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THE scheme proposed some time ago by Mr. John Pickering Putnam, under which unemployed mechanics are to be allowed to work on certain buildings, receiving their pay in checks, which are to be convertible into such goods as may be at the disposal of the organization having the affair in charge, and are to entitle the holder to participate in the profit, if any, derived from the sale of buildings so constructed, has been brought forward again in Boston, at a public meeting, and seems to have been very favorably received by benevolent people and, strange to say, by representatives of certain trades-unions, who appear to have been attracted by the provision that none but members of unions shall be admitted to the benefits of the scheme, without reflecting that the acceptance of the principle of coöperation means death to trades-unionism as now understood. We need hardly say that we have been earnest advocates of coöperation, particularly in the building-trades, for many years, and the fact that, at the Boston meeting, the proprietor of a department-store pledged himself to accept checks of the sort described at par for goods, to the amount of ten thousand dollars, while the President of the Ruskin Hall Association offered to lease a suitable building, erected under the new system, at a rent which would pay six per cent on the capital invested, indicates that the public is also becoming interested in the matter; but with sincere wishes for the success of coöperation in general, and of this enterprise in particular, we cannot say that we think the plan a very promising one.

TO limit participation in the proposed coöperative enterprises to members of unions is to restrict it to people who have more or less lost the independence of character and capacity for thinking for themselves which are essential to success in business; while the slow, wasteful and careless habits of work fostered by union methods would make it impossible for persons trained in them to compete with the alert, active and independent non-unionists, who, it must be remembered, are not likely to let the union coöperators have a profitable business all to themselves. Everybody knows the story of the Chicago steam-fitters' union, which attempted to fix a maximum of work, which no member must exceed, at about one-third the amount that a man of ordinary skill could easily do in a day; and of the English bricklayers' union, one of whose rules was, and probably still is, that no member should be allowed to spread mortar with one hand, and hold a brick, ready to set in place, in the other, but that one hand only must be used, and that the trowel must be laid down, and a brick taken up with the same hand; and it is said to be a rule of the English glaziers' union that, even if a corner only is broken in a large sheet of glass, the glazier called to repair it must smash the whole sheet to pieces, for fear that some one may cut from it a perfect sheet of smaller size than the original. It is obviously a hopeless task to conduct with success a business requiring so much economy and foresight as that of building on such principles as these and it would not be long before, in actual practice, the union-trained coöperative organizations would go to the wall, to give place to the active and ambitious men who have always found union rules intolerable.

ON the other hand, coöperation, by associations of resolute and independent, as well as skilful and industrious, mechanics, would find, as we have long maintained, a particularly favorable field in building-operations. In manufacturing, where coöperation has principally been tried, it is necessary for the great majority to give up their independence, and submit to the direction of a chosen foreman, or, possibly, a managing committee. This is hard, especially to people in whom the gentler qualities have not been developed; and the fact that so many coöperative factories are conducted harmoniously and successfully says much for the capacity of working-people for amiable self-sacrifice; but in a building association, composed of masons, carpenters, plasterers, plumbers, painters, and so on, every man would have his own independent province, in which he would be supreme, only needing to accommodate his work to that of his associates, which he could do without loss of dignity. In regard to the capital required for conducting such a business, there need be no difficulty, and the elaborate system of labor checks which Mr. Putnam advocates seems to us not only unnecessary, but calculated to attract to the coöperative associations the shiftless, improvident men, who would soon bring any business to ruin. Among mechanics capable of joining successfully in such an enterprise, there are few who would not have some money saved up, which they could, in case of need, invest in it. If they were sure of their associates, they would probably be glad to make an investment, the return on which might reasonably be expected to be satisfactory, and might be greatly increased by their own prudence and industry; and if they had not confidence enough in their associates to contribute any money to the common capital, they would do best to keep out of the association altogether. Assuming, however, the necessary confidence in each other's honesty and ability, an association of twenty members, which would be large enough for modest building-operations, should be able to raise without difficulty a capital of two thousand dollars, or one hundred dollars apiece, which would be ample. Many a building-contractor does a large business on a capital of five hundred dollars, but the interest account is a heavy one in such cases, and there is economy, and consequent profit, in being able to command a larger sum. To any one who, like most architects, has seen the indifference and jealousy of ordinary workmen, and has reckoned the cost of the delays and misunderstandings which follow from them, the margin for profit in a building business carried on by men with a common understanding, and a common interest in having the work go on smoothly and economically, seems something enormous. We have heard it said that half the labor-cost, in building work, might be saved by intelligent coöperation, stimulated by the knowledge that the saving would go into the pockets of the workmen. This is, of course, far too large an estimate, but a saving of one-fifth of the labor-cost would double the ordinary builder's profit. The principal danger to be feared in the conduct of such associations would be dishonesty, not among the members, but in outsiders. The worst of all the influences which tend to depress the poor, and inflate the fortunes of the very rich, is to be found in the laxness of the laws in regard to the punishment of dishonesty. There are few workingmen who do not lose a large part of the money which they earn by their industry through the dishonesty of other people. If they are employed, their employer perhaps pays them only in part, or not at all; if they save up a little money, they lose it through swindling investments, or through non-paying tenants, or by any of the thousand and one schemes by which thieves live at the expense of honest people. A coöperative association of mechanics inexperienced in business would be the object of attacks from a multitude of the worst sharpers in the community. Even savings-bank officials, to say nothing of contractors, are constantly made victims by these scoundrels, who, under present conditions, practice their arts with complete

impunity. Where so much responsibility must be taken, on a limited capital, as in building operations, a small imprudence might sweep away the savings of an association, and, until different ideas prevail in regard to the distinction between legal and moral crimes, the cause of coöperative industry will advance slowly.

PROFESSOR LANCIANI is one of the most interesting of writers, and his work grows still more interesting as the explorations with which he is connected advance farther into the region of the legendary or the unknown. In a recent lecture before the Royal Institute of British Architects, he spoke of the latest results of the excavations in the Roman Forum. As most architects know, the explorations in the Forum have until lately been carried only to the level of the pavements of the Imperial period, but, within the past two or three years, systematic investigations have been made into the remains of a more ancient Rome, lying beneath the constructions of the Cæsars. It is quite likely that the works of Mommsen and other historians of his school, who treat everything not supported by documentary evidence as romance, and look upon Livy as a mere collector of fairy tales, influenced the Directors of the excavations, who, even if they in their hearts believed the noble old traditions of their country, would, perhaps the more on that account, be reluctant to order explorations which might prove them to be without foundation. However that may be, it is certain that for some twenty years the investigations in and about the Forum were devoted to the monuments of the Imperial period, and it was not until the influence of the German school of history had somewhat died away, and the ancient legends had received unexpected support from the discoveries at Alba Longa and elsewhere in the neighborhood of Rome, that Professor Lanciani and the Commendatore Boni were authorized to excavate portions of the Forum down to the virgin soil.

ALMOST the first discovery that rewarded this work was that of the tomb of Romulus, that hero whom Mommsen derided as being a purely imaginary creation, and whom even the best friends of the Roman tradition hardly thought to be more than a personification of the rough and energetic race which founded the city. Digging in the open space known as the Comitium, in front of the remains of the Curia, or Senate-House, the explorers soon found a slab of black marble, the "lapis niger" of the Imperial historians, which had been, under the Empire, surrounded by a low marble curb. Whether this black stone really marked, as Professor Lanciani once thought, the spot where Julius Cæsar fell under the daggers of Brutus and Cassius, he does not now say, but the assassination must have taken place close by, and it is not impossible that Cæsar, treacherously attacked, may have retreated to the existing enclosure, where he would be less exposed to assailants from behind. As the black stone was only at the level of the pavement of the Comitium in Cæsar's time, it was necessary to excavate under it to reach the earlier soil, and an astonishing discovery was made. Below the stone were found a walled chamber, containing a cenotaph, or empty sarcophagus, guarded by a stone lion on each side; an altar; a sacrificial stone, and a pyramidal pillar covered with an inscription. The cenotaph was filled with earth and decomposed organic matter, supposed to be from the blood of the sacrificial animals, which ancient custom allowed to flow into the tomb of the hero worshipped; and the whole enclosure was choked with earth, bones of victims, small vases, and statuettes of terra-cotta, bone and bronze. The inscription on the stone has not yet been read, as it is two hundred years older than the most ancient Latin inscription previously discovered, and sixty per cent of the words in it are of unknown significance, but it is now generally agreed that it belongs to the time of Numa Pompilius, and was set up by him, or by his successor, in honor of Romulus, whose empty sarcophagus, with its lion guards, was placed close by, and was made an object of public worship, as the ancient legends of Rome affirm.

THERE is something very agreeable in the thought of pursuing archæological exploration in Rome beyond the corrupt and cruel period of the Emperors into the purer atmosphere of the time of Mucius Scævola, Quintus Curtius and the Horatii, and the discovery of the undoubted tomb of the half-divine son of Rhea Silvia will renew the courage of the partisans of tradition. Meanwhile, another tradition has been curiously verified. Excavating, later, in the building known as the Regia, farther southward in the Forum, a circular structure was found in the middle of the inner hall, with an altar attached, and a pit, or store-room, below. According to ancient tradition, the spears of Mars were kept in a sanctuary in the Regia, and, in the course of the excavations, two spears were actually found, with wooden shafts and iron points. Whether these weapons were ever in possession of the war-god the reader can judge for himself; but the finding of them indicates quite clearly the identity of the circular structure with the Chapel of Mars.

M. PLANAT makes, in *La Construction Moderne*, some sensible reflections on the recent Paris Exposition. That it was financially unsuccessful, although less so than has been reported, he does not deny, but he thinks that the philosophical way to treat the matter is to try to ascertain the causes of its misfortunes, for guidance in the future. The first of these causes, apart from political disturbances, he thinks to have been the vast extent of the Exposition. Although the ground occupied by the Exposition buildings was about the same in area as at Chicago, the territory utilized in Paris was so scattered that sheer fatigue prevented visitors from being able to visit the exhibits in comfort. On the south side of the Seine a very imperfect communication between the different groups of buildings was provided by the movable platform and the electric-railway; but on the north side there was nothing of the kind, and visitors who wished to go from the Place de la Concorde to the Trocadéro were obliged either to walk, or to leave the Exposition grounds, take passage on a steamboat or an omnibus, and enter them again at their destination. M. Planat says that this result was foreseen from the beginning by experienced persons, but the number of applications for space by intending exhibitors was so great that the Commission yielded, against its judgment, to the demand for accommodation. That the exhibitors, as well as the administration, would have profited by a restriction of the space is shown by the fact which M. Planat notes, that where the buildings, as was the case with all the important ones in the Champ de Mars, had two stories, the upper story was practically deserted throughout the Exposition. Many of the most interesting exhibits were placed there, and staircases were liberally provided; but absolute physical fatigue prevented nearly all who were not professionally interested in the things shown from reaching them. In much the same way, the annex at Vincennes, where were shown balloons, automobiles, railway-appliances, boats and many other interesting objects, was nearly deserted. Except free passes and exhibitors' cards, practically no tickets were taken at the entrance. The reason for this could not have been that visitors to the Exposition did not know of the existence of the Vincennes annex, for this was announced by a multitude of placards in the main buildings; but the limit of endurance seems to have been reached, with most people, when the journey from the Place de la Concorde to the Trocadéro, and back by the Champ de Mars to the Esplanade, had been accomplished, and no one wished to sacrifice a part of this for the secondary attractions of Vincennes.

A CASE of interest to those who have dealings with corporations, public or private, was decided in England a few weeks ago. The Finchley School Board employed one Holloway as Director of Works in connection with certain buildings, and the Chairman of the Finance Committee of the School Board took Holloway to a firm of metal-dealers, introduced him to the manager, and told him that he might supply goods at Holloway's order. In course of time the School Board discharged Holloway, and sent word to the metal-dealers not to supply goods to any one without the authority of the architect. Holloway, however, ordered some goods, which were delivered, and the bill sent to the School Board, which refused payment. It seems as if Holloway must have used the goods for his own benefit, for the dealers next applied to him, and he agreed to pay for them, but failed to do so. Then they concluded to sue the School Board, on the ground that Holloway had been the authorized agent of the Board. On the trial, the judge, very properly, withdrew the case from the jury, and ordered judgment for the defendants, saying that the plaintiffs ought to have required an officially sealed order from the Board before supplying the goods.

THE PAN-AMERICAN EXPOSITION. — I.

ARCHITECTURAL SCHEME.

THE Pan-American Exposition, to be opened at Buffalo, N. Y., May 1, 1901, is the first big experiment in this country in civic buildings embodying certain new ideas of modern architecture. The Pan-American buildings will be the first working-out on a large scale of certain ideas of modern Renaissance in architecture. Renaissance will be used, as the only defined style that could be used to adequately express the desire for richness of detail, permitting, by the variety of its forms, interpretation of the individuality of buildings, and allowing by its lack of definition (in a Classical sense) the possibility of suggestive treatment.

The idea of the Pan-American Exposition is, generally, to carry on the good work of commercial and industrial exhibitions, and, especially, to bring the mercantile world of the Western Hemisphere together for the special benefit of its individual countries. It will give the smaller states of South and Central America a fairer chance of showing their wares, and of letting the rest of the world know that they are no longer provincial countries. At previous international exhibitions no special effort was made to have these smaller countries represented. This time, no invitations to exhibit have been sent out beyond the Americas, and affairs have been arranged so that every country of South and Central America can afford to exhibit, for, with the exception of the Horticultural Building, space is given free.

The question of a Pan-American Exposition was agitated after the exposition at Atlanta in 1896, but was put aside at the outbreak of the Spanish War. In July, 1898, Congress gave official endorsement to the enterprise, and an organization was formed with the following capital: an authorized capital stock of $2,500,000; a bond issue for $2,500,000; appropriated by Congress, $500,000, and appropriated by the State of New York, $300,000, making the aggregate resources amount to $5,800,000. In addition to this, appropriations have been made, and more are expected, by different States and by countries of Latin-America, which will greatly increase the total.

A site containing 350 acres, of which 133 acres were improved park-lands, in Buffalo's very beautiful Delaware Park was chosen as being near the traffic lines of the Great Lakes, and, so, as convenient as possible to the Western States. Ground was broken a year ago. By this time most of the buildings have reached their full height, and the grounds are well mapped-out.

The work of housing the Exposition has been carried on with the idea of making the buildings themselves the chief exhibit of the United States, all construction conforming to a unified plan, expressing in design the arts and ideas of the American countries.

The characteristic of the scheme of the Exposition will be, besides the embodiment of the ideas of modern Renaissance, the introduction on a lavish scale of color and sculpture, not as adjuncts, but as complementary factors in an architectural whole.

To ensure harmony of work, general schemes, as decided by the Directors and the Board of Architects, were put in the hands of Carrère & Hastings, Karl Bitter, and C. Y. Turner, as head architects, sculptor and colorist. At first every member of the Board of Architects was asked to submit a block-plan, in which competition the plan that John M. Carrère offered was considered the best. It was, however, given to Mr. Peabody, of Peabody & Stearns, of Boston, to complete. Mr. Peabody's plan had been the most like that of Mr. Carrère's. It was later decided that Mr. Carrère should have entire supervision of the block-plan, though accepting certain changes suggested by Mr. Peabody, and for more than a year the work has gone on under Mr. Carrère's management, including all the landscape-gardening and the landscape-architecture, with many important constructions, such as the monumental entrance-bridge. The different buildings were assigned to different architects of reputation in New York and New England, over whose work supervision has been had by Carrère & Hastings and the Board of Architects. In the same way the work in decorative sculpture has been going on under Mr. Bitter, while the color-scheme has been worked out entirely in the studio of Mr. Turner.

It was thought best not to depend for the general effect upon natural surroundings more than to the extent of giving the buildings an advantageous position on top of the high ground beyond the wooded land of Delaware Park. The site, therefore, has been treated with nearly as much disregard for existing conditions as if every bit of earth had to be carted there. With the utmost wisdom, the intention of making the Exposition a complete composition in itself has been followed by interlacing the buildings in their design by waterways, lagoons, rows of richly foliaged trees, and masses of shrubbery and flower-beds, a heavy border of canals and fenways encircling the whole. It must be remembered that the Exposition is not to be a mammoth affair. As one approaches it from the Park, the entire composition can be easily grasped, the eye comprehending all details of plan and effect. The plans have been worked out with unusual care, and show a composition very clever in its unity of conception. The landscape architecture and gardening, along with the sculpture, promise most in showing high achievement in American art.

At the first meeting of the Board of Architects in Buffalo it was decided that the general style of buildings should be "a free treatment of the Renaissance," this being thought specially appropriate because it would be in keeping with the central idea of the Exposition — that is, Pan-American — since the architecture of South America and Mexico is virtually Spanish Renaissance. A uniform height of eaves-line of 50 feet has been conformed to in the case of all the main buildings, upon which, with the red roofs and tinted walls, the unity of the whole will largely depend. Columns have been little employed, the character of the buildings depending more upon long lines of arcades and richly-detailed openings. Staff, of course, is being used.

In composition the buildings have been grouped around a main court — "The Court of Fountains" — 500 feet wide and over 1,000 feet long, and an almost equally large transverse court — "The Esplanade," the plan of the grounds being like an inverted T, the main court for the perpendicular and the transverse court for the horizontal. At points of interest — the ends and intersections of the courts — between the lines of low roofs, the buildings are to be heavy in mass, while the lines of the composition will be supplemented by smaller buildings and features of the landscape-gardening. The outside boundary of the grounds is rectangular, the corners being occupied, at the northwest, by a Midway Plaisance, at the northeast by a Stadium for sports, while along the east and west sides, respectively, will be open-air exhibits of agriculture and horticulture. These undefined areas will act as a background to the design of the main buildings, which design will be completely outlined by canals.

Approaching the grounds from the city, one will pass through Delaware Park, with its lakes, arriving in a fore-court, in spirit like the fore-court of a mediæval castle. To the left and right lie lagooned parks in which will be State buildings, colonial exhibits, music-gardens, etc. From this point the transverse courts can be seen in profile, while the chief vista of the Exposition lies before — the view up the Court of Fountains, with the main buildings on either hand, the tall and monumental "Electric Tower," the architectural climax of the Exposition, rising 350 feet high at the end, while in the pathway of the court will be a rich embroidery of shrubs and flowers and the reflecting surface of the lagoons. Balancing the composition, a massive bridge having four tall and heavy pylons, with richly-decorated festoons between them and at each end, will lead across the lagoon from the fore-court to the esplanade.

"The first impression" has been constantly thought of by Mr. Carrère, and he has forced his wish in this by having but two main entrances — one at either end. From the first can be seen the whole development of the plan, focussing at the great Electric Tower, while at the other entrance one will stand at the climax of the composition, surveying the Exposition as it opens out from that point, and having perhaps a better view of the enframing parks and waterways that encircle the grounds.

At the right and left ends of the transverse courts stand the first two main buildings, each having a central part, square in plan, curved arcades on either side coming out to the front and ending in large wing structures, each group of one design. The United States Government Buildings, the group to the right designed by James Knox Taylor, head of the Government architectural bureau at Washington, consists in the central part of a well-massed, high-domed structure, flanked by pavilions at the ends of a big-columned portico, the base of the dome above the portico being banked in heavy decoration. The arcades and wings are simple, having plane-surfaced piers and wall-spaces, all as shown in the *American Architect* for November 3, last.

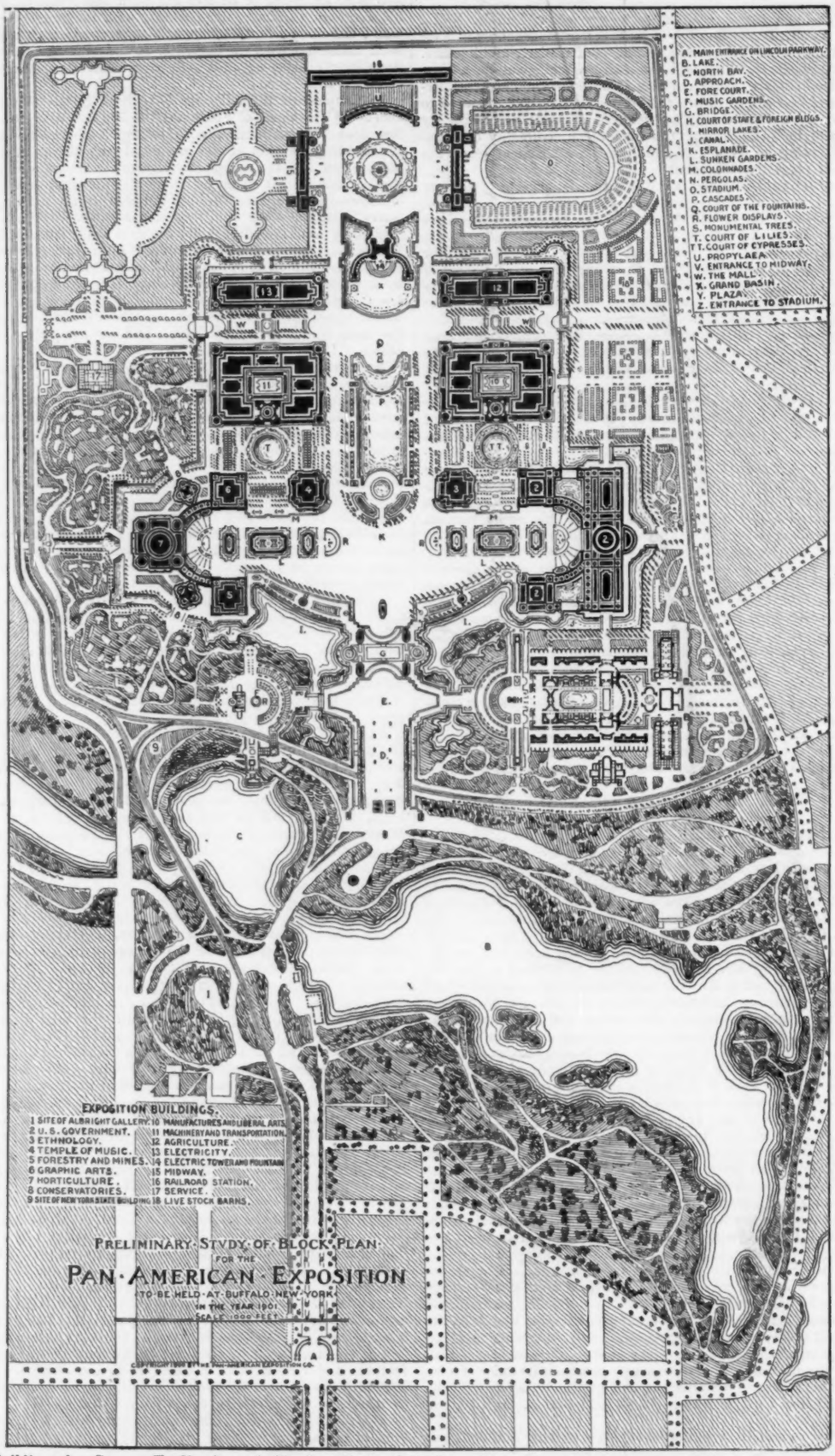
The buildings of Forestry and Mines, Horticulture and Graphic Arts, the group at the left of the transverse court, were assigned to R. S. Peabody, of Peabody & Stearns, Boston. They are much more elaborate in design, and suggest the naturalistic qualities of their exhibits. The central portion, balancing the dome of the Government Building, is a pagoda-like affair with tiers of straight and curvilinear roofs, corner towers and small Palladian arcades. The main arcades and wing buildings are much like the opposite ones in form, but, as with the main building, all open places and much of the wall-space are richly embossed in colored decoration.

In line with the inside wings of the end buildings, and forming the intersections of the two main courts, stand, to right and left, the Ethnology Building and the Temple of Music, designed respectively by George Cary, of Buffalo, and August C. Esenwein, of Esenwein & Johnson, Buffalo. Both, on account of their positions, are massive domical buildings of considerable height, similar in mass and general design — symmetrical, with high-columned base and protruding porches at the four sides, a drum of about half the area rising from the top, richly corniced and surmounted by a low dome. The Ethnology Building is circular in plan throughout, a Corinthian-columned arcade encircling the building between the projecting porches, arcade and porches being surmounted by statuary. The Temple of Music is octagonal in plan. The walls and domed vestibules have blind colonnades; the lines of the building are somewhat broken, and the whole is ornate in colored and relief decoration.

The four main buildings flanking the Court of Fountains — Manufactures and Liberal Arts, Agriculture to the east, Machinery and Electricity to the west — have been made, roughly speaking, the same in mass and effect, though of very different designs. In the centre of the façades are tremendously imposing entrances, big in idea, bold in execution, reaching high above the roof-line and encased within the heaviest architectural features of the buildings. With the exception of the Agricultural Building all have smaller tower constructions at the corners and between low, long arcades, for the

most part simple. On each side the two buildings are designed by the same architect — the Manufactures and Liberal Arts, and Agricultural Buildings by George F. Shepley, of Shepley, Rutan & Coolidge, Boston; Machinery and Electricity Buildings by Edward P. Green, of Green & Wicks, Buffalo.

The placing of the individual buildings accords more with the arrangement at Chicago than with that of the late Paris Exposition, where the continuous construction of the main courts unifies architecturally, but seems to detract from the possibilities of the biggest qualities in effect. Between the first two buildings on the main



court and the building of the transverse court there will be two beautifully-composed fountained courts, and a poplar-lined avenue will run between these first two buildings and the buildings of Agriculture and Electricity, the other sides of which will be the outlining canal and trees. On the minor courts — the "Court of Lilies," to the west, and the "Court of Cypresses," to the east, — and on the dividing avenue will be the main entrances of the four buildings.

The Manufactures and Liberal Arts Building is the heaviest of all in design. The arcades are absolutely simple, single columns with small capitals supporting unmoulded arches. The wall-space above is the least decorated of any, and there are but small brackets supporting the deep eaves. Corner towers are simple in treatment. The main entrance is ponderous in base, having a high-arched portico with columns and pediment of Classic lines. Corner piers, the height of the columns of the portico, are capped with richly sculptured lanterns, while from the middle, rising higher than all, is a crowned and ribbed dome.

The Agricultural Building is the simplest of all in design. It has no corner constructions and with the exception of four entrances, whose simple topping stands but slightly higher than the ridges of the roof, its main lines are unbroken. The arches of the arcade are very high and the columns delicate. In outline the entrance consists of a wall-surface bounded by straight sides and a peaked and gabled roof penetrated by one high arched opening. But because of the richness of that one arched opening the entrance will be most imposing. Around the inner edge of the arch is a deep coved framing, richly panelled and bound by heavy rope moulding, the inner wall being pierced by a very beautiful grille above the entrance doorways. All the decorated parts are planned absolutely with the idea of the supplementation of color, upon which will depend the interpretation of the form in this as in most of the detailed work of the Exposition.

The two buildings at the west of the Court of Fountains — Machinery and Electricity — promise to be the most beautiful. Here the designs are clever in idea and stunning in effect, and by them the architects of Buffalo have set a standard that has nowhere else been reached, except in the case of the Electric Tower. Furthermore, they exactly express the idea of exhibition buildings, and as such, and as pieces of design, they will, doubtless, attract great attention: every South American should feel at home in them. The main entrance of the Machinery Building is a big square pile surmounted by a low attic story with open loggias and a low-peaked roof. In front rise two plain-shafted towers, which, from the height of the level of the top of the basal construction, continue in gorgeously-decorated storied towers, capped by low steeples. Between the shafts of the towers, and protruding slightly, two single and two double columns form an imposing entrance portico. The treatment of the lateral arcades is elaborate only in color and grille work. Low, picturesque corner towers surmount very ornate entrances, having dainty loggias under the eaves. The entrance on the main court and the one at the other end of the building are backed by charmingly designed domes, white drummed and finished with Spanish tiles, these forming a very important feature of the composition.

The Electricity Building, sister building to the other in spirit, is Spanish in style, the presence of detail being everywhere felt. The arcades are similar to the others, but enhanced by a colonnade supporting vine-racks. The corner towers differ chiefly in the forms of their openings and in being domed. Two high towers flank the entrance. Between the towers a wall, the height of the cornices of the towers' shafts, is penetrated by a high, full-centred, arched entrance.

Up this aisle of buildings, that have the architectural beauty and quality of flowers as compared to forms and treatment of permanent buildings, through a court where architecture has made a flourish to thrill the heart for a summer, one will come to the riveting building of the composition — the Electrical Tower, designed by John G. Howard, of New York. It speaks well for Mr. Howard's reputation for him to be given this, the most important building of the Exposition, and the finished design shows that no architect could better have been entrusted with the work. Standing at the head of the Court of Fountains, rising from its water-basin three times higher than its surrounding buildings, and being the one purely monumental building in the grounds, the Electric Tower is the architectural climax of the Exposition. The design being undetermined by the practical requirements, there was no guide to it but purity of architectural conception and taste. The tower is 350 feet high, having a superbly rich shaft surmounted by three columned stories, rich in sculptural decoration. Colonnades come forward from the base, curving towards the south, or main court, ending in "pavilionettes," as Mr. Howard himself calls them, elaborate with niches and statues. Water will flow from a cavernous niche at the base of the tower, descending over a series of steps and architectural interruptions, gushing from vases and motives in its descent to the expansive basin below, whence it seeks its way under the foreground to furnish the gorgeous display in the Court of Fountains.

Mention cannot now be made of all the smaller buildings of the Exposition, nor of the many important architectural features of the grounds, but there still remain, as structures of primary importance, the buildings surrounding the Plaza behind the Electrical Tower. Here are two large flanking buildings to be used for restaurants, a Propylæa, suggesting strongly the entrance structures at the Paris Exposition, and a Stadium for sports. All these are by Walter Cook, of Babb, Cook & Willard, New York. The entrance to the Midway (at the west side) and its balancing building, the entrance to the Stadium (at the east), consist in design of a long, low, hip-roofed building, pierced by arcades of nine arches, over which are prettily designed windows on the one, and an open loggia on the other, this motive being flanked by telescoped towers at each end. These towers are beautiful in detail and become a very important adjunct to the perspective view up the Court of Fountains. The Propylæa, forming the north side of this supplementary court, screens the railroad-station beyond. It consists of a curved colonnade, above which is a pleasantly-disposed arbor running the entire length of the colonnade and terminated at each end by a monumental arch, through which people pass to and from the subways of the railroad-station. The feature of this court is to be a sunken garden in the centre, with a gay music-stand and *kiosks* in the midst of flowery terraces and balustrades, thus terminating a formal-planting scheme of the main courts and esplanade basins.

Outside the Exposition grounds to the south, in the Park just before the causeway is crossed to the fore-court, a Greek temple composition is being erected, in permanent material, to serve next summer as the Fine-Arts Building of the Exposition. The building is the gift of J. J. Albright, of Buffalo, its cost being $350,000, and is designed by Edward P. Green. The ultimate object of the building is to furnish a home for Buffalo's Academy of Fine-Arts, an old institution of good repute that has for years been hampered in its work by inadequate quarters. With the new building the Academy will enter on broader work. Already the city has raised, or promised, $100,000 as an endowment fund for the enlarged Academy.

Such is the Pan-American Exposition as it is planned. What its effect will be, how well it will embody the ideas by which it has been made, and what art it will show cannot be told until the Exposition is completed. It must be remembered that the coming Exposition is one of the most experimental works that American architects have ever undertaken. Its work has been inspired by steadfastness to its guiding principles of unity and harmony, and in its composition its success seems assured.

W. MAURICE NEWTON.

[To be continued.]

WATER-COLORS IN WASHINGTON.

THE Exhibition of the Washington Water-color Club in the hemicycle at the Corcoran Art Gallery which has just closed has been greatly enjoyed by those who have seen it. The attendance, however, has been small, although no charge was made for admission. I have been there several times during the daylight hours among but a handful of visitors. The show has been open also on Thursday and Saturday evenings, and perhaps more have found leisure to go at those hours; but of a general interest among all conditions of people there has been no sign. The result in pictures sold has also not been so good as one might have expected. I fear that our picture-buyers are inclined to underestimate the work of resident artists. It is a pity, too, that a number of people who never think of paying for such things, though they could well afford it now and then, should not, at least occasionally, refresh and improve their minds with a sight of beautiful things. The Jury of Award, Laura Wolcott Lowndes, Ralph C. Johnson and Victor G. Fischer, of this, the fifth annual exhibition of the Club, after expressing the general indebtedness to the Trustees of the Corcoran Gallery of Arts for the loan of the hemicycle and for the gift of two prizes, and after complimenting the Club upon an exhibition of unusual interest, and the hanging-committee for a very successful arrangement of material, adjudges the First Prize to William C. Holmes, President of the Club. Mr. Holmes being *hors concours*, the jury awards the prize to Mr. James Henry Moser.

The Second Prize goes to Miss Bertha E. Perrie. The works of Mr. Carl Weller and Mr. R. C. Child are highly commended.

General approval is given this distinction of Professor Holmes, whose splendid talent as aquarellist has its place here quite apart and beyond competition.

From among the nine pictures which were his generous contribution to the success of the exhibit — charming pieces from a wonderful range of conception and technique — and one wonders how Professor Holmes has found time from his work as ethnologist and his exacting duties as head of our National Museum to do these beautiful things — I would single out his No. 51, "In the Painted Desert," as an achievement in a very great and peculiarly American field of art where he stands practically alone.

One might estimate the exactions of such a subject by the failures at similar things one sees. The vastness, the brilliance of coloring, the strange forms of the castellated peaks in this glorious desolation are beyond the reach of the mere prose of art. Geologist and poet, fact and fancy are united in this transcript by a master brush.

It is not the intention, nor would there be space in this, to discuss the exhibition in general. I mean only to speak of some pieces of work in it which are sufficiently decorative in purpose to bring them within the more restricted topical scope of this journal. But before going on to them I would ask leave to note an objection to the list of awards, in respect to its omission of the name of Mr. Everett L. Warner. It may be that he was barred by conditions. Otherwise one does not at once see how his work could have been passed over here so entirely. However, the same claim might be put forward for

Mr. Dawson or for Mr. Mindeleff, and, after all, thanks are due to the jury for an assuredly conscientious discharge of its duty.

As to Victor Mindeleff, there are certain qualities in his work which single it out at once as strongly individual. He paints flowers in very subtile arrangements with other decorative objects. He displays in these inventions an architectural sense of form and a sound knowledge of the value of decorative motives. Mr. Mindeleff is, in fact, an architect, an artist whose talent, like that of Mr. Holmes, inclines to concern itself with something which might perhaps be thought more serious than the mere graphic side of art. He delights in rendering, with skilful brush, the suave lines of a vase, in working out the intricacies of a bit of Japanese carving on a surface of chased metal, in expressing the translucent brilliance of an enamel or the deep pile of an oriental carpet. He draws flower and blossom with the understanding of a botanist, and with fresh, live color, bringing forms and tones together with a perception of harmonious effectiveness, and with here and there a suggestion of symbolic meaning which makes one wish that he would go farther in that direction. And, withal, his work has something, a certain feeling for convention, about it which might have come out of the East.

In the "Egyptian Lotus," an upright panel by George Walter Dawson, of Philadelphia, one finds both realism and poetic conceit, a charming dreaminess in the rendering of the growing plants, simplicity and breadth of method, harmony of cool color, and altogether an excellent school of painting. There is also a small study by Mr. Dawson, of a white water-lily, floating upon its native element and delightfully wet and atmospheric. These two are fortunate in their frames, which have been chosen with a judicious regard for accord. Mr. Mindeleff also carries his sense of art as decoration into his mounts and framing, to some extent.

The value of this principle may be seen in a small drawing by Everett L. Warner, called "Gray Birches," and one of the most pleasing things in the show, as some think, which he has naively enhanced by a mat of birchbark with the pinkish side out.

Of course that kind of thing must be limited by a proper reserve, and assuredly it is not meant that the greatness of a work of art is to depend upon accidents of framing; but in the case of a picture conceived as a bit of decoration these details are not to be neglected.

With an apology for the digression, I recall just now a great picture, one of the world's great pictures, the "Gian Bellini" in the Sacristy of the Frari at Venice, with the throned "Madonna" and the dear little musical angels, from which the eye, and more especially the architectural eye, may be pardoned for wandering now and then to note the beauty of its frame, whose architecture and decoration are so exquisite and so exactly in accord with the architecture and decoration painted into the picture that one might think the master himself had made it, as a contemporary, and no mean artist, certainly did. The fitness of the framing adds legitimately to one's pleasure in the picture.

Mr. William Fuller Curtis's burnt-wood panels are beautifully decorative in their combinations of good drawing and clever point-work with the rich tones of the burning. He arrives at strong effects of relief by means of very deep burning of his ground, helped on by some use of wood-carving. This was instanced in his fine panel of "Firenze," in last year's exhibition, a very serious piece conceived in the spirit of early Italian art, and worked out boldly in a combination of graphic and plastic methods. While there were bits where the marriage of the two seemed not altogether happy, the effects aimed at were throughout very skilfully reached.

The panel of "The Night Wind" in this exhibit is not of the same excellence. It is purely plastic in treatment, depending upon relief for its effects, relief gotten either by cutting or burning away, and tone added with the burning point and a little gilding. The undercutting behind the outline of the white face, shown in absolute profile against dark floating veils, is scarcely justifiable. The wood also happens to show a coarse grain where the face comes, whence partly the failure of the piece to reach Mr. Curtis's usual refinement and finish.

I like better "A Very Pitiful Lady," on a verse from Dante which is lettered-in across the lower part of the panel. This piece is pure drawing with the heated point, and it is carried out with a surprising tenderness of finish. The face is of a sweet beauty and shows effects of shading and modelling, done by means of light lines and dots, which have the even gradation and softness of a mezzotint engraving. The landscape behind this head has the undulating distances of an Umbrian view.

One has associated the poker in the old work rather with the heavy outlines in applied ornament, but the modern implement in Mr. Curtis's hand has been made to overcome every difficulty of pictorial presentment. Especially remarkable is the broad range of tones he gets in scorching and burning his surfaces with the flat of his point.

The decorative purpose of Miss Una Clarke's work is expressed in a series of small drawings in flat tints within a heavy outline. They are formalized landscapes treated in water-color as designs for illustrations for posters, for book-covers, or other surface ornament. In most of them the desired convention is fairly reached and the selection, arrangement and drawing of forms are excellent. The color is in places held somewhat too much in check. Flat tints assembled in this way should have good body. They only need to be used with sufficient knowledge of the effect of juxtaposition to secure the requisite tonality without feeble thinning of washes. Miss Clarke's designs would have made a much better showing with a less commonplace mounting and framing than they were given. Instead of being framed up as ordinary water-color sketches, and in white mats, they needed something rather special and of a sort to point and carry out their decorative intent.

A. B. Bibb.

LIABILITY FOR DEFECTIVE DRAWINGS.

SEVERAL legal points of moment to the profession were passed in review in Mr. L. L. Macassey's instructive paper on "The Legal Position of the Architect," read before the Architectural Association, says the *Building News*, to which we draw the attention of our readers. Many of these are well-known typical cases, which may be found in legal text-books; but they bear repetition, as there is always an influx of young men who have had little practical experience in legal matters connected with the profession. There is one matter that is not often sufficiently considered: we mean the liability of the architect for defective drawings. The fact is, the question of accuracy does not often occur to the architect of any experience at all; there are clauses in the contract that provide for any discrepancy or omission, and the builder or clerk-of-works is usually quick in discovering any defect or insufficiency in the plans and in making some compromise. Many contractors are eager to find out defects in the drawings and quantities for the purpose of charging extras, and these often involve the architect in disputes, unless some satisfactory compromise can be made. A number of piers of brickwork may be shown too small on the plan to carry the weight over them; the quantities closely follow the plan. The architect's drawing is obviously deficient. The contractor makes a claim for extra cost for enlarging the dimensions of the piers. Is the architect responsible? The question may admit of some doubt. It may be said the architect does not warrant the correctness of his plans or specification, and does not hold himself responsible for deficiency in the quantities, and the builder has agreed to carry out the work in a stated and satisfactory manner. If the brick piers are really insufficient in area, as show in plan, to bear the load safely, the fact may be determined by calculation with a fair approximation to truth, and in such circumstances the architect is responsible if any mishap occurs. The law on such questions is founded on one or two cases. Mr. Macassey cites the case of "Thorn *vs.* the Lord Mayor of London" as the leading authority. The facts are quoted as follows: — The plaintiff had contracted with the Corporation to build a bridge across the Thames according to the plans of the city engineer. Certain caissons for the pier foundation were included in the work, and these the contractor found he could not construct according to the plans and specifications. The engineer consented to another method which had to be adopted, and the contractor sued for the extra expenditure he had incurred. It was held, however, that he could not succeed, as there was no warrant on the part of the defendants that the works, as proposed, were capable of being carried into execution. The usual clauses were in the specification. This decision, therefore, protects the architect, and he is not liable for any insufficiency. In short, the person who invites tenders does not impliedly warrant on the part of an architect, engineer, or surveyor that his work is actually correct; so that if a contractor undertakes to do a thing that is impossible, he may refuse to carry out the contract on the ground of the impossibility of performance, but where he has completed the work he cannot claim for any extra expense occasioned by the work being impossible. The law is open to criticism. Why should a contractor who undertakes a contract be made to pay the extra cost of any material or labor necessary to render the design practicable? But we must take the law as we find it. On the other hand, if a contractor finds out that any of the plans or specifications is not practicable, he may refuse to carry out the contract on the ground of impossibility of performance. That the architect is liable to his employer for any defects of design or construction has been pretty well established, and Mr. Macassey says, "The liability of the architect towards his employer for defective drawings is of course different, and we must distinguish defective drawings by reason of the work being infeasible, and defective drawings prepared in a careless manner." The architect is expected to make sufficient preliminary investigation to satisfy himself that his plans are practicable; if he does not, he opens himself to a charge of neglect. In the well-known case of "Moneypenny *vs.* Hartland," the plaintiff prepared an estimate and other particulars for a committee proposing to erect a bridge. For this purpose he relied on the borings previously taken by a surveyor employed by the committee, which turned out to be incorrect, and the estimates were thereby exceeded, and the plaintiff, when he sued for his fees, failed to recover. It is somewhat doubtful whether the committee would have obtained damages from the architect if they had brought an action for neglect for not examining the foundations, and no doubt this would depend on whether the architect had used a reasonable amount of care and skill. To rely on the borings made by another surveyor would not be unreasonable in some circumstances, as, for example, if the information was given to the architect as being correct, or if there was little time for borings, and the committee wished the estimate to be made without delay. In other instances, as in a question of quantities, if a surveyor made a mistake, an action might be maintainable for negligence and want of skill, if it was proved that he did not use reasonable care in the preparation of them, so that they were incorrect, and the person who employed him suffered damage in consequence.

But in order to maintain an action there must be privity of contract, for if there is no such privity between builder and quantity-surveyor, as where the surveyor receives his instructions from the architect, an action cannot be maintained.

There is another possible cause of dispute about drawings. They may be carelessly prepared, the scale incorrectly used in parts or omissions made. Owing to these or other defects the contractor may be put to increased expense. The builder in these circumstances could bring an action against the architect for want of skill and care. As a matter-of-fact, however, defects of draughtsmanship are generally discovered by the architect or builder before any harm is done or expense incurred, or there may be a way out of the difficulty by setting one thing against another. From what has been said, the architect is liable to his employer for any want of care and skill by which he sustains damage, or is put to extra expense; but he is not liable to contractors if he honestly carry out his obligations and duties, as there is no implied warranty on his part that his work is actually correct. But there have been decisions which appear to have traversed these views, and it is well for the young practitioner not to pin his faith to the decisions given by leading authorities, especially to the legal position, which appears to give him an immunity from all mistakes which lead to increased expenditure by the contractor.

A very important point upon which a good deal of the architect's authority depends relates to his authority under the contract to make alterations or additions, or any deviation from the approved design. When there is no express authority, an architect can only bind his employer in respect of acts done or orders given in the general course of his employment. The question often arises, whether a certain matter, as the order of something different to what is specified, falls within the scope of his employment. Lawyers take rather different views of this question. Some would restrict the architect's power to very narrow limits, and hardly allow him the duties of a general agent, and they would restrict his acts or orders to those matters that are absolutely necessary for carrying out the work. According to Chief Baron Alexander's dictum, the architect's authority is of very limited extent; he is a "person who ought to be in general but an overlooker of the owner, to see that the work is accurately performed." ("Rex *vs.* Peto.") In many contracts a clause appears to the effect that the employer or his architect shall be able at any time during the progress of the work to order any extra work; but according to the above ruling, he can only deal with "alterations in matters of detail," unless the contract makes it clearly apparent that the architect can order radical alterations. In other decisions it has been held that an architect becomes a general agent who can bind his employer by all acts within the scope of his employment as against third parties, although the employer may have privately restricted his authority. The cases of "Cooper *vs.* Langdon" and "Kimberley *vs.* Dick" are noteworthy. In the former case a certain wall was to be built of brick, but stone was substituted by the builder, and the owner brought an action for breach of the contract, and obtained a verdict. The defendant claimed that he made the alteration at the architect's instigation, but there was no authority shown on his part to bind his employer as to any deviation. The architect generally has power to order additions or omissions. Does this power cover variation? In "Rex *vs.* Peto" it was ruled that the architect had no power to order a "variation," as, for example, the doing without piles to a foundation, that had been provided. One would have thought that this came under the meaning of "omissions," which was in the power of the architect to order. We can hardly discover the difference.

TILES AND MOSAICS IN VENICE.

THE tile and mosaic industries of Venice and the surrounding region are not carried on by the same persons or in the same manner, and in any study of their manufacture they must therefore be considered separately. It should also be borne in mind that while Venice enjoys a high and deserved reputation for her arts of mural and pavement decoration, that reputation, according to the United States Consul at Venice, is for the most part of the past. It is true that the mosaics of modern Venice are to be found now in nearly every city of importance, but this is largely due to the traditions of Venetian glass-making. There are in Venice two important houses concerned with decoration by mosaic — the Società Musiva Veneziana and the Compagnia Venezia-Murano. Of these, the former devotes itself exclusively to decoration. The material employed is the Venetian vitreous mosaic obtained by the Società Musiva Veneziana from the glass-factories of Murano. Thus the company has nothing to do with the manufacture of the mosaic itself, and does not deal in mosaics as commercial products. It may not be irrelevant to note a few of the more important buildings decorated by the Società Musiva Veneziana. Among them may be named the Duomo of Florence (restored façade); the church of Santa Maria Ausiliatrice of Turin; the church of Santa Maria Immaculata at Genoa; the tomb of Pius IX. at Rome; the Jewish synagogues of Milan, Turin, and Florence; the Church of Notre Dame de la Garde at Marseilles; the Cathedral of St. Vladimir at Kief; the Church of the Resurrection at St. Petersburg; the monument of Alexander II. at Moscow; and the Russian churches in Vienna and Jerusalem. The Compagnia Venezia-Murano differs from the Società Musiva Veneziana in that it has its own glass-furnaces at Murano, and conducts the mosaic business as a department of glass-manufacture. The mention of these two houses by no means exhausts the Venetian producers of, and decorators in, mosaics, but no other firm works on a parallel scale. The many glass-factories manufacture mosaics as a side product. The industry is not one to be considered by itself — hardly even in the case of the Compagnia Venezia-Murano — and among the smaller establishments is of the most incidental importance. As to buildings noteworthy for their polychrome decoration, that is a subject rather to be studied from the literature of architecture, for in spite of the wide admiration for Venetian mosaics, not one modern edifice in Venice bears that decoration, with the exception of the headquarters on the Grand Canal of the Compagnia Venezia-Murano, if a restored Renaissance palace may by courtesy be called modern. The peculiar situation of Venice, however, renders the erection of modern buildings more difficult and more undesirable than in other cities, which may account for the neglect by the modern Venetians of the polychrome decoration so much affected by their ancestors. There cannot be said to exist in Venice an industry for the manufacture of marble mosaics for pavements. There is desultory activity in this direction, occasioned by the necessity of repairing the floors of St. Mark's, and other buildings notable for their decoration in this respect, but nothing in the way of an organized business. The manufacture of tiles is something quite apart from that of mosaics, and in the city of Venice is unknown. There is a tile-factory in the district of Veneto and one in the city of Treviso which make tiles by a secret process from clay found in the region of Treviso. The qualities claimed for this tile are resistance to friction, extremes of temperature and chemical action. It is also very light and less expensive than marble flooring. In appearance it is glazed and colored throughout with plain tints. The tiles are intended for any kind of interior or exterior pavement, but on account of their pleasing appearance are excellently adapted for simple mural application. The highly-decorated tile is not produced in Venice. A number of small establishments manufacture paving-tiles of different cements or clays. The supply, however, is purely for local use and exceedingly limited, while the methods of production are altogether primitive. In general it may be said that the cost of production both of tiles and mosaics is small. The clays and cements for the tiles are obtained from the neighboring districts, the "smalts" of mosaic come from the adjacent glass-factories, and labor is cheap. In the Venice glass and mosaic factories woman and child labor are largely employed, and the working-day is about eleven hours. — *Journal of the Society of Arts.*

ILLUSTRATIONS

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NOTES AND CLIPPINGS

Lombardic Columns. — Among the characteristic peculiarities of the Lombardic style, the following may be enumerated as the most obvious and most general: Columns with cylindrical shafts, and varying greatly in their proportions, some being of the average height of the Roman orders, others extremely short, either in proportion to their diameter or their capitals, or else exceedingly tall, and when attached to walls elongated into a mere rod, or vertical convex moulding, surmounted by a capital. Instances of fancifully-shaped or decorated shafts are by no mean unfrequent, some being zigzagged horizontally, or polygonal in plan, or embossed with sculpture, or either twisted or cut into spiral grooves and mouldings. Equal diversity — not to call it extravagance — prevails in the capitals, which, as far as general mass and outline go, bear some analogy to the Corinthian. If, however, some capitals are much decorated, others are nearly plain, and these are frequently in the form of an inverted cone, cut in such manner as to present four flat sides or faces, which again are occasionally more or less ornamented. In bases there is much less variety, they being for the most part only a series of mouldings in rude imitation of the common attic base. But one very great singularity in this style connected with columns is that of placing them upon the backs of couchant animals or other figures, which serve as pedestals to them. Whimsical as it appears to us, it may very probably have originated, not altogether in caprice, but have been occasioned by employing materials and fragments taken from ruined edifices, where columns, being found too short for their intended situation, were raised or stilted up by being set on other fragments, for which purpose remains of sculpture may have been adopted, either because they chanced to be at hand or because considered more ornamental and as adding richness to the column itself. Upon the same supposition we may easily account for the great variety of columns and capitals in the same building, namely, that they were ornaments collected at random from the remains of other structures, and that the irregularity thus occasioned in the first instance grew by degrees to be a matter of taste, and was adopted out of choice. Columns of the kind just specified were, however, by no means very usual, and are chiefly to be met with in those forming porches or decorating the chief entrance to a church, as in that of San Ciriaco at Ancona, and in San Zeno at Verona. Although not invariably so, columns are to be understood as accompaniments to arches which spring from them, and arches applied in different ways are very predominant features of the style. Besides giving the form to doorways and windows, they were employed for decorating the faces of walls in very nearly the same manner as in the kindred Norman style. — *The Architect.*

The Knibbs-valve Patent Suit. — A judgment against the city of New York for $818,074 32 for damages and interest on that account since May 14, 1897, was entered in the United States Circuit Court this week by Benner & Benner, attorneys for Christopher C. Campbell, assignee in trust. The action was the outcome of litigation that has been going on since 1877, over the alleged infringement of a patent by the city. In 1864 James Knibbs patented an appliance for shutting off the water in fire-hose without doing injury to the hose or damaging the engine. Before Knibbs invented his valve, the flow of water was checked at the nozzle, and this resulted in an undue strain on hose and engine, causing frequent breakages of both. Suit was begun because the city adopted the new appliance without obtaining any license from the patentee. In May, 1897, Judge Wheeler fixed the damage at $818,074.32. He decided that the city had saved more than $182,000 by the preservation of hose by the appliance, $28,000 in wages to machinists, and more than $600,000 by the lessening of the number of men that it was necessary to employ. The rights of the various persons involved in the case were several years ago assigned in trust to Ruel Philbrook, of Boston, but soon before Judge Wheeler's judgment he died, and this was the cause of several years' delay in the entry of the judgment. George L. Crum, who is connected with the Equitable Life Assurance Society, was finally agreed on by all interested to succeed Mr. Philbrook. It is said that $300,000 of the city's funds has been spent in fighting the claim. The city's offers of compromise were always refused. Mr. Crum contends that on an appeal over $1,000,000 will be added to the amount of the judgment through the recognition by the Appellate Court of certain claims for damages which were refused by Judge Wheeler. The case on appeal, it is said, will consist of ten thousand pages, and cost the city $10,000 to print. — *N. Y. Tribune.*

Preserving some of the Paris Fair Buildings. — A project which may be said to have at once secured public favor has for its object the retention for a number of years of twelve out of sixteen of the edifices on the Quai d'Orsai which formed the Rue des Nations, and to employ them as museums of a different class to any existing in Paris. The first question which had to be considered was whether the buildings were capable of enduring for a period of, say, ten years. The advice of M. Lewis Bonnier, the architect, was sought, and he concluded that with the exception of those representing Italy, Spain, Turkey and Servia the pavilions might be considered as of sound construction. Spain happens to be in the middle of the row, and its removal will make a gap. But the Finland pavilion, which is interesting, is to be removed and take the place of Spain. In most cases there will be no purchase-money necessary. In any case it is assumed an outlay of 1,000,000 francs may take place. In utilizing the buildings it is proposed to establish a Museum of Comparative Education in the United States building. In the Austrian Palace will be an exhibition of international exhibitions between 1798 and 1900. The Hungarian Pavilion will be assigned to the history of civilization. The Belgian Building, which was a reproduction of municipal buildings at Oudenarde, will probably be used as a museum of public art. The Norwegian Pavilion will contain objects relating to navigation and marine exploration. The German Building will be illustrative as far as possible of learned societies. The Swedish Building will be converted into a museum of manual instruction, and Greece, if it can be retained, will be a fitting place to exemplify recent discoveries in Classic archæology. Irony is strong among Frenchmen, and it has dictated that peace should have a special exhibition, for which the Bosnian Building is supposed to be eligible. Finland will be appropriated to geography, and Monaco to oceanography. Great Britain's mansion is to be reserved for sanitary science and bacteriology, and the great work initiated by Pasteur and Lord Lister can there be studied. — *The Architect.*

The Baptistery of Albenga. — The baptistery of Albenga was incontestably the most ancient Christian monument remaining entire in Liguria, and among the most ancient of Italy, even after the modern criticism, that is always finding the ancient buildings less old than they were generally believed to be, had assigned it to the end of the eighth century at the earliest. Important restorations now going on for once confirm the popular belief in a greater age — *i. e.*, of the fifth century. Removal of the existing pavement has disclosed the ancient pavement of precious marbles with remains of the primitive baptismal-font and the *ciborium* that covered it; while simple cleaning about the altar-niche has laid bare mosaics similar to those of the mausoleum of Galla Placidia at Ravenna, which dates from A. D. 440. The earth about the baptistery, which had gathered to the depth of 8 or 10 feet, has been removed, uncovering several tombs, Roman as well as Christian. Remains of painting and sculpture, the pierced marbles filling the windows, a feature of great rarity, and the construction — now, for the first time in centuries, made evident — render the building of great interest to the archæologist. The restorations (by the Ufficio Regionale for Piedmont and Liguria, corresponding to the French Commission des Monuments Historiques) are being conducted with intelligence and conscience. — *N. Y. Evening Post.*

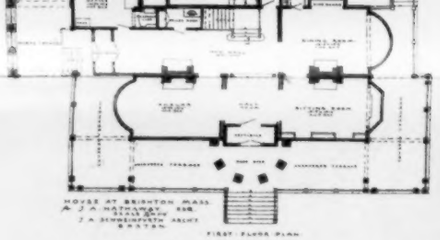
Count von Waldersee's Asbestos House. — A description has appeared in the *Centralblatt der Bauverwaltung* of the asbestos house which has been shipped to China as the field headquarters of Count von Waldersee. It was made by the firm of Alfred Calmon in Hamburg, from the plans of Mr. H. Hagn, a German civil engineer. When first assembled eight hours were necessary to put the house together and three hours were needed to take it down. This time was apparently considered a trifle long for military operations, and the designer was induced to prepare a "carefully worked-out plan of setting up," which was followed when the house was put on exhibition in Bremerhaven, resulting in a marked reduction in the time required. The beams, timbers and similar long pieces of the structure can be made up into bundles, and the asbestos plates, doors, windows and the like can be packed in 150 chests, each provided with four handles "for easy transportation." The house has a length of 55½ feet, a width of 37 feet, and a height to the top of the walls of 11½ feet and 15½ feet to the ridge-pole. Internally it is divided into five rooms of 195 to 450 square feet floor-space each, for the field marshal and his adjutants, a bath-room and a room for two servants. The timber framework is made of selected fir put together with screws and mortises so as to be easily assembled and taken apart. The floor-girders, which are laid on the levelled surface of the ground, are three in number and carry sixteen cross-beams on which the flooring is laid and to which the timbers of the walls are bolted. The framing is further strengthened by guys of wire-rope. The asbestos plates are very light, water-tight and incombustible. The outer walls are double, with a 1½-inch air-space between them, while the partitions consist of but one thickness of these plates. Each is held by a light wood frame which fits into the framing of the house. The plates for the roof are held by clips. The planks forming the floor have been given an asbestos protection on their lower side in order to keep out the cold, dampness and "vapors from the ground." Mats of cocoa fibre and carpets have also been provided. The glazed windows are provided with shutters and window-screens to keep out insects. Five German stoves with stovepipes of plate-iron have been provided to heat the rooms. — *The Architect.*

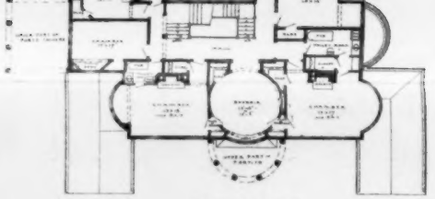
St. Marylebone, London. — The old parish church of St. Marylebone recently celebrated the five hundredth anniversary of the laying of its foundation stone by Robert de Braybroke, Bishop of London. The old church is the quaintest among London's many quaint ecclesiastical buildings. And it is further remarkable in being the smallest. Its associations, historical and literary, are also exceptional: many of the Dukes of Portland lie buried within its walls, as does Baretti, a great friend of Dr. Johnson, while in the odd little adjoining churchyard repose the remains of Charles Wesley. Lord Byron was baptized in the church in March, 1788; Dickens makes it the scene of a similar ceremony in "Dombey and Son," while the tomb on which Hogarth represents his famous "Rake" gaming of a Sunday morning is still a conspicuous object in the churchyard. — *London Chronicle.*

Swiss Water for Paris. — M. Baudry, a French engineer, proposes to settle the vexed question of a city water-supply for all time, so far as Paris is concerned, by bringing to that city the water of Lake Geneva, which is well known for its purity and which is in small danger of ever being contaminated by a future growth of population on its borders or tributaries, while the supply is said to be inexhaustible. He estimates the cost of the enterprise at $200,000,000, which appears to include $25,000,000 asked by the Swiss Government for the water-right. Other engineers pronounce the plan entirely feasible. — *Boston Transcript.*

Si Monumentum quæris. — "The contractor who built the City-hall at Denver, Col., is now selling cigars and tobacco at a stand in the corridor of that building." It is not easy to trace the connection between cause and effect in the foregoing item clipped from the New York *Evening Post.*

S. J. Parkhill & Co., Printers, Boston, U. S. A.





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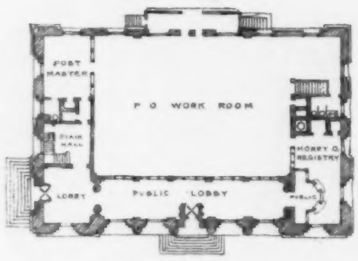

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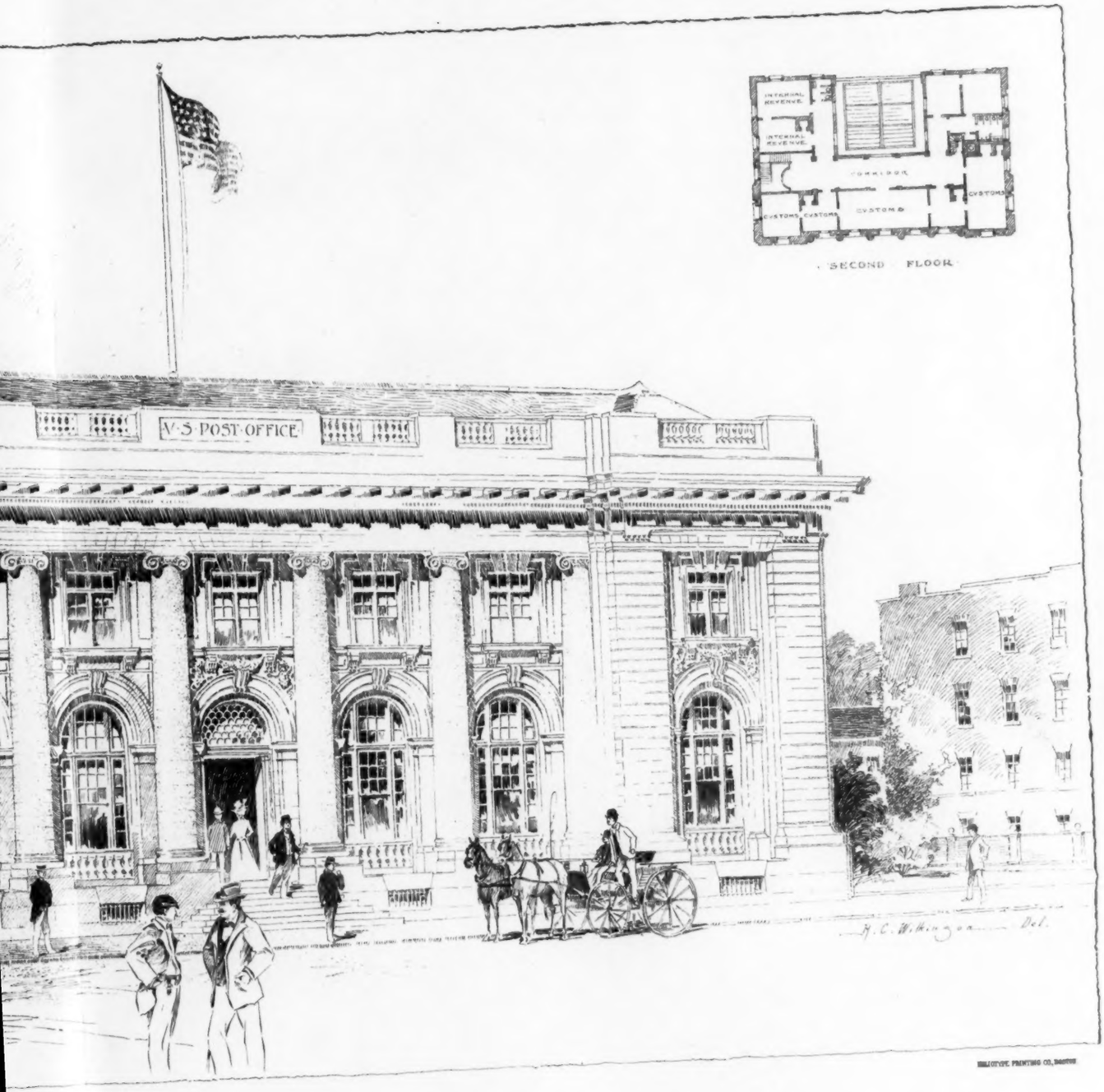

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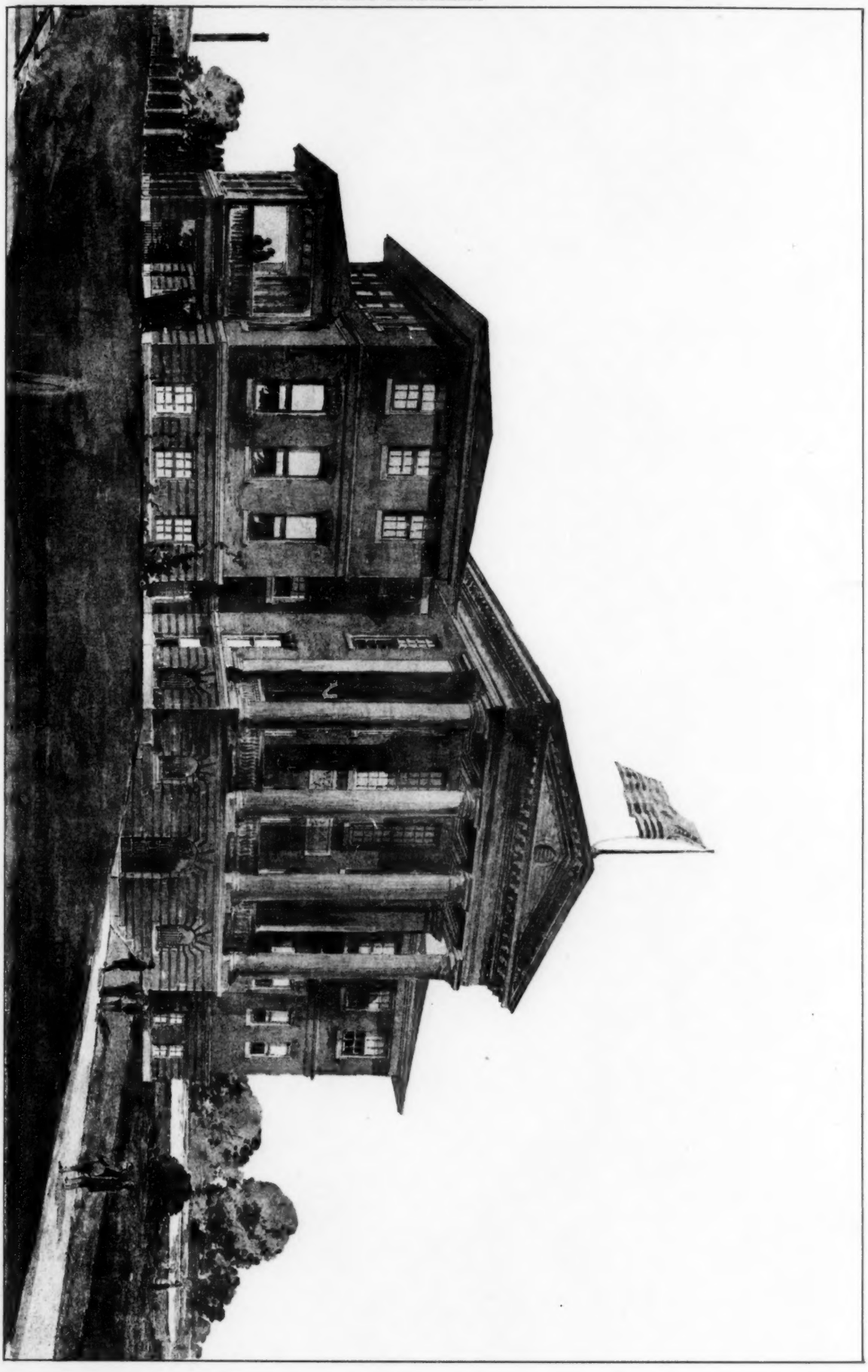

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THE AMERICAN ARCHITECT AND BUILDING NEWS

A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART.

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Topographical Index of Advertisers.

[*For pagination, see Alphabetical Index on Cover* 2.]

From *l'Architecture.*

POWER-STATION FOR THE METROPOLITAIN DE PARIS, BERCY, PARIS.
M. Friésé, Architect.

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BUILDING PATENTS.

[*Printed specifications of any patents here mentioned together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for five cents.*]

661,944. Apparatus for Removing Moisture from Air.—Edgar S. Belden, Chicago, Ill.

661,946. Beam-Supporter.—Louis Berry, New York, N. Y.

661,963. Securing Flexible Material to Window-Sashes.—Oliver M. Edwards, Syracuse, N. Y.

661,966. Water-Faucet.—John P. Farley, Kansas City, Mo.

661,991. Sash Holder and Fastener.—William A. Hulme, Ryan, Ind. Ter.

662,080. Steam-Boiler.—Andrew Mercer, New York, N. Y.

662,103. Heating and Ventilating System.—Isaac D. Smead, Toledo, O.

662,107. Air-Heating Protector for Furnaces.—Edward Abbs and James J. Glynn, Toronto, Can.

662,119. Brick.—George E. A. Holdsworth, Hove, Eng.

662,162. Fireproof Construction.—Charles A. Balph, Pittsburgh, Pa.

662,201. Safety-Guard for Hinges.—John H. Pineo, Brookline, Mass.

662,228. Beam-Hanger.—Gustav E. Escher, New York, N. Y.

BUILDING INTELLIGENCE.

(Reported for The American Architect and Building News.)

[*Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.*]

ADVANCE RUMORS.

Allegheny, Pa.—Bonds for $83,000 will be issued to provide for the erection of a new fire-station.

Atlanta, Ga.—J. G. Truitt, of La Grange, is interested in a project to build a large apartment-house on Peachtree St. The structure will be eight stories in height containing several hundred rooms with all modern conveniences; cost, $260,000.

The trustees of the University of Georgia will recommend to the State legislature an appropriation of $56,000 to provide for repairs to the college buildings that need immediate attention.

Atlantic City, N. J.—Plans are being revised for a new fire-station house, to cost $15,000.

S. Hudson Vaughn has completed plans for the proposed church to be erected by the Methodist Episcopal Society. It will be a two story brick and stone building; cost, $35,000.

Beverly Farms, Mass.—The School Committee have recommended to the City Council an appropriation of $40,000 for an 8-room school-building, for which plans have already been prepared.

Billerica, Mass.—Cooper & Bailey and Bacon & Hill, all of Boston, have been invited to prepare plans in a limited competition for an eight-room two and one-half story school-house to be erected here; cost, $25,000.

Bordentown, N. J.—J. Parke, Newark, is preparing plans for a parochial school building to be erected for the mission of St. Vincent de Paul. It will be a brick, stone and iron structure; cost, $30,000.

Boonville, Ind.—Architect F. J. Schlatter, Evansville, has prepared plans for a two-story and basement school-building for J. P. Weiebacher, trustee; cost, $15,000.

Buffalo, N. Y.—Louis Saenger has prepared plans for a three-story store and hotel building to be built at Broadway and Oak St.; cost, $18,000.

Esenwein & Johnson have prepared plans for building an addition to and for altering the Markeen apartment-house into a hotel; cost, $40,000.

Chattanooga, Tenn.—A. A. Strong and others will erect a large brick business building on Market St.; cost, $40,000.

Chester, Pa.—The Chester Lodge of Elks contemplate erecting a new building. John L. Hawthorne, A. A. Cochran and S. E. Turner have been appointed a building committee. The estimated cost is $30,000.

Chicago, Ill.—The Chicago Picture Frame Co. will erect a two-story, 263′ x 336′, brick factory near Western Ave. and 19th St., after plans by Architect Thomas McCall; cost, $30,000.

Columbus, Ga.—The Central Railway Co., it has been definitely decided, will erect a handsome union station here; cost, $40,000.

Concord, N. H.—The relatives of the late Fr. Barry, of this city, following out an informal letter of instruction left by the rev. gentleman, will pay from his estate $5,000 to Bishop Bradley for the building of a church or chapel at the North End.

Dubois, Pa.—William E. Bloodgood, 149 Broadway, New York, is making preliminary plans for the

(*Continued on page* xii.)

BUILDING INTELLIGENCE.

(*Advance Rumors Continued.*)

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

erection of a brick and stone foundry here; cost, about $90,000.

Farmington, Conn. — Former pupils of Miss Porter's finishing school for girls have started a movement for the erection of a chapel as a memorial to Miss Sarah Porter for many years head of the school. The chapel will be connected with the Congregational Church. The memorial, together with the necessary improvements to be made in the church, will cost about $50,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Fitchburg, Mass. — Architect H. M. Francis has made plans for two head-houses, 10′ 4″ x 23′ 6″, for the Laurel Street Railway Subway.

Fort Dodge, Ia. — The American Bridge Co. are fabricating at their Gillette-Herzog Branch at Minneapolis, the structural steel for the Webster County court-house.

Grand Rapids, Mich. — The new power station for the Grand Rapids Co. will be 111 feet wide and 147 feet long, furnished by the American Bridge Co.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Great Falls, Mont. — Bell & Kent, Helena, are drawing plans for a brick and stone, 50′ x 120′, Catholic church; cost, $30,000.

Houston, Tex. — Berry W. Camp will erect a three-story brick store and office building, to cost $20,000. Plans by A. N. Dawson.

Hyde Park, Mass. — Pres. Geo. B. Dowley of the Y. M. C. A., has announced that an unknown friend has contributed $25,000 to the building fund, assuring the erection of the association building which has been planned some time.

Indianapolis, Ind. — The Ewart Mfg. Co. proposes to erect a two-story, 60′ x 150′, brick addition to its factory; cost, $10,000.

A Negro Medical College is to be erected here; cost, $25,000.

Knoxville, Tenn. — The Asylum Street Methodist Society will build a new church to cost between $10,000 and $12,000.

La Grange, Ga. — Architects Bruce & Morgan have completed plans for an addition to the La Grange Female College, to cost $15,000.

Lewiston, Me. — Press reports state that the Dominican fathers will replace the church edifice connected with the monastery on Bartlett St. with a large new structure which will probably be the finest church in New England.

Louisville, Ky. — Architect J. J. Gaffney has prepared plans for a $60,000 apartment-building for D. F. Doherty.

Magnolia, Mass. — Architects Dwight & Chandler, Boston, have prepared plans for a summer residence to be erected for Myron C. Wick, Youngstown, O.; cost, $10,000.

Manitowoc, Wis. — The Scully Steel & Iron Co., press reports state, contemplate establishing a large plant here to cost about $150,000.

Mansfield, O. — Architect Vernon Redding is preparing plans for a brick and stone apartment-building. It will be 55′ x 95′, containing 12 flats; cost, $20,000.

Meyersdale, Pa. — The Meyersdale Brewing Co. will build a brick brewery from plans by Architect Frederick Rantert; cost, $30,000.

Millbrook, N. J. — Architects Little & O'Connor, 18 W. 34th St., New York, N. Y., have made plans for extensive alterations and additions to the residence of Mrs. Miles Standish. Improvements will cost about $20,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Menomonie, Wis.—The Hon. Mr. Strout has given this town, of which he is a native, $60,000 to be used in the erection of a public club-house.

Nashville, Tenn.—Architects Thompson, Gible & Asmus, Cole Building, have plans for remodelling Mr. Robinson's residence into a pressed brick and stone colonial mansion; cost, $15,000.

Architects Brown & Brown, 126 N. Spruce St., have drawn plans for a proposed new depot of the Tennessee Central, Nashville, Florence & Northern Railroad, to be located at Broad St. and river front. The building is to be of brick and marble, 140′ x 200′, with a large shed in the rear, and two stories high, and cost $200,000.

Architect J. A. Etsler has prepared plans for the Mouroe Harding Orphanage, Rev. R. W. Wilson, superintendent. It will be two-story, brick, with offices, parlors and school-rooms; cost, $10,000.

Thompson & Ferguson, Homestead Building, have prepared plans for a $15,000 warehouse and elevator to be built at the foot of Main St. by T. G. Ryman.

Natchez, Miss.—J. W. Gaddis, of Vincennes, Ind., has prepared successful plans for a proposed school-house for which bids will soon be asked; cost, $25,000.

Newark, N. J.—Architects Rossiter & Wright, 95 Liberty St., New York City, have completed plans for a three-story brick and stone residence to be erected on Spruce St. for Mr. Thomas V. McCarty; cost, $50,000.

New Kensington, Pa.—The Sterling White Lead Co. have placed the order for their seven buildings with the American Bridge Co.

New Mammouth, N. J.—Architects Pollard & Steinam, 19 Union Sq., New York City, have completed plans for a new brick and stone church to be erected for St. Mary's Roman Catholic Church; cost, $10,000.

Newport News, Va.—Architect George E. Connell will prepare plans for the large hotel to cost $1,000,000, to be built at Big Point, across Hampton Roads, by New York capitalists.

Oyster Bay, L. I., N. Y.—Ernest Bigelow, of New Nork, has purchased a tract of land adjacent to the residence of Gov. Roosevelt, on Cove Neck, where he will build a new summer residence, to be one of the handsomest at this place.

Pittsburgh, Pa.—H. C. Frick will erect a $1,000,000 twenty-story office-building on Grant St., opposite the court-house, on ground which he recently purchased for $500,000. Mr. Frick also contemplates erecting a palatial new residence in the Squirrel Hill district at a cost of $750,000.

Plymouth, Mass.—The decendants of Elder Wm. Brewster are agitating the matter of erecting a hospital here as a memorial to Mr. Brewster.

Portsmouth, O.—The Heer Shoe Co. will erect a four-story shoe-factory, 50′ x 135′, after plans by A. B. Alger & Son; cost, $25,000.

Richmond, Va.—The Grove Avenue Baptist Church burned recently will be rebuilt immediately on a more elaborate and extensive scale after plans by Marion J. Dimmock, the architect for the original building. The proposed edifice will be Gothic in design, the interior somewhat changed and the exterior entirely so. The material will be white brick; estimated cost, $50,000.

Rolling Fork, Miss.—A $25,000 court-house for which plans have not yet been prepared will be erected here for Sharkey County.

Savannah, Ga.—Architect F. P. Milburn, of Charlotte, has prepared successful plans for the proposed new Union Station. Work on the building will begin in about a month; cost, $250,000.

St. Louis, Mo.—Architects R. S. Calnan is preparing plans for a seven-story warehouse to be erected on the block bounded by Broadway, 4th, Spruce and Valentine Sts.; cost, $200,000.

The Friedman Bros. Shoe Co. will erect a large factory building, to cost about $10,000.

South Hadley, Mass.—John Dwight, who donated $60,000 to Mount Holyoke College for a new Art Building, has added $15,000 to his original gift.

Summit, N. J.—Plans are being prepared for two fire-stations, to cost $10,000.

Sycamore, Ill.—Mrs. Everell Dutton, widow of Gen. Dutton, has offered the trustees of the Sycamore Public Library a $25,000 building to be erected as a memorial to her husband.

Toledo, O.—Architects Hall & Dowling have drawn plans for a brick and stone flat-building to be erected at Oak and Greenwood Sts.; cost, $12,000.

Troy, N. Y.—The Ninth Presbyterian Society has had plans drawn by Architect W. E. Lath for a new church to be erected at 253 Broadway; cost, $40,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Washington, D. C.—Architect Josephine Wright Chapman, 9 Park St., Boston, Mass., has drawn plans for a two and one-half story brick and stone residence, 30′ x 70′, to be erected for Mrs. F. Scott; cost, $10,000.

Wausau, O.—Architect E. O. Fallis, Toledo, will prepare plans for the proposed school and library building to be erected here; cost, $15,000.

Whitmores, S. C.—The Glenn Lowry Mfg. Co. will erect a cotton-factory from plans by W. B. Smith, Whaley & Co., Columbia. It will be a four-story, 127′ x 220′, brick structure; cost, $40,000.

Yazoo City, La.—The Yazoo Library Association will erect a library building to cost about $20,000.

COMPETITIONS.

THEATRE. [At Knoxville, Tenn.]

Competitive plans will be received **until January 5, 1901**, for a theatre. FRITZ STAUB, mgr. 1303

PROPOSALS.

MASONIC TEMPLE. [At Marietta, O.]

The Masonic building committee will receive sealed bids **until December 20** for the erection of a Masonic Temple. C. S. HOLMBOE, architect. 1303

SCHOOL-HOUSE. [At Norwalk, Wis.]

Sealed proposals will be received **until December 22** for the construction of a school. GEORGE MANUEL, secretary building committee. 1303

ENGINE-HOUSE. [At Pittsburgh, Pa.]

Bids are wanted **until December 19** for erecting an engine-house on 8th St. J. O. BROWN, dir. dept. pub. safety. 1303

SCHOOL-HOUSE. [At Norfolk, Wis.]

Sealed bids will be received **until December 22** for the erection of a brick school-building. GEO. MANNEL, secretary building committee. 1303

Treasury Department, Office Supervising Architect, Washington, D. C., December 5, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 7th day of January, 1901, and then opened, for the plumbing and finish of the toilet-rooms for the U. S. Custom-house building at Portland, Oregon, in accordance with drawings and specification, which will be furnished at the discretion of the Supervising Architect at this office or at the office of the Superintendent of the building at Portland, Oregon. JAMES KNOX TAYLOR, Supervising Architect. 1304

Treasury Department, Office of the Supervising Architect, Washington, D. C., December 11, 1900. Sealed proposals will be received at this office until 2 o'clock P. M., on the 8th day of January, 1901, and then opened, for furnishing the hot air heating and ventilating apparatus, complete in place, for the U. S. Post-office, New Brighton, Pennsylvania, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent, U. S. Post-office, New Brighton, Pennsylvania, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1304

Treasury Department, Office of the Supervising Architect, Washington, D. C., December 11, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 9th day of January, 1901, and then opened, for furnishing the heating and ventilating apparatus complete in place, for the U. S. Post-office at Streator, Illinois, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Streator, Ill., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1304

COURT-HOUSE. [At Barron, Wis.]

Sealed bids will be received **until January 12** for the erection of a court-house. JOS. P. KOHL, chairman building committee. 1305

BUSINESS BLOCK. [At Jordan, Minn.]

Sealed proposals will be received **until January 1st** for the erection of a brick business block. C. H. CASEY. 1305

PROPOSALS.

POLICE STATION. [At Cleveland, O.]

Sealed proposals will be received at the office of the clerk of the board of control **until January 2d** for the construction of the proposed 9th precinct police station and patrol barn. M. F. BARRETT, director of police. 1305

COURT-HOUSE. [At Danielsville, Ga.]

Sealed proposals will be received by the ordinary of Madison County **until January 15** for the erection and completion of a county court-house for Madison County. J. N. BOGGS, ordinary. 1303

INDUSTRIAL HALL. [At Lakeland, Ky.]

Bids will be received **until December 17** for an industrial hall at the Central Hospital for Insane. H. P. McDONALD, archt., Bullitt and Main Sts., Louisville. 1303

LIBRARY. [At Cheyenne, Wyo.]

Sealed proposals will be received **until December 27th** for the erection of a public library building. ROBERT C. MORRIS, sec. 1304

STOREHOUSE. [At Governor's Island, N. Y.]

Sealed proposals will be received **December 28, 1900**, for constructing storehouse, Governor's Island. S. R. JONES, Q. M. 1304

SCHOOL-HOUSE. [At Bayonne, N. J.]

Sealed proposals will be received by the Board of Education **December 18** for labor and materials necessary for the construction of public school building at Railroad Ave., between E. 29th and E. 30th Sts. R. T. HEWITT, secretary. 1303

Treasury Department, Office of the Supervising Architect, Washington, D. C., November 27, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 5th day of January, 1901, and then opened, for the construction (except heating apparatus, electric conduits and wiring) of the U. S. Court-house and Post-office at Altoona, Pa., in accordance with drawings and specifications, copies of which may be had at the discretion of the Supervising Architect by applying to this office or to the Postmaster at Altoona, Pa. JAMES KNOX TAYLOR, Supervising Architect. 1303

Treasury Department, Office of the Supervising Architect, Washington, D. C., November 30th, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 22d day of December, 1900, and then opened, for the installation of a wiring system for the extension of the U. S. Post-office building at Columbus, Ga., in accordance with the drawings and specification, copies of which may be obtained at this office, or at the office of the Superintendent of Construction at Columbus, Ga., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1303

Professional 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 drawings 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 alterations of a building designed by another architect, 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, without 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 designs in competition for private work or for public work, unless for proper compensation, and unless a competent professional adviser is employed to draw up the "conditions" and assist in the award.

SECTION 11. No Member should submit drawings 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 Architects' "schedule of charges" represents minimum 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 architect 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 professional education and render all possible help to juniors, draughtsmen and students.

[*See Alphabetical Index on Cover 2 for Pagination.*]

CLASSIFIED ADVERTISEMENTS.

[Advertisers can be indexed only under a single head free of charge.]