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THE matter of the Harrisburg Capitol is now before the full bench of the Supreme Court of Pennsylvania. The arguments which have been made on both sides take substantially the ground which has been before indicated, — on the one side, that the programme upon which the contract with architects was based was null and void, because it restricted the discretionary power vested in the Commission by the Statute; and, on the other side, that the provisions of the programme reserved to the Commission sufficient discretion to satisfy the law, and that they therefore established a binding contract between the State and the architects who complied with them. A minor point is brought up, the Commissioners contending that none of the eight plans recommended by the experts complied with the conditions of the programme in regard to cost; while the architects and the experts maintain that the programme provided for such modifications as would be necessary to fulfil these conditions; but the recent action of the Commission, in adopting for execution a plan which cannot be carried out for anything like the sum specified in the programme, is likely to diminish such force as their arguments on this point may once have had.

AN ordinance has been proposed in Philadelphia by which the piling of bricks in the streets of the older part of the city is forbidden, and even the Builders' Exchange, recognizing the inconvenience to the public of a practice which is probably satisfactory to contractors, has joined with the newspapers of the city in advocating its adoption. If the ordinance should pass the Councils, as is probable, it should be promptly imitated in other cities. In New York, building operations are carried on with very little encroachment on the rights of the public. Even the sidewalks are not obstructed, and where a new building abuts on a very narrow street the latter is entirely roofed over with planking, as is at this moment the case with Rector Street, so that it can be used without inconvenience or danger, while a twenty-story building is in process of construction beside it. Outside of New York, however, such sacrifices on the part of builders to the convenience of the public are unknown. In Boston, where streets seem to be designed for any other use than that of public thoroughfares, the regular course is for a contractor who has any work of construction or repair in hand to begin by building two board fences, not merely across the sidewalk passing in front of the premises with which he is concerned but across a large portion of the roadway also, often to the middle line of the street. In the space thus fenced off are piled, not only bricks but

earth from the excavations, if any are made, old barrels, sand, iron beams and columns, and so on, a place being reserved for the manufacture of mortar, which is almost invariably mixed on the Belgian pavement, between the curbstone and the middle of the street. As the roadways of Boston streets are usually lined on each side by rows of teams, standing idle while their drivers slumber on top of their loads, and the horses nibble straw out of the wagon in front of them, the fences across this part of the thoroughfare do not very seriously check traffic by vehicles, except when a load of material is being delivered at the new building from a wagon which stands transversely across that part of the roadway not already occupied by the fences; but the unfortunate foot-passengers, who jostle and squeeze along the narrow strips of brickwork called by courtesy sidewalks in Boston, are compelled, when they come to one of these fences, to make their way, between the ruminating horses which stand at the curb, into the middle of the street. As this is commonly occupied by a puddle of greenish mud, in which pedestrians prefer not to linger, they ordinarily continue their side-trip to the dryer footing of the opposite sidewalk, and there resume their original course. A few rods farther, another building operation is going on, under similar circumstances, and a new flank movement is made across the street, to the side on which the journey was commenced. Soon after, a third obstruction of the same kind is reached, and circumnavigated in the same way, and so, by a succession of zig-zag tacks, the traveller arrives at his destination. If this system of interrupting thoroughfares, which is particularly prevalent in the vicinity of the great railway stations, were necessary, the people of Boston might perhaps suffer in silence; but it is simply an encroachment on their rights, which they suffer through the provincial policing which encourages so many other public nuisances in the city. There is not the least difficulty in erecting a building on the most crowded street, without interrupting traffic for a day, either on the sidewalk or the roadway, and the people who own and use the streets should assert their rights.

THE week seems to have been fruitful in legal decisions. From Arkansas comes one which is capable of very extended application. It seems that the Brotherhood of Locomotive Engineers has a rule to the effect that seniority of service gives priority of right to employment, so that, when dull business makes it necessary for a railroad to discharge engineers, those last employed must be first discharged. All contracts for the employment of engineers contain this stipulation, and it is, apparently, generally observed. An Arkansas engineer, however, who had been discharged, sued for damages, on the ground that his discharge was without cause, and in violation of this stipulation of his contract with the railroad company. The Supreme Court ascertained that the contract reserved to the engineer the right to leave the railroad service at his pleasure, and, in view of this, declared the contract void, and not binding on the railroad company, on the ground that the right to rescind or terminate a contract must be mutual, and that an agreement which gives to one party only the right to terminate it is void. Whether this interesting case is to be appealed to the Supreme Court of the United States we are not informed, but it would be worth while to have the very highest authority on a matter so important. Southern judges have often a high reputation for learning, and the decision of the Arkansas Court will command respect; but the doctrine that a man cannot legally bind himself by a contract which allows a certain option to the other party is a little startling.

A CURIOUS case affecting expert witnesses was decided by the Supreme Court of Illinois the other day. A certain Dr. Dixon had been summoned as expert witness in a personal-injury case. On appearing in court, he refused to testify unless he were paid a reasonable fee in advance, claiming that his professional opinion was his own property, of which he could not, under the Constitution, be deprived without due process of law. This strange conceit so pleased him, or, perhaps, his lawyer, that he persisted in refusing to take the stand until he was fined by the judge for contempt of Court. The question was then carried to the Supreme Court, which held that such professional knowledge was not property

within the meaning of the Constitution, and that, in the exercise of the right of courts to summon witnesses, and compel them to testify, no distinction could be made between kinds of knowledge; and that to make such a distinction would defeat the ends of justice.

AN important case was decided in New York recently, in which the question of guaranteeing satisfaction was involved. A contract was made to install certain ventilating machinery, with the condition that the room in which it was to be used should be ventilated "to the satisfaction" of the owners of the building; and that if it was not so ventilated that the contractors would remove the plant at their own expense. The contractors had to sue for payment for the apparatus, and their demand was resisted on the ground that it had not proved satisfactory. A jury decided, after hearing conflicting evidence, that the apparatus was adequate to do the work required of it, and, by inference, that it ought to be satisfactory; but the owners of the building claimed that, under the contract, it was for them to decide whether they were satisfied or not, and not for any outside person. This view accords with the jurisprudence of some States, but the New York Supreme Court held that the rule in that State had long been that, under such a contract, some reason for dissatisfaction must be shown; and that the mere arbitrary expression of dissatisfaction by one party was not sufficient to relieve him from liability.

WE have been trying to find suitable words in which to give a brotherly welcome to a new adventurer in the field of professional journalism. This new-comer seems, like Minerva from the head of Jupiter, to have sprung full-armed into the fray, for we are assured on the title-page that it is the "Cheapest and Best Journal Published." In examining it, to find its special points of superiority, we discover that it presents to its readers examples of a much greater variety of styles than any other periodical of which we have any knowledge. Most of us, poor, plodding antediluvians, have been content with the study of the old-fashioned Classic orders, with something of the Romanesque and mediæval, and a good deal of the Renaissance; but this remarkable journal, feeling, no doubt with reason, that the public is tired of what it calls "Back-Numbered Designs," promises to furnish specimens of the "Renaissance, Queen Anne, Ann Hathaway, Gothic, Classic, Spanish, Knickerbocker, and other Up-to-Date Orders and Styles." It is not surprising that a periodical with such resources challenges its readers boldly to "examine carefully the designs in this Journal, and compare same with other Architectural Journals, and draw your own conclusions." What attractions can mere "Back-Numbered" examples, from Italy, France and other effete countries, such as we, and others, have been in the habit of reproducing, offer in comparison, for instance, with a Knickerbocker façade, with Ann Hathaway details, or a Spanish composition, introducing a selection of "Up-to-Date Orders"?

IT is hardly necessary to say that, for our edification, we turn at once to the illustrations, from which we may hope to learn something of the architecture which is to supersede the "Back-Numbered Designs" of a past age. Most of these show cheap dwelling-houses, but it is well known that art is independent of dimensions, and the choice assortment of "Up-to-Date" styles which the buildings present makes ample amends for their diminutive size. One picture, we learn, represents a "tasty Home in the Picturesque Florentine Style." A characteristic of this mode of design appears to be the omission of bases to the columns supporting the lintel over the principal entrance, and their separation by an interval of ten diameters; but we are told that the "effect is Perfect," so that we can only blame our "back-numbered" education for our failure to appreciate at once its beauties. Another queer-looking building is "one of the Neatest of that so often overcrowded Eastlake Style." We are told that "The Finish of the Exterior are Clap Boarding and Shingles"; to which have been added, in execution, various other features, "just enough," we find, "to work out Harmoniously." A third design is in the "Romanesque and Picturesque Combination" style, "Producing a very Harmonious Result"; and it seems that the appreciation of "Up-to-Date" architecture is so highly developed in some places that "This Home has been Duplicated a Great Number of Times, and is a General Favorite."

It is hardly necessary to say that the organ of Up-to-Date architecture cannot neglect interior decoration, and we find, accordingly, a design for a frescoed ceiling, in "the Louis XV Period." This "period" not being quite so "Up-to-Date" as the "Ann Hathaway" and the "Romanesque-Picturesque," the "back-numbered" critic might feel himself qualified to judge of the merits of the design, but he has been saved that trouble by the journalist, who informs his readers that "These exquisite panels are framed in by contrasting colors in heavier hues, giving the impression of sparkling gems in rich settings"; while, when one looks upon them, "The spirit seems to revel in a panorama of flowers, to be inspired by the musical laughter of sportive cupids." Considering that all these agreeable results are produced by a ceiling in a mere "back-numbered" style like the Louis Quinze, what may we not expect when the gifted designer begins to work in the Ann Hathaway, or the Knickerbocker, with, perhaps, a *nuance* of the Romanesque-Picturesque?

THE City of Chicago has concluded a contract for the disposition of its garbage, which is to be burned, at a cost of two hundred and fifty thousand dollars a year. The announcement of this fact has called forth a good deal of comment from the newspapers, some of which is not so carefully considered as it might be. Among other things, we are informed that the best way of all for disposing of garbage is to use it "for fuel in the operation of an electric-lighting system," as is done in several places in England, and that it is because of our backwardness in municipal administration that this system is not adopted here. It is a pity that the journalists who write such things should not have an opportunity for trying to drive an electric-light engine by feeding the boiler-furnaces with the potato-parings, sour milk, water-melons, banana-skins and lumps of ice which represent the average constitution of the garbage collected in American cities. English garbage, or "dust," is a very different affair, consisting, to a great extent, of soft-coal cinders, with which are mixed what the French call "alimentary substances." So much combustible matter still remains in the coal ashes that English garbage can often be kindled, just as it comes from the carts, and allowed to burn spontaneously, the coal refuse affording fuel enough to dry the remaining portion into a combustible condition. Of course, such waste as this answers very well for burning in boiler-furnaces which have a good draught and plenty of grate-surface; but in this country nothing similar is available. Even if the municipal regulations of our cities, which forbid mixing coal-ashes with kitchen waste, were abolished, the garbage would still, in all the Eastern cities, be useless for burning, as anthracite is the ordinary domestic fuel, and the anthracite cinders are seldom thrown away until the last particle of carbon is burned out of them. It would, therefore, be hopeless to attempt to imitate the English practice here, and, to our mind, there is no reason to regret that this is the case.

WHEN garbage is incinerated, for the sole purpose of destroying it as quickly as possible, it is usual to throw it by regulated quantities into a very hot furnace, which burns it so quickly that there is little of the nuisance incident to the slow stewing of such substances by a feeble fire; and the main object of the operation—to get rid of an offensive material with as little inconvenience and danger as possible—is satisfactorily accomplished. There is an idea, which is by no means well founded, that the ashes of the burnt garbage are valuable as a fertilizer. If the work is properly done, such ashes would not be worth carting away for their fertilizing properties, the ammonia and nitrates having been completely dissipated. It should not be forgotten that to utilize garbage, and to incinerate it, are two different processes. For preparing fertilizer from such matters, they are first treated cold, with naphtha, which extracts the grease, and the residue is then dried and ground. The garbage, without separating the grease, would not do for a fertilizer, while the grease itself is used by soap-makers; so that the separation of the two products increases the value of both; and the pulverized "tankage," or residue from the tanks in which the grease is extracted, is always in demand, at good prices. In fact, utilization is, in many cases, a profitable operation, and incineration, which involves simply expense, without any return in the way of salable product, is desirable only where the character of the garbage is such as to unfit it for economical utilization.

COMPETITIONS.¹—V.

THE JURY.



Statue of Charles X Gustavus, in front of the Art Building of the International Exhibition, Stockholm, Sweden. John Borjesson, Sculptor. From *Teknisk Tidskrift*.

It is apparent, from the quotations already made, that there is a somewhat prevalent notion that the jury should be distinct from the adviser. It by no means follows that the adviser should make the award, should, in a measure, impress his own personality on the competition in every stage. In England it is the common custom for the adviser, or the assessor as he is called, to act as the jury or judge, one of his duties being formally stated in the "Suggestions" of the Royal Institute of British Architects to be to "make a selection in accordance with the conditions." But in the American suggestions and rules the making of the award is frequently confided to another person or to a jury of persons. The difference in custom may be due, in part at least, to the fact that in England competitions are frequently held for works of lesser magnitude than with us, our own competitions being generally instituted for large work, frequently of exceptional character. For such work a jury has some qualifications that a single judge has not; additional expert advice is secured in the making of the award, and there is, perhaps, an idea that a wiser judgment will be secured by this means. The rules of the American Institute of Architects bear out this line of thought, since they provide that "If the proposed work is of great magnitude a jury of award of three experts should be formed, to consist of the professional adviser of the committee, an architect nominated by a majority of the competitors, and a third architect appointed by the two thus selected." This rule can, therefore, only be carried out strictly in a limited competition, in which the names of all the competitors are known. It omits the definition of the word "expert," but as it is stipulated that two of the three judges shall be architects the professional element in the jury appears to be well cared for.

The Society of Beaux-Arts Architects reproduces almost verbatim the suggestions of the American Institute of Architects, but states that the third member of the jury, to be formed "if the proposed work is of sufficient magnitude," shall be either "an expert or architect," but no hint is given of the definition of the word "expert," save that, apparently, he need not be an architect.

In the code as finally adopted by the Society the jury is to consist of at least three persons: the professional adviser and "one or more architects named by a vote of the competitors." The preliminary report prepared by the Joint Committee contains even less directness of expression. "All competitions," the report says, "are adjudicated by a jury of not more than five disinterested experts; except that if the subject of the competition be such that its execution requires special expert knowledge, then the jury may call in additional disinterested experts, and also the promoter, to advise with them but having no vote." This is rather a cumbersome piece of machinery. Nor is it obvious, in cases requiring special expert knowledge, why such experts should not be formally included in the jury with full voting power, and the poor promoter is really to be pitied for his exclusion. Moreover, there is no hint of the

meaning of the word "expert," though that, perhaps, might be difficult to define in rules formulated by architects, sculptors and painters, and intended to be general in their application.

The obtaining of a voice in the selection of the jury by the architects is undoubtedly a professional advance, but it gives the architects no advantage whatever in the competition. The judge chosen by them is not in the least a representative of the competitors, but he enables them to feel that in at least one member of the jury they are obtaining one that they regard as a competent judge of their work. In one particular, at least, they will be judged by their peer, and the comfort this thought conveys to the mind of the competitor is by no means slight. It introduces, moreover, a certain element of fairness, a certain sense of security, of justice, of common interest, that goes far towards establishing a feeling of good-fellowship among the competitors that cannot but be productive of good results. But the competitors can only influence the *personnel* of the jury in limited competitions; in open or general competitions, where the names of the competitors are unknown until the making of the award, the jury must be selected by the adviser, acting under the authority of the promoters.

A very ingenious way of giving the competitors a voice in the selection of the jury was devised by Prof. Warren P. Laird, of the University of Pennsylvania, for the programme for the competition for the selection of an architect for the new Capitol Building to be erected in Harrisburg, Pa. Under the scheme outlined for this competition there were to be six invited and paid competitors, with a general invitation to the profession to submit designs, every competitor to stand on exactly the same basis in the competition, save that the six named architects were to be paid for their services, whether winning the prize or not. The competition was adjudged by a Board of Experts, consisting of three persons, the professional adviser of the Commissioners (Professor Laird) and "two architects in active practice, each of whom shall have had the responsible direction, as principal, of work of importance at least equal to that of the Legislative Building" proposed to be erected at once. The appointment of the two architects, members of this Board, is reserved to the Commissioners, but it was provided that one of them should be the architect who "shall receive nomination by a majority of the six architects especially invited to compete," while the third member was to be nominated by the professional adviser and the appointee nominated by the invited architects. Few recent programmes have given as much to the competitors. As the competition was practically an open one the competitors could not, as a body, have obtained a representative on the Board of Experts save in this way. It is true the selection was made by a small number of them, but the significance of the concession is not the less because of that. And as it happened that the choice of the invited architects fell on that standard-bearer of professionalism, Mr. John M. Carrère, the wisdom of the procedure has been completely established.

But this is not the only point of interest contained in this section of this really remarkable programme. It is a circumstance of the first importance that a special professional qualification is stipulated as necessary to the two members of the Board of Experts not named in the programme. That these gentlemen must be "architects in active practice, each of whom shall have held the responsible direction, as principal, of work of importance at least equal to that of the work about to be carried out," seemed to indicate an admirable feeling in the State officials forming the Commission under whom the work is to be done. It voices the feeling in the profession that the judges of a competition shall be thoroughly capable men, and the plan should receive hearty support as a step in advance.

Many of the duties of the jury have already been adverted to in considering the functions of the adviser. When the adviser acts as the judge or jury, his duties, so far as the making of the award is concerned, are identical with those of the jury. Several societies specify these duties at some length, the Architectural League of New York and the Joint Committee, whose rules are largely based on those of the League, providing a definite form of procedure. Those of the Joint Committee are somewhat fuller than those of the League, and specify the following order:—

"A. Reading of the programme.

"B. Passing on the question of calling in Expert Jurors or the Promoter.

"C. Passing upon the work submitted, with reference to conformance with the conditions of the programme.

"D. Passing upon the manner of arriving at the verdict.

"E. Writing and signing the verdict."

Several of these suggestions appear hardly called for, but their inclusion does away with any question of uncertainty; their formal statement prevents any misconception on the part of the jury as to their duties, and so accurately defines them as to leave room for no excuse for any possible neglect of them.

An important regulation, included in all rules, is that the jury shall throw out of the competition any drawings which do not fulfil the stated requirements. Not a little abuse has arisen from neglect of this, some of the competitors making a practice of sending in more drawings than are required, or a different class of drawings than are called for, or submitting alterations or changes not contemplated by the promoters, or in any other way endeavoring to take unfair advantages. The "Suggestions" of the Royal Institute of British Architects are particularly concise as to the reason why certain designs should be excluded from the competition. Any design, it is

¹Continued from No. 1138, page 27.

stipulated, should be shut out "(a) if sent in after the period named (accidents in transit excepted); (b) if it does not substantially give the accommodation asked for; (c) if it exceeds the limits of site as shown on the plan issued by the promoters, the figured dimensions on which should be adhered to until officially altered; (d) if the assessor or assessors should determine that its probable cost will exceed the outlay stated in the instructions, or the estimate of the competitor should no outlay be stated; provided always that should the assessor or assessors not have been consulted in the first instance as respecting cost, and should he or they be of the opinion that the outlay stated in the instructions is inadequate for the proper execution of the proposed works, the assessor or assessors shall not be bound in the selection of a design by the amount named in the instructions, but the question of cost shall, nevertheless, be a material element in the consideration of the award; (e) if any of the other instructions are violated."

The rules of the American Institute of Architects do not enter into details so minutely, but provide, as quoted above under "The Adviser," for the exclusion of improperly presented designs. The rules of the Rhode Island Chapter of the Institute follow those of the American Institute. The Joint Committee is equally decided, "The Jury must decline to consider work violating the conditions of the programme."

The ground having been cleared by rejecting all improper designs, the jury then proceeds to its work of judgment. How this is to be done has not yet been formulated. The Joint Committee permit the jury to pass upon the manner of arriving at the verdict. A report on competitions prepared by a Committee of the National Sculpture Society, and as yet unacted upon, requires that "a number equal to at least two-thirds of the whole number of members of a jury must be present and voting in order to take valid action. Voting must be by ballot." The latter procedure is also provided for by the Joint Committee. The American Institute of Architects requires, as has been stated, that the jury shall definitely select the design of one architect or firm of architects, and recommend the appointment of its author or authors for the proposed work. It makes no provision for the selection of designs other than that for which the work will be awarded. The Rhode Island Chapter of the Institute definitely refers to the latter duty, requiring the jury, to whom the task naturally falls, to "select the designs to which premiums are to be awarded and rate them in order of merit."

Some reference has been made, at the beginning of these papers, to the possibility of a competition proving unsuccessful so far as the award being issued to an architect deemed not wholly competent to carry out the completed work, and at the same time reference was made to the insertion of a provision for retaining the services of a consulting or joint architect. Such a limitation has been inserted in many of the rules and suggestions formulated by the various societies, but it does not touch on the more important question whether a judgment must necessarily be rendered, or, in other words, upon the momentous question, Shall a competition be a competition, and an award made, whether the designs submitted be satisfactory or not? A good deal of dissatisfaction with competitions has arisen over this question, which is the vital one. It is supposable that a competition might be opened under the best auspices, with the most desirable professional advice, with the most professional of juries, with the very best intentions on the part of the promoters, and yet fail through the lack of presentation of desirable plans. On the other hand, if the promoters reserve any loophole for themselves suspicion is at once aroused that the competition is not a competition, but simply a preliminary to the selection of an architect already favored, a procedure costly to the unfortunate competitors and grossly unfair. It is difficult to frame a rule that will be perfectly satisfactory to the promoters and the competitors alike, and applicable to every case, because it is impossible to foresee whether good solutions of the programme will be submitted or not. It is to be presumed that they will be, if everything seems fair and above board, but it is not certain and never can be, and promoters naturally hesitate to gamble on results, for it is nothing else.

If a definite statement is made in a programme that an award will be made, and the mere fact that a programme is issued in which the first prize is to be the commission for the undertaking is itself a *bona-fide* promise that an award of a real nature will be made, it would seem as if the promoters would render themselves liable to damages should the competition go by default from any cause. Unfortunately the question has not, in this shape, come before any of our courts of law, though one or two sporadic attempts to obtain a judicial decision on this question have been attempted. It would seem, however, that in the absence of an award under such circumstances the competitors had a legal grievance against the promoters. But whatever the legal aspects of the question such a collapse does more than anything else, perhaps, to bring competitions into disrepute.

The last competition for a new City-hall in New York (1893) is a case in point. The programme contained a definite promise to award the commission for the building: "The author of the designs adjudged to be the first best by the said Board of Commissioners will be appointed architect for the construction of the building, provided his professional standing is such as to guarantee a proper discharge of his duties." As every one is aware, this competition came to naught, not through any lack of action by the jury, but because so active an agitation was instituted against putting the proposed building into the City-hall Park, where it had been located by law and in the

programme, that the Legislature passed a fresh law forbidding the removal of the old building and the erection of the new one on that site. The city authorities therefore found themselves in the undignified position of having, in apparent good faith, invited architects to take part in a competition that they were legally unable to carry out, and the scandal of the episode has not yet subsided. It is but fair to remark, however, that the collapse was in no way connected with the conduct of the competition, nor with the competition itself, but through the force of circumstances not considered when it was instituted. It must, however, stand as a warning against making "cast-iron" offers that cannot be changed without reflecting more or less upon those making them.

The other side of the case is almost equally unsatisfactory. The insertion of a provision withholding the right to make an award is almost sure to create suspicion and distrust. The fact of the matter is, dependence must be placed upon the general reputation of the promoters, the name of the adviser and the composition of the jury, together with the general spirit of fairness shown by the programme. If the award is to be made on the designs submitted, if all other considerations are rigorously set to one side, as they must be in every well-ordered competition, and if the make-up of the jury is satisfactory from a professional point-of-view, and its judgment is to be followed, then, surely, the insertion of a reserving right is clearly within the privileges of the promoters. If the work to be competed for is a large one, it means that the spending of a considerable sum of money, of a large sum of money, will be placed in the hands of the winner of the competition; the promoters, as business men, cannot afford to gamble on the result. If they want a good architect and a good design they must protect themselves in the trust they are about to assume in handing over the question of expenditure to an unnamed person. The *personnel* of the jury is, therefore, a question of the utmost importance; that and the manifest intention of the competition.

It is sometimes proposed that the jury shall simply offer its suggestions to the promoters. The practice has some advantages, and the right of final selection and award is one that the promoters can claim with great justice; yet too often it has opened the way for unfairness and dissatisfaction. Accordingly, the Joint Committee has stipulated that the jury must "make the award in accordance with the conditions of the programme," and the Committee of the National Sculpture Society states that "the action of the jury shall be final and without appeal." Both bodies have sought by this means to bring the competition to a definite end, to make it really what it purports to be, and to secure adequate compensation to at least one competitor, which must happen when a commission is awarded.

The National Society of Mural Painters is even more specific, for it stipulates that "the Jury must make a decision as to which competitor is to be given the work and such other awards as are called for by the conditions of the competition."

When the jury is requested to make recommendations, suggestions or criticisms to the promoters, a great deal of dissatisfaction has resulted in many cases. Judgment, in the proper sense, is not rendered at all, but a series of criticisms obtained on which the promoters are expected to base the final decision. The method unquestionably relieves the jury of responsibility, and transforms it into an advisory board. At the same time it enables the promoters to have the benefit of such advice and to act in accordance with it, if they see fit to do so. And here one of the prime evils of competitions comes in, for time and again architects have found themselves well regarded and highly rated by the jury, only to be given an unimportant place in the final award, or no place at all. And the evil becomes the greater when the promoters, as is sometimes the case, pass over the recommendations of the jury altogether, and make the award to a design not considered worthy of attention by the experts. Instances of this sort are too numerous to call for recapitulation; it is sufficient to point out that no other one thing has done so much to bring competitions into disfavor. Competitions that end in this way have all the marks of fraud stamped upon them, and it is no wonder that architects and artists rise in righteous indignation against the dishonesty practised on them. And, indeed, words can scarcely be too strong; for the unfortunate neglected ones have gone to considerable expense in the hope of fair treatment, only to meet with the calm statement from the promoters that they are pleased with such and such a design, with such and such an architect, and desire that one and no other. The question hinges on the honesty of the promoters, and just so long as there are dishonest promoters, just so long will this evil remain in competitions, bringing them into discredit, hurting the well-intended efforts of other promoters, and even casting scandal upon the jury, though they are as innocent as the victims themselves.

An obvious way out of the difficulty would be for the promoters to engage to consider only such designs as the jury might recommend to them, if the power of absolute judgment is not given to it. The promoters might, it is true, not hit upon the design deemed absolutely the best by their advisers, but at least no great unfairness would be done to the competitors, as must be the case when the recommended designs and all others are submitted to the promoters for inspection, examination and selection. This method of excluding all but the named designs was to be adopted by the Commissioners for the erection of the new Capitol at Harrisburg. Eight designs were to be chosen by the jury and submitted to the Commission. It is true these eight drawings were to be named in order of merit, but

they were the only ones the Commissioners were to have before them. It seemed, therefore, utterly impossible for an unplaced design to be considered, or the award made to an unnamed architect without a greater scandal than the Commission would feel warranted in perpetrating in such a matter. This seemingly solved one of the vexed questions in connection with competitions in a very reasonable manner, and its appearance in other programmes as a settled feature may confidently be looked for.

The same method, in a slightly different manner, appears in the programme of the preliminary competition for the New York Public Library, which appeared immediately after the Harrisburg programme. The jury was to select the twelve designs from the sketches submitted which appeared to them the most meritorious, for each of which a premium of \$400 was promised. This much was given absolutely to the jury. Then from these twelve designs the Trustees were to select six, "selecting those among them who in their judgment seemed best qualified by their professional training and experience to undertake so important a work." Thus the Trustees reserved the business end of the matter to themselves, yet treated the competitors fairly. The end obtained in the two competitions is the same: the protection of the competitors and, in the later one, the protection of the promoters; and the erection of the building being entirely the promoters' business they cannot be criticised for reserving their rights as they have done. It would seem, therefore, from these programmes, that the conditions of competitors were constantly being bettered, even though everything the professional organizations desire is not given them. It is a significant fact, however, that no society has yet put forth any rule governing competitions that include so important a provision as this. Possibly it is hoped that the right of judgment will be given absolutely to a jury of expert architects; should this ever be done it will be interesting to note how well satisfied with that system the architects will be who are declaiming against the very concessions now made them, as contained in such programmes as those just referred to.

That promoters have very decided views as to their rights in the making of awards is evident from a comparison of a number of programmes. In the New York City-hall Competition (1893) the designs were submitted to a Committee of Architects, "three in number, who have not taken part in this Competition, to be appointed by the Board of Commissioners from lists furnished by the New York Chapter of the American Institute of Architects and the Architectural League of New York, who will examine them and select those which they find to be the best, six in number, which they will name to the Board with their comments. The Board will then make its selection as to which design is the best." In the Baltimore Court-house Competition it was provided that after all drawings not conforming to the competition had been thrown out, the professional adviser would examine and select those that he found the best among them, at least five in number, which he was to "hand over to the Committee with his comments and any recommendations he may have to make. The Committee will then appoint one of the competitors thus selected to be the architect of the building if, in their judgment, and that of their professional adviser, they are warranted in so doing." Provision was made for a second competition if it should have been deemed advisable to have one. The programme for the Cleveland Chamber of Commerce reproduced the conditions of judgment contained in the Baltimore Court-house programme. In the Harrisburg Competition improperly presented plans are first to be thrown out, but it is stipulated that the Board of Experts will state to the Commissioners, in their report, their reasons for the exclusion of any design. The Board of Experts "will then select from among the remainder those eight designs which in their judgment are best and shall give to each a rank in accordance with its merits. . . . The designs so selected shall then be presented to the Commissioners by the Board of Experts, with a report of its proceedings and any recommendations which it may make. . . . The Commissioners will then, after examination of the designs so presented and due consideration of the report and recommendations of the Board of Experts, select one of the said designs as being in their opinion the most satisfactory and shall designate it as their First Choice." The envelopes containing the names being opened, the author of the design designated as the First Choice will be awarded the commission for the building.

Of all the architectural societies in this country the Architectural League of New York has alone distinctly provided for appeals from decisions by the jury. This is done in a clause that states that "The action of the jury shall be final and without appeal, except that, should any of the provisions herein [General Rules Governing Competitions, 1895] have been violated, the President may, for such reason only, peremptorily return without debate the report of the Committee for revision." These rules appear, from internal evidence, to have been drawn to cover only competitions instituted by the League itself, and the power thus lodged in the hands of the President of that Society may be entirely right and proper under such circumstances. The Joint Committee go farther, and in their report devote an entire section to the question of appeals. "The action of the jury," it is stated, "shall be final and without appeal, except as provided for below. The provisions alluded to are set forth at length in two paragraphs:—

"In case any party interested shall claim that a material error has been made by the jury, the matter shall at once be submitted to

the jury for reconsideration, which may thereupon amend or confirm its verdict.

"In a case of question as to the compliance with the terms of the competition, any interested party may appeal to a Committee constituted of the Governing Board or Boards of the Society or Societies under whose rules such competition shall have been held—excluding any interested person. Such Committee shall not assume to adjust rights as between the complainants and any other party whatever, but shall confine its decision to adjudicating the fact of compliance with or violation of the terms of the competition."

It will be seen that these regulations open the way for almost endless controversy. The term "material error," admirable legal phrase as it is, may or may not be applicable to a case like a competition in which the judgment must, to a large extent, rest on a question of taste and individual discrimination. Have the jury made an error in selecting a design with a dome, when it is very obvious that a great tower is much the better solution? Is it a material error to make the award to a young and inexperienced man, when an older, more competent man might prove more acceptable in the end? Or are neither of these questions of material error, but some direct violation of the programme found in the successful design? If the principle of appeal is to be distinctly recognized, will the competition ever come to an end, or rather, would it not be prolonged indefinitely, to the lasting sorrow and distraction of the competitors? Will there not, in any event, if the right of appeal is recognized, always be a considerable number among the competitors who will feel there has been a material error, when their design has not been awarded the commission, for we all know that from the standpoint of the designer his design alone is the best and the one most suited for erection?

Then, also, the second section introduces an entirely new body, calls for further examination, almost for a second judgment of the competition. And such an appeal being taken, where is the benefit of it? How are the promoters to be compelled to take cognizance of it, unless, indeed, they are shamed out of an impossible position? And this, a hard-headed body of promoters, intent on evil, set on deciding things as they wish them decided, be the judgment of their jury or their expert what it may, can scarcely be expected to do. Unless an appeal can be forced to a legal judgment and substantial relief obtained, the value of the insertion of provisions that that effect in any code is not apparent. On the contrary, it introduces an element of uncertainty that, in things so full of uncertainty as an artistic competition, would better be omitted.

The National Society of Mural Painters provides in its General Rules that: "Action of the jury shall be final and without appeal except that should any of the provisions herein contained be violated the competitors may make their protest to the Society of Mural Painters, who will act as arbitrators between the competitors and the jury." Here again is that utter lack of ability to enforce suggestions that characterize so many of the codes. A most admirable thing it would be, no doubt, for the Society to act as arbitrators, but two parties are essential to arbitration, and how is the promoter to be compelled to submit any matter to the Society, if he does not wish to? How is he to be bound by any decision? And suppose he does agree, before the competition is opened, to abide by the rules of the Society that contain this provision, what is to prevent his changing his mind? And how is a disgruntled competitor to be hindered from raising the greatest possible fuss under such a provision if he wishes to?

As a matter of fact, this Society and all societies that make provision for appeals are simply confessing to a weakness in their own juries. If a society prepares a code of rules governing competition, it is largely because it expects that matters of this kind will be submitted to it for conduct. In this case the juries will be appointed by the Society either directly or from a list offered by it. There is, therefore, scarcely need for the provision which the Mural Painters make, that the jury "must be a jury of experts," for it may be assumed that only such a jury—once the meaning of an expert in mural painting is settled—will be appointed. But has the Society no confidence in its own experts? Are the judgments rendered by its members so weak that appeals must be taken? And how is the Society to act as arbitrator between its own experts and members, and the competitors and promoters? There is no end to the tribulation such a provision entails.

Some light on the composition of juries and the making of a judgment is furnished by the regulations prepared by the Secretary of the Treasury for competitions for Government Buildings. A Commission, it is provided, "shall be appointed by the Secretary of the Treasury, consisting of the Supervising Architect of the Treasury Department and two architects, or experts in the construction of buildings, whose duty it shall be to judge and report to him as to the relative merit of the designs and plans submitted. . . . The Department agrees to make selection from the designs submitted if, in its opinion, one suitable in all respects, as to design, detail and cost, be submitted; but expressly reserves the right to reject any and all plans, designs and specifications submitted, and to reopen the competition, if, in the opinion of the Commission herein referred to, or of the Secretary of the Treasury, no design suitable in all respects has been submitted. . . . The selection of one of the designs by the Secretary of the Treasury, and its subsequent approval by him, the Postmaster-General and the Secretary of the Interior, shall be final and conclusive."

Here we have at least a hint as to what sort of persons are to constitute experts under these regulations; and the Secretary of the Treasury is very positive that he will surrender none of his rights unless he has been well advised and himself sees the way clear to doing so. To prevent any unpleasant possibility he further fortifies himself, in conclusion, by providing that "the foregoing regulations shall be subject to modification and change at the pleasure of the Secretary of the Treasury." If the new plan does not work well there will soon be an end of it.

One other factor in connection with the finality of judgment by the jury may be referred to, and that is the instituting of a second

competition among certain of the competitors, when no provision to that effect has been inserted in the original programme. When a competitor enters a competition on the basis of a definite programme, he is entitled to believe that the work done upon his original design will be all that is required of him. Further, he is entitled to believe that no additional steps will be taken to give him or other competitors fresh advantages in the matter. Payment for a second competition does not lessen the evil, but rather enhances it, since it encourages the introduction of new conditions not anticipated at the outset. No competitive design is supposed to be complete and perfect, ready for erection as originally proposed. The time allowed for preparation is often too short to permit of the extended study that would be given to an actual commission. Moreover, competitors are not justified in studying the question so much in detail. And unless a second competition becomes a matter of detail, unless it is to introduce further improvements, provide for fresh changes, it is difficult to understand why it should be held at all.

The end and object of every competition should be the selection of an artist, and this should be apparent from the original drawings. The jury and the standing of the artist should be sufficiently obvious from the original drawings. The jury, in any event, should not take refuge in a second competition as a way out of the difficulty of deciding between a number of designs of relative merit. The question brings us to the fundamental conditions of a competition, that the promoters must be prepared to take what they will obtain. If they do not get just what they thought they would, it is their misfortune that they did not properly consider and weigh such a contingency at the outset. In view of the fact that a number of second competitions have been instituted among premiated competitors, it is somewhat singular that the Societies have not pronounced an opinion on it. An organization that deems it worth while to set forth, in its rules, an order of procedure for the guidance of the jury, that specifies, moreover, the obvious condition that jurymen must absolutely abstain from taking part in a competition, that prohibits competitors from endeavoring to take unfair advantage to obtain a judgment favorable to them, might well find the space in which to voice the professional dissatisfaction with unannounced second competitions, the results of which, after all, can only be satisfactory to the party winning the

commission. (To be continued.)

TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION, OMAHA, JUNE TO NOVEMBER, 1898.

THE Mines and Mining Building was designed by Mr. John J. Humphreys.

The façade presents a frontage of 400 feet, accentuated at centre and end with pavilions, 64 feet and 40 feet respectively, thereby obtaining sufficient variety of mass. The solidity of these pavilions and their strong perpendicular lines and shadows will give a strong contrast of light and shade.

The height of the building to the top of the main cornice is 40 feet; the height of order 30 feet, resting on stylobate 10 feet high.

The height of the centre pavilion to the top of the crowning group of statuary is 85 feet, while the end pavilion is 65 feet to the top of the dome.

The lighting of the building will be obtained by large windows, 10 feet wide by 24 feet high, placed at intervals of 16 feet, and the roof will have a large skylight area, making the interior very bright and cheerful.

The central entrance is 24 feet wide by 34 feet high, and will be very rich in decoration, flanked on either side by coupled columns and their accompanying pilasters, standing 6 feet from the walls. The main cornice breaks around a projection of columns supporting

pedestals for groups of statuary 12 feet high. The centre of the pavilion is crowned by a colossal group of statuary. There will be also single statues between columns resting on stylobate, which will be projected out to receive them. The spandrels above the arch will be decorated with bas-reliefs. The end pavilions with their entrances will be crowned with shallow domes.

The implements emblematic of mining are so few that, with the exception of a few trophies, the entire interior elaboration will be confined to Classic

ornaments, and reserve for the wall-spaces of the large centre vestibule, which is 24 feet wide and 60 feet long, such elaboration.

The ceiling will be a large barrel-vault, with intersecting cross-vault, richly coffered and elaborately decorated. On the walls it is here proposed to have mural paintings emblematic of mining, placer working, packing of ores by "Rocky Mountain Canaries," and other mining scenes.

The Greek Ionic style of architecture was adopted by Mr. S. S. Beman for the Manufactures Building. The order is of heroic proportions, carried out with great artistic care in every detail. The principal feature of the lagoon façade is a circular dome 150 feet in circumference, rising to a height of 75 feet. The dome is supported on a circular row of fluted Ionic columns, and the space enclosed by them, and under the dome is open, forming a grand, open, domed vestibule for an approach to the building. The inner dome is richly designed with ribs and panels and is to be decorated in colors, while the outer is formed by a series of steps rising in the form of a cone to the apex, which is crowned by a richly decorated base for a flag-staff. The outer row of dome columns is detached and the entablature is broken around them at the base of the dome, and over each column is a statue and pedestal, having as a background the stylobate of the dome. This treatment is very monumental in effect, and,

while in good taste and harmonious with the architectural style, it is at the same time original and interesting. Over the doorway leading from this vestibule into the building are three large panels between the pilasters to receive paintings which will be emblematic of the character of the exhibits. Flanking the central dome are beautiful Ionic colonnades which form covered ways along the entire façade, stopping at the corner towers. Over these colonnades are balconies capable of holding large numbers of people and opening from the interior galleries of the building, affording a fine point from which to obtain an elevated view of the lagoon and the beauties of the grand central court. The four corners of the building are marked by square plain towers surmounted by ornate, open, columned pavilions, circular in form and to serve for electric-lighting. The Manufactures Building is 300 feet long and 140 feet wide.

The Manufactures Building is 300 feet long and 140 feet wide.

THE GIFT OF CHANTILLY.

THE Institute of France entered into possession of the château and of the forest of Chantilly immediately after the death of the Duc d'Aumale. Nothing is changed in appearance in the beautiful domain, in the château and its surroundings; but, as the poet says, "the mind is its own place," and the wanderer cannot help feeling that much is changed and that the living spirit of Chantilly is departed.



Mining Building: Trans-Mississippi Exposition, Omaha, Neb. J. J. Humphreys, Architect.



Manufactures Building: Trans-Mississippi Exposition, Omaha, Neb. S. S. Beman, Architect.

The terms of the donation made by the Prince are worth remembering:

"Wishing to preserve for France the domain of Chantilly in its integrity, with its woods, its lawns, its waters, its buildings and all that they contain — trophies, pictures, books, works of art, all that ensemble which forms a complete and varied monument of French art in all its branches and of the history of my country at its glorious periods — I have resolved to confide it to an illustrious body which has done me the honor to call me to its ranks on various grounds, and which, without avoiding the inevitable transformation of society, does not feel the spirit of faction and can escape too rapid changes, keeping its independence in the midst of our political fluctuations.

"In consequence, I leave to the Institute of France, which will dispose of it on the conditions hereinafter mentioned, the domain of Chantilly as it may exist at the time of my death, with the library and the other artistic or historical collections which I have formed in it."

Without going into the details of the donation, I will only say that the Institute has, in obedience to the will of the Prince, appointed from its own ranks three *conservateurs*: M. Mézières, of the French Academy, M. Léopold Delisle, the Director of our National Library, and M. Gruyer, of the Academy of Fine Arts, author of a magnificent work on the pictures of Chantilly. M. Delisle is chiefly affected to the library, and M. Gruyer, who was once a curator in the Louvre, to the pictures and works of art.

The château, according to the positive instructions of the Prince, will remain uninhabited. It is to be a mere museum, which will be public two days of the week, as soon as the necessary changes and dispositions are made. The three curators will have lodgings in a pavilion which is at some little distance from the château, and is called the Pavillon d'Enghien. They are not bound to reside always in these lodgings, which are merely their *pied-à-terre* when they make their visits; in the same pavilion there is a fourth apartment, which is the residence of a permanent assistant curator, appointed by the Institute, who is to be not a member of the Institute but a mere agent. The gift of Chantilly to the French Institute was made with the binding condition that "the Institute should preserve the character of the whole of the domain, and especially that it should make no change in the exterior or interior architecture of the château, the pavilions of Enghien and of Sylvia, the *jeu de paume*, and the three small chapels, . . . and that it should equally maintain the character and the destination of the parks, gardens, canals, rivers, as well as the general distribution of the forests, ponds and fountains." It is clear that the dominant idea of the Prince was the preservation of Chantilly as a whole, and it is to be hoped that this wish will be well adhered to. — *Paris Correspondent of the N. Y. Evening Post.*

THE MESA ENCANTADA AGAIN.

F. W. HODGE, of the Bureau of Ethnology, Smithsonian Institution, has just returned from an expedition to the Enchanted Mesa of New Mexico, which has excited the interest of scientists and the daring of exploring parties. It was brought into prominence a few months ago by the expedition of Prof. William Libbey, of Princeton University, who took rope-throwing mortars, huge kites, balloons, and tons of apparatus to scale this hitherto inaccessible table-land.

Professor Libbey reported no evidences of early occupancy. Mr. Hodge's explorations have brought different results, however, for after scaling the Mesa he spent some time on the summit, found a number of fragments of pottery, arrows, shell bracelets, stone axes, etc., establishing conclusively that the top of the Mesa was at one time inhabited.

Mr. Hodge was sent by the Bureau of Ethnology to examine a series of ruins in Western New Mexico and to attend the "snake dance" of the Moki Indians. This done, he was directed to proceed to the Mesa Escanada and scale its precipitous walls in any way he saw fit.

He procured an extension ladder comprising six sections of six feet each, together with an ample supply of rope, and proceeded to the Mesa on September 3d, accompanied by Major George H. Pradt, Deputy United States Surveyor at Laguna, New Mexico, who is familiar with that section, A. C. Vroman of Pasadena, Cal., who acted as photographer of the expedition, Mr. H. C. Hayt of Chicago, and two Laguna Indians.

The Mesa was determined to be 431 feet from the western plain to the top of the highest pinnacle above the cleft, and the talus at the base of the cleft 224 feet above the plain. The climb was without any serious difficulty, until the party reached a great sand stone. The ladders were hauled section by section to this point by means of the ropes, then fitted together and raised against the cliff. Mr. Hodge ascended to the top and climbing over the slope immediately above succeeded in lashing the top of the ladder to a huge boulder that had fallen from above and lodged on the terrace some twenty feet from the summit. The ladder was then ascended by the remainder of the party and the top easily reached. The ascent to the summit took exactly two hours and a quarter.

The explorers had not been on the summit of the Mesa five minutes before Major Pradt picked up a fragment of ancient pottery.

During the afternoon and the next day Mr. Hodge examined the

ground critically, while Major Pradt made a survey of the Mesa and Mr. Vroman secured a number of photographs. Two potsherds, two stone axes (broken), a fragment of a shell bracelet, and a stone arrow-point were the chief evidences of former occupancy found on the narrow storm-swept crest; but abundant potsherds, etc., were found in the talus swept down from the summit. All vestiges of the ancient trail ascending the talus and continued thence to the summit by hand and footholds in the solid rock have been obliterated, but some traces of the holes remain. This verification of an Indian tradition notable for inherent evidence of accuracy is peculiarly gratifying to the students of anthropology.

Professor Libbey's ladder was discovered still lashed in place above the cleft.

Mr. Hodge's researches will arouse great interest among American ethnologists and archaeologists, inasmuch as they are said to show that Indian tradition should not be dismissed as merely mythical after only casual exploration. — *N. Y. Times.*



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

HOUSE OF CHAUNCEY J. BLAIR, ESQ., CHICAGO, ILL. MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS, BOSTON, MASS.

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

This house, on Drexel Boulevard, is built of blue Bedford limestone.

GROUNDS OF THE TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION, OMAHA, NEB. MESSRS. WALKER & KIMBALL, ARCHITECTS, BOSTON, MASS.

HOUSE OF SPENCER TRASK, ESQ., SARATOGA, N. Y. THE LATE W. HALSEY WOOD, ARCHITECT: TWO PLATES.

THE GATEWAY: "HILL CREST," ESTATE OF W. F. HAVEMEYER, ESQ., RED BANK, N. J. MESSRS. BRUNNER & TRYON, ARCHITECTS, NEW YORK, N. Y.

BUILDING FOR MESSRS. J. A. LAKIN & S. C. HALL, WESTFIELD, MASS. MR. G. WOOD TAYLOR, ARCHITECT, SPRINGFIELD, MASS.

THE materials of the front of the Lakin & Hall building are Pompeian bricks, Roman shape, with Ohio buff sandstone trimmings. The first floor contains two stores, each 25' x 100', and the upper floors are divided into offices. One-half of the building is owned by Mr. Lakin and the other half by Mr. Hall. It is divided through the centre by a brick wall. The stairways and corridors are used in common, but otherwise they are two separate buildings. It was also necessary to make the second-story front practically all glass, hence the treatment of the front.

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

DESIGN FOR A VIADUCT FROM THE CITY OF BERN, SWITZERLAND, TO THE LORRAINE QUARTER. A. & H. BONSTETTIN, ENGINEERS.

This plate is copied from *Schweizerische Bauzeitung*.

A GROUP OF TOWERS AND SPIRES.

A GROUP OF CARYATIDES AND PERSIANS.

[Additional Illustrations in the International Edition.]

COURT-YARD OF THE HOSTELRY OF THE "KING OF ENGLAND" INN, MENTZ, HESSE.

[Gelatin Print.]

This plate shows the first one of the two inner courts of a one-time famous hostelry, named after the King of England, which was built shortly after the Thirty Years' war (about 1650) for a wealthy citizen of Mentz, by the name of Rokoch, who is supposed to have belonged to the old and influential Dutch family of Roekox. As was then customary in hostelries, the second-story rooms were so arranged as to open upon a gallery, or open corridor, running around the court. This gallery, being the only means of reaching the guest-chambers, is supported on heavy wooden brackets,

terminating in carved animal heads, or grotesques. Both the balustrade and the dainty posts, in German Renaissance style, are also of carved oak. Only one side of the court-yard is preserved in its original appearance, the other two sides having been closed in, in the course of time, as shown in our plate. The large dormer, with slate-covered face, bearing a clock, set in a carved gable-panel, is a characteristic example of the peculiar style of slating employed by the builders of the Rhine-country up to the present day.

THE UNION TRUST BUILDING, DETROIT, MICH. MESSRS. DONALDSON & MEIER, ARCHITECTS, DETROIT, MICH.

[Gelatine Print.]

COTTESMORE SCHOOL, BRIGHTON, ENG. MESSRS. A. BURNETT BROWN AND ERNEST R. BARROW, ARCHITECTS.

ROTHERHITHE TOWN-HALL, ENG. MESSRS. MURRAY & FOSTER, ARCHITECTS.



CHICAGO. — In his interesting book on the United States, "*The Land of the Dollar*," Mr. G. W. Stevens writes thus about the western metropolis: "Chicago! Chicago, queen and gutter-snipe of cities, cynosure and cesspool of the world! Not if I had a hundred tongues, every one shouting a different language in a different key, could I do justice to her splendid chaos. The most beautiful and the most squalid, girdled with a twofold zone of parks and slums; where the keen air from lake and prairie is ever in the nostrils, and the stench of foul smoke is never out of the throat; the great port a thousand miles from the sea; the great mart which gathers up with one hand the corn and cattle of the West and deals out with the other the merchandise of the East; widely and generously planned with streets of twenty miles, where it is not safe to walk at night; where women ride straddlewise, and millionaires dine at midday on the Sabbath; the chosen seat of public spirit and municipal boodle, of cut-throat commerce and munificent patronage of art; the most American of American cities, and yet the most mongrel; the second American city of the globe, the fifth German city, the third Swedish, the second Polish, the first and only veritable Babel of the age; all of which twenty-five years ago was a heap of smoking ashes. Where in all the world can words be found for this miracle of paradox and incongruity? . . . But there is another side to Chicago. There is the back side to her fifteen hundred million dollars of trade, her seventeen thousand vessels, and her network of ninety thousand miles of rail. Away from the towering offices, lying off from the smiling parks, is a vast wilderness of shabby houses — a larger and more desolate Whitechapel that can hardly have a parallel for sordid dreariness in the whole world. This is the home of labor, and of nothing else. The evening's vacancy brings relief from toil, the morning's toil relief from vacancy. Little shops compete frantically for what poor trade there is with tawdry advertisements. Street stretches beyond street of little houses, mostly wooden, begrimed with soot, rotting, falling to pieces. The pathways are of rickety and worm-eaten planks, such as we should not tolerate a day in London as a temporary gangway where a house is being built. Here the boarding is flush with the street; there it drops to it in a two-foot precipice, over which you might easily break your leg. The streets are quagmires of black mud, and no attempt is made to repair them. They are miserably lighted, and nobody thinks of illuminating them. The police force is so weak that men and women are held up and robbed almost nightly within the city limits; nobody thinks of strengthening it. Here and there is a pit or a dark cellar left wholly unguarded for the unwary foot passenger to break his neck in. All these miles of unkempt slum and wilderness betray a disregard for human life which is more than half barbarous. If you come to your death by misadventure among these pitfalls, all the consolation your friends will get from Chicago is to be told that you ought to have taken better care of yourself. You were unfit; you did not survive. There is no more to be said about it."

THE SIERRA SEQUOIAS. — Emboldened by the action of Congress in practically revoking Mr. Cleveland's forest-reservation proclamations and by the attitude of the administration toward the whole subject of our Western forests, the lumbermen now controlling a large block of big tree forest on the western slope of the Sierra Nevada in California are making a determined effort to obtain from Congress authority to cut the sequoia timber in the General Grant National Park. This particular portion of the Sierra Reservation includes about fifteen hundred acres, and is covered with an exceptionally fine growth of sequoias and sugar pines, numbering among its vegetable wonders the great tree known as "the General Grant." This scheme of California lumbermen to get possession of this body of timber has been incidentally commented on in several of the papers of the Pacific States, but it is likely to remain generally unnoticed or to be forgotten until the country discovers some day that by a skillfully worded amendment to some appropriation bill it has been again robbed of a great possession for the benefit of a few speculators. It is unnecessary to remind our readers that these Sierra sequoias are marvels of the vegetable kingdom, unsurpassed in grandeur, and probably the oldest living organisms on the face of the globe. Every individual is a monument which should be sacredly preserved for the benefit of future generations. To cut down one of these trees is a crime, and it should be a matter of national humiliation that a considerable part of the sequoia forest has been allowed to pass from Government control into the hands of lumbermen. There was no excuse for this; there would be less excuse in allowing

those portions of the Sierra forest which have already been reserved for the benefit of the people to be opened to entry. The lumber, even, is not needed by the community, which can be abundantly supplied from the redwood forests, and no one but a little group of men who expect to make money by this transaction has any interest in the success of this movement. — *Garden and Forest*.

ABERDEEN GRANITE. — The annual statement of exports from Aberdeen to the United States for the year ending Thursday, October 14th, has now been made up by Mr. Andrew Murray, Advocate, U. S. Consular Agent for the Aberdeen District. From this statement it appears that there is a decrease for the year over all in the value of the exports of about £2,000. The total value of the exports for the year amounts to \$413,802, as compared with \$423,165 in 1896. The striking feature in the returns is the very large falling-off in the exports in polished granite. In 1896 the value of the polished granite exported was about £55,452; this last year it has fallen to about £37,000, or a decrease of the large amount of about £18,500. It is another serious feature of the returns that the granite exports have been smallest in the quarter just ended, as indicating that the trade is still on the downward trend. For the quarter ended December 31st last year the exports amounted to fully £10,000; for the quarter ended March 31st last to about £7,200; for the quarter ended June 30th to about £12,700; and in the last quarter the value went down to a little over £7,000. The increase in the American tariff is the most obvious cause for the falling-off, and coming as it did upon an article on which the margin of profit was rapidly becoming a disappearing quantity, this latest increase has been seriously felt. But the growing development of the American native quarrying and stone-cutting industries has tended to the repression of the Scotch export trade; and particularly would this be so in the face of the combined extensive use of foreign granite by Aberdeen manufacturers for American orders. The returns now to hand call for the serious attention of Aberdeen merchants, if the American branch of the staple industry of the city is to continue in a prosperous and healthy state. — *The Building News*.

THE "THESEION" AT ATHENS. — Dr. Sauer, who won his archaeological spurs by his investigations on the pediment marks of the Parthenon, has now turned his attention to the same questions in relation to the so-called "Theseion." And, if we may trust the report of his paper read before the Berlin Archaeological Society (*Arch. Anzeiger*, 1897, p. 84) he has done so with marked success. It is there stated — paradoxical though it may seem — that, in spite of the fact that the pediment sculptures have completely perished, we are, owing to the numerous and distinct attachment marks, in a position to be more certain as to the actual composition of both pediments than we can be in the case of the Parthenon. If the subject-matter of these groups can be determined then the ascription of the temple will follow, and on this ascription hang important questions of Athenian topography. As is well known, Dr. Dörpfeld long ago, on grounds partly architectural, partly topographical, ascribed the temple to Hephaistos; and now Dr. Sauer announces his belief that the subjects of the two lost pediments were respectively the birth of Erichthonios (son of Athene and Hephaistos) and the rising of Hephaistos after his fall into the sea. He concludes that the temple was dedicated to Athene Hephaistia and Hephaistos, and is the one described by Pausanias as belonging to Hephaistos. Dr. Sauer has in hand a work on the temple as a whole, and for the publication of this any judgment on his theory must naturally wait. — *The Builder*.

COLOSSAL HOUSES. — It is not uncommon for noblemen with picture or sculpture galleries 100 feet long to find a difficulty in keeping their servants. Lord Londonderry has a gigantic house in Wynyard Park, Durham, 300 feet long, which is bad enough; but the sculpture gallery, which is 101 feet long by 58 feet high, contains no less than 700 pieces of statuary and 500 paintings. This gallery has to be swept out and dusted every day. Suffice it to say, that Lord Leconfield is the owner of Petworth House, a truly wonderful building, 322 feet long, and containing over 100 rooms, many of them of vast proportions. The Duke of Richmond's house at Goodwood, with its two wings, measures 378 feet, and gives employment to over sixty domestics. There are 125 rooms in Castle Howard, the Earl of Carlisle's residence near Maldon, Yorks. When it was refurnished some years ago, forty suites of new furniture were required. We will conclude with a brief reference to Eaton Hall, Cheshire, the seat of the Duke of Westminster. The writer well remembers, when going over this house, being taken to a corridor which runs the whole breadth of the building. "How far is it to the other end?" I asked. "Four hundred and seventy-two feet," was the reply. — *Illustrated Carpenter and Builder*.

EMPLOYERS' LIABILITY. — The Employers' Liability Bill, which was adopted on Thursday by the French Chamber of Deputies, is of a drastic character. It imposes upon the employer the payment of an indemnity to workmen who are accidentally disabled, if they are made idle for over four days. If a workman is disabled for life the employer must pay him a pension of two-thirds of his wages lost, and in the case of partial disablement the employer must also pay two-thirds of the wages thereby lost. In the case of temporary disablement the employer must pay half the wages the workman thereby loses, and in the case of death by accident the employer must pay a pension to the workman's widow amounting to 20 per cent of the wages he earned, in addition to 15 per cent for a single child, rising to 40 per cent for four children, until they reach the age of eighteen. In the case of orphans the pension to be paid by the employer is 20 per cent of the wages formerly earned by the workman, for each child, up to a total of 60 per cent. In the case of bachelors supporting their parents the indemnity goes to the parents. In order to secure these payments, even in the event of the employer's insolvency, the bill compels employers to insure their workmen against accidents. — *N. Y. Tribune*, October 31.

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HOUSE OF CHAUNCEY J. BLAIR, ESQ., DREXEL BOULEVARD, CHICAGO, ILL.

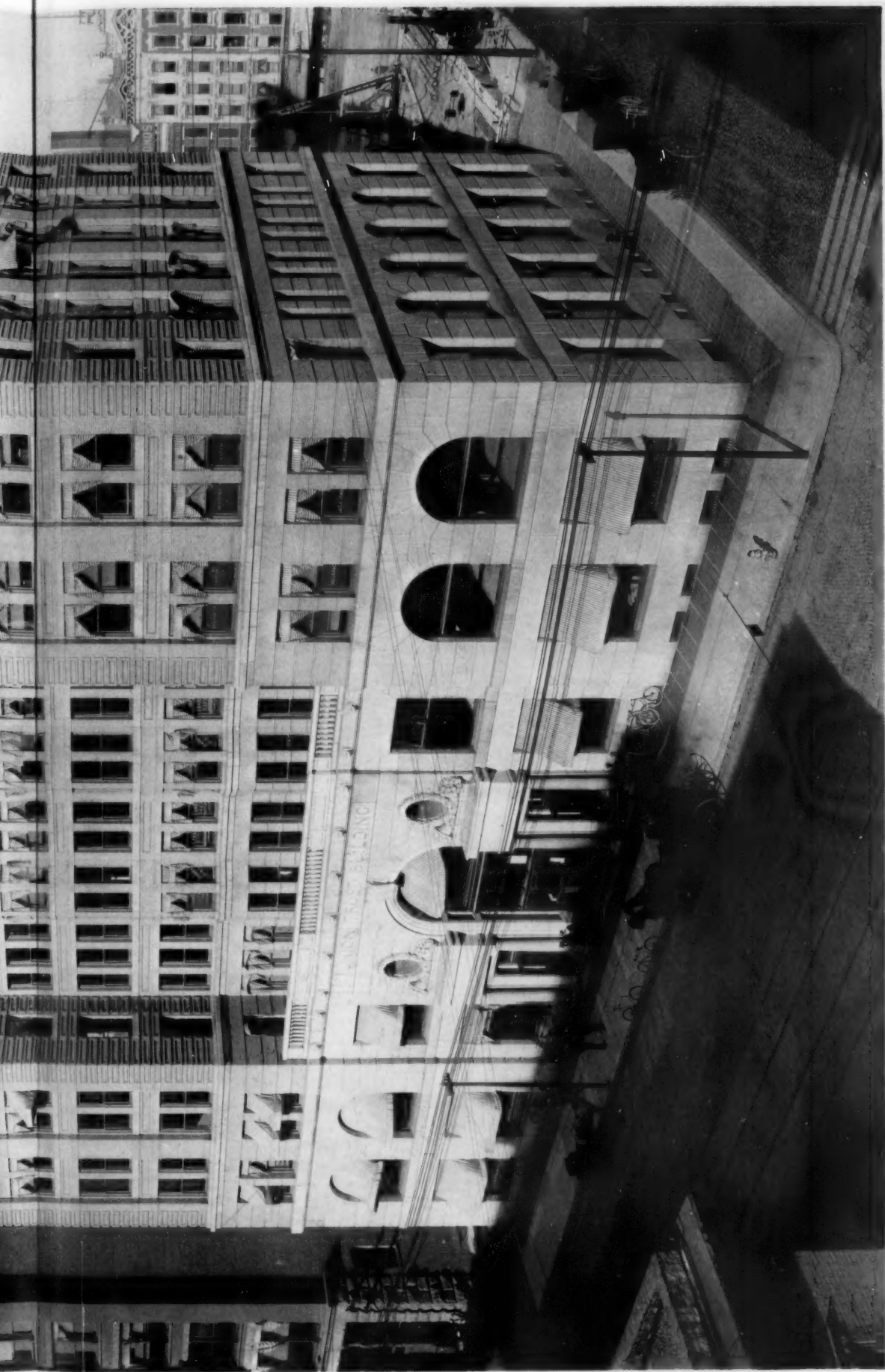
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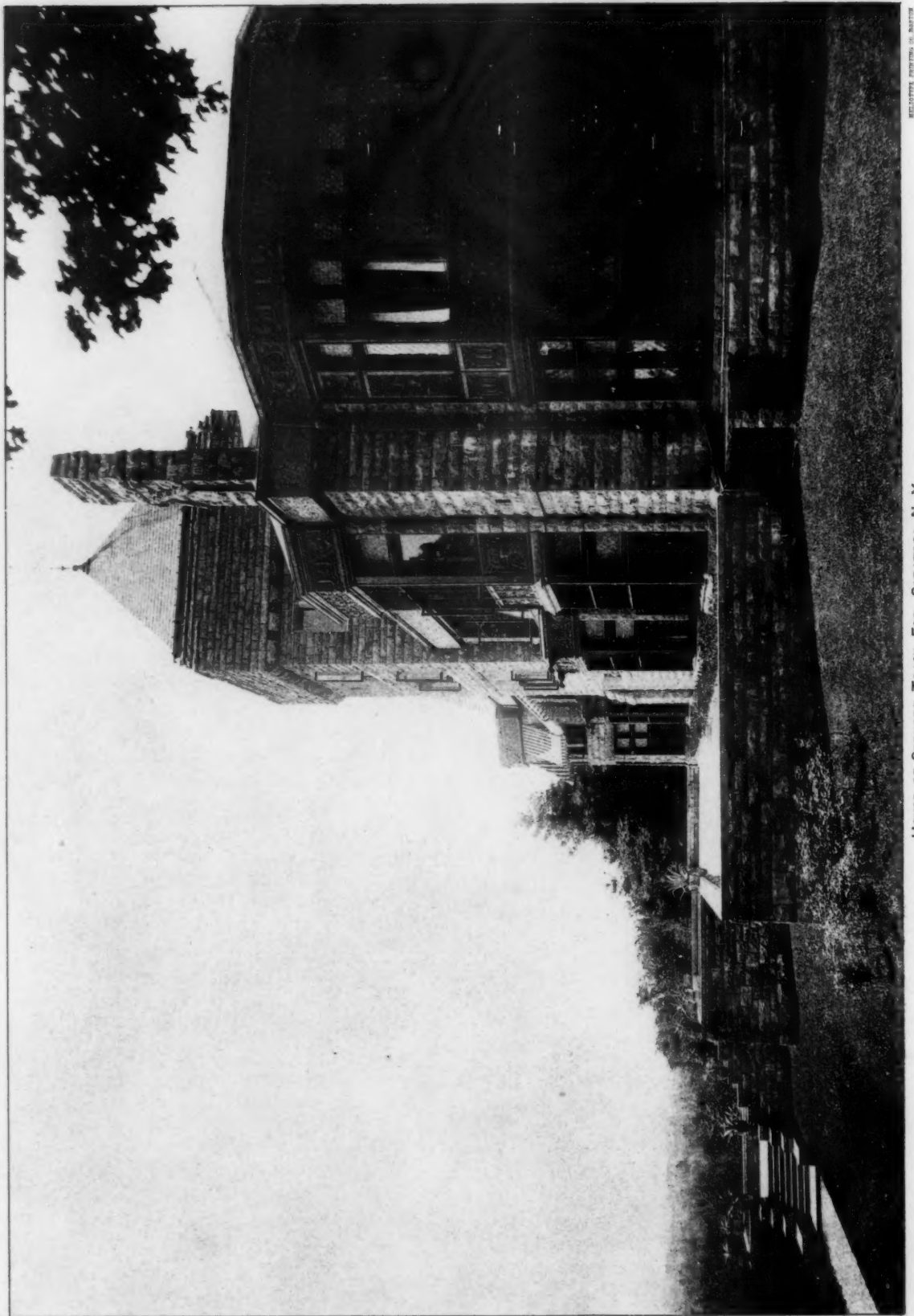
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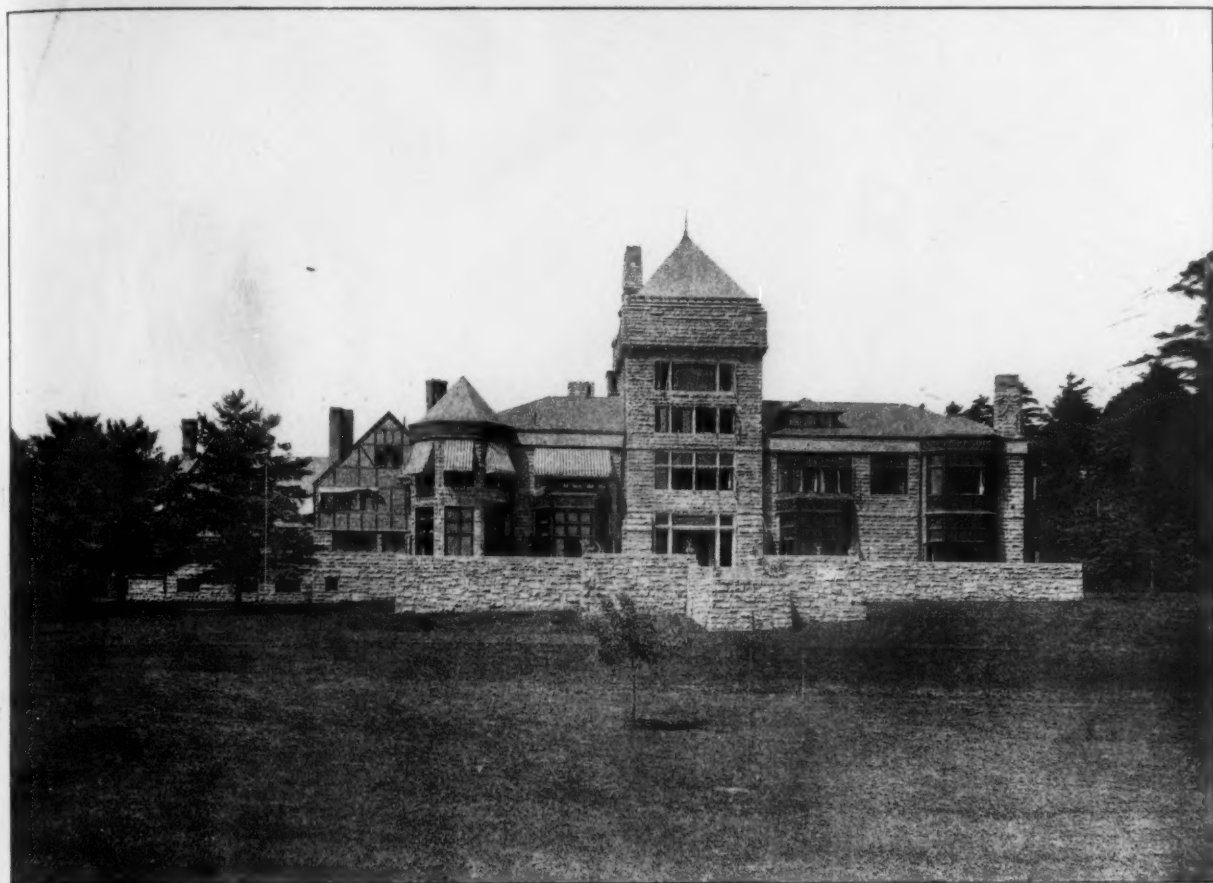
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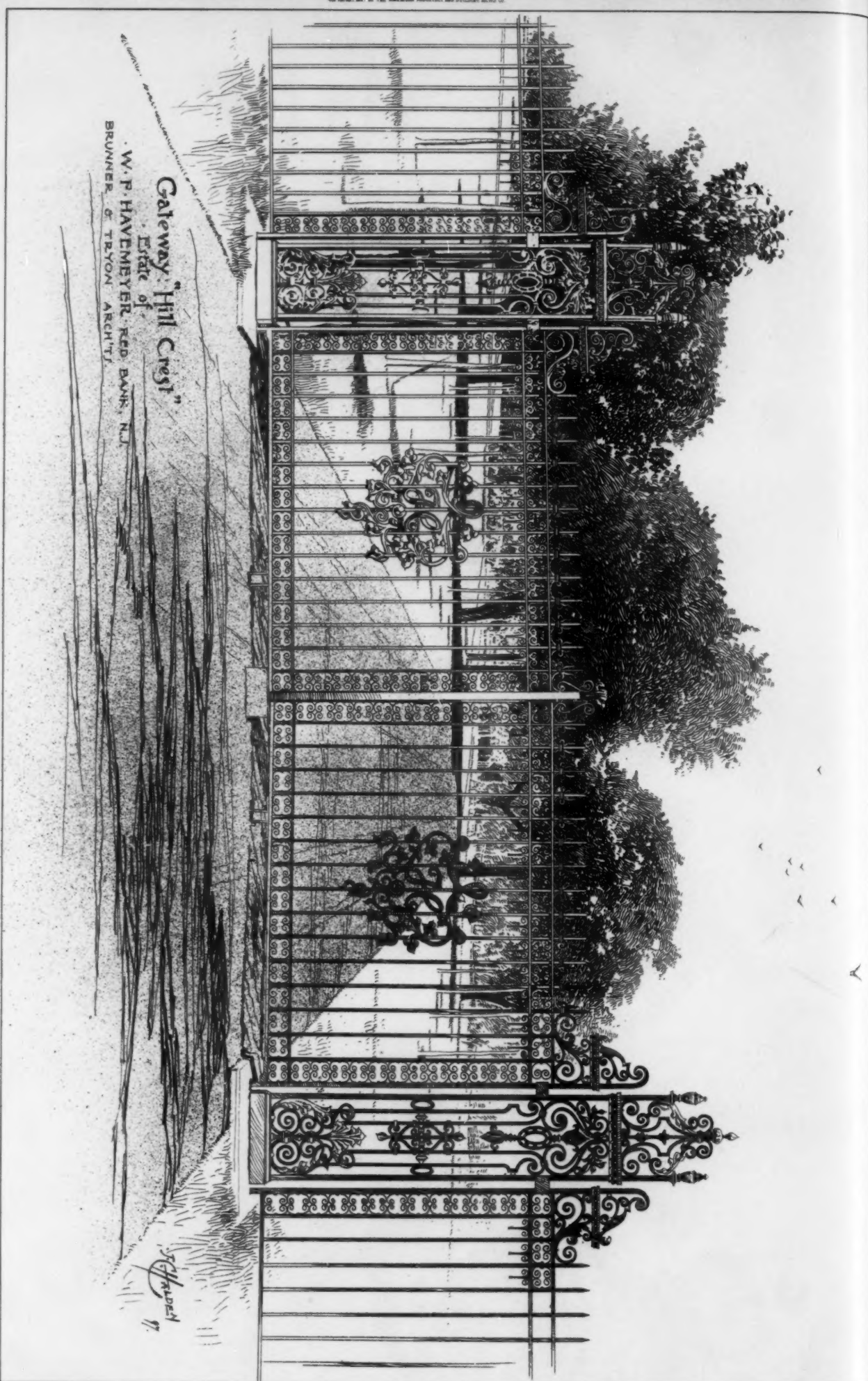


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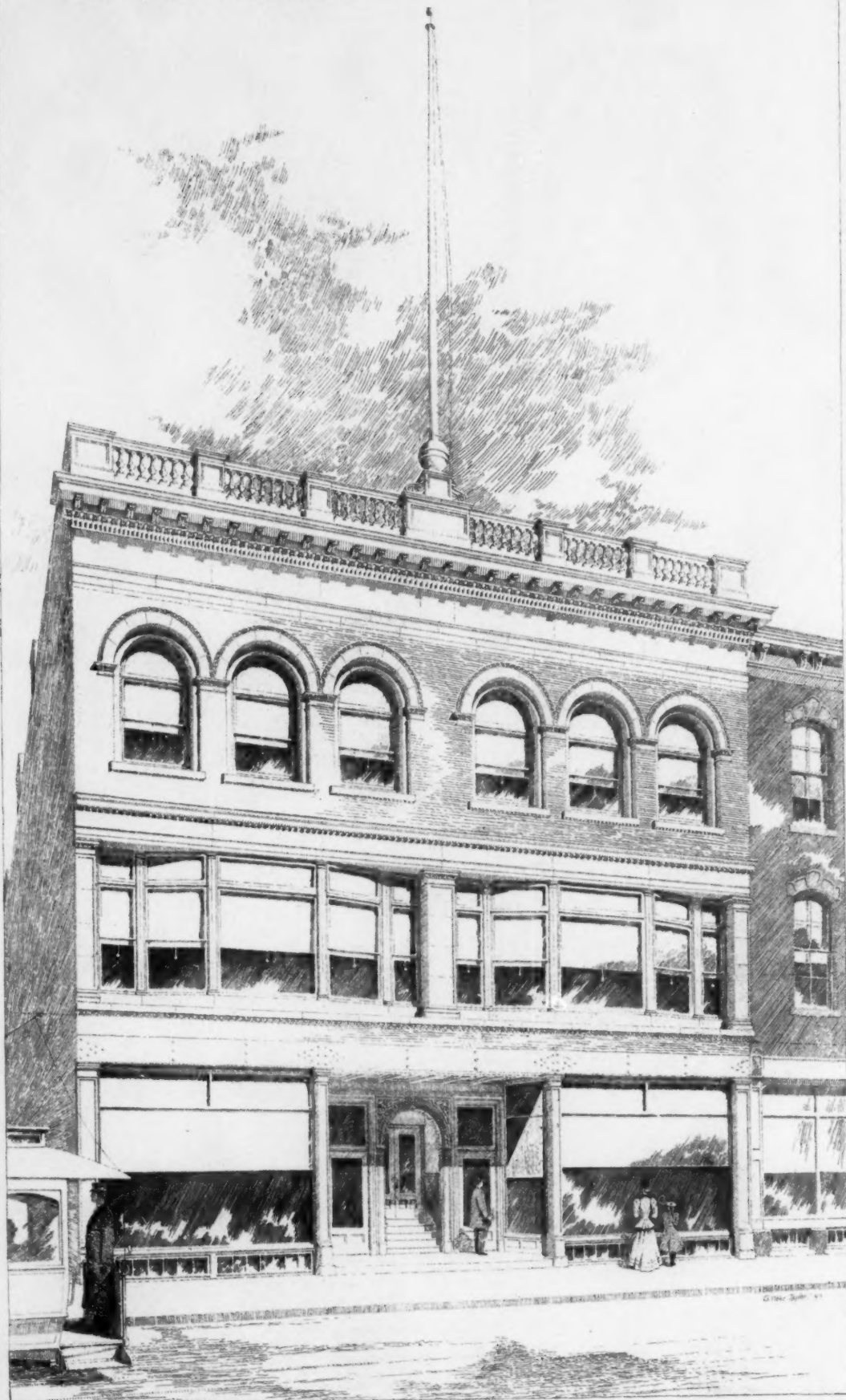
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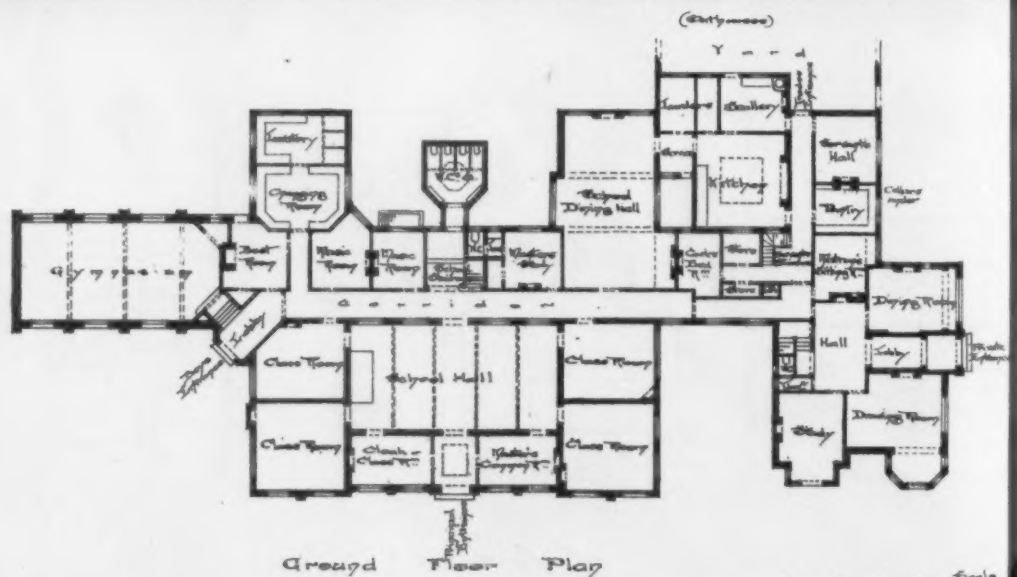
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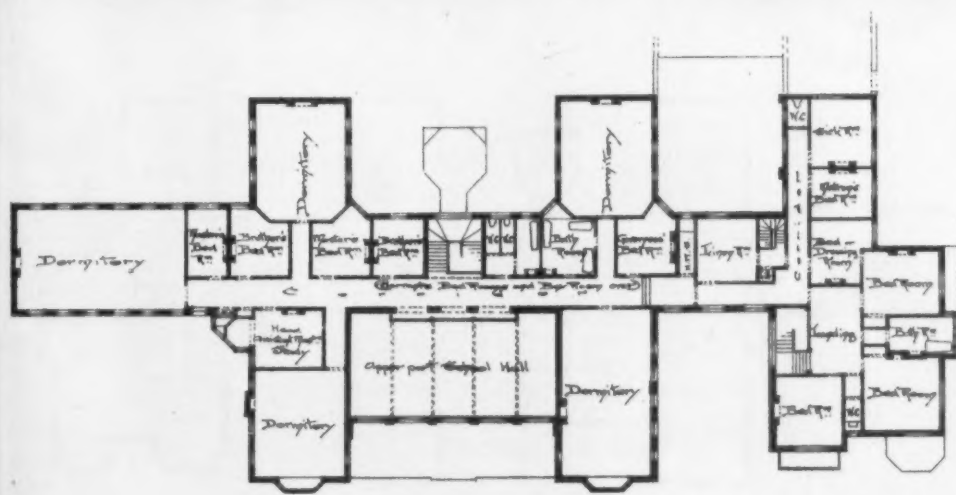


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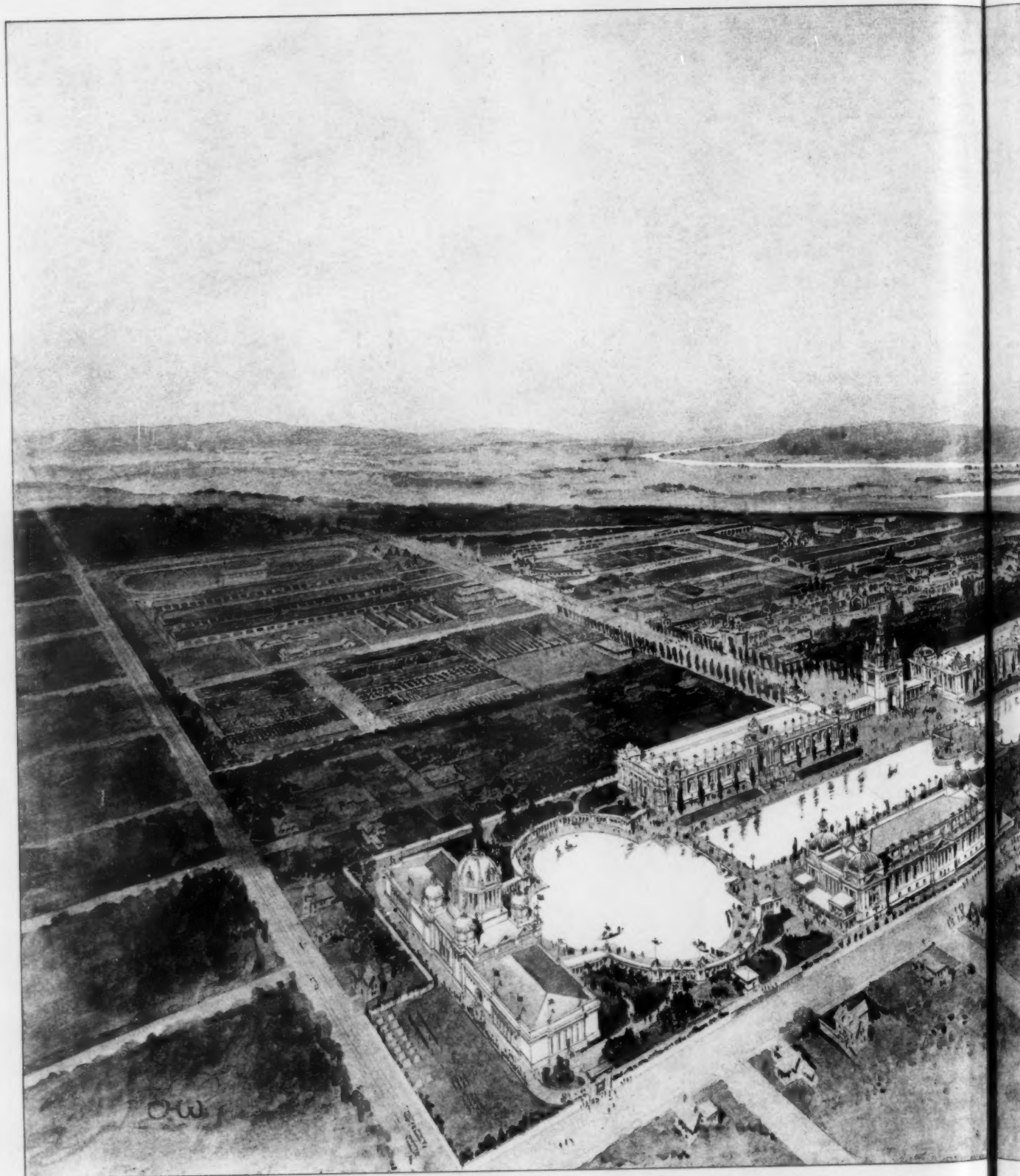


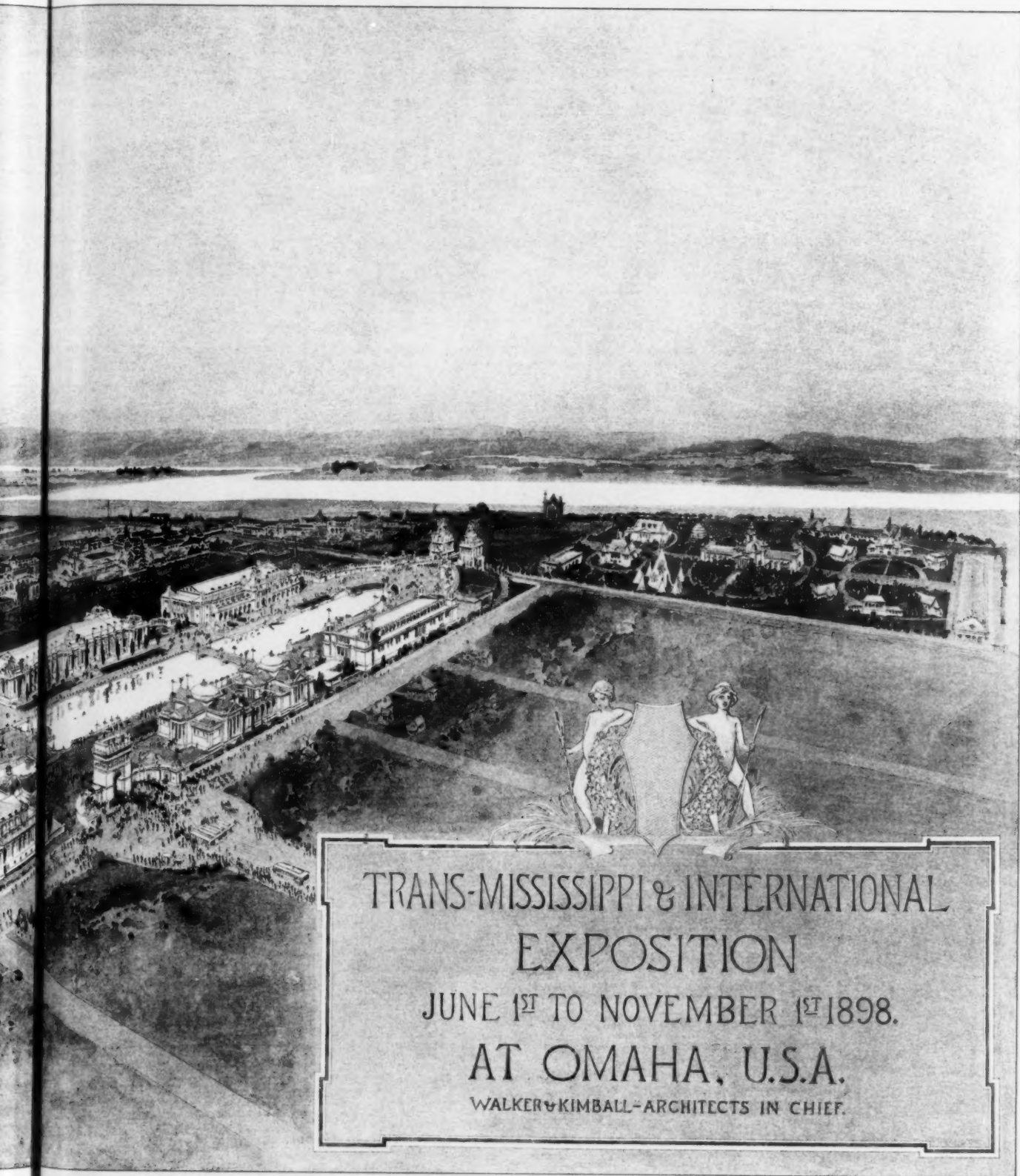


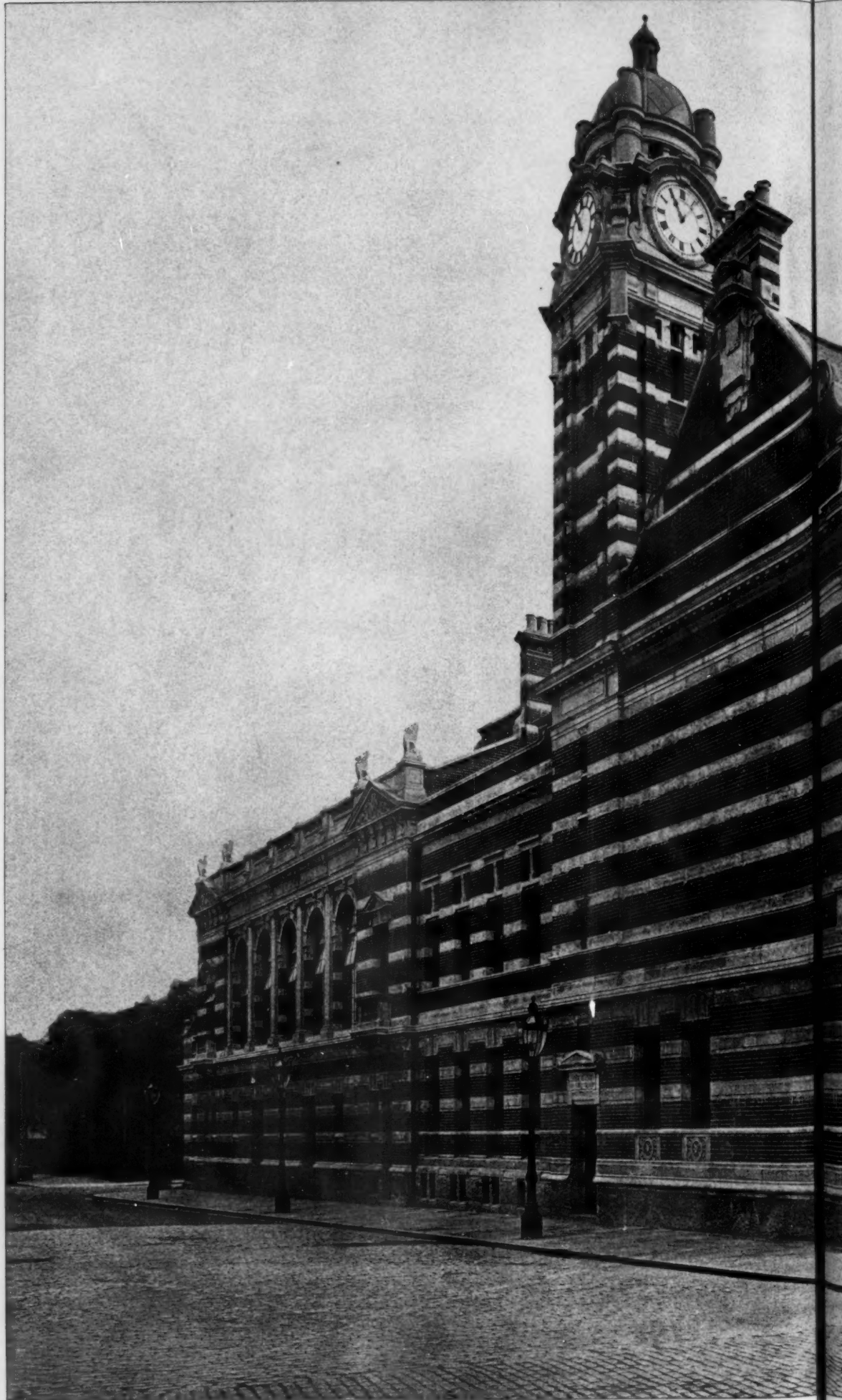
First Floor Plan

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