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THE daily newspapers are circulating some almost unintelligible accounts of the work of the expedition sent to Italy last year by the Brooklyn Institute, under the care of Professor William Goodyear. Professor Goodyear, whose competence in such matters is well known to architects, took with him a professional photographer, Mr. McKechnie, of the Metropolitan Museum of Art, and appáratus for making photographs with the plane of the sensitive plate precisely parallel to the front of the building to be represented, so as to allow of accurate comparative measurements from the pictures. By means of these photographs, he was able to detect some very curious irregularities in the construction of the Romanesque and mediæval buildings, which have hitherto escaped notice. It is well known that the Romanesque, or rather the Byzantine, buildings of Italy present continual disturbances of symmetry. The arcades with which they are profusely adorned, although, at first glance, apparently regular, are really composed of arches of various sizes and varying heights, so that the string-courses and cornices above the arcades are frequently broken by the intrusion of the archivolt of some arch too large for its place. Moreover, where arcades are superposed, as they are in most of these buildings, the columns do not stand over each other, and wide arches and narrow arches are mixed at random in each tier, apparently in hopeless confusion. It used to be supposed, in the days when the mediæval architects were looked upon as barbarians, that this irregularity was the result of the inability of the Romanesque architects to make correct measurements, but that idea has long been abandoned. In the front of the Fondaco dei Turchi, in Venice, the large and small arches, and the cushioned-shaped and bracket-shaped capitals are symmetrically arranged on each side of the centre, and it is now agreed that these strange irregularities, far from being the result of accident or ignorance, were purposely and carefully designed, to satisfy some æsthetic feeling which we cannot now understand. That it was a real and strong feeling there can be no doubt, for its gratification must have been an expensive matter, and, although it seems to have passed away with comparative rapidity, it was several centuries before it gave place completely to the modern love of "axes" and equal divisions. Although the most refined examples of this artistic irregularity are to be found among the Italian buildings of the eleventh and twelfth centuries, a similar striving after unsymmetrical picturesqueness, and avoidance of the rigidity of geometrical accuracy, is characteristic of much of the mediæval architecture of Northern Europe. Architects will remember that in Salisbury Cathedral, although the transepts have no aisles, the general arrangement of the fenestration of the nave is continued along their sides, the clerestory windows of the nave appearing also in the transepts, with the aisle windows below them, but in the same plane. The bays of the transept are, of course, marked by exterior buttresses, each pair of buttresses enclosing one clerestory window, and the small window, corresponding to the aisle window, below it; and an eye accustomed to the supervision of building work readily perceives that the vertical axis of the clerestory window does not pass through the middle of the window beneath it, but that the lower windows are set a little toward one side or the other. With such masters of stone-cutting and descriptive geometry as the builders of Salisbury, this want of coincidence of the axes of the two windows could not have been otherwise than intentional; and, as no exigency of construction or planning can be discovered to account for it, the conclusion is inevitable that it was done from pure artistic feeling.

INNUMERABLE examples of similar sacrifices to picturesqueness are to be found in the Gothic work of England and France; and it is curious to observe that some remains of the feeling seem to have persisted even to the time of the settlement of our own country. All students of early American architecture of the humbler type know the story-and-a-half farm-house, facing the south, with a long, sloping roof toward the north, and gables at the east and west ends. The garret in these houses is lighted by a window in each gable, set nearly up to the peak, and it will be found that in the oldest houses, such as those in the Chiltonville region of Plymouth, and in some other parts of the Plymouth and Massachusetts Bay Colonies, this window is invariably placed a little toward one side of a vertical line drawn through the peak of the gable. The variation, which cannot be accounted for by any constructive exigency, is only a few inches, but it is enough to show that the builders of those days disliked the effect of a window set exactly under the peak of the gable, and avoided it. It is hardly necessary to say that a modern builder could not endure the thought of putting such a window anywhere else than exactly in the centre, and the comparison, which may be made at many points along Queen Anne's Turnpike, between the houses of the Pilgrims and those of their descendants, strikingly shows, not only the value of the deviation from symmetry as an element in architectural expression of a certain kind, but the sensitiveness of the early builders to an æsthetic charm which their successors seem to be incapable even of conceiving. In these days, it is left for the architects to extract, as best they can, some sort of picturesqueness from the machine-made precision of modern materials and methods of building; and if, as the newspapers say, Professor Goodyear has been able to detect and measure, by means of his geometrical photographs, many of the ways by which the Romanesque and mediæval builders sought what he appropriately calls "optical mystification," he will have added much to the artistic resources of the profession.

THE Reverend F. W. Farrar, Dean of Canterbury Cathedral, in England, has appealed to the American public for funds to aid in the restorations of portions of the Cathedral which are fast going to ruin for want of such restoration and repair. The second of June, in the year 1897, is the thirteen hundredth anniversary of the baptism of King Ethelbert, the first Christian English king, by St. Augustine of Canterbury, and, since that time, a Christian church has always stood upon the site now occupied by the Cathedral. It is estimated that twenty thousand dollars will be enough to clear out and repair the crypt, which has long been neglected, and may furnish some interesting historical evidence; to repair the cloisters and the chapter-house, both of which are going to decay, and to restore the ancient chapel of St. Andrew. The sum is not large, and should be easily raised. Dr. A. M. Smith, rector of St. John's Church, Washington, whose address is 1325 Sixteenth Street, Washington, D. C., will receive and forward subscriptions.

ONE of the peculiarities of an artistic career is that it is generally necessary for successful designers to defend themselves against charges of having stolen the ideas of other people. Sculptors are particularly liable to this inconvenience, probably because their works generally consist of human figures in some form, and it would be hard to conceive of any position that a human figure could take which has not been already represented in sculpture. After the lapse of more than three years, Mr. MacMonnies, the sculptor of the Columbian Fountain at the Chicago Exposition, has been publicly accused, in a German newspaper printed in New York, of having stolen his design for the fountain from a sculptor of Munich, named Fuchs. According to this story, Herr Fuchs submitted a design for the fountain to the Directors of the Exposition, and after long, but unsuccessful efforts to have it adopted, discovered that Mr. MacMonnies was about to carry it into execution as his own work. It is hardly necessary to say that this interesting tale will find few believers among people who knew Mr. MacMonnies or his work. American sculptors are little inclined to copy their designs from others, and Mr. MacMonnies is one of the most original and earnest of them all. If Herr Fuchs or his friends wish their story to be taken seriously, they should publish the Fuchs design for the fountain, and let people compare it with the photographs of the fountain, which are everywhere available.

THE death of M. Duclos, the architect, or rather, one of the architects, of the Eden Theatre, in Paris, deserves to be noted. Some years ago, the firm of Klein & Duclos participated with distinction in nearly all the great French competitions, and built many of the most noted among the private houses in the new quarters of Paris. In the course of their business, the problem was presented to them to design a theatre, to cover an interior lot, with a street frontage of only fifteen or sixteen feet, which should attract all Paris by its beauty and novelty; and they solved it so successfully that for many months their "Eden Theatre" was the talk, not only of Paris, but of towns across the sea. It is true that the architecture of the Eden Theatre, now, unfortunately, demolished to make room for improvements, was rather commercial than classic; but it was very original and captivating, and its authors earned the right to rank among artists of exceptional powers.

AS neither the State of New Jersey nor the Government of the United States finds it practicable to intervene to prevent the Hudson Palisades from being blown to pieces with dynamite, the Governor of New Jersey has taken the matter in hand on his own account, with excellent results. By investigating the rights of the quarrymen who mutilate them, he discovered that some of them at least worked under riparian leases, granted, apparently, by the State, one clause in which provided that the leases should be forfeited if they defaced the Palisades. What "defacement" of the Palisades may mean, under the lease, the courts may have to decide, for the quarrymen say that it does not refer to blasting, and the Governor says it does; but the Governor's view has at least a show of justice, and he has ordered the Attorney-General to require the quarrymen to show cause why their leases should not be forfeited. So far as the public is concerned, it is much to be hoped that the Courts will support the Governor's side of the matter, and that the leasehold blasting at least may be stopped.

THE State of Michigan has introduced an innovation into school work, in the shape of a regulation by which "oral and blackboard instruction" is to be given to the pupils of the public schools in regard to "the modes by which the dangerous communicable diseases are spread, and the best methods for the restriction and prevention of such diseases," using data and statements to be supplied to the teachers by the State Board of Health. As is well known, Michigan has almost taken the lead among the States in matters relating to public health, and this regulation, which, in our opinion, can hardly be too highly commended, is quite in keeping with the state of public feeling in that community on such matters. It is often said that our school-children have too many things to learn already, and that they ought not to be burdened with any more studies; but almost any of the present school studies, if there are too many, might profitably be abandoned to make room for instruction in the science of preserving health. A boy or girl may be familiar with all the living and dead languages, and have sounded the depths of the calculus of probabilities, and yet grow up to a life of misery, simply through ignorance of the laws of health, or, perhaps, a want of appreciation of the importance of obeying them. Either of these causes of the ill-health and unhappiness which desolate so many families can be removed, to a great extent, by suitable teaching in the schools, and there is no work which needs more to be done.

AN interesting case, involving the rights of trade-unions in regard to the coercion of men not members of the unions, was decided in England a few weeks ago. It seems that the London builders and the trade-unions made an agreement, in 1892, by which the latter were not to molest the builders wantonly, and the latter, in return for this, promised in hiring men, not to show any preference for either union or non-union men. According to the evidence in this case, Messrs. Trollope & Sons, who are building-contractors, employing a large number of men, hired, either directly or through their subordinates, two men who had been members of a union, but had refused to leave their work when called out on strike. This, as every one knows, is a deadly sin in a member of a union, and the men were, of course, marked for persecution. Soon afterwards, a deputation from the London Building Trades' Federation called on Messrs. Trollope, and complained that they had violated the agreement of 1892, by employing non-union men in preference to members of the unions. Mr. Trollope replied that orders had been issued to all their foremen to observe the agreement strictly, and he did not think it had been violated, but would make inquiries. The delegation then said that if the firm would discharge Eves and Iliff, the two men whom they were hounding from shop to shop, there would be no further trouble. The Messrs. Trollope investigated the matter, and decided not to comply with this request. A week later, their establishment was "struck" by the Federation, and one hundred and seventy-five men left their work, although several members of the union refused to obey the summons. The officers of the Federation then had a poster printed, with a black border, headed "Trollope's Black List," and containing the names of the men who had disobeyed the order to strike, with those of some who had been employed since the strike, and including Eves and Iliff, and set up seven hundred and fifty copies in conspicuous places in London. After this demonstration, the firm determined, in defence of its workmen, to call the attention of the courts to the proceedings of the Federation, and sued for damages, and for an injunction to restrain the Federation from issuing any more copies of its "Black-list"; joining with it several of the men whose names appeared in the list. The case was tried before a jury, a temporary injunction being granted. The officers of the Federation seem to have been really alarmed. The Secretary testified that putting a man's name on the black-list did not hold him up as an obnoxious person to the union; and their counsel claimed that the list was simply a record of the names of the non-union men to whom preference had been given, published, we suppose, for historical purposes; and that the trades-unions, which were recognized by Act of Parliament, were simply protecting the interests of their trades by such publication. The judge observed that there was not a shadow of doubt that such a list was hurtful, and inquired of the defendants' counsel whether a man had not a right in England to work for any one that he wished, and whenever he chose to do so, without being coerced in the matter. The judge then asked the jury to consider, if the defendants had printed and circulated the "Black-list," whether it was published in good faith for the purpose of protecting the interests of the union, or was published maliciously to coerce or injure Messrs. Trollope or their workmen; and if the latter, whether a tangible injury had already been inflicted on them, and whether it was necessary for their protection that the temporary injunction should be continued. The jury, in answer to these questions, found that the "Black-list" had been published by the defendants; that it was not published in the interest of the union, but maliciously, to coerce Messrs. Trollope to discharge Eves, Iliff and other men. The counsel for the plaintiffs said that his clients would be satisfied with nominal damages, but the foreman of the jury said that they had agreed upon damages, setting the amount at five hundred pounds; and the judge gave judgment for that sum, and ordered the injunction to be made perpetual.

ARCHITECTURAL COMPETITIONS.[1]

AT the closing meeting of the Boston Society of Architects for the session, held May 8, much of the evening was given up to a discussion of the matter of competitions, which was introduced by the following paper which was read by Mr. John A. Fox: —

THE treatment of this subject, one of the vital issues of our practice to-day, must depend largely upon the precise nature of our calling. Is it, in the future, to be an art, a profession, or a business? At present it has characteristics of all these. But we live in an age of reforms and in a nation of progressive tendencies. Our part of the world's work must advance or lag behind. What are our young men going to make of their chosen occupation? An art, pure and simple, it cannot be. It is too intimately connected with practical matters, and can only be followed exclusively as an art by the subordination of the designer to the engineer, or the man of business. None of us would counsel such degradation. If it is to be a business, the standard will of course be low enough to include all the weak, the lazy, the incompetent and the unscrupulous; and the decay of art, science and morals in our practice will be rapid and complete. All societies and rules will become superfluous, except such as belong to "trades-unions" or "trusts," and are created merely to increase profits. No laws will be needed but the "common law"; and the only incentive to, or test of, success will be the greatest return of income.

The tendency of the times is to measure everything by a money standard. The age is feverish with rivalry, envy and discontent. But we note the fact that, while the methods of business and politics seem to be steadily deteriorating, three callings, the church, medicine and law, though somewhat partaking of the current demoralization, still maintain educational and ethical tests and standards, and guard their patrons by examinations and legal certificates. The clergyman, the doctor and the lawyer, with no less love than others for the ease and comfort that money may bring, still look for a part of their reward in the social standing given by their professional position and in the consciousness of intellectual work well done.

Assuming, then, that our choice is to make the practice of architecture a suitable profession for educated gentlemen, what are we to do to prevent the field from being invaded, our standards lowered and the public defrauded by the unqualified and the dishonest.

This brings us to the main problem. Where do we find, in other professions, any system of employment like that known to us as "a competition"— even as seen at its best? and what is there peculiar in our work that demands this form of "trial by battle?" We are considering mainly "public" or "open competitions." What are known as "limited" ones are of minor importance. If a promoter elects to pay adequate prices for the sketches of several architects, though the practice is not a businesslike one for him, or a dignified one for the architects, except under conditions that seldom prevail, yet it may not merit the condemnation called for by the other.

But in the open contest, with all its variations and complications, real artistic feeling and sentiment are thrown to the winds and we have an attempt to select an architect by choosing from a set of sketches one that seems to the promoters, or at best to their adviser, to meet the imperfectly expressed requirements. The party offering the sketch is not known to be its author, or even to be an architect at all. His purpose is at war with the nominal one, for he aims only to secure a premium, or a commission; whereas the promoters wish to employ a competent professional adviser and to secure a thoroughly good and beautiful building — two very different objects.

Perhaps I am not drifting too much into the burlesque, which the absurdity of the situation seems to suggest, in drawing a comparison with another profession. Suppose that one's wife suffers under the affliction of a malignant tumor. The husband wishes the most thorough relief for her, consistent with his limited means. He calls in half-a-dozen physicians and a few medical students, and if very liberally inclined, invites an extra doctor to advise with him. The invited competitors, after being furnished with some general facts in the case, proceed, in the absence of the patient, to illustrate in a sketchy way, and perhaps with aid of a carving-knife and a loaf of bread, how each would treat the case, and to the one who makes the most attractive showing the wife's fate is intrusted. Does this seem a forced comparison, and do you object that the surgeon deals with life and death? If so, what do you count the dignity of a profession that favors "competition," for the most complicated building problem, among draughtsmen and office-boys; and puts its veteran experts on a level with unqualified charlatans? The doctor deals with life and death! What are our dealings with? Pictures? Are there no far-reaching results affecting the health and comfort of thousands? their education in what is lovely, and even their moral welfare, in the design and construction of every important building? Would you select a man to design a national monument, and to expend millions, as you would buy a chromo or a carpet? Few architects accumulate money enough to build extensively; but, if by chance one did, he would surely ignore his own prescription.

Here seems to be the root of the evil. Our methods tend to lend our employers, who are ever too ready to adopt superficial views of expert service and with a natural selfishness to undervalue it and give ear to the counsels of quacks, to mistake the shadow for the substance. How easily they could be set right by our united efforts.

We all know that success in competitions implies the possession of faculties and the adoption of methods entirely foreign to the true purpose of building design as a creative art and science. It is well understood that an office organized for success in this unreal and speculative department is less fitted for the legitimate service of clients. The working-plans are often careless in execution, deficient in number and inaccurate. Competition in merit leads to competition in rates of commission and to direct solicitation of work. More work is undertaken than can possibly receive the attention of the chiefs, and professional methods give way to those of syndicates and combinations. The draughtsmen, forced into the grooves of dull routine, lose their interest in their work; do it in a mechanical way; and are deprived of their educational rights. This leads them to settle down into mere machine workmen, or to look for their emancipation to some happy venture, for the successful conduct of which their training has utterly unfitted them. From these temptations and influences follow the various minor irregularities, dissensions and heart-burnings of our professional lives.

It is a matter of record that an open competition seldom results in the selection of the best architect or the best design. The technical journals have been filled for many years with the history of failures of the system, and the war of words sure to follow the vain attempts at regulation. And more than all we have repeated and reliable accounts of successes gained in this manner by men not architects in any proper sense, and by the use of means that would discredit them in mercantile ventures, even as judged by the low moral standards of modern business.

In view of all this, and more of the same sort, it becomes us to inquire who is responsible for the system and its abuses. Not the public. The general desire of promoters is to have the best building. No clear-headed business man would, on his own motion, think of reaching such a result in such a manner. He does not hire his lawyer or doctor in any such foolish fashion. If he is a sharper, he might try to obtain gratuitous service by some irregular contest; never through (so-called) fair competition. The people learn our ways, good or bad, from our technical journals, the publications of our societies and from intercourse with our individual members. They institute competitions because they are advised so to do by those whose personal interests are forwarded by such methods, or by those who honestly believe that they cannot exist without them. When we announce that an architect's abilities can be measured by an inexpert, or even by an expert consideration of a sketch, is it strange that the public come to consider his employment as a simple matter? What wonder that so childish a calling becomes a prey to the hard-headed and hard-working engineer, the glib sanitarian, or the enterprising upholsterer! "The fault is not in our stars but in ourselves that we are underlings."

The outlook, however, is improving. When hoary abuses reach the danger-line, it is an American custom to sweep them away. There are marked indications that a large and increasing body of practitioners, including many of the younger architects, are determined to regulate the competition system. Failing in this, their good sense may be relied upon to abolish it. It is an indirect tax on the whole body for the benefit of the few, and no less a tax because indirect. The comparison drawn with works of sculpture and painting is nothing to the purpose. In these the presentation for selection is the thing itself, or something from which a fair estimate of merit can be made. The fact that something of the sort is claimed to bring good results in foreign practice proves nothing. It may suit the Gallic or Teutonic temperament to do serious work under such conditions. The English have nothing favorable to show us. I could weary you with a list of their failures to regulate, and could quote many of their best and ablest men against the practice in any form. But even they have excuses that we have not in their stubborn adherence to precedent, good or bad, and in the restrictions of their social orders which prevent the advance or promotion of men of talent without position or influence. But we have outgrown the provincial habit of commending everything foreign, and why waste your time with the Old World's record of disgrace, dishonor and loss. Have we not American State-houses and court-houses and city-halls?

It is impossible to show by any reliable statistics the relation of expense to return in competitions, or the incidental losses which come through interference with regular work. But, judging from cases where such results can be estimated, there is no doubt that the accumulated cost far exceeds the sum of the gains. It is still harder to compute the physical and mental wear and tear of such needless excitement and anxiety on a class of men ordinarily subjected to the weight of heavy responsibilities and to the enervating effects of sedentary occupation. The time given to ineffectual rivalry is sadly needed for the professional study that should never be neglected, and in perfecting work in hand, which fails with us more from lack of thoughtful and careful treatment than from any other one cause. Competition brings out qualities of American practice and American architecture that we should exert our utmost efforts to avoid; such qualities as unreality, superficiality, caprice and extravagance (in design), irresponsibility, favoritism, intrigue, jobbery and speculation. Surely a dangerous array of faults to receive the encouragement of a profession of educated gentlemen.

THIS paper was followed by one prepared and read by Mr. R. D. Andrews, which unfortunately has been mislaid by the Secretary.

In its main essentials the scheme advanced by Mr. Andrews foresaw

[1] A paper read before the Boston Society of Architects May 8, 1896.

the employment by the Society of legal counsel, who should consider each competitive programme as it was put forth and should then advise the Society whether its terms could be accepted by members, or, if the terms could not safely be accepted as stated, how the Society should proceed to secure a modification of the proposed terms to a more acceptable form. The object it had in view was twofold, first to secure the members of the Society from avoidable useless waste of time and effort, and second, but by no means least, to help to educate the general public to a better understanding of the reality of the service that architects can render and the extreme injudiciousness of making it impossible that skilled architects should offer their services through the promulgation of conditions that no self-respecting practitioner could accept. Further, that in cases where a competition had resulted in a dispute between architect and committee, particularly in those cases where the committee seemed to intend to withold from the rightful winner the actual execution of the projected work, the Society through its Executive Committee should inquire into the merits of the case, and if it found sufficient justification, should then employ counsel to prosecute against the committee the claim of the complaining architect. In case of defeat, the cost of the unsuccessful suit would be borne by the Treasury of the Society; but in case the plaintiff's suit were won, then the cost of the suit should be borne only temporarily by the Society, until it could be made good out of the commission earned by the suitor from the reluctant defendant.

It was Mr. Andrews's hope that some such line of procedure as this would result not only securing justice to the individual, but that as many of the cases would be carried up to the highest court — always by the Society and generally by the defendant — a number of rulings would finally be attained which would be of the utmost value to the profession, and become the established and accepted precedents of practice which the profession so greatly needs. In a general way Mr. Andrews's propositions were very similar to those we have frequently urged in drawing the attention of our readers to the advantages that would accrue from organizing in this country a mutual defence society, on lines similar to those followed by the Société de Defense Mutuelle des Architectes in France.

Mr. Andrews was followed by Mr. H. Langford Warren who spoke as follows: —

Mr. Fox's paper is an admirably clear presentation of the evils of competitions as at present conducted; but it seems to me an argument in favor of regulating competitions, not of abolishing them. The paper, I think, fails to show that the evils cannot be overcome. But if competitions are inherently evils (which I do not admit), it seems clear that under present conditions they are necessary evils, and the practical question is not whether it is best to abolish them, but how they can be regulated and their abuses avoided; their evil modified or prevented. The paper seemed to reach the conclusion that competitions are in themselves evils to be abolished, by insisting too much on the merely professional side of architecture. The comparison with the clerical profession, with medicine and the law was pushed, it seemed, so far that the parallel no longer holds. It is true that architecture is a profession, but it is, or ought to be, also an *artistic* profession. It is more than a profession, it is a fine art. That it is a profession might be regarded as an accident of our modern circumstances and conditions; that it is an art is of its very nature. We should compare it, therefore, with the other arts: music, sculpture, painting, rather than with the professions, medicine and the law. We should regard ourselves rather as artists than as professional men. The artistic view should always come first. The professional view second. Now I believe that in the arts competition has always proved, in one way or another, helpful and stimulating. I am very far, therefore, from believing that competitions are, in themselves, evils to be tolerated and regulated simply because we are not strong enough to abolish them. I believe they are positively beneficial and tend toward progress. They are helpful to the artist himself in arousing him to his best endeavors by the stimulus of direct emulation with his fellows — an emulation which I myself always feel has in it something inspiring — and it gives those who have charge of important work the opportunity of choice and selection, an opportunity to which they have, it would seem, a right. In important public works it may often be their duty to insist on such a choice. Competitions existed in the best period of Italian art. The great Cathedral of Florence was not the result of the work of one man, even, but of a series of competitions, yet always with adequate compensation to those who took part in them. You all remember the story of the competitions for the building of the dome in which Brunelleschi and Ghiberti were the principal contestants. Even after his first mighty success, Brunelleschi was not allowed to complete his great masterpiece until he had again proved his superiority in a competition for the lantern that was to crown it. It was the same in sculpture. You need but to be reminded of the earlier competition in which the same rivals were again the only two real competitors, and which resulted in giving us the magnificent bronze gates of the Florentine Baptistery. The panels made by the two rivals in this competition still exist in the museum of the Bargello and, excellent as both are, still attest the wisdom of the decision. Or, take another example: the cornice of the Farnese Palace. Alexander Farnese, unwilling to allow Sangallo to complete his own excellent design without proving that his proposed cornice was the best possible, instituted a competition. An interference of the client with the architect we should hardly tolerate now. Michael Angelo, to be sure, seems to have felt the meanness of his position, and while consenting to submit a design in a competition he must have felt was an unjust interference with a fellow-artist, sent it by Vasari, making some excuse for his absence — for all these competitors seem to have met to discuss their designs with the pope. It was not until after Sangallo's death that — Michael Angelo now being in charge of the work — the famous cornice, modified and refined perhaps by Vignola, was at last carried out. What we regret in this transaction is certainly not the superb cornice that resulted, but it is the transaction from a business, a professional point-of-view that we deprecate. What we need to try to accomplish is to preserve the advantage to the artist and to the client, which may result from competitions, and to minimize or, if possible, put an end to the abuses and evils. This can be done by regulating them as business transactions by mutual agreement among the architects themselves, which is the only effectual way.

It will be agreed, I believe, that competitions are undesirable except in work of a certain importance: public work or private work of large size. A fundamental principle to be recognized is that architects should not do any work whatever without adequate compensation. I believe the willingness of architects to give services (and taking part in a competition is certainly important service) for little or nothing is at the root of this whole trouble. I think we should agree not to enter competitions unless we are paid for such service. It is worthy to be remembered that in all the competitions or consultations at the time of the Renaissance in Italy, the artists were paid for the services they rendered. There was no loss of self-respect, no feeling that the labor was in vain. We should agree, also, not to enter competitions except with men of recognized standing. We should refuse, I think, to enter competitions with any who are not members of some chapter of the A. I. A. I am not afraid of this being called "trades-unionism." A properly conducted trades-union is a good thing. It is no more trades-unionism than the regulations of the Bar Association or the Medical Societies are trades-unionism. No physician will consult with another who is not a member of a recognized medical society. The clear distinction is made between the physician and the quack. We should be willing to make the same distinction, and to brand a man as an architectural quack if he is one. We ought also to insist that, in every competition we enter, a competent expert shall be employed to conduct the competition and advise the committee having charge of the enterprise. On the other hand, we have no right, I think, to insist that the expert's opinion shall necessarily be followed in the final award. There may be good reason for the committee to differ from their expert; but, even if there is not, the committee has a right to its opinion, even if mistaken. If acting as the representative of a public body, they have no right to do otherwise than exercise their own best judgment, having taken the best advice they can get. Legally they cannot do otherwise: *delegata potestas non potest delegari*. In this case we can only expect improvement by educating the public. I am fond of saying that architects should regard themselves as æsthetic missionaries and certainly they have a great deal of missionary work to do. In this matter of the employment of an expert, we have, however, the right to insist that the expert's findings shall be published, and that if the committee differs with him, they shall state their reasons for so doing. Publicity would be certain to do away almost entirely with any illegitimate setting aside of the verdict of the expert.

In some such lines as these, competitions can, I believe, be regulated, and the time seems ripe for some practical outcome from this agitation. If recent experiences render us willing to come together on this matter and agree upon some practical solution of the competition difficulty, they will be well worth all they may have cost. But nothing of value can be accomplished unless all are willing to agree to abide by definite regulations, which undoubtedly may in the first instance involve some sacrifice. If, however, architects of standing persistently keep out of ill-regulated competitions, these will very soon practically disappear. We need, however, as I said, to educate the public in this matter, and I earnestly hope the precedent set by our Secretary in writing to point out the position of the Society with regard to a recent badly-drawn competition programme, will be followed up. If that were done in every instance, the public would soon learn; and I think it would be well if the Society were to carry out a suggestion (made, I believe, by Mr. Ware) that a circular should be drawn up and sent regularly every spring, about the time of the town-meetings, to all town authorities, and sent from time to time to church authorities and others interested in building, pointing out the right way to conduct competitions and the disadvantages of the opposite course. I have in mind something briefer and more pointed than our present tract on competitions, though that might also be used. I believe such a persistent campaign of education could not fail of its effect.

I earnestly hope we shall reach some practical outcome from this discussion.

In connection with this general subject it has been suggested that we should reprint here the "Abstract on a Projected Tract on Competitions" which was published in this Journal in January, 1876, as such a re-statement would afford a ready means of measuring the advances that have been made in the last score of years, while its

headings and subdivisions still cover all the fields of inquiry and still can serve as texts as admirably now as they did then:

ABSTRACT OF A PROJECTED TRACT ON COMPETITIONS.

[*A Reprint.*]

THE ADVANTAGES OF COMPETITIONS.

SECTION 1. *To the client and to the work:* as, —

1. Giving a fuller discussion of his problem.
2. Increasing the chance of his being suited.
3. Increasing the chance of happening on a fortunate inspiration.
4. Opening a chance of discovering unknown talent.
5. Stimulating the exertions of competitors.
6. Saving committees from responsibility in the choice of an architect.
7. Enabling him to get a great deal of advice cheap or *gratis*.

SECT. 2. *To the architect:* as, —

1. Opening the chance of extending his practice and reputation.
2. Giving him experience in designing large work.
3. The freedom from supervision in design gives these exercises the character and the advantages of an academic discipline.

SECT. 3. *To the community:* as, —

1. Encouraging new talent.
2. Restricting favoritism and jobbery.

THE NECESSARY DISADVANTAGES OF COMPETITION.

SECTION 1. *To the client and to the work:* —

(*a*) Suspension of intercourse with the architect during the progress of the design, —

1. Prevents the client from fully explaining his wants,
2. Or correcting the errors and omissions of his programme,
3. Or finding out what he really does want.
4. Hence, the whole work may be misdirected from the outset.
5. The architect works in the dark, not fully understanding the case.
6. The stimulus and the restraint of such intercourse is removed.
7. He is tempted to extravagance or caprice in design, or to commonplaceness, or merely academic merit; the guaranties of *bona-fide* and serious work being gone.
8. This want of seriousness and unreality in competitive designs is fostered by the large element of chance in these undertakings.

(*b*) It still further lowers the standard of competitive work: —

9. Because the problem set before the architect is not how best to solve the problem, *but how to secure the work*, and he has no assurance that the two go together; he thinks that the drawings will be only superficially considered,
10. And is tempted to aim at superficial and *ad captandum* qualities.
11. Moreover, in an *open* or *unlimited* competition the men most desired may refuse to take part.
12. A *close* or *limited* competition necessarily implies certain restrictions and prejudices.
13. Competitions may result, and often do, in the choice of an impracticable design by an irresponsible person, or an ill-considered and undigested scheme.

SECT. 2. *To the architect:* —

1. Waste of time and money if he goes in, lest he be distanced by show, not by merit.
2. Loss of his fair share of opportunity if he stays out.
3. Loss of credit if he is frequently defeated.
4. Hard terms if he is successful.
5. Submission of his case, often, to an incompetent tribunal.

SECT. 3. *To the community:*

Important interests are jeoparded by these chances.

UNNECESSARY BUT COMMON DISADVANTAGES.

Competitions are further discredited and their usefulness defeated by want of perfect good faith either (*a*) in clients, or (*b*) in competitors.

(*a*) They are sometimes resorted to by committees not to secure a design, nor to choose an architect, but to gain time, or to make a show of fair dealing, so as to cover schemes of favoritism or jobbery. Unfairness may be shown by committees, —

1. By giving unjust judgment on the designs.
2. By imposing hard terms, and so forcing the winner to withdraw.
3. By refusing to employ the successful candidate.
4. By cribbing from the rejected designs.
5. By accepting designs that violate the conditions laid down.

(*b*) The competitors themselves often vitiate competitions.

1. By violating the conditions laid down.
2. By sending in extra drawings.
3. By intriguing with committees.

Whoever enters a competition owes it to his fellows to adhere loyally to the conditions imposed. The essence of fair play in these contests is equality of advantage. All should work under the same conditions and restrictions, — "conditions which in entering the lists an architect covenants with his fellow-competitors not to transgress." If he thinks the programme a stupid one, he should reserve his suggestions until the competition is decided.

WHEN COMPETITIONS ARE USEFUL AND WHEN NOT.

(*a*) It is plain that competitions are a poor way of securing a good design: —

1. Where the conditions are so complicated that a great deal of explanation is necessary to enable the architect to fully understand the programme.
2. Where consultation is necessary before the client can understand what he wants himself.
3. Where special technical research is required on both sides (as in hospitals, for instance).
4. Where some special kind of skill and experience is essential.

(*b*) But good results may be expected, —

1. Where the problem is so simple that the conditions may easily be fully stated.
2. Where it is so familiar that the architect can supply omissions out of his general knowledge (as with churches).
3. Where novelty is a main object.

(*c*) And competitions may well be resorted to, not to obtain a good design, but as a means of selecting an architect, —

1. Where the conflicting claims of patronage or of professional merit render a choice difficult.
2. In public works, where an outright appointment would be improper, and open to suspicion of jobbery or favoritism.

(*d*) General (or open) and limited (or close) competitions: —

Open Competitions have in the fullest degree all the advantages and all the disadvantages already enumerated.

1. The disadvantages generally preponderate.
2. They are seldom desirable except for very simple work.
3. Their chief advantage is as a training-school for beginners, who can have no better employment of their time than working out real problems under the stimulus and excitement which a competition affords.
4. But, if adopted in large and complicated public works, it is at great risk, since the chance of any return is too slight to warrant any experienced practitioner in giving as much labor as such problems require.

Limited Competitions, confined to a number of specially invited architects, —

1. Are able to secure serious work from competent men, the chance of employment being greater, and a certain amount of favor and consideration being already implied.
2. They are free from many of the evils of open competitions.
3. Most of the advantages of competitions are secured.
4. But they are of course of but little value in bringing forward new men, except by the chances of personal favor.

A mixed system is sometimes adopted, that of inviting a certain number to compete on advantageous terms, and allowing others to send in designs on less favorable conditions.

1. But this, though ingenious, is practically of little value, since the preference avowedly expressed for the few discourages the rest from seriously entering the lists.
2. But it is as advantageous to beginners as open competition.

The case of *Informal Competitions*, in which different persons are invited or permitted to make designs independently, demands special study.

1. In this case it is difficult to avoid the imputation of unfairness.
2. Each of the competitors is likely to suppose that he enjoys a special preference.
3. And some one among them is likely to be right about it.

HOW COMPETITIONS HAD BEST BE CONDUCTED.

It remains to be considered what course, on the part of clients and of the profession, is the most desirable, in view of all the interests involved, in cases where for any reason a competition is to be set on foot. The practical question, that is to say, is how to make sure that in these trials of skill the best men shall take part in them, that they shall be encouraged to do their best, and that the best they offer shall be selected.

To secure the services of the best men, it is advisable, as we have seen, that the instructions shall be clear and adequate, that the expenditure of time and money exacted shall be a minimum, and that an adequate business inducement shall be offered — either a fee in hand, or the fair prospect of a handsome premium, of professional distinction, or of lucrative employment. In these as in all other particulars, assurance is needed that the competitors stand on absolutely equal ground, and that there is to be absolutely fair play in judging the designs and in awarding the work, and that the decisions shall rest in the hands of competent persons.

This last point, that the decision shall rest in proper hands, that is, of honest and competent persons, is all that is necessary to make sure that, when the architects have done their best in preparing schemes, the best of the schemes prepared shall be put in execution.

The case of prizes being awarded to persons who from inexperience in affairs or any other reason cannot command confidence needs special consideration. If the theory that competitions are of value in bringing young and unknown persons into notice is a sound one, such cases are likely to be frequent.

The following paragraphs, numbered from 1 to 15, contain practical suggestions for securing these ends. They are presented in the form of a scheme for regulating the conduct of competitions, and are made public in their present crude and imperfect form, in the hope that architects and others to whose notice they may be brought will favor the committee with the results of their own thought and experience in these matters, and so coöperate with them in putting these different negotiations upon a more satisfactory footing.

INSTRUCTIONS.

1. In the preparation of instructions to competing architects, it is desirable that professional advice should be taken.

NOTE. — A competent consulting architect can give to even a complicated problem such preliminary investigation as will enable a committee to find out in advance what they really want, and to set it forth clearly to the competitors. In cases requiring special study and investigation, he would be in a better position to prosecute it than the competitors would be, being in free and confidential relations with his employers. Besides, it is better for one man to do such work once, for all, than for each to do it for himself.

It would be as well in most cases, of course, to let the man who had thus thoroughly informed himself proceed to design the work, that is, to appoint an architect in the first place. But where for any reason this is impracticable, it will be generally found practicable to appoint a consulting architect in the first place, and this would be an enormous gain. But, if a competition is determined upon, this professional adviser should be excluded from competing himself, directly or indirectly.

2. The periodgiven for preparing the design must not only be long enough for perfecting it, and preparing the necessary drawings, but it must make some allowance for the ordinary occupations of competitors.

The time for receiving drawings should, of course, be stated and it is very desirable to state also the time for rendering the decision upon them.

The instructions should state whether it is proposed to retain the drawings approved.

3. The number of drawings asked for should be as few as possible; but it is hardly practicable to do with less than a plan of each story and an elevation of each exposed side. A perspective view and one section may well be added. These should all be on a small scale, as, for instance, one-sixteenth of an inch to the foot for large buildings, with the perspective view at twice the scale at the nearest corner.

The style of rendering should also be carefully defined, and made as simple as possible. It is well to refer to some well-known and accessible example.

Note. — This is desirable not only to save the competitors from waste of time, and to put them all on an exactly equal footing, saving them from the danger of being outdone by showy drawings, but to prevent the judges' attention being diverted from essential to merely superficial matters.

4. If any limit of expense is set, it should be stated what means will be taken to ascertain the probable cost of the designs submitted, and what margin will be allowed without prejudice.

5. In regard to all the conditions imposed, a distinction should be made, if possible, between those which are imperative, and those in regard to which the designer's judgment may be used.

6. It should be stated whether the invitation to compete is issued by persons who are authorized to employ an architect and proceed to build, or whether their action is only preliminary; and whether the decision of the judges upon the merit of the plans is to be final, or only advisory.

7. It is common to have designs submitted anonymously under a motto or cipher; but in limited competitions this form may often be dispensed with, secrecy being neither practicable nor desirable.

JUDGMENT.

8. In judging of the merit of the designs submitted, the persons with whom the responsibility of the decision rests should have competent professional advice.

Note. — If a consulting architect is employed in preparing the instructions, he would presumably be the fittest judge of the work done in accordance with them. In England it is common to invite an architect of eminence to examine the drawings, and explain the grounds of his preference. A similar course seems to be gaining ground in this country. The plan of having the body with whom the decision rests add architects to their own number, as recommended at the Philadelphia Convention, seems not to be practicable even if desirable. The ultimate decision must rest with the responsible parties.

It has been suggested that the competing architects should themselves recommend a professional judge, or that they should themselves act as a jury, as being the persons most familiar with the problem; but it does not appear that either of these plans has been tried.

The person chosen to advise in regard to the plans submitted should be held to be disqualified from submitting plans of his own, even though the object of the competition should fail and new advice be sought. A judge should not have the chance of securing a professional prize by pronouncing unfavorably on the cases submitted to his decision.

In the selection of such an adviser, a judicial quality of mind is more important than professional distinction, which may be and often is accompanied by narrow views and obstinate professional prejudice. Judges have been known to throw designs entirely out of consideration merely because the style adopted was not to their taste.

9. The drawings when received should be put into the custody of a clerk, to examine and reject at once those designs which palpably violate the conditions, or are deficient in any of the drawings required, and to throw out also all drawings other than those called for. These should be locked up until after judgment is rendered.

Note. — It has sometimes happened that extra and illustrative drawings, though not formally admitted to consideration, have been allowed to form a sort of side-show, where they could not help having about as much influence as if they had been received, if not more. But this is obviously fraudulent. This examination should be made by a clerk, rather than by the committee or by their adviser, lest their object in view in rejecting them should be defeated in the act of rejection.

10. There should always be a public exhibition of competitive drawings either before or after judgment has been pronounced.

Note. — The latter is more favorable to the independence of the judges. But there is a legitimate influence of outside opinion which cannot act efficiently unless the designs are seen before a decision is reached.

This exhibition is due to the competitors. To those who receive no other recompense, it is something to have their work known; moreover the expectation of this publicity is an inducement to architects to compete, and an additional stimulus. A public exhibition also has an obvious tendency to prevent favoritism in the decisions.

RECOMPENSE.

The chance of being intrusted with the work is always the chief consideration, with architects of position, that induces them to give the time and trouble, and undergo the annoyances and disappointments which a competition entails. In order to secure their adhesion, accordingly, a definite prospect must be held out that the successful competitor will be intrusted with the work, on proper terms as to compensation. In the case of limited competitions there is no difficulty about giving this assurance, as no one need be invited to compete in whom sufficient confidence is not felt to intrust him with the works. Yet, even in limited competitions, such is the unprincipled good-nature of men, even in the discharge of important trusts, that the list of architects selected is often swelled by the names of men to whom nobody would think of giving the work in charge, merely by way of compliment. When this is done, it is necessary to have the names of competitors attached to the designs, lest by chance the prize should fall where it is not intended to.

But in open competitions it is not so safe to give this assurance, nor so reasonable to expect it. Of all the qualifications needed to inspire confidence, the best possible set of anonymous drawings gives evidence of only one. All that can be inferred from them is, that some person or persons unknown possess a large amount of skill in design; that is to say, are competent to work out a plan, to devise appropriate and harmonious elevations, and to make a proper presentation of them on paper. Whether the person who sends in the design himself possesses this skill, or whether a chief part of the professional attainments that have produced the result is contributed by others, is a matter on which the drawings themselves can, of course, throw no light. Still less can they enable the judges to tell whether to these qualifications are conjoined others equally indispensable, other kinds of knowledge, business experience, and maturity and integrity of character, and personal qualities. For men responsible for the expenditure of thousands and hundreds of thousands of dollars of other people's money to promise, and in this state of things to promise blindly, that, in case the building is erected after any of the designs submitted in competition, it shall be given in charge to the reputed author of the design that receives the first award of merit, and that he shall be employed to carry it into execution at the usual rates of compensation, would be preposterous; it would be trifling with their trust.

This difficulty may be got over, in part at least, if the right is reserved of associating with the successful competitor some one of whose capacity to carry on the work no question can arise. But a provision of this sort, though necessary in the contingency of the prize falling to a man without experience, and acceptable enough, perhaps, in his case, would go far to deter persons of position from entering the lists, and so greatly increases the natural weakness of open competitions in this respect as to make them practically worthless.

The right to "reject any or all designs," which is sometimes reserved, is a measure of the same kind, only stronger. It tends still further to confine the competition entirely to irresponsible parties. But this evil may be to some extent counteracted by reducing the requirements in the way of time and labor to the very lowest terms, and asking for hardly more than sketches. These almost anybody might be willing to furnish.

An additional advantage of asking only for sketches is, that the successful architect is then compelled to begin again and make a thorough study of the problem upon a serious and practical basis. Where elaborate drawings are furnished, the successful architect is tempted to feel that he has got through with the problem, when in fact he has only just got into a position really to study it. Indeed, if people are satisfied with what he has already done, he may be pardoned for not wishing to disturb their peace of mind by trying to do something better.

In open competitions, then, a provision of the following character seems best adapted to meet the intrinsic difficulties of the situation: —

11. "It is intended and desired that the design to which the first place is given in the award shall be carried into execution under the professional charge of its author at the usual rates of compensation. But liberty is reserved of associating with him a consulting architect, if it is judged best to do so, to whom a proper proportion of the fees shall be assigned. The right of rejecting all the designs is also reserved; but in this case a second competition will be opened, which shall be restricted to the authors of the most successful of the designs submitted."

[But in the case of limited competitions the following provision would seem proper:]

12. "The author of the successful design will be employed at the usual rate of compensation as architect of the building."

Although a fair chance of obtaining the work in prospect is the main inducement to enter into these contests, it has not generally been found or considered a sufficient one; and besides the main prize, of professional employment, it is customary to give several premiums in money, of equal or of different value. The rule adopted in Germany, that the first premium shall equal the customary professional fee for such work as is asked for, and that the other premiums shall amount to at least an equal sum, seems just and fair. The argument that it prevents competitions being resorted to as a cheaper way of getting a design than going to an architect outright, makes a good point in its favor. The following provision may accordingly be advantageously adopted:

13. "A first premium of $— will be given to the author of the successful design, and a like amount will be divided among the two (or three) next in order of merit. The premium will count as a first payment in the case of the architect who is engaged to carry on the work."

It is sometimes stipulated that the architect employed shall be paid such sums as may be agreed upon for his services in the conduct of the building. But a prize which has been awarded for merit ought not to be withheld because the successful competitor is not also the lowest bidder. Besides, a provision of this sort affords an opportunity of throwing over the successful competitor by refusing to give him proper compensation, — a trick that is so frequently played that competitors naturally regard this stipulation with distrust.

In close competitions, it is generally the custom to pay an equal sum to each of the competitors; not enough to reimburse them for their outlay in making the drawings, perhaps, but a substantial contribution towards it, and enough to serve as a guaranty of good faith. If expensive drawings are expected, these fees should be large in proportion.

Note. — In the competition for the Law Courts in London, in 1867, each of the twelve competitors was paid eight hundred pounds; and it was understood that most of them were out of pocket when their work was done.

In accepting a premium, the successful competitor does not part with any of his rights in his design; and if it is desired to keep the drawing, or to use it in whole or in part, in the prosecution of the work, such additional compensation should be made as may be agreed upon. This may be expressed in the following provision (The passage in brackets may generally be omitted):

14. "All drawings will be returned to the authors [except those which have obtained premiums, which will be retained]. No use will be made of any design except by arrangement with the author and for a proper compensation."

15. In limited competitions, the names of all the competitors should be furnished to each, and they should be asked if they desire any modification in the terms, to confer with each other in regard to it, and make a united representation.

This is eminently in keeping with the friendly and confidential relations existing between the competitors and their employers, and is likely to save much trouble and misunderstanding.

In the case of large public works, especially for State and municipal authorities, too much pains cannot be taken in defining with precision every step in the process, from beginning to end. With church committees, too, who have obtained a singularly bad reputation for unfairness in these transactions — the end in view serving to sanctify almost any meanness — things should be thoroughly understood at the outset, and every guaranty obtained that favoritism and jobbery shall be excluded.

But in smaller work the introduction of formal stipulations as to what shall or shall not be done by the competitors or by their employers is unpleasant and often offensive. It is practically impossible for an architect, especially when he has received the compliment of an invitation to send in drawings, to insist upon the observance of formalities which seem to imply a distrust of his patrons' good faith. Nor in his own practice is it practicable for an architect to lay down an absolute rule that shall invariably govern his conduct; to say, for instance, that he will never compete unless he is paid, or unless an absolute promise of employing the successful man is given. In special cases, or in presence of an interesting and attractive problem, an architect may be willing to go much farther than usual. And of this circumstance it is right and proper that his patrons should reap the advantage.

After all, the object of these stipulations is to make sure that labor is not thrown away, that all the competitors stand on equal ground, and that they are fairly treated by their patrons and by each other. So long as these conditions are likely to be met, there is no occasion for formal enactments. But as, on the other hand, experience shows that this is likely seldom to happen, informal competitions are to be deprecated; and it is generally best to provide for the first of these advantages, even if the last is left to the individual sense of honor. *Besides, the custom of making careful arrangements in cases where they are not absolutely necessary, renders it easier and less invidious to do so when they are.*

It is well, too, to adopt, whenever it can be done, the provisions directed against unfairness on the part either of competitors or of clients. Deliberate and intentional fraud, it is useless, of course, to guard against by any such precautions. Such intentions will manage to be fulfilled in one way if not in another. But the unfairness and injustice which, though obvious to its victims, is disguised in the eyes of those who practise it under cover of shrewdness, economy, or business enterprise, may be materially checked by the general adoption of methods devised in the interests of an even-handed justice. The efficient remedy for these evils lies not in repressive measures, but in enlightening the minds of all parties as to the real nature of these transactions, and in making familiar the considerations which should govern them. That they do not comes, for the most part, from sheer thoughtlessness and stupidity; few men having imagination enough to perceive the real bearing and significance of conduct in circumstances with which they are not familiar, or sufficiently clear ideas of the principles that govern their daily life to apply them in unaccustomed walks. It may be hoped that such an exposition of the arguments against certain undesirable practices as this paper aims to present may do more to abate them than any amount of mere obstructiveness on the part of any of us, or, indeed, of the whole profession together.

ECCLESIASTICAL ARCHITECTURE IN NEW ORLEANS. — AN INCIDENT. — THE BATTLE ABBEY. — THE TENNESSEE CENTENNIAL.

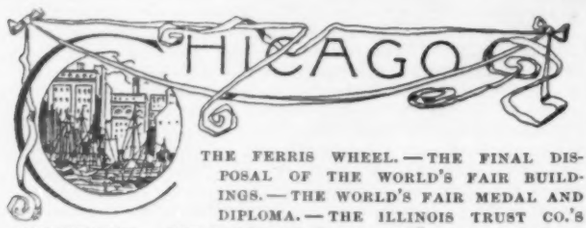
NEW ORLEANS is quite as much entitled to be called a City of Churches as any other city of our land. It would belie its historical antecedents if it were not. A visitor after a thoughtful perusal of its history would expect to find the Roman Catholic Church dominating the city's life, and churches, hospitals and orphanages prominent architectural features of the locality. But, taken as a whole, the ecclesiastical architecture of the city is not admirable. New Orleans is the See city of the Roman Catholic Archdiocese of Louisiana. The cathedral is the old French Church of St. Louis, fronting upon Jackson Square, the most widely known architectural feature of the whole city. The Archiepiscopal residence is the old Ursuline Convent, a quaint bit of architecture, suggestive, let us say, of Quebec. New Orleans is also the See city of the Protestant Episcopal diocese of Louisiana, and upon St. Charles Avenue, at a point where but a few years ago only gardens and scattered residences were to be found, stands a group of buildings, including Christ Church Cathedral, a Chapel, a See House and a Deanery. But for the weakness of the tower and spire rising from the corner of this group, the whole would be exceedingly picturesque and pleasing. The picturesqueness is enhanced greatly, however, by clinging vines which cover the buildings. But, as is characteristic of much of the church architecture in the city, this group of buildings abounds in shams. The buildings are of brick covered with plaster in imitation of cut-stone. The lantern over the intersection of nave and transepts of the church is merely a roof ornament. The graceful trusses which finish off the open-timbered roof of the church are supported by the roof, instead of being its support. Some Roman Catholic churches of huge dimensions have been planned and begun in the city, but work upon them has been suspended after they have been made ready for occupancy, and so the Jesuit Church on Barronne Street, in the centre of the city, remains the most interesting specimen of church architecture thus far in New Orleans. It is so crowded by other buildings that only its façade is apparent to the passers-by, and it has the unfinished tower so common in this city. It is in the Moresque style, built of brick and the panels of its façade are ornamented with cast-iron grilles. These features do not promise well; but a close inspection reveals good lines and admirable proportions. Could a view of its west end be obtained, it would reveal high aisles and a clerestory supported by flying-buttresses, and a dome and a lantern over the apse. The interior shows a surrounding gallery supported by the clustered columns of the Moresque arches, above which rise the clerestory walls. The church has been built and ornamented after a harmonious design. The high-altar is overlaid with gold. The windows are filled with colored glass. A series of marble slabs bearing inscriptions commemorative of famous Jesuits forms a wainscoating.

Anent St. Paul's Church, the most notable of the Protestant structures, an interesting story might be told. It is of stone, its chief feature being a tower modelled after Magdalen tower at Oxford. The church was erected some four or five years ago. As it approached completion certain cracks in the front wall discovered the fact that the tower leaned. The "grill system" of foundation appeared to be a failure in the marshy soil of New Orleans. The exact extent of the deflection was ascertained to be a fraction over eighteen inches. The city authorities promptly condemned the tower and ordered it razed. This fact being widely known increased popular alarm. The architects were non-residents and had great difficulty in convincing resident engineers that it would require a deflection of nearly twenty feet before the line of the centre-of-gravity would fall outside the base of the tower and that it was possible to straighten the tower. Consent was finally abtained to straighten the tower, and it was done by means of weights and levers. But in the popular mind to-day the credit of straightening the tower is due, not to the engineer who planned and executed it, but to the resident engineers who condemned the tower as unsafe and insisted that it should be taken down.

New Orleans is one of the six southern cities competing for the location of the "Battle Abbey." If the city is successful, the museum will be erected on Audubon Park, and in such case it is likely that the present annex to the Howard Library, the hall of the Society of the Army of the Tennessee, will be merged in the Battle Abbey. The scheme for the Battle Abbey, and its present status briefly told, are as follows: Mr. Charles B. Rouse, a private soldier in a Virginia Cavalry regiment in the Civil War, went into business in New York and has amassed a fortune amounting to from eight to ten millions. He has proposed that the South shall erect a building in which shall be stored all the Confederate archives and relics for the benefit of future historians. It shall be a museum and a place of meeting for the Confederate veterans, so long as their organization exists. It is to be endowed perpetually. For this purpose he has offered $100,000, on condition that the South raise a like amount, and it is expected that a further $150,000 will be forthcoming from Mr. Rouse, in order to assure the success of the scheme. A committee from each of the Southern States has been appointed to work up a sentiment and secure pledges for the $100,000. At the Richmond reunion of the Confederate veterans a report of the committee on selection of site is expected. New Orleans is in competition with Nashville, Memphis, Washington, Richmond and Atlanta. The city making the best offer will probably be accepted. At least $100,000 is to be expended upon the building, for which no design has thus far been suggested.

Mention of Nashville reminds us that the "Rock City," as it is called, furnishes an item of architectural interest. The State of Tennessee became a centenarian on the 1st of June. Of course, such an event demands celebration, and although it would seem that the whole country had been surfeited with exhibitions of late years, yet that mode of celebrating has been adopted. Following the precedent established at Chicago in 1892, the Exposition was postponed for one year; but the Exposition grounds at Nashville were put in such shape that the coming Exposition was duly advertised to the world through the thousands who witnessed the actual celebration of the Centennial on the 1st and 2d of June.

To carry out its scheme the Centennial Commission has transformed a piece of land of two hundred acres into a park and laid it out for the erection thereon of at least eight buildings. Of these, the Administration Building, the Auditorium and the Woman's Building are completed. The Commerce Building, Transportation Building and Fine-Arts Building are well under way. The exterior finish of all the buildings will be staff. Thus far the only promise of an architectural success, apart from the grouping of the buildings, is the Fine-Art Building, which is a reproduction of the Parthenon at Athens.



THE FERRIS WHEEL. — THE FINAL DISPOSAL OF THE WORLD'S FAIR BUILDINGS. — THE WORLD'S FAIR MEDAL AND DIPLOMA. — THE ILLINOIS TRUST CO.'S COMPETITION. — THE BOARD OF EDUCATION'S ARCHITECTS. — THE MASONS' "CODE OF PRACTICE."

AFTER many schemes had been discussed for taking the Ferris wheel away from Chicago, it was finally decided to erect it in the northern part of the city, just west of Lincoln Park, as has been before mentioned in these letters. This feat has been accomplished and it is now making its revolutions every day from noon till midnight. Considering the huge, awkward proportions of the structure, the setting in which it now finds itself is unusually successful. A brick wall has been built entirely around the space which bears the name of Ferris Wheel Park, this wall at places being part of picturesque buildings. The whole surrounding group of buildings is rather mediæval in character and with its red tiled roofs and bricks of harmonious tone is very pleasing. The entrance is through a low arched gate-house, whose open-timber construction and small-paned windows make a pleasing feature to put side by side with the great engineering creation it introduces one to. Umber-stained pine is used in the open-timber construction, as well as everywhere else where woodwork is shown. The offices, bicycle check-room, etc., occupy the building around the entrance, while on either side the walls develop into covered pavilions for refreshments. On the outside the walls rise at either end into two-storied structures. One of them is transformed into a band-stand on the interior, and the two-storied effect is carried entirely across the southern end, offering covered piazzas for tables and chairs. One especially good feature of this higher portion is the treatment of the chimneys, which rise like two small square towers capped with red-tile roofs, at the south-east corner. The rest of the wall is kept one-storied and that, combined with the judicious planting of vines, very successfully screens the engine-house where is situated the motive power for the big wheel. The grouping and treatment of the building are very successful and picturesque and must have made rather a difficult problem to tackle in the comparatively small space, with the all-pervading wheel in the centre. The present site is a far better one for the wheel itself than was the one at the Fair. Situated just west of Lincoln Park, as it is, you look down upon its miniature lakes, fields and groves and take in the whole northern sweep of Lake Michigan, with its harbors and shore. Anything that is a reminder of the old Fair days is always pleasant, and this does much to overcome one's objections to hanging midway between earth and sky, at times with no visible means of support.

During the last month the wreckers have finished their work on the last great Fair building. The Park Commissioners have received their own again, free of all reminders of the past, if we except the Fine-Arts Building, the German House, the Convent of La Rabida, the Hooden Palace and the Statue of the Republic. It has recently been decided that the Convent of La Rabida shall be opened as a sanatorium for sick children, with or without their mothers, similar to another institution of its kind at Lincoln Park. The Spanish Vice Consul here has been making arrangements for the alterations, whereby the cells are being changed into sewing-rooms, dining-room, kitchen, bath-rooms and wardrobes. The Park Commissioners have placed at the Vice-Consul s disposal twenty-four men to get the neighboring lawn and approaching roads into good condition so the place, which since the Fair has been so barren, will soon be a green spot again. It took three years to build the Fair, and though fire did so large a part in demolishing the buildings, it took nearly three years to tear it down. All sorts of stories were current at the close of the Exposition as to what was to be the destiny of many of the buildings, large and small, and it is now rather interesting to find how many took the paths laid out for them. Of course, the largest and most prominent buildings were the food of the flames, which after one or two attempts, resulted in totally destroying them. This fate befell the Administration Building, Terminal Station, Electrical, Mining and Agricultural Buildings, Machinery Hall and Manufactures Building, the Peristyle, Music Hall and Casino, as every one knows but easily forgets. There was a good deal of speculation about the different smaller buildings and many reports as to their destination, but they generally crept away into oblivion so far as the general public knew, and their places know them not. The Washington Building was torn down and its large logs which attracted so much attention were sawed up and scattered, though a few yet remain in the yard of the Wrecking Company. The Texas and New York buildings proved to be two of the least valuable from the wreckers' standpoint, and even the paintings in the latter by Millet could not be saved, as they were painted directly on the plaster. The Vermont Building, that little bit of old Pompeii in the New World, has been bought by a Chicago man, moved to Stoney Island Avenue, where it is reported it only awaits the improvement of the neighboring park grounds to be turned into a dwelling-house. The Pennsylvania Building has been re-erected on a South Side street, or rather, its material has been used in the construction of an apartment-house.

About the Idaho Building, which it will be remembered was in the form of a hunting lodge, there were many wild rumors about eager purchasers or bidders. Perhaps on the strength of these, it was purchased on speculation, but the final customer backed out and the building is now lying in pieces on Fifty-seventh Street, a not-to-be-begrudged possession to its owner. Both the Victoria House and the Wisconsin Building went to Kansas City, the latter to be turned into a men's club-house, and the former into a private residence. The Horticultural dome, as has been before mentioned, went to Springfield, Illinois, to be incorporated into the Fair building there. The structural iron of the United States Government Building was sold to the Lane Bridge Works, the trusses from the boiler-house went to Muncie, Indiana, and the trusses from the Annex to the Transportation Building went to Milwaukee.

The Chicago House-Wrecking Company paid $80,000 for the chief buildings, from which, owing to the fires, the only salvage has been the twisted and warped iron, which has had to be cut into four-foot lengths for shipping, preparatory to going into the smelting-furnace. The Wrecking Company bought thirteen buildings, and the cost of demolishing thirteen of them and removing the débris from the seven large ones burned was $150,000. Over five thousand square feet of glass was sold to cornice men and florists, while the gutta-percha pipes of the Fair were sold to the United States Commission of Fisheries at Gloucester, Mass., for $250.

It is rather amusing to locate the smaller features of the Fair, like statuary, turnstiles, flag-poles, etc., and when located, never fail to give a ridiculous impression in the midst of new and inappropriate surroundings. The ticket-stands bear their changed condition better than almost anything else, and as peanut-stands, ice-cream booths and baby-houses are not inappropriate. Much of the statuary had been sold, but while waiting to be shipped to its owners, was burned in the Electrical Building. The statue of Columbus, which it will be remembered stood in front of the Administration Building, is now in the Field Columbian Museum. The eagles of the Government Building went to Kansas City, while one of the big lions which were in front of the Horticultural Building is now seen in a yard in the south side of the city. The Electricity Building's "Ben Franklin" was bought by the University of Pennsylvania, and is now in Philadelphia. The four lions which crouched at the foot of the obelisk, are now in a farm-yard at Elgin, while the "Cow Boy" and "Indian on Horseback," which were so universally admired, went to Denver. One of the horoscope group of the four races is in the Field Museum, the property of the Park Commissioners. The "Golden Gateway" is still intact, and is offered for sale by a local dealer. Ex-Governor Oglesby secured much of the ornamentation of the Woman's Building, which he has incorporated into his home at Elkhart, Ill.

It is a somewhat amusing fact, that the week that saw disappear the last car-load of débris from the old Exposition grounds, saw also the arrival in Chicago of the first medal, sent out by that champion hustler, John Boyd Thacher, Chief of Awards at the World's Fair. The medal is of bronze, on one face of which is Columbus taking his first step in the New World, while the other side is a more complicated design: on the lower part a section of a conventionalized caraval sails through conventionalized waves, while stretching across it, supported by flaming torches, is a scroll bearing the inscription:

WORLD'S COLUMBIAN EXPOSITION.
IN COMMEMORATION OF THE FOUR HUNDREDTH ANNIVERSARY OF THE LANDING OF COLUMBUS.
TO ———

Above the scroll two angels squat, one pointing out America on a globe, while the other is blowing a horn, presumably for Christopher Columbus, and reaching down a laurel wreath. The diploma, on which is inscribed the name of the recipient, has a good many good points in its design. At the upper part Columbia, reclining on a buffalo, receives the children of the world, trying to do their little utmost. At her back rises the White City. Below the inscription of the diploma a boat, bearing a cosmopolitan crew and steered by Columbus, is drawn across the sheet, while from its prow a female figure with applauding "horn" and the appropriate laurel wreath, rises with outstretched arm towards Columbia. It is a relief to note the propelling power of the boat is oars, which may account for the late arrival of the craft.

Even the newspapers, which usually try to give a cheerful expression to the rather bad financial situation, admit that among building circles here, things are duller than they have been for years. It has been a rather pertinent fact that at a competition held this month by the Illinois Trust and Savings Bank, fourteen competitors entered into the lists, among them nearly all of our architects of higher standing, and several of them either present or ex-officers of the American Institute. They entered the competition after having thrown professional etiquette to the wind, as they went unasked, knowing their work was to be judged by no board of experts, that no remuneration was to be given for any of the work, and that there was no assurance that possibly all might not be thrown out in the end. Many entered with but little hope of obtaining the prize, but it was a something which it seemed worth while making an effort for in such dull times.

The building itself will be an unusual composition to be placed, as it will be, among the towering office-buildings. It is planned that

the building shall be only one-story-and-a-half in height, Classic in style and somewhat similar in general characteristics to the Bank of England or the Crédit Lyonnais of France. It is to be erected on ground owned by the Northwestern University and on which they had about decided, the first of this year, to erect a large office-building. When the opportunity offered to lease the ground to the Illinois Trust and Savings Bank for ninety-nine years, they had, however, not gone so far but they could draw back, and they gladly availed themselves of the chance to obtain a reliable income from the property at considerably less risk than the other scheme would have involved.

An investigation going on of the architect's office connected with the Board of Education is creating a good deal of comment. Previous to 1893 the architectural work of the Board was done by different architects who were selected with a given percentage offered, this percentage being much lower than that usually expected by first-class architects, except in extremely large buildings. When a regular architect was employed his salary was to be $6,000 per annum, with office expenses separate. At first these were comparatively small, but they have increased until the present expenses amount to much more than what was formerly paid in the year for architectural services, by the old method. It is maintained that formerly all school-houses were built on nearly the same plan without any regard to the special requirements of the place, while, on the other hand, now special thought is given to each building. This is largely the case, for the construction of school-houses has grown to be an occupation requiring some thought, contrary to former existing customs, and naturally the expense connected with such work is very materially increased. In fact, an architect of some sort used to be hired at a percentage of 2.71, whereas now the salary and office bills bring up the expenses to an equivalent of 3.32. Cheap enough, one would say, if really good work were obtained, as would seem to be the case, and it is to be hoped the Board of Education would not be satisfied with the old method and results, if it were to return to them. It would probably be a short-sighted policy, which should do away with the architect's office as an adjunct of the Board of Education.

Especially is a change noticeable in the school-houses of the suburban towns, which come under the management of the local school boards. Within the last ten years a marked improvement has been seen in these structures, both in plan, method of construction and surroundings. In the schools of the lowest grades, all is kept on one floor, which is a decided improvement in sensible arrangement over the three-storied brick box of former years.

There was issued a short time since a circular entitled "Code of Practice." It comes from the Chicago Masons' and Builders' Association, is supposed to "Govern its members in the purchasing of material, and the making of estimates, submitting proposals and executing contracts for masonwork in Cook County, Illinois," and is a direct emanation from the Union. The above quoted legend is borne on the title-page of the circular. The pamphlet opens with a preamble beginning with "*Whereas* the present method of selling building-materials to owners and others at the same price as to members of this Association is wrong and unjust," and ends with a concluding "*Whereas* this Association does not believe it necessary nor wise to attempt to control the price of material by agreement with manufacturers and dealers, but considering its members, believes it is entitled to formulate a reasonable code of rules that dealers and manufacturers cheerfully should agree to. Therefore, be it *Resolved*" — and herewith follows five rules relating to the buying of material.

Close upon this comes a statement about the making of estimates and submitting of proposals, followed by a resolution that the members of the Association shall be governed by the rules and conditions which are added. These conditions are established by twenty-four rules, which it would be hard to duplicate in arbitrary exactions, except by those of some of the trades-unions, an outgrowth of which, as mentioned above, this Code practically is. As a fair specimen, Rules 6 and 7 offer themselves for agreeable reading.

"6. Demands made by plans and not referred to in specifications shall not be considered in the proposals."

"7. Everything that will be required in the masonwork must be mentioned in the specifications, classified and grouped under appropriate headings."

Numbers 15 and 17, though not standing out with any special distinctness from their fellows, may be quoted here.

"15. When security is exacted from a member, a like amount of security shall be required of the owner, but no member shall take without security any contract that another member has refused, because he was unable to get such security."

"17. Whenever the completion of a contract will be required in a certain time, then that time shall be mentioned in the specifications, and if a penalty for non-completion is to be exacted of a member, it shall be so stated, and also that the owner will be required to pay a premium of like amount to the member for all and any delays caused by owner or other [contractor] selected by owner or architect. To the lowest invited bidder shall the contract be awarded irrespective of the character of the contracts." This may in time prove a boomarang to the men who do the best and most thorough work, which in the original bid is the highest, though in the end it might prove the cheapest. After these twenty-four rules, by which the members of the Association are to be governed, follows a list of "Rules governing the Violation of the foregoing Rules and Conditions."

These are twelve in number and vary from "investigations" to fine and punishments. If the Association, especially in these dull times, succeeds in forcing the Code upon architects and clients, it will be surprising and will be sure to give rise, if at all strictly enforced, to some quite lively contests.

Cyclones have been the order of the day out here this month, and though not directly touching Chicago herself have come as near as her western suburbs. It is interesting to note that in the recent terrible disaster at St. Louis, that the largest sky-scrapers were the structures which were unaffected by the terrible wind. A St. Louis architect who was interviewed mentions that they were not in the direct path of the most terrible part of the storm and that no sky-scraper that ever was built, unless it covered an entire square would have sufficient anchorage to withstand the shock of the most violent part of the cyclone. Other equally good authority supports the opinion that the sky-scraper, of necessity a solidly constructed building, was the only kind of creation which could have withstood the shock of the wind. It is a curious fact that in most of the half-demolished structures, the windows and walls have bulged out rather than in, substantiating what looks like ridiculous theory, as first heard, that it was not the first shock of the wind which wrecked many of the buildings, but the result of the vacuum which followed, and which caused the walls of the lightly constructed structures to bulge out. Most of the St. Louis sky-scrapers stand alone, and would, it would seem, from their position feel the full force of the wind. That they may not have been in the direct path of the hurricane is true, but it seems more probable the lower and more lightly built structures were less able to stand the shock, for nearly always it is in that portion of a place where the less substantial, though at the same time lower, buildings are where the force of a tornado is the most severely felt.

LONDON

SCHEME FOR WIDENING THE STRAND. — MORTALITY ON A HOUSE-FARMER'S PROPERTY. — SUNDAY OPENING OF MUSEUMS. — THE WATER-SUPPLY QUESTION. — ACOUSTICAL RESEARCH. — THE ANNUAL THEATRICALS OF THE ARCHITECTURAL ASSOCIATION. — THE ASSOCIATION'S CLASS-WORK.

TWO notable schemes are now in hand for widening and improving the Strand. The first, and larger of the two, the formation of a new street from Holborn to the Strand, entails a wide clearance at the junction with the Strand. This scheme has now come under detailed discussion, and though no definite result has been reached, there appear to be reasons for fearing that the London County Council is, perhaps, disinclined to accept some suggestions which seem to be of value. The R. I. B. A. submitted a plan of the Strand outlet, showing the main road 100 feet wide bifurcating at a point near the Strand into two spur streets of 100 feet width each, turning traffic eastwards into the Strand near Temple Bar, westwards into a square proposed to be formed opposite the Lyceum Theatre, a ready point of access from Waterloo Bridge and South London. Upon the triangular site formed by the proposed spur streets and the Strand itself, a space of nearly four acres, the R. I. B. A. proposed should be erected the County Hall which is so much needed to afford adequate premises for the London County Council. The site undoubtedly would be a fine one for the purpose and the County Hall would be a fitting termination to a vista 100 feet in width. According to the London County Council proposals the main street will run directly into the Strand opposite the little Church of St. Mary-le-Strand, which will stand out an island in the traffic. This church of Wren's is a curious little building, of stilted proportions and small characteristic tower. Seen from the Strand, as the designer intended, the church lends a charm to the view; as a termination of a wide street, however, the impression prevails that the church, and especially its oblong tower, would appear poor and mean. However the new street is eventually planned, there can be no doubt that its formation will be fraught with very great advantages. A fine thoroughfare will be provided for traffic between North and South London, improved access will be afforded to the fruit and vegetable market at Convent Garden, the Strand will be widened in its most restricted portion, and a large insanitary and decaying area will be opened out and rebuilt. The urgent necessity for this last was emphasized a short while ago by a case which was brought before the Bow Street magistrates. A "house-farmer" was summoned to show why he should not rebuild the premises he was in the habit of letting to tenants of the poorer classes; this he failed to do and was ordered, in consequence, to pay costs and put his house in order within a week, with the alternative of closing the premises entirely — a lenient finding when the evidence is considered: the general death-rate among the tenants was shown to be 129 per 1,000; that of London taken together being less than 20 per 1,000.

The formation of this new artery emphasizes the necessity for a new bridge over the Thames between Blackfriar's and Waterloo Bridges, both of which are already sufficiently encumbered with traffic. The district between the Strand and the Victoria Embankment has, during the last few years, undergone a complete change. Old-fashioned and dingy houses have been replaced by smart offices, hotels and chambers. It may be that the north of the Strand is about to receive similar attention.

The second improvement imminent to the Strand consists of a widening at the entrance to the mammoth new Hotel Cecil. The Company whose interest lies in the Hotel have approached the County Council with favorable terms, and permission of Parliament is now being sought. The improvement proposed consists of widening the Strand to a width of 80 feet over a space of twelve premises, some 220 feet. The London County Council are enabled to obtain this land for £30,000, one-sixth of the price named by the London County Council surveyor on valuation. In the debate which took place in the London County Council Chamber on the subject, Sir John Hutton pointed out that the improvement would only provide a "lay-by" for vehicles using the new hotel and for vagrant cabs in search of fares. The full utility of the acquisition will not appear at once, it is true, but it is a valuable step towards the widening of the whole of the Strand, which from this point to Wellington Street embraces one hundred and seventy separate premises. On the voting it appeared that the majority of the London County Council members appreciate the importance of accepting this opportunity of opening out one of the most important streets in London.

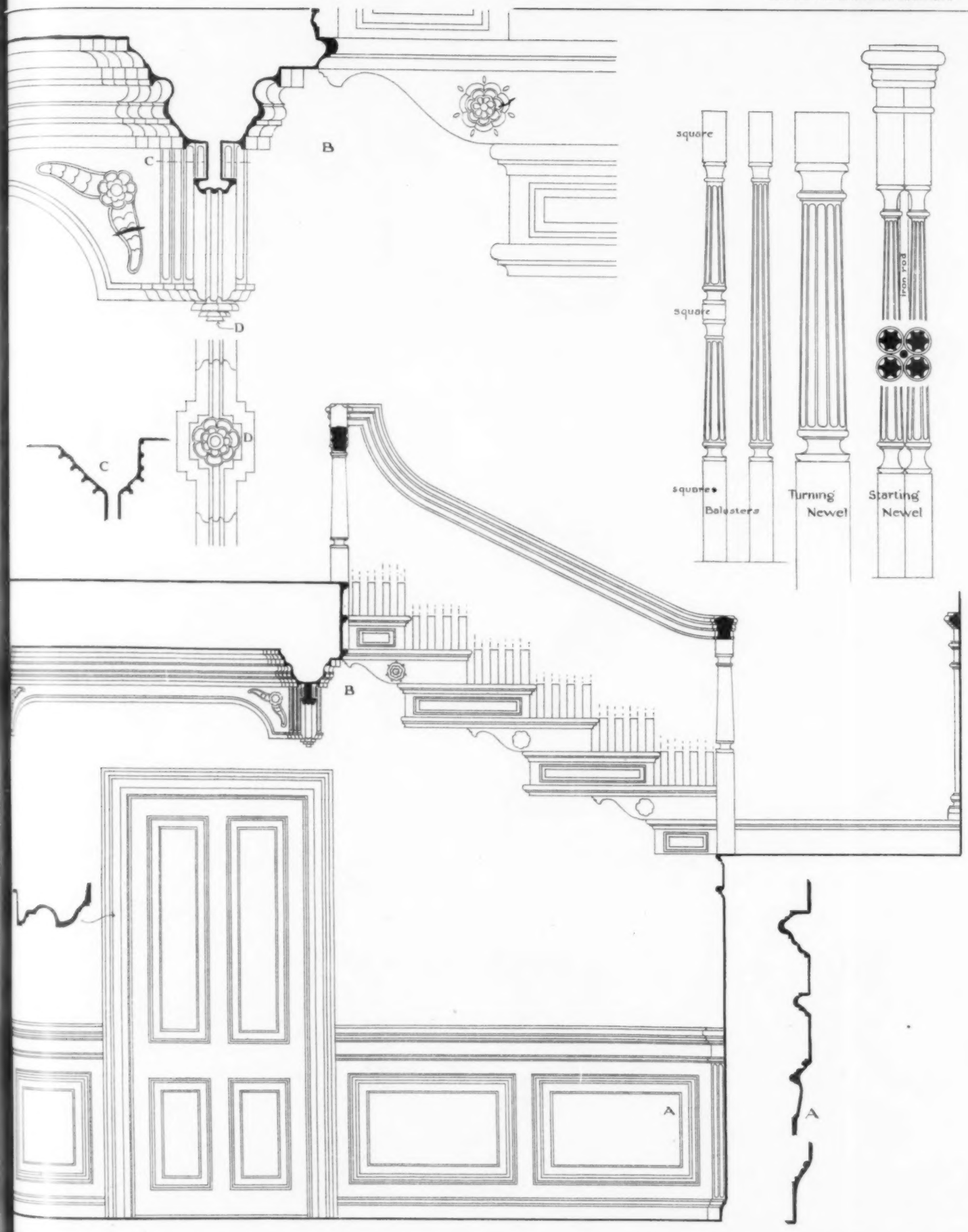
After many years' labor the advocates of the Sunday opening of London museums and picture-galleries have their wish gratified. There can be little doubt as to the popularity of the movement from the point-of-view of the public; the large attendance in every case testifies to a keen appreciation of the opportunity. Knowledge of the beauty of art, though innate in all, is latent in many and needs for its maturity an acquaintance with the forms of art. So that, whether or no this Sunday opening has the effect that some earnestly hope it may, of lessening Sunday drink traffic and street-corner loitering, at any rate the opportunity of viewing some of the treasures which London possesses is afforded to those whose daily occupation prevents a week-day attendance. The British Museum, with its wonderful architectural spoils from ancient Greece and the East generally, South Kensington Museum and its matchless collection of art treasures of every description and age, and the pictures of the National Gallery, now lie open to every one who has a care to attend. In the summer, which is with us, the benefit may not be appreciable to all, but when the dark days of the London winter arrive, even the most puritanical among us will scarcely find a hard word to say.

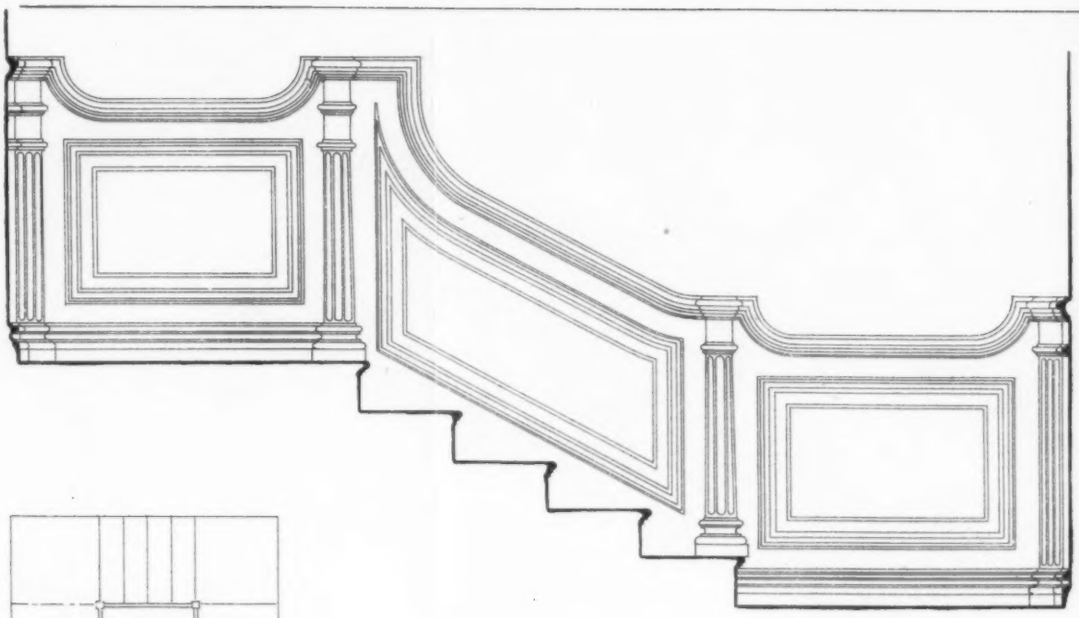
I described in a late letter a scheme which the London County Council had evolved for supplying the metropolis with water from the Welsh Hills. All this has received a distinct check by the action of the Government in throwing out the various water-bills framed by the London County Council and brought before the House. And the check took an appearance of permanence when the Government introduced, on its own account, a scheme to solve London's water difficulty. The Government proposes the creation of a Water Trust, to take over the present controlling powers (in all matters relating to water) not only of the London County Council, but of the district authorities of those wide parts of Greater London which extend far beyond the borders of the County of London, and which receive their water from the companies which supply the metropolis. It is proposed that this Trust should be composed of representatives of the County Councils of the districts affected, together with a representative from the Thames and Lea Conservancies, rivers which, as I pointed out in my last letter, supply almost the whole of London water. The London County Council, owing to the wide interests possessed in the matter by the Metropolis, will have sixteen seats on a Board of thirty. Having acquired the present powers of the County Council, it would be the office of this body to inquire into the water question and, by Act of Parliament, obtain powers for doing what might seem necessary by purchase or otherwise to bring the whole water system under a central control. The appointment of this body would, in fact, be tantamount to vesting the interests of the water-companies of London in a responsible representative body, capable of obtaining all necessary powers, including general management and the levying of rates, upon application to Parliament. The London County Council is not unnaturally upset by this rebuff, the opinion of that body being that as representative by election it is, itself, fittest to manage so public an interest as the water-supply. Immediately upon the creation of the London County Council, seven years ago, it commenced an inquiry into the position of the London water-companies, and since that time has collected a library of information and statistics of every sort. This work of years and the results of lengthy deliberation (the Bills just rejected) seemed to the progressive body of the London County Council as so much wasted effort. This was the first natural impression, but a calmer judgment has led to a more satisfactory position. The London County Council has lately decided that, notwithstanding the aspect of affairs, the survey and planning of the Welsh water scheme shall be perfected, so that when, as inevitably must be, the scheme is brought up again, London may stand under no further delay in obtaining particulars as to the possibilities and limitations of a supply from Wales. It is contemplated that in thirty-five years London and the suburbs will, if increasing in equal ratio with the past years, possess a population of eleven million souls. Were the actual increase to be but half that estimated, it would still be so vast as to necessitate a very much greater supply of water than at present exists. This fact is generally recognized, but again the sentiment appears to prevail that the rivers Thames and Lea are by no means exhausted as sources of supply. Whether this is actually the case or no, though there seems little doubt that the rivers already contribute far more than is advisable, it is laid down as a fact that to procure a further supply from the Thames as suggested in the Royal Commission of 1891, would cost more per million gallons excluding pumping, than would the carrying out of the Welsh scheme, where the outlay is practically initial only, the force of gravitation acting as the distributing agent. The impression holds in many quarters that the Government Bill was merely introduced as a balance to the rejection of the London County Council proposals, and that having effected its object, it would be at once abandoned. But it is greatly to be hoped that this is only an idle rumor. There is comfort for the London County Council in the thought that after all, the proposed Trust will be by its composition more or less a statutory committee of the London County Council, in which outlying districts will possess little more local control than if the London County Council were absolute on the governing body. The true public satisfaction consists in the knowledge that the urgency of the question is fully realized, and that a movement has been set on foot to place in responsible and capable hands so important a matter as the water-supply of the metropolis.

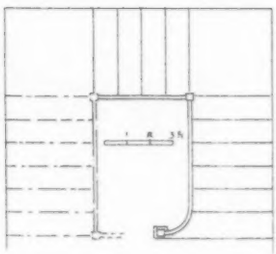
The Science Committee of the R. I. B. A. have now produced a form of questions, upon answers to which it is hoped a useful work of acoustical research may be based. In a late letter I noticed a paper read before the R. I. B. A., by Mr. H. W. Burrows, A. R. I. B. A., on the subject of acoustics in buildings; the final conclusion reached was that too little, as yet, is known of the influences affecting the sound properties of buildings, and that only diligent experiment could give the requisite data. The Committee are now inviting members and others, who are able to give their time to the work, to furnish the following particulars as regards any building to which they are able to obtain access. (1) Plan: Give a general sketch-plan, with elevation and section of *interior* of building. (2) Materials: Describe the materials of construction, noting carefully the finish of interior surfaces, and the disposition of carpets, hangings and similar fabrics. (3) Construction: Describe the construction of the building fully, if possible. (4) Seating: Illustrate this on plan and section. (5) Speakers, etc.: Show position in relation to audience. (6) Effect of the presence of an audience. (7) Ventilation: Describe the system in some detail. (8) Key-note: If this is known, say whether the sound is improved by the voice being pitched in the same key. (9) Quality of sound: State the general reputation of the room for (*a*) music, (*b*) speaking. (10) Remedies: State the means that have been adopted to remedy defects (if any) and results. (11) Add any additional particulars. (12) Give references to published particulars (if any). (13) Authority: Give the name and address of experimenter, and date. The replies it is, for convenience in classifying, suggested, should be written each on a separate sheet, and forwarded to the Hon. Sec. Science Committee, 9 Conduit St., London, W. If this appeal evokes a ready response, sufficient material should come to hand to throw a light upon the involved problem of acoustics in building.

Young blood, which is the characteristic feature of the Architectural Association, finds vent each year in the production of a musical play at the Annual Soirée. The last production, entitled "The Celestial Institute," showed a marked advance upon those hitherto produced, and reached a high scale of elaboration. On this occasion a considerable license is generally adopted in the matter of personal allusion and reference to current topics. This has, sometimes, been measured out with too free a hand, and with too little regard to personal feelings. This year's play, however, is commendably free from any such defects, and though the local touches are in great evidence, care has been taken that they should be inoffensive to all. The author of the operetta usually bases his work on a parody of some popular piece from the London theatres. This year the inevitable Trilby was chosen, though the characters had little in common with Mr. Du Maurier's creations, while the *venue* was removed to China. An emperor (German) clad in armor is introduced in the last scene, where he clears up all errors and conquers Vice by the help of a moral application of the Röntgen rays. Slight though the plot was and absurd, an enthusiastic audience and bright music sent the piece through with a swing. One very popular feature of this year's performance was the introduction of ladies in the girls' parts. These have hitherto been filled by students, and the personation has been tinged by the half-success that is inevitable in such cases.

These festivities come, no doubt, the more gratefully to the Association students after the excellent work of the session now closing. A new feature in this session's programme has been the introduction of Elementary and Advanced Classes of Design in conjunction with workshop practice at the Trade Technical Schools. Set designs have been prepared in each class at stated periods, and eminent members of the profession have given their attention and criticism at the monthly meetings. Workingmen of experience and clerks-of-works have also attended from time to time, to criticise the treatment of materials in details. In the workshops, it was hoped,

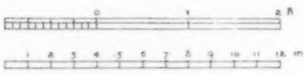


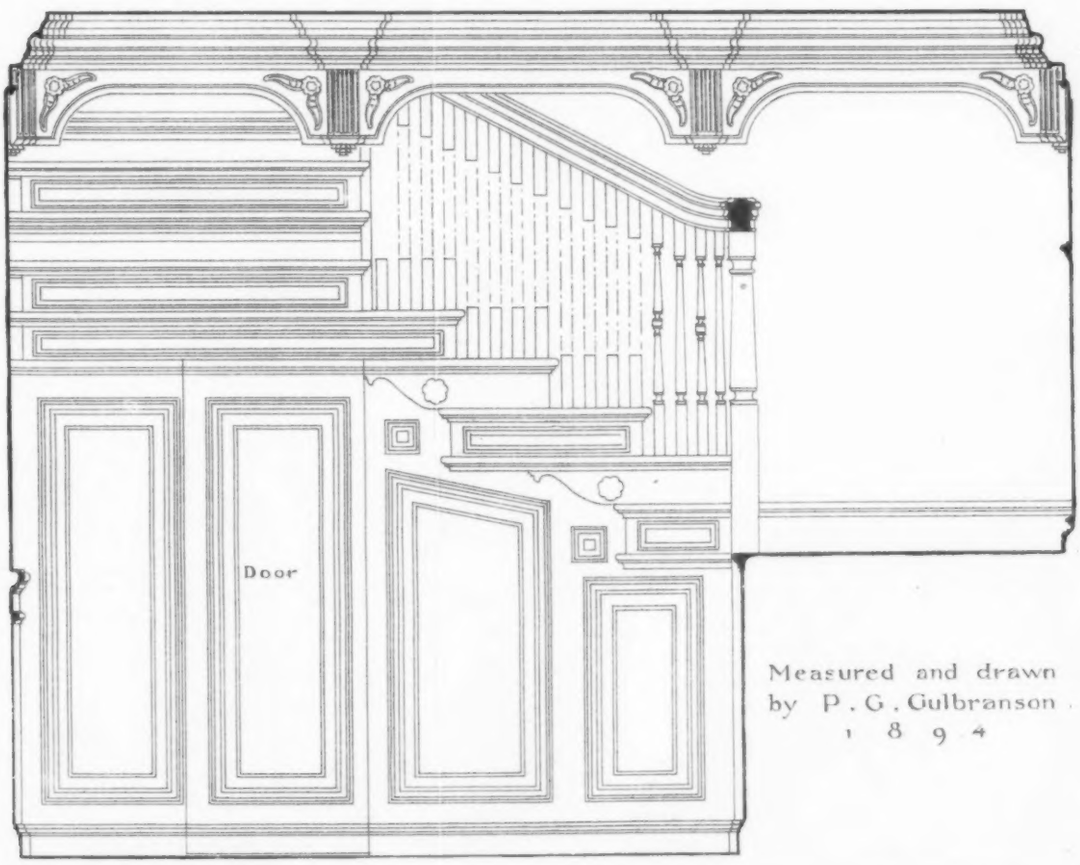




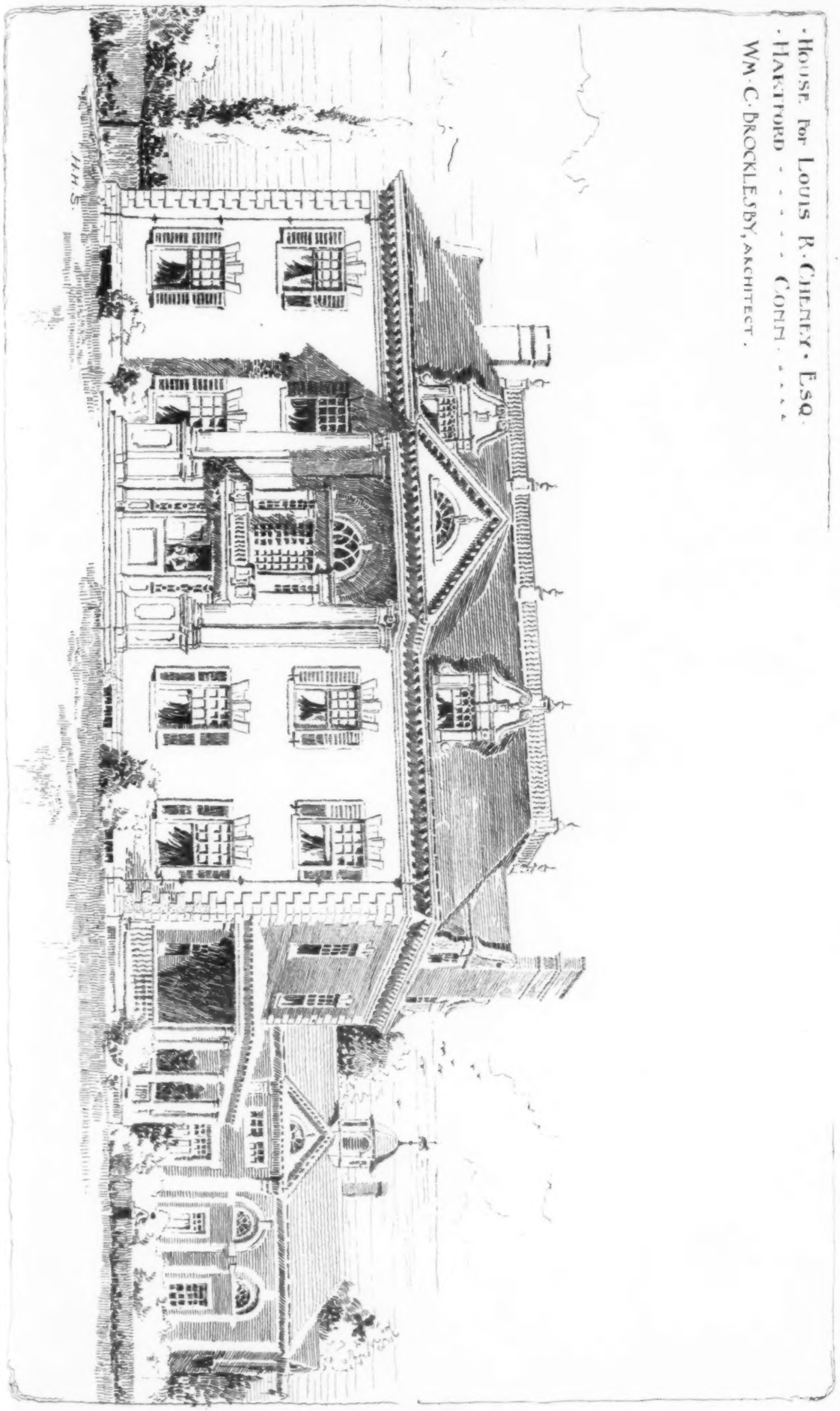
The Front Stairs
IN THE
Brenton House
Newport, R. I.

Built about 1700

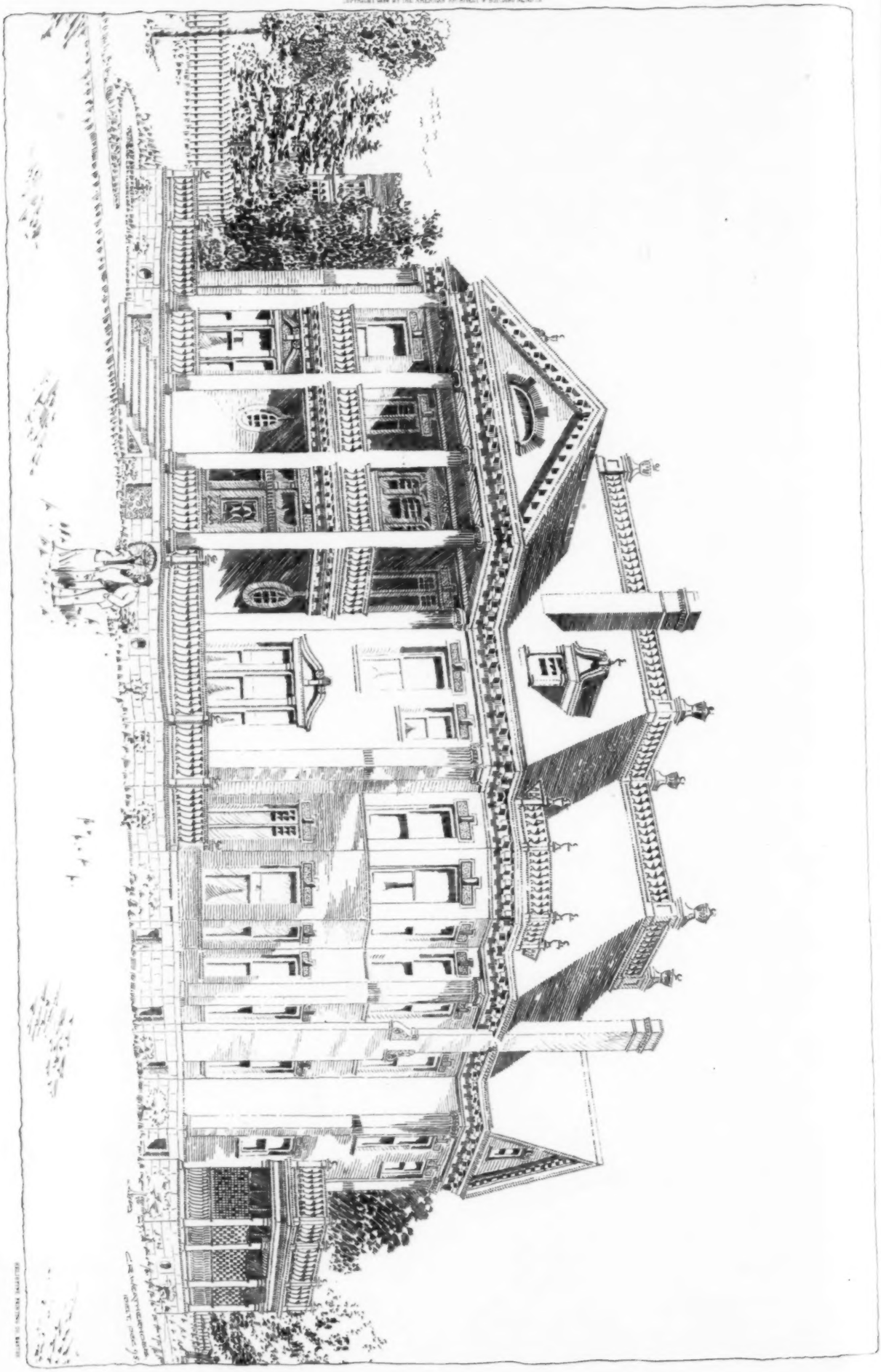




Measured and drawn
by P. G. Gulbranson
1894



HOUSE FOR LOUIS R. CHENEY, ESQ.
HARTFORD - - - - - CONN. - - - -
WM. C. BROCKLESBY, ARCHITECT.

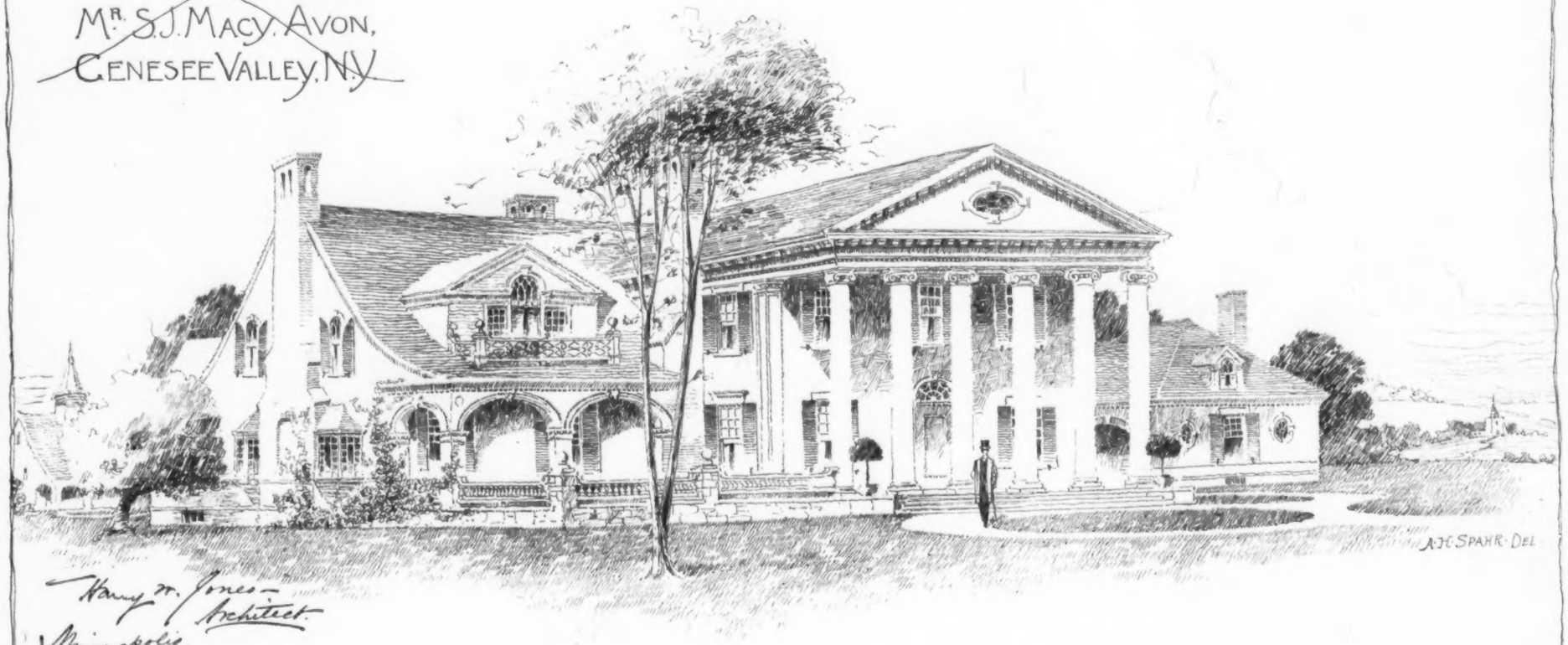


RESIDENCE FOR MRS. SUZANE THOMAS MUNCIE, IND.

ALFRED GRINDLE, Architect, Fort Wayne, Ind.

"Edgemont"

Mr. S. J. Macy, Avon,
Genesee Valley, N.Y.



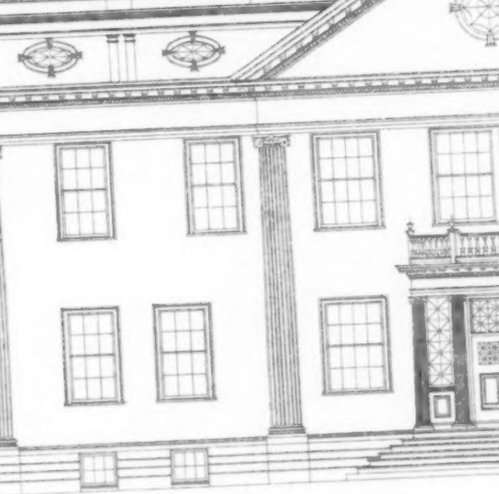
A.J.C. Spahr, Del.

Harry W. Jones
Architect
Minneapolis.

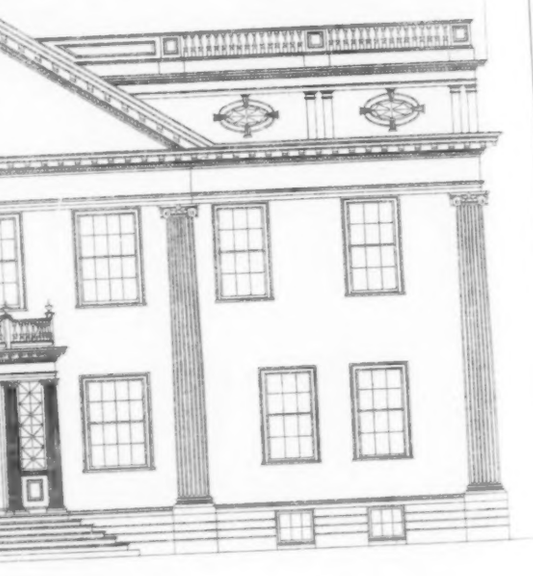
TOWN · HALL · AND · SCHOOL ·
AT · WRENTHAM · MASS ·

DANL · HOWARD · WOODBURY · ARCHITECT ·
120 · TREMONT · ST · BOSTON ·

FRONT · ELEVATION ·



FIRST · FLOOR · PLAN ·



SECOND · FLOOR · PLAN ·

students would be enabled to work out parts of the drawings produced in the School of Design. This is bound by many difficulties, and not the least is that only evening work can be arranged, and but twice a week. So that most students spend many weeks at the shops in learning the handling of the tools. One gentleman reports, for example, that he had learned, after six weeks' attendance in the plumber's shop, the art of wiping a lead joint. Life is too short to allow an acquaintance to be made with materials and workmanship at this speed, but the certain fact remains that no place other than the workshops is more suitable in which to learn the possibilities and economies of materials. Next session it is hoped a series of working demonstrations in the shops may be given to the Association students by the instructors, with special bearing upon any designs that may be in hand.

Thus the Architectural Association is vigorous in work and in play, and shows in all its actions a patriotic energy and good-fellowship that no other body of architects in England possesses.

SOCIETIES

THE WASHINGTON CHAPTER, A. I. A.: THE SHERMAN MONUMENT COMPETITION.

THE Washington Chapter of the American Institute of Architects authorizes the President and Secretary to submit the following statement to Hon. Daniel S. Lamont, Secretary of War: —

The action of the Committee in charge of the Sherman Statue to be erected in Washington by inviting expert advice in the selection of the design, was worthy of and received the highest praise from educated people interested in the improvement of Government Art, and all artists, architects and art associations of the country.

The same Committee, by selecting a design both for the second competition and adoption in no way approved by the experts, have struck a fatal blow to the advancement of art in this country.

The only way to obtain the best work is by inducing the foremost artists of the country to compete.

The only way to obtain such designs is by assuring the competitors of a final selection by their peers.

The action of the Committee in charge of the Sherman competition throws a doubt on any future competition, no matter how enticing the programme may be.

We feel that for the good of the city, the present and future standing of art in this country, and the encouragement of the most capable men in rendering service to the Government, that the Committee should change their decision, or that Congress, which gives three-fourths of the money for this Statue, should over-rule their decision and have another selection made, based on expert advice.

We recommend in all future competitions, that an expert committee shall be appointed to select the site, draw up the programme, and make a final decision on the artistic merits of the statue, monument or building which is under consideration.

ROBERT STEAD, *President.*
GLENN BROWN, *Secretary.*

ILLUSTRATIONS

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

EXTERIOR OF THE DINING-ROOM: HOTEL PONCE DE LEON, ST. AUGUSTINE, FLA. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

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

STAIRCASE DETAILS: BRENTON HOUSE, NEWPORT, R. I. MEASURED AND DRAWN BY MR. P. G. GULBRANSON, BOSTON, MASS.

HOUSE FOR L. R. CHENEY, ESQ., HARTFORD, CONN. MR. W. C. BROCKLESBY, ARCHITECT, HARTFORD, CONN.

HOUSE OF MRS. SUZANE THOMAS, MUNCIE, IND. MR. ALFRED GRINDLE, ARCHITECT, FORT WAYNE, IND.

"EDGEMONT," HOUSE OF S. J. MACY, ESQ., AVON, N. Y. MR. HARRY W. JONES, ARCHITECT, MINNEAPOLIS, MINN.

TOWN-HALL AND SCHOOL, WRENTHAM, MASS. MR. D. H. WOODBURY, ARCHITECT, BOSTON, MASS.

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

THE NORTH WALL OF THE PARLOR IN THE BRENTON HOUSE AT NEWPORT, R. I. MEASURED AND DRAWN BY MR. P. G. GULBRANSON, BOSTON, MASS.

THE SOUTH WALL OF THE SAME.

THE EAST WALL OF THE SAME.

A GROUP OF ANCIENT SCULPTURES.

[Additional Illustrations in the International Edition.]

INTERIOR OF THE DINING-ROOM: HOTEL PONCE DE LEON, ST. AUGUSTINE, FLA. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS, NEW YORK, N. Y.

[Gelatine Print.]

IT is interesting to know that to a more than usual degree Mr. Hastings designed and even executed much of the interesting interior decoration of this hotel and that in the work he was ably assisted by Mr. H. T. Schladermundt and by Mr. George W. Maynard, who devoted his time and skill to the figure-work.

ENTRANCE TO DINING-ROOM FROM STAIRCASE LANDING: HOTEL PONCE DE LEON.

[Gelatine Print.]

AUDITORIUM OF THE NEW THEATRE, CAMBRIDGE, ENG. MR. ERNEST RÜNTZ, ARCHITECT.

THE auditorium contains accommodation for about 1,400 seats, arranged in stalls and pit on the ground floor and two circles above, the grand and the gallery.

A noteworthy feature which adds largely to the comfort of the audience is the height between the circles, which is in both cases 10′ in the clear at front.

The site of the theatre being irregular in form and accessible both from St. Andrew's Street in front and Parker's Piece at the rear, the architect has made the building practically detached on all sides, and thus has been able to provide four distinct entrances and five additional exits for the audience, independent of stage-entrance and emergency exits, two from the stage and two from the dressing-rooms.

The proscenium opening is 27′ 6″ wide by 26′ 9″ in height. The width of stage 56′ and the depth 36′, the height of grid 54′ 3″, and the flies at a height of 22′, with a spacious movable bridge and a painting frame.

External to the auditorium, the house is well furnished with accommodation for the comfort and refreshment of the audience between the acts, some of which is shown in our illustrations. Immediately on passing the principal entrance is the vestibule, which has an air of spaciousness and comfort that promises well for the future experience of the visitor. From the vestibule is reached the hall or crush-room, designed and arranged rather as part of a well-appointed residence than in the somewhat pretentious manner often adopted in our modern theatres. Indeed, the whole tone of the internal design and decoration is, as far as possible, removed from all garrishness and glitter, and conveys an impression rather of refinement and comfort, eminently restful and refreshing. This impression is not the result of sombre or muddy coloring, but is due to the absence of a lavish display of gold and mirrors, tinsel and marble. Throughout the whole of the decorations the key of the auditorium color-tone is maintained. This may be briefly defined as an arrangement in blue and old-gold and creamy white. Unity and harmony of design are maintained throughout by the fact that the whole of the decorations, even to the upholstery, are the design of the architect; hence the sobriety of treatment which gives the interior its peculiar charm.

As adjuncts to the grand circle the ladies' lounge, and the grand saloon opposite, provide the opportunities for refreshment and change, which add so largely to the pleasure of a visit to the play. Nor are other parts of the house forgotten in this respect; stalls, pit and gallery each have ample saloons much appreciated by the audience, and one cannot help mentally contrasting the difference in this important respect between the comfort of the Cambridge theatre-goer and the heat, crush and inconvenience experienced in some of even the newest London houses.

The old façade and entrance of the former theatre on the same site have been retained, and the funds at the architect's disposal have been devoted to what, after all, is the important part of a theatre, the interior.

CRUSH-ROOM AND STAIRCASE OF THE SAME.

GRAND SALOON OF THE SAME.

LOUNGE AND DRESS-CIRCLE CORRIDOR OF THE SAME.

EXHIBITIONS

Boston, Mass. — *Paintings recently purchased; the Martin Brimmer and R. Hall McCormick Pictures; Japanese Paintings; New Accessions to the Print Department:* at the Museum of Fine Arts.

Brooklyn, N. Y. — *Goodyear Collection of Photographs of Mediæval Italian Architecture:* at the Art Building, Montague St., until June 25.

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

New York, N. Y. — *Paintings recently acquired, and Retrospective Loan Collection of American Paintings:* at the Metropolitan Museum of Art. *Summer Charities Loan Exhibition:* at the American Art Association Galleries, 6 East 23d St., during June and July.

NOTES AND CLIPPINGS

Luminous Paints. — For orange luminous paint, 46 parts varnish are mixed with 17.5 prepared barium sulphate, one part prepared India yellow, 1.5 parts prepared madder lake, and 38 parts luminous calcium sulphide. For yellow luminous paint, 48 parts varnish are mixed with 10 parts barium sulphate, 8 parts barium chromate and 34 parts luminous calcium sulphide. For green luminous paint, 48 parts varnish are mixed with 10 parts prepared barium sulphate, 8 parts chromium oxide green and 34 parts luminous calcium sulphide. A blue luminous paint is prepared from 42 parts varnish, 10.2 parts prepared barium sulphate, 6 4 parts ultramarine blue, 5.4 parts cobalt blue and 46 parts luminous calcium sulphide. A violet luminous paint is made from 42 parts varnish, 10.2 parts prepared barium sulphate, 2.8 parts ultramarine violet, 9 parts cobaltous arsenate and 36 parts luminous calcium sulphide. For gray luminous paints 45 parts of the varnish are mixed with 6 parts prepared barium sulphate, 6 parts prepared calcium carbonate, 0.5 part ultramarine blue, 6.5 parts gray zinc sulphide. A yellow-brown luminous paint is obtained from 48 parts varnish, 10 parts precipitated barium sulphate, 8 parts auripigment and 34 parts luminous calcium sulphide. Luminous colors for artists' use are prepared by using pure East India poppy oil, in the same quantity, instead of the varnish, and taking particular pains to grind the materials as fine as possible. For luminous oil-color paints, equal quantities of pure linseed, are used in place of the varnish. The linseed oil must be cold-pressed and thickened by heat. All the above luminous paints can be used in the manufacture of colored papers, etc., if the varnish is altogether omitted, and the dry mixtures are ground to a paste with water. The luminous paints can also be used as wax colors, for painting on glass and similar objects, by adding, instead of the varnish, 10 per cent more of Japanese wax and one-fourth the quantity of the latter of olive oil. The wax colors prepared in this way may also be used for painting upon porcelain, and are then carefully burned without access of air. Paintings of this kind can also be treated with water glass. — *English Mechanic.*

What constitutes an Art "Collection." — Judge Coxe, in the customs branch of the United States Circuit Court of Appeals lately listened to arguments made in behalf of Theodore M. Davis, of Newport, R. I., from the decision of the United States Board of General Appraisers, regarding the customs levy on seven paintings and a piece of tapestry, which he claimed were a part of his collection of antiquities, and therefore entitled to entrance free of duty. While at Florence, Italy, three years ago, Mr. Davis purchased the pictures and tapestry for his collection and not for sale, and directed that after the formalities required by the Italian authorities had been complied with the articles be shipped to New York. They arrived there during the months of July and August, 1893, by different steamers, and as the pictures and tapestry had not been assembled together the customs authorities held that they did not constitute a "collection of antiquities," and therefore did not come under Section 524 of the tariff act of 1890. Counsel for Mr. Davis contended that the paintings and tapestry became part of the collection at the time of their purchase in Florence. The contention in behalf of the Board of Appraisers was that the articles had been purchased separately and also shipped separately, which was clearly shown by the importers' statement on the several manifests. Judge Coxe's decision holds that collections of antiquities to come in free must be assembled together before shipment to this country. Judge Coxe further says that a single article does not come under the head of "a collection," and therefore a single antique is dutiable.

A New Thames Tunnel. — The Bridges Committee of the London County Council have prepared a scheme which will shortly be submitted to the Council for approval, for the construction of a tunnel under the Thames to connect Millwall with Greenwich. It is intended that the tunnel shall be for foot-passenger traffic only, having a footway of 8 feet, with a headway of 9 feet 4½ inches in the centre, reduced to a minimum of 7 feet 6 inches at the outsides. The cast-iron tubing would be lined inside with concrete, faced with glazed tiles, and the tunnel would be lighted by electricity. The shafts on either side of the river would be 32 feet 8 inches internal finished diameter, and a spiral staircase 6 feet wide would be constructed, 20 feet clear diameter being left in the middle in which hydraulic lifts might be constructed at some future date, should necessity arise. The height of the stairway would be 43 feet 6 inches on the north, and 51 feet on the south side of the river. The total estimated cost of the works amounts to £65,000. The land which would be required would cost £5,500, making a total for land and works of £70,500. In addition to that, as the law at present stands, £25,000 would have to be paid as compensation to persons interested in the existing ferry and ferry rights, but the committee hopes the Council will succeed in obtaining a clause by which the improvement of interest will be considered, thereby reducing this amount very considerably. The capital cost of the tunnel, including compensation for the ferry rights, — viz., £59,500 — has been reduced to an annual sum, and amounts to about £4,190 per annum for the first year, diminishing each year till the debt is paid off in fifty-three years. The committee asks the Council to seek the necessary parliamentary powers to carry out this scheme, which they state will meet a long-desired requirement of the people living on both sides of the river. — *London Times.*

Parisian Lodgings. — There are over 80,000 houses in Paris and each one has its majordomo in the shape of a *concierge*, who is as vigilant as Cerberus in his watch and ward over the mansion. This mortal usually knows more about your business than you do yourself. He becomes an awe-inspiring autocrat to the student wherever he may find his abiding perch. The *concierge* knows the financial condition of each lodger and is on the *qui vive* regarding gossip and scandal. There are all sorts and conditions of lodgings to be had in Paris. The cheapest is called "le cabinet," literally a mere cupboard with space only for a cot. The price of this band-box is $24 per year. The best that can be said of it is that it is a shelter from wind and weather. The occupant is expected to live in the streets. Many a country lad has come to the metropolis and begun the battle of life in such a box. The next higher step toward comfort is the "chambre," which boasts a fireplace and a window. For these luxuries one pays anywhere from $30 to $50 a year. Next comes the "chambre et cabinet" and the "lodgment," two rooms and kitchen with a fireplace and windows. The "petit apartment" begins the claims of gentility. An "apartment" embraces a whole suite and ranges in price from $100 upward. The high-water mark of luxury is the private hôtel, which answers to our handsome and luxurious private dwellings and mansions. In Paris a grand hôtel always means a public house. — *Boston Advertiser.*

Flat Slate Roofs. — Builders and roofers generally regard slate as adapted only for roofs having a high degree of pitch, and that sheet-metal is the proper material for all classes of roofs of low pitch, or entirely flat. This opinon is based on the past experience in roofing, but has no foundation in fact. A flat roof may be constructed of slate, having all the advantages of any other slate roof. The slate, instead of being split into thin slabs and cut in various sizes of ordinary roofing slate, is sawed into large blocks of any convenient size, with square corners and straight edges, and split into slabs varying in thickness from one-half to two inches, according to the strength of roof required. The edges of these slabs are carefully smoothed and jointed, so as to fit closely, and placed side by side, so as to form a plain, smooth surface, instead of lapping. The joints or edges are laid in a cement which unites the piece and renders them watertight. The slabs are kept in position by their own weight, or may be fastened to their supports by galvanized-iron or copper bolts or screws. A roof of this construction requires no painting and very little repairing. It has a decided advantage over sheet metal in that expansion and contraction from heat and cold are practically inappreciable in slate. By using iron trusses or beams as supports, a perfectly fireproof roof may be constructed in this manner, a want long felt but never fully realized in the erection of fireproof buildings. — *Illustrated Carpenter and Builder.*

American Indians of Syrian Origin. — Canon J. D. Good, of British Columbia, tells a reporter that his long residence among the Columbian Indians warrants him in saying that the latter are of Syrian origin, and are in fact Syrians now, having the customs and language. "I was astonished at the richness of this language," he said, "and its wonderful capacity for accurate expression. I found many Syrian words in it, as for instance, Eneas and Solomon Chute, among proper names. The words of the language are historical and traditional, and observe the same laws as those of the Syrian language. I think the language of the Thompson River Indians is one of the Turanian tongues. There are direct Syrian words in it. Then there are other evidences that these Indians are Syrian descendants. Their medicine-man is the same as the Syrian seer. The burial customs are to this day the same. Besides this, there is the character of the people, who are Syrians in thought, habits of life and general customs. When I first went among the Indians they had their war chiefs as well as their civil chiefs — the same as the Greeks. All I saw in every way convinced me, and I have during the ensuing years been very fully informed in my conviction that these Indians are Syrians." — *San Francisco Call.*

The Work of Exploration in Greece. — The work of restoring the Stadion in marble has been resumed, and the temporary seats constructed for the Olympic games are being removed. It appears that M. Averoff is prepared to furnish the large sum requisite for complete restoration. The arena will be excavated, and it is expected that many valuable remnants of the ancient structure will be brought to light. The excavations which are being carried out in Melos by the British School of Archæology have resulted in some interesting discoveries. Among these are a draped life-size statue of a priest of Dionysus, of which the head and the left hand are missing, and the colossal statue, perhaps of Apollo, of which the head and limbs are missing, but a portion of the right leg and foot has been recovered. Four draped torsos of the Roman period have also been found, one probably being a statue of Agrippina. A Roman mosaic floor has been laid bare, and some thirty inscriptions have been discovered, most of them being in the peculiar Melian character. — *Athens Letter in London Times.*

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