

THE AMERICAN ARCHITECT AND BUILDING NEWS

VOL. LXXI

SATURDAY, JANUARY 19, 1901

JAN 21 1901

No. 1308



SUMMARY:—

The New York Building Department advantages the Owner of a Fresh air Inlet.—The Possibility of Jobbery and Official Corruption.—The Need of a Court of Appeal against Official Misdoing.—Death of Frederick Clarke Withers, Architect.—The Work of the Baltimore Municipal Art Society.—The proposed Mural Decoration of the Baltimore Court-house.—The Massachusetts State Federation of Women's Clubs takes up the Matter of Street Sign-boards.—New York Architects approached by a Tennessee Lawyer with a Pull.—The Movement to save the Palisades.	17
LANDSCAPE IN CONNECTION WITH PUBLIC BUILDINGS IN WASHINGTON.	19
THE TRACERIES OF THE GREAT POINTED WINDOWS OF THE DUCAL PALACE AT VENICE.	21
ILLUSTRATIONS:—	
Stable for Eben S. Draper, Esq., Hopedale, Mass.—Methodist-Episcopal Church, Ridgewood, N. J.—Apartment-house, 771 Madison Ave., New York, N. Y.—Entrance to the Same.—House for E. B. Hedges, Esq., Westfield, Mass.	
The New York "Box-stoop,"—XXI: No. 259 Madison Ave., New York, N. Y.—Central Portion of the Banqueting-house, Whitehall, London, Eng.	
Additional: The Boston Medical Library, Fenway, Boston, Mass.—Doorway of the Same.—Houses of S. V. R. Thayer, Esq., and Mrs. S. V. R. Thayer, Sen., on the Fenway, Boston, Mass.—Hampstead Public Baths, Hampstead, London, Eng.—Royal London Buildings, Wolverhampton, Eng.	23
NOTES AND CLIPPINGS.	24

AN old complaint, under a new form, has been made in New York against the Department of Buildings, which is said to require the use of a certain sort of fresh-air inlet having no advantage over many other forms which are much cheaper. It is, of course, possible that the officials of the Department may see merits in the device in question which are invisible to others, but the building world is inclined to think that, as has been proved in other instances, politicians having a pecuniary interest in the device have been able to enlist the Department in practically compelling its use. It may be observed that the Department of Buildings is by no means the only branch of the government of New York which has been exposed to this sort of suspicion. Some years ago, the State Legislature enacted a law requiring the use of safety appliances of a certain description for elevators. As it happened, only one device answering to the description was in the market, and the building world immediately concluded that the proprietor of this device, who was known as a very enterprising business-man, had been able, by ingenuity, perhaps aided by money, to secure the passage of the bill. However that might have been, the indignation aroused by the announcement that every elevator-owner would forthwith be compelled to use a certain patented device was so great that, if we are not mistaken, no attempt was ever made to enforce the law.

WE need not say that anything like an attempt to use the public authority to further private ends is a crime against the principle of free government, and the West End Association, of New York, which is investigating the matter of the "fresh-air inlet," should have earnest public support. Besides this, however, some better effective provision than now exists should be made for the detection of jobbery and corruption. It is probably safe to say that three-quarters of the architects in New York could relate, either from their own experience or that of others, stories of official bribery, extortion, corruption or oppression, but they keep their experiences to themselves, simply from fear of the immense and unscrupulous power for harm under which they are obliged to live, and with which they must make the best terms that they can, under pain of underhand and cruel persecution, or perhaps of total ruin, if they rebel, or tell tales. We knew a man once in New York, who had been a member of the City Government, who was assaulted and left for dead on the pavement one night, because he revealed some of the secrets of municipal administration; and it is much easier and safer to crush an insignificant archi-

tect by pigeon-holing his plans at the Department of Buildings or setting inspectors to torment him and his clients, or refusing or delaying to grant permits for his work, than it is to club an alderman to death.

WHAT is needed to clear the building industry in New York from official extortion and corruption is to have every case of bribery, official delay, extortion or oppression of any sort immediately investigated by an impersonal committee, which cannot be successfully attacked by the combined forces of corruption, and which can give assurance of impunity to those who supply evidence of such cases; and the work of such committee must be kept up permanently. It is worse than useless for the public to indulge in occasional spasms of indignation, during which the extortioners and bribe-takers simply keep quiet, awaiting the passing of the storm for the opportunity to return to their labors, including the punishment of those who took part in the disturbance; what is necessary is a steady and vigilant supervision, which will reach the policeman, or the building inspector, who takes a five-dollar bill for keeping out of the way, as well as the high official who pockets his thousands as "commissions" from corporations. Besides this, it is very desirable that the statutes and municipal regulations of New York should be thoroughly overhauled, and those which are not enforced, on account of their glaring impropriety, or are utilized simply as means of extortion, repealed, and a close watch kept upon current legislation, the real effect or intention of which is often evident only to experts in building matters. Whether, in busy New York, any such supervision of officials and official work is possible, we will not attempt to say, but, that it is needed, no one acquainted with building matters there will deny.

THE older generation of architects will hear with regret of the death of Mr. Frederick Clarke Withers, one of the best known members of the profession in New York. Mr. Withers was an Englishman, having been born at Shepton Mallet, in Somersetshire, some seventy-two years ago. He was well trained for his profession in London, but decided to practise in this country, and reached New York in 1853, leaving in England, we believe, a brother educated with him, who afterwards obtained professional distinction. Mr. Withers had hardly established himself in business in Newburgh before the Civil War broke out, and he entered the service as a lieutenant of volunteers. A year later, he was sent home invalided. As soon as he was able to resume practice, he opened an office in New York, where he soon gained a high reputation. At first as a partner of Calvert Vaux, the associate, and the worthy successor, of the great Downing, and, later, by himself, or with younger partners, his refined taste and knowledge were valued as they deserved to be, both by the profession and the public. Inclination, rather than worldly shrewdness, led him to devote much time to the designing of churches, and his work in this branch of the art is still conspicuous for its scholarly refinement; but he also carried out many public and private buildings, such as the Jefferson Market Court-house and Prison, in New York, the Poughkeepsie Asylum, the new City Prison, and others less conspicuous.

THE Municipal Art Society of Baltimore has had, judging from the annual address of its President, a successful year. Through its efforts, about thirty thousand dollars have been subscribed or appropriated for municipal adornment. Fifteen thousand dollars, of which the Society contributes five thousand, and the City Council appropriates the rest, will be devoted to mural decoration in the new Court-house; and, according to the newspapers, it is intended to employ for the work "young American artists who have demonstrated their ability in the decoration of the Library of Congress and the Appellate Court building in New York." This announcement will puzzle architects, who, whatever their admiration and affection for the brilliant artists who decorated the Congressional Library and the Appellate Court, would hardly think of describing them as "young"; and a question may possibly arise in their minds, whether some youth who washed the brushes, or held the paint-pot, or even touched up the lettering,

may not have been whispering honeyed words into the ears of the Baltimore Society, with a view to blossoming out later as the real author of the Library and other decorations.

NOTWITHSTANDING our high opinion of the artists of the Congressional Library and the Appellate Court, whether they were really those whom the profession and the public have always supposed them to be, or some gifted, but unknown persons who labored in secret, we believe that it is a mistake, so far as the advancement of public art is concerned, to employ artists for such work except as a result of competition. Undoubtedly, some of the best-known artists will refuse to enter a competition, and the opportunity of employing their talent will be lost; but the probability of bringing to light new talent goes far to outweigh this disadvantage; while the effect of a notable and well-conducted artistic competition in stimulating artists, and interesting the public, is so very great that the few opportunities which present themselves in this country for holding such competitions should, as it seems to us, be made the most of. We must confess that we have no great sympathy with the commercial views which treat the profession of art as a business enterprise, the profits of which are to be increased by attempts to monopolize its practice, or to exclude the public from the full enjoyment of works executed at the public expense; and we do not believe that the best work in art can be done without forgetting, at least for the time, mercenary considerations; and important competitions, by substituting, on occasion, the stimulus of rivalry and hope for the dull calculation of dollars and cents, are, unless we misunderstand the history of art, beneficial to the greatest, as well as to the lesser, artists. On the public, the effect of such competitions, when well managed, is of incalculable value. Every citizen is interested in the public buildings of his own town, and is glad of an opportunity for expressing his opinion on any scheme for decorating it; and his interest in the decoration of one building awakens a similar feeling for that of other buildings, much to the advantage, it may be said, of art and artists. Of course, the opinion of the average citizen in such matters is not now of much value, but it is advantageous to him to have tried to form an opinion; and, later, his judgment will be worth more in consequence; and repetitions of the process will, in time, tend to form that prime necessity of a great art, a public capable of appreciating it.

THE Massachusetts State Federation of Women's Clubs seems to have been the first organization in this country to follow the example of the Belgian *Oeuvre de l'Art Public* in offering prizes for designs for artistic sign-posts for country and village streets. It is hardly necessary to say that these objects are now, in this country, designed, as a rule, in the town engineer's office, and consist of a board nailed on a stick, the Muses being occasionally invoked, in the richer communities, so far as to sanction useless ornament, in the shape of a back-band moulding, mitred around the edge of the board. In very rare instances, inspiration is sought from the neighboring cemeteries, and the street sign-boards are made of cast iron, with snaky appendages, by means of which they are supposed to appeal to the æsthetic sensibilities of the connoisseur. It is obvious enough to everybody that the design of such objects can be, and should be, improved, but city officials usually prize the opportunities which fortune throws into their hands for meddling in the fine-arts, something in the same way that sailors are said to prefer horseback riding to any other amusement, and the suggestions of the simple citizen have no chance of being heard. An association of citizens is, however, a different matter, and the women's clubs, which form an important factor in civic life just now, can exert a great influence.

THE Massachusetts Federation proposes a competition, open to all residents of the State, for designs for a street guide-board, to be made of wood and iron, in such a way that both sides may be utilized. The designs are to be drawn at a scale of three inches to the foot, and must be sent, on or before April 1, 1901, to Mrs. Ada W. Tillinghast, 37 Eighth Street, New Bedford. The name and address of the designer must not appear on the drawing, but must accompany it in a sealed envelope, marked on the outside with some device which is also to be marked on the drawing. The prizes offered are not very magnificent, being only fifteen dollars for the best design, and

ten for the one placed second, but the honor of victory will, no doubt, add much to the intrinsic value of the prizes. The jury is an excellent one, consisting of Mrs. Tillinghast, who is the Chairman of the Arts and Crafts Committee of the Federation; Mr. Arthur Astor Cary, President of the Boston Society of Arts and Crafts; Mr. C. Howard Walker; Mrs. William Stone, Instructor in Decorative Design in the School of Drawing and Painting of the Museum of Fine-Arts, and Mr. Henry T. Bailey, agent of the Massachusetts State Board of Education.

WE have had referred to us by a subscriber the following letter, which architects who enter into competitions without absolute guaranties of fairness, in the shape of the appointment of a professional jury, will do well to ponder carefully:—

"LAW OFFICES OF ———"

"MEMPHIS, TENN., January 12, 1901.

"MESSRS. A, B & C, ARCHITECTS, NEW YORK CITY:—

"Gentlemen,—The Memphis Hospital Medical College proposes to erect a new and larger College Building at an early date—to cost in the neighborhood of \$100,000. It must, of course, be a strictly 'up-to-date' structure in every detail.

"They desire architects to submit plans and specifications for such building—the architect who prepares the plans and specifications selected by the Building Committee to have charge of the erection of the building. The College to incur no liability to those architects who are unsuccessful in this competitive contest.

"If you wish to enter this contest and will let me know and will advise me as to what points you wish further information upon, I will cheerfully get this information and submit it—and I can say that I feel confident, from my close friendship with parties on the 'inside' of this matter, that I can be of great service to you. In return for my services in this line, I shall expect a reasonable commission on your compensation, and your good offices in recommending me professionally to the contractors if you secure the job—but, of course, nothing if you fail to secure it.

"If you do not think well of the conditions of the competitive contest as above stated, let me hear from you and probably I can have them amended.

"I can give you any number and kind of references upon any point upon which you may desire to inquire in regard to myself.

"Upon further consideration I think it best that you write me upon this subject as though you had not received this letter, but had heard from another source that such an enterprise was projected and that you wished me to investigate it thoroughly and report to you upon all the points upon which you desire information—at the same time, in a separate letter acknowledging receipt of this letter and discussing the features of the matter that are purely personal between you and myself. I can then use the former letter to our mutual advantage.

Yours very truly,

"Dictated."

It is unnecessary to make extended comment on this document, but it may be remarked that architects and engineers, who are often accused, usually without a shadow of ground, of taking commissions from contractors for their influence in their behalf, would like to know what the Trustees of the Memphis Hospital Medical College, and the Tennessee Bar Association, if there is any, think of propositions of this kind.

THE joint Palisades Commission, representing the States of New York and New Jersey, has secured an option on the land including the cliffs which have been used as quarries for paving-stone, available until June 1, and have secured the cessation of quarrying operations until that time; and have also obtained conditional subscriptions to the amount of more than one hundred and twenty-two thousand dollars, to be paid if enough additional money is subscribed or appropriated to purchase the cliffs outright, and make them public property. To the New Yorkers of thirty years ago the Palisades have already lost some of their beauty, but that is no reason why they should lose the whole of it, and it is to be hoped that there may be no difficulty in securing the money necessary to preserve what is left.

LANDSCAPE IN CONNECTION WITH PUBLIC BUILDINGS IN WASHINGTON.¹

THE word "landscape" is used in so indefinite a way that when the Secretary asked me to write a paper on "Landscape in Relation to Public Buildings in Washington," I was at a loss to know just what was expected of me, and as many others are, perhaps, as much in the dark, it will not be amiss to begin by explaining what I have assumed the title to mean.

In its widest sense, "landscape" is the appearance of what one sees in looking abroad upon the land, a meaning modified in application by certain restrictions: as that the point-of-view shall be normal, not from a high balloon or the summit of the Monument, for instance; that the view shall have some degree of extent—not such, for instance, as within a courtyard, or against the face of a near cliff, or even in a dense thicket. Clearly, public buildings, when not placed cheek by jowl along a confined city street, may well be considered in relation to landscape in this broad sense, for they may form important features in such a landscape; and unless those who are interested in the buildings wear metal blinders that permit them to see nothing else, they are likely to be much concerned with other elements of the landscape at the same time.

From the fact, perhaps, that by far the greatest number of enjoyable landscapes, especially those having to a marked degree the important characteristic of extent, are to be found in the open country, where buildings play but a minor rôle and the grouping of the elements is mainly or wholly fortuitous, "landscape" came to be used to indicate any arrangement of land consciously designed to secure a pleasing effect without obvious order or definite form and more or less in simulation of what is called a natural landscape. When such informal arrangements of land with a conscious aesthetic purpose first became common, nearly two centuries ago, it was natural to designate them by this word, for the work was generally on a large scale and the results were, properly speaking, landscapes; but as very small areas could be treated with the same absence of obvious design and definiteness of form, the word came to be used to designate these also, and the curiously contradictory term, landscape-garden, came into existence. It is contradictory, because the primary idea of a garden is that of seclusion, privacy, and enclosure, while one of the important elements of landscape is a sense of extent. Contradictory or not, the term did come into use, together with landscape-gardening and landscape-gardener, to designate the art or style of arranging land in an informal manner with a conscious aesthetic purpose.

"Landscape," then, is often used in this special, limited and technical sense as descriptive of a more or less positive style in the arrangement of land for use and enjoyment, in which there is an apparent lack of recognizable order, an avoidance of definite, geometrical forms, and a suggestion of fortuitousness, both in the general composition and in the detail, none of which are incompatible with the utmost beauty of result, whether the seeming fortuitousness is accepted as genuine or is understood to be the result of design. There is, however, less likelihood of misconception, if, when this style is meant, the term "informal" is used as opposed to "formal."

Although the question of the applicability of the informal style to the grouping of buildings and the treatment of their surroundings is an exceedingly interesting topic of discussion, I have not understood that in assigning the subject of my paper the Secretary had in mind this specialized use of the word, but rather a technical application of the more general meaning, calling for a discussion of the location of public buildings and the arrangement of land about them, whether in a formal or an informal fashion.

The value of considerable space about important buildings, regardless of how the space may be treated, is often underestimated, not only by laymen, but by architects. Accustomed to build under the conditions prescribed in populous cities, they sometimes become blunted to the need of room. Against the agreeable effect of the liberal spacing of buildings must always be weighed the advantages, in point of convenience, of a compact plan, but under ordinary conditions compactness has altogether undue weight, because its value can more readily and positively be reduced to dollars and cents. Where land comes to have a considerable value per square foot, every foot not devoted to building offers a direct positive protest against the sacrifice of area, whereas the increased value, due to the more agreeable and attractive character of a liberally spaced plan, is only indirectly connected with its real cause, and is not infrequently attributed to others. I speak of the commercial value of liberal spacing, because its very obscurity has led to its being ignored in practice, and people have thus become accustomed to doing without it. The result has come about in just the same way that people in many parts of this country, habituated to the wooden dwellings originally prescribed by reasons of economy, have acquired a prejudice against brick and stone.

It is a commonplace to say that in our cities architectural effect is concentrated upon façades that can never be seen to the best advantage on account of the narrowness of the streets. In Washington the street plan is so much more liberal than in most of our cities that houses of ordinary dimensions really have a chance, and this is one of the reasons why it is a pleasanter dwelling-place than most other cities in the country. Another illustration of this same thing is

in the pleasing effect of certain curving streets of less width, which present the more distant buildings at a far more agreeable angle than is possible with the raking perspective of a straight and narrow way. The curving High Street of Oxford, famous for its beauty, owes a great deal of its charm to this quality, a quality to be obtained only at the sacrifice of the dignity and impressiveness of a long perspective, and emphasizing more the effect of individual structures than that of the street as a whole.

The value of space about buildings lies not merely in securing good view-points for the façades, an end that could be met and has been largely met in Washington by providing broad streets and wide set-backs, but also in giving comfortable space between buildings. Here, again, we are so accustomed to structures of discordant styles sandwiched along our streets, and putting each other out of countenance, that we are hardened to the evil, and it is only when we see several adjacent edifices harmonizing agreeably that we are struck by the unwonted pleasure. I am no advocate of a monotonous uniformity in treatment for the sake of avoiding these discords, but if a reasonable distance is left between buildings there is plenty of scope for the development of individual character before reaching such divergence of styles as will clash across the space. It has never been possible in the past to maintain in our Government buildings a strict adherence to any one style, and it is difficult to believe that human nature will be so altered in the committees and architects of the future as to prevent occasional departures at the call of whim or fashion from any programme that may now be laid down. If these variations are not to be offensive in aspect, it is of the utmost importance that liberal space should be assigned to the buildings, and if these are to have any mutual relations and to support a general effect, the space should be treated as a space, with foliage arranged to carry the eye pleasantly and restfully from one structure to the next. Moreover, as buildings grow in size and importance, in like measure increases the need of room about them in order to maintain a consistent and dignified effect.

Perhaps I have been emphasizing points that would be accepted by almost everybody, at least in theory, but when it comes to the treatment of the land about great public buildings there is certainly much divergence in ideas. Not a little rather acrimonious discussion has taken place upon the value of informal and formal treatment in this as in other connections, much of which has fallen wide of the mark through a failure to determine and keep clearly in view the fundamental purposes to be served in each instance. The primary purpose in this case is to provide convenient and agreeable means for the transaction of public business, and the incidental purpose is to give pleasure to wayfarers not engaged in such transaction. The business is done almost wholly in the buildings and they are clearly of primary importance and should dominate the design as a whole. Great public edifices must be strongly formal, whether they are perfectly symmetrical or not, and this formal quality ought to be recognized in the plan of their surroundings if the total effect is to be consistent. But assuming the adoption of formal design, there are certain limitations upon its application. There is an upper limit in point of scale and extent beyond which symmetry is simply wasted. When the area treated becomes so large or so complicated that the symmetry is unrecognizable it is folly to strain after it. There is a marked symmetry in many large parts of the plan of the city of Washington, as, for instance, about the axis of the White House along Sixteenth Street, but Thomas Circle, on the right, is not repeated at the corresponding point on the left. Yet, it is doubtful if any one in examining the ground would even perceive how far the symmetry is actually carried, much less observe this imperfection. On a much smaller scale, at Lafayette Square the treatment with trees and shrubs is so complicated and intricate and the only point-of-view so near the level of the ground that the symmetry of the plan is hardly perceptible. It may give some mental satisfaction to those who discover it, but that has nothing to do with the beauty of the design. In such cases, symmetry may do no harm; but it does no good, and it may at any time lead to needless expense or to the monotony of ineffective repetition.

On the other hand, symmetry and definiteness of geometrical form may be carried into extreme detail with very unfortunate effect. It is impossible to find a complete illustration in actual fact, but suppose that in a strong formal design of good general plan not only is each path, step, tree, bush and bed repeated in perfect symmetry of outline, but each detail is so repeated and has a similarly precise outline; and suppose, because branches and twigs cannot be induced to grow in one precise pattern, and flowers to put forth only at predetermined points on each herb, that all the twigs are at least cut off at predetermined points and only such herbs are used as will retain their form unchanged instead of flowering promiscuously on unforeseen sprays; in such a case there will be, to say the least, great danger of hardness, monotony and wearisomeness. Of course, the precise point of detail beyond which an agreeable formality would pass into hardness and monotony is partly a question of personal judgment, but it is by no means wholly a question of personal judgment; it is a question of scale, on which I believe there would be as to any completed work a surprisingly small difference of opinion between men who have thought carefully upon such subjects. Where the scale of the general scheme is large, there should be a corresponding simplicity, and the formality need not be and should not be pushed so far into detail as in the case of smaller projects. Consistently bearing in mind the scale of the design is perhaps the most important and, if we may judge from results, the most difficult

¹ A paper by Mr. Frederick Law Olmsted, Jr., Landscape Architect, read before the Thirty-fourth Annual Convention of the American Institute of Architects.

requirement to follow in planning the grouping of public buildings and the treatment of their grounds.

There are in Washington marked instances of the good and the bad in this respect. L'Enfant's general plan of the city, simple block plan as it was, showed at least a notable consistency in its largeness of scale. The width of the main diagonal avenues centering on the Capitol and the greater breadth of the stretch of open land which marks its east-and-west axis are instances in point. It is worth noting, too, that the connected, but independent, relation of the legislative and executive departments was expressed by placing the White House not upon the axis of the Capitol but apart upon a great co-ordinate axis of its own, while it is directly connected only by the secondary line of Pennsylvania Avenue. The effect of this connection is weakened by the intrusion of the Treasury Building, located very well in respect to the White House itself, but in disregard of the larger plan. What was a detail of treatment in respect to the plan of the city, as a whole, was allowed to override the larger conception, as was not done in the first rendering of L'Enfant's plan that showed the proposed buildings.

Turning to a smaller unit of design, the Capitol grounds, it is worth noting that although there is a great deal of informal detail, it is massed in such a way as to give broad simple openings that relate directly to the building. The main axis on the west below the terrace passes through a wide opening flanked by trees, but not cluttered with irrelevant detail of shrubs or trees in its midst. Its sides are formed by rows of tall sycamores, free and untrammelled in their growth, but none the less formal in their total effect. The same sycamores mark the important diagonal lines in extension of Pennsylvania and Maryland Avenues, strongly recognized as lines of travel relating to the Capitol, but of secondary importance to the broad main axis. In another way there is distinctly informal detail in the planting about the terrace, yet in fact its scale is so subordinate to the great lines of the architecture that it suggests but a pleasing freedom without in the least degree diminishing the strong formality of the general design. Neat lines and banks of bedding-plants would be absurdly petty in their minute formality of detail in such a situation.

In the treatment of the Mall — if I am right in applying that name to the whole stretch of public grounds extending west from the Capitol — a great opportunity was thrown away through disregard of the large meaning of the original plan. The Mall was not laid out by L'Enfant on the main axis of the Capitol without a reason, and it did not happen to come there because the land was cheap, or for any such temporary cause. It was laid out there because it was meant to relate directly and visibly to the Capitol, where it has been planned and planted, for the most part, in utter disregard of this primary purpose. Its details, some good in themselves and some bad, instead of being subordinated to the considerations that fixed its position, have arrogated to themselves the control of the design. The Botanic Garden, it is true, has a central vista upon the Capitol, which is good as far as it goes, although rather petty when considered as the only recognition of the relationship. But once across Third Street we wander in a sort of miscellaneous loose grove with no more acknowledgment of the relation of the place to the Capitol than if it were in Arlington. A grove is a pleasant place, and it is very agreeable to drive among the trees on a gently curving road (indeed I should have many sins to answer for if the contrary were true), but the purpose of the Mall was, and ought to be, to emphasize, support, and extend the effect of the Capitol as the dominant feature of the city and the most important building in the whole United States; to strike chords in the magnificent chorus of which the key-note is the great white dome, and the pleasure of the winding grove must not be offered here in such a way as to interfere with this dominant purpose.

Looking from the terrace of the Capitol, what does one see beyond the little square of the Capitol grounds to carry its theme to a distance, to echo the note of its magnificence and formality, to mark the extension of its axis in such a way as to proclaim, "All this is but an appanage of the National Capitol." He sees dimly through the twigs a foot-path in the Botanic Gardens, and over beyond it a little brown object, a hair's-breadth out of line — a water-tank on the Pennsylvania railroad. Somewhere to the left, as though spurning any relationship with the Government of to-day, is the noble shaft of the Washington Monument.

That this should have been placed without regard to designed relationship of effect between it and any thing else in the city is almost incredible. To have placed it on axis with the Capitol would have involved, forsooth, some additional cost in foundations and grading, so it was set down on top of a little gravel hill, wherever it happened to come. It is, perhaps, fair, however, to offer a word of criticism here upon L'Enfant's plans. It is apparent that he realized the fundamental importance in his scheme of the point of intersection of the main axes of the Capitol and of the White House, and he indicated it as the site for a monument to Washington; but it is probable that a more prolonged and detailed study of the topography than L'Enfant was encouraged to make would have suggested some modification by which this important intersection might have been shifted to ground more favorable to the erection of a great monument than the low, if not marshy, spot in which it actually came.

When I speak of the importance of treating the Mall in such a way as to relate strongly and visibly to the Capitol I do not mean merely, or necessarily, that a straight road should be slashed down the middle of it. In fact, this would be reducing its treatment to that of the minor diagonal vistas, such as Pennsylvania Avenue,

instead of giving it a broader and more important aspect. As for a broader avenue of the same style, anyone who has walked across it in summer will admit that Pennsylvania Avenue suffices. A different and more agreeable treatment would be a sort of compound "boulevard" marked by several parallel rows of trees with several pavements and turf strips. Such an avenue is that of the Champs Elysées. It is better than Pennsylvania Avenue, by the introduction of the trees, but its effect is really not very different in kind. The suggestion of quite another sort of treatment is given by the Long Walk at Windsor Castle, with its expanse of open turf instead of pavement. One does not realize the magnificent scale of this perspective until the large size of the trees is made out from the figures beneath them. From this and from the Tapis Vert at Versailles, both vistas treated with a simplicity and largeness of scale almost too grand for the buildings on which they are dependent, we may form a fair conception of a logical and consistent design for the Mall. On L'Enfant's plan is the faint indication of some formal treatment of the axis, and in the attached description he states briefly that it is to be a grand avenue, four hundred feet in breadth, bordered with gardens, ending in a slope from the houses on each side. No one will suppose that he meant a roadway four hundred feet wide, but, on the contrary, something recalling the Tapis Vert at Versailles, but on a grander scale. The axis of the Capitol should neither be ignored by the use of a wiggling road and confused informal planting, nor should it be marked by a mere commonplace boulevard, but by an impressively broad and simple space of turf, with strong flanking masses of foliage and architecture, and shaded driveways.

Fortunately, the main axis of the White House has been treated somewhat in this manner on the south, although the central void varies too much in width, and the planting is in places not quite formal enough to emphasize the design. The White Lot, as it is called, may seem to some too big and simple and flat, but when the trees have attained to thrice their present size, and when the relation of the area to the White House is made more obvious by a little widening of the throat where it joins the Executive grounds, any one will recognize the great dignity of the arrangement. The circular form of the White Lot is not as well fitted to carry through the feeling of an axis as a more extended form, but that is no reason for dropping to the banality of a mere street or to the smallness of treatment which marks the extension of the White House axis on the north.

To return to the Mall, L'Enfant's plan set it apart not only to emphasize in a magnificent manner the axis of the Capitol and to bring it into strong though indirect relation with the Executive Mansion, but as an open space to provide agreeable frontage for public buildings of minor importance. Not only would the Mall provide these buildings with the space needed to give them a good setting, but they would in turn strengthen its character, and while giving one another sufficient architectural support, would be brought into their proper places in the scheme of which the Capitol is the head.

We must recognize, in considering how to carry out the motives which led to the location of the Mall, that it is no longer a physical unit, but is divided by the Pennsylvania railroad. Supposing the level of the railroad to remain unchanged or to be slightly lowered, the surface of any vista, whether road or lawn, cannot sweep over it uninterrupted. To bridge the railroad and to make a plan that recognizes no interruption is to hide one's head in the sand. The rise to the bridge and the fall beyond it inevitably make an interruption in the vista, and if disregarded in the plan would make the weakest and most disconcerting kind of interruption. If the railroad must be so crossed, the necessary break in the profile should be recognized frankly and treated as the terminus of one unit of the plan. The roads might here be drawn together, rising from the sides to meet at the bridge-head upon a bold terrace, whence there would be an elevated view over the great greensward to the Capitol. It is by such frank acceptance of the physical conditions that the foundation of a good design must be laid, its realization depending upon a skilful and studied adjustment to these conditions.

Beyond the bridge the roads might separate again, and certainly in the section near the Smithsonian Institute great ingenuity and judgment ought to be exercised in order to retain all that may be retained of the good elements in the landscape and yet bring it into direct and unmistakable relation with the general plan. Parts of the Smithsonian grounds are notable for giving evidence of design and composition. The design is quite informal, but it is none the less agreeably evident: the trees and the open spaces are often so massed as to present real compositions of distinct character instead of forming merely a confused monotony of agreeable objects. Because these effects are good, as well as because many of the trees themselves are fine, and because the central part of the space is now to some extent open, it might perhaps be best here to abandon a strict formality, even in the largest features of the plan, and attempt merely to keep an effect of openness along the axis.

Another reason for departing from a strictly symmetrical plan in this section would be that the ground has a decided slope from south to north, and a closely symmetrical plan with unsymmetrical slopes is most disappointing and uncomfortable. This fact was evidently realized between 1792 and 1800, for on the plan of the first date buildings are shown continuously on both sides of the Mall, following the plan of L'Enfant, while in the plan of 1800 the buildings are shown only upon the higher or southerly side.

In the diagram, I have taken the liberty of shifting the Pennsylvania railroad over from Sixth Street to Seventh Street, in order to bring the tracks to a suitable station, facing Pennsylvania Avenue, on

the site of the centre market, and in order that the bridge over the tracks might also span the electric-railway of Seventh Street. I have also disregarded the Monument, in that I have adhered strictly to the original axis, which coincides with that of the Capitol. Great as is the importance of the Monument in connection with the Mall, the Capitol is vastly more important, and I am rather inclined to think that the eccentricity of the one great feature in an otherwise perfect scheme would be preferable to a serious imperfection running through the whole plan and sadly decreasing its value as a recognition of the dominance of the Capitol.

The best location for the proposed memorial bridge across the Potomac is directly connected with the treatment of the Capitol axis, and here again we can learn something from L'Enfant's plan. He carried the axial treatment beyond the site for the Monument only far enough to cross the full width of the President's Park, and then brought it squarely to a terminus at the river. That its further continuation by the bridge for a distance of two miles and a half from the Capitol would be effective is unquestionable, but such a long extension would by no means increase the effect in proportion to its length, while it may be objected to a bridge on this axis that it would entirely ignore the direction of the river which it spanned. A bridge upon the line of New York Avenue would cross the river directly, and, as a traffic bridge, would continue a great highway leading from the White House and from the busy and growing portion of the city. In examining the plans recommended by the Bridge Commission, however, one cannot but criticize the proposed deflection of five degrees to the left for the sake of having the westerly end of the bridge on land now included in the Arlington reservation. Such a weak and apparently meaningless deflection would be exceedingly disappointing in the approach to a bridge of such length and architectural importance.

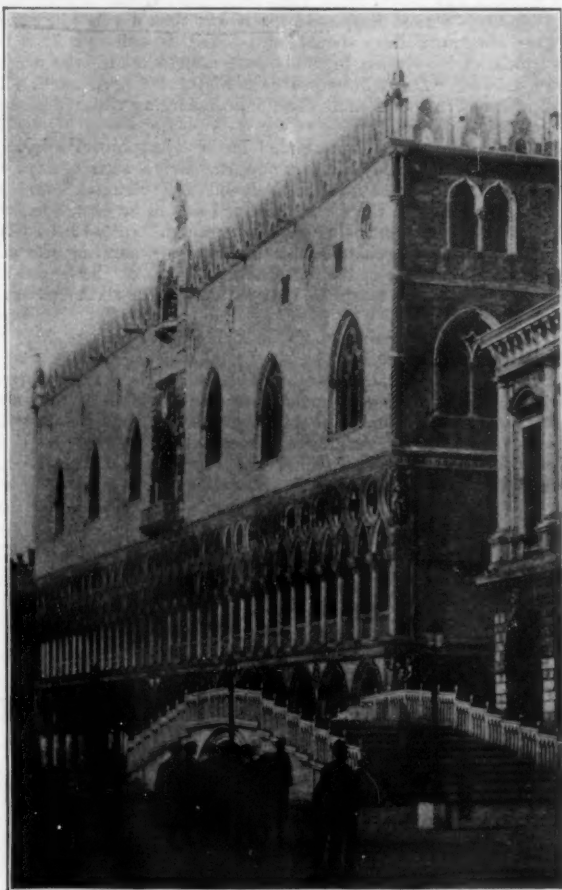
The treatment of the railroad-crossing problems, together with the exact disposition of the public buildings on either side of the Mall, the question of centring the Mall on the Monument, and the location of the Memorial Bridge, are not to be settled offhand by anybody. The solution of the general problem involved in the revision of the Mall demands months of careful study and consideration by able and appreciative men, while the suggestions given here are the crude product of a few days' thought. But one thing is clear — the fundamental importance of living up to the greatness of the original plan, and, by simplifying and unifying the grounds between the Capitol and the Monument, making them a worthy support to the Capitol of the nation and a suitable setting for the buildings that are to support it.

It has been objected that new buildings should not be placed on the Mall because the public-park area would thereby be reduced — an objection that arises from a misconception. A piece of ground may serve any of a great variety of purposes and yet be known as a public park, but if it is to serve its purpose, however complex, in an effective manner, that purpose must be clearly borne in mind in planning every feature. A park may serve several purposes at once, but one purpose must be chosen as dominant, and if their requirements ever conflict, the others must be sacrificed to it, or not one of them will be successfully realized, and the result will be confused and scrappy. One of the purposes which a large public park can serve is to provide the citizens with a body of rural scenery which will offer in its quietness the greatest possible change from the normal conditions of town life, from its somewhat nerve-wearing pleasures, as well as from its sordid cares. As this purpose can be served only in a large park, and as most other purposes can be served in parks of moderate extent, this is the most often the *motif* which should dominate the treatment of a great city park. At all events, when it is the adopted *motif* it is worse than folly to sacrifice its successful attainment to the occasional introduction of some other and conflicting *motif*, such, for instance, as the display of a large, beautiful, and commanding architectural composition. Wherever in a public park the primary *motif* of providing this quiet rural scenery seems to have been deliberately, wisely and thoughtfully chosen, I should steadfastly oppose the introduction into it of any unnecessary building, though it were championed by every architect of the Institute, because the enjoyment it might afford would be of that civic sort from which it was the purpose of that park to afford a change.

Here on the Mall we have conditions entirely different. The purpose to which the land was first set apart, and the purpose which it can serve with more complete artistic success than any other, is not primarily to rest the weary and give relief from the strain of modern life — that is the part to be played by the great Rock Creek Park, and if you choose, by the park on the reclaimed lands — but on the Mall it is to form a contributing part in the effect of grandeur, power and dignified magnificence which should mark the seat of government of a great and intensely active people.

ARTISTS ORGANIZING. — The artists are joining the ranks of organized labor. Headed by Alma Tadema, a group of well-known artists, including Prinsep, Dicksee, Stone and Fildes, are sending out circulars to their brethren urging the formation of a professional union on lines similar to those of the Society of Authors. They hope to get seven hundred members to pay a guinea each. The especial object of the organization will be watching the business interests of struggling painters. "As it is now," says Alma Tadema, "the successful painter cares and troubles little about his less successful brothers. But, given an association with common interests, the young, unknown man has an infinitely better chance of forwarding both his own interests and those of his profession." — *N. Y. Tribune*.

THE TRACERIES OF THE GREAT POINTED WINDOWS OF THE DUCAL PALACE AT VENICE.



The Ducal Palace, from the Southeast.

THE dates given and facts herein stated regarding the construction of the Ducal Palace at Venice are taken from the records of the Great Council, of the Council of Ten, of the Procurators of St. Mark; from the account-books of the commissioners and clerks of the works of the palace, and from other contemporary documents in the archives of the Frari which have never been published in English.

In 1885 Mr. C. H. Blackall proved, by excavating one of the angles of the great Campanile of St. Mark, that the foundations of all the important buildings in its vicinity were laid at a depth of about 15 feet on a stratum of blue clay which underlies all that region of Venice. Since then the foundations of the arcaded lagoon-front of the Ducal Palace have been examined and found to have been built on the blue clay in the following manner: Two layers of six-inch pine planking were laid crosswise, then a layer of heavy fir beams were spiked to the planking; on these the continuous stone foundation of the wall was built, the frustum of a pyramid in section, five times as wide at its base as the diameter of the largest arcade column, and tapering upward to a continuous stylobate, on which the bases and columns of the arcade were placed. This foundation has carried the immense weight put upon it and resisted the effects of earthquakes and time for over 500 years.

The lagoon-front of the present palace was thus begun during the reign of Doge Alvise Soranzo, and prior to 1329 — probably in 1324. A capital of one of the columns of the great arcade is dated 1344. The years of Soranzo's rule, and those following, until 1348, were years of plenty; a time, Sarendo the chronicler tells us, when a Venetian could buy a bushel of wheat, a load of wood, or a quarter cask of wine for the equivalent of 96 cents, and have some small coins over. During those years Venice had recovered the Islands of Negropont, Zara, Trau and Spalatro; had checked the enterprise of the Genoese, and compelled Clement V. to lift the ban of excommunication from the Republic.

New industries then sprang up in Venice, new channels were opened for her commerce, warehouses, factories and an addition to her great arsenal were built, while the Church and the nobility vied with one another and the great confraternities in erecting churches, monasteries, palaces and hospitals whose fronts, beautiful with cusped arches and foliated ornament in a setting of colored marbles, were made more splendid by color and gilding.

In 1340 it became necessary to provide a meeting-place for the Great Council and it was ordered that its chamber should occupy, as it does to-day, the third story of the palace looking over the lagoon. The plagues of 1348 and 1357 checked the prosperity of the city and

the progress of public works so sharply that in 1362 the Great Council ordered that, "for the honor of the State, the hall of the Great Council should be rescued from the condition of dilapidation into which it had fallen." In 1366 its original frieze of portraits of the Doges was almost completed, for it was then debated in Council whether Marino Faliero should be painted decapitated, or a blue panel with an inscription in white letters, undoubtedly the original of the existing "*Decapitatus pro criminibus*," be substituted. The latter alternative was a mild decision, considering the age and the state of public opinion.

In 1380 the war with Genoa ended in the triumph of Venice. In 1401 the central balcony and framework, as it stands to-day, was ordered to be built "as already designed and planned," and the ceiling of the Hall of the Grand Council was to be completed with gilded compartments on a blue stellated ground. In 1419 the Great Council met in its new chamber for the first time, marking the completion of that portion of the palace which fronts on the lagoon and extends along the Piazzetta to, and including, the sixth column of the lower arcade.

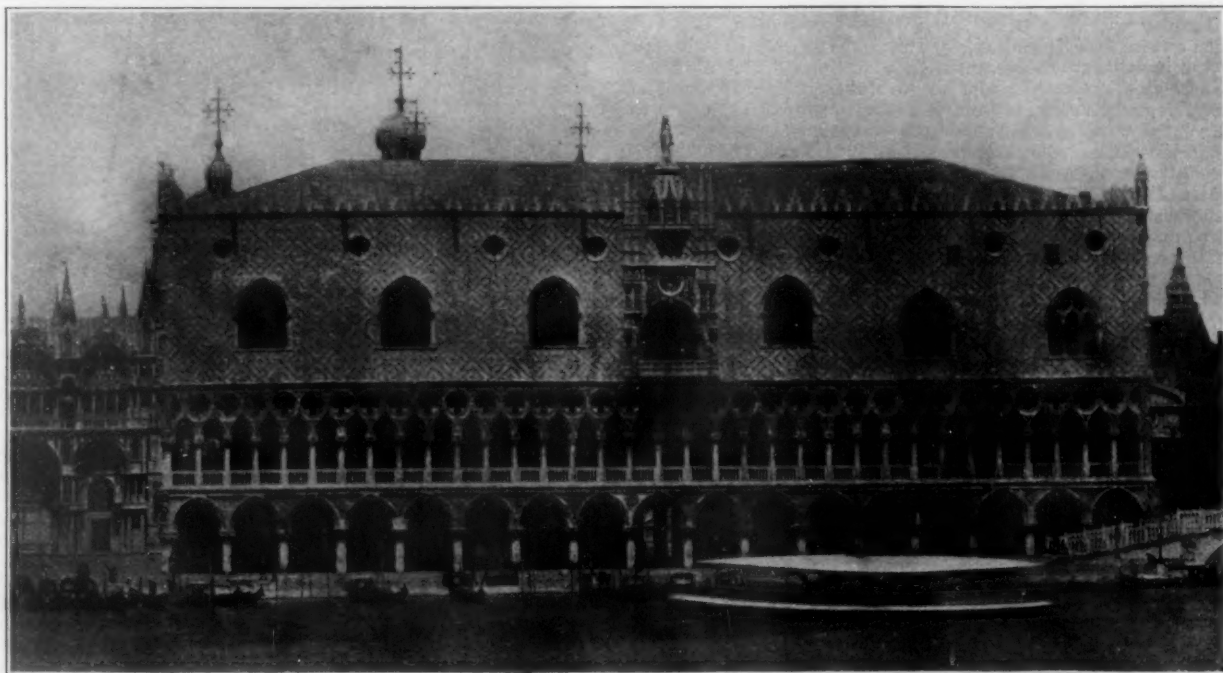
Meanwhile the remainder of the old palace, facing along the Piazzetta to the Church of St. Mark, had become ruinous, and, in 1422, the Great Council decided that it should be rebuilt "in a proper and becoming style, to correspond with the new part of the palace fronting on the lagoon." In 1438 it was so far advanced that Giovanni Bon and his son Bartolommeo were ordered to begin the gateway, or main entrance, called the Porta della Carta, because paper and writing materials, so necessary for transacting business in the public offices and courts which occupied the entire second story

ordered them: "Whereas, experience has shown that many of our nobles absent themselves from the meetings of the Council to avoid the intense heat in their chamber, which is unpleasant and injures their health during the very warm months of the year, it is therefore ordered. . ." These openings were made for ventilation, not to give additional or necessary light, for the accounts of the Council of Ten show that awnings were bought for these very windows. The longer sides of the quadrangle of the Ducal Palace run nearly due north and south, so that the sun's rays strike the inner walls of the Great Council Chamber and those of the Scrutinio during the greater portion of the day.

The above is a summary history of the architecture of the southern and western sides of the Ducal Palace, the largest, the most beautiful, most daring in design of any building erected in Italy for civic purposes during the fourteenth century, for these two parts are substantially the product of the genius of that time; the architects of the portion of later date followed the style, measurements and details of the original work as closely as fifteenth-century workmen could.

Above the massive columnar arcade of its lowest story, the unknown designer of the palace placed the most beautiful pointed and traceried loggias that the fancy of an architect ever worked-out in stone, and planned them thus for the accommodation of the many, to give access to the municipal courts and offices which occupied the whole of the second story of the southern and western sides of the palace. An ample staircase, taken down about 1618, which was placed at the northwest angle of the great court south of and against the buildings of the Porta della Carta, gave access to these loggias.

The two vast chambers of the Grand Council and Scrutinio, with



The Lagoon Front of the Ducal Palace, Venice.

of the lagoon and Piazzetta sides of the palace, were sold under or near it. The gateway was finished in five years, but the adjoining façade was still in progress, for when the Emperor Frederick II visited Venice the Piazzetta was still encumbered with building materials.

In 1463 this building was so far finished that Girolamo Valaresso, a traitor to the State, was hanged between the two red columns of its loggia, where the Doge always presided at festivals in the Piazzetta. Five years later the great Sala del Scrutinio was used to house the library given by Cardinal Bessarion to the Republic. The last addition to this part of the palace was its central balcony and framework, corresponding to that on the lagoon-front; it now bears the arms of Doge Andrea Gritti, 1523, although it must have been finished long before.

The walls of the ground floors on the court-yard side of this part of the palace were originally pierced only by the necessary openings for light and air; by a passageway through the centre of the building on the lagoon side, and three or four doors to give access to other parts of the ground floors. These were arcaded after 1480. In 1497 the levels of the Piazza and Piazzetta were raised 28 inches, covering up an equal height of the columns of the great arcades, injuring the symmetry of the building and the harmony of its proportions.

The walls of the Great Council Chamber and that of the Scrutinio had no openings on the sides of the great court of the palace until 1552, when the existing large rectangular windows, with Classical framework in Istrian stone, were opened for the following curious reason, as shown by the journal of the greater legislative body which

their ante-rooms, occupied nearly the whole of the third story. At its extreme eastern end, the most secluded part of the building and connected with the Great Council Chamber, its architect designed an armory, that the nobles might never be taken at a disadvantage in their legislative home — a probable survival of the distribution of the Ducal Palace when it was a great quadrangular fortress, with square towers at the corners connected by curtains and surrounded by water, on the east by a canal, on the south by the lagoon, and on the west and north by a ditch. Its main entrance was then on its north side, nearly opposite to the present door of St. Mark's Church; a drawbridge crossed the moat at this point.

The fourth and uppermost story of the building under the roof, now called "Sotto Piombi" ("under the leads"), was originally used for prison-cells and as storage-room for archives. It is lighted by beautiful round windows, framed in massive mouldings of Istrian stone, with quatrefoil tracery.

The two upper stories were jealously closed against the public; none were admitted there except Venetian noblemen; those who had business with the State, were in its service, or were its prisoners.

When first finished not a square inch of its great frontage, except the shafts of some of its columns and portions of its ornamentation of variegated marbles, was left without a touch of artificial color. We know from Bellini's pictures and from contracts of earlier date, still preserved in the Frari, and from traces still left on the stones of the palace itself, that the colored marbles of Venetian palaces of the fourteenth and fifteenth centuries were polished, oiled and covered with a species of transparent varnish; that other parts, of white stone or marble, when not painted or gilded, were tinted with a

whitish preparation; that all capitals, string-courses and sculptured work, not of colored marble, were painted blue, green or red, picked out with gilding; that the mouldings of the doorways and windows were stencilled with color and gilding; that armorial bearings were always tintured; that gilding was lavished on the tori, necking, capitals and abaci of columns, on string-courses and the spirals of twisted columns, on the lions or pomegranates of the angles of balconies, on the balls of foliated roof-ornaments, and that in 1430-33 a Venetian nobleman paid \$40 of our present money a pound for ultramarine blue, the best of which came from the East, therewith to ornament the front of his palace, which, when finished, fairly blazed with color and gilding. One of Bellini's pictures shows that the cornice of St. Mark's and its foliated ornamentation, over four feet high, was covered with gold-leaf before 1496; the cornice itself was added about 1419.

Two of the spandrels of the great arcade on the lagoon-front are filled with geometrical decoration in colored marbles, and there are traces of similar work in the second-story loggia on the court-yard side. The other spandrels of the lagoon-front are countersunk and roughened, ready to be decorated. The spandrels of the fifteenth-century lower arcade on the Piazzetta side are neither countersunk nor roughened. The dentils and mouldings of the great pointed windows of the palace still retain traces of gilded foliated ornament on a blue ground, and on much of the Istrian stonework the violet tint left by the size which held the gold-leaf is distinctly traceable in different parts of the building.

The great fire of 1577 destroyed the roofs and the interiors of both the lagoon and Piazzetta sides of the palace down to the flooring of the third story. Murrey, in the last edition of his "*Handbook for North Italy*," tells of "calcined and ruined walls, and the falling of one of the corners of the building," but Antonio da Ponte, who built the Rialto bridge, the Architect of the Republic, reported officially, that "all the main walls have suffered but little; the damage has been done to the cut stonework of the windows, their traceries, and to the gargoyles and battlements of the roof, which have been injured by the flames, but can easily be replaced." The fire had consumed only the inflammable parts of the two upper floors, for in less than ten months afterward the Great Council met again in its great chamber! The flooring of the upper stories of Venetian palaces was always covered by several inches of cement, in which small irregular pieces of colored marbles were inserted, levelled, and polished when set. The preservation of the rest of the palace was doubtless due to this custom.

The great halls of the Scrutinio and the Great Council had been gutted, and the work of eminent artists and decorators for a hundred years had perished. Guariento had painted his "Paradise" on the eastern wall of the Great Council chamber, and Pisanello, Gentile da Fabriano, and the two Bellinis had been employed for years in decorating it, but in 1474 it needed repairing and redecorating, and Gentile Bellini, "*nostro fidelissimo*," was ordered "to repair, restore and repaint wherever necessary." In after years Vivarini, Perugino, Pordenone, Paolo Veronese, Tintoret and the great Titian embellished its walls and ceiling. Pordenone had an assistant, whom the Venetian clerk-of-the-works noted down, in his local dialect, as Vector Scarpazo; we call him Victor Carpaccio.

The twelve great pointed windows of the Ducal Palace had, until 1577, looked down for generations upon the daily life of Venice. Paintings and engravings prove that their traceries had remained intact until then; after the fire, all of them, except those in the two windows at the eastern end of the lagoon façade were found to be badly damaged and were taken out. They were not restored, because public taste had then turned to Classical forms in architecture, and were not left out for the purpose of giving additional light within, for the artists and decorators who painted and carved during more than a century in the great chambers behind them, and the men who daily looked through them, and legislated by their light, never complained of any want of it.

These windows are all four-centred, and were originally of three lights, formed by twisted colonettes and two half-shafts in the reveals. The capitals of the colonettes and half-shafts were foliated, and carried the tracery of three small pointed cusped arches, with geometrical openings in the window-heads. The projection of their jambs and haunches is moderate, and their extrados are Venetian dentils. The slight, but deep, splay of their reveals has two boltels with shallow scoops between. In all of them the tracery was deeply set back, and the glass in wooden frames behind and detached from it, a peculiarity of all Venetian Pointed building. All the windows without tracery still retain the half-shafts and their capitals in the reveals, and show marks of it in their haunches; and many of the bases of the colonettes are still in place.

The two eastern windows of the lagoon-front lighted what once was the ante-room of the Great Council chamber and the armory; they are evidently the earliest in date. The other four of this façade gave light to the hall of the Great Council, more than 170 feet long, 80 broad and 50 high. The Piazzetta front was made beautiful by six windows, faithful copies of those in the sea façade.

The two referred to as still retaining their tracery are those which opened into the armory and ante-room. The tracery of that nearest to the angle on the canal is intact, substantially as built in the first half of the fourteenth century; the bases and shafts of its twisted colonettes are of red Verona marble, the half-shafts and the tracery of Istrian stone. The tracery of the next window is of a different design, but geometrical; its colonettes, half-shafts and mouldings are

like that of its sister opening, but were restored or repaired after the fire of 1577.

When the lagoon-front of the Ducal Palace was built, the stylobate — now buried several feet — on which the columns of its lower arcade rest, rose sheer from the water; the quay which now runs along it was added subsequently and broadened. A bridge across the canal which washes the base of the whole eastern side of the great building and which is spanned farther on by the "Bridge of Sighs," connects this quay with the adjoining "Quay of the Slavonians."

From this bridge can be seen, in the second story of the palace, on the side overlooking the canal, two large pointed windows, of two lights, formed by a twisted marble colonette; the heads of these openings are filled with geometrical tracery. In plan, section, elevation and details they are very like the two great windows of the façade around the angle. The illustration shows the one nearest the lagoon, the other is hidden by the buildings of the "Carceri," or public prison.

These large side windows and the row of smaller ones in the story above are early fourteenth-century work; some of the latter have been altered, as the illustration shows, but the larger ones are original and intact, and escaped injury during the great fire of 1577.

When first built, color and gilding were lavished on all these twelve great openings. The faces of their Venetian dentils were gilded and their inclined surfaces colored blue and red alternately; their jambs and haunches were stencilled blue, red and gold in a foliated pattern. The faces of the spirals of their twisted colonettes were gilded, while their capitals and those of their half-shafts were colored blue, relieved with touches of gilding and gilded abaci. The mouldings of their traceries were gilded on their faces, and colored red and blue in the openings.

The Ducal Palace has lately been ruthlessly "restored" in all its parts, save that ten of its twelve great pointed windows are still bereft of their original and beautiful decorations.

C. BUCKINGHAM.



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

STABLE FOR EBEN S. DRAPER, ESQ., HOPEDALE, MASS. MR. J. PICKERING PUTNAM, ARCHITECT, BOSTON, MASS.

METHODIST-EPISCOPAL CHURCH, RIDGEWOOD, N. J. MR. F. R. COMSTOCK, ARCHITECT, NEW YORK, N. Y.

APARTMENT-HOUSE, 771 MADISON AVE., NEW YORK, N. Y. MR. LOUIS KORN, ARCHITECT, NEW YORK, N. Y.

ENTRANCE TO THE SAME.

HOUSE FOR E. B. HEDGES, ESQ., WESTFIELD, MASS. MESSRS. W. H. CADWELL AND W. P. CRABTREE, ASSOCIATE ARCHITECTS, BOSTON, MASS.

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

THE NEW YORK "BOX-STOOP,"—XXI: NO. 259 MADISON AVE., NEW YORK, N. Y.

CENTRAL PORTION OF THE BANQUETING-HOUSE, WHITEHALL, LONDON, ENG. R. A. SILVER MEDAL DRAWING BY MR. GEORGE T. SMITH.

THIS plate is copied from *The Builder*.

[Additional Illustrations in the International Edition.]

THE BOSTON MEDICAL LIBRARY, FENWAY, BOSTON, MASS. MESSRS. SHAW & HUNNEWELL, ARCHITECTS, BOSTON, MASS.

DOORWAY OF THE SAME.

HOUSES OF S. V. R. THAYER, ESQ., AND MRS. S. V. R. THAYER, SEN., ON THE FENWAY, BOSTON, MASS. MR. A. W. LONGFELLOW, JR., ARCHITECT, BOSTON, MASS.

THE house on the right is one for Mrs. Everett, designed by Mr. H. C. Hayward.

HAMPSTEAD PUBLIC BATHS, HAMPSTEAD, LONDON, ENG. MESSRS. SPALDING & SPALDING, ARCHITECTS.

ROYAL LONDON BUILDINGS, WOLVERHAMPTON, ENG. MESSRS.
ESSEX, NICOL & GOODMAN, ARCHITECTS.

A CORRECTION.

IN your issue of January 12, 1901, you published a design of a residence at No. 323 Riverside Drive, New York City. There is an error in the owner's name. It should be Mr. Edwin B. Holden.

Yours truly, C. P. H. GILBERT.



RUSKIN'S MONUMENT.—The monument which is now in course of preparation for the burial-place of John Ruskin in Coniston Churchyard is from a design by Mr. W. G. Collingwood, of Coniston. The monument is a tall cross of the type lately revived from ancient models of the age before the Norman Conquest. This early English model has been freely adopted, in the belief that Mr. Ruskin himself, if it was a question of one form of headstone rather than another, would have chosen something of the kind. The cross is of the hard, green stone of the neighborhood, supplied from the quarries of Tilberthwaite, not easy to carve, but likely to last practically for ever, and not liable to chip or lose its pleasant gray-green color. It is slender and tall, but standing not more than 9 feet from the ground. The base is cut into the three Calvary steps, as they are called, usual in such monuments. On the side facing the grave and looking east, at the bottom, is a figure with a lyre, representing Mr. Ruskin's earliest works, poems, and the poetry of architecture. Above this, in a panel of the interlaced work so often seen in such crosses, is his name and the dates 1819-1900, the only lettering thought necessary, for all the rest of the story is told in pictures. Over the name is the figure of an artist sketching, with the pince, about which Mr. Ruskin wrote with such enthusiasm, and the range of Mont Blanc slightly indicated, and the rising sun, which was his device on the cover of the first great work, "*Modern Painters*." Above is the Lion of St. Mark, for his "*Stones of Venice*," and the Candlestick of the Tabernacle, for "*Seven Lamps*." The south side is filled with a scroll of his favorite wild rose in bud, blossom and fruit, and on the boughs three of the creatures he wrote about with affection in "*Love's Meinie*" and elsewhere, the squirrel and the robin and the kingfisher. This is meant to symbolize his interest in natural history. The west side, looking towards the mountains, represents his ethical and social teaching. At the bottom is the parable of the workmen in the vineyard, receiving each his penny from the master—"Unto this Last." Then a design of "*Sesame and Lilies*," and in the middle "*Fors Clavigera*," the Angel of Fate holding the club, key and nail, which every reader of his work will easily recognize. Over that is the "*Crown of Wild Olive*," and at the top "*St. George and the Dragon*." The north side is a simple interlaced pattern. The cross-head on one side bears the globe, symbolizing in those old sculptures the Sun of Righteousness, and the other side has a disc with fyfot, or revolving cross, accepted all the world over as the emblem of eternal life. The carving is purposely kept low and flat, bringing out the subjects by touches of shadow rather than in high-surface relief. The work of cutting the monument is now in the hands of Mr. Miles, sculptor, Ulverston, who was employed on many occasions by Mr. Ruskin at Brantwood.—*London Times*.

ORIENTATION OF ENGLISH CHURCHES.—Ecclesiologists have recently discovered that the Church of England labors under a grievance compared with which the ritual controversy is a trifle, and which demands, if not another round-table conference, at least instant rectification. It appears that the orientation of the sacred edifices bears traces of Puritanical influence much to be deprecated, and that is not in consonance with primitive usage. What was the orientation of the caves and the catacombs in which the early Christians worshipped is not exactly known, but, whatever it was, the present system is considerably mixed, and, to put it straight, a petition has been prepared for presentation to the Chancellor of the Diocese of London by a deputation who are interested in the subject. They ask that in future the ancient rule shall not be departed from in the erection of buildings belonging to the English Church. The first recorded breach of the custom, so they say, was when the chapel of Emmanuel College, Cambridge, was constructed, north and south, in the year 1584, as a Puritan protest, and it is only during the last two or three years that this example has been followed. The reason why all old churches have not the same inclination to the east is that in ancient days the place where the sun appeared to rise on the day of the particular saint to whom the building was to be dedicated was taken as the east.—*London Telegraph*.

TOWN-HEATING BY HOT-WATER.—Delaware, O., is heated, lighted, and furnished with power from one plant. The heating is by hot-water, and the system is a novel one. Stores, public buildings and dwellings are being heated by the new process. The main artery and radiator contain 140,000 gallons of water, which is heated in a large boiler at an electric-light plant by means of the exhaust-steam from the big engine in the plant. This by-product composes the entire system, the water being kept in rotary motion through the outgoing and return pipes by a large duplex pump. The support of this pump is practically the only cost of operating the system. It only requires fifteen pounds pressure to rotate the water, every revolution of the engine moving forty-six gallons. The plant represents an investment of about \$75,000. Although the process is said to differ radically from the ordinary steam-heating methods, it gives every promise of success.—*N. Y. Evening Post*.

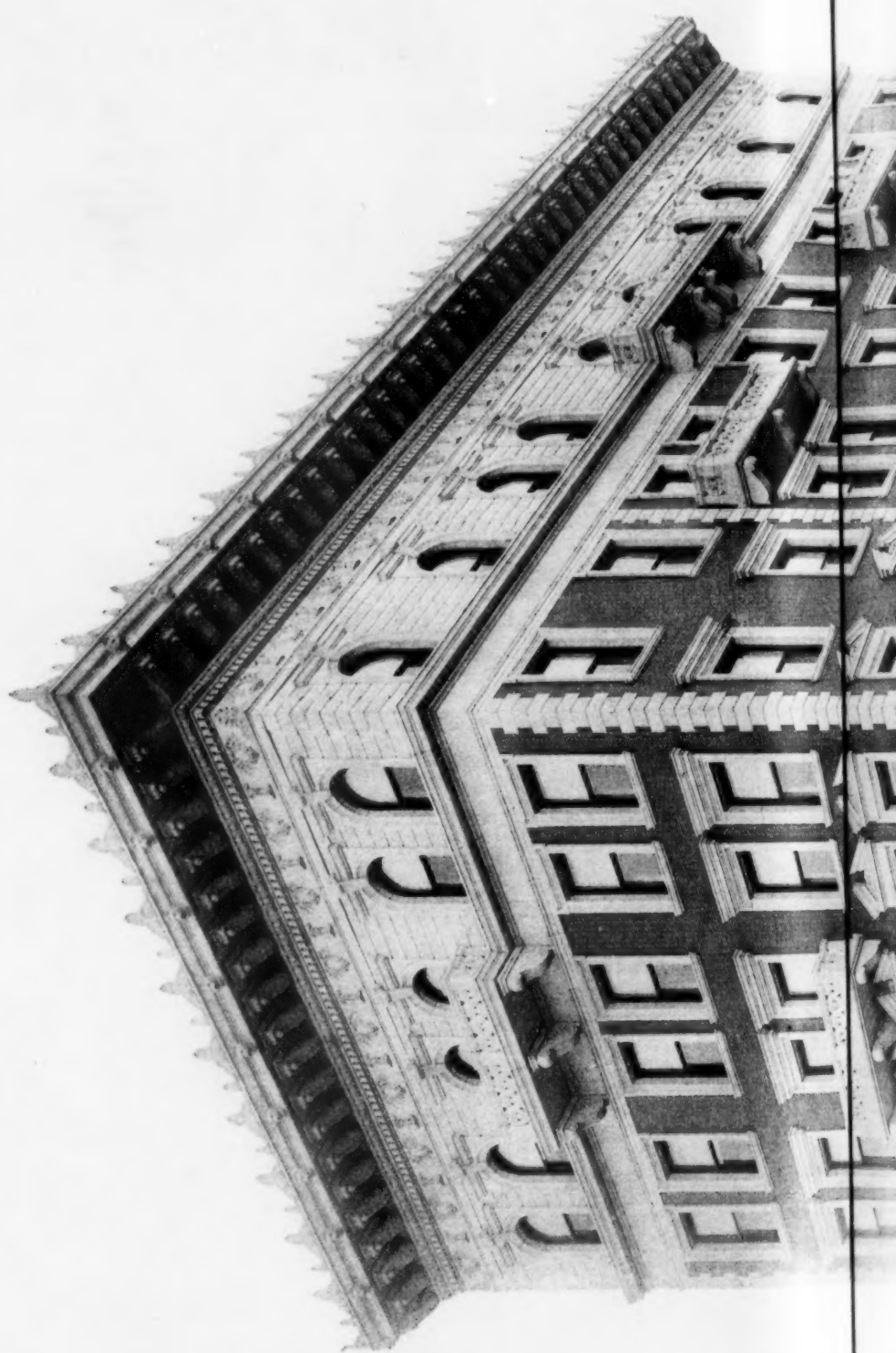
COPLEY SOCIETY OF BOSTON.—At a recent meeting of the Boston Art Students' Association, it was voted to change the name of the organization to that of the "Copley Society of Boston." There was general desire for this change, as so many of the members had outgrown the age of pupillage.—*Exchange*.

THE NEW RUE CHARLES GARNIER.—The Municipal Council of the city of Paris has decided to honor the memory of Charles Garnier, architect of the Opéra, by giving his name to one of the streets of the great city. It was at first suggested to give this name to one of the new streets laid out on the site of the prison of La Roquette, but better counsel prevailed, and the Rue Mogador, in the immediate neighborhood of the Opéra, is to be renamed for the distinguished architect, which is more appropriate because of the street being near the building which is his masterpiece.—*Boston Transcript*.

DANGERS FROM ELECTROLYSIS IN PIPES.—According to the President of the Water Board of Hartford, the most serious problem before the Board is electrolysis. As far as is known at present, the "disease" has affected only the water-pipes underneath the streets of the city, but it is thought likely that the gas-pipes may be attacked, and with serious results. Recently the Board has been compelled to put new pipes in the place of some that were laid only eighteen months ago, and were badly eaten by the leakage of the electric current of the street-car lines. The President of the Board suggests that the only way to prevent electrolysis in the pipes is to have a return-wire overhead which shall carry the current back, and thus avoid loss in the ground. He declares that the present method of bonding the rails and sending the current back in that way is not practicable.—*N. Y. Evening Post*.

HOHKÖNIGSBURG TO BE RESTORED.—The German Emperor has decided (says our Paris correspondent) that his Empire shall possess another Pierrefonds. The feudal castle which is to be restored is that of Hohkönigsburg, in Alsace. This castle was a peel-house early in the mediæval epoch. Isolated buildings sprang up around it, and were connected by a wall. There was a terrible donjon, and the lower ward afforded refuge in troubled times to all the villagers on the Hohkönigsburg estates. The castle gradually became an abode of luxury, as well as a stronghold, and was adapted to the tastes that sprang up through the relations of Western Europe with Lombardy, Venice and Byzantium. That Duc d'Orleans who built Pierrefonds would not have disdained Hohkönigsburg, which, however, had no royal owner after the immediate successors of Charlemagne had passed away. It was long possessed by the Counts of Thierstein. The expense of a restoration according to the gorgeously mediæval plan of the Emperor will be great. The restoration of Pierrefonds was a notion of the Empress Eugénie, who wanted "to bring a chapter of Walter Scott into her life." The idea occurred to her at a picnic, and as it haunted her she consulted M. Viollet-le-Duc at one of her Compiègne teas. He entered into her views. The Directors of State Buildings and of Fine-Arts did so, too. The Empress wanted to find a change at Pierrefonds from the unpicturesque classicality of Compiègne. The architect worked wonders. The castle he restored is now a mediæval museum, and a most interesting place to visit. It draws visitors from everywhere to the hotels and boarding-houses that have sprung up around it. The most numerous tourists attracted by it are Germans.—*London News*.

ONE WAY TO SAVE CALIFORNIA'S BIG TREES.—In its determination to preserve the few remaining mammoth trees in California, called *Sequoia gigantea* by Secretary of Agriculture James Wilson, of Iowa, the Government has been driven to desperate straits. It appears that a certain shrewd, but withal iconoclastic, citizen of the Republic named Robert Whiteside—residence when last heard from, Duluth, Minn.—is the owner in fee-simple of a piece of land in Calaveras County, Cal., on which there are situated about thirty of the finest specimens of Secretary of Agriculture James Wilson's *Sequoia gigantea*. When Mr. Whiteside learned of the Government's desire to preserve these mammoth trees by purchasing the land on which they are situated and converting it into a National park, he offered to sell the trees to the Government at \$4 a thousand feet, lumber measurement, and throw the land in. No man alive, with the single exception of the sagacious Whiteside, knows within tens of thousands of dollars how much money the Government would have had to pay if his proposition had been accepted. Secretary of the Interior Ethan Allen Hitchcock, who started the negotiations with Whiteside, declined to entertain the offer until he could send inspectors of his Department among the trees and thus obtain approximately their value at Whiteside's upset price. Thereupon Whiteside surrounded his grove of *Sequoia gigantea* with a cordon of Western "shooters," armed to the teeth, and with instructions to shoot down the first man who set foot on the forbidden soil. Then Whiteside disappeared from the ken of Secretary Hitchcock, who has not been able since to get track of him. It is known that Whiteside threatens to fell every one of the trees and convert them into lumber unless the Government buys them on his terms. Mr. Hitchcock is as stubborn as Mr. Whiteside is elusive. As the Secretary of the Interior has been unable to make further progress in the negotiations, he has called Congress to his aid. Accordingly, Representative Lacey, of Iowa, has introduced into the House a bill which, in order to avoid conflict with the sacred Constitution, he has entitled "A bill to raise revenue for the Government." The measure provides that whenever a mammoth tree, otherwise known as *Sequoia gigantea*, is felled and sawed into lumber, the product thereof shall be taxed at the uniform rate of \$10 a thousand. What Whiteside's next move will be when he hears of the introduction of this bill nobody knows, but nobody knows where Whiteside is. Mr. Lacey is going to rush the bill through at this session in order to save the trees. If their owner is compelled to pay a tax of \$10 a thousand feet when he saws them into lumber, it is not thought that he will fell them, because the tax is more than the lumber would bring in any market.—*N. Y. Tribune*.





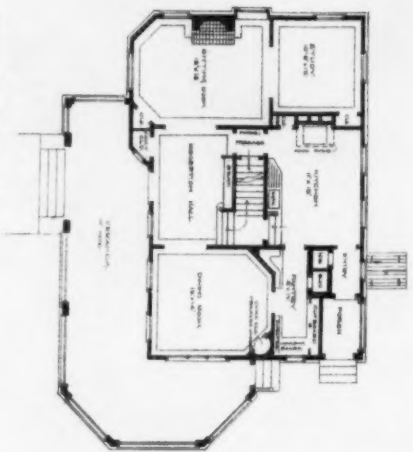
DESIGNED BY THE AMERICAN ARCHITECT AND BUILDING NEWS CO.

APARTMENT-HOUSE, NO. 771 MADISON AVE., NEW YORK, N. Y.
LOUIS KORN, ARCHITECT.

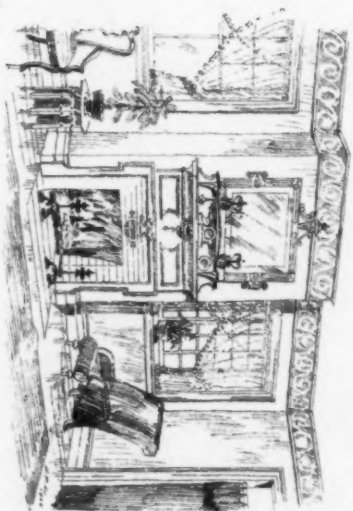
REPRODUCED BY THE AMERICAN ARCHITECT AND BUILDING NEWS CO.

The American Architect
Jan. 19, 1901.
No. 1308.

MR E. B. HEDGES,
WESTFIELD, MASS.



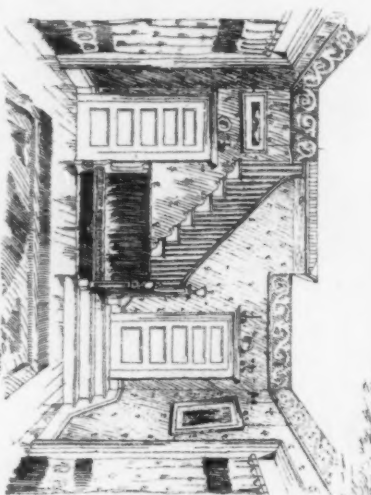
FIRST FLOOR PLAN.



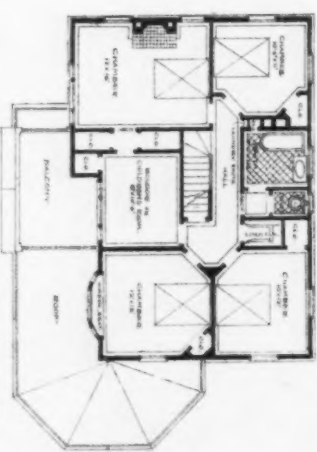
SITTING ROOM SHOWING FIREPLACE.



WILLIAM H CADWELL, ARCHITECT.
WALTER D CRADDOCK, ASSOCIATE ARCHITECT
215 MAIN ST., NEW BRITAIN, CONN.



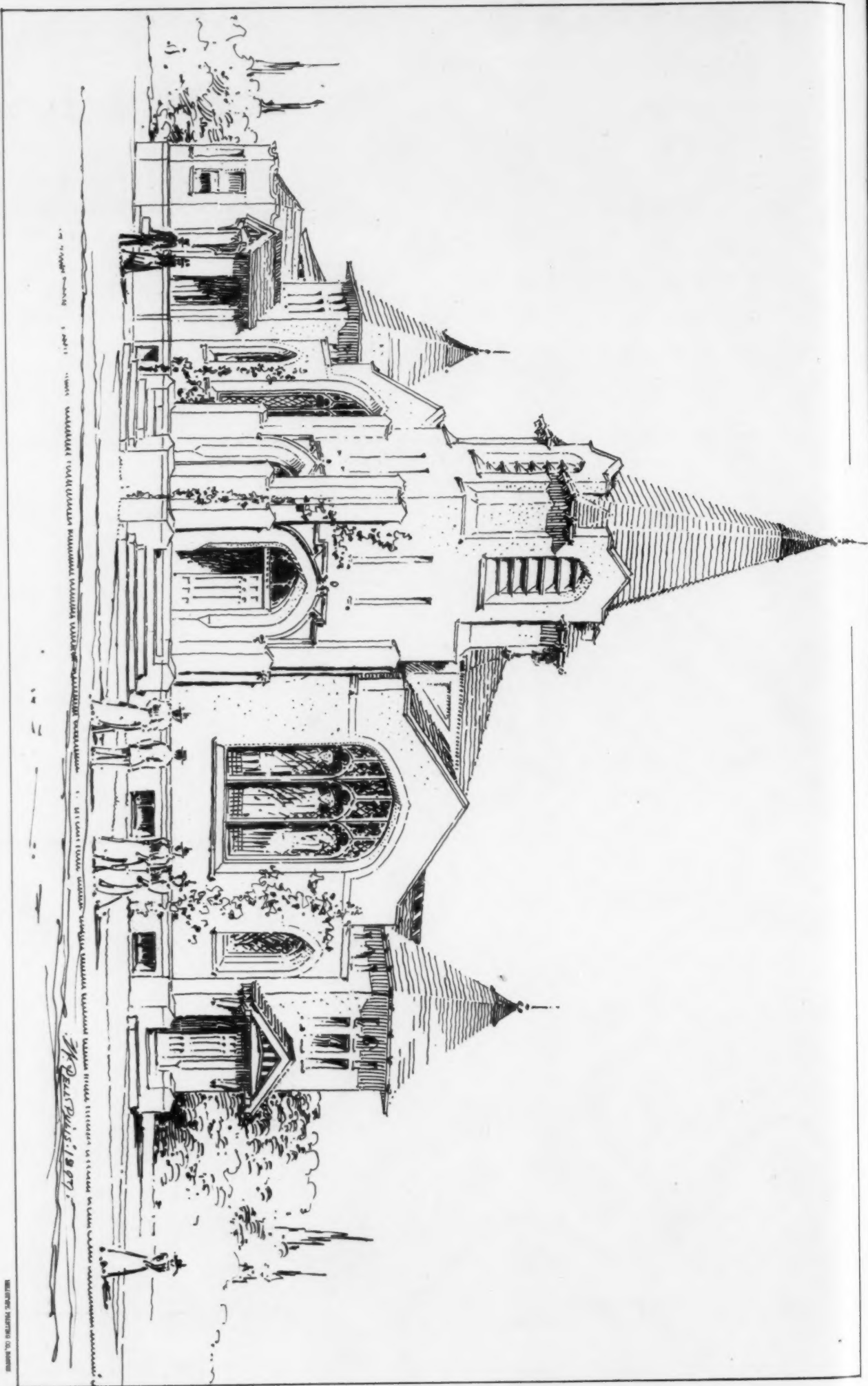
"ROUGH SKETCH OF HALL."



SECOND FLOOR PLAN.

Copyright 1901 by THE AMERICAN ARCHITECT AND BUILDING NEWS CO.

WALTER D. CRADDOCK



Copyright 1901 by The American Architect and Building News Co.

METHODIST EPISCOPAL CHURCH AND CHAPEL, RIDGEWOOD, NEW JERSEY.
F. R. COMSTOCK, ARCHITECT.

The American Architect
Jan. 19, 1901.
No. 1308.

ILLUSTRATION BY THE AMERICAN ARCHITECT AND BUILDING NEWS CO.

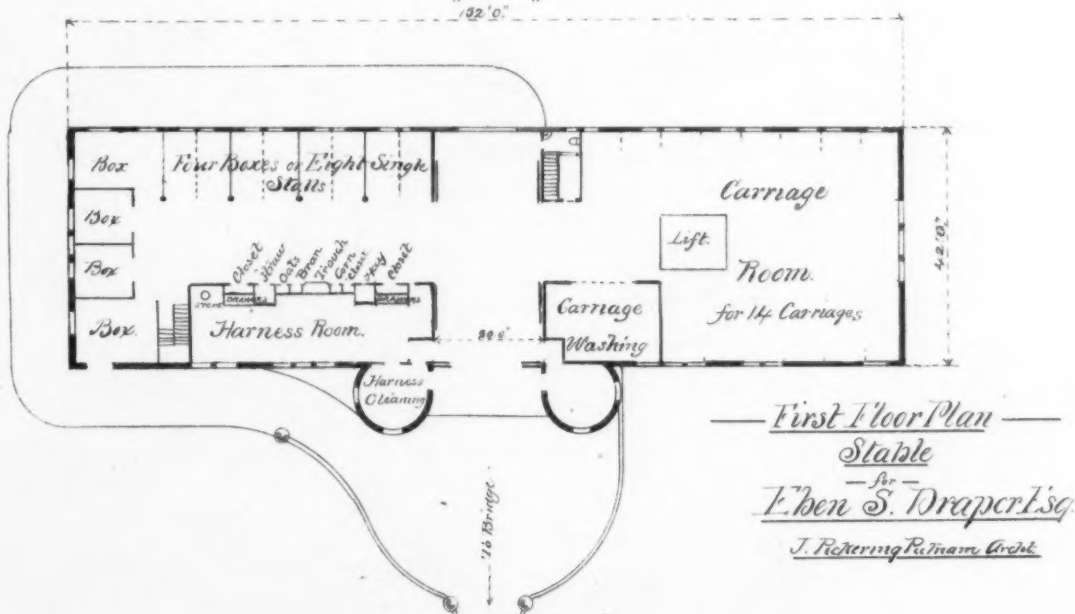
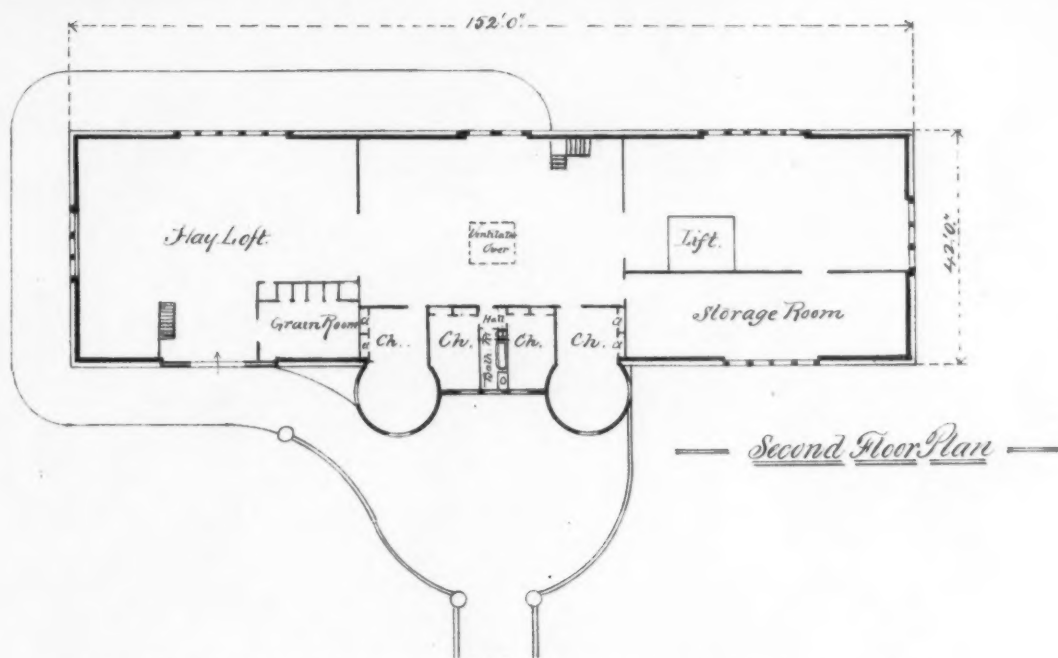
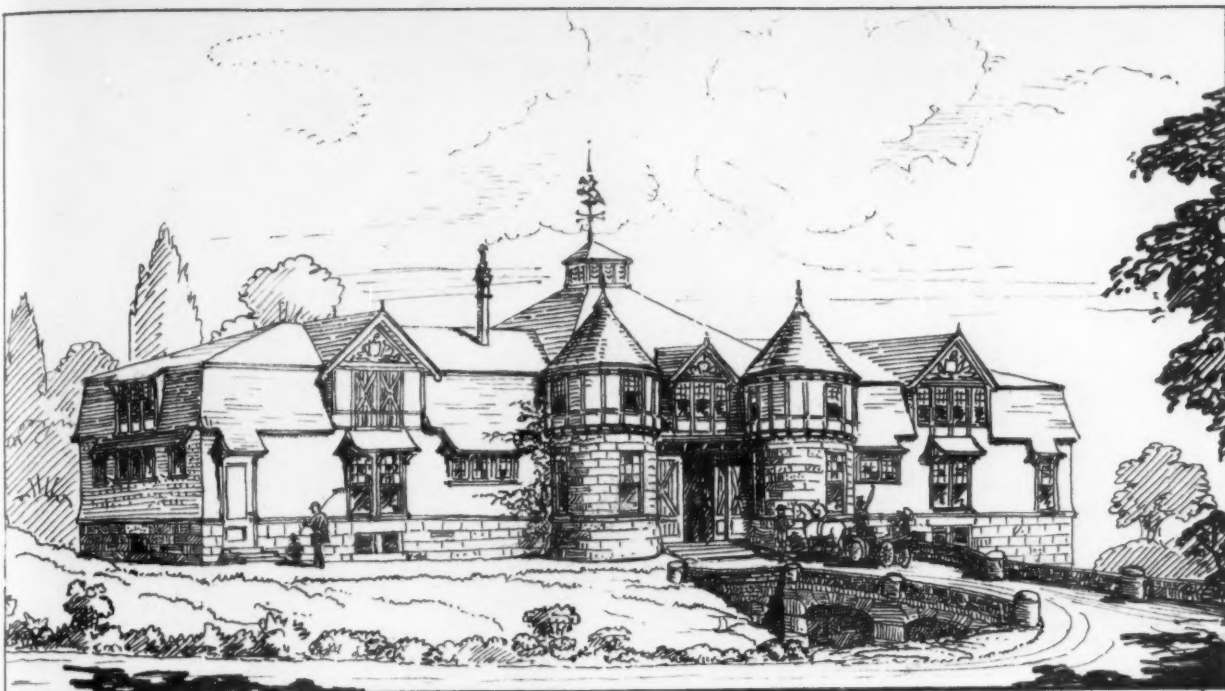


COPYRIGHT 1901 BY THE AMERICAN ARCHITECTURE AND BUILDING NEWS CO.

WILLIAMS PRINTING CO., BOSTON

MAIN ENTRANCE TO APARTMENT-HOUSE, NO. 771 MADISON AVE., NEW YORK, N. Y.
LOUIS KORN, ARCHITECT.

The American Architect
Jan. 19, 1901.
No. 1308.



THE AMERICAN ARCHITECT AND BUILDING NEWS

A WEEKLY JOURNAL OF CONSTRUCTIVE AND DECORATIVE ART.

VOL. LXXI. — No. 1308.]

SATURDAY, JANUARY 19, 1901.

PRICE, { INTERNATIONAL ISSUE, 50 CTS
REGULAR " 15 "

ARCHITECTURAL INSTRUCTION.

BOSTON, MASS.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY.

DEPARTMENT OF ARCHITECTURE.

Options in Architectural Engineering and Landscape Architecture.

College graduates and draughtsmen admitted as special students.

SUMMER COURSES in Elementary Design and Shades and Shadows. Proficiency in these subjects will enable draughtsmen and students from other colleges to enter third year work.

For catalogues and information apply to

H. W. TYLER, Secretary,
Mass. Institute of Technology, Boston, Mass.

CAMBRIDGE, MASS.

HARVARD UNIVERSITY.

LAWRENCE SCIENTIFIC SCHOOL.

Twelve Departments of study leading to the degree of Bachelor of Science, Civil Engineering, Electrical Engineering, Mechanical Engineering, Mining and Metallurgy, Architecture, Landscape Architecture, Chemistry, Geology, Biology, Anatomy and Physiology, for Teachers of Science, and General Science.

For Descriptive Pamphlet apply to

J. L. LOVE, Secretary, Cambridge, Mass.
N. S. SHALER, Dean.

NEW YORK, N. Y.

COLUMBIA UNIVERSITY, IN THE CITY OF NEW YORK.

SCHOOL OF MINES.

SCHOOL OF CHEMISTRY.

SCHOOL OF ENGINEERING.

SCHOOL OF ARCHITECTURE.

SCHOOL OF PURE SCIENCE.

Four years' undergraduate courses and special facilities for graduate work in all departments. Circulars forwarded on application to the Secretary of the University.

PHILADELPHIA, PA.

UNIVERSITY OF PENNSYLVANIA.

SCHOOL OF ARCHITECTURE.

PROF. WARREN P. LAIRD.

SYRACUSE, N. Y.

SYRACUSE UNIVERSITY, Syracuse, N. Y.

DEPARTMENT OF ARCHITECTURE.

PROF. EDWIN H. GAGGIE.

WHITTIER MACHINE CO.,

PASSENGER AND FREIGHT
ELEVATORS.

53 STATE STREET - - - BOSTON.

LOOMIS FILTERS.

ESTABLISHED 1880.

Improved System. Simple and Effective.

LOOMIS-MANNING FILTER CO.,

Main Office: 402 CHESTNUT ST., PHILADELPHIA.
Boston. New York. Baltimore. Washington.

THE SNEAD & CO. IRON WORKS, Incorporated.

JERSEY CITY, N. J.

Structural and Ornamental Ironwork for
Buildings.

OFFICE: FOOT OF PINE ST., JERSEY CITY.

BOOKS:

"Empire Ornaments, Furniture, etc."

A reprint of the well-known work of
M. Charles Normand.

36 Plates. Price \$6.00.

AMERICAN ARCHITECT AND BUILDING NEWS CO.

BOOKS:

"Les Concours publics d'Architecture."

(A Monthly Publication.)

Edited by MM. Wulliam and Farge.

Vol. IV. 120 Plates. Price \$9.40.

AMERICAN ARCHITECT AND BUILDING NEWS CO.

BOOKS:

"Cathedral of St. John the Divine."

Designs submitted in the First Competition.

57 Plates, folio. Price \$5.00.

AMERICAN ARCHITECT AND BUILDING NEWS CO.

FLYNT

BUILDING AND CONSTRUCTION CO.

GENERAL OFFICE, PALMER, MASS.

We contract to perform all labor and furnish all material of the different classes required to build complete

CHURCHES, HOTELS, MILLS, PUBLIC
BUILDINGS AND RESIDENCES.

Also for the construction of
RAILROADS, DAMS AND BRIDGES.

We solicit correspondence with those wishing to place the construction of any proposed new work under ONE CONTRACT, which shall include all branches connected with the work. To such parties we will furnish satisfactory references from those for whom we have performed similar work.

SCAIFE FILTERS.

10 to 10,000 Gallons per Hour.

NO CHEMICALS REQUIRED.

RESULTS GUARANTEED.

WM. B. SCAIFE & SONS,
Pittsburgh, Pa.

The WINSLOW BROS. COMPANY,

CHICAGO,

Ornamental Iron and Bronze.

BOOKS:

"Ile de France, Picardie."

PART I. I.

A portion of the series of "Archives de la Commission des Monuments Historiques."

25 Plates, folio. Price \$6.00.

AMERICAN ARCHITECT AND BUILDING NEWS CO.

BOOKS:

"Croquis d'Architecture."

(Intime Club.)

XXII Year, complete. Price \$6.70.

A hiatus of ten years occurs between the date of the 21st and 22nd volumes.

AMERICAN ARCHITECT AND BUILDING NEWS CO.

BOOKS:

"Architectural Masterpieces of Belgium
and Holland."

96 Plates, quarto. Price \$10.00.

AMERICAN ARCHITECT AND BUILDING NEWS CO.

ROBERT C. FISHER & CO.

Successors to Fisher & Bird,

MARBLE AND GRANITE WORKS,

97, 99, 101 and 103 EAST HOUSTON STREET,

Established 1830.

NEW YORK

You Can't Depend



TRADE MARK.

on the painter to produce a perfect enamel finish
unless he has perfect materials. Insure satisfactory
results by specifying our

STRUCTURAL ENAMELS

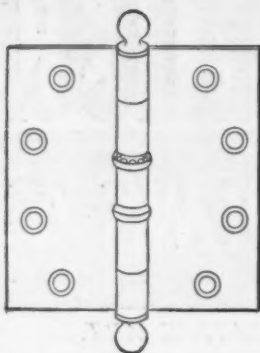
Varnish List gives Particulars.

EDWARD SMITH & CO.

Varnish Flakers and Color Grinders

45 Broadway, New York

STANLEY'S BALL-BEARING STEEL ... BUTTS



are heavily electro-plated and highly polished, and compare favorably in appearance and durability with solid metal butts.

It is impossible to wear them down, and they never creak.

Samples and literature free to architects.

THE STANLEY WORKS, Dept. "C."
NEW BRITAIN, CONN.
79 CHAMBERS ST., N. Y.

FOR INFORMATION ABOUT
U. S. MAIL CHUTES
WHICH ARE
A necessity in Office Buildings and Hotels,
write to the sole makers.
THE CUTLER MFG. CO., ROCHESTER, N. Y.
PATENTED. AUTHORIZED.

CLINTON WIRE-CLOTH CO.

Sole Proprietors and Manufacturers of

WIRE LATH

DOUBLE TWIST WARP
STIFFENED (Iron Furred)
CLINTON CORRUGAT'D

Plain, Japanned or Galvanized.

The Most Perfect and Economic System of FIREPROOF Construction.

SEND FOR CIRCULAR.

BOSTON,
199 Washington St.

NEW YORK,
76 Beekman St.

CHICAGO,
137 Lake St.

FACTORY,
CLINTON, MASS.

FITCH



SASH LOCKS

THE WINDOW.
RATTLE, COLD AND DUST
OUT
SIMPLE, DURABLE, SAFE.
SOLD BY HARDWARE DEALERS EVERYWHERE
TRIAL SAMPLE FREE
THE W. & E. T. FITCH CO. NEW HAVEN, CONN.

"La Construction Moderne,"

A journal of whose merits our readers have had opportunity to judge because of our frequent reference to it and our occasional republication of designs that are published in it, is the most complete and most interesting of the French architectural journals.

The fifteenth annual volume is now in course of publication.

Subscription, including postage, 35 francs.

Each weekly issue contains, besides the illustrations included in the text, two full-page plates, which by themselves are worth double the amount of the annual subscription.

PRICE OF BACK ANNUAL VOLUMES,
:: 40 Francs. ::

Address for subscriptions and catalogues,
LIBRAIRIE DE LA CONSTRUCTION MODERNE,
13 Rue Bonaparte, Paris, France.



THE NEW YORK "BOX-STOOP" XXI.—No. 259 MADISON AVENUE.

THE IDEAL MFG. CO.
DETROIT, U. S. A.

Vapor System of Steam Heating.

Adapted to buildings of every kind and size. Superior to hot-water heating. No pressure on radiators. No air valves. No noise. No machinery. Heat under perfect control. Easily installed by all steam fitters. Architects are requested to send blue-prints with data. Drawings and specifications will be furnished free. Open to all contractors for bids.

VAPOR STEAM HEATING CO. - - - YORK, PA.

ART METAL WORK

BANK AND OFFICE RAILINGS

ELEVATOR CABS AND ENCLOSURES

ORNAMENTAL WIRE·IRON·BRASS AND BRONZE WORK
WM. INGLIS WIRE & IRON WORKS·DETROIT, MICH.

Big Four

The 
'Buffalo
Route'

to



Cathedral of
St. John the Divine.

✠ New York, N. Y. ✠

WE offer the illustrations of the competitive designs for the great Protestant Episcopal Cathedral, now building on Bloomingdale Heights, New York.

In all, fifty-seven plates [loose], 14 x 20 inches, printed on plate-paper.

Price, \$2.50 per set.

American Architect and Building News Co.,
211 Tremont St., Boston, Mass.,
U. S. A.

Topographical Index of Advertisers.

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

CONNECTICUT. East Berlin. Berlin Iron Bridge Co.....[Steel Structures]. New Britain. The Stanley Works.....[Wrought-Steel Butts]. New Haven. Fitch Co., The W. & E. T.....[Sash Lark]. Stamford. Yale & Towne Mfg. Co.....[Leads]. Waterbury. Benedict & Burnham Mfg. Co.....[Seamless Nickel-Silver Tubing].	MARYLAND. Baltimore. Valls & Young.....[Skylights]. MICHIGAN. Detroit. Barnum, E. T.....[Art Metal Works]. Berry Brothers, Limited.....[Shingling]. Dwight Lumber Co.....[Hardwood Flooring]. Ideal Mfg. Co.....[Sanitary Specialties]. McL. Wire and Iron Works, Wm. W. W. Iron, Brass Work. Grand Rapids. Aldine Mfg. Co.....[Wood Moulds]. Alexander Mfg. Co.....[Drawing-Tables]. Fox Machine Co., [Cutlery, Saws]. Grand Rapids Carved Moulding Co.....[Mouldings].	NEW YORK. N. Y. City. Allen's Cement Works.....[Cements]. American Sheet Steel Co.....[Galvanized and Atlas Cement Co.....[Cement]. Bickelhaupt, G.....[Skylights]. Bostedo Package and Cash Carrier Co.....[Pneumatic Tubes]. Churchman Company, The.....[Boys]. Deane, E. Eldon.....[Chisels]. Flaher & Co., Robert C.....[Marble]. Frank, I. F.....[Reflectors]. Gordon, J. Edgarwood Co.....[Solders]. Hayes, George.....[Metallic Lathing]. Hitchings & Co.....[Greenhouses]. Holophone Glass Co.....[Holophone Glass]. Hurd & Co.....[Wall Tile]. Jackson & Co., Wm. H.....[Grates]. Jackson Architectural Iron Works, [Iron Work]. Jenkins Bros.....[Valves]. Jones, T. F.....[Saws]. Keuffel & Esser Co.....[Drawing Materials]. Laughlin-Hough & Co.....[Drawing Tables]. Mott Iron Works, The.....[Iron Work]. Neuchatel Asphalt Co.....[Asphalt]. New Jersey Zinc Co.....[Zinc White]. New York Belting and Packing Co., Ltd.....[Interlocking Rubber Tiling]. New York Masonic Co.....[Architects]. N. Y. Metal Ceiling Co.....[Metal Ceilings]. Okonite Co. (Ltd.).....[Insulated Wire]. Pitt, W. B.....[Folding Cases]. Raritan Hollow & Porous Brick Co., [Fireproofing]. Rider-Ericson Engine Co. [Hot-Air Engines]. Sargent & Co.....[Builders' Hardware]. Smith Co., H. B.....[Steam Heat]. Snyder & Co., Edw.....[Standard Paints]. Thiele, E.....[Portland Cement]. U. S. Mineral Wool Co.....[Mineral Wool]. Wells Chemical & Mfg. Co., [Cementall Roofing]. Williams, John.....[Wrought Metal].	OHIO. Canton. Berger Mfg. Co., The.....[Metal Ceilings]. Canton Steel Roofing Co., The [Metal Ceilings]. Cleveland. Glidden Varnish Co., The.....[Varnish]. Ohio Brass and Iron Mfg. Co.....[Traps]. Osborn, J. M. & L. A.....[Roofing Tin]. Columbus. Kade & Liggett Co.....[Dumb Waiters]. Columbus Brick & Terra-Cotta Co., The.....[Pressed Brick]. Kinners & Gager Co., The.....[Steel Ceilings]. Kinners Mfg. Co.....[Steel Rolling-Doors]. Nelson Co., The C. T.....[Cast-Steel (a curve)]. Dayton. Dayton Automatic Elevator Gate Co.....[Elevator Gates].	PENNSYLVANIA. Ambler. Keasbey & Mattison Co.....[Magnesia Covering]. Philadelphia. Electric Storage Battery Co.....[Chloride-Accumulator]. French Co., Samuel H.....[Marble Columns]. Gard, McGinley & Co.....[Steel Corrus]. Harrison Brothers & Co.....[Protective Paint]. Loomis Fillets Improved System.....[Fillets]. Maxwell & Co., J.....[Gypsum Water Proof]. Merchant & Co.....[Timber Roofing]. Moore, Williams & Co.....[Elevators]. Taylor Co., N. & G.....[Tin]. Thorn, J. S. Co.....[Sheet Metal].
--	---	--	--	--

"The Georgian Period"

THIS publication, which now consists of seven Parts, contains more than a hundred pages of text, illustrated by some two hundred and fifty text-cuts, and two hundred and forty-nine full-page plates, of which fifty-five are gelatine or half-tone prints. It is in truth a work of superior excellence and great usefulness.

The matter already illustrated may in small part be classified thus:

PUBLIC BUILDINGS

City Hall, New York, N. Y.		Date 1803-12
Old State House, Boston, Mass.		" 1748
Pennsylvania Hospital, Philadelphia, Pa.		" 1755
Carpenters' Hall, Philadelphia, Pa.		" 1770
Independence Hall, Philadelphia, Pa.		" 1729
Faneuil Hall, Boston, Mass.		" 1741
and others.		

CHURCHES

King's Chapel, Boston, Mass.		Date 1749
Seventh-day Baptist Church, Newport, R. I.		" 1729
Christ Church, Alexandria, Va.		" 1767
Christ Church, Philadelphia, Pa.		" 1727
St. Paul's Chapel, New York, N. Y.		" 1764
Old South Church, Boston, Mass.		" 1729
First Church, Hingham, Mass.		" 1681
St. John's Chapel, New York, N. Y.		" 1803
First Congregational Church, Canandaigua, N. Y.		" 1812
St. Peter's P. E. Church, Philadelphia, Pa.		" 1758
Gloria Dei Church, Philadelphia, Pa.		" 1700
and others.		

IMPORTANT HOUSES

Fairbanks House, Dedham, Mass.		Date 1636
Royall Mansion, Dedham, Mass.		" 1737
Philipse Manor House, Yonkers, N. Y.		" 1745
Tudor Place, Georgetown, D. C.		" 179-
Mappa House, Trenton, N. Y.		" 1809
Woodlawn, Va.		" 1799
Mount Vernon, Va.		" 1743
and others.		

Incidentally there are shown special measured drawings or large views of the following features and details:

Porches and Doorways		54 Subjects
Staircases		18 "
Mantelpieces		76 "
Pulpits		6 "
Fanlights		60 "

In addition to the subjects enumerated above there is a large quantity of measured and detailed drawings of Cornices, Ironwork, Gateposts, Windows, Interior Finish, Ceiling Decoration, Capitals, etc., together with elevational and sectional views of entire buildings.



Architects are warned against imitations of

Cabot's Sheathing and Deafening Quilt

which is suffering the penalty of success. The imitations are made with cow-hair and other putrescible materials which harbor moths and vermin, in place of the absolute sanitary and uninflam- mable eel-grass which our patents protect to our sole use.

We like the flattery of imitation, but do not want our patrons to suffer by it.

The genuine article bears our trade-mark

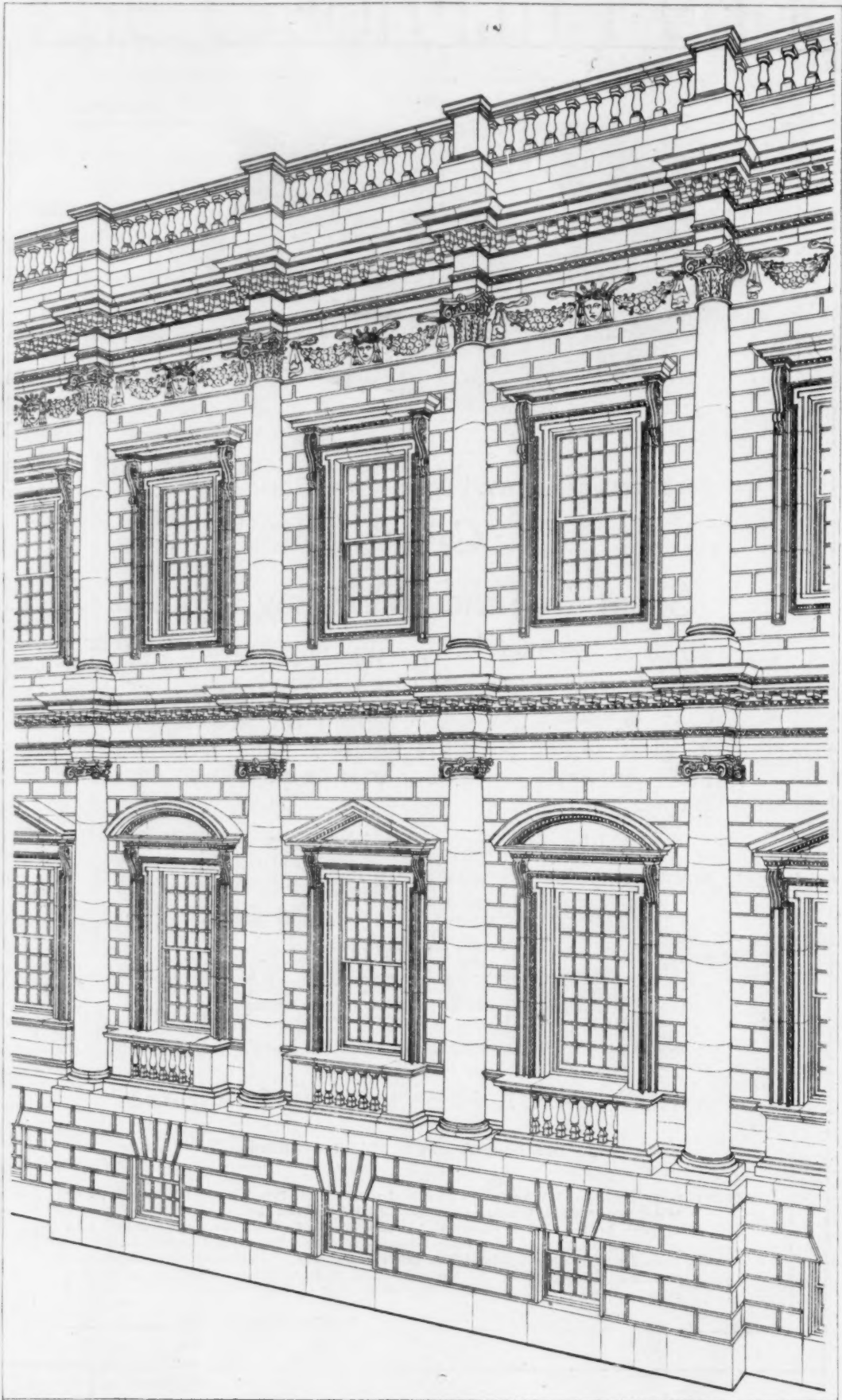
"QUILT."

Samples and full information sent on request.

SAMUEL CABOT, Sole Manufacturer, BOSTON, MASS.

28 Dearborn Avenue, Chicago, Illinois.

AGENTS: V. H. Schneider, 8 Wooster St., New York; Samuel H. French & Co., Philadelphia, Pa.; Waterhouse & Price, San Francisco, Cal.; P. H. Mathews, Los Angeles, Cal.; Whitelaw Brothers, St. Louis, Mo.; George H. Lawes & Co., St. Paul and Minneapolis, Minn.; John H. Corning, Washington, D.C.; Brady & Co., Detroit, Mich.; The National Building Supply Co., Baltimore, Md.; Timms, Edwards & Co., Portland, Ore.; Cleveland Builders' Supply Co., Cleveland, O.; Seymour & Co., Montreal; S. W. R. Dally, Seattle, Wash., and at all other central points.



From The Builder.

CENTRAL PORTION OF THE BANQUETING HOUSE, WHITEHALL, LONDON.

R. A. SILVER-MEDAL DRAWING BY GEORGE T. SMITH.

STANDARD FOR RUBBER INSULATION.



TRADE MARK.

WILLARD L. CANDEE, Mgrs. GEO. T. MANSON, Gen'l Supt.
H. DURANT CREEVER, J. W. H. HODGINS, Sec'y.**OKONITE INSULATED ELECTRIC LIGHT WIRES**Are pronounced by leading Architects to be **SAFE, DURABLE** and **EASILY ADJUSTED** for the inside wiring of **PUBLIC and PRIVATE BUILDINGS.****CANDEE WEATHERPROOF WIRES, OKONITE WATERPROOF TAPE, MANSON PROTECTING TAPE.**

—SOLE MANUFACTURERS—

THE OKONITE CO., LTD., 253 BROADWAY, NEW YORK.**DIXON'S SILICA GRAPHITE PAINT****FOR TIN OR SHINGLE ROOFS AND IRON WORK.** Tin roofs well painted have not required repainting for 10 to 15 years.
IT IS ABSOLUTELY WITHOUT AN EQUAL.

If you need any paint it will pay you to send for circular.

JOSEPH DIXON CRUCIBLE CO., Jersey City, N. J.

ESTABLISHED 1868

SKYLIGHTS HAYES & LATHING
71-8TH AVE. NEW YORK.
FIRE-PROOF CONSTRUCTION**PNEUMATIC TUBES**

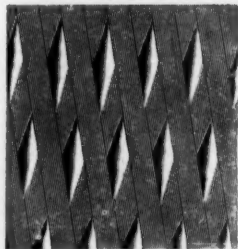
For Rapid Transmission of Cash, Orders, Papers, Documents.

USED IN Prominent Department Stores, Dry Goods Houses, Wholesale Establishments, Newspaper Offices, Banks, etc. Write for Estimates.

BOSTEDO PACKAGE AND CASH CARRIER CO.,

CHICAGO, 156 Lake Street.

NEW YORK, 156 Fifth Avenue.

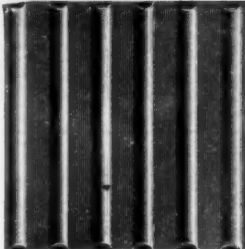
"NEVERSLIP" WROUGHT STEEL FLOOR PLATES

Diamond Pattern Floor Plate

 $\frac{1}{8}$ to 1 inch thickDescriptive Catalogue
on Application**OGDEN & WALLACE**

577-583 Greenwich St.

NEW YORK



Ribbed Pattern Floor Plate

80-Paged Illustrated Catalogue
of over 250 Designs of
Superior**WEATHER VANES,
TOWER ORNAMENTS,
CHURCH CROSSES,
FINIALS, Etc.**Mailed to any address for 2-cent
stamp—half the postage.**T. W. JONES, Manufacturer,
18 FLETCHER ST., NEW YORK.****THE FLANAGAN & BIEDENWEC CO.**
57-63 JUDSON ST.
CHICAGO, ILL.**NEW ENGLAND
FELT ROOFING
WORKS,**

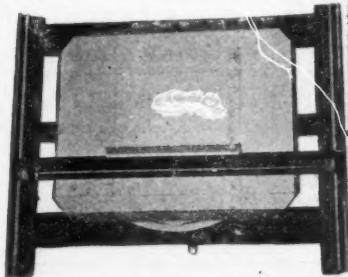
18 Post Office Sq., BOSTON.

Originators of Felt Roof-
ing in New England.Inventors and only Manu-
facturers of the Celebra ed**"BEEHIVE BRAND."****Masonry in
Modern Work**A "Prolegomenos" on the Function
of Masonry in Modern Architectural
Structures.By **R. GUASTAVINO, ARCHITECT.**

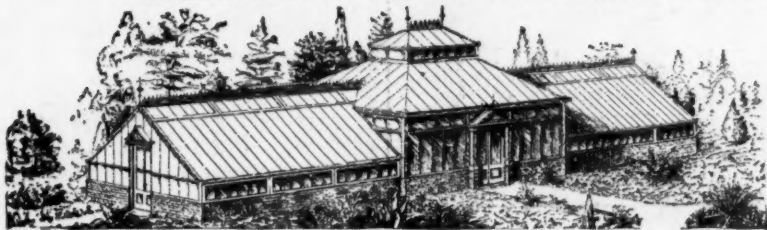
Price, Paper Cover, 30 Cents.

For Sale by the **AMERICAN ARCHITECT.****LAUGHLIN-HOUGH
Patent Drawing Tables**

Save Time. Save Labor. Insure Accuracy.

Endorsed by World's Experts. Send for Hand-
somerly Illustrated Catalogue, describing all styles.**Laughlin-Hough Company,**Business Office, 30 Broad St.
Show Rooms, 134 West 14th St.,**New York.****CRUSADE SUCCESSFUL**Our crusade against inferior Roofing Tin has been suc-
cessful. Our order books prove it.**OSBORN'S GUARANTEED OLD STYLE** has made
its reputation and is now reaping the benefit.Its heavy and even coating of pure block tin and lead; its
uniformity and durability means still greater sales.Can also furnish this plate with genuine Charcoal Iron
Base (not steel). This brand (Osborn's Charcoal Iron Old
Style) is guaranteed for fifteen years.**J. M. & L. A. OSBORN**
CLEVELAND COLUMBUS**HITCHINGS & CO.,** Established 50 years**HORTICULTURAL ARCHITECTS AND BUILDERS**

and largest Manufacturers of

GREENHOUSE HEATING AND VENTILATING APPARATUS.The highest awards received at the World's Fair for Horticultural Architecture, Greenhouse Con-
struction and Heating Apparatus. Conservatories, Greenhouses, Palmhouses, etc., erected complete with
our Patent Iron Frame Construction.

Send four cents for Illustrated Catalogue.

233 MERCER STREET, N. Y. CITY.

IN COMPETITION WITH THE ENTIRE WORLD.

THE ONLY

GOLD MEDAL

GIVEN AT THE

PARIS EXPOSITION, 1900

FOR EXHIBITS OF

VALVES AND FITTINGS

WAS AWARDED TO

CRANE CO.

NEW YORK PHILADELPHIA CINCINNATI KANSAS CITY SIOUX CITY OMAHA

ST. PAUL ST. LOUIS LOS ANGELES SAN FRANCISCO PORTLAND ORE.

CHICAGO

ESTABLISHED 1855

WRITE FOR POCKET CATALOGUE



Jenkins Bros.' Valves

are manufactured of the best steam metal, and are fully guaranteed. Why experiment with cheap valves? If you want the **BEST** ask your dealer for valves manufactured by Jenkins Brothers. Remember all genuine are stamped with Trade Mark like cut.

JENKINS BROTHERS, New York, Philadelphia, Chicago, Boston

Kinnear's Automatic

DOORS

STEEL ROLLING SHUTTERS

SIMPLE DURABLE FIRE PROOF PARTITIONS

CLOSE INSTANTLY AT 150 DEGREES HEAT

KINNEAR MFG. CO. COLUMBUS OHIO U.S.A.

ASPHALT ROOFING AND PAVING MATERIALS.

WARREN'S "ANCHOR BRAND" NATURAL ASPHALT ROOFING. WARREN'S NATURAL ASPHALT READY ROOFING.

Send for circulars, samples and specification forms to

WARREN CHEMICAL & MFG. CO. 81 & 83 Fulton Street, NEW YORK, U.S.A.

Send for samples.

If you SPECIFY

SAMSON SPOT CORD

You can tell at a glance that no other cord is substituted. It is warranted to be of pure Cotton, smooth finish and perfect braid.

Samson Cordage Works, Boston, Mass.

L. Haberstroh & Son,

9 PARK ST., COR. BEACON, BOSTON,

Interior Decorators and Painters.

Decorations in Color and Relief.

Wall Hangings of all Descriptions.

Sketches and Estimates Furnished.

JOHN WILLIAMS, 544 to 556 West 27th Street, New York.

WROUGHT IRON AND BRASS WORK TO SPECIAL DESIGNS ONLY.

REFERENCES: Tiffany & Co., N. Y.; Cottier & Co., N. Y.; L. Marcotte & Co., N. Y.; McKim, Mead & White, N. Y.; Babb, Cook & Willb., N. Y.; Bruce Price, N. Y.; R. M. Hunt, N. Y.; Bailey, Banks & Biddle, Phila.; Frank Hill Smith, Boston; A. H. Davenport, Boston.

ASPHALT FLOORS, ROOFS, SIDEWALKS AND CARRIAGE-WAYS

Of Public Buildings, Hospitals, Warehouses, Stables, Cellars, etc.

Laid with **VAL de TRAVERS ROCK ASPHALT**, DURABLE, FIREPROOF AND IMPERVIOUS.

For estimates and list of works executed, apply to

THE NEUCHÂTEL ASPHALT CO., Limited,

265 BROADWAY - NEW YORK.

Conservatories, Greenhouses, Vineries, Etc.

Designed, erected and heated. Catalogue, also special plans and estimates, on application.

LORD & BURNHAM CO.,

1133 Broadway - New York City.

METAL CEILINGS

Suitable for Residences, Offices, Stores, Schools, Hospitals & Churches.

Can be applied over old Plaster.

Give Measurements for estimate.

N.Y. METAL CEILING CO.

21 ST. AND 13TH AVE.

NEW YORK, N.Y.

Boston Office: 48 Congress St., Room 23.

New York

Wall Ties

SEND FOR SAMPLES AND QUOTATIONS.

Tool Makers Model Makers Designers Manufacturers

All say: "The best thing I've seen."

HURD & CO.

570-576 West Broadway, New York

In the Pay Envelope

That's where our education affects you.

We teach mechanics the theory of their work; help misplaced people to change their work; enable young people to support themselves while learning a profession.

250,000 students and graduates in Mechanical, Electrical, Steam and Civil Engineering, Architecture, Telegraphy, Stenography, Book-keeping, etc. Write for circular and mention subject in which interested.

INTERNATIONAL CORRESPONDENCE SCHOOLS,

Established 1891. Capital \$1,500,000.

Box 986 Scranton, Pa.

Holophane Glass Co.

No. 15 East 32nd Street, N. Y.

COMPOUND Prism Globes and Shades.

"Maximum Light—Complete Diffusion—Minimum Glare" for all kinds of light.

Send for catalogue and price lists.

Artist and Artisan

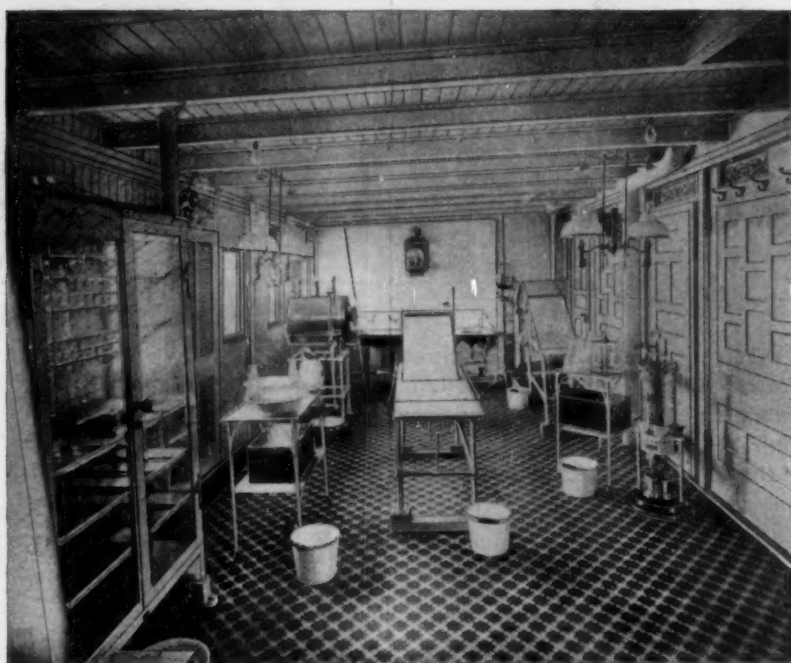
is the title of an Artistic Brochure issued by the

Yale and Towne

Mfg. Company,

9-11-13 Murray St., New York City.

It deals with the origin of Ornamental Metal Work and its present development and uses. It will be sent to Architects on request.



INTERLOCKING RUBBER TILING

as laid by us in U. S. Hospital Ship "Relief" (Operating Room). Thoroughly sanitary; each tile water and germ proof; interstices filled with water and germ proof cement. Also in use on U. S. Hospital Ship "Solace" and several State Hospitals. Noiseless, non-slippery and extraordinarily durable. Laid directly on wood, stone, concrete or iron. Call or write.

New York Belting & Packing Co., Ltd.

New York 25 Park Place
Philadelphia 724 Chestnut St.
Chicago 150 Lake St.
St. Louis 411 No. 3d St.
San Francisco 509-511 Market St.
London, W. C. B. & S. Folding Gate Co., 19 Tower St., Upper St. Martin's Lane.
Baltimore Baltimore Rubber Co., 101 Hopkins Place

PERSPECTIVES RENDERED

IN PEN-AND-INK AND WATER-COLOR,
WALTER M. CAMPBELL,
8 Beacon St., Boston, Mass.

E. ELDON DEANE,

Architectural Colorist and Draughtsman.
63 Seymour Building, Fifth Ave., cor. 42d St.
NEW YORK CITY.

MASON SAFETY TREAD BEWARE OF INFRINGEMENTS

AMERICAN MASON SAFETY TREAD CO., BOSTON

J. W. TAYLOR'S PHOTOGRAPH SERIES
151 MONROE ST., CHICAGO OF AMERICAN ARCHITECTURE
Removed to Owings Building.
Send two 5 cent stamps for Catalogue.

R. P. SOUTHARD,

Gen'l Supt. Building Construction.
At present engaged on work at Montreal, Can.

"Cohesive Construction."

An Essay on the

Theory and History of
Cohesive Construction.

By RAFAEL GUASTAVINO - - - Architect.

Price, \$1.25.

For Sale by the AMERICAN ARCHITECT.



Send for Pamphlet of
**Automatic Self-Locking
SCUTTLE OPENER**
Secure from BURGLARS
Quick escape in case of FIRE

Metallic Skylights

Fire-Proof Windows
For Factories, Warehouses, etc.

G. Bickelhaupt Skylight Works
243 & 245 West 47th St.
Tel., 675-38th. NEW YORK

"TOPICAL ARCHITECTURE"

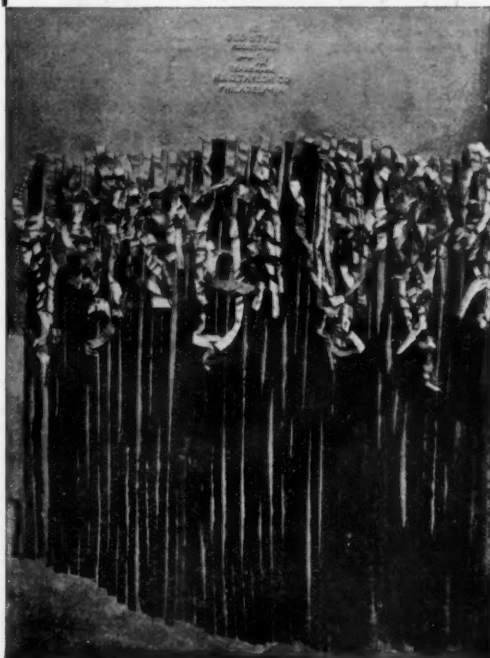
Containing

Classified Architectural Motives and Details

will hereafter be published as a
monthly periodical

Subscription Price - - \$3.00 per year

THE TAYLOR "OLD STYLE"



Brand of Roofing Tin
is the highest grade on
the market.

It is the oldest brand
of Roofing Tin made.

Notice the rich,
heavy coating of metal
scraped from the
sheet.

This brand of Tin
will outlast the life of
the building.

N. & G. TAYLOR CO.

Sole Manufacturers

ESTABLISHED 1810 PHILADELPHIA

“A · Monumental · Work”

This is the phrase applied by the

Review of Reviews

in its issue for January, 1901, while adding
its meed of praise to the overflowing measure
already awarded by critics to :: :: :: ::

“The · Georgian · Period”

AMERICAN BRIDGE CO.

GENERAL OFFICES:

100 Broadway, New York, N. Y.

Designers and Builders of all Classes of Metallic Structures

We have decided to carry at all our plants a large stock of Raw Material, from which we can furnish with great promptness any ordinary order for Steel Bridges, Roofs, Buildings, Columns, Girders, Beams, Channels, Angles, Plates, etc., etc.

Branch Offices and Works:

ALBANY, N. Y.
ATHENS, PA.
BOSTON, MASS.
BUFFALO, N. Y.
BALTIMORE, MD.
BUTTE, MONT.
COLUMBUS, O.
CHICAGO, ILL.

CANTON, O.
CLEVELAND, O.
DENVER, COLO.
DULUTH, MINN.
EAST BERLIN, CONN.
ELMIRA, N. Y.
GROTON, N. Y.
HORSEHEADS, N. Y.

LAFAYETTE, IND.
MILWAUKEE, WIS.
MINNEAPOLIS, MINN.
NEW ORLEANS, LA.
PENCYD, PA.
PHILADELPHIA, PA.
PITTSBURG, PA.
ROCHESTER, N. Y.

SEATTLE, WASH.
SAN FRANCISCO, CAL.
SALT LAKE CITY, UTAH.
SIDNEY, N. S. W.
TRENTON, N. J.
WILMINGTON, DEL.
YOUNGSTOWN, O.
LONDON, ENG.

JACKSON ARCHITECTURAL IRON WORKS, ESTABLISHED 1840.

IRON

Patterns for Buildings, Cornices, Lintels and Sills, Doors and Shutters, Girders and Beams, Fire-escape
Balconies and Ladders, Columns and Roofs, Sky and Floor Lights, Stable Fittings and Fixtures,
Sidewalk Lights. Artistic work in Wrought and Cast Iron, Brass and Bronze.
Designs and Estimates of Cost Furnished for Work in any Department.

Foundry and Shops, East 28th and East 29th Sts. Office, 315 East 28th St., New York.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

are interested. The plans have been prepared, and work will probably begin early in the spring.

Beverly, Mass.—George Swain has completed plans for frame addition to the almshouse, to cost \$80,000.

Boston, Mass.—It is reported that John J. Cadigan has sold for E. J. Campbell the lot of land corner of Warren Ave. and Clarendon St., containing 12,500 square feet, to the Boston Young Women's Christian Association, who intend to improve by building on the lot for their own use.

It is stated that a syndicate to be called the Fiske Wharf and Warehouse Trust has been organized, with Francis Peabody, Jr., John L. Nichols and Leslie C. Wead as trustees to take over the property and business of the Fiske Wharf and Warehouse Co., rear 453 467 Commercial St.; to purchase the adjoining land owned by Charles G. Rice, and to erect on the property thus acquired a new seven-story fireproof warehouse covering about 25,000 square feet of land. The cost of the undertaking will be about \$1,000,000.

Brooklyn, N. Y.—A two and one-half story brick and frame residence, 30' x 50', will be erected on the east side of E. 14th St., near Albemarle Road, for Mr. Alex S. Bacon, 297 Vanderbilt Ave., after plans by Architect J. E. Ritchie, Park Row Building, Manhattan; estimated cost, \$15,000.

Butte, Mont.—Reports state the Sutton Theatre Co. will expend \$100,000 for the construction of a theatre.

Cambridge, Mass.—Plans are now in preparation for a four-story brick and stone apartment block, containing 24 suites, and measuring 51' x 143', to be erected on Portland St. Harry Dustin Joll, architect, 619 Massachusetts Ave.; cost, \$24,000.

A fine four-story brick and stone apartment block containing 20 suites will be erected on Magazine St., corner Upton St., at a cost of \$50,000, from plans to be furnished by Harry Dustin Joll, architect, 619 Massachusetts Ave.

Canton, O.—A company of Canton capitalists have purchased 150 acres of land and will erect a six mill plant to cost \$250,000. The main building will be a substantial steel structure, 130' x 300'.

Cape May, N. J.—Contractor H. Church has secured the contract for the new \$30,000 high school to be constructed from designs by Architect Seymour Davis, Philadelphia, Pa.

PASSAIC ROLLING MILL CO., PATERNON, N. J.

Steel Beams

4 inches
to
20 inches
deep.

ALL STRUCTURAL SHAPES.

NEW YORK OFFICE . . . 45 BROADWAY.
Boston Office, No. 31 State Street.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Champaign, Ill.—The trustees of the University of Illinois will ask the legislature for an appropriation of \$362,000 for erecting a new building and for making building alterations and improvements. Among the proposed buildings are a chemical laboratory to cost \$150,000, a woman's building to cost \$100,000, and a gymnasium to cost about \$91,000.

Chicago, Ill.—Architects Nimmons & Fellows have prepared plans for an eight-story fireproof building, 157' x 170', to be built for Sears, Roebuck & Co.; cost, about \$300,000.

Architects Wilson & Marshall are drawing plans for remodeling the six-story and basement building at State and Monroe Sts. for Stumer, Rosenthal & Eckstein; cost, about \$50,000.

Mr. M. D. Wells is to put up a building on Wabash Ave. to be occupied by Emil Elger with a straw and felt hat factory. The plans are being prepared by Architect Howard Shaw. The exterior will be of brick and stone, and the interior will be of mill construction; cost, \$70,000.

Colorado Springs, Col.—John D. Long, Secretary of the Navy, has purchased a site here for a residence which will be erected immediately.

Corsicana, Tex.—The Baptist Society will erect a church at the corner of Collins and 14th Sts., to cost \$10,000.

Dover, N. J.—A gentleman whose name is not given, has contributed \$175,000 for the building of a new Presbyterian church in this city.

East Orange, N. J.—The plans of Jardine, Kent & Jardine, of New York City, have been accepted for the \$50,000 library to be constructed at this place.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Evanston, Ill.—The plans and specifications have been completed for additions to the city hospital and bids will be called for at an early date. The estimated cost is \$50,000.

Garwood, N. J.—The Compensative Valve Co. has a capital of \$100,000, and will establish its plant here. The incorporators are Edward A. Bodamer, Jr., Harry B. O'Brien and William H. Smith.

Greenville, S. C.—Plans for a court-house for Greenville County have been prepared by Frank P. Milburn; cost, \$50,000.

Hartford, Conn.—John J. Corning will build an eight-story brick building on Trumbull St., to cost \$100,000.

Holyoke, Mass.—A \$40,000 tenement-house will be erected here for Geo. A. Savoy.

Hyde Park, Ill.—Architects Patton, Fisher & Miller, Chicago, are preparing plans for a church for the Baptist Society to be built at Woodlawn Ave. and 56th St.; cost, \$100,000.

Indianapolis, Ind.—Architect W. A. Staples is preparing plans for the proposed lodge building to be erected at Ohio and Hudson Sts. for the Knights of Pythias. It will be a six-story stone, brick and steel structure, costing \$40,000.

Architect Louis H. Gibson is making plans for a three-story, 80' x 150', brick and stone apartment-house to be erected on Virginia St. for J. S. Cruse; cost, \$50,000.

Jersey City, N. J.—E. F. C. Young, President of the First National Bank, announces that he will provide Jersey City with its second "skyscraper." It is to be at the corner of Washington and York Sts., in the heart of the business district, and will cost half a million dollars.

Lynn, Mass.—Report states that plans for the remodeling of the town-hall are nearly completed and will be presented to the committee appointed at the town meeting to investigate the proposed enlargement and report to the town. Next week the committee will meet to consider the plans.

Manchester, Va.—A new public building is to be erected in this city to cost about \$75,000.

Mason City, Ia.—Smith & Guttererson, Des Moines, will prepare plans for the new Memorial University recently instituted; total cost, \$75,000.

Millville, N. J.—The erection of a \$20,000 opera-house is contemplated, to have a seating capacity of 2,000.

Minneapolis, Minn.—Architect L. A. Lamoreaux is preparing plans for rebuilding the structure at 7th St. and Nicollet Ave., to be occupied by J. W. Kerr as a department-store. It will be five stories high, 85' x 110', and will be constructed of brick; cost, \$25,000.

Mt. Vernon, N. Y.—Architect Frank M. Wright, 503 Fifth Ave., New York, has prepared plans for a two and a half story brick and frame private residence, 40' x 42', for Mr. Thos. W. David. Building will cost about \$12,000.

Newburyport, Mass.—Mr. and Mrs. W. H. Swasey have given \$2,000 as a New Year's gift towards the

Domestic Water Supply.

There are TWO and ONLY TWO absolutely safe machines that will pump water every day in the year.

They are

The Improved Rider Hot Air Engine . . .
The Improved Ericsson Hot Air Engine.

Catalogue "B" on application. Address the nearest office,

RIDER-ERICSSON ENGINE CO.,

Succeeding (DELAMATER IRON WORKS,
RIDER ENGINE CO.)

23 Cortlandt St., NEW YORK. 239 Franklin St., BOSTON.

86 Lake St., CHICAGO.
40 N. 7th St., PHILADELPHIA.

Teniente Rey, 71,
HAVANA, CUBA.

692 Craig St., MONTREAL, P. O.
22A Pitt St., SYDNEY, N. S. W.



BUTCHER'S BOSTON POLISH

is the best finish for

FLOORS, . . .

Interior Woodwork and Furniture.

Circulars Sent on Application.
For Sale by Dealers in Painters' Supplies.

MANUFACTURED BY THE

BUTCHER POLISH CO.,

356 Atlantic Ave., Boston, Mass.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Newport, Vt.—Plans have been drawn for a \$50,000 hotel for the Owl's Head Mountain Co.

Newton, Mass.—A two and one-half story frame residence, 41' x 45', will be erected on Hunsbwell Ave., at a cost of \$7,500, for Mrs. Annie T. Veitz, from plans furnished by Messrs. Brainerd, Leedes & Russell, architects, 14 Beacon St., Boston.

Niagara Falls, N. Y.—The Natural Food Co., William B. Rankin, president, has been incorporated with a capital of \$10,000. A plant for the manufacture of shredded wheat products, to cost \$750,000, will be erected at once near this city.

Peru, Ill.—Architect Fred W. Wolf, 159 Rees St., Chicago, has prepared plans for an extension to be built to the stock house of the Star Union Brewing Co.; cost, about \$15,000.

Philadelphia, Pa.—The Pennsylvania Railroad has acquired the entire block bounded by Delaware Ave., Chestnut, Water and Walnut Sts. On this important site a mammoth brick warehouse covering the entire block will be erected during the coming summer by the Merchants' Warehousing Co., a corporation controlled by the Pennsylvania Railroad. Plans will be prepared at once.

Pittsburgh, Pa.—The new building of the People's Savings Bank, to be erected at the corner of 4th Ave. and Wood St., is to be fifteen stories in height, and will cost \$1,000,000. Architects, Alden & Harlow.

Quincy, Mass.—John R. Whipple will build a summer residence and stable here for his daughter, Mrs. Edgar L. Pierce, of Cambridge.

Richmond, Va.—Work upon the second of the group of five buildings to be erected for the St. Andrew's Episcopal Society will soon begin. It is the church itself, and will cost nearly \$100,000.

An extensive wood-working plant is to be erected at Fulton Park, near this city. It will be three stories in height, costing about \$40,000.

Shelburne, N. H.—A New York architect has drawn plans for a large hotel to be erected here at a cost of \$200,000.

Springfield, Mass.—Plans have been drawn for a \$50,000, four-story hotel to be built between Allen and White Sts.

St. Louis, Mo.—The Evangelical Lutheran Society will erect a church at Michigan Ave. and Utah St., after plans prepared by Architect Ernst J. Hess. It will be one-story, 60' x 84', brick structure; cost, about \$25,000.

Stockbridge, Mass.—A \$40,000 summer residence will be built very soon for Irene Botsford, of Chicago, Ill.

Toledo, O.—New flats will be erected at the corner of Platt and 4th Sts., to cost \$20,000; architect, Louis H. Tschumy.

Washington, D. C.—The House of Representatives has passed a bill compelling the Pennsylvania Railroad Co. to build a new station here at a cost of not less than \$1,500,000.

Westcamp, N. Y.—The Alsen's American Portland Cement Works Co. has been incorporated in New Jersey to manufacture cement for the American market. The company will conduct the business heretofore carried on by the Alsen's Portland Cement Works Co., which was controlled by a German corporation and represented in New York City by Babson & Swinton. The new plant will be located at this place, and erected after plans by Lathbury & Speckman, Philadelphia, Pa.

Westfield, Mass.—A meeting of the Westfield Board of Trade has been called by President J. D. Cadie to consider another proposition from the American Bicycle Co. The latter company is anxious to secure the deeds of the big plant which are now held by the Board of Trade in the interest of the subscribers, who contributed a big sum to bring the Lozier bicycle business here. It is proposed to erect a large addition containing no less than 30,000 square feet, and costing from \$15,000 to \$20,000. This factory will be used for manufacturing automobiles and bicycles.

Wichita, Kan.—The Catholic Diocese of Southern Kansas, Bishop Hennessey in charge, will build a cathedral here, to cost \$100,000. A parochial school will also be built, to cost \$50,000.

Wilmington, N. C.—The Atlantic Coast Line will rebuild its paint shops which were destroyed by fire recently; cost, \$30,000.

BUILDING INTELLIGENCE.

ALTERATIONS AND ADDITIONS.

Chicago, Ill.—Nineteenth Pl., cor. Sangamon St., three-story bk. addition to Foster-Munger Building, 100' x 144'; \$26,000; o. & a., L. G. Hallberg, 81 La Salle St.

APARTMENT-HOUSES.

Brookline, Mass.—Webster St., three-story bk. & st. apart., 100' x 100' tar & gravel roof, steam; \$55,000; o., Baker Trust; a., Aldrich & Briscoe, 27 State St., Boston.

Brooklyn, N. Y.—Lexington Ave., nr. Throop Ave., five-story bk. flats, 25' x 65'; \$55,000; o., W. H. Du Moulin, 144 Grove St.; a., W. B. Willis, 17 Troutman St.

Jefferson Ave., nr. Ralph Ave. 6 three-story bk. flats, 25' x 66'; \$66,000; o., F. L. Singer, 1181 Bushwick Ave.; a., W. B. Willis, 17 Troutman St.

Lexington Ave., cor. Throop Ave. 4 three-story bk. flats; \$42,000; o., W. H. Du Moulin, 144 Grove St.; a., W. B. Willis, 17 Troutman St.

Chicago, Ill.—W. Sixty-fifth St., Nos. 437-443, three-story bk. & st. apart., 72' x 85'; \$30,000; o., Rich Bros.; a., Ever Rich, 445 W. 65th St.

Indiana Ave., Nos. 4532-38. 2 three-story bk. apart., 44' x 70'; \$50,000; o., S. T. Cooper, 24 Dearborn St.; a., L. M. Mitchell, 145 La Salle St.

New York, N. Y.—Broadway, cor. 97th St., seven-story bk. apart., 100' x 144'; \$275,000; o., Catherine Wilson; a., William H. Boylan.

Philadelphia, Pa.—Tenth St., cor. Clinton St., seven-story apart., 110' x 115'; \$300,000; a., Milligan & Webber; o., Frank S. Riggs.

FACTORIES.

Brooklyn, N. Y.—York St., cor. Bridge St., five-story bk. & st. factory, 110' x 112'; \$50,000; o., Bosrum & Pease Co.; a., H. S. Kissam, 156 Fifth Ave.

New York, N. Y.—Thirtieth St., nr. Washington St., three-story bk. factory, 125' x 200' 6"; \$200,000; o., Estate Jno. Jacob Antor, 23 W. 26th St.; a., Trowbridge & Livingston, 287 Fourth Ave.

HOUSES.

Auburndale, Mass.—Four 2½-story fr. dwells, 26' x 48', shingle roofs, hot air; \$20,000; o., Mrs. Ada Stevenson; a., Aldrich & Briscoe, 27 State St., Boston.

Boston, Mass.—Neponset Ave., nr. Mill St., Ward 24, 4 three-story bk. dwells & stores, 22' x 23' x 53' & 17' x 25' x 53', flat roofs, steam; \$28,000; o., Augusta C. Sundberg; a. & b., A. Plott, 18 Olney St., Dorchester.

Bowdoin St., nr. Hamilton St. Ward 20, 2 three-story fr. dwells, 35' x 63', flat roofs, furnace; \$15,000; o., Jas. Quinn; b., Fred'k J. Rockwell, 22 Learned St., Dorchester.

Washington St., No. 586. Ward 20, three-story fr. dwell. with store, 57' x 65' x 66', flat roof, steam; \$7,000; o., Estate of Caro. Jackson; a., Henry J. Preston, 104 Water St.

Fiske St., nr. Holmes Ave. Ward 25, 2½-story fr. dwell, 26' x 40', pitch roof, furnace; \$5,000; o., a. & b., Johnston & Feneno, 34 Phillips St., Roxbury. **Marshall St., nr. Holmes Ave.** Ward 25, 2½-story fr. dwell, 26' x 40', pitch roof, furnace; \$85,000; o., a. & b., Johnston & Feneno, 34 Phillips St., Roxbury.

Brookline, Mass.—St. Paul St., 2½-story fr. dwell, 30' x 53', shingle roof, hot air; \$8,000; o., H. S. Freeman; a., Warren Gould, 1 Somerset St., Boston.

Brooklyn, N. Y.—E. Twenty-first St., nr. Avenue F, two-story & attic fr. dwell, 33' x 33', shingle roof; \$9,000; o., E. B. Strong, E. 32d St. & Avenue F; a., B. Driesler, 1432 Flatbush Ave.

Clarkson St., nr. Bedford Ave. two-story & attic fr. dwell, 21' x 48', slate roof; \$8,000; o., Herman Raub, 58 Clarkson St.; a., H. von Wiedenfeldt, 42 W. 43d St., N. Y.

E. Nineteenth St., nr. Beverly Road. two-story & attic fr. dwell, 27' x 43', shingle roof; \$5,500; o., S. Benson Ackerson Car Co., 241 E. 19th St.; a., J. Petit, 186 Remsen St.

E. Nineteenth St., nr. Avenue D. two-story & attic fr. dwell, 38' x 42', shingle roof, steam heat; \$7,000; o., W. V. Cranford, 74 Linden Terrace; a., Ward & Cranford, 16 Court St.

Macon St., nr. Throop Ave. 3 three-story bk. dwells, 20' x 47'; \$18,000; o., Wilfred Burr, 410 Hancock St.; a., A. S. Hedman, 371 Fulton St.

Detroit, Mich.—Canfield Ave., two-story bk. dwell,

THE J. L. MOTT IRON WORKS,

88 Beekman Street,
NEW YORK, N. Y.

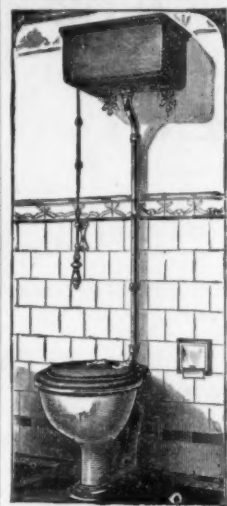
The Primo
Improved
Vitro-
Adamant.

PLATE 495 R.

No. 33 Design L.
Cistern with Nickel-
plated Brass Brack-
ets, Nickel-plated
Brass Flush Pipe,
Nickel-plated Chain,
Hardwood Pull and
Brass Floor Flange.

Copyrighted, 1897.

Copy of circular
furnished on appli-
cation.



BUILDING INTELLIGENCE.

(Houses Continued.)

48' x 50', comp. roof, furnace; \$5,000; o., Cassius M. French, 729 Lincoln Ave.

Dorchester, Mass.—Waldeck St., 2½-story fr. dwell, 21' x 45', shingle roof, hot air; \$6,000; o., Miss H. H. Walker.

Fairview, Ill.—Two-story fr. dwell, 47' x 68', slate roof, furnace; \$5,000; o., John Gaddis; a., Wm. Wolf, Galesburg.

La Crosse, Wis.—Three-story st. dwell, 35' x 55', hot water; \$20,000; o., J. M. Hixon; a., Handy & Cady, 172 Wash. St.

Newton, Mass.—Hillside Ave., Ward 3, two-story fr. dwell, 35' x 38', furnace; \$6,500; o., Mary M. F. Leland; a., E. L. Clark; b., W. Keller, W. Newton.

New York, N. Y.—Crotona Ave., cor. 181st St., 6 two-story fr. dwells, 20' x 38', tin & plastic slate roof; \$21,000; o., K. W. Thomas, 200 Anthony Ave.; a., Fred'k Jaeger, 717 Tremont Ave.

W. Eighty-sixth St., No. 39. five-story & base bk. dwell, 32' 6" x 68' 2"; \$70,000; o., C. W. Luyster, 35 Nassau St.; a., J. H. Duncan, 21 W. 24th St.

One Hundredth St., nr. West End Ave. 6 five-story bk. & st. dwells, 17' x 18' x 59' 6"; \$180,000; o. & b., Jas. Livingston, 108 W. 84th St.; a., James & Leo, 2585 Broadway.

Seventy-seventh St., No. 4. five-story st. front dwell, 25' x 90'; \$45,000; o., Louis Fleischman, 1788 Broadway; a., Stein, Cohen & Roth, 41 Union Sq.

Ditmars Ave., cor. E. 19th St. Flatbush, 2½-story fr. dwell, 42' x 46'; \$7,200; o., Prof. G. W. Boynton, Flatbush, L. I.; a., E. B. Chester-Smith, 90 Nassau St.

Briggs Ave., nr. Southern Boulevard. two-story fr. dwell, 21' x 66'; \$6,000; o., Jno. Seifridge, Valentine Ave.; a., C. H. Sperry, Fordham Heights.

Avenue C, nr. 2d St. Unionport, two-story fr. dwell, 21' x 50'; \$5,000; o., Albert Johnson, 741 E. 14th St.; a., M. J. Garvin, 3307 Third Ave.

Norwalk, Conn.—2½-story fr. summer house for children, 50' x 100'; \$12,000; o., St. James's Church, 71st cor. Madison Ave., New York City; a., W. & G. Audsley, 11 Broadway.

Philadelphia, Pa.—Fifty-ninth, Sixtieth, Chestnut and Market Sts., 80 two-story bk. & st. dwells, 16' x 50' x 65'; \$140,000; o., Thomas Marshall, Swarthmore; b., James J. Allen.

Pittsburgh, Pa.—Raywood St., two-story bk. dwell, slate roof, furnace; \$8,000; o., Rob't F. Thomas, 418 Fourth Ave.; b., Eichenlaub & Madden, 105 Shady Ave.

Sheldon, Ia.—Two-story & attic fr. dwell, 40' x 54'; \$8,000; o., H. C. Lane; a., Olin H. Rounds.

Somerville, Mass.—Summer St., nr. Burdette Ave., three-story fr. dwell & stores, 33' x 47', flat roof, furnace; \$5,500; o., C. R. Bunker, 16 Flint St., Somerville, and J. D. McHaffey, Cambridge; b., Joseph C. Brown, 97 Lexington Ave.

Watch Hill, R. I.—2½-story fr. dwell, 40' x 80', shingle roof; \$12,000; o., Dr. G. F. Davis, Hartford, Conn.; a., W. R. Emerson, 131 Tremont St., Boston, Mass.

West New Brighton, S. I., N. Y.—Castleton Ave., nr. Bergen St., 2½-story bk. rectory, 34' x 71' 6"; \$12,000; o., Rev. Wm. C. Pool; a., Fred. L. Metcalf, 108 Fulton St.

West Roxbury, Mass.—Calder St., 2½-story fr. dwell, 26' x 46', hot air; \$5,000; o., Alfred Kaulbeck, 39 Adams St., Dorchester.

STABLES.

Brooklyn, N. Y.—Bedford Ave., nr. Park Ave., one-story bk. stable, 13' x 26', felt & gravel roof; \$400; o., Atkins & Co.; a., E. F. Gaylor, 74 Broadway.

Harman St., nr. Wyckoff Ave. two-story fr. stable, 20' x 30', gravel roof; \$500; o., W. Hopkins, 1676 Broadway; a., W. B. Willis, 17 Troutman St.

Canarsie Lane, nr. E. 22d St. two-story bk. stable, 20' x 25'; \$3,000; o., H. J. Ahrens, 1124 Flatbush Ave.; a., Geo. Hitchings, 1090 Flatbush Ave.

Butte, Mont.—W. Galena St., two-story fr. stable, 60' x 100'; \$25,000; o., W. A. Clark, Jr.

New York, N. Y.—Park Ave., cor. 78th St., six-story bk. stable, 76' 8" x 100'; \$50,000; o., Estate Jno. Webb, West Brookfield, Mass.; a., Frost, Briggs & Chamberlin, Worcester, Mass.

STORES.

New York, N. Y.—Fifth Ave., No. 316, bk. store & loft building, 24' x 100'; \$40,000; o., Kaskall & Kaskall; a., C. T. Berg.

Tremont Ave., nr. Marmion Ave. 3 one-story fr. stores, 16' x 40'; \$7,500; o., Richard Lyons, 39 Union Sq., W.; a., C. S. Clark, 709 Tremont Ave.

Broadway, No. 779. six-story bk. lofts & store, 22'

The Heliotype Printing Co.

LITHOGRAPHERS, ETC.

211 Tremont Street
Boston

FAC-SIMILE REPRODUCTIONS IN COLOR
OR MONOCHROME A SPECIALTY



Lithography
Heliotype
Color Printing
Photogravure
Maps, Plans, etc.

BEST WORK ONLY
PROMPT DELIVERY
REASONABLE PRICES

WRITE FOR ESTIMATES

BUILDING INTELLIGENCE.	COMPETITIONS.	PROPOSALS.
(Stores Continued.) z 86', slag roof; \$30,000; o., D. P. Chesebro, 1167 First Ave.; a., R. W. Anderson, 63 Fifth Ave. TENEMENT-HOUSES. New York, N. Y.—Bayard St., Nos. 106-108, seven-st'y bk. tenement & store, 50' x 85'; \$55,000; o., Louis Peirano, 32 Mulberry St.; a., Horenburger & Straub, 122 Bowery. One Hundred and Seventy-first St., nr. 3d Ave., four-st'y st. tenement, 20' x 65' & 66'; \$16,000; o., Teresina Pizzutiello, 789 E. 171st St.; a., M. R. d'Amora, 2048 First Ave. Brook Ave., nr. 171st St., four-st'y bk. tenement, 28' x 62'; \$12,000; o., Eliza Banna, 3401 Third Ave.; a., W. C. Dickerson, 149th St. & 3d Ave. Lafontaine Ave., cor. 178th St., 2 three-st'y fr. tenements with stores, 25' x 73'; \$15,000; o., David J. Lyons, 37 W. Union Sq.; a., C. S. Clark, 709 Tremont Ave. E. Seventy-first St., No. 423, six-st'y & base. bk. & st. tenement, 23' x 88'; \$25,000; o., Lanowitz & Fine, 306 Broome St.; a., Geo. Fred Pelham, 503 Fifth Ave. Thompson St., Nos. 110-112, six-st'y & base. bk. & st. tenement, 38' x 70' 7"; \$30,000; o. & b., Rosenberg & Feinberg, 456 Grand St.; a., Sass & Smallheiser, 23 Park Row. W. Fifteenth St., No. 119, six-st'y & base. bk. & st. tenement, 25' x 89'; \$25,000; o., Jacob Kaesewitz, 45 Avenue A; a., Geo. Fred Pelham, 503 Fifth Ave. WAREHOUSES. Boston, Mass.—Commercial St., rear, Nos. 453-467, Ward 5, seven-st'y bk. warehouse, 132' x 189', flat roof; \$200,000; o., Trustees Fisk Wharf Trust; a., Peabody & Stearns; b., W. H. Keyes & Co., 95 Milk St. New York, N. Y.—Thomas St., No. 86, seven-st'y & base. bk. warehouse, 25' x 39' 7" & 99' 10"; \$40,000; o., Wood & Selick, Duane & Hudson Sts.; a., R. S. Townsend, 29 E. 19th St. Thirteenth Ave., cor. 25th St., one-st'y bk. storage, 40' x 180'; \$10,000; o., Baltimore & Ohio R. R. Co., foot Whitehall St.; a., Snare & Triest, 39 Cortlandt St. E. Broadway, No. 72, six-st'y bk. lofts & stores, 13' 7" x 67' 4"; \$8,000; o., Max Dorf, 86 Division St.; a., Horenburger & Straub, 122 Bowery. Broadway, Nos. 1456-1460, three-st'y bk. lofts & store, 56' 1" x 85' 5" & 100' 6", asphalt & gravel roof; \$20,000; o., Max S. Korn, 37 E. 74th St.; a., Cleverdon & Patzel, 41 W. Union Sq. Philadelphia, Pa.—Sophia St., bet. Edward & Lydia Sts., three-st'y & base. bk. warehouse, 49' x 131'; \$50,000; o., C. Schmidt & Sons; a., Otto C. Wolf; b., J. E. & A. L. Pennock.	COURT-HOUSE. [At Taylorville, Ill.] Competitive plans will be received by the Building Committee of the County Board of Supervisors until February 4, for a court-house to cost, including heating, plumbing and electric and gas furnishings complete, not more than \$70,000. R. A. GRAY, chmn, Blue Mound, Ill. 1309 REMODELLING HOSPITAL. [At Milwaukee, Wis.] The county clerk will receive plans and specifications until February 18, 1901, for remodelling the Milwaukee County Hospital. Bids will also be received for an addition. OTIS T. HARE, county clerk. 1309 CHURCH. [At Brandon, Man.] Bids are wanted January 28 for a church for the Presbyterian Society. W. H. SPILLINGLAW, archt., Brandon. 1308 BRIDGE. [At Waco, Tex.] Bids will be received February 4 for a bridge across the Brazos River; cost not to exceed \$100,000. STEPHEN TURNER, city engr. 1319 STEAM-HEATING SYSTEM. [At Charlotte, N. C.] Bids are wanted February 1 for a system of low-pressure steam heating, for New Presbyterian College for Women, including plans and specifications. W. W. PHIFER, chmn. bldg. com. 1309 BRICK AND PIPE SEWERS. [At Findlay, O.] Sealed bids will be received until February 7, 1901, for the construction of brick and pipe sewers and appurtenances, estimated to cost \$23,000. For specifications and other information address JOHN W. S. RIEGLE, city engineer. 1309 BUILDING. [At Fort Fremont, S. C.] Sealed proposals will be received here until February 2, 1901, for constructing 3 frame buildings. Information furnished on application. STANLEY D. EMBICK, Q. M. 1309	BUILDINGS. [At Fort Point, Cal.] San Francisco, Cal. Sealed proposals will be received here until February 4, 1901, for construction of two buildings for officers' quarters and one building for barracks, at Fort Point, Cal. Information furnished on application to J. M. MASHALL, deputy quartermaster general, chief Q. M. 1309 HALL. [At Danville, Ill.] Danville Branch, National Home for D. V. S., Treasurer's Office, Danville, Ill. Sealed proposals will be received at this office until Thursday, the 31st day of January, 1901, for furnishing materials, labor, etc., and erecting a memorial hall building, and the heating and ventilating apparatus, plumbing apparatus, electric lighting apparatus, etc., in said building, at the Danville Branch, N. H. D. V. S. For all necessary information apply to Wm. C. Gunnell, civil engineer, at the headquarters of the Danville Branch. W. C. TUTTLE, treasurer. 1309 GATES, CONNECTIONS AND OUTLET SECTION. [At Washington, D. C.] Office of the Commissioners D. C., Washington D. C. Sealed proposals will be received at this office until January 26th, 1901, for constructing gates, connections and outlet section of the Tiber Creek and New Jersey Avenue high level intercepting sewer. Specifications and blank forms of proposal may be obtained at this office. HENRY M. F. MACFARLAND, JOHN W. ROSS, LANSING H. BEACH, commissioners, D. C. 1308 OFFICERS' QUARTERS. [At Jackson Barracks, La.] Sealed proposals, in triplicate, will be received here until January 23 for constructing set non-commissioned staff officers' quarters. Information on application. Envelopes containing proposals should be marked "Proposals for construction of Public Buildings, Jackson Barracks, La.," addressed JOHN T. MARTIN, Q. M. 1308 ADDITION TO ARMORY. [At Springfield, Mass.] Proposals for the erection of a two-story brick addition to the Springfield Armory will be received until January 30th. Work includes addition to present machine shop with new buildings to be occupied as water shop. Total cost, about \$300,000. Specification and blank forms of contract may be obtained of Lieut. Col. Frank H. Phipps, Ordnance Dept., U. S. A. 1308

Fire-proof Building.

TRADE
RARITAN

**FRONT BRICK.
HEARTH TILE.
FIREPROOFING.**

MARK. MANUFACTURED BY
RARITAN HOLLOW AND POROUS BRICK CO.
Henry M. Keasbey, Vice-Prest. Office, 874 Broadway, New York. Rowland F. Keasbey, Sec. and Treas.

PIONEER FIREPROOF CONSTRUCTION CO.,

1515 Marquette Building, Chicago.

Manufacturers and Contractors for every description of



Tile for Fireproofing
ALL KINDS OF BUILDINGS.

Our Goods embody all the latest Scientific ideas for rendering buildings Thoroughly Fireproof.

CONTRACTS TAKEN IN ALL PARTS OF THE UNITED STATES.

Send for Illustrated Catalogue and Price List.

MINERAL WOOL**FIRE, SOUND and VERMIN PROOF INSULATOR.**

Samples and Circulars Free.

U. S. Mineral Wool Co., 143 Liberty Street,
NEW YORK.

**Art Metal
Construction
Co.**

In Steel:

LIBRARY EQUIPMENT and STACKS,

Counting Room and Vault Fittings,

LIFE AND FIRE INSURANCE RECORD DEPOSITS,

Real Estate and Law Office Furniture.

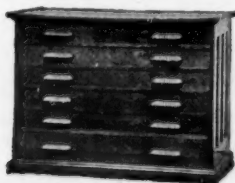
GOVERNMENT, STATE, COUNTY and MUNICIPAL BUILDINGS

Furnished Throughout.

GENERAL OFFICES AND WORKS, JAMESTOWN, N. Y.

406

**Tremont
Bldg.,
BOSTON,
MASS.**

**Drafting Room Furniture**

We make everything in the way of blue printing apparatus. Printing Frames, Bath Trays, Drafting Tables, Filing Cabinets, etc. We are drafting-office specialists, we make nothing else. Our time is devoted to the making of these goods just right, better than is usually done, and our prices will be found very reasonable, all things considered.

We've quite a little catalogue which we wish to put into the hands of every architect and draftsman. We shall be pleased to send this catalogue on request.

F. W. Emerson Manufacturing Co.

21 Mortimer Street, Rochester, N. Y.

NEW ENGLAND**MATERIAL-MEN & CONTRACTORS.****BLUE PRINTING.**

CHAS. E. MOSS,
Rapid Printing Papers.
14 Broad St., Boston.
Telephone: Boston, 2731-2.

CONTRACTOR & BUILDERS.

WILLIAM L. RUTAN,
1026 Tremont Bldg., Boston.

ROOFING DUCK.

C. H. BATCHELDER & CO.,
135 State St.,
Cor. India St., Boston, Mass.

SASH CORD.

SILVER LAKE CO.,
78 Chauncy St., Boston.

SEAM-FACE GRANITE.

GILBRETH SEAM-FACE GRANITE CO.,
Park Row Building, New York
85 Water St., Boston.

WATERPROOF CELLARS.

FRANK B. GILBRETH,
Park Row Bldg., New York.
176 Federal St., Boston.

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.

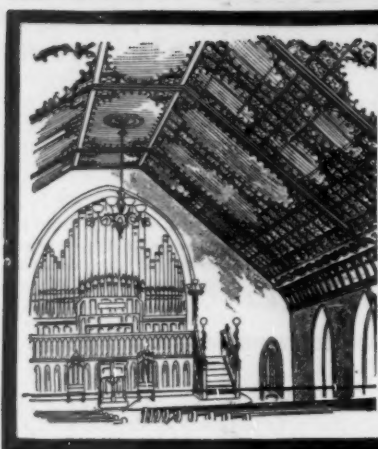
SECTION 12. The American Institute of Architects' "schedule of charges" represents minimum rates for full, faithful and competent service. It is the duty of every architect to charge higher rates whenever the demand for his services will justify the increase, rather than to accept work to which he cannot 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.



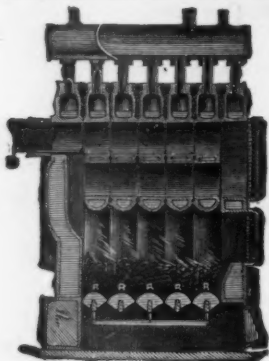
For Richness of Design,
Beauty of Finish and
Harmonious Effects,

**..Berger's..
Classic Metal Ceilings**

ARE UNSURPASSED.

Send for our booklet "A NEW IDEA IN
METAL CEILINGS,"—'tis free.

THE BERGER MANUFACTURING COMPANY,
CANTON, OHIO.



Mercer Boiler.

THE H. B. SMITH CO.

133-135 ...
Centre Street,
New York.

MANUFACTURERS.

Steam and Water

Heating Apparatus,

Factory: Westfield, Mass.

ESTABLISHED 1853.

Send for Catalogue.

NEW YORK, PROVIDENCE
PHILADELPHIA.

LARGE STOCK OF
FOREIGN & DOMESTIC
Photographs

H. Herbert *Sidman*
Architectural
FOR Photographer

THE AMERICAN ARCHITECT
FINE INTERIORS
DETAIL EFFECTS
COPYING
8 East 42 Street
Permanent Prints
in
PLATINUM OR CARBON
NEW YORK

SEYSSSEL ROCK ASPHALT

and Bitumen Damp Course,

NEW YORK MASTIC WORKS,

11 Broadway, New York.

THE

Northwestern Terra-Cotta Co.

Manufacturers of

Architectural Terra-Cotta.

WORKS & MAIN OFFICE:

Cor. Olybourn & Wright-
wood Avenues.

CITY OFFICES:

Room 1118 Rookery Bldg.
Cor. La Salle & Adams St.

CHICAGO.

Estimates given on application. Send for
Catalogue and Samples.

PERTH AMBOY

TERRA-COTTA COMPANY,

—OF—

PERTH AMBOY, NEW JERSEY.

OFFICE, 160 Fifth Ave., NEW YORK.

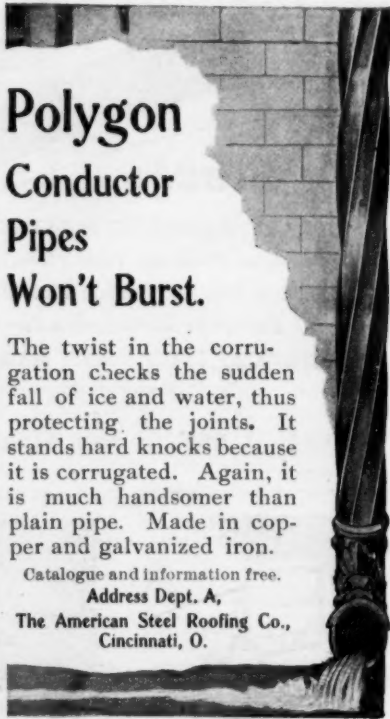
BOSTON AGENTS:

WALDO BROS., 102 MILK STREET.

**Polygon
Conductor
Pipes
Won't Burst.**

The twist in the corruga-
tion checks the sudden
fall of ice and water, thus
protecting the joints. It
stands hard knocks because
it is corrugated. Again, it
is much handsomer than
plain pipe. Made in cop-
per and galvanized iron.

Catalogue and information free.
Address Dept. A,
The American Steel Roofing Co.,
Cincinnati, O.



[See Alphabetical Index on Cover 2 for Pagination.]

CLASSIFIED ADVERTISEMENTS.

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

ARCHITECT'L ORNAMENTATION.

Lombard & Co., A. P., Boston.....

ART METAL WORK.

Barnum, E. T., Detroit, Mich.....

Ludlow Saylor Wire Co., St. Louis,
Mo.....(mon)

ASBESTOS COVERING.

H. W. Johns Mfg. Co., New York....

ASPHALT.

Neuchatel Asphalt Co., New York..

New York Mastic Works, New York.

ASPHALT ROOFING.

Warren Chemical & Mfg. Co., N. Y.

BANK AND VAULT FITTINGS.

Art Metal Construction Co., James-
town, N. Y.....

BLUE PRINTS

Keuffel & Esser Co., New York.....

Moss, Chas. E., Boston.....

Spaulding Print Paper Co., Boston
.....(eow)

BOILERS (Side-Feed).

Gorton & Lidgerwood Co., New York.

BOOKS.

Churchman Company, The, New York

BUILDING FELT (Fire and Water Proof).

H. W. Johns Mfg. Co., New York....

CAPITALS.

Selfert, Frank A., St. Louis, Mo.....

CAPITALS (Carved).

O. T. Nelson Co., The, Columbus, Ohio

CASH-CARRIER.

Bostedo Package & Cash-Carrier Co.,
New York.....

CEMENT.

Alsen's Cement Works, N. Y.....(eow)

Atlas Cement Co., New York.....

E. Thiele, New York.....

CHLORIDE ACCUMULATOR.

Electric Storage Battery Co., Phila-
delphia, Pa.....

COMPOSITION ORNAMENT.

Selfert, Frank A., St. Louis, Mo.....

CONSERVATORIES.

Lord & Burnham Co., Irvington-on-
Hudson, N. Y.....

CONTRACTING.

Flynt Building & Construction Co.,
Palmer, Mass.....

CORDAGE.

Samson Cordage Works, Boston.....(eow)

COURT-HOUSE EQUIPMENT.

Art Metal Construction Co., James-
town, N. Y.....

CREOSOTE STAINS.

S. Cabot, Boston.....

CUTLER PAT. MAILING SYSTEM.

Cutler Mfg. Co., Rochester, N. Y.....

DEAFENING QUILT.

Samuel Cabot, Boston, Mass.....

DECORATORS.

L. Haberstroh & Son, Boston.....

DOOR AND WINDOW SCREENS.

Hartman Sliding Blind Co., Crestlin,
Ohio.....

DOORS (Interior Finish).

Compound Door Co., The.....

DRAINAGE FITTINGS.

Crane Co., Chicago, Ill.....

DRAWING-TABLES.

Emerson, F. W. Mfg. Co., Rochester,
N. Y.....

Keuffel & Esser Co., New York.....

Laughlin-Hough Co., New York.....

DRAUGHTSMAN.

E. Eldon Deane, New York.....

DRAWING MATERIALS.

Keuffel & Esser, New York.....

ELEVATORS, ETC.

Dayton, Ohio.....

Morse, Williams & Co., Philadelphia.

Whittier Machine Co., Boston.....

ENGINES (Hot-Air).

Rider-Ericsson Engine Co., New York.

FILING DEVICES.

Art Metal Construction Co., James-
town, N. Y.....

FILTER.

Loomis-Manning Filter Co., Phila., Pa.

Seafie & Sons, Wm. B., Pittsb'g., Pa.

FIREPROOF BUILDING.

Pioneer Fireproof Construction Co.,
Chicago, Ill.....

Baritan Hollow and Porous Brick
Co., New York.....

FIREPROOF LATHING.

Hayes, Geo., New York.....

FLOOR POLISH.

Butcher Polish Co., Boston.....

FLUSH-VALVE.

Peck Brothers Co., Chicago, Ill.....

FOLDING BLINDS.

Hartman Sliding Blind Co., Crestlin,
Ohio.....

GALVANIZED IRON.

American Sheet Steel Co., New York.

GATES.

Wm. H. Pitt, New York.....(mon)

GLASS (Stained and Ornamental).

Flanagan & Biedenweg Co. The
Chicago, Ill.....

GRATES, ETC.

Wm. H. Jackson & Co., New York...