Of course that we cannot show the beauties of our artistic hardware in an advertisement like this, but the goods speak for themselves. Sargent's Artistic Hardware is largely used and so are Sargent's Easy Spring Locks. They give satisfaction because we put into them careful workmanship and good materials. They are correct in design and properly proportioned. Our Easy Spring adds much to the value of Door Locks and prolongs their life.

Sargent & Company,
Makers of Fine Locks and Artistic Hardware, New Haven, Conn., New York, Philadelphia and Boston.

FROST & ADAMS CO.
87 Cornhill,
Boston, Mass.

Draughting Instruments

C. A. CUNNINGHALL,
37 Cornhill,
Boston, Mass.
not likely, that in a manufacturer of such importance as that of cannon, any valuable secrets of mixing metal would be forgotten in six years; and the Director of the Arsenal suggested a theory, which has now been fully confirmed, that age alone might account for the difference. The Committee of the Franklin Institute, acting on these surmises, devised a series of experiments, to ascertain not only whether time produced such effects upon cast-iron, but whether they were the same with all varieties of metal, and in addition, to study the conditions under which such effects were produced or hastened. The most important discovery made in this way was that the effect of age could be produced in a short time on cast-iron by vibration, or repeated shocks, such as those which small articles receive by being rolled about together in the "tumbling-barrel" used in foundries for smoothing the rough edges of small castings, and that this effect might be an increase of a hundred per cent in the tensile strength of the piece to be tested. So far, no very important practical application of the new discovery has been made, but some Pennsylvania engineers have taken the precaution of making their specifications for iron castings, to stipulate that the test-bars, from which the quality of the metal is to be ascertained, shall not be subjected to shock in a tumbling-barrel, or to mechanical vibrations of any kind, before testing.

The controversy in regard to the Pennsylvania State Capitol still goes on. A decision was rendered in the County Court, by consent of all parties, in favor of the Commission, so that an appeal might be taken without delay to the Supreme Court, and the case is now before the Supreme Court. The evidence has been of a rather amusing character, from the fact that with some of the witnesses wore it is shown that along with wooden stairs, wooden roof, covered with tarred felt, and supported by wooden trusses, and with matched pine partitions and elevator enclosures was practically fireproof; but the prospect that the Supreme Court will annul the proceedings of the Commission seems, even to the newspapers which attack those proceedings most vigorously, rather remote. In view of this, it is only fair to say that the public, and professional public, indifferent at the Commission's violation of good faith towards architects, should be careful, in case of a decision in its favor by the Supreme Court, to assume that the professional public, indifferent at the Commission's violation of good faith towards architects, should be careful, in case of a decision in its favor by the Supreme Court, to assume that the latter is engaged in a conspiracy with the Commission against honorable dealing. The question before the Court is not whether the Commission has behaved properly, but simply whether it has exceeded its discretion; and the law is, with reason, very reluctant to interfere with the discretionary powers of such bodies. It may be claimed, although the not necessary for carrying out their duties; but even here the former seems to be expressly made in the case, that the Commissioners were subject to injunction, and judicial overhauling, for any-thing but the weightiest reasons, the public business would never be done, and courts understand this even better than laymen can. It may be claimed, although the claim does not seem to be expressly made in the case, that the Commissioners have wrongfully and wilfully neglected to take the steps necessary for carrying out their duties; but here the law gives little comfort, holding, in substance, that public officers are presumed to do the best they can for the community that they represent, and that if the community does not take the trouble to elect wise men to office, it must put up with almost any con-duct, short of obvious fraud, on the part of those to whom it chooses to delegate its powers.

It seems that the bill before the New York Assembly, providing that cities of the first or second class may expend from twenty-five thousand to fifty thousand dollars annually in the purchase of works of art by 'professional artists who are citizens of the United States, and who practise their profession in this country,' is likely to pass. Its passage has been advocated by Mr. T. W. Wood, the president of the National Academy of Design, by Mr. J. Carroll Beckwith, Mr. J. G. Brown, Mr. John La Farge and others, and it will, perhaps, some day, find its way on to the statute books. The best and worst is, that the New York Post-office, which is to cost a little over three millions, is not far behind. The limit at Philadelphia will cost two millions. The other buildings are comparatively small structures, costing half a million or less.
with which persons of real standing in any business or profes-
sion associated with public work in the smaller cities must
regard the prospect of the weekly distribution of five hundred
or a thousand dollars more of public money in quarters where
building is most encouraging. American art, it will "do the most good"
politically, with a certain apprehension.

AMERICAN students who have been preparing themselves
for study in German schools of science should take notice
that the German Government has entered upon a policy
which seems intended to lead to the total exclusion of foreign-
cers from these schools. Already, as the Philadelphia Tele-
graph informs us, foreign-born students have been declared
ineligible for admission to the great Technical High School of
Berlin; and the Imperial Government is said to be endeavor-
ing to influence those of Saxony, Bavaria and other States
which possess, together with great universities, a certain inde-
dence of action, to join with Prussia in excluding foreign
students. Whether this endeavor will be successful remains to
be seen; but it is certain that for an institution as technical as
this it will prepare themselves, if Germany closes its gates, to open
themselves more widely than ever to the world. In many branches
of technical science the United States can already furnish the
best instruction, and the most interesting illustrations, to be
found in the world, and if this fact were made more widely
known, and, perhaps, our methods of instruction modified in
some respects to suit the body of older and more experienced
students who form the most brilliant part of a German Uni-
versity, many of these students, in case of their exclusion from
Charlotte, Jena, Heidelberg, Leipzig and Dresden, would come
to our advantage, as well as theirs; for all experi-
ce shows that a great cosmopolitan seat of learning, particu-
larly of technical learning, is a fountain of honor and prosperity
to the country which possesses it. Of course, in proposing that
the United States should prepare to take the place in civiliza-
tion which Germany seems about to abandon, we do not forget
the great French schools of science, in which many Americans
have been trained; but these do not cover so wide a range of
special instruction as the German universities, and, for various
reasons, partly political, and partly sentimental, multitudes of
students, if shut out from Germany, would prefer America to
France.

MR. WERTHEIMER, described as a "rich American,"
has bought four famous paintings by Fragonard, reputed
at the possibility that payment by percentage may bias an ex-
pert's valuation; but it is well to remember that it will not
be based on the character and amount of service rendered. In
any agreement for the payment, to an expert, of a percentag- on
the judgment of the expert, and that compensation can only
be based on the character and amount of service rendered. In
an agreement for the payment, to counsel, of a percentage of the proceeds
of a suit is illegal, in that such an agreement tends to influence
the judgment of the expert, and that compensation can only
begin by looking around for a bribe to betray his client's in-
terests, and have thought that it showed a commendable enter-
prise, and knowledge of the world, on their part, to be early in
assured for themselves as ready to pay such bribes as are need-
for the services of architects in luring unsuspecting customers
to their door. We do not imagine that a single decent archi-
tect would treat the proposition which these men make with
any sort of respect for his honorable and untrustworthy character, which it would
be their duty to call to the attention of their clients in case
of a bitter conflict, and hence to instil
the poison of secret suspicion into the confidential relation which
should always exist between the architect and his client; and
the architects who value that confidential relation would
do well to let it be known that they consider a proposition from a
mortgage-broker to share commissions with them on business
brought by them to his office, or to pay, directly or indirectly,
any sort of bribe for their influence, as prima-facie evidence
of their dishonorable and untrustworthy character, which it would
be their duty to call to the attention of their clients in case
of a bitter conflict, and hence to instil
AN invention already in part familiar in this country has
been improved upon in France, and some interesting tests
made. Many architects have used the Fitzgerald grate
for burning coal, and with a fire where the modern grate
angles with the axis of the boiler, are set like blind-slats, in-
clining upward away from the ash-door. The purpose of this
arrangement is to catch the inward current of air on the ash-
door, and utilize its momentum to deflect it upward through
the fire; and it is found in France that the same disposition is
particularly useful in dealing with the forced draught obtained by directing a jet of steam into the
ash-box. The air carried in by the steam-jet has a horizontal
movement much more rapid than that which enters under
natural draught, and the effort of the inclined grate is in
utilizing its impulse is still greater; while the inclination of the
blast acts as a safeguard against the danger sometimes incurred
in a forced draught, a strong jet of air blown through some thin place in the bed of coal, may be
concentrated on a small portion of a boiler-plate, causing irregular
expansion. In the French form of grate, a portion of the
bars, toward the remote end of the grate, are inclined in a
direction opposite to that of the others, so that a certain amount of counteracting current is produced, which serves to
mix the hot gases, and promote complete combustion; and the
bars are made thinner at the lower edge, so that the current of
air may be slightly compressed on its passage, and expand again, producing a flame of fan-shaped section,
which is considered to have certain advantages. According to
the Bureau Industrielle, an economy of coal of about twenty-
two per cent has been realized by the use of a grate of this
sort, in place of one of the old type, using a mixture of fine
coal and anthracite. The grate introduced in the furnace by
throwing cinders over the bridge wall; measurements showing
nearly nine pounds of water evaporated to the pound of coal
with the grate, while with the old grate only seven pounds could be evaporated.

CORRESPONDENT of La Construction Moderne writes
that he has been employed as expert by the owner of a
burned building in determining the loss; that he has
bought the expert representative of the insurance company to
agree to an agreement with him; and that the sum that they have agreed upon is seventy thousand francs more than might "very fairly" have been allowed, and he wishes to know if the commission he is entitled to on the sum allowed. In reply, Mr. Ravon says that
an agreement for the payment, to an expert, of a percentage of
the sum recovered is illegal, for the same reason that a com-
pact, made in opposition to counsel, of a percentage of the proceeds of a suit is illegal, in that such an agreement tends to influence
the judgment of the expert, and that compensation can only
be based on the character and amount of service rendered. In
this country, we believe that the law does not look so strictly
at the possibility that payment by percentage may bias an ex-
pert, but rather at the danger of the expert's declaring that it is not
worth regard such an arrangement favorably, and that a charge on
some other basis is much better to be preferred.
SIR JOHN MILLARS AT BURLINGTON HOUSE.

Considerable interest is attached to the Exhibition at the Royal Academy this year, since, for the second winter in succession, by a sad coincidence, it consists of the works of a recently deceased president. Last year the walls were fairly aglow with the pictures of the most popular artists displayed the same trivial and commonplace subjects, lacquered over with a thin gloss of artificial sentimentality.

Before painting the "Isabella," exhibited at the Academy in 1849, Millais had bid a final farewell to the illusions of conventionality, and, conjointly with Rossetti, Holman Hunt and others, had formed the Pre-Raphaelite Brotherhood, of whom, also, the latter only survives. Their aim was "nothing more than a protest of sincerity against the fatuousness of conventional art." In this noble purpose they were encouraged by the strenuous support of John Ruskin, "the man who first stirred the hearts of his generation with a thrill of divine discontent, who was the first to open the eyes of Englishmen to the beauty alike of Nature and of Art,—and to none did his words come as an inspiration more than to the little coterie of kind minds."

It is difficult at this date to imagine the shower of abuse and derision with which the works of the first members of the Brotherhood were assailed. "They are the offspring of cancer in August, 1896 — Millais was a child of the Royal Academy," some savants who presided, that he asked what he could do for the child of nine — "Christ in the House of His Parents," better known as "The Carriage Fight" by Holman Hunt. The two faults against which the students were warned were an "early" style, strongly suggestive of Frott and Etny, and an absence of chiaroscuro, which was the first to open the eyes of Englishmen to the beauty alike of Nature and of Art,—and to none did his words come as an inspiration more than to the little coterie of kind minds.

In the royal year 1895, the year before that which saw his election as President — and his death: "I love everything belonging to it—the casts I have drawn from as a student were seriously warned were a "too close following of the Old Masters and an absence of chiaroscuro."

The picture illustrating that passage in Keats's poem describing the rage of the brothers on discovering the mutual love of Isabella and Lorenzo, who have sat on.

In the year 1847, William Rossetti is the serving-man and the future Mrs. D. G. Rossetti drains his glass at the end of the table, Isabella and Lorenzo, who have set on.

The composition, with all the simplicity of an old painter, presents two rows of persons, consisting of the family and dependants of a young gentleman seated at a long table, mostly all seen in profile. "Poor Isabel" looks down, and Lorenzo's approaching fate seems foreshadowed in the sadness of his expression, as he meekly hands her an orange on a plate. One brother, seated opposite to Isabella, shown by his obvious emotion how gladly he would crush Lorenzo as he does the nut he is cracking; while he spiritedly aims a kick at the greyhound hanging its head on Isabella's lap. The two faults against which the students were warned were an "early" style, strongly suggestive of Frott and Etny, and an absence of chiaroscuro. "He may be admired, but will fail to win those who have that is necessary to make up the present sum of truth, etc." So many of the late President's works have been engraved, that description is superfluous, save for the many who have not had the good fortune to see them in any form. The above-named picture illustrates that description is superfluous, save for the many who have not had the good fortune to see them in any form.
is minutely treated, a portrait of a lady hanging on the wall is care-
fully reproduced, besides the patterns on the old china bowls in a
cabinet, while the brilliant flowers in the garden seen through a glass
door appear to dispute the right of the sitter to be the chief between
him and the picture. At this time the artist had not acquired that skill in
depicting little girls in which he became so famous, for Mrs. Wyntz's
little grandchild is very wooden.

When "Ophelia" appeared, in 1852, the critics acknowledged that Millais's powers of thought, execution and industry were unen-
ableable, and that they saw already "the bursting of his self-imposed
bonds." But he held fast to the good that was in the new rapture, and
his influence on its art was abiding, although the poetry of his nature
became more self-assertive and never perhaps to a greater extent
than in this period. The willow branch on which the maid shorn of
her garments heavy with their drink. The finish is marvel-
ous, the details uniformly correct, the moses and the flowers mir-
rored as in a glass; while the entire situation before the pathetic cir-
cumstances. "Autumn Leaves" tells no particular story; there are four chil-
dren — gentle and simple — heaping up withered leaves in a field
cliffs, hollowed out into many a bay — a correct representation of
the Dorsetshire coast at Lulworth.

For a memoir of Trelawny, the friend of Byron and Shelley.

"Autumn Leaves" tells no particular story; there are four chil-
dren — gentle and simple — heaping up withered leaves in a field
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cliffs, hollowed out into many a bay — a correct representation of
the Dorsetshire coast at Lulworth.
March 12, 1898.

The American Architect and Building News.

THE RECORDS OF A SEISMOGRAPH.—THE TORONTO GUILD OF CIVIC ART.

In the recent and comparatively new science of seismology, the records of a seismograph play an important role. The Toronto Guild of Civic Art, through its President, Mr. Alexander Macrae, has been able to obtain permission to use a seismograph for the recording of earthquakes, and the results of this work have been most interesting.

The seismograph in question was installed in the Toronto Observatory in 1900, and has been in continuous use ever since. It consists of a sensitive instrument that records the seismic waves produced by earthquakes. These waves are then analyzed to determine the magnitude and direction of the earthquake.

In the last few months, this seismograph has recorded the effects of numerous earthquakes, both domestic and foreign. The best known of these was the earthquake that struck Borneo in 1901, which was felt in Toronto on the same day. The seismograph was able to detect the shock and record its effects accurately.

The records of this seismograph are of great importance to geologists and seismologists, who use them to study the behavior of earthquakes and to make predictions about future seismic activity.

The Toronto Guild of Civic Art has been at the forefront of this work, and the results have been impressive. The group has been able to use the seismograph to predict the location and magnitude of future earthquakes, and has been able to save countless lives and prevent a great deal of damage.

As the records of this seismograph continue to be studied, we can only imagine the fascinating discoveries that will be made. The Toronto Guild of Civic Art is to be commended for their work, and their dedication to the study of seismology is an inspiration to all.

J. C. B.
has "no excuse" for not knowing the debt limit, he has only himself to blame if he is ruined by trusting to the representations, or the solemn acts, of the constitutional authorities.

Among these men there are more architects than engineers, is that of the liability of sureties. The experience of most architects shows that it will be in the power of the surety to make such test as will not except for public work, where they are usually required by law; but, supposing them to be given, it is important to know that very little is necessary to discharge them from their responsibility. "A
to the contractor without reference to the time or terms of payment fixed by the contract, or in excess of the insinuations stipulated, the surety is discharged; as he is entitled to the benefit of the security, which the owner would have from making payments only as stipulated in the contract; and, where interim payments are to be made on the estimates of the architect, it has been held that the surety was discharged by payment without such estimates, or in excess of them. It is hardly necessary to say that any material change in the plan of a building without the consent of the surety releases him, but the change could not be solved because of their lack of engineering knowledge, decided on the face of the award, the conclusion from it may be impeached, for, if a mistake of law appears on the face of the award, given without explanation or argument, must be released.

For an architect or engineer to attempt to justify or ex-conclude simply, without mentioning points of law, circum-
stances or facts, except so far as the contract may require these to be stated. For an architect or engineer to attempt to justify or explain his certificate is to open the door to controversy, and perhaps to the setting aside of the award; for, if a mistake of law appears on the face of the award, the conclusion from it may be impeached, while the same award, given without explanation or argument, could not be assailed. In fact, point, architects and engineers are under no obligation to decide questions submitted to them in accord-
ance with legal principles. So long as they make their award honest-ly, in accordance with the facts as they understand them, and according to the best judgment of the circumstances, it is sufficient, if the parties have agreed to accept their view of the law as well as of the facts, and their decision will be upheld, on the ground, as stated by one court, that "The referees are a law unto themselves, and may decide according to their own notions of justice, and without giving any reasons therefor."

Tins little book, which appeared during the past summer, is an Karchitectural work by the same author. It was published in 1893, entitled "Notes on the Testing and Use of Hydraulic Cement." It aims to give to the user of cement a clear idea of the character and properties of the material, and of the methods of testing its qualities, and it succeeds admirably in its aim. The difference between the various kinds of cement is clearly set forth, an outline given of the methods of manufacturers, and of the chemical theory of hardening and setting, while two-thirds of the book is devoted to a description and discussion of the methods of testing cements and mortars. The chemical theory appears to the least satisfactory portion, and it is hardly made perfectly clear and tangible to readers who are unacquainted with the researches of Le Chatelier, Candlot and others, in recent years have contributed so much to the elucidation of the scientific questions involved. The best part of the book, and, as already stated, its major part, is that treating of the methods of testing of cement. This portion is brought down to date and contains the results of the most recent investigations, and can be heartily commended to all users of the material. The proper testing of cement, so as to secure uniform results, is one of the burn-


...
tests, and shows the elements which may lead to discordant results. Its study will aid the reader materially to form clear and definite ideas upon the subject. We regret that the valuable list of references contained in the former, smaller work of the author has not been brought down to date and incorporated in this book.

CINCINNATI CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS.

The Cincinnati Chapter of the American Institute of Architects, at its last regular meeting, held March 1st, discussed the subject of The Engineer and the Architect. The local members of the engineering profession and others interested were invited to attend the meeting, and after partaking of a good dinner the Chapter and their visitors listened to an able address, on the subject under consideration, by Major M. D. Berke, civil engineer. This was followed by a general discussion, Mr. Totten, the local representative of the Carnegie Steel Company, explaining many interesting points in connection with the manufacture of structural steel, also the care with which chemical analysis and physical tests are made by his company; others explained the nature of mill-inspection, the process of Bower-Barfling, the rolling of plates, riveting, etc. The discussion brought out the fact that chemical analysis in practice is not as reliable or certain a test as the physical, though, for the former, to be sure, has its value; and Mr. Burks told of a case where three chemists made three very different analyses from pieces and borgings of the same ingot of steel, and these three analyses, with the facts, were worked up in a leading steel manufacturer, with the result that proved conclusively that "Ananias was the father of chemistry." The Cincinnati Chapter, for some months past, has been holding these joint meetings, at each taking up some practical subject and having as its guests the leading local men in the particular branch under discussion. Two meetings were devoted to paints, one to plumbing and one to electricity. The next meeting will discuss terra-cotta, and Mr. Joiner, of the Indianapolis Terra-Cotta Company, will read a paper on this subject, and, as he has been connected with this industry for thirty years or more, we anticipate something of special interest. We are promised other practical papers by outsiders for several succeeding meetings, and expect to intersperse these occasionally with papers on more purely architectural or professional subjects by our own members, and in this way we hope to make the Chapter an educational factor and our meetings also pleasant, social affairs.

Another idea the Chapter is about to put into practice is to visit some local manufacturer in the building or allied lines monthly, and so, on the 10th of this month, we intend to inspect the works of the National White Lead Company, by courteous invitation of the manager, Mr. C. E. Godbee.

Detroit Architectural Sketch-Club.

On Monday evening, February 21st, Mr. H. J. Maxwell Grylls spoke on "The districts of the world," reading a paper on the History of Architecture, at the Museum of Art, before a well-attended and appreciative audience. It was well illustrated by stereopticon views and drawings by members of the Club.

The interested public are greatly pleased with these lectures and take advantage of the opportunities offered.

The next paper will be given by Mr. James E. Scripps, on the History of Gothic Architecture, March 7th.

Alex. Blumberg, Secretary.

The American Architect and Building News. 87

church by an arch, and both forms an artistic feature and is useful as a place for the font to stand, and also affords extra aisle space near the entrance, which is always desirable. From this space stairs lead to the second floor of the tower, used as a gallery opening into the church with a wide and effective arch. The church has an exposed metal roof with decoratively wrought trusses with arched and curved braces. A richly-molded arch separates the church from the chancel, and there is another arch between chancel and sacristy. At the back of the chancel is a large mulioned window. On one side of the chancel is space for a large organ, and on the other is a door to the robing-room.

The seating affords space for 360 persons, while the tower gallery seats forty-five, and the Sunday-school room when thrown into the church will seat over 100 more, so that the total accommodation for special occasions would be about 450. The Sunday-school room is 25' X 32', and is shut off from the church by doors, glazed with leaded glass, hung to drop through the floor, and when open leaves nothing between church and Sunday-school room except a row of columns. In the gable of this room are three stained-glass windows from the old building.

COMPETITIVE DESIGN FOR TOWN-HALL, WAXHACHIGE, TEX. MESSRS. SILVIN & PASCO, ARCHITECTS, DALLAS, TEX.

PUBLIC SCHOOL FOR THE TOWNS OF HARRISON AND RYE, N. Y. MESSRS. MCLAVINE & TUCKER, ARCHITECTS, NEW YORK, N. Y.

This building is presented to the townships by J. E. Parsons, Esq., of New York City.

CHATEAU DE CIVY, FRANCE.

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

CHATEAU DE CIVY, NORTH OF FRANCE.

INTERIOR OF THE CHURCH OF STA. MARIA, BELEN, PORTUGAL.

This plate is copied from *Querier. Manustskrift.* f. officia. *Bau-
dien.

OLD HOTEL, BELEN, FRANCE.

This plate is copied from Baron Taylor’s *Voyages pittoresques.*

[Additional Illustrations in the International Edition.]

OFFICE-BUILDING OF THE POMERANIA MORTGAGE BANK, 35 BERENKREUZSTRASSE, BERLIN, GER. HERBEN WITTLING & GUELDEN-NER, ARCHITECTS. (Gelatine Print.)

This fine bank building was erected between 1895 and 1897. The façades are of fine-grained, slightly white Silesia sandstones, over a basement of granite. The main entrance-door is of bronze. In the rear façades the architectural features are of glazed terra-cotta, with the intervening wall-spaces of white enamelled brick. The interior of the building is as thoroughly fireproof as can be made, the floors being vaulted between steel girders, wood being used only for decorative purposes. The roof, supported by steel trusses, is covered with sheet-copper.

The façades, showing an impressive Italian Renaissance architecture of a distinct severity of style relieved by numerous heraldic decorations, a composition in which the influence of Herr Paul Wallot, the architect of the German Parliament Palace, is easily traced, are the work of Herr Wilhelm Haupt. The sculptured figures and designs of the exterior were executed after models by Herr A. Vogel, a Berlin sculptor. The interior is handsomely finished throughout, the decorations culminating in a fine fresco-painting by Herr Wurzel, which embellishes the ceiling of the main staircase. Notable, too, among the interior work, are the objects of hammered-copper by Herr G. Lind.

The large safe-deposit vault, situated in the basement, contains 3,000 individual steel safes, for the use of depositors. The first floor is given up to the banking-room, as usual, there being two vaults on this floor for storing valuables; in the second story are rooms for the bookkeepers and clerks of the banking department, while the third floor is set apart for the mortgage department. Elevators and stairways afford ample communication between the different floors.

ENTRANCE TO THE SAME BUILDING. (Gelatine Print.)

OFFICE-BUILDING OF THE "IMMOBILIEN-VERKEHRS-BANK," 31 MARYGOFFENSTRASSE, BERLIN, GER. (Gelatine Print.)

This building, being adjacent to the Pomerania Bank, described...
above, is the work of the same firm of architects, and was erected about the same time (1856-9) and of similar materials. The treatment of the interior is, in many details from that of the corner building, shows the same general agreement in the principal lines. Taken in its entirety, the whole pile produces a fine effect of dignified monumentality and repose.

THE STAIRCASE: "HARTFURY." GLOUCESTERSHIRE, ENG. MR. F. G. DAWBER, ARCHITECT.

THE BALL: "HARTFURY."

THE DRAWING-ROOM: "HARTFURY."

THE BILLIARD-ROOM: "HARTFURY."

[The editors cannot pay attention to demands of correspondents who forget to give their names and addresses as guaranty of good faith; nor do they hold themselves responsible for opinions expressed by their correspondents.]

A CORRECTED CORRECTION.

NEW YORK, N. Y., March 8, 1898.

TO THE EDITORS OF THE AMERICAN ARCHITECT:

Dear Sirs,—I am in receipt of yours of March 2d, also of the copy of the American Architect, in which you state that the correct correction you have inserted under the head of Illustrations.

THE HALL: "HARTFURY.

"A Corrected Correction."

WEN'S ORANGERY AT KENNET.—BP undoubtly the most beautiful portion of the whole group of buildings (the Kensington Palace buildings) which are to be put in order and opened to the public, is the Orangery, a long garden-house which was built by Sir Christopher Wren towards the end of his life, and which bears Queen Anne's monogram. It is in red brick, and, so far as the south front and the ends are concerned, is in admirable preservation; but the exquisite interior has been the victim not of neglect but of chronic outrage; for, as the little garden between this and the palace has been found a convenient place on which to put up the glasshouses, frames and potting-stalls necessary for the park gardeners, what more natural, to the eye, than that the Orangery should by should be pressed into the same service! Accordingly, at some time or another, which cannot have been more than a hundred years ago, more than half the beautiful high oak panelling of this building was torn down and has disappeared, the gardeners' stalls have been let into the walls, and there the daily work has proceeded, with no thought that it was a daily desecration. Mr. Aker-Douglas and Mr. Brett are going to put a stop to this, and the Orangery will be henceforth dedicated to the public service in a fashion somewhat more in harmony with its original design. The panelling, as we have said, has disappeared from the north wall, and there appears to be no hope of getting it back again, so that there is nothing to be done except to copy what remains of the original and to cover the wall with new work. Fortunately, it is not beyond the skill of a modern wood-carver to work from Wren's models as well as Wren's own men could do. When that is done, and when the floor has been replaced — whether in concrete or oak appears to be not yet decided — this will be one of the loveliest buildings of the late Renaissance period to be found in England. It is proposed, we believe, to put it to no active use, but to make it just a resting-place and a refuge from the weather for any visitors to the gardens. But, that the impression may be complete, it will be positively necessary to remove the greenhouses to another quarter, perhaps to the neighboring meadow-land, where they would be fairly out of sight, and the ground on which they stand would then revert to its original intention and be laid out in walks and flower-beds.

LAVING MAINTAIN IN FREEZING WEATHER:—The Technical Handbook in a recent number discusses the difficulties attending bricklaying in the winter time. Usually brick masons are worked when the temperature falls to about 25 degrees Fahr. If work is to be continued at a temperature lower than 20 degrees, it is well to mix the mortar with water and to warm the brick over a light coal fire. Foundations can be built in cold weather with comparatively little risk if the finished parts are immediately covered with sand. The lime, before using, should be covered with sand and the brick protected by boards or tar paper. The mortar must be made with exceptionally fine mortar is used, which plan in fresh brick-work is destroyed already at about 24 to 26 degrees. This is followed by adding distinct soils to the mortar, thus lowering its freezing point. An addition of 2 per cent of salt proved quite satisfactory, in a case where the brick had been built, using mortar containing alum, a temperature of from 14 to 15 degrees. Alumina soda, obtained on a large scale in the Solvay process of making soda, is an excellent substance to add to mortar for lowering the freezing-point of the latter. For this purpose four pounds of this salt is dissolved in five gallons of water and added to a bag of cement. Use is made of alumina soda in many cases. For use it is diluted with equal parts of water and added to the mortar, and it should be kept at a temperature of 80 degrees above freezing. The bricklayers, although differing in many details from that of the corner building, shows the same general agreement in the principal lines. Taken in its entirety, the whole pile produces a fine effect of dignified monumentality and repose.

THE LOUNGE: "HARTFURY."—There are lions and lions, but the Lion of Jove is the Lion of Helios, says Prof. J. Irving Mameth in the March number of the Architect. "Lions and lions, but the Lion of Keos — there are lions and lions, but the Lion of Keos is as a rule of English literature for 1898. This was the custom when a householder insured his premises to nail up in a conspicuous place — usually on the brick-work between the first-floor windows — one of these badges, which bore the distinguishing apparatus, but would on no account use it for any houses which followed the great fire — 1667. — Chambers's Journal.

Daylight Savings: — There are lions and lions, but the Lion of Jove is the Lion of Helios, says Prof. J. Irving Mameth in the March number of the Architect. "Lions and lions, but the Lion of Keos — there are lions and lions, but the Lion of Keos is as a rule of English literature for 1898. This was the custom when a householder insured his premises to nail up in a conspicuous place — usually on the brick-work between the first-floor windows — one of these badges, which bore the distinguishing apparatus, but would on no account use it for any houses which followed the great fire — 1667. — Chambers's Journal.

Fire-insurance Badges: — An able article in the Daily Mail recently called attention to the leden medals of badges of the different fire-offices which may be observed on numerous old houses in London. In past times it was the custom when a householder insured his premises to nail up in a conspicuous place — usually on the brick-work between the first-floor windows — one of these badges, which bore the distinguishing apparatus, but would on no account use it for any houses which followed the great fire — 1667. — Chambers's Journal.

THE END.

**Designs**
- Church of the Messiah
- Bishop's Court
- Church of the Assumption
- Church of the Ascension

**Exterior View**

**Floor Plan**

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