

375

TREMONT HOUSE.

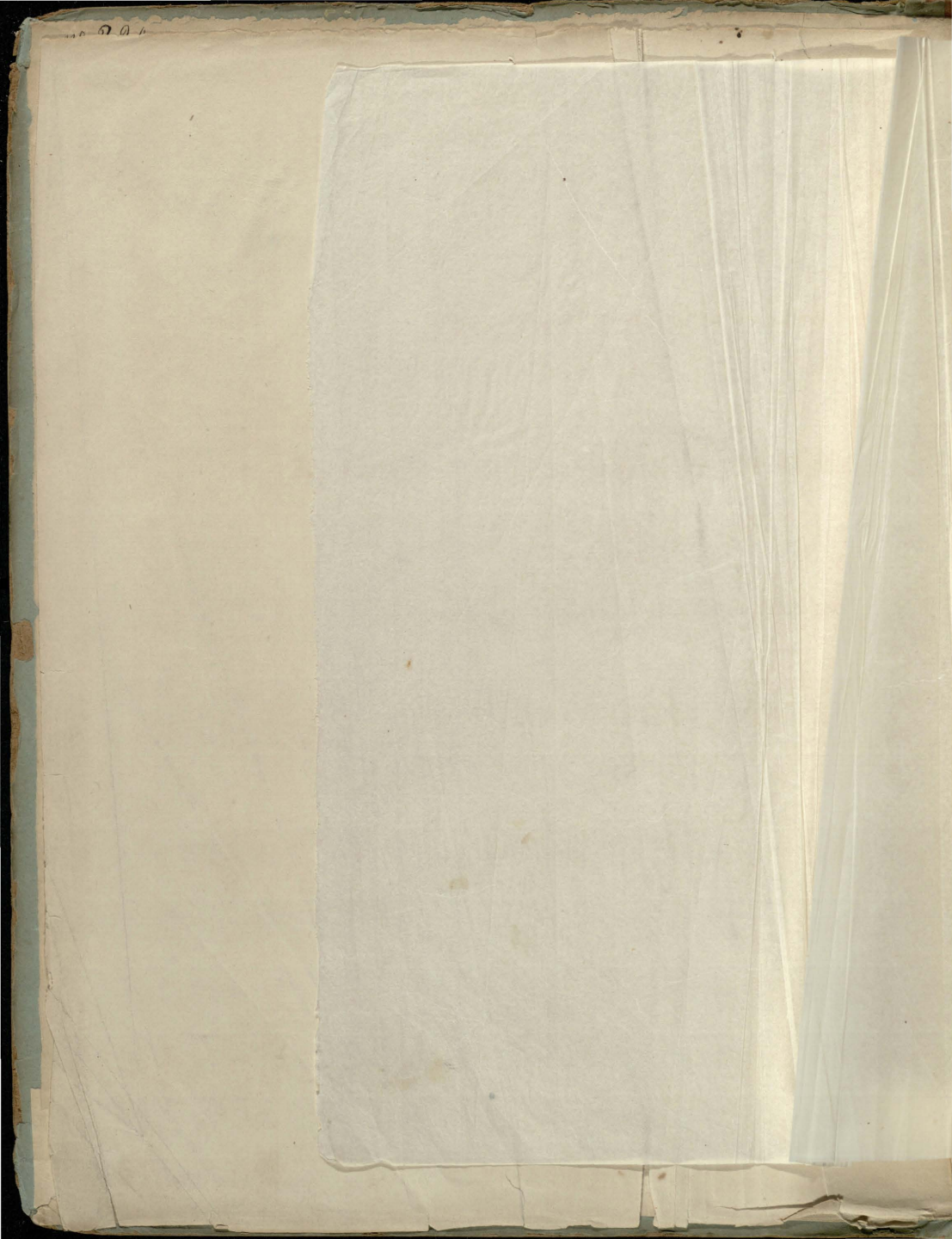
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Plate 1 missing

1882



A

DESCRIPTION

OF

TREMONT HOUSE,

Demolished in 1894

WITH

ARCHITECTURAL ILLUSTRATIONS.

Jam scires ab introitu primo, luculentum et amœnum videre te diversorium.

APOLLINUS, MET., LIB. V.

BOSTON:

PUBLISHED BY GRAY AND BOWEN.

M DCCC XXX.

DISTRICT OF MASSACHUSETTS, TO WIT.

District Clerk's Office.

Be it remembered, that on the ninth day of September, A. D. 1830, in the fifty-fifth year of the Independence of the United States of America, Gray & Bowen, of the said district, have deposited in this office the title of a book, the right whereof they claim as proprietors, in the words following, to wit:—"A Description of Tremont House, with Architectural Illustrations. *Jan. actus ab introitu primis . . . lumbatum et amicum videtur dixerunt. Arcuatum, Met. Lib. V.*" In conformity to the act of the Congress of the United States, entitled "An act for the encouragement of learning, by securing the copies of maps, charts, and books, to the authors and proprietors of such copies, during the times therein mentioned"; and also to an act, entitled "An act supplementary to an act, entitled, 'An act for the encouragement of learning, by securing the copies of maps, charts, and books to the authors and proprietors of such copies, during the times therein mentioned,' and extending the benefits thereof to the art of designing, engraving, and etching historical and other prints."

JNO. W. DAVIS,
Clerk of the District of Massachusetts.

CAMBRIDGE:

PRINTED BY E. W. METCALF AND COMPANY,
Printers to the University.

P R E F A C E.

THE present publication is intended to satisfy a curiosity, which frequent inquiries for a description of Tremont House were supposed to indicate.

Its original plan was to furnish such particulars relative to this establishment as strangers might wish to possess, but it has been extended so as to comprehend many architectural details, which will probably be interesting to mechanics; since the designs of the principal parts of the ornamental work of Tremont House, either as precise copies or general imitations, were derived from books not easy to be obtained, and have not before been executed in this country. The account given of the attempt which has been made in this edifice to remedy some of the ordinary defects of construction in large public houses, by means hitherto unknown or not used in Boston, and the advantage of examining the execution of what is here illustrated, will no doubt be thought to give additional utility to this publication.

It is not supposed that all that has appeared important to those immediately connected with this enterprise, will seem equally so to others; but sufficient reason will, it is believed, be apparent for making public some account of an establishment which has been an object of general interest in this city.

Boston, September, 1830.

CORRECTION. — In the second note on page 11, instead of *Plato VIII.*, *Plato IX.*, *Plato X.*,
read *Plato XIV.*, *Plato XVI.* and *XVII.*, *Plato XVIII.*

1844

1844

1844

The present volume is intended to supply a want which has long been felt by the public, and which has been supplied by no other work of the kind.

The author has endeavored to give a full and complete account of the history of the United States, from the first discovery of the continent to the present time. He has endeavored to give a full and complete account of the history of the United States, from the first discovery of the continent to the present time. He has endeavored to give a full and complete account of the history of the United States, from the first discovery of the continent to the present time.

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DESCRIPTION

OF

TREMONT HOUSE.

A SPACIOUS and convenient Hotel, in a central and healthy situation, had been considered, for many years previous to the erection of Tremont House, a most desirable addition to the number of the public edifices of Boston. Since the destruction of the old Exchange Coffee House, in 1818, no hotel had been built in this city on a scale of equal extent with that structure, and none corresponding to the expectations and wants of the numerous visitors of the Metropolis of New England; and the unfortunate experience of those who had previously engaged in similar enterprises was sufficient to deter any individual from undertaking a work of so much labor, cost, and hazard.

A Company was incorporated by the legislature, in the session of 1824-5, for the express purpose of constructing "a building or buildings to be used as a Public Hotel," and was authorized to hold property to the amount of \$500,000. But three years elapsed, and no progress was made towards the accomplishment of the project; nor any act performed under the authority of the charter, except to organize the Company.

The promotion of the design of this Company was however still a favorite object with all those members of the community, who felt themselves concerned in the welfare and reputation of the city; and in May, 1828, a plan was proposed for procuring the requisite funds and dividing the risk attending this operation. This plan was favorably received, and resulted in the erection of Tremont House.

An eligible site having been agreed upon, the associates in the enterprise stipulated that they would proceed to build a large, elegant, and commodious Hotel, provided a three per cent. loan of \$100,000 could be negotiated, payable in ten years from the time when the structure should be completed. The subscription to this loan was filled early in the month of June, 1828; and preparations were forthwith made for laying the foundation of the edifice. The excavation of the ground was commenced on the 17th of June, and the corner-stone was laid in the presence of the Massachusetts Charitable Mechanic Association, by their President, on the Fourth of July following.*

* A parchment, on which the names of the subscribers to the above-mentioned loan were written, was inclosed in a glass case, and deposited under the corner-stone, with a plate, bearing the following inscription.

"The corner-stone of Tremont House was laid by SAMUEL TURELL ARMSTRONG, President of the Massachusetts Charitable Mechanic Association, on the 4th day of July, A. D. 1828, and the 52d anniversary of American Independence, LEVI LINCOLN being Governor of Massachusetts and JOSIAH QUINCY Mayor of Boston.

"A desire to promote the welfare and to contribute to the embellishment of their native city, led the Proprietors, THOMAS HANDASTDE PERKINS, JAMES PERKINS, ANDREW ELIOT BELENAP, WILLIAM HAVARD ELIOT, and SAMUEL ATKINS ELIOT, to undertake this work. In its accomplishment they were aided by the liberality of the persons whose names are enrolled on the parchment in the glass case beneath.

ISAIAH ROGERS, Architect."

THE general effect of the exterior of Tremont House is imposing from its magnitude and its just proportions; and the selection and execution of the decorated parts of the façade exhibit the classical taste of the Architect, and his judicious adherence to the established principles of Grecian Architecture.

The front, on Tremont Street, is one hundred and sixty feet long. It is built of Quincy granite, or more properly sienite.* The main body of the building is terminated at each extremity by a circular projection for the purpose of concealing the irregularity of the lot upon which Tremont House stands. This object has been most successfully accomplished; for a view of the building would never suggest to any but a practised eye, the variation of the angle formed by the intersection of Beacon and Tremont Streets from a right angle, which is so apparent on an inspection of the ground plan.†

* The material of the cellar story, within the area excavated in Tremont and Beacon Streets, is granite. It was quarried at Sandy Bay, Cape Ann, by Jeremiah Wetherbee, and hammered by Conrad C. Calton and John Richardson. The main building above the cellar story is constructed of sienite, taken from the ledge owned by the Quincy Railway Company, and hammered at the Massachusetts State Prison, under the superintendence of Samuel Lawrence. The ornamental parts of the entablature of the façade, the whole portico, and the entablature of the front windows are of stone quarried by Samuel Marden, and were executed by Samuel R. Johnson.

† Plate II. It is worthy of remark too, that notwithstanding the lines of the main building and of the north wing coincide exactly with the directions of the streets they front on, which meet each other at an acute angle of about 70°, every room in the house is of a regular form except two, the Office or Counting-Room, and the Servants' Hall, which is immediately beneath it.

Two Pilasters, more properly called Antæ, one at each angle of the front, rest on the belt course which terminates the basement story, and support the entablature of the building, which is of the same material with the ashlar work of the front. From the architrave band or fillet depend the guttæ of the Doric order. The cornice projects two feet from the surface of the wall, and is cut in a simple and bold style. The relief given to the upper moulding, by the oblique channelling behind it, is particularly striking.*

Two wings extend from the ends of the main building, one of which faces Beacon Street, and measures one hundred and four feet in length from Tremont Street. This wing is built of brick, above the basement story. The other wing is still longer, measuring one hundred and thirty-two feet from Tremont Street, and terminates on a court, about forty feet wide, called Tremont Place, which communicates with Beacon Street. The whole of this wing is also of brick.

The entire building covers 12,849 square feet, and contains one hundred and seventy rooms.

There are three entrances to the Hotel. Two of these are for the accommodation of the occupants of the private apartments, one being from Tremont Place, the other from the avenue south of the house, which forms a communication between Tremont Street and Tremont Place.

* Views of the several parts of the entablature and of the capitals of the antæ are given in Plate III.

Among the ornamental parts of Tremont House the most striking and elaborate is the Doric Portico at the principal entrance in Tremont Street. The proportions, and most of the details of this work, are nearly the same with those of the Doric Portico at Athens.* It varies from this model in being without a pediment, in the position of its columns, which are separated by nearly equal intercolumniations, and in the number of its triglyphs, it being ditriglyphic.†

* Stuart's Antiquities, Vol. I. p. 21.

† The triglyphs being the principal characteristic distinction of the Doric Order, and the introduction of more than one over the intercolumniation having been supposed to be unauthorized by the practice of the ancients, the subjoined extracts from works of established authority are introduced for the purpose of showing that one ancient example at least, and according to one author, more than one, has been found, which justifies the doubling of the triglyphs between the columns.

"The Portico of Philip is a very curious example; its proportions are more remote from the primitive model of the order than any other example that we have hitherto contemplated; indeed it forms a singular contrast with the Temple of Corinth for example. So far it seems liable in a greater degree to censure; but it must be considered that this was not a temple; and it appears that the ancients proceeded on very different principles in the construction of profane and of sacred edifices. All the Grecian temples of the Doric Order had monotriglyph intercolumniations; but this Portico is ditriglyph." *An Essay on the Doric Order of Architecture, &c. By EDMUND AIKIN, Architect.* fol. London, 1810.

"The general distance used by the Greeks in the Doric Order was that of the monotriglyph, though in the Doric Portico or Temple of Augustus, and the Portico of Philip, King of Macedon, in the island of Delos, they are ditriglyphs." *Nicholson's Architect. Dict.—Art. INTERCOLUMNIATIONS.*

The reason for placing the columns of the Portico of Tremont House at nearly equal distances from each other must be apparent to every judicious observer, namely, that the windows opposite to the intercolumniations would be obstructed by the interior columns, if the position of these were the same with those of the Doric Portico at Athens, that is, at a distance from the exterior columns of a monotriglyph intercolumniation only. The beauty of the exterior seems to have been the only consideration which influenced

The Portico is thirty-seven feet and six inches long, and projects from the surface of the main building eight feet and one inch. The height of the columns is twenty feet, the shafts, each of a single block, being eighteen feet and six inches high, and the capitals one foot and six inches. The diameter of the columns is three feet and four inches at the base, and two feet and eight inches at the summit of the shaft. The columns are therefore precisely six diameters high. The surface of each column is cut into twenty flat flutes, the form of which is that of a segment of an ellipsis, and they meet each other at an arris or edge a little rounded.

The Architrave is composed of blocks three feet thick, and two feet and two inches high. It has a band or fillet at its upper edge, from which, under each triglyph, are suspended a small fillet and six conical drops or guttae.

The Frieze is two feet, three inches, and two tenths of an inch high, and is divided into triglyphs or channelled projections, and metopes or recesses; two triglyphs, as has been already stated, being placed over each intercolumniation. The metopes are two feet, four inches, and six tenths of an inch wide. The triglyphs are one foot, six inches, and six tenths of an inch wide.

the architect of antiquity. The artist of the present day is limited and controlled by the necessity of applying to the uses of modern structures, principles which were established in a very different state of society, but which the science of later times has not improved or superseded.

The effect of a Doric colonnade is doubtless more agreeable, when the intercolumniations are equal; and the duplication of the triglyphs, which was thought necessary in Tremont House, seems justified by the authorities above cited.

The Cornice projects two feet and five tenths of an inch from the surface of the architrave; and from the under side of the corona or vertical face of the cornice, depend the mutules of the order over each triglyph and metope, the two angles being filled with the honeysuckle, imitated from the Parthenon. The corona is five inches high. The crown moulding consists of a fillet over an echinus or ovolo, and beneath this is another small fillet and a small ovolo undercut. The whole entablature is five feet and ten inches high.

The material of the Portico is of unusual beauty, the four columns being of a singularly even color and perfectly free from any blemish in the texture of the stone.

For excellence of workmanship the Portico is as yet unequalled in this country; and it may be doubted whether this material be susceptible of a higher finish than is given to it in this work.

The Quincy stone seems indeed particularly appropriate to the order of architecture, to which the improved taste of late years has given the preference for ornamented public buildings. The massiveness of the parts of the Grecian Doric requires a material of great strength and solidity, such as granite or marble; and where these can be obtained, it must always be a subject of regret, that recourse should be had to any imitation of them, however exact. The texture of the sienite too is so firm and unyielding, that the delicate details of the Ionic and Corinthian orders could not be executed in it without great and disproportionate expense. It is fortunate for the progress of correct taste among us, that a material which is so abundant in New

England, is so well adapted to that style of architecture which no age or nation, succeeding those in which it was invented and matured, has ever been able to surpass.

Passing under the Portico, entrance to the House is had by folding doors sixteen feet high and each four feet wide, the opening being eight feet wide. These doors are made of two thicknesses of plank, one of oak, the other of pine, secured together by one hundred and sixty bronze bolts. The weight of each door is about four hundred and fifty pounds; but they are moved with great ease. From the platform on which they turn, a flight of ten steps conducts to the first floor of the house. The design of the ceiling over this entrance,* as well as of the ceiling of the dining-room, which will be hereafter described, is taken from the Propylæa at Eleusis.†

On each side of the steps just mentioned, two Ionic half columns and two antæ, with an entablature, are introduced in recesses on a level with the first floor of the house.‡ Two circular doors, at the head of the steps, open upon a circular Hall twenty feet in diameter, having a dome-ceiling,§ supported by ten Ionic half columns, and lighted in part from above, through a circular skylight,|| glazed with stained glass.

This beautiful specimen of an art long lost and but recently restored in Europe, is remarkable for accuracy of drawing and

* Plates VIII. X. and XIV.

† Antiquities of Attica. Lond. 1817.

‡ Plate VII.

§ Plate VIII.

|| Plate IX.

richness of coloring. It was executed by John L. Race for the New England Glass Company, by whom it was presented to the Proprietors of Tremont House. The designs were partly copied from the fresco paintings of the Baths of Titus, which are supposed to have suggested to Raphael the composition of his celebrated Arabesques in the Vatican.

Two Parlours, prepared for the reception of visitors on their arrival at the establishment, and called Receiving-rooms, the Office or Counting-room of the house, and the Porter's room, adjoin and open upon the Rotunda. Two halls conduct from it to the north and south wings, and a third passage-way leads to a Piazza, which overlooks the court-yard.

The Office is divided into two parts by a counter, upon which rest two columns and two pilasters or antæ. The entablature, that surmounts these columns, incloses a set of boxes, which extend round the interior division of this room, and contain the bells of all the apartments. The bells are similar in form to clock bells, and are struck by hammers. A label attached to each indicates by its vibration the number of the room where the bell is rung. This ingenious disposition of these necessary and noisy incumbrances of large establishments, is the invention of Seth Fuller, to whom it is patented. Among the advantages it has over the common method of hanging bells, are its compactness and comparative stillness. The principle and application of the contrivance may be distinctly understood by an inspection of Plate XXXI.

The Office communicates by sliding doors with the public Dining-room, the principal entrance to which is by two pairs of folding doors opening into the hall which leads from the Rotunda.

The Dining-room is seventy-three feet long, thirty-one feet wide, and about fifteen feet high. It is lighted by six windows on Beacon Street, and two, which serve also for doors, opening on the Piazza, that surrounds the court-yard. Fourteen Ionic columns and four ante inclose the part of this room occupied by dining-tables, a space of sixty feet by twenty. The ceiling is finished so as to show the position of the beams and purlins of the floor of the next story, and is divided by them into lacunaria or compartments of pannels, which are placed between the scantling of the floor.

This division of the ceiling into small pannels, and the absence of any continuous line upon which the eye could rest, have the desired effect of adding to the apparent elevation of the room, which, without some contrivance of the kind, would not have been in good proportion. The height of the apartment could not have been increased so as to be proportional to its length and breadth without breaking the level of the next floor, and too great a sacrifice of the space above it, which is distributed into three stories containing chambers. This style of finish was also thought particularly appropriate in this room, because the reflection of sound from a ceiling so divided is much less than from a plane surface. The design of the ceiling, the proportions of the columns, and the models of their capitals and bases were taken

from the Propylæa of Eleusis.* The ante capitals were partly copied from those of the Inner Vestibules of the great temple at Eleusis.

The Dining-room is warmed by two open fireplaces, and by an air-furnace, which is placed behind the fireplace of the kitchen, and is heated by the fire used for cooking.

The proportions of this room,† and the style of architecture in which it is finished, have been much admired. As the largest and most public apartment of the house, it was considered deserving of the most elaborate decoration; and though the use to which it is devoted be not of a dignified or elevated cast, there seems at least no impropriety in surrounding its occupants with cheerful and tasteful objects.

Next to the Dining-room, in the hall leading from the Rotunda, is one of the principal staircases; and adjoining this, at the northeast corner of the house, is a large and well lighted apartment, used as a Reading-room. It is supplied with the principal periodical publications of the United States, with many interesting foreign journals, and a variety of maps, plans of cities, &c. The use of this room by strangers who reside in the establishment

* *Antiquities of Attica*. London, 1817. The ceiling over the principal entrance corresponds precisely to the model from which it was copied. That of the Dining-room varies from it in being without the bead which passes through the centre of the scantling and divides each pannel of the lacunaria from those adjoining it.

XIV + Plate VIII. represents a section and the ceiling of the Dining-room.

XVI, XVII Plate IX. contains the capitals and sections of the columns.

XVIII Plate X. shows the carving of the ante capitals.

is gratuitous; a small annual subscription entitles any other person to its privileges.

The next apartment to the Reading-room, and connected with it by sliding doors, is the public Drawing-room for gentlemen.

At the southerly end of the main building, and corresponding in size and situation to the two rooms last mentioned, are two apartments appropriated to the use of families. They are connected by sliding doors, over which is an entablature, supported by two half columns and two antæ on each side of the doors; the half columns being substituted for architraves, and the doors finished on the edge with a flute and parts of a fillet. The doors, when thrown back into the casing which incloses them, complete an entire column connected with the partition. The capitals of the half columns in these rooms are of the same size with those of the Choragic monument of Lysicrates,* from which they are accurately copied. Those of the columns between the Reading-room and general Drawing-room (which are finished in the same style) are Ionic, and are copied from the Temple of Minerva Polias.†

Passing from the main building to the south wing, and leaving another principal staircase on the right, the hall conducts to suites of private apartments, into which this portion of the house is divided. The floor of this story of the south wing is raised about three feet above the level of that of the main building, in order to reduce the height of these rooms to a just proportion with

* Stuart's Antiquities, Vol. I. p. 53.

† Stuart's Antiquities, Vol. II. p. 59.

their other dimensions, and to gain a proper level for the private door which opens from the west end of the hall of this wing upon Tremont Place.

This floor of the south wing is divided into five parlours and nine chambers, which are for the most part connected with the parlours. These apartments are finished in a plain and simple style.

The second floor of the main building is occupied at each end by rooms of the same size with those beneath them, and communicating with each other, in the same manner, by sliding doors. These apartments are intended for the accommodation of parties and clubs. Between these two sets of rooms are three chambers. The south wing on this floor is divided in the same manner as on the first floor. The three remaining stories of the north wing and the two remaining stories of the south wing are occupied by chambers. The other story of the main building contains one parlour and ten chambers. The attic story in front is divided into twenty-four small rooms for servants.

In the basement story of the north wing, directly beneath the Dining-room, is the Kitchen, which is fifty-four feet long and thirty-one feet wide, lighted by five windows of ground glass on Beacon Street, and by two windows which open on the court-yard. The communication between the Kitchen and the Dining-room is by the staircase marked G on the ground plan in Plate II. A copious supply of rain-water, for the use of this department of the house, is had from a reservoir in the court-yard, sufficiently large to contain three hundred hogsheads.

Under the Kitchen is also a well of excellent water, from a source believed to be inexhaustible.

The floor of the Kitchen is of southern pine, and the sides of this room, not occupied by the fourneaux and other culinary apparatus, are built up to the height of four feet with faced bricks, and above this height the plaster is laid on the walls without furrings or laths. So desirable was it thought to avoid the use of wood in any part of this room where it was not indispensable, that the windows were finished on the inside with stone sill-casings.*

Adjoining the Kitchen, immediately under the Office, and communicating with it by the staircase marked C in Plate II., is

* The material of these sill-casings, though it has been long known in other parts of the country, has been seldom used in Boston. It is a species of slate, and is split out from the quarry in laminae varying in thickness from two to six inches. Stones of this kind, measuring on the surface twenty-two feet by six feet and six inches, have been quarried; and still larger might be obtained, if it were desirable.

The quarry from which the stone was taken for Tremont House, where it was used not only for the purpose above mentioned, but for the pavement of the side-walk in front of the Portico, and for platforms, some of which, consisting of a single stone, measure ten feet by six on the surface, is at Bolton, about twelve miles from Hartford, in Connecticut.

The price paid for stones, measuring on the surface four feet by three feet and six inches, quarried to given dimensions, and delivered in Boston, was twelve and a half cents for each superficial foot; and for stones measuring six feet by ten feet, sixteen cents and two thirds per foot, the price increasing in proportion to the size.

For one of the purposes to which this material is applied at Tremont House, namely, to form bridges across the interval between the house and the arches in Tremont and Beacon Streets, it is believed no material could be found more suitable. Granite could not be quarried in blocks so thin as this furnishes, and the expense of reducing the thickness of that material to the dimensions most convenient for this purpose would be a serious objection to its use. The fracture of the slate too is horizontal, and it is therefore

the Servants' Hall. The remainder of the basement story in front is divided into separate tenements, all distinct from the principal establishment. These, with the cellars beneath them, to which access is had by staircases leading from the side-walk in front, are occupied as shops and offices. Accommodation for the deposit of fuel, by the occupants of these tenements and of the house, is provided in arched recesses built under the side-walks of Tremont and Beacon Streets, a space of twenty-eight hundred and thirty square feet, extending the whole length of the front and of the north wing, having been excavated for this purpose.

The basement story of the south wing contains the House-keeper's apartments, the Laundry, Larder, and eight Bathing-rooms, to which there is a separate entrance from the avenue south of the house. The baths are supplied from a reservoir of rain-water in Tremont Place, of the same capacity with that in the court-yard.

In addition to these large reservoirs, there is a third in the cellar of the south wing, which supplies the water-closets; and there are also two cisterns in the attic story, each of the capacity of three hogsheads, into which the water from the roof of the main building is received, and thence drawn off for the use of the chambers. The overflow of these cisterns is received in leaden

stronger for any position where it is partially unsupported, than any stone, the texture of which is irregular. It is not found liable to the difficulty anticipated from its use for pavement, that of being slippery in winter.

The prices having been named at which this kind of stone was furnished for Tremont House, it should be observed that the owner of the quarry, Elijah White, was desirous of introducing it into use in Boston, and may have sold it at a low rate for this reason.

pipes, inclosed in boxes and surrounded with pulverized charcoal. By these the waste water is conveyed into cess-pools in the cellar, whence it passes into the common sewer. The façade of the house is by this means freed from the unsightly incumbrance of trunks to receive the rain-water from the roof.

To protect this large edifice from injury by fire, always alarming in proportion to the size of the building and the number of persons exposed to this casualty, precautions were carefully taken, which it is believed will prove effectual securities against this formidable element. Four principal staircases in different parts of the house, three of which extend from the ground floor and the other from the principal floor to the attic story, could hardly be so obstructed by the most rapid progress of a conflagration as to prevent the escape of the inmates of the house by some one or more of them.

A thick partition-wall separates the main building from the south wing, there being only a single communication in each story between these two parts of the house. Another interior wall passes along the whole length of the main building parallel to and at a distance of twenty feet from the front wall. But the most important provision for the safety of the house from fire is by the use of mortar. The sides of all the rooms above the basement story are plastered to the first or rough floor behind the dados and base, and on this floor a layer of coarse mortar is placed, which unites with that on the sides, and thus completely encases each room in plaster. This expedient was adopted to prevent the passage of air through the floors and behind the base

and dados ; and it was believed that if an accidental communication of fire to the upper floor were not observed, until it were burned through, the coating of mortar would stop its further progress. The cisterns in the upper stories would supply sufficient water to extinguish a fire, if it were soon discovered, as it could hardly fail to be ; and if this accident should occur in the attic story, hose could be introduced through some of the numerous windows in the roof, and water thrown upon any part of it. It deserves notice also that the house is insulated, being surrounded by streets and open ground, so that there is little danger of fire being communicated to it from any building in the vicinity.

An additional advantage, resulting from the use of mortar in the manner which has been described, is, that it prevents, in a great degree, the transmission of sound from one story to another. In order more effectually to accomplish this object, so as to secure for the inmates of the establishment exemption from noisy interruption, and to lessen the contrast which generally exists between the bustle and confusion of a public establishment and the quiet and retirement of a private residence, the partitions between the chambers, throughout the house, were filled with hair. This was selected as the lightest, cheapest, and least combustible material which could be found for the purpose, and the experiment has proved entirely satisfactory.

It has been mentioned that this massive structure, which contains not less than two millions of bricks, twelve hundred perches of dimension stone, twenty-one thousand feet of hammered stone, and four hundred and eighty-six tons of timber, was commenced

on the seventeenth of June, and that the corner-stone was laid on the fourth of July, 1823. The building was completed in August, 1829, and the house furnished and opened for the reception of company on the sixteenth of October. At the first mentioned date (the seventeenth of June) not a single stone was quarried of the vast quantity hammered and laid in the walls in the summer and autumn of 1823, nor was the contract made with the Institution which prepared the Quincy stone, until the sixteenth of July, 1823.

It is obvious that so great an amount of labor in the preparation and combination of this vast quantity of materials could not have been performed in this short period without great activity and the zealous co-operation of the various agents employed in the conduct of this work.* Notwithstanding the

* The following are the names of all the master mechanics employed on Tremont House.

The Architect was assisted in superintending the execution of the whole work by JAMES M^CALLASTER.

On the main building, LEVI COOK was the master mason; MELZAR DUNBAR, the master carpenter; JOHN LOW and ELIAS KINGSLEY, the master plasterers; JOEL PROUTY, the master painter.

On the north wing, JAMES PAGE was the master mason; SALMON, JEREMIAH, and THEODORE WASBURN were the master carpenters; THOMAS HAVILAND, the master plasterer; DWIGHT PROUTY and WILLIAM SNOW, the master painters.

On the south wing, JOSEPH TILDEN was the master mason; OLIVER DOWNING, the master carpenter; WILLIAM BALLARD, the master plasterer; JOHN PARK, the master painter.

Most of the carpenters' work, not included in the contracts with the above named carpenters, was done by JOTHAM ROGERS.

The iron work was done by DANIEL SAFFORD and JOHN LOW.

The slating, by JAMES BOWEN.

rapidity with which it was prosecuted, it is believed that this edifice may be advantageously compared, as regards its mechanical execution, with any public building in this country. During its progress none of the workmen received any personal injury, nor were their labors interrupted by the occurrence of any accident whatever.

A structure commenced with such striking demonstrations of the good will of the community, and so fortunate in its progress and completion, distinguished also by the merit of its architecture and the excellence of its workmanship, seems to be worthy of some permanent record of its history, which, if to none else, will be interesting to the numerous individuals who, in various ways, directly assisted in the prosecution of this enterprise.

The copper roofing, by JOHN H. WHEELER, the other copper work by JOHN G. LORING & Co. and OLIVER FERNALD.

The plumbers' work, by THOMAS PHILPOTT and THOMAS POLLARD.

The capitals of the columns and ante in the interior were carved by LEVI L. CUSHING.

The circular stairs were built by CHARLES ADAMS and JAMES DUDLEY.

The painting in imitation of wood, marble, and stone was executed by EDWARD H. WHITAKER.

The marble chimney-pieces and free-stone work were executed by JOHN TEMPLETON.

The wooden pumps were made by JAMES CLARK.

The principal articles of furniture were made by GEORGE ARCHBALD, LEWIS CARY, WILLIAM HANCOCK, NEWELL HARDING, THOMAS HEDGES, KINSELL & PAUL, SHEPARD LEACH, THE LOWELL MANUFACTURING COMPANY, THE NEW-ENGLAND GLASS COMPANY, THE NEW-ENGLAND PAINTED FLOOR-CLOTH COMPANY, ROGER PORTINGTON, JAMES SHARP, JOHN K. SIMPSON, SHERLOCK SPOONER.

The foreign articles of furniture were imported expressly for the house by BEMIS & VORSE; CHURCHILL, COLLAMORE, & Co.; JOHN DOGGETT & Co.; FAIRBANKS & LORING; JOSEPH S. HASTINGS; JOHN B. JONES; LANE & LAMSON; GEORGE & THOMAS SEARLE.

Whether the sanguine expectations of those who believed that such an establishment would be beneficial as well as ornamental to this City are to be realized, remains to be seen; but up to the present period (September, 1830,) the patronage it has received, and the satisfaction expressed generally by the visitors who have resorted to it, furnish good grounds for the belief that these expectations will not prove to have been altogether unfounded.

EXPLANATION OF THE PLATES.

PLATE I.

View of the Front of Tremont House on Tremont Street,
and of the adjoining Streets and Buildings.

Note. — *The Belvedere on the roof is not erected.*

PLATE II.

Plan of the Principal Floor.

- A. The principal entrance or Vestibule.
- B. Staircase forming a communication between the basement story and the flat roof over the Office and Piazza.
- C. Staircase leading from the Office to the Servants' Hall and the wine-vaults.
- D. One of the principal staircases.
- E. China-room.
- F. Pantry.
- G. Staircase between the Dining-room and Kitchen, being one flight of the back stairs of the north wing.

- H. Privies.
- I. Depôt of table and bed linen.
- K. Piazza.
- L. Part of the Piazza inclosed for a wash-room.
- M. Principal staircase of the south wing.
- N. Passage to the privies.
- O. Back stairs of the south wing.
- 12. 13. Receiving-rooms.
- 14. Office or Counting-room.
- 15. Porter's Room.
- 16. Gentlemen's Drawing-room.
- 17. Reading-room.
- 18. Public Dining-room.
- 19. Ladies' Dining-room.
- 20. Ladies' Drawing-room.
- 21. 22. 23. 33. 34. Private Parlours.
- 23. 24. 25. 26. 27. 29. 30. 31. 32. Chambers.

PLATE III.

Details of the Ornamental Stone-work of the Front, except the Portico, figured to dimensions.

Fig. 1. Plan of the Entablature and Antæ Capitals of the main building.

A. The Blocking-course, showing the gutter.

- B. The Cornice.
- C. The Architrave Band or Drop-moulding.
- D. The Face of the Architrave Band.
- E. Capital of the Antæ.

Fig. 2. Section of the Entablature of the Front Windows in the principal story.

Fig. 3. Section of the Sill of the same.

Fig. 4. Face of part of the Entablature of the same.

Fig. 5. Plan of the same Windows.

Fig. 6. Face of the Sill of the same.

PLATE IV.

Details of the Portico, figured to dimensions.

Fig. 1. The Capital and Entablature of the Columns of the Portico.

- A. B. Plan of half the Column at the base and neck.
- C. Frustum of the Column at the step.

Fig. 2. Capital of the Antæ and a section of the Entablature.

- D. E. Dimensions of the Antæ.
- F. Face of the Antæ at the base.

PLATE V.

Details of the Portico, figured to dimensions.

Fig. 1. Section of the Cornice and Frieze and the Pannels of the Ceiling.

Fig. 2. Section of the Echinus or Ovolo.

Fig. 3. Plan of the Soffit of the Cornice, showing the Mutules and the distribution of the Guttæ.

A. Section of the Triglyph.

B. Guttæ.

C. Ornament worked in the Angles of the Soffit of the Cornice.

D. Mutules.

Fig. 4. Section of the Capital of the Antæ, drawn half the full size.

PLATE VI.

Fig. 1. Elevation of half the Front Door, showing one of the Folds of the Door drawn on a scale of two feet to an inch.

Fig. 2. Sections through the styles and pannels of the Front Door.

A. The Hinge connected with the Door.

- B. The inner Angle of the Architrave, to which the Door is hung.
- C. The Frame of the Pannel.
- D. The Pannel.
- E. The Bolts placed at the sides of the Pannels.
- F. The Bolts placed at the angles of the Pannels.

PLATE VII.

Section of the Portico, Vestibule, and Rotunda.

PLATE VIII.

Plan of the Ceiling of the Portico, Vestibule, and Rotunda.

PLATE IX.

Plan of the stained glass Skylight over the Rotunda.

PLATE X.

Details of the Vestibule.

Fig. 1. Plan of the Architrave and part of the Steps.

Fig. 2. Section through the Steps.

Fig. 3. Elevation of the Steps and Architrave.

Fig. 4. Base of the Columns on each side of the Vestibule.

Figs. 5. and 6. Section through the Ceiling of the Vestibule,
showing the Lacunaria.

A. The Pannel.

B. The Beams.

C. The Architrave.

Note. — *The Columns in the Vestibule are copied from those
of the Ionic Temple on the River Ilissus.*

Stuart's Antiquities, Vol. I. p. 29.

PLATE XI.

Details of the Office.

Fig. 1. Plan of the Counter.

Fig. 2. Elevation of the Counter and Columns.

PLATE XII.

Capital of the Columns in the Office, at large.

PLATE XIII.

Details of the Office.

Fig. 1. Part of the Counter and Columns, drawn half the full size.

A. Plan of the Columns at the Neck.

B. C. One quarter of a Column, showing the form of the Flutes.

D. Marble top of the Counter.

Fig. 2. Capital of the Antæ, drawn the full size.

Fig. 3. Profile of the Entablature, drawn half the full size.

PLATE XIV.

Plan of the Ceiling of the Dining-room, showing the Lacunaria; and a section through the Dining-room, showing the north side of it.

PLATE XV.

Details of the Dining-room.

Fig. 1. Section through the Architrave.

A. Architrave over the columns.

B. Finish of the Purlins of the floor.

C. Pannels.

Fig. 2. Section through the Beams.

D. Finish of the Beams.

E. Finish of the Scantling.

Fig. 3. Moulding of the Pannel F. in *Fig. 1*, drawn the full size.

Fig. 4. Base of the Columns, drawn half the full size.

Fig. 5. Section through the Dining-room, showing the east end of it.

PLATE XVI.

Details of the Dining-room.

Fig. 1. Front of the Capital, half the full size.

Fig. 2. Section through the centre of the Capital, half the full size.

Fig. 3. Section through the volute of the Capital, half size.

PLATE XVII.

Details of the Dining-room.

Fig. 1. Side View of the Capital, half the full size.

Fig. 2. Section of the Capital, half size.

Fig. 3. Plan of one quarter of a Column with the Flutes, at the base and neck, one quarter of the full size.

PLATE XVIII.

Capitals of the Antæ in the Dining-room, at large.

PLATE XIX.

Chimney-pieces in the Dining-room.

A. Plan of the Pilaster, half size.

B. Shelf and Bed-mould, half size.

C. Architrave, half size.

PLATE XX.

Fig. 1. Finish of the Sliding Doors in the Reading-room and Gentlemen's Drawing-room.

Fig. 2. Finish of the Sliding Doors in the Club-rooms on the second floor.

PLATE XXI.

Plan of the Centre-pieces in the Gentlemen's Drawing-room, Reading-room, and Ladies' Dining-room and Drawing-room, on the principal floor.

PLATE XXII.

Fig. 1. Plan of the Columns and Antæ of the Sliding Doors and Door-case, in the Ladies' Dining-room and Drawing-room.

Fig. 2. Finish of the Sliding Doors in the same.

PLATE XXIII.

Plan of the Finish of Doors, drawn half the full size.

Fig. 1. Architrave of the Dining-room Doors, on the hall side.

Fig. 2. Finish of Doors in the principal story.

A. Pannel of the Door.

B. Style of the Door.

C. Door-frame.

D. Architrave.

E. Ground.

G. Brick-work, eight inches thick.

H. Plastering on the brick walls.

I. Iron slip that forms the corner of the plastering.

Fig. 3. Base of the Rooms of the principal story of the main building.

Fig. 4. Plan of the Doors in the fourth and fifth stories.

PLATE XXIV.

Fig. 1. Plan of the Doors in the south wing, drawn half the full size.

- A. Pilaster Architrave of the Doors, on the hall side.
- B. Ground.
- C. Stud to which the Door-frame is attached.
- D. Door-frame.
- E. Moulding which forms the Architrave in the Parlours.
- F. Styles of the Doors.
- G. Pannel and Mouldings.

Fig. 2. Plan of the Base in the hall, half the full size.

Fig. 3. Plan of the Base in the Parlours, half the full size.

Fig. 4. Sash-doors in the Office and Rotunda.

Fig. 5. Doors in the principal story of the main building.

Fig. 6. Doors in the second and third stories of the main building.

Fig. 7. Doors in the Parlours of the south wing.

Fig. 8. Doors in the fifth story.

PLATE XXV.

Finish of the Windows.

Fig. 1. Section of the Window-frame and of the Shutters folded into the boxing.

- A. Window-frame.

- B. Weights.
- C. Ovolo on the outside of the frame.
- D. Style of the Sash.
- E. Shutters.
- F. Back lining.
- G. Architrave.
- H. Plank furring.

Fig. 2. Section of the Window-sill.

Fig. 3. Section of the Cap of the frame.

Fig. 4. Section of the Meeting-rails of the sash.

Fig. 5. Plan of the Shutters.

Note. — *Figures 1, 2, 3, 4, are drawn half the full size.*

PLATE XXVI.

Finish of the Outside Doors.

Fig. 1. Front Door on Tremont Place.

Fig. 2. Section of the Door-frame.

A. Section of the Door-style.

B. Section of the Sash of the Side-lights.

Fig. 3. Architrave over the door, drawn half size.

Fig. 4. Outside Doors of the Shops on Tremont and Beacon Streets.

Fig. 5. Section of the Shop-doors.

- A. Stone quoin against which the outside door folds when open.
- B. Plank furring and architrave upon which the doors are hung, drawn half the full size.
- C. Section of the Style of the inner door, hung so as to open into the shop, half size.
- D. Section of the Style of the outside doors.
- E. Section of the Pannel and Moulding, drawn half the full size.

PLATE XXVII.

Fig. 1. Section of the Entablature over the Columns of the Sliding Doors in the principal story.

Fig. 2. Section of the Entablature in the halls in the principal story of the main building.

Fig. 3. Section of the Centre-pieces in the principal story.

Fig. 4. Section of the Centre-pieces in the second story.

Fig. 5. Section of the Architrave in the Club-rooms in the second story of the main building.

Fig. 6. Section of the Capitals of the Antæ in the principal and second stories of the main building.

Fig. 7. Section of the margin of the Skylight in the Rotunda.

Note. — *Figures 1, 2, 3, and 4, are drawn one third of the full size.*

Figures 5 and 7 are drawn half the full size.

Figure 6 is drawn the full size.

PLATE XXVIII.

Fig. 1. Plan of the Fireplaces in the principal story.

Fig. 2. Chimney-piece, drawn on a scale of one inch to a foot.

Fig. 3. Section of the Pilaster.

Fig. 4. Section of the Shelf and Bed-mould.

Fig. 5. Section of the Architrave.

Note. — *Figures 3, 4, and 5, are drawn half the full size.*

PLATE XXIX.

Fig. 1. Plan of the Capitals of the Columns in the Rotunda inverted.

Fig. 2. Plan of the Capitals of the Antæ in the Dining-room inverted.

PLATE XXX.

Fig. 1. Section of the South Wing.

- A. Level of Tremont Place.
- B. Level of the Pavement at the entrance from the south avenue.
- C. Level of the Cellar.

Fig. 2. Section of the Main Building.

- D. Level of the Cellar.
- E. Level of the Side-walk in Tremont Street.
- F. Level of the Area.

Fig. 3. Section of the North Wing.

- G. Level of the Cellar.
- H. Level of the Area.

PLATE XXXI.

Disposition of the Bells, (invented by Seth Fuller.)

Fig. 1. Elevation of two of the Boxes containing the bells, the upright part of the outside of the box being removed.

- A. The Bell, of a clock-bell form.
- B. The Hammer, which is also similar to a clock-hammer.
- C. Cylinder or Barrel of wood, to which is attached a wire staple.

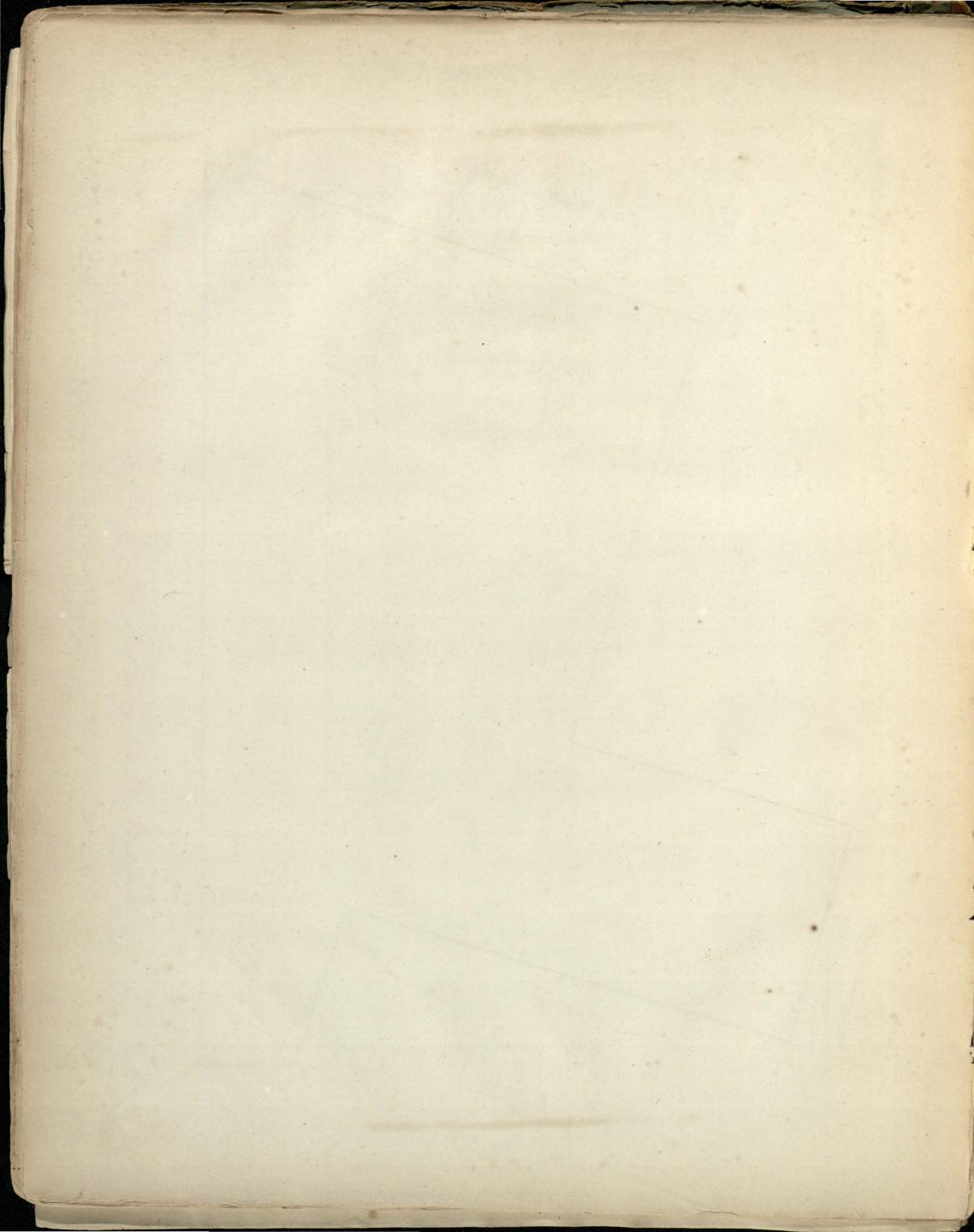
- D. Spiral spring or Check-spring.
- E. A strong Cord attached to the under side of the cylinder C and to the crank F, which is moved by the wire G when this is acted upon by the bell-pull.
- H. H. The upper and under sides of the box.
- 6. 7. Labels suspended from a spindle which passes through the centre of the cylinder C.

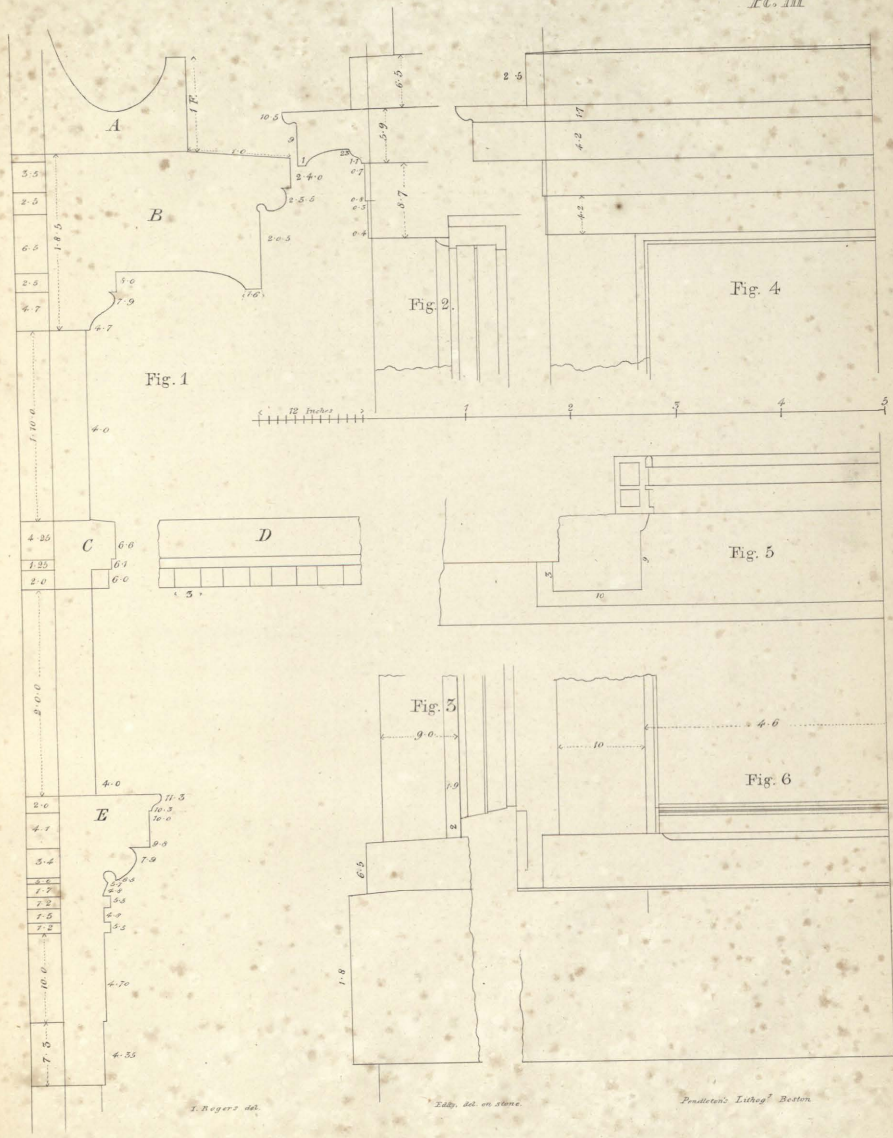
Fig. 2. Plan of the Boxes.

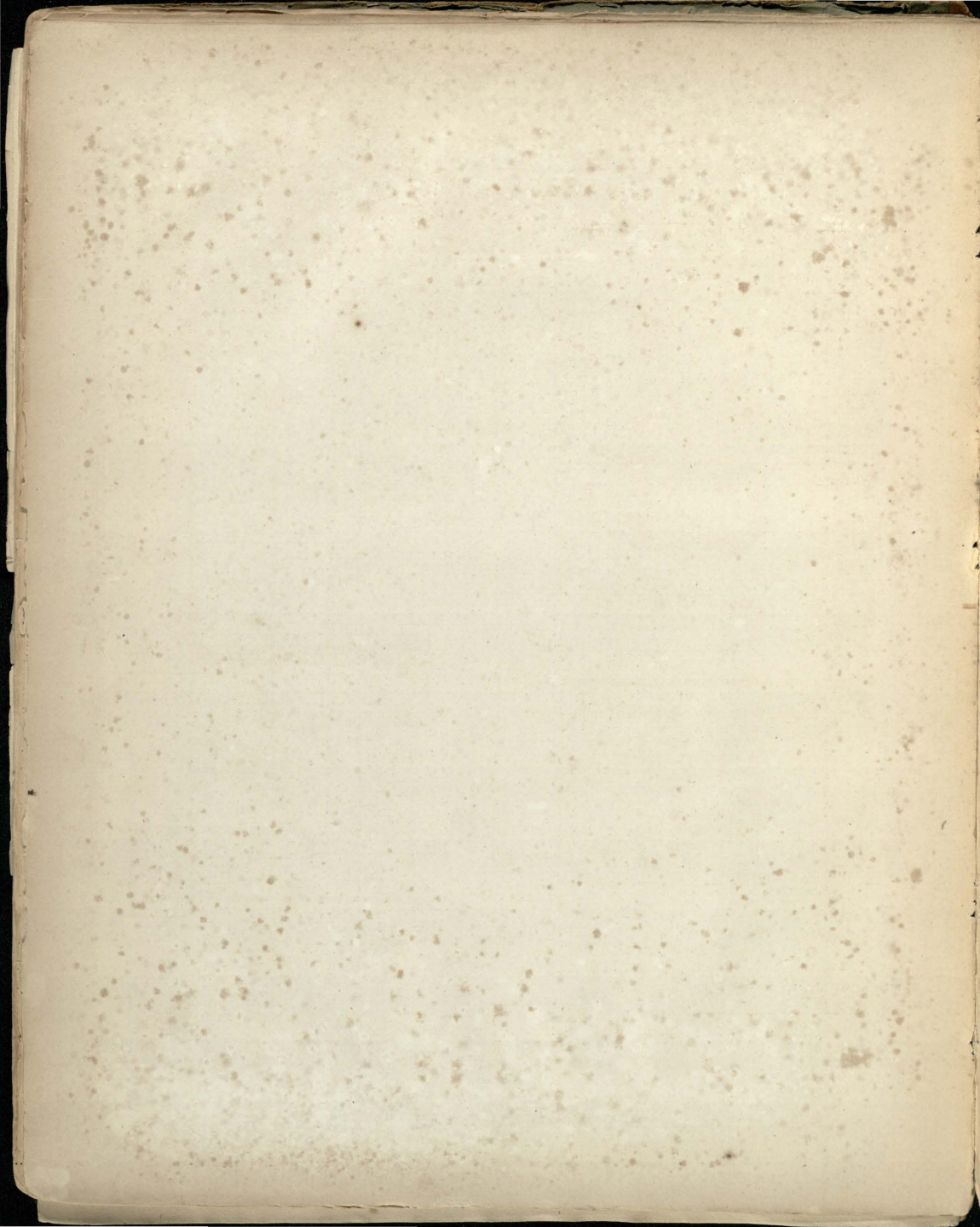
Note. — The letters in Fig. 2 denote the same parts of the machine as in Fig. 1.

The crank F being turned by the action of the wire G, the cylinder C is made to perform half a revolution, and the wire staple raises the hammer by coming in contact with the crook in the spring to which the hammer is attached. The hammer then strikes the bell, and the spiral spring or check-spring D forces the cylinder back to its first position, and causes the hammer to rise again as before and to fall a second time on the bell. By these semi-revolutions of the cylinder, the label suspended from its spindle, and inscribed with the number of the room where the bell is rung, is made to vibrate. One hundred and forty bells, arranged in this manner, occupy a space fifty-seven feet long, one foot high, and six inches deep.

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PL. IV.

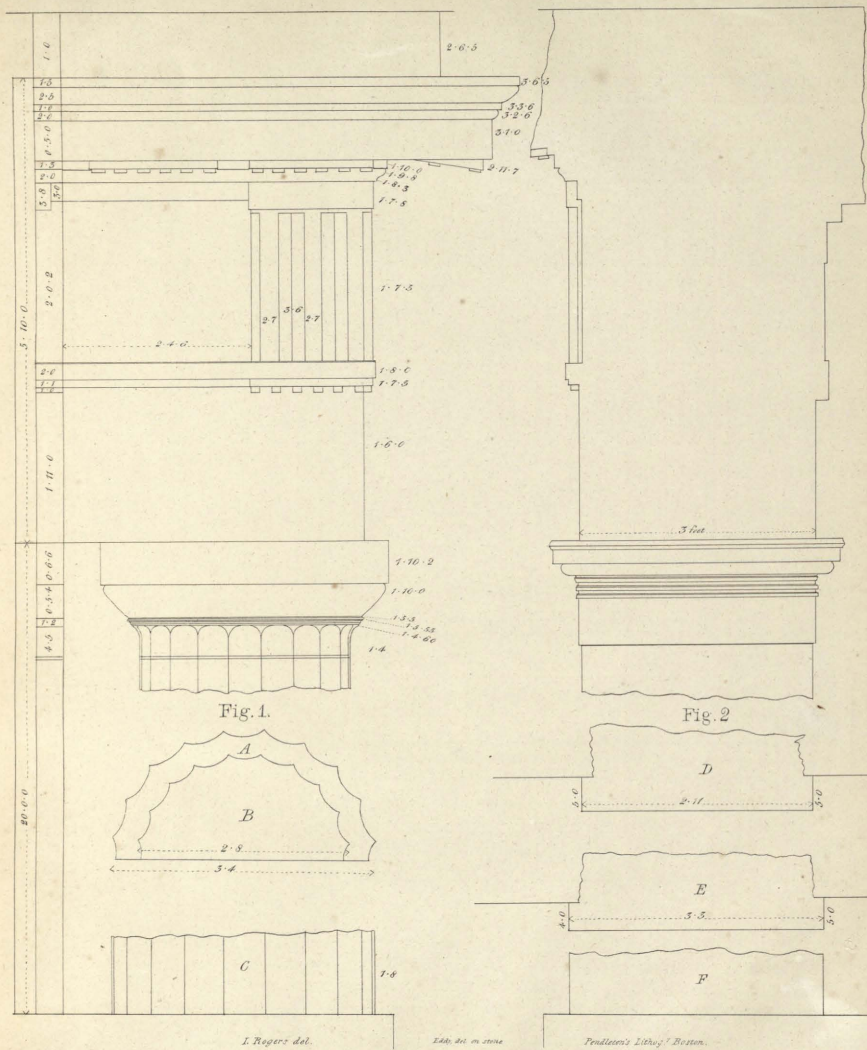


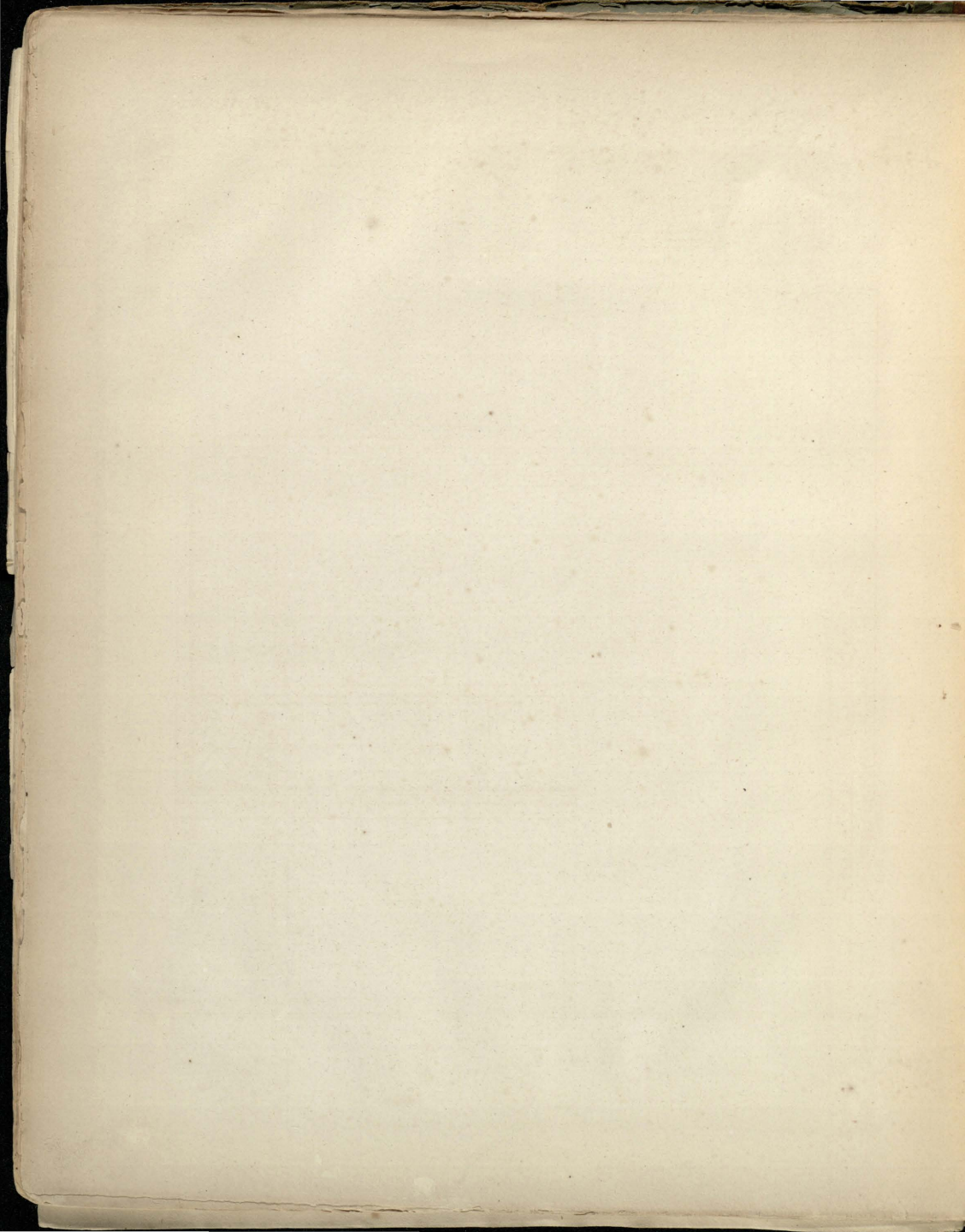
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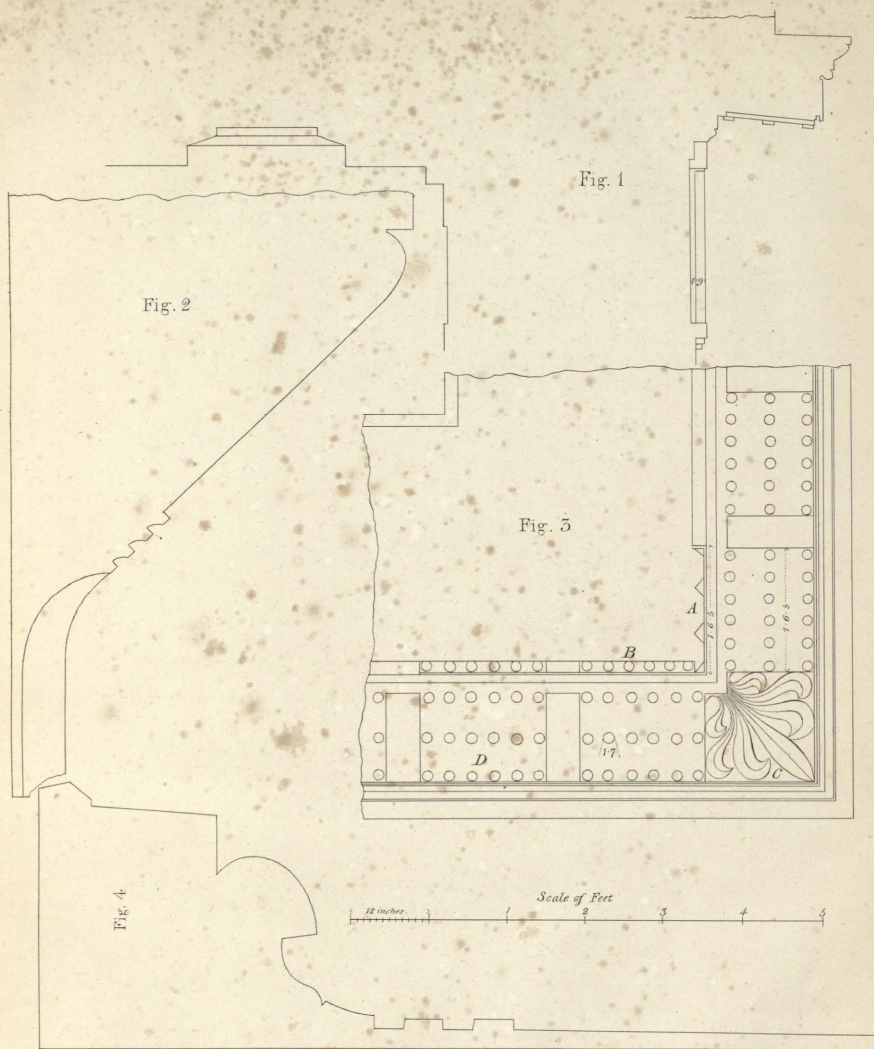
Fig. 2.

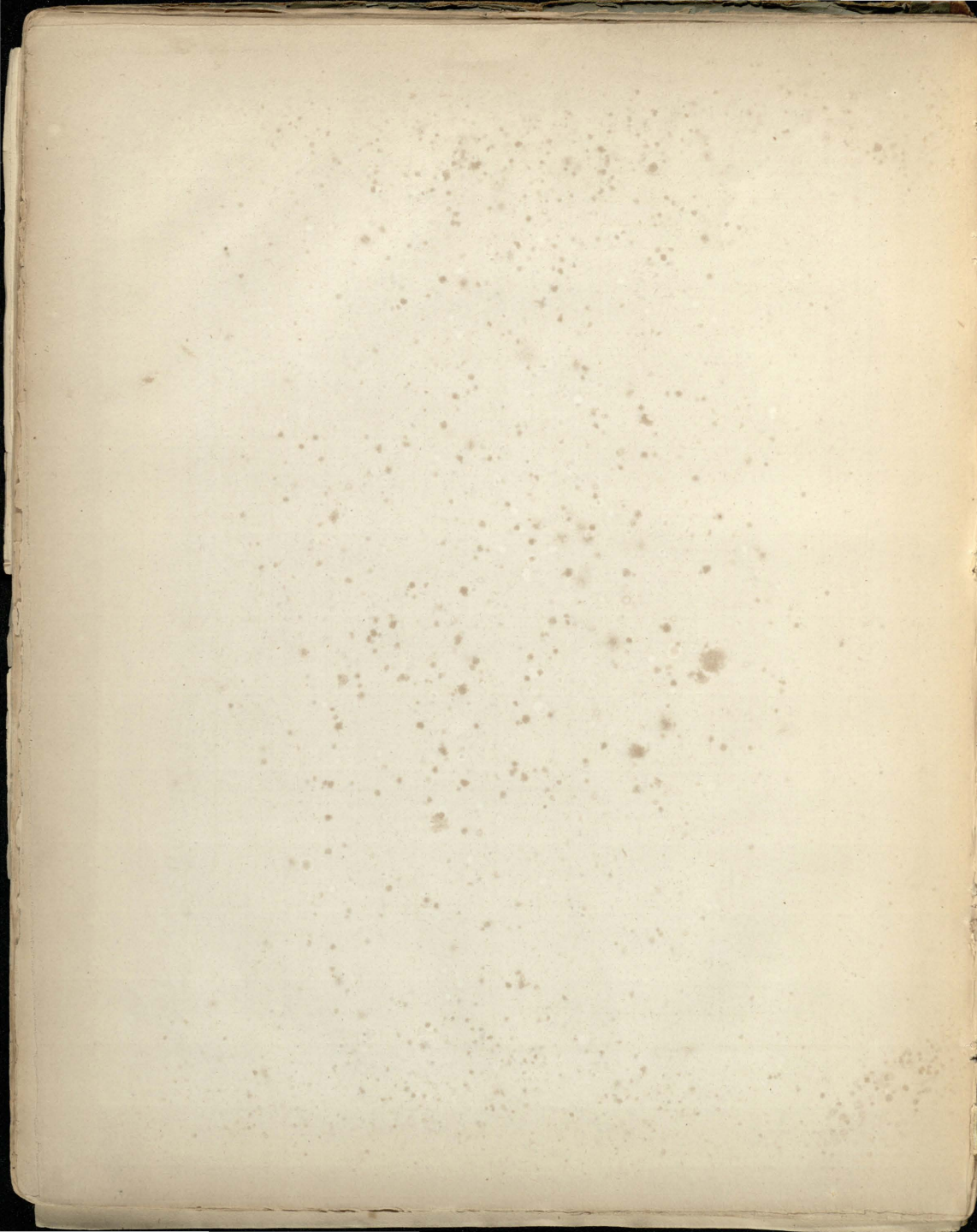
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Edo. del. in stone

Peckham's Litho. Boston.







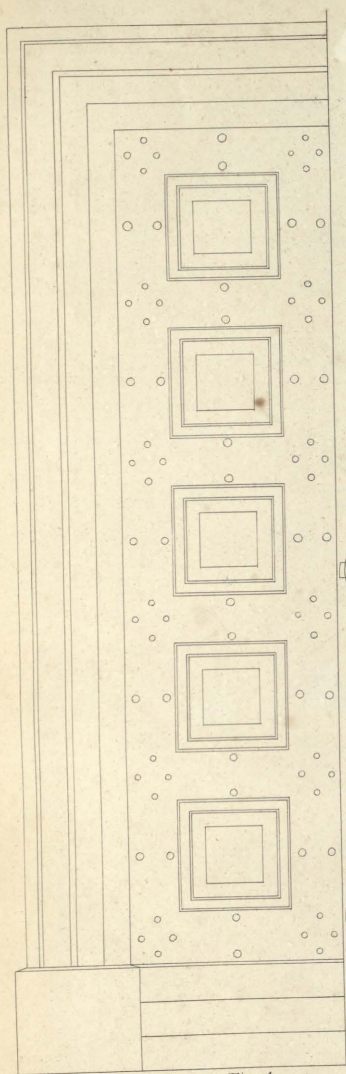


Fig. 1

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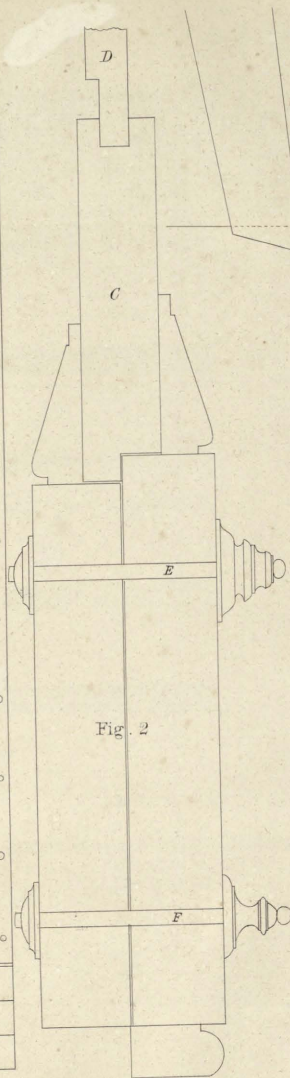


Fig. 2

Edg. del. ex. sculp.

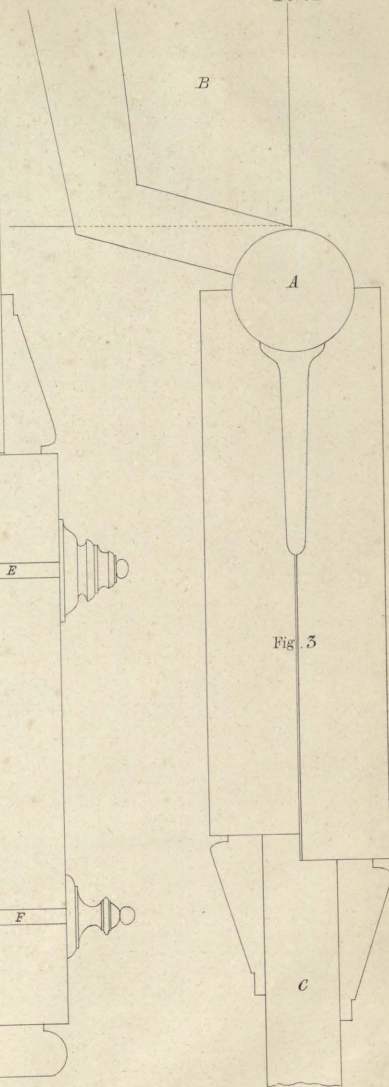
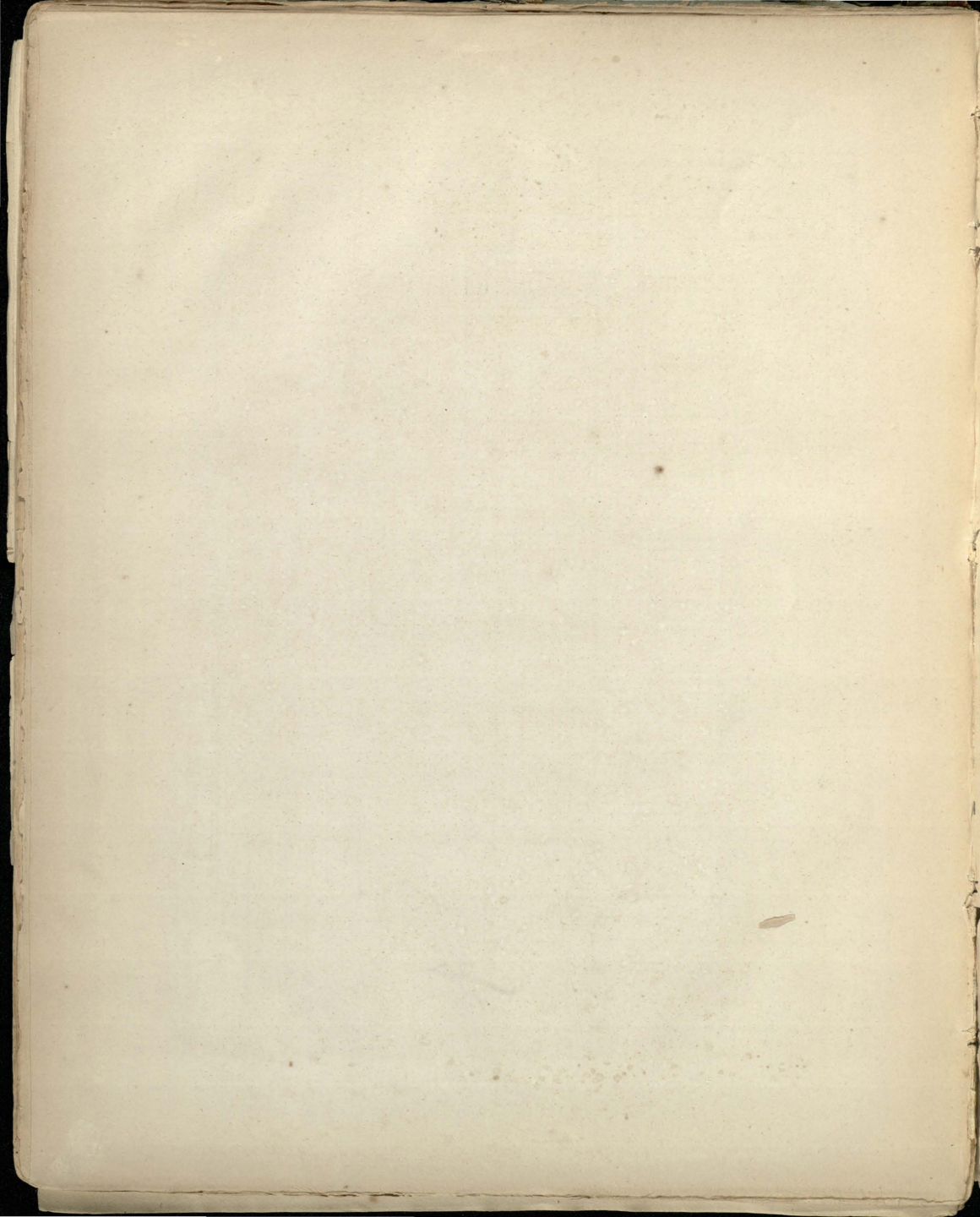
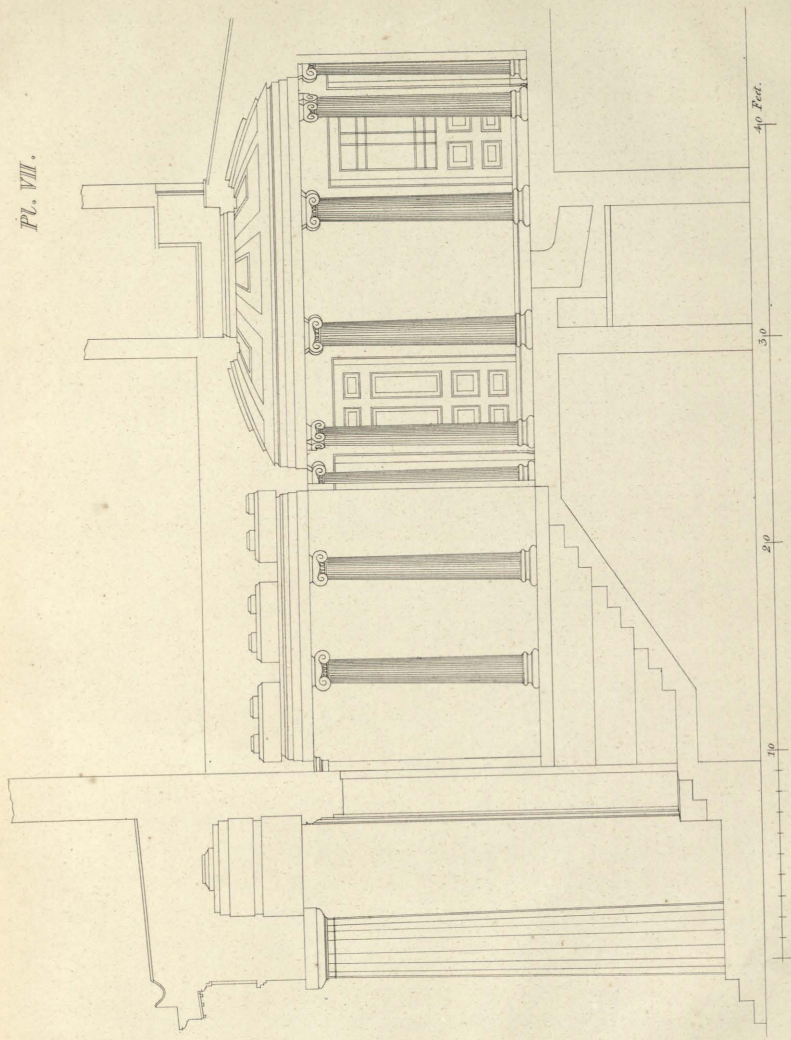


Fig. 3

Frederick: Telford? Boston

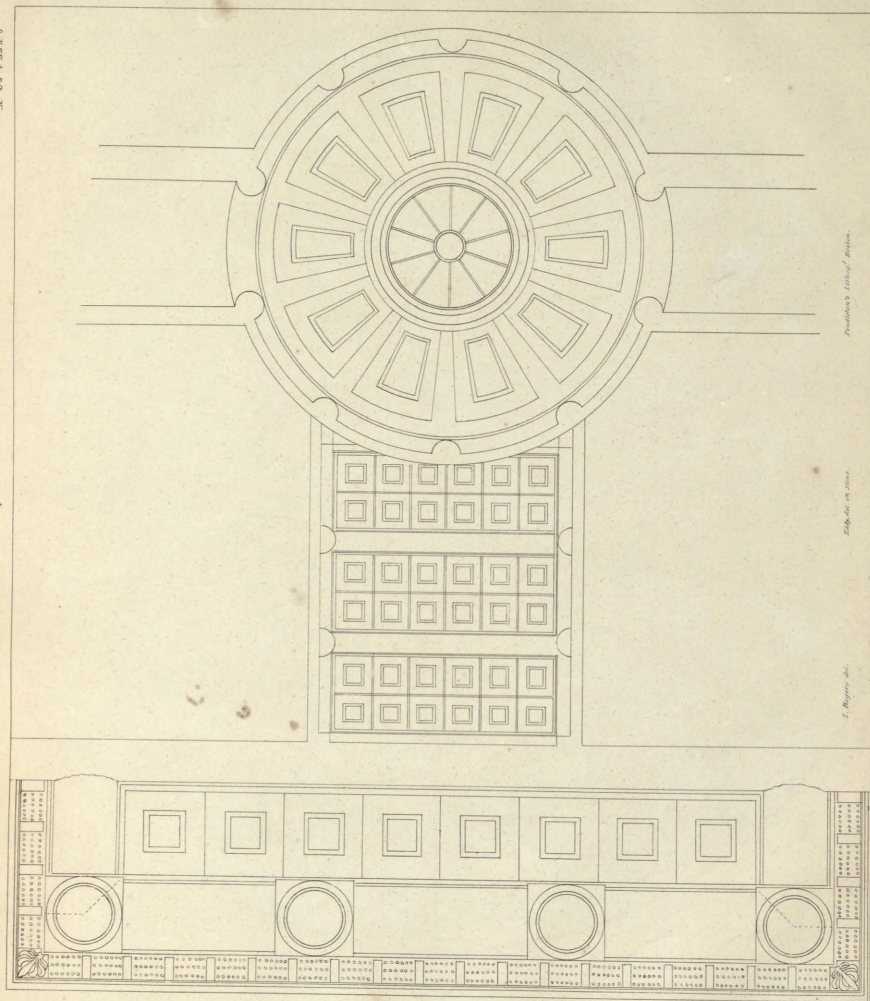


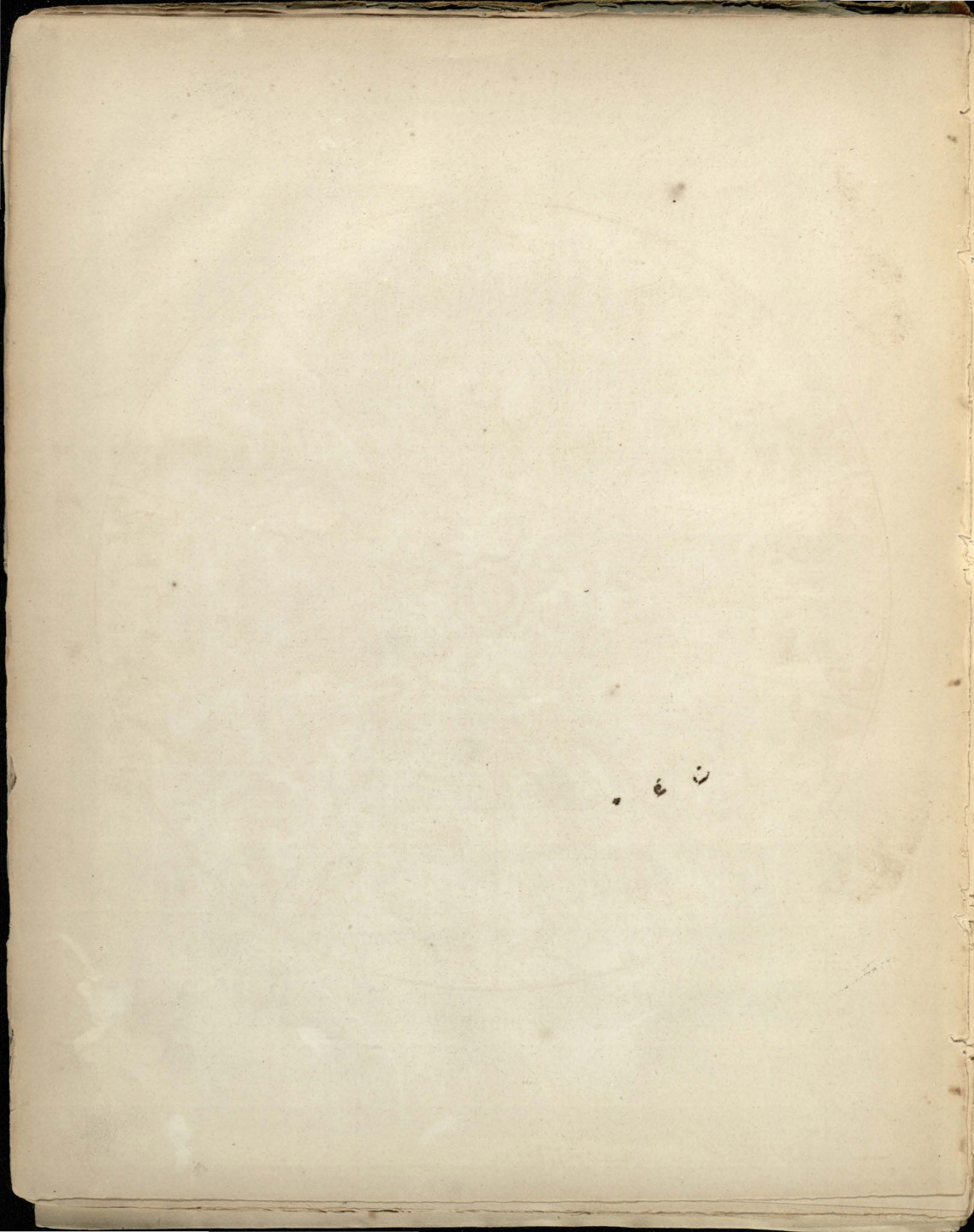


Restoration of the 'Temple'

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Scale: one inch and a half to a foot.

Pl. X.

Fig. 4

Fig. 2

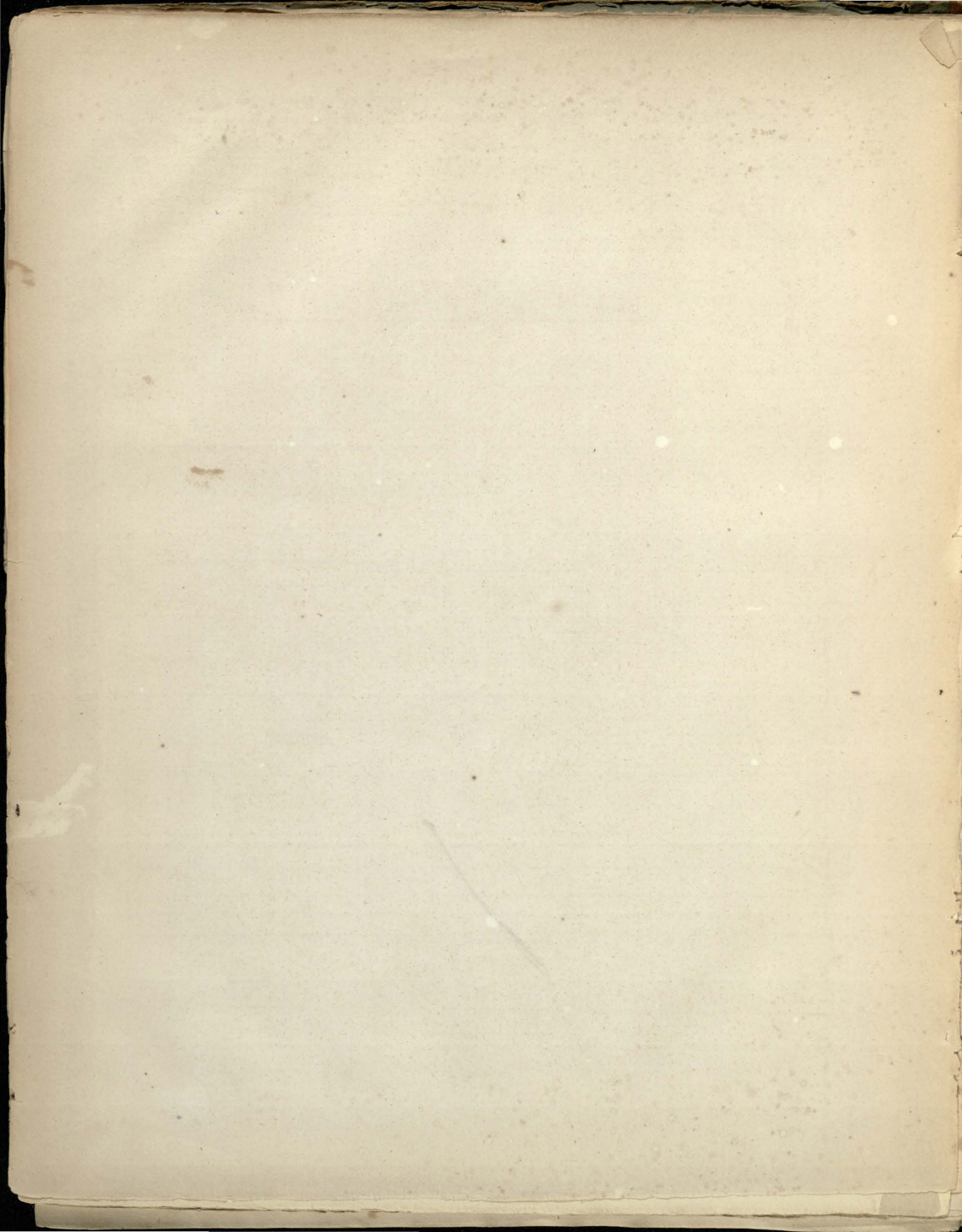
12 Inches 1 2 3 4 5 Feet

Fig. 1.

Fig. 3

Fig. 5

Fig. 6



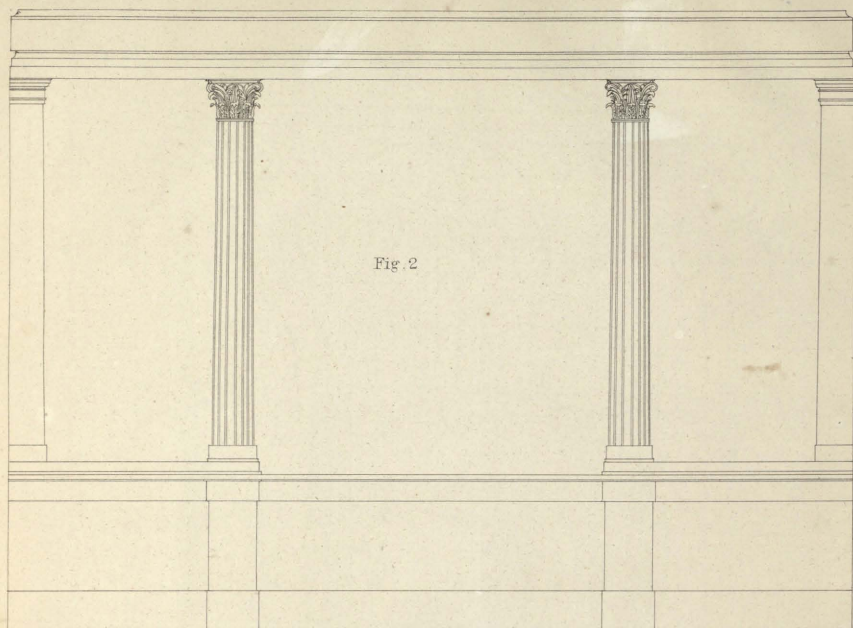


Fig. 2

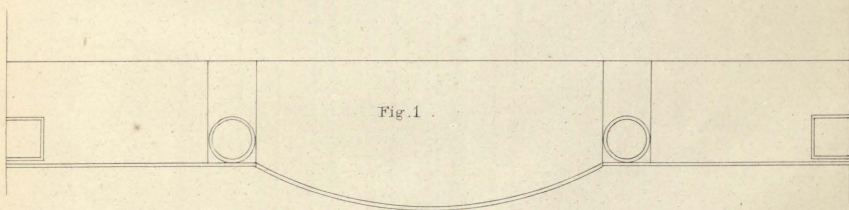


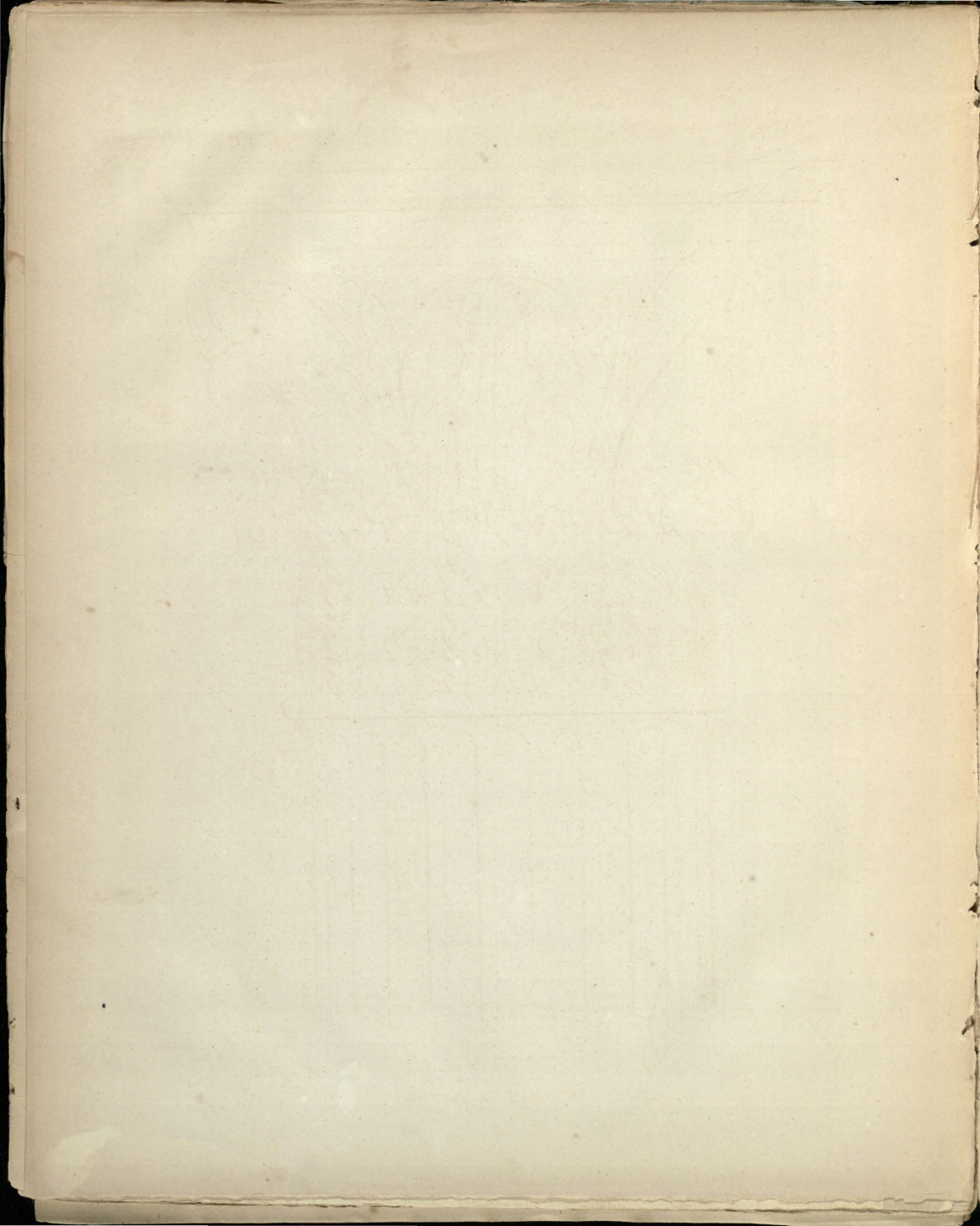
Fig. 1

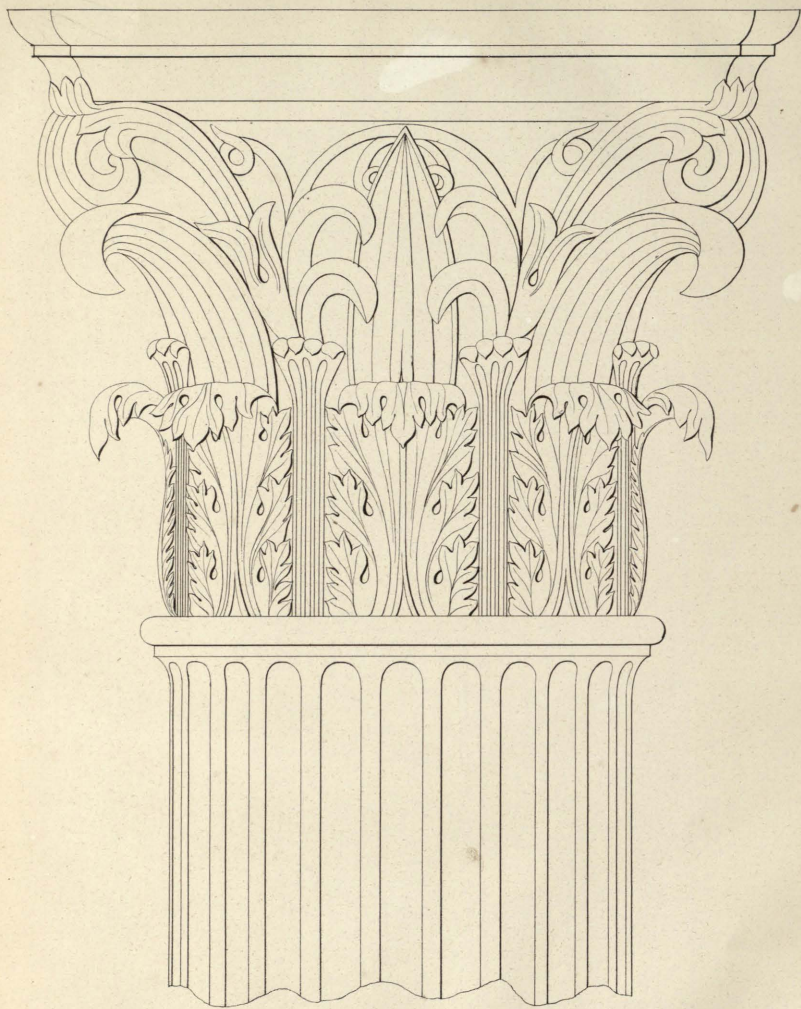
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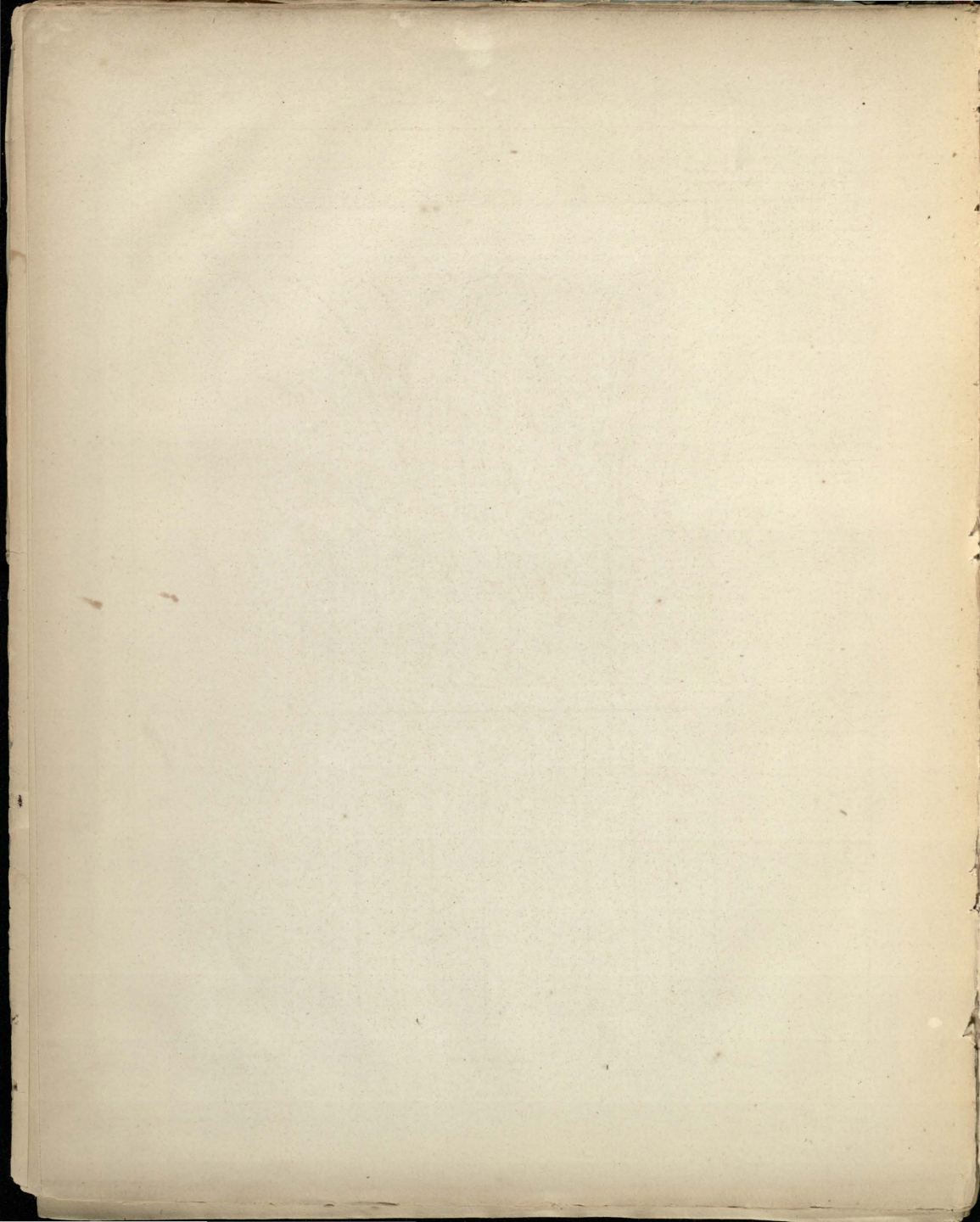
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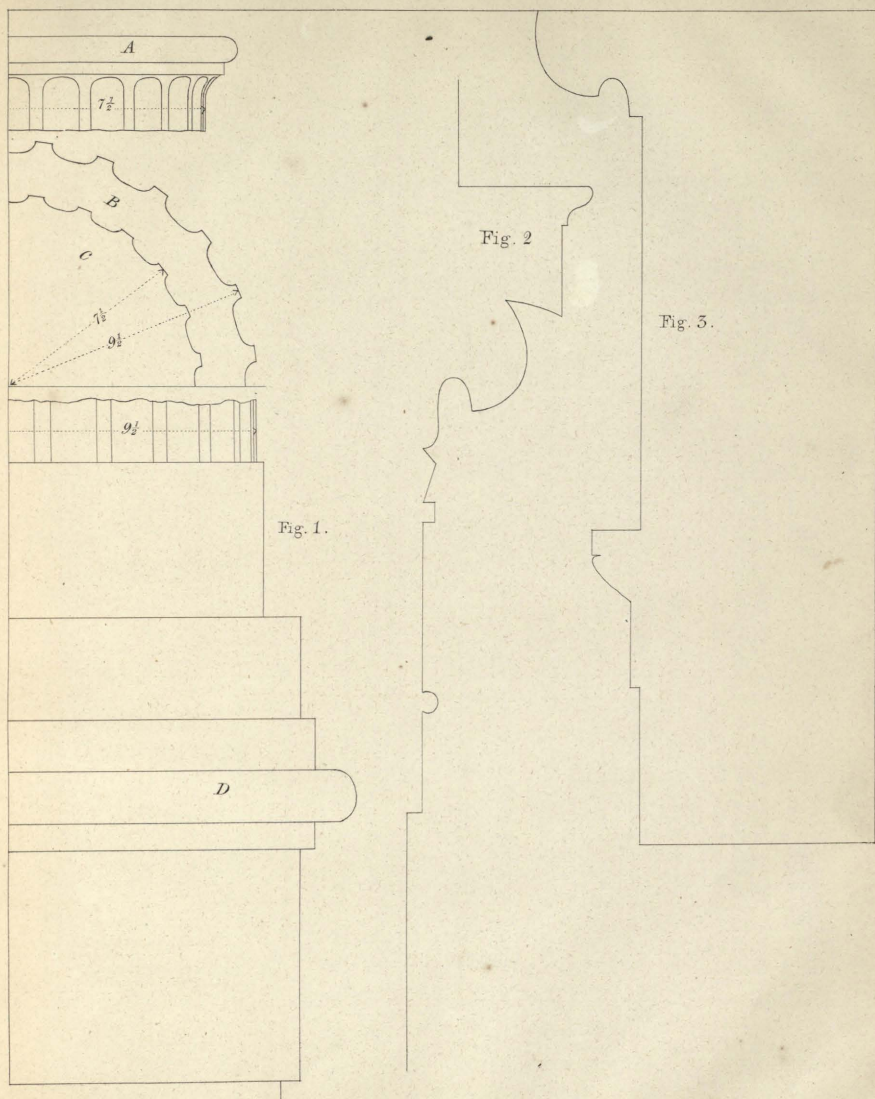
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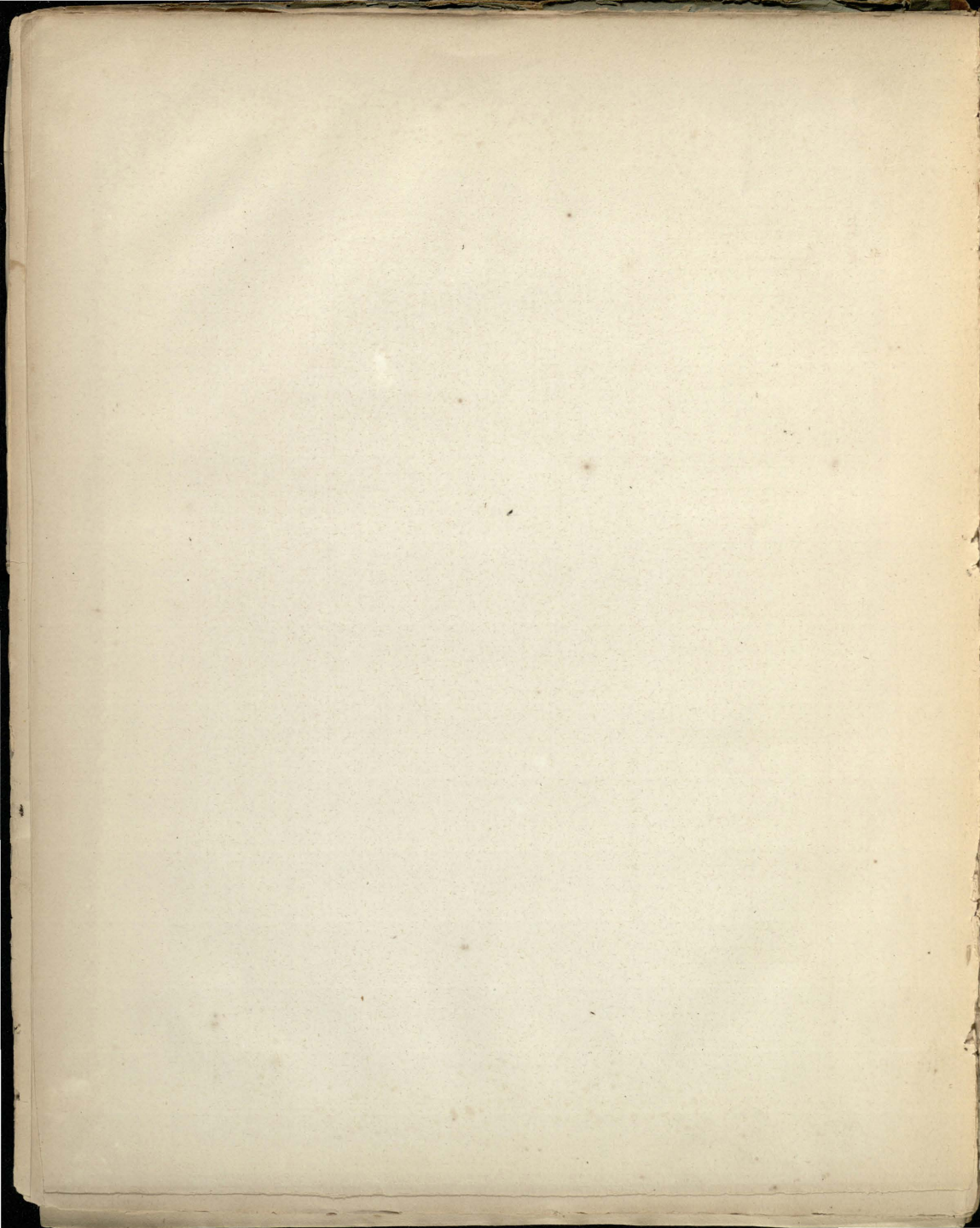


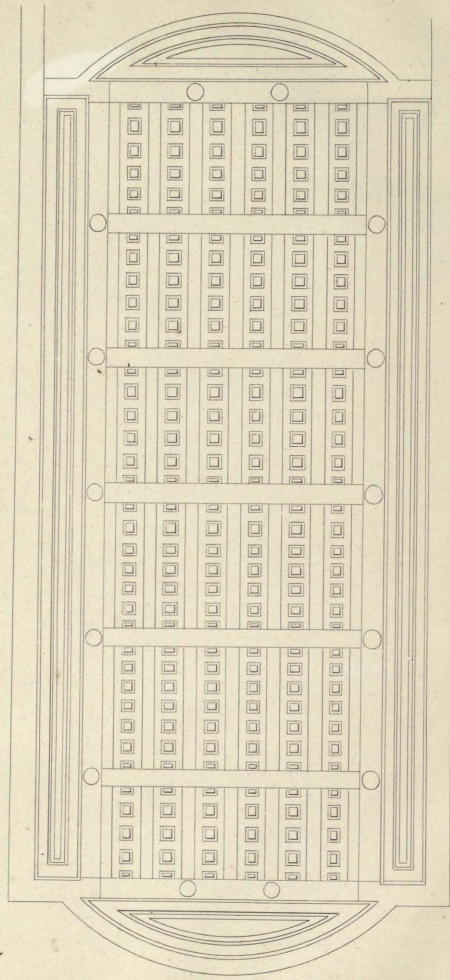
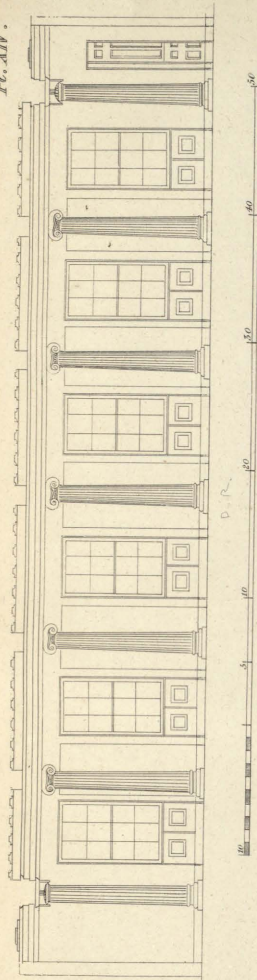


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2. Bayes 44.

Proportion of Columns to Bayes.

1/4th of a Bay.

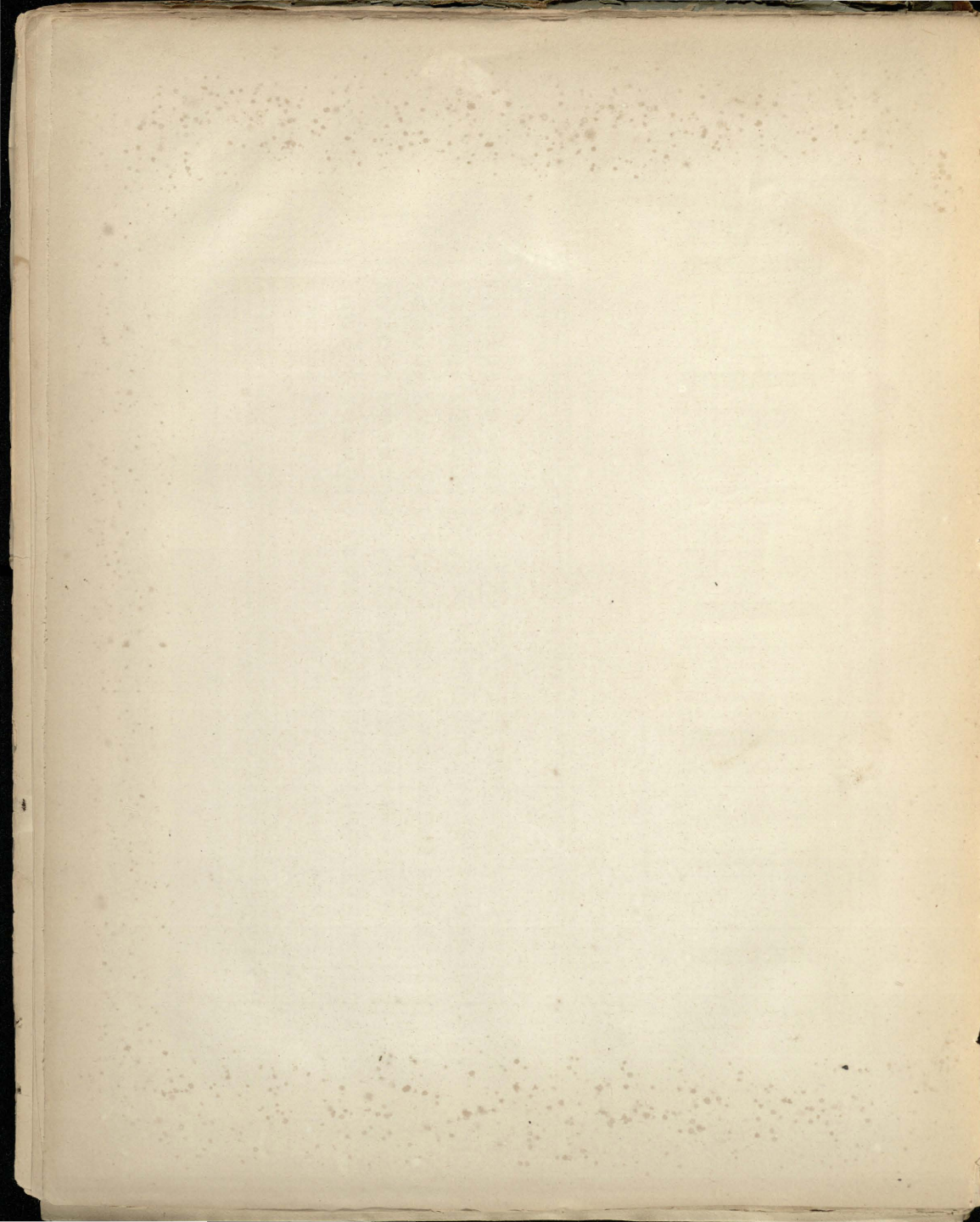


Fig. 1

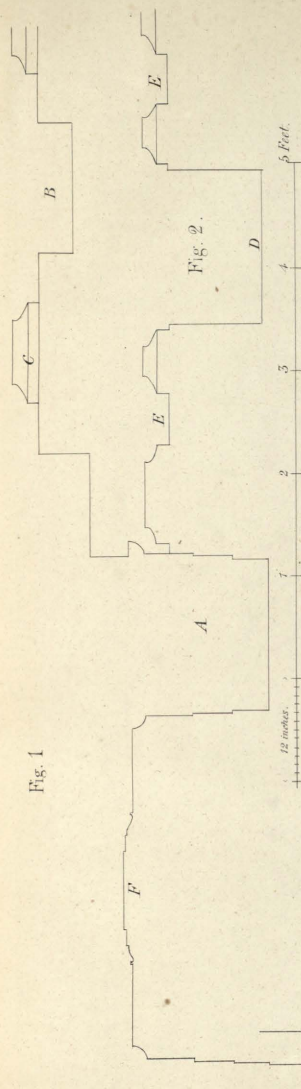


Fig. 2.

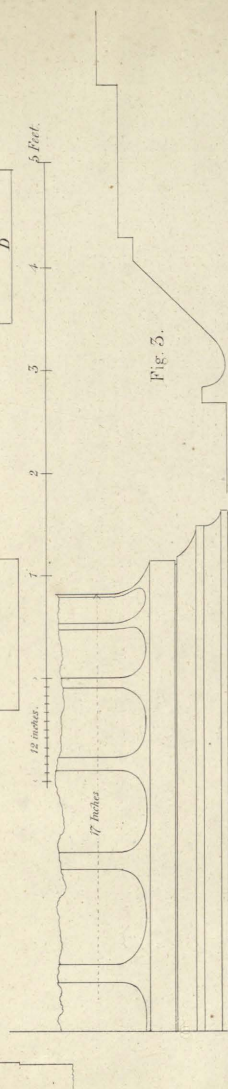


Fig. 3.

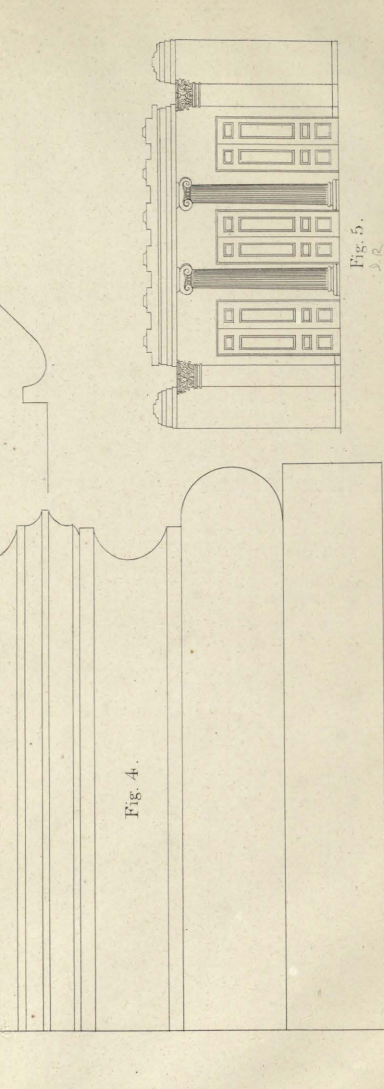


Fig. 4.

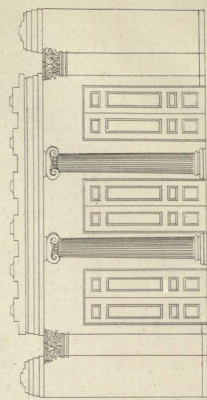
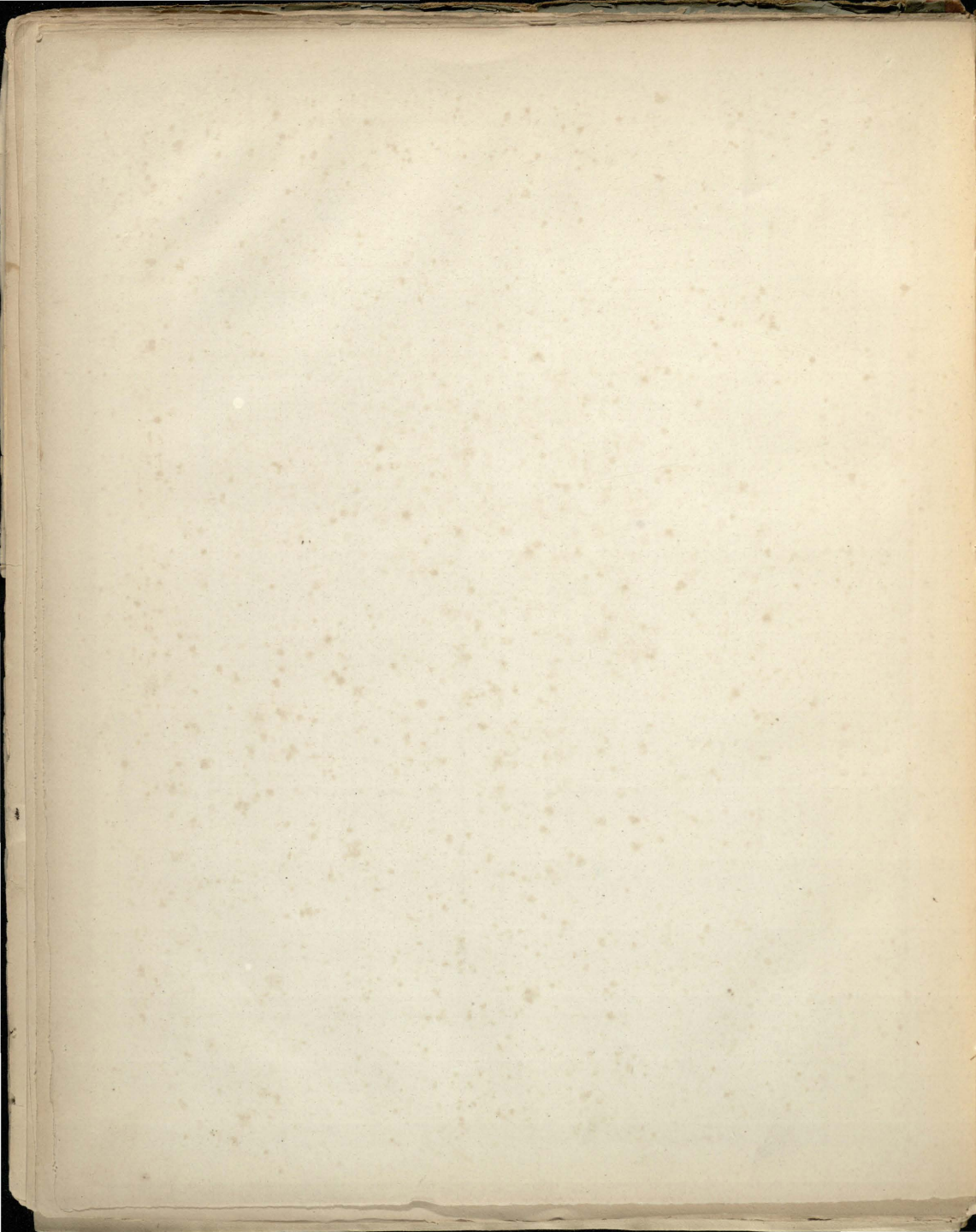
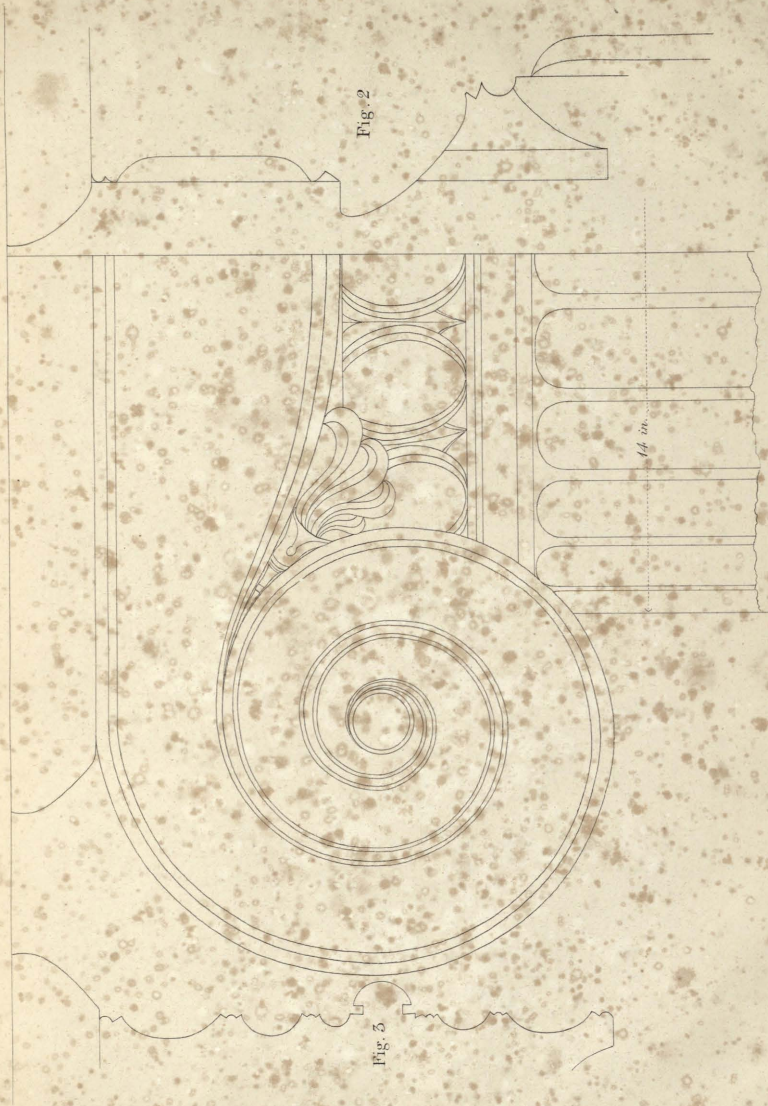


Fig. 5.

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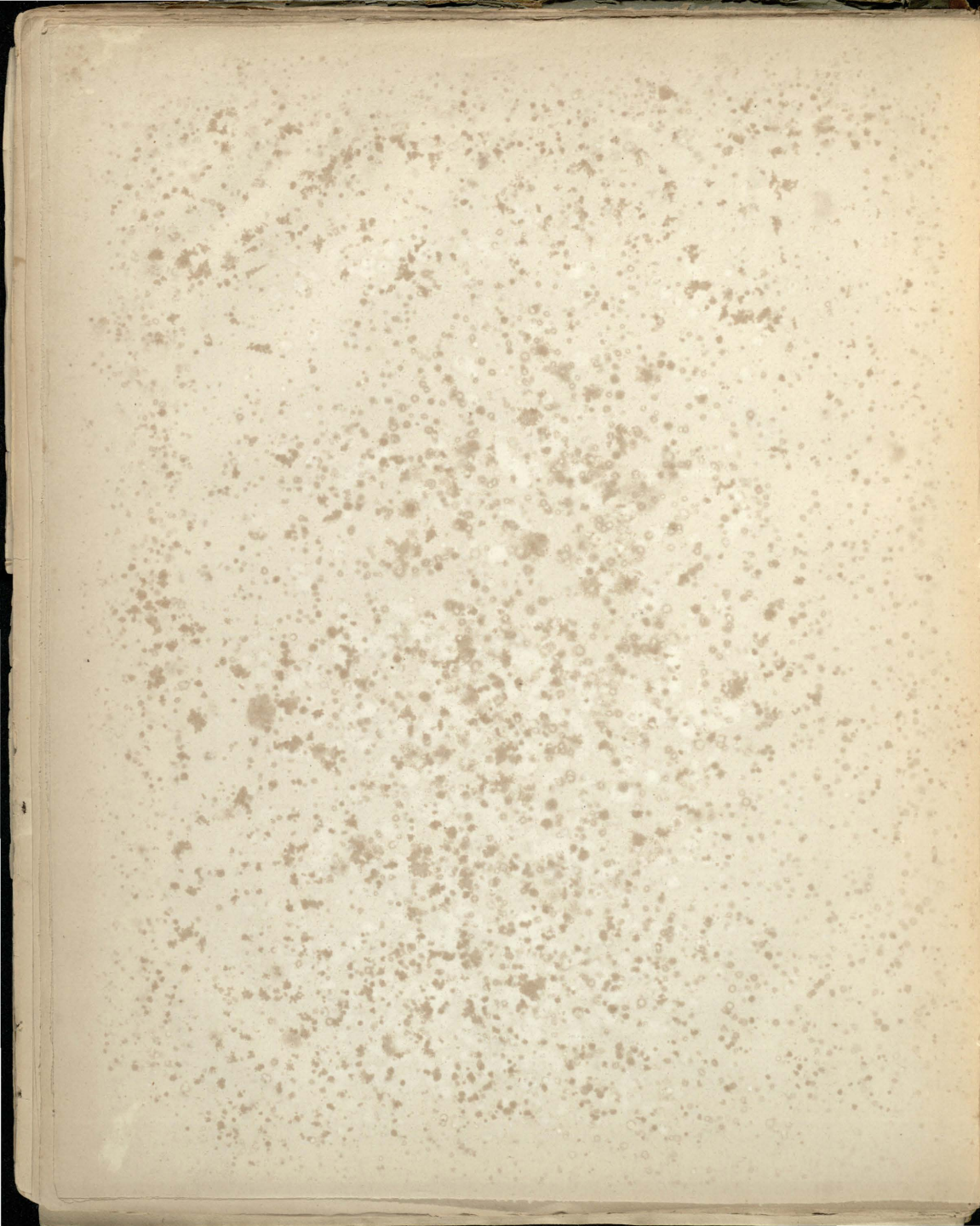




Frontal Elevation

Side Elevation

Plan



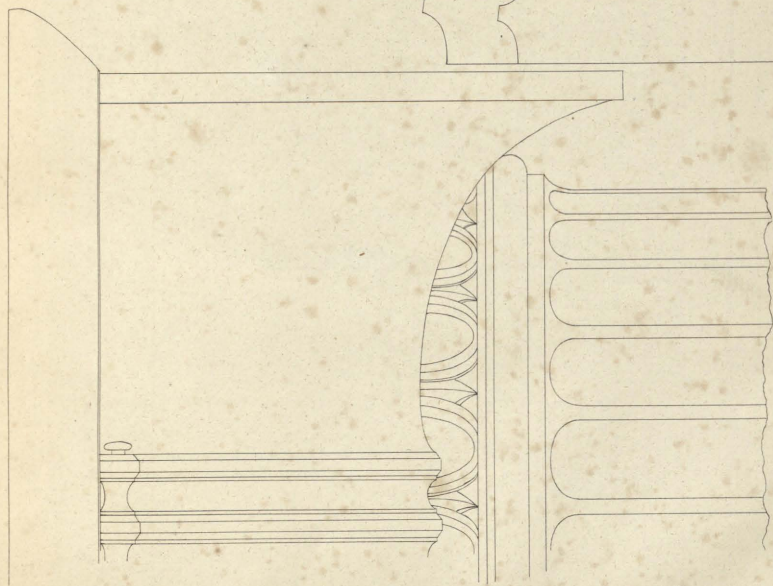


Fig. 1

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Fig. 1. del. m. d. m.

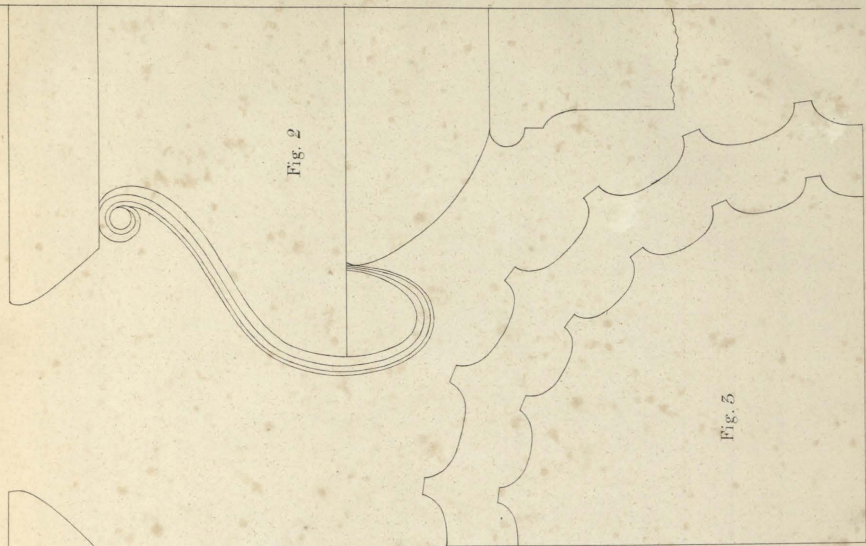
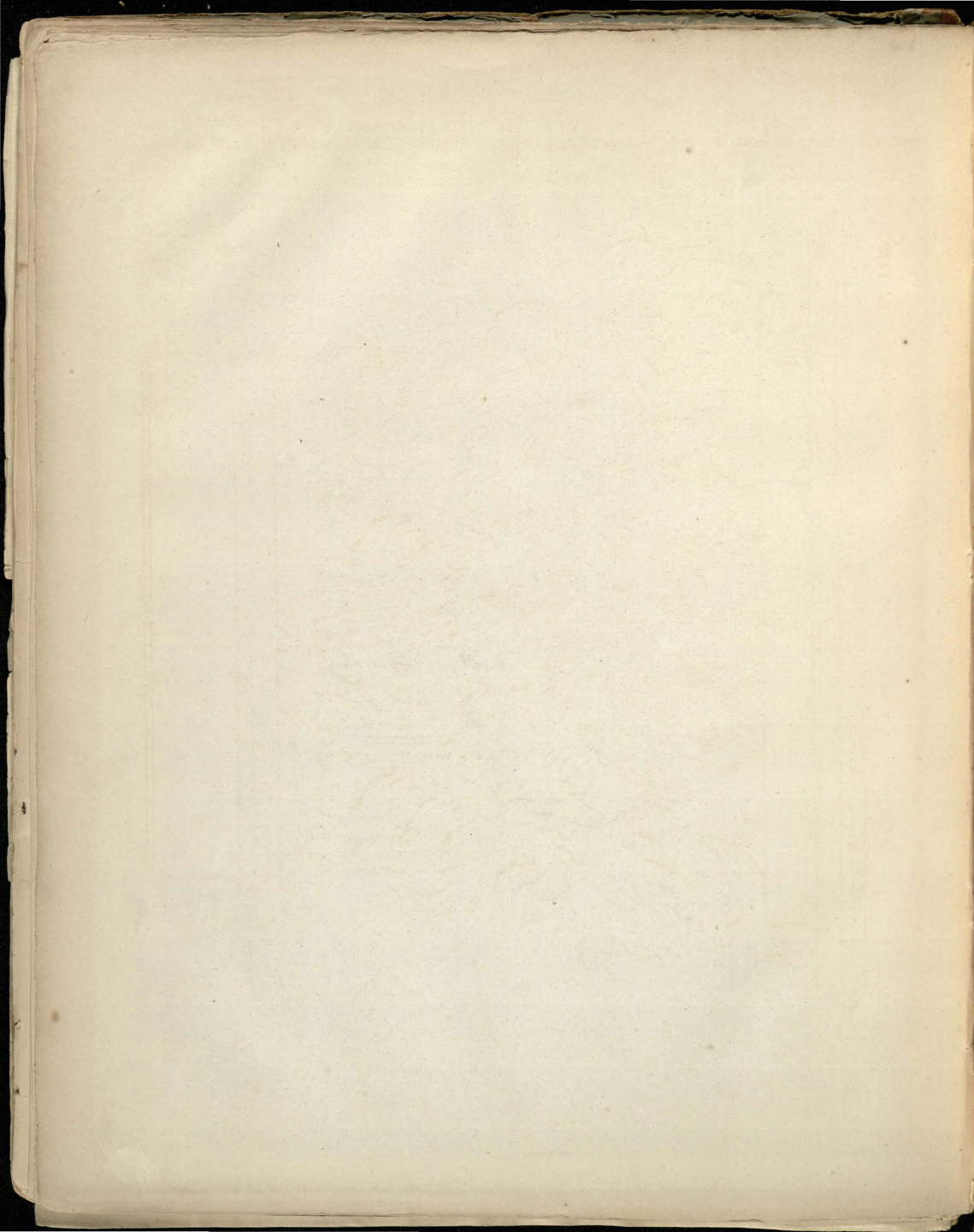
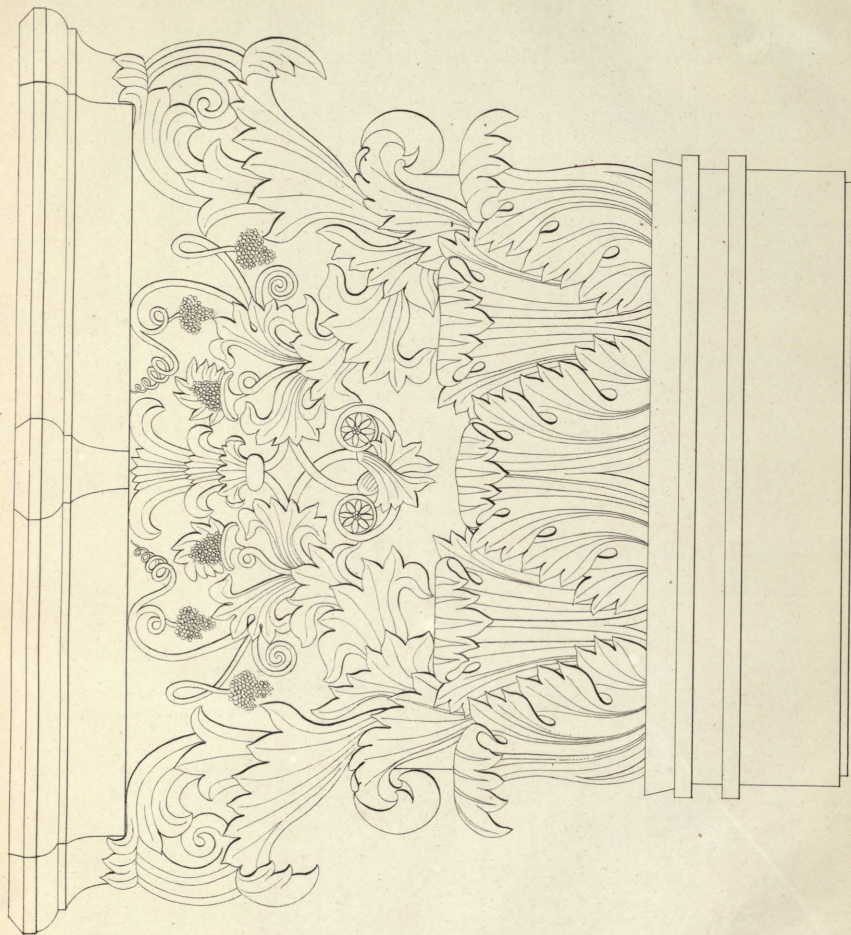


Fig. 2

Fig. 3

Fig. 2. del. m. d. m.





Pl. XVIII.

Adapted from the original

Reproduction of the original

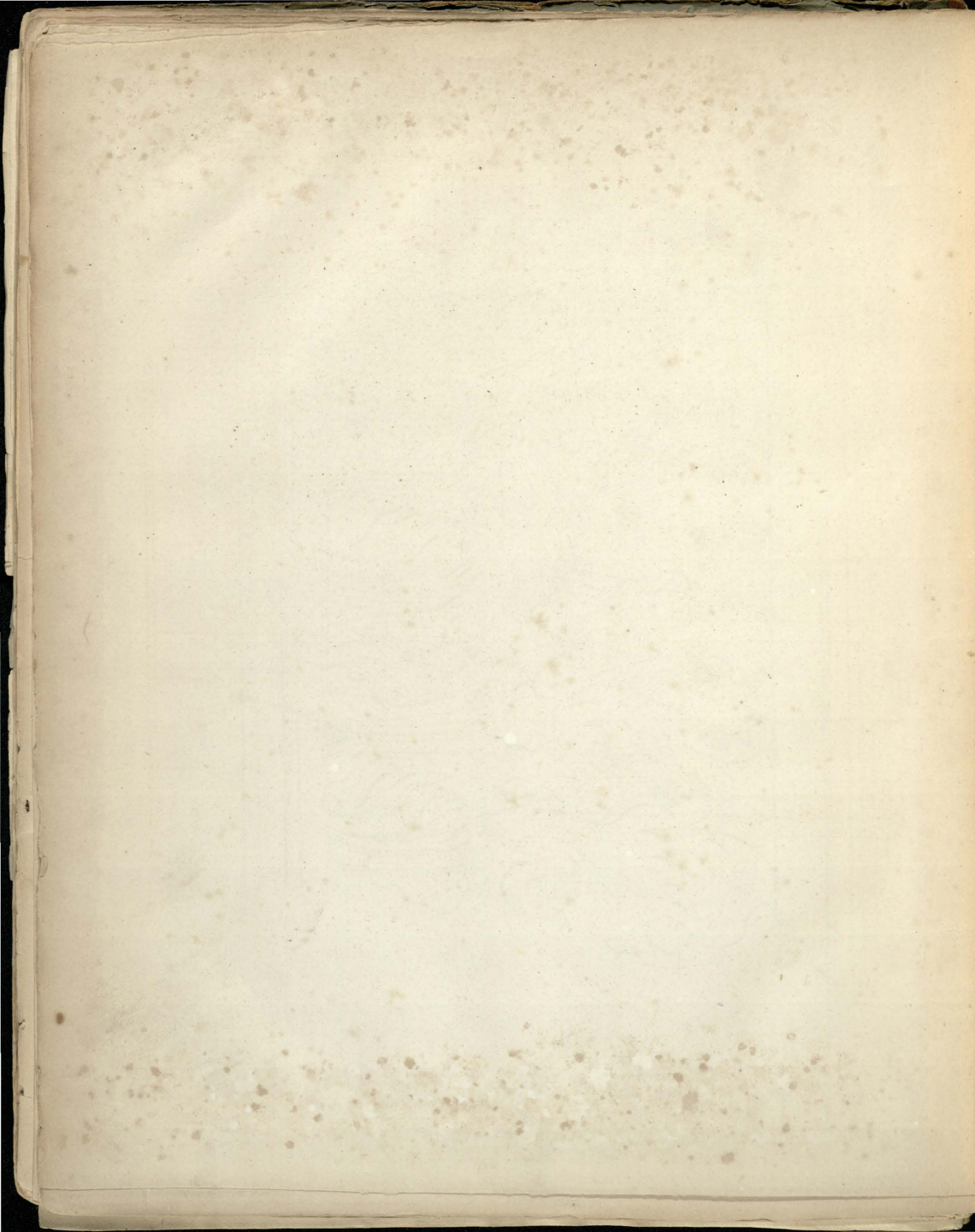
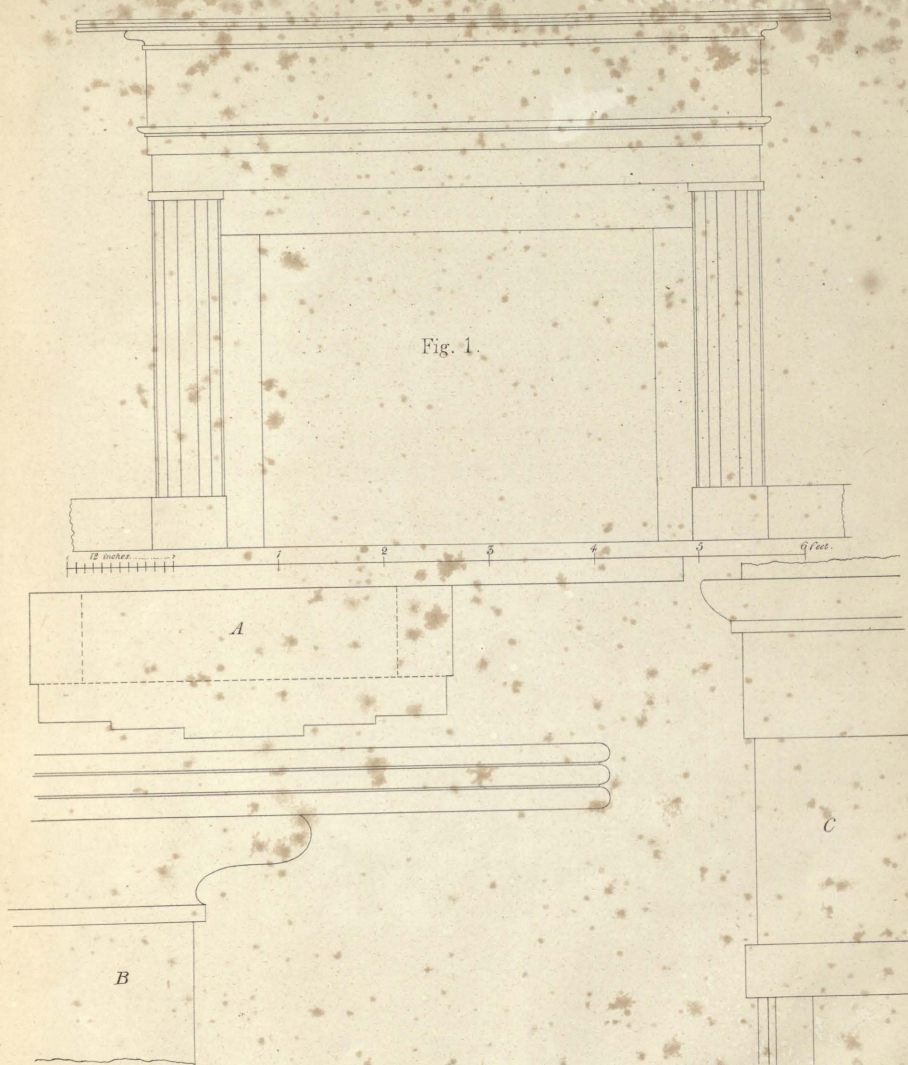
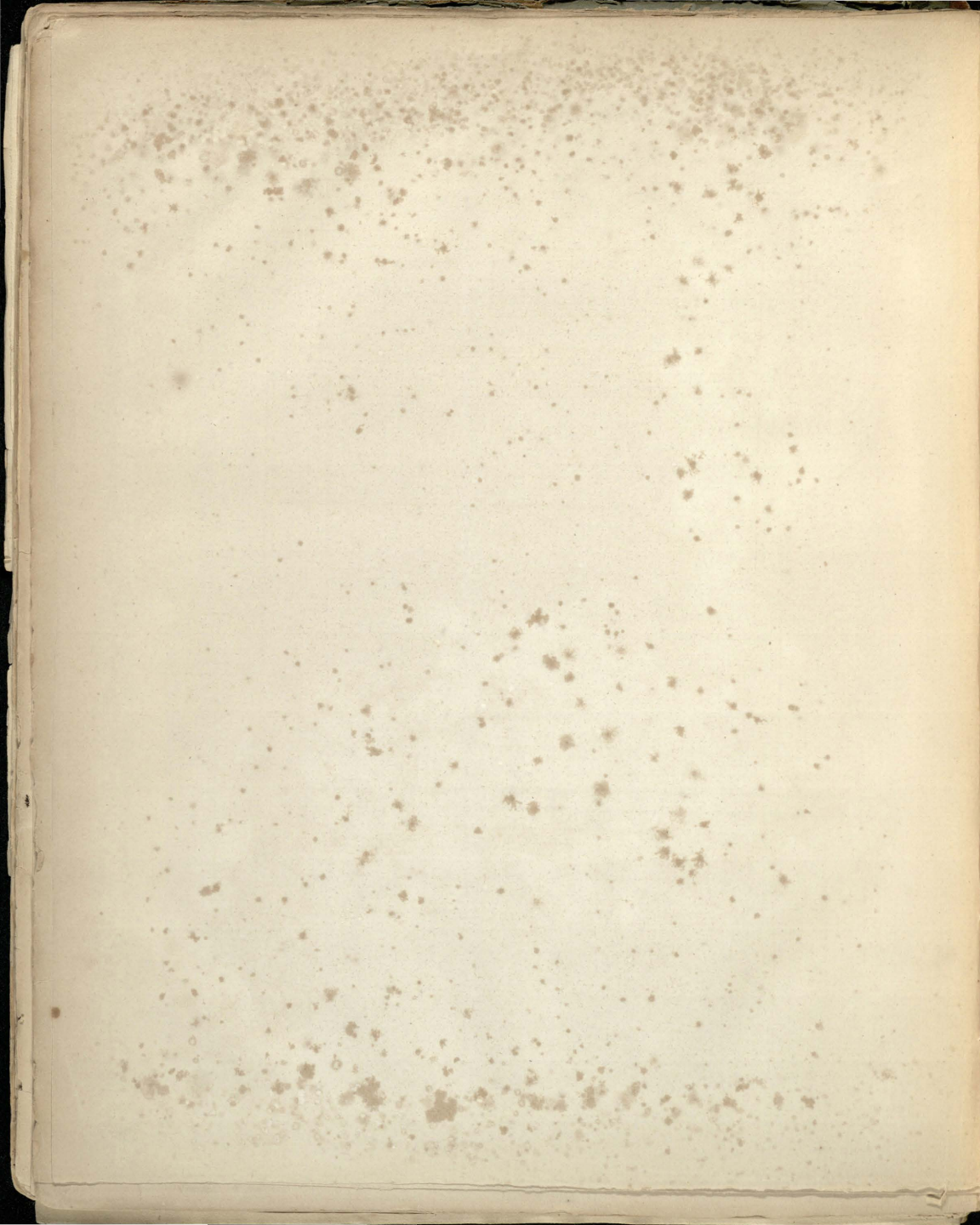
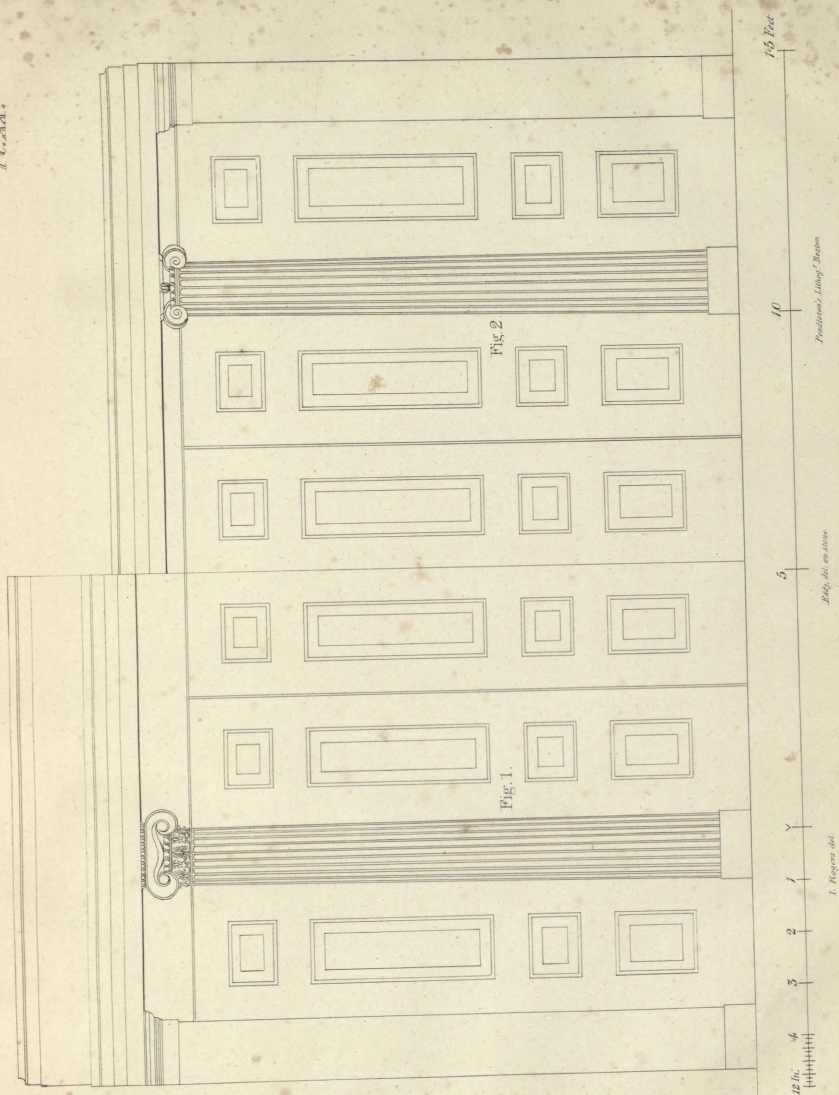


Fig. 1.





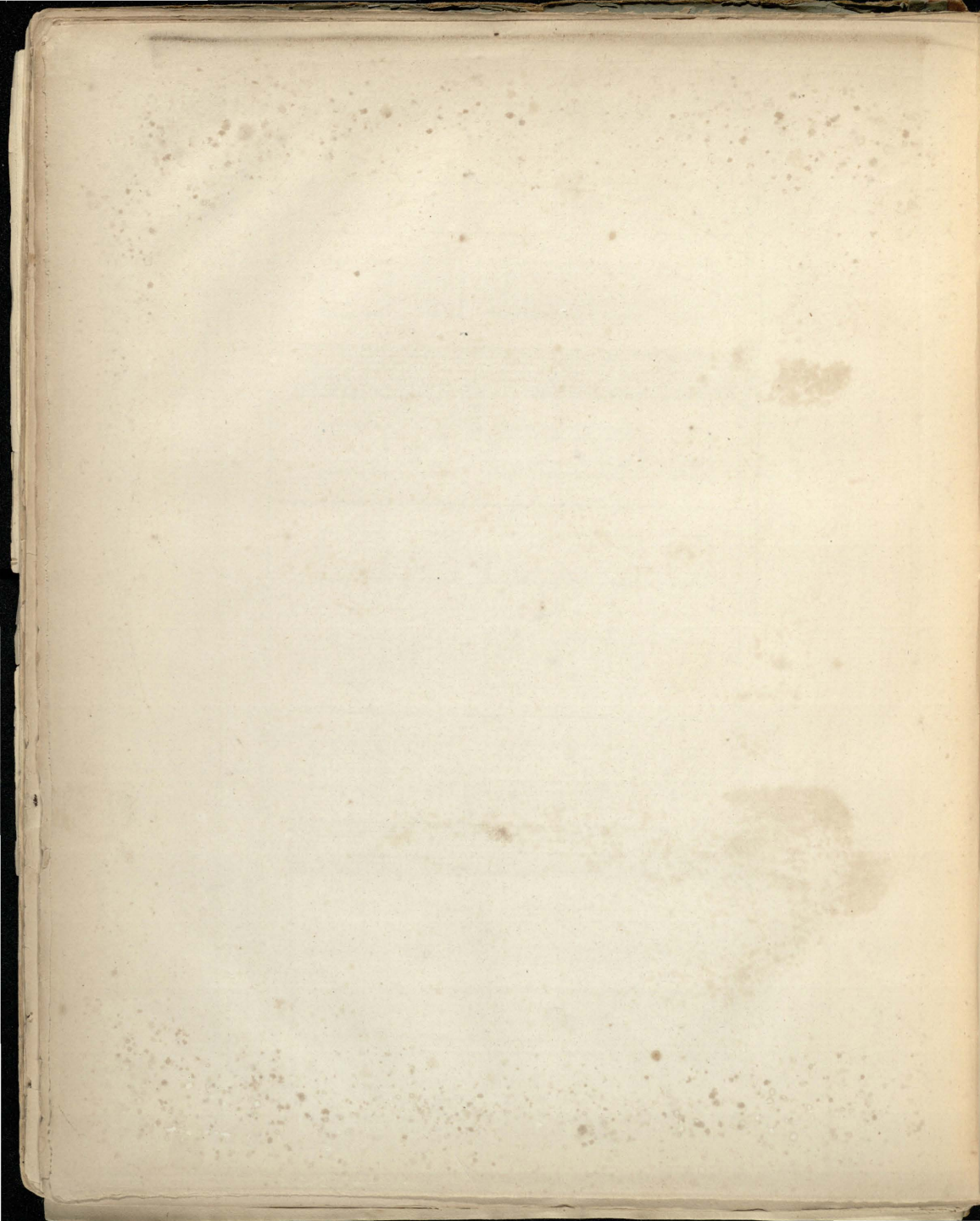


Pendence's Library of Books

Edly del. m. d. c. c. c.

Fig. 1. 12 feet

Fig. 2. 13 feet



Pl. XVI.

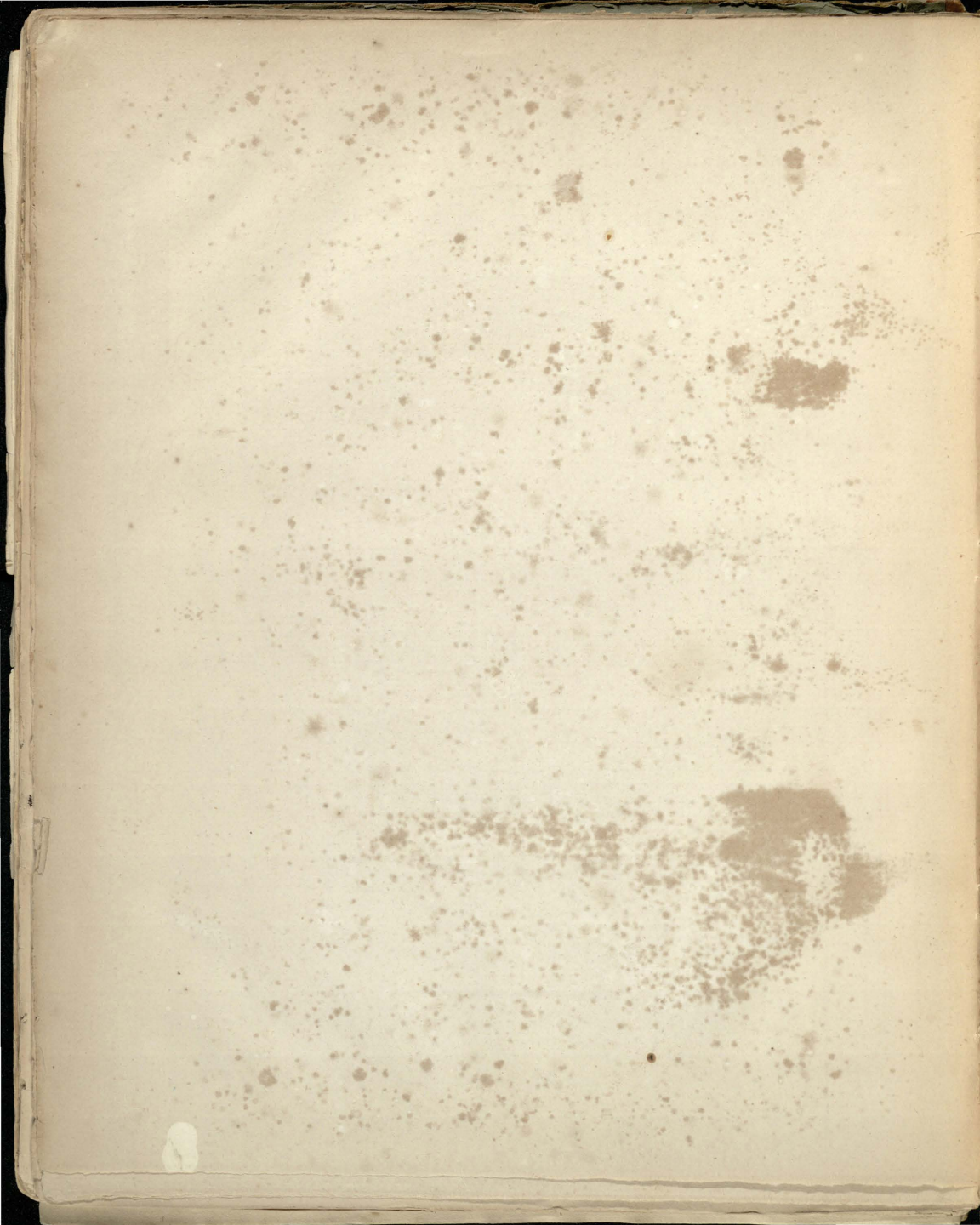


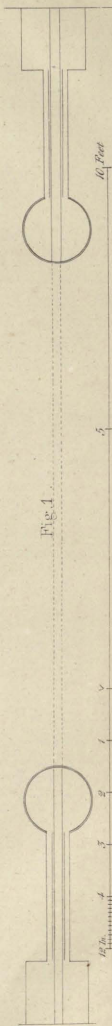
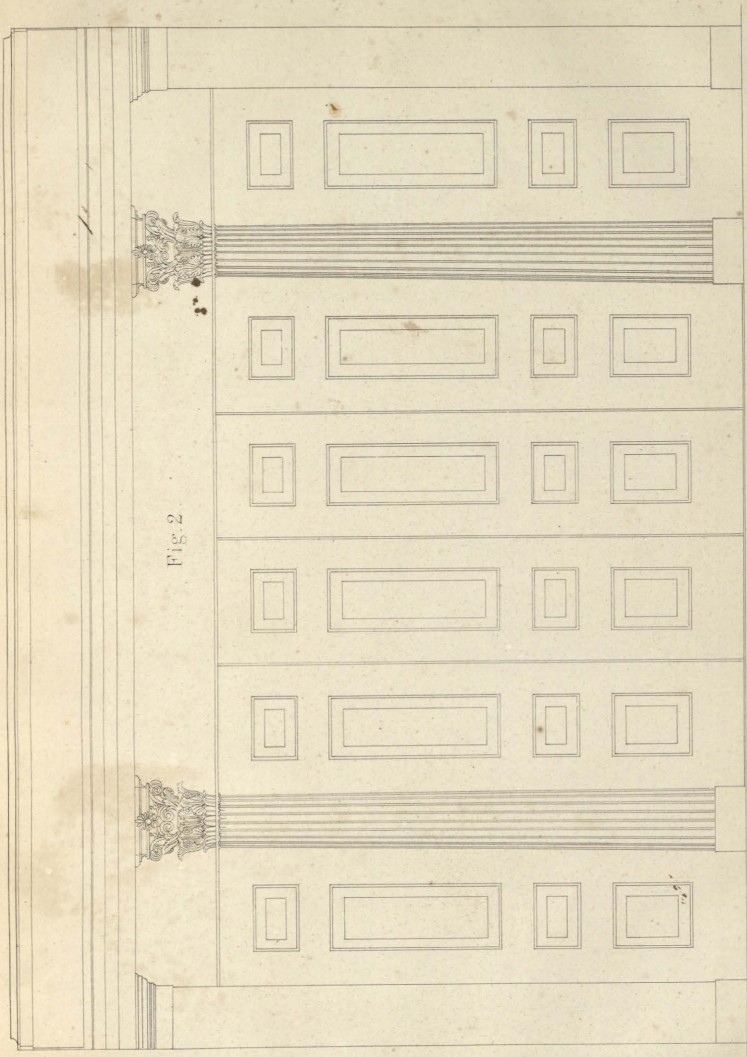
Scale—one inch and a half to one foot.

J. Rogers del.

Eng. by stone.

Published by Longley, Boston.





Engraved by J. Smith

2. Engraved by J. Smith

Engraved by J. Smith

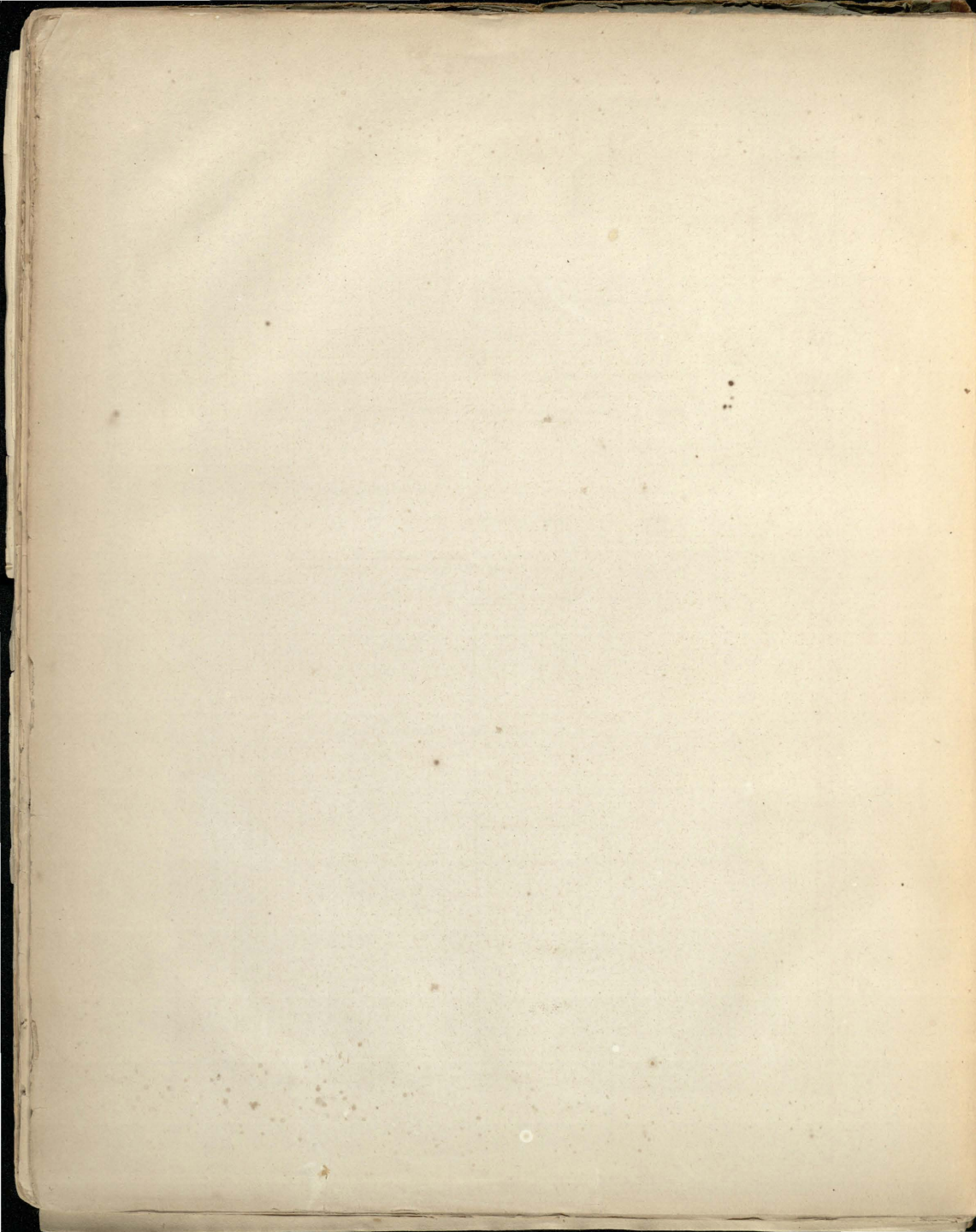


Fig. 1.

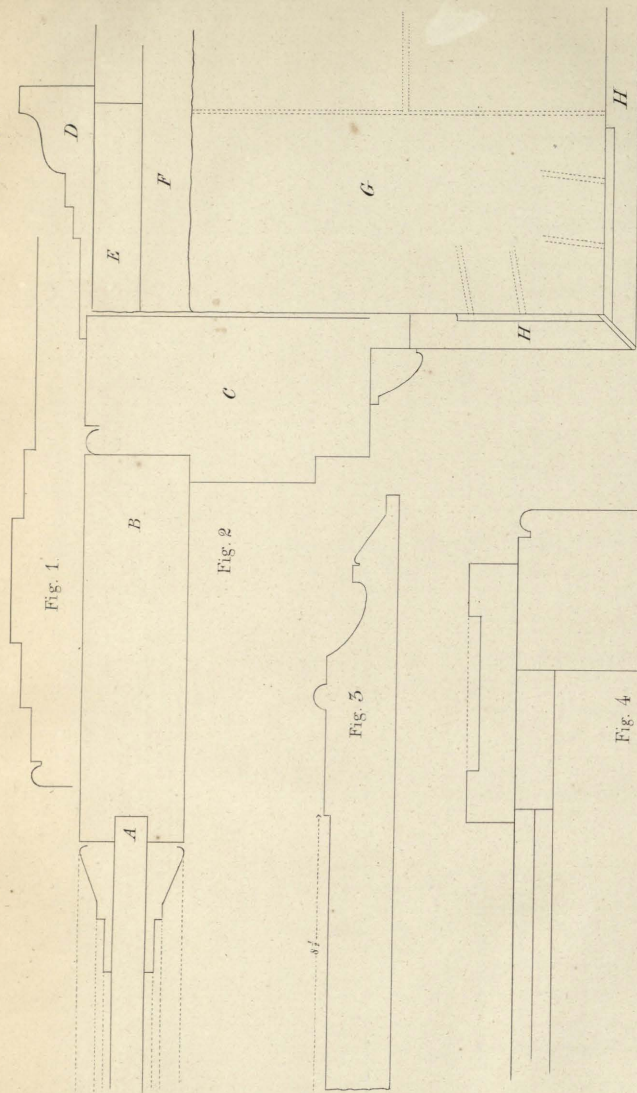


Fig. 2.

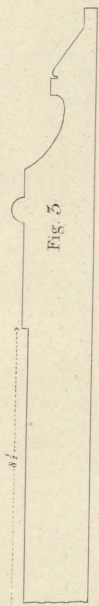


Fig. 3.

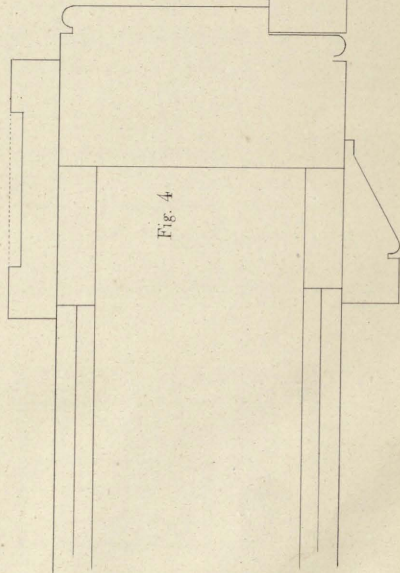
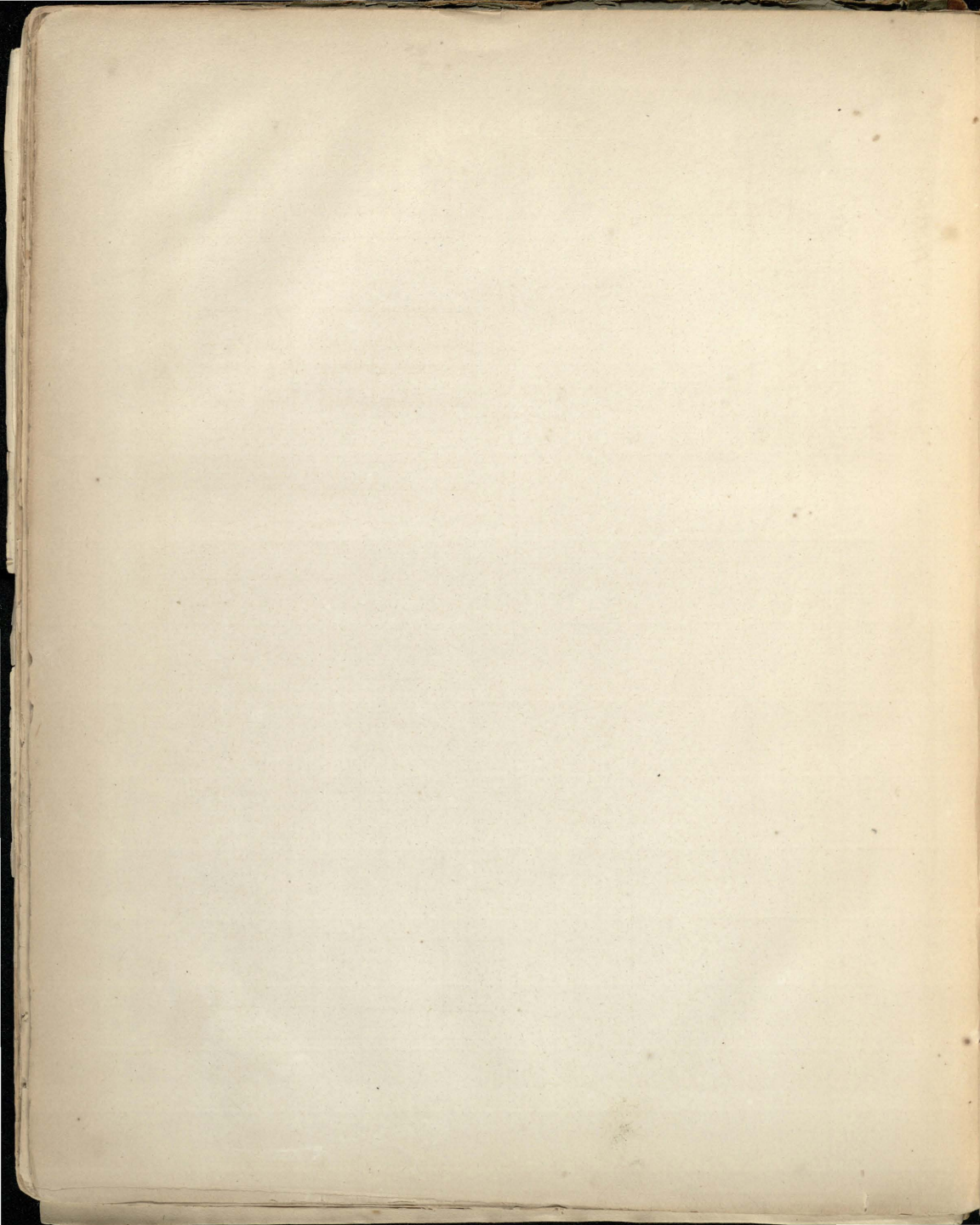


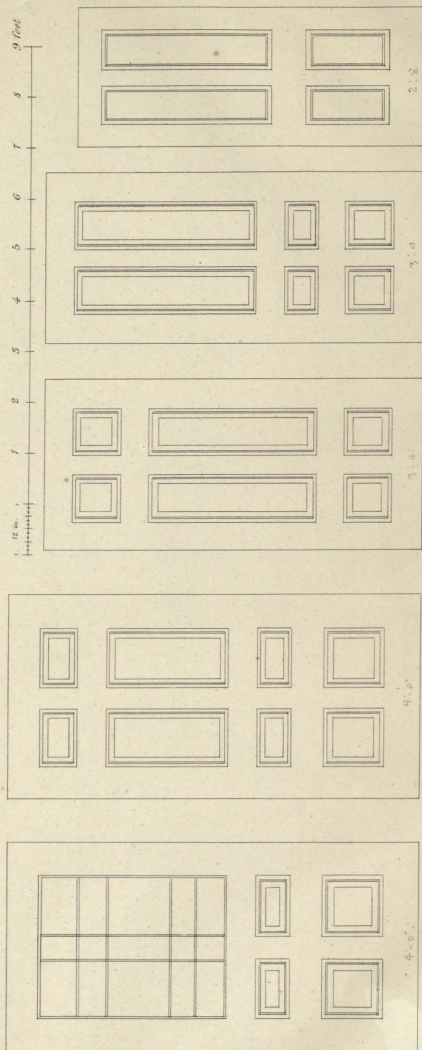
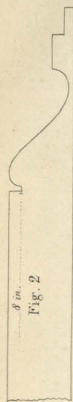
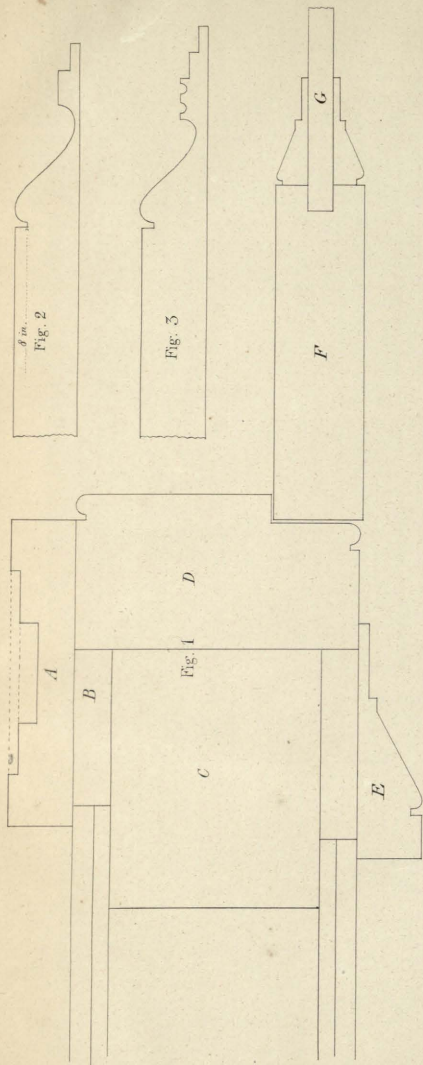
Fig. 4.

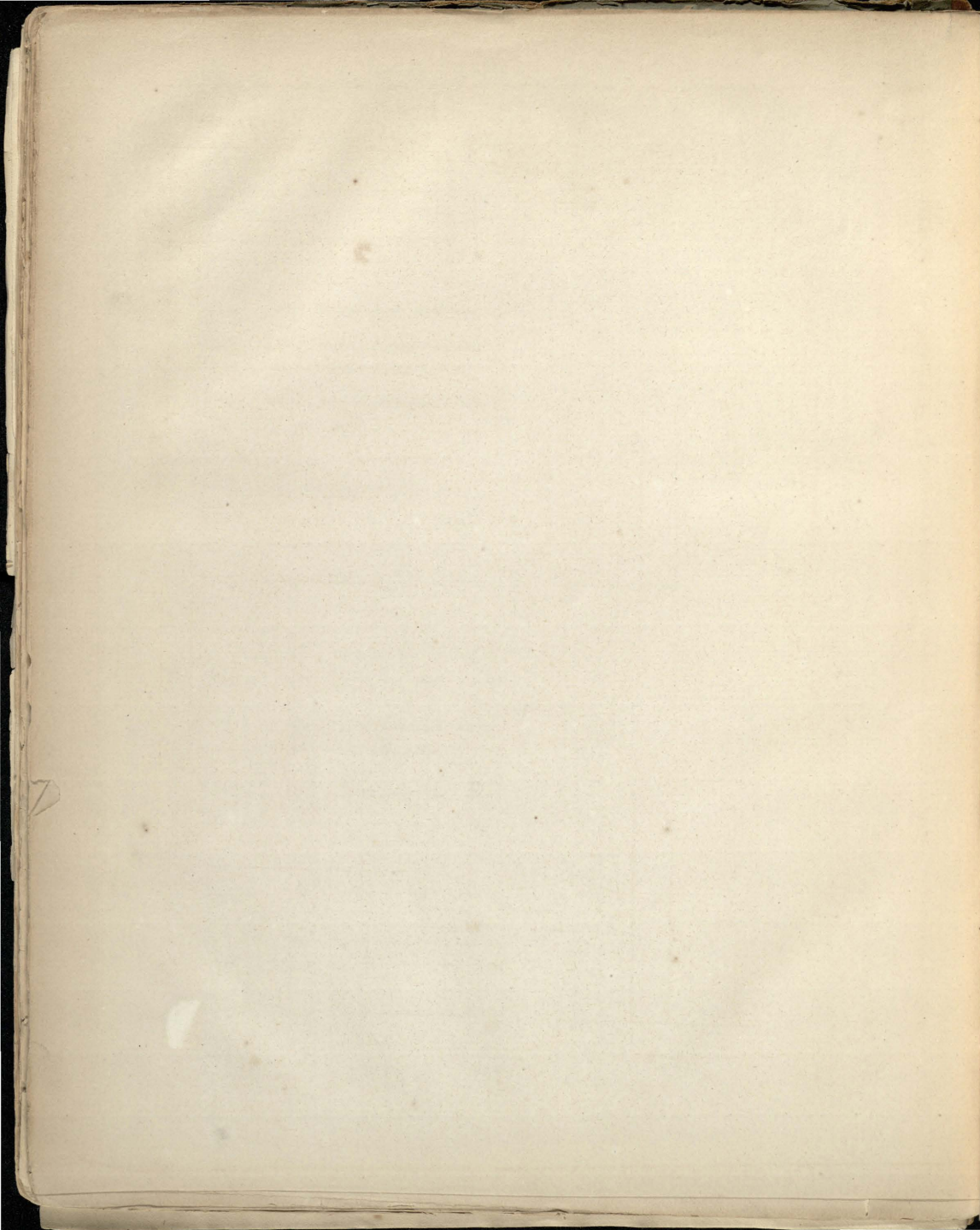
I. Rogers del.

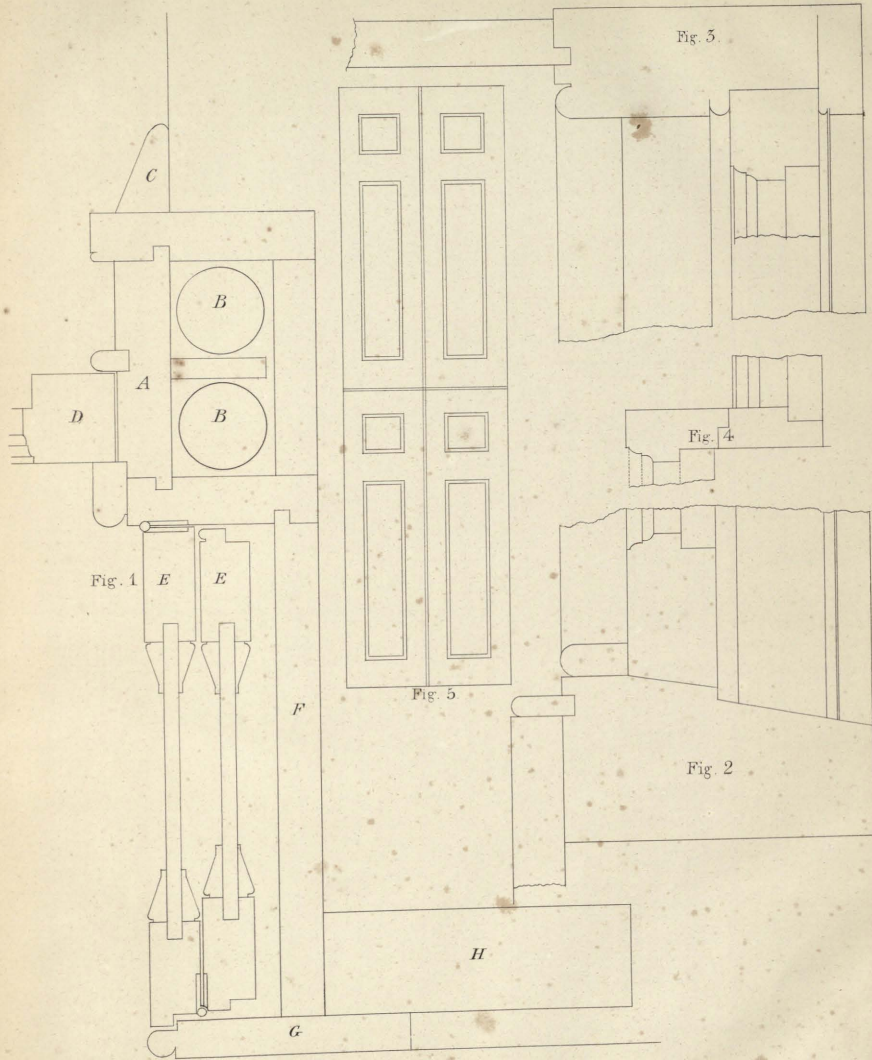
Edg. del. in stone.

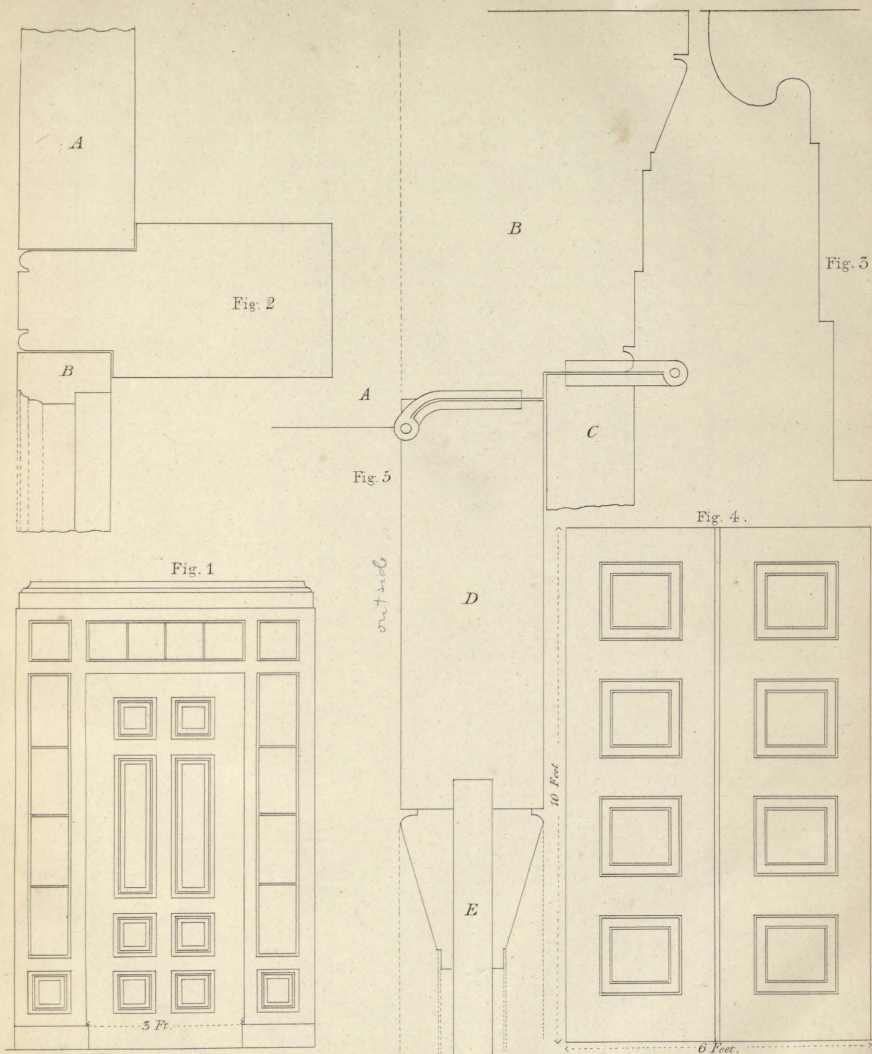
Frontispiece Library of Congress.











I. Rogers del.

Eddy, del. on stone

Treadwell's Lithog. Boston

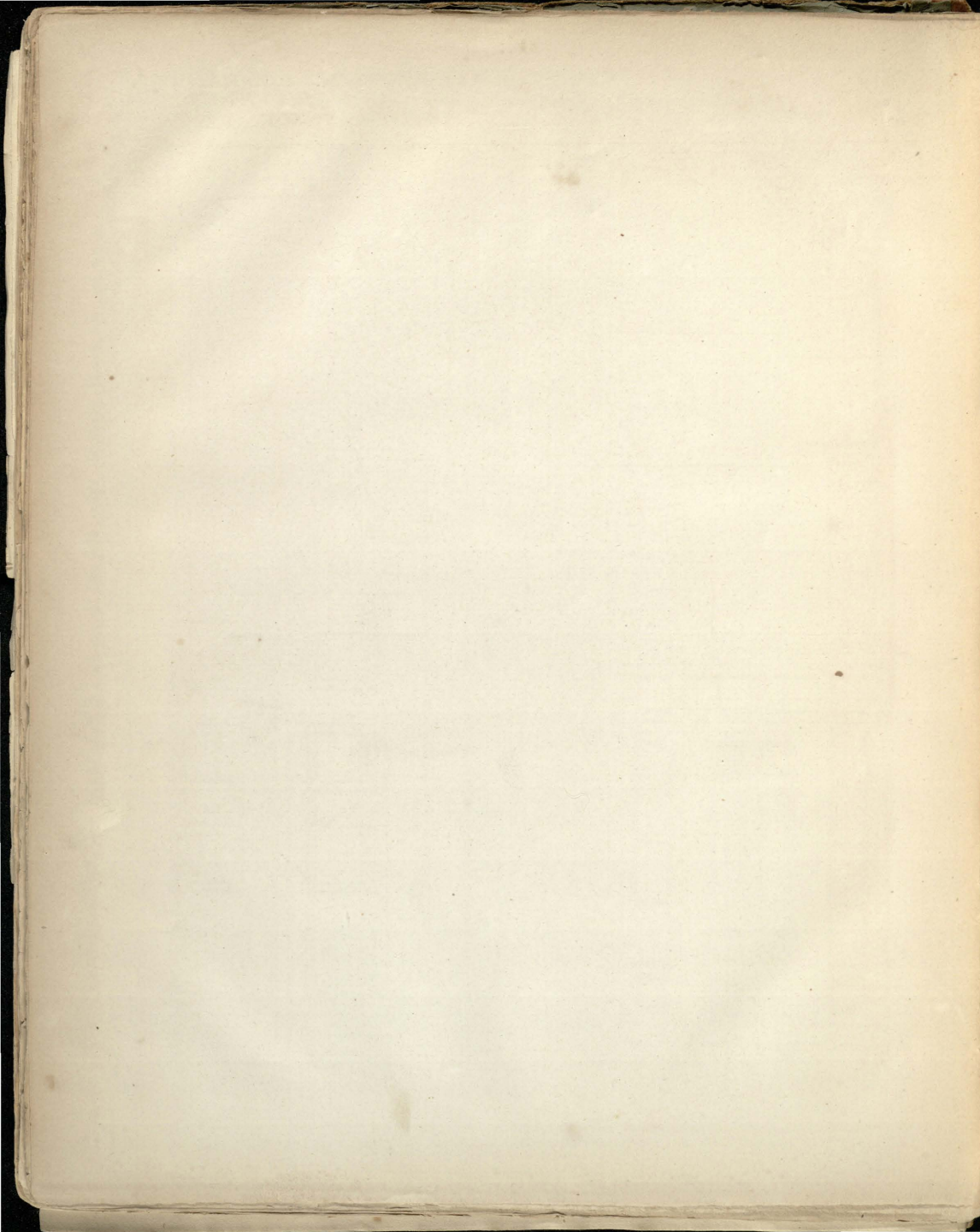


Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

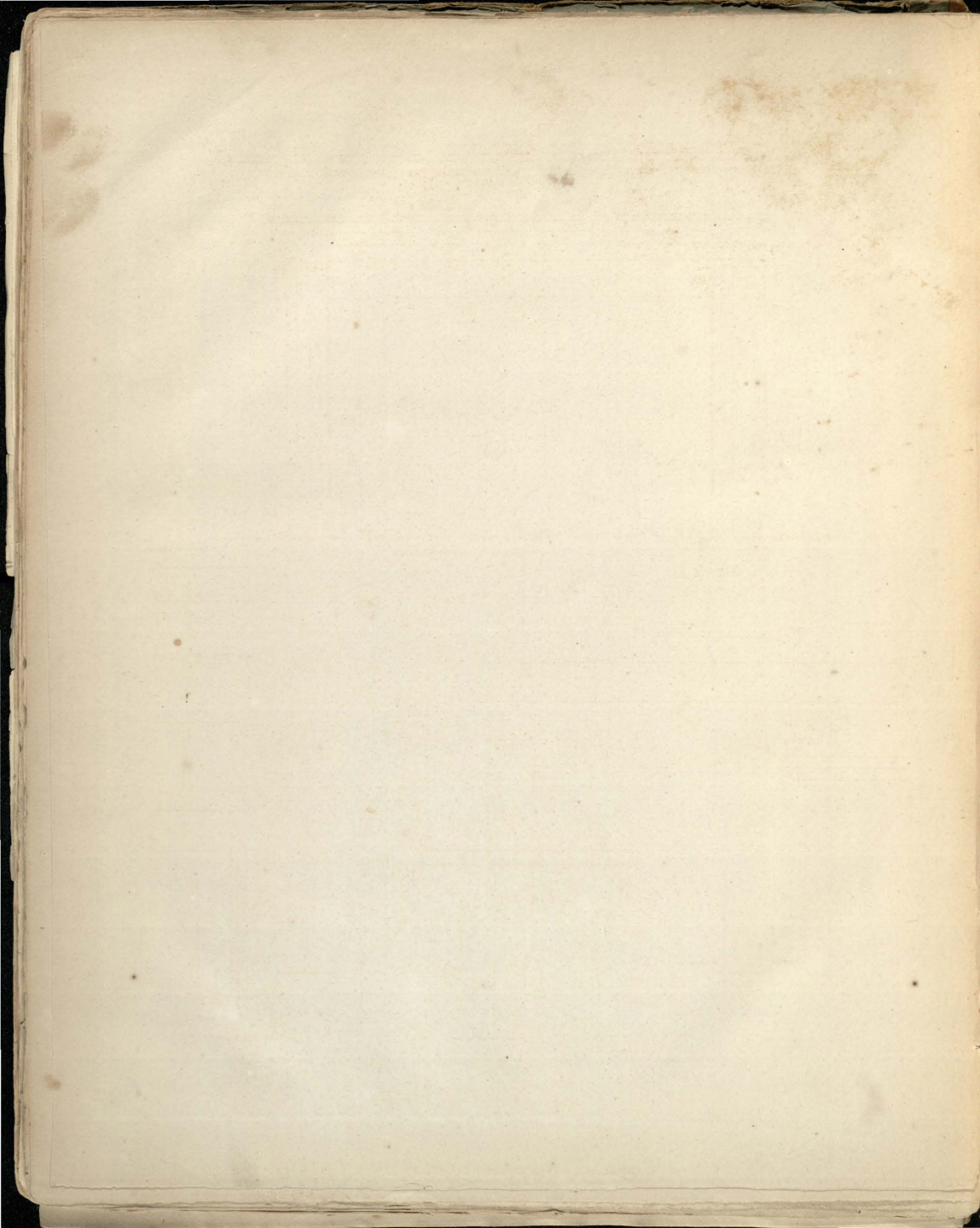
Fig. 6

Fig. 7

Fig. 1. Del.

Fig. 2. Del. on stone.

Fig. 3. Del. on stone.



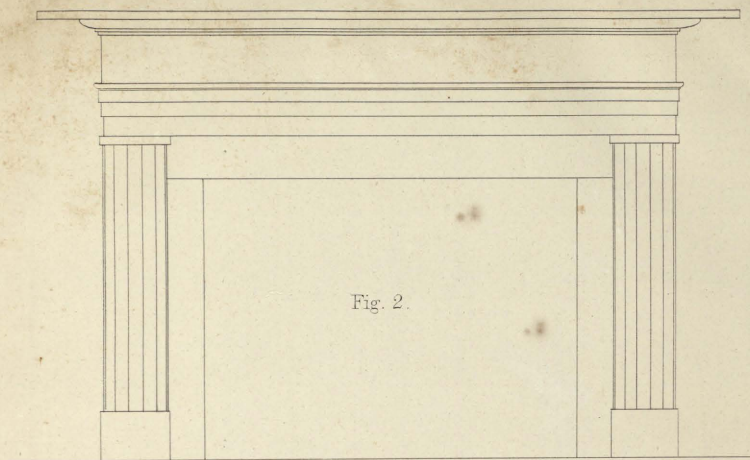


Fig. 2.

Fig. 5

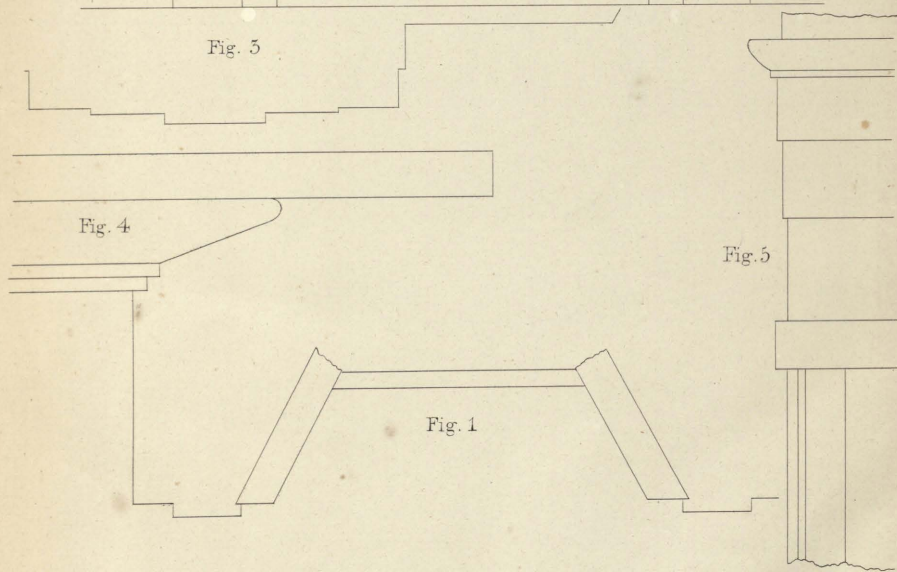
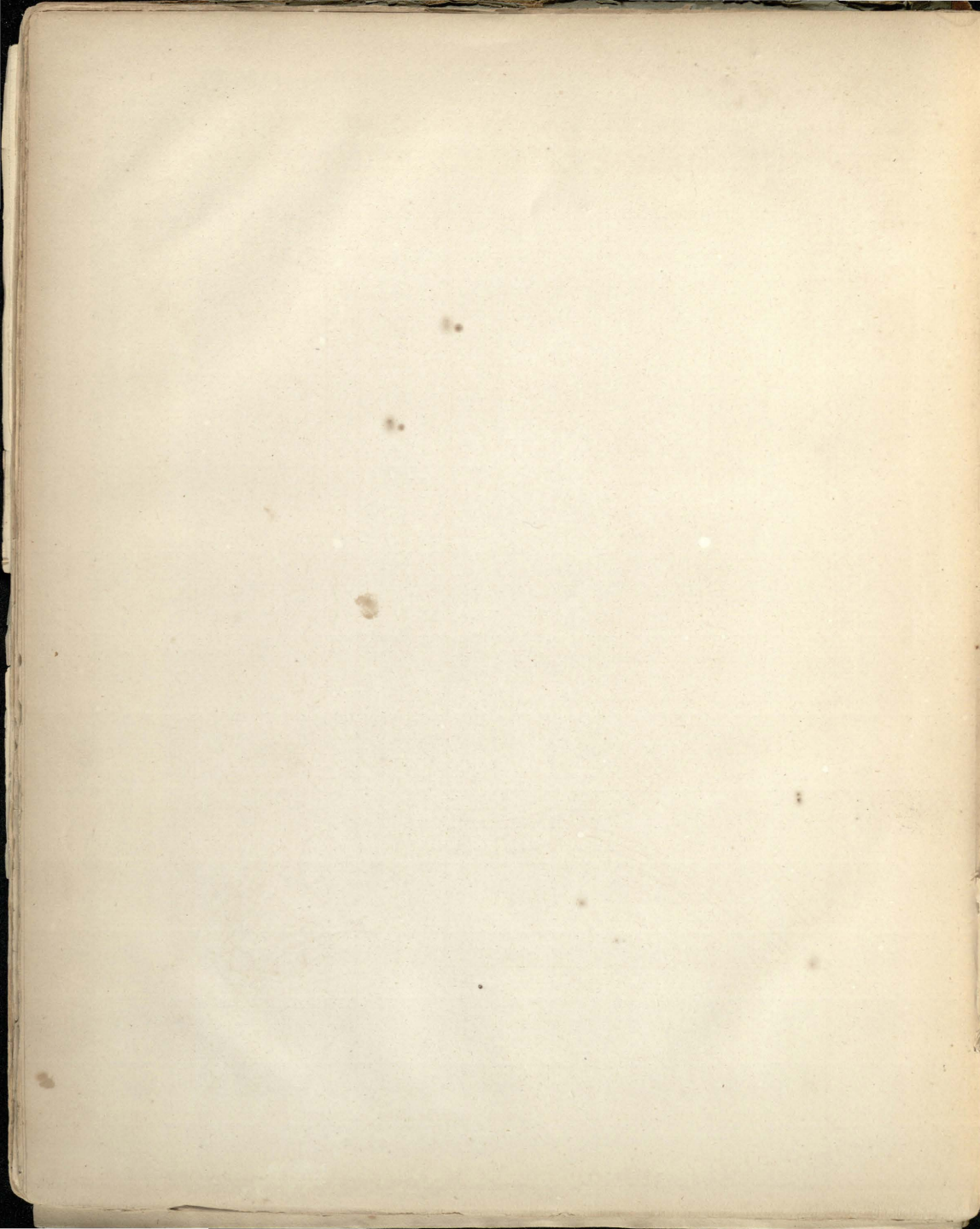
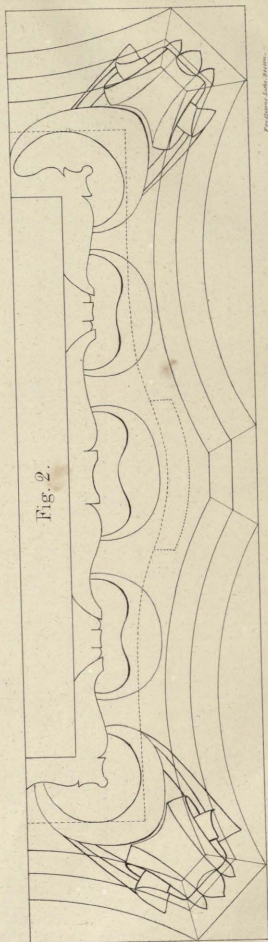
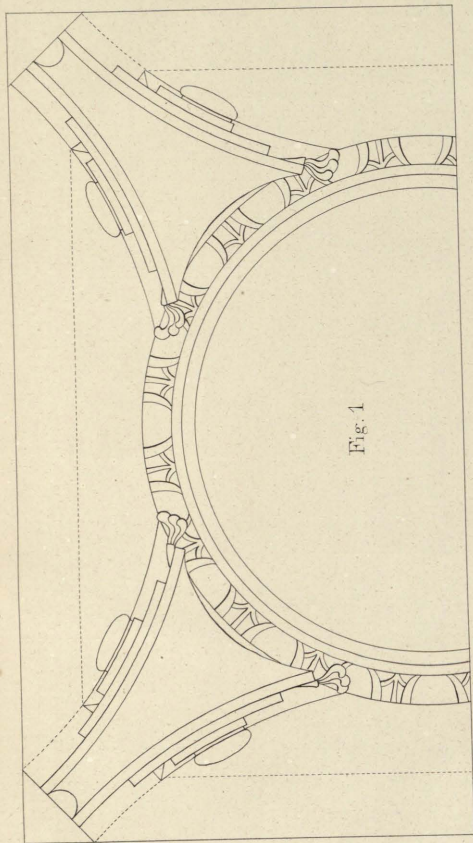


Fig. 4

Fig. 5

Fig. 1

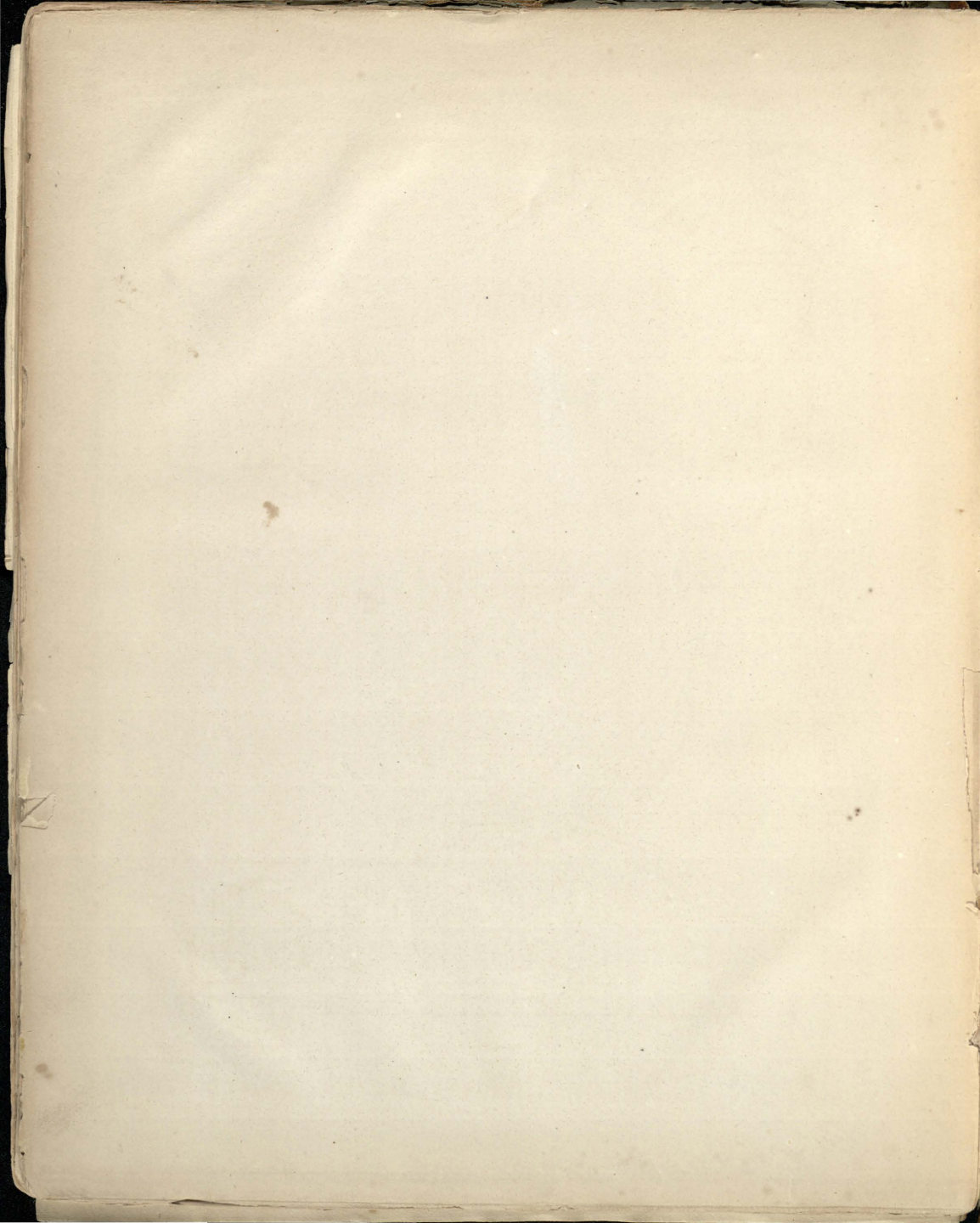


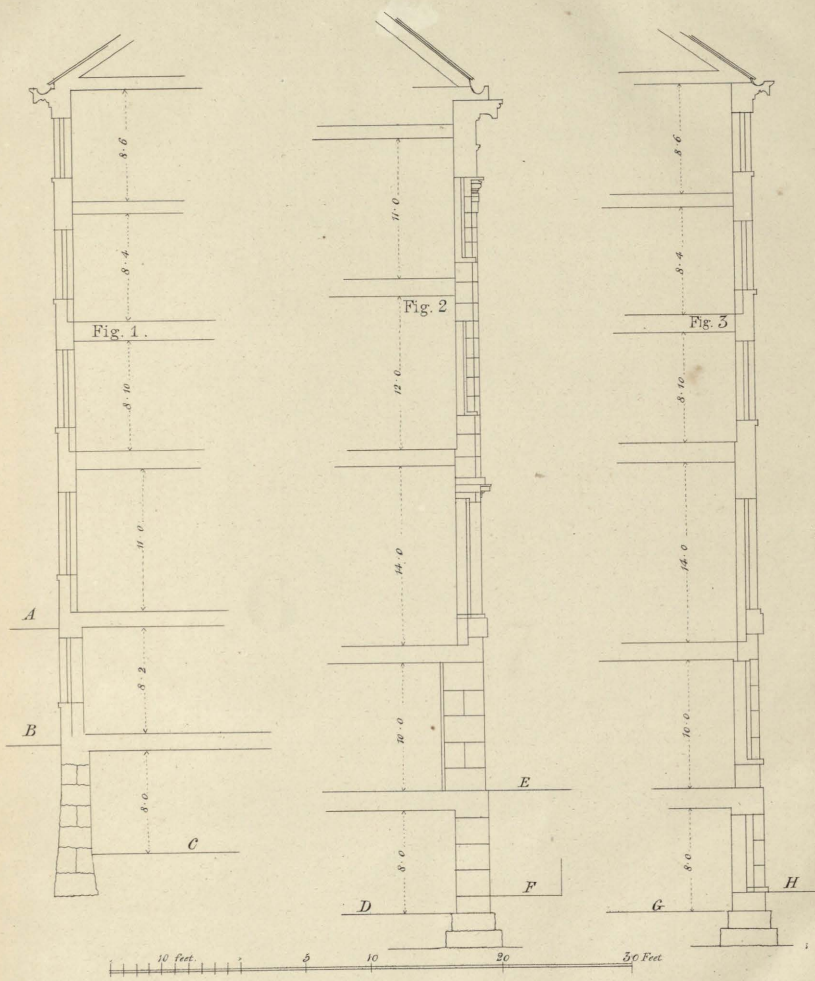


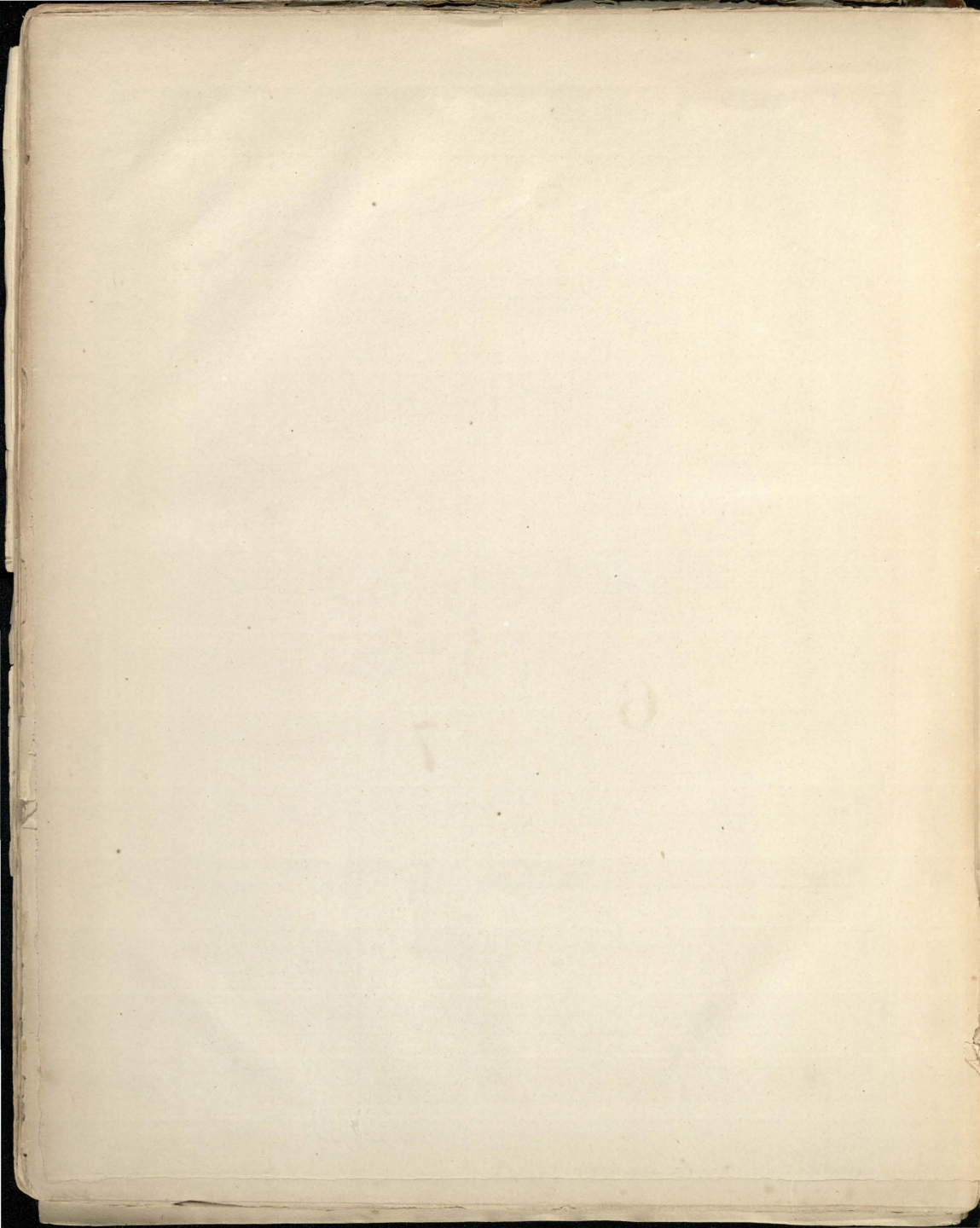
For details of the design.

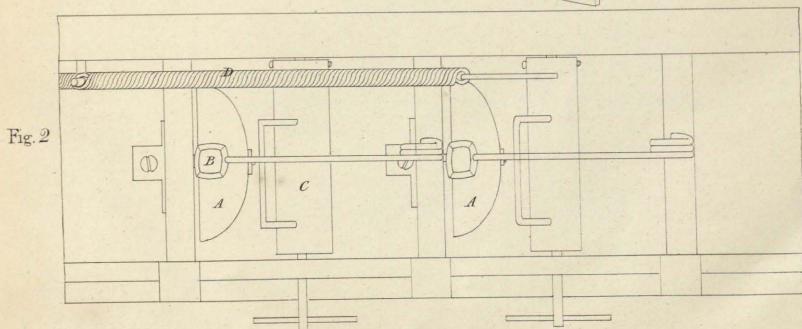
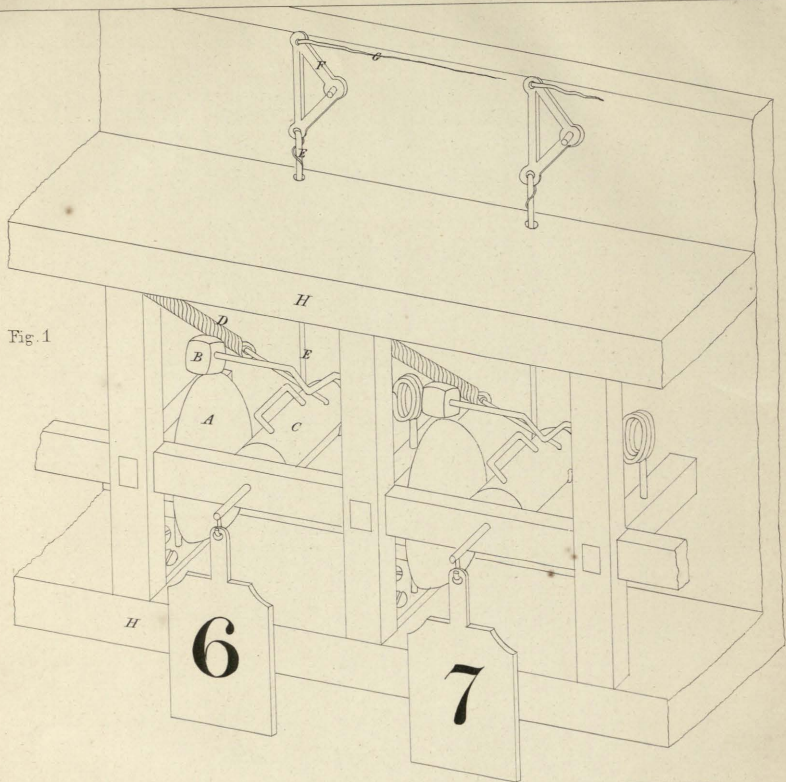
Edge and air space.

Ed. G. G. G. G.



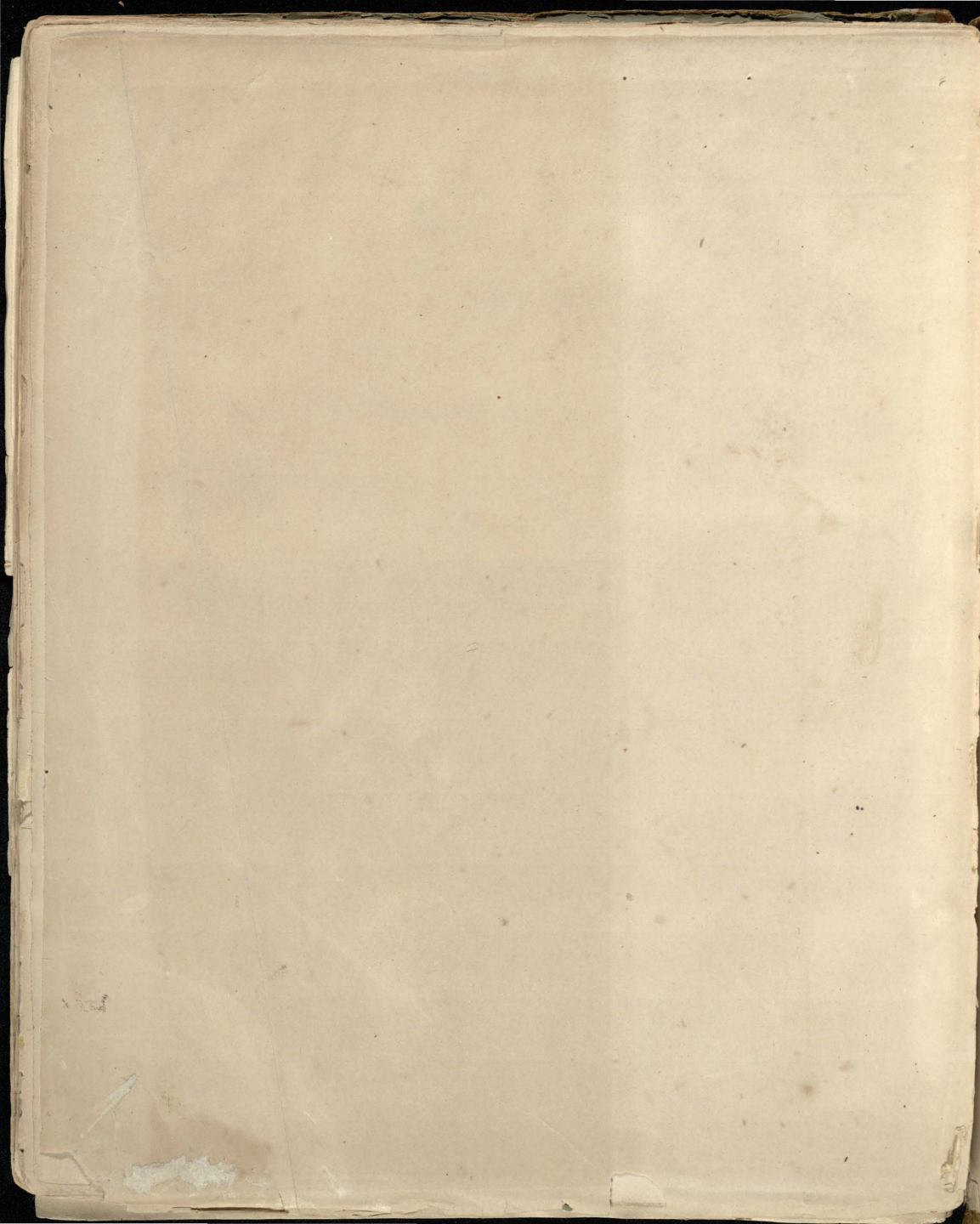






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