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NOTHING, perhaps, is more indicative of the generally prosperous condition of business of all kinds than the manner in which the "spring strikes" are being settled without, in most cases, any very serious delay or loss to either party and with an agreeable absence of the usual exhibition of violence. The Chicago difficulties are a thing apart, as the people of Chicago are nothing if not theatrical, and it is only one number on the programme that the mayor of the city should play to the gallery by demanding that employers of non-union labor should shut down their works on election-day or "take the consequences," a sufficient notice to the lawless that on election-day good union men may do what they will with the lives and property of men who prefer to be their own masters, not the slaves of the walking-delegates. It needed only the mandate of the law to put an end to the generally beneficent operations of a capitalistic monopoly and deprive the world of the interesting developments that attended the growth of the town of Pullman, while that same law is powerless to collect from the unions the damage done during the railway strike. Which is the better citizen, Capital or [organized] Labor, can be determined from this contrasted statement. When one examines the manner in which injury radiates from the focal centre of every industrial disturbance, and when one considers how inconsequential is the individual or body which creates the disturbance in comparison with the number of persons who are injuriously affected by the disturbance, there is seen to be much in favor of the harsh European method of dealing with such outbreaks at the start. The three hundred and thirty-five thousand union labor men, all there are in New York State, are but a feeble folk compared with the more than six million other individuals in that State, and it is not reasonable that this overwhelming majority should allow itself to be inconvenienced by the whims of so feeble a minority, and consent that its freight should pile up and rot because a few longshoremen do not choose to work, or its building industries cease operations because a handful of hod-elevating engineers so will. It is all preposterous and wholly needless, thanks to the inefficiency with which existing laws are enforced. It is curious that those in office never stop to think that unorganized laborers are not yet disfranchised and can still cast their votes as they will. There are no men for whom we have greater respect than for self-respecting laboring men of all trades, and we hope to live long enough to see them achieve what they are so earnestly striving to secure, a full day's pay for no hours' work.

WHILE the work of most mechanics is hard, and to a certain degree monotonous and uninteresting, there are few occupations, unless it be that of the miner, which are harder and more monotonous than that of the granite-worker, forced to pound for nine or ten hours a day in open sheds on a tough and obstinate geological specimen which looks at the end of ten hours' pounding very much as it did at the beginning, and if any men deserve good wages for their work it is granite-workers. Yet there is no trade, we believe, in which a man more easily becomes a master, and the consequence is that a very large number of employers are men who have themselves worked in the sheds, know the hardship of the life and understand by personal experience what should be a fair compensation for enduring it, and we do not question that this class of employers yield all to their men that can be yielded without crippling their business, and so it is peculiarly unreasonable and thankless to organize strikes against them, such as is now going on in New England. The fact that many employers have risen from the ranks of journeymen is instanced by a case of recent occurrence in Chicago, though here the stone in question was freestone, not granite, but that does not affect the situation. Owing to the strikes in that city and the consequent enforced defensive alliance between master-builders and contractors, it came about that work on a certain building came to a standstill as it did elsewhere, but with the difference that the contractor for the building was under heavy bonds to complete the building by a fixed date. Up to the latest possible moment this contractor stood loyally by his allies and then gave notice that if the strike were not settled by a certain day, he, at least, must give in and make the first break in the chain. His allies comprehended his difficulties and the disaster his defection might bring to their cause, and to prevent both, took off their coats and went to work, not metaphorically, but actually, for these master-builders and contractors went back into the yards, resumed their old handicraft and dressed stone for some ten days, thus enabling the contractor to go on and finish his building by the assigned date and incidentally holding their combination together. The example thus set was followed in a later case by the master-plumbers. Men who had not risen from the shed or bench could not have done this. And yet in a free country which teems with instances that show how a man who has the capacity may advance himself to any position, there are men of equal native ability who will bind themselves by union rules to keep pace with the dullest intellect, the most dormant conscience. It is one of the insoluble mysteries of the nineteenth century that there should be such men.

IN Indianapolis, a certain association of master-plumbers, who wished to prevent those of the trade not in the association from competing against them, arranged with the local dealers in plumbing-supplies that the latter should sell only to members of the association — an arrangement that is understood to exist in a good many other places. A plumber not in the trust so formed brought suit against the dealers because they refused to accept his good money for their, presumably excellent, goods, with the result that the court ruled that the agreement between the master-plumbers and the dealers was illegal and that the outside plumber had a right to damages from the latter. As the State and national organizations of the dealers in plumbing-materials are understood to be exceptionally strong ones, the claim for damages will probably be fought through all the courts, if the outside plumber can command funds enough to carry on his side of the fight. Still it is comforting to be able to add another item to the lengthening list of decisions that these combinations in restraint of trade are illegal. In this connection any light on the method by which these trusts are managed is to be welcomed, and so a document that was produced at a recent meeting of the Boston Society of Architects was found of great interest because of the light it threw, or seemed to throw, on the mysteries which so often appear to be disclosed upon the opening of the bids on a job of plumbing. Although the architect who had this extraordinary document temporarily in his possession declared a stout belief in its authenticity, it had so many of the ear-marks of an exaggerated piece of humor that it was difficult to believe that the rules of this secret association of master-plumbers bidding in the Boston market were genuine and to be taken seriously.

SO far as we can recall the complicated provisions of these by-laws, members of this secret society bound themselves to follow this course: On being invited to bid upon a job, members were obliged to notify the secretary of the society and get his permission to bid, he making the proper entry on his records. Then the bidders were ordered to make their estimates upon the long or list prices for materials and to their footings add five per cent for possible errors, then fifteen per cent for profit—a most modest and self-denying allowance—and then “five per cent for the plumb.” Up to this point the bidders do their figuring independently; they then have to meet the secretary and ascertain whose figure is the lowest; this determined, the secretary produces a roulette-wheel, which is manipulated by him under very complicated provisions but all directed to adding further percentages to the total of the bill and securing still another “per cent for the plumb.” Incidentally, too, the roulette-wheel determines how much the successful bidder must “cough up” and in what ratio his disgorgings must be divided between his unsuccessful fellow conspirators against the contents of the unhappy owner's purse. The use to which “the plumb”—which a skilful manipulator of the roulette-wheel can convert into a very luscious plum indeed—is to be put, under conditions stated with much particularity, is simply to make the securing of the job to the members of this secret society an absolute certainty, even if a misguided architect has allowed a plumbing-contractor not in the ring to submit a bid. The “plumb” accumulates in the treasury of the society and when it is known there are to be outside bidders the secretary subtracts from the bid of the society's favored member a sum large enough to assure that the bid when presented simply cannot fail of being the lowest. The actual loss to the member who gets the job, if it cannot be made good out of his “five per cent for errors,” plus “fifteen per cent for profit,” plus “five per cent for the plumb,” is abstracted from the society's treasury, “the plumb” itself; but neither the contractor nor the society is the worse off, since did not sundry foolish owners kindly furnish “the plumb” for this most righteous killing off of outside competitors? Probably all trusts are managed in just this way, but we doubt whether any but the giddy plumbers have seen the advantage of using the roulette-wheel, which, perhaps, after all, may be legitimately used in that particular branch of the higher mathematics in which plumbers so delight.

THE jury's verdict against a claimant for damages because of the new height-limit restriction for Copley Square, Boston, seems to make it less possible than ever that the “Westminster Chambers” matters should be settled in a manner adverse to the interest of the citizens at large, and to the humiliation of the law. In this case the property involved is on the north side of the square, where the height-limit is fixed at one-hundred feet, twenty-five feet less than the general law allows, but still ten feet higher than on the south side, where Westminster Chambers is. The suit was brought on the theory, first, that a real-estate title carries ownership to an indefinite distance in all that is above as well as below the surface, subject to such general laws as the courts may have established, and, second, that, if by any special legislation this right, either above or below the surface, were diminished, the holder of the title had as valid a claim for damages as if, under the right of eminent domain and in the course of a street-widening undertaking, a slice of the land and building had been cut away and absorbed into public ownership. As in such a case the authorities always have to pay more or less equitably for what they seize, it seemed only a very reasonable contention that in this case payment should be made for the extinguishment of a right that had, beyond dispute, previously existed. But the jury in the Superior Court, disregarding the evidence of the plaintiff's twelve real-estate experts, decided that so far from being a prejudice to the owners of realty on the Square, the height-restriction was a benefit, a decision which carries with it the inference that owners may hold themselves lucky if they do not find their tax-bills enlarged by an item for betterments, although the betterments have cost the city nothing.

WE hope that the new Tenement-House Commission which is to be appointed under a law enacted largely in consequence of an emergency message sent to the Legislature by Governor Roosevelt will be empowered to examine into and report on the character of the industries that are allowed to be carried on in buildings used, more or less largely, as tenement-

houses. It is rather startling to read that in a six-story tenement on Essex Street, New York, an occupant of the first floor was allowed to run a distillery, and that a not unnatural explosion on his premises wrecked them and set the building afire, though fortunately all the inmates, with the exception of the distiller, were removed from the building unharmed. The law can hardly prevent gas-explosions in tenements due to the carelessness of inmates or the infiltration from the street-mains of the dangerous mixture, but it should be able to prevent tenants from carrying on dangerous industries.

THERE is more than one writer who has found a similarity between the meaningless changes of fashions in clothes and the equally causeless changes in architectural styles, and has spoken as contemptuously of architects as if they were mere men-milliners. There is something in the analogy, and this, perhaps, is the reason why we are appealed to by the American Ornithologists' Union to aid them in procuring money to carry on their fight against the hunters who are slaughtering birds, of all kinds and sizes, in order to supply the insatiable demand of womankind for ever-new feathers for her hats and bonnets. On general principles it would give us pleasure to let it be known that Mr. William Dutcher, 525 Manhattan Avenue, New York City, the treasurer of the Union, will be glad to receive even the smallest contributions, but there is a special propriety in this journal's aiding this particular body of humanitarians—and we do not mean to suggest that we are aggrieved because architects are likened to hatters, tailors and milliners, and so would like to drive out of existence those other practitioners of unstable minds, infirm will, and erratic fancies, so that architects might be alone of mankind so endowed. No; the special reason is, that, just now, the American Ornithologists' Union is concerned at the threatened destruction of the coast sea-birds, particularly of the great and smaller gulls, whose plumage, always much sought after, is now more in demand than ever because of the fashion for single pinion feathers in golfing-hats. As the gulls nest in well-known haunts, it is easy for hunters to practically destroy the species in a very short time, and the only way to prevent the extinction of a bird which as scavenger does an incalculable sanitary service to man (and woman), is to place an efficient patrol about these known breeding-places and enable them to enforce existing game and special laws against the hunters who supply the feather market.

THIS year the Boston Museum of Fine-Arts, in making its annual appeal for funds with which to meet its ever-increasing yearly expenses, which greatly exceed the income from its invested funds, has the pleasure of announcing that, for the first time in its history, the books for the last year were closed with a balance on the right side, thanks to the falling in of several large bequests. But the trustees point out that owing to its increasing needs and the obligations in the way of meeting fixed charges made necessary by its recent purchase of a new site and preparations for ultimate building, the Museum cannot do without its ordinary—even enlarged—annual contribution from its individual well-wishers, a contribution which, last year, amounted to between twelve and thirteen thousand dollars—about one-fifth of the annual running-expenses. We distinctly like to have this appeal to good citizenship come along annually. It is a far better indication of sound health, that the appeal should be made and satisfied by many small contributions, than that an equal and probably inevitable deficit should be made good by a personal appeal to the careless and uninterested good-nature of a few men and women with incomes too large for their personal use.

THE Department of Architecture of Cornell University publishes two year-books, containing interesting information in regard to the Department, with a large number of process reproductions of designs and drawings made by students in it, as well as by students in the Paris School of Fine-Arts, Professor Van Pelt having brought with him many drawings of the latter sort, which it is interesting to compare with those of the Americans. We must confess that we doubt the wisdom of immortalizing the genius of Freshmen and Sophomores by the publication of their efforts at architectural expression, though none of the designs reproduced shows the divine spark which is best nurtured by modesty; still most of them indicate skill in rendering, a sense of proportion, and a refinement probably due to the restraining hand of the instructors, while some of the free-hand work shows true talent.

THE EVOLUTION OF DECORATIVE MOTIVES.¹—XI.

THE ACANTHUS AND SPIRAL SCROLL.—I.



Fig. 174. Spirals in Savage Ornament: a New Guinea War-club; b New Guinea Tortoise-shell Ornaments (both after Haddon); c Spirals from New Zealand Tattooed Mummy.

If it were possible to take a census of all the motives occurring in the decorative works of civilized peoples for the last twenty-three centuries, two fundamental elements would be found to outnumber, by an extraordinary majority, all other ornament-motives. These two are the spiral, coil or scroll in all its variations, and that conventional type of leaf to which the name of the acanthus has been commonly applied. The obliteration of these two elements would deprive Western art, at least from the fifth century down to our day, of a surprisingly large proportion of its finest and most splendid ornament; and while the loss would be most destructive in the field of the Classic and Renaissance styles, Byzantine, Romanesque, and even Gothic decoration would suffer very seriously. Nearly all the finest capitals of all styles and periods would have to be sacrificed or grievously mutilated, and friezes, bands, borders, fabrics, pottery and other decorative or decorated objects without number would be robbed of their chief beauty. It would be, perhaps, too much to say that Western ornament, since the fifth century B. C., has been based on these two motives, but the statement would not be as far from the truth as it might at first sight appear.

If we examine any comprehensive and representative collection of examples of the ornament of Egypt, Assyria, and the Mediterranean



Fig. 175. Spirals on American pottery: a Pueblo jar; b Mexican Ceremonial Vase; c Zuñi Bottle from Arkansas (a and c after W. H. Holmes).

and West-Asian countries, including Greece, down to the middle or end of the fifth century B. C., it will be seen almost at a glance that for the two or three thousand years covered by those styles nearly all bands and borders were decorated by successions of alternating motives, of which the lotus and lotus-bud were the parent-types. The other forms used in linear or border-decoration were chiefly rosettes, with occasional exceptions, the more marked by their rarity. The alternating lotus-forms were commonly either strung along or merely linked together, very rarely connected in any organic way. In prehistoric and archaic Greek art there are observable, however, two tendencies foreign to Egyptian and Assyrian ornament: the direct recourse to nature in the decorative picturing of animals and sometimes of plant forms, and a dawning sense of the value of movement in decorative compositions. Out of the first of these came in time the acanthus-leaf and the vine; out of the second, such continuously moving patterns as the fret or meander and the current scroll, while the same feeling for the necessity of movement and life in decorative design led the Greek artists to connect the units of their anthemion patterns not by mere links, but by combinations of curved lines, which made them all organic parts of one harmoniously-moving design.



Fig. 176. Egyptian Spiral Patterns from Tomb Ceilings (after Prisse d'Avennes).

of purely conventional ornament designed in the new spirit, on the other. The acanthus-leaf was a late development, connected, I believe, with sepulchral and commemorative ideas; the spiral was the important element which gave to the maturing decorative design

of Greece its new charm and made possible the extraordinary perfection of grace and elegance to which it attained in the fifth century B. C. It appears as an essential feature in all anthemion patterns; it takes on another phase in the current scroll ("wave"), and in the meander appears in angular form; it becomes the distinguishing element in the capitals of the Ionic and Corinthian orders, in the latter of which it is seen in association with the acanthus-leaf; and all classic rinceaux depend upon it for their movement and effect.



Fig. 177. Egyptian Spirals (after Prisse d'Avennes).

The basis of all scrolls and volutes is the spiral or coil. This is an element so common in decorative design that it may almost be called a universal motive. It is met with in various forms in all the styles of historic ornament, without exception, and is of frequent occurrence in savage art. Its universality has been generally accepted as evidence of its spontaneity, and it is generally treated as though it had been, or at least might well have been, independently invented by primitive designers in widely-separated times and places. Its occurrence in any given early style would, therefore, need no explanation other than the intuitive artistic impulse of free design. The moment the decorative impulse asserts itself in any people, it may be expected to use such elementary forms as the zigzag, the plain wave and the coil because of their simplicity, obviousness and decorative value, just as simple plaids and stepped forms will naturally be invented in the early stages of any primitive textile art. The coil or spiral and the simple wave or undulation, with its more angular counterpart, the zigzag, occur so frequently in nature and result so naturally from the manipulations of primitive industries, that primitive designers could hardly avoid observing and using them. The undulations of water, of a snake in the road, of a cord or of a vine-stem, the spiral curling of a breaker on the beach, the spiral dust-cloud of a whirlwind, the coils of spiral shells, of the horns of some beasts, of curly hair, of tendrils and of ropes, shavings, and a score of other objects—these must have been too common to escape wholly the attention of primitive designers, and to some of them the significance of fetishes would surely be attached. There is evidence, also, that the closely-coiled spirals which abound both in Egyptian and in Mycenaean art were derived from skeuomorphic suggestions of coiled cords and wires.

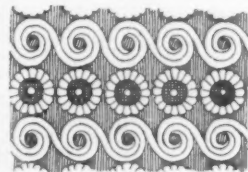


Fig. 178. Current Scrolls, Egyptian Tomb Ceilings (Owen Jones).



Fig. 179. Assyrian Volutes: a from Sippara Tablet; b from Relief of Throne, from Nimroud.

Against this theory some archaeologists advance the proposition that every coil or spiral in historic ornament must and can be traced back, along with the various lotus-motives, to Egypt, and that spontaneous or independent origination of the spiral is not to be admitted in any style. This theory denies to those savage or primitive styles in which the coil occurs any credit for its invention, and asserts that all the spirals in Oceanic ornament, in Mexican and Pueblo pottery, and in both savage and ancient American art generally, are degenerate Classic spirals, derived from Egypt and carried by Phœnician and by Malay trade respectively from the Mediterranean to America, and from India, after the Macedonian invasion, to Malaysia. This theory may possibly be some day vindicated; but the antecedent probabilities are so heavily against it, and the evidence for it is so largely explicable on the basis of coincidence or independent invention, that the burden of proof rests upon its advocates, and only proof of a very direct and positive kind can be accepted as convincing. The development of guilloches by the New Guinea islanders of the Massim district, from representations of the frigate-bird's head as illustrated by Professor Haddon in his "Evolution in Art," proves the independent occurrence in savage art of that very classic motive. It is incredible, in the absence of absolute demonstration of the proposition, that a Phœnician shipwreck or Malay pirates and merchantmen should have sufficed to diffuse the spiral over almost the entire habitable earth. Quite as hard is it to believe that so obvious, elementary and effective a motive should have wholly escaped discovery and use in Oceanica and the Western Hemisphere, until the arrival of the wandering Phœnicians or Egyptians or the Malay cut-throats.

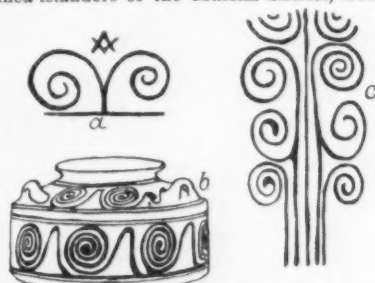


Fig. 180. Spirals from Ancient Pottery: a Cypriote; b Rhodian (from Ialysus, after Furtwängler and Löschke); c Boeotian (F. & L.).

I give in Figure 174 a number of illustrations of savage spirals

¹ Continued from No. 1212, page 85.

from various sources, and in Figure 175 some examples from American Indian pottery. Professor Holmes and Mr. Cushing have, I think, conclusively proved the technical origin of these American spirals in the processes, first of basketry and then of coiled clay pottery.

In historic ornament we naturally turn to Egypt for the earliest examples of spirals. Here it is not their abundance but their scarcity that is noticeable. The spiral never became an essential feature of Egyptian decoration as it did later of the Greek and Roman. It had, perhaps, too much movement to please the taste of a people whose entire art is pervaded by the spirit of repose and immobility. Repetition and not movement characterizes their ornament. But, occasionally, on mummy-coverings, or on the ceilings of tombs, the coil appears, apparently in representations of textile designs, as if the tomb were draped and covered with richly-adorned hangings (Figs. 176, 177). I suppose these effective all-over patterns to represent some form of decoration with narrow braids, or threads of gold and bright colors, applied and sewn onto the linen hangings, upon which lotus-flowers were then embroidered in the spaces left by the coils. This is consistent with the continuous winding and unwinding of the spirals in two intersecting systems. The spiral wave, or current scroll, also occurs (Fig. 178), but it is rare: it has probably the same origin with the spirals just described. It is quite likely that some magic significance was attached to the spiral, but it is not necessary to suppose that its use originated in such significance. I have already shown how myths arise to explain motives whose origin is ignored or forgotten.

In Assyrian ornament the spiral is very common, but almost always as an isolated or repeated motive, not as a continuous one. It is singular how slow the Assyrians were to discover the decorative possibilities of the continuous movement of waves and spirals. It was the coil as a volute that alone attracted them, and they treated every possible detail of their ornament with such horn-like coils. The hair and beard of their bulls and human figures, the feathers of their winged monsters, and the waves of the Tigris, were coiled up into minute volutes. The lotus flowers and buds, the pine-cones and palmettes of their border-designs they linked together by bands terminating in horns or embryonic volutes. Horn-like appendages, coiled at the end, were applied in single and double pairs to their palmettes and Sacred Trees, in some cases distinctly imitating the detail of a crumpled ram's-horn. These horns, as Dr. Bonavia has shown,¹ had a fetish or magic importance among the Assyrians, which accounts, in part, for their frequency. It is certain that in Assyrian art we have the first systematic development of the volute as an accepted element of architectural and structural ornament (Fig. 179). The relation of these forms to the voluted lotus has already been touched upon in an earlier paper.

Assyrian and Phœnician influence had some share in emphasizing the development of the voluted lotus in Cyprus, Melos and Rhodes; but it would seem that the Mycenaean culture, so-called, was quite as influential in this as the Assyrian. Running spirals were the chief element in the decoration of the "Tholos of Atreus" at Mycenæ (twelfth century, B. C.), and the coil, in various forms, figures conspicuously in the early ceramic art of Mycenæ and Rhodes (Fig. 180). In nearly all this pre-historic Greek decoration, however, the spiral coil appears as an isolated motive, single, doubled or quadrupled, and not as a continuous running pattern (Fig. 181). One of the most surprising phenomena in the history of ornament is the length of time it has taken to discover, adopt and develop what seem to us the most obvious combinations and uses of familiar motives. In all ancient ornament the force of tradition appears for long periods to overpower all tendency toward novelty and originality. Although the running wave-spiral is frequent as an element in Egyptian all-over patterns, the wave itself, as a border-pattern, hardly

appears at all, and we have to pass over the whole body of Assyrian, Phœnician and pre-historic Greek ornament before we find this most obvious and decorative pattern systematically used. Even in historic Greek ornament the use of the spiral or coil was chiefly confined for a very long period to isolated motives: its employment in patterns, instead of spreading, died out with the disappearance of the Mycenaean or Mediterranean style of design. The Egyptian all-over pattern of coils and lotuses which was found in a ceiling at Orchomenos was never repeated in historic Greek art, and it was not till the latter part of the sixth century B. C. that the current scroll and its rectangular analogue, the fret or meander, began to be generally used. It was then that the Greek vase-painters began to recognize the pressure of purely æsthetic considerations and to emancipate themselves in some degree from the constraints of tradition and magic. Movement is what then began to distinguish Greek vase-patterns from all their Oriental prototypes, the waving and swing of sinuous lines, the rhythmic sequence of symmetrical opposition

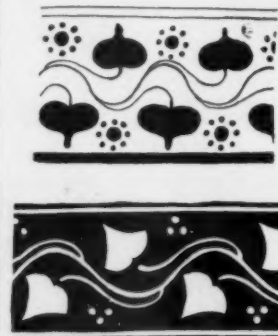


Fig. 181. Detail from Ancient Bronze Tripod, Athens.



Fig. 182. Greek Anthemion and S-scrolls; Assyrian Linked Bands.



Fig. 183. Greek Pottery Patterns.

Fig. 184. Greek Vine Patterns (Ivy).

and recoil, the feeling of life and animation in every detail. The Greek artist displays in his patterns an actual delight in the curvature and swing of his lines, and it was he who first discovered the inherent beauty and æsthetic possibilities of the line of reversed curvature—the "line of beauty" as Hogarth called it. This line of double curvature occurs repeatedly in early Oriental ornament as well as in Egyptian and Mycenaean patterns, but always incidentally or accidentally. For how many decades of centuries it had been known and used by the artists of antiquity in this accidental way before its essential, inherent beauty and endless possibilities dawned upon them, we cannot even guess: it was the Greek designer who first made this discovery—to us so obvious, and so far-reaching in its influence on decorative design. It changed the whole course of art-history. It gave vitality, animation to mere ornament, which ceased thenceforth to depend upon the endless stringing together of a few traditional motives, the mere juxtaposition of units in rows or quarries. It was the introduction of life and rhythm, with endless variations of curvature and motive and sequence, that dealt the coup de grâce to magic and fetish ideas in decoration. In Greek ornament pure beauty of line appears for the first time as an end in itself worthy to be sought after. How perfectly it was attained let the Greek anthemion patterns testify, and the wonderful scrolls of the Ionic capitals, and the spirals of the finial of the Lysicrates monument. Compare these with the Assyrian Sacred Trees, or the lifeless sequences of Egyptian lotuses and rosettes on the ceilings of the tombs, and the vast difference of conception is evident. The difference between the Assyrian linking of lotuses and buds by upturned scroll-bands and the Greek reversed-scrolls uniting the anthemion-units may appear trivial (Fig. 182), but in it is the secret of the supremacy of Greek art. It was the striving after an ideal perfection of elegance and grace of form and movement that made of Greek decorative design a living and vital art, self-propagating and progressive.

The line of double curvature appears in early Greek art in two forms—as a continuous ornament in the wave, simple or scrolled, and as a discontinuous or isolated motive in countless combinations, usually in pairs, symmetrically opposed, and terminating in well-coiled spirals at either end. This S-scroll (as it may be called "for short") was the common connecting-link between anthemions and similar repeated elements in borders and bands (Figs. 182, 183), the anthemion springing from or nestling between the opposed meeting scrolls. It appears often in the lyre-motive, or *herz-blatt*, formed by the opposition of two vertical or inclined S-scrolls, as in Fig. 183a. The continuous scroll-wave (c) was a common running-ornament on vases, while the plain wave appears chiefly or exclusively in the stems of vine-patterns, as in Fig. 184.

A. D. F. HAMLIN.

[To be continued.]



THE matter of greatest architectural interest here this month aside from the labor question, and of that more anon, has been the exhibition of the Chicago Architectural Club. The exhibition has been somewhat unique in character, not entirely from the

¹"The Flora of the Assyrian Monuments and its Outcomes," cited by Haddon, "Evolution in Art." Page 156.

nature of the material exhibited, but from the spirit which is especially brought out in the Thirteenth Annual Exhibition of the Club. It seems to be the especial desire of the organization to present itself to the public as a body which stands for all that is most advanced in the artistic and sanitary growth of the city. It was this Chicago Architectural Club which last year was the means of calling a convention of the various clubs of the country together at Cleveland and forming from them a league known as the Architectural League of America.

The catalogue in itself is, in some respects, a departure from the usual architectural catalogue and, like most strictly artistic things, when divorced from commercial association, comes high. The catalogue, a modest green-paper-covered volume, contains no advertisements. To especially emphasize the civic interests which the Club at present cultivates, the design for the cover presents, as its chief feature, in black and gold, the coat-of-arms of the city. Thus we start out with the correct attitude on the very cover. It is certainly an unusually well-gotten-up finding-list, and one which is quite educational in its way. The position taken by the Club is well defined in a little article, headed "Greeting," to be found on the first pages of the book. The Club is hardly a new organization, and its years of probation might be considered as passed, and it now looks as if it had come to stay and be a power for good here in the city. If such is the case it would be pardonable to quote a few lines from the Greeting above alluded to.

"The Architectural Club has noticed the great interest that has been taken in civic beauty by citizens, by our municipal officers and by clubs and societies.

"The Mayor has appointed a special commission to study the park problem; there are several projects for specific parks and playgrounds under consideration by the Council; the Woman's Club has determined to devote a portion of its energies regularly to civic beautification; the Municipal Science Club exists for the purpose of studying municipal problems; the Art Association has declared war on unsightly bill-boards; the Improved Housing Association has exposed one slum tenement and has come forward with plans for improvement, and the University of Chicago and the Northwestern University are directing the attention of their students to conditions and problems connected with the city's welfare. In addition, Chicago now has an Art Commission with power to pass upon public works of art. With the development and improvement of our commercial life and the steady, increasing concern in municipal politics (and the gradual improvement in our city government), it is becoming possible for our city to grow in artistic life and expression.

"In addition to its self-appointed task along municipal lines, the Architectural Club in connection with the Architectural League of America stands for the new thought in art and design."

Following closely upon this comes a quite lengthy article entitled the "Hour of Opportunity" — the special hour of opportunity alluded to being, for Chicago, of the present and the near future. Scattered through the illustrations of the book are numerous small words of wisdom on different topics, all bearing on the general one of civic pride coupled with civic good taste.

Mrs. Lucy Fitch Perkins, as chairman of the Committee of the Art and Literature Department of the Chicago Woman's Club, defines the position of that organization in its effort to do its mite in the attempt to beautify Chicago. Everything seems to be organizing here — let us hope for some results. We systematize and we talk, and in the midst of all the talkers there are some workers who accomplish something, a something which no doubt is better for the agitation. A woman on a suburban school-board exclaimed the other day: "Why, I have been on that board for two years and so much time is given up to organizing, that I actually have not heard a word yet about our own special school and its needs. It is a question how to find time to do the things and talk about them so much, too."

The prize designs made for the decoration of a little park on the North Side are not without interest. These are the ones before alluded to as the competition instituted by the Woman's Club. They hardly seem attractive or suitable for the small triangular space. It may be a curious criticism for a design found in an architectural club's exhibit, but they seem too architectural. We must, of necessity, in a crowded city have a great deal of brick and mortar, and the little space that can be free from them is always very welcome. The design by Birch Burdett Long has already been accepted and will be carried out in this little North-side breathing-space, where one can see if the actual is as picturesque as Mr. Long's quaint, but unreal, rendering of the decoration of the little pleasure-spot.

One most interesting feature of the Exhibition is the tenement-house exhibit made by the Chicago Improved Housing Association. It is the same exhibition which has been in New York, and from Chicago will go to other American cities, and, finally, to the Paris Exposition. This special part of the Exhibition arrived too late for listing and illustrating in the catalogue. It consists of models and plans for the ideal tenement-house, photographs of the most favorable conditions in the tenement and, photographs, alas, of the most discouraging and heart-breaking ones in both interior and exterior arrangement. It is hard to turn from this collection of the actual and the ideal in the slum districts of our great cities and find you have left from it much relish for the rest of the exhibition, which is to be viewed from its artistic standpoint chiefly. Perhaps this collection seen by the side of some ideal suburban house, by some palatial business-block, points its moral and adorns its tale better

here than it could in any other place and, perhaps, the best art of the twentieth century will have such questions in its code of ethics, but the transition from one room to another is sudden, and some of the visitors fail to adjust themselves. If by placing the tenement collection in architectural exhibits there will be brought around a better condition of these human cages, then in the name of humanity let them remain; but from the artistic standpoint the exhibition does seem a false note in the general display. Coming directly, as one does, from the large gallery where the model-tenement stands side by side with the worst housing that can be imagined, where photographs of dwarfed children swarming in dimly-lighted courts and men sleeping, one over the other, in foul dens of rooms, coming as one does from this into the smaller gallery, where examples of the gentle book-binder's trade stand side by side with Mr. Ashbee's exquisite designs for metal-work, it is hard to bring one's self down or up to them. One wonders if, with such vital questions of mere existence in the world, one has a right to give time and thought to such things as Miss Ostertag's exquisite tiling for a mantel, with its delightful harmony of color and trailing white wistaria.

This thirteenth exhibition of the Club is by far the best and most comprehensive that it has ever held and leaves the previous exhibits far behind in the scale of excellence. One of our Chicago architects makes a fine showing of *projets* done in school, but this class of work, which contains so little of general interest, is this year conspicuous by its absence, and the plans, perspectives and elevations are of actual building being done or already accomplished.

One group consists of the plans for grounds and buildings of the Phebe Hearst competition for the California University and though some few are familiar with them, they prove to be a subject of great interest to many of the visitors, especially those connected with the profession.

Mr. Frank Lloyd Wright has a very attractive group of houses, not the least among them his own house and studio in a neighboring suburb.

The drawings for Jenney & Mundie's Chicago National Bank, alluded to in a previous letter, make a good showing, and one or two attractive houses built at Manchester, Mass., prove a noticeable feature. One of these is "Crowhurst," the residence of Mr. Francis M. Whitehouse, and the other, "Villacrest," designed by Mr. Arthur Henn.

Mr. Gambel Rogers exhibits drawings made for an institution to be known as the Chicago Institute. This is a large model school founded through the generosity of Mrs. Emmons Blaine. It has been expected that the building which will house it would be as ideal as the actual institution itself, and as it progresses in the course of the coming year it will be watched eagerly by all those especially interested in school architecture. The plans, however, are disappointing, and do not seem to indicate the possibility of any surprising architectural results.

When you reach the last and largest gallery of the five used for the exhibition you come upon the two-room tenement furnished by the Arts and Crafts Society, showing what can be done at a very small outlay of money, in the way of attractive and artistic furnishings. The efforts of the Society have been very successful in proving what it maintains, that a lavish expenditure is not necessary to produce artistic results. There is but little of the work of the Society in the exhibit, for, like all handwork, their productions are entirely too dear to be indulged in by the average well-to-do citizen not to mention the man who lives in a two-room tenement.

The successful decoration of the little room depends almost solely on the judicious use of color. The walls of the living-room in this, as they would be in nine cases out of ten, are white, and Mr. Twose, who has charge of this display made by the Arts and Crafts Society, has bravely accepted this condition. Some very cheap chintz of a blue-and-white geometrical design is used for curtains at the windows and covers a box-lounge in the room, the covering being loose, so as to be removed in case the couch is used as a bed at night. A little square lattice-frame of stained-wood is the first article in wall-decoration we come to in our trip around the room. On this are hung some tin-ladles, skillets, etc., with two light-blue porcelain-lined pieces, a coffee-pot and saucepan, introduced evidently by way of color. The little square openwork frame on which they hang keeps them from marring the wall and does away with nails driven into the plastering, which most landlords object to.

One excellent feature is the little green-and-white pine cupboard, the drawer and lower part left closed for unsightly things, while on the upper open shelves is shown exceedingly pretty cheap china in bright colors. These pieces were all bought for from five to seven cents each on South Halstead Street, one of the main thoroughfares of our "East End." The table is covered with a bright-red cotton table-cloth and a pitcher of cheap brown metallic glaze stands on it. The chairs are of the inexpensive kitchen variety which we are accustomed to see painted a sickly gray, or varnished up into imitation oak. In the little room they have all been colored a dark dull-green, bordering on black. A few small but bright posters are on the wall and one framed photograph or print of the Baby Stuart. There is no ambitious scheme of color, as can be seen, but a happy blending of whatever good, bright, cheap things might be within easy reach. The result is certainly honest and successful, and it is a pity that the people it might benefit are not the ones who will see it. The little bedroom is equally pleasing.

All the talk in building-circles has, this spring, been of strikes and

unions. Public sympathy in general, and that of the architects entirely, is on the side of the contractors in opposition to the claims of the unions, inasmuch as the claims of the contractors are entirely just and rational. These were given in last month's letter and the contractors are holding out on exactly the same point. To the individual union worker public sympathy is most heartily extended as being the victim of untoward circumstances and misplaced confidence. At the present writing matters look no nearer a settlement than they were at the time of last writing, but the contractors remain firm in their just demands while still recognizing the just demands of the Union. The contractors are well prepared for a long contest, and it looks as if, individually, the laborer hoped they would win to free them from that element of boss rule which, at present, so lessens the influence of the Unions.

Of course, all this agitation has simply put a stop to all building activity in the city, and architects' offices are quieter than in even the times of depression of the last few years.

ENGLISH FURNITURE.¹ — I.

ON a subject so well-worn as that of furniture, it would be difficult, even in a brief paper like the present, to avoid going over ground that has not already been more or less completely surveyed, and I must, therefore, disclaim at the outset any pretension of setting forth anything that is particularly original, or of dealing with the subject of English furniture, save from an evolutionary point-of-view. By way of conclusion to a general survey of the subject, I would first glance, therefore, on the relations of history to furniture, and second on general principles of design and construction, with some indications of what I venture to consider should be the direction and tendency of our aims in regard to English furniture in the future.

Like all the other industrial arts, the making of furniture had its origin in the ministering to physical and social needs. The more lethargic races of primitive man, influenced by climatic conditions, would be content to sit on the ground, and the invention of woven mats and afterwards of carpets, as in Asia, would be the natural outcome of such a habit; but the more active races inhabiting colder climates, such as that of Europe, would find that sitting on a stone or block of wood would be more convenient and save time. The weight and difficulty of handling the block no doubt suggested the stool, and the development of the chair from this by adding a support for the back is sufficiently obvious. From the chair was derived the settle, which in time produced the couch and sofa. It is needless, of course, to enlarge on this part of the subject, since the evolution from the simple to the complex is a natural physical law; I would, however, point out that to this day Orientals manage to get along very well with scarcely any furniture properly so-called, while their floor-coverings have been justly celebrated from a remote antiquity. The Western nations, on the other hand, had brought the art of furniture manufacture to a high state of perfection when it was still the custom to strew the floor with rushes.

As the history of ornament is the history of the human race, furniture must have been the subject of decorative treatment in the remotest times, and whether we examine the actual specimens which have come down to us from antiquity, or contemplate their representations in wall-painting, sculpture, or pottery, we can satisfy ourselves that the ancients were skilful designers and workmen in this branch of industry. Egypt, which is claimed to be the cradle of civilization and the arts, had, it is well known, great influence both on Assyrian and on Greek art, and in this connection it is curious to note how unfavorably the work of the sensuous Asiatics compares with the restrained but graceful refinement developed by the Greeks, though, at the same time, it lacks the symbolism and severe and perfectly decorative treatment of its prototype. Roman furniture in the earlier times of the Republic appears to have been of a rude and simple character, befitting the habits of a military commonwealth, but during the later Republic, and under the Emperors, the luxury and extravagance of every phase of social life was reflected in the furniture. Cicero, who cannot be justly accused of being a corrupt or particularly ostentatious citizen, gave £9,000 for a table made of rare African wood, and a table which had been the property of the conquered King of Numidia realized £10,000 at auction. One feature of ancient furniture was the frequent employment of marble, ivory, bronze, and, in the case of the later Roman period, still more precious materials in its manufacture. Thus, we read of tables of lapis lazuli, with legs of solid gold. This reckless prodigality had its natural consequence, and Roman furniture, in its form and decoration, though extremely rich and magnificent, never attained to the real beauty of the Greek.

The overthrow of the Western Empire banished the arts from Europe, except that portion under the Greek Emperors, and, in consequence, very few examples of decorative furniture appear in records of the Dark Ages in Western Europe, and it is at least probable that the bronze chair of Dagobert, the silver tables of Charlemagne, and some other examples illustrated in illuminated manuscripts, were the work of craftsmen imported from the near East. South of the Alps and the Pyrenees civilization was not so utterly submerged for any great length of time by the wave of Gothic conquest. Intercourse with the Levant, and the remains of the old models preserved, at any rate, the tradition of better things, but the Northwestern nations

remained in a state of abject barbarism, relieved only by the short but brilliant period of Celtic art in Ireland and Northumbria. By slow degrees, as the Gothic states improved in their law and order, the arts of life began again to receive attention until the Crusades towards the end of the eleventh century, which have seldom been given their due in this respect. The Crusades acted as an enormous stimulus to civilization in general, and to art in particular. For those among the chivalrous hosts who returned alive to their homes, scattered all over Europe, brought back with them some knowledge of the art of the near East, and the pointed arch, the grouped column and the carved capital, suggested by Byzantine and Saracenic architecture. These, modified by religious and climatic peculiarities, transformed the heavy Norman or Romanesque architecture of the West. In the hands of races who were freemen and warriors, devout and superstitious, but with a strong sense of humor, Christian art thus ran its course for several centuries, and left indelible marks on the art history of the human race.

The baron's castle, built and equipped mainly for defence, became the military and political centre of society, but the cathedral, the church and the monastery were emphatically the centres of social and artistic life, and we, therefore, find this period Christian in its art for both ecclesiastical and domestic purposes. For the first time since the days of the Pharaohs, symbolism became the distinguishing feature of ornament, and as the grotesque may be regarded as being to art what wit is to literature, the humor of the people found its expression in it, as their religious feelings did in their symbolism. The life of the baron, spent in war and the chase, was not conducive either to luxury or beauty in furniture, and simplicity and rudeness were still further the result of the life in common led by the lord and his retainers, who for centuries kept the custom of dining all together in the hall, the baron and his family and immediate friends on the dais. The rough table or "board," as it was then appropriately called, formed of planks laid on trestles, with long forms or benches for seats, often ornamented by carving, which were cleared away after the meal, must therefore have nearly completed the list of furniture in the hall. The private apartments, except those appropriated to the ladies of the household, were mere sleeping hutches. The ladies' rooms, of course, contained furniture of more pretension in the shape of bedsteads, coffers for linen and wearing apparel, smaller tables and seats. These last, however, were still benches or stools, chairs (often to seat two persons) being reserved for the use of the baron and lady as heads of the household. Couches and sofas were of much later introduction. It is curious to notice that even late in the sixteenth century the chair was still regarded as the appanage of the person of highest consideration, one only being used in hall, and it has been suggested that this circumstance is the origin of the term we use, "to take the chair."

The sacred nature of the monastic buildings gave them immunity from attack; there was consequently greater security for the property contained therein; the lives of the monks were largely sedentary, which made them appreciate indoor comfort; above all, they had leisure to devote themselves to peaceful avocations, and possessed the monopoly of education. All these causes combined to make the religious houses havens where the arts could take refuge, and in consequence the furniture and household effects of the monks were generally of a superior order to those of laymen of equal or even of superior means. The sarcastic allusions in prose and in verse, and the satires in wood, levelled against the luxury and ostentation of the religious orders during the Middle Ages, sufficiently attest the fact. The furniture, though often richly carved, always strongly made and well-proportioned, was still, however, uncompromisingly wooden; there was little or nothing of the comfort derived from what we call upholstery. Cushions, until the sixteenth century, were few and scanty; a log of wood hollowed out served for a bolster, and a bed-pillow of chaff was thought luxurious. Still, the fourteenth and early fifteenth centuries are justly looked upon as periods of splendor in the applied arts. The furniture of our cathedrals which has come down to us, such as coffers, episcopal thrones, sedilia, rood-screens and altar-tables, was worthy of these fine buildings. The faults of the woodwork in question are a too great influence of the stonemason, a failure to perceive the limitations of wood as a material, and a certain cumbrousness which, though appropriate in furniture intended in those days to be seldom moved, renders these pieces unsuitable for reproduction for modern requirements.

Whether the decay of the best traditions of Gothic art was due to a natural decline, or was hastened by exterior influence is a moot point. It is sufficient to note that its decadence coincided with the commencement of the Renaissance.

The republics of Northern Italy, Venice, Florence and Genoa especially, by their trade with the Levant, had become exceedingly rich and powerful by the commencement of the fifteenth century, and the patronage of learning and the fine arts among the upper classes had already become a fashion, almost a mania. The capture of Constantinople by the Turks in 1453 and the consequent dispersion of many of the Greek inhabitants, who fled into Italy with manuscripts, medals, gems and statues, may be said to have inaugurated the revival of classical learning and taste. The refugees were eagerly welcomed. The men who had been working after the tradition of Cimabue and Giotto at once perceived the superiority of antique art in realism, and the beauty which appeals to the senses, which came as a revelation. The classic in architecture was followed of course by the classic in interior fittings, furniture and decoration,

¹ A paper by Lasenby Liberty, J. P., read before the Society of Arts, and printed in the *Journal of the Society*.

and in a few years Italy produced works which have been generally regarded as *chefs d'œuvres* of the woodworkers' art.

In France the new movement was delayed for a time, partly by the effects of the terrible Hundred Years' War, and partly by the stern and gloomy policy of Louis XI; but the expeditions of Charles VIII and Louis XII into Italy brought about the beginnings of the French Renaissance by Italian designers and workmen being invited into France by the King and nobles. It was, however, reserved for Francis I to commence that era of ultra-magnificence in architecture and the subsidiary arts which, with certain interruptions, has lasted in that country to the present day. The French and Italians, both ingenious peoples, endowed with great manual dexterity and invention, and fond of novelty, raised the household furniture and fittings of the Renaissance to the highest pitch of ornate grandeur. The wood used was principally walnut, which, of fine grain and easily cut and worked, lent itself with, perhaps, too great facility to the over-elaboration so characteristic of the Latin races. Though, again, too stone-like and architectural in design, the early furniture-work of the period was in many respects excellent, the construction good, on generally sound lines, pleasing in proportion and outline, and the carving, though florid, appropriate to its place, and executed with both delicacy and dignity, and it is to be noted that French furniture during the period of the true Renaissance, in spite of occasional extravagances, never transgressed against good taste to the extent in which Italian work ran riot. The Flemings, the Dutch, and the Germans developed a Renaissance furniture of their own, which, while possessing the characteristics of good construction and directness of purpose in a high degree, never aimed at the richness of design, or attained the refinement of detail found in the best French and Italian work.

The Renaissance was late in England. While Italy, under Lorenzo the Magnificent and his son, Leo X, and France, under Francis I, had established an era of unexampled grandeur in every kind of art, at once learned and inspired, the English were content to graft on the then existing debased Gothic forms, clumsy Classic detail, without appreciation or understanding. The causes of this are not very difficult to discover. The Wars of the Roses had swept away almost all the old nobility, and those who remained were much impoverished. The revenue of the Sovereign was limited by the Commons, and the great middle class was not yet in existence, or at least was only just coming into being. The unlimited resources of the absolute monarchs of France and Italy were not available in this country, and art, whether in the guise of pictures or furniture, cannot flourish without patronage. Henry VIII, who, however, had a greater ambition to rival the French king than to foster art in his dominions, Cardinal Wolsey, and some of the new nobility, appear to have done their best to encourage the new taste, and there are some pieces of Renaissance furniture of high excellence in our museums and private collections of the first half of the sixteenth century. Though labelled "English," it is more than doubtful whether these were made in this country. If they were, they were most probably executed by foreign craftsmen. It is difficult to believe that the same men who made these pieces of furniture worked the heavy semi-Gothic fittings and joinery of the period which still exist *in situ*.

The long reign of Elizabeth saw the rise of a real English Renaissance, which, while retaining signs of Gothic influence, was yet based on Classic models, and withal exhibited traits of a distinctly national character. The growing wealth of the country, which enabled great nobles like the Earl of Leicester to keep up households of princely proportions, and the rise of the opulent merchants of London and Bristol, alike gave an impetus to the importation of fine models and skilled workmen, and to home design and manufacture. The very wealthy, probably still by purchase from abroad or by the employment of Italians and Frenchmen, furnished their homes with carved walnut, with ebony and ivory; but the well-to-do middle-class used the native English oak, which, in the hands of English workmen, took a distinctive character of its own. Incapable of the clean cutting and exquisite finish attained in working the finer woods, it yet was far superior for producing broad effects and massive outline. The nature of the material caused restraint in the employment of carving, and the result was seen in the development of a more truly decorative treatment than in other contemporary work. The exuberance of florid ornament, which broke out in this style towards the end of the sixteenth century, in sympathy with the debasement of the Renaissance in France and Italy, did not extend to any great lengths in the characteristic oak furniture of the period.

Beginning with the reign of Henry VIII, this epoch saw a great increase in the number of different articles of furniture manufactured. The custom of dining in hall fell into desuetude in spite of the protests of the Church and of the old school of laymen. At first the dais was partially curtained off, then screened, and finally became a distinct parlor (or room for conversation), or withdrawing-room. As the number of separate chambers became greater, furniture was made on a smaller scale and in more numerous pieces. In the private apartments chairs took the place of stools and benches; these were not yet stuffed, but loose cushions were much used. Sofas were still unknown. The plate-cupboard, as its name implies, was not enclosed, but an arrangement of shelves fixed to the wall, and garnished with silver and pewter cups and flagons. An ordinary table stood below for drink and side-dishes. The two together are the ancestors of the modern sideboard.

With the accession of James I began what I venture to believe

is the finest period of our national taste in furniture. The return of Inigo Jones from his visit to Italy, and his appointment as king's architect, marks the commencement of an epoch in England which but for the Civil War and the subsequent austerities of the Puritan régime might have been more truly worthy in art, and, perhaps, not less renowned than the period of Francis I in France. James I was a born builder and quite appreciated the talents of his great architect, but Charles I more especially possessed a refinement of taste and a love of the beautiful almost unique among the prominent personages of his time. His Queen, as became a daughter of the Medici, was a munificent patron of art, and the Sovereigns who entertained and honored Rubens and Vandyck, and took part in the masques of Jonson and Carew, must be allowed to have beneficially influenced the art development of this country.

It is not too much to say that the price of our liberties then achieved was the loss for the time being of our place as an artistic people. For more than a hundred years after the Civil War, England cannot be said to have possessed a style or even a taste in furniture, in decoration, or indeed in anything else in the nature of art. During the régime of the Commonwealth, sculpture and painting were regarded as savoring of idolatry, and as everything pleasing to the eye was considered as sinful in itself, it is not to be wondered at that no encouragement was given by the dominant faction to the production of artistic and beautiful furniture.

This circumstance shows that religion has had a further influence on our national taste apart from supplying ornament with objects for symbolism. A shorn ritual and a gloomy creed have their reflex in the applied arts. Our climate also has exercised a potent influence on the taste shown in household surroundings; and the gilding, marble, carving in high relief, and general glitter and brilliancy of the schools of decoration emanating from the south of Europe, have been found incompatible with a climate which necessitates a more indoor life, and consequently has produced a land of homes.

These circumstances, combined with the freedom of our institutions, which enabled the people to curb the extravagance of their rulers, as I have previously noted, have been answerable for the fact that in every age the English taste has had a tendency to severity and simplicity, even when through political or dynastic alliances it has been most strongly influenced by a more elaborate and ornate style of decoration.

The Restoration brought a general relaxation from the austerity of the Puritan rule, but its effects on the decorative arts was little short of disastrous. The debased Renaissance of the period of Louis XIV became the fashion at Whitehall and Hampton Court, and some of the furniture still shown at the latter palace proves that in spite of considerable influence exercised on English fashion by Dutch models during the reign of William III, the French mode continued to hold its sway in England. During the latter part of the reign of Louis XIV it became more and more debased, until it culminated in the unspeakable rococo of the Regency and Louis XV.

This time of decadence, however, had its compensations, inasmuch as the ages which gave us Christopher Wren and Grinling Gibbons must be allowed to have been a brilliant period in art of a certain type. St. Paul's is not only a masterpiece of proportion and scale, but a mine of wealth to the designer for the study of classic detail. I may mention, in passing, as a fact fairly well known, that the so-called Queen Anne furniture and fittings of twenty odd years ago was really based on some mantel and other fittings executed during the reign of George I, and never had any claim to be called the revival of a style.

Though, in my opinion, the furniture of the period of Louis XV is the worst of any recognised style or school of decoration, yet it brought out the powers of a most wonderful group of cabinet-makers and workers in ormolu. To a technical eye, many of these pieces show difficulties overcome by sheer manual dexterity and skill which have never been surpassed, so much so that one is amazed to think how such workmen came by such designs — designs in which every principle of good construction was set at defiance, and every canon of artistic truth violated, the outlines consisting wholly of curves without a single straight line to give an appearance of rigidity and strength. False in conception and meretricious in ornament, it was a faithful reflex of an artificial and corrupt age.

But now arose a group of English cabinet-makers, who in some degree raised their craft out of the rut in which it had long been content to travel. Bad as the French styles had been, the English had made them even worse in process of copying, for they could not reproduce their exquisite finish. The work of Chippendale and his compeers, though far from perfect, or even of a high degree of merit, was undoubtedly a great advance on what had preceded it. It was the work of first-rate craftsmen, but of indifferent designers. The chimney and console glass frames were direct copies, except as regards general outline, of French work; the tables and cabinets a bizarre mixture of the same style with Chinese and Gothic! The chairs were undoubtedly the best of the works in question, though even here the backs, with their meaningless carved ribbons and shell ornament, detract in many instances from their merit. Still the principles of good design were partly recognized, and they certainly paved the way for further progress. The style of decoration and furniture introduced about this time by the Brothers Adam had immediate and widespread results for good. Whether inspired or not by the fashion in decoration of the same period in France, and known as Louis Seize, or whether there was a mutual obligation, we

can note once more that English taste beneficently stripped the French decoration of much of its over-richness of ornament. The "Adams" is the most delicate and refined of all styles founded on the Classic, and never errs on the side of ostentation or vulgarity. Its ultra-delicacy indeed often degenerated into a cold and feeble refinement, which rendered it non-effective for wall and ceiling decoration, but its inspiration of the work of Hepplewhite and Sheraton is what mainly concerns us in a paper on furniture.

[To be concluded.]

ILLUSTRATIONS

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

A COMPETITIVE DESIGN FOR THE UNITED STATES CUSTOM-HOUSE, NEW YORK, N. Y. MR. H. J. HARDENBERGH, ARCHITECT, NEW YORK, N. Y.

PROPOSED ROMAN CATHOLIC CHURCH, ROANOKE, VA. MESSRS. H. LAPOINTE AND E. G. W. DIETRICH, ASSOCIATED ARCHITECTS, NEW YORK, N. Y.

BUILDING FOR THE LACKAWANNA TRUST AND SAFE DEPOSIT CO., SCRANTON, PA. MESSRS. FULLER & PITCHER, ARCHITECTS, ALBANY, N. Y.

THIS building has just been completed on Lackawanna Avenue, Scranton, Pa., and will be used solely for the business of the Trust and Safe Deposit Company. The exterior is of dressed white granite, with copper dome and plate-glass windows. The construction is absolutely fireproof. The interior is finished with Vermont-marble floors, side-walls and counter-fronts, the screen-work above the counters being of bronze. Such woodwork as is necessary is of mahogany. All walls are decorated in subdued color and the building is equipped with modern devices for the best service of buildings of this class.

OFFICE OF THE LACKAWANNA TRUST AND SAFE DEPOSIT CO.'S BUILDING, SCRANTON, PA. MESSRS. FULLER & PITCHER, ARCHITECTS, ALBANY, N. Y.

DETAILS FROM THE DOORWAY OF THE UNIVERSITY, SALAMANCA, SPAIN.

This plate is copied from "Monumentos arquitectonicos de España."

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

GALLERY: LACKAWANNA TRUST AND SAFE DEPOSIT CO.'S BUILDING, SCRANTON, PA. MESSRS. FULLER & PITCHER, ARCHITECTS, ALBANY, N. Y.

[Additional Illustrations in the International Edition.]

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NOTES AND CLIPPINGS

THE BRAIN-WORKER ALSO A LABORING MAN.—The fact that most men who receive compensation from others for their services are truly "laboring men," whether the amount they receive be large or small, is so continually disregarded by political and other popular orators that it is interesting to note how the Kansas City Court of Appeals has refused to recognize any distinction between the two classes of laboring men. This was in the case of a Mrs. Bovard against Joseph Ford, Comptroller and Auditor of the Kansas City, Fort Scott and Memphis Railroad Company, at a yearly salary of \$5,000. To enforce a judgment obtained by her husband against Mr. Ford, Mrs. Bovard tried, by the legal process of garnishment, to reach his salary in the hands of the railroad company. The company resisted this attempt on the ground that Mr. Ford was the head of a family, and that his "wages" could not be touched. Mrs. Bovard claimed that he was paid a "salary" and not "wages." The court, in deciding that his compensation was "wages," which could not be touched, said: "Although wages and salary have at times a different meaning, we think that in this instance they have been used interchangeably and as meaning the same thing, or rather that wages was intended to include salary. The plaintiff's counsel have collected a great variety of definitions from different lexicographers, but, in its general sense, Mr. Webster has defined wages as compensation given to a hired person for his or her services, that for which one labors, stipulated payment for services performed. So, in this case, it is immaterial whether Ford's compensation be termed wages or salary; they mean one and the same, and come within the class of earnings for personal service intended to be exempted by the statute." — *N. Y. Evening Post*.

THREATS OF CONTRACTOR TO ABANDON WORK.—Timothy Sullivan had a contract with the Sewer Commissioners of the City of Amsterdam, which provided that the city might complete the contract in case the contractor "shall fail in due performance in any part of his undertaking, or shall become bankrupt or insolvent." Sullivan, being dissatisfied with the engineer's estimate made of his work done, told the Commissioners that he would not go on with the work unless the estimate was allowed at his figure, and that he was unable to pay his men unless he received the amount claimed by him. After Sullivan had gone, the Commissioners passed a resolution directing the engineer to take possession of the work, which he did the next morning, although Sullivan, who was not informed of the action of the Commissioners, was there present, prepared to proceed with the work. The work was completed at a loss to the city, as the Commissioners claimed, of \$1,300 over and above the contract price. This loss they sought to recover from Sullivan and his sureties. A decision of the Third Appellate Division in favor of the defendant has been affirmed by the Court of Appeals upon the opinion of Justice Merwin. The Court holds that a mere threat to abandon the work, not followed by an actual abandonment, did not justify the expulsion of the contractor therefrom, nor a forfeiture of his rights therein, as no injury or change of situation was shown to have occurred by reason of such threat. — *N. Y. Times*.

RUSKIN'S POPULARITY AT OXFORD.—One recalls how, before the hour appointed for his lectures in the museum, every corner of the theatre was crammed, and this not only by the young men who would most naturally have been expected to be there, but by a medley of men who would have been found on the running-path or in their college barges, but of whom Philistia might have been proud and glad. Ruskin felt then for the first time that his message was indeed for young Oxford, and his spirit rose within him. One remembers how on one occasion, in the Taylorian Institute, whither, for the better accommodation of the crowd, he had adjourned, he seemed vexed, and vented his indignation in no measured terms upon certain of the fairer sex who had congregated to the exclusion of the undergraduates. "I came here," he said, "with a message to my young men, and I am entirely troubled to find that by reason of so many fair bonnets and befeathered hats I cannot so much as see their faces." And though it is true he apologized at the next lecture, in most knightly fashion, for having said anything that should have seemed unkind to the fairer sex, he maintained that his business was not so much to tickle the ears of the ladies of Oxford as to fulfil a solemn obligation to Alma Mater in getting at the hearts of her young men. — *From the Contributors' Club in the April Atlantic*.

ST. CECILIA IN ROME.—Most interesting to archaeologists, as well as to students of church history, are the excavations which have been recently begun in the Church of St. Cecilia, Rome. A goodly portion of the ground surrounding the main body of the present church was opened up many years ago, and many interesting remnants of what is generally considered to be the house of the saint were brought to light. Permission for the new excavations was granted some time ago, and during February the labors of the diggers have been rewarded with some exceptionally interesting discoveries in the way of architectural remains. Under the pavement of the main church there have been brought to light the remnants of a very ancient Roman house, built upon the earliest models, with later walls belonging to the imperial epoch. The edifice in its original form was evidently a most sumptuous one, as the remains of a fine bath-room—of a great hall in the form of a basilica—of a niche for the ancient household gods, and various other details are still plainly visible. These new discoveries tend toward confirming the ancient and honored tradition that the present basilica was erected above the site of the house of St. Valerian, the husband of St. Cecilia, who was converted by her after marriage and martyred on the Via Appia. — *Roman Letter to N. Y. Times*.



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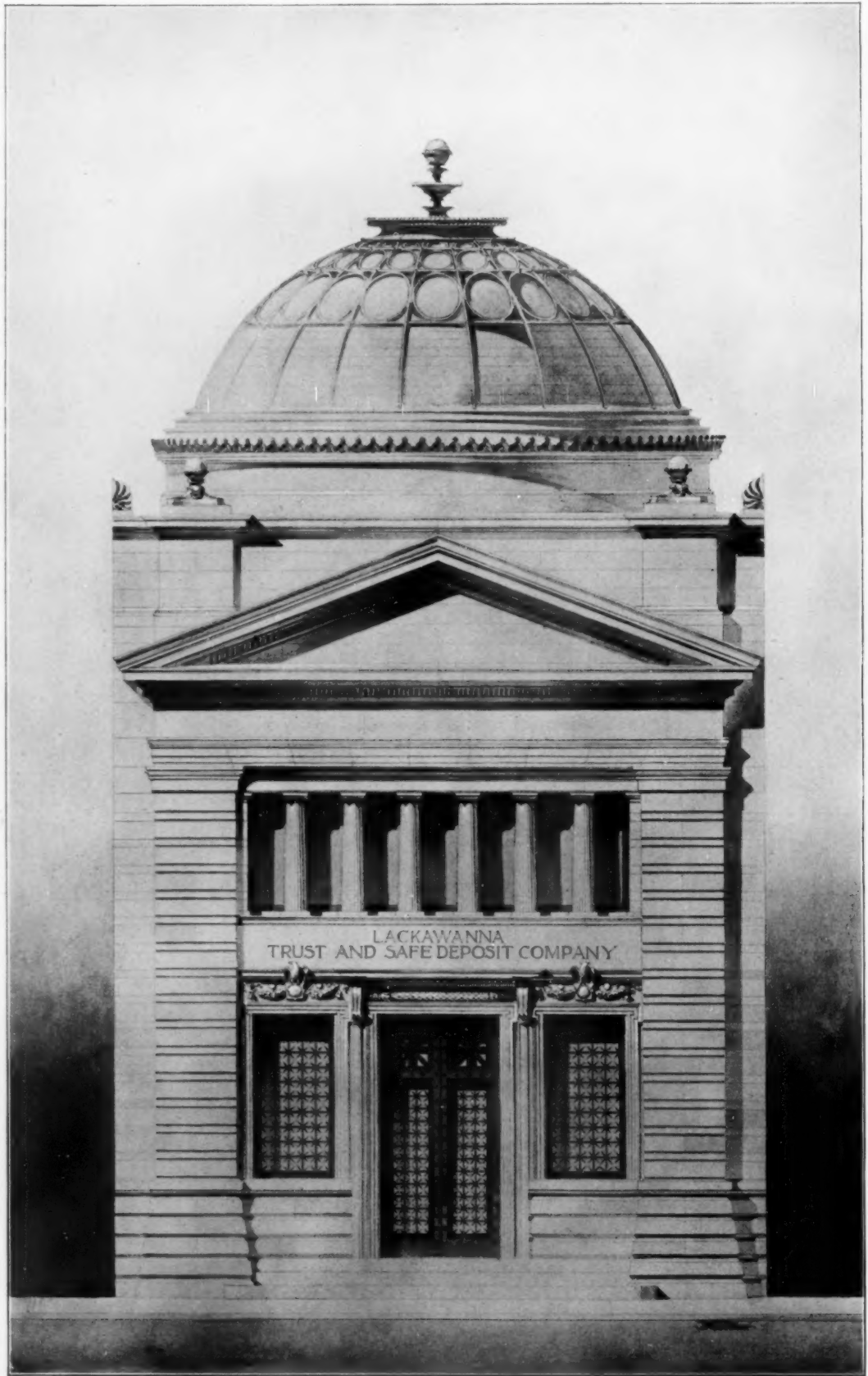
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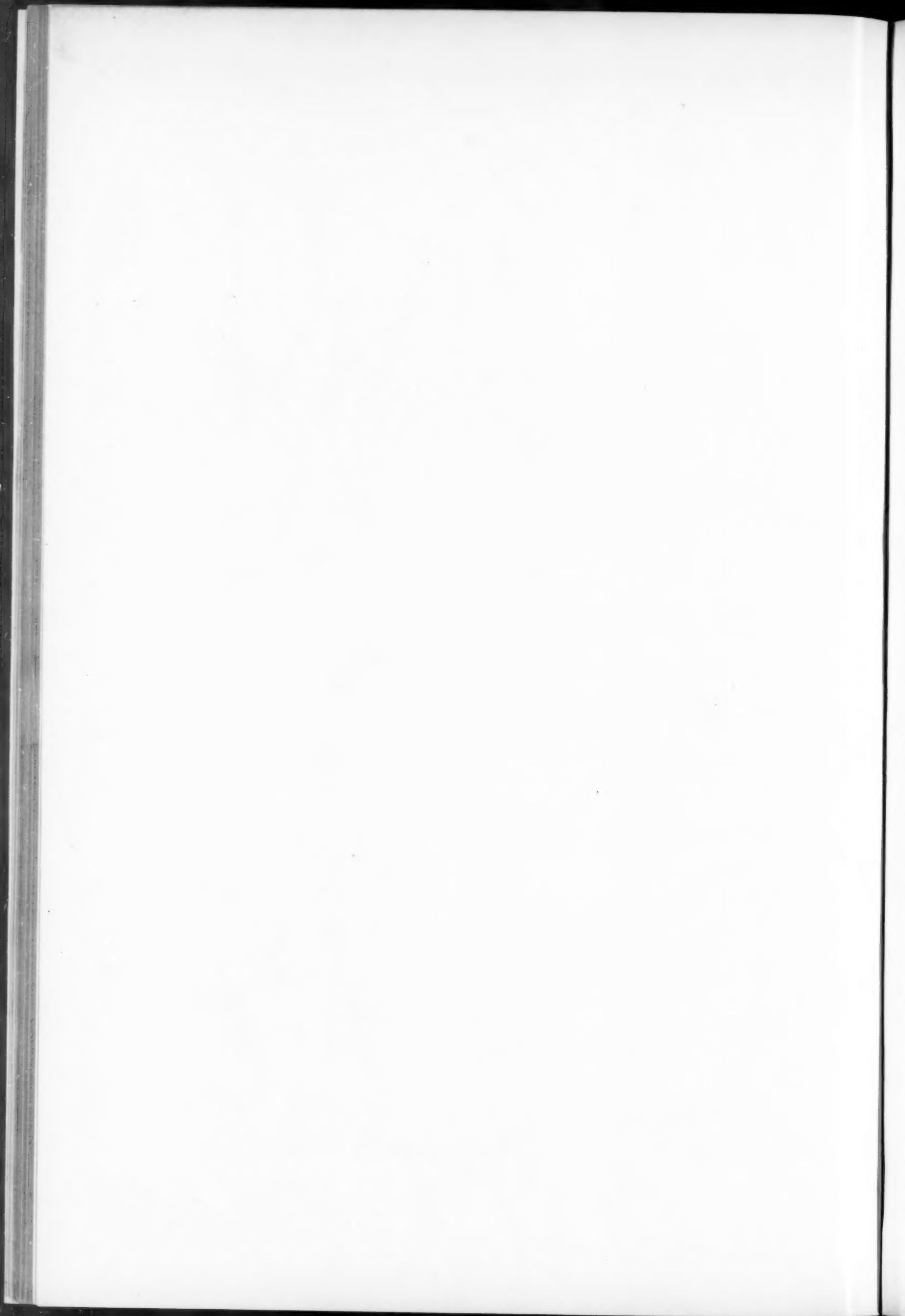
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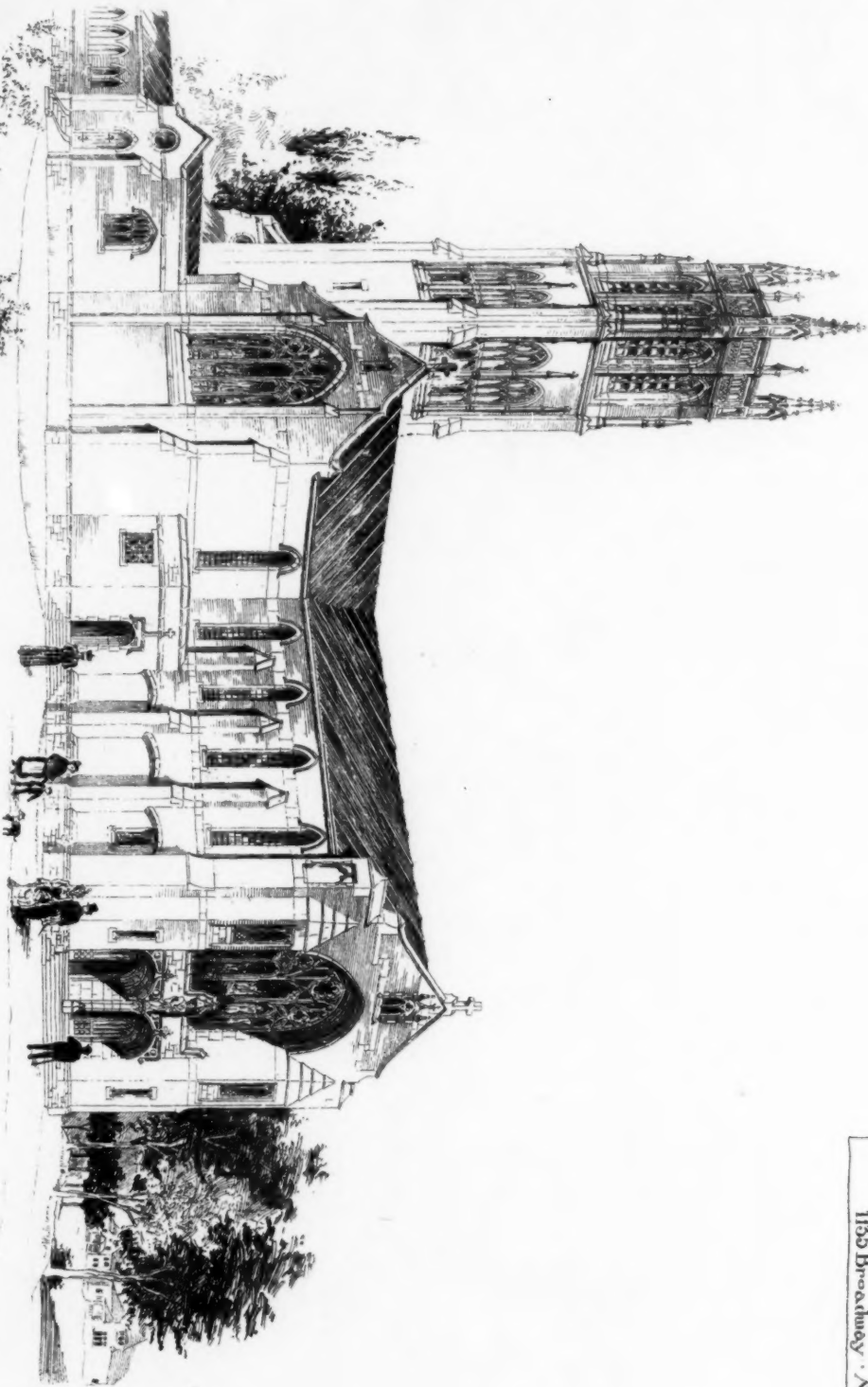


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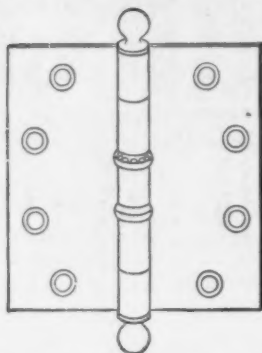
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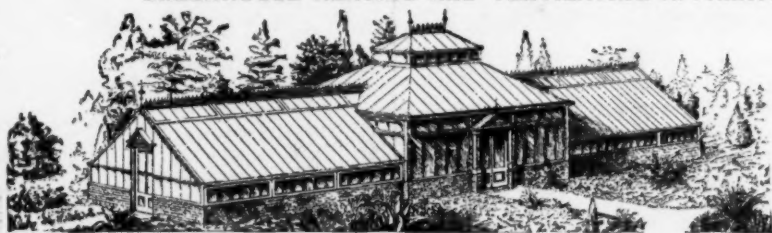
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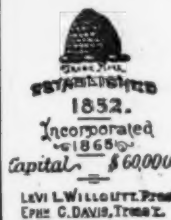
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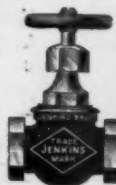
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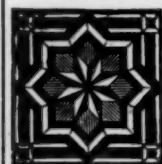
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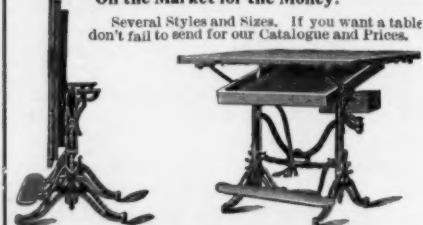
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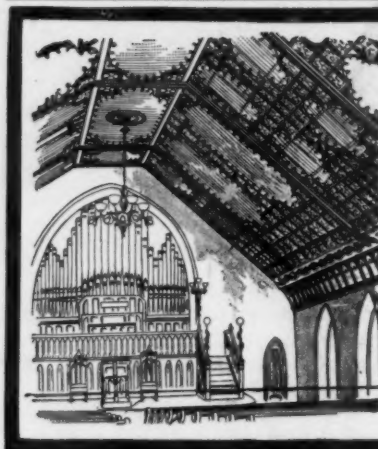
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BUILDING INTELLIGENCE.

(Reported for The American Architect and Building News.)

[Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.]

ADVANCE RUMORS.

Adams, Mass. — The Dobler Bros., of Albany, N. Y., and Geo. Mawert, it is reported, will erect a new hotel on Park St. The proposed structure is to be constructed of pressed buff brick, and will be 80' x 107', and two stories in height; cost, \$40,000.

Buffalo, N. Y. — Whitecomb, Weed & Co., of Boston, Mass., have had plans prepared by Architect H. J. Cobb, of Washington and Chicago, for a hotel to be erected at the corner of Washington and Clinton Sts. The proposed structure will be nine stories in height, containing 315 rooms, and will front 122' on Washington St. and 147' on Clinton St. It will be built of light gray brick and terra-cotta; cost, about \$500,000.

The Wellborne-Sumner Co. has had plans prepared by Esenwein & Johnson, architects, for alterations to the three-story building at 235 Ellicott St., costing \$6,000.

Caroline L. Wiles will build a two-story frame block of houses on Kingston Pl. and Seneca St.

Cashton, Wis. — Chandler & Park, architects, Racine, have drawn plans for a \$10,000 brick hotel building to be erected here.

Cedar Rapids, Ia. — Architect W. A. Fulkerson has prepared plans for a 6-room brick and stone addition to the school-house and also a boiler-house; cost, about \$20,000.

Chester Pa. — The Franklin Forging & Steel Co., of Allegheny, have purchased 30 acres of land here and will erect a \$200,000 plant. Work will begin at once.



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PHILADELPHIA, 26 and 28 N. Fourth St.
SAN FRANCISCO, 117 and 119 Market St.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Chicago, Ill. — Fritz Lang, architect, will erect a \$22,000 three-story pressed brick flat building, 35' x 125', on the Northwest Side.

George L. Harvey, 115 Monroe St., has designed a \$65,000 six-story and basement factory building, 70' x 150', to be erected on Jefferson St.

Coatesville, Pa. — A new high-school building will be erected at a cost of \$50,000.

Dundee, N. Y. — John C. Wolf, of Corning, is building a church of stone, brick and terra-cotta for the Episcopal Society, to cost \$4,000.

Flushing, L. I., N. Y. — It is stated that Wm. T. James, proprietor of the Hygienic Ice plant at Kissena Lake on 19th St. and Laburnum Ave., which was burned March 31 at a loss of about \$30,000, will rebuild at once.

Fremont, Neb. — The Fremont Hospital Co. is having plans prepared by A. H. Dyer, architect, for a three-story hospital building. It will be constructed of common and pressed brick, with stone trimming; cost, \$20,000.

Friendship, N. Y. — John C. Wolf, of Corning, will build a brick, terra-cotta and stone church for the Episcopal Society; cost, \$6,000.

Gallon, O. — The stockholders of the Central Hotel have concluded to make extensive improvements upon the hotel. F. S. Hartman, of Crestline, is the architect and has the drawings now on the boards.

Great Falls, Mont. — The Presbyterian Society has had plans prepared for a modern church to cost complete about \$20,000. The main part is to be erected soon, and will cost about \$15,000.

Hamilton, O. — Ballinger & Jacobs have had plans prepared by Architect George Barkman for a brick and stone foundry; cost, \$10,000.

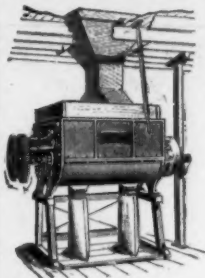
Indian Orchard, Mass. — Page & Hayes, architects, of Springfield, have drawn plans for a church and a parochial school for the Catholic Society. The church will be of Romanesque design and will be constructed of brick with brownstone and terra-cotta trimmings. It will seat 200 people; cost, \$25,000. The school-building will be constructed of brick with brownstone trimming. It will have a seating capacity of 200; cost, \$8,000.

Leontonia, O. — W. G. Eckles, of New Castle, Pa., has prepared plans for a \$10,000 pressed brick church, with slate roof and hot air heat, for the Presbyterian Society.

Louisville, Ky. — Architect John B. Hutchings, has prepared plans for a two and one-half story brick residence, 30' x 45', for Emil Waltenberger; cost, \$6,000.

Architects Dodd & Cobb have prepared plans for remodelling a printing-house and three-story addition for G. H. Fetter & Co. It will have composition roof, passenger and freight elevator, steam heat; cost, \$10,000.

Milwaukee, Wis. — Architect John Menge is preparing plans for a four-story store and office building to be erected on Grand Ave., near 3d St. It will be of brick, with steam heat, gas and electric lights, oak finish and gravel roof; cost, \$15,000.



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BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Minneapolis, Minn. — Wm. M. Kenyon, architect, is preparing plans for a passenger station to be erected by the Soo Line on 5th Ave. N., between Washington and 2d Sts. It will be 35' x 36', two stories, of pressed mottled brick with stone trimmings and a tile roof with a 200-foot train-shed; cost, \$15,000.

The State University will erect an addition to the engineering building this season. It will be 45' x 225', two stories, of pressed brick, cut stone and slate roof; cost, \$20,000.

Wm. M. Kenyon, architect, is preparing revised plans for a freight depot to be erected by the Soo Line on 2d St. and 5th Ave. N. It will be 50' x 525', of selected brick, with gravel roof; 35' x 50' will be two stories and basement, and the remainder one-story and high basement; cost complete, \$50,000.

New Haven, Conn. — Brown & Van Beren are drawing plans for a new school-building to be built on Livingston St.

Omaha, Neb. — Charles Cleves is drawing plans for a \$30,000 hotel, to be built at 12th and Howard Sts., for Joseph Gahn.

J. H. Harte has the contract to make changes and improvements in the store front of the Continental Clothing Co., at 15th and Douglas Sts.; cost, \$7,000.

Perryville, O. — Architect F. S. Hartman, of Crestline, is preparing plans for the First National Bank Building soon to be erected here.

Pittsburg, Kan. — Architect J. M. Smith, 419 N. Broadway, has prepared plans for a two-story brick and stone fireproof store and office building for N. Coughenour; cost, \$8,500.

Pittsburgh, Pa. — The Standard Brewing Co., of New Castle, have purchased a 10-acre site near here and will erect a brewery, to cost \$300,000.

Richmond, Va. — The Board of Education will expend \$11,000 in alterations to the high school and Bellevue School.

BUILDING INTELLIGENCE.

(Advance Rumors Continued.)

Sigourney, Ia. — Libbe, Nourse & Rasmussen, architects, Des Moines, are drawing plans for a new high-school building to be built this year; cost, \$20,000.

Spokane, Wash. — L. L. Rand has drawn plans for a \$12,000 hotel to be erected on Pend d'Oreille by the Sand Point Lumber Co.

St. Bernard, O. — The Bowker Fertilizing Co. will let the contract this week for their new \$60,000 plant to be erected here. The buildings will consist of a two-story frame storage building, 161' x 201'; milling building, and a two-story brick boiler and engine house, 50' x 94'.

Stevens Point, Wis. — The Boston Furniture Co. will erect a store building after plans by Architect J. H. Jeffers. It will be constructed of brick, 25' x 75', and will be two stories high.

St. Louis, Mo. — W. E. Matthews, Union Trust Building, is preparing plans for a new church to be erected by the M. E. Society, to cost \$15,000.

Tuscola, Ill. — The Wortham Bros. Co. will erect a three-story business building to cost \$30,000.

West Springfield, Mass. — Frank L. Worthy is having plans drawn for a factory building to replace one burned some time ago. The structure will be built of brick, three stories high, and 150' long by 60' wide.

Wheeling, W. Va. — Geisley & Faris, architects, are drawing plans for remodelling the Orphans' Home on S. Market St., which is maintained by the St. Alphonsus Church; cost, about \$10,000.

Wichita, Kan. — Architect Elbert Dumont, 117 N. Main St., has prepared plans for a frame residence for S. W. Cooper; cost, \$7,000.

Xenia, O. — It was voted recently to erect a court-house to cost about \$200,000.

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BUILDING INTELLIGENCE.

APARTMENT-HOUSES.

Joplin, Mo.—Three-st'y bk. aparts., 51' x 74', gravel roof, steam; \$23,000; o., J. H. Kingston; a., J. P. Kingston, Worcester, Mass.

Kewanee, Ill.—S. Chestnut St., three-st'y bk. & st. aparts., 64' x 149', comp. roof, steam; \$20,000; o., X. Caverio and A. J. Anderson; a., Henry Eklund.

Milwaukee, Wis.—Two-st'y bk. aparts., 45' x 120', shingle roof, furnace; \$18,000; o., A. D. Meiselbach; a., H. Messer & Son.

Minneapolis, Minn.—Lindale Ave., three-st'y bk. & st. aparts., 60' x 300', gravel roof, steam; \$16,000; o., L. M. Henry; a., F. D. Orr.

CHURCHES.

Boston, Mass.—Blue Hill Ave., cor. Schuyler St., bk. church, 75' x 90' x 120', pitch roof, steam; \$50,000; o., Rt. Rev. J. J. Williams; b., Leach & Early; a., Frank Keeley.

Flint, Mich.—One-st'y bk. & st. church, 60' x 100', slate roof, furnace; \$16,000; o., Congregational Society; a., F. W. Hollister.

Milwaukee, Wis.—Howell Ave., bk. church, 50' x 72' x 110', slate roof, furnace; \$26,000; o., St. Augustine's Society; a., Anton Dohmen.

EDUCATIONAL.

Elmwood, O.—2½-st'y bk. school, 42' x 86', slate roof, hot air; \$10,000; o., Board of Education; a., B. C. De Camp.

La Salle, Ill.—Two-st'y bk. & st. parochial school, 75' x 121', slate roof, steam; \$25,000; o., St. Hyacinthe Catholic Church; a., H. J. Schlaacks.

FACORIES.

Boston, Mass.—Bristol St., nr. Albany St., two-st'y bk. manufacturing building, 69' x 74', flat roof; \$7,000; o., Geo. C. Conant; b., Morris Gulton; a., C. A. Halstrom.

Brooklyn, N. Y.—John St., nr. Jay St., three-st'y bk. factory, 50' x 52' 6", gravel roof, steam; \$9,000; o., J. W. Mesury & Son, Jay St.; a., E. N. Stone, 1364 Dean St.

Flint, Mich.—Three-st'y bk. factory building, 60' x 330', 90' x 105', gravel roof, steam; \$30,000; o., The Flint Wagon Works; a., A. C. Frost.

New York, N. Y.—Second Ave., No. 2076, four-st'y

BUILDING INTELLIGENCE.

(Factories Continued.)

bk. & st. factory, 25' x 99'; \$12,000; o., R. W. Townsend, 18 E. 73d St.; a., S. D. Cohen, 23 Park Row.

Philadelphia, Pa.—Eighth and Arch Sts., six-st'y bk. & fr. factory, 80' x 112'; \$60,000; o., J. S. Thorne; b., Geo. F. Payne & Co.; a., Hales & Ballinger.

HOSPITALS.

Evanston, Ill.—Ridge Ave., No. 2650, three-st'y bk. & st. hospital, 40' x 75', tile roof, hot water; \$35,000; o., Evanston Hospital; a., Geo. L. Harvey.

HOTELS.

Brevard, N. C.—Three-st'y fr. hotel, 96' x 160', slate roof, steam; \$20,000; o., Foxaway County; a., S. W. Foulk & Son.

Brooklyn, N. Y.—Ulmer Park, three-st'y fr. hotel 50' x 145', \$16,000; o., Wm. Texter; a., H. Vollweiler, 483 Hart St.

Wyandotte, Mich.—Two-st'y & base. bk. hotel, 45' x 100', slate roof, furnace; \$15,000; o., Wm. H. Denman; a., W. D. Butterfield & Co.

HOUSES.

Boston, Mass.—Nightingale St., nr. Wales St., two 2½-st'y fr. dwell., 25' x 41', pitch roofs; \$10,000; o., a. & b., F. J. Rockwell.

Francis St., No. 50, 2½-st'y fr. dwell., 26' x 59', pitch roof, furnace; \$5,500; o., Fredericks Isle; a. & b., J. C. Spillane.

Francis St., No. 54, 2½-st'y fr. dwell., 26' x 59', pitch roof, furnace; \$5,500; o., Annice Leather; a. & b., J. C. Spillane.

Ruthven St., nr. Humbolt Ave., 2½-st'y fr. dwell., 35' x 46', pitch roof, furnace; \$8,000; o., Elizabeth M. Bacon; b., Morrison Bros.; a., S. J. Brown.

Kempston St., nr. Huntington Ave., three-st'y bk. dwell., 19' x 21' x 53', flat roof; \$8,000; o. & b., B. J. Connelly; a., F. Mahony.

Audubon Road, nr. Beacon St., 7 three-st'y bk. dwell., 19' x 25' x 59', flat roofs, furnaces; \$89,000; o., Marshall Wentworth; b., L. L. Sellow; a., J. F. Morrison.

Chambers St., Nos. 113-115, 2 three-st'y bk. dwell. & stores, 18' x 24' x 62', flat roofs; \$14,000; o., Mass. Gen'l Hospital; b., David Stern; a., F. A. Norcross.

Brooklyn, N. Y.—Foster Ave., cor. E. 24th St., two-st'y & attic dwell., 28' x 46'; \$5,000; o., Christian Baur, 245 Saratoga Ave.; a., B. Driesler, 1432 Flatbush Ave.

Pacific St., nr. Buffalo Ave., three-st'y bk. dwell., 20' x 50'; \$6,000; o., Julius Bahr, 345 Avenue D,

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(Houses Continued.)

Bayonne, N. J.; a., E. Clearcilli, 446 Central Ave., Jersey City, N. J.

Columbus, O.—Ohio Ave., two-st'y bk. dwell., 38' x 46', slate roof, hot water; \$8,000; o., C. L. Peters; a., E. G. Blakeston.

Sherman St., two-st'y bk. dwell., 32' x 45', slate roof, furnace; \$5,000; o., H. Hunziker; a., R. Diebel.

Marshalltown, Ia.—Two-st'y bk. dwell., 32' x 50', tile roof, hot air; \$8,000; o., H. B. Miller; a., Prescott & Co.

Newton, Mass.—Beacon St., two-st'y bk. dwell., 34' x 84', pitch roof, hot water; \$25,000; o., Miss M. J. Sitgreaves; b., H. H. Hunt; a., Winslow, Witherell & Bigelow.

New York, N. Y.—West End Ave., cor. 92d St., 5 four-st'y & base. bk. dwell., 25', 37', 33' x 38', 34' 10", 66'; \$101,000; o., Riverside Building Co., 2291 Broadway.

E. Eighty-sixth St., No. 7, five-st'y bk. dwell., 27' x 83'; \$50,000; o., F. K. Pendleton, 41 E. 74th St.; a., Warren & Wetmore, 3 E. 33d St.

E. Seventy-seventh St., No. 37, four-st'y & base. bk. & st. dwell., 32' 6" x 70'; \$35,000; o., Paul L. Ford, 247 Fifth Ave.

Philadelphia, Pa.—Germantown Hunting Park Ave., three-st'y bk. & granite dwell., 30' 6" x 72'; \$6,000; o., Valentine Siebig; b., Benj. Walker.

Somerville, Mass.—Prospect Hill Ave. and Monroe St., two-st'y fr. dwell., 34' x 38', shingle roof, hot water; \$6,000; o., C. A. Cushman; b., J. M. Andrews & Son; a., A. H. Gould.

MERCANTILE BUILDINGS.

Birmingham, Ala.—Four-st'y & base. bk. & st. business building, gravel roof, steam; \$50,000; o., Milner & Kettig; a., D. A. Helmich.

Boston, Mass.—Friend St., Nos. 102-106, three-st'y bk. mercantile building, 50' x 62', flat roof, steam; \$30,000; o., B. P. Newhall; b., Morrison Bros.; a., Aldrich & Briscoe.

OFFICE-BUILDINGS.

New York, N. Y.—Sixth Ave., cor. 40th St., eight-st'y & base. bk. & st. studios, 59' 7" x 100'; \$300,000; o., Eliza M. Anderson, Greenwich, Conn.

W. Twenty-fourth St., No. 41, eight-st'y bk. & st. offices & stores, 20' 10" x 89' 9"; \$65,000; o., Catharine Walsh, Newark, N. J.

San Angelo, Tex.—Three-st'y st. bank building, 29' x 100', gravel roof, hot air; \$100,000; o., Concho National Bank; a., J. R. Gordon.

PUBLIC BUILDINGS.

Crookston, Minn.—Two-st'y & base. bk. & terra-cotta court-house, 70' x 104', slate roof, steam; \$50,000; o., Polk County; a., Kenny & Detweiler.

Flushing, L. I., N. Y.—2½-st'y fr. public hall, 36' x 70'; \$5,000; o., Good Citizenship League; a., S. E. Gage and W. K. Wallace, 3 Union Sq.

Martinez, Cal.—Two-st'y bk. & st. court-house, felt & gravel roof, steam heat; \$100,000; o., Contra Costa County; a., Cunningham Bros.

New York, N. Y.—Sedgwick Ave., nr. 167th St., three-st'y bk. station-house, 90' x 100'; \$90,000; o., City of New York; a., Horgan & Slatery, 1 Madison Ave.

STABLES.

Newton, Mass.—Hammondswood Road, one-st'y stable, 42' x 50', hot water; \$5,000; o., Hollis B. Page; b., W. H. Benjamin; a., S. D. Hayden.

New York, N. Y.—One Hundred and Forty-second St., nr. Alexander Ave., three-st'y bk. shop & stable, 31' 6" x 90'; \$15,000; o., Central Union Gas Co., 350 Alexander Ave.; a., A. E. Davis, 2558 Third Ave.

STORES.

Iola, Kan.—Two-st'y & base. bk. & st. store building, 51' x 101', gravel roof, hot water; \$20,000; o., Iola Wholesale Grocery Co.; a., H. M. Hadley, Topeka.

New York, N. Y.—Third Ave., nr. 173d St., 2 four-st'y bk. flats & stores, 27' x 88'; \$30,000; o., C. Becker, 3416 Park Ave.; a., R. Werner, 178th St. & Webster Ave.

Wooster St., Nos. 160-162, six-st'y bk. lofts & stores, 46' 11" x 70'; \$50,000; o., S. M. Olson, 1163 Barretto St.

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Brockton, Mass.—Three-st'y tenements, 73' x 83', flat roof, steam; \$25,000; o., Charles E. Hurley; a., Henry Vincent.

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BUILDING INTELLIGENCE.

(Tenement Houses Continued.)

Brooklyn, N. Y. — Kent Ave., nr. Park Ave., four-sty bk. tenement, 25' x 62'; \$5,000; o., A. Colson, 315 E. 104th St., New York.

Fifty-sixth St., nr. 6th Ave., 3 three-sty bk. tenements, 20' x 52'; \$15,000; o., H. H. Flood, 27 Seventh Ave., a., T. Bennett, 193 Fifty-third St.

Fourteenth St., s. s., nr. 4th Ave., 2 four-sty bk. tenements, 25' x 58'; \$16,000; o., John Dahl, 4th Ave. & 13th St.

Dean St., n. s., 100' e Franklin Ave., 4 four-sty bk. tenements, 25' x 80' 6"; \$56,000; o., Meyer Bros., 1258 Broadway; a., G. F. Rosen, 68 Fort Greene Pl.

New York, N. Y. — St. Raymond Ave., cor. Lafayette St., three-sty bk. tenement & store, 21' x 50'; \$6,000; o., Frank Lonk, 329 E. 115th St.

WAREHOUSES.

Malden, Mass. — Commercial St., two-sty storage building, 80' x 40'; \$20,000; o., Boston Rubber Co.

New York, N. Y. — W. Thirty-first St., Nos. 113-117, seven-sty bk. warehouse, 62' 6" x 85'; \$50,000; o., T. J. Duffy, 131 W. 31st St.; a., A. V. Porter, 621 Broadway.

Philadelphia, Pa. — Callowhill St., nr. 16th St., eight-sty bk. & granite warehouse, 40' 9" x 151'; \$50,000; o., Philadelphia & Reading R. R.; b., Arthur H. Williams' Sons; a., G. W. Cook.

MISCELLANEOUS.

New York, N. Y. — Fifty-first St., nr. 10th Ave., five-sty bk. laundry, 44' 6" x 90'; \$22,000; o., Benj. Schneider, 39 W. 101st St.; a., W. C. Dickerson, 149th St. & 34 Ave.

COMPETITIONS.

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Seventeenth Annual Competition.

The examination for the Rotch Travelling-Scholarship will be held at the Boston Architectural Club, 5 Tremont Place, Boston, on Monday and Tuesday, April 16th and 17th, at nine o'clock A. M.

Candidates must be under thirty years of age, must have worked during two years in the employ of an architect resident in Massachusetts, and will be required to pass preliminary examinations upon the following subjects:—

- I. Construction, Theory and Practice. (Written examination.)
- II. An Elementary Knowledge of the French Language. (Written examination.)
- III. History of Architecture. (Written examination.)
- IV. Freehand Drawing from the Cast.

Candidates who pass in these preliminary examinations will be asked to present themselves on the third Saturday following, for the competition in Design.

COMPETITIONS.

Candidates who have passed in the preliminary examinations since 1897 are eligible for admission to the competition in Design without re-examination.

The successful candidate in each yearly examination receives from the Trustees of the Scholarship annually, for two years, \$1,000, to be expended in foreign travel and study; provided always that the beneficiary shows such fitness and diligence as may be required of him.

The Boston Society of Architects has offered the sum of \$75 as a second prize.

Candidates are required to register their names with the Secretary of the Committee three days before the opening of the examinations.

Any further information concerning the Scholarship can be obtained upon application to

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STATE-HOUSE.

[At Jackson, Miss.]

Plans and specifications will be received until April 20, for a State Capitol, to cost \$1,000,000. STATE-HOUSE COM. 1268

HIGH SCHOOL.

[At Savannah, Ga.]

Designs will be received by the Trustees of Chatham Academy until April 25, for a high school. HENRY C. CUNNINGHAM, Chmn. Bldg. Com. 1269

PROPOSALS.

CHURCH.

[At Warsaw, Wis.]

Sealed bids will be received until April 17, 1900, for the erection of a brick church. REV. F. GAWLOWICZ. 1268

SCHOOL-HOUSE.

[At East Orange, N. J.]

Sealed proposals will be received by the Board of Education until April 16th, for the erection of an addition to the Columbian School building. JOHN CROWELL, sec. 1268

HOSPITAL.

[At Syracuse, N. Y.]

Sealed bids will be received until April 19th, for the erection of a county hospital. CHARLES E. SHINAMAN, Clk. Bd. of Supervisors. 1268

Treasury Department, Office Supervising Architect, Washington, D. C., April 7, 1900. Sealed proposals will be received at this office until 2 o'clock P. M. on the 10th day of May, 1900, and then opened, for the erection and completion of the U. S. Government buildings, Pan American Exposition, on the Niagara Frontier, in accordance with the drawings and specification, copies of which may be had at this office and at the office of the Superintendent of the U. S. Post-office at Buffalo, N. Y., at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. 1269

PROPOSALS.

HOSPITAL BUILDING.

[At Chippewa Falls, Wis.]

Sealed proposals will be received until April 24th, for the erection of a building for epileptics at the Wisconsin Home for Feeble Minded. STATE BOARD OF CONTROL. 1268

SCHOOL-HOUSE.

[At Youngstown, O.]

Sealed bids will be received until April 16, for a 6-room brick and stone addition to Mahoning Ave. School. GEO. M. SUMMERS, Pres. Bd. Educ. 1268

DEPOT.

[At Gallon, O.]

Sealed bids will be received until April 20, for a depot for the Cleveland, Cincinnati, Chicago & St. Louis Ry. C. E. SCHAFF, Gen. Mgr., Cincinnati. 1268

CLUB-HOUSE.

[At Bridgeport, Conn.]

Sealed bids will be received until April 21, by the Building Committee of the Boy's Club for a club building. ORANGE MERWIN, trustee. 1268

ASYLUM.

[At Decatur, Ind.]

Sealed proposals will be received until April 24, for the erection of a county asylum. W. E. FULK. 1269

SCHOOL-HOUSE.

[At Gravity, Ia.]

Sealed proposals will be received until May 1st, for the erection of a school-building. WM. WELLINGTON, sec. 1270

JAIL.

[At Luverne, Minn.]

Sealed proposals will be received until May 4, 1900, by the Board of County Commissioners for the erection of a jail and sheriff's residence. C. S. BRUCE, county auditor. 1270

COURT-HOUSE.

[At Crookston, Minn.]

Sealed proposals will be received until May 10th, for the erection and construction of a court-house for Polk County. JOHN GLEASON, Auditor of Polk County, Minn. 1268

COURT-HOUSE ADDITION.

[At Mantorville, Minn.]

Bids will be received by the County Commissioners until April 16, for an addition to and remodelling the court-house. GEO. A. NORTON, Co. Aud. 1268

SCHOOL-HOUSE.

[At Elmwood Place, O.]

Bids are wanted April 18, for erecting a school and for modifications in the present school. B. C. DE CAMP, architect, Neave Building, Cincinnati. 1268

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No. 583,276, May 25, 1897
No. 591,588, Oct. 12, 1897

No. 620,888, Mar. 14, 1899
No. 631,428, Mar. 29, 1898
No. 639,540, Aug. 2, 1898
No. 638,972, Aug. 9, 1898

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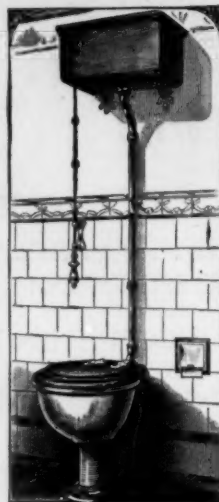
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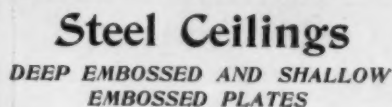
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