THE AMERICAN ARCHITECT AND BUILDING NEWS

VOL. LXXI SATURDAY, JANUARY 5, 1901 No. 1306

CONTENTS

EVIDENCES multiply that next year, unless some financial or political catastrophe should prevent, will be one of great activity in building. While the country, as a whole, is prosperous, real-estate has, for many years, been stagnant. A few lots have been taken up and improved, but the great majority of owners have contented themselves with altering or repairing old structures for new tenants, and, as architects know only too well, little new building has been done, either in city or country, for a decade at least. Meanwhile, manufacturing and mercantile business, fostered by peace, and, more recently, stimulated by a slight inflation of the bank circulation under the new laws, have been profitable, farmers have had good crops, and railroads have earned large dividends. The money that has been saved up in all these industries is now seeking investment, and, as a consequence, stocks have risen to a price at which the best of them pay a very small return on the investment. It is not likely that the managers of large estates, either for themselves or other people, will long be satisfied with investments which, after deducting taxes, pay less than three per cent on their present selling value, and the natural alternative to investment in stocks is investment in real-estate. This form of property, on the whole, now offers a better prospect than any other. It must be a badly-situated building which will not net four per cent on its present value, from rents which have not been raised for, perhaps, twenty years. It is true that an advance in the value of the estate would make the percentage of income less, but any future advance in value would count as a profit to the purchaser at present prices; and it is reasonable to suppose that rents, which have not shared at all in the general appreciation of prices, will rise, so that real property is likely to continue to pay a satisfactory return, even on an advanced valuation, while the prices of manufactured goods, held up by trusts and tariff, are confessedly at the highest point at which it is likely that they can ever be maintained, and the income of railways, increased by a succession of favorable seasons for agriculture, is sure to feel any depressing influence. Under these circumstances, the conversion of stocks into real-estate, at their present prices, is, if prudently managed, likely to be a profitable operation, and there are many symptoms that the movement has already begun. In most cases, the transfer of ownership of real-estate is followed by some improvements, in which architects and builders are concerned; and it may be hoped that the coming year will bring renewed employment to a class of people who have had very little share in the prosperity of which the newspapers have told them.

MR. REGINALD PELHAM BOLTON read recently, before the American Society of Mechanical Engineers, a paper on the "Construction of Contracts," in which he made some criticisms of the well-known Uniform Contract which are new to us. We need not repeat our own opinion, many times expressed in these columns, that the Uniform Contract, in many ways, attributes to the architect an authority, as agent for the owner, which he does not need or wish for, and which would expose his impartiality to doubt; and Mr. Bolton agrees with us on this point. Naturally, he does not enter into the details of expression which obscure the meaning of the Uniform Contract, but he finds, as we do, that important and necessary provisions are omitted. One of the provisions which he thinks it advisable to include seems to us, however, of doubtful advantage. After proposing stipulations which are obviously necessary, such as that the contractor should comply with the building laws, and should procure and pay for the necessary official permits and inspections, he suggests that the contract should specify the sort of labor that the contractor should employ, whether union or non-union, on the ground that, if the employment of union labor would tend to the avoidance of strikes, with the delays consequent upon them, the building-owner, if he chooses to pay the necessary price, is entitled to stipulate for the kind of labor which is most likely to save him from strikes. There is no doubt that an owner and contractor can make a valid agreement for the employment of any sort of labor, under any conditions that they like, provided their agreement does not involve violation of the statutes, but the advisability of incorporating in a document so widely used as the Uniform Contract a standard provision regulating the kind of labor required is extremely doubtful. Even if a provision for the exclusive employment of union labor were inserted, it is questionable whether any security against strikes would be gained, for the reason that a large proportion of modern strikes are demonstrations by one union against another, and a stipulation compelling a contractor, under pain of forfeiting his contract, to employ union labor would make him, and the work on which he was engaged, a shining mark for all the attacks on both sides. Even in places where all the unions dwell together in peace and harmony, experience shows that a provision in a contract for the exclusive employment of union labor invites, rather than prevents, delays, for the walking-delegates, knowing the obligations under which the contractor has placed himself, can at their pleasure stop his work while an investigation is made into the standing in the unions of every one of his men, a standing which, it is needless to observe, may change from day to day through votes at union meetings, or lapses for non-payment of dues, or other reasons.

THE *Evening Post* calls attention to the fact that a house on Fifth Avenue, less than twenty-eight feet wide, was recently sold for nearly three hundred thousand dollars, and it attributes the high price that it brought to its being, as nearly as possible, fireproof, its construction being practically the same as that of a modern office building. Supposing the land to have been worth fifty dollars a square foot, which is probably too high an estimate, the building alone, covering, perhaps, two thousand square feet, must have brought something like one hundred and fifty thousand dollars. No architect needs to be told that this is a high price, even for a fireproof building of such a size; and the inference from the transaction is that there are a certain number of very rich men, who have been alarmed at the recent fatal fires in city dwellings, and think that a hundred thousand dollars or so is not too much to pay for the luxury of feeling themselves and their families secure from such dangers. When we add to this the superior durability of a fireproof structure, and its freedom from the effects of shrinkage and decay of woodwork, it does not seem that, even at such a price, the investment was an imprudent one.

THE report of proceedings of the Brussels Congress of Public Art, which has been nearly two years in preparation, is an interesting document. It begins with a modest history of the beginning of the movement in Belgium, where, as our readers know, public art has for some years been better understood, perhaps, than anywhere else in the world. The first work of the present Belgian Association of Public Art, after its formation, in 1894, was to offer prizes for artistic signs, dividing them into two categories, the first of which included architectural signs forming a part of the design of the building to which

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they were attached, and the second including detached signs, applicable to any building. In the first category, prizes were awarded to a saloon in Antwerp; a cigarette-store in Brussels, and to a house in Lierre, which possessed an open-work wrought-iron decoration, including a sign, over the entrance. Awards were also made in this category to a linen-store, a saloon and a crockery-ware store in Brussels. In the second category, that of detached signs, prizes were awarded by the jury to a glove-store, a jewelry-store, a furnishing-goods store and a dry-goods store, all in Brussels. This was, of course, a small beginning in the way of public art, but it was much better than nothing, and the attention which the award of prizes for signs attracted had a curious influence on the public. In Belgium, as here, lamp-posts, letter-boxes, watering-troughs and similar objects had been, as a rule, ordered at wholesale from the sample-books of the "art foundries"; but the Association had hardly begun its work before the governing bodies of municipalities took it in their heads to have special designs made, by local architects, for such things; and this innovation has spread rapidly.

MR. A. WALLACE RIMINGTON recently read before the Architectural Association, in London, a paper on "Color in Architecture," which, unlike most essays on this subject, was full of practical suggestions. It is hardly necessary to say that the day of alternate vou-soirs of black and red brick, and of blue tiles between the consoles of cornices, is over; but the architect has still to deal with many problems of color, in which a little of the painter's learning can be used to advantage. Among other things, Mr. Rimington called attention to the principle, familiar to every one who has tried to paint still-life from nature, that the most brightly lighted portions of an object, no matter what may be the natural color of the object, are always nearly white; and, as the dark shadows are always nearly black, the local color is found in full force only in the half-tints, just where the surfaces turn from the light toward the shade, or in the shadows which receive a strong reflected light. Taking a building as a study of color, Mr. Rimington therefore argues that projecting mouldings or ornaments, instead of being, as was the fashion in the days of "polychromy," painted with vermilion, should be kept light, reserving the stronger colors for portions neither brightly lighted nor in deep shade.

ANOTHER principle which should be kept in mind in dealing with colored materials in architecture is that of exchanging, or intermixing, the colors used. Every one knows the musical trick of the composers of operas, who recall in the last act one or two of the principal airs of the earlier ones; and the architect, like the painter, finds advantage to artistic effect in echoing, so to speak, the important colored material, or even the important motives of carved decoration, of the principal story in a less important one. As an illustration of the way in which the Italians carry out this system, as well as that of the avoidance of abrupt transitions, Mr. Rimington mentions the Palazzo Pubblico of Piacenza, well known to most of our readers, in which the marble piers and arches of the first story, white near the ground, take, by a mixture of warmer-colored stone, a pinkish tint above, leading in this way to the terra-cotta of which the next story is built. This terra-cotta, again, is carefully selected, so that, from a reddish-gray at the bottom, it changes to a strong brownish-red at the parapet, at the same time that the color of the first-story piers is echoed in the upper portions of the building by small marble shafts in the windows.

THE National Association of Master House Painters and Decorators will hold its seventeenth annual convention in Buffalo, N. Y., in February next, beginning on Monday, the 18th, and closing on Saturday, the 23d. In connection with the Convention will be held an exhibition of sketches, models, and photographs of decorative work, which is to be open to the public. Entries will be received by Mr. Lyman T. Coppins, 338 Niagara Street, Buffalo, until January 19, and sketches, mounted or framed, may be sent on before February 7 to *The Painters' Magazine*, 100 William Street, New York; F. A. Black & Son, 620 South Washington Square, Philadelphia; Thomas A. Brown, 1417 F Street, N. W., Washington, D. C.; Hanson & Mouncey, 57 Roxbury Street, Boston; Joel Kennedy, 944 Linn Street, Cincinnati; or M. Dougherty, Chicago. Not more than ten separate sketches will be received from any one exhibitor, but several small sketches may be mounted together, and will count as one exhibit.

THE judges of the New York Supreme Court are anxious, and with reason, to have better accommodation than is now allotted to them. The court-house in the City-hall Park, although no part of it is more than thirty years old, and some portions were built barely twenty years ago, is poorly planned, badly ventilated and inconvenient. Meanwhile, the other courts are being installed in magnificent palaces, and it is not surprising that the Supreme Court is discontented. Various impracticable plans have been suggested for accommodating the Supreme Court elsewhere; but the most reasonable course, that of remodelling the present building, has, it appears, received little consideration.

THE President of the British Institution of Civil Engineers, in his inaugural address, devoted a short space to certain curious memoranda in regard to the search for underground water by means of the divining-rod, still practised in England as elsewhere. These memoranda were collected by Mr. W. F. Barrett, Professor of Experimental Physics in the Royal College of Science for Ireland, at the request of the Society for Psychical Research. Professor Barrett was, originally, strongly prejudiced against this sort of divination, but his investigations have brought him to admit that the diviner, with his hazel-twig, is often far more successful than the geologist in ascertaining the position of underground springs. One of the most striking cases mentioned was that of a search made in the town of Waterford. Here, a large sum of money had been spent to no purpose in digging and boring wells, one well having been carried to a depth of a thousand feet without finding water. A diviner, named Mullins, an ignorant mason and well-sinker, was at last called in, and, in the presence of a party of educated persons, including a professional geologist, pointed out, in accordance with the indications of his hazel-twig, a spot, not far from the thousand-foot dry well, where, as he said, water, to the amount of some fifteen hundred gallons an hour, would be found at a depth of from eighty to ninety feet. No one believed him, but, "in despair," as Professor Barrett says, a boring was made at the place marked, and, at a depth of eighty-one feet, water came into the boring, rising half-way to the surface, and flowing at the rate, which has now been maintained for eleven years, of two thousand gallons an hour.

NATURALLY, Professor Barrett rejects all idea of supernatural agency in such affairs, but he acknowledges the difficulty of accounting for the results. The usual explanation, that the diviner is able to detect indications of subterranean water which escape a less experienced eye, he cannot quite accept, believing that the expert geologists and engineers who have been in many cases previously employed are as capable as an untrained person of tracing such indications; and he prefers to think that the diviners are, in some way, sensitive, perhaps like rheumatic people, to the dampness proceeding from the water-course. It is not very easy to believe that the most rheumatic person would be affected by a vein of water covered by eighty feet of clay, and we are inclined to imagine that the diviners are sensitive rather to magnetic currents than to dampness, and that it is these which guide them. It is said that lightning often strikes repeatedly in a spot which conceals an underground spring, and magnetic currents are more likely than lightning to pursue a fixed course from the upper regions of the atmosphere to a damp and conducting soil. That many animals, such as bees, birds and horses, are sensitive to the magnetic currents encircling the earth on meridian lines seems to be certain, this being the only rational way of explaining the certainty with which they steer their course at night, or between two places widely separated, and we have often thought, judging from our own experience, that this faculty might, without much difficulty, be developed in human beings. A well-digger, intent upon finding water, would naturally be sensitive to impressions connected with his search, and, by exercise, these impressions would become stronger, and more capable of accurate interpretation, as the mind became more open to them. That the witch-hazel twig plays any part in the matter is very unlikely, and Professor Barrett prefers to believe that the impression on the mind of the man who holds it simply causes an involuntary muscular action in his hands, allowing the twig to drop.

THE PAN-AMERICAN EXPOSITION.[1] — II.

THE COLOR-SCHEME.

Model of the Electric Tower.

THE color-scheme of the Pan-American Exposition, a factor of much importance, is the one in which the developments of the modern ideas are most conspicuously in evidence. When the finished Exposition is thrown open to the inspection of the public, it is safe to say that there will be a storm of disapprobation against the "purpertraters of the work," for to the many who have not been aware that color exists as a normal factor in architecture, and who have not been accustomed to it, the effect of the Exposition buildings will be positively startling. To all comers, the color will probably be the most noticeable effect of the Exposition. Every wall will be tinted, and pretty, positively; all the relief ornamentation will be in strong colors, while above will be a village of domes and minarets in brilliant-colored tiles, with long stretches of red roofs between.

It is not fair to say that the color-scheme will be the most beautiful effect of the Exposition, for its organic connection in the constructional idea of the Exposition makes it simply one factor in a unified *ensemble*, but in many ways it will be the most interesting because it will be new. On account of its newness and the possibility of its startling steady-minded conservatism, let a word of warning be given: there's lots in it — think twice before criticising.

The spirit that has prompted the color-scheme of the new Exposition, besides an appreciation of the necessity of color in the varied and fanciful form of the Renaissance style (more correctly speaking, the modern style derived from the Renaissance), has been part with that of the general conception of exposition architecture. Under the sunny skies common to Buffalo it is desired to make a picture, and to force the composition of the block plan. In the individual buildings the color treatment is to interpret its purport, besides completing the beauty of the design.

There will be no mural paintings. That was decided early in the arrangements, chiefly on account of the added outlay of money they would necessitate. All that commonly comes under the head of free-hand painting will be entirely absent. Whatever is done can be executed by artisans.

The scheming and directing of the color-work was thought best to be put under one man, especially as this plan was easily possible. Charles Yardley Turner was chosen to undertake the work — to treat the designs of the different architects with individual interpretation so far as the idea of the design suggested, and to be subject to no one except John M. Carrère, Chairman of the Board of Architects. In his studio in New York, Mr. Turner has for many months been studying his scheme, aided by a score of assistants and draughtsmen. By the end of the past summer the color and tone of the different buildings were determined upon, and practically all the enormous amount of detailed decoration had been executed in design. Now, actual work is being done in coloring those buildings that are erected. The medium used for walls is oil-paint, the red roofs being of metal tiles dipped in paint.

[1] Continued from No. 1303, page 85.

In the conception of his work Mr. Turner has figured connectedly on what he calls his three primary colors — the blue sky, the body of the buildings, and the setting of green trees with the mirrored lagoons and other landscape-coloring. The natural factors should be referred to in considering every phase of the effect. In his composition, Mr. Turner has built upon the lines of the architectural composition, or block plan. Starting at the Esplanade, or transverse court, the pedestal, so to speak, of the composition, where the buildings represent the products of nature and the life of man, the colors of walls, roofs and decorative parts are to be the deepest and most intense. Going up the Court of Fountains, or main court, the bodies of the first two buildings will be lighter and more delicate, the next two still more so, and the Electric Tower, the architectural climax of the composition, will be made the highest in key in coloring. The low, long roofs of the main buildings will all be red, these made effective by the even height of eaves lines, being one of the chief effects of the Exposition. The roofs are not in color to be all the same and of an uncompromising carmine that would kill delicate decoration beneath, but of different warm reds, in tone with the individual buildings.

To go no farther would be to leave the buildings in great, perhaps charming, simplicity: but place is made for a third big factor in coloring — decorative coloring of doors, windows, domes, arcades, cornices, and plaster relief-work. This decoration will start, likewise, at the transverse court, somewhat crude in character, growing more delicate and gently colored as the Electric Tower is approached. Almost without exception the buildings will be heavily burdened with such decorated parts, richly colored, principally in reds and blues. To describe this arrangement of color would be impossible, for it will be a vast mass of details, all differently treated. Paris has already made experiment in this kind of decorative Renaissance, and its effects are not unknown as they were a year ago, but at Buffalo the decoration will be much more florid, in amount much greater, and in variety of color much more intense. Although the color at Paris has stood out as a feature by itself, and has largely miscarried as a characterizing adjunct to the buildings, it is hoped that at Buffalo the color will find harmony as a supplementing factor in the general scheme.

There will be little surface untouched. Decoration about doors and windows will be lavish, and all shadow lines and shaded portions of buildings will be treated in richer colors, arches of colonnades and interiors of domes being especially intended to hold their own. The exteriors of some domes will be treated in specially designed glazed tiles. Pinnacles and minarets, prominent features of the buildings, will be balancing-spots of color deeper than the rest.

To describe the main buildings more in detail: the walls of the buildings of Forestry and Mines, Horticulture, and Graphic Arts at the left of the Esplanade, will be a warm buff color; the roofs a medium dark terra-cotta. There is on these buildings the minimum amount of plain surface, the lower parts of the main entrance and the corner towers being all that is undecorated. The rest — arcades, eaves, cupolas and minarets — as top-heavy icing to a Christmas cake — is in its elaborate low-relief decoration more purely Italian Renaissance than anything else in the Exposition. The small domes flanking the entrance of the building of Horticulture will be painted blue.

Counterbalancing this group, the roofs of the Government Building will have about the same color, while the walls will be more yellow. The main structure and the arcades will be red-roofed, and the large dome will be brilliant blue. The small domes of the wing pavilions will also be blue, and will be capped in gold. So the familiar form of the Government dome will be in strange clothing. The great dome of the Temple of Music will be of dark yellow with blue panels, the predominating color of the shaded portions of the arcades and windows of the building being blue. The Ethnology Building will be the same in character, but the dome golden. Together these buildings of the transverse court will be the lowest in key in the main vista. In comparison with the rest of the coloring Mr. Turner calls this crude and strong.

From there, the buildings on the Court of Fountains will be lighter and more refined in coloring, changing from yellows into grays, the roofs being of varying hues of lighter reds. First, the Machinery Building will have walls of light yellow. In the main buildings surfaces will not be broken with the heavy amount of ornate decoration found on the Esplanade, and there will be, in general, more simplicity. On the other three buildings of the main court there will be much untouched wall-surface displaying the body tones of the buildings, but on the Machinery Building there will be a large amount of stencil-work. The richness of effect will depend largely upon the darker coloring of shadow-lines and shaded portions — principally the eaves and the inside of arcades. By a change in the construction of the Machinery Building the entrance on the Court of Fountains and the one at the opposite end will be more massive and topped by small domes. These will be of glazed blue Mexican tiles, a material that gives a wonderfully rich effect, supplemented here by gold minarets. As a whole, this building will be Spanish in character. The roof, as with the other building by Green & Wicks, will show wood construction, and will be treated accordingly. A great deal will be made of the eaves, and the conspicuous supporting brackets will be painted like Flemish oak.

There is not so much to say about the building of Manufactures and Liberal Arts, for its color-treatment will be rather simple, and its body-colors will play a more important part. The walls will be

drab with a comparatively small amount of decoration, the red roofs will make a big display, and a field of blue will cover the massive dome.

Coming to the next pair of buildings, the key goes up to light gray. The Electricity Building will have a fair display of walls of French gray, the red roofs will not be so much in evidence, but a conspicuous feature will be the corner domes finished in rich glazed Mexican tiles. The great refinement of this building will come from the delicate treatment of all details — tastefully colored columns of arcades and entrances, their surrounding wall-sections and niches being toned in a logical treatment of exposed and shaded places: wood treatment in the dainty loggias under the eaves, a richness of coloring and grille-work in the high-arched entrance, and charming fretwork about the cupolas and domes. It is intended that green in the vine-racks shall accentuate the line of arcades. The Electricity Building will strongly suggest old Californian work, and it may rightly be put down as a duly advanced scion of that Spanish-derived type.

The Agricultural Building, the last and the simplest in design of the main four, will show less in general effect, but promises to be the richest in the treatment of its parts. Its walls will be a greenish gray, but, it will be remembered, they are pierced by very high arcades that extend all the way to the corners of the building instead of stopping for small towers. Under deep eaves will be a broad band of color. Special attention will be given to illuminating the interior of the arcades, where big windows will be heavily finished in moulding and metalwork.

One of the most important features of the color-scheme has been skipped because of the impossibility of giving an account of the extremely detailed treatment. That is the big entrances — bold in outline, lavish in design, and elaborate in color. In each instance these entrances will be the strongest spots of color and the keys to the color-schemes, just as they are to the architectural schemes, setting the pace for the rest of the building. The entrance to the Agricultural Building will be, perhaps, the most beautiful, and it will stand out the most conspicuous in its plain architectural setting, as a body of blazing jewels in a simple casket, but it is typical of the spirit of all. The line of wall-penetration is marked by a rich border of panelling facing half in, as a bevelled edge, the plainer and protruding surfaces of the individual panels set in moulding of all colors — red, yellow, blue and green in elemental tones, green being the predominating color for the whole entrance. Then will come a heavy rope-moulding bordering the rectangular surface of the penetration, the parts in high-relief again receiving the higher tones, and the parts in low-relief being given stronger colors, chosen to give proper complementary tones for shaded places. Back of that comes a broad barrel-arch, richly toned, and then, skipping some constructional interruptions, an elaborate grille, the framing of glass being treated as metal.

By verbal description this thing might be judged to be good or bad, a work of genius or something unmitigatedly decadent. In reality it is stunning.

But the development of the general color-scheme awaits for completion upon the crowning building, the Electric Tower, just as a sculptured monument to Light or what not would depend upon its top figure that holds the incandescent globe. The Electric Tower is the climax in the color-scheme as it is in that of the architectural, the composition of the Exposition being in spirit the same for the three arts employed. It is the altar at the head of the aisle of increasing brilliance, spread with the cloth of white and illumined by golden candles — and that is its key. The tower will be a soft ivory white, while the most delicate coloring in its recessed parts will serve to accentuate its features rather than give a color-effect. The open-work panel of the main shaft will be of the lightest green and blue, with a small amount of gold. Within the columned stories on top there will be color, yellow predominating, of slightly greater intensity, capitals of yellow, and the torches and panels above the arcade of blue. At the base, the "pavilionettes" will be similarly tinted, with golden capitals to the columns and yellow as the background of the niches.

Such is the color-scheme of the Pan-American Exposition — a composition impossible to criticise until executed, one promising much, but liable to shock on account of its newness. The Exposition will be a blaze of color in detail and in effect, and its success is not assured. For while its scheme is as gorgeous in idea as in plan, and heroically undertaken, and while it has received the highest approval of those concerned, America is without trained colorists, and everything depends upon the treatment. Red, blue, green and yellow sound like oil, vinegar and milk, but they can be combined for beautiful detail, and harmony *can* be made with the same colors on roofs, domes and walls.

In the beginning and during the scheming of the Exposition the idea of merely tinting the buildings was entertained, and it has only been since Mr. Turner commenced working upon models and designs that stronger color was introduced. Mr. Carrère has been in sympathy with the change, and has continually urged Mr. Turner to make it stronger and stronger. During October the first bit of color was tried on one of the main buildings, and the effect was so positive that work was immediately stopped until a lighter shade was substituted. It is possible, and rather probable, that in several instances, at least, the color will be moderated later on.

It seems fit here to introduce what little there is to say about the landscape-gardening, for it will figure as one of the primary effects of the color-scheme. From the present outlook the landscape-work promises, along with the sculpture, to be an unqualifiedly successful feature of the Exposition. In front of the Exposition there will be the trees, the lawns and the lakes of Delaware Park, making a rich framing to the plateau upon which the Exposition buildings stand. To the right and left of the forecourt the State and foreign buildings will be surrounded by park land. Beyond the Bridge, on the water-edge of the Esplanade, will be richly foliaged pergolas, through which people will pass to boat-landings, decked with gay bunting, and to red-and-white awninged gondolas that are to navigate the lakes and water-ways. At the east and west ends of the Esplanade there will be sunken gardens, a double row of tall poplar-trees will line the Mall, the transverse avenue running between the four main buildings, and shrubbery and embroidery-beds will surround the broad water-basins of the main court that will mirror the blue sky, the colors of the trees and surrounding buildings, and reflect them in harmony as water alone can do. All the terraces and parterres are to be profusely furnished with bay-trees and orange-trees, interspersed with embroidery-gardens. The subordinate courts will be massed with dark-green cypress-trees about huge circular basins of water exhibiting water-plants. The canals, which surround the central group of Exposition buildings, are to be lined with double rows of poplar-trees, and the reaches of ground beyond these and the Exposition boundaries are to be banked here and there with heavy masses of dark foliage, richly contrasting with the light surfaces of the buildings, and completely shutting out the world beyond.

Model of the Pan-American Exposition Buildings.

The spectacular effects will not stop at nightfall, however, for it is intended to keep the grounds gay by illuminations, colored lights and search-lights. The lighting is being studied by Luther Sterringer, expert, and the electrical power, furnished, as all the running power of the Exposition, by Niagara Falls offers a greater opportunity for æsthetic experiments than has ever before been possible anywhere. The buildings will be outlined by incandescent-lights, cascades and fountains will be illuminated, and soft lights will be cast upon walls and special architectural features. The centre of electrical effects

will be the Electric Tower: that will be the most brilliantly illuminated of all the buildings, casting its light down the long Court of Fountains, and, in turn, being the focussing point of search-lights.

F. MAURICE NEWTON.

[To be continued.]

THE LEGAL POSITION OF THE ARCHITECT.[1]

"WHERE are few professions for which more varied qualifications are required than that before some of whose leading members I have the privilege of reading this paper, for the capacities in which an architect requires to act are numerous and carry responsibility. At times he is called not only to advise his client on matters of architectural moment, but often compelled to be a quasi-legal adviser and constantly obliged to assume the rôle of arbitrator between his employer and those engaged in carrying out his designs. In each capacity the law invests his actions with different legal consequences, with which every architect should be acquainted. Members of the profession are presumed, in the eyes of the law, to be thoroughly versed in all matters requisite for properly advising their clients. 'The public profession of an art,' said Mr. Justice Willes, in Harmer *vs.* Cornelius, 28 L. J. C. P. 85, 'is a representation and undertaking to all the world that the professor possesses the requisite ability and skill.' Indeed, the great principle of English law applicable to all such professions is that the architect must display reasonable skill and care, and if his employer suffer damage by reason of his failure so to do, for it the architect will be held responsible. In determining the precise liability of architects for their actions under certain circumstances, the real difficulty is properly to apply this principle. There are in reality but few decisions bearing directly on the liability of architects, for the honor of the profession has been singularly well maintained. But such as there are I shall mention, and in addition point out the legal relations that exist at different times during the execution of a contract between the architect on the one hand, and the employer and contractor on the other. The knowledge thereof is essential to every architect. It is, indeed, a part of the reasonable care and skill he is obliged to possess. Without it he cannot fail to put himself and his employer in many injurious positions. . . .

"It will be remembered that at the outset I pointed out that the architect who holds himself out for and accepts employment must possess and bring to bear upon the discharge of his duties a reasonable amount of skill and care. But the obligation does not apply alone to architects. Solicitors, doctors, dentists and many other persons engaged in professional and technical matters are subject to the same liability. The question then arises, what is a reasonable amount of skill which must be possessed by an architect? and the answer to this is not very satisfactory. No general rule can be laid down. The circumstances of each case must be taken into consideration. It is not enough to act to the best of one's skill and ability, one must act in a skilful manner (Jones *vs.* Bird, 5 B. and A., 845). What would be a skilful manner under the particular circumstances seems to involve much greater knowledge and ability to-day than it did fifty years ago. The law considers the advance of science and human requirements. But before going into details, let me mention one exception. If an employer accepts the services of an architect to carry out certain work, and knows that the architect has had but limited experience and training, he does so at his own risk. And if by reason of the inexperience of the architect damage occurs, the employer cannot, in the absence of negligence, hold the architect liable therefor. When, however, the fact of an architect's incompetence for the work becomes known to his employers, they are justified in dispensing with his services before the expiration of his engagement (Harmer *vs.* Cornelius, 28 L. J. C. P., 85).

"As the first illustration of absence of reasonable care and skill, one may deal with the introduction into a design of some novel invention, the success of which has never been tried, or the undertaking, in the first instance, of work of a very doubtful result. In the case of the doctor or solicitor there is no implied warranty as to results. The doctor may do his best and the patient may die, the solicitor may take every needful step and yet lose his case. But these contingencies do not come to the aid of the architect; he is bound to avoid experiment at the expense of his clients, and unless he sees his way to a successful result the work should not go on. In Duncan *vs.* Blundell, 3 Stark 6, 5 M. & P., 548, Mr. Justice Bayley said: 'A professional man should not undertake work when he does not know whether he can succeed or not.' The law, however, is very indefinite as to what length an architect may go in doubtful work. Direct authorities are wanting, but reasoning from analogous decisions discloses the principle that to be free from liability he should acquaint his employer fully with the hazardous nature of the work and obtain his consent thereto, and satisfy himself, after investigation, that with the adoption of proper methods the work may be carried out successfully. In an old case of Slater *vs.* Baker and Stapleton, 2 Wilson, 359, where surgeons had used a new instrument for operating with disastrous results, the Court said 'this was the first experiment made with this new instrument, and if it was it was a rash action,' and allowed the action. But in case of an action against an architect in respect of unsuccessful work, it would appear from Chapman *vs.* Walton (10 Bing, 63) that the fact that he took the steps that all architects in his position would have taken will be a good defence. A clear distinction should be drawn between mistakes in policy on the part of the employer and incompetent procedure on the part of the architect. A wooden building, like a Norwegian hotel, is much cheaper than a stone erection; if the architect builds it of wood according to instructions and of proper dimensions he is not answerable if it does not stand the weather. . . .

"An architect during the construction of the works has not authority to deviate from plans or specification in the slightest without his employer's consent. When no express authority is given, an architect can only bind his employers in respect of acts done or orders given in the general course of his employment, and these are confined to such as are absolutely necessary for carrying-out the work. The authority of the architect is really of very limited extent. In the words of Chief Baron Alexander in Rex *vs.* Peto, the 1 Y. and J. 37, he is a 'person who ought to be, in general, but an onlooker of the owner to see that the work is accurately performed.' Cooper *vs.* Langdon (9 M. W. 60) is an instructive case. There, according to the drawings and specifications, a certain wall was to be of brick, for which stone was substituted by the builder. The building-owner took action for breach of contract and succeeded. The defendants claimed that he made the alteration at the instigation of the architect, but there was no authority shown on the part of the architect to bind his employer in respect of any deviations from the drawings.

"The authority to make alterations or additions is usually conferred by the building-contract, when it is conferred at all, and the architect must keep strictly within its terms. Thus, in Rex *vs.* Peto (quoted above) the architect had the power to order 'additions or omissions.' The work consisted in building a custom-house with piled foundations. The architect had the house built without piled foundations, and it was held that this was not an omission, but, in reality, a variation which was not in the power of the architect to order. . . .

"The two principles of law governing the liability of architects, viz, the application of reasonable skill and care, and their keeping within the limits of their authority as agents, must now be applied more immediately to their conduct during the execution of the works.

"At such a time an architect's duty is to exercise a proper supervision, so that the employer gets as good a building as he bargained for. In Ellisen *vs.* Lawrie (*Times*, February 19, 1878), owing to the improper attention given by an architect to the laying and jointing of sewer-pipes in connection with a dwelling-house, foul gases penetrated into the residence, causing illness in the family. The plaintiff, the owner, sued the architect for the cost of repairs and for medical expenses, and succeeded in his action. Of course, the question of what constitutes proper supervision must be left to the discretion of the architect who knows the character of the work, and more especially the character of the contractor engaged upon its execution.

"The liability of the architect in respect of alterations and omissions has already been dealt with. It should be mentioned that he has no authority of himself to call in a quantity surveyor, as is often done, to measure up deviations and extras. That was the course adopted in Plimsaul *vs.* Lord Kilmorey (1 T. L. R., 48) by the architect in respect of building-operations at St. James's Theatre. It was held that he had no right to do so, and that even if there was a custom for the architect to employ a quantity surveyor it could not reasonably apply to the measuring-up of extras.

"Dealing with the question of extras — a most trying one often to architects — most specifications provide that extra work shall only be executed on being ordered in writing by the employer or the architect. No definition exists of what constitutes extras, though many have been suggested, and the builder may refuse to carry out certain items of work, claiming them as extras, unless on written authority, items which the architect may consider within the contract. But an order in writing may be given under protest and will not be construed as against the architect or the employer as admitting the contractor's contention. The position of the architect as against the contractor is this: If the specification provides for a written order, a written order there must be before the contractor can claim payment (Thames Iron Works Company *vs.* Royal Mail Steam Packet Company 13 C. B. [N. S.] 358), and if a contractor executes work with this provision without a written order, he has, if there has been no waiver of the condition, no redress against any one. But supposing the specification is silent, then the architect cannot without express authority from his employer order extra work. If he does so, and holds himself out as possessing, or acts without that necessary authority, he renders himself personally liable to the contractor in respect of the extra work so ordered (Collen *vs.* Wright). . . .

"Architects in their professional career are frequently and inevitably made the recipients of confidential information respecting the affairs of their clients, and not infrequently at some other stage of their career find themselves in the position of opponents to their former employers. It is not easy to decide what is confidential information, but, be it what it may, the decision in Robb *vs.* Green (A. C., 315) and the words of Lord Justice Smith are imperative: 'It is a necessary implication which must be grafted on a contract of

[1] Portions of a paper by Mr. L. L. Macassey, read at the meeting of the Architectural Association, Friday evening, November 9, and printed in the *Builder*.

service that the servant undertakes to serve his master with good faith and fidelity, and it is a breach of this condition to use during or after the period of service confidential information acquired during it adversely to the employer or for the servant's own benefit.' Plans belonging to a late employer, for instance, would be confidential, and if submitted to a new employer the Courts would issue an injunction against any architect so acting, and would compensate his late employer by damages for any injury incurred thereby. But where there is nothing confidential in the information, where it is merely a compilation of facts in every one's power to make, if possessed of the requisite ability, there is nothing to prevent an architect using that for the benefit of himself or of his new clients.

It was mentioned at the outset that the law deems an architect to be acquainted with its general principles to ensure an observance of his advice by his client being free from injurious consequences. The precise extent of this knowledge is not clear. From Jenkins *vs.* Betham (15 C. B., 188), we may gain some information. The defendants were engaged by the plaintiff, on his appointment to a living, to value dilapidations. They valued the dilapidations at too low a figure, because of their ignorance of the legal difference between outgoing and incoming incumbents, which they admitted. The Judge at the trial directed the jury that the defendants could not be held unskilful for not knowing the law as a lawyer did, but that they should be liable if they did not display such a knowledge of it as was ordinarily current. On a motion for a new trial the Court held that the defendants should have known the broad distinction existing between outgoing and incoming incumbents. So it seems that an architect may be required to know the broad principles of law applicable to matters within his every-day business, such as ancient lights and the right to vertical and lateral support, and that for damage arising to his employer through his ignorance of such questions he will be held responsible.

"In conclusion it may be observed that many of the difficulties experienced and responsibilities undertaken by architects are such as with properly drawn specifications and carefully prepared plans should not arise. The specification is too often looked upon as a mere enumeration of dimensions and catalogue of materials rather than the basis upon which all the obligations of the contractor may be codified. Every specification should contain properly-drawn general conditions, with the legal effect of which the architect should be cognizant. It is curious that among building-owners there seems a much higher appreciation of what powers may be wielded under the specification than among the majority of architects, and I think the experience of most of my audience will bear me out when I say that often the first evolution of friction between an architect and his employer is when the latter finds in respect of some ordinary detail of procedure he is unable to restrain some contumacious contractor.

"Architects have sometimes bewailed the dearth of legal decisions directly affecting their professional conduct. It certainly is an extraordinary feature that the conduct of architects and engineers has been less frequently called in question than that of almost any other profession. And while to me, as a lawyer, that should be, perhaps, a matter of regret, I cannot help regarding it as a very bright feature in the pages of legal history, and one fully worthy of those great professions, professions which of all others embrace infinite possibilities and confer lasting benefits on the inhabitants of the world."

A PROTEST AND RECOMMENDATION.

WE, The Fine-Arts Union of Washington, D. C., composed of delegates from the Washington Chapter of the American Institute of Architects, the Washington Society of Artists, the Washington Architectural Club and the Washington Water-color Club, protest against any alterations or additions to the Executive Mansion being devised or executed without the examination and advice of an expert Commission, composed of architects, landscape architects, and sculptors of National reputation.

We recommend that this Commission be appointed by the President of the American Institute of Architects, the President of the National Sculpture Society, and the President of the National Academy of Design.

We respectfully request Congress to take the necessary action to legalize such a Commission.

GLENN BROWN, *President.*
T. F. LAIST, *Secretary.*

We, the undersigned, endorse the protest and recommendations of the Fine-Arts Union, and urge upon Congress to take action upon the proposed measure: —

Municipal Art Society, of Baltimore: Daniel C. Gilman, *President;* Josias Pennington, *Secretary.*

The Chicago Architectural Club, Chicago, Ill.: Jos. C. Llewellyn, *President;* Birch Burdette Long, *Secretary.*

Society of Beaux-Arts Architects, New York: John G. Howard, *President;* Charles Butler, *Secretary.*

Colorado Chapter American Institute of Architects, Denver, Col.: Robert S. Roeschlaub, *President;* Frank E. Kidder, *Secretary.*

T-Square Club, Philadelphia, Pa.: Addin B. Lacy, *President;* Horace H. Burrell, *Secretary pro tem.*

The Architectural League of New York: Robert W. Gibson, *President;* Joseph Lauber, *Secretary.*

Brooklyn Chapter American Institute of Architects: Isaac E. Ditmars, *President;* A. G. Thompson, *Secretary.*

The Washington Architectural Club, Washington, D. C.: Theo. F. Laist, *President;* Louis A. Simon, *Secretary.*

Rhode Island Chapter American Institute of Architects: Alfred Stone, *President;* E. I. Nickerson, *Secretary.*

San Francisco Chapter American Institute of Architects: Seth Babson, *President;* Merritt J. Reid, *Secretary.*

Boston Society of Architects: Chas. A. Cummings, *President;* Arthur G. Everett, *Secretary.*

Michigan Chapter American Institute of Architects: F. C. Baldwin, *Secretary.*

Central New York Chapter American Institute of Architects: J. H. Pierce, *President*, Arthur N. Gibb, *Secretary.*

Maryland Historical Society: Albert Ritchie, *President;* Mendes Cohen, *Secretary.*

The Baltimore Architectural Club: Wm. W. Emmart, *President;* Chas. Gregg, *Secretary.*

Cleveland Chapter American Institute of Architects: Benj S. Hubbell, *Secretary.*

The New York Chapter of the American Institute of Architects, New York: Walter Cook, *President;* Chas. I. Berg, *Secretary.*

The Worcester Chapter American Institute of Architects, Worcester, Mass: Stephen E. Earle, *President;* Geo. H. Clemence, *Secretary.*

The Architectural League of America: Albert Kelsey, *President;* Henry W. Tomlinson, *Secretary.*

The Illinois Chapter of the American Institute of Architects, Chicago, Ill. S. A. Treat, *President;* Geo. Beaumont, *Secretary.*

The National Sculpture Society, New York: J. Q. A. Ward, *President;* J. Wyman Drummond, *Secretary pro tem.*

The St. Louis Chapter American Institute of Architects: W. B. Ittner, *President;* Louis Muilgardt, *Secretary.*

The Inland Architect: Robert C. McLean, *Editor.*

Buffalo Chapter American Institute of Architects, Buffalo, N. Y.: Geo. Cary, *President;* F. H. Loverin, *Secretary.*

Kansas City Chapter of the American Institute of Architects, Kansas City, Mo.: F. B. Hamilton, *President;* Geo. Mathews, *Secretary.*

The Fine Arts Federation, composed of the following societies: National Academy of Design, New York Chapter of the American Institute of Architects, American Water-color Society, Society of American Artists, The Architectural League of New York, American Fine-Arts Society, Municipal Art Society of New York, Society of Beaux-Arts Architects, National Sculpture Society, The Mural Painters, New York Water-color Club, adds the following protest: —

The Fine-Arts Federation has considered and discussed the protest and recommendation of the Fine-Arts Union of Washington in reference to changes in the Executive Mansion, of which a copy was sent to them, and has directed me to communicate with you on this subject.

The Fine-Arts Federation of New York is in entire sympathy with this protest and desires to support it in every way. It feels, however, that it would be preferable to have the appointment of Commissioners made by the President of the United States from lists furnished him by the Presidents of the American Institute, the National Sculpture Society and National Academy of Design.

Your obedient servant,
WALTER COOK, *Chairman of Committee on Architecture.*

The following resolution was passed by the Washington Chapter American Institute of Architects: —

Resolved, That the Washington Chapter American Institute of Architects is in sympathy with the protest and recommendation of the Fine-Arts Union, and approve the form of Commission suggested by the Fine-Arts Federation of New York.

Signed: JAMES G. HILL, *President.*
G. O. TOTTEN, JR., *Secretary.*

ILLUSTRATIONS

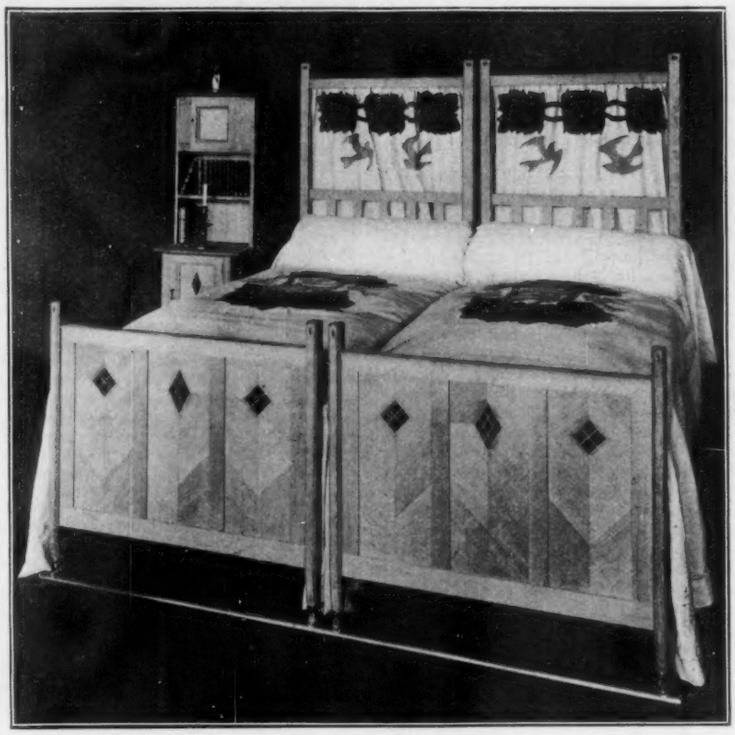
[*Contributors of drawings are requested to send also plans and a full and adequate description of the buildings, including a statement of cost.*]

FRENCH FURNITURE AT THE LATE PARIS EXPOSITION, BY MM. PLUMET & SELMERSHEIM AND MM. DAMON & COLIN.

IF asked to sum-up, briefly, the chief characteristic of the greater part of *l'art-nouveau* of the French cabinet-maker, we should say that it consists in ignoring the legitimate limitations of material. The woodworker seems to have lost sight of the fact that wood *is* wood: he conceives ideas for furniture which are totally unfitted for expression in the material at his command, but with extraordinary technical skill, carries them out at enormous expense, which the result by no means justifies. So it is that forms which could with ease be rendered in wrought-metal are laboriously produced in mahogany and oak, with excessive expenditure of time, labor and material, while flat schemes of decoration, for whose interpretation the brush is the only proper medium, are placed in the hands of the marquetry-cutter, for him to do the best he can with them.

Many examples of *l'art-nouveau* shown were absolutely too villanous for words to describe them, and it is difficult to become reconciled with even the best, so far are they from all accepted notions as to what woodwork should be. However, we have selected for illustration a few of the least extravagant, from which those of our readers who were unable to visit the Exhibition may form some slight conception of what the rest must have been. No feature of this new style is more remarkable than the phenomenal — though

often misapplied — skill attained by the modern French marquetry-cutter, who boldly essays the representation, in his veneers, of trees, fruit, flowers, birds, beasts, fishes, and, in fact, everything in "the heaven above, the earth beneath, and the waters under the earth." Nothing daunts him, and it must be admitted that the results he obtains are, so far as execution is concerned, beyond all praise, but he is attempting the impossible. Envious of the painter and the wearer of fabrics, he endeavors to outvie them with materials which are obviously unsuited to the purpose, and the outcome of it all is ——! The interior designed by Messrs. Damon & Colin, will show the extent to which the employment of this inlay is carried, for the panelling of the walls and of the furniture is almost exclusively decorated by that means. In some cases, the schemes of ornamentation are planned to fill the spaces they are destined to occupy, but more often than not bunches and sprays of leafage, fruit and flowers, in no sense conventionalized, and devoid of any "arrangement" whatsoever, are simply "thrown on," as it were, to the panels, and the effect is necessarily most confusing and unpleasing. This is not so obvious at the first glance at the work itself, for the coloring is simply delicious — to employ a word beloved of the "lady critic" — in its delicacy; but the fact remains.



Twin Beds: Made by Messrs. Heal & Son.

Among the exponents of *l'art-nouveau*, Messrs. Majorelle Frères take a leading position, so it is essential that some mention of their work should appear in these notes. The plates show some of their exhibit, and, extravagant as they are, their sprightliness, freshness of form and vigorous treatment compel us, even though against our better judgment, to accord them some measure of praise. The decorative *motif* of the bed and wardrobe is, of course, the orchid, and when they are seen glowing with all the most beautiful colors that the marquetry-cutter could conceive and secure, criticism is, for the moment, disarmed. The wardrobe is in mahogany, the water-lilies, with their stems and leaves, being of dull brass.

Perhaps one of the most extraordinary examples of the style under consideration shown was the mantelpiece which appears in our last illustration, by Messrs. Plumet & Selmersheim, even the woodwork of which is designed to convey the impression of flames rising to the ceiling — rather a disconcerting and uncomfortable idea. But whatever may be said for or against this scheme, no more striking demonstration could be found of the determination with which the craftsmen of the new school tackle, and overcome, seemingly unsurmountable technical difficulties.

GERMAN AND AUSTRIAN FURNITURE AT THE LATE PARIS EXPOSITION.

THOUGH striving to emulate the example of the French cabinet-maker in the "new art" direction, the designers of Germany and Austria have not permitted themselves to perpetrate such extravagances as have their French *confrères*. Much of the German work is bad enough, in all conscience, but its faults rest not so much in infractions of constructive principles as in ungainly heaviness, and eccentricity in surface decoration. There is too much of the swirl and blot of color, meaning nothing, easy to do, and ugly when it is done, about the work of the modern German decorator; but, on the other hand, some of his productions are characterized by no small degree of charm.

The furniture in the interior by M. M. Bodenheim is unquestionably ugly, but the general decoration of the room itself is quaint, and not altogether unpleasing. The woodwork throughout is of dark oak, stained by some peculiar process by means of which there is imparted to it a soft bloom much the same as that to be seen upon a ripe plum. The decoration of the walls is in terra-cotta, subtile greens, grays and yellows, while the metalwork of the fireplace and hearth is of armor-bright steel. Though Nature has been freely drawn upon for inspiration in the designing of this interior, the forms employed have been sufficiently conventionalized to remove any suggestion of its being too naturalesque.

The mantelpiece which, again, is from the German Section, with its simplicity of form, deep-green woodwork, rich tiles, and steel hearth furniture, is an example of modern German taste to which one would not be inclined to take any very serious exception. The Teutonic designers have for long been close students of the British "arts and crafts," or "quaint," style of furniture and woodwork, and the mantel in question indicates that they have learned their lessons well.

The two remaining illustrations are from the Austrian Section, and rank among the most-restrained studies in the "new art" it has been our pleasure to illustrate. There is really nothing about them calling for special comment, but in the Exhibition they came as a delightfully restful change from the extravagances by which it was environed. The constant craving for "some new thing," for which Paul blamed the old Athenians, is all too apt to lead us to forget the charms of absolute simplicity, and lessons of this kind, to bring us back to our senses, cannot but be beneficial.

One of the Austrian samples was shown by M. M. Niedermoser, of Vienna, and with this our notes must for the present conclude. Brief as they have been, the examples selected are thoroughly representative of the latest phases of fashion in furnishing and decoration in the countries whose work has been dealt with, and, interesting as they are, in many respects, after their examination one is inclined to ask whether, when all is said and done, the "new love" is better than the "old."

FURNITURE AT THE LATE PARIS EXPOSITION: ELIZABETHAN GALLERY IN THE BRITISH PAVILION.

FURNITURE AT THE LATE PARIS EXPOSITION: MANTELPIECE MADE BY THE BATH CABINET-MAKERS CO., LTD.

FRONT STEPS: NO. 8 EAST 38TH ST., NEW YORK, N. Y.

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

HOUSE OF OTTO J. LAUTZ, ESQ., BUFFALO, N. Y. MR. ROBERT E. WILLIAMS, ARCHITECT, BUFFALO, N. Y.

[Additional Illustrations in the International Edition.]

THE BONNEY MEMORIAL, LOWELL CEMETERY, LOWELL, MASS. MESSRS. BRITE & BACON, ARCHITECTS: MR. F. E. ELWELL, SCULPTOR, NEW YORK, N. Y.

OLD PORTUGUESE COLONIAL HOUSE, RIO DE JANEIRO, BRAZIL: TWO PLATES.

LOGGIA OF THE MINNESOTA STATE CAPITOL, ST. PAUL, MINN. MR. CASS GILBERT, ARCHITECT, ST. PAUL, MINN.

THE SAME WITH CEILING-SLABS IN PLACE.

FRENCH FURNITURE AT THE LATE PARIS EXPOSITION, BY MM. MAJORELLE FRÈRES.

ENGLISH FURNITURE AT THE LATE PARIS EXPOSITION, BY H. S. HENRY, THE BATH CABINET-MAKERS CO., LTD., AND OTHERS.

THE great Paris display of 1900 has become a thing of the past; its successes and failures, its splendors and absurdities, are now nothing more than memories, and who shall say when another such object-lesson in the work of the thinkers and laborers of the world will be seen? May be never. Now that all is over, it is perhaps the best time for one to form a just estimate of the comparative excellence of the exhibits of the various nations who played their part, and in this brief paragraph we propose to deal with the furniture and decoration, or rather with some of it, by which Great Britain was represented.

We need hardly say that, for some years past, certain of the European designers and craftsmen have forsaken old traditions of their arts and crafts, and have been hard at work on the cultivation of a "new art" — "*art nouveau*" — "*style moderne*" — or call it what you will. Many people deemed this to be but a passing craze, but the Exhibition has proved that it is a movement of far greater importance than they imagined, and in some respects its influence has been disastrous.

First let us glance at the work of the British cabinet-makers and decorators, who, amidst all the mad rush for novelty, seem to have kept their mental balance better than have their Continental competitors. Some indications there were that the inspiration of the "Elizabethan," "Chippendale," "Sheraton" and "Heppelwhite" is still sought, as, for example, in the Elizabethan Gallery, by Messrs. Waring & Gillow, which we illustrate. But, on the other hand, many of the exhibits made it perfectly clear that the old styles have met with a powerful rival in that the inception of which is unquestionably due to the "arts and crafts." Fortunately, specimens of that abomination the British "Louis style" — a bastard caricature of the "Louis Quinze," were not in evidence, and in its place were productions marked by a refinement — sometimes extreme severity — of line calling for not a little commendation. As an evidence of the way in which some English cabinet-makers are returning to "first principles," the bedsteads and sécretaire by Messrs. Heal & Son may be accepted. Somewhat crude in their simple severity, they form a striking contrast to the extravagant eccentricities which were popular on the British market not so long ago, and are, of course, preferable to them, though they suggest rather the smart carpenter than the skilled cabinet-maker. The wood is oak; the inlay is of pewter and ebony, while the hangings at the head of the beds is in *appliqué* of linen upon linen. We have said that this modern style of British cabinet-work owes its origin largely to the "arts and crafts," and some of the pieces shown are just such as the strict disciples of Morris — in fact, "The Society" — revel in. But designers of broader views, while working on similar lines, do not believe that all cabinet-work should be strongly reminiscent of the carpenter's shop, and of these none displayed better work than did the Bath Cabinet-makers Company, Ltd., a cabinet, a sideboard and a mantelpiece by whom are severally illustrated. The designs of these are characterized by admirable taste and judgment, and in the two first-named pieces the value of metal as a decorative adjunct to metal is thoroughly appreciated. The cabinet is enriched by bands of pierced pewter, the design of which is somewhat Celtic in character, while in the sideboard copper is employed for the hinges, handles, and floral electric-light fittings surmounting the end pillars. The remaining illustrations of work by Mr. J. S. Henry will help to give a fuller idea of the lines at present being cultivated by the British cabinet-maker.

Considered as a whole, the British display in the groups devoted to furnishing and decoration appeared extremely meagre as compared with those of many other countries, but as the reproductions here given will indicate, the exhibits, when studied individually, were by no means devoid of interest.

NOTES AND CLIPPINGS

A TELEPHONE METER. — When a man subscribes for 900 telephone calls under the impression that he is covered for a year, if he get a bill for 200 calls in a single month he is likely to be surprised, suspicious and indignant, but he has been helpless, for he must take the company's count. Now, however, a device has been invented to be attached to a telephone and register the number of calls. Broadly, it may be called a "telephone meter." The meter looks like a black box, about 5″ x 3″ x 2″ in size. Through the top protrudes a rod, which serves as a press-button. In the front of the box is a slot, through which appear the numbers of the dial, which are arranged on the peripheries of wheels, as in most counting-machines. When the subscriber wishes a connection he presses on the push-button, which registers the call on the dial before his eyes. But suppose the subscriber tries to cheat and fails to push the button? Whenever the button is pressed properly the machine sets up a buzz somewhat like the dime-in-the-slot telephones. The meter is in electrical connection with "central," and the girl at the switch-board waits to hear the buzz before making the connection. If the subscriber tries to cheat she gently reminds him to "press the button." But there is another side — that of the company. Under the system of an unlimited number of calls many persons use the telephones of regular subscribers without paying anything for the service. If the company could collect proper compensation for this unauthorized use its revenues would be considerably increased. Failing in that, if it could stop the practice it would make the work of the central office much lighter, either reducing the expense or leaving the girls freer to render better service to subscribers. The telephone companies have sought a remedy by the introduction of a system known as "measured service." The subscriber contracts for 900, 1,200 or 1,500 calls per year, according as he thinks a daily average of three, four or five calls will answer his purpose. There is one serious objection for the company to this system. The girl making the connection has to make a record by hand, which means a loss of time and an interruption in her work of answering calls, to say nothing of the liability to error. The meter contains a small magnet and is filled with wheels, springs, cogs, pawls and other mechanical devices that may be called roughly "clockwork." The dial is operated by the clockwork, but the buzzer is operated by electricity. Electric power plays a more prominent part in sending the "reading" of the dial to "central." Every time the button is pressed it not only turns the wheels of the dial, but it "stores" the record by winding up a spring. Each call winds the spring just a bit tighter, and in the sample meter of the inventor the spring is large enough to "store" 1,600 calls. The invention provides for a second machine, a register, that is kept in the central office. This is a comparatively simple counting-machine, with a dial composed of figures arranged on the peripheries of several wheels. By means of a switch it can be put instantly into electrical connection with the meter. When a "reading" is to be taken the switch is turned on and the subscriber is asked to press the button of his telephone. The spring in the metre is released and begins to unwind. By an ingenious mechanical device it closes and breaks the electrical circuit for each call that has been "stored," and each time the circuit is closed the register in the central office counts up one on its dial. The record of the meter since the previous "reading" is thus transmitted to the company with great rapidity and with a minimum of trouble. The subscriber knows when the "reading" takes place and is present to take a record for himself if he chooses, so that there is absolutely no chance for dishonesty. — *Boston Transcript.*

SUPPOSED PAINTING OF LORD FREDERICK PHILIPSE. — The Yonkers Historical Society and art-critics are puzzled over an old oil-painting on wood found in the cellar of the Yonkers City-hall, formerly the Philipse Manor-house. The painting had lain in a corner of the cellar for many years. It had been covered with old books and rubbish. A week or ten days ago Janitor Carter found the picture and turned it over to the Historical Society, and since that the inquiry has been under way. It is believed, although there is no authority for it, that the picture is that of Lord Frederick Philipse. This is based upon the fact that in a general way the features resemble those of Lady Mary Philipse, sister of Lord Frederick, whose portrait is in the old mansion in Van Cortlandt Park. The painting shows a rather portly man about thirty-five years old. The face is shown at a three-quarter exposure, and the subject is sitting. The board was surrounded by a wooden frame, upon which had been pasted a coarse cloth. Imposed upon the cloth was either putty or plaster, which had been worked into vines and flowers. The painter's name has not been determined. — *N. Y. Times.*

FURNITURE MUSEUM AT THE LOUVRE. — It has been decided to enrich the Louvre by transferring to it the cream of the treasures hitherto preserved, and very ill-preserved at the Garde-Meuble, the repository in which the State stores the old furniture, the Gobelin tapestries, the Sèvres ware and other kindred objects of which it is the possessor. The Garde-Meuble is not open to the public, so that its most interesting contents, which, of course, are national property, are in some sort sequestrated. What is worse, they are exposed to grave dangers. It has been proved again and again that the treasures of the Garde-Meuble are in very careless custody. They are looked after in happy-go-lucky fashion, receiving little better treatment than if they were worthless odds and ends relegated to a lumber-room. A well-known art-critic discovered a series of Gobelins which the ignorant and indifferent employés had rolled up with no more care than if they had been second-hand carpets. *Et tout est à l'avenant.* But, besides being housed in deplorable conditions, the contents of the Garde Meuble are the prey of privileged pillagers and pilferers. The Ministers have the right to draw on the Garde-Meuble for the adornment of their official residences, with the result that a bureau by Riesener may be exposed to the wear and tear of some temporary great man's study, while his wife may debase a table by Boulle or Cressent to domestic uses and his children ruin a Savonnerie carpet. The Garde-Meuble has even been rifled for the benefit of colonial functionaries anxious to impress the barbarian mind at the expense of the art treasures of the metropolis. The natural consequences of these many borrowings is considerable "leakage"; not everything that leaves the Garde-Meuble returns to it in due course. There is to be an end to this state of things, and none too soon. All the finest specimens in peril of their existence in the Garde-Meuble are to find a safe refuge in the Louvre. Long-standing prejudices have had to be overcome before this change could be decided on. It has been stoutly contended in certain quarters that it would demean the Louvre to make it the shelter of such comparatively minor works of art as pieces of old furniture, even though signed by an Orben or a Jacob, a Riesener or a Boulle. The immense success of the retrospective furniture exhibition in the Petit Palais has been the decisive argument that has enabled the innovators to carry the day. Five spacious rooms on the first floor of the Louvre are to be reserved for the new department. They have already been emptied of the drawings they contained previously and are now in the hands of the painters and decorators, of whose good offices they stood in sad need, as they had never been repaired since the Restoration. The work is being pushed forward, and the furniture museum will be ready to receive visitors very shortly. The periods represented, to begin with, will be the sixteenth and seventeenth centuries. — *Paris Letter to the Pall Mall Gazette.*

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

The American Architect and Building News

ADVERTISERS' TRADE SUPPLEMENT.

No. 224. SATURDAY, JANUARY 5, 1901. Volume LXXI. No. 1305.

BIG BLACK-PLATE PLANT.

The Maryland Tin-plate Company broke ground and began at once the erection for the use of the N. & G. Taylor Company, of Philadelphia, lessees, an additional black-plate plant, complete, including two hot and two cold mills, pickler, annealing-furnaces, etc. The same will be covered by a new steel structure 154 feet long by 75 feet wide and will be entirely separate from the present mills. They are also doing the preliminary work for a third black-plate mill, in case they decide to complete the third mill later on. They are also putting down the foundations for a modern bar mill with a capacity of five thousand tons monthly, which they can complete in one month's time, should they decide later to make all their own bars.

This entire product of black plates is shipped to the Messrs. N. & G. Taylor Company's tin-plate works in Philadelphia, where it is finished and tinned. Their tin house, one of the largest in the world, contains twenty-five tinning-stacks, and requires the output of more than seven black-plate mills to feed it, the larger part of the output consisting of their special brands, particularly the Taylor Old Style brand of roofing-tin, which has a world-wide reputation, and is the same kind of tin that this firm sold in 1830, some seventy years ago. The experience of this firm dates back to 1810, and they were the first to make tin-plates in America under the McKinley bill in 1891, when they practically ceased importing and commenced to draw their supplies from the black-plate mills of the Cumberland Steel and Tin Plate Company.

Their present lease of seven years with the Maryland Tin-plate Company has, it is understood, been extended ten years, ensuring to South Cumberland continued prosperity. These two additional black-plate mills make this the largest independent plant in the United States; it now has a monthly pay-roll of $17,000, and the additional mills, which will be completed by April 1st, will increase the pay-roll to over $23,000 a month. New boilers will be added to furnish power for the additional mills and a new engine of 1,000 horse-power will be put in.

WATROUS AQUAMETER.

The attention of architects and others interested in the use of plumbing fixtures is called to the advertisement of Messrs. Peck Bros. Company, of Chicago, Ill., of the Watrous Aquameter, which appears on page xi of this issue.

The Watrous system includes many novel combinations found necessary to perfectly cover all the various requirements and conditions to which water-closets are subject.

In the accompanying illustrations, Figures E 99 and E 101½ are shown the Lever Action Aquameter attached to the syphon-jet and wash-down closets, respectively. These are especially adapted for use in private residences and offices. Figure 100 shows the Watrous Aquameter attached to syphon-jet closet, with an automatic seat attachment, adapted for use in hotels, schools, railroad-stations, and other public places.

Other forms not shown are made for attachments to small service-pipes, where the volume of water is not sufficient to flush the closet direct. These have other important features to recommend them, and produce results not heretofore accomplished under direct pressure connection, in that the flushing of the closet is not dependent upon either the pressure or the size of the supply. They will work anywhere that an ordinary overhead tank will operate.

The Watrous Aquameter is simple in construction, all parts being protected against wear by grit or sand, and the action of lime, magnesia or alkali deposits, so often found in water.

A simple piston is employed to open and shut off the water-supply. This piston is lifted at each operation of the valve by the hand-lever. In the upper chamber of the valve is a regulating-screw which determines the length of the flush. A separate device is provided that regulates the volume of water supplied to the valve, so that when attached to high or low pressure, small or large supply, the quantity of water admitted may be adjusted independently of the length of the flush. The water-passage through the valve is of large area, direct, and practically unobstructed, a feature which permits the operation of this valve under extremely low pressure.

Peck Bros. Company claim to be the pioneers in production of a complete and perfect line of water-closets operated with slow-closing valves, without individual tanks, and under all conditions.

An inspection of these goods at their show-

Fig. E-99.

Fig. 100.

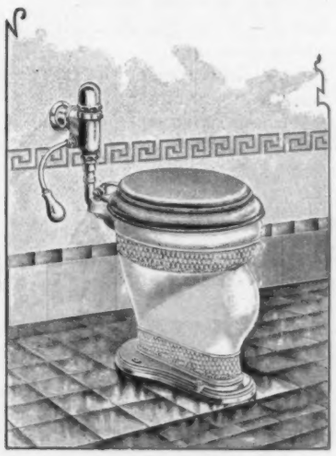


Fig. E-101 1-2

rooms 233-37 Washington Street, Chicago, will tend to convince the strongest sceptic of the thorough practicability of the system, and the certainty of its ultimate adoption by the trade for closet-flushing purposes, either with direct pressure connection, or roof-service tank, and without the use of the individual overhead tank with its noisy and ever-out-of-order ball-cock.

A large number of these valves are in use throughout the United States and foreign countries. For further information address,

PECK BROS. COMPANY,
231-37 Washington St., Chicago, Ill.

The American Bridge Company are very full of work. They have lately taken a contract for three large viaducts on the C. B. & Q. R. R., and also are building a 300-foot draw-span for the same Company. The Rock Island R. R. has also placed a contract for 3,500 tons of material to be delivered during 1901. Among other large contracts being noted is the highway bridge at 145th Street, New York; two large viaducts for the Oregon Short Line; twenty-five highway bridges in Kansas; the structural steelwork for the new 14-inch continuous mill for the Carnegie Steel Company at the Duquesne Steelworks; the structural steelwork for the new Armory, at Medina, N. Y., and a large steel building to be used as a blacksmith-shop for the A. T. & S. F. R. R. Company at Topeka, Kansas.

HOLOPHANE GLASS.

To test your lights: —

First. — Look steadily at the light while you count ten; then cover your eyes with the hand; if you see bright spots or streaks swimming before your eyes, the light is dazzling and unsafe to use, and, therefore, should be softened so as to remove its glare.

Second. — If the light flickers, it is injurious to the eyes.

Third. — Hold a sheet of paper at the usual distance from the light; if light or dark streaks appear on the paper, the effect on the eyes will be the same as that produced by a flickering light, and, therefore, injurious.

To test a globe or "shade": —

Fourth. — Place the globe or "shade" over your light, and apply tests one and three; if the light is uniform, and without glare, *i. e.*, well diffused, the globe is all right as to the *quality* of the illumination produced, but may be wasteful of light.

To determine its efficiency, or economy, proceed as follows: —

Fifth. — Hold a newspaper where you usually hold it for reading, and observe the amount of light on it; then put the globe on your light, and note the effect. If the paper appears darker, the globe is wasting light; if it appears lighter, the globe is saving light. If you wish the light more on the side-walls, try the same experiment with reference to them.

Try a Class A Holophane, holding the paper under the light; or Class C Holophane, observing the side walls; or a Class B Holophane, for intermediate points.

If it is illumination you want — not mere decoration — insist on seeing a globe put over a light before buying it.

Holophane glass is designed to accomplish a double purpose: —

First. — A complete diffusion, and consequent softening of the light.

Second. — A better distribution of the rays, *i. e.*, throwing the strongest light where the greatest illumination is required.

The results are: —

First. — The removal of all glare, streaks and dazzling points, and a light that is both hygienic and agreeable in quality.

Second. — Increased illumination (*i. e.*, light where it is wanted), and, therefore, economy.

Ground, etched, opaline and all other kinds of diffusing globes absorb and waste light; Holophane Glass *diffuses* the light without loss, and *directs* the rays more advantageously than reflectors.

The color of incandescent gas-lights is of a more or less greenish hue, which becomes particularly noticeable when the lights are used side by side with gas flames or incandescent electric-lamps. In order to counteract this color, we have produced a glass having a light-rose tint, not enough to give the effect of a *colored* light, but just sufficient to give the warm, mellow tint of the gas-flame or electric-lamp.

All of the shapes listed for incandescent gas can be supplied in rose glass. The price is 50 per cent higher than for the crystal glass.

HOLOPHANE GLASS CO.,
New York, N. Y.

The American Bridge Company has a contract to furnish to the Compagnie des Chemins de Fer de Porto Rico two 133-foot spans for the Manati River Bridge, Porto Rico.

NOTICE OF REMOVAL.

During the month of December we moved our entire manufacturing plant to Middletown, Ohio, alongside our new Rolling-mill, where we will continue to manufacture all our present lines.

We will also manufacture our own Black and Galvanized Sheets, and are in better position than ever to furnish our customers with a full line of products for every requirement of their business, and a promptness in delivery unequalled by any other manufacturer.

Middletown is fifty minutes' ride from Cincinnati, with excellent railroad facilities in all directions.

We shall have a Branch Office and Warehouse in Cincinnati, at No. 816 East Pearl Street, but all communications after the 1st of January, 1901, should be addressed to us at Middletown, O.

THE AMERICAN STEEL ROOFING CO.,
Cincinnati, O.

THE POTENTIAL ENERGY OF A STAMP.

Let us tell you what a two-cent stamp will do.

No other product of American industry has so wide an application.

Neither has any other so intimate and vital connection with our business and social life.

The constant effort of the Post-office Department accordingly is to increase its efficiency and widen its scope.

A two-cent stamp to-day, therefore, will carry farther and fetch nearer than ever before.

At the present time it will transport an ounce of first-class mail matter to the uttermost parts of the earth, to our insular possessions.

Is effective even to and from China, the Celestial Kingdom itself, under certain conditions.

This, too, from your own office or apartment door, no matter how far from the ground, if you are fortunate enough to be located in a building equipped with the Cutler Patent Mailing System or United States Mail-chute.

By means of the Mail-chute a plain red stamp is enabled to commence its activities the moment its convoy leaves your hand.

You drop your letter, stimulated with the stamp, into the mailing section in your story and need have no further care as to the result.

Thousands of business and professional men throughout the country are enjoying the benefit of this combination.

It saves money — economizes time — ensures accuracy — facilitates despatch.

The two-cent stamps are furnished only by the United States Government, while the Cutler Patent Mailing System is supplied only by the Cutler Manufacturing Co., its sole makers.

The system is in use not only in office-buildings and hotels but also in public buildings of all kinds, Federal, State, County or Municipal.

In loft and light manufacturing buildings and particularly in apartments.

We are installing the system in hundreds of new buildings throughout the country.

Also in many completed buildings, particularly at this season, when the benefit of the improvement may be felt in connection with the spring rentals.

We can give references in more than one hundred cities.

We are glad to go into the matter more in detail with interested parties and invite correspondence.

THE CUTLER MANUFACTURING CO.,
Rochester, N. Y.

NOTES.

The American Bridge Company is furnishing from one of its Chicago plants thirty-six plate girder-spans for the Rio Grande, Western Railway Company.

Mr. Y. Watanabe, Architect Imperial Japanese Navy, has contracted with the American Bridge Company for the steelwork for a foundry, and a gun and mounting shop for the Kure Arsenal. The American Bridge Company is also furnishing steelwork for the forge-shop for the Kure Arsenal.

BUILDING INTELLIGENCE.

Reported for the American Architect & Building News

APARTMENT-HOUSES.

New York, N. Y. — *Ninety-eighth St.*, e 5th Ave., 2 five-st'y bk. & st. flats, 25′ x 86′ 11″; $60,000; o., C. M. Silverman, 2010 Seventh Ave.; a., Neville & Bagge, 217 W. 125th St.

E. Seventy-fifth St., Nos. 319-321, 2 five-st'y bk. & st. flats & stores, 25′ x 88′; $60,000; o., McLaughlin & O'Brien, 117 Nassau St.; a., Edward Weiz, 1491 Third Ave.

Third St., cor. Macdougal St., seven-st'y bk. flat & stores, 25′ x 95′; $30,000; o., Leopold Kaufmann, 2487 Second Ave.; a., Schneider & Herter, 46 Bible House.

Ridge St., Nos. 29-31, six-st'y & base. bk. flat, 40′ 2″ x 63′ 2″; $40,000; o., Pollack & Aransky, 396 Grand St.; a., M. Bernstein, 245 Broadway.

E. Seventh St., No. 206, six-st'y & base. bk. flat & store, 25′ x 76′ 10″; $28,000; o., Spielberger & Steiner, 254 E. 7th St.; a., M. Bernstein, 245 Broadway.

One Hundred and Sixty-fifth St., nr. Boston Ave., 2 five-st'y bk. & st. flats, 26′ x 89′ 4″; $50,000; o., C. Montag, 1033 Prospect Ave.; a., Neville & Bagge, 217 W. 125th St.

Riverside Drive, cor. 84th St., seven-st'y bk. flat, 80′ 2″ x 112′ 3″ & 126′ 8″, plastic slate roof; $300,000; o., D. S. & H. S. S. Harde, 2 W. 72d St.; a., Harde & Short, 3 W. 29th St.

Ninety-fourth St., nr. West End Ave., 3 seven-st'y bk. & st. flats, 62′ x 90′ 11″; $320,000; o., Rachel Axelrod, 111 Fifth Ave.; a., G. F. Pelham, 503 Fifth Ave.

One Hundred and Fifteenth St., nr. Broadway, 2 seven-st'y bk flats, 50′ x 90′ 11″, tin or plastic slate roof; $180,000; o., Geraldine Broadbelt, 62 W. 124th St.; a., Henry Andersen, 1181 Broadway.

Worcester, Mass. — *Highland St.*, four-st'y bk. aparts., 52′ x 80′; o., Daniel E. Denny; b., J. I. Elliott; a., Barker & Nourse.

Lake Ave., three st'y fr. store & apart. building, 39′ x 53′; $8,000; o., Albert G. Gay; b., C. A. Vaughn; a., Cutting, Carleton & Cutting.

BUILDING INTELLIGENCE.

EDUCATIONAL.

Brooklyn, N. Y.—*Saratoga Ave.*, bet. Chauncey & Bainbridge Sts., four-st'y bk. public school, 62′ x 173′, slate roof, steam; $175,000; o., City of New York; a., C. B. J. Snyder.

New York, N. Y.—*Randalls Island*, nr. 122d St., one-st'y bk. school, 25′ x 75′, slag roof; $6,000; o., City of New York; a., Horgan & Slattery, 1 Madison Ave.

Philadelphia, Pa.—*Seventieth Ave.*, nr. Old York Road, two-st'y granite school building, 55′ x 120′; $35,000; o., Catholic Church of the Holy Angels; b., Thomas Rielly; a., Howard Hager.

FACTORIES.

Brooklyn, N. Y.—*Paidge Ave.*, nr. Provost St., two-st'y bk. machine shop, 43′ 5″ x 167′ 10″, gravel roof, steam; $10,000; o., D. J. Leary, 119 E. 25th St.; a., W. H. McCord, Greenwich, Conn.

Philadelphia, Pa.—*Adams and Leiper Sts., Frankford*, two-st'y & base. bk. & st. yellow pine factory, 79′ 3″ x 200′; $20,000; b., Jas. Bromley; a., Stearns & Castor.

Worcester, Mass.—*Hammond St.*, one-st'y bk. factory building, 35′ x 80′; $5,000; o., Wright & Colton Wire Cloth Co.; b., P. F. White.

HOUSES.

Cambridge, Mass.—*Prentiss St., No.* 15, two-st'y fr. dwell., 26′ x 41′, furnace; $4,600; o., Miss H. C. Wiley; b., F. B. Furbish; a., Goodwin & Siter, Boston.

Chicago, Ill.—*Drexel Boulevard, No.* 4504, three-st'y bk. dwell., 29′ x 96′; $25,000; o., M. E. Greenebaum; a., H. L. Ottenheimer; b., Leafgreen Bros., Chamber of Commerce Building.

Somerville, Mass.—*Sycamore St.*, nr. Pembroke St., two-st'y dwell., 26′ x 46′, pitch roof, furnace; $4,500; o., a. & b., Geo. E. Hutchinson.

Willow Ave., nr. Hawthorne St., 2 two-st'y dwells., 25′ x 50′, pitch roofs, furnaces; $8,000; o. & b., T. C. Connor.

MERCANTILE BUILDINGS.

Worcester, Mass.—*Mechanics St.*, three-st'y l k. business block, 30′ x 90′; $10,000; o., H. H. Bigelow; b., E. D. Ward; a., Cutting, Carleton & Cutting.

OFFICE BUILDINGS.

New York, N. Y.—*E. One Hundred and Fifty-ninth St., Nos.* 682-684, 2 five-st'y bk. offices & flats, 25′ x 81′ 7″; $45,000; o., Mrs. E. Horenburger, 682 E. 159th St.; a., H. Horenburger, 802 Melrose Ave.

Philadelphia, Pa.—*Sixth St.*, cor. Locust St., five-st'y bk., steel & terra-cotta front publication building, 76′ x 180′; $93,000; o., J. B. Lippincott Co.; b., James A. Bradin; a., William C. Prichett, Jr.

BUILDING INTELLIGENCE.

STABLES.

Brooklyn, N. Y. — *Hopkinson Ave.*, nr. Macon St., 1½-st'y stable & shed, 28′ x 52′, gravel roof; $3,500; o. & a., Henry Vollweiler, 483 Hart St.

Thirty-ninth St., nr. Fort Hamilton Ave., two-st'y fr. stable, 40′ x 60′; $6,000; o., W. McCormack, 49th St. & 5th Ave.; a., Thomas Bennett, 198 Fifty-third St.

Avenue Q, nr. Ocean Parkway, 1½-st'y fr. stable, 33′ x 45′, shingle roof; $2,500; o., D. Buhne, King's Highway & Ocean Parkway; a., A. E. Parfitt, 26 Court St.

Fifty-ninth St., nr. Fort Hamilton Ave., one-st'y fr. stable, 16′ x 39′, tar roof; $350; o., Franz Raichle, 60th St. & 11th Ave.; a., C. Steehel, 65th St. & 7th Ave.

Newton, Mass. — *Sargent St.*, two-st'y bk. & st. stable, 50′ x 79′, hot water or steam; o., Frank A. Day; b., C. H. & A. F. Ireland; a., Bacon & Hill.

Worcester, Mass. — *Southbridge St.*, two-st'y fr. stable, 30′ x 60′; $3,000; o., Worcester Coal Co.; b., Lackey & Peters.

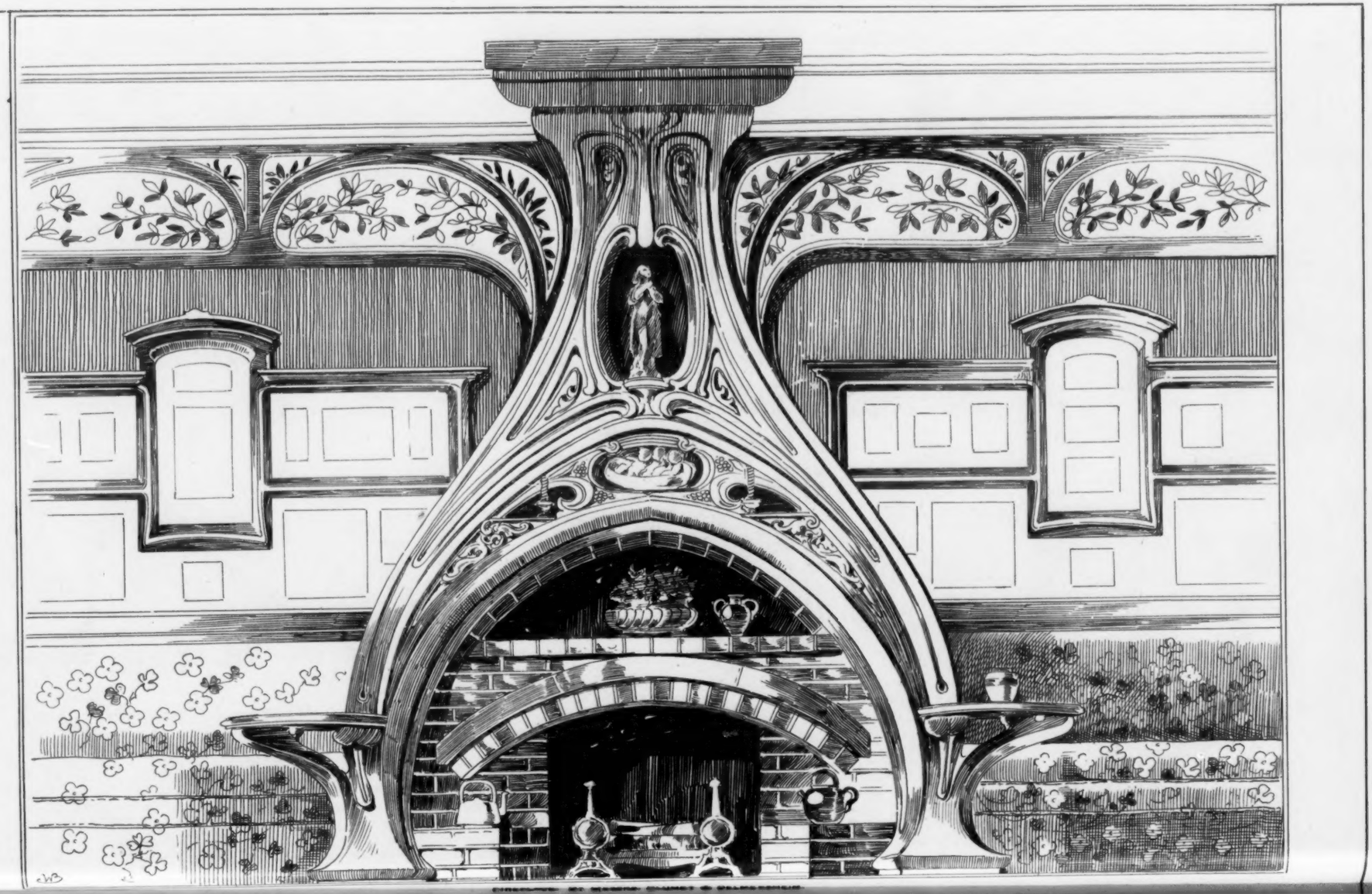
Piedmont St., three-st'y bk. stable, 60′ x 80′; $10,000; o., Calvin Farnsworth; a., Chapin & Topanelian; not let.

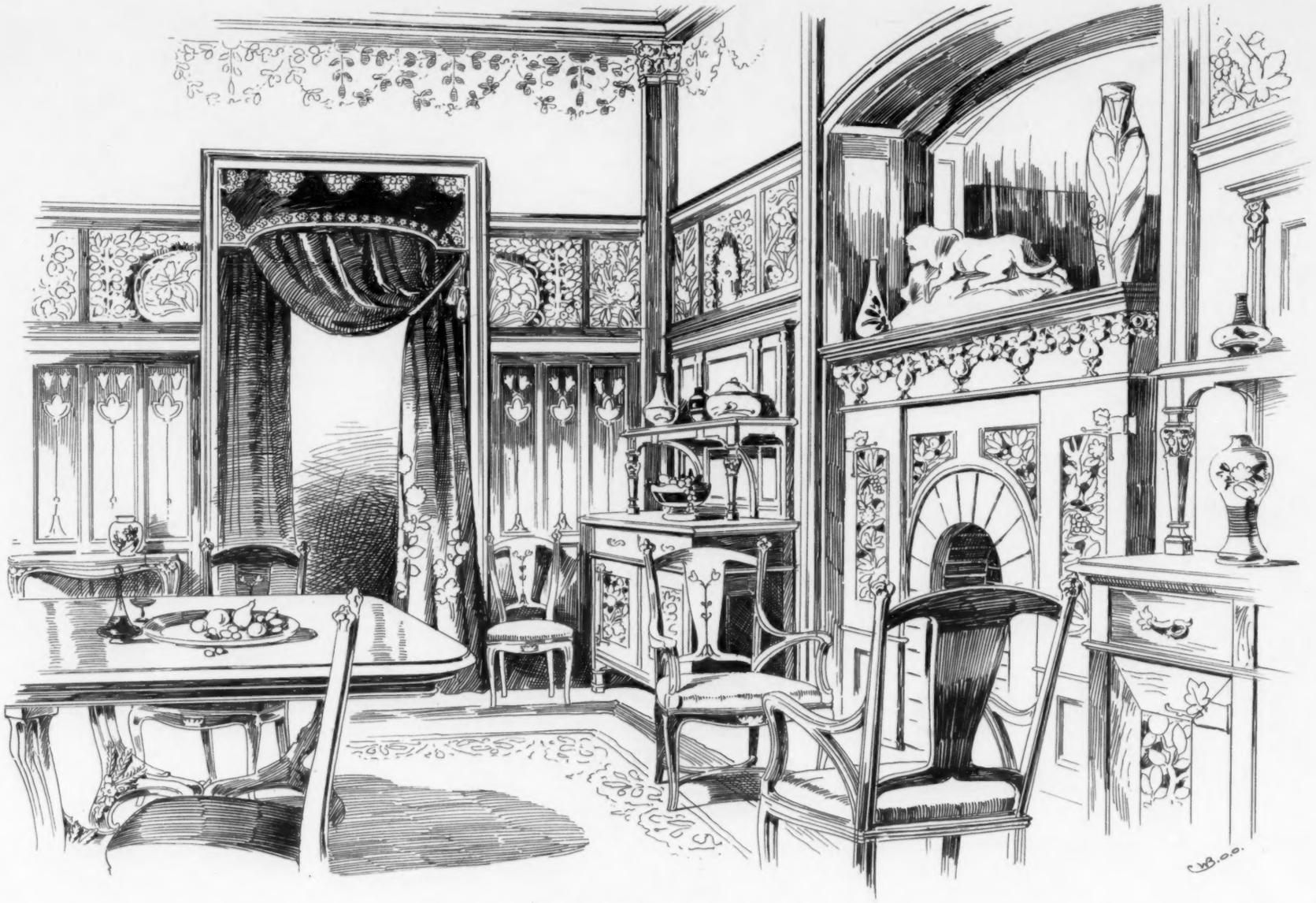
THEATRES AND HALLS.

Philadelphia, Pa. — *Sassom St.*, nr. Juniper St., four-st'y bk. & st. trimmed fireproof theatre, 93′ x 139′; $250,000; o., William Weightman; b., Benjamin Ketcham's Sons; a., J. B. McElpatrick & Sons.

MISCELLANEOUS.

Worcester, Mass. — *Common*, public convenience station, 23′ x 30′; $9,000; o., City; a., W. H. Harvey.





INLAID INTERIOR. BY MESSRS. DAMON & COLIN.

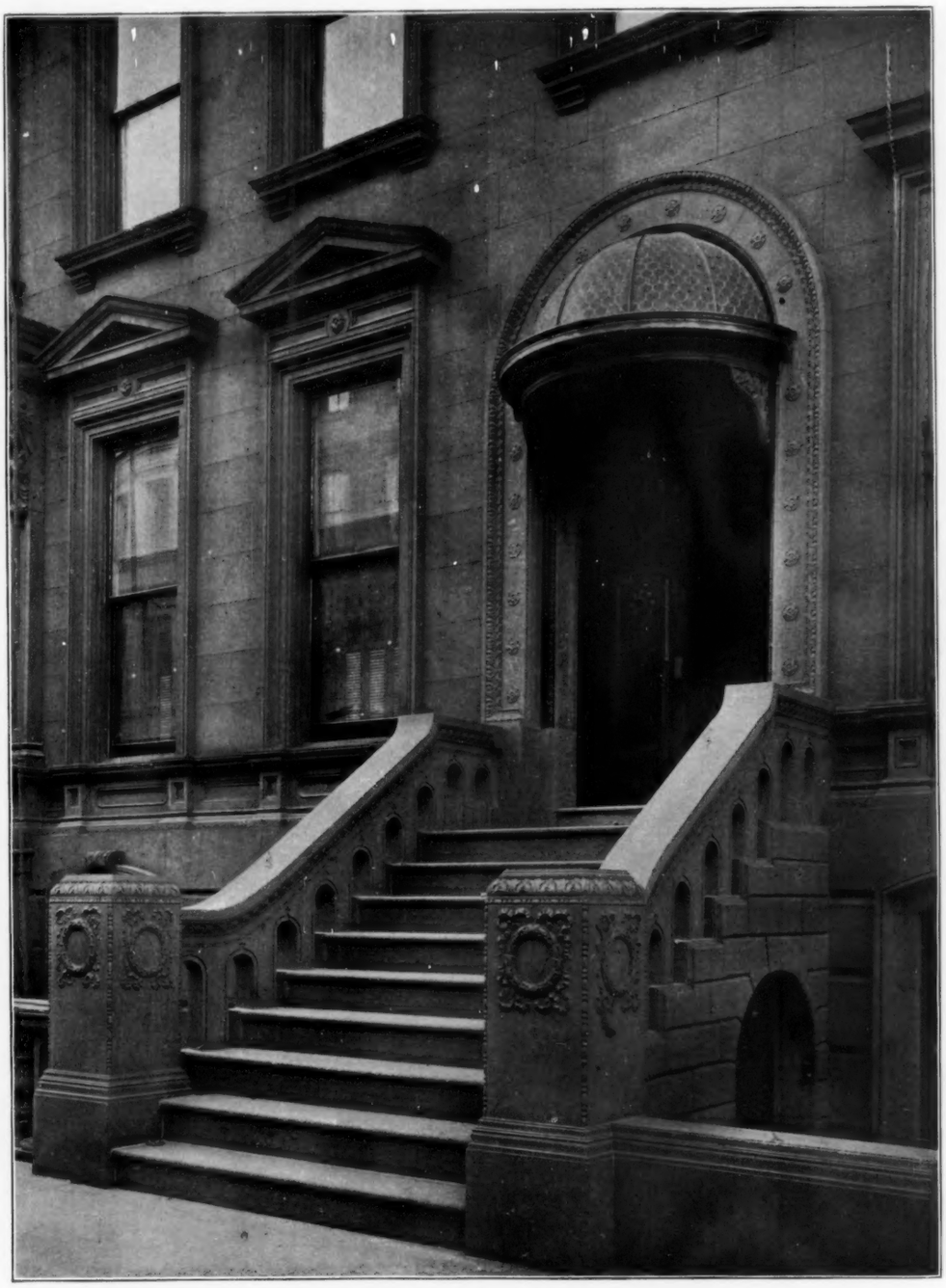
GERMAN MANTEL PIECE.

ELIZABETHAN GALLERY IN THE BRITISH PAVILION.

FURNITURE AT THE LATE PARIS EXPOSITION.

MANTELPIECE MADE BY THE BATH CABINET MAKERS CO., LTD.

FURNITURE AT THE LATE PARIS EXPOSITION.



FRONT STEPS.—No. 6 EAST 38TH STREET, NEW YORK, N. Y.

AUSTRIAN WORK.

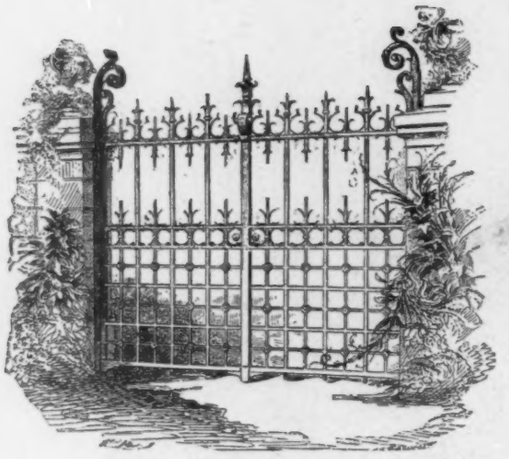
GERMAN WORK BY MAX BODENHEIM.

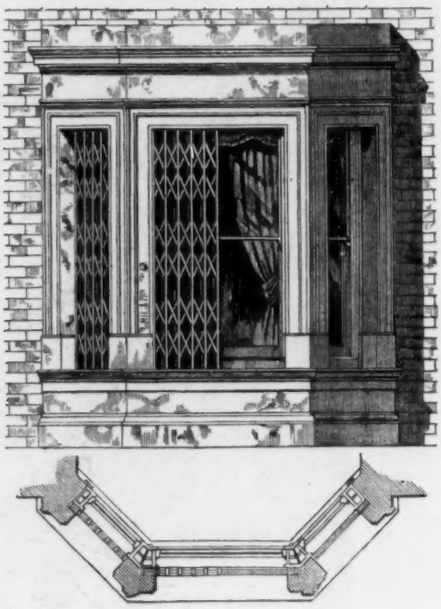
FURNITURE AT THE LATE PARIS EXPOSITION.

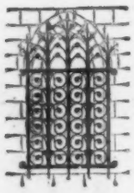
The American Architect and Building News

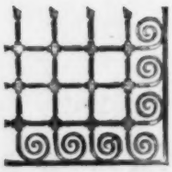
A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART.

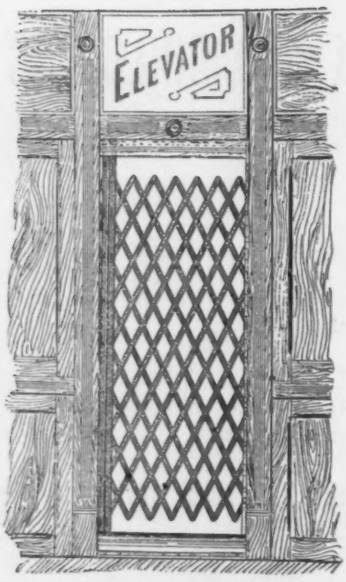
VOL. LXXI. — No. 1306.] SATURDAY, JANUARY 5, 1901. PRICE, { INTERNATIONAL ISSUE, 50 CTS / REGULAR " , 15 "

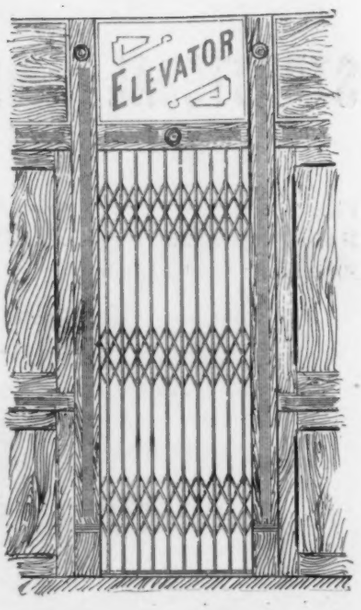












HOUSE OF OTTO J. LAUTZ, Esq., BUFFALO, N. Y.

Robert E. Williams, Architect.

The American Architect and Building News

IS PUBLISHED EVERY SATURDAY BY

The American Architect and Building News Co.,

211 Tremont St., Boston, Mass.

Advance Subscription Rates:

Regular Edition, $6.00 per year; six months, $ 3.50
International Edition, per year in advance, 16.00
" quarterly " 18.00

[Foreign Postage, $2.00 Extra.]

☞ Payment should be made to American Architect and Building News Co. direct, either by draft or post-office order.

Address all business correspondence to the publishers direct.

Advertising Agents:

New York City: —
H. M. Carleton, Temple Court, 5 Beekman St.

Agents at Large: —
F. P. Spokesfield, 211 Tremont St., Boston, Mass.
Burrell & Fowler, 310 New England Bldg., Cleveland, O.

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WANTED.

WANTED. — An accurate and reliable draughtsman of fifteen years' experience in office-work and superintendence desires position on or after February 1, 1901. Address "A. B.," care *American Architect*. 1306

WANTED.

CATALOGUES wanted by R. G. Hubby, architect, 222 Hickox Building, Cleveland, O. 1307

DISSOLUTION OF PARTNERSHIP.

THE firm of Vivian & Gibb, architects, Ithaca, N. Y., has dissolved partnership. Clinton L. Vivian has opened an office in the Hawkins Building, E. State St., Ithaca, N. Y. Arthur N. Gibb retains the offices lately occupied by the firm in the Ithaca Trust Co. Building, Ithaca, N. Y. 1306

ARCHITECTS' REMOVALS, Etc.

THE firm of Ward & Davis, architects, 203 Broadway, New York, was dissolved by mutual consent on December 1st. Mr. Herbert E. Davis continues the practice at the same address.

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.]

663,284. Flushing-Valve. — Samuel W. Lewis, New York, N. Y.

663,363. Water-Heater. — Thomas I. Rankin, Philadelphia, Pa.

663,429. Automatic Water-Circulator. — Ferdinand H. Fitzler, Tiverton, R. I.

663,434. Lathing-Machine. — Wilson Hargreaves, Chicago, Ill.

663,459. Device for Slaking Lime and Drying Artificial Stones, etc. — Wilhelm Olschewsky, Berlin, Ger.

663,469. Weather-Strip. — Robert R. Reynolds, New York, N. Y.

663,503. Lock. — Gustav G. Laureyns, New York, N. Y.

663,504. Door Check and Closer. — Gustav G. Laureyns, New York, N. Y.

663,530. Venetian Blind. — James G. Wilson, New York, N. Y.

663,554. Combined Rolling and Folding Shutter. — James G. Wilson, New York, N. Y.

663,555. Sash Stay and Fastener. — Rudolph G. Winter, Minneapolis, Minn.

663,556. Shutter-Slat Fastener. — William L. Ambler, Norristown, Pa.

663,562. Valved Chimney-Throat. — Henry W. Covert, Waterford, N. Y.

663,571. Hinge. — Henry Hawgood, Eccles, Eng.

BUILDING PATENTS.

663,611. Sash-Holder. — Thomas J. Moseley, Salem, Mo.

663,648. Device for Lifting Sashes, Doors or Shutters. — Otis Williams, St. Johnsville, N. Y.

663,658. Radiator. — Hosford D. Kellogg, Philadelphia, Pa.

663,666. Urinal. — Charles E. Richards, Boonville, N. Y.

663,745. Geyser or Like Water-Heater. — Henry T. Fenion, London, Eng.

663,746. System of Ventilation, Heating and Cooling. — Allen Fowler and Andrew J. Harpole, Union City, Tenn.

663,753. Window-Screen. — Peter Gysel, Rochester, N. Y.

663,772. Means for Attaching Wooden Handles to Metal Spindles. — Joshua H. Millett, Malden, Mass.

663,786. Sidewalk-Elevator. — Jacob Rieg, Wilkes-Barré, Pa.

663,794. Water-Closet Attachment. — James C. Sneden, Philadelphia, Pa.

663,818. Boiler. — Doctor F. Morgan, Chicago, Ill.

663,826. Combined Bath-Tub Seat and Bidet. — Stephen D. Baker, New Haven, Conn.

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.

Adel, Ia. — Architects have completed plans for the proposed court-house for Dallas County. It will be a brick and stone structure, to cost about $80,000.

Atlanta, Ga. — The State Legislature vetoed the bill for a new union station, and the roads interested will spend $30,000 in the repair of the present building.

Butte, Mont. — Plans have been prepared for a $20,000 four-story flat-building to be erected on W. Broadway. It will contain 18 apartments, with hot water heat. Whiteway & Shackleton, owners.

It is said that plans have been prepared by E. W. Houghton, of Seattle, Wash., for the proposed theatre to be erected by the Sutton Theatre Co. The building will be of brick and stone, 75′ x 126′, with a seating capacity of 2,100, and will cost about $100,000.

Canton, S. D. — A $20,000 hotel will be erected by O. A. Rudolph if given a loan of $5,000.

Cedar Rapids, Ia. — The Illinois Railroad will build a passenger station here. It will be of fireproof construction, 120′ x 140′, and will cost $100,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Cedartown, Ga. — A $20,000 plant is to be erected at this place for the Standard Cotton Mills.

Chicago, Ill. — Architect Howard Shaw is preparing plans for R. R. Donnelly & Sons Co. for a seven-story Bedford stone and pressed-brick addition to the Lakeside Press building; cost, $100,000.

Hibbard, Spencer, Bartlett & Co. will erect a ten-story warehouse, 125′ x 420′, on N. Water St. It will be a steel structure with pressed brick front. Plans by Architects Frost & Granger; cost, $500,000.

Howard Shaw, 115 Monroe St., has prepared plans for a five-story building, 70′ x 100′, costing $50,000, to be erected at 1249 to 1253 Wabash Ave., for M. D. Wells. It will be occupied by Emil Eiger, straw goods, 129 Wabash Ave.

Plans have been drawn by Architect L. E. Stanhope, 184 La Salle St., for a $25,000 apartment-house, 36′ x 120′, to be erected at the corner of 57th St. and Drexel Ave. for Keith Bros., 241 Jackson Boulevard. It will have 12 apartments, of from four to six rooms each.

A $30 000 Episcopal Church will be erected at Midway Park and Waller Ave., Austin, for the Church of St. Paul the Apostle. The exterior will be of paving brick, with slate roof and steam heating; architect, John N. Tilton, 1024 Chicago Opera-house Block.

L. E. Stanhope, architect, 184 La Salle St., has designed a $22,000 pressed-brick and stone apartment-house for Mrs. Laura Hammond, to be erected on the corner of Grace St. and Seminary Ave. It will contain 12 apartments, of 4 and 5 rooms each, with all modern conveniences.

Cincinnati, O. — The plant of the Lane & Bodley Co., recently damaged by fire, in this city, will be temporarily repaired at present, but will be rebuilt later.

Cleveland, O. — The plant of the Brown Hoist & Machinery Co., recently destroyed by fire, will be rebuilt at once at a cost of about $100,000.

Davenport, Ia. — Through an error in our last issue, credit for the plans of the Carnegie library was given to Mr. Ralph Coolidge, of Boston, Mass. The name should read Mr. Ralph Coolidge Henry, of Shepley, Rutan & Coolidge.

Detroit, Mich. — It is stated that Architects Donaldson & Meier, 89 Moffat Building, have prepared plans for a store to be erected on Market St., for Theodore P. Hall, 606 Chamber of Commerce Building. It will be three stories high, 34′ x 130′, of pressed brick with Bedford limestone trimmings, composition roof, steam heating; cost, $12,000.

Fort Dodge, Ia. — $30,000 will be given by Andrew Carnegie for a public library building if a site is furnished and a fund secured to maintain the building.

Iowa City, Ia. — Liebbe, Nourse & Rasmussen, architects, are making plans for a new $65,000 high-school building.

Jackson, Miss. — A company has been organized, called the Merchants' Milling & Manufacturing Co., with a capital of $150,000, for the erection of a cotton mill. Among those interested are Solomon Dreyfus, S. S. Carter, W. C. Jones and Richard Griffith.

Kansas City, Mo. — The Kansas City park commissioners will erect a public bath to cost about $20,000.

A $10,000 residence is to be erected at 3231 Prospect Ave. for Jas. H. Arnold, and the Taylor Construction Co. will build a $3,000 private barn at 444 W. 6th St.

Knoxville, Tenn. — The Proctor Furniture Co., with a capital of $25,000, will begin the erection of a plant January 1. J. C. Sterchi, president.

Lancaster, O. — Plans prepared by Richards, Mc-

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Carthy & Buford, Columbus, for a $16,000 building have been adopted by the board of trustees of the Boys' Industrial School. It will be two stories high, 65′ x 200′, and have slate roof and hot blast heat.

Marion, S. C.—A charter has been granted the Ashby Cotton Mills, of this city, for the enlargement and improvement of the mill. The incorporators are: Messrs. J. J. Bradley, W. G. Mullins and W. B. Hunnewell, and the capital stock $100,000. The improvements will cost about $70,000.

Merced, Cal.—It is stated that plans submitted by McDougall Bros., of San Francisco, have been accepted for the $25,000 jail for Merced County.

Milwaukee, Wis.—The Merrill estate will erect 20 houses on 33d St., at a cost of $100,000.

Minneapolis, Minn.—It is announced by the architect, Charles R. Aldrich, 606 Lumber Exchange, that bids will probably be received in February for the erection of a one-story brick and stone library building at 7th St. and 24 Ave., for Gov. J. S. Pillsbury, to cost about $70,000.

Nashville, Tenn.—A $250,000 passenger station, 150′ x 250′, is to be erected at Broad St. and the river for the Tennessee Central. It will be two stories in height, of steel frame construction, and will have steam heat, electric light and slate roof. George T. Bigelow, chief engineer, Rockwood, Brown & Brown, 126 N. Spruce St., architects.

New Ulm, Minn.—Plans have been prepared by Fred W. Wolf, architect, of Chicago, for a racking and stock house for August Scheil; cost, $15,000.

Orange, N. J.—Mr. and Mrs. Jonathan J Broome, of East Orange, have presented to Grace Church a $10,000 lot of land, on which they will erect a new parish house in memory of their daughter, Miss Alice Broome, who died last summer at Rye Beach, N. Y. Plans will be drawn at once and work begun immediately upon their acceptance.

Owl's Head, Lake Memphremagog, Vt.—A four-story hotel, to cost $50,000, will be erected in the spring.

Pardeeville, Wis.—Architect C. H. Williams has prepared plans for a $10,000 brick and stone store building, 96′ x 100′, for E. G. Grove.

Philadelphia, Pa.—Contracts are soon to be given out for Keith's new $1,000,000 theatre on the Baldwin site.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Among the buildings which will probably be erected in the near future, in this city, are: a new club-house for the Union League, a hotel on the Epiphany Church site at 15th and Church Sts., an office-building in place of the Lutheran Church of the Holy Communion on Broad and Arch Sts., and a large factory for John Wanamaker at Broad St. and Washington Ave.

Pierre, S. D.—The matter of the erection of a permanent State Capitol building will probably be taken up at the coming session of the legislature. It is desired to build a fireproof building to cost $50,000 or $60,000.

Pittsburgh, Pa.—The contract for the erection of the Phipps Botanical Building has been awarded W. F. Primble & Sons, of Allegheny; cost, $25,000.

A $25,000 four-story brick apartment building is to be erected on the corner of Atwood St. and Cable Pl., for Messrs. Gault & Giffen, 316 Fourth Ave. To have steam heat, tile floors, hardwood finish, 5 bathroom outfits, etc. Architect, C. L. Phillis, corner Boquet St. and Sylvan Ave.

William Kerr & Son has secured the contract for the construction of the new engine-house on 8th St., for $58,533.75.

Portsmouth, Va.—Report states that the contract for the $15,000 lodge building to be built for the Elks was awarded to John C. Tee.

Rochester, Minn.—Frank P. McClure, of St. Louis, will erect a $25,000 opera-house here if given a loan of $10,000.

Salem, Ore.—The contract for the erection of a $70,000 post-office has been awarded the Campbell Construction Co., of Portland.

Sebago Lake, Me.—Mr. Irving W. Baker, a member of the Improved Order of Red Men, intends to build in this vicinity a large house, containing some 400 rooms, in which the members of the Order can spend their vacation. It will include a large hall for the use of the delegates of the State councils when assembled at the session of the supreme organization.

Sheboygan, Wis.—The tannery of Zschetsche & Sons will be rebuilt in the near future. The loss, nearly $150,000, was fully covered by insurance.

Shelburne, N. H.—A New York architect has made plans for a large hotel to be erected on the Minard farm. It is to be named the Washington, and will cost in the neighborhood of $200,000. The originator of the scheme is a New York lawyer and capitalist.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Sioux Falls, S. D.—Architects W. L. Dow & Son have prepared plans for an $8,000 frame residence for P. F. Sherman.

Vancouver, B. C.—The Presbyterians are raising funds for the erection of a $60,000 building.

Waukesha, Wis.—A company has been incorporated with a capital of $40,000 to erect a sanitarium in the early spring.

Wausau, Wis.—It is expected that a stock company will be formed to raise funds among the members of the local lodges for the erection of a $30,000 lodge building.

ALTERATIONS AND ADDITIONS.

Chicago, Ill.—*Maxwell St., No.* 210, one-st'y bk. boiler-house & alterations to school, 31′ x 44′; $35,000; o., Board of Education; a., W. B. Mundie; b., A. Motschman.

Philadelphia, Pa.—*Chestnut St., No.* 1330, seven-st'y bk. & Indiana limest. addition, 23′ 7″ x 100′; $150,000; o., Wm. Weightman; b., Benjamin Ketcham's Sons; a., J. B. McElpatrick & Sons.

APARTMENT-HOUSES.

Brooklyn, N. Y.—*Willoughby Ave.*, nr. Sumner

BUILDING INTELLIGENCE.

(*Apartment-Houses Continued.*)

Ave., 3 four-st'y bk. flats, 27′ x 70′, steam heat; $42,000; o., Samuel Hobach, 772 Broadway; a., W. Debus, 208 Broadway.

Chicago, Ill.—*S. Forty-eighth Ave., Nos.* 33-37, and *Fulton St., Nos.* 2513-2519, 3 two & one 2½-st'y bk. aparts., 40′ x 40′ & 20′ x 40′; $12,000; o. & a., Arthur Foster; b., J. McClintock.

Fifty-sixth St., Nos. 1066-68, three-st'y bk. apart., 48′ x 65′; $16,000; o., Morris Curran; a., Bishop & Co.; b., Frank Burke.

Flournoy St., Nos. 717-719, three-st'y bk. apart., 50′ x 58′; $12,000; o., A. C. Palmer; a., John D. Atchinson.

Prairie Ave., Nos. 5900-5902, three-st'y bk. apart., 48′ x 127′; $35,000; o., H. B. Hall; a., Murphy & Camp; o., William Ritchie, 15, 92 La Salle St.

Eggleston Ave., Nos. 7056-58, three-st'y bk. apart., 50′ x 110′; $30,000; o., H. A. Harsh; a., Robert Rae, Jr.; b., G. W. Snyder.

Washington Ave. and Jackson Park Terrace, Nos. 245-261, four-st'y bk. apart., 105′ x 190′; $135,000; o., White & Coleman, 97 Randolph St.; a., George H. Borst, 100 Washington St.; b., E. W. Sproul, Chamber of Commerce Building.

Normal Ave., Nos. 7117-19, two-st'y bk. apart., 50′ x 58′; $8,000; o., A. Johnson; a., A. G. Lund; b., A. Anderson.

Wabash Ave., Nos. 3322-24, three-st'y bk. apart., 40′ x 61′; $15,000; o. & b., T. A. Collins, 159 La Salle St.; a., A. S. Hecht.

Evans Ave., Nos. 4807-11, one & three-st'y bk. apart., 44′ x 79′ & 22′ x 77′; $22,000; o., John Coutts; a., Thomas McCall; b., George Allen.

W. North Ave., Nos. 1035-39, and *Basil St., Nos.* 843-847, 2 three-st'y bk. flats, 72′ x 122′; $45,000; o., A. K. Mose; a., Charles Thisslew; b., S. J. Bock.

Melrose St., Nos. 1801-17, 4 three-st'y bk. aparts.; $75,000; o., S. Harmstrom; a., John D. Atchison; b., J. A. Erickson.

Garfield Boulevard, Nos. 980-982, three-st'y bk. apart., 50′ x 103′; $35,000; o., T. P. Burkett; a., H. L. Newhouse; b., Charles Schleyer, 6919 Elizabeth St.

New York, N. Y.—*Westchester Ave.*, cor. Bergen Ave., five-st'y bk. flat & store, 69′ x 94′ 4″ & 102′ 2″; $65,000; o., Thos. D. Malcom, 648 Melrose Ave.; a., Harry T. Howell, 138th St. & Brook Ave.

Ninth Ave., cor. 54th St., 3 six-st'y bk. flats with stores, 25′ x 98′ 5″ x 87′ x 95′; $60,000; o. & b., Monk & Gillies, 92 8th Ave.; a., C. B. Meyers, 1 W. Union Sq.

One Hundred and Forty-second St., nr. 7th Ave.,

BUILDING INTELLIGENCE.

(*Apartment-Houses Continued.*)

4 five-st'y bk. & st. flats, 27′ x 85′ 7″; $100,000; o. & b., A. C. Hall, 9 E. 42d St.; a., Neville & Bagge, 217 W. 125th St.

(*Continued in Supplement.*)

COMPETITIONS.

COURT-HOUSE. [At Merrill, Wis.]

The County Board on plans for the proposed court-house invite the submission of sketches **January 12, 1901.** J. N. COTTER, chmn. 1306

LIBRARY. [At Rock Island, Ill.]

Plans and specifications for a fireproof library building are invited **until January 10th** by the directors of the public library. J. W. WELCH, sec. 1306

CHURCH. [At Jacksonville, Fla.]

Plans and specifications for a brick church will be received by the trustees of the Presbyterian Church. THOMAS V. PORTER, chmn. 1306

COURT-HOUSE. [At Great Falls, Mont.]

The undersigned members of the board of county commissioners of Cascade County, Montana, will receive competitive designs for a county court-house, **on the 22d day of January, 1901:** J. J. PATTERSON, chairman; JAMES ERICKSON, member; B. P. McNAIR, member; VINCENT FORTUNE, clerk of the board, Great Falls, Mont. 1307

PROPOSALS.

COURT-HOUSE. [At Linton, N. D.]

Sealed proposals will be received **until January 10** for the erection of a court-house in Emmons County. EDWARD BRADDOCK, county auditor. 1306

STEEL BUILDING. [At League Island, Pa.]

Office of Bureau of Yards and Docks, Navy Dept., Washington. Sealed proposals will be received here **until January 12, 1901,** for constructing a steel building at the Navy Yard, League Island, Pa. For plans, specifications and forms of proposal address "Commandant, Navy Yard, League Island, Pa." MORDECAI T. ENDICOTT, chief of bureau. 1306

BRIDGE WORK. [At Chicago, Ill.]

Proposals will be received **until January 16, 1901,** for substructures and superstructures for five bridges to cross the Chicago River and main drainage channel of the sanitary district. WILLIAM BOLDENWECK, president board of trustees, sanitary district of Chicago. 1307

COURT-HOUSE. [At Great Falls, Mont.]

Sealed bids are wanted **until January 22, 1901,** for erecting a court-house. J. J. PATTERSON, chairman, board county commissioners. 1307

COURT-HOUSE. [At Valdosta, Ga.]

Sealed bids will be received **until February 5th** for erecting the proposed county court-house. GOLUCKE & STEWART, architects, Atlanta. 1306

COURT-HOUSE. [At Starkville, Miss.]

Sealed proposals will be received **until February 5th** for erecting a court-house. W. W. EDWARDS, clk. bd. superv. 1306

CHURCH. [At Selma, Ind.]

Sealed proposals will be received **until January 15, 1901,** for constructing a brick and stone church for the First Baptist Society. WILSON & EDWARDS, architects, Columbia, S. C. 1306

WAREHOUSE. [At Vincennes, Ind.]

Sealed proposals will be received **until January 18th** for erecting an office and warehouse building. BRIERHAUS BROS. 1306

CHURCH. [At Kennan, Wis.]

Sealed proposals will be received by the German Lutheran Society **until January 15th,** for the erection of a church. AUGUST DAUGS, sec. bldg. com. 1306

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.]