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ARCHITECTURE

ENGINEERING

DECORATION

211 TREMONT ST.

CONSTRUCTION

BOSTON MASS.

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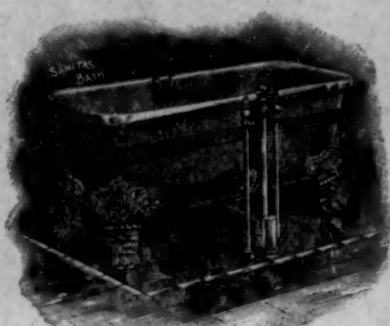
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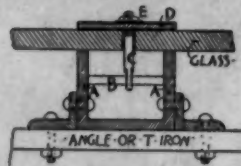
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THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XLV.

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AUGUST 11, 1894.



SUMMARY:—

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THE most interesting professional news of late is the favorable report, unanimously returned by the House Committee on Public Buildings and Grounds, on what is known as the McKaig bill, providing for the securing of designs for public buildings. This bill, as we have already explained, is virtually the one drawn up by a volunteer committee acting in conjunction with the American Institute of Architects, and submitted to the Committee on Public Buildings and Grounds, at whose suggestion it was modified in certain respects. According to the newspaper reports, there is a strong feeling in favor of the bill in both houses of Congress, and it is believed that it may be passed without difficulty. If so, a long step will have been taken toward the position which this country is destined to occupy sooner or later—at, or very near, the head of the artistic world.

THE usual contemptible trick of the New York Walking Delegates, to order strikes, on some ridiculous pretext, on school-houses undergoing necessary repairs during the vacation, was played the other day, and the dignity of the walking magnates is again to be enforced at the expense of the poor school-children and their parents, as a strike now means, as the delegates well know, delay in opening the schools for the fall term. Meanwhile, two-thirds of the men in the building trades in New York are said to be idle, the outgoing steamers are full of emigrating mechanics, and misery stares the unfortunate strikers in the face, but “the dignity of labor” has to be upheld, no matter at what cost to people who cannot, or dare not, help themselves.

A FIRE was extinguished in a curious way in New York the other day. A building on Broome Street, next to the corner of Broadway, was discovered to be on fire, the smoke pouring out of the fifth-story windows. An alarm was sounded, and the engines were soon on the ground, but, by that time, the heat was so intense that the firemen could not enter the upper story at all. A line of hose was taken up to the roof, but the fire was rapidly gaining power, and it seemed probable, not only that the roof would soon go, but that the adjoining building would be set on fire. Suddenly, a crash was heard in the burning rooms, and the firemen who were holding the hose in the rooms below were nearly washed off their feet by a flood of water which poured down the stairs and through the ceiling. The crackling of the flames ceased, and the firemen, seizing the opportunity, broke into the upper rooms, and soon extinguished the half-quenched embers of the

fire. They then found that a water-tank had been supported on a wooden frame, three feet or so above the fifth floor. The woodwork of the frame had been so nearly burned through as to let the tank fall, and pour its contents on the floor.

LE GENIE CIVIL gives some interesting statistics in regard to the pension and accident funds for railway employes, which are now established on many of the foreign roads as well as on some of our own. In France, the plan followed by the great railways seems to be, generally, the addition, out of the company's funds, of a certain sum annually to the amount raised by the employes themselves. Thus, on the great railway of the West, the employes subscribe annually four per cent of their wages, and, if their salary is increased, the amount of the increase for the first month, to a fund, which is invested in a sort of endowment trust, carried on by the Government. This subscription, which is voluntary on the part of the employes, no one being obliged to pay, but no one being entitled to share in the benefits of the fund unless he is a subscriber to it, brings in a large annual sum; but the Company, wishing to provide still more comfortably for its old servants, has, until recently, added, every year, a sum equal to five per cent of all the wages that it paid, thus much more than doubling the pension fund. The Company's contribution is invested separately from the rest, so as to give additional security to the income from it. Unfortunately, in France, as elsewhere, the profits of all investments have been much diminished of late, owing in part, no doubt, to the efforts of the esteemed orators who denounce capital and interest alike as “robbery of the workingman,” and the poor workingmen whose last days are to be supported by the interest on their savings have to suffer accordingly. In 1892, the Company of the West, finding that the interest paid by the Government trust on the workmen's savings had been reduced from five to three per cent, and believing that the income so derived would be insufficient to maintain in decent comfort the aged and infirm subscribers, most generously and nobly voted to raise its own annual contribution from five per cent on the total of wages paid to eight per cent. It thus not only pays into the pension fund twice as much as is contributed by the men themselves, but, to provide immediately for current needs, its Directors voted to make the increase from five to eight per cent retroactive, dating it from the first of January, 1891, and to pay the extra three per cent for 1891, amounting to more than three hundred thousand dollars, immediately into the fund. This great act of humanity was carried out about two years ago, by a corporation which was then, and is still, struggling against business depression and adversity to pay a small dividend to its owners; yet not a day passes without the public being informed that this, and similar corporations, are “the incarnation of soulless greed;” that “labor will soon have its grip on the throat” of the people who so wisely and generously provide for the inevitable needs of their less careful brethren; and that all railway companies are legitimate objects of assault and plunder by every one who can get a chance at them.

LET us see in what other ways the great French railroad companies “suck the blood” of the people who work for them. The same Company of the West, besides paying more than eight hundred thousand dollars a year into its employes' pension-fund, makes loans regularly, to be repaid by instalments without interest, to honest employes who need the money temporarily; it gives a specified extra percentage of wages to its men stationed in towns where the cost of living is high, increasing the percentage in proportion to the number of children or dependent relatives in each man's family; it provides employment, so far as it can find work that they can do, for the widows, wives and children of its employes, and increases every year the number of places that they can fill; and, in addition to all this, it reserves a considerable sum each year, with which it makes presents outright to the most faithful and deserving men. The great Paris-Lyons-Mediterranean Railway Company does, if possible, even more for its vast working family. Like the Pullman Company, it has built a large number of houses, near its workshops, which it rents at a low

price to its men; it has advanced money for the establishment, near its Paris shops, of a great restaurant, which furnishes more than three hundred meals a day to its workmen and their families; it maintains three schools for the children of its employés, and is about to add a fourth; it provides two day-nurseries, where nearly two hundred babies are constantly cared for; it maintains a sewing-school for young girls in Paris, where the daughters of its men are taught to sew, and where work is brought them to do, without sending them around the city in search of employment; it carries on, at Villeneuve-St.-Georges, a convalescent home, where its employés, or members of their families, are received, after their discharge from the hospitals, and kept until good care and a pure atmosphere have restored them to health; and it maintains one hundred and forty orphaned children of its employés in different establishments. Besides all this, it allots a specified addition to the pay of its men who have young children, or young or infirm relatives, either of their own or their wife's family, dependent upon them; and, like the Company of the West, it increases the pay of men obliged to live in the expensive towns. To provide for pensioning the aged, and assisting persons disabled from any cause, it has for nearly forty years maintained a regular fund, which, at present, is kept up by an assessment on its employés of four per cent on their salaries, and a contribution by the Company of ten per cent on its total pay-roll. The capital, if we may use that proscribed word, now invested in this pension-fund amounts to more than twenty million dollars, and nearly sixteen hundred thousand dollars are paid out annually in pensions.

It is hardly necessary to say that the other French companies have not been slow to imitate the example of the two great roads; and the amount of money annually spent by stockholders and directors of French railway companies for the benefit of those whom they employ must be something enormous. That we wholly approve of such expenditure, we cannot say. The example of the sour ingratitude with which the Pullman workmen accepted what was done for them shows that philanthropy, where workmen are concerned, needs to be tempered with a great deal of discretion; but the treatment which inspires in the cold Northern spirit only additional arrogance and venom would have a very different effect upon the generous and warm-hearted French; and we do not doubt that the thoughtful kindness of the French railway companies to their dependents is rewarded by such loyalty as only Frenchmen seem capable of.

We take pleasure in welcoming to the field of scientific literature the first number of the *New Science Review*, a quarterly, issued by the Transatlantic Publishing Company, of New York, Philadelphia and London. As usually happens with new serials, the first number is a little miscellaneous in its contents, which range from an unintelligible account of Mr. Keely's recent inventions, by Mrs. Bloomfield Moore, to an interesting study of violin-making, by Mr. Edward Heron-Allen, and an important paper, by Major-General Drayson, pointing out that the glacial epoch, or epochs, as at least two of them are traced by geologists, must have been due to the periodical variation of the obliquity of the ecliptic, which oscillates, in a period of about thirty-one thousand six hundred years, in such a way that when the obliquity is greatest, the Arctic Circle, or "line of the mid-night sun," as it may be popularly called, extends twelve degrees, or nearly eight hundred miles, farther from each pole than it does at present. This would involve almost the trebling of the area of the two arctic zones, and it is quite conceivable that the result might be the advance of ice-fields southward to the latitude of Richmond or Marseilles, which geology shows to have taken place. Astronomy, however, shows us, what geology has not been able to discover, that the last maximum extension of the Arctic Circle was about 13,500 B. C., and this may be taken as approximately the date of the culmination of the glacial epoch. It is well known that human bones, with fragments of utensils, and drawings, scratched with much cleverness on pieces of reindeer bone, have been found in caves, the opening of which has been subsequently filled up by glacial drift; so that people who were acquainted with reindeer, and could draw pictures of them, must have lived in France, where the caves were discovered, long before 13,500 B. C. The curious connection of this periodical variation with

the formation of coal beds is also pointed out; but readers must look in the article itself for further particulars.

In a suit against a county for an architect's fees, some remarks were made by the judge, which all architects should particularly note. Mr. I. Hodgson, Jr., a well-known member of our profession, was employed, by order of the County Court of Multnomah County, Oregon, to prepare plans, specifications and so on, for a court-house; and the Court subsequently ordered that Mr. Hodgson should be employed as architect and general superintendent of the building, at a compensation not to exceed five per cent on the cost of the building. The county judge and the architect both signed an agreement to this effect, which provided also that the payments to the architect should be made in instalments extending over a period of about two years. The county repudiated this contract, and Mr. Hodgson brought suit, claiming ten thousand dollars. In what form his suit was brought by his counsel does not appear, but the remarks of the judge show in what form it ought to have been brought. The Court said "upon the assumption that the county has repudiated this contract, and that nothing has been done under it beyond the preparation of plans and specifications, the plaintiff's remedy is for damages for a breach of the contract." Under the well-known principles of law, the amount which could be recovered, in this case would be the full amount agreed to be paid to the architect, namely, five per cent on the cost of the building, less the actual expense to him of doing the work which he was relieved from doing by the repudiation of the contract. The counsel for the county, of course understanding this, argued that the contract with the architect, though apparently entire, was really divided into several parts, one relating to the plans and specifications, another to the superintendence, and so on, and that, as he had done no superintendence, he could claim no compensation for it. The judge, however, regarded this view as untenable. Unfortunately, the plaintiff's counsel introduced another difficulty into the case, by averring, in the complaint, that the contract between the architect and the county had been fully complied with. As the court-house is not yet built, it is obvious that this complaint was defective. Moreover, a constitutional question was brought up, the counsel for defendant demurring to the complaint, on the ground that the constitution of the State of Oregon prohibited any county from incurring an indebtedness of more than five thousand dollars. This demurrer was sustained by the court, on the ground that the contract sued on was void under the constitution of the State.

APART from this constitutional question, which suggests the thought that it would have been well for the architect or his counsel to have inquired into the legal restrictions affecting contracts with counties, before signing such agreements, or bringing suit upon them, it would have been interesting to know how the Oregon Court would have treated the other important questions brought up by the suit. If, instead of making the mistake of alleging full performance of the contract on the part of the plaintiff, the complaint had, more correctly, alleged that the plaintiff was willing and ready to complete his contract, but was prevented from doing so by the other party, the question would come up whether the architect was entitled to collect at once his compensation for superintending a building which had never been erected, or must wait until it was built. If the county had wholly abandoned the idea of building, he could probably collect, apart from constitutional prohibitions, his whole fee; but, if the county had simply put the superintendence in another architect's hands, or had postponed building for a time, some courts, judging from the analogy of other cases, would hold that he must wait until the completion of the building before he could sue for his final fee; while others would regard it as unnecessary to wait, holding that his right to full damages accrued immediately on breach of the contract. Still another complication was introduced by the stipulation in the contract that the architect's compensation should be calculated on the actual cost. As the judge said, no one could tell what the actual cost was until the building was finished, and there would be a question, the contract saying nothing about estimated or reasonable cost, whether anything except actual cost could be used in making the computation.

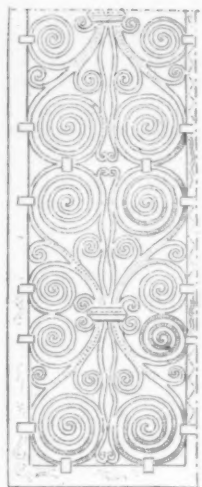
WROUGHT IRONWORK.¹—I.

Fig. 1. From the Cloister of the Cathedral of Le Puy: Twelfth Century.

with engravings or with indented work executed with a punch. C-shaped branches were introduced, which added stiffness to the planks of the door and embellished the flat surface; and with the aid of the hammer these branches were terminated with *fleurons*.

The churches of Orcival, Ébreuil and Brioude, and the cathedral of Le Puy, exhibit good specimens of the ironwork of this period; as an example of a twelfth-century grille, we give (Fig. 1) the one in the cloister of the cathedral of Le Puy; the process of manufacture was simple and similar

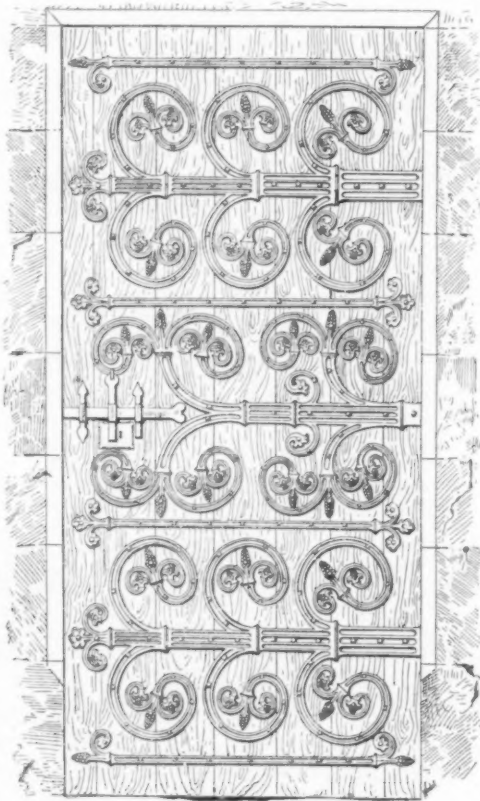


Fig. 2. From the Cathedral of Sens: Thirteenth Century.

grilles are yet frequently encountered, notably at Conques, and Saint-Aventin, in San Michele at Pavia, etc; the iron strap has here been cut into twigs which are curved as volutes, more

NO noteworthy specimens of ironwork have come down to us from antiquity, since iron can not well withstand the action of time; moreover, all important pieces were of bronze and the traditions of the founder's art were perpetuated to a very late date in the West, for under Charlemagne doors were cast for the Church of Notre-Dame at Aix-la-Chapelle, while in the eleventh century were cast those of Saint Zeno at Verona, and later still, those of Pisa, and of the baptistery of Florence, and the grilles at Pistoja.

Less fortunate, the iron-worker's art passed through a long period of barbarism, and did not begin to revive until toward the eleventh century; again, throughout this entire century the straps of the hinges and other ironwork were coarsely wrought; in the twelfth century, there is a perceptible improvement in fashion and design: the nail heads were then modelled, the straps were covered

or less rolled and banded together in pairs, by compartments. This grille is rich without much cost, notwithstanding a certain imperfection in the welding, an excusable defect in view of the meagre means at the smith's disposal in the Middle Ages;

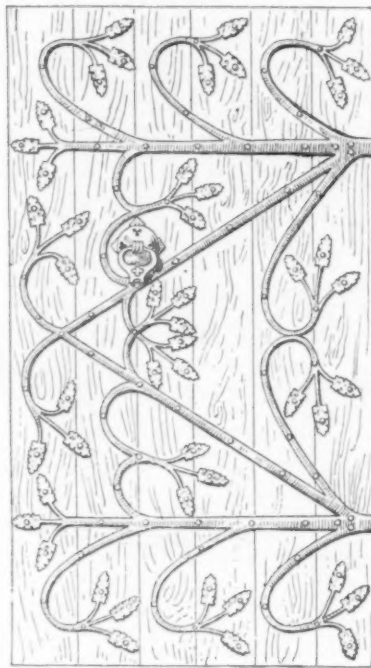


Fig. 3. From the Cathedral of Magdeburg: Fourteenth Century.

or less rolled and banded together in pairs, by compartments. This grille is rich without much cost, notwithstanding a certain imperfection in the welding, an excusable defect in view of the meagre means at the smith's disposal in the Middle Ages; from the conversion of the lump of metal into straps to the welding of a honeysuckle ornament, everything was done by hand; but the iron obtained in lumps by the aid of charcoal and worked as we have indicated had qualities of ductility and cohesion that the iron of to-day no longer possesses. Owing to the superior quality of the metal, it may be said that the thirteenth century marks the apogee of the art of hammering and welding iron, and we cite once more the ironwork of the doors of Notre-Dame at Paris as a masterpiece of the ironworker's art in the Middle Ages. This and all similar productions (Fig. 2), with more or less wealth in the foliage, cost enormous labor, for after the leaves and *fleurons* were stamped and the honeysuckle ornaments were forged, it was necessary to solder these together, then combine them in clusters and lastly weld the clusters to the principal stems and these to the straps, the whole being held by loops and nails. These scrolls are, then, the motive most frequently employed in the thirteenth century, and they were all the more effective because they were placed against painted hides; the handsome grilles of Saint-Yved at Braisne and of Westminster were designed and wrought in accordance with the same principle. In the fourteenth century, the iron of the straps was made flatter and covered the planks of the door like a network; in Germany there was even a tendency to give the network an appearance of vegetation (Fig. 3); it is true that at this time

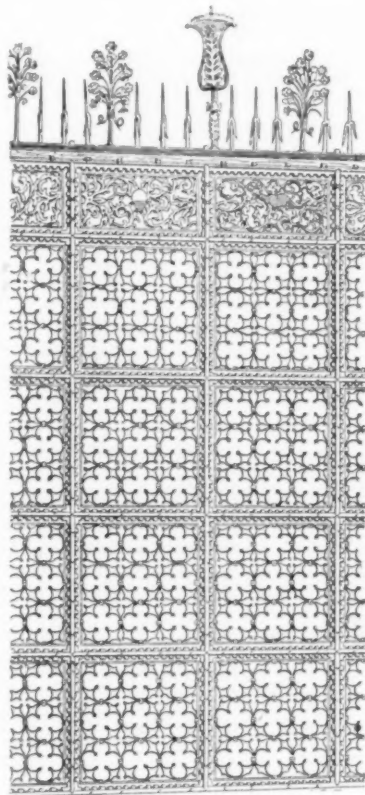


Fig. 4. From the Cathedral of Siena.

grilles are yet frequently encountered, notably at Conques, and Saint-Aventin, in San Michele at Pavia, etc; the iron strap has here been cut into twigs which are curved as volutes, more

¹ From the French of Henri Nodet, in Planat's *Encyclopédie de l'Architecture et de la Construction*.

an attempt was made to simplify the stamped work and reduce the number of weldings and solderings. Wrought-iron carved into foliage and engraved was afterward fastened to the ends

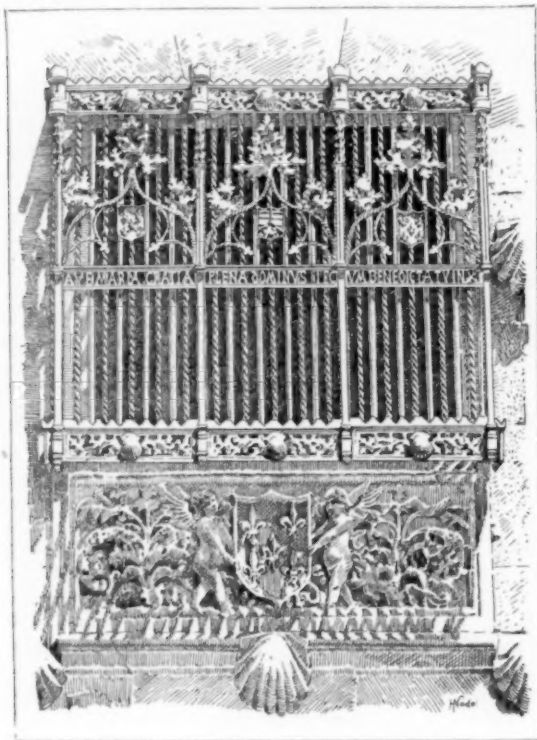


Fig. 5. Window Grille, Salamanca.

of the stems; at an early date, sheet-iron was produced in Germany; it was shaped and then connected to the stem, and

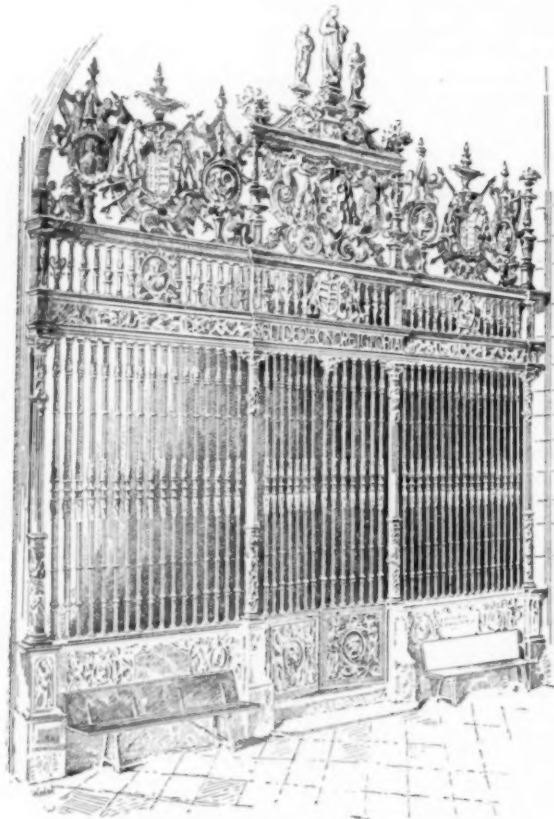


Fig. 6. Grille from the Cathedral of Palencia: Sixteenth Century.

this disposition was generally adopted in France in the fifteenth and sixteenth centuries.

Although less exaggerated than in Germany, the ornamenta-

tion, obtained at slight expense by the uses of sheet-iron, was yet remarkable, and the churches and museums preserve fine specimens of work of the sort.

The grilles are distinguished for the care exercised in the combining of the parts; they were in general formed of panels framed into uprights and these panels were composed of quatrefoils or lobed circles (Fig. 4); in the thirteenth and

fourteenth centuries this kind of composition was very popular. Toward the fifteenth, the bars, some placed at an angle, others twisted in spirals, all passing into the swelling holes of the cross-pieces, terminated in a festooned gallery with sheet-iron ornamentations, as in the beautiful grille of the chapel of the Archbishop Ernest in the cathedral of Magdeburg; or the bars spread out above the upper crosspiece in a vegetation of *fleurons* and leaves of wrought-iron, whose suppleness very closely imitated nature. It is in Spain that the finest examples of grilles

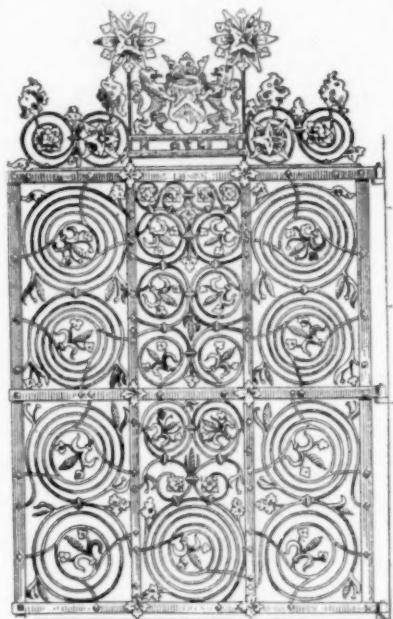


Fig. 7. Balustrade at the Town-hall of Luxemburg: Sixteenth Century.

of this sort are found, and where sumptuousness reached its highest limit.

The window-grilles followed the same decorative path; sometimes the iron bars crossing each other were merely adorned with a *fleuron* at each intersection; sometimes curved twigs recalling those of the twelfth century formed the network between the uprights; Figure 5, grille of a window at Salamanca (Casa de las Conchas), gives an accurate idea of the decorative system adopted in the fifteenth century; Figure 6, grille of a chapel in the cathedral of Palencia, is a beautiful specimen of the Spanish art which, in the sixteenth century, began to imitate the orders in the disposition of enclosures and, with already advanced means of production, forged pieces of considerable weight, supporting grilles which, by their size, are veritable monuments. France, Germany (Fig. 7) and the northern countries remained faithful for a longer time to mediæval traditions.

We will say nothing of balustrades, tie-rod anchors, braces, etc.; these secondary objects cannot be discussed here; the study of ironmongery or hardware would also carry us too far. This ironwork was treated with remarkable care and art; the decoration, whether welded or rivetted or soldered, possessed the characteristics of the ornamentation peculiar to each cen-

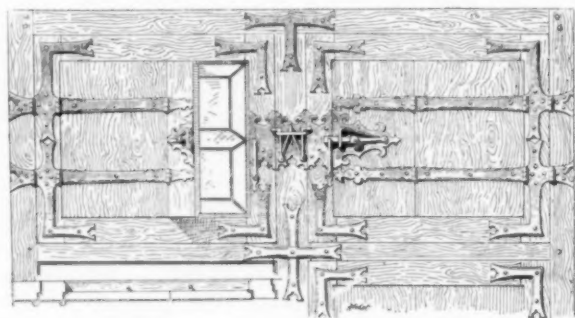


Fig. 8. Window-shutters: End of Fifteenth Century.

tury, and in the museums where they are preserved we can fix at a glance the date of case-locks, where the bolt slipped in a wrought and engraved sheath, of latch-locks or hasp-locks, the

flat of which exhibits a decoration of sheet-iron leaves, open-worked and superposing the bolts, sliding bolts, the scutcheons of which were slightly notched and rested against a background of red cloth; we must also pass over in silence the knockers, torch-holders and nails which play an important part in the ornamentation of doors, especially in Spain. In passing, we may, however, note that the *crémone*, or basquill bolt, dates back to the fourteenth century, and that there was a fondness in the Middle Ages for exposing every piece of iron designed for use; at the end of the seventeenth century and also at the present day, the case is just the reverse. We give (Fig. 8), as a very modest example of this general tendency, which had happy results, from a decorative standpoint, a window-shutter belonging to the end of the fifteenth century, the frame of which was fastened to the stone mullions; the squares, the HL-hinges of the frame and the folding-shutter, the small spring-latches—everything is visible and contributed to the ornamentation of the wood.

When the smith forged the ironwork for a well, he exercised no less care in putting together and staying the uprights, and to this framework he applied a decoration of sheet-iron, which, when set off with bright colors, enlivened the public square. Specimens of these are still to be seen in the different European countries.

(To be continued.)

THE PUBLIC BUILDINGS BILL.

ON August 3, 1894, Mr. McKaig, from the Committee on Public Buildings and Grounds, submitted the following report:

The Committee on Public Buildings and Grounds, to whom was referred House Bill 7470, make the following report:

The United States Government has at this date nearly 300 public buildings in the various stages of progress, of planning and construction, all under the supervision and control of the Supervising Architect of the Treasury, and from 50 to 60 new buildings are authorized to be constructed by each Congress. To carry on these works and to provide for the construction of these buildings, many millions of dollars are annually appropriated and expended. For the expenditure of the moneys thus appropriated, as for the expenditure of moneys appropriated for any other public purpose, methods should be adopted which will secure the largest degree of utility from and economy in the application of the moneys expended. Your committee do not believe that these results and other beneficial results that should be obtained are obtained under the existing methods for planning and constructing the public buildings of the United States.

While the employment of the best artistic thought, the best and most approved systems of construction and equipment, and the utmost development of structural economies ought to be represented in the public edifices of this great nation, the contrary of these propositions is the result obtained under existing methods.

Your committee are advised that the best and highest types of artistic thought and architectural skill, producing the greatest development of structural economies in European countries is found in the Government buildings of those countries; but such Government buildings in artistic design, if not in economy of construction, surpass those erected by municipal or private enterprise, while in this country the reverse is the rule and superiority of architectural design and economy of construction is represented in State, municipal and private buildings, and not in those erected by the General Government.

A comparison of modern municipal buildings in our great cities, and business buildings erected by private citizens and corporations in such cities, with those belonging to the Government of the United States will show as to the former constant progress in construction, equipment and artistic expression, and that this progress has been accompanied by a continual increase in economy of construction, while in the case of the buildings of the United States there has been but little, if any, advance upon methods of construction or equipment in recent years; in fact, the buildings constructed recently by the United States as compared with those constructed a quarter of a century ago show a marked deterioration of artistic quality; that, despite the marked inferiority of the typical Government buildings, the cost has been relatively and positively much greater than that of private buildings of the best type.

Your committee has been furnished reliable and trustworthy information and data, showing that the cost of the best types of buildings constructed for States, municipalities, corporations and private citizens ranges from 38 to 50 cents per cubic foot of space, while the cost of the buildings constructed by the United States ranges from 50 cents to \$1 per cubic foot.

Thus it is demonstrated that the Government of the United States, in the methods it employs, does not avail itself of the best and most approved systems of construction or utilize the developments of structural economies, and when we add that it does not employ the best artistic thought in the design of its structures to make such structures to serve as models and standards of excellence and

superiority for the works of private ownership, but that such designs and plans fall so far behind the standards of the age that they are obsolete almost before they are drawn, and are always wasteful and extravagant, it is not surprising that it requires double the expenditure by the Government that is required to be expended by the private citizen to obtain like structural space results.

The conditions and results to which your committee thus call your attention are the conditions and results which necessarily follow the methods and practices now employed by the Government in planning and constructing its buildings, and in no respect give warrant for criticism of, or for impugning the capability or integrity of, the officers of the Government charged with the responsibility for such works.

The office of Supervising Architect of the Treasury was established at a time when but a few buildings were constructed by the Government annually, when the planning and general supervision of such few buildings was easily within the scope of the capacity of one man, and the purpose of the Government in creating the office was to obtain the exclusive benefit of the artistic skill and scientific knowledge of one learned and eminent in the profession of architecture for the planning of the buildings to be erected for its use. The main purpose in the creation of the office was that its incumbent should be the artistic designer of such buildings.

If, by the development of conditions, methods and practices, it now transpires that the time of the Supervising Architect is wholly employed in matters of administrative detail, matters pertaining to contracts for construction or with details relating to the actual construction of buildings, and the architectural work of the office, the plans, designs and specifications are prepared by mere copyists, cheap clerks, such was not the intention of Congress when the office was created. It was to obtain architectural skill in the designing of buildings; to obtain and utilize artistic thought, not mere mechanical or clerical skill, that a Supervising Architect was wanted. It was not intended that, as now, clerks and copyists should do the work of the learned architect, and that the learned architect should be occupied with the work of clerks and copyists. Yet this is the present condition of the conduct of the work of that office, and it is necessarily so. It need not be urged that it is physically impossible for one man to devote sufficient thought and time to the proper designing and preparation of plans and specifications for fifty or sixty buildings each year, which in their artistic expression shall be creditable to the nation, to the age and to the architectural genius of the country, and that, in the economy of construction, shall do justice to those from whom the cost of such construction is drawn.

How much of the time of the Supervising Architect may be devoted to the work of designing and preparing the plans for buildings may be conjectured when the amount of administrative work devolved upon him under the present methods is understood. The volume of work thrown upon him relating to repairs, maintenance, and alterations of existing buildings alone is far greater than was the entire business of the office twenty-five years ago. In addition, every matter of detail relating to contracts for or the construction of new buildings, the appointment of and correspondence with local superintendents of such buildings, has to receive his personal attention, as well as the administrative control of the large force of employés in the office. The Supervising Architect can not himself design and make original plans for each new building. This condition necessitates that the plans and specifications must be prepared by clerks in the office who possess no architectural skill or learning, and this results in the production of plans and specifications by the simple system of copying the drawings and specifications of a structure constructed in one locality, to be used as the design for another in a different locality, and this regardless of the difference in geological or atmospheric conditions of space requirements, thus resulting in the most wanton wastefulness of expenditure and absolutely precluding the possibility of progress in architectural design.

The Supervising Architect rarely ever sees one of these buildings while in course of erection. Its construction is generally under the supervision of some local carpenter or builder who never made any pretence to architectural knowledge or study, and whose appointment was secured, not because of his skill or knowledge of the work, but because of the political influence he could marshal to secure him employment, and whose greatest solicitude is to prolong the tenure of his employment by delaying the completion of the work.

Another very serious evil resulting from the system and methods now employed relating to the construction of public buildings, to which the committee would call your attention, is the length of time required to construct and complete one of these buildings. A building which, if the property of a private citizen, would be constructed in months, when erected by the Government requires years for its completion. This necessarily results in great wastefulness and loss of money to the Government by the payment of unnecessary salaries of superintendents and other agents, by the expense of watching and caring for the materials and structure, and by the loss, waste, and deterioration of such material, besides the inconvenience to the citizens resulting from such delayed construction. From three years upward is the time employed in constructing a building that a private citizen or a corporation would complete in one year or less.

As an illustration of the extent to which this evil may extend

under present methods, your committee would call your attention to the last annual report of the Supervising Architect in relation to the public building at Detroit, Mich., where the construction was authorized eleven years ago, and \$1,300,000 therefor has been appropriated by Congress years since, and the foundation walls are not yet completed. Indeed, the abuses in the method above referred to have become so serious that the committee can not conscientiously recommend public buildings at many places where the economical and convenient transaction of the business would require or justify such buildings could they be provided at a cost not greatly exceeding the necessary expenditure by a private owner for similar purposes. Of the bills reported from this committee during the present session, many are so reported only on the assumption that the buildings contemplated can be erected under some plan less wasteful than that now in operation.

The scope and purpose of the measure herewith presented is designed to remedy the many evils herein pointed out. To give to the country a better type of architecture in its buildings, and to stop the wasteful extravagance that is the necessary result of the present methods, a system that is universally approved by the best business men and by the best-managed corporations of the country, should be a good system for the Government if its adoption is practicable. This measure authorizes the employment of such approved system. It authorizes the Secretary, in his discretion, to obtain plans and specifications and local supervision for its public buildings by the system of competition among private architects. While not mandatory, it authorizes the Secretary to employ the architect whose plans are approved, to superintend the construction. It is to be presumed that this will secure the best architectural ability in the formulation of plans and the construction of the work according to such plans; that the compensation of such architects will be determined, as in private employment, on fixed commission on the cost of the work, and that this will secure speedy completion of the work.

The measure does not abrogate or take from the Supervising Architect any of the functions or authority belonging to the office which, under existing conditions, he is capable of performing. He will still, as now, retain general supervision and control of the work. He will remain and continue the representative of the Government in all matters connected with the erection and completion of the buildings, the receipt of proposals, the award of contracts therefor, and the disbursement of money thereunder, and perform all the duties that now pertain to his office, except the designing and preparation of drawings and specifications for such buildings, and the local supervision of the construction, and such drawings and specifications shall be subject to his approval and to modification by him.

In fact, this measure is intended to make him what the title of his office indicates, the Supervisor of Architects; not the Government's architect, but the supervisor of the architects of the Government's works.

Therefore, your committee recommend the passage of the Bill.

LOUISBURG.

WITHOUT doubt the chief attraction for the tourist to Sydney, Cape Breton, lies in its proximity to the ruins of historic Louisburg. It is hard to realize that a fortress city capable 150 years ago of containing 6,000 troops within its walls, and which had 15,000 inhabitants, all told, should have so utterly disappeared from the face of the earth that scarcely one stone is left upon another to tell the tale of its life and death. Our school-books and histories tell us of the siege and fall of Louisburg, but it is safe to say that the statement makes very little impression upon the juvenile mind. It was, therefore, with rather vague ideas of what we should find, that we set out upon a beautiful morning with the warning that we should be disappointed in what we should find there.

It is twenty-eight miles from here to Louisburg — twenty-five to the new town, and three more to the old. The railroad spoken of in the guide-books exists only in them, but the drive there and back can easily be accomplished in one day, and there are comfortable accommodations in the new town for those who wish to stay overnight.

The road runs over a rocky approach between fields filled with heaps of stones, marking the first lines of defense of the great fortress, across causeways, by ponds and beaches. On one of the latter may be seen, at low tide, the remains of one of the French vessels sunk one hundred and fifty years ago; for here was the inner harbor, now almost filled with sand. Still farther on we come in sight of shingle-sided, whitewashed cottages, rickety wharves and platforms covered with salt fish, while men in oilskins are washing out nets, etc. — this where the lilies of France once waved. The oldest house in the place — and it looks its age — was probably built almost immediately after the siege, and here you will be welcomed to an atmosphere of Highland Scotch. The whole point is covered with heaps of stones which look almost as small as those which we call "macadam," and there is enough of it here, one would think, for most of the roads in Nova Scotia.

The story of Louisburg is a long one: begun in the year following immediately after the death of Louis XIV, taking twenty-five years to complete, costing thirty million livres, with a rampart of stone from thirty to thirty-six feet high and fifteen thick, and a ditch eight feet wide. There were six bastions and batteries containing embrasures

for over 148 cannon. On an island at the entrance of the harbor was planted a battery of thirty cannon, carrying twenty-eight pound shot, and at the bottom of the harbor was a grand or royal battery of twenty-eight cannon, forty two-pounders and two eighteen-pounders. On a high cliff opposite the island battery stood a lighthouse, and within this point, secure from all winds, was a careening wharf and a magazine of naval stores. The entrance to the town was over a drawbridge spanning the moat, near which was a circular battery with sixteen fourteen-pound guns.

Such was the great fortress of the northern shore, a stronghold such as was never seen elsewhere on this side the Atlantic, "the Dunkirk of the North." The first assault made upon it was in 1745, by troops of the colonies of Massachusetts, Connecticut and New Hampshire, to whom it was a menace and a constant destroyer of their fisheries. These were led by William Pepperel, a merchant of Maine who afterwards fought at Bunker Hill. These troops attacked the stronghold both from the land and the sea, and before their impetuosity Louisburg fell.

Three years after its capture, much to the chagrin of the colonists, the treaty of Aix la Chapelle restored it to France, but two years afterwards, in 1751, a formidable enemy appeared in the shape of the English army and fleet under Amherst, Boscawen and Wolfe, which also assaulted it both by land and by sea with twenty-three ships of war, eighteen frigates and sixteen thousand land forces. A two months' siege followed, and Louisburg fell to rise no more. As the English were now in possession of Canada it was decided that as long as Louisburg was allowed to stand, it would always invite an attack by the French, and it was determined that the fortification should be destroyed.

A garrison of 250 men was kept here for five years constantly engaged in the work of destruction, and to-day nothing remains but shapeless heaps of stone except two bomb-proofs which occupied either side of the citadel, one consisting of four and the other of two tunnels. The former are open through, but of the latter one is almost as perfect as when made, and would almost seem as if it had been forgotten to destroy it. It is easy to trace the line of the fortifications, the walls, the moat and to see where were the gates on the east, west and south. Here are also the ruins of the Government Building, a shapeless heap like the others, where a company has thought of digging for treasure. Coins or "kines," as our good guide calls them, are sometimes found — quite a quantity being discovered by a man who was digging out brick from the blacksmith's forge — while bullets and cannon-balls are staple articles of traffic. Little ponds are all that are left of the great moat which encompassed the city — the rest is grass-grown. The heaps of stone which everywhere greet the eye are mostly gray, but some are dark brown from Black Rock, the extreme point of the promontory, and which seem to have been used to repair the walls, and there are also some piles of building-stone which was brought from France, and which seem to be Caen stone or some kind of soapstone easily cut.

It is hoped that the railroad to Louisburg will be completed this fall. It is intended chiefly for the use of the coal trade, and will be most useful as the harbors of Sydney are closed by ice for many months, and coal can then be shipped from Louisburg. Travellers, too, will use it, and it will build up Louisburg, but, perhaps, at the same time render it less attractive, and much pleasure will be lost by giving up the twenty-eight mile drive. — A. D. Abbott, in the N. Y. Evening Post.



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

MAIN HALL OF SUFFOLK COUNTY COURT-HOUSE, BOSTON, MASS.
MR. GEORGE A. CLOUGH, ARCHITECT, BOSTON, MASS.

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

THE hall is finished in polished granite and white marble. The sculptured figures, representing sundry human virtues, which decorate the corbels are the work of Domingo Mora.

THE NEW CITY STABLES, SOMERVILLE, MASS. MR. A. H. GOULD,
ARCHITECT, SOMERVILLE, MASS.

THE building is 170 feet long, with a depth of 46 feet; built of brick, with granite and galvanized-iron cornices, and the roof is to be slated. The main floor has sixty stalls, and there is also a harness-room and lavatory. The floor is to be of hard pine, and the ceiling is to be sheathed with the same material. The whole of the second floor is to be used for the keeping of hay and grain. There is a large main entrance in the centre on the front side and an entrance at each end of the building. At the rear of the building the walls are to be carried down, so that there will be two entrances, one near each end, and plenty of windows for admitting light to the basement. The floor of the basement will be concreted, and this portion will be utilized for the storing of carts, snow-ploughs and other implements of the department.

GALILEE PORCH AND WESTERN TOWERS OF TRINITY CHURCH, BOSTON, MASS. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

Work has already begun upon the alterations here indicated.

TRINITY CHURCH, BOSTON, MASS., SHOWING PROPOSED ALTERATIONS BY MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

THE PECK SCHOOL, WORCESTER, MASS. MR. GEORGE H. CLEMENCE, ARCHITECT, WORCESTER, MASS.

[Additional Illustrations in the International Edition.]

THE WOODED ISLAND AND OVERLOOKING BUILDINGS, WORLD'S COLUMBIAN EXHIBITION, CHICAGO, ILL.

[Gelatine Print.]

THE BUREAU OF PUBLIC COMFORT, WORLD'S COLUMBIAN EXHIBITION, CHICAGO, ILL. MR. C. B. ATWOOD, ARCHITECT.

[Gelatine Print.]

BATTERSEA POLYTECHNIC: GENERAL VIEW, LONDON, ENG. MR. E. W. MOUNTFORD, ARCHITECT.

BATTERSEA POLYTECHNIC: THE HALL, LONDON, ENG. MR. E. W. MOUNTFORD, ARCHITECT.



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

THE WISDOM OF THE SERPENT.

MINNEAPOLIS, MINN., July 31, 1894.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—The State of Minnesota has a Capitol Building, erected some ten or twelve years since, but the character and history of it are such as to have impressed the last Legislature with the wisdom of providing for a new building. The bill providing for a Commission to have the construction in charge, in addition to questions of cost, site, ways and means, etc., was introduced by Senator McMillan, a very intelligent and fair-minded contractor, who was anxious to have it embody the best interests of the public in every sense and was reasonably appreciative of the fact that good architecture is a condition precedent to that end.

The Bill, as originally introduced, possibly erred in going too much into detail, and in prolonging the period of construction too much. Had it attempted less detail, it might have escaped an amendment in the House, which is now causing the Commission no end of anxiety. However that may be, the Act as finally passed provides a limit in cost of site and building, which, after the purchase of the site, leaves a million and a half dollars for expending on the building. All contracts must be let before beginning the building, and the time of building is to extend over a period of ten years.

Designs are to be selected in competition and all drawings are to be signed by their authors. The number of drawings required are not large, but the scale of the plans (one-eighth inch) might better be smaller.

A fair degree of uniformity in rendering is compulsory.

For the designs selected as second, third, fourth and fifth in point of merit, premiums aggregating \$2,000 are to be paid, and no part of a design other than the one placed first and selected for execution may be used, except the author be paid for the use of the feature or features so used: ["only used in whole or in part by agreement with and compensation to their authors."] On this point the instructions of the Commissioners say further that "nothing shown in any of the rejected designs which is original as to this competition, shall be adopted or made use of in the building, without proper remuneration to the author; and in case of disagreement as to this, it shall be referred to the professional advisors of the Board, whose decision shall be final, not only as to the amount to be paid, but in regard to the real existence of the claim."

The Commissioners have somewhat increased the labor of estimating required by the Act, for their instructions require, in addition to "an accurate statement of the estimated total cost of each class of work and material necessary, etc.," that "each design shall be accompanied by a statement showing the area of floor-space on each of the floors, and the cubical contents of the building, and the estimated cost per cubic foot." All this in face of the fact that nothing can be done in the way of building until every part is under contract.

When the Bill was under consideration by the House, a representative from Minneapolis, a stone mason or cutter, or perhaps contractor with a knowledge of the capacity of architects, "took a fall" out of them by inserting a clause making the compensation of the successful designer two and one-half per cent. This, as may be readily believed, proved a winner, and was incorporated into the law.

It may be said that the Minnesota Chapter, A. I. A., was at all times as active as appeared to them wise in securing an Act that would be likely to bring about a good design, and that they had no difficulty in bringing the better part of the legislative committee having the bill in charge to meet their views; and that after the appointment of the Commission and the selection of a site, the Chapter made a determined effort to bring about such an interpretation of the law as would attract the services of men of the first-class. Mr. Gilbert, president of the Chapter, prepared a most convincing address to the Commission, and that a special committee of the Chapter labored with great success is shown by the following extracts from a letter of the Vice-President and Acting Secretary of the Commission to the Attorney-General, asking for an interpretation of the law.

ST. PAUL, MINN., April 9, 1894.

H. W. CHILDS, Attorney-General.

Dear Sir,—At the next meeting of our Board, which will be held very soon, we shall have reached the next, and probably the most important step in our proceedings, namely, the preparation of an advertisement addressed to the architects of the United States, setting forth our requirements as to the building itself. Accompanying the same, it is proper, and we are required by the law also, to submit full detailed explanations as to dimensions of the building, sizes of the different rooms, etc., in short, answering beforehand questions that would naturally arise in the minds of architects, before they enter upon the work of drawing plans. In connection with this subject, my attention has been repeatedly called to certain provisions in the law, which are not as plain as they might be, and to one of which I desire to ask your opinion.

It is the well-settled usage in the construction of all buildings, for the architect to divide his compensation into two parts, in cases where he both furnishes plans and specifications, and superintends the construction. In small buildings, like dwelling-houses, the usual charge made by architects is two and one-half per cent upon the cost of the building, for "plans and specifications"—and two and one-half per cent for "superintendence." I give you this information merely to preface the question I desire to ask.

The New Capitol Act provides (Section 5) that our Board "shall appoint some proper person, not of their number, to superintend, under their direction, the erection of the State Capitol, as provided for in this Act, whose duty shall begin after the contract for the building is let; such superintendent thus appointed shall receive for his services a reasonable compensation, to be established by the Board," etc., etc.

Sub-division 9 of Section 8 of the said Act provides, that the design selected by the Board, for the new State Capitol, "shall remain the property of the architect or firm who made it, and shall not be used, in whole or in part, except said architect or firm is employed as architect and superintendent of the building; and the fee of such architect or firm shall not exceed two and one-half per cent of the amount named in said bill, exclusive of cost of site," etc., etc. And further on, in same section, it says, "the accepted design to receive no premium, other than the fee allowed by the Board for designing and superintending the said building."

I am greatly in doubt whether the best architects of the country will enter upon the responsible and expensive labor of preparing plans for the new building, if it is decided that we cannot pay them any greater compensation than two and one-half per cent upon the cost of the building, for both designing and superintending the construction during a period of ten years, which it will take to complete the same, and I have been so informed by several architects, both resident and non-resident. Such architects as Messrs. . . cannot afford, with their national reputation, to compete for our building, if they should be required to both prepare plans and detailed working-drawings, and also to superintend the construction, during a period of ten years, for two and one-half per cent, and it is just such talent as they possess—the best—that we wish to enlist in the competition, for it would be both unwise and unsafe to trust so great a responsibility to inexperienced and incompetent architects.

Having in mind the general usage in these matters, which I have explained to you herein, it is my conviction that it was the intention of the Legislature to separate the designing of the structure and the superintending of its erection into two parts, in conformity to the usual custom, and I construe the extracts which I have given you from the Act, to mean that our Board is expected to follow out the following line of action:

First.—We are to decide upon a plan, which must embody full detailed specifications and working-drawings, and for these we are prohibited from paying more than two and one-half per cent of the cost of the building itself.

Second.—I think the law intended to confer upon our Board the same right and duty, namely: to either accept and pay two different architects—one for plans and one for superintendence—or to employ the same architect to do the two classes of work required, in which case, his compensation for the plans only is fixed by the Act, while his compensation for superintending is to be a reasonable one, and to be fixed by the Board.

If my construction of the law is correct, and you so advise our Board, we can so frame our advertisement (soon to be issued), that the architects of the United States can be informed that it is within the province of our Board to employ the same architect whose plans we

accept to superintend the construction also, if we see fit, and find him a competent person to appoint, paying him an additional "reasonable" compensation therefor.

At your convenience, will you kindly examine the law, with reference to the question herewith submitted, and give me your opinion thereon, and much oblige,

Yours truly, (Signed) CHANNING SEABURY,
Vice-President and Acting Secretary.

The reply of the Attorney-General is so replete with new lights that the profession can't afford to miss any of it, and I give it below.

ST. PAUL, MINN., April 26, 1894.

HON. CHANNING SEABURY, Vice-President and Acting Secretary Board of State Capitol Commissioners.

Dear Sir,—I beg to acknowledge receipt of your communication of the 9th inst., in which you request my construction of certain provisions of the Act of the Legislature of this State providing for a new Capitol touching the compensation of an architect as therein provided for.

You ask, in brief, whether the Act in question authorizes compensation to the architect at the rate of two and one-half per cent of the amount named in the said bill, exclusive of cost of site, as compensation for the design, and an equal commission as compensation for his services as superintendent of construction.

I have carefully noted the considerations which you have urged in support of the affirmative view, and regret my inability to concur in the conclusion reached by you.

The force of Section 5 of the Act is to authorize the appointment of a superintendent at a reasonable compensation to be established by the Board. The ninth subdivision of Section 8 prescribes the limit of the compensation which may be paid him, as it is therein expressly stated that "the fees of such architect or firm shall not exceed two and one-half per cent of the amount named in said bill, exclusive of cost of site." I place great stress upon another provision of the same subdivision to the effect that the design adopted by the Commission shall remain the property of the architect or firm who made it. Not only so, but it cannot lawfully be used in whole or in part "except said architect or firm is employed as architect and superintendent of the building." It seems very clear to me that the statute contemplates that the State is to pay nothing for the design and that the fees contemplated by the said subdivision relate exclusively to the services to be performed by the architect in superintending the construction of the building. And this view is strengthened when we consider the provisions of the tenth subdivision, wherein it is provided that "four premiums shall be given to the aggregate amount of two thousand dollars, to be awarded to the designs adjudged to stand in point of merit second, third, fourth, fifth; the accepted design to receive no premium other than the fee allowed by the Board for designing and superintending the said building."

It is, therefore, obvious that no specific fee is to be paid to the architect for the design, and that it is only in case the architect serves as superintendent of construction that he is to be paid any fee, and then only the fee expressly prescribed in the ninth subdivision, which is not to exceed two and one-half per cent of the amount named in the bill.

In addition to the views hereinbefore expressed, it is obvious that when the Legislature provided that the design to be adopted should not become the property of the State, it was foreign to the purpose of the law-maker to authorize the Board to pay fifty thousand dollars for the use of it, or any less sum.

Whatever may be said as to the policy of the State in providing compensation for the architect, the remedy, if that compensation is deemed insufficient, must be provided by legislation and not by construction.

I am, Very truly yours, (Signed) H. W. CHILDS,
Attorney-General.

An architect who goes into court is apt to see his calling from a new point of view, but here is an official who can give points to any court yet reported on the manner of reckoning an architect's compensation.

"It is only in case the architect serves as superintendent of construction that he is to be paid any fee."

But suppose Mr. Seabury's Commission conclude to employ an architect who did not design the building to supervise the construction of it. They would then owe the designer nothing!

This also is choice. "It is obvious that when the legislature provided that the design to be adopted should not become the property of the State, it was foreign to the purpose of the law-makers to authorize the Board to pay \$50,000 for the use of it, or any less sum."

Well, the Board have invited the designs to be submitted before the 11th of September, and are now understood to be murmuring to the effect that no architect of first-class reputation has applied for instructions, and that what few applications they have had have been accompanied by "kicks" against the conditions.

In the early stages there was decided activity among a class of architects who have earned a reputation for regarding first commissions as merely incidentals, but there are oaths and bonds in the conditions of service that will possibly deter even these.

There is another clause in the Act, which may also appear ominous to would-be competitors outside the State, to wit:—

"So far as the said Board are of opinion that the same can be done consistently with the best interests of the State, preference shall in all cases be given to Minnesota material and labor." All of which may mean little or much, but the Board is appointed by the Governor of a State in which there are a fair sprinkling of politicians, in the latter-day sense of the word.

MR. PINCH.



BOSTON, MASS.—Annual Summer Loan Exhibition of Paintings; also, New Accessions to the Print Department: at the Museum of Fine Arts.

NEW YORK, N. Y.—Twenty-sixth Annual Spring Exhibition: at the Metropolitan Museum of Art, opened May 8.

Group Exhibition by American Painters—William M. Chase, J. Alden Weir, Childe Hassam and others: at the Galleries of the American Fine Arts Society, 215 West 57th Street.



BRITISH STRIKES AND LOCK-OUTS.—The report of the labor correspondent of the *Board of Trade* on the strikes and lock-outs of 1892 deserves careful reading. To those who resort to this means of settling trade disputes it cannot be said to be very cheering. There were during the year 692 strikes and 8 lock-outs, affecting 371,799 persons. Of the 692 strikes, 345 were settled either by mutual conciliation or by mediation, 115 by submission of work-people, 79 by the hands being replaced, 33 by conciliation and submission, 13 by conciliation and hands being replaced, 22 by submission and hands being replaced, and 16 by arbitration. The largest number were thus, it will be seen, settled by conciliation or mediation. Why, therefore, it may be asked, was not conciliation or mediation resorted to in the matters in dispute before the strikes took place? As regards the cost of these conflicts it is difficult to arrive at anything like definite figures. The amount of wages not paid during the period of stoppages is variously estimated at from £485,000 to £495,000 per week. The capital laid idle in 511 establishments making returns was very nearly £19,000,000. The cost of restarting works in the cases of 45 firms was £165,000, and £55,000 was spent by employers in resisting strikes. In 235 strikes the contributions from trade-unions to men on strike reached a total of £163,000, this, of course, being only a fraction of the total sum expended in this way. It will thus be seen that the cost directly and indirectly has been enormous, and Mr. Burnett's conclusion on the whole matter is that "the general balance of results was against the workmen, as may always be anticipated during a period of declining trade. But there is, it seems, a growing opinion, expressed year by year, both among employers and workmen, in favor of various forms of arbitration and conciliation. That, at least, is something to be thankful for." — *Westminster Gazette*.

FIND OF A STATUE AT DELPHI.—Writing from Kastri, the site of Delphi, to the *Journal des Débats*, M. Georges Perrot describes the finding of a marble statue. He arrived as they had hoisted it from the trench and were washing off the earth: "One after the other, beneath the floods of water and the impatient fingers that helped to do the work, all the features of the statue were disengaged from the mould that enveloped them. We perceive the head of a woman which is framed with locks arranged symmetrically in curls. The head is crowned by a high Polos, a sort of cylinder, which is depressed at the top like the calyx of a flower, and on the sides of which, in low-relief, are carved certain figures that appear to be Apollo and the Muses. Rich earrings have been carved in the marble. The work has a very distinguished air; plainly it dates from the end of the sixth century before Christ. It is of near kindred to those polychromatic statues, those singular and charming figures of women, which were found in 1886 on the Acropolis of Athens, near the Erechtheum, hidden in the dumpings by means of which the new level of the citadel was smoothed and raised up when the Athenians undertook the restoration on the departure of the Persians. It is in the same style and the same taste." M. Perrot regards the figure as a caryatid like the famous beam-supporting nymphs of the Erechtheum at Athens. If the French excavations at Delphi have so far yielded comparatively few sculptures, the inscriptions are plenty. About 400 were found at Olympia; at Delphi they have already unearthed 1,500. Among the sculptures are an archaic Apollo, larger than life, made by a sculptor from Argos, a fine sphinx dedicated by the citizens of Nani, and the outer sculptures of the little "treasury" maintained at Delphi by the Athenians. This small Attic headquarters bears as date the day following the battle of Marathon, and is in perfect repair.

WHY SCOTT HAS NO MEMORIAL IN WESTMINSTER ABBEY.—Americans and other visitors to Westminster Abbey must be amazed when they find that Sir Walter Scott has not a memorial in Poets' Corner or elsewhere. There is, however, a medallion of the Last Minster, but it is in the clerk-of-works' office, which strangers are not likely to seek out. Seven years ago subscriptions amounting to 171*l.* were received by a memorial committee, and they paid 157*l.* to the late Sir John Steell, for a medallion which was, it is said, made to the dimensions indicated by Mr. Pearson, R. A. But when the medallion arrived, the architect considered it was out of scale and not suitable to the Abbey. With that opinion the Dean and Chapter agreed, and it was confirmed by some non-official advisers who were consulted on the matter. Sir John Steell when he heard the decision was of course disappointed, but he could only hope that the authorities would subsequently take a more favorable view of his work. That time has not arrived, and meanwhile Scott's name does not appear in a place for which it is worthy, and the most popular author of the century might, therefore, be supposed to have been another Byron. — *The Architect*.



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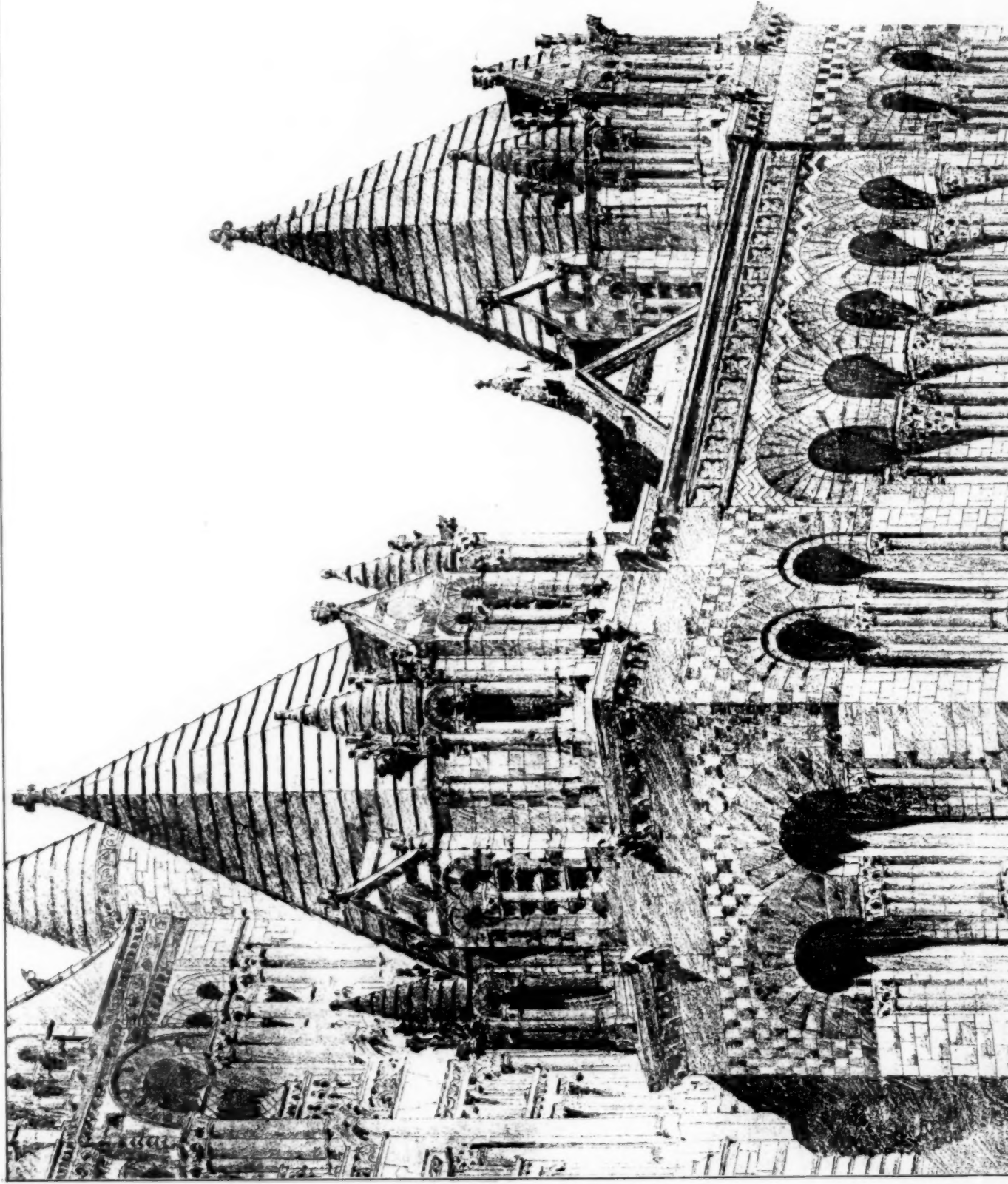
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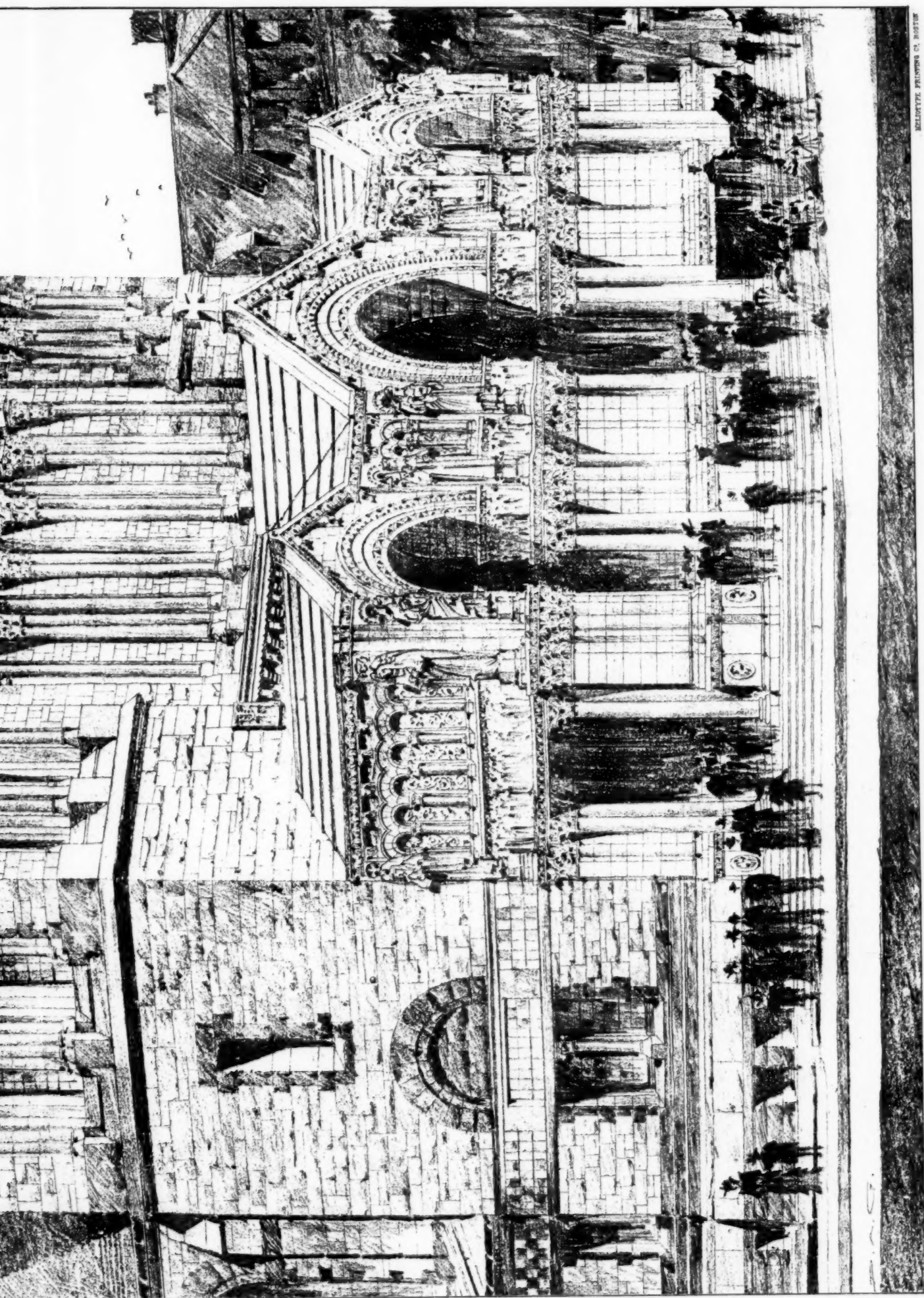
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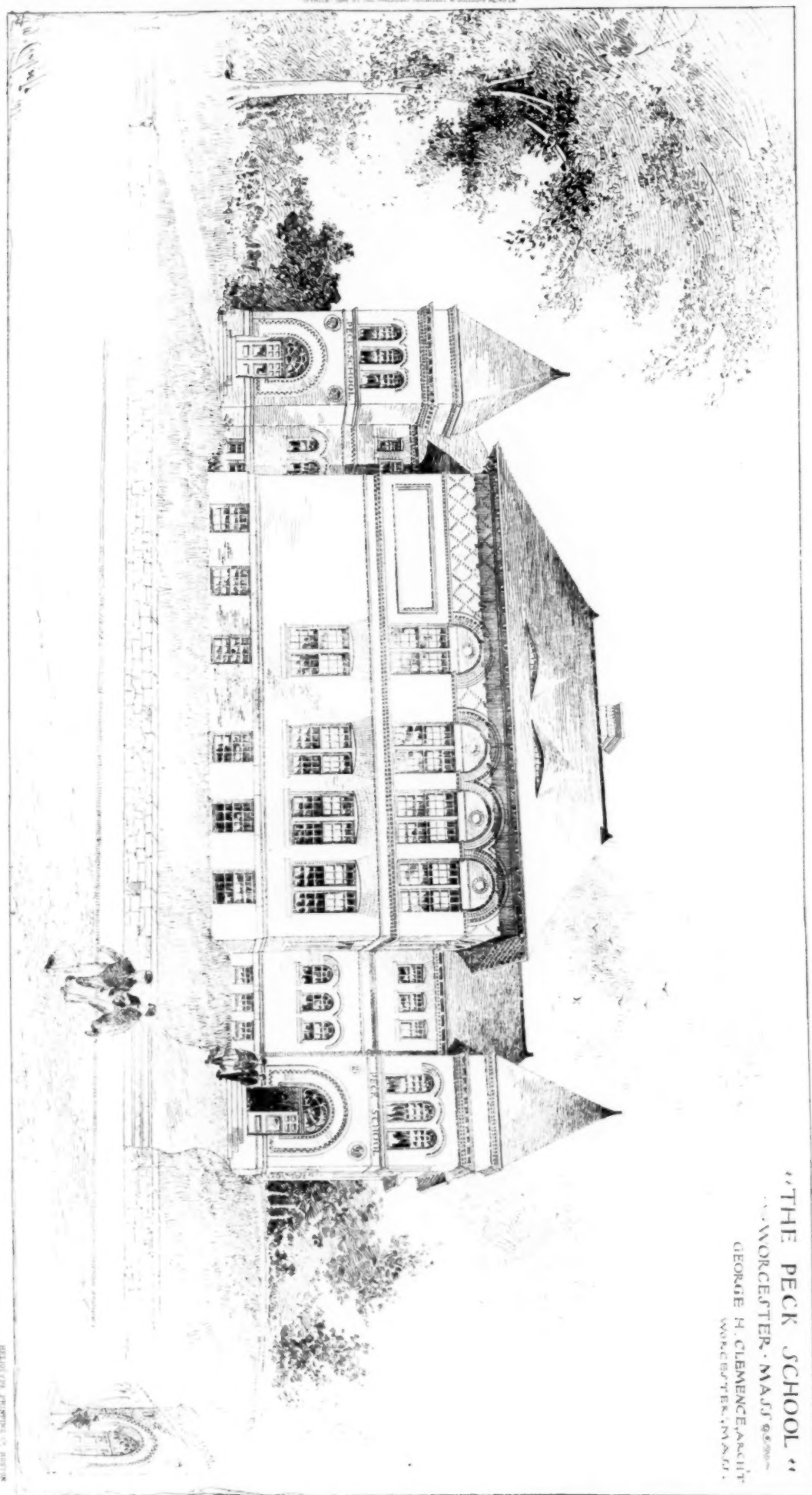


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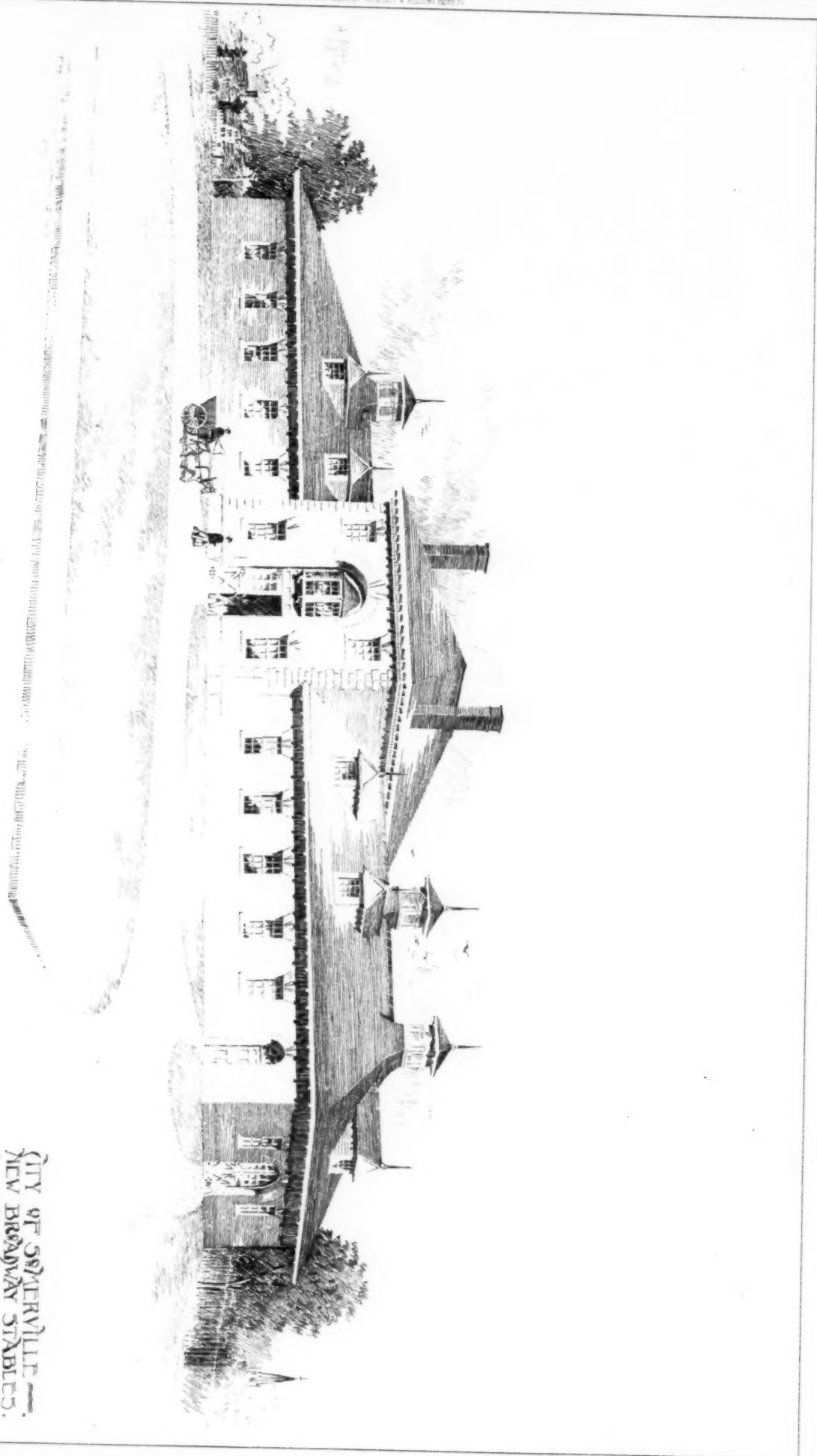
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