Prints

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AUGUST 3, 1910
NUMBER 1806

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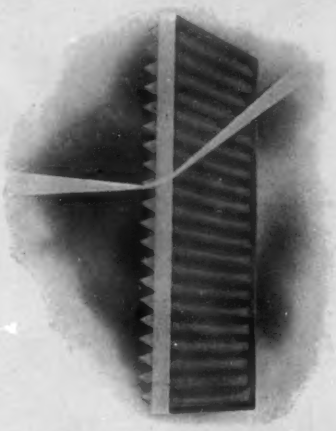

PLATE I. This illustration shows how light rays are bent by means of prism angles.

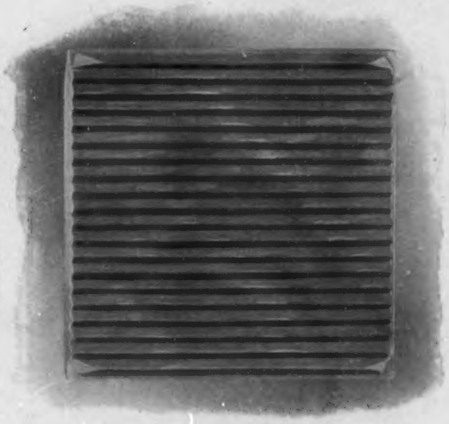

PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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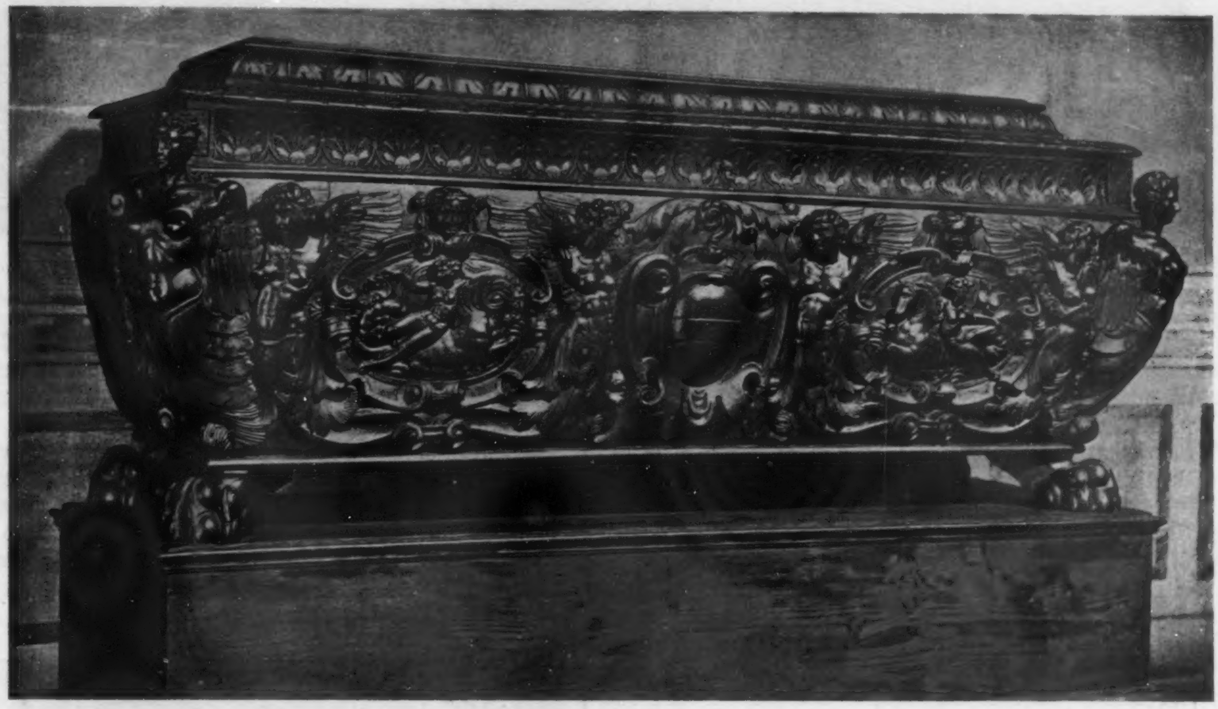
CHAPEL OF THE MEDICI, FLORENCE, ITALY

THE AMERICAN ARCHITECT

Vol. XCVIII WEDNESDAY, AUGUST 3, 1910 No. 1806



CARVED WOOD XVI CENTURY SARCOPHAGUS IN THE NATIONAL MUSEUM, FLORENCE

THE ORIGIN AND DEVELOPMENT OF FURNITURE*

PART IV. BY M. STAPLEY

WHILE the Church was directing Gothic art and employing for her own uses those skilled in it, a movement was growing throughout Europe which made for emancipation from the Church. Individuality commenced to develop, and art became a private instead of merely an ecclesiastic possession. This transition from medieval to modern methods of thought is called the Renaissance, but in art the term is not altogether satisfactory, since it implies that art had been dead and was resurrected in its original forms. Art had not been dead, but was slowly evolving all through the Middle Ages.

The exact origin of the Renaissance is not easily traced, but it was first definitely noticeable in Italy, where the abundance of classic ruins and classic legends naturally tempted all newly-opened eyes. This was early in the 14th Century. Thence it spread into France, Spain and Portugal, Germany, the Netherlands, and lastly England.

The influence of the new ideas on buildings and furniture was first visible in ornament rather than in structure. Chairs and beds and chests continued to be put together in the same frank, thorough fashion, but their embellishment was very different, resulting from the study of antique architectural motifs. Indeed, architectural forms were used so much that they became a standard to which our minds still cling. Collectors rave over one of those 16th Century cabinets designed "in character," with Greek temple façades; or in one that is a miniature Italian villa with tiny paved floors and looking-glasses inside. In addition to using the orders in this purely decorative way, figures are made to sit on the corners of pediments and the pediment broken in the center to hold an urn, or turned into a scroll-form from which festoons depend.

The methods of construction changed also but less rapidly. As modern habits of living became general the demand for furniture increased enormously. To this demand was added that for the new objects resulting from new inventions—the carved mantlepieces that were the natural accompaniment of chimneys; the book-

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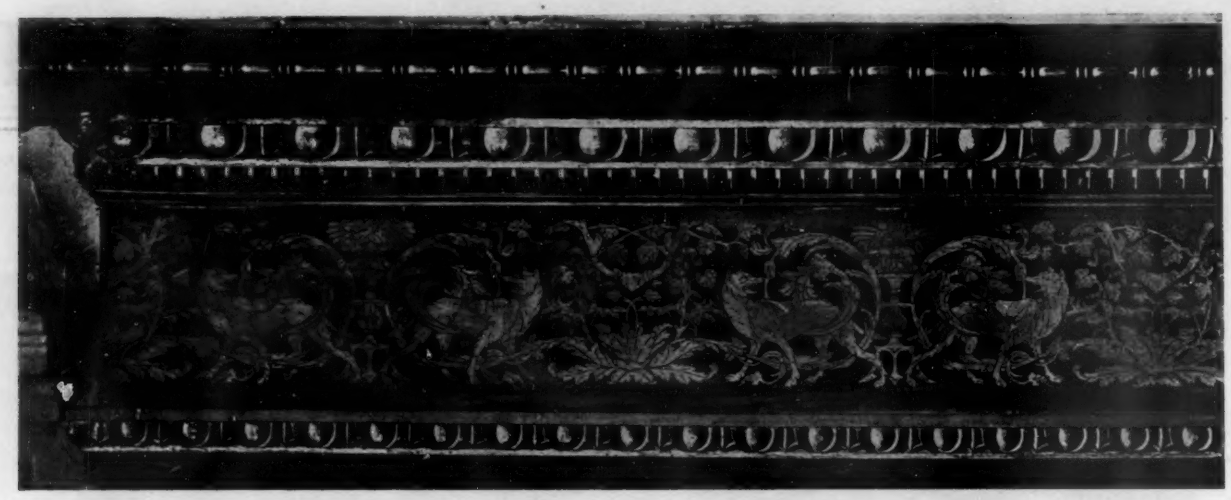


DETAIL OF CARVED WOOD FRIEZE
BY GIOVANNI DI MICHELE

IN THE SACRISTY OF THE CHURCH OF STA. CROCE
FLORENCE, ITALY

cases that followed printing; the cabinets on which to assemble the china and curios that came from extended commerce; clockcases to hold the newly invented timepieces. It was with this multiplicity of household articles that good construction began to be slighted and the glue-pot and veneers and other more or less meretricious tricks found their way. In other words, Renaissance furniture was much more sophisticated than Gothic, always seeking to conceal ways and means.

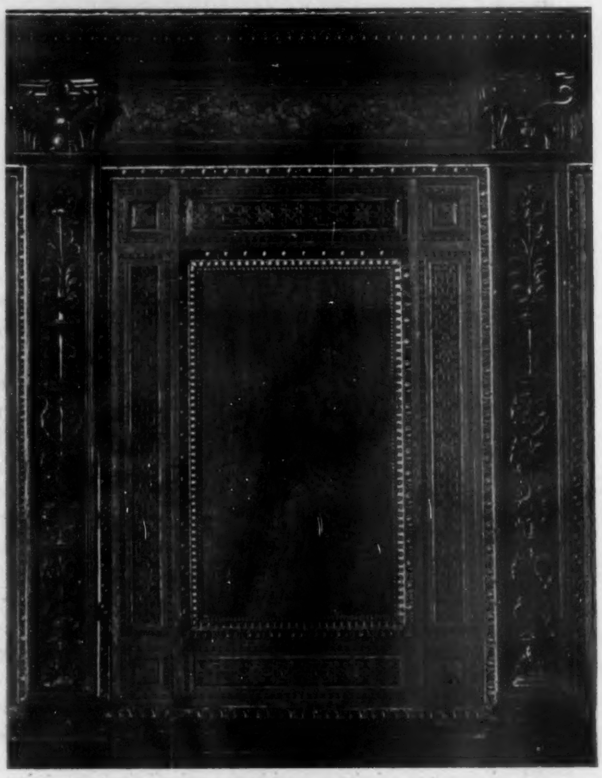
The artists of the later Renaissance made elaborate clay models for costly furniture and while fashioning these they were so concerned in composition and adornment as to be indifferent to questions of construction, not caring whether the central upright between two doors of a cabinet were carried on one of them, or whether it stood separate and rationally supported the entablature above. This neglect would often be repeated in the wood. As some one said, the idea in furniture was to *construct ornament instead of ornamenting construction.* Fortunately, however, pieces of exceptional splendor were offset by a large amount of plainer Renaissance furniture, much of which was exceedingly chaste in design and temperately adorned.

In Italy the failure of Gothic to take deep root left an open road for the transition from classic Roman to Renaissance furniture. Another reason why furniture developed quickly there was that Italian cabinet makers had no serious problems of climate to consider when they framed a new piece. Even if its putting together *were* slighted, the result was less serious than in the extremes of hot and cold in England. This explains why an old Italian piece bought in good condition abroad falls apart after a few years' experience with New York's overheated houses.

During the 16th Century the erection of many important villas created almost a greed for rich furniture, such as carved chests, presses, tables and all sorts of chairs.

Carving received great attention, and also the system of surface decoration known as marquetry which the Venetians, Italy's earliest traders, had got from Persia and India. It consisted of a fine inlay of different woods stained in varying colors. It was first applied to furniture in geometrical patterns only, but later flowers, foliage, birds and insects were executed on tables, panels of cabinets and the like, with great skill and taste.

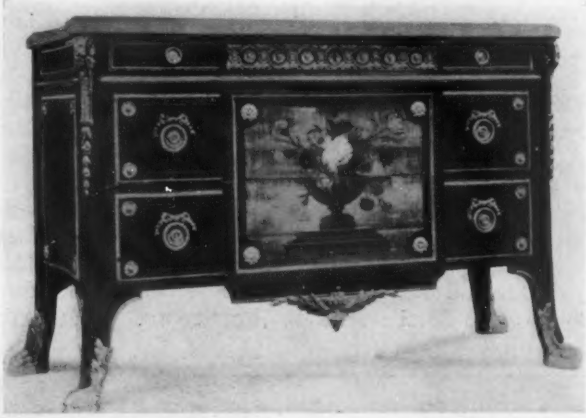
Among the most striking pieces of Italian carved wood are the large chests for holding *robe* when not in use (*robe* being the most all-embracing word in the language and meaning anything from a cravat to a tapestry). These chests (cassoni) are generally ornamented with masks, brackets and caryatides as well as panels carved in low relief.



WOOD PANELING IN THE SACRISTY OF THE CHURCH OF STA. CROCE, FLORENCE, ITALY

Splendid chests, along with a table or two, and a row of chairs placed against the wall, nearly completed the requirements of the Italian salon; for, naturally there was never that same demand for numerous pieces as in Northern countries where the cold forced the inhabitants to spend most of their time indoors.

The story of Italian furniture cannot be dismissed without a word concerning the goldsmiths, who, though making only an occasional chair or table of gold or silver, started a craving in France and England, where an entire room would be furnished in this questionable taste. Gothic and Byzantine reliquaries, chalices and other vessels were melted down to make this sumptuousness. In the ostentatious days of Louis XIV there was a quantity of silver furniture at Versailles; and in the England of Charles II's day, when English luxury tried to rival French, a great number of objects were made—tables, chairs, frames, fire-dogs. Charles II presented Nell Gwynne with a silver bedstead; while Knole and Windsor still contain numerous specimens of this phase of art furniture.



FRENCH COMMODE WITH FRAMED MARQUETRY PANEL AND ORMOLU MOUNTS

The close political relations between Italy and France, and the fashion started by Francis I of importing Italian artists and artisans quickly established Renaissance furniture in France, yet with enough difference to create a distinct French school. The difference was that Gothic energy and freedom and liveliness persisted in French workmen, in spite of their efforts to do things "in the Italian taste." Besides, there was an enormous inherent originality in the French nation; so that the movement might here be considered a reform of Gothic rather than an unmodified adoption of Renaissance. Even toward the middle of the seventeenth century a number of craftsmen still remained outside the Renaissance orbit.

The greatest achievement in architecture was the transformation of the feudal castle into a superb and artistic residence, the like of which was not known in Italy. Besides the well-known châteaux for royalty and nobility, there were innumerable city houses for the prosperous *bourgeoisie*. To fill all these with furniture meant not only the rise of skilled cabinet makers, but also that great architects and artists designed many pieces. Each reign had some distinctive feature to entitle it to special classification; which striving for variety cost the French, in time, that charm and naïvété that marked their early Renaissance.

Under Louis XIV (1643-1715) interior decorative work reached an originality that place it far above contemporary work in Italy. The style "Louis Quatorze" is something of a compromise between heavy Flemish and light Italian, something of a severe *baroque* that reveled in a variety of materials and in a super-excellence of workmanship. The official cabinet maker, Boulle, became famous for his furniture incrusted with copper, pewter, tortoise shell and pearl. Yet in spite of its impeccable execution, Boulle work is often heavy and graceless. Some of his most beautiful marquetry, considered even finer than the Florentine work shown, was done on the walls of Versailles and later destroyed to be replaced by the famous Vernis-Martin.

French hardware had become a fine art and the hinges, key plates and drawer-pulls of a cabinet or desk were often its greatest claim to beauty. The last years of this long reign witnessed a lamentable decadence, even while it still displayed a certain fantastic originality—the foreword, it might be considered, of the brilliant eighteenth century.

In England Renaissance was slow to take hold of the insular British mind. Under the first four Tudor sovereigns it mingled with Gothic, and this latter, though dying, held on with remarkable vigor. In the fifth Tudor reign the transition had developed enough character of its own to be differentiated as Elizabethan; under Elizabeth's successors, the Stuarts, it is known until the middle seventeenth century as Jacobean. By that time Gothic had long been dead, and Renaissance nearly spent; England was ready to be influenced by new forces, or rather, (owing to the limitations of human invention) to return to the older ones approved by tradition.

In the large centers of learning, Renaissance fused with Gothic much more rapidly than in remote country places, and that is why, during the long transitional period, the date on a piece of furniture is no infallible clue to its style.

Although Henry VII was much interested in the new art from the Continent, Henry VIII may be considered its first royal patron. He imported several Italian sculptors and craftsmen, who, working, side by side, with Englishmen, filled his short-lived palace, Nonesuch, with furniture of the new style. After Henry's break with Rome, England was forbidden ground to Italians, and it was the nearby Flemish who carried on Italian traditions in England. Holbein came over—a German who had been deeply impressed in Basle with the new movement. He was primarily a great painter, but there remain many of his drawings for goldsmiths' work, also one for a large wooden chimney-piece, and one for a chair.

There is not much early Tudor furniture left, but the paneled rooms of Tudor houses give a fair idea of its

CARVED END OF ROSTRUM SHOWN IN ILLUSTRATION BELOW

ornament, since the same carvers were employed on the house and the articles furnishing it. In this paneling Italian profile busts in circular medallions began to appear, sometimes under a Gothic pointed arch, sometimes under a pedimented top. By the end of Henry VIII's reign medallion heads gave way to floral scroll work, which, however interesting, lacked the delicacy of similar carving in France or Italy. In the Jacobean reigns, when carving was made or influenced by Flemish artists, it became decidedly coarse and heavy. In fact, much of the English Renaissance carving could hardly be called carving proper, since it was formed by sinking the groundwork and leaving the design on a level with the face of the panel. As there was little or no modeling in the design, it did not require a very skillful hand. As panels grew plainer, their monotony was broken by putting between them the favorite Renaissance motif, the pilaster, fluted or with carved pattern. As every new phase was in the direction of saving the great body of workers too much thought and responsibility, we are not surprised that, in time, the carved projection of a panel was obtained by cutting the design in another piece of wood and applying it to the surface to be decorated, which method was used when paneling went out of fashion.

Chests, bench ends, chimney-pieces, sideboards, chairbacks then followed about the same changes.

Besides carving, the English early used marquetry. Leather held down with brass nail heads was another variation from carving. Specimens of Tudor painted decoration are rare, but an occasional painted coffer is seen.

Early Renaissance bedsteads assumed larger proportions than ever before, and were so richly ornamented that they were important items in wills. They had four posts, originally carved as angels, but later in the forms of heathen gods and goddesses. These posts generally supported a tester; but in Elizabethan beds the headposts were omitted and the tester supported on a very tall head-board. The tester or canopy frame became, in

CARVED WOODEN ROSTRUM
BY FRATELLI DEL TASSO

IN THE COLLEGIO DEL CAMBIO
PERUGIA, ITALY

XVI CENTURY BEDSTEAD IN THE CLUNY MUSEUM

time, so charged with hangings as to entirely conceal the wooden portion of the bed. This "parade-bed" often cost thousands of pounds, and marked the end of the relationship between architecture and furniture-making.

Chairs, formerly so rare, began to be more common, and, until about 1550, were almost exactly like French chairs. The curule was fashionable, seats and straps across the back being of leather; the one used by Mary Tudor is still in Winchester Cathedral. Far more numerous were the "thrown" or turned chairs—the favorite Byzantine model. But until the Renaissance was far advanced most people sat on chests and benches. After Cromwell's day, everyone could sit down.

With the Restoration, when furniture was built on slighter and more graceful lines, heavy oak seats were abandoned and walnut, whose closer grain admitted of more delicate carving, made the new chairs. Solid oak backs were replaced by upright slats, sometimes enclosing cane or leather; sturdy oak legs gave way to twisted turnery work to which new fashion walnut, being less liable to chip than other woods, lent itself most admirably. By the time Queen Anne's reign came, early in the eighteenth century, an almost perfect chair was reached, one that combined beauty, grace and comfort in a remarkable degree.

Trestle tables also persisted beyond Gothic days. About 1550 framed tables were generally used. These reached a state of great beauty and were richly designed. The side-truss, occasionally used in earlier tables, and with the bottom rail or supporting shelf running ingenuously through it, now became a rich mass of carving, without a sign of mortise or tenon.

Frames for the mirrors, which became common in Europe in the seventeenth century, form an important addition to household furniture. The Middle Ages had framed pictures of saints and altar-pieces; but the Renaissance made the frame a household possession—not for mirrors alone but for the small portable pictures which began to take the place of earlier mural decoration. At first frames were strictly architectural, but the architectural members were later blended together with scroll-work, flowers and figures, or, as in Grinling Gibbons' frames, forgotten entirely. Mirrors could not, for a long time, be made in large sheets; so when a looking-glass of more than three feet was wanted, it was composed of several sheets, the joining hidden under a strip of wood, and forming that attractive divided frame of Colonial days.

Elizabeth's prosperous reign saw great advancement in national refinement. A wealthy middle-class sprang up—wealthy through foreign trade—who did much to foster the arts devoted to domestic life. The English had not yet given up their Gothic, though they had been constantly acquiring more classic; so the result was quaint and grotesque. Construction was still good, carving heavy (English plus Flemish heaviness), especially where the figure was tried. The strapwork, bulbous knobs and cartouches that became so distinctive of Jacobean began to appear, even in Elizabeth's day.

As in Gothic furniture, oak was the material most used. (It might be interesting to know that our term *wainscot* comes from the Danish "wagenschot," the best and most frequently imported Danish oak). By 1660 walnut was a growing favorite, and so was cherry.

OAK BEDSTEAD FROM CUMNER PLACE, BERKSHIRE, ENGLAND

Old English cherry pieces that show the rich, deep coffee color of age are highly prized to-day. Varnish seems to have been unused until about the beginning of the seventeenth century, wax or oil being the only preservative which furniture received.

Renaissance reached its highest phase in England prior to 1550. When its vigor died out, the making of furniture on architectural lines also died out, not to be revived until the latter half of the eighteenth century. As seen in great *cassoni* (chests) or in cabinets (even in spite of reducing vaults and columns to such small proportions) the architectural idea was full of dignity. But once carving disappeared, and marquetry and other flat decoration superseded it, the ideal of construction changed. Each article, chest, table or cabinet was conceived as such, was made for its definite use, and no longer sub-divided inconveniently to suit architectural designs. Furniture was working its way to that exact fitting of the thing to its purpose that we consider necessary to-day.

A COMMUNICATION FROM A FELLOW OF THE INSTITUTE CRITICISING THE METHOD OF CONDUCTING COMPETITIONS.

To the Editors of THE AMERICAN ARCHITECT:

Your response to my inquiry of recent date as to the number of practising architects in the United States suggests to me a condition obtaining to-day in architectural practice, which, in my opinon, deserves serious consideration. I refer to the recent action of the Standing Committee on Competitions of the American Institute of Architects and their Circular of Advice Relative to the Conduct of Architectural Competitions.

According to your figures approximately 18 per cent. of the practising architects of the country are members of the A. I. A. leaving 82 per cent. as non-members. The 18 per cent. may, of course, safely be called the most prominent architects, while for that very reason they, without doubt, engage least in competitions; probably more than half of them have business enough without desiring to enter into the very unattractive field of competitive effort where the history of expense and return has been an outlay for the architectural profession, as a whole, of more than double what the winning architect must earn after he has won. Here lies the greatest evil of the competitive system which has come to be adopted for nearly all public buildings, churches, hospitals, hotels, banks, in an increasingly widening circle, until it has come to this that almost the only exception is the field of private residences and mercantile buildings.

Would the remedy offered by the Standing Committee, viz., that a programme of competition must be approved by a committee from 18 per cent. of the architects else that 18 per cent. of the architects is debarred from taking part, could that ever cure the disease (if it is a disease) that afflicts the other 82 per cent. of practising architects? Would not the gambling spirit in the 82 per cent. be rather glad of improved chances by the proposed elimination from competition of 18 per cent. small though that percentage is?

Now a few words about the curative qualities of the remedy, of which 82 per cent. do not even receive the circular of advice, but which the other 18 per cent. are told they must swallow whether they wish to or not. Its chief feature seems to be a professional referee to at least help in the choice.

The writer has been in active work and a member of the A. I. A. for over thirty-five years and has been especially observant of the result of competitions and of the professional referee's work, and he considers it often quite the opposite of helpful in making the best choice. He remembers one church in New York City where $80,000 was the competitive limit of cost and the professional referee gave the prize of success to a design on which first estimates were reported at $160,000. The owners finally built a half church, something totally different from their program, but the architects who should have been debarred from the award got all of the cash and the glory.

The writer had a program for a State House competition—to be located at the brow of a high hill. The professional referee gave first prize to a design illustrated by a bird's-eye view, impossible from any avenue of approach, and that years before the advent of the Wright Bros., Curtiss, Hamilton & Co. He did make the comment that the dome (way back in the center) would have to be a little higher—a little, indeed!

That doctors disagree is proverbial. The professional referee, like every architect, is educated on lines that become fixed, of what he likes and dislikes, and woe to the competitor who does not discover and work along those lines. This of itself should answer nine-tenths of the question: Shall there be a professional referee? But, after all, these are unimportant details. The main question is not how to call the righteous to repentance, nor yet, how this Standing Committee shall properly segregate the righteous (the 18 per cent. A. I. A. members are, in the main, such) and eliminate from their numbers any who differ from the committee's views by transgressing. No, the question for them is, how shall they become a power, for helpfulness, for the struggling 82 per cent. who unconsciously wrong one another and who are shamefully wronged by the public, in the monstrous methods of competition as they at present exist, putting upon architects a burden of losses that no other profession carries and that constantly saps our strength for really legitimate work.

First: Let this committee dismiss their appeals to A. I. A. brethren. The 18 per cent., or rather one-half of that, 9 per cent., is unimportant; what they do or abstain from doing, as to competition, matters little.

Second: Let them address with all earnestness the 82 per cent. of architects who are non-members, and also the great public in order that work on competitive studies be reduced to a minimum. Let this Standing Committee strive mainly to reduce the volume of work required. The various building committees will not

(*Continued on page 40*)

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Two houses at Rochester, N. Y.—House at Pittsford, N. Y.—Gate House and Shelter, Rochester, N. Y.—Sidway Building, Buffalo, N. Y.—A Warehouse at Philadelphia, Pa.—Society of Beaux Arts Architects

Frontispiece:

Chapel of the Medici, Florence, Italy.

THE A. I. A. COMPETITION CIRCULAR

WE desire to call attention to a communication from a Fellow of the American Institute of Architects printed on another page, and taking issue with the procedure of the Institute in the matter of regulating architectural competitions. Our correspondent makes a point which would appear to be well taken, that in regard to the necessity of making an earnest appeal to those architects in good standing who are not members of the Institute and whose united support would be well worth winning. Also that most effective educational work might, doubtless, be done by circulating the aims of the Institute among the profession at large, as well as among the public or that portion of the public upon which the architects must depend for their business. The present efforts of the Institute will be productive of good but not to the greatest extent possible if confined to its own members (which are yet numerically in the minority in the profession) and to the limited public brought into relation with the activity of its members. No doubt, the Institute intends to make its work as far-reaching as possible, and hopes, through the publicity accorded it by the architectural press, to reach architects outside of its own membership, but it is not, perhaps, employing the fullest means of accomplishing such an end. It is natural that non-members, who must receive their professional advice and guidance from an indirect source, should feel themselves, in a measure, without the scope of consideration. At the same time, admittance to membership, which is open to all qualified, offers relief from such a situation, and is possibly the real solution of the problem. It is to be recognized, however, that some architects prefer absolute independence from any professional affiliation, and it might, therefore, help the campaign for a more general recognition of architectural services if the Institute, with its broad, unselfish aims, included the entire accredited membership of the profession in its communications, omitting or modifying such documents as are of interest to members only. After all, would not such a course have the effect of increasing faster than it could be done otherwise the membership, and, consequently, the resulting influence of the profession which is the ultimate purpose of such a professional body?

THE PROFESSIONAL ADVISER

IT is impossible to agree with the author of the communication above referred to in his opinion regarding the uselessness of a professional adviser in architectural competitions. In our opinion, *he* must be regarded as absolutely essential, in some form, to insure to competing architects reasonably favorable working conditions. The fact that, in our correspondent's judgment, defective decisions are rendered by professional advisers does not affect their reason for existence. It is, of course, impossible to overcome the objection of personal like and dislike from which an architectural adviser can no more be free than can any other mortal. Eliminating the personal equation, the presence of the professional adviser in architectural competitions is a most important factor as far as the architect is concerned, and it does not appear that the Institute has given or could give him undue prominence.

COMPETITIVE DRAWINGS AND THE ARCHITECT

ANOTHER matter to which attention is called and suggestions are made by our correspondent is the nature of the drawings that should be required in competitions. We agree, and believe the majority of progressive members of the profession are agreed, that the smaller the expenditure of time and money in the production of competition drawings the more completely will the object of competitive effort be secured. It should be kept in mind that the object of a competition is not to obtain the best set of drawings for a given projected building, but to discover the best equipped architect to plan and design it and to supervise its erection. An unsuccessful architect in a competition has no just cause for complaint if the building, as finally built, does not fully carry out the provisions as announced in the program of competition, or if the winner adopts, according to an agreement with the competitors before they have signified their intention to compete, certain ideas that unsuccessful competitors might regard as their own. Architectural competitions should be essentially tests, by the most equable means, for judging capacity to render services of a stated character. If such a thing were possible as devising a way of examining aspirants that would eliminate necessity of visible means, such as drawings, and be, at the same time, absolutely impartial, the competitive system would perhaps be more popular than it is and there would be less recrimination and disappointment with loss of time and money, but since the ideal solution is bound to remain ideal the best method until further progress is made would seem to be that set forth in the recent circular issued by the A. I. A.

(*Continued from page 38*)

readily consent to the professional referee, they wish to retain power or judgment for themselves and often would object to paying a referee. If the A. I. A. Standing Committee would start a campaign of education let them omit the professional referee but issue advice by publications in every city and by circulars to limit competitive drawings to a scale of 1/16-inch to the foot for preliminaries, and place the number of drawings at less than half of what is usually asked for. That would, indeed, be a help to every architect in the land. Then as to the committee's fiat to us members of the A. I. A., that we are unprofessional if we enter the ordinary competitions, as many of us have done in the past, the writer feels and believes many other A. I. A. men will agree with him that this is not true. Professional conditions are not made by the say-so of one committee—but rather by the growth of years in what has been standard professional practice as developed by the demands of the public and the concessions of a profession to those demands. There are laws regarding competitions, moral laws, which have always been in force, and are right, which the writer fully agrees with and strictly obeys. One of these is that it is unprofessional to try to win by a cut-rate in price of services. On one occasion the writer was told by a church committee: "Our choice rests between two, your design and one other. That other offers a large rebate, what are your terms?" The firm answer was: "The A. I. A. schedule and absolutely nothing different," and we are happy to say that that answer won the award, showing that the risk is not so great as it sometimes would seem when we stand up for what is true and right. But the Standing Committee should consider carefully before they ask of A. I. A. members that they cut themselves off from business opportunities which those of highest standing have entered into in the past. And they certainly should not put any unfair penalty upon us who sustain an association that ought to be national in its membership and influence—but certainly is not so while its membership is only 18 per cent. of the architects.

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS.

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The Paris Prize Competition

The Paris Prize Jury met on the afternoon of July 20 and awarded the prize to Mr. A. F. Adams, placing Mr. King second and Mr. Hall third.

The subject of the competition was a building on a lot 300 feet square, which would serve as a general trolley terminal in the center of a city of the first-class, above which would be a vast auditorium for concerts and conventions.

The problem involved was to arrange the circulation so that the crowds arriving and departing by the trolleys, and those going to the auditorium, would be able to move without interference or confusion, and as the trolleys were to arrive in a subway, and the auditorium was to be placed above the concourse, the layout of staircases, inclined planes and elevators became exceedingly difficult. Moreover, this plan was to be treated in monumental architecture.

Mr. Adams was judged to have solved these difficulties most clearly and was therefore awarded the prize.

The jury was much pleased with the exhibition, all the drawings being very well presented, and several of the façades being treated with much success.

RECENT LEGAL DECISIONS

ACCEPTANCE OF BUILDING

If the owner of a warehouse, after full examination of the building and knowledge of the kind of materials used and the workmanship exercised in the structure, accepts it from the builder as a sufficient compliance with the terms of the contract, he cannot recover as for a breach of the builder's contract on its subsequent breaking down.—Hartford Mill Company vs. Hartford Tobacco Warehouse Company, Kentucky Court of Appeals, 121 Southwestern Reporter, 477.

EXCUSE FOR DELAY

Where, under his contract, it is the duty of a building contractor to furnish glass, he cannot excuse his delay in completing the building by the failure of the architect to condemn the glass first furnished in time to permit him to replace it within the time limited by the contract.—Germain vs. Union School District of City of Stanton, Michigan Supreme Court, 123 Northwestern Reporter, 798.

DAMAGES FOR LOSS OF CONTRACT

A contractor had a contract to erect, by a certain time, the iron work of a building, which included certain iron bases and columns. These he ordered of the defendant, who knew at the time of the terms of the contract. By the defendant's delay in furnishing the bases and columns the contractor lost the benefit of the contract. It was held that the latter was entitled to recover the amount of the loss as on a contract to erect the bases and columns.—Johnson's Sons vs. Buellesbach, New York Supreme Court, 119 New York Supplement, 839.

SMALL HOUSES ON RESTRICTED SITES IN SUBURBAN ROCHESTER, N. Y.

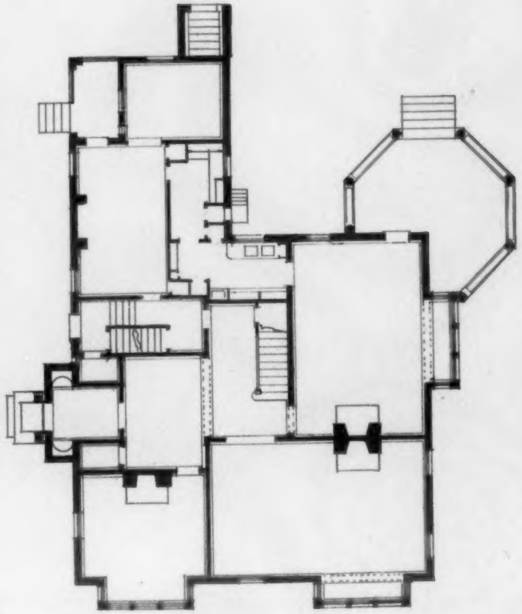
CLAUDE BRAGDON
ARCHITECT

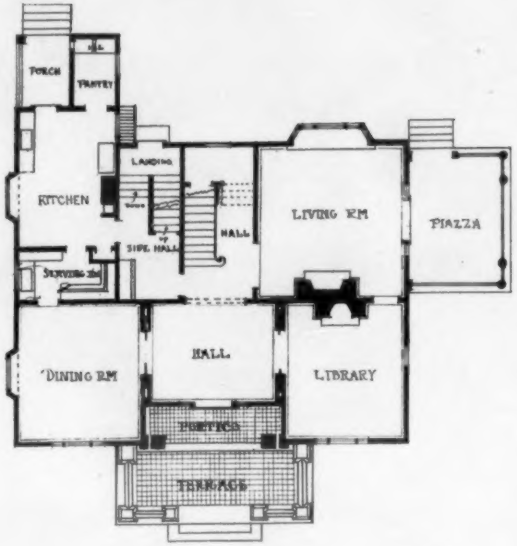
When the appropriation is limited the architect often gets effect by concentrating his elaboration on one feature of his composition. In the little house above the entrance has been so honored.

Simplicity of means and modesty of expense are not inconsistent with dignity of effect, as the shingle cottage on the right convincingly proves.

HOUSE OF C. WALTER SMITH, ESQ.
CULVER ROAD, ROCHESTER, N. Y.

CLAUDE BRAGDON
ARCHITECT





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HOUSE OF LOUIS J. MARCHAND, ESQ.
PITTSFORD, N. Y.

CLAUDE BRAGDON
ARCHITECT

THE AMERICAN ARCHITECT

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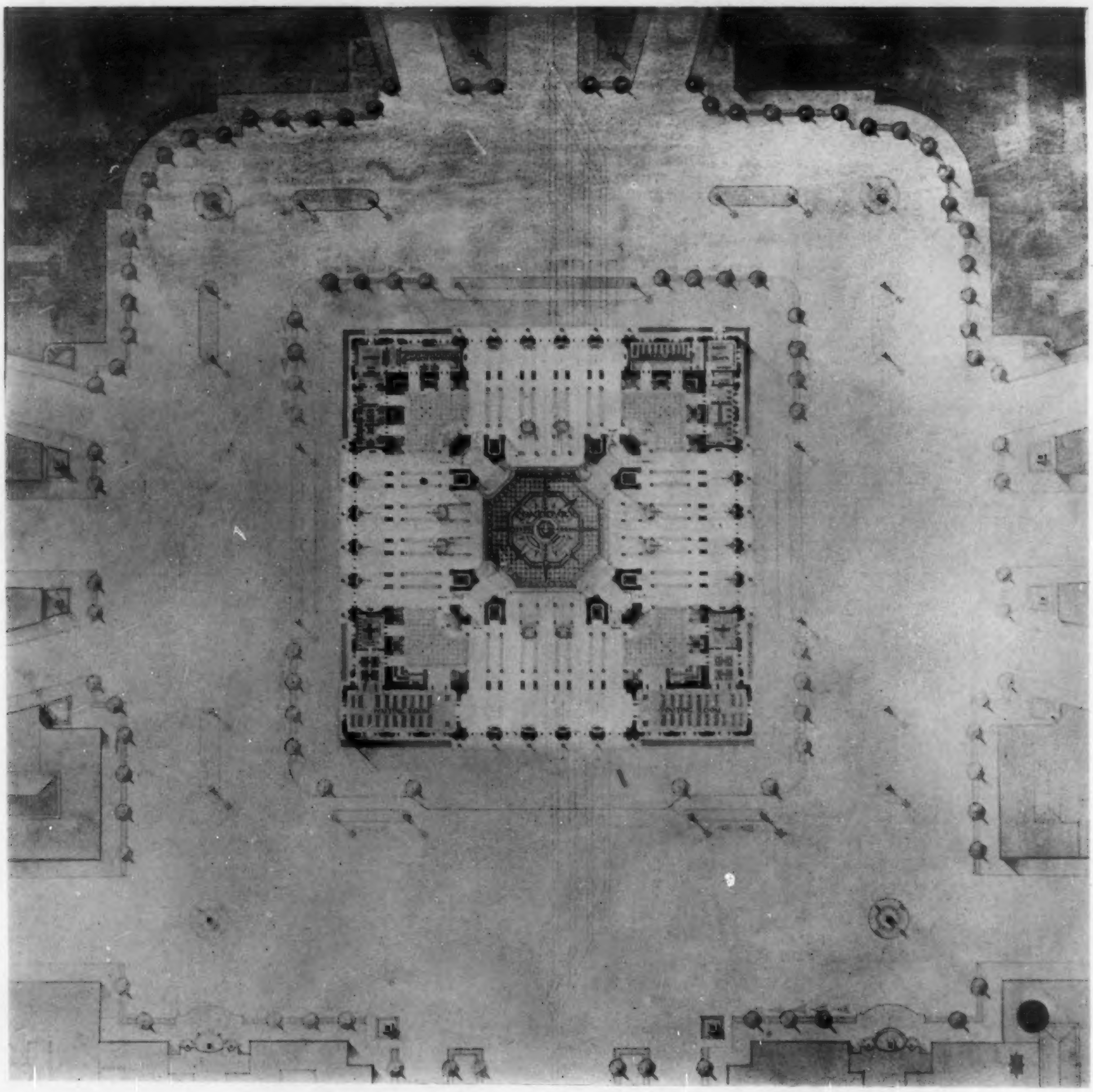
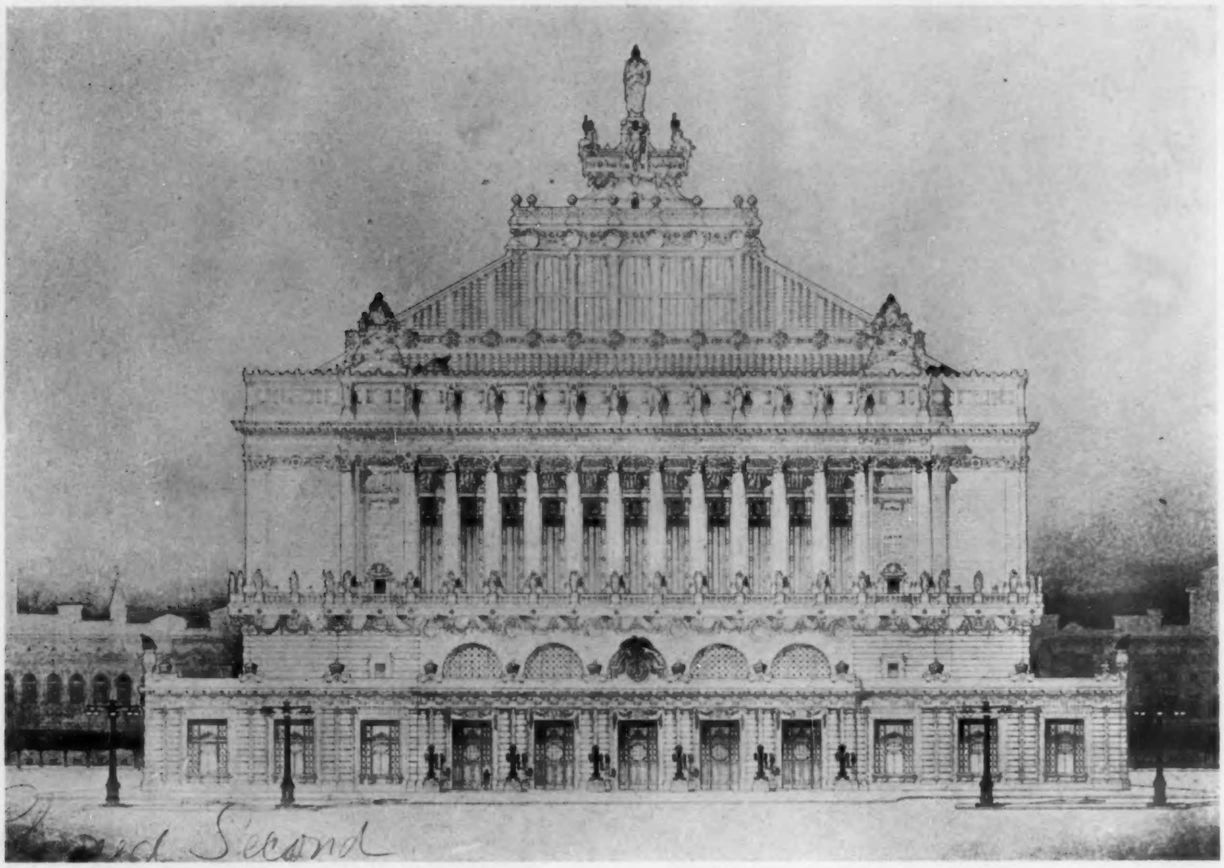
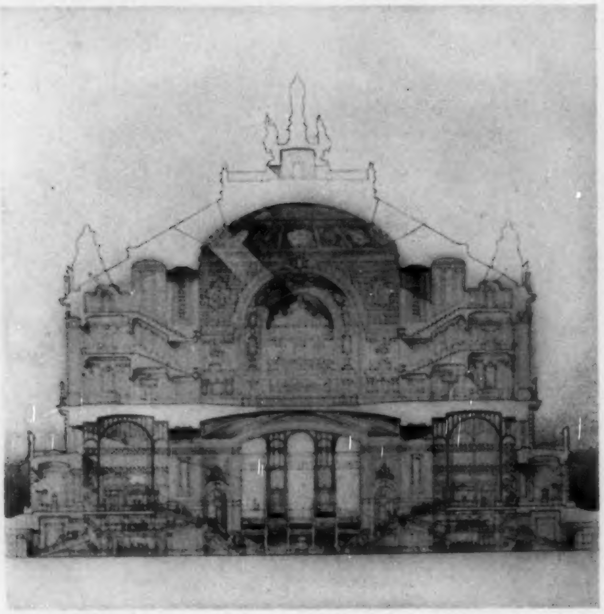


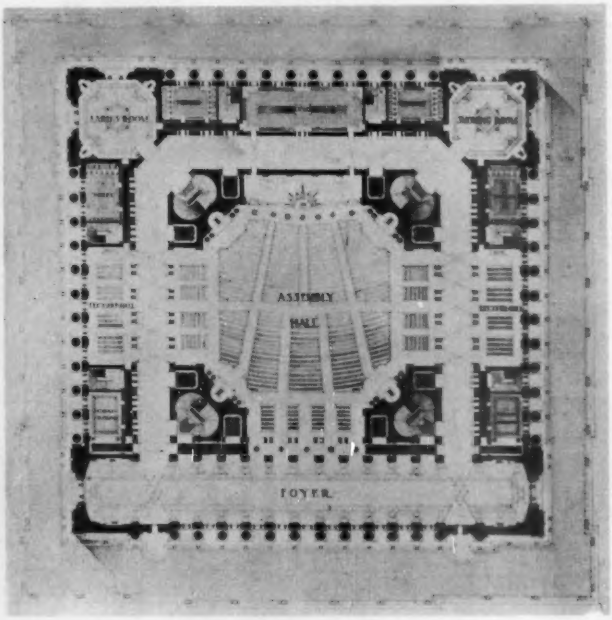
W. H. KING, JR. PLACED SECOND CARNEGIE TECHNICAL SCHOOLS

FINAL COMPETITION, PARIS PRIZE
A MUNICIPAL INTERBOROUGH TROLLEY STATION AND ASSEMBLY HALL

STUDENT WORK SOCIETY OF BEAUX-ARTS ARCHITECTS







W. H. KING, JR. PLACED SECOND CARNEGIE TECHNICAL SCHOOLS

FINAL COMPETITION, PARIS PRIZE
A MUNICIPAL INTERBOROUGH TROLLEY STATION AND ASSEMBLY HALL

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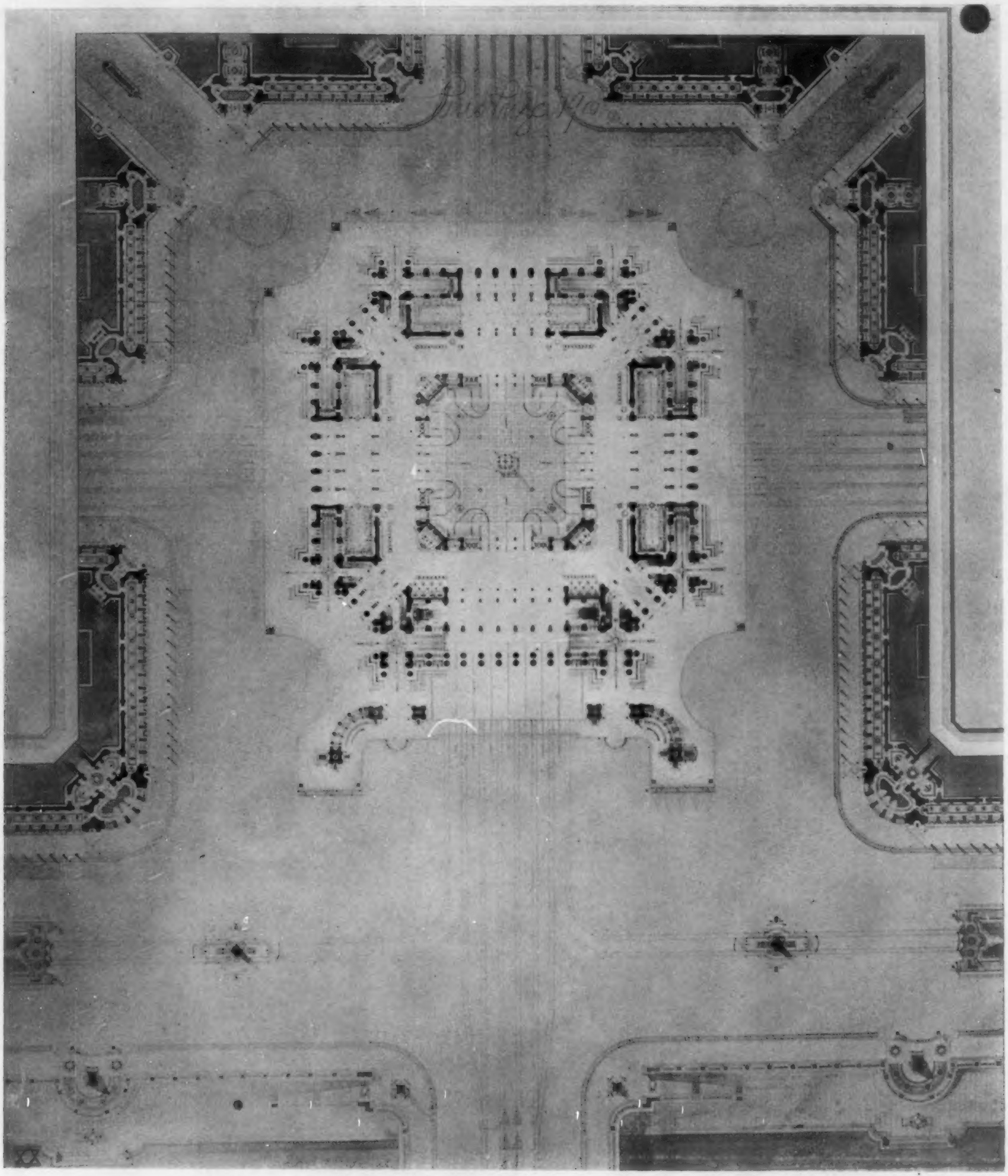
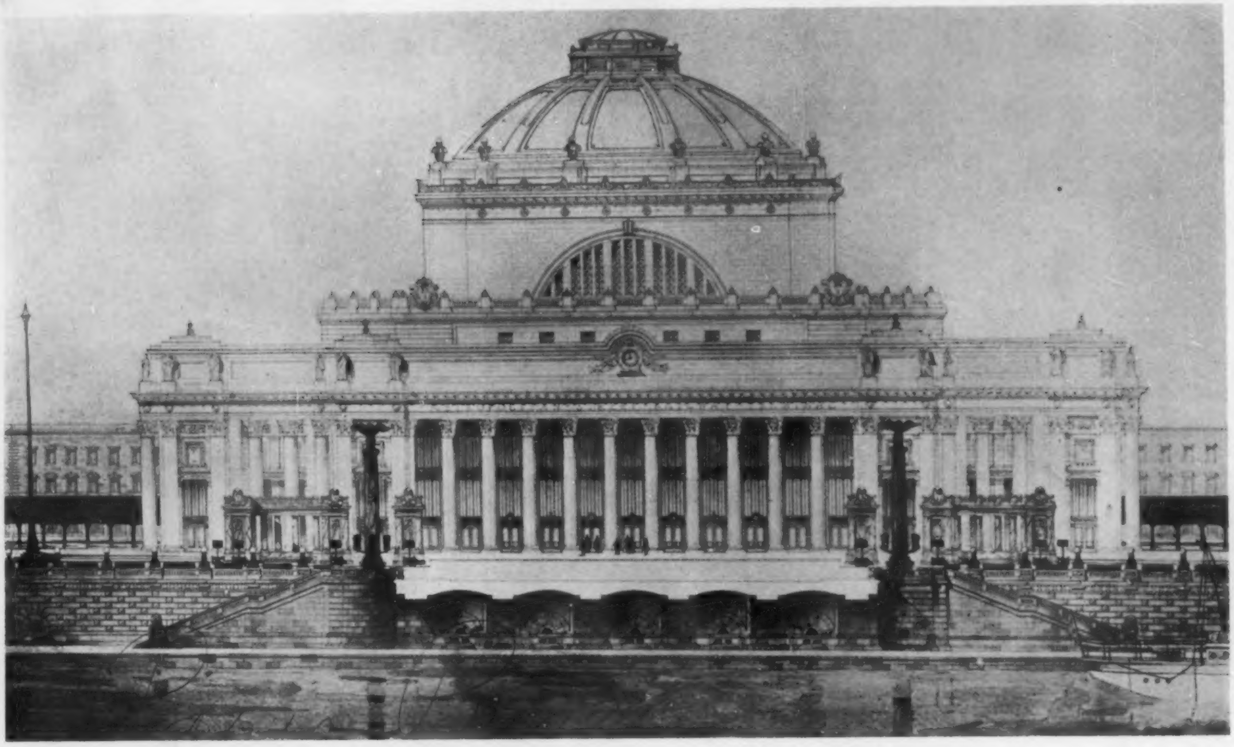
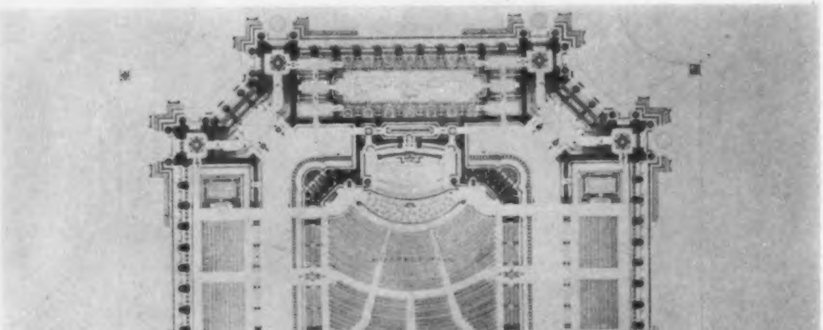


A. F. ADAMS PLACED FIRST ATELIER PREVOT

FINAL COMPETITION, PARIS PRIZE
A MUNICIPAL INTERBOROUGH TROLLEY STATION AND ASSEMBLY HALL

STUDENT WORK SOCIETY OF BEAUX-ARTS ARCHITECTS





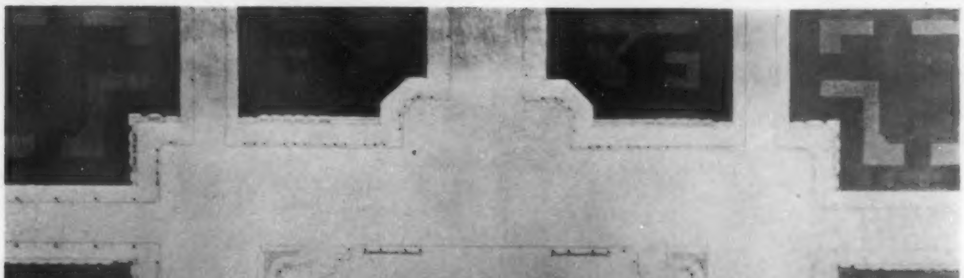
A. F. ADAMS **ATELIER PREVOT**

PLACED FIRST

FINAL COMPETITION
PARIS PRIZE
A MUNICIPAL INTERBOROUGH
TROLLEY STATION AND
ASSEMBLY HALL

STUDENT WORK
SOCIETY OF BEAUX-ARTS
ARCHITECTS

VOL. XCVIII., NO. 1806 THE AMERICAN ARCHITECT AUGUST 3, 1910.

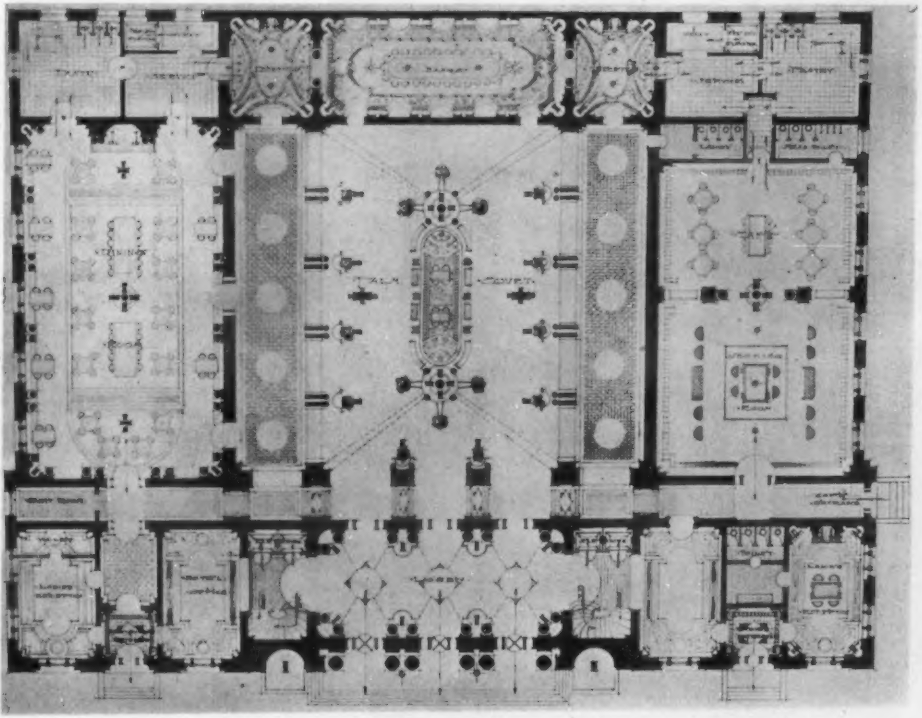


C. E. HALL PLACED THIRD ATELIER HORNBOSTEL

FINAL COMPETITION, PARIS PRIZE

A MUNICIPAL INTERBOROUGH TROLLEY STATION AND ASSEMBLY HALL

STUDENT WORK SOCIETY OF BEAUX-ARTS ARCHITECTS



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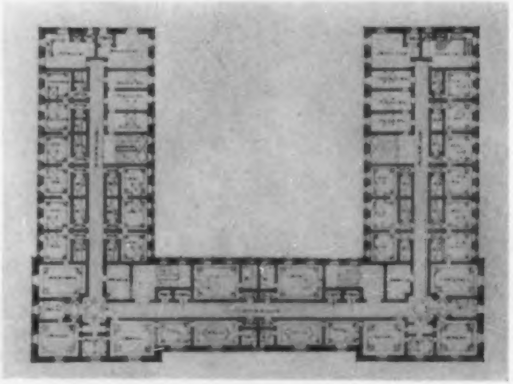

J. MOSCOWITZ

ATELIER WARE

SECOND MEDAL

CLASS A "PROJET" (PROBLEM IN DESIGN)
HOTEL IN A LARGE CITY

STUDENT WORK

SOCIETY OF BEAUX-ARTS ARCHITECTS

MUNICIPAL GATE HOUSE AND SHELTER
COBB'S HILL RESERVOIR, ROCHESTER, N. Y.

J. FOSTER WARNER
ARCHITECT

SIDWAY BUILDING
BUFFALO, N. Y.

McCREARY, WOOD & BRADNEY
ARCHITECTS

A WAREHOUSE AND MILL
PHILADELPHIA, PA.

HEACOCK & HOKANSON
ARCHITECTS