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days, and it will be interesting to see how the representations made, in defence of the Commission's action, to the competing architects and the public, will look in court. Mr. Warner's design is said to have been classed highest in merit by the Board of Experts, and he is, therefore, a very proper person to stand as the champion of professional rights; but his cause is the cause of all architects, and, indeed, of all persons who place confidence in official honor, and he will have the sympathy of honest people generally.

THE Philadelphia T-Square Club announces another of its peculiar, but most instructive and useful, Redesigning Competitions. In the present case, the building selected for redesigning is the Reading Railroad Terminal, which, although already one of the finest railway buildings in the United States, the committee think susceptible of improvement. Among the things which seem to the committee desirable are the widening of the sidewalks around the building; the provision of one or more courts of approach; a place for checking and storing bicycles; waiting-places for street cars, a smoking-room, and so on; and competitors are invited to make new floor plans, and an elevation of the Market-Street front, in accordance with these suggestions, all at a scale of one thirty-second of an inch to one foot. Drawings must be submitted on or before 5 P. M. of October 13, 1897, and will be judged by a special jury, and the gold medal of the Club awarded in accordance with their recommendation, one week later. Circulars, with further particulars of the competition, which is open to all persons, may be obtained from the Secretary of the Club, Mr. George B. Page, 1113 Harrison Building, Fifteenth and Market Streets, Philadelphia, and to him competing drawings must be sent.

THE loyal upholder of professional etiquette may fancy that a competition for the redesigning of an existing building is objectionable, as involving a reflection upon its original designer; but this is by no means necessarily the case. Architects are rarely permitted to use their own judgment in all particulars of plan, and, indeed, the original designer would often be the most interested critic of the improved plans, while his story of the requirements laid upon him, and of the development of the existing scheme, would be most instructive. The discussion of an improved elevation would be a more delicate matter; but even here a good-tempered architect, conscious of real knowledge of his art, ought to be able to bear with equanimity the implied criticisms of those who had attempted to improve upon his work, and the comparison of views would be of the greatest benefit to all parties concerned. There is nothing that art of any kind, and especially the art of architecture, needs more than good criticism; not conceited ridicule, of which we have too much already, nor indiscriminating adulation, but the sympathetic judgment of people who can bear criticism of their own work patiently, and who look upon the improvement of artistic standards, by mutual comparison and discussion, as a serious duty.

THE American Forestry Association offers a prize for the best design for a corporate seal, for which it will pay one hundred dollars. The seal itself will not be more than an inch and three-quarters in diameter, but drawings may be four inches in diameter, must show the name of the American Forestry Association, and must be made on sheets of paper twelve inches square, rendered in India ink, without frame or border. The jury will consist of Messrs. Albert Pissis, of San Francisco; Henry Van Brunt, of Kansas City; Halsey B. Ives, of St. Louis; J. H. Guest, of Cincinnati; and Augustus St. Gaudens, of New York. All the drawings are to be sent first to the Secretary of the Association, and will be by him forwarded to each member of the jury, in turn, the jurors making independent reports, in writing, designating the meritorious drawings, and the ten which have the highest merit. On the return of the drawings and reports, the Executive Committee of the Association will select, out of those classified as being of the highest merit, a design, for which one hundred dollars will be paid. It is stipulated that designs ranked by the jury as meritorious may be retained for a time by the Executive Committee, for exhibition and publication. All drawings must be marked in the lower left-hand corner with a

AN accident took place in the lofty building of the American Tract Society in New York, by which an elevator fell through nineteen stories, killing the elevator attendant and the engineer of the building. This is the fourth elevator accident that has taken place in the building since it was finished. It will be remembered that a few months ago an accident occurred here which called attention to the dangers of using very high pressures in hydraulic-elevators. Since then, a low-pressure hydraulic elevator has been put in, and has been running satisfactorily until now. A few weeks ago, after office-hours, the elevator-boy started one of the elevators upward, probably at an excessive speed. The elevator is furnished with a governor, acting in much the same way as an engine governor, which, when the speed in either direction exceeds a certain limit, throws a safety-catch into operation, and stops the car; and in this case the car was stopped a few feet above the floor. The engineer was sent for, and remedied the trouble, as he thought, by prying open the safety-catch. As soon as this was released, the car flew upward with terrific speed, and immediately fell again to the bottom of the shaft. Both the men in it were found dead, with their skulls fractured, showing that they had been thrown violently upward, against the overhead work of the car. The indicator had stopped at the point marking the nineteenth story, so that the car seems to have ascended to this point, and then to have fallen. Eight hoisting ropes were attached to the car, each of which would carry the full load safely, but seven of these seemed to have been cut off, only one showing signs of rupture by a strain. The probability seems to be that the valve was not shut off, so that the release of the safety-catch threw the power of the cylinder suddenly on the car, possibly with an additional force derived from the delay in the movement, thus jerking it rapidly upward, and that the cables were thrown out of the grooves in the sheaves, and were cut by the sharp edges of the latter. As, however, the persons killed are the only ones who could give particulars of the accident, it will probably never be known just how it occurred.

THE Harrisburg Competition matter has taken a new turn. At the suit of Mr. James H. Warner, an architect, of Lancaster, Pa., the Capitol Commission has been restrained by a preliminary injunction from adopting, at their meeting of September 29th, any design for the proposed Legislative Building except one of the eight designs selected and presented by the Board of Experts, as provided in the programme of competition. An answer to the bill, in behalf of which the injunction is granted, must be filed within fifteen

cipher or device, which is to appear also on an accompanying sealed envelope containing the author's name; and must be delivered, prepaid, on or before noon of December 1, 1897, to the Secretary of the American Forestry Association, Atlantic Building, Washington, D. C., who will furnish information concerning the Association.

THE competitive models for the Soldiers' and Sailors' Memorial in New York are now before the Memorial Commission, and the award will probably be made known in a few days. Seven architects were invited to compete, each associating himself with a sculptor, Mr. J. E. Ware coöperating with Martiny, Mr. Hume with MacMonnies, Mr. Davis with Piccirilli, Mr. Hunt with Bitter, Mr. Dodge with Niehaus, Mr. Gilbert with Ward, and Mr. Stoughton with Rhind. Whether any expert advice will be asked by the Commission in making the award seems to be uncertain. The members of the Commission are the Mayor, the Comptroller and the Recorder of the City, the Commissioner of Public Works, the President of the Park Board, and the Chairman of the Memorial Committee of the Grand Army.

THE report of the Massachusetts Fire-marshal for the past year is an interesting document. About four thousand fires have occurred in the State during the year, four hundred and eight of which were incendiary. Concerning these incendiary fires, Mr. Whitcomb furnishes some curious observations. More than one-third of the whole number are set for the purpose of defrauding insurance companies. One man was found to have set seventeen fires for the sake of getting the insurance; and an old man of seventy-four, who was arrested and convicted, had collected insurance fifteen times on what was practically the same stock of furniture. Thanks to the extent of the Fire Marshal's jurisdiction, the business of setting fires to collect fraudulent insurance is becoming unprofitable in Massachusetts, on account of the resources which the records afford for supplying evidence against those who practise it. Before the establishment of the Fire-marshal's office less than eighteen per cent of the arrests for incendiarism resulted in conviction; while, during the past year, out of the seventy-nine persons arrested, sixty-four have already been convicted, and six are yet to be tried.

THE Field Columbian Museum of Chicago is earning for itself a high place among scientific institutions by the excellence of its publications upon the subjects with which it concerns itself. One of its recent undertakings is a work on the archæology of Mexico by Mr. William H. Holmes, the Curator of the Anthropological Department of the Museum, of which the second part, treating of the monuments of Chiapas, Oaxaca, and the Valley of Mexico, has just appeared. The archæology of Mexico and Central America, exhibiting, as it does, little more than an active, and possibly luxurious, barbarism, is very far from presenting the interest of the early history of the Aryan races, yet it is good to have investigations in relation to it well carried out; and Mr. Holmes, although he has not added very much to our knowledge of objects which have already been carefully studied, renders a valuable service in comparing existing accounts with the originals described, and noting variations and coincidences; while in regard to certain buildings, like those at Palenque, he has made important discoveries, and his account of his journeys has a precision and animation of statement which are most attractive.

THE *Bautechnische Zeitschrift*, among its bits of useful information, gives a suggestion which may be new to some, and seems to have a reasonable basis. It says that, in setting posts, for fences or other purposes, care should be taken to turn them upside down, that is, to reverse them from the position which they had while growing as portions of the trunk of a tree. The reason for this is that the capillaries of a tree are so arranged as to promote the ascent of fluids from the root upward. Consequently, a log set in the ground in the same relation as the trunk of a growing tree will draw moisture from the ground to a considerable height, and the wood so moistened will decay; while, if the log is set with the other end up, the action of the capillaries tends to oppose the ascent of moisture, and the wood resists decay much longer. Another means for preventing the decay of such posts is to protect them with some waterproof covering just below the surface of the ground, where they are most exposed to soaking

from rains. An experiment was made in France, by furnishing alternate posts with a protecting ring, made by slipping on a drain-pipe, and filling the space between the inner surface of the pipe and the post with tar and sand. The top of the pipe was set just at the level of the ground, and it was found that the posts so protected lasted five times as long as those which had been set in the ground without protection. The cost of the application was about sixty cents for each post, but it seems probable that a simple wrapping of tarred paper, with preliminary painting of the post with tar, would answer the same purpose, and the experiment is well worth trying. If a paper wrapping is used, it must not be tacked to the post, as nail-holes of any kind admit water in a most injurious manner to the interior of the post; but, instead of this, hot tar might be spread between the layers of paper, which would keep it in place without tacks; and, if a final coat of tar were put over the whole, the post would be well protected.

IT is curious to observe how suddenly the world has awakened to the fact that gold, although one of the most precious, is also one of the most widely diffused, of all substances. To say nothing of modest deposits like that in Philadelphia, where it has been asserted that any real-estate owner can earn two dollars a day by washing the gold out of the subsoil in the back yard of his house; or in Boston, where a vein of quartz sufficiently rich to show gold in the minute fragments brought up by the drill was penetrated in boring for an artesian well some years ago, rich mines are being discovered in all directions; and mines not so rich, which, a decade ago, could not be profitably worked, are now, through the saving of expense, and of gold, effected by the new processes of extraction by chlorine and cyanide of potassium, of great value. The latest country to join the ranks of the important gold-producers is China, which possesses, in Manchuria, according to *Le Génie Civil*, a vast tract which is known to be rich in gold. Hitherto the product of the Chinese mines has not figured largely in mint reports, for the very good reason that the extraction of gold has been forbidden to all persons, under pain of death; and, although a certain amount, which, in the aggregate, is probably of considerable importance, finds its way from Manchuria and Corea into circulation, it is, or has been, collected by furtive washing, probably at night, of small pans of the river gravel, the miners moving constantly from place to place, to escape the heavy hand of Chinese justice. Now, owing, undoubtedly, to Russian influence, the Manchurian gold mines have been thrown open to the world, on what seem favorable terms. Any person is at liberty to purchase from the Government a certificate entitling him to work mines of gold or silver in the province of Manchuria. If these metals are found on private estates the miner must arrange with the owner for permission to extract them; but uninhabited tracts are open to all persons, under conditions somewhat similar to those applying to our own mineral lands. The holder of a miner's certificate is allowed three months for prospecting, during which he is not required to pay any tax. At the end of the three months he must pay a tax of one hundred taels, which is thenceforth annually payable, and must, in addition, pay to the Government one-tenth of all the silver and two-fifths of all the gold that he may extract from his claim. So far, naturally, gold has been extracted only from placers, but these seem to be rich, and widely distributed, so that the prospect seems good for finding an extensive deposit of gold in the rocks from which the placers are supplied.

THE *Builder* says that the custom of inscribing the name of the architect on new buildings has become practically universal in Belgium, and that not only the profession but the public regards the signature of the artist as being as desirable on a building as on a painting or a piece of sculpture; and it has even been suggested that it should be made compulsory. So far as art is concerned, there is no doubt that such a practice conduces greatly to care in design and watchfulness over the execution of his work, on the part of the architect, and, therefore, to the improvement of architecture, but the public, which interests itself more in the commercial than the artistic side of the matter, is apt, in this country, to object to the "advertising" of an architect "on some one else's house." However, the professional societies, with us, almost unanimously favor the signing of architectural works, and, with a little effort in the way of educating the public, a beginning might probably be made even now.

COMPETITIONS.¹—III.

THE PROMOTERS.—II.

A GOOD deal of the trouble arising from competitions is due to the fact that the competitors do not always recognize the position of the promoters. The competitors are but one party to the competition, and from the conditions under which they enter it, even the most favorable, they must remain the less important party. The money cost of making drawings for a competition is, of course, considerable, but it is, after all, slight compared with the risks the promoters would run were their architect, in the end, to prove unsatisfactory or unable to carry out the work after it had been begun. The promoters are, therefore, justified in maintaining whatsoever position they may please in the matter; but it is due the competitors that this position be understood by every one at the outset. The position of the promoters must be clearly stated in the programme; and that, and nothing more, claimed. The competitors, then, have simply to decide whether the terms are sufficiently satisfactory to them to warrant their entering the competition. If everything is clear and above board they need have little fear of the end being disastrous or unsatisfactory.

The subject of architectural competitions has agitated the architectural profession mightily for many years. It has been discussed and rediscussed. Suggestions for conducting competitions, codes of rules, agreements and other documents have been put forth from time to time and are still being put forth, all having for their end the righting of the evils which seem almost inherent in competitions, so difficult are they to get rid of, and the bettering of the status of the profession in them.

The trouble with competitions arises from two sources, the architects and the promoters. Architects are by no means agreed as to conditions under which they are willing to enter competitions. The Royal Institute of British Architects desires competitions that are strictly anonymous: a number of New York architects² have recently stated that it is desirable that names be attached to the designs and that the authors of them be permitted to personally explain their creations to the promoters and their advisers. The Architectural League of New York insists that all the conditions, limitations and requirements shall be stated in the programme, which must be complete in every respect. The Rhode Island Chapter of the American Institute of Architects deplores competitions as tending to "preclude a free discussion between the architect and those who are to erect and occupy the building, and substitute for such discussion general and often vague conditions, which result in the submission of plans which are frequently disappointing." The Royal Institute urges the appointment of a professional adviser as a *first step*. The New York Architects, on the other hand, suggest that "the best result can be gained by first appointing the architects to compete and by inviting them to meet with the party instituting the competition, for the purpose of consultation with regard to the preparation of the programme of competition, and to nominate the professional adviser or advisers"; though they do not, singularly enough, tell us on what principle the architects themselves are to be invited.

A comparison of the codes and agreements put forth from time to time would show many other differences than those just quoted. It would seem, indeed, as though architects were by no means united as to what they wanted or how they wanted it. New agreements are constantly being prepared, and each differs from the preceding agreement as they differ from one another. All of these documents, however, testify to the professional feeling that competition conditions must be bettered; that competitions must be fairly conducted; that the architects have rights that promoters must respect.

And in this, perhaps, they err somewhat. The architects have rights and no one will dispute them; but so have the promoters. When, for example, architects urge a general scale of payment to those entering a competition they are taking a stand that promoters may not feel justified in admitting. Even, when, as with the New York architects, they announce they will not enter competitions in any case unless they "shall be paid at least a sufficient sum to reimburse them for their cash outlay in preparing their competition drawings," they are not doing the best for their profession, though looking well after Number One.

At the time this New York agreement was drawn two notable public competitions were about to be undertaken. One was for a new State Capitol at Harrisburg, and the other for the New York Public Library in New York City. For the former six specially invited architects were announced, to be paid \$1,000 each for their expenses; then all other architects were invited freely to compete on exactly the same grounds as the invited architects, save that they would receive no compensation in event of failure to secure the first place in the competition. In a case like this it was obviously impossible to offer more than was offered. It was out of the question to give a general unlimited invitation to every one and undertake to pay all who sent in drawings, good or bad. On the other hand, the building being a public one, it was equally inexpedient to have a limited

competition only, for that would at once have raised the cry of favoritism and perhaps have created a public scandal.

The New York Public Library offers a very similar case. Here also is a public structure, to be paid for out of the public funds, and, whether reasonable or not, there is a general feeling that every one who can do so should have a chance to compete in such cases. Accordingly two competitions were arranged, a preliminary competition, open to all, with twelve money prizes of \$400 each; and then a final competition, in which six prize-winners in the preliminary competition and six other especially invited architects should take part, all alike to be paid \$800 for their labor, the final judgment to be made from the twelve designs thus obtained.

But it is obvious that architects who have just solemnly agreed not to enter competitions unless "they shall be paid at least a sufficient sum to reimburse them for their cash outlay in preparing their competition drawings" are shut out from both competitions, though admissible to the final competition for the Public Library. It is impossible to believe that in these cases the profession of architecture has been benefited by such an agreement, or even the cause of architecture. The immediate effect has been not the securing of the compensation so ardently desired but the removal of the foremost architects of the metropolis from possibility of competing. The young men and office-boys never had so fine a chance; youth and inexperience, untested ability and enthusiasm never had so great an opportunity. Yet both buildings suggest problems of the most difficult sort, requiring the utmost skill and the widest experience in their solution.

These are instances in which the promoters and the architects were acting independently of each other. The architects knew, indeed, that both these competitions were shortly to be announced; but there is no evidence that the promoters were aware of this movement. In fact the publication of this agreement at the time of the issuing of these programmes was a pure coincidence, and its signers were done a serious injustice by the public press of New York when, in commenting on the Library competition, it was stated they had refused to enter it because they were dissatisfied with its terms. No formal refusal to enter that competition was intended; the document was signed without thought of its immediate bearing in that instance. Had the promoters been aware of it there is a chance, and a mere chance, that the terms of their programmes would have been altered to meet, in part at least, the important demands made by the architects. On the other hand, a movement begun in Boston a year or two ago showed greater wisdom in adopting simpler conditions than those agreed to by the New York architects, but which were to be binding only when seventy-five per cent of the membership of the Chapters of the American Institute of Architects in Boston, New York, Philadelphia and Chicago had agreed to them,—a provision that, unfortunately for the practical working of the plan, has not yet been found capable of realization. But the signers of that paper, while placing themselves on record in a matter vital to their profession, have not cut themselves off from participating in competitions that do not wholly come up to their standard of excellence, if they see fit to do so.

The subject of compensation in competitions has been so earnestly agitated among architects that it bids fair to become, or to seem to become, the supreme question at issue. Indeed, the Code of Ethics of the Boston Society of Architects provides that "It is unprofessional to furnish designs in competition for private work or for public work unless for proper compensation, and unless a competent professional adviser is employed to draw up the 'conditions' and assist in the award." From the architect's standpoint, such consideration has many elements of advisability. It would ensure him the certainty that, should the competition turn out unfairly, should it be misjudged or miscarry in any way, the cost of the labor spent upon the drawings, which in any case amounts to a considerable sum, and in some cases is very heavy, will be reimbursed to him. There is a substantial consolation in this, in event of defeat, that is not without advantage. But it is not so important that architects should be paid to enter competitions as that they should be fairly conducted. In that case the money cost of the drawings to the architect becomes a sum risked in a legitimate business venture, a risk no greater than many a man of business risks every day in mercantile pursuits. The purifying of competitions, rather than the turning of them into sources of money supply, should be the end and aim of all agitation on the subject.

And competitions do need purifying. On every hand promoters are putting forth programmes that should not be issued, or insisting on conditions that no self-respecting architect should be called upon to comply with. Here are some recent English examples that are cited because easy of reference:—

The Corporation of the Borough of Douglas proposed municipal buildings not to exceed in cost \$50,000, for which the premiated designs were to receive \$200, \$100 and \$50 respectively, the designs to become the absolute property of the Corporation "to adopt in whole or in part as the Corporation may deem necessary or desirable, without further payment to the successful competitors."

The Gateshead Union Guardians go even farther. A competition was issued for cottage homes, the total cost being about \$32,500. The right was reserved to reach a decision by the Board unaided by professional advice. No guaranty was given that any plan would be chosen: the approved design to become the absolute property of

¹ Continued from No. 1135, page 104.

² These gentlemen are referred to throughout these papers as "the New York architects," and consist of Messrs. Geo. B. Post, McKim, Mead & White, Bruce Price, Henry Rutgers Marshall, R. H. Robertson, H. J. Hardenbergh, R. W. Gibson, Babb, Cook & Willard, Edw. H. Kendall, Geo. Keister, Rossiter & Wright, Carrère & Hastings, Berg & Clark, Renwick, Aspinwall & Owen, Jas. Brown Lord, Charles C. Haight, Clinton & Russell.

the Board, which also reserved the right to absolute freedom in the appointment of an architect, irrespective of the winning design, and no premium was offered. What the status of any architect in such a competition might be is not clear.

The Exeter Church Extension Commission instituted a competition for a new church to cost \$30,000, the first premium to be \$500, with three additional premiums of \$75 each. The plans receiving the first prize were to become absolutely the property of the Commission, which did not bind itself to adopt any plan submitted. Under these conditions a plan is obtained at a nominal cost without any guaranty that the author will be retained as supervising architect. Notwithstanding this fact, more than 400 designs were submitted in the competition, a most astounding showing of the absence of any proper feeling in regard to competitions among British architects.

The technical papers team with instances of unsatisfactory competitions fully as bad as these, though surely nothing could be more preposterous than the Gateshead Union competition, without premium and without guaranty of award or employment. Only the profoundest ignorance of the rights of architects by promoters could render the issuing of such programmes possible. Only the utmost indifference to securing the best results would tolerate the issuing of such proposals. If the architects do not always know exactly what they want, it is equally clear that promoters are immersed in an ignorance more profound, so dense, indeed, as to quite offset any effort on their part to obtain the end desired.

Promoters owe it to themselves, quite as much as to the architects, to awake to the purposes of competitions and the methods of securing good results. If they do not know the feeling of the profession on this subject they should familiarize themselves with it. If they do not know how to set about instituting a competition they should find out how to do it. That architects are found to enter the most foolish competitions, willing and eager to swallow any dose, if there is the slightest possibility of a job on the end of the spoon, is no excuse for the preposterous programmes that are constantly appearing. The architectural profession is, unfortunately, too slightly knit together to permit absolutely unbroken and united action. In other professions it is not so; it is inconceivable that any legal proposition could be made to lawyers that could be paralleled by the extraordinary propositions constantly being made to architects in competition programmes. And it is so with the other professions. But in architecture every builder, almost every carpenter, frequently every contractor, and surely every office draughtsman, considers himself an architect if only the opportunity presents itself for him to distinguish himself as he thinks and knows he can, if he but have his chance. The competition for business, moreover, is often so great that architects are induced to enter competitions that their better judgment warn them to keep clear of. But competitions can never be wholly improved until promoters have made themselves familiar with the best thought of the better element of the profession on the subject, nor until they are themselves prepared to meet the competition problem honestly and fairly.

BARR FERREE.

[To be continued.]



WHERE has been opened for inspection this month the largest and finest public building our city has yet produced. This is the Chicago Public Library, so long heralded as the rival, if not equal, of the Boston Public Library.

The building covers a narrow block on Michigan Avenue, extending north and south, from Randolph to Washington Street. The exterior, of Bedford stone, treated in Italian Renaissance, has many details that are praiseworthy, but the success seems more due to fine material and good work than to any extraordinary architectural merit of the design. The building consists of a plain basement, with an arched treatment of the main part, while the upper part, which is too high to be called the attic, is a good combination of columns and pilasters carrying a heavy cornice, the whole being a scheme that will probably not be greatly criticised by any one, or, on the other hand, very warmly commended. The architects of the building were Messrs. Shepley, Rutan & Coolidge, though in the matter of laying out of the plan they were allowed little or no liberty, as that matter was previously arranged, even before the competition. This action of the Board was referred to and criticised at considerable length in these letters at the time. Not only was the plan laid out for the competitors, but the special style to be used was noted, which in itself was well enough, but combined with the laying-out of the plans as well left the designers but little liberty.

Part of the northern end of the building is given up to the Grand Army organization and the entrance at this end is kept second in importance to the entrance on Washington Street, which is the

formal entrance to the Library proper, though corridors running north and south at the eastern side of the building connect the two ends. Entering the northern portion of the building, the hall leads directly to a flight of stairs whose many landings serve as halls for the different floors. All materials used in the decoration of this part of the building are good in quality but of simple design. The wainscoting and stairs are of Tennessee marble, the floors of the halls and soffits being of ceramic mosaic. One feature which strikes one in this northern entrance-hall is the key-note of the discord which runs through the entire decoration and this is the ceiling: a ceiling in plaster relief appears here, richly gilded, which in view of the very quiet character of this hall, seems especially out of place and the unobtrusive mosaics of the soffits are a positive relief. Neither is the *raison d'être* apparent, till one realizes that it is used as a connecting link to unite the chaste style of the Renaissance with the semi-barbarous richness of the Byzantine mosaics of the other part of the building.

Most of the decoration is the work of Tiffany & Company, and in many parts it is very beautiful, though one would question how wise it was to put such a large sum into mosaics and stained-glass, and a sigh of regret is not impossible when one thinks of the soul-stirring works of art in the new Boston Public Library. Certainly these sighs grow into things of size, when one enters the reading-room, still at the northern end of the building, where color and tinsel effects run riot with green marble pilasters and plaster reliefs. The room itself is one of very noble proportions, which are unmarred by any supporting columns. We know what our brethren from the East will say on entering it: "How Western!" and it certainly can have that adjective applied to it, as it has become a synonym, when used by them, of everything loud and vulgar. But the design of the furniture in this room is especially pleasing and in its refinement it stands out distinctively from the scheme of decoration.

At this same northern end of the building and immediately below the reading-room is the Memorial Hall of the Grand Army organization. Passing up the staircase one reaches an ante-hall covered with a dome. The decoration of this hall consists chiefly of tympana, introduced into an absolutely plain frieze over the doors which lead to the adjoining rooms. They are in plaster relief, having for their subjects the accoutrements of ancient warfare. They are very realistic, and a question arises in the mind of the spectator, Did ancient armor always bear a navel mark, as this invariably does? The dome which surmounts this lobby is rather mediocre in character, but inoffensive, and though made by a Chicago firm is fully as good as the Tiffany one at the southern end of the building. Passing through the doorway bearing in letters of gold the inscription "G. A. R. Memorial Hall," one comes into a really dignified and beautiful room. The entrance-doors, as indeed is most of the woodwork of the building, are very beautiful. Verde-antique marble forms a chief feature of the wall-decoration. The scheme of color of the walls seems to be a red and brown, and tympana of a shell section, intended as a background for busts, are introduced above the line of the door-frames. Flag-cases of bronze and plate-glass are placed at intervals around the room, while more cases for other relics will eventually be placed in the centre of the hall. The coffered ceiling is of stucco, but is much quieter in design and color than is that of the rooms above.

As said before, the delivery-room, as well as the other rooms, can be reached from the northern entrance by means of corridors extending north and south, to the east of the centre of the building; but to appreciate the whole effect of the entrance-hall one must enter from Washington Street. The marble stairs rise directly from the floor of the hall, broad and good in proportion, but losing much of their dignity by leading on to a landing, backed by what would be an utterly blank wall if the decorator had not introduced metal grille-work panels set with a charming border of mosaics. From this landing the stairs spring east and west till, by a succession of landings and risings, they reach the final one, which leads into the rotunda of the delivery-room. This special grouping of the stairs was not the conception of the architects but one of the conditions imposed on them by the Library Board, whose names stand in letters of bronze on a large tablet to the right of the entrance-door. On either side of the broad hall, as in the original plan conceived by the Board, are two small elevators; so it is highly probable the well-proportioned marble stairs will be much used, as the elevator-service cannot but prove inadequate.

It is on this hall and the delivery-room that the wealth of decoration has been lavished, and in the matter of marbles and mosaics it is very beautiful. The walls, stairs, balustrades, arched ceilings, supporting columns, and soffits are all of beautiful Italian statuary-marble, white as the proverbial alabaster, inlaid most richly with mosaics (whose prevailing tone is a light cool green) of mother-of-pearl, Connemara marble and semi-precious stones. Both the design and the material are beautiful. The vestibule or lobby leading to the delivery-room is lined with the same white marble, while above it is a broad frieze of mosaics in which alternate inscriptions and ornament. These marble arches lead from this lobby into the delivery-room proper. A rotunda in the centre, bearing the stained-glass dome mentioned before, divides the delivery-room proper into three parts. Elliptical arches spring from the four marble piers at the corners, while the walls above are elaborately covered with mosaics reaching to the yellowish-green dome. Book-marks and appropriate devices are worked into the designs which decorate the arches and every surface is rich with beautiful ornamentation.

The east and west rooms are encircled with a broad frieze in which, on green marble slabs, are cut inscriptions in many languages, from the earliest Egyptian hieroglyphics, Chinese, Arabic, etc., in the eastern room, till we reach the more familiar German, French and Spanish of the western division. Again, in this really beautiful room, we feel the discordant note whenever the Renaissance ceiling is introduced, colored in this southern part with a suggestion of green, but still clinging to the tinsel effect, quite out of harmony with the cool green and white of the marbles and mosaics. Hanging-lamps, beautiful in design, swing from this Renaissance ceiling, which is no kith nor kin to them. Book-marks, the seal of the Library, and appropriate quotations are introduced as ornamental features in nearly every available corner. Directly back of the delivery-room and opening into it by means of three marble arches is the huge stack-room, where most of the books are to be kept. Some slight concession has been made to the late Dr. Poole's ideas — so successfully introduced in the Newberry Library — by a series of small rooms, where comparatively low bookcases are evidently destined to hold books on special subjects.

Certainly, taken as a whole, the building about which so much has been said and written is disappointing. It is not a great work of art, though, as has been stated above, there are certain features very beautiful in themselves. That the architects have not been permitted to work out their own inspiration is evident, for too much good work has already come from this firm for us to feel that this is the utmost that they could have accomplished. Chicago always tries to do the big thing, and the fact that this was the greatest order for mosaics since the fourteenth century has been a great feather in her cap, and, like the immortal gentleman in the song, she "did n't care a rap" whether the style of the mosaics corresponded with the chief character of the building or not. How such a combination should have been dared by the decorators is incomprehensible. They have almost universally drawn their inspirations from the beautiful Byzantine and Romanesque models, and have worked along these lines, rich and beautiful always; but if they could not depart from them, why not have submitted to the inevitable and this time let the mountain come to Mahomed, and have given us a Romanesque building to harmonize with the interior decoration? This, however, the Board did not want, but must have something in the stately Renaissance. The building is one, especially the interior, which will appeal largely to the great mass of the people who visit it, and the criticism heard at the foot of its marble stairs will only be echoed by hundreds of others: "Oh, ain't this just grand!" Let no one compare it with the refined beauty of the Boston Public Library, nor bring to mind in thinking of it some of the artistic features of the new Library of Congress.

As one public building is finished, another for our city is just being begun, and, in view of the weak and shaky condition of our former post-office, it is interesting to note how extensive have been the tests of the soil on which will rest the future structure. In a report given to one of our local papers, Special Architect Henry Ives Cobb says: "Test-borings were made in eleven different parts of the site before a single pile was driven for the foundation."

"When all the borings had been completed it was found there was a soft mushy clay extending downward 30 feet in the middle between a top layer of clay, which was pretty stiff for a distance of 20 feet and the remaining 20 feet of the 70 feet tested was a stiff clay mixed with gravel. When a test pile reached a depth of 72 feet the next 100 blows of the steam-hammer only drove it 11 inches, and the last 100 blows only made an impression of 9 inches, or 20 inches for 200 blows from a 9,200-pound hammer. All the piles to be used in the foundation are of Norway pine, 50 feet in length and will be driven from the bottom of a trench which is 26 feet below the street surface."

In the four corners of the lot it was found to be necessary to go down 71 feet and 6 inches, before hard-pan was reached, the condition at the four corners being nearly similar, but in the centre line it was necessary to go down 95 feet. By the terms of the contract the work on the foundation will have to be completed by April, 1898, when the construction of the building proper will be begun.

AN AMERICAN VIEW OF ROYAL ACADEMY ARCHITECTURE.

THE Royal Academy, this year, in addition to its exhibit of painting and sculpture, has allotted a room to a collection of current architectural work. Whether the English public are indifferent to the beauties of the art of building, or the palette of the artist outshines the modest effort of the draughtsman, the fact remains that they take little interest in architectural drawings, and of all the thousands thronging the Academy there are never more than half a dozen persons at a single moment in this section, and these visitors show by their remarks that their entering was accidental rather than by design.

The absence of so many familiar names and the large number of comparatively unknown ones lead to the inference that this is the work of a new generation, so — as the exhibit is said to be fairly representative — one can read the trend of architecture here at this present moment.

To the student of English architectural periodicals it seems a matter of course that the church should predominate; so one is not

surprised to find that nearly one-half of the two hundred drawings hung are devoted to ecclesiastical work of the past, of the present and of the future. The secular work is variegated; but here again a surprise awaits one: only a single design for a business building is shown, "The Liverpool Offices" in Liverpool, by Norman Shaw and J. F. Doyle; then there are hung twelve designs for schools and libraries, three theatres, a music-hall, a large restaurant — a type of building on which the English are lavishing a wealth of detail, — and a warehouse, while domestic work is represented by dwellings of all kinds and sizes, and in all styles.

In rendering the prevailing medium is pen-and-ink, which limits the size of the drawing and tends to make the walls of the room look very monotonous. The drawings are generally of high merit as to draughtsmanship, but, as with us in America, the tendency is to place such "show drawings" in the more facile hands of those men who devote all their time to rendering — the architectural artist or illustrator, in fact. The work of T. Raffles Davison and of C. E. Mallows predominates in the pen-and-ink drawings here shown, while in water-color a large number by "J. J. J." (J. J. Joust) and C. A. Nicholson show their authors to be men of experience in this work, whose examples, indeed, are excellently drawn in every instance.

There are nowhere traces of the influence of that careful rendering of Norman Shaw and his school, his drawing of the "Offices" mentioned being merely a bold sketch in monotone and hardly by his own hand; even Mr. Lethaby, whose early work rivalled that of his master, seems now to depart wholly from this school and, if we can attribute to his hand the large "Interior of a Chapel," hung opposite the entrance, now shows a bold quality entirely opposed to the delicate renderings for which he stands famous among us. Mr. Davison's work continues quite unchanged from year to year, with little or no improvement, leading one to infer that there is a limit to his technique at least, and while Mr. Mallows' drawings show great individuality now, they promise a like result. The color drawings vary in quality and character: one large stair-hall drawing is rendered in quite an impressionistic manner, a great deal of Chinese white being used in the colors; while Mr. Waterhouse's sketch can be said to represent an opposite extreme, so delicate are the colors and so precise the lining-in with sepia. Some of Mr. George's sepia work is shown, and a couple of sketches by Mr. Brewer reveal the tremendous power in the handling of that common but most difficult medium, pencil.

The architecture depicted in these various ways is disappointing on the whole; one usually feels a new generation should be more free from tradition than an older one, but the same things are being done from year to year, though the dress of these various buildings shows a tendency towards the Renaissance work of England in the eighteenth century, with here and there a touch of French influence. Where Classic precedent has enabled the designer to copy, the result is creditable, but their original adaptation of Classic orders to modern usages is far from satisfactory, in fact, shows a woful lack of knowledge of those simple rules of common-sense and good taste that justify their use.

"The Liverpool Museum," "Her Majesty's Theatre" and nearly all the Classic or Renaissance designs show violations of first principles, the disregard of which stamps the construction they pretend to reveal as a sham, a mere ornament concealing, not emphasizing, the core beneath.

The Gothic work is generally an adaptation of the most exaggerated type of Perpendicular, and nearly every church tower shows the same square base surmounted by a sunk spire, the whole clothed with Early, Decorated or Perpendicular detail as suits the taste or fancy of its creator. The end windows are so large that constructional reasons demand that the buttresses of the gable containing them shall be veritable towers, and the windows themselves divided into two or three parts by piers or buttresses; in one instance a central buttress descends on the arch of a door; in another, true flying-buttresses are used, though only the initiated know what they carry in the centre of a window or how it is done. Possibly in this one instance they may carry the purlins of the roof; but the entire absence of plan or section in most cases may lead one into misinterpretation.

The Renaissance designs, on analysis, prove themselves generally Gothic bodies in Classic dress. In several instances the gable with tower buttresses and abnormally large window mentioned can be seen in the later detail. The towers, too, have the same square body, surmounted by a circular cupola diminished to about the proportion of the sunk roof in its Perpendicular prototype.

The study of the roof, the skyline, seems to be carried out very intelligently in several instances, particularly in the work of Norman Shaw, who is noted for the emphasis he gives this feature, with its dormers and chimneys.

Mr. Waterhouse sins again in his "Surveyors' Institute" in placing a chimney on the apex of the gable, which is nearly filled by a triple window, and makes one shudder to think of the juggling with flues, if there are any, which this necessitates.

The only plans shown are some small ones in the corners of a few perspectives and placed there to fill up an awkward space or to give the draughtsman an opportunity to draw some ornamental frames, rather than with the honest purpose of explaining intelligently the *parti*. Indeed, the English architects seem to ignore the study of the plan in their preparation for the practice of their profession. An instructor in one of the most important architectural studios

upon being asked how much attention was paid to plan said, "we only draw one when we get in difficulties with our elevation: we have not time enough."

The system of education has much to be responsible for in whatever errors are to be found in the current work. There is too strong a fad in the "Union of Crafts," in the "proper use of one's material," which is sending the best men into masons' yards and carpenter-shops as apprentices for a couple of years, where they learn nothing more of "the true governing principle" that they are searching for than they could learn by merely observing, and which not only wastes their time but leads them into such consideration of details that the real architecture is neglected for fear of giving such section to a moulding as would be inapplicable to the material in which it is cut.

NATIONAL ELECTRICAL CODE.¹—V.

CLASS E. — MISCELLANEOUS.

56. Insulation Resistance —

The wiring in any building must test free from grounds, i. e., the complete installation must have an insulation between conductors and between all conductors and the ground (not including attachments, sockets, receptacles, etc.) of not less than the following: —

Up to 5 amperes.....	4,000,000
" 10 ".....	2,000,000
" 25 ".....	800,000
" 50 ".....	400,000
" 100 ".....	200,000
" 200 ".....	100,000
" 400 ".....	50,000
" 800 ".....	25,000
" 1,600 " and over.....	12,500

All cut-outs and safety devices in place in the above.

Where lamp-sockets, receptacles and electroliers, etc., are connected, one-half of the above will be required.

57. Protection against Foreign Currents —

a. Where telephone, telegraph or other wires, connected with outside circuits, are bunched together within any building, or where inside wires are laid in conduits or ducts with electric light or power wires, the covering of such wires must be fire-resisting, or else the wires must be inclosed in an air-tight tube or duct.

b. All aerial conductors and underground conductors, which are directly connected to aerial wires, connecting with telephone, telegraph, district messenger, burglar-alarm, watch-clock, electric-time and other similar instruments, must be provided near the point of entrance to the building with some approved protective device which will operate to shunt the instruments in case of a dangerous rise of potential, and will open the circuit and arrest any abnormal current flow. Any conductor normally forming an innocuous circuit may become a source of fire-hazard if crossed with another conductor charged with a relatively high pressure.

Protectors must have a non-combustible insulating base, and the cover must be provided with a lock similar to the lock now placed on telephone apparatus, or some equally secure fastening, and to be installed under the following requirements: —

1. The protector to be located at the point where the wires enter the building, either immediately inside or outside of the same. If outside, the protector to be enclosed in a metallic waterproof case.
2. If the protector is placed inside of building, the wires of the circuit from the support outside to the binding posts of the protector to be of such insulation as is approved for service-wires of electric-light and power (see No. 40 a) and the holes through the outer wall to be protected by bushing the same as required for electric-light and power-service wires.
3. The wire from the point of entrance to the protector to be run in accordance with rules for high-potential wire, i. e., free of contact with building and supported on non-combustible insulators.
4. The ground-wire shall be insulated, not smaller than No. 16 B. & S. gauge copper-wire. This ground-wire shall be kept at least three inches from all conductors, and shall never be secured by uninsulated, double-pointed tacks, and must be run in as straight a line as possible to the ground connection.
5. The ground-wire shall be attached to a water-pipe, if possible, otherwise may be attached to a gas-pipe. The ground-wire shall be carried to, and attached to, the pipe outside of the first joint or coupling inside the foundation walls, and the connection shall be made by soldering, if possible. In the absence of other good ground, the ground shall be made by means of a metallic plate or a bunch of wires buried in a permanently moist earth.

58. Electric Gas-Lighting —

Where electric gas-lighting is to be used on the same fixture with the electric light:

- a. No part of the gas piping or fixture shall be in electric connection with the gas-lighting circuit.
- b. The wires used with the fixtures must have a non-inflammable insulation, or, where concealed between the pipe and shell of the fixture, the insulation must be such as required for fixture wiring for the electric light.
- c. The whole installation must test free from "ground."
- d. The two installations must test perfectly free from connection with each other.

¹ Rules and requirements of the National Board of Fire Underwriters for the installation of wiring and apparatus for electric light, heat and power, as recommended by the Underwriters' National Electric Association. Continued from No. 1134, page 100.

59. Soldering Fluid —

a. The following formula for soldering fluid is suggested:

Saturated solution of zinc chloride.....	5 parts.
Alcohol.....	4 "
Glycerine.....	1 "

APPROVED MATERIALS.

Wires —

The following is a list of wires constructed to comply with the standard given in Rule 40 a. Result of recent tests on these and on other wires can be seen at inspection offices: —

Name of Wire.	Manufacturer.
Americanite.....	American Electrical Works.
Bishop.....	Bishop Gutta Percha Co.
Clark.....	Eastern Electric Cable Co.
Climax.....	Simplex Electric Co.
Simple (saoutchouc).....	" " "
Aerne.....	Simplex Electrical Co.
C. C.....	Canadian General Electric Co.
Crescent.....	John A. Roebling's Sons Co.
Crown.....	Washburn & Moen.
Globe.....	" " "
Crefeld.....	Crefeld Electrical Works.
Grimshaw (White core).....	N. Y. Insulated Wire Co.
Raven (Black core).....	" " " "
Raven (White core).....	" " " "
Requa (White core).....	Safety Insulated Wire and Cable Co.
Safety (Black core).....	" " " "
Habirshaw (White core).....	Indiana Rubber & Gutta Percha Insulated Co.
" (Blue core).....	" " " "
" (Red core).....	" " " "
Paranite.....	Indiana Rubber & Insulated Wire Co.
Liberty.....	Atlas Covering Works.
Kerite.....	W. R. Brixey.
Okonite.....	Okonite Co Limited.
Paracore.....	National India Rubber Co.
N. I. R.....	" " " "
Double Rubber Core.....	General Electric Co.
Double Rubber (Red core).....	" " " "
Sterling.....	Standard Underground Cable Co.
Tip Top.....	" " " "
Phillips.....	Phillips Insulated Wire Co.

Materials —

The following are given as a list of non-combustible, non-absorptive, insulating materials and are listed here for the benefit of those who might consider hard rubber, fibre, wood and the like as fulfilling the above requirements. Any other substance, which it is claimed should be accepted, must be forwarded for testing before being put on the market:

1. Glass.
2. Marble (filled).
3. Slate without metal veins.
4. Porcelain, thoroughly glazed and vitrified.
5. Pure Sheet Mica.
6. Lava (certain kinds of).
7. Alberene Stone.

Iron-Armored Insulated Conduits —

The iron and steel armored conduits manufactured by the Interior Conduit and Insulation Company, the Armortite Company, the Clifton Manufacturing Company, and the Consolidated Tube Company have been tested and, in general, have given good results in practice.

Flexible Tubing —

(See No. 24 t.)

American Circular Loom tubing is approved for use under rule 24, section t.

RAILWAY SCHEME IN THE EUPHRATES VALLEY.

THE practicability of a shorter route to India than that via the Suez Canal, by means of railway connection from Alexandretta through Aleppo and the valley of the Euphrates to Bagdad, has been clearly established, and a concession from the Ottoman Government to construct this line has been sought for the past twenty-seven years.

In 1870, a well-known English engineer, W. J. Maxwell, was commissioned by a private corporation to survey and report upon the project. He spent over a year between this port and the Euphrates River, but devoted the greater part of the time to prospecting between Alexandretta and Aleppo, a large city ninety miles distant by the present carriage-road. Here the most serious engineering difficulties present themselves. The concession was not obtained, and, in fact, I understand permission to use his instruments was never officially granted; but the engineer secured sufficient data to demonstrate before a select committee of the House of Commons the feasibility of constructing a road.

Since then, various other attempts to obtain a firman for this purpose have been made by companies of recognized stability, capitalized generally in France or England, the titular petitioner being always, as the law requires, an Ottoman subject.

The nearest approach to success was made by a French banker named Caporal, residing in Constantinople, who succeeded some three years ago in getting the favorable recommendation of the council of ministers, but the concession was arrested by higher authority. This application for a firman requested, also, an indemnity guaranteeing 10,000 francs per kilometre (\$1,930 per 0.62137 mile) yearly should the line not earn that amount.

The son of the governor-general of this district, himself an engineer, has, he informs me, recently made strenuous efforts to obtain a

concession, without asking any indemnity whatever. Chakir Pasha, whose knowledge of this section of the country is exceptional, derived through his investigations as High Commissioner of Reforms, states his belief that the line from here to Aleppo would run on a paying basis were the cost of construction twice what has been estimated.

The intention of the original promoters was to construct the line over the range of hills east of Alexandretta by the Baylan Pass (2,100 feet). The engineer first referred to studied the old Mont Cenis Railway before proceeding to Syria. Later investigators favor tunnelling the pass at a point in the valley where not more than three and one-quarter miles of excavation is reported necessary. This, by the aid of causeways on the farther side, would shorten the line to Aleppo to seventy miles.

The completion of the line through Bagdad to the port of Grane, or Koweit, would, it is estimated, lessen the time from Europe to India by seven or eight days, the results of which need no comment. The operation of this railroad even to the city of Aleppo would be highly profitable, as all who have so far studied the scheme realize.

Alexandretta is the seaport of Aleppo, which has a population of from 110,000 to 120,000. The district (vilayet), of which it is the capital, has nearly 1,000,000. It is the distributing point of the great caravans that come from Bagdad, the country beyond the Euphrates, and the populous districts of Diarbekir and Monsoul. Much of the freight to and from the Kharput district also passes through Alexandretta over this route.

A good idea of the traffic is obtained from the tally of pack animals (camels, horses, and mules) going and coming over the Baylan Pass, above referred to. These number about 500,000 yearly. It is of interest to know that it requires 60,000 camel loads to transport to the coast the licorice-root which is yearly shipped to the United States.

The merchandise thus carried gives employment to the French Messageries, the Austrian Lloyd, two English lines (Bell's and Prince), the Khediviah, from Alexandria, and the Turkish Hadji-Daout lines of steamers, each sending four vessels monthly, and to numerous "tramps" and sailing ships.

In the tourist season, the travel would doubtless be heavy, for Aleppo, where Abraham is believed to have lived, is one of the most ancient and interesting of Oriental cities, possessing bazaars finer than those of Smyrna, and the intervening route, now too tedious to attract travellers, is replete with interest. The lake and ruins of Antioch, with ancient walls running over the hills 1,500 feet above the river, its Crusaders' church and Roman castle, and, beyond, the great half-ruined church of Kelat-Seman (somewhat resembling St. Paul's in London), where is the base of the pillar on which St. Simon Stylites is reputed to have lived thirty years, are a few of the objects of interest.

The concession for the Beirut-Damascus Railway carries authority to extend the line from the latter point to Aleppo, but this has not been done, nor is such action probable, since a railway from this point, which is only a question of time, would be much shorter. It would have the advantage of terminating at the only natural harbor on the Syrian coast,—one which affords safe anchorage for any number of vessels. The port dues are trivial, whereas at Beirut, owing to a costly breakwater, they are excessive.

HORACE LEE WASHINGTON, U. S. Consul.

ALEXANDRETTA, May 29, 1897.



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

BAY OF THE ROTUNDA: LIBRARY OF CONGRESS, WASHINGTON, D. C. ARCHITECTS, MESSRS. SMITHMEYER & PELZ; P. J. PELZ; E. P. CASEY.

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

PANORAMA OF THE CITY OF ROME, FROM THE CUPOLA OF ST. PETER'S.

TOMB OF POPE URBAIN VIII, IN ST. PETER'S, ROME, ITALY. GIOVANNI LORENZO BERNINI, SCULPTOR.

COMPETITIVE DESIGN FOR THE NEW YORK PUBLIC LIBRARY, NEW YORK, N. Y. MESSRS. BRITE & BACON, ARCHITECTS, NEW YORK, N. Y.: TWO PLATES.

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

ACCESSORIES OF LANDSCAPE ARCHITECTURE, NO. LXV: CASCADE IN THE ROYAL GARDENS, CASERTA, ITALY.

FIRST PRIZE DESIGN FOR "OLD BRUSSELS," BELGIAN INTERNATIONAL EXPOSITION. EMILE LAMBOT, ARCHITECT.

MISCELLANEOUS SKETCHES.

[Additional Illustrations in the International Edition.]

VIEW INTO MAIN STAIRCASE HALL: LIBRARY OF CONGRESS, WASHINGTON, D. C. ARCHITECTS, MESSRS. SMITHMEYER & PELZ; P. J. PELZ; E. P. CASEY.

[Gelatin Print.]

COUNTRY-RESIDENCE, NEAR COLOGNE, GER. HERR OTTO MARCH, CHARLOTTENBURG, ARCHITECT.

[Gelatin Print.]

THIS attractive country-residence was erected in 1894 for a client, who, having resided in England for a considerable time, desired his country-home to embody some of those characteristics which contribute to make English country-residences peculiarly attractive. According to the architect's own statement, foremost among these characteristics was considered the circumstance that English models of this type show an intimate relation between the buildings and the grounds in which they stand, in vain looked for in country-homes built in other countries on more classical lines. While the Continental architect generally aims at a somewhat pretentious effect, by placing his building on a basement of greater or less height, requiring ambitious stone stairs, or ramps, a practice which detaches it, as it were, from the surrounding landscape, the English architect lays the floor of the bottom story not more than a few inches above the level of the ground, thereby securing to the inmates that delightful freedom to go in and out, so necessary to country-life. Another point that may well be copied by Continental architects is the variety in the shape of the rooms, obtained by projecting the latter out in rectangular, semi-octagonal, or rounded bays, producing cosy nooks and corners inside. The ceilings, too, are run out into these bays without a break, giving the room a more varied outline, while on the Continent it is customary to give such projecting portions lower ceilings. The designer further lauds the sincerity governing his English *confrère* when he puts windows and openings precisely where comfort and convenience require them, instead of adhering slavishly to a strict, marked-out system for his façade, so out of place in a dwelling-house. On the whole, English country-houses aim at a picturesque effect by the simplest means, whereas architects elsewhere too often strive after a severe classicism to which considerations of utility and comfort are sacrificed. If Herr March were familiar with American practice, he might have added that what he had said of English country-homes could also be justly applied to the better class of American suburban and country-residences, which are generally found to combine the qualities the German critic commends so highly.

The building, of which our plate shows the garden-front, has red pressed-brick fronts, pointed in white mortar. The trimmings, mullions and framework are of white sandstone, the woodwork of the dormers and conservatory is tinted a dark brown, and the roof is tile-covered. The ornamental work in relief in the frieze, panels and gable was modelled in stucco, right in place.

ENTRANCE-HALL OF THE IMPERIAL INSTITUTE, LONDON, ENG. MR. T. E. COLLICUTT, ARCHITECT.

NEW PREMISES, STEELHOUSE LANE AND UPPER PRIORY, BIRMINGHAM, ENG. MESSRS. ESSEX, NICOL & GOODMAN, ARCHITECTS.



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

ELASTIC CEMENTS.

MONTREAL, CAN., September 23, 1897.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs—Having read long ago in the *American Architect* of an elastic cement used in connection with slate roofs, specially in valleys and the like—could you inform me of such, and state the special qualities and name? My intention, if it was satisfactory, would be to use such cement for the pointing of stone front steps and other exposed situations. Yours truly,

JOS. KENNE.

[THERE are two or three sorts of elastic cement in the market. One sort, very much used about Boston, is Webster's. This is a dark-brown paste, which has the appearance of being made by boiling linseed-oil down

with gums or resins, and clings very tenaciously to slate and other substances. It is hardly adapted for use in valleys, as these are much better protected by slating-in metal flashings, and the streams of running water in rainy weather would affect any cement unfavorably; but it is much used on hips, and around skylight frames, and will do good service for years. Occasionally, an entire roof is laid with elastic cement under the lower edges of the slates; and, particularly where the pitch is low, this is a most effectual mode of keeping out drifting snow, and preventing the slates from rattling in the wind.

For pointing stonework, such cement is often used to make a waterproof finish to a joint. Copings, for example, expand and contract by heat or cold, just as other substances do; and, as every architect knows, the vertical joints in them soon open slightly. The best Boston masons, therefore, after filling the joints with Portland cement, put over them a sort of raised roll of elastic cement, which yields slightly to contraction and expansion and will keep the water out of the joint until it is destroyed by years of weathering, when it can be readily renewed. — EDS. AMERICAN ARCHITECT.]

NOTES AND CLIPPINGS

END OF THE PENRHYN QUARRY STRIKE.—The *Daily Chronicle* announced, August 23d, the settlement of the long-pending strike in the famous slate quarries of Lord Penrhyn, in Wales. The men have won a complete victory, Lord Penrhyn conceding them the full right to combine. This has been one of the most remarkable of labor disputes. The complications began in August of last year, when a memorial signed by seven of his workmen was sent to Lord Penrhyn. The latter refused to recognize the organization of his employees, and later on, in the spring of this year, he "suspended" the seventy-one committeemen who had organized the movement. A strike followed. At the height of the controversy Lord Penrhyn, in describing his attitude, said that he did not object to any combination among his men, but that he was determined to remain master of his own quarry. At the same time, however, he persistently refused to recognize the combination which the workmen had created to formulate their demands and to conduct their case, namely, the committee of seventy-one. The Board of Trade intervened, in the hope of bringing about a conference to settle the difficulty. But Lord Penrhyn could not tolerate the presence of a Board of Trade official, because that would have constituted "a precedent for outside interference with the management of his private affairs," though this objection had little force, in view of the provisions of the Consolidation act. Lord Penrhyn's opposition to the committee and to the idea of a conference became so capacious that when the workmen asked to have their own shorthand writer as well as his present at interviews he would not consent except with the ludicrous proviso that their shorthand writer should be some one of his own workmen, excluding the seventy-one who had been suspended. And not until now, eleven months after the threat to strike in six months' time if the grievances were still unredressed, has he been willing to recognize their right to send such a committee as was originally proposed to discuss the matter with him. His arbitrary attitude, which culminated in the virtual closing of the quarry, caused great distress to the 2,000 workmen and their wives and families. The American interest in the closing, apart from the labor issues involved, lay in the fact that the users of slates in Great Britain were for a time compelled to turn to Pennsylvania as the only district where they could get a sufficient supply of good material, and many large orders crossed the Atlantic.

A VILLAGE BUILT OF STOLEN LUMBER.—Eddington Bend, an unincorporated settlement in the town of Eddington, three miles above Bangor, Me., on the Penobscot River, bears a remarkable distinction; river men say that it was built wholly of stolen lumber. Above Bangor the river makes a generous bend; above the bend there have stood for more than fifty years big mills in which logs from the Maine forests have been sawed into lumber and rafted below to the city for shipment. Besides filling up the bed of the river with sawdust, these mills have from year to year sent down a good many stray boards, which, detached from the rafts by the swift current, have been borne into the eddy in the bend and lodged there. The first mills in the locality were established before 1840. Early in 1845 the land about the bend was wholly uncultivated and unleased. In the summer following, the river men going up and down saw a single individual at work upon the bank, and before the snow blew down the valley there had grown up on the river shore a comfortable shanty, built wholly of fine, new boards. The mill men laughed at the enterprise of the newcomer. They enjoyed the way in which he picked up their stray stock and made it into a house. But the enterprising settler was not alone long. The rafters had carried his fame. The story set other poor but active men that way, and in two years the bend contained six huts, all built from the lumber gleaned from the eddy in the river. Since then the mill owners have seen the half-dozen huts replaced by more than a score of well-built dwellings, a church, and several shops. Although in the last fifty years so much lumber has been consumed, the amount picked up in any one season is so insignificant that never yet has any owner seen fit to go in chase of his stray stock. The bend is now the site of a prosperous little village, much frequented by the Bangor folk. Some of its houses and some of its occupants are of a high and respectable class, but every one of them is subject to the remark of the mill men up the river. The residents of the Bend are named "the river rats" by the mill men. — *Boston Transcript*.

CHINESE INSCRIPTIONS IN A MEXICAN STATE.—Long-sought and eagerly awaited light on the ancient civilization of Mexico and Central America may dawn from the recent discovery in the State of Sonora of stones bearing Chinese inscriptions of great age. Archaeologists

have been inclined for many years to believe that the Aztecs were of Asiatic origin, but the hints on which this theory was based were vague and unsatisfactory. Now something substantial has been found, and Oriental scholars will probably be able soon to solve at least a part of the old mystery. The Mexican Government is showing an intelligent interest and activity in the matter, and its Commissioners have made careful copies of at least one of the inscriptions. A dispatch from Hermosillo, the capital of Sonora, was published yesterday and says that there is no doubt about the genuineness of the characters on the stone examined, and that they must have been engraved many centuries ago. One might infer from this dispatch that there is only one inscription, but this is probably not true. To the north of Magdalena, where the stone recently examined was found, there are many tombs and monuments, now believed to be of Chinese construction, which have never been studied by experts, and it is probable that thorough exploration of the region will be productive of important results. Among those who have seen the hieroglyphics already made known is a well-educated Chinese merchant of Guayamas. There are ten lines of characters on the part of the stone now in view, and there may be more on that still buried in the ground. This merchant has been able to translate enough of them, he says, to convince himself that they were cut at least 2,000 years ago. There is an old Chinese tradition that some eighteen centuries before the supposed date of this inscription an exploring party from China landed in Mexico, and, dividing into eighteen bands, took possession of the country. — *N. Y. Times*.

VACANT UNIVERSITY BUILDINGS IN COLORADO.—An odd thing about Denver is the "universities" it has. In the days of the boom every denomination thought it must have a "university" here. The Baptists proposed a grand female college, and a very large building in the suburbs of Montclair, six miles out of the city, was erected, and it is standing there to-day, all boarded up and unfinished, desolate as a ruin. The Episcopalians had a similar ambition, purposing a St. John's University. A theological building called St. Matthew's Hall was erected, and a Jarvis Hall, a school for boys, and a Wolf Hall, a school for girls, were erected, elaborate structures each. The Theological School has never been commenced, and Wolf Hall has just passed out of the hands of the corporation of the college, which is no longer able to bear the debt. The Methodists had a like ambition, and they have actually succeeded, Denver University being a very substantial educational institution. A Rocky Mountain University was also commenced, but all that remains of it is Gross College, a large medical school. Here also is a large Jesuit College, and also several large Roman Catholic Schools for girls—all in handsome buildings. Not far away is the State University, a pretentious seat of learning at Boulder, almost in sight of the city. At Colorado Springs is Colorado College, and there are several other colleges scattered throughout a State having only 500,000 inhabitants. It can never be said of Colorado that the State has been neglectful of the higher education. — *N. Y. Evening Post*.

A TYPE OF THE TRUE AMERICAN.—"Indeed, the civil engineer seems to me typical of the highest Americanism in many ways. He is forever making the best of newnesses and roughnesses and crudities, while planning something better to take their place; one hour he is occupied with elusive problems of big financiering and indeterminate estimates of probable travel and possible commercial development, the next he may be running a compound curve between two fixed tangents and experiencing an exquisite satisfaction as his vertical hair bisects the rod and his vernier reads absolutely true. What would be the ideal line in some cases would be absolutely ruinous in others, and all the minutiae of location must be considered with an omnipresent realization of what the future possibilities of this particular road may be, as well as what are the financial possibilities of its promoters. The cheapest line in some regions would be dear indeed, whereas in unsettled and barren districts the first cost must usually be minimized. There cannot be many professions which combine such large and comprehensive views with such infinitesimal niceties of details." — *Henry Wysham Lanier, in American Monthly Review of Reviews for September*.

SIGNING BUILDINGS.—We have before referred to the occasional practice in Paris of inscribing the architect's name on a building. It may be of interest to notice that the Belgian architects have now practically one and all adopted the custom of inscribing their names on buildings executed from their designs. The position selected for the name is generally at the right-hand corner of the main front, the lettering, as a rule, being in small capitals, and by no means arranged in such a manner as to look like an advertisement. We understand that this custom was first initiated by some of the younger members of the profession, but with the increasing public interest in architectural matters—an interest which has been so carefully fostered by the representative societies of Belgian architects—there has actually been a demand on the part of the general public to have the name of the author of a design as easily available as is the case with a painting or a piece of sculpture. Of course, there have been a few black sheep in the profession who attempted to utilize the new custom for advertising purposes, but, fortunately, both the Belgian authorities and the public appear to be able to discriminate between the so-called "signature" and the mere *affiche*. There is one peculiarity in connection with the custom, and that is, that the architect's name is rarely to be found on bad work, and we have even noticed one or two buildings, which look like those of a beginner, where the name has been on, but has subsequently been erased. A leading Belgian architect only lately remarked that the "signing" should be compulsory for all architects. The bad designer would then soon be weeded out, as public taste was sufficiently advanced in Brussels to recognize an architectural eyesore and public opinion sufficiently strong to boycott the author of a monstrosity. Surely we are yet far from having such an ideal state of affairs. — *The Builder*.

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NEGATIVE BY H. H. SIDMAN, NEW YORK

VIEW LOOKING INTO THE MAIN STAIRCASE-HALL:

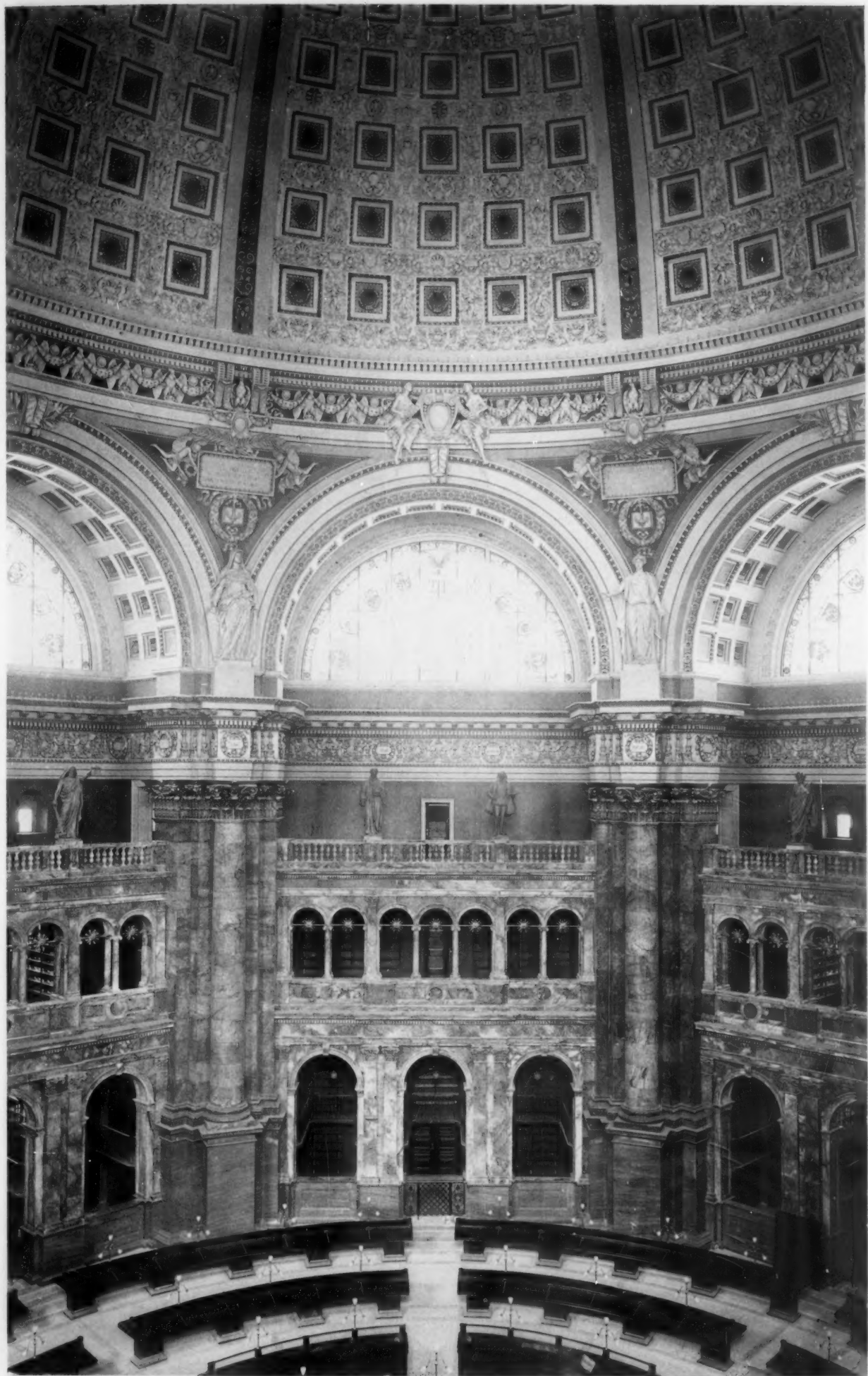
Architects: SMITHMEYER & PELZ



THE HELIOTYPE PRINTING CO., BOSTON

SE-HALL: LIBRARY OF CONGRESS, WASHINGTON, D. C.

R & PELZ — P. J. PELZ — E. P. CASEY.



NEGATIVE BY H. H. SIDMAN, NEW YORK

THE HELIOTYPE PRINTING CO. BOSTON

BAY OF THE ROTUNDA: LIBRARY OF CONGRESS, WASHINGTON, D. C.

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

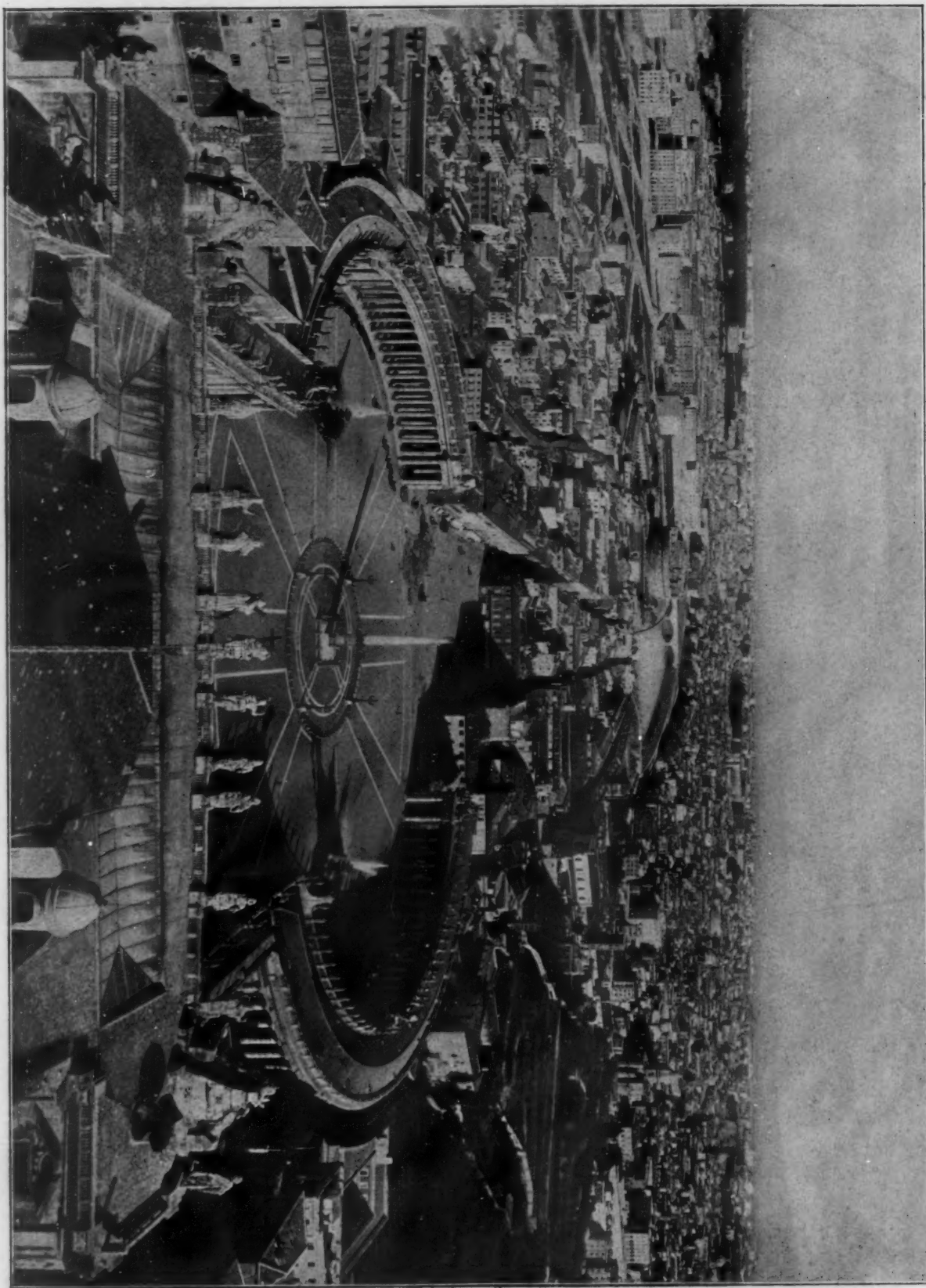


Häuser für Architekten.

COUNTRY-HOUSE NEAR COLOGNE, PRUSSIA.

O. MARCH, ARCHITECT.

Neumann & Co., Berlin.



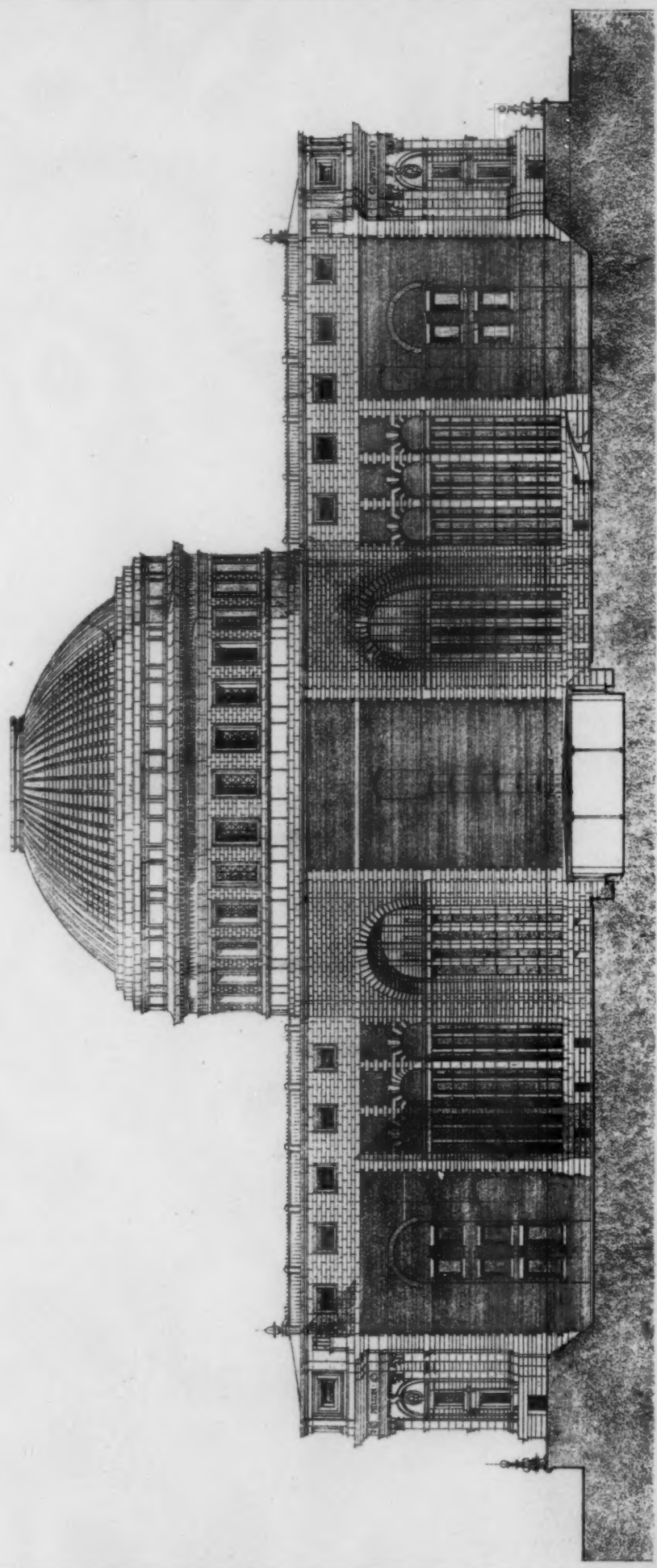
PANORAMA OF ROME: FROM THE CUPOLA OF ST. PETER'S.



TOMB OF POPE URBAN VIII, IN ST. PETER'S, ROME, ITALY.

G. L. BERNINI, SCULPTOR.

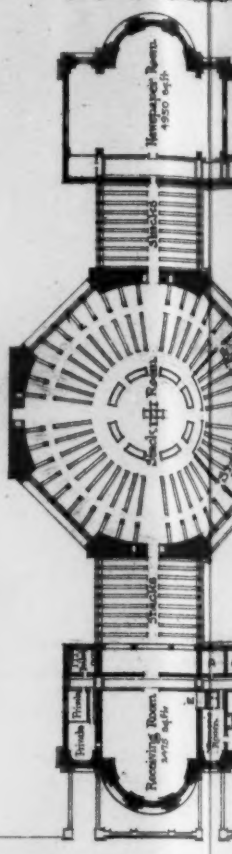
OFFICE OF THE AMERICAN ARCHITECT AND BUILDING NEWS, 21



SEE ELEVATION.

FIRST FLOOR PLAN

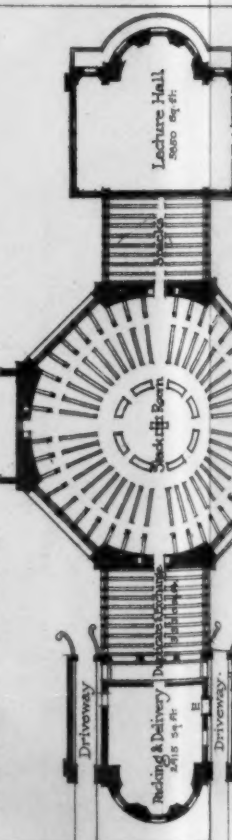
AA. Cloak Room
B. Telephone Room
C. Room for Scrubwomen
D. Room for Nurses & Druggists
E. Elevators
X. Attendant

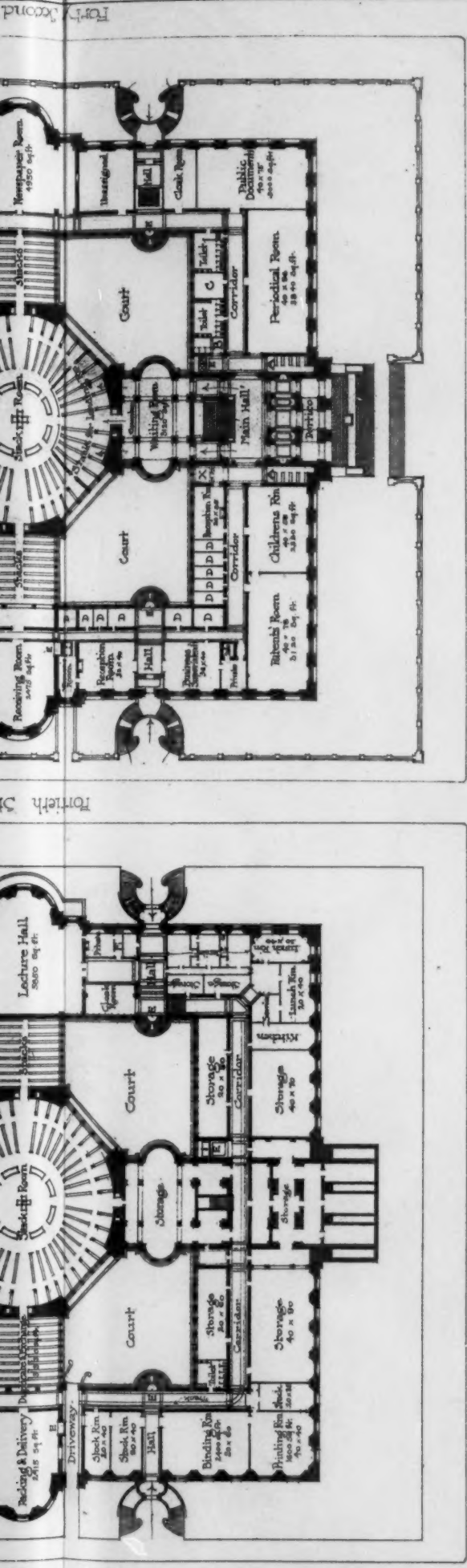


Space reserved for Boilers etc.

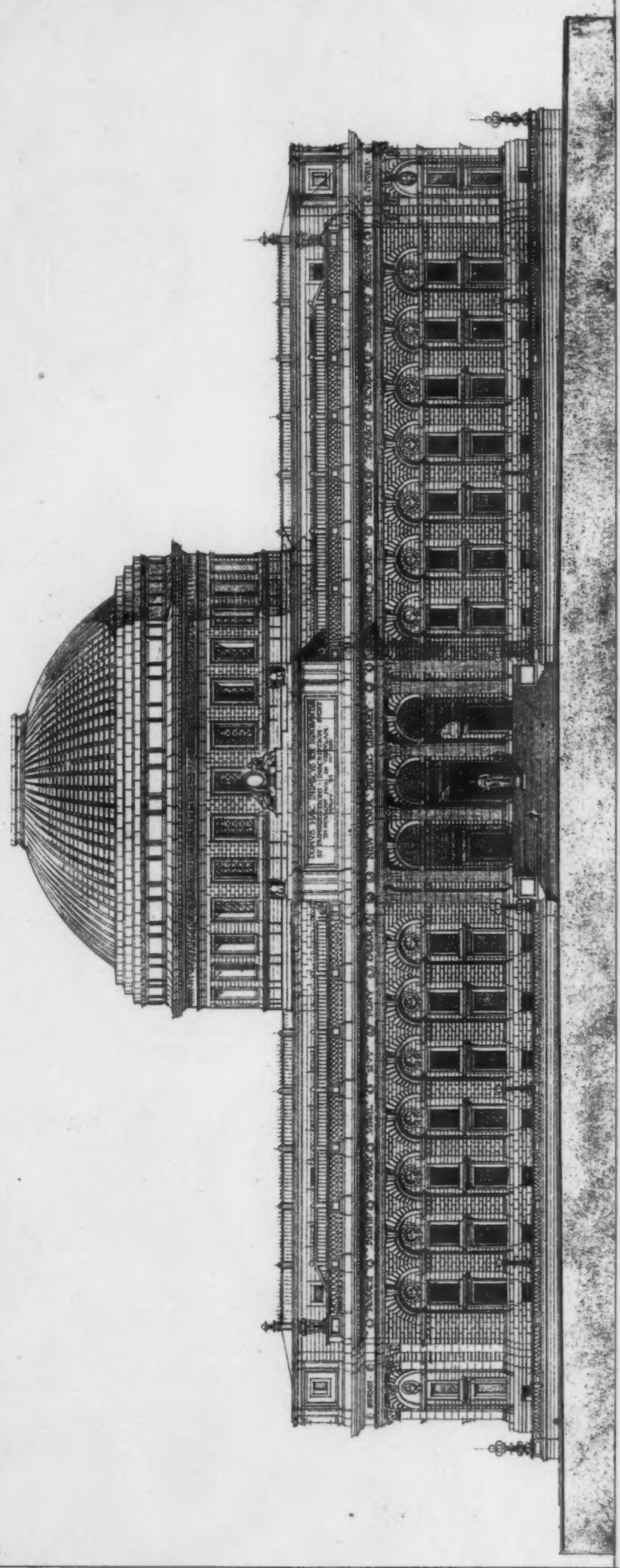
BASEMENT PLAN

Scale 1" = 100 Feet





Fifth Avenue

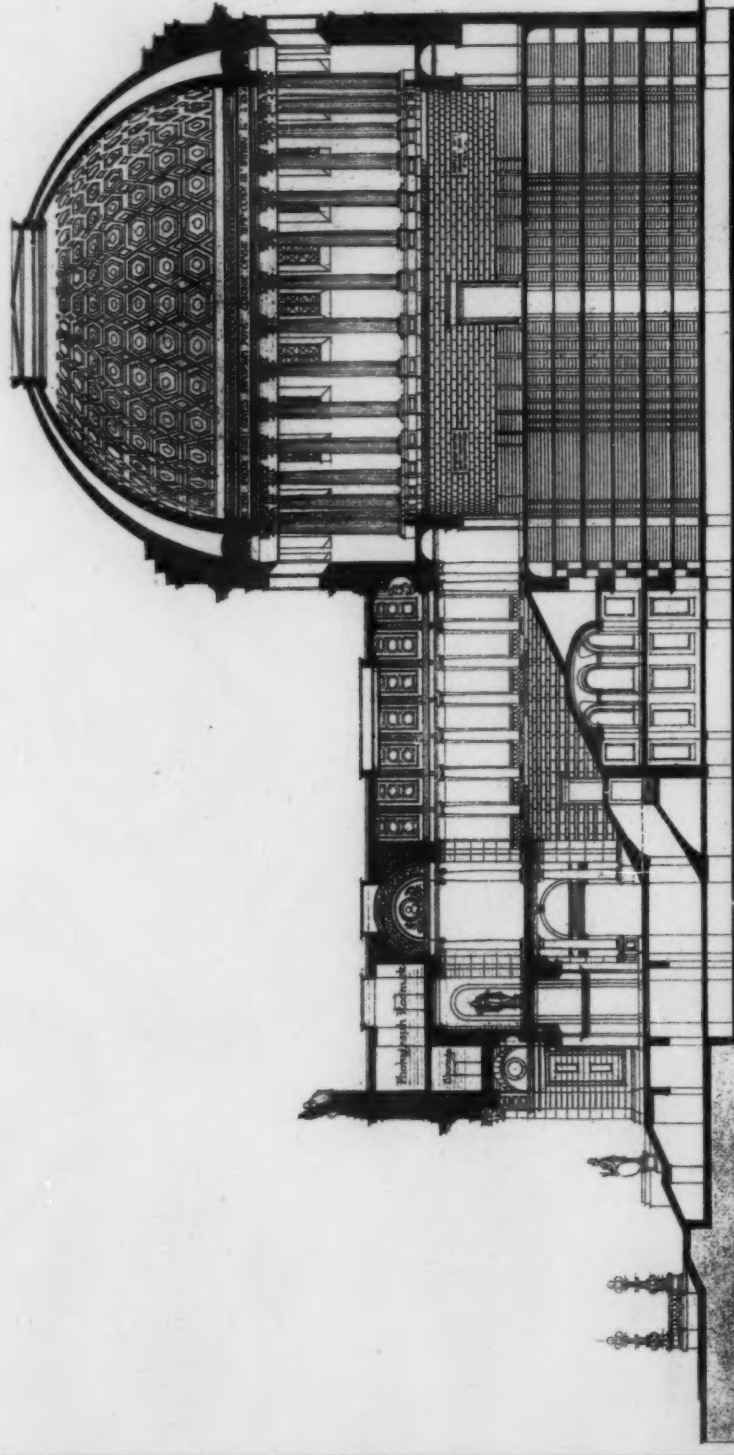


COMPETITIVE DESIGN FOR THE NEW YORK PUBLIC LIBRARY.

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Section through wall of check and locker heating rooms -
 Section through exterior wall.
 Section through wall of rooms and corridors on Courty.

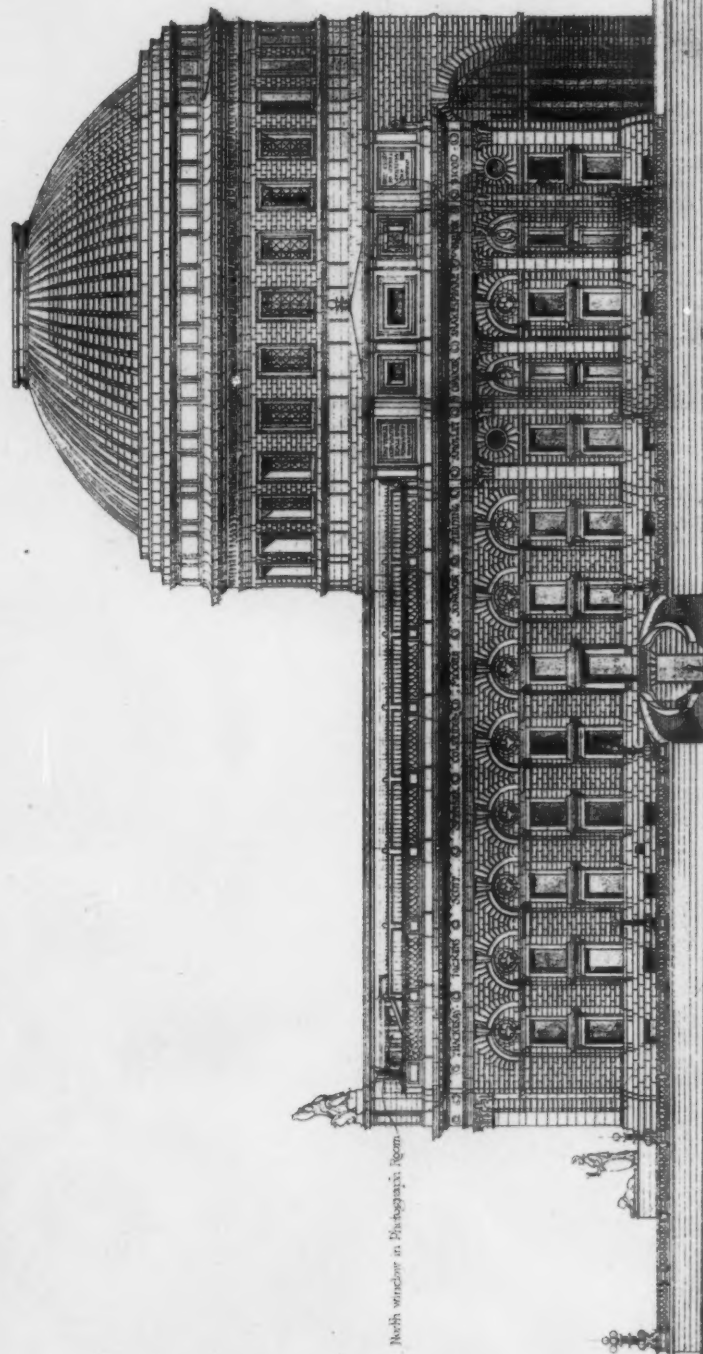
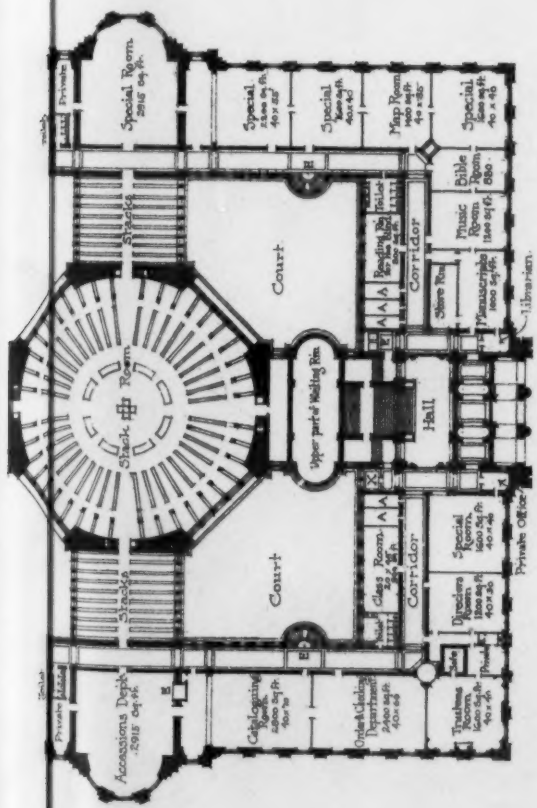
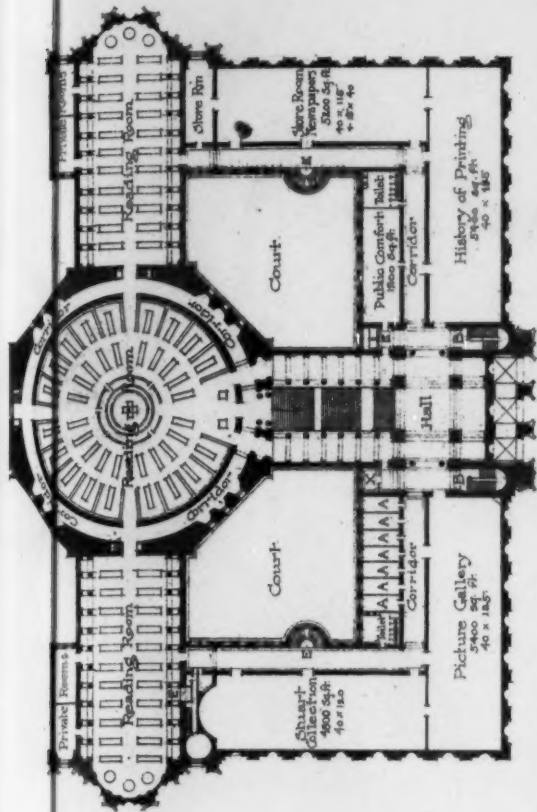


SECOND FLOOR PLAN
 Scale 1" = 10' 0"

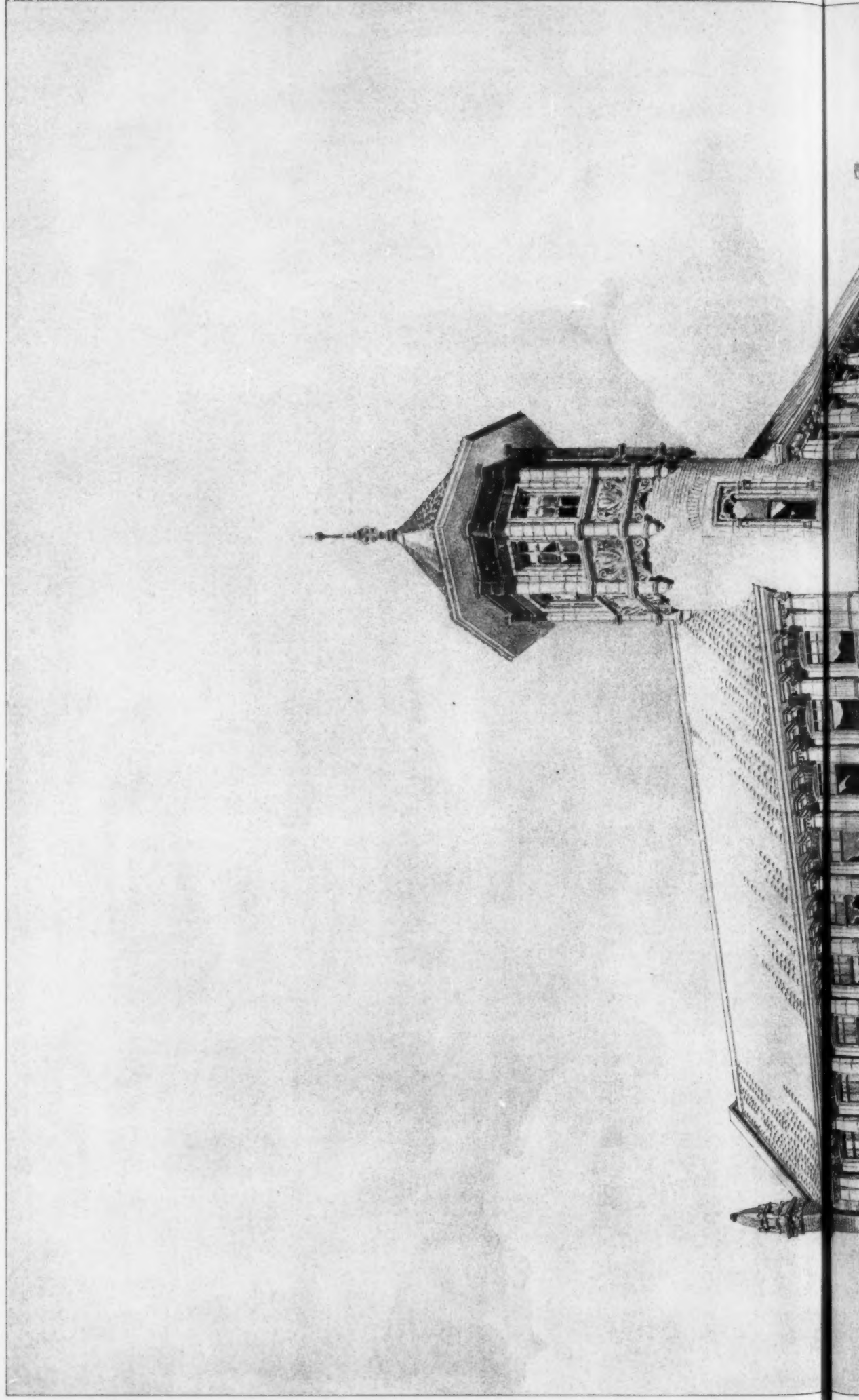
THIRD FLOOR PLAN
 Scale 1" = 10' 0"

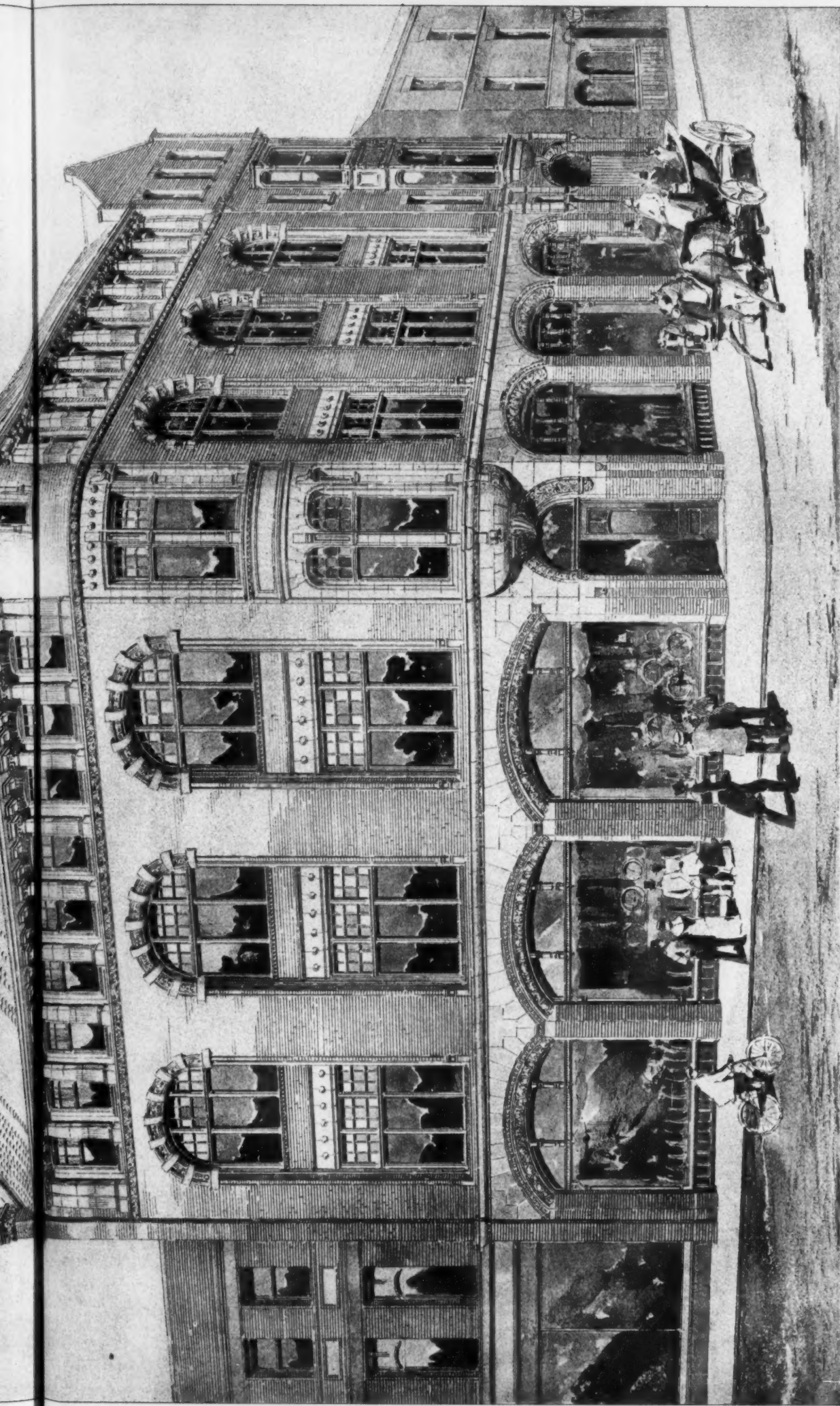
AA A special work
 rooms and storage
 rooms - see elevations
 X Attendant

AA A special work room
 and storage room.
 BB Elevators -
 BB room in photograph room - see sections.
 X Attendant



COMPETITIVE DESIGN FOR THE NEW YORK PUBLIC LIBRARY.
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NEW PREMISES, STEELHOUSE LANE AND UPPER PRIORY, BIRMINGHAM.
Messrs. ESSEX, NICOL & GOODMAN, Architects.





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ENTRANCE HALL: IMPERIAL INSTITUTE.
T. E. COLLCUTT, Architect.

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