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THE volume of "Proceedings" of the Thirtieth Annual Convention of the American Institute of Architects, which has been issued with commendable promptness, proves a book of unusual professional interest. Looking back at the time, not many years ago, when it was voted to limit the number of Fellows of the Institute to seventy, in the hope that this restriction, although its application seemed somewhat remote, might induce eligible persons to take steps to enroll themselves in the number, it is certainly significant to learn that there are now four hundred and sixty Fellows of the Institute, and that the number is increasing rapidly. It is true that this includes the accession brought by the consolidation of the Institute and the Western Association, but this does not alter the fact that the present Institute is far more influential, more united and more representative of the profession in this country than ever before. With its growth in dignity and importance has come an unmistakable increase in the interest of its conventions. Although Nashville is rather too far out of the way to attract a great number of architects at the busiest season of the year, the proceedings of the last convention have, since the consolidation, hardly been surpassed in importance. The great question, the most momentous in its relation to the development of art in this country that is now before the public, of the method of obtaining designs for Government buildings, was discussed in a most interesting manner, and the readers of the book will certainly find ground for encouragement in the report of what was said. Another important matter, that of the effect of steel construction and plate-glass on architectural design, was treated in several papers, all of them valuable and suggestive, both æsthetically and practically; and the discussions brought out some additional ideas. According to the report, the members present seem to have appreciated the importance of these discussions, for one of them was frank enough to express the hope that, for the future, more time at conventions might be given to them, and less to schemes for changing the by-laws. We imagine that most of the Fellows as well as the public will echo this wish, and the time may not be so very far off when convention papers will

be issued separately, with illustrations, as the best of the Royal Institute papers now are. So far as real value to the profession is concerned, we think that the American papers are often superior to the archaeological disquisitions which please our English brethren, and that, if prepared and published with the same care, they would in time form an important part of professional literature.

THE fact that Mr. Stevenson Constable is not popular among speculating contractors as Inspector of Buildings in New York is rapidly being accounted for. It seems that he has been forming a collection of photographs of eccentricities of construction which have been discovered in the city by himself or his assistants, and this revelation of what the speculators would like to consider confidential matters between themselves and the Building Bureau has wounded the susceptibilities of the persons who find it profitable to indulge in such eccentricities. Moreover, even where the peculiarities of speculative building are not such as to call for such special notice, Mr. Constable shows a fussy objection to fireplaces built in wooden partitions, hearths resting on the floor-beams, drain-pipes not connected with any sewer, and such trifles, which has called the attention of the public in a most unpleasant manner to things never intended to be displayed, and still less to be mentioned to possible purchasers of real estate. Meanwhile, however, the public in New York has become really alarmed, and there is talk of the establishment of an insurance company, something after the fashion of a title-insurance company, to issue policies guaranteeing the owners of improved property against concealed defects in the construction of their buildings.

WE may say at once that we do not believe that any such company could succeed, for the reason that the defects to be insured against are too indefinite and too difficult of detection, while the damages due to them would be so vaguely defined as to be hardly capable of adjustment. For example, we have seen chimney-breasts in process of being furred over, after the manner which prevailed in Boston until within a few years, laid in such a manner that a two-foot rule, inserted in the joints of the brickwork where it was exposed between the studding, penetrated without resistance to the back of the flue. Obviously, sparks from the fireplace would have no difficulty in getting through such joints and setting fire to the dry studding and laths; yet it would be practically impossible to ascertain the existence of such defects in a finished house without tearing off the plastering of the chimney-breast, the cost of which, with the subsequent restorations, would make a material addition to the insurance premium. Again, suppose a building were set on fire by such means, how could the indemnity due from the building-guaranty company be distinguished from that which the fire-insurance companies should pay? In point of fact, excellent provision already exists for assuring purchasers and owners of real estate, at a small expense and with reasonable certainty, in regard to the condition of the buildings which they own or think of buying. As to the plumbing and drainage, the report of the Board of Health inspector is usually sufficient, although there are various corporations and individuals in the large cities who make tests of plumbing in a very thorough and scientific manner, and issue five-year guaranties of work examined by them and put in order under their supervision. In regard to other points of construction, the best and cheapest way of obtaining a trustworthy judgment is to employ a competent architect to make an examination. Every architect has a great deal of such work to do besides superintending his own buildings, and, after some years of experience, most practitioners acquire a keen eye for evidences of defects, as well as a pretty accurate judgment in making a diagnosis of the trouble from the symptoms. Of course, no architect whose opinion was worth anything would guarantee the perfect construction of a house simply from having examined it, for the simple reason that no building is perfect; but he could tell the owner what cracks in the plastering were due to natural shrinkage, and what to defective foundations; what ought to be done to the decaying chimneys to prevent them from becoming a source of danger; why the joints in the tile hearths had opened; what was the reason of

the cracking of the stone lintels, and so on; and could tell him what faults ought to be immediately remedied, what needed only watching to see whether they increased, and what were merely disfigurements unattended with danger; and it is just this which, in most cases, the owner wants to know.

A SOCIALISTIC experiment is now being tried in France, which will be watched with interest. A year or more ago, a workman in the Sainte-Clotilde glass-works, at Carmaux, in Southern France, left his work without permission to attend a Socialist Congress at Marseilles. He was absent two weeks, and, on his return, was discharged. Another man, employed in glass-works in a neighboring town, was discharged at the same time, and for the same reason, and the workmen in the two establishments struck in consequence. The Socialist politicians, delighted at the prospect of notoriety and disorder, took up the matter, and several of them installed themselves at Carmaux, "to direct the strike." They directed it with such success that, as the *Evening Post* says, "anarchy reigned for several weeks," and business was completely destroyed. The manager of the Sainte-Clotilde glass-works, M. Rességuier, a man apparently quite capable of doing his duty to his employers without the assistance of the professional agitators, collected men from other towns, among them being, curiously enough, some from a semi-Socialistic coöperative shop not far away, and, in two months from the declaration of the strike, he was able to light one of his furnaces. Then the strikers themselves began to be anxious about their places, and applied for reinstatement in such numbers that, two weeks later, a second furnace was lighted, and, in three weeks more, a third, both with crews of men from the ranks of the strikers. Only one furnace remained idle, and the strikers and their advisers betook themselves to the usual tricks, in the hope of getting back into the places which they had abandoned. The eloquent Socialist Deputy, M. Jaurès, appealed to the Minister of the Interior, M. Bourgeois, who sent to Carmaux the Director of the Sûreté Générale, M. Poirson, with a proposition that the management of the Sainte-Clotilde works should take back all the strikers. He was fair enough not to ask that the new men, who had taken the place of the strikers, should be discharged, but proposed that the hours of labor should be reduced, so that, with the same output, more men could be employed, of course at diminished wages. M. Rességuier declined to adopt this suggestion, and the fiery M. Jaurès then announced that "the glass-workers of Carmaux would go back to the shop only when they had founded a coöperative glass-works which should be an asylum for their militant brethren, and when the public power should have taken such measures as were necessary to assure syndical liberties"; and a great subscription was started to provide funds for this purpose, while a bill conferring further privileges on trade-unions and Socialist organizations was introduced into the Chamber of Deputies by the Socialist group. Meanwhile, the poor people of Carmaux, who were decidedly of the opinion that it would be more comfortable to work with M. Rességuier than in an asylum for their "militant brethren," applied in a body to be taken back at Sainte-Clotilde. The management selected those for whom it could still find places, and lighted its fourth and last furnace, but there were still three hundred and twenty men left without work. Those who could find no other employment, after waiting nearly a year, were enrolled as members of the new coöperative glass-works, which, however, had been built, for reasons best known to the Socialist leaders, at Albi, instead of Carmaux, so that the "militant brethren" of Carmaux, for whose benefit the scheme was supposed to have been devised, had to go ten miles to their work. Much eloquence was expended over the opening of the new establishment, which took place a few weeks ago. An order for two hundred thousand bottles was waiting for the commencement of operations, and, on the security of this order, twenty thousand dollars was borrowed from a Paris bank, and nothing more remained, apparently, but to decide what disposition should be made of the profits. The Socialist orators were seized with alarm, lest the workmen, if profits were divided among them, should yield to the temptation to save up some of their money, and thus become capitalists. This loathsome thought was not to be endured, and it was finally decided that all surplus profits should be "turned into the treasury of the Socialist propaganda," that is, of course, divided among the orators who carry on the propaganda.

MR. PAUL SCHULZE, one of the most distinguished architects of the older generation, died a few days ago in Oakland, California, at the age of seventy. As a member of the firm of Cluss & Schulze, of Washington, D. C., the deceased was connected with many important works, such as the National Museum, the United States Medical Museum, the Public Market, and the remodelling of the Patent Office, besides designing and executing the Mexican National Monument in the City of Mexico. He had, however, before moving to Washington, distinguished himself in professional work in New York and Boston. It was in the latter city that his professional career in this country began, and he is said to have been the architect of the chapel of Harvard College, but he went to New York in 1857, and was very successful there, designing, among other important buildings, the old Crystal Palace on Forty-second Street.

A FEW years ago we did what we are ordinarily opposed to doing and published a biographical notice of a living American architect to accompany a congratulatory address, which the architects of Philadelphia presented to Stephen Decatur Button on his entrance upon his eightieth year. In the few years that have elapsed since then, Mr. Button, though remaining for the most part in active practice, gave little reason for adding to the record of achievement then published. It is enough now to record the fact that on January 17, at the age of eighty-three years and some months, Mr. Button entered on his final and well-earned rest.

PEOPLE who are interested in cleaning off hard-wood floors may be glad of some hints on the subject from the practical little journal called the *Bautechnische Zeitschrift*. Where oil-colors or varnish are to be removed from the surface of floors or furniture, it is usual to treat them with soda. As a rule, a solution of ordinary washing-soda is employed, and applied cold. This in time accomplishes its task, but its action is slow, and not very efficient. A far better way is to use caustic soda, which can be bought in iron cans, and use the solution hot. With a hot lye of this sort oil-color can be removed in a few minutes, and varnishes nearly as rapidly. As the solution attacks the skin, it should be applied with a cotton or hemp swab. A bristle brush is useless for the purpose, as the bristles dissolve almost immediately in the lye, leaving nothing but the handle of the brush, while cotton or hemp are not affected. When the wood is clean, it should be well washed with water. The strong soda-lye darkens the color of oak, but, if this is objectionable, it can easily be corrected by brushing the wood over with dilute muriatic acid, washing it thoroughly as soon as the color is satisfactory, and finishing with a weak solution of soda, to neutralize the last traces of acid. In applying the acid, neither cotton nor hemp can be used, as they are quickly destroyed, but bristle brushes are not affected, unless they are bound with iron. In general, care should be taken never to use muriatic acid in rooms or workshops where iron tools are lying about, as the vapor, even from dilute acid, is quickly diffused through the rooms, and attacks all iron or steel that it can reach. The best way is to make all acid applications in the open air. It is hardly necessary to say that cotton or linen clothes should be worn in using the soda-lye, as a drop of lye, falling on woollen cloth, immediately makes a hole.

THE French Government, in parcelling out finally the architectural work of the Exposition of 1900, has had the happy idea of giving all, or nearly all, the architects who received any premium in the preliminary competition, some part in the completed work. The success which attended the coöperation of a number of architects at Chicago has evidently furnished a lesson, and the modification of the Chicago plan, by which all those who won distinction in the preliminary competition now receive their reward, is quite in accordance with the French way of doing such things. Naturally, most of the architects will be engaged on work very different from that for which they competed, but this could hardly be avoided, and there seems to be a prospect of a very interesting group of buildings. It is to be remembered that, while the subsidiary buildings at Chicago were left to miscellaneous designers, all the Paris buildings are included in the Government scheme, and it may therefore be hoped that the unity which, at Chicago, reigned only around the Court of Honor, will, in 1900, affect the entire group.

THE WORKS OF LORD LEIGHTON AT THE ROYAL ACADEMY WINTER EXHIBITION.



Old Entrance Door, Providence, R. I.

LORD LEIGHTON'S scheme of work was eminently decorative. His ideal of art was the representation of the beautiful — beauty of form, beauty of line, beauty in composition, and beauty of expression; and, undoubtedly, with certain limitations, the ideal was reached. As we walk round the Academy rooms, five of which are filled with the artist's pictures, we cannot but feel how supremely beautiful many of these decorative works are. There may be a want of the emotional in them; the color may be at times crude and glaring; the painting may be smooth and waxy, and is rarely bold and masculine in character; but the general scope of the work is refined and cultured, and decorative in the same sense as that of Puvis de Chavannes, i. e., flat coloring with very little relief. That there is in most of the outdoor pictures a want of air, an absence of sensitive realism and movement, is obvious; but Lord Leighton did not aim at realism; he treated Classical subjects from the poetic and literary point-of-view. His "Captive Andromache" is not a poor, captive woman subjected to "the taunts and scorn" of other water-drawers as she wearily toils along to the Hyperian well. One sees and seems to hear no jibes and taunts — nor does she. She is sad and tearful, but it is placid grief. The picture was exhibited with the following quotation at the 1888 Academy Exhibition:

"Some standing by,
Marking thy tears fall, shall say, 'This is she,
The wife of that same Hector who fought best
Of all the Trojans, when all fought for Troy.'"

Why should such a subject leave us cold and untouched? Probably because it is treated from this non-realistic point-of-view. The figures form pleasing groups; the tone harmonies are fine, and the drawing is noble; but the grief is that of a marble goddess, not of a living, palpitating human heart; and the landscape is equally unreal, being quite airless. Far more true to nature, both as regards the men and women and the surroundings, is that imposing early work of the master, the "Cimabue's Madonna carried through Florence." Each figure lives — the group of artists, the boy Giotto, the painter himself striding along in festive white, and that wondrous old man in the scarlet robe. Observe, too, the ease with which Dante leans against the wall on the right — the face taken from Giotto's fresco; and the perfect action of the man stringing his instrument. This procession has far more movement than the later work, "The Daphnephoria," although the latter represents infinitely more violent action; both are open-air subjects, but neither of them possess any atmospheric effects. At the same time the "Cimabue" is a wonderful work for a young artist of twenty-five — almost as wonderful as Millais's "Isabella" for a boy of nineteen or twenty.

The great charm of Leighton's work is its gracefulness, and it is well studied — possibly sometimes, like the later work of George Eliot, over-studied. Amongst the drawings in black and white chalk upon blue paper (such as the old Italian masters worked on, and bearing much of their character), we find innumerable studies of the nude and of drapery — as many as half-a-dozen different attitudes contributing to the building up of one figure in a picture; but when once the best study was selected, Leighton seems to have swerved neither to the right nor to the left. With many painters such studies would be of little help, partly because in the picture they could find something happier than in the sketch, something more spontaneous, which had not been considered before. But Leighton seems never to have allowed himself to be carried away by a sudden inspiration for change; when once the composition was selected, there were endless study and thought to arrive at the per-

fect way; but once the path chosen, the work was pursued in a scholarly and cultured manner, without impulsiveness; hence, probably, that inexpressible coldness in the effect produced upon the spectator. Just as in music, an emotional style like that of Schubert, Chopin, or Wagner rouses and excites the hearer, so I apprehend such painting as Dagnan-Bouveret's, or Millais's, or Bastien-Lepage's, or Turner's, moves the feelings of the spectator more than Leighton's, whose work one might liken to the music of Mendelssohn. No subjects could be more touching than some of Leighton's, and I imagine that the fact of Electra being an actor in Greek tragedy, does not prevent her sorrows appealing to modern hearts; yet she does not move us to tears as do many pictures of Dagnan-Bouveret's and Bastien-Lepage's.

Among the studies are many which are quite charming in line, in the flow of the draperies, etc.; but the sketches of scenery are not nearly so fine as those of many an inferior painter. Leighton does not seem to have felt inanimate nature. The little peeps of Greek coast, or temples and towns in his subject-pictures, are delightful as accessories, as are those in the pictures of Van Eyck, Raphael and many another old master; but as Turner understood nature, there is no atmosphere, no sunlight, and none of those accidental effects which skies and seas give to the landscape-painter who makes nature his study morning, noon and evening. With Leighton, a cloud is merely a mass of color to help on his scheme of harmony, and hence it is frequently more like cotton-wool than palpitating, ethereal vapor. That it might be both, either did not occur to him or was beyond his power. Frequently a sky is darker than the deepest portion of his picture, and, as in the "Cimabue," where it is merely a piece of gray canvas relieved by touches of blue paint, so most of the painter's skies are simply considered as portions of a tonal harmony.

One of the most beautiful of the later works is "Summer Slumber" (1894), a full-length figure of a girl lying asleep on the edge of a marble bath, with a background of landscape seen through an arched opening. The face of the girl is exquisitely beautiful, and the flow of the pink drapery most graceful. Pigeons slumber on the back of the bath, and a yellow tortoise-shell cat is nestled in the drapery which has fallen on the ground. It is a most exquisite example of the refinement, grace and culture of the artist — consummate in taste and beauty of the highest order; the technique, also, is far less waxy than in many of the later works. In this latter quality none of the pictures equal the portrait of Sir Frederick Burton (1876), belonging to the National Portrait collection. Here is the masterly coloring and firm draughtsmanship of a Tintoretto: that rugged face and keen eye, that contemptuous turn of the lip, the dark complexion and hair making up a speaking portrait of a great personality. And yet, this painter could turn out the pretty inanities which are the delight of young ladies, and remind others of the *bonbon* boxes displayed in the shop-windows of Siraudin and Boissier!

The well-known circular "Garden of the Hesperides" (1892) is another composition where line and color form an harmonious whole; and note the exquisite painting of the tree, the fruit, the birds and the dragon — here, a python. In many a work the accessories are touched-in with a few strokes of the brush; if only the flesh painting had also been less elaborated, what a perfect work it would be!

The sketch for the "Moorish Garden: a Dream of Granada" (1894) gives us an opportunity of comparing a colored study from nature, with the finished picture. It is a garden of the Generalife, looking along a watercourse, bordered by cypresses and leafy arches, with a little girl carrying a copper vessel, followed by two peacocks, in the foreground.

The beautiful and masterly profile of a woman, called "Atalanta," is an example of the best work of the painter (1893), and gains immensely by its surroundings. What painter is not seen to a greater advantage alone, than jostled by incongruous and inharmonious neighbors? Another masterpiece is "Twixt hope and fear," a grand figure of a dark-haired woman (the same model as "Atalanta") sitting with her left arm (exquisitely modelled) over the back of a chair (1895).

An exception to the want of sunlight in Lord Leighton's work must be noted in "Flaming June" (1895). Here is a little strip of sea, with a stream of glowing sunlight which is vivid and sparkling; and the warm, gray sky, just showing a slight halo of light below the sun (which is out of the picture), is perfectly true in its tone and a masterpiece of technique, painted in similar style to the sun-rays of Dagnan-Bouveret's — loaded white, throwing off little touches of brilliant yellow.

The "Sea giving up the Dead" does not make us lament that it no longer forms part of the scheme for the decoration of St. Paul's Cathedral; though the objection to it, expressed by a passer-by, does not appear to be very logical: "Yes; but what a ghastly thing!"

It seems to have been Leighton's practice to make sketch models in plaster or bronze for some of his pictures, such as the "Perseus and Andromeda," and some of the figures in the "Daphnephoria," showing that the painter might have been, if he had so wished, a master of sculpture. Every one knows "The Sluggard" and "The Athlete struggling with a Python," both masterly figures, proving the sculptural capacities of the artist.

If we glance over the names of modern painters of all nations who have devoted themselves to the illustration of Classic literature, we cannot find a greater master of beauty of form and composition

than Leighton. Puvis de Chavannes has many qualities which are absent in the work of the Englishman, but the latter never errs in depicting ugly expressions and ungainly positions. The French painter may be in some respects a greater man in the modern reading of the Italian Renaissance, and possibly the worship of beauty for beauty's sake sometimes leads to mere prettiness; but Leighton is never namby-pamby, as is so often the case with the modern German and Italian artists who devote themselves to subjects from Greek mythology. His whole soul was with the Greek poets, and his mind was cultured after the manner of Greek culture; and yet, on one of the two occasions when he entered another and, to many of us, a higher and more soul-stirring field, and painted "St. Jerome in the Desert," he was successful enough to warrant further departures in the same line if he had so willed.

At the end of the catalogue is a very useful chronological index of the principal works, a new departure in Academy catalogues, and far more useful to the general public than lists of the contributors' names.

S. BEALE.



IMPERIAL BUILDINGS.—MEMORIALS COMMEMORATING THE FRANCO-GERMAN WAR.—THE VOGUE OF THE COMPETITION METHOD.—STATISTICS OF GERMAN COMPETITIONS.

THE new Houses of Parliament and the new Imperial Law Courts, of which I have already written, are the most important monuments of the time. Of other buildings of any pretension from the architectural point-of-view, exclusive of railway stations in various States, the new post-offices are perhaps the most interesting. These, unlike the railways, are purely Imperial institutions, and I here take the opportunity of pointing out that while the German Empire manages certain departments in their entirety, such as the postal service, nearly all the others are in the hands of the various States of which Germany is made up. These States are independent in every sense of the word, and the amalgamation in an empire is merely a voluntary arrangement. The German Emperor is the honorary representative of the Kings or Grand Dukes, as the case may be, each of these minor monarchs being the principal person in his own realm. It is hence of importance to distinguish between buildings erected with money from the Imperial Exchequer and those for which money has been voted out of the budgets of the various States. It is generally assumed that the German army is an Imperial institution, but in reality it is composed of the different armies of the separate States, which vary in size from that of a numerous army corps to that of a single regiment, as in the case of Thuringia. The extensive buildings put up for military purposes, including the academies, schools and barracks, are, hence, institutions belonging to the various States and not Imperial buildings. Besides the Imperial Houses of Parliament and the Imperial Law Courts, there are but few single buildings which are Imperial property; the universities, for instance, are the property of their respective States, and the railway stations, of which such splendid examples have recently been erected at Frankfurt and Cologne, are likewise in the hands of the Diets and Senates of the respective monarchies or grand duchies, as distinct from the Imperial House of Representatives and Upper House. The buildings of the Foreign Office and, among others, if I am rightly informed, the embassies in foreign countries are Imperial property, and the expense of erecting them and keeping them up is put down in the budget of the Empire. A part of the army buildings are also, I understand, Imperial property, and likewise the whole of the structures of the navy. It would lead too far to go into details, but what I have said will probably facilitate the appreciation of the remarks in future letters of mine.

From an architect's point-of-view, one of the great features of the quarter-century celebrations of the Franco-German war was the enormous amounts of money voluntarily subscribed for the erection of all manner of monuments. Some of these monuments were to the Emperor William or the Emperor Frederic, others to great men like Prince Bismarck and Count Moltke, others are simply memorials of the war as such, and further examples are in memory of regiments or bodies of men who have distinguished themselves. Such monuments are being erected in every part of the country and have taken various forms. In many instances the village has subscribed to the erection of some large block of granite with a suitable inscription on it. Then there is the cheap sculptured monument, the better-class monument and the work of art. There has also been the architectural monument, and the combination of good architecture with good sculpture. We also hear of towers and turrets being erected in memory of events; and lastly, but most rarely, we have practical monuments in the form of institutions erected with some specific purpose, new museums, picture-galleries, town-halls, schools,

as the case may be. The whole movement of erecting monuments started on the death of the late Emperor William, when, as on the occasion of this anniversary, the whole nation was bent on erecting memorials to everybody. The craze lasted practically to the end of 1894, and was recommenced in the middle of 1895 with the great dates of the Franco-German war not far off. No country, to my knowledge, has offered such opportunities for sculptors and architects with a taste for memorials. The youngest member of the profession has had a chance, as the competitions were endless and the premiums numerous and valuable. Of architects, the greatest successes have been achieved by Herr Bruno Schmitz, whose impressive architecture gained the day in many of the competitions. Perhaps his most important monument will be on the river Rhine, near Bonn, where it will have a most conspicuous position overlooking the river. Bruno Schmitz has practically become a monument specialist, and is recognized as such throughout the country, with the most natural result that where competitions are not held, commissions in large numbers flow to his office.

In speaking of competitions, it has been a notable fact that their popularity has increased in Germany, and this, to my mind, on account of the fair way in which they have generally been managed. The competition craze, however, is being slightly overdone and a reaction will probably follow. This reaction will, I think, take the form of the limited competition as distinct from the commission system. In limited competitions each candidate receives some remuneration for the time he devotes to the subject. Of course, this is hard on the younger members of the profession, as they have but little chance of being invited to compete where the competition is limited. From the client's point-of-view, however, better results are generally obtained, as the younger man may have a good design, but very often lacks experience in carrying the work to an end. As I am writing from the country where nothing is perfect unless when proved by statistics, I cannot avoid quoting some by Professor Stier, of Hanover, who has collected some particulars regarding their arrangement during the last twenty years.

According to the learned Professor (who, by-the-by, intends at a date not far hence to publish a volume on the subject), the number of competitions held in Germany since 1868 (the year of the first five opened in that country) is 258, and for these 258 competitions, no less than 11,256 designs have been submitted, showing an average of 44 designs, a number which in some cases is, however, far exceeded, as, for instance, the Houses of Parliament of 1882 alone attracted 182 candidates. In the 258 competitions, 751 awards (with a total value of 930,000 marks) have been paid, and of these awards one First Prize has fallen to every 49 designs. In 216 out of the 258 cases the final result of the competition has been ascertained, but only in 109 cases has the "first prizeman" had the erection of the edifice, whilst in 31 cases the erection fell to the second or third prizeman. In 31 other cases the erection has taken place according to the designs, but not under the superintendence of the successful candidate, and in 43 cases no building resulted from the competition. Altogether, 171 buildings have been erected for 214 competitions, with 9,981 designs, or, in plainer words, our German friends have been working at their competition designs with $1\frac{1}{3}$ per cent chance of an erection, a percentage far below all reason.

We see how many candidates have, according to Professor Stier's interesting statistics, spent their valuable time on the competitions of the last twenty-two years, and what a small percentage have attained the much-desired erection according to their ideas, yet, if one sifts the matter, the state of these competitive affairs abroad has not been so bad as it looks. Any one who may have visited an exhibition of competitive designs will have noticed the large amount of work absolutely unfit for a place on the walls,—work which has been sent in by young and inexperienced members of the profession, students, who, although at the same time not adverse to the possibility of gaining a prize, take advantage of the competition to adapt themselves to fixed requirements; and if we were to subtract the number of these designs from the number of competitive designs proper, the figures throughout would certainly have a far more favorable aspect.

We must take into consideration, also, that the German competitions, as a rule, are exceedingly well managed, and this fact certainly encourages candidates to try their strength and hence greatly influences the statistics. When, in 1868, the system of having competitions was fairly started, the deputies of the amalgamated architectural societies at once saw that the mode in which these competitions were to be held must be regulated to some extent, and hence we find that at their meeting of the same year, and again in 1879 and 1883, resolutions were passed and some paragraphs of advice published for the benefit of authorities or private people, likely some day to indulge members of the profession in the privilege of competing for the designs of their buildings. On the whole, the advice given in these paragraphs has been followed, and whatever may have been the special faults noticeable at some of the competitions, the candidates but seldom had reason to complain of unfairness in the management. The "appointed assessor" is an unknown personage in Germany. A jury takes his place, and in this jury the majority of members are architects, or, as least, competent judges of the artistic, as well as of the practical, side of the question, while the minority belong the laymen, such as mayor, schoolmaster, or museum director, just as the case may be. The possibility of a single person's prejudice against or in favor of a certain class of design is thus

minimized, the personal opinion of the competent jurymen has the right of making itself heard, but it can be disputed; the vote of the majority decides, and excepting in one or two stray cases, the decision has found approval both among the unsuccessful competitors and with the public in general. The names of the members of the jury are generally given on the competition programme, which has been compiled either under the superintendence, or, at least, with the sanction of the jurymen, and hence the competitor not only knows who will judge his design, and can abstain from competing if he does not consider the judgment to be in competent hands, but he has also some guaranty that those who have opened the competition have had some competent advice, and are not likely to ask for what is unreasonable or impossible. The "programme" generally gives the candidate a clear insight into the requirements; it lays stress on the special idea preferable, mentions the material to be used and often the style to be adopted, gives approximate measurements of the rooms required and in most cases a good plan of the site. Only as to one point, i. e., cost, do we continually hear of misunderstandings, as excepting when very clearly marked, some of the competitors are liable to take the sum as approximate, whilst others take it as the boundary not to be exceeded, the promoters of the competition having been themselves sometimes rather uncertain in their minds as to what they really intend to spend.

As to the draughtsmanship of the designs, the scale mostly (1.100 or 1.200) for the drawings is always mentioned, the mode of treatment left open. A mounting in a rather decorative fashion is customary. On the whole, the competition work shows good line-work done in a sketchy form, and touched up with shading in water-colors, mostly monochrome (seldom hatched), the great thing apparently being to let both elevations and plans appear as pretty pictures.

It would lead too far to go into the details of the statistics, or to mention the rules and regulations occurring in the German competition system. The foregoing brief notes give the reader some idea how these matters are managed in the Fatherland, up to the present time at all events; but in some classes of competitions the previous state of things is likely to be considerably changed under the present régime, when the Emperor has an eye for everything, and has gone so far as to appear at an architectural jury-sitting, and there to hold forth on the subject under discussion; and his ideas annulled the decisions given by competent judges by opening a second competition on his own account, so that the competitions for monumental erections are now liable to become a prey to despotism: a change to be deprecated on every ground. If followed on the old lines, and if the larger competitions be left uninfluenced by authorities, the system in Germany is likely to do some good to architecture in general, is certainly popular, and, as usually managed, causes the least possible amount of dissatisfaction and petty vexations to unsuccessful candidates.

THE ARMS OF VENUS.

ARCHEOLOGISTS and artists alike have speculated as to the origin of the Venus de Milo, and as to what the completed statue was intended to represent. Artist after artist has had his own pet scheme for the restoration of the peerless original, and one archaeologist after another has reached an entirely new and, to his mind, unassailable decision as to conflicting data. One avers that it is Venus holding the shield of Mars; another, that she is looking at her own reflection in a shield; still another, that she is showing a shield upon which she has graven an inscription of the victory of the Greeks over the Persians. According to others, she was originally a winged Victory, a Muse playing a lyre, Venus at her toilet, a woman who is avoiding an attack upon her chastity, Venus receiving in the Elysian Fields the hero who founded Athens. But, so far as the statue is concerned, the archaeologist's occupation is gone, for new and unexpected information, just published in France by a young French officer, M. de Trogo, settles once for all the mooted question. M. Trogo writes:

I claim for the squadron of the Levant, commanded by M. Le Baron des Rotours, the honor of having been the first (in the month of March, 1820) to see the celebrated Venus de Milo with her arms.

He then quotes from the hitherto unpublished log-book of his grandfather, a young midshipman:

"After a year of cruising about Echelles of the Levant, the squadron entered into the port of Toulon, April 4, 1821, preceded by *la Lionne*, which conducted to France the Marquis de Riviere, our Ambassador to Constantinople, with the statue he acquired at Milo."

In the daily journal of this young midshipman, of 1820, is the following interesting account:

"At the time of our stay at Milo (from March 4th to 11th), a Greek peasant, while ploughing in his field, found that the earth resisted the repeated strokes of his pickaxe, and, having withdrawn it, he perceived a kind of vault. Piqued by curiosity and the hope of discovering something precious, he dug entirely round it, and, after much labor, came upon a good opening, into which he threw himself. To his very great astonishment, he saw before him the magnificent statue of a woman. She is well preserved. In one of her hands she holds an apple, which caused her to be taken for the goddess of the isle—because Milo in Greek signifies apple. But one might otherwise well take her for a goddess. She is of great beauty, the draperies of admirable finish. . . ."

This testimony of M. de Trogo is absolutely unimpeachable, and fixes two points in the history of this controversy: First, it was in March, 1820, and not April 8, as is generally admitted, that the

statue was found; and second, she had both arms, and in one of the hands held an apple. There is, of course, a mass of evidence, which the testimony of M. de Trogo only clinches, showing that the mutilations occurred on the night that the magnificent creature was taken by brute force by the officers of the *Estafette*,—approved, perhaps encouraged, by M. de Marcellus, who is well known to have acquired the statue for the Marquis de Riviere, Ambassador of France to Constantinople. It was a veritable battle between Turkish, Greek and French sailors, and in that battle Venus laid down her arms. "If by a miracle," says an eye-witness of the scene, "beautiful Venus could have been transformed into Venus living, she would have groaned and wept hot tears at seeing herself dragged along the sands by ropes, rolled over and over, and pulled this way and that by furious men." To avoid diplomatic trouble, to shield the soldiers, culpable only by excess of zeal, and to spare M. de Marcellus the accusation of vandalism, it was generally agreed upon that the Venus de Milo had been found by peasant Yorgos as incomplete and mutilated as she finished by being, when loaded upon the *Estafette*. Perhaps, near the marble not restored, in the Louvre, will be placed a plaster mould complete according to the latest and probably final information.—*The Collector*.

BOOKS & PAPERS

THERE are few lines of work to which the principle of coöperation can be applied so successfully as in the preparation of books of an encyclopædic character. Gwilt's "*Encyclopædia of Architecture*" stands as a monument to the practically unaided effort of a single worker, but in these days when entering on so great a task, Gwilt would surely have sought the alliance and help of many other competent writers and would have produced some such results as M. Planat accomplished in his notable "*Encyclopædie d'Architecture et de la Construction*." This principle of coöperation has now become so fully established that it may be expected that all books of encyclopædic character will in future be prepared after the coöperative method and with increasing rapidity and frequency of issue. This means that book-shelves must be extended and that to "keep abreast of the times" book-buyers must make more frequent calls on the contents of their purses. How far it will be wise to do so must be left to each individual to determine for himself. Our duty here is simply to call attention from time to time to the publication of such works and the opportunity that is thus presented to architects of increasing the bulk and the value of their libraries.

The united efforts of the members of the Architekten-Verein zu Berlin, and of the Vereinigung Berliner Architekten have, with the aid and enterprise of the publishers, lately produced—and probably within a comparatively short time of the inception of the undertaking—one of those wonderfully comprehensive coöperative publications which seem to come peculiarly within the scope of the German genius for thoroughness of detail and clearness of exposition. The work¹ in question deals with Berlin and the buildings therein, exhaustively, comprehensively and intelligently, and as Berlin is more largely than most European cities distinctively a modern town, this work very largely deals with the engineering and architectural achievements of the last half of the present century.

The first volume, with its seven hundred pages and eight hundred text-cuts, is—after an introductory chapter which deals historically and topographically with the growth and development of the city, and some interesting statistics that relate to the volume of traffic that has to be accommodated by the streets and bridges of the city, and a general description of the work that the Bau Academie undertakes—devoted to a detailed consideration of those public and semi-public works and services upon whose successful design and installation so much of a city's prosperity must depend.

In the first portion of the volume the chapters of most immediate interest to architects are those which relate to the laying out of streets and parks, and to the designing and construction of bridges. The chapters that deal with street and steam railroads, water-works, gas-works, etc., are of more specific value to engineers than to architects, except such descriptions and illustrations as relate to railway stations, all of which are treated in full. The last half of the volume contains chapters dealing with the building materials and methods of construction that prevail in Berlin, more or less of it being of a certain value to architects everywhere; while other chapters deal with fire-loss and the planning and construction of various classes of commercial buildings, such as warehouses, mills, machine-shops, brick, tile and porcelain works, wood-working plants, chemical works, breweries, paper-mills, etc.

As the scheme of the work is comprehensive, this volume appeals to many classes who have naught but an occasional interest in architecture or engineering, except on those rare occasions where they first erect or subsequently enlarge those structures in which they conduct the business or manufactures whose details come within the scope of their own individual knowledge. Yet, even though this volume does

¹ "*Berlin und seine Bauten*." Bearbeitet und Herausgegeben vom Architekten-Verein zu Berlin, und der Vereinigung Berliner Architekten. Part I, Einleitendes: Ingenieurwesen: Parts II-III, Der Hochbau. Das Werk enthält 2,150 Abbildungen im Text, 18 Lichtdrucktafeln, 1 Stichtafel, und 4 Anlagen. Eigentum der Herausgeber. Berlin: 1896. Wilhelm Ernst & Sohn. 4to. Price unbound, 60 marks and expenses.

not immediately appeal to architects in general practice, it would be a useful book to have at hand, since there is never any means of knowing whether the next client who comes may require a stable or a brewery, a country chapel or a railway station.

It is the second volume, however, containing Parts II and III, which is of most immediate and permanent value to architects, whether native or foreign, and it is difficult to see how a greater variety or amount of useful information concerning a single city could have been presented to the reader, even in nearly nine hundred pages, or how so little waste material could be included in the more than thirteen hundred text-cuts.

The volume must be accepted as a thorough and comprehensive descriptive statement of the architectural character of Berlin at the close of the nineteenth century. As is proper, it opens with a full account of the Schloss, or royal palace, which is illustrated with several full-page gelatine prints in addition to the text-cuts, and then goes on to describe ten or twelve other palaces in the city occupied by various branches of the royal family. To this is appended an account of the palace in the suburb of Charlottenburg.

The succeeding chapter deals with the monuments and sculptured memorials of the town, of which there are a vast number now, and to which the present Emperor purposes to make large additions, mainly for the greater glorification of himself and his family. While a great number of the statues represent historical characters, particularly those who have a claim to any share of military renown, it would not be possible for a people who take such pride in the literature of their race to neglect to immortalize in sculpture those who have already achieved immortality with their own pens; so it is not surprising to find amongst statues of kings and soldiers a series of remarkably good statues of literary celebrities, such as Goethe, Schiller, Lessing, Humboldt, etc., while the arts are glorified in statues of Schinkel, Rauch, Schlüter and others. In short, Berlin without its hosts of statues would be a much less interesting place than it is, and as they are to be found everywhere, in parks and streets and gardens, in public buildings, in churches and in cemeteries, the entire list would be a long one to catalogue—much too long to find a place in such a work as this, even without figured illustrations. Enough, however, is shown to prove that, while unquestionably Germanic in type and treatment, there are not a few statues in Berlin that it would be a pleasure to examine.

As Berlin has become the official home of a bureaucracy of a most complex character, considerable space in this volume is devoted to the description of various governmental buildings: first, those erected recently at the cost of and used for the behoof of the German Empire; then those belonging to the Kingdom of Prussia; next, those where the affairs of the Province or Duchy of Brandenburg are cared for; and finally, those municipal buildings that are owned by the city itself. The number of these public buildings is great, and though the scope and purpose of some of them are in a measure duplicated by those of the next higher power, there is a well-preserved and easily discoverable line of demarcation which makes it fairly easy to guess whether a given building is owned by the city or by the Empire.

Almost a similar extent of space is devoted to churches, which are chronologically divided between three groups of very unequal size, the first dealing with four churches which date back to the Middle Ages, the second describing a dozen or more buildings of the seventeenth and eighteenth centuries, while the third and largest section is taken up with the fifty or so Protestant, Catholic and Jewish churches, temples and synagogues, which have been built during the present century. A separate section is assigned to the great memorial cathedral which was recently described in these columns. To this great building, which is to be a lasting mark of the second William's rule, there is likely to be added a large number of minor churches, for the present Empress is not only of a quiet and domestic character, but almost superstitiously devout, and gives expression to this turn of mind by bringing about the erection of many churches and religious institutions. So much has been done by her Majesty that she has established a fashion which is being adopted and followed by other people of means, particularly by those wealthy parvenus of doubtful antecedents, who seek to achieve recognition "at court," and feel that in aiding and abetting the Empress in her church-building fad they employ the means most likely to be rewarded with success. As the German Protestant form of worship requires that churches prepared for it shall afford good auditoriums, the many illustrations in this chapter can be studied with advantage by those who have similar problems to solve in this country.

In like manner, much useful information may be derived through merely studying the many plans of school-houses and the more important educational buildings, for the Germans have given much attention to this branch of planning, not always successfully, as oculists are beginning to believe, and as the great number of spectacled children and grown citizens one meets would seem to declare.

Because Americans are rapidly becoming more pleasure-loving, and, owing to the great leaven of European immigrants, are making felt an increasing demand for pleasure resorts of the concert-hall and beer-garden type, the section which here deals with such structures, as well as with theatres proper, may well be studied in connection with the section on beer and coffee saloons farther on, and with that dealing with breweries themselves in Part I, and also with the concluding chapter of the work, which treats of the assembly-halls owned by clubs and associated bodies of very diverse characteristics.

As yet, Americans have little need to study the chapters devoted to military building, barracks, etc., though there is something to be gleaned from the section on riding-schools; but American flesh is heir to the same ills that beset German flesh, and a study of the sections that deal with hospitals and asylums can yield a profit.

The several other classes of buildings, court-houses, museums, markets, libraries, banks, etc., all receive due and proportionate attention.

The third Part, the smallest division of the three, is also of the least value and the least interesting. It deals with domestic buildings, both private and semi-public. Americans have little to learn from any one in the matter of hotel-planning, while sociological characteristics, the differences in manners, customs and modes of living so affect the requirements which govern the planning of domestic buildings, such as stores, apartment-houses and private dwellings, that little is to be gained by a study of the many subjects here illustrated, since they are intended to meet the requirements of a very different kind of domestic servant, housekeeper, clerk and shopman from those whose needs have to be provided for in this country, and to provide for the installation of a smaller number of those aids to the comfort of living which in this country are felt to be necessities. A study of this portion of the work is more curious and interesting than valuable. Still there is one short section which deals with studio buildings, for artists of all classes, which may yield a few useful hints.

The number of cited and illustrated buildings is so great that the illustrative cuts take up more than half of the entire space, so that of necessity the descriptive text belonging to each is usually brief and consists mainly of names and dates, which can be readily deciphered by any one, and a short description of the building material and distribution of the plan. It results from this that at least three-quarters of the ultimate value of the publication is easily accessible to those who are unable to read German, but whose eyes and understanding are quite competent to read that great universal language—drawing.

Practically this history of Berlin and its buildings is but part—though the largest and most important part—of a general scheme of publication which the architectural and engineering societies of Germany have inaugurated. These societies hold general meetings every two years in one or another of the important cities of the Empire, and it has been made the duty of the local society to prepare and publish a descriptive architectural and engineering monograph of the city in which the next biennial meeting is to be held. In this way only two years are allowed for this work of preparation, publication and distribution, and the work obviously could not be adequately accomplished except by the coöperative method. In pursuance of this scheme valuable hand-books have already been prepared that describe Leipsic, Cologne and Frankfort, though they are less bulky and costly than "*Berlin und seiner Bauten*," which not only deals with a larger town, but is published at a time when all Germany is celebrating in one way or another the quarter centenary of its birth as a new Empire, and so called for more elaborate treatment.



T-SQUARE CLUB OF PHILADELPHIA.

THE advisability of enhancing the valuation of dilapidated and uninteresting properties and lowland along the river-fronts of our average American city was in a great measure successfully solved by the T-Square Club at their regular monthly meeting, held at the University of Pennsylvania, by special invitation of the Faculty, Department of Architecture, on Wednesday evening, January 20th.

Fourteen cleverly-rendered and well-studied designs were submitted, showing the judiciousness we should exercise in the laying out and extension of our municipalities. The adaptation of expansive boulevards on either side of the river, similar to those of the Thames, and Seine embankments, and suitable dockage immediately along river fronts, about fifteen feet below same, seemed the most feasible solution. After inspection of Huston Hall, the following awards were made: James P. Jamieson, First; George B. Page, Second; Lloyd Titus, Third.

CHARLES E. OELSCHLAGER, Secretary.

NEW YORK CHAPTER, A. I. A.

A REGULAR meeting was held at the Chapter quarters, 156 Fifth Avenue, on January 13, 1897, Vice-President Marshall in the chair.

On the nomination of the Executive Committee, Messrs. Wm. Mitchell Kendall and Grosvenor Atterbury were elected Practising Members.

As no report had yet been received from the Special Committee on High Buildings, the Secretary was desired to ask the chairman of that committee for a report on the subject at the next meeting of the Chapter.

Mr. Gibson detailed a plan he had conceived for the regulation of the heights of buildings by the width of the thoroughfares on which they may be built.

A resolution was passed that the subject of the regulation of high buildings be the order of business for next meeting.

A. J. BLOOR, *Secretary*.

ACROPOLIS CLUB.

On Thursday, January 21st, a meeting of senior architectural draughtsmen was held in the offices of Messrs. Brunner & Tryon, to organize a club somewhat on the lines of the Art Students' League, but adapted to architectural work.

After discussion, a constitution was adopted and it was decided to call the organization the "Acropolis Club."

The following officers were elected: Mr. Thos. Eagleson, *President*; Mr. C. H. Acton Bond, *Secretary*; Mr. Geo. M. Bartlett, *Treasurer*; *Committee for two years*, Messrs. C. H. Acton Bond, T. R. Johnston and John R. Korff; *Committee for one year*, Messrs. B. Van Bethynsen, Geo. M. Bartlett and C. G. Poggi.

At present two classes will be formed, one to take up the problems of the Beaux-Arts Society with Mr. Thos. Hastings as critic, and the other to be a Life class under the tuition of Mr. Geo. M. Maynard. Other work will be taken up later.

Mr. Hughson Hawley has promised to give the Club a series of lectures on water-color rendering.

From the interest shown in this meeting there is every promise of future prosperity.



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

THE DINING-ROOM: HOUSE OF E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

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

POST-OFFICE AND COURT-HOUSE, SAN FRANCISCO, CAL. MR. WM. MARTIN AIKEN, SUPERVISING ARCHITECT OF THE TREASURY DEPARTMENT, WASHINGTON, D. C.

CITY-HALL, BINGHAMTON, N. Y. MESSRS. INGLE & ALMIRAL, ARCHITECTS, NEW YORK, N. Y.

THESE drawings show the design successful in a recent competition and now being carried into execution.

A COMPETITIVE DESIGN FOR THE PASSAIC COUNTY COURT-HOUSE, PATERSON, N. J. MR. A. C. JACKSON AND MR. WOODRUFF LEEMING, ASSOCIATED ARCHITECTS, NEW YORK, N. Y.

MYOPIA HUNT-CLUB STABLES, HAMILTON, MASS. MR. W. G. RANTOUL, ARCHITECT, BOSTON, MASS.

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XLIV: VIEW LOOKING FROM THE GARDEN OF THE PALAZZO COMUNALE TOWARD THE CHURCH OF THE TRINITY, VITERBO, ITALY.

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XLV: THE FOUNTAIN OF MOSES ON THE PROMENADE ON THE PINCIAN HILL, ROME, ITALY.

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

CHOIR GALLERY OF SANTA MARIA DELLA PIEVE, AREZZO, ITALY.

THIS drawing reproduces a photograph which Mr. W. H. Good-year secured, because the columns afforded an admirable instance of what he calls "symmetrophobia."

MURAL DECORATIONS: TWO PLATES.

A GROUP OF WROUGHT-IRON GATES.

[Additional Illustrations in the International Edition.]

NORTH FRONT AND APPROACHES: HOUSE OF E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

[Gelatin Print.]

PORTE COCHÈRE AND FRONT DOOR OF THE SAME.

[Gelatin Print.]

DOORWAY, NO. 2 THEATERSTRASSE, WÜRZBURG, BAVARIA. BALTHASAR NEUMANN, ARCHITECT.

[Gelatin Print.]

THIS elaborate portal forms the principal entrance to the otherwise plain dwelling, No. 2 Theaterstrasse. It originated about 1740,

the architect being Balthasar Neumann (1687-1753), a Bavarian artillery and engineer officer and architect of considerable fame. The portal is in the style peculiar to this artist, being based upon French models, but mixed with German elements and developed by him in his accustomed happy way, producing that so called Franco-German Rococo, which distinguishes this artist's work from all others.

A CORRIDOR: EATON HALL, NEAR CHESTER, ENG. MR. ALFRED WATERHOUSE, ARCHITECT.

ANOTHER INTERIOR IN THE SAME BUILDING.



[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.]

PRIVATE STABLES.

BOSTON, January 25, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I read your editorial in regard to the width of stalls as used in Germany. I also was a good deal interested in reading Mr. Blackall's articles on "Stables."

As regards horse stalls, I once made careful inquiries as to their proper width. The problem is an entirely different one in a livery stable from what it is in a private stable. In the former, the first thing to be considered is the number of horses that can advantageously be crowded into a certain building, and I found that in these stalls averaged about 4 feet, although some prefer 4 feet 3 inches. I have known two horses, weighing 1,300 pounds apiece, being kept in stalls 3 feet 10 inches wide without any difficulty, but, looking at the question wholly from the point of view of a private stable, I have always insisted that 6 feet is the only width; 5 feet, which is what Mr. Blackall recommends, I consider to be the most vicious of them all, as most private horses stand from 15.2 to 16 hands high, and in a stall 5 feet wide, where they can stretch their legs out full length, they are most likely to get cast, whereas in a stall 6 feet wide they can be moved sufficiently to get them up. I have had a horse of my own cast in a box-stall 14 feet square. At the time that I was looking into the question of stalls, I was told by one authority that if a gentleman could afford to build a stable at all he could afford to build 6-foot stalls, and I have always gone on this principle. They are certainly more comfortable for the horses. The best grooms, in most cases, turn a horse's head out and clean him in the stall, using the pillar reins to hold him, and, invariably, in hitching up a double team a horse is harnessed and backed into the stall while his mate is being harnessed. Also, in fixing bedding, in feeding and the various work about the stable, it is essential to have plenty of room to get about a horse. Personally, I had rather have a 4-foot stall than a 5-foot, but, as stated above, I consider 6 feet the only width for a private stable.

In reading Mr. Blackall's article, there are a few good-natured criticisms which I should like to make:

First, as to a cellar. On a place of any size, the barn cellar is a great convenience for roots and bulbs and various farm implements which are always in the way on a private place of, say, from 2 to 5 acres.

It is very difficult to make the floor of the horse stable tight without going to considerable expense, and it is a great question in my mind whether a cellar under that part of a stable is advisable, but I should advise it under the carriage-house.

I think he is wrong in saying that a stable should never be less than 11 feet high. My theory is that a carriage-room need not be over 9 feet high and that the horse stable should always be, if possible, a one-story room open to the roof. We have built several stables in this way, and, to my mind, it certainly is the best method, as the hay and grain should never be stored over the horses.

His method of getting the hay into the barn seems to me the worst possible one that could be suggested. In the first place, a heavy team would never be allowed on the floor of any stable where the owner took any pride in keeping it up in good shape, as a load of hay coming in the winter with heavy draft horses, well calked, would absolutely ruin a good floor. Again, his arrangement necessitates the stable door staying open all the time that the load is being taken from the wagon. This would cause the stable to become thoroughly chilled and, if on a stormy day, would let in rain or snow. It would be impossible to back a load of hay into an ordinary stable. The driver would of necessity have to drive his team in far enough to get the load under the trap-door, and there would be great danger of seriously marring the stable, to say nothing of breaking carriages and scratching varnish on them by a heavy team going in. Another and less likely objection, but exceedingly annoying if it actually occurred, would be that it would be impossible for the owner to either enter or leave the stable with his own teams while the hay was being unloaded. The question of litter on your carriage-house floor is also an important one. Therefore, I maintain

that the hay should always be put in through a door away from the main stable door, although I admit that in practice it is most common to have the loft door over the entrance door. This is less objectionable than having it inside, and is more economical from the fact that it brings the door over the avenue and not over the grass.

Another thing that occurs to me is that the wash-stand should always be in close proximity to the harness-room. In the best stables they would never clean a harness in the harness-room, it being merely a place for keeping the harnesses, and is a room which should be kept entirely free from dust and dirt. The wash-stand should be large enough so that the sink which is used for cleaning the harnesses could be at one end of it.

I never advocate a watering-trough for horses, but maintain that a horse should always be watered from a pail. It perhaps takes a few minutes longer, but you always know how much a horse drinks, and you have an opportunity to let the water stand in the pail long enough to take the chill off in very cold weather, if you wish to. Mr. Blackall puts stress upon the fact that the trough should be located at the most accessible point between the stable and the wash-stand. This seems to me the worst possible place for it, except possibly that it might be worse in the horse-stable itself. When a horse comes in heated, he naturally, as soon as the collar is pulled over his head, makes a dive for the watering-trough, and it is often difficult to stop him, and every one will admit that when a horse is through his work it is very undesirable for him to have water when heated. In the same way, you do not want to fill a horse up with water just as he is going out, and, if he stands near the watering-trough while he is being hitched up, he will always be uneasy and make trouble. Therefore, I say that the best place for a watering-trough is in somebody else's stable, pails answering every purpose.

Going back to the harness-room: I do not exactly understand Mr. Blackall's statement that the hooks should be put 8 inches on centres. In most private stables the owner would use some form of fixture, and these fixtures would have to be 22 inches on centres to let the collars and saddles hang free.

It also seems to me that glass cases in a harness-room are bad, if you have more than the sets of harnesses that you use every day, as the close glass cases are very apt to make the harnesses mildew, and harnesses left hanging in a case are much more apt to be neglected by the man than if they hang where he has to dust them and keep them in shape more frequently.

The position of the heater in Mr. Blackall's sample plan seems to me not economical, unless he uses a hot-water system. The heater should be between the carriage-house and the harness-room, near the wash-stand, so that one stove will do the whole work of the stable. I agree with him that no heat is necessary in the horse stable if it is properly constructed.

He recommends wheel-guards on the floor of the carriage-house. These seem to me extremely dirty and unnecessary. It is better to put a piece of steam-pipe along the wall at the back of the carriages at the height of the hub of the back wheel. A good man will never scratch the side walls when backing the carriage in.

The carriage-wash should always have a smooth floor, that is, not made with grooves like the floor of the horse-stall, a grooved floor being exceedingly dirty and hard to care for. Personally, I do not think it necessary to groove floors of stalls, but this is a matter of taste largely.

One thing which Mr. Blackall omits, one which I think is a very good thing, is to put a baseboard, or run a block bevelled at about 45 degrees all around the wash-stand and carriage-house as well as the harness-room. This ought to be, say, 4 inches high and project 4 inches into the room, so that there will be no sharp angle at the junction of the wall and floor. It makes the care of a stable much easier.

In opening the stall windows by hinging them at the bottom, there should be triangular brackets on each side of each window into which the sash would drop, so that the air would be thrown up against the ceiling and not make a draught across the horses' heads.

Where it is possible, it seems to me the stalls ought to be 10 feet deep from the head to the outside of the posts, although 9 feet 6 inches is ample in most cases.

Box-stalls, as a rule, should be made double the width of a single stall, since in case of alteration it would be a simple matter to turn a box-stall into two single stalls.

His suggestion of feeding from a passageway in front is a good one in some cases, although perhaps not with nervous horses.

The corner racks, or so-called "starvation racks," are the worst possible form. A simple manger in the front of the stall, with a feed-box in one corner of it, seems to me the best form, the hay being brought in from behind. In this way, all the dust gets shaken out of the hay before it is put into the mangers.

A paddock, which is used purely for giving the horses sun and air, should never be so large that the horse could actually run in it. 20 by 40 feet is certainly large enough to turn a horse out in good weather, as in a paddock of that size he is very much less likely to strain himself if startled suddenly. In a large paddock, a horse is apt to get running and turn so quickly that he strains himself, particularly if he is not in good condition. Of course this is in distinction to turning out a horse to pasture where he has full sweep.

Yours truly, HERRERT JAKUES.

"AN IMPROVED SKELETON CONSTRUCTION."

ST. PAUL, MINNESOTA, January 27, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I notice in your edition of January 9th, that it is suggested that in skeleton frame construction the columns be set back a certain distance from the face of the walls, and that the walls be carried upon girders supported by cantilever beams run out from the columns.

I am glad that this suggestion has been brought so prominently forward, but would say, in this connection, that over two years ago I made preliminary drawings for a building for Mr. E. D. Chamberlin, of Boston, to be built in St. Paul, Minn., designed in this way. The design subsequently was modified, placing the columns at the outer walls.

I believe this system has been suggested in several instances, and in one or two cases has been executed in western buildings. Reed & Stem, architects, of St. Paul, erected a small building of this type, in this city, for Kansom & Horton, several years ago.

I call attention to this, believing it to be of general interest, in view of the suggestions made in the magazine.

Yours very truly, CASS GILBERT.

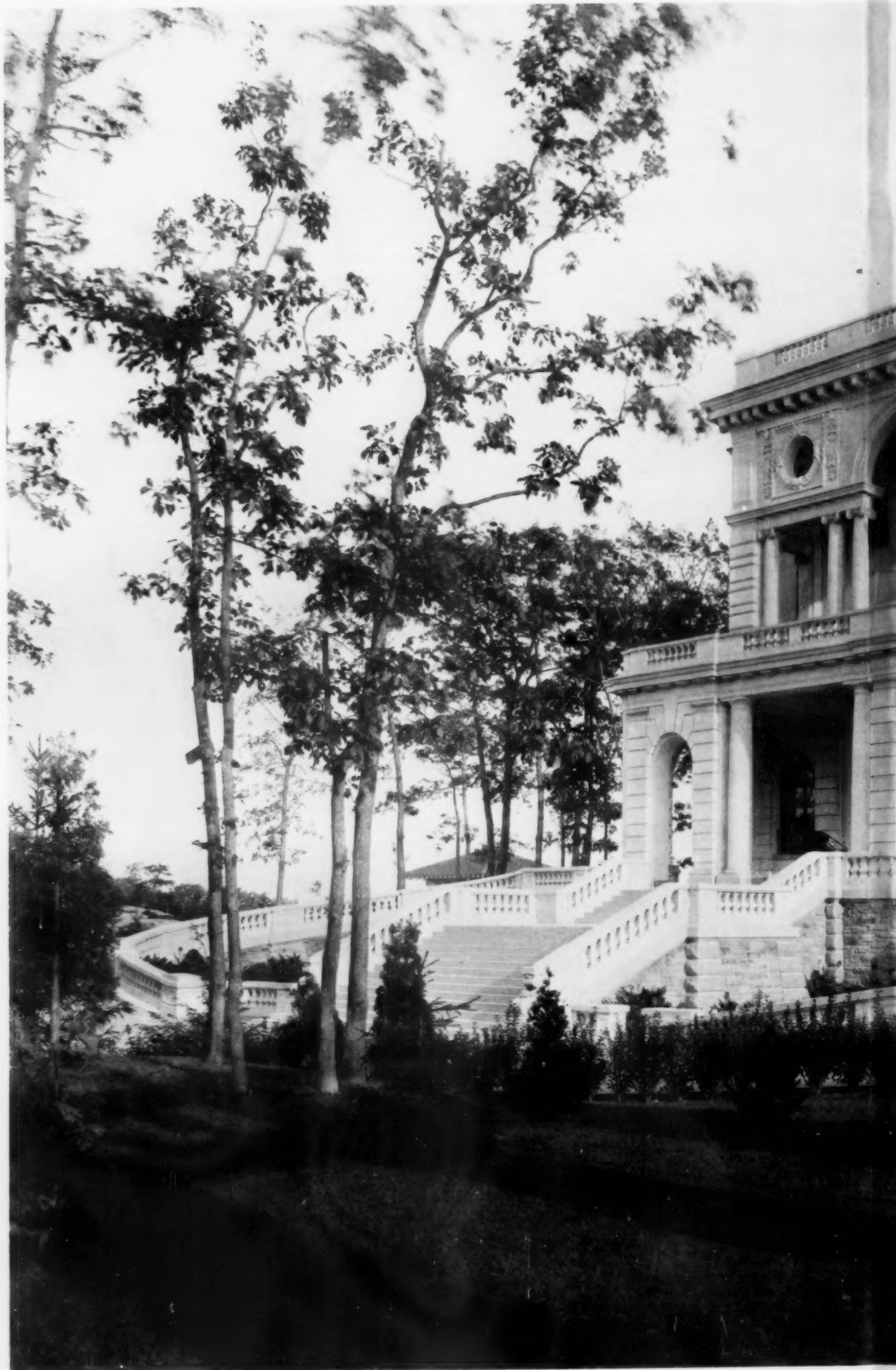
NOTES AND CLIPPINGS

THE "GALLEY OF TIBERIUS."—The Italian Government, having realized the impracticability of raising from the bottom of Lake Nemi, near Rome, the two huge ships which the Roman Caesar Tiberius was wont to use as floating palaces, and which have been lying submerged for near two thousand years, is now considering a scheme recommended by its archaeological and engineering experts for the draining of the lake in question until its waters shall have been lowered sufficiently to bring the ships to the surface. It is estimated that the cost of such an operation as this would not exceed \$50,000. — *N. Y. Tribune*.

"THE WOUNDED HERON."—Mr. Watts's "Wounded Heron," now exhibited at the New Gallery, is a picture with a past. It was exhibited at the Royal Academy sixty years ago—in the year of the Queen's accession—and there is, perhaps, no other picture by a painter now living of which a similar boast can be made. Moreover, this particular picture was sold by the artist, and entirely lost sight of by him, when, after the lapse of many years, a dealer in the north wrote to him to say he had in his possession a picture that bore his signature, though perhaps it was not his work. Its price, he added, was about £5. Needless to say, Mr. Watts at once closed with the offer, and it was the greatest bargain in picture-buying that he ever made. — *Boston Advertiser*.

LIABILITY OF OWNER OF REALTY FOR ACCIDENTS.—Truman A. Black recovered judgment in the Westchester County Court against Thomas A. Maitland, for injuries received in passing out of a store owned by defendant, by breaking through a platform constructed of iron and glass, which formed the approach to the door of the premises from the sidewalk. The Appellate Division in Brooklyn has directed a reversal. Justice Bradley, giving the opinion, holds that, as the premises had been occupied by a tenant for some years, and it did not appear that defendant, as landlord, undertook to keep them in repair, and there was no evidence that the platform was not in good condition at the time the tenancy commenced, or that defendant was advised as to its condition prior to the time of the accident, the defendant, as owner, could not be held liable. "Inasmuch as the place in question was no part of the sidewalk," says Justice Bradley, "and was not, apparently, open to use as such by the public, the owner or occupant was chargeable only for want of reasonable care to give safety to the use of this entrance into and from the building, and the burden was upon the plaintiff to prove the negligence of the defendant in that respect." — *N. Y. Times*.

ROMAN MONOLITHS.—Columns of an astonishing size were erected, in which the shaft was one piece of stone. For this purpose it was hewn in the quarry into the requisite form, and was then rolled over the ground, or moved by the aid of various mechanical contrivances and by immense labor, to the spot where it was to be set up. The traveller now sometimes views with wonder the unfinished pillars, either occupying their original site in the quarry, or left after having performed one-half their journey, while he finds other shafts arranged in their intended position, and consisting each of a single piece of marble, alabaster, porphyry, jasper or granite, which is either corroded by time or retains its polish and its varied and beautiful colors, according to the situation in which it has been placed, or the durability of its substance. The mausoleum of the Emperor Hadrian—a circular building of such dimensions that it serves as the fortress of modern Rome—was surrounded by forty-eight lofty and most beautiful Corinthian pillars, the shaft of each pillar being a single piece of marble. About the time of Constantine, some of these were taken to support the interior of a church dedicated to St. Paul, which some years ago was destroyed by fire. The interest attached to the working and erection of these noble columns, the undivided shafts of which consisted of the most valuable and splendid materials, led munificent individuals to employ their wealth in presenting them to public structures. Thus Cræsus contributed the greater part of the pillars to the temple at Ephesus. In the ruins at Labranda, now called Jackly, in Caria, tablets in front of the columns record the names of the donors. — *The Architect*.



NEGATIVE BY M. H. BIDMAN

NORTH FRONT AND APPROACHES: HOUSE OF E. C. BENEDICT

CARRÈRE & HASTING

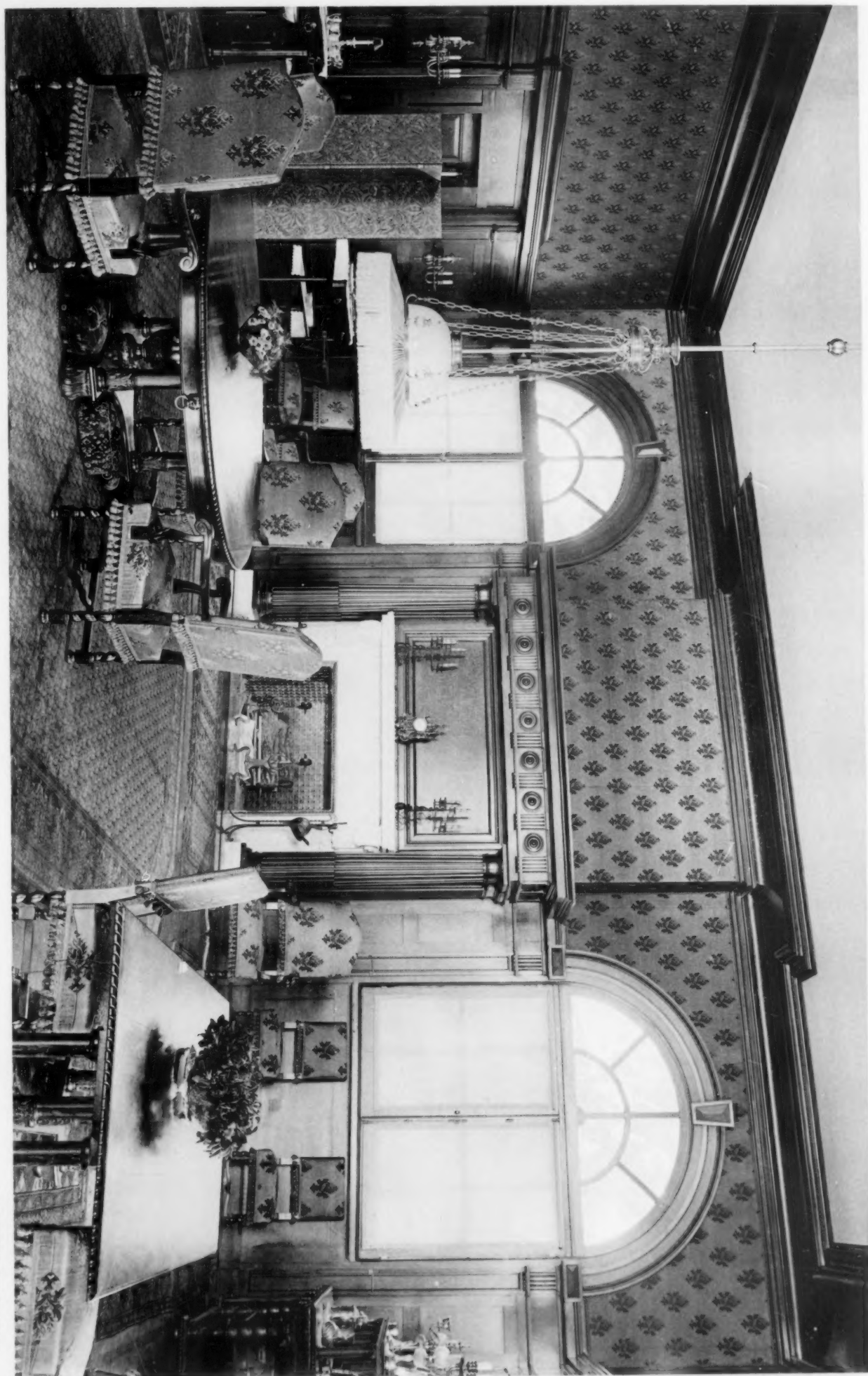


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THE DINING-ROOM: HOUSE OF E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN.

CHARLES E. THOMPSON, ARCHT.

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PORTE-COCHÈRE AND FRONT DOOR: HOUSE OF E. C. BENEDICT, ESQ., INDIAN HARBOR, GREENWICH, CONN.

CARRÈRE & HASTINGS, ARCHITECTS

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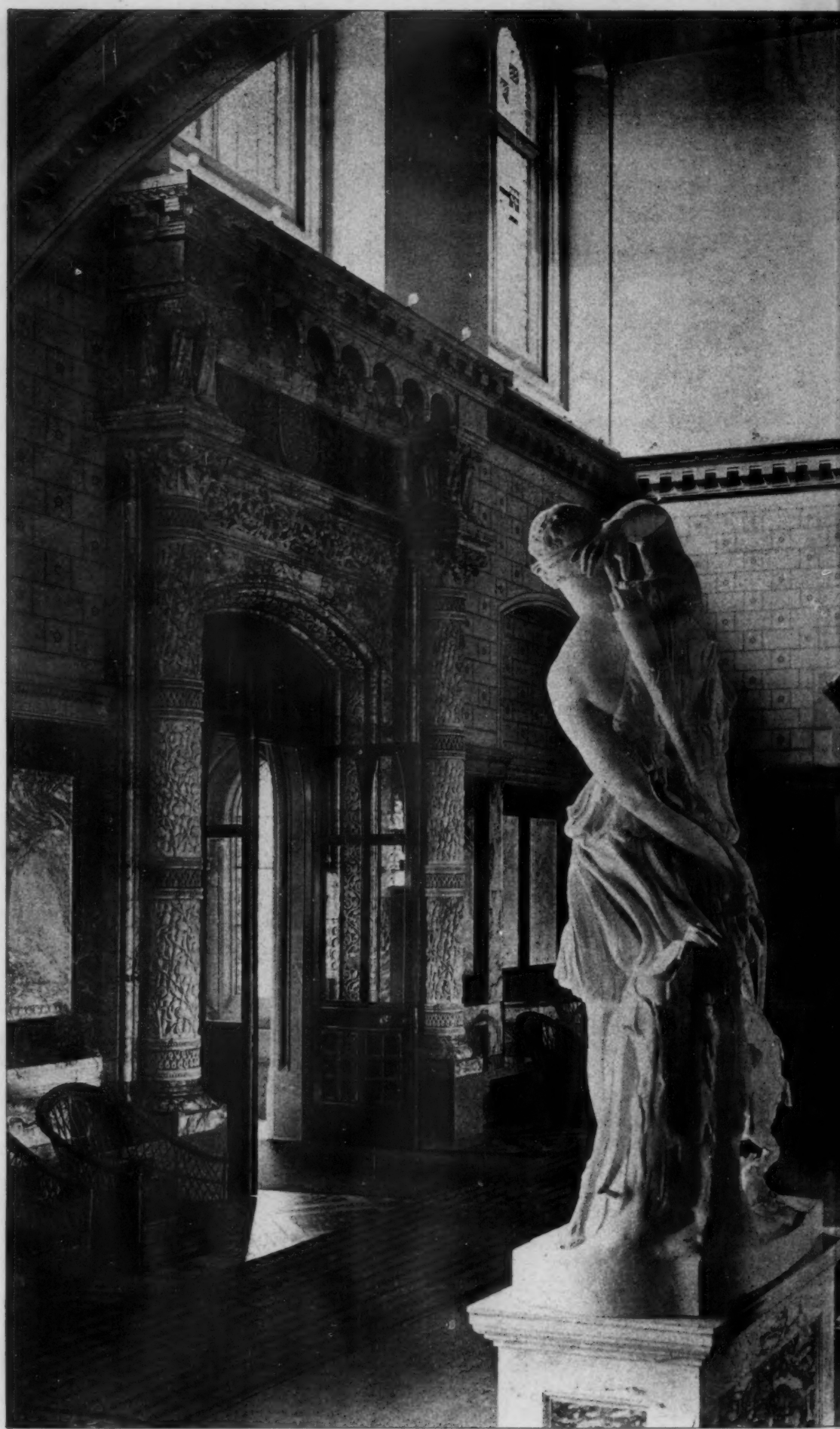


Blätter für Architektur

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DOORWAY NO. 2, THEATERSTRASSE, WÜRZBURG, BAVARIA.

BALTHASAR NEUMANN, ARCHITECT.



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EATON
RESIDENCE OF THE DUKE
ALFRED WATERHOUSE



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THE DUKE OF WESTMINSTER, K.G.
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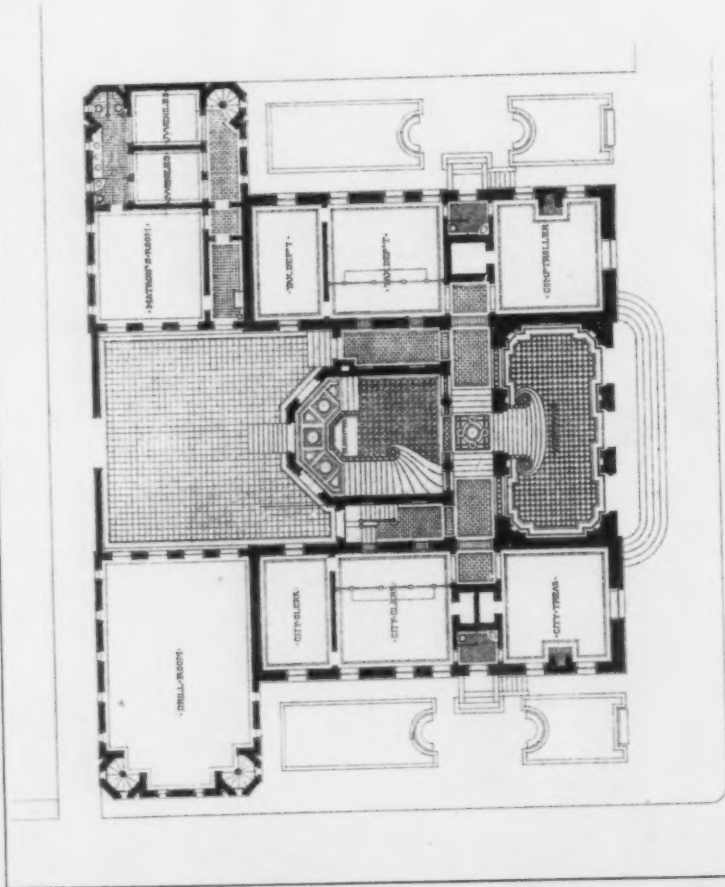
POST-OFFICE & COURT-HOUSE.
SAN FRANCISCO, CAL.
WM. MARTIN AIKEN, SUPERVISING ARCHT.



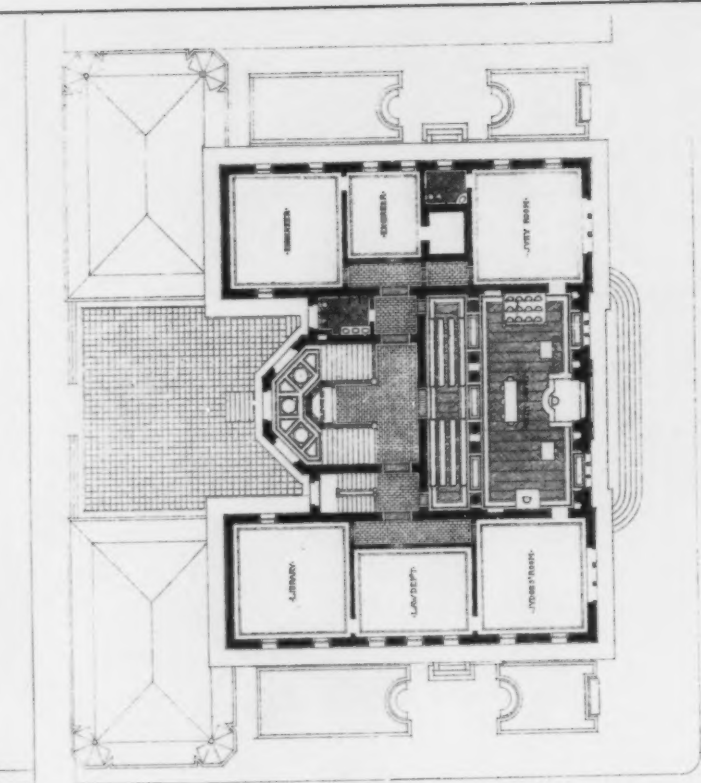


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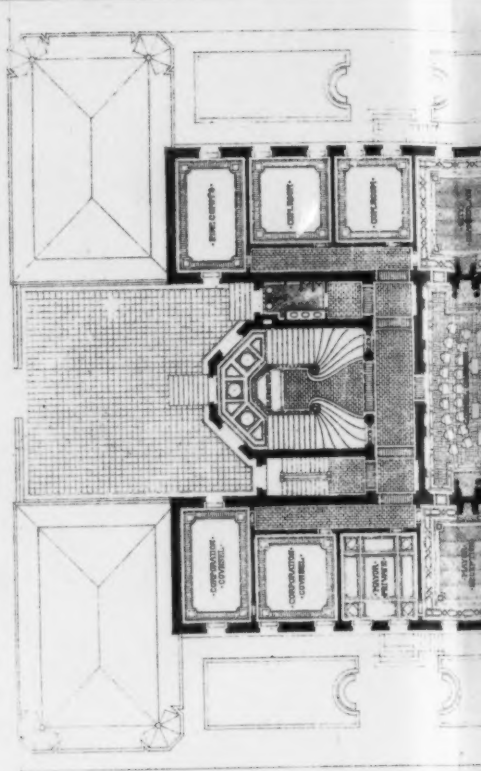
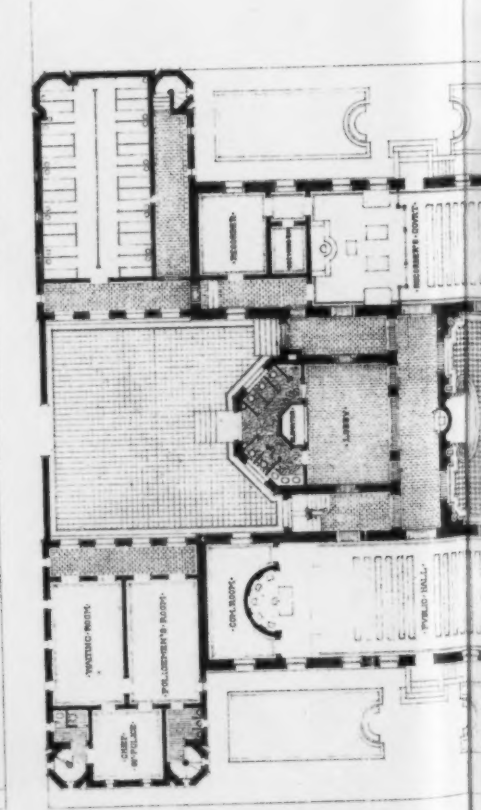
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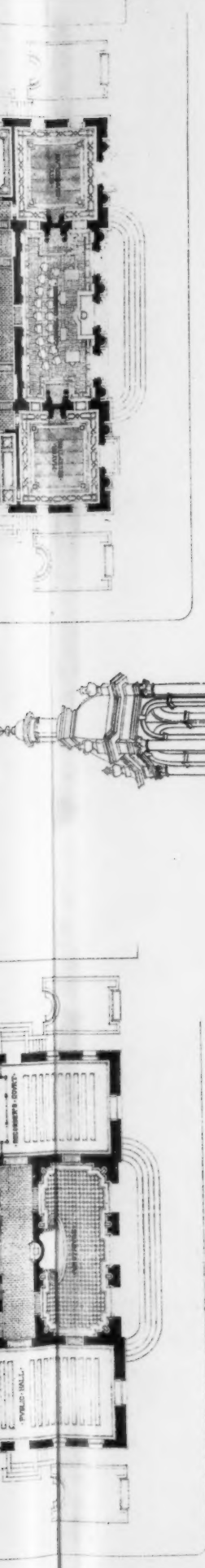


SECOND FLOOR PLAN.



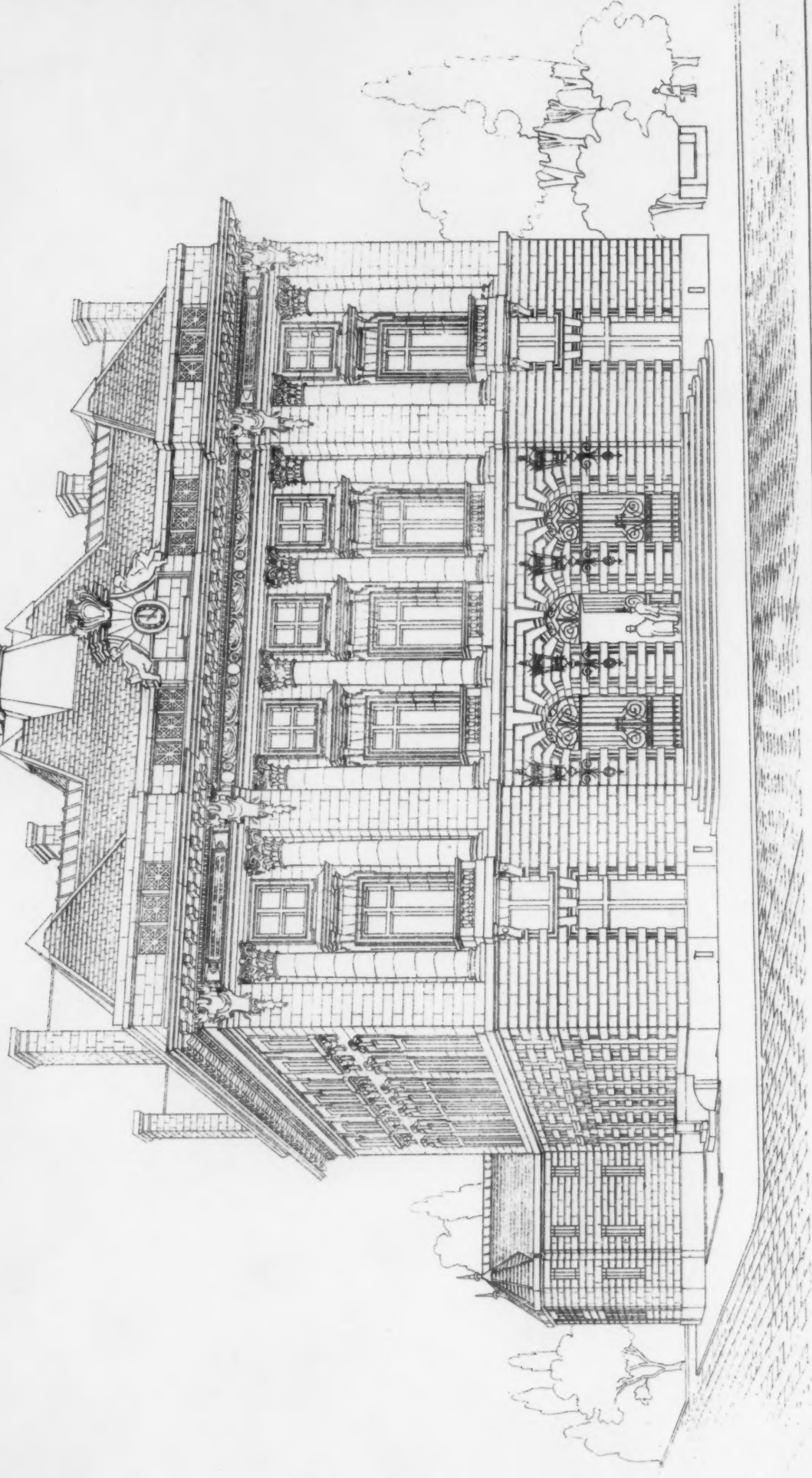
FIFTH FLOOR PLAN.





THIRD FLOOR PLAN.

FIRST FLOOR PLAN.



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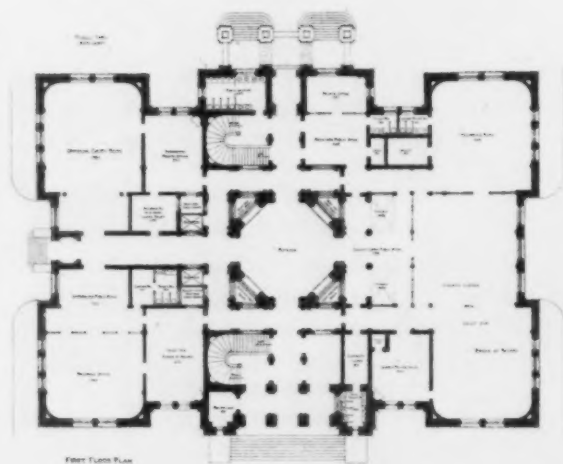
SUCCESSFUL DESIGN FOR THE CITY HALL, BINGHAMTON, N. Y.
 INGLES & ALMIRAL, ARCHITECTS, 874 BROADWAY, NEW YORK CITY.



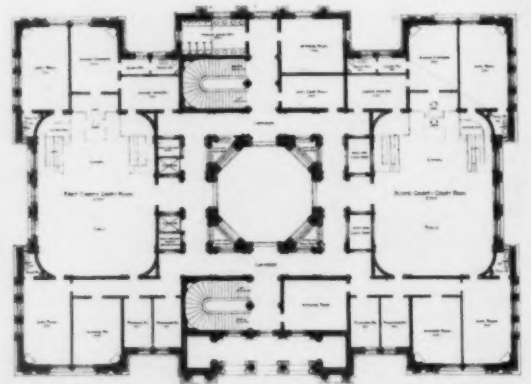
FRONT ELEVATION

COMPETITIVE DESIGN
FOR THE
PASSAIC COUNTY COURT HOUSE
PATERSON, N.J.

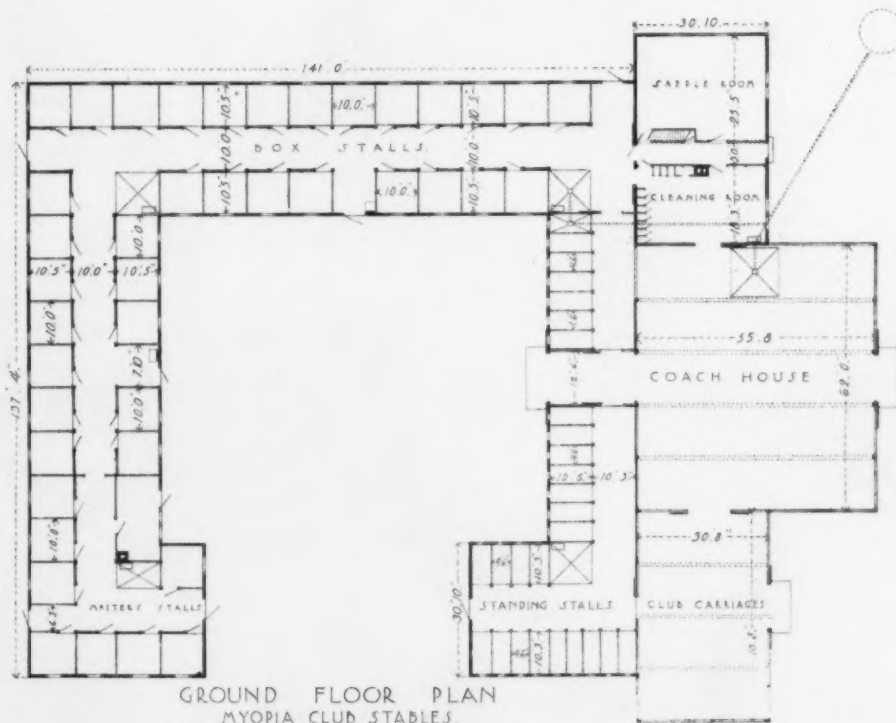
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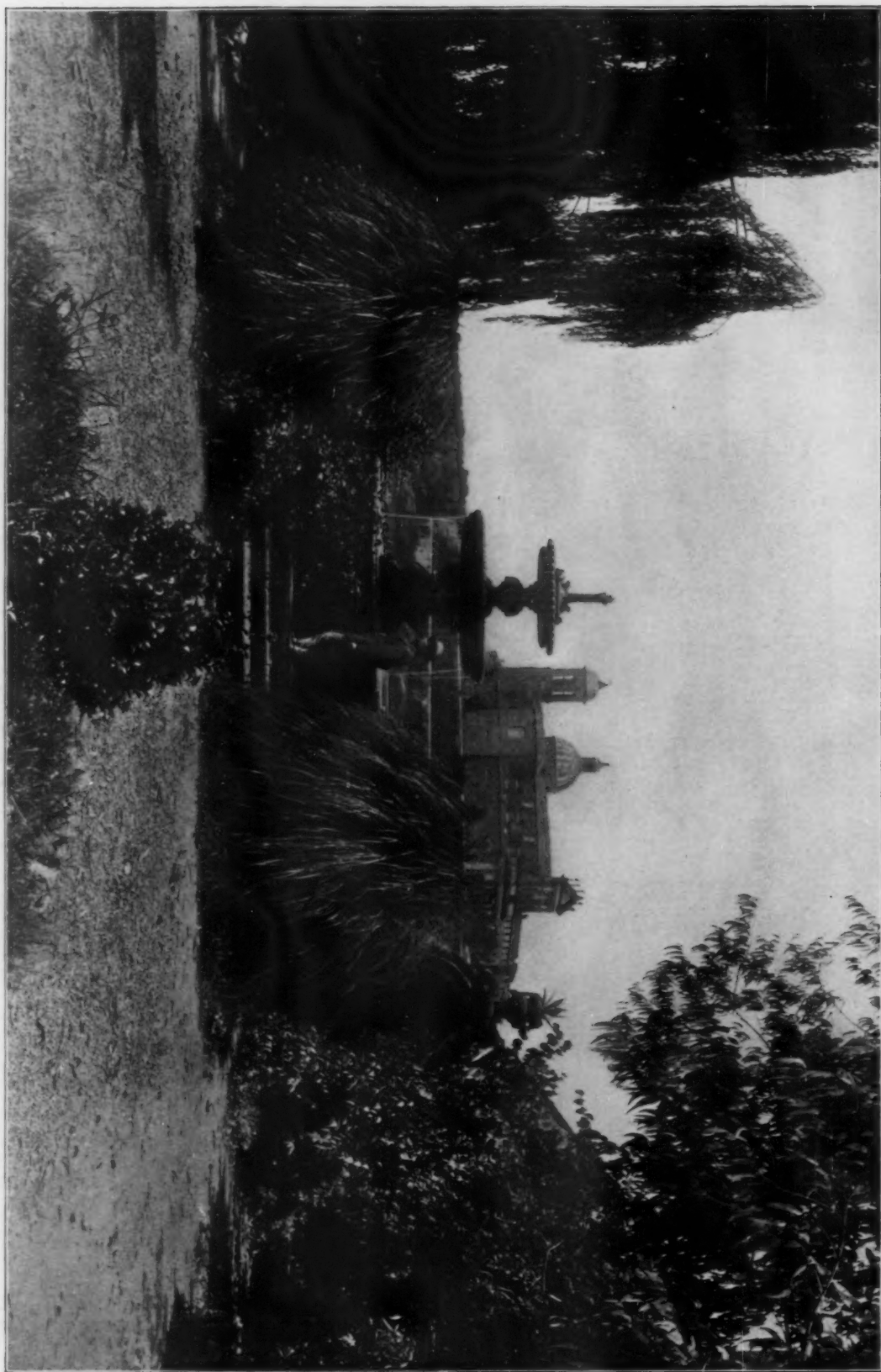


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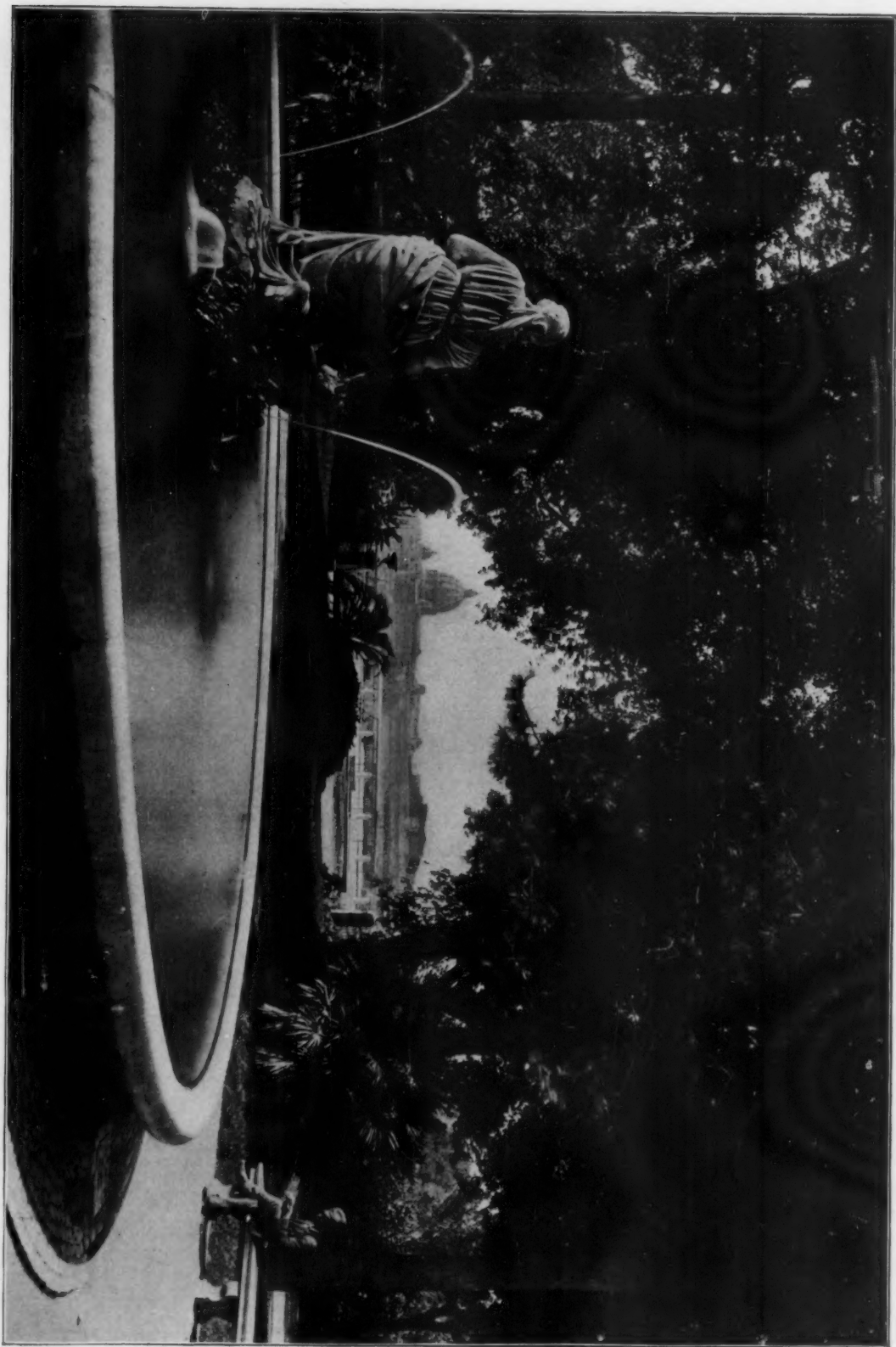


SECOND FLOOR PLAN





ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XLIV:—VIEW LOOKING FROM THE GARDEN OF THE PALAZZO COMUNALE
TOWARD THE CHURCH OF THE TRINITY, VITERBO, ITALY.



ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. XLV:—THE FOUNTAIN OF MOSES ON THE PROMENADE
ON THE PINCIAN HILL, ROME, ITALY.