The Proposed Change in the Method of Electing to Membership in the A. I. A.—Some of the Disadvantages that militate against the Change.—An Objectionable "Improvement."—In Cosway Square, Boston.—Building Material in the New Tariff.—The Duty on Marbles, Cement, Bricks, etc.—The Steps taken to secure a New Capital City for Brazil.—Facts about Tree-pruning of Use to Architects.

ARCHITECTURAL "SUMMER SCHOOL."—ABROAD.—IV.

COMPOSITION.—I.

THE TRAVELER'S COMPETITION RULES.

ILLUSTRATIONS.—


The Chancel and Entrance Gateway and the Church of St. Cross, Winchester, Eng.—A Group of a Capella: Composite.—A Group of Urban Houses.

Additional: The Palazzo Communale, Brescia, Italy.—Detail of the Same Building.—Second Story of the Same Building.

London, Eng.—Interior View in the Same Building, looking across the Dome.

COMMUNICATION.—

A Correction: No Competition.

DRAFT of the new Constitution and By-Laws which it was proposed to submit to the Convention of the American Institute of Architects at Boston this month has been sent out, and shows that very radical changes are contemplated. The most important of these is the abolition of the present system of electing Fellows of the Institute by direct vote, and the substitution of a highly-developed federal system, under which every candidate for admission to the Institute must be a member of a local society, and must make his application through the President and Secretary of the local society, as sponsors for the candidate's good character, and the State Association must decide whether the application is to be approved or rejected.

As an incident of this substitution of the State Association for the Institute as the alma mater of members, it is proposed, that the annual assessment for the support of the Institute's various purposes shall be diminished under this system, for the knowledge that members who do not pay liberally to support a local organization whose proceedings they do not perhaps sympathize very cordially, will be cut off from the Institute Fellowship is not adapted to make the dominant clique in the local organization considerate in keeping down expenses; and a man who is obliged to choose between whether he will devote nearly forty dollars a year to retaining his membership in a professional organization, or to paying his dues in the social club where he meets old and new clients, cannot be blamed, as a business man, for preferring the latter.

The admirers of the late H. H. Richardson's greatest work, Trinity Church, Boston, will be sorry to hear that plans have been made for building a ten-story apartment-house just across the street from the church, the appearance of which cannot but be greatly injured by the new structure. Presuming that the apartment-house will be carried to the maximum height permitted by law in Boston, one hundred and twenty-five feet, its cornice will rise higher than the stonework of the central tower of the church. It is hardly necessary to point out how sadly the church will be dwarfed by the contrast. If this were all, the public and the proprietors of the church would probably have to suffer in silence, for aesthetic considerations are the last to be regarded in American jurisprudence; but the Trinity congregation will have a more tangible grievance against the new structure, in the serious darkening of the church which it will cause. The interior of Trinity is brilliantly illuminated, in any case, but such light as it enjoys will be overshadowed by the apartment-house, which is separated from the church only by a narrow street. Considering that in Germany, a few years ago, a large number of good houses, and two first-class hotels, were removed to give a better view of the front of Cologne Cathedral, while the Parisians, not long previously, made a still greater sacrifice to clear away the buildings which pressed too near the front of Notre Dame, the great trouble with the system of compelling members of the Institute to be members of a local chapter, or other local society, has always been that the professional associations of any given town is often more or less torn by jealousies and misrepresentations, and the membership of the local society very often does not include all the men in that community who would do honor to the national professional body. It may be said that all good architects should live together in peace and brotherly love, and that it is desirable to compel them to do so by excluding from all professional association those who feel any unfriendliness or indifference toward the local organization; but there may be a question whether the Institute is strong enough to shut out from its ranks that large and important part of the profession which, independent of any unfriendly sentiment, prefers, for various reasons, to hold aloof from local professional connections. At present, the membership of the Institute includes, probably, not much more than one-twentieth of the professional architects in the United States, and the membership of the local societies, excluding junior members, and others who would not be eligible to Fellowship in the Institute, is not much larger than that of the Institute itself. As it seems to us, the present need of the profession is to bring under the standard of mutual encouragement and assistance as many as possible of the worthy architects who are now working alone; and, under existing circumstances, the Institute can do this to great advantage, by its simple machinery of recommendation, endorsement and letter ballot, without stirring up questions purely personal. Among these questions is the one of expense, which, with nine-tenths of the architects of the United States, is a very material one. Under the proposed By-laws, every Fellow of the Institute must pay not only his ten dollars a year to the Institute, but two dollars a year to his State Association, or other local society, and, in addition, whatever assessment may be voted by his local society. In some of the local societies, the annual assessment is a tolerably large sum. In Boston, for instance, it is twenty-five dollars a year; so that, adding this to the Institute's ten, and the State Association's two, the Fellow of the Institute who lives in Boston must pay thirty-seven dollars every year, or be cut off from his membership in the Institute. It is hardly necessary to say that local dues are not likely to be diminished under this system, for the knowledge that members who do not pay liberally to support a local organization whose proceedings they do not perhaps sympathize very cordially, will be cut off from the Institute Fellowship is not adapted to make the dominant clique in the local organization considerate in keeping down expenses; and a man who is obliged to choose between whether he will devote nearly forty dollars a year to retaining his membership in a professional organization, or to paying his dues in the social club where he meets old and new clients, cannot be blamed, as a business man, for preferring the latter.

The American Architect and Building News.
it seems a pity that some means cannot be devised for checking' it at the outset, operations which are sure to injure the beauty of the building, and to reduce the market value of the lumber except whitewood, sycamore and basswood. Although the price of spruce has not risen very materially as yet, dealers being, as a rule, glad to turn their stock on hand into cash at a small profit over the original cost, any considerable revival in building operations is likely to result in the addition of the two-dollar tariff plus to the present price, for the reason that, if the American mills can be sure of orders enough not to have to compete too briskly with one another, they will demand such prices for their material as will just shut out the competition of the older material, and might even feel justified in increasing the price of spruce, as well as of pine and hemlock, to rise materially in our market, the movement probably taking place irregularly as old stocks become exhausted.

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

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

The conduct of the new Republic of Brazil has, we venture to say, steadily gained for it the respect of the civilized world. Considering that it is only a few years since the country emerged from a revolution which involved the expulsion of its royal family, and the complete reorganization of its system of government, in the face of the opposition of a powerful party, attached to the old regime, and believed to be in league with some of the wealthiest of the nation, the administration of the monarchy, the courage and discretion with which the vast territory of the Republic has been defended, and its affairs administered, show a remarkable capacity for self-government in the Portuguese stock, from which the Brazilians are descended. Now, political animosities having a little subsided, the Republic is beginning to think of the development and improvement of the country, and a commission was lately appointed to determine upon a suitable location for the seat of government of the country, which, should, it is thought, be removed to a place more central, and more salubrious, than Rio de Janeiro. This Commission has now reported in favor of a site in the State of Goyaz, which occupies a mountainous region in the central part of Brazil. In this State is a plateau, about four thousand feet above the sea, which is regarded as having the finest climate in South America. At present, the country is almost a wilderness, the State of Goyaz, which is larger than the whole of France, having only about two hundred thousand inhabitants, and being entirely destitute of railway communication; but railways can be built, and it is believed would be well worth while to provide for the removal of the capital to the place selected.

ARCHITECTS are frequently expected to give advice in matters of landscape-gardening, and, for their own sakes, they generally like to know how the trees and plants existing in the vicinity are to be improved, so that the least cost may best be made available as ornamental objects; so that some suggestions in regard to the improvement of old and unsightly trees may be given. There are, which are to be found in a recent number of Garden and Forest, possess a peculiar value to the profession. Most architects, we venture to say, have imbibed from gardeners of their acquaintance the idea that, in pruning a tree, the stump should be left of a certain length, for the reason that it is sure to decay at the end, and if a sufficient length is left to rot away, the decay will not spread to the main part of the tree. According to Garden and Forest, this notion is very erroneous. The proper way of pruning trees is, as it says, to cut the main branches back close to a healthy lateral branch. By bringing the cut surfaces in this way close to the cuttings of sap circulating in the lateral, new woody matter is formed over it, which protects it from decay; and, if the end of the pruned branch is painted over with coal-tar immediately after cutting, to keep out the weather until a covering of new woody matter forms, no decay of the stump need be apprehended; while, if the stump is made so far from a lateral that the sap ceases to flow near it, the decay which is then inevitable gradually communicates itself through the substance of the stump to the trunk of the tree.
Our way for the next day ran almost parallel with the Alton Branch of the London & Southwestern Railroad, and, as expected, passed through open, rolling country quite in contrast to the picturesque portion of Surrey, just passed. But at the village of Chawton we had a diversion, and cameras were brought out to photograph the little Italian boy and his lively monkey. The thatched-roofed houses of this village were particularly attractive. Taking the wrong fork of the road, we had to inquire our way of one of the bright little fellows of the village school, just out for recess, and then journeyed on through wide open fields, with few houses along the highway, until we came to the little picturesque moss-covered village of Bishop's Sutton a short distance from New Alresford. New and Old Alresford (pronounced "Oilsford" by the people of the town) both existed at the time of the Conquest, but very little remains of the old work of that time, for both towns have suffered greatly from fires, being almost completely burnt down in 1610, 1620, 1678, 1689, 1710 and 1736. The New town was a chapelry of the

Continued from No. 1130, page 65.

construction; then, late in the afternoon, a short ride brought us into the ancient city of Winchester. After an excellent supper at the "Market House," the evening was spent in riding slowly about the town. During the long twilight hours we stopped at different points around the cathedral, looked into the picturesque courts of St. Mary's College, wheeled past the ruined walls of the twelfth-century Wolvesley Palace and the modern Guildhall, by Sir Gilbert Scott, visited the gates, and in fact saw the exterior of nearly all the important buildings. During the ride we also crossed the river and climbed half way up St. Gilles's Hill, to see the famous view of the town, and from that height watched the buildings soften and gradually disappear as night came on.

The following morning we again visited some of the buildings of the famous old town, and, after looking through the magnificent interior of the cathedral, were particularly fortunate in obtaining permission to climb the long ladder leading to the nave roof, where the obsolete form of wooden roof truss was being replaced by a stronger and lighter one of modern construction. The old roof does not all date from the eleventh century, though the great oak tie-beams [upon which the two men are sitting] have been retained from the trusses of the time of William the Conqueror, and will be carefully preserved in the new roof. As these old tie-beams are too short for the present form of truss, and are also worm-eaten and decayed at the ends, only the middle section is to be used in the new work, this section being secured by fish-plates to the new end-pieces. Bits of the old oak beams and the large wrought-iron nails that fastened the lead roof-covering were quite in demand by members of our party, but only a few of these relics survived the Normandy hills, and fewer still are now treasured in America.

It is well known that the present stonework of the nave of Winchester cathedral conceals within its fourteenth-century piers and arches the skeleton of the older Norman nave begun by Bishop Walkelin. A large part of this old nave was pulled down about 1350, but much of the Norman work was found to be strong and substantial, and was therefore enclosed within the stone piers of the new Perpendicular structure. This old part of the nave is now rarely seen, but during our visit to the roof we noticed in several places that fragments of the old walls and occasionally a bit of a
Norman columns had been uncovered, where the stones had been removed to make secure footings for the new trusses. From the arrangement of the walls, it seems that the old nave was somewhat wider and higher than the nave of the present church.

"Codes" and "Suggestions" of the artistic societies, as representing the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.

The attractions at St. Cross were so great that it was late in the afternoon when we left the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton.

We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers would bequeath to his successor. On the way out, we stopped under the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.

The attractions at St. Cross were so great that it was late in the afternoon when we left the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton.

We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers would bequeath to his successor. On the way out, we stopped under the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.

The attractions at St. Cross were so great that it was late in the afternoon when we left the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton.

We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers would bequeath to his successor. On the way out, we stopped under the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.

The attractions at St. Cross were so great that it was late in the afternoon when we left the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton.

We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers would bequeath to his successor. On the way out, we stopped under the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.

The attractions at St. Cross were so great that it was late in the afternoon when we left the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton.

We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers would bequeath to his successor. On the way out, we stopped under the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.

The attractions at St. Cross were so great that it was late in the afternoon when we left the ancient abbey church, then a few members of the party took train for Salisbury, while the others, with a strong wind behind, quickly covered the eleven-mile ride to Southampton.

We were particularly attracted by the carved mouldings of the windows of the north transept and the chapel at the end of the north choir aisle. A morning chapel for the use of the brothers would bequeath to his successor. On the way out, we stopped under the professional view of the question on the one hand, and on various programmes of competitions as representing the views of the promoters on the other. No review of the question in all its bearings.
The architectural profession is sometimes disposed to view it with
certainly not suggest that, from the artist's standpoint, there is no more agreeable or more proper mode of
selecting an artist than this, of which so many happy results are known
and prized by the world.
Now, it is quite impossible to deny that the history of art contains
many notable and interesting examples of competitions—competitions
in which the better artist always won, and through which the world has
been enriched, intellectually and artistically. But the defenders of
competitions must advance other reasons for their continuance
than their advantage to artists and to the world at large in past times.

1. Competitions for building Public Buildings. — It is generally
admitted that it is out of the question to select an architect for the
ercation of any public building to be erected by the Government,
municipal, State or national authorities, and to award it outright to
an architect without the intervention of a competition. It is not a
question of the artist himself, nor his art, but of the public benefit
which the public building is intended to secure. It is the public
which must go onward or it collapses. It exists because it has other
reasons for its support, other reasons for its continuance,
than that they were successful in the golden age of the
Italian Renaissance.

And, as a matter of fact, it is well known that the doings of artists in
the competitions of past times have little enough relation to the
decisions which artists render to-day. Generally speaking, it does not matter whether the competition be in architecture, in sculpture or in painting: the principles that underlie the system are independent of the form of the art. But it will be convenient if we
consider the subject in its relationship to architecture, architectural competitions being the most frequent, for here a heavy burden rests
gravely on the shoulders of earnest and unoffending artists; as
evil cries aloud for remedy; a scandal exists, injurious and debasing
for the ability with which the translation of the programme, but for the reason why the better element of
artistic results. The conditions that surround artists to-day are not
as they had with "as good a right as" the next fellow.

In the final form of the report, in the code formally adopted by
the Society of Beaux-Arts Architects, subject to competition. Churches,
now, it is quite impossible to deny that the history of art contains
many notable and interesting examples of competitions—competitions
in which the better artist always won, and through which the world has
been enriched, intellectually and artistically. But the defenders of
competitions must advance other reasons for their continuance
than their advantage to artists and to the world at large in past times.

1. Competitions for building Public Buildings. — It is generally
admitted that it is out of the question to select an architect for the
ercation of any public building to be erected by the Government,
municipal, State or national authorities, and to award it outright to
an architect without the intervention of a competition. It is not a
question of the artist himself, nor his art, but of the public benefit
which the public building is intended to secure. It is the public
which must go onward or it collapses. It exists because it has other
reasons for its support, other reasons for its continuance,
than that they were successful in the golden age of the
Italian Renaissance.

And, as a matter of fact, it is well known that the doings of artists in
the competitions of past times have little enough relation to the
decisions which artists render to-day. Generally speaking, it does not matter whether the competition be in architecture, in sculpture or in painting: the principles that underlie the system are independent of the form of the art. But it will be convenient if we
consider the subject in its relationship to architecture, architectural competitions being the most frequent, for here a heavy burden rests
gravely on the shoulders of earnest and unoffending artists; as
evil cries aloud for remedy; a scandal exists, injurious and debasing
for the ability with which the translation of the programme, but for the reason why the better element of
artistic results. The conditions that surround artists to-day are not
as they had with "as good a right as" the next fellow.

In the final form of the report, in the code formally adopted by
the Society of Beaux-Arts Architects, subject to competition. Churches,
now, it is quite impossible to deny that the history of art contains
many notable and interesting examples of competitions—competitions
in which the better artist always won, and through which the world has
been enriched, intellectually and artistically. But the defenders of
competitions must advance other reasons for their continuance
than their advantage to artists and to the world at large in past times.

1. Competitions for building Public Buildings. — It is generally
admitted that it is out of the question to select an architect for the
ercation of any public building to be erected by the Government,
municipal, State or national authorities, and to award it outright to
an architect without the intervention of a competition. It is not a
question of the artist himself, nor his art, but of the public benefit
which the public building is intended to secure. It is the public
which must go onward or it collapses. It exists because it has other
reasons for its support, other reasons for its continuance,
than that they were successful in the golden age of the
Italian Renaissance.

And, as a matter of fact, it is well known that the doings of artists in
the competitions of past times have little enough relation to the
decisions which artists render to-day. Generally speaking, it does not matter whether the competition be in architecture, in sculpture or in painting: the principles that underlie the system are independent of the form of the art. But it will be convenient if we
consider the subject in its relationship to architecture, architectural competitions being the most frequent, for here a heavy burden rests
gravely on the shoulders of earnest and unoffending artists; as
evil cries aloud for remedy; a scandal exists, injurious and debasing
for the ability with which the translation of the programme, but for the reason why the better element of
artistic results. The conditions that surround artists to-day are not
as they had with "as good a right as" the next fellow.

In the final form of the report, in the code formally adopted by
the Society of Beaux-Arts Architects, subject to competition. Churches,
now, it is quite impossible to deny that the history of art contains
many notable and interesting examples of competitions—competitions
in which the better artist always won, and through which the world has
been enriched, intellectually and artistically. But the defenders of
competitions must advance other reasons for their continuance
than their advantage to artists and to the world at large in past times.

1. Competitions for building Public Buildings. — It is generally
admitted that it is out of the question to select an architect for the
ercation of any public building to be erected by the Government,
municipal, State or national authorities, and to award it outright to
an architect without the intervention of a competition. It is not a
question of the artist himself, nor his art, but of the public benefit
which the public building is intended to secure. It is the public
which must go onward or it collapses. It exists because it has other
reasons for its support, other reasons for its continuance,
than that they were successful in the golden age of the
Italian Renaissance.

And, as a matter of fact, it is well known that the doings of artists in
the competitions of past times have little enough relation to the
decisions which artists render to-day. Generally speaking, it does not matter whether the competition be in architecture, in sculpture or in painting: the principles that underlie the system are independent of the form of the art. But it will be convenient if we
consider the subject in its relationship to architecture, architectural competitions being the most frequent, for here a heavy burden rests
gravely on the shoulders of earnest and unoffending artists; as
evil cries aloud for remedy; a scandal exists, injurious and debasing
for the ability with which the translation of the programme, but for the reason why the better element of
artistic results. The conditions that surround artists to-day are not
as they had with "as good a right as" the next fellow.

In the final form of the report, in the code formally adopted by
the Society of Beaux-Arts Architects, subject to competition. Churches,
now, it is quite impossible to deny that the history of art contains
many notable and interesting examples of competitions—competitions
in which the better artist always won, and through which the world has
been enriched, intellectually and artistically. But the defenders of
competitions must advance other reasons for their continuance
than their advantage to artists and to the world at large in past times.
SHEA pcre Troma h
Post. ing architects, to the winner of the commission and to those who
fail to obtain the coveted prize. Many competitions do not turn out
coverning its conduct form the most difficult element in the problem.
Every competition presupposes that it will be conducted in a fair
archive the only opportunity for studying and designing monu-
and honor, resulting from possible success, but which gives the true
just award.
That one of the promotors and the architects,
found to be an incompetent or improper person, the
Treasury, Washington, D. C.,” plainly and conspicuously marked
been observed, and examine those remaining, giving to each the
to local supervise the buildings
The grand
an architect under the preceding head, is
international competition. or who shall seek in any way, directly
America and the interest in architecture that is legitimate enough in a profession in which success is so often
The grand
and the Secretary of Interior shall be final and conclusive.

1. An architect with a legitimate ambition to secure a notable
is, therefore, little enough in common between modern competitions
and the Secretary of the Treasury hereby declares his
3. Competitions are believed by many to offer a sure way to the
difficulties between the promotors and the architects,

No competition is, of course, started with the deliberate announce'
any part thereof, and only as a result of that great process, it is
real competition. Admitting, however, that a competition is to be held, the rules
have been prepared for the enforcement of the Tarsney
Bill by Mr. Kemper, Acting-Supervising Architect, under the direction of Secretary Gage:

The following regulations for competitions for Government build-
ings have been prepared for the enforcement of the Tarsney
Bill, to be promulgated by the Secretary of the Treasury and the
Secretary of the Interior.

By virtue of the authority contained in the Act of Congress, approved February 20, 1895, entitled “An Act authorizing the
Secretary of the Treasury to obtain plans and specifications for
substantial buildings to be erected and to provide for the selection
of the Department, and for providing for local supervision of the construction
of the one building, the building on the site of the former Treasury
is the seat of the Department, and for the purposes for which
is hereby declared its purpose to enforce said Act with reference to such buildings as may
be hereafter selected by it, subject to the following regulations:

The American Architect.

The Treasury Competition Rules.

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

2. A commission shall be appointed by the Secretary of the Treas-
ury, consisting of the Supervising Architect of the Treasury Depart-
ment, and two architects selected from a list of residents of the
United States, whose duty it shall be to judge and report to him as to the relative
merit of the designs and plans submitted.

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

4. The architect to whom said commission is awarded shall receive
in compensation for his services, the sum of $50,000,000, which
is the full amount of supervision of said building, a fee computed at the rate of 5 per
cent upon all sums up to $500,000, 3½ per cent upon the next $500,000, and 2½ per
cent upon all sums in excess of $1,000,000.

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

6. The Department agrees to make selection from the designs sub-
mitted, 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 the Secretary of the Treasury, no design suitable in all respects has been submitted.

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

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

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

10. Each set of drawings, with its accompanying description, must
be securely wrapped and sealed and addressed to the “ Secretary of
the Treasury, Washington, D. C.,” plainly and conspicuously marked
with the name of the building under construction by a distinguishing
mark or device which may disclose the identity of the competitor.

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

12. Upon opening the packages containing the drawings, the com-
misions will number the envelopes containing the name and address
of the competitor, and will place the same number upon each draw-
ing, plan, specification, etc., submitted by him, and will preserve
unopened the envelopes containing such name and address until final
selection shall be made.

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

14. The selection of one or more 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.

15. In the event that the architect to whom the commission is
awarded should prove to be an incompetent or improper person, the
Secretary of the Treasury can revoke the commission at his own
will, to revoke the commission awarded him and to annul the con-
tract entered into with him; but such architect shall receive equita-
ble compensation for the work performed up to the time of his
removal, to be fixed by the Secretary of the Treasury.

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

(To be continued.)

THE AMERICAN ARCHITECT.

September 4, 1897.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

The American Architect and Building News.

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

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

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

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

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

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

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

22. The Department will provide a competent superintendent of construction, whose qualifications shall be passed upon by the architect, and from whom no fee will be excepting six names proposed by the Secretary of the Treasury.

23. The architect is to provide for the use of the Treasury Department samples of his original drawings and of revised competitive drawings, two copies of specifications and one copy of detailed estimate of cost of entire building, all of which will remain in the custody of the Department, and to be and remain the property of the United States and not of the architect, but such drawings and specifications will not be used for any other building. And the architect will be based upon the proposed cost of the work, as

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

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

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

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

28. The foregoing regulations shall be subject to modification and change at the pleasure of the Secretary of the Treasury.
Detail of the Palazzo Communale, Brescia, Italy.
Architects: Tomaso Formentone; Jacopo Sansovino; Andrea Palladio; Luigi Vanvitelli.
SECOND STORY OF THE PALAZZO COMMUNALE, BRESCIA, ITALY.

ARCHITECTS: TOMMASO FORMENTONE, IACOPO SANCHOVO, ANDREA PALLADIO, LUIGI VANVITELLI.
CHURCH OF THE DIVINE PATERNITY, CORNER OF WEST SEVENTY-SIXTH STREET AND WEST CENTRAL PARK, NEW YORK, N. Y.
THE CASINO AT THE VILLA
ALESSANDRO ALG...
THE NATIONAL GALLERY OF BRITISH ART.

( THE GIFT OF SIDNEY R. SMITH )
The National Gallery of British Art, (The Gift of Sidney R. J. Smith)