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WHAT the creature that fouls its own nest is laying up much trouble for itself is one of the laws of nature that is most rarely broken, and yet this simple law is one that man, the best-endowed creature of them all, has found it very hard to learn, or at least most difficult to apply with a daily persistency. Historians and archaeologists vaguely wonder why it is that great and prosperous races of men have passed from the earth instead of continuing to people it and maunder over half-truths, finally settling it all by propounding the theory of the survival of the fittest. But the real cause of these disappearances is in very many cases that these former tribes and races of men didn't know how to keep their nests clean, didn't know how to police their camps and could not comprehend that systems of drainage would not work forever automatically. In a few months the Fourth Estate will be very busy rehearsing the marvels of the nineteenth century and ascribing to this field or that of human endeavor the meed of greatest progress. The wonders of electrical science will, doubtless, dazzle and mislead many men into thinking that here lies the particular glory of the century, and that Bell, Roentgen, Marconi, Edison are the names that should head the list of benefactors of the human race. But great as their claims are, we feel that the names of Chadwick, Richardson, Waring, and their coequals amongst German and French sanitarians, have a nobler claim to the top of the list. In its simplicity, their teaching, well reasoned and based on profound study, has been simply how we may keep our nests clean. But in the train of cleanliness in the home, personal and civic, follows the physical regeneration of the inhabitant which provides a sounder foundation for the intellectual effort from which all the other vast changes the century has witnessed have proceeded. Little by little the death-rate in civilized communities has lowered, the span of man's life has lengthened, and his years have been more vigorous and productive of good than ever before, and all because he has at length learned the need of keeping his nest clean, and, in a measurable degree, how to do it.

CHICAGO, after befouling her surroundings for many years, has taken the lesson of the century to heart and is trying to get clean even if she has to carry pestilence to her near and distant neighbors, and her great drainage canal will be cited as one of the wonderful engineering feats of the century. But great and interesting as this drainage scheme is, and successful and innocuous as we hope it will be, there are other large undertakings in the direction of cleanliness which have been carrying on at the same time which are, as feats of sanitary engineering, greater, while relatively as useful. We have been

so much occupied by our own affairs and so used to look with disdain on the Spanish-American inhabitants of this continent that we do not all realize what a new birth Mexico has experienced under the firm and enlightened rule of Porfirio Diaz, many times reelected President of our sister republic. While Chicago has been digging her great ditch—which there is now an effort making to convert into a great inland waterway, navigable by craft of large size—the City of Mexico has also been constructing a great drainage canal, which was to be formally opened last week, and the work of Sir Weetman Pearson is expected to do for the hill-bound and marshy city what all the efforts of Spanish and Mexican engineers for hundreds of years have not been able to do, and the inhabitants hope to see the death-rate, which was forty-four to the thousand last year, fall rapidly as the new system begins to exercise its cleansing functions. To drain Mexico was a greater task than to drain Chicago. So, too, we believe, is the draining of New Orleans a greater task, and in that city the new system of drainage canals is about one-third completed, and the several finished sections in successful operation. Here all the sewage and surface drainage has to be got rid of by pumping, and the new turbine-pumps already at work are monsters of their kind. The city is always below the level of the surrounding waterways, which are held in check by levees, as every one knows; but it can be hardly as well realized that even the waters of the Gulf of Mexico are higher than the mean level of the twenty-five thousand acres of the city, while the waters of Lake Pontchartrain are four feet above city datum, and the Mississippi River in flood flows eighteen feet above the level on the city side of the levee.

IT seems as if the building interests were never to see the end of the long line of sinister obstacles that stand in the way of a healthy revival of business. The increase in the cost of materials has put a stop to many undertakings, and the labor troubles, which have brought work in Chicago to a complete standstill, are interfering with work in other places by reason of strikes, lockouts and disputes, the most serious of which is the trouble between the New England granite-workers and their employers. In addition to these troubles, which are more or less always with us, and so can be in a manner discounted, New York operations are seriously affected by the threatened tax upon mortgages, which, taken with the increase in the tax-rate which must be the inevitable result of municipal extravagance under Tammany rule, promises to cripple building operations in the metropolis in a way which will be widely felt. On the other hand, it is rumored that the American Brick Trust is falling to pieces, and that others of these attempted monopolies are not as firmly cohesive as their promoters hoped to make them. It is not possible, either, to believe that our legislators in Washington can be quite so cynical, so entirely bound up in the interests of "party," as to look with indifference on the astounding revelations of the plea of Frick against Carnegie, and the equally astounding and significant fact that the quarterly Standard Oil dividend, just declared, amounted to about twenty millions of dollars! Just at present Carnegie is emulating Passmore Edwards, and builds innocent libraries, and Rockefeller sturdily supports Chicago University and sundry Baptist enterprises. But the holders of such great wealth, unfairly gotten, may not always use it for such innocent, even useful, purposes. If Carnegie would pay his men a living wage, and Rockefeller stop "crushing" his competitors, we could feel that the times looked less doubtful for the republic and for American institutions.

IT is not often that a great, obviously-needed and useful public improvement is taken up and acted on affirmatively with as little delay, foolish friction and political maneuvering as has been the suggestion that pipe-galleries be constructed as adjuncts to the new Rapid-transit Tunnels in New York. It does not much matter that the contractor for the tunnel work, who is by some supposed to have affiliations with Tammany, is very desirous that these pipe-galleries should be built, not only because the carrying out of the work would be an agreeable extra to his original contract, but because it will also simplify his work on the main tunnel, through in a measure minimizing his difficulties in shifting the existing street-mains and reducing the cost of so doing. The one real and important consideration is to have proper pipe-galleries built, no matter at what

present cost and less matter to whose private advantage. It is more than three years since we looked out of our windows, shattered by the "Subway explosion," saw beams falling from the sky, street-cars with their passengers enveloped in flames, and heard the appalling crash of tons of falling broken glass, yet it was only last week that the test "Subway-explosion case" was called for hearing in the Massachusetts Supreme Court, and so afforded public evidence that the many claims for damage, suffering and death are yet unsatisfied. It is so obvious that that explosion could not have occurred if this city had been provided with pipe-galleries or tunnels where leakages could quickly have been located and easily repaired, that we count it as a certainty that when Boston's subway system is enlarged and extended—a matter much discussed just now, and by many believed to be fully determined on—one of the first things the engineers will provide for is a subsidiary pipe-gallery.

WHEN lawyers begin seriously to protest against the multiplicity of laws, the contradictoriness and obscurity of which are commonly supposed to afford the chief occupation of their time, and the main source of their incomes, it seems as if something might be done to check the flood that annually issues from the legislative chambers of so many States. Perhaps even architects will find it worth their while to abandon their demands for ever new "codes" of building laws. When so important a body as the Bar Association of New York City instructs one of its committees to do all in its power to put an end to the Statutory Commission and its labors, and defeat its efforts, it would seem that there must be serious ground for complaint, and this serious ground appears to lie in the fact that an endeavor is being made to engraft upon the body of the law not less than eleven new codes! It is really delightful to find these masters of gibes and jeers, who, from judge to sheerest pettifogger, always seem in building cases to try to convince all listeners that there are no persons quite so inanely idiotic as architects, falling foul of their own kind and declaring that this Statutory Commission, after twelve years' labor, have brought the codified laws under which they must practise into a state of unendurable chaos.

APROPOS of lawyers, it is also delightful to find that even they have the weaknesses of human vanity, and are as willing to exhibit it on the bench as off of it, quite as if they were common folk, and inform the world how stupendously onerous their task is and how much more grievous it is than that borne by other men. Mr. Justice Collins, of the New Jersey Court of Errors and of Appeals, lately said: "In no other profession is the reason for what is done written down for the benefit of the present generation and the guidance of posterity as in our profession. The judge must give a reason for what he does. The doctor attends his patient, he diagnoses the case and treats it, the patient may live or he may die, but no explanation is forthcoming. The pastor preaches his sermon: what he says is very rarely preserved and never read. The merchant and business-man's efforts are only shown in his success or failure. According to our system, every judge must set forth in writing his decisions and his authorities for them." Just what Mr. Justice Collins might have said about the inconsequence of the labor of the architect we cannot guess, but it seems to us clear that the learned expounder of the law wishes he had been born a woman so that he might have escaped the need of giving a reason.

EVERY one who has used wire nails knows that, convenient as they are in many respects, they are very inferior in some ways to the old-fashioned cut nails. The lathers, if we are not mistaken, were the first to discover that the heads of the wire lathing-nails, if held in the mouth, after the manner of lathers, cut their lips; and we have known lathers refuse to use the wire nails on this account. Again, thorough tests have shown that the holding-power of a wire nail is, as a rule, only about one-half that of a cut nail; and the experience of the past few years shows that wire nails, for outside work are far less durable than cut nails. In the West, particularly, where cut nails last, for shingle roofs, almost indefinitely, the wire nails rust off, it is said, in about ten years. On the Eastern coast, a shingle roof generally becomes "nail-sick," even with cut nails, in ten or twelve years, and various attempts have been made to protect wire shingle-nails so as to keep them from rapid corrosion. These have been tolerably successful, but do not seem to have come into extended use. The wire-

nail manufacturers, to meet the difficulty, have brought out a galvanized nail, which should be lasting, but its expense, probably, stands in the way of its general adoption, and it is said that the demand for the old-fashioned cut nails is becoming pressing enough to cause a marked revival of activity in the cut-nail factories.

IT is almost unfair that there should be this revival in the cut-nail industry, since, if the statements of a Pittsburgh correspondent of the *Metal Worker* are trustworthy, it was largely through their own foolishly unfair dealing that the cut-nail makers originally lost their trade to the wire-nail mills. The fact that they would not improve their machines may have been a mere mistake in business policy, but what helped to wreck their business was their folly in persisting to market as good nails all the metal that passed through their nailing machines. The consequence was that consumers, who had had to pay annually at the rate for perfect nails for something like twenty thousand tons of chips, broken bits, headless shanks and shankless heads, transferred their custom to the wire-nail men, and all the more readily seeing that, of the same denomination, there are more wire nails than cut nails in the pound. Curiously enough, it is said that the cut-nail machine is not only more complex than the machine used in making wire nails, but that an operator requires about three years' drilling before he becomes an expert nail maker, while the same degree of ability can be acquired with the wire-nail machine in about as many weeks. With this fact so heavily in the favor of the wire-nail makers, we may expect to see them make serious attempts to hold their business by changing the shape of heads to suit the lathers, for instance, and devising a process which shall absolutely remove all trace of acid from the finished nail. But even then they can hardly hope to make the wire-nail more lasting than the cut-steel nail, which has only about half the life of a cut-iron nail, while, unless some method of roughening the shank be adopted, it will still have only about half the adhesive power of the cut nail.

THE burning of the Théâtre Français, in Paris, removes a building of historical rather than artistic importance. Fortunately only one life was lost in the conflagration, and the community is on the whole to be congratulated that an old wood-built theatre should have been destroyed under such favorable circumstances. In all probability the building will be replaced immediately by another worthy of the renown of the Comédie Française, as a model for the whole world for perfect acting and classic dramas. Whether the present location will be retained for the new building remains to be seen. The lot, which adjoins the Palais Royal and stands at the junction of the Avenue de l'Opéra and the Rue de Rivoli, is perhaps the most valuable in all Paris for business, and the money for which it could be sold would go far toward paying the cost of a new and magnificent structure on another site equally suitable for the purposes of a theatre.

THE Santa Fé *New Mexican* gives an account, so sober and reasonable that it invites belief, of the discovery of some remarkable ruins in San Juan County. These appear to be the remains of a huge apartment-house, as we might call the communal dwellings of the Pueblo tribes, seven stories high, and built with stone, roughly dressed, and laid in a mortar consisting mostly of clay. The timbering of the floors is still in many places intact, and shows a construction of heavy logs of red spruce, covered with smaller ones, laid at right angles to them, and these again covered with small wood and bark, finishing with a layer of clay. The clay-mortar, which, where protected from the weather, is now very hard, seems to have been spread with the hands, for the impressions of fingers and palms are very numerous. These ought to be of much interest to the ethnologist, but, in addition, great quantities of pottery have been found in the ruins. The report says that some of the rooms have fireplaces, with plastered flues extending upward through the several stories. If this is correct, the builders must have attained a high degree of civilization. All the rooms, of which the building must have contained about seven hundred, were entered from an interior court. The remains of a second building, very similar, but more ruined, are visible near by, and an artificial reservoir, which is still in use, is not far off, and appears to have been constructed by the inhabitants of these curious buildings.

THE ITALIAN GARDEN.¹—IV.

Casino of Pius IV, Vatican Garden, Rome.

WITH this general view of the Italian garden now in mind, let us look for a moment at some of the little we can trace of the history of its development in Renaissance times. Of the time previous to the High Renaissance little that is satisfactory has been made out, by reason of the destructive agencies already mentioned, and particularly the destruction of nearly everything in the neighborhood of Florence (where the early Renaissance villa reached its highest development) at the time of the siege of 1529. With the High Renaissance, the architectural treatment of the garden in its relation to the house began to come in, and may be said to have been inaugurated in the sixteenth century by Bramante in the great garden court of the Vatican, which gave a considerable impulse to this new manner. The features here originally prominent (nearly obliterated since), the terraces with balustrades crowning the terrace-walls, in which were niches and grottos, figured still more prominently in the garden of Raphael's Villa Madama; and from these two great gardens, perhaps it may not unfairly be said, the Italian garden, as we know it, in its fully-developed form, largely sprang. In them one finds the water-works introduced in a small way, trees are used more consciously for effect, the grounds become a part of the whole architectural composition, which includes the house, and all sorts of means are employed to connect architecturally different parts of the garden.

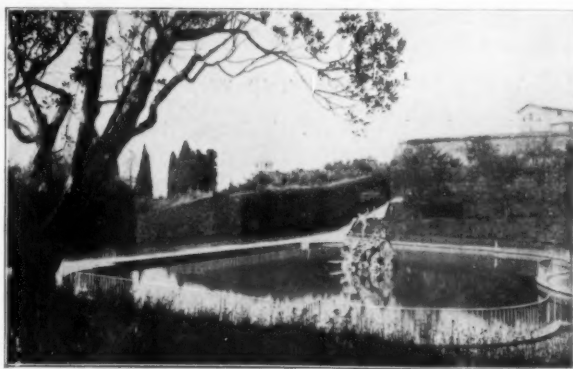
With this architectural development of the garden came the separation from its design of the flower-garden as well as the vegetable or kitchen garden, both of which were now often given distinct enclosures. This division seems to have corresponded to that spoken of in descriptions of the more developed of the old Roman gardens, between the park and out-buildings on the one hand, and the casino² and its ornamental garden on the other.

But it was not until baroque times that the Italian garden reached its fullest and highest development, and the influence of this decadent style is of course to be noted in its examples.³ Thus in some of the grottos, made in imitation of natural ones, stalactites are carved on the roof, and green paste is employed not only to stimulate the growth of mold, but to simulate the mold itself. Still, on the whole, it is notable how little the unfortunate license and sham of the period worked its way into the gardens.

Indeed some of these works of baroque date are as beautiful, quiet, and in harmony with their surroundings as can easily be imagined. When labyrinths, solitudes, *chinoiseries*, huts of straw, ruins, Gothic chapels, etc., occur, they are always to be regarded as comparatively modern imitations of foreign fashions. In baroque and later times the influence of the formalists was also operative in the gardens, and led to some especially prim designs.

Though the special character of every garden varied so with the particular preëxisting natural conditions of the location, the type remained much the same all over Italy. In the southern part, there is very little of interest in the line of gardens now to be found. Although one finds, according to Mr. Platt, here and there bits of interest in themselves, there remains nothing sufficiently complete to bear the character of a design. About Naples, there was in general no great abundance of water available for garden purposes, but the magnificent views out over its famously beautiful bay went far to make good the lacks consequent on this scarcity.

Immediately about Florence there is almost nothing extant dating back of 1529, the time of the city's siege already referred to, when there occurred a great voluntary destruction of



Boboli Garden, Florence: Basin of Neptune: Stoldo Lorenzi.

villas. Of those which are now to be seen, none is more generally familiar, by photographs and published descriptions as well as from first-hand knowledge, than the Boboli, though there may be others more beautiful. Outside of Florence, a few are still to be seen more or less well-preserved.

It is in Rome and its neighborhood, however, that are to be found most of the noblest of Italian gardens, where they have been

built largely by different members of the great papal families. At and near Frascati, southeast of Rome, are the three interesting gardens of the villas Aldobrandini, Conti, and Falconieri. Two very great gardens deserve special mention, that of the Villa Lante,⁴ at Bagnaia, near Viterbo, forty-one miles northwest from Rome, and that of the Villa d'Este,⁵ at Tivoli, eighteen miles northeast of that city. The former is remarkable as being, all things considered, the most completely preserved to-day of all Italian gardens, and the latter, when in its prime, was doubtless the finest in all Italy. In Venice, from the nature of its site, the few gardens which exist are



Cascade, Water-organ and Basin: Villa d'Este, Tivoli.

very small. Some beautiful examples, however, of these small gardens are to be seen to-day connected with private residences on the island of Giudecca.

Finally, a word must be said of the gardens in and about

¹ Continued from No. 1264, page 85.

² See *American Architect* for Sept. 18, 1897.

³ See *American Architect* for April 3, 1897.

⁴ See *American Architect* for December 25, 1897.

⁵ See *American Architect* for August 22, 1896.

Genoa. Genoa, La Superba, one of the most splendidly situated cities in the world, is massed around the shores of a crescent-shaped bay, backed by hills, which the city climbs. On these hills are the villas and their gardens. So universal here are the sloping sites that most of the buildings are one story



The Piazza di Siena in the Grounds of the Villa Borghese, Rome.

higher in front than in the rear. This condition of slope led to the building of interior courts at different levels, and the consequent special development of the stairway as a prime feature; while the gardens which here were often grouped about the house on all sides, but chiefly on the front and back, were commonly at different levels and, besides being connected with each other outdoors by ramps and stairways, were entered from different stories of the house. In fact, it was outside the house in the gardens that the staircase first attained great splendor, and from this it gradually became a more and more important feature in the interior.

Among the most interesting gardens to-day are the Rosazza Gardens, and those of the Villa Scassi, in Sampierdarena, near Genoa. A plan and section of this latter have already been given. Compared with Florentine and Roman designs, it shows a marked tendency to larger plots, less cut up into elaborate patterns, while in these plots the flowering plants are commonly arranged simply in parallel rows, without even a quincuncial placement. These characters, so noticeable in this particular plan, seem to be typical of the Genoese garden plans, so far as I have been able to study them. Despite this fact, however, and the fact that the force of the winds was an obstacle to tree growth, and despite the poverty of the water-supply on the heights about the town, it was here in the Genoese gardens, the glory of which came comparatively late, that in some respects, notably in luxury, splendor and richness of treatment, the Italian garden culminated.

We have seen that the Italian garden was above all formal, the meeting-place of formal nature with informal art, to serve as an effective transition from formal art to informal nature. And while, compared with the English garden, the Italian garden inclines more to art and less to nature, is more formal and classic, and less naturalistic, compared with the French the reverse is the case. While the Italian garden often shows unpleasant extravagances, these are few, we have seen, and of slight importance compared with its many beauties, and the sound principles it generally, in so wonderful a way, exemplifies. While again, it may be true, as Burckhardt thinks, that once take the Italian garden from its setting, it would be a gem of very different water; that take away its situation at the foot of the glorious Apennines—its beautiful views of land and sea—and set it down in a comparatively uninteresting plain, its effect would be heavy; while all this may be true, I would reply that a good garden can never fairly be judged apart from its natural surroundings, in response to the expression of which it was designed, and that one of the marked characters of the Italian garden is that, with all its formalism, it has been consciously adapted to its environment. Finally, while it is certainly true that by its essential nature the Italian garden never can supply to the Teuton mind and heart and soul all the comfort, æsthetic pleasure and soul-inspiration, that they derive from the more naturalistic, less obviously artistic garden, it is plainly to be recognized that the Italian garden (indeed any

garden) cannot, either, justly be judged apart from the dispositions and tastes and instincts of the race whose pleasure or profit its design was aimed to serve; and certainly few would question that this type of garden did serve completely the needs and desires of the classically disposed Italian people. The present growing fashion of the importation of this type of garden into the United States is, however, a distinctly different thing from an appreciation of its value in its natural home; and the wisdom of its widespread use in this country might be questioned—even where the type suits the climate and landscape—on the score of the different natural instincts of the race.

Study and consequent appreciation of the Italian garden make one feel with overwhelmingly renewed force all the inestimable gain in the effectiveness of the house which the carefully-designed grounds give. They make one feel that every house with any claim whatever to beauty and attractiveness—particularly every such suburban or country house—should have, wherever possible, ornamental grounds about it, and (if it be a house of architectural pretention) at first formal and leading the eye from the formal design of the house to the unrestraint of the natural landscape—in order that there shall here be no abrupt transition, “but a middle ground where Nature is indeed present, but restrained by architectural lines.” With us in this country, this is coming to be more and more widely recognized, felt and understood. But while the study of this Italian type thus increases an appreciation of the possible beauty and value of the formal garden as such, and teaches us many of the fundamental principles which should govern its design, let us not imitate it blindly, or seek to remove it bodily from its natural, geographical and ethnological setting to which it owes so much of its value. Rather let us, appreciating and admiring it in its own native environment, content ourselves, as our best landscape architects have done, with gathering from our study of it the vital principles of formal gardening which it has to teach. Especially let us not fail to recognize how much we owe to it for the transmission to us of the preserved and accumulated development of the ages, made more beautiful, more rich; how much we owe to the men, who, living and working in one of the most fruitful periods of the history of the world’s art, put these developments, these traditions into concrete form, and by the influence of their own creative imagination, carrying the evolution farther

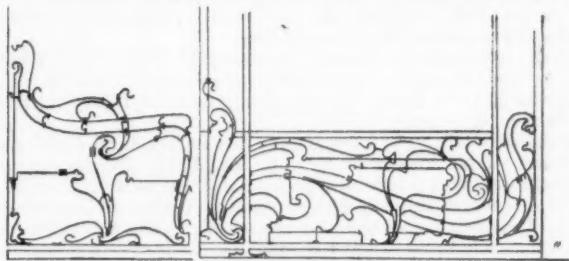


View in the Garden of the Villa Borghese, Rome.

still, gave us the Italian garden; “so frankly artistic, yet so subtly blending itself into the natural surroundings, into the distant plain, the fringe of purple hills, the gorgeous panorama of the Alps with its background of glowing sky.”

JAMES STURGIS PRAY.

THE FIFTEENTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK.

Interior Balustrade in a House at Brussels, Belgium. After *La Revue des Arts décoratifs*.

WE have found much divergence of opinion among the members of the profession in New York regarding the merits of the exhibition of the Architectural League just closed; but the majority seem to feel that from an architectural point-of-view it was not altogether satisfactory. So much is sacrificed to the commercial side that one wonders whether if the exhibition is to be conducted on the same lines in the future, it is not time to change its name, and call it the "Arts and Crafts Exhibition."

In fact, we are told that the main object of the show is to make it attractive enough to the general public to lure them into the shop, where they may fall in love with the choice architectural wares displayed upon the walls, and where the smart young architect, as well as the more renowned, may draw attention to himself, by means of popularized and suggestive renderings. In other words, that the Architectural League is the bill-board where the architects advertise themselves, and that the standard of merit is placed just high enough, so that the "big fellows" will not feel in too poor company. Doubtless, the general public needs still, in this country, just such a stimulus to their architectural sensibilities; but are the members of the profession strong enough yet to allow themselves to be carried wholly away by that one idea, in their only opportunity during the year to educate one another by serious example, and to form that *esprit de corps* which is so essential to any vital development of an architectural epoch? One longs for an exhibition without an illustrated catalogue, heavy with glazed paper and voluminous advertisements; an exhibition where drawings are sent in on the boards, from the architect's offices, without gilt bands and colored borders; an exhibition conducted by the wisest and ripest judgment that the profession can produce—not by the best "hustlers"—and where the jury shall observe a dignified mean between the extreme of exclusiveness and partiality to any one taste or school of work on the one hand, and that of over-leniency to the work of men who have made their names and who allow their office machines to turn out work unworthy of them; and there are such men here in New York. Perhaps the day may come when we shall have an architectural exhibition of the architects, for the architects, and by the architects.

This, however, was unquestionably not the idea of the managers of this exhibition; witness the fact that the opportunity of years, perhaps of a lifetime, in the having a collection of monumental drawings the like of which in seriousness and completeness was probably never before produced, served only to embarrass the committee; and all but the prize set were shoved away up two flights of stairs, where they were shown in a room so small that one could not stand off far enough to properly study them.

This was, doubtless, a pain to the hanging-committee, but the painters and decorators could not be robbed of any of their traditional space, and if the whole "Phœbe A. Hearst Architectural Plan for the University of California" Competition had been put in the Vanderbilt Gallery, there would have been no room for all the pretty perspectives in water-color; so no doubt they did the best they could under the circumstances.

Monsieur Bénard was given the honor of the central alcove opposite the entrance-door, and one might have at least enjoyed his plan, had it not been that a huge bust of a fine statue by Martiny came first in the way, and when that had been pulled out, the plaster model of Thomas Shields Clarke's "Alma Mater," for Princeton, formed a screen up to within ten feet of it. However, there are those who claim that M. Bénard's plan expressed no scheme of *ensemble*, but was a thin connecting of independent groups; so if there be any justice in this criticism, we suppose that it must have been arranged by the friends of M. Bénard, so that one might only examine his plan in detail.

We shall not enter into a discussion of the relative merits of these California drawings here; they are so familiar to every one now, and have been so much discussed, that all of us have been told by now what and how to think about them, and have been able through reproductions to form our own judgment. But all have not been able to see them, and they are indeed remarkable.

The drawings of M. Bénard are finished to an astonishing degree of completeness in every detail, from the lines of Mosaic to the faces of the people indicated in the exterior perspective of the gymnasium, and all without the slightest sign of hurry or uncertainty, a thing we can seldom say of a Frenchman's competition drawings, and with good reason, in that the Frenchman says it "values better" to pass

all the time one can possibly afford in studying the problem, leaving barely enough to "render" in at the end.

After the Bénard alcove, the most noticeable things were the plaster-models. The monument to "Alma Mater," for Princeton, above mentioned, consists of a straight screen or fence over which are spaced telamones holding grape-arbors, and in the vertical axis of which is placed a little Greek pediment supported by columns in front and filled up in the back, thus forming a canopy over a seated figure of Alma Mater; before her an athletic youth, nude—why not with the usual costume in which our athletic youths are wont to appear in this year of our Lord, 1900?—is presenting, with a very conscious air of looking his prettiest, a wreath. Alma Mater looks stoically indifferent, but the young man, undaunted, urges that if she will but step upon the wreath he will give her a jolly toss right over his head,—and the whole performance looks sentimental and unimpressive, especially so because of the very bad proportionment of the relative parts, both of the statues to each other and of the architectural members. The details are in good taste, but it is hopelessly "sculptor's architecture."

On the wall above the Bénard alcove was an enormous plaster cast of the full-size model of the pediment of the new Appellate Court Building, Madison Square, New York, by Charles Henry Niehaus, sculptor. The modelling is skilful, though the composition carries little significance, the figures being too small for the size of the *fronton*, and like the building itself, they will be unimpressive.

Messrs Babb, Cook & Willard presented a colored scale-model of the house they are building in New York for Mr. Andrew Carnegie. Though oppressively institutional in character the design shows great self-containment and an entire absence of pretentiousness or display, in which respect it is very superior to most of the millionaires' houses which have lately been put up in New York. The gardens were also modelled, and suggest a very charming arrangement of terraces, trellises and avenues of trees. Messrs. Boring & Tilton exhibited rear elevations and perspectives of the new Immigrant Station, Ellis Island, N. Y., which seems to us one of the best buildings in point-of-view of general composition which has so far been produced in America.

Over the stairway hung some finely-washed geometrical drawings of what is known as the Pierre Puget door at Toulon, France, by P. Dumenil. One sought out with interest the accepted design for the new Stock Exchange by Mr. George B. Post, and the competition drawings for the same, among which that of Mr. Bruce Price was conspicuous. Also the accepted design for the new Custom-house by Mr. Cass Gilbert, which in spite of its being based on a theory that most great designers have pronounced impossible of solution, still claims serious attention because of its general character and expression. The effort to pack three stories in the height of an order is impossible in a short building, because the intercolumniation is bound to become cramped, especially in an office-building (which this practically amounts to being), where windows must be placed near together, and the result usually is, as in this case, that the building looks to be much smaller than its real size.

Messrs. Frank Miles Day & Bros. exhibited numerous attractive photographs of their work; among other things a dining-room and formal garden of a house on Locust Street, Philadelphia.

We noticed with special interest Messrs. Rossiter & Wright's Hackensack Golf Club-house; a sketch for proposed hotel in Tarrytown, N. Y., by the same authors; a sketch of a house for Charles W. Clark, Esq., Butte, Mont., by Lord, Hewlett & Hull; a competition design for Wilkesbarre Court-house by the same authors; a competition drawing for Yale College Memorial Buildings by Mr. R. H. Robertson; a charming water-color of a residence by Mr. Oscar Enders; an elevation of workmen's cottages at Palmerston, Pa., by Mr. W. E. Stone; a cow-barn and hen-house by H. J. Carlson, very attractive; a rendered elevation by Mr. Charles Montaland of the famous Porte-Cochère in the Rue St. Louis en l'Isle, Paris, one of the historic motives of Monsieur César Daly, and a very successful design for a railroad station by Mr. Cass Gilbert, successful all but the belfry on the ridge: a Belgian-Gothic belfry, however, could hardly be expected to crown to advantage a modern French façade.

A good expression of what we hope the French influence in this country will not attain to is to be seen in the drawings of the New York Life Insurance Company's new buildings in Paris, a design so shocking from the purist's point-of-view, that we can imagine a student of Ruskin or a follower of the revered Mr. Charles Eliot Norton being thrown by it into deep melancholy.

The English exhibit was very attractive. Mr. Beresford Pite's medal drawing for a West End Club, and a number of designs for country work by Messrs. Ernest George & Yates were, perhaps, the most noteworthy contributions. These Englishmen seem to have time to amuse themselves with their work as well as treat it seriously. We notice one man, Mr. C. R. Ashbee, has drawn out some elevations for a little building of brick and wood, on parchment, in a quaint and mannered fashion, and colored with delicate tints. It reminded us of the spirit of the ancient plan of the St. Gall monastery, reproduced in Fergusson's "History of Architecture." Mr. T. Raffles Davison had some very characteristic "Rambling Sketches," always attractive and interesting. A sketch of a house at Haslemere, Surrey, by Ernest Newton, was full of sweet and simple English country charm, and a house at Bakewell, Derbyshire, by Mr. Wm. C. Hays, assured us, as well, that the charms of England are not transient.

We were especially interested in the designs for a municipal mansion for an English town and for a grammar school, by Mr. Arnold Mitchell; a drawing of the staircase at the Guildhall, Cambridge, by Mr. John Belcher, and a Kate Greenaway house, by Mr. Lionel Francis Crane.

Mr. Grosvenor Atterbury exhibited a number of attractive sketches of some of his recent work. Several very individual houses with cement walls and roofs not apparent, for Mr. H. O. Havemeyer, at Islip, L. I., and a house for Mr. Albert Herter at East Hampton, which is much more pleasing in execution than in the sketch, were especially noticeable. One of the best things in the exhibition was a preliminary sketch for and photographs of a stable at Belle Isle Park, Detroit, Mich., by Mr. Geo. D. Mason, full of character and expressiveness. Mr. Bruce Price exhibited a model for a residence on upper Fifth Avenue of very monumental and impressive character.

Messrs. McKim, Mead & White exhibited two water-color sketches by Mr. Hughson Hawley, one of the New York University Library, and the other of the Cornell University Medical College. Little & O'Connor exhibited a very pleasing design for a house for Mr. Albert L. Johnson, Fort Hamilton, N. Y. Mr. R. W. Gibson exhibited an interesting new building for the Hearst School for Girls, P. E. Cathedral, Washington, D. C.; Mr. Geo. B. Post his design for the new Department of Justice Building in Washington, and a Gothic arch to span a street in Newark. Mr. Claude Fayette Bragdon showed a very charming little perspective of a house for Mr. Nathan Stein. Mr. Henry B. Pennell exhibited four of his Rotch Travelling-scholarship *encois*, a very fine drawing of the lower part of the façade of Amiens Cathedral, a more brilliantly colored interior perspective of the transept of St. Peter's at Rome, an interior of St. Mark's at Venice, and an interior of the church of St. Francis at Assisi, Italy, all showing great faithfulness of drawing and ability in the handling of the brush.

Conspicuous in the exhibition was a cardboard model of a house of English character at Morristown, by Messrs. Howells & Stokes. Mr. Donn Barber showed a handsome and skilful design for a proposed office-building. Messrs. Howard Cauldwell & Morgan exhibited an elevation, rendered by Mr. J. M. Lyle, of the new Hotel Essex, now building on Madison Avenue, at the corner of 56th Street. It bids fair to be one of the most interesting of our tall structures, especially in color, the ground-story and *entresol* being of light-gray stone, which follows up to the frieze through a main-surface of red-brick laid in Flemish bond with black headers. The frieze is all stone, while the attic, dormers and chimneys take up the brick again, which with the stone finish around the windows ties the whole together handsomely.

Messrs. Andrews, Jacques & Rantoul sent a good perspective drawing of their Worcester County Court-house — very simple and pure Classic taste — suggesting remotely the influence of Mr. Hunt's Fogg Museum at Harvard College.

A pretty design for a formal garden by Miss Beatrix Jones; a design for a Science Hall in Canton, China, by Messrs. C. W. & A. A. Stoughton — Chinese in the character of its architecture; the premiated design for the Young Men's Christian Association, New Haven, Conn., by Messrs. James E. Ware & Son, all excited careful consideration.

The plan and street elevation for the New York Central & Hudson River Railroad Ferry-house at 42d Street, New York, by George A. Nichols, showed an interesting departure which we have long been sighing for — some architectural treatment of the chief entrance-gates to the City of New York. If it be true that "first impressions go a long way," how far indeed must the poor foreign visitor go to recover from his first impressions on landing in this country at one of our dismal ferry-houses.

In the basement we noticed with attention "The Seasons" by Mr. Van D. Perrine; a competition drawing for the Mt. Sinai Hospital by Messrs. Herts & Tallant; a design for a proposed Methodist Episcopal Church, Dorchester, Mass., by Mr. George F. Newton, — charming water-color; a sketch of a part of the Convent of Vallambrosa by Mr. Edward Darby Boit; a mantel in billard-room of Lindenhau, Düsseldorf, Germany, by Mr. Harrison C. Townsend; a model of a southern residence by Mr. Willis Polk — the opposite extreme of the Carnegie House, being almost heterogeneous in its picturesque elements, though Classic; an *École des Beaux-Arts projet* by Mr. Louis R. Metcalfe; an elevation and section of a school of architecture, the prize design of the McKim Fellowship Competition, 1899, by Mr. W. E. Parsons — a very skilful *projet*; an elevation of a city house and a fountain in Algiers, *École des Beaux-Arts* work by Mr. C. S. Rodman; a plan for a Pan-American Exposition, Cornell University School of Architecture problem, by Mr. P. A. Tis-sington; same study by Mr. Frank Eurich, and a sketch of the well in the cloister of the Hospital of St. Jean at Angers by Mr. John Russell Pope — were all very interesting.

In the east gallery we were attracted by a colored elevation of the end of a dining-room in a house for W. Campbell Clark, Esq., Newark, N. J., by Messrs. Howard, Cauldwell & Morgan; a sketch for a library ceiling, a study in oil, by Mr. Louis Schaeffle; a polished iron screen from a design by Mr. R. M. Hunt, executed by Wm. H. Jackson & Co.; besides numerous specimens of fine workmanship in metal by John Williams & Co.; a decoration by Mr. Nicola D'Ascenzo; an arrangement of Moravian tiles by Mr. H. C. Mercer; an enamelled terra-cotta medallion by Messrs. Keen & Mead; a mantel-facing composed of scenes from Kipling's "Jungle Book" by Mr.

Russell Crook; and a mantel-facing of animal tiles by Mr. George P. Kendrick; a model of an inkstand and a model for a fountain, very quaint and very individual, by Mr. Edward R. Smith, the librarian of the Avery Library, Columbia College, and a design for a hunting-club medal by Mr. F. G. R. Roth.

In the centre gallery a Dancing Faun and the Toilet of the Young Faun by Mr. Attelio Piccirilli; a Cock-fight by Mr. Orazio Piccirilli; a sketch-model of a Victory for the colonnade of the Dewey Arch by Mr. Herbert Adams.

In the west gallery, by an unusually fine architectural drawing of a fragment of the cloister at Arles by Mr. J. M. Gleeson; by two Rougevin drawings (*École des Beaux-Arts*), one of a fireplace in a hunting-lodge and the other a pier between two windows in a palace, by Mr. Tony Garnier, — two very remarkably brilliant drawings by this remarkably brilliant man; a *portière* of finely-tooled, gilded and painted leather, cut out in silhouette and applied to a background of green and red plush, making with the heavy leather fringe an exceedingly rich and ornamental effect, exhibited by H. F. Huber & Co.; a pleasing little model of an andiron by Mr. E. B. Stevens, being composed of a little nude figure on a standard crouching down to warm its back; a panel of burnt-wood, being a scene from a Greek play, by Mr. Raphael A. Weed; an æsthetic Japanese side-wall treatment and fireplace by Mr. Theo. Hanford Pond; a very handsome sketch of a Louis XIII hall-chair by Theo. Hofstatter & Co.; an elevation of a music-room by Mr. Taber Sears; a clock-face etched in brass, with parts of the design, such as the bunches of grapes, etc., picked out in colored enamels, and the following rhyme in graceful letters below the face: —

"Come fill the Cup, and in the fire of Spring
Your Winter Garment of Repentance fling.
The Bird of Time has but a little way
To flutter — and the Bird is on the Wing."

The entrance gallery, the abode of the painters, held some very worthy contributions. Mr. John LaFarge exhibited a stunning piece of decoration done for the Church of the Paulist Fathers, New York, an angel holding a flaming globe in the centre of Saturnian rings. He loses none of his boldness in the use of color as the years go on. Mr. Robert Blum sent the studies for his decoration in the hall of the Mendelssohn Club, together with photographs of the finished work, charming productions reminding one of the spirit of Fortuny and the sentiment of Alma-Tadema; Mr. Richard Newton exhibited a frieze composed of a long central panel and two short side-pieces representing a mediæval tournament. The subject lends itself admirably to a frieze and is handled very skilfully, especially in the grouping and drawing of the horses; it suggests an attractive end to some library or dining-hall.

Another frieze, of horses and riders, was exhibited by Mr. William Walton, of Aholibah's Garden, quaint and charming. Mr. Robert V. V. Sewell sent three very attractive canvases, tympana of doors, semi-Classic in feeling and full of Algerian atmosphere; a little copy or study of his beautiful painting in the Grolier Club, "Grolier in the House of Aldus," by François Flameng; and some fine drawings by Mr. E. H. Blashfield, being studies for his Appellate Court Decorations.

We must also mention "Moths," a design for a hall-ceiling, executed for a house in New York, by Mr. G. R. Barse, Jr.; an imaginative combination of little figures grouped together at symmetrical intervals; "Aurora," a cartoon for a figure in a ceiling in the residence of F. W. Vanderbilt, Esq., New York; a strong, fine drawing by Mr. Edward Simmons; some clever decorative studies by Mr. W. B. Van Ingen, and a design for a Japanese room in the Yerkes house, by a Japanese artist, Mr. K. Okakura; a decorative study called "Industrial Arts," by Mr. Augustus Koopman; a very successful color-print by Mr. Oliver Ainsley, and a Joan of Arc frieze by Mr. Joseph M. Jones, Jr.

It goes without the saying of it that there were many admirable and noteworthy things in the exhibition which we have not made mention of, and also that the mere mention we make of so many of them is due to lack of space rather than to lack of interest, but we all look rather to the excellent reproductions in our architectural magazines of to-day than to descriptions, however graphic. And there are so many architectural magazines that one feels as a rule very confident that the good things are sure to be reproduced in some one of them whenever the author is willing that they should be. Some day we may see an "Architecture of the Architectural League," inspired by the yearly "Architecture des Salons," where all the best architectural things in the *salons* are reproduced and offered to the public at "bon marché."

WHY RUSKIN REFUSED THE ROYAL GOLD MEDAL.



Noticing the death of Mr. Ruskin three weeks since, says the *Builder*, we alluded to the consternation that was awakened at the conference of architects, held under the auspices of the R. I. B. A., in June, 1874, when it was announced that Professor Ruskin, who was expected to attend and receive the Royal Gold Medal that evening, had declined to be its recipient. By a majority of one it was decided not to have Mr. Ruskin's letter read, and hitherto its contents have been known only to the members of the Institute Council for that period. The letter, with some further explanatory ones, has now been published in the

Institute Journal, and even at this interval of time will be read with interest. It is as follows:

Rome, 20th May, 1874.

DEAR SIR,—I have before me your favor of the 25th March, advising me of the honor done me by the Royal Institute of British Architects in adjudging to me the Royal Medal for 1874.

The delay in my reply has been owing to the necessity for prolonged reflection before adopting the line of conduct which, after such reflection, I still find to be the only one open to me. Permit me in explanation of it to state four facts.

1. The tomb of the Cardinal Brancaccio at Naples, which, so far as my present knowledge extends, is the most important example in Europe of the architectural sculpture of the 15th century, is at present used as the lumber-room of the church in which it stands; and I found last month the folds of the drapery of its caryatides closed by cobwebs.

2. The church of San Miniato at Florence, the most beautiful example of the 12th-century architecture in that city, has been turned into a common cemetery.

3. As I was drawing the cross carved on the spandrel of the western arch of the church of Santa Maria della Spina at Pisa, in 1872, it was dashed to pieces by a mason before my eyes, and the pieces carried away, that a model might be carved from them, and set up in its stead.

4. The railway at Furness is carried so near the Abbey that the ruins vibrate at the passing of every luggage train; and the buildings connected with the station block the window over the altar of the Abbot's Chapel, so that nothing else can be seen through it.

These four facts are, as the members of the Institute know, only too accurately illustrative of the general agency of the public, and of the builders employed by them, on the existing architecture of Europe;—consisting in the injurious neglect of the most precious works; in the destruction, under the name of restoration, of the most celebrated works, for the sake of emulment; and in the sacrifice of any and all to temporary convenience.

For the existence of this state of things we, the members, actual and honorary, of the Institute of British Architects, are assuredly answerable, at least in England; and under these circumstances I cannot but feel that it is no time for us to play at adjudging medals to each other; and must, for my own poor part, very solemnly decline concurrence in such complimentary formalities, whether as they regard others or myself. For we have, none of us, it seems to me, any right remaining either to bestow or to receive honors; and least of all those which proceed from the Grace, and involve the Dignity, of the British Throne.

May I beg, Sir, that in communicating my reply to the members of the Institute you will convey to them at the same time the assurance of my personal respect, and of the profound regret with which I find myself compelled to decline their intended kindness and courtesy?—I have the honor to be, Sir, your obedient servant,

JOHN RUSKIN.

CHARLES L. EASTLAKE, ESQ., Secretary.

In a subsequent letter to Sir Gilbert Scott, then the President of the Institute, dated from Assisi, June 12, 1874, Mr. Ruskin says:

That it should have been a friend who "suggested" my name to the Institute makes me bitterly sorry to put this friend in (what however only because he calls it so, I admit to be) a ridiculous position. But that the Institute acted under his "suggestion" very much adds to such personal motive of pride as I have in refusing the Medal. Had they offered it me after I wrote the *Stones of Venice*, twenty years ago, I should have gratefully and respectfully accepted it. I now, proudly, refuse it. But I have never—very solemnly I say it—allowed my pride to stand in the way of either courtesy or duty. I very solemnly deny, and wish in the face of the public to deny, and am thankful, though pained by it, for this opportunity of publicly denying that either the Architects' Institute or any other dominant association of artists in England, France, or Italy, is, or can be in the present day, an association for the improvement of architecture, or of any other art by such dominant associations professed. The primary object of all such Associations is to exalt the power of their own profession over the mind of the public, power being in the present century synonymous with wealth. And the root of all the evil and ruin which this century has seen (and it has destroyed already more than the French Revolution did of what that had left) is summed up in four words, "Commission on the cost." And, from any body of architects, however small, who will bind themselves henceforward to accept a given salary (whatever amount, according to their standing, they may choose to name) for their daily work, and to work with their men (or, at least, with their own hands, on the sculpture of the building) while they take such salary—from such a body I will take a medal to-morrow.

That I have myself failed, I have, as you tell me, again and again confessed. That I have made the most fatal mistakes I have also confessed.

That I have received no help, but met the most scornful opposition, in every effort I have ever made which came into collision with the pecuniary interests of modern builders, may, perhaps in a degree more than I know, have occasioned my failure.

But I now recognise many of my mistakes, and hope yet to accomplish something before I die. It may be, but I trust will not be, single handed, but, at all events, it must be in association only with men who know their business.

NO STEEPLE BY INJUNCTION.—There is a church in a Wisconsin town which has not had a steeple since 1862. In that year a violent wind took the steeple off the church. It crashed into a near-by house, and the owner of the house asked the courts to restrain the church people from building another spire. His application was granted, and the order has held for thirty-eight years.—*N. Y. Evening Post*.

ESTHETIC INVENTION.¹



THE American architect, Mr. Leopold Eidlitz, was the first writer that I know who affirmed that aesthetic invention in architecture was still possible. He maintains that aesthetic advance is possible if we go the right way about it. His book entitled "*The Nature and Functions of Art, Especially of Architecture*" is the only book I know that treats the subject philosophically and analytically. The book of Vitruvius is more like a cookery-book, in which recipes are given, than a treatise on architecture. Vitruvius saw this himself, when he said that rules will never supply the place of talent.

All the Italian Renaissance books on architecture are guides to the reproduction of Roman work. Viollet-le-Duc's dictionary is a manual of Gothic architecture.

Mr. Eidlitz sweeps away much of the accumulated rubbish of the modern notion of inspiration by showing the elaborate training that the actors and musicians have to go through, and the rehearsals they have to attend, to enable them to act or play together smoothly, and the mathematical studies that are necessary for musical composers;² but his greatest gift is in holding out hopes that architecture, stuck in the mud for so many centuries, may progress again, if architects will again follow the method pursued by the Gothic architects, viz., by trying to know what is wanting and continually striving to build it: though, from the absence of symbolism in the present day, it is a hard matter. Fergusson, however, seemed to think that some originality might be secured by ignoring all the lessons of the past, and getting architects to compete for a church or chapel where style was to be abandoned. Nothing can be more true than that, if we absurdly suppose any period of past architecture was perfect, we cannot and do not want to improve on it, and if we are absolutely idle and idiotic we cannot succeed.

Mr. Eidlitz sent a letter to the Royal Institute of British Architects which was read, and was almost the subject of merriment to many of the hearers who had been trained on the usual architectural history, although his letter was fraught with the greatest promise to those who think on the subject. In the first place he stated as a self-evident fact that architecture depended mainly on structural science, and that the knowledge of statics was its foundation, and he then pointed out that in the works of Nature, more particularly in those of animated Nature, character and beauty of form were dependent on the perfection with which animals were fitted to their purpose, and that in the present teaching this was not taught. He says: "Of the differences of the beauty of a church, a palace, a court-house, a library, and a cottage, in the sense in which we distinguish between the beauty of a humming-bird, an eagle, a bull, a horse, a lion, or a tiger, there is no definition in any educational institution." I think it must be obvious to any one not blinded by the pursuit of antiquarianism that a knowledge of statics is absolutely necessary to every architect, and that by pursuing the static method we not only get the right form and proportion, but the true ratio of every structural feature.



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

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PLANS, ELEVATION AND SECTION OF THE SAME.

REVISED AND ACCEPTED DESIGN FOR THE SAME.

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

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[Additional illustrations in the International Edition.]

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[Gelatine Print.]

¹ Extract from a Royal Academy lecture by Professor Aitchison.

² If Mr. Eidlitz expressed any such opinion he is certainly wrong. A knowledge of the physics of sound, and of the ratio of vibrations which produce various sounds, is necessary for a scientific analysis of musical scales, etc.; but the great composers never troubled their heads about that: as they wanted to know was how to combine the accepted intervals of the European scale (which is quite arbitrary) so as to produce effective and expressive music. Beethoven was probably one of the most radically unscientific men that ever lived; and no knowledge of the physics of sound would have affected his compositions or his power of originating music.—ED. (London) *Builder*.

DINING-ROOM OF THE SAME HOUSE.

[Gelatin Print.]

A COMPETITIVE DESIGN FOR THE UNITED STATES CUSTOM-HOUSE,
NEW YORK, N. Y. MESSRS. CARRÈRE & HASTINGS, ARCHITECTS,
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ENTRANCE-FRONT: "WOODGATE," SUTTON COLDFIELD, ENG. MR.
W. H. BIDLAKE, ARCHITECT.

GARDEN-FRONT OF THE SAME.



THE TRUST MOVEMENT. — The New York Journal of Commerce has compiled a series of interesting statistics illustrating the progress of the trust movement in this country. The figures presented, which are claimed to have been compiled with great conservatism, show that during the forty years beginning with 1860, the aggregate capitalization of the industrial consolidations actually incorporated exceeded the enormous total of \$4,000,000,000. Of these, the incorporations in the iron and steel trade easily beat all other industrial classes in amount, the aggregate capitalization of consolidations in that industry being shown to have reached a total of over \$853,000,000. — *Metal Worker*.

A CEDAR EIGHTEEN FEET THICK. — J. R. Young, manager of the Burke Shingle Mill, while cruising out timber, found a cedar-tree near the road from South Bend to the Palix River, which he measured and found to be 56 feet in circumference, or about eighteen feet in diameter. It was over seventy-five feet from the ground to the first limb. The most famous and heretofore largest cedar known in the State is near Sedro-Woolley, the stump of which measures 14 feet in diameter. The top of it was smoothed off and used as a dancing platform. Photographs of it, crowded with people craning their necks to get their faces taken, have been scattered widely. This stump really consisted of two trees grown together, but the tree discovered by Mr. Young is a single one, nor is it swell butted. — *Seattle Post-Intelligencer*.

NEW ORLEANS. — The territory upon which the City of New Orleans is built has an area of 24,932 acres, on both the left and right banks of the Mississippi River, within levees. It has an elevation of 33 to 20 feet, Cairo Datum; this slope occurring within 6,000 to 9,000 feet of the river banks, leaving a large surface practically level, with an elevation of about twenty-one Cairo Datum, or some eighteen feet below the high water of the Mississippi River and some four feet below that of Lake Pontchartrain; or, as the mean elevation of the Gulf is 21.26 Cairo Datum, never at any time above the level of the surrounding bodies of water. Six thousand acres of this territory are improved, being paved or covered by buildings; the remaining portion is composed of farms, gardens, suburban lands or swamps. All of this territory is now surrounded by levees, the elevation of which is 41 Cairo Datum on the river-front and 27 Cairo Datum along the upper and lower boundary lines, the lake-front and navigation canals. — *A. F. Thead, C. E.*

THE RAILROADS AND TIMBER CULTURE. — The question of systematic timber culture is commencing to be considered by the officials of American railways, and in some cases competent forestry officials have been secured to supervise the work. In one instance a plantation that was made about fifteen years ago is beginning to yield, and from an initial outlay of \$128,000, it is estimated that 1,280,000 trees, worth \$2 each standing, will be obtained within the next ten years, affording a net profit of \$2,432,000. In this plantation the trees were the *Catalpa speciosa*, and when grown are straight and clear of limbs up to a small crown. The railroads of the United States consume about 1,000,000 acres of timber each year, as posts and ties have to be so frequently renewed, and the expense is no small item. As many railways already have landscape gardeners, it has been suggested that practical forestry be added to their duties, and the trees, in addition to their value as timber, would be used to beautify the grounds of the stations along the way. — *N. Y. Evening Post*.

RUINOUS COMPETITION AVERTED. — By the vigilance of the customs officials at New York American producers have been saved from a serious danger. An art dealer imported the "Holy Family," of Rubens, entering its value at \$25,000. But it has been discovered that the picture sold at auction in London for \$43,000, and a re-appraisal has been ordered in consequence. If the authorities had not been awake this transaction might have been the beginning of a deluge of Rubenses, Raphaels, Titians, Michael Angelos, and Correggios that would have left our beloved country no better off in respect to art than the effete monarchies of the Old World. The walls of every art-gallery in America might have been disfigured by old masters produced by the pauper labor of Europe. It is well known that we have in this country a large and flourishing old-master industry, carried on by self-respecting laborers who raise families, pay taxes, and vote. Any American millionaire who wants a Velasquez or a Tintoretto can have one produced on short notice and on reasonable terms by artists who draw living wages, with an hour off for lunch and holidays on the Fourth of July, Christmas, Thanksgiving Day, and Washington's Birthday.

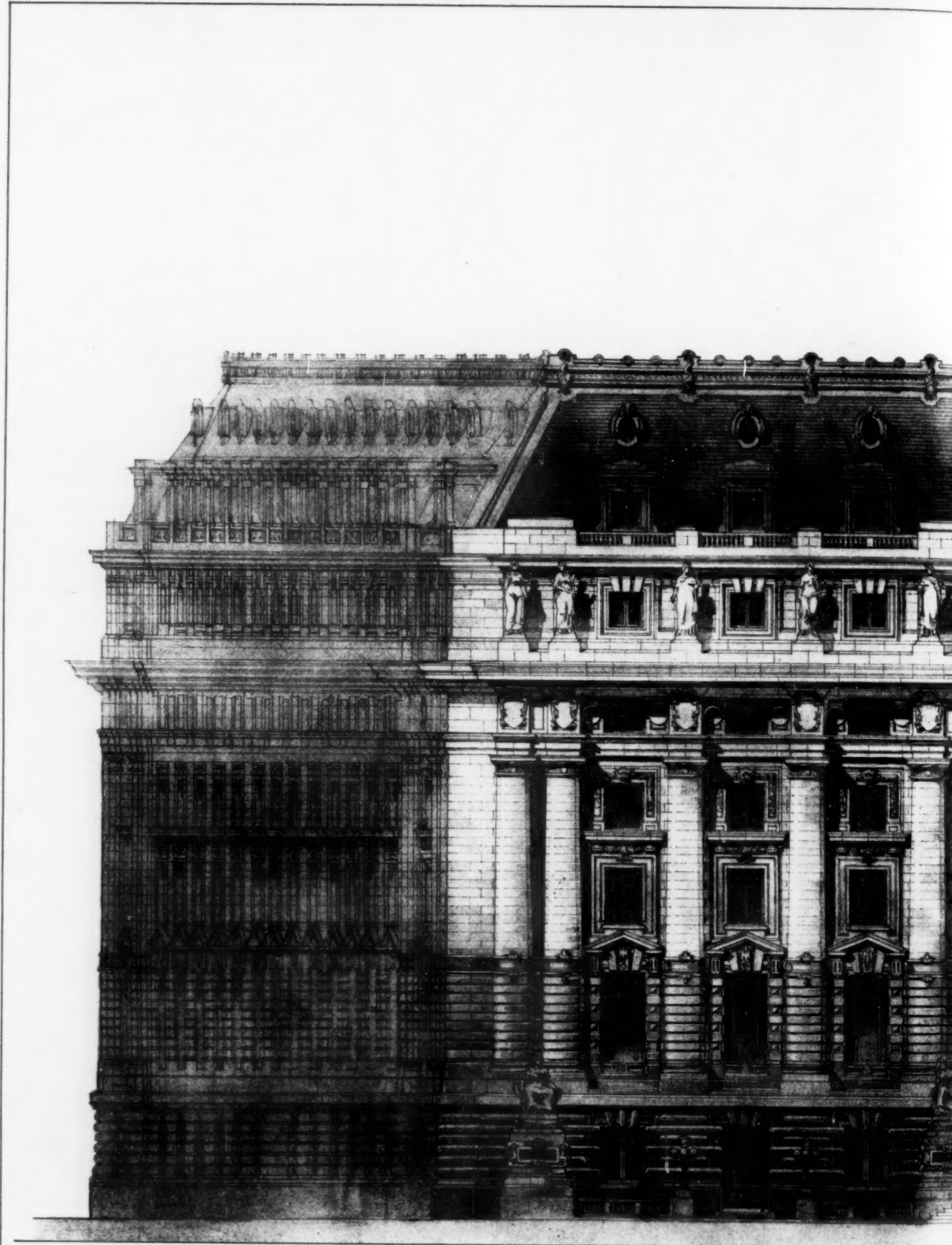
Those who prefer to patronize the sweatshop labor of Europe should be properly discouraged. The person who tried to smuggle in the "Holy Family" at reduced rates may try to excuse himself on the plea that Rubens is dead. But that only aggravates the offense. It is bad enough for our artists to be asked to compete with live European pauper laborers. It is an insult to expect them to compete with dead ones. — *Philadelphia North American*.

DEMOLISHING FOR THE PARIS EXPOSITION. — Works of destruction, as well as vast constructive operations, are included in the general scheme of the coming Exhibition, in order to make room for the Alexander Third Avenue, which is to stretch in a straight line from the Champs Elysées, where it will open out opposite the Presidential Palace, to the Invalides over the new bridge, also named after the Emperor of all the Russias. The old Palais de l'Industrie, once looked upon as an architectural adornment of Paris, has gone the way of all buildings which cease to please the public taste. Demolishing operations have just begun upon the last vestige of the discarded palace which remained standing. Quite a large crowd of sympathetic onlookers gathered to watch the final work of destruction upon the archway once forming the entrance to the departed building, and among those present some old Parisians looked as if they felt almost like wiping away a tear for the late Palais de l'Industrie. The construction, with its enormous and ungraceful iron frame and glass roof, was not a thing of much beauty. But, judging of what is to be seen of the two massive, not to say clumsy, Palaces of Fine-Arts in stone, which are permanently to take its place, it is a question whether the new edifices constitute any very great improvement upon the old. Meanwhile melancholy mementos of the demolished building are to be had by those who fancy such souvenirs at no considerable sacrifice. A monumental head of Minerva had been presented by the contractors to the President of the Republic; but other vestiges of the Palace are for sale at altogether reasonable prices. Five francs each for sculptured allegorical figures, small size; £2 for a stone lion and £6 for a monumental goddess, seated, are among the market-values quoted. Articles likely to fetch higher prices are the woodwork and panellings of the Empress Eugénie's drawing-room, in which she received distinguished visitors at the 1855 Exhibition, held in the old Palais de l'Industrie, which had been erected for the occasion. The most valuable relic of all will only be brought to light in a week or so, when the workmen unearth the foundation-stone of the building, containing a casket in which were inclosed at the inauguration, according to traditional custom, various moneys, and a document bearing autographs of Napoleon III and Baron Haussmann. — *Paris Correspondence of the London Telegraph*.

HEATING ALL OUTDOORS. — An extraordinary requirement in a water-heating job is described in the letter we reprint below from a well-known contractor, who asks other men engaged in the heating business to express their views as to whether he may be fairly expected to heat a building with the windows open. Whatever the opinions expressed may be, it is his intention to bring them to the attention of his customers and abide by them. No stipulation was made for heating with the windows open in the original contract: "Last fall I installed a direct water house-heating plant with a guarantee of a capacity equal to 70 degrees in zero weather. I made the plant ample, as I usually rate a plant. I also placed a thermostat on it, which does work within 1 degree when the house is closed. But during the night the fire burns out in an effort to maintain 70 degrees with windows open to the number of four. The owner insists on 70 degrees with windows open; that it is ridiculous to ask a party to sleep with windows closed; that no decent person will do so; that I must maintain fire and heat as though the windows were closed. I wish to know if I am wrong in saying to the owner that this is an unusual thing to ask of a heating man, and unjust. If I am wrong, I wish to know it." — *The Metal Worker*.

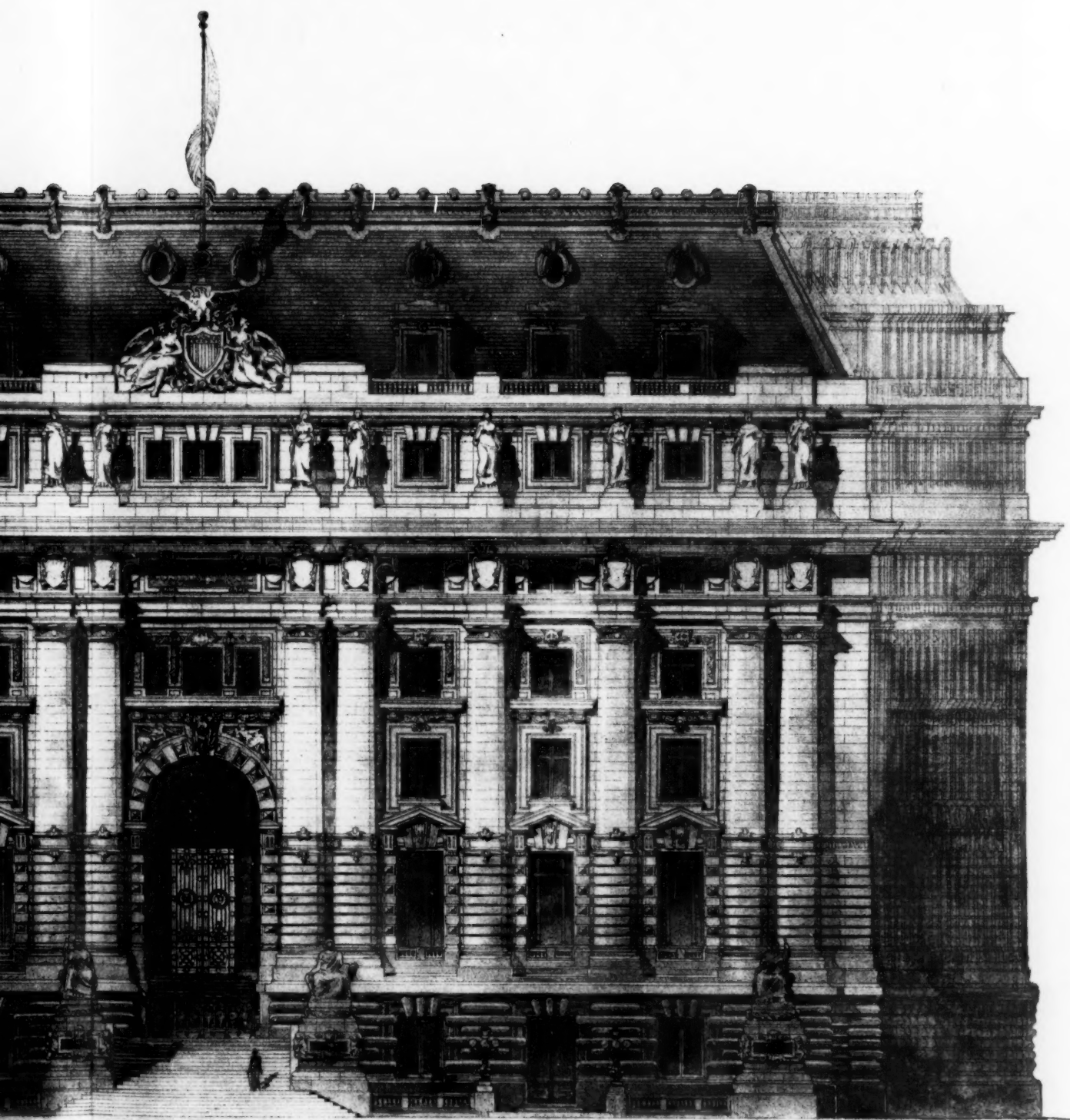
SIGN ADVERTISING IN FRANCE. — Clamors have been raised from time to time against the numerous advertisements stuck on posts along railway lines in France. People eager to see the fields and forests, as they roll through the country, complain that their views are intercepted every quarter of a mile or so by some huge advertisement setting forth the virtues of special absinthes, medicines or tonics. In some instances the ordinary zinc-plate on posts is replaced by an enormous bottle, which destroys the effect of picturesque Norman, Breton or southern villages. The objections to these advertisements became so numerous that the Council General of the Seine passed a resolution on the subject, and hoped that the railway companies would act in the matter in a manner likely to give satisfaction to the protesting public. Consequently the directors of the Orléans Line have sent out a circular directing all the tradespeople who have advertisements along the company's railway from Paris to Bordeaux to remove the same within a month. It is now hoped that other companies will follow this example, but it remains to be seen if the northern, western and minor lines will display so much alacrity as the Orléans company in stopping a considerable source of revenue. — *Paris Correspondence of the London Telegraph*.

AN ELECTRIC BLASTING CARTRIDGE. — An Italian electrician has invented an electric cartridge, which he offers as a substitute for dynamite and smokeless-powder, for mines, rock-blasting, and heavy ordnance. The composition used in the cartridges is carbonates of potash and chloride of ammonia, the proportion varying according as it is to be used for blasting effects in rock work or powder effects in ordnance. The discharge is effected by an electric current or spark, which produces instantaneous electrolytic effects upon the chemicals which are contained in separated compartments of the cartridge. The inventor claims that the cartridges, until subjected to the action of electricity, are entirely inoffensive and perfectly safe, so that there will be no necessity of isolating the magazines where they are stored. — *N. Y. Evening Post*.



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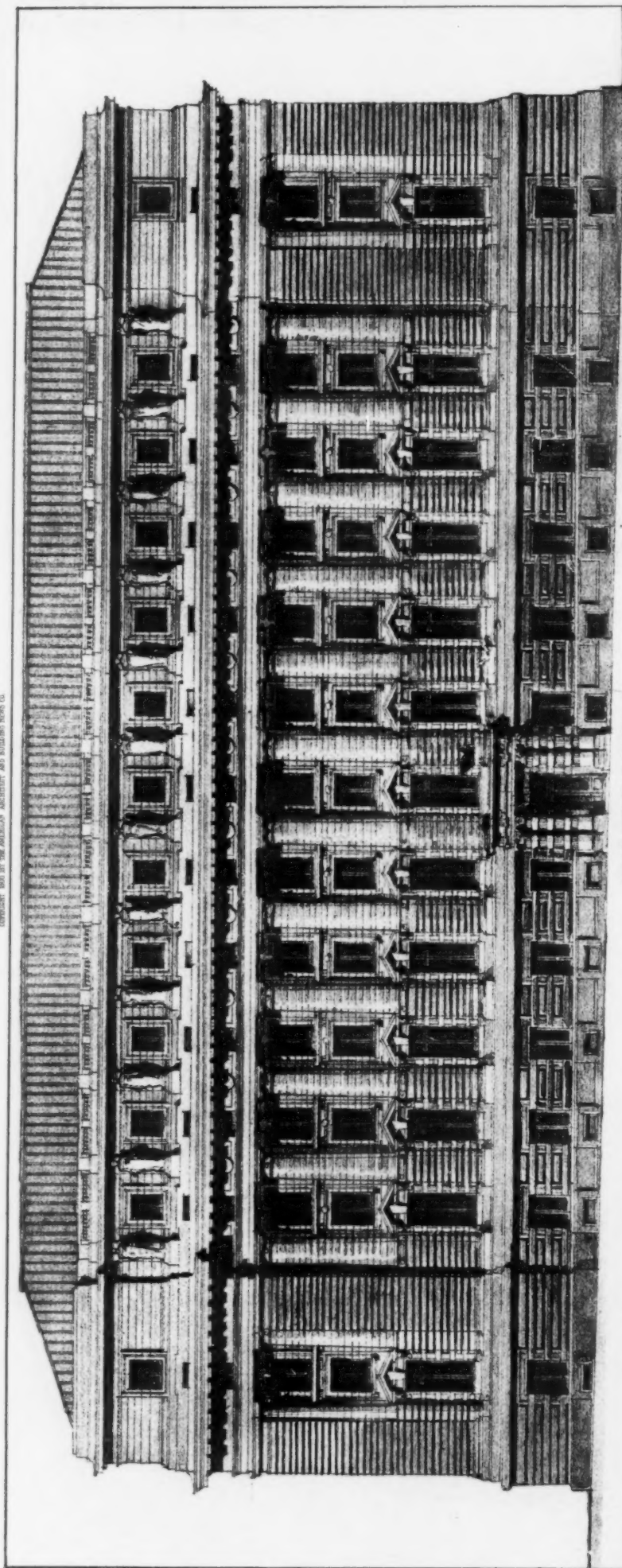
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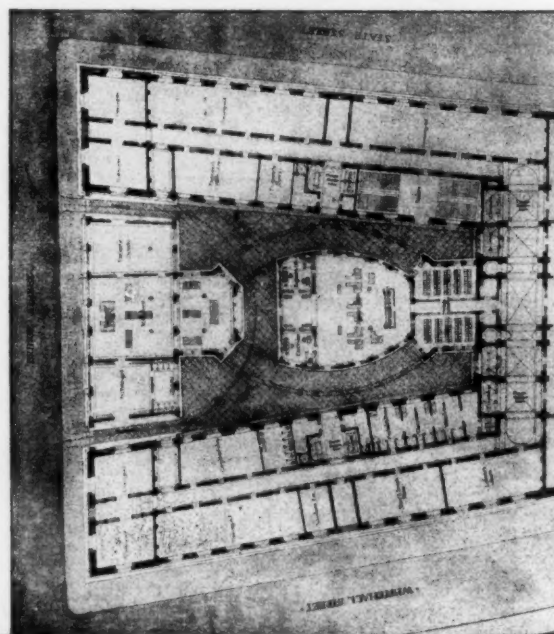
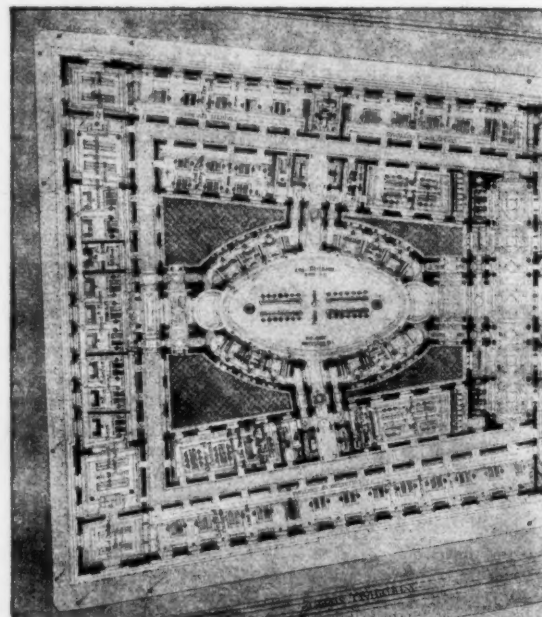
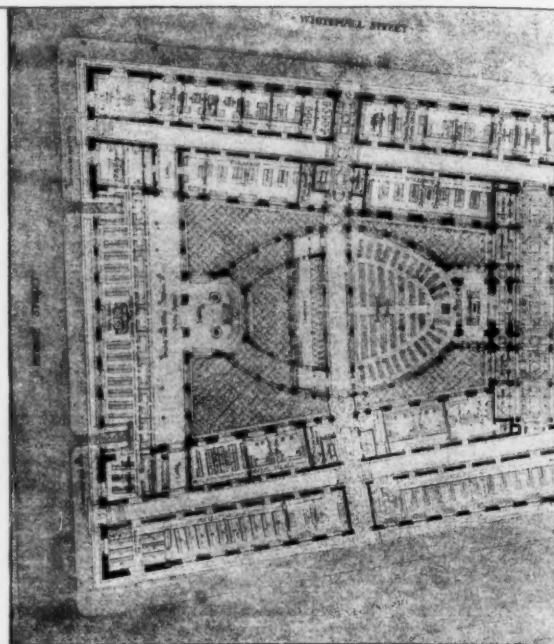
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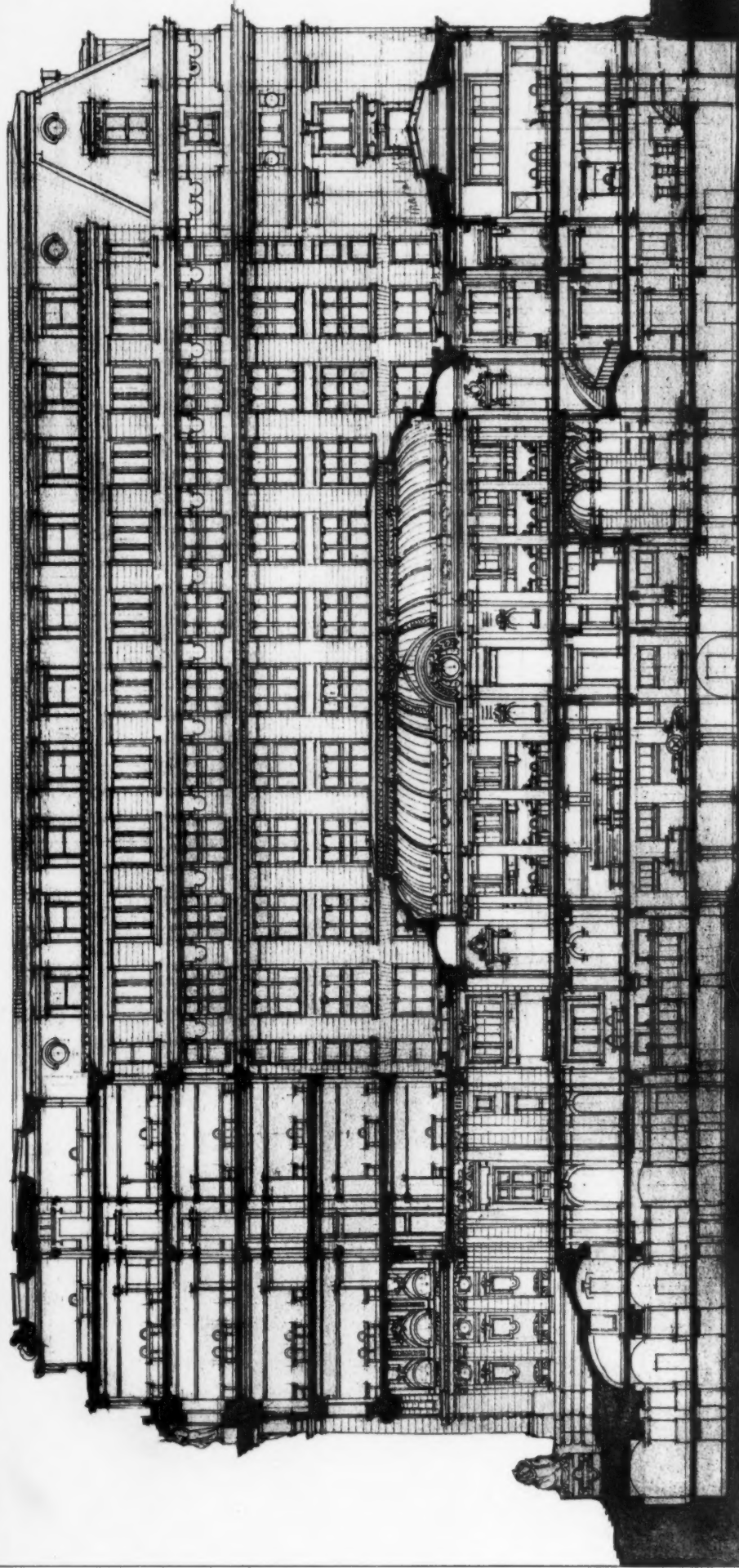
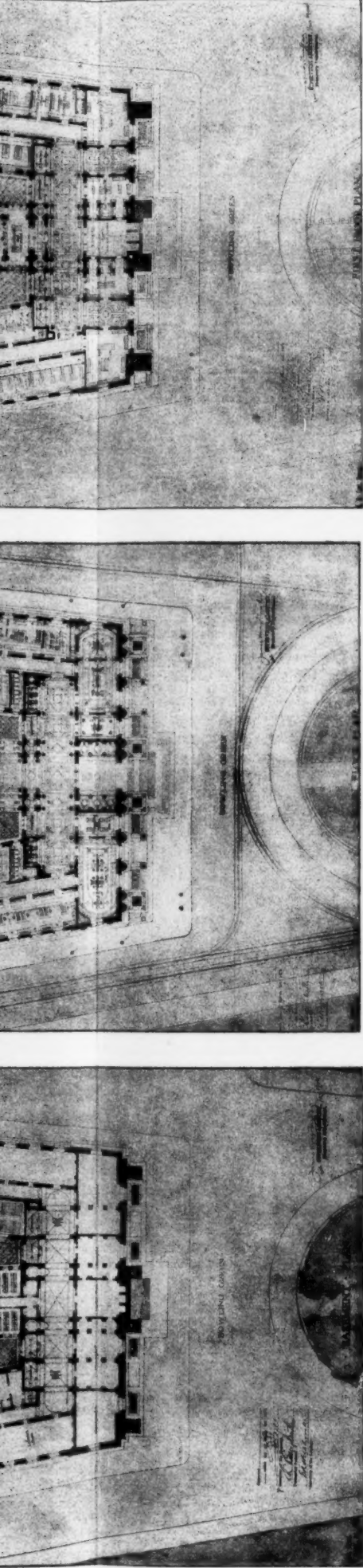
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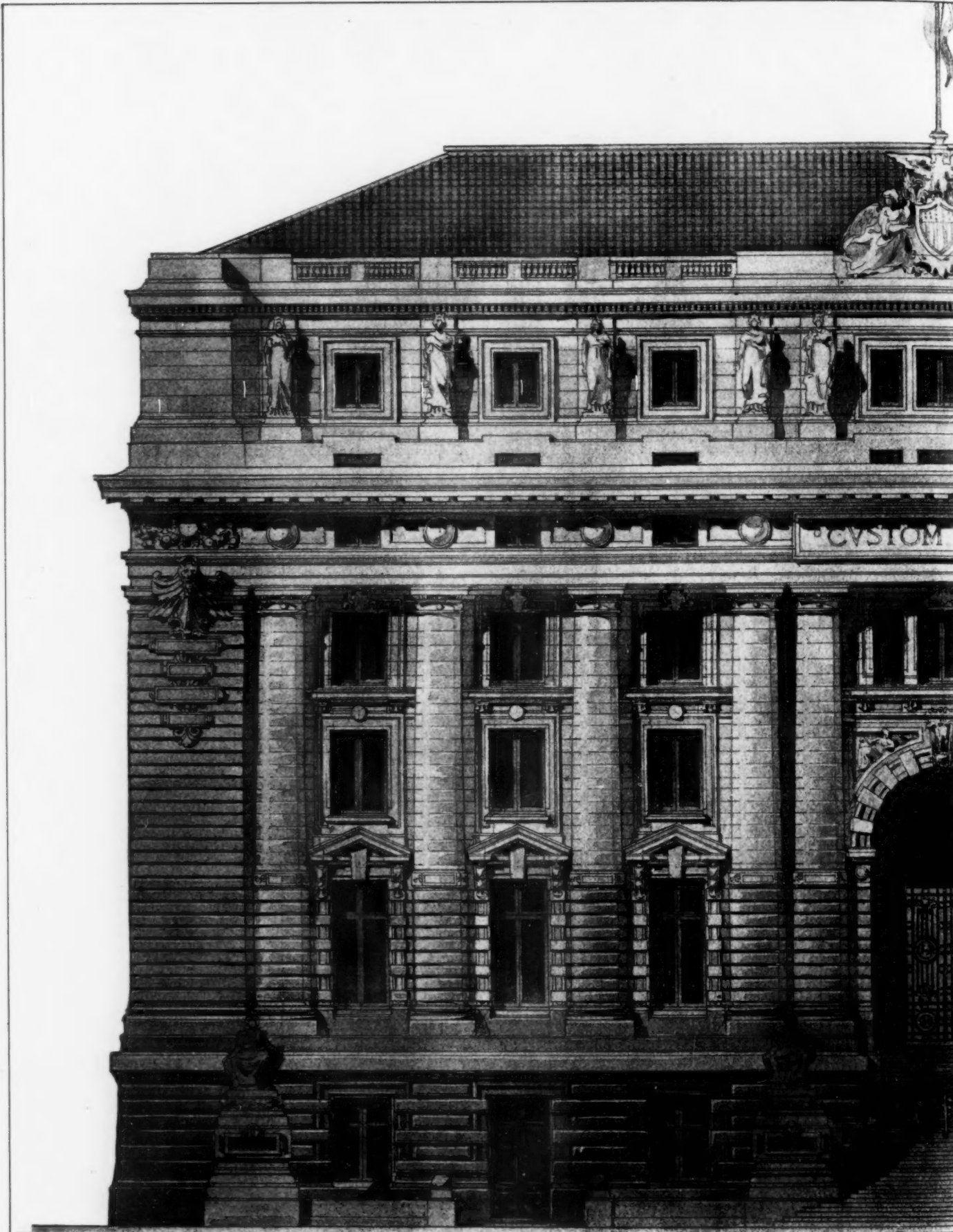
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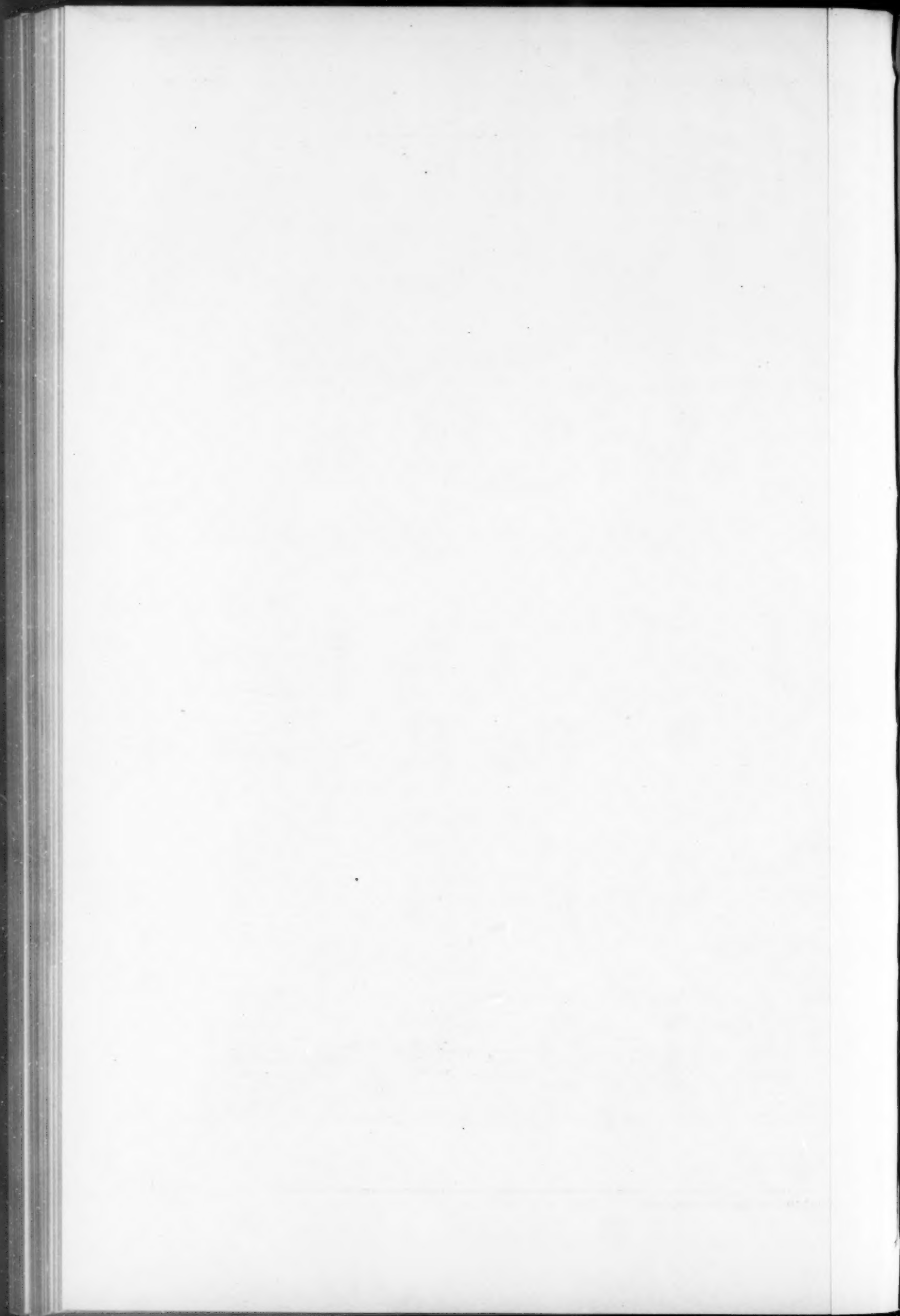
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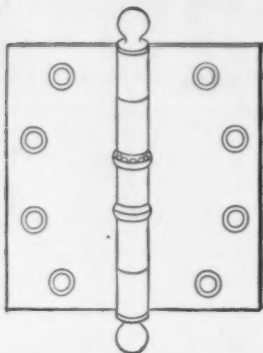
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THE Service Building of the Pan-American Exposition, to be held at Buffalo, N. Y., on the Niagara frontier, from May 1 to November 1, 1901, was the first building of the Exposition to be erected, and is used by the corps of officials and employés having direct charge of the constructive work of the Exposition.

The building, which is situated on the west side of the grounds, is 95' x 145'. It is in the form of a hollow square, having two stories on its exterior façades and three stories on the court side. The entrance, which is in the form of a driveway, faces the north and communicates directly with the inner court. Part-way down this entrance, and from each side extend the main corridors. That on the right leads to offices and apartments to be used for police headquarters and hospital service, including the rooms for the use of the Commandant of Police, Police Station, the Chief of the Fire Department, medical waiting-room, drug supplies, offices for a surgeon and his assistants, and an operating-room. The hospital has a *porte cochère* entrance for ambulance and emergency purposes.

The other portions of the first floor are taken up by a large room for the officers and clerks who have charge of admissions and collections, and the auditing of accounts, these rooms being fitted with fire-proof vaults.

The working offices of the Director of Works, with his private office and stenographer's room, offices for the Landscape Architect, the Superintendent of Building Construction, Purchasing Agent, Chief Engineer, Mechanical and Electrical Engineer, and accommodations for the officers having charge of Transportation and Installation, Exhibits and Concessions, are arranged to carry on the business of these Departments.



THE SERVICE BUILDING.

On the second floor is the large draughting-room, used by the force of architectural draughtsmen. This Department has separate offices and draughting-rooms, with a large vault for valuable drawings. On this floor are the sleeping apartments of the Director of Works and the Chiefs of the various Bureaus comprising the Department of Works. Here also are numerous apartments for such of the employés as the nature of their duties requires to be continuously at the Exposition grounds. A kitchen and dining-room, apartments for the janitor and hospital nurses, and several guest-chambers are provided on this floor.

The top floor of the building has additional apartments, a large blue-printing room for the use of the Architects' and Engineers' Departments, and the operating-rooms for the Official Photographer of the Exposition.

The building has a cellar. Frame construction has been used throughout. The studs are covered on the inside with composition board, and sheathed on the outside with hemlock planks, which are covered with cement-plaster, the final finish having the appearance of stucco.

The ornamental work, including the flag-standards, finials, festoons, etc., are of staff. The roof is covered with Spanish tile of iron. The building is in its architecture a free adaptation of the Spanish Renaissance, such as is shown in old Californian and Mexican missions and churches. This style was followed as closely as the requirements and exigencies of arrangement for light and space necessary in a first-class working office allowed. The building was erected ready for occupancy in thirty-two working days.

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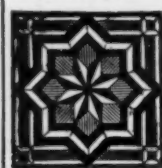
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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Parish. It will be constructed of wood with a stone tower, and the style will be that of an old English abbey.

O'Neill, Neb.—Plans have been prepared by J. E. Dietrick, architect, for a convent to be erected here for the Franciscan Sisters. It will be two-story, brick, with slate roof, stone trimmings, stained glass, hot water heat, plumbing, blackboards, etc.; cost, about \$30,000.

Plattsmouth, Neb.—Fisher & Lawrie, architects, of Omaha, have prepared plans for a three-story theatre building to be erected here. It will be 66' x 114', of pressed brick, with gravel roof; cost, \$15,000.

Rockaway Beach, L. I., N. Y.—Irving B. Ellis, 371 Fulton St., Brooklyn, has prepared plans for a three-story and basement hotel, 37' x 200', with an annex, 37' x 100', to be erected on Triton Ave. and 4th and 5th Aves.; cost, \$125,000; owner, The Rockaway Beach Improvement Co.

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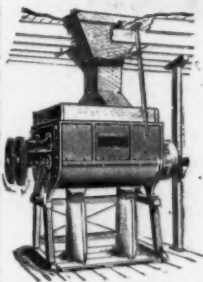
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(Advance Rumors Continued.)

Co. have prepared plans for a new plant, to cost \$100,000.

Schenectady, N. Y.—Dr. Dayton L. Kathan will erect a three-story stone and brick residence, 56' x 96', to cost \$30,000, after plans of Architect J. Cather Newsom, 1001 Chestnut St., Philadelphia, Pa.

Spokane, Wash.—R. N. McLean will erect a two-story brick building on Stevens, near Main, at a cost of \$10,000.

Springfield, Mass.—The Board of Directors of the Y. W. C. A. have decided to begin preliminary arrangements looking toward the erection soon of an association building on the Rice property on Court St., which was recently purchased by the association.

St. Louis, Mo.—The Cabanne Southern Methodist Church contemplates the erection of a \$100,000 edifice. Dr. J. W. Lee, pastor.

A five-story and basement structure to be known as the Fidelity Building is to be erected near the corner of 4th and Locust Sts., by Col. Charles G. Stifel. The building will have a frontage of 63 feet 9 inches on 4th St. and a depth of 66 feet. Its architectural style will be French Renaissance, the front of Bedford buff stone, with bases of gray granite, and the store fronts of ornamental iron work. The interior will be of steel construction, and the whole building will be entirely fireproof, with marble tiling floors and white Italian marble wainscoting in all rooms, halls and lavatories. The cost will be about \$90,000. Weber & Groves are the architects.

St. Paul, Minn.—Herman Kretz, architect, has plans for a flat building to be erected for himself on Summit and St. Albans. Work will be begun immediately; cost, \$54,300.

The Chicago Great Western Ry. Co. has plans for a large freight terminal station to be erected in Chicago at Harrison and Polk Sts., on the Chicago River. The building when completed will be 100' x 700', four stories, and will be constructed of hard burned common brick, with tile coping and gravel roof; cost complete, \$250,000.

Taftville, Conn.—Chickering & O'Connell, Manchester, N. H., have prepared plans for a \$70,000 church for the Roman Catholic Society. Rev. John Synott, pastor.

Toledo, O.—Wachter, Hudson & Co., 701 The Nasby, have prepared the plans for the \$20,000 brick and stone school building, to be erected on Spring St.

Washington, D. C.—Henry Simpson, architect, is drawing plans for the new St. Vincent Orphan Asylum to be erected on the site near Eckington. The building will be laid out in the form of the letter E. It will be 234 feet long by 120 feet deep, and will be built of red brick in colored mortar. The centre feature will be a tower rising about 60 feet high, with a clock on one face. The facade will be broken up with five bays, carried up to the roof with gables, and the centre tower. The style of the architecture will be of a baronial character, and will present a most cheerful and homelike appearance. The cost of the building will be about \$300,000.

ALTERATIONS AND ADDITIONS.

Brooklyn, N. Y.—Montague St., nr. Clinton St., rebuild front bk. wall & interior alterations; \$7,000. o., Hugh V. Roddy, Jr., Bloomfield, N. J.; a., J. T. Allan, 150 Montague St.

Brooklyn, N. Y.—Pierrepont St., nr. Hicks St., interior alterations & fire repairs; \$5,000; o., W. O. Platt, 182 State St. and W. Man, 19 W. 10th St.; b., F. H. Schermerhorn, 95 Liberty St.

Cedarhurst, L. I., N. Y.—Alteration to 2½-st'y fr.; dwell.; \$8,000; o., Talbot J. Taylor, 30 Broadway, New York City; a., Charles A. Rich, 35 Nassau St., New York City.

Mobile, Ala.—Remodelling five-st'y bk. hotel, 160'

BUILDING INTELLIGENCE.

(Alterations and Additions Continued.)

x 250', steam; \$250,000; o., Anthony Vizard, New Orleans, La.; a., Wilcox & Geary, 614 Commercial Pl., New Orleans, La.

New York, N. Y.—E. Fifty-ninth St., Nos. 338-342, six-st'y bk. building, 75' x 92', alteration & fire repairs; \$40,000; o., J. B. Bloomingdale; a., Buchanan & Fox, 11 E. 59th St.

Third Ave., n e cor. 121st St., general alteration to building, 25' x 60' x 80'; \$15,000; o. & b., J. T. Waither, 206 E. 125th St.

W. Thirty-ninth St., No. 18, one-st'y extension, 18' x 33'; \$10,000; o., John S. Weatherley, 16 W. 39th St.; a., Allen & Knowles, 27 W. 93d St.

Rivington St., n e cor. Goerck St., six-st'y bk. flat & store, 40' x 78' 3"; \$50,000; o., Levison & Lippman, 338 E. 53d St.; a., M. Bernstein, 245 Broadway.

W. Thirty-eighth St., No. 45, two-st'y extension, 17' x 28' 5"; \$5,000; o., Mrs. E. Ladging, 17 W. 30th St.; a., Chas. Fox, 287 Fourth Ave.

Mott St., Nos. 94-98, repair damage by fire; \$20,000; o., J. W. Hamburger estate, 40 W. 128th St.

E. Sixty-fifth St., No. 15, three-st'y extension, 6' 2" x 8' 8"; \$5,000; o., Sophia E. C. Brown, 10 W. 31st St.; a., Jas. E. Ware & Son, 3 W. 29th St.

Cherry St., Nos. 32-38, 4 six-st'y bk. flats & stores, 25' x 87' 3"; \$100,000; o., Rosenberg & Golden, 11 Doyer St.; a., M. Bernstein, 245 Broadway.

Bedford St., No. 4, six-st'y bk. flat & store, 34' 9" x 88' 9"; 69' 3"; \$38,000; o., Lowenfeld & Prager, 124 E. 64th St.

Fifty-fifth St., n s 100' w 7th Ave., seven-st'y bk. flat, 75' x 90'; \$150,000; o., Trow & Taylor, 287 Fourth Ave.

E. Twelfth St., Nos. 525-529, 3 six-st'y & base bk. flats & stores, 24' x 90' 1"; \$84,000; o., M. H. & I. I. Kempner, 35 Nassau St.

Broadway, s e cor. 102d St., seven-st'y bk. flat & stores, 75' x 95'; \$160,000; o., Herman Fuerst, Jersey City, N. J.; a., F. F. Camp, 21 Park Row.

W. Thirty-second St., Nos. 426-436, 5 five-st'y bk. flats & stores, 25' x 83' 2"; \$100,000; o., J. D. Karst, Jr., 2061 Eighth Ave.

Manhattan Ave., e s 55 n 111th St., seven-st'y bk. & st. flat, 40' x 90'; \$45,000; o., Le Grand K. Pettit, 556 Halsey St., Brooklyn.

Chestnut St., Nos. 1524-26, interior alterations, remodelling front; \$7,500; o., Wm. Weightman; b., Benj. Ketcham's Sons; a., Willis G. Hale.

Philadelphia, Pa.—Baker and Mallory Sts., Managunk, rebuilding fire damaged mill & new extension, 46' x 47'; \$18,000; o., John P. Holt; b., J. W. Fritzing.

Buttwood St., No. 809, new front, interior alterations & three-st'y addition in rear, 17' x 35'; \$5,600; o., Volunteer Firemen Association; b., Machin & Brown; a., J. D. Allen.

Market St., Nos. 709-27, alterations & improvements to store properties; \$100,000; o., Litt Bros.; b., Charles McCaul.

S. Broad St., No. 225, alterations to property for store purposes; \$8,000; o., John J. Watmough; b., John W. Cornell.

Portchester, N. Y.—Alteration & addition to stable; \$5,000; o., Charles A. Moore, 85 Liberty St.; a., Boring & Tilton, 32 Broadway.

South Orange, N. J.—Ridgewood Road, alteration to 2½-st'y fr. dwell.; \$20,000; o., T. A. Gillespie, 26 Cortlandt St.; a., B. K. Mosley, Produce Exchange, New York City.

Worcester, Mass.—Front and Commercial Sts., alteration to block; \$13,000; o., R. C. Taylor; b., Thomas Barrett; a., Fuller & Delano.

Blake St., three-st'y apartment-house addition, 20' x 44'; \$5,000; o., David Kritcher and Charles Wienstein; b., B. Isenberg; a., John P. Kingston.

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E. Twelfth St., Nos. 126-128, six-sty bk. & st. flat, 45' x 90'; \$60,000; o., John T. Schuchman, 186 Second Ave.; a., John G. Prague.
Ninety-seventh St., s. s. 100' w West End Ave., 2 seven-sty bk. flats, 62' 6" x 100'; \$400,000; o., Tessie Adamo, 67th St., w 14th Ave.; a., Sol D. Cohen, 23 Park Row.
E. Tenth St., No. 256, six-sty bk. flat, 43' 4" x 78' 4"; \$50,000; o., Gordon, Levy & Co., 159 Canal St.; a., C. B. Meyers, 1-3 Union Sq.
One Hundred and Eighteenth St., s. s. 225 e Amsterdam Ave., 2 six-sty bk. flats, 50' x 90' 11"; \$160,000; o., James Brown, 128 W. 93d St.; a., Henry Andersen, 1180 Broadway.
W. Twenty-first St., Nos. 218-220, seven-sty bk. & st. apart., 50' x 90'; \$60,000; o. & b., Wm. A. Schlay, W. 10th St.; a., Geo. F. Pelham, 160 Fifth Ave.
Franklin Ave., cor. 167th St., 4 four-sty bk. flats, corner 32' x 89', 29' x 85'; \$94,000; o., Jas. T. Barry, 1149 Boston Ave.; a., W. C. Dickerson, 149th St. & 3d Ave.
One Hundred and Fortieth St., s. s. 202' e St. Ann's Ave., 9 four-sty bk. flats, 25' x 75'; \$120,000; o. & b., Chas. Johnson, 111 W. 119th St.; a., T. W. Ringrose, 142d St. & 3d Ave.

CHURCHES.

Templeton, Ia.—Bk. & st. church, 75' x 135', shingle roof, hot air; \$26,000; o., Sacred Heart Society; a., Cordes & Schaefer, 3913 N. 21st St., St. Louis, Mo.
New York, N. Y.—One Hundred and Eighteenth St., nr. Lenox Ave., one-sty bk. synagogue, 45' x 92' 11"; \$50,000; o., Congreg. Shaar Zadek of Harlem, 107 W. 120th St.; a., M. Bernstein, 245 Broadway.

CLUB-HOUSES.

Brooklyn, N. Y.—King's Highway, cor. E. 15th St., two-sty & attic club house, 33' x 50', shingle roof, steam; \$7,500; o., C. Lutz, Harrison Ave. & Gerry St.; a., H. Volwiler, 483 Hart St.
Driggs Ave., ss, nr. Eckford St., two-sty fr. club-house, 56' x 100'; \$14,000; o., Frank Gorny, 287 Oakland St.; a., P. Braender, 49 Liberty St., New York City.

EDUCATIONAL.

Brooklyn, N. Y.—Twenty-first Ave., w. s. bet. 83d & 84th St., three-sty bk. school, 60' 6" x 172', gravel roof, steam; \$120,000; o., City of New York; a., C. B. J. Snyder, 59th St. & Park Ave.
Eldorado, Kan.—Two-sty st. high-school building,

BUILDING INTELLIGENCE.

(Educational Continued.)

68' x 134', shingle roof, steam; \$30,000; a., L. M. Wood, Topeka.
Ellsworth, Kan.—Two-sty bk. school, 77' x 97', shingle roof; \$18,000; o., City of Ellsworth; a., F. S. Allen, Joliet, Ill.
Fairmount, Minn.—Two-sty bk. & st. school, 60' x 84', slate roof, hot air; \$20,000; o., Board of Education; a., W. T. Towner, St. Paul.
Gatesville, Tex.—Two-sty bk. & st. school, 87' x 127', slate roof, hot air; \$20,000; o., City of Gatesville; a., Dickey & Allen, Houston.
Highland Park, Ill.—Two-sty & base. bk. high school, 60' x 160', slate roof, \$30,000; o., City of Highland Park; a., J. C. Llewellyn, Chicago.
Knoxville, Tenn.—Three-sty bk. industrial school, 99' x 115', asphalt & gravel roof, hot air; \$15,000; o., Knox County; a., L. C. Waters.
Lincoln, Neb.—Two-sty bk. auditorium, 60' x 110', slate roof, steam; \$30,000; o., University of Neb.; a., Fisher & Lowrie, Paxton Building, Omaha.
Madison, Wis.—Two-sty bk. school, 80' x 80', slate roof, steam or hot air; \$15,000; o., City of Madison; a., Gordon & Paunack.
Marquette, Mich.—Three-sty fr. dormitory, 37' x 130', shingle roof, steam; \$20,000; o., Trustees of Normal School; a., Charlton, Gilbert & Demars.
New Ulm, Minn.—Two-sty bk. & st. school-building, 68' x 74', slate roof, steam; \$20,000; a., H. Amme.
New York, N. Y.—Avenue C, bet. 8th & 9th Sts., Unionport, four-sty bk. & st. school, 64' 4" x 141' 4"; \$150,000; o., City of New York; a., C. B. J. Snyder, 69th St. & Park Ave.
Blackwell's Island, nr. 50th St., three-sty bk. & st. school, 49' x 91'; \$40,000; o., City of New York; a., Horgan & Slatery, 1 Madison Ave.
Pittsburgh, Pa.—Nineteenth Ward, two-sty bk. school, tile roof, steam; \$25,000; o., Board of Education; a., C. M. Bartberger.
Rockford, Ill.—S. Madison St., two-sty & base. bk., st. & terra-cotta high school, 81' x 118', tile roof, steam; \$50,000; o., City of Rockford; a., D. S. Schureman.
Russaville, Ind.—Two-sty & base. bk. & st. school, 71' x 79', slate roof, steam; \$15,000; o., Town of Russaville; a., James F. Bruff.
Salt Lake City, Utah.—Four-sty st. & bk. college, 47' x 137', shingle roof, steam; o., Sheldon Jackson College; a., W. E. Ware.
Winnetka, Ill.—Three-sty bk. & terra-cotta high

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(Educational Continued.)

school, 120' x 125', tile roof; \$45,000; o., New Trier Township; a., Patton, Fisher & Miller, Chicago.
Utica, N. Y.—Three-sty & base. bk. & st. school, 73' x 118', slate roof, furnace; \$30,000; o., City of Utica; a., G. E. Cooper.

FACTORIES.

Boston, Mass.—North St., nr. Clark St., three-sty bk. manufacturing building, 31' x 38' x 80', flat roof; \$8,000; o., A. Harney's R. R. Trust; b., W. L. Clark & Co.; a., Kendall, Taylor & Stevens.

Brooklyn, N. Y.—Avenue G, cor. E. 24th St., two-sty & attic fr. dwell., 32' 6" x 35', shingle roof, steam; \$5,000; o., C. Baur and J. R. Corbin, Avenue G & Flatbush Ave.

Ocean Ave., nr. Avenue D, two-sty & attic fr. dwell., 30' 6" x 36', shingle roof, steam; \$11,000; o., Geo. B. Ellis, 1134 Flatbush Ave.

Brooklyn, N. Y.—Green St., nr. Provost St., two-sty fr. box-factory, 80' x 100', gravel roof, steam; \$6,000; o., Wm. Logan, 42 Commercial St.; a., W. H. Davis, 242 McDonough St.

Chicago, Ill.—Winchester Ave., nr. Bloomingdale Rd., four-sty bk. brew house, 48' x 50', comp. roof; \$25,000; o., Stenson Brewing Co.; a., Richard Griesser.

Columbus, O.—Spruce St. and Denison Ave., two-sty bk. ice-factory, 72' x 100', slate roof; \$15,000; o., Columbus Ice Co.

Indianapolis, Ind.—Two-sty bk. factory, 75' x 325', asbestos roof, steam; \$30,000; o., American Electric & Automobile Co.; a., Clarence Martindale.

New York, N. Y.—E. Eleventh St., No. 54, ten-sty bk. factory, 25' x 89'; \$175,000; o., Owen Costello, 84th St. & Lexington Ave.; b., Edw. Smith, 501 W. 104th St.

Randall's Island, one-sty bk. boiler-house, 54' x 73'; \$25,000; o., City of New York; a., Horgan & Slatery, 1 Madison Ave.

Philadelphia, Pa.—Richmond and Norris Sts., three, two & one-sty bk. & iron machine-shop, 142' x 328'; \$60,000; o., Cramp Ship-building Co.; b., Hoffman Engineering and Construction Co.

Ninth and Thompson Sts., three & one-sty bk., iron & hemlock foundry, 53' x 100'; \$18,000; o., North American Smelting Co.; a., Edwin F. Bertollett.

Red Wing, Minn.—Two-sty fr. & bk. saw-mill, 40' x 140', shingle & metal roof; \$15,000; o., Charles Betcher Lumber Co.

St. Anthony Park, Minn.—Three-sty bk. furniture factory, 61' x 150', gravel roof, blast heat; \$8,000; o., Fred Genge & Co.; a., C. K. Aldrich, 706 Lumber Exchange, Minneapolis.

Wausau, Wis.—Three-sty bk. brewery, 34' x 38', comp. roof; \$15,000; o., Mathie Brewing Co.; a., Richard Griesser, Schiller Building, Chicago, Ill.

Worcester, Mass.—Whitman Road, cor. Waconah Road, two-sty fr. dwell., 36' x 38'; \$8,000; o., Mrs. Mary E. Sargent; a., Barker & Nourse; b., H. G. Hadley.

Knowlton Ave., three-sty fr. dwell., 24' x 53'; \$5,000; o. & b., H. A. Tupper.

HOTELS.

Woodfield, O.—Three-sty fr. & bk. hotel, 46' x 100', metal roof, hot air; \$12,000; o., L. M. Smith; a., McAlister & Restieux, Columbus.

HOUSES.

Brooklyn, N. Y.—Eighteenth Ave., n. e. cor. 79th St., two-story & attic fr. dwell., 32' x 35', shingle roof, steam; \$5,000; o., Bernard Lazere, 18th Ave. & 52d St.

E. Eighteenth St., nr. Avenue C, two-sty & attic fr. dwell., 27' x 40', shingle roof; \$5,000; o., F. & A. B. C. McKenzie, 520 Washington Ave.; a., A. C. McKenzie, 1113 Broadway.

E. Eighteenth St., nr. Beverly Road, two-sty & attic fr. dwell., 28' x 45' 2", shingle roof, steam; \$5,387; o., Geo. W. Egbert, 126 E. 19th St.

Avenue C, nr. Rogers Ave., three-sty bk. dwell., 25' x 50'; \$5,000; o., Herman Behnken, 90 S. 8th St.; a., Louis Berger & Co., 300 St. Nicholas Ave.

Franklin Ave., cor. 3d St., two-sty & attic fr. dwell., 32' x 42' 6", shingle roof, hot air; \$5,900; o., Geo. L. Olney, 207 Ryerson St.; a., W. B. Tubby, 81 Fulton St., New York.

Fifty-eighth St., nr. 5th Ave., 5 three-sty bk. dwells, 20' x 45', hot air; \$22,500; o., Chas. H. Hart, 176 Forty-second St.; a., W. J. Ryan, 107 Steuben St.

Fort Hamilton Ave., nr. 81st St., two-sty & attic bk. dwell., 40' x 40'; \$7,000; o., Joseph P. Gilmartin, 92d St. & 3d Ave.

Fifth Ave., e. s. 50' x 46th St., 5 three-sty bk. dwells, 20' x 50'; \$20,000; o., Wm. McCormack, Fort Hamilton Ave. & 39th St.; a., T. Bennett, 198 Fifty-third St.

E. Seventeenth St., nr. Avenue C, two-story & attic fr. dwell., 28' x 50', shingle roof, hot air; \$6,000; o., Richard Heepe, 451 Seventh Ave.

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E. Nineteenth St., nr. Beverly Road, two-st'y & attic fr. dwell., 27' x 46' 6", shingle roof, steam; \$6,500; o., W. Ryan, Clarkson St.; a., J. J. Petit, 186 Remsen St.
W. Fifth St., nr. Sheephead Bay Road, two-st'y fr. dwell., 18' 1" x 31'; \$7,000; o., Chas. E. Kropp; a. & b., Aug. Kobett, 79th St. & 20th Ave.
Beverly Road, s. e. cor. E. 14th St., two-st'y & attic fr. dwell., 27' x 46' 6", shingle roof, steam; \$8,000; o., J. Parkins, 1603 Beverly Road; a., J. J. Petit, 186 Remsen St.
Avenue U, nr. E. 15th St., three-st'y & cellar bk. dwell., 26' 2" x 42' 10", slate roof, hot air; \$6,000; o., D. Magrino, 125 Thompson St., New York.
St. Nicholas Ave., nr. Ralph St., three-st'y bk. dwell., 20' x 56'; \$5,000; o., Barbara Gerathwohl, 250 St. Nicholas Ave.
Avenue C, nr. E. 23d St., two-st'y & attic fr. dwell., 32' x 38' 8", hot air; \$6,000; o., Thomas C. Simeon, E. 39th St., nr. Avenue D.
E. Fourteenth St., nr. Avenue B, two-st'y & attic fr. dwell., 26' x 44', shingle roof, hot air; \$5,000; o., a. & b., W. R. Lusher, 261 E. 14th St.
Seventy-fourth St., nr. W. 2d Ave., two-st'y & attic fr. dwell., 31' 10" x 64' 10", shingle roof, steam; \$12,000; o., Edward B. Prindle, 2d Ave. & 84th St.
S. Prospect Park, 24-st'y fr. dwell., 31' x 48'; \$7,500; o., J. K. Draper; a., Nitchie & Farwell, 13-21 Park Row, New York City.
Fifty-fifth St., nr. 14th Ave., 2 two-st'y & attic fr. dwells., 20' x 48' 2", shingle roof; \$8,000; o., Victor Sandstrum, 1031 Fortieth St.
Flatbush Ave., n. e. cor. Avenue I, 5 three-st'y bk. stores & dwells., 20' x 50'; \$27,500; o. & b., Geo. T. Harrison, Avenue I & E. 31th St.; a., A. W. Pierce, 1127 Flatbush Ave.
Clifton, S. I., N. Y.—Vanderbilt Ave., eight 2½ & three-st'y fr. & stucco dwells.; \$40,000; o., George W. Vanderbilt, represented by Talbot Root, 27 Pine St.; a., Carrère & Hastings, 28 E. 41st St., New York City.
Chicago, Ill.—N. Hermitage Ave., nr. Wilson Ave., two-st'y bk. & st. dwell., 32' x 50'; \$8,000; o., D. G. Ramsay; a., Morris H. Vail.
Forty-fourth and Greenwood Ave., two-st'y bk. dwell., 36' x 50', slate roof, hot water; \$20,000; o., Jay Morton; a., Henry W. Tomlinson.
Columbus, O.—E. Broad St., three-st'y bk. & st. dwell., 42' x 54', slate roof, hot water; \$12,000; o., Webster Huntington; a., Yost & Packard.
E. Gray St., three-st'y bk. & st. dwell., 40' x 54', slate roof, hot water; \$6,000; o., A. E. Pitts; a., J. A. Jones.
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BUILDING INTELLIGENCE.

(Houses Continued.)

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Hackensack, N. J.—2½-st'y fr. dwell., 42' x 50'; \$5,000; o., Charles A. Reese; a., Rossiter & Wright, 95 Liberty St.
Highland Park, Mich.—Grand Ave., 2½-st'y st. dwell., 34' x 41', pitch roof, hot water; \$5,000; o., W. W. McAlpine; a., S. C. Falkenburg.
Islip, L. I., N. Y.—West Islip, 2½-st'y fr. summer dwell., 40' x 60'; \$8,000; a., J. Langdon Schroeder, 3 W. 29th St., New York City.
Joplin, Mo.—Two-st'y bk. & fr. dwell., 38' 6" x 58' 6", shingle roof; \$6,000; o., B. M. Stevens; a., Charles Pauly & Son, Edwardsville, Ill.
Larchmont, N. Y.—2½-st'y fr. dwell., 50' x 70'; \$6,000; o., Wm. H. Shelton, 30 Broad St.; a., A. F. Leicht, 99 Cedar St., New York City.
Marble Rock, Ia.—Two-st'y fr., bk. & st. dwell., 44' x 52', shingle roof, hot water; \$6,000; o., Wm. Bucklin; a., Shaw & Shaw, Waterloo.
Milwaukee, Wis.—Two-st'y bk. & fr. dwell., 35' x 53', shingle roof, furnace heat; \$7,500; o., J. Wiggenshorn; a., Van Ryn & De Gelleke.
Kinnickinnic Ave., two-st'y & base bk. dwell., 17' x 70'; \$8,000; o., Dr. Graham; a., Jacobi & Birnboch.
Montgomery, Ala.—S. Lawrence Ave. and Scott St., two-st'y fr. dwell., 50' x 80', shingle roof, hot air; \$8,000; o., Mrs. Lean Weil; a., Lockwood & Smith.
S. Lawrence St., two-st'y bk. dwell., 45' x 90', metal roof, fireplaces; \$7,000; o., Annie Williams; a., Lockwood & Smith.
Morgantown, W. Va.—Two-st'y bk. & terra-cotta dwell., 38' x 53', slate & metal roof, steam; \$10,000; o., Ephraim Walters; a., Elmer F. Jacobs.
Two-st'y bk. & fr. dwell., 42' x 56', slate roof, hot air; \$10,000; o., Mrs. Alice Morehead; a., Elmer F. Jacobs.
New York, N. Y.—Seventh St., n. s. 267' e Avenue C, Unionport, 2 two-st'y fr. dwells., 18' 10" x 58'; \$7,000; o., M. & L. Schoemmel, 7th St. bet. Avenues B & C; a., Gustav Schwarz, 554 E. 158th St.
Eighty-fourth St., nr. West End Ave., 3 five-st'y & base bk. & st. dwells., 16' 17' x 56'; \$54,000; o., Peter Wagner, 215 W. 106th St.; a., G. F. Pelham, 503 Fifth Ave.
Eleventh St., nr. W. 2d Ave., three-st'y bk. rectory, 33' 6" x 51'; \$14,000; o., St. Mark's Church; a., Ernest Flagg, 35 Wall St.
West End Ave., No. 338, 4½-st'y bk. dwell., 45' x 45' 10"; \$30,000; o., All Angels Corporation; a., C. A. Rich, 35 Nassau St.
Fordham Ave., nr. North St., City Island, 2½-st'y fr. dwell., 29' x 50'; \$5,500; o., Mary J. Connolly, Unionport; a., C. A. Millner, 81 E. 125th St.
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(Houses Continued.)

000; o., Chas. E. Picken, 56 W. 113th St.; a., John Hauser, 1441 Third Ave.
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Twenty-second St., e. s. 100' n Beverly Road, 4 two-st'y bk. dwells., 20' x 42'; \$10,000; o., Taylor & Burchell, 430 E. 18th St.; a., A. White Pierce, 1127 Flatbush Ave.
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Philadelphia, Pa.—McCallum St. and Mt. Airy Ave., three-st'y st. & bk. dwell., 32' x 65' & two-st'y st. stable, 39' x 43'; \$28,500; o., Harlan Page; b., Harry B. Shoemaker & Co.; a., Charles Oelschlag.
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Boston, Mass.—W. Selden St., No. 60, two-st'y fr. stable, pitch roof; \$500; o., S. B. Pierce; b., Chas. W. Dunham.
Norfolk St., No. 368, fr. stable, 16' x 18', pitch roof; \$500; o., C. Thompson; b., M. Munn.
Brooklyn, N. Y.—Fifty-eighth St., nr. 5th Ave., one-st'y bk. stable, 50' x 98', gravel roof; \$5,000; o., H. H. Lucke, 1198 Fifth Ave.
Diamond St., nr. Norman Ave., one-st'y fr. stable, etc., 23' x 50', gravel roof; \$350; o., T. Lockhart, 632 Humboldt St.; a., J. D. Eggers, 642 Leonard St.
W. Eighteenth St., Nos. 447-449, four-st'y bk. stable, 42' 4" x 90'; \$18,000; o., F. M. Carpenter, Mt. Kisco; a., Dodge & Morrison, 41 Wall St.
New York, N. Y.—W. Seventy-seventh St., s. s. 250' e Lincoln Ave., two-st'y bk. stable, 50' x 90'; \$10,000; o., Patrick Donohue, 815 Westchester Ave.; a., Moore & Landsiedel, 148th St. & 3d Ave.
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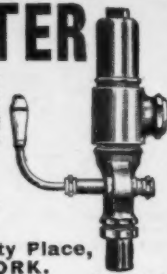
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First Ave., nr. 108th St., two-st'y st. front stable, 25' 1½' x 95'; \$6,000; o., James Serretella, 240 E. 109th St.

Fulton Ave., e. s. 51' s 175th St., 1½-st'y fr. stable, 20' x 29'; \$1,000; o., John Blumers, 535 E. 75th St.; a., Hy. A. Kapp, 957 Cauldwell Ave.

Delancey St., n. e. cor. Suffolk St., six-st'y bk. stable & shop, 22' 3½' x 50'; \$18,000; o., Zittel Smith, 81 Suffolk St.; a., Fred'k Ebeling, 97 Seventh Ave, Summit Ave. nr. 162d St., one-st'y fr. stable, 14' x 10'; \$500; o., Mrs. Annie E. Thomas; a., Marshall Grimes, 621 Broadway.

W. Forty-third St., Nos. 632-640, five-st'y bk. stable, 100' x 125'; \$150,000; o., American Ice Co.; a., Horgan & Slattery, 1 Madison Ave.

Philadelphia, Pa. — Hamilton St., Nos. 1233-35, three-st'y bk. & iron stable & wagon-house, 28' 7½' x 44'; \$5,000; o., G. Rehman & Co.; b., Chas. Anchter; a., Collins & Autenreith.

Portchester, N. Y. — 1½-st'y fr. stable, 38' x 44'; \$3,500; o., Jas. S. Harris; a., Child & De Goll, 62 New St., New York City.

STORES.

Alma, Mich. — Two-st'y bk. & st. stores & offices, 56' x 84', comp. roof, steam; \$15,000; o., Dr. J. H. Laneashire; a., Z. Rice, 57 W. Fort St., Detroit.

Duluth, Minn. — Seven-st'y & base. bk. & fr. wholesale building, 218' x 200', gravel roof, steam; \$150,000; o., Marshall-Wells Hardware Co.; a., Palmer, Hall & Hunt.

Evansville, Ind. — Fifth and Vine Sts., two-st'y bk. store & flat building, 60' x 150', tin roof, stores; \$18,000; o., Willard Library; a., R. D. Richardson.

New York, N. Y. — Twenty-fifth St., s. s. 102' w 2d Ave., one-st'y fr. store, 65' x 90'; \$10,000; o., Margaret G. Kopper, 32 Broadway; a., John A. Hamilton, 32 Broadway.

St. Louis, Mo. — Two-st'y bk. & st. stores & flats, 50' x 60', gravel roof, hot air; \$5,000; o., Charles Goedde; a., A. B. Frankel.

TENEMENT-HOUSES.

Brooklyn, N. Y. — Lexington Ave., nr. Grand Ave. three-st'y bk. flat, 25' x 60', felt & gravel roof \$6,500; o., Mercian Thomas, 16 Court St.

Dykeman St., nr. Van Brunt St., three-st'y fr. flats, 25' x 52'; \$6,000; o., Christina Nelson, 95 Dykeman St.; a., A. W. Pierce, 1127 Flatbush Ave.

WAREHOUSES.

Milwaukee, Wis. — Commerce St., two-st'y bk. ware. house, 60' x 120'; \$12,000; o., B. Stern & Sons; a., Buemming & Dick.

New York, N. Y. — W. Thirty-first St., Nos. 113-117, seven-st'y bk. loft building, 62' 6½' x 85'; \$40,000; o., T. J. Duffy, 131 W. 31st St.; a., A. V. Porter, 621 Broadway.

Broadway, Nos. 520-522, twelve-st'y bk. warehouse, 50' x 94'; \$180,000; o., J. C. Lyons, 81 E. 127th St.; a., Buchman & Fox, 11 E. 59th St.

N. Moore St., Nos. 38-40, six-st'y bk. warehouse, 50' 1½' x 87' 6½'; \$40,000; o., Hugh Getty, 274 Ninth Ave.; a., F. Baylies, 33 Bible House.

MISCELLANEOUS.

New York, N. Y. — Blackwells Island, nr. 70th St., 2½-st'y bk. nurses' home, 73' x 79'; \$40,000; o., City of New York; a., Horgan & Slattery, 1 Madison Ave.

Philadelphia, Pa. — Richmond and Plum Sts., one-st'y iron & metal angle & ship shed, 60' x 200' & 37' 6½' x 250'; \$26,000; o., Wm. Cramp Ship & Engine Building Co.; b., Hoffman Engineering Co.

PROPOSALS.

CITY-HALL.

[At West Bend, Wis.] Bids will be received until 2 P. M. March 29, for erecting a solid brick city-hall, from plans by Van Ryn & De Gelleke, architects, Milwaukee. HENRY B. KAEMPFEK, city clerk. 1265

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 17, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 28th day of April, 1900, and then opened, for furnishing the heating and ventilating apparatus, complete in place, for the U. S. Custom-house and Post-office building at Bristol, Tenn., in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Bristol, Tenn., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1266

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 17, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 25th day of April, 1900, and then opened, for furnishing the heating and ventilating apparatus, complete in place, for the U. S. Post-office Building at Newport, Kentucky, in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Newport, Ky., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1266

Treasury Department, Office of the Supervising Architect, Washington, D. C., March 15, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 18th day of April, 1900, and then opened, for stairs, elevator enclosure and incidental changes in the U. S. Court-house and Post-office Building at Dubuque, Iowa, in accordance with the drawing and specification, copies of which may be had at this office or the office of the Superintendent at Dubuque, Iowa. JAMES KNOX TAYLOR, Supervising Architect. 1266

Treasury Department, Office Supervising Architect, Washington, D. C., March 14th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 24th day of April, 1900, and then opened, for the extension and changes incidental thereto, at the U. S. Court-house, Custom-house and Post-office Building at Omaha, Nebraska, in accordance with the drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Omaha, Neb., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1265

COLLEGE BUILDING.

[At Laramie, Wyo.] The Board of Trustees of the University of the State of Wyoming will receive sealed bids until March 26th, for the erection of a building upon the university grounds. OTTO GRAMM, pres. 1265

HOSPITAL.

[At Tomah, Wis.] The Commissioner of Indian Affairs, Washington, D. C., will receive sealed proposals until April 9th, for the erection of a hospital at the Tomah School. W. A. JONES, com. 1267

BANK BUILDING.

[At Hedrick, Ia.] Sealed proposals will be received until April 3d, for the construction of a bank building. J. T. BROOKS. 1266

SCHOOL-HOUSE.

[At Niagara, N. D.] Sealed proposals will be received by the Board of Education until April 14th, for the erection and construction of a school-building. GEO. L. TRIECHLER, pres. 1267

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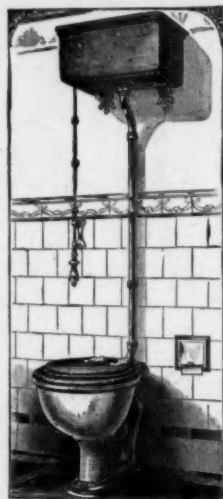
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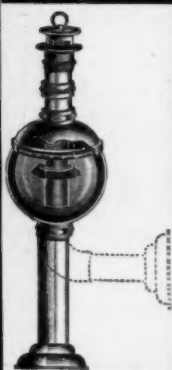
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PROPOSALS.

Treasury Department, Office Supervising Architect, Washington, D. C., March 10th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 19th day of April, 1900, and then opened, for the labor and materials required for the erection and completion of a boiler-house, also a bath and laundry building, kitchen and restaurant building (except electric work, heating, ventilating and elevators) for the Immigrant Station, at Ellis Island, New York Harbor, in accordance with drawings and specifications, copies of which may be had at this office or at the office of Messrs. Boring & Tilton, architects, 32 Broadway, New York. JAMES KNOX TAYLOR, Supervising Architect. 1265

HIGH SCHOOL.

[At Madisonville, O.] Bids will be received at the office of the clerk of the Board of Education until March 31, for the erection and equipment of a new high-school building. G. L. KRIEGER, clerk. 1266

COURT-HOUSE.

[At Santa Ana, Cal.] Proposals are asked until March 26, for the erection of a court-house. W. A. BRACKETT, County Clerk. 1265

CITY-HALL.

[At Bellaire, O.] Bids will be received until March 27, for the erection of a city-hall. F. A. JACKSON, City Clerk. 1265

CHURCH.

[At Fulda, Minn.] Sealed bids will be received by the German Lutheran Society until March 30th, for the erection of a church. F. BRASCH, secretary. 1265

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Ethics.**

The following . . .

. . . CODE OF ETHICS . . .

Prepared in Conformity with the
Best Standards of Practice, and
Recommended to its Members by
the Boston Society of Architects,
was

ADOPTED BY THE SOCIETY, FEBRUARY 1,
. . . 1895. . .

SECTION 1. No Member should enter into
partnership, in any form or degree, with any
builder, contractor, or manufacturer.

SECTION 2. A Member having any ownership
in any building material, device or invention,
proposed to be used on work for which he is
architect, should inform his employer of the
fact of such ownership.

SECTION 3. No Member should be a party to
a building contract except as "owner."

SECTION 4. No Member should guarantee an
estimate or contract by personal bond.

SECTION 5. It is unprofessional to offer draw-
ings or other services "on approval" and
without adequate pecuniary compensation.

SECTION 6. It is unprofessional to advertise in
any other way than by a notice giving name,
address, profession, and office hours, and
special branch (if such) of practice.

SECTION 7. It is unprofessional to make altera-
tions of a building designed by another archi-
tect, within ten years of its completion,
without ascertaining that the owner refuses
to employ the original designer, or, in event
of the property having changed hands, with-
out due notice to the said designer.

SECTION 8. It is unprofessional to attempt
to supplant an architect after definite steps
have been taken toward his employment.

SECTION 9. It is unprofessional for a Member
to criticise in the public prints the professional
conduct or work of another architect except
over his own name or under the authority of
a professional journal.

SECTION 10. It is unprofessional to furnish de-
signs in competition for private work or for
public work, unless for proper compensation,
and unless a competent professional adviser
is employed to draw up the "conditions" and
assist in the award.

SECTION 11. No Member should submit draw-
ings except as an original contributor in any
duly instituted competition, or attempt to
secure any work for which such a competition
remains undecided.

SECTION 12. The American Institute of Archi-
tects' "schedule of charges" represents mini-
mum rates for full, faithful and competent
service. It is the duty of every architect to
charge higher rates whenever the demand for
his services will justify the increase, rather
than to accept work to which he cannot give
proper personal attention.

SECTION 13. No Member shall compete in
amount of commission, or offer to work for
less than another, in order to secure the work.

SECTION 14. It is unprofessional to enter into
competition with or to consult with an archi-
tect who has been dishonorably expelled from
the "Institute" or "Society."

SECTION 15. The assumption of the title of
"Architect" should be held to mean that the
bearer has the professional knowledge and
natural ability needed for the proper invention,
illustration and supervision of all building
operations which he may undertake.

SECTION 16. A Member should so conduct his
practice as to forward the cause of profes-
sional education and render all possible help
to juniors, draughtsmen and students.

