country districts where it is rarely seen. Well-designed newel-posts, lamp-posts, and brackets are features of a design where a cultivated taste may be exercised, and form no small part of the prominent accessories of public works of this character. This matter of treating bridge constructions as architectural works, in the true sense of that term, deserves the most thoughtful consideration of engineers and committees, as bridges nearly always form prominent objects of observation in cities and towns, particularly when across large watercourses. They are seen by every one, and therefore in those portions and surroundings capable of æsthetic treatment, some regard should be paid to appearances. A plain four-walled building—as a court-house for example—might answer every requirement for public purposes, but the demands of modern civilization require that a large expenditure must be made for what is called "architectural effect," in order that a certain gratification may be derived by the community where it occurs, springing from the contemplation of pleasing forms. Nothing has been said about masonry design, as in these pages we are simply dealing with the superstructure, but as the masonry forms part of a bridge design when taken as a whole, the form of piers, abutments, character of masonry, coping, etc., it must not be forgotten, leave abundant room in many cases for the exercise of correct æsthetic treatment. There are very few who can not appreciate a well-proportioned pier, with its ice-breaker, heavy coping and belting courses, well-laid, rock-faced work, and chisel-drafted corners.