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WITH its issue for this month, *Topical Architecture* completed its first year under its new form of monthly publication — its second, if measured by the output — and we feel that subscribers to it find no reason to complain that we have misled them as to its character and our purpose, or that we are not pursuing our scheme in a coherent and creditable manner. At all events, subscribers cannot maintain that *Topical Architecture* is not a very inexpensive publication to them actually — and still more when the price is compared with the publication's real worth. The actual cost is so little, it would seem as if there must be amongst our own subscribers some who in addition to their personal subscription might in a spirit of thoughtful (or careless) generosity, if the idea were suggested to them, like to present a subscription to some of their many and doubtless none-too-well-paid draughtsmen. As *Topical Architecture* seeks an income only in the subscription field it is all the more needful that its subscription support should be of the fullest and best sustained, and we cannot feel that it yet receives from the profession the support that such an undertaking deserves.

IT seems to be evident that prices of building materials are to be lower. In fact, the process of reduction has begun in some cases, and the effect may, perhaps, already be seen in the recent improvement in the number of building enterprises. While building-lumber maintains its price, the prices of lumber have not been unreasonably high since the market dropped back from its singular advance of two years ago, and it is not likely that, with the fact of the rapid depletion of the American forests in mind and the heavy duty on Canadian lumber, prices will be much lower. Steam and gas pipes, however, which were pushed up by the combination a year or so ago to an enormous price, with threats of still further advance, are declining, and the competition of the great tube-mills now under construction to compete with the trust will probably soon reduce prices to a reasonable basis. Structural steel is still too high to encourage heavy building, and the almost undisputed monopoly of the steel trust is likely to prevent any great decline unless a change in the tariff should make it possible to import foreign iron. The price of plumbers' fittings and other brass-work depends to a certain extent on that of copper, which is artificially held at a point which seems even now to try the patience of the market severely. Meanwhile, it is said that the General Electric Company, which consumes thirty million pounds of copper per year, has expert mining engineers in the mineral districts in search of copper-bearing ground, from which it can get the copper that it needs without the intervention of a monopoly; and the loss of such a customer as this would soon induce the monopoly to make concessions to the remaining ones. Although building-work does not take a very large amount of copper it forms an appreciable item in the bills of materials; and it is not so much the actual extra cost of materials as the feeling of being compelled to pay a temporary and extravagant price for anything, however unim-

ONE of the most important needs of practical architecture in this country is a new kind of wood. Within twenty years, architects have seen, in the Eastern States, white pine, hemlock, Georgia pine, North Carolina pine, cypress and whitewood used for the cheapest carpentry-work; and, having become acquainted with the defects of all these timbers, not the least of which is the limitation of the supply, they would be glad to have some one discover, or invent, or produce, by hybridization or otherwise, a kind of wood as easily worked as white-pine, as hard and tough as oak, and free from the tendency to shrink, warp or decay which afflicts other varieties, at the same time that the tree which affords it must be so rapid-growing, and so easily adapted to circumstances, that in a short time the supply will be unlimited. Newspaper-writers have been amiable in furnishing suggestions on the subject. One, for example, informs us that the catalpa offers most of the advantages mentioned; another thinks that the elm has been too much neglected, and a third speaks in favor of the poplars. As a matter of fact, a large amount of poplar-wood, including the timber of the cottonwood-tree, is said to be sold in the Eastern markets for whitewood, which should be the wood of the tulip-tree, a plant having no relationship to the poplars; but cottonwood-timber has so bad a reputation in the regions in which it is best known that it could hardly be sold except under a false name, and it is not, apparently, to the poplars, abundant and rapid-growing as they are, that we must look for the timber of the future. The wood of the elm, which is already rather extensively used for flooring and finishing, is hard, and has the reputation of being very much disposed to twist and warp. What may be the character of catalpa-wood we do not know, but it would be interesting to have any of our readers who may be familiar with it give his experience of it. The change from timber construction to one of incombustible materials is going on so swiftly in this country that the demand for finishing-woods is likely to increase more rapidly than that for framing-lumber, and, among finishing-woods, nothing approaches the white-oak. For floors, standing-finish, doors and other items of the later stages of house-building, it is unsurpassed by anything except mahogany, the cost of which will always keep it beyond the reach of any but the wealthiest owners; while it grows all over the United States, not rapidly, but not more slowly than other trees very inferior to it in value. It should be remembered that careful cultivation will do as much to promote the growth of an oak-tree as of a stalk of corn, and it may be hoped that some of the people who are now interested in forestry will try, in localities less fitted for coniferous species, the production of a timber for which there is as great a demand as for white-pine, and at a much higher price.

MR. H. HOWARD HUMPHREYS writes to *The Builder* an interesting letter on the causes of expansion and contraction in Portland-cement mortars. As architects know, the expansion of Portland-cement has been, perhaps more particularly in England, a fruitful source of trouble. Mr. Humphreys mentions a small building, only sixteen feet wide, in which a floor was constructed of Portland-cement concrete. A few months after the floor was put in, the concrete had expanded so much that the walls at the floor-level were three inches farther apart than at the ground, and presented an alarming appearance. This was a recent instance, and Mr. Humphreys makes no comment upon it except to say that "much of this trouble could probably have been saved by the spreading of the cement." As our readers know, it has been customary in England for many years to empty Portland-cement out of the bags in which it is delivered, on the floor of some spare room, where it absorbs air, and loses, to a certain extent, its disposition to swell after being mixed, and it seems that this process is still considered necessary there. In this country, so far as we know, spreading is never practised, and it would be interesting to learn whether, with the American

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and German cements mostly used here, it is unnecessary. Mr. Humphreys speaks of the contraction which neat Portland-cement, even of the best quality, undergoes when spread on a wall in the form of plastering, and says that, as the fine cracks due to such contraction interfere materially with the water-proofing properties of the cement-layer, it is best, where Portland-cement is used for such purposes, to mix it with equal parts of fine sand.

IT is reported that the case of the will of the late Mr. Rogers, who left almost his whole fortune to the Metropolitan Museum of Art, has been settled, the Museum receiving five million dollars, and the heirs dividing the remainder. This endowment will make the Metropolitan Museum independent, in a way in which it has never been before. Although it has had large bequests of money, the greater portion of these has been consumed in building, or has been required for investment, to yield an income for the expenses of maintenance, leaving very little for the purchase of works of art; and if it had not been for the gifts of Mr. Marquand, Miss Wolfe, Mr. Willard and others, and the generous devotion of its friends, it would, even now, have but a fraction of its artistic possessions to show. With the income of five million dollars, most of which can be devoted to the purchase of works of art, all this will be changed, and we may be sure that, under the careful management of those who have made the Museum what it is, the money will be wisely expended.

LE MONDE MODERNE reproduces two interesting maps, prepared by Dr. Brouardel, showing the distribution of tuberculosis in France and in the city of Paris. It is well known that tubercular consumption is a matter mainly of pure air, but these maps show that the pure air must be in the houses in which people live, and that a pure exterior atmosphere is, by itself, of little avail. Thus, next to the Departments including the great manufacturing cities of Paris, Lyons and Rouen, in which, naturally, confinement and foul air are the lot of the majority of the population, one of those most infected is the peninsula of Finistère, the wild, rocky extremity of Brittany, swept from one year's end to the other by the Atlantic winds. The Department of Landes, on the other hand, a flat, sandy region on the Atlantic coast, to the southward, is comparatively free from the disease, the percentage of deaths from it being only about one-half that in Finistère; while the mountainous island of Corsica, lying in the middle of the Mediterranean, is one of the less salubrious districts, its death-rate from consumption being about the same as that of the Department which includes Marseilles. So far as is shown by the map, mountain-air is no better than sea-air; for the Departments of Haute Savoie and Jura, which contain the highest mountains in Europe, show nearly as large a percentage of tuberculous cases as the Department of the Seine; while Haute Marne, a hilly, agricultural region, between the Jura and the Vosges mountains, is, so far as tuberculosis is concerned, the healthiest Department in France. It must not be supposed, however, that agriculture is unfavorable to pulmonary diseases, for Mayenne, a district almost purely agricultural, on the border between Brittany and Normandy, has a higher death-rate from consumption than any other Department except that of the Seine, which is, practically, the city of Paris, approaching the Paris death-rate within about one per cent. *Le Monde Moderne* thinks that the tuberculous diseases develop, to a certain extent, in proportion to the local consumption of alcohol; and the conspicuous devotion of the Normans and Bretons to whiskey and cider may, perhaps, account to some extent for the activity of the tubercular microbe among them; but Corsica, which is reputed to be a comparatively sober country, suffers more than the Department including Bordeaux, the centre of the wine and brandy trade of France.

AN indication that tubercular diseases are fostered by living in damp, unventilated rooms, whatever may be the character of the exterior atmosphere, is found in the tuberculosis map of Paris. Here, the distribution of the disease follows very closely the character of the houses in which the people live. The worst district is that of Plaisance, which is on the outskirts of the city, close to the fortifications, and is not very densely built up, but is occupied by poor people, who know very little of domestic hygiene, and have not much taste for practising what they know. It is curious that, in general, the districts most afflicted are those forming the outer edge of the city, close to the fortifications, and to the pure air of the country beyond, and comparatively thinly settled; while the healthiest regions are those in the middle of the town, following the course of the Seine from the Louvre to the Bois de Boulogne, and extending thence to the Plaine de Monceau and Batignolles. This portion of Paris is now well covered with seven and eight story apartment-houses, so that, although the streets are wide, the population to the acre must be quite as large as in Plaisance or the Maison Blanche; yet the influence of personal cleanliness, good food and observance of simple hygienic rules is so great among the comparatively rich and intelligent people who inhabit this quarter that the mortality from consumption in the district of the Elysées, for example, is less than one-fourth as large, in proportion to the population, as it is in the pure, bracing air of Haute Savoie, or on the Mediterranean shore around Cannes and Nice. There is a theory among physicians that a wet soil is an important factor in producing or favoring tuberculosis, and that a sandy formation is to be preferred for those disposed to such diseases. The facts do not seem altogether to support this theory, but it might be worth while to make maps, like those of Dr. Brouardel's, comparing the death-rate from consumption with the geological characteristics of the soil. Much is to be learned from such maps, and, in the case of France, the object to be gained by the investigation is nothing less than the prevention or diminution of a malady which carries away every year one hundred and fifty thousand persons, a number equal to the whole population of such a city as Rouen or Nantes.

IN connection with the Exposition of Decorative Art, at Turin in 1902, is to be held an international exhibition of artistic photography, open only to works, as the announcement explains, having a definite artistic character. How far this limitation will exclude the ghostly horrors which do duty for artistic photography in England, and to a certain extent in this country, remains to be seen, but it is hardly conceivable that a Continental jury would give to dim representations of the backs of ungainly heads, apparently covered with horse-hair, the space which might be occupied by the beautiful *genre* groups and landscapes which the French seem to produce so easily, and in which the Germans are not far behind them. As a matter of fact, the American photographers, who do not pose as superior to common mortals, do work which is often unsurpassed anywhere. The elementary ideas of composition which every Frenchman seems to learn in infancy are rarely known to any Americans except painters by profession, but American photographers make up, in some degree, for this defect by an artistic sensitiveness which is found in no other country, and which often enables them, by a process of selection and refinement, to reach a remarkable degree of artistic beauty in their work. Perhaps the most conspicuous excellence in this direction is to be found among the photographers who make portraits of actresses for the theatres. In this branch of business, it is essential to success to make attractive pictures, and our photographers succeed in managing their lights and shadows instinctively so as to obtain results perhaps unequalled anywhere in the world. Except in portraiture, it is doubtful whether our photographers would shine in competition with foreigners, the American idea of an artistic landscape-photograph being very different from that of a Frenchman or a German, but it is worth while to try for the honors which are within our reach.

THE BUILDER, speaking of the dulness of the building-trades in England, makes a suggestion which is new to us, and is well worth considering. In order to pay the expenses of the war in South Africa, taxes in Great Britain have been materially increased, and *The Builder* observes that such a step is always followed by decline in what may be called the peaceful lines of business, of which house-building is, perhaps, the most important. In other branches of trade, where orders for military material supplement those for domestic consumption, England is just now prosperous, but, as *The Builder* says, ordinary people, who have no interest in the manufacture of armor-plate, or uniforms, or ammunition, but who find themselves and their clients or customers burdened with new and heavy taxes, feel themselves obliged to get along for the present with their old houses, or to put off the repairs or alterations which they had contemplated; and it is these ordinary people, not the manufacturers of military stores, who, in peaceful times, give most employment to building-workmen.

REPORT OF THE BOARD OF DIRECTORS OF THE A. I. A., OCTOBER 3, 1901.

THE membership of the Institute at the date of the Thirty-fifth Convention consists of 385 Fellows. Six Fellows have been added to the list, five have died, and three have resigned since the Thirty-fourth Convention. We have 215 Associate-members, 106 having been elected during the past year, making a total practising membership of 610. There are now 56 applications for Associate membership in the Institute pending. We have 69 Corresponding and 58 Honorary members. It is interesting to review the membership of the American Institute of Architects during past years. Just previous to the year 1888, before the consolidation with the Western Association, the total membership was 203; in 1890, just after the consolidation, the total membership was 473; in 1898 the membership was 414. In the beginning of 1899, the membership was 399; during this year 60 Associates were elected, making the total practising membership 459. The largest increase in membership during any year previous to 1901 was in 1884, when 98 members were admitted, representing the increase in both the Western Association and the American Institute of Architects, the number being due to the fact that during this year the Western Association was organized. For the past three years the increased membership has been as follows: Beginning in 1899 with 399 members, during that year 60 new members were elected, making a total of 459; in 1900, 54 were elected, making a total of 513; in 1901, 106 have been elected, making a total practising membership of 610, after omitting names of those who have died and resigned. Although the increased membership has been rapid, more so than during previous years, there has been no deterioration in the character and standing of those admitted. Stringency in the requirements of the Board and Executive Committee has resulted in seventeen applications being rejected during the past nine months.

We have lost by death five members, of whom the following is a brief account: —

MR. EDWARD H. KENDALL was born in Boston, July 30, 1842; was educated at the Boston Latin School until his sixteenth year, when he went abroad and studied in Paris for several years. He then studied architecture in the office of Mr. G. J. F. Bryant. He then came to New York to practise his profession. He died on March 10, 1901, after one week's illness, of pneumonia, meeting the end with high courage, calmness and faith. His chief works are, perhaps, the first plans of the Equitable Building, the Field Building, No. 1 Broadway; German Savings-bank; the Gorham, 19th Street and Broadway; the Methodist Book Concern, 150 Fifth Avenue; the Goelet houses, two Navarro houses, five recreation piers, a large number of the West-Side elevated stations, and the Washington Bridge, of which he was the consulting architect. Mr. Kendall joined the American Institute of Architects in 1868. He served as Vice-President in 1885; as a Director and member of the Executive Committee in 1890 and 1891; as President in 1892 and 1893; as a Director in 1894–95 and 1896, and as a member of the Executive Committee in 1896. He was again elected a Director in 1898, and in 1900 and 1901 he was elected Auditor. He was President of the New York Chapter from 1884 to 1888, inclusive. Mr. Kendall's affable manner, his conservative and just administration, his indefatigable work and diplomacy, his care and attention to the feelings of all, and his lovable personal qualities will always be remembered with pleasure by those who have been brought in contact with him while acting for the American Institute of Architects. That the Tarsney law was enacted by Congress was due largely to his persistence and diplomacy while President of the Institute; when others were discouraged he was always hopeful of success. His work in committee and his presentation of the subject to the Congressional committees will be remembered by other participants in the movement for their effectiveness and the results produced.

RESOLUTIONS ADOPTED ON MARCH 13, 1901, AT THE REGULAR MONTHLY MEETING OF THE NEW YORK CHAPTER OF THE A. I. A.

"*Resolved:* That in the death of Edward H. Kendall, the New York Chapter of the American Institute of Architects has sustained a loss which is deeply felt by all its members.

"As one of its earliest supporters, Mr. Kendall was known as an upright, honorable, able and conscientious practitioner of his profession. Gentle in his nature and polished in his address, he endeared himself to all who came in contact with him, while his clear mind and constructive adaptability recommended him to his numerous clients, who became no less friends than patrons."

MR. EDWARD C. CABOT, who was born in Boston, Mass., April, 1818, died January, 1901. Mr. Cabot attended school in Boston and Brookline, Mass. His first commission was for the Boston Athenæum on Beacon Street, won in a competition in 1846. Because of lack of experience, he associated himself with Mr. George M. Dexter, civil-engineer, with whom he remained several years. He designed the Boston Theatre in 1852–1853, and the Johns Hopkins Hospital, Baltimore, in association with Mr. Chandler. He became a Member of the American Institute of Architects in 1857, and was President of the Boston Chapter, A. I. A., for thirty-three years.

THE FOLLOWING TRIBUTE IS TAKEN FROM REMARKS BY MR. CHARLES A. CUMMINGS, PRESIDENT BOSTON CHAPTER, A. I. A., AT MEETING OF CHAPTER, FEBRUARY 1, 1901.

"His buildings, whether in town or country, were invariably marked by good taste, sobriety, and refinement of detail.

"But, after all, it was not by the extent or the excellence of his architectural practice that Mr. Cabot rose to such a position in the estimation of all who knew him, but rather by the simple force of character. One is tempted to say that if his character had been less uncommon, his practice would have been larger. Simplicity, modesty, spotless integrity and utter absence of self-seeking, generous appreciation and cordial recognition of the merits of others — these are not, I am afraid, the qualities which are most likely to advance a man to the high places in any department of our feverish modern life. I do not imagine he greatly cared. His temper was not fitted for strenuous competition, nor do I think he was especially ambitious of distinction. He had a delightful resource, apart from his architectural work, in his water-color drawing, in which his strong love of nature and his thoroughly artistic temperament found ample and most congenial expression.

"His life was a long and happy one. He kept to the last his bright and youthful interest, and the sweet cheerfulness with which he bore the enforced inactivity of these latter years was but the natural flowering of the healthful and manly life which had gone before. I think no man who has ever lived among us has had so strong, so ennobling and so enduring an influence on the profession of architecture. He will live long in our affectionate remembrance as an inspiring example of all that an architect should be."

MR. NAPOLEON EUGENE CHARLES HENRY LE BRUN was born in Philadelphia City, January 2, 1821; his parents were both natives of Paris, his father having come to this country on a secret diplomatic mission during the administration of President Jefferson. He died in New York, July 9, 1901. Mr. Le Brun was educated in the office of Thomas U. Walter, in Philadelphia. Began the independent practice of his profession in 1842, in Philadelphia, Pa., where he designed the Cathedral, the Academy of Music, Presbyterian Tabernacle, Broad Street and S. Pennsylvania Square Girard Estate buildings, and several county buildings. At the beginning of the Civil War he moved from Philadelphia to New York, where, in connection with his son, he designed the Masonic Temple, several churches, New York Foundling Asylum, Metropolitan Life Insurance Buildings on Madison Square, the Home Life Insurance Building, the Board of Education and other municipal edifices. For eighteen years Mr. Le Brun represented the New York Chapter of the American Institute of Architects on the Board of Examiners of the New York Department of Buildings. He was twice President of the New York Chapter, and also President of the Willard Architectural Commission, which was organized to form a collection of architectural models and casts in the New York Metropolitan Museum of Art. Mr. Le Brun joined the Institute in 1868; therefore he has been a member of this Society for about thirty-three years. He died in his 80th year.

MR. JAMES E. FULLER died July 31, 1901. Mr. Fuller was an active member of the Worcester Chapter of the American Institute of Architects, much beloved by all of his associates. He joined the American Institute of Architects in 1892.

MR. C. C. BURKE, of Memphis, died September 11, 1901.

Although there have been no additions to the list of Chapters during the past year, there has been great interest shown by the Chapters in Institute matters. The reports of the Chapters will show this interest, and the marked increase of Institute membership which has taken place in the Chapters is to be very much commended. Washington State Chapter, which was in an anomalous condition of having no Institute member, has now two Institute members, and they are taking active steps to increase this membership. The Baltimore and New Jersey Chapters, the first of which reorganized under its old charter, the latter a new Chapter, have been very active in acquiring new Institute membership, as well as taking an interest in the proceedings of the national society. No success has been attained in establishing Chapters in Atlanta, New Orleans, or Richmond, Va.

The Board of Directors recommend the following names for corresponding membership in the American Institute of Architects: —

Francis M. Whitehouse, Charles Moore, Frederick Law Olmsted, Jr.

The Board recommend for honorary membership Mr. William Emerson, President of the Royal Institute of British Architects.

The Board nominate as Fellows of the American Institute of Architects, John Galen Howard, William Alciphron Boring, Thomas R. Kimball, Frank M. Howe, William G. Nölting.

During the last Convention of the American Institute of Architects the artistic grouping of buildings in Washington was considered by the Board of sufficient importance to make that a feature of the Convention. At the Convention a committee was appointed to take charge of the subject. Senator McMillan, Chairman of the Senate District Committee, called this committee of the Institute into consultation, and through their efforts a resolution was formulated and presented to the Congress of the United States. The resolution was approved and reported favorably by the Senate District Committee, but failed to pass

At the special session of the Senate the Senate District Committee was authorized to employ experts to make a report on this subject; again the Institute Committee was called into consultation and their advice was accepted by the Senate District Committee and the Commission recommended by the Institute — Mr. D. H. Burnham, of Chicago, and Mr. Frederick Law Olmsted, Jr., of Brookline — were appointed by the Senate District Committee, with power to select a third member. The whole profession will approve of their selecting Mr. Charles F. McKim, of New York, as the third member of the Commission. The success attained by the Institute in guiding the appointment of this Commission deserves the commendation of all lovers of Art in the country, as it is a Commission which has proved its artistic, executive, and practical ability in work accomplished by its different members, a Commission of education, experience and refinement, having shown itself in love with Art and Nature. The members of the Commission have been at work zealously since their appointment on the problem with great enthusiasm and with a grave feeling of responsibility to the community and the profession. The result of the wise deliberations of this Commission is not a question of doubt, and may be awaited with confidence. The Board of Directors feel that the American Institute of Architects should exert their influence as a whole and as individuals in obtaining approval of the scheme which will be submitted by this Commission to Congress, so that the future growth of the National City may be executed on the lines that will be suggested.

At the last convention a committee was also appointed to take active steps to prevent the disfigurement of the Executive Mansion by allowing its proposed enlargement to be carried out by parties unfamiliar with architectural design. The work of the Institute in this line has been very effective, as the measure contemplated which was before Congress failed to be brought up for ratification, because a positive feeling against the scheme was produced by the exertions of the Institute. The Board of Directors feel that this matter should be carried still farther, if there should be any tendency to bring the measure forward at the coming Congress.

The papers which were read on the improvement of Washington at the last convention have been published by the United States Government as a document, consisting of 80 pages and 71 plate illustrations and 5 maps. This series of papers has apparently produced good results by calling the attention of Congressmen and others interested in the subject to the possibility of a harmonious and artistic grouping of future buildings in the National capital. The various papers on gardens, read at the last convention, are now in the hands of the Architectural Publishing Co., of Philadelphia, and will be issued and sold to all members of the Institute at the cost of production. All members who have sent in subscriptions will receive copies upon publication. It is the intention to issue this volume in a very artistic manner, so that it will prove a pleasing as well as a very useful book.

The *Quarterly Bulletin* has been issued regularly, containing items of interest from the various Chapters, as well as similar items relating to the Institute, together with an index of architectural society and periodical literature. The *Bulletin* is the first effort to publish an index of this character. We have now about 4,000 titles on a card index at the Octagon. This card index will become more and more valuable, and we find that the libraries throughout the country take an interest in having a complete file of the *Bulletins;* the members of the profession will find this index useful in collecting data on any architectural subject, either mechanical, historical or design.

Foreign architectural-society papers and periodicals have made copious copies from the proceedings, as well as from the various papers which have been published through the auspices of our Society.

The library of the Institute has been increased by gifts from Messrs. Guy Kirkham and J. Horbury Hunt, Past President Institute of Architects, New South Wales; Messrs. Geo. P. Merrill, Edward S. Morse, H. E. Fernow, L. P. Di Cesnola, and Glenn Brown; Mr. John Belcher, London; Mr. Wm. Stanley Ford, London; Mr. J. M. Poupinel, Paris, France; Mr. Frederick B. Townsend, Mr. Franklin W. Smith, and Prof. Charles Babcock. A report of the Foreign Correspondence Committee will give the result of matter received from foreign and other societies. The Board would again like to call the attention of the members of the Institute to the fact that the library is already beginning to have a character of special interest in its collection of society and periodical literature. We wish very much to make it unique in obtaining for it all American architectural periodicals, as well as complete files of future architectural-society publications. We also desire to have all books relating especially to American work. The members could assist in this work, and the Board again urges them to do so.

The following donations have been made to the Institute, and have been installed in the Octagon: —

Mr. W. G. Preston, of Boston, presented the Institute with views of Washington and vicinity, taken by himself during the Thirty-second Annual Convention in 1898.

Mr. Cass Gilbert has presented to the Institute, and had repaired and placed in position, the model of the Broadway Chambers, which was on exhibition at the Paris Exposition of 1900.

Through the exertions of Mr. John M. Carrère, the American architectural exhibit at the Paris Exposition of 1900, consisting of five panels of photographs, representing ninety-eight examples of recent work in the United States, has been received and installed in the Octagon. Plaster ornaments and mouldings from the Supreme Court room, U. S. Capitol, have been secured by the Secretary, after it was recently torn down.

The success of the Institute in obtaining fair competition by the co-operation of the Secretary of the Treasury and the Supervising Architect in such buildings as are under the jurisdiction of this Department, and also as shown in the competition for the Department of Agriculture, opens the question if it would not be wise to have a permanent committee on competitions, to give advice to parties desiring information, as well as to induce reputable architects to abstain from entering improper competitions.

The subject of municipal improvement is unquestionably a legitimate part of architecture in its streets, monuments, buildings and parks, and their harmonious arrangement. The Board of Directors recommend that a committee of the Institute be appointed to co-operate with other societies which are making an effort at improvement in this direction.

The principle of conducting the Conventions by delegates from the various Chapters, which was first introduced at the Thirty-third Convention in Pittsburgh, 1899, has proved of great value to the National organization. The Chapters have invariably selected as delegates men who are active in Chapter affairs and prominent in the profession, and such delegates feel it a duty as such representatives to attend the meetings and take an active part in the various transactions of the Convention.

Beginning with the year 1902, all applicants for membership must either submit proofs of graduation in architecture from one of the colleges authorized by the Board or pass such an examination as may be authorized by the Board and formulated by the Education Committee. This measure is one of the most positive steps taken by architects in this country towards advancing the profession to the position it should occupy in the community, making, as it will, a positive and recognized standard for membership in the Institute, at the same time allowing the younger men, as well as many more advanced, who have not had the advantage of a college education, to obtain a diploma if they have sufficient energy and have acquired sufficient knowledge to prepare for and pass the examinations which will be instituted by the American Institute of Architects. Instead of deterring applications for membership in the association, it will, we hope, have the effect of bringing into the society men of the character which will make the most desirable members.

The Board of Directors recommend the following changes in the Schedule of Minimum Charges of the American Institute of Architects: —

That the following clause be added: —

"Where heating, ventilating, mechanical and engineering problems in a building are of such a complicated nature as to require the assistance of an engineer, the owner is to pay for such assistance as the architect may require.

"Chemical and mechanical tests when required are also to be paid for by the owner."

That the clauses relating to the "appointment of an architect and soliciting patronage" be omitted from the Schedule of Minimum Charges.

The good results which have been attained under the sympathetic administration of the "Tarsney Act" by the Hon. Lyman J. Gage, Secretary of the Treasury, point to the great advance possible in Government architecture, if all buildings which are erected by the United States could be carried out under similar provisions.

At the present time the building operations of the Government are under the jurisdiction of various Departments as well as the Commissioners of the District of Columbia. The War Department has charge of all soldiers' homes, quartermasters' buildings, West Point, and Army stations and buildings in connection with the various forts and testing-stations.

The Navy Department has charge of buildings, such as a certain class of hospitals and naval observatories, Annapolis and navy-yards. The District Commissioners, of all municipal work in Washington City.

The Smithsonian Institution, of all museum buildings. The Attorney-General, of all judicial and penitentiary buildings, and the other Cabinet officers, of structures which their Departments may erect from time to time.

The Board of Directors are of the opinion that the administration of Government buildings could be much more effectively administered by having a Supervising Architect of the United States, or Bureau of Architecture, to whom the various Departments should submit all questions relating to building, and that the duties of his office should be only administrative, the work being executed under a law similar to the Tarsney law, which should be mandatory, and not optional, the weak point in the "Tarsney Act" being that it rests with the Secretary to put and keep it in operation; and a Secretary not in sympathy with the measure can readily make it non-operative.

The Board feel that the American Institute of Architects should take active steps toward securing the passage of a law which would place all Government building under one management, either in the form of a Commission, Bureau or Supervising Architect of the United States, individual pieces of work to be awarded under a mandatory law similar to the "Tarsney Act."

In connection with the World's Fair, which is to be held in St.

Louis in 1903, there will probably be organized international congresses on various topics. The Board recommend that the Institute take steps looking to the organization of the World's Congress of Architects on this occasion.

In the future, if the delegates think proper, the Board feel that it would add materially to the artistic side of our profession if the National Societies in Sculpture, Mural-painting and Landscape be requested to send to our conventions regularly constituted delegates, with all the privileges of the floor, to participate in our discussions. Architecture is an art which is so intimately associated with the arts of painting, sculpture and landscape, which are used for its adornment, that it is impossible to make a harmonious composition without the coöperation of artists in these allied arts, and the more intimate the association of the different fine-arts the more certain are we of gaining satisfactory and artistic effects. The necessity of architectural assistance in designing bridges and other prominent engineering structures as well as the assistance of engineers in the construction of architectural structures of magnitude have become well-known facts. To establish more firmly the necessity for artistic expression in utilitarian structures, we would recommend delegates from National engineering societies to our future Conventions.

The Judiciary Committee reported: —

First. — That they had held sundry meetings and had considered charges of unprofessional conduct against a number of members of the Institute.

Second. — That in several of these cases the facts charged, even if proved, would not, in their opinion, constitute a breach of professional ethics.

Third. — That in the remaining cases the allegations were too vaguely expressed to be considered as formal charges.

The report of this Committee emphasizes the necessity, in the submission of charges, for a careful preparation of specific charges supported by a statement of facts.

The Board of Directors have requested the Judiciary Committee to prepare rules for the presentation of cases and for the submission of evidence.

THE MANAGEMENT AND DESIGN OF EXPOSITIONS.[1]

"THE Management and Design of Expositions" is too comprehensive a subject to handle adequately in the very brief time here allotted to it. In a half-hour's space it is only possible to approach it in the most general way, yet it is a subject so full of universal and timely interest that one is tongue-tied by the rush of things that would like to be said. This must be the apology for an unavoidably abrupt, even arbitrary, style. As either part of this topic would alone require more than the time allowed, it is the common ground where the management and design of expositions may be said to join hands that invites our attention.

In fact, it is just this common ground that concerns us, comprising, as it does, so great a part of the architect's relation to the subject.

There are three stages in the life of all expositions: that of *inception*, which begins with the first suggestion and ends with permanent organization; that of *building*, which ends with the opening of the gates — or rather should, but seldom does; and that of *operation*. In the first stage the architect needs to busy himself with the early and firm establishment of his connection with the enterprise, and the general recognition of the importance of that connection to ultimate success. The value of this first step can hardly be overestimated.

In the second, or making, period, which covers all matters relating to installation, there is hardly a detail with which the architectural department should not be more or less closely in touch. The word *should* is used advisedly, for so far this has not been the rule.

The architectural department ought to be one of the first to come into existence; its beginning might well be coincident with that of publicity. Its functions will, of course, somewhat depend upon the magnitude of the enterprise in each instance. It would, however, in all cases, be a good rule to make of it a veritable clearing-house for the sifting of idea and suggestions.

Doubtless this sounds very radical — and so it is — and so, too, would be the good wrought by such an innovation. Properly constituted, and endowed with a fairly comprehensive veto power, the architectural department would bar the way to much that is undesirable, and open it to a host of really good suggestions that are too modestly presented to be recognized in the hubbub always raised at such times by the army of monstrosities and freaks. These latter, unhappily, too often get a foothold through the influence of "friends at court."

It is to this second period that most of these suggestions relate. In the third, or operating, period we are chiefly occupied with seeing that what has been done is properly presented to those who come to see it, and, so far as possible, with preventing the ruin of valued illusions and effects by the introduction of discordant elements: in other words, in watching over our most cherished precincts, and guarding their quiet and dignity against the intrusion of the "spieler" and his kind, the gasoline-engine, the hand-bill, and the highly-colored sign-board, apt to be the noisiest nuisance of them all.

To return to the business of making an exposition. We are interested first in the general organization, and then in that of the architectural department in particular, which should be fully completed before that most momentous question, site selection, absorbs every one's attention.

Just what this architectural organization is to be depends, as already suggested, on the scope, size and importance of the exposition in question, as well as the available material and the time in which to do the work. What would have exactly suited at the Midwinter Fair might prove entirely inadequate at St. Louis. Centralizing the executive power, and limiting committees in both number and size — everything, in fact, that increases efficiency without adding bulk — are precautions of the right sort.

Whether there shall be an architect-in-chief or his functions be vested in an architectural board is a much-discussed question. The Columbian Fair, that greatest of all world's shows, was brought, as we all know, to its architectural perfection under the guidance of a board of architects. Other expositions under individual leadership have been successful, and especially has this been true in the particulars of time and economy. The wide difference that separates most expositions in magnitude and environment prevents comparison. Further, the writer's past connection with the Trans-Mississippi and present connection with the St. Louis Exposition make the question a delicate one to handle. It may be admissible to say that unless there be just the right man for the place the architectural board is certainly the safer plan. If, however, an architect-in-chief has been chosen, all future organization would naturally be left to him.

If, on the other hand, an architectural board has been decided upon, a "Director of Works" becomes essential. He must be not only a man of great force and wide experience in directing large operations and handling men, but in the interest of harmony and better and quicker understanding he should be an architect as well; for that enables him to preside over not only the actual workers, but likewise the architectural board — a combination which, in the interest of economy of time and money, is most desirable.

All through the department, and, in fact, the whole exposition management, there can be no better general rule for organizing than that the office should be made to fit the best available man, rather than that time should be lost in seeking the right men for positions created by the needs of some former enterprise. The great question of a director-general may wisely be passed with the single platitude that the office should certainly not exist, unless to be filled by that phenomenal person who is absolutely fitted for it.

It is a wise management that profits by the experience of others. It will try to fill positions with men who can work together, and will look for them first among those who have helped to make other expositions successful. Too much cannot be said in favor of the man who has "been there before." Your best workers may be looked for in his class, and those are to be preferred who are known as likely to pour oil where there is friction. Experiments in men are as dangerous as experiments in methods. In building expositions, lack of time prevents the correcting of mistakes. Therefore, experiment in all forms cannot be too rigorously avoided — meaning, of course, in the practical and not the ideal exposition problem.

In this connection, let us not overlook the importance of encouraging the early organization of other departments, especially of exhibits and concessions; also the prompt appointment of superintendents of installation for all the main buildings. A few consultations with these practical workers before the plans are completed will save many changes, much expense, and endless annoyance. The guard, hospital and fire corps should be organized in time to become veterans before the gates open. Insurance interests ought to be well represented in the management, by high and influential authority on that subject, to the end that established regulations be not overlooked and money wasted thereby.

After organization, the first thought of our department is, naturally, to determine its policy and decide how its work shall be done. This settled, it should issue the first of a series of rules and cautions to be observed by all and infringed by none. For expositions of any magnitude it will certainly be decided to have all construction drawings and specifications made in a departmental draughting-room under the most experienced head available. Watching over the artistic side of this work, and acting as the mouth-piece of architect or architects in charge of the whole, is a very important person, sometimes called "chief of design." His is the difficult task of making it all hang together, and himself supplying the links that bind the whole.

Now comes the actual work: first, the preparation of a general plan or scheme; then the appointment of the architects of the several buildings, and the making of rules and restrictions for their government, together with a contour-map or grade-plan of the whole. These rules will determine the common module, heights of stylobates and cornices, style, pairing of symmetrical units, use of color and statuary, and all other items that enter the province of design. The preparation of these rules may be the work of an architect-in-chief or a board of architects, according to the organization, or it may be the work of the department. The rules ought, however, to meet the approval, so far as possible, of all who are to be governed by them.

This leads to the suggestion that the oftener all the architects interested can come together, see and talk over each other's work, criticise and suggest, and get into sympathy, the more easily will the individual be induced to let himself be merged into the whole — a trifling matter in itself, but one by which artistic success is made or unmade.

The most important considerations in the matter of site are accessibility and adaptability. There are few questions upon which an

[1] A paper by Thomas R. Kimball, F. A. I. A., read at the Thirty-fifth Annual Convention of the American Institute of Architects, held at Buffalo, October, 1901.

architect with sufficient firmness to say "no" and keep saying it can be of as much real value as upon the matter of site selection. There is not a rock-pile too ragged or marsh too bottomless to be brought forward as an ideal site. After the amount to be expended has been determined and the scope and purpose of the exposition decided, after the land-shark has had his day and the site has been secured, comes the question of *what* to do. The water-supply, natural contours and conditions, and shape of the ground, together with the foregoing premises, must all be considered, for out of that consideration will grow the answer to the question, "What to do?" It resolves itself into a simple architectural problem, one of fitness — which is sufficiently obvious.

Time, funds and climate settle the question of *how* to do what has been fixed upon. Their consideration will help to determine the style. This, however, is also a practical matter. The fact that most architects and draughtsmen are more familiar with Classic and Renaissance models, and their libraries better stocked with examples of these styles than of any other, should not be overlooked, especially if the time be short. Indeed, too much cannot be said about the importance of saving time. Disregard of this may or may not have played its part in the past. Certain it is, however, that our American expositions have made it almost an unbroken rule to open their gates on unfinished work, packing-boxes, rubbish and confusion. The unhappy first effects of this may have had more to do than any other influence with the financial disappointments that have resulted.

This synopsis of the exposition subject would be too imperfect without at least a résumé of the most important movements in actual building.

There is usually a great deal of preparation needed before anything resembling a building can be begun. Most sites must be burned off and plowed to give the "hurry crops" of grass a chance against the weeds. Grading and fencing begin immediately, temporary railways for construction-trains are rushed into place, and the water, drainage and electric systems hasten to get their underground work installed. Then come the foundations, with an army of workmen swarming everywhere. Practical tests will have to determine what these foundations shall be. At Omaha everything stood on, and was anchored down to, piles. Green cottonwood-trees were used by the thousand; cut, hauled and driven the same day, a foot of pile to a ton of load. Twelve cents per foot was the price, so it cost just that amount per ton to hold up the Trans-Mississippi Fair, and likewise to keep it from blowing away. This was something of an innovation, and proved most thoroughly satisfactory to all concerned, except the wreckers, who had contracted to replace the site as it was. The Fair was held in '98, and they are still pulling the piles from where it stood.

Next, there springs into existence a flock of builders' sheds and houses, and at once the whole place becomes a lumber-yard. It is at this point that the insurance-inspector begins to take a hand, and notices to "stop this" and "change that" fall upon the management in a shower. It is fortunate, indeed, if with wise forethought, control of all the immediate surroundings has been secured; otherwise every innocent stable and cottage of last night is a planing-mill today, and its engine runs by gasoline.

Perhaps no epoch in the building period, except the arrival of exhibits, is so productive of confusion as the taking possession of the whole place by the landscapers. Indeed, it is only when every trade is represented and every important operation in full blast that the real beauties of exposition-building can be appreciated. Then it is that no spadeful of mud is thrown that does not light on some one; and each department, in its desperate effort to do its part, tramples and is trampled upon. And through it all we must keep order, and the ways for the fire-service open and ready. Now we need our guards and police, for the public is there by thousands. They pay to enter, and that entitles them one and all to get in the way of the work. It is a hard matter to keep before all of these conflicting energies the great fact that their interests are common.

In the course of time these troubles subside and order appears, but not to last; for the arrival of exhibits makes everything worse than before, and so it stays until the exposition becomes a completed thing and has been introduced to the public.

In passing from this rather synoptical review to consider some of the interesting phases, it may not be amiss to apologize for so many seemingly unimportant details. They are offered to those unfamiliar with the subject.

A great deal has been said and written about the propriety of expressing permanent architecture in plaster — so much, in fact, that little is left to add. When the modern exposition first happened, it was necessary to provide a shelter for it; gradually all that has changed, and to-day it is a question of finding something sufficiently worth while to put into the buildings. We have discovered that a splendid architectural composition has a better and more far-reaching effect for good than any other thing we have to offer; and, further, it does more to attract visitors than anything else that has been tried. Architectural beauty appeals to our sense of sight, and if that can be gratified as well through the medium of plaster as through that of marble, why not? Is it more unreasonable to imitate marble with plaster than to imitate flesh with marble? — and who ever thought of questioning that? To deny ourselves for such a reason the benefit of occasionally studying an architectural composition at a really great scale seems quixotic. That Europeans have clung to the frivolous, or casino, type in their exposition structures seems natural enough. Surrounded as their temporary work is by permanent buildings, often overshadowed by, and always competing with, them, it is easy to see how foreign designers have tried to surmount these obstacles, and why they have sought to do so by choosing a frivolous architecture. In spite of those seekers after truth who are too conscientious to enjoy a thing of beauty until they have examined its substance, it is to be hoped that exposition designers may continue their magnificent reproductions of Classic architecture until every section of this New World shall have had its chance to learn its lesson.

So far, it has been the rule with American expositions that all of the paying attendance is crowded into the last few weeks. It has been suggested that where climatic conditions permit, the date of opening should be made August 1, and the whole kept open until Christmas. Certain it is that in a few notable instances a fortnight's extension would have changed failure to success. It may or may not be that coming late is an exposition habit, and would not be cured by changing the opening date. In rural districts the purse-strings are seldom untied until the crops are assured. Your Western farmer is generally too much taken up with weather probabilities to enjoy a vacation until his corn is safe. Possibly, exposition-goers have discovered that fairs advertised to open in May are usually ready about August 1, and act accordingly. At all events, some Southern exposition could well afford to so arrange its obligations that a month's extension could be made at the last moment, and thus demonstrate whether or not the last days' rush will keep up.

While the question of closing on time is interesting, the matter of opening on time is of yet greater import. It seems to have been but half-considered, especially in relation to its influence on attendance and first impressions. That the main entrance should open on time and on a finished design has sufficient bearing on after-events to warrant even segregating the scheme, if necessary, so that at least one part shall be absolutely finished when the gates are formally thrown back. The earliest visitors to an exposition give it its first actual standing; in nearly all instances it takes months to live down the adverse judgment of these disappointed critics. What they came to see is still largely boxed or hidden by scaffolding, and in its place they get, as it were, a look behind the scenes — their doll is stuffed with sawdust. The restaurants are ready only in the matter of prices; the early guest cuts short his visit and hastens to give his first impressions to the listening public. Only one American exposition has opened on time on a finished show, and to its stockholders has been returned over 97 per cent of their subscriptions, with still more to come. Perhaps only a coincidence; at all events, the facts are significant.

Sooner or later in the experience of every exposition there comes a great public outcry against the railroads for not making rates that will *force* the people to attend. There is no doubt that very low rates would greatly increase attendance, but as the railways are not in business for amusement only, their side of the question must be considered.

Each line has its regular patronage at established rates, on which it can depend year in and year out. The making of lower rates would result in the reduction of all this regular patronage to the new scale, a serious matter if the increased business did not happen to make it up. While the transportation department is a very necessary one, it is doubtful if its attempts at excessive rate-cutting pay. Further, it is a matter of record that only a small percentage of the attendance is involved. At Chicago, it is said, more than 80 per cent of the paid attendance was local. There is no doubt that railroads benefit largely from expositions, and in justice should help in their maintenance; but is it not a fact that they have always been called upon to do their full share in this line — always expect to be called upon, and to respond?

As to publicity: After an exposition is launched and its beauties are common talk, the magazines, through their own staffs and with the help of the ablest illustrators and writers, exploit the facts, and, when it is all over, a huge sum of money provides for a fine history of the whole affair.

Why would not the results be better if the help of these artists and writers were sought long before the opening day, so that their work might have its greatest influence in time to benefit the enterprise in whose interest it is done? There is ample time for this after nearly all details have been decided upon. It would be an interesting experiment to have our first impressions from the pencil of Castaigne or Peixotto, instead of from the lithographic artists of some ordinary publishing-house whose contract stipulates that the cuts shall be done in three colors. After we are admitted to view the reality, we can entrust to the camera and our memories the preservation of our best impressions.

To give us the best material and the most of it possible should be the effort of the Department of Publicity from the very earliest possible moment. Every artisan, sculptor, artist and architect that feels a pride in his work is gratified by seeing it well put before the public, and is, it would seem, entitled to the credit that comes from such advertisement. It is a not unimportant function of the publicity department to help keep up the enthusiasm of all these exposition toilers by giving its attention to this matter, publishing from time to time attractive drawings of the best work being done — always giving proper credit to the designer.

Of the exposition itself: Were it not for the necessity of paying running-expenses, and an excusable pride in paying its bonds, and, maybe, returning something to its subscribers, one would be tempted to see what an exposition without a fakir would be like.

If we must have a "midway" — and financial considerations say we must — we can, at least, confine it, and that where its din will disturb as little as possible. To pay, it should lie on the high-road between other parts of the exposition proper, and on the side toward the general exit; for the midway is the last thing closed at night, and can be visited on one's way out. From the midway comes a large part of the whole income — the amount depending on the attendance and its character.

Why call it the "Midway?" Why call it anything, or give names to any part of the fair? It is too late to change. "The Court of Honor," the "Midway," and all their kin have come to stay. No amount of counter-naming has made any appreciable difference. The stereotyped naming of the buildings has also become a habit. One is tempted to suggest some changes here. For instance — why should we continue to have a "Manufactures and Liberal Arts" building? Why not separate them, and possibly have still another, called the "Arts and Crafts" building, for those industries known as "hand-work"? There would seem to be good sense in such a classification.

Another curiosity is the word "International" as tacked on to nearly all expositions. It may have some technical significance bearing on public relations. It does seem, however, a very high-sounding title for what it usually represents. State and even private enterprises have been allowed to entirely overshadow the participation of foreign countries in a way to quite disturb one's sense of propriety.

In the light of the most recent examples, and at the risk of offending, it is hard not to enter a mild protest against the development of color and artificial light in exposition work.

In the case of color: Its use in any other way than as an adjunct to design robs the architect of one of his most useful tools, or at least very greatly limits its efficiency. Mural painting will, in most instances, be greatly restricted by lack of funds; it would be desirable, however, to indulge in it to the extent of offering at least one commission of this sort to each of the participating foreign nations, to be executed by its most representative painter. A similar distribution of sculpture would, undoubtedly, add much to the friendliness of our visitors from abroad, and without in the least jeopardizing the artistic result.

As to artificial light: While acknowledging in the warmest manner its recent triumphs, we find, by consulting the oculists of exposition cities, that there is good reason for establishing a limit to its use — especially where the globes are placed on or below the eye-level, and where reflection from water creates a rising glare against which nature provides no defense. In spite of the well-recognized share of electric-lighting in the glories of the modern exposition, it still should be subject to considerations of the public's personal comfort and eyesight. Indeed, it is not certain that moderation in this feature would be unfortunate, even from the æsthetic point-of-view. A degree of reticence in the use of our lights often produces effects that make us realize the fact that "it is not always quantity that counts." The happiest exposition pictures that have been made are the ones that reproduce not the dazzling, but the mysterious. The illuminating artist, however daring and skilful, must needs be something of a poet as well.

It has been suggested that a word be said of departmental ethics, to the end that some means be found for better defining the line between the various working-departments. This, so that greater economy may be practised by putting an end to duplication of work where the functions of various departments overlap. Beyond urging wider diffusion of the coöperative spirit through all branches of exposition management, no remedy suggests itself. It might do some good could all the active workers be made to realize how little value there is in the individual showing of any department, if the whole is a failure. The best way to accomplish this would be to have them meet oftener, for out of greater familiarity with each other's work doubtless would grow a solution. Beyond this, the problem is one for a deeper student of exposition economics to solve.

Perhaps there is no branch of either exposition management or design in which there are still so many possibilities as in that of public comfort. The revenue in sight for restaurant privileges has hitherto been far too attractive to allow any meddling with the "regular thing" in that direction. It is, however, almost a safe venture to say that the most general complaint against all expositions comes directly from the stomach. Too many of us can recall long hours spent in some famous caterer's exposition stand in the vain hope of getting something satisfactory to eat. Even the memories of Columbian glories are tinged with the gloom of those trying experiences.

It remains for some specially radical or humane exposition management to "personally conduct" the feeding of its guests, and perhaps to reap an unexpectedly great reward. There is no knowing what the effect might be on revenues were the visitors' appetites well pampered. Sight-seeing is a hungry business. The famished visitor is apt to make an unamiable critic, and, what is more, his reports to friends at home will reflect his physical discontent.

Heretofore, even the supply of drinking-water has been anything but profuse. Very likely, those who sell what are called "soft drinks" prefer that no water shall be had, except with coloring matter and at so much per glass. But why not abandon these circus methods? Drinking-water, cold, fresh, and properly served, should be free in every building, and in dozens of places in each. As for food, it should be as easy to get a good dinner or a quick luncheon in your flawless exposition as in any downtown restaurant in the city. Luncheons prepared at cost and by the management — not by *concessionaires* as a speculation — shady and inviting spots, with rainy-day shelter, for use at luncheon hours — conveniences of this sort would wonderfully help the exposition-trotter's appreciation of the architectural and other beauties around him. Suppose such arrangements do shut off one concession. The others will surely pay enough more to make it up, to say nothing of the added gate-receipts.

This subject of public comfort is far-reaching. It touches on sanitation and the health of the exposition city. Nothing that tends to guard against ill-health must be neglected. It is remarkable how fortunate expositions have been in escaping contagion panics, but there has been a good deal of luck about it. No exposition has burned up, because full fire-protection has been prepared and was ready when wanted. How would it have been had New Orleans, Atlanta or Nashville been visited by yellow-fever during its exposition? It is doubtful if more damage would result from conflagration than from quarantine; at all events, no exposition can afford to take chances; there must be the most absolutely perfect sanitation and most scrupulous care. There ought to be no such thing as *the* Public Comfort Building. They should be everywhere, and counted by hundreds.

Where the climate has to be considered, special effort might be made to provide for the comfort of those who live where the climate is different. Only in one or two instances have covered ways offered shelter to those passing between buildings; and it remains for some future exposition to transport its visitors gratis about its grounds and even within its buildings. There is nothing unreasonable in looking for moving sidewalks and automatic stairways everywhere in the up-to-date exposition; certainly not, when they are already in use in New York department-stores, where merely commercial considerations advise catering to the public comfort.

In a hot country nothing adds so much to one's comfort as *shade* — plenty of it, and where one can get into it. If it is impossible to manufacture a breeze throughout the grounds, we can at least avoid doing anything to shut off what there is. In the buildings it may even be advisable to use fans to a large extent, and possibly to cool the air. Let more be thought of the bodily welfare of our guests, and the department in charge of it will no longer be referred to as the Department of Public Discomfort.

There lie in the path of all expositions certain obstacles that in each case have to be dealt with.

"Local patronage" is one that will appear at the very outset — in the efforts of individuals to secure positions, privileges and perquisites for themselves, for their friends, for the friends of their friends, and so on. In such cases we need to remind ourselves that there is no office connected with an exposition that will not produce better results if filled by one qualified for it. Every employé that does not properly fill his place is a drag and a menace to final success. One who would swim does not fill his pockets with stones.

"Politics" is another equally threatening consideration. We must ignore it absolutely, if we can — turn a deaf ear upon it and kindred sources of discord. Wise exposition managers do well to be wary of granting the first foothold to such elements. Prudential considerations suggest omitting all discussion of the labor question in this connection.

Possibly the most insidious siren in our path is the permanent-structure sentiment.

Let us try to avoid subscriptions offered with the condition that something permanent shall be built — "something to endure for all time — to remember the exposition by." To the public this is always a fascinating idea, and only when we realize how it threatens to destroy harmony do we see what a difficult problem it may become. There is seldom too much money at hand — there is never too much time; and until both of these essentials are present it is to be hoped the permanent-building idea may be kept within bounds. Fancy having to build a monument suitable to commemorate such a great occasion, while the Ways and Means Department is issuing bonds and selling commutation-tickets a year ahead and at half price! Expositions necessarily are built in haste; flaws in detail, scale, color, etc., in individual buildings are lost in the effect of the whole. Introduce among such buildings a carefully studied permanent affair, and see how its neighbors will suffer — by unreasonable comparison, too — from an unnatural and unfortunate situation. The best course might be to have the building of the permanent structure postponed and its model done in plaster — an actual full-size model, and fire-proof if expedient. What could be better, by way of studying the lasting image which is to perpetuate the fugitive one?

But why have anything material by which to "remember an exposition"? Why spoil the mental picture? Certainly, no reality can compare with the vision our minds will preserve of these passing splendors, as year by year adds to its charm. For memory is "always kind"; under her touch staff is as marble, and the errors of artists and architect go unrecorded. The monument she raises to the beautiful work of the world may not be more enduring than brass, but it far surpasses any commemorative thing that our hands can fashion. If only we could be satisfied with it!

THE GREAT GERMAN RAILROAD-STATIONS. — A representative of the Paris *Temps* has been examining railway-stations in Germany, and he declares that those of Dresden, Cologne, Hanover, Frankfort, Bremen, etc., are far superior to any of the French, except the Parisian.

ILLUSTRATIONS

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

A COMPETITIVE DESIGN FOR THE NEWARK, N. J., CITY-HALL. MR. C. L. ROOS, ARCHITECT, NEWARK, N. J.

PLANS AND ELEVATION OF THE SAME.

A COMPETITIVE DESIGN FOR THE NEWARK, N. J., CITY-HALL. MESSRS. VAS & TAKACH, ARCHITECTS, BUDAPESTH.

PLANS AND ELEVATION OF THE SAME.

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

HOUSES IN AMIENS, FRANCE: MAISON DU SAGITTAIRE, RUE DES VERGEAUX. — LA MALE-MAISON: ANCIEN BAILLAGE.

THIS plate is copied from *La Construction Moderne*.

[Additional illustrations in the International Edition.]

A COMPETITIVE DESIGN FOR THE NEWARK, N. J., CITY-HALL. MESSRS. BRUN, HAUSER & LAPOINTE, ARCHITECTS, NEW YORK, N. Y.: TWO PLATES.

THE OLD PRESBYTERIAN CHURCH [1814], LENOX, MASS.

ST. PETER'S RECTORY, CLINTON ST., CAMBRIDGE, MASS. MR. C. HERBERT MCCLARE, ARCHITECT, CAMBRIDGE, MASS.

PROJECTED RESTORATION OF THE CHURCH OF THE PIETÀ, VENICE, ITALY. PROF. PIO AGAZZI, ARCHITECT.

NOTES AND CLIPPINGS

MARBLE IN ALASKA. — J. E. Cronin, who has recently returned from Marble Creek, on Prince of Wales Island, and W. K. Sheldon, who has just joined him from San Francisco, have some wonderful stories to tell of the fine character of the marble to be found at Shakan, on Prince Edward Island. The marble is said to be equal to the best Italian marble. Mr. Sheldon said: "When I received samples of this marble last February I saw at once that it was unlike any marble now being produced in the United States, but identical with the marble produced in the world-famous quarries of Carrara, Italy. While there are a number of profitable quarries in the United States and a large amount of American marble is used, yet the Italian product has always occupied a field which no American marble could fill, as evidenced by the fact that during the fiscal year ended June 30, 1900, nearly 40,000 tons of Italian marble were imported into the United States. This marble from Alaska, in texture, color and chemical analysis, is identical with the Carrara deposit, and there is no reason why it should not supplant the foreign product entirely. I went to Alaska in March and found a mountain of high-grade marble. While I was fully convinced as to the quality of the material, I did not wish to make a final report on the property as a commercial proposition until large blocks had been quarried, taken to the market, and sawed. We therefore quarried a number of blocks, and I took them to San Francisco and had several of them sawed. These blocks, of course, were taken from the surface of the ground, and, having been subjected to climatic influences for several centuries, were soft for a depth of several inches from the surface; but the trial demonstrated the fact that the deposit is a remarkably sound one, and I have every reason to believe that the percentage of high-grade sound marble will be much larger than in any of the deposits now being worked in the United States. In fact, when you consider that in developing marble quarries it is customary to take out and throw away from 10 to 20 feet of the surface material, the results obtained are unprecedented. The amount of the matter is that on an island in southeastern Alaska, within a few feet of deep water, there is a larger area of high-grade marbles than the combined areas of all the quarries now being worked in the United States." — *Seattle Post-Intelligencer.*

PACIFIC COAST LUMBER IN THE EAST. — During last year 500,000,000 feet of lumber were exported from the Pacific Coast, and 300,000,000 feet sent East by rail. — *Exchange.*

GREAT BRITAIN AND AMERICAN COMPETITION. — At the recent International Engineering Congress at Glasgow, the presiding officer was Mr. James Mansergh, President of the British Institution of Civil Engineers. In the course of his opening address, he referred to foreign, and especially American, competition. He said that an alarm had been sounded in their ears of late, warning them that the United Kingdom had touched the high-water mark of the prosperity derivable from manufacturing industries, based upon engineering, or served by it with the means of transport and communication. This might be so. The nation had no royal secret for arresting the revolution of fortune's wheel. The question was whether Britishers could maintain their ground, to say nothing of increasing their lead. Would the engineer in future flourish best in Britain or abroad? One heard much talk nowadays about the British need for more technical education for workers, and of better instruction in the art of living for the people generally, and he was not disposed to disparage this desire for more light. He feared that only too good a case could be made out for the allegation that a mistaken statutory system had discouraged in Great Britain — for the time being, at least — the naturalization and development of electrical-engineering on the largest scale. Instead of the electrical and mechanical development of lighting and power plant being undertaken upon a scale proportional to its early promise, the work had to be done by "sample" — every small specimen differing from the others. Long years passed before any English engineer was in a position to give out an electrical-power contract amounting to £100,000. Meanwhile, competitors in America and on the Continent of Europe had been forging fast ahead. So Englishmen had lost their chance, and would probably have to take other people's electrical plant for some time, instead of striking out their own leading line, as their forefathers did in railway work and ship-building years ago. — *N. Y. Evening Post.*

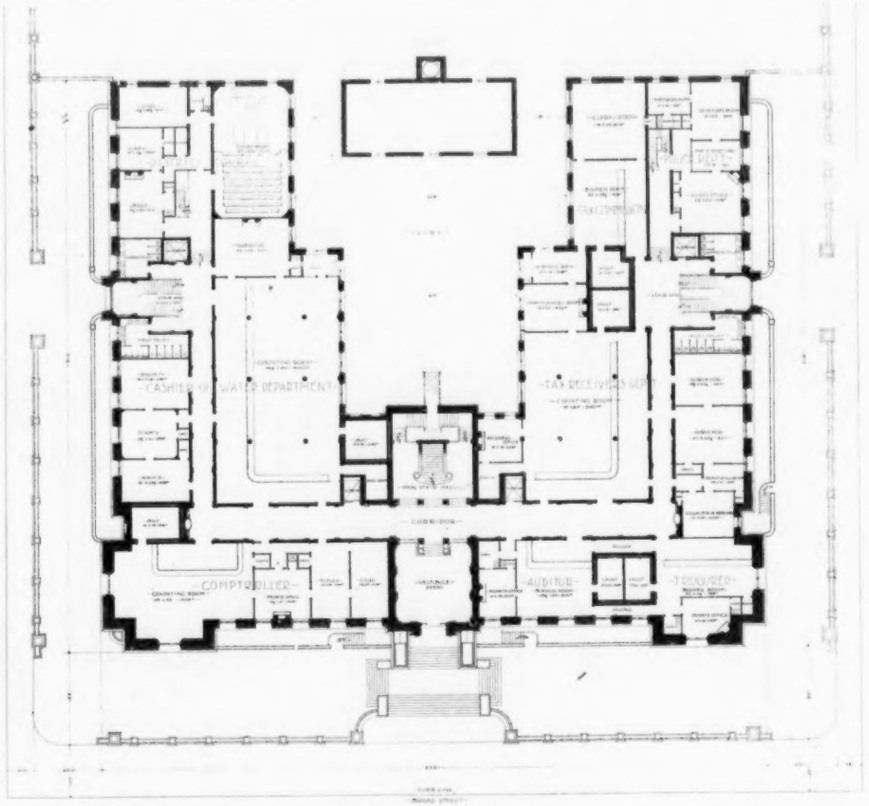
THE LARGEST STONE ARCH. — The new stone viaduct at Luxemburg, Germany, will be, when completed, the largest stone arch in existence. The details of construction have been furnished to the State Department by Vice-Consul-General Murphy of Frankfort, in which he says: "The following facts in regard to the bridge may be of interest. The Cabin John Bridge has long enjoyed the distinction of possessing the largest stone arch in existence, the length of its chord being about 67 metres (219 8 feet). The stone arch next in importance is at Lavaur, France, with a chord of 61½ metres (201.8 feet). The Luxemburg arch is to have a span of 84 metres (275 6 feet), and will accordingly be 55 8 feet longer than the arch of the Cabin John Bridge. The roadway will be 44 metres (144.4 feet) above the Petrusse River, a small brook, whose deep valley separates Luxemburg from the site of its new railway-station. There will be really two distinct parallel bridges, 6 metres (19.7 feet) apart, whose foundations will be of concrete. The whole plan of construction is new and remarkable, as an examination of the plans will at once show. The total width of the bridge between the parapets will be 16 metres (52 5 feet). The stone used is of excellent quality, and is furnished by quarries in the immediate vicinity. The materials required are as follows: Masonry, 22,000 cubic metres (776,952 cubic feet); wood for scaffolding, 800 cubic metres (28,252 cubic feet); metals (iron, zinc, and cables), 45 tons. The bridge will cost 1,400,000 francs ($270,000), and is being built by the Government of the Grand Duchy of Luxemburg at its own expense. Preliminary work was commenced in December, 1899, and it is intended to open the viaduct for traffic in the spring of 1903. — *Exchange.*

GIGANTIC MAP OF PARIS. — "Up to a year ago," says a Paris dispatch to the London *Telegraph* of September 6, "Paris was the only commune of France which did not possess a gigantic map setting out not only every street of the city, but showing every building and plot of land, with an index as to its owner and value. In October, 1898, the Municipal Council decided to remedy this defect, and the survey has just been completed. Paris, it appears, comprises 88,587 private buildings — that is to say, houses, workshops or edifices belonging to individuals. Of this total 84,882 are residential properties, 1,316 workshops or manufactories, and 2,389 residences and workshops combined. It is estimated that these 88,587 properties have an annual rental value of $176,000,000 and that the actual value of the edifices is about $4,000,000,000. These totals only refer to the buildings within the fortifications of the city.

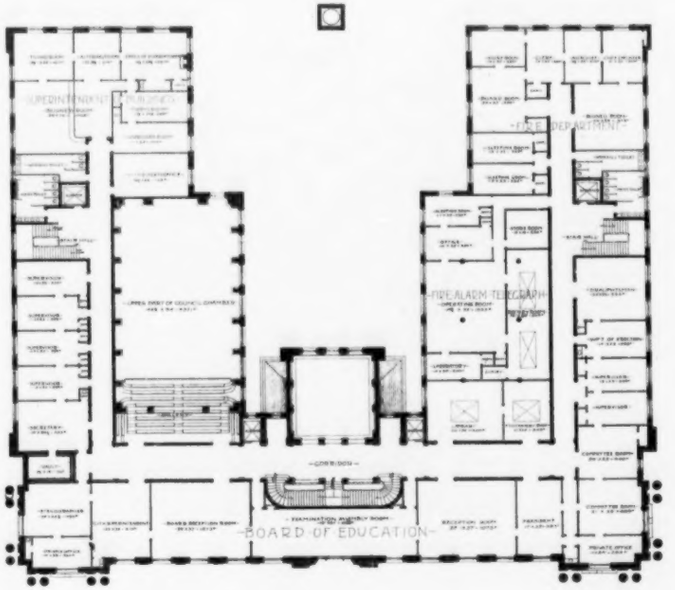
FREDENSBORG. — Fredensborg is the largest of the King of Denmark's palaces. It has an imposing exterior, and is surrounded by wonderful avenues of limes, but is extremely simple in its interior arrangements. The bedrooms are small, and furnished in the plainest style, and there are hardly any dressing-rooms or wardrobes. A very wonderful view may be had from the palace roof, which is made entirely of copper. This metal is much used in Copenhagen; some of the steeples have copper steps by which they can be ascended. Rosenborg has a handsomer interior than Fredensborg, and is full of beautiful artistic objects, including (it is said) the finest Venetian glass in the world. — *London Chronicle.*

A NOTABLE BRIDGE FEAT. — In the transportation of logs from the heart of the California timber-belt to the mills, an important engineering feat has been accomplished. A cañon on the south fork of the American River had to be traversed, and as it was 1,000 feet deep, it was determined to build a steel-wire suspension-tramway. The distance across the cañon is 2,850 feet. Between the two terminal towers the space is 2,650 feet. Two parallel cables span this immense gap, without support between the towers. On these cables runs a cage conveying a car capable of carrying 3,000 feet of green, and, therefore, very heavy, timber on each trip. The tower terminals are anchored in the solid rock, supporting the cables, on which, over the cañon of a depth of 1,000 feet, where the river's course seems like a rivulet, passes to and fro the skeleton iron cage, running on deep-grooved trolley-wheels, and carrying its enormous load of green timber with great apparent ease. — *N. Y. Evening Post.*

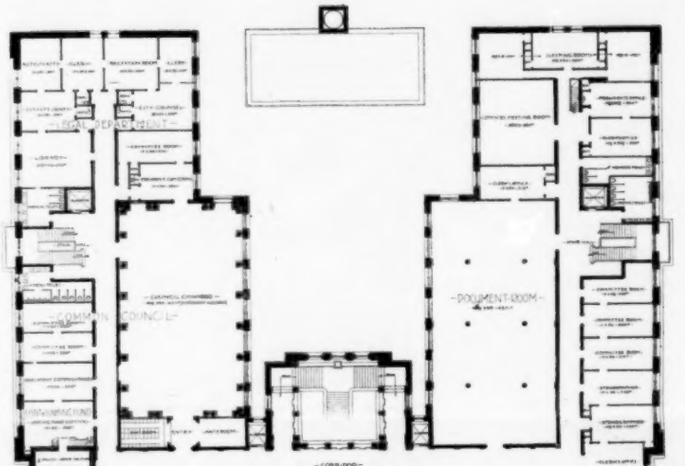
S. J. PARKHILL & CO., Printers, Boston, U. S. A.

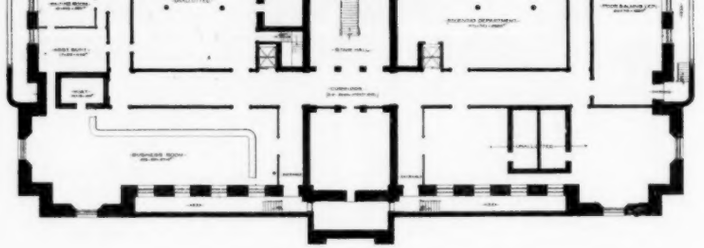


···FIRST·FLOOR·PLAN···

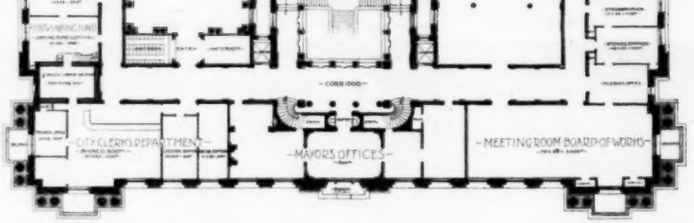


···THIRD·FLOOR·PLAN···





···BASEMENT·PLAN···



···SECOND·FLOOR·PLAN···

HELIOTYPE PRINTING CO. BOSTON

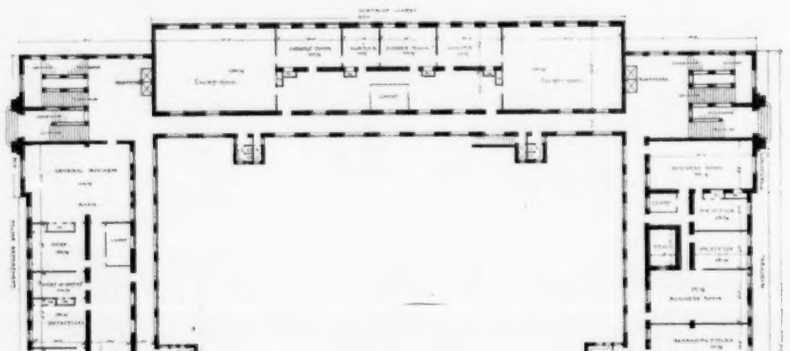
A COMPETITIVE DESIGN FOR THE NEWARK, N. J. CITY HALL.

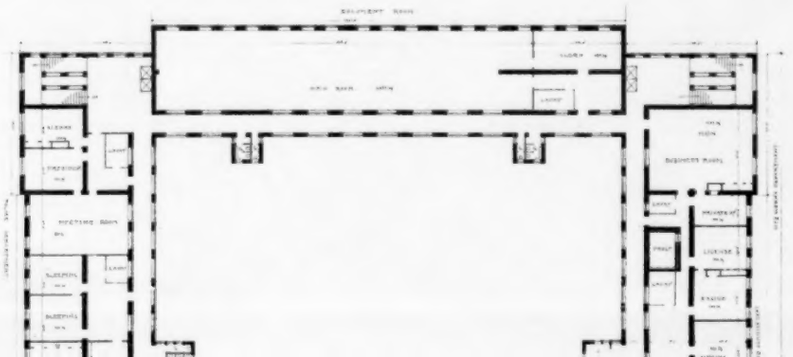
C. L. ROOS, ARCHITECT.

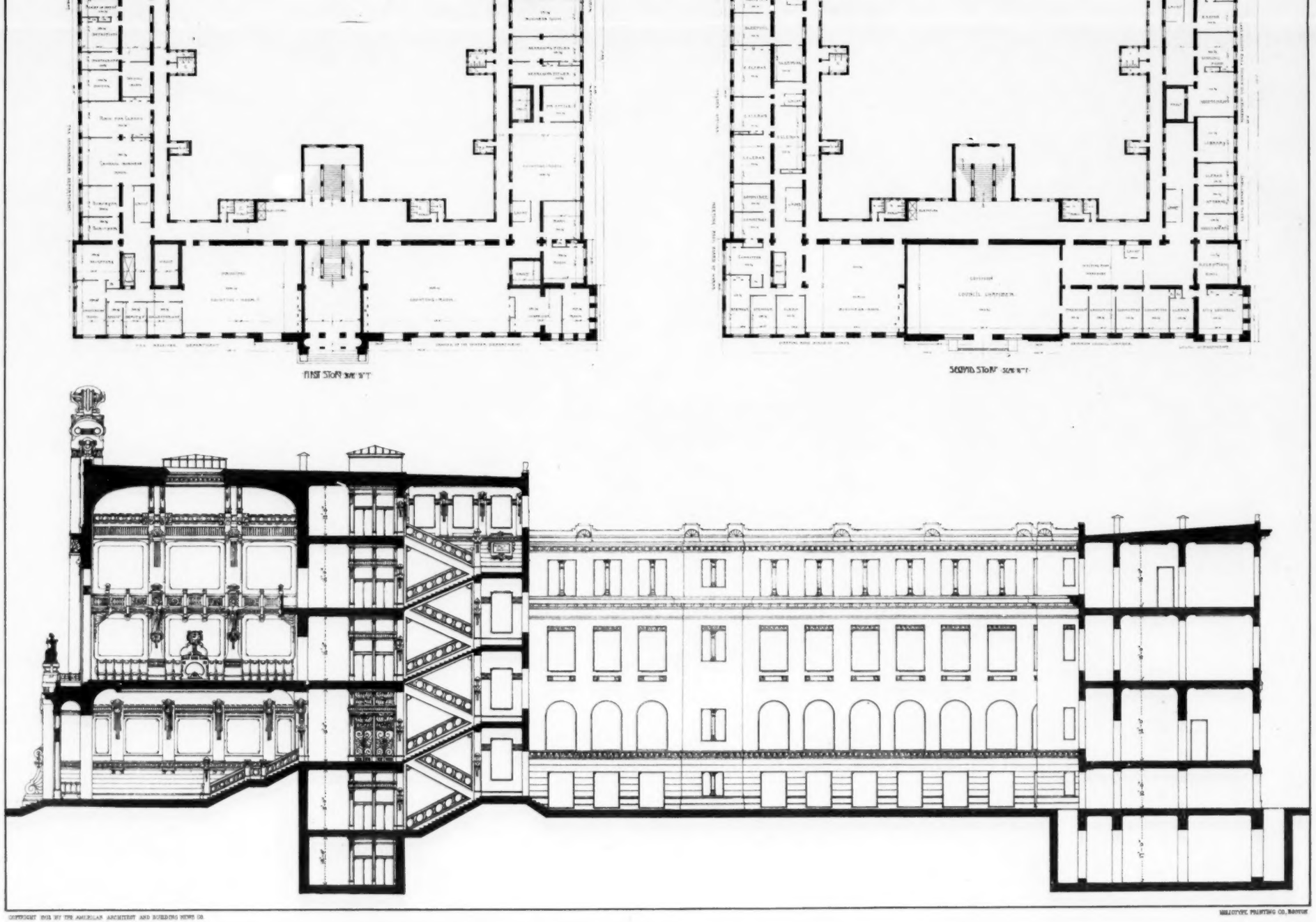
The American Architect
Oct. 26, 1901.
No. 1348.

BROAD STREET ELEVATION

COMPETITIVE DESIGN FOR THE CITY HALL IN NEWARK N.J.





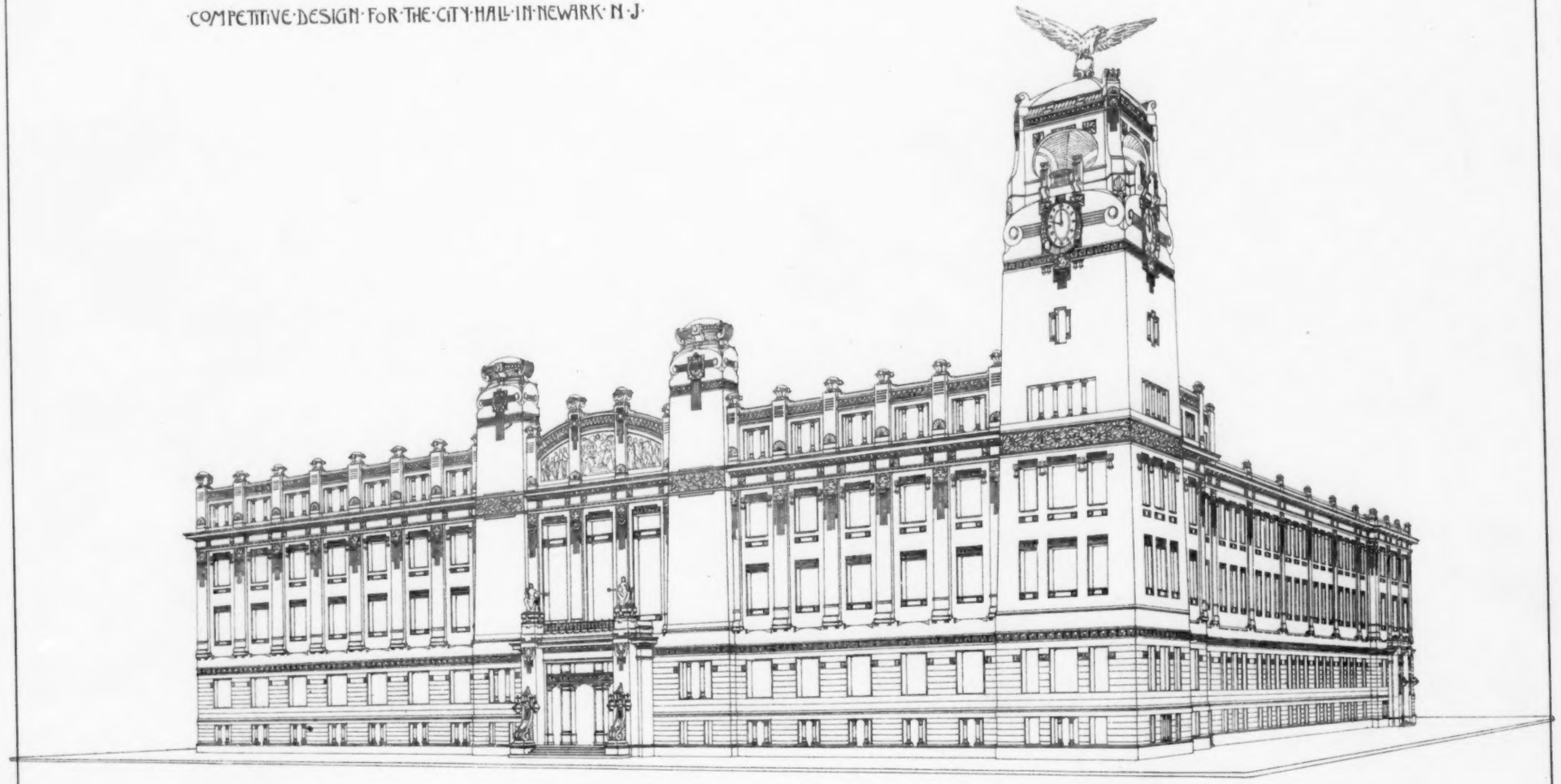


A COMPETITIVE DESIGN FOR THE NEWARK, N. J. CITY HALL.

VAS & TAKACH, ARCHITECTS.

The American Architect
Oct. 26, 1901.
No. 1348.

COMPETITIVE DESIGN FOR THE CITY HALL IN NEWARK N.J.



VAS AND TAKACH ARCH'TS
NEW YORK BUDAPEST

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The American Architect and Building News

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Fitch Co., The W. & E. T.....[*Sash Lock.*

Stamford.
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Waterbury.
Benedict & Burnham Mfg. Co.....[*Seamless Nickel-Silver Tubing.*

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Wisconsin Graphite Paint...[*Graphite Paints.*

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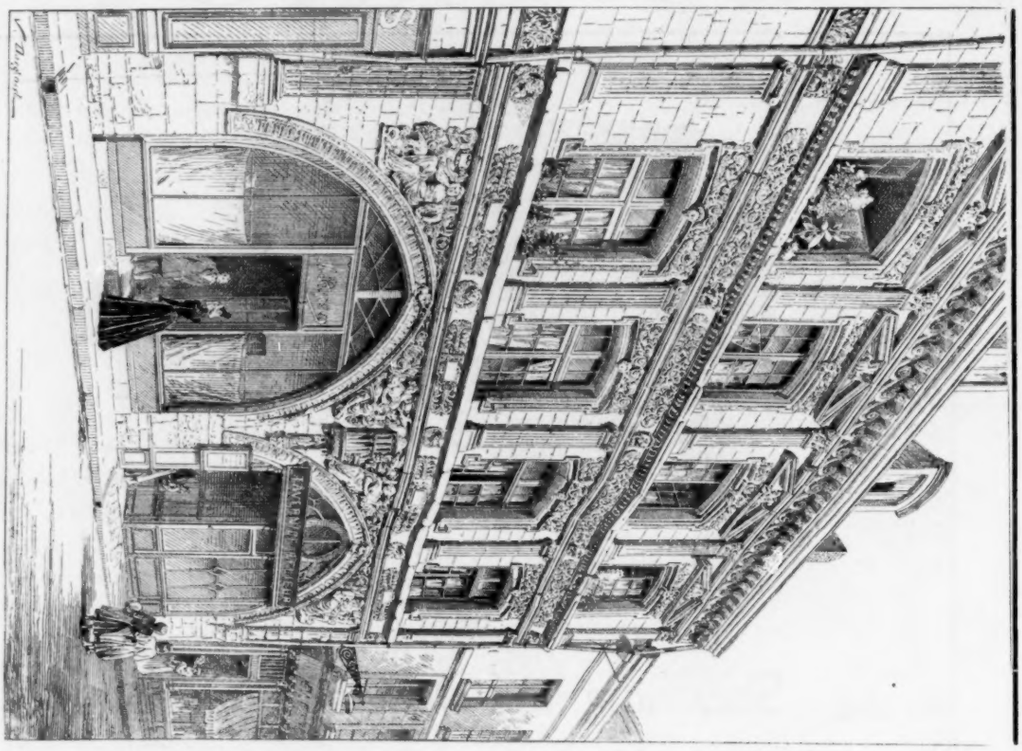
VERMONT.

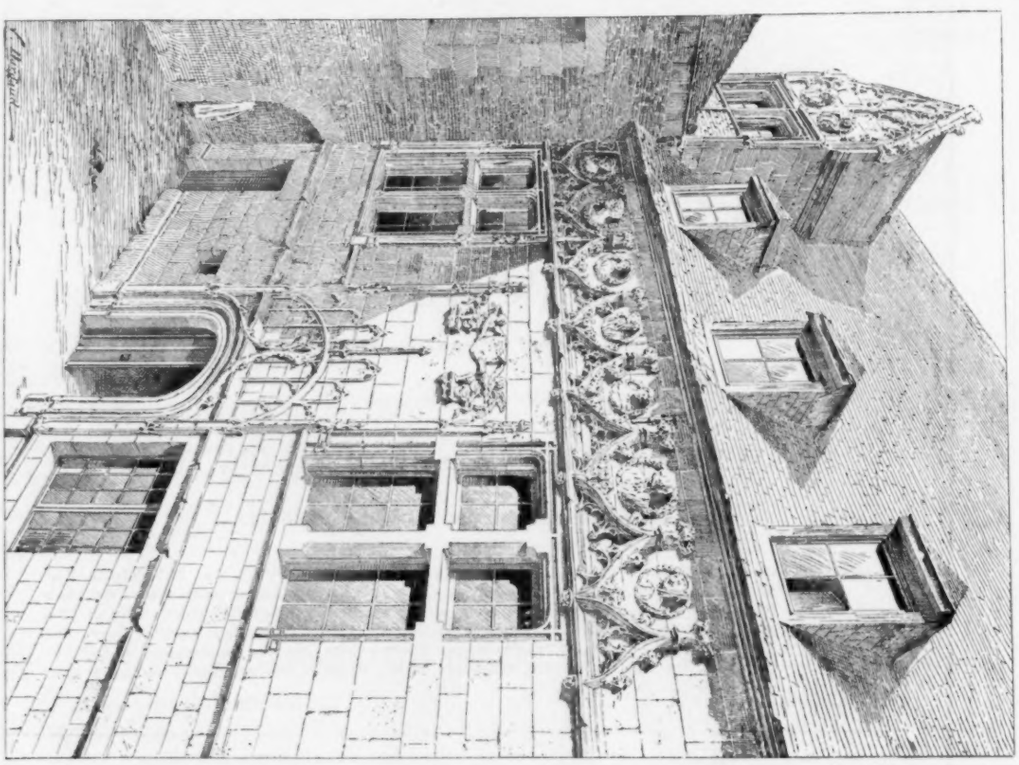
Burlington.
Burlington Venetian Blind Co.....[*Venetian and Sliding Blinds.*

HOUSES IN AMIENS, FRANCE.

From *La Construction Moderne.*



Maison du Sagittaire, Rue des Vergeaux.



La Male-Maison: Ancien Baillage.

"Topical Architecture"

Classified Architectural Motives and Details.

Published Monthly.

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2.	Renaissance Doorways.—II.	13.	Renaissance Cornices.
3.	Renaissance Capitals.—I.	14.	Iron Gates and Railings.—III.
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10.	Sgraffito.	21.	Renaissance Capitals.—III.
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BUILDING INTELLIGENCE.

Reported for the American Architect & Building News

ADVANCE RUMORS.

Atlanta, Ga. — The Confederate Soldiers' Home, which was destroyed by fire on September 30, will be rebuilt at once. Judge W. L. Calhoun, president board of trustees.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Beaver Falls, Pa. — The Pittsburgh Stove & Range Co. will build a plant in this city. The buildings are to be of brick and steel girders, with slate roof, will cover a floor-space of over 17 acres, and cost $400,000.

Boston, Mass. — Report states that the Congress Street Trust has taken title to the estate at 25 to 29 Congress St., running through to Congress Sq. The property was formerly owned by the Weeks estate, and combined with the adjoining parcel at the corner of Congress St. and Congress Sq. gives the new trust about 3,250 square feet of land as the site for a new office-building. The present buildings will be removed and a ten-story office-building erected at a cost of about $775,000.

Plans have been filed by Architect F. A. Norcross, 110 Tremont Building, for a three-story brick stable at 316-318 Commercial St. and 339 North St. Owner, Daniel J. Kane, 93 Charter St. Builder, Michell Milan, 3 Jackson Ave. Estimated cost, $20,000.

Architects Winslow & Bigelow, 3 Hamilton Pl., have filed plans for a five-story brick warehouse at 62 and 72 Chardon St. for Clover & Willcomb, 36 Canal St.; builder, Whidden & Co., 43 Milk St. Cost, $55,000.

Bradford, Pa. — The Dr. Zigg Medical Co. has been incorporated with a capital of $50,000, and a large factory for the manufacture of medicine will be erected here.

Brooklyn, N. Y. — C. B. J. Snyder, 59th St. and Park Ave., has prepared plans for alterations to the amount of $55,000, at the school-house, corner Robinson St. and Rogers Ave.

Bryn Mawr, Pa. — Report states that an absurd rumor is current to the effect that by the will of the founder, Dr. Taylor, Bryn Mawr College is forbidden to accept gifts of money. The rumor, perhaps, arose from the fact that no more of Dr. Taylor's gift, the original endowment of the college, may be spent for buildings. But this only means that the college is now dependent on its living friends for new buildings. The sums of $200,000 and $100,000 for a library and a residence hall, respectively, are being sought, as urgently needed.

Cleveland, O. — A $300,000 six-story apartment-house will be erected here by the Taylor Realty Co.

Danville, Ill. — Mark H. Whitmeyer has drawn plans for the new school-house to be erected at Gilbert and English Sts., at a cost of $35,000.

Dayton, O. — Jonathan Clark & Sons Co., 2 Sherman St., Chicago, are considering plans prepared by F. M. Andrews, for the construction of an arcade structure here, which will cost $240,000.

Denver, Col. — A five-story department-store will be erected at Stout and 15th Sts. by J. S. Riche, at a cost of $100,000.

Detroit, Mich. — Mason & Kahn, 1117 Union Trust Building, have completed plans for the Jewish Temple "Beth El," which have been approved, and are now ready to take bids for construction. It will be 75′ x 80′, and 80 feet high, in Classic architecture; estimated cost, $75,000.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

It is rumored that F. M. Drew and W. T. Campbell of the Star Theatre, Cleveland, will soon commence the erection of a $60,000 theatre in that city.

A. C. Varney & Co. have drawn plans for an eight-flat apartment-building for Charles Coulter; cost, $18,000.

The Michigan Can Co. will build on Bellevue St. a brick factory to cost $10,000. F. L. St. Amour, sec'y of company.

Emporia, Kan. — Plans have been completed by Mauran, Russell & Garden, Chemical Building, St. Louis, Mo., for a $75,000 library building at the State Normal School. Bids will be received until about February 1, 1902.

Fairmont, W. Va. — A. L. Lyons has completed plans for a five-story brick and stone building, 80′ x 92′, to be erected on Main St., by Jacobs & Hutchinson, at a cost of $75,000.

Hartford City, Ind. — J. L. Brown has made plans for a city-hall and fire-department building. It will be of brick, stone and terra-cotta, have steam heat, red tile roof, and will cost $30,000.

Lorain, O. — Report states that the Christian Scientists will build a frame temple and school-house at a cost of $20,000.

Louisville, Ky. — Henry Wolters has prepared plans for a $100,000 flour-mill, of brick and stone, three stories high, 200′ x 300′, for J. D. Robbeth & Co.

Lynn, Mass. — The Hebrew people recently held a mass meeting at the rooms of the Hebrew Benevolent Society, 120 Market St., for the purpose of organizing a religious society, with the object in view of building a suitable edifice as a house of worship and assemblage. The society, which has adopted the name of Ahavath Sholom (Lovers of Peace), look forward to the realization of their hopes in the near future, and hope to receive the support of the charitably inclined citizens of Lynn.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Monessen, Pa.—It is stated that the People's National Bank will erect a four-story brick and stone bank building, at a cost of $50,000.

New York, N. Y.—F. B. Brill has sold for Mary Redfield to J. H. Stevens the lot 25′ x 92′, with four-story and basement brownstone house, at 40 W. 20th St., for $60,000. The buyer will erect upon the site a fireproof business building.

The Strong estate has sold to Wolf Nader, 137 Bowery, a building on lot 25′ x 107. The buyer will alter the building for business purposes.

Plans have been filed with the Buildings Department by Mounes & Taylor, 495 Fifth Ave., for a ten and one-half story brick hotel, to cost $265,000. The building will have a frontage of 50 feet and a depth of 135.8 feet. Pollard & Steiman, of 3 East 14th St., architects.

Janes & Leo will start work at once on the two and one-half story brick and stone dwell. which they are to erect on Sedgwick Ave., corner of 182d St.; cost, $150,000.

Architects Brower & Gale, 310 W. 109th St., have filed plans for a five-story and basement brick and stone residence to be erected at 62 W. 92d St. for Mr. B. E. Jones, 199 Hoyt St., Brooklyn, at an estimated cost of $50,000.

The officers of the National Park Bank are considering the building of an eighteen-story office-building on the plot which the bank owns at Broadway and Fulton St. Donn Barber, the architect, has also planned a six-story addition, running through from Ann to Fulton St.

The Rev. Dr. Huntington, as rector of Grace Church, has taken the title to the building which adjoins Grace Chapel in 14th St., near 1st Ave. The building is on a plot 25′ x 103′ 3″. It was bought to protect the chapel and to obtain more ground on which to build an extension to the chapel when such a step becomes necessary. The work of the chapel is growing at a rapid rate and the addition will probably have to be built at an early date.

Plans have been filed for alterations to St. Patrick's Cathedral, to consist of the building of a woman's and two supplementary chapels. The cost will be $400,000, contributed by the heirs of the late Eugene Kelly. Plans by C. T. Mathews. Work already begun.

Plans have been filed with the Buildings Department for a nine and twelve-story brick hotel, 18′ x 50′ x 111′, at 44 to 50 W. 45th St. and 43 W. 44th St. The Seaboard Realty Co., of 312 Manhattan Ave., is the owner, and Ludlow & Valentine, of 100 Broadway, are the architects. Estimated cost, $750,000.

Norfolk, Neb.—The Norfolk Hospital for Insane, recently destroyed by fire, will be rebuilt. R. W. Grant, of Beatrice, will prepare plans for the new building.

Philadelphia, Pa.—Plans have been prepared by Horace Trumbauer, Land Title Building, for a main building for the Widener Memorial Industrial Training School for Crippled Children, to be erected at Logan Station. The school will occupy a lot of 36 acres, and will cost $2,000,000.

Pittsburgh, Pa.—T. G. Evans, Lewis Building, has completed plans for a brick and stone residence to be erected on Amber St. by Charles R. Rall, of the Best Manufacturing Co., at a cost of $25,000.

The Shadyside Hotel Co. will build a ten-story hotel at S. Negley Ave and Walnut St. The company is capitalized at $600,000. Samuel Garrison, secretary.

A plant and stable, to cost $150,000, will be built by the Consolidated Ice Co. at 13th and Pike Sts.

Preliminary plans have been prepared by engineers of the Westinghouse Machine and the Westinghouse Electric & Manufacturing Companies, for two foundries, to cost about $1,000,000, to be erected at Trafford Park, near Stewarts Station.

It is stated that the trustees of Carnegie Institute have adopted plans for the erection of one of the largest and most complete schools of technology in the world. Mr. Carnegie's proposition was that he have the privilege of endowing and maintaining a technological school of the highest order in the city of Pittsburgh, the city to provide the site. The proposed school will be built at a cost of several millions of dollars by Mr. Carnegie, and he will also be asked to give at least $5,000,000 for maintenance. The City of Pittsburgh will be asked to contribute 60 acres of ground for a site. An influential committee on municipal relations has been appointed by the trustees, which committee will confer with the city authorities at once in regard to the donation of land, and it is believed the plan will go through without a hitch.

Portland, Me.—Mrs. Mary E. Wilde, of New Jersey, has given to this city the sum of $20,000 for the purpose of erecting in Evergreen cemetery a chapel, in memory of her husband, who has been buried there for about five years. Architect Thompson has drawn the plans for the building, which will be of rough granite and English Gothic in style.

Pottsville, Pa.—The managers of the Pottsville Hospital have decided to build an extension to the hospital to cost $30,000.

Searsdale, N. Y.—Adrian Iselin, the New York banker, who recently built a $100,000 home for hospital convalescents on his lands at this place, has completed plans for another building on the same grounds. The new structure will cost about $50,000. The first home will be for the exclusive use of invalids and the new buildings for convalescents.

Seattle, Wash.—Report states that Wm. Bloch will erect a modern fireproof hotel at 2d Ave. and Seneca St., to cost $300,000.

The Hotel Stevens Co. will erect the "New Hotel Seattle," at 3d Ave. and James St. after plans by Saunders & Lawton. It will be ten-story, fireproof, containing 320 rooms, modern throughout; cost, $400,000.

Saunders & Lawton, architects, will furnish plans for an eight story steel office-building to be erected at 2d Ave. and Seneca St.; cost, $300,000.

Snow Hill, Md.—The Building Committee of the Bates Methodist Protestant Memorial Church has awarded the contract for its erection to Thomas H. Mitchell, of Salisbury. The church will be a brick and granite edifice, at the corner of Washington and Market Sts.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Springfield, O.—The board of trustees of the Pythian Home are receiving plans for a new building to cost $45,000.

St. Louis, Mo.—A. Blair Ridington, 620 Chestnut St., has completed plans for a $35,000 building at Lucas Ave. and 19th St., for W. O. Langan, to be occupied by the Langan-Taylor Storage Co.

Mrs. Eliza A. How has given $100,000 to Washington University, to be used for the erection of a memorial to her father, the late Capt. Jas. B. Eads.

It is stated that Isaac S. Taylor, 318 N 8th St., is preparing plans for a $1,500,000 hotel to be erected near the World's Fair grounds by a Chicago Syndicate. W. S. Eden, of Chicago, is a member.

St. Paul, Minn.—The State Historical Society is contemplating the erection of a building on 10th and Wabasha Sts.

Suffern, N. Y.—It is stated that Thomas Ryan has purchased the Jacob Wanamaker place consisting of 100 acres cultivated land and a stone house which is over 200 years old and is a landmark, having been Washington's headquarters in that section. Mr. Ryan intends to tear down the old house and erect a summer residence.

Sycamore, Ill.—The Board of Supervisors of De Kalb County have appropriated $100,000 for a court-house.

Toledo, O.—The Masonic Building Association has been incorporated with a capital stock of $150,000. Plans will be drawn at once for a new temple.

The Insurance Building Co. will erect a six-story brick and steel building, at a cost of $50,000.

Topeka, Kan.—The Kansas commissioners for the St. Louis exposition have decided to spend $30,000 for a Kansas building at the World's Fair. John C. Carpenter, Chanute, president; C. H. Luling, Wichita, secretary.

Trenton, N. J.—E. R. North, of Montclair, will prepare plans for several large dairy buildings to be built near here, to cost $100,000.

Uniontown, Pa.—J. D. Frankenberry has secured the contract for erecting a stone church and parsonage for the Baptist congregation on Fayette St., at a cost of $40,000.

Vancouver, B. C.—Plans by G. W. Grant have been adopted for the Carnegie library building. The building will cost $40,000.

Washington, D. C.—It is stated that the Secretary of War has made an allotment of $100,000 for the purpose of preparing the military post at Washington Barracks for the use and occupation of the Army War College, the School of National Defence, and the Engineer School of Application.

Thomas F. Walsh will erect a residence to cost $500,000.

Waterloo, Ia.—It is reported that a three-story brick hotel, 60' x 100', is to be erected at Argyle and 4th Sts., this fall, at a cost of $25,000.

Waxahachie, Tex.—The directors of Trinity University contemplate the erection of a new building.

Wellesley Hills, Mass.—The Congregational Society is reported to be planning to erect a $35,000 church.

West Homestead, Pa.—Plans have been drawn by the American Bridge Co. for an addition to the Walker works of the Shiffler Co. The additions will cost $250,000.

Winnipeg, Man.—Ernest Kennedy, architect, is preparing plans for a large apartment-house to be erected by a Chicago syndicate. It will be 80' x 200', eight stories high, of pressed and ornamental brick and terra-cotta; cost, $200,000.

Woonsocket, R. I.—Competitive plans are being prepared for two school-houses to be erected in the 4th and 5th Wards, at a cost of $50,000.

Worcester, Mass.—A $23,000 school-building will be erected on Sener St., after plans by Barker & Nourse.

Youngstown, O.—The Walker Machine Co., recently organized with a capital of $50,000, will build a plant here.

APARTMENT-HOUSES.

Boston, Mass.—*Commonwealth Ave., No.* 480, four-st'y bk. apart., 25' x 95', comp roof, hot air; $25,000; o., E. C. Stanwood; a., Chapman & Fraser.

HOTELS.

New York, N. Y.—*W. Forty-ninth St., Nos.* 122-124, 10½-st'y bk. hotel, 50' x 135'; $265,000; o., Mannes & Taylor, 495 Fifth Ave.; a., Pollard & Steinam, 3 E. 14th St.

HOUSES.

Boston, Mass.—*Corona St.*, nr. Geneva Ave., Ward 20, 2½-st'y fr. dwell., 26' x 41', pitch roof, furnace; $5,000; o., Mary H. Monahan; a., Michael Monahan.

I St., No. 210, Ward 14, three-st'y fr. dwell., 20' x 65', stoves; $5,500; o., a. & b., A. H. Flint, 614 Sixth St., S. Boston.

Charter St., No 45, Ward 6, three-st'y bk dwell., 17' x 69', flat roofs, stoves; $7,000; o. & b., Merney & Gosin, 10 Hale St.

Corona St., Ward 20, two-st'y fr. dwell., 31' x 40', pitch roof, furnace; $4,500; o., A. C. Tapley; b., W. H. Haddock, 12 Edson St., Dorchester.

Fairview St., Ward 23, two-st'y fr. dwell., 33' x 42', pitch roof, furnace; $5,000; o. & b., J. L. Wetmore, 31 Tower St., West Roxbury; a., C. H. Wetmore.

Brooklyn, N. Y.—*Forty-eighth St.*, nr. 5th Ave., 6 three-st'y bk. dwells., 20' x 44'; $30,000; o., Sigfrid E. Gelston, 73d St. & Narrows Ave.; a., G. F. Roosen, 189 Montague St.

E. Seventeenth St., nr. Caton Ave., two-st'y & attic fr. dwell., 31' x 41', steam; $6,000; o., J. C. Sawkins, 81 Church Ave.; a., A. D. Isham, 220 Broadway.

Voorhies Ave., cor. Ocean Ave., two-st'y & attic fr. dwell., shingle roof; $8,000; o., Mrs. S. Villipigne, Sheepshead Bay; a., L. Danancher, 256 E. New York Ave.

Cambridge, Mass.—*Hardwick St., No.* 16, three-st'y fr. dwell., 25' x 55', stoves; $5,000; o., Maurice Healey; a., S. Rantin & Son; b., J. A. McIsaac.

Huron Ave., No. 249, three-st'y fr. dwell., 50' x 60', hot water; $11,000; o., D. J. O'Brien; b., R. C. Groveston.

Newton, Mass.—*Lincoln St.*, Ward 5, two-st'y bk. dwell., 33' x 36', hot air; $5,500; o., V. M. Bowen, Newton Highlands; b., C. H. & A. F. Ireland, Newton Centre.

New York, N. Y.—*Madison Ave.*, cor. 53d St., five-st'y bk. dwell., 28' x 95'; $125,000; o., Gilbert C. Brown, 130 Broad St.; a., Buchman & Fox, 11 E. 59th St.

Ft. Washington Ave., nr. 190th St., two-st'y fr. dwell., 20' x 45' & 66'; $10,000; o., E. Grund, 445 Broome St.; a., F. H. Vreeland, Montclair, N. J.

One Hundred and Sixtieth St., nr. Union Ave., 3 two-st'y bk dwells., 18' & 20' x 36'; $15,750; o., Eliza Pocher, 834 Union Ave.; a., Stern & Gross, 160 Fifth Ave.

BUILDING INTELLIGENCE.

(Houses Continued.)

Omaha, Neb.—*Thirty-ninth and Davenport Sts.*, four-st'y st. dwell., 66' x 92', steam; $100,000; o., Geo. A. Joslyn; a., John McDonald.

Watertown, Mass.—*Windsor St.*, 2½-st'y fr. dwell., 40' x 40', shingle roof, furnace; $5,500; o., W. H. Gleason; a., Thayer & Bowser, 683 Atlantic Ave.

Worcester, Mass.—*Cedar St.*, two-st'y fr. dwell., 39' x 53'; $7,500; o., Frank L. Dean.

Cambridge St., 2½-st'y fr. dwell., 27' x 62'; $4,000; o., Eli L. Belisle.

Monadnock Road, two-st'y fr. dwell., 34' x 50'; $5,000; o., A. A. Jordan, Jr.; a., Earle & Fisher.

STABLES.

Lincoln, Mass.—Two-st'y st. stable, comp. roof, stove; $3,000; o., M. M. Robes; a., T. M. Clark, 22 Congress St.

COMPETITIONS.

FIRE-STATION. [At South Bend, Ind.]
Plans and specifications will be received by the Department of Public Works **until November 4** for a fire-station to be erected on Wayne and St. Joseph Sts. ARTHUR L. HUBBARD, chmn. bd. 1348

COURT-HOUSE. [At Crowley, La.]
Plans and specifications will be received by the Police Jury of Acadia parish **until November 11** for a court-house; cost not to exceed $75,000. G. HOWARD BROOKS, sec'y, Crowley. 1349

PROPOSALS.

JAIL. [At Terre Haute, Ind.]
Bids are wanted **November 4** for repairs to the county jail, including plumbing and steam heating. W. P. BOATMAN, chmn. bd. co. commrs. 1348

SEWERS. [In District of Columbia.]
Office of the Commissioners, D. C. Washington, D. C. Sealed proposals will be received at this office **until November 2, 1901**, for constructing sewers in the District of Columbia. Specifications and blank forms of proposals may be obtained at this office. HENRY B. F. MACFARLAND, JOHN W. ROSS, LANSING H. BEACH, commissioners, D. C. 1348

LIBRARY BUILDING. [At Charlotte, N. C.]
Sealed bids will be received **until November 1** by Wheeler, McMichael & Co., architects, Charlotte, for the erection of the Carnegie library. 1348

PROPOSALS.

HOSPITAL BUILDING. [At Birmingham, Ala.]

The board of managers of the Hillman Hospital of Birmingham, Ala., will, **on November 4, 1901**, receive bids for the building and completion of a hospital building to be erected in the city of Birmingham. Plans and specifications may be had at the office of Thomas U. Walter, Chalifoux Building. Address all communications to THOS. U. WALTER, 421 Chalifoux Building, Birmingham, Ala. 1348

COURT-HOUSE. [At Reidsville, Ga.]

Bids are wanted **November 11** for erecting a court-house. Address B. F. ALEXANDER. 1349

ALTERATIONS. [At Tallahassee, Fla.]

Bids are wanted **until November 14** for alterations and additions to the State Capitol building. W. S. JENNINGS, governor and chairman. 1349

COURT-HOUSE. [At Jackson, Miss.]

Bids will be received by the Board of Supervisors **until November 18** for erecting a court-house, to cost about $55,000. Architects, F. B. & W. S. Hull, Jackson. 1350

Treasury Department, Office Supervising Architect, Washington, D. C., October 9th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M., on the 8th day of November, 1901, and then opened, for furnishing the heating apparatus complete in place for the U. S. Court-house and Post-office building at Altoona, Pa., in accordance with drawings and specification, copies of which may be had at this office, or at the office of the Superintendent at Altoona, Pa., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1348

Treasury Department, Office Supervising Architect, Washington, D. C., October 12th, 1901 Sealed proposals will be received at this office until 2 o'clock P. M., on the 2d day of December, 1901, and then opened, for furnishing the heating apparatus complete in place for the U. S. Post-office at Clinton, Iowa, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Clinton, Iowa, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1348

Treasury Department, Office Supervising Architect, Washington, D. C., October 14th, 1901. Sealed proposals will be received at this office until 2 o'clock P. M. on the 3d day of December, 1901, and then opened, for the installation of a conduit and wiring system for the U. S. Post-office building at Clinton, Iowa, in accordance with the drawings and specification, copies of which may be obtained at this office or at the office of the Superintendent of Construction at Clinton, Iowa, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1348

LIBRARY. [At Ft. Wayne, Ind.]

Bids are wanted **October 31** for erecting a public library. ALLEN HAMILTON, chmn. bd. school trus. 1348

JAIL. [At Akron, O.]

Bids are wanted **November 7** for erecting a jail. Address COUNTY COMMISSIONERS. 1348

LOCKHOUSE. [At Devols Dam, O.]

U. S. Engineer Office, Zanesville, O. Sealed proposals for rebuilding lockmaster's house at Devols Dam, Ohio, on Muskingum River, will be received here **until November 5, 1901.** Information furnished on application to Assistant Engineer Edmund Moeser, at above office. E. H. RUFFNER, major, engineers. 1348

STOREHOUSE. [At Ft. Monroe, Va.]

Ft. Monroe, Va. Sealed proposals for constructing double barracks and guardhouse here will be received **until November 4, 1901.** Information furnished on application. C. P. TOWNSLEY, quartermaster. 1348

GUARDHOUSE. [At Ft. Banks, Winthrop, Mass.]

Ft. Banks, Winthrop, Mass. Sealed proposals for constructing guardhouse at Ft. Banks, Mass., will be

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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