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International Congress of Architects at Brussels.

An International Congress of Architects will be held at Brussels, from August 28 to September 30 next. Discussions on instruction, architectural diplomas, restorations, architects' artistic proprietorship, an architects' defense fund, and other pertinent subjects, and an architectural exhibition will be prominent features. Though the time is short for preparation American architects should be well represented. Drawings, as well as pertinent communications, should be addressed to M. Valere Dumortier, avenue Ducpetiaux 104, Brussels, Belgium. Architects will find the 30 franc subscription which is required a good investment, both in the professional and social features which will make the congress notable. The United States Government should send delegates to this most important conference of architects, and the American Institute of Architects should name them.

A Competition For a Library at New York.

The announcement of two important competitions in the East will probably attract a large number of architects. The conditions of these, that of the Philadelphia City Hall and the New York Library, are given on another page in this issue. In regard to the latter it will be interesting to note what course the architects of New York who lately signed a mutual agreement in regard to competitions propose to do, for the conditions do not wholly conform to the practice which they consider proper. It is certain that the agreement will not be broken, and it is almost as certain that the city will not change its code. The proper course should be a compromise. Of course it was a mistake to place Mr. Green upon the board of experts for preliminary studies, as that gentleman is not an architect nor an architectural engineer, and though called "constructor" in the code, his connection with the Congressional Library has been that of government representative or superintendent only. The result will probably be a conference with the best esteemed among the New York architects and an amendment made under which they can compete.

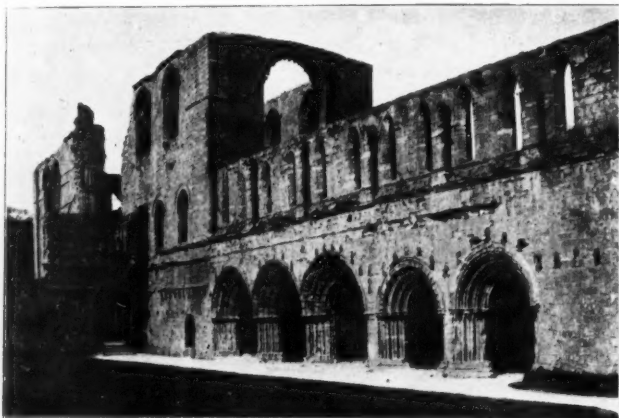
McKim Gives Bacchante to New York.

The final rejection of Macmonnies' Bacchante by the Boston Public Library and its prompt acceptance by the directors of the Metropolitan Museum, of New York, opens a most curious problem in sociology for contemplation and the result of the episode is apt to be misleading. It does not indicate that Boston is narrow and New York broad in its views of art. It indicates simply that in Boston there are some narrow-minded people who have influence and in New York the reverse. The professor who tells the stranger that "he does not believe he can appreciate the point of view of one who has not been to Boston" exists in that city and its environs, but culture in general is as broad in Boston as in any other city. Mr. Marquand and his colleagues are to be congratulated upon obtaining this magnificent statue to add to the treasures of the Metropolitan Museum, and New York that it has at the head of that institution men of broad and sound appreciation for art, and strong enough to overcome any narrow prejudices that might interfere with the advancement of art education among the people.

SOME ANCIENT ABBEYS AND CASTLES OF ENGLAND.

BY OCTAVIUS GRANT WOOD.

HISTORY and architecture cannot successfully be separated; and why should they be? for, after all, what else is there to write and read about but people and places? What is there more interesting than to view the magnificent structures of the ancients? Their solemn grandeur inspires and elevates; their impregnable masses would seem to dare the science of modern artillery. To attend divine service on a summer Sunday morning amid the faded glories of Furness Abbey, while two thousand of



THE CLOISTERS, FURNESS ABBEY.

England's red-coated defenders, armed with bayonets and Bibles, sing the mighty anthem, "Onward, Christian Soldiers," proves plainly that history and architecture still join hand in hand.

Furness Abbey lies in the Valley of Deadly Nightshade, in North Lancashire, and was founded in 1127 by Stephen, Earl of Montaign and Boulogne, and later king of England. It was dedicated to St. Mary. At the foundation the monks were of the Benedictine order, but after twenty years they became Cistercians. There were seven services a day: at 2 A.M., 6 A.M., 9 A.M., 12 M., 3 P.M., 6 P.M., and then, at 7 P.M., compline, because it finished the series. If hard living, much prayer, absolute self-denial and mortification of the flesh could make men pious, these monks must have been models. There was no stronger ecclesiastical state within the boundaries of Britain than Furness, until that rough-rider, Henry VIII., sent his commissioners among the



THE NAVE, FURNESS ABBEY.

monasteries generally, and after hanging the abbots of Whalley and of Lancaster, dismissed the whole colony of Furness and pocketed their vast possessions. And so the end came.

"A noble convent! I have known it long
By the report of travelers. I now see
Their commendations lag behind the truth.
Here it lies in the valley of the nightshade
As in a nest; and the narrow stream
Gliding along its bed, is like an admonition
How all things pass."

No one can walk amid the moldering walls, through the roofless church, the domiciles and haunts of the monks, without feeling

profound sadness that so magnificent a temple as St. Mary's should have been overthrown and its proud beauty wrecked by barbarous hands. The church is 304 feet long and 66 feet wide; the transept is 129 feet long; the walls are from 4 to 6 feet thick. From the center of the transept the great lantern tower rose, being supported on four arches, of which only one, slenderly spanning the vast space at an altitude of 52 feet, is left. Washington Irving

says of this arch that it is the most magnificent fragment of architecture that could possibly be. The chancel is 60 feet long from the transept. The east window has been a magnificent light; the aperture is 47 feet high and 23 feet broad. The window itself is a gorgeous specimen of mediæval glass painting, and is now in perfect preservation in the church at Bowness, Windermere, where it was removed after the dissolution. Opening out from the cloisters by an antechamber



EAST WINDOW, FURNESS ABBEY.

with a groined roof is one of the most picturesque portions of the ruins, and was originally one of the richest and most chastely ornamental apartments in the abbey—the chapter house. The abbey grounds were sixty-five acres in extent, and included bakeries, breweries, fish ponds, granaries, etc. The abbots maintained a military force of 1,200 men, and three or four castles in the immediate neighborhood were used as strongholds, of which Dalton Castle—situated about one and a half miles from the abbey—is the most perfect today, and was supposed to have been connected by an underground passage, of which no traces are now to be found.

In the churchyard at Dalton, near the castle, under a plain blue slab, lie the remains of George Romney, the celebrated painter and rival of Sir Joshua Reynolds; the only recognition of his fame is the simple inscription on the stone, "*Pictor celeberrimus.*" The ruin of Furness Abbey is the property of the Duke of Devonshire, and is maintained in excellent order, and always open to the public without charge, and is much frequented by the people of the neighborhood who never weary of walking round this enchanting specimen of the art of architecture; and this proves a

friend to be correct when in a recent letter to the writer he says: "Trade and dollars are no more *all* in the profession of the arts than they are in the general scramble for a living."

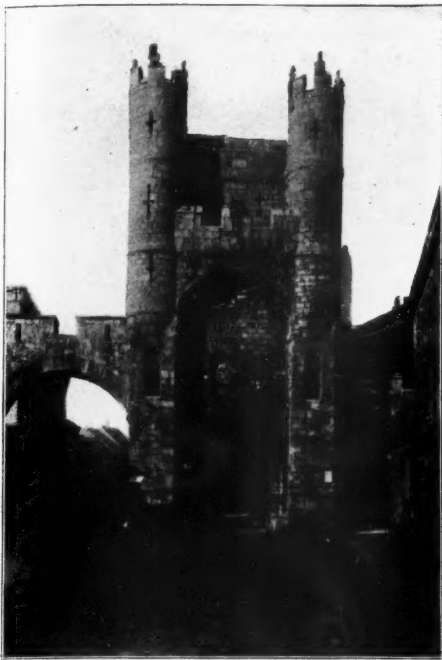
As there are something like 1,100 abbeys and castles in the "tight little island," it would be a stupendous undertaking to write up and illustrate them all, and would become monotonous to the reader, therefore I will confine myself to a few not generally spoken of, but of great architectural beauty.

Recent discoveries and excavations at Lancaster Castle give conclusive evidence that it was originated and built by the Romans



MICKLEGATE BAR, CITY WALLS, YORK.

before the time of Christ. It has been destroyed and rebuilt, altered and improved so often that scarcely any of the original remains, but the Well Tower, erected by the Romans as early as



MONK BAR, CITY WALLS, YORK.

the year 305, is still in a wonderful state of preservation; the walls of this tower are seven feet thick, and a chamber in it is said to have been occupied by Mary, Queen of Scots, on that last disastrous visit to London, which terminated in her death on the scaffold. At the base of this tower, about twenty feet below the surface, there is a dark vault with iron rings in its door, which was in the olden times the condemned cell. From the eleventh century, when the

Conquest occurred, and Roger de Poitou took up his residence in the castle, right away to the time of John O'Gaunt, there is a blank in its history, but the latter built the Gateway Tower, which faces the east, and which is very striking for its gloomy ancient grandeur. The gateway, huge and strong, terminates a wreath of converging arches, which, projecting wreath after wreath, evince the amazing thickness of the wall that covers the expanding archivolt. The curtain containing the gate connects two octagonal towers sixty feet high. Round the towers and overhanging the curtain are battlements supported by three rows of corbels, perforated in a perpendicular direction. These perforations are said to have been designed for pouring boiling water down in case of an escalade. Immediately over the gateway is an ornamental niche, on one side of which is a shield—France quartered with England; on the other side the same, with a label ermine of three points—the distinction of John O'Gaunt, Duke of Lancaster, son of Edward the Third, the first English monarch that quartered France on a shield.

The castle was further renovated in the reign of Queen Elizabeth, when Philip of Spain was threatening this island with invasion. There is a stone in the battlement of the Lungess Tower bearing the inscription: "E. R., 1585, R. A.," the latter being the initials of one Robert Ashton, who was sheriff at the time. The turret of Lungess Tower is called "John O'Gaunt's Chair"; in this tower, George Fox, together with many of his followers, were incarcerated for conscience' sake. Two new towers were built in 1793, at which time the castle was applied to the usual purposes of a county jail and courts of criminal and civil assizes. About £200,000 has been spent on this castle during the last hundred years.

On October 18, 1851, Queen Victoria paid a visit to Lancaster Castle and was deeply interested in its many historic features. This visit was voluntary, not compulsory, as was the case with the unfortunate Mary, Queen of Scots.

Standing in the churchyard, on a clear moonlight midnight, looking at the battlements of this castle, it requires but a slight flight of fancy to imagine a specter troop of soldiers, with battleax, pike and scaling ladders, attempting to take this citadel—the red

rose of Lancaster defying the white rose of York. Then there is still another aspect, you think of Bonivard, "The Prisoner of Chillon":

"Eternal Spirit of the chainless Mind!
Brightest in dungeons, Liberty, thou art!
For there thy habitation is the heart—
The heart which love of thee alone can bind;
And when thy sons to fetters are consign'd—
To fetters, and the damp vault's dayless gloom—
Their country conquers with their martyrdom,
And Freedom's fame finds wings on every wind.
Chillon! thy prison is a holy place,
And thy sad floor an altar; for 'twas trod,
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod,
By Bonivard! May none those marks efface!
For they appeal from tyranny to God.

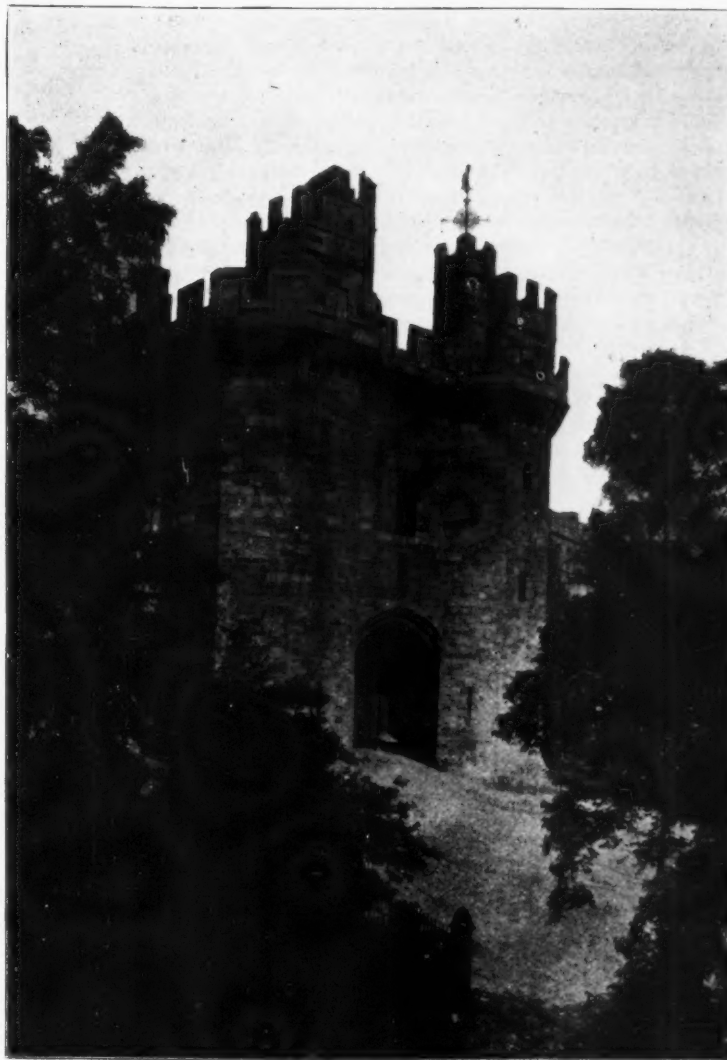
York, the capital of Yorkshire and an archbishop's see, is the Eboracum of the Romans, and was for ages their imperial city

to the time of Constantine, who moved the seat of empire to Byzantium, now Constantinople. It was then the first city in Britain, and continued in great power to the time of William I., by whom it was destroyed, after having surren-



WALMGATE BAR AND BARBICAN, YORK.

dered to him through famine. York never after attained its former elevation of grandeur, and is now deemed, in point of rank, the second city in the United Kingdom. The cathedral



GATEWAY, LANCASTER CASTLE.



BOOTHAM BAR, CITY WALLS, AND MINSTER, YORK.

of St. Peter, generally called the Minster, is reckoned by many to be the largest and most magnificent Gothic structure in the world. The east window is said to have no equal in tracery, painting and preservation, and was the work of John Thornton, a glazier of Coventry, in 1405; the contract was that he was to receive 4 shillings per week and finish the whole within three years. The window is 77 feet high and 32 feet wide, is of nine lights, which are twice transomed, and consists of three lofty stages, the two lower having an inner plane of open arches, with passages. There are two hundred compartments, each about a yard square, and the figures about two feet in height.

King Edwin was baptized on Easter day, A. D. 627, in a church built of wood, which the king had erected for that purpose; of this first church there are no remains, but the present cathedral stands on the same site. On February 3, 1472, the church being then completed as it now stands, was reconsecrated by Archbishop Neville. It has twice suffered from fire, but the lavish expenditure of money has retained it to this day in all its magnificence. The best short description is that of Professor Willis:

"York Cathedral is in plan and proportion the simplest imaginable. It is in the form of a cross, of which, in rough measurement, the eastern limb is of the same length as the western, the total length of the transepts equal to half the total length of the nave and choir. The transepts are in length twice the width of the nave, and the whole church is four times the width of the nave. The choir is somewhat (5 feet) narrower than the nave. The church is square at the east end as well as the west, and the transepts have aisles to the west as well as the east. The simplicity of its form is very little disturbed by external chapels and buildings, with the exception of the chapter house and of a few chapels on the south side of the choir, to which formerly corresponded similar chapels on the north. A lofty tower rises in the middle (213 feet high). Two towers flank its western front (202 feet high), and in the middle of each side of the eastern limb of



CHOIR AND GREAT EAST WINDOW, YORK MINSTER.

the cross one compartment of the side aisle is carried up to the roof, so as to form a kind of eastern transept. Although the choir is somewhat shorter than the nave (223 feet and 264 feet), and its pier arches narrower, nine compose the length of the choir, and

eight that of the nave. The church is an aggregate of various styles, having Early English transepts, a decorated nave, of which the body has geometrical tracery, and the west end flowing tracery. The choir is in two portions, of which the most easterly is of very early Perpendicular, and the western of later Perpendicular. The central tower and the western towers are all Perpendicular, and subsequent to the choir. In the crypt are remains of earlier buildings.*

The city walls and Bars or Gates of York are a most interesting study to the architect or antiquarian, and are in a wonderful state of preservation; and along with those of Chester, are the only two fortifications of cities which now remain in England in anything like perfection; the walls are used as public walks. They are situated quite within the city proper now, and only serve the purpose of ornament and historic curiosity. The exact date of their erection is in doubt, but there is proof that some portions are built on the foundations of the Roman Wall. They were rebuilt, and the city thoroughly fortified in the reigns of Edward I. and Edward III., when York was exposed to the incursions of the Scots. There are four principal Bars or Gates, and two smaller;



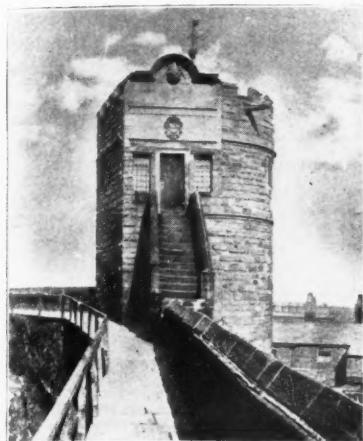
INTERIOR VIEW, YORK MINSTER.

of these Micklegate Bar is the largest and most interesting. It consists of a square tower built over a circular arch, with embattled turrets at the angles, surmounted by stone figures. The arch is probably Norman. Walmgate Bar is the only one which retains the Barbican, and was rebuilt in 1648, after the siege of 1644. The old door, wickets, and portcullis still remain, and on the inner side is built an Elizabethan domestic residence, supported in part on stone pillars.

Chester was originally a Roman fortified town, and it is scarcely possible to scratch the earth to the depth of two or three feet in any part without coming upon evidences of the daily life of those ancient conquerors. The city walls give one the clearest idea of the appearance and arrangement of the ancient fortified towns of England which it is possible to obtain in these latter days. The Gates or Bars, unfortunately, have been destroyed; herein York possesses an immense advantage over Chester. Some have supposed that the walls of Chester were partly planned and executed

* "Architectural History of York Cathedral," p. 1. By the Rev. R. Willis, M.A., F.R.S.

in Saxon times; but the later writers are of the opinion that their course and extent are practically the same as in the days of the Roman occupation. There is a solidly built tower of red sand-



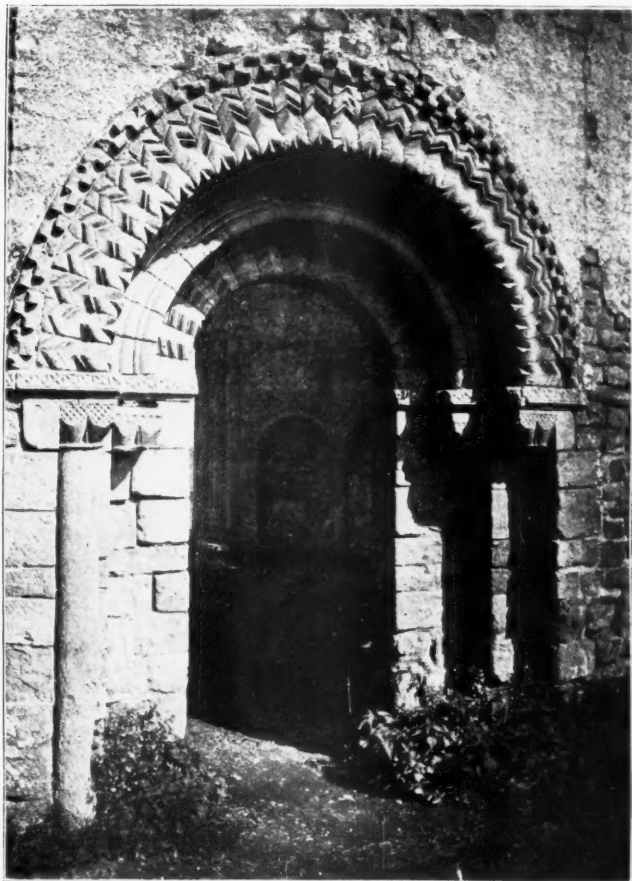
PHENIX, OR KING CHARLES' TOWER.

stone which projects from the angle of the walls, and is now turned into a kind of show place. A flight of worn steps leads up to the entrance, and over the door is a phoenix, carved in stone, from which one of the names of the tower is derived. The following inscription is also found over the entrance:

KING CHARLES
STOOD ON THIS TOWER,
SEPTEMBER 24, 1645,
AND SAW
HIS ARMY DEFEATED
ON RAWTON MOOR.

Vast numbers of Americans visit these ancient walls every summer, and the man from Boston is nearly always in evidence.

Accounts vary as to the exact date at which the shrine of St. Werburgh was established at Chester, some averring that the holy relics were brought hitherto and deposited in the Church of St. Peter and St. Paul as early as the year 875. The Norman church was so much decayed in the twelfth century that rebuilding began before its close. Early in the thirteenth century the choir and central tower were finished. The lady chapel, chapter house and refectory are Early English, but the two westernmost bays of the choir are later than the other, and in the decorated style. In 1868 the cathedral was practically reconstructed, when something like £80,000 was expended, Sir Gilbert Scott being the architect. The exterior lacks much of the massive grandeur of York Minster, but nevertheless has a certain dignity and beauty of its own. The interior is somewhat cold and cheerless, and the effect is not at all lessened by the series of almost colorless mosaics on the



NORMAN DOORWAY, LUDLOW CASTLE.

wall on the north aisle. The nave is a fine one of nearly 150 feet in length, and the south transept is nearly as large.

War and religion are again connected in this cathedral, for one cannot fail to observe the tattered and war-worn flags of the 22d Cheshire Regiment, which were brought here after having been through the storming of Quebec at the time when General Wolfe was slain.

The Rows at Chester are wonderfully picturesque and peculiar. They are covered ways, raised the height of the ground floor above the street level, and covered by the flooring of the story above. The fronts are open, protected by balustrades, and the floors above are supported by pillars, mostly of oak, black with



THE "FEATHERS" INN, LUDLOW.

age, some rough, others elaborately carved. At the back are lines of shops, where nearly all the fashionables do their buying, and the quaint effect is absolutely unmatched elsewhere.

The castle of Chester is a comparatively modern structure, the grand entrance being the main feature—designed upon the model of the Acropolis courts at Athens, and is really fine—in front of which is an equestrian statue of Viscount Combermere, G. C. B., not at all out of the general run of equestrian efforts in sculpture, the horse being of the sedate kind usually adopted. The castle is now used as a barracks, and the redcoats and cannon are numerous in the grounds.

Ludlow Castle was first begun about the year 1092 by Roger de Montgomery, and was finished by Joce de Dinan in the reign of Henry I. The outer court, of great extent, is inclosed by a high wall; the keep—probably the oldest part of the castle—is on the right, and an inner court is reached through it, having in the center a Norman chapel, unique in style and of great architectural beauty, one of four only remaining in England of its kind. In 1633, Sir John Egerton, Earl of Bridgewater, was made Lord President, and during his term of office the banquetting hall of this castle was immortalized by having Milton's "Masque of Comus" performed for the first time in it. The poet himself was present on the occasion. It was the last fortress to give in to the Roundheads, which it



DEVIL'S BRIDGE, KIRBY LONSDALE.

did on June 9, 1646. On July 9, 1645, King Charles I. arrived at Ludlow Castle, as the unhappy monarch regarded it as his surest place of refuge. But no castle could save him from his enemies, and on January 30, 1649, aged forty-nine years, he was beheaded in front of Whitehall. These were stirring times for England.

From 1649 to 1659 it was practically a republic, and might be called the era of Cromwell—the man of action and not debates. Listen to the way he disperses parliament in the year 1653:

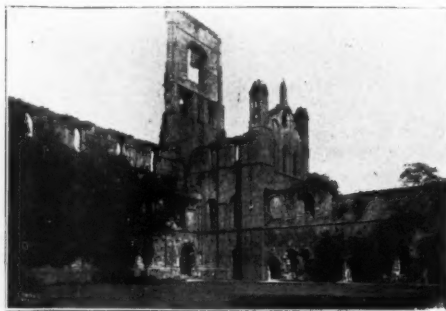
"It is high time for me to put an end to your sitting in this place, which ye have dishonored by your contempt of all virtue and defiled by your practice of every vice. Ye are a factious crew



CHESTER CASTLE.

and enemies to all good government. Ye are a pack of mercenary wretches, and would, like Esau, sell your country for a mess of pottage, and, like Judas, betray your God for a few pieces of money. Is there a single virtue now remaining among you? Is there one vice ye do not possess? Ye have no more religion than my horse. Gold is your god. Which of you have not bartered away your consciences for bribes? Is there a man among you that hath the least care for the good of the commonwealth? Ye sordid prostitutes, have ye not defiled this sacred place, and turned the Lord's temple into a den of thieves? By your immoral principles and wicked practices ye are grown intolerably odious to the whole nation. You, who were deputed here by the people to get their grievances redressed, are yourselves become their greatest grievance. Your country, therefore, calls upon me to cleanse this Augean stable by putting a final period to your iniquitous proceedings in this house, and which, by God's help and the strength He hath given me, I am now come to do. I command you, therefore, upon peril of your lives, to depart immediately out of this place. Go! Get you out! Make haste! Ye venal slaves, begone! Soh! Take away that shining bauble there, and lock up the door."

It would be a great mistake on the part of a visitor to England to fail to "put up" for a while at one of the old-fashioned inns—such queer names. You can order your bed at the "Brown Cow," "Red Lion," "White Elephant" or the "Feathers," the latter,



KIRKSTALL ABBEY, YORKSHIRE.

perhaps, being the most inviting to the tired traveler. Such massive shining furniture, such great open fire-places—with fender and fire-irons shining like the bright parts of a locomotive—where you can sit opposite your friend, and smoke your

"churchwarden" (clay pipe about two feet long), and sip your toddy. A not uncommon thing is a pipe rack, where each regular customer places his pipe after using, and it is religiously allowed to remain there for his personal use, which is generally every evening.

Quaint and grotesque carvings, high-backed settles, diamond-pane lattices; doors with a hole, through which you put your finger to raise the wooden latch. Then there is the company, the

strong, deep-chested men, singing the songs of Old England—ay, and they sing many a good song, too, sometimes. All so different from New York and Chicago.

The Devil's Bridge, crossing the river Lune, near Kirkby Lonsdale, is supposed to be closely connected with the arch enemy of all abbeys and cathedrals, for it is said to have been built in a single night by no less a personage than his Satanic Majesty. It is a narrow structure of three spans, built of stone, and will not admit of two vehicles passing each other; and recesses were built in the sides as a safe retreat for foot passengers who might be caught on the bridge by the stage coach or country cart. There appears to be no authentic record of its building, and a strange legend has connected Satan with it. The original account is adhered to so steadily, and repeated so often, with such slight variations, and with such solemn asseverations of its truth and reality, that it is safe to repeat it once more. The story runs that many, many years ago, there being great need of a bridge to cross the river at this particular spot, the devil agreed to build one in a night, for the consideration of having for his very own the first living creature who happened to cross the bridge. Early in the morning came along an old woman and her dog, on their way to the market at Kirkby Lonsdale; the old lady was exceedingly surprised to see the new bridge, and being afraid of its uncanny appearance, induced the dog to cross first by throwing a bun for him to follow, thus cheating the devil out of his reward; whereupon his highness became so enraged that he jumped from the bridge into a deep pool below—called

the Devil's Pool—and has never been seen since in that locality. A rather pleasant ending of that gentleman for some of us poor sinners to know about. Strange to say, the Devil's Pool has been the scene of a large number of suicides. The Devil's Neckcollar, and a large heap of boulders which broke his apron strings, and still to be seen in the river, are pointed out to all strangers by the natives with great earnestness.

Whittington churchyard might be one of those to lay claim to being immortalized by Grey's "Elegy": "The ivy-mantled tower" and "that yew-tree's shade." Sitting amid the mounds of twenty-four graves, all of one family connection, and wondering "which is which these little piles of dust," how the "Elegy" forces itself upon you.

"The boast of heraldry, the pomp of pow'r,
And all that beauty, all that wealth e'er gave,
Await alike th' inevitable hour.
The paths of glory lead but to the grave."

"Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have sway'd,
Or waked to ecstasy the living lyre."

It is said that Sir Richard Whittington, the famous hero of the nursery tale, and thrice Lord Mayor of London, came from this place, but the similarity in the name may account for the story.

The ruins of Kirkstall Abbey (Cistercian), founded in the middle of the twelfth century, are very fine, and have recently been repaired and strengthened in order to save them. They are situated about three miles north of Leeds, in the county of Yorkshire. King Stephen, insane and disastrous civil war, and intrigue in religion, during this period, nearly destroyed England.

THE CHICAGO ARCHITECTURAL CLUB.

THE formal opening of the new quarters of the Chicago Architectural Club, in the Art Institute, which is to be its home in the future, occurred on May 24.

The admission of this architectural club to membership in the Art Institute is part of a wise plan lately adopted by the directors, with the object of concentrating within its walls all the art interests of Chicago. The club is fortunate in being thus recognized, but deservedly so, and the quarters assigned them in the north end of the building are in every way attractive. The membership will now become of the utmost value to every architectural draftsman, for he will not only be surrounded by his confrères, but will be in daily companionship with all the art treasures in the way of casts of statuary, in which the Art Institute is rich, and to which additions are being made constantly.

The opening was celebrated in a becoming manner, the keynote being given by a short address by Architect Daniel H. Burnham, who addressed the assembled members as follows:

Mr. President and members of the Chicago Architectural Club: The house in which we have met tonight was built and dedicated

to those activities which, more than others, have led men away from ignorance and brutality toward the source of those eternal laws that express themselves upon the earth in forms of never-changing beauty.

You now desire to make your home in this temple of fine arts. Fortune has been kind to you and has opened the door, and I deem it the greatest honor of my life that I am allowed to stand on the threshold and bid you welcome.

Many men have brought valuable gifts to this shrine; the walls and the floors of its galleries are rich with them. You, also, should lay your gift upon the altar as you enter.

In the East, there exists a custom which is seldom broken. When one enters a temple he first puts off his shoes and washes his feet. Let us do what corresponds to this, and put away from us our polluted lower thoughts and feelings and stand within this building clean and sweet, even to the soles of our feet; let us go farther and remove our outer garments, those habits of thought which are obnoxious to others—so much so that they cannot receive us in them. This is the first gift we should bear to the altar, our outer, lower self-hood; let it be placed thereon and be speedily consumed. For herein is to be worshiped the mighty spirit of art; she will brook no rival, not even a secretly cherished selfish purpose. If we look to her to smile on us, we must come in humility, not to force her secrets from her, but to conform ourselves and be worthy that she may spontaneously pour the light of her countenance upon us. We must not come as Cellini did, vaunting ourselves, filled with insanity of self-hood, unless we wish to meet his fate, and be known as deft and clever indeed, but also insolent and insufferable. We must come here in the attitude of him who said: "I believe; help thou mine unbelief." This is the bearing of a true artist; which opens a man up through to the center of his soul, from whence life streams down, and which makes him and all about him vital, until he feels the glow within and others about him his loving atmosphere. This quality makes one's own life great and enormously stimulates the power in others of seeing visions. The function of an artist is to see visions of beauty and show them to others; he should tinge them as little as possible with his own individuality and he should not hoard them; the higher they are the more they belong to others; his joy should lie in them and in their manifestation, and not in the praise of himself as a master.

Let us, then, join hands about this altar and promise each other that here we will have such a life as has never been known among artists; let us, from this time on, find the good things in each man's work and ignore the bad; let us carefully nourish each small plant which bids fair to produce a blossom, no matter how humble it may be. An old story this, told in all the korans of the world, but still the vital essence of life—indeed the very life itself of everything worth having. No one of you is so strong that his power will not be doubled by taking part in such a life; no one so weak that he will not be strengthened. If we can come here often, sworn to put off, before we enter, all grudges, jealousies, sarcasm and irony, and, more than these, mean-looking, sour-smelling cynicism, we may even hope that we shall together gain a level on which we shall behold a vision of a wider realm of art, wherein are greater things than the world has ever seen. I say this, not for emphasis, but because I solemnly believe it. I know the quality of the intellect of the men of Chicago—it has no superior. Being Chicago men, I have a deep faith in your united work. Believing in you, therefore, I say this meeting-place should be a shrine, to which each shall come to invigorate himself with the smell of the incense of your joint offering. Strive, if you must, for personal fame and fortune, when in your business offices, but when you come inside this building, purify your hearts, that you may breathe a living atmosphere unspoiled by the effluvia of hidden purposes. Let us have health of mind, and broad, manly team work, each one knowing that the others will surely back him up and never fail him, and let us hope to see a great flower of architecture coming, not out of this or that office, but from the men of the Architectural Club of Chicago. Can you lay this gift upon the altar? I believe you will.

I do not feel competent to say much regarding the method of study, but I am glad you have dropped the word "Sketch" from the title of your club. The purpose of your organization is far deeper than can be reached by sketching. We have had too much of this, too much admiration for deftness of fingers and knack, with nothing back of them. Sketching and measuring of monuments are both of value; they result in storing away data in notebooks and in the exterior memory of the mind, but the real and beneficent message of noble masterpieces upon individuals cannot come to those who merely sketch and measure them. Within the monument resides the spirit of its creator, and no amount of calculation can discover it. Yet it is the real thing; the monument is but the tangible and visible expression of it; the spirit is clearer, higher, more beautiful, and if it be seen will do more for the student than can the cold stone or bronze. This element is living now, in each creation, as it ever has been, and it should be found by him who would gain for himself a seat with the muses. I believe that, in a fitting mood, one can get more into the flow of inspiration by sitting with folded hands before a masterpiece than by diverting his mind into his fingers and by smartly sketching it. What does one seek when he studies the Parthenon? Merely the mathematics, geometrical or numerical; is he willing to stop with sketching it, no matter how brilliant his handling? He needs far more than this; he needs the power that will come to him by communing with the mind that created it, and which sings a special song all its own, that very few of us are

capable of hearing at first or until we have become deeply familiar with it. It seems to me that everything in the world has a positive effect upon us physically; that the vibrations in the ether coming to us from any object and striking upon our bodies, act upon us much as the sound waves do upon the drum of the ear.

You may urge that no opportunity for the study of architectural monuments is offered in this building and that what I have said is not relevant to the place or occasion. In one sense you would be right, but only in a restricted sense. Although we have not the splendid architectural fragments that hang upon the walls of the Metropolitan Museum of Art—things that sway a man and almost make him reel, as though a strong wind from heaven were blowing upon him; yet we have the facsimiles of the noblest statues, which are quite as good for us, of the profession of architecture. Like the Choragic monument of Lysicrates, the Hermes of Praxiteles depends for its effect upon justness of proportions, as well as upon its details. A sculptor increases his power of imagination by studying the first almost as much as would be the case if he devoted the same amount of time to the contemplation of the noble statue. The study of finely sculptured human forms is as full of inspiration to an architect as the contemplation of a stately building; back of both and making both beautiful, are the same laws, the laws of proportion; from them inspiration comes in either case. Have you not experienced the power that sound harmony has to raise glowing pictures before the eyes of your soul; have you not come into a music hall weary of body and cast down in mind and utterly devoid of inspiration, and then, before the first movement was half over, have you not felt a delicious sense of glowing inner life, followed soon by an uplifting power of dreaming out clearly and vividly the things that have perplexed you; have you not come forth with some noble thought crystalized and finished ready to go out upon its beneficent mission among men? Thus, I believe, you may be affected when contemplating one of the great pieces of sculpture or of painting within these galleries.

It is good for an architect, before beginning the design of an important building, to submit himself to the influence of one of these nobler works of art, thus entering a by-path which is sure, a little farther on, to merge into the great highway where he will find all the devotees of the muses trudging lovingly together up toward the summit of Helicon.

Let us consecrate this place and keep it sacred to our noblest desires, that each of us may here gather the gold and never the dross of others' works. While within the boundaries of this temple, let each man feel, what the strongest know so well, that great power in design is the resultant of a combination of forces, and that combined work transcends the utmost any individual can hope to do all by himself. Let us believe that the future, which is a man's most sacred trust, holds great deeds in store for us, deeds that will need the goodwill and helping-hand of everyone. Therefore, let each obey the unwritten law and subordinate himself, and let all work here for the common good.

On June 7 the first Bohemian night, which took the form of a housewarming, was celebrated. The hosts for the occasion laid before the members and guests an interesting programme, which was in full conformity with the customs of the club on such occasions, and now settled in their new home the Chicago Architectural Club will become a still greater factor than ever in the architectural advancement of its city and the West.

PENNSYLVANIA CAPITOL BUILDING COMPETITION.

PROGRAMME OF A COMPETITION FOR THE SELECTION OF AN ARCHITECT FOR A NEW CAPITOL BUILDING TO BE ERRECTED BY THE COMMONWEALTH OF PENNSYLVANIA IN HARRISBURG.

THE first and second of the six parts, which includes topographical map, of the programme issued by the commissioners for the erection of a State capitol building for Pennsylvania at Harrisburg, is as follows:

PART I.

1. By virtue of an act, entitled "An act to provide for the erection of a new Capitol Building for the use of the General Assembly, and to procure plans for said building and such other buildings to be erected in the future as may be necessary for executive and departmental purposes, and making an appropriation therefor," approved April 14, 1897, and constituting Part VI of this programme, the commissioners appointed under said act hereby invite all American architects of good professional standing to submit drawings in competition under the conditions and regulations set forth in the several parts of this programme.
2. The special commission created by this act is known in this programme under the title of "the commissioners." It consists of five members, namely, the Governor of the Commonwealth, the State Treasurer, the Auditor-General of the State (these three being the Commissioners of Public Buildings and Grounds referred to in Section 1 of the act), the present president pro tempore of the Senate and the present Speaker of the House of Representatives.
3. The new capitol building referred to in the act as therein authorized to be constructed for the use of the General Assembly, its officers, committees and employees, is known in this programme as the legislative building.
4. Inasmuch as all architects submitting drawings under the regulations of this competition in so doing render valuable service to the commissioners, such service involving considerable actual expense and labor, the commissioners assure all competitors that all drawings with accompanying description submitted in accordance with the proposals herein contained will have the full consideration provided herein.
5. The object of the commissioners in instituting this competition is to select and appoint an architect to design and supervise the new legislative building to be erected in Harrisburg, Pennsylvania.
6. This building is to cost, inclusive of all compensation to architects for services rendered in this competition and in the designing and supervising of the said building, and of the cost of any painting upon all walls and ceiling surfaces except those of the chambers of both Senate and House of Representatives, which are to remain uncolored, and exclusive of any value which material in old legislative building may have for use in said new building, it being provided in the act that old material in said old building which can be

used to advantage in the construction of the new shall be so used and employed, and also exclusive of the cost of furnishings, interior mural decorations, apparatus for the actual production of heat and light and the grading and embellishing of grounds about said building, a sum not exceeding five hundred and fifty thousand dollars (\$550,000).

Provided, that in order to permit uniformity in estimating the probable actual cost of the legislative building, the cost of this competition, inclusive of all compensation to be paid to especially invited competitors and to members of the board of experts, may be assumed by competitors to be ten thousand dollars (\$10,000).

7. The prize of this competition is the award of a commission to design and supervise the erection of said legislative building.

8. The architect to whom this commission is awarded will receive as compensation for his full professional services (including supervision) a fee computed at the rate of five per centum upon the cost of the work, such cost to be computed as hereinafter provided.

9. In addition to the prize of the competition, the commissioners will award a first and second medal to the authors of the two designs which shall be placed, respectively, second and third in the competition, as hereinafter specified.

10. The commissioners will invite and obtain the advice of a board of three disinterested experts, known in this programme as the board of experts, upon the relative merits of the designs submitted in this competition, and will publish in full and place in the hands of each competitor a copy of the report or reports and recommendations of said board of experts.

11. The commissioners hereby agree to award the prize to the author of one of those designs to be selected by the board of experts and presented by said board to the commissioners as hereinafter provided, and further agree to neither inspect, consider nor adopt any of the designs not thus selected and presented to them by the board of experts. A majority vote of the commissioners will be final and binding in establishing the award under the terms of these proposals.

12. It is stipulated that a competitor shall forfeit all privileges under this programme who shall violate any of the conditions governing this competition or who shall seek in any way, directly or indirectly, to gain advantage by influencing in his favor any of the commissioners or any member of the board of experts.

13. The term "architect," where used herein touching upon the design and supervision of the legislative building, means the architect or the firm of architects to whom may be awarded the commission referred to in paragraph 5, Part I.

PART II.

1. The commissioners have engaged Prof. Warren P. Laird, of the University of Pennsylvania, as their professional adviser to aid in the preparation of this programme and in the making of an award.

2. They have especially invited the following architects and architectural firms to submit drawings in accordance with the terms of this programme, namely: Messrs. Alden & Harlow, of Pittsburg; Cope & Stewardson, of Philadelphia; Furness, Evans & Co., of Philadelphia; George Edw. Harding & Gooch, of New York; Peabody & Stearns, of Boston; and James H. Warner, of Lancaster, Pennsylvania, and have engaged to pay to each of them the sum of \$1,000 in compensation therefor.

3. No payment is to be allowed to any other competitor, as such. All competitors in every other respect will stand upon an equal footing.

4. The board of experts will be constituted as follows: It will consist of three persons, namely: The professional adviser of the commissioners and two architects in active practice, each of whom shall have had the responsible direction, as principal, of work of importance at least equal to that of the legislative building herein proposed to be built. The two members of the board, apart from the professional adviser, will be appointed by the commissioners, the first to be such person as shall receive nomination by a majority of the six architects named above as especially invited to compete, and the second to be such person as shall be nominated by both the professional adviser and the appointee nominated by said architects. Provided, that should said architects fail to present their nomination within ten days from the date of this programme the commissioners will proceed to the appointment of said second member of the board of their own motion, and should said second member and said adviser fail within ten days thereafter to agree upon a nomination for third member of said board, the commissioners will proceed to the appointment of said third member of their own motion.

5. No member of the board of experts shall have any interest whatever, direct or indirect, in any design submitted in this competition, nor any association with nor employment by a competitor.

6. All appointments to said board of experts will be publicly announced as soon as made.

7. The board of experts will perform its duties under the usual rules of procedure governing deliberative bodies, and its decision shall be reached by ballot, a majority vote to prevail. A record of its proceedings shall be kept in writing and presented to the commissioners.

8. Drawings are to be delivered addressed to Hon. Benjamin J. Haywood, secretary of the commissioners, at the State Treasury, Harrisburg, Pennsylvania, not later than Saturday, July 24, 1897, at twelve o'clock noon.

9. Each set of drawings, with its accompanying description, is to be enclosed in a double wrapping, the inner to be sealed with wax and the outer to bear only such markings as may be necessary to its prompt and safe delivery, and neither the wrappings nor their contents are to bear or contain anything that may suggest or reveal the authorship of the design.

10. There is to be inclosed within the inner wrapper of each set of drawings an opaque, sealed envelope addressed in typewriting to the commissioners and inclosing the name and address of the architect or architects submitting such drawings.

11. At the time set for final receipt of drawings the outer wrapping of packages is to be removed and destroyed in the presence and under the direction of the commissioners, and the package in its unbroken inner wrapping is to be deposited in a safe place in the custody of the commissioners until opened to be numbered as provided in paragraph 12, Part II.

12. After the date set for final receipt of drawings, the commissioners and their professional adviser will open each package and place upon the envelope and each sheet of drawings contained in such package a number, such numbering of designs to be consecutive. Each design will then be known, until the final award is made, by the number thus placed upon it.

13. The envelopes thus numbered will then be inclosed in a sealed package and delivered by the commissioners to the President Judge of the Court of Common Pleas of Dauphin County, and will remain in his custody until the final selection has been made by the commissioners, as hereinafter provided, when the same shall be produced and opened by him in the presence of the commissioners.

14. The board of experts will then examine each set of drawings and will place out of competition any in which the terms of the competition as set forth in this programme have been violated, and will state in their report to the commissioners their reasons therefor in each case, and no competitor thus excluded shall have claim for compensation.

15. They will then select from among the remainder those eight designs which in their judgment are best, and shall give to each a rank in accordance with its merit.

16. In making this selection they will hold the design with its accompanying description to define the professional and artistic capacity of its author for dealing with this special problem, as such problem may be considered from all points of view, including that of cost.

17. It should be understood that although but one building is to be erected under these proposals, the selection of designs will be governed by the merit of each design as a whole, rather than by the merit of any of its parts, as, for instance, of the legislative building apart from the others.

18. The designs so selected shall then be presented to the commissioners by the board of experts with a report of its proceedings and any recommendations which it may make.

19. Such action is to be taken not later than Saturday, August 7, 1897.

20. The commissioners will then, after examination of the designs so presented and due consideration of the report and recommendations of the board

of experts, select one of the said designs as being in their opinion the most satisfactory and shall designate it as their first choice.

21. They will then call upon the aforesaid president judge to produce and open the envelope which bears the number of the design thus designated as first choice and announce the name inclosed, whereupon the commissioners will award to the author of the design designated as first choice the prize of the competition by designating and appointing him as the architect of the legislative building under the terms herein stated to govern such appointment.

22. This decision will be made and publicly announced not later than Saturday, August 14, 1897.

23. After such decision and announcement the commissioners will designate those two remaining designs which shall stand highest in rank in the report of the board of experts as the designs having second and third place respectively, and will award to the author of the first the first medal and to the author of the second the second medal.

These medals will be of bronze, suitably inscribed and of design approved by a majority of the board of experts, and will be finished and presented within six months of the date of award.

24. If by reason of youth or inexperience, or for any other reason, the architect chosen as above provided shall, in the judgment of the commissioners, be an unsuitable person to be placed in charge of this work, he shall, at the request of the commissioners, associate with himself in the performance of his duties an architect who shall be acceptable to the commissioners, and such associated architect shall be paid a portion of the fee provided herein to be paid to such appointed architect, such portion to be as agreed upon by both architects, or in the event of their failure to agree, then as fixed by the board of experts.

25. The architect so appointed shall then revise his competitive drawings to meet the further requirements of the commissioners, and upon the basis of these revised preliminary drawings shall prepare fully detailed working drawings and specifications of the legislative building, and shall, during its construction, supervise the work and shall have full and usual authority of architect of the work.

26. It is stipulated that the architect so appointed shall, at his own cost, make such revision and alteration of the working drawings and specifications of said building as may be necessary to insure its proper construction and completion within the limit of cost established by the act authorizing the erection of said building.

27. It is further stipulated, in view of the limited time in which said building must be completed, to wit, November 15, 1898, that the architect so appointed shall make all due and proper effort to expedite the work of construction.

28. The sum upon which the architect's commission of five per centum is to be computed shall be the sum of money actually expended upon the legislative building plus the actual value of all old material now on the ground, for which value a special bid will be asked from competing contractors and which will be fixed by the commissioners upon the basis of such bids for the purpose of determining the architect's commission; the cost of the building to be taken as excluding all architects' commissions for services either in this competition or in the construction of said new building.

29. The compensation herein stipulated to be paid to said appointed architect shall be in full payment of all charges for his full services, inclusive of all traveling and other expenses.

30. The architect's compensation will be paid as his work progresses in the following order, to wit: Preliminary drawings (the revised and approved competitive drawings) one per cent; general drawings and specifications, one and one-half per cent; detailed drawings, one per cent; and upon the completion of the work and all supervision and other services connected therewith, one and one-half per cent.

31. Until the actual cost of the building can be determined, the above payments will be based upon the proposed cost of the work, and will be made as installments of the entire fee, which will be based upon the actual cost as herein provided.

32. The commissioners will provide at their own cost such surveys and measurements and such service of a clerk of the works as may be needed, the selection and dismissal of such clerk to be subject to the approval of the architect.

33. The architect is to provide for the use of the contractor or contractors all necessary copies of all working drawings and specifications, and is to deliver one copy of each of such drawings and specifications and of all revised competitive drawings to the commissioners, such copy to remain in their custody; but all drawings, specifications and their copies, as instruments of service, are, and shall remain, the property of the architect.

34. Should the architect to whom the commission is awarded be among those especially invited to submit drawings in competition and thus entitled to compensation for the preparation of competitive drawings, the payment of such compensation shall constitute a payment on account of his fee for services as architect of the legislative building.

35. Upon the appointment of said architect all designs not accepted will be returned forthwith at the expense of the State to their authors, and the names of those not among the authors of the eight designs selected by the board of experts will not be publicly announced, and no use will be made of any of the drawings not accepted nor of any contained in them which is original as to this competition except by written permission of its author and on payment of proper compensation therefor as determined by the board of experts.

36. None of the unaccepted drawings will be exhibited to the public nor to any competitor without the written permission of its author.

37. Any additional information necessary to a proper understanding of this programme will be given in writing by the professional adviser of the commissioners to any competitor from whom he shall have received, prior to June 15, 1897, a written request for such information, and such information will be given simultaneously to all other competitors who may have filed their names and addresses with the secretary of the commissioners.

38. The action of the commissioners in the selection and appointment of an architect, together with the report and recommendations of their board of experts, will be made public and communicated to all competitors with the return of unaccepted drawings.

COMPETITION FOR NEW YORK LIBRARY BUILDING.

THE trustees of the New York Library have advertised a competition for a building to cost about a million and a half and to occupy the site of the old reservoir, at Forty-second street and Fifth avenue. The trustees propose to obtain plans by means of two competitions, as follows:

THE PROPOSED BUILDING.—The building is to stand on the site of the present reservoir at the east end of Bryant Park, a plot of ground measuring about 482 by 455 feet. The center of the eastern front, opposite Forty-first street, is nearly the highest point of the land. The southeast corner is at about the same level. The northeast corner is about 4 feet lower, the northwest corner 10 feet, and the southwest corner 7 feet 6 inches lower.

The building is to be built for \$1,700,000, exclusive of the heating, lighting and ventilating apparatus, furniture, bookstacks and shelving, and also of the expenditure for architects' fees and for removing the reservoir. It is essential that the above amount be not exceeded.

THE PRELIMINARY COMPETITION.—All architects having offices or fixed places of business within the limits of Greater New York are invited to compete in the first competition. Copies of these instructions will be sent on application to the secretary.

This preliminary competition will be judged by the committee's present advisers, Professor Ware, Mr. Bernard R. Green, the constructor of the new Congressional Library, and Dr. J. S. Billings, the director. For the twelve

sketches which in their judgment are the most meritorious will be given a premium of \$400 each.

The committee will then choose from the authors of the twelve sketches so selected, certain of the competitors, not more than six in number, to take part in the second competition, selecting those among them who in their judgment are best qualified by their professional training and experience to undertake so important a work. In order that they may make this selection with the fullest knowledge, these twelve competitors will be invited to send to the committee, for their information, a statement of whatever facts they may desire to bring to the committee's attention.

THE SECOND COMPETITION.—The persons thus selected, and not more than six other persons or firms hereafter to be named by the trustees (or by the committee acting on the behalf of the trustees), will then be invited to take part in a second competition, which will be conducted under such conditions and in accordance with such instructions as the committee may then frame. The competitors in the second competition will be paid \$800 each, as the estimated cost to them of the drawings required. These drawings will be judged by a jury of seven persons, consisting of three members of the Board of Trustees, to be named by the board, the director and three practicing architects, to be chosen by the competitors.

This jury will, by a majority vote, select the designs, at least three in number, which they find to be on the whole the most meritorious, and will send them to the trustees, naming them in order of their merit, and adding such comments and criticisms as they may see fit to make. The trustees will send one of the designs thus submitted to the Board of Estimate and Apportionment for their approval, subject to such alterations and changes as may prove necessary or advisable, and will recommend the author as architect of the building.

If the choice of the trustees should fall upon one of the architects chosen in the preliminary competition, the trustees reserve the right of associating with him in the conduct and execution of the work, if they see fit so to do, some other architect to be agreed upon between him and them, and to divide the fees between these two, according to the division of the work and of the responsibility. In cases of difference of opinion as to the terms of this division, the question shall be referred to the jury who judge the second competition, and their judgment shall be final and binding upon all parties.

The trustees may also, if they see fit, appoint an engineer to look after the work, to whom all drawings must be submitted for approval before they are carried into execution.

Architects who take part in the preliminary competition will be understood thereby to accept these provisions as of the conditions of competition.

DRAWINGS.—The drawings submitted in the preliminary competition shall comprise the following, and no others:

(a) Floor plans for each story, on the same scale as the tentative plans, or 50 feet to 1 inch.

(b) An elevation of the Fifth avenue front; also one of the Forty-second street front, and one of the rear upon Bryant Park.

(c) Two sections, showing the principal rooms and the staircases. There must also be shown, alongside, additional sections of the walls in such a way that relative positions of the floors and windows in all parts of the building may be clearly seen.

The elevations and sections are to be made to a uniform scale of 25 feet to 1 inch. The elevations must have the shadows carefully cast and indicated by a flat tint of india ink.

The sections of the walls and floors, both in the floor plans and in the sections, must be blackened with india ink. There is to be no indication of tiling. The details of the heating and ventilating flues need not be shown in these drawings. The paper is to measure 14 by 21 inches, with a single line for a border.

The plans must have no device or motto, but must be accompanied with a sealed letter, which shall contain the name and address of the architect submitting it, and shall be addressed in typewriting to the secretary. It will not be opened until after the jury have made their award. The drawings and envelopes will be numbered as they are received, and will be known to the trustees and the jury by these numbers.

All plans not accepted will be returned to their authors after the award of the jury shall have been made. Unless by consent of their authors, none of the drawings will be shown to the other competitors nor to the public, and competitors are cautioned not to allow the character of their designs to become known. Nothing shown in any of these designs, which is original as to this competition, will be adopted and made use of in the building, or in the instructions for the second competition, without the consent of the author in writing, and without making him proper remuneration. The amount thereof shall be agreed upon between him and the committee, and in case of disagreement it shall be referred to the present advisers of the trustees, whose decision shall be final in regard not only to the amount to be paid, but in regard to the real existence of any such claim.

Should any inquiries for more detailed information be found necessary by any competitor, such inquiries must in every case be made by letter, not verbally or in person, and no such inquiries will be received later than July 1. Every such letter must be addressed to the secretary. All answers made to these inquiries, as well as any additional information which the committee, or any member of the committee, or the director may have occasion to communicate to any of the competing architects, will be simultaneously communicated to all who furnish their addresses to the secretary.

The drawings for the preliminary or sketch competition must be sent to the secretary on or before the 15th of July, 1897; the committee will announce their choice among these competitors, name the other competitors and issue their final instructions for the second competition early in August; and the designs made in conformity with these instructions must be submitted on or before the 1st of November, 1897, to the secretary.

The final action of the committee will be communicated to all the competitors.

Each set of drawings for the preliminary competition, unframed, unglazed, and not even mounted on cardboard, must be sent flat in a portfolio and delivered on or before the 15th of July, 1897, addressed to the secretary, George L. Rives, 32 Nassau street, New York.

JOHN S. KENNEDY, Chairman; LEWIS CASS LEDYARD,
JOHN BIGELOW, ALEXANDER MAITLAND,
JOHN L. CADWALADER, G. L. RIVES, Secretary,
S. V. R. CRUGER,

Committee of the Board of Trustees.

NEW PUBLICATIONS.

FOWLER'S PUBLICITY—An Encyclopedia of Advertising and Printing and all that Pertains to the Public-Seeing Side of Business. By Nathaniel C. Fowler, Jr. New York: Publicity Publishing Company, 1897.

The term "Encyclopedia" is well applied to this work, for it is by far the most comprehensive publication of the kind ever issued. It is the crystallization in printed form of the knowledge obtained by a lifetime of study of advertising. More than this—it contains the consensus of opinion of the brightest minds in the world engaged in advertising, and covers every possible phase of the work, from card writing and sign painting to the production of steel engravings and high-class lithographs. A rough idea of the size of this book can be gathered from the statement that it contains over 1,000 pages, of 8½ by 11 inches each. This size of page is necessary for the proper production of the engravings. The style used is a handsome pica old style, appropriate to the page. The mechanical execution of the book throughout is beyond criticism, as it should be for a work of this kind. The leading printing, electrotype, lithographing, engraving, binding,

paper, type and ink firms in this country have been subsidized for the manufacture of the book, and their work has been well done. Unlike most of the efforts in this direction, Mr. Fowler's book is not an advertising medium. A few notices in the form of a directory have been inserted at nominal charge, but aside from these the book is entirely free from any trade bias whatever. It is the boast of the author that every word in the text is in the interest of the reader, and that every specimen of advertising and printing, whether of fictitious name or not, is not paid for directly or indirectly. There is no reason to doubt this statement, and assuming it to be true, it is one of the best recommendations to popular favor that could possibly be made. Chapters on every conceivable subject bearing on advertising make up the contents of the book. Of special interest is the chapter entitled "Great Successes," which consists of original and exclusive articles on "How We Made Advertising Pay," or "What We Think Constitutes Successful Publicity," by the leading business men of the civilized world, who have been, and are, advertisers and users of printing, and who give printers' ink proper credit for their successes. This department presents, for the first time, "personally written reasons for success and not interviews—carefully and individually prepared chapters of fact, not theory—individual and composite tried and proven methods of profit, and plain, blunt and uncolored expressions of what is and what should be done with every class of publicity." Another department which will attract attention is that of "Practicable Publicity," in which are shown reproductions of the "best 100 advertisements of the best 100 advertisers." A short chapter is devoted to the difficult subject of advertising from the standpoint of the architect. A few useful hints toward publicity are given to that class of professional men who find it most difficult to advertise without offending the traditional ethics of their profession.

OUR ILLUSTRATIONS.

Residence, G. Sindlinger, Chicago. Julius H. Huber, architect. Views illustrating article "Some Ancient Abbeys and Castles of England."

View in Hall, Residence of Mr. Foster, Cincinnati. A. O. Elzner, architect.

Western Avenue School, Morgan Park, Illinois. Minard L. Beers, architect, Chicago.

Summer Residence for Archbishop Feehan, Feehanville, Illinois. Willett & Pashley, architects, Chicago.

St. Mary's Training School, Central Building, Feehanville, Illinois. Willett & Pashley, architects, Chicago.

Central Power House, The Metropolitan Street Railway Company, Kansas City, Missouri. W. C. Root, architect.

Residence of John T. Milliken, St. Louis. Barnett, Haynes & Barnett, architects. An exterior view and view in hall are shown.

Reproduction of tracing of water color, "Fontaine Notre Dame, à Paris," exhibited at the Salon of Champs Elysées by Stephen M. Wirts.

Photogravure Plate: Christ Church, Philadelphia.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Hamilton House, Woodland Cemetery, Philadelphia. House, Philadelphia. T. Roney Williamson, architect.

Residence of J. S. Runnells, Chicago. S. S. Beman, architect. Arnold House, "The Dairy," East Fairmount Park, Philadelphia.

The Wyndham Apartment House, Chicago. Holabird & Roche, architects.

Jackson Avenue Fire Engine House, Chicago. R. Bruce Watson, city architect.

Two Houses, Chicago. T. O. Fraenkel and Richard E. Schmidt, architects.

ASSOCIATION NOTES.

THE NATIONAL SOCIETY OF MURAL PAINTERS.



At the annual meeting of the National Society of Mural Painters, held on May 5, the following officers were elected for the coming year: John La Farge, honorary president; Frederick Crowninshield, first vice-president; George W. Maynard, second vice-president; D. Maitland Armstrong, treasurer; Herman Schladermuntz, corresponding secretary; J. William Fosdick, recording secretary.

The National Society of Mural Painters, under the strong leadership of Mr. John La Farge and the influence of such men as Crowninshield and Schladermuntz, is doing much active work in the direction of establishing competent instruction in mural painting.

ILLINOIS CHAPTER A. I. A.

The Illinois Chapter of the American Institute of Architects has been informed through its member, Representative Noh-nagel, that the bill providing for the examination and licensing of architects in the State of Illinois has passed, and, having been signed by the Governor, becomes a law July 1. Illinois is the first State in the Union to adopt this measure. The bill passed without amendment, the text of which was printed in the April number of THE INLAND ARCHITECT, Volume XXIX, page 27.

SYNOPSIS OF BUILDING NEWS.

Architects are invited to furnish for publication in this department monthly or occasional reports of their new work before the letting of contracts. Reports of buildings costing less than \$5,000 are not published.

Chicago, Ill.—Architect S. S. Beman: For Studebaker Manufacturing Company, at South Bend, Indiana, a five-story hotel, 120 by 200 feet in size; to be constructed of pressed brick with terra cotta trimmings, will put in hardwood finish, marble wainscoting, tile bathrooms, mosaic floors, the best of open nickel-plated plumbing, gas and electric fixtures, elevators, electric light, etc.

Architect H. P. Harned: For George Lally, a five-story and basement store, 40 by 80 feet in size; to be erected at 88 to 90 Lake street; the front will be of iron, brick, terra cotta and plate glass, the interior to have hard pine finish, modern plumbing, gas and electric fixtures, steam heating, elevators, electric light, etc.

Architects Benes & Kutsche: For John Weiler, a two-story store and flat building, 62 by 80 feet in size; to be erected at Michigan City; it will have a front of pressed brick with buff Bedford stone trimmings, hardwood finish, mantels, gas and electric fixtures, steam heating, plumbing, etc. Also let contract to Peck Williamson for the erection of the two-story school, at Hoopes-ton, Illinois; to be of pressed brick and stone front, have hardwood finish, modern plumbing, gas fixtures, slate roof, steam heating, etc. For Matthew Doctor, a three-story flat building, 48 by 65 feet in size; to be erected at 615 to 617 West Sixty-fifth street; to be of pressed brick and stone front, have the modern plumbing, steam heating, mantels, sideboards, gas fixtures, etc.

Architects Simpson & Mueller: For C. W. Hoff, a three-story and basement apartment house, 65 by 111 feet in size; to be erected at the southwest corner of Wright and Maple streets; it will have two fronts of pressed brick with buff Bedford stone trimmings, gas and electric fixtures, hardwood finish, mantels, sideboards, marble vestibules, mosaic floors, tile bathrooms, steam heating, electric light, etc.

W. K. Gore will build a two-story residence, 20 by 64 feet in size, at Washington Park place, for A. W. Draper; it will be of stone front, have white oak finish, mantels, sideboards, nickel-plated plumbing, gas and electric fixtures, furnace, marble wainscoting, tile bathrooms, consoles, gas ranges, etc.

Architect Robert B. Hotchkin: For C. C. Quincy, a two-story and basement flat building, 25 by 60 feet in size; to be erected at 1201 West Adams street; it will be of pressed brick front with buff Bedford stone trimmings, have oak interior finish, mantels, sideboards, the modern plumbing, steam heating, gas fixtures, electric bells, etc. For H. W. Perce, a two-story flat building, 25 by 76 feet in size; to be built at Central Park avenue near Garfield boulevard; the front will be of buff Bedford stone, the interior to be finished in oak, have mantels, sideboards, open plumbing, furnaces, gas fixtures, electric bells, speaking tubes, etc.

Architect M. S. Gregory: For G. B. Binnings, a three-story and basement flat building, 26 by 86 feet in size; to be erected at Halsted street near Oakley avenue; it will be of buff Bedford stone front, have hardwood interior finish, gas fixtures, mantels, sideboards, gas ranges, electric bells, speaking tubes, furnaces, tile bathrooms, etc. For M. Burton, a three-story and basement flat building, 22 by 56 feet in size; to be erected at Sawyer avenue near Douglas park; the front to be of blue Bedford stone, have interior in oak, mantels, sideboards, furnaces, gas ranges, electric wiring, electric bells, etc.

Architect W. H. Drake: For F. E. Spooner, a four-story and basement apartment house, 28 by 80 feet in size; to be erected at Warren avenue west of Ashland avenue; it will be of blue Bedford stone front, have the best of modern plumbing, gas and electric fixtures, mantels, sideboards, electric light, steam heating, etc.

Architect C. A. Strandel: For Thomas Peterson, a three-story and basement flat building, 22 by 56 feet in size; to be built at Rokeby street near Waveland avenue; it will be of buff Bedford stone front, have oak and Georgia pine finish, mantels, sideboards, furnaces, gas fixtures, etc. For Victor Peterson, a three-story and basement flat building, 22 by 60 feet in size; to be erected at York place near Evanston avenue; the front will be of blue Bedford stone, interior to be finished in oak, have mantels, sideboards, steam heating, gas fixtures, electric bells, gas ranges, speaking tubes, etc. For Peter Jacobson, a two-story and basement flat building, 24 by 51 feet in size; to be erected at Belleplaine avenue near Lincoln avenue; it will be of cut stone front with stone cornice and porch, have oak interior finish, mantels, sideboards, gas fixtures, the best of plumbing, steam heating, gas ranges, etc.

Architect Oliver W. Marble: For Mrs. Larmine, a two-story, basement and attic residence, 24 by 58 feet in size; to be erected at Washington avenue and Fifth street; it will have a handsome buff Bedford stone front, stone porch and cornice, hardwood interior finish, special mantels, sideboards and consoles, the best of nickel-plated plumbing, gas and electric fixtures, hot-water heating, electric light, bells, speaking tubes, laundry fixtures, etc.

Architect H. H. Richards: For Dr. W. H. Ensinger, a two-story and basement flat building, 25 by 65 feet in size; to be erected at Forty-eighth street and Champlain avenue; it will be of pressed brick and Bedford stone, have hardwood finish, mantels, sideboards, furnaces, gas fixtures, electric bells, speaking tubes, gas ranges. For H. A. Hammond, a three-story apartment house, 50 by 132 feet in size; to be built at 5531 Indiana avenue; pressed brick, stone and terra cotta, hardwood finish, mantels, sideboards, modern plumbing, gas and electric fixtures, steam heating, electric light, etc.

Architect Arthur Peabody: For A. S. Bradley, a three-story and basement apartment building, 50 feet front; to be erected at Monroe avenue near Fifty-fifth street; the front will be of buff Bedford stone, stone porch and cornice, have hardwood interior finish, mantels, sideboards, consoles, gas and electric fixtures, steam heating, electric light, etc.

Architects Belden & Higginson: For Philip Hugenin, a two-story, basement and attic residence, 30 by 50 feet in size; to be erected at Wilmette; to be of frame with stone basement, have hardwood finish, furnace, mantels, sideboards, gas fixtures, electric bells, speaking tubes, etc.

Architect Henry Ives Cobb: For Albany Savings Bank, New York, a fine bank building, 87 by 115 feet in size; to cost about \$250,000; it will be constructed of gray granite with Spanish tile roof, have marble and mosaic floors, electric light, steam heating, etc., are now letting contracts and will begin work at once.

Architect S. M. Seator: For S. R. Frazer, a three-story flat building, 50 by 90 feet in size; to be erected at the southwest corner of Kimbark avenue and Sixty-fifth street; to be of buff Bedford stone front, have hardwood finish, mantels, sideboards, gas and electric fixtures, steam heating, gas ranges, etc. For P. F. Willis, a three-story store and flat building, 25 by 88 feet in size; to be erected at 1464 Thirty-fifth street; to be of Bedford stone front, have hardwood interior finish, gas fixtures, mantels, sideboards, steam heating, electric bells, speaking tubes, gas ranges, etc. For Thomas Seator, a two-story frame residence, 22 by 50 feet in size; to be built at 6418 Emerald avenue; to have brick basement, hardwood finish, mantels, sideboards, hot-water heating, gas fixtures, electric bells, etc.

Architect Paul Gerhardt: For Jacob Glee, a three-story and basement store and flat building, 41 by 80 feet in size; to be erected at 475 to 477 Larrabee street; to be of pressed brick and stone front with copper bays and stone cornice, have Georgia pine finish, mantels, sideboards, steam heating, gas fixtures, electric bells, etc. Also making plans for a four-story and basement store and flat building, 25 by 90 feet in size; to be built at Wrightwood avenue and Burling street; to be of buff Bedford stone front, have hardwood finish, mantels, sideboards, gas fixtures, steam heating, electric light, etc.

Architects Finkler & Nies: For Albert Trostel & Sons, at Milwaukee, a five-story factory, 166 by 50 feet in size, and a one-story building, 166 by 150 feet in size; to be of common brick, mill construction, have plumbing, electric light, elevators, etc.

Architect C. W. Nothnagle: For Corse & Jeffrey, a four-story and basement store and flat building, 55 by 87 feet in size; to be erected at Slate street near Forty-third street; to be of pressed brick and stone front, have hardwood finish, mantels, sideboards, modern plumbing, gas fixtures, steam heating,

electric light, etc. Also three-story apartment house, 50 by 70 feet in size; to be erected at 4734 Calumet avenue; Bedford stone front, modern plumbing, gas and electric fixtures, steam heating, mantels, sideboards, hardwood interior finish, electric bells, speaking tubes, etc.

Architect J. A. Thain: For W. A. Purcell, fifteen stores, 250 feet front; to be erected at Sixty-third street and Union avenue; plate-glass windows, gas fixtures, plumbing, etc.

Architect George F. Poulsen: For Mrs. J. P. Redmond, a four-story flat building, 23 by 75 feet in size; to be erected at 2805 South Park avenue; to be of buff Bedford stone front, have hardwood finish, mantels, sideboards, gas fixtures, steam heating, gas ranges, electric bells, speaking tubes, etc.

Architect Robert S. Smith: For Thomas Byrne, a five-story and basement store, office and apartment building, 66 by 150 feet in size; to be erected at the southwest corner of Garfield boulevard and Halsted street; to be of pressed brick and stone front, have hardwood interior finish, mantels, sideboards, gas and electric fixtures, steam heating, electric light, etc. For Dr. G. W. Entwistle, a four-story apartment house, 50 by 111 feet in size; to be erected at Harvard avenue near Sixty-third street; to be of stone front, have hardwood finish, mantels, sideboards, gas and electric fixtures, gas ranges, steam heating, electric light, etc.

Architect A. G. Zimmerman: For Charles Sommerfeld, a three-story and basement flat building, 25 by 70 feet in size; to be erected at Prairie avenue near Fifty-third street; it will be of buff Bedford stone front, have hardwood interior finish, mantels, sideboards, furnaces, gas and electric fixtures, electric bells, speaking tubes, etc.

Architect Frederick W. Perkins: For Dr. Albert H. Hoy, a three-story, basement and attic residence, 25 by 85 feet in size; to be erected at 461 North State street; it will be of pressed brick with stone trimmings, have hardwood finish, gas and electric fixtures, electric light, steam heating, electric bells, gas ranges, etc.

Architect W. F. Pagels: For D. Dahmke, a two-story, basement and attic residence, 28 by 63 feet in size; to be erected at Washington boulevard, corner of Fortieth street; it will be of pressed brick and stone, with tile roof, have fine hardwood interior finish, special mantels, sideboards and consoles, gas and electric fixtures, furnace, electric light, gas ranges, etc. For E. E. Snyder, For G. D. Hawley, a two-story flat building, 25 by 60 feet in size; to be erected at 2166 Jackson street; to be of buff Bedford stone front, have oak interior finish, steam heat, mantels, sideboards, gas fixtures, etc.

Architect A. Sandegren: For Richard Gustafson, a three-story apartment house, 50 by 90 feet in size; to be erected at 4507 to 4509 Prairie avenue. The front will be of buff Bedford stone, the interior to be finished in hardwoods, have specially designed mantels, sideboards and consoles, gas and electric fixtures, hot-water heating, gas ranges, electric bells, speaking tubes, etc.

Architects Bishop & Colcord: For J. Stevens, a two-story, basement and attic frame residence, 24 by 60 feet in size; to be erected at Joliet. It will have a stone basement, interior to be finished in quartered oak, have the modern open plumbing, gas fixtures, gas ranges, furnace, electric bells, speaking tubes, etc.

Architect C. J. Furst: For Conrad Furst, a four-story apartment house, 45 by 101 feet in size; to be erected at 234-236 La Salle avenue; to be of pressed brick and stone front, have hardwood interior finish, mantels, sideboards, steam heating, electric light, marble wainscoting, tile bathrooms, electric bells, speaking tubes, etc.

Architects J. T. Nicholson & Son: Making plans for a three-story apartment house, to cost about \$20,000; to be erected at 4903-4905 Lake avenue; to be of pressed brick and stone front, have hardwood finish, gas and electric fixtures, mantels, sideboards, steam heating, electric light, gas ranges, etc.

Architect Clinton J. Warren: Made plans for four-story addition and remodeling building southeast corner of Clark and Madison streets; pressed brick, marblework, mosaic floors, gas and electric fixtures, elevators, steam heating, electric light, steel beams, etc.

Architects Murphy & Camp: Made plans for three two-story, basement and attic frame residences, to be erected at Paulina street near Leland avenue, Ravenswood; to have stone basements, oak interior finish, mantels, sideboards, hot-water heating, gas fixtures, electric bells, speaking tubes, laundry fixtures, etc.

Architects Franklin P. Burnham & Co.: For C. H. Hall, a two-story, basement and attic residence, 39 by 54 feet in size; to be erected at Chicago avenue and Church street, Evanston; to be of frame construction with stone basement, have interior finished in quarter-sawn oak, cherry, mahogany, and pine, have special mantels, sideboards, hall trees and consoles, gas and electric fixtures, furnace, electric light, bells, speaking tubes, etc. For Joseph Sears, a two-story frame residence, 26 by 45 feet in size; to be erected at Kenilworth; to have brick basement, oak finish, mantels, sideboards, hot-water heating, modern plumbing, etc.

Detroit, Mich.—Architect Harry J. Rill: For Roman Catholic Society of Grosse Pointe, church edifice of field stone with cut-stone trimmings and slate roof, and to have stained glass windows of special design; 78 by 147 feet in size; cost \$25,000.

Architect William S. Joy: For Hodges Brothers, mercantile and apartment building, five stories high, 262 by 300 feet in size; cost \$125,000.

Architect Gustav A. Mueller: For Ernst Kern, five-story mercantile building, of buff pressed brick, trimmings of Ohio buff sandstone and terra cotta; to be heated by steam; 36 by 100 feet in size; cost \$30,000.

Architect Louis Kamper: For Omar Schober, colonial residence of buff pressed brick and Ohio sandstone; the upper portion and roof to be covered with stained shingles; 42 by 64 feet in size; cost \$5,000.

Architect Edward C. Van Leyen: For Frederick Young, two-and-one-half-story frame residence, 35 by 60 feet in size; cost \$5,000. For J. R. McLaughlin, two-and-one-half-story frame residence, 36 by 62 feet in size; cost \$5,000. For George M. Harris, brick residence; cost \$5,000.

Architect R. Arthur Bailey: For Orin S. Hawes, residence of field stone and frame covered with shingles; finished in hardwood; 36 by 50 feet in size; cost \$5,000. For A. G. Holland, two-and-one-half-story residence of buff pressed brick with cut-stone trimmings; cost \$5,000.

Architects Malcomson & Higginbotham: For Christian Society of Hicksville, Ohio, enlarging and remodeling a church edifice; cost \$6,000. For M. M. Rose School, twelve-room schoolhouse, 70 by 150 feet in size; cost \$30,000.

Architects A. C. Varney & Co.: For William Mitchell, block of four two-story brick veneered residences; cost \$8,000. For Mrs. Charles Roe, two-story brick store and office building; cost \$5,000. For Dr. James J. Joy, brick store and office building; front of pressed brick and cut-stone trimmings; cost \$5,000.

Architects Nettleton, Kahn & Trowbridge: For A. E. Silk, two-story frame residence, 40 by 50 feet in size; cost \$5,000. For Fred Weeman, two-story field stone and frame residence, covered with shingles; cost \$5,000.

Architect Richard S. Raseman: For Mrs. Zielke, two-story brick residence; cost \$5,000.

Architects Stevens & Faulkner: For George W. Millen, two-and-one-half-story frame residence; hot-water heating; 35 by 50 feet in size; cost \$6,500.

Architect F. J. Grenier: For F. B. Hooper, block of two-story brick stores and flats; 70 by 80 feet in size; cost \$14,000.

Architects A. C. Varney & Co.: For Edward McDonald, three-story brick double residence; cost \$7,500. For George B. Yerkes, two-story brick residence; cost \$5,500.

Architect Gordon W. Lloyd: For Sisters of the Good Shepherd, three-story brick laundry building; to be heated by steam; cost \$10,000.

Architect John Schuman: For W. J. St. Aubin, terrace of seven residences, 52 by 104 feet in size; cost \$5,500.

Architects Donaldson & Meier: For Sydney Forbes, two-and-one-half-story residence; to be of stone to top of first story, above which will be of frame covered with stained shingles; cost \$6,500.

Architects Mason & Rice: For Steam Fire Engine No. 4, brick and stone engine house, with slate roof; 44 by 66 feet in size; cost \$8,000.

Architect Thomas Hyland: For Hemel & Co., two-story frame apartments, 40 by 80 feet in size; cost \$6,000.

Architects Mortimer L. Smith & Son: Two-story double pressed brick and cut-stone residence, with slate roof; 44 by 75 feet in size; cost \$9,000.

Architects!

BY LUXFER PRISMS

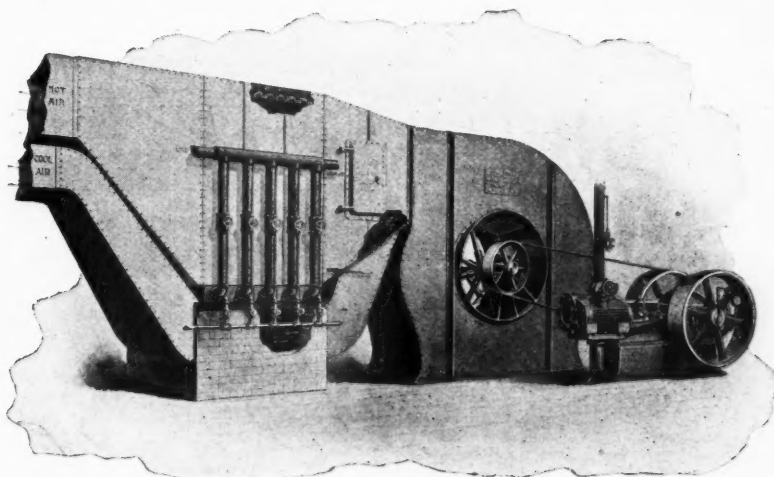
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FOR TIN OR SHINGLE ROOFS AND IRON WORK. Tin roofs well painted have not required repainting for 10 to 15 years.
IT IS ABSOLUTELY WITHOUT AN EQUAL.

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

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H. Ives Cobb, 100 Washington Street.
Holabird & Roche, Monadnock Building.
Jenney & Mundie, Home Insurance Building.

LAWYERS.

A. J. Caton, 1005 Tacoma Building.
J. G. Shortall, 1600 Prairie Avenue.

REAL ESTATE.

Byron Lathrop, Old Colony.
O. F. Aldis, Monadnock Building.
Dibblee & Manierre, The Temple.
W. D. Kerfoot, 85 Washington Street.

Mr. W. W. Kimball, 1800 Prairie Avenue.
Mr. C. B. Farwell, 99 Pearson Street.
Mr. V. Lawson, 317 La Salle Avenue.
Mr. J. C. Neely, 2619 Indiana Avenue.
Mr. R. W. Patterson, Jr., Burton Place.
Mr. D. V. Purington, Commerce Building.

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WORLD'S STANDARD. USED EVERYWHERE.
Acknowledge no equal for Beauty, Simplicity, Durability and Ease of Operation.
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If it isn't stamped "Albany," refuse it!



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Of heat and cold, by using

THE POWERS SYSTEM

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Temperature Regulation.

Applicable to all kinds of heating apparatus in Schools, Churches, Residences, Office Buildings, etc.

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Twenty Years' Use has demonstrated that

DURABILITY

is the essential point
in Sash Chain.

"GIANT" Metal Sash Chain

is being constantly
imitated in appearance,
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The Bronze costs 40 per cent more than any
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May we send you our Spence Catalogue?

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NEW YORK: 94 Centre Street.
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Agencies everywhere.

L. A. PRENTICE CO.
PROBABLY THE LARGEST FIRM
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EXCLUSIVELY
HEATING APPARATUS.
STEAM AND
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SITUATION WANTED.

A young man twenty-eight years old, good education, A-1 personal appearance, thorough salesman, five years' business experience, six years' practice at architecture, one of firm five years, wants to make engagement with architect, contractor or building material firm — outside work. Location no object. Best of reference given. Bond if required. Would make contract at once; thirty days from date preferable.

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LAWRENCE BUCK,
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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XXIX.

ADVERTISERS' TRADE SUPPLEMENT.

No. 5

Valuable Publications Free.

Any architect can secure valuable books of reference without cost by sending for the catalogues of materials, etc., noticed from month to month in these columns. Large sums are spent on these catalogues, and they contain much practical information. Many are art productions. They may be obtained free on application to those issuing them. In writing please mention THE INLAND ARCHITECT, and oblige the journal and the dealer.

REQUESTS FOR CATALOGUES AND SAMPLES.

Those wishing catalogues and samples sent them by dealers in general may have their names inserted under this heading free of charge. The only recompense desired is that the dealers who send catalogues to these addresses give THE INLAND ARCHITECT due credit for business benefits that result.

HENRY W. TOMLINSON, Architect, 28 Twenty-ninth Street, Chicago.

ED. H. A. VOLKMAN, Architect, Insurance Exchange Building, St. Louis, Mo.

BICYCLE CHAIN LUBRICATION.

The ideal lubricant should not only lubricate the chain and sprockets, but the pivots or pins holding the links of the chain also. Lubricants made from pure flake graphite are superior to any other, when properly made. An article combining a perfect lubricant and rust preventive, put up in convenient form, is something desired by every bicyclist. To all such Dixon's Graphitoleo will be not only welcome, but indispensable.

Dixon's Graphitoleo is a preparation of a very choice graphite finely pulverized, and a pure petrolatum warranted not to gum or become rancid. It is put up in collapsible tubes and is manufactured only by Joseph Dixon Crucible Company, Jersey City, New Jersey.

TRADE NOTES.

THE Buffalo Forge Company, Buffalo, New York, is now executing an order for a large dryer for a laundry in Paris, France, received through its office in that city. In the United States, these dryers have been used in a multitude of places, but it is only within the last year or so that they have been shipped abroad. One of the largest outfits in this country is used in connection with the Auditorium Hotel, Chicago, since which installation they have been very materially improved. The rapidity with which fabrics may be dried by the proper applications of heat and air afforded by the Buffalo fan system as compared with the slow process of heat, only from steam coils or other sources, is the index of the success of the Buffalo fan system laundry dryers. The fans are built with direct attached high-speed engines and force the air at a strong velocity over the wet clothes. The air is first heated by the fan system heater, and being at a highly absorbent point effects the drying in an incredibly short time.

A LITTLE book which ought to be a welcome visitor to any architect's office on account of its typographical and artistic beauty is "Overhead," published by Merchant & Co., of Philadelphia, to illustrate and describe their metal "Spanish" tiles. Some of the practical uses to which these tiles have been put are graphically illustrated in colors, and, in fact, the entire scheme of tile roofing is thus brought out vividly and picturesquely. Not the least valuable feature of the book is the color plan, which shows how a tile roof, properly treated, can be made a thing of beauty and a joy forever, as well as an unequalled protection from the elements.

Merchant's metal "Spanish" tiles were designed to supply the need of a metal roofing which should possess all the advantages of ornamentation and style, durability

and perfect shelter that are found in the best terra cotta, and at the same time should weigh only one-fourth as much, thereby requiring no expensive structural work to carry their weight. This end has been accomplished by consultation with some of the best designers in this country. The idea has been put into practical operation in the construction of roofs of many large and important public buildings, as well as on numerous residences. The illustrations shown in Merchant & Co.'s little volume are from photographs of actual work with these tiles, and they prove conclusively the general utility of this new roofing. Merchant & Co. will send this book free to architects on application.

AFTER many years of experience with exterior iron and metal work, in a vain attempt to preserve it from the destructive elements by the use of paints and other liquids, a process has been discovered which is entirely successful. It is nothing less than baking the metal in Japan whenever this is possible, and treating the parts which cannot be baked with a special liquid coating. The process was first adapted to large work by Prof. A. H. Sabin, formerly of the University of Vermont, and is controlled by Edward Smith & Co., of New York, who have published a complete treatise on the subject, which can be had on application. The superiority of japanning for preserving small metallic articles has long been well known. To apply this process to such materials as sewer pipe, for example, required the construction of an oven 35 feet high. Here large pieces of iron of any description may be baked in Japan and so placed as to be allowed to drip properly. For the field riveted portions of the work a "Durable Metal Coating" is used, which is in reality a slow-drying varnish. Practical tests of these two processes combined, extending over several years, have proved entirely satisfactory.

THE Venetian blind, at once practical, ornamental, cleanly and useful, is fast displacing the old-fashioned, clumsy, complicated, heavy, dust-collecting, green painted arrangement of past years. It is becoming very popular because it is the direct antithesis of these bad qualities—in fact, because it is the perfection of blinds. The Venetian blind, called the "Albany," and manufactured by the Albany Venetian Blind Company, of Albany, New York, is suspended from a roller, which is hung on polished bronzed hooks which fasten in head jamb or head casing of the window, as desired. The slats can be raised or lowered or opened to any angle desired instantly. They are made of whitewood, hard or soft pine, spruce, ash, oak, maple, birch, hazel, butternut, quartered oak, quartered sycamore, cherry, black walnut or mahogany, and are elegantly varnished and finished. When sent out from the factory the Albany blinds are all ready to be put up. Anyone can hang them and can take them down or put them up in a moment. They can be hung in any window, do not require any extra fixtures or special preparation, do not interfere with the hanging of sash curtains, draperies or shades if desired, and though light in weight, are very durable. The Albany withal is a beautiful addition to any window; it can be made to harmonize with any interior, and best of all, the manufacturers are ready to demonstrate it is the least expensive blind that can be put on a house.

THE white spots on brick walls, which are caused by exudation of the salts of the clay, would not be possible if it were not for the constant absorption of water and alternate drying out of brickwork. In cold weather this process is attended by constant freezing and thawing, which soon causes the bricks to crumble or crack. These and other dangers and discomforts in brick buildings are effectually prevented by the application of one

or two coats of Cabot's Brick Preservative, which enters and seals the pores of bricks (or sandstone), making them completely and permanently waterproof. This compound covers twice as much surface as paint, and is therefore cheaper, and after several years of practical use it is pronounced by prominent builders to be satisfactory in every particular. The Preservative is manufactured by Samuel Cabot, 70 Kilby street, Boston, Massachusetts.

THE following letter sets forth a new departure in the tin-plate business:

Publishers THE INLAND ARCHITECT, Chicago, Ill.:

GENTLEMEN.—Probably in no line of building material are architects more actively solicited than for roofing tin plates. For many years this line of material has been extensively advertised and the traveling representatives of firms in this line have personally and actively interviewed the members of the architectural profession. This has been the case in years past when all roofing tin plate was manufactured in Wales, the selling in this country being done by importing houses, who controlled the output of certain foreign manufacturers.

Revolution in the tin plate business following its active manufacture in the United States and consequent transfer of the industry from Wales to this country, has made the presentation of roofing tin to the attention of architects only the more active. With a very keen competition the result has been a natural confusion in the minds of many architects. All manufacturers of roofing tin plates have naturally claimed their individual output to surpass all others, and as regards verbal claims, samples exhibited, etc., it is naturally very difficult, if not impossible, for the architect to judge just which specific brand of roofing tin is actually the best and merits his attention and place in his specifications accordingly.

Many of those who have recently commenced the manufacture of roofing tin in this country have naturally had little or no experience in this line prior to their recent efforts, and it is a well-known fact that some brands now upon the market are by no means maintained at a high standard. There is no doubt accordingly that for the protection of architects who in their specifications require certain specific brands, and likewise for the protection of the house owner, who is naturally depending upon the architect to secure best materials; as far as roofing tin plate is concerned, something more is needed than the exhibit of small samples, and the representation of quality as may be given by different manufacturers. Samples are all right. Statements as to the quantity and quality of materials and the method of manufacture are also proper, but in the present condition of the tin roofing business the architect should be protected and backed up in his use of any particular brand by a definite guarantee of wearing quality received from the manufacturer of said brand.

Inclosed herewith we beg to hand you our printed guarantee or warranty of the lasting qualities of the "Scott's Extra Coated" brand, which gives the architect and house owner using this brand definite protection for a period of ten years. There is no reason why a "Scott's Extra Coated" tin roof, given proper treatment, should not last a lifetime or as long as the building itself. A specific period of ten years is mentioned and same will doubtless be recognized as a definite business proposition.

This company has had many years experience, first in importing supplies of highest quality roofing plates from abroad, and likewise the manufacture of the "Scott's Extra Coated" in this country.

We are confident our methods are the very best. We show our confidence in giving a definite guarantee. We believe in the use of strictly best goods which are warranted. We would be only too pleased to have other manufacturers take the same position as assumed by this company; tin plate would then be placed on the high plane we consider it deserving as a roofing material.

The policy we pursue in our warranty is unique as applicable to the sale of roofing tin plate. It is a long step in advance of all other manufacturers. The peculiarities of the roofing tin plate business are such and the possibility of misunderstandings so frequent that we believe our policy as above outlined should be very interesting indeed to all architects and worthy accordingly of extended mention in your reading columns. Very truly,

FOLLANSBEE BROTHERS CO.
WM. N. FOLLANSBEE, Secretary.

A PROPERLY finished brass bedstead is the simplest article of furniture in the house to care for. People often say, "I should like a brass bedstead, but it would be such a troublesome thing to keep clean. What shall I scrub it with?" To this we would say, Don't scrub it at all; the highly polished surface should be dusted lightly with a silk cloth or very soft duster, and occasionally gone over with a chamois skin to remove finger marks; under no circumstances should it ever be scoured with any preparation. Solid brass tubing designs are novel, and our aim has been to produce patterns that are graceful and handsome, and in thorough keeping with the decorative schemes of the day. Our casters are made of metal and

ADVERTISERS' TRADE SUPPLEMENT—Continued.

cannot break; they are the easiest running casters made. Our bedsteads are made first and price afterward; the beds are not made to fit the price. We therefore have a standard of excellence, and it shall always be maintained.

The Adams & Westlake bedsteads are protected by the best lacquer that years of experience can produce, applied by the most approved English method under the supervision of a skilled chemist. Money cannot buy better. Interests are mutual. You cannot afford to buy a cheap brass bedstead; we cannot afford to make them. Our success depends upon your satisfaction; your interests and ours are mutual.

Name plate on the foot end of all Adams & Westlake brass bedsteads a guarantee of high quality. "Blue field," raised gold letters. Send for catalogue containing illustrations of our line. It will be promptly mailed on application to the Adams & Westlake Company, Chicago.

THE firm of I. P. Frink, 551 Pearl street, New York, has for forty consecutive years jealously guarded their reputation for fair dealing and the superior quality and construction of their reflectors.

Successful from the start, they have kept far in the lead, keeping pace with this age of light, improving quality and construction, so that the 1897 could hardly be recognized as a distant relative of the 1857 reflector.

During this time they have lighted over twenty thousand churches, covering nearly every country in the world, and thousands of halls, theaters, armories, schools, hospitals, courthouses, stores and public buildings, receiving the first prize, medal and diploma at the World's Fair, Chicago, 1893.

Although advertising "The Great Church Light" extensively, they do not confine their efforts to churches only, but have

lighted a large number of the finest private mansions in the principal cities of America, recently lighting a reception room in New York, in which over \$100,000 was expended on interior decorations, \$4,000 of which was for the Frink reflectors for lighting the room. The reflectors were heavily plated with gold.

From Lagos, West Africa, they have received orders for lighting several groups of buildings for the Church Missionary Society, of London, England, and have just received another order from there for lighting another group of buildings, accompanied by a draft on the London Society for £75 sterling, an amount that some of our more pretentious home churches hesitate to expend on lighting fixtures.

They have now in hand the lighting of the buildings of the new Corcoran Galleries of Art, Washington, D. C.; the Rhode Island School of Design, Providence, R. I., and of churches in nearly every State in the Union.

During the holidays they received several orders by telegraph, giving the size of church, with no previous correspondence. These few straws clearly indicate the esteem in which the firm is held by the general public. Their facilities for turning out good work promptly are more perfect than ever before.

They invite correspondence on the subject of material light, and send "Book of Light" free on request.

A SECOND edition of "Standard Steel Construction" has been issued by Jones & Laughlins, Limited. It is a volume of some 270 pages, of convenient pocket size, substantially bound in leather. It contains a mass of useful information pertaining to modern steel construction and is invaluable to any architect or builder. Every conceivable shape of steel beam, angle or fitting re-

quired in a modern building is fully illustrated and described. Numerous tables of safe loads are given, so that exact calculations for every kind of structure are possible. To these are added complete general tables of logarithms, area of circles, etc.

RAILROAD NOTES.

THE FACTS IN THE CASE.—A careful perusal of the map of Wisconsin will convince you that the Wisconsin Central lines running from Chicago and Milwaukee to St. Paul, Minneapolis, Ashland, Hurley, Ironwood, Bessemer and Duluth, touch a greater number of important cities than any line running through Wisconsin. Elegantly equipped trains, leaving at convenient hours, make these cities easy of access. Any ticket agent can give you full information and ticket you through. James C. Pond, General Passenger Agent, Milwaukee, Wisconsin.

CALIFORNIA.—If you are going there by all means inquire about the Burlington Route Personally Conducted Excursions to San Francisco and Los Angeles, which leave Chicago every Wednesday with a Pullman palace tourist car through to destination. The route is via Denver, the Denver & Rio Grande Railroad (Scenic Line) and Salt Lake City. The cars are fitted with carpets, upholstered seats, mattresses, pillows, blankets, bed linen, berth curtains, toilet rooms, heat and light, and, in fact, all the conveniences of a standard Pullman palace car; they lack only some of the expensive finish of the Pullmans run on the limited express trains, while the cost per berth is only about one-third of the price. Write for full particulars to T. A. Grady, Excursion Manager, C. B. & Q. R. R., 211 Clark street, Chicago, Illinois.

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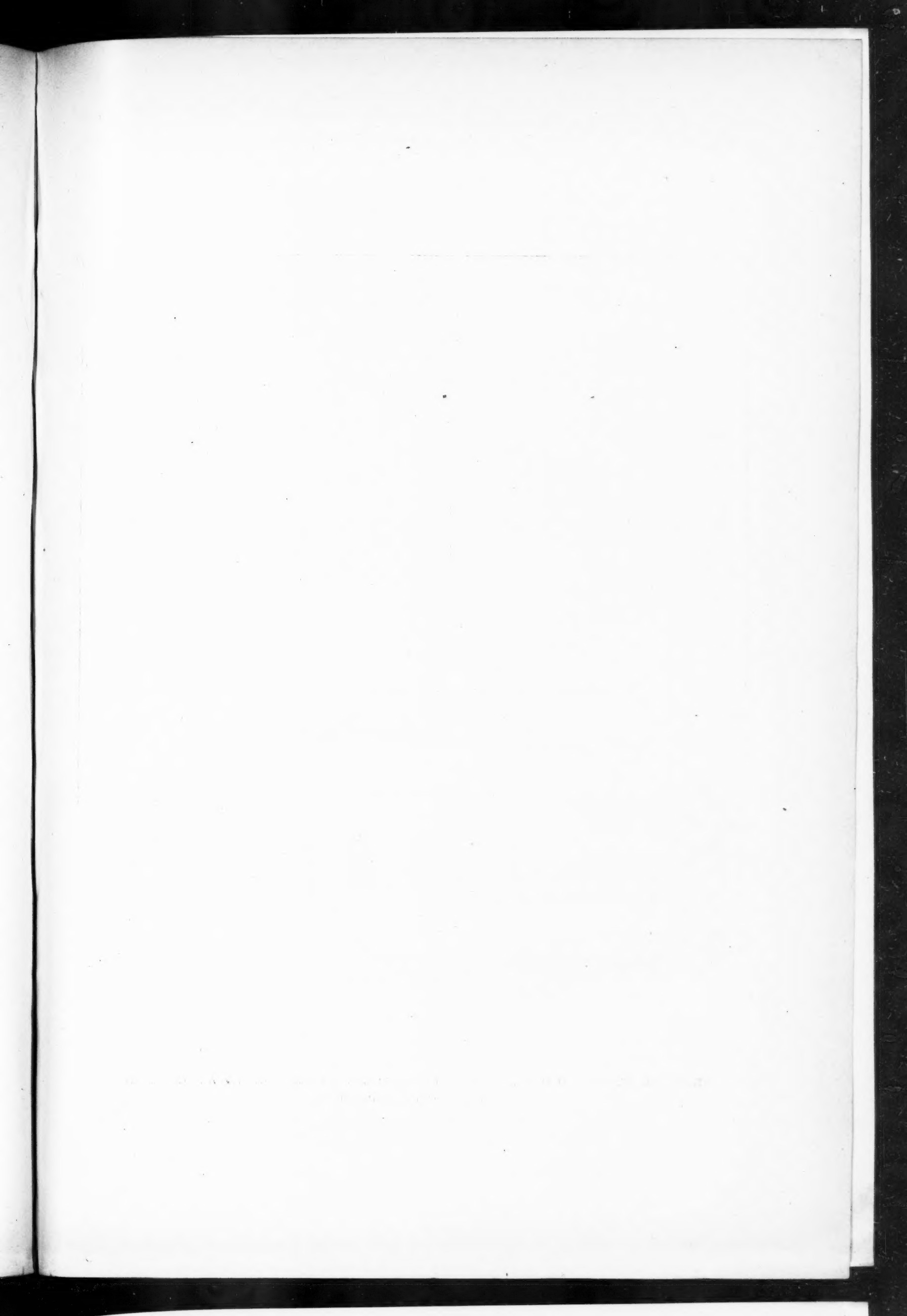
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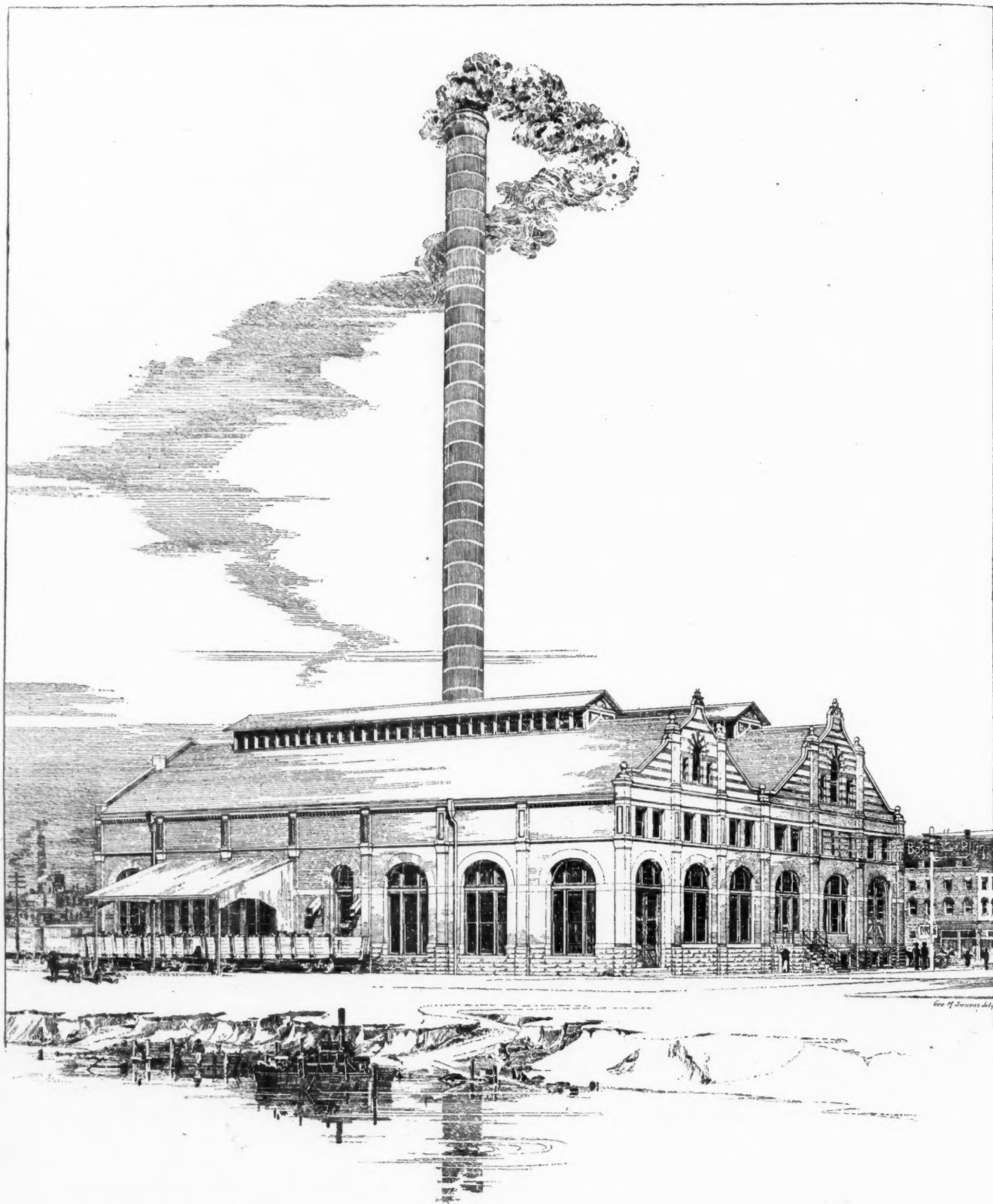
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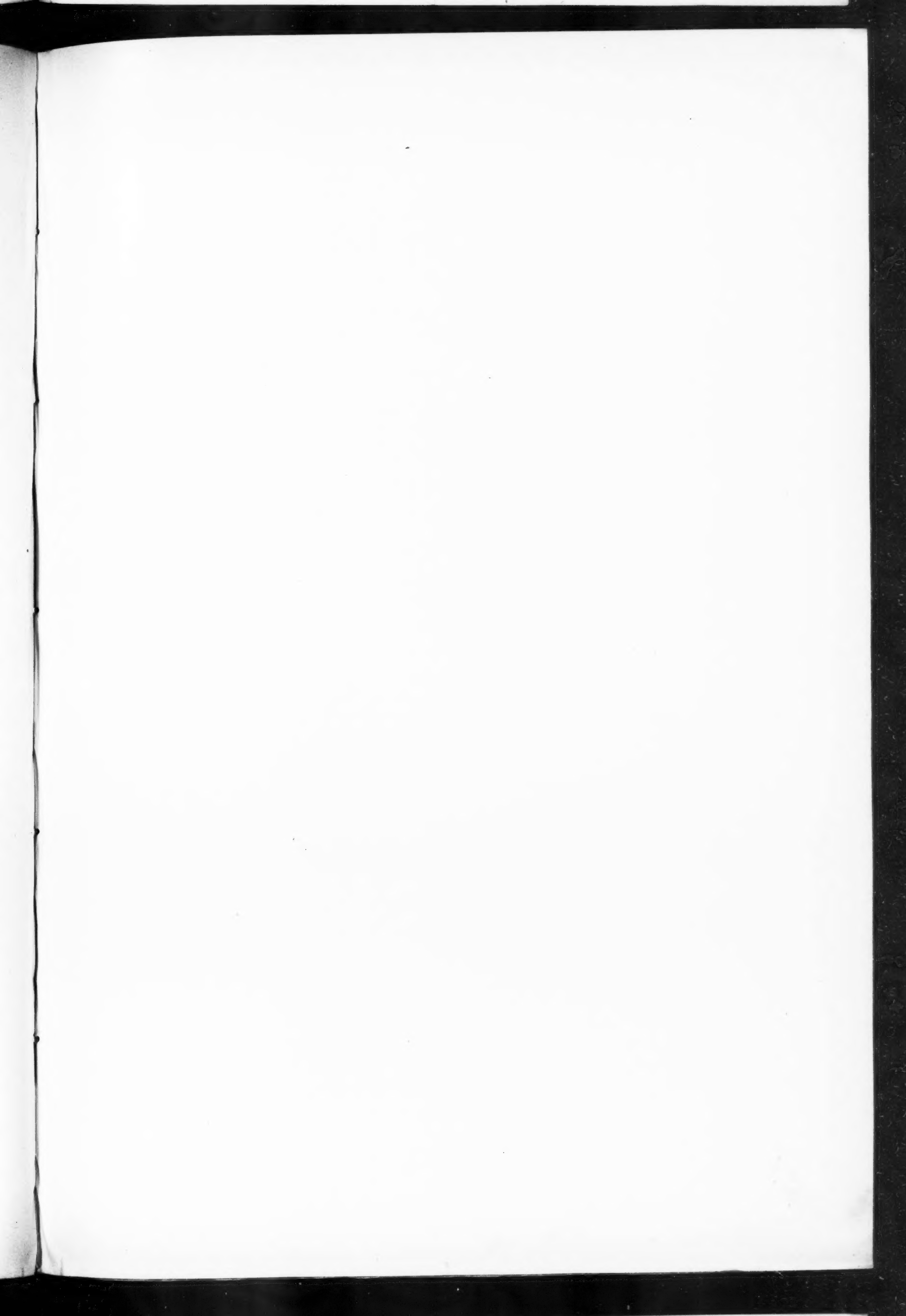
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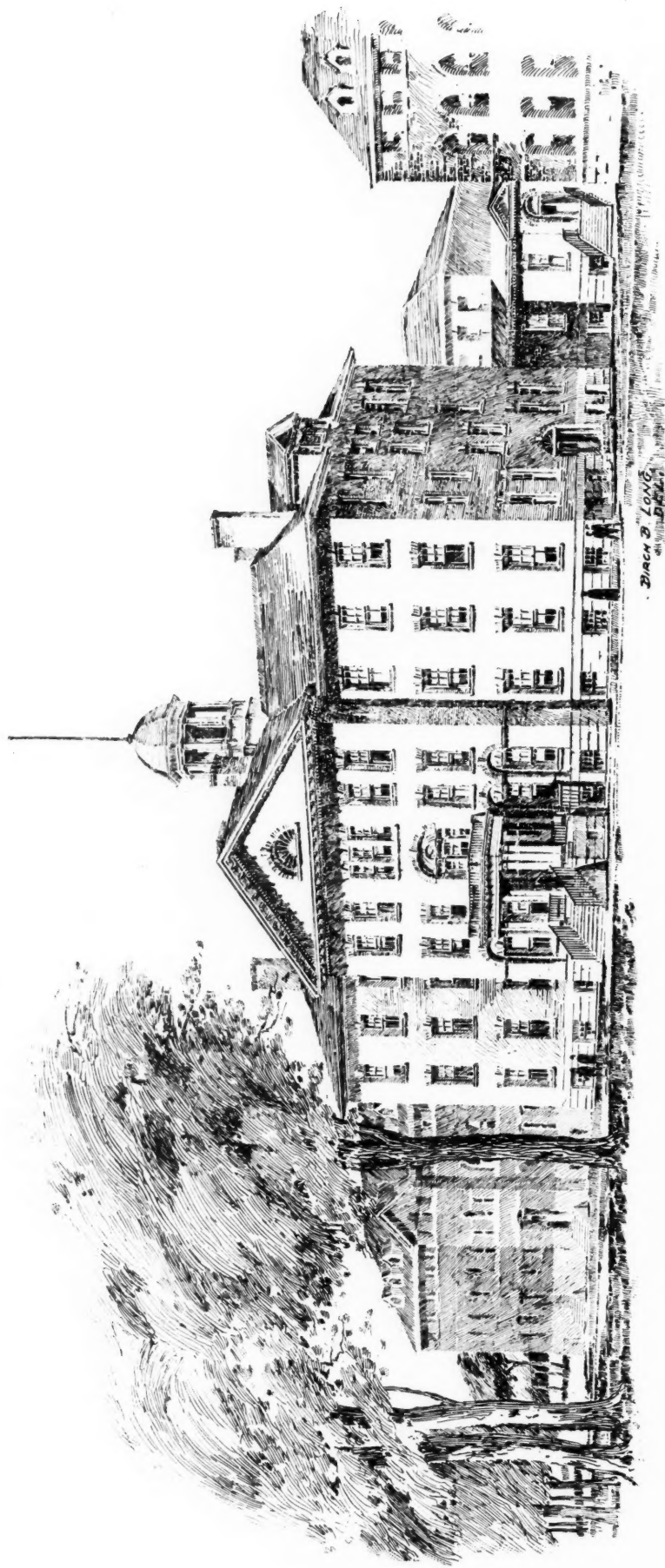




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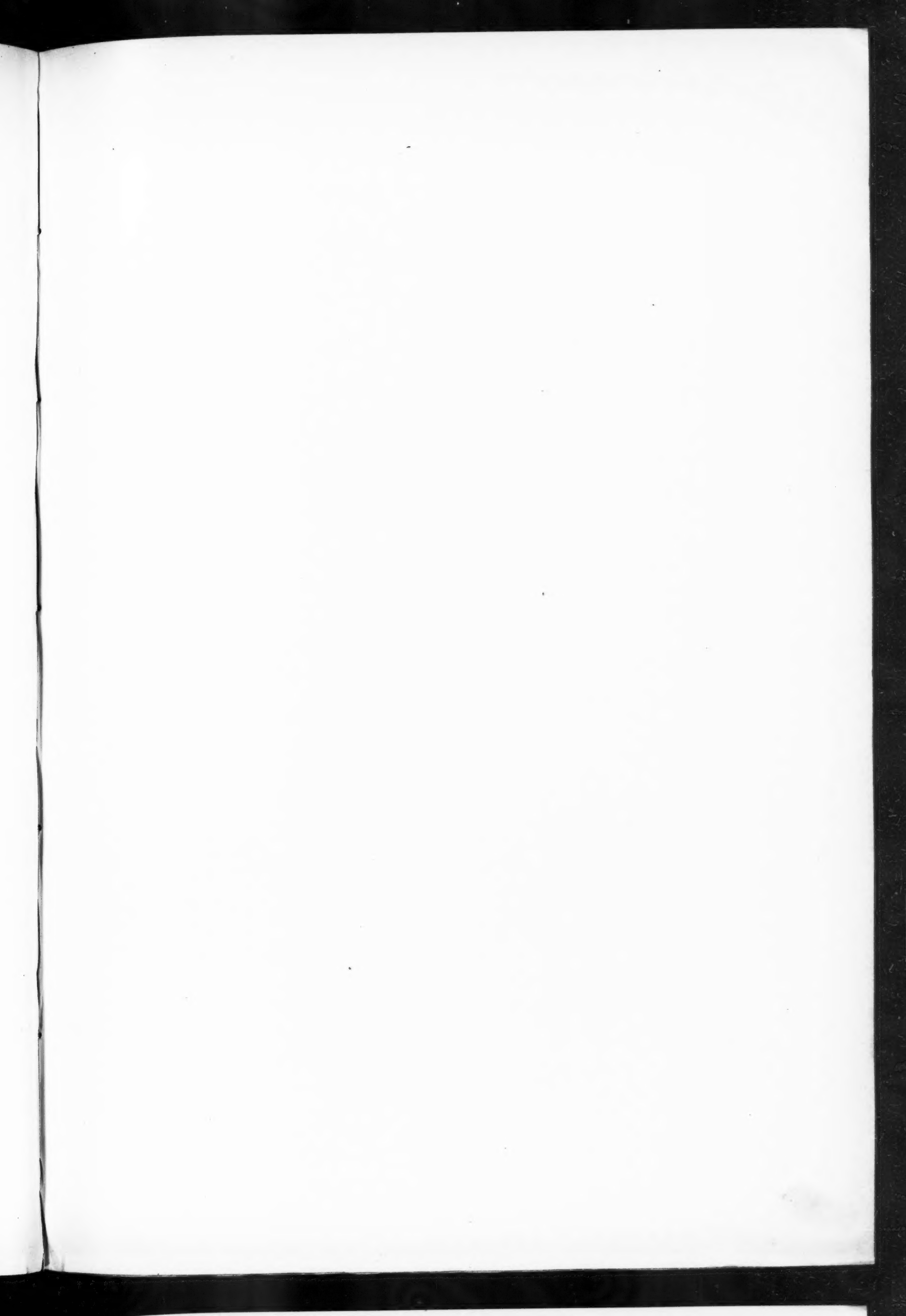
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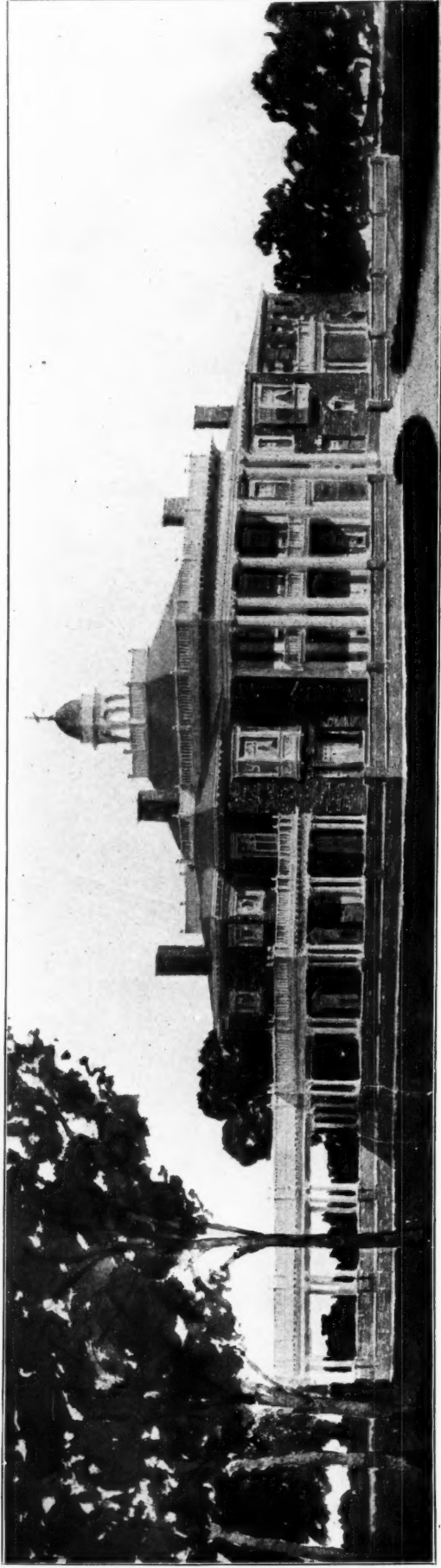




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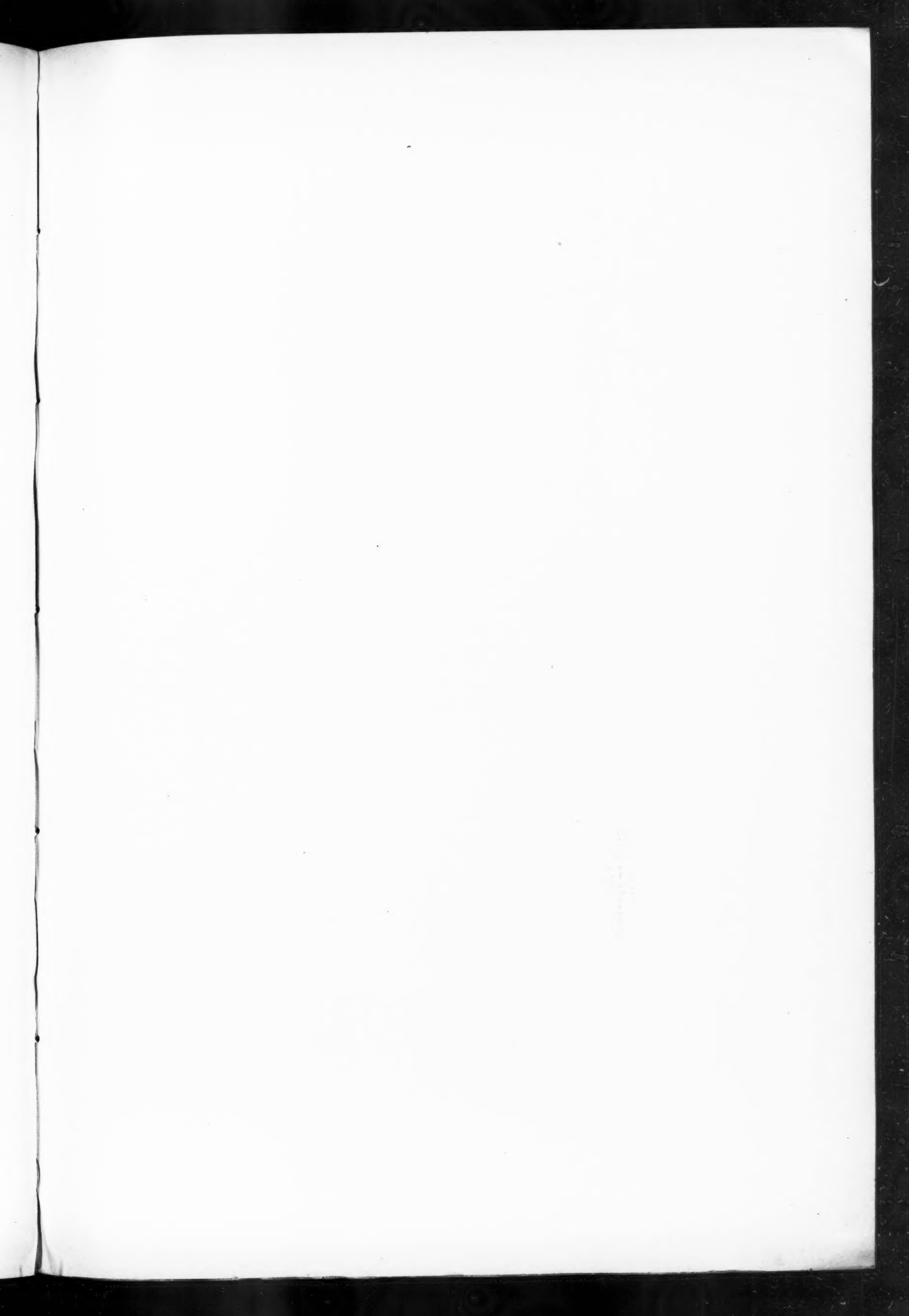
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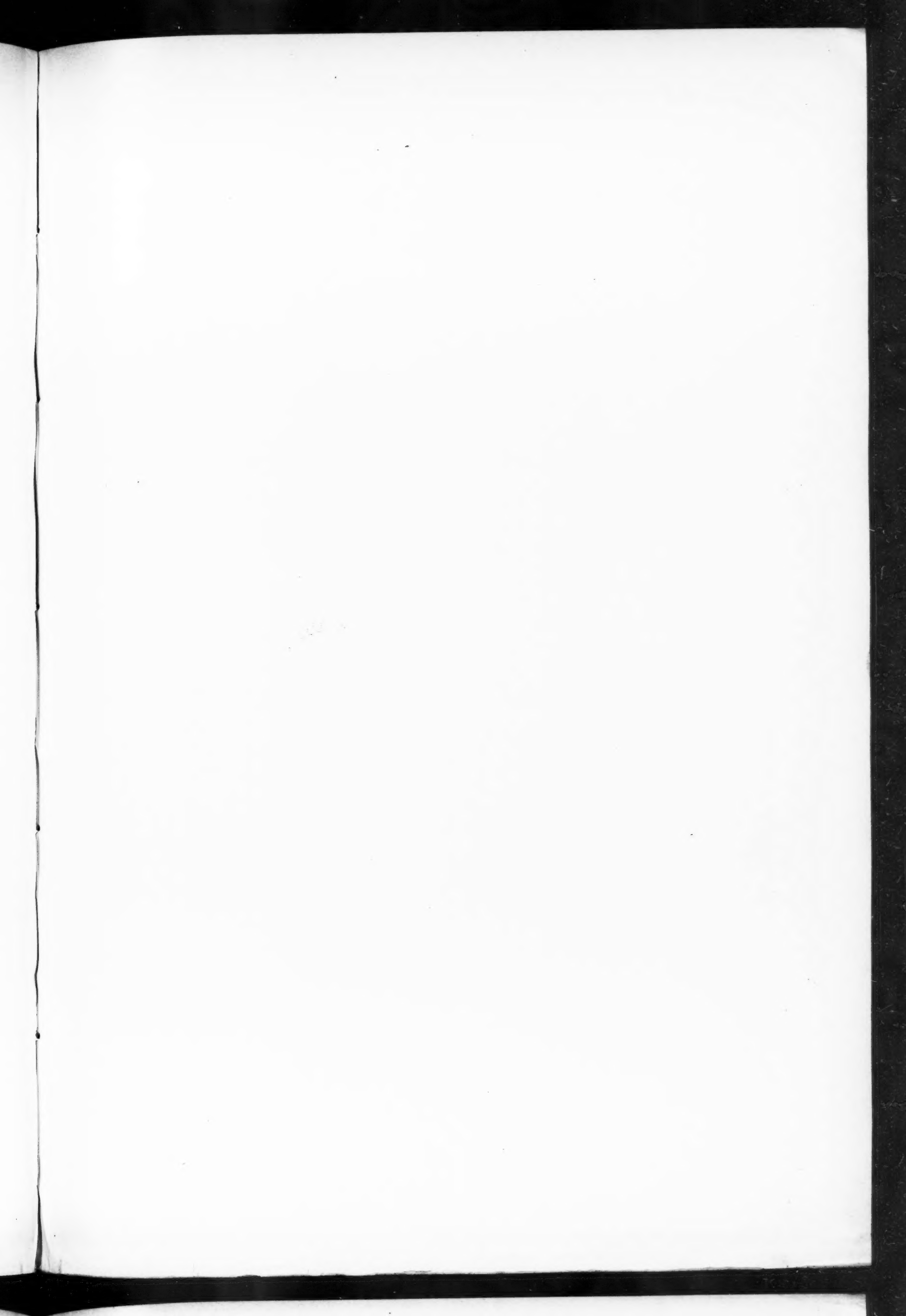




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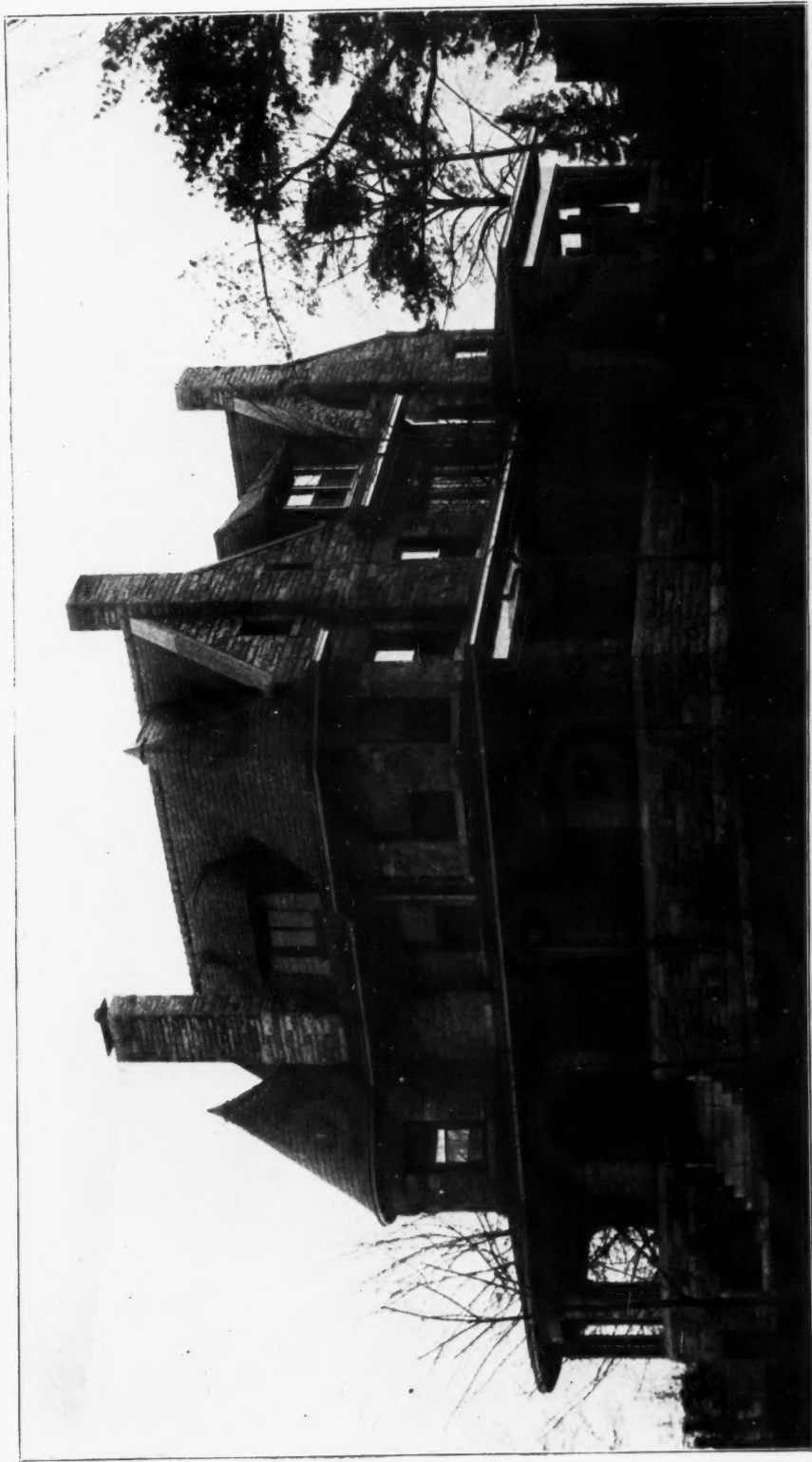
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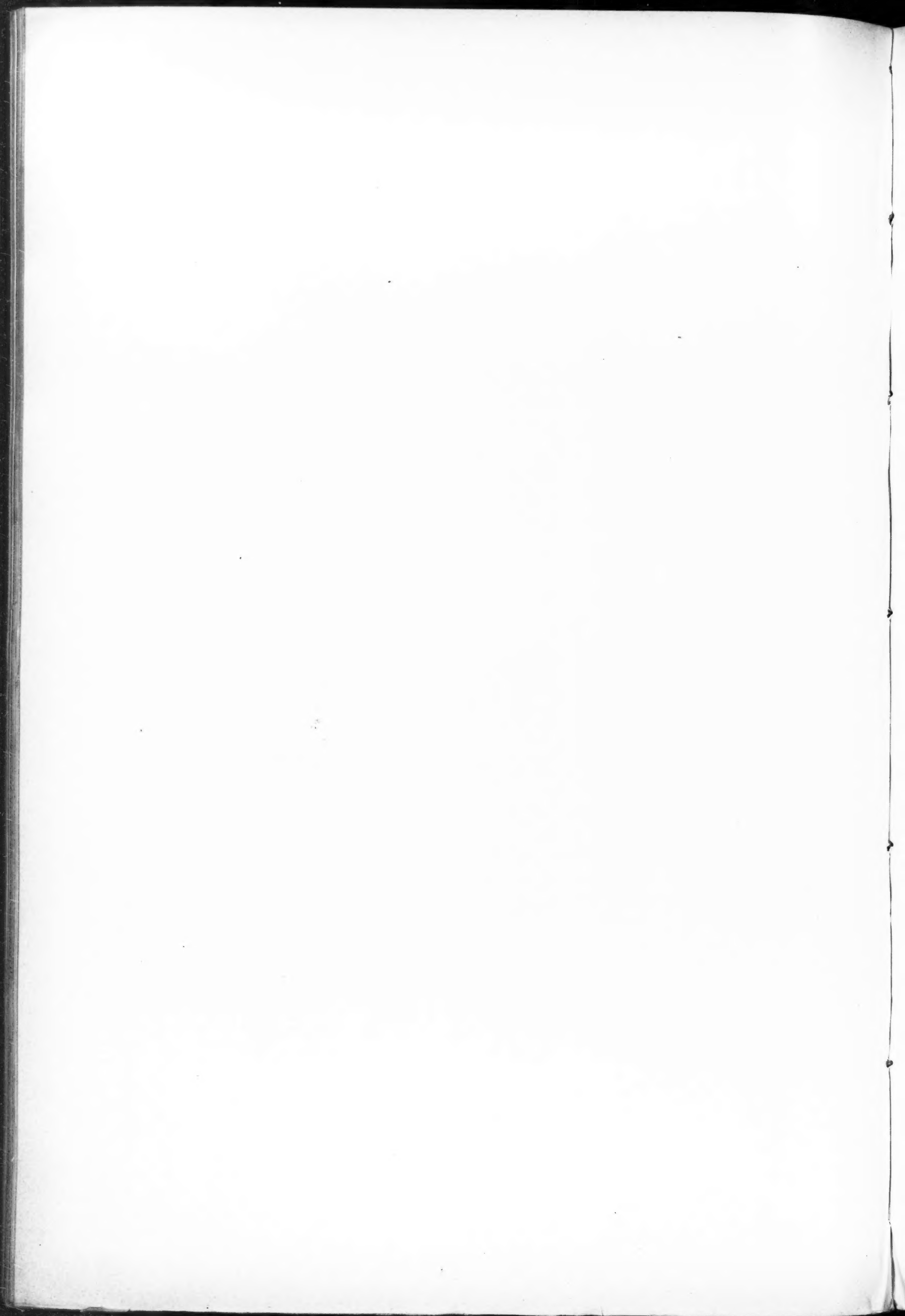
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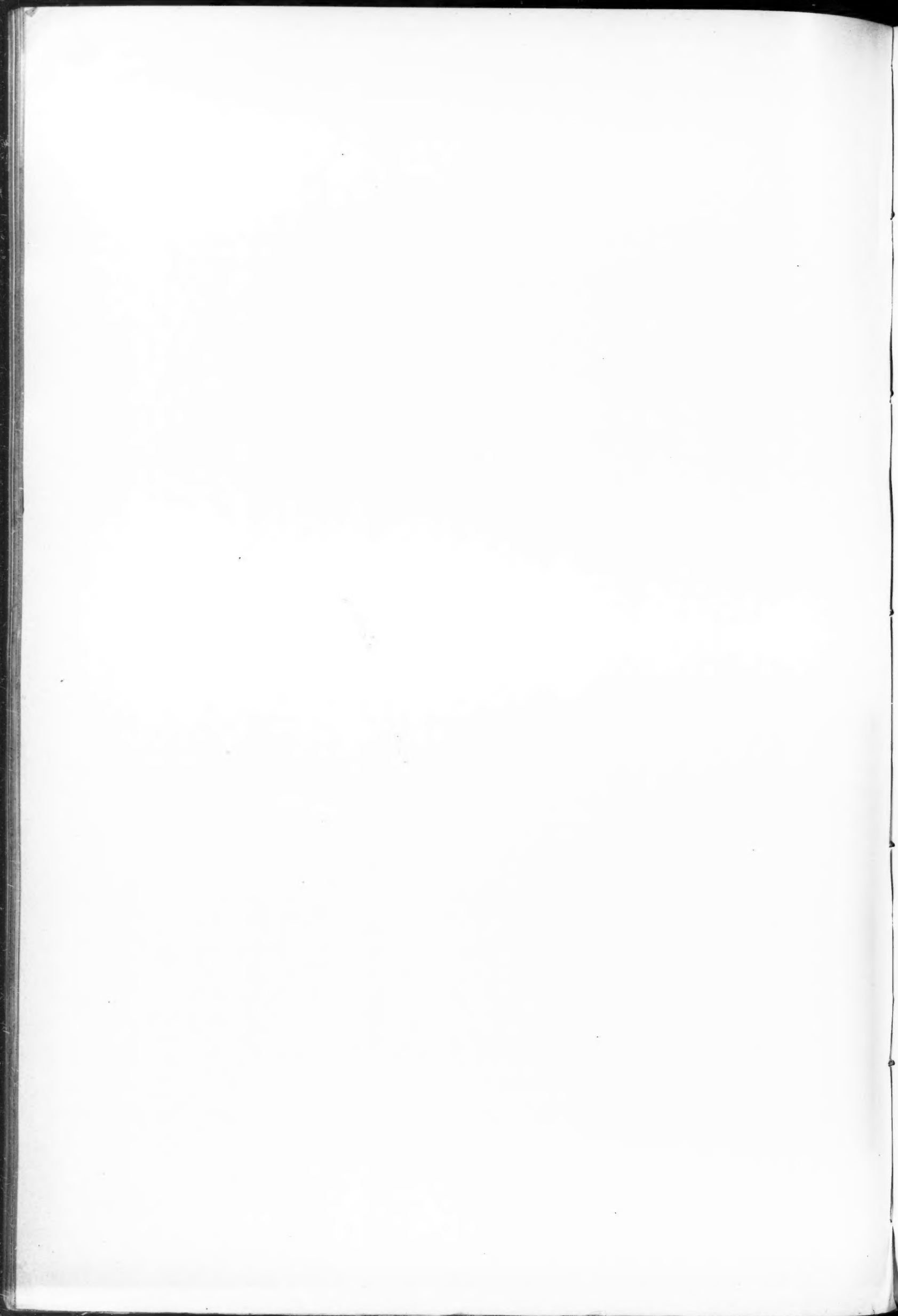
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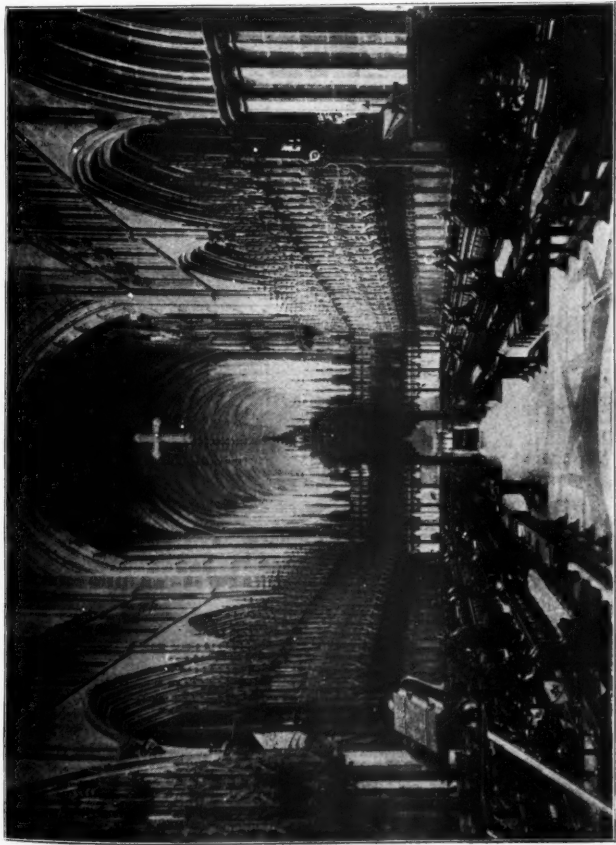
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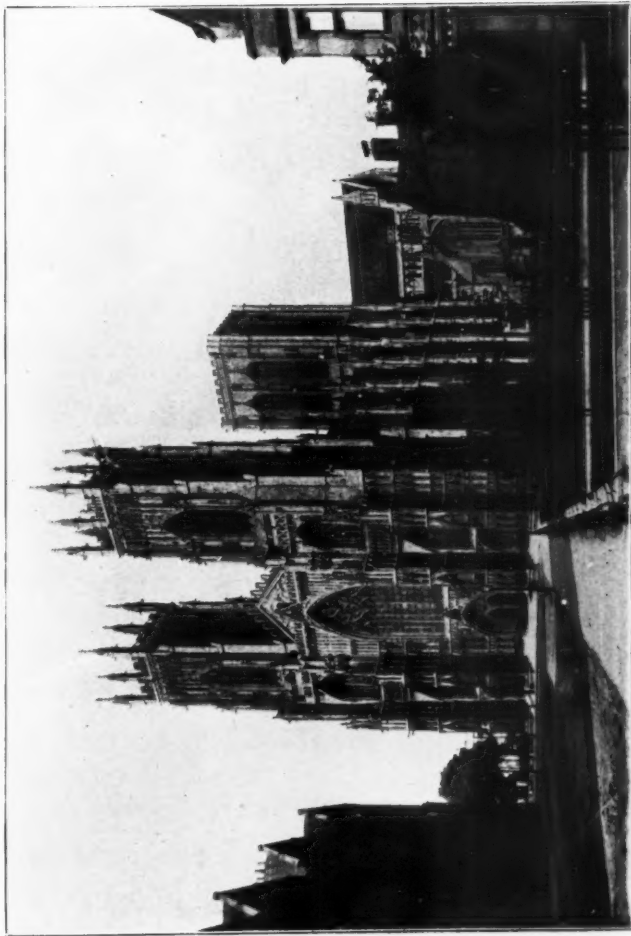




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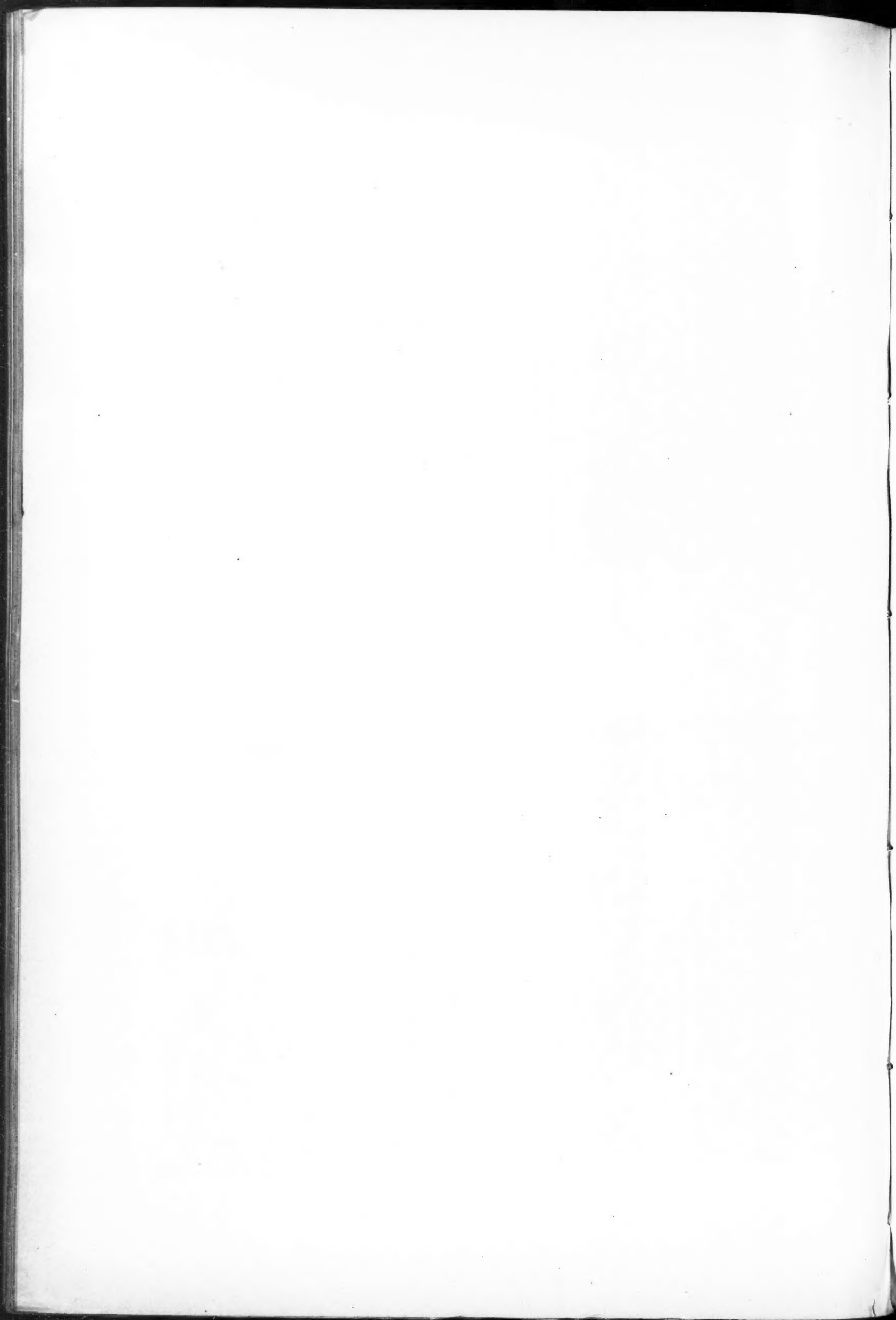


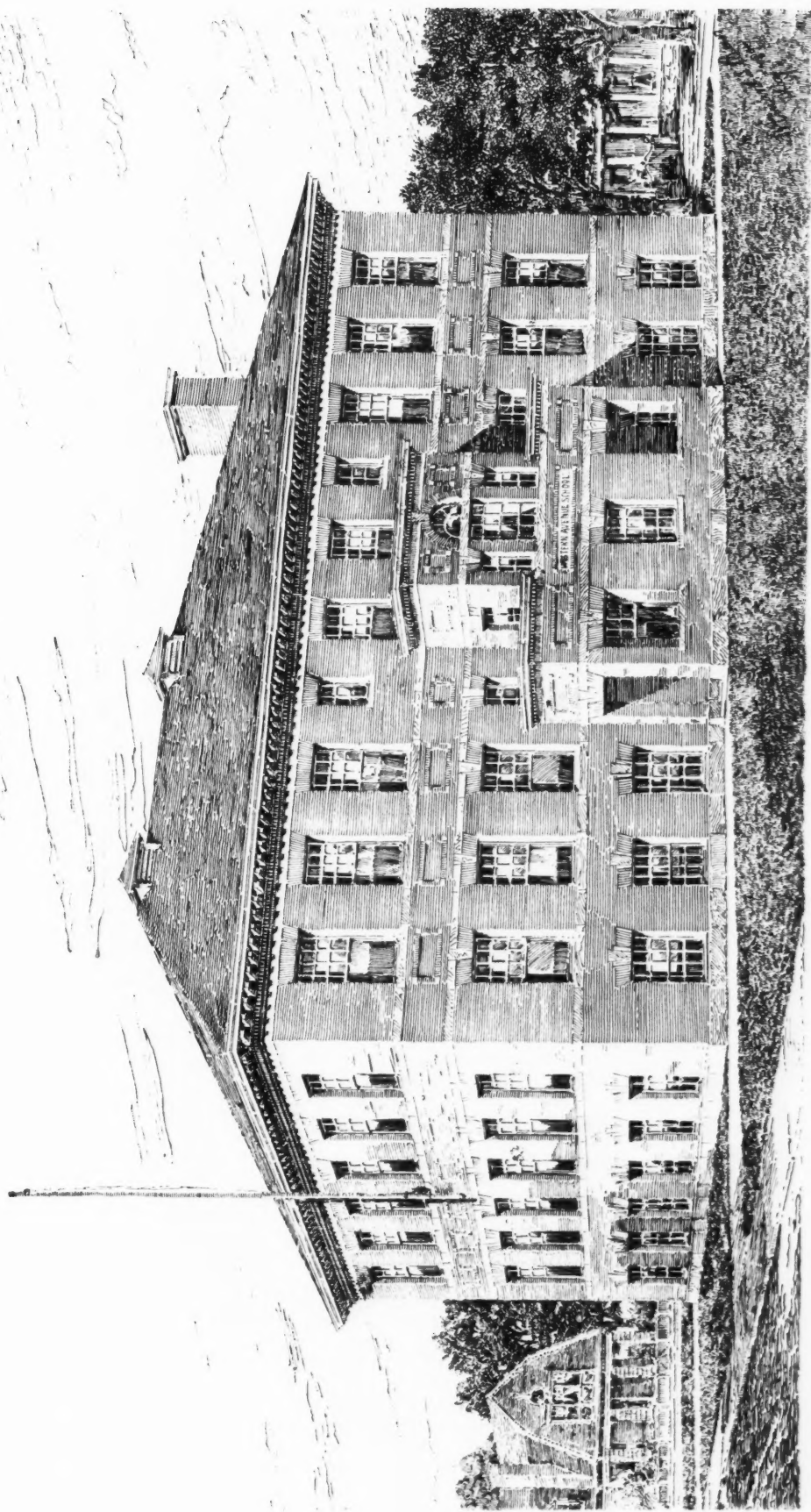
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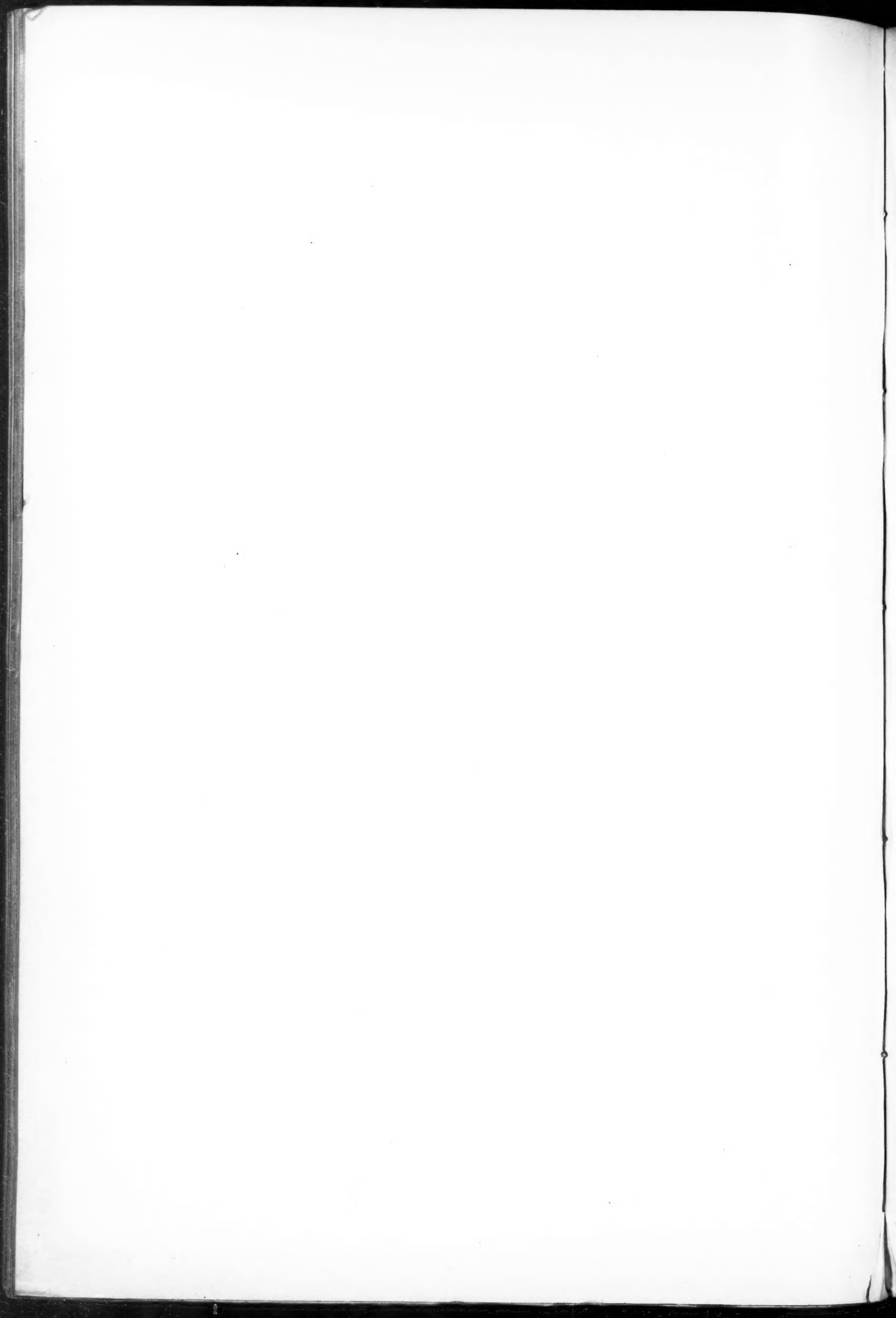
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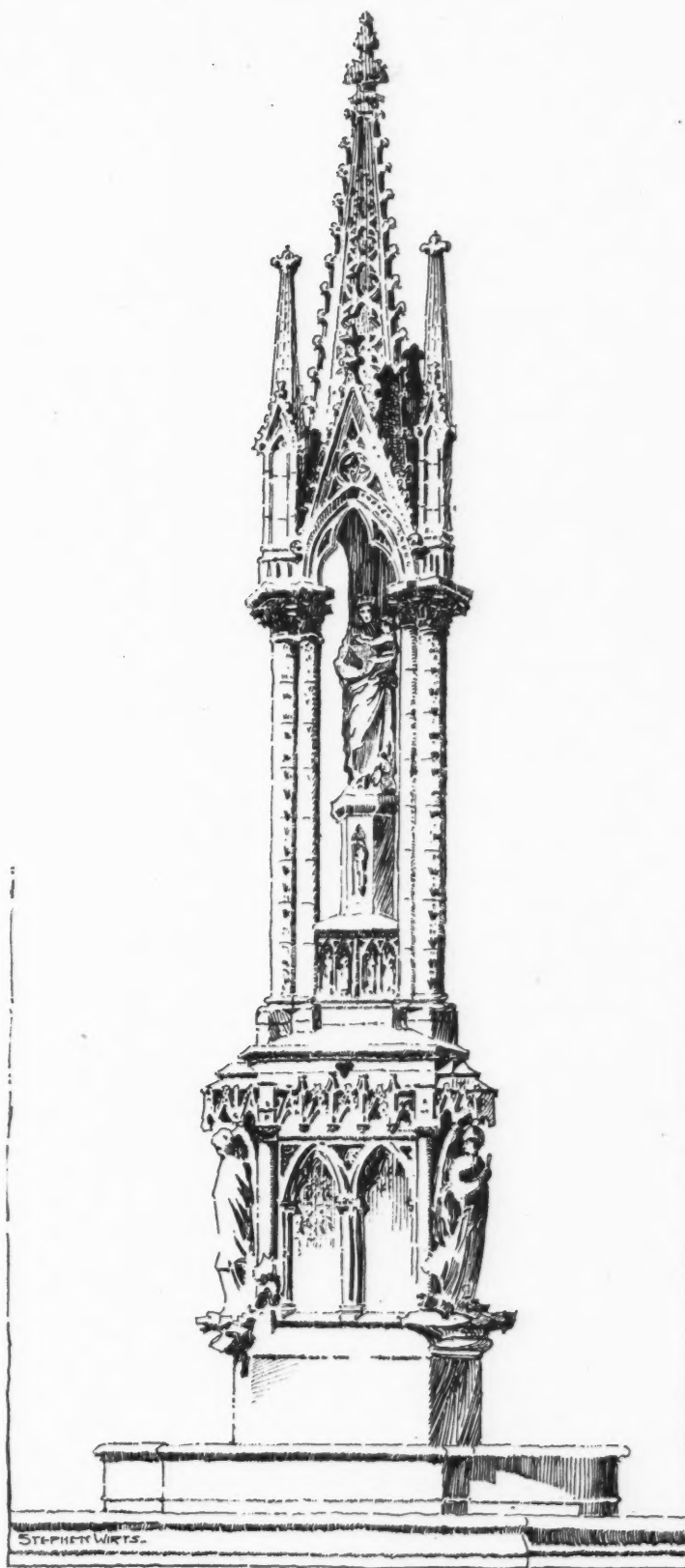




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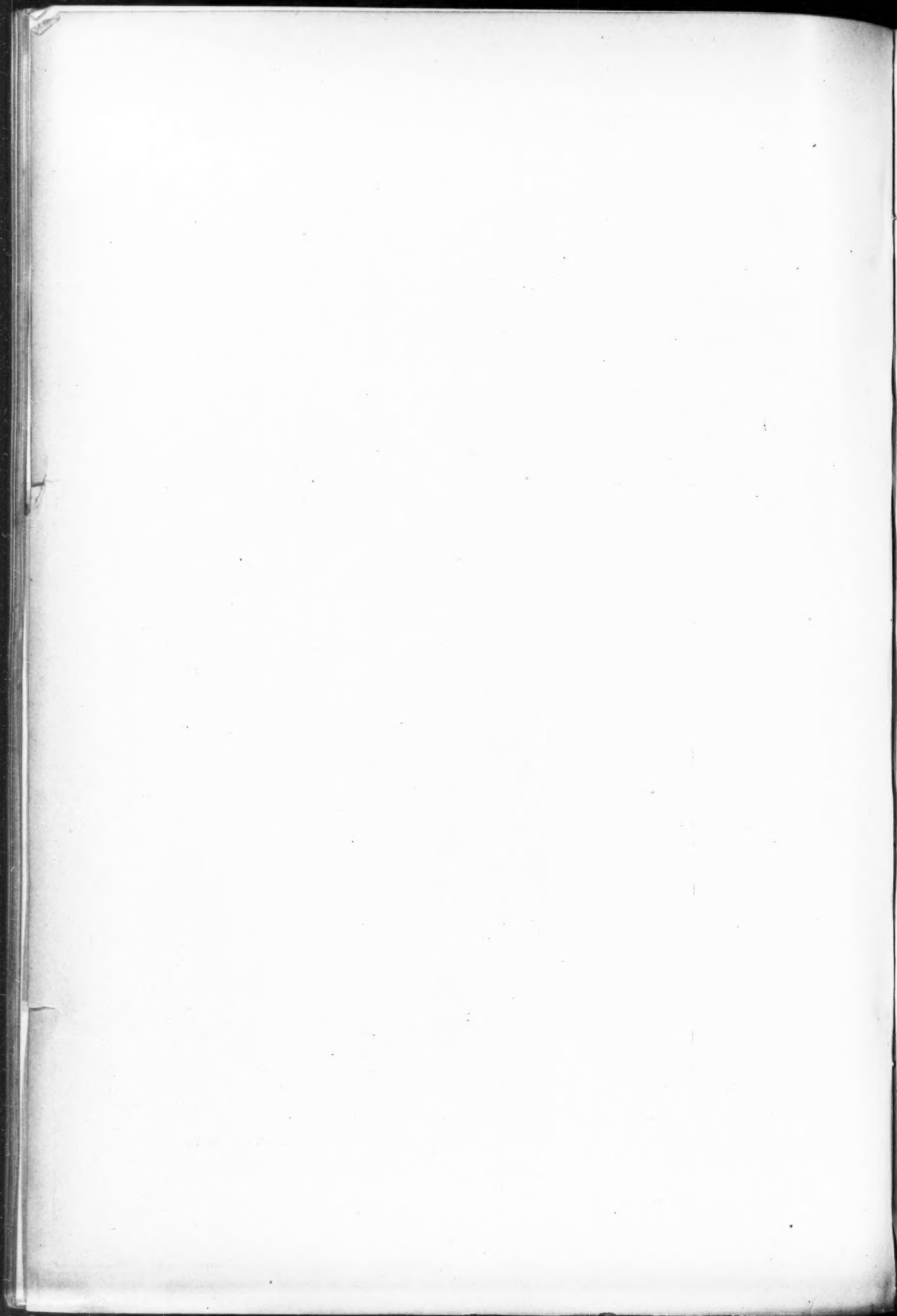
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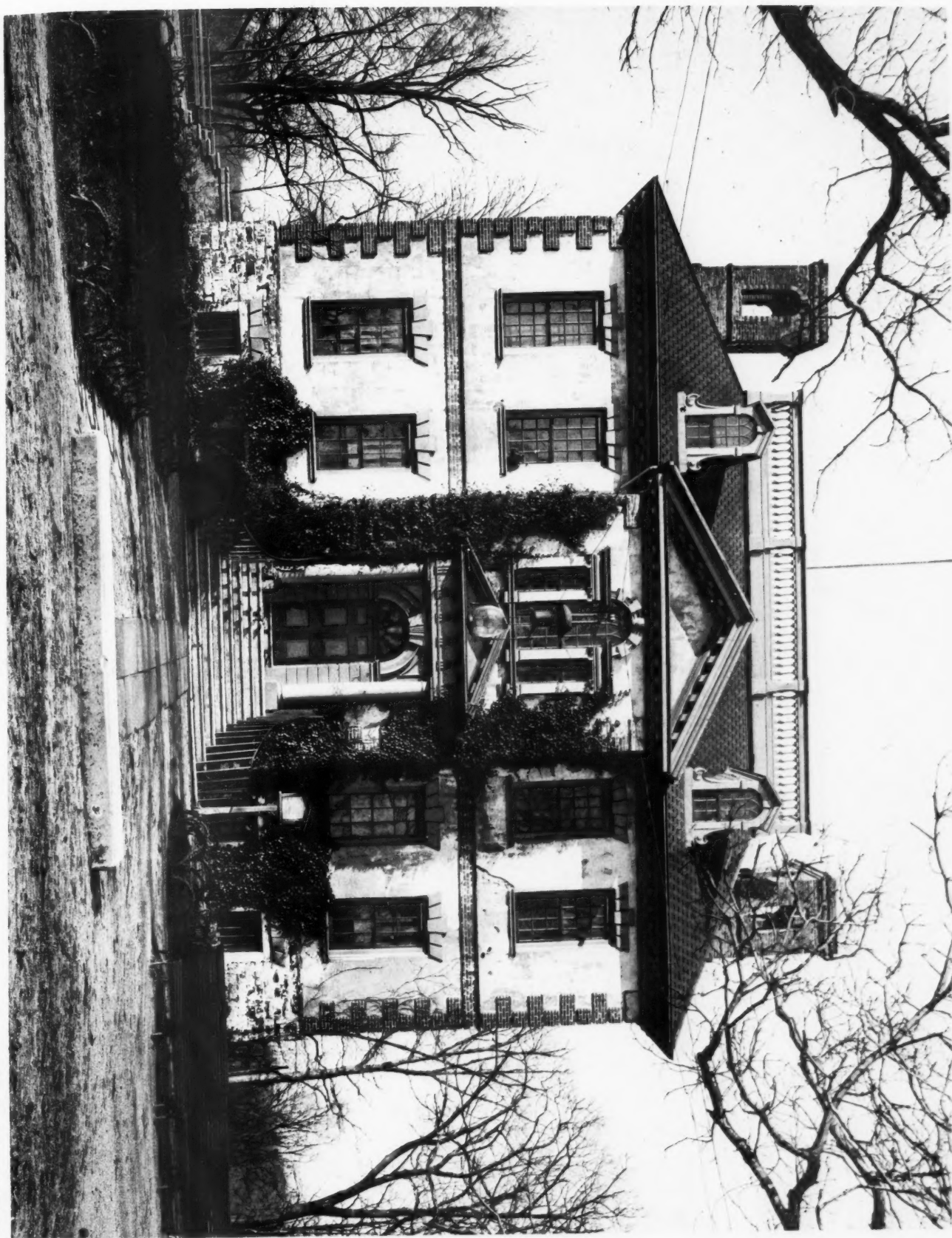




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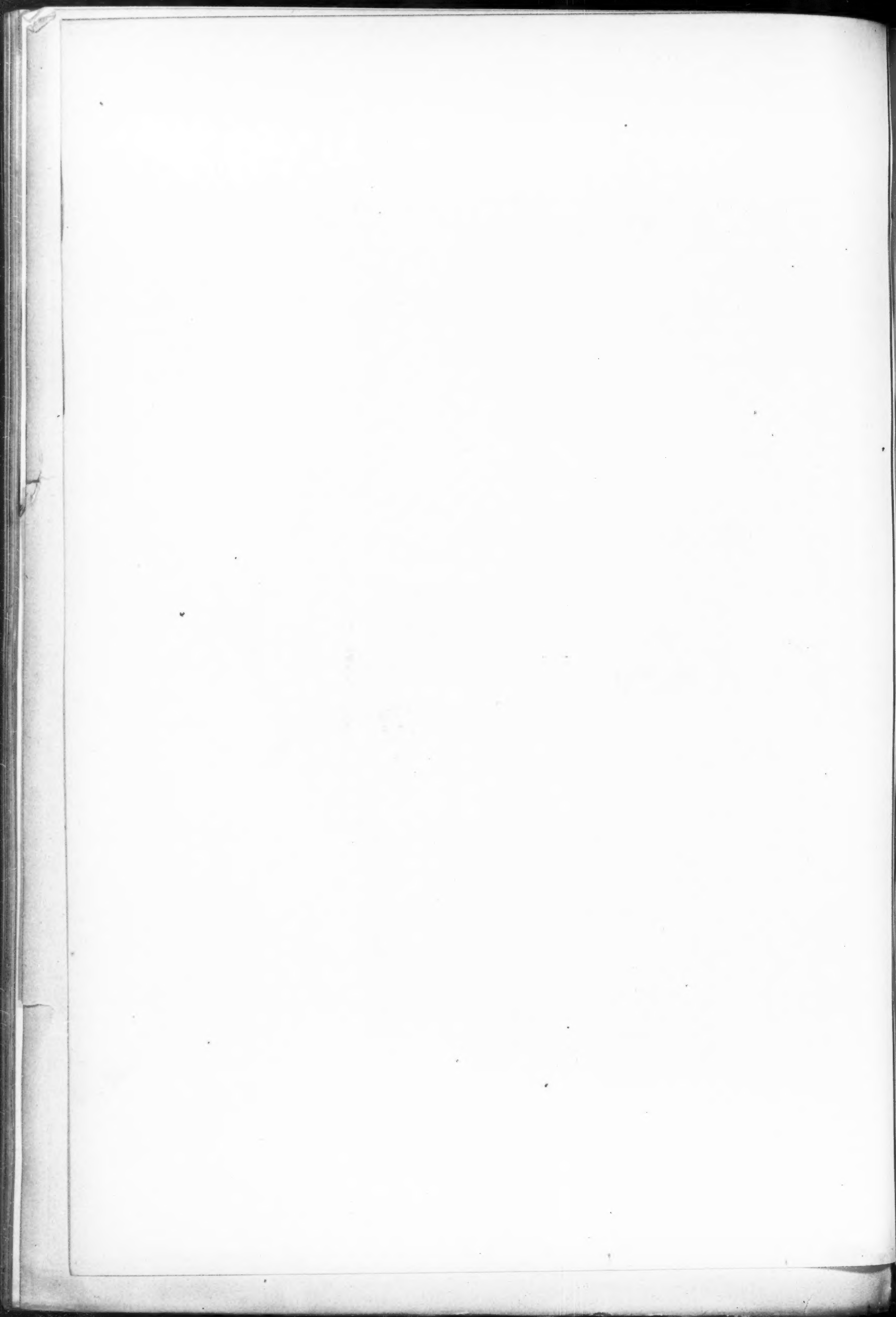
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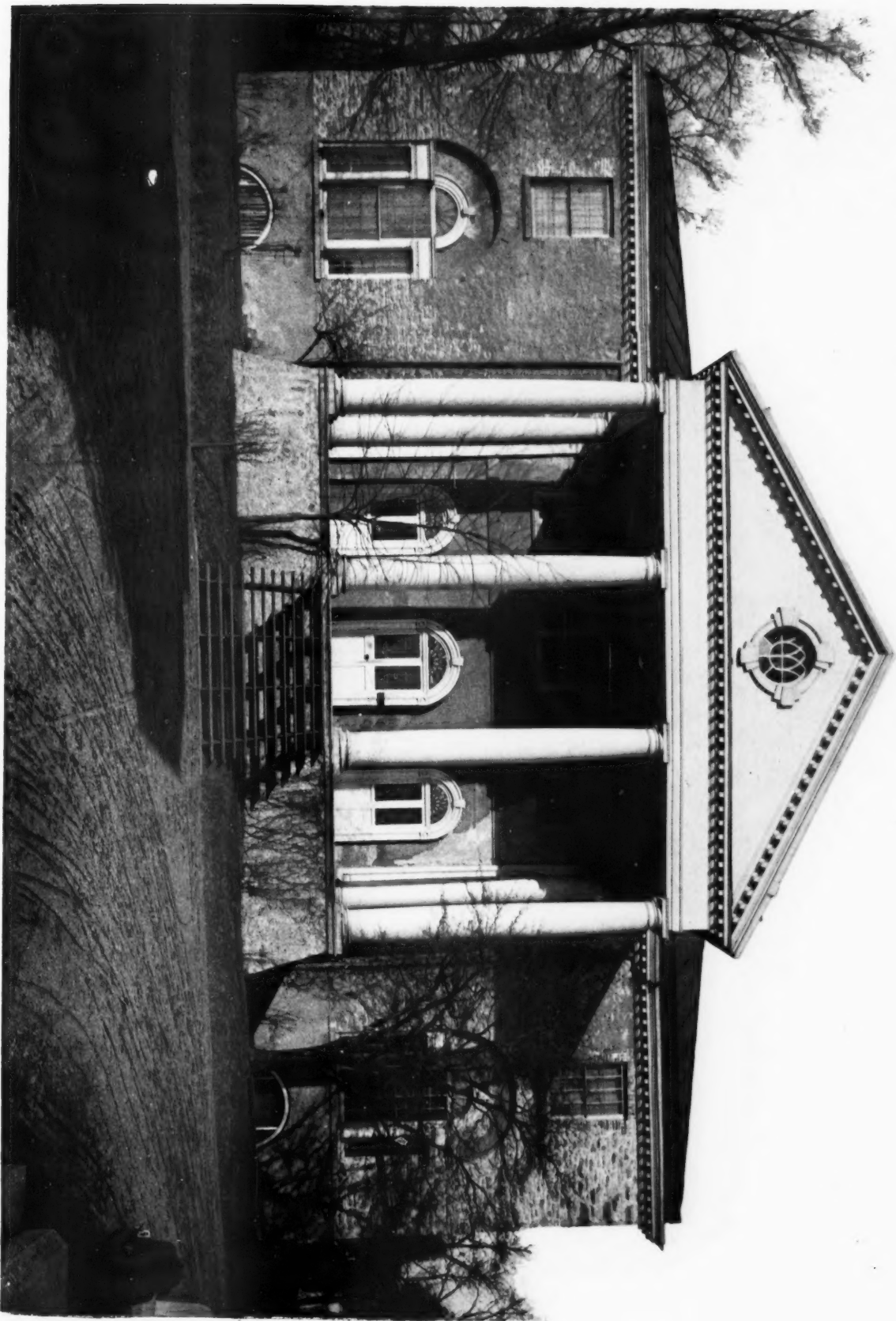




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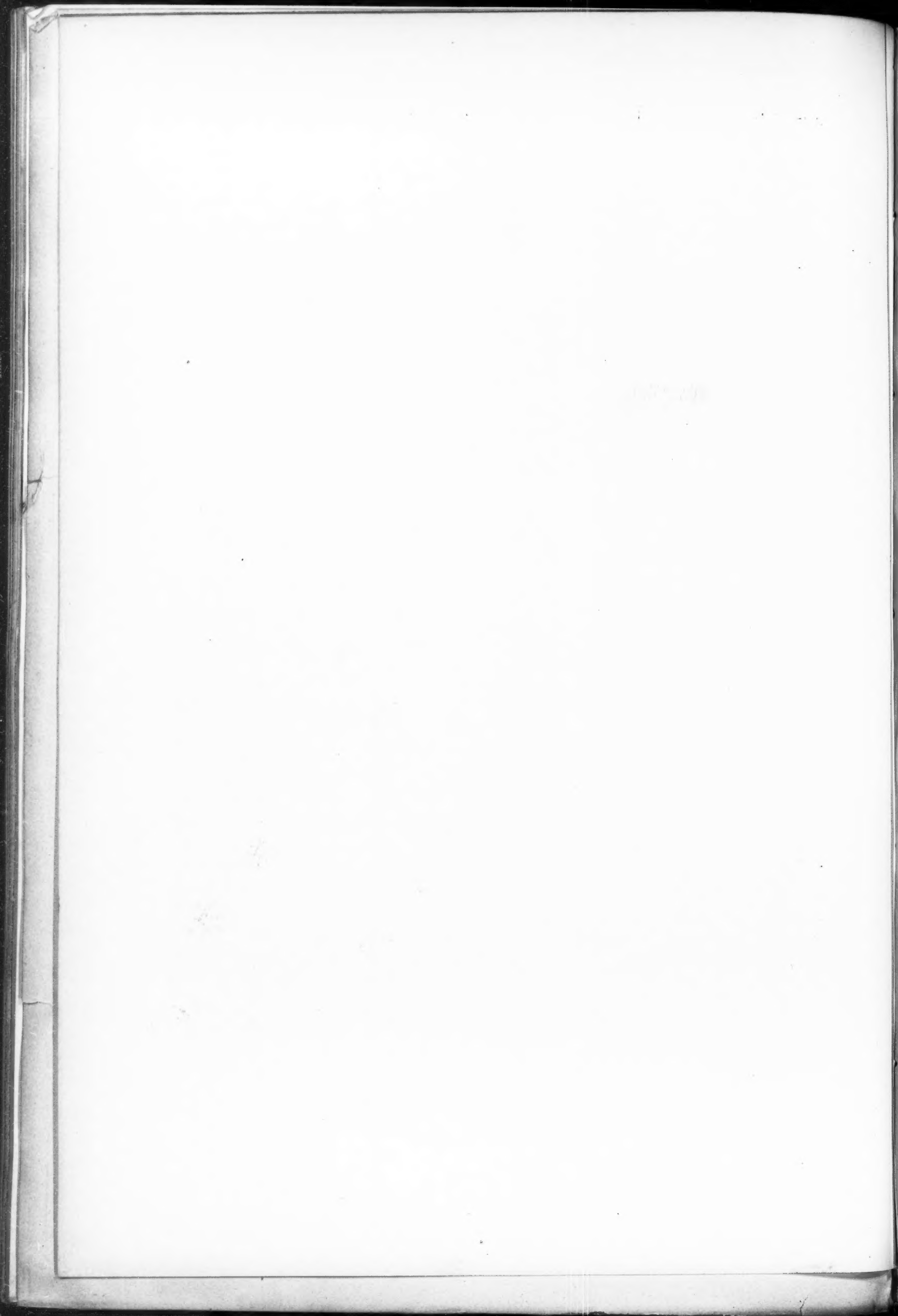
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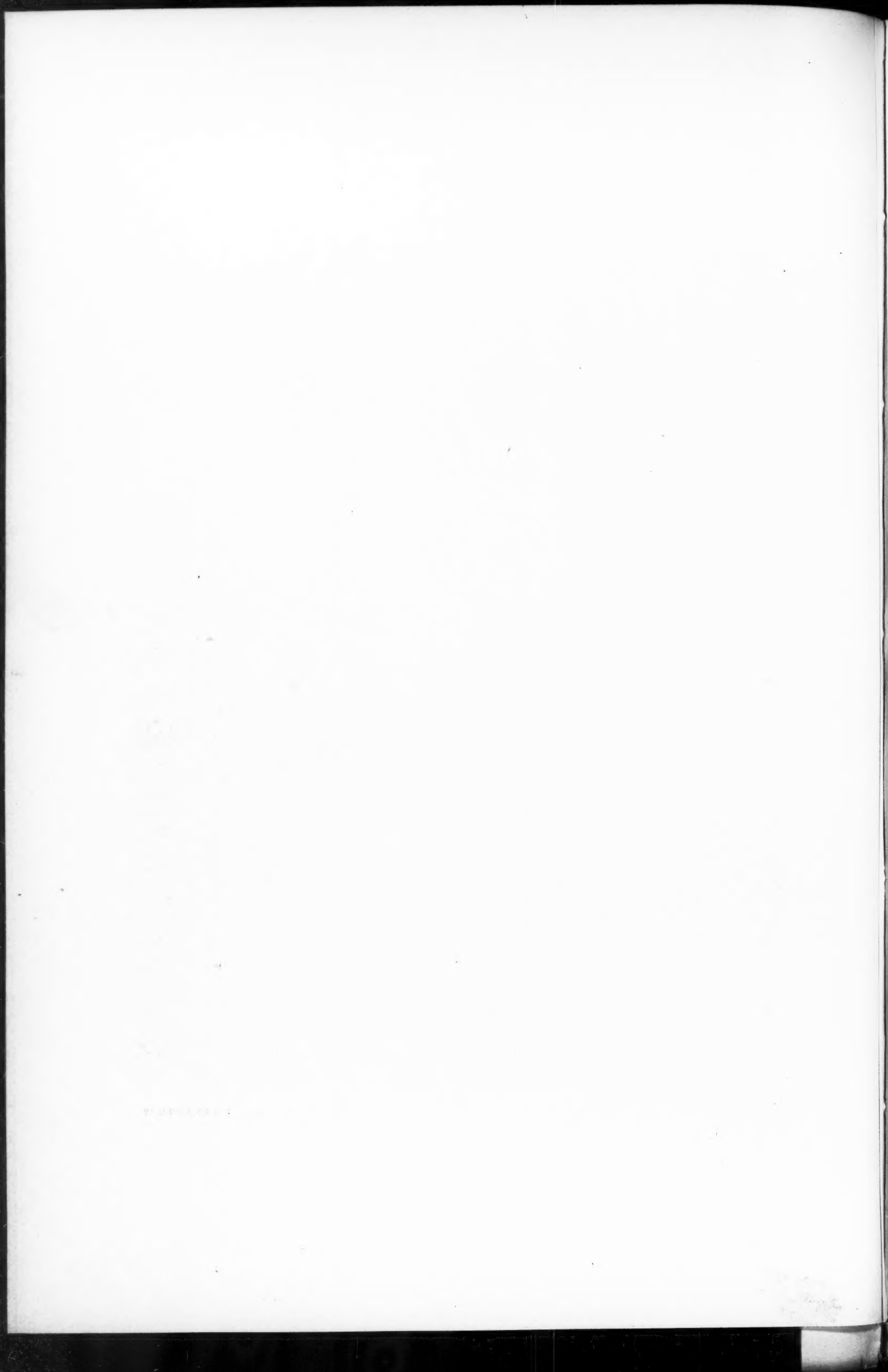


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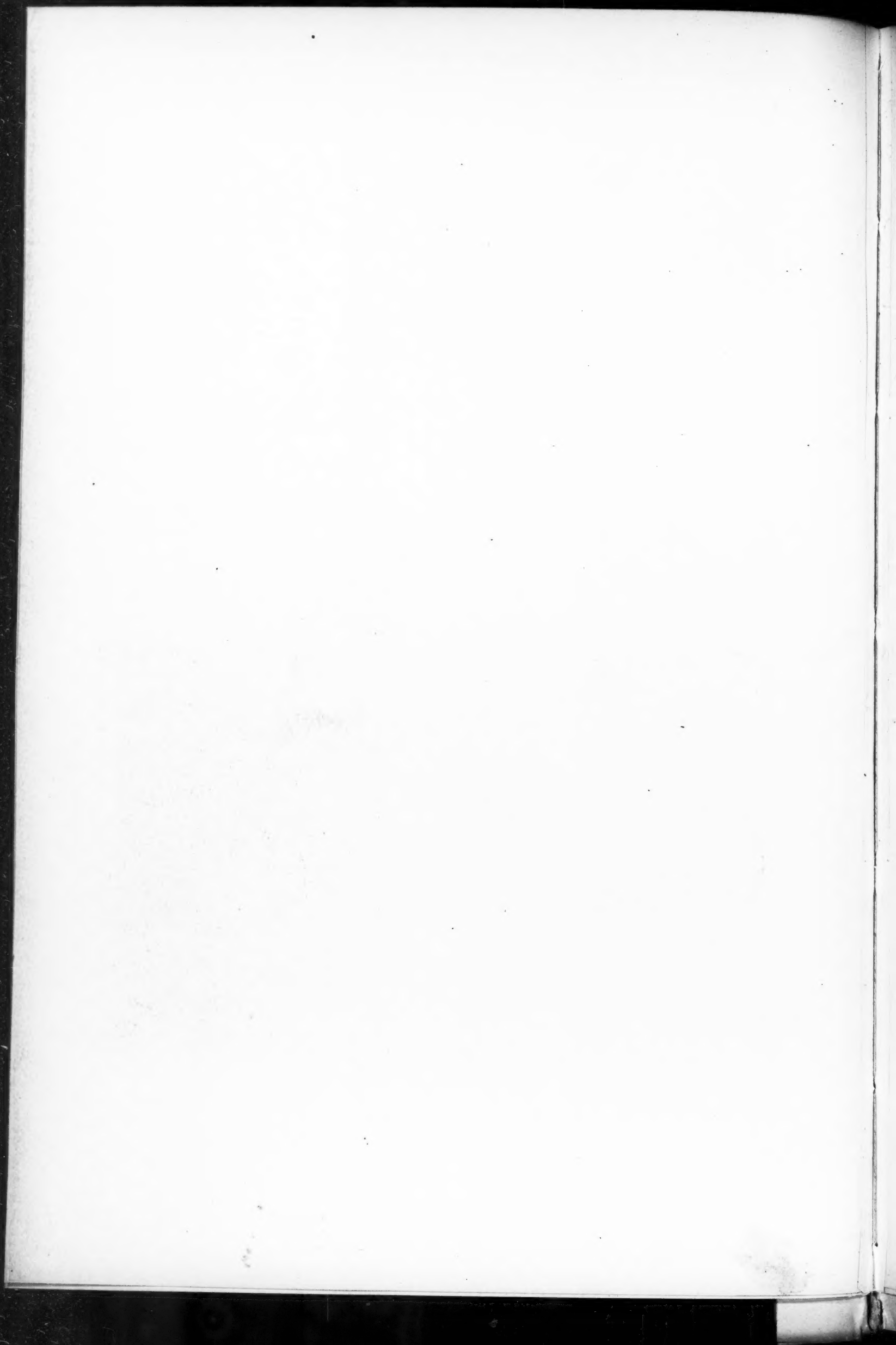


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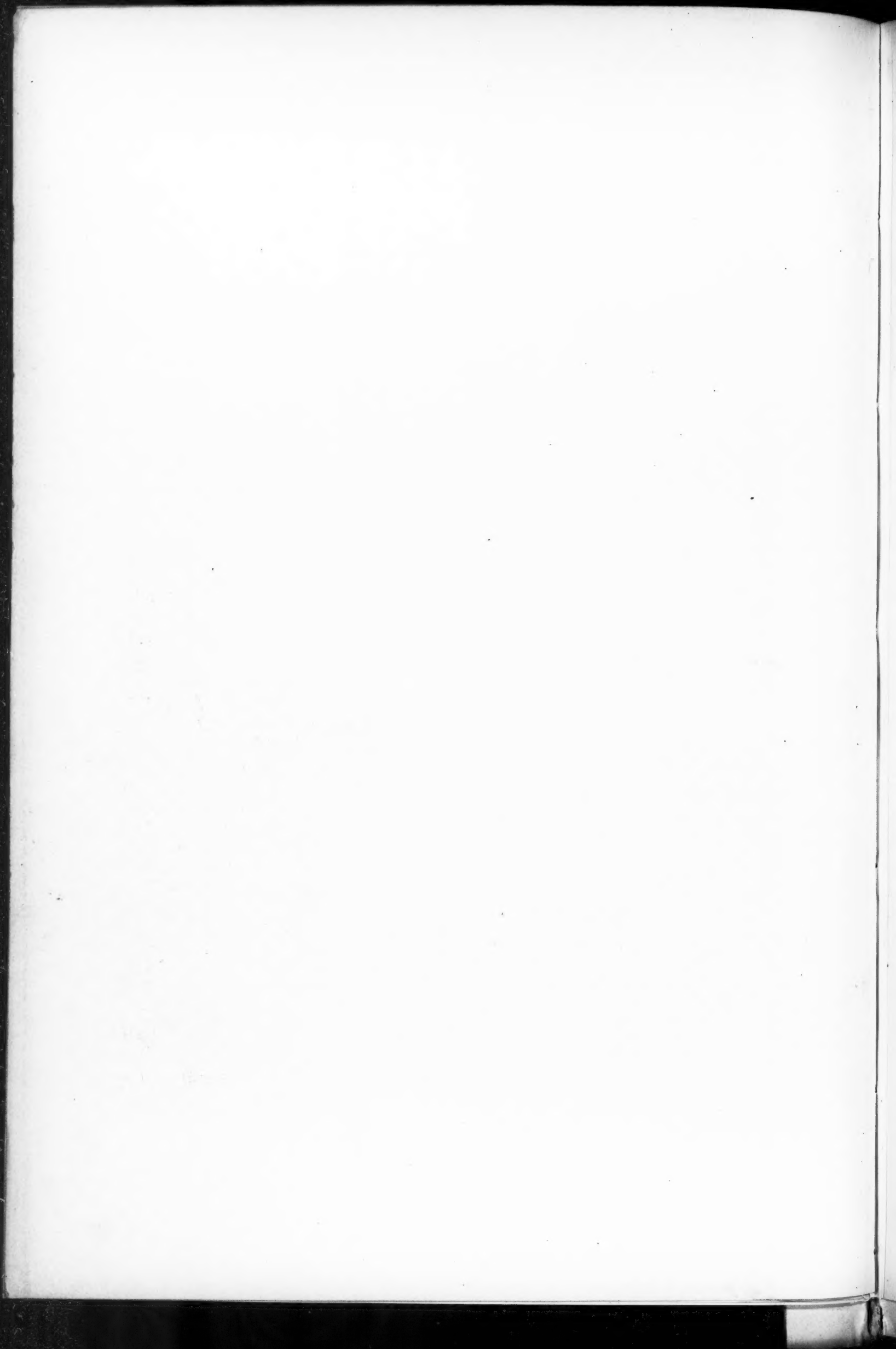
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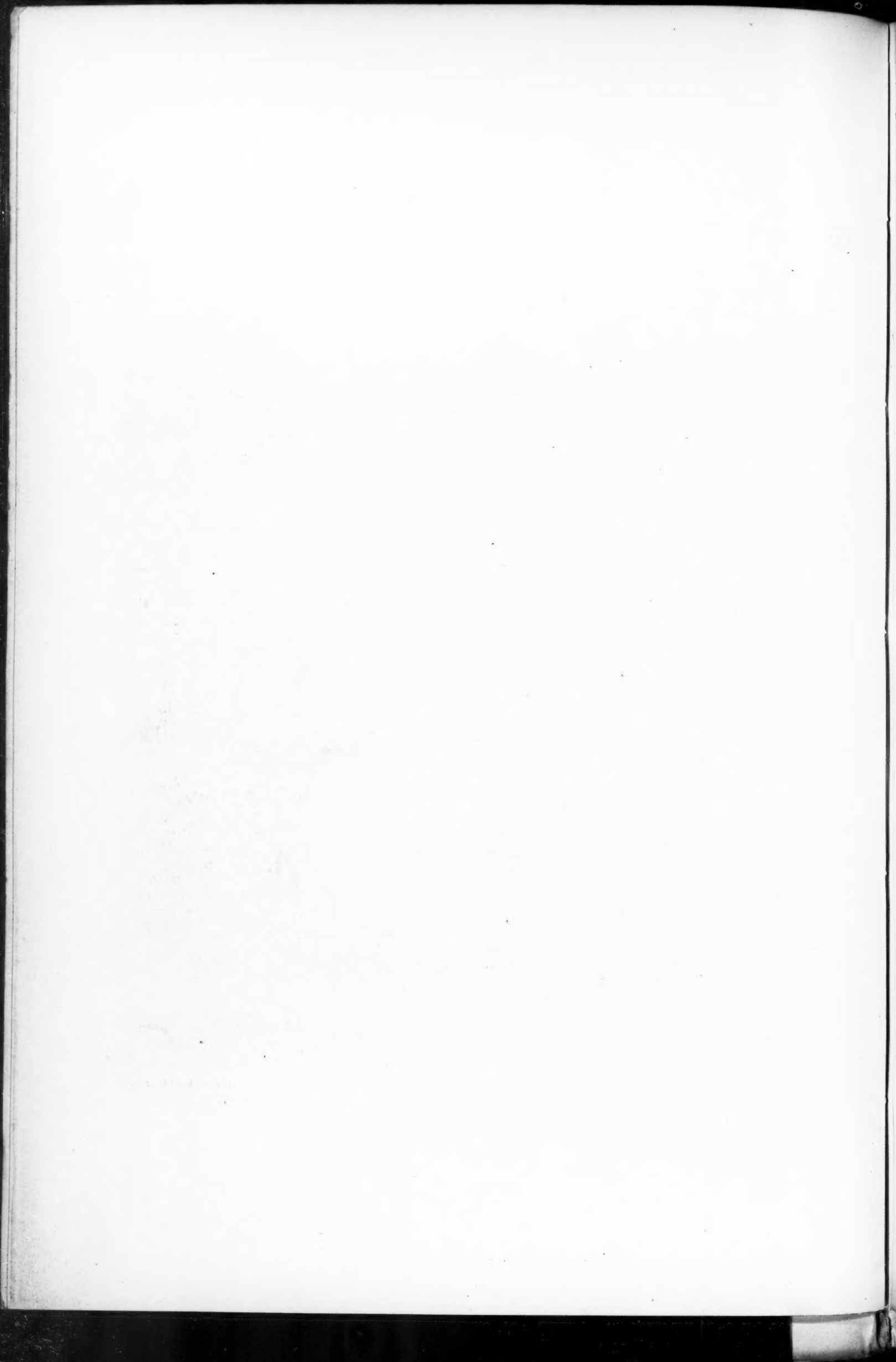
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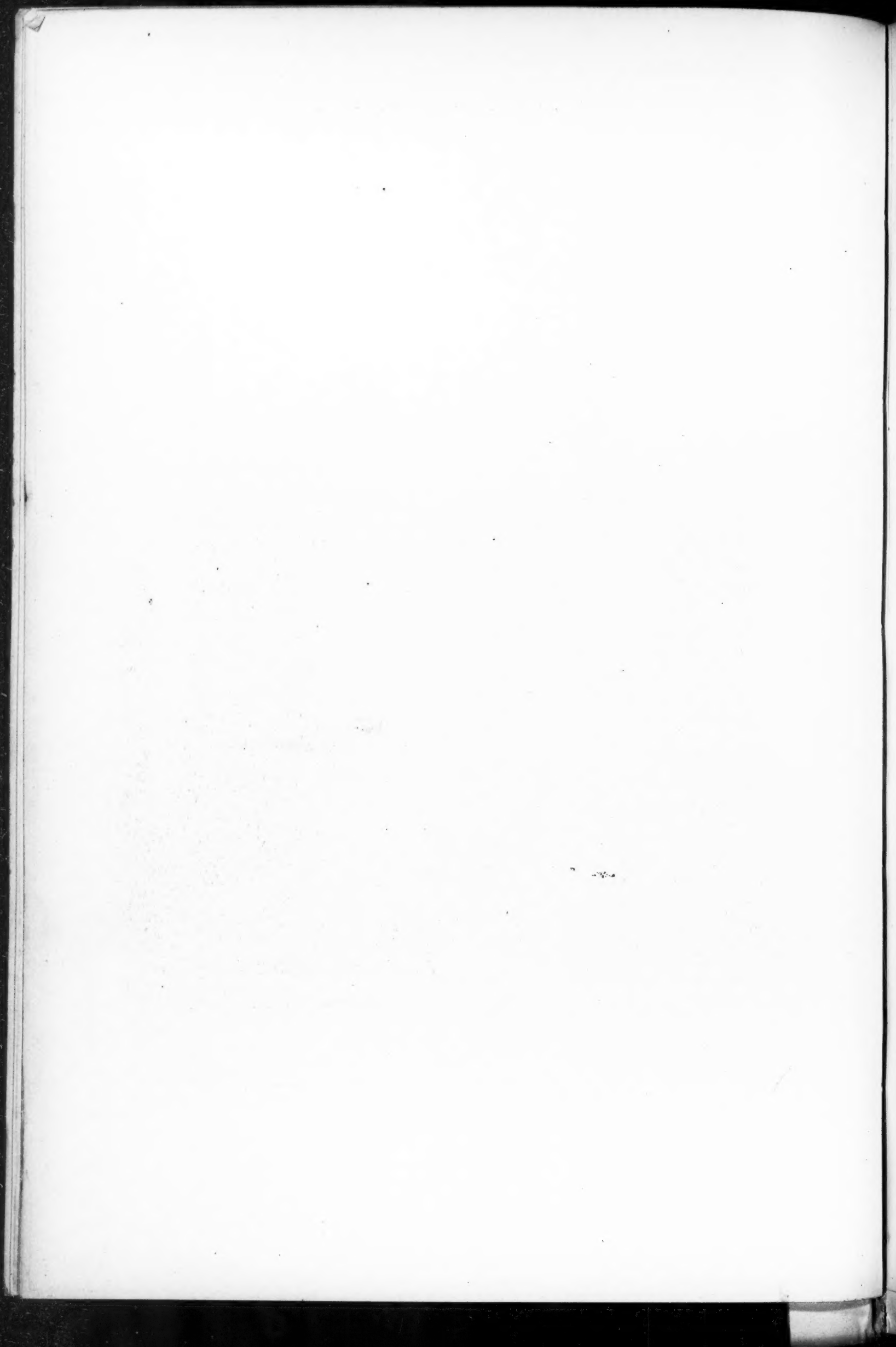




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