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THE campaign, begun this year by the more thoughtful part of the public and the profession, against the fashion of high building is proceeding with much vigor, and, apparently, with a good deal of success. President Post's address before the League, which was, perhaps, the first weighty deliverance on the subject, has had a great effect, and Mr. Ernest Flagg's thoughtful article in the *Cosmopolitan*, treating the question from a different standpoint, is likely to have equal influence. Mr. Flagg, who is well qualified to treat of such matters, having been familiar with the details of real-estate investment for years before his adoption of the profession of architecture, points out that the common theory, that it is necessary, on very costly land, to build many stories in order to secure a reasonable return on the capital invested, is founded on insufficient premises, and that, in order to make the theory applicable to a given lot, another essential condition must be fulfilled; that is, that the neighboring lots must be occupied by low buildings. Mr. Flagg holds the opinion, which must, we believe, be shared by every reasonable man, that the official valuations of land in the business quarters of our cities are altogether artificial and unjustifiable. The fact that a man, by paying two hundred dollars a square foot for a small lot on Broadway, and putting up a sixteen-story building, is able to appropriate, and sell to his tenants at a high price, the light and air from his neighbors' estates, which properly belongs to them, and not to him, is very far from being a reason for compelling them to pay taxes on the same valuation for their land, which is worth less, instead of more, as a result of the transaction, and which, if they were all to use their land as he has his, would be still further depreciated.

MR. FLAGG points out, with great clearness, that the people who obtain satisfactory returns from lofty buildings, or high-priced land, are those who are first in the field, and who appropriate to their own profit the light and air belonging to their neighbors and the public, and he shows that the inevitable result of the multiplication of such structures will be to depreciate, rapidly and materially, the value of each. Already, the rooms in the lower stories of the buildings at the head of Nassau Street, shaded by the tall structures around Printing-house Square, are anything but desirable for tenants, and lower Broadway, notwithstanding its advantage of width, is rapidly taking on the aspect of a gloomy chasm, repulsive to every one who likes air and sunshine better than electric-lights and the smell of elevator machinery. By this shading of the streets, the people who build high take more from the public than they do even from their neighbors, and, as the public authority is unquestionably entitled to limit the extent to which the comfort and health of the community shall be sacrificed to private interest, the question is simply one of determining how far the latter can be favored without undue injury to the

former. Mr. Flagg commends the statutes in force in Paris as being studied with special skill for the solution of these questions, and every architect will agree with him. As may be seen by referring to the abstract of them which we published not long ago, they provide for what would be, even in New York, ample internal capacity, with a comparatively small amount of shading of the street, this combination of advantages being obtained by means of the Mansard roofs, the most successful device ever applied to urban construction. It is hardly necessary to point out to architects that a Parisian building of a given capacity and frontage shades the street on which it faces far less than a New York or Chicago building of the same capacity and width, with vertical wall, and a wide, projecting cornice, and the difference becomes greater as the height of the building increases, many "sky-scrapers" taking as much light from the street, and from their opposite neighbors, by their cornices alone, as would be obstructed by twenty or thirty feet of additional vertical wall. It would be too much to expect any of our cities to adopt a code like that of Paris, the careful adaptation of which to urban needs can only be appreciated by experts, but architects may do much good by following Mr. Flagg's suggestions, and showing their clients and friends how rental value can be reconciled with regard for other people's rights, by means which the profession has always been found quite capable of devising, if required to do so.

SUIT has been brought by Mr. Walter Sanford, an architect, and Mr. Karl Gerhardt, a sculptor, both of Hartford, Connecticut, against the individual members of the Franklin Pierce Statue Commission, of the State of New Hampshire, to recover twelve hundred dollars, as reimbursement for labor and outlay expended by the plaintiffs in accordance with the request of members of the Commission, and upon the assurance of the chairman, and others of the Commission, that the sketches which they had submitted for the statue, in accordance with an advertised invitation, had been accepted. It seems that the Commission was created by the Legislature of the State of New Hampshire, to arrange for the erection of a statue of President Pierce on the Capitol grounds at Concord. The Commission advertised for competitive sketches, and, in due course, it was publicly announced that the design of Messrs. Sanford and Gerhardt had been accepted. Subsequently, these artists received repeated assurances from the chairman of the Commission that their design was satisfactory, and he came in person to Hartford to inspect the model. This also proved satisfactory to him, and he gave the authors directions to proceed with their work. Some time afterwards, however, "opposition" to Messrs. Sanford and Gerhardt's design developed in the Commission, and about six months after the plaintiffs had been notified of the selection of their design, they heard that "all the sketches had been rejected," and invitations had been issued for a new competition. Messrs. Sanford and Gerhardt wrote to the Commission for an explanation, but received no satisfactory reply, and, we are glad to say, appealed promptly to the courts.

THE whole story is one very familiar to architects of experience, and it is hardly necessary to say that we sincerely hope that the plaintiffs may win their case. The legislative or municipal commission, with its home-made programme of invitation to artists; the innocent competitors, who spend months of hard work on their design, relying on the good faith of the Commission; the award; the appearance on the scene of the competitor who does his competing after the simpler-minded ones have got through; the sudden silence and coldness of the Commissioners, and, finally, the throwing-over of the competitor who has honestly won the contest, either under the threadbare pretext of the rejection of all the designs, or without any pretext at all, to make room for the puller of political or social wires—all these have played their part in innumerable episodes of professional life. It is quite time that these episodes should become less frequent, and that architects and artists should be protected from the losses and disappointments which they continually suffer through the stupid dishonesty of public officials, stimulated and directed, in too many cases, by designing members of their own profession. It is needless to say that nothing but force will bring people of this sort to reason. Appeals to the sense of honor of men who

break contracts made in accordance with terms prescribed by themselves are worse than wasted, as they simply encourage further outrages upon the rights of people so "unbusinesslike" as to make use of such sentimental arguments; and it is generally best, after the intention of the parties has become plain, to put the matter into the hands of a good lawyer. Courts still maintain the doctrine that people must keep their promises, even to artists, and the contract created by an invitation to competing artists, and the submission of designs in accordance with the invitation, will be enforced to the letter, provided only that the persons issuing the invitation have been properly authorized to do so, or in case they have not been so authorized, are not exempt from personal liability by some statutory limitation. It is the possibility, or even probability, that, in cases like this, no one can be held pecuniarily responsible for the injury done to innocent parties, which makes the enforcement of such claims so difficult; and it is for this reason, particularly, that we hope to see, sooner or later, the establishment of standing committees in the great professional societies, charged, not with fighting the members' legal battles for them, that being at present impracticable under our laws, but with the duty of advising members in regard to the legal aspects of any given programme of competition, the responsibility of those concerned in it, or in other transactions in which architects, engineers or artists are interested, and the best method of enforcing that responsibility. Such standing committees, which should, of course, be assisted by counsel, might, as we believe, have an immense influence in checking the wholesale robbery of honorable professional men which is carried on under the pretence of competition, and, in that way, in increasing the annual net income of architects and engineers. Although strictly an advisory body only, it is quite likely, if its affairs were well conducted, that it would be called upon to act as referee in important controversies; and, in any case, its influence should aid materially in settling out of court a dispute upon which it could form a well-fortified opinion.

A COMEDY is in process of performance in New York, which is likely to be repeated, with variations, in a good many similar cases. Most people know the lofty building of the American Surety Company, on lower Broadway, which is said to be three hundred feet high. This structure, as is common where buildings are carried above those on the adjoining estates, has windows overlooking these estates in all the stories above the seventh; and, in addition, has a large cornice, and other ornamental projections, overhanging adjoining property. Some time ago, an attempt was made to compel the removal of these encroachments, and it is said that the Surety Company, rather than lose them, was disposed to agree with its neighbor upon a certain rental to be paid for the use of the aerial part of his real estate. Recently, however, the negotiations to that end, if any were entered into, have been broken off, and the owner of the neighboring estate, who is Mr. John Jacob Astor, is said to have determined to proceed at once with the construction of a building twenty-one stories high, which will effectually shut off the light from the windows opening over his land, besides cutting off the cornices and window-dressings that he objects to. The Astor property encloses that of the Surety Company on two sides, so that, if the project is carried out, it seems likely that not only some of the upper windows, but the lower ones, will be materially darkened. It is not probable that the public will grieve much to see retribution fall upon what seems to have been a bold encroachment upon other people's rights; but the public will itself suffer from the effects of the controversy, through having Broadway shaded by an additional architectural monster. It is said that the American Surety Company, having its own building completed, and, perhaps, fearing some such manœuvre on Mr. Astor's part, was active in urging the passage, by the New York Legislature, of the so-called Pavey Bill, restricting the height of structures hereafter built. If this is true, its efforts were in vain, for the bill failed to pass, and, so far as legislation is concerned, Mr. Astor will find no obstacle to his proceedings.

AS we have not a precise knowledge of parliamentary procedure we do not know whether or no the bill recommending the destruction of the Bulfinch front is actually to be voted on by the present Massachusetts Legislature. The present status is this: the Joint Committee on State-house has reported in favor of the bill which requires the destruction of the building, followed by the erection of an enlarged building and asks for the appropriation of a million

and a half of dollars for the work. But the Ways and Means Committee of the House, who control the appropriation of all moneys, has voted against recommending the required appropriation. It would be agreeable to feel that the action of the last committee *ipso facto* permanently quashed the endeavors of the forces hostile to the old building, but possibly the bill may be brought to a vote and the delay in reaching this crucial point may indicate merely that the enemies of the building are still busily manipulating those subterranean wires that are popularly supposed to have such influence on legislative action. It has been left to a woman to bring to light and lay stress upon a point of considerable weight and significance. A niece of Bulfinch's has written to the Boston *Transcript*, pointing out that, aside from its other positive merits, the building is of unusual value in that it is itself not only a typical building, but the type itself of republican legislative buildings, which has been followed not only in the legislative buildings everywhere throughout our own country, but, in proportion as representative government has been adopted in foreign countries, so have the legislative bodies there been housed in buildings derived from this type, created one hundred years ago for the representative government of the Commonwealth of Massachusetts.

IN the death of the Chevalier Joaquim Posidorigo Narciso da Silva, the profession of architecture loses one of its most venerated and beloved members. Wherever the art which he loved so much was held in esteem, and wherever anything was to be done for its advantage, or for the advantage of those who practise it, the honored Court Architect of Portugal has been for half a century constantly ready to help, by his presence, or influence, or encouraging words, in all endeavors to promote the common good. According to a sympathetic notice in *La Construction Moderne*, written, we imagine, by M. Charles Lucas, the Chevalier da Silva was the son of the Grand Master of the Royal Palaces of Portugal, and was born in Lisbon, May 17, 1806. While he was still a baby, the royal family of Portugal was driven into exile by a revolution, and the da Silvas followed their august patrons to their place of refuge in Brazil, where the future architect was educated until he was fifteen years old, when he was sent back to Lisbon, to study architecture under the celebrated Antonio da Sequeira, and painting under the artist Landim. At first, his taste inclined him more particularly to painting, and, at the age of eighteen, he won a medal for a work representing the Horatii and the Curiatii. This, however, was his crowning achievement as a painter, for he was soon called to Paris, where his master, Sequeira, entered him at the School of Fine-Arts, as a student in the atelier Huyot. The Revolution of 1830 disturbed his studies, like those of every one else in Paris, and he went to Rome where he joined the circle of the Villa Medici, and passed two happy years of artist life. Returning then to Paris, he was engaged, probably through the friendship of Percier, to whom he had been introduced on his first arrival in France, as assistant to Fontaine in the work which he was then conducting for the royal family of Orleans at the Tuileries and the Louvre. After this, he went to Portugal, where he was almost immediately appointed architect to the Court. In this capacity he directed the fêtes in honor of the Queen, Maria II, and built the new royal palace of Alfeito, besides remodelling the Convent of San Benito for the meetings of the Cortes; that of La Pena for a royal residence, and repairing or enlarging the palaces of Cintra, Mafra, Belem and many others for various members of the royal family or of the great nobility. Notwithstanding his professional success, he found time to interest himself in many other matters. As an archæologist, he gained a reputation throughout Europe, and his attainments in social science led to his selection by his Government as the representative of Portugal in many of the international conferences and congresses which have done so much, of late years, to develop this important branch of knowledge. Accomplished and amiable, he won the regard and esteem of all those with whom his official missions brought him in contact. He had been for many years an Honorary Member of the American Institute of Architects, the Royal Institute of British Architects and the Société Centrale des Architectes Français, as well as Associate of the Institute of France, Officer of the Legion of Honor and Officer of Public Instruction. Among his own people, he was the bearer of almost numberless titles. He was a member of the Royal Academy of Fine-Arts of Lisbon, President of the Royal Society of Portuguese Architects and Archæologists, and President of the Lisbon Asylum for invalid workmen.

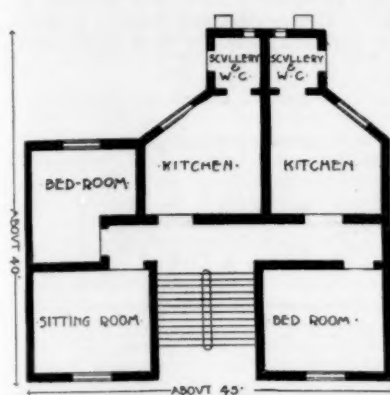
THE HOUSING OF THE POOR.¹—II.

Fig. 9. Part of Marlborough Building—Improved Industrial Dwellings Co., London, Eng.

erection of the Peabody buildings has been, rather, to make the condition of the very poor worse than it was originally. There are other London attempts which have, however, been more successful in reaching the miserably poor.

The Improved Industrial Dwellings Company, of London, houses probably a larger number of families than any other existing agency. Figure 9 shows the arrangement of the rooms on a single landing intended for two families. The tenements are entirely self-contained. Figure 10 illustrates another series of buildings erected by the same company. These tenements are likewise self-contained and are more on the line of the White buildings in Brooklyn. This company has earned 5 per cent, beside accumulating quite a small reserve which, included in the earnings, would give an annual net profit exceeding 8 per cent. It has a total rent-roll of \$515,138.84. Seventeen per cent of the earnings of tenants is paid for rent.

The Artisans', Laborers' and General Dwellings Company, of London, is an organization started in 1867 by a few workmen banded together to build dwellings for their fellows. It has grown until now it has a capital of over ten millions and pays an annual

IN a lesser degree many other attempts at improving the condition of the poor are worth noting. The Peabody Fund in London is an enduring monument to the founder. The fact that the buildings erected under it have failed to provide accommodation for the very poor is surely no fault of the fund itself. The tenants are drawn from the upper lower classes rather than from the under strata and, as will be noted later on, one of the by-results of the

illustrates what they designate their first-class house, one, that is, which contains eight rooms and rents for \$2.80 a week. Figure 12 shows their fifth-class houses, containing two bedrooms, a parlor, a kitchen and a scullery, and renting for \$1.46 per week.

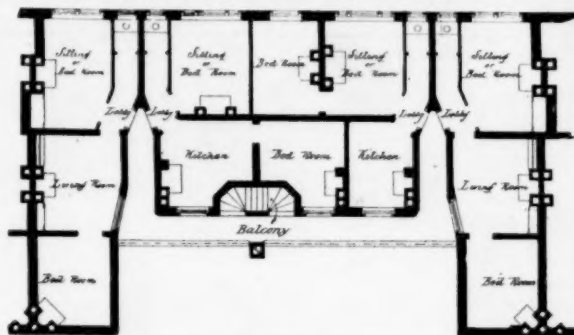


Fig. 10. Soho Estate of the Improved Industrial Dwellings Co., London, Eng. Three-room Dwellings.

The Metropolitan Association for Improving the Dwellings of the Industrious Classes, London, is the oldest organization of its kind in London and owns, altogether, fourteen estates, containing 1,412 tenements and fourteen shops. Figures 13 and 14 show one of the best properties of the association situated near Pimlico. The tenements in this case are all reached from a gallery in the rear, to which access is had by a staircase at each of the inner corners. Most of the tenements are two-room.

It will be noted that nearly all of the buildings previously referred to were carried to hardly more than three stories in height. The buildings erected by the Manchester Laborers' Dwellings Company are an exception to the ordinary rule, in that they are carried much higher than is customary with model tenements. Predictions were freely indulged in that a type of dwellings containing so many stories would not be acceptable to the Manchester working-people, and that tenants could not be found to climb six or seven flights of stairs. However, these expectations were not fulfilled, and the single-room tenements on the top floor were the first to be taken. When the

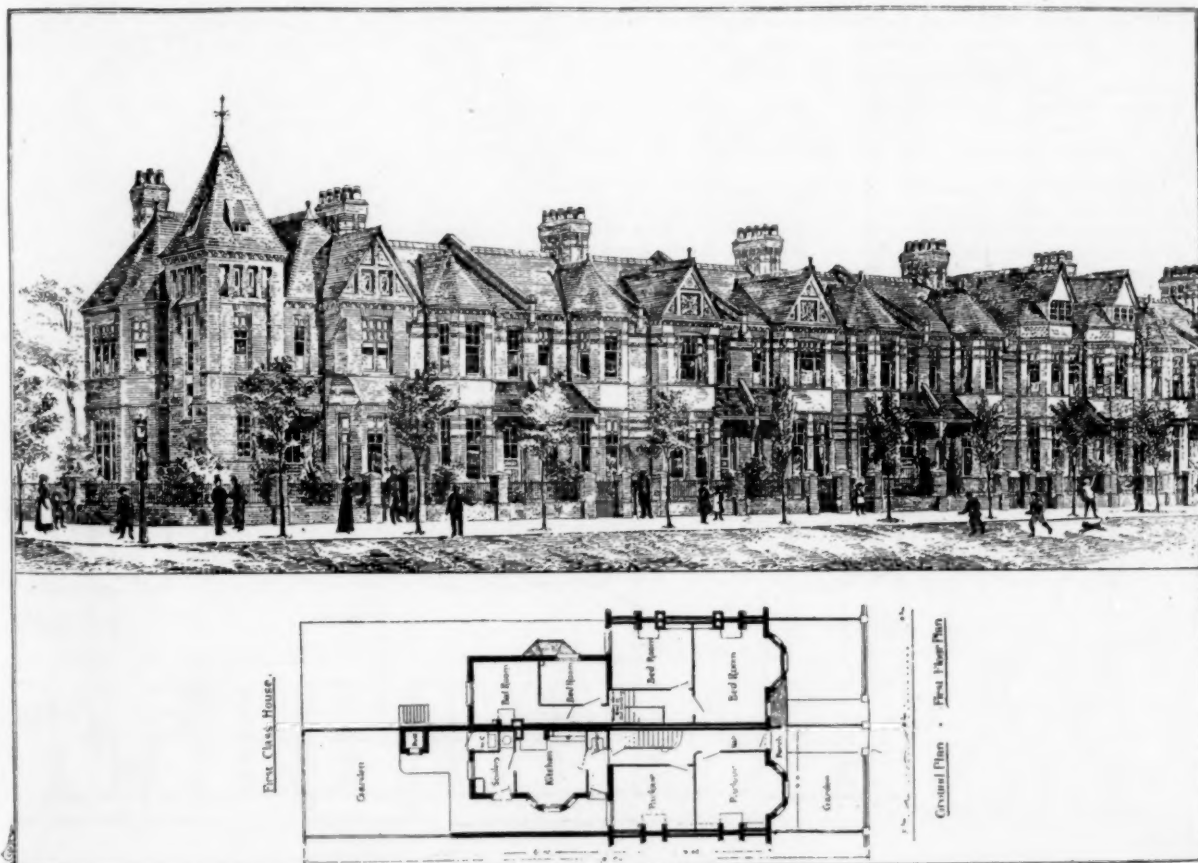


Fig. 11. Hornsey Estate of the Artisans', Laborers' and General Dwellings Co., London, Eng. First-class Houses.

dividend of 5 per cent. Since 1886 it has occupied itself entirely with the development of immense suburban estates. Figure 11

premises were formally opened, there was not a single tenement of this character to be had.

Comparisons are always invidious, and conditions are so different at home and abroad that the value of a comparison can hardly be

¹Continued from No. 1060, page 26.

appreciated unless all the conditions are also considered. But judged from American standpoints, the Brooklyn buildings are far superior to anything which has been achieved in England or on the Continent. The buildings seem to be better planned and have a more liberal allowance of light and air, there is more individual

buildings of the Merrimac Manufacturing Company, the model dwellings at Willimantic and those in the town of Pullman, with the structures erected at the Menier Chocolate Factory, at Mülhausen, or at Essen.¹ The European examples may sound better in a description, as they are generally built of brick or stone and are

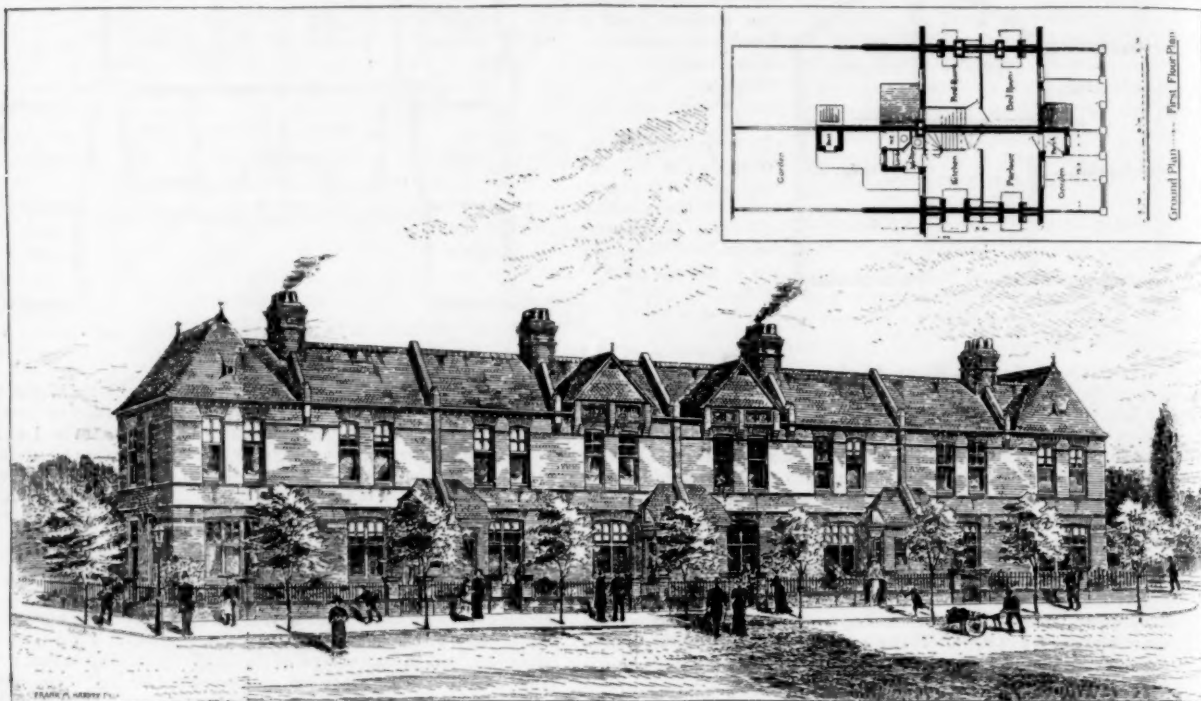


Fig. 12. Hornsey Estate of the Artisans', Laborers' and General Dwellings Co., London, Eng. Fifth-class Houses.

privacy, and, more than anything else, they are of a higher fire-resisting quality. Very few tenement-houses anywhere are made fireproof, but the Brooklyn buildings are more nearly so than any others. On the other hand, it can be said that the White buildings draw from a better class than is benefited by the Guinness or the Salomon buildings. Still it is probable that, considering the depth of abject poverty and misery existing in London and Leipsic, all three buildings occupy about the same relative position in the social scale.

In regard to the achievements in model dwellings the "Report" has far less to say for very manifest reasons. The construction of model dwellings has been actuated by motives entirely different from those which have prompted philanthropists and capitalists to the erection of tenement-houses. In the most noticeable examples the initiative has been taken by large manufacturing concerns with ample capital and plenty of land, in the hope to provide proper accommodation for their individual employes, the houses having been erected almost

more substantial in character, but on the other hand, the American houses are a great deal more comfortable to live in, more attention is paid to appearance and, above all, a great deal more room is given to the tenants. In the Menier buildings (Figs. 15 and 16), the average size of the parlor, or living-room, is 14' 4" x 13' 1". The construction is practically fireproof, each tenant has four rooms, and the houses are as a rule for two families. The rent is \$28.75 per year and consumes from a tenth to a twelfth of the earnings of the head of the family. The houses cost about 10,000 francs (\$1,930) each. In Mülhausen there are several different types. Those which are built four in a block cost 2,331.50 francs (\$449.98) each and the annual rental is \$39.19. Each house contains four rooms, an attic and cellar, and the living-room is 4' 9" x 11' 4". In the Essen houses the living-rooms are 16' 5" x 13' 1". The rentals vary from \$38.08 to \$42.84 per annum. The houses are built in blocks of four, each family having its own entrance and each family having four rooms. The Merrimac Manufacturing Company, of

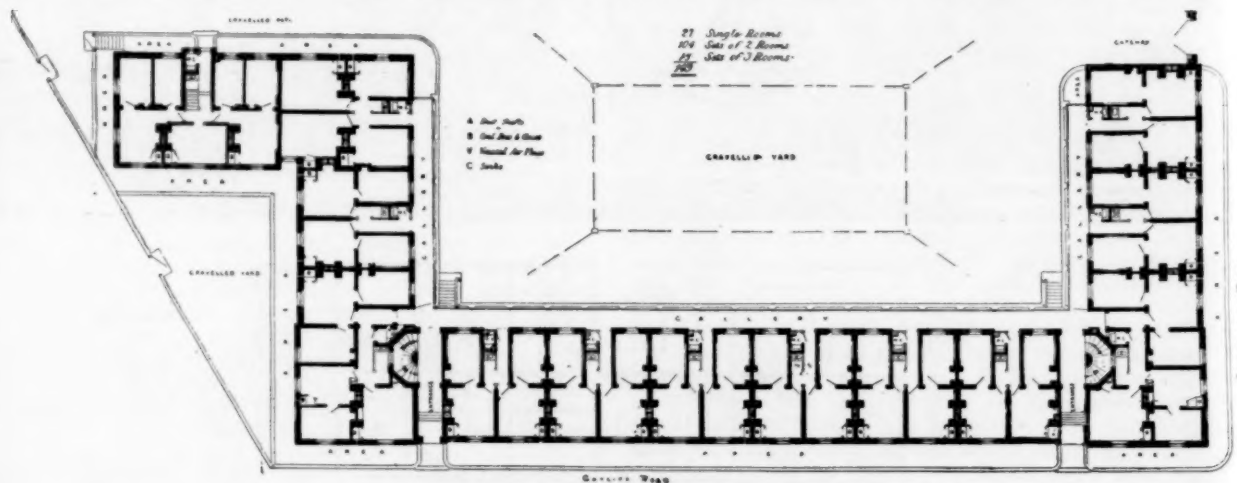


Fig. 14. Gatliff Buildings, London, Eng.

as a matter of necessity because none other existed, rather than to supplant or improve upon a cheaper or poorer type of house. It is interesting to compare the three types of model dwellings in America and abroad, and to note how much more exacting we are in this country when it comes to an independent home. Compare the

Lowell, builds in blocks, so that each house has its own front and rear entrance and its own private staircase, the privacy being as absolute

¹ The Cités Ouvrières of Mülhausen were described in detail in this Journal under date of April 4, 1885, and the Essen Workingmen's Colony, under date of May 1, 1886.

as if each tenant lived in a separate house. The houses contain four or five rooms each, as shown by Figure 17. The parlors are 14' 9" x 11' 9". Each building costs \$3,000 and rents for \$2.12 per week, plus a water-rate of \$10 a year. The Willimantic houses are of wood and present a tasteful appearance and only cover one-tenth of the lot devoted to each house, each building being entirely isolated, with an opportunity for lawn, garden, clothes-yard, etc. Each house contains six rooms, the kitchen is 16' 2" x 11' 8", the parlor 13' 2" x 13' 2", and there are two bedrooms, one 13' 2" x 18' 2", and the other 13' 2" x 11' 8", and there are also five closets, a pantry and two hallways. The houses rent for \$1.93 per week, which it is calculated absorbs from ten to twelve-and-one-half per cent of the earnings of tenants. Figures 18 and 19 illustrate the style of these houses. The Pullman houses are built of brick. There is a great variety of single houses, but for an average a house contains five rooms, the parlor 16' x 12', a kitchen 14' x 16', one bedroom 12' x 16', and two others 7' x 8'. The cost of the houses, including the land in this case, was about \$1,580, which would probably mean a cost of about \$1,200 or \$1,300 for the house alone. The rental is \$18 per month, contains good plumbing on the Durham system, the house is built of brick with the roof partly slate and partly gravel,



Fig. 13. Gatliff Buildings, London, Eng.

there is water on both floors, gas and gas-fixtures. It is estimated that 33 per cent of the wages of heads of families occupying single houses is absorbed in rent.

From an American standpoint houses of this last type are more satisfactory than what is found abroad. An American mechanic who has been accustomed to the comfort and public convenience of the Pullman houses, or the attractive little cottages at Willimantic, would hardly be contented with the accommodations offered at either Essen or Mülhausen. In some ways we have less in this country, but in matters of personal comfort and individual convenience our workmen are surely better off than those abroad.

The model lodging-house is almost unknown in this country. Indeed, so far as the report states, there are none whatever. On the other hand, the lodging-houses which are not model are very numerous both in Boston and New York. Such establishments are run by private individuals simply for purposes of gain, and the object is to crowd the greatest number of people into the least possible space and get the most money out of them. In England, however, some very substantial attempts have been made to build model lodging-houses and to give to each lodger the maximum accommodation for the minimum price. It is believed that the model lodging-houses present a solution of the problem of how to prevent overcrowding in tenement-houses, as they do away with the opportunity for lodgers being taken into tenements of one or two rooms, an evil which is the curse of nearly all tenement-house districts. Only two of the English model lodging-houses need be considered. The London County Council's lodging-houses were erected at an expense of \$74,715.37. Figures 20 and 21 show the arrangement as well as the detail. The building accommodates 326 men. The price of a bed is ten cents a night, and it is expected the enterprise will yield 3 per cent beside providing an adequate sinking-fund to liquidate the building capital. The dormitories are arranged in two halls, each 70' x 32', three tiers of galleries ranging around a central well. Four hundred and thirty-

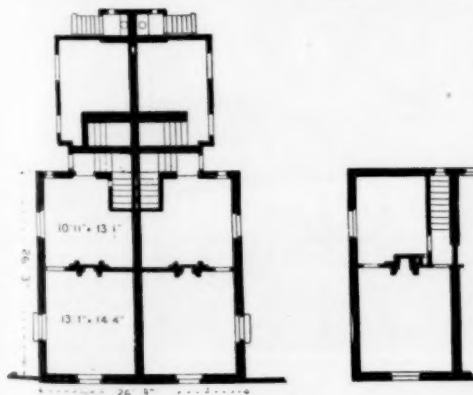


Fig. 15. House of M. Menier, Noisiel, France.

five cubic feet of air space is allowed to each sleeper. Adjoining the external wall of these galleries are cubicles 6' 6" x 4', and 7' 7" high. Each cubicle has a double-hung sash window 4' 9" x 1' 9". The windows are arranged in pairs, with a fresh-air inlet in the breast of each at the floor level, supplying a current that passes over a low-pressure hot-water pipe. The current is admitted into each cubicle at a height of about 4' 6". The divisions between the cubicles are carried up to the ceilings, while the ends next to the galleries are 5' 6" in

height, leaving an open space of twenty inches to insure a current from the air inlets to the central well, from the roof of which the foul air is extracted. Each gallery is provided with a lavatory block separated from the main building and containing one water-closet and urinal for night use. A box for a night watchman is situated in each hall so as to command the entire dormitory space. There is a private staircase for employes, and dumb-waiters for lifting linen and other materials. The basement is occupied by a disinfecting chamber, cold-storage and heating apparatus. The sitting-room, or day-room, is 70' x 32' and furnishes ample accommodation for entertainments, etc. It has windows on all sides. A small room fitted with lockers for the use of regular lodgers adjoins the day-room. The dining-room is 47' x 32'. It has two large open fireplaces and communicates with a kitchen, 32' x 22', where a hot plate fifty feet in length, for cooking purposes, has been erected. Next to the kitchen is the scullery, 21' x 14', with its storeroom 11' x 9' adjoining, where there is a counter for receiving and serving of utensils. Next to the dining-room is the grocery, where provisions may be had at low prices. There is a glass-covered exercise yard, 33' x 21', behind the entrance-hall and leading to the conveniences for day use which are entirely isolated from the main building. These conveniences comprise lavatory, water-closet, urinals, footbaths, baths and lodgers' washing and drying rooms. This establishment has proved a great success and has secured a large patronage.



Fig. 16. House of M. Menier, Noisiel, France.

The model lodging-house known as Rowton House, Vauxhall, was erected by Lord Rowton at a cost of about \$146,000 with a view to

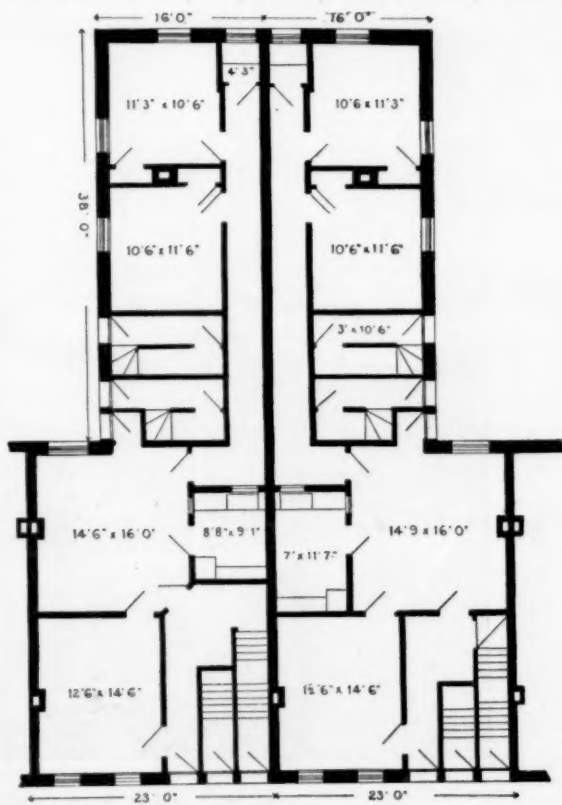


Fig. 17. Houses of the Merrimac Mfg. Co., Lowell, Mass.

improving that large class of wage-earning single men who have uncertain occupations and no settled home. It was opened December 31, 1892. It is a magnificent structure, admirably fitted throughout, and is practically a residential club. The prices charged are

twelve cents per night. The cubicles are 7' 6" x 4' 9". The partitions are wood, about seven feet high, the story being of sufficient height to leave a clear space of about five feet above. Lord Rowton the very first year, ending December 31, 1893, received 5 per cent

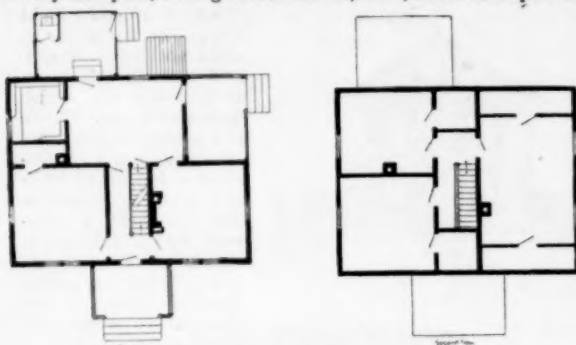


Fig. 18. House of Willimantic Linen Co., Willimantic, Conn.

on his capital, and in the last three months of that year profits showed a rate of over 6 per cent per annum.

When the question of improved dwellings for the poor is studied in detail, many side issues are raised which have to be considered. The attempts which have been made to provide improved dwellings have been uniformly successful and beyond any question they accomplish their aim. There is also little doubt about the efficacy and perfection of model lodging-houses, but in regard to improved tenement-houses, as such, the standing objection raised to them is that they do not reach the miserably poor, that the tendency of them is to rather increase the congestion by crowding out tenants from the densely-packed houses, which have to be removed to make room for the improved structures. When the Liverpool Municipal Model Buildings were erected, the site was appropriated by the corporation in what was considered the worst sanitary district of the city, where the population amounted to 286 per acre. The population displaced was 1,310. After the new buildings were erected, they offered housing for only 986. The work of the Peabody Fund is another instance. When the Seven Dials district in London was rebuilt a few years since by the municipal authorities, the buildings which took the place of the old structures removed were vastly inadequate to provide accommodation for all of the dispossessed tenants and the surplus naturally gravitated to the already over-congested regions at the East End. Lord Shaftesbury,

The Guinness Trust is almost the only exception. It does manage to reach the miserably poor and deliberately makes exceptions in favor of receiving such tenants. Still, it seems to be pretty well demonstrated that if the submerged tenth is to be effectually reached, something more than good architecture or model tenement-houses is required, and it is possible that more tangible positive good has been effected in the housing and care of the miserably poor through the agency of the work of Miss Octavia Hill, of London, than by any other means. The difficulty is not to know how to build a good tenement-house, but has been and always will be, how to make good tenants out of people whose surroundings have been miserable and hopeless. The inhabitants and their surroundings must be improved together. This is the principle upon which Miss Hill has proceeded, and her successful organization of rent-collecting combined with friendly intercourse and helpful relations with tenants have been especially successful with the lower element. She believes that the destructive and criminal classes cannot be dealt with by any existing society or any building corporation, because the difficulty with these people is not financial, but moral. They must be trained. That is what her method does and there is no other method. The circumstances which led Miss Hill to commence her work are of considerable interest. Her sympathies were aroused by hearing of the woes of a certain woman who lived in a squalid tenement and seemed to be in hopeless abject poverty. Miss Hill expressed a wish that she had houses to look after herself and that it were possible for her to come in direct contact with the poor. Dining one evening with John Ruskin, she spoke of her desire and he said, "Is it money or time you need?" and she responded, "principally time." Whereupon he replied that her case was hopeless. But ultimately he told her to go and buy for him three houses, that he would put them in her hands and that she could carry out her theories of visiting and rent-collecting, and he told her if she succeeded, more money would be forthcoming. She began with a few small houses and succeeded so well that she says she has never found any trouble in securing capital, that her work increases in geometrical, rather than arithmetical, ratio. She charges 5 per cent for the collecting of rents. This goes to the fund for training workers, nearly all of whom are volunteers. She finds that they are better than paid workers and can be had in sufficient numbers. Her method is to proceed slowly. Tenements are purchased which are overcrowded. For a few weeks things are allowed to go in the old way and then gradually the tenants are moved into larger rooms or compelled to take additional space. Miss Hill says she has a number of drunkards. If she thinks they can be improved she keeps them. To retain them or not is purely a question of discretion. Almost the only rule that she insists upon is that no lodger shall be allowed to room with a family. Whenever the



Fig. 19. Four Types of Houses of the Willimantic Linen Co., Willimantic, Conn.

in his evidence before the Royal Commission on the housing of the working-classes, corroborated the opinion expressed by a great many other witnesses, namely, that the model dwellings have not argely reached the class whose needs are greatest.

management of property belonging to private parties is taken, an amount equal to 5 per cent on the property is paid to the owners. All that remains after paying taxes, insurance and contribution to the redemption fund, goes to repairs and improvements. The

returns may differ somewhat, but in only two cases have they fallen below 5 per cent. She and her friends had in 1887 about 5,000 dwellings in their charge and there is abundant proof of the efficacy of her management. Her system has been adopted with uniform success in many large cities in Europe and to a small extent in this country, and several of the large London dwellings companies have acknowledged that their success, financially and morally, began only with the introduction of rent-collecting through lady volunteers.

Miss Hill's scheme occupies a significant place in the housing problem. It deals with the lower element, with which the greatest difficulties have been found. The experience of a landlord in Mulberry Bend in New York City demonstrates that even the worst persons with careful watching can be made good tenants, and the success which has attended Miss Hill's efforts furnishes hope, if not certainty, that practically all but social incorrigibles may come within the purview of remunerative effort. The principle is maintained throughout to better the condition of the poor not by lowering their expenditure on rent, which would merely tend to depress the rate of wages, but by giving them greater value for their money, thus extending to them higher standards of comfort.

The financial side of tenement-house building is one which is not

attraction of low rentals, those who are parsimonious among the more well-to-do workers will unfailingly come. Furthermore, as the class of tenants for which such property is designed is not particularly careful of house fixtures, it is a great deal better to give fewer accessories or conveniences, and hence lower the repair-account. These houses are meant not to give the best accommodation, but to be utilized as stepping-stones to enable the people to escape from degraded surroundings and to help them on the way to higher and healthier existences.

While it is undoubtedly true that the cheap, poorly-built tenement-houses pay a pretty good return upon their money, in the long run, on account of repairs, damage by tenants and constantly decreasing value of the investment, they do not pay as well as better houses would; they do not form a permanent investment. The Guinness Trust nets only 3 per cent, because anything above that amount is turned into the property. In nearly every case where it has been attempted to simply make a good return on the investment, the improved dwellings have netted from 5 per cent to 8 per cent and there does not seem to be the slightest doubt that if capitalists will content themselves with a 5-per-cent return the very best of modern improved tenement-houses can be successfully financed. Espec-

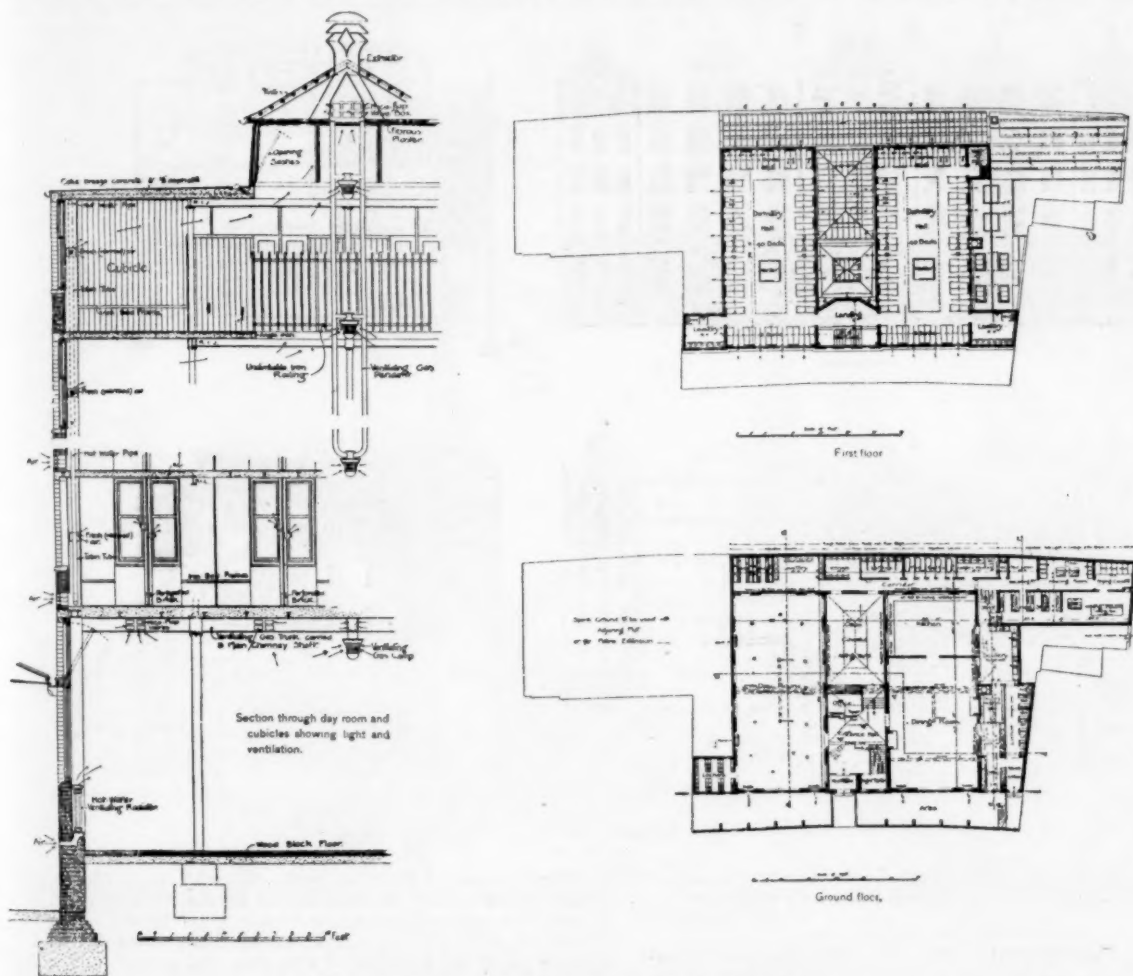


Fig. 20. London County Council Municipal Lodging-house, London, Eng.

always fully appreciated. There is a popular feeling in this country among those who had little experience with such structures that the cheap, tumble-down tenement-houses pay very large returns, and that the poorer they are the better they pay, and that the model dwellings are of necessity so expensive they do not offer inducement to the capitalist. Miss Hill maintains that one great reason why model tenements sometimes do not pay better is that they are built too expensively. She says that they ought to be constructed with the greatest possible simplicity, and only that which is really wanted for health should be supplied. She instances particularly the carrying of water to separate lodgings and putting drains all over the place. She says rooms should always be built with a separate approach, so that they may be let either *en suite* or singly. These suggestions are made because cheaper buildings mean lower rent. She believes that by making the outside of the house, as well as the interior, plain and simple, there will be little temptation for tenants of the better class to come into them. This in her judgment is very important, and should especially be considered by agencies who aim to minister to the needs of the poorest. If houses contain too many attractions, particularly too many conveniences, with the further

ially is this true if some such system of rent-collecting is adopted as has been pursued by Miss Hill and her followers.

Rents for the poor are said to be higher in the Boston tenements than in any other of the large cities of the United States. There is certainly a considerable difference between the rentals in model tenement buildings in Boston and abroad. The average for the new brick buildings of the Boston Cooperative Building Company in the North End is \$1.10 per room per week; in the South End \$1 per room per week. The average rental of the London Peabody buildings is 2s. 1½d. (52 cents) per room per week, and of the London Improved Industrial Dwellings Company about 2s. 2d. (53 cents). If the Boston Cooperative Building Company can afford to provide sanitary and convenient accommodations at a figure considerably smaller than is often charged for houses which are often so bad that they have to be closed by public authority, and yet earn 6 per cent besides providing for a substantial depreciation fund, there would seem to be absolutely no reason why private capital should not house the working population of Boston on a satisfactory commercial basis.

There is another point to be considered, namely, the ability of

the tenants to pay rent. If people are put into healthier houses, they will be able to pay larger rents. Some years ago an inquiry made by the sanitary authorities in the very poorest parts of London disclosed the fact that, upon the lowest average, every working-man lost about twenty working days in the year from sheer exhaustion. Putting the value of his labor at a low figure, a good-sized additional sum would have been available for the rent bill had the exhaustion not occurred.

A study of the questions involved in model tenement-house construction is of intense and absorbing interest. The proper solution of the question is not to be settled off-hand, nor for one period, nor for one place; conditions which are relatively satisfactory in London might not answer in Paris or in Boston. The personal equation is so strong a factor in deciding all questions of this nature that it seems to be pretty well established that municipalities or impersonal corporations have slight chance of success as compared with individuals, and the closing words of the "Report" sum up the question by saying that a final solution can only be wrought out on economic lines. The general teaching as regards model housing enterprises, affords in most respects a certainty, and in others more than a

always been — save from 1863 to 1871 — under the control of the Academy of Fine Arts, the only one of the five sections of the Institut de France which fulfils an official function. The Revolution of 1789, of which I shall have an occasion to speak again, and which has too often been grossly misrepresented as having right and left destroyed the monuments of art, not only maintained the Academy of France at Rome, but, in accordance with David's proposal, raised the allowances of the students. After a preliminary trial which eliminates a number of the candidates for the *Prix de Rome*, those who have been selected enter *loges*, where they have separately to work upon a subject set by the Academy of Fine Arts. The competition extends over seventy-two days for the painters and sculptors, one hundred and ten days for the architects, and ninety days for the engravers. The awards are made by the Academy of Fine Arts after the works have been publicly exhibited. The successful candidates, one for each art, leave for Rome, where they remain — the painters, sculptors and architects for four years, the engravers for three years only. If a student marries, he forthwith has to leave the Academy.

During their sojourn at Rome the students are expected to send

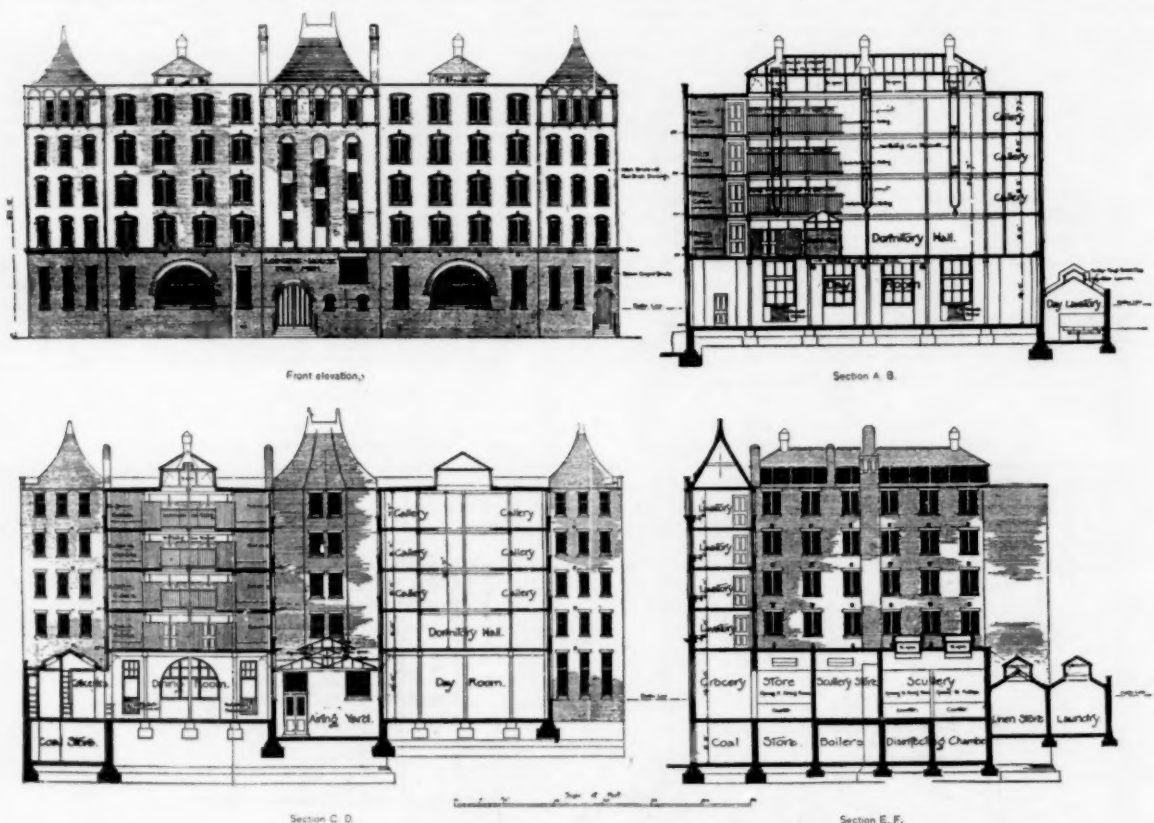


Fig. 21. London County Council Municipal Lodging-house, London, Eng.

reasonable probability, that this can be done in the future, as the figures quoted in the report show that it has been done in the past.

C. H. BLACKALL.

THE ADMINISTRATION OF ART IN FRANCE.¹

THE Academy of France at Rome is, for the students of the Paris School of Fine Arts, the goal of their most cherished ambition. There is a game which I recommend for the long winter evenings, the more so that it combines pleasure with instruction, and it is not, like whist, confined to a limited number of persons. The players are divided into two camps; one camp contains all the celebrated artists who never tried to enter the Academy of France at Rome, or failed to be admitted, and holds that the Academy is no good; the other camp contains the artists who have achieved success, and whose names are written on the walls of the Villa Medici, and contends that the Academy is an excellent institution. The game has long been in favor on the other side of the Channel, and I do not know but that it is still played whenever the Academy of France at Rome is discussed.

I am not, for my part, prepared to question the usefulness of the Academy of France at Rome. It is a political instrument with which France could ill dispense; and it does a very great service by affording a unique shelter to artists at a time of their lives when they are susceptible of deriving a permanent benefit from the contemplation of some of the most beautiful among the works of God and man.

The Academy of France at Rome dates from 1666, and has

¹ Portion of a paper by M. Antonin Barthélemy, delegate of the Ministère des Beaux-Arts, Paris, published in the *Journal* of the R. I. B. A.

to the Academy of Fine Arts works, the subjects of which must be primarily submitted to the Director of the Villa Medici, who is always an artist of renown, a former pupil himself of the school over which he presides. A report on those works is every year presented to the Academy of Fine Arts, and printed in the official journal of the French Republic.

I do not wish to go into details, because if I did I should write a book; and that book has already been excellently written by a gentleman whose name I am not allowed to mention, he happening to be the Secretary of the Royal Institute of British Architects. But I am glad to say that in the last few years, thanks to the foresight and liberal spirit of the men who have been responsible for the administration of art in France, the programme of the Academy of France at Rome has been most usefully enlarged. It is not enough to travel and sojourn in countries where, together with great libraries and museums, one can find in a beautiful state of preservation the monuments of former civilizations; one must also go to those countries where the aspects of Nature, the exterior and surroundings of those who inhabit them, are likely to develop inclinations still ignorant of themselves. It is not only Rome and Italy, it is also Athens, Cairo, and in a general way all places where the French legations can offer artists a shelter and a help, which must attract those who, in an age of keen competition, when so much importance is attached to diplomas, rightly fight for the rewards which the State has the power to bestow. Young Frenchmen should be encouraged to study French architecture, and to look for their inspiration in the monuments of their national art. It is in such a study that French architecture will find a new life, which it wants.

Indeed, I believe that all artists should devote a part of their time to the study of architecture. It has well been pointed out that Lord Leighton, whose death means a great loss not only to this country but to art in general, for, happily, art knows no frontiers, had followed such a course; and that architecture had never been considered by him as of secondary importance. It is an all-important study at a time when we witness a revival of decorative art, and when, as I said in my first article, we feel the necessity of bringing, as in the days of old, all artists into that close contact and harmony which alone can give us monuments worthy of our high civilization.

The State has in education a great responsibility. It has no right to foster mediocrity with the money which taxpayers intrust to its care; and one cannot help gathering from the annual reports of the Academy of Fine Arts the impression that mediocrity is too often the lot of those who are allowed to pass the best years of their time in the Villa Medici. The only remedy will here, as in many other cases, be found in a greater amount of liberty, in the multiplication of those centres of which the Eternal City is only one, in a large introduction of fresh air where the atmosphere has been made rather close by constant confinement, to the exclusion of everything but ancient history and mythology.

The State has in France another duty to perform in regard to the teaching of art. Here we are again brought face to face with that great question of technical instruction which I treated in my first article. Every one has heard of the French national manufactures—I mean Sèvres, the Gobelins and Beauvais. They are most

Revolution of 1789. Prior to that date the teaching of music was principally given in religious establishments, and an expert estimated at about ten millions of francs the sums annually expended in choir-schools. As for theatres, they recruited the artists in their own classes or in private institutions. To-day the Opéra still holds classes in dancing, and so justifies its official title of National Academy of Music and the Dance. In 1784 Glück advised de Breteuil, who was then Secretary of State, to establish a school of singing and declamation on the site where the Theatre of the Porte Saint-Martin was since erected. Gossec was the director of that school. He was Music made man. It is said that one day—he was then over ninety years old—he fainted in the street; people rushed to his assistance, and when he had come to and was asked where he desired to be taken, he answered, "To the Opéra Comique." He was one of the most devoted and faithful friends of Sarrette, who, assisted by the best among the Revolutionists, founded the Conservatoire of Music and Declamation, of which he was the first director, being succeeded by such men as Cherubini, Auber and Ambroise Thomas.

In that institution, which contains also a military school of music, the State provides for the teaching of every possible instrument, as well as for that of harmony, fugue, counterpoint and composition. Every year the most distinguished pupil in that last branch of study is, after a process of selection similar to the one in use for painters, sculptors and architects, sent to the Academy of France at Rome, where he spends two years; another year is devoted to a tour in Germany and Austria, whence he has, like his colleagues,



THE PROPOSED NEW MARKET BUILDING OF SAINT-LOUIS, MISSOURI. H. LOUIS—MULLGARDT—ARCHITECT—COMMERCIAL BUILDING—SAINT-LOUIS

useful in bringing out those fine vases and those grand tapestries which are given to foreign potentates or illustrious statesmen. Sèvres manufactures also a humbler class of wares which are presented to the winners in the innumerable shooting and athletic competitions in which the deputies and senators interest themselves all over the country. It is plainly evident that the State would not be justified in trying to compete with industry in the production of china or tapestry, but that its duty is to set an example, and, by supporting efficient schools of ceramics and tapestry, to raise the standard of those industries. It must also open, in its workshops, museums where the best products in those arts may be studied, and laboratories free to all who can prove that they are engaged upon useful scientific or artistic researches. It must, lastly, endeavor to solve one of the great problems of technical education by forming artisans enabled to combine the highest skill with a complete knowledge of all the details of their work. If the national manufactures did not exist, it would be a mistake to establish them; but we have them, and we must make the best of them. The State has fully recognized the importance of the programme which I have outlined; and, in making the national manufactures a part of the bureau of education of his department, the present able Director of Fine Arts has plainly shown that he thoroughly understood his mission.

I now come to a most important institution, that is, the Conservatoire of Music and Declamation. It is one of the legacies of the

to submit works to the Academy of Fine Arts. He is entitled to have a short opera or a ballet performed at the Grand Opéra in Paris, but he must take his turn, and his hair is often gray when his turn comes. The Conservatoire is also intrusted with the teaching of declamation, and those theatres which the State subsidizes are allowed to select before all others from the Conservatoire the young actors and singers who gain prizes at the annual competitions.

The State in France gives every year to certain theatres—four in number—grants to the extent of 1,600,000 francs. There is much to be said for and against those grants. It is a question which I should not be justified in treating at any length in these columns. It would lead me, for instance, to speak of such important details as the censorship of plays. I shall come at once to another part of my subject, which is the State in France as a curator.

The museums—I mean all museums—are of comparatively recent date. Before, there were private collections. Kings, princes, wealthy men, ordered pictures or statues to decorate their palaces and homes. But there came a time when it was found necessary to constitute public collections, so as to preserve masterpieces from the risks of war or revolution. In that department the French owe much to a revolution—that of 1789—which not only opened in 1791 the first public exposition of works of art—followed in 1793 by a second exposition, containing over a thousand works, and in

1795 by a third exposition with no less than 3,048 works—but also established, at the Louvre, the Central Museum of Arts; with such provincial museums as those at Caen, Le Mans and Toulouse. France now possesses four national museums, which are those of the Louvre, Luxembourg, Versailles and Saint-Germain; and many more which do not come under that too limited designation. Indeed, it may be truly said that there is not a town in France, be it ever so small, which does not boast of a museum.

It is to be regretted that the link between the provincial museums and the State is not stronger, for the State sends every year to the different museums works which it purchases at the various expositions. Quite recently, and thanks to the energy and skill of the present Director of Fine Arts, Parliament has passed a bill giving the national museums power to receive legacies, to dispose of the sums bequeathed to them, and to acquire works of art within the limits of their resources. They also receive every year from the State, as do most of the other museums, grants which enable them to compete with other nations in the bids, often so keen, for the possession of important works of art.

It is surely unnecessary for me to speak here at any length of museums which are as well known on this side the Channel as they are in France. What I would like to impress again upon the minds of my readers is this, that no museum, be it ever so rich, is of the slightest value if it is not organized for education, if it is not so classified that one may come out of it with more knowledge, and not with the tired feeling that one so often experiences. I believe that it is possible and easy to give museums their full educational value by constituting what we call in French *des ensembles*—I mean by bringing into harmonious contact all that contributes to the outside and inside decoration of our homes and buildings. I do believe that museums, with few exceptions, have as yet failed to fulfil their mission. They are, most of them, made of long rows of pictures, long lines of statuary, overcrowded cases which tire the eyes and prevent the mind from synthesizing, and so deriving permanent benefit.

We have in France tried to put the French artists in the right way again by constituting two museums, which every student ought, as a matter of duty, to go and visit—I mean the Museum of Comparative Sculpture in the Trocadéro, and the Museum of Decorative Art in the Palais de l'Industrie, the first devoted to the exterior decoration of the building, and the second to the interior decoration. The Trocadéro Museum is, from an educational point-of-view, one of the greatest achievements of the present Government in France. Its origin may be found in the museum of French monuments which the men of the Revolution constituted in 1795. In seven large rooms Alexandre Lenoir disposed, in chronological order, about 500 statues or busts, besides a few fragments of two of our most important buildings. Alexandre Lenoir believed in the superiority of French art. His ambition was to show that, as early as the thirteenth century, we had had architects and sculptors who could easily compete with the best Italian masters. His object was to cause a reaction against the excessive admiration for Greek and Latin art which has handicapped so many artists. That museum was, through the exertions of Viollet-le-Duc and the Historical Monuments' Committee, revived; and I do not know, for the architect and the artist generally, a more useful study than that of the immortal works which it now contains.

I have just spoken of the Commission des Monuments Historiques. It constitutes one of the most important agents by which the State discharges its duty as a curator of art. Founded in 1837, the Committee have slowly but steadily made their way, thanks to the energy and talent of such men as Mérimée, Vitet, Lenormant, de Laborde, Lamartine, Labrousse, Vaudoyer, Questel, de Lasteyrie, Victor Hugo, Viollet-le-Duc, Beulé, Quicherat, Abadie, Ruprich-Robert, MM. Boeswillwald and Antonin Proust, and many more whom I cannot possibly mention here. The Committee enjoy an almost complete independence, disposing as the members think fit of the money—more than a million francs—put every year in their hands by the State. It may be that their *restaurations* have not always been faultless. But they have done great service. They had from the first three objects in view: a classification of the monuments of France; the constitution of a museum of arts, reproducing the different specimens of French architecture and sculpture from the time when those arts had first conscience of themselves; and the passing of a bill empowering the Government to oppose the destruction of a classified building, when such a destruction is contemplated by the owner, whether private individual or public body. The classification has been made, and is still carried on as far as the movable objects of art are concerned; the Trocadéro Museum has been established; and since 1887 France has had a law protecting her historical buildings, such as Sweden, Norway and Denmark possessed long ago, Italy in 1872, and other countries at different times.

It is for all lovers of art a matter of deep concern that such a law does not exist in England. It is a waste of energy and money to oppose successively, and as they present themselves, the pulling down of the Trinity Almshouses or the destruction of the Church of St. Mary Woolmoth. What is wanted is a law, and it is to be hoped that Parliament will give it us. I say us, for the destruction of an artistic building is a loss not only to the country in which it takes place, but to all those who are interested in art, to whatever country they may belong.

BOOKS AND PAPERS

IT is interesting and not a little curious that there should be brought to our table at the same time two books¹ so nearly identical in purpose and character, so similar in the general scheme of treatment and having each unusual features which find their parallels only in the other. One, the work of English authors, comes from London, while the other, by an American, comes from New York. The English work is by the well-known writer Banister Fletcher, Professor of Architecture in King's College, London, assisted by his son who is an instructor in the same college, while the American work is by A. D. F. Hamlin, Adjunct-Professor of Architecture in the School of Mines of Columbia College, New York. Both books, then, have been prepared by men who, through their training, know very clearly just what gap in the literature of architecture other writers have left for them to fill, and both have perceived the same opening and have hastened to fill it in a very similar manner and with very similar success. Both books have been prepared from the pedagogic standpoint, and though in neither work is the severely magisterial manner adopted, it is yet easy to perceive that neither writer has been able to forget the school-master, and so, insensibly perhaps, has cast his statements into a form which suggests the question and answer of the school-room. As the English work is styled "*A History of Architecture for the Student, Craftsman and Amateur*," and the American one is called "*A Text-book of the History of Architecture*," it is presumable that each writer prepared his work with the intention of using it as a text-book in his own class-room, no matter how the rest of the world might use it, and for such a purpose either book is admirably adapted. For the purposes of the amateur and the general reader, however, Mr. Hamlin's method and style is likely to be found more agreeable than the method and style of the Messrs. Fletcher, since he has not carried the school-book method quite so far as the others, but has handled his matter with a greater consecutiveness of literary effort, so that the task of reading it can be accomplished with a degree of comfort that can hardly be felt in perusing the English work. This is partly due to the initial difference in the starting-points of the two writers who have accomplished nearly identical results by, as it were, passing over two different routes converging to the same goal. Mr. Hamlin has adopted the rational and historical method, so that his style has a flow and sequence that was not possible for the other writers, who have adopted the analytical and comparative method. One result of this, is that the reader of the English work is brought to a standstill continually, while he turns back and makes sure that the analysis and comparison are true and just. Under the first method a statement is made, accompanied by the reasons that lead to its making, and the reader is ready to pass on to the next; while under the second method the statement is not only made but is, as it were, proved; proved, that is, if the reader is willing to accept the deductions, if not, then here is the material from which he can draw such other deductions as please him.

The gap in the literature of architecture that these writers perceived at the same time was the lack of a fairly full, but concise, history of architecture that was suitable for use in the class-room and would also satisfy the needs of the general reader as well; something that was less costly and voluminous, as well as more reliable than Fergusson, and more accessible than Gaillabaud; something that should contain those facts and theories that have been developed since those standard works were written; something that should be more valuable and interesting than they through the possibility of making use in them of the great advances in the arts of photographic illustration.

To begin with, each book is a small octavo. Mr. Hamlin's book contains rather more than one hundred more pages of text than the other, and his pages are enlivened and made interesting by two hundred and thirty text-cuts, divided about equally between line-drawings and half-tone process-plate reproductions of photographs. The English work, in addition to one hundred and sixty text-cuts, is illustrated by an equal number of full-page gelatine plates, so that both books are very fully illustrated, and in both cases the illustrations have been chosen with great care: and though, of course, many of the illustrations must, perforce, be old friends, the greater number in each work are unhackneyed and lend an air of freshness that makes the appearance of the book very attractive.

Both works share the merit of having more thorough indices than writers and publishers are generally willing to furnish for their readers, but neither of them has thought it worth while to make an alphabetical index of the illustrations, each contenting himself with the usual mere list of titles printed in the order in which they happen to come in the book: as any one can find this out by turning over the leaves, it is an index of not very great use.

¹ "*A Text-Book of the History of Architecture*" By A. D. F. Hamlin, A. M. Adjunct-Professor of Architecture in the School of Mines, Columbia College. New York: Longmans, Green & Co. 1906.

"*A History of Architecture for the Student, Craftsman and Amateur*," being a Comparative View of the Historical Styles from the Earliest Period. By Banister Fletcher, F. R. I. B. A., Professor of Architecture in King's College, Fellow of King's College, and Banister F. Fletcher, A. R. I. B. A., Instructor in the Architectural Studios of King's College, London. Godwin Bursar, R. I. B. A., 1893. R. I. B. A. Essay Medallist, 1896. London: B. T. Batsford. 1896.

In each case the author has made admirable use of the capacity that lies in the art of typography to make the contents of a book easily accessible to the reader without loss of time, and by using type of different sizes and faces, by the use of sub-heads and side-heads, by open-spacing, breaks, parallel columns and other devices known to the intelligent printer, has made his book so good an example of book-making that it could hardly be equalled except by its fellow which we are considering with it. Each book is, in truth, a remarkably good sample of intelligence in the printing-office.

In one particular there is conspicuous similarity. Each writer in daily pursuit of his calling must have had to give answer over and over again to the familiar question, "What book would I better read on this topic?" and has, so, become familiar with the fact that the eager mind of the diligent student does not know how best to exert itself in study and research, because he is unfamiliar with the bibliography of architectural literature. Each writer has perceived the great utility of indicating to students what are the titles of the books it would be well for them to consult, and has supplied this information in much the same way, though with different degrees of thoroughness. Mr. Hamlin's book opens with a general bibliography, which gives the titles of a couple of dozen of the best standard works in English, French and German. Besides this, prefixed to each chapter is a list of "books recommended," which the student can consult in further study of the subject treated in that chapter. The Messrs. Fletcher do the same thing, except that their list of books forms the closing paragraph of each chapter. One would naturally expect that these lists of books would be nearly identical, but they are hardly similar, a fact which certainly indicates the wealth of architectural literature and seems to declare that the books mentioned are recommended in consequence of the writers' personal familiarity with the works cited, not that they are recommended on the strength of their general reputation as standard works. This may be either a good or a bad quality, as one chooses to look at it. Mr. Hamlin's range of reference-books is a broader and more catholic one than the Englishmen's, who show a tendency rather to confine themselves to the writings of English authors. For instance, for reference-works dealing with Greek architecture they recommend these:

Stuart and Revett's "Athens."
Wilkins's "Magna Græcia" and "Prolusiones."
Penrose's "Principles of Athenian Architecture."
Cockerell's "Ægina and Bassæ."
Inwood's "Eretheion."
Mauch's "Die Architektonischen Ordnung der Griechen und Römer."
Perrot and Chipiez's "History of Art in Primitive Greece."
Church's "Fall of Athens." [An historical novel.]

Mr. Hamlin, on the other hand, recommends these books:

Reber, "History of Ancient Art."
Beulé, "L'Acropole d'Athènes."
Blouet, "Expedition Scientifique de la Morée."
Bötticher, "Tektonik der Hellenen."
Chipiez, "Histoire Critique des Ordres Grecs."
Collignon, "Greek Archæology."
Curtis, Adler and Tren, "Die Ausgrabungen zu Olympia."
Durm, "Antike Baukunst" (in the Darmstadt "Handbuch").
Hittorf, "L'Architecture Polychrome chez les Grecs."
Michaeli's, "Der Parthenon."
Mitchell, "History of Ancient Sculpture."
Penrose, "An Investigation, etc., of Athenian Architecture."
Perrot and Chipiez, "History of Art in Primitive Greece."
Society of Dilettanti, "Ionian Antiquities; Antiquities of Attica."
Stuart and Revett, "Antiquities of Athens."
Texier, "L'Asie Mineure."

As can be seen, the lists are anything but identical, only two works finding a place in both lists. However, on the principle that all roads lead to Rome, perhaps the shorter English list is quite as good as the other. At any rate, the fact that most of the books there mentioned are written in English is an advantage which in part offsets the possibility that they may not give any account of the more recent investigations and the theories based on them by modern German and French students.

In one further particular Mr. Hamlin's scheme is excellent: each chapter is followed by a list of "Monuments" with their dates, in addition to those which are mentioned in the body of the chapter. In these lists of monuments occurs the one typographical defect of the book. To save space, all the titles are run into a single paragraph and so a conglomerate is produced which is anything but perspicuous.

The Messrs. Fletcher have arranged their book on a regularly tabulated scheme of treatment. Each style or country is treated in regular sequence under these heads: the influence on the architecture of a country produced by considerations of geography, geology, climate, religion, social and political customs and historical events; then the architectural character is described and examples are cited, with or without illustrations; then follows a comparison with earlier styles that affected its growth, wherein points of similarity and difference are pointed out. This method is an excellent one and brings cause and

effect into closer relation than can usually be had under the merely historical treatment. A book, however, in which this method is adopted is purely a text-book or reference-book, and not one which can be considered a history.

The fact that their book is to be used mainly as a text-book is shown by the frequent employment by the Messrs. Fletcher of what may be called mnemonic illustrations, or "parallels," as they are sometimes called. Such, for instance, as the Greek and Roman orders shown side by side and at the same scale on the same plates, the plate showing the comparative plans of temples, the plate showing the plans of St. Paul's, St. Peter's, the Panthéon and Cologne Cathedral to the same scale, and others of similar character which have no counterpart in Mr. Hamlin's work.

It seems impossible to prepare any text-book of architectural history that does not include a "glossary of terms" and these two works are complete even in this detail, but the glossaries are in each case very short and neither of them includes any of those singular and recondite terms that no one ever finds anywhere, save in the dictionary or such glossaries.

If these two works could be carefully collated and combined, the resulting volume would be one of the most valuable works a student could study devotedly and then keep always within reach through life. As this is unlikely to be done, we advise those who can afford it to buy both books.

AMERICAN ARCHITECT COMPETITION NO. I: THE RESULT.

THE designs submitted in the first *American Architect* Competition, published in our issue for March 28, were furnished by only four established associations, but the merits of the several designs as published have received the suffrage of the members of eight associations, and on collating the returns, we find that the prizes have been awarded to the successful three by their fellow-workers throughout the country as follows:

First Prize: Mr. Elmer Grey ["Austin"], Member of the Milwaukee Art League.

Second Prize: Mr. Edward F. Maher ["Pericles"], Member of the Boston Architectural Club.

Third Prize: Mr. F. R. Hirsh ["Paz"], Member of the New York Sketch-Club.

Members of the draughtsman's associations were required to vote only for the "best three designs," and it so happens that every design published received several votes as one of the "best three." Tabulation of the returns places the remaining designs in the following order of merit: "Sherwood," "Amans," "Onis," "Her Brother," "Sir C. Wren," "Funebre" and "Ionian."



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

CLUB-HOUSE OF THE CHICAGO ATHLETIC ASSOCIATION, MICHIGAN AVE., CHICAGO, ILL. MR. HENRY IVES COBB, ARCHITECT, CHICAGO, ILL.

[Heliochrome issued with the International and Imperial Editions only.]

NINE COMPETITIVE DESIGNS FOR AN OAK AND BRONZE BAPTISTERY SCREEN, SUBMITTED BY "Johanno Batisto," "Stabat Mater," "John," "Neptune," "Petronio," "Tuscan," "Acolyte," "Crucifix" AND "Sean de Ravi."

THESE designs are submitted officially by the Milwaukee Art League, the Boston Architectural Club, the Harlem Architectural Club, the New York Sketch-Club, the Baltimore Architectural Association and the Chicago Architectural Club.

The simple programme under which these designs have been submitted is this:

"The trustees of a large Roman Catholic Parish Church — which is designed in a good type of the Renaissance style — have decided to turn one of the side chapels into a Baptistery.

"Their immediate concern lies with the screen and gate separating the chapel from the side aisle. The chapel opening upon the aisle has a clear span of 20 feet, and the general level of the chief crowning member of the screen is not to exceed 9 feet. The width of the gateway is left to the competitor's discretion.

"The screen is to be designed for execution in oak and bronze and of such elaboration that it could probably be executed for \$3,500."

HOUSE AT SPRINGFIELD, MASS. MR. EDWIN J. PARLETT, ARCHITECT, SPRINGFIELD, MASS.

HOUSE OF FRANCIS MCCORD, ESQ., KANSAS CITY, MO. MR. W. C. ROOT, ARCHITECT, KANSAS CITY, MO.

[The following named illustrations may be found by reference to our advertising pages.]

FIRST, SECOND AND THIRD STORY FRIEZES, 52 VICOLO DEL GOVERNO VECCHIO, ROME, ITALY.

PALAZZO FARNESE, CAPRAROLA, ITALY: DECORATIONS OF VAULT IN ROOM BELOW THE HALL OF DREAMS.

CLOISTER OF S. PAOLO EXTRA MUROS, ROME.

THE LINDERHOF PARK AND PALACE, BAVARIA.

[Additional Illustrations in the International Edition.]

HOTEL, NO. 24 BOULEVARD ST. GERMAIN, PARIS, FRANCE. M. CONSTANT TESTEL, ARCHITECT.

[Copper-plate Photogravure.]

DETAIL OF THE SAME.

[Copper-plate Etching.]

CHURCH OF ST. STEPHEN, FÉCAMP, FRANCE.

"NEW CRAIG HOUSE," MORNINGSID, NO. BRITAIN. MESSRS. MITCHELL & WILSON, ARCHITECTS.



[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.]

CORRECTIONS.

PHILADELPHIA, PA., May 12, 1896.

O THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—My attention has just been called to an article in your issue of February 1, 1896, which had previously escaped me. I am obliged to you for the very kind mention made therein of my brother, Mr. John A. Wilson, but I feel that you have inadvertently done injustice to the firm of Wilson Brothers & Co.

The firm is in the habit of designing all of its own structures and has never sought the assistance of other architects in matters of design or of construction. Although, when it has been given a commission jointly with others in the profession, it has always extended to its colleagues the courtesy it has uniformly received from them.

Mr. Francis H. Kimball was appointed Consulting Architect on the Exterior Ornamentation of the Philadelphia & Reading Terminal Station in Philadelphia, by President A. A. McLeod, for whom Mr. Kimball had done other architectural work.

Your statement, that Wilson Brothers & Co. often availed themselves of the assistance of other architects, is not correct as a matter of fact, and I shall be greatly obliged to you if you will arrange some way of correcting the erroneous impression liable to be created thereby. Yours very truly, JOSEPH M. WILSON.

[The injustice our correspondent speaks of was, of course, absolutely inadvertent, and we very willingly print his communication as the best means of correcting the record. —EDS. AMERICAN ARCHITECT.]

BOSTON, May 7, 1896.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I notice in the last number of your journal that a design submitted in the New York City-hall Competition by Mr. Alexander S. Jenney and myself is ascribed solely to me. Will you kindly call attention to this correction. Mr. Jenney's part in the design was at least as large as my own. Yours truly,

H. LANGFORD WARREN.



BOSTON, MASS.—Paintings recently purchased; the Martin Brimmer and R. Hall McCormick Pictures; Japanese Paintings; Etchings by Seymour Haden: at the Museum of Fine Arts.

Paintings by New England Artists: at the Jordan Art Gallery, 450 Washington St., until June 1.

Pictures by Theodore Wendel: at Williams & Everett's Gallery, 190 Boylston St.

CHICAGO, ILL.—Eighth Annual Exhibition of American Water-colors: at the Art Institute, April 16 to June 7.

CINCINNATI, O.—Annual Spring Exhibition: at the Art Museum, May 16 to June 30.

NEW YORK, N. Y.—Paintings recently acquired, and Retrospective Loan Collection of American Paintings: at the Metropolitan Museum of Art. Seventy-first Annual Exhibition of the National Academy of Design: March 30 to May 16.

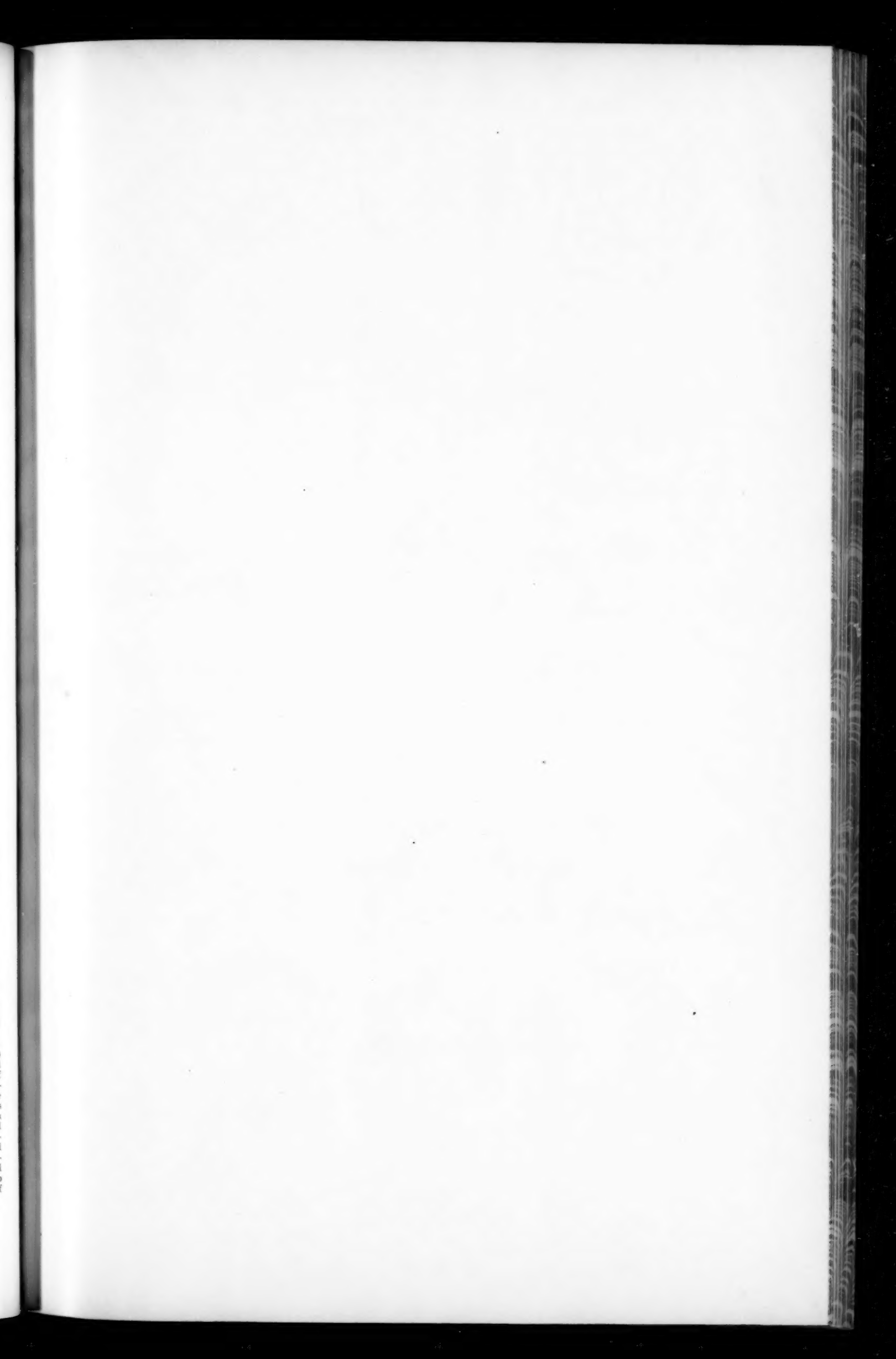


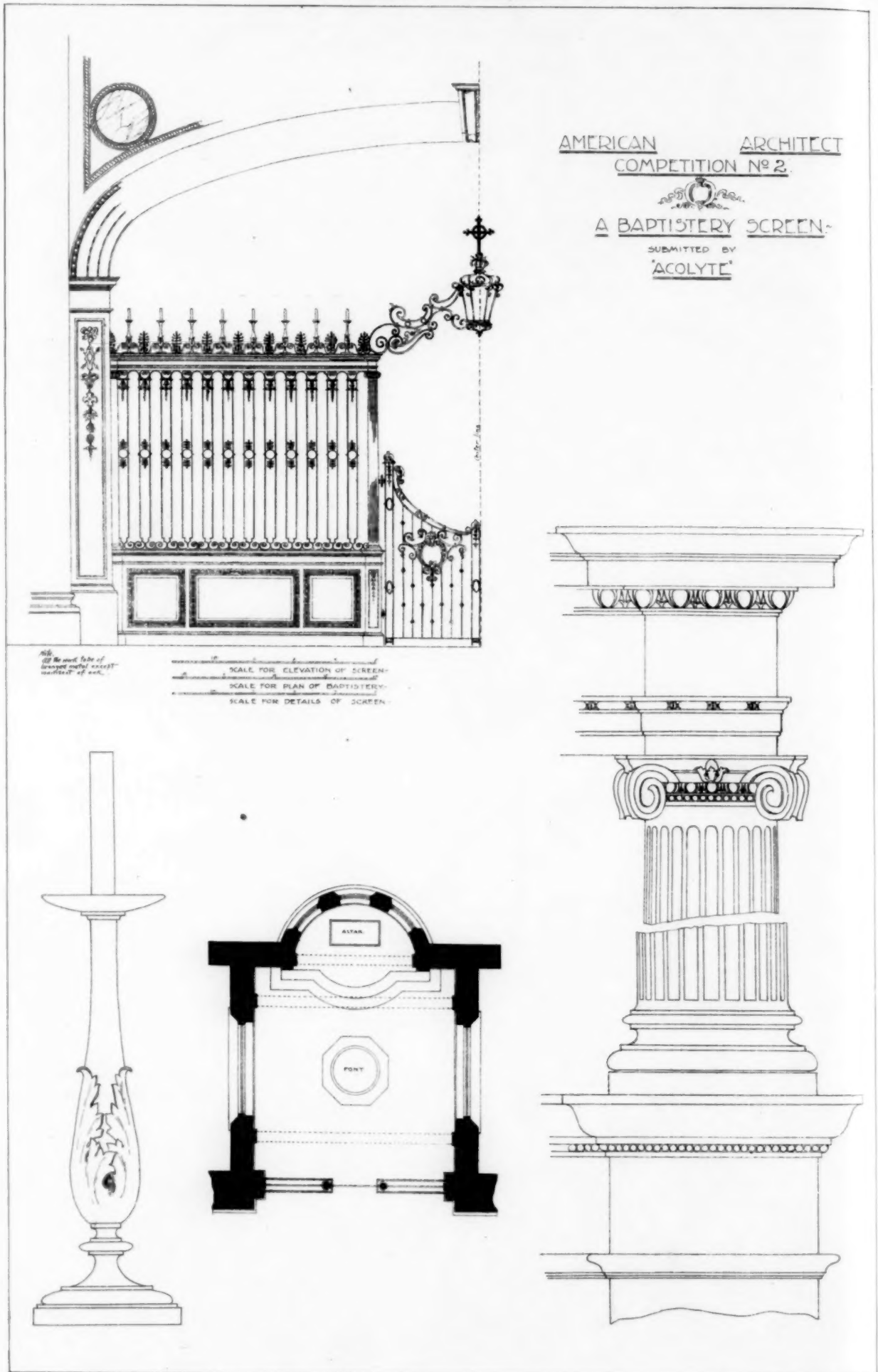
AN INEXPENSIVE COLD-STORAGE HOUSE.—A refrigerating house has been built in Michigan, which will serve as a useful model for small country communities which desire the advantages of cold storage at a low cost. The walls of the house are built of cedar blocks, laid up with lime mortar like masonry, save that the mortar is laid under each of the headers eighteen inches long, of which the wall is chiefly composed, leaving a six-inch air-space in each joint. The outside of the wall has a coat of cement, and the inside is heavily coated with quick-lime plaster, against which dressed sheathing was nailed while the mortar was still soft. The floor is paved with cedar blocks, and the loft over the storage room is filled with straw. The windows have five sashes, with successive four-inch air-spaces. The cost of the building, with cold-room twenty-four by thirty feet, and eight feet high, is given at something over \$600. The building is cooled by natural ice, stored during the winter, and ripe fruits are kept in it a month without injury. —St. Louis Globe-Democrat.

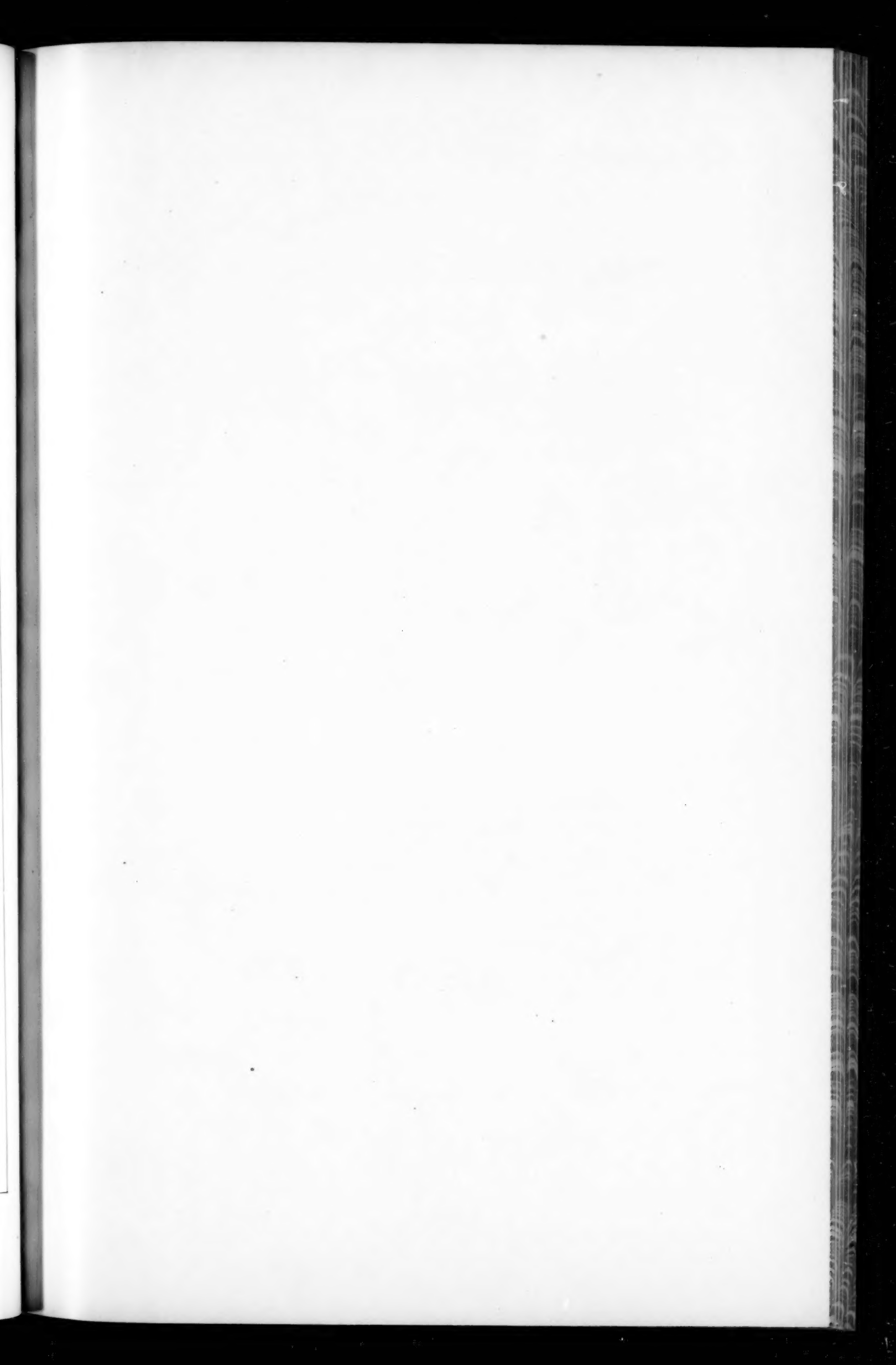
WATER-PIPE TELEPHONE.—"I have the most remarkable telephone in my house," remarked a resident of the Western Addition. "I noticed that at times I could hear very distinctly the conversation in the next house. Suddenly it would be broken off short in the middle of a sentence, and I could not hear another word. It would become audible again just as suddenly. By a series of experiments I have found out that the sound is conducted by the waters running through the pipes. When the water is turned on in my house I can hear all the conversation in any of the rooms next door in which there is running water. When I turn off the water all sounds stop suddenly. I told my neighbor of it, and we have put it to practical use. When I wish to speak to him I tap on the window, he turns on the water in his house and listens while I talk to him over the water-pipes in an ordinary tone of voice. When I have finished, he turns off the water in his house and I turn it on in mine and listen. In that way we can carry on long conversations with as much ease as if he were in the room with me. Still, our houses are about twenty feet apart." —San Francisco Post.

A CAST OF THE ARCH OF TRAJAN.—A novel memorial will be presented by the outgoing class in the University of Michigan this year. Michigan has been asked in conjunction with Yale and Harvard to purchase some casts of the famous triumphal arch of Trajan. Professor Frothingham, archaeological director of the American school at Rome, conceived the idea of making casts of the great triumphal arch of the Emperor Trajan at Beneventum. The arch is the best preserved of the old Roman triumphal arches, and as no casts have ever been taken, the task is a colossal one. Professor Frothingham has charge of the work. The funds necessary are being raised by the cooperation of several of the American and European universities and museums. If a sufficient number join, the estimated cost will be between \$300 and \$400 each. Through Professor Kelsey, who is one of the directors of the school at Rome, Michigan has been asked to be one of the number to contribute. The arch was built 114 A. D. It is forty feet wide at the base, with proportionate height and depth. The sides are richly ornamented. Each group tells some ancient story, and there are in all some eighty large figures of men and over one hundred smaller ones. Below the inscription which adorns the central tablet at the top is a frieze which has rarely been excelled for beauty and workmanship. —Chicago Times-Herald.

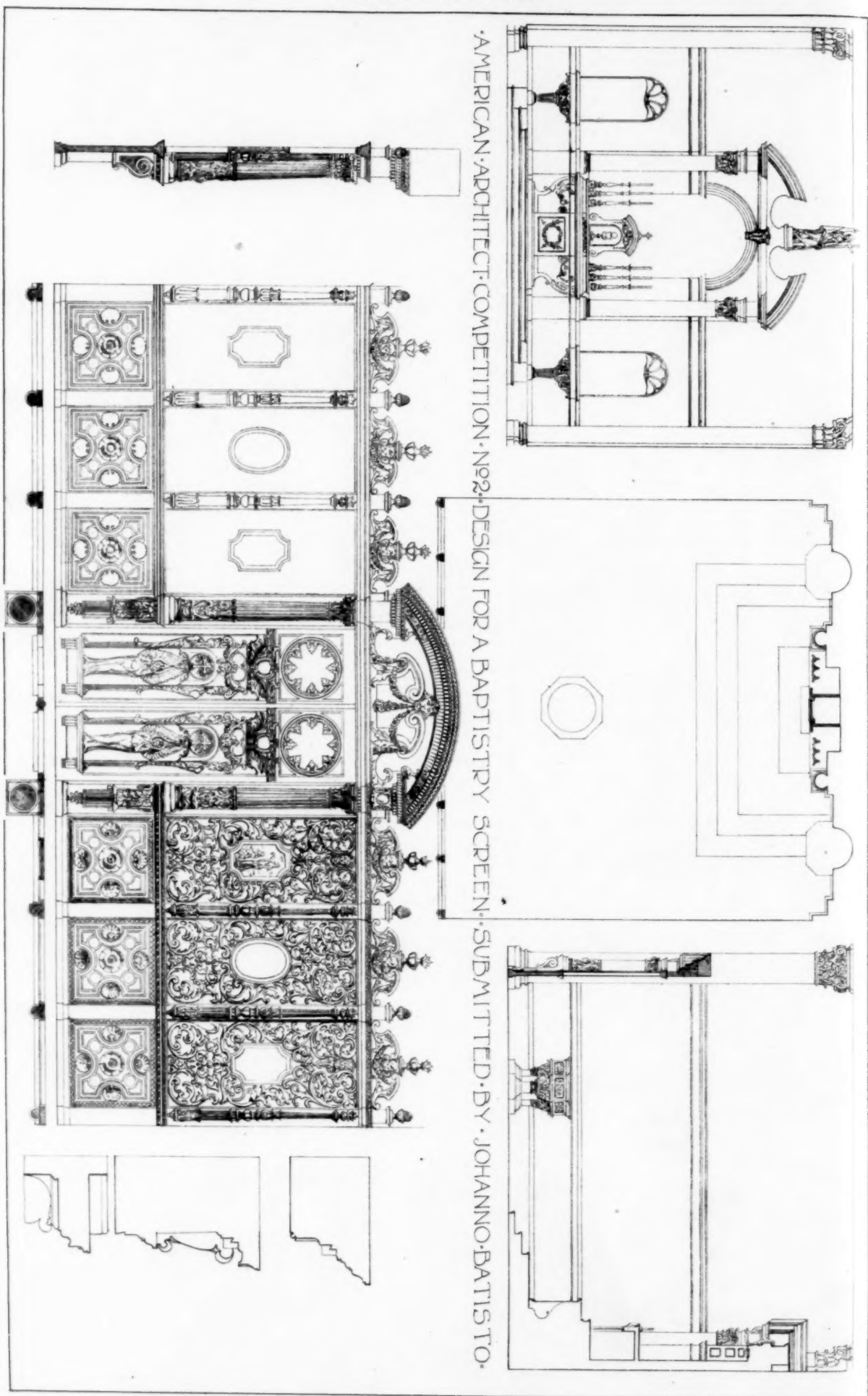
A VIENNESE EXHIBITION IN 1898.—An exhibition will be held in Vienna in 1898, in connection with the celebration of the fiftieth anniversary of the accession of the Emperor, to illustrate the progress in Austria of technical, artistic and manufacturing industry during the last half-century. Every effort will be made to illustrate the various processes of manufacture, beginning with the raw product and ending with the finished article. The lower Austrian Industrial Society has expressed its willingness to finance the enterprise on a sound basis. It is proposed to hold the exhibition in the old exhibition building in the Prater and in the spacious grounds which surround it. The various sections will comprise exhibits and the practical manufacture of food and clothing, together with groups showing the advance in methods of communication, literature, art, education, hygiene, architecture, engineering and other branches of knowledge, science and industry. The exhibitors will include those manufacturers, tradesmen and merchants who own establishments or have authorized business representatives in lower Austria, or who are members of one or more of the provincial industrial corporations which have had delegates appointed to the central commission of the exhibition, and State and public industrial institutions. These restrictions apply solely to the domestic department of the exhibition, while the section devoted to international exhibits will have special regulations of its own. The exhibition is to remain open from the beginning of May, 1898, until the middle of October. —N. Y. Evening Post.

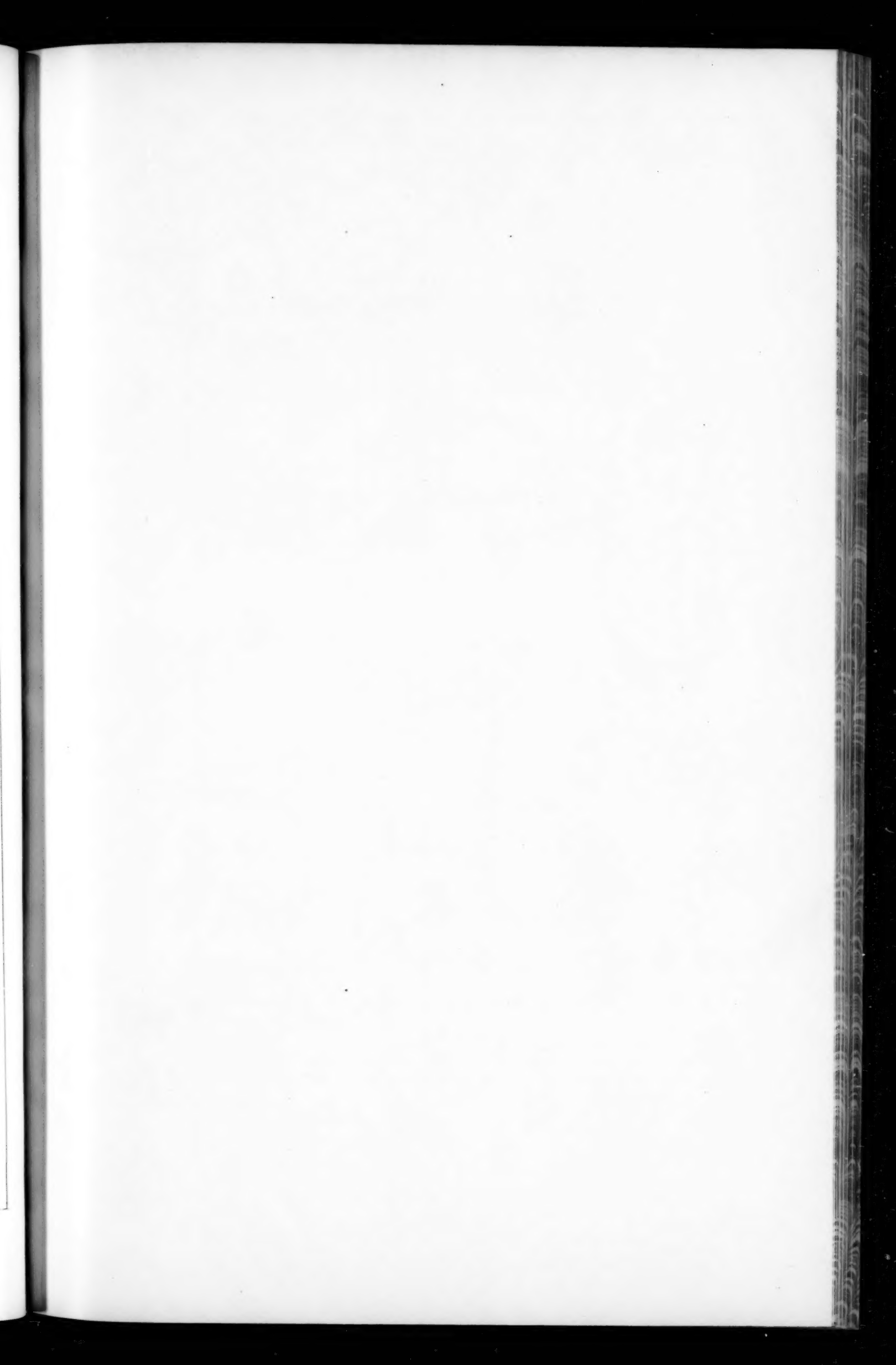


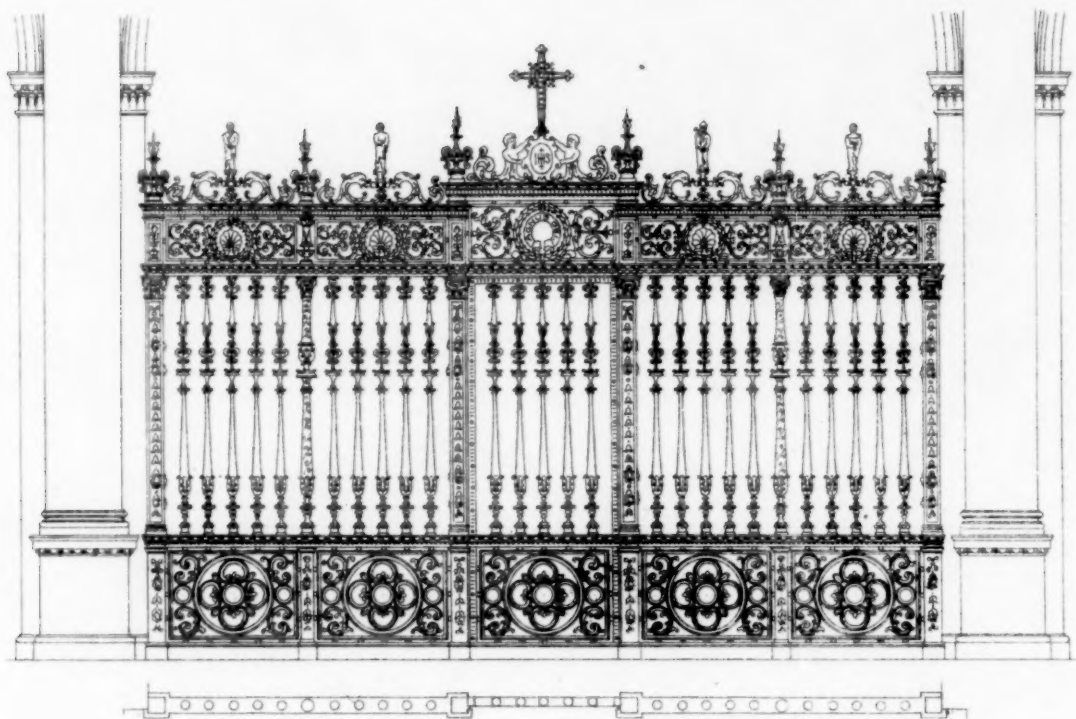




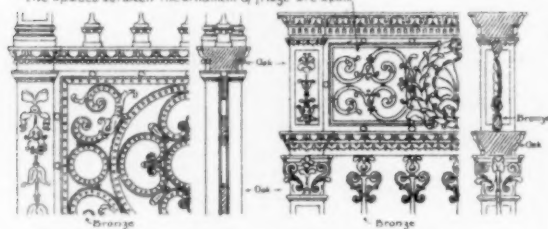
Copyright 1896 by The American Architect & Building News Co.



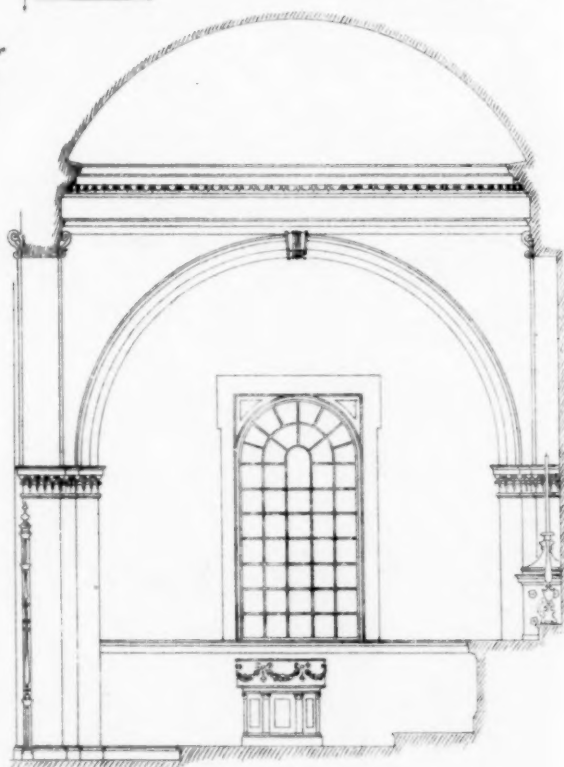
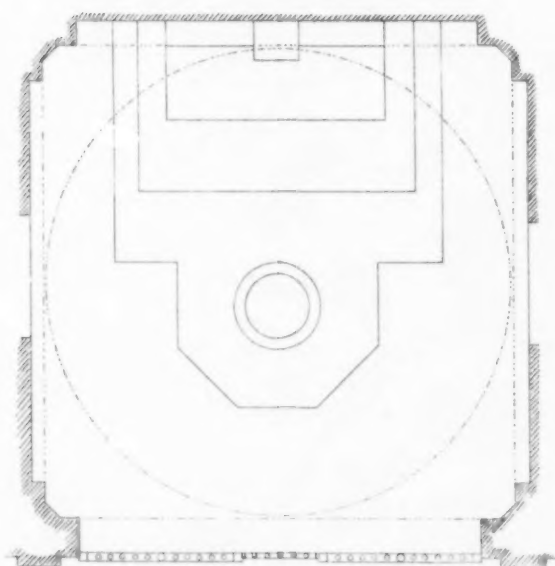




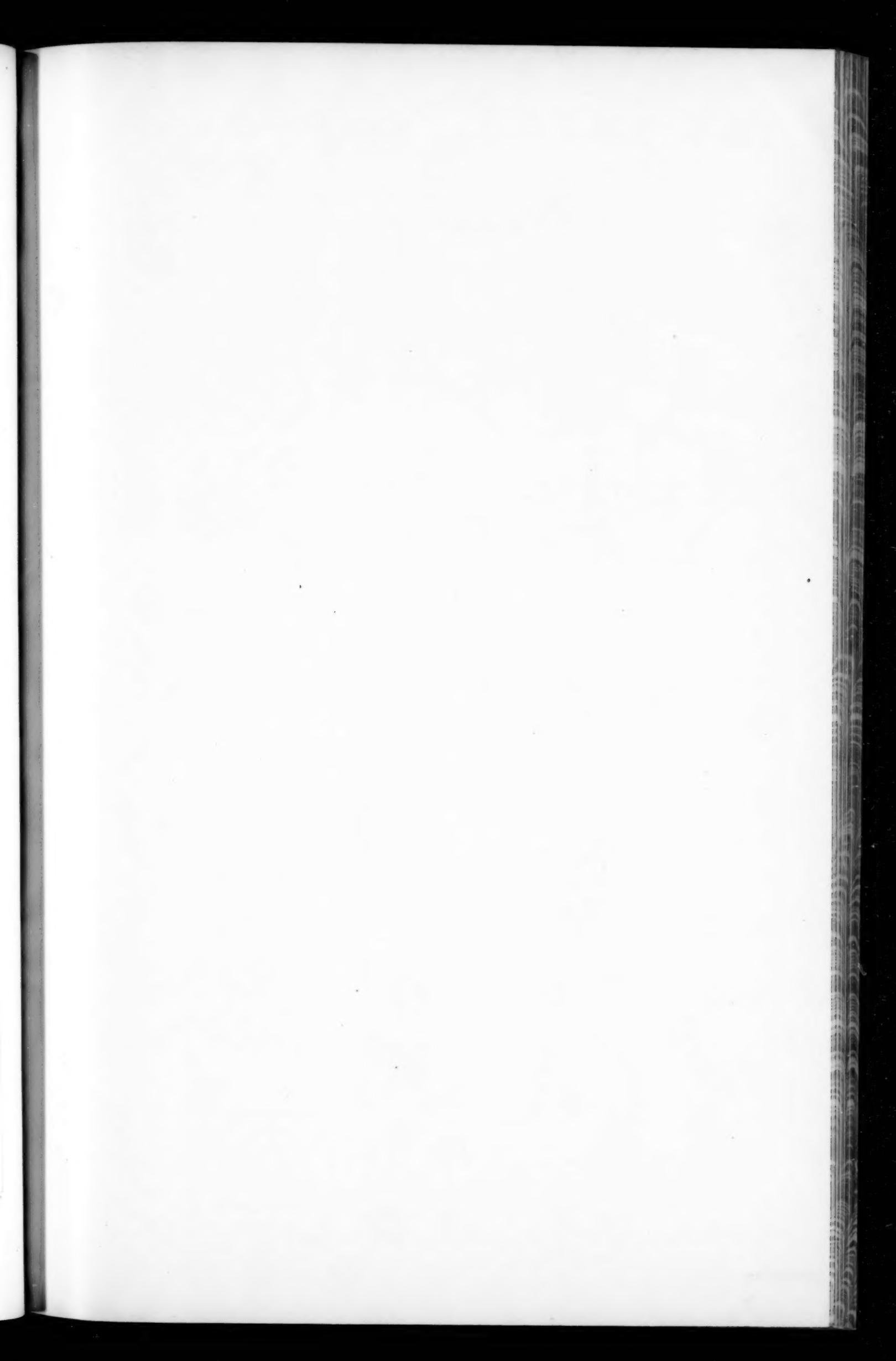
The spaces between the ornament of frieze are open.



Re-mark: An error in the total length discovered too late for alteration, can be remedied by the affixing of two additional panels of the screen without materially altering the design.



AMERICAN ARCHITECT COMPETITION NO. 2
A BAPTISTERY SCREEN
SUBMITTED BY "JOHN"



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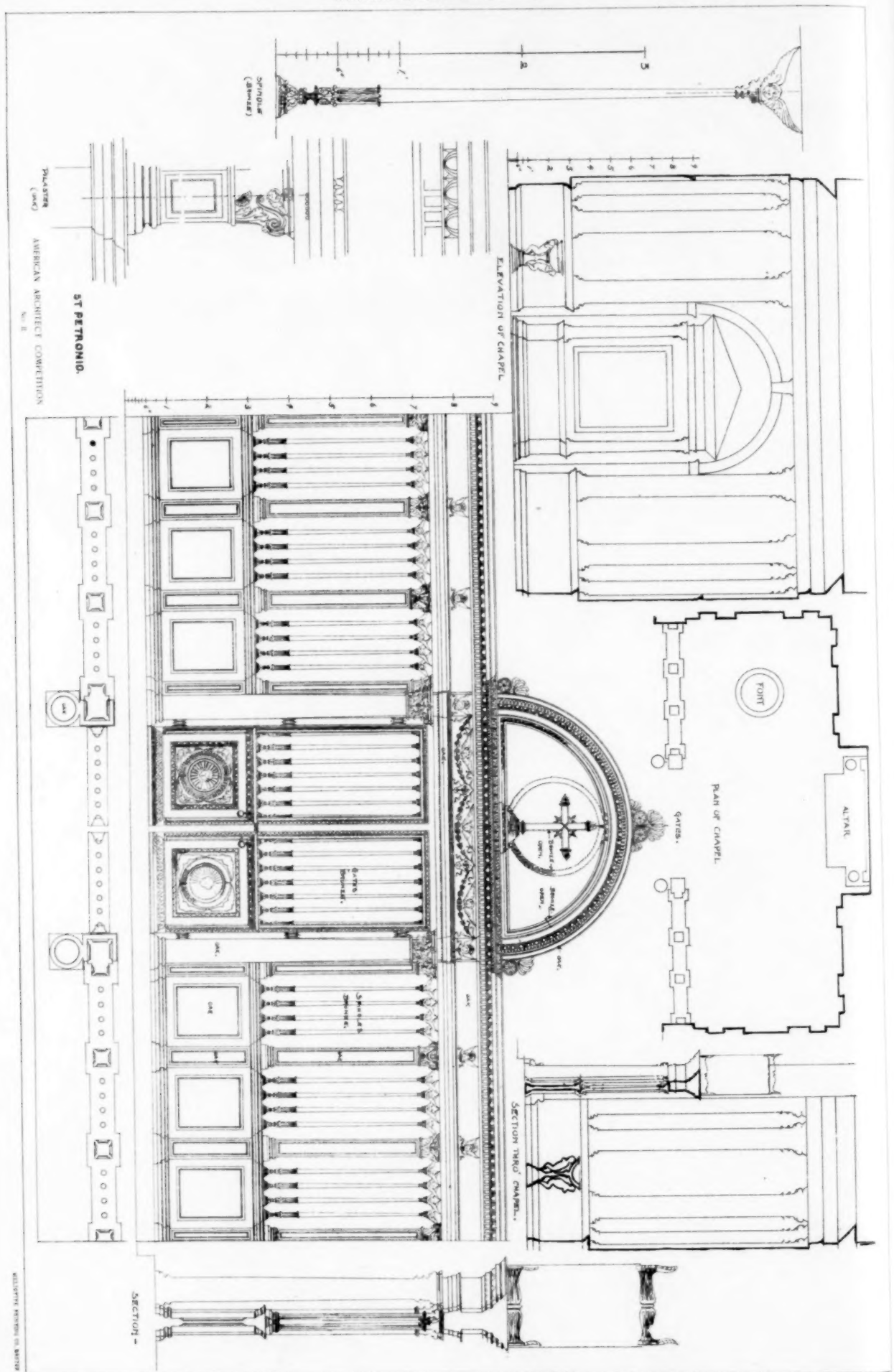
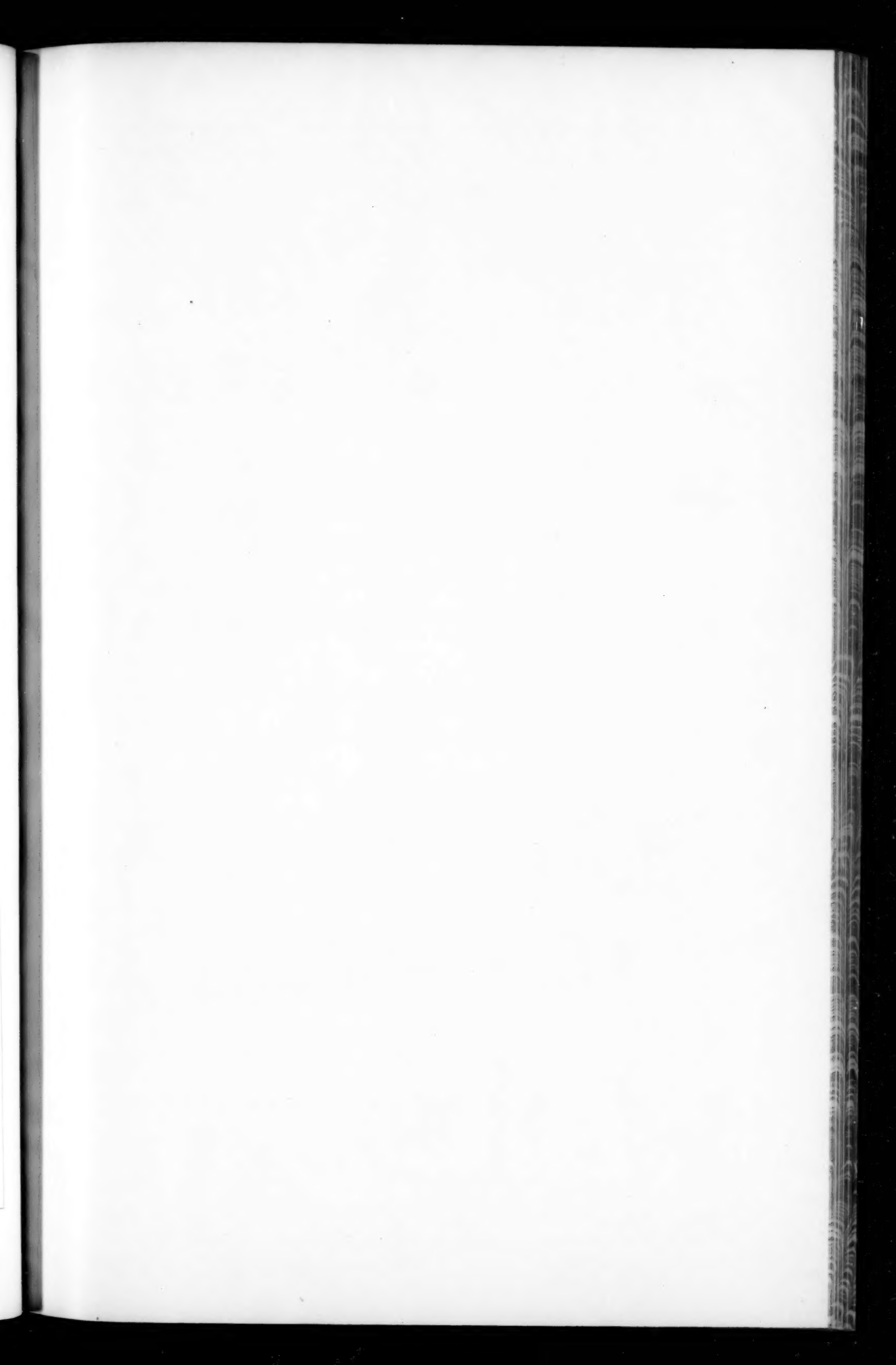
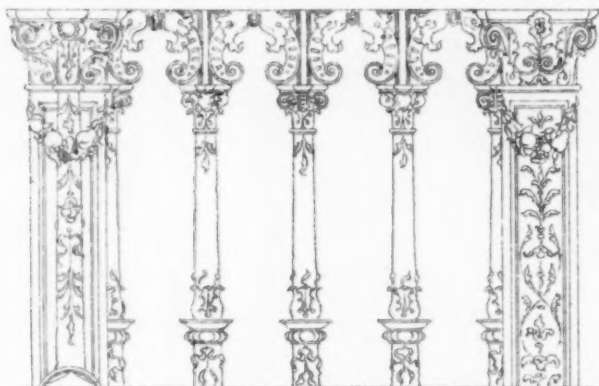


ILLUSTRATION BY THE ARCHITECT

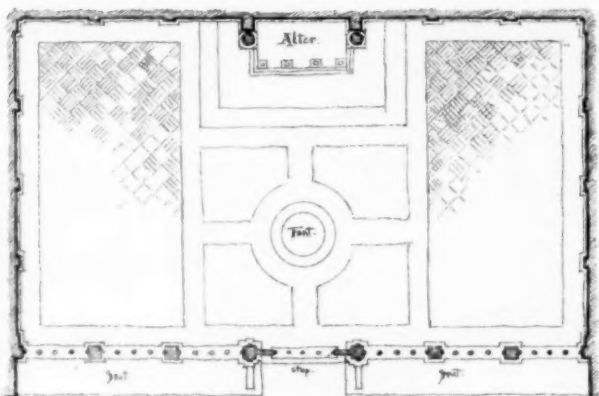




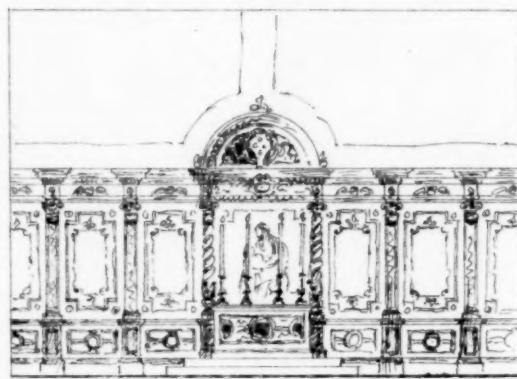
A BAPTISTERY SCREEN

"STABAT MATER"

(WITH APOLOGIES TO LUCCA DELLA ROBBIA
FOR HIS PANEL OVER THE DOOR.)

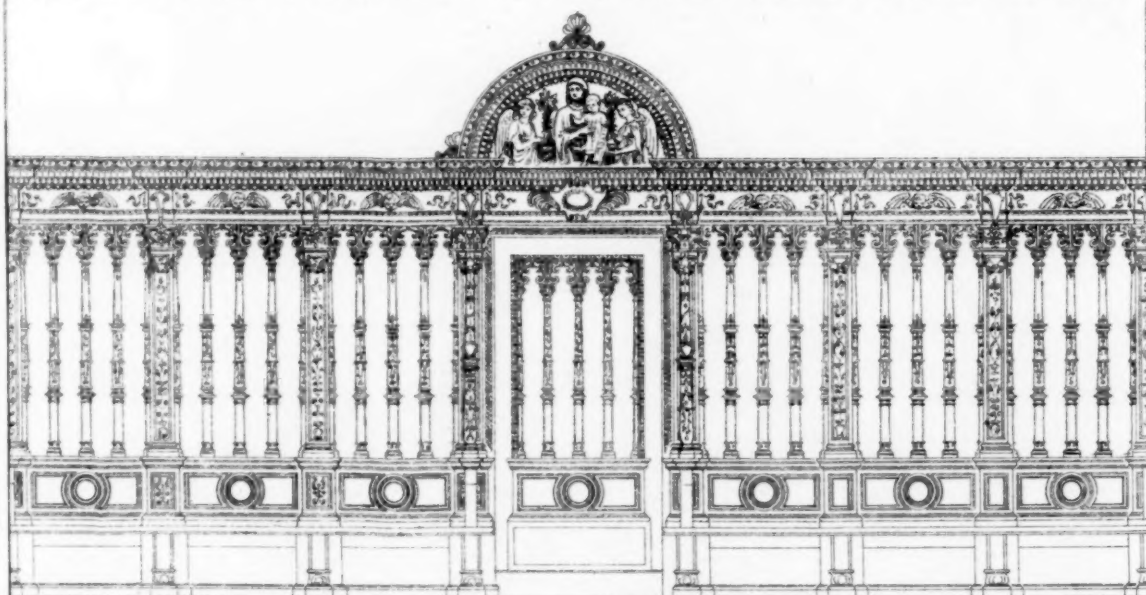


PLAN - 1/2 inch scale



INTERNAL ELEVATION - Suggesting treatment of Altar
and wainscoting.

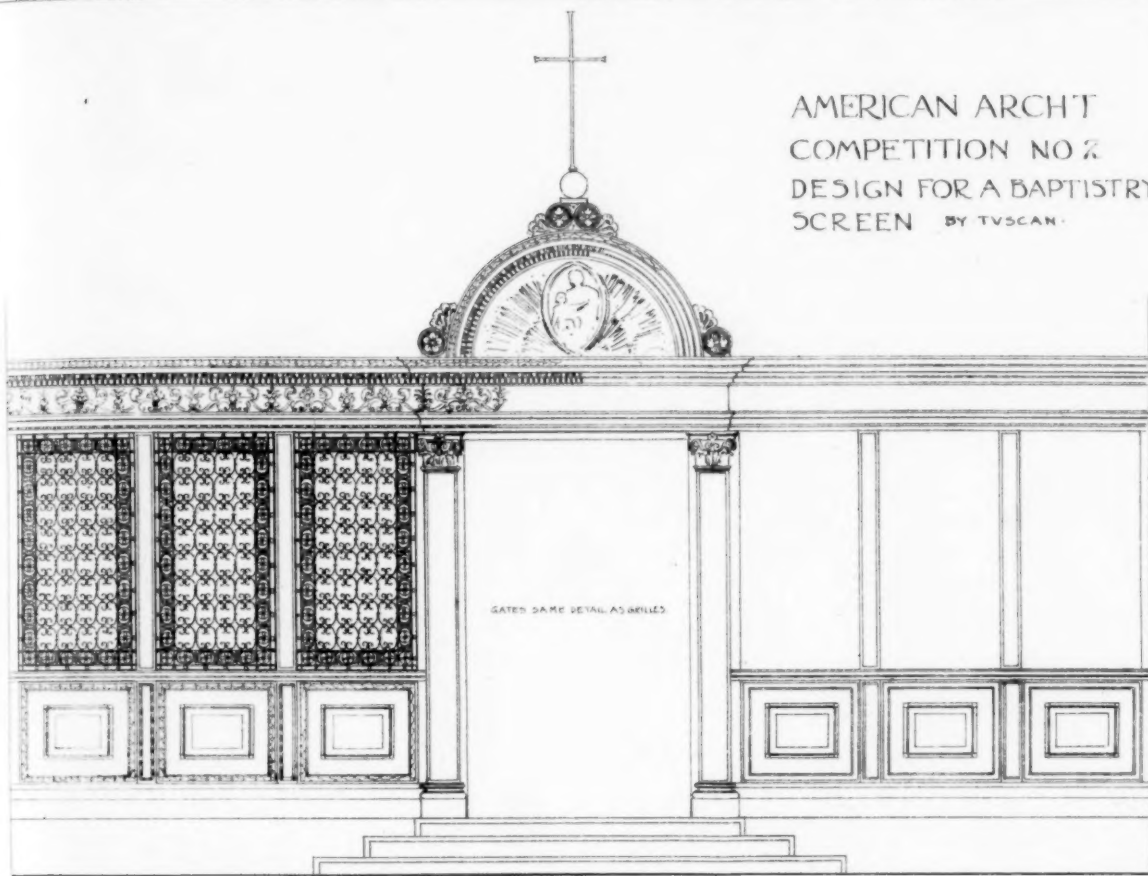
SPINDLES AND TABLET OVER DOOR TO BE OF BRONZE AND THE BALANCE OF OAK.



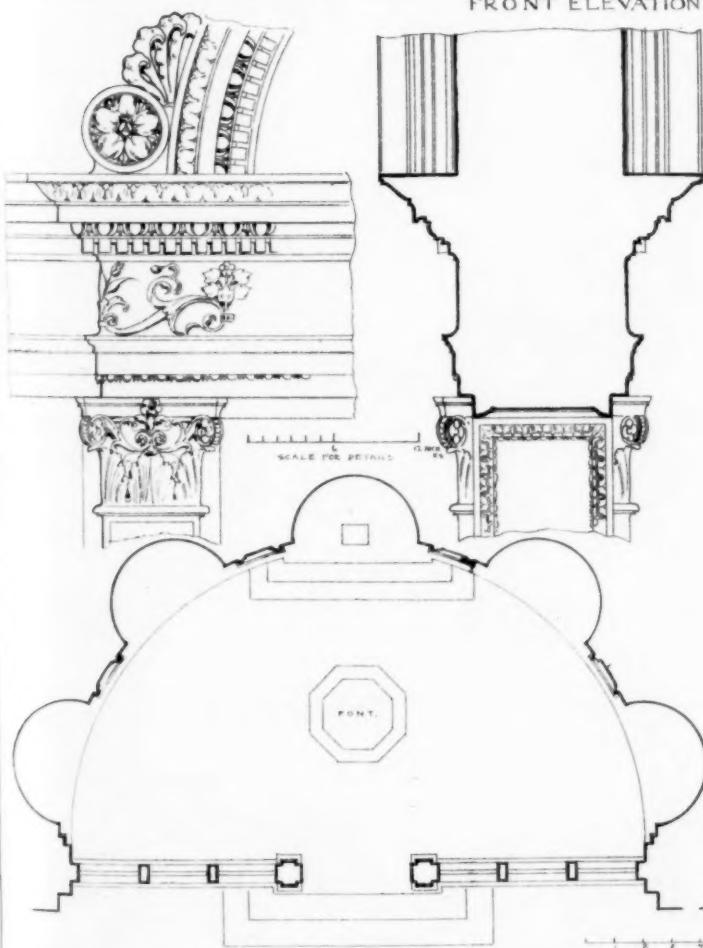
THE FLOOR OF BAPTISTERY TO BE RAISED ONE STEP ABOVE THE AISLE.

OFFICIALLY PRINTED BY THE AMERICAN ARCHITECT & BUILDING NEWS CO.

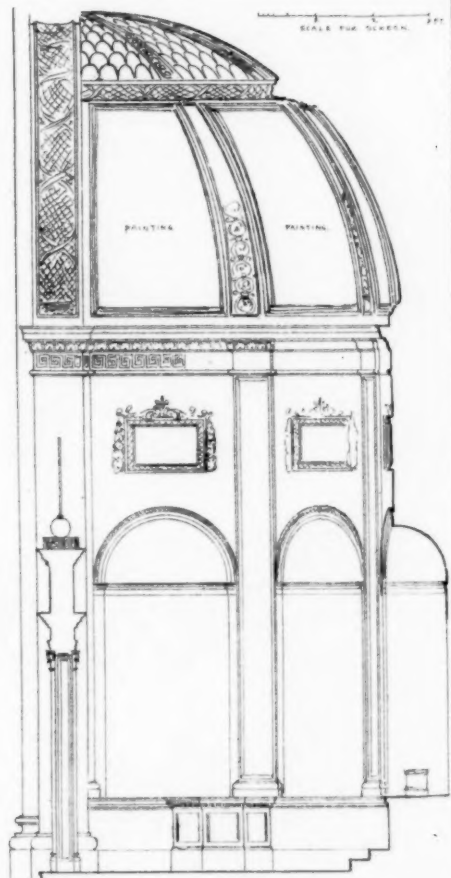
AMERICAN ARCHT
COMPETITION NO 2
DESIGN FOR A BAPTISTRY
SCREEN BY TVSCAN.



FRONT ELEVATION



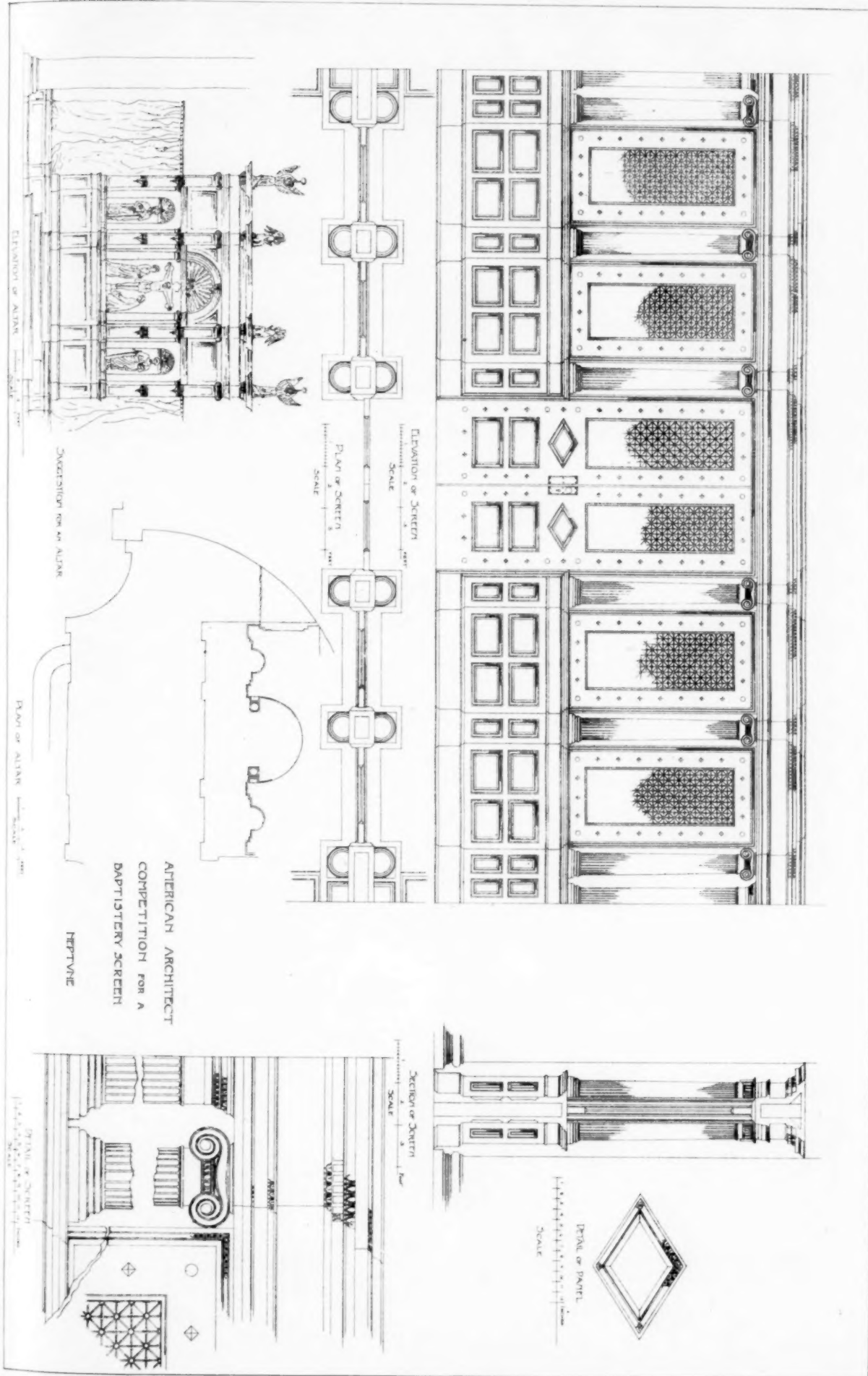
PLAN OF CHAPEL

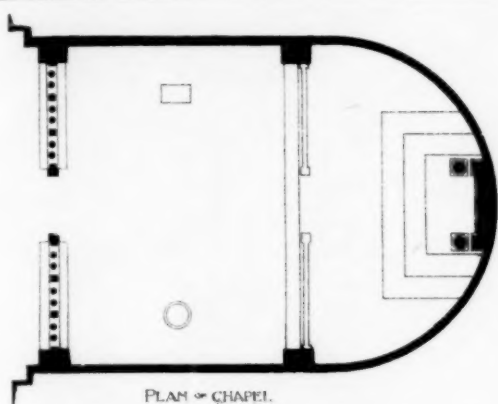


ELEVATION & SECTION OF CHAPEL

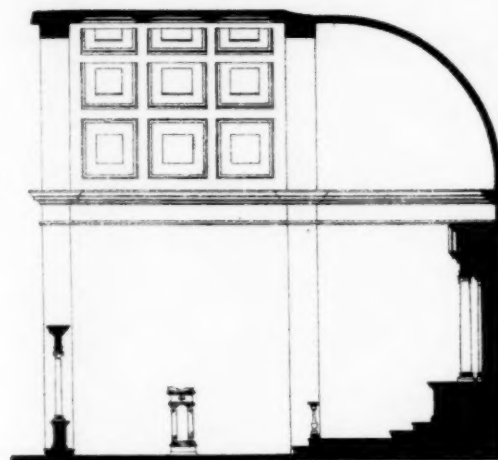
HELIOTYPE PRINTING BY BOSTON

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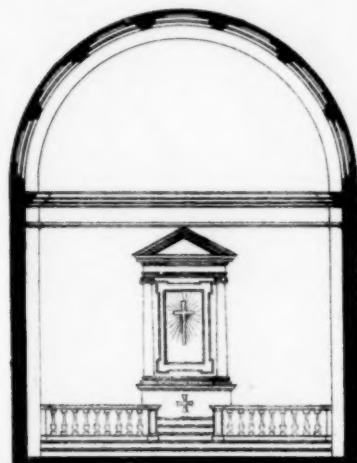




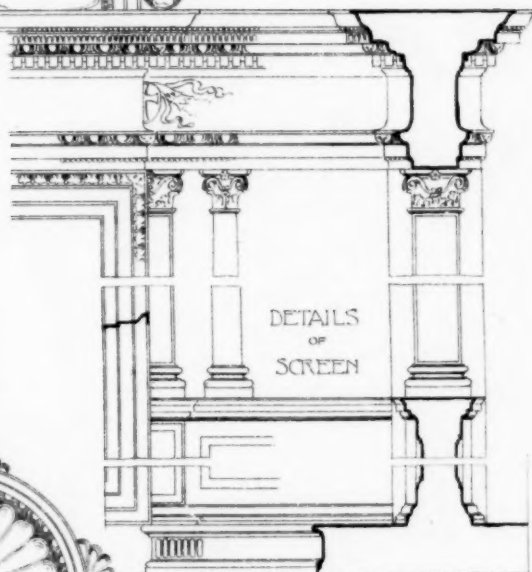
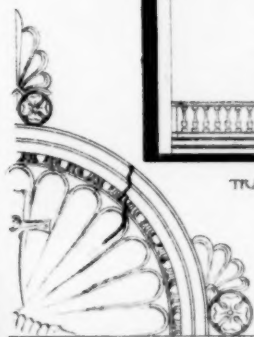
PLAN OF CHAPEL.



LONGITUDINAL SECTION



TRANSVERSE SECTION



DETAILS
OF
SCREEN

AMERICAN ARCHITECT COMPETITION

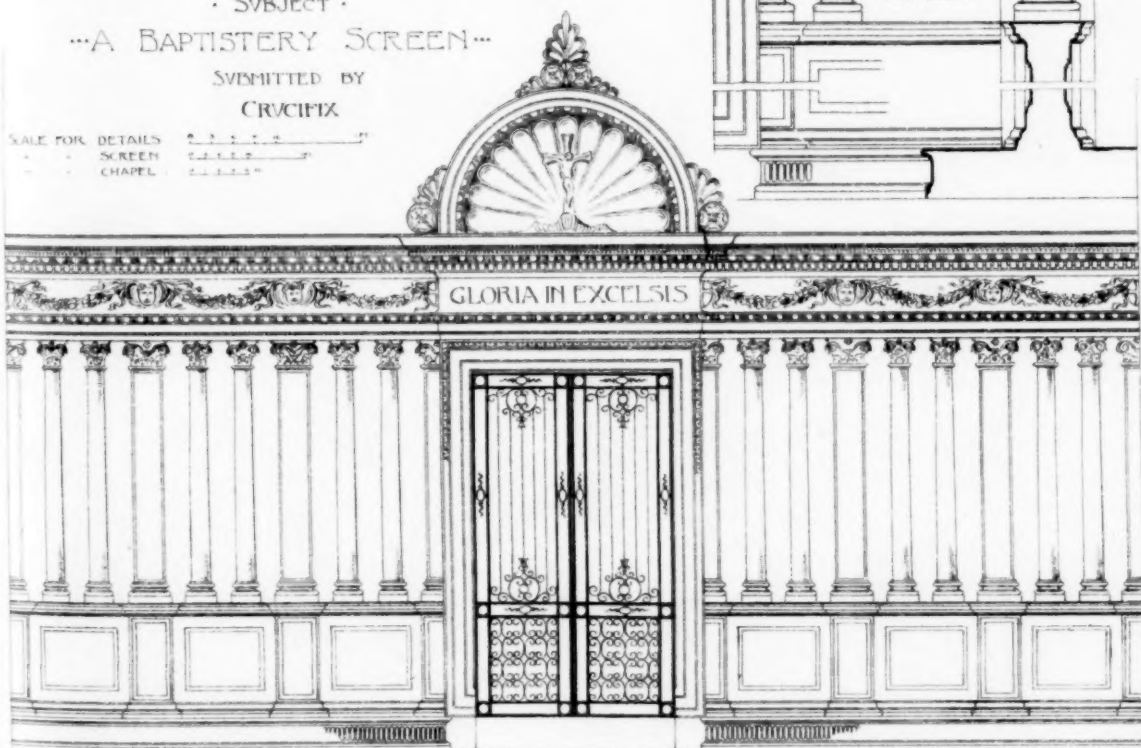
• SUBJECT •

...A BAPTISTERY SCREEN...

SUBMITTED BY

CRUCIFIX

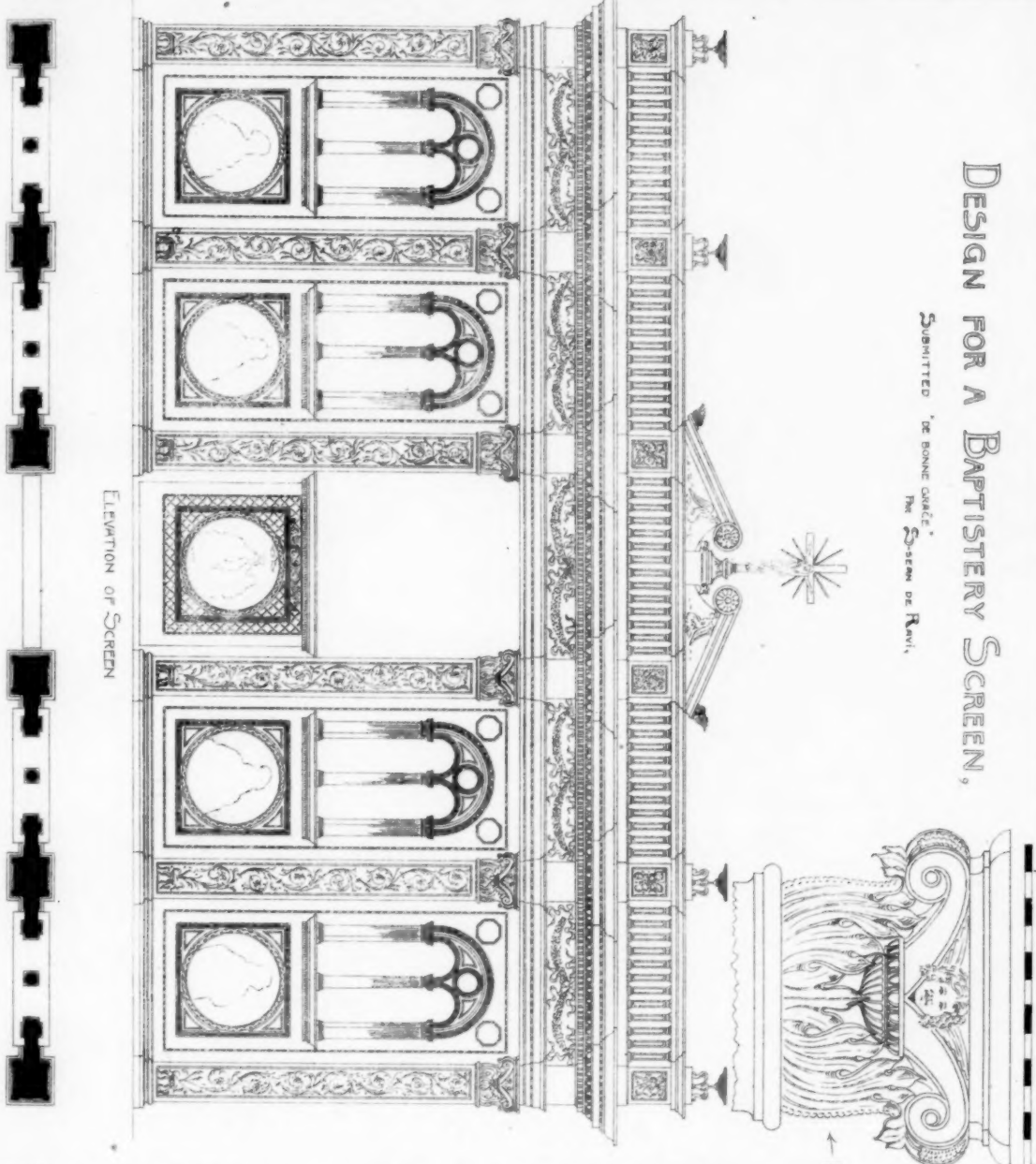
SCALE FOR DETAILS
• SCREEN 1" = 1'-0"
• CHAPEL 1" = 1'-0"



• ELEVATION OF SCREEN •

DESIGN FOR A BAPTISTERY SCREEN,

SUBMITTED "DE BONNE GRACE"
PAR SIEUR DE RAVI.

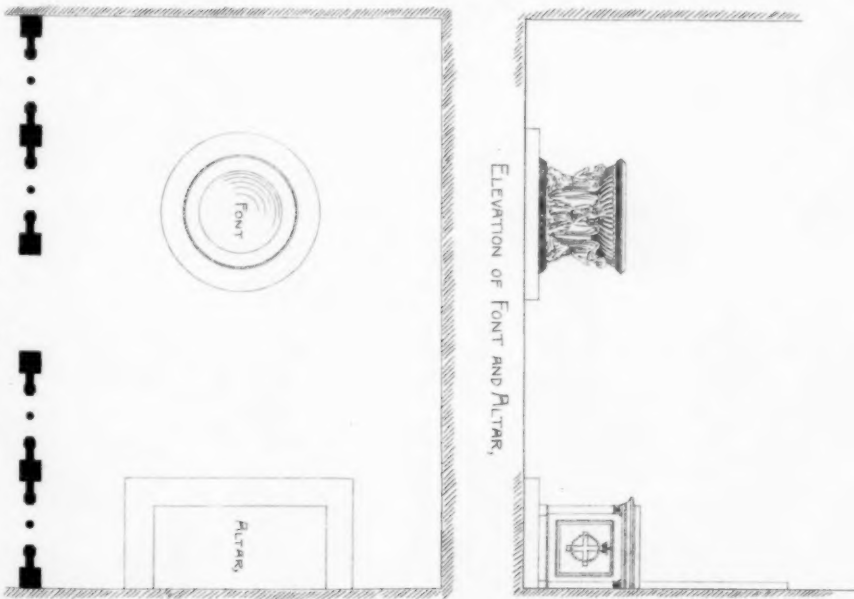


ELEVATION OF SCREEN

PLAN OF SCREEN.

DETAIL OF CAP

ELEVATION OF FONT AND ALTAR.



PLAN OF BAPTISTRY
SHOWING FONT AND ALTAR.

Residence at Springfield Mass.
Edwin J. Parlett Architect.



RESIDENCE OF FRANCIS McCORD-ESQ.^{RE.}

KANSAS CITY-MO.

W. C. ROOT ARCHT.



RELIÉF PHOTO BY H. B. WATSON

Ed
SUMMARY
The L
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child
Fire
Case
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LETTER FR
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NOTES AND

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