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VOLUME
XCVIII

JULY 6, 1910

NUMBER
1802

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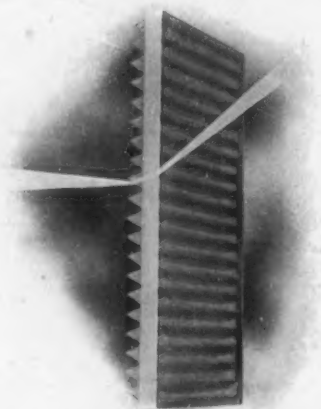


PLATE I. This illustration shows how light rays are bent by means of prism angles.

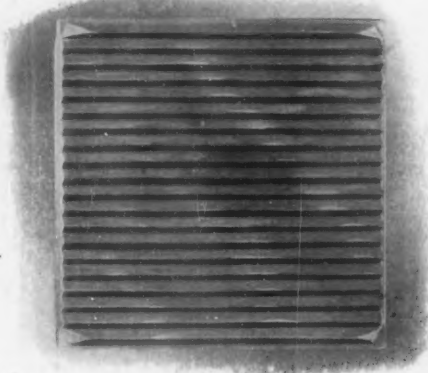


PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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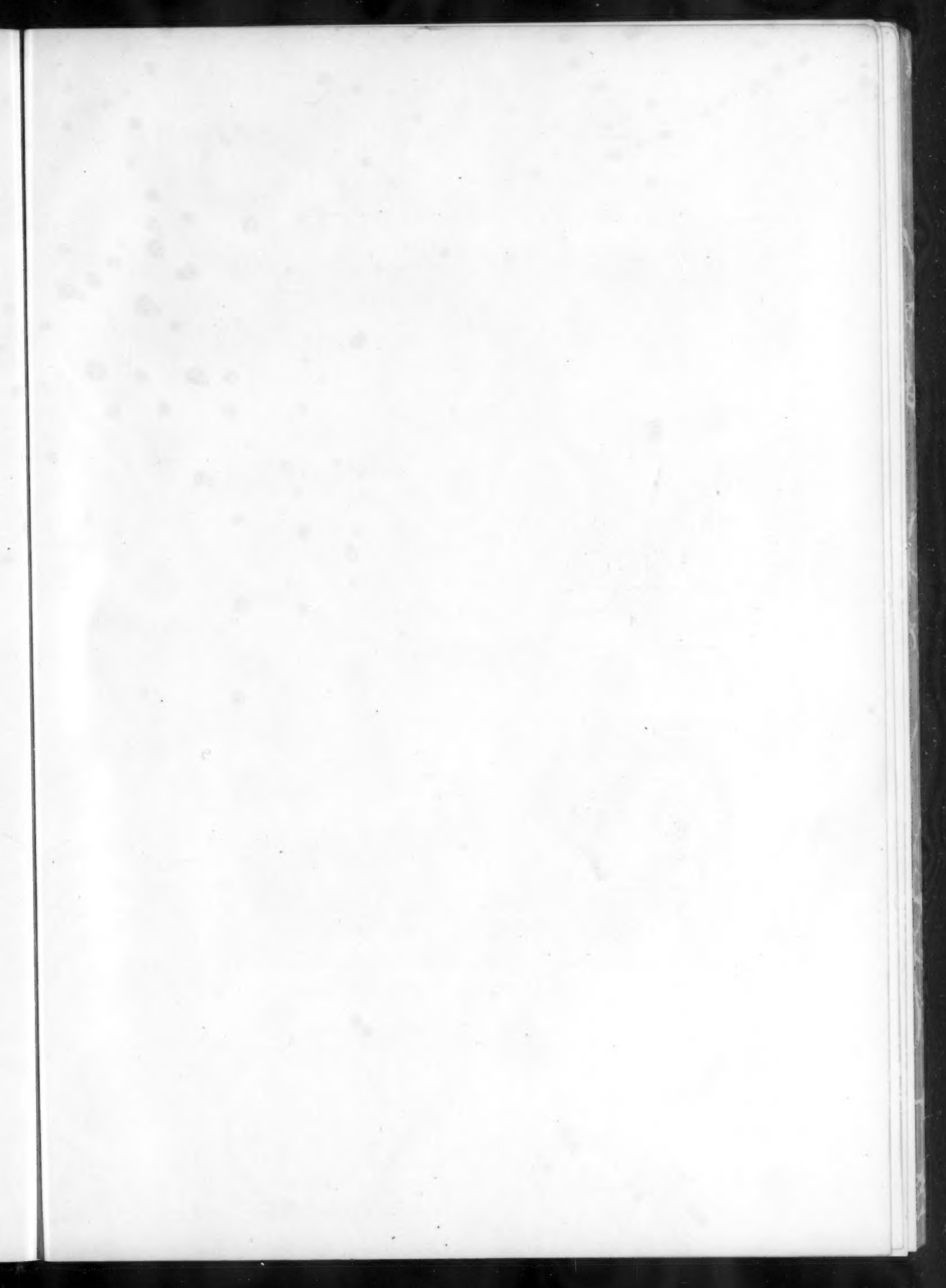
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THE AMERICAN ARCHITECT



WINDOWS IN THE COURTYARD, PALAZZO DELLA SIGNORIA, SIENA, ITALY

THE AMERICAN ARCHITECT

VOL. XCVIII

WEDNESDAY, JULY 6, 1910

No. 1802



BYZANTINE CHAIR

CHURCH OF SAN LORENZO, ROME, ITALY

THE ORIGIN AND DEVELOPMENT OF FURNITURE*

PART, III—BY M. STAPLEY

CHRISTIAN art supplanted the splendid works of the Romans and, until the Renaissance, made but a meagre showing. This is especially true of the early achievements of Rome itself and western Europe. As the provinces became Latinized Rome's importance diminished, until in 330 A.D. came the removal of the capital to the ancient Greek City of Byzantium, then renamed Constantinople. This first Christian city was the cradle of Byzantine art.

Afterwards the empire was divided into Eastern and Western, which latter, on the fall of Rome, became the various states of modern Europe and the seat of Romanesque, Celtic and Gothic art.

Rome itself continued to nurse the old traditions and

*(All rights reserved.)

remained semi-classic until the Renaissance gave it new life. But in Rome incessant invasions and struggles had destroyed all the personal wealth of the inhabitants; the new sect, moreover, was recruited from the poor and lowly; so that whatever was made in the way of fine furniture was made in the flourishing Eastern capital on the Bosphorus. Yet Rome, in spite of its vicissitudes, possesses the oldest and most interesting piece of wooden furniture of the Christian era—St. Peter's chair, as it is called. It is overlaid with gold and plaques of ivory, apparently of Byzantine workmanship—and is first mentioned in the writings of Ennodius, Bishop of Pavia, in 500 A.D.

In Constantinople Asiatic influences poured in so fast that classic traditions were modified beyond recog-



PORTION OF AN IVORY DIPTYCH OF ANASTASIUS, CONSUL, A.D. 517.
BYZANTINE. IN THE BRITISH MUSEUM

tion. Two Asiatic architects from colonies that were once Greek built the church of St. Sophia, where Byzantine art is seen in its greatest profusion of colors and gilding. Its mosaics, crystal, marbles, enamels, all are inspired rather by the Persian carpets so valued at the time than by the severe beauty of Greek or early Roman art. Immense sums were spent on the sacred furniture of this church, but the Turks swept it all away in adapting the interior for Mohammedan worship.

Our knowledge of Byzantine furniture is derived mostly from small objects in metal, ivory and wood, where chairs, tables and other articles of furniture figure in the carving. About chairs, for instance, a good deal may be learned from the consular diptychs which it was the custom for magistrates under the empire to distribute on entering office. These diptyches show the individual seated on a highly ornate throne. Forms are stiff and proportions heavy as in the portrait of the Consul Anastasius (illustrated). The old ikons of the Russian churches show the same characteristics; for Russia, converted to Christianity by the Byzantines about the year 1000, became a great market for the Byzantine carvers and mosaicists. The early illuminated manuscripts of the Eastern or Greek church repeat more or less the stiffness of the ikons and the consular diptychs. The saints represented being generally seated, the chair is the article of furniture most often depicted.

Occasionally, where the subject is a "Nativity" or a "Vision" we see what a Byzantine bed looked like and find that the tester is common. In the "Death of the Virgin" shown, the bed is of the old Roman form but has gained a valance around its frame. What the decoration of the bed is cannot be made out, but undoubtedly it was as rich in the precious metals as were the chairs of the time.

This rich style of decoration went southward, too—into Egypt, where the Arabs who overran that country in the seventh century carried the same artistic forms that the Eastern capital had borrowed from Persia and India; hence Saracenic art in Egypt and Sicily and Moorish in Spain, all with their strong Byzantine influence specially recognizable in the plentiful inlaying of furniture with shell, ivory and colored stones set in delicate zigzags or simple alternations of angular and rounded motifs.

Small wonder that back in its starting place Byzantine furniture had such barbaric aspects. The showy and pompous life of the great city had a strong attraction for the barbarous hordes north of it. The wealthier among these emigrated in large numbers to Constantinople or the provinces under its sway, and brought with them all their crude jewelry and gold ornaments, which they frequently employed Byzantine artists to use in decorating their furniture.

By the thirteenth century certain interesting qualities, barbaric on the one side and from ancient Asiatic civilization on the other, had descended into a soulless formalism; their spontaneity was gone. Furniture, like everything else, was a meaningless mass of enrichment. Yet its influence had spread over northern Italy to such an extent that it is amazing to find Giotto resisting its dead conventionalities (except for his gold backgrounds and thrones) and seeking in real life and nature a new inspiration.

But this Eastern art was only one of the two divisions of Christian art; the other, that of Western Europe, was very little tinged by it save for the Mohammedan art in



PORTION OF AN IVORY BOOK COVER, CARVED WITH DEATH OF THE VIRGIN. BYZANTINE, ELEVENTH CENTURY. BRITISH MUSEUM

Spain, as already mentioned. In what is now France a quantity of metal work has survived to show that Gaul produced good Roman art in the second and third centuries A.D. When the Franks came down from Belgium to develop into a nation they retained the Roman law that had prevailed in Gaul since its days as a Roman province, and most likely they retained whatever articles of furniture they found. At any rate there is a chair in the Abbey of St. Denis reputed to have belonged to the early Frankish king, Dagobert, (630). It is of copper rudely worked in a shape that seems to have been inspired by the Roman *curole*, or magistrate's seat.

There are naturally very few remains of this early furniture, but miniatures and illuminations show that it remained simple until about the middle of the twelfth century, with tenons, pegs, iron clamps and nails all frankly shown. Then as the country forged ahead with its native Gothic these newly developed architectural forms were applied to furniture. Gothic furniture followed Gothic architecture through its succeeding phases until the tracery, the buttresses, and even the cocketting used in stone work appeared upon a bishop's chair. Domestic furniture escaped this monumental character, though even it was too heavy and solid to be easily moved about.

Back in the eighth century Charlemagne had brought Byzantine artists to work in his capital of Aix-la-Chapelle, and even before this Eastern art was known in France. Somehow, the method of flat decoration—painting and inlaying—did not appeal to the new Western nation as much as did carving. Even while the former was still in vogue, it was invariably accompanied by the latter; by the thirteenth century carving alone prevailed. Elaborate sculpture in wood was touched up with gold or color, but as the artisans gained greater perfection in their carving coloring was abandoned and the surface was simply oiled as a protection.

As a result of the crusades, the western nations of Europe began to learn something of the exotic luxury of the East and to want more furniture and more variety of form than strict adherence to Gothic per-



A TWELFTH CENTURY BEDSTEAD FROM MONT SAINT MICHEL

mitted. This craving increased with time until the wars with Italy completed the work and the Renaissance replaced Gothic architecture and furniture. England meanwhile had been slowly following France—not copying, but adapting continental ideas. And as things English have always dominated in this once English colony, the story of English furniture is particularly interesting to us. Of its earliest periods—Celtic, Roman, Anglo-Saxon and Norman—little is known; but the Gothic, Renaissance (as interpreted by Elizabethans and Jacobean) and Georgian are abundantly represented by existing specimens.

Objects in gold, bronze, and enamel that have been dug up in Kent prove the early inhabitants of the island to have had considerable skill in metallurgy. The objects unearthed are mostly personal adornments and horse trappings, but it is not unlikely that metal thrones and couches were made especially as remnants of Roman occupation would have suggested these forms. The few wooden articles of Anglo-Saxon times—and there were only three or four of them in the whole kingdom—show a crudeness compared with contemporaneous Continental examples. Carnarvon, Wales, possesses one of them—a chest known as St. Bueno's. It is merely a roughly-hewn tree trunk bound with iron. Durham Cathedral has another, St. Cuthbert's, rudely incised with saints and angels. Its date is 687—about the time Dagobert's chair was made, but there is no comparison between the workmanship.

After the Norman Conquest there was a considerable influx of wooden furniture, but excepting an occasional chest, nothing has survived. So here again we are thrown back on the old manuscripts, in the decorating of which the Irish monks had early attained fame. Tables seem to have been commonly boards or trestles; but by the eleventh century round and square can be found with three or four legs terminating in massive carved feet or with a single solid post in the center. In the way of seats, benches and stools without backs were commonest, but persons of rank are pictured on real chairs carved and cushioned. Most of the beds are alcoves in the wall with a



A 13TH CENTURY BEDSTEAD



A DOCTOR ITALIAN, THIRTEENTH CENTURY; CLUNY MUSEUM

curtain across, the sort still found to-day in peasants' cottages. Where the bed is a separate movable article, it is a good deal like a child's crib with four posts, or has a semi-hexagonal head and six posts, and, in the latest picture, a tester. A cupboard is first shown in a twelfth century illumination. It has a pointed roof and finials and the door curved at the top has graceful strap hinges.

Besides being carved, it is not unlikely that Norman furniture was painted, since the Normans painted whatever woodwork they used in their buildings—as for instance, the wood ceiling of the former Norman choir in Canterbury Cathedral. As the Gothic period advanced carving became more and more the accepted embellishment for furniture.

English interiors remained bare long after French rooms had arrived at an appearance of comparative comfort. One exception can be made to this statement—Henry III (1216-1272) imported Norway pine for the paneling of his chamber at Windsor, and after that the chill of stone walls of English castles began to be mitigated in this manner. Besides this Norway pine, old records mention that beech, elm, deal and chestnut were used occasionally for furniture, and that chestnut was particularly valuable. Oak was cheap and abundant. In order to obtain its most beautiful markings it was wastefully cut into planks at right angles to a vertical plane running through the center of the trunk. The markings thus revealed were known as its "figure," and as they consisted of cellular splashes they never shrank with age. Later on, when a greater quantity of furniture was demanded, this extravagant cutting was reserved for only the costliest pieces.

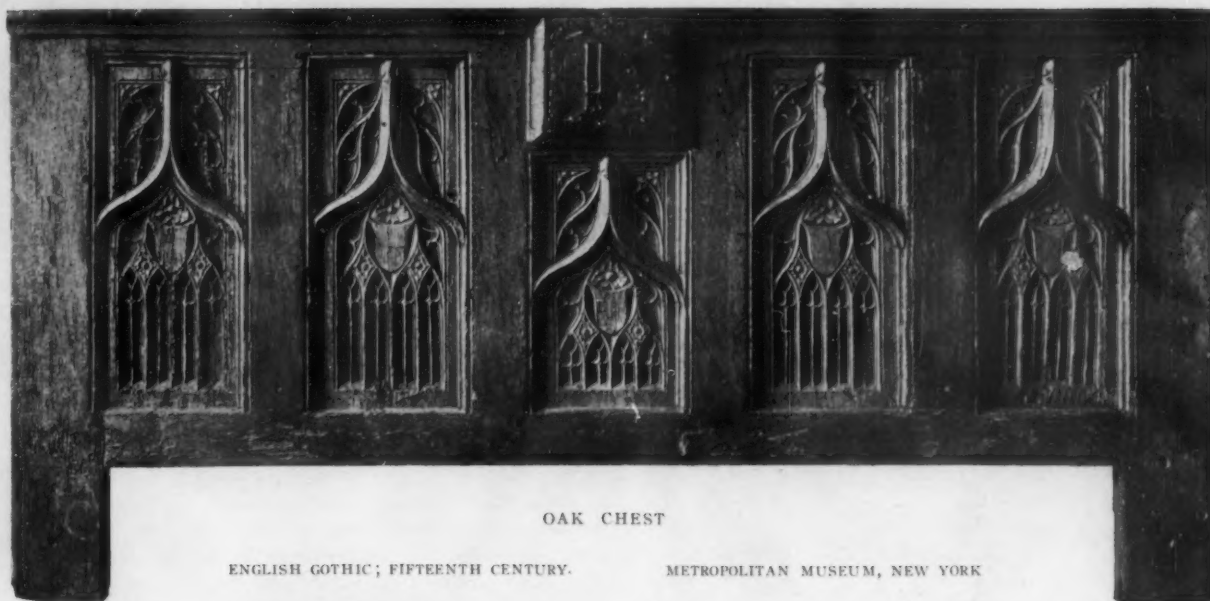
Ironwork played a large part in the decoration of Gothic furniture, especially on the oak chest. In those days when worldly goods were scant the chest was a sort of safe deposit vault, as the strength and intricacy of its lock will often prove. The barons moving about from one stronghold to another had their possessions carried with them in the same chests that had done service as seats in the great hall; sometimes in special ones provided with extra iron bands. Carving on these would naturally not project in such a way as to suffer by the frequent handling. A chest of King John's time, now in Rockingham Castle, is richly decorated with hammered iron plates and hinges. In Roe's "Ancient Coffers and Chests" is shown a thirteenth century example where the carving was all reserved for the inside of the lid, while the outside was decorated by painted coats of arms.

The use of chests as seats led to their taking on as early as Henry III's day paneled backs and arms. This high back was found such a grateful protection against the draughts that raced through early halls that it was added to benches also under the name of a *settle*; this piece is still the most comfortable thing in old farm-



OAK PANEL

ENGLISH; FOURTEENTH CENTURY



OAK CHEST

ENGLISH GOTHIC; FIFTEENTH CENTURY.

METROPOLITAN MUSEUM, NEW YORK

house kitchens. Being for common use, it was generally the work of a carpenter and remained undecorated until the Renaissance created some elaborate examples. Long after the chest had taken on a high back it was mounted on tall legs and opened by doors in front instead of a lid on top, thus becoming a cupboard or cabinet. Paneled cupboards, called dressoirs or court cupboards, for holding food, soon became common in well-furnished halls. Narrow shelves were added at the back for the display of the family plate, the shelves varying in number according to the rank of the owner.

While throughout the Middle Ages the pieces of furniture hardly extended beyond actual essentials, and while these remained always about the same in shape, their decoration underwent considerable change. As has been said, panels went through the various phases of lancet, decorated and perpendicular. The earliest chests would be—front and ends—a row of narrow panels with lancet arches at the top, mouldings and design being cut out of the solid. Later, tracery appears in the arches, and finally, when the pronounced vertical lines appear in English windows at the end of the fourteenth century, they appear in the paneling of chests, chairs and bedsteads as well.

The development of the paneling used in furniture is of considerable interest. According to the substantial Gothic methods, the framing was formed of wood uprights and cross-pieces—or in a chest, top and bottom framing. The resulting spaces were filled in by one piece of board. Sometimes the framing was simply splayed, but more often turned in mouldings that stopped before they encountered the cross-pieces. The old idea of moulding or splaying the framing was retained all through the Gothic period, and its manner of coming together at the corners was a matter of great consideration. If all the edges were moulded before framing, a neat juncture where the pieces crossed could not be secured. So the early workman let the moulding and splay both die out before reaching the vertical pieces; this left a plain surface sufficiently wide for the continued mouldings of the latter to butt against. Some-

times this is reversed, the moulding running full length on the horizontal pieces and dying out on the vertical.

But, besides this decoration derived exclusively from architecture, biblical, mythical and historical scenes were used. Sometimes these were in combination with the arches; but as the national spirit grew, and deeds of valor became the most popular subjects, if these were accompanied by any architectural suggestion at all, it was castellated rather than church-window-like. The ecclesiastics were losing their power. It was in the fourteenth century that St. George became the patron saint of England, and henceforth a favorite figure with the carvers. Lance in hand, he boldly attacked the dragon which writhed across many a chest, chair, or chimney-piece, and like a true knight offered his services to ladies in distress. Towards the end of the fifteenth century Gothic figure carving lost its original quaintness and simplicity and approached more and more the realization of the natural form that distinguished it in the sixteenth.

While this exchange of quaint charm for Renaissance perfection was taking place a new decoration arrived into England. This was the "linen-fold," based upon the folds in which linen could be laid. It started with a single fold represented in carving by a central vertical line and one each side, all joined top and bottom by ogee-shaped lines often nearly horizontal. It was, in fact, the same quiet, dignified arrangement of drapery seen in the recumbent Gothic statues. Of course in time the first simple fold became highly elaborated, not merely in number, but in the imitation of embroidered borders on the linen, till it looked very much like the adornment ladies wear at their necks to-day and call a *jabot*. When the linen fold was placed in panels with arched tops, the ogee lines followed in mass the line of the arch. In every piece of furniture where the panel could be utilized the monotonous, almost mysterious, design appeared, and to-day a good example is as highly prized by collectors as a more pretentious piece of figure carving.

Another strikingly Gothic feature is the openwork



GOTHIC CUPBOARD; ENGLISH, FIFTEENTH CENTURY. PROPERTY OF W. F. R. COOPER, ESQ.

canopies over the niches for saints. These canopies, without the niches underneath, were used in furniture. It was, however, mostly ecclesiastical furniture that was decorated with this "tabernacle-work," though occasionally the old manuscripts show a bed or bedroom chair surmounted with richly carved arches and pinnacles.

And so throughout the Gothic period, as there was little tendency towards modern habits, domestic furniture was consequently scant in quantity. But this very fact insured its beauty of design and thoroughness of workmanship. A great lady's room contained only a bed, one chair, chests, a table and a cabinet or two—no desk, since she could not write. But these were all put together by the best methods, were carefully designed and marvellously executed.

Early Bronze Work

The first employment of bronze in statuary was probably by solid casting from a mould, of which many examples exist in Assyrian and Egyptian art. The early Greek sculptors appear to have executed their work in bronze and other metals by hammering out plates in relief, and then fastening these plates together with pins or rivets. In the case of figures these hammered-out plates, which were called *sphyrelata*, were probably fastened on a wooden model. The invention of hollow castings, in which the metal is kept to a given thickness by an inner core of sand, though practised at an earlier period in Egypt, is attributed by Greek writers to the Samian artists, Rhœcos and Theodoros, whose date is considered to be between B. C. 580-540. With a subsequent advancement in metallurgic skill, the

thickness of the metal in the cast was reduced to the minimum consistent with strength and durability. Bronze of a very fine quality and rich color was used, and its effect was enhanced by skillful tooling and chasing of the cast, and sometimes by the inlaying of gold, silver or enamels in the eyes, lips and other parts. Pliny mentions statues in which the tint of the bronze was varied in different parts of the surface. Whether this was effected by a chemical application or by inlaying metal of a different composition is not known. To what extent gold and silver were introduced into the composition of the finest bronze employed by ancient artists, as is asserted by Pliny, has never been clearly ascertained, and this question could only be properly investigated by a much more extended and systematic analysis of ancient bronze than has ever yet been made. We are equally ignorant of what secret either in the composition or in the tempering ancient bronze made it applicable to such various uses. Not only were statues cast by the Greeks in this metal more colossal than have ever since been erected, but the architraves, doors and many of the ornaments of their temples, the prows of their war galleys, their armor and weapons, and many instruments requiring a fine edge, such as razors, saws and other tools, were all made of this mixture of copper and tin, which seem to have combined tensile strength, hardness and elasticity in a remarkable manner, and, so far as we can judge, surpass modern bronze in certain qualities.—*The National Builder*.

A Novel Plan for Workingmen's Houses

Professor Roveda, an architect of Buenos Ayres, has devised a special plan for the construction of whole districts of houses for the working classes. Instead of employing the usual square block as a unit, Professor Roveda adopts a circle varying in diameter from 100 to 130 yards. This circle of ground is subdivided into 90 radial lots converging to a center.

The circle is concentrically divided to form an interior avenue four yards broad, to permit of communication with the center of the circle. Each avenue leads to external sidewalks and to longitudinal and transverse streets. In the center of the circle is a plot 40 yards in diameter, where children may be left to themselves without their parents' care, in charge of a specially designated person. In this garden a playroom, a school, a hospital, a fire station and an administration room are to be found.

Naturally this circular plot of ground will leave four corners free. In each of these corners Professor Roveda intends to erect four *chalêts*, such as grocery shops, dairies, haberdasheries and the like, which are to be conducted on a co-operative plan. In each of the 90 radial plots a workingman's house is to be built on the English plan.

It is argued that the circular arrangement will give continuous sunshine at all hours of the day and plenty of light and air.—Boston "*Herald*."

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Frontispiece: Windows in the Courtyard, Palazzo della Signoria, Siena, Italy.	

THE five years of service devoted to the interests of art in this country in his capacity as Director of the Metropolitan Museum of Art in New York may not have added much to the prestige of Sir Caspar Purdon Clarke but they have added measurably to the progress of propagating artistic ideals in America. More questions of import for the allied arts were raised during that time and with more practical results than during any previous decade. In this progress the Metropolitan Museum played an important part and it was its director who was responsible in a large measure for its policy of activity. The equipment he brought to the position from which he now retires is noteworthy. Trained as an architect, he possessed that executive ability and conception of the fitness of things so noticeable to-day in the museum; a widely travelled man and an artist, he is one of the foremost connoisseurs of classical antiques and a student of the most catholic taste; an Englishman by education (he was born in Dublin), and the American artist has never before received such consideration at the hands of the Metropolitan which was consequently never so popular as during his directorship. His retirement, at this time, is to be deeply regretted by all who have at heart our artistic welfare and his long continued influence as Honorary European Correspondent is to be hoped for. There are many things he might have accomplished for us had his health permitted the active continuation of his efforts in behalf of the allied arts.

A BILL recently passed by the New York Legislature providing increased trackage on the west side of the new Grand Central Station in New York calls to mind a phase of city building of which we cannot be

proud. There have been completed, recently, in the metropolis several monumental buildings which, one has reason to believe, will endure for many generations. In none of these instances, as far as we know, has adequate provision been made for a proper setting for the building either for practical purposes or aesthetically. The Pennsylvania Station, the New York Public Library in Bryant Park and the New Theatre are cases in point.

A CONTEMPORARY, in discussing the unsatisfactory nature of projected improvements around the new Pennsylvania Station in New York, lays the blame on the failure of the railroad company to lead the way in laying out appropriately its own property in front of the station. To date, the railroad company has done nothing with the surroundings of the station nor, so far as is generally known, made announcement that it contemplated any action in the future. It appears inconceivable that the Pennsylvania should be less concerned about the character of the buildings surrounding its fifty million dollar terminal because it is a railroad rather than a mercantile enterprise. It has put some of its stockholders' millions into the station presumably to impress the public with the fact that when an important work of this kind is undertaken it is carried out in the most thorough manner. It is perfectly obvious that if the intention had been merely to provide for the bald utilitarian needs of traffic considerable expense might have been avoided. Moreover, the owners of a building which comes very near to being a public structure, should live up to obligations implying something more than literal compliance with a building code. Any legislation that could bring semi-public buildings such as railroad stations, theaters, libraries, markets and the like, together with considerations of site and setting, under the jurisdiction of an art commission would be a step of greatest value for civic improvement.

THE relation between the architecture of a period and its furniture is a close one. Articles of practical and decorative meaning in our households are the adaptation of certain larger ideas and broader principles to more intimate purposes. It is a safe statement to say that, when there is noticeable a tendency on the part of the public to eschew the product that has heretofore been presented to it as "rich," "elegant," and the "latest," the artistic future of the country is bright. Whatever elevation of taste the American public has experienced is, of course, the result of a combination of influences, among which the architect's personal influence on the layman is not to be underestimated. Any impression that the personal and popular influence of the more forceful members of the profession is of little value in the general campaign for professional recognition, is erroneous and should be discouraged, for the general good, at every possible opportunity. The attitude of the discriminating public on the question of good furniture is one of the most hopeful signs of better days for architects and discriminating manufacturers cannot but be equally pleased with present indications of an improved popular taste. Improvement in taste means for them a more stable business depending less on fashion and whim and more on propriety and a substantial demand.

TO PRESERVE NEW ENGLAND'S ANTIQUITIES

The Society for the Preservation of New England Antiquities has recently been formed, and the first bulletin, outlining the character and scope of the work it seeks to do, issued.

The objects of this society are so commendable that it is a source of regret that the patriotic men and women who are its founders should confine their labors to New England and not extend them so as to cover the thirteen original colonies.

As a guide to others who believe, as does every patriotic American, that some concerted action should be taken to preserve to posterity the landmarks that have escaped the hands of the vandal, we quote at some length from the society's bulletin.

It states as follows:

Our New England antiquities are fast disappearing because no society has made their preservation its exclusive object. That is the reason for the formation of this society.

Historical, ancestral, patriotic, and similar societies have been frequently organized, of whose work that of preservation is only a part. These societies are practically powerless to meet the situation as it faces us today on account of the other objects which require and receive their attention. Only rarely does one of them save some old building, probably to be its headquarters, and when this is accomplished other local landmarks are likely to be neglected.

The home of Paul Revere in Boston and the Royall house in Medford were preserved because special societies were formed for that particular purpose. This is splendid as far as it goes, but since the mechanism is elaborate it is seldom used, and it is wasteful because without much more elaboration it can be used to cover the whole field.

Family associations are by their nature limited to a very restricted field—the preservation of the family homesteads.

Such are the existing agencies for preservation, and heroic work is being done by scores of individuals interested in them, as every lover of New England's antiquities knows. Nevertheless, the destruction of that which we wish had been preserved still continues, until to-day houses of the earliest period have become of the utmost rarity, and even later ones are rapidly disappearing.

The situation requires aggressive action by a large and strong society, which shall cover the whole field and act instantly wherever needed to lead in the preservation of noteworthy buildings and historic sites. That is exactly what this society has been formed to do. It invites to its membership members of other societies and all persons who are interested.

To the list of our antiquities must be added the battlefields of Indian wars and of the Revolution, as

well as the homes of the combatants. Then, too, there are the New England taverns, some of the best of which have lately been destroyed, and also places with literary associations. We may also include Indian names, old trails, roadside watering places and other objects of note.

It is proposed to preserve the most interesting of these buildings by obtaining control of them through gift, purchase, or otherwise, and then to restore them, and finally to let them to tenants under wise restrictions, unless local conditions suggest some other treatment. It is anticipated that arrangements can be made by which members of the society may inspect each building at stated times. This plan has the merit of continuing the property in the use for which it was intended, making it accessible to all members, and, finally, of leaving the estate on the local tax list. In the case of an historic site the society could doubtless count on civic co-operation where possibilities of a park or playground exist.

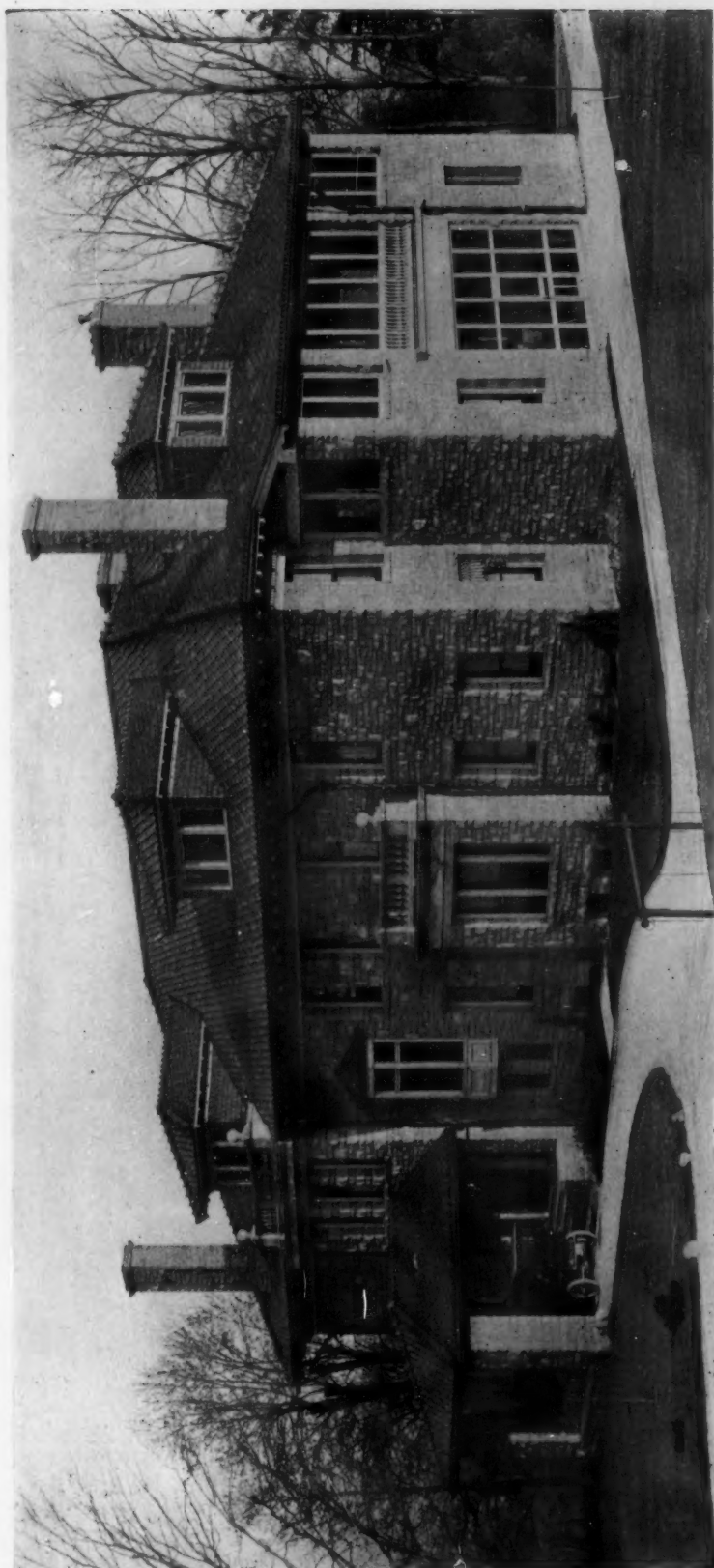
It is hoped soon to establish a museum in which to keep the smaller antiquities, such as household objects, relics, models, etc., the aim being to supplement local collections without competing with them. Objects of local interest would be left to local museums unless they could be used to illustrate a link in the development of the series along sectional or national lines. In this way there will be formed a collection which shall be to New England what the Germanic Museum at Nuremberg and the Bavarian National Museum at Munich are to Bavaria. Once begun, such a museum grows naturally by gift and endowment.

In order to keep its members constantly in touch with the society's work there will be issued, from time to time, a bulletin containing information of interest. There will also be published a series of records containing accounts of all property acquired, in much more detail than the space in the bulletin will allow.

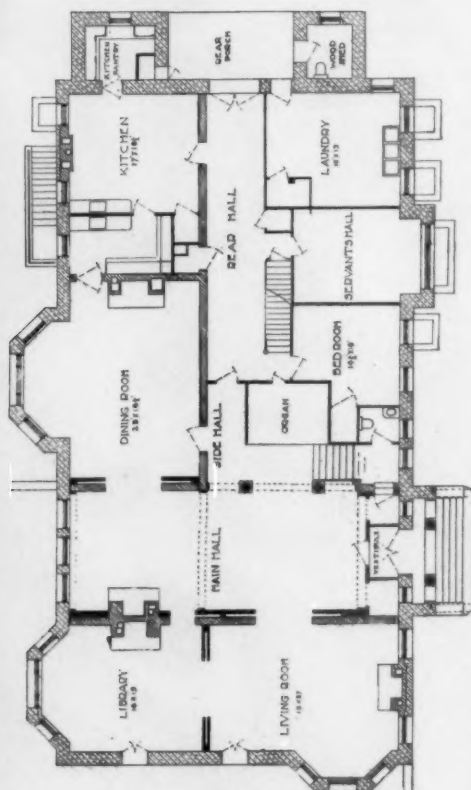
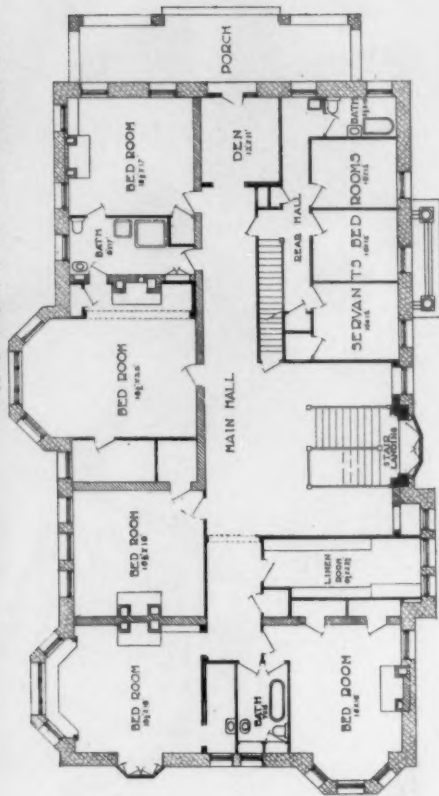
The aims and objects of the Society for the Preservation of New England Antiquities having been described, it only remains to state how they are to be made effective. The fees of the annual members and the income of the life membership fund are to be the sinews of war, and these memberships have been arranged as follows:

Associate members, \$2 a year; active members, \$5 a year; life members, \$50 in one year.

In order that this society may succeed, a very large membership is essential. Its objects should appeal to members of all historical, antiquarian and patriotic societies, as well as to persons bound to New England by ties of residence, ancestry, or association. It is to all these that we make our appeal to become members, confident that our work will fulfill the hope they have long cherished, that the antiquities handed down from our ancestors shall be passed on unimpaired to our descendants. Address all communications and applications for membership to Mr. William Sumner Appleton, Corresponding Secretary, 20 Beacon Street, Boston.



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HOUSE OF E. R. STEARNS
WYOMING, OHIO

ELZNER & ANDERSON
ARCHITECTS

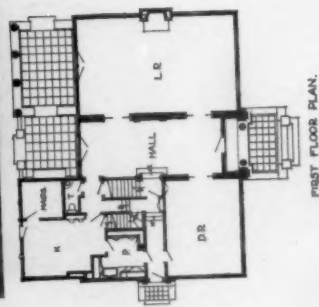


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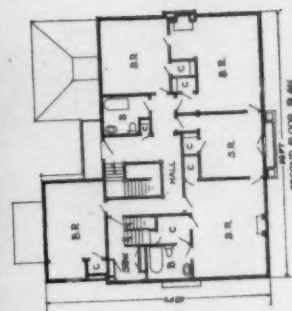
The exterior walls of this house are of "split face" sandstone, a stratified stone, entailing no work on the beds. When first quarried it is of a yellow tint, weathering in a year to a soft "mouse grey." The construction of the house is fireproof, and in addition to the stone walls has reinforced concrete floors supported on interior brick partitions. The roof is of matte glazed, dull green tile. The interior finish has oak flooring, with tile in bathrooms, kitchens and pantries. The main hall, staircase and library are in quartered oak, the living room and entire second story in white enamel, with mahogany doors. The dining room is finished in mahogany. House is heated with hot water, and has a vacuum cleaning plant. House cost 50c. per cubic foot.

HOUSE OF E. R. STEARNS
WYOMING, OHIO

ELZNER & ANDERSON
ARCHITECTS



FIRST FLOOR PLAN.

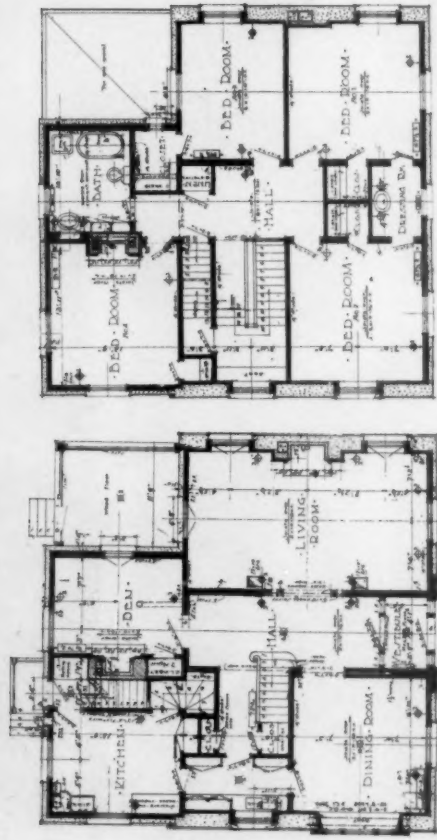
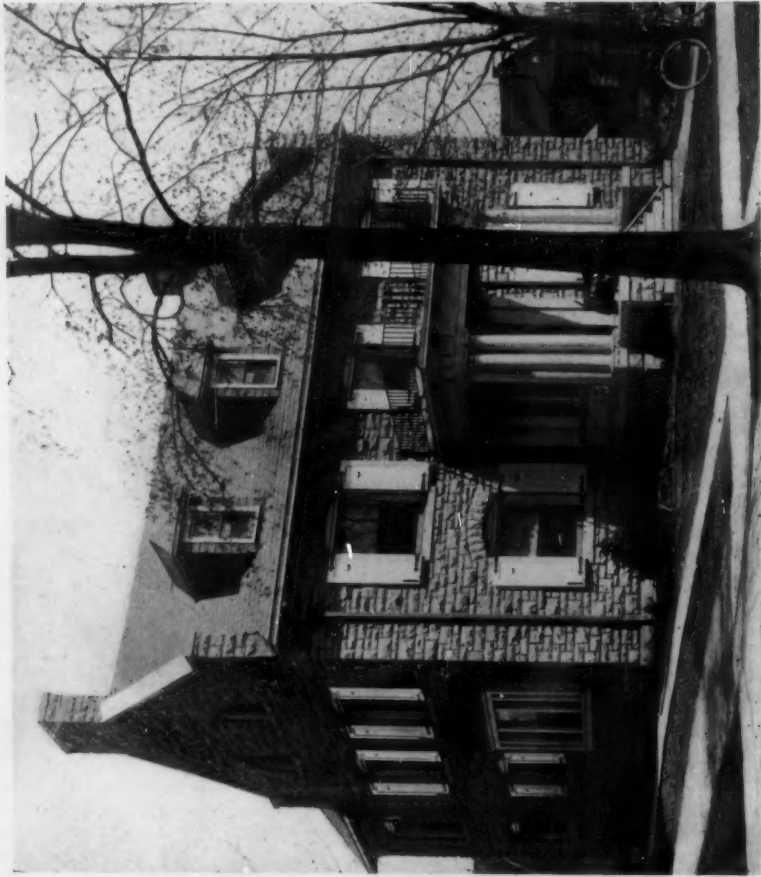


SECOND FLOOR PLAN.

HOUSE OF NEWTON M. COLLINS, M. D.
EAST AVENUE, ROCHESTER, N. Y.

J. FOSTER WARNER, ARCHITECT

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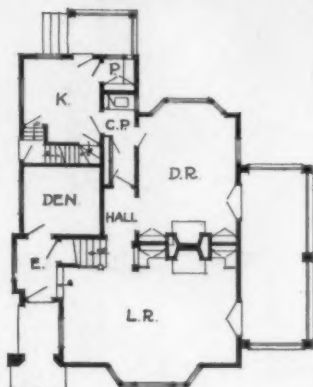


Exterior walls of this house are of "bull-head" limestone; roof is of red slate. The halls and staircases are of birch and mahogany, the stairs having oak treads. The second floor is in white enamel, with birch doors. Floors are of quarter-sawn white oak. House is heated by direct and indirect hot water system, and lighted by gas and electricity. Vacuum cleaning tubes are installed, but no plant.

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HOUSE OF C. F. DRUMM, ESQ., BUFFALO, N. Y.

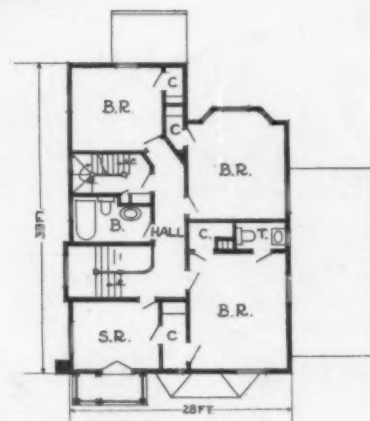
GREEN & WICKS, ARCHITECTS



FIRST FLOOR PLAN.

HOUSE OF
W. PECK FARLEY, ESQ.
ROCHESTER, N. Y.

J. FOSTER WARNER
ARCHITECT



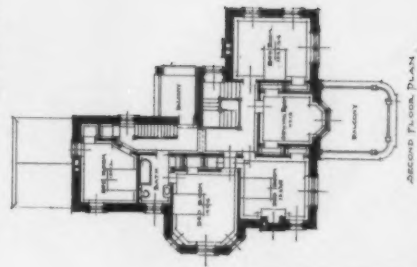
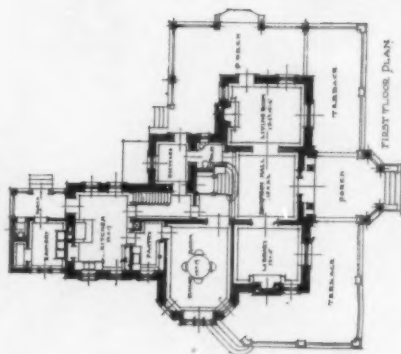
SECOND FLOOR PLAN.

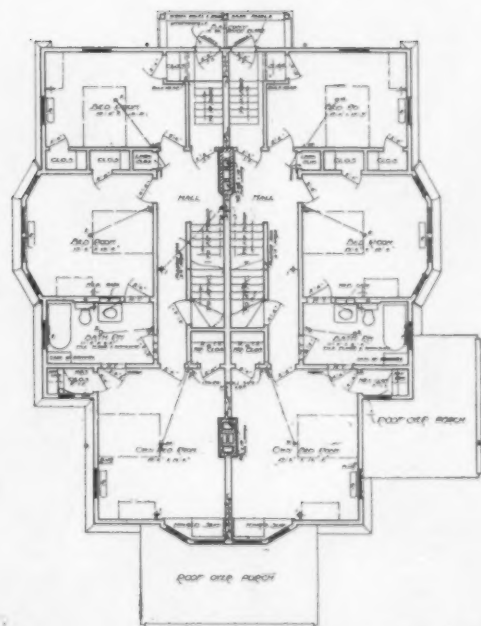
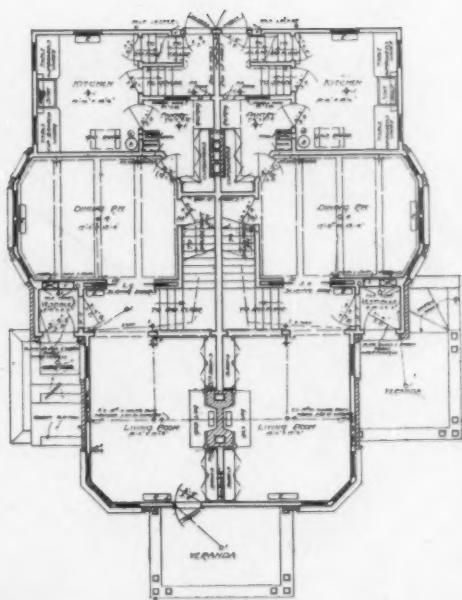


THE AMERICAN ARCHITECT

HOUSE AT WYNDMOOR, P.A.
HEACOCK & HOKANSON, ARCHITECTS

JULY 6, 1910

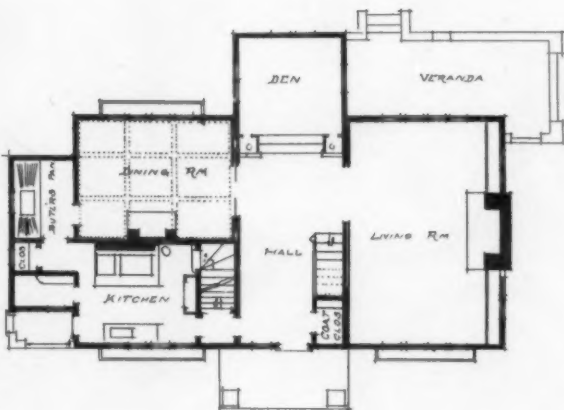




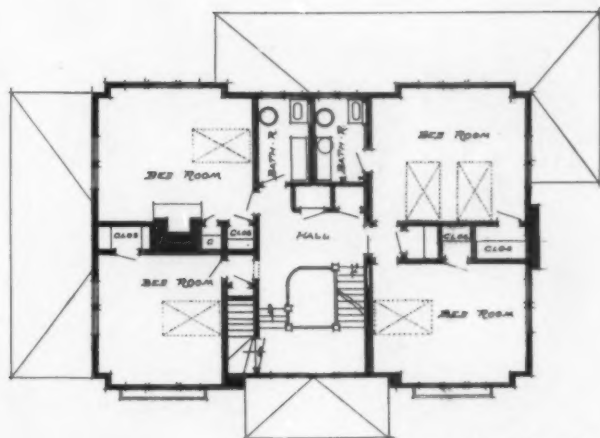
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SEMI-DETACHED HOUSE OF MR. FRED LUESCHER
WESTMINSTER ROAD, ROCHESTER, N. Y.

FOOTE & HEADLEY
ARCHITECTS



HOUSE OF CHAS. T. DROSTE, ESQ
LLOYD ROAD, MONTCLAIR, N. J.



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DUDLEY S. VAN ANTWERP, ARCHITECT
HILDA FENN VAN ANTWERP, ASSOCIATE