

PRICE 15 CENTS.

MARCH 16, 1895.

THE
AMERICAN ARCHITECT
AND BUILDING NEWS

VOL. XLVII.

* REGULAR EDITION *

NO. 1003.

ARCHITECTURE

ENGINEERING

DECORATION

211 TREMONT ST.

CONSTRUCTION

BOSTON MASS.

CONTENTS.

EDITORIAL SUMMARY.
THEATRES. — XIII. — THE ROYAL ENGLISH OPERA-HOUSE, LON.
DON, ENG. — II.
LETTER FROM NEW ORLEANS.
LETTER FROM CANADA.
COMMUNICATIONS.
SOCIETIES.
EXHIBITIONS.
NOTES AND CLIPPINGS.

THE STATE ALMSHOUSE, TEWKSBURY, MASS.
ADMINISTRATION BUILDING OF THE SAME.
MALE DORMITORY OF THE SAME.
HOUSE AT MORRISTOWN, N. J.
STABLE FOR C. TAFT, ESQ., HOLYOKE, MASS.

ILLUSTRATIONS.

THE MARITIME EXCHANGE BUILDING, PHILADELPHIA, PA.
[Gelatine Print issued with the International and Imperial Editions only.]

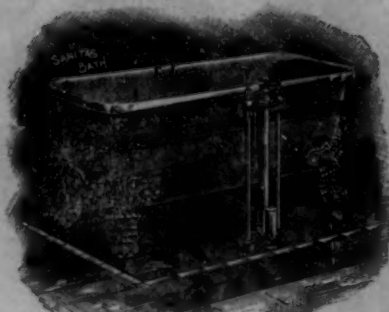
Additional Illustrations in the International Edition.

THE DINING-ROOM: ART CLUB OF PHILADELPHIA, PA.
[Gelatine Print.]
STAIRCASE HALL OF THE SAME BUILDING.
[Gelatine Print.]
NEW TOWN-HALL, BURTON-ON-TRENT, ENG.
COUNCIL-CHAMBER OF THE SAME.

THE SANITAS PLUMBING APPLIANCES.



THE SANITAS BASIN AND TRAP.



THE SANITAS BATH.



THE SANITAS CLOSET.

THE UNRIVALLED SANITAS PLUMBING APPLIANCES!

Consisting of Closets, Lavatories, Traps, Baths and Sinks.

Architects wishing to secure for their Clients the most advanced Sanitary specialties will find them embodied in the Sanitas System.
Special Catalogue now ready.

SANITAS MANUFACTURING CO.,

SMITH & ANTHONY CO., Proprietors,

48 to 54 Union Street, BOSTON. - - 217 Lake Street, CHICAGO. - - 56 Beekman Street, NEW YORK

STEAM
HOT WATER
WARM AIR
FOR HEATING ALL CLASSES
OF BUILDINGS

**CAPITOL
HEATERS**

Our LITTLE BOX
GIVES "WARMTH FOR
WINTER HOMES"
TREATING OF
HEATING, RADIATION,
VENTILATION ETC.
IS INTERESTING
AND INSTRUCTIVE.
WE SEND IT FREE

UNITED STATES HEATER CO. 113 RANDOLPH ST. DETROIT, MICH. CHICAGO, NEW YORK, BOSTON



The Curtis Steam Pressure Regulator

Is a steam saving appliance of established reputation and value. It may be used wherever it is necessary to control or reduce steam pressure. Its employment means a great saving in operating expenses.

... Manufactured by the ...

D'ESTE & SEELEY CO.,

29-33 Haverhill St., Boston.

NEW YORK: 100 Liberty St. CHICAGO: 210 Lake St.



W. R. OSTRANDER & CO., 204 Fulton Street, New York.

Manufacturers of

Speaking-Tubes, Whistles, Oral, Electric, Mechanical and Pneumatic Annunciators & Bells. Complete outfits of Speaking-Tubes, Whistles, Electric, Mechanical, and Pneumatic Bells. A full line always in stock. Send for New Catalogue. Factory, De Kalb Ave. near Knickerbocker, Brooklyn, N. Y.



DIXON'S AMERICAN GRAPHITE PENCILS FOR DRAFTING.

By mentioning *American Architect and Building News*, and sending 16 cents in stamps, you will receive an assortment of drafting pencils worth double the money, and unequalled for smooth, tough and uniform leads.

JOSEPH DIXON CRUCIBLE CO. - - JERSEY CITY, N. J.

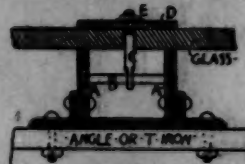
G. BICKELHOUP, PATENT



**METALLIC
SKY-LIGHT
WORKS.**

242 and 245 West 47th Street, New York.
Telephone: 675 30th St. a few doors west of Broadway.
Send for Catalogue.

PARADIGM SKYLIGHTS



See our full page ad. of June 2, 1894.

PARADIGM CONSTRUCTION COMPANY,
41 Pine Street, New York.

VAILE & YOUNG'S Patent Metallic Skylights.



Without Putty.
Construction adapted to all forms and styles of skylights. Thousands of feet in use have proved its superiority. Particularly adapted for Depots, Mills, Factories, etc., where large and continuous lights are required.

Send for Illustrated Catalogue.

216 N. Calvert St., Baltimore, Md.

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XLVII.

Copyright, 1895, by the AMERICAN ARCHITECT AND BUILDING NEWS COMPANY, Boston, Mass.

No. 1003.

Entered at the Post-Office at Boston as second-class matter.

MARCH 16, 1895.
CONTENTS.

SUMMARY:—

A Proposed Law relating to Elevator Shafts.—Its Iniquitous Character.—The Stone-dressing Law in New York.—Buddensiek <i>redivivus</i> in New York.—Death of Sir Henry Rawlinson.—A Novelty in Elevated Railways proposed for Berlin.—The Acceptance or Rejection of Drawings offered for Publication.	109
THEATRES.—XIII: THE ROYAL ENGLISH OPERA-HOUSE, LONDON.—II.	111
LETTER FROM NEW ORLEANS.	113
LETTER FROM CANADA.	113
SOCIETIES.	114
ILLUSTRATIONS:—	
The Maritime Exchange Building, Philadelphia, Pa.—The State Almshouse, Tewkesbury, Mass.—Administration Building of the Same.—Male Dormitory of the Same.—House at Morristown, N. J.—Stable for C. Taft, Esq., Holyoke, Mass.	
Additional: The Dining-room: Art Club of Philadelphia, Broad St., Philadelphia, Pa.—Staircase Hall of the Same Building.—New Town-hall, Burton-on-Trent, Eng.—Council-chamber of the Same.	115
COMMUNICATION:—	
The "Uniform Contract."	115
EXHIBITIONS.	116
NOTES AND CLIPPINGS.	116

A BILL is now pending in the New York Legislature, to which the attention of architects and owners should be immediately and urgently called. The bill was introduced by Mr. Gallagher, in February last, and provides that "All elevator-shafts hereafter constructed in any hotel or other building of three stories in height, or more, shall be wholly constructed of iron, steel, stone or brick, and without openings save for ingress and egress from each floor, and where actually necessary for light and air. Such elevator-shafts shall be built from the ground-floor continuously to the roof, where it shall be closed and wholly covered by fire-proof material. If built of iron and steel the material used shall be at least one inch in thickness and shall be fastened together by rivets or other suitable contrivance with such iron and steel supports as may be necessary, and if constructed of stone or brick, the same shall be at least one foot in thickness. There shall also be constructed around such elevator-shaft a staircase of iron, stone or brick, leading from the ground-floor to the upper-floor. There shall also be placed at every opening in such shaft suitable iron or steel doors. The elevator used in such shaft shall be wholly constructed of iron or steel, and no wood or other inflammable material whatever shall be used in the construction either of such elevator-shaft or the elevator used therein." Who concocted this extraordinary bill does not appear, but it bears the marks of an amateur's composition. An elevator-shaft with walls of stone one foot thick would be only second in scientific interest to one with walls of steel plates one inch thick, "fastened together by rivets or other suitable contrivances"; and the manner in which "a staircase of iron, stone or brick" is to be constructed around such a shaft will afford architects plenty of food for reflection.

THIS is, however, by no means the worst of the proposed law. The succeeding clause provides that "Within ninety days from and after the passage of this Act, the owner or owners of any building of the kind mentioned in this Act in which an elevator is now placed or in use, shall cause the elevator-shaft and elevator and stairway to be altered and constructed in such a manner as to comply with all the provisions of this Act." As there are probably not a dozen elevators in New York State which comply with these provisions, the passage of the bill, if so outrageous a statute could be enforced, would involve the immediate tearing to pieces of nearly every hotel, apartment-house, office-building, manufactory and store in New York and Brooklyn, and the reconstruction of the interior, at an expense of many million dollars, and with incalculable loss to the owners of the buildings. Every architect knows that it is a difficult and costly matter to build a shaft of masonry around an elevator planned without such protection; and that it is still more difficult and expensive to insert a new stairway through the whole height of any building; while, to construct a combined stairway and elevator-shaft, such as the

bill demands, through an existing building differently arranged, would involve practically the tearing-out and reconstruction of the whole interior of the building. Moreover, as the underwriters' associations, and all fire-engineers, will testify, the change demanded would be, in many cases, worse than useless. While an elevator-shaft in the well of a staircase may be tolerated, such an arrangement is by no means to be commended. No inch-thick steel, by whatever "contrivances" it may be fastened together, and no wall of brick or stone, can prevent an elevator-shaft possessing openings "actually necessary" "for ingress and egress," and for "light and air," from becoming, in case of fire, a conduit for leading smoke and flames to the upper stories; and a staircase built around such a shaft soon becomes impassable. It is far better to have the staircase and elevators separated, as usually the case in buildings planned by architects; yet the proposed law will compel the owners of office-buildings so arranged to turn out their tenants, tear up their floors, rearrange the beams, and rebuild their staircases and elevators after an inferior and dangerous plan, under penalty of imprisonment or fine, or both. It is incredible that such a law should be intended to be enforced. The art of devising statutes to serve merely as engines of extortion was once well developed in New York politics, and however innocent may be the intention of the framers and advocates of the present bill, it is difficult to conceive of a measure which could be used more effectively as a means of oppression.

THE so-called Tobin "dressed-stone" law is exciting much interest just now in the New York Legislature. Mr. Tobin himself has already introduced an amended bill, exempting paving-stones from the operation of the existing statute, so that the asphalt-contractors, who are accused of being the instigators of the original movement, will lose the benefit which they expected to derive from it; but this does not satisfy the tax-payers, who wish to have the law entirely repealed, and city or town authorities left in freedom to get stone of all kinds used in public works dressed wherever it can be done most economically. Mayor Schieren, of Brooklyn, has already written to Albany, to say that, unless the present law is repealed, the city will have to abandon certain contemplated public works, on account of the excessive cost which will be entailed by compliance with the law; and Mayor Strong, of New York, has expressed himself to much the same effect. Some test votes have, however, been taken in the New York Legislature, bearing on the matter, and the indications are that, although paving-stones are very likely to be exempted from the provisions, the main provisions of the statute will be retained.

A NEW Buddensiek accident occurred in New York a few days ago, three tenement-houses, in process of erection, having collapsed, causing the deaths of five persons. According to the daily papers, the mortar in the ruined buildings was made with sand, or rather, loam, dug out of the cellar, and old materials from the buildings removed from the lot were used over again in the new construction. Worse, however, than any of these circumstances, to the mind of an expert, appears the fact that the mortar was made and used in freezing weather. We have no idea of apologizing for mortar made with loam, or for the use of rotten old floor-beams, but the best sand and the soundest timber could not make it safe to build in cold weather without precautions against the freezing of the mortar. The Assistant District Attorney, Mr. Townsend, is said to have determined to have half the coroner's jury consist of architects, and to have them visit the scene of the accident; and this plan is very much to be commended.

IN the death of General Sir Henry Creswicke Rawlinson, the scientific world loses one of the most brilliant men who ever adorned it. Whether as a cadet of seventeen, riding races in India; as a young officer of twenty-two, selected by the Government to aid in the reorganization of the Persian army; as an archaeological enthusiast of twenty-seven, balancing himself on a ladder, on the face of a cliff three hundred feet high, to copy a cuneiform inscription; as the brave defender of Candahar, three years later; as a skilful diplomatist in the service of the Government in Persia and Turkey, or as the first translator of the cuneiform writing, he has always shown the same cool, well-directed and successful energy. Among the learned,

his fame will rest more particularly on his discovery of the key to the cuneiform inscriptions, which had baffled students for many years. During his first sojourn in Persia, he became interested in this problem, and attacked first an inscription near Ecbatana, written in three languages, the Persian, the Babylonian and Median. He succeeded in discovering something of the relations of the three languages, and was soon able to point out the interpretation of the mysterious hieroglyphics. Since then, it is needless to say, the cuneiform writing has come to be easily read, and the tablets and other objects inscribed with it, of which at least a hundred thousand have been found, are furnishing us, as the translation of these progresses, with a most curious picture of Mesopotamian life, as it existed before the building of the Pyramids.

THE attention of the Rapid Transit Commissioners who are now struggling with the problem of locomotion through the streets of New York and Boston may well be called to the extraordinary devices in the shape of elevated railways which are now being offered to the authorities of Berlin. To the ordinary citizen, the Meigs single-rail scheme which is still under consideration in Boston seemed sufficiently eccentric, but its interest as an engineering novelty pales beside some of the German schemes. As a rule, the German designers of elevated railways, like the French, appear to prefer to put a single row of posts through the middle of the streets, rather than to use double rows, and there is no doubt that this plan, which divides the surface traffic naturally, and with least obstruction, is the best, provided other requirements are fulfilled. Here, however, is the difficulty, and it is curious to see how the problem has been solved. In one design, prepared by collaboration of two professors, the central post, which is an ordinary latticed upright, carries a cross-arm at the top, supported by braces, and each side of the cross-arm supports a pair of rails. Between the posts runs a line of girders, and, at the level of the lower chord of the girders, is a sort of guide-rail, formed of two angle-irons. The cars hang from wheels running on the outer rail of each pair supported by the cross-arms, but the axle of these wheels is extended inward, and carries another, smaller, wheel, which runs on the inner rail. The main wheels are set a little outside the plane of the axis of the car, so that the latter tends to hang inward, toward the posts, instead of vertically; but it is prevented from assuming this position by means of the lower rails, on which run horizontal wheels, set in the side of the car, just under the seats. Along the top of the posts, between the tracks, is a footway, from which repairs can be made with great facility.

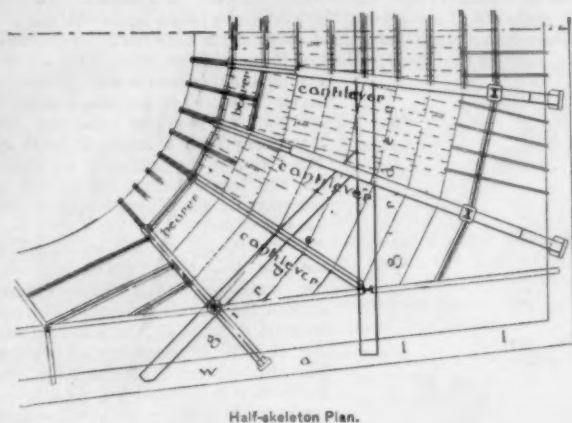
ALTHOUGH the appearance of this sort of railroad is, to say the least, queer, it is surpassed in eccentricity by another, the invention of Herr Langen. In the Langen railway, the single line of posts is also employed, carrying cross-arms at the top; but the cross-arms, instead of having rails laid on top of them, support objects which look very much like the hinged horse-collars, open at the bottom, which are to be seen suspended in front of the engines in our city fire-stations. The lower ends of these horse-collar objects are turned inward, and support rails. On these run the wheels of the cars, which are intended to hang below their wheels. The horse-collars are connected by girders, the lower chords of which help to support the rails. This system is recommended as being very economical in construction, and as interfering little with light and air in the streets, and its author has worked out the details of construction and operation with great care. One important advantage which it possesses over the systems in which the cross-arms carry the rails on top, is the freedom from swaying, the cars being nearly or quite as steadily carried by the two overhead rails as by an ordinary track beneath them; and another, which is, in certain contingencies, not less important, consists in the fact that the horse-collars can be suspended just as well from horizontal girders crossing the street transversely between two rows of posts as from cross-arms supported by single posts; so that the construction may be alternated at pleasure, without in the least affecting the tracks; and Herr Langen even shows a diagram of his road running over the line of a canal, the horse-collars depending from short horizontal girders, carried by inclined supports ranged along the banks of the canal. On the whole, startling as Herr Langen's project looks, it presents more interest to the engineer than any rapid-transit scheme which we have yet met with.

IN the ordinary course of business recently, we found occasion to decline—for reasons we cannot now recall—a drawing that was offered by an architect. The result of this act was to bring us, not only from the architect whose offering was rejected, but also from a neighbor in the same building, who seems to have had cognizance of the correspondence, two conspicuously courteous letters, not to make complaint of our action, but to ask us to explain by what principles, motives or feelings we are guided in selecting material offered for illustration. As this question has often been asked, perhaps most often in the sarcastic words of an aggrieved contributor, it is perhaps worth while to make a brief explanation, prefacing it with two plain statements. First, we regard simply the quality of the work, caring nothing at all for the name of the author of it, and second, such intelligence as we possess is exercised honestly and without prejudice. The supporters of this journal are architects—of very varying degrees of education—builders and contractors, draughtsmen and students, real estate improvers, artists of all kinds, and that large portion of the general public who are looking out for suggestions as to what they shall build and whom they shall employ to build it. Each of these various classes has a right to expect that we should furnish it with a reasonable amount of matter specifically suited to its needs,—consequently matter less suited to the needs of others. Subscribers frequently make it a cause of complaint that they have to “throw away” some, or many, of the illustrations, and accuse us of unfair dealing, in that each plate is not perfectly adapted to the specific complainant's peculiar needs. In the nature of things this is as it must be. We expect illustrations to be thrown away—not all by one man, but some by one, some by another. Men have different tastes and needs. If all had identical needs, it would be simplicity itself to satisfy them; but we must do what we can to satisfy average expectations, now and then mounting above them for the sake of some, and again, falling below them for the sake of others; all the time doing what we can to raise the level of average performance.

IN no essential particular is our action in selecting material different from that of a hanging-committee in preparing an exhibition. They, according to their light, hang the best things that are sent in. An exhibition with walls half covered would be a financial failure—a rejected exhibitor has so many friends who won't visit the show if he says nay!—and so they have to keep lowering the level of requisite excellence until they have enough canvas to cover their walls. Similar influences govern our acts. We simply make the best selection that is at the moment possible to make. If our racks are full of negatives of good work, we unhesitatingly decline work that is not so good; on the other hand, if they are nearly empty, as we must be sure of having something to cover the nakedness of our exhibition walls, we are constrained to accept things we would prefer to reject. There is not much wisdom in adopting a fixed standard if it cannot be achieved. The declining of a drawing offered in good faith and in a friendly spirit is the most uncomfortable task we have to perform. We have at times tried to soften disappointment by stating our reasons, but it invariably merely made a bad matter worse, and so, like other editors, we now take refuge in a courteously worded printed form which expressly declines to state the cause of rejection. What those causes are may be briefly rehearsed. A poor drawing of an inferior design is rejected, while a remarkably good drawing of an inferior design may be accepted for the sake of the draughtsmanship. A good drawing of a good design—as we understand the terms—is always accepted even when offered by our dearest enemy. A poor drawing of a good design may be accepted, but not used until it can be slipped in with others of vastly better merit, when its defects may possibly be overlooked. A bad drawing of a good design is usually rejected. Some pencil-drawings it is possible to reproduce, others cannot be reproduced satisfactorily. Mixed drawings—pen and pencil, brush and pen, or brush and pencil—are always undesirable. It is rarely that a colored drawing has the technical qualities that allow satisfactory reproduction, and as they are usually stretched, we do not like to encourage architects to send them, but we are always glad to have them sent, for now and then one is found that is worth trying. As to photographs, they should be much larger than the intended reproduction. We do not care to copy photographs as gelatine prints; these we must make from our own negatives or those especially prepared for us on “stripping” plates.

THEATRES.¹—XIII.

THE ROYAL ENGLISH OPERA-HOUSE, LONDON.²—II.



Half-skeleton Plan.

THE construction of the building is as worthy of note as the planning and decoration. Through the kindness of the Horsley Iron Works Company, the drawings of the constructional iron and steel work of this most modern London Theatre have been placed at my disposal for this article. The three tiers of the Royal English Opera-house are supported upon immense steel cantilevers firmly secured into the walls. The details of these cantilevers, plans and sections with stanchions and girders are most worthy of attention and are given herewith.

Upon the steel cantilevers are built-up the steppings for the seats in concrete and brick, making each tier fireproof, in place of the old wooden construction. By employing cantilevers, columns intercepting the view of the stage are avoided.

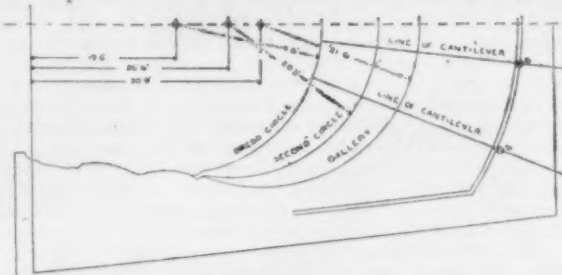
A half skeleton plan of the arrangement of the cantilevers, girders and bearers illustrates this method of construction at the dress-circle level. They show the manner adopted of tying the cantilevers back into the main walls of the dress-circle. Further details of the upper-circle and gallery cantilevers also form a portion of these drawings.

The Horsley Company made the whole of the steel and iron work from the designs of Messrs. Neade and Riley, the engineers.

The ancient method of putting together the tiers of the auditorium was to support raking wooden girders by walls and columns, and to build up the steppings, or platforms, for the seats on wooden bearers, finishing with a wooden floor. When a gallery so constructed of wood was seen, before being floored over, it reminded one very much of wood arranged on a large scale at the bottom of a fire-grate, ready for the match to be applied to the paper below to light the fire. Such a construction, as many fires have proved, is little better than "laying" a fire. The boards were so placed that after a time the joints gaped open, assisted by the great heat of the imperfectly ventilated house; then the dust, dirt and refuse from the sweeper's broom found a way through the open joints into the cavity below; this collected year after year, adding constantly to the inflammability and danger of the house. Fires in theatres are generally expected to originate on the stage, but the experience of the

panic. Modern theatre-construction has, we trust, overcome this evil, as shown by the methods of building adopted at the Royal English Opera-house.

Another disadvantage of the old system of wooden tiers, supported upon columns, was the constant and irritating annoyance caused by the view of the stage being obstructed from certain seats by the columns.



Plan of the Setting-out of the Curves for the Circle Fronts.

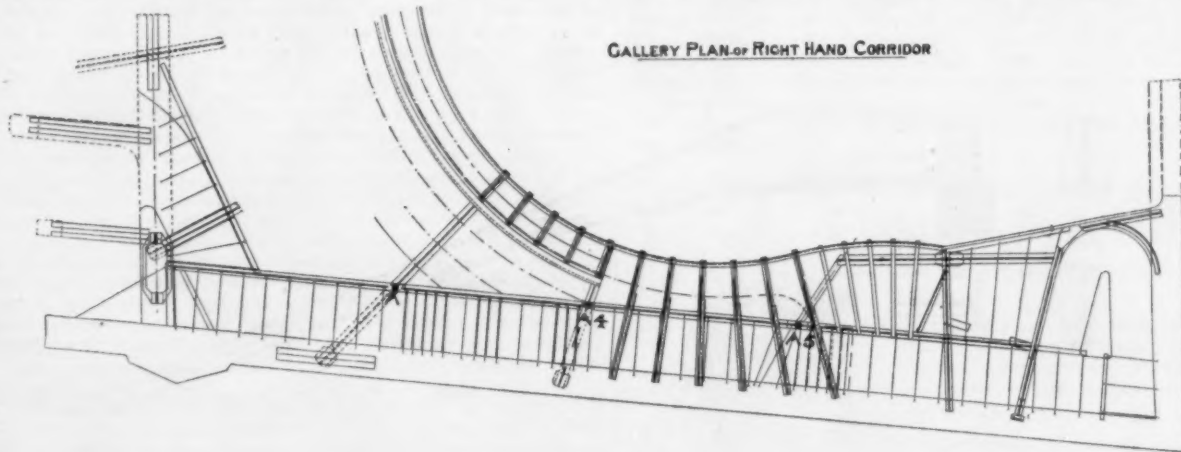
The occupant of such seats would naturally grumble at the inconvenience and discomfort experienced during the whole evening, in his efforts to view the performance; and if it did not bring forth expressions of dissatisfaction to his neighbors, or a complaint to the manager, at any rate, it made him lose all enjoyment of the play, and speak disparagingly of it to his friends.

A very interesting diagram of the setting-out of the circle fronts, illustrating the manner in which the various curves are drawn and how the centres are found is given with the working-drawings.

This theatre is lighted throughout by electricity. In place of the old-fashioned "sun-light" of gas-burners, an electric "sun-light" sheds its mild radiance from the ceiling, and not only from it, but upon every inch of it—for, unlike the old-fashioned gas-jets, the electric-lights are so arranged as to cast no shadow upon the portion of the ceiling nearest to them.

In the use of the electric-light for all theatrical purposes whatsoever, Mr. D'Oyly Carte has been the leading innovator of the day. The lighting of his Savoy Theatre with electricity—for scenic as well as for other purposes—was the first experiment of the kind in theatrical history. In fact, the Savoy Theatre was the first building of any kind in the world lighted throughout by electricity. In his new theatre, the new light has been introduced on a greater scale. Far below the level of stage and orchestra—in the underground region of cellars—the new house manufactures its own "current." With its 2,000-odd lights, it has, it is said, the largest theatrical "installation" in the world. As much money has been spent upon this "installation" as would build an ordinary theatre. All this means not only clearer vision and more effective display, but immunity from the closeness and the heat, the atmospheric vitiation caused by the products of gas combustion. Not only is the electric-light in itself a preventive against vitiation of the air, but absolute purity is provided for by a constant supply of air forced-in by means of fans, and by a counterbalancing method of exhausting the air in the interior. In the winter months, the incoming air is passed over hot-water pipes, and over ice in the summer time. Both the supply and exhaust machinery are worked by electro-motors. Here, then, we have the highest stage yet reached in the progress of theatrical lighting and ventilating. The play-goers of the seventeenth century, and the early eighteenth, were content with oil lamps (more or less

GALLERY PLAN OF RIGHT HAND CORRIDOR



Gateshead disaster, two years ago, teaches the dangers that may arise from fire commencing in the auditorium. Here, it will be remembered, a lighted match was dropped onto paper, which, with some sawdust, smouldered, creating smoke, flames and dreadful

malodorous) and "dips." By the year 1720, some bold reformer, a Frenchman, advanced to "moulds." In another hundred years, some revolutionist or another tried gas, in spite of dismal prophecies of explosion and sudden death. With the new light, the decorative use of which is already almost a fine art, and which in point of safety, brilliance, healthfulness and cleanliness is so far superior to

¹ Continued from No. 997, page 53.

² Continued from No. 995, page 28.

the old, the public, whether in theatres or out of them, are now sufficiently familiar.

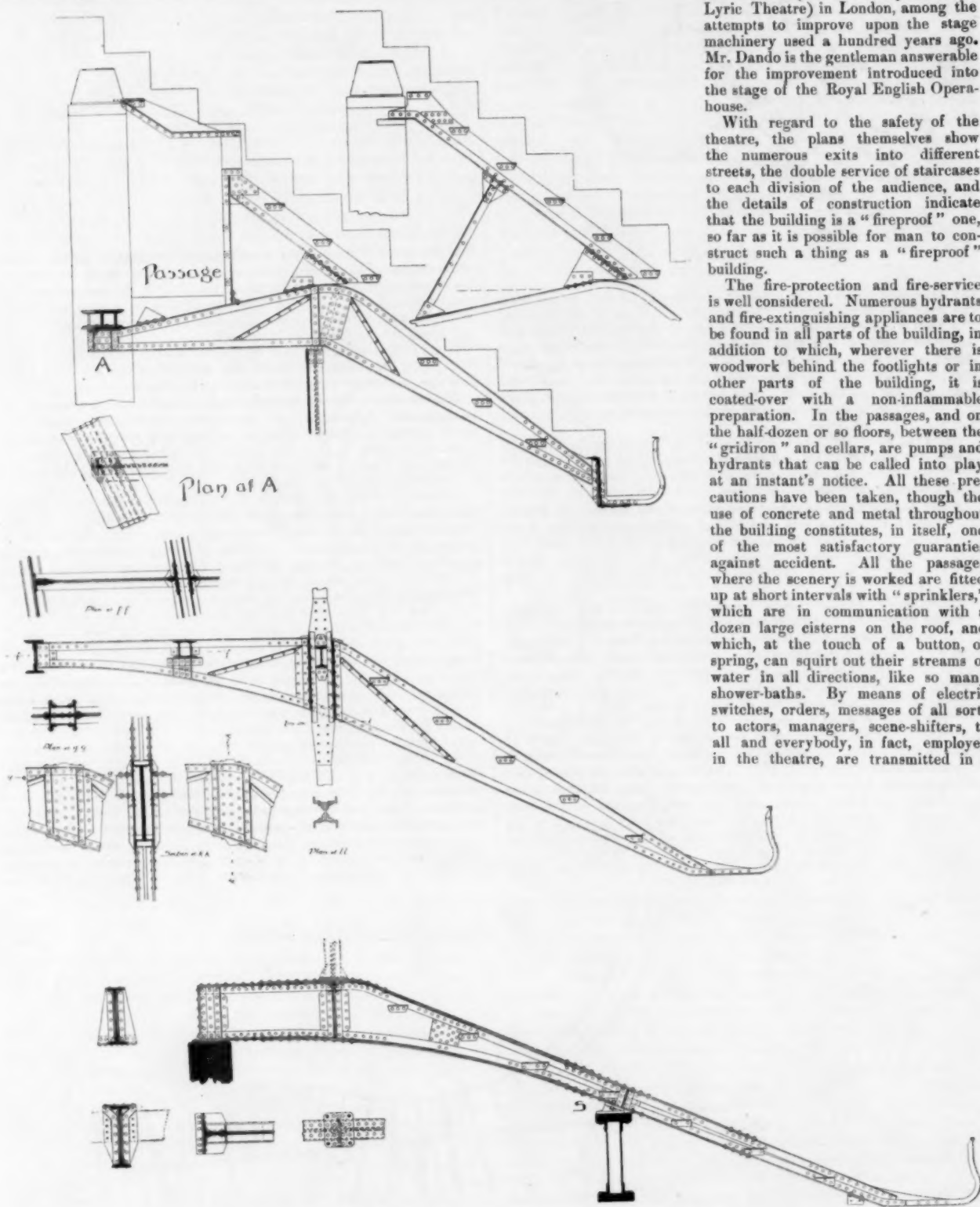
The height and depth above and below the stage floor as seen upon the longitudinal section are the greatest of any modern theatre in London. This large space permits the raising and the lowering of all the scenery without any folding or rolling of the canvas. The scene-dock space, however, is most limited.

level than the stage as there is when a staircase has to be ascended and descended to reach them.

The machinery for the stage shows many advances over the old form of wooden stage universally adopted in London. Although the model of the stage may be said to be taken upon the old lines of the wooden stage, yet a good many parts have been constructed of iron, such as the bridges, drums, flies, gridiron, etc. This example stands alone (with the exception of the Lyric Theatre) in London, among the attempts to improve upon the stage machinery used a hundred years ago. Mr. Dando is the gentleman answerable for the improvement introduced into the stage of the Royal English Opera-house.

With regard to the safety of the theatre, the plans themselves show the numerous exits into different streets, the double service of staircases to each division of the audience, and the details of construction indicate that the building is a "fireproof" one, so far as it is possible for man to construct such a thing as a "fireproof" building.

The fire-protection and fire-service is well considered. Numerous hydrants and fire-extinguishing appliances are to be found in all parts of the building, in addition to which, wherever there is woodwork behind the footlights or in other parts of the building, it is coated over with a non-inflammable preparation. In the passages, and on the half-dozen or so floors, between the "gridiron" and cellars, are pumps and hydrants that can be called into play at an instant's notice. All these precautions have been taken, though the use of concrete and metal throughout the building constitutes, in itself, one of the most satisfactory guaranties against accident. All the passages where the scenery is worked are fitted up at short intervals with "sprinklers," which are in communication with a dozen large cisterns on the roof, and which, at the touch of a button, or spring, can squirt out their streams of water in all directions, like so many shower-baths. By means of electric switches, orders, messages of all sorts to actors, managers, scene-shifters, to all and everybody, in fact, employed in the theatre, are transmitted in a



An innovation introduced by Mr. Carte is the dressing-room "lift," which really places the top dressing-rooms at as great a value as those near the stage, for as artists are saved the wear and tear of going up and down stairs between the acts, or at each change of costume, there is not the same objection to the rooms at a higher

moment—with the result that, so far as the new theatre is concerned, the call-boy has become extinct.

Such, then, is the Royal English Opera-house, London, and I have been enabled to produce the plans and sketches by the kind permission of its originator, Mr. R. D'Oyly Carte. For some of the

information contained in this description of the building, I acknowledge the help received from the monograph which Mr. Carte prepared of the building and placed at my disposal.

E. A. E. WOODROW.

[To be continued.]



A RENASCENT CITY. — RECENT CHANGES IN THE CRESCENT CITY. — AN ARCHITECTURAL TRADITION EXPLODED. — MARDI GRAS.

THE Crescent City and metropolis of the South was formerly represented in these columns by six letters appearing in the years 1890 and 1892. The first three of these letters gave a brief but excellent topographical history of the city and a few glimpses of the old French Quarter. The latter three were devoted to more modern matters and noted the evidence of the coming renaissance in this behind-the-times city. There were rumors in the air at the time of their writing that electric-cars were to supplant the old mule-drawn cars on some of the streets. Agitation was rife over a new courthouse and a new jail to perform the functions of very ancient court buildings and of the historic parish prison. New church buildings were being projected. The removal of Tulane University was contemplated and architects were submitting designs for new buildings.

This letter has no intention of tracing the history of this renaissance to the present time, however, though some matters of architectural interest were developed in its course. Suffice it to say, that the promises of nearly three years ago have been, or are being, fulfilled, and the consequent changes in the external appearance of the city are so striking as to attract the attention of even the casually observant visitor. Electric-cars are in operation over some of the former lines of street-railway, are even invading the old French Quarter, and the tracks are being changed in all parts of the city. Already, as a result of this change, the value of property in the neighborhood of Audubon Park (the site of the Cotton Exposition of 1884-5) has been enhanced at the expense of property which was called suburban a few years ago, but is now merely considered "up town." Building is also greatly stimulated in the park vicinity and the new buildings for Tulane University have been erected opposite the entrance to the park.

One may write of New Orleans as of a widely known city, by reason of the number of visitors attracted hither annually by the Mardi Gras festivities and occasionally by a prize-fight. And no apology is needed for references to our topographical landmarks and the changes that have taken place in them. The destruction of the St. Charles Hotel by fire, about a year ago, attracted the attention of tens of thousands, north, east and west, who had personal recollections of that famous hostelry. The subsequent clearing of the ground covered by the structure suggests an item of architectural interest: the tradition has been widely accepted in New Orleans that the foundations of the St. Charles Hotel, as well as those of the granite Custom-house on Canal Street, rested upon cotton-bales. There were old residents who distinctly remembered the lowering of the bales into the muddy subsoil of the city. The investigation after the fire revealed the fact that the walls of the hotel really rest on cypress footings, as sound now as when first placed. So the advocacy of cotton-bales as a foundation for heavy buildings to be erected on a spongy soil is in abeyance, notwithstanding the present low price of cotton; and the old inhabitants' recollection of the bales under the heavy walls of the Custom-house is not so clear as it was.

Upon the site of the St. Charles a commodious hotel is to be built, in modern style. In its immediate neighborhood, two very large buildings (not offering, however, anything especially striking in the way of architectural design, excepting want of harmony with their environment) are nearing completion. The design of one of these buildings, at least, is said to have been furnished by a terra-cotta company and is intended to exhibit its building-material in an attractive light.

The popular mind in New Orleans has not yet fully awakened to the distinction between an architect and a builder, and it is the quite general custom for the contractor to furnish plans and specifications with his bid for a building. If his bid be accepted, no charge is made for the plans. A suit is now pending in the law courts here, based upon such an understanding.

The Pickwick Club will be remembered by visitors to New Orleans as having furnished the most strikingly modern feature of Canal Street, up to about a year ago, when it was seriously damaged by fire. It has since been converted into a hotel and its exterior walls

of red pressed-brick have been so transfigured by the application of paint that the old building is scarcely recognizable. The Club has secured a site for the erection of a new building, in the near neighborhood, and the clubs of New Orleans will be, as heretofore, compactly grouped.

No one who knows New Orleans at all will fail to be interested in the changes now taking place in the pedestrian statue of Henry Clay. Its position has been a prominent one in the neutral ground in the midst of Canal Street, — the initial point of St. Charles Street on one side and of the old Rue Royal on the other, — and marked the point of departure of most of the street-railway cars. The removal of the statue, the doing away with the terminal stations at this point and the paving of the neutral ground have long been mooted. It has finally been decided to elevate the statue and reduce the width of the base and that decision is being acted upon. Writing of the Clay statue is always suggestive of the inscriptions upon this and the Jackson statue in front of the Cathedral. They are so wholly out of accord with Southern sentiments at the time of the erection of the statues as to be a constant source of perplexity to visitors. The explanation is very simple. These inscriptions are specimens of the late Gen. B. F. Butler's sarcasm. He had them cut during his occupancy of the city.

The public have been much exercised over the plans for re-naming many of the streets and adopting what is known as the "decimal system" of numbering the buildings. As there were many cases of two or more streets in different parts of the city, bearing the same name, the confusion heretofore was great. But the value of the change will not be apparent until some years hence, when we shall have outgrown the confusion of two sets of street names and two systems of numbering buildings.

It is impossible to dissociate New Orleans and Mardi Gras, particularly with those who only see the city at carnival time. For the past two years the prediction has been oft repeated that the constantly-increasing net-work of trolley-wires over the streets would necessitate the abandonment of the Mardi Gras parades. But when the time comes, the parades take place as usual, and already suggestions are being made for the parades of next year. New Orleans owes too much to these parades, both as a means of attracting notice and visitors and as a means of gratifying the pleasure-loving spirit, to let them go; and as between them and the prize-fights, the fights are likely to go first, and Mardi Gras will remain for many years what it has been since 1873, a civic institution. From an artistic standpoint the pageantry is disappointing. If one compares the tinsel designs dragged about the city on cotton-floats this year, with the memory of those of former years, a lack of variety must be admitted. And the tinsel is very apparent. The true art that conceals art is lacking. The display of Comus, however, was more artistic than any parade witnessed here for the past three years. Yet even that was easily surpassed in artistic merit by parades seen elsewhere. Little is attempted here in the way of street decoration or illumination, which is a defect in the spectacular. New Orleans is a city of balconies, or galleries, as they are called here. The sidewalks (the local name is "banquettes"), for blocks at a time, are covered with wooden awnings. The earliest harbinger noticeable of the Mardi Gras festivities, is the propping-up of these galleries along the line of the parades, that they may sustain the weight of humanity sure to crowd upon them. But, though the observer may note with satisfaction this regard for the safety of the "crowd of witnesses," yet the props mar the effect of the scene greatly, and suggest the question whether it would not have been cheaper in the end as well as far better at the beginning to have built these galleries sufficiently strong in the first instance. It remains to be said that the pageantry of the carnival is not an expression of the art feeling of New Orleans. The subjects and designs for the parades are, of course, selected by the various clubs under whose auspices the parades are equipped and the balls given. But the designs for the floats and the tableaux, and the execution of them, are entrusted to foreign artists — the School of Design, in Paris, it is said. Even the handsome and truly artistic invitations to the balls are designed and executed abroad.



THE VERDICT ON THE *Globe* FIRE. — SIGNS AND SIGNBOARDS. — THE STEREOPTICON AS AN AGENT OF CRITICISM. — THE GEORGIAN BAY AQUEDUCT.

THE coroner's jury at the inquest on the death of the young fireman killed by the falling of the wall of the *Globe* Building at the recent great fire in Toronto, the account of which appeared in my last letter, brought in a verdict of accidental death, but added a very important rider, to the effect that, though this particular building was constructed according to the fire and building by-laws of the city, it was very badly constructed.

Such a verdict pronounces the building by-laws a sham, and the system a farce. Time after time has the attention of the "authorities" been called to the weakness of the regulations, and suggestions have been proposed by the profession for their improvement, but they have all more or less been overlooked and the consequence has proved disastrous. Of course the subject is agitated again and will be the more so, as a result of the coroner's verdict, and it is to be hoped that now something practical will be introduced into them, a proper thickness of walls insisted on and more careful construction generally, be ordered. The verdict should have another effect: it should cause the young and aspiring architects, who are apt to run risks to save cost and secure a job, to mind their p's and q's: if they did mind them we should not see one seven-story warehouse built complete for the sum that it has cost to construct the foundations of another of very much the same size: the one is perhaps as much overdone as the other is underdone; one was burned in the recent fire, but the other has not been so tested; — the burned one simply went like a match-box and the walls which were left are utterly ruined, cracked and crumbling, wrenched and tottering, which certainly would not have been the case in the over-substantially built block.

Another death has just occurred as the result of the great fires here, making two in all, but there is something particularly touching in the latter case. The courageous and greatly-respected Chief of the Brigade has succumbed to his injuries. He, with two others, were up on one of the burning buildings endeavoring to make up for the deficiency of the water-power by going aloft, taking a hose with them, so that they might play water on the fire, that with so poor a stream could not be reached from any safer position. While engaged in this work, the wall on which they stood began to tremble and rock; they knew that their only chance of life was a leap without a moment's hesitation, of forty feet to the ground below. They leaped, one escaping unhurt, one being killed and the third, the Chief, being so badly injured internally that he has now succumbed. The wall from which they leaped fell immediately. His repeated recommendations for fire-engines having been refused, he still nobly attempted to fight the fire even to the risk of his life, handicapped by odds that would not have existed but for the folly of the Council. The work was so hazardous that he would not send his men, but himself made the attempt, followed by the other two — and he died — a victim to the parsimony of the City Council. Now that it is all over, the city is going to buy one or more engines, a water-tower, possibly, and whatever else they can find — unless, indeed, while the various appliances are being investigated and reported on, their present ardor cools.

There is a great deal said just now about beautifying towns and cities, and the formation of committees to push the idea seems the first step in that direction. No doubt the objects are very laudable, and it is to be hoped the efforts of the few will be assisted by the public, but while great works are suggested, the laying-out of streets, squares, and so on, and the adornment of them by means of statues, fountains, etc., which of course must take time and cost a great deal, it would be well for these committees to turn their attention to a much more simple improvement, one that could be carried out at a very little expense, and though the opposition might be somewhat serious, in that private interests are concerned, yet the benefits to be derived would be great and pleasing to every eye. It is simply this — removal of the signboards. In almost every city, one walks along under such an array of signs of all sizes and shapes, each one trying to get out from behind its neighbor, that some nearly overhang the gutter, while from seven feet above the sidewalk to the very eaves, these monstrosities catch the eye and obscure completely whatever architecture or pretense at architecture may be behind them. So much for the perspective of the street, but when one turns and faces a building it is just as bad: signboards and bills plaster the walls and even fill up some of the windows, while the ingenious mind has devised the most atrocious of all barbarities in the huge wire screen carrying words or names, that covers perhaps a whole flat, without darkening the rooms behind. Would that bill-sticking could be made criminal! How one would relish the hanging, drawing and quartering of the hoarding lessees! The telegraph and telephone posts must disappear and the wires be tucked underground and after these "first principles" have been attained we may talk of "adorning" our cities.

The Annual Convention of the Ontario Association of Architects was held in Toronto on the 15th and 16th of January and, as usual, in the School of Practical Science, which was again put at the services of the Association by the Minister of Education for the Province. It was generally voted an extremely successful meeting. The President in his address alluded to many important matters which come within the province of the Association to attend to, such as the city building by-laws, the adornment of cities, and so on, reviewing the work of the Association during the past twelve months and outlining the work which might in the near future be carried out by it. The papers read were for the most part thoroughly practical and instructive, a particularly interesting one being on cements — original tests by Mr. C. H. C. Wright, Lecturer in Architecture at the School of Practical Science. The novel feature of the Convention was the stereopticon exhibition of drawings of works by members, with criticisms by the meeting. This was felt to be a decided success. A view was thrown upon the sheet or bare white wall, all present being free to offer their friendly criticisms, to point out what might be thought to be objectionable features, or to ask the why and

the wherefore of this or that detail. Some members would point out where they felt, in their own works here exhibited, this or that detail should have been otherwise treated — style, construction and effect being freely discussed. Hints thrown out by older practitioners, where felt to be practical and instructive, while each author was at liberty to defend any portion of his design called in question, or give his reasons for any peculiarity in construction or design, where he thought necessary. Both old and young, town and country members alike, obtained considerable benefit from this criticism, and so great a success was it, that it is proposed to repeat it at every convention, — the drawings to be sent in representing the year's work of the members and it will in all probability become a permanent feature of the annual conventions.

"Examples of Architectural Rendering" (exhibited by means of the same valuable stereopticon which plays so important a part in the Ontario conventions), with comments by Mr. Frank Darling, was another notable item on the programme. This stereopticon, as stated in accounts of former conventions, belongs to the School of Practical Science and its use adds very materially to the success of these meetings. Mr. C. H. C. Wright well deserves the vote of thanks accorded him for the great trouble and pains he has always taken in the preparation of the slides and his valuable assistance in these exhibitions.

The election of officers for the year returned as President, Mr. Frank Darling, with Mr. Thomas Fuller, Government Architect, Ottawa, as First Vice-President. The convention wound up with a very successful dinner and the members separated, thoroughly satisfied with their two days' work. One of the results of the convention was the formation of a committee — the nucleus of a society to be called the "Adornment League," having for its object the beautification of the city. It is intended to push to the utmost the desired change in the Act of Incorporation which shall eliminate the objectionable word "registered architects," and a committee was formed to press upon the "City Fathers" the necessity of improving the Building By-laws.

Some while ago notice was taken in these letters of a company formed with the intention of constructing an aqueduct from the Georgian Bay, an arm of Lake Huron, which was to supply cheap water-power to Toronto manufacturers, and so on. Originally the aqueduct scheme was coupled with the canal, but the latter has been dropped, while the aqueduct has from time to time been pressed and brought before the City Council. It has met with a considerable amount of opposition both in and out of the Council Chamber, principally on account of the rather unusual methods of the promoters. The organizer and chief factor in connection with the scheme is an ex-alderman who has been promoter of many financial schemes, few of which, if any, are alive to-day, and much distrust was felt in the scheme consequent upon the refusal of the promoters to disclose the names of directors or to agree to any terms proposed by the City before the City would grant a franchise. Many hours have been spent in considering agreements and counter-agreements, one of which after having been carefully revised by the City Solicitor and City Engineer was promptly rejected by the "Company." At a recent meeting this agreement was again brought forward, together with another prepared by the promoters. The result of the conference was a reduction of most of the provisos in favor of the Company. A penalty, provided in case the promoters sold power cheaper to any one along the route of the aqueduct than to the citizens of Toronto, was reduced from \$100,000 to \$75,000. The company must now spend \$250,000 a year in construction, until the work is completed, instead of \$500,000. A great deal of opposition was presented to the clause that provides for the payment to the City of a percentage on the earnings of the Company, but the sympathizers of the Company were defeated on a tie vote of six to six, on the question whether the entire clause should be struck out. It was finally decided that after fifteen years from the completion of the work, the Company should pay the City five per cent on the gross earnings. The penalty for failing to comply with the conditions of the agreement was reduced to \$10,000 from \$100,000, as provided in the original agreement. An attempt was made to bind the Company to pay its employees, during the construction of the works, the union or standard rates of wages, but this was not successful. The Executive Committee have still to sit on the agreement, after which, as likely as not, the "Company" will utterly reject the terms, and the many, many hours spent on this, as many believe, impracticable scheme will be wasted.



ARCHITECTURAL EXHIBITION, BOSTON.

THE joint committee appointed by the Boston Society of Architects and the Architectural Club has arranged for an exhibition of architectural drawings to be held at Allston Hall, in the Grundmann Studio Building on Clarendon Street. The exhibition will open on Monday, April 15, and last for one week.

As this is the first exhibition of architectural work that has been held in this city since 1891, there seems no reason why it should not

be extremely successful if the architects of the city will loyally contribute their best work.

A limited number of drawings chosen from the League Exhibition will be included.

Arrangements have been made also to exhibit the three sets of drawings placed foremost in the first students' competition held under the auspices of the Society of Beaux-Arts Architects of New York.

This circular is sent to all members of the Boston Society of Architects and of the Architectural Club. You are requested to send at once to Mr. Hoyt, whose address is given below, a list of the drawings which you have that may be advantageously exhibited. The final date for the reception of drawings at the building will be April 11.

It is particularly desired to obtain well-rendered plans and elevations, as well as perspective sketches.

A fully illustrated catalogue will be issued in connection with the exhibition.

WM. G. PRESTON,	} For the Society.
A. G. EVERETT,	
W. H. DABNEY.	
EDWARD H. HOYT,	} For the Club.
A. W. LONGFELLOW,	
JAMES S. LEE.	

Committee on Collection of Drawings:

E. H. HOYT,
JAMES S. LEE.

All inquiries regarding the exhibition are to be addressed to Mr. E. H. Hoyt, 50 Bromfield Street, Boston.

SKETCH-CLUB OF NEW YORK. — "CLUB NIGHTS."

On Wednesday, March 13, the Sketch-Club will inaugurate a continuous series of "Club Nights," to which purpose the Club-rooms will be entirely devoted on that and every Wednesday evening thereafter.

These occasions will be presided over by two members of the Club, who will act as hosts on the evenings for which they are appointed.

During the present month the following members will officiate on the dates mentioned:

March 13, Mr. G. W. E. Field and Mr. Hobart A. Walker.

March 20, Mr. J. H. Cook and Mr. E. Wilbur Gayle.

March 27, Mr. J. M. Ueffinger and Mr. F. C. Zitz.

It is the purpose to make these evenings as enjoyable and informal as possible, affording the members an opportunity to become better acquainted with each other, to keep posted on Club affairs, and to encourage the spirit of good fellowship.

Some form of entertainment will be regularly provided by the hosts without previous notice.

Members are requested to assist in making this departure a pronounced success by their frequent attendance, and are invited to further encourage the movement by bringing their friends.

For the Executive Committee:

HOBART A. WALKER, *Corresponding Secretary.*



[Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.]

THE MARITIME EXCHANGE BUILDING, PHILADELPHIA, PA. WILLIAM STRICKLAND, ARCHITECT.

[Gelatin Print issued with the International and Imperial Editions only.]

THE STATE ALMSHOUSE, TEWKSBURY, MASS. MR. JOHN A. FOX, ARCHITECT, BOSTON, MASS.

THESE buildings, just finished, are partly of incombustible and partly of slow-burning construction. They were built to replace wooden structures that were considered very dangerous, and have been fully completed "within the appropriation."

ADMINISTRATION BUILDING OF THE SAME.

MALE DORMITORY OF THE SAME.

HOUSE FOR EMORY MCCLINTOCK, ESQ., MORRISTOWN, N. J. MR. VAN CAMPEN TAYLOR, ARCHITECT, NEW YORK, N. Y.

STABLE FOR C. TAFT, ESQ., HOLYOKE, MASS. MR. E. A. ELLSWORTH, ARCHITECT, HOLYOKE, MASS.

[Additional Illustrations in the International Edition.]

THE DINING-ROOM: ART CLUB OF PHILADELPHIA, BROAD ST., PHILADELPHIA, PA. MR. FRANK MILES DAY, ARCHITECT.

[Gelatin Print.]

STAIRCASE HALL OF THE SAME BUILDING.

[Gelatin Print.]

NEW TOWN-HALL, BURTON-ON-TRENT, ENG.

COUNCIL-CHAMBER, NEW TOWN-HALL, BURTON-ON-TRENT, ENG.

A FEW years ago, St. Paul's Institute, in Burton-on-Trent, was erected at the cost of the late Mr. M. T. Bass, from the designs of Mr. Reginald Churchill, the cost being 46,000*l.* In 1891, Lord Burton, interpreting the wishes of his late father, offered the buildings as a town-hall, and, in addition, proposed to add a suitable council-chamber which would cost about 17,000*l.* Expenditure on other works was also needed, and the group of buildings may be valued at 85,000*l.* The new wing, which contains the council-chamber, has been carried out in late Decorated style throughout, and is built with best red facing bricks with stone dressings on the exterior, the whole of the interior — corridors and staircases — being faced with Corsehill and Mansfield Woodhouse stones. The Corsehill is used for dados, cornice, door and window jambs and arches, and the Mansfield for ashlar-work generally. The combination of these two stones has worked out most effectively and satisfactorily. The general arrangement of the reception-rooms and offices is as follows: The mayor's entrance under the tower gives access to a spacious hall with porch, separated by glass screen-doors with the town arms thereon in brilliant cut glass. A porter's lodge is provided here and a small waiting place. These are enclosed by an arched of three arches, supported on massive polished red granite bases and shafts. The town surveyor's private office and two of his drawing offices open out into the hall, and a connection with the public or town hall is also provided. The grand staircase provides communication with the council offices on the first floor. The whole of the staircase has been faced with Mansfield Woodhouse stone about three-quarters of an inch in thickness, doweled in every course with copper holdfasts to the old wall, and finished with a deep frieze of tracery and a carved cornice in Corsehill stone. All the old timber-work of the doorways has been pulled out, and enriched jambs and pediments out of Corsehill stone substituted. New archways have been cut, other openings closed up and practically a new building, so far as the interior is concerned, has been constructed. Two cloak-room lavatories, tiled throughout on the walls, have been provided off the staircase and fitted up in the best style with oak screens, Devonshire marble ranges and Twyford's best basins and other apparatus. Two committee-rooms are provided on the upper floor, together with the mayor's parlor, finished in wainscot oak, and his worship's retiring-room. The town clerk's office is in close contiguity to the council-chamber and is a large and well-lighted room, from which access is obtained at the north end to another corridor, with separate staircases to the lower floor and to the public entrance from the street. In this corridor are arranged three offices for the town clerk's staff, strong-room, stores, lavatory and office for the medical officer. Two spare offices are provided on the second floor.

On the ground-floor of the new wing, which has a separate entrance from the street, are the public rates office, borough collector's office and additional accommodation for the borough surveyor's drawing staff, together with offices for the sanitary inspector and borough inspectors, and for the borough accountant and his staff. A house for the caretaker, with parlor, living-room, scullery and five bedrooms is also incorporated with the block of offices. Spacious cellars, vaults for heating and the electric transformer, coals, etc., are provided in the basement.

The council chamber, 53 feet by 30 feet and 21 feet in height, is panelled in oak throughout from floor to ceiling, fumed and wax polished. Nine of the side bays are filled with three-light windows, enriched with stained glass, and contain shields charged with the armorial bearings of former mayors and continued by other shields charged with St. George's cross, to be removed and filled as other mayors succeed to civic responsibilities. The east end of the room is divided from the main part by three arches, and is apportioned to the public who wish to attend the debates of the council, a separate access thereto with stone staircase being provided. The whole of the oak-work is elaborately finished and carved, and an inscription notifying the fact of Lord Burton's gift to the town is introduced at the west end.

COMMUNICATIONS.

[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

THE "UNIFORM CONTRACT."

BALTIMORE, MD., March 5, 1895.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs, — Your criticism of the Uniform Contract in the issue of February 9, has been read with much interest. It would be difficult to over-estimate the importance of having a form of contract that shall be just to both owner and contractor, and that shall definitely determine the relation the architect shall bear to each of them. The form adopted by the joint committee of the American Institute of Architects, the Western Association of Architects and the National Association of Builders appears to me rather better, in some respects, than as found in its altered form known as the "Uniform Contract," and, as a whole, the most satisfactory form that has come to my knowledge. Can you suggest a better one?

The word "and" in Article 1, of the Uniform Contract, should undoubtedly be changed to "or," and the clause might be made to read "mentioned in the specification or shown on the drawings, or manifestly implied by either drawings or specifications, as prepared," etc.

The clause in Article 1, "acting for the purposes of this contract as agents of the said owner," seems to have been inserted for the protection of the architect. This, I believe, is Mr. Sayward's opinion. But, if the architect is the agent of the owner, then, as you state, he is "no longer the expert and impartial judge between owner and contractor," and this, in my judgment, is the exact position he should occupy after the contract has been signed; prior to that event, his duties are not judicial.

There is another point that this contract does not cover. Slight alterations, involving no cost whatever, are sometimes made by the contractor upon the verbal order of the architect. Yet, being alterations, a dishonest contractor might claim, at the completion of his work, that the contract had been violated because a written order had not been given him. The following Article is suggested as covering this ground: "Neither party to this contract shall make any claim upon the other based upon any alleged verbal agreement supplementary to or in alteration hereof; but in the absence of any other written agreement, all work performed upon and all materials furnished said building or premises by or on behalf of the said contractor shall be conclusively presumed to be done or furnished under this contract."

Don't you think your statement, "that the National Association seeks to impose upon the building world" a loose contract, just a trifle unfair? Very truly yours, BENJAMIN B. OWENS.

[We do not remember much about the original form of contract drawn up by the three committees which Mr. Owens mentions, and suppose that it is now merely a curiosity, as having been superseded by the present form. In regard to the latter, as it has been repeatedly proposed, in the Annual Conventions of the National Association of Master Builders, to prohibit the members of the Association from signing any other form, and as some, at least, of the members of the Association already profess to consider themselves bound to use the official document, it seems to us that we were justified in saying that the Association is endeavoring to impose its form on the building world.]

In regard to the absence of any provision for making trifling verbal alterations without affecting the cost of the building, Mr. Owens's comments are excellent. We should hesitate to use a clause so broad as to say that "Neither party to this contract shall make any claim upon the other based on any alleged verbal agreement supplementary to or in alteration hereof," for the reason that some courts hold that parties cannot tie themselves up by any agreement, written or otherwise, which they cannot untie by a subsequent verbal agreement or waiver; but the latter part of the clause which Mr. Owens suggests would perhaps sufficiently cover the point. — EDS. AMERICAN ARCHITECT.]

EXHIBITIONS

BALTIMORE, MD. — The Walters Art Gallery will be open to the public on all Wednesdays in March.

BOSTON, MASS. — Winter Exhibition, including Pictures loaned by Quincy A. Shaw; Paintings by Puvion de Chavannes; Line Engravings, Mezzotints, and Etchings by Rembrandt; at the Museum of Fine Arts.

Annual Exhibition of Boston Society of Water-color Painters: at Williams & Everett's Gallery, 190 Boylston St., March 14 to 28.

Pictures of Japan by Theodore Wores: at Chase's Gallery, 7 Hamilton Place, until March 16.

Loan Collection of Portraits of Women: at Copley Hall, 194 Clarendon St., March 12 to 30.

Photographic Work by R. S. Redfield and G. M. Morgan: at the Boston Camera Club, 50 Bromfield St., March 6 to 16.

Landscapes by Charles H. Davis: at Doll & Richards' Gallery, 2 Park St., March 8 to 20.

Pictures by Edmund H. Garrett: at Shreve, Crump & Low's, Corner of Tremont and West Sts., March 15 to April 6.

Paintings and Drawings by Andreas M. Andersen: at the Boston Art Club, March 12 to 20.

BUFFALO, N. Y. — Second Annual Architectural Exhibition of Buffalo Chapter, A. I. A. and Exhibition of Buffalo Society of Artists: at the Art Gallery, March 18 to 30.

CHICAGO, ILL. — Pictures by George Inness and Claude Monet; also, an Exhibition of Bookbindings: at the Art Institute, February 26 to March 24.

Black and White Exhibition of the Chicago Society of Artists: opened March 12.

NEW YORK, N. Y. — Loan Exhibition: at the Metropolitan Museum of Art, New North Wing, opened November 5.

Paintings by Edouard Manet, also, Works by William A. Coffin: at the Durand-Ruel Galleries, 389 Fifth Ave., March 11 to 30.

Theobald Chartan's Portrait of Madame Calvé as "Carmen": at Knoedler's Gallery, 170 Fifth Ave.

Exhibition of the Dutch Water-color Society: at Boussod, Valadon & Co.'s Galleries, 303 Fifth Avenue, opened February 15.

Water-colors by William T. Smedley: at the Avery Galleries, 368 Fifth Ave., March 4 to 16.

Exhibition of Hamerton's Favorite Etchings: at F. Keppel & Co.'s, 20 East 16th St., March 2 to 16.

Works by J. F. Raffaelli and Edwin A. Abbey: at the American Art Galleries, 6 East 23d St., closes March 18.

Engraved Portraits of Women Writers: at the Grolier Club.

PHILADELPHIA, PA. — Fifth Annual Exhibition of Water-colors and Pastels: at the Art Club, March 18 to April 14.

Dutch and Flemish Old Masters, Water-colors of Egypt by Wilfrid Ball, Etchings and Mezzotints by Frank Short and Charles J. Watson: at Robert M. Lindsay's Galleries, 1028 Walnut St., until April 15.

PROVIDENCE, R. I. — Loan Exhibition of Paintings: at the R. I. School of Design.

Water-colors by S. R. Burleigh: at the Art Club.

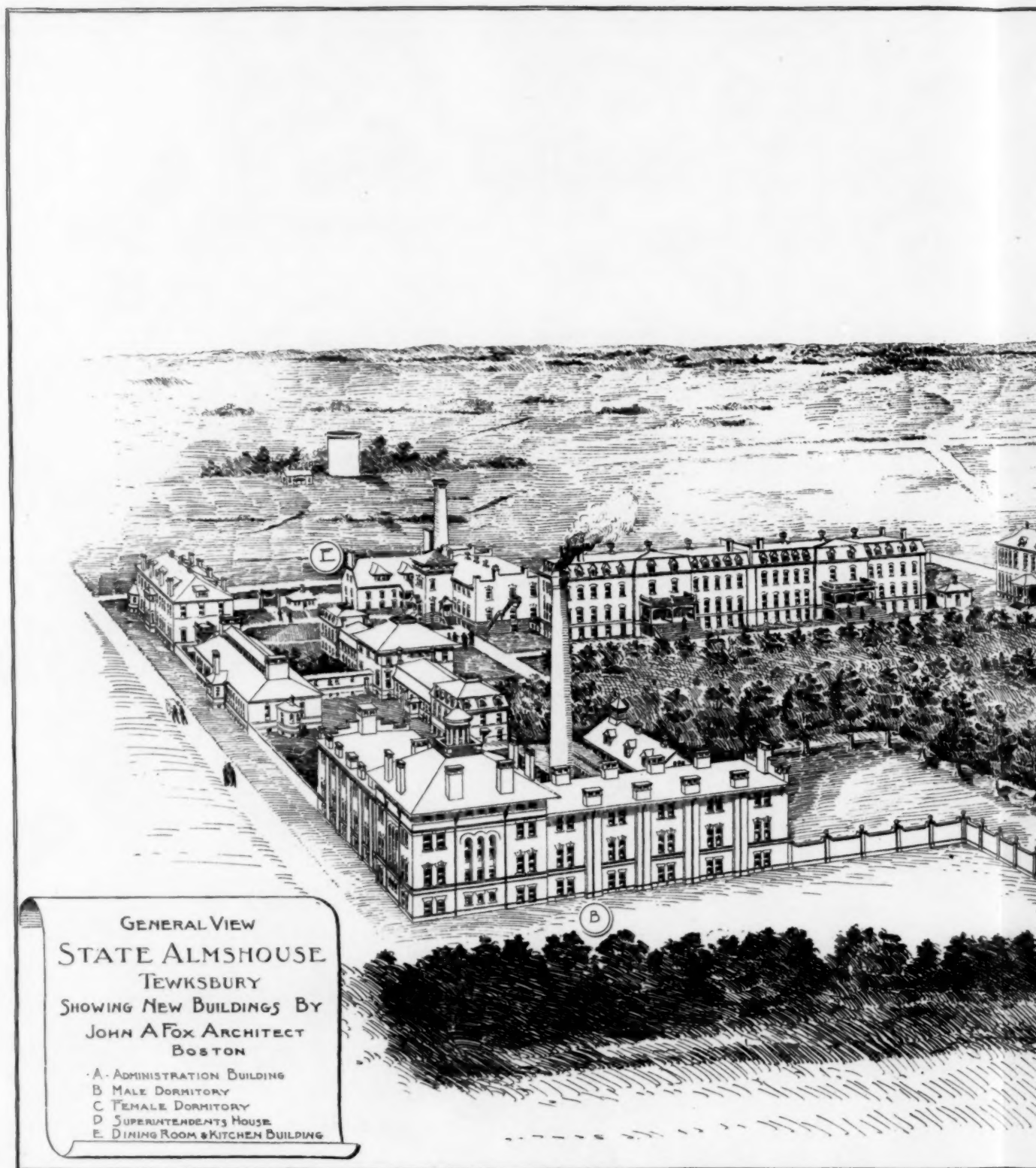
ST. LOUIS, MO. — Works of St. Louis Artists of the last fifty years: at the Art-Union "Palette," 1820 Chouteau Ave., March 12 to 25.

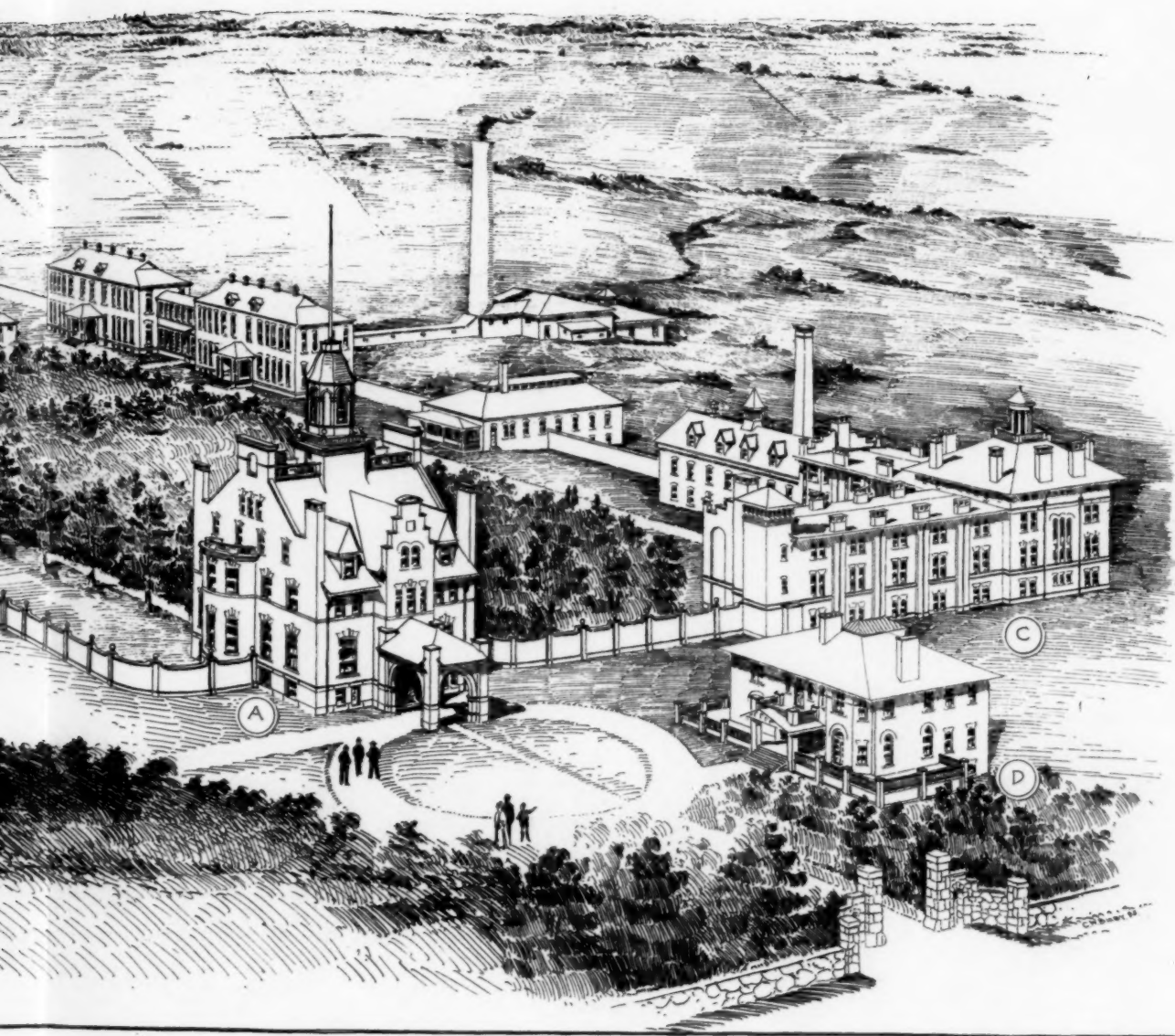
Architectural Exhibition of the St. Louis Chapter, A. I. A.: at the Museum of Fine Arts, March 1 to 20.

NOTES AND CLIPPINGS

END OF LE BAL BULLIER. — Even amid the carnival preparations a tone of deep melancholy has settled down upon the Quartier Latin, for a large placard in the Rue de l'Observatoire announces the final closure of the Closerie des Lilas, known in later years as le Bal Bullier. This famous establishment comes under the hammer on the 4th of March, after rather less than half a century of gay but checkered existence. As a matter of fact, the site of the old Carthusian Convent had been danced upon for eight or nine summers before Bullier, in 1847, bought the Chartreuse and converted it by a little pseudo-Mauresque ornamentation of lath and plaster into the chief rendezvous for students and grisettes. The latter have long since, by an unhappy process of evolution, been metamorphosed into strictly professional practitioners; but the male element has remained unchanged. A legend tells how Béranger, who lived close by in the Rue d'Enfer, took it into his head to pay the place a visit one summer's evening. He was recognized at once, and while one fair votress made him take her bouquet, and another crowned his sparse gray locks with flowers, a third, Delphine by name, obtained permission to press her lips on the poet's brow. One must be a Frenchman to enter into the spirit of such a scene. — *St. James's Gazette, Paris Correspondence.*

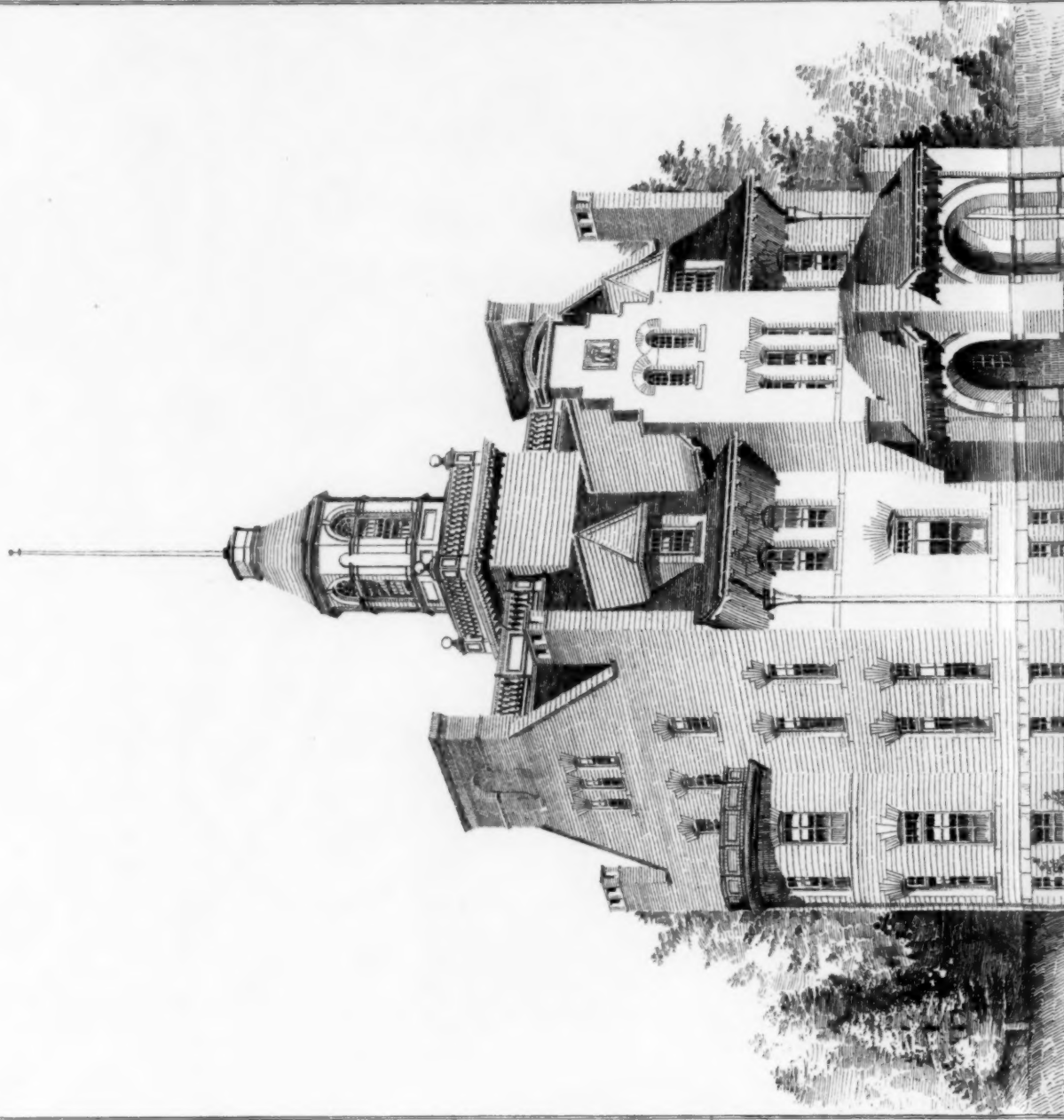
JEAN CARRIES, A MODERN PALISSY. — Carries was born at Lyons in 1856. His father was a cobbler, his mother a workwoman. His education was of the slightest. At twelve he was set to coarse manual labor, then apprenticed to a builder. There, as he watched the plasterers working at the stuccoed ceiling, he often wistfully thought that perhaps some day he too might have the fortune to do such work as theirs. He knew no higher ambition, and could conceive no higher art. At twenty he went into the army for the five years' service of the poor. It was there that his admirable talent was discovered, and that, through the kindness of the Colonel, at twenty-four he set to work, not as a plasterer, but as a sculptor. Like every French artist, he attempted a course of academical training; but he failed to profit by it; he felt his nature and gifts had nothing in common with the art around him, and could gain no advantage from its influence or study. He withdrew to work alone, aided by the intelligent sympathy of Jules Breton and one or two other artists who saw the admirable talent that lay in the man. With sure instinct Carries at once abandoned all idea of purely sculptural work in stone or marble. He sought for a material he could transform, enrich and beautify — which could give scope to his deep inventive instincts, his subtle, sensuous enjoyment of textures and color, and his early works were those marvellous bronzes, whose patinas, glaucous green, deep or angry purple, faded gold, trembling gray, were a revelation in bronzework, and have never been surpassed, if they have been equalled, by the first bronze-workers in the world — the Japanese. But as secrets that had seemed forever lost were discovered by him, in him grew the absorbing dream to wrench fresh secrets from his strange fellow-workman — the flame. He would create a material, richer and more sumptuous than any, that should be his, and his alone. In 1889, Carries obtained an order from the Princesse de Ségur-Montbéliard (Miss Singer) for a colossal decorative door (*ingrès*). His chance had come. He buried himself in the forests of the Nièvre, and, like a new Bernard Palissy, built rudimentary ovens, as rough and crude as those of ancient Korea; and there for eleven months, alone with his workmen, day and night Carries wrestled with problems it seemed hopeless his ignorance could ever solve. In the eye of every sane ceramist his act was madness, and meant ruin. But a sublime and mysterious instinct led him on through toil and weariness, heart-breaking disappointment, hopeless failure, and reiterated checks; and before a year was over, the workman, the plasterer, had shot ahead of every living ceramist. He had discovered his inimitable *grès* (stoneware) and the first-fruits of his discovery were those admirable busts, statues, masks and pottery in stoneware exhibited in 1892. Nothing can be more touching than to see the series of essays which led him to his triumph — the poor, coarse, fragile and almost comically gross pots and potsheards of the beginning, gradually month by month becoming finer, denser, more exquisite in texture, more marvellous in color, more sumptuous, rare and unique, until in the last one, for the first time since the workmanship of the Middle Ages, one has a sensation of richness and magnificence such as none of our poor tawdry, gilded and cheap materials can ever give. Never vitreous, never hard or shiny, the close, fine epiderm of dim enamel, as warm as flesh to the hand, and as soft as skin to the eye, seems the natural outgrowth of the *grès*, and not applied upon it. It has all the characteristics, not of dead matter, but of a living organic substance, a natural growth of some rare and precious kind; and this strange fruit of the flame is a fruit indeed. — *Emile Hovelacque in the Century for March.*

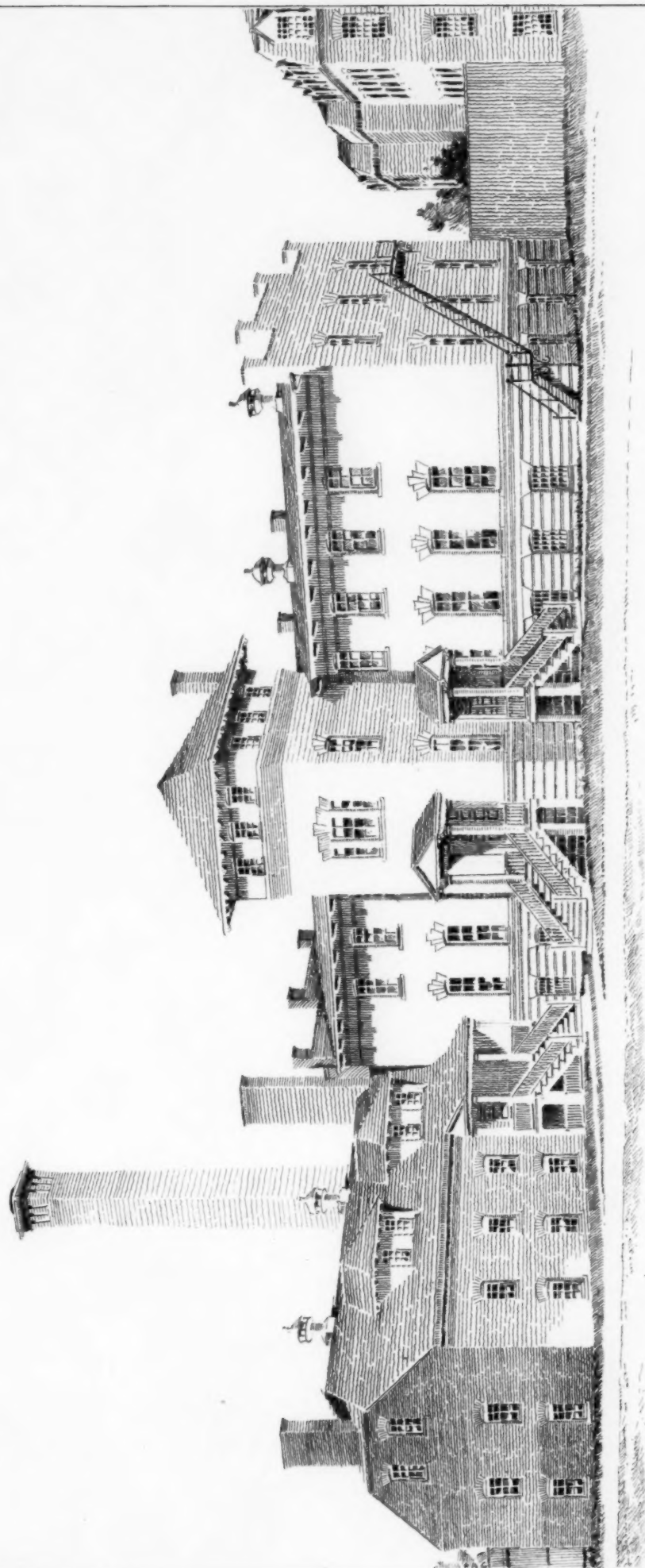
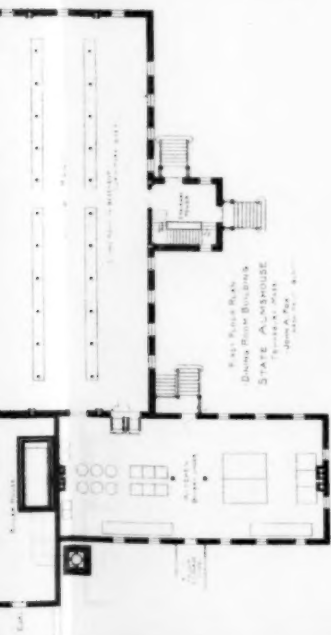
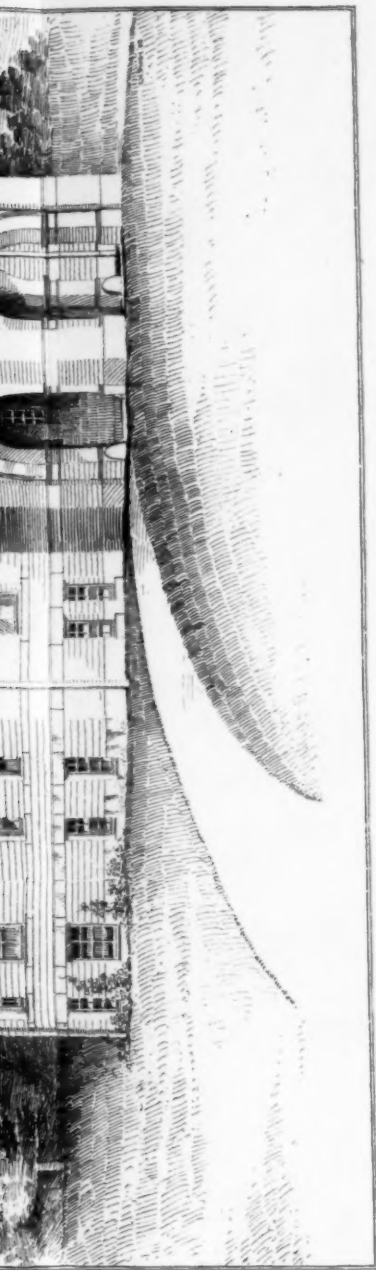






ADMINISTRATION BUILDING
STATE ALMS HOUSE, TEWKSBURY
JOHN A. FOX, ARCHITECT
BOSTON, MASS.

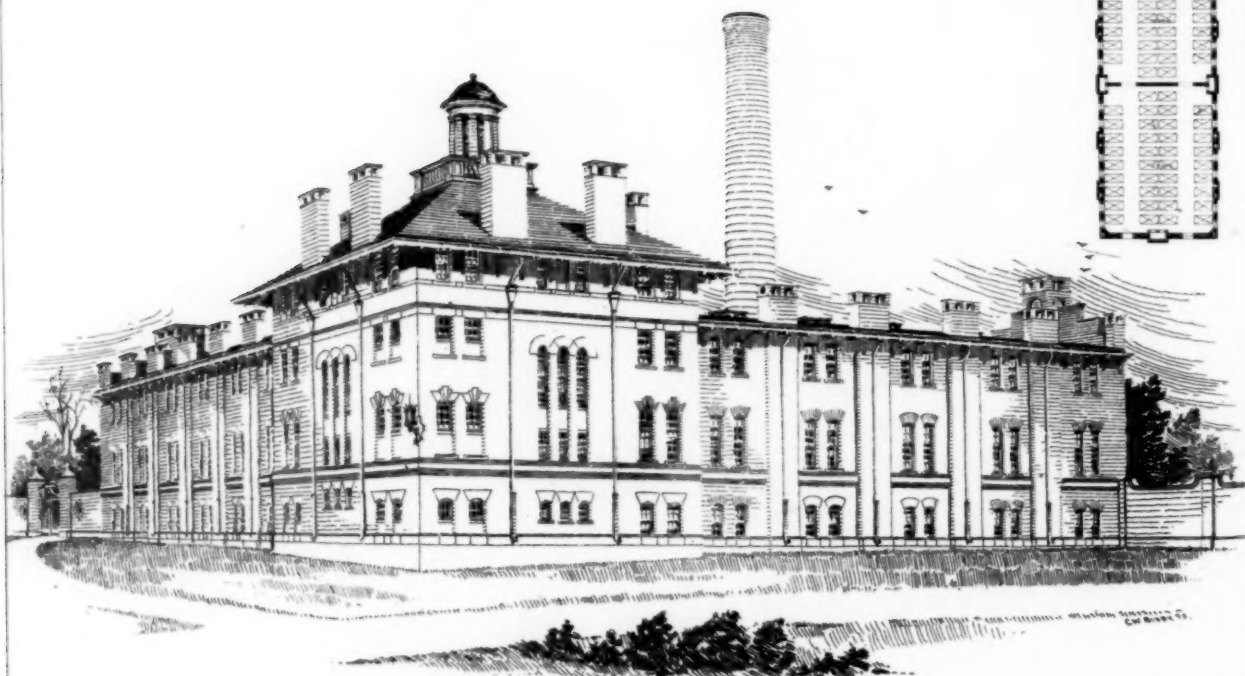




NORTHEAST VIEW.
NEW DINING ROOMS &c. STATE ALMSHOUSE.

COPYRIGHT 1895 BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.

STABLE FOR
HIRE-CRAFT
HOLYOKE MASS.
EMORY & ELLSWORTH ARCHT.
HOLYOKE MASS.



MALE DORMITORY
STATE ALMSHOUSE TEWKSBURY
JOHN A. FOX ARCHT.

HELIOTYPE PRINTING CO. BOSTON.

Copyright 1999 by The American Architect & Builders News Co.

