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**COMMUNICATION:—**

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**A** DRAFT of the new Constitution and By-Laws which it is proposed to submit to the Convention of the American Institute of Architects at Detroit this month has been sent out, and shows that very radical changes are contemplated. The most important of these is the abolition of the present system of electing Fellows of the Institute by direct vote, and the substitution of a highly-developed federal system, under which every candidate for admission to the Institute must be a member of a local society, and must make his application through a State Association, to which all the local societies in the State are affiliated. Such application must be signed by the President and Secretary of the local society, as sponsors for the candidate's good character, and the State Association elects the candidates from its own territory to Fellowship in the Institute, members of the Institute from other States having nothing to do with the election, except that the President and Secretary of the Institute must approve and sign the candidate's application to his State Association, and may withhold their signatures if they have reason to object to the candidate. As an incident of this substitution of the State Association for the Institute as the alma mater of members, it is proposed that Institute dues shall no longer be paid directly by members to the Treasurer of the Institute, but shall be collected by the latter, at the present rate of ten dollars annually for each member, from the State Association, and the latter shall collect this sum, together with two dollars a year for its own purposes, from all its members, through the local societies, which are left free to charge, in addition, such local dues as they may think advisable.

**T**HE advantages, in general, of this sort of federation of the Institute have been set forth so many times in the discussions which have been devoted to the subject in the Institute conventions that it is hardly necessary to go over them again. Under such a system, as all members of the Institute must be members of a local organization, and must be vouched for, and elected, by those of their professional brethren who may be presumed to know their qualifications best, the Institute may be tolerably sure of being recruited from the best material; while, as no one can be a member of the Institute without being also a member of his local society, the local societies will be relieved from the competition of the Institute, which now attracts many men who do not care to interest themselves in professional associations in their own locality. To these great and obvious advantages of the federal system must, however, be opposed certain disadvantages, which have already once caused its abandonment by the Institute, and which should, at least, suggest caution in attempting to readopt it, in a form stricter and more burdensome than ever. The

great trouble with the system of compelling members of the Institute to be members of a local chapter, or other local society, has always been that the professional community in any given town is often more or less torn by jealousies and misunderstandings, and the membership of the local society very often does not include all the men in that community who would do honor to the national professional body. It may be said that all good architects should live together in peace and brotherly love, and that it is desirable to compel them to do so by excluding from all professional association those who feel any unfriendliness or indifference toward the local organization; but there may be a question whether the Institute is strong enough to shut out from its ranks that large and important part of the profession which, independent of any unfraternal sentiment, prefers, for various reasons, to hold aloof from local professional connections. At present, the membership of the Institute includes, probably, not much more than one-twentieth part of the professional architects in the United States, and the membership of the local societies, excluding junior members, and others who would not be eligible to Fellowship in the Institute, is not much larger than that of the Institute itself. As it seems to us, the present need of the profession is to bring under the standard of mutual encouragement and assistance as many as possible of the worthy architects who are now working alone; and, under existing circumstances, the Institute can do this to great advantage, by its simple machinery of recommendation, endorsement and letter ballot, without stirring up questions purely personal. Among these questions is the one of expense, which, with nine architects out of ten, is a very material one. Under the proposed By-laws, every Fellow of the Institute must pay not only his ten dollars a year to the Institute, but two dollars more to his State Association, and, in addition, whatever assessment may be voted by his local society. In some of the local societies, the annual assessment is a tolerably large sum. In Boston, for instance, it is twenty-five dollars a year; so that, adding this to the Institute's ten, and the State Association's two, the Fellow of the Institute who lives in Boston must pay thirty-seven dollars every year, or be cut off from his membership in the Institute. It is hardly necessary to say that local dues are not likely to be diminished under this system, for the knowledge that members who do not pay liberally to support a local organization with whose proceedings they do not perhaps sympathize very cordially, will be cut off from the Institute Fellowship is not adapted to make the dominant clique in the local organization considerate in keeping down expenses; and a man who is obliged to choose whether he will devote nearly forty dollars a year to retaining his membership in a professional organization, or to paying his dues in the social club where he meets old and new clients, cannot be blamed, as a business man, for preferring the latter.

**T**HE admirers of the late H. H. Richardson's greatest work, Trinity Church, Boston, will be sorry to hear that plans have been made for building a ten-story apartment-house just across the street from the church, the appearance of which cannot but be greatly injured by the new structure. Presuming that the apartment-house will be carried to the maximum height permitted by law in Boston, one hundred and twenty-five feet, its cornice will rise higher than the stonework of the central tower of the church. It is hardly necessary to point out how sadly the church will be dwarfed by the contrast. If this were all, the public and the proprietors of the church would probably have to suffer in silence, for aesthetic considerations are the last to be regarded in American jurisprudence; but the Trinity congregation will have a more tangible grievance against the new structure, in the serious darkening of the church which it will cause. The interior of Trinity is none too brilliantly illuminated, in any case, but such light as it enjoys comes, particularly in sunny days, mainly from the windows in its southwesterly portion, and these are just the windows which will be overshadowed by the apartment-house, which is separated from the church only by a narrow street. Considering that in Germany, a few years ago, a large number of good houses, and two first-class hotels, were removed to give a better view of the front of Cologne Cathedral, while the Parisians, not long previously, made a still greater sacrifice to clear away the buildings which pressed too near the front of Notre Dame,

it seems a pity that some means cannot be devised for checking' at the outset, operations which are sure to injure the beauty of objects of public interest, and which the public is likely to be called upon to pay for undoing, later.

**A**N examination of the Dingley tariff, with regard to its probable effect on the cost of building, shows that the principal item in which prices will be raised by it is that of lumber. The discussions in the newspapers have suggested the idea that white pine, alone, was to be subjected to the duty of two dollars per thousand feet; but the law imposes the same tax on spruce, Norway pine, cedar and every other variety of lumber except whitewood, sycamore and basswood. Although the price of spruce has not risen very materially as yet, dealers being, as a rule, glad to turn their stock on hand into cash at a small profit over the original cost, any considerable revival in building operations is likely to result in the addition of the two-dollar tariff-tax to the present price, for the reason that, if the American mills can be sure of orders enough not to have to compete too briskly with one another, they will demand such prices for their material as will just shut out the competition of dutiable Canadian spruce. This must, sooner or later, cause the price of spruce, as well as of pine and hemlock, to rise materially in our market, the movement probably taking place irregularly as old stocks become exhausted.

**N**EXT to lumber, glass seems to be the building material most affected by the new tariff. On common sheet-glass, about one-half is added to the duty, making an average addition of something like one cent per square foot, for sizes used in houses of moderate cost, making perhaps an addition of five dollars to the total cost of the house. On plate-glass, the great advance in duties which was at one time thought probable does not seem to have been made, and, although small sizes of polished plates have two or three cents per square foot added, the duty on plates larger than twenty-four by thirty inches is not changed from that imposed by the Wilson Law. On marble, which comes under the same schedule as glass, the duties are greatly increased, and a material addition is likely to be made to the cost of public and other important buildings in consequence. All foreign marbles in block, except onyx, now pay sixty-five cents per cubic foot, in place of fifty cents, while onyx pays a dollar and a half, instead of fifty cents. On sawed marbles, including onyx, the duties are complicated, but are greatly in excess of those imposed under the Wilson tariff, slabs one inch thick paying, for instance, if rubbed, one dollar and eighty cents per cubic foot, in place of the Wilson rate of eighty-five cents. Curiously enough, the duty on sawed onyx is much less than that on the rough blocks, the difference, for slabs over two inches thick, being forty cents per cubic foot. Small marble cubes, such as are used in the so-called terrazzo and Roman mosaic floors, are subjected to a very heavy tax. Under the Wilson tariff, the duty on such cubes was eighty-five cents per cubic foot, whether attached to paper or not. By the Dingley law, they are, if loose, required to pay one cent per pound, and twenty per cent *ad valorem*; while, if pasted on paper, the duty is twenty cents per superficial foot, and thirty-five per cent *ad valorem*.

**T**HE duty on Portland cement, whether in bulk or packed in bags or barrels, is unchanged. That on lime is also unchanged, but that on calcined plaster is nearly doubled, being raised from one dollar and a quarter to two dollars and a quarter per ton. Glazed bricks pay forty-five per cent, instead of thirty; the duties on other bricks and tiles not being materially changed. Manufactures of iron are not much changed, reductions being made in some instances; but in the present condition of the iron trade in this country, very little is likely to be imported, and prices are not dependent upon foreign competition. In the item of screws, however, about one-fifth is added to the Wilson rates, and as the American companies complain that the business has been unprofitable, it is likely that they will raise their prices to the extent of the increase in duty.

**T**HE conduct of the new Republic of Brazil has, we venture to say, steadily gained for it the respect of the civilized world. Considering that it is only a few years since the country went through with a revolution which involved the expulsion of its royal family, and the complete reorganization of its system of government, in the face of the opposition

of a powerful party, attached to the old regime, and believed to be supplied with money from those favoring the restoration of the monarchy, the courage and discretion with which the vast territory of the Republic has been defended, and its affairs administered, show a remarkable capacity for self-government in the Portuguese stock, from which the Brazilians are descended. Now, political animosities having a little subsided, the Republic is beginning to think of the development and improvement of the country, and a commission was lately appointed to determine upon a suitable location for the seat of government of the country, which should, it is thought, be removed to a place more central, and more salubrious, than Rio de Janeiro. This Commission has now reported in favor of a site in the State of Goyaz, which occupies a mountainous region in the central part of Brazil. In this State is a plateau, about four thousand feet above the sea, which is regarded as having the finest climate in South America. At present, the country is almost a wilderness, the State of Goyaz, which is larger than the whole of France, having only about two hundred thousand inhabitants, and being entirely destitute of railway communication; but railways can be built, and it is believed that the Brazilian Congress will, at its next session, provide for the removal of the capital to the place selected.

**A**RCHITECTS are frequently expected to give advice in matters of landscape-gardening, and, for their own sakes, they generally like to know how the trees and plants existing in the neighborhood of the houses that they build can best be made available as ornamental objects; so that some suggestions in regard to the improvement of old and unsightly trees by pruning, which are to be found in a recent number of *Garden and Forest*, possess a peculiar value to the profession. Most architects, we venture to say, have imbibed from gardeners of their acquaintance the idea that, in pruning a tree, the stump should be left of a certain length, for the reason that it is sure to decay at the end, and if a sufficient length is left to rot away, the decay will not spread to the main part of the tree. According to *Garden and Forest*, this notion is very erroneous. The proper way of pruning trees is, as it says, to cut the main branches back close to a healthy lateral branch. By bringing the cut surface in this way close to the currents of sap circulating in the lateral, new woody matter is formed over it, which protects it from decay; and, if the end of the pruned branch is painted over with coal-tar immediately after cutting, to keep out the weather until a covering of new woody matter forms, no decay of the stump need be apprehended; while, if the cut is made so far from a lateral that the sap ceases to flow near it, the decay which is then inevitable gradually communicates itself through the substance of the stump to the trunk of the tree.

**W**HERE pruning is judiciously and courageously done, a tree which is apparently nearly dead may be brought back to vigorous life, and its existence prolonged, perhaps for a century. The principle to be observed is to increase leaf surface, and promote its exposure to light. If half of a branch which bears only small and scattered leaves is cut away, the remaining half, which now receives all the nourishment from the roots that was previously distributed through the entire branch, will put forth much larger and more numerous leaves, so that the total area of the leaves on the half-branch that is left will often be more than twice as great as that of all the leaves on the entire branch before pruning. As the elaboration of the crude sap, and the consequent growth of the tree, is proportionate to the leaf-area exposed to the light, the vegetation of the pruned branch is in this case twice as vigorous as it was before pruning; and the same treatment can be applied to all the weak branches of a tree, with a similar result. Moreover, if the upper branches of a tree in feeble health are cut back more than the lower ones, the leaves remaining on the latter receive an increased amount of light, and contribute, in consequence, much more than before to the nourishment of the tree. The article is illustrated by two photographic cuts, one showing a large oak tree in the Arnold Arboretum, as it appeared twelve years ago, with limbs nearly bare, except for scanty tufts of leaves at the ends, and the same tree as it now appears, clothed with rich foliage nearly to the ground. The contrast is most instructive, and architects who examine the two pictures will probably recall immediately some cases in which they would be very glad to see a similar transformation.

AN ARCHITECTURAL "SUMMER SCHOOL" ABROAD.<sup>1</sup>—IV.



Italy, England and America.

OUR way for the next day ran almost parallel with the Alton Branch of the London & Southwestern Railroad, and, as expected, passed through open, rolling country quite in contrast to the picturesque portion of Surrey, just passed. But at the village of Chawton we had a diversion, and cameras were brought out to photograph the little Italian boy and his lively monkey. The thatched-roofed houses of this village were particularly attractive. Taking the wrong fork of the road, we had to inquire our way of one of the bright little fellows of the village school, just out for recess, and then journeyed on through wide open fields, with few houses along the highway, until we came to the little picturesque moss-covered village of Bishop's Sutton a short distance from New Alresford. New and Old Alresford (pronounced "Oilsford" by the people of the town) both existed at the time of the Conquest, but very little remains of the old work of that time, for both towns have suffered greatly from fires, being almost completely burnt down in 1610, 1620, 1678, 1689, 1710 and 1736. The New town was a chapelry of the

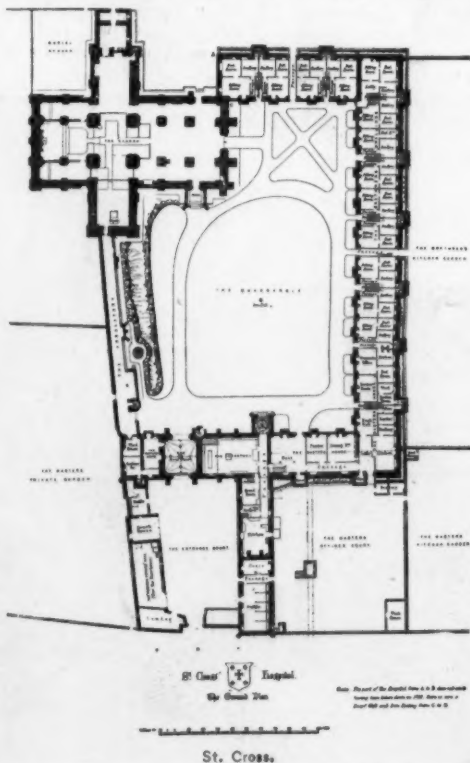
turnovers, doughnuts and cakes in abundant supply, excellent in quality and remarkably cheap. We found that the good woman who baked and sold these dainties had lived in America for several years before opening her little shop in this sleepy town. Our twenty hungry bicyclists had not tasted anything so much like "home" since leaving Boston. Although Alresford can hardly be called famous, the estate of Tichborne Park, about two miles south of the town, is



The Village Street, Chawton.

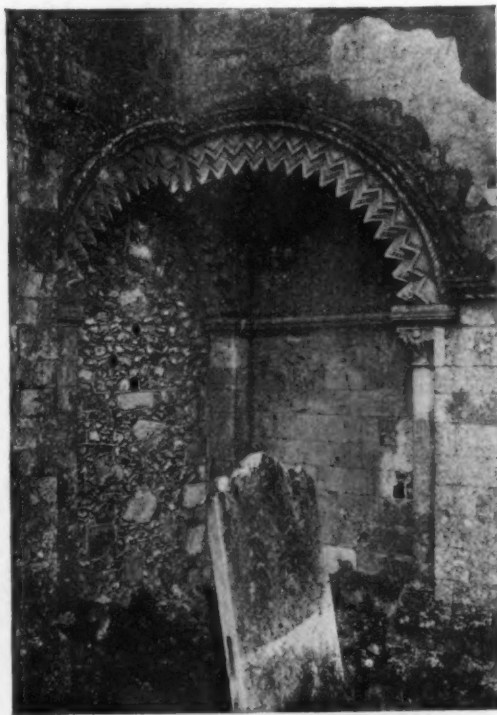
known to every one, through the long-continued legal controversy over the claim of one Arthur Orton, a butcher, of Wopping.

On leaving Alresford the majority of the students, tired by the long morning ride, took the shortest road to Winchester. A small party, however, ventured upon what proved to be a delightful run down the beautiful valley of the winding Itchen, passing the villages of Itchen Stoke, Itchen Abbas and the three Worthys. At Martyr Worthy we descended from the main road, past the church and several picturesque houses, into the broad river valley, and were soon following a little footpath through the luxuriant meadow grass almost on a level with the surface of the swiftly flowing river. At this point the Itchen runs through the meadows in two shallow streams, which were crossed on single-plank foot-bridges at the imminent risk of a ducking for both man and wheel. Riding on over the grass, we came at last to the road leading to Easton, a small town with extremely crooked streets winding between picturesque houses, and soon reached a small transitional Norman church, the principal



Old until 1850, but is now the more important place, having a large market-square and several inns.

There is a remarkable shop, for an English town, on the main road just below the square, where we found American lemonade,



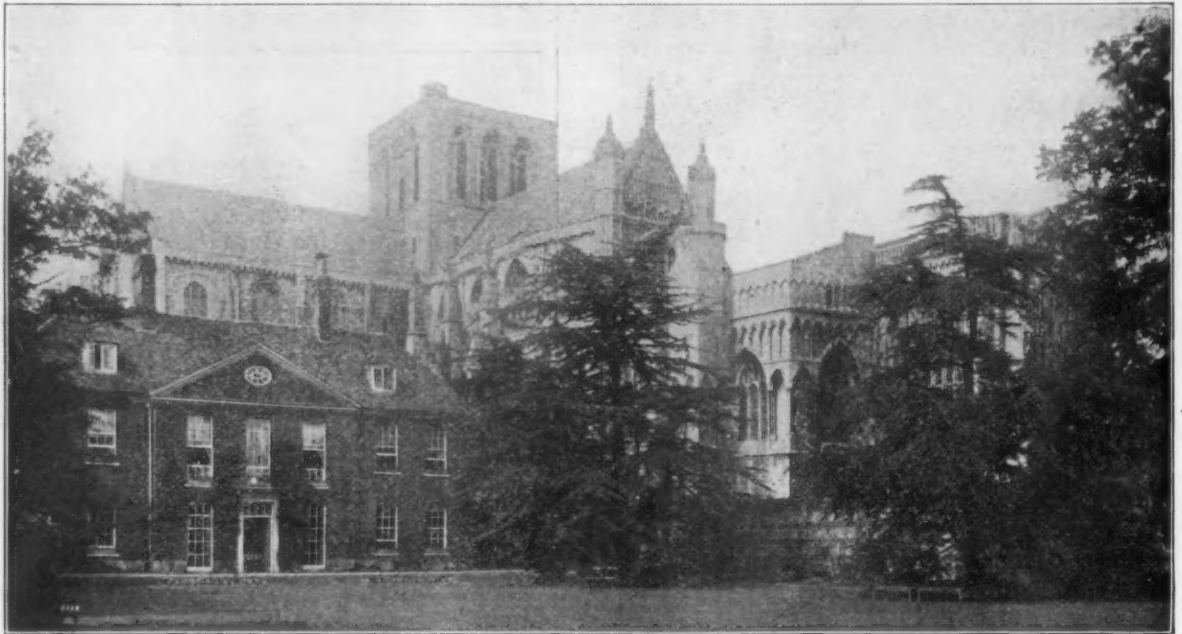
Double Arch at St. Cross Hospital Church, Winchester.

object of our trip across the valley. The most picturesque feature of the church is its shingled tower finished with louvres and dormers; but the tower is apparently a modern construction. Returning to the highway, we passed through Abbot's Worthy to King's Worthy, where there is a plain little church, with an entrance to the churchyard through an old oak lich-gate of the arched type and of excellent

<sup>1</sup> Continued from No. 1130, page 65.

construction; then, late in the afternoon, a short ride brought us into the ancient city of Winchester. After an excellent supper at the "Market House," the evening was spent in riding slowly about the town. During the long twilight hours we stopped at different

which the two men are sitting] have been retained from the trusses of the time of William the Conqueror, and will be carefully preserved in the new roof. As these old tie-beams are too short for the present form of truss, and are also worm-eaten and decayed at



Winchester Cathedral, from the Southeast.

points around the cathedral, looked into the picturesque courts of St. Mary's College, wheeled past the ruined walls of the twelfth-century Wolvesley Palace and the modern Guildhall, by Sir Gilbert Scott, visited the gates, and in fact saw the exterior of nearly all the important buildings. During the ride we also crossed the river and climbed half way up St. Gilles's Hill, to see the famous view of the town, and from that height watched the buildings soften and gradually disappear as night came on.

The following morning we again visited some of the buildings of the famous old town, and, after looking through the magnificent interior of the cathedral, were particularly fortunate in obtaining per-

the ends, only the middle section is to be used in the new work, this section being secured by fish-plates to the new end-pieces. Bits of the old oak beams and the large wrought-iron nails that fastened the lead roof-covering were quite in demand by members of our party, but only a few of these relics survived the Normandy hills, and fewer still are now treasured in America.

It is well known that the present stonework of the nave of Winchester cathedral conceals within its fourteenth-century piers and arches the skeleton of the older Norman nave begun by Bishop Walkelin. A large part of this old nave was pulled down about 1350, but much of the Norman work was found to be strong and



Winchester: The Deanery.

mission to climb the long ladder leading to the nave roof, where the obsolete form of wooden roof truss was being replaced by a stronger and lighter one of modern construction. The old roof does not all date from the eleventh century, though the great oak tie-beams [upon

substantial, and was therefore enclosed within the stone piers of the new Perpendicular structure. This old part of the nave is now rarely seen, but during our visit to the roof we noticed in several places that fragments of the old walls and occasionally a bit of a

Norman column had been uncovered, where the stones had been removed to make secure footings for the new trusses. From the arrangement of the walls, it seems that the old nave was somewhat wider and higher than the nave of the present church.

As we walked through the trusses, above the hollow recesses of the fourteenth-century stone vaulting, we could hear the organ beginning the morning service, and therefore had to descend long before we had finished our notes and researches. We had intended to spend more time in this city, but our extra day in London had to be made up by cutting at Winchester, so we were obliged to leave without doing it justice, so far as sight-seeing was concerned. We remember very pleasantly, however, our morning stop at St. Cross Hospital, just outside of Winchester. Entering the quiet quadrangle, surrounded by the hospital buildings, we were shown through the church and rooms of the brothers by a delightful old gentleman, one of the thirteen old men who pass the last years of their lives in this quiet retreat.

St. Cross is the oldest of the existing hospital buildings in England and its church is one of the best examples of the transitional Norman style, although finished about 1292, the date of completion of the Decorated triforium of the nave. Its best work consists in the rich Norman decorations of the choir and transepts, all finished before the year 1200, and carefully restored in 1863. It is curious to notice here that the pointed arch is used for the supporting arches, while the circular arch, elaborated by many varieties of ornament, is employed for decorative purposes alone.

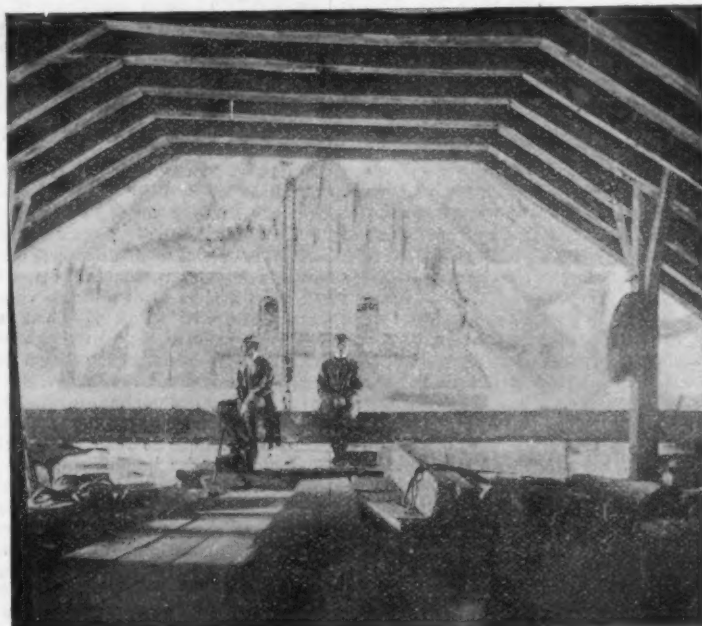
We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers is placed on the south side of the stone choir-screen, a little space, containing remarkably rich woodwork, with pendants and carvings of the time of Henry VIII. The church has also a unique double arch in an exterior angle at the rear, but the original doorway under this arch is now filled in.

Before taking leave, our interesting guide explained with considerable pride that the bright old silver cross, worn over his long black gown, was the emblem of the fraternity that for centuries had been handed down from brother to brother, and which he, in turn, would bequeath to his successor. On the way out, we stopped under the Beaufort Gate to partake of the ancient dole that has been

that the beer and bread shall last throughout the day, so we were content with a sip from the horn cup and an inch of bread for each man. It may be said in passing, that the quality of the bread and beer helped to make us satisfied with the small amount.

The attractions at St. Cross were so great that it was late in the forenoon when we left the quaint buildings and started on the eleven-mile ride to Romsey. The old Roman road running from Winchester toward Southampton

proved to be monotonous in the extreme, passing through an open rolling country. Changing our direction just before reaching Otterbourne, we rode to the village of Hursley and there found a pleasant winding road that led us through the trees and fields of Amfield Wood, until at a late hour we arrived at Romsey. After an unsatisfactory dinner at the "White Horse" we spent a short time at the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton. A most vexatious hunt for the baggage that had been forwarded by express from London finally brought all the trunks and bags to light, and also brought forth an exorbitant bill for transportation. But at last all was arranged and we sat upon



Old and New Trusses over the Nave of Winchester Cathedral.

the upper deck of the Channel steamer, singing songs and watching the harbor lights, until at midnight hawsers were cast off and the enjoyable English section of our tour was ended. After a quiet passage and a good night's rest we found that we were entering the harbor at Havre, and by eight o'clock we were all through the custom-house and searching for breakfast.

E. B. HOMER.

[To be continued.]

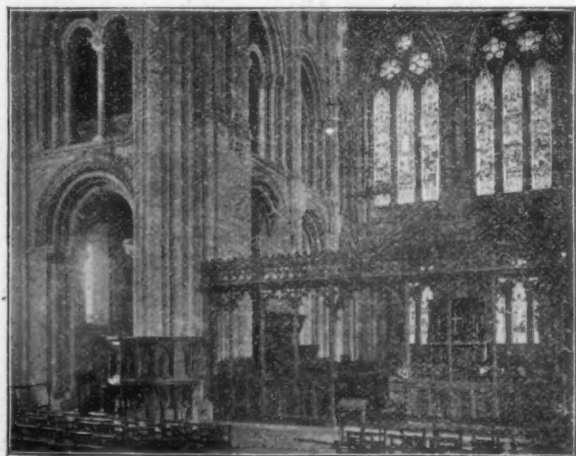
COMPETITIONS. — I.

WHILE no attempt has been made, in the following papers, to cover the literature of the subject of competitions in its entirety, a good deal of material has been examined in their preparation. Dependence has chiefly been placed on the "Rules," "Codes" and "Suggestions" of the artistic societies, as representing the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings

AMONGST the documents examined in the nature of "codes" have been the "Code to govern Competitions" of the American Institute of Architects; the "Code for Competitions" of the Illinois Chapter, A. I. A.; the "Conditions governing Architectural Competitions" of the Rhode Island Chapter, A. I. A.; "Constitution and By-laws" of the St. Louis Chapter, A. I. A.; the "Code of Ethics" (1895) of the Boston Society of Architects; the "Suggestions for the Conduct of Architectural Competitions" issued in 1888 by the same society; "Competition Agreement" (1897) of the same society; the "General Rules governing Competitions" (1895) of the Architectural League of New York, and an unpublished report of the Joint committee on Competitions appointed by the Architectural League, the National Sculpture Society and the National Society of Mural Painters (1897); the manuscript of a report of a Committee on Competitions, appointed by the National Sculpture Society; the "General Rules governing Competitions" (1897) of the National Society of Mural Painters; the New York "Competition Agreement" (1897); also the "Suggestions for the Conduct of Architectural Competitions," revised and reissued in 1892 by the Royal Institute of British Architects; the report of the Committee on Competitions (1897) of the Society of Beaux-Arts Architects, and that society's "Rules governing Competitions"; also the rules issued in 1897 by the Secretary of the Treasury enabling the procurement of competitive designs under the Tarsney Act, approved February 20, 1893; also the "Abstract of a Tract on Competitions" issued in 1876 by the American Institute of Architects; also a letter from John M. Carrère to Alfred Stone, Secretary A. I. A. and printed for the American Institute of Architects; also an article in the *Engineering Magazine* for 1893 by John M. Carrère, entitled "Ethics of Architectural Competitions."

In the way of programmes, I have examined that for the Cleveland Chamber of Commerce (1896); that for the Baltimore Court-house (1893); that for the Minnesota State Capitol (1895) together with the Act relating to the first competition in 1893 and the report of the expert architects in 1894, and the Act applying to the second competition in 1895, followed by the expert advisers' report in 1895; that for the New York City-hall (1893); that for the preliminary competition of the New York Public Library, with its supplementary circulars (1897); that for the State Capitol of Pennsylvania (1897); that for the State Capitol in Rhode Island (1891); and that for the State Capitol at Olympia, Washington (1893); together with certain competition programmes of minor importance, and also the requirements for applicants for the office of Supervising Architect of the Treasury, issued by the Civil Service Commission in 1897.

The files of the professional papers have also been consulted, including the *American Architect, Architecture and Building, Inland Architect, The Builder, London, Engineering Magazine, etc.* The author has also had the advantage of access to much manuscript material, letters from architects touching on the subject of competition, and other unpublished matter, for all of which, whether tendered for the preparation of these papers or not, he begs to offer his hearty thanks.



The Chancel: Romsey Abbey.

offered to travellers since the founding of the hospital, by Henry de Blois, in 1136. This charity, the "Wayfarers' Dole," the last relic of its kind in England, consists of a horn of beer and a slice of bread given to all who ask, until the daily limit of two gallons of beer and two loaves of bread is exhausted. Modern thrift, however, requires

is possible without giving full weight to the opinions on both sides as contained in these documents.

#### INTRODUCTION.

THE selection of an artist—an architect, sculptor, painter—through a competitive contest with his fellows is a custom that has both the support of history and the supremacy of many of the works of art chosen under it to commend it to the present generation. Precedent, indeed, would almost suggest that, from the artistic standpoint, there is no more agreeable or more proper mode of selecting an artist than this, of which so many happy results are known and prized by the world.

Now, it is quite impossible to deny that the history of art contains many notable and interesting examples of competitions—competitions in which the better artist always won, and through which the world has been enriched, intellectually and artistically. But the defenders of competitions must advance other reasons for their continuance than their advantage to artists and to the world at large in past times. Art in every age has been a living thing,—save when it stood still and all but died for want of vitality, which it did more than once, as the historians tell us. The movement of art, its change, its progress, is the sign of its vitality. It must go onward or it collapses. It exists by reason of its future, not by reason of its past.

So we must not hastily conclude that because competitions were successful in more artistic ages than ours they now offer the surest and most effective way of obtaining the most satisfactory and most artistic results. The conditions that surround artists to-day are not those that bounded the artist in the fifteenth and sixteenth centuries. Ways and means of the past must fit the conditions of our own time or they will quite fail in their purpose of having practical value to us. Competitions, at the close of the nineteenth century, must have other reasons for their support, other reasons for their continuance, than that they were successful in the golden age of the Italian Renaissance.

And, as a matter of fact, it is well known that the doings of artists in the competitions of past times have little enough relationship with the doings of artists to-day in such circumstances. Generally speaking, it does not matter whether the competition be in architecture, in sculpture or in painting: the principles that underlie the system are independent of the form of the art. But it will be convenient if we consider the subject in its relationship to architecture, architectural competitions being the most frequent, for here a heavy burden rests grievously on the shoulders of earnest and unoffending artists; an evil cries aloud for remedy; a scandal exists, injurious and debasing alike to the architect and to the promotor in too many cases.

The ideal end and aim of an architectural competition, the theoretical aim, is not the selection of a plan, but the choice of an architect. And this architect is not selected for his ingenuity, but for his composition and skill; not for his scheme, which should simply be the translation of the programme, but for the ability with which he has accomplished this translation or development. That is the theory of a competition; that the reason why the better element of the architectural profession is sometimes disposed to view it with favor. But, as a matter of fact, competitions are frequently held without regard to this exalted notion, and for reasons more or less practical and certainly most unartistic.

And so the leading architectural societies have not hesitated to pronounce against competitions in the very codes issued for their conduct. The Boston Society of Architects, in its "Suggestions for the Conduct of Architectural Competitions" (December, 1888), states, in its opening paragraph, that "The best way to obtain good results in the design and construction of any building is to employ a competent architect outright, choosing him in the same manner that experts in other professions are chosen—on the ground of general or special fitness for the proposed service, as shown by his character and education, his knowledge of the constructional and decorative arts, and his business capacity and training; these qualifications to be ascertained by investigation, examination of his executed works, and his reputation with competent judges."

The Society of Beaux-Arts Architects in its preliminary "Report on Competitions" goes even farther. "Members of this Society," says this report, "should do all in their power to discourage competition for private, business or corporate buildings, and should endeavor to have all such work awarded outright, without other competition than, possibly, by the submission of preliminary sketches," the last clause, unfortunately, doing away with a great deal of the good expressed in the opening sentence.

In the final form of the report, in the code formally adopted by the Society, the matter is stated thus:

"Members of this Society should do all in their power to discourage competition for all but public or semi-public buildings as defined below.

"It is the sense of the Society that all public buildings should be the subject of competition.

"Competitions for public buildings or semi-public buildings erected by private means for the use and benefit of the public, such as important churches, hospitals, libraries or colleges, etc., can only be entered with the approval of this Society, if safeguarded by conditions which the Society deem essential to their fairness and success, and to the self-respect of the participants."

The Illinois Chapter of the American Institute of Architects begins its "Code for Competitions" with the remark that "The

undersigned architects are of the opinion that a better result is to be obtained by the direct appointment of an architect for any given work than by the selection of an architect by the process of competition." There is, therefore, no lack of formal professional opinion on this point. But note some of the reasons advanced for the holding of competitions!

The National Society of Mural Painters advocates "that whenever possible, the work in question be given direct to a competent mural painter." There is abundance of evidence, therefore, that the best elements in the artistic professions disapprove of competitions as decidedly not the best way by which to obtain designs. The Society of Beaux-Arts Architects alone comes before the public with an extended list of buildings which it thinks might be competed for.

1. *Competitions for building Public Buildings.*—It is generally admitted that it is out of the question to select an architect for the erection of any public building to be erected by the Government, municipal, State or national authorities, and to award it outright to an architect without the intervention of a competition. It is not a question of obtaining the best architect, but of getting over the difficulty of having to discriminate between the architects of one city or State, or between the architects of the whole country. There is, of course, another reason for competitions of this class, and that is, that the architects of a single community or group of communities might naturally feel that they had "as good a right as" the next fellow to work paid for out of the public funds. That these buildings are legitimately open to competition seems to be the general trend of professional thought. The Society of Beaux-Arts Architects speaks of "semi-public buildings erected by private means for the use and benefit of the public, such as important churches, hospitals, libraries, or colleges, etc." There is an obvious misuse of words here, for a building paid for by public moneys is very different in scope and in purpose from one used by the public. The New Law Courts in London—for which the design was obtained by competition, by the way—are public buildings paid for by the public funds, yet the public has not free access to them. And there are many public buildings in this country that, in part at least, are as hermetically closed to the general public as most private edifices. It is a mistake, therefore, to speak of any of these buildings as "public or semi-public." A church may be a public building abroad, when and where it may be paid for by public money handled by the civic authorities, but never so in this country. The fact that a building is used by many people does not make it public, if it is owned by a private corporation and operated by it.

As a matter of fact, very serious exception can be taken to making any class of buildings, especially so general a list as presented by the Society of Beaux-Arts Architects, subject to competition. Churches, for example, are the temples of God: they are buildings whose designing should be approached in a religious spirit, with a profound sense of the holiness of the structure about to be erected. It is quite impossible for an architect to acquire that frame of mind essential to real church-designing in the rush and turmoil of a competition, the more especially since these contests are becoming, each day, matters of business rather than of art. And as for hospitals, libraries, colleges, and that wonderfully indefinite phrase, "etc.," which takes up so little room in the type, and yet which includes all that precedes it and comes after it, these buildings require expert knowledge to successful design. This special and expert knowledge cannot be acquired by an architect in a few weeks' study, nor should it be expected of him. The art of architecture is not the making of attractive designs on paper. So the Society of Beaux-Arts Architects, the only one of the societies that boldly advocates for its members the holding of competitions for buildings of great variety, has, in thus formulating its opinion, taken a step backward, which, it is to be hoped, older organizations will be wise enough to refrain from following.

2. *Competitions for Buildings for Corporations.*—The reasons which lead to competitions for public buildings are not dissimilar to those which have introduced competitions for buildings owned by large corporations. Such bodies not infrequently contain several influential personages with strong personal interests and inclinations. Each one of them, doubtless, may wish his particular architect employed, and there being no way out of the difficulty a competition is forthwith held. It is hard to avoid this conclusion of the matter, perhaps, though the profession of architecture is unanimous, I take it, in maintaining that such competitions should be held only for very large and important buildings, for those involving great expenditures, or presenting problems of unusual difficulty, whose solution will tax the resources of the most accomplished architect. Here, also, there is little enough of the artistic reason for the competition, for it is instituted chiefly to permit a number of amiable elderly gentlemen to find a way out of the difficulties their own amiability has created.

3. *Competitions for Ideas.*—"We have ten competitors." Mr. John M. Carrère, in a valuable paper on "Architectural Competitions" contributed to the *Engineering Magazine* (May, 1893), cites a committee-man as saying, "We can only select one architect, but we expect to get at least \$500-worth of 'ideas' out of each one of the others." Not every one is so frank as this gentleman, but the results of many competitions seem to show that something of this nature was in the committee's mind when the competition was started. And, in truth, it is a most excellent thing, when you know nothing about a subject yourself, to invite a company of experts, or announce you will receive information from all the world, and have all the learning and ability that is poured in on you cost you nothing.

No competition is, of course, started with the deliberate announcement that it has been instituted for the obtaining of ideas; but such, at least, is the net result of many a disastrous competition.

Of the four ideas at the root of current competitions — for we must not forget the theoretical and ideal purpose of a competition — three of them are utterly barren of artistic motives. They are instituted to get over difficulties between the promoters and the architects, and there is little wonder that competitions fail so frequently when their artistic quality is so completely ignored at the outset. There is, therefore, little enough in common between modern competitions and those of former times that are so frequently cited in support of the competitive system.

Such are the grounds on which the promoters of modern competitions stand: what, now, is the position of the architect?

1. An architect with a legitimate ambition to secure a notable public building may enter a competition for that purpose, this being the only way in which his ambition can be satisfied. The motive in such cases is praiseworthy, and so long as we have competitions architects may enter those of this class with a free conscience, provided, of course, the conditions are such as to promise a fair and just award.

2. An architect desirous of increasing his practice may find competitions a welcome mode of accomplishing that end. The grand ambition to distinguish himself in his profession and to perpetuate his name, which spurs on an architect under the preceding head, is wanting here. It is pure financial gain that is sought; and while that is legitimate enough in a profession in which success is so often measured by financial progress, it is wanting in those nobler motives that we associate with the highest achievements in art. An architect naturally wishes to extend the number of his clients; and as competitions may afford a way of doing so, it is unfair to censure him for taking advantage of every legitimate opportunity that offers itself.

3. Competitions are believed by many to offer a sure way to the discovery of unknown geniuses. No other argument for holding them is more persistently advanced than this. It would appear, indeed, that the supply of architectural genius was most unevenly distributed in the profession, being more abundantly possessed by the younger men than by the tried and tested leaders who stand at the head of the profession by reason of their years of practice. This may be true, and the fact that we now have more young architects than old ones appears to bear out the truth of the statement. It is a delightful thing to give the youngsters a chance, and it is a noble thing for the older ones to give their time and thought, yes, and even surrender their own opportunities, that the young men may have a chance to show their mettle. But this in itself is not sufficient reason for maintaining an elaborate and costly system of competitions, in which every architect is scrambling over every other architect, competing with young men and old, with men of ability and with draughtsmen in his own or his contemporaries' offices.

Nor is that all; for every architect of standing knows that the making of paper designs is something very different from the construction of real buildings, and that, moreover, the ability to design and handle monumental and important work is not had in a few months, but comes from long practice and after many trials. There may be ability to make a design among the younger men, but the ability to create a building is not so abundantly distributed. Nevertheless, so long as we have competitions open to the young men, just so long will they endeavor to take advantage of them. Certainly every architect trying to establish himself in his profession is justified in embracing every opportunity to bring himself forward and upward. It is hard to censure him for taking advantage of the prizes dangled before his eyes by philanthropic and encouraging promoters.

This general review of the positions of the promoters and the architects only brings out the clearer the sordid motives that underlie most competitions. Public buildings alone remain the one class of structures in which the higher motives enter. As Mr. Carrère has wisely remarked in his valuable paper (*Engineering Magazine*, May, 1893), their position "is somewhat different, from the fact that the character of the building is one which not only promises renown and honor, resulting from possible success, but which gives the true architect the only opportunity for studying and designing monumental art." Here alone the purely artistic consideration enters to a considerable extent, though only too often they are thrown open to competition because of the conflicting claims of many architects, and because of the danger of public clamor should one man seem to be more favored than another by those having the work in charge.

Admitting, however, that a competition is to be held, the rules governing its conduct form the most difficult element in the problem. Every competition presupposes that it will be conducted in a fair and equitable manner to all parties, to the promoters and the competing architects, to the winner of the commission and to those who fail to obtain the coveted prize. Many competitions do not turn out fairly, and it is chiefly to inquire into the cause of this, as well as to study the proposed remedies, that this series of papers has been prepared, and first of all as to the promoters. BARR FERREK.

[To be continued.]

#### THE TREASURY COMPETITION RULES.

THE following regulations for competitions for Government buildings have been prepared for the enforcement of the Tarsney Bill by Mr. Kemper, Acting-Supervising Architect, under the direction of Secretary Gage:—

By virtue of the authority contained in the Act of Congress, approved February 20, 1893, entitled "An Act authorizing the Secretary of the Treasury to obtain plans and specifications for public buildings to be erected under the supervision of the Treasury Department, and providing for local supervision of the construction of the same," the Secretary of the Treasury hereby declares his purpose to enforce said Act with reference to such buildings as may be hereafter selected by him, subject to the following regulations:—

1. At least five architects of good professional standing, who are citizens of the United States, shall be invited by the Secretary of the Treasury to submit plans, drawings and specifications in accordance with the conditions set forth in these regulations; and such plans, drawings and specifications shall be passed upon as to merit by the commission herein provided for.

2. A commission shall be appointed by the Secretary of the Treasury, consisting of the Supervising Architect of the Treasury Department and two architects or experts in the construction of buildings, whose duty it shall be to judge and report to him as to the relative merit of the designs and plans submitted.

3. The office of the Supervising Architect will furnish full data and information as to cost and the general requirements of the buildings placed in competition under these regulations, and the successful architect will be awarded a commission to prepare complete plans, drawings and specifications and to locally supervise the buildings won in any competition.

4. The architect to whom said commission is awarded will receive in compensation for his full professional services, including local supervision of said building, a fee computed at the rate of 5 per cent upon all sums up to \$500,000, 3½ per cent upon the next \$500,000, or any part thereof, and 2½ per cent upon any excess beyond \$1,000,000.

5. It must be understood that no claim shall be made upon the United States by any successful competitor for any fee, percentage or payment whatever, or any expense incident to, or growing out of, his participation in this competition.

6. The Department agrees to make selection from the designs submitted, if in its opinion one suitable in all respects as to design, detail and cost be submitted, but expressly reserves the right to reject any and all plans, designs and specifications submitted, and to reopen the competition if, in the opinion of the commission herein referred to, or of the Secretary of the Treasury, no design suitable in all respects has been submitted.

7. Each competitor must submit with his plans a detailed estimate of cost.

8. It must be understood that a competitor will forfeit all privileges under these regulations who shall violate any of the conditions governing this competition, or who shall seek in any way, directly or indirectly, to gain advantage by influencing in his favor any of the commission.

9. No member of the commission herein referred to shall have any interest whatever, direct or indirect, in any design submitted in this competition, or any association with or employment by any of the competitors, and no employé of the Treasury Department shall be allowed to enter the competition herein provided for.

10. Each set of drawings, with its accompanying description, must be securely wrapped and sealed and addressed to the "Secretary of the Treasury, Washington, D. C.," plainly and conspicuously marked with the name of the building under competition, and without any distinguishing mark or device which might disclose the identity of the competitor.

11. There must be enclosed with each set of drawings, etc., a plain white opaque envelope, within which the competitor will place a card bearing his name and address. The envelope must be securely sealed with a plain wax seal, having no impression, legend, device or mark upon it which might disclose the identity of the competitor.

12. Upon opening the packages containing the drawings, the commission will number the envelope containing the name and address of the competitor, and will place the same number upon each drawing, plan, specification, etc., submitted by him, and will preserve unopened the envelope containing such name and address until final selection shall be made.

13. The commission shall place out of competition any set of drawings as to which the conditions of these regulations have not been observed, and examine those remaining, giving to each the rank to which, in their judgment, its merits entitle it, and submit their findings to the Secretary of the Treasury.

14. The selection of one of the designs by the Secretary of the Treasury, and its subsequent approval by him, the Postmaster-General and the Secretary of Interior shall be final and conclusive.

15. In the event that the architect to whom the commission is awarded should prove to be an incompetent or improper person, the Secretary of the Treasury expressly reserves the right to remove him, to revoke the commission awarded him and to annul the contract entered into with him; but such architect shall receive equitable compensation for the work properly performed by him up to the time of his removal, to be fixed by the Secretary of the Treasury.

CREMATION.—Since the establishment of a cremation society in France, 20,000 bodies have been incinerated in Paris.—*N. Y. Evening Post*.

16. The architect to whom the commission is awarded shall revise his competitive drawings to meet the further requirements of the Secretary of the Treasury, and upon the basis of these revised preliminary drawings shall prepare full detailed working-drawings and specifications for said building, and shall thereafter from time to time make such changes in the plans, drawings and specifications as may be directed by the Secretary of the Treasury, for which just compensation shall be allowed, but no changes in the plans, drawings and specifications shall be made without written authority from the Secretary of the Treasury.

17. The architect to whom the contract is awarded shall, at his own cost and expense, when required to do so by the Secretary of the Treasury, make such revision and alteration in the working-drawings and specifications of said building as may be necessary to insure its proper construction and completion within the limit of cost as furnished by the office of the Supervising Architect.

18. The sum upon which the architect's commission is to be computed shall be the sum of money expended for the actual construction cost of the building, as ascertained by contracts awarded, not including furniture, gas and electric-light fixtures and electric-light plants.

19. The compensation herein stipulated to be paid to said architect shall be in full payment of all charges for his full services, inclusive of all travelling and other expenses.

20. The architect's commission shall be paid as the work progresses, in the following order:—

One-fifth of fee when preliminary drawings are completed and approved in the manner herein provided; three-tenths of fee when general working-drawings and specifications are completed and copies delivered to the Supervising Architect, and balance of percentage monthly, upon the basis of vouchers issued in payments for work performed.

21. Until the actual cost of the building can be determined, the fee of the architect will be based upon the proposed cost of the work, as above indicated, and will be paid as instalments of the entire fee, which will be finally based upon the actual construction cost of the building when completed.

22. The Department will provide a competent superintendent of construction, whose qualifications shall be passed upon by the architect, but the selection must be made from a list of not exceeding six names proposed by the Secretary of the Treasury.

23. The architect is to provide for the use of the Treasury Department one set of tracings of all working-drawings and of revised competitive drawings, two copies of specifications and one copy of detailed estimate of cost of entire building, all of which will remain in the custody of the Department, and to be and remain the property of the United States and not of the architect, but such drawings and specifications shall not be used for any other building. And the office of the Supervising Architect will furnish for the use of intending bidders all necessary photographic duplications of plans and copies of the specifications.

24. Upon the award of the contract to the architect all designs of unsuccessful competitors will be returned to them, and no use will be made of any of the drawings not accepted, or of any part that may be original, without consent of the author thereof.

25. Payments upon the work of construction under contract will be made monthly, at the rate of ninety per cent of the value of the work actually executed and in place, upon vouchers certified by the architect-in-charge and countersigned by the superintendent of construction representing the United States Government, which will be paid by a disbursing officer appointed by the Secretary of the Treasury.

26. The Supervising Architect of the Treasury Department will receive the proposals for contracts to be awarded, and shall likewise determine the manner in which the various branches of the work are to be contracted for.

27. All contracts, except for exigency expenditure, shall be properly advertised for thirty days, and shall be awarded by the Supervising Architect, with the approval of the Secretary of the Treasury, to the lowest responsible bidder.

28. All further details necessary properly to carry out these regulations may be arranged by the Supervising Architect from time to time, provided they do not conflict herewith.

29. The foregoing regulations shall be subject to modification and change at the pleasure of the Secretary of the Treasury.



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

CENTRAL PORTION OF THE WEST FRONT: LIBRARY OF CONGRESS, WASHINGTON, D. C. ARCHITECTS, MESSRS. SMITHMEYER & PELZ; P. J. PELZ; E. P. CASEY.

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

CHURCH OF THE DIVINE PATERNITY, CORNER WEST 76TH STREET AND WEST CENTRAL PARK, NEW YORK, N. Y. MR. WILLIAM A. POTTER, ARCHITECT, NEW YORK, N. Y.

THE CHANCEL OF THE SAME CHURCH.

CASINO AT THE VILLA DORIA PAMFILI, NEAR ROME, ITALY. ALESSANDRO ALGARDI, ARCHITECT.

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

THE CATHEDRAL—CLOSE GATEWAY AND THE CHURCH OF ST. CROSS, WINCHESTER, ENG.

SEE article "An Architectural 'Summer School' Abroad," elsewhere in this issue.

A GROUP OF CAPITALS: COMPOSITE.

A GROUP OF URBAN HOUSES.

[Additional Illustrations in the International Edition.]

THE PALAZZO COMUNALE, BRESCIA, ITALY. ARCHITECTS: TOMMASO FORMENTONE; JACOPO SANSOVINO; ANDREA PALLADIO; LUIGI VANVITELLI.

[Gelatine Print.]

The construction of this imposing edifice was begun in 1492, after the designs of Tommaso Formentone, but, for some cause, work came to a standstill in 1509, while Filippo Grassi, of Modena, was in charge. The erection having been resumed in 1526, the building was partly destroyed by fire in 1554, and again in 1575.

The ground-plan of the building is very simple, it being a rectangle, having three axes in breadth by five axes in depth, the distance from axis to axis attaining the unusual length of twenty-six feet. The upper story contains the grand hall of the municipal council, surrounded on all four sides by a broad, vaulted corridor, or lobby. The Venetian origin of the building is manifest from many of the details, especially from the sharp lines of the profiles and from the partiality shown for incrustation of the surfaces. As an example, the rosettes on each side of the windows of the upper story are unmistakably Venetian. The capitals of the pilasters, too, with their ornamental bands of human and animal forms point in that direction.

The upper story, which recedes several feet, leaving room for a balcony enclosing it on all four sides, is notable for its beautiful windows, ascribed by some to Palladio, but being more probably the work of Jacopo Sansovino, who, after the conflagration of 1575, was employed on the sumptuous frieze directly below the cornice, which surrounds the entire edifice. This frieze contains numerous human figures, which, by the freedom of their movements and the beautiful flow of their lines, differ materially from those which fill the pilasters. Much of this later work reminds the student of Sansovino's famous Library in Venice, which was begun by him in 1576. The attic with the obelisks at the four corners and the statues placed in front of the pedestals may be said to be of later origin by fully eighty years than the lower story of the palace, while the third story, with its broken gables over the circular windows, belongs to a still later period, for the latter was erected by Vanvitelli in 1771.

The annex on the north side, to the right of the palace in our front view, seen from the Piazza Vecchia, is also the work of Formentone. It contains the municipal archives and the Camera Notarile (office of public notaries).

DETAIL OF THE SAME BUILDING.

[Gelatine Print.]

SECOND STORY OF THE SAME BUILDING.

[Gelatine Print.]

THE NATIONAL GALLERY OF BRITISH ART, MILLBANK, S. W., LONDON, ENG. MR. SIDNEY R. J. SMITH, ARCHITECT.

INTERIOR VIEW IN THE SAME BUILDING, LOOKING ACROSS THE DOME.



A CORRECTION: NO COMPETITION.

MONTCLAIR, N. J., August 26, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs, — Many architects have written me for particulars of a competition to be held on the Y. M. C. A. Building to be erected in this place, and have given your paper as authority for the notice. More have written without giving me any authority.

After answering nearly one hundred to the effect that no competition will be held, it occurs to me to write you, in hope that the pressure may be relieved. If you have published any such notice it is entirely untrue and you have been deceived.

A fresh batch coming in this week leads me to infer that possibly the notice may have been repeated or continued.

If so will you kindly contradict it, or, at least, drop it?

Yours very respectfully,

JOHN R. LIVERMORE, Chairman Building Committee.

[We regret to have caused annoyance and waste of time to any one. Probably the misplacing of an item intended to go under the heading of "Rumors" is responsible for the trouble that has been occasioned. — Eds. AMERICAN ARCHITECT.]



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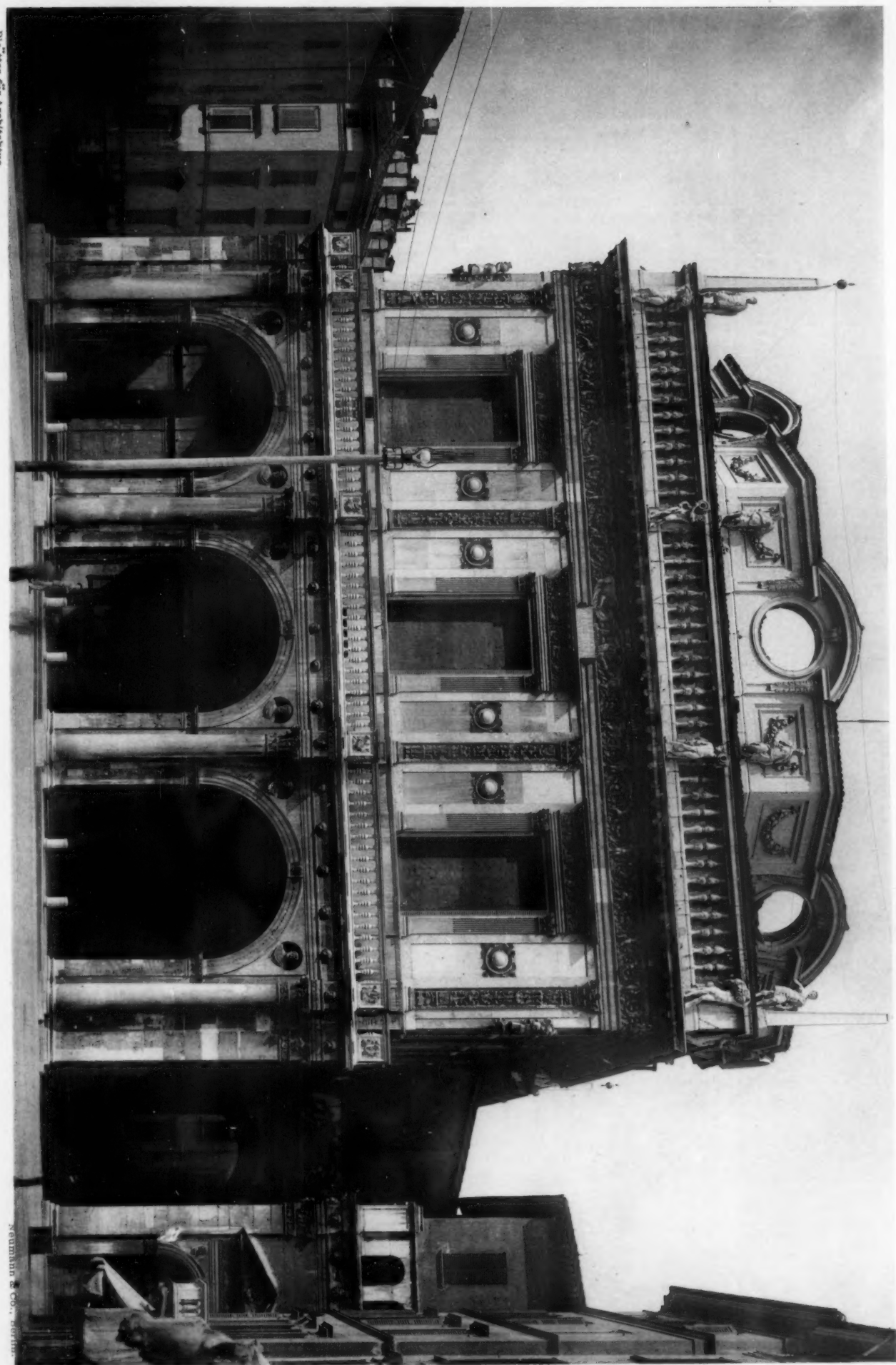


NEGATIVE BY H. M. SIDMAN, NEW YORK

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Architects: SMITHMEYER & PELZ — P. J. PELZ — E. P. CASEY

THE HELIOTYPE PRINTING CO., BOSTON

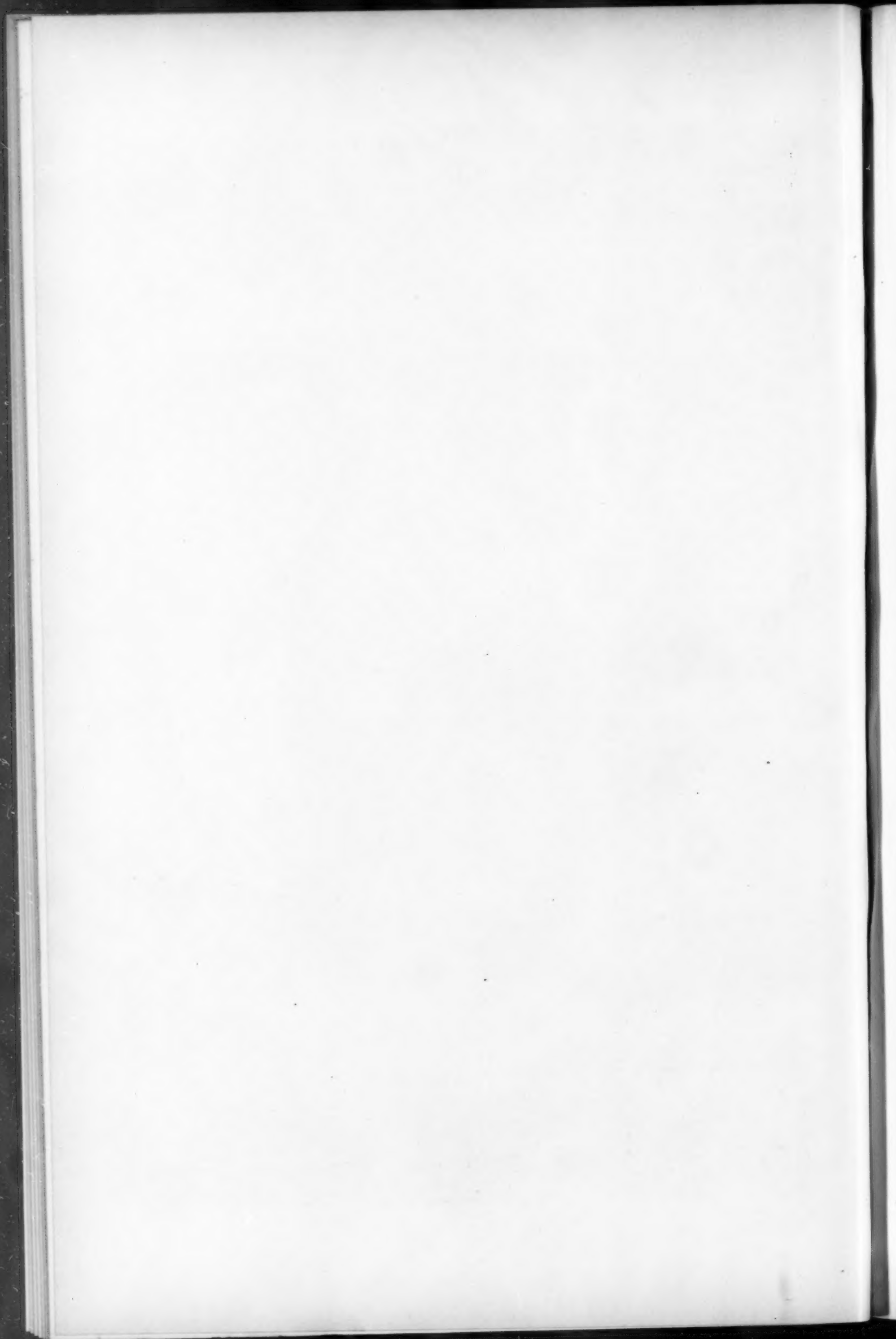


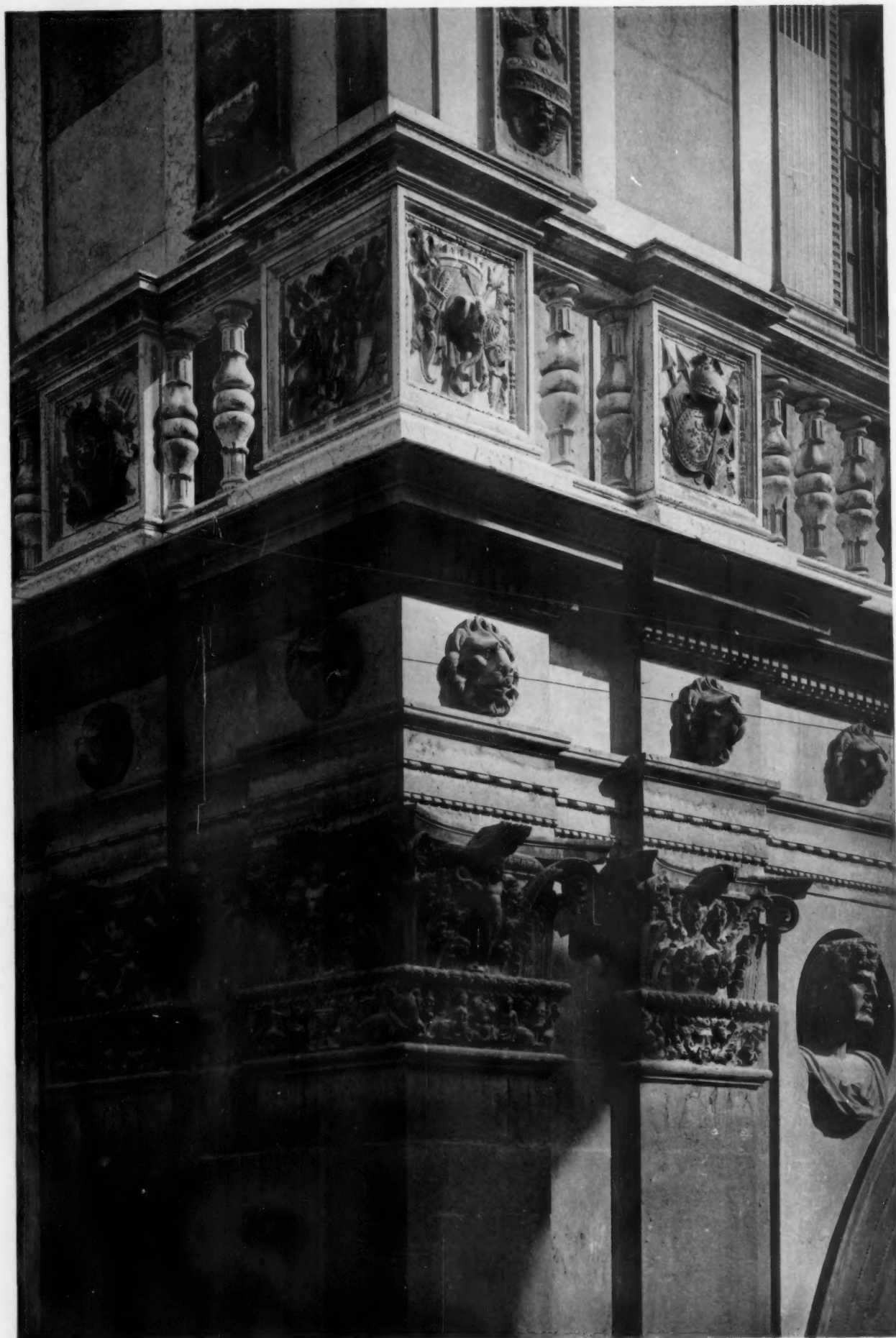


Bla. tes für Architektur.

THE PALAZZO COMUNALE, BRESCIA, ITALY.  
ARCHITECTS: TOMMASO FORMENTONE, JACOPO SANSOVINO, ANDREA PALLADIO, LUIGI VANVITELLI.

NEUMANN & CO., SEITZ.

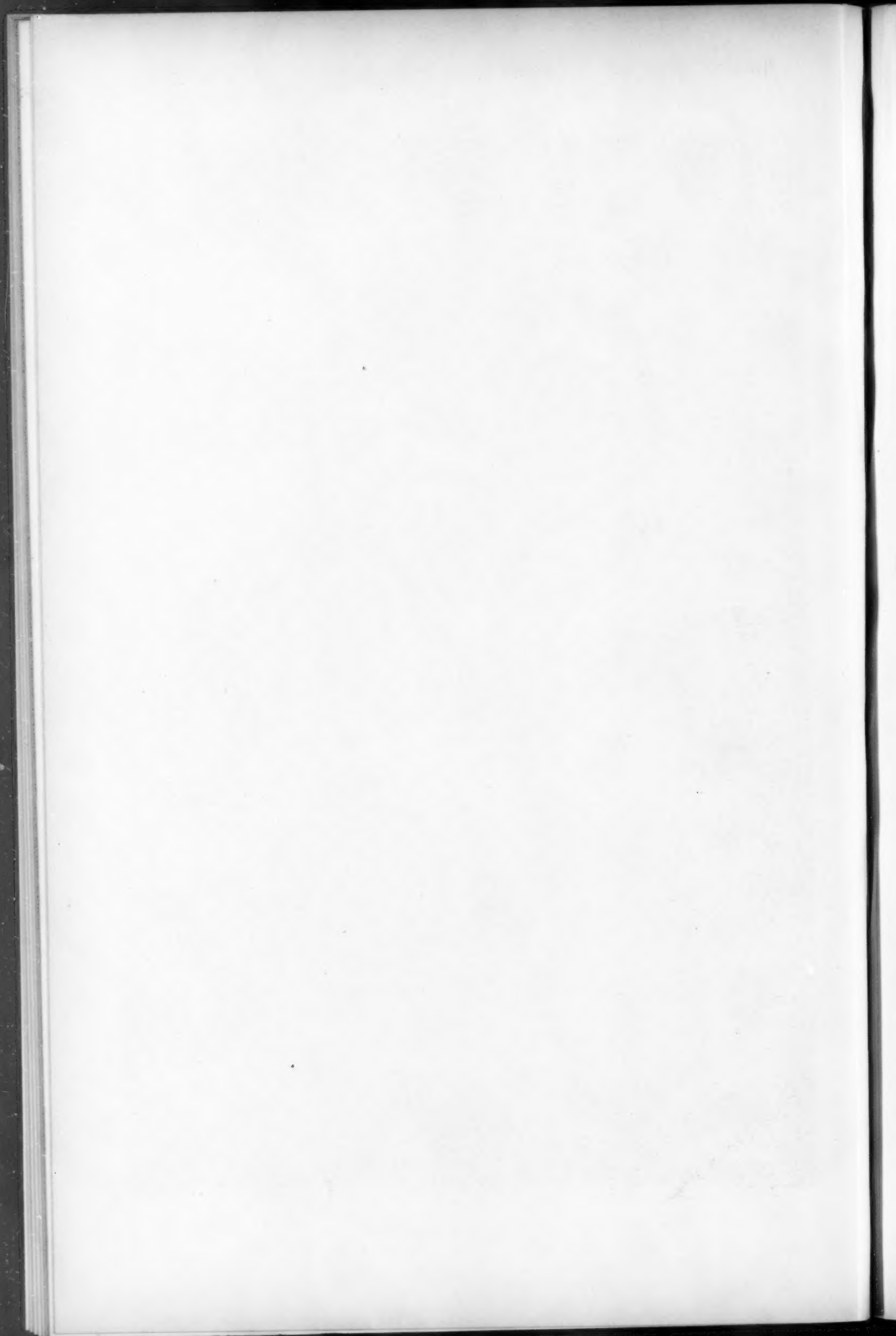




Blätter für Architektur.

Neumann & Co., Berlin.

DETAIL OF THE PALAZZO COMUNALE, BRESCIA, ITALY.  
ARCHITECTS: TOMMASO FORMENTONE; JACOPO SANSOVINO; ANDREA PALLADIO; LUIGI VANVITELLI.



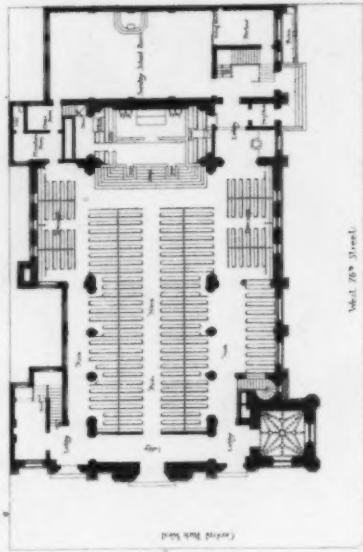
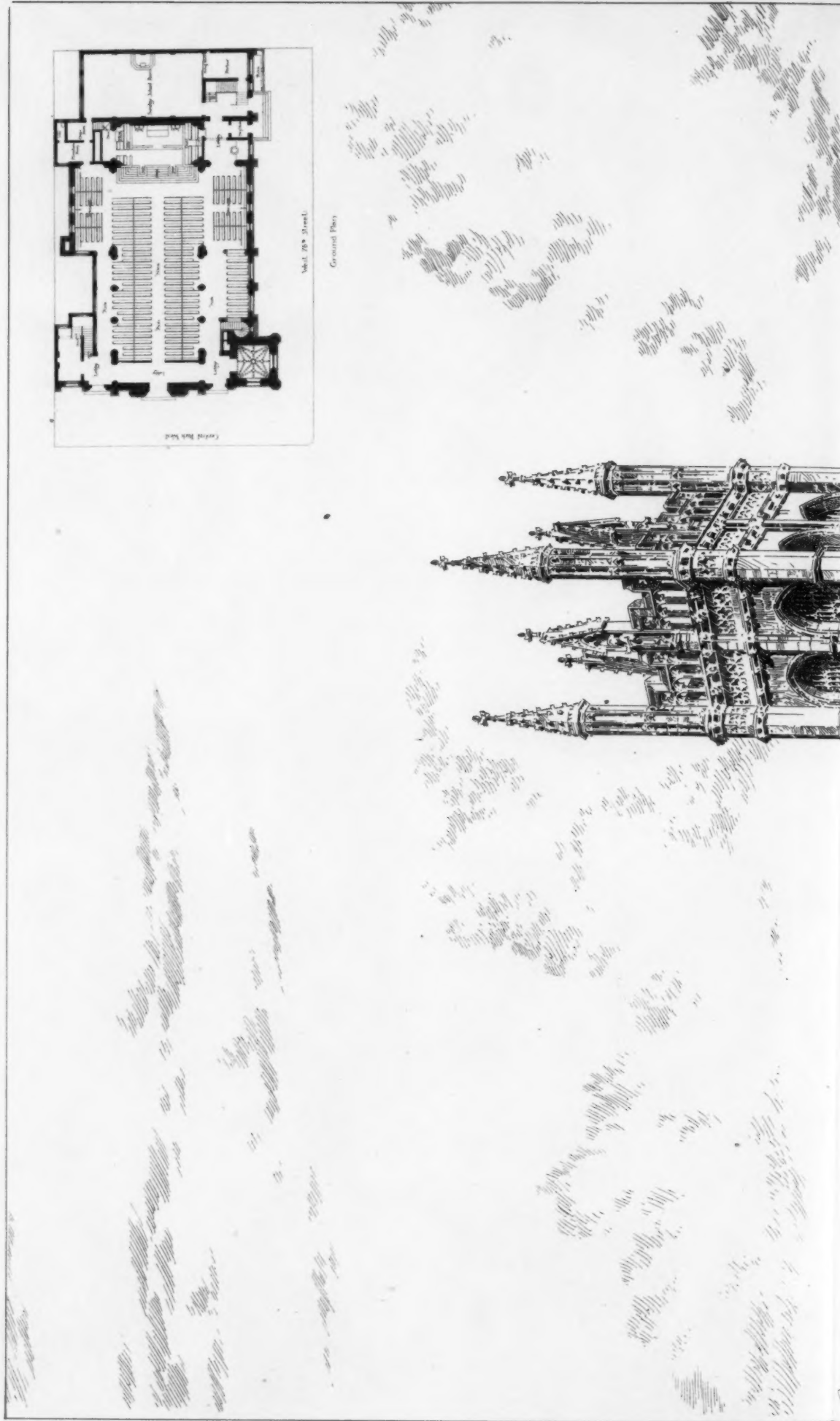


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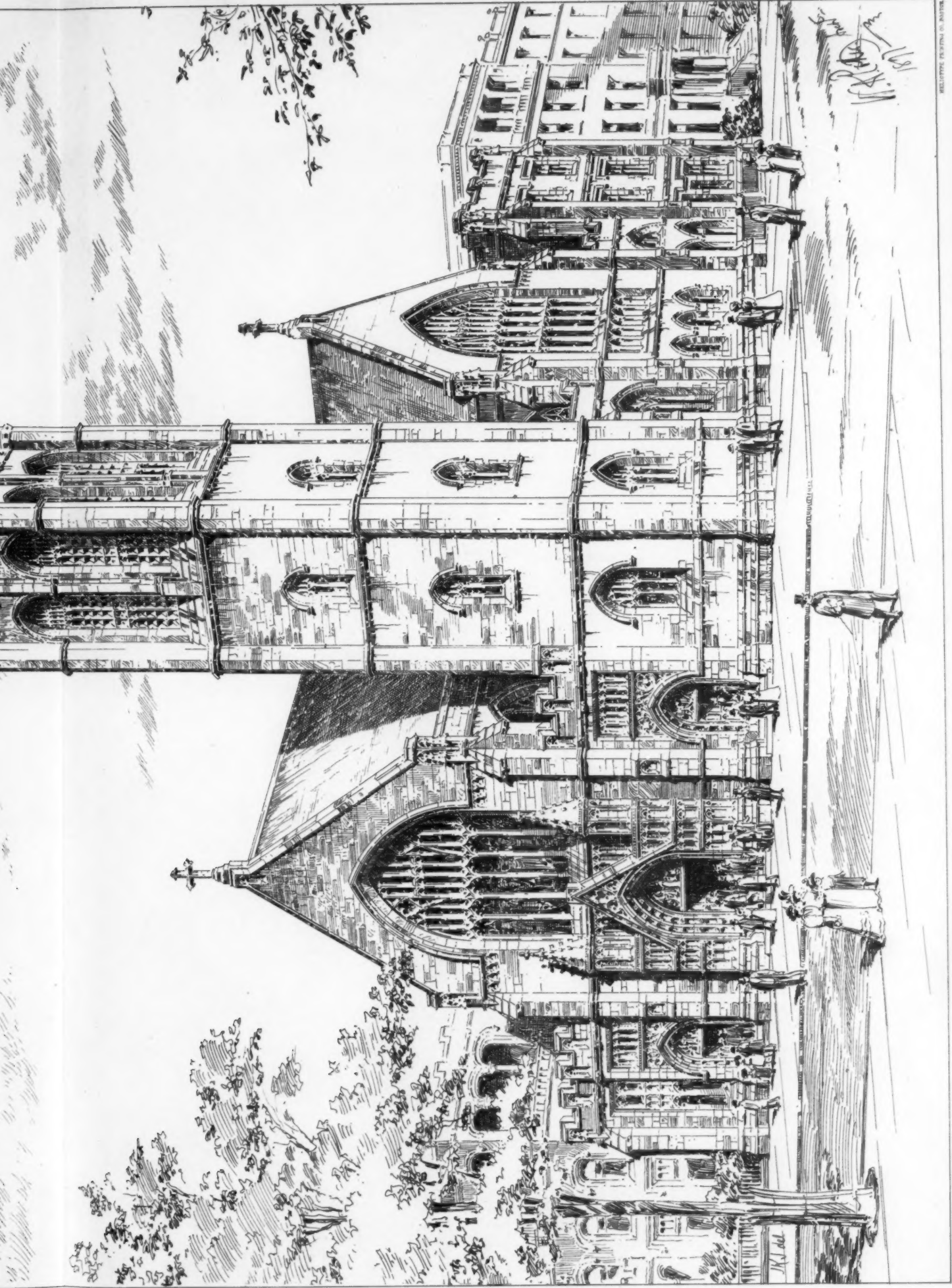
Neumann & Co., Berlin.

SECOND STORY OF THE PALAZZO COMUNALE, BRESCIA, ITALY.  
ARCHITECTS: TOMMASO FORMENTONE; JACOPO SANSOVINO; ANDREA PALLADIO; LUIGI VANVITELLI.

DESIGNED BY THE ARCHITECTS HERRICK AND FULTON, NEW YORK.

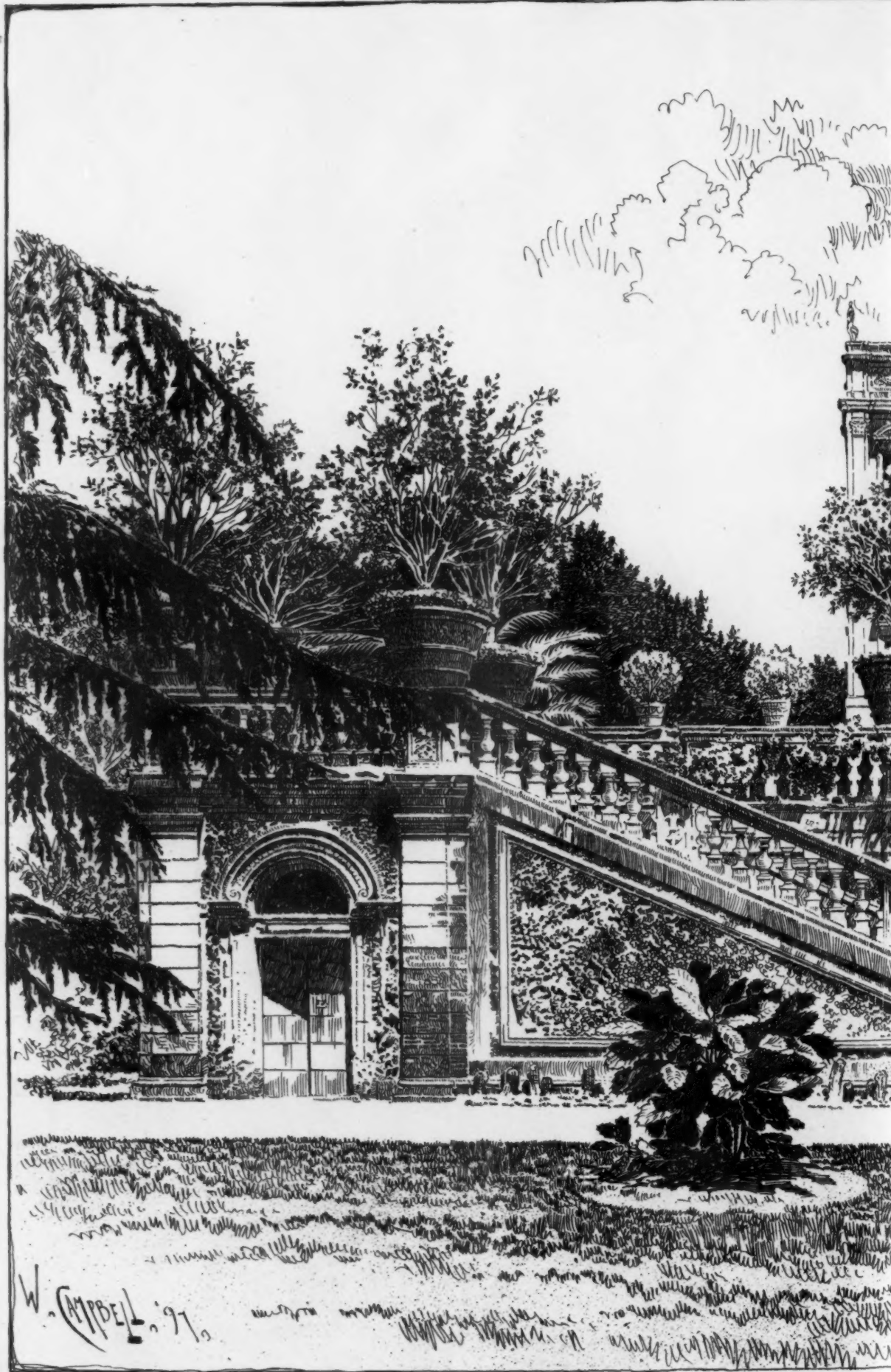




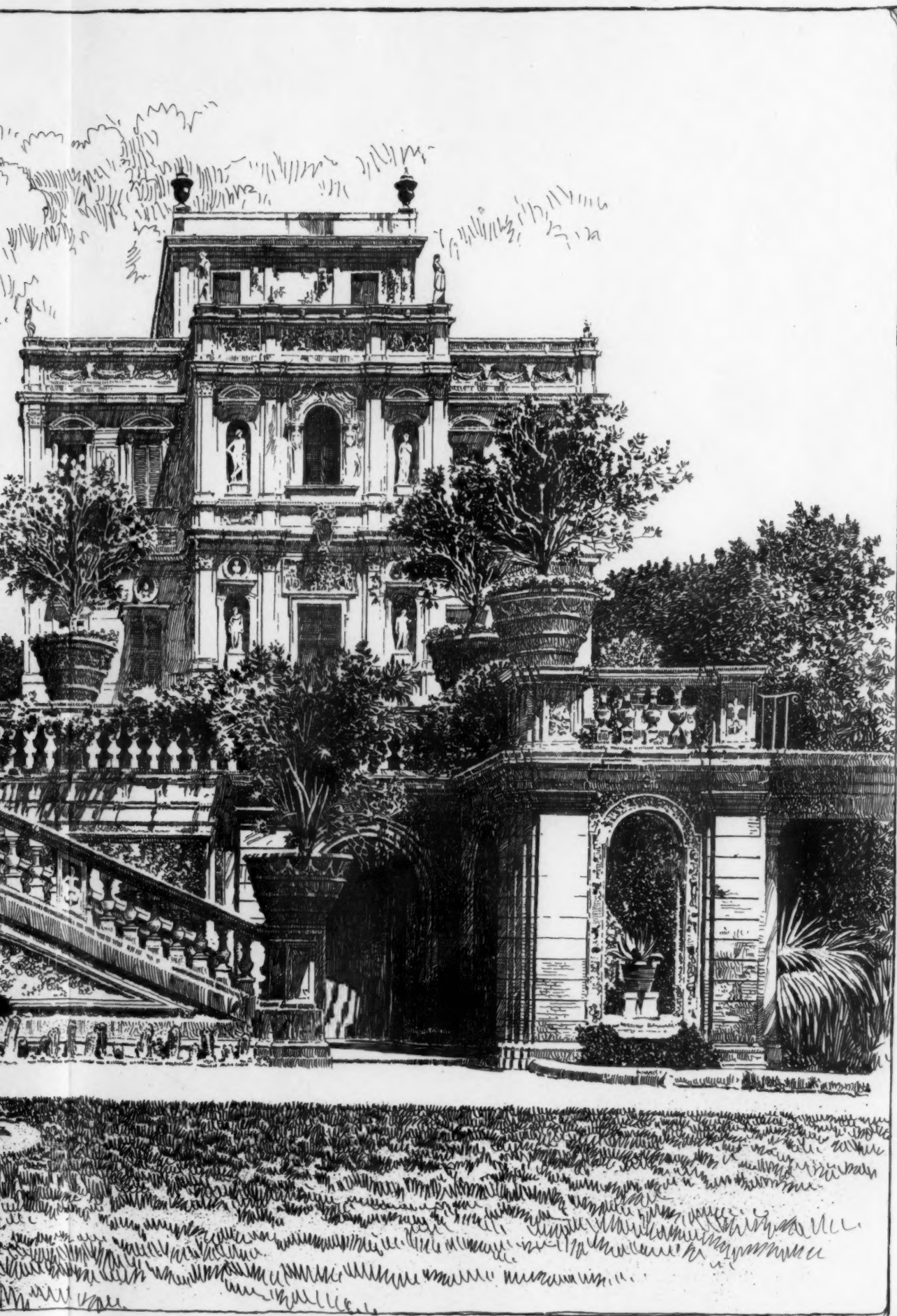


CHURCH OF THE DIVINE PATERNITY, CORNER OF WEST SEVENTY-SIXTH STREET AND WEST CENTRAL PARK, NEW YORK, N. Y.

1872-1873. A. DOTTED. ARCHITECT



THE CASINO AT THE VILLA  
ALESSANDRO ALGA

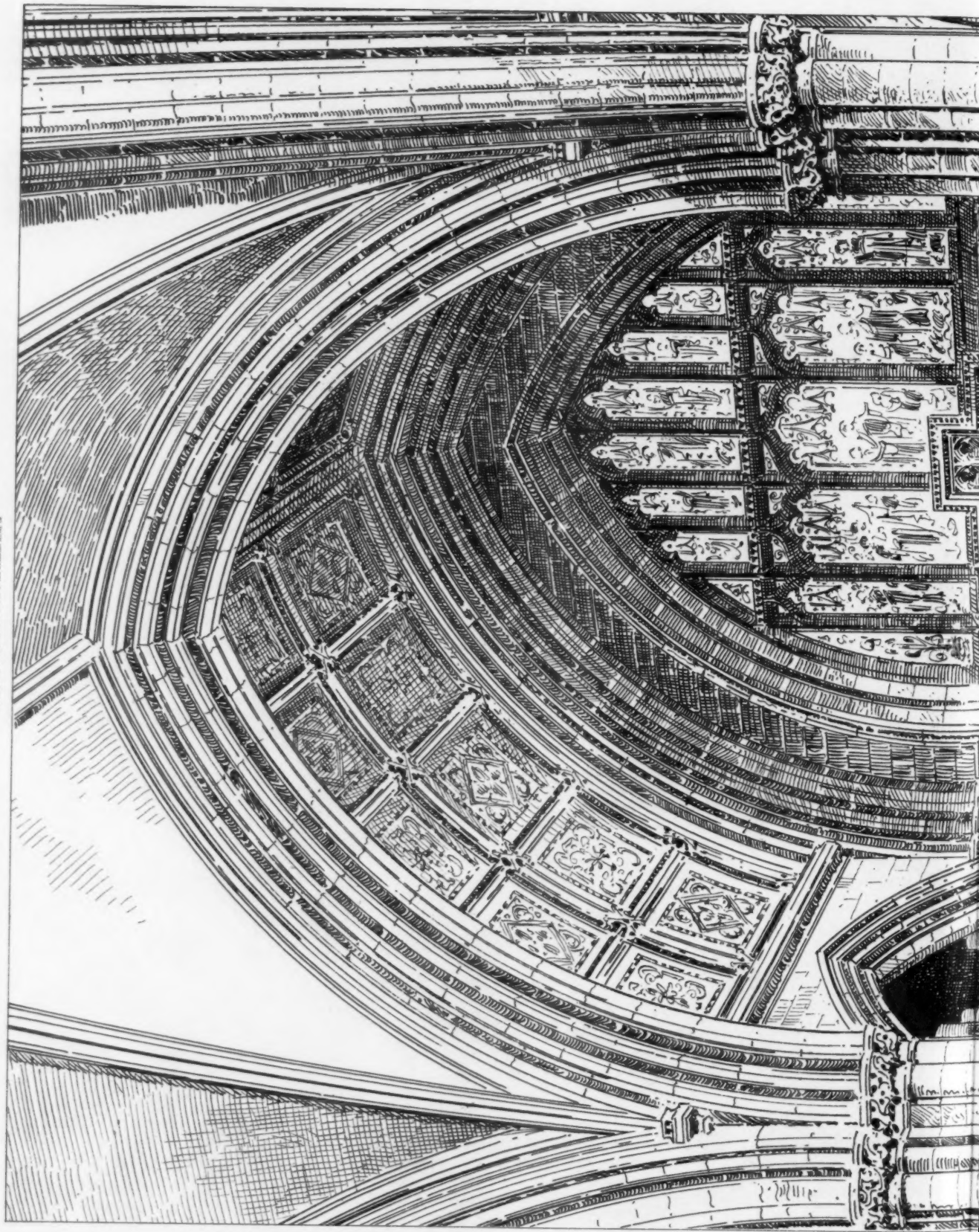


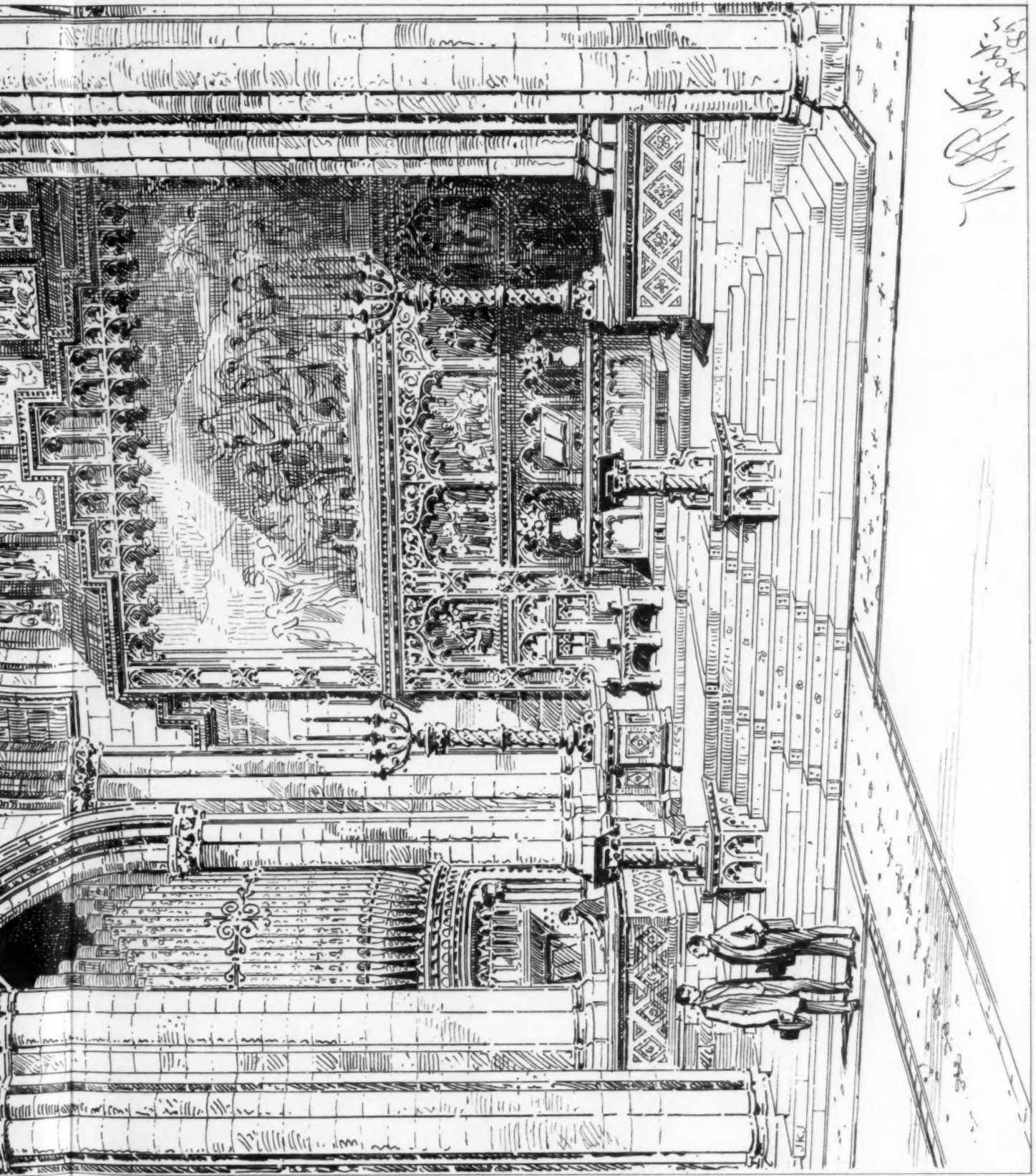
VILLA DORIA PAMPHILI, ROME, ITALY.  
ALGARDI, ARCHITECT.

WILLIAMS BROTHERS CO. NEW YORK

AMERICAN ARCHITECT AND BUILDING NEWS, SEPT. 4, 1897.

No. 1132.

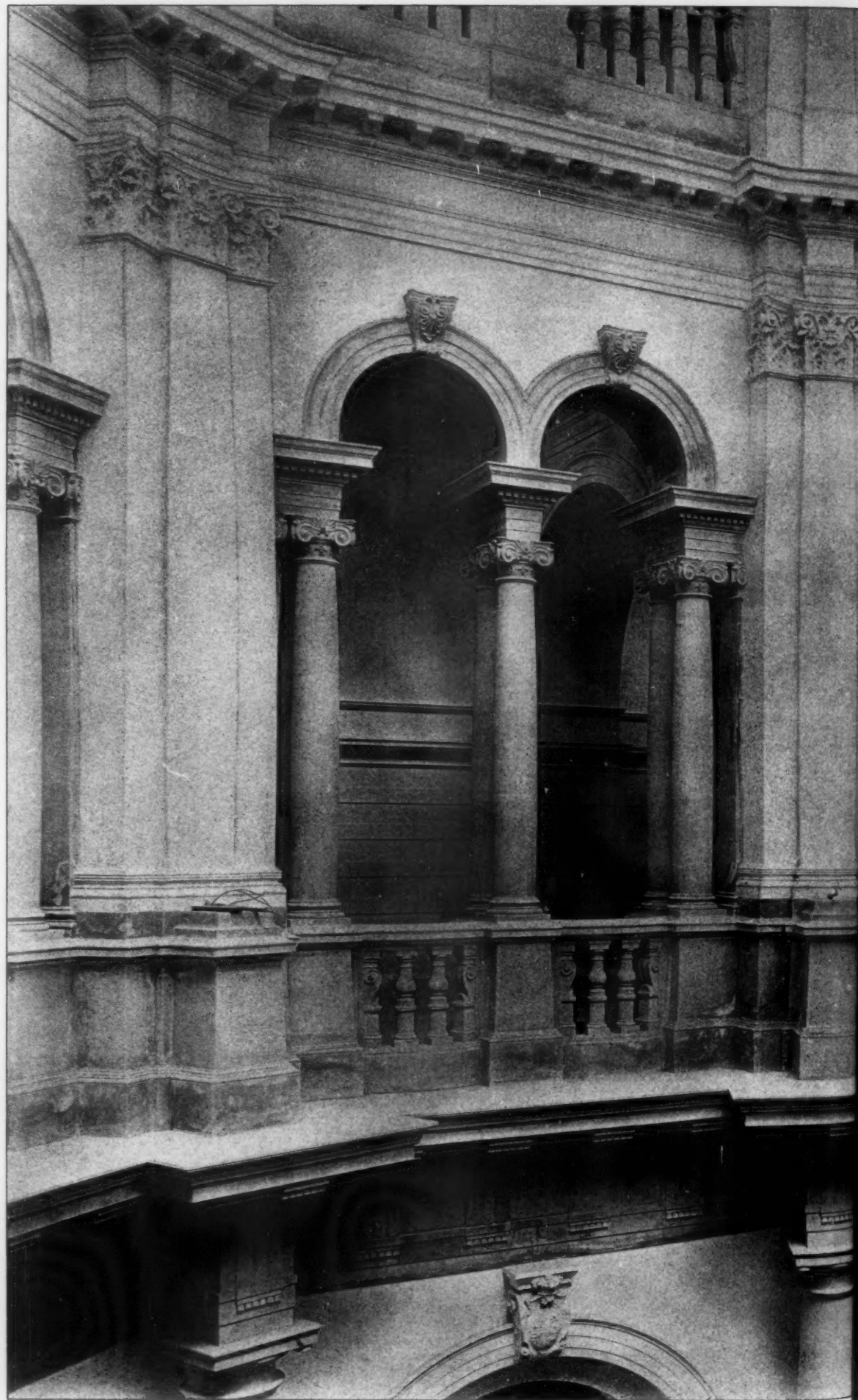




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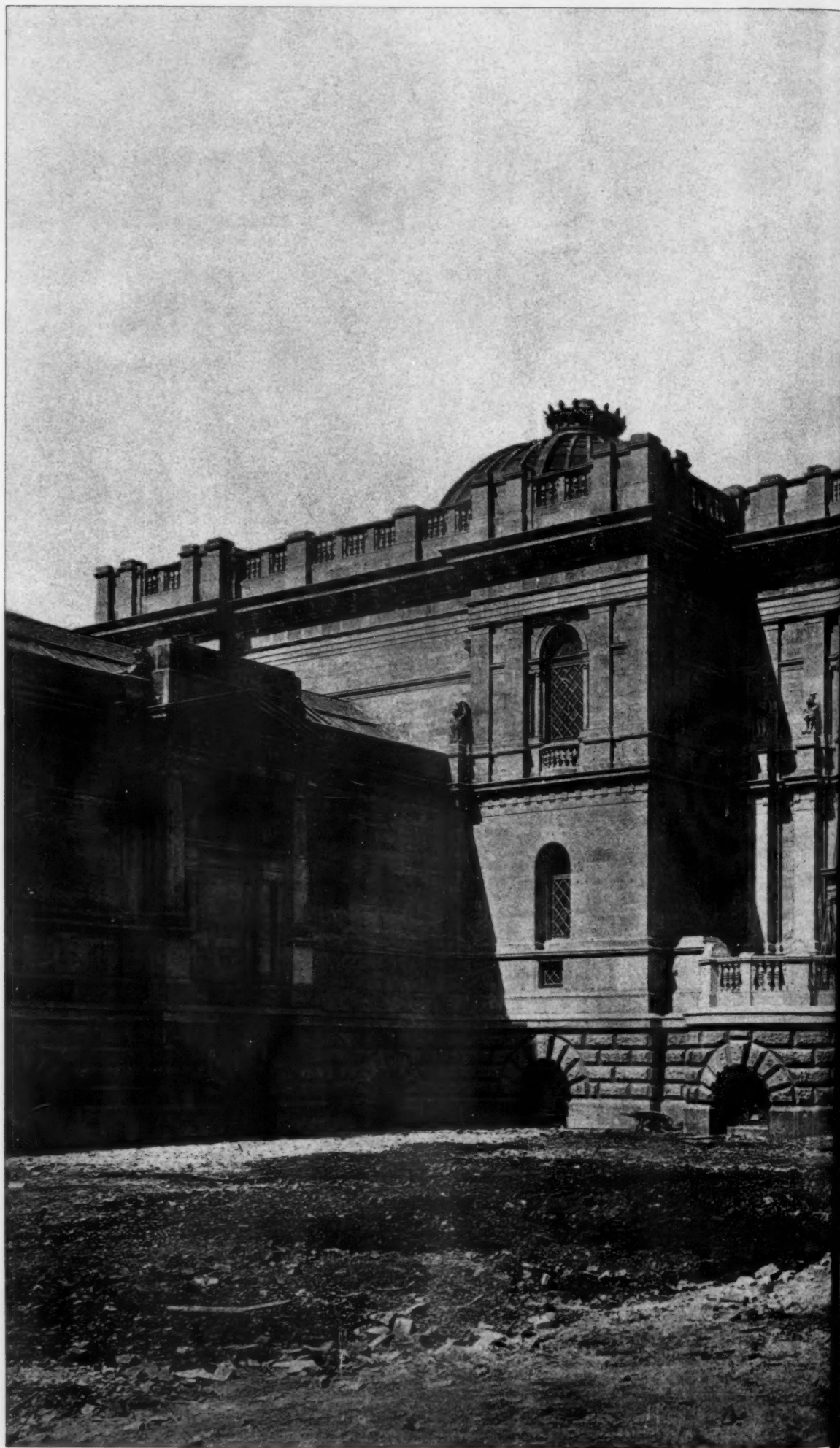
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SH ART, MILBANK, S.W.: VIEW LOOKING ACROSS DOME.  
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