

experience. But you are fairly safe in using any good mortar on wire lath, no matter what the vibration.

Mr. Pearson: I wanted to ask Mr. Hynes what are the proper proportions of lime and sand for the brown finish.

Mr. Hynes: For the ordinary sand finish one-fifth sand, one-fifth plaster of Paris, and three-fifths putty. In saying that I am not speaking from exact information, but practice.

Mr. Pearson: Then for the hard white finish; how do you obtain that hard surface like china?

Mr. Hynes: It cannot be done without some cement. I have polished walls by putting equal quantities of putty and plaster, but you have to mix them with glue size or something of that kind, to allow time for working.

Mr. Pearson: For the hard white one-fifth plaster and one-fifth putty, and what sand?

Mr. Hynes: You do not want any sand for hard white.

Mr. Pearson: Then what is the proportion of lime and putty?

Mr. Hynes: About equal, if you pay for it; but you never get it; you cannot get that plaster work unless you pay for it. Hard white finish, as generally executed, is a misnomer.

Mr. Pearson: It is not a misnomer as we specify it, but you do not give it to us. Now the brown, just the first coat?

Mr. Hynes: I always mix about twenty bushels of lime to about six yards of sand.

Mr. Pearson: How many bushels is six yards?

Mr. Hynes: I do not know.

Mr. Pearson: How can you get the proportion?

Mr. Hynes: About one-sixth, I suppose, in the dry, but when the lime is slacked it is increased nearly double, so it becomes about one in three.

Mr. Pearson: Then is there any proportion for hair?

Mr. Hynes: We consider we should put about forty pounds to four hundred pounds of plastering. These are all hard questions to answer. I have never figured them out to my own satisfaction; I am only giving what I practice.

Mr. Pearson: Is there any way of running cornices and mouldings without using too much plaster of Paris?

Mr. Hynes: Yes, if you do not want to use too much plaster of Paris, be very careful to have the cornice well bracketed, the lath formed exactly to the lines of the moulding, and coat your lath carefully with the mortar.

Mr. Pearson: The trouble with fine hanging mouldings or anything like that is filling that out.

Mr. Hynes: Anything hanging must be formed by the plaster of Paris. Of course, if it hangs sufficiently you can carry a line of nails and string in it.

Mr. Pearson: There is another thing, Mr. Hynes. If you plaster a building in winter, and you put on the heat in the building, there is a great deal of moisture being evaporated, and I have noticed in certain places that it does not set for weeks and weeks, and practically rots. What is the cause of that?

Mr. Hynes: The mortar itself?

Mr. Pearson: Yes.

Mr. Hynes: If you leave it alone it will get harder eventually than that which dries more quickly.

Mr. Pearson: But then one cannot leave it for six months.

Mr. Hynes: I don't see any reason why it should stand for six months.

CODE TO GOVERN ARCHITECTURAL COMPETITIONS.

THE sub-joined code of rules to govern architectural competitions is the product of the labor of a joint committee representing the Architectural League of New York, the National Sculpture Society, the National Society of Mural Painters and the Philadelphia T Square Club. It received the approval of the Architectural League on January 19th last:—

I. DEFINITIONS.

1. A competition in design is the process by which, on the basis of merit, from two or more designs proposed, one or more are selected.
2. Competitions may be either "open" or "limited."

3. An "open" competition is one in which any person may be a competitor.

4. A "limited" competition is one in which each competitor is especially invited.

5. A competition of either class may be either—

(A) "Premiated"—in which remuneration is provided only for those to whom an award is made.

(B) "Paid"—in which remuneration is provided for each competitor.

6. The promotor is the party who undertakes responsibility for fulfillment of the competition according to its terms, and shall provide for proper and substantial remuneration to each competitor to whom an award is made.

7. The programme is the offer made by the promotor and includes the written or printed statement of the terms of a competition on the basis of which proposals are to be made.

8. A competitor is one who in acceptance of such offer submits a proposal in accord with the terms of the programme.

II. THE PROGRAMME.

9. The programme is an agreement, the terms of which must be carried out in good faith by all parties.

10. The terms of the programme are to be concisely stated and must be mandatory.

11. The programme shall—

(A) Be headed substantially as follows: "Under the general code governing competitions in design of the Architectural League of New York, of which a copy is subjoined,

(Name of Promoter.)

invites competitive proposals upon the following programme."

(B) Contain a definite statement as to proposed cost.

(C) Contain a definite provision as to anonymity,

(D) Name the jury, which must include experts upon the subject under consideration.

(E) Fix uniform requirements for drawings, models or other forms of proposals.

(F) Fix a definite time and place for receipt of drawings, models or other forms of proposals.

(G) Fix the nature or amount of the awards or prizes.

(H) Fix the period of time within which decisions will be rendered.

III. DRAWINGS OR MODELS.

12. The requirements for drawings, models or other means adopted for illustrating or describing the proposals must be clearly defined in the programme; including, namely: that they be uniform as to character of rendering, scale, number and size of separate sheets or pieces, and such other detail as may be necessary in the peculiar circumstances of each case.

13. The requirements for drawings, models, etc., must be of the simplest nature, adequate clearly to explain the design, thus reducing to a minimum the labor and material, necessary in their preparation.

IV. THE JURY.

14. All competitions are adjudicated by the vote of the jury including disinterested experts. If the subject of the competition be such that its execution requires special expert knowledge, then, if permitted by the programme, the jury may call in additional disinterested experts and also the promotor, to advise with them.

14. The order of procedure of the jury shall be as follows:

(A) Reading the programme.

(B) Passing upon the question of calling in expert advisers or the promotor.

(C) Passing upon the work submitted, with reference to conformance with the conditions of the programme. The jury must exclude from consideration proposals violating the conditions of the programme.

(D) Passing upon the manner of arriving at the verdict.

(E) Deciding upon the verdict.

(F) Writing and signing the verdict.

16. The jury may decide whether the prime object of the competition is to select a design, or whether it is a means of test, having for its object the selection of an artist.

17. The jury must make the awards to the competitors as stipulated in the programme.

18. The drawings, models, etc., are not to be placed on exhibition before the verdict of the jury is rendered, and except when otherwise provided in the programme shall remain the property of their proposers.

19. Voting must be by ballot, but procedure otherwise shall be as agreed upon by the jury.

20. The action of the jury shall be final.

V. BY-LAWS.

21. Any subscribing society may prescribe such by-laws additional to this general code of competition and not in conflict therewith as it may see fit; but such by-laws are to be included under a separate head, and indicated as being the by-laws of the particular society prescribing them, and the other subscribing societies shall be served with an official copy of such by-laws.

In submitting the code they added to the report the following statement:

1. It is the sense of this committee that the enforcement of this code and trials and penalties relating thereto involve questions of law on the one hand or of ethics on the other, neither of which are considering as properly within the scope of this general code.

2. It is the sense of this committee that the question of rate and basis of remuneration for services in connection with competitions further than general insistence upon remuneration to each to whom an award is made, is not properly within the scope of a code on competitions, but is rather an item of the broader general subject of remuneration, which should form the subject of independent consideration and adjustment.