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CONTENTS.

SUMMARY:—

The Condition of the Albany Capitol.—Building Operations at Large.—Deaths of M. Lefuel and Rev. M. E. C. Walcott.—Burning of a New York Tenement-House.—The Boston Herald and Unsafe Building.—Alleged Case of Lead Poisoning.—Hot-Water Heating in New York and Steam-Heating in Boston.—Mr. Morris on House Decoration.—The Art Collection of Amherst College	14
WINCKELMANN'S HISTORY OF ANCIENT ART.	15
HINTS ON HOUSE DECORATION.—I.	16
INJURIES FROM FALLING MATERIALS.	18
THE ILLUSTRATIONS:—	
Hotel Entrance Halls.	19
THE SCHEDULE OF THE ST. LOUIS INSTITUTE OF ARCHITECTS.	19
LEGAL NOTES:—	
The Rights of the "Lowest Bidder."—The Responsibility for the Accidental Destruction of Drawings.	19
THE FIRST COMPETITION IN INTERIOR DECORATION.	20
MR. SELLERS ON THE METRIC SYSTEM.	21
THE BOSTON SOCIETY OF ARCHITECTS.	22
COMMUNICATIONS:—	
The Rights of the "Lowest Bidder."—Responsibility for the Accidental Destruction of Drawings.	21
NOTES AND CLIPPINGS.	22

THE Albany capitol is just now the subject of a great deal of newspaper talk, most of which is rather amusing than alarming; but it would appear that some slight movement continues in the great vaulted ceiling over the Assembly Chamber. The cracked stone in the southwest rib has been removed, and replaced by a sound one, but we do not learn whether Mr. Eidlitz's conjecture with regard to it, that the fracture was caused by a knot or flaw in the stone, was correct or not. Hardly had this voussoir been repaired when another near the keystone was observed to be broken, owing, as the architect thinks, to a twisting of the rib by unequal pressure; and the ribs are now being loaded to restore the balance. A certain architect in New York, on being questioned by a reporter, expressed his opinion that the fall of the structure was "only a question of time," an opinion which we do not consider to be at all warranted by the facts so far made public; but the effect is said to be that the members of the Assembly refuse to enter the room provided for them. Meanwhile, the correspondent of the *New York World* has been making observations which lead him to the conclusion that "the whole building, with the hill it stands on, will probably sooner or later slide off into the Hudson River, carrying death and destruction to every person and thing in its course." This dreadful prospect he thinks to be the natural consequence of the circumstances under which the building was constructed. It seems that the steep hill on which the building stands is underlaid by shaly rock, over which are beds of "quicksand," gravel, and "saponaceous clay." A substratum of quicksand lubricated with saponaceous clay seems indeed likely to be treacherous, and the correspondent assures us that the entire hill on which the capitol rests "is even now evidently in motion toward the river," while in other cases "whole rows of buildings have not unfrequently slid to utter ruin in this city" (Albany) owing to similar causes. If it were not for the fact that such predictions of disaster usually attend the completion of important buildings, more weight might be attached to all this testimony, but in spite of a few slight movements we are disposed to think that the Albany houses will be considerably thinned out by their "frequent slidings" before the capitol follows their example, and we have the authority of the capitol commissioners for the assurance that no immediate catastrophe is to be feared.

ALL accounts indicate a quiet but steady increase in building operations throughout the country. In New York more than a thousand houses are even now in process of construction in the comparatively small district east of the Fourth Avenue and north of Fifty-ninth Street, and many more in other parts of the city. In San Francisco, also, after a long period of inactivity, building operations have begun with much energy, and it is said that the present year will see more structures completed than the preceding five years. In Boston the past season has been unusually active, but the indications are that the next will be not less so; and Chicago also shows, with a great increase in general business, a corresponding movement in the trades connected with construction. This hopeful state of

affairs should suggest to those who are in a position to make their influence felt in such matters the importance of promoting those modifications in street lines, or improvements in construction, which a wise foresight may suggest as best adapted to give the highest and most permanent value to the buildings which the coming years will see erected.

WE have to chronicle the death of two persons conspicuous in the architectural world. Henri-Martin Lefuel, one of the best known of French architects, died January 3, at the age of seventy, full, alike, of years and honors. M. Lefuel was born at Versailles, November 14, 1810, and studied architecture first under his father, and subsequently under Huyot, entering the Ecole des Beaux-Arts at the age of nineteen. He remained a member of the school for an unusually long period, obtaining the Grand Prize in 1839. On his return from Rome, he opened an *atelier d'élèves*, which has long been famous among students. As usual with architects of distinguished merit in France, much public work was entrusted to his care. At the death of Visconti, he was commissioned to continue the work of connecting the Louvre with the Tuileries, and received the appointments of architect-in-chief to the Louvre, and to the castles of Meudon and Fontainebleau. He also directed, as architect-in-chief, the construction of the Exposition buildings of 1855, besides many private structures. He was long a member of the Institute of France, and at one time its President, and a Commander of the Legion of Honor, and was some years ago chosen an honorary member of the American Institute of Architects. The other loss which we have to deplore is that of an amateur, rather than an architect, but one distinguished almost as much for his personal kindness and good offices toward the profession as his attainments in his special field—the Reverend Mackenzie E. C. Walcott, precentor of Chichester Cathedral, and an archaeologist of high reputation. He devoted himself particularly to the study of the early monastic buildings and history, and has contributed many interesting papers on these subjects to the professional papers. Not long before his death he published a small volume on conventual life in the Middle Ages, which is perhaps the best authority on the subject in English.

A TERRIBLE occurrence comes just in time to enforce the observations which several of the daily papers have been making upon the insecurity of tenement-houses and small manufacturing, as now constructed. Of the latter class, the Buffalo wall-paper factory will serve as an example not easily forgotten; while the condition of thousands of the former is no better than that of a building recently standing on Madison Street, New York, which was, like most of its kind, supplied with one wooden staircase only, although it possessed a so-called fire-escape extending from the upper stories to the yard. Fire was set at the foot of the stairs, by the overturning of a plumber's gasoline stove, and passage over them thus immediately cut off; and as soon as the windows were destroyed by the heat, the flames and smoke rushed out, encircling the iron escape-ladder, so as to render that useless; and fourteen occupants of a building fitted up in compliance with the requirements of a strict building law were burned to death. Sad as was their fate, it is only that which must sooner or later befall many others, even of those who fancy themselves the most secure. Hundreds of persons who are at this moment occupying their beautifully furnished rooms, at high rents, in the so-called "apartment houses," particularly of Boston, where buildings of this class are as a rule very badly planned in this respect, would be no better off than the poor lodgers in the Madison Street rookery, if a little flame should once be drawn into the elevator shaft around which their elegant staircases wind. It is of small use to call attention to single instances; a thorough and sweeping reform in the modes of constructing and arranging such buildings is necessary, and the indications are that such a reform is not far distant.

THE Boston *Herald*, in a recapitulation of its excellent series of articles on unsafe buildings in that city, discusses the means of promoting better construction. It speaks particularly of the dangerous manner in which steam-pipes and furnace-conductors are constantly put up in close proximity to wood-work, and thinks that the underwriters might with advantage adopt a system of inspection to enforce proper precaution in these partic-

ulars. The underwriters, as we know, regard this inspection as impracticable, at least for the present, and think that the architects ought to be blamed for the dangerous way in which such work is done. To our mind, although there is some reason in both these suggestions, the responsibility of the principal culprit, the steam-fitter or furnace-man who does the work and gets paid for doing it properly, is strangely overlooked. If steam-fitters do not know, without being informed by architects, that it is dangerous and improper to place pipes in contact with dry wood, it is time that this fact should be brought very forcibly to their attention, and the furnace-men who are too ignorant or too reckless to protect the timbers within igniting distance of their flues or pipes, should be made to understand that such ignorance or wilful neglect of the simplest rules of their business renders them liable for the damage that may result from it. We have heard a good deal lately about licensing plumbers to enforce proper workmanship; it would be hardly less judicious to license all contractors for heating, and revoke their licenses at once on the commission of such gross faults as are now too common. One of the most difficult of an architect's duties is the supervision of heating work. The pipes are made at a distance and brought to the ground, put in and covered up in a few hours, and the contractor is generally beyond reach before the architect has time to call his attention to such defects as he is able to detect. It is rarely possible to keep the building waiting until he can be summoned again, and in our experience it is very often the architect himself who goes patiently over the house with hammer and nails and bits of bright tin, tacking on the necessary shields, which neither elaborate specifications, strict contracts, or sense of duty, will induce the man who professes such work as his sole trade to apply properly.

AN ITEM is going the rounds of the daily papers, describing the poisoning of a Canadian family by lead dissolved in drinking water. Like that which we referred to some weeks ago, the story does not furnish the evidence which we should regard as necessary to identify positively the cause of the attack. A lump of lead was found fastened to the piston of the pump, and a silver spoon which had fallen into the well was found to be covered with a black crust. It is difficult to see how lead attached to the piston of the pump could affect the water seriously, unless it was totally immersed. If not, the momentary contact of the liquid with it in the ordinary operation of the pump would be totally inadequate, with any drinkable water, to produce serious effect. The blackening of the silver spoon could not possibly be due to the presence of lead; but it gives, on the contrary, very strong evidence of what was probably the real cause of the disease induced by drinking the water, namely, sewage contamination. The worst sewage, in a putrid state, generally evolves sulphuretted hydrogen, which would speedily blacken and corrode silver; or the ordinary leakage from privy vaults and cesspools would always contain salt enough to act upon the metal, by formation of a black chloride upon its surface. Filth infection is generally the last thing to be thought of in country towns, and we all remember the story of the inn-keeper, who, being unpopular with his neighbors, came near being mobbed when typhoid fever began to show itself among them, in the early days of sanitary science, on an accusation of having poisoned a well from which the villagers drank, and into which their cesspools overflowed.

THE Union Heating Company of New York recently entertained the American Society of Civil Engineers at a dinner, the viands for which were cooked by superheated water; and it is proposed to supply heat to the owners of cooking ranges by means of coils through which water circulates at the temperature of three hundred and seventy-six degrees Fahrenheit, which is the standard to be maintained in the pipes of the company. Already some three thousand feet of pipe have been laid in the vicinity of the trial station at One Hundred-and-Twenty-fifth Street, through which the water is drawn with such rapidity that it passes through the entire length in fifteen minutes. The pressure in the pipes is about one hundred and sixty pounds to the square inch, a much more moderate strain than that first talked about, but still sufficiently great to demand the most anxious care in testing the conduits through which the water is carried. If this care can be depended upon, the system of heating by water-coils in place of steam-radiators, as is now suggested, would have many advantages. Meanwhile, a new steam-heating enterprise, perhaps the most radical of any yet proposed, is said to be projected in Boston. There is

in that city a large tract of land situated in what is now the centre of the best residential quarter, and adjoining the new Park, which has long been held by a wealthy association, and this association now proposes to improve it after a very well-considered and promising plan. Instead of the deep and costly lots into which the greater part of the West End is divided, this Huntington Avenue district is laid out into lots of only sixty feet in depth, and on these lots the association intends to build dwelling-houses, of various widths, but moderate depth, all furnished with the best of drainage, plumbing and ventilation, and all to be heated by pipes from boilers stationed in the principal squares. The intention is to build up a quarter enjoying the same advantages of spacious streets and freedom from annoyances of all kinds which have made the rest of the Back Bay so popular; and adding some attractions peculiarly its own. The prospect seems favorable for the success which such an undertaking, if well carried out, deserves.

MR. WILLIAM MORRIS has lately delivered an address on House Decoration, before the Birmingham Society of Artists, which is not only very lively reading, but, as a thoroughly practical essay by the greatest living master in that form of art, is worthy of attentive study. We call Mr. Morris the greatest of living house decorators advisedly, not so much on account of his eminence in any one branch — as the designing of stained glass, wall-paper or carpets — as for the admirable energy and unerring taste with which he has taken up so many drooping arts and set them in the way of renewed life. Weaker men are continually led away, either by their own whims or by passing fashions; the devices of an enterprising architect will be repeated for a time, to die out and be succeeded by something else; or a crude conceit, like the famous peacock room, will reappear in thousands of unsuccessful imitations; but in the Morris damasks, the Morris carpets, or the Morris plushes, there is no more sacrifice to whims or to fashion in color or pattern than there would be in a wild rose, and, like the roses themselves, their quiet sweetness possesses a perennial attraction. We are anxious to call the special attention of our readers to the paper, which we copy from the *Architect*, on another page, and promise that they will find it most interesting and valuable.

WE are surprised to learn that Amherst College has secured some art treasures which will, according to the *Amherst Student*, enable its collection to take "rank with the three leading ones of the world;" so that henceforth, as it seems, we shall hear the Vatican collection, the British Museum, the Louvre and the Amherst gallery spoken of together, as *pares inter primos*. One wonders how so great an acquisition could have been packed into the buildings of the little college nestling among the New England hills; but possibly quality here takes precedence of quantity, and the priceless Amherst gems claim just superiority to the Elgin marbles, the Venus of Milo, the Huntress Diana, and the Apollo Belvidere; so that one turns with interest to the detailed description with which we are furnished. The first treasure is a cast, "in the original style," from the bas-relief of lions over the gateway at Mycenæ. "It," — the gateway, we presume, not the cast — "has great historical value," as being the entrance to the palace of Agamemnon. "Another rare work" is a cast from the statue of Hermes and Bacchus, recently discovered at Olympia, and "beyond question a genuine work of Praxiteles." Here again we suppose that the original is referred to, not the cast. The Faun of Praxiteles and the Mercury of the Vatican are also mentioned as having been procured from Rome, by which is probably meant that plaster copies have been purchased; and casts of the "Sitting Aristotle," a statue which we regret never having heard of before, of a bas-relief from the Villa Albani, and of the ancient wolf statue, complete the list. No doubt all these objects are interesting and valuable in their way, but we can mention collections in Boston and New York which would seem to be quite as well furnished, and it is at least becoming to be cautious in challenging the admiration of the world for a gallery filled with commonplace casts. We trust the time will come when Amherst, like most of the other centres of intelligence and thought in this country, will possess real treasures of art, the fruit of intelligent and earnest training of the nineteenth century minds, and study of the nineteenth century souls, with which it has to deal. Whenever that day arrives, its claims to notice will probably be more modest, as well as better founded.

WINCKELMANN'S HISTORY OF ANCIENT ART.¹

IN speaking of this book I have not the slightest desire to attempt anything like a critical review of it. That could only be undertaken by a person thoroughly familiar with the extent and exact character of the antique treasures known in Winckelmann's time and of all the discoveries that have since been made. Moreover, to manage these materials properly, to use them in a critical estimate of Winckelmann's thoughts and words, would necessitate a critic as well endowed by nature and as sympathetic as the great German himself. Where are we to look for such a one? When will a competent critique of the History of Ancient Art or an exhaustive commentary thereon be written? In the meantime, however, any reader can point out a few of the most striking merits of the book and a few of the reasons why its republication at this time is a matter for rejoicing. A history of ancient art written a hundred and twenty years ago, — the first German edition bears date from Dresden in 1764, — must have had immense force to make it valuable until to-day, when it is to be read in the light of the vast discoveries we have since been fortunate enough to make, discoveries which, as I have said, only a critic such as Winckelmann himself could properly estimate, but which the veriest tyro has seen and felt and can remember. What was this force, and how does it show itself so as to make the reading of this book not only useful to, but absolutely incumbent upon, any student who wishes to master the elements of criticism, or to amass the most rudimentary knowledge of the antique fragments we possess?

In the first place, the work is valuable as a catalogue of the treasures that were in the world's possession at the time when it was written. From its perusal, better than in any other way, we may get a just idea of the greatness and the variety of the finds that have been made within the century. A hundred times, as we read, we anticipate that Winckelmann is about to illustrate his argument, or reinforce his decision by a reference to some work that is a household word to all of us to-day. But, seemingly, he lets the occasion slip and pauses short of his most convincing proof. And then we recollect that the object of which we think was in his time still buried in the earth. The fact that such involuntary thoughts so often come to us is a proof of the rightness of very many of Winckelmann's theories and conclusions. We do not nearly so often find that a since discovered work of art presents itself to our memory as a refutation of the paragraph we are reading, though sometimes, of course, this also is the case.

We should be well rewarded for our perusal if we thus gained nothing more from the History than a realizing sense of our own good fortune, if we were but enabled more sincerely than ever before to congratulate ourselves that we are the heirs to one more age than Winckelmann, and that an age which before all others has been fertile in great discoveries. But this is the least of the benefits we gather from the book. We get in addition a picture of the life, a knowledge of the literary position of one of the greatest modern writers. The outward story of his life is intensely interesting from the start. We begin with his stunted youth and his early manhood saddened almost to despair by poverty and drudgery, and uncongenial surroundings, and, indeed, by active human persecution. From these we pass to the story of his hard struggles, even after he had secured a pittance upon which to live, for a footing in the world, a slight acknowledgment of his worth and acquirements and intellectual force. Then we see him translated to prosperity in Rome, appreciated and feted and supplied with every facility for the performance of his immense task, but in prosperity as in adversity the same simple-hearted, generous, industrious, enthusiastic soul. And last of all we have the strange and dreadful death which gives a tragic impressiveness to his whole history. The outlines of all this we learn from the biographical notice which is prefixed to these volumes, but much more we get by reading between the lines, each one of which has a flavor of his sincere and attractive personality. In his earnest use of all the knowledge he possesses, in his reverence for the beauty and the grandeur of art, can we not see the evidences of the fierce struggle he had had with fate ere he was permitted to amass that knowledge, or to see even the faintest glimpse of that beauty and that grandeur? We hear now and again of artists who have sacrificed everything for their art, and been not only its apostles but its martyrs. No one of them all does that art more honor than the great critic whose devotion was not even prompted by the ardors of creative energy, but only by a sympathetic love for all that other men had done, and a desire to put it so clearly before the world that it might profit thereby to an extent never before known in modern times. How far he succeeded in this effort is proved by the history of art-criticism since his day.

His influence in it at the present time is as vital as it was a hundred years ago, nay, more vital, for he was ahead of his time and the generations of average men are only just beginning to reach his standpoint. There had been an intense and appreciative love of ancient art in Renaissance days, but it was love of an instinctive, unreasoning kind, not critical appreciation but the sudden sympathy of one artistically-powerful people for the remnants of another such. This sympathy prompted not to discussion and analysis, but to eager attempts to rival those remains, and the rivalry was so magnificently endorsed, that it took the shape not of imitation but of a new form of

art inspired by a similar lofty sentiment and a similar love of beauty and of truth. After the productive period of the Renaissance had passed, there came long years of stagnation and perverted taste, when men's eyes were blinded to the significance of the relics of antiquity. They discussed them and thought they prized them, but it was neither the instinctive, sympathetic comprehension of early days nor the critical, trained and reasoning love that has come since Winckelmann's time. To the rise and the spreading of this love he contributed more than any other man. Standing at the beginning of the German "zopfzeit," at a time when the whole of Europe was given over to the shallow dainty vagaries of Rococo art, when Dresden, which was for long his home, was only second to Versailles itself in the propagation of an æsthetic gospel that was nothing if not anti-classical, this Winckelmann was a Greek to the very finger tips. Looking to-day at the scanty contents of the Dresden Gallery of Antiques, remembering as we do the present treasures of the rest of Northern Europe, we can hardly realize the joy, the wonder with which Winckelmann had there his first face-to-face meeting with the arts of Greece. The collection seems to us very scanty, and not of particular interest with but one or two really fine fragments or completer works, yet in his day it was the best one north of the Alps, and Winckelmann considered himself more than fortunate to be at last where he could enjoy and profit by it. Is not this a lesson to us that elaborate tools are not always necessary, that materials few and scanty may be sufficient instruction to one whose eagerness is great, whose eyes are keen, and whose instincts are correct? To appreciate all that Winckelmann was, all the difficulties against which he fought, not only in this matter of scanty materials but also in the fashions of his time, until he was enabled to go to Italy, we must turn to the pages of his Life by Justi. In this fascinating book we have a picture of the eighteenth century and its ways of thinking that is more instructive than any other known to me, for it deals with people that are comparatively unknown to the average reader, and who, therefore, make a fresher impression upon his mind than the ever-recurring and hackneyed figures, for example, of the French courts of the Regent and of Louis Quinze. When we read of Winckelmann's contemporaries, their tastes and their ideas, we no longer wonder that his earlier writings are so inferior to those he produced in Rome; we are filled with amazement, rather, that he should even have longed to get there, that in the wilds and solitudes of North Prussia he should have been consumed with an instinctive love for antiquity, and in the midst of Rococo Dresden should have nourished that love on the few materials he could find, and have learned as much, and have spoken as truly as he did. To himself at that time he must indeed have seemed as a man born out of due time, alien to his generation and doomed to have but little influence on the progress of its culture. But afterwards, when he went to Rome and saw all that the world had then to offer of antique beauty, he must have grown to feel that his difference from his countrymen was actually his call to speak to them. Having spoken when he did, he holds in the literature of culture and of art not only the place of a finely endowed teacher, but of a pioneer who opened the way along which so many others were to follow. There had been a few others in his generation who had treated of ancient arts; Caylus, for instance, wrote before him. But a history of that art there was none. He had to draw its plan and amass its every detail, and only the student of the few writers who preceded him know how much that seems trite and axiomatic to us to-day, was for the first time suggested in his pages. More than this, Caylus's works, for example, are not dead, they are still valued and referred to by the antiquary. But Winckelmann's History still remains, not only in the hands of scholars, but of the public at large. He was the first to speak on such matters to that public, the first to catch its ear, and to gain its sympathy. Even to-day, his book, as I have said, is not only fascinating and instructive reading, but it is a quite indispensable authority. No matter what may hereafter be written on the subject, no matter how certain portions of it may hereafter be or even now have been over-set, it will always be well for each student to begin with Winckelmann, and pass from him to later men as the world has done in the century since he wrote. Winckelmann stands even ahead of Lessing as the first vital critic of the modern world, and to him as to their teacher went all of his successors, even when in detail they disagreed with him. To him went Lessing, and Schiller, and Goethe, and all the art-writers of Germany, who have treated of art at all in a critical way and not altogether in an abstract and metaphysical manner. We cannot read any of them very intelligently without first having read him, nor guess in the least at how great has been their indebtedness to him.

If we now inquire into the cause why this is so, why his book is vital and important to-day, when the others of his generation are matter for the antiquary only, we come to the real reasons why we should put it into the hands of every student of art, and every traveller abroad, the other reasons I have thus far mentioned having been but subordinate. The cause we seek lies not so much in the facts with which the book deals, or in the conclusions drawn therefrom in particular cases, as in its spirit and the manner of its writing. We are not absolutely obliged to go to it to learn about this statue or about that, to settle this theory or to overturn the other — though it may almost always be profitable for us so to do, — but we must go to it to learn how to reverence and understand the spirit of antiquity, how to think of and appreciate its works of art. I know of no more useful antidote to the critical habits of to-day than

¹ *The History of Ancient Art.* Translated from the German of John Winckelmann, by G. Henry Lodge, M. D. Four Volumes in Two. Boston: James R. Osgood & Co. 1880. Price, \$9.00.

the perusal of this book. What a reproach is offered by its sober enthusiasms, its deliberate and judicious and yet sympathetic spirit to the hard and mechanical style of criticism we so often use, and as well to the meaningless "gush," the rhetorical extravagance into which, on the other hand, we are also apt to fall. I do not think that any student of art can read this book without carrying away, even if he forgets all the definite judgments therein recorded, some touch of its reverent attitude towards beauty, and towards genius, some faint spark of the author's conviction that art is indeed a useful and a vital thing to men. It is interesting, by the way, to note that so sincere and so innate is this conviction that Winckelmann never stoops by one word to explain or to insist upon it. It is never directly stated, but it is implied in every word as the necessary cause why that word had been written. And this way of doing is so much the truest way that we are far more impressed by its unconscious influence than by all the thousand arguments and demonstrations that in this generation have been written about the matter.

Next to the fact that some of Winckelmann's spirit must be imbibed by every reader of his book, I shall rank as its greatest title to esteem the casual remarks about art in general upon which we come so often in its pages, and which, culled out and collected as they might easily be, would make a little manual for the student, not inferior to the maxims of any artist, or of any critic of whom I know. In seeking them out, or in pausing over them involuntarily in the course of our reading, we do not find them offset by the falser or more doubtful sayings and conclusions that in most other men's works are so mixed in with what is valuable. There is no subject that is so far from having been reduced to a science as the criticisms of art, there is no subject where logic still seems to go for so little, and individual preferences for so much. There is, therefore, no subject where we so constantly find the ablest writers contradicting themselves or hopelessly confusing their readers, but Winckelmann had a singularly clear and steady mind with no tendency to harden his ideas into formulas, or, on the other hand, to rush off into unreasoning exaggeration. There are very few formulas even hinted at in his book, but all his conclusions are clear, definite and convincing. — I speak now of generalities and not of decisions with regard to certain individual works of art. We rarely find him obscure, and we never, I think, find him self-contradictory, and yet, strange to say, he is everything rather than dogmatic. I might go on longer enlarging on this book which is such a strange combination of the antiquated and the ever-young. Superseded in some ways, it has not yet, I think, a rival, taken as a whole, in the points to which I have especially referred, — as an inculcator of the best spirit in which to approach the study of art and of antiquity, and, in its single phrases, as a preacher of the most vital and perennial truths.

When we read his occasional references to more modern art, we are driven to regret that Winckelmann did not supplement this work on antique by another on Renaissance art. At the time, this was of course not a work that called half so imperiously to be done, nor could it have been of half so great a value to his generation as the great work which he did accomplish; but to us it also would have been a book of the greatest value, and, from the abundance of materials which would here have met his eye, of wonderful richness and attraction.

We must all close Winckelmann's *History of Ancient Art*, I think, with a sigh at the thought of the many paragraphs which hint of his belief in the treasures that the earth might still reveal to seekers, at the thought of how wonderfully these anticipations have been realized — often in the very spots to which he referred — and at the thought of what our gain to-day would be if we had his unrivalled insight and his great knowledge of ancient writings to elucidate our treasures for us. And yet we must agree, of course, that at just the time he lived he did the world more good than he could have done at any other. Surely one cannot say of him, as he has said of some others, "in general the greater number of writers on these subjects resemble rivers which rise when their waters are not needed, and remain dry in a period of drought."

I must now speak, in conclusion, of the merits of this present edition of Winckelmann's book. Dr. Lodge's translation is not new to us, having been published by the same house, in a more expensive form, some years ago. This reprint is handier and less expensive, but I think, at the same time, quite as attractive as the other. It cannot too often be said to those who are unfamiliar with the originals of such illustrations as are here given in mere outline, or what comes very near to being such, that they are at the best but hints as to the plan and general effect of their prototypes, and can hardly be expected to give a correct idea as to features or any beauty of detail. Many of the plates used in this publication are quite successful up to this point, though of some few one cannot say as much.

The translation itself is very well done. The style of Winckelmann is, for a German style, singularly well adapted to reproduction. Its simplicity and clearness are well preserved by Dr. Lodge, and there is through the whole work not only an accurate rendering of the words, but a distinctly preserved flavor, so to speak, of the original writing. It is a pity, however, that a book which has been so well translated and so well treated by the publishers could not have been more judiciously edited. The faults of the previous edition, chiefly serious faults of omission, have been all repeated in this one. The first and gravest of these faults is the want of an index. The work will always be used more or less as a book of reference, and

there should have been not only full tables referring to the individual works of art and the individual artists cited, but if possible, an analysis of subjects as well. An index accompanied the first German edition, which appeared under Winckelmann's supervision. Whether the subsequent edition from which this translation was made was so supplied or not, I cannot say; for here we come to the second among the faults of which I have spoken in the editing of the book. It is nowhere hinted from what edition the translation has been taken. There have been several published since the first, each on a somewhat different plan from the others. The first edition was followed after a few years by a supplementary work, which Winckelmann called *Notes on the History of Ancient Art*. These notes were preceded by an introduction which is valuable in itself. In all subsequent editions the notes were incorporated with the text, and so they appear in Dr. Lodge's translation; but the introduction is given without a word of comment to say to what it was originally prefixed, and the reader who is not already familiar with Winckelmann's works is greatly puzzled, for he refers it naturally to the Notes given at the end of these volumes, which, however, prove not to be by Winckelmann at all, but by various commentators. A few words of preface from the translator would have been of great use in clearing up this and other points. As it is, the only words we have from him are in the shape of a preface to one of the middle divisions of the book, which was the first one translated and published by him. Naturally, that preface, explaining why this section was thus first chosen, is not very appropriate now, coming in the middle of the completed work. We should have been glad, moreover, had the translator replaced by an essay of his own or of some contemporary writer, the biography now prefixed to the book. There is no word to say when or by whom it was written; but from internal evidence it appears to have been composed about the beginning of this century, and by some German editor of Winckelmann. Something fresher, and compiled from such material as are afforded by Justi's *Life*, would have been better. At all events, the later authorities should have been mentioned for the information of the reader.

Dr. Lodge has throughout refrained from comment upon or explanation of his author, except in one or two unimportant instances. His work has been confined to the actual translation, which, as I have said, has been most carefully and sympathetically accomplished. With all its minor faults of editing, the book is a very creditable, as well as a very delightful one. We may congratulate ourselves, not only that it is now within the reach of all, but also that the public had already shown sufficient interest in it to warrant the publication of this second edition.

M. G. VAN RENSSLAER.

HINTS ON HOUSE DECORATION.¹ — I.

I HAVE to-night to talk to you about certain things which my experience in my own craft has led me to notice, and which have bred in my mind something like a set of rules or maxims, which guide my practice. Every one who has followed a craft for long has such rules in his mind, and cannot help following them himself, and insisting on them practically in dealing with his pupils or workmen if he is in any degree a master; and when these rules, or if you will, impulses, are filling the minds and guiding the hands of many craftsmen at one time, they are busy forming a distinct school, and the art they represent is sure to be at least alive, however rude, timid or lacking it may be; and the more imperious these rules are, the wider these impulses are spread, the more vigorously alive will be the art they produce; whereas in times when they are felt but lightly and rarely, when one man's maxims seem absurd or trivial to his brother craftsman, art is either sick or slumbering, or so thinly scattered amongst the great mass of men, as to influence the general life of the world little or nothing.

For though this kind of rules of a craft may seem to some arbitrary, I think that is because they are the result of such intricate combinations of circumstances, that only a great philosopher, if even he, could express in words the sources of them, and give us reasons for them all, and we who are craftsmen, must be content to prove them in practice, believing that their roots are founded in human nature, even as we know that their first fruits are to be found in that most wonderful of all histories, the history of the arts.

Will you, therefore, look upon me as a craftsman who shares certain impulses with many others, which impulses forbid him to question the rules they have forced on him; so looking on me you may afford perhaps to be more indulgent to me if I seem to dogmatize overmuch.

Yet I cannot claim to represent any one craft. The division of labor, which has played so great a part in furthering competitive commerce, till it has become a machine with powers both reproductive and destructive, which few dare to resist, and none can control or foresee the result of, has pressed specially hard on that part of the field of human culture in which I was born to labor. That field of the arts, whose harvest should be the chief part of human joy, hope and consolation, has been, I say, dealt hardly with by the division of labor, once the servant and now the master of competitive commerce, itself once the servant and now the master of civilization; nay, so searching has been this tyranny, that it has not passed by my own insignificant corner of labor, but as it had thwarted me in many ways, so chiefly perhaps in this, that it has so stood in the way of my getting the help from others which my art forces me to crave, that I have been compelled to learn many crafts, and belike, according to the proverb,

¹ A paper read by William Morris before the Birmingham Society of Artists.

forbidden to master any, so that I fear my lecture will seem to you both to run over too many things and not to go deep enough into any.

I cannot help it. That above-mentioned tyranny has turned some of us from being, as we should be, contented craftsmen, into being discontented agitators against it, so that our minds are not at rest even when we have to talk over workshop receipts and maxims; indeed, I must confess that I should hold my peace on all matters connected with the arts, if I had not a lurking hope to stir up both others and myself to discontent with and rebellion against things as they are, clinging to the further hope that our discontent may be fruitful and our rebellion steadfast, at least to the end of our own lives, since we believe that we are rebels, not against the laws of Nature, but the customs of folly.

Nevertheless, since even rebels desire to live, and since even they must sometimes crave for rest and peace — nay, since they must, as it were, make for themselves strongholds from whence to carry on the strife — we ought not to be accused of inconsistency if to-night we consider how to make the best of it. By what forethought, pains, and patience can we make endurable those strange dwellings — the basest, the ugliest, and the most inconvenient that men have ever built for themselves, and which our own haste, necessity, and stupidity compel almost all of us to live in? That is our present question.

In dealing with this subject, I shall perforce be chiefly speaking of those middle-class dwellings of which I know most; but what I have to say will be as applicable to any other kind; for there is no dignity or unity of plan about any modern house, big or little. It has neither centre nor individuality but is invariably a congeries of rooms tumbled together by chance hap. So that the unit I have to speak of is a room rather than a house.

Now there may be some here who have the good luck to dwell in those noble buildings which our forefathers built: out of their very souls, one may say; such good luck I call about the greatest that can befall a man in these days. But these happy people have little to do with our troubles of to-night, save as sympathetic on-lookers. All we have to do with them is to remind them not to forget their duties to those places, which they doubtless love well; not to alter them or torment them to suit any passing whim or convenience, but to deal with them as if their builders, to whom they owe so much, could still be wounded by the griefs and rejoice in the well-doing of their ancient homes. Surely if they do this they also will neither be forgotten nor unthanked in the time to come.

There may be others here who dwell in houses that can scarcely be called noble — nay, as compared with the last-named kind, may be almost called ignoble — but their builders still had some traditions left them of the times of art. They are built solidly and conscientiously at least, and if they have little or no beauty, yet have a certain common-sense and convenience about them; nor do they fail to represent the manners and feelings of their own time. The earliest of these, built about the reign of Queen Anne, stretch out a hand toward the Gothic times, and are not without picturesqueness, especially when their surroundings are beautiful. The latest built in the latter days of the Georges are certainly quite guiltless of picturesqueness, but are as above said, solid and not inconvenient. All these houses, both the so-called Queen Anne ones and the distinctively Georgian, are difficult enough to decorate, especially for those who have any leaning toward romance, because they have still some style left in them which one cannot ignore; at the same time that it is impossible for any one living out of the time in which they were built to sympathize with a style whose characteristics are mere whims, not founded on any principle. Still they are not aggressively ugly or base, and it is possible to live in them without serious disturbance to our work or thoughts; so that by the force of contrast they have become bright spots in the prevailing darkness of ugliness that has covered all modern life.

But we must not forget that that rebellion which we have met here, I hope, to further, has begun, and to-day shows visible tokens of its life; for of late there have been houses rising up among us here and there which have certainly not been planned even by the common cut-and-dried designers for builders, or by academical imitators of bygone styles. Though they may be called experimental, no one can say that they are not born of thought and principle, as well as of great capacity for design. It is nowise our business to-night to criticize them. I suspect their authors, who have gone through so many difficulties (not of their own breeding) in producing them, know their shortcomings much better than we can do, and are less elated by their successes than we are. At any rate, they are gifts to our country which will always be respected, whether the times better or worsen, and I call upon you to thank their designers most heartily for their forethought, labor, and hope.

Well, I have spoken of three qualifications to that degradation of our dwellings which characterizes this period of history only.

First, there are the very few houses which have been left us from the times of art. Except that we may sometimes have the pleasure of seeing these, we most of us have little enough to do with them.

Secondly, there are those houses of the times when, though art was sick and all but dead, men had not quite given it up as a bad job, and at any rate had not learned systematic bad building; and when, moreover, they had what they wanted, and their lives were expressed by their architecture. Of these there are still left a good many all over the country, but they are lessening fast before the irresistible force of competition, and will soon be very rare indeed.

Thirdly, there are a few houses built and mostly inhabited by the

ringleaders of the rebellion against sordid ugliness, which we are met here to further to-night. It is clear that as yet these are very few, or you could never have thought it worth your while to come here to hear the simple words I have to say to you on this subject.

Now, these are the exceptions. The rest is what really amounts to the dwellings of all our people, which are built without any hope of beauty or care for it — without any thought that there can be any pleasure in the look of an ordinary dwelling-house, and also (I say in consequence of this neglect of manliness) with scarce any heed to real convenience. It will, I hope, one day be hard to believe that such houses were built for a people not lacking in honesty, in independence of life, in elevation of thought, and consideration for others; not a whit of all that do they express, but rather hypocrisy, flunkeyism, and careless selfishness. The fact is, they are no longer part of our lives. We have given it up as a bad job. We are heedless if our houses express nothing of us but the very worst side of our character, both national and personal.

This unmanly heedlessness, so injurious to civilization, so unjust to those that are to follow us, is the very thing we want to shake people out of. We want to make them think about their homes, to take trouble to turn them into dwellings fit for people free in mind and body — much might come of that, I think.

Now, to my mind, the first step towards this end is, to follow the fashion of our nation, so often, so very often, called practical, and leaving for a little an ideal scarce conceivable, to try to get people to bethink them of what we can best do with those makeshifts which we cannot get rid of all at once.

I know that those lesser arts, by which alone this can be done, are looked upon by many wise and witty people as not worth the notice of a sensible man; but, since I am addressing a society of artists, I believe I am speaking to people who have got beyond even that stage of wisdom and wit, and that you think all the arts of importance. Yet, indeed, I should think I had but little claim on your attention if I deemed the question involved nothing save the gain of a little more content and a little more pleasure for those who already have abundance of content and pleasure; let me say it, that either I have erred in the aim of my whole life, or that the welfare of these lesser arts involves the question of the content and self-respect of all craftsmen, whether you call them artists or artisans. So I say again, my hope is that those who begin to consider carefully how to make the best of the chambers in which they eat and sleep and study, and hold converse with their friends, will breed in their minds a wholesome and fruitful discontent with the sordidness that even when they have done their best will surround their island of comfort, and that as they try to appease this discontent they will find that there is no way out of it but by insisting that all men's work shall be work fit for free men and not for machines: my extravagant hope is that people will some day learn something of art, and so long for more, and will find, as I have, that there is no getting it save by the general acknowledgment of the right of every man to have fit work to do in a beautiful home. Therein lies all that is indestructible of the pleasure of life; no man need ask for more than that, no man should be granted less; and if he falls short of it, it is through waste and injustice that he is kept out of his birthright.

And now I will try what I can do in my hints on this making the best of it, first asking your pardon for this, that I shall have to give a great deal of negative advice, and be always saying "don't" — that, as you know, being much the lot of those who profess reform.

Before we go inside our house, nay, before we look at its outside, we may consider its garden, chiefly with reference to town gardening; which, indeed, I, in common, I suppose, with most others who have tried it, have found up-hill work enough — all the more as in our part of the world few indeed have any mercy upon the one thing necessary for decent life in a town, its trees, till we have come to this that one trembles at the very sound of an axe as one sits at one's work at home. However, up-hill work or not, the town garden must not be neglected if we are to be in earnest in making the best of it.

Now I am bound to say town gardeners generally do rather the reverse of that. Our suburban gardeners in London, for instance, oftentimes wind about their little bit of gravel walk and grass plot in ridiculous imitation of an ugly big garden of the landscape-gardening style, and then with a strange perversity fill up the spaces with the most formal plants they can get; whereas the merest common sense should have taught them to lay out their morsel of ground in the simplest way, to fence it, as orderly as might be, one part from the other (if it were big enough for that), and the whole from the road, and then to fill up the flower-growing space with things that are free and interesting in their growth, leaving Nature to do the desired complexity, which she will certainly not fail to do if we do not desert her for the florist, who, I must say, has made it harder work than it should be to get the best of flowers. It is scarcely a digression to note his way of dealing with flowers, which, moreover, gives us an apt illustration of that change without thought of beauty, change for the sake of change, which has played such a great part in the degradation of art in all times; so I ask you to note the way he has treated the rose, for instance. The rose has been grown double from I don't know when; the double rose was a gain to the world. A new beauty was given us and nothing taken away, since the wild rose grows in every hedge. Yet even then one might be excused for thinking that the wild rose was scarce improved on, for nothing can be more beautiful in general growth or in detail than a wayside bush of it, nor can any scent be as sweet and pure as its scent. Nevertheless, the garden

rose had a new beauty of abundant form, while its leaves had not lost the wonderfully delicate texture of the wild one. The full color it had gained, from the blush rose to the damask, was pure and true amidst all its added force, and though its scent had certainly lost some of the sweetness of the eglantine, it was fresh still, as well as so abundantly rich. Well, all that lasted till quite our own day, when the florists fell upon the rose—men who could never have enough. They strove for size and got it, a fine specimen of a florist's rose being about as big as a moderate Savoy cabbage. They tried for strong scent and got it—till a florist's rose has not seldom a suspicion of the scent of the aforesaid cabbage—not at its best. They tried for strong color and got it, strong and bad—like a conqueror—*giant des batailles*, if you will. But all this while they missed the very essence of the rose's being; they thought there was nothing in it but redundancy and luxury; they exaggerated these into coarseness, while they threw away the exquisite subtlety of form, delicacy of texture, and sweetness of color, which, blent with the richness which the true garden rose shares with many other flowers, yet makes it the queen of them all—the flower of flowers. Indeed, the worst of it is that these sham roses are driving the real ones out of existence. If we do not look to it our descendants will know nothing of the cabbage rose, the loveliest in form of all, or the blush rose with its dark green stems and unequalled color, or the yellow-centred rose of the East, which carries the richness of scent to the very furthest point it can go without losing freshness: they will know nothing of all these, and I fear they will reproach the poets of past time for having done according to their wont, and exaggerated grossly the beauties of the rose.

Well, as a Londoner, perhaps I have said too much of roses, since we can scarcely grow them among suburban smoke, but what I have said of them applies to other flowers, of which I will say this much more. Be very shy of double flowers; choose the old columbine, where the clustering doves are unmistakable and distinct, not the double one, where they run into mere tatters. Choose (if you can get it) the old china-aster with the yellow centre that goes so well with the purple-brown stems and curiously colored florets, instead of the lumps that look like cut paper of which we are now so proud. Don't be swindled out of that wonder of beauty, a single snowdrop; there is no gain and plenty of loss in the double one. More loss still in the double sunflower, which is a coarse-colored and dull plant, whereas the single one, though a late-comer to our gardens, is by no means to be despised, since it will grow anywhere, and is both interesting and beautiful, with its sharply chiselled yellow florets relieved by the quaintly patterned, sad-colored centre clogged with honey and beset with bees and butterflies.

So much for over-artificiality in flowers. A word or two about the misplacing of them. Don't have ferns in your garden. The hart's-tongue in the clefts of the rock, the queer things that grow within reach of the spray of the waterfall: these are right in their places. Still more the brake on the woodside, whether in late autumn, when its withered haulm helps out the well-remembered woodland scent, or in spring, when it is thrusting its volutes through last year's waste. But all this is nothing to a garden, and is not to be got out of it; and if you try it you will take away from it all possible romance, the romance of a garden.

The same thing may be said about many plants, which are curiosities only, which Nature meant to be grotesque, not beautiful, and which are generally the growth of hot countries, where things sprout over quick and rank. Take note that the strangest of these come from the jungle and the tropical waste, from places where man is not at home, but is an intruder, an enemy. Go to a botanical garden and look at them, and think of those strange places to your heart's content. But don't set them to starve in your smoke-drenched scrap of ground amongst the bricks, for they will be no ornament to it.

As to color in gardens. Flowers in masses are mighty strong color, and if not used with a great deal of caution are very destructive to pleasure in gardening. On the whole I think the best and safest plan is to mix up your flowers, and rather eschew great masses of color, in combination, I mean. But there are some flowers (inventions of man, i. e., florists) which are bad color altogether, and not to be used at all. Scarlet geraniums, for instance, or the yellow calceolarias, which indeed are not uncommonly grown together profusely, in order, I suppose, to show that even flowers can be thoroughly ugly.

Another thing also much too commonly seen, is an aberration of the human mind, which otherwise I should have been ashamed to warn you of. It is technically called carpet-gardening. Need I explain it further? I had rather not, for when I think of it when I am quite alone I blush with shame at the thought.

I am afraid it may be especially necessary to you in this part of the world, and especially offensive also, to say when you fence anything in a garden use a live edge, or stones set flatwise (as they do in some parts of the Cotswold country), or timber, or wattle, or in short anything but iron.

And now to sum up as to a garden. Large or small, it should look both orderly and rich. It should be well fenced from the outside world. It should by no means imitate either the wilfulness or wildness of Nature, but should look like a thing never to be seen except near a house. It should in fact look like a part of the house. It follows from this that no private pleasure-garden should be very big, and a public garden should be divided and made to look like so many flower-closes in a meadow, or a wood, or amidst the pavement.

It will be a key to right thinking about gardens if you consider in what kind of places a garden is most desired. In a very beautiful country, especially if it be mountainous, we can do without it well enough; whereas in a flat and dull country we crave after it, and there it is often the very making of the homestead. While in great towns gardens both private and public are positive necessities if the citizens are to live reasonable and healthy lives in body and mind.

So much for the garden of which, since I have said that it ought to be part of the house, I hope I have not spoken too much.

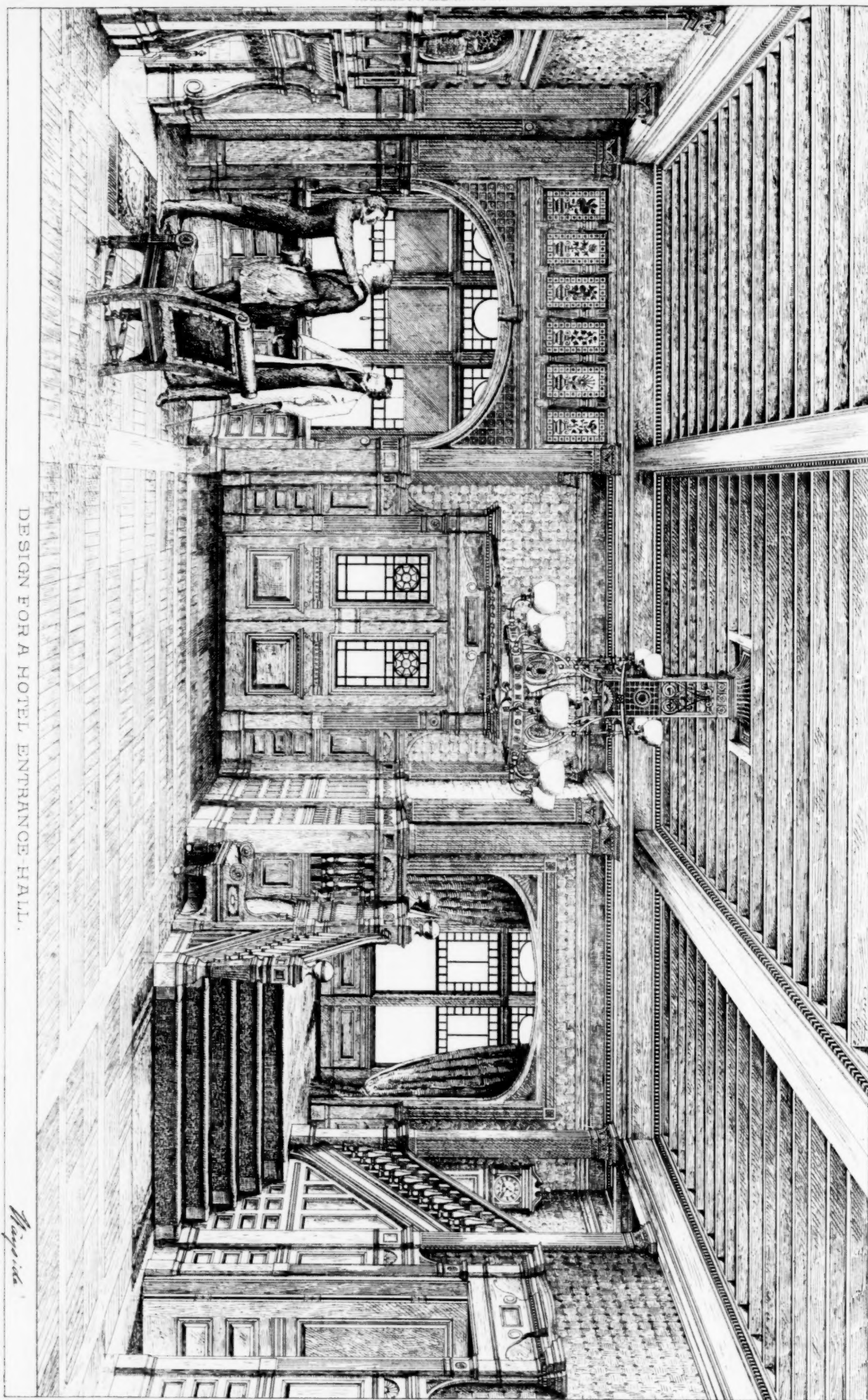
INJURIES FROM FALLING MATERIALS.

THE Supreme Court of Missouri, in a recent case, *Mauerman vs. Lenmarts*, decided the question of due care to be exercised to avoid injuries to passers-by from falling bricks and any other dangerous matter. We give the case, which sets out clearly the points determined:—

The action was brought to recover damages for injuries sustained by plaintiff, and alleged to have been occasioned by the negligence of defendants while engaged in taking down a portion of a building known as the Sisters' Hospital, in St. Louis. The petition alleges that the negligence of defendants consisted in leaving the sidewalk in front of said building insufficiently guarded, and that plaintiff, a girl about eleven years old, in going to school and in passing along said sidewalk, without fault of her own, and without warning of impending danger, was stricken to the earth by a brick falling on top of her head, which was precipitated from the upper portion of said building by defendants or their agents; that by reason thereof plaintiff's skull was fractured and she was permanently and for life crippled in body and mind, and disqualified from discharging duties incumbent upon her, and from earning a livelihood: that she had been damaged in the sum of \$5,000. The answer is a specific denial of the matters alleged in the petition, and avers that the sidewalk was sufficiently guarded, and that if plaintiff was injured it was occasioned by her own negligence and not by fault of defendant. The plaintiff recovered \$3,000 in the court below, and the judgment on to appeal was affirmed by the St. Louis court of appeals. The defendants appealed this court.

Norton, J., in delivering the opinion of the court, said: The evidence tended to show that the barrier put up across the sidewalk on the end or side of the building, which plaintiff on the morning of the accident was approaching, consisted of a plank which was fastened to the window-frame of the building and sloping from the building to the curb-stone or edge of the pavement, at which place it was nailed to a tree; that the space between the plank and pavement next to the building was from three to five feet, sufficient to allow grown persons to pass under without difficulty by stooping slightly, and that it offered no obstacle to the passage of children of the age of plaintiff. It was shown by one witness that on the morning of the accident he was so impressed with the insufficiency of the guard that he called to the workmen engaged in tearing down the building, to put up additional guards, and warned his own children and others of the danger of using the sidewalk. It would have been improper for the court, with this evidence before it, to have declared as a matter of law that there was no proof of negligence on the part of defendants. The question as to whether the guards put up by defendants were insufficient to prevent plaintiff from freely passing under, or to impart notice to her that there was danger in passing over the sidewalk, were questions of fact for the jury. If sufficient, defendants were not chargeable with negligence; if insufficient, they were, and the court so instructed the jury. It is, however, insisted that the defendant's demurrer to the evidence should have been sustained, because it showed that the barriers erected by defendant did as a matter of fact warn plaintiff of the danger, and that in disregard of it she went upon the sidewalk, and in doing so she was guilty of contributory negligence. It appears from the statement made by plaintiff, who was examined as a witness, that she went around the plank where it was nailed to the tree, and then went on to the pavement, where she received the injury. It does not appear, either from her statement or that of any witness, that she was induced by the barrier to walk into the gutter. That she was so induced is a mere inference, which is partially if not wholly rebutted by the fact that she could have passed without hindrance under the barrier to the sidewalk, and with less inconvenience than by walking around the tree into the gutter. A child of the age of plaintiff, on approaching the barrier and seeing that the space between it and the pavement was from three and a half to five feet, as sworn to by the witnesses, would most naturally conclude that it was not erected to prevent children from passing under it to the sidewalk, and their doing so would not be attended with danger. We think the court under this evidence properly refused to declare as a matter of law that the mere act of plaintiff passing around the tree was contributory negligence on her part, and that the question was properly referred to the jury. The question of negligence depends upon and must be determined by the circumstances of each case, and the court may so declare as a matter of law when the facts are undisputed, but when the facts are either disputed or the facts undisputed admit of different constructions and inferences, the question may properly be referred to the jury. *Norton vs. Shuer*, 56 Missouri Reports, 352; *Wyatt vs. Citizen's Railway*, 55 Ib., 485.

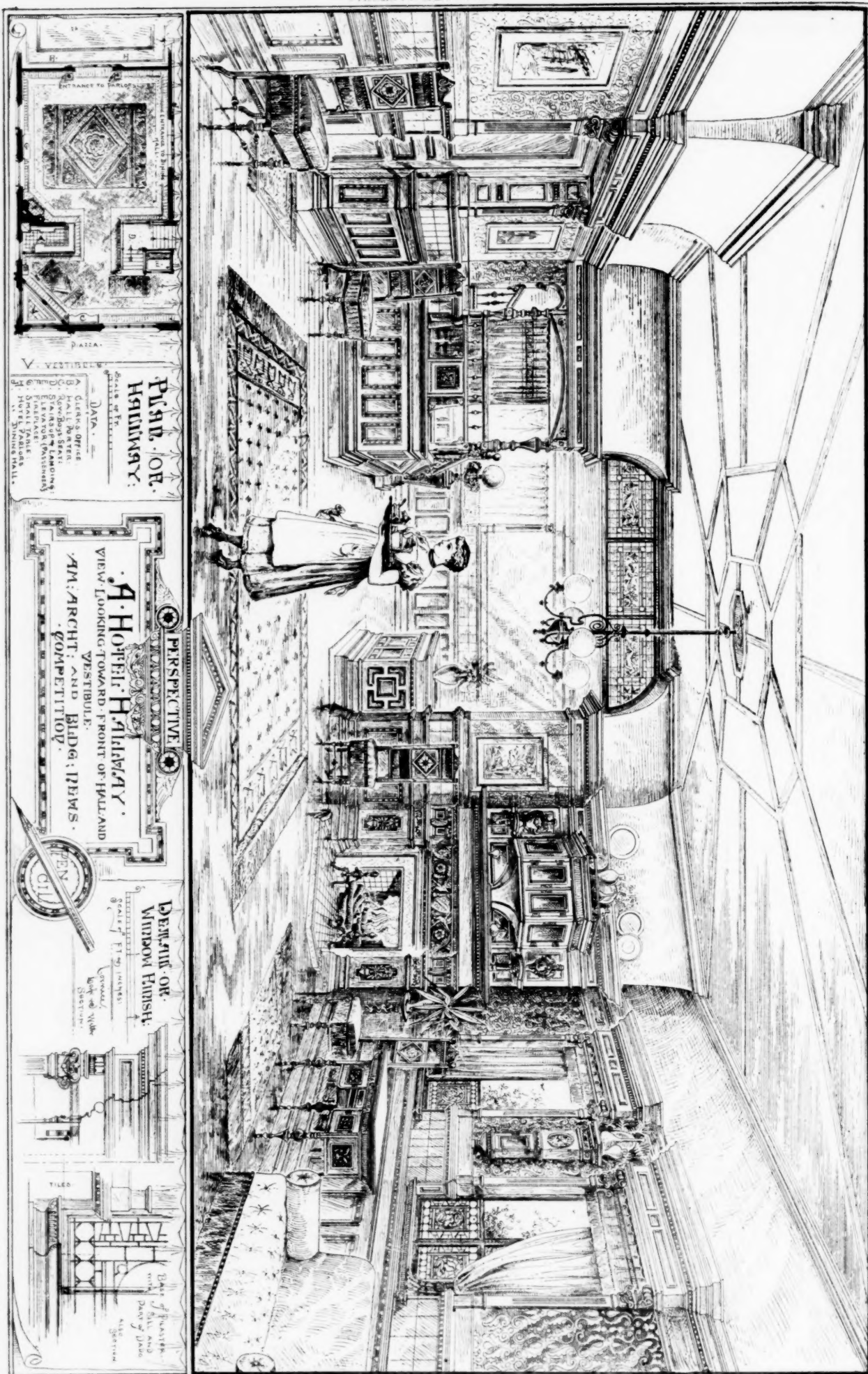
MINERVA.—The Mayor of Athens telegraphs to the Lord Mayor of London that a magnificent and complete statue of Minerva Victorious, a masterpiece of Phidias, has just been discovered.

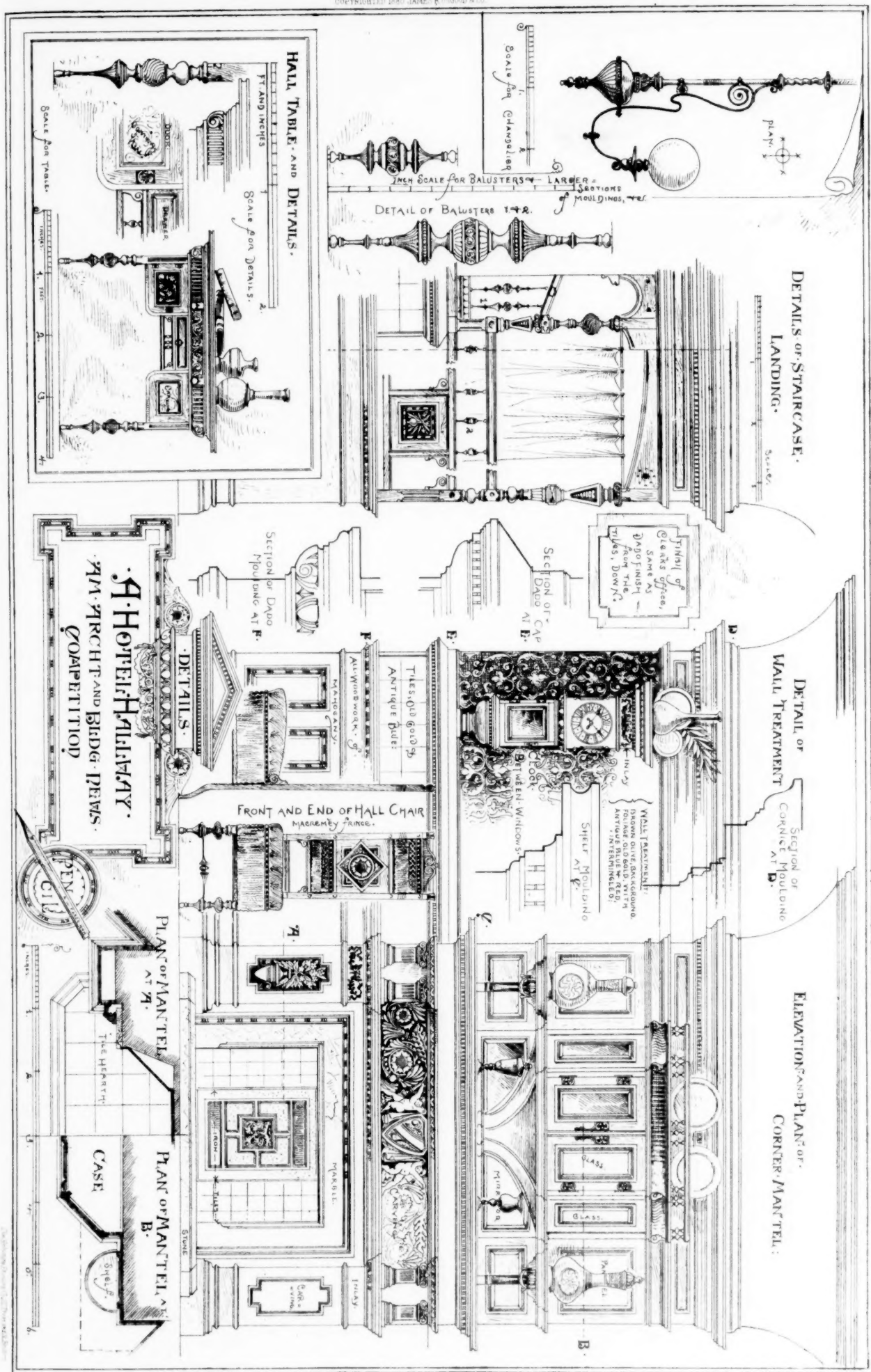


DESIGN FOR A HOTEL ENTRANCE HALL.

Mayo

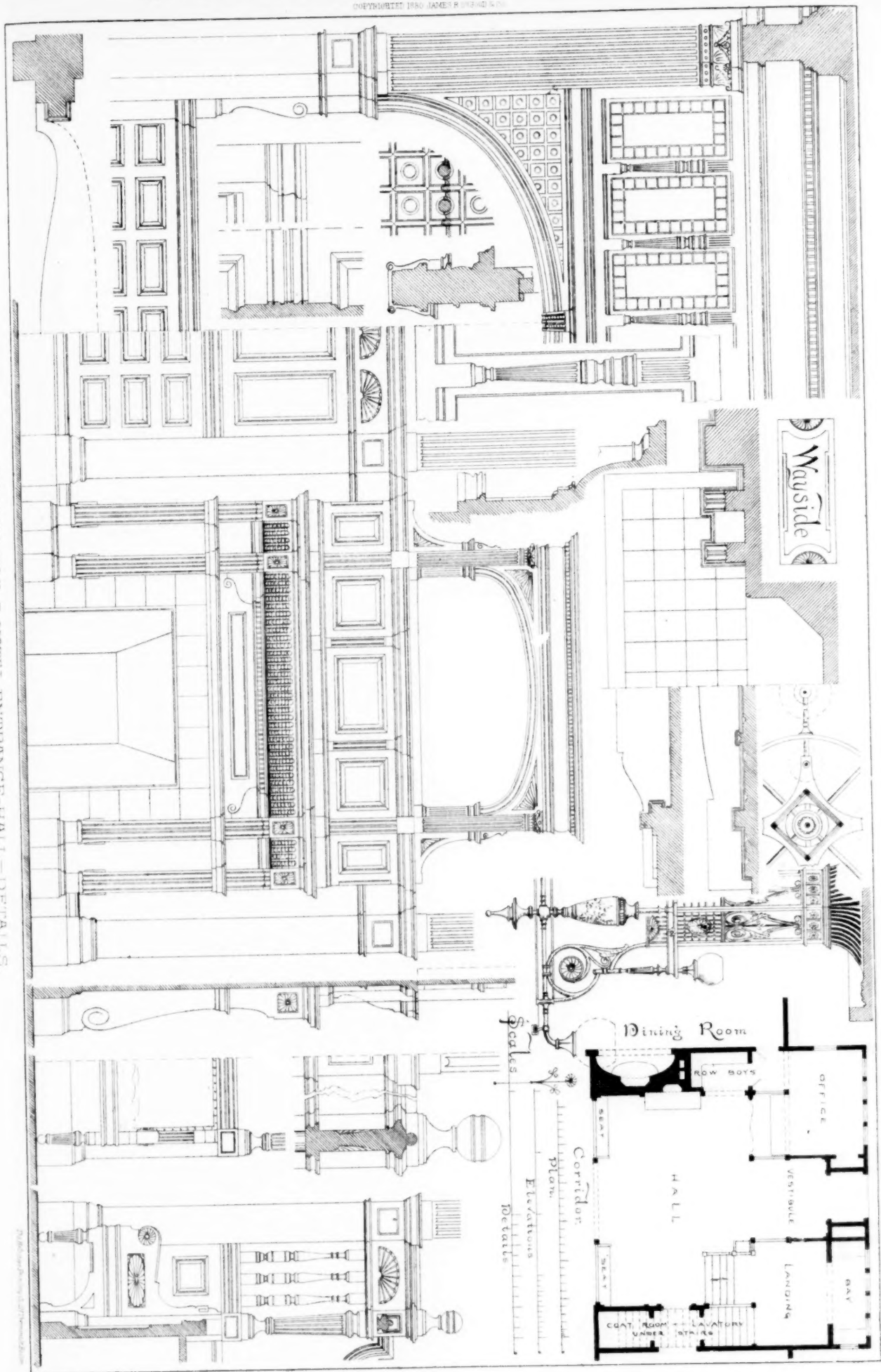
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DESIGN FOR A HOTEL, ENTRANCE HALL—DETAILS.



THE ILLUSTRATIONS.

COMPETITIVE DESIGNS FOR A COUNTRY HOTEL.

We publish the remaining two of the designs to which have been awarded the equal prizes of the first of our new series of competitions in interior design. The other prize design, by "Essayon," was published in the *American Architect* for December 25, 1880.

SCHEDULE OF CHARGES ADOPTED BY THE ST. LOUIS INSTITUTE OF ARCHITECTS.

The following schedule of terms, regulating open competitions for architectural work, has been adopted by the St. Louis Institute of Architects and other architects of the city of St. Louis.

We, the undersigned Architects of the City of St. Louis, hereby agree to and recommend the adoption of the following Schedule of Terms in regard to Open Competition:

1. The instructions must not require more drawings than are necessary in order clearly to explain the design, and should require that the designs submitted be drawn to a uniform scale, which must be clearly defined; and that all perspectives required be drawn to the same scale as the geometrical drawings, and on a plane at the corner of the building nearest the point of sight; a deviation from which will cause their rejection. Perspectives, unless called for in the instructions, to be excluded.

2. In case the amount to be expended is limited, the instructions must state that an excess of ten per cent on the expense of executing any design, over and above the sum mentioned, will exclude it from competition; the amount of expense to be determined by the expert in the jury.

3. A design will be excluded from the competition if sent in after the stated period, and if it contains deviations from the instructions.

4. The period given for preparing the design must be long enough not only for perfecting it and preparing the necessary drawings, but must make some allowance for the ordinary occupations of competitors. An explicit statement must be given as to the time when the decision on the merits of the designs is to be rendered, and that all designs shall be returned to the authors of the same. An architect's drawings are his own private property unless paid for, in which case they are for the sole use and benefit of his client; but the actual drawings still belong to the architect who made them. Always belong to architect.

5. The designs should be submitted to a jury; one of whom should be an architect. No person should serve as a juror who submits a design, or is in any way interested in any design submitted, or who has not renounced all intention of participating in the execution of the work.

6. In the case of open competitions, the amount of premiums in the aggregate should not be less than the amount which the architect would have received had there been no competition.

7. It is recommended that in close competition wherein the number of competitors is limited, a sum equal to the full value of one design be divided equally among the authors of all except the premiated design, which shall be compensated for as provided for in the last preceding rule.

8. The instructions shall state that in case the building is erected after any of the designs submitted in competition, it shall be given in charge of the author of the first premiated design, who is to be employed at the usual compensation.

9. The premiums should be awarded under all circumstances for the designs which may have been admitted in competition.

10. It is recommended that, in the schemes of competition, it shall be provided that the names of the competitors shall not be known to the jury.

11. The rates of compensation referred to in previous articles are to be the same as are acknowledged by the St. Louis Institute of Architects, on adjoining page.

H. W. KIRCHNER,
FRANK A. RENICK,
CHARLES MARCOTTE,
F. G. CAIRNS,
THOMAS W. BRADY,
A. DRUIDING,
ALEXANDER H. CAMERON,
J. H. McNAMARA,
J. W. HERTHEL,
A. GRABLE,
C. B. CLARKE,
O. P. KOENIG,
B. J. MEAGHER,
AUG. BEINKE,

JOHN F. MITCHELL,
F. WM. RAEDER,
THOMAS J. FURLONG,
THOS. B. ANNAN,
J. B. LEGG,
BARNETT & TAYLOR,
THOS. WALSH,
HENRY G. ISAACS,
E. JUNGENSELD,
JAMES STEWART & CO.,
CHAS. K. RAMSEY,
JOHN JOHNSTON,
JOHN BEATTIE.

SEC. I. PRELIMINARY SKETCHES with estimates of approximate cost, 1 per cent.

SEC. II. PLAIN WAREHOUSES.

Plans and specifications, 1½ "
Details, 1 "
Superintendence, 2½ "
Total, 4 "

SEC. III. PLAIN STORES AND PLAIN DWELLINGS.

Plans and Specifications, 1½ "
Details, 1 "
Superintendence, 2½ "
Total, 5 "

SEC. IV. ALL BUILDINGS COSTING \$5,000 AND LESS.

Plans and Specifications, 2 per cent.
Details, 1 "
Superintendence, 3 "
Total, 6 "

SEC. V. FIRST CLASS STORES AND FIRST CLASS DWELLINGS.

Plans and Specifications, 2 "
Details, 1 "
Superintendence for First Class Stores, 2½ "
Superintendence for First Class Dwellings, 3 "

Total for Stores, 5½ "
Total for Dwellings, 6 "

SEC. VI. PUBLIC BUILDINGS NOT EXCEEDING IN COST \$100,000.

Plans and Specifications, 2 "
Details, 1 "
Superintendence, 2 "
Total, 5 "

For the 2d \$100,000 a Discount of 10 per cent off of 2d \$100,000

" 3d 100,000 " 20 " " 3d 100,000

" 4th 100,000 " 30 " " 4th 100,000

" 5th 100,000 and over, 40 " " 5th 100,000

SEC. VII. DISTILLERIES, BREWERIES AND FACTORIES.

Plans, Details and Specifications, 3 per cent.
Superintendence, 2 "

Total, 5 "

SEC. VIII. Store Fittings, Libraries, Monuments, and changing Store Fronts and Dwellings into Stores, 10 per cent.

SEC. IX. If two similar buildings are built adjoining, for one owner, with one set of contractors, a discount of 5 per cent on bill of fees on second building. If three or more adjoining, a discount of 10 per cent on third building or excess over two.

SEC. X. Consultation fees for professional advice to be at the discretion of the architect.

SEC. XI. Where measurement is required, a fee of 1 per cent equally divided between contractor and owner.

SEC. XII. If buildings are erected by the day, or any portion of them, and the architect keeps pay rolls or makes purchases of materials, an additional fee to be charged as agreed upon between owner and architect.

SEC. XIII. For additions or alterations to buildings, or for making plans of buildings as they exist, where dimensions have to be taken in order to make such designs, an additional fee of 1 per cent shall be made.

SEC. XIV. On all important buildings where the architect considers it necessary to employ a clerk constantly upon the works, the remuneration of said clerk shall be paid by the owner or owners, in addition to the above fees. The employment or dismissal to be at the option of the architect.

SEC. XV. If the superintendence of the construction of the building is entrusted to other parties than the architect, responsibility of the architect entirely ceases.

SEC. XVI. Where buildings are located out of the city, all travelling expenses and per diem charges shall be paid by the owner in addition to above charges.

SEC. XVII. Drawings and Specifications, as instruments of service, are the property of the architect.

SEC. XVIII. The architect's payments are successively due as his work is completed, in the order of the above classification.

SEC. XIX. Until an actual estimate is received, the charges are based upon the proposed cost of the works, and the payments are received as installments of the entire fee, which is based upon the actual cost.

LEGAL NOTES.

The Rights of the "Lowest Bidder."—See page 21.

In every contract there must be an agreement between the parties to it; so, where proposals are invited, to make the terms of a proposal a contract, there must be an acceptance of the proposal. If the invitation contains an express pledge or agreement that any designated character of bid, as "the lowest bid," will be accepted, the owner is bound; but there is no implication that the bid will be accepted from the fact of the invitation being given.—*Topping vs. Swords*, 1 E. D. Smith (N. Y.) 609; *Emerson vs. Graff*, 29 Penn. St., 358. And public officers do not bind the people by inviting proposals, any more than private persons are bound.—*People vs. Croton Aqueduct Board*, 49 Barbour, (N. Y.) 259. The elements of pecuniary responsibility, of due skill, and of prompt performance, enter into the mind of the owner, and he has the discretion, that is the absolute right to determine, whether or not he will accept the proposals made.

Can an architect who, to speak generally, is authorized to let the work upon a building, bind the owner to accept an offer made upon an invitation of the architect? An agent is not supposed to have full power, and no one acting prudently will treat with him as possessing entire authority, unless it is clear that he has such power. To say, in common phrase, that the architect is authorized to let the work upon proposals invited, can not mean more than that he shall invite proposals, receive them and consider them, as the owner might do, and then determine whether or not he will accept them. In this case the architect did nothing towards accepting the proposals made; but, on the contrary, it appears that the owners themselves acted upon the proposals; and no criticism is made upon the fact that they

did so act, which shows that the authority of the architect was not considered to be a controlling authority. H. E.

Responsibility for the Accidental Destruction of Drawings.—See page 22.

A careful and comprehensive examination fails to discover a case upon the point raised by Mr. S. M. Howard.

The contract to furnish the drawings was with the owner of the building, and the architect is under no obligation to the contractor, at all. He, the architect, has complied with his agreement with the owner, and, of course, cannot be put to any new labor without due compensation therefor. H. E.

THE FIRST COMPETITION IN INTERIOR DECORATION.

IN response to the invitation which we addressed to architects and draughtsmen throughout the country we received twenty-five complete designs, only three of which were excluded from the competition by the strict interpretation of the published regulations. The designs signed by "Lynn" and by "Fitness not Show" were not received until after the time fixed by the programme; while the design signed by "Rembrandt" failed to comply, even approximately, with the conditions regulating the size of the drawings.

The three equal prizes of fifty dollars each and the honorable mentions have been awarded to the following designs, which are here mentioned in alphabetical order, according to the *noms de plume* of their authors:

PRIZES.

"*Essayon*," by Mr. Wm. A. Bates, New York, N. Y.

"*Pencil*," by Mr. Edward Dewson, Boston, Mass.

"*Wayside*," by Messrs. T. J. Gould and F. W. Angell, Providence, R. I.

HONORABLE MENTIONS.

"*Penates*," by Mr. Charles Edwards, New York, N. Y.

"*Puck*," by Mr. Charles I. Berg, New York, N. Y.

"*Romance*," by Mr. J. S. Schweinfurth, New York, N. Y.

"*Tabard*," by Mr. C. Howard Walker, New York, N. Y.

Doubtless some have been deterred from sending in their designs by the feeling that it was not worth while to send their drawings so far, but that such feeling is not universal is disproved by the fact that many of the drawings have come from Washington, Philadelphia, Louisville, and even from California. Indeed, we have not yet opened a competition that we have not received at least one design from the Pacific coast.

The three prizes in the competition for an "entrance hall of a small hotel in a country town frequented by the highest classes of society," were awarded by the jury to the designs marked "*Wayside*," "*Essayon*," and "*Pencil*."

"*Wayside*," throughout his design, has admirably and consistently expressed the character of such a hall as the programme required. The plan has an informal symmetry, which combines picturesque effect with quiet dignity. The clerk's office is immediately on the right, and a spacious landing and window bay raised a few steps above the hall forms a *pendant* on the left. The vista on to the landing, with a flood of light pouring through the window, is charming in effect, and the architectural treatment of this end of the hall shows remarkable skill. The arrangement of the porter's chair with the balustrade of the landing is of peculiar elegance, and the fireplace well studied and well placed. In the general character, as well as in details, such as profiles of pilasters and balusters, "*Wayside*" shows a masculine refinement which borders upon a severity not ill placed in the hall of a semi-public building. The door-frames are treated with ingenuity and with the same sober elegance which characterizes all parts of this carefully studied design. The author has yielded to the prevailing fashion of the day, but his inspiration is stronger and purer than could come from the whims of some ignorant colonial carpenter, and a masterly precision and completeness measure the difference between the matured design of an artist and the experimental fancies of a mechanic. There is a fault in the plan, which in so thoughtful a design is surprising. The entrance into the dining-room is mean and crooked, and should evidently have been placed next the fireplace, and the row-boys' seat over against the office, having a passage behind, if necessary. The drawings are soberly and conscientiously rendered. There is, however, an indecision in the value of the office-screen which does not sufficiently detach it from the plane of the vestibule wall. A word to the wise: Such a childish group as that which disfigures "*Wayside's*" perspective drawing barely escapes being an impertinence.

"*Essayon*" charms the eye at once by his cheerful domestic simplicity. The division of the front of the hall into two bays keeps it well in scale, and there is a certain directness of treatment and quiet reserve, which are admirable. This design is an agreeable reproduction of the colonial style, an architecture which is attractive from its *naïveté* and refinement. The latter characteristic has been successfully reproduced, but archaeological *naïveté* it is not easy, if it is at all possible, to copy; certainly it will not be done by imitating the defects of a style. "*Essayon*," in breaking the cornice around the lines of the pilasters without providing for this reinforcement of the cornice any constructive duty, such as could have at least been suggested in the ceiling panelling, certainly followed many colonial precedents, which are, however, blemishes in the style. After having appropriated the good points in our colonial architecture, it is worth

the while to follow back its delicate but diluted stream to its source in the François I architecture. In the best examples of this it will be found that these slender decorative pilasters are always either stopped under the projection of the cornice, or, if the latter is profiled about them, this projection supports something. "*Essayon*" draws brilliantly, but carelessly. Note the reversed profile in the left-hand pilaster at the cornice, and the false perspective of the panels in the ceiling.

"*Pencil*" presents us with quite a different order of ideas. His hall is rather that of a Newport villa, and has too much of the parlor in its delicacy of finish and in the furniture; yet the design is so light and pretty and so skilfully sustained throughout, that "*Pencil*" takes the next place, and ranks above his more serious, but less experienced competitors. The chimney-piece and stair *motif* are prettily conceived, and the windows finished in the same spirit, with no little ingenuity. The author of this design would probably little heed the criticism that a heavy plaster cove of slight curvature is neither graceful nor agreeable, for he could intrench himself behind Mr. R. N. Shaw; but he should be consistent. Mr. Shaw, with his many fancies, always preserves a robust masculine character, and no one would be more disturbed than he to see one of his heavy coves brought down upon an effeminate little baluster, quite too slender for its function. The furniture, also, is far too fragile in its supports. "*Pencil's*" plan is more curious than ingenious, the entrance awkward—some portion of this should have been shown in the drawing—and the hall inconveniently situated behind the stairs. Both drawings are executed with sparkling elegance.

"*Romance*" after having carefully considered and worked out his design seems determined to have been his own worst critic; so that the jury after commending the disposition of the plan and the general character of the design might have coldly referred to the large perspective drawing as emphasizing everything that is bad in the design, and slurring over its merits. The jury is not inhuman, and wishes to point out to "*Romance*" that he has some excellent features in his design. The plan is one of the best, convenient, and architectural in effect. The conception of the frieze of lunettes looking out and on to the staircase, is cheerful and decorative, though brutally presented. The screen treatment in front is skilfully carried around the rear of the hall by a high dado inclosing the doors, and the mantel is cleverly designed. The sheet of details proves its author as refined an artist as he is brilliant a draughtsman, and wins for "*Romance*" an honorable mention. The perspective view on the other hand, either from haste or carelessness, is aggressively vulgar and coarse.

"*Lynn*" would have been worthy of an honorable mention for dignity and breadth if his design had been received within the prescribed time. The design is large, and suggests reserve power well under control. The decoration centres in a monumental mantel-piece of excellent proportions, neatly rendered on the sheet of details. The defects lie in its general character which suggests a handsome private residence, rather than a country hotel; and the massive square piers belong to a still more monumental structure, a Roman palace, or a museum.

"*Penates*" deserves a mention for his careful study of mediæval wood finish. The details are quaint, and if logically and conveniently adapted could not fail to be attractive. But there is little thought for practical matters. For instance, the wood-work of the mantel finish is carried down on the arch of the fireplace with a wooden keystone; the clerk is shut up in his cage of spindle-work, in the middle of the hall without direct light, and the aspect of the hall is dreary and uninviting. No stairs are shown upon the plan. "*Penates*" has his materials now at hand, let him set to work to design his hall.

After the preceding design "*Tabard's*" seems peculiarly ingenuous. Its author has not yet much architectural baggage, and thus lightly weighted, presents a straightforward solution of the problem, attractive from its cheery, homelike character. This unaffected simplicity with an excellent plan are its merits. The sheet of details offers nothing of interest, and much that is crude and badly drawn; but the perspective, though inexperienced, is sketched with spirit, and helps to earn an honorable mention.

"*Puck's*" design is thoughtful, and for study and ingenuity in the details, deserves a mention, but the plan is neglected unwarrantably; the clerk's office and private office for no apparent reason just fail, by a little, to divide the hall symmetrically, which would have been an advantage in the ceiling-panelling, while the mantel thrown in at hap-hazard adds to the confusion.

"*Ionic*" fails entirely in conception of the programme; he sends us unmistakably the hall of a handsome private house, and a city mansion at that. This misconception is the more to be regretted in that "*Ionic*" shows himself very strong in design. The disposition of his plan lends itself to decorative effects, which have been developed with keen artistic intelligence. The drawing, especially in the details, is precise and remarkably refined; but the perspective is too labored, and too pale for successful reproduction.

A first glance at "*Bee's*" hall shows a bright and decorative effect, but the plan lacks the study which would have made it satisfactory. It is a defect for the clerk not to see, or be seen by those entering, and if necessarily hidden by the stairs, he should have had a clear view and access under them. The fireplace would seem better placed in the opposite wall, away from the draught of the front door. Study, too, would have insured firmer arches or supports under the stair-landing, and would have provided something more artistic than the doubtless "authentic" colonnettes of the mantel.

"Bee" need but be true to his *nom de plume* to come out well in the future.

"*A la Verité*" started with an excellent scheme, which he only partially developed. His plan, much like "*Romance's*," is excellent, and the way in which he has worked in his porter's chair with the staircase is clever and in good taste; but his mantel-piece is ill-considered—the brackets do not harmonize with the coupled columns—and he should not have omitted a frieze. The perspective is neat, but too wooly in rendering.

"*Lux*" sends us a design with good work in it, but his ambition ran away with his judgment when he threw his strength into a palace hall. His horizontal row of lanterns is a novel and pretty way of lighting. The plan is complicated, and there are some bad slips in the perspective of the niches.

"*Faithful and Grateful*" is a quaintly conceived, old-fashioned interior, simple in plan and honest throughout, but the decoration can not be said to have been studied, nor any details designed.

The design distinguished by "a heraldic hand holding a tulip" is not without interest, for its homely and straightforward treatment. The right conception of the programme is evident, but the author has not worked out his idea sufficiently; his plan also lacks thought.

The author of the design marked with "a circle inscribed in a square" fails from inexperience. His mantel-piece is interesting, but his pilasters and wood finish throughout are too heavy.

"*Atelier*" has a good plan and does not lack ideas, but his ability as a draughtsman must be improved before he can express himself fairly.

On the other hand, "*Ars longa, vita brevis*" is a capital draughtsman, and has given labor and thought to his sheet of details; but in an attempt to be original he has lost sight of good taste and of good examples.

"*Work and Co.*" has tried hard, and his arrangement of the staircase and chimney-piece is ingenious, but his heavy and coarse drawing betrays him.

"*L'Inconnu*" shows a simple, practical design, which greater experience would have turned to good account. The same may be said of "*Pen*" and "*Des Moines*." All three need to work hard at drawing.

"*Ogee*," like some of his more skilful rivals, gives us the hall of a city house. "*Rembrandt*" is too classical, but the design is consistent, and he is not far wrong. "*Work*" will gain its own reward later.

In general, the competitors need to be cautioned to write their *noms de plume* more conspicuously, and in the same portion of each sheet.

MR. SELLERS ON THE METRIC SYSTEM FOR THE MECHANICAL DRAUGHTSMAN.

Boston, Nov. 30, 1880.

In his paper recently read before the Mechanical Engineers, and printed in *Engineering News* of November 20 and 27, Mr. Coleman Sellers has contributed to the metric discussion a valuable explanation of the difficulties which attend any change of standard in the machine-shop, whether to or from the metric system, and of the way those difficulties have been met in the recent very successful introduction of the metric system into Germany, matters which were popularly understood before only in a general way. The subjects of draughting and computing he so befalls that a few simple words of commentary are in order.

He mentions seven scales which he says emphatically are the *only* ones we can use for metrical drawings; and complains that these are not enough. "The jump from one-half to one-fifth size is unfortunate. If we could conveniently quarter the whole size we would have an increased area section, a matter of much moment." Then why, in the name of reason, should not we do so? We can use a scale of 25 per cent of full size as conveniently as we can use a 25 cent piece or a 2½ dollar piece in federal money. The metric system is nothing if not decimal; and the graduations of any metric scale, which on one drawing represent certain dimensions, on another drawing perfectly represent ten times those dimensions. Now, one of his seven metric scales is one twenty-fifth (or $\frac{1}{25}$) to speak decimally, which he expressly states may be constructed; with that in his hand he can use it just as well for a scale of $\frac{1}{10}$. This is a second stepping-stone in his chasm, between $\frac{2}{5}$ and $\frac{1}{5}$. If he wants a third stepping-stone he can take $\frac{1}{8}$. The marks for 3mm. and 4mm. are just as plain on any rule as the mark for 2 mm.; and like it they can be taken to represent 1 centimetre, 10 centimetres, 1 metre, 10 or 100 metres, or 1 kilometre. Here comes in the advantage over the old practice; for when a quarter of an inch is taken to represent an inch, as it is by the machinist, he wants it divided by successive bisections; when it is taken to represent a foot, as it is by the architect, he wants it divided duodecimally; when it is taken to represent ten feet, as it is by the surveyor, he wants it divided into ten parts; so that three different draughting scales are desirable for the use even of the commonest of all scales.

Mr. Sellers claims it as an advantage of the inch dispensation that it gives a multiplicity of scales. He mentions, for instance, that we can use $\frac{1}{8}$ and also $\frac{1}{5}$. What earthly good is there in having two scales so nearly alike? If one of them is big enough or small enough, the other will be also, in any ordinary case. These needless variations simply depend upon the permission of several incongruous methods of subdivision, which is a perpetual source of annoyance,

despite Mr. Sellers' assurance that they "lead to no confusion." Probably every reader has a painful recollection of the interconversion of 16ths and decimal fractions of the inch, let alone duodecimals.

Mr. Sellers presents a series of customary scales having the peculiar merit that each is twice as large as the next; the following series of standard metric scales possesses the same merit:

.025 .05 .1 .2 .4 .8

Yet he italicizes the assertion that the manifest advantage of the inch series "admits of no dispute."

About computation, Mr. Sellers' remarks are still less adequate, though not so audacious. He compares the multiplication of 1.5m. by 1.5m. by 3m. with that of 5 feet by 5 feet by 10 feet, which would be fair if we had decimalized the foot and abandoned the inch. For a real comparison with what is now in use, let him take 1 foot 5 inches by 1 foot 5 inches by 3 feet, and see whether his carpenter will reckon it in his head. He says again: "I must confess I see no difference in favor of hunting up in books the specific gravity of matter, or in looking for the weight of matter in pounds per cubic inch, or foot, or yard." The difference is, that not all of those items are found in English tables; sometimes only one of them is given. If you find the weight per cubic foot when you want the weight per cubic inch, you have to divide by 1,728; if you find the weight per cubic inch when you want the weight per yard, you have to multiply by 46,656. In the metric tables, on the other hand, the specific gravity is at once the weight in kilogrammes per liter, the weight in grammes per cubic centimetre, and the weight in metric tons per cubic metre.

His chief point of vantage appears to be the very serious difficulty of changing the Wm. Sellers, or Franklin Institute, or United States standard of screw-threads; but the force of this argument was somewhat broken on the day after it was uttered by the discussion that took place in the American Society of Mechanical Engineers, showing that the screw-threads now in use in this country are far from conforming to any system. Mr. Forney, of the *Railroad Gazette*, is quoted as giving this illustration:

"A railroad, not long since, ordering some thousand cars, specified that the bolts and nuts were to be of the Franklin Institute standard. When the cars were delivered it was found that the nuts and bolts were not interchangeable with those already in use, except the larger nuts on the smaller bolts. Investigation showed that the works which built the cars had purchased new taps and dies, said to be standard, for that especial work; but on comparison, it was found that these did not agree with certain other standards."—F. B., in *Engineering News*.

THE RIGHTS OF THE "LOWEST BIDDER."

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Having been a subscriber to the *American Architect* from the beginning, I feel at liberty to ask your opinion upon a subject that relates to contracts. Some three weeks ago the company authorized their architect to let the contracts for the sugar factory to the *lowest* responsible bidders. The architect did not advertise, but saw personally two brick and three carpenter contractors, and asked them to figure on the work, saying the work was all in his hands and that he should let it to the *lowest* responsible bidders. The bids all came in in due time and were opened by him in his office; but the contract was not awarded until the next day, when the company let it to the lowest carpenter, but gave it to the *next lowest* brick mason, he coming down to the price of the lowest, which was about \$1,400 lower than his bid. Now what I would like your opinion on is this: Can the lowest one sue and recover damages, he being as responsible as the one that got it? I ask your opinion, thinking you know of similar cases and their results, and I wish you would answer at your earliest convenience, and oblige,

C. A. D.

[Our correspondent does not state distinctly whether any promise was made by the owners of the building to the contractors that the lowest bid should be accepted. If not, they are quite at liberty to choose the highest bidder instead of the lowest, or to throw them all aside if they wish. This point is well settled. That the architect made such a promise, relying on the instructions received from his principals, does not, we think, alter the case, unless he can show some explicit authorization from them to make the contract for them, or at least to make terms with the bidders. Such authorization is certainly not included in the usual relation of an architect with his client, and the architect seems to have been too hasty in supposing that so important a power had been delegated to him as that of binding his employers to make a large contract according to his discretion, and not theirs. If the parties who tendered did so in consideration of his possession of such extraordinary authority, they should have satisfied themselves that he really held it. As it is, they participated with him in a very natural mistake.]

The notion that the lowest bidder is entitled to the job without any agreement to that effect is very common among contractors, but is, so far as private contracts are concerned, quite erroneous. In point of fact, very few such contracts are awarded to the lowest bidder, all sorts of other considerations influencing the decision. Again, in this case the final contract was made, it appears, at the lowest price, so that the aggrieved mason can not even claim to have made the most favorable tender. There is, no doubt, a courtesy among architects and builders, and to a great extent among owners, which regards the tenders delivered at a given time as final; but unless some express stipulation is made between the owners and the bidders, there is no legal restriction to prevent the former from beating down any one of the latter so as to reduce his offer to the lowest point. The origin of these claims seems to be the practice of government officers, who, in order to avoid all suspicion of favoritism, usually feel obliged to accept the lowest responsible bid, and allow no tampering with any tender after a certain time; but there is nothing in this which restricts private individuals from exercising their discretion in such matters. See, moreover, remarks under "Legal Notes," page 19.—EDS. AMERICAN ARCHITECT.]

RESPONSIBILITY FOR THE ACCIDENTAL DESTRUCTION OF DRAWINGS.

WHEELING, W. VA., Dec. 2, 1880.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Will you please give me a reference in the following case: I was employed for a stated sum of money to furnish the drawings and superintend the erection of a four-story iron-front building. The drawings for the iron-work, including the elevation and all details, were given to the contractors to make their patterns and cast the fronts from. While in their possession, and about the time the first story was finished, ready to be put up, the foundry and pattern-shop burned down, and all the drawings were destroyed; and to crown it all, not even a tracing of any part of the work was preserved in the office. The great hurry to get out the work prevented us from making tracings, therefore I gave the contractors the original drawings.

It is the practice in my office to print this notice on all drawings made by me and given to contractors:

"Drawings are the exclusive property of the Architect, and persons using them are held responsible for their return in good order when desired."

Now the point is this: The contractors assert I should reproduce the work, at my expense, or that the proprietor should pay me for making them; that the proprietor should furnish them with all necessary drawings. The proprietor asserts that he furnished them drawings once, and they were responsible for them.

I claim that the contractors should pay for reproducing the drawings, or suffer the damage of a future claim for the drawings, to be returned as matter of record and instruments of service, etc., and that they should consider themselves lucky to get off with the actual cost of draughtsman's time for reproducing the drawings, which I offered to do, considering the circumstances of the case.

The loss by the contractors was small, as they were insured almost the value of their damage by fire.

The building is under roof, and we have been compelled to board the front up on account of the inclement weather and the delay of the contractor to finish his work.

If you would take the trouble to write me a few lines regarding my position in the matter, I will consider it a favor, which I will return if the opportunity ever presents itself.

I am respectfully,

S. M. HOWARD.

[We have never met with any mention of a case similar to that of our correspondent, and doubt if a reference can be cited which will meet the particular point. As to the general question, however, we see no way in which the contractor can avoid his obligation to pay for replacing the drawings destroyed while under his care. The matter of ownership is not important: if they belonged to the proprietor, the contractor was responsible for their preservation; if to the contractor, he cannot compel any one else to make good his loss; and if to the architect, according to the demand stamped on them, the contractor is bound to account for them. See, moreover, remarks under "Legal Notes," page 20.—EDS. AMERICAN ARCHITECT.]

BOSTON SOCIETY OF ARCHITECTS.

THE following circular to the members of the Boston Society of Architects has just been issued:—

SECRETARY'S OFFICE, 60 DEVONSHIRE ST.
BOSTON, Dec. 18, 1880.

Dear Sir,—Agreeably to the requirement contained in Art. XXIII, of the By-Laws of this Society, that twenty days' notice shall be given to each member of any proposed amendment to said By-Laws, I have the honor to state that at the next regular meeting of the Society the following amendment will be presented for consideration and action:—

ART. XIII, to be so amended as to read:

"The annual contribution of the Society shall be, for Fellows, twelve dollars; payable in two equal installments, one each on the first day of January and of July. The initiation fee for Fellows shall be ten dollars, except as hereinbefore provided, and for Associates, five dollars; payable within three months of the day of election. In all cases where the first of January or the first of July falls within these three months, the initiation fee shall be regarded as taking the place of the first of the above installments due after elections."

HENRY VAN BRUNT, Secretary.

NOTES AND CLIPPINGS.

OLD GRANITE WORK.—It is said that the first granite used in this country for constructing a building was employed in the erection of King's Chapel in Boston, in 1752, and was quarried in Braintree.

THE NEW STATUE OF WASHINGTON FOR NEW YORK.—The President has approved the bill granting permission to the New York Chamber of Commerce, to erect a statue of George Washington in front of the Sub-Treasury building in that city.

A NEW COLLEGE OF ARCHEOLOGY.—Papers were filed at Albany, N. Y., on December 30, incorporating the College of Archaeology and Aesthetics of New York, naming as directors Amos K. Hadley, J. W. H. Carroll, and others. The institution is to furnish free, or nearly free, instruction.

LAND RECLAMATION IN HOLLAND.—Since the beginning of the sixteenth century, more than 800,000 acres have been won from the water in Holland, and reclamation still goes on at the rate of about eight acres a day. Since 1850, the Lake of Haarlem has been converted into a region of farms and villages; and the pumping out of the Zuyder Zee, now to be done, will surpass in magnitude all previous endeavors.

THE PARIS FIRE DEPARTMENT.—The commander of the Paris fire-brigade, Colonel Paris, has published a book, called *Le Feu à Paris et en Amérique*, in which he compares the resources of the great towns of America and of the great towns of France, for combating the ravages of fire. Colonel Paris naturally comes to the conclusion that the French personnel is superior, but the material manifestly inferior. At Paris, there are rarely personal accidents in fires, thanks to the excellent gymnastic education and to the devotion of the firemen. The regiment of the *sapeurs pompiers* of Paris is constituted like the other corps of the French army. It is subjected to the discipline and exercises of the other infantry regiments, and like them it is under the control of the Minister of War. The firemen are taken from among the soldiers who have performed eight or nine months' service in camp. Their military education is thus well begun, their military instruction is almost finished, and all that remains to do is to form them professionally. This training is very severe, and a fireman must be very strongly constituted in order to bear it, as well as to bear the fatigue of his service. Hand pumps are still in use in Paris. Each pump weighs 565 kilogrammes, and is drawn by three men at a run; one of the men also carries the apparatus for combating fires in cellars, weighing 224 kilogrammes. Paris possesses only four steam fire-engines, two of which do not work well. The horses to draw them have to be borrowed from the omnibus company. On paper the effective of the force is 1,690 men and 50 officers. In reality there are never more than 1,450 men in the corps. The ordinary fireman is paid 1fr. 04c. a day, and the corporal 1fr. 71c. Paris possesses 168 hand pumps, which, when the fire is of any magnitude, are utterly useless. The stations of the fire-brigade are likewise not sufficiently numerous. In the outlying quarters, especially where work-shops abound, the fire would have its own way before the engines could come up. At Paris there are no alarm stations; in New York there are 925. At Paris the fire-brigade has at its disposal only 231 kilometres of telegraph wires, and curiously enough, no one of the theatres is in communication with the engine stations. At Paris there is not enough water, the artificial and natural reservoirs holding only 1,033,548 cubic metres; at New York they hold 33,872,180 cubic metres. At present, Paris has only 321 fire plugs; Colonel Paris estimates that 4,200 are necessary. The cost of the New York fire-brigade is 6,273,850fr.; that of the Paris brigade for 1879, was 1,583,110fr. 10c.; is it needful to pursue the comparison further? Need we dwell upon the painful and ridiculous sight of the brave Parisian firemen struggling against a fire, with a few barrels of water and hose-pipes that barely carry above the second story? If the book of Colonel Paris leads to any reform, say within the next five years, it will be at once a great advantage for Paris, and a remarkable phenomenon in the annals of French administration.—*Parisian*, November 11.

THE HEALTH OF CITIES.—Statistics compiled by the National Board of Health show that for the year ending October 31, 1880, the more important cities of the world rank as follows in comparative healthfulness. The death rate shows the number of deaths to each 1,000 persons during the year:

City.	Population.	Death rate.
Chicago.....	503,238.....	17.9
Philadelphia.....	850,000.....	18.3
St. Louis.....	333,577.....	18.8
Boston.....	375,000.....	20
Baltimore.....	393,796.....	20.9
London.....	3,264,260.....	21
Leeds.....	318,321.....	21.8
Glasgow.....	589,598.....	21.9
New York.....	1,293,223.....	23.4
Paris.....	1,988,806.....	24
Brooklyn.....	566,889.....	25.8
New Orleans.....	216,359.....	27.7
Lyons.....	342,815.....	27.7
Berlin.....	1,096,644.....	29.3
Dublin.....	314,666.....	32.9

OTHER CAUSES OF FIRES.—People still adhere to that old and evil habit of putting kindling-wood under stoves to dry. An amusing but almost serious result of this is told as happening in an Indiana school-house. On the door of this school-house being opened the other morning, the stove, which had been left with fire in it on the previous night, was nowhere to be seen, and all that was left to mark the space it had once occupied was a charred hole in the floor. It appeared that some wood placed under the stove the night before to dry had taken fire, and the floor had burned until the stove fell through into a deep cellar underneath. Fortunately the fire had gone out, and no further harm was done.

The Fireman's Insurance Company, of Dayton, recently paid a loss at Wakeman, O., which originated somewhat peculiarly. The stock was millinery, and in the show-window the owner had set up a kerosene lamp and a tin reflector. Among the goods was a small belt of silk lace trimming, and upon this the reflected rays from the lamp focussed to such an extent as almost to entirely consume the silk. The fire was discovered and put out, and, with the exception of a small smoke damage, not another article was injured. The query is after all, was this a case of spontaneous combustion in black silk lace, or could a tin reflector to a kerosene lamp so intensify the rays of light as to cause combustion of an article several feet from it? The sequel to this, if known, might satisfactorily account for some of the mysterious fires in millinery shops.—*The Spectator*.

A NEW ILLUMINATING OIL.—Should the experiments of a Frenchman at Bordeaux, France, in the manufacture of grape oil, prove successful, an additional burning oil may be supplied in Canada. This fluid is made from the seeds of the fruit, is sweeter than the nut oil, remains fluid at a lower temperature, and when burned in lamps gives a bright, smokeless, and odorless flame. An oil possessed of these virtues, if cheap, might acceptably take the place of coal oil. Probably, when fruit preserving becomes more of an established industry, the refuse in the preparation of grape jelly, as well as that resulting from the making of wine, will be turned to good account by its transformation into burning oil.—*Hamilton (Ont.) Times*.

BUILDING INTELLIGENCE.

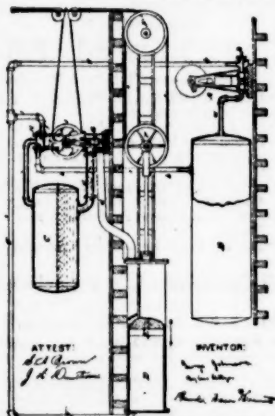
[Reported for The American Architect and Building News.]

[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.]

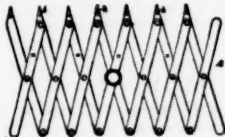
234,874. HYDRO-PNEUMATIC ELEVATOR. — George Johnson, Cincinnati. This invention relates to that class of elevators by which the load is lifted by compressed air operating through the medium of a liquid column, which acts upon a hydraulic piston. The object of the invention is, in the main, to permit the air in the air and water vessel to flow into the hydraulic cylinder back of the piston when displaced by the water from the cylinder while the car is descending, and thus avoid such back-pressure as will occur if the air-compressor does not remove the air fast enough. It is thus possible to avoid the employment of a continuing exhaust-valve operated from the car, and to utilize all of the exhaust air instead of escaping a portion of it into the atmosphere. A is a suitable air-compressor driven by steam; B, a compressed-air reservoir, connected with the compressor by a pipe, a; C, a reservoir to contain both compressed air and water, the former being supplied to it from the reservoir, B, through air-pipes, b and c; and D, a hydraulic cylinder, supplied with water from the reservoir C, through pipes, d, d'. The piston, E, which plays in this cylinder, is connected, through its rod, with a set of sheaves, F, which serve to communicate motion to the car (not shown in the drawing) in the usual manner. The passage of water through the pipe, d, is controlled by a valve, G, and the passage of air from the reservoir, B to C, is controlled by a two-way valve, H, arranged between the pipes, b and c, being connected with the pipes b c, and with an outlet pipe, f. Both ends of the cylinder, D, are closed, and the end to the left, or the "air end," is connected by a pipe, g, with the suction or inlet, h, of the compressor, A. This pipe, g, is also tapped by the pipe, f, so that the compressor is at times connected with the reservoir, C. The water-valve, G and air-valve, H, may be operated



independently from the car; but it is best to connect them together and operate them through one rope, i. The operation is as follows: The car is supposed to be ascending and about half-way up, the piston, E, moving in the direction of the arrow. The air-valve, H, is so set that the reservoir, B, is open to the reservoir C, through the pipes b c, and the water-valve, G, is open, so that the water may be forced by the compressed air in C through the pipe, d, into the cylinder, D, as shown. The air end of the cylinder, D, is open to the suction of the compressor, but is cut off from the reservoir, C. Thus in the ascent of the car the air is forced from D through the pipe, g, to the compressor, which, in turn, forces it into the reservoir, B. When the car has ascended far enough the water-valve, G, is closed through the medium of the rope, i, and wheel, j, thus cutting off communication between the cylinder, D, and the reservoir, C, and stopping the car. At the same time the air-valve, H, is closed, cutting off B from C. The car is caused to descend by continuing the rotation of the wheel, j, far enough to throw open the water-valve, G, and the other part of the air-valve, so as to connect the air-space in C, through the pipe, c, with the outlet, f, and pipe, g. The descending car thus forces the water from D into C, and the air from the latter passes through the pipe, c, valve H, outlet f and pipe g to the air end of the cylinder, D, thus more or less perfectly balancing the pressure on the engine piston. Ordinarily the same air as well as the same water will be used over and over in this apparatus; but to provide against leakage of air the inlet, h, of the compressor is furnished with an automatic valve, k, arranged to admit air, should any be required to supply a deficiency. In this way air is taken into the compressor at a tension corresponding to the load lifted and forced into the reservoir, B; but as the compressor will not usually be able to remove the air from the vessel, C, with sufficient rapidity as the car descends and forces the water back into said vessel, the displaced air (which would otherwise be compressed and act to retard the descent of the car), is provided for by allowing it to pass over into the air end of the hydraulic cylinder. From thence it

will be removed by the compressor as the car ascends. By connecting the air-space in the reservoir, C, with the air end of the cylinder, D, it is possible to lower the car and force the water from the cylinder into the reservoir, whether the compressor is working or not, as the displaced air in the reservoir flows into the cylinder. Where one compressor and air-reservoir are employed to operate two or more elevators the arrangement will be substantially as herein represented, except that check-valves should be placed in the pipes that are common to both or all of the elevators, to prevent them from interfering with one another.

235,225. SPACING AND DIVIDING INSTRUMENT. — Albert K. Fulton, Baltimore, Md. This invention relates to an instrument adapted to dividing lines or spaces between points into a number of parts of equal length, and it consists in providing the well-known extensible device used in toys and for a variety of purposes, with indicating-points at the joints of the



diagonal strips, which points, as the device is extended or compressed, remain at equal distances apart. Supposing it is desired to divide a line into six equal parts, it is only necessary to place the point marked 6 at one end, and the point marked 6 at the other end of the line. The intervening points will then indicate where the spacing-marks should be made.

235,846. STEAM-PIPE COVERING. — Edward H. Ashcroft, Lynn, Mass.

235,859. WIRE HINGE. — George D. Dudley and Stanley Mansfield, Lowell, Mass.

235,883. UNDERGROUND TELEGRAPH LINE. — Edward A. Kitzmiller, Wilkins Township, Pa.

235,993. WATER-FILTER. — Ewald Over, Indianapolis, Ind.

235,994. SECTIONAL STEAM-PACKING. — George C. Phillips, Silver City, Nev.

235,997. BRICK KILN. — Carl Schlump, Vienna, and Rudolf Howzik, Schattau, Austria.

235,910. METHOD AND APPARATUS FOR REMOVING SEWAGE. — Isaac Shone, Wrexham, No. Wales.

235,927. HINGE FOR AWNING-BLINDS. — F. Barton Brown, Boston, Mass.

235,945. HOT-AIR FURNACE. — Lyman Gould, Norwich, Conn.

235,947. ELECTRICAL ROCK-DRILL. — Alfred G. Holcombe, Granby, Conn., and Charles A. Cheever, New York, N. Y.

235,948. ELECTRICAL ROCK-DRILL. — Alfred G. Holcombe, Granby, Conn., and Charles A. Cheever, New York, N. Y.

235,955. MEANS OF SINKING TUBES AND RUNNING TUNNELS AND DRIFTS BY PNEUMATIC PRESSURE. — Harvey R. Leonard, San Francisco, Cal.

235,956. WATER-ELEVATORS. — William D. Mayfield, Fort Worth, Texas.

235,957. PIPE-TONGS. — James O. Morse, Englewood, N. J.

235,964. CLOTHES-LINE FASTENING. — Everett A. Rice, New York, N. Y.

235,967. METHOD OF RELIEVING RIVER CHANNELS OF SEDIMENT AND FORMING LEVEES. — Newton Sewell, Marysville, Cal.

236,028. WINDOW-CORNICE. — Jonas Herrmann, Columbus, Ohio.

236,044. FIRE-ESCAPE LADDER. — Earnest J. Krause, Carlisle, Pa.

236,060. TONING MACHINE. — Horace Molby, Davisburg, Mich.

236,065. PRESERVED WOOD. — Hermann J. Müller, San Francisco, Cal.

236,066. ART OF BURNING DRAIN-PIPE. — John Murtagh, Boston, Mass.

236,075. GAUGE FOR SAWING IRREGULAR CURVES. — A. S. Parks and Amro S. Streeter, Winchendon, Mass.

236,083. MANUFACTURE OF ARTIFICIAL SLATE. — Heinrich Reinhold, Hamburg, Germany.

236,106. SOLDERING-IRON. — Valentin Storch, Knoxville Borough, Pa.

236,114. WRENCH. — James M. Totten, Sharon, Wis.

236,124. STRAP-HINGE. — Benjamin D. Washburn, Boston, Mass.

236,125. SEWER-TRAP. — Electus B. Ward, Detroit, Mich.

236,132. CLAY-PRESS. — John F. Wilcox, Alleghany, Pa., and Edward M. Pearson, Wheeling, W. Va.

SUMMARY OF THE WEEK.

Boston.

BUILDING PERMITS. — Brick. — Beacon St., rear of 347, for John H. Dix, stable, 15' x 20'.

Good. — Virginia St., cor. Davenport St., for J. H. Bessick, stable, 18' x 28'.

Y. M. C. A. BUILDING. — The Herald says that the Young Men's Christian Association of this city is again moving in the matter of securing a new building. The association has recently received a gift from Mrs. Stone, of Malden, of \$25,000 toward a building fund; and it is thought that the building now owned by the association, on which there is a mortgage of \$10,000, can be sold for \$100,000. Recently, it is reported, a meeting of a few prominent friends of the association was held, at which pledges toward a building fund amounting to \$60,000 were secured.

HOUSES. — Messrs. G. R. & R. G. Shaw are the architects of a house for Walter Hunnewell, on Commonwealth Ave., between Fairfield and Gloucester Sts. It has a frontage of 36', and 72' deep. It is built of brick and freestone, four stories high, and cost about \$40,000; contractors, Vinal & Dodge, masons, and Boum & Leavitt, carpenters.

Mr. W. W. Lewis is the architect of a house for Mr. Geo. B. King, cor. Fairfield St. and Commonwealth Ave., costing about \$40,000.

Brooklyn.

BUILDING PERMITS. — Manhattan Ave., s e cor. Calver St., one-st'y frame store, 25' x 60'; cost, \$3,000; owner, Isaac Vanamburgh.

Fayette St., w s, 250' n Broadway, three-st'y frame tenement, 37' 9" x 60', tin roof; cost, \$6,500; owner, Mrs. Weber, cor. Broadway and Fayette St.; architect, A. Herbert; builder, V. Bruckhauser.

Chicago.

BUILDING PERMITS. — H. J. Storms, 2 two-st'y brick dwells., 41' x 44', Fulton and Maplewood Sts.; cost \$2,600.

Roger Plant, 2 five-st'y brick stores, 40' x 85', Monroe St. and Fifth Ave.; cost, \$25,000.

CHAMBER OF COMMERCE. — A ballot lately taken by the Board of Trade on the proposition of the Directors to move the Chamber of Commerce into a new building, to be erected on vacant lots just south of the Grand Pacific Hotel, resulted in an overwhelming majority in favor of the proposition. It is very probable that immediate steps will be taken looking toward the construction of the building and to the settlement of some legal difficulties said to be in the way; but the new building will not probably be ready for occupancy for nearly two years.

Indianapolis.

ALTERATIONS. — An addition is being made to Smith's brewery, which will cost \$40,000; Messrs. Huebner & Mueller, architects.

Bates Hall is being remodelled at a cost of \$30,000. Mr. W. L. B. Jenney, of Chicago, architect.

STORES. — Mr. C. A. Wallingford is the architect of a four-story brick block for Shaw, Backus & Co., which will cost \$10,000.

Mr. E. H. Ketcham, architect, is building for Oscar Hoard a store which will cost \$4,000.

Mr. R. P. Daggett, architect, is building a four-st'y brick and stone store for Stewart & Barry; cost, \$1,500; also a factory, which will cost \$3,000.

HOUSES. — Mr. C. A. Wallingford, architect, is building a house for C. Coffin, which will cost \$6,000, and four frame houses for J. Huebner, which will cost \$7,000.

New York.

BUILDING PROSPECTS FOR 1881 look very bright, and there are a large number of important buildings on Broadway and other leading thoroughfares already in architects' hands. Up-town there will be extensive building operations and more enterprise on the part of individual real estate owners than of late years. The houses built during the past year in the upper sections of the city have been generally built by speculative builders, and have found a ready tenancy or sale, but have not been of the substantial character we anticipate will be the prominent feature of the buildings to be erected during the coming year.

EIGHTEEN HUNDRED AND EIGHTY. — Applications for building permits for the year just ended exceed those of the previous year by 105 plans, while the plans for alterations and repairs to buildings for 1880 fall short of those of 1879 by 7 applications. Owing to the lack of clerical help in the Bureau of Building, there has not yet been made the customary recapitulation of business done during the year, and no present prospects can be found of there being one made.

BUILDING PERMITS. — Broadway, Nos. 569, 571, 573 and 575, and Nos. 85, 87, 89 and 91 Prince St., being on w s Broadway, e s of Mercer St. and s Prince St., 2 six-st'y brick stores on Broadway, each 50' x 200' to Mercer St.; cost, total, \$350,000; owner, John J. Astor, 85 Prince St.; architect, Thomas Stent; builders, James Webb & Sons and John Downey.

Washington St., No. 61, five-st'y brick storage building, 23' 4" and 26' x 73' 10"; cost, \$11,000; owner and builder, Joseph Naylor, 20 Courtlandt St.; architect, William Graul.

College Ave., e s, 100' n One Hundred and Forty-Fifth St., 2 three-st'y brick dwells., 14' x 43'; cost, each \$1,200; owner, Charles Fossing, 2195 Third Ave.; architect, J. B. Franklin.

Lincoln Ave., e s, 100' n of Harlem River and One Hundred and Thirty-Second St., one-st'y frame ice-house, 28' x 100' 9"; cost, \$2,000; owners, N. Y., N. H. & H. R. Co.; architect, E. M. Reed.

Sixty-Fifth St., s s, 95' w Madison Ave., four-st'y brown stone dwell., 25' x 60', extension 20' x 30' 5"; cost, \$30,000; owner, William Gussow, 224 and 226 East Forty-Second St.; architect, James E. Ware.

ALTERATIONS. — Eleventh Ave., e s, 50' s Twenty-Seventh St., forty feet of centre section of building raised about 16'; cost, \$2,500; owners, L. & J. Colwell, West Twenty-Seventh St., N. Y.; architect, A. H. Leake; builder, M. Reed.

Fifty-Ninth St., No. 218 w, raised to six stories at rear; cost, \$1,000; owner, Charles E. Appleby, 155 Broadway; architect, Wm. Howe; builder, M. McDermott.

Forty-Ninth St., No. 39 w, four-st'y brick extension, 17' 3" x 28'; cost, \$5,000; owner, Emily M. Plummer, 39 West Forty-Ninth St.; architect and builder, G. H. Graham.

Grand St., s e cor. Crosby St., general repairs; cost, \$3,500; owner, John H. Gerdes, Canal St., n e cor. Elm St.; architect, F. E. Graef.

One Hundred and Forty-Ninth St., s s, 25' w Cypress Ave., two-st'y frame and brick extensions, 12' x 18'; cost, \$1,600; owner and builder, Geo. C. Glacius, Cypress Ave., opposite One Hundred and Forty-Eighth St.

San Francisco.

BUILDING PERMITS. — New building and additions to the Standard Shirt Factory, on corner of Grove and Gough Sts; owners, Neustadter Bros.; cost, about \$11,000.

Two-st'y and basement dwell., on corner of Webster and Sacramento Sts.; owner, C. Wilkins; cost, \$5,000.

Two-st'y and basement dwell., on Geary St., between Webster and Fillmore Sts.; owner, George Law; cost, about \$5,000.

Twelve houses, two-st'y, on Hoff Ave., between Sixteenth and Seventeenth Sts.; owner, Carroll Cook; cost, \$18,000.

[Continued on next page.]

Publishers' Department.

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New Advertisements.

JOHN ROBBINS (Boston), Checks and Numbers for Halls, Churches, etc. Page vi.
FAIR HAVEN MARBLE & MARBLEIZED SLATE COMPANY (Fair Haven, Ct.), Marble and Marbleized Slate. Page viii.
CLARK, BUNNETT & CO. (New York), Steel and Wood Shutters. Page xii.

WANTED.

COMMUNICATIONS from parties in towns of the West and Northwest, having a population of 10,000 and over, who keep themselves posted on building operations in their respective towns. Address stating present occupation, "Opportunity," in care of the Editors of THE AMERICAN ARCHITECT, 211 Tremont St., Boston, Mass.

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BUILDING INTELLIGENCE.

St. Louis.

BUILDING PERMITS.—Four permits have been issued since our last report, of which two are for frame structures of slight importance.

General Notes.

ALAMEDA, CAL.—A. W. Patton, architect, is building a house on High St. for Capt. R. Thompson; cost, \$85,000.
TEN-ROOM TWO-STY cottage, on corner of Buena Vista Ave. and Oak St.; cost, about \$3,000.
BUFFALO, N. Y.—F. W. Caulkins, architect, is building a brick house for W. C. Francis; cost, \$2,000.
CHAPPAQUA, N. Y.—A Baptist Society has just been organized, which hopes to soon build a church.
DENVER, COL.—Mr. W. W. Goodrich, architect, is building for Mrs. Johnson a double brick house; cost, \$6,000.
HARTFORD, CONN.—Mr. S. W. Lincoln, architect, is building for J. W. Gilbert a brownstone block; cost, \$7,000.
MILWAUKEE, WIS.—Messrs. H. C. Koch & Co., architects, are building for W. W. Coleman, on Market St., a brick house, which will cost \$22,000.
NEW ORLEANS, LA.—Messrs. Parkins & Bruce, architects, Atlanta, Ga., have just completed plans and specifications for a large dormitory building for Straight University.
NEWTON, MASS.—A house is being built for Mr. Geo. E. Hatch at a cost of \$10,000; Wm. R. Emerson, architect; F. M. Leverage, contractor.
OLD ORCHARD, ME.—Foundations for three new hotels have been put in at Old Orchard Beach, Me., and more than fifty cottages are now going up, or are contracted for. Before the close of another season fully 150 will have been built.
PENSACOLA, FLA.—An appropriation of \$250,000 for a U. S. Custom House is to be made.
TRITTSVILLE, PA.—Mr. Curtis is building on Spring St. a stone block, which will cost \$60,000.
WATERBURY, CONN.—A. B. West will commence the erection of a double frame house on Spencer Ave., as soon as weather will permit; Albert M. West, architect.

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ESTES & LAURIAT, Boston.

BUILDING INTELLIGENCE.

Industrial.

CHICAGO, ILL.—The Chicago Sugar Refinery Company are about to build an immense glucose factory.
CHESTER, PA.—Samuel A. Crozer is building a new cotton mill at Chester, Pa.
FULLERTON, PA.—McKee & Fuller, proprietors of the Car Wheel and Axle Works, are building a new machine shop, of brick, 50' x 80', three stories in height.
HUNTINGTON, W. VA.—The Chesapeake & Ohio Railroad Company is adding 12 new stalls to its round-house. A new blacksmith shop, 80' x 260', is also to be built at once, and the machine shop is to be extended 75'.
LINCOLN, NEB.—It is said that A. J. Buckstaff will build a factory here for the manufacture of paper pails and other goods that are made from straw.
SCHENECTADY, N. Y.—J. M. Jones & Co., car manufacturers, are building an additional shop, 40' x 125', and two stories high.
WINONA, MINN.—Mr. A. Hamilton is building a large saw-mill here, the main building being 60' x 200', two and one-half stories in height, the whole to be covered with iron. The boiler and engine house is of brick, 36' x 90', one story high. It will be filled with the most approved machinery, driven by a 500-horse power engine, and will have a capacity of 2,000,000 feet per week; C. G. Maybury & Son, architects.
WALPOLE, MASS.—Bird, Hollingsworth & Co. are rebuilding their large paper mill, destroyed by fire last sea-on.

Bids and Contracts.

BOSTON, MASS.—The contract for the foundation walls of the new Exhibition Buildings for the Massachusetts Charitable Mechanics' Association has been awarded to John S. Maxwell, of Boston.
 The committee on improved sewerage has awarded the contract for furnishing the two great pumping engines required on the improved sewerage works to H. R. Worthington & Co., of New York. This action of the committee commits the city to the refusal of the acceptance of the engines which had been built for the purpose by George H. Corliss, of Providence,

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SECOND COMPETITION IN INTERIOR DECORATION.

THE publishers of the *American Architect and Building News* offer three prizes of fifty dollars (\$50) each, for each of the three designs, submitted in accordance with the following programme, which shall be adjudged of highest merit, the award being made by a jury, the members of which are Henry Van Brunt, Arthur Rotch, and Eugene Letang, all architects of Boston. The conditions governing the competition are these:

1. Every competitor, by taking part in the competition, signifies his willingness that his design be published in the *American Architect and Building News*, if the editors desire to publish it.
2. Each competitor is to submit two sheets of drawings, each measuring 14 inches by 22 within the inner framing line, the drawings being executed in pen and ink, on smooth white paper, in a manner suitable for reproduction in this journal.
3. The authors of the successful designs surrender to the publishers all property right in their respective drawings and designs.
4. In awarding the prizes heed will be taken of the manner in which the programme has been followed, the excellence and appropriateness of the design, and the execution of the drawing.
5. Each competitor is requested to sign his drawing with some motto or simple device, which can be recognized from its verbal description, and to enclose to the editors, together with his *nom de plume*, his real name and address.
6. The drawings to be received at the office of the *American Architect and Building News*, 211 Tremont St., Boston, Mass. on or before Saturday, February 26, 1881.
7. Drawings which are received after the day named will be excluded from competition, but not necessarily from criticism and publication.

[Continued on next page.]