

Part III.

Art Metal Work and Ornament.

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Section.	Page.
1. The Relation Between Hardware and Art,	227
2. Architect and Client,	230
3. The Schools of Ornament,	235
Introduction,	235
Index by Schools,	236
Index Alphabetically Arranged,	244
Preface by W. W. Kent,	285
Articles by W. W. Kent and Examples of Yale & Towne Designs,	288
4. Emblematic Hardware,	582
5. Proprietary Hardware,	586
6. French Hardware,	590
7. Metals and Finishes,	595

Section I.

The Relation between Hardware and Art.

IT is unfortunate that America has adopted the unsatisfactory term "Hardware" to designate the finer as well as the rougher interior metal work, both of utility and of decoration, used in buildings, although some consolation may be derived from the fact that the word is less inappropriate than the still more objectionable English term "Ironmongery;" but it is too firmly established to be challenged and therefore must be allowed to pass.

It is well to remember, however, that in its broad sense it covers equally the metal work of *construction*, such as nails, screws, and other permanent fastenings; the metal work of *convenience*, such as locks, hinges, bolts, etc.; and the metal work of *ornament*, such as escutcheon plates, knobs, hinge-straps, etc.

The necessity for expressing this differentiation by words has led recently to the practice, which it is to be hoped may be generally adopted, of using the terms "Rough Hardware" and "Finishing Hardware;" the former to designate constructive and rough material, such as sash weights and pulleys, sliding door hangers, etc., and the latter to designate all material intended for protection, convenience and ornament, especially that which is visible when in place.

The term "Hardware of Ornament" has also been suggested for the latter group, but the term "Finishing Hardware" is better, because more terse and because better covering locks, hinges, bolts, etc., which are included in this group and yet usually are not treated ornamentally.

The story of the *naissance* of artistic hardware in America has been told in Part I. Its sponsors during its infancy were certain American architects, all of high standing in their profession, who greatly promoted its growth during the early years of doubt and inexperience by suggestion and advice, and still more by specifying the new product in their work, and its present great development and vogue are due above all to the sympathetic and cordial appreciation of the profession in every section of the country, the practice of which tends steadily to give increased prominence to Hardware as an important detail of interior decoration, and to devote increasing care to its intelligent adaptation to its environment.

From the new conditions thus created has arisen a new and keen interest in the study of the historical Schools of Ornament, first by the makers of artistic hardware, as a necessary qualification for their work, next by architects when criticising the new product or selecting it for use, and finally by discriminating owners when considering questions relating to the interior decoration of residences or other proposed buildings.

Recognizing the wide-spread interest in this subject which thus prevails, and aware of the fact that no publication exists in which it is briefly and simply discussed, the author has arranged with Mr. W. W. Kent, Architect, of New York, long a student of the subject and a recognized authority on it, to furnish the series of papers on the Schools of Ornament which is included in this Part of the present volume.

By all to whom the subject appeals Mr. Kent's papers will be found to be full of interest and information, and also to demonstrate clearly the relation which has recently but definitely been established between decorative Hardware and Art.

Because of the closeness of this relation it has been thought best to combine with each paper a classified list of available Hardware in the School described, thus providing a working catalogue containing all data necessary or useful in the selection of Ornamental Hardware of any School and for any purpose.

Section 2.

Architect and Client.

BEFORE entering upon the subject of the Schools of Ornament, and the details of the Hardware of Ornament, a word may be permitted as to the relations of the Architect to his Client in regard to these matters.

The client seeks the architect in order to have the benefit of his professional experience and skill, not only as a constructor, but also, and often chiefly, as an artist; and the architect should welcome this recognition of the artistic side of his work by encouraging the tendency to rely on him as to all matters of ornamentation. In buildings of public and commercial character this practice prevails, and here the architect takes interest and pleasure in carrying out his own ideal, and in harmonizing every detail of ornament, but in the great field of residence work the necessity usually arises for consulting the tastes, and often the whims, of the client, especially in the details of interior decoration. Yielding to these conditions, architects in the past have too often, without protest or effort, allowed a client to take into his own hands much of the final work of interior decoration, with more or less disastrous results. Even if, by chance, the work so done harmonizes in *motif* and execution with the general scheme, the client takes credit for the good result, while if the contrary occurs, as is far more apt to be the case, the resulting discredit is usually transferred to the architect.

Heretofore hardware has been too much regarded as an indifferent detail which could safely be left to the general contractor to select and supply. Even when specified, it has usually been in such a loose and vague manner as to help matters

but little, owing doubtless to the complex and technical character of the information required, and the difficulty entailed on a busy architect in obtaining and formulating it for use. This difficulty, it is hoped, will be diminished, if not removed, by the aids supplied by this volume, but it will still remain a fact that the most, if not the *only*, satisfactory plan consists in *excluding the "finishing hardware" from the general specifications and reserving it for selection by the architect or owner.* Who would venture to propose, for example, that the selection of mantels, of fire-place fittings, of lighting fixtures, or of wall-papers for a private residence, should be left to the taste and *liberality* of the general contractor? Each one of these enters directly into the interior decoration of the house, and is a matter of direct concern to its owner and occupant, for which reasons they are almost invariably reserved for his personal selection, either alone or in consultation with the architect. In the foregoing question we have purposely italicized the word "*liberality*" to emphasize the fact that whenever *any* material, other than that which is constructive, or which is covered by a complete and rigid specification, is left to the selection of the contractor the question of liberality on his part is introduced, *ipso facto*, because the amount to be expended for it is put under his control, and self-interest is thus enlisted to make this amount as small as possible. As well might carpets and furniture be embraced in the general specification and contract for a residence as these still more important, because more permanent, elements of interior decoration. The one safe rule for *all* of them, including so much, at least, of the hardware as is decorative in purpose, is to reserve them absolutely for selection by the architect or owner.

Of all of the subordinate elements of interior decoration there is none which offers a larger opportunity for effective results and for the exercise of personal taste than the metal work for doors

and windows, and this is now available to the architect and his client in such variety of character, grades and prices as to satisfy all tastes and to suit all purses. In classic architecture metal work played but a small part, but during the middle ages, with the advance in the art of metal working, this element of decoration attained great prominence and development. In America social and commercial conditions were unfavorable to the development of architecture and the allied arts, except to a slight extent during the Colonial period, until comparatively recent years. The lessons of the Centennial Exhibition of 1876, however, broke the indifference and barrenness of American designers, and gave that initial impulse to architecture and decorative art in this country which has since produced the splendid results with which we are now so familiar and which were so markedly in evidence at the Columbian Exposition of 1893.

In a new country like this the growth of taste in household art, and the appreciation of the right use of art work, come only with the growth of leisure and of wealth, but as culture, art and travel extend, the general perception of these things quickly takes root and grows apace, so that already the American connoisseur demands not only the possession but the daily use of articles of decoration, of almost every kind, which only a few years ago would have been cherished in some museum of the fine arts; and this is equally true of his home, his place of business, and his greater buildings devoted to public service and convenience.

However much artistic metal work may appeal to the trained intelligence of the architect as an effective element in his general scheme of decoration, it appeals still more, in the case of private residences, to the owner and, above all, to the lady of the house, as affording an opportunity where an educated taste and the judicious expenditure of money, yield a more effective result and a more lasting pleasure than can be procured at equal cost in any

other way. The metal work used on a door, whether elaborate and costly, or simple but elegant, as the case may be, is like the jewel on a handsome costume, the latter serving merely as a background for the effective setting of the smaller but more costly ornament which it presents. The knobs, plates and hinges of a door *compel* attention by the prominence of their form, position and environment. If inappropriate and unpleasing they obtrude themselves upon all who enter or use the apartment; if handsome and in harmony with their surroundings, they arrest attention even more than larger and more pretentious articles of adornment which may surround them.

In continental Europe, especially France, these facts are always recognized, and hardware usually aims to be decorative. Personal observation, however, justifies the unqualified statement that to-day American hardware is superior in general qualities to that made in any other country, both in mechanical and in artistic design and execution, the only reservation being as to certain special and very expensive door and window fittings in which modern French work is perhaps still somewhat in advance, although even this reservation will not long need to be made.

The American architect and his client thus have an unparalleled range of choice of ornament from the wealth of designs which the American manufacturer has provided, with corresponding room for the exercise of tasteful discrimination, and have also the privilege of availing of what is mechanically the best and most convenient product of its kind in the world.

The average client does not know these facts, but the well-informed architect does, and the latter should see to it that they are brought to the attention of the former at the proper time and effectively, precisely as in the case of other details relating to a proposed building. Guided by experience, or by the information afforded by this volume, the architect should determine, *in*

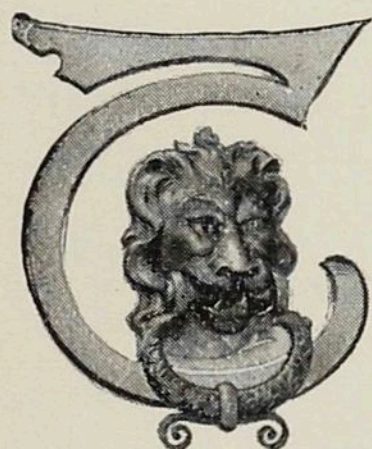
advance, the approximate cost of such hardware as his judgment indicates to be appropriate, should include this in his estimate of total cost, and, above all, should exclude the hardware from the general contract, reserving it for personal selection at the proper time, untrammelled by any previous contract or commitment.* If the client is then disposed to increase the original appropriation, the architect will have the satisfaction of obtaining proportionately richer effects; but in any event he will be assured of having a fund adequate for the purchase of hardware which, however simple, will be appropriate and not incongruous with the other details of his own work. The condition most to be desired (*and to be sought*), at least in the case of important residence work, is that the owner shall join the architect in the inspection and selection of all important hardware, both of convenience and of ornament, and thus be led to subordinate the question of cost to that of obtaining the best and most appropriate material. The most successful combination for this purpose usually includes also "the lady of the house."

While the argument thus advanced concerning the relations of Architect and Client has had reference chiefly to questions of art and decoration, it applies with almost equal force to questions of utility. American hardware has become a very complex and comprehensive product, in which a vast amount of the traditional "Yankee ingenuity" has been embodied, and an intelligent understanding of its scope, varieties and uses is beyond the knowledge of the normal client, but of course is, or should be, included in that of his architect. The responsibility rests on the latter, therefore, of acting for or guiding the former in the selection of such hardware as, within the limit of proper cost, will afford the highest protection and convenience, as well as contribute most effectively to the scheme of decoration.

* For Forms of Specifications and Contracts see Part IX, page 994.

Section 3.

The Schools of Ornament.*



HIS section consists chiefly of original papers by Mr. W. W. Kent, architect, each treating of a separate "School," the whole forming a series of unique interest and value. These are preceded by indexes, and followed by some minor papers on related subjects.

In view of the close connection, in the scheme and purpose of this book, between the theory and practice of the art of ornament, it has been thought best to unite with each of Mr. Kent's papers illustrations of available hardware in the School discussed, and to accompany these with descriptive matter and indications of relative cost, thus completing the subject and making this section available to the architect for practical purposes.

* In most cases the names used arbitrarily to designate the Yale & Towne Ornamentations and Designs are those of cities in which the particular School flourished.

Index

Arranged Alphabetically by Schools.

YALE & TOWNE DESIGNS.

For arrangement alphabetically by *Designs* see page 244.

Design.	Builders' Hdw. Page	Cabinet Hdw. Page	Design.	Builders' Hdw. Page	Cabinet Hdw. Page
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Byzantine.

For descriptive article see pages 355 to 361.

Fronsac,	361		Torcello,	757	
Libourne,	753		. . . . .	

Celtic.

For descriptive article see pages 375 to 379.

Chinese.

For descriptive article see pages 303 to 305.

Colonial.

For descriptive article see pages 539 to 555.

Adams,	548	963	Brunswick,	549	
Amherst,	548	964	Burlington,	549	
Andover,	873		Cambridge,		926
Annapolis,		964	Chester,	549	966
Arcadian,	548	925	Cohasset,		953
Arlington,	548		Colonna,	550	966
Aubin,		964	Concord,		967
Beverly,		965	Dedham,	550	926
Bothnian,	549		Deerfield,	550	
Bourg,	549		Derby,		967
Boylston,		952	Dorchester,	550	
Bristol,	549	965	Dorian,	551	
Brockton,		966	Dover,		953

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
Colonial—Continued.					
Exeter,		926	Piedmont,	553	972A
Fairfax,	551	967	Plymouth,	554	972B
Germantown,		954	Portsmouth,		928
Guilford,	551	. . . . .	Putnam,		928
Hadley,	551	. . . . .	Revere,		928
Hartford,		927	Roanoke,	554	972B
Hellenian,	551	969	Salem,	554	972B
Hingham,	552	969	Saybrook,		955
Ionian,	552	969	Sentis,	554	. . . . .
Ipswich,	552	. . . . .	Sparta,	554	972B
Ituno,	552	969	Stonington,	555	. . . . .
Jamestown,	552	927	Strabo,		955
Jennico,	552	970	Toulon,		972C
Lancaster,	887	. . . . .	Traves,		972C
Lexington,		971	Trento,		873
Louisburg,		954	Trenton,		955
Lowell,		971	Vancluse,		855
Lynn,	553	971	Vignory,		855
Manhattan,		954	Warren,		928
Mansfield,		954	Weyanoke,	888	. . . . .
Medford,	553	972	Weymouth,	555	972D
Middlesex,	553	. . . . .	Wilton,	555	. . . . .
Nahant,	853	. . . . .	Woburn,	555	972D
Nantucket,	553	. . . . .	Yorktown,	555	972D
Petersham,		972A

Design.	Builders' Hdw.	Cabinet Hdw.		Design.	Builders' Hdw.	Cabinet Hdw.
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Egyptian.

For descriptive article see pages 297 to 301.

Elizabethan.

For descriptive article see pages 487 to 491.

Leicester, . . .	852	. . .	|	Stratford, . . .	491	972c
Raleigh, . . .	491	. . .	|	Wentworth, . . .	491	. . .

Empire.

For descriptive article see pages 557 to 561.

Arcola, . . .	561	. . .	|	Marengo, . . .	561	. . .
Austerlitz, . . .	561	965	|	Nemours, . . .	561	. . .
Jena, . . .	561	. . .	|	St. Cloud, . . .	561	972c

Early Christian.

For descriptive article see pages 363 to 367.

English Renaissance.

For descriptive article see pages 493 to 499.

Manchester, . . .	499	971	
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Flemish Renaissance.

For descriptive article see pages 479 to 485.

Brabant, . . .	485	925		Largo, . . .	485	970
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Francis I.

For descriptive article see pages 429 to 437.

Chambord, . . .	437
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French Renaissance.

For descriptive article see pages 501 to 509.

Amboise, . . .	507	. . .		Biarritz, . . .	507	. . .
Anet, . . .	507	. . .	|	Chantilly, . . .	507	. . .
Angoulême, . . .	. . .	964	|	Chartres, . . .	887	. . .
Argonne, . . .	823	. . .		Como, . . .	508	966

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
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French Renaissance.—Continued.

Conde,		926	Mentz,	827	
Dormans,	508	926	Oporto,	509	972A
Dreux,	508		Orleans,	873	
Dunkirk,	873		Paris,	873	
Duro,	508		Rennes,		955
Epinal,		926	Sevres,	509	
Fermo,	508		St. Denis,	873	
Gordian,	508		Toulouse,		928
Grenoble,	509	969	Vercelli,	829	
Marlaix,	873		Verzy,	873	

German Renaissance.

For descriptive article see pages 461 to 469.

Bonn,	469	965	Heidelberg,	469	969
Dresden,	469		Hondo,	469	969
Hamburg,		851	Trouville,	873	

Gothic.

For descriptive article see pages 403 to 413.

(English).

Canterbury,	412			
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(French).

Alencon,	411	925	Epernay,		967
Aubigny,	847		Flavigny,	850	
Beauvais,	411		Gironde,	851	
Bellas,	873		Greenfield,		851
Bernay,	848		Ivry,		970
Chalons,	849		Nates,	853	
Cydonia,		850	Tours,		972c

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
Gothic—(Continued).					
(German).					
Amiens,	411	. . . .	Everevx,	873	. . . .
Bennington,	848	. . . .	Florensac,	412	. . . .
Brest,	849	. . . .	Granville,	851	. . . .
Caen, . . . . .	. . . .	966	Kelp,	413	970
Coburg,	412	. . . .	Riva,	853	. . . .
Dippe,	850	. . . .	Saarbruck,	413	972B

(Italian).

Murano,	413	. . . .	Pisa,	853	. . . .
Pesaro,	853	. . . .	. . . . .	. . . .	. . . .

Greek.

For descriptive article see pages 329 to 337.

Archala,	845	. . . .	Dodona,	335	. . . .
Argos,	335	964	Ephesus,	336	967
Arta, . . . . .	. . . .	952	Gardo,	336	968
Athens,	335	. . . .	Larissa,	336	970
Casale,	879	. . . .	Marathon,	336	972
Corinth.	335	. . . .	Miletus	337	. . . .
Cydonia,	850	Rhodes,	337

Henry II.

For descriptive article see pages 439 to 447.

Vergennes,	447
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Design.	Builders' Hdw.	Cabinet Hdw.		Design.	Builders' Hdw.	Cabinet Hdw.
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Henry III.

For descriptive article see pages 449 to 455.

Henry IV.

For descriptive article see pages 457 to 459.

Indian.

For descriptive article see pages 321 to 327.

Mandalay,	327
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Italian Renaissance.

For descriptive article see pages 415 to 428.

Adria,	424		Florentine,	425
Ancona,	745	. . . . .		Genoa,	425	. . . . .
Arno,	424	964		Leghorn,	873	. . . . .
Bergamo,	424	. . . . .		Lodi,	426	971
Carrara, . . . . .	. . . . .	926		Medici,	426	972
Casale,	879	. . . . .		Messina,	873	. . . . .
Catania,	424	. . . . .		Milan,	426	972
Certosa,	424	. . . . .		Milo,	426	. . . . .
Ceva,	425	. . . . .		Modena,	873	. . . . .
Dolphin,	825	. . . . .		Monaco,	426	972
Etrurian,	425	. . . . .		Palermo,	427	. . . . .
Fassano, . . . . .	. . . . .	953		Pasco,	427	972A
Ferrara,	425	968		Reggio,	873	. . . . .
Firenze,	425	968		Rialto,	427	. . . . .

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
Italian Renaissance—Continued.					
Rivoli,	427	. . . .	Tivoli,	873	. . . .
Savona, . . . .	. . . .	972B	Tosca,	428	. . . .
Siena,	427	. . . .	Treviso,	428	. . . .
Taranto,	873	. . . .	Turin,	873	. . . .
Terni,	873	Urbino,	428	972D

Japanese.

For descriptive article see pages 307 to 315.

Osaka,	315	972A	
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L'Art Nouveau.

For descriptive article see pages 563 to 569.

Laval,	569
----------------	-----	---------	--	-----------	-----------

Louis XIII.

For descriptive article see pages 511 to 515.

Antwerp,	515
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Louis XIV.

For descriptive article see pages 517 to 523.

Charlemont,	523		Menin,	523
Mailly, . . . .	. . . .	954	|	Versailles,	523
Marivaux,	523	. . . .	|	. . . . .	. . . . .

Louis XV.

For descriptive article see pages 525 to 531.

Aix,	823	. . . .	|	Fleury,	531 968
Breton,	531		Fontenoy,	531 968

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
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Louis XV.—Continued.

Marly,	53I	Villeroi,	53I
Navarro,	53I	972

Louis XVI.

For descriptive article see pages 533 to 537.

Bondi, . . . . .	. . . . .	952	Monceaux,	537	. . . . .
Chatillon,	537	926	Trianon,	537	972c
Compiègne,	537	. . . . .	Varenes,	757	. . . . .
Meaux,	537	. . . . .	Verdun	537	. . . . .
St. Malo,	537	. . . . .	. . . . .	. . . . .	. . . . .

Modern.

For descriptive article see pages 571 to 581.

Cambria,	58I	. . . . .	Parma,	58I	. . . . .
Castilian,	58I	. . . . .	Senlis,	58I	. . . . .
Florian,	58I	968	. . . . .	. . . . .	. . . . .

Moorish.

For descriptive article see pages 381 to 385.

Cordova,	385	Tunis,	385	972D
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Persian.

For descriptive article see pages 317 to 319.

Pompeian.

For descriptive article see pages 347 to 353.

Prehistoric.

For descriptive article see pages 289 to 291.

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
Romanesque.					
For descriptive article see pages 391 to 401.					
Abbotsford, . . .	397	. . .	Durban, . . .	850	. . .
Agen, . . .	847	. . .	Duxbury, . . .	850	. . .
Albi, . . .	745	. . .	Ebro, . . .	399	. . .
Aspremont, . . .	847	. . .	Elne, . . .	. . .	967
Aumont, . . .	. . .	964	Foix, . . .	850	. . .
Aurillac, . . .	823	. . .	Gueret, . . .	873	. . .
Auvergne, . . .	397	965	Jarnac, . . .	. . .	970
Bayonne, . . .	. . .	848	Lagrasse, . . .	. . .	970
Beaucaire, . . .	848	. . .	Lyons, . . .	399	971
Beaumont, . . .	398	. . .	Melun, . . .	852	. . .
Beauvoir, . . .	. . .	965	Margaux, . . .	400	. . .
Belfort, . . .	398	925	Montauban, . . .	. . .	972
Bergerac, . . .	824	. . .	Montins, . . .	853	. . .
Bordeaux, . . .	398	. . .	Murat, . . .	. . .	853
Brionde, . . .	849	. . .	Narbonne, . . .	827	. . .
Cherbourg, . . .	849	. . .	Nevers, . . .	827	. . .
Clermont, . . .	. . .	966	Nimes, . . .	400	. . .
Cluny, . . .	398	963	Novara, . . .	853	. . .
Dax, . . .	. . .	967	Pau, . . .	853	. . .
Donjon, . . .	850	. . .	Prades, . . .	853	. . .
Douvaine, . . .	399	. . .	Realmont, . . .	400	972B
Duranno, . . .	850	. . .	Rodez, . . .	854	. . .

Design.	Builders' Hdw.	Cabinet Hdw.	Design.	Builders' Hdw.	Cabinet Hdw.
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Romanesque.—Continued.

Rokeby,	401	Tarbes,	854
Roquefort,	854	Touraine,	401
Royat,	854	Tulle,	855
Salignac,	854	Valence,		972D

Roman.

For descriptive article see pages 339 to 345.

Tiber,	345	972c
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Saracenic.

For descriptive article see pages 369 to 373.

Savage Tribes.

For descriptive article see pages 293 to 295.

Spanish Renaissance.

For descriptive article see pages 471 to 477.

Alcazar,	477	963
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Turkish.

For descriptive article see pages 387 to 389.

Index Arranged Alphabetically.

YALE & TOWNE DESIGNS.

For arrangement by *Schools* see page 236.

The Multipliers given in the list below indicate the relative prices of the various Designs in Copper Finish (CX22, CY22, CZ17), as compared with prices in the Cluny Design in same finish. Where designs are not furnished in Copper, the finish used for comparison is stated in each case.

Design.	School.	Multi-plier.	Builders' Hardware Page.	Store Door Set Page.	Cabinet Hardware. Page.
Abbottsford, .	Romanesque, . . .	2.00	397	745	. . .
Adams, . . .	Colonial,	7.60	548	745	963
Adria, . . .	Italian Renaissance, .	3.20	424	759	. . . .
Agen, . . .	Romanesque,	*	847	. . . .	. . . .
Aix,	Louis XV,	*	823	. . . .	. . . .
Albi,	Romanesque, . . . .	*	. . . .	745	. . . .
Alcazar, . . .	Spanish Renaissance, .	2.00	477	. . . .	963
Alencon, . . .	Gothic,	1.75	411	745	925
Amboise, . . .	French Renaissance, .	1.40	507	745	. . . .
Amherst, . . .	Colonial,	2.80	548	745	964
Amiens, . . .	Gothic,	12.00	411	. . . .	. . . .
Ancona, . . .	Italian Renaissance, .	*	. . . .	745	. . . .
Andover, . . .	Colonial,	*	873	. . . .	. . . .
Anet,	French Renaissance, . .	3.00	507	. . . .	. . . .
Angouleme, . .	French Renaissance, .	3.00	. . . .	. . . .	964
Annapolis, . .	Colonial, . . . . .	.70	. . . .	. . . .	964
Antwerp, . . .	Louis XIII	2.30	515	745	. . . .
Arcadian, . . .	Colonial, . . . . .	.30	548	759	925

*.List prices given.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Archala, . . .	Greek,	*	847	. . . . .	. . . . .
Arcola, . . .	Empire,	4.50	561	. . . . .	. . . . .
Argonne, . . .	French Renaissance,	*	823	. . . . .	. . . . .
Argos, . . .	Greek,	1.70	335	. . . . .	964
Arlington, . .	Colonial,	1.10	548	745	. . . . .
Arno, . . .	Italian Renaissance, .	.25†	424	745	964
Arta, . . .	Greek, . . . . .	. . . . .	. . . . .	. . . . .	952
Aspremont, . .	Romanesque,	*	847	. . . . .	. . . . .
Athens, . . .	Greek,	1.70	335	. . . . .	. . . . .
Aubin, . . .	Colonial,	1.30	. . . . .	. . . . .	964
Aubigny, . . .	Gothic,	*	847	. . . . .	. . . . .
Aumont, . . .	Romanesque,	1.40	. . . . .	. . . . .	964
Aurillac, . . .	Romanesque,	*	823	. . . . .	. . . . .
Austerlitz, . .	Empire,	1.50	561	747	965
Auvergne, . . .	Romanesque,	1.40	397	747	965
Bayonne, . . .	Romanesque, . . . . .	*	. . . . .	. . . . .	848
Beaucaire, . . .	Romanesque,	*	848	. . . . .	. . . . .
Beaumont, . . .	Romanesque,	2.20	398	. . . . .	. . . . .
Beauvais, . . .	Gothic,	1.50†	411	747	. . . . .
Beauvoir, . . .	Romanesque,	2.60	. . . . .	. . . . .	965
Belfort, . . .	Romanesque,	1.20	398	. . . . .	925
Bellas, . . .	Gothic,	*	873	. . . . .	. . . . .

* List prices given. † Bower-Barff on Iron. ‡ Copper Plated on Iron.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Bennington, .	Gothic,	*	848	. . . .	. . . .
Bergamo, . .	Italian Renaissance, .	2.75	424	747	. . . .
Bergerac, . .	Romanesque,	*	824	. . . .	. . . .
Bernay, . . .	Gothic,	*	848	. . . .	. . . .
Beverly, . . .	Colonial,	3.40	. . . .	. . . .	965
Biarritz, . . .	French Renaissance, .	2.20	507	. . . .	. . . .
Bondi,	Louis XVI, . . . . .	. . . .	. . . .	. . . .	952
Bonn,	German Renaissance, .	1.40	469	747	965
Bordeaux, . .	Romanesque,	3.80	398	747	. . . .
Bothnian, . .	Colonial, . . . . .	.30	549	. . . .	. . . .
Bourg,	Colonial,	*	549	. . . .	. . . .
Boylston, . .	Colonial, . . . . .	. . . .	. . . .	. . . .	952
Brabant, . . .	Flemish,	2.20	485	747	925
Brest,	Gothic,	*	849	. . . .	. . . .
Breton,	Louis XV,	1.90	531	. . . .	. . . .
Briande, . . .	Romanesque,	*	849	. . . .	. . . .
Bristol,	Colonial,	1.00	549	759	965
Brockton, . .	Colonial, . . . . .	.95	. . . .	. . . .	966
Brunswick, . .	Colonial,	1.00	549	747	. . . .
Burlington, . .	Colonial,	1.10	549	. . . .	. . . .
Caen,	Gothic,	2.00	. . . .	. . . .	966
Cambria, . . .	Modern,	2.40	581	. . . .	. . . .
Cambridge, . .	Colonial, . . . . .	. . . .	. . . .	. . . .	926

* List prices given.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Canterbury, .	Gothic,	3.10	412	749	. . . .
Carrara, . .	Italian Renaissance,				926
Casale, . .	Greek,		879		
Casale, . .	Italian Renaissance,		879		
Castillan, .	Modern, . . . . .	.25§	581		
Catania, . .	Italian Renaissance,	3.20	424	749	
Certosa, . .	Italian Renaissance,	2.80	424		
Ceva, . .	Italian Renaissance,	3.50	425	749	
Chalons, . .	Gothic,	*	849		
Chambord, .	Francis I,	3.70	437		
Chantilly, .	French Renaissance,	2.20	507		
Charlemont, .	Louis XIV,	1.30†	523		
Chartres, .	French Renaissance,	*	887		
Chatillon, .	Louis XVI,	3.90†	537		926
Cherbourg, .	Romanesque,	*	849		
Chester, . .	Colonial,	1.00	549		966
Clermont, .	Romanesque,	1.20			966
Cluny, . .	Romanesque,	*	398	747	963
Coburg, . .	Gothic,	1.50‡	412		
Cohasset, .	Colonial,				953
Colonna, . .	Colonial,	1.00	550	749	966
Como, . .	French Renaissance, . . . . .	.85	508		966
Compiègne, .	Louis XVI,	3.20	537		

* List prices given. † Brass, Buffed. ‡ Bower-Barff on Iron. § Copper Plated on Steel

Design.	School.	Multi-plier.	Builders' Hardware. Page	Store Door Set. Page	Cabinet Hardware. Page.
Concord, . . .	Colonial,	1.90	. . . . .	. . . . .	967
Conde,	French Renaissance,	. . . . .	. . . . .	. . . . .	926
Cordova, . . .	Moorish,	2.20	385	. . . . .	. . . . .
Corinth, . . .	Greek,	1.40	335	. . . . .	. . . . .
Cydonia, . . .	French Renaissance,	*	. . . . .	. . . . .	850
Dax,	Romanesque,	1.00	. . . . .	. . . . .	967
Dedham, . . .	Colonial,	1.40	550	. . . . .	926
Deerfield, . .	Colonial,	1.60†	550	. . . . .	. . . . .
Derby,	Colonial,	1.80	. . . . .	. . . . .	967
Dieppe,	Gothic,	*	850	. . . . .	. . . . .
Dodona,	Greek,	2.00	335	749	. . . . .
Dolphin, . . .	Italian Renaissance, .	*	825	. . . . .	. . . . .
Donjon,	Romanesque,	*	850	. . . . .	. . . . .
Dorchester, . .	Colonial,	1.20	550	. . . . .	. . . . .
Dorian,	Colonial, . . . . .	.30	551	. . . . .	. . . . .
Dormans, . . .	French Renaissance,	1.40	508	. . . . .	926
Douvaine, . . .	Romanesque,	*	399	749	. . . . .
Dover,	Colonial, . . . . .	. . . . .	. . . . .	. . . . .	953
Dresden, . . .	German Renaissance,	2.60	469	749	. . . . .
Dreux,	French Renaissance,	1.60	508	. . . . .	. . . . .
Dunkirk, . . .	French Renaissance,	*	873	. . . . .	. . . . .
Duranno, . . .	Romanesque,	*	850	. . . . .	. . . . .
Durban,	Romanesque,	*	850	. . . . .	. . . . .

* List prices given. † Bower-Barff on Iron.

Designs	School.	Multiplier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Duro, . . .	French Renaissance,	.25†	508	749	. . . .
Duxbury, . . .	Romanesque, . . .	*	850	. . . .	. . . .
Ebro,	Romanesque, . . .	.25†	399	. . . .	. . . .
Elne,	Romanesque, . . .	1.30	. . . .	. . . .	967
Epernay, . . .	Gothic,	1.80	. . . .	. . . .	967
Ephesus, . . .	Greek,	1.70	336	749	967
Epinal, . . .	French Renaissance,	. . . .	. . . .	. . . .	926
Etrurian, . . .	Italian Renaissance, .	.50	425	. . . .	. . . .
Evereux, . . .	Gothic,	*	873	. . . .	. . . .
Exeter, . . .	Colonial, . . . .	. . . .	. . . .	. . . .	926
Fairfax, . . .	Colonial,	2.60	551	749	967
Fassano, . . .	Italian Renaissance, .	. . . .	. . . .	. . . .	953
Fermo,	French Renaissance,	.85	508	. . . .	. . . .
Ferrara, . . .	Italian Renaissance, .	3.25	425	. . . .	968
Firenze, . . .	Italian Renaissance, .	2.20	425	. . . .	968
Flavigny, . . .	Gothic,	*	850	. . . .	. . . .
Fleury,	Louis XV,	1.20	531	751	968
Florensac, . . .	Gothic,	3.00	412	751	. . . .
Florentine, . . .	Italian Renaissance, .	.52†	425	. . . .	. . . .
Florian, . . .	Modern, . . . .	.25§	581	759	968
Foix.	Romanesque, . . .	*	850	. . . .	. . . .
Fontenoy, . . .	Louis XV,	2.70	531	. . . .	968

* List prices given.
† Bower-Barff on Iron.

‡ Copper Plated on Iron.
§ Bronze, ebonized Matte.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Fronsac, . . .	Byzantine,	1.00	. . . .	. . . .	361
Gardo, . . .	Greek, . . . .	.70	336	751	968
Genoa, . . .	Italian Renaissance, .	1.10	425	751	. . . .
Germantown,	Colonial, . . . .	. . . .	. . . .	. . . .	954
Gironde, . . .	Gothic,	*	851	. . . .	. . . .
Gordian, . . .	French Renaissance,	.65	508	. . . .	. . . .
Granville, . .	Gothic,	*	851	. . . .	. . . .
Greenfield, . .	Gothic, . . . .	*	. . . .	. . . .	851
Grenoble, . . .	French Renaissance,	.95	509	. . . .	969
Gueret, . . .	Romanesque,	*	873	. . . .	. . . .
Guilford, . . .	Colonial,	1.30	551	. . . .	. . . .
Hadley, . . .	Colonial, . . . .	. . . .	551	. . . .	. . . .
Hamburg, . . .	German Renaissance,	*	. . . .	. . . .	851
Hartford, . . .	Colonial, . . . .	. . . .	. . . .	. . . .	927
Heidelberg, . .	German Renaissance,	2.80	469	. . . .	969
Hellenian, . . .	Colonial, . . . .	.35	551	759	969
Hingham, . . .	Colonial,	1.10	552	751	969
Hondo, . . .	German Renaissance,	.85	469	751	969
Ionian, . . .	Colonial, . . . .	.35	552	759	969
Ipswich, . . .	Colonial, . . . .	. . . .	552	. . . .	. . . .
Ituno, . . .	Colonial, . . . .	.75	552	. . . .	969
Ivry, . . .	Gothic,	4.50	. . . .	. . . .	970
Jamestown, . .	Colonial,	2.00	552	. . . .	927
Jarnac, . . .	Romanesque,	1.20	. . . .	. . . .	970

* List prices given.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Jena, . . .	Empire, . . .	1.90	561	751	. . .
Jennico, . . .	Colonial, . . .	.25‡	552	. . .	970
Kelp, . . .	Gothic, . . .	1.30	413	751	970
Lagrasse, . . .	Romanesque, . . .	1.00	. . .	. . .	970
Lancaster, . . .	Colonial, . . .	*	887	. . .	. . .
Largo, . . .	Flemish, . . .	.80	485	759	970
Larissa, . . .	Greek, . . .	.90	336	751	970
Laval, . . .	L'Art Nouveau, . . .	2.90†	569	. . .	. . .
Leghorn, . . .	Italian Renaissance, . . .	*	873	. . .	. . .
Leicester, . . .	Elizabethan, . . .	*	852	. . .	. . .
Lexington, . . .	Colonial, . . .	2.00	. . .	. . .	971
Libourne, . . .	Byzantine, . . .	*	. . .	753	. . .
Lodi, . . .	Italian Renaissance, . . .	2.20	426	753	971
Louisburg, . . .	Colonial, . . .	. . .	. . .	. . .	954
Lowell, . . .	Colonial, . . .	1.10	. . .	. . .	971
Lynn, . . .	Colonial, . . .	1.00	553	753	971
Lyons, . . .	Romanesque, . . .	1.40	399	. . .	971
Mailly, . . .	Louis XIV, . . .	. . .	. . .	. . .	954
Manchester, . . .	English Renaissance, . . .	2.30	499	. . .	971
Mandalay, . . .	Indian.	2.20	327	. . .	. . .
Manhattan, . . .	Colonial, . . .	. . .	. . .	. . .	954
Mansfield, . . .	Colonial, . . .	. . .	. . .	. . .	954
Marathon, . . .	Greek, . . .	1.00	336	759	972

* List prices given. † Brass, Buffed. ‡ Copper Plated on Iron.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Marengo, . . .	Empire,	1.50	561	753	. . . .
Margaux, . . .	Romanesque,	1.40	400	. . . .	. . . .
Marivaux, . . .	Louis XIV,	3.25	523	. . . .	. . . .
Marlaix,	French Renaissance,	*	873	. . . .	. . . .
Marly,	Louis XV,	2.60	531	753	. . . .
Meaux,	Louis XVI,	2.70	537	. . . .	. . . .
Medford,	Colonial,	1.40	553	. . . .	972
Medici,	Italian Renaissance, .	2.00	426	753	972
Melun,	Romanesque,	*	852	. . . .	. . . .
Menin,	Louis XIV,	3.00	523	. . . .	. . . .
Mentz,	French Renaissance,	*	827	. . . .	. . . .
Messina,	Italian Renaissance, .	*	873	. . . .	. . . .
Middlesex, . . .	Colonial,	3.00	553	. . . .	. . . .
Milan,	Italian Renaissance, .	2.60	426	753	972
Miletus,	Greek,	2.10	337	753	. . . .
Milo,	Italian Renaissance, .	*	426	753	. . . .
Modena,	Italian Renaissance, .	*	873	. . . .	. . . .
Monaco,	Italian Renaissance, .	.25†	426	760	972
Monceaux, . . .	Louis XVI,	1.25	537	759	. . . .
Montauban, . . .	Romanesque,	1.10	. . . .	. . . .	972
Montins,	Romanesque,	*	853	. . . .	. . . .
Murano,	Gothic,	2.10	413	. . . .	. . . .
Murat,	Romanesque, . . . .	*	. . . .	. . . .	853

* List prices given. † Copper Plated on Iron.

Design.	School.	Multiplier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Nahant, . . .	Colonial,	*	853	. . . . .	. . . . .
Nantes, . . .	Gothic,	*	853	. . . . .	. . . . .
Nantucket, . .	Colonial,	3.4 ^o	553	. . . . .	. . . . .
Narbonne, . .	Romanesque,	*	827	. . . . .	. . . . .
Navarro, . . .	Louis XV, . . . . .	.65	531	760	972
Nemours, . . .	Empire,	1.60 [‡]	561	760	. . . . .
Nevers, . . .	Romanesque,	*	827	. . . . .	. . . . .
Nimes, . . .	Romanesque,	2.4 ^o	400	753	. . . . .
Novara, . . .	Romanesque,	*	853	. . . . .	. . . . .
Oporto, . . .	French Renaissance,	.90	509	. . . . .	972A
Orleans, . . .	French Renaissance,	*	873	. . . . .	. . . . .
Osaka, . . .	Japanese,	3.00	315	. . . . .	972A
Palermo, . . .	Italian Renaissance, .	3.00	427	. . . . .	. . . . .
Paris, . . .	French Renaissance,	*	873	. . . . .	. . . . .
Parma, . . .	Modern,	1.40	581	755	. . . . .
Pasco, . . .	Italian Renaissance,	.25 [†]	427	. . . . .	972A
Pau, . . .	Romanesque,	*	853	. . . . .	. . . . .
Pesaro, . . .	Gothic,	*	853	. . . . .	. . . . .
Petersham, . .	Colonial,	1.40	. . . . .	. . . . .	972A
Piedmont, . .	Colonial,	1.00	553	. . . . .	972A
Pisa, . . .	Gothic,	*	853	. . . . .	. . . . .
Plymouth, . .	Colonial, . . . . .	.80 [‡]	554	755	972B

* List prices given. † Copper Plated on Iron. ‡ Bower-Barff on Iron.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Portsmouth, .	Colonial, . . . . .	. . . . .	. . . . .	. . . . .	928
Prades, . . .	Romanesque,	*	853	. . . . .	. . . . .
Putnam, . . .	Colonial, . . . . .	. . . . .	. . . . .	. . . . .	928
Raleigh, . . .	Elizabethan,	2.30	491	. . . . .	. . . . .
Realmont, . .	Romanesque,	1.30	400	755	972B
Reggio, . . .	Italian Renaissance,	*	873	. . . . .	. . . . .
Rennes, . . .	French Renaissance, . . . . .	. . . . .	. . . . .	. . . . .	955
Revere, . . .	Colonial, . . . . .	. . . . .	. . . . .	. . . . .	928
Rhodes, . . .	Greek,	1.40	337	755	. . . . .
Rialto, . . .	Italian Renaissance,	2.80	427	. . . . .	. . . . .
Riva,	Gothic,	*	853	. . . . .	. . . . .
Rivoli, . . .	Italian Renaissance,	4.60	427	755	. . . . .
Roanoke, . . .	Colonial,	1.50	554	755	972B
Rodez,	Romanesque,	*	854	. . . . .	. . . . .
Rokeby, . . .	Romanesque,	1.40	401	760	. . . . .
Roquefort, . .	Romanesque,	*	854	. . . . .	. . . . .
Royat,	Romanesque,	*	854	. . . . .	. . . . .
Saarbruck, . .	Gothic,	2.60	413	. . . . .	972B
Salem,	Colonial,	1.70	554	755	972B
Salignac, . . .	Romanesque,	*	854	. . . . .	. . . . .
Savona,	Italian Renaissance, . . . . .	.90	. . . . .	. . . . .	972B
Saybrook, . . .	Colonial, . . . . .	. . . . .	. . . . .	. . . . .	955
Senlis,	Modern,	3.00	581	755	. . . . .

* List prices given.

Design.	School.	Multiplier.	Builders' Hardware. Page.	Store Door Set. Page.	Cabinet Hardware. Page.
Sentis, . . .	Colonial,	1.10	554	755	. . .
Sevres, . . .	French Renaissance, .	2.50	509	755	. . .
Siena, . . .	Italian Renaissance, .	2.40	427	757	. . .
Sparta, . . .	Colonial,	1.20	554	755	972B
St. Cloud, . .	Empire,	3.25	561	. . .	972C
St. Denis, . .	French Renaissance,	*	873	. . .	. . .
St. Malo, . .	Louis XVI,	2.40	537	. . .	. . .
Stonington . .	Colonial, . . . . .	.75	555	. . .	. . .
Strabo, . . .	Colonial, . . . . .	. . .	. . .	. . .	955
Stratford, . .	Elizabethan,	3.20	491	760	972C
Taranto, . . .	Italian Renaissance, .	*	873	. . .	. . .
Tarbes, . . .	Romanesque,	*	854	. . .	. . .
Terni,	Italian Renaissance, .	*	873	. . .	. . .
Tiber,	Roman,	2.20	345	. . .	972C
Tivoli,	Italian Renaissance, .	*	873	. . .	. . .
Torcello, . . .	Byzantine,	*	. . .	757	. . .
Tosca,	Italian Renaissance, .	2.25	428	757	. . .
Toulon,	Colonial,	1.30	. . .	. . .	972C
Toulouse, . . .	French Renaissance,	. . .	. . .	. . .	928
Touraine, . . .	Romanesque,	1.30	401	757	. . .
Tours,	Gothic,	1.30	. . .	. . .	972C
Traves,	Colonial,	1.30	. . .	. . .	972C
Trento,	Colonial,	*	873	. . .	. . .
Trenton,	Colonial, . . . . .	. . .	. . .	. . .	955

* List prices given.

Design.	School.	Multi-plier.	Builders' Hardware. Page.	Store Door Set Page.	Cabinet Hardware Page.
Treviso, . . .	Italian Renaissance, . . .	4.50	428	757	. . . .
Trianon, . . .	Louis XVI,	2.90	537	757	972C
Tulle, . . .	Romanesque,	*	855	. . . .	. . . .
Tunis. . . .	Moorish,	2.20	385	. . . .	972D
Trouville, . . .	German Renaissance, . . .	*	873	. . . .	. . . .
Turin, . . .	Italian Renaissance, . . .	*	873	. . . .	. . . .
Urbino, . . .	Italian Renaissance, . . .	2.00	428	757	972D
Vancluse, . . .	Colonial,	*	855	. . . .	. . . .
Valence, . . .	Romanesque,	1.20	. . . .	. . . .	972D
Varenes, . . .	Louis XVI, . . . .	*	. . . .	757	. . . .
Vercelli, . . .	French Renaissance, . . .	*	829	. . . .	. . . .
Verdun, . . .	Louis XVI, . . . .	. . . .	537	. . . .	. . . .
Vergennes, . . .	Henry II,	2.25	447	. . . .	. . . .
Versailles. . . .	Louis XIV,	3.40	523	757	. . . .
Verzy, . . .	French Renaissance, . . .	*	873	. . . .	. . . .
Vignory, . . .	Colonial,	*	855	. . . .	. . . .
Villeroi, . . .	Louis XV,	3.50	531	. . . .	. . . .
Warren, . . .	Colonial, . . . .	. . . .	. . . .	. . . .	928
Wentworth, . . .	Elizabethan,	3.50	491	757	. . . .
Weyanoke, . . .	Colonial,	*	888	. . . .	. . . .
Weymouth, . . .	Colonial,	2.00	555	. . . .	972D
Wilton, . . .	Colonial,	2.70	555	. . . .	. . . .
Woburn, . . .	Colonial,	2.60†	555	. . . .	. . . .
Yorktown, . . .	Colonial,	1.00	555	. . . .	972D

* List prices given. † Brass, Buffed.

Preface.

HE who takes up the study of ornament finds himself at once in a garden which he has formerly only viewed over the hedge. He cannot fail to pick some of the best things, and he cannot pick them all.

Several of the following articles were first written some years ago, at the request of Mr. Henry R. Towne, to supply what had, in his and the writer's opinion, long been lacking, *i. e.*, a brief description of the various styles which ornamentalists in all times and countries have adopted or evolved. To these few articles many more have recently been added and the series more fully illustrated. Done at intervals and as opportunity offered, although re-written several times, the writer is aware that they may be improved, but they must now go forth as they stand, and are offered not expecting that they will escape criticism, but in the hope that some students may find through them the path of designing a little less overgrown, and that the layman may be saved some perplexities. If they are used, not to perpetuate the styles, but to assist in devising ornament appropriate to the times in which it is used, they will have been of some value.

W. W. KENT.

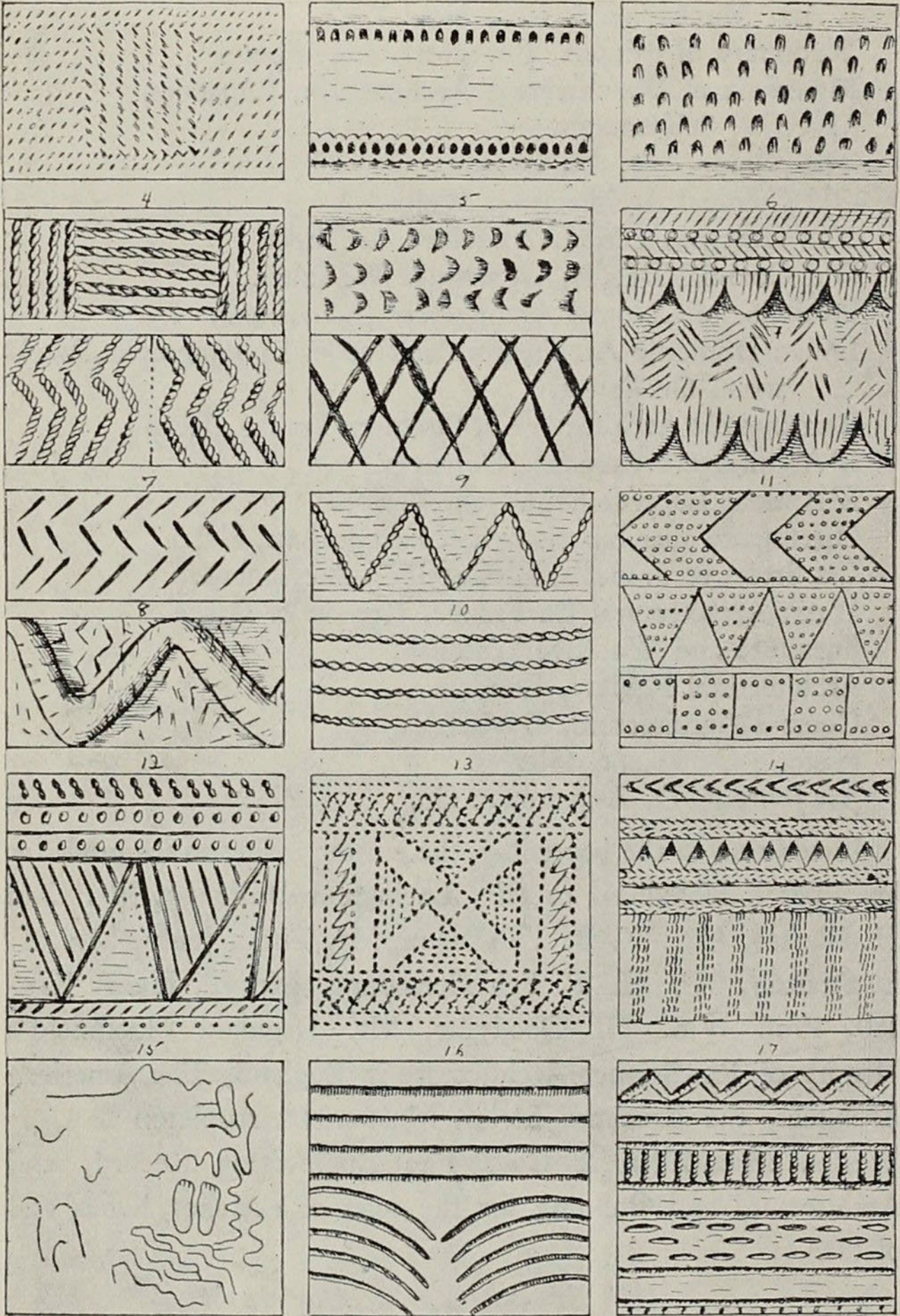
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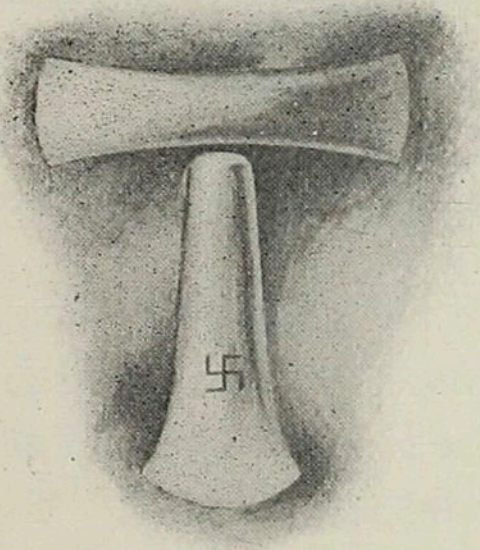
In addition to the preceding, the author wishes to acknowledge his great indebtedness to Mr. Lockwood DeForest, Mr. Otto H. Bacher, Mr. W. B. Van Ingen, Mr. Tudor Jenks, Mrs. A. E. Stratton, Mr. H. T. Schladermundt, Mr. T. Henry Randall, Prof. Wm. H. Goodyear, Mr. Reginald Bloomfield's *History of Renaissance Architecture in England*, *The American Architect*, the *Brochure Series*, Messrs. D. Appleton & Co., Messrs. MacMillan & Co., *The Engineering Record*, and *Architecture and Building* for the loan of sketches, books and plates.



Geometric Decorative Designs in use in Western Europe during the Neolithic Period, some of which were continued into the Bronze Age

Prehistoric.

Art of the Cave Dwellers, Paleolithic and Neolithic periods.
Mound Builders and Aztecs.

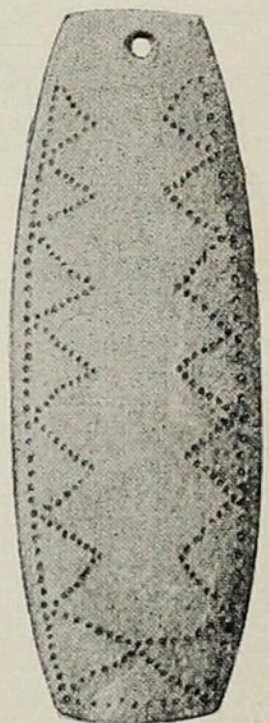


Stone Implements.

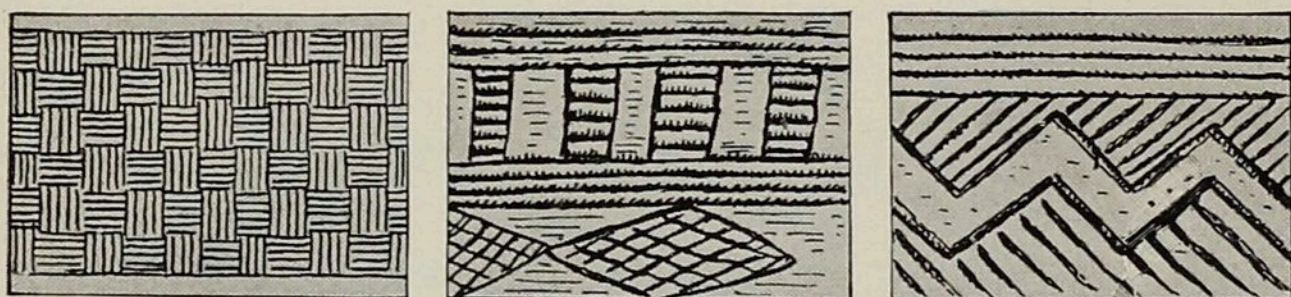
THE decorative art of prehistoric man is most interesting in this, that certain first evidences of it are closer to nature than are any of the early examples of historical decoration which we possess. The drawings of the cave bear, mammoth and other animals found on stone, ivory and bone in the caves of Western Europe, are surprisingly direct and lifelike. They are not like sketches made by child-

ren, but by artists of ability, and as drawings of animal forms are astonishing. Pure prehistoric ornamental motifs other than animal forms are the Swastika, that mysterious, symbolic design found in almost all places where man has set his foot, and dots, zigzags or chevrons, circles and other rudimentary forms.

In America the ornament of the Mound Builders is seen on tablets of stone and on copper plates, etc. The further South we go toward Mexico and Aztec territory, the more elaborate and frequent becomes the ornament, and in the latter countries the objects of gold and pottery are sometimes very interesting examples of a period which however cannot be called savage or purely prehistoric, as we know something of the history of some of the early inhabitants, and that they were in many ways civilized. Numerous books



Pendant, with
Decoration of
Zigzag Points.

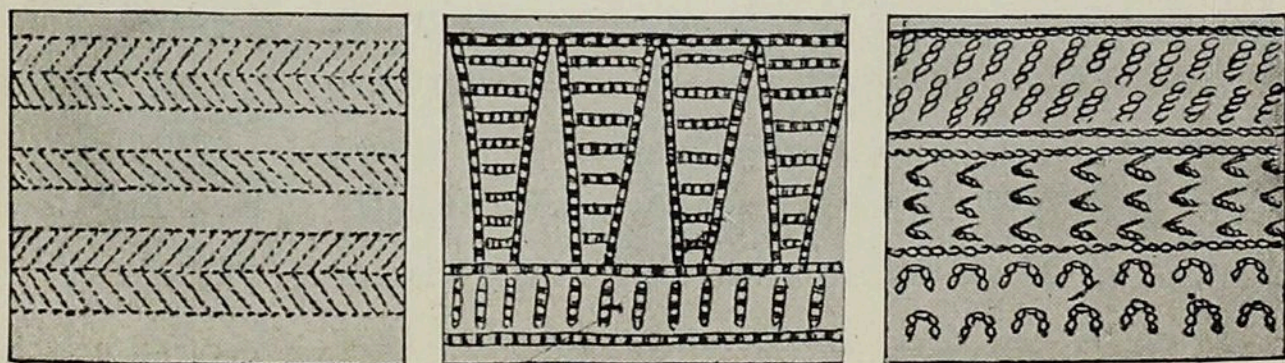


Ornaments used in Western Europe during Neolithic and Bronze Ages.

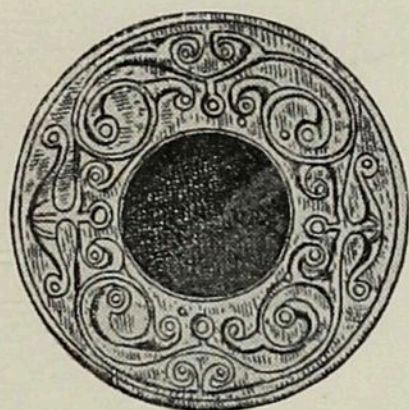
treat of these discoveries, and certain authors are referred to in the list of references.

Very queer prehistoric ornaments are the slight gouge marks made by the finger nail on the soft clay vessels before baking, and a similar effect is seen again in the peasant carvings of France and Germany made by the steel gouge in imbricated patterns. The drill was early known by prehistoric man, and in Early Christian ornament also the Italian stone carvers used it largely to emphasize the modeling of frieze and capital.

One of the early potters' methods of making cooking utensils may have led to the use of the basket pattern. Early man made pots for boiling out of osiers, and covered them with clay to resist fire when filled with water. The clay taking the impression of the wicker work may have suggested the use of the pattern for decoration. It is known that Western Indians in the United States improved upon this and use certain grasses to make cooking utensils, and these not only stand fire but are also water tight.



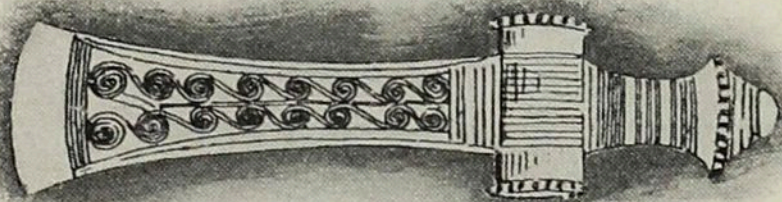
Ornaments used in Western Europe during Neolithic and Bronze Ages.



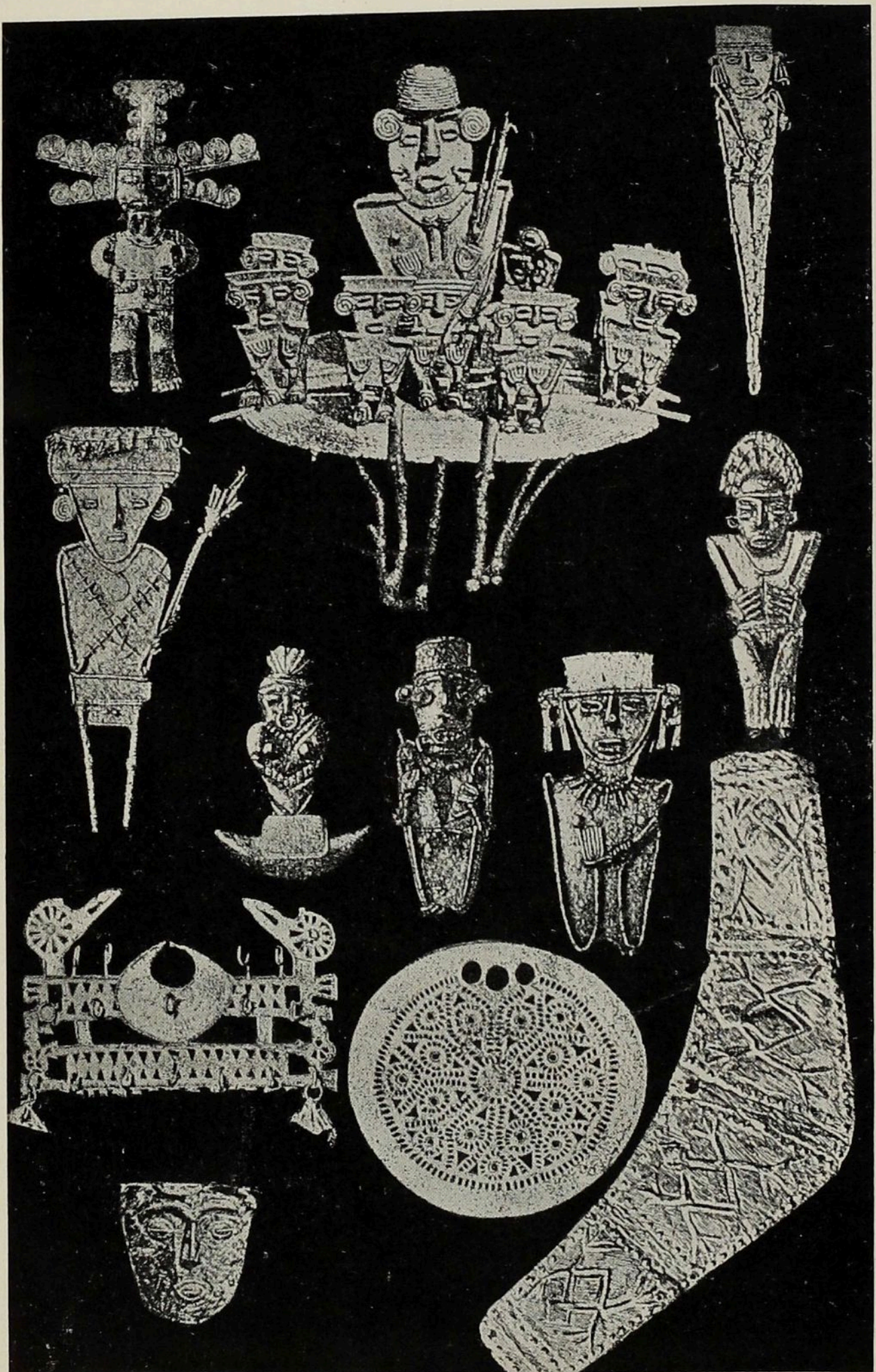
Detail of Ornamented Cast Boss
on Bell Mouth of Irish War
Horn. Diameter $7\frac{1}{2}$ ins.

We find from various objects that man during the paleolithic, neolithic and bronze ages down to the present day, has decorated not only those articles which were intended primarily for ornament, but the utensils which were made solely for practical every-day use.

The more we learn of prehistoric art through its relics and remains, the more we are instructed that the æsthetic sense of man demanded and received gratification almost coincidentally with the satisfying of his actual wants. The hunter and the artist were one. It was bound to be so, inasmuch as the keen powers of observation constantly fostered by the chase would not be denied the pleasure of recording its incidents, and from this pictorial art came the habit of imitating all forms in nature.



Prehistoric Swedish Bronze Axe with Spiral Ornament.



Gold Objects from Chibcas, Collection Ruiz-Randall, Bogota, Columbia, S. A.

Savage Tribes.

Polynesian, Northern and Central American, African and Oriental.



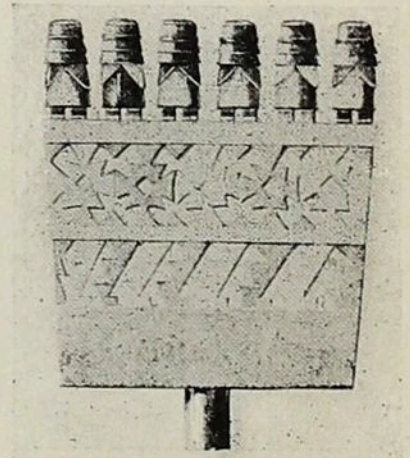
Club, Eastern Archipelago.

In all the ornament of primitive man, as exemplified in the work of Savages, there is to be noted a great dependence on the suggestions which come from the mechanical processes, such as weaving, basket work, etc., and also from the celebration of religious and other rites, of which they desire to make some record.

Thus, the Fiji Islanders and the South African tribes use the basket and weaving patterns in great variety, and possibly the fire-worshippers have left us what is supposed to be the origin of the Greek fret and all meander patterns in a small unit of design before mentioned, which came, it is claimed, from the rough representation of a flame on a rapidly whirled torch, known as the Swastika, *i. e.*, lucky mark, also in other forms as the gammadion or fylfot.

Besides this, however, we find parallel lines used alone in various ways and in connection with dots, circles and geometrical figures generally, as in the painted paper pulp work or tappa of the South Sea Islanders.

Objects in nature have undoubtedly exercised a great influence on the design-

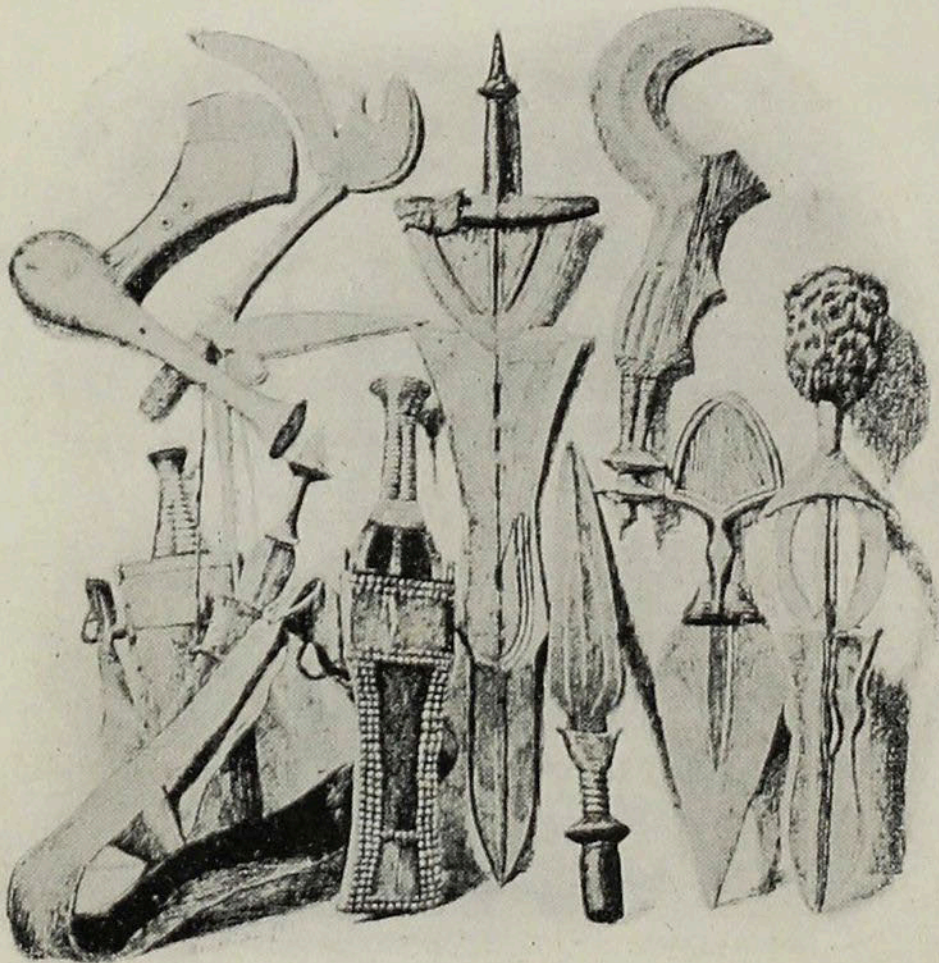


Top of Paddle.

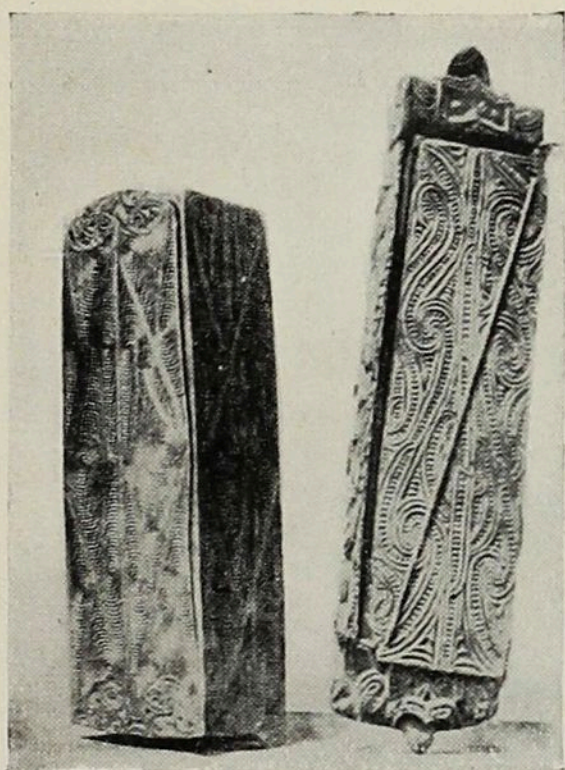


Canoe Ornaments, New Guinea.

ers of an early time. The moon in its full and crescent, the waves of the sea, and the various whorls, etc., of the Egyptian and Irish work are good examples of this, although the latter are also said to be taken from the Irish trumpet or horn. Foliage, trees, vines and grass seem to have had a greater attraction as motives for design to men of a later date, and more vivid imaginations than we find proof of in the savage work, which is natural, as man only turned to the soil and its products when he gradually dropped hunting and began cultivating land and getting closer



Weapons from the Congo



Carved Box to hold Feathers,
New Zealand.

and closer to the flora about him.

Savage art, particularly the ornamental and pictorial, finds expression in much the same forms that children use, and these often are wonderfully effective from their very simplicity and directness. A dot means a man's eye, and a waving curling line smoke, or twisted into a volute, the crest of a wave.

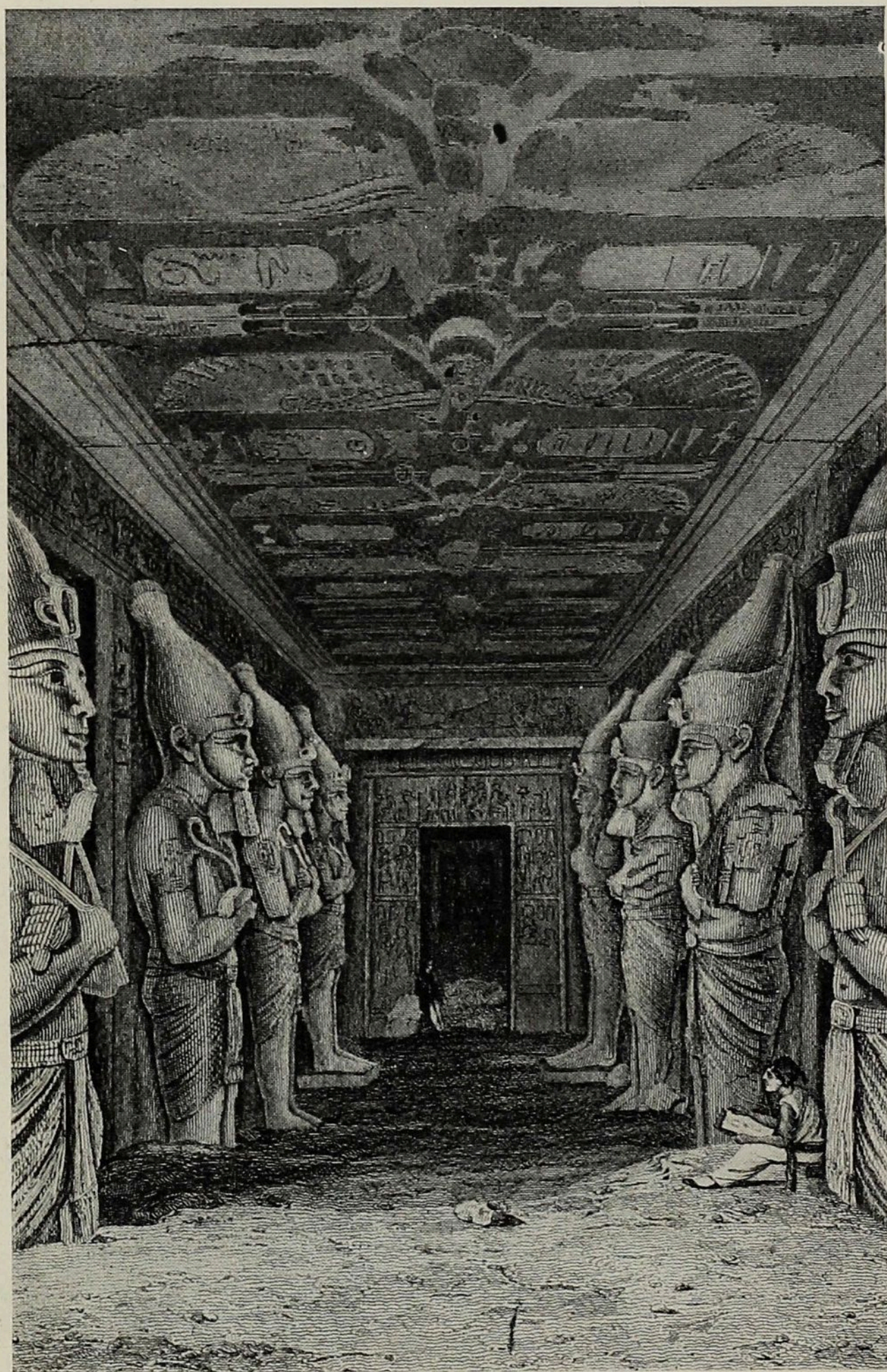
Through human tradition then, we constantly run across the rudiments and motives of

savage ornament in the work of all nations and schools, the dot, the interlace, the chevron, the basket pattern and the fret being among the most common to all periods and styles.

Hence, for example, in a Renaissance design, the interlace which may be used, may lead the uninformed to pronounce it Byzantine, whereas it is only a Renaissance adaptation from the Byzantine. Upon reflection we see that it is very natural to find in later schools the forms common to earlier, just as we trace the looks of the parents in children, and a little careful study and observation enable a layman to distinguish the points indicating the school to which any design belongs.



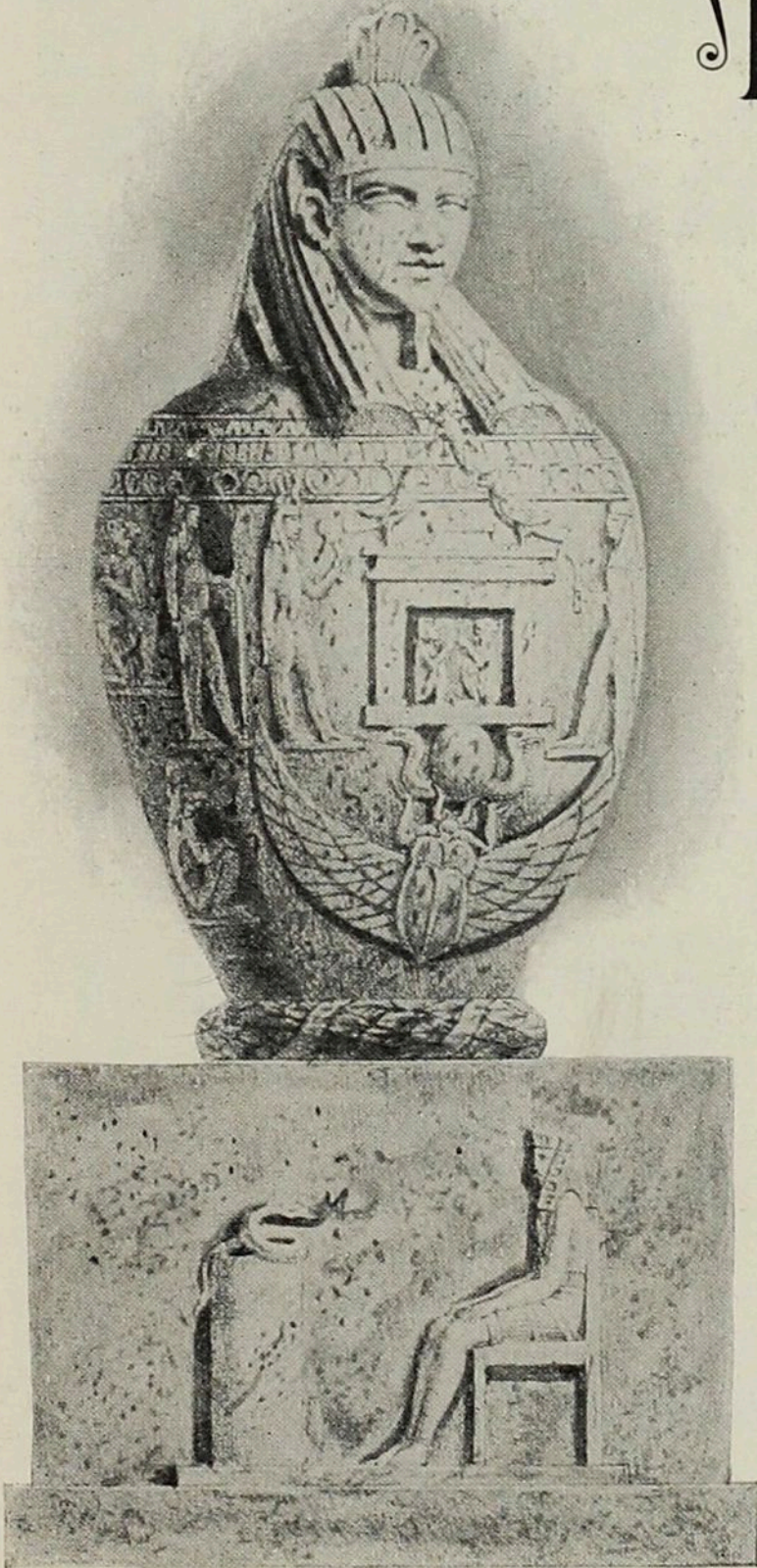
Idol and Wooden Pillow,
New Guinea.



Speos of Phri, at Abou-Sembil, Nubia.

Egyptian.

Dealing chiefly with its later phases, the earliest period being shrouded in obscurity. Ancient Empire 4400 to 2466 B. C., Middle from 2466 to 1200, B. C. New Empire 1200 to 340 B. C.

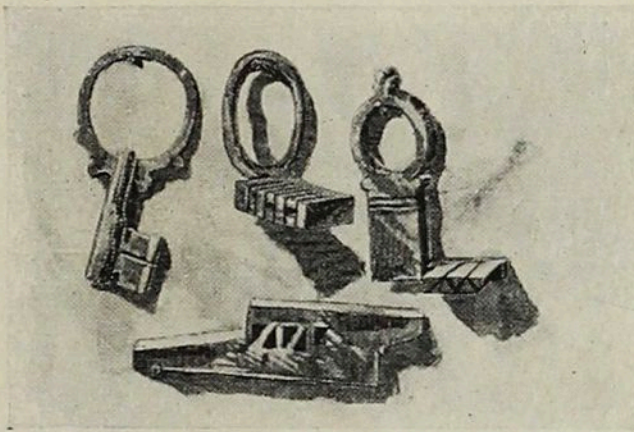


Vase from "Vases Antiques," by B. Pecheux.

THE lotus directly conventionalized is found in Egyptian ornament more frequently than any other plant. Bud, blossom, leaf and stem all do duty under various guises. It was sacred to the Egyptians and consequently displayed at every turn, both in connection with representations of the divinities and as accessory to architectural forms. Probably no plant in the history of mankind has ever had lavished on it the devoted study which has been spent upon the lotus. From it Prof. Goodyear in his "Grammar of the Lotus" traces the descent of many later patterns used in architecture and decoration, such as the an-



Designs founded on Feather and Lotus.



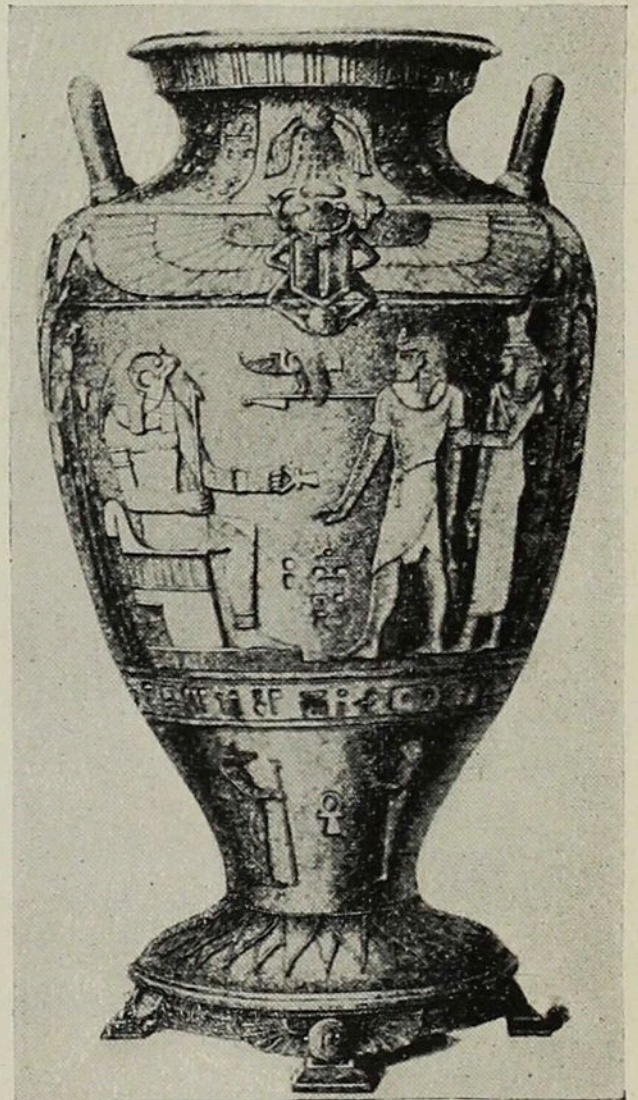
Egyptian Keys.

winged globe symbolizing divinity.

Conventionalization in their ornament, as in all else that the Egyptians did, was the keynote of its perfection. Observe the architectonic character of their mural carvings, whatever the subject they treated, and of the form of the mummy case. Is there anything in conventional art more perfectly satisfying than the form of an Egyptian seal or cartouche, and the masterly representation of the scarabaeus in precious stone, which is a perfect beetle form, and yet is so conventionalized as to set up no childish rivalry with the actual. The poetry is there, the idea is given, eye and mind are delighted, and art can do no more.

Although the most that we know of Egyptian decoration is of the decadent period, yet its beauty is great both in form and color, applied with thorough appreciation of the

themion and egg and dart, etc. Besides the lotus patterns, the fan shaped feather designs signifying sovereignty, the zigzag, fret, whorl, wave, daisy, scale, star, and other units are found and the palm and papyrus are much in evidence, with the

Meiamoun Ramses Vase,
Showing Key of Divine Life.

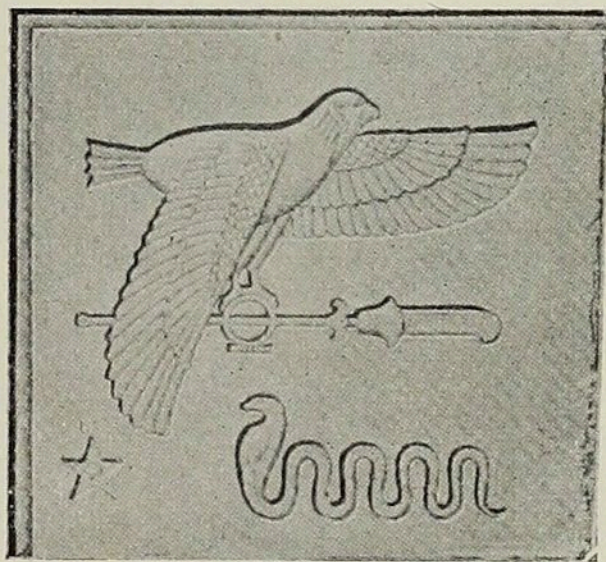


Designs founded on the Lotus.

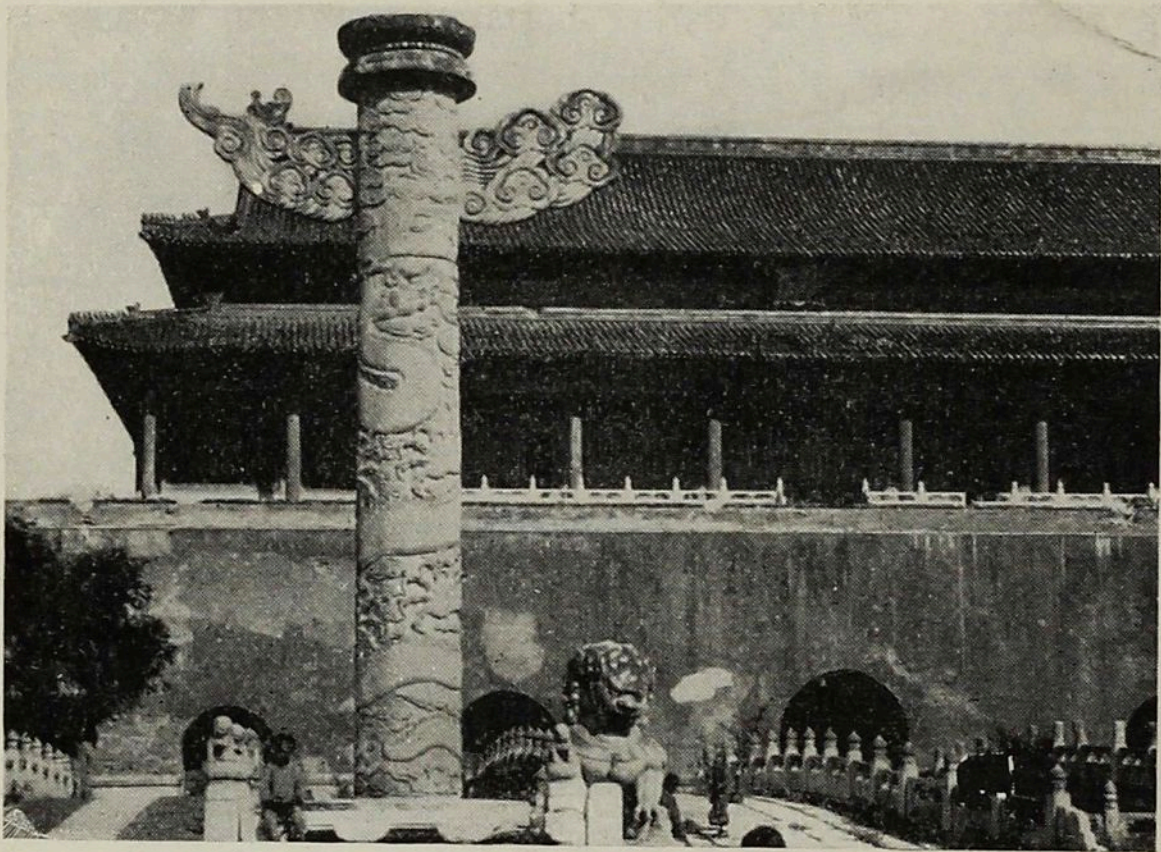
best results. In the darker parts of the temples one could hardly have seen color at all had it been put on in pale tints, therefore the Egyptian decorator laid on strong and glowing tones. Again, massive and heavy ornament was used where it would tell, and for parts of the building nearer the eye, more delicate forms and patterns were employed. If we could ever know the entire history of Egyptian ornament we should probably see that the little we now know is only as the glimmer of sunset to the full sunlight of its perfection.

The scale upon which Egyptian architecture and decoration repeated the forms of plants and trees in temples and other edifices, is reiterated in the arched nave of the Gothic cathedral with its clustered columnar supports.

By the use of flat tints, coloring everything without shade or shadow, a polychromatic scheme of decoration was developed, which as a logical system has never been excelled. From this and from the modeled ornament the Greek, Roman and Byzantine, and all contemporary and succeeding schools have imbibed as from a great fountain head.

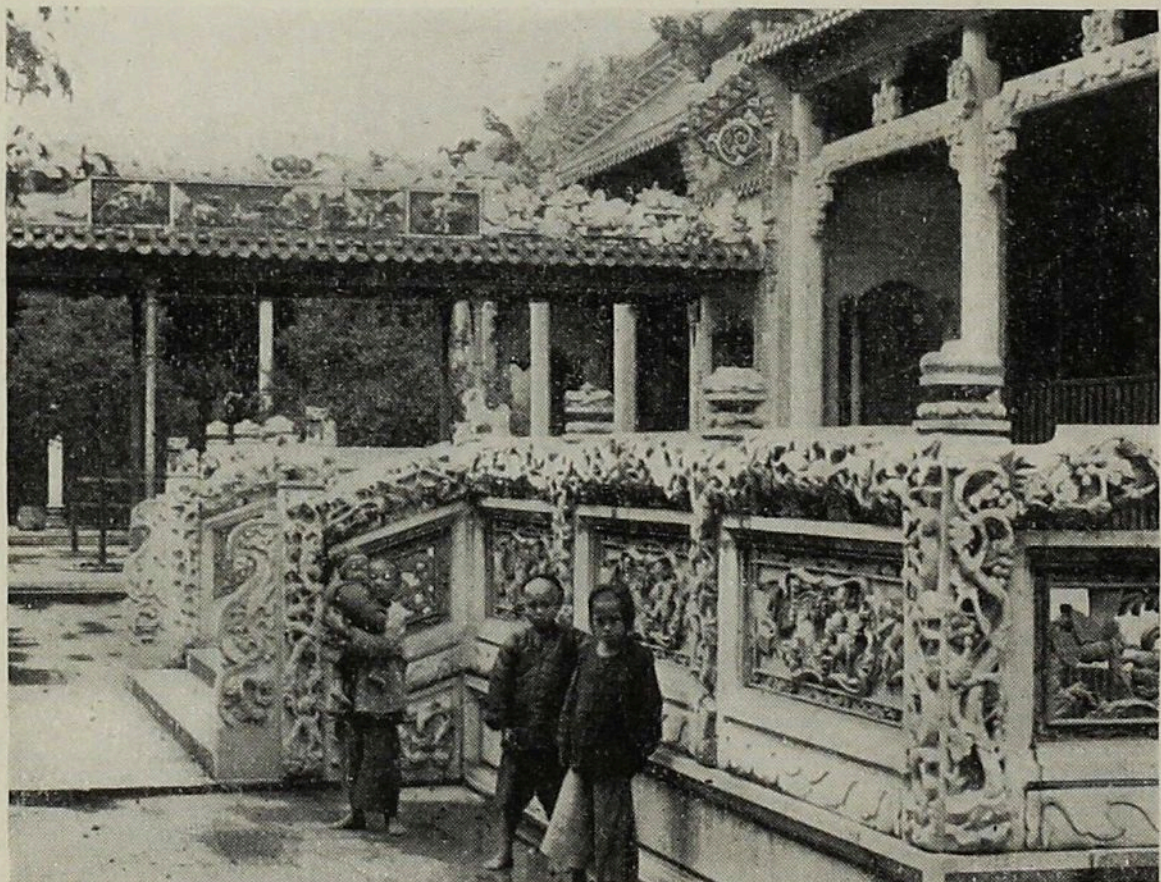


Hawk and Cobra.



Column and Great Gate between the Gates of the Imperial and Forbidden Cities, Peking, China.

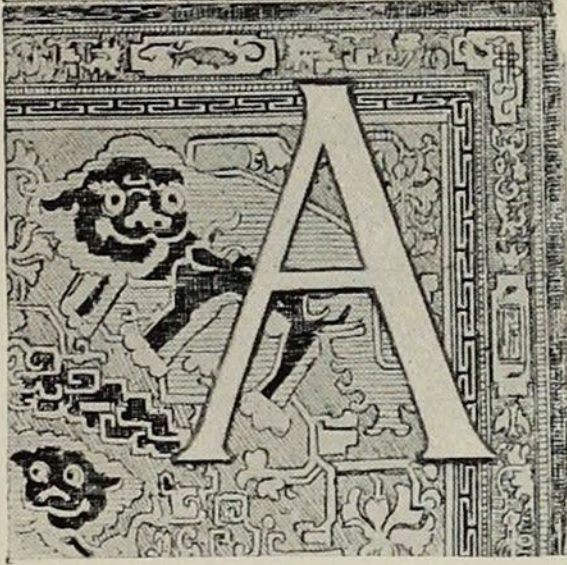
From copyrighted photographs by permission of Underwood & Underwood, New York.



Chun-Ka-Taie, Ancestral Hall of the great Chun Family of Canton, China.

Chinese.

Origin in the early art of different Mongolian tribes.

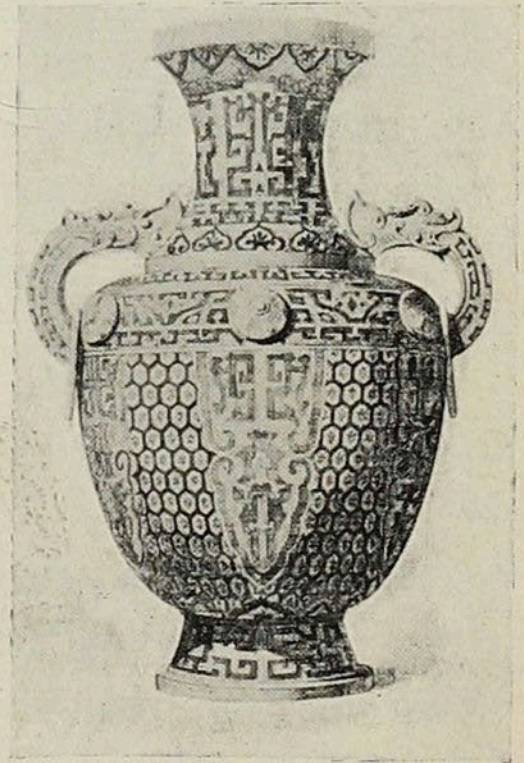


Antique Chinese Rug.

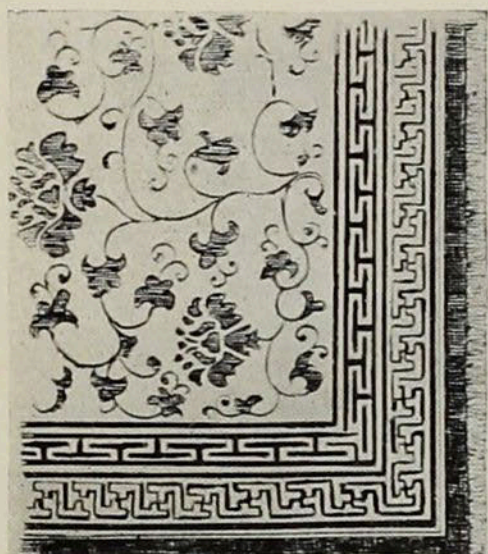
LL Chinese ornament expresses the virility of a strong race. It even shows the tendency of the Mongolian to agriculture and manufacturing rather than to letters and science. It is the work of people who are in a sense still primitive and robust, rather than civilized. Many examples indicate the simplicity of the savage in the ap-

parent effort to astonish, and a vein of barbarism runs through all, betrayed by crudity, heaviness and the use of strong and glowing color.

It is wonderful, nevertheless, to see what a deep knowledge of the mere motifs or units of design and of harmony in combination of colors the Chinese possess. The more one learns of their art the more he wishes to know. A man who lived for years in the interior of China once told me that in the silk industry alone few Europeans knew of the beauty of the fabrics which the natives made, which were used by the richer classes, and



Ancient Cloisonné
Collection of M. Emil Galichon.



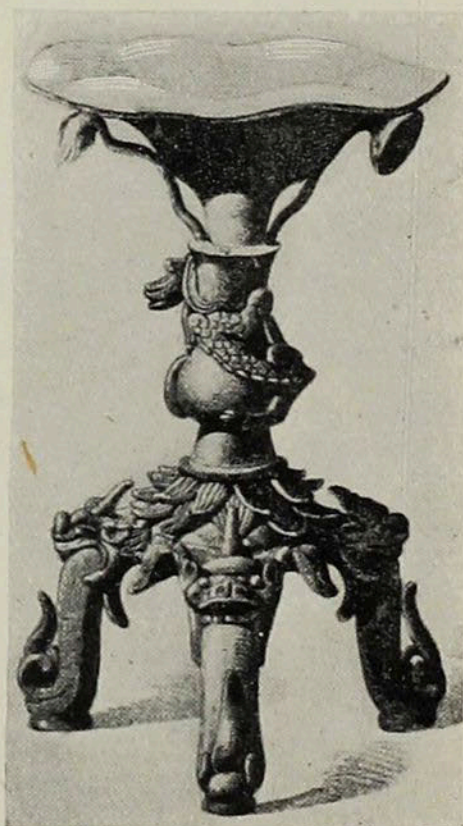
Antique Chinese Rug.

were seldom exported, although efforts were being made to induce the manufacturers to export.

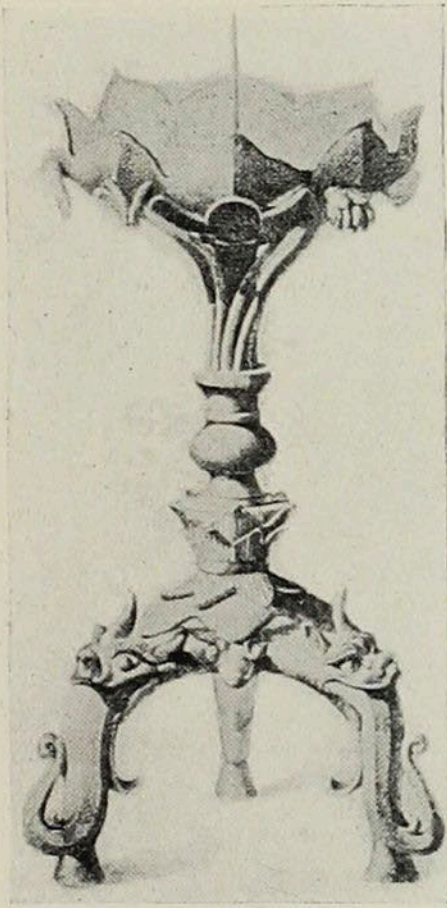
In distinguishing between Chinese and Japanese work, look for a ponderous quality and ruder coloring in the former. Yet these qualities are not always evident and a careless student is often surprised by the beauty of pieces of Chinese pottery. China has been a mine of inspiration to many of the schools of ornament, and France and England in particular have experienced "periods" of Chinese influence in both prints and pottery. In France through the establishment of close commercial relations with China in the reign of Louis XV, Boucher, Huquet, and other designers became eager students of Chinese art, and even without revealing strong Chinese character their designs were affected by Chinese art as is shown in the massing of ornament and splendor of colors.

Critics do not seem to have been able to charge Chinese artists with overstepping the bounds of conventionality, however near realism comes much of their flower and fruit design.

Owen Jones, in his *Grammar of Ornament*, gives the Chinese credit for remarkable beauty of form in their pottery, but he also remarks that this is spoiled by the addition of built-up ornament, from which he argues that they possess only in a minor degree appreciation of form. They are how-



Ancient Chinese Bronze.



Ancient Chinese Bronze
Candlestick.

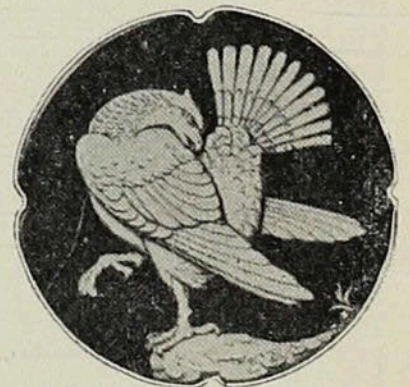
ever wonderful colorists in the lighter tones of pure color. One cannot agree with him in saying that the Chinese are entirely unimaginative. It would, perhaps, be nearer the truth so say that our imaginations do not always follow theirs in their effort to suggest. It is a strange assumption that there can be no idealization in Chinese art if the Occidental mind does not perceive it,

The perfect carving with which the Chinese decorate wood, ivory, stone, etc., while exhibiting great skill, also frequently shows considerable imaginative power on the part of the designer. We see a foreground, middle

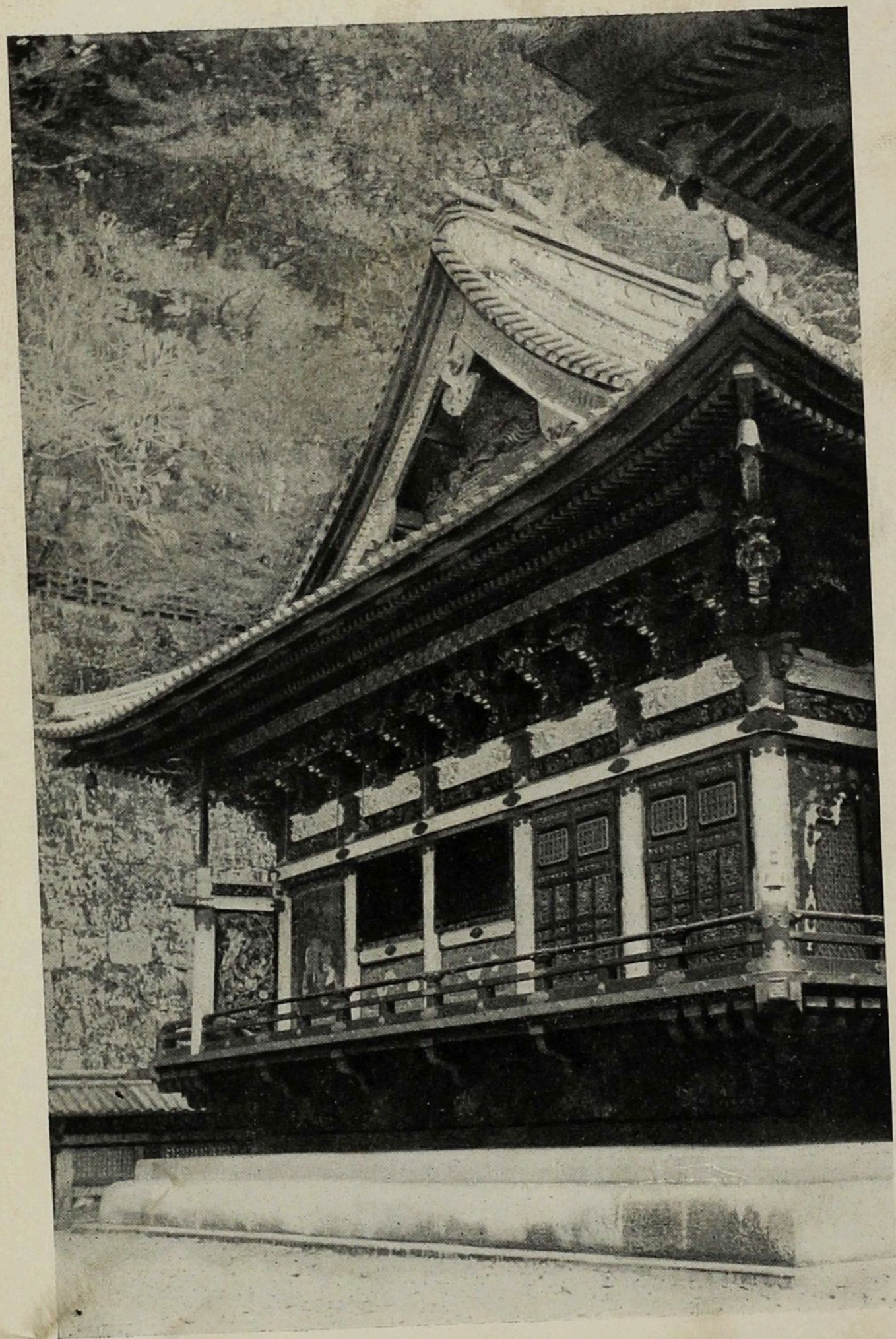
distance and distant hills in a flat carving of, say, a rice field with peasants at work, or the same variety in a view of a temple in a grove, and all done with only a quarter of an inch relief and often less.

It would not be strange if some day it were proved beyond question that early Celtic artists learned the secret of Cloisonne from the Chinese.

Western art has not yet learned all that the Chinese can teach.



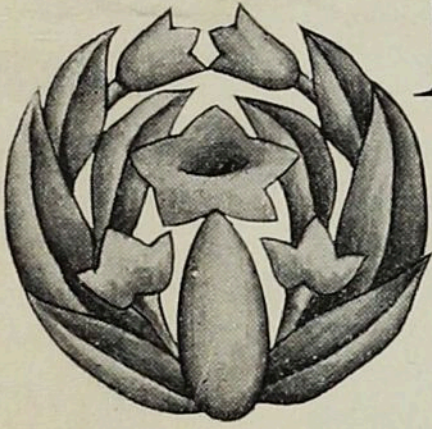
Modeled Lacquer.



The Honden-Iyeyasu.

Japanese.

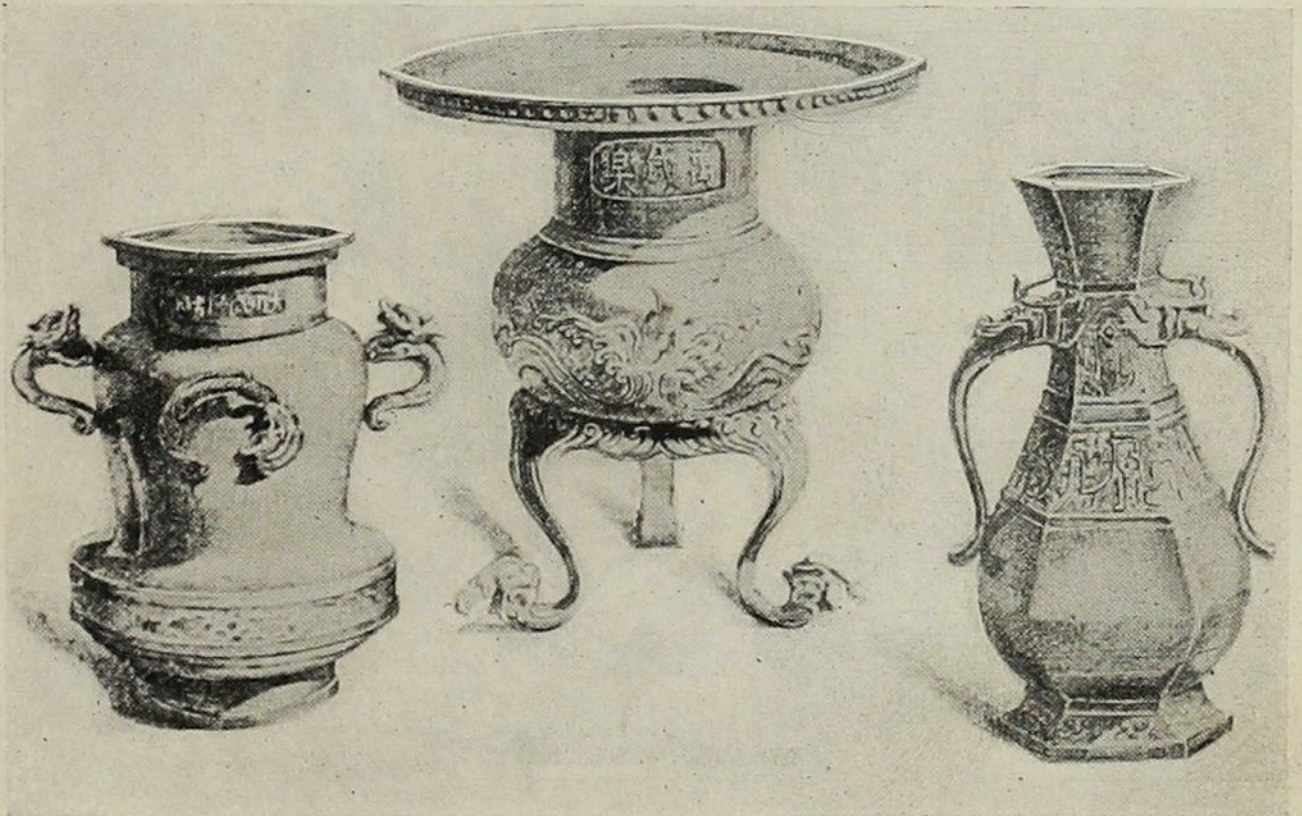
Origin in Korean, Chinese and other Mongolian Art.



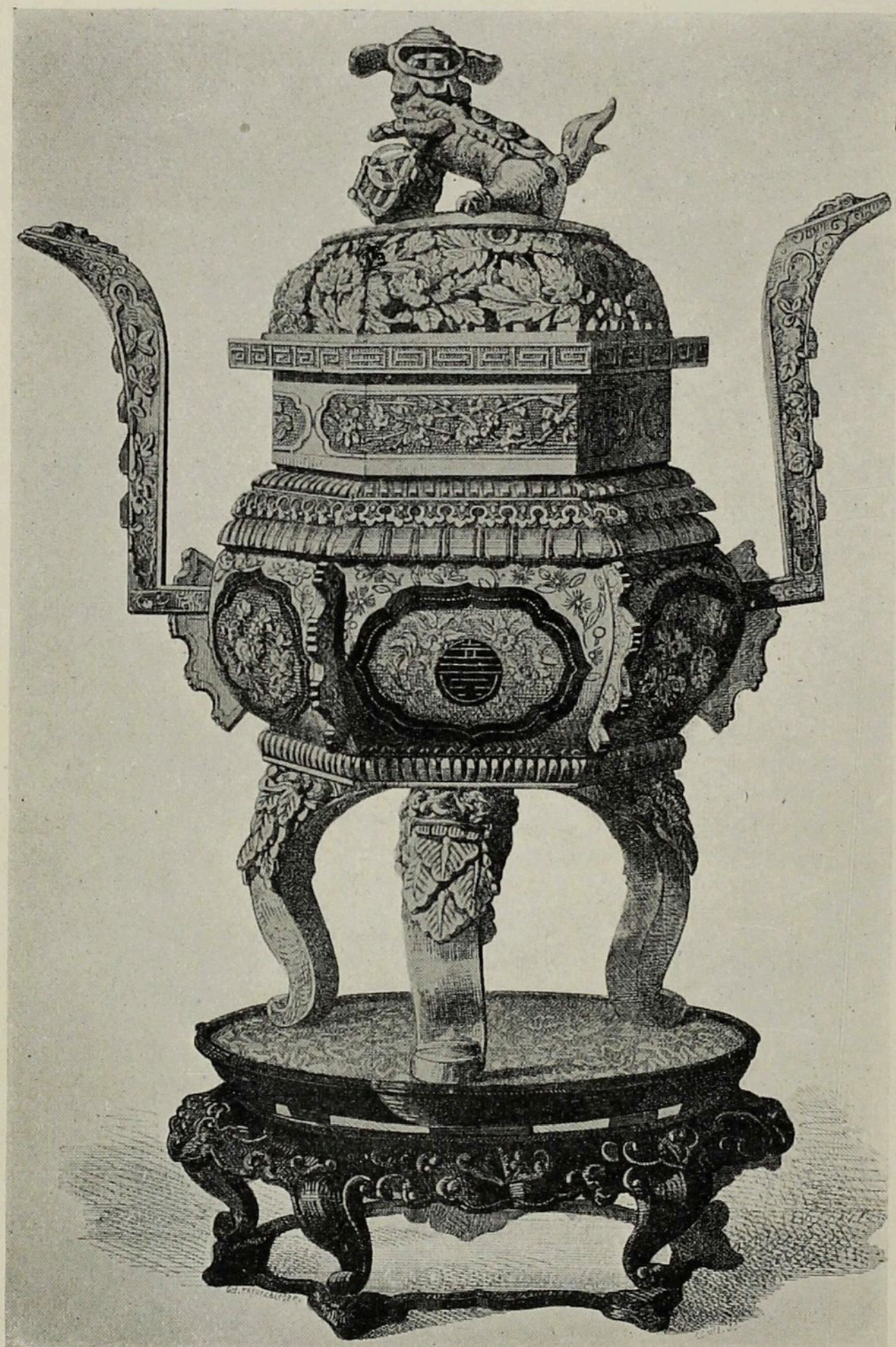
IT is of course impossible in such limited space to describe the various periods of Japanese art, and for the purposes of this article it is not necessary to give more than a general description of it.

Japanese and Chinese ornament have many noticeable points in common.

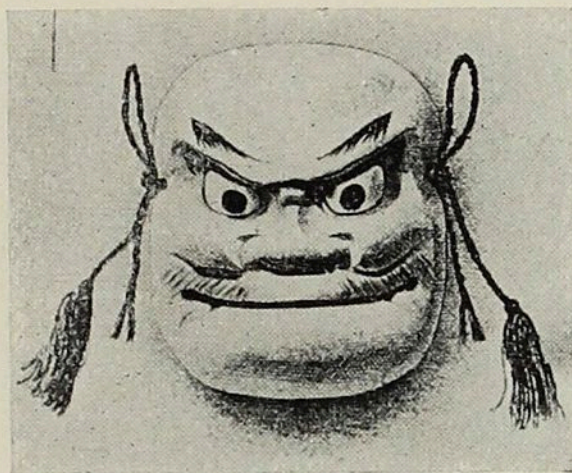
For example, the motive of the Greek fret or meander, which may or may not have its origin in the Swastika, and also rectangular outlines contracted with flowing rounded angles where sharp ones would be out of place, besides the use of the conventionalized plant forms and foliage are all familiar in both Chinese and Japanese work with an apparent kinship.



Vases.



Ancient Incense Burner in Gilded Bronze.

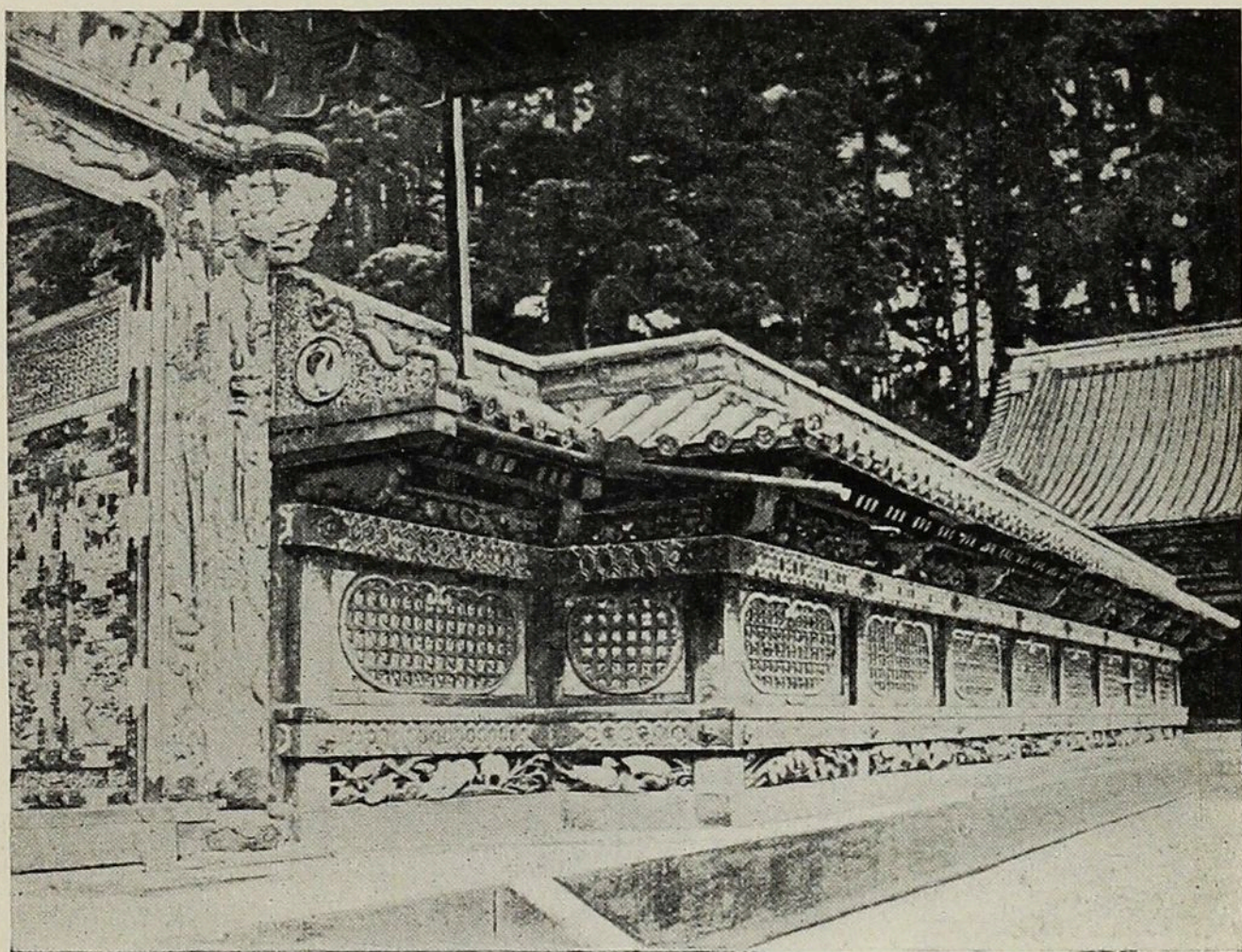


Wooden Masque.

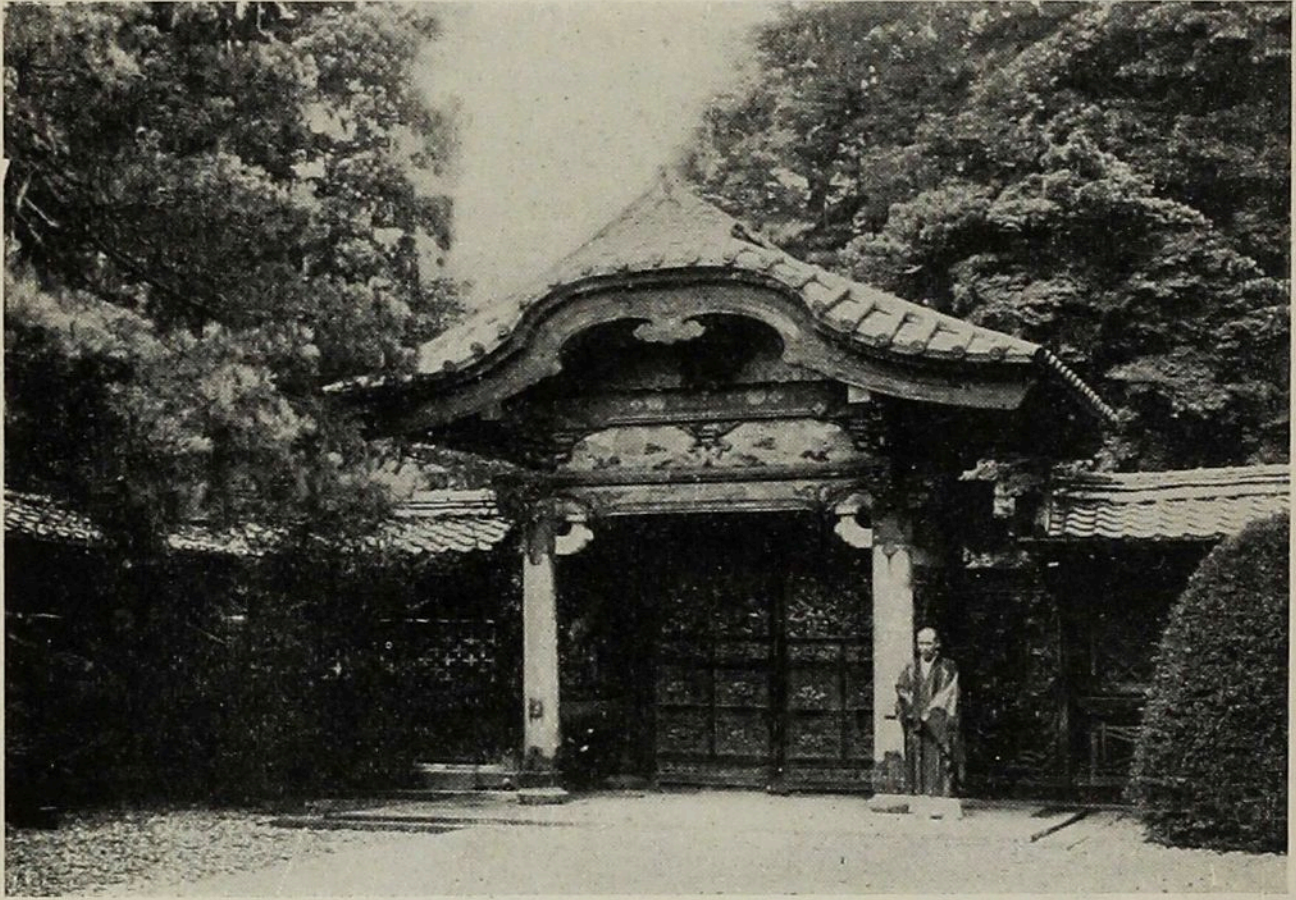
The perforated patterns in the metal and stone lanterns of the Japanese show frequent resort to the outlines of different fruit and flower blossoms, and geometric patterns are also introduced sometimes with and sometimes without the freer forms obtained directly from nature. Oriental

art indicates a marvelous intimacy with natural and geometrical forms, and the Chinese and Japanese seem sometimes to look at them with the same eyes.

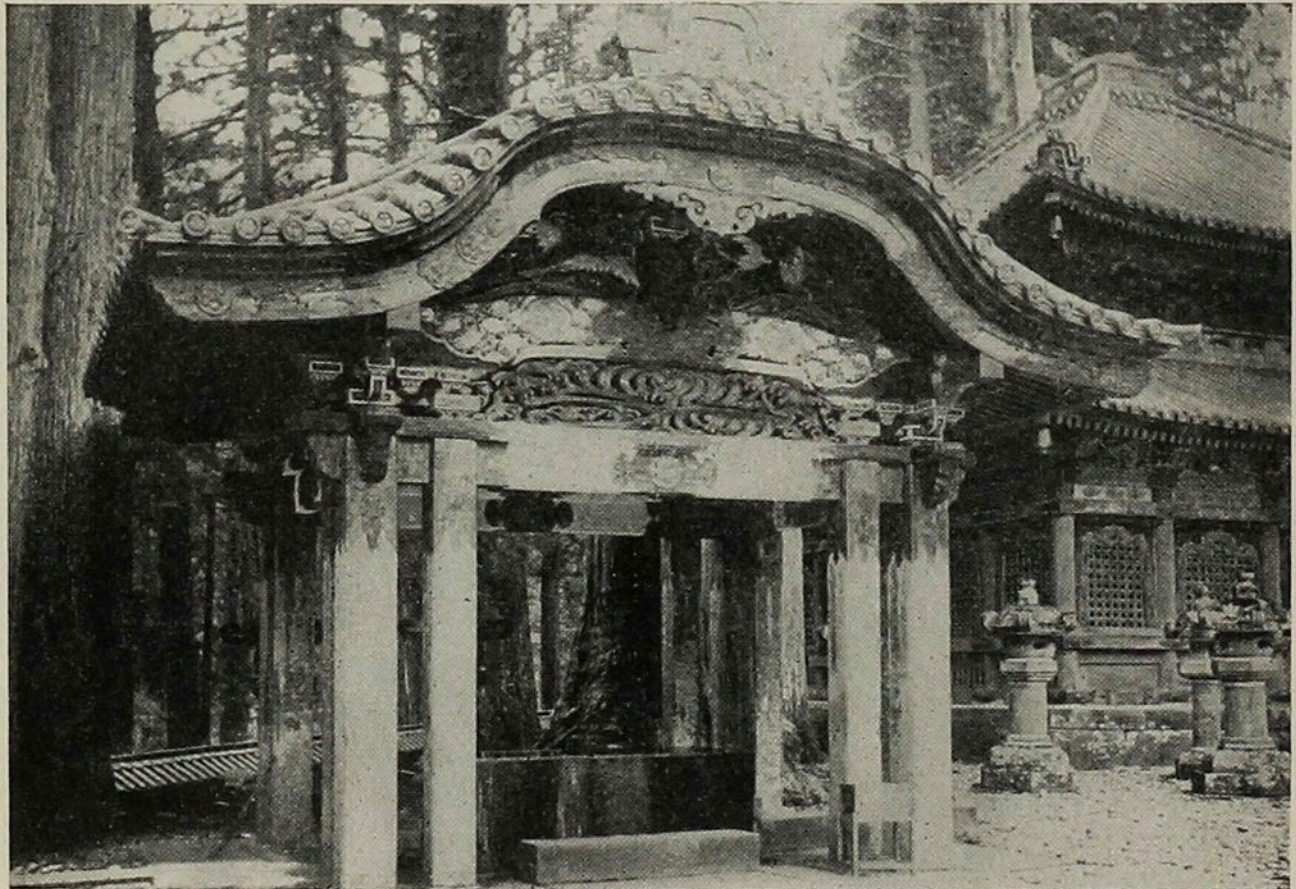
Chinese ornament shows a sturdy and virile quality which is not so noticeable in Japanese, not that there it is entirely lacking,



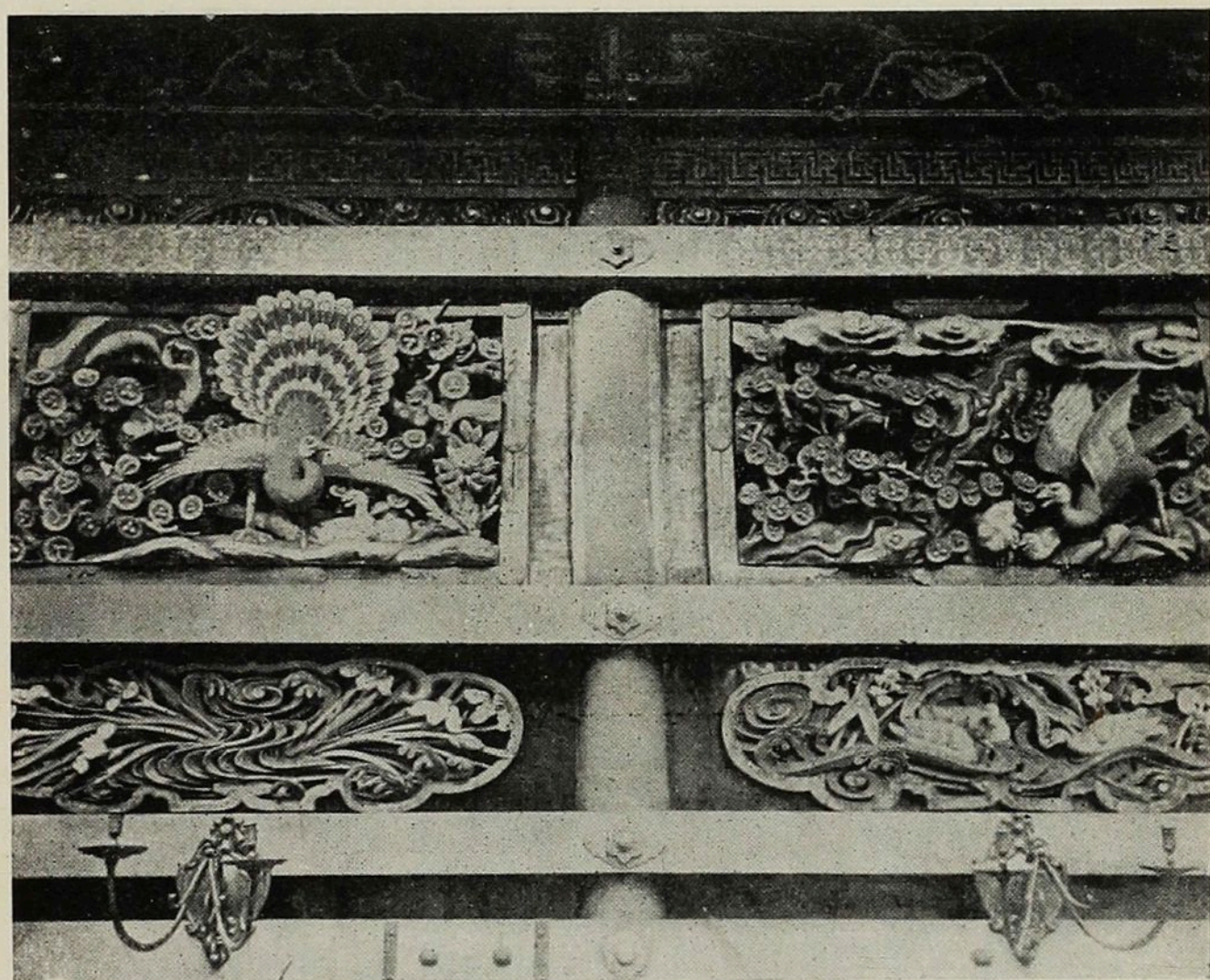
Paneled Terrace and Door of Karamon, Nikko.



Shiba at Tokio.

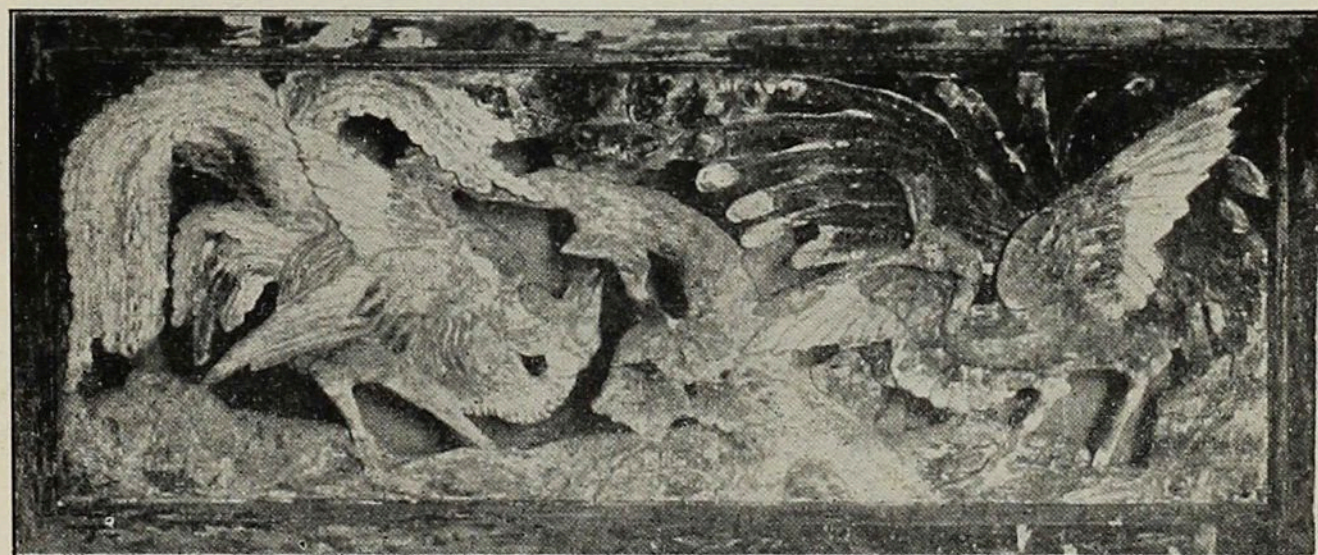


Holy Water Cistern.

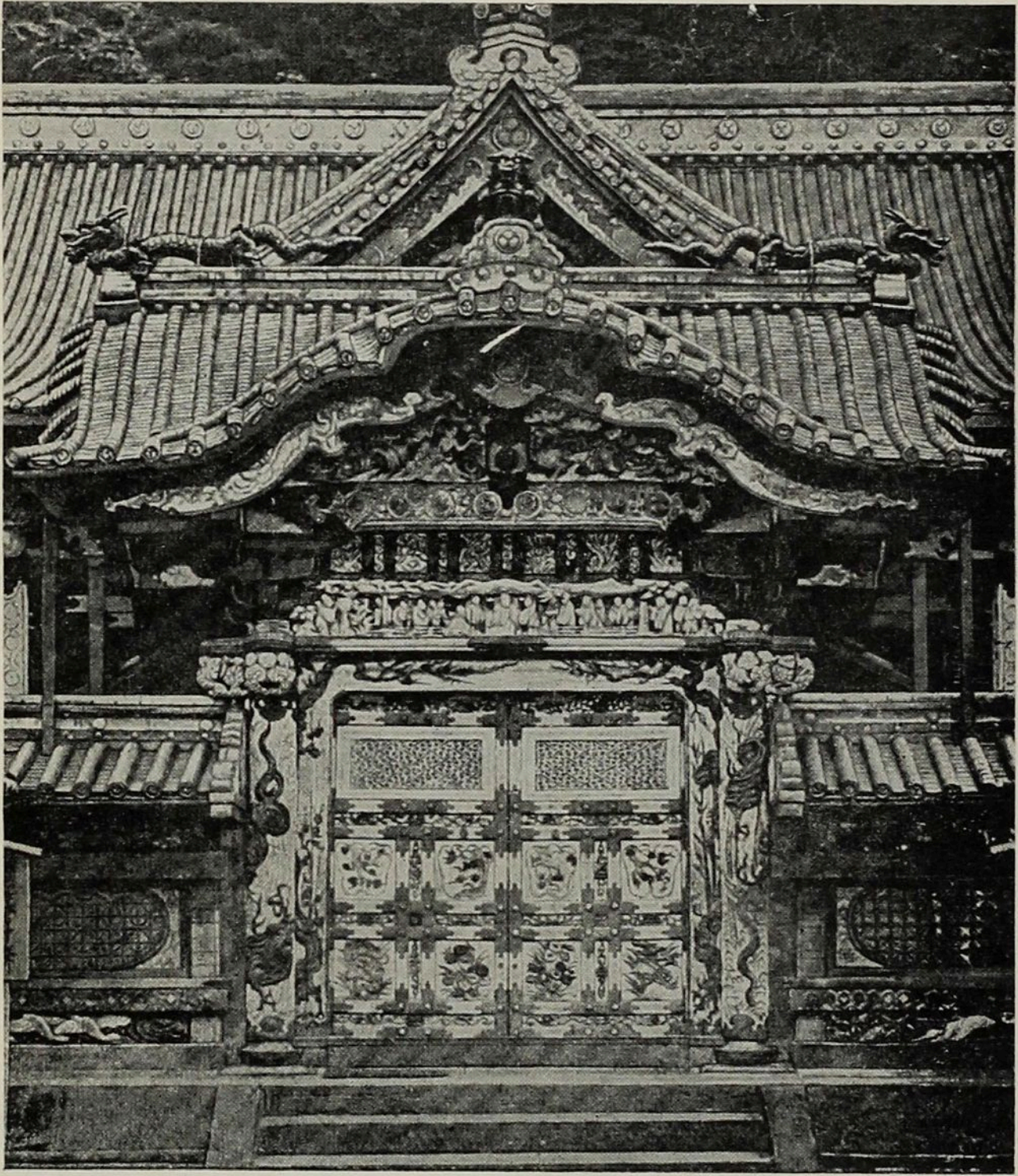


Carved Panels, Tomb of Ilyasu, Nikko.

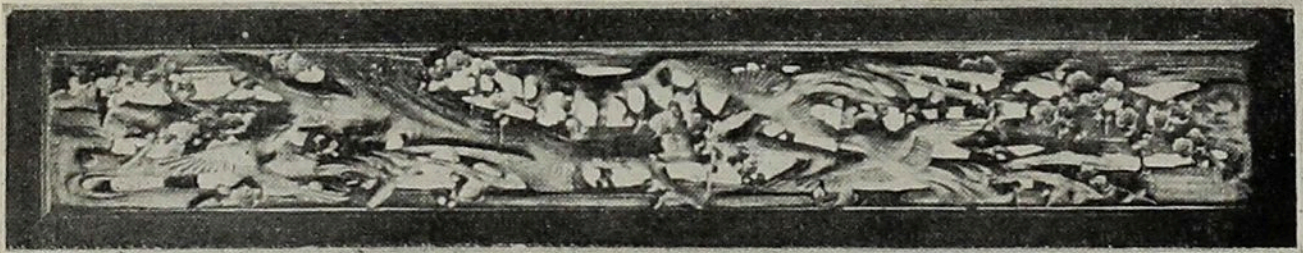
but because the more volatile mind of the Japanese seeks often to refine where the Chinese obtains an effect in a simpler and more direct way.



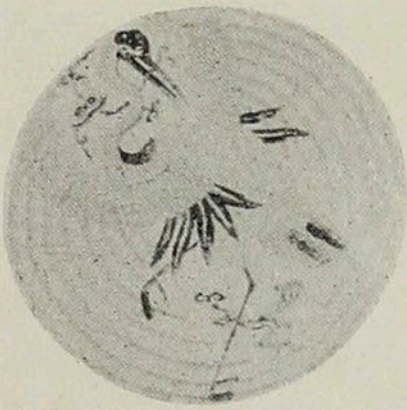
Howo Birds. Wood Carving, Ancient Temple Ramma. XIII Century.



Door of Carved, Gilded and Lacquered Work, Temple at Nikko, XII Century.



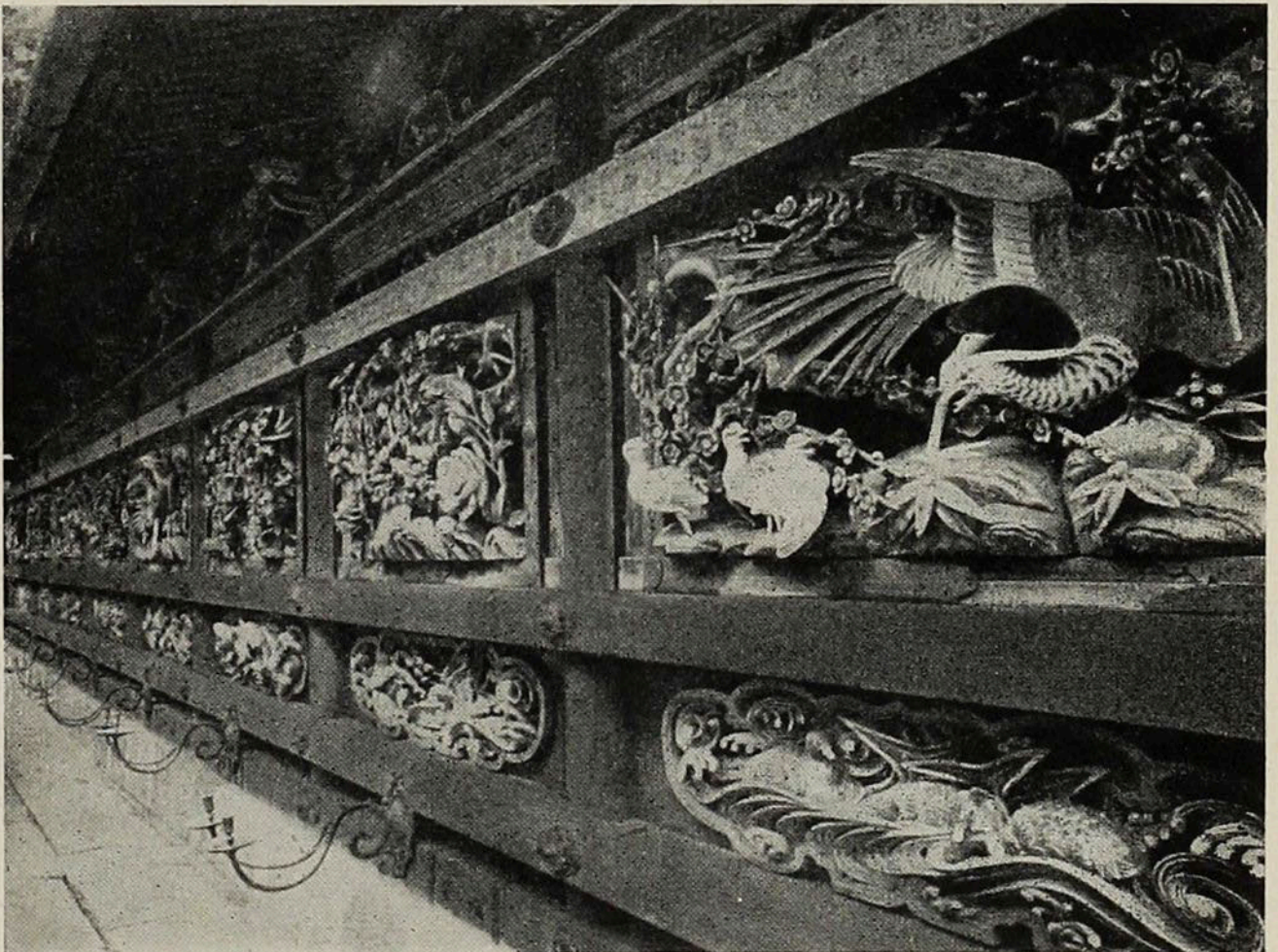
Mountain Pheasant and Plum Blossom, by Kano Tanyu, 1720 A. D.



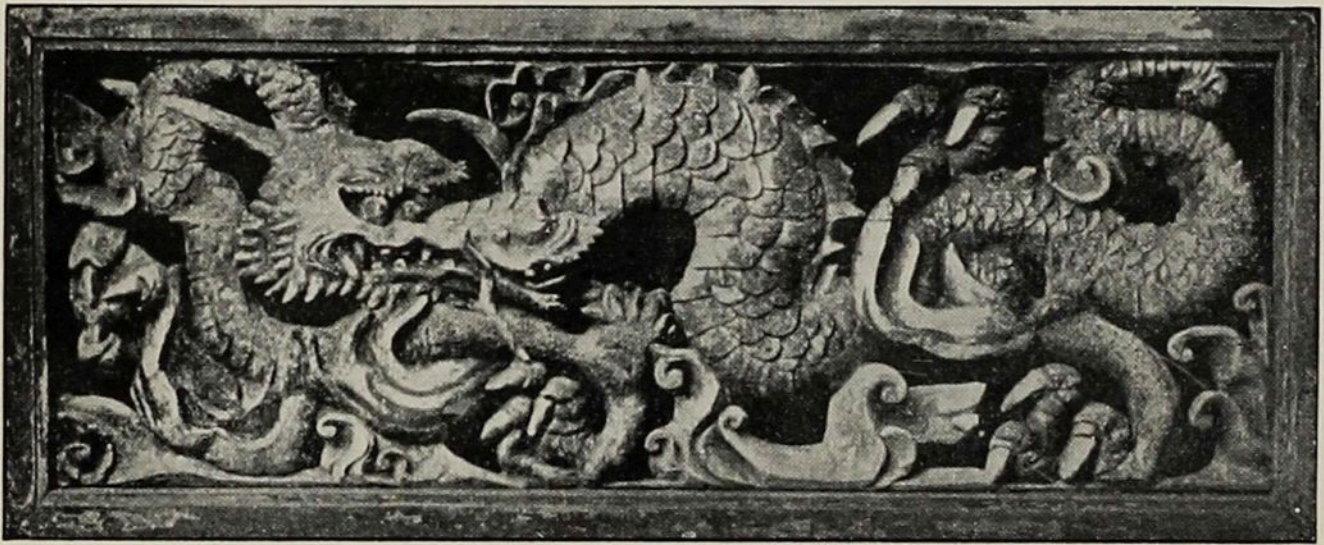
Decorative Disc of Stork.

In ornamental lacquers the Japanese have for centuries excelled, and it is possible that from these the idea of famous French lacquers and finishes was taken.

Perhaps the most interesting thing in Japanese art is the proximity of its conventionality to realism and yet its absolute separation from it. Of all the schools of ornament this one goes most repeatedly to nature for inspiration and yet rarely offends; even where bird, tree, fish, waterfall or sky is nearly, it is not quite copied. Just enough pose is given to all animal forms, just enough conventionality to all foliage or flower to tell at once that it was arranged by human hand, and hence

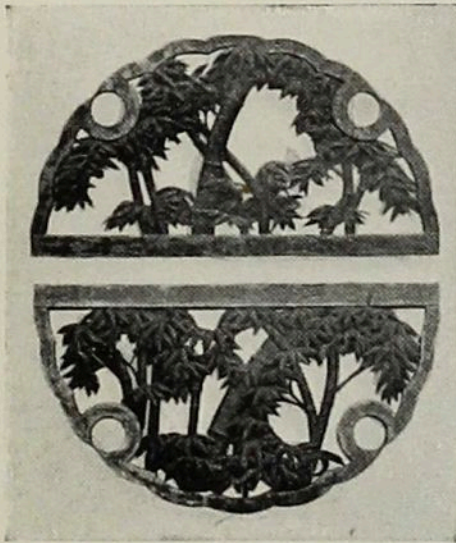


Carvings at Nikko.



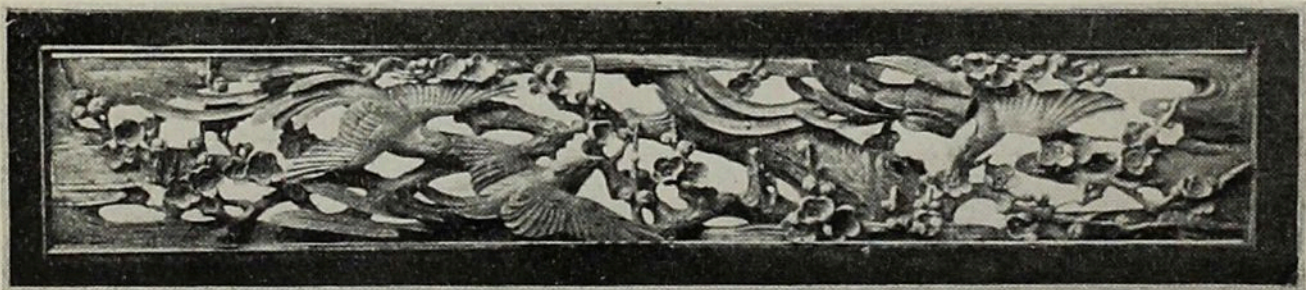
Temple Carving, XIII Century.

comes the great interest which we take in the design. Nature is improved upon constantly, so to speak, by the suggestion which she has given to the artist.

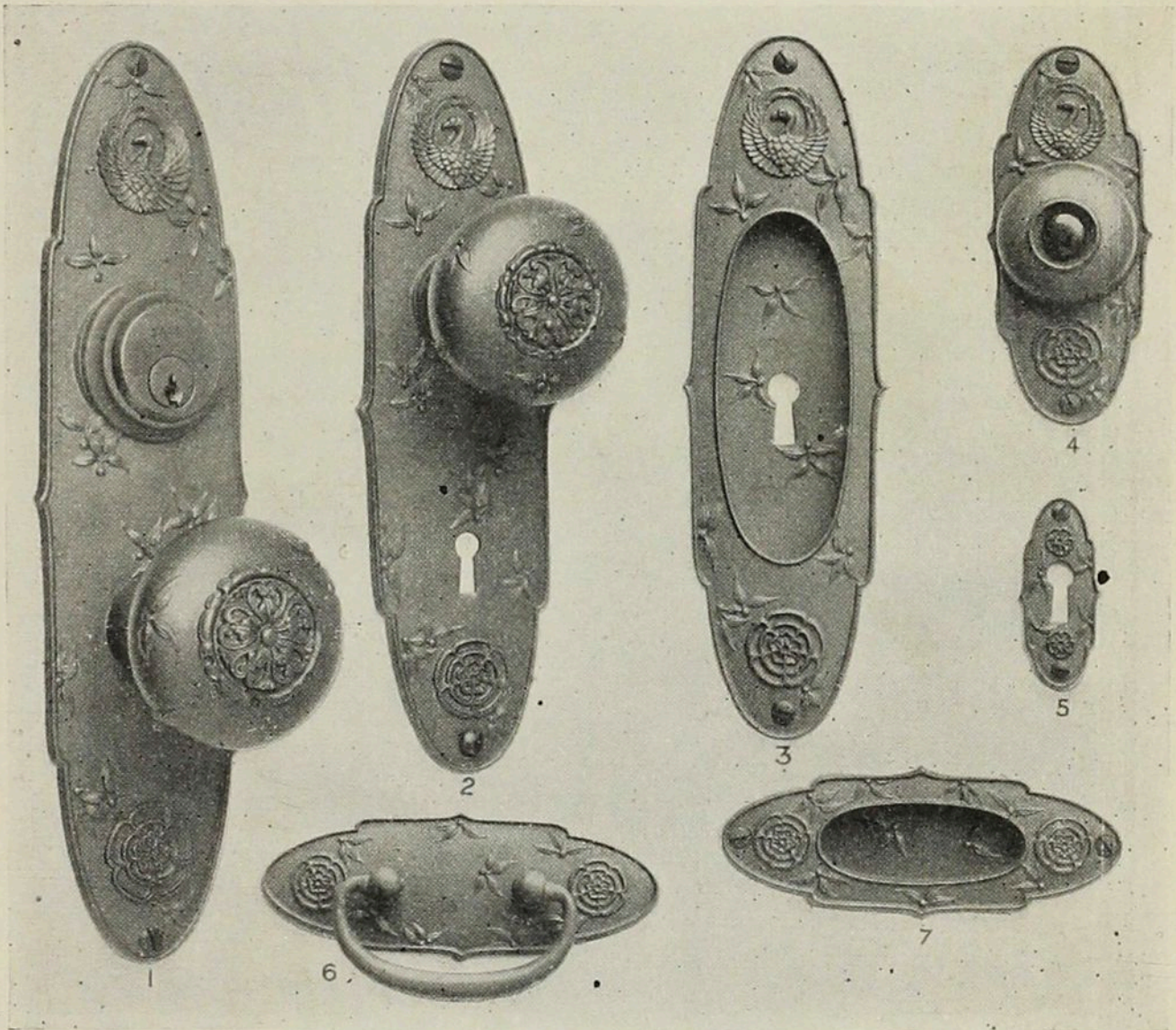


Old Palace Ramma. Satsuma
Oak and Gold Lacquer,
1550, A. D., by Hida
Takumi.

Japanese ornament is full of imagination and idealization from all natural forms. In harmony of color the Chinese approach, and may at times equal, but do not excel the Japanese, while in beauty of form the Japanese are immeasurably superior. Take pottery for instance, the Japanese is full of meaning, while the Chinese is generally odd, made to surprise rather than to delight.



Carving at Nikko, by Kano Tanyu, 1720 A. D.



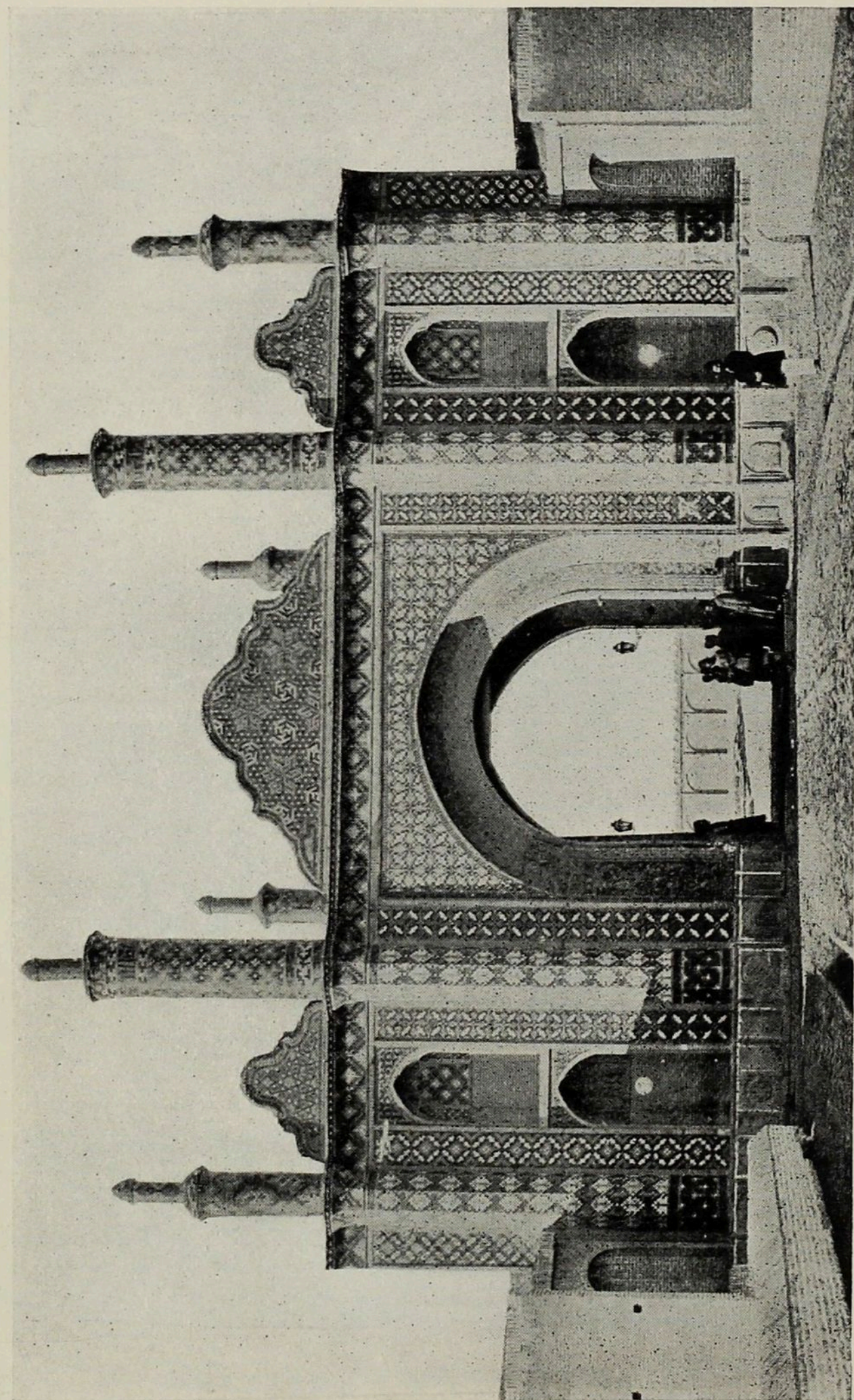
Yale & Towne Designs.

Japanese.

The Multipliers indicate the relative prices of the various finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish, (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

OSAKA—Figs. 1 to 7 above, . . . 11 pieces, including
 Esc'n Plates and Knobs, p. 315 Push Buttons, . p. 897
 Cup Escutcheons, . . . " 906 Cabinet Trim, . " 972A
 Flush Sash Lifts, . . . " 916*
 Appropriate Finishes: Copper (CY22) Mult'r 3.; Royal Copper (CY25) Mult'r 10.; Sage Green (BY70) Relief Gold, Mult'r 12.6; Gun Metal Brown (BY62) Relief Silver, Mult'r 9.7; Gold (GY10) Mult'r 12.6

* A few Designs only are shown as examples.



City Portal, Teheran, Persia.

Persian.

Conquest of Persia by Abu Bekr, 632-637 A. D. Highest development under Shah Abbas, 1586-1625.



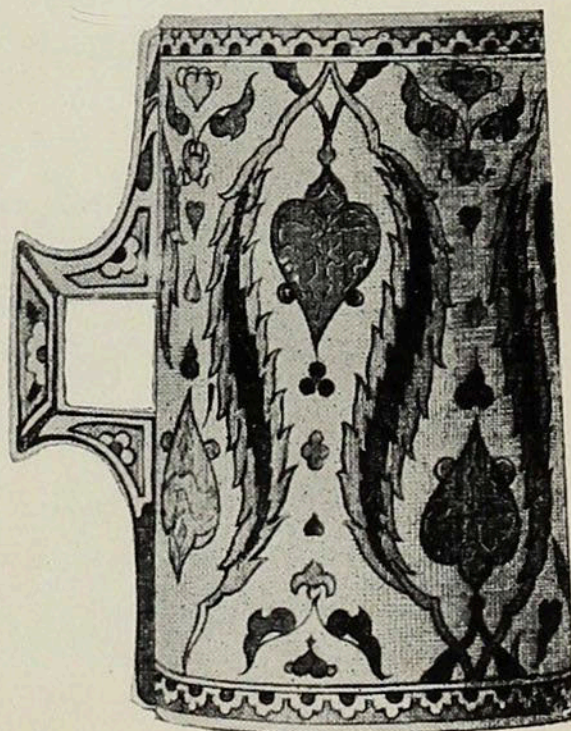
Persian Dish.

ANCIENT Persian ornament is almost identical in character with Assyrian. In them both we find the lotus still used in a manner so suggestive of Egyptian decoration as to indicate the latter as the origin of Assyrian art. The symbolic tree of the Assyrians is familiar to all and is an idea in design which has descended

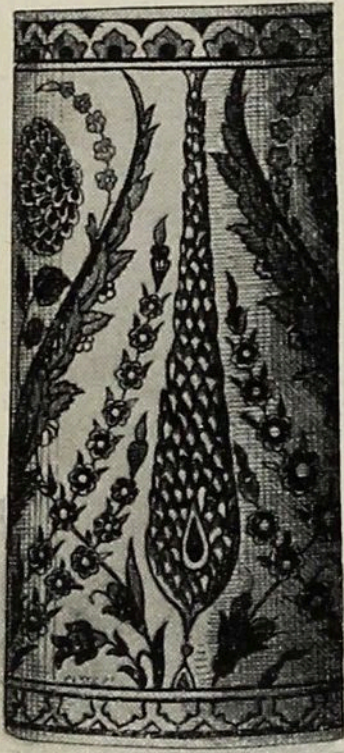
through oriental art down to the present day, as Mr. Lewis F. Day so interestingly explains in his "Nature in Ornament."

Discs of bold patterns which we see later in Sassanian Persian work, and even modified in form in the Renaissance of Italy, France and Spain, are most boldly and effectively handled in Assyrian. The daisy or kindred flower is evidently an inspiration for many of these discs unless Mr. Goodyear will throw these also to the insatiate lotus cult and make them up of radiating buds. Checker, flute, diamond, scale, and many of the old primitive and prehistoric units abound, and the foliage of the acanthus is carved in a massive and imposing fashion. The guilloche and chevron also are seen.

Later Persian is a mixed but



Ceramic Mug.



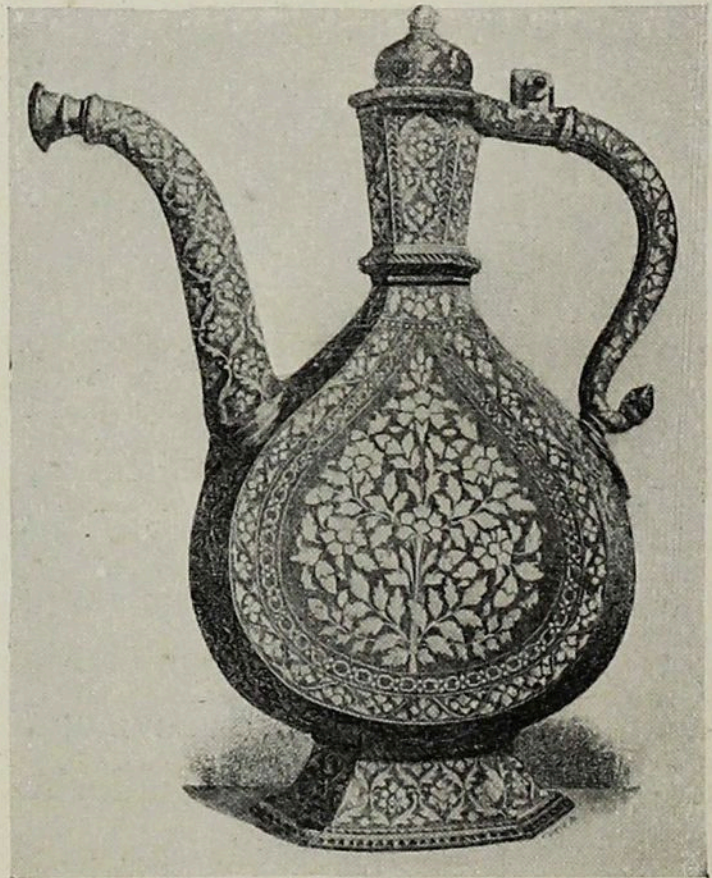
Faience Mug.

beautiful school, more of a feminine and luxurious character, but yet it is the school of a sybarite who loves his garden, his roses, his song birds and his music, all of which brought poetry and happiness into the daily struggle and made the wolf sit awhile outside the wall. With Indian and Arabian art the Persian was much involved, and to-day shows how vigorous was the Persian stock that once swept the East before it, not only in battle, but in the arts also. To-day he is fortunate who owns a really good specimen of art

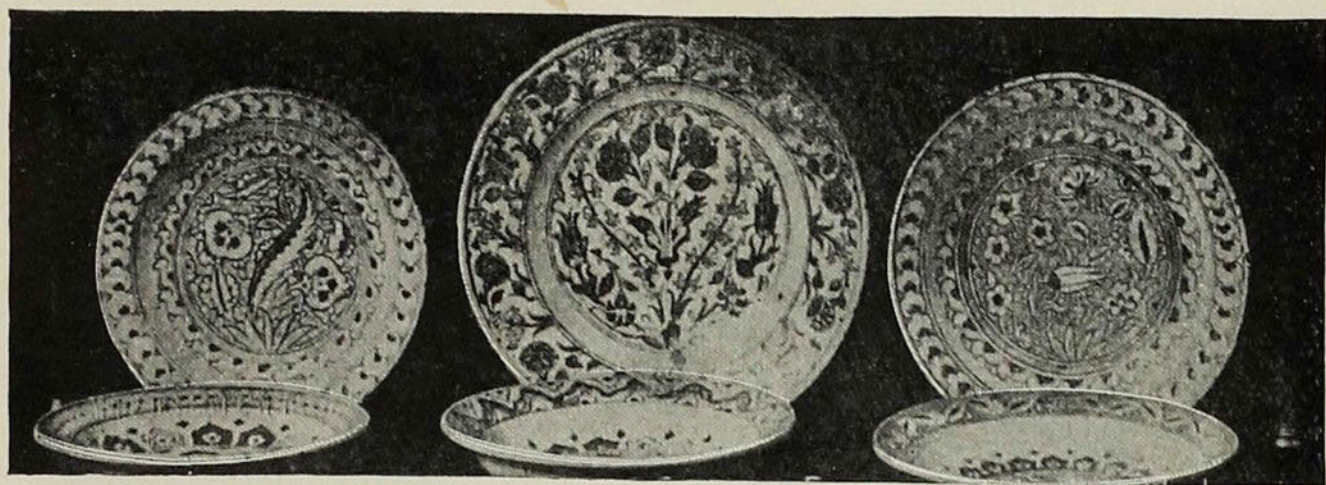
of the best Persian period.

Animal life was introduced into Persian art, which distinguishes it from that of the Arabians and Moors, as also does the combined use of conventional and natural forms, as we have seen in the Chinese. Like the latter the Persians lived close to the garden and the field, and reproduced the very air thereof.

In the illuminating of manuscripts the Persians found a rapid vehicle for the dissemination of their style, while through the channels of trade their stuffs and other manufactures found a ready market, so pleasing was the art displayed in carpet,



Metal Ewer.



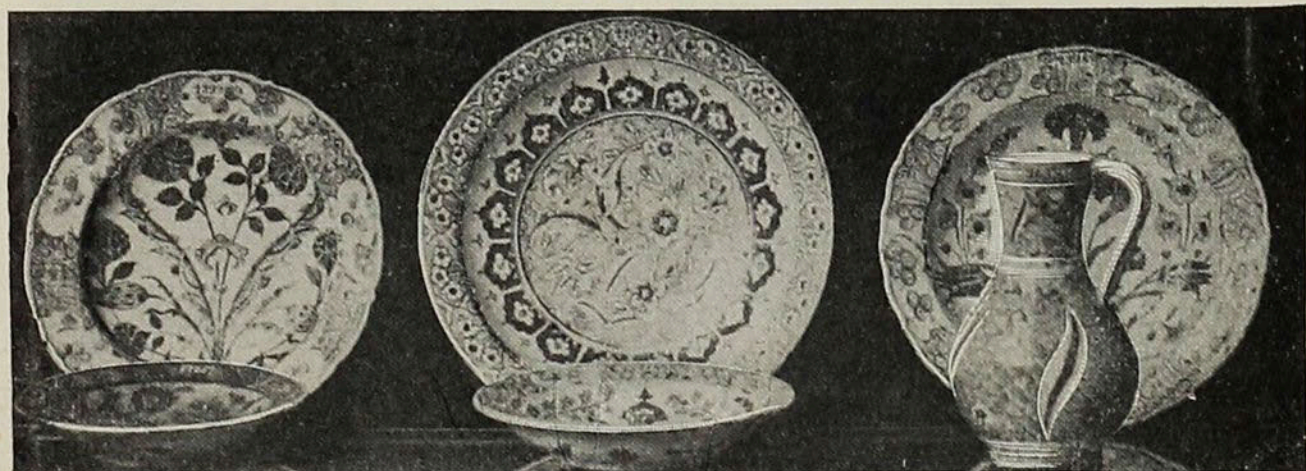
Faience Plates—Lindos, Island of Rhodes.



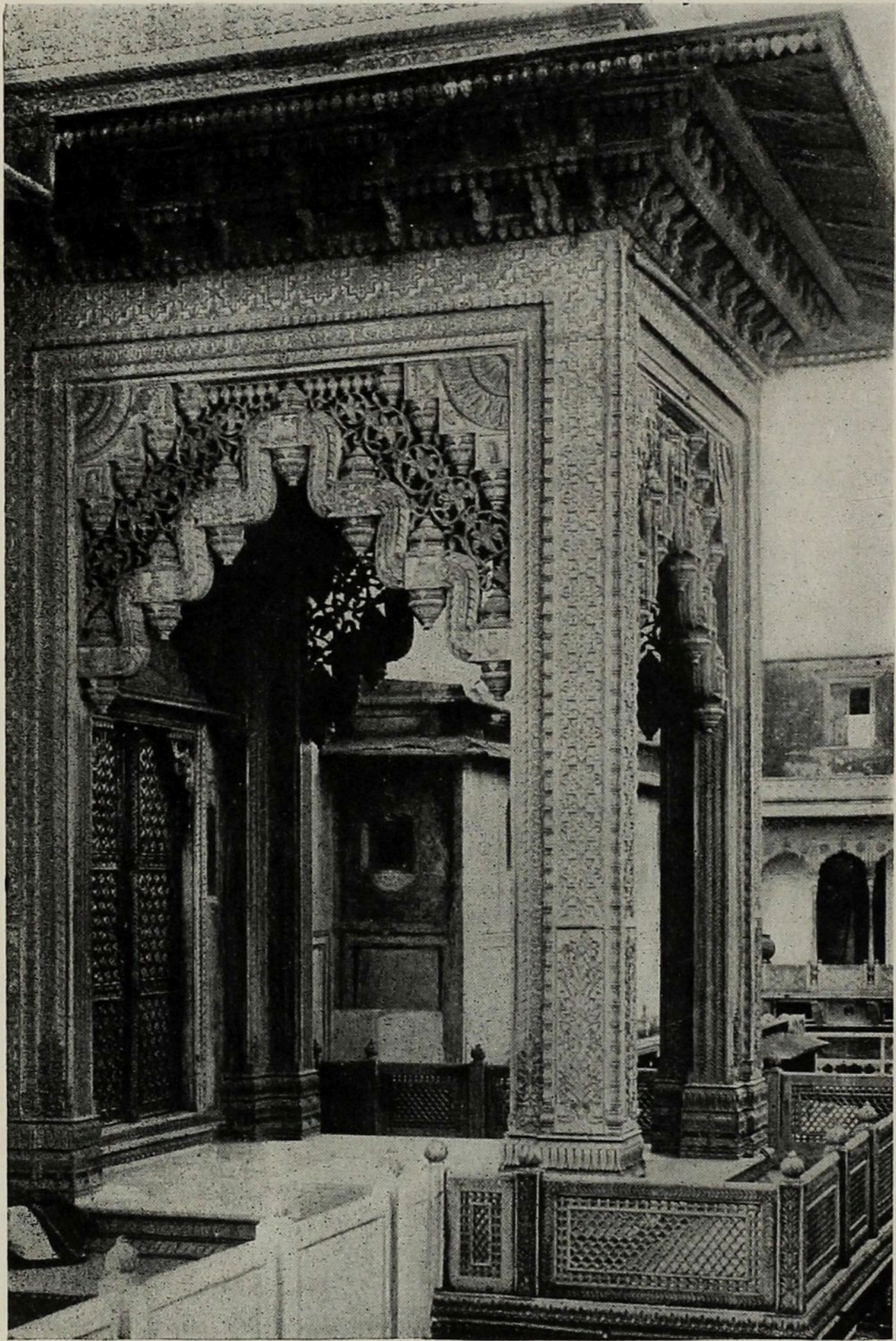
Ceramic Pitcher.

rug, silk, carving and metal work of all kinds.

Flowers are the Persian's favorite theme, a safe source of inspiration for poet or designer in all ages and nations, and the rose shares with the carnation the honors of his printed page, his silken rug or his marble lattice. In distinction from the Egyptian, the lotus is at length deposed and the flora of dry land are the court favorites.



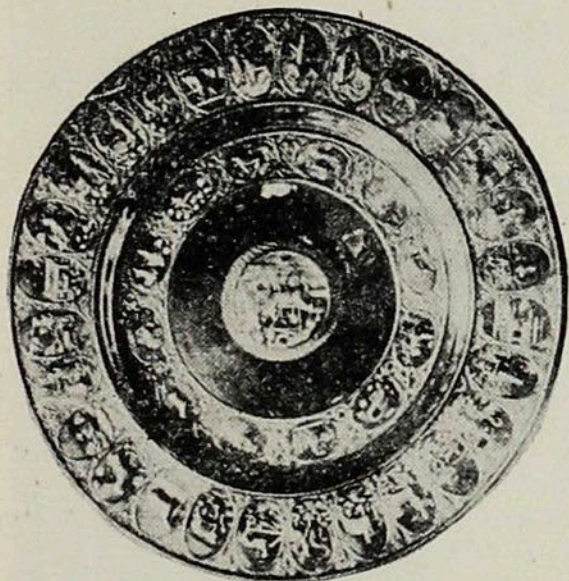
Faienec Ware—Lindos, Island of Rhodes.



Jain Temple at Delhi, India.

Indian.

Buddhist religion, art and architecture introduced by Prophet Sakya Muni, B. C. 638, Jaina style 250 A. D., Conquest by Alexander the Great, 327 B. C., introducing Persian Art. Arabian Invasion, 711 A. D., Mahometan dynasty, 711-1152 A. D., Mogul dynasty, 1525-1837 A. D.

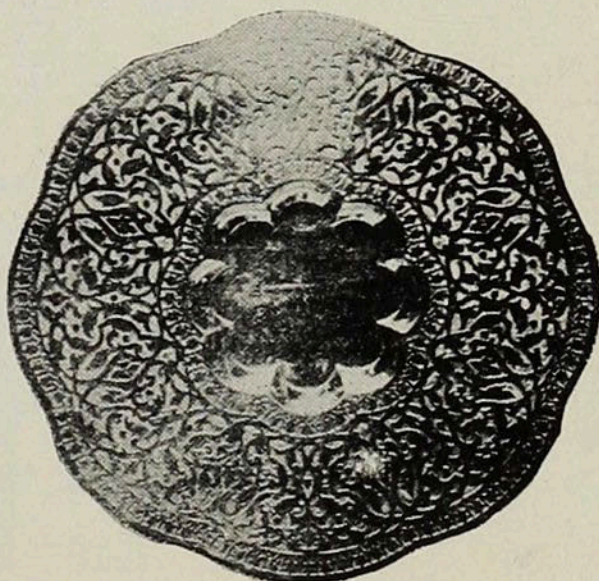


Jeypore Brass Tray.

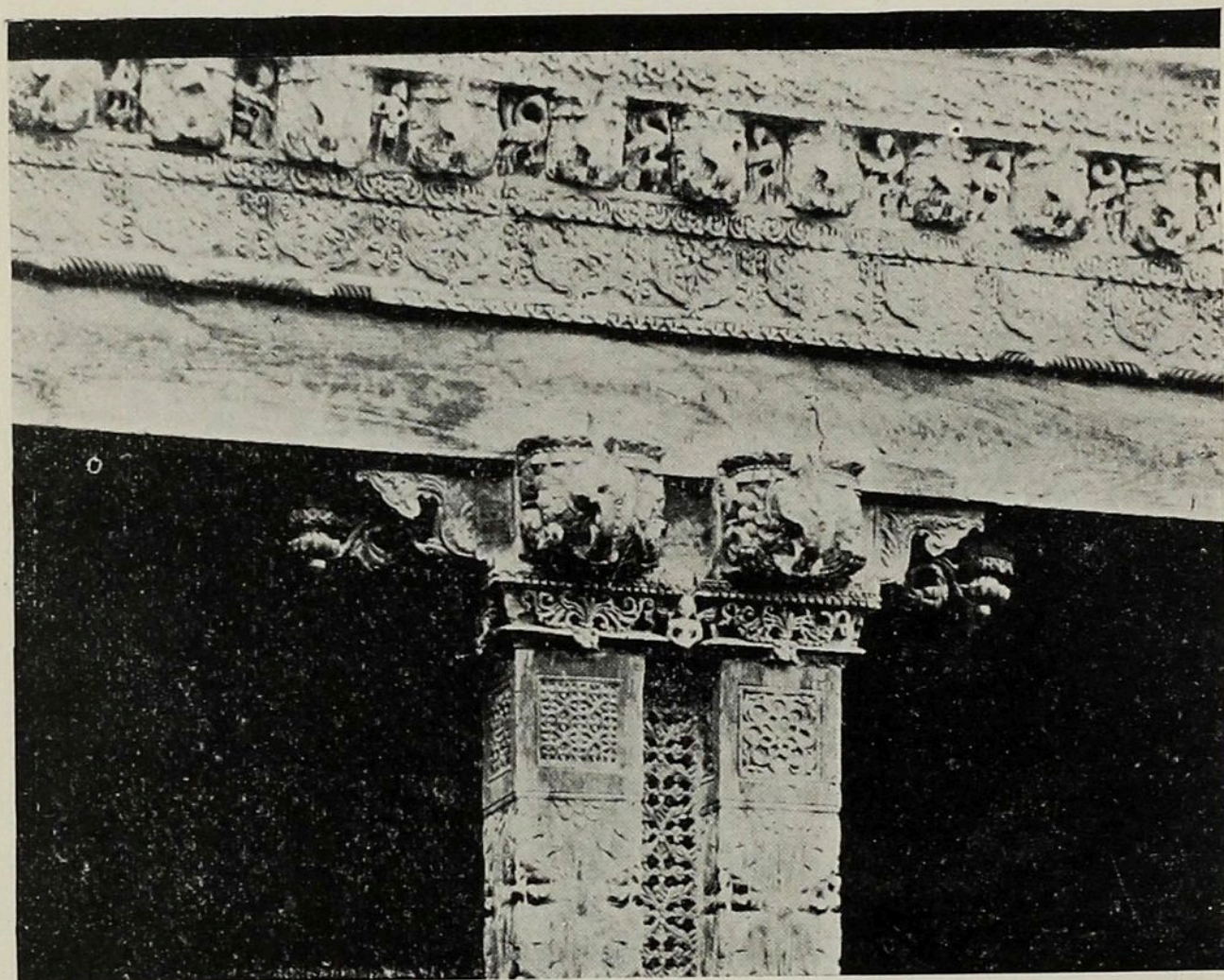
PERSIAN influence and also a vague likeness to Chinese forms, are distinctly seen in Indian ornament. Fruit and flower suggestions are freely used, and conventionality strictly observed. A wonderful richness and refinement of leaf and stem in geometrical patterns and also free and flowing designs are common.

It is in such buildings as the Taj Mahal and in many of the private house balconies and doorways that the beauties of Indian work are especially noticeable. The pierced stone and wood and metal work found all over India are unsurpassed examples of a high degree of art, and show the wonderful possibilities in the conventional treatment of natural forms; Indian grilles in marble often reach such heights of grace and beauty that it seems as if human imagination could not go beyond them.

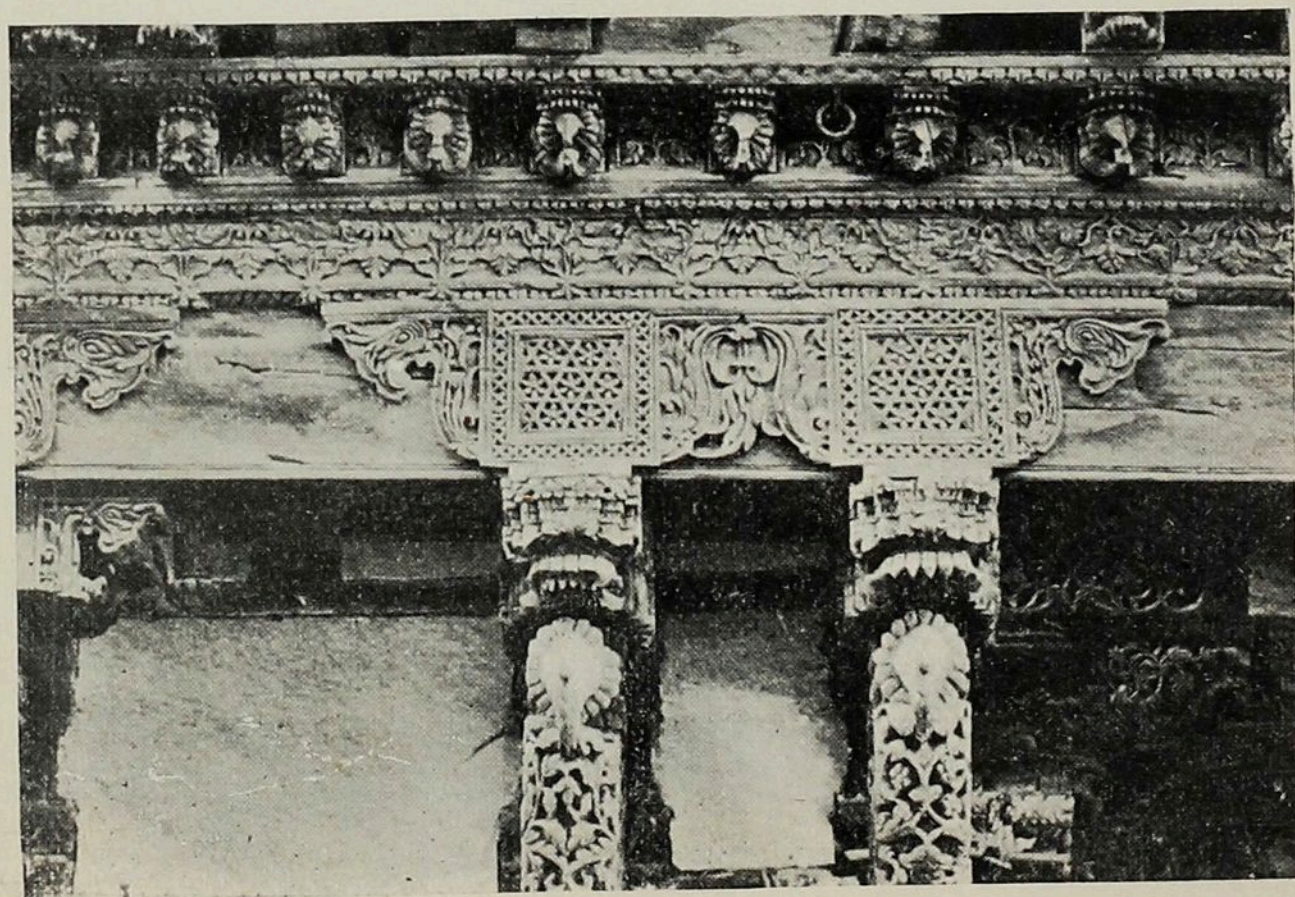
The paneling of woodwork enriched by ornamented bosses of metal or wood at the intersections, often suggest the bold studded effects on Byzantine caskets, and doubtless Byzantium borrowed much from many Eastern schools.



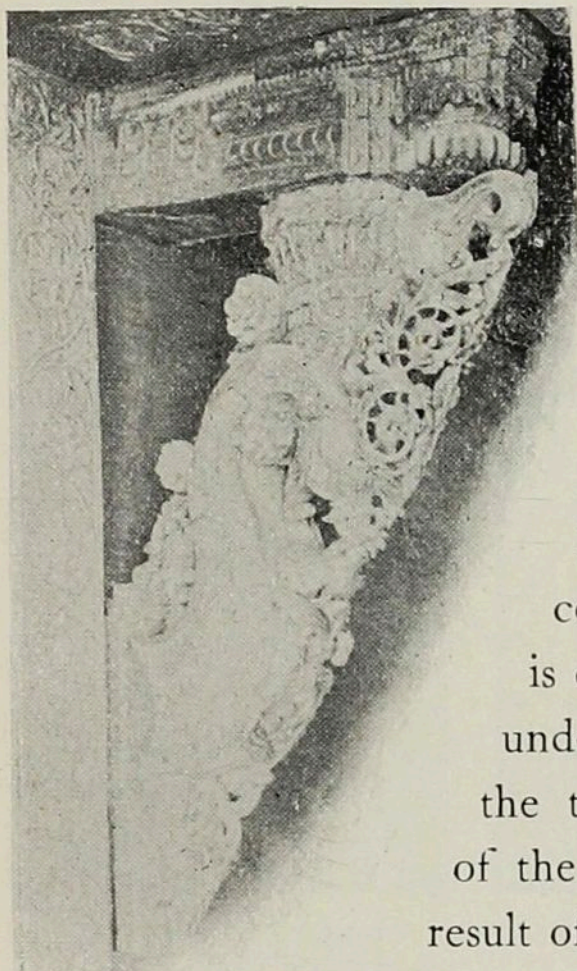
Jeypore Brass Tray.



Details at Ahmedabad.

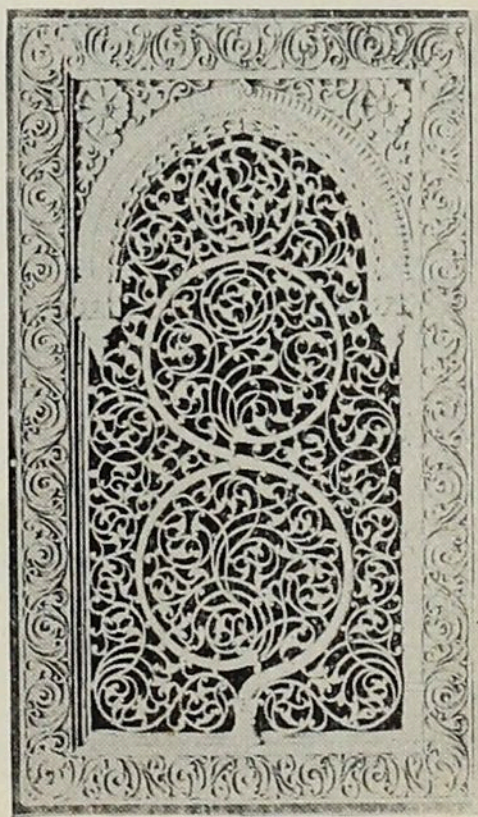


Details at Ahmedabad.

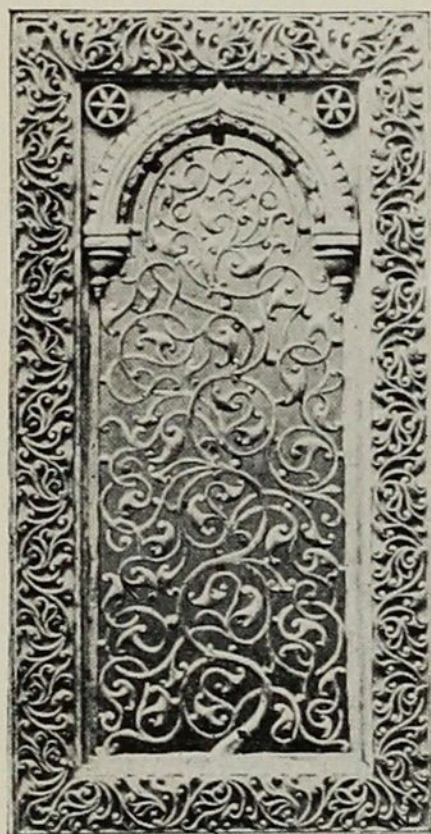


The excessive richness of Indian ornament is at times almost labored and cloying, but the impression given is that of a tireless art which never ceases reproducing pattern after pattern, each more wonderful than the last, and all in harmony. In fact this harmonic chord is the dominant and constantly repeated undertone, which is charming, although we cannot quite understand how it is produced. It is like the trick of the fakir, the soporific tune of the snake-charmer, but nevertheless the result of great knowledge of ornament.

Iron in India is most delicately wrought into railings and grilles, while brass, bronze and copper are, as all the world knows, most appropriately decorated according to the characteristics of the metal. In wrought iron is found many a design used later in European work, the scroll or volute being frequently introduced. One very noticeable fact about Indian ornament of to-day is that it shows less tendency to deteriorate by catering to the European market, while Japan and other countries are showing the bad effects of this commercial spirit of copying things English and American.



Window, Shapoor Mosque.



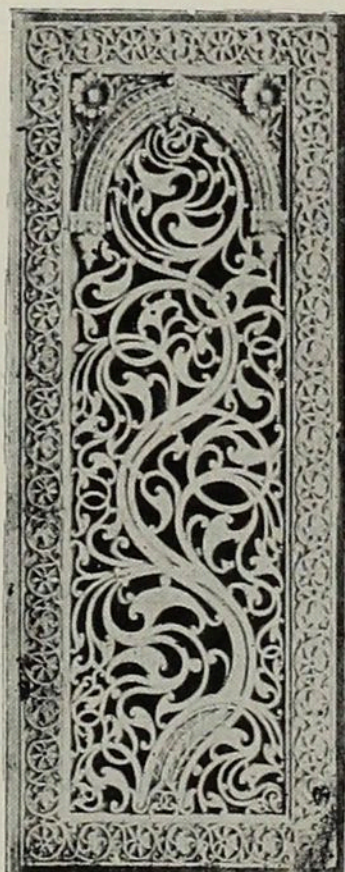
Rani Sipri Mosque.



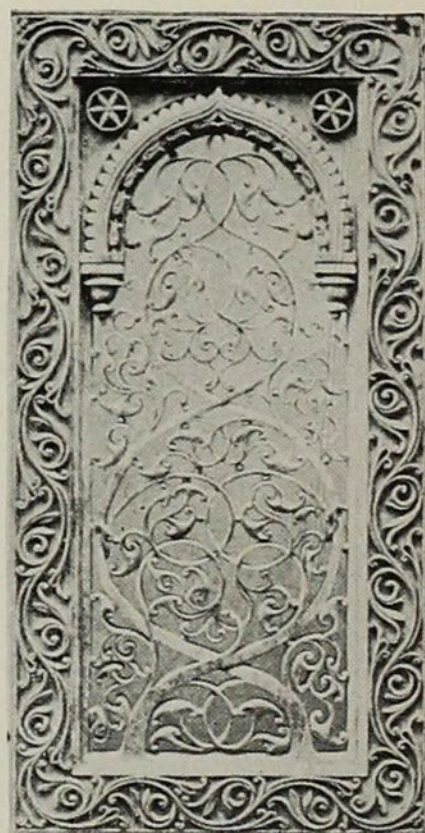
Meerjapoor Mosque.



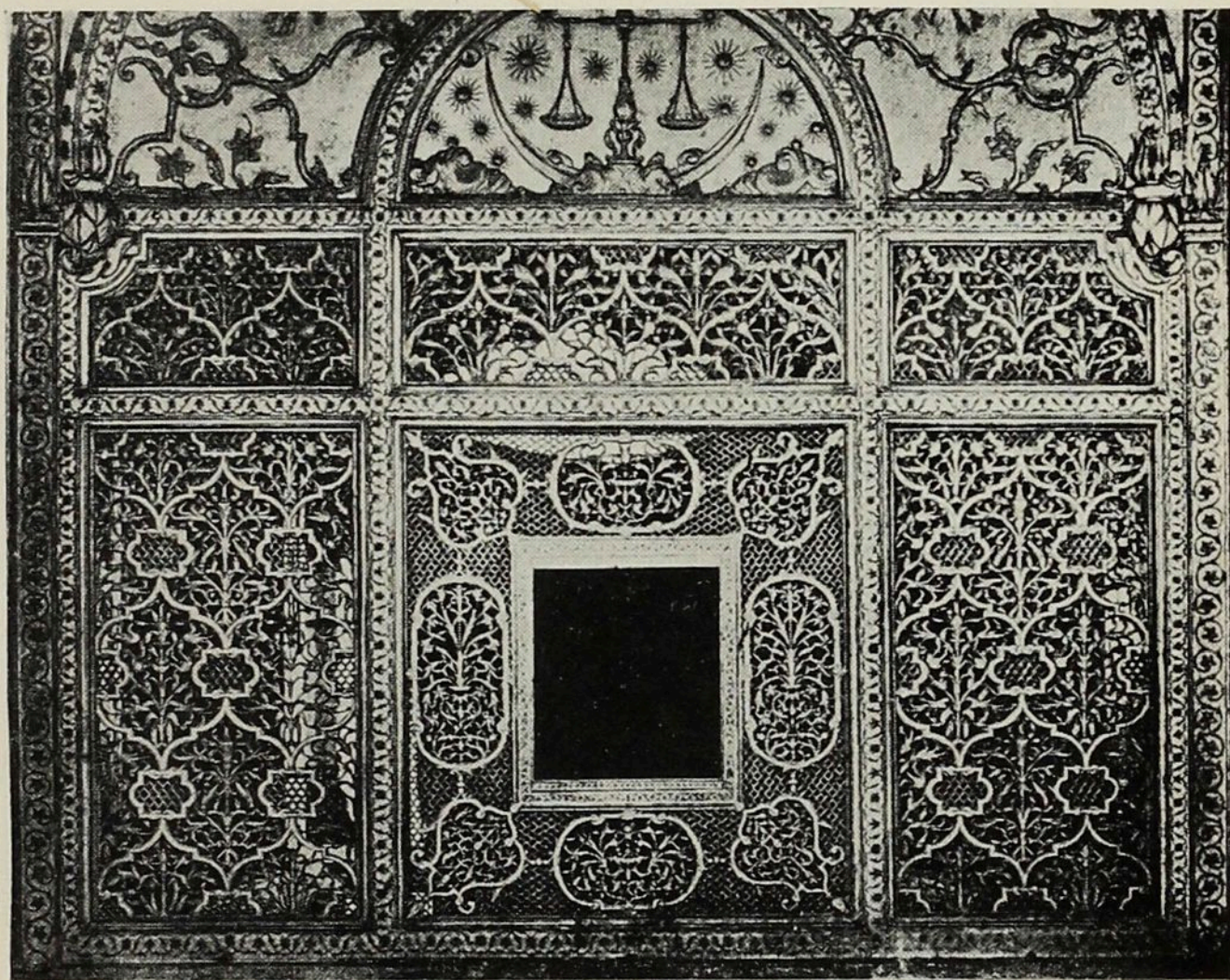
Rani Sipri Mosque.



Meerjapoor Mosque.



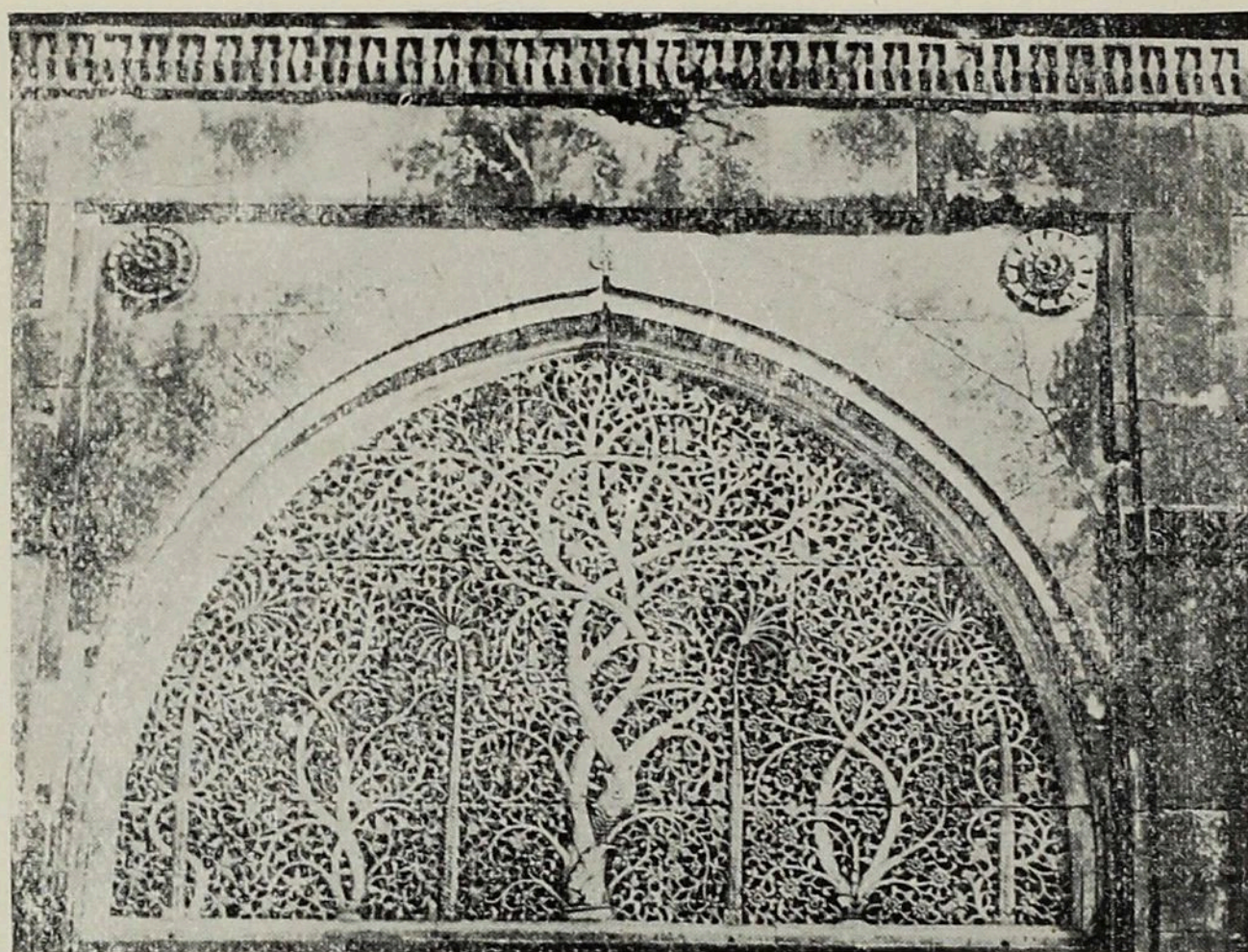
Mosque Window Traceries, India.



Pierced Screen, Throne Room at Delhi.

It one were asked to state in which direction Indian ornament was most emphatically effective, it would be safe to say that it was in the use of perforated designs. The great beauty obtainable by piercing the material used was early appreciated and carried to such remarkable results, that in this kind of work no school has excelled, and few have equalled the examples found all over India. It may be that in Persian art lie the beginnings of this vein, yet perhaps it is safer to say that each Oriental school has in greater or less degree intuitively felt the value of perforated work, but that India has carried it to wonderful heights.

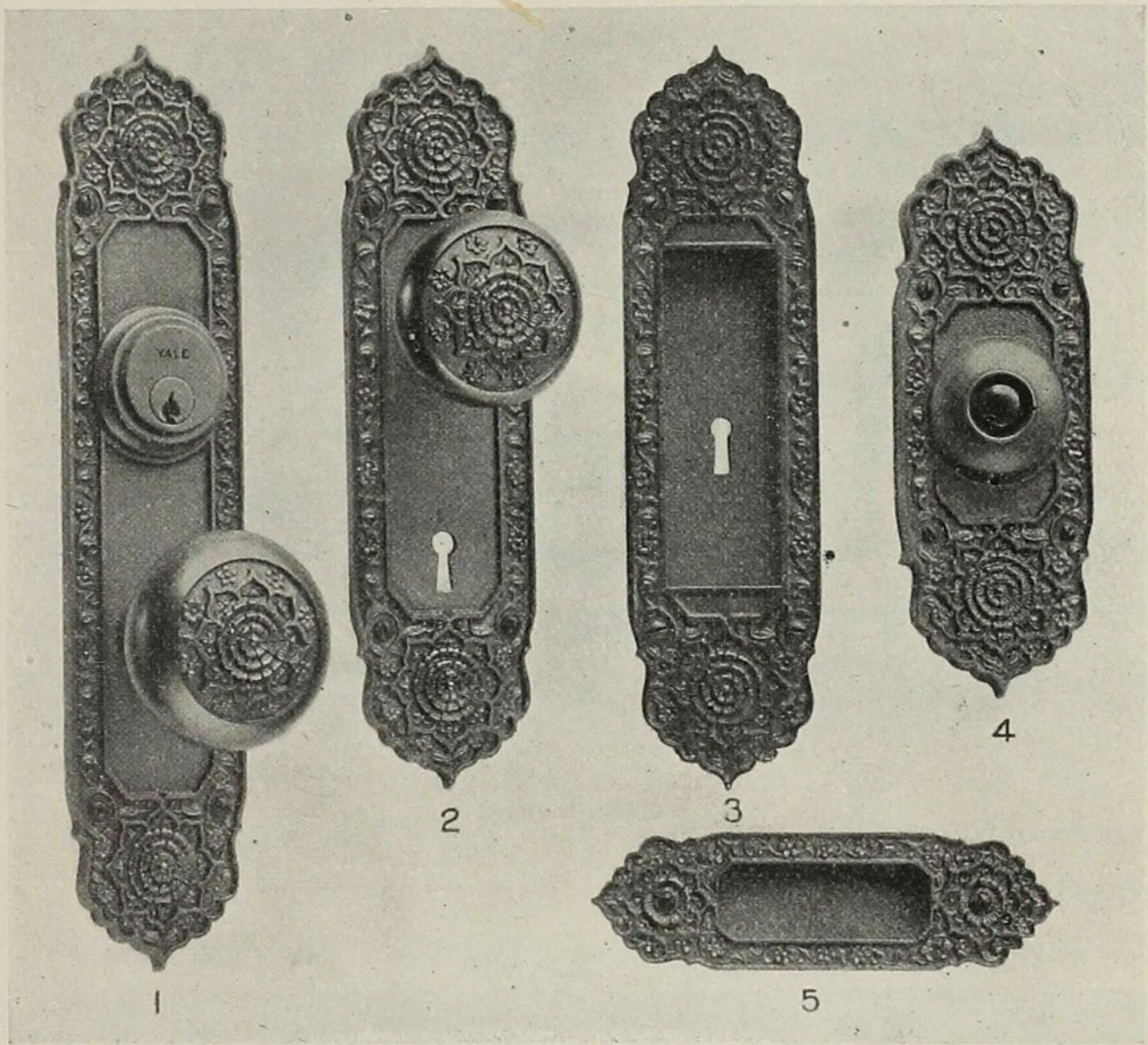
No one realizes better than the writer the utter inadequacy of a brief description of Indian decoration. It is a subject on which volumes have been written, and yet all has not been said.



Bhudder Window at Ahmedabad.

One fact, however, strikes the student forcibly, and that is that natural forms are not made too realistic nor are they violated, but interpreted by the eye and hand of close and fond observers.

To Mr. Lockwood de Forest I wish to acknowledge my indebtedness for the loan of most of these illustrations. They are from the photographs taken by order of the English government.



Yale & Towne Designs.

Indian.

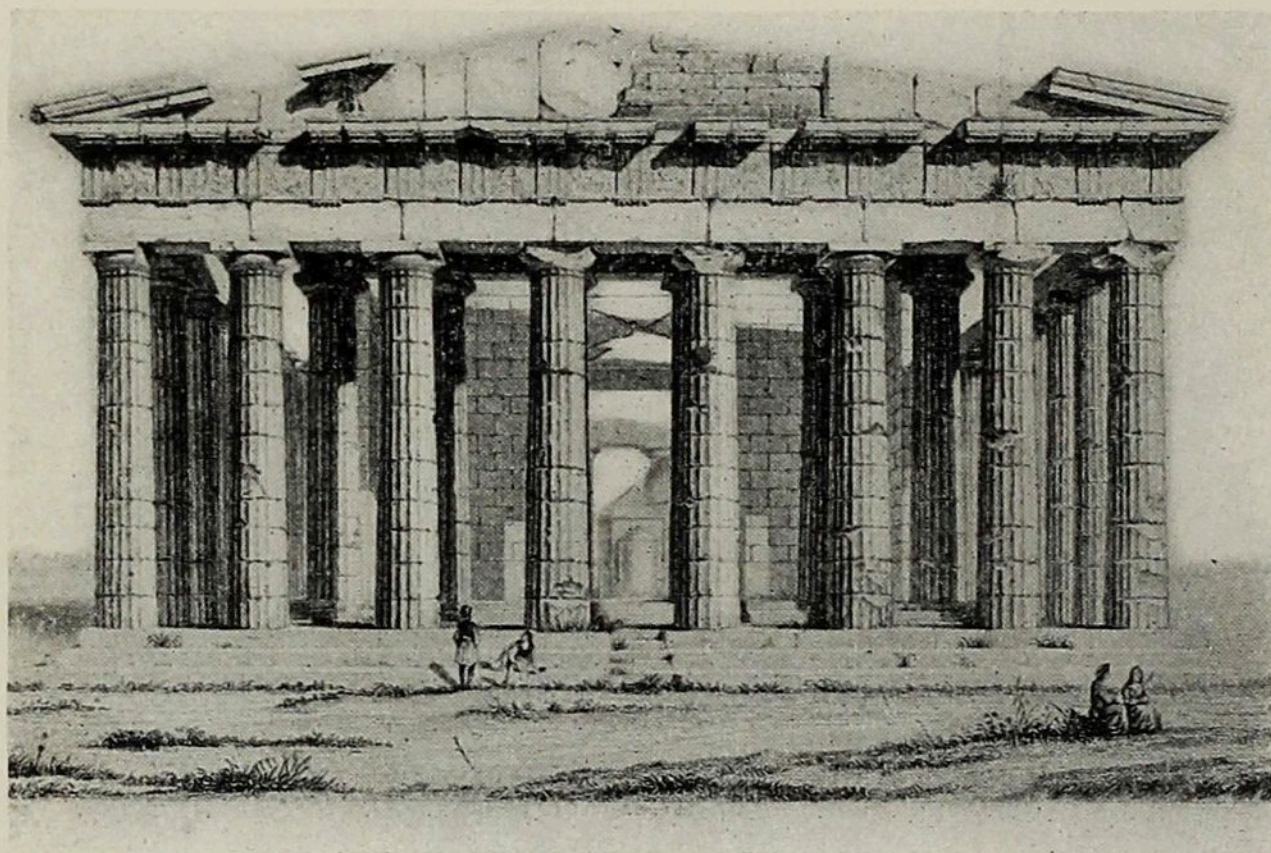
The Multipliers indicate the relative prices of the various Finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

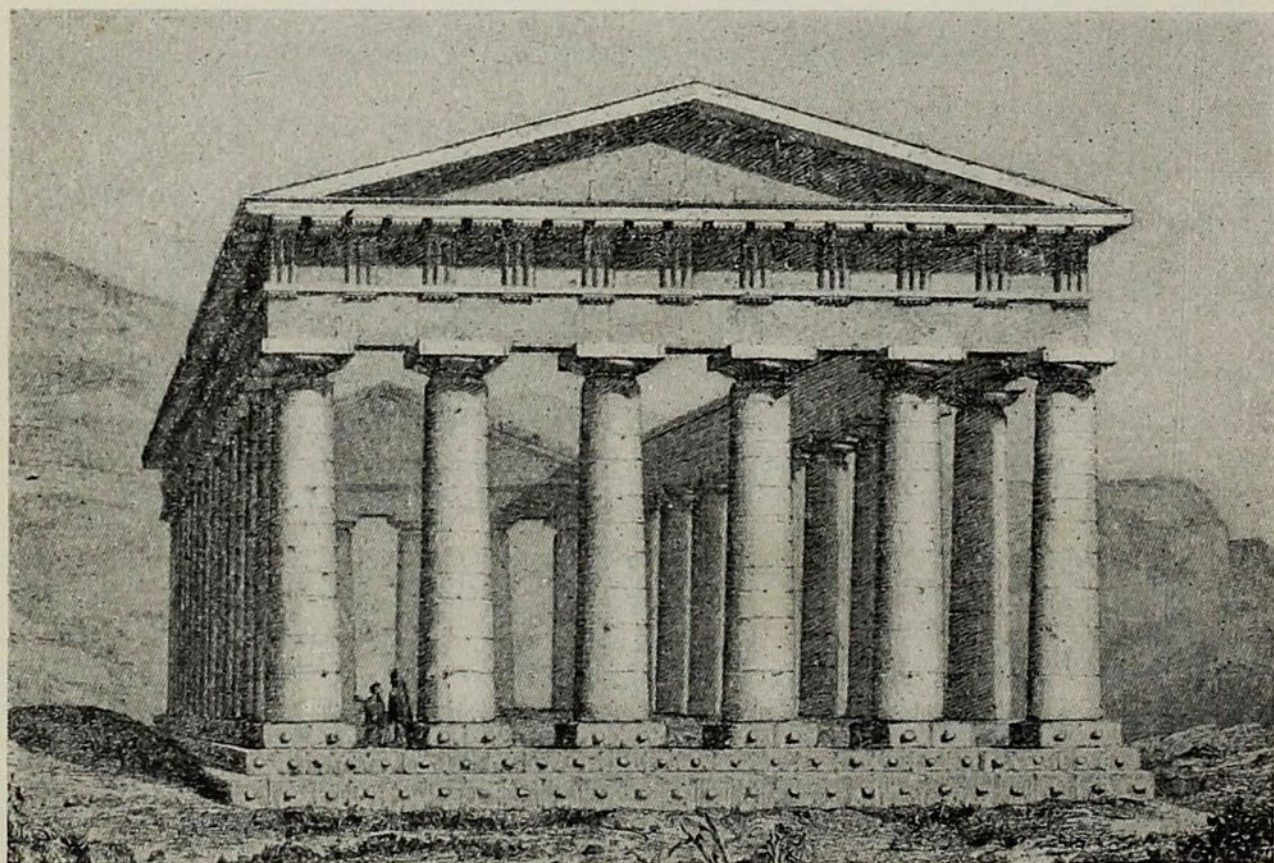
MANDALAY—Figs. 1 to 5, above, . . . 21 pieces, including

Esc'n Plates & Knobs, p. 327	Flush Sash Lifts, Fig. 13 p. 916
Cup Escutcheons, . . . " 905	Push Buttons, . . . " 896

Appropriate Finishes : Copper (CY22) Mult'r 2.2 ; Brass (AY22) Mult'r 2.2 ; Statuary Bronze (BY65) Mult'r 2.2 ; Silver (SY52) Mult'r 2.75, (SY55) Mult'r 3.5 ; Gold (GY10) Mult'r 9.6



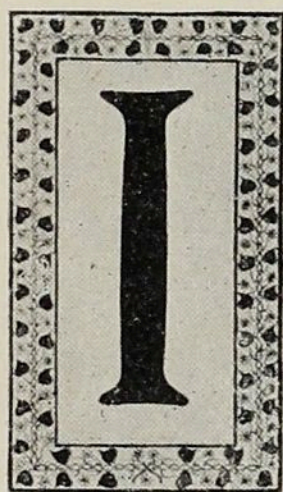
The Parthenon.



Temple of Segesta, Sicily.

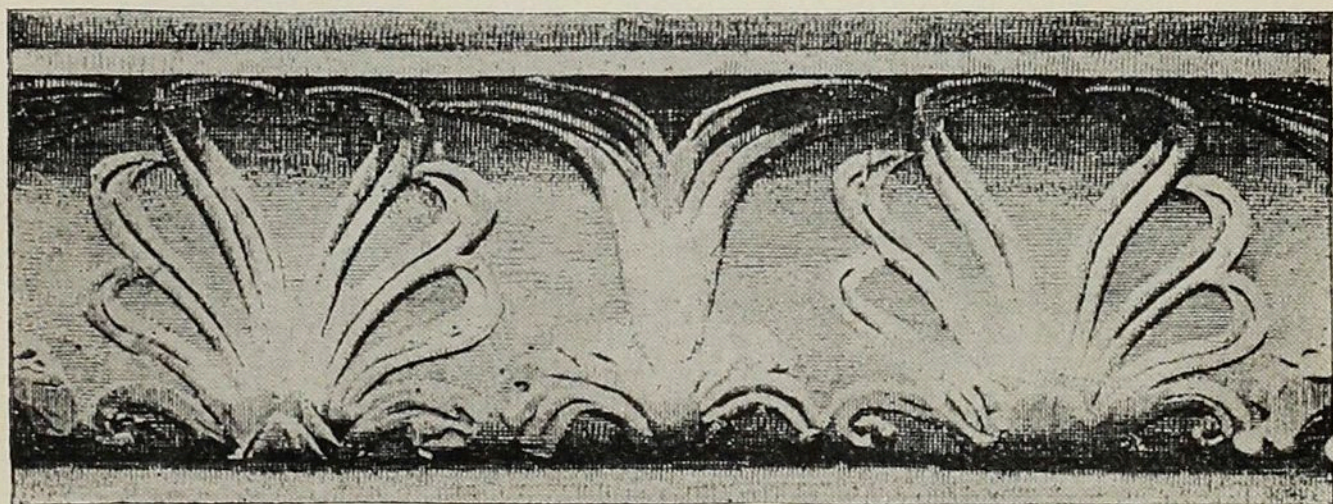
Greek.

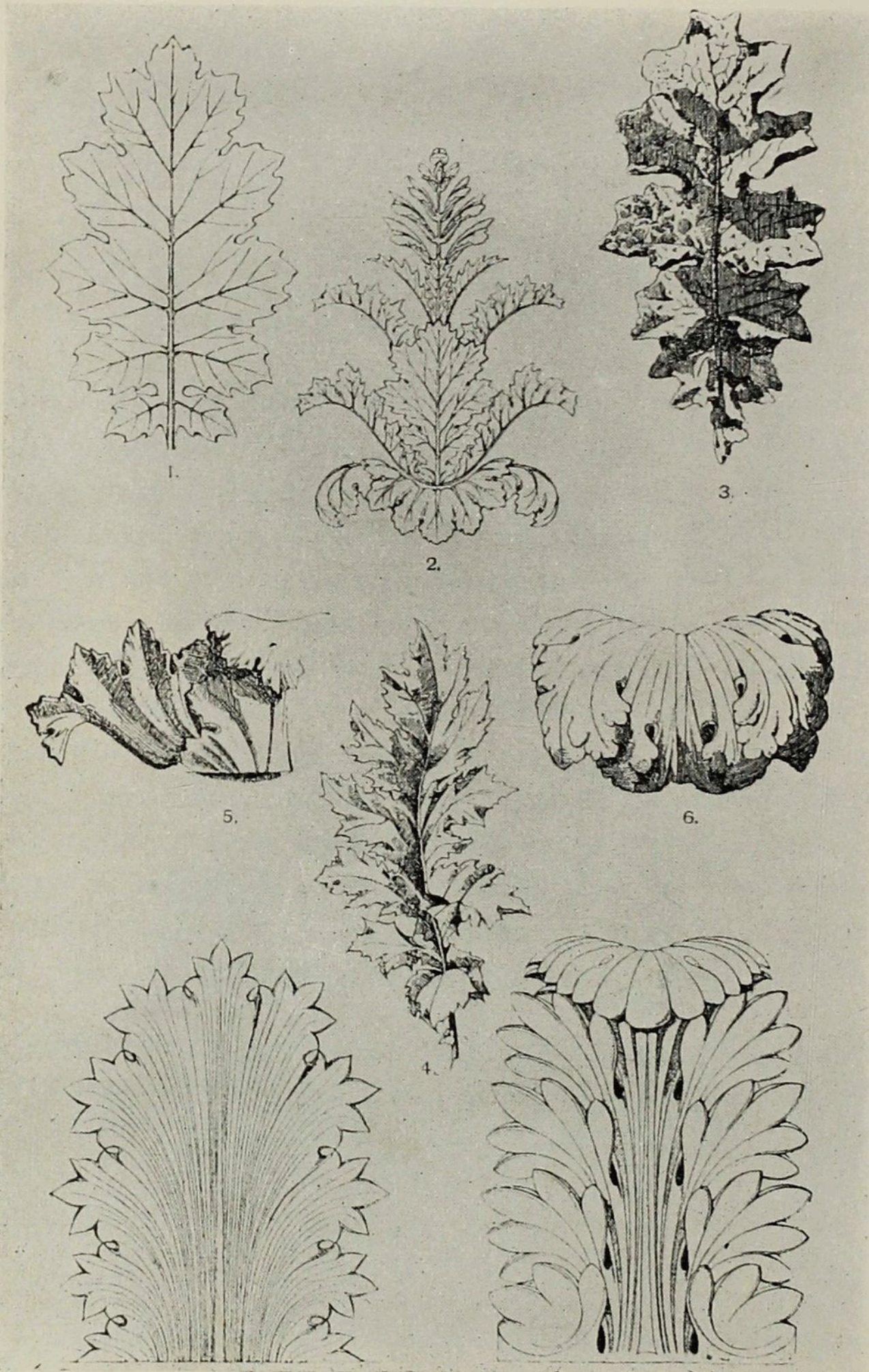
Pericles, 470-49 B. C. Ictinus, Callicrates and Phidias on Parthenon
454-438, B. C. Scopas, 430 B. C. Bryaxis, 372 B. C.



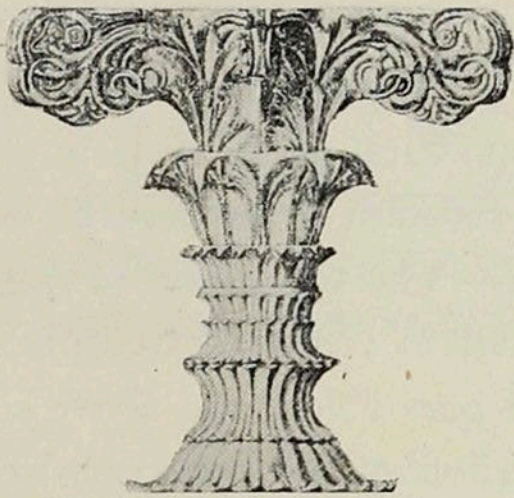
IN the best period of Greek ornament the characteristics are reserve, dignity and beauty of form and outline.

Professor Goodyear, in his Grammar of the lotus, has certainly made a strong argument for the origin of many of the Greek forms, in the lotus, which is itself one of the beautiful and inspiring flowers to a designer. The egg and dart developed in Mr. Owen Jones' and Professor Goodyear's illustrations from the reversal of lotus patterns, the meander, (which we know is common to the art of many people, even to the Aztecs and prehistoric people of the American Pueblos) the anthemion of the honeysuckle and palm, bay, laurel, ivy, etc., were all used by the Greeks, and are found in the greatest variety on their vases and architecture. This period of Greek art was the result of the eclecticism through centuries of a wonderfully gifted people, aided by the environment of beautiful





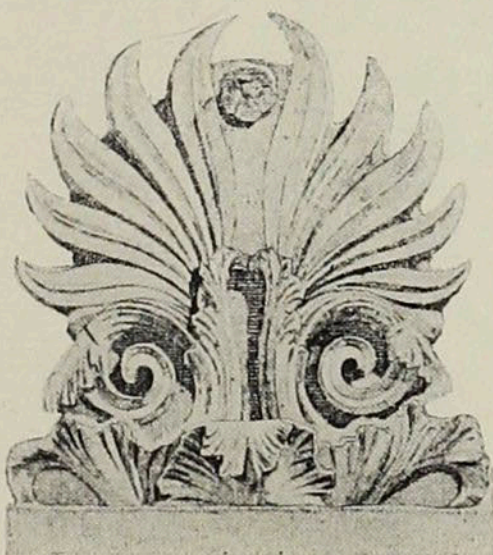
Acanthus Leaves.



Finial from the Monument
of Lysicrates, Athens.

ornamental art was in the caves of Western Europe, where man of the paleolithic age first began to long for something beyond the practical utensils of life and ornamented his dagger and harpoon with flint point etchings. This cannot be disputed and Greece was only giving back in a developed form through Italy and the Renaissance that which she had long borrowed through the migrations of unknown tribes.

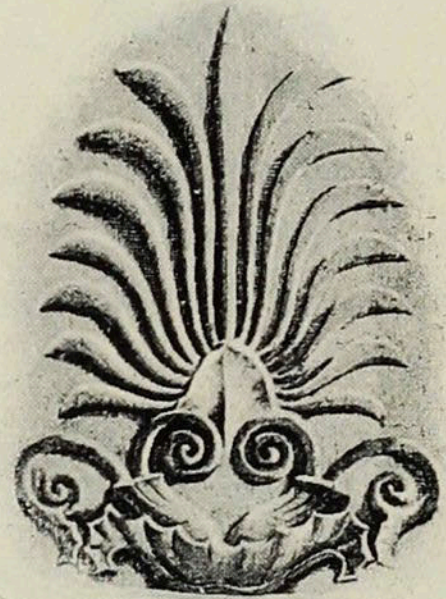
Greek ornament above all teaches the value of restraint and convention-



Anthemion.

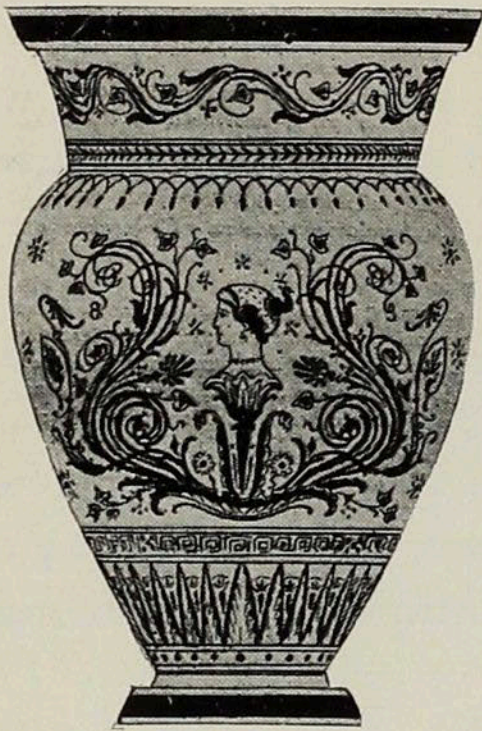
landscape and temperate climate, so that though it is to the Greeks we owe most of our present civilization and its attendant advantages, they themselves were indebted to earlier races of some of whom perhaps they had heard little and knew less.

It is said now, and with strong show of reason, that the beginning of



Anthemion.

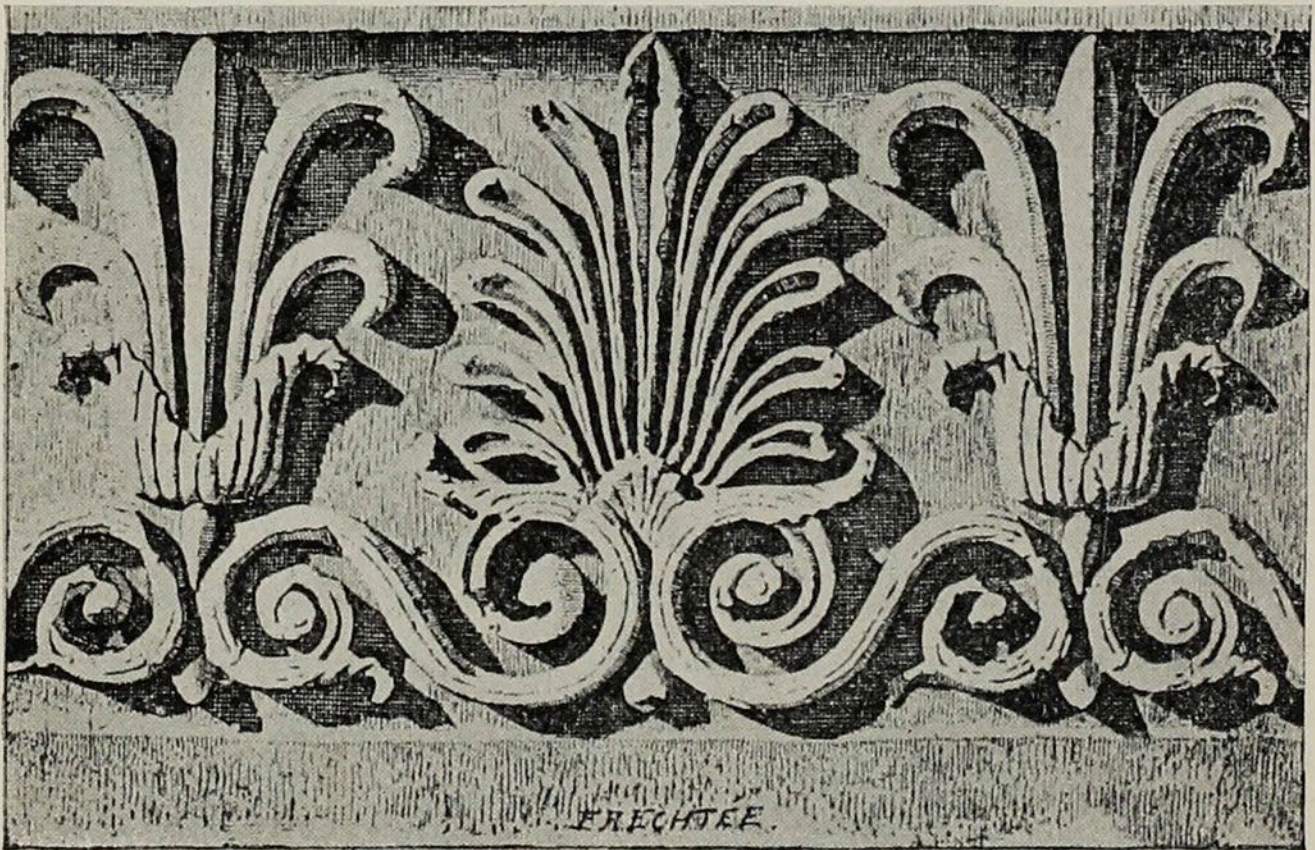
ality, and yet when one has seen all that can easily be seen, the marvelous variety of design and the freedom from absolute stiffness and hardness is especially instructive. In their cast metal work we find the same beauty of form as in their pottery and carvings. Iron for ornamental forms was evidently not highly valued, for although its con-



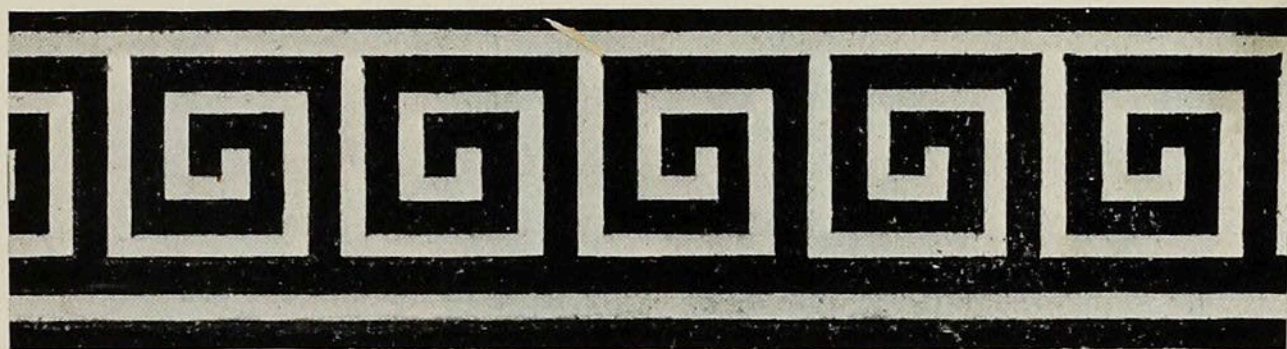
Painted Vase.

structive use is proven in the stone buildings at Assos and elsewhere, its malleable qualities do not seem to have been decoratively employed, by the Greeks. The refinement of outline, the entasis of column and cornice, the value of pure color, and above all the appreciation of the contrast between plain and ornamental surfaces are strong characteristics of Greek work. These are not exclusively Greek, but, although preceding art indicated a knowledge of the value of all these attributes, in Greek art they were most highly developed.

To the Greeks we owe the development of the use of color on architecture, a refinement of its use by the Egyptians and

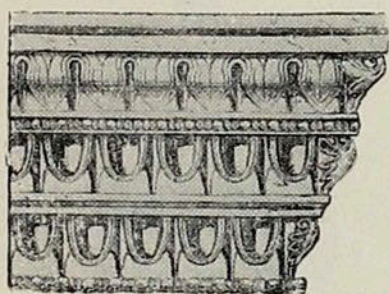


Anthemion Moulding, Erectheum.



Fret or Meander.

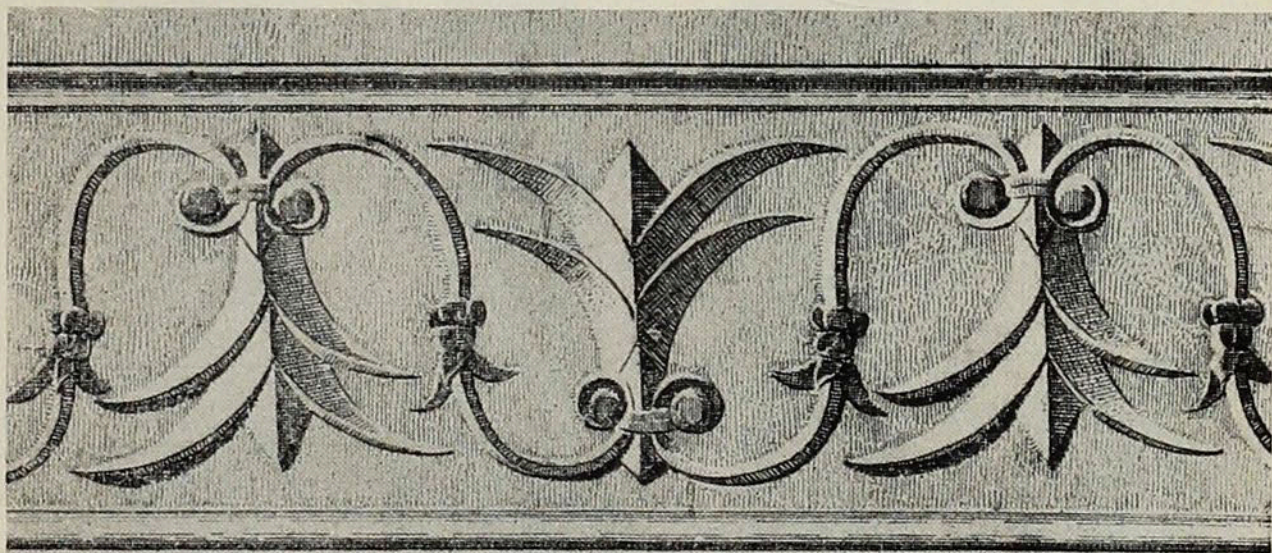
earlier races, and especially are we indebted to them for the last stages of a most perfect system of conventionalization of forms from nature. I say the last stages because there is no question but that antecedent races began what the Greeks finished. The



Repeated Egg and Tongue
on an Ovolo.

Swastika is the most ancient proof that conventionalization began with the first steps away from man's primitive state. The Greeks were heirs to all that came after, but heirs who so improved their inheritance as to leave little chance for future improve-

ment along the same lines. The world of design has not yet found a leaf more adaptable to general architectural ornament than the acanthus, and it is still used in the Greek forms.

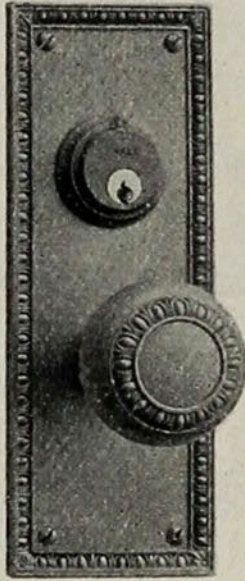


Sculptées dans les moulures de différents temples Grecs

Carving on Moulding from a Greek Temple



1



2



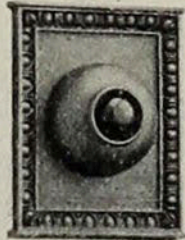
3



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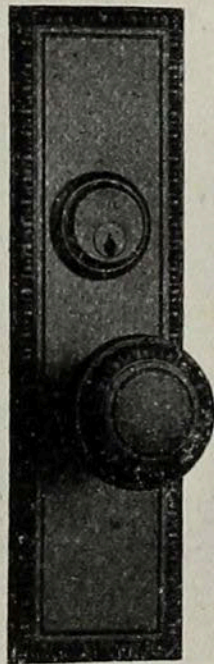
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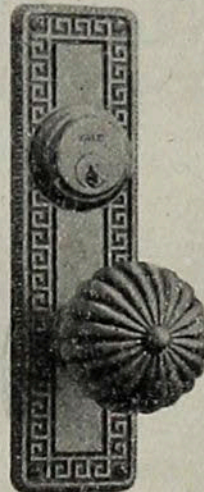
9



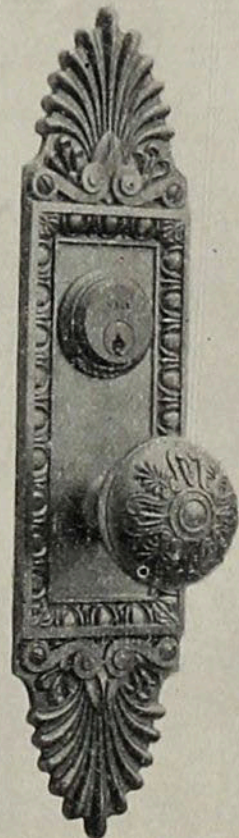
10



11



12



13

School—Greek.

Yale & Towne Designs. Greek.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

ARCHALA—Fig. 42, page 860, Hinge Plate only.

ARGOS—Fig. 1, page 334, 19 pieces, including

Esc'n Plates and Knobs, p. 334	Push Plates, . p. 923*
Cup Escutcheons, . . . " 904	Door Pulls, . . . " 823
Flush Sash Lifts, . . . " 916*	Cabinet Trim, . . . " 964
Push Buttons, " 895	

Appropriate Finishes: Brass (AZ15) Mult'r 1.7; Copper (CX22) Mult'r 1.7; Silver (SX52) Mult'r 2.25; Iron (FX80) Mult'r .95

ARTA—Fig. 8, page 957, Key Plate only.

ATHENS—Figs. 4 and 6, page 594A, 18 pieces, including

Esc'n Plates and Knobs, p. 594A	Drawer Pulls, . p. 925
Cup Escutcheons, . . . " 904	Push Buttons, . . . " †
Flush Sash Lifts, . . . " 916*	Push Plates, . . . " 923*

Appropriate Finishes: Copper (CY22) Mult'r 1.7; Silver (SY52) Mult'r 2.1; Gold (GY10) Mult'r 8.3; Iron (FX80) Mult'r 1.

CASALE—Fig. 9, page 878, Lever Handle only.

CORINTH—Figs. 2 and 6, page 334, 45 pieces, including

Esc'n Plates and Knobs, p. 334	Drawer Pulls, . p. 926
Cup Escutcheons, . . . " 905	Door Pulls, . . . " 824
Flush Sash Lifts, . . . " 916*	Push Buttons, . . . " 895
Cylinder Faces, " 924	Shutter Knobs, . . . " 940

Appropriate Finishes: Brass (AX22) Mult'r 1.4; Copper (CX22) Mult'r 1.4; Bronze (BX67) Mult'r 1.9

CYDONIA—Figs. 15 and 19, page 857, Hinge Plates only.

DODONA—Fig. 3, page 334, 58 pieces, including

Esc'n Plates and Knobs, p. 334	Push Buttons, . p. 896
Store Door Handles, . . . " 749	Door Pulls, . . . " 825
Cup Escutcheons, . . . " 905	Push Plates, . . . " 923*
Flush Sash Lifts, . . . " 916*	Shutter Knobs, . . . " 940
Drawer Pulls, " 926	

Appropriate Finishes: Copper (CX22) Mult'r 2.; Silver (SX52) Mult'r 2.7; Bronze (BX67) Mult'r 2.7

* A few Designs only are shown as examples. † Not illustrated.

EPHESUS—Fig. 4, page 334, . . . 55 pieces, including

Esc'n Plates and Knobs, p. 334	Door Pulls, . . . p. 825
Store Door Handles, . . . " 749	Push Plates, . . . " 923*
Cup Escutcheons, . . . " 905	Shutter Trim,
Flush Sash Lifts, . . . " 916*	Figs. 9 & 12, " 922
Extension Bolt, . . . " 894*	Cabinet Trim, . . . " 967
Push Buttons, . . . " 896	

Appropriate Finishes: Brass (AY22) Mult'r 1.7; Copper (CX22) Mult'r 1.7; Bronze (BX67) Mult'r 2.3; Gold (GX10) Mult'r 9.6; Iron (FX80) Mult'r 1.

GARDO—Fig. 5, page 334, . . . 39 pieces, including

Esc'n Plates and Knobs, p. 334	Hinge Straps, . . . p. 851
Store Door Handles, . . . " 751	Door Pulls, . . . " 825
Cup Escutcheons, . . . " 905	Push Buttons, . . . " 896
Flush Sash Lifts, . . . " 916*	Push Plates, . . . " 923*
Hook Sash Lifts, . . . " †	Cabinet Trim, . . . " 968
Letter Drop Plates, . . . " 917*	

Appropriate Finishes: Bronze (BZ10) Mult'r .7; Copper (CX22) Mult'r .7; Silver (SY52) Mult'r 1.25

LARISSA—Fig. 10, page 334, . . . 72 pieces, including

Esc'n Plates and Knobs, p. 334	Push Buttons, . . . p. 896
Store Door Handles, . . . " 751	Push Plates, . . . " 923*
Cup Escutcheons, . . . " 905	Door Pulls, . . . " 826
Flush Sash Lifts, . . . " 916*	Shutter Knobs, . . . " 941
Bar Sash Lifts, . . . " †	Cabinet Trim, . . . " 970

Appropriate Finishes: Bronze (BZ10) Mult'r .85; Copper (CY22) Mult'r .9; Silver (SY52) Mult'r 1.4; Iron (FX80) Mult'r .55

MARATHON—Fig. 11, page 334, . . . 76 pieces, including

Esc'n Plates and Knobs, p. 334	Extension Bolts, p. 894*
Store Door Handles, . . . " 759	Push Buttons, . . . p. 896
Cup Escutcheons, . . . " 905	Push Plates, . . . " 923*
Flash Sash Lifts, . . . " 916*	Door Pulls, . . . " 826
Letter Drop Plates, Figs.	Shutter Knobs, . . . " 941
7 and 8, " 917	Cabinet Trim, . . . " 972

Appropriate Finishes: Bronze (BZ10) Mult'r .95; Copper (CZ17) Mult'r 1.; Silver (SY52) Mult'r 1.5; Iron (FX80) Mult'r .6

*A few Designs only are shown as examples. †Not illustrated.

MILETUS—Fig. 13, page 334, 49 pieces, including

Esc'n Plates and Knobs, p. 334	Flush Sash Lifts, p. 916*
Store Door Handles, . . " 753	Door Pulls, . . " 827
Letter Drop Plates and	Push Buttons, . . " 896
Hoods, Figs. 11 & 12 " 917	Push Plates, . . " 923*
Cup Escutcheons, . . . " 906	Shutter Knobs, . . " 941

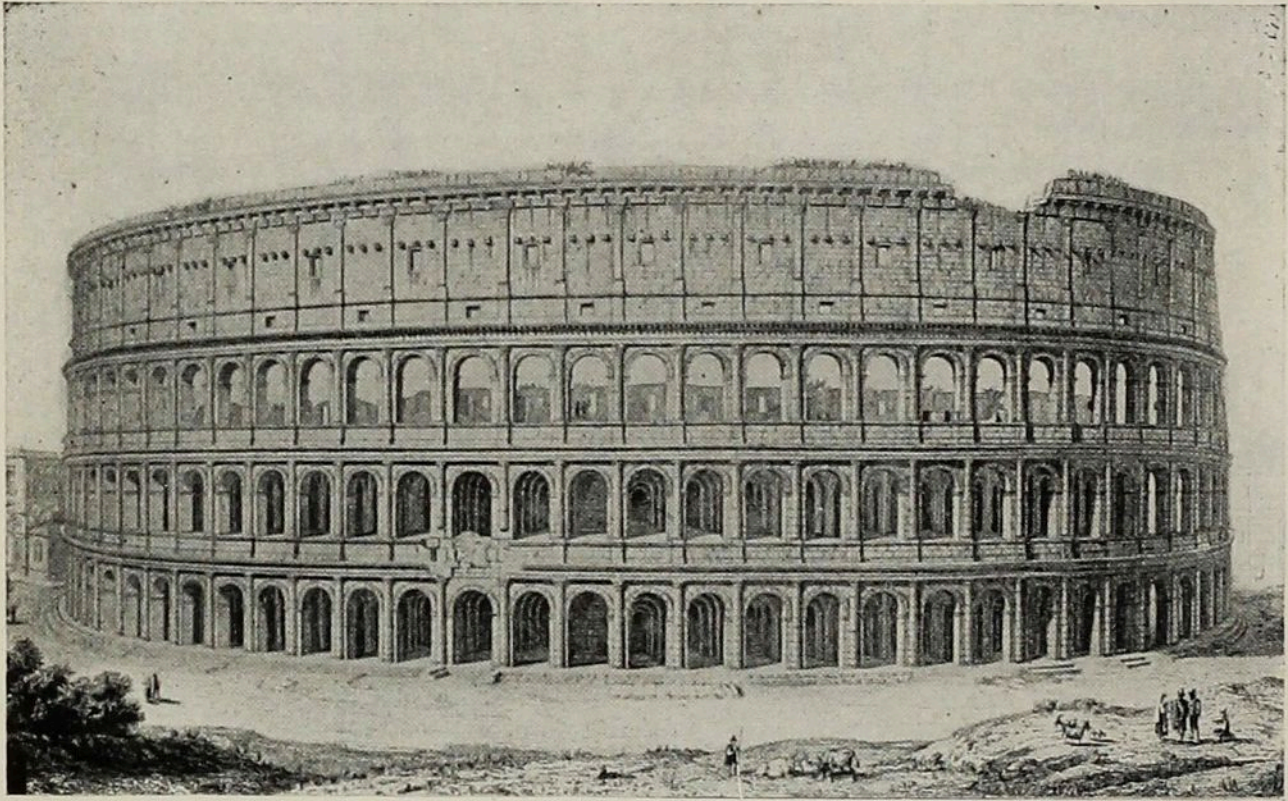
Appropriate Finishes: Brass (AY22) Mult'r 2.1; Copper (CX22) Mult'r 2.1; Bronze (BX67) Mult'r 2.8; Iron (FX80) Mult'r 1.25

RHODES—Figs. 7, 8, 9 and 12, page 334, 19 pieces, including

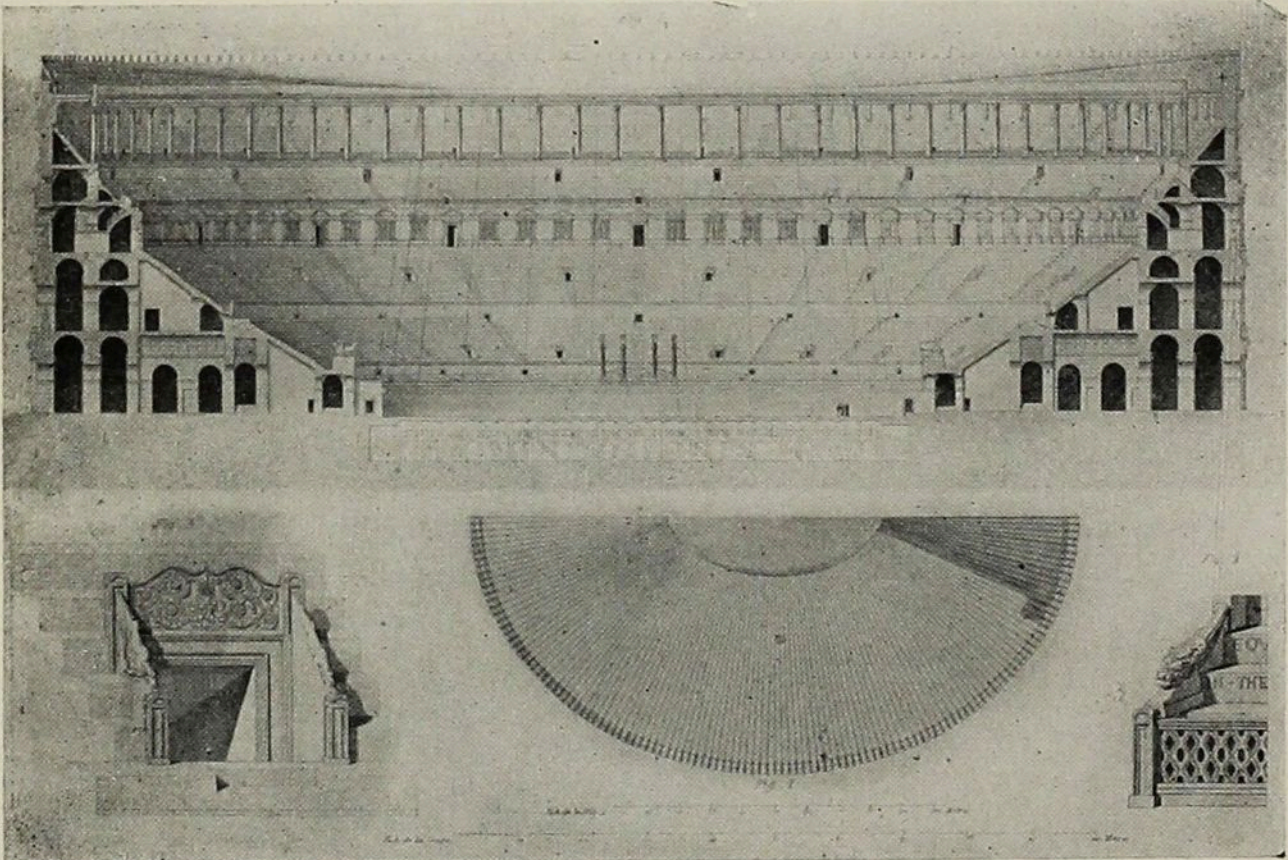
Esc'n Plates and Knobs, p. 334	Cup Escutcheons, p. 906
Store Door Handles, . . " 755	Flush Sash Lifts, " 917*
Letter Drop Plates and	Bar Sash Lifts, . . " †
Hoods, " 917*	Drawer Pulls, . . " 928
Butts, Fig. 10, " 919	Push Buttons, . . " 897

Appropriate Finishes: Copper (CY22) Mult'r 1.4; Silver (SY52) Mult'r 2.1; Iron (FX80) Mult'r .95

* A few Designs only are shown as examples. * Not illustrated.



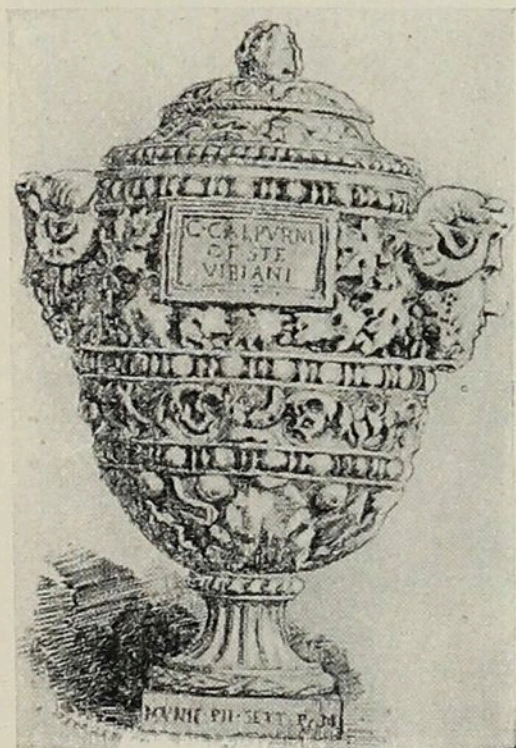
Elevation Flavian Amphitheatre, Colosseum at Rome.



Section Flavian Amphitheatre, Colosseum at Rome.

Roman.

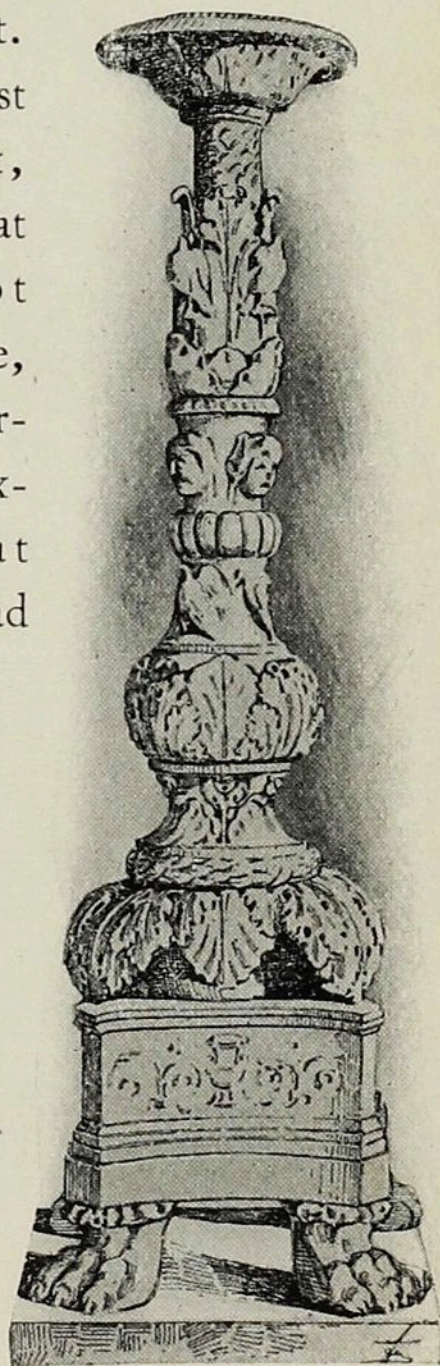
Rome founded 783 B. C. Absorption of Etruscan art 567 B. C., of Samnite art 340 B. C., of Corinthian and Carthaginian art 146 B. C. (Historic Ornament, Richard Glazier, Batsford, London), Vitruvius Pollio, 1st Century A. D., Apollodorus 100 A. D.



White Marble Urn,
Vatican Museum.

GREEK artists and artisans working under Roman control produced what was best, and also much that was bad in Roman art. Rome, rich past all precedent, could buy what she could not herself produce, and with the barbaric idea of excelling all that the world had

previously known of splendor in architecture and ornament, her successive Emperors long employed Greek artists, until her own great architects and builders arose. The logical result of this was a style based upon the Greek orders concurrently with which was developed ornament founded largely upon the acanthus, with frequent use in encarpa or festoons of garlands of fruit and foliage, animal forms and mystic symbols. Thus on Roman altars we see the most charming



Antique Marble Candelabrum.



Roman Doorway at Baalbec.

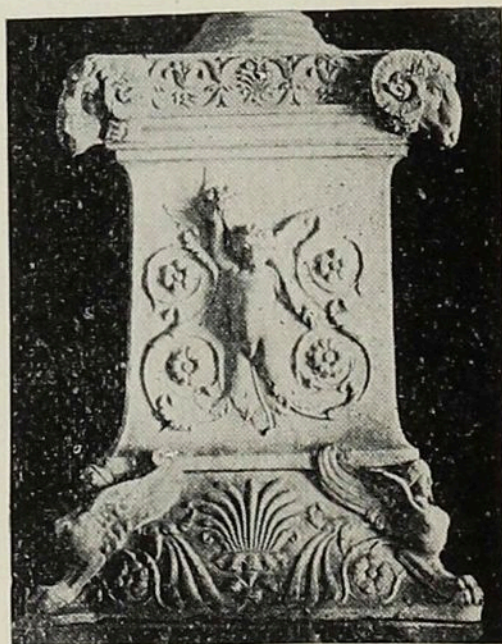


Bacchic Altar.

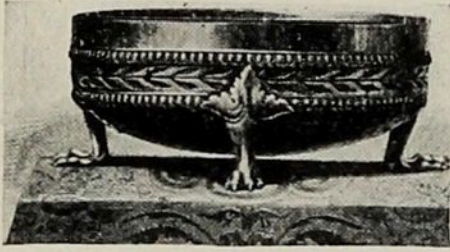
carvings of flowers entwined with the product of field and vineyard in rich and heavy festoons emphasized at the corners, or at more frequent intervals, with rams' heads and bucrania. Panels filled with spiral patterns of acanthus, relieved by conventional rosettes, griffins, fauns, and satyrs are executed with such skill and in such profusion that one is amazed both by the richness and the careful execution of the detail.

The acanthus was particularly developed in arabesques, while panels of all kinds of plants, both freely and conventionally treated, were often used, so that it is easy to see that both Byzantine and Renaissance artists found in Roman art inspiration of the most direct sort. In fact it is difficult to distinguish many of the pilaster panels of the early Renaissance from the Roman, and the regularity and repetition of the acanthus points, so common in Byzantine work, is seen in the more conventional Roman designs whence it passed to Byzantium and thence back again into Early Christian and Romanesque forms in Northern Italy and France. Take for instance the leaf forms on the pedestal in the Villa Albani printed in Statham's "Ancient Architectural Ornament:" the design might have been executed during the early part of the Byzantine period in Ravenna.

If one would see upon what skill, and knowledge of the value of line and form, Rome could count in the multitude of designers and artisans at her command, it will well repay the trouble to look at the plaster casts of sketches of flying



Marble Base of Candelabrum.



Silver Bowl.
Hildesheim Treasure.

figures for mural decoration in low relief, at the Metropolitan Museum, New York City, where also many good examples of Roman architectural ornament are reproduced. Decoration in stucco for private houses and public buildings, tombs, etc., was most effectively done both as regards design and execution, and although probably the result of the training of foreign masters, if not actually the work of their hands, its beauties are none the less charming and instructive, and must be classed as Roman. If the workers in stucco could draw as these flying figures and much of the work in the houses and tombs would indicate, it shows that art was deep-rooted, for here was one of the commonest materials, wet plaster, and yet the work done in it is such as would not make later masters blush, were they able to express so much in so few lines and in such small space.

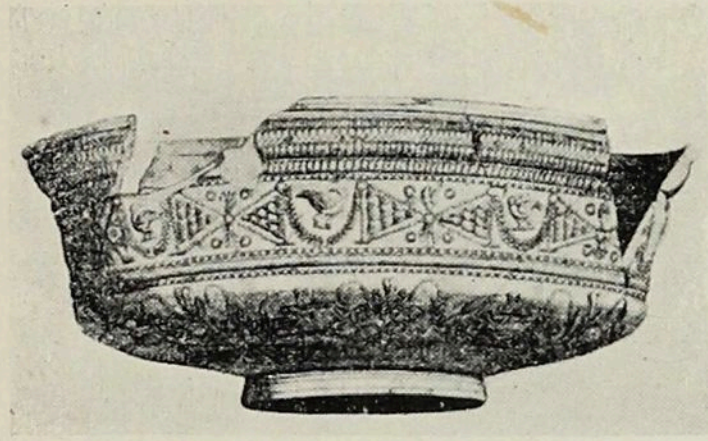
The Vatican Museum is full of beautifully decorated vases and other carved marbles of which Statham's book gives exquisite etched reproductions, but these should be supplemented by photographs to show

the delicate lights and shadows which accompany good modeling.

The treasures found at Hildesheim, Germany, consisting of the silver camp utensils of a Roman General, give some idea by the beauty of their outlines and decoration, of what Roman silversmiths produced in the way of design. The qualities of the material are most carefully observed and every advantage taken to



Silver Wine Cooler.
Hildesheim Treasure.



Red-glazed Roman Bowl.
From a London Excavation.

bring them out, and show that brilliancy, lustre, ductility, malleability and all the resources of casting may be utilized, where desired, in working in silver. The Corcoran Gallery in Washington has electroplate reproductions of some of this treasure.

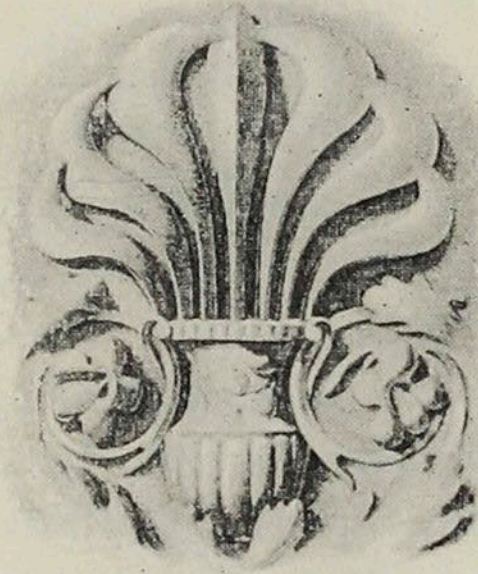
The festoon is most common in Roman ornament and is made up of fruits, flowers, cereals, etc., and used both on funeral and festal occasions, so that it is carved on tombs and also on architectural facades both civil and domestic to an extent which taxed the ingenuity of the Roman designers.

The origin of the festoon in architecture must be sought almost as far back as the first use of flowers as an outward expression by man of those emotions which could not be fully expressed by song or lamentation: certainly even to-day it is remarkable what force and significance are obtained by the use of the varied forms of the festoon.

Almost its direct opposite is the fret, key or meander, in whose stateliness and formality little is expressed either of pain or pleasure, whence we find it most properly employed as a



White Marble Vase.
Vatican Museum.



Temple of Vesta.

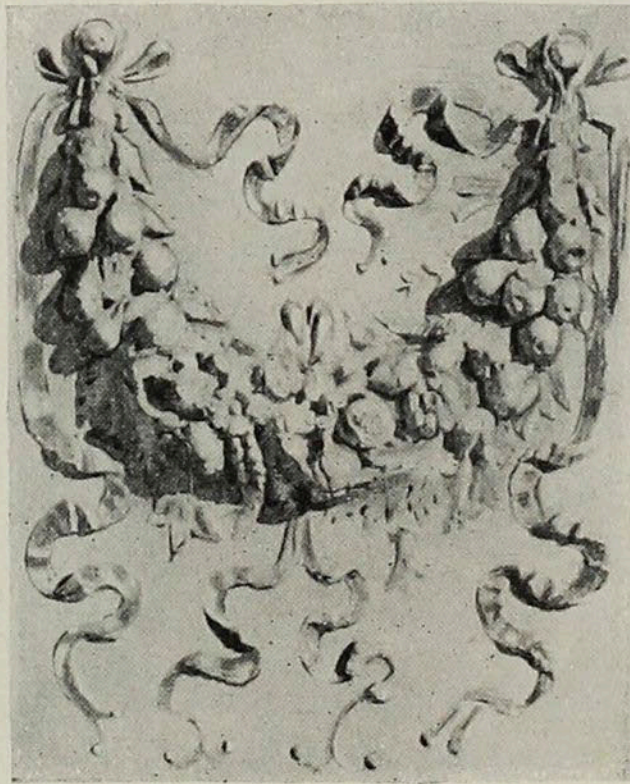
Roman art after the Byzantine epoch was the Romanesque school which embraced not only the Roman in crude forms, but also the Byzantine and eastern schools especially in Southern France.

border or margin decoration to offset the livelier character of other motifs.

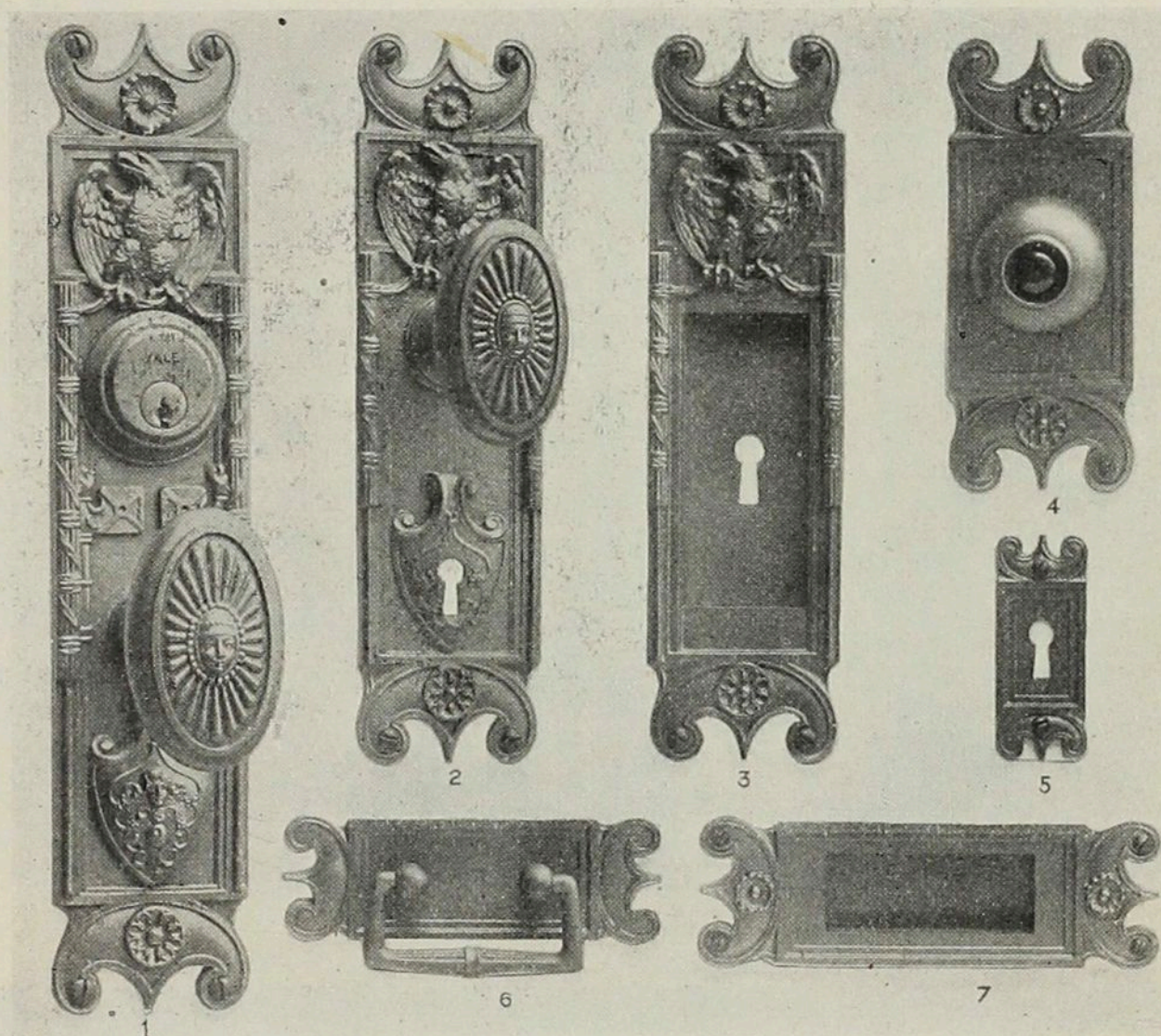
The origin of this we have already traced to the Swastika, and in one form or another find it in all countries and schools.

Of course the anthemion is in frequent evidence introduced by Greek artists and in varied forms.

The immediate successor to



Encarpus or Festoon.
Vatican Museum.



Yale & Towne Designs.

Roman.

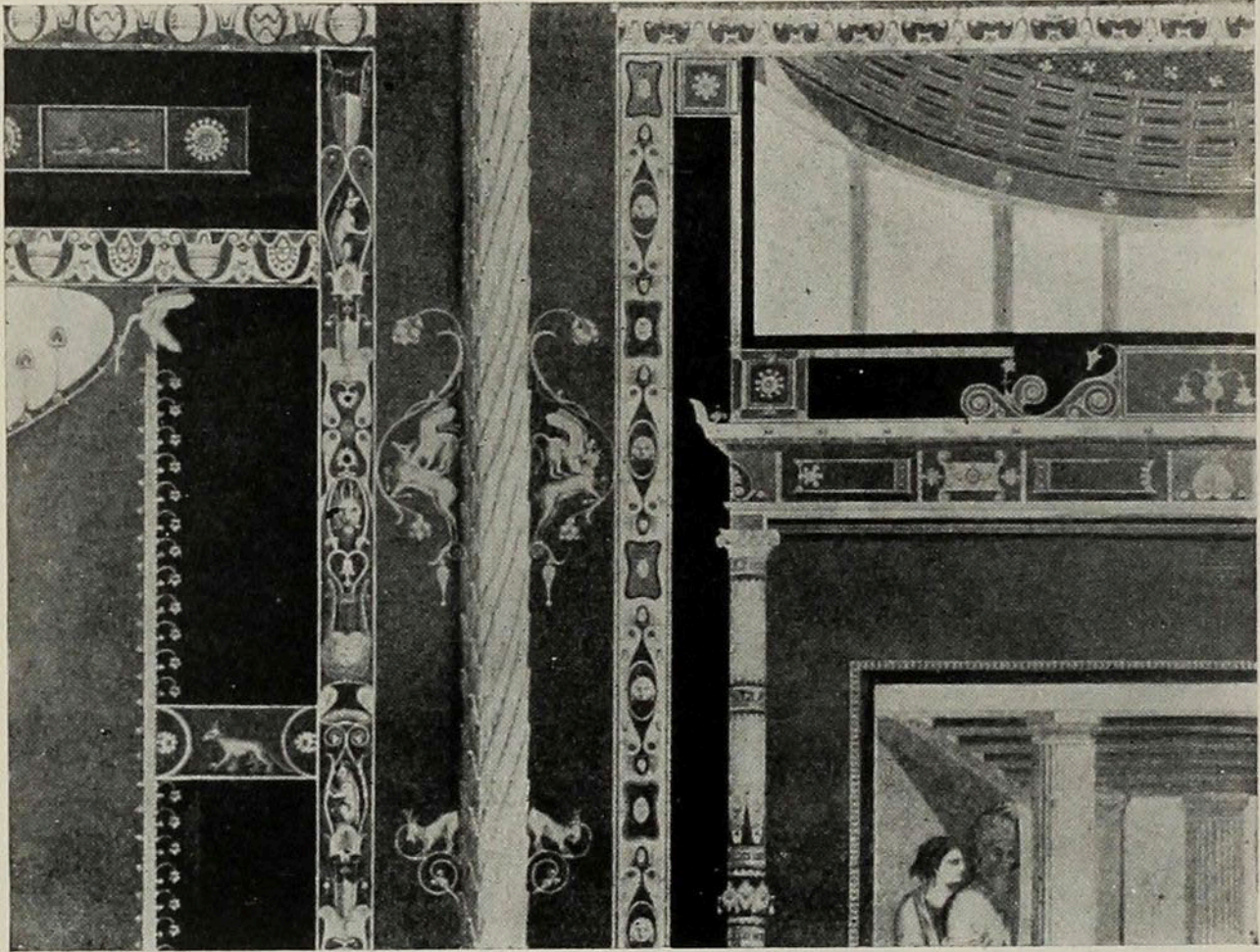
The Multipliers indicate the relative prices of the various Finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

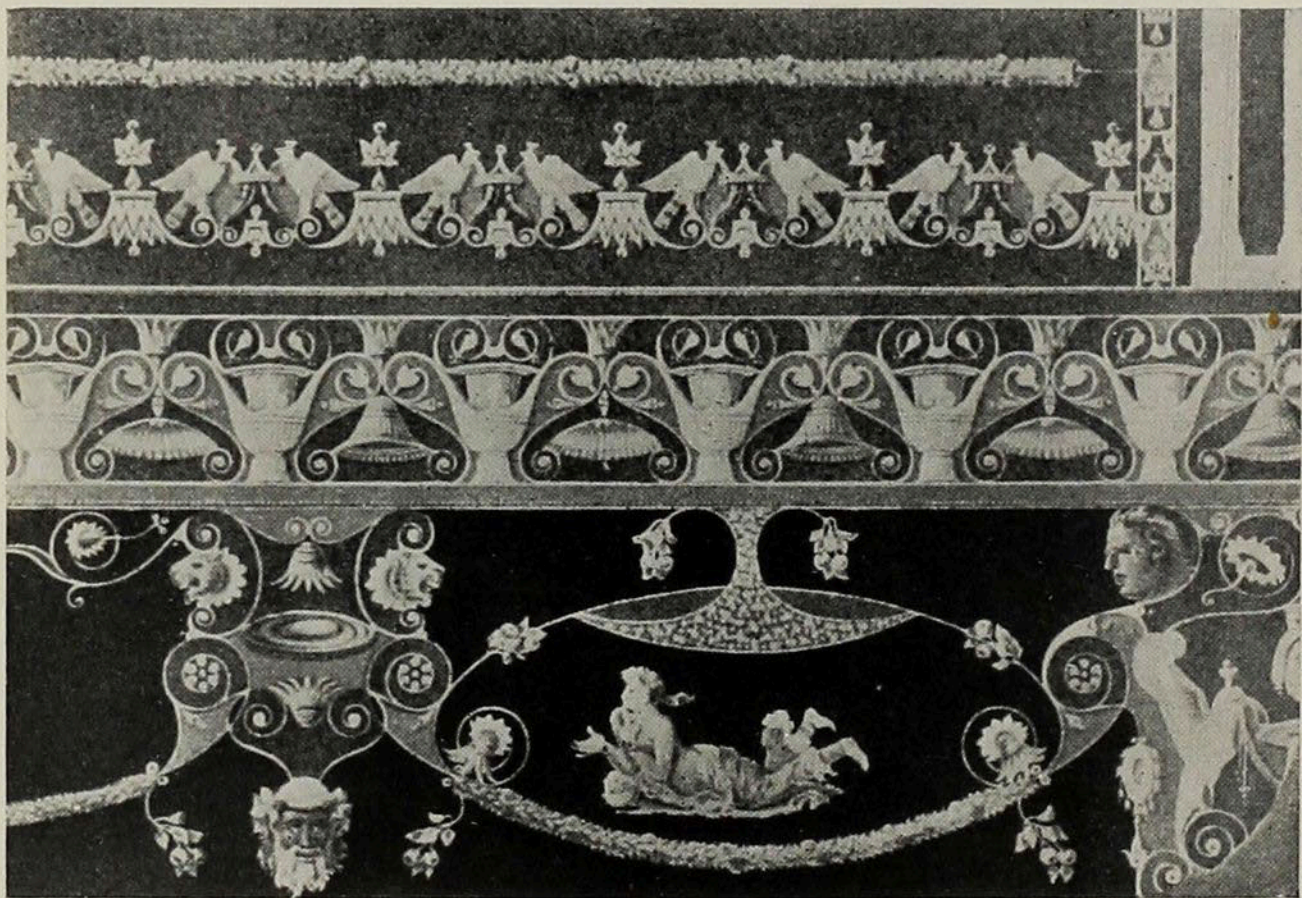
TIBER—Figs. 1 to 7, above,	. . . . . 11 pieces, including
Esc'n Plates & Knobs, p. 345	Push Buttons, . . . p. 897
Cup Escutcheons, . . " 906	Cabinet Trim, . . . " 972c
Flush Sash Lifts, . . " 916*	

Appropriate Finishes : Copper (CY22) Mult'r 2.2 ; Silver (SY52) Mult'r 2.75, (SY55) Mult'r 3.5 ; Gold (GY10) Mult'r 9.6 ; Iron (FX80) Mult'r 1.6

*A few Designs only are shown as examples.



From House of Jucundus, Pompeii.



From House at Herculaneum.

Pompeiiian.

Pompeii, Herculaneum and Stabia destroyed 79 A. D. Herculaneum re-discovered 1709, Pompeii 1748.



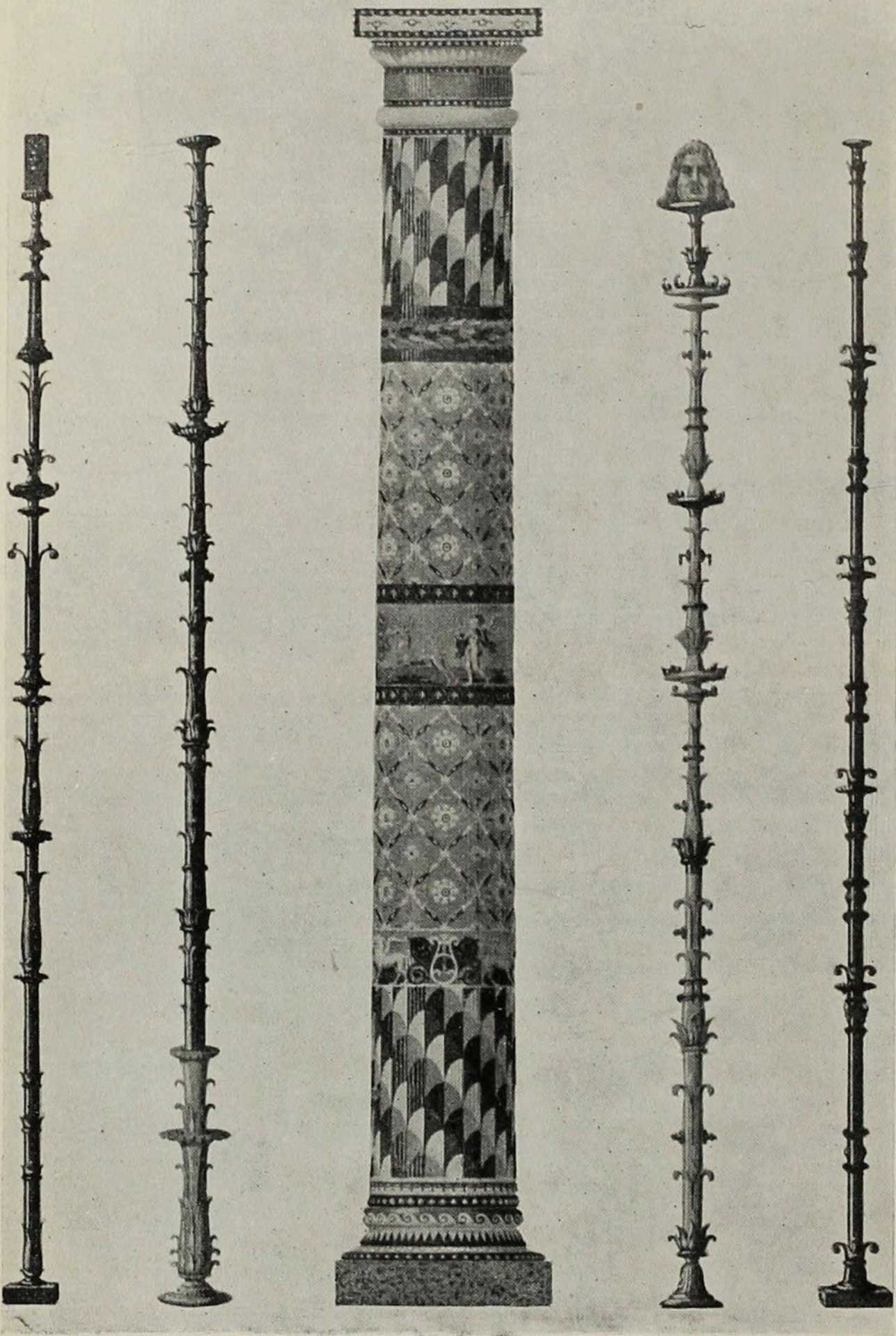
Scenic Masque in Marble.

TAKING its rise in Greek and Roman art or from the same sources, Pompeiiian ornament shows its origin at every turn. Done for the delight of an æsthetic, pleasure-loving people, their characteristics are clearly imprinted on frescoes, mosaics, household utensils and architecture. Light, full of grace and beautiful color, it

is not strange that similar art has attracted even the greatest masters. Raphael's frescoes in the Loggia of the Vatican, and other works of the Renaissance seem full of the spirit of the Pompeiiian artists, and we know that a similar vein in Roman remains, namely in the House of Livia and in the Baths of Titus and elsewhere, inspired them. Certainly the Renaissance began almost where Pompeiiian art ended. No art was ever developed wherein so little was made to do service for such great effects. A blank wall annoyed, and it was changed into a most graphic battle-field, or, was the houseowner of a more



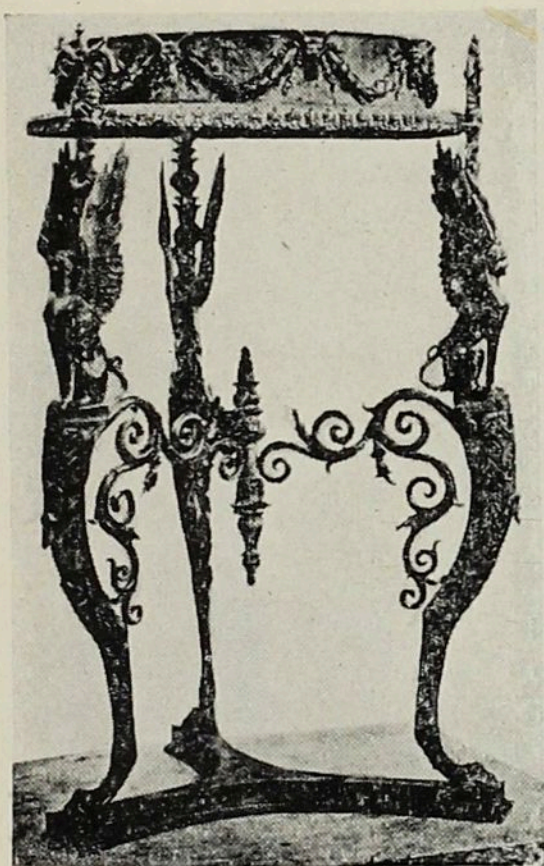
Glass Vase,
Blue and White.



From Frescoes.

Mosaic Column,
House in the Street of Tombs.

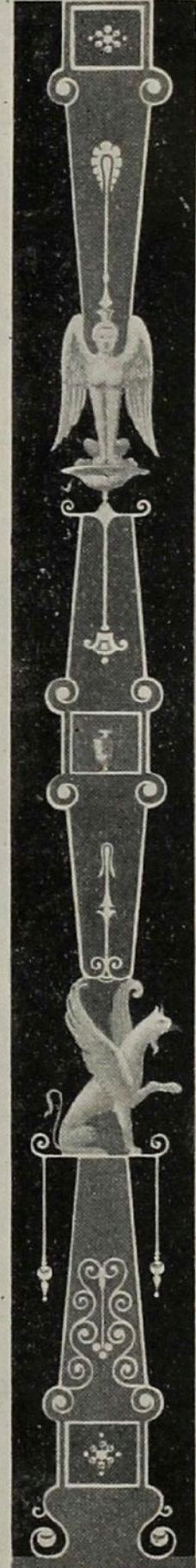
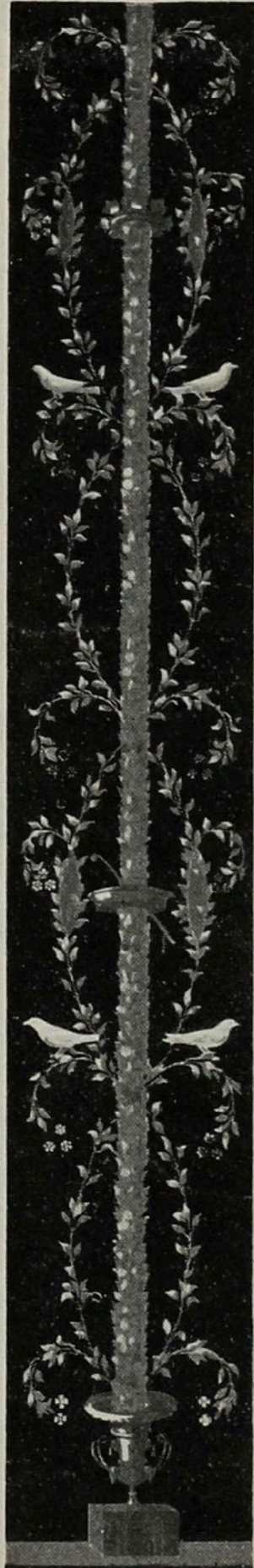
From Frescoes.



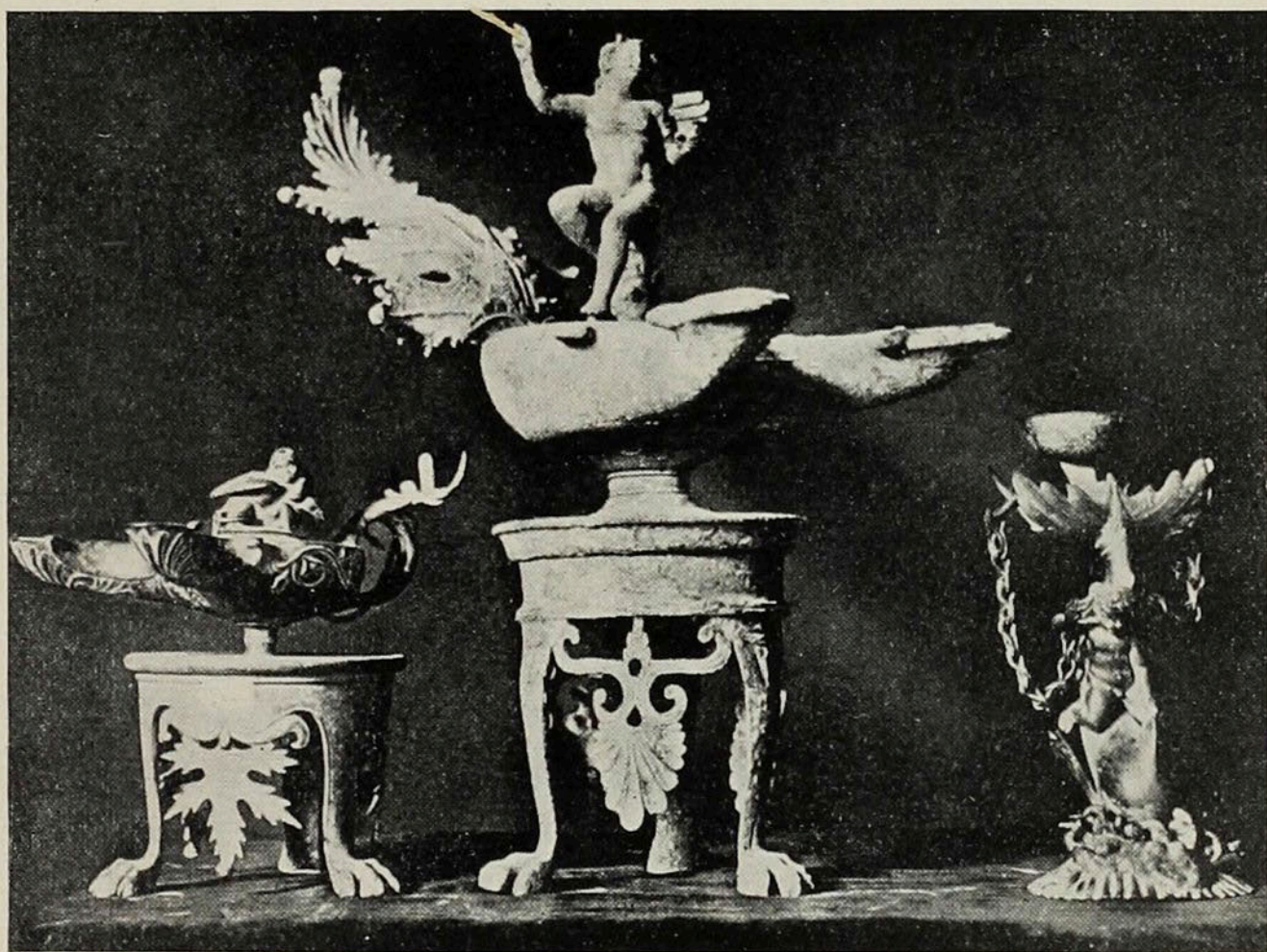
Bronze Tripod, Temple of Isis.

bucolic temperament, the loves of heroes and nymphs were depicted with wonderful skill. Theatrical often and scenic always, the mural art of Pompeii is to-day influencing French art, and through this the world. One of the most characteristic and interesting phases of this mural work is the representation of perspective effects in architectural forms, that are always light and graceful, and bring dimly to the mind's eye some Oriental suggestion, as music fills the imaginative with incomprehensible yet delightful inspirations. Slender and finely proportioned columns, or rather colonettes, with cherubs and graceful peri-like figures are often depicted on a flat field of beautiful color, bower-like structures suited to the birds, and children flitting through them, all deeply imbued with that spirit which open-air life breathes into any people. The sunlight is captive in the Pompeiian frescoes, and all this wonderful skill subservient to fertile imaginations was at the service of even a comparatively humble clientage, as is seen by the fact that the most common utensils were not beneath the notice of a Pompeiian designer.

In the frescoes, as in Egyptian, strong and glowing colors were used where few were necessary. Where many were employed and certain of them would otherwise seem out of harmony, pale tints were often put on. In brief, although in some cases the combinations are not pleasing to the modern eye, generally both designs and color effects are delightful.



Arabesques in Fresco. From the Naples Museum.



Lamps.

In all the arts that imperial Rome employed the lesser cities followed her, but Pompeii could not have been far behind if we compare known examples of the respective arts and crafts, and in some directions Pompeii had little to learn from Roman masters.

Indeed, as we examine the charming bronzes, mosaics and marbles in the Naples Museum, comparing them with what is to be seen in collections of Roman remains, there is a strong individuality about the Pompeiian that stamps it as a school apart, a style in which a sense of delicacy and the proportion of part to part is well studied and apparently done with an inherent knowledge of what is beautiful.

Out of the mass of Pompeiian art treasures the anatomical modeling of human and animal forms in statuettes and supports



Tripod Brazier.

and Roman stock resulted in the art-loving, pleasure-seeking and cultivated temperament of the man of the buried city.

Since the fearful events at Martinique and St. Vincent, the fate of Pompeii comes forcibly to mind, but no such art treasures will reward the excavator of the future at St. Pierre. It was a cataclysm of fearful nature which destroyed

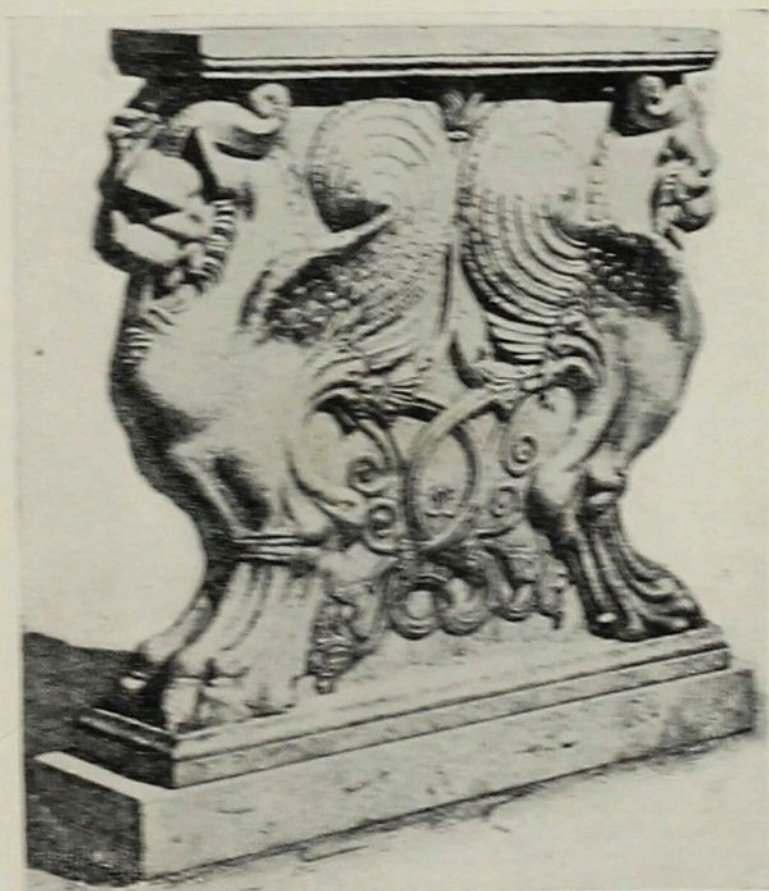
of lamp, table, etc., stands conspicuous for its great beauty and for the revelation which it makes to the modern eye, of the old Greek sense of harmony of line, to which we feel Pompeii fell heir; not entirely through the influence of Greek artists who were imported by Rome, but through the Greek blood which flowed in the veins of so many of the inhabitants of Southern Italy. This, mingled with Etruscan



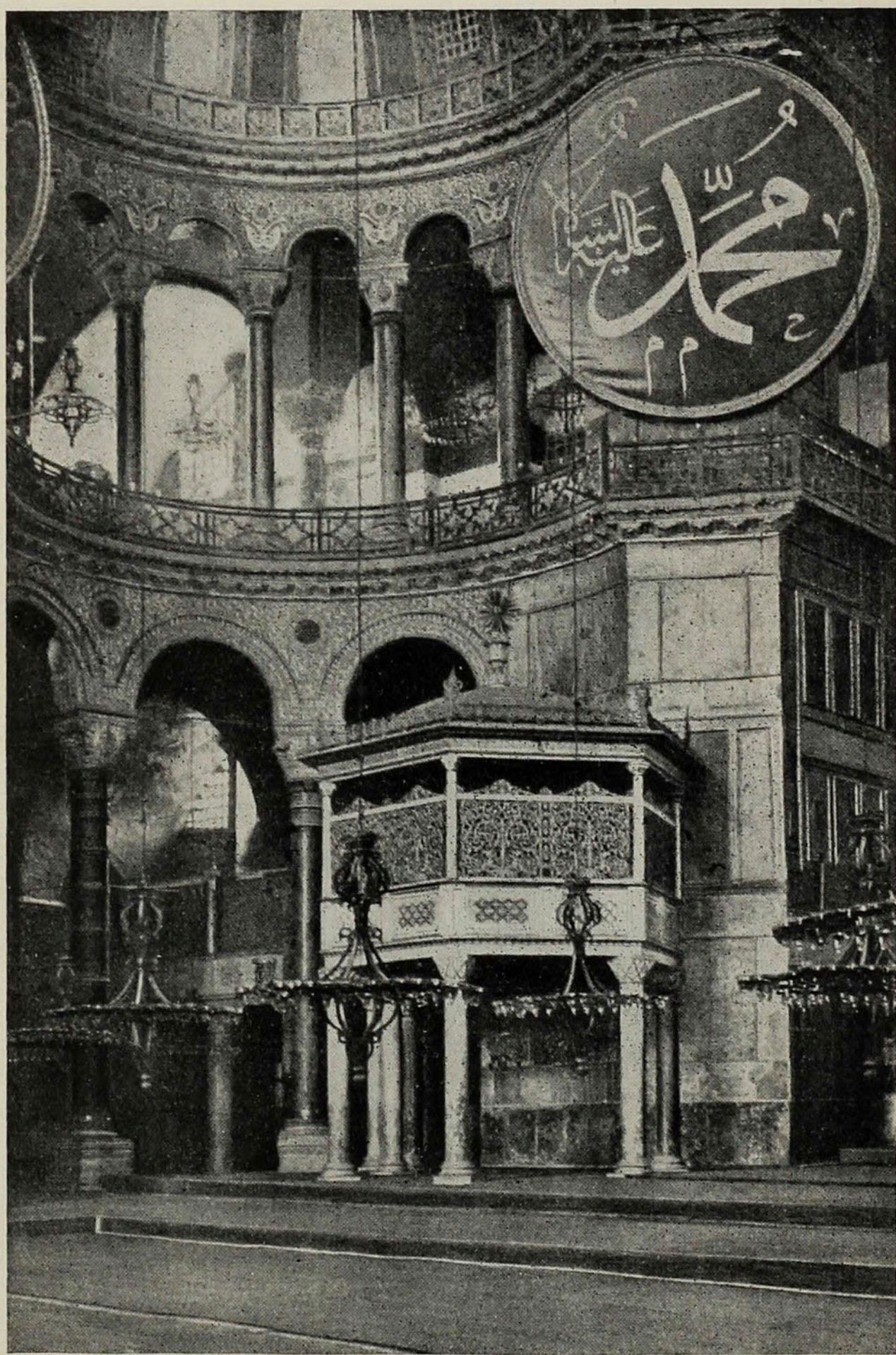
Marble Vase. Naples Museum.

each city, but a fortunate thing for art that, at Pompeii the less violent character of the eruption preserved perfectly so much that gives us instruction and delight in these days.

With these remains from the Italian city and our immediate knowledge of the destruction of St. Pierre we can look now on the man of Pompeii less as an ancient and more as a modern artist, for after all their wants, joys and sorrows and their consequent daily lives must have run much in the same channels except for art, and the last disaster brings Pompeii nearer.



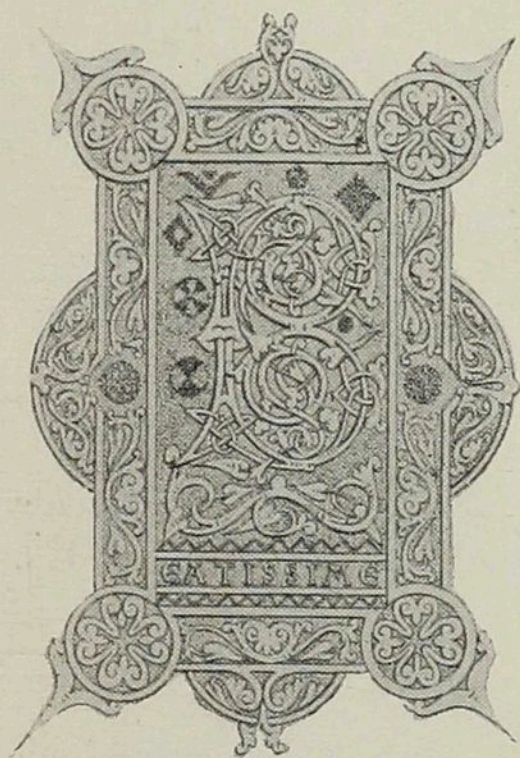
Marble Table Support,
House of Cornelius Rufus.



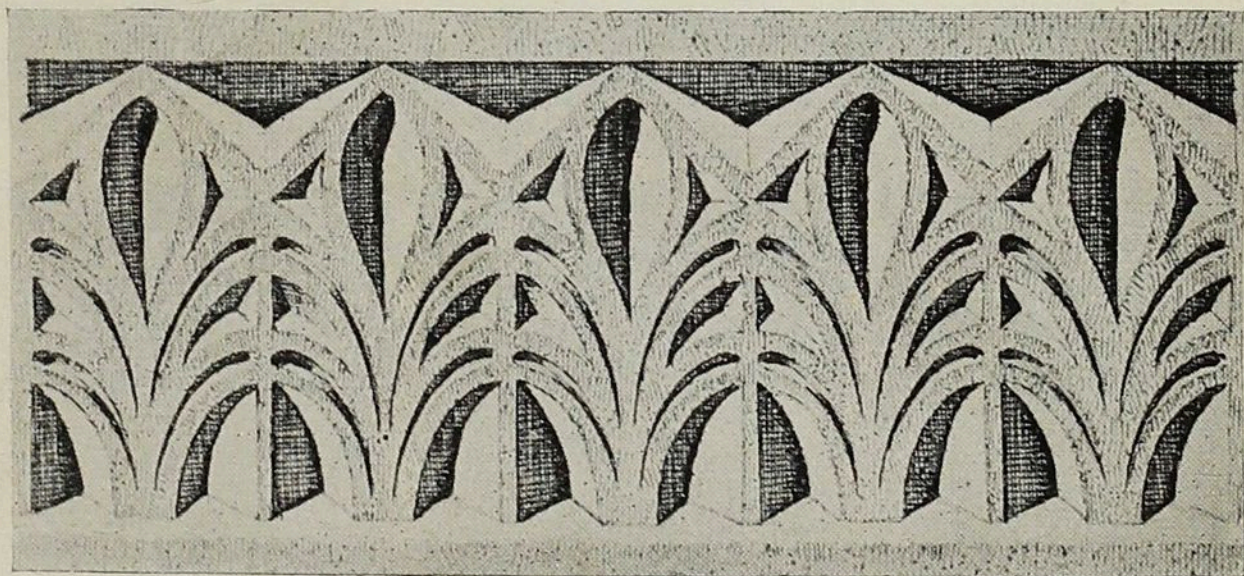
Interior, Aya Sofia (Santa Sophia), Constantinople.

Byzantine.

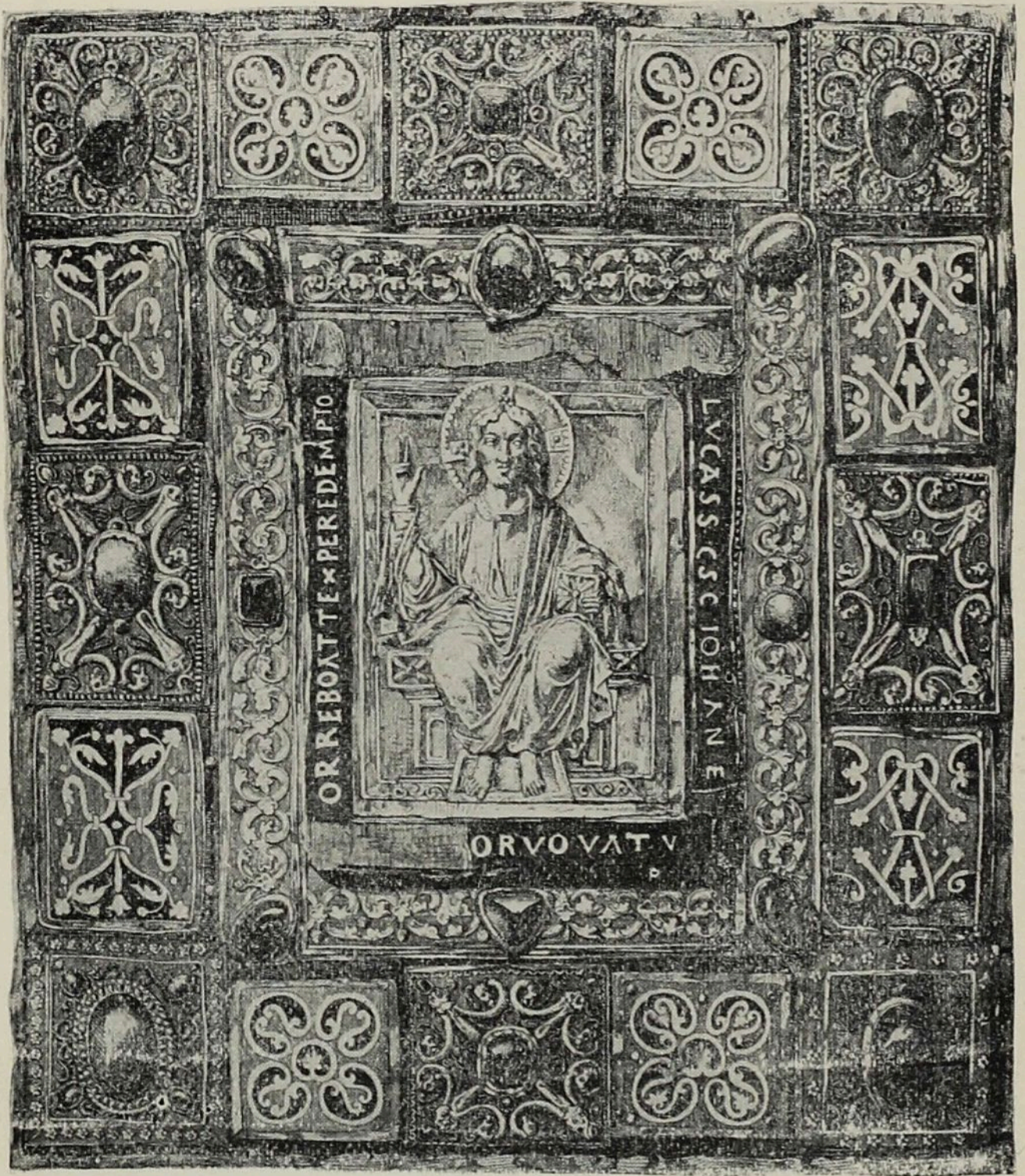
330 A. D., 1453 A. D. Fall of Constantinople.



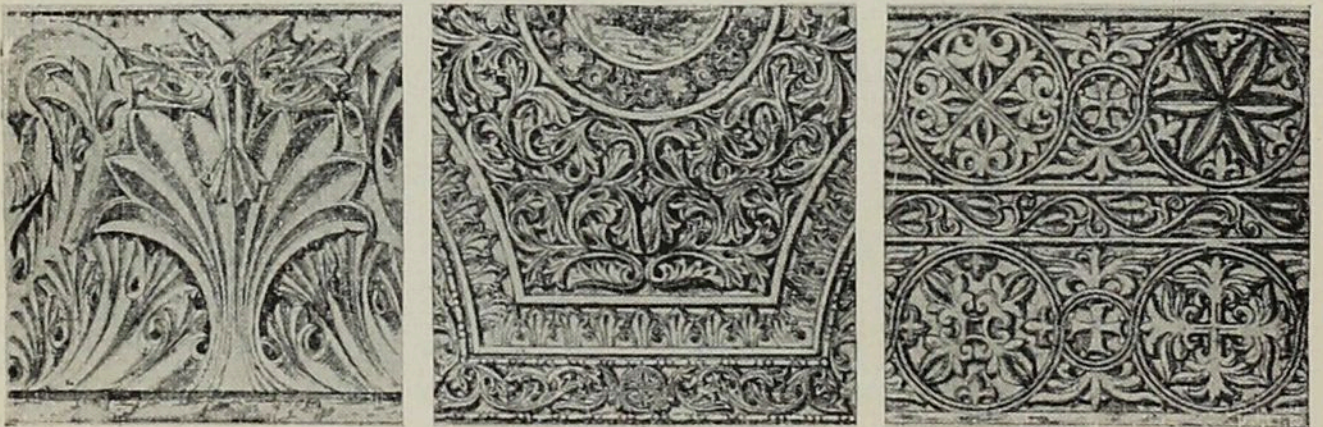
BEFORE the seat of government was changed from Rome to Constantinople in 395 A. D., Byzantine art had already been born, but after this change great luxury and magnificence became the order of the day, and the arts of ancient Rome were mingled with the eastern and classic schools. This resulted in a hybrid but splendid style of design to which the name of Byzantine, Byzantium being the ancient city, properly attached itself. The influence of this Byzantine art was felt all over Europe, and especially in Russia, Italy, Germany and France. Hence we find in the Romanesque and the



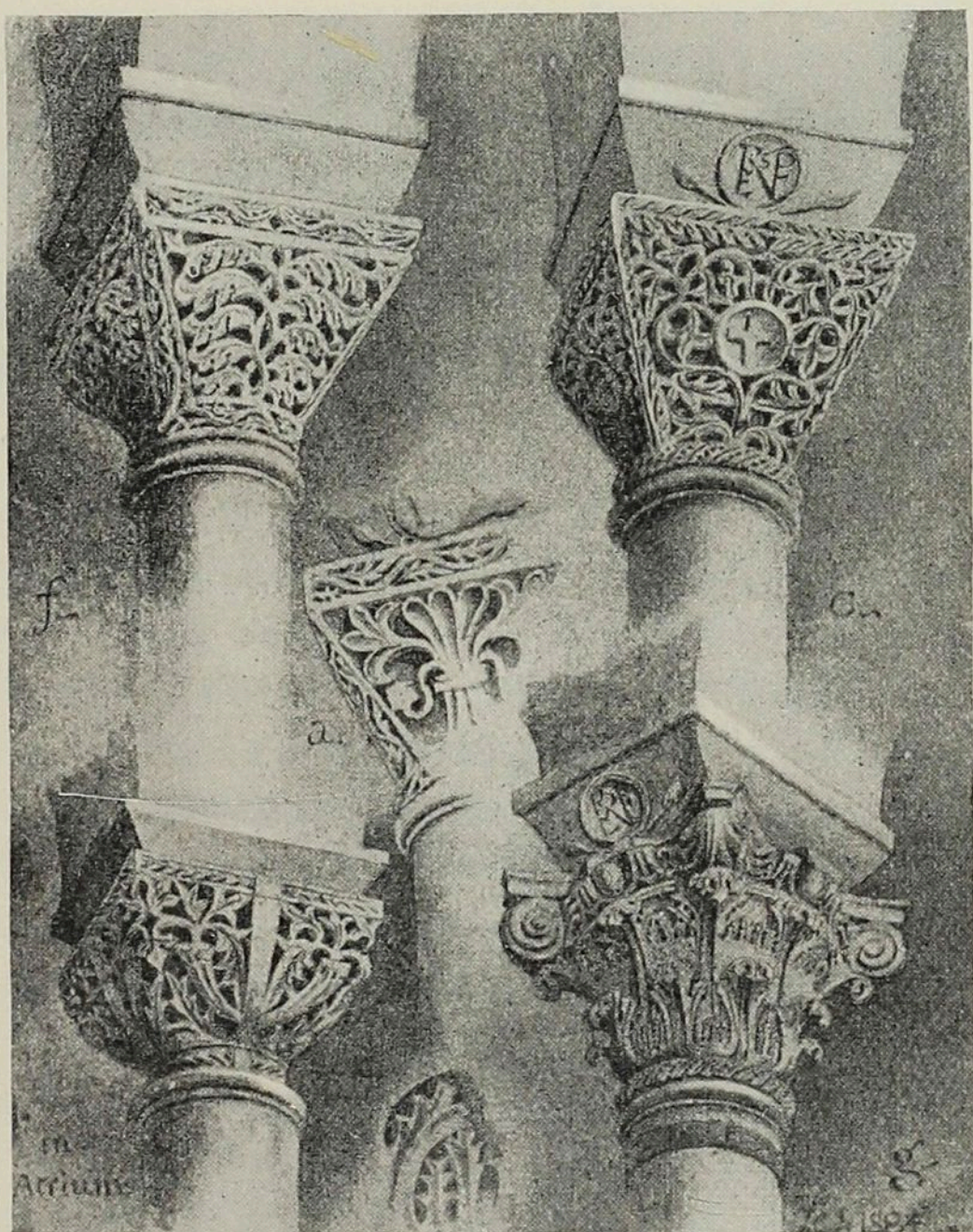
Ancient Fragment of Frieze, found at Toledo, Spain.



Manuscript Cover. Yellow, White, Blue and Green Enamels.



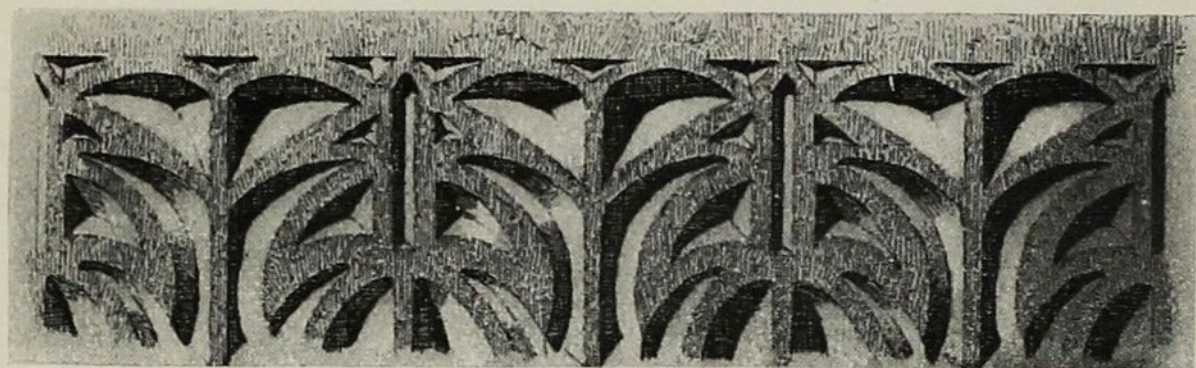
Carvings, Santa Sophia, Constantinople.



Capitals at Parenzo, Istria.

Renaissance work many traces of the Byzantine school. The crescent moon was originally a Byzantine emblem, afterward adopted by Constantine, and later still by the conquering Turks.

The characteristics are almost barbaric splendor united with a most effective disposition of plain surfaces, and of ornament thereon. A certain stiffness and crudeness in the outline of geometrical patterns is noticeable, with backgrounds of excessively conventional foliage, generally of the acanthus leaf. The most famous examples of Byzantine work may be seen in the churches



Frieze found at Toledo, Spain.

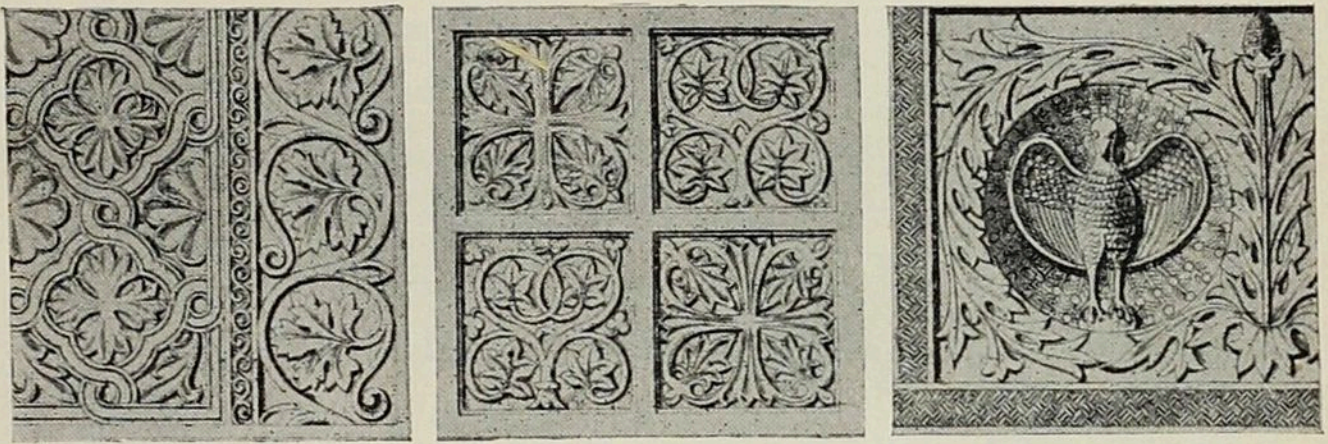
of Santa Sophia and others at Constantinople, and in the basilicas or early Christian Churches of Ravenna in Northern Italy, while the museums of almost all great cities of Europe contain fragments of Byzantine design in ivory carvings and mosaic or marble.

In many cases jewels were used as plain surfaces or as studs and bosses, surrounded with twisting stems of acanthus or winding stems of filigree work. The interlace was especially conspicuous and very ingeniously used. This descended to the Romanesque school where it is very often found, but often with a great deal of acanthus or other foliage forms attached. It is very difficult to distinguish properly the Byzantine from the Romanesque in many cases, so closely are they allied.

It is interesting to note how many designs in other schools are evident out-growths of Byzantine art, or at least have taken their most telling features from this source. Extreme richness seems to be the result of such borrowing, and if one will note the frequency with which the boss, in oval or round form, and the different interlaces occur in the German, Flemish, English and Italian Renaissance, he must admit their value when properly used.

Byzantine work of the best period teaches the value of contrast between

Capital, St. Mark's,
Venice.

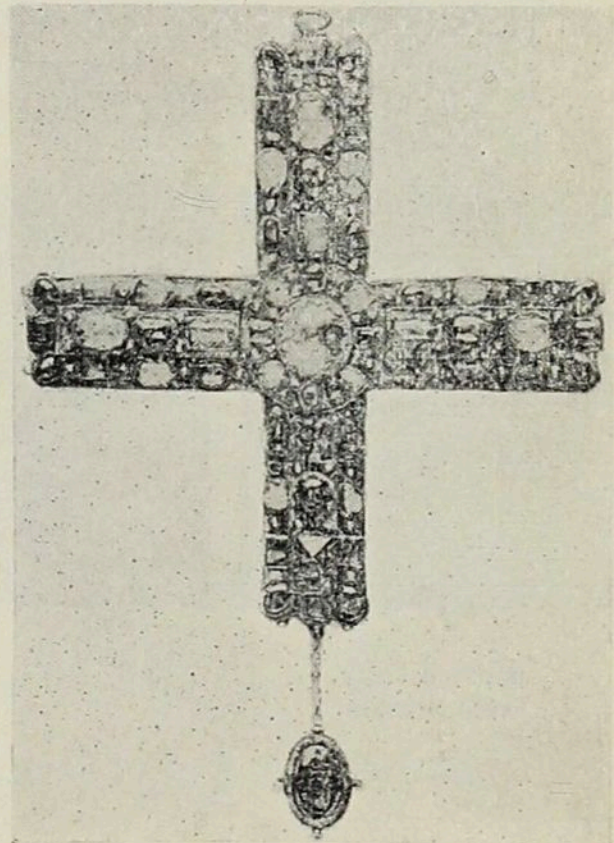


Carvings. St. Mark's, Venice.

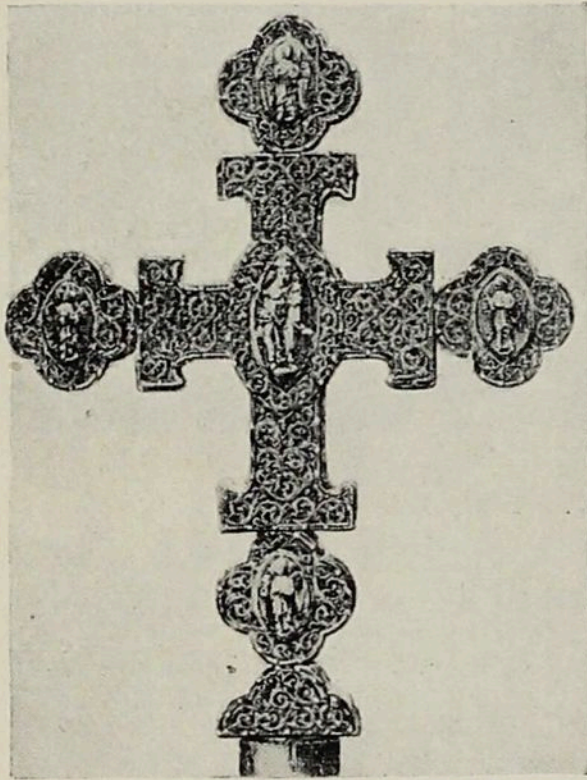
plain and enriched surfaces, the strength of ornament applied to an already constructed or formed material in distinction to that which is part of the construction itself, also the value of "ornamented construction" in place of constructed ornamentation.

It is a great mistake to suppose that Byzantine art is hard and unfeeling in all its productions; certainly too many great examples prove the contrary.

We are apt, in the light of the effect which decadent work of Constantinople artists had on the early Italian painters to class it as one of the uninspired schools, but a style which could bring back, if indeed it did not excel, the ancient glory of Roman and Oriental mosaic, which successfully solved the roofing of great spaces by the arch on pendentives buttressed by semi-dome and pier, as in Santa Sophia and in the hundreds of other existing churches and mosques in the East, which influenced not only the Orient,



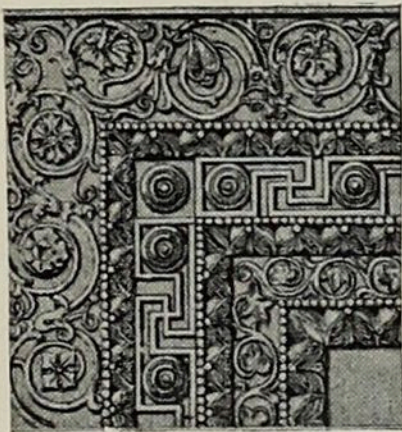
Cross of Berenger I.
Gold and Jewels.

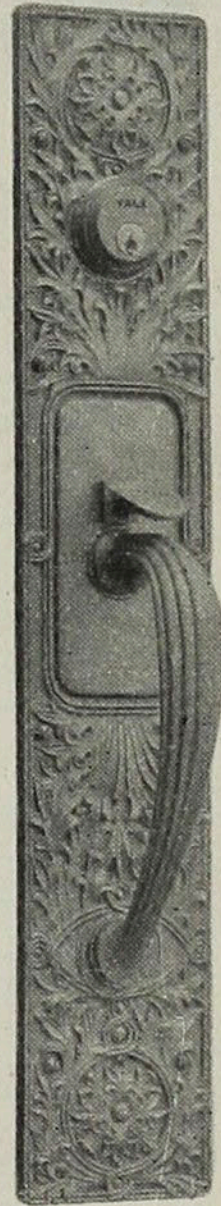


Cross in Silver Filigree.

but the Western nations also, and still continues to exert this influence, must stand among the most famous schools of ornament. Indeed, the single fact that the early Italian painters of the Renaissance were inspired by the Byzantine mosaics of Ravenna, Rome and elsewhere, alone makes it famous and enduring in the history of art.

If it were only by the great beauty of the mosaic wall decorations in Constantinople alone that we knew Byzantine art, it would rank high, but when there is added the infinite wealth of carving which we find all through Italy, parts of the Orient and Northern Africa, full of virility and richness, we begin to realize what architects, painters, and all artists owe to Byzantium.

Bronze Gate,
Santa Sophia.Part of Ivory Diptychs,
Beauvais Cathedral.



Yale & Towne
Designs.

Byzantine.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

FRONSAC—Figs. 2, 3 and 4, above . . . 4 pieces, including
 Drawer Pulls, . . . p. 927 Key Plates, p. 954
 Appropriate Finishes: Copper (CX22) Mult'r 1.; Silver (SY52)
 Mult'r 1.5; Gold (GY10) Mult'r 5.7

LIBOURNE—Fig. 5, above and Fig. 1, page 752, S. D. Handle only

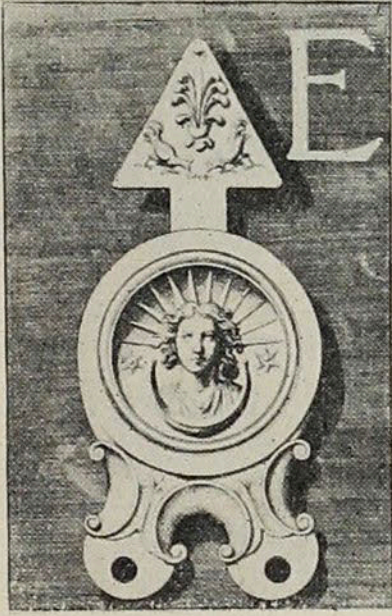
TORCELLO—Fig. 1, above and Fig. 2, page 756, S. D. Handle only



Church of St. Vital at Ravenna.

Early Christian.

Edict of Milan by Constantine 313 A. D., proclaiming toleration of Christians.



EARLY Christian art partakes strongly of that of all the peoples with whom it was associated, yet it has certain phases which entitle it to a place among distinct schools.

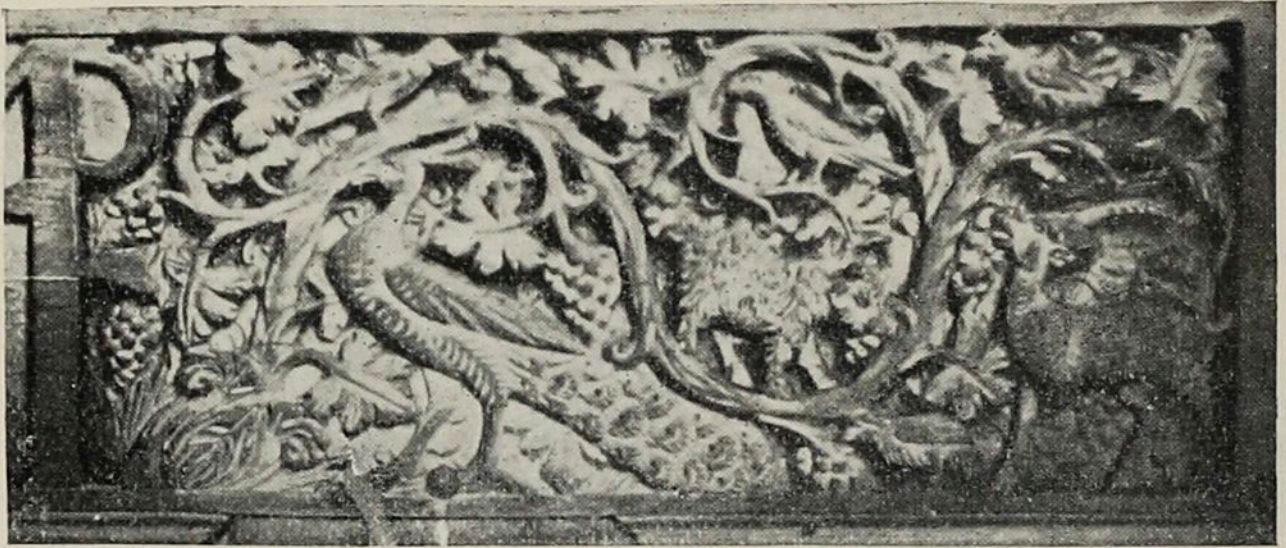
In Italy it is strongly Roman in and about Rome, and Byzantine at Ravenna and the North of Italy, while in countries further North the Celtic vein crops out, considerably affected by Byzantine and other traditions.

The Irish priests are said to have carried their art of illumination, metal working, etc., to many of the Northern countries, Scandinavia, Germany, Switzerland, France, and even to Italy and other Southern localities, but in some places it died out, and in others the Roman and Byzantine merged with it into the Romanesque developed in Northern Italy, France, Germany, Spain and the British Isles after the fall of Rome and preceding the Gothic era.

Roman basilicas and their decorations were used by the Christians with and without alterations, and sarcophagi of classic Byzantine character, lamps, candlesticks, and other utensils were adapted to the changed religion. We find a common



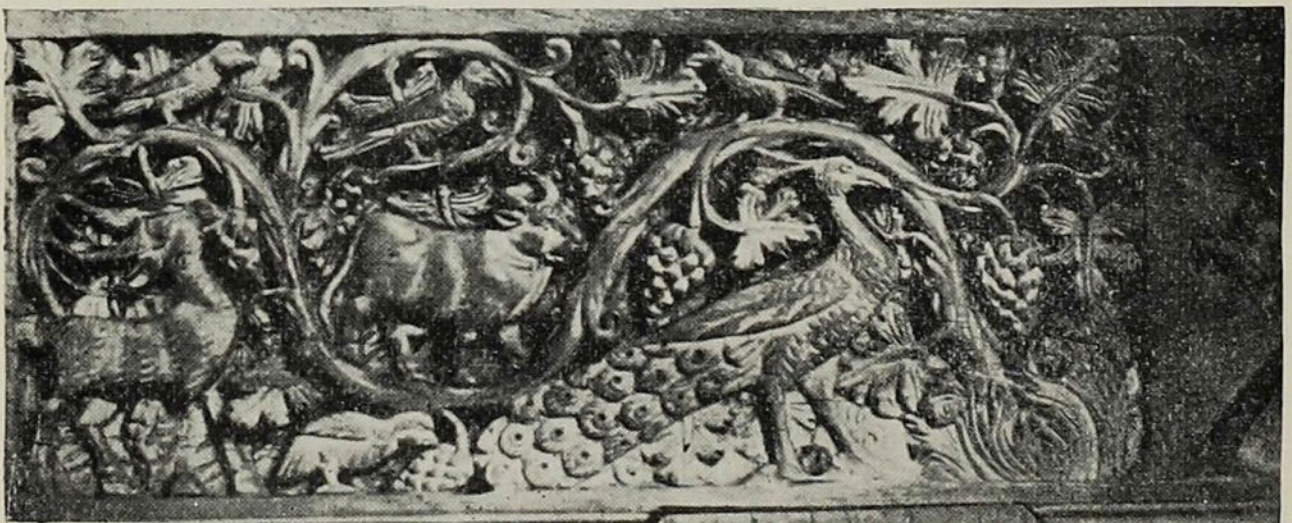
Marble Cross at Torcello.



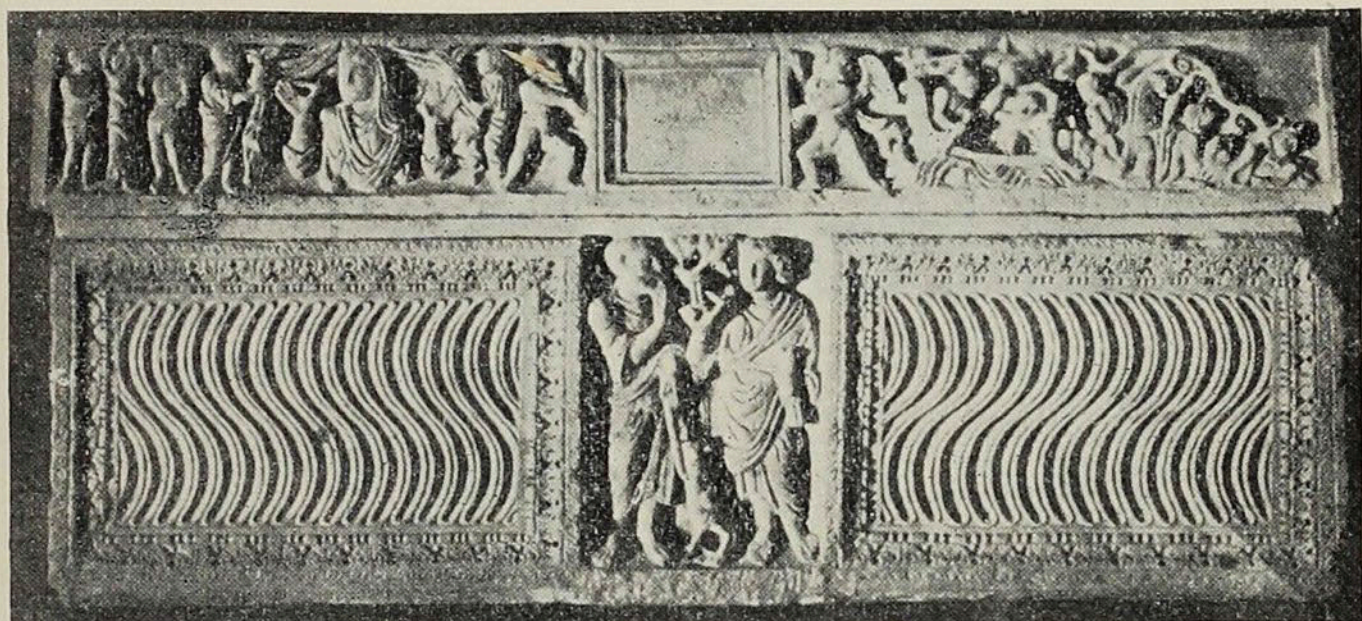
Detail from Bishop's Chair in Ivory, Ravenna.

decoration on the sarcophagi in the strigil form, possibly because the strigil being a flesh scraper, the classic marble bathing basin may have been decorated with it, and hence it possibly was copied on the sarcophagi, which were sometimes ancient bath tubs put to use for burial purposes, and, possibly, because of the wavy effect of reversed curves put side by side. In the lamps from the catacombs Christian art shows to advantage, some of them being beautiful in their simplicity and the correctness of the use of ornament, while the mosaic and marble candlesticks are often rich and harmonious in form and color.

The crosses, screens, panels, sarcophagi and marble mosaics



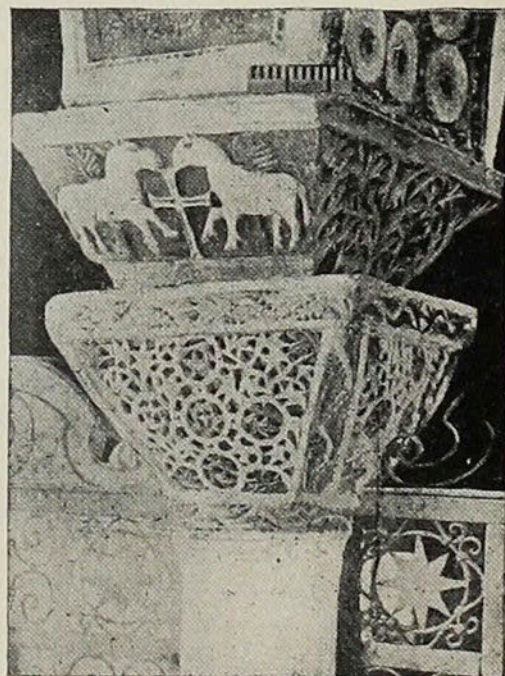
Detail from Bishop's Chair in Ivory, Ravenna.



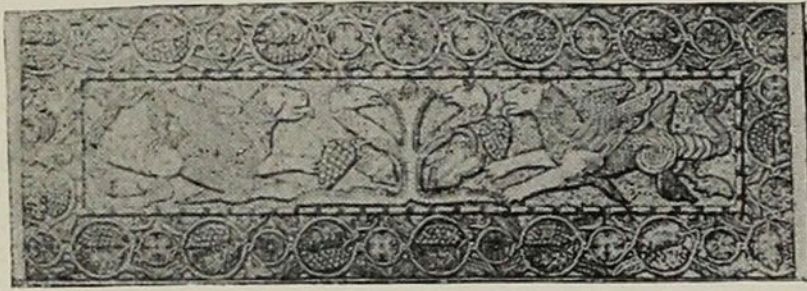
Christian Sarcophagus, Lateran Museum.

and incrustations and ivory carvings of Ravenna are to-day of the greatest interest to the world, and in color the mosaics are not surpassed by any examples extant, unless it be by some of the Sicilian and Byzantine work of Southern Italy. It was from early Christian mosaics that the famous Cosmati family probably drew much of their inspiration, although the geometric patterns crowded out the reproduction of lovely imaginative designs such as are seen in the spandrels of the octagonal Baptistry at Ravenna. This is one of the finest specimens of mosaic left us, as to color and design, and a great monument of Early Christian art.

The art of this period is of great importance in that it is the bridge between Romano-Byzantine art, and that which sprang from its relics in Early Christian art, namely the art of the Renaissance. Had there been no cherishing of Byzantine and Roman work by the Early Christians, who

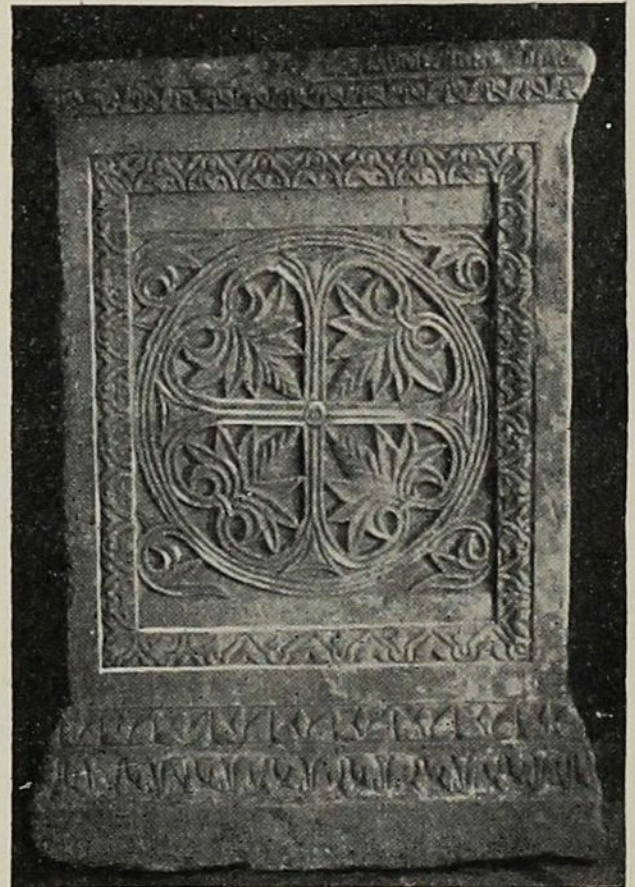


Capital at S. Apollinaris, Ravenna.

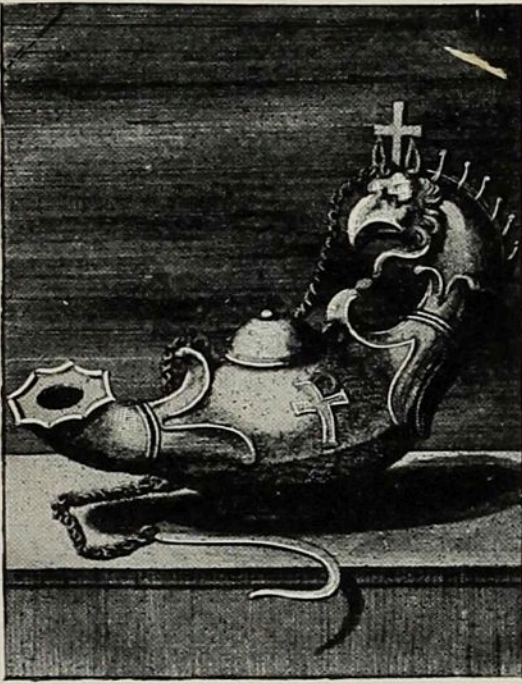


From the Tomb of Theodotus, Pavia, Italy.

can say how different the art of the Renaissance would have been. Certainly much of its antique quality would have been missing, and the pagan and spontaneous joyfulness in mere existence, which is so in evidence in Renaissance art, would possibly, if not entirely lost, have been so subdued as to pass unnoticed. In the Christian lamps, from the Catacombs alone, we see how Roman design was passed on down, while the adoption and adaptation of pagan divinities, (their attributes and festivals) by the Church, (although by re-naming and disguising), has preserved for us the significance of much that was liable to be forgotten. The very form of the cross antedates Christianity, and the symbols of fish, lamb, lion, grape, and much of the known flora and fauna were heirlooms which Early Christian art simply borrowed from antiquity and bequeathed to the modern world. Crude then, as we often find its manifestations, as at Torcello, Ravenna, Rome, and in other parts of Italy, besides in the Orient and on the east coast of the Adriatic, we cannot say that it was a lifeless impulse, but rather the noble struggle of untutored minds and unpracticed hands to keep alive the sacred light of g and art for the civili-



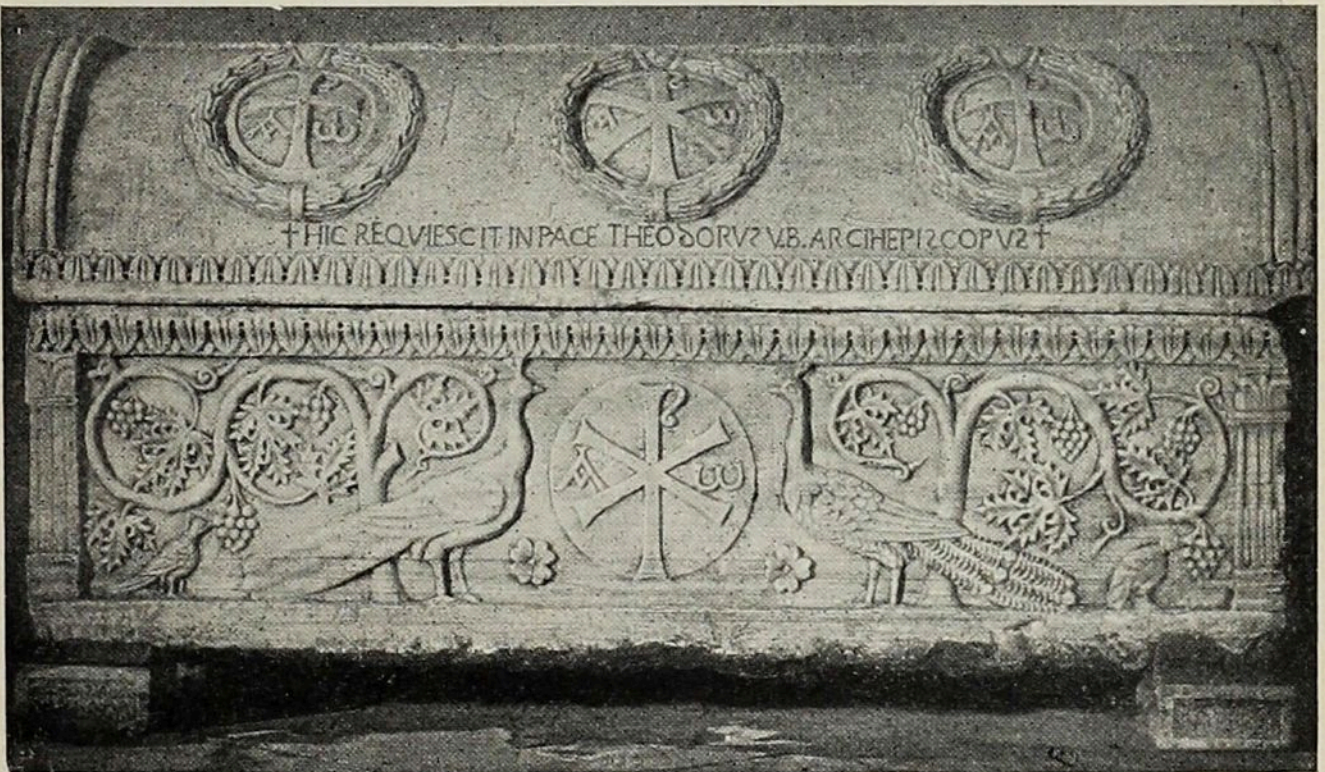
Altar found at Ravenna.



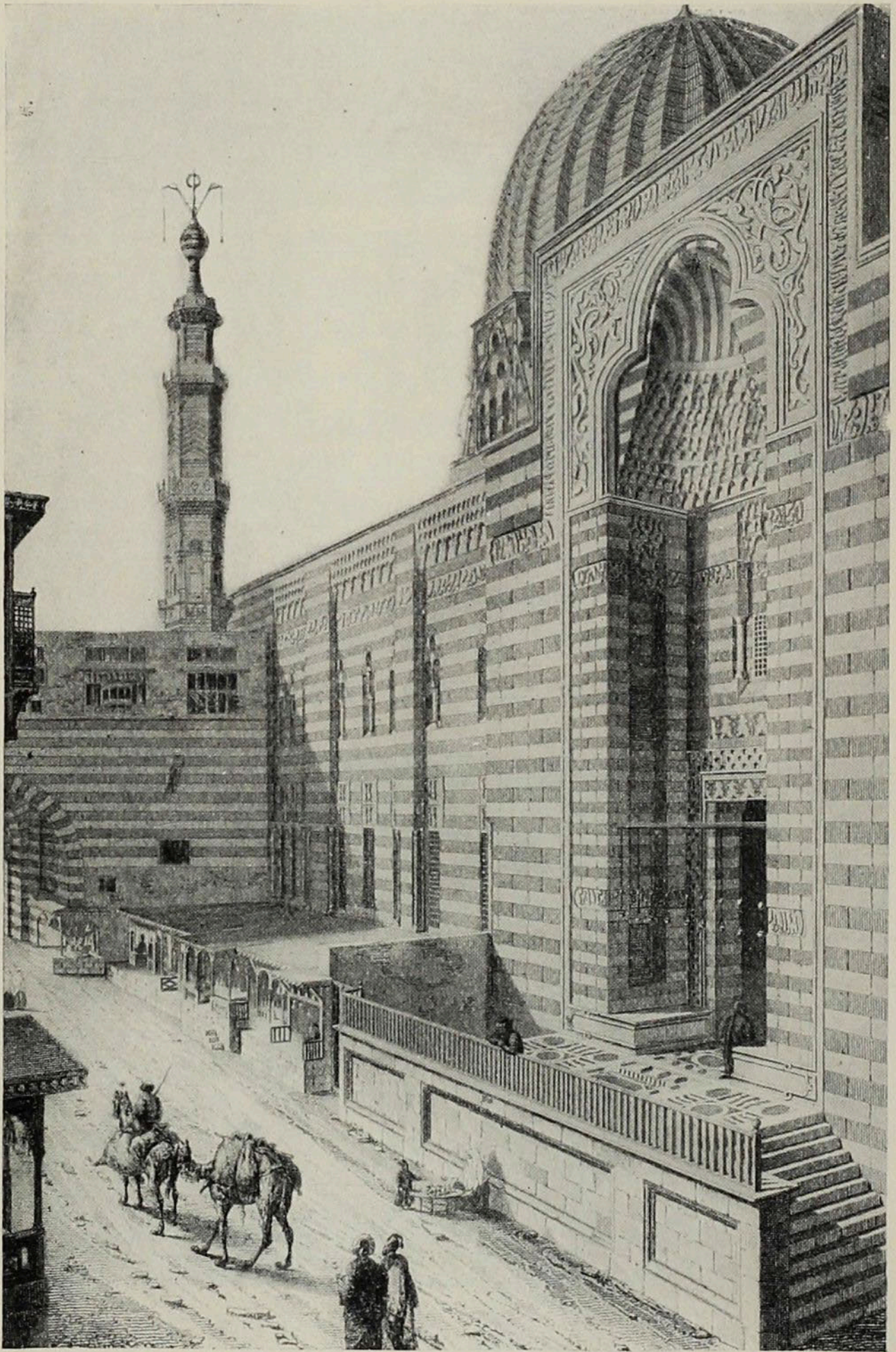
Lamp from the Catacombs.

zation that was to come. For this reason alone we should study and honor it, and moreover from its vitality and strength we can learn simplicity, reserve, directness, and even richness in a decorative sense. The Romanesque was of course a child of Early Christian but differed from it as soon as influenced by other art in different localities. For instance, most countries had their Romanesque period, but it soon became French, Spanish, German,

English (Norman), Italian, etc., as the respective national characteristics were developed, and we can generally trace the Romanesque motives back to Early Christian ones in each case.



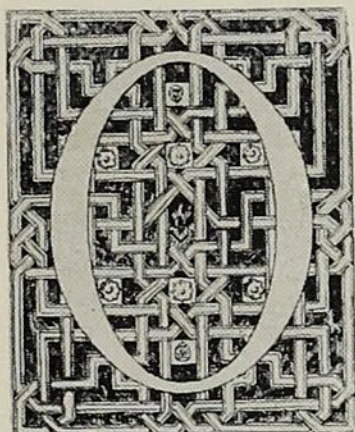
Sarcophagus of Archbishops, S. Teodoro.



Mosque of El-Moyed, at Cairo.

Saracenic.

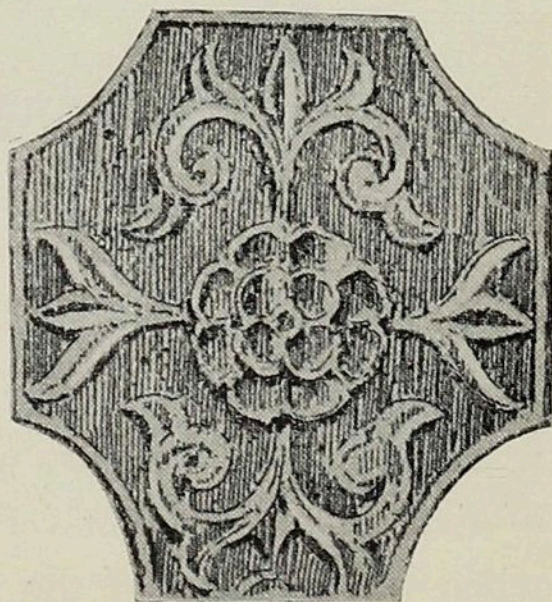
878-1516 A. D. Mamluk period, 1250-1516 A. D.



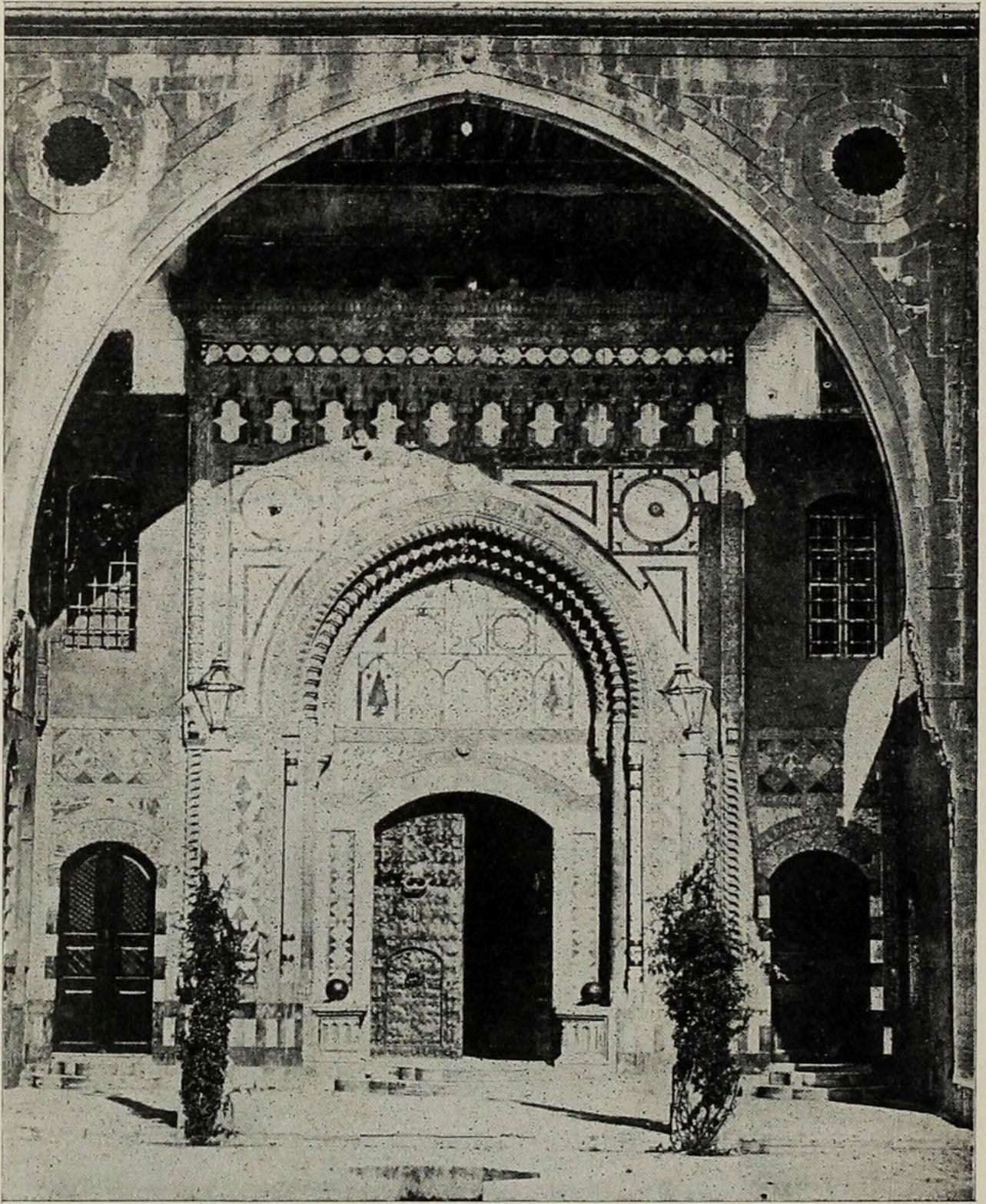
OF COURSE by the term Saracenic is meant that art which beginning under Mohammedan rulers in Bagdad and Damascus reached its highest development under the Mamluks and fell with the annihilation of their power by Selim in the sixteenth century. It is a generic term bestowed upon the nomads of Syria by the Romans, from which it has come to include Arab, Moor, Turk and other Mohammedans.

Hence the Saracenic school may be said to be a common source of the styles of ornament among all of these nations. The most interesting period of Saracenic art, and the most valuable to study, is that of the Mamluks from 1250 to 1516, and Stanley-Lane-Poole's works present it most fascinatingly.

To Saracenic art then we must indirectly attribute the Alhambra by the Moors and the mosques of Cairo and Damascus besides all other work which was produced through Saracenic Indian channels. We cannot in a brief description trace all its ramifications. Turkish palace and Cairene casket equally are its modern fruits though of a very inferior growth, and to know its ancient splendor, as far as we can from its remains, is to drink at a constant Pierian spring. The

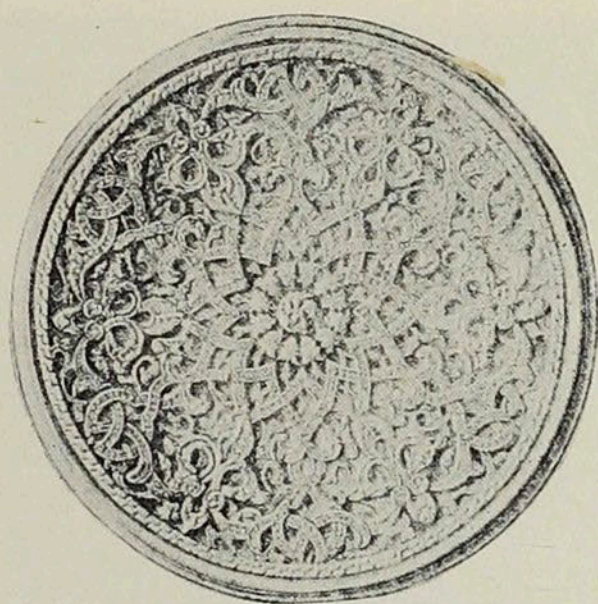


Saracenic Arabesque.



Door of Palace at Leban.

value of Saracenic art lies in the great and passionate love of beauty everywhere displayed in the imaginative creations of wonderfully gifted artists, who, working in the romantic period of Eastern art, had not yet showed signs of weakening powers, when the dynasty of the Mamluks fell. Oriental history, as



Rosette in Mosque of Sultan Hasan,
XIVth Century.

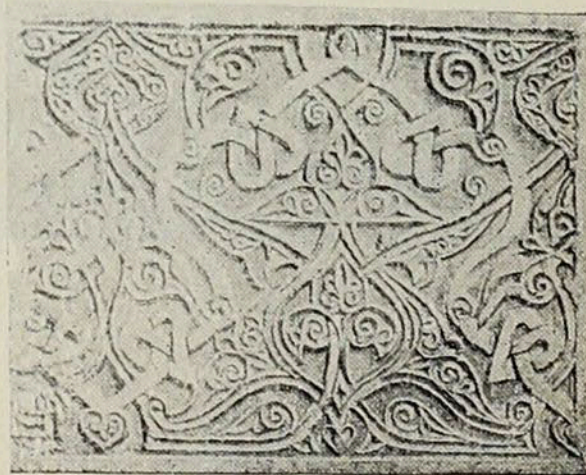
Mr. Lane-Poole says, is a life study, and it is impossible here to tell of Saracenic art in perfect sequence, but to mention briefly its attributes and indices is enough to arouse interest in even the most careless student of art. In textile fabrics, pottery, glass-blowing, wood-turning and carvings, painting, metal-working, jewelry, mosaics, tiles, inlays

of all descriptions, stucco-modeling, stone and ivory carving, etc., etc., the Saracens were beyond rivalry, and specimens of their work, particularly of the Mamluk period are highly prized by connoisseurs and museums. Exceedingly instructive are the examples of the application of ornament and the idealization of ordinary utensils, while in the conventionalization of form, only the ancient Egyptian work can be compared to them.

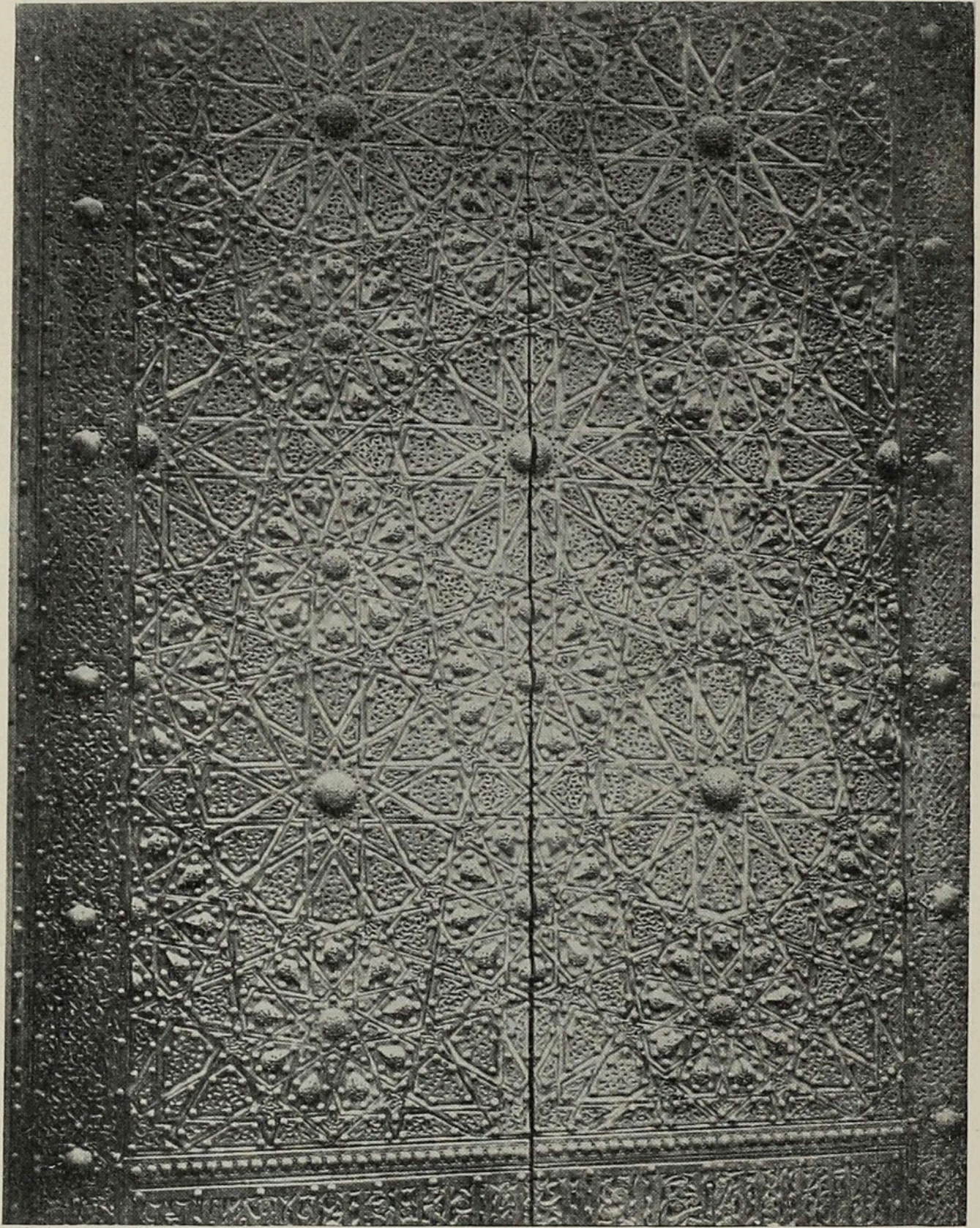
The greatest possible use was made of geometrical patterns, as was natural among people who cherished the sciences, and venerated learning.

Geometry seemed to have almost a mystic symbolism in their work, and the combinations which they constantly employed were legion. This was indeed the golden age for designers, when rich men spent fortunes in beautiful objects, and the artist placed the name of the patron thereon, often to the exclusion of his own.

The Mamluk period is most valuable to the student, not only

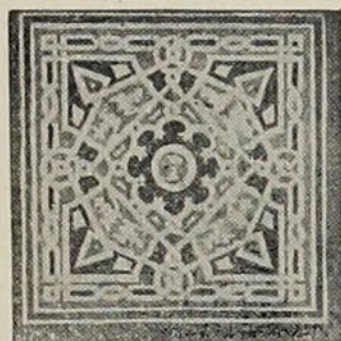


Arabesque of Wekala of Kait Bey.
XVth Century.



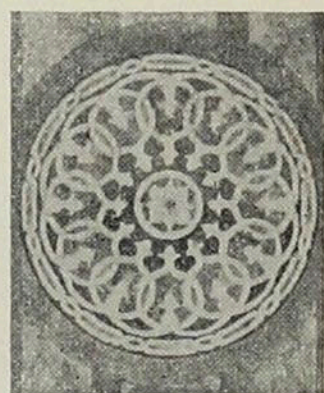
Bronze Doors of the House of Count St. Maurice at Cairo.

because of the great beauty of design and pattern, but also of form and color. It is, as already said, a veritable font of inspiration and to say that one is ignorant of it or is not interested

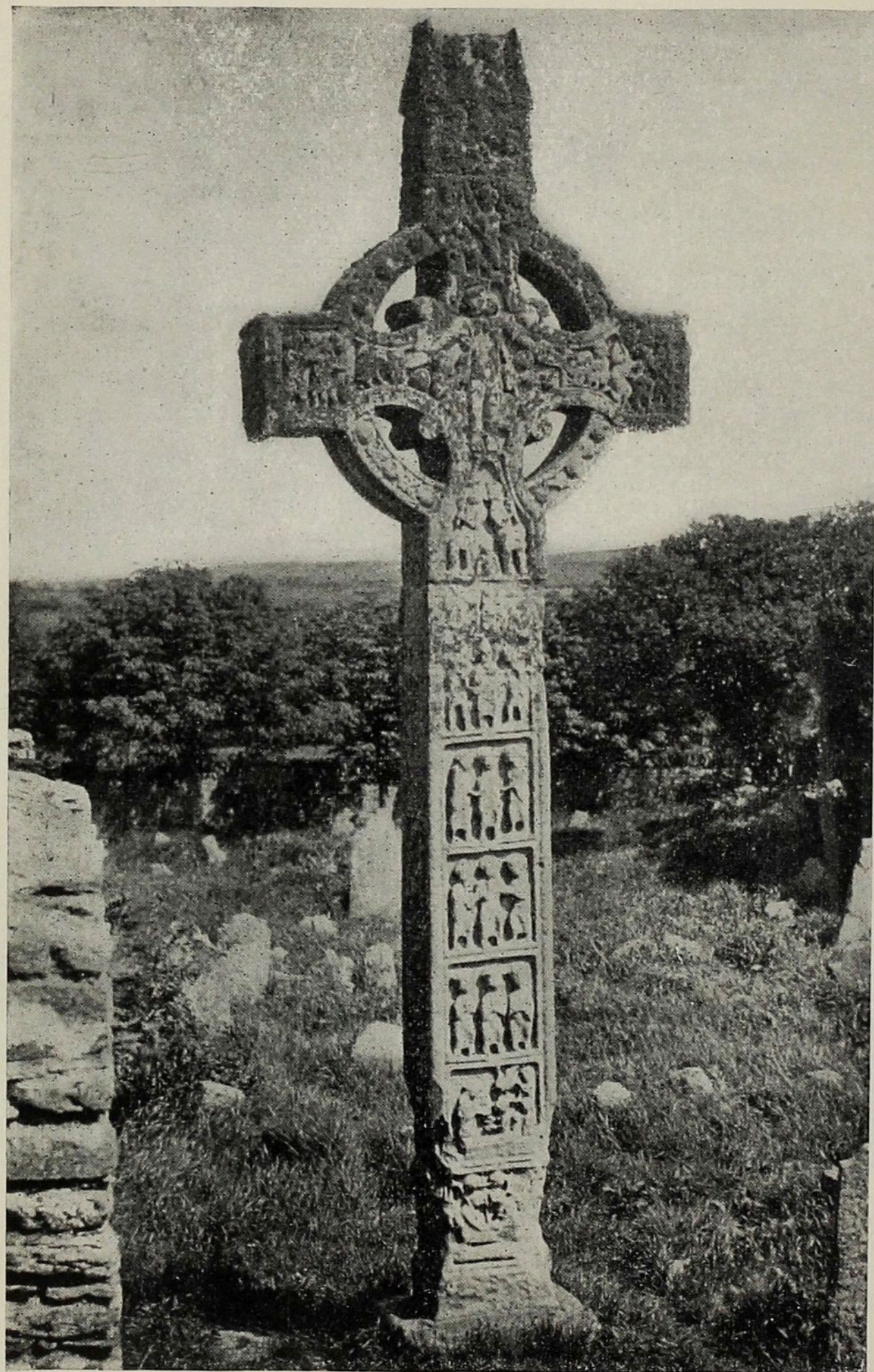


Marble Inlays, Mosque
of the Omeiyades,
Damascus.

in it betrays a most lamentable lack of appreciation of one of the really great periods in the history of art. There is no mistaking the joy with which these Orientals worked. Benvenuto Cellini did not labor with greater enthusiasm for Francis I than did these forgotten masters produce the exquisite works by which to-day we recognize the unrivaled art of the Saracenic School. Honor to them and their patrons, for through their agency we see the art of an entire people raised to a sublime plane. It may be that in certain directions they have been excelled by other nations, but the wide range of their artistic triumphs is remarkable. Venice never knew more skillful glass-blowers, India no more imaginative designers and carvers, while as colorists they reached the foremost rank.



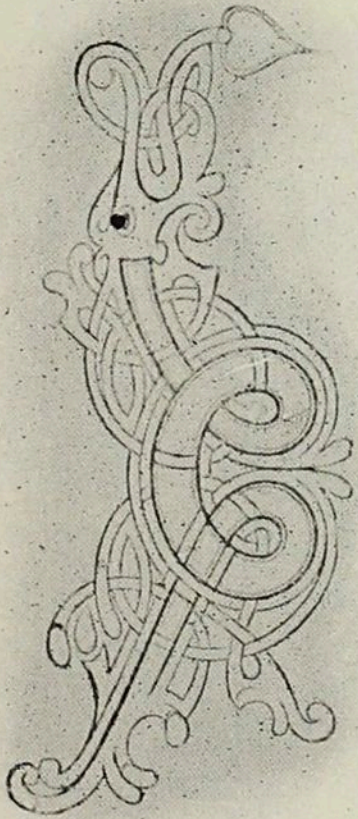
Marble Inlays, Mosque
of the Omeiyades,
Damascus.



Stone Cross at Monasterboice, County Louth, Ireland.

Celtic.

350 to 1050 A. D. Developed by work of early Irish monks.

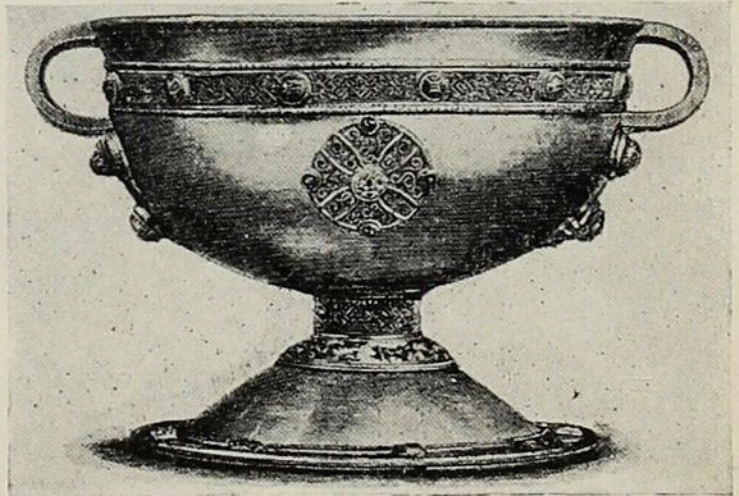


CHRISTIAN ornament in general partook largely of the character of the art of the people among whom Christian doctrines were spread.

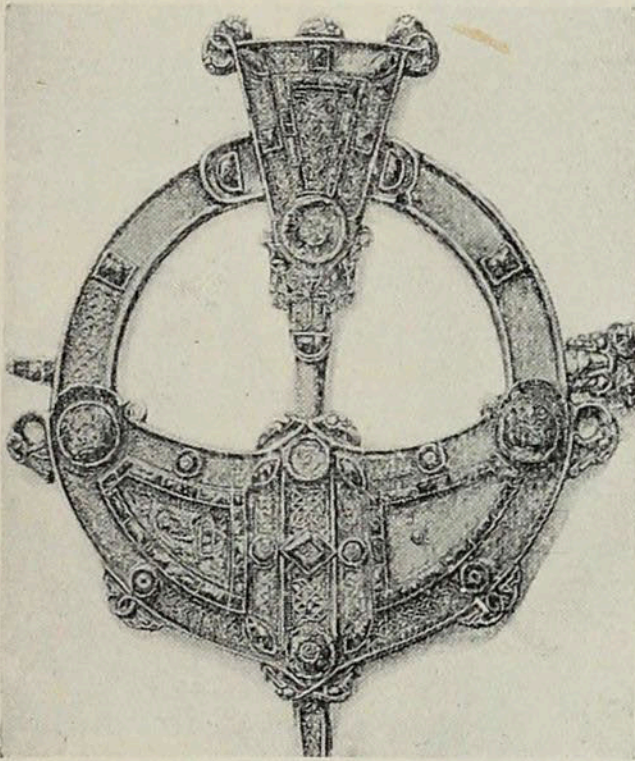
Thus in northern Italy in the Early Christian period the decoration of ecclesiastical edifices was Byzantine, that being the tendency of art in that section.

In Ireland, however, where strong Celtic influences were felt, the early artists of the church worked along lines, which are so radically different from the classic, as to lead to the strong belief that Celtic art was of independent origin or founded on Phoenician work introduced by early trading brought to high development under Christian influences, pagan as its beauty continued to be.

Here at length is a school in which the acanthus is ignored, or if suggested at all, only in such form that it cannot be definitely classed. In fact the almost total absence of



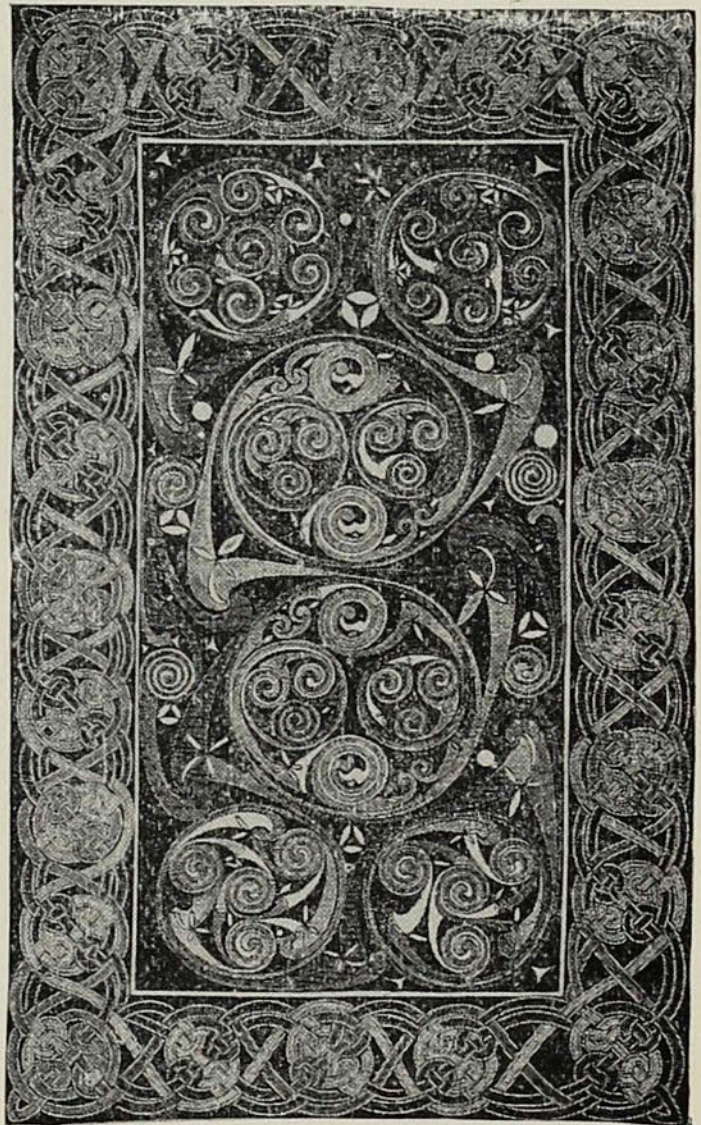
Chalice of Ardagh, Ireland.

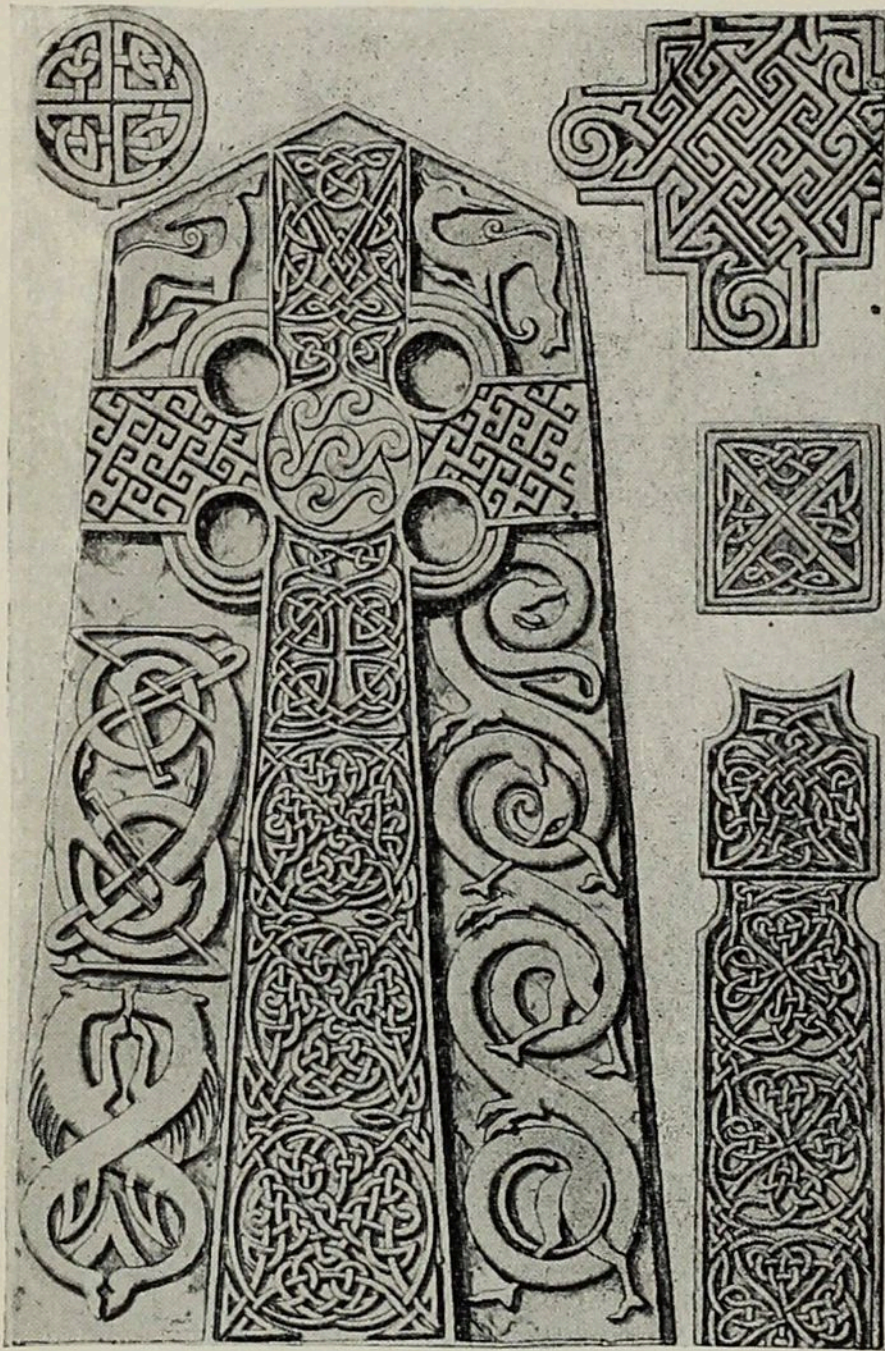


Tara Brooch, Ireland.

most beautifully minute interlaces of a geometrical character, diagonals and spirals are woven about or lead up to monstrous animal forms artistically conventionalized, or rather, invented for the very place, since they are nearer the beauties of the hobgoblin world than of our own. The knot is most tellingly introduced and is a very characteristic device. There

is a Chinese quality to some examples, and in other patterns we trace a semblance to the gold work discovered at Mycenae, but of all the puzzling forms those based on the trumpet whorl (*i.e.* the old Irish trumpet form in the curves between the lines) are the most interesting. This ornament does not appear on MSS. after the ninth century. Another pattern is that of diagonal lines at regular distances apart, which do not interlace but give a strong Chinese effect. This has been called the Z pattern.

Frontispiece of Epistle of Jerome.
"Book of Durrow."



Stone Cross on Slab.

It has been suggested that Celtic art was brought by very early voyagers from the East, but there is no actual proof of this. Scandinavian art was much governed by Celtic through the introduction of Christianity to the North, and even the designs of the French and the Lombards show strong Celtic influence, but there we find the acanthus introduced and the Celtic was

soon lost in the Italian and French Romanesque.

Celtic jewelry, brooches and pins, discovered in the Irish bogs, rival in intricacy and perfection of workmanship anything in fine metal-work that the world has ever known, and as for the specimens of inlaid enamel as in the chalice of Ardagh they are as beautiful as any oriental workman could have produced, and of very peculiar alloys.

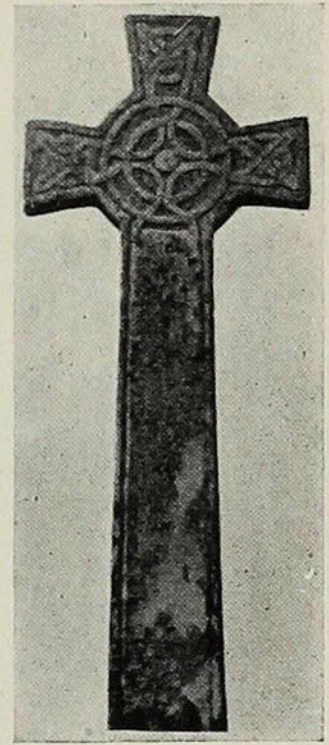
In Egyptian decoration we find the rope whorl which may have suggested the trumpet whorl of Celtic art but



At Kilchoman,
Scotland.

this is only a possibility.

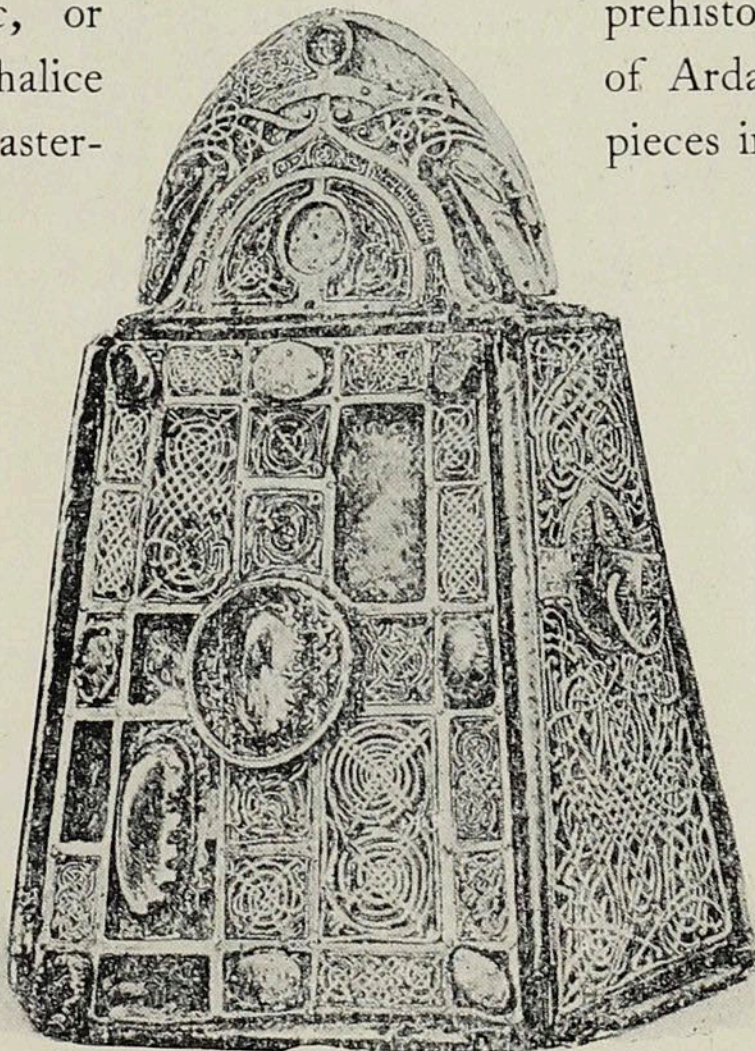
Whatever its origin the beginning of Celtic ornament is remarkable in that it was developed while the rest of Europe, after the fall of Rome, was groping in a wilderness of material and intellectual ruin. As stated elsewhere, it may be that some day we shall know that the early Irish learned the secret of cloissonne from the Chinese directly or indirectly



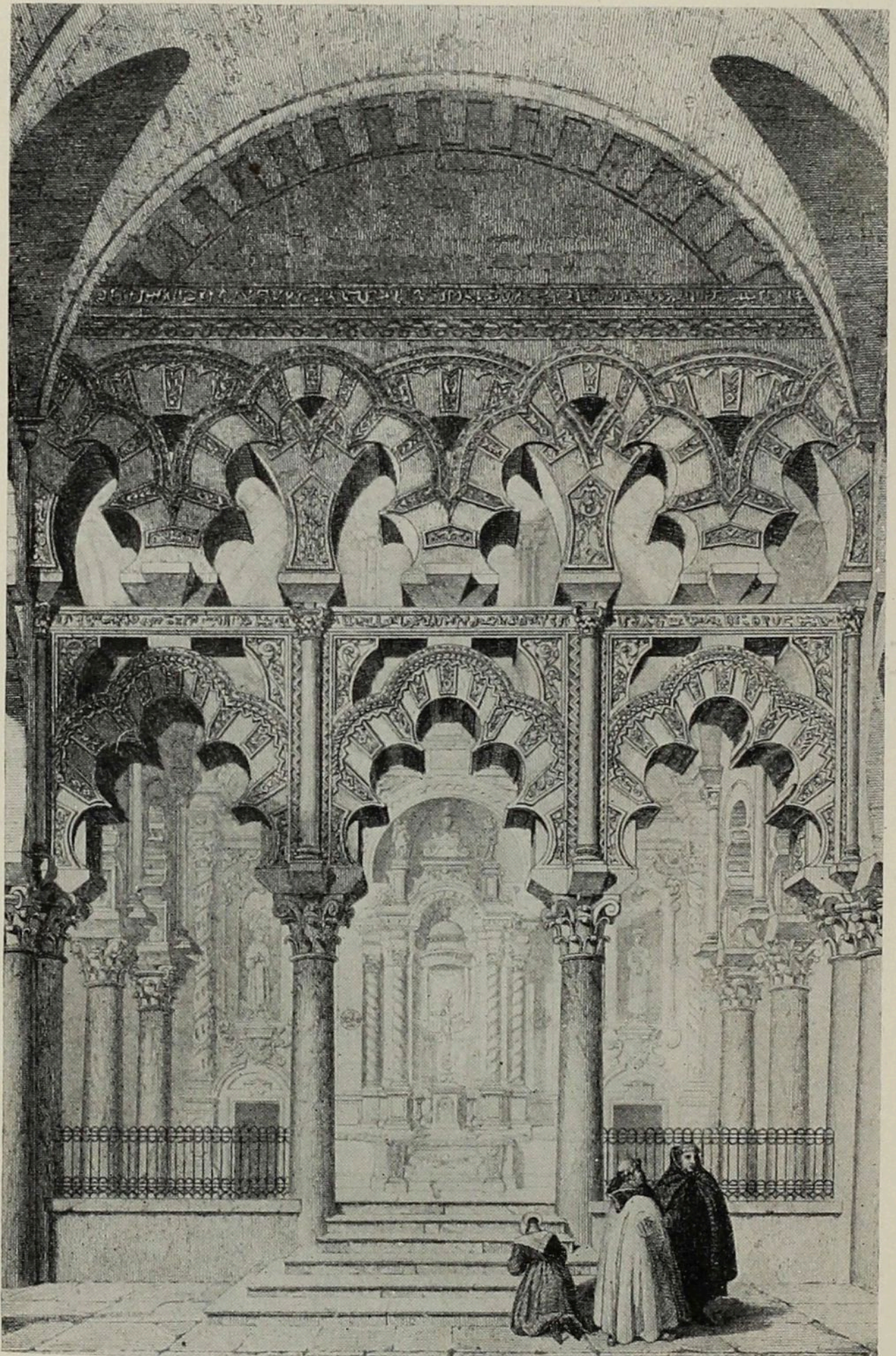
At Kildalton,
Scotland.

through traffic, or
Certainly the chalice
the world's master-

prehistoric voyages.
of Ardagh is one of
pieces in this art.



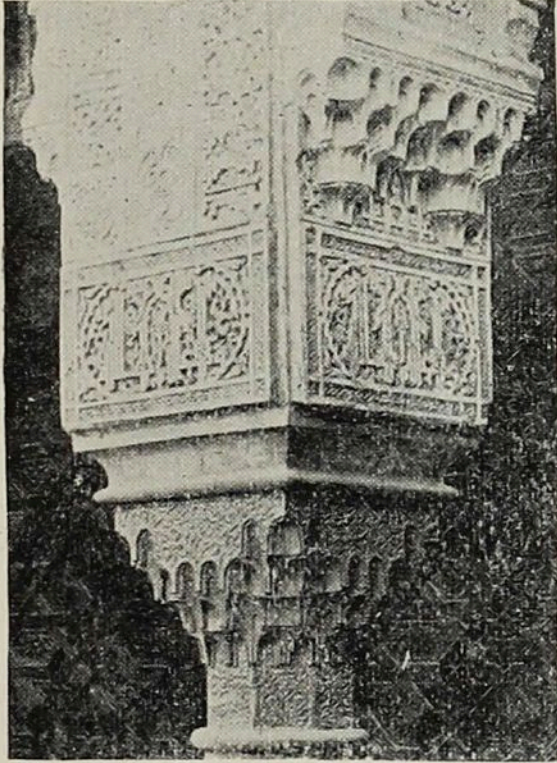
Shrine of St. Patrick's Bell, Ireland. Made 1091.



Mosque of Cordova.

Moorish.

Ommiad Caliphate, 775 A. D., at Cordova. Fall of Grenada, 1492 A. D.



Capital, Alhambra.

ANTERIOR to the invasion by the Moors, there were in Spain, as in France, many Roman and Romanesque remains scattered through the country which had been up to that time the chief resources of inspiration for contemporary builders and designers.

Art had reached a low ebb and a few decades more might have practically killed it, when the Moors with invincible force brought conquest in one hand and the arts of a luxurious, pleasure-loving people in the other, and taught the vanquished to produce works of which they had previously no conception.

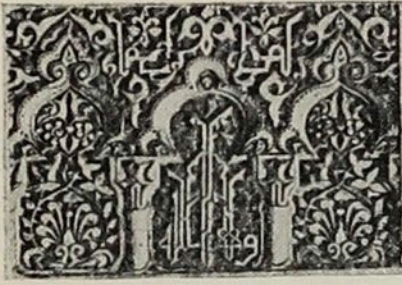
The larger cities were speedily enriched with beautiful buildings, of which the Alhambra is to-day the best example. To be sure these were largely the handiwork of Moorish artisans, but the effect on Spanish art was far reaching.

Moorish ornament is like other branches of Saracenic design, full at times of the most intricate patterns, showing often a most delicately enriched background, upon which is displayed a heavier pattern with a flat surface.



Arabesque, Alhambra.

Geometrical patterns play a most important part in it and on

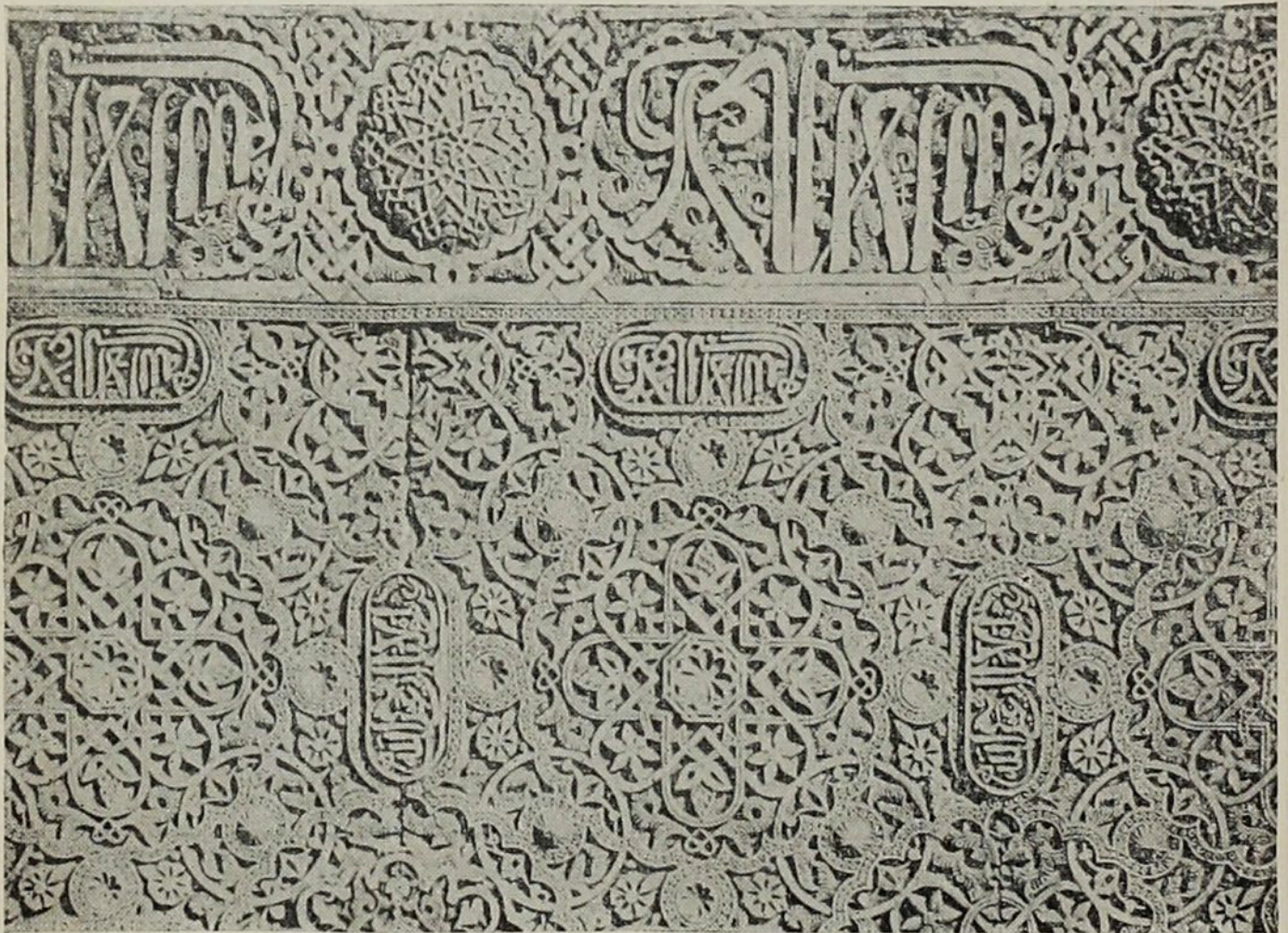


Triple Arch Ornament.

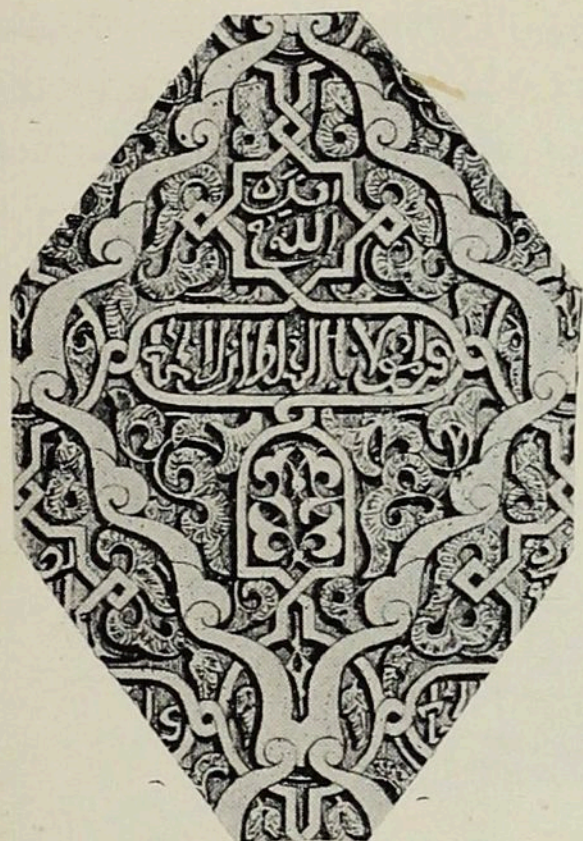
them and their variations continual changes are rung. The circle, triangle, pentagon, hexagon, etc., form the basis for outlines between which and the lines connecting them, exquisite patterns are introduced.

One of the noteworthy points of Moorish ornament lies in the skill with which the conventional treatment of the subjects was accomplished. In no case do we observe faithful transcriptions of Nature, and yet in nearly all this work the motives were derived from flowers, leaves, or other natural subjects, always conventionalized in the most effective manner.

Animal forms were excluded, being forbidden by religious prejudices, and hence the introduction of the human form, so often an inspiration to the designers of other lands, was



In Hall of Crowns, Alhambra.



From the Alhambra.

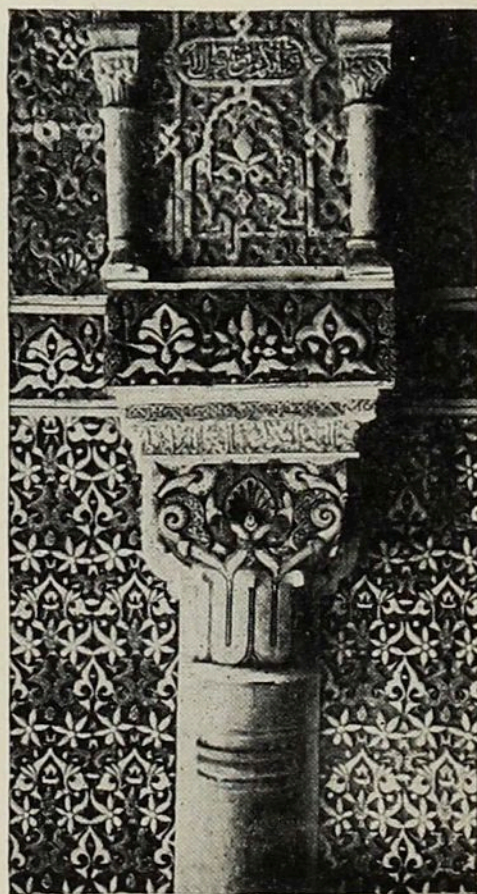
withheld from Moorish artists.

It is hard in limited space to say what ultimate effect, the occupation of the Moors had later on Spanish ornament, but we can put it briefly that the Renaissance in Spain glows with Oriental fire, richness and color, all of which are Spanish traits largely derived from the South and East and largely due to Moorish blood.

The Mudejar style seems to be a blending of the Romanesque and the Moorish. This is very

interesting in character and shows the possibilities of even further development. Had the Inquisition not killed Spain what greater legacies still could she have left us in architecture, painting and design in general ! But such hot blood must perforce burn itself out and the Inquisition was probably the logical result of Spanish conquest and wealth.

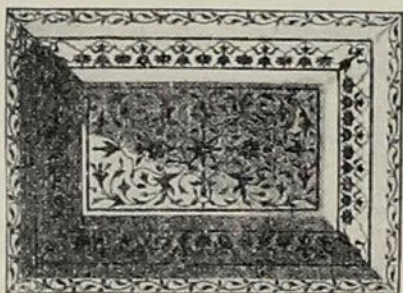
Color plays such an important part in Moorish decoration that it cannot be painted in words ; the Alhambra cannot be adequately described, it must be seen if one would take in all the beauties of this school in its best known example. Undoubtedly there is much Moorish decoration, particularly in coloring, which seems barbaric and crude, but it is never so crude and raw as many of our modern imitations.



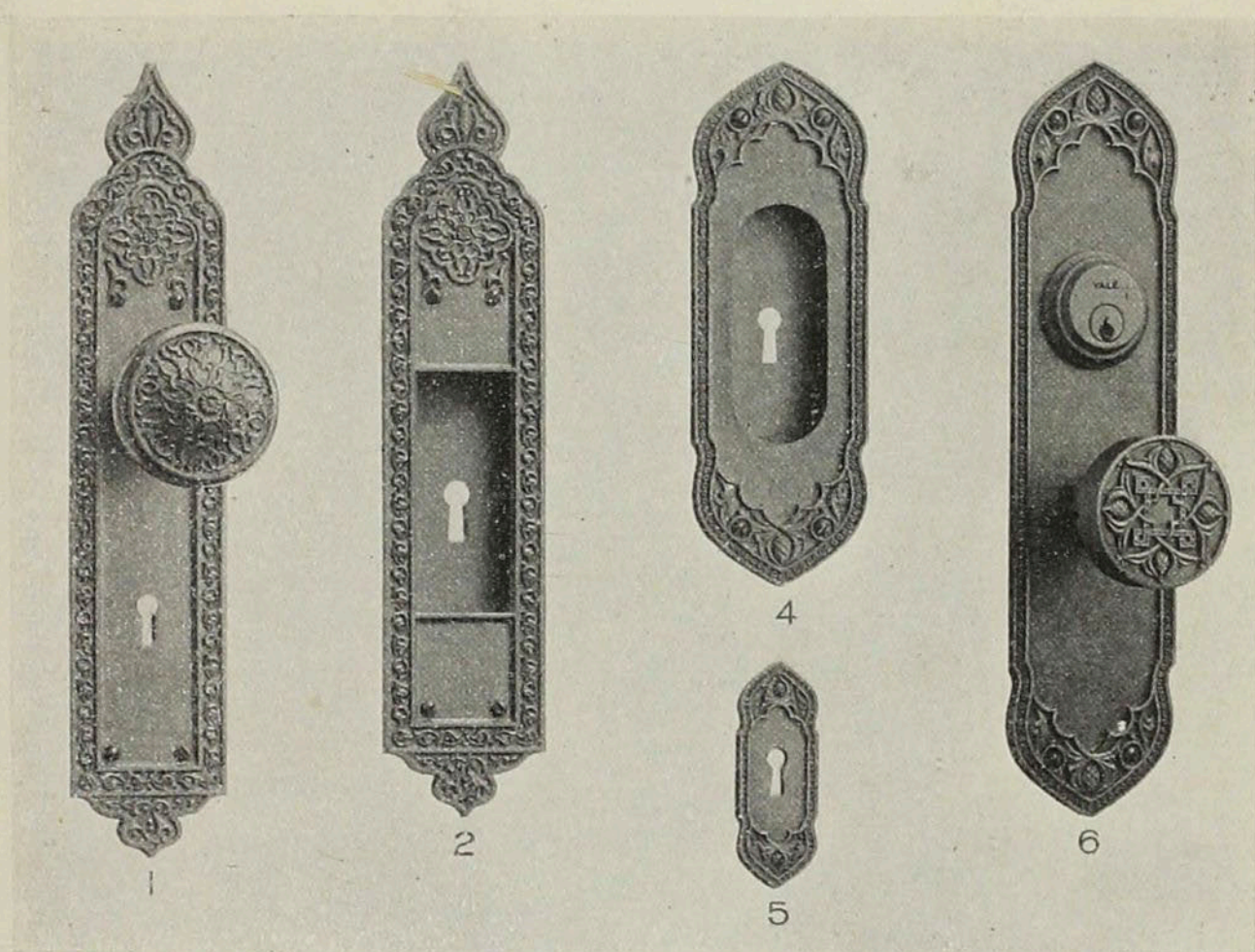
Moorish Capital.

The Saracenic character is strong in many Moorish designs, but nowhere do we recall examples which equal the best of the creations of the Mamluk period of the Saracenic art further South and East.

What would have developed had the Moors used animal forms it is hard to say, but probably something of the nature of Persian art, but less refined, would have been the result.



Inlay on Beveled Surface showing Persian Influence.



Yale & Towne Designs.

Moorish.

The Multipliers indicate the relative prices of the various Designs and finishes, as compared with prices of corresponding pieces in the Ciuny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

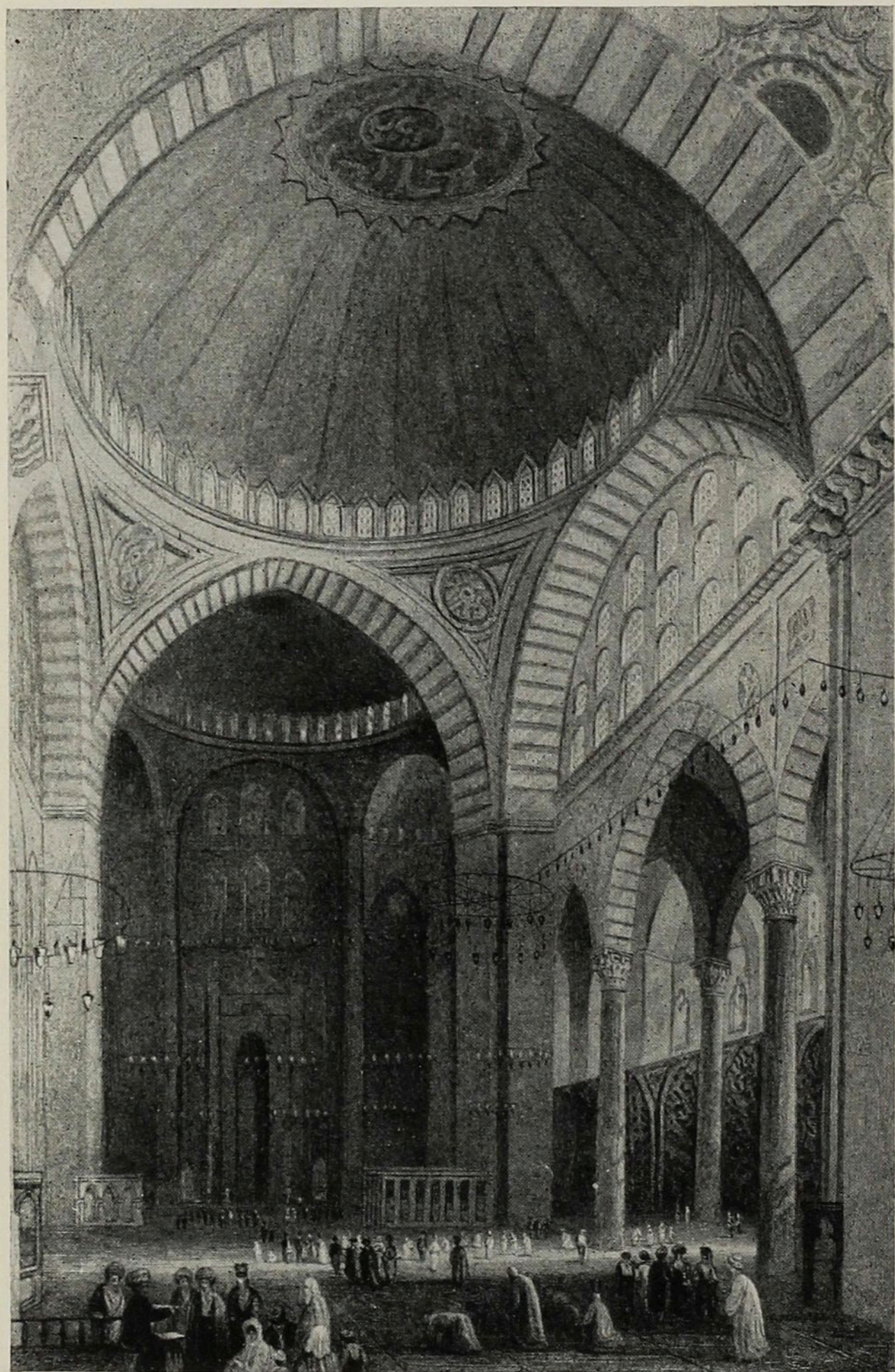
For Explanation of Finish Symbols see page 609.

CORDOVA—Figs. 1 and 2, above, . . . 27 pieces, including
 Esc'n Plates and Knobs, p. 385
 Cup Escutcheons, . . . " 905
 Flush Sash Lifts, Fig. 11, . . . p. 916
 Appropriate Finishes: Brass (AY22) Mult'r 2.2; Copper (CY22) Mult'r 2.2; Silver (SX52) Mult'r 3.; Gold (GY10) Mult'r 10.2; Iron (FX80) Mult'r 1.5

TUNIS—Figs. 4, 5 and 6 above, . . . 31 pieces, including
 Esc'n Plates and Knobs, p. 385
 Cup Escutcheons, . . . " 906
 Store Door Handles, . . . " †
 Flush Sash Lifts, . . . " 916*
 Push Plates, . . . p. 923*
 Door Pulls, . . . " 829
 Shutter Knobs, . . . " 941
 Cabinet Trim, . . . " 972D
 Appropriate Finishes: Brass (AY22) Mult'r 2.2; Copper (CX22) Mult'r 2.2; Silver (SX52) Mult'r 2.7; Gold (GY10) Mult'r 9.4

*A few Designs only are shown as examples.

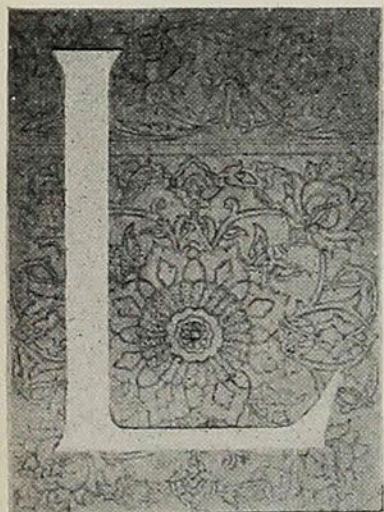
* Not illustrated.



Interior of Mosque of Suleimanie, Constantinople.

Turkish.

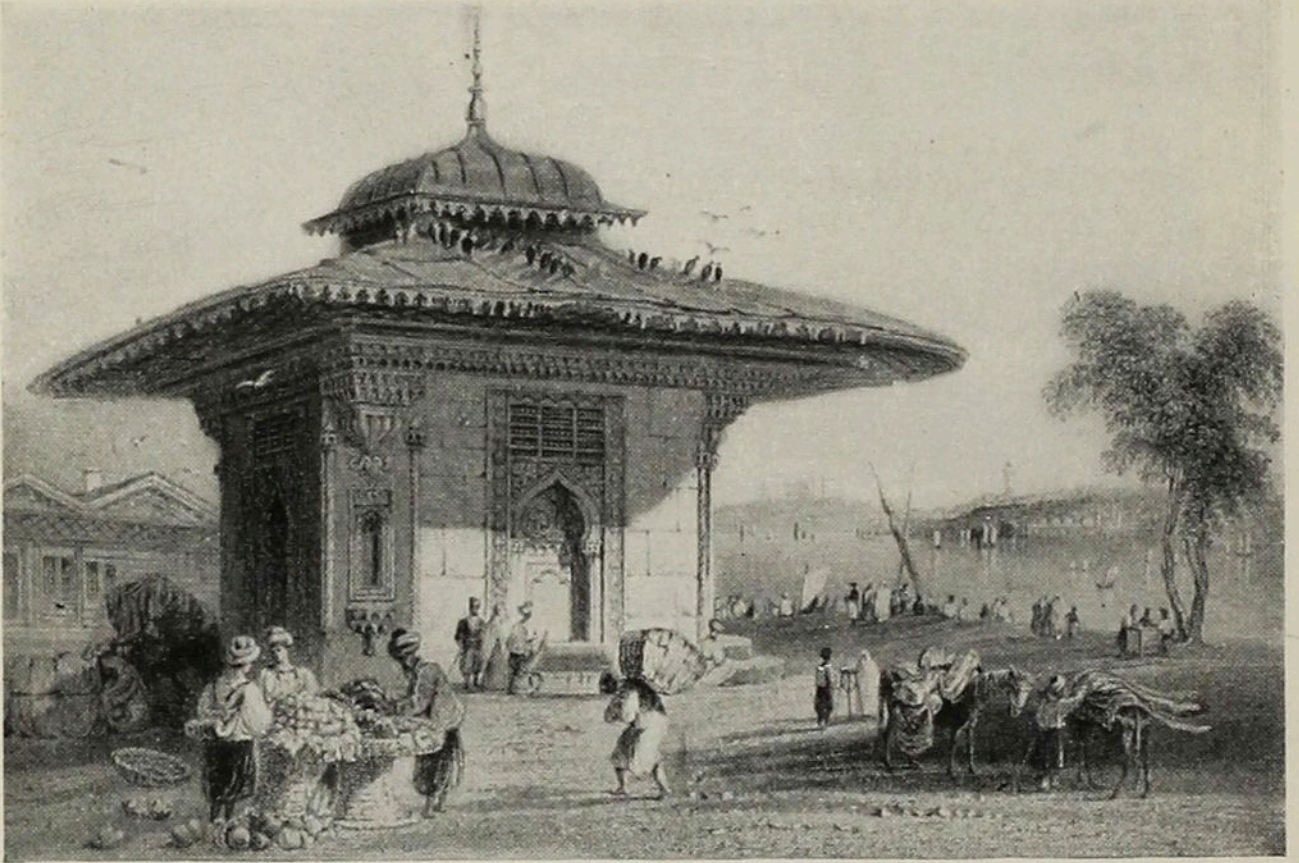
Capture of Constantinople, 1453 A. D.



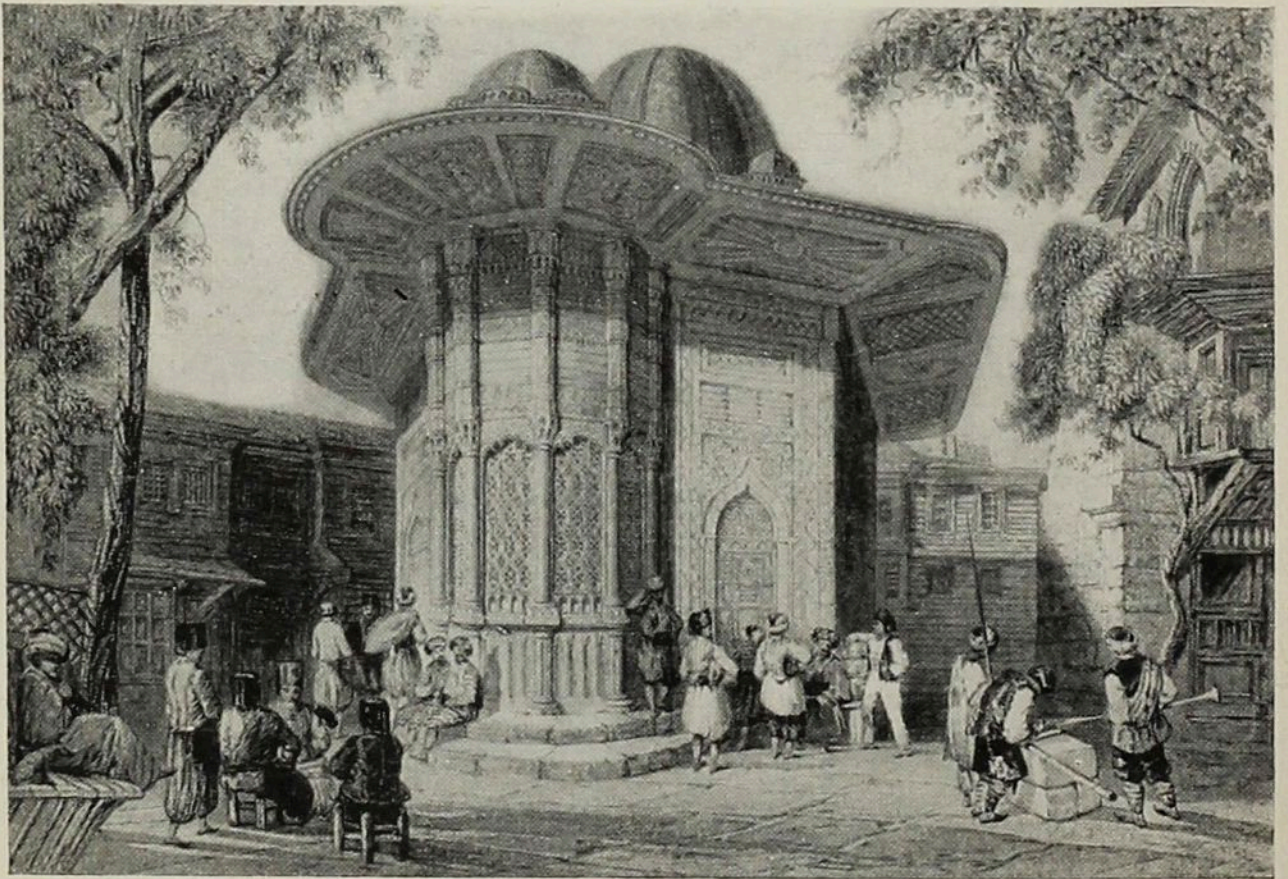
LIKE the Romans the Turks did not develop a strongly distinctive style of their own, but employing artists and artisans skilled in Arabian and Saracenic work generally, they grafted on this Oriental stock their own peculiar ideas which are not in the main those of an artistic people. The scent of barbarism hangs about their productions to-day, and their imitation of European art, especially in architecture, has brought about the use of a hybrid style of which it is not profitable to treat.

Dealing then, rather with the earlier phases of Turkish ornament, we see in the best of it many familiar forms. The lotus has twisted itself into anthemions which but partially conceal the Saracenic influence, the interlace and the whorl take on different characters, as in most of the Saracenic design, mottoes and lettering are decoratively interspersed with the twining arabesques.

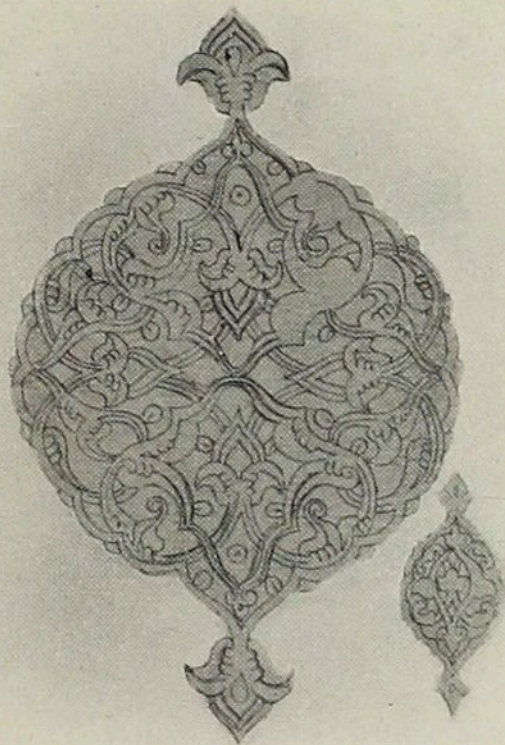
The patterns are interesting, but the colors are not blended with the skill of the Arabian, Persian, or of the Saracenic of the Mamluk period. In fact the Turk shows his fondness for gaudiness in much of his decoration. He is fond of good rugs, metal and armor, and a good judge of a beautiful object, although he prefers as most warriors do, that some one else should make it and he use it. He is certainly now a degenerate in art, though not in war. Turkish rugs as they are miscalled are largely the handiwork of the inhabitants of Asia Minor, Armenia, Persial and of other tribes which are still either nomadic or live in greater simplicity than the Turks, although they in many cases are



Fountain at Scutari



Fountain at Galata.



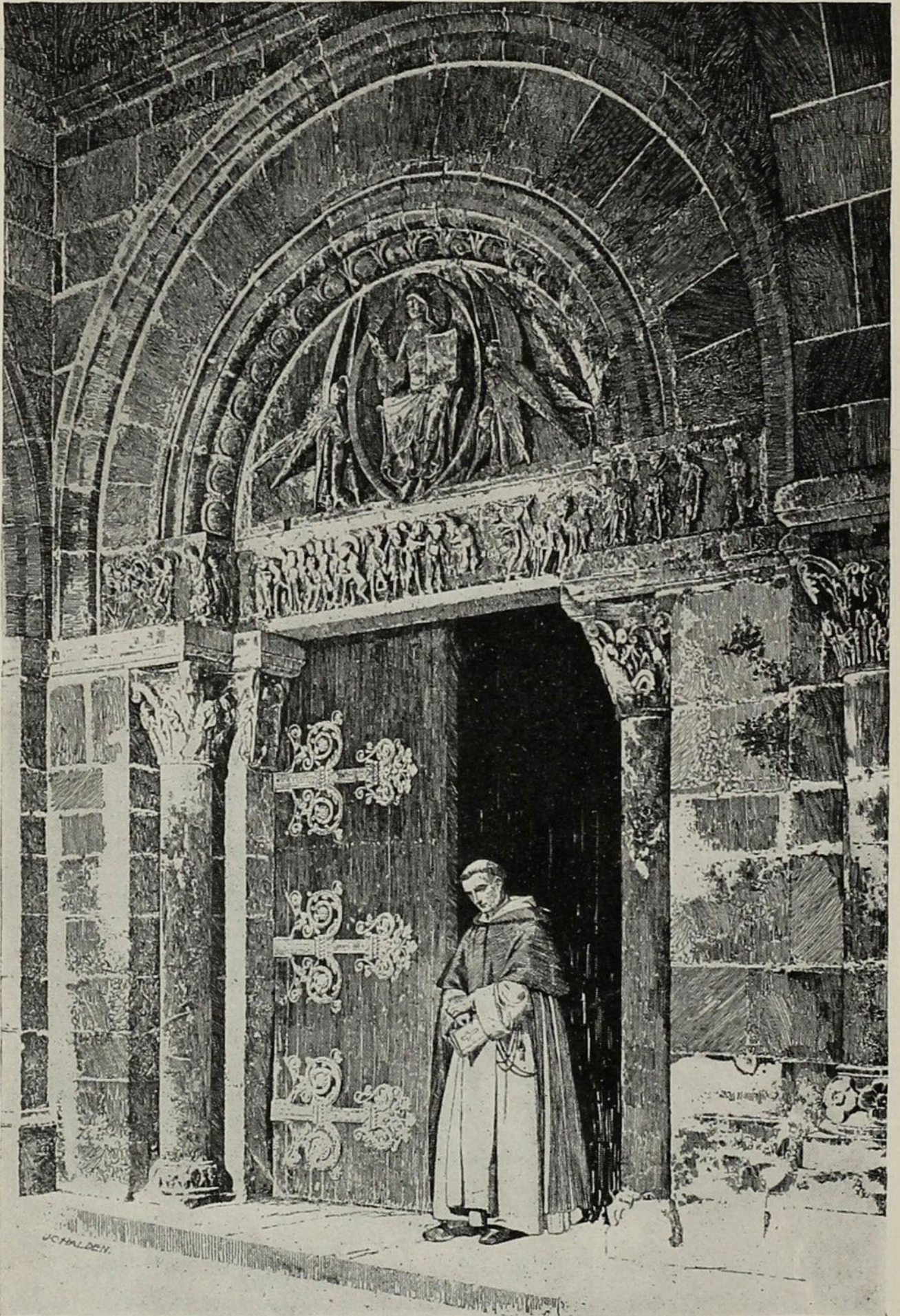
Incised Bronze.
From the Door of the Ahmedyeh,
Constantinople.

subject to them. This is seen by the very character of the designs, which are largely Arabian and Persian.

Turkish modeling is distinguished from the Arabian by the great use of what is called by Owen Jones the re-entering curve on the base of the anthemion, but here the Persian is somewhat like the Turkish and it is difficult to distinguish, except by reference to many examples.

The best period of Turkish art has much of the quality of the best Saracenic work of Northern Africa and Southern Spain. The fountains and some of the mosques in Constantinople are beautiful but cannot always safely be attributed to the Turks, who built over and added to existing buildings.

On the whole Turkish ornament comes lower in the scale of Oriental art than Persian, Moorish or Indian, owing to its frequent lack of imaginative quality, and the less harmonious combinations of color.



Doorway at Perrecy-Les-Forges, Allier, France.

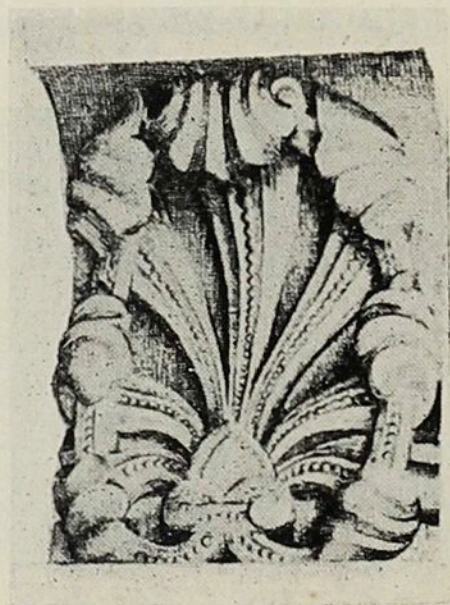
Romanesque.

1000 to 1150 A. D. Developed by master-builders and ecclesiastical institutions from Roman remains and Eastern suggestions introduced by traders and crusaders.

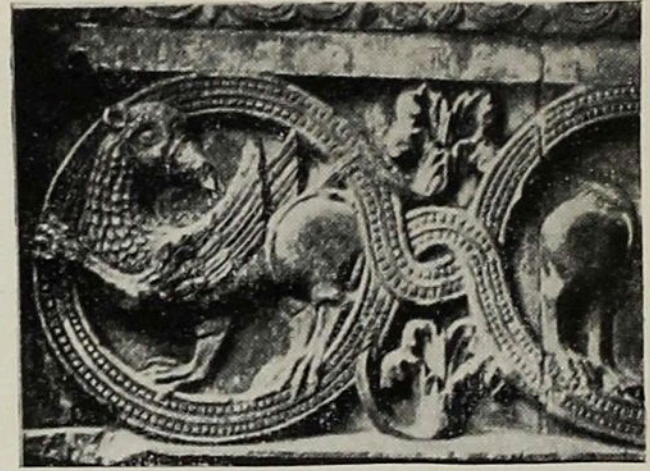
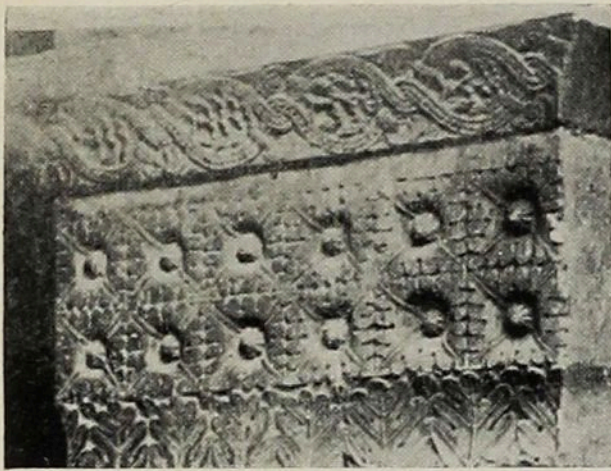


ROME filled her provinces with beautiful amphitheatres, baths, basilicas or halls of justice, royal palaces, etc., and as a sequence there remained after the destruction of the Imperial City a great number of the most interesting and instructive ruins, which were converted to all sorts of uses as rapidly as the need for new buildings was felt. Many of the most ancient structures were used as quarries whence materials for the new buildings were taken, and gradually the natural inclination was to make the new like the old, but especially in regard to ornament which was copied by the builders as well as could be, and often stolen and inserted in pieces as in the Temple St. Jean, Poitiers, France; San Michel, Pavia, Italy, and in many of the early churches and ancient dwellings. New arrangements of pattern were suggested by the old, and preserve more or less of the flavor of Roman art to this day.

In different parts of the world, however, different outside influences were brought to bear, and Romanesque was modified accordingly. Thus we have Norman, Southern France, German, Spanish and Lombard work, all of which comes properly under the general head of



Corbel Face, Angers, France.

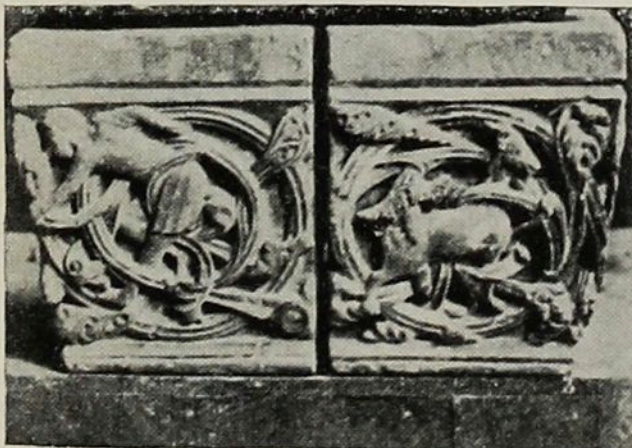


Capitals at Elne, France.

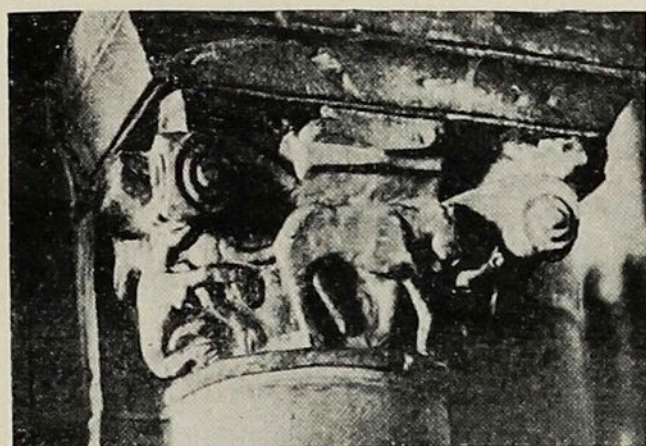
Romanesque. It has been well defined as the school based on and preserving Roman forms, which was founded by the inhabitants of Roman colonies in Southern France, and this has generally been accepted by the foremost modern authors, M. du Caumont so christening it in 1825. Auvergne in France is filled with the best examples of French Romanesque. Here Richardson (H. H.) sought inspiration.

The wide extent of Romanesque work through Europe can be traced to the influence of conquest and colonization, notably in the cases of Norman invasions in England and Sicily, as well as in France.

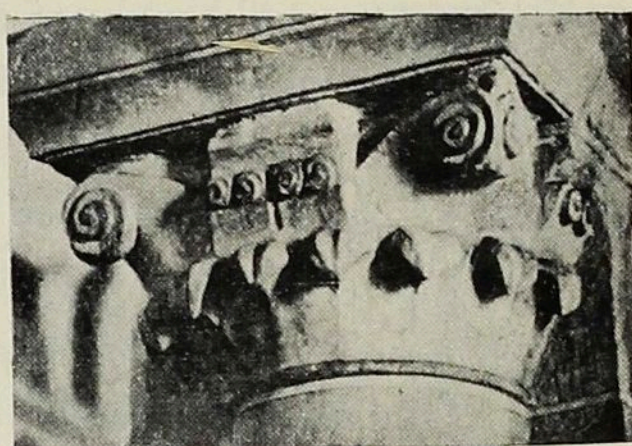
The characteristics though numerous, are distinguishable but hard to define. In general massiveness, though frequently in



Capitals from Southern France, at Elne.



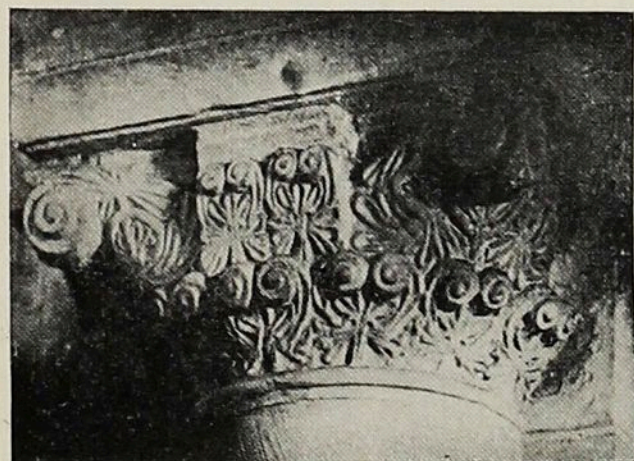
Storied Capital.



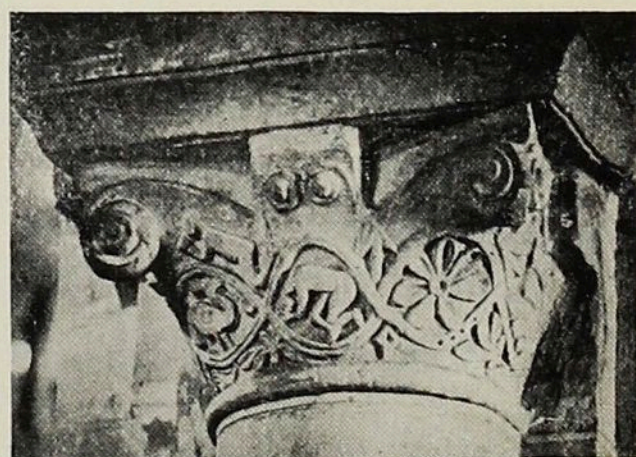
Leaf Forms.

later work delicacy is noticeable. The acanthus is used with sharp points as a rule, in patterns bounded with the interlace of acanthus stems and full of vigor. Rosettes of conventional form from natural sources, dentils used in rows, bulging forms in preference to receding, the convex in preference to the concave, all of them are stamps of the school. Conventionality is its strong point as in all good schools of ornament, and yet it gives the almost perfect suggestion of natural forms without ever becoming realistic.

Animal forms are largely used, birds, beasts and grotesques in profusion, and repetition of the general ideas with changed detail, but the very rudeness and crudeness of the animals makes these decorative and in keeping in the buildings of the time.



Capital showing Budding Fronds.
H. H. Richardson's Favorite,



Interlace, Leaf and Flower
with Animals,

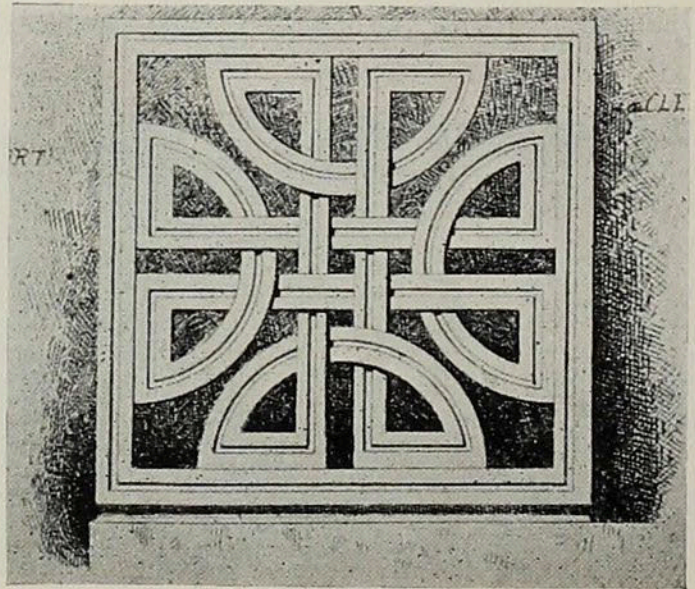


In Church of
St. Sauveur,
Aix.

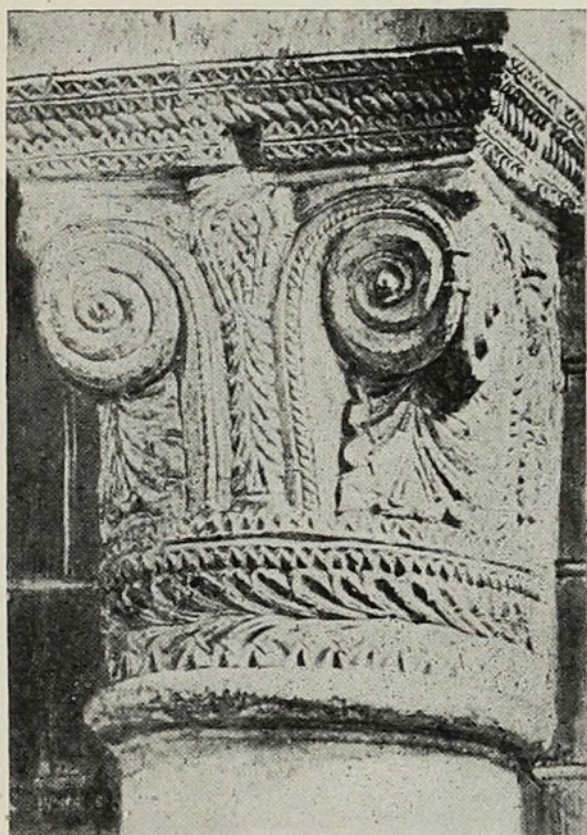
Although we have passed through a “Romanesque period” in America and are inclined to place some of Richardson’s work and that of poor imitators in the same category, yet it is self-evident to the observer that to the real Romanesque and to our own experience with it, we owe much. It came at a time when there was special need of a return to simple dignity in design. Broad surfaces with simple window and door openings are better than the fussiness of the decadent German and French Renaissance from which we suffered, and to Richardson himself special praise is due that being a “Beaux Arts man” he had the strength of mind to become an eclectic and do more than to slavishly copy the school which he admired.

The effect of his work in the United States was almost as great on ornament as on architecture, and had he lived longer it is probable that through development of Byzantine motives of ornament combined with broad and more refined masses than those he had formerly used, we should have seen at least the beginning of a style applicable to a wide range of work.

Romanesque ornament in France and Italy is like the first faint notes of spring after the dismal winter of the dark ages following the fall of Rome. It is decidedly an awakening, because in spite of the temptation to continuously employ the



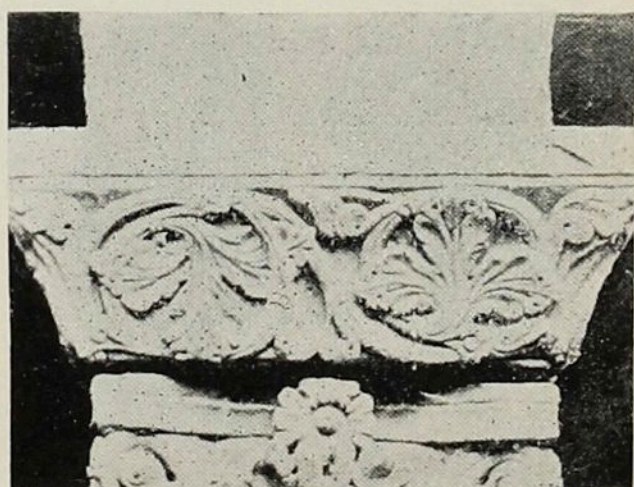
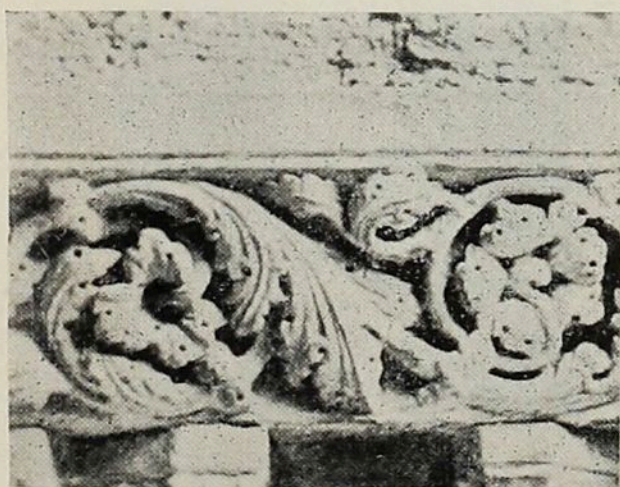
Cross at Clermont, Ferrand, France.



Capital of Engaged Column.
Good example of Simple Flat Ornament
effectively used.

with its white marble cloister, and Moissac with its storied capitals, and possibly the directness, the simplicity and the meaning of it all will appeal to him as it never has before. Much of the ornament on our best modern buildings, is so utterly prosaic, meaningless and stupidly imitative of bad precedent, that the best Romanesque work is infinitely preferable.

classic fragments or copy them, we see constant evidences of a turning to nature for inspiration, which was later to lead to the realism of Gothic art. He who would deny to Romanesque art its proper place in the development of architecture and decoration, should first see the front of St. Gilles, in Southern France, with its triple entrance and its admirable use of bold, strong and telling, if crude ornament, and also the front of St. Trophimus at Arles, not far distant. Then let him visit in turn Elne,



Impost Blocks to Capitals. Southern France.
Original from the E.R. Butler & Co. Research Library



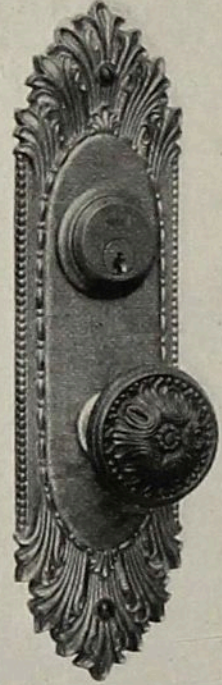
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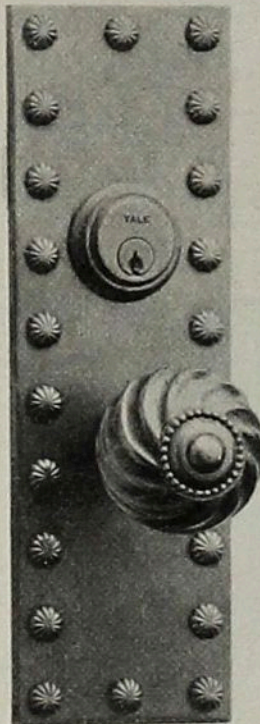
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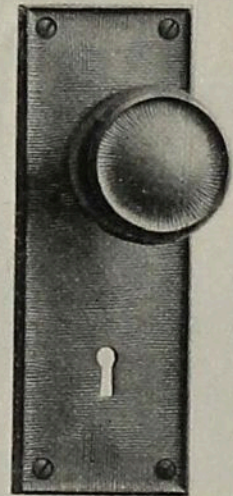
9



10



11



12

School—Romanesque.

Yale & Towne Designs. Romanesque.

The Multipliers indicate the relative prices of the various Designs and finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

- ABBOTSFORD—Fig. 1, page 744, 7 pieces, including
 Esc'n Plates and Knobs, p. † Double Extension
 Store Door Handles, . . " 745 Bolts, . . . p. †
 Appropriate Finishes: Copper (CX22) Mult'r 2.; Silver (SX52)
 Mult'r 2.9, (SY55) Mult'r 3.6
- AGEN—Fig. 1, page 856, Hinge Plates only.
- ALBI—Fig. 3, page 744, Store Door Handle only.
- ASPREMONT—Fig. 16, page 857, Hinge Plates only.
- AUMONT—Figs. 1 to 9, page 974, Cabinet Trim only.
- AURILLAC—Fig. 2, page 831, Door Pull only.
- AUVERGNE—Fig. 2, page 396, 50 pieces, including
 Esc'n Plates and Knobs, p. 396 Door Pulls, . . . p. 823
 Store Door Handles, . . " 747 Door Knockers, " 873
 Cup Escutcheons, . . . " 904 Hinge Straps, . . " 848
 Flush Sash Lifts, . . . " 916* Push Buttons, . . " 895
 Bar Sash Lifts, . . . " † Push Plates, . . . " 923*
 Letter Drop Plates, . . . " 917* Shutter Trim, . . . " 922*
 Extension Bolts, . . . " 894* Cabinet Trim, . . . " 965
 Appropriate Finishes: Brass (AZ15) Mult'r 1.4; Copper (CX22)
 Mult'r 1.4; Silver (SX52) Mult'r 1.9; Iron (FX80) Mult'r 1.
- BAYONNE—Fig. 12, page 857, Hinge Plates only.
- BEAUCAIRE—Fig. 78, page 864, Hinge Plates only.
- BEAUVOIR—Figs. 1 to 4, page 977, Cabinet Trim only.

* A few Designs only are shown as examples. † Not illustrated.

- BEAUMONT—Fig. 28, page 908, . . . 44 pieces, including
 Esc'n Plates and Knobs, p. † Push Buttons, . p. 895
 Cup Escutcheons, . . " 904 Push Plates, . " 923*
 Flush Sash Lifts, . . " 916* Bell Pulls, . . " †
 Appropriate Finishes: Copper (CX22) Mult'r 2.2; Brass (AX61)
 Mult'r 2.6; Silver (SY52) Mult'r 2.6; Iron (FX80) Mult'r 1.6
- BELFORT—Fig. 1 and 5, page 396, . . . 26 pieces, including
 Esc'n Plates and Knobs, p. 396 Door Pulls, . . p. 824
 Cup Escutcheons, . . " 904 Push Buttons, . " 895
 Flush Sash Lifts, . . " 916* Push Plates, . " 923*
 Drawer Pulls, . . . " 925 Key Plates, . . " 952
 Appropriate Finishes: Copper (CX22) Mult'r 1.2; Silver (SX52)
 Mult'r 1.8; Iron (FX80) Mult'r .85
- BERGERAC—Fig. 9, page 831, Door Pull only.
- BORDEAUX—Fig. 3, page 396, 19 pieces, including
 Esc'n Plates and Knobs, p. † Lever Handles, . p. 879
 Store Door Handles, . . " 747 Door Pulls, . . " 824
 Cup Escutcheons, . . " 904 Push Buttons, . " 895
 Letter Drop Plates, . . " 917* Push Plates, . " 923*
 Flush Sash Lifts, . . " 916*
 Appropriate Finishes: Copper (CX22) Mult'r 3.8; Brass (AZ10)
 Mult'r 3.7, (AY22) Mult'r 3.8; Iron (FX80) Mult'r 1.8
- BRIONDE—Figs. 10 and 14, page 857, . . . Hinge Plates only.
- CHERBOURG—Fig. 34, page 859, Hinge Plate only.
- CLERMONT—Figs. 1 to 4, page 979, . . . Cabinet Trim only.
- CLUNY—Fig. 7, page 396, 93 pieces, including
 Esc'n Plates and Knobs, p. 734 Bell Pulls, . . p. 734
 Store Door Handles, . . " 735 Push Buttons, . " 735
 Cup Escutcheons, . . " 734 Push Plates, . " 735
 Flush Sash Lifts, . . " 734 Hinge Straps, . " 734
 Bar Sash Lifts, . . . " 734 Sash Sockets, . " 735
 Letter Drop Plates, . . " 735 Shutter Trim, . " 735
 Extension Bolts, . . . " 734 Cabinet Trim, . " 963
 Door Pulls, " 734
 Appropriate Finishes: Copper (CX22), Base, see pages 734 and 735;
 Silver (SX52) Mult'r 1.75; Iron (FX80) Mult'r .75

* A few Designs only are shown as examples. † Not illustrated.

- DAX—Figs. 1 to 4, page 978, . . . Cabinet Trim only.
- DONJON—Fig. 7, page 856, . . . Hinge Plate only.
- DOUVAINE—Fig. 5, p. 748, Door Pull and S. D. Handle only.
- DURANNO—Fig. 76, page 864, . . . Hinge Plates only.
- DURBAN—Fig. 91, page 865, . . . Hinge Plates only.
- DUXBURY—Fig. 3, page 856, . . . Hinge Plate only.
- EBRO—Fig. 4, page 396, . . . 16 pieces, including
 Esc'n Plates and Knobs, p. 396 Push Buttons, . p. 896
 Cup Escutcheons, . . . " 905 Push Plates, . . " 923*
 Flush Sash Lifts, . . . " 916* Key Plates, . . " 953
 Hook Sash Lifts, . . . " †
 Appropriate Finish : Iron (FCX22) Mult'r .25, (FX80) Mult'r .5
- ELNE—Figs. 1 to 4, page 980, . . . Cabinet Trim only.
- FOIX—Fig. 58, page 862, . . . Hinge Plates only.
- GUERET—Page 873, . . . Door Knocker only.
- JARNAC—Figs. 1 to 6, page 980, . . . Cabinet Trim only.
- LAGRASSE—Figs. 1 to 4, page 981 . . . Cabinet Trim only.
- LYONS—Fig. 6, page 396, . . . 45 pieces, including
 Esc'n Plates and Knobs, p. † Push Buttons, . p. 896
 Cup Escutcheons, . . . " 905 Push Plates, Fig. 2 " 923
 Flush Sash Lifts, . . . " 916* Hinge Straps, . . " 852
 Bar Sash Lift, . . . " † Shutter Trim, . . " 922*
 Extension Bolts, Fig. 8, " 894 Sash Sockets, . . " †
 Door Pulls, . . . " 826 Cabinet Trim, . . " 971
 Appropriate Finishes : Copper (CX22) Mult'r 1.4; Silver (SX52)
 Mult'r 1.9; Gold (GX10) Mult'r 7.75
- MELUN—Fig. 38, page 860, . . . Hinge Plate only.

* A few Designs only are shown as examples. † Not illustrated.

- MARGAUX—Fig. 9, page 396, . . . 17 pieces, including
 Esc'n Plates and Knobs, p. 396 Push Plates, . . p. 923*
 Cup Escutcheons, . . . " 905 Hinge Straps, . . " 852
 Push Buttons, . . . p. 896
 Appropriate Finishes: Copper (CX22) Mult'r 1.4; Silver (SX52)
 Mult'r 2.; Gold (GX10) Mult'r 9.4; Iron (FX80) Mult'r 1.
- MONTAUBAN—Figs. 1 to 4, page 981, . . Cabinet Trim only.
- MONTINS—Fig. 39, page 860, . . . Hinge Plate only.
- MURAT—Fig. 98, page 866, . . . Hinge Plate only.
- NARBONNE—Fig. 3, page 839, . . . Door Pull only.
- NEVERS—Fig. 4, page 839, . . . Door Pull only.
- NIMES—Fig. 10, page 396, . . . 43 pieces, including
 Esc'n Plates and Knobs, p. 396 Door Pulls, . . p. 827
 Store Door Handles, . . " 753 Push Buttons, . . " 897
 Cup Escutcheons, . . . " 906 Push Plates, . . " 923*
 Flush Sash Lifts, . . . " 916* Hinge Straps, . . " †
 Drawer Pulls, . . . " 927
 Appropriate Finishes: Brass (AZ10) Mult'r 2.25; Copper (CX22)
 Mult'r 2.4; Iron (FX80) Mult'r 4.4
- NOVARA—Figs. 62 and 64, page 862, . . Hinge Plates only.
- PAU—Fig. 36, page 859, . . . Hinge Plate only.
- PRADES—Fig. 96, page 866, . . . Hinge Plate only.
- REALMONT—Fig. 8, page 396, . . . 55 pieces, including
 Esc'n Plates and Knobs, p. 396 Bar Sash Lift, . . p. †
 Store Door Handles, . . " 755 Door Pulls, . . . " 828
 Cup Escutcheons, . . . " 906 Push Buttons, . . " 897
 Flush Sash Lifts, . . . " 916* Push Plates, . . . " 923*
 Letter Drop Plates and Shutter Trim, . . . " 922*
 Hood, Figs. 13 & 14 " 917 Cabinet Trim, . . . " 972B
 Extension Bolts, Fig. 2, " 894
 Appropriate Finishes: Copper (CX22) Mult'r 1.3; Silver (SX52)
 Mult'r 2.; Iron (FX80) Mult'r 1.

* A few Designs only are shown as examples. † Not illustrated.

RODEZ—Fig. 44, page 860, . . . Hinge Plate only.

ROKEBY—Fig. 11, page 396, . . . 29 pieces, including

Esc'n Plates and Knobs, p. 396	Bar Sash Lifts, . p. †
Store Door Handle, . " 760	Push Buttons, . " 897
Cup Escutcheon, . . " 906	Push Plates, . " 923*
Letter Drop Plates . . " 917*	Shutter Knobs, . " 941
Extension Bolts, Fig 6, " 894	Key Plates, . . " 955
Flush Sash Lifts, . . . " 916*	

Appropriate Finishes: Copper (CX22) Mult'r 1.4; Brass (AX61)
Mult'r 1.8; Iron (FX80) Mult'r 1.

ROQUEFORT—Fig. 51, page 861, . . . Hinge Plate only.

ROYAT—Fig. 41, page 860, . . . Hinge Plate only.

SALIGNAC—Fig. 77, page 864, . . . Hinge Plate only.

TARBES—Fig. 2, page 856, . . . Hinge Plate only.

TOURAINÉ—Fig. 12, page 396, . . . 20 pieces, including

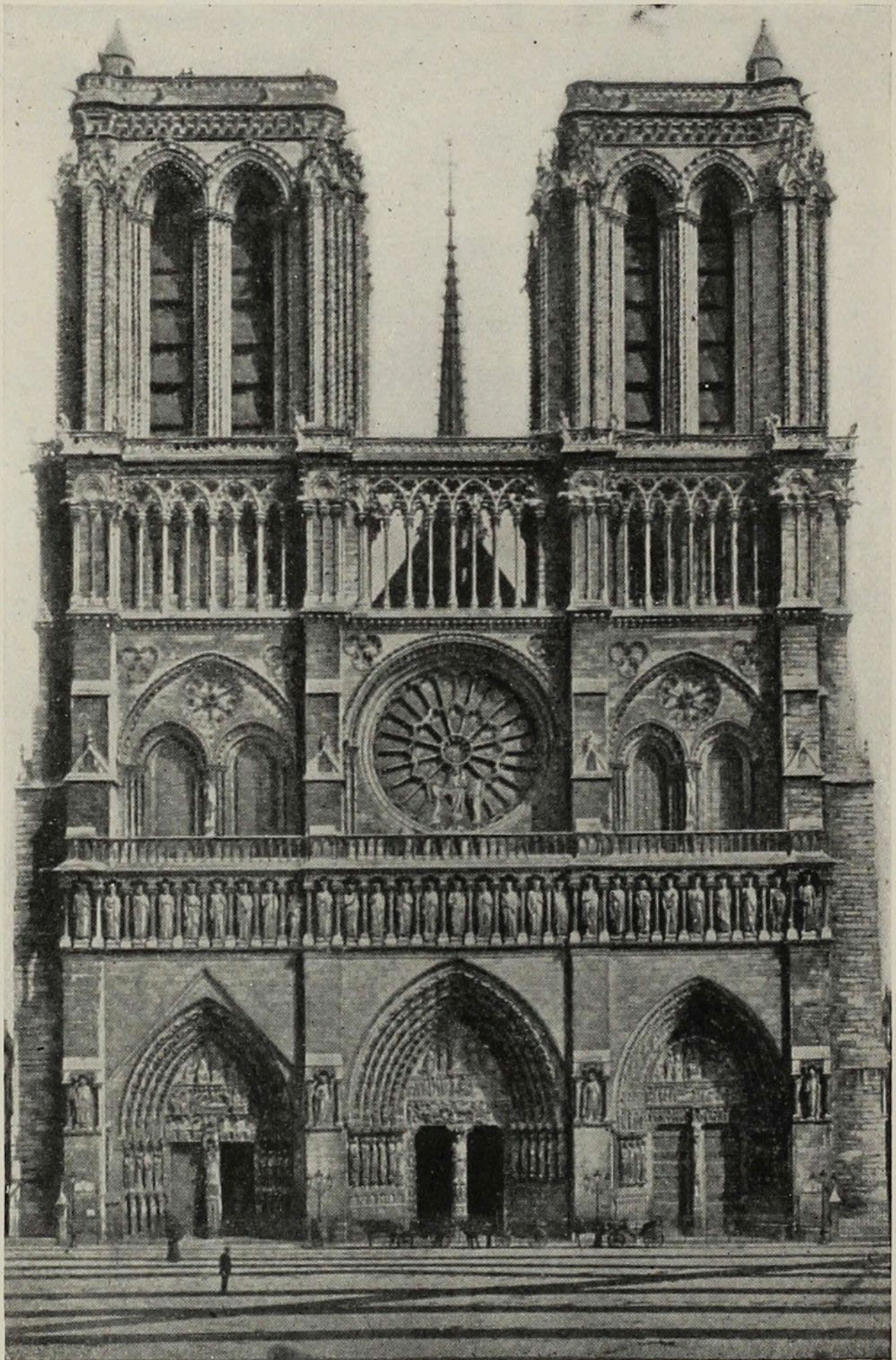
Esc'n Plates and Knobs, p. 396	Door Pulls, . . p. 829
Store Door Handles, . " 757	Push Buttons, . " 897
Cup Escutcheons, . . " 906	Push Plates, . " 923*
Flush Sash Lifts, . . . " 916*	

Appropriate Finishes: Copper (CX22) Mult'r 1.3; Silver (SX52)
Mult'r 1.8; Iron (FX80) Mult'r 1.

TULLE—Fig. 11, page 857, . . . Hinge Plate only.

VALENCE—Figs. 1 to 4, page 989, . . . Cabinet Trim only.

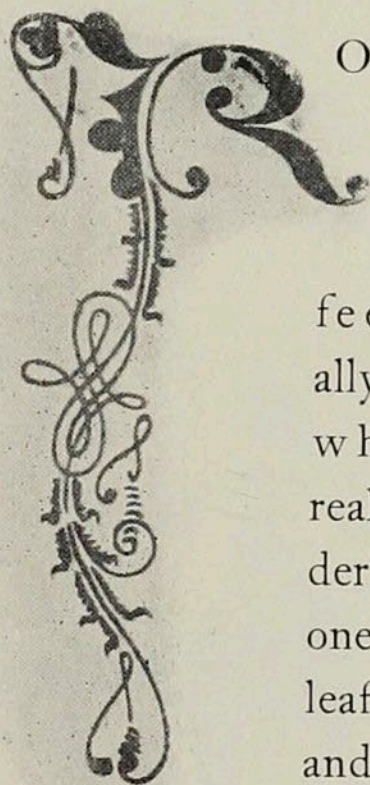
* A few Designs only are shown as examples. † Not illustra'ed.



Façade of Cathedral of Notre Dame, Paris.

Gothic.

1150 to 1450 A. D. Developed chiefly by ecclesiastical institutions, in cathedral and church building.



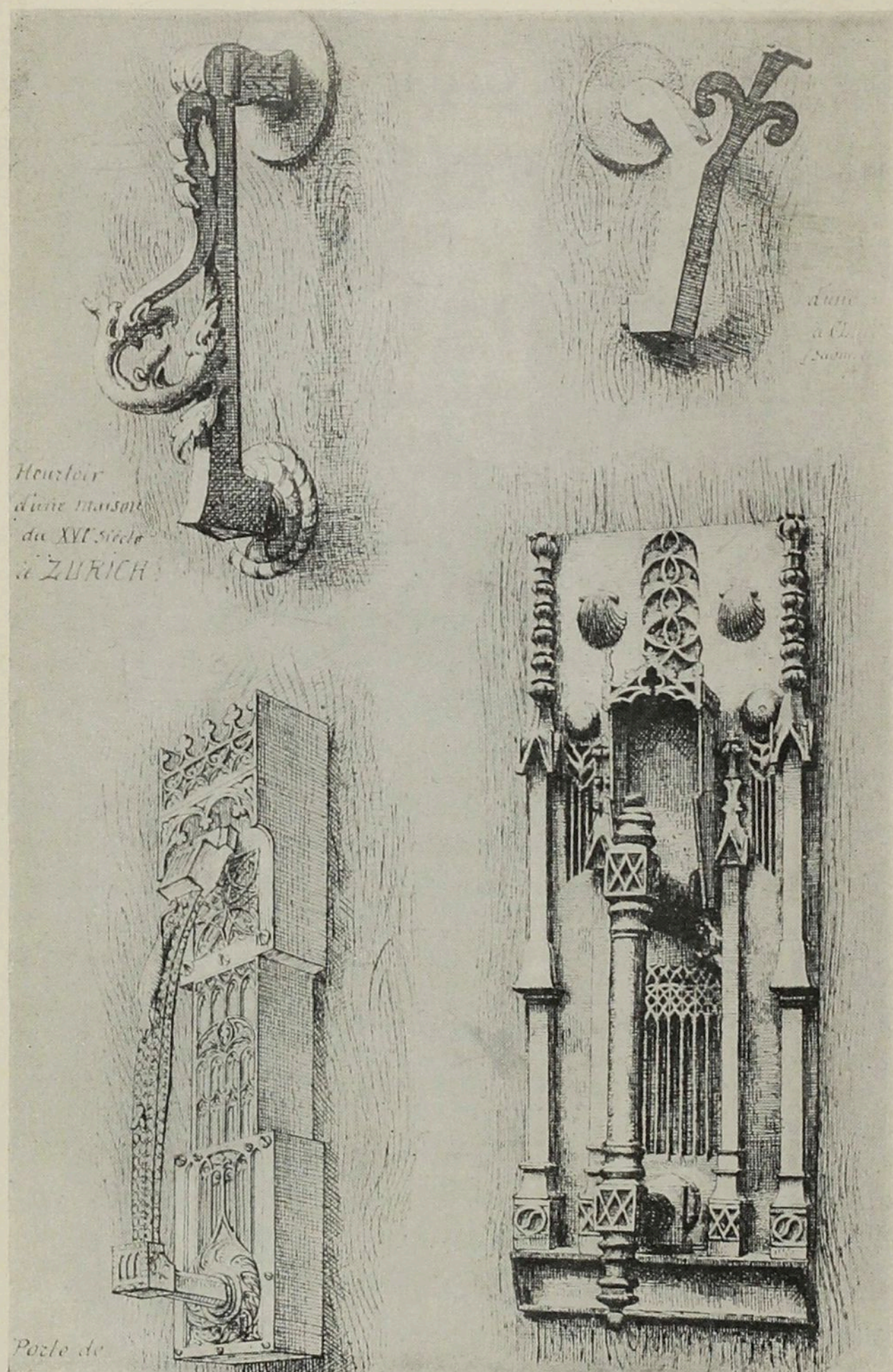
ROMANESQUE ornament had no general decline according to our standard, except in certain districts, where a transitional style is noticeable, which was hard, unfeeling and displeasing as a rule. Generally speaking, it passed into early Gothic which changed to the gradually increasing realism of later Gothic discernible in the rendering of natural forms. The classic acanthus one sees giving way to the natural types of leaf and stem, until oak, ivy, seaweed or kelp and other natural forms are represented, first conventionally and then in a very realistic way which at last becomes tiresome in its decline and suggestive of the uselessness of man's competing with nature on her own ground, that is, of attempting to use natural forms with less and less conventionality.

The early Gothic ornament, however, is interesting and exceedingly vigorous. It possesses much of the life of the Romanesque conventionality and straightforwardness, is adaptable to many of our modern needs, and is more refined than Romanesque.

In brief then, we may say of the

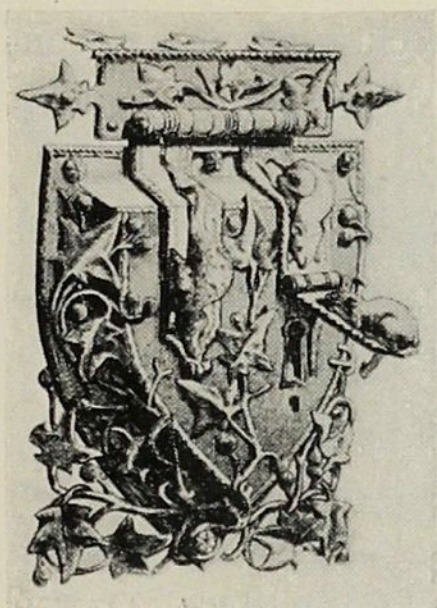


A Mediæval Door Ring.



Knockers.

From Houses in Zurich, Beaune, Cluny and Bourges.



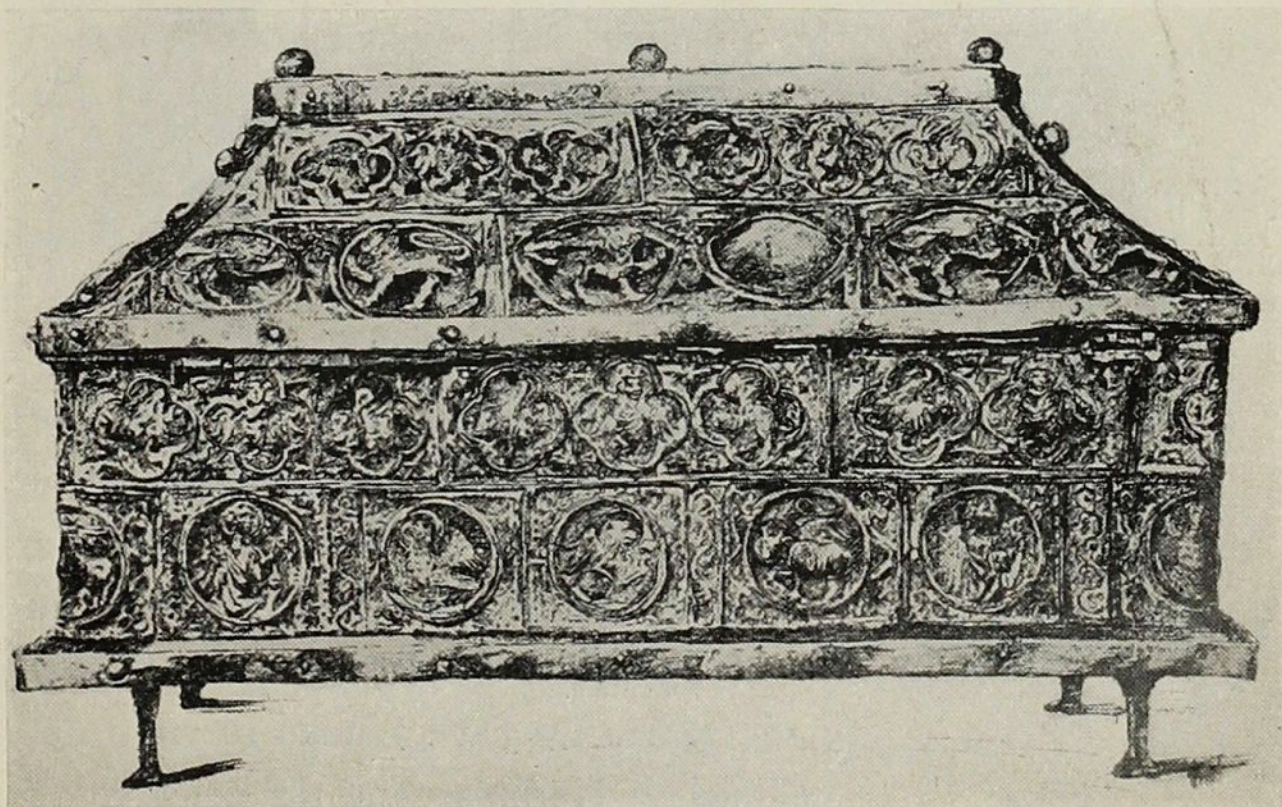
Lockplate.

Gothic that its later characteristics are greater freedom, than in its predecessors, from conventionality and a greater leaning towards realism until its decay and the dawn of the Renaissance.

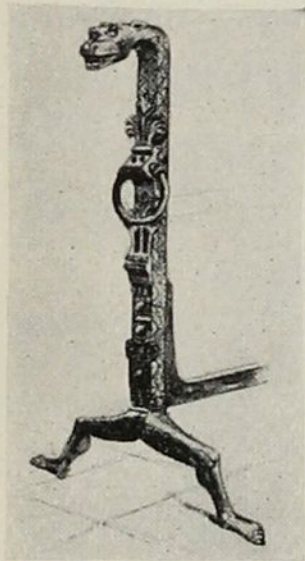
The trefoil, quatrefoil, etc., are distinguishing marks of the style, also a certain roundness or convexity of the ends of leaves in trefoils, etc.

In England Gothic went through the periods of Early English; Lancet, 1189-1307; Decorated, 1307-1377; Perpendicular, 1377-1485; Tudor, 1485-1546.

It is strange that while Gothic architecture went further and further into geometrical niceties of form and construction, its attendant ornament should, in spite of the frequent restraint of geometrical designs, be tending in its use of foliage and stems



Reliquary, XIII Century. German Museum Nuremberg.



Fire-Dog,
Vergenay, France.

more and more toward freedom from conventionality or realism, *i. e.* close imitation of nature which in every school proves disastrous.

In Germany the workers of metal became finally such copyists of natural forms as to represent the bark of trees, and sections where the axe had supposedly lopped off the branch. Pure and simple copying acts on the imagination of the designer like opium, killing in the end all traces of life, originality or inspiration. Design cannot live without the proper use of conven-

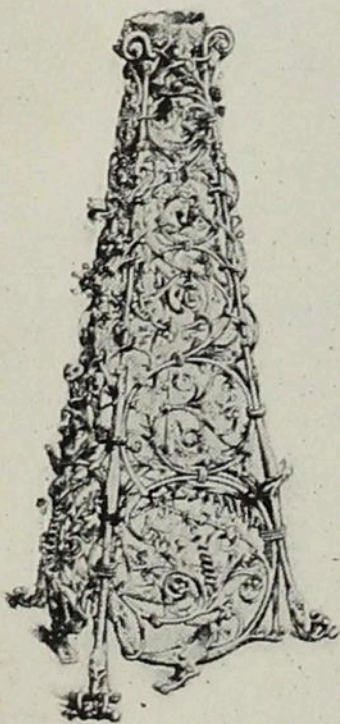
tionality which demands of the designer that he must use nature not as a copy book, but study her as a means of filling his mind with her suggestions. An ounce of suggestion in design is worth a pound of realism. While realism demands in its execution a high degree of technical skill it is quite possible for that skill to be acquired merely

by practice and in spite of an almost entire absence of true artistic feeling. Of course in each century as in the growth of the Renaissance, we find national characteristics changing

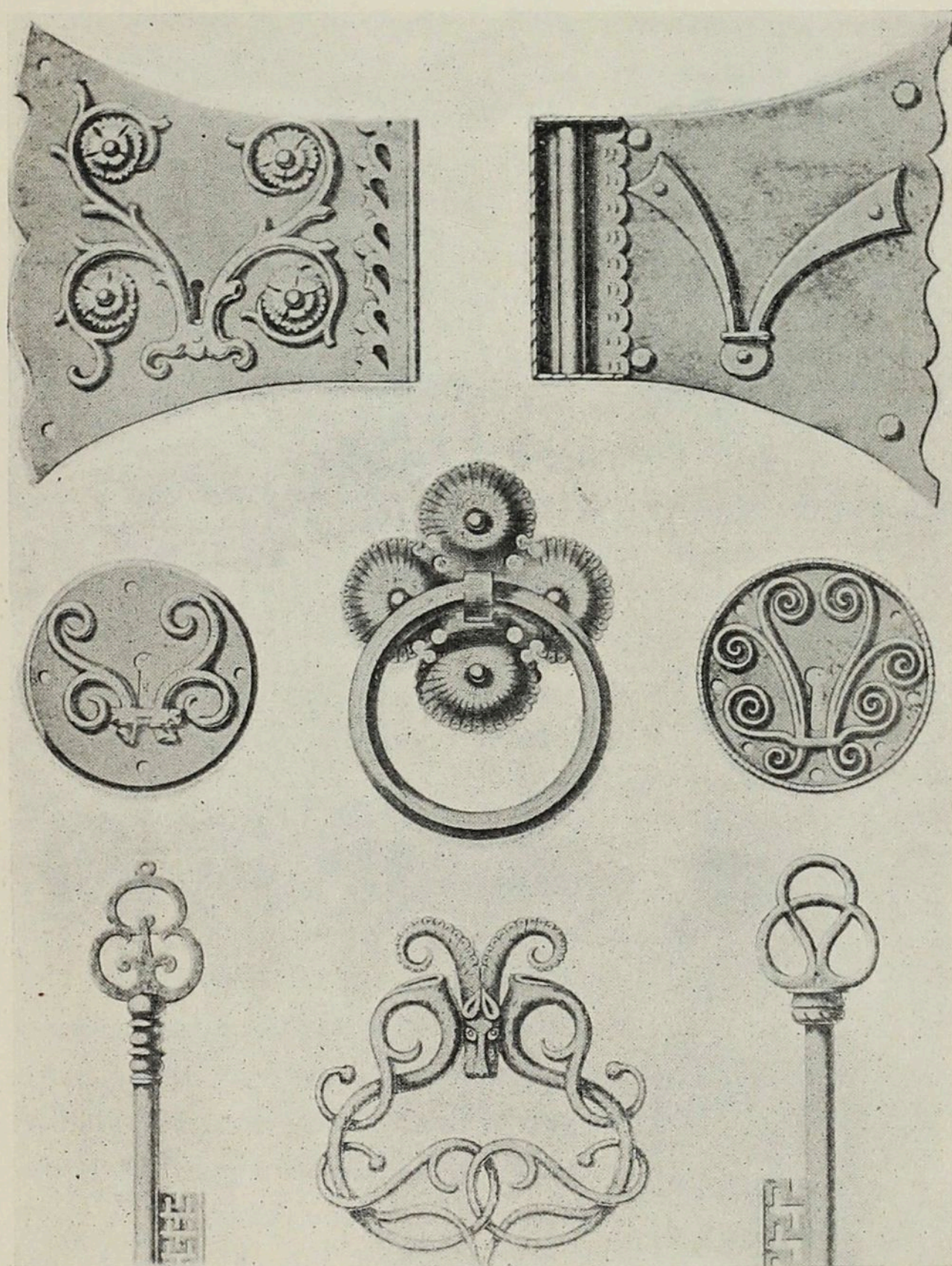


Knocker at Troyes

the style from its early formality and simplicity. In Spain it acquires a romantic and graceful freedom, and similarly in France, while in England the several periods which we have alluded to were developed. Germany and the neighboring lands produced wonderfully beautiful



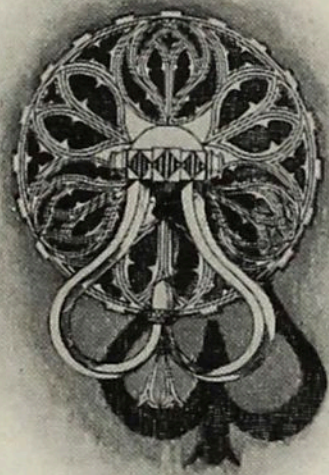
Candlestick,
St. Germain des Pres,
XIII Century



Mediæval Hardware.

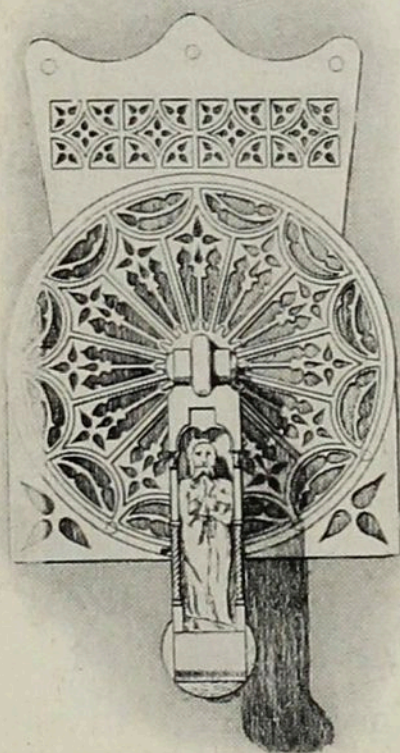
Gothic ornament in the woodwork of the day, examples of which have come down to us in chests, chairs, wainscots, etc., in the old chateaux and the national museums.

France perhaps more than any other country made Gothic



Door Ring, XV Century, French.

and no better plea for the logic of both could be made than the interpretation of Gothic which his language and drawings afford. A style which has vitality shows



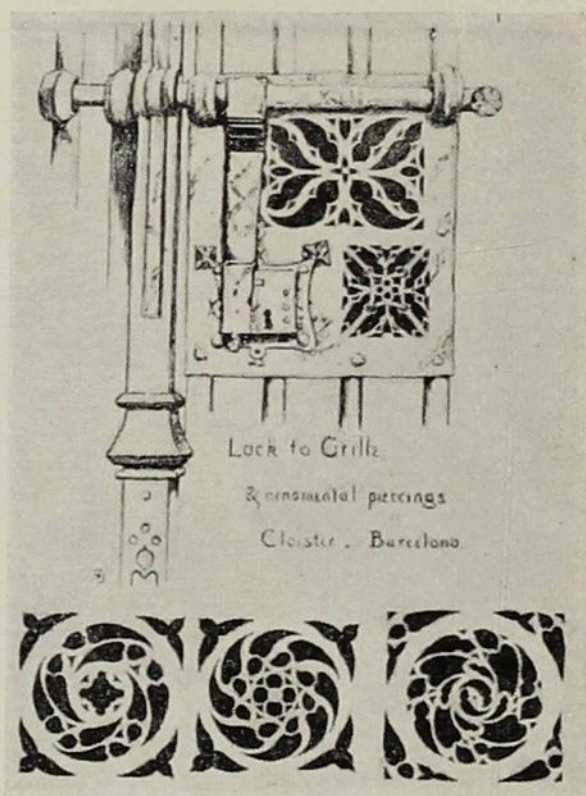
Knocker, XV Century, French.

the truest vehicle of national expression, due no doubt to the great admixture of Gothic blood in her people.

Viollet-le-Duc in his *Dictionnaire* has made of Gothic one of the most remarkable monographs of French archi-

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no better plea for the logic of both could be made than the interpretation of Gothic which his language and drawings afford. A style which has vitality shows it by its continued existence;

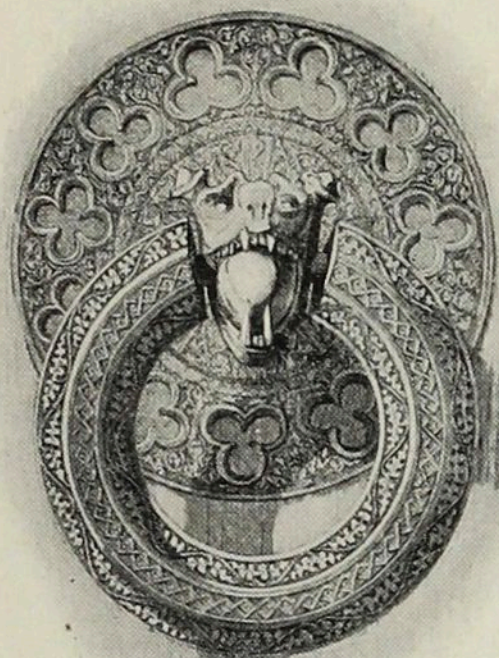


Lock to Grille
& ornamental fittings
Cloister, Barcelona.

In Cloister, Barcelona.

when it has reached its highest plane it must necessarily give way, and the true spirit of Gothic art is dead and has been ever since the Middle Ages. Mysticism produced it, science killed it.

But although the old Gothic spirit died after the invention of printing, and most of the work done as Gothic since then, was designed really in reminiscence and love of the departed school, yet we still see it affecting the art of



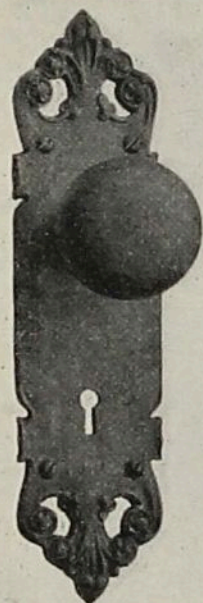
Door Ring.

our own day. In *l' Art Nouveau* we find a very decided Gothic treatment in the most noteworthy examples, in fact so strong is the Gothic suggestion that we are inclined to believe that in this direction lies the greater possibilities of this new school. It seems as if the long swerving lines suggestive of stem growth were common to both. If this is true it bears

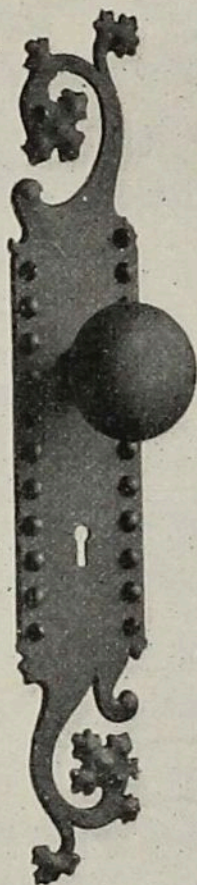
out what we notice in German Renaissance that if the efforts of the early artists to follow the best and most imaginative of the Gothic ornaments had been followed up by the later designers, a stronger school than the Renaissance would have arisen. Of course this is mere speculation, but, perhaps, not wholly idle.



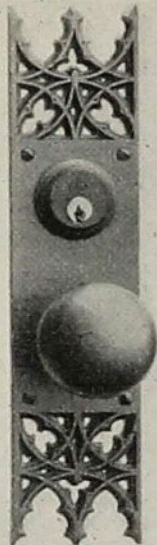
Knocker.



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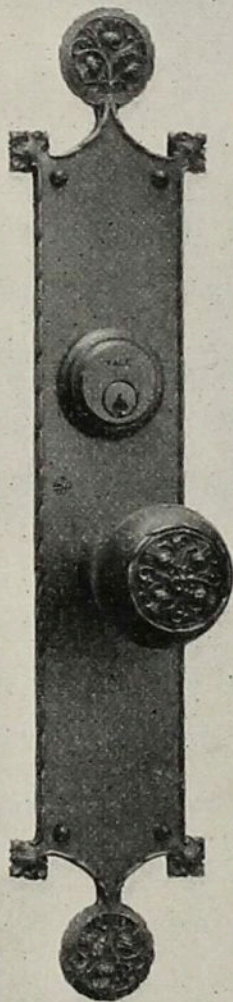
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6



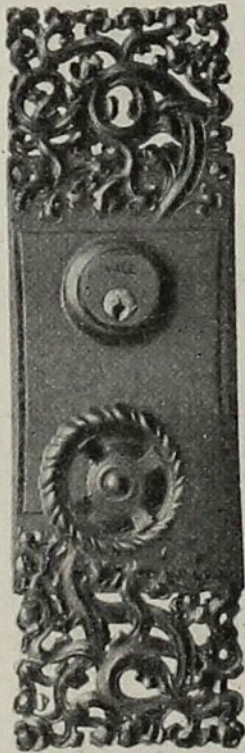
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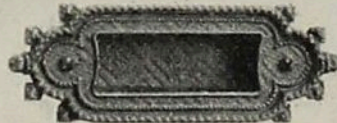
8



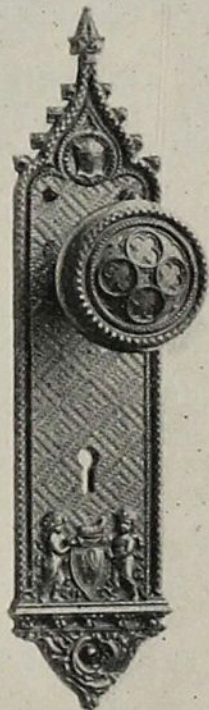
9



10



11



12

School—Gothic.

Yale & Towne Designs. . . . Gothic.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

ALENCON—Figs. 1, 5 and 6, page 410, . . . 36 pieces, including

Esc'n Plates and Knobs, p. 410	Letter Drop Plates p. 917*
Store Door Handles, . . " 745	Door Knockers, " 873
Cup Escutcheons, . . . " 904	Door Pulls, . . . " 823
Drawer Pulls, " 925	Push Buttons, . . . " 895
Flush Sash Lifts, " 916*	Push Plates, . . . " 923*
Bar Sash Lifts, " †	Key Plates, " 952
Appropriate Finishes: Copper (CX22) Mult'r 1.75; Silver (SX52) Mult'r 2.5; Iron (FX80) Mult'r 1.25	

AMIENS—Fig. 2, page 410, 14 pieces, including

Esc'n Plates and Knobs, p. 410	Push Buttons, . . p. 895
Cup Escutcheons, . . . " 904	Hinge Straps, . . " 847
Flush Sash Lifts, " 916*	
Appropriate Finishes: Copper (CX22) Mult'r 12.; Silver (SX52) Mult'r 14.; Iron (FX80) Mult'r 11.	

AUBIGNY—Fig. 23, page 858, Hinge Strap only.

BEAUVAIS—Figs. 3 and 8, page 410, . . . 18 pieces, including

Esc'n Plates and Knobs, p. 410	Push Buttons, . . p. 895
Store Door Handles, . . " 747	Push Plates, . . . " 923*
Cup Escutcheons, . . . " 904	Kick Plates, . . . " 870*
Flush Sash Lifts, " 916*	Hinge Straps, . . . " 848
Door Pulls, " 824	Key Plates, " 952
Appropriate Finishes: Brass (AZ10) Mult'r 2., (AY22) Mult'r 2.1; Bronze (BY14) Mult'r 2.1; Silver (SY52) Mult'r 2.7; Iron (FX80) Mult'r 1.5	

BELLAS—Fig. 11, page 874, Door Knocker only.

BENNINGTON—Fig. 71, page 863, Hinge Strap only.

BERNAY—Fig. 32, page 859, Hinge Plate only.

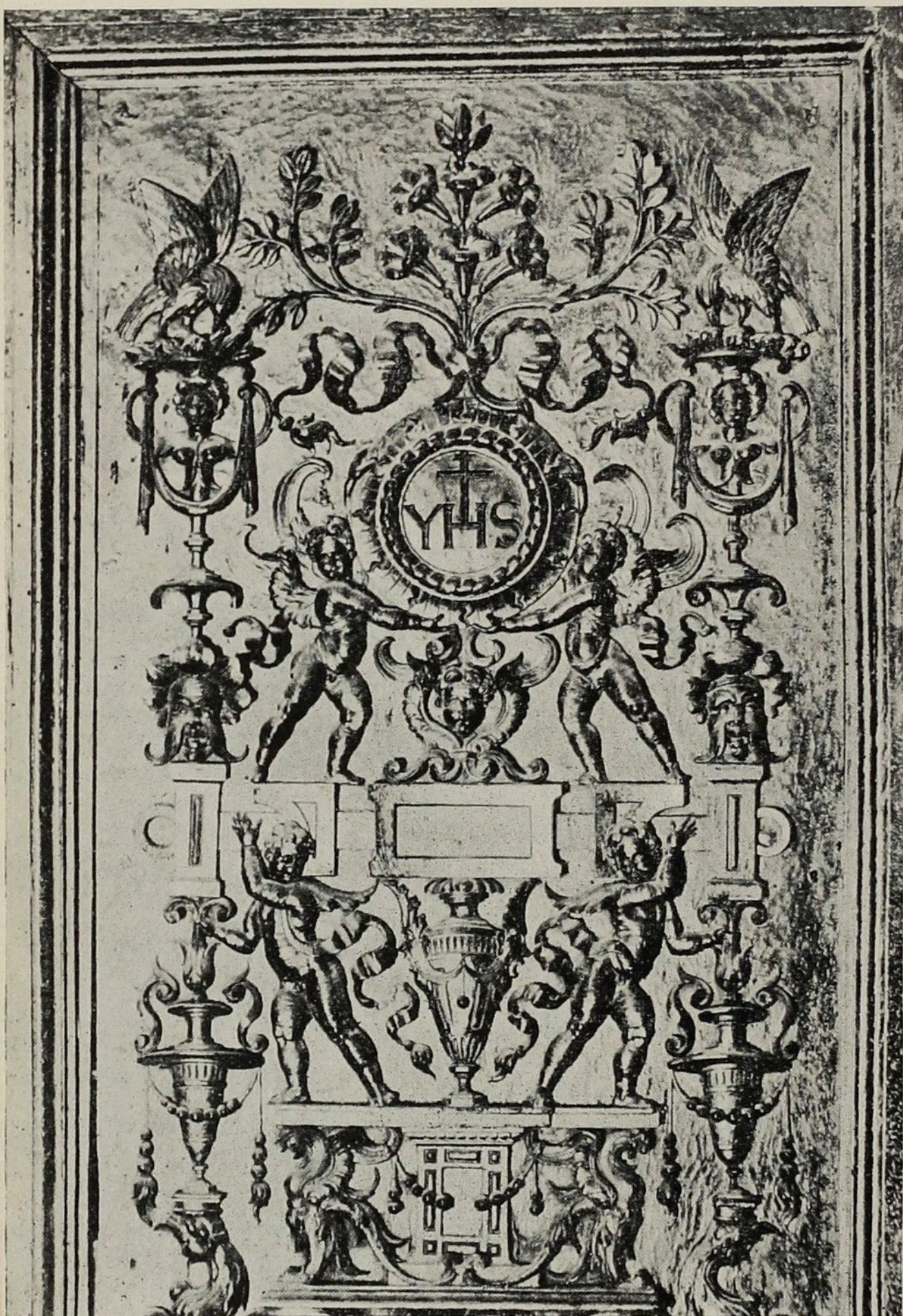
* A few Designs only are shown as examples. † Not illustrated.

- BREST—Fig. 79, page 864, Hinge Plates only.
- CAEN—Figs. 1 to 3, page 979, Cabinet Trim only.
- CANTERBURY—Fig. 1, page 748, 4 pieces, including
 Store Door Handles, . . p. 749 Push Plates, . . p. 923*
 Door Pulls, ,, 824
 Appropriate Finishes: Copper (CX22) Mult'r 3.1; Brass (AY22)
 Mult'r 3.1; Silver (SX52) Mult'r 4.2; Green Bronze (BX67)
 Mult'r 4.2; Iron (FX80) Mult'r 2.3
- CHALONS—Fig. 81, page 864, Hinge Plates only.
- COBURG—Fig. 4, page 410, 26 pieces, including
 Esc'n Plates and Knobs, p. 410 Door Pulls, . . p. 824
 Cup Escutcheons, . . . " 904 Push Buttons, . . " 895
 Flush Sash Lifts, Fig. 5, " 916 Push Plates, . . " 923*
 Appropriate Finishes: Brass (AY22) Mult'r 2.; Silver (SX52) Mult'r
 2.8; Iron (FX80) Mult'r 1.5
- DIEPPE—Fig. 4, page 856, Hinge Plate only.
- EPERNAY—Figs. 1 to 4, page 978, Cabinet Trim only.
- EVEREUX—Fig. 3, page 874, Door Knocker only.
- FLAVIGNY—Fig. 90, page 865, Hinge Plate only.
- FLORENSAC—Fig. 9, page 410, 8 pieces, including
 Esc'n Plates and Knobs, p. 410 Push Buttons, . . p. 896
 Store Door Handles, . . " 751 Push Plates, . . " 923*
 Door Pulls, " 825
 Appropriate Finishes: Copper (CX22) Mult'r 3.; Silver (SX52)
 Mult'r 3.8; Iron (FX80) Mult'r 2.3
- GIRONDE—Fig. 43, page 860, Hinge Plates only.

*A few Designs only are shown as examples.

- GRANVILLE—Fig. 31, page 859, . . . Hinge Plate only.
- GREENFIELD—Fig. 92, page 866, . . . Hinge Strap only.
- IVRY—Figs. 1 to 8, page 985, . . . Cabinet Trim only.
- KELP—Fig. 10, page 410, . . . 56 pieces, including
- | | |
|----------------------------------|--------------------------|
| Esc'n Plates and Knobs, p. 410 | Door Pulls, . . p. 826 |
| Store Door Handles, . . " 751 | Bell Pulls, . . " † |
| Cup Escutcheons, . . . " 905 | Hinge Straps, . . " 851 |
| Flush Sash Lifts, . . . " 916* | Push Buttons, . . " 896 |
| Bar Sash Lifts, . . . " † | Push Plates, . . " 923* |
| Letter Drop Plates, . . . " 917* | Shutter Trim, . . " 922* |
| Chain Door Fasteners. . . " † | Sash Sockets, . . " † |
| Butts, Fig. 1, . . . " 919 | Cabinet Trim, . . " 970 |
| Extension Bolts, . . . " 894* | |
- Appropriate Finishes: Copper (CX22) Mult'r 1.3; Iron (FX80) Mult'r 1.
- MURANO—Figs. 11 and 12, page 410, . . . 9 pieces, including
- | | |
|--------------------------------|---------------------------|
| Esc'n Plates and Knobs, p. 410 | Flush Sash Lifts, p. 916* |
| Cup Escutcheons, . . . " 906 | Push Plates, . . " 923* |
- Appropriate Finishes: Copper (CX22) Mult'r 2.1; Silver (SX52) Mult'r 2.75, (SY55) Mult'r 3.5; Gold (GY10) Mult'r 11.5
- NANTES—Fig. 22, page 858, . . . Hinge Plates only.
- PESARO—Fig. 84, page 865, . . . Hinge Plate only.
- PISA—Fig. 82, page 865, . . . Hinge Strap only.
- RIVA—Fig. 40, page 860, . . . Hinge Plate only.
- SAARBRUCK—Fig. 7, page 410, . . . 31 pieces, including
- | | |
|--------------------------------|---------------------------|
| Esc'n Plates and Knobs, p. 410 | Hinge Straps, . . p. 854 |
| Cup Escutcheons, . . . " 906 | Push Plates, Fig. 4 " 923 |
| Flush Sash Lifts, . . . " 916* | Cabinet Trim, . . " 972B |
| Door Pulls, " 828 | |
- Appropriate Finishes: Copper (CX22) Mult'r 2.6; Silver (SX52) Mult'r 3.3; Gold (GX12) Mult'r 11.; Iron (FX80) Mult'r 1.9
- TOURS—Figs. 1 to 4, page 989, . . . Cabinet Trim only.

* A few Designs only are shown as examples. † Not illustrated.



Carved Panel in Choir, S. Agostino Perugia.

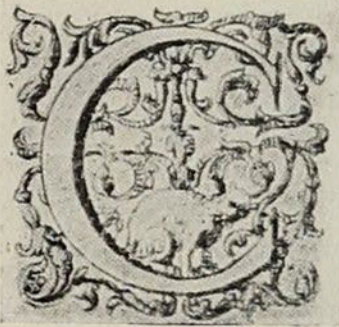
Palace Uguccioni, Florence.

Original from the E.R. Butler & Co. Research Library

Italian Renaissance.

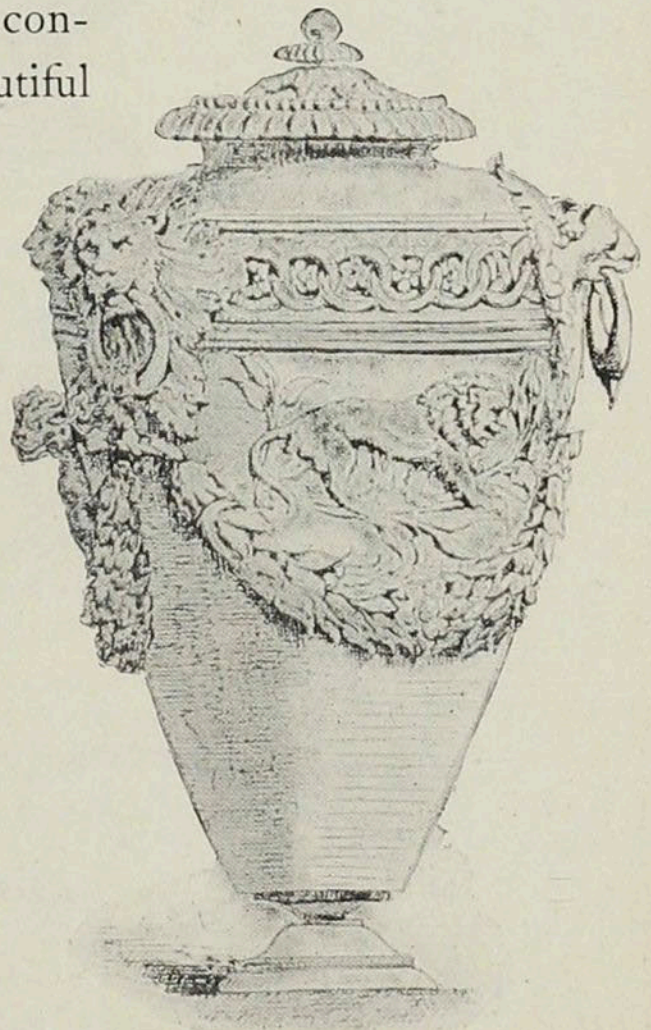
Trecento, 1300-1400; Early Renaissance or Quattrocento, 1400-1500; Brunelleschi, 1377-1446; Donatello, Ghiberti, Michelozzi, San Gallo, Luca della Robbia, Alberti, 1404-72; Pietro Lombardo, Fra Giocondo.

High Renaissance or Cinquecento, 1500-1600; Bramante, Primaticcio, Baldassarre, Peruzzi, Raphael, Giulio Romano, Sansovino, Scamozzi, Sanmichele, Michelangelo, Vignola, Vasari, Palladio, Galeazzo Alessi; Baroque, 1600-1800; Martino Lunghi, Richini, Lorenzo Bernini, Borromini, Vanvitelli.



LOSELY after the Gothic came the Renaissance school, which was the result of the return of the world of art and science to classic precedent; a new-born appreciation of the beauties of Greek art and letters which swept over Europe, and particularly over Italy and

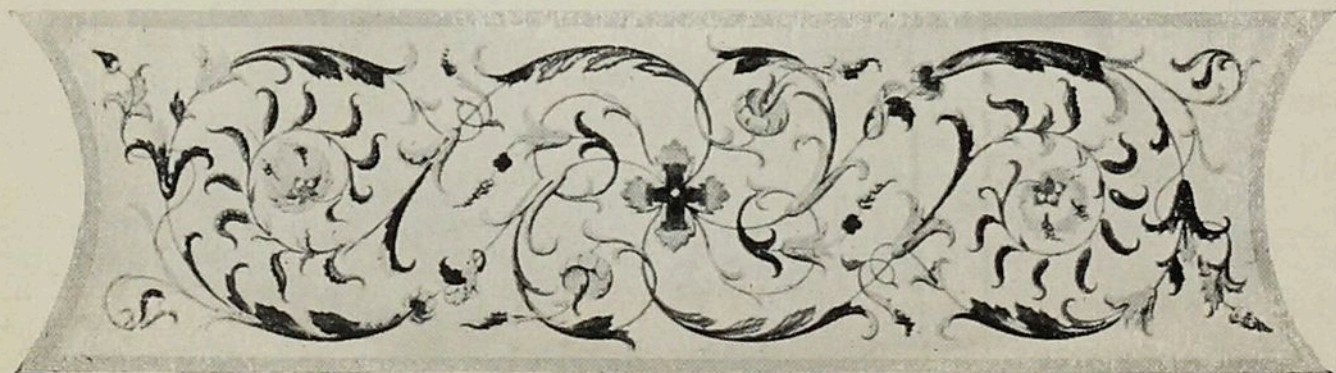
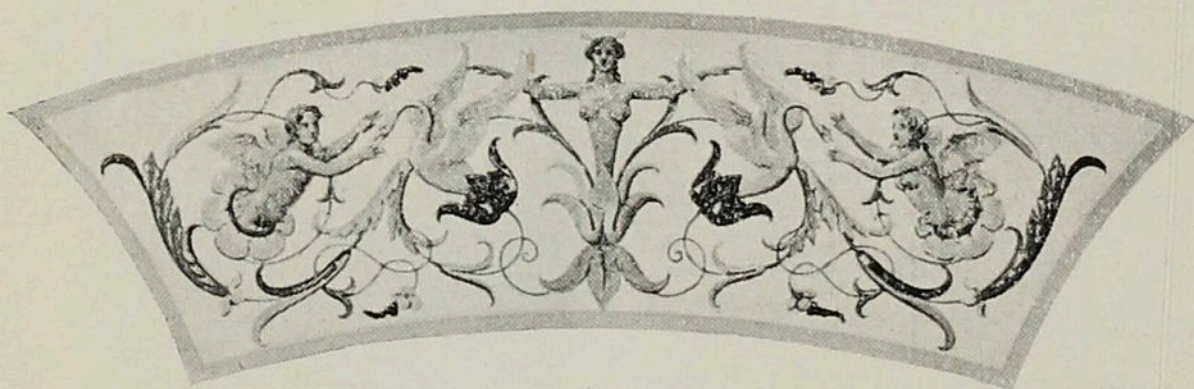
France like a tidal wave of new convictions. It produced many beautiful and finally many frightful results. Society was led into great excesses, and even the heathen divinities set again on their pedestals, but arts and letters and civilization were advanced. Possibly the French Revolution was the greatest product of the Italian Renaissance. Hence, we see in the ornament of that age great liberties taken with stem, foliage and animal forms. Satyrs, cherubs, beasts, birds and fish were often used indiscriminately as the vehicles of inspiration.



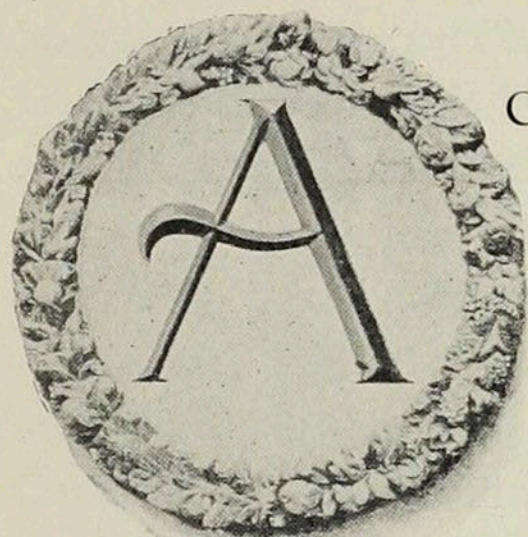
Design by Agostino Veneziano
Uffizi, Florence.



Vase from old French Lithograph.



Frescoes in Ducal Palace, Mantua.



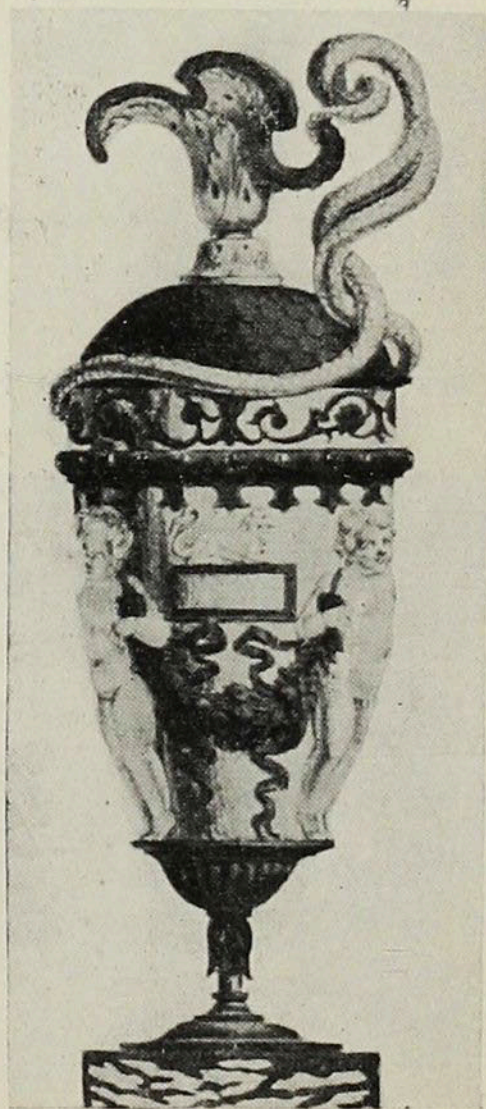
CANTHUS, lily, palm, and all the classic forms are repeated often with shields, coats of arms, garlands of fruit or flowers tied with waving ribbons, and great care taken as a rule, with the modeling of all of them, the relief often being slight, and the modeling most deli-

cate. Nymphs are represented with their bodies growing into acanthus forms which in turn become slender, and often beautifully graceful stems, only to swell out again into fresh exuberance of leaf or flower curling constantly into circular or spiral growths, to end probably in a rosette or central flower.

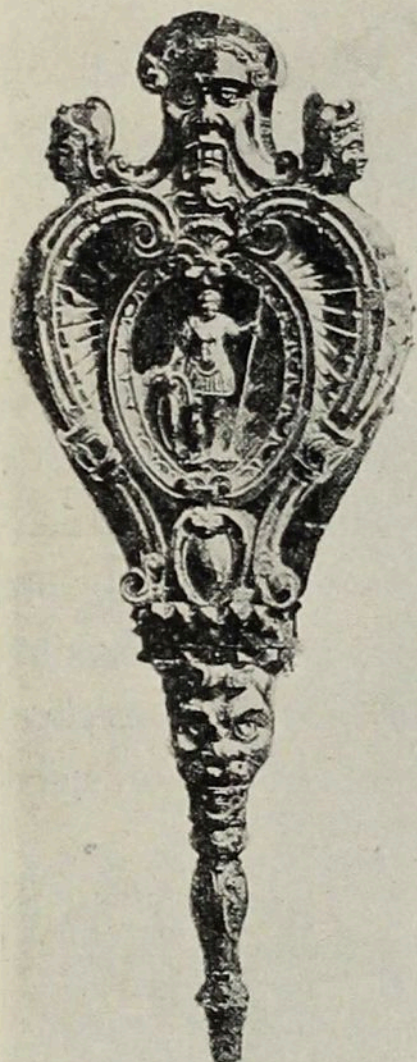
All this partakes of the art of Rome and the East. It is like a Bacchic revel of design, and the thyrsus is frequently not wanting, nor Bacchus himself and his crew with the vine and its products represented.

Once in a while there is a pause in the procession, and some one turning to the Byzantine school produces an interlace singly or repeated, but it is handled so differently with a certain delicate treatment that we recognize at once that it is not Byzantine, or even Romanesque, but a Renaissance adaptation.

To distinguish French, German and Italian Renaissance, a knowledge



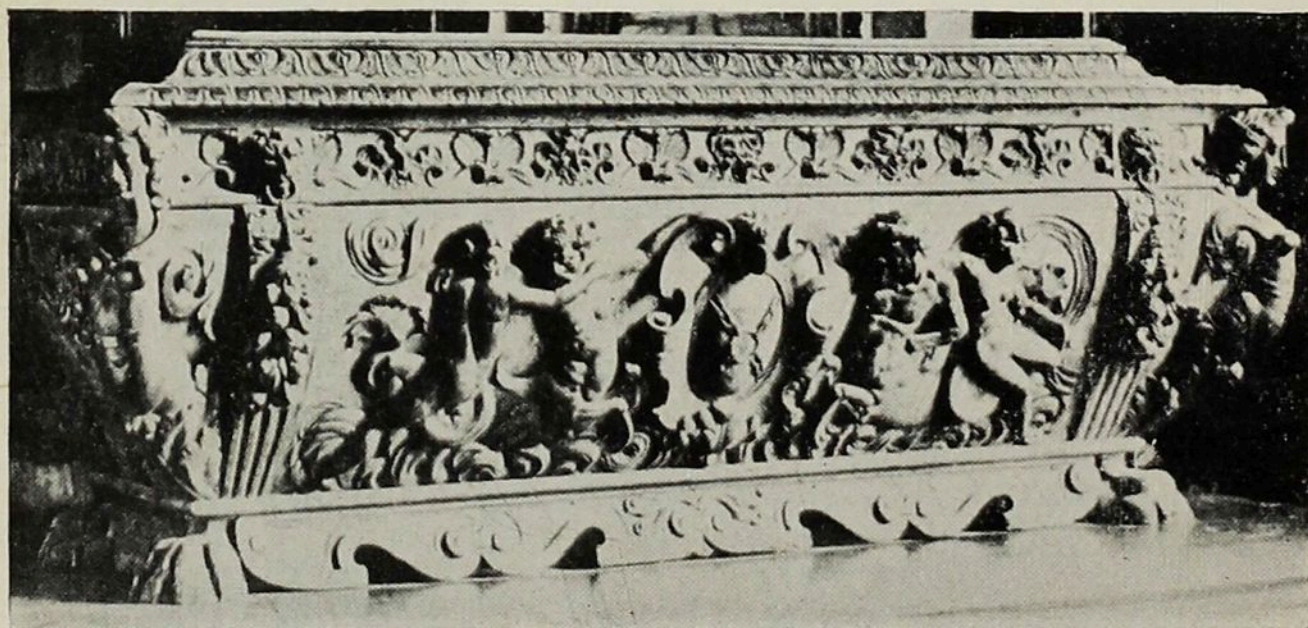
Vase of 16th Century.



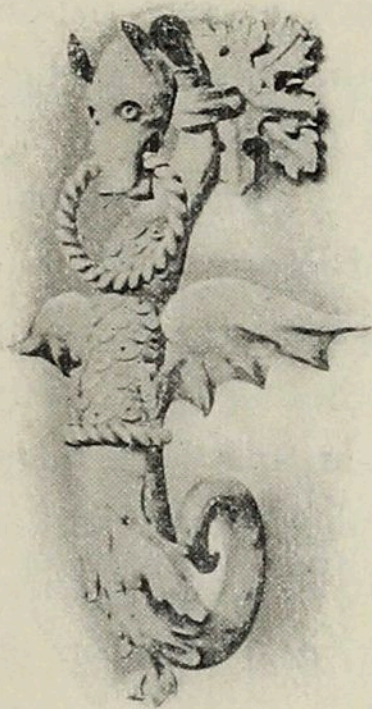
Bellows in Carved Wood,
South Kensington.

of the national characteristics is a great aid. In the Italian, there is suggested sentiment, poetry and luxury; in the French, beauty and vivacity; and in the German, a round, easy-going curl to the constantly twisting leaves with their fleshy, round ends that suggest no great originality, but easy good-nature; all three national sub-divisions to pass soon into all the horrors of Baroque design without thought or end, until extinction.

To appreciate the full beauty of the ornament of this period it is necessary to study in detail the mural decorations of the palaces and villas. Much has been destroyed, but so much remains that it is not only of great value to modern art, but tells truthfully the story of the impetuous impulse to design and decorate, which



Ancient Nutwood Chest.

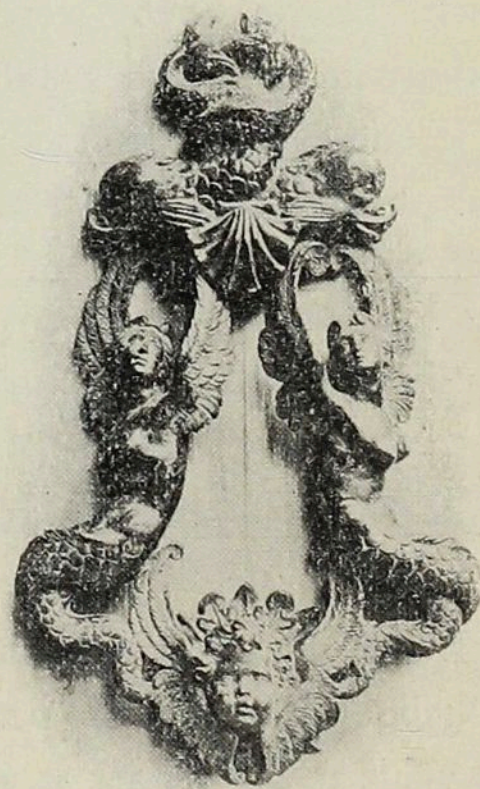


Wrought-Iron Knocker,
Siena.

the Renaissance constantly manifests. The creative force must have been stronger than moderns can easily gauge, and the further we search the more the evidences multiply not merely of the great art inherent in the Italian temperament, but of the mere nervous strength and mental and bodily vigor which was required to complete such works. It is the old Gothic, Vandal and Teutonic blood of the early invaders which joined to the latent Etruscan, Greek and Roman strain produced such results. We see its physical evidence in the endurance of the Italian laborer

who to-day can probably work more hours a day and live on less than any other nationality, except possibly the Chinese or tireless Japanese.

The effect of the fall of Constantinople and the consequent dissemination of arts and letters upon a field so fertile as Italy in the fifteenth century, can be compared to the effect which Egyptian and Eastern Art had previously had upon the Greeks. It was the result to be expected; prince and subject, noble and citizen took up the pursuit of knowledge with eagerness, and minds starved by the barrenness of mediæval learning in Europe were full-fed; for then at length from this sowing came



Bronze Knocker,
by Gian Bologna.



Ornamental Base of
Standard.

houses of the orient were emptied by their enthusiastic researches and unremitting zeal.

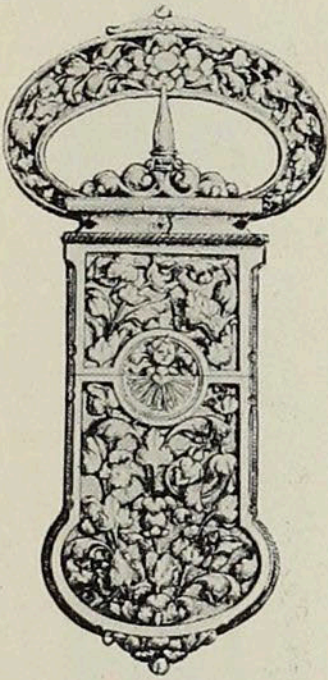
If one can visit, or study from books, prints and photographs, such examples as are in the Vatican, and the best of the Roman Florentine, Venetian and other palaces and also the villas in and about the principal Italian cities, all that has been said is more forcibly presented, than can be conveyed by description or print.

It may be safely said that there is nothing to take the place of personal observation. Its value to a designer is great, and although the usefulness of prints and photographs is not to be disputed, yet no one can feel well

flower and fruit such as few nations have produced and the reign of intellect gradually succeeded to the rule of absolute physical force, not but what there was still blood-letting enough to gratify even the mediæval mind, but hand in hand with the wars and petty broils went learning, art and the æsthetic enjoyment which these brought, so that in his leisure at least, the prince, duke or other tyrant, heaped favors on his court architect or painter, and bettered the daily life of his subjects. The Italians became great worshippers of the antique in all forms, and the libraries and treasure



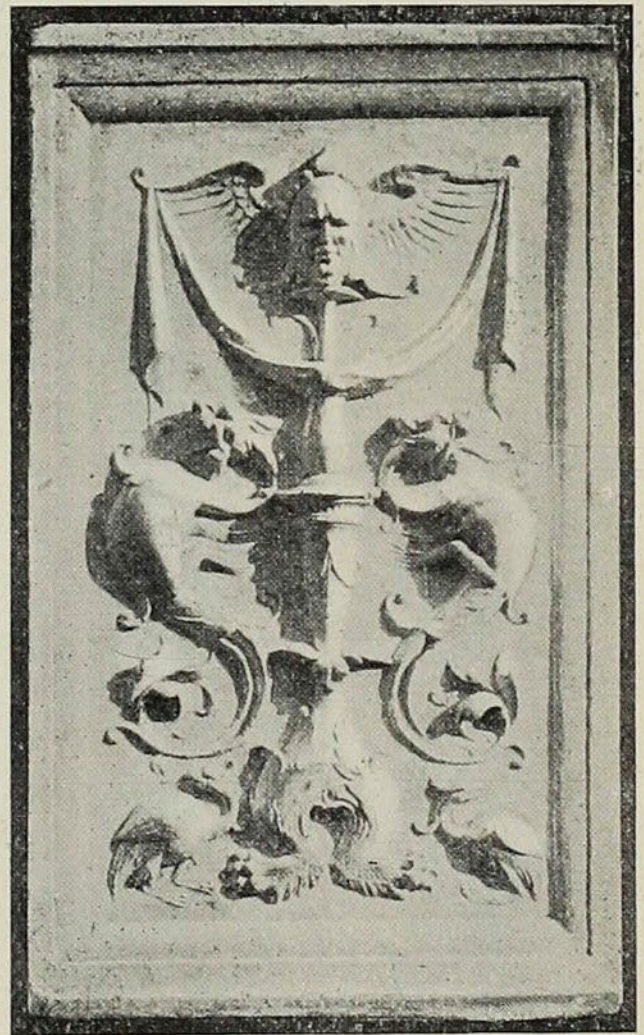
Arabesque on
Pilaster.



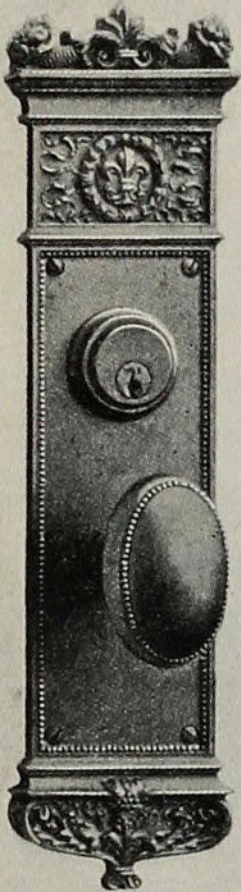
Keyless Lock, opened
by turning finial
knobs.

the architect to see how certain sizes of mouldings appear in certain places on actual structures. The drawing alone is not enough; we must see the effect of contrasts between plain and ornamented surfaces, of light and shade, and of stated distance from the average spectator's eye. All these are problems, which personal inspection alone can solve.

trained either for the practical application of his knowledge or for mere enjoyment, who has not enjoyed the advantage both of personal observation and of sketches from the real object itself, while architectural students should go farther and use the lead strip and tape line. It is moreover of great value to those who are studying the use of ornament on buildings to see the ornament full size on the building itself just as it is of value to



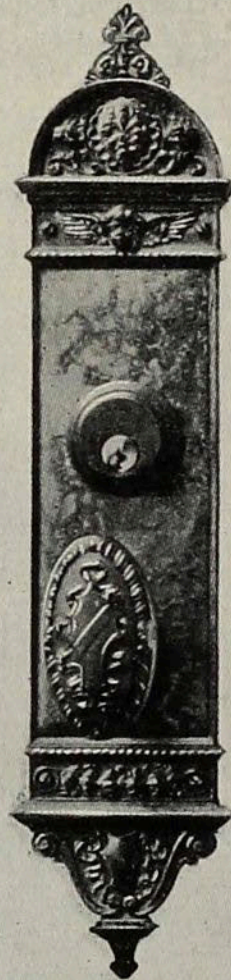
Carved Arabesque Panel.



ADRIA
Fig 1



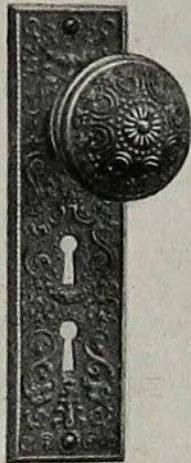
ARNO
Fig 2



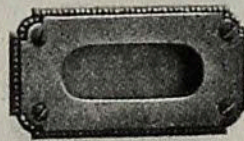
BERGAMO
Fig 3



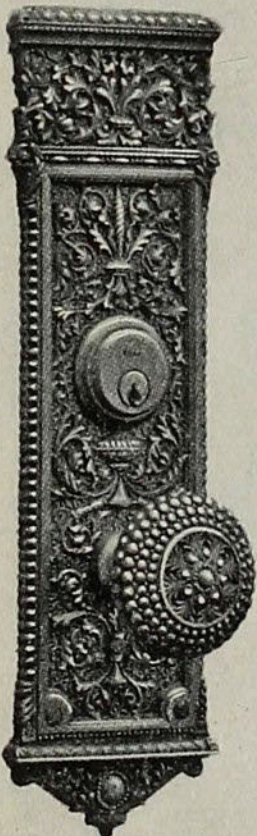
CERTOSA
Fig 4



ETRURIAN
Fig 5



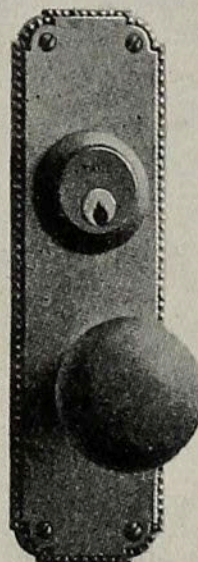
GENOA
Fig 6



FERRARA
Fig 7



FLORENTINE
Fig 8

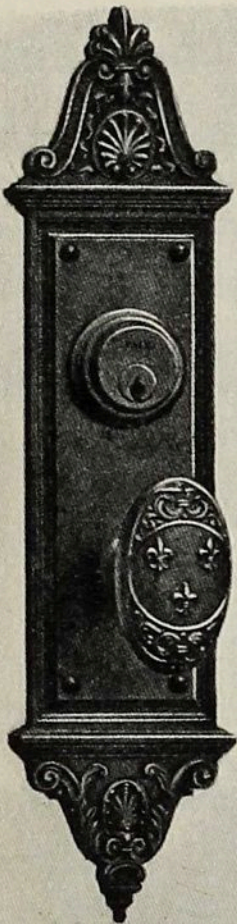


GENOA
Fig 9

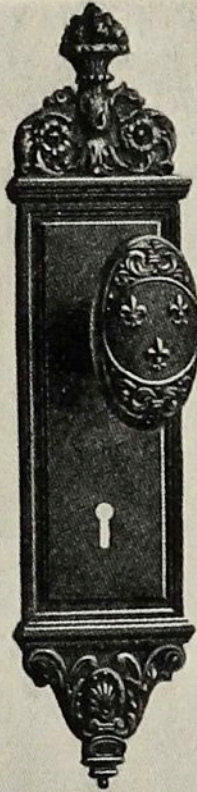


FIRENZE
Fig 10

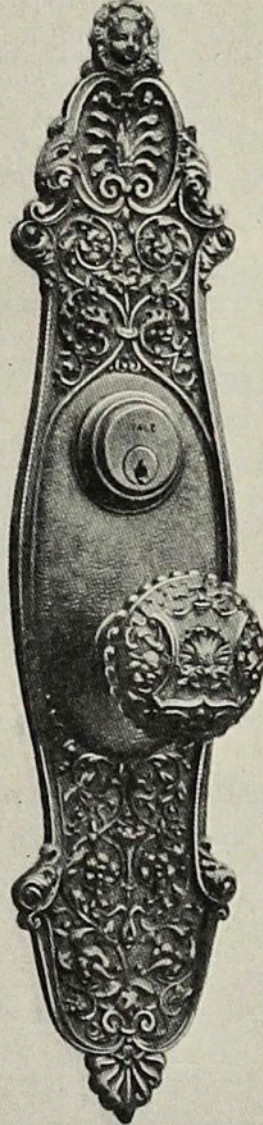
School—Italian Renaissance.



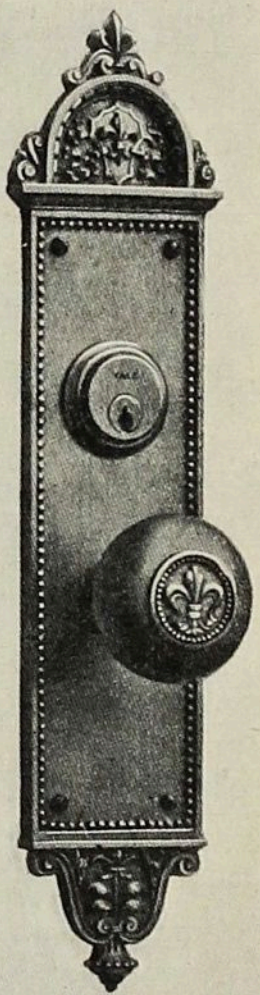
LODI
Fig. 11



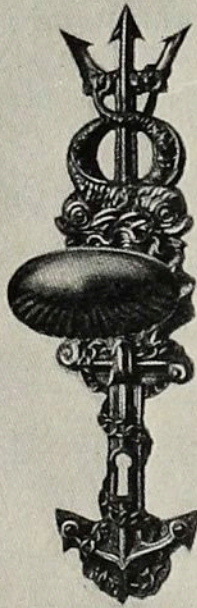
MEDICI
Fig. 12



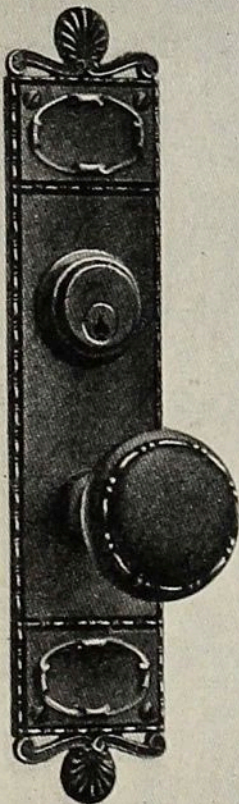
MILAN
Fig. 13



PALERMO
Fig. 14



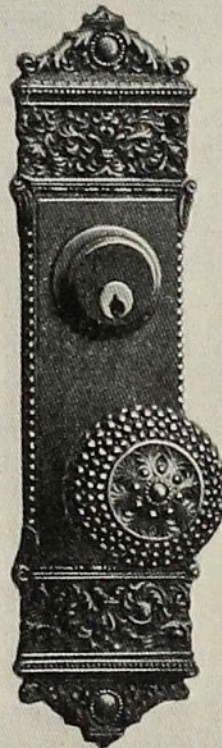
RIALTO
Fig. 16



SIENA
Fig. 15



TOSCA
Fig. 17



TREVISO
Fig. 18



URBINO
Fig. 19

School—Italian Renaissance.

Yale & Towne Designs. Italian Renaissance.

The Multipliers indicate the relative prices of the various Designs and finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

ADRIA—Fig. 1, page 422,	15 pieces, including
Esc'n Plates and Knobs, p. 422	Cylinder Faces, Fig. 5, p. 924
Store Door Handles, " 759	Door Pulls, " 823
Cup Escutcheons, " 904	Push Buttons, " 895
Letter Drop Plates, " 917*	Push Plates, " 923*
Flush Sash Lifts, " 916*	
Appropriate Finishes: Copper (CX22) Mult'r 3.2; Silver (SX52) Mult'r 9.1; Gold (GY10) Mult'r 13.; Iron (FX80) Mult'r 2.4	

ANCONA—Fig. 8, page 744, Store Door Handle only.

ARNO—Fig. 2, page 422,	17 pieces, including
Esc'n Plates and Knobs, p. 422	Extension Bolts p. 894*
Store Door Handles, " 745	Push Buttons, " 895
Cup Escutcheons, " 904	Push Plates, " 923*
Flush Sash Lifts, " 916*	Cabinet Trim, " 964
Hook Sash Lifts, " †	
Appropriate Finish Copper Plated on Iron (FC17) Mult'r .25	

BERGAMO—Fig. 3, page 422,	39 pieces, including
Esc'n Plates and Knobs, p. 422	Door Pulls, p. 824
Store Door Handles, " 747	Push Buttons, " 895
Cup Escutcheons, " 904	Push Plates, " 923*
Flush Sash Lifts, " 916*	Hinge Plates, " 848
Appropriate Finishes: Copper (CX22) Mult'r 2.75; Bronze (BX67) Mult'r 3.5; Silver (SX52) Mult'r 3.5, (SY55) Mult'r 4.2; Gold (GY10) Mult'r 11.2	

CARRARA—Fig. 16, page 930, Drawer Pull only.

CASALE—Fig. 9, page 838, Lever Handle only.

CATANIA—Fig. 2, page 748,	3 pieces, including
Store Door Handles, p. 749	Push Plates, p. 923*
Door Pulls, " 824	
Appropriate Finishes: Copper (CX22) Mult'r 3.2; Brass (AY22) Mult'r 3.2; Silver (SX52) Mult'r 4.3; Green Bronze (BX67) Mult'r 4.3; Iron (FX80) Mult'r 2.4	

CERTOSA—Fig. 4, page 422,	11 pieces, including
Esc'n Plates and Knobs, p. 422	Push Buttons, p. 895
Cylinder Faces, Fig. 10, " 924	Push Plates, " 923*
Lever Handles, " 879	
Appropriate Finishes: Copper (CY22) Mult'r 2.8; Silver (SX52) Mult'r 3.5, (SY55) Mult'r 4.2; Green Bronze (BX67) Mult'r 3.5; Gold (GZ10) Mult'r 9.6	

*A few Designs only are shown as examples. † Not illustrated.

CEVA—Fig. 3, page 748, 3 pieces, including
 Store Door Handle, . . . p. 749 Push Plates, p. 923*
 Door Pulls, " 824
 Appropriate Finishes: Copper (CX22) Mult'r 3.5; Silver (S52) Mult'r 4.2,
 Iron (FX80) Mult'r 2.

DOLPHIN—Figs. 2 and 3, page 834, Pull Handle only.

ETRURIAN—Fig. 5, page 422, 13 pieces, including
 Esc'n Plates and Knobs, p. 422 Push Buttons, p. 896
 Cup Escutcheons, . . . " 905 Push Plates, " 923*
 Flush Sash Lifts, . . . " 916* Key Plates, " 953
 Appropriate Finishes: Bronze (BZ37) Mult'r .5; Copper (CZ17) Mult'r .5

FASSANO—Fig. 41, page 958, Key Plate only.

FERRARA—Fig. 7, page 422, 41 pieces, including
 Esc'n Plates and Knobs, p. 422 Butts, Figs. 6 and 7, . . . p. 919
 Cup Escutcheons, . . . " 905 Bell Pulls, " †
 Cylinder Faces, Fig. 2, " 924 Hinge Plates, " 850
 Flush Sash Lifts, Fig. 9, " 916 Push Buttons, " 896
 Bar Sash Lifts, " † Push Plates, " 923*
 Extension Bolts, " 894* Shutter Trim, Figs. 1 and
 Flush Bolts, " † 4, " 922
 Door Pulls, " 825 Cabinet Trim, " 968
 Appropriate Finishes: Copper (CY22) Mult'r 3.25; Silver (SX52) Mult'r 3.75;
 Gold (GZ10) Mult'r 10.; Hand Chasing, Mult'r 2.6 additional.

FLORENTINE—Fig. 8, page 422, 20 pieces, including
 Esc'n Plates and Knobs, p. 422 Bell Pulls, p. †
 Cup Escutcheons, . . . " 905 Push Buttons, " 896
 Flush Sash Lifts, . . . " 916* Push Plates, Fig. 6, . . . " 923
 Hook Sash Lifts, . . . " † Shutter Knobs, " 940
 Extension Bolts, " 894* Key Plates, " 954
 Appropriate Finish: Iron (FX80) Mult'r .52

FIRENZE—Fig. 10, page 422, 31 pieces, including
 Esc'n Plates and Knobs, p. 422 Lever Handles, p. 879
 Cup Escutcheons, . . . " 905 Door Pulls, " 825
 Cylinder Faces, Fig. 9, " 924 Push Buttons, " 896
 Flush Sash Lifts, Fig. 1, " 916 Push Plates, " 923*
 Bar Sash Lifts, " † Shutter Knobs, " 940
 Letter Drop Plates, . . . " 917* Cabinet Trim, " 968
 Extension Bolts, Fig. 3, " 894
 Appropriate Finishes: Brass (AY22) Mult'r 2.2; Copper (CY22) Mult'r .2;
 Silver (SX52) Mult'r 2.9, (SY55) Mult'r 3.7; Gold (GZ10) Mult'r 11.; Iron
 (FX80) Mult'r 1.6

GENOA—Fig. 9, page 422, 58 pieces, including
 Esc'n Plates and Knobs, p. † Drawer Pulls, p. 927
 Store Door Handles, . . . " 751 Door Pulls, " 825
 Cup Escutcheons, . . . " 905 Push Buttons, " 896
 Flush Sash Lifts, . . . " 916* Push Plates, Fig. 3, . . . " 923
 Letter Drop Plates, . . . " 917*
 Appropriate Finishes: Bronze (BZ10) Mult'r 1.; Brass (AY22) Mult'r 1.1
 Copper (CX22) Mult'r 1.1; Gold (GY10) Mult'r 8.4; Iron (FX80) Mult'r .75

*A few Designs only are shown as examples. † Not illustrated.

LEGHORN—Fig. 9, page 874, Door Knocker only.

LODI—Fig. 11, page 423, 44 pieces, including

Esc'n Plates and Knobs, p. 423	Door Pulls, p. 826
Store Door Handles, . . . 753	Push Buttons, " 896
Cup Escutcheons, " 905	Push Plates, " 923*
Flush Sash Lifts, " 916*	Shutter Knobs, " 941
Bar Sash Lifts, " †	Cabinet Trim, " 971
Extension Bolts, Fig. 3, " 894	

Appropriate Finishes: Copper (CY22) Mult'r 2.2; Silver (SY52) Mult'r 2.9; Gold (GY10) Mult'r 11.; Iron (FX80) Mult'r 1.5

MEDICI—Fig. 12, page 423, 37 pieces, including

Esc'n Plates and Knobs, p. 423	Extension Bolts, p. 894*
Store Door Handles, . . . 753	Door Pulls, " 826
Cup Escutcheons, " 905	Push Buttons, " 896
Flush Sash Lifts, Fig. 12, " 916	Push Plates, " 923*
Bar Sash Lifts, " †	Shutter Knobs, " 941
Letter Drop Plates, Figs. 9 and 10, " 917	Cabinet Trim, " 972

Appropriate Finishes: Brass (AZ15) Mult'r 2.; Copper (CX22) Mult'r 2.; Silver (SY52) Mult'r 2.8; Gold (GY10) Mult'r 10.5; Iron (FX80) Mult'r 1.5

MILAN—Fig. 13, page 423, 48 pieces, including

Esc'n Plates and Knobs, p. 423	Push Buttons, " 896
Store Door Handles, . . . 753	Push Plates, " 923*
Cup Escutcheons, " 906	Hinge Straps, " 852
Flush Sash Lifts " 916*	Sash Sockets, " †
Letter Drop Plates, . . . " 917*	Shutter Knobs, " 941
Extension Bolts, " 894*	Cabinet Trim, " 972
Door Pulls, p. 827	

Appropriate Finishes: Copper (CY22) Mult'r 2.6; Silver (SX52) Mult'r 3.2; Gold (GZ10) Mult'r 11.5. Hand Chasing, Mult'r 1.6 additional.

MILO—Fig. 8, page 752, S. D. Handles and Door Pulls only.

MESSINA—Fig. 22, page 875, Door Knocker only.

MODENA—Fig. 21, page 875, Door Knocker only.

MONACO—Fig. 13, page 594B, 36 pieces, including

Esc'n Plates and Knobs, p. 594B	Letter Drop Plates, . . . p. 917*
Store Door Handles, . . . 760	Extension Bolts, " 894*
Cup Escutcheons, " 906	Cupboard Trim, " †
Flush Sash Lifts, " 916*	Door Pulls, " 827
Hook Sash Lifts, " †	Push Buttons, " 896
Bar Sash Lifts, " †	Push Plates, " 923*
Drawer Pulls, " 927	Key Plates, " 955

Appropriate Finishes: Iron, Copper Plated (FCZ17) Mult'r .25, (FCX17) Mult'r .25; Brass Plated (FAZ17) Mult'r .25, FAX17) Mult'r .25; Iron (FX80) Mult'r .6

*A few Designs only are shown as examples. †Not illustrated.

PALERMO—Fig. 14, page 423, 38 pieces, including

Esc'n Plates and Knobs,	p. 423	Door Pulls,	p. 827
Cup Escutcheons,	" 906	Push Plates,	" 923*
Flush Sash Lifts,	" 916*	Shutter Knobs,	" 941
Lever Handles,	" 879	Drawer Pulls,	" 927

Appropriate Finishes; Copper (CX22) Mult'r 3.; Silver (SX52) Mult'r 3.7; Gold (GX12) Mult'r 11.8; Iron (FX80) Mult'r 1.8; Hand Chasing, Mult'r 1 6 additional.

PASCO—Figs. 5 and 10, page 594A, 31 pieces, including

Esc'n Plates and Knobs,	p. 594A	Letter Drop Plates,	p. 917*
Store Door Handles,	" †	Door Pulls,	" 827
Cup Escutcheons,	" 906	Push Buttons,	" 897
Flush Sash Lifts,	" 916*	Push Plates,	" 923*
Hook Sash Lifts,	" †	Cabinet Trim,	" 972A

Appropriate Finishes: Brass Plated (FAX17) Mult'r .25; Copper Plated (FCX17) Mult'r .25; Iron (FX80) Mult'r .6

REGGIO—Page 873, Door Knocker only.

RIALTO—Fig. 16, page 423, 10 pieces, including

Esc'n Plate and Knobs,	p. 423	Door Pulls,	p. 828
Flush Sash Lifts,	" 916*	Push Plates,	" 923*
Hook Sash Lifts,	" †	Kick Plates,	" 870*
Extension Bolts,	" 894*	Corner Plates,	" 853
Flush Bolts,	" †		

Appropriate Finishes: Copper (CX22) Mult'r 2.8; Brass (AX61) Mult'r 3.5; Silver (SX52) Mult'r 3.5

RIVOLI—Fig. 5, page 754, 4 pieces, including

Store Door Handles,	p. 755	Push Buttons,	p. 897
Door Pulls,	" 828	Push Plates,	" 923*

Appropriate Finishes: Copper (CX22) Mult'r 4.6; Silver (SX52) Mult'r 5.6; Iron (FX80) Mult'r 3.25

SAVONA—Page 972B Cabinet Trim only

SIENA—Fig. 15, page 423, 20 pieces, including

Esc'n Plates and Knobs,	p. 423	Push Buttons,	p. 897
Store Door Handles,	" 757	Push Plates,	" 923*
Door Pulls,	" 829		

Appropriate Finishes: Copper (CX22) Mult'r 2.4; Bronze (BY65) Mult'r 2.4; Silver (SX52) Mult'r 3.25, (SY55) Mult'r 4.3

TARANTO—Fig. 23, page 875, Door Knocker only.

TERNI—Fig. 5, page 874, Door Knocker only.

TIVOLI—Fig. 15, page 875, Door Knocker only.

*A few Designs only are shown as examples. † Not illustrated.

TOSCA—Fig. 17, page 423, 31 pieces, including

Esc'n Plates and Knobs, p. †	Door Pulls, p. 829
Cup Escutcheons, " 906	Push Buttons, " 897
Store Door Handles, " 757	Push Plates, " 923*
Cylinder Faces, Fig. 1, " 924	Key Plates, " 955
Flush Sash Lifts, " 916*	

Appropriate Finishes: Copper (CY22) Mult'r 2.25; Silver (SY52) Mult'r 2.9;
Gold (GY12) Mult'r 9.5; Iron (FX80) Mult'r 1.7

TREVISO—Fig. 18, page 423, 32 pieces, including

Esc'n Plates and Knobs, p. 423	Push Buttons, p. 897
Store Door Handles, " 757	Push Plates, " 923*
Cup Escutcheons, " 906	Hinge Plates, " 855
Flush Sash Lifts, Fig. 6, " 916	Shutter Knobs, " 941
Door Pulls, " 829	

Appropriate Finishes: Copper (CY22) Mult'r 4.5; Silver (SY52) Mult'r 5.1;
Gold (GY10) Mult'r 13.; Iron (FX80) Mult'r 3.2; Hand Chasing, Mult'r 2.5
additional.

TURIN—Fig. 14, page 875, Door Knocker only.

URBINO—Fig. 19, page 423, 69 pieces, including

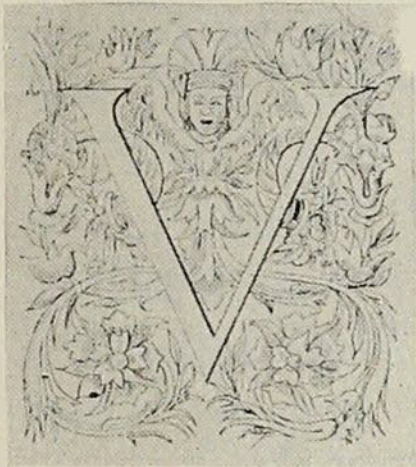
Esc'n Plates and Knobs, p. 423	Bell Pulls, p. †
Store Door Handles, " 757	Push Buttons, " 897
Cup Escutcheons, " 906	Push Plates, " 923
Flush Sash Lifts, " 916*	Hinge Plates, " 855
Letter Drop Plates, " 917*	Sash Sockets, " †
Extension Bolts, " 894*	Shutter Knobs, " 941
Door Pulls, " 829	Cabinet Trim, " 972D

Appropriate Finishes: Copper (CX22) Mult'r 2.; Silver (SX52) Mult'r 2.8;
Gold (GX10) Mult'r 11.; Iron (FX80) Mult'r 1.4

* A few Designs only are shown as examples. † Not illustrated

Francis I.

Born at Cognac, 1494, died at Rambouillet, 1547. Imprisoned by Charles V. of Spain, 1525-1526. Grolier, the Bibliophile, was treasurer under Francis I, and designed and supervised many of the beautiful bindings by which his name became famous. (1479-1565). Etienne de Laulne most famous French designer of this period.



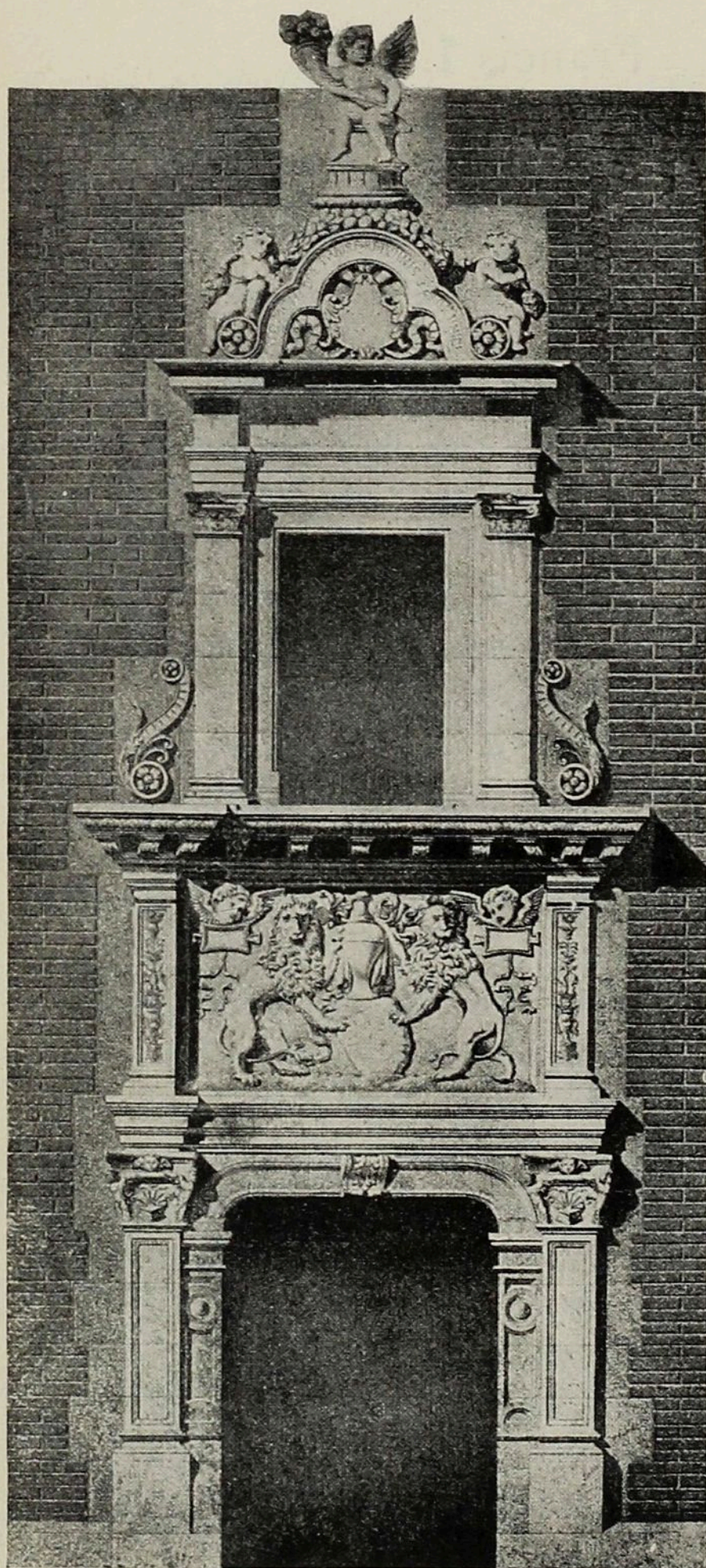
ALOIS and Valois-Orleans (1328-1589) were the two houses which gave the glories of the Renaissance to France. Charles, the younger son of Philip the Bold, received the territory of Valois from his father and was the ancestor of the Valois kings.

Early in life Francis showed a remarkable fondness for the fine arts, and chiefly to his later efforts to gratify it, must be attributed the great works of French Renaissance. He was the son of Charles, Count of Angouleme, and became king in 1515.

France was then a fallow field and the influence of the famous Italians whom Francis attracted by his patronage was quickly felt. The works at Chambord, Amboise, Blois, Azay-le-Rideau, Chenonceau, Fontainebleau and other sites are examples of the vigorous and fruitful growth from such sowing. It is therefore natural that the ornament of this period savors strongly of the Italian Renaissance, full of grace, vigor and beauty so characteristic of that school. There is, however, a quality in it, which, whether it came from the efforts of Francis himself and his French



Medallion in private collection at Troyes.



Entrance Doorway.

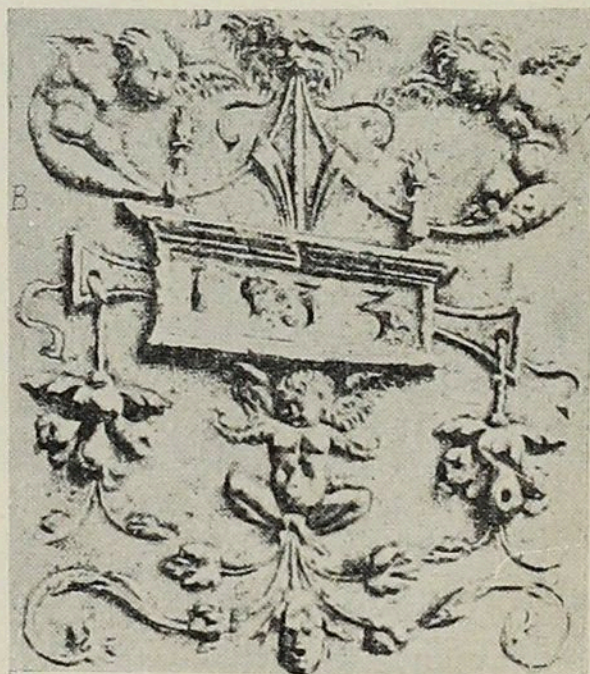
architects, Dubreuil, Sanson, le Breton, de Chambiges and others to stamp it as French, or from the influence exerted by their constant association with French ornament, marks it as a distinct departure, in fact a new school. Certain characteristics of this school are easily recognized. Pan-eled pilasters intersected by the rosette or diamond, the use of a pattern as the background or enrichment of a surface, perforated carved tracery in railings and walls suggested possible by a similar disposition in Gothic



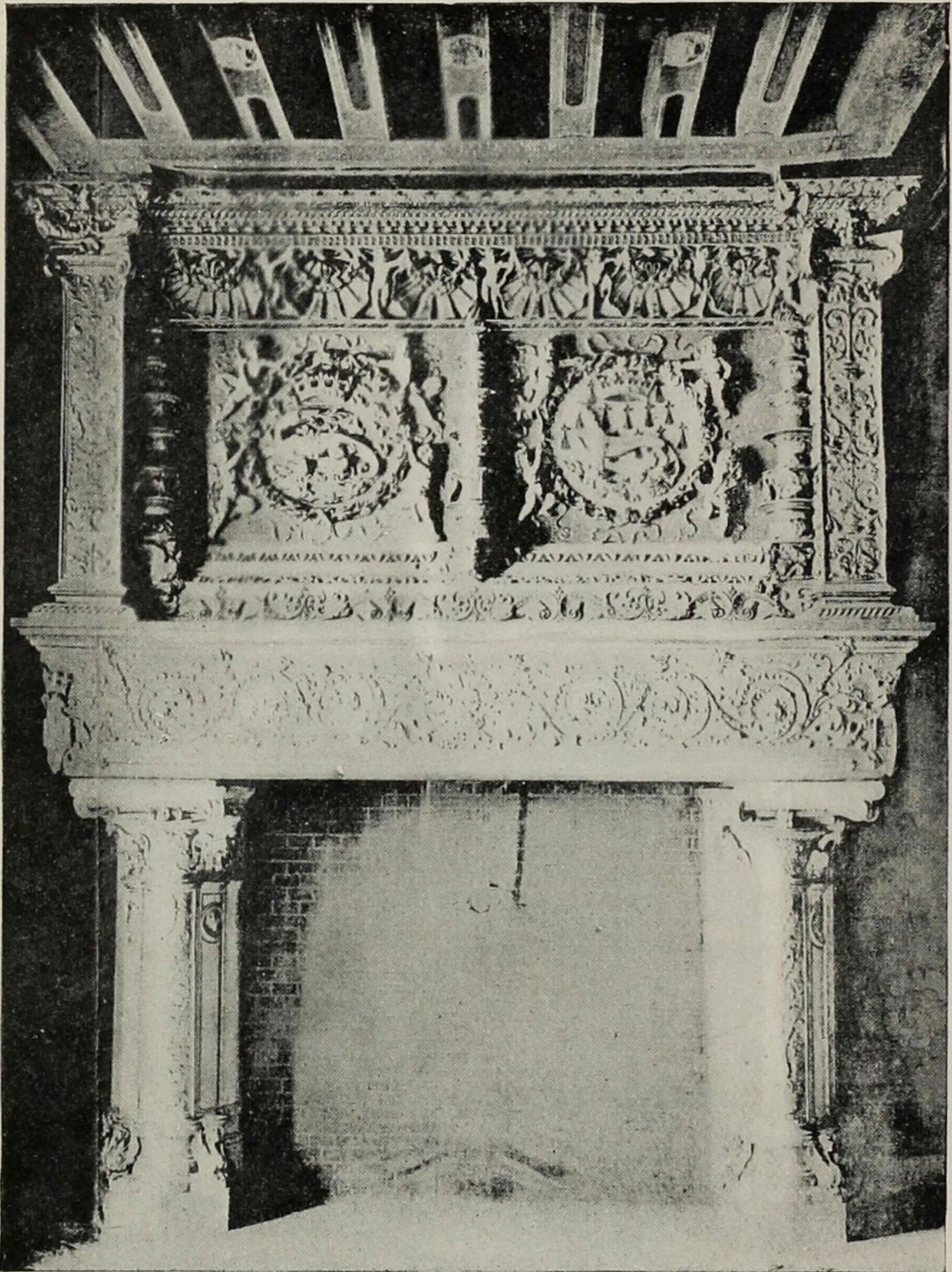
Medallion,
Amiens Cathedral.

art, irregular quoins at corners, the shell, the salamander (Francis' own symbol) delicate arabesques in panels, cherubs' heads and children and Satyrs, the S form of console used as a bracket without solid backing, are all characteristic. The effect of perforated ornament was carefully studied, and it was used most lavishly in the volutes of capitals and in balustrades and openings, thus obtaining deep rich relief and considerable delicacy. Both in design and execution the carvings of this school are the works of a robust and refined art imported though it was. There is a gaiety about it, a vigor and go that mark it as the work of enthusiasts. Such Francis was and such were those, whose genius so fascinated him, Leonardo, Primaticcio, Cellini, del Abbate, Serlio, Vignola, Il Rosso, and others to whom his purse and heart were opened. During the reign of Francis and through the influence of the artists of the Fontainebleau school the cartouche as a decoration received much attention, and was extensively used during the whole of the Fifteenth or Sixteenth century. It is said that it had its origin in the leather scrolls or placards placed outside the respective owners' tents or marquees, or on trees or other supports at tournaments. These placards curling on the edges under the influence of the sun and rain gave a hint which designers were quick to take.

Another story has it that in

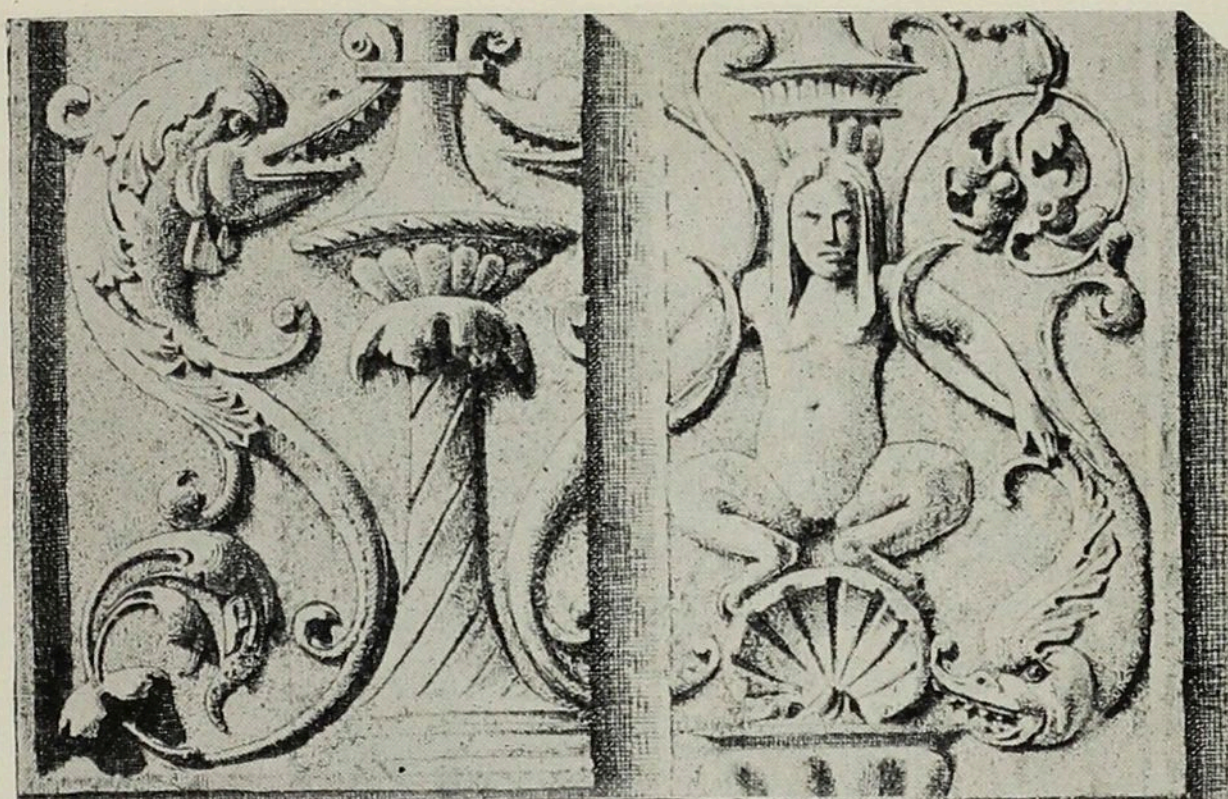


Panel, Cathedral at Limoges.



Fireplace, Chateau de Blois.

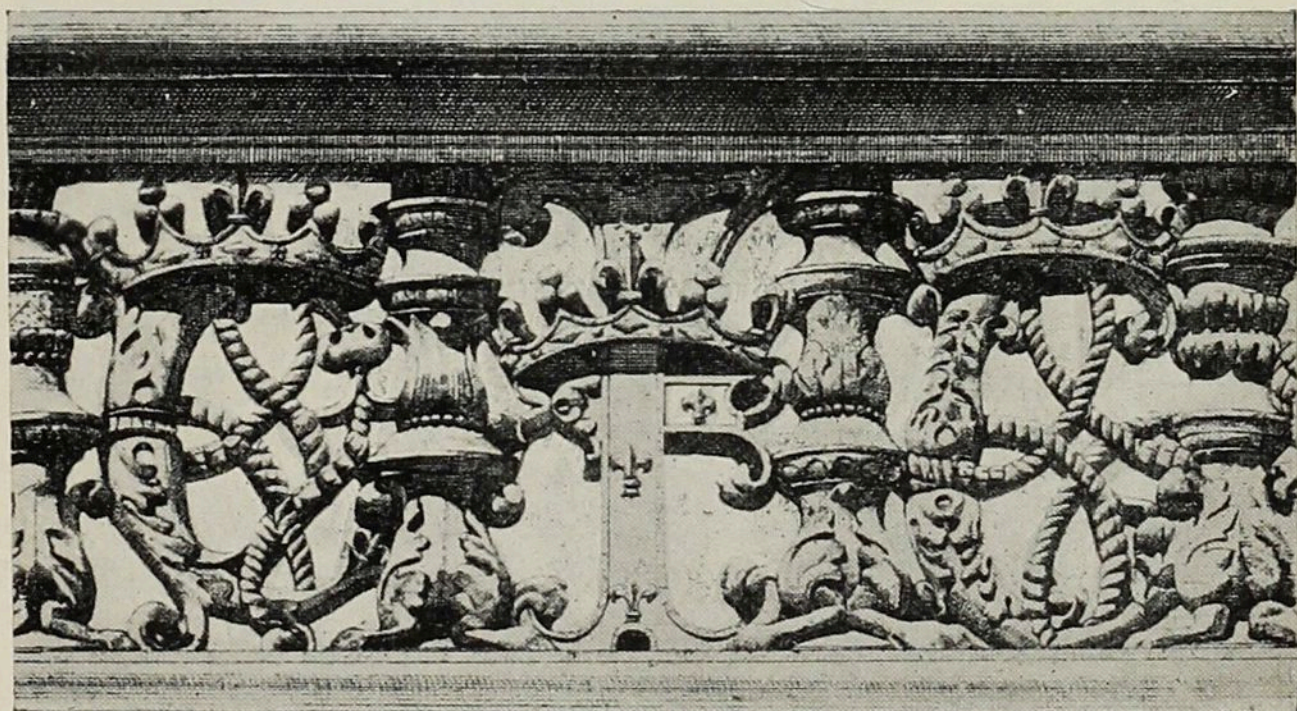
the freely curled edges we only see a degenerate form of the Ionic volute and the latter Mr. Goodyear attributes to the lotus through Egyptian and Greek modifications.



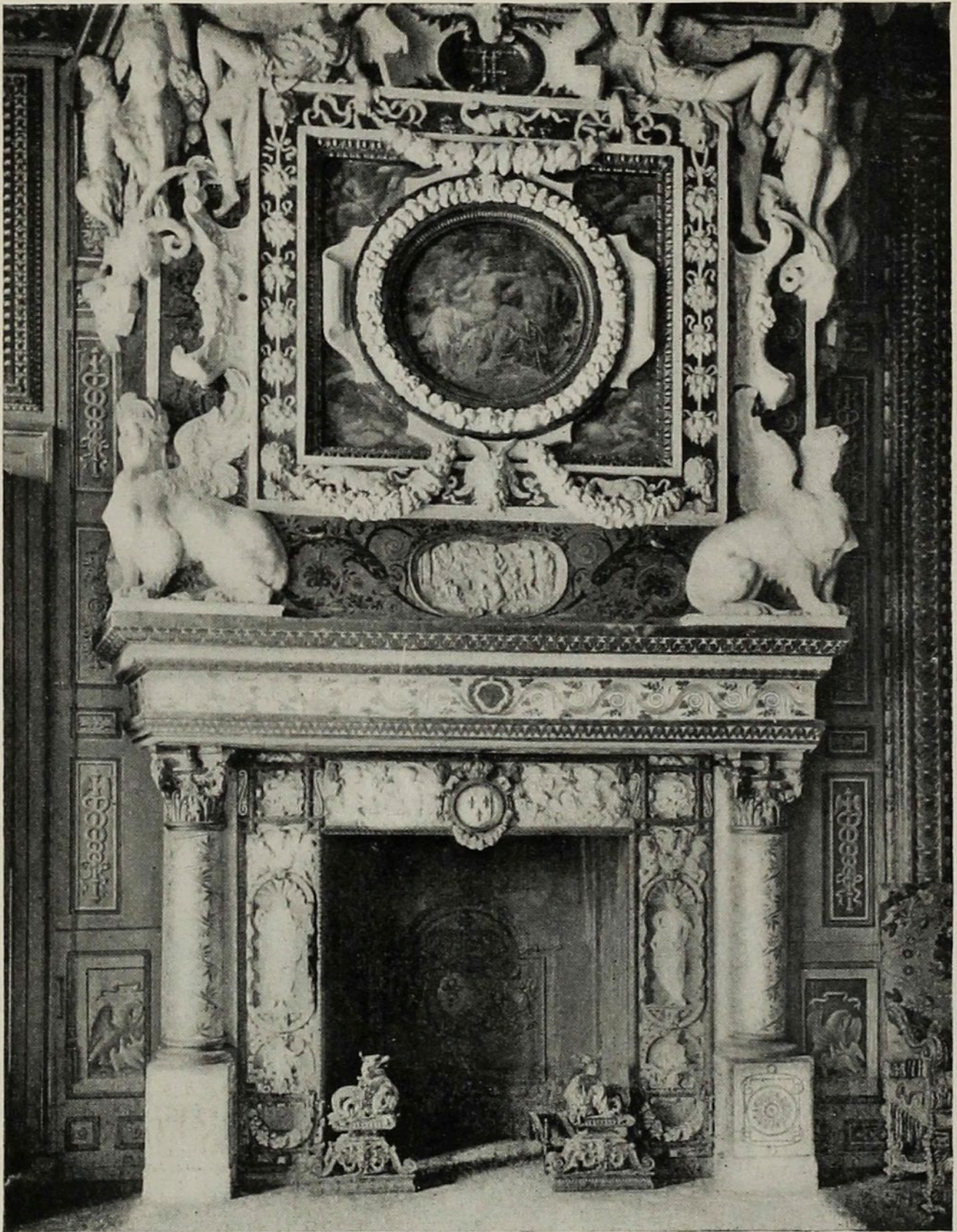
Arabesques, Château de Blois. Collection of Mr. Morand.

Francis built at Moret near Fontainebleau a hunting lodge in 1523, a gem of the period. This was moved and set up in Paris in 1826, and is well known to students. The medallions on this facade are attributed to Jean Goujon.

In the autobiography of Benvenuto Cellini the character of



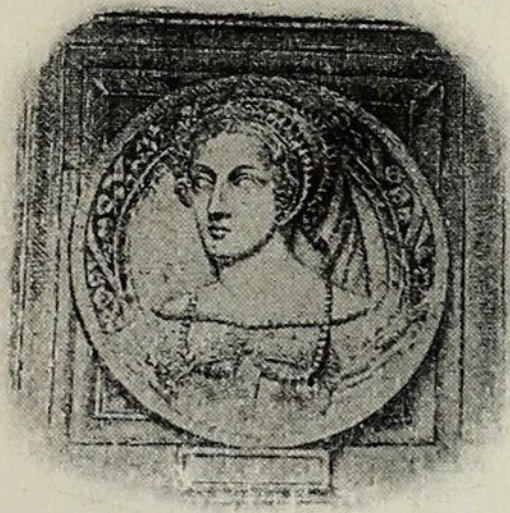
Balustrade of Great Staircase, Château de Blois.



Fireplace at Fontainebleau.

Francis is well portrayed and the encouragement which he lavished on all the arts is exemplified in his orders to and his dealings with Cellini.

Few kings have had the privilege of encouraging such an

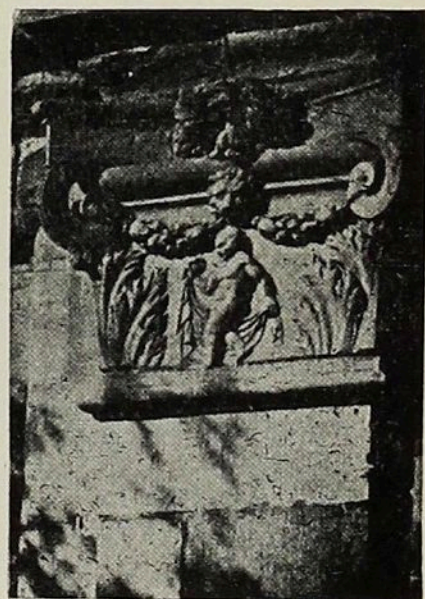
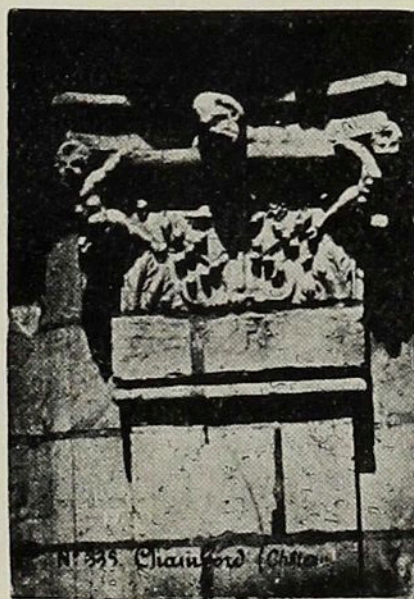
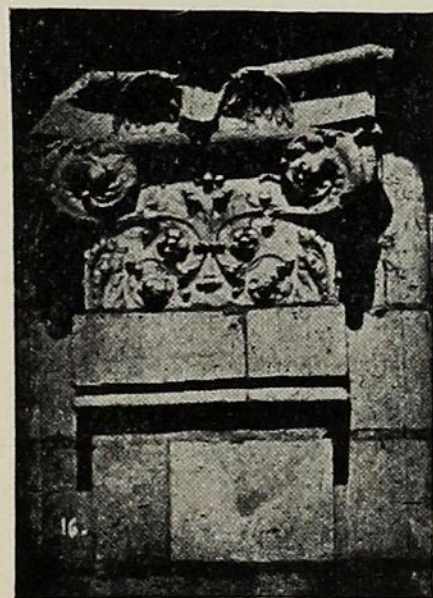


Ceiling Medallion.
Staircase, Chateau Azay-le-Rideau.

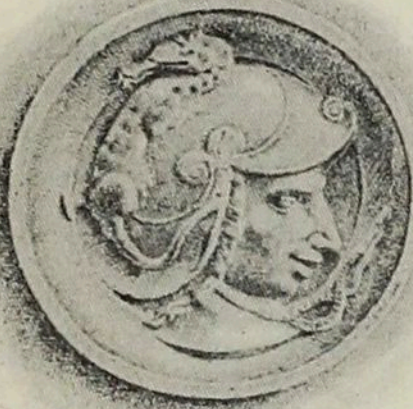
artist and few artists have known such kingly encouragement. The effect upon French art was far reaching, and the world of arts and letters soon forgave Francis I his sins of omission for what he did for France and mankind in general, in the ennoblement of the individual artist and artisan.

As in all such times, the effect of the improvement in architecture spread through all the arts and sciences, and even furniture and utensils of daily life soon showed the individual inspiration and skill which the royal master so much loved to discover.

A most charming bit of architecture embellished with exquisite medallions heads and Latin mottoes is the Tour des Gensdarmes and its wall and brother tower at Caen, built evidently just previously to the reign of Francis, during the rule of Louis XII. It is strongly imbued with the spirit of this period and shows how even a rich man's amusement may, when done with appre-



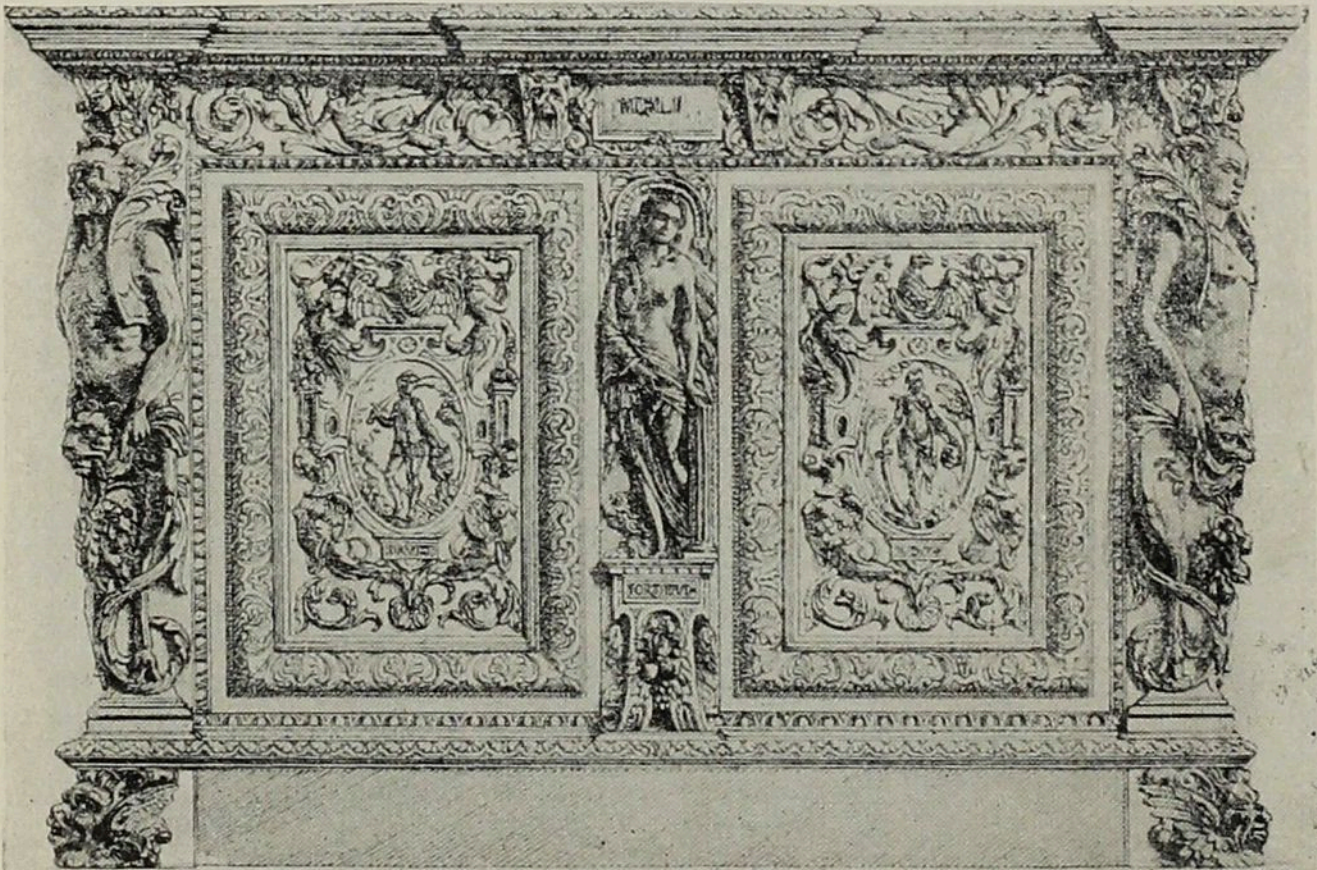
Capitals at Chambord.



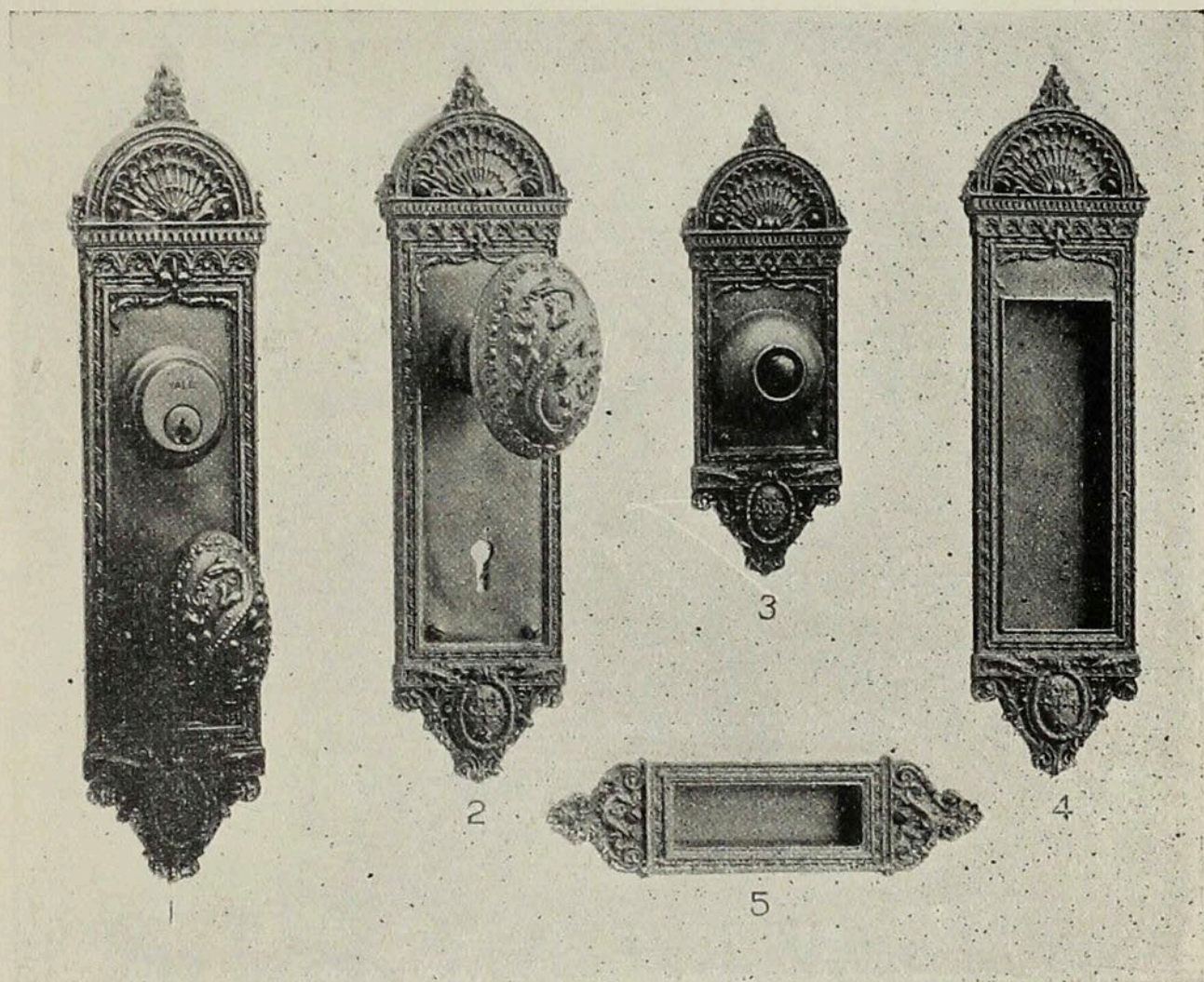
Medallion at Blois.

ciation, become the means of pleasure and positive instruction to the public. It consists now of only two towers connected by a garden wall. But such a wall and such towers! They stamp their creator as at least a patron of talent, if not himself a connoisseur, although living in such times he probably also was the latter. Originally there was a dwelling

or villa surrounded by the walls which extended about its rear in a curve forming in their entirety a little more than a semi-circle with four towers, the other two being directly back of the present ones and forming also parts of the walls. But however charming the plan, the ornament is the attractive portion of the design to-day, and few architectural medallions are more charming than those built into the tower and the crenellations of the wall.



Front of Wooden Chest.



Yale & Towne Designs.

Francis I.

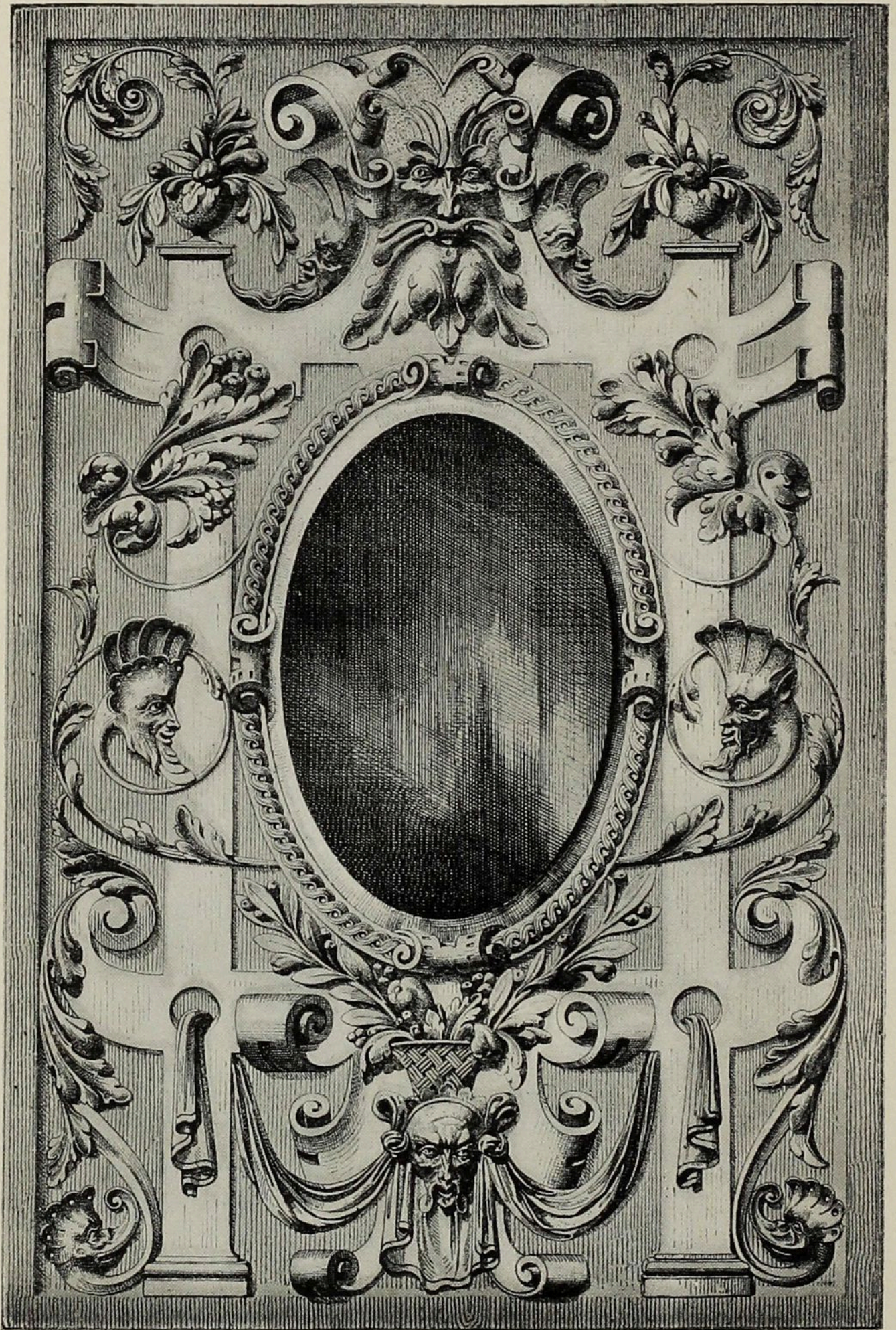
The Multipliers indicate the relative prices of the various finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

CHAMBORD—Figs. 1 to 5, above, . . . 38 pieces, including

Esc'n Plates & Knobs, p. 437	Push Buttons, . . . p. 895
Cup Escutcheons, . . . " 904	Push Plates, . . . " 923*
Flush Sash Lifts, . . . " 916*	Shutter Knobs, . . . " 940
Appropriate Finishes : Copper (CY22) Mult'r 3.7 ; Brass (AZ15) Mult'r 3.7 ; Silver (SX52) Mult'r 4.3, (SY55) Mult'r 5. ; Gold (GY10) Mult'r 12.7	

*A few Designs only are shown as examples.



Mirror in Carved Wood.

Henry II.

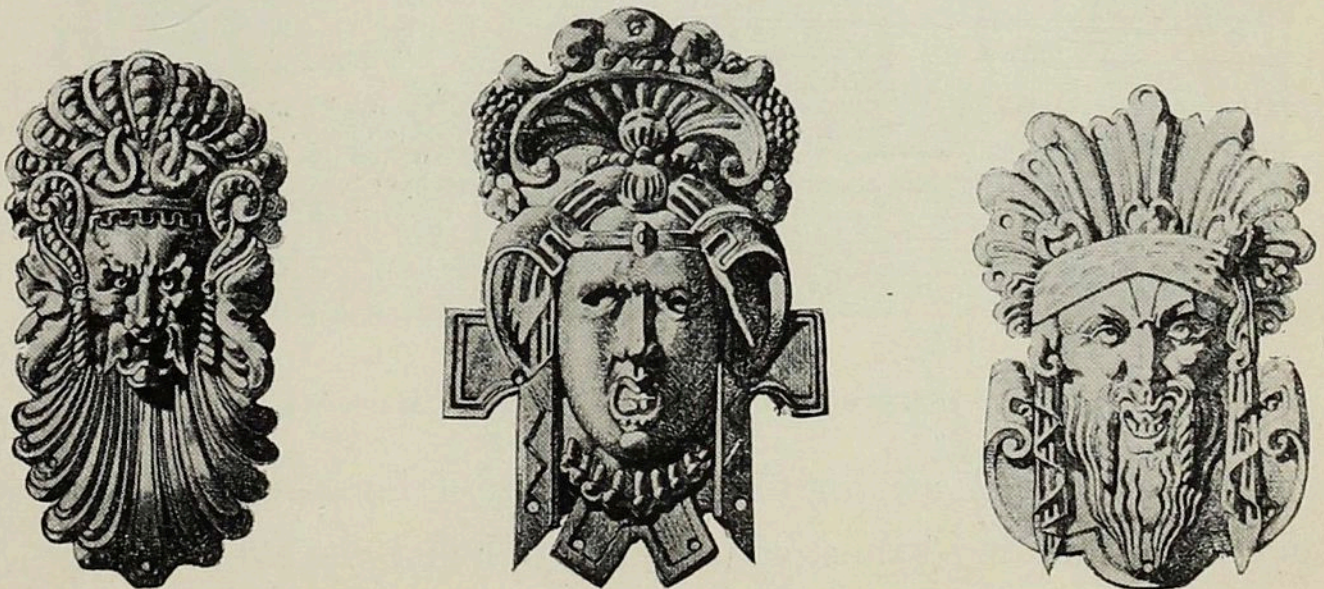
Born 1519, died 1559. Goujon, de l'Orme, Bullant, Pilon, Lescot.



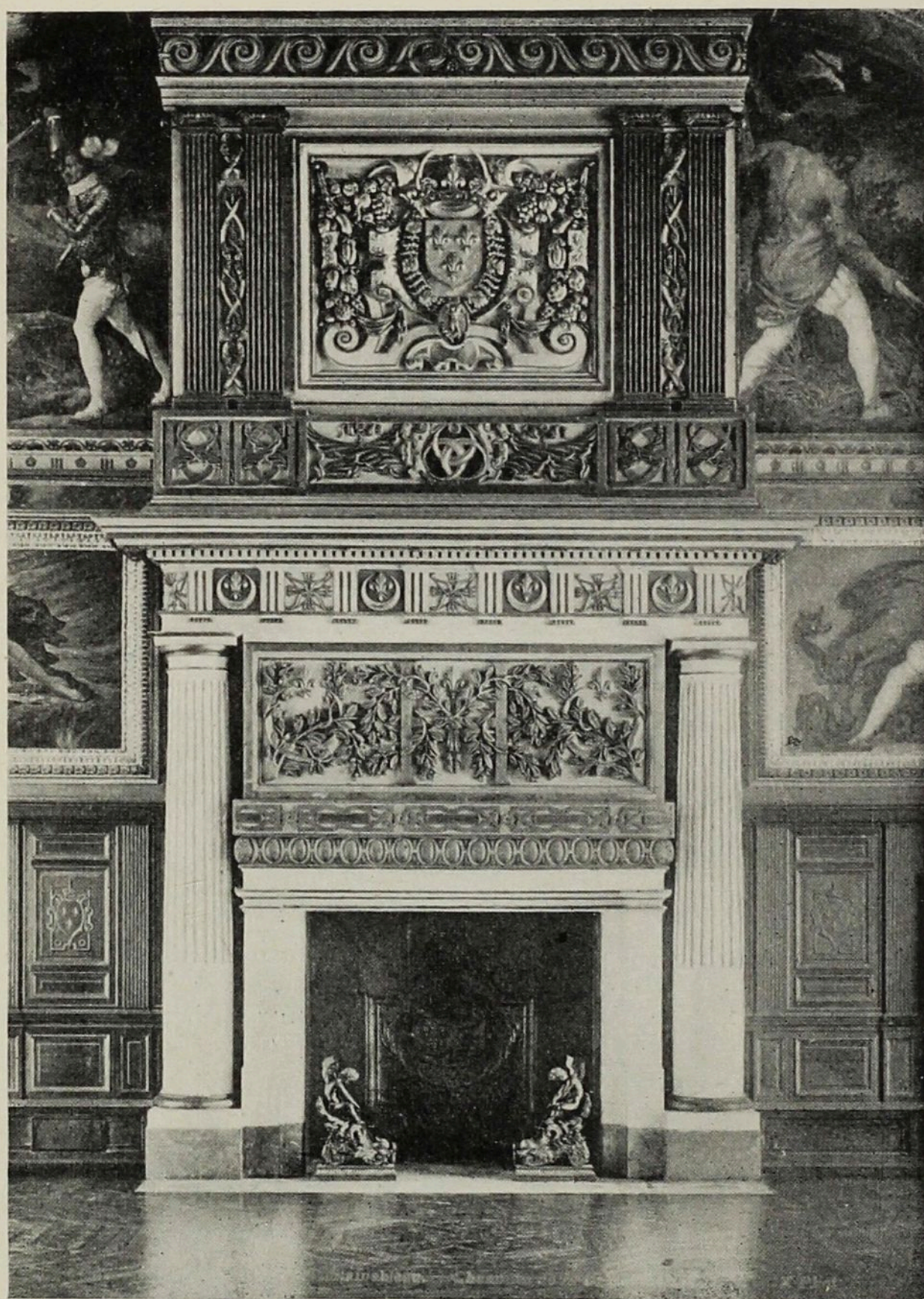
SON of Francis I, Henry II was King of France from 1547 to 1559. Catharine de Medici became his wife in 1531. Upon designs of this period the attributes of Diana of Poitiers, his mistress, occur, together with the king's monogram and the royal coat of arms. The crescents are attributes of Diana the goddess, and in this triple intertwining, of her of Poitiers, while D and H are often intertwined in the familiar monogram of Diana and Henry.

The cartouche in this school is often used in a formal manner, while the foliage, and in fact all other ornament has, at times, a hard and classic character rather than any great delicacy. It seems to be generally in excellent scale, one piece in good proportion to another.

Trophies, weapons, masques, fruit, ribbons are arranged cleverly to cover the panel spaces, and the interlace in many places is introduced with the male and female torso. Beautiful



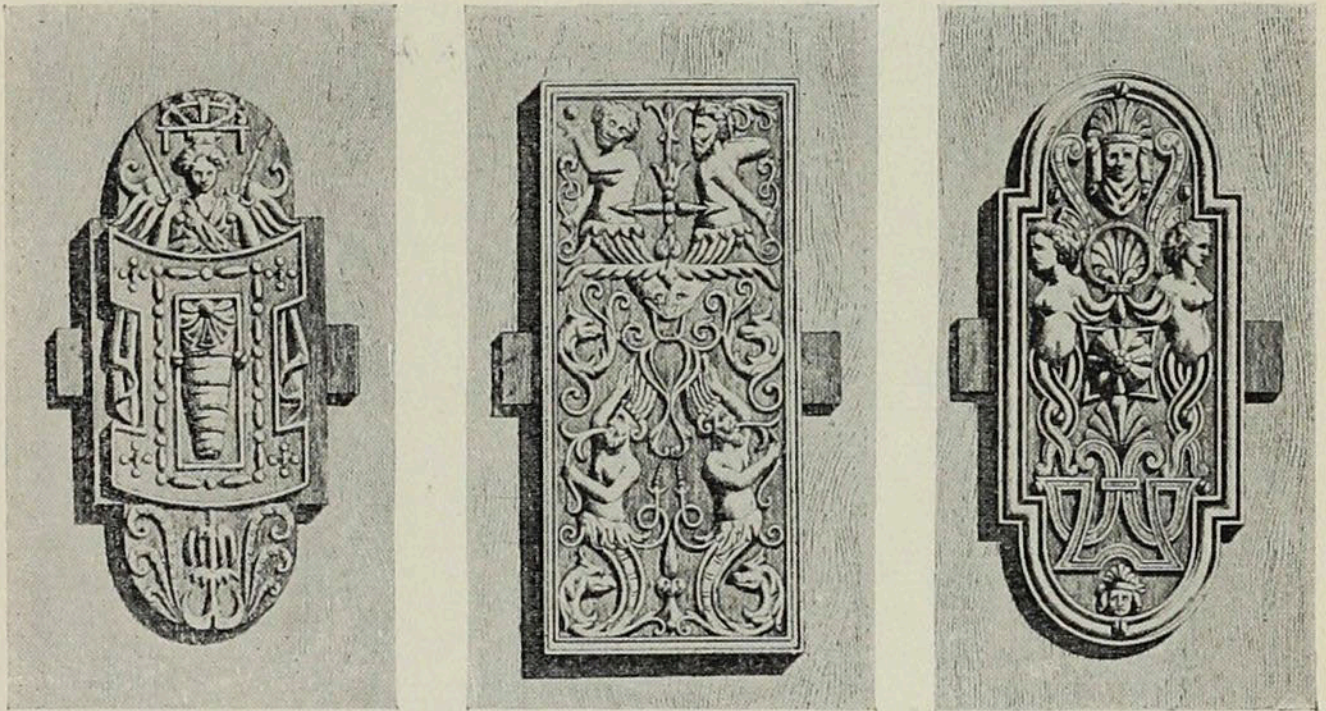
Repousse Iron Masks—Louvre,



Mantel at End of Gallery of Henry II, Fontainebleau.

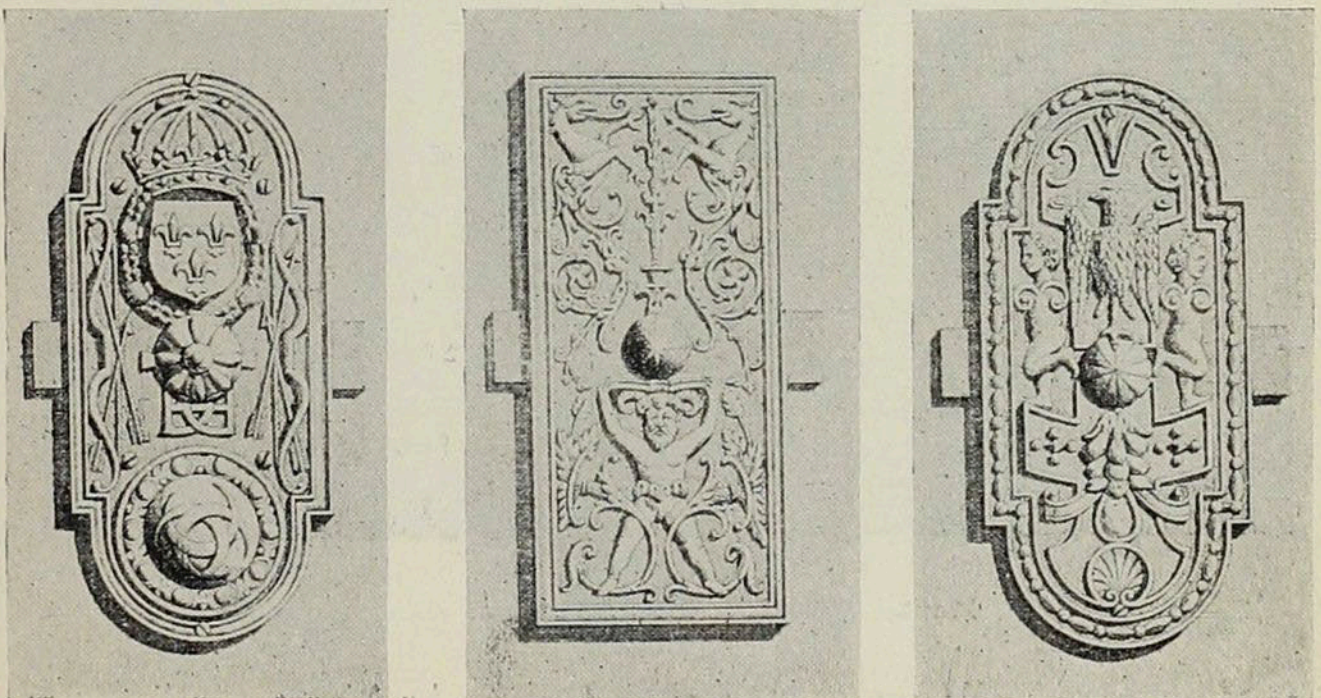
interlaced borders are found on the pages of books of this time, and the embroideries on stuffs are of a rich and elegant character.

Jean Goujon, Philibert de l'Orme, Jean Bullant, Germain

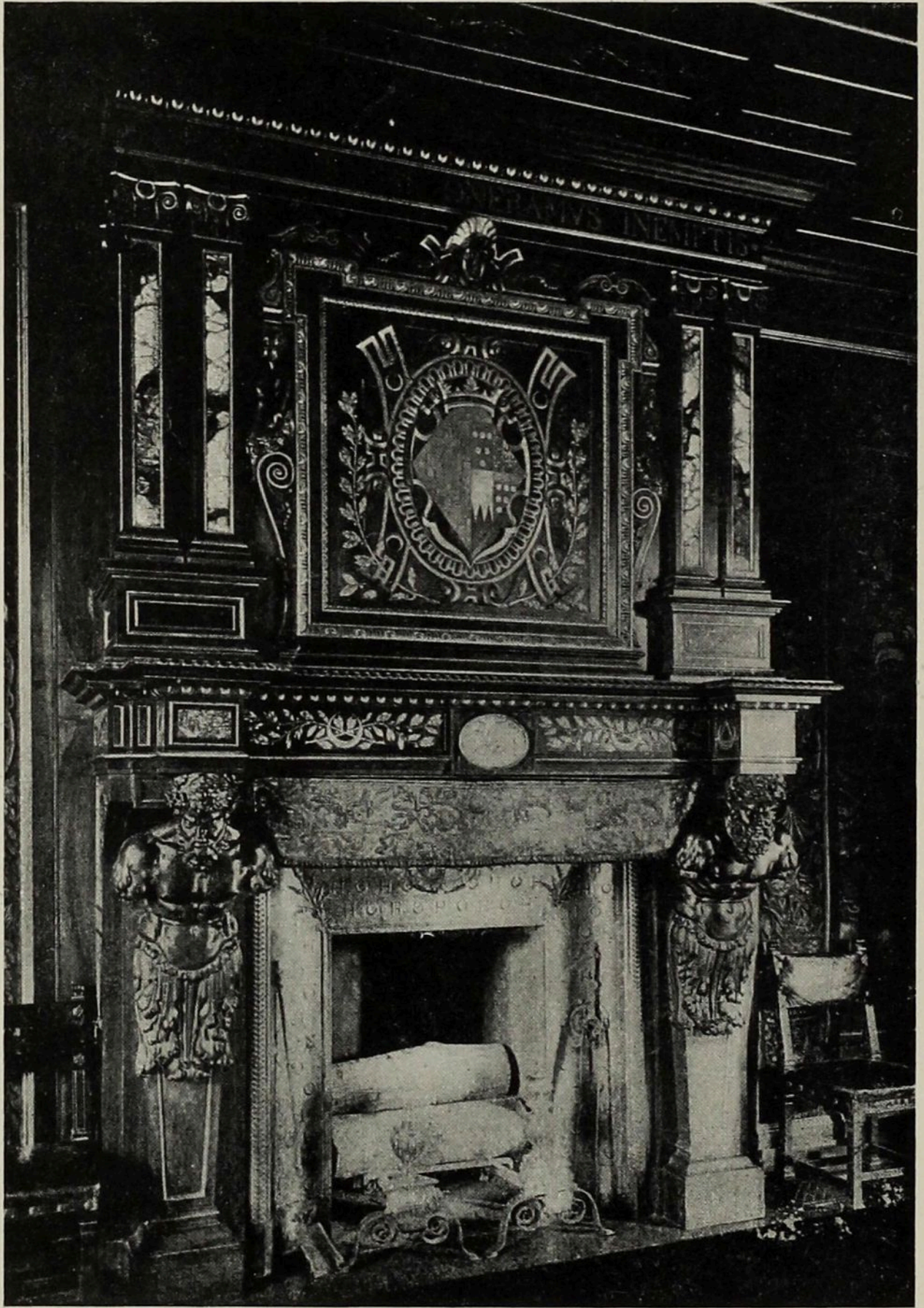


Wrought Iron Bolts from Various Sources.

Pilon and Pierre Lescot are names which show that the arts flourished in these days in spite of the religious feuds which led up to the Massacre of St. Bartholomew. Goujon became famous by his nymphs on the Fontaine des Innocentes and other mural carvings, his work on the Louvre and by the staircase of Henry II in the Louvre. He also worked on the chateau at

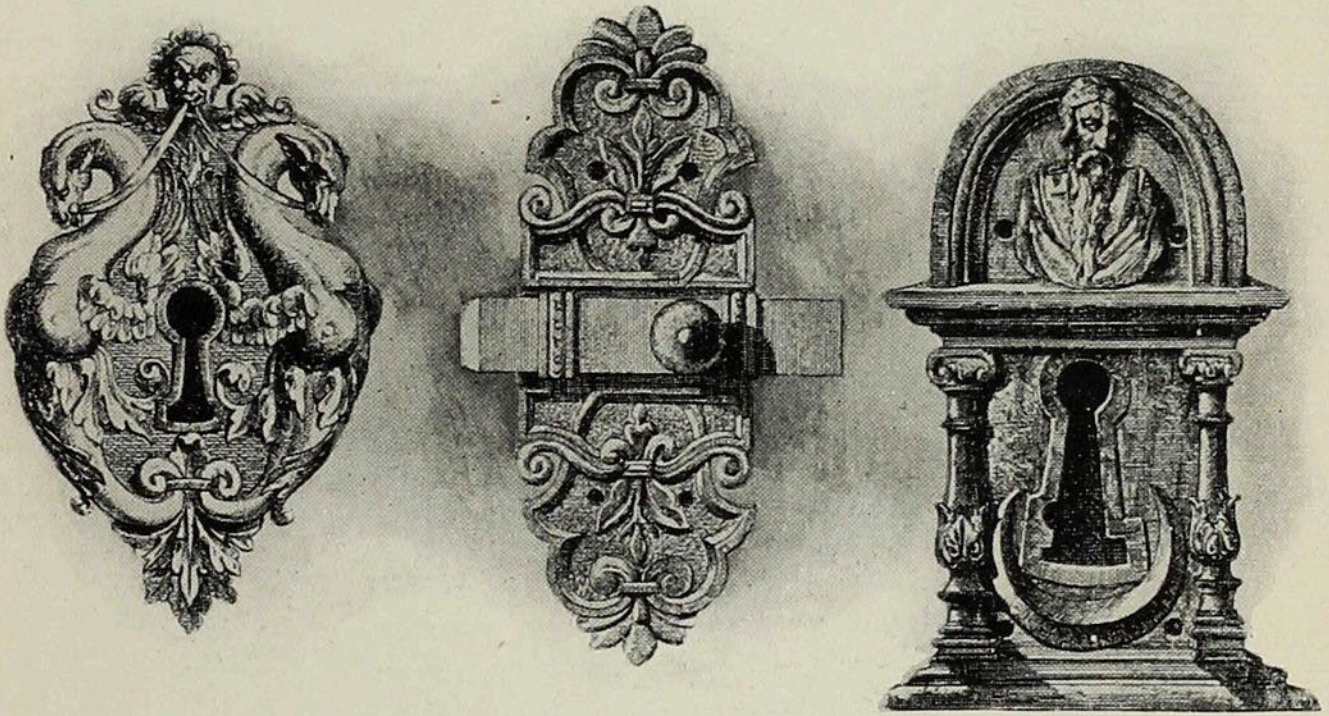


Wrought Iron Bolts from Various Sources.



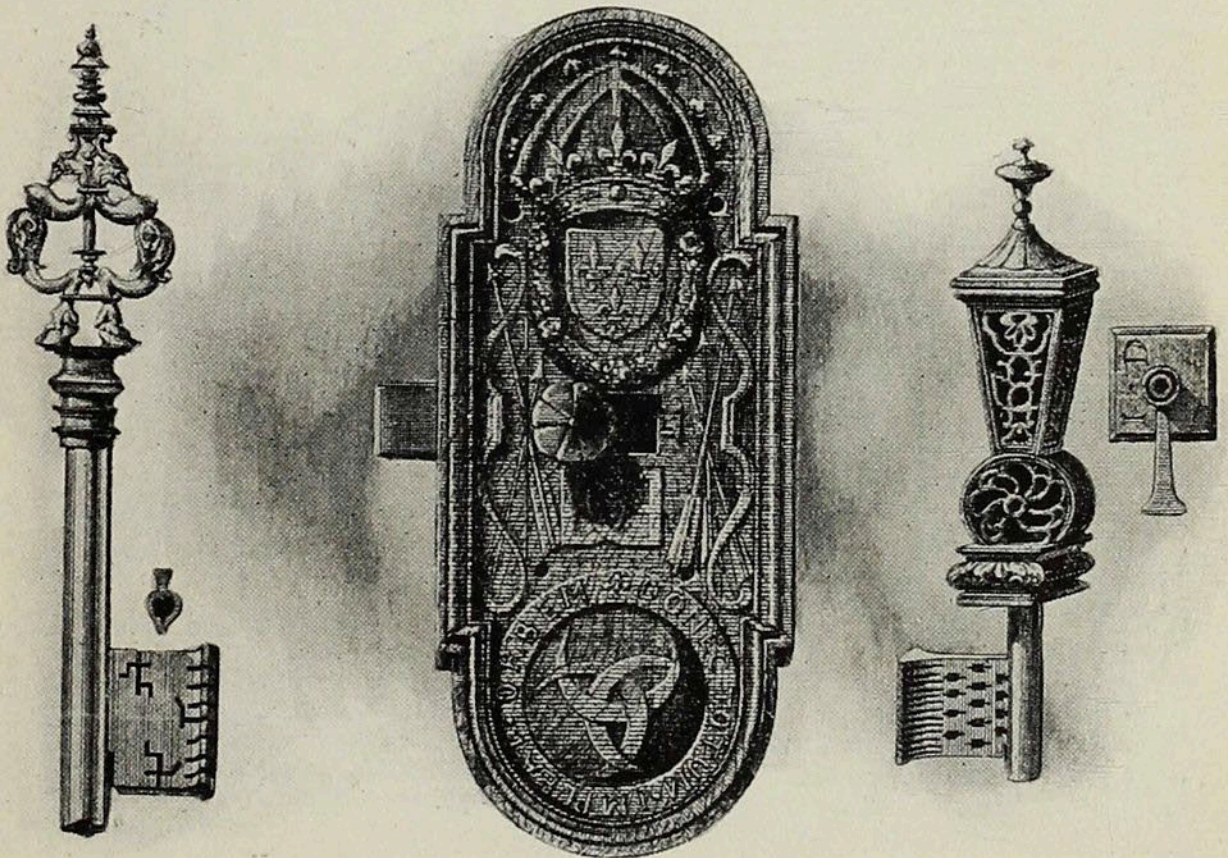
Mantel in Dining Hall, Chateau of Anet.

Anet under de l'Orme, who was Court Architect, and made Anet rather French than Italian to please Diana who opposed

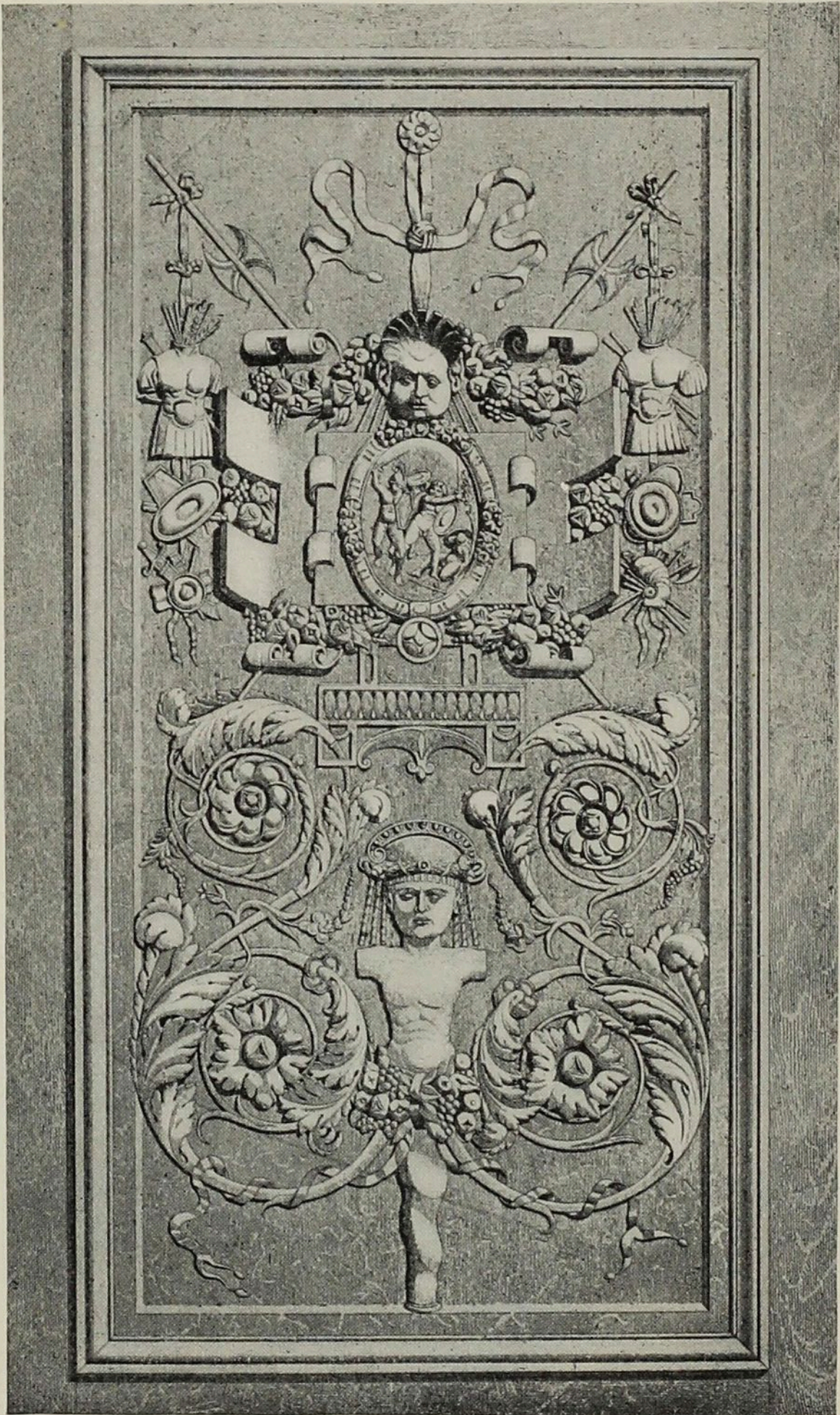


Hardware from Different Sources.

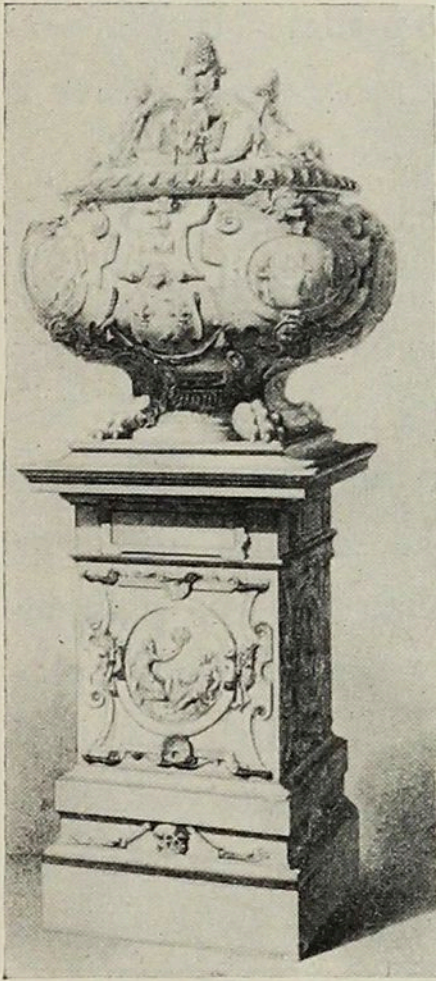
the Italian taste of Catharine. It is to Goujon, however, that we owe much of the best sculpture both in figures and ornament. His composition is excellent and in conventionalization also he is always a master to study. The carvings at the Cha-



Hardware from Different Sources.



Carved Wooden Panel—Collection of M. Bonaffe.



Urn Containing the Heart of Francis I.

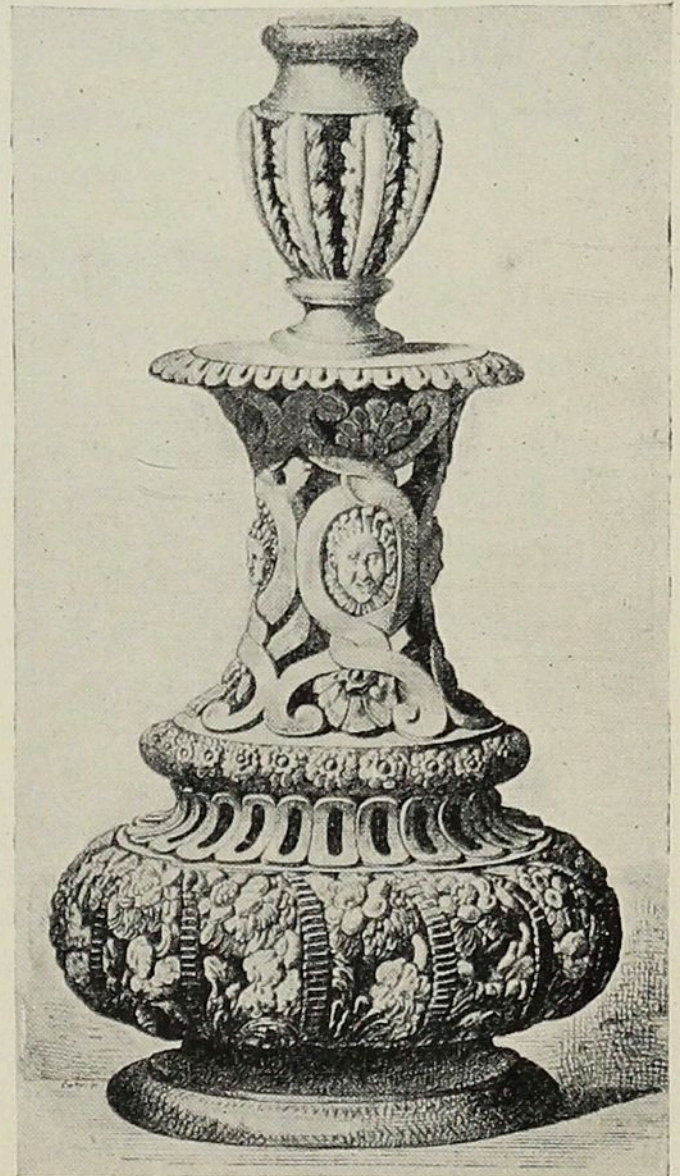
peted constantly for Court favor. It is a style which deserves much study on account of the excellence of its composition, and the proportions of the units which make up the masses.

The work of Bernard Pallissy during these disturbed years was of great importance to art, and the single example given shows how carefully the detail of even ordinary household objects was studied and how beautiful

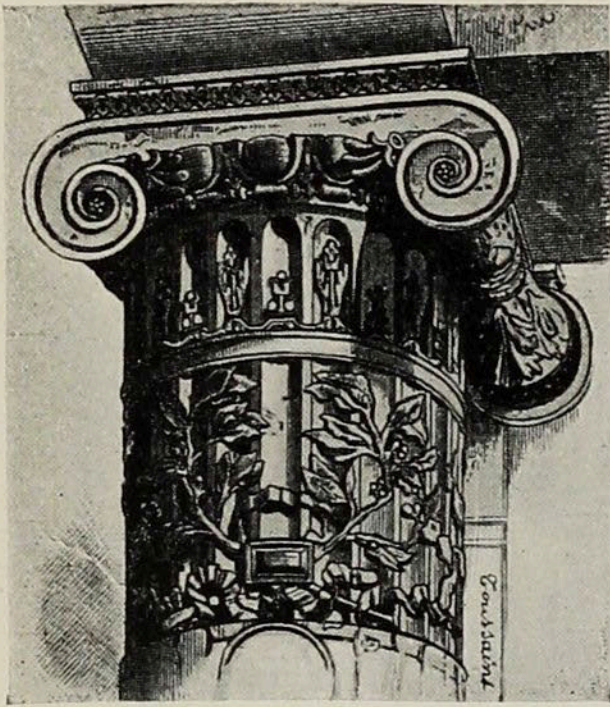
teau d' Ecoeuen and at the Hotel Carnavalet give evidence of his great talent.

It is said that only in the chateau of Anet which runs the gamut of the style of Henry II, the residence of Diana of Poitiers, did Henry show the monogram of D and H. Elsewhere it was C and H.

This is a very fruitful period and brings out emphatically the peculiar and national characteristics of the French designers, as opposed to the Italians who com-



Ceramic Candlestick, School of Pallissy.



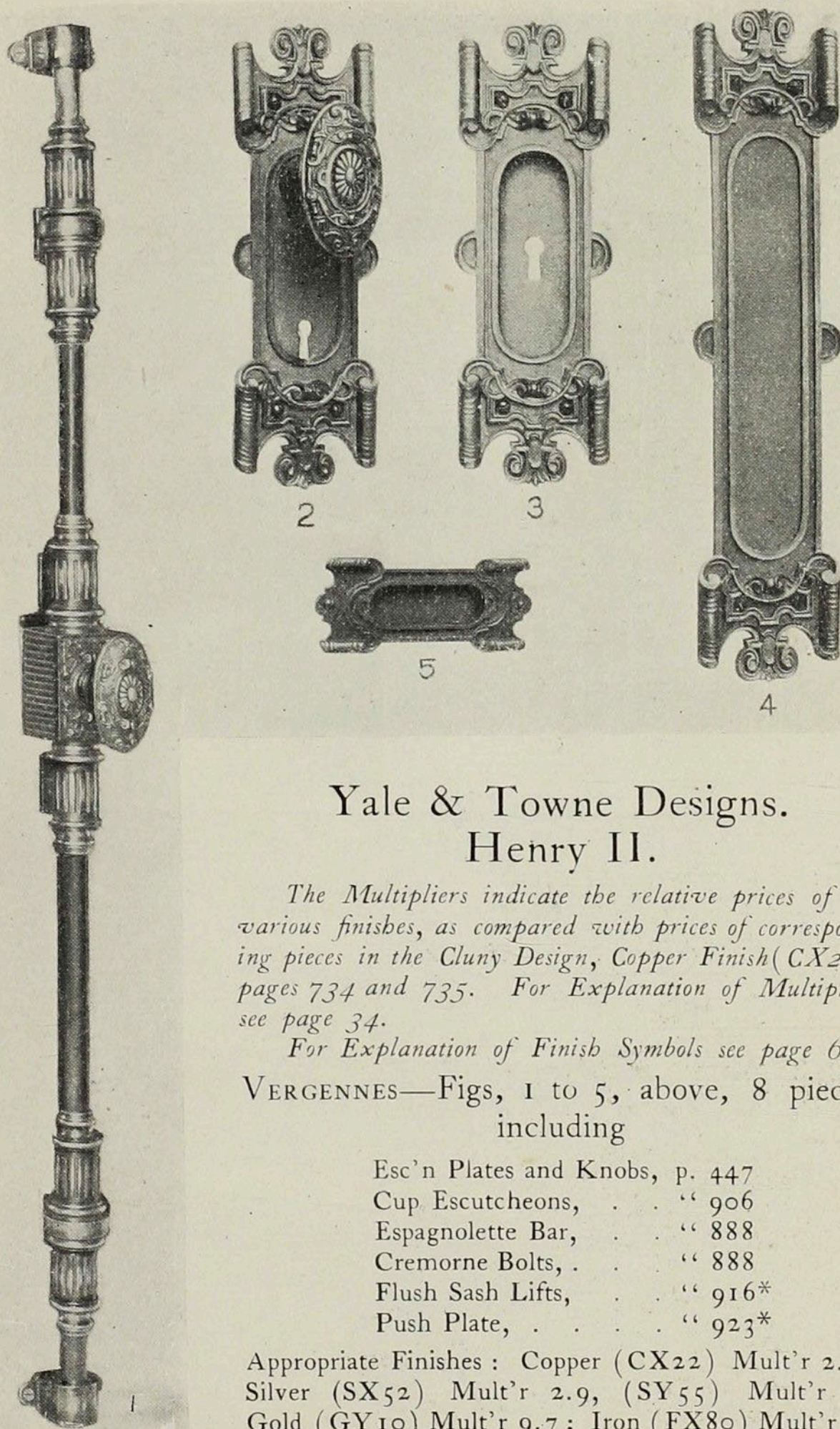
Capital by de l'Orme at the Tuileries.

display have in no school been more frequently shown, and, in fact, the French Renaissance reached under Henry II its highest plane.

they were made. In this particular piece the interlace is most effectively employed.

Ceramics of this period are rare and valued highly by collectors, some pieces bringing great prices.

It is seldom one finds more interesting examples of design in metal than the iron masques and bolts given on the first few pages of this article. Evidences of great taste and lavish



Yale & Towne Designs. Henry II.

The Multipliers indicate the relative prices of the various finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

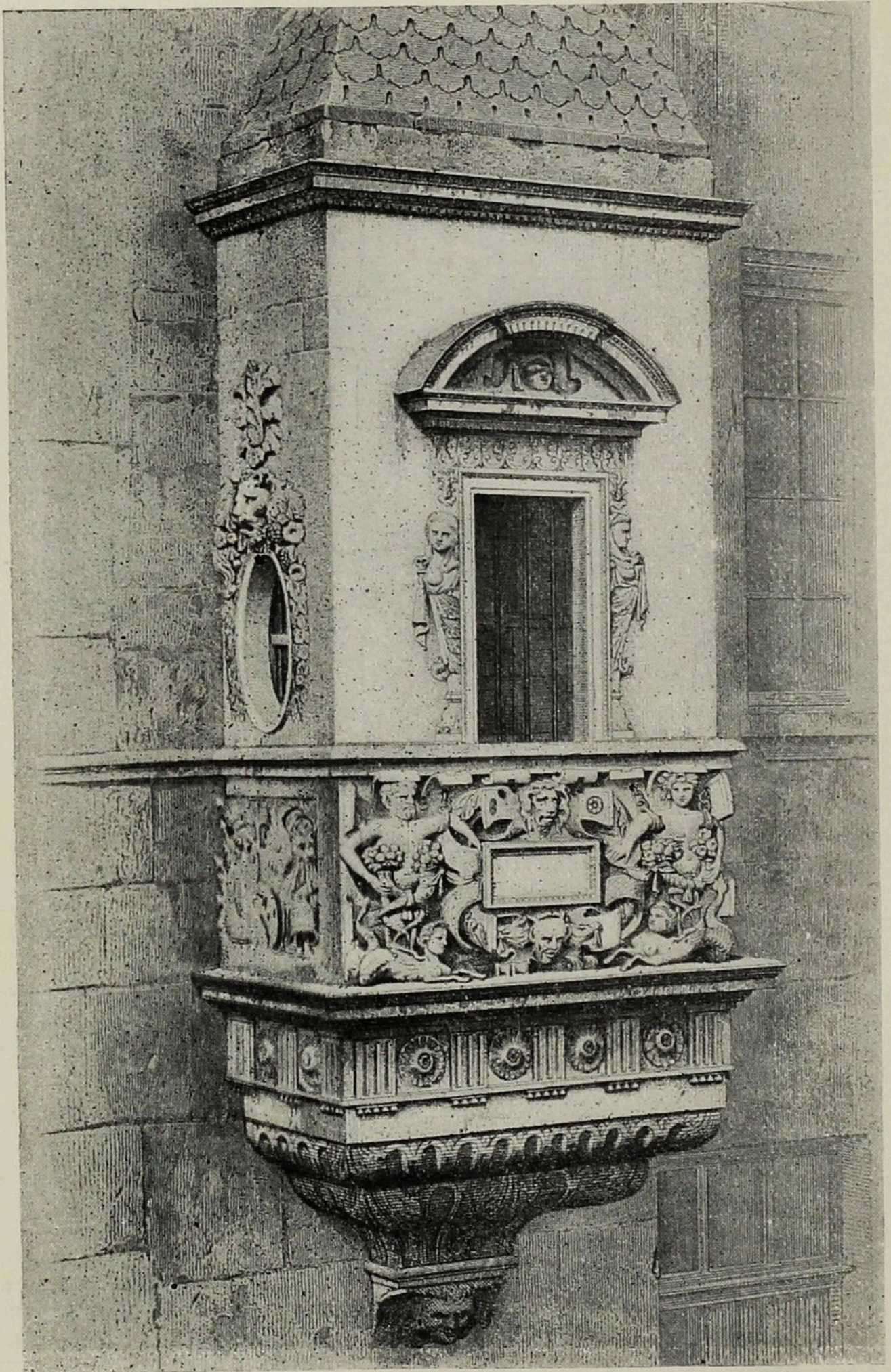
For Explanation of Finish Symbols see page 609.

VERGENNES—Figs, 1 to 5, above, 8 pieces, including

Esc'n Plates and Knobs,	p. 447
Cup Escutcheons,	“ 906
Espagnolette Bar,	“ 888
Cremorne Bolts,	“ 888
Flush Sash Lifts,	“ 916*
Push Plate,	“ 923*

Appropriate Finishes : Copper (CX22) Mult'r 2.25;
Silver (SX52) Mult'r 2.9, (SY55) Mult'r 3.6
Gold (GY10) Mult'r 9.7; Iron (FX80) Mult'r 1.6

* A few Designs only are shown as examples.



Oriel, Rue de la Vannerie, at Dijon.

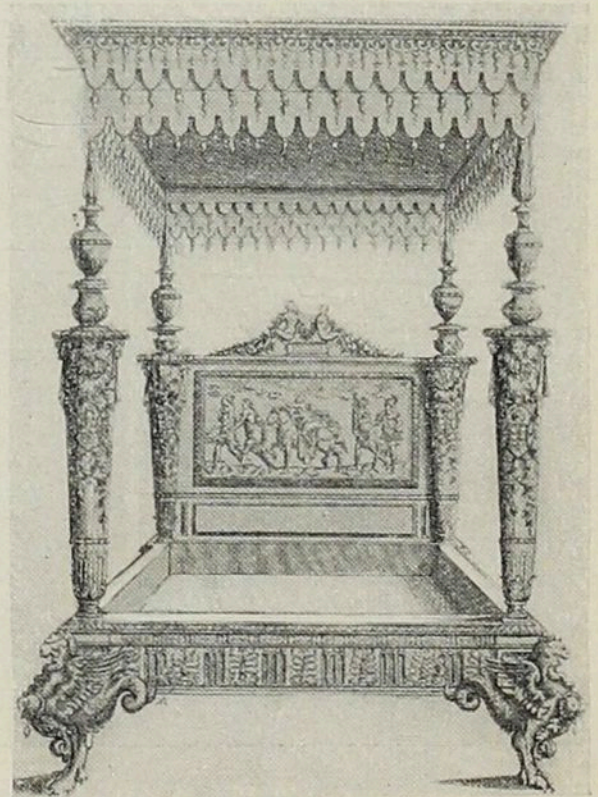
Henry III.

Born at Fontainebleau 1551, died at St. Cloud 1589, Goujon, Du Cerceau.
François Briot.

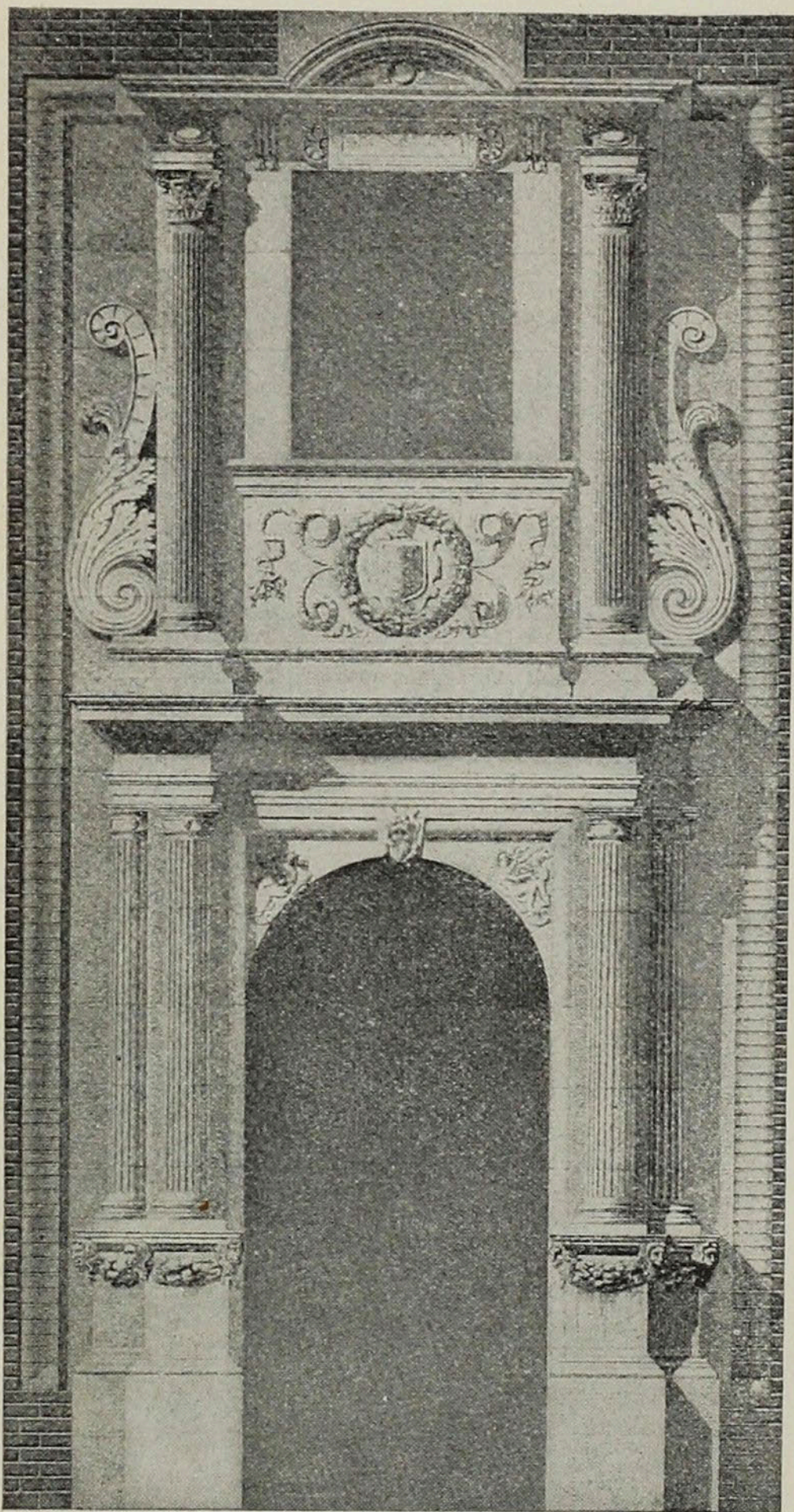


ALTHOUGH son of Catharine de Medici and Henry II, Henry III would hardly seem to have been able to give personal encouragement to the arts in such troubled times. The style during his reign 1574-89 is, however, indicative that knowledge of ornament and decoration had not departed with the death of the father. He was the last of his branch of the Valois kings.

Jean Goujon's influence is still apparent in the masques of the Pont-Neuf and in other pieces done in his manner though not always by him. Jacques Androuet Du Cerceau, although the equal of Goujon in neither taste nor execution, nevertheless left interesting examples of his work in the reign of Henry III. He frequently introduced human and allegorical figures, roses, birds, grotesques and arabesques. In a Book of Friezes collected by Jombert, numerous good examples of this master's talent may be found. His ornament is rich, but at times overbalanced by its ponderous griffins and its rather gross and exceedingly muscular male genii. Masques with varying designs of crowns over the foreheads



Bed by Du Cerceau.



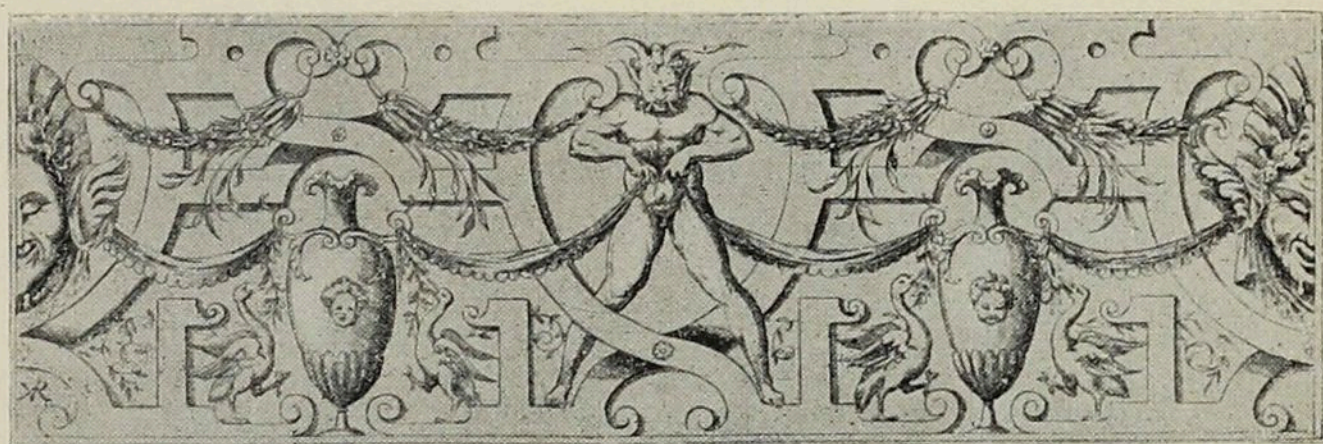
Door and Window at Toulouse.

distinguish the work of the reigns of the Henrys should refer to

are presented in variety; and foliage as attenuated as the interlaces are heavy, which gives a peculiar contrast that is characteristic of the style. Du Cerceau also worked during the reign of Charles IX.

There was more interesting work than Du Cerceau's done during this time, of which the accompanying arabesques give a hint.

One who wishes to



Frieze by Du Cerceau.

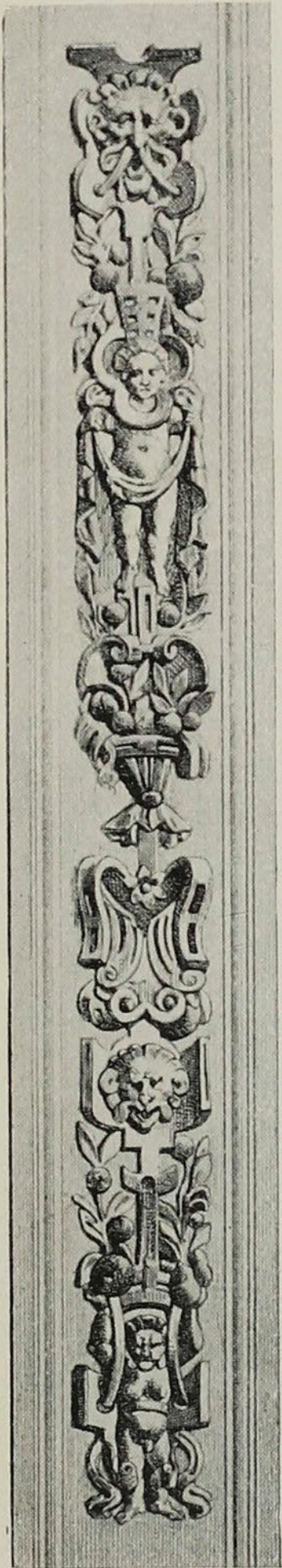
special works on the different periods. Even then it is difficult in each case to name the exact date of the ornament, the end of one period closely approaching in character the beginning of the next, as in all schools.

Certain arabesques of this school are most effective both in their composition and the scale of the ornament. The panel is well filled, and the ornament, while rich, is so varied as not to tire the eye. It is, perhaps, asking too much of the student to try to emphasize this period of Henry III as producing a decided school in style; but while no great originality is shown, the skill with which ornament is handled and the traditions thereof handed down, would seem to make it imperative that the chain should not be broken by the omission of the age of Henry III from these articles.

Here, for instance, are four arabesques, and while the work



Frieze by Du Cerceau.

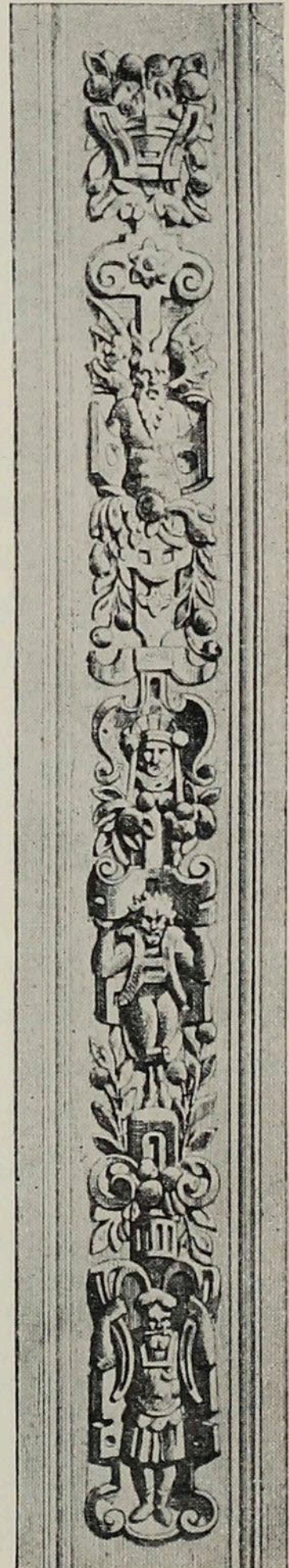


Carved Wooden Panel.

is heavy and not an improvement upon the Italian art, which evidently inspired it, yet the concavity of the cartouches is charmingly used to set off the quaint figures intermingled with them, and the masques, fruit and flowers and grotesques are certainly done by no bungling hand.

The effect sought is obtained; this is apparent at a glance, and a high plane of decoration is attained by very simple means, which fact argues talent of a considerable degree.

Du Cerceau's tables and other furniture show decided appreciation of the value of ornament, and pave the way for those later masters of French carving, who eclectically drawing from not only these but other sources, such as the work

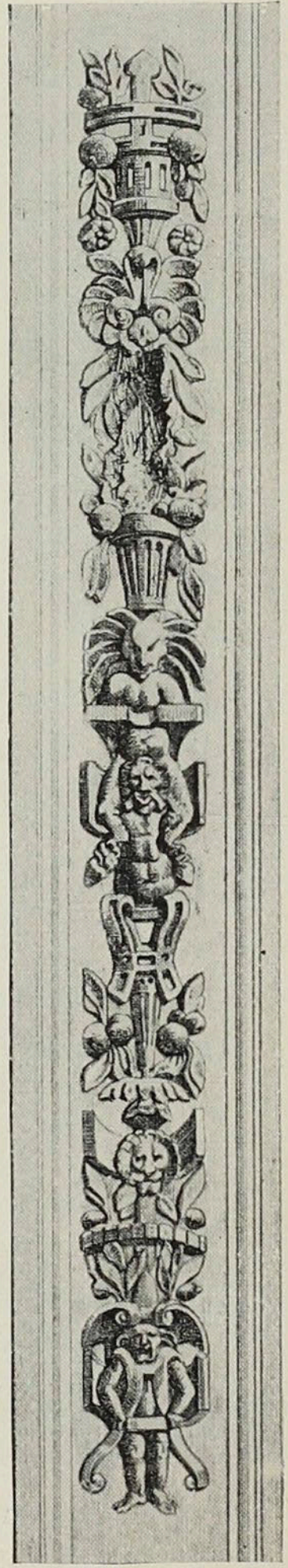


Carved Wooden Panel.

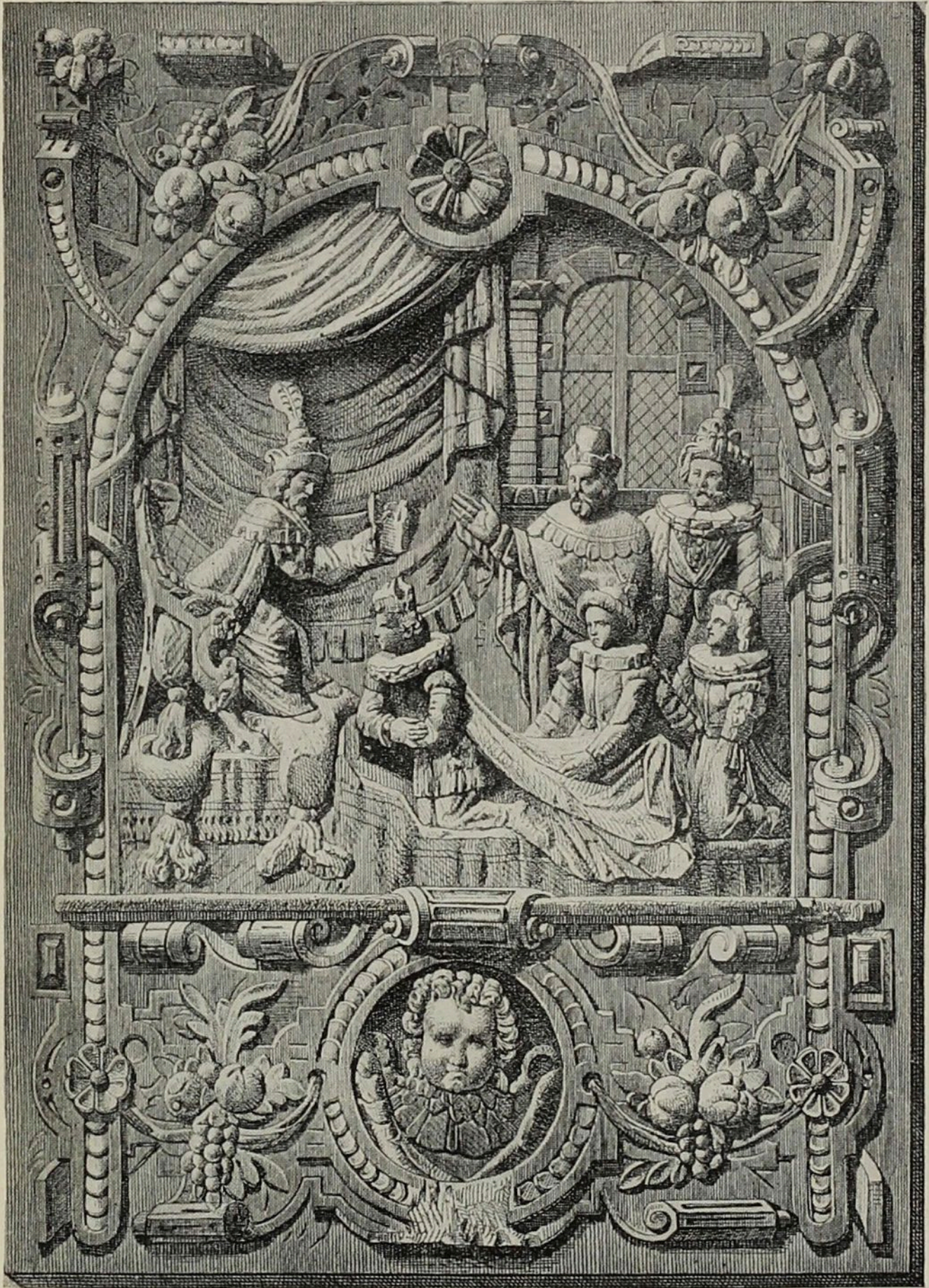


Carved Wooden Panel.

of the peasants, have left examples of design in the collections of Europe full of rich significance, telling most pointedly what a man can do with a chisel and talent. The French are the legitimate heirs of the Italian Renaissance, and that the inheritance fell into worthy hands nothing tells better than the work of the lesser masters in carving in wood and stone. Where can be found more beautiful examples of ornament than are seen on the historic buildings of France and on the exquisite tables, chairs, coffers and cabinets with which these buildings were usually furnished. Into the designs of mantels especially, the French designer seemed to put his best thought, and they are excelled by the Italians alone, in the

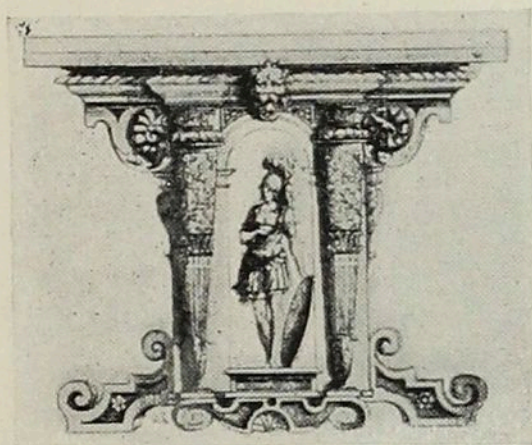


Carved Wooden Panel.



Carved Wooden Panel. Henry III as King of Poland.

magnificent results so familiar to the student of the interior architecture of dwelling, chateau or public building from the XVth

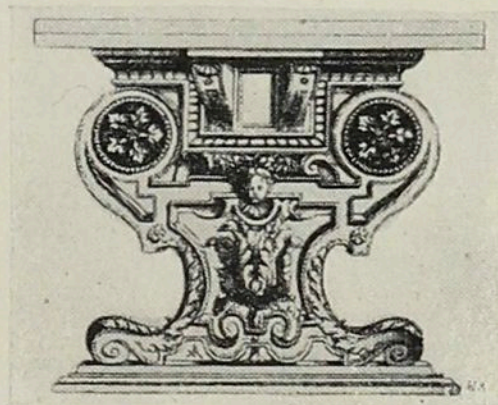


Table, Du Cerceau.

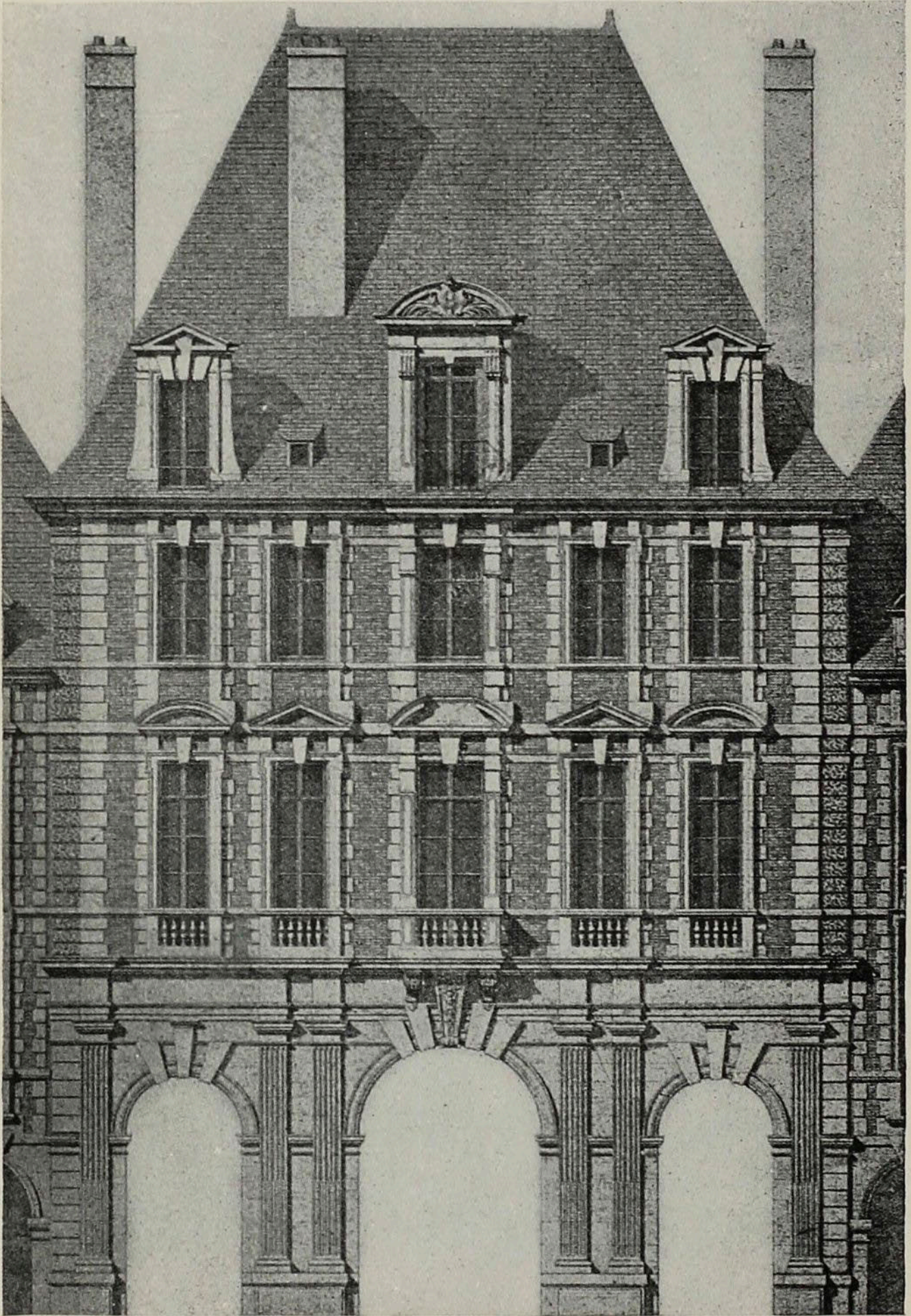
to the XVIIIth Century. Perhaps no collection gives a better idea of all this than the Cluny Museum in Paris. There may be traced the rise of Renaissance art from mediæval times to its degeneracy, and in the most interesting way through the excellence of the examples exhibited.

François Briot, about the date of whose birth there is some confusion, probably worked in this period. He was an excellent designer in silver and gold, a goldsmith in fact, and is represented at thirty years old in a costume of the time of Henry III, according to documents in the Cluny Museum, which possesses one of the rare examples of this master.

Without study one is apt to confuse ornament of this period with that of Henry IV.



Table, Du Cerceau.



Pavillon du Midi, Place Royale, Paris.

Henry IV.

Born at Pau 1553, Died at Paris 1610.



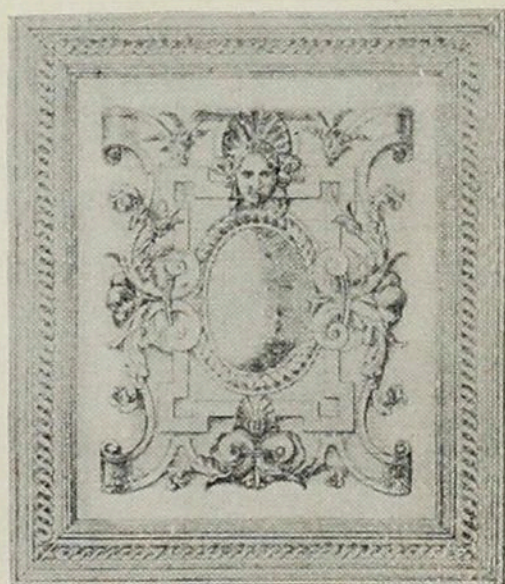
OURBON "Henry of Navarre" reigned from 1589 to 1610, and in spite of the bloody days which came to France before and after his accession, it is not possible to see any reflection thereof in the arts of the day.

There is, however, a certain grimness and hardness in the clean cut lines of the modeling of the interlace and in the carving of the leaf forms which sometimes have the character of work hastily or rudely done to save time or to obtain an effect of primitiveness.

The garland and encarpus of the Greek and Roman period is still to be distinguished in the vignettes, tailpieces and carvings of this date, and the human form fills many a niche and opening, while on bracket and cartouche and pediment, the grotesque greets one in the form of grinning masque and conventionalized satyr.

A free use of leaf ornament is to be seen in the columns on the stair balustrade in the church of St. Etienne-du-mont, Paris, where the general interior of the church also shows an interesting employment of the ornament of this period.

In speaking of the hardness and primitiveness evident in certain examples of this school it is not to be



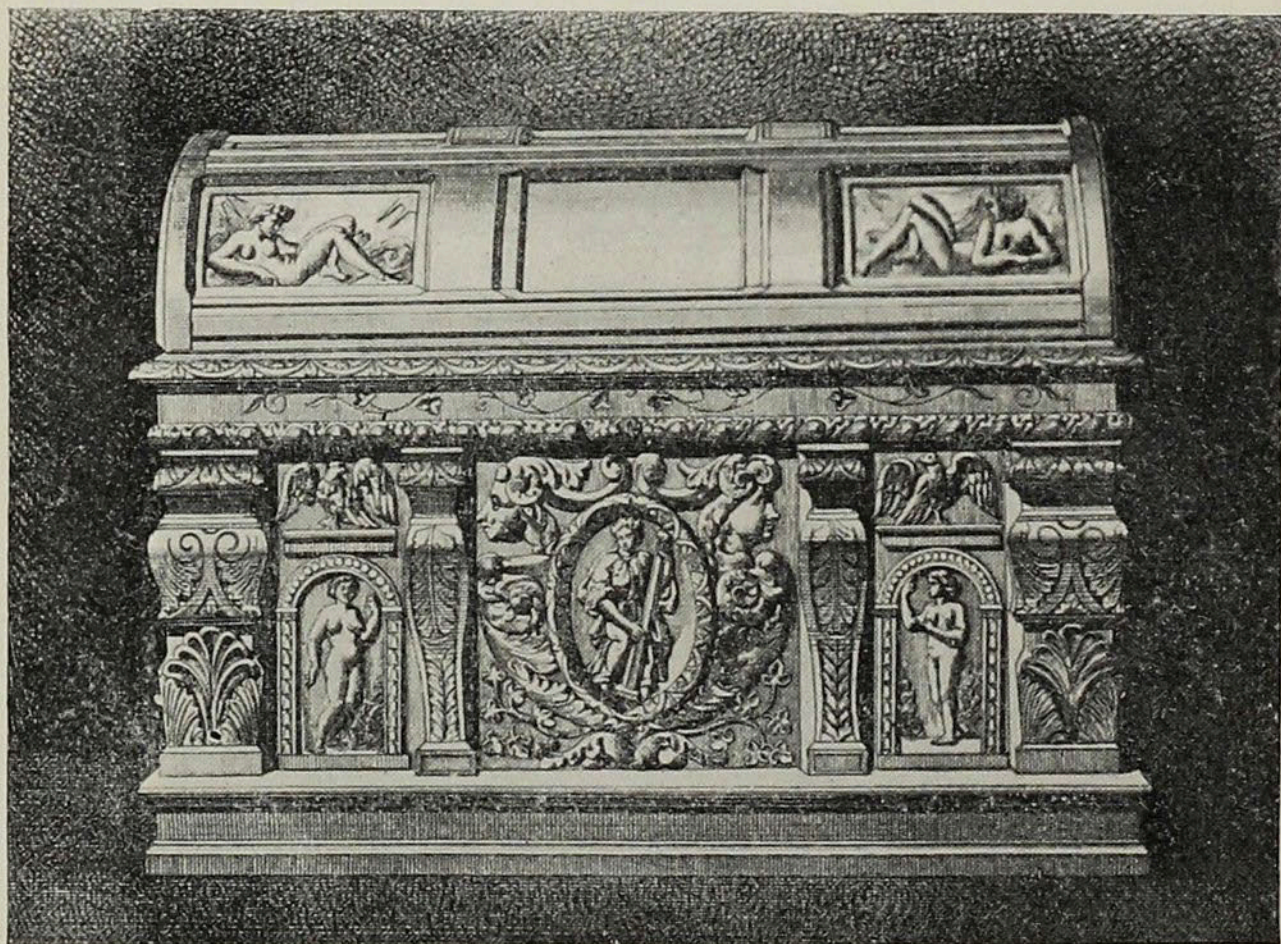
Carved Panel.



Vignette.

taken as an entirely derogative criticism. Many schools have qualities of this kind which, when the ornament is shown in certain places, are rather valuable than otherwise.

Some of the best decorative carving, as we all know, is rough work, and in the Elizabethan and Flemish schools the coarseness of scale in different parts is strikingly good and engages our interest before we recognize the cause. Herein much of our modern design is at fault; we see, or try to see, intricate lace-like foliage put on a facade one or two hundred feet above the street, and we can-



Coffer



Carved Pediment.

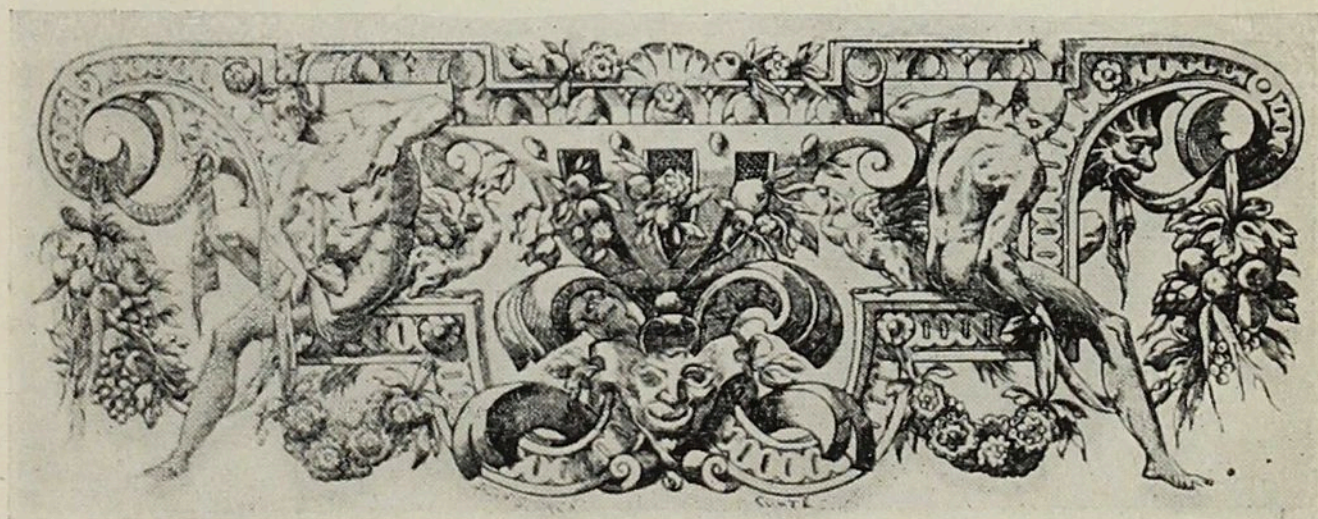
not bring ourselves to any thought of it except that it is there and was, perhaps, put there because it was in terra-cotta and cheaply duplicated, or perhaps in stone because the client knew no better way to let his architect spend money.



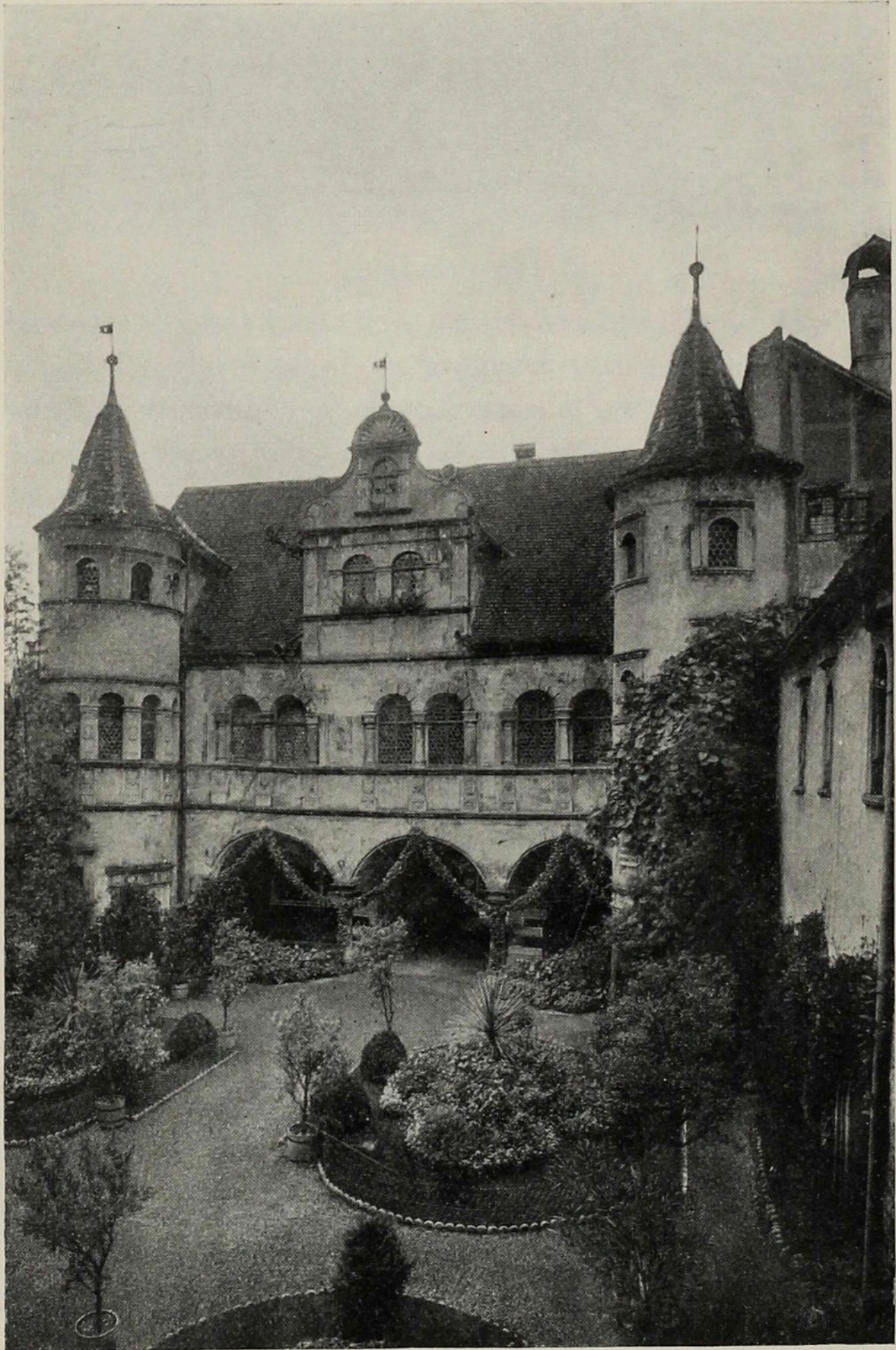
Vignette.

Even in interiors where ornament is much nearer the eye, it is often miscalculated in its relation to the space it fills and its distance from the eye. That this is often the case is proved by the fact that few educated people are displeased with the coarseness of scale in Elizabethan ornament, which is characteristically bold and at times coarse. The beautiful staircase of the Cluny Museum is of the style of Henry IV.

That delicate and refined designs were also designed in this period is shown by the vignettes here given.



Panel Ornament.



Konstanz, Rathhaus, Hofansich.
Courtyard of the Rathhaus at Constance.

German Renaissance.

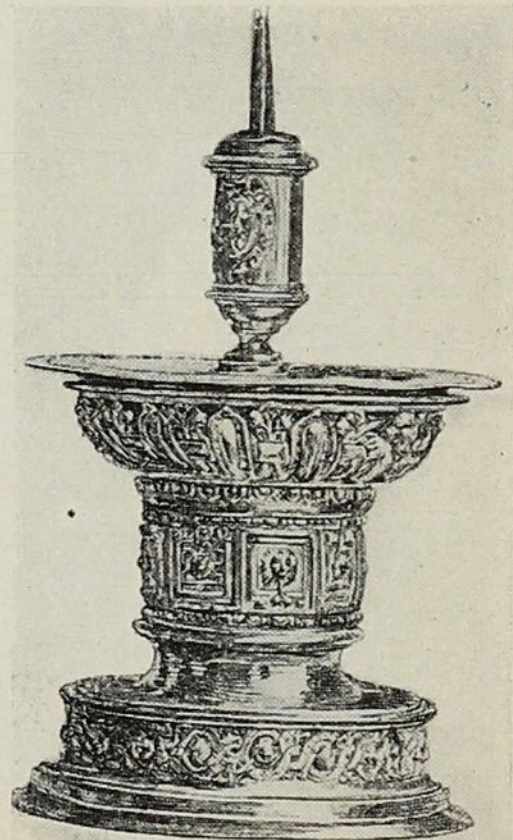
Maximilian I, 1493-1519. Durer, Holbein, Hans Burgmair, Cranach, Erasmus, Benedikt Von Laun, Peter Flötner, Gabriel Seidl, Jost Amman, Stimmer, Candid, de Voues, Dietterlin, Elias Holl, Rubens, Hollar, Bosse, 1500-1650.



GERMAN Renaissance is divided into Early, in which the Gothic and Romanesque influence is still manifest, Late, and Baroque, which last term is used frequently to indicate the Rococo outside of France.

It is a question whether on the whole the Renaissance found such interpretation at the hands of German designers as to entitle their work to a high place in the history of art. It cannot be denied that during the best years of its development there was excellent and interesting work done, but the nameless, unclassifiable horrors of its decadence are not yet forgotten, and when we see what beauty Gothic ornament had taken on, not only in palace but in cottage also, one is apt to question whether the injury of the Renaissance was not greater than its benefits to German art. Certainly the German Renaissance had a most disastrous effect on art in the United States and we have not yet freed ourselves from its decadent spirit.

However, it is more profitable to praise the good in any school than to search for the bad, and instructive and interesting examples of German Re-



Silver-gilt Candlestick.
Late XVI Century.

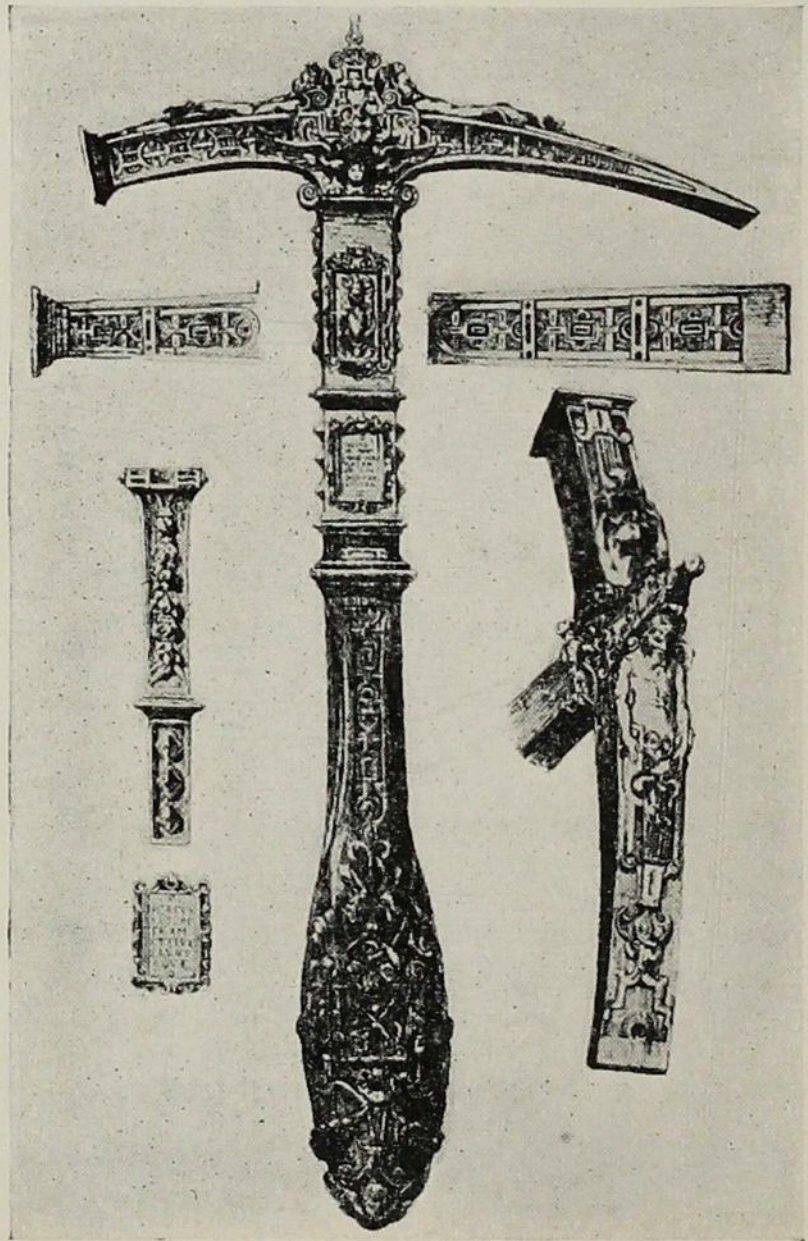


Ceramic Bottle.

Germany, by the carvings on the churches and other Romanesque and Gothic buildings, on tapestries and stuffs from the Orient, etc.

Take also any examples of Gothic chest and cabinet and you will see what vigorous, imaginative qualities the designs possess. Perhaps it was impossible to develop Gothic or Romanesque ornament beyond the

naissance are numerous. Had Germany followed the spirit which had already declared itself in the Romanesque and Gothic woodwork of the peasant woodworkers preceding the Renaissance, her ornament would not now be in competition with, but excelling that of many other countries. This spirit is seen also in France in the Normandy and Brittany chests and other pieces of woodwork and is prompted, as it probably was in



Goldsmith's Hammer.

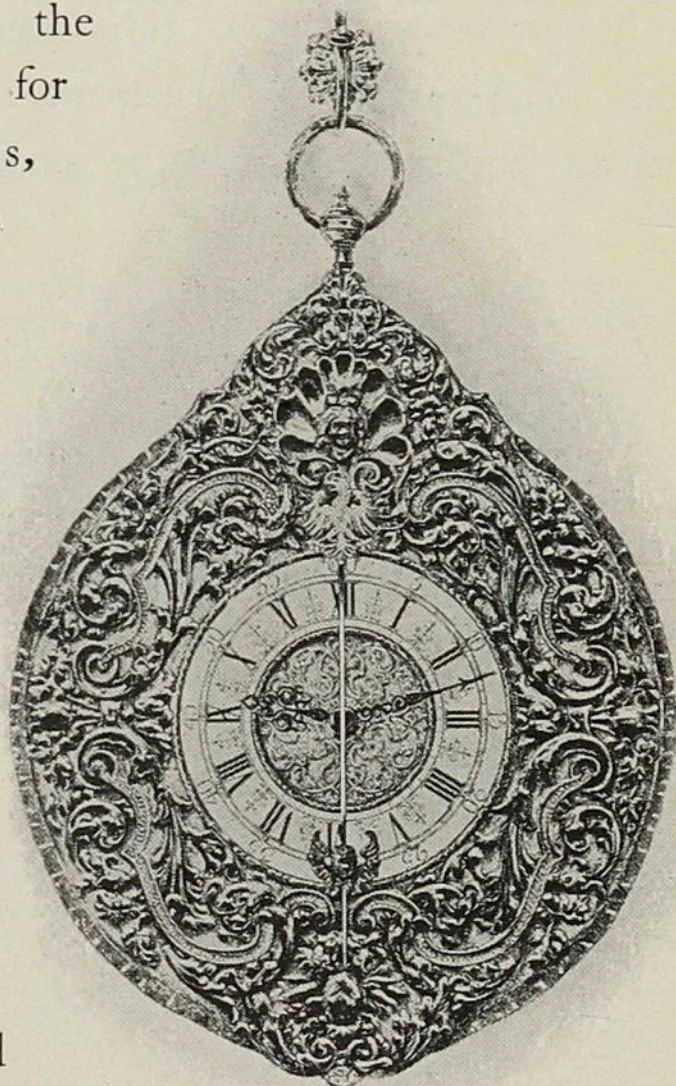


Table-knife.
From engraving
by Sadeler.

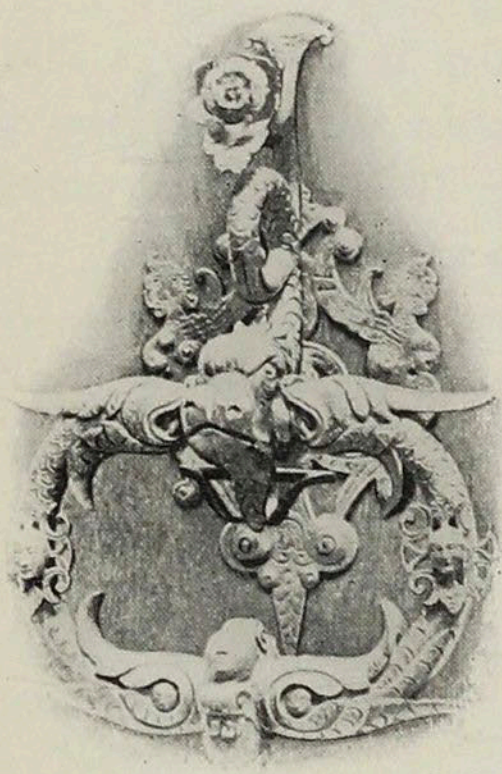
bounds reached before the Renaissance came in, but inasmuch as there is to-day in Germany a slight reaction and return to certain Gothic traditions in design, it seems as if the Renaissance had buried this spirit for years only to see it revive again.

It seems also as if the best ornament of the German Renaissance aimed at what was better expressed by Elizabethan and Jacobean ornament, and whatever the debt which these styles owe to German influence, it is probable that had the latter never been developed the English schools would have suffered little. The Flemish, Elizabethan and German Renaissance employ the same motifs for certain effects, among which are the min-

ute arch and pilaster in wainscoting with strap work emphasized by bosses, scallop shells galore, the jig-saw in constant evidence, and good turnings, but not equaling the Spanish and French. The Germans have used with great appreciation the grotesque, and in satyr and griffin and masque there is often revealed so much power



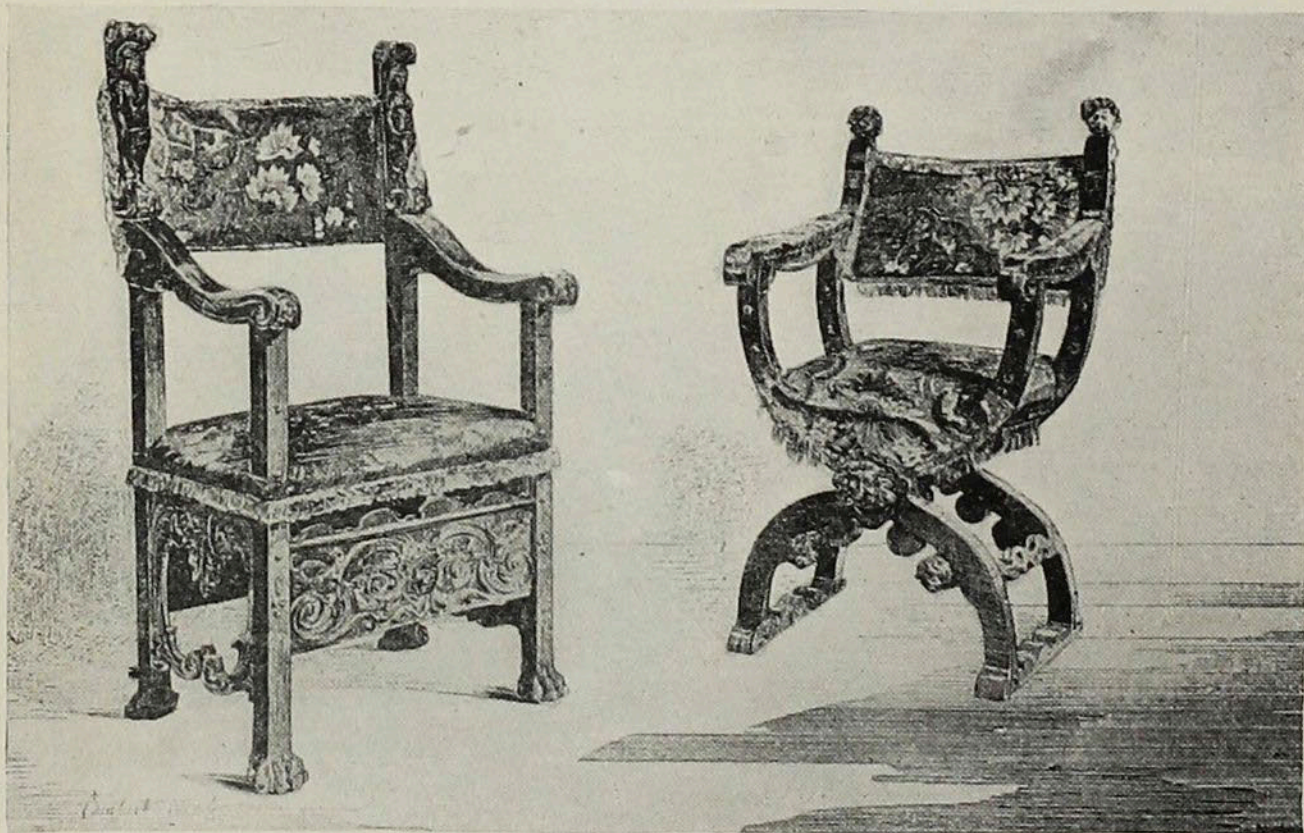
Silver Hanging Clock,
Late Renaissance.



Door Knocker.

of expression as to make us regret that the early Teutonic symbolism expressed in the rough representation of monsters and elves, etc., on their wrought iron, was not developed into a national style.

Hans Holbein and Albert Durer did indeed exhibit most thoroughly this national tendency, and the world has ever since recognized the master's hand in all their work, but in spite of their numerous disciples the real significance of their art in this direction was lost before it had its due effect on German ornament. Wagner has preserved the mysticism and spirit of it in the music of his *Nibelungen Ring*,



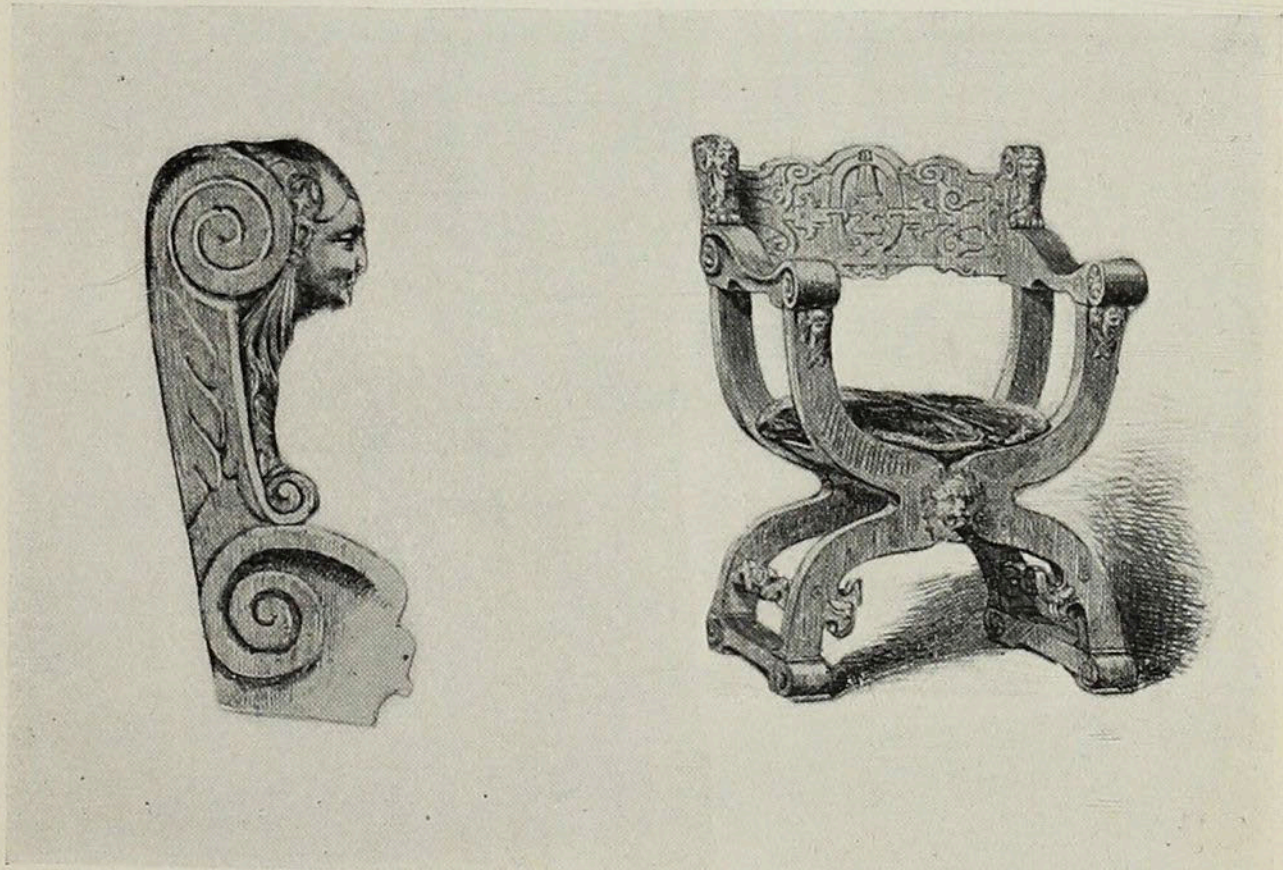
Chairs Showing Italian Influence.

and German literature shows constant traces of it in Fairy Tales and Folk-lore, and in such ballads and poems as the Erl King, but architecture and painting to a great degree are free from the vein except in those modern carved grotesques which bear little or no resemblance to their mediæval forebears.

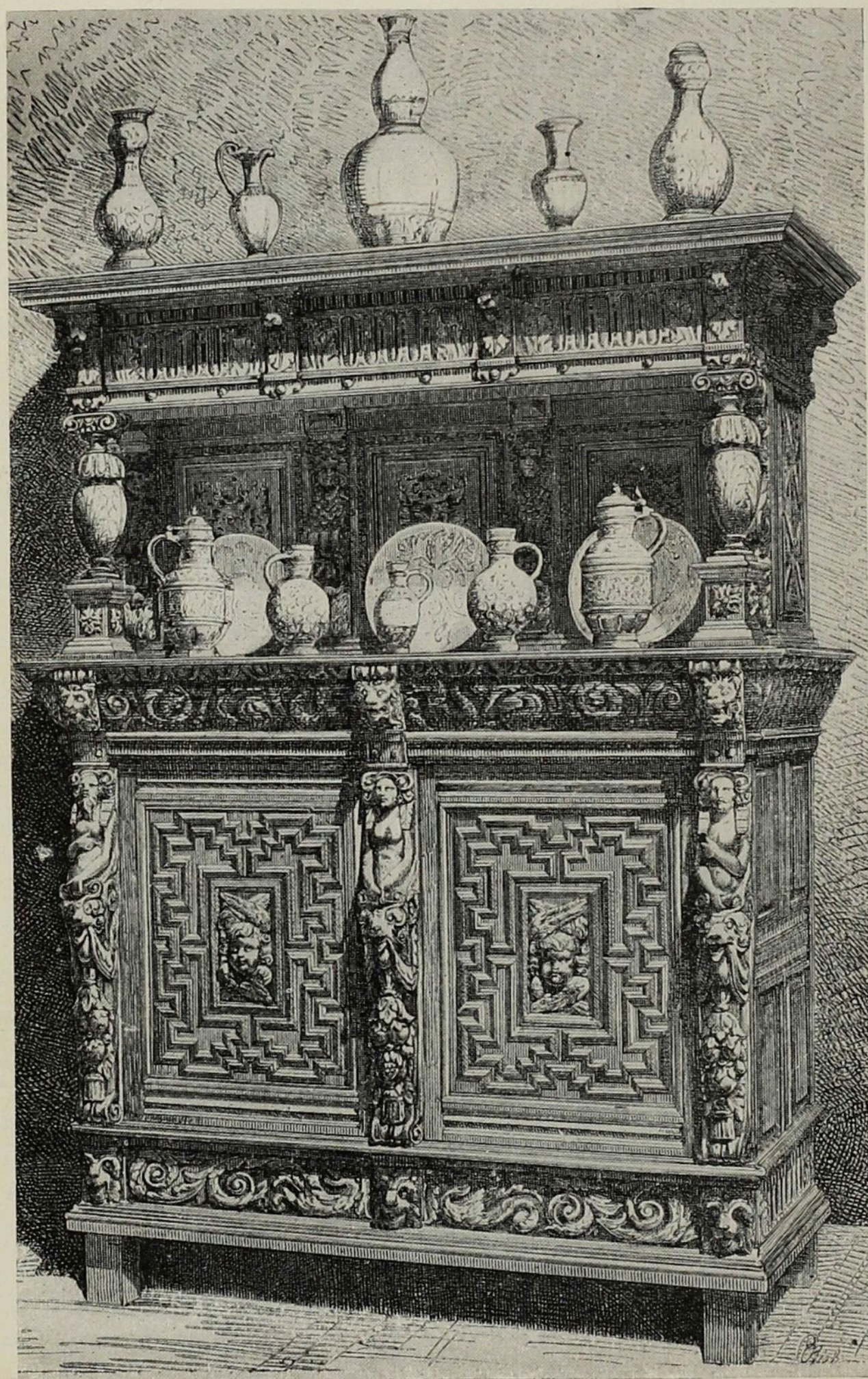
Possibly the new art movement of which a later article treats more fully, may be in German art the beginning of a strong and virile style, which shall save the Fatherland from its



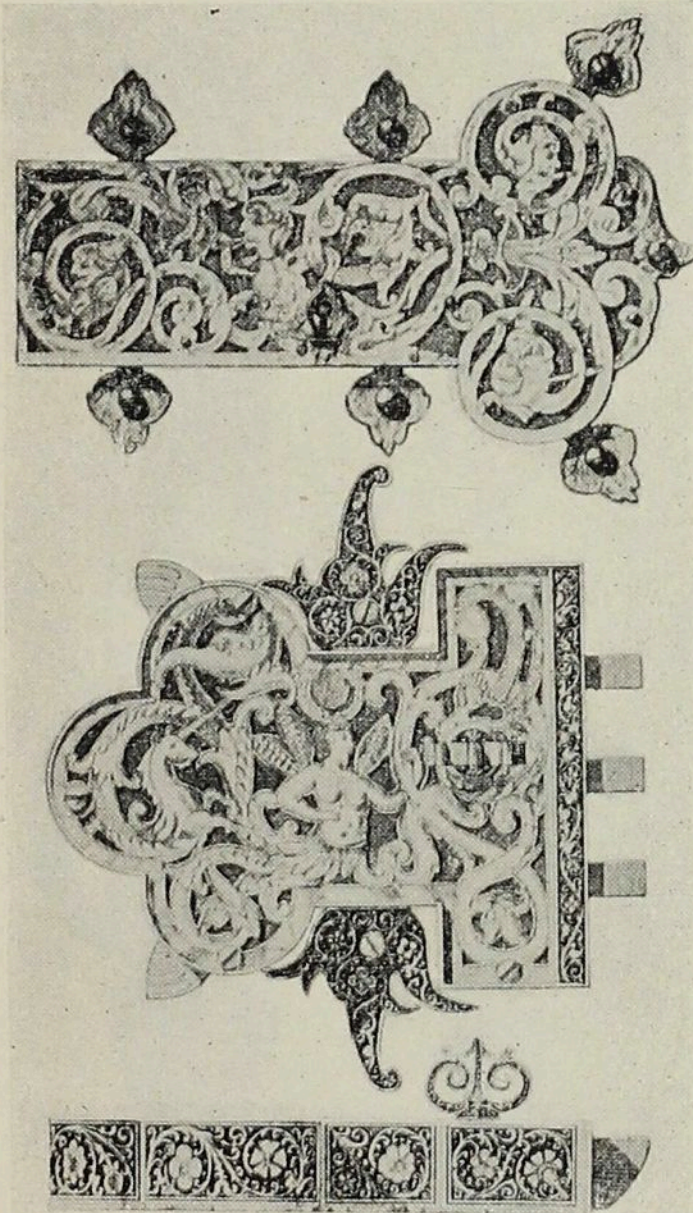
Tyrolese Hanging Candelabrum in the Rathhaus at Sterzing.



Chair, Late XVI Century, Royal National Museum, Munich.

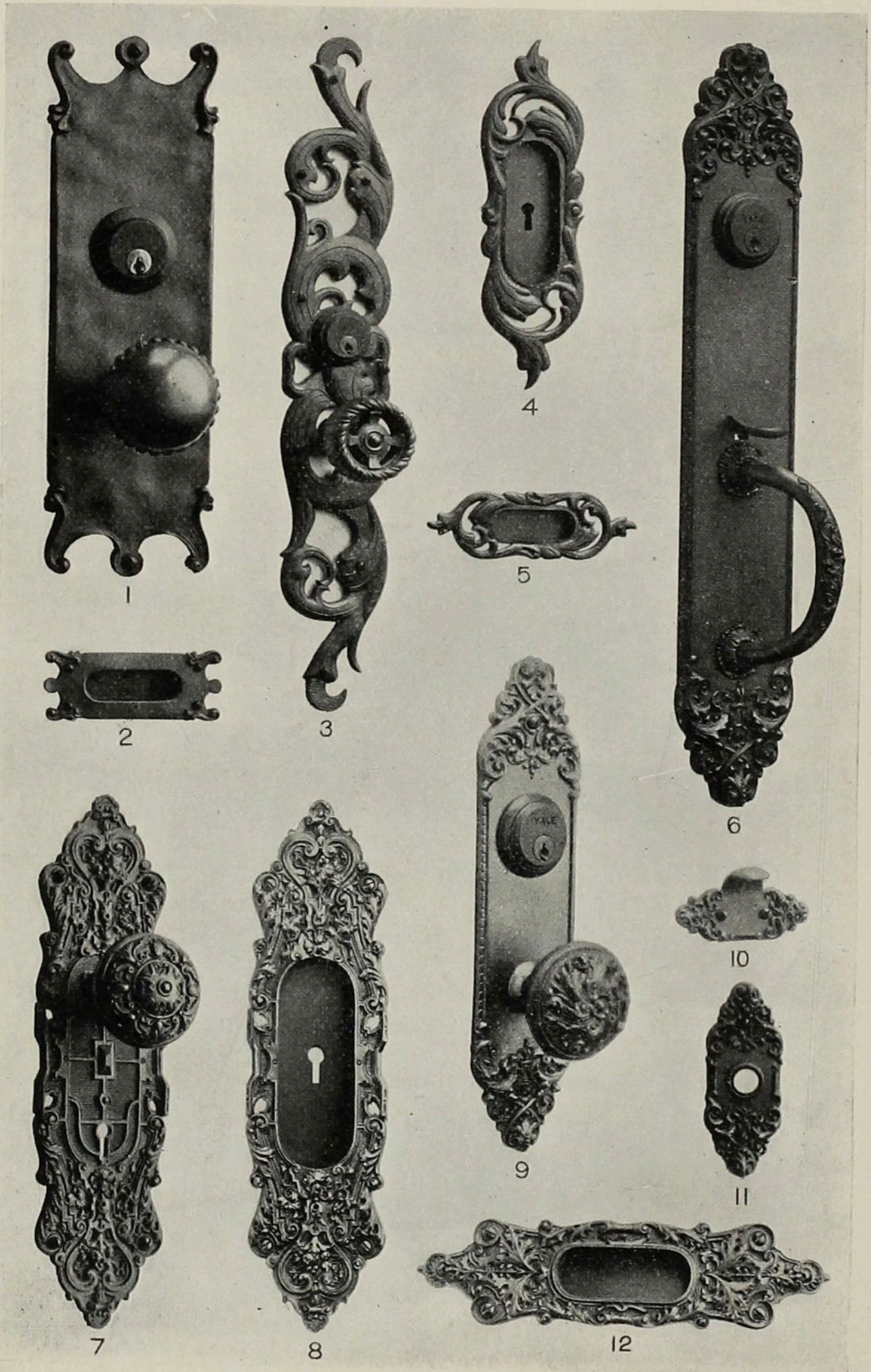


Wine Cabinet, Castle Rosenberg on the Moldau.



Door Lock, Late Renaissance.

modern tendencies pursued to their logical end. Certainly there is the germ of a strong design in the best of the examples of the new style, and if it is cultivated it will develop beautifully if the right men take it up, but if in the hands of mere exploiters it will become a growth more rank than that which Germany has already seen. If it only approaches in strength and quality the early Tyrolese and Swiss art, it will surely bear good fruit. Indeed it is almost a certainty that improvement in German art must come from without. The effect of the Renaissance seems to have been paralyzing to all new inspiration. There is no real national flavor to modern German design, and moreover there seems to be no spirit in the people, which promises any Teutonic art for the future. Uninspired classic repetition is all we can look for unless some great outside school arises, as did the Renaissance and the Rococo, and lead Germany out of the present maze wherein she hopelessly wanders. Of course the best that could happen would be to have an independent and vigorous Teutonic school arise, and this we hope may come.



School—German Renaissance.

Yale & Towne Designs. German Renaissance.

The Multipliers indicate the relative prices of the various Designs and finishes, as compared with prices of corresponding pieces in the Cluny Designs, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

BONN—Figs. 1 and 2, page 468, . . . 58 pieces, including

Esc'n Plates and Knobs, p. 468	Door Pulls, . . p. 824
Store Door Handles, . " 747	Push Buttons, . " 895
Cup Escutcheons, . . " 904	Push Plates, . " 923*
Flush Sash Lifts, . . " 916*	Shutter Trim, . " 922*
Letter Drop Plates, . . " 917*	Cabinet Trim, . " 965
Appropriate Finishes: Brass (AX10) Mult'r 1.4; Copper (CX22) Mult'r 1.4; Silver (SX52) Mult'r 2.; Iron (FX80) Mult'r .85	

DRESDEN—Figs. 3, 4 and 5, page 468, . . . 18 pieces, including

Esc'n Plates and Knobs, p. 468	Door Pulls, . . p. 825
Store Door Handles, . " 749	Bell Pulls, . . " †
Cup Escutcheons, . . " 905	Hinge Straps, . " 850
Flush Sash Lifts, . . " 916*	Push Buttons, . " 896
Extension Bolts, . . . " 894*	
Appropriate Finishes: Copper (CX22) Mult'r 2.6; Iron (FX80) Mult'r 2	

HAMBURG—Fig. 53, page 861, . . . Hinge Plates only.

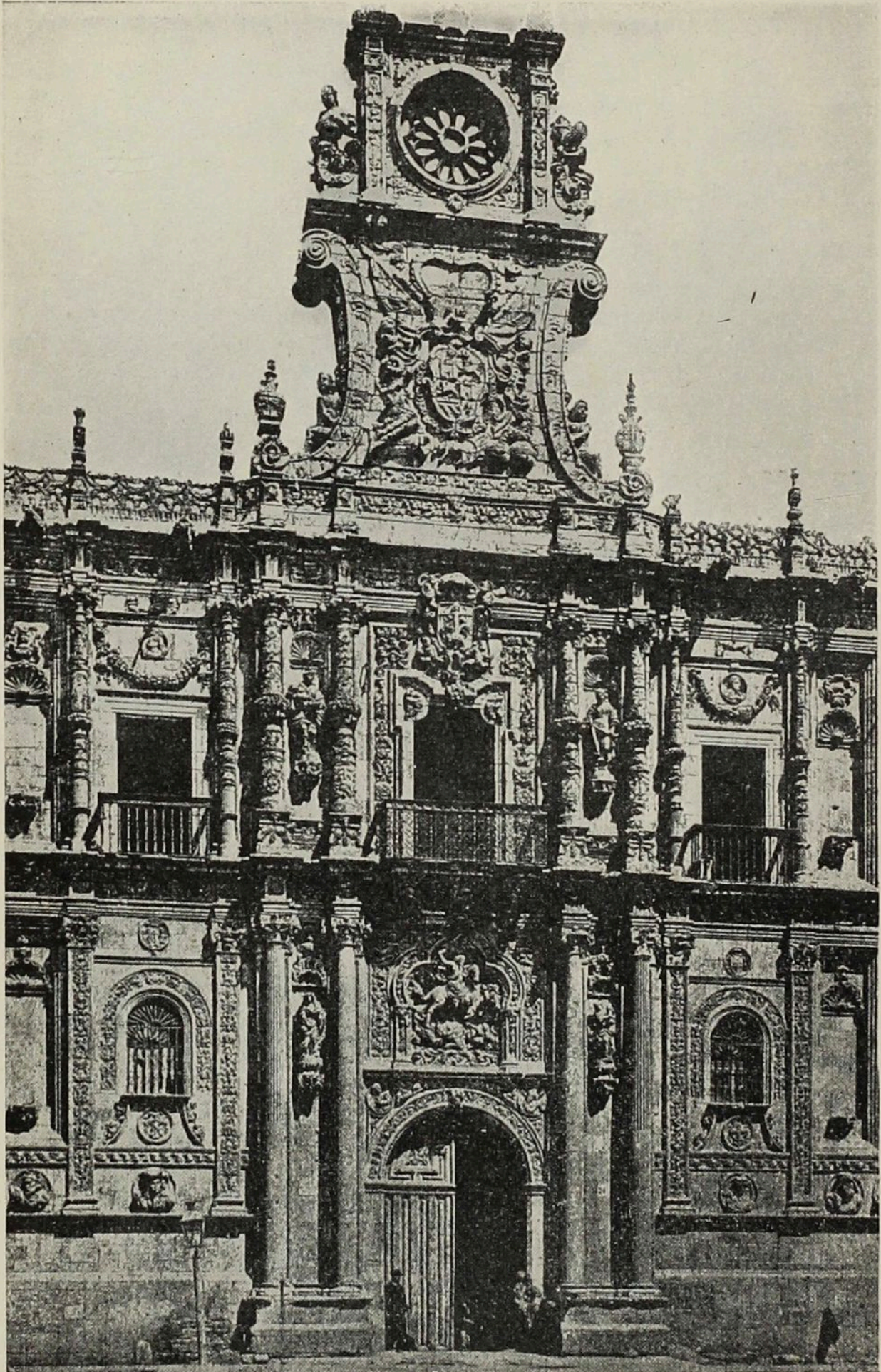
HEIDELBERG—Figs. 7, 8 and 12, page 468, 13 pieces, including

Esc'n Plates and Knobs, p. 468	Push Plates, . . p. 923*
Cup Escutcheons, . . " 905	Shutter Trim, . " 922*
Flush Sash Lifts, . . " 916*	Cabinet Trim, . " 969
Door Pulls, " 825	
Appropriate Finishes: Copper (CY22) Mult'r 2.8; Silver (SX52) Mult'r 3.6; Gold (GY10) Mult'r 13.3; Iron (FX80) Mult'r 2	

HONDO—Figs. 6, 9, 10 and 11, page 468, 46 pieces, including

Esc'n Plates and Knobs, p. 468	Door Pulls, . . p. 826
Store Door Handles, . " 751	Hinge Straps, . " 851
Cup Escutcheons, . . " 905	Push Buttons, . " 896
Flush Sash Lifts, . . " 916*	Push Plates, . " 923*
Hook Sash Lifts, . . . " †	Cabinet Trim, . " 969
Letter Drop Plates, . . " 917*	
Appropriate Finishes: Bronze (BZ10) Mult'r .85; Copper (CX22) Mult'r .85; Silver (SX52) Mult'r 1.5	

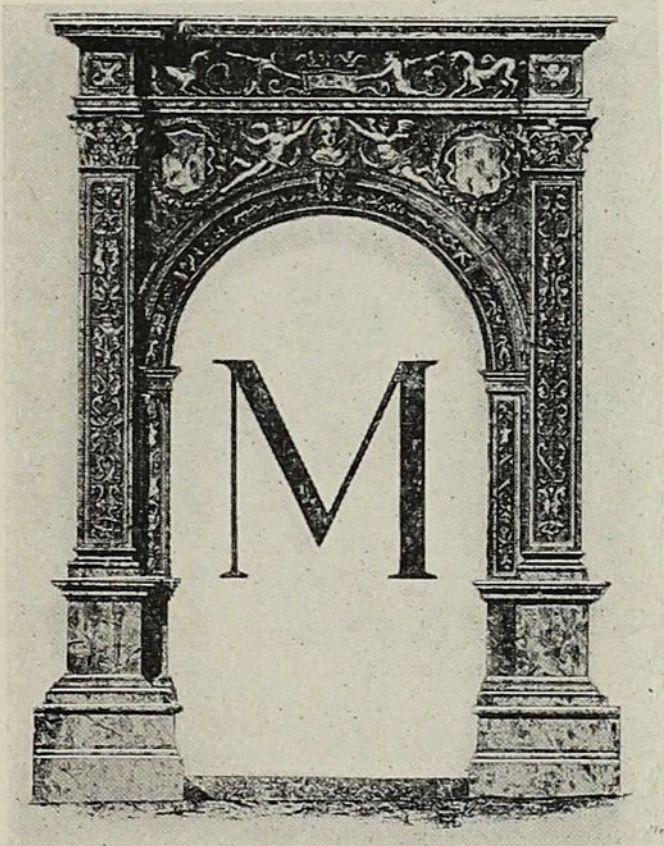
* A few Designs only are shown as examples. † Not illustrated.



Entrance to Convent of San Marco at Leon, Spain. Plateresque Period, 1514-1549.

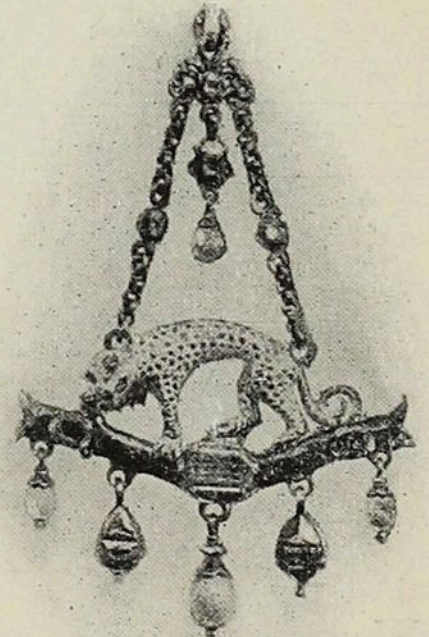
Spanish Renaissance.

Grenada taken from the Moors 1492. Charles V born at Ghent, 1500, died at Yuste, Spain, 1558. Emperor of Holy Roman Empire. Pietro Perez XIII Century, de Houtanon, de Gainza, Machuca, Covarrubias, Juan de Badajos, Doucel, Berruquette, Diegode Siloe, Cespedes, de Egas, Roderigo Gil, de Segrera, Herrera.

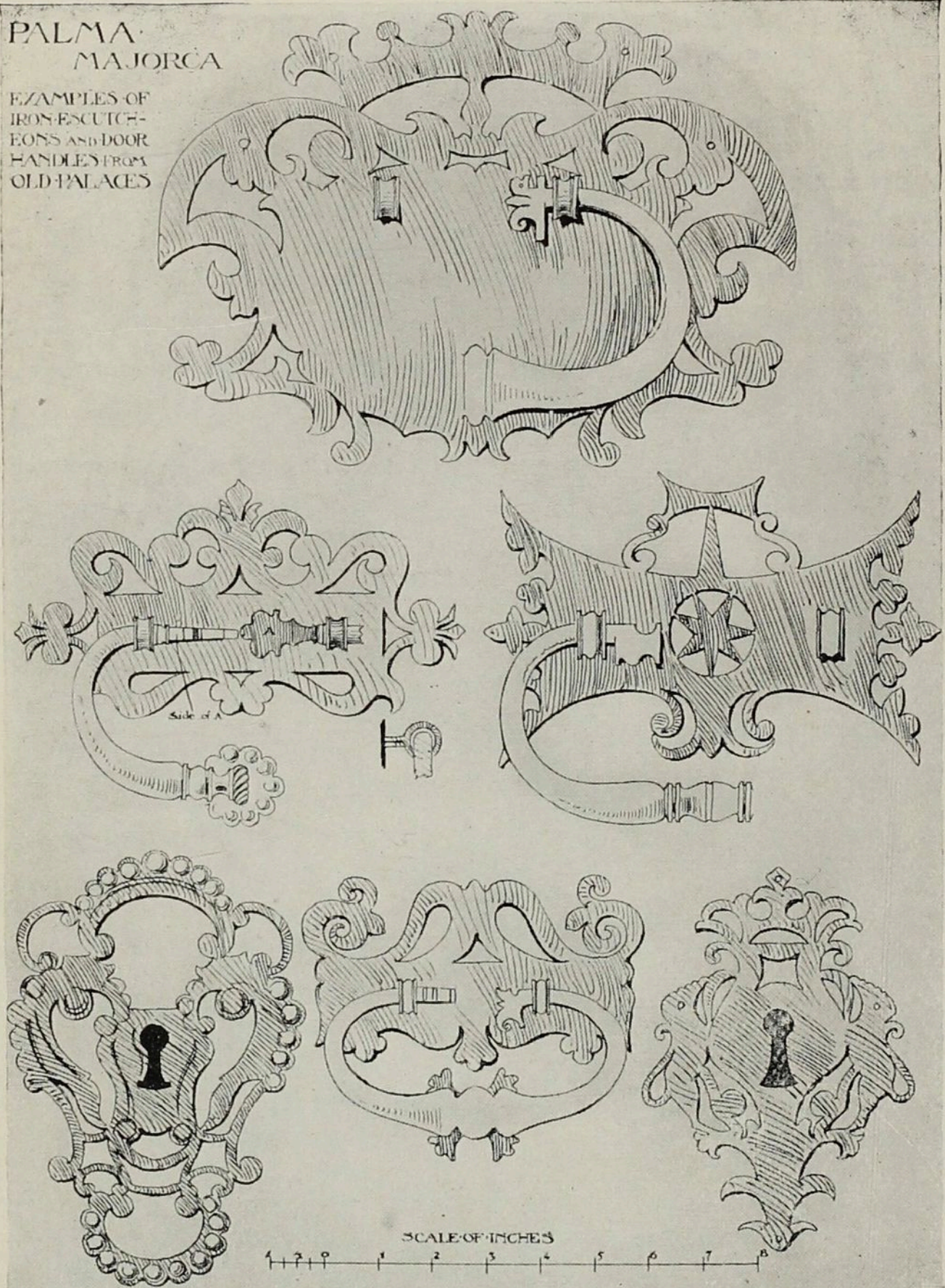


ANKIND in literature, painting, architecture and sculpture was deeply affected by the Renaissance, but of all the races who were influenced, probably none worked with greater appreciation of its meaning than the Spanish. The fertility and refinement manifested in their interpretation of Renaissance architec-

ture are still the delight of scholars and amateurs. The Italians themselves were not more successful, and as for ornament, it was only to be expected that a nation which was half oriental in blood and tradition should rival the best that Italy had done. Certainly there is in the Spanish Renaissance a deeper vein of originality than is discovered in much of the Italian.

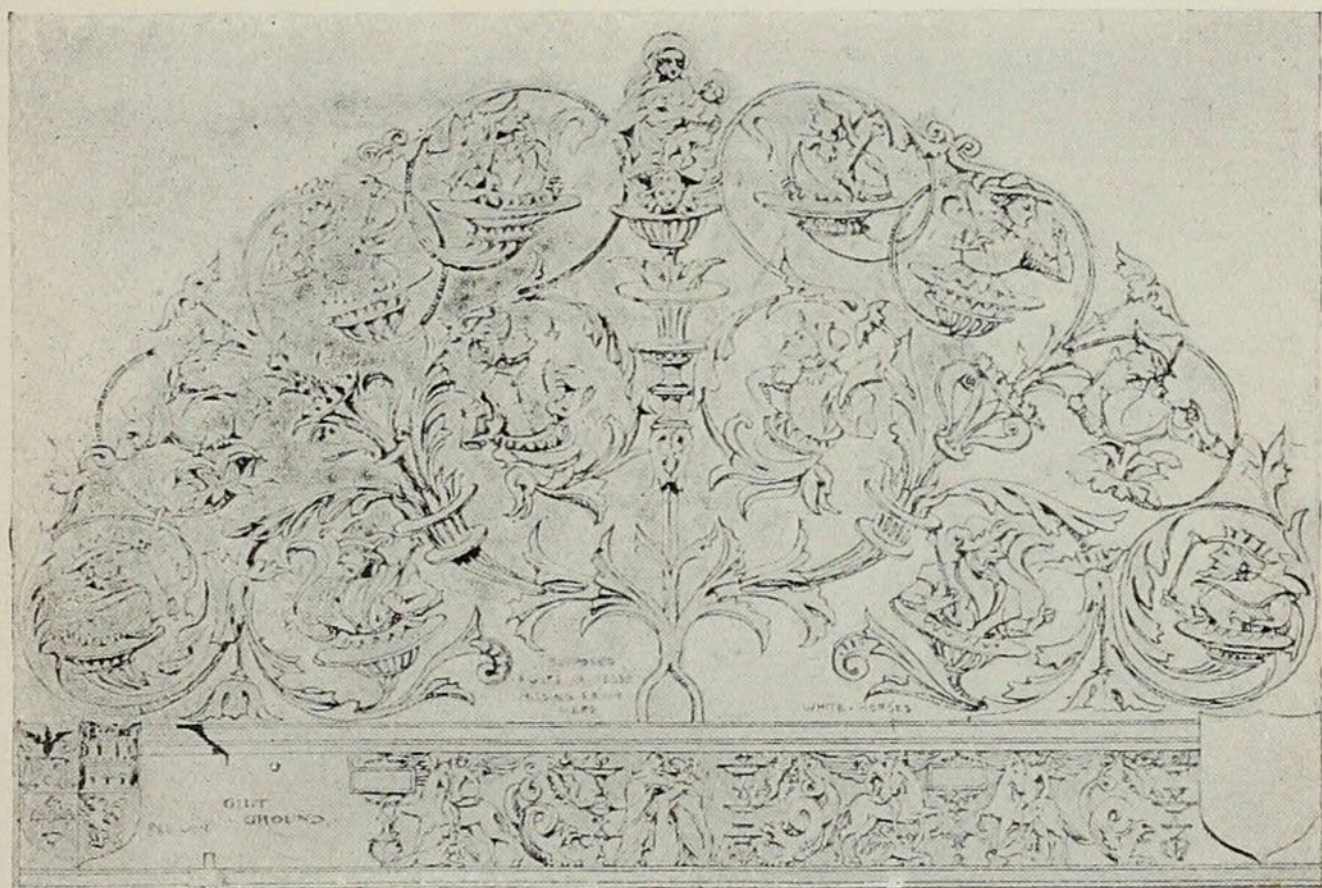


Pendant, XVI Century.



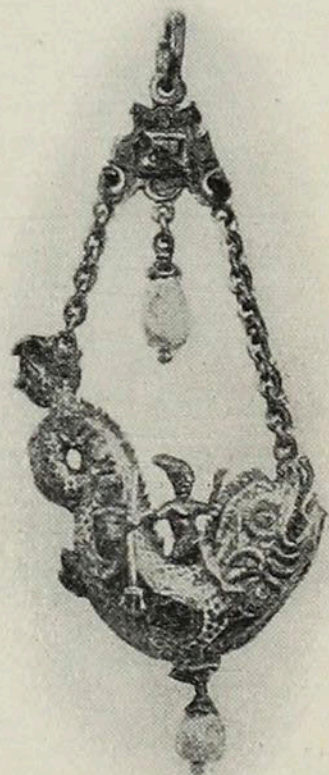
Iron Escutcheons and Handles from Old Palaces.

We might, with reason, expect that it would be almost Moorish in character as far as Italian Renaissance is Roman, yet

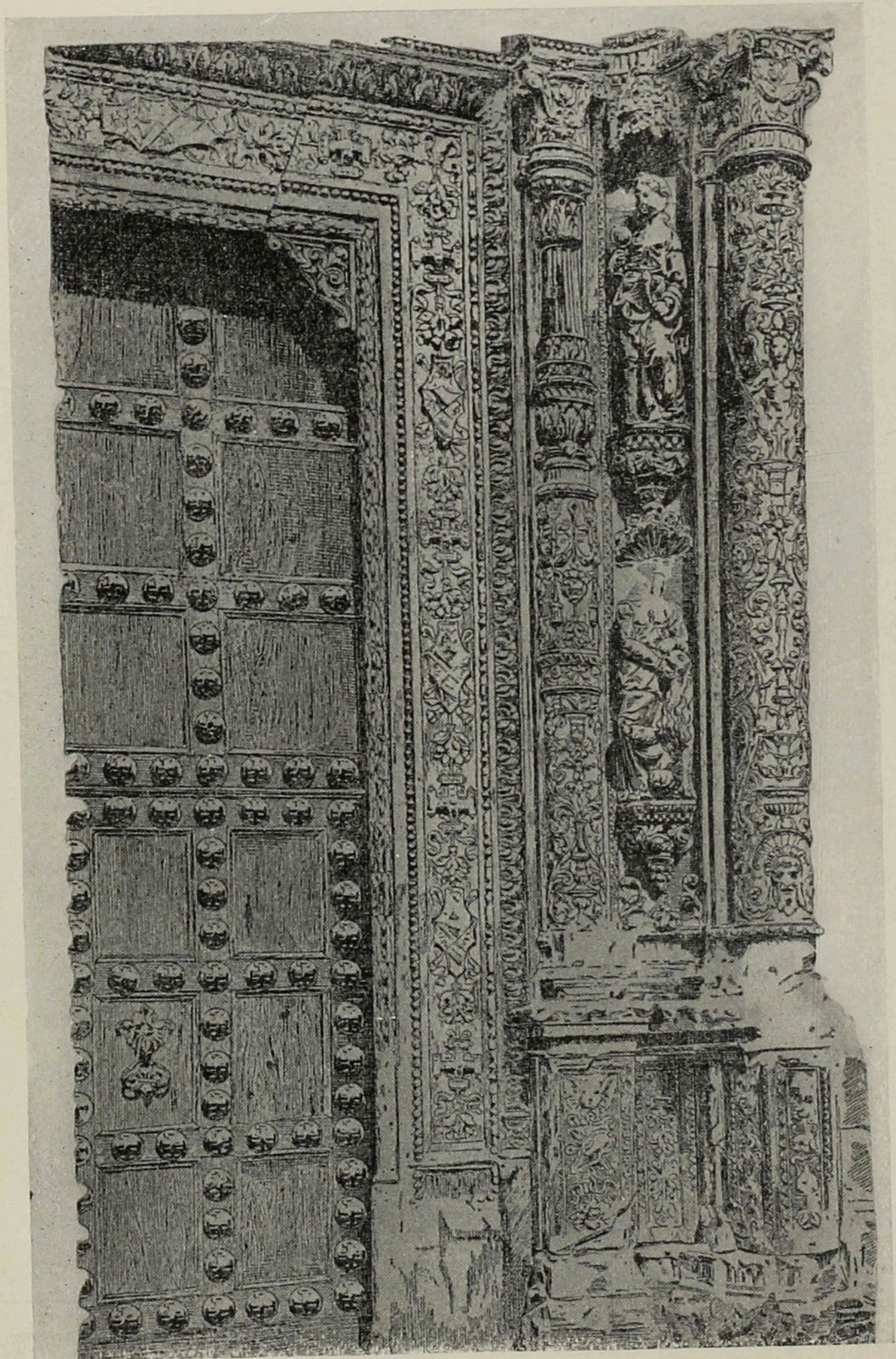


Wrought Iron Screen, Cuenca Cathedral.

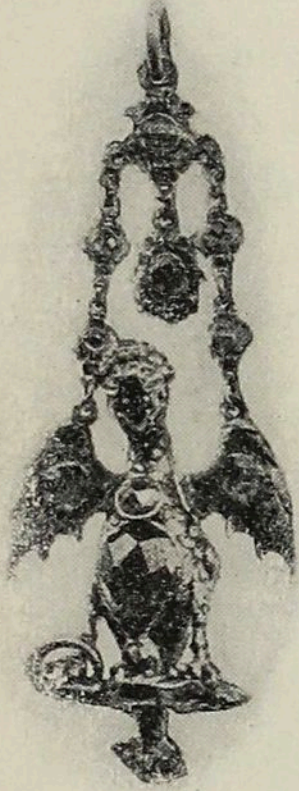
it is neither strongly this nor is it Italian, but keeping the warmth of life of Eastern art, it shakes off all tendency to mere imitation of either school and becomes a style more distinct from the Italian than did that of Francis I. One reason for this might be found in the greater romanticism and creative power of the Spanish race at this period and its distance from the source of inspiration, and the consequently weaker impression received from the work of the great Italian masters. Whatever the cause, the fact remains that Spain gave the world a more living, glowing and vigorous art than the more volatile French produced, an art which left even in her colonies delightful



Pendant, XVI Century.



Doorway, Hospital of Santa Cruz, Toledo.
Original from the E.R. Butler & Co. Research Library

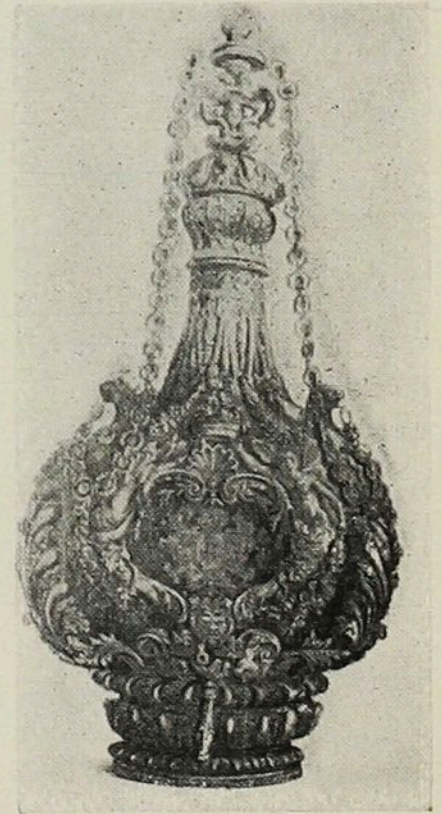


Pendant, XVI Century.

examples both of architecture and ornament, which, while founded on classic precedent, are yet not slavishly classic, but fascinating reminders of the great genius of Spanish designers of the period. In America the beauty of the style is well known, illustrated as it is by the churches and missions of Mexico and the early settlements of California, for although these may not rank among the best examples yet they show wonderful imagination, boldness and originality, all of them enduring qualities.

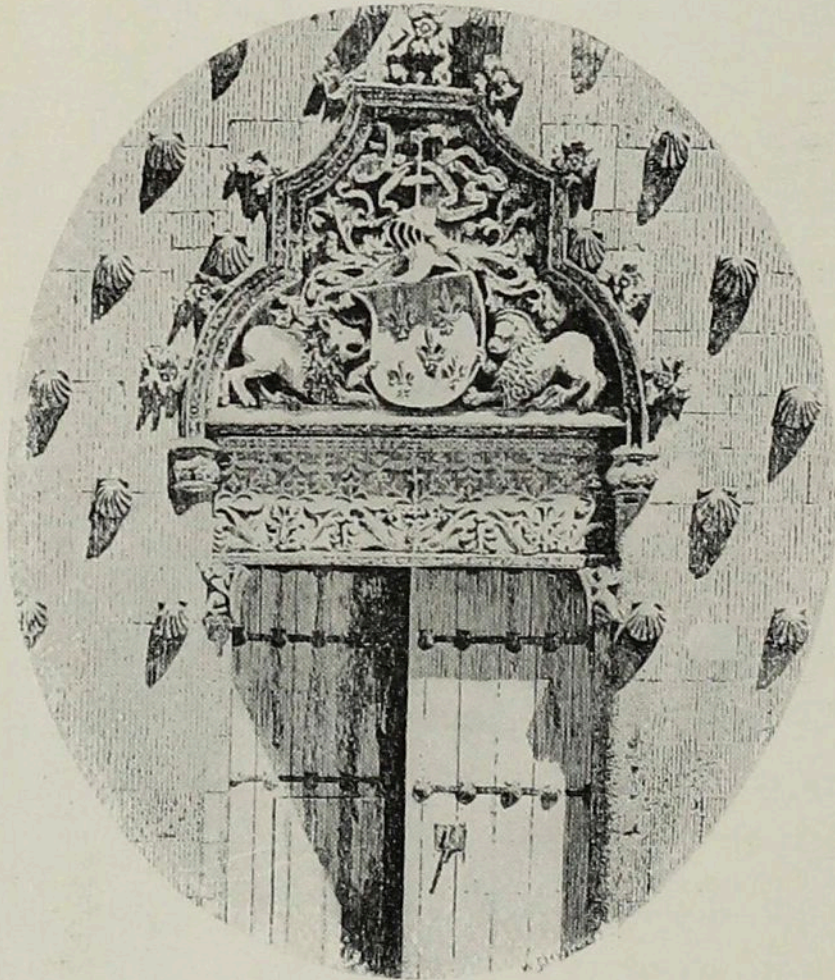
The characteristics of the ornament of this school are a charming liveliness and grace in raised ornament, a frequent employment of the scallop shell, often used as a diaper pattern over a background, pinnacles or finials similar to, but more varied than the Italian, and often in turned forms. In fact the influence of the lathe is seen in many Spanish finials, balusters and grilles in stone and iron. The medallion or disc with heads in relief thereon, and deeply paneled pilasters and richly bracketed capitals, are all of frequent occurrence.

Spanish iron work is noted for the great beauty of its design and the perfection of its workmanship, the most delicate spindles flaring out in graceful contrast with the shaft in which the alternating of twisted with plain members

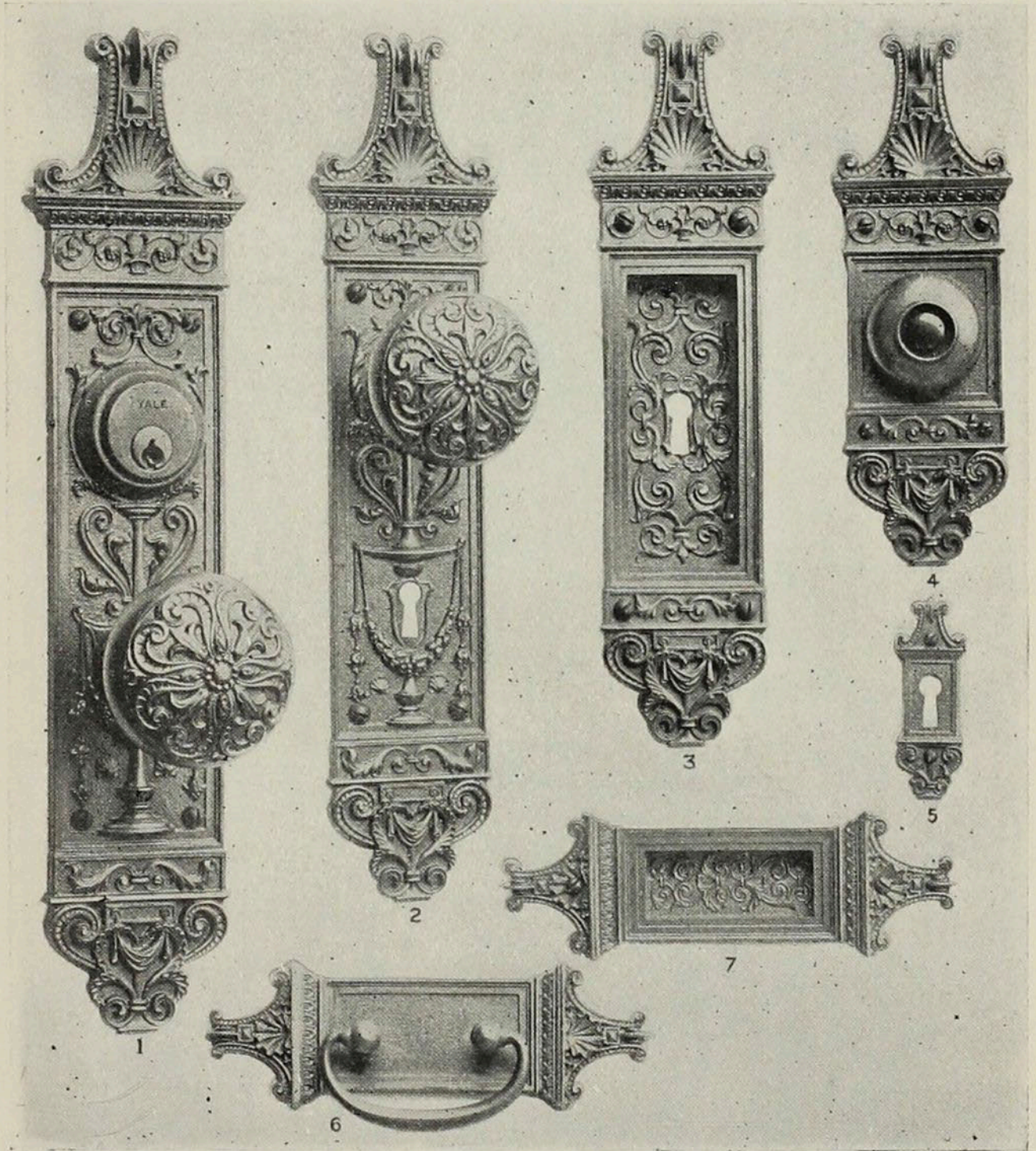


Silver-Gilt Wine Fountain, taken from the Admiral's ship, Spanish Armada; height 2 ft., 9 in.

gives to the entire gate or grille a varying play of lights, and a vivacity unexcelled in metal work of any age and period. As in Italian ironwork a great respect is shown for delicacy in the members of a design, and such a thing as clumsiness is rarely ever met. This is one of the best indications of keen appreciation of the laws of design, that is to know, and show that one knows, his material.



From the House of the Shells, Salamanca.



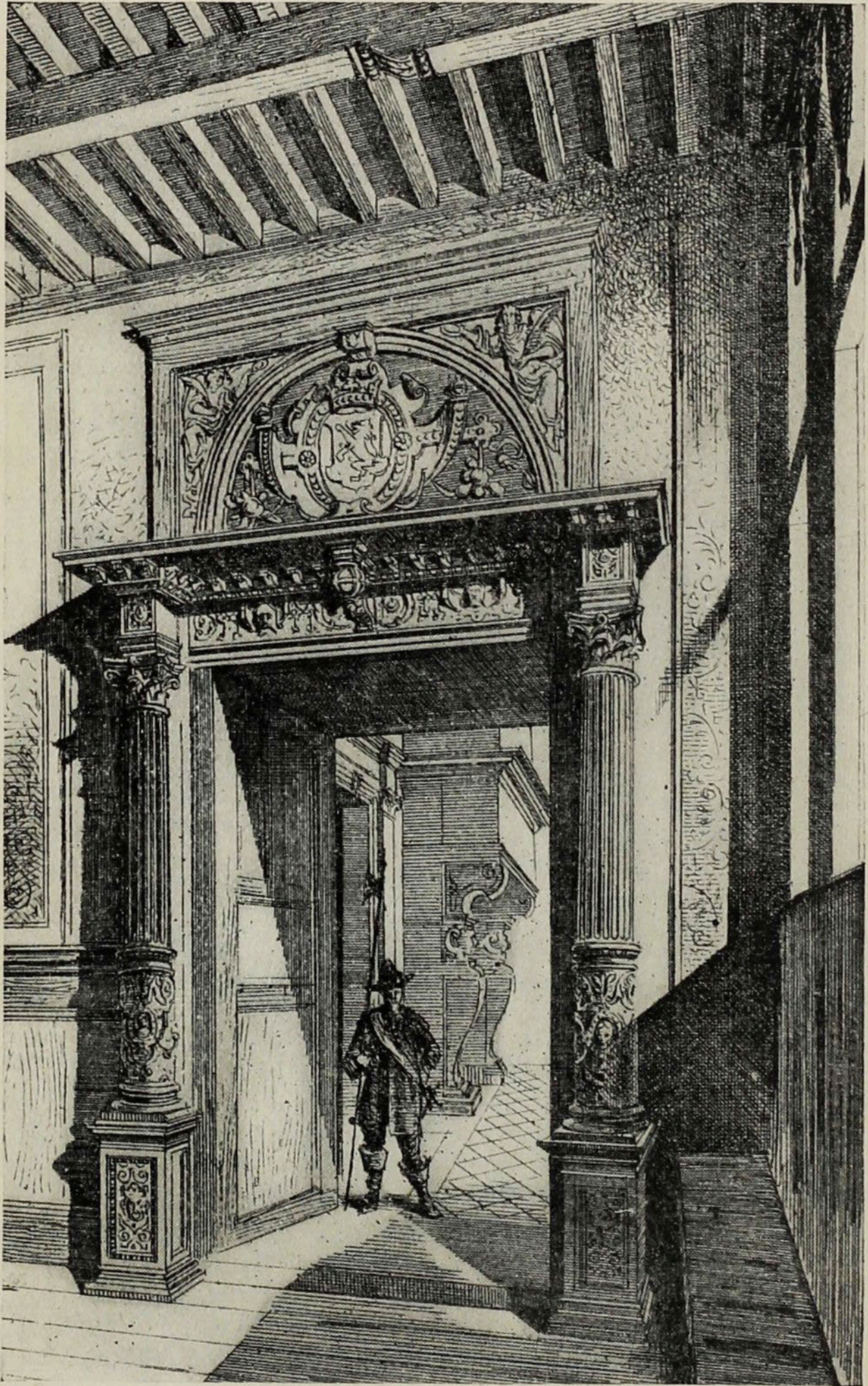
Yale & Towne Designs.

Spanish Renaissance.

The Multipliers indicate the relative prices of the various finishes, as compared with prices of corresponding pieces in the Ciuny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

ALCAZAR—Figs. 1 to 7, above, . . . 11 pieces, including
 Esc'n Plates and Knobs, p. 477 Push Buttons, . . p. 895
 Cup Escutcheons, . . . " 904 Push Plates, . . " 923*
 Flush Sash Lifts, . . . " 916, Fig. 3 Cabinet Trim, . . " 963
 Appropriate Finishes : Copper (CY22) Mult'r 2. ; Silver (SX52) Mult'r 2.6 ; Gold (GY10) Mult'r 10. ; Iron (FX80) Mult'r 1.4

*A few Designs only are shown as examples.



Flemish Interior, showing the usual richness of detail in Carved Wood.

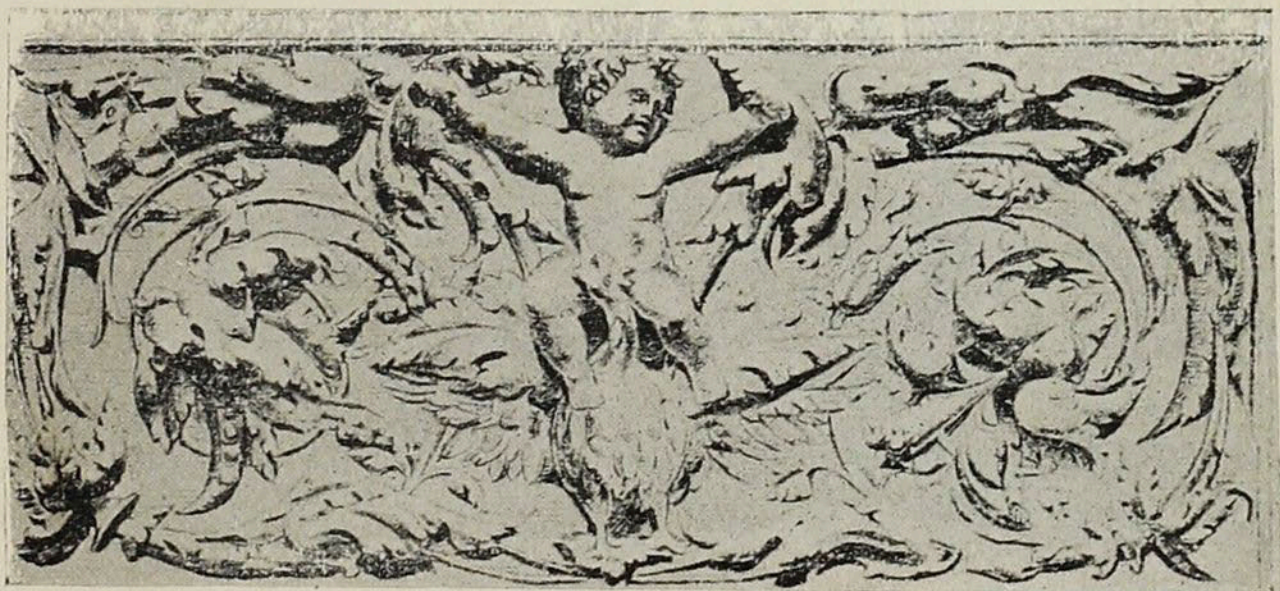
Flemish Renaissance.

1500-1600. The name comes from the ancient countship of Flanders, now partitioned among Holland, Belgium and France. The inhabitants were nearly allied to the Dutch in origin and speech.

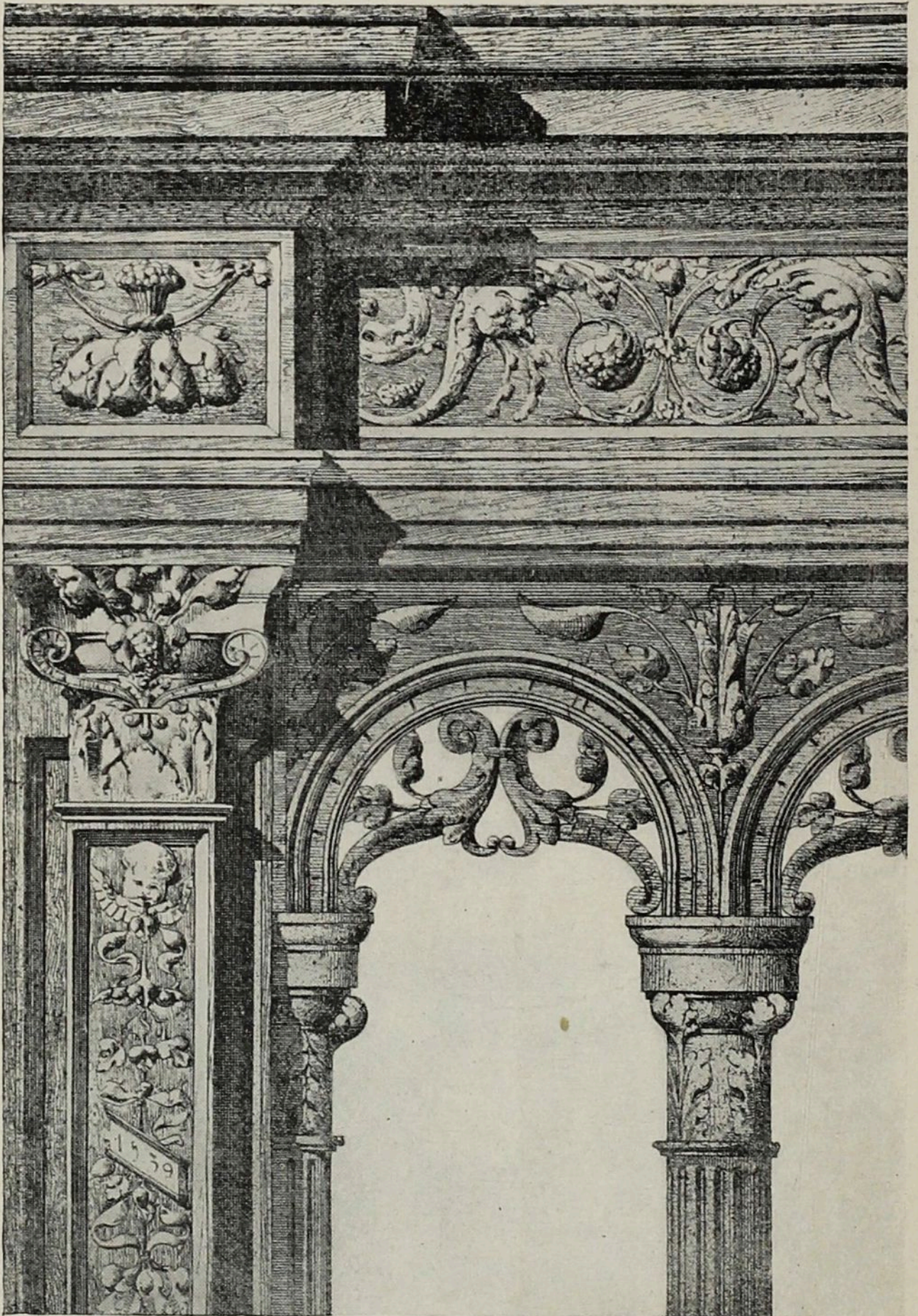
Cornelius and Francis Floris, Peter Neef and other architects, painters and sculptors.



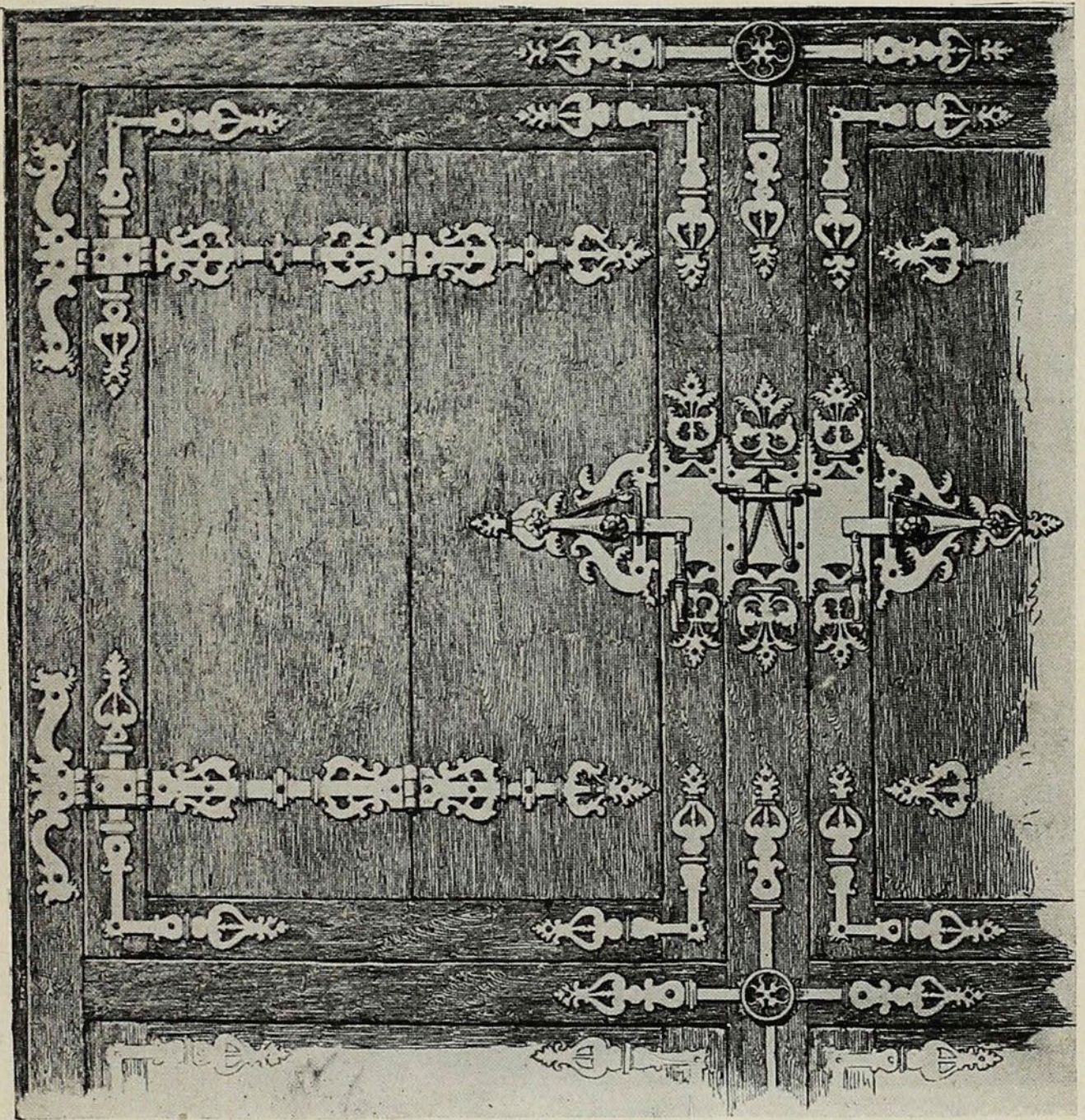
THE Renaissance was taken up in Flanders with evident delight, if we can judge of the excellent work produced there by the masters of design. There is much in it like the Elizabethan, but a greater delicacy and appreciation of refined lines and curves, emphasized by a sudden enlargement into a leaf or flower of a relief much increased over that of the stem. The result is a glittering succession of varying high lights, which at once attracts attention, and charms the eye by the wonderful skill shown in the execution. There is in the designs of Hans Holbein a pronounced Flemish quality, as also in some of the carvings of the period of Francis I. Its coarser characteristics are seen in Elizabethan cartouches and panels where the faucetted faces of round or square projections



From Hotel de Ville, Audenarde.



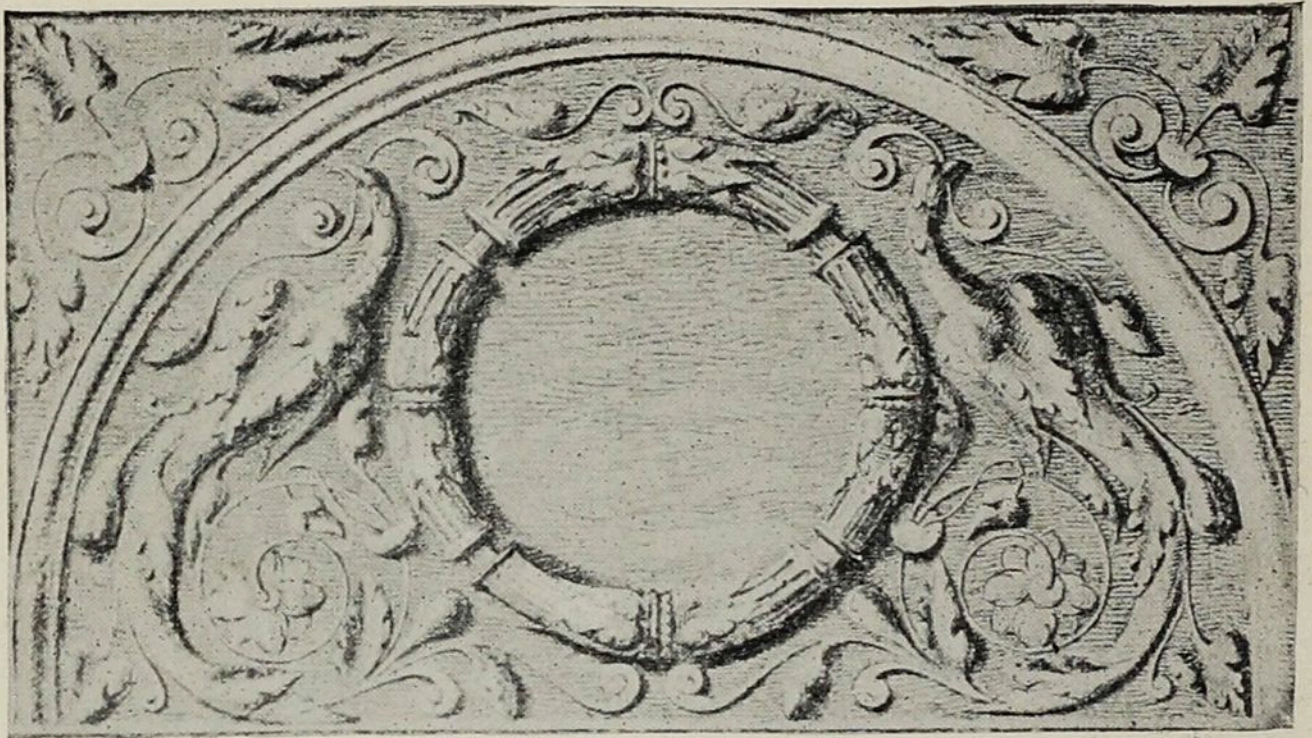
Detail of Screen, Dortrecht.



Detail of Shutters at Bruxelles.

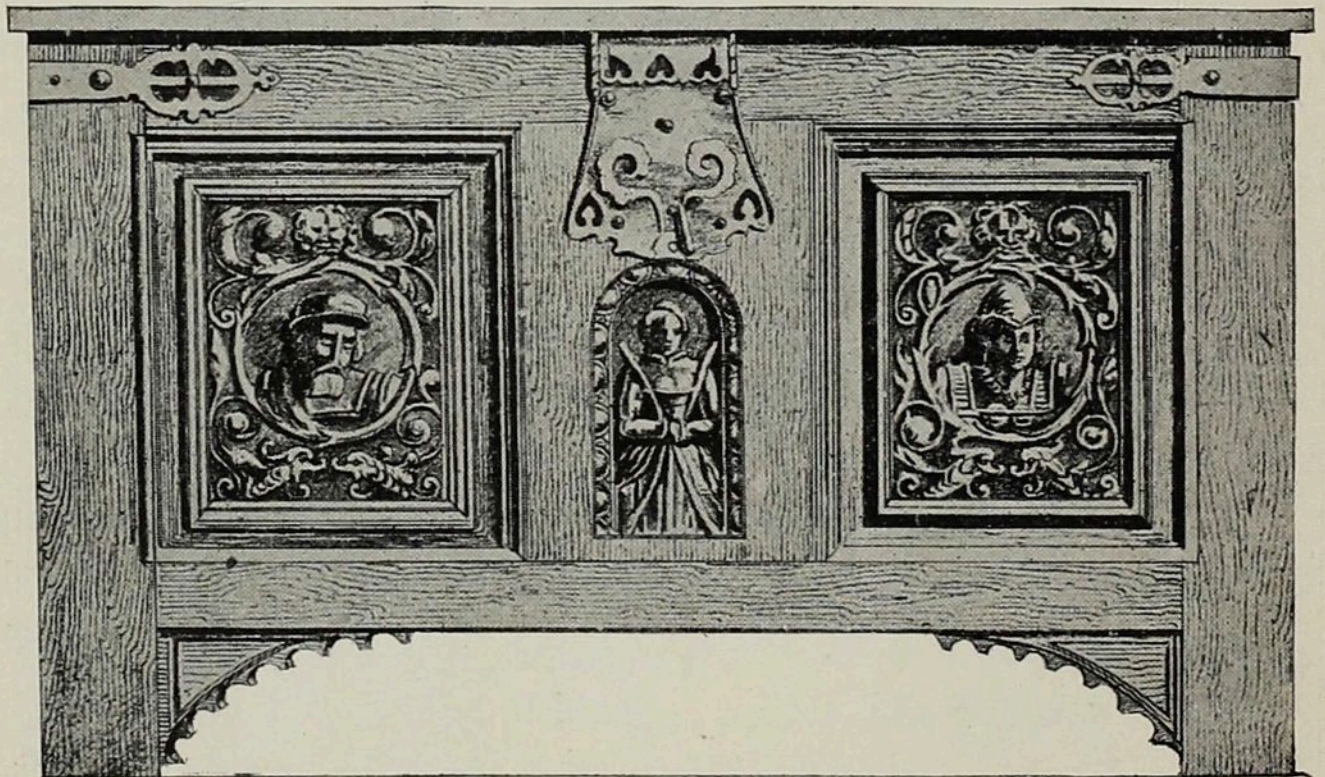
most effectively come into play. Boldness of contrast is the quality which it most constantly preaches, and in the choice of ornament the school, like many others, is at times eclectic.

We note helmeted heads often in profile, and grotesques on console and cartouche and arabesque. Paneling is much relied upon, and upon pilasters the split colonette is applied, emphasized by bosses in various forms. Spanish art is to be likened to Flemish in the great and skillful use of the lathe everywhere apparent. Fret work, enriched with bosses and faceted forms, is

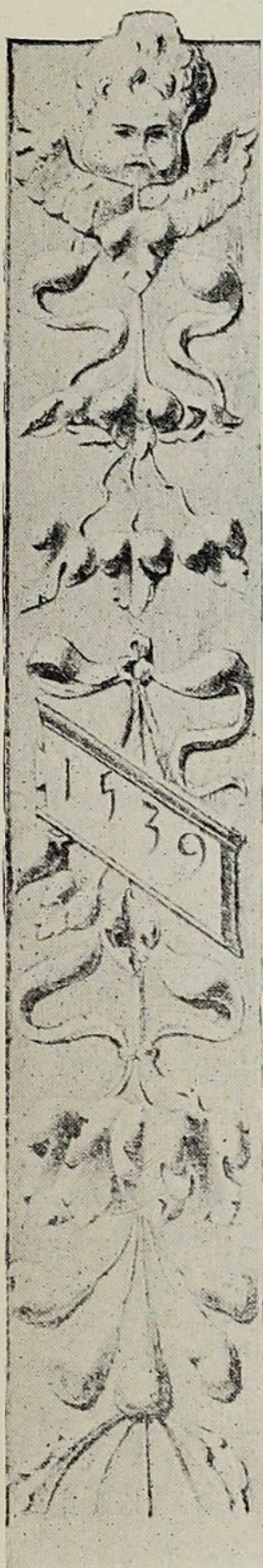


Spandrel at Kampen.

applied to the faces of plain colonettes and pilasters with carving on or accessory to it, put in such places as to command admiration rather than criticism, while the carvings themselves are full of a sense of the round. In early work Gothic influence is appar-



Chest at Nymègue.

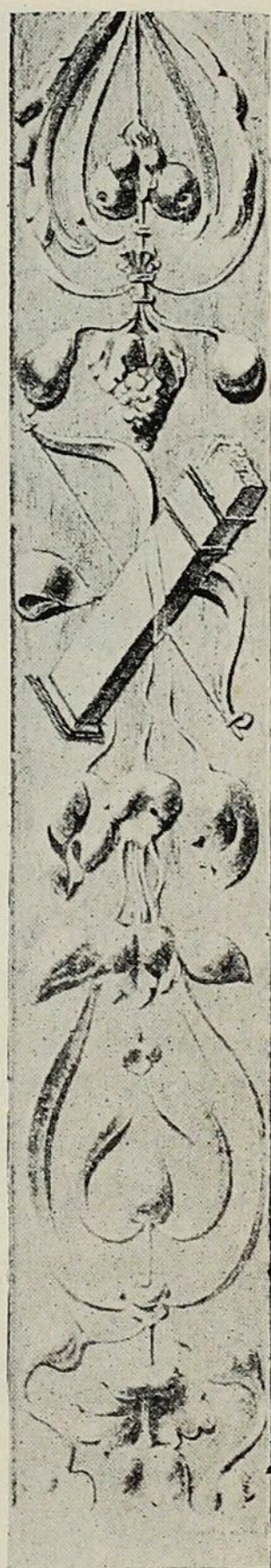


Details of Choir Stalls at Dortrecht.

ent in cabinet, chair and interior woodwork most powerfully carved.

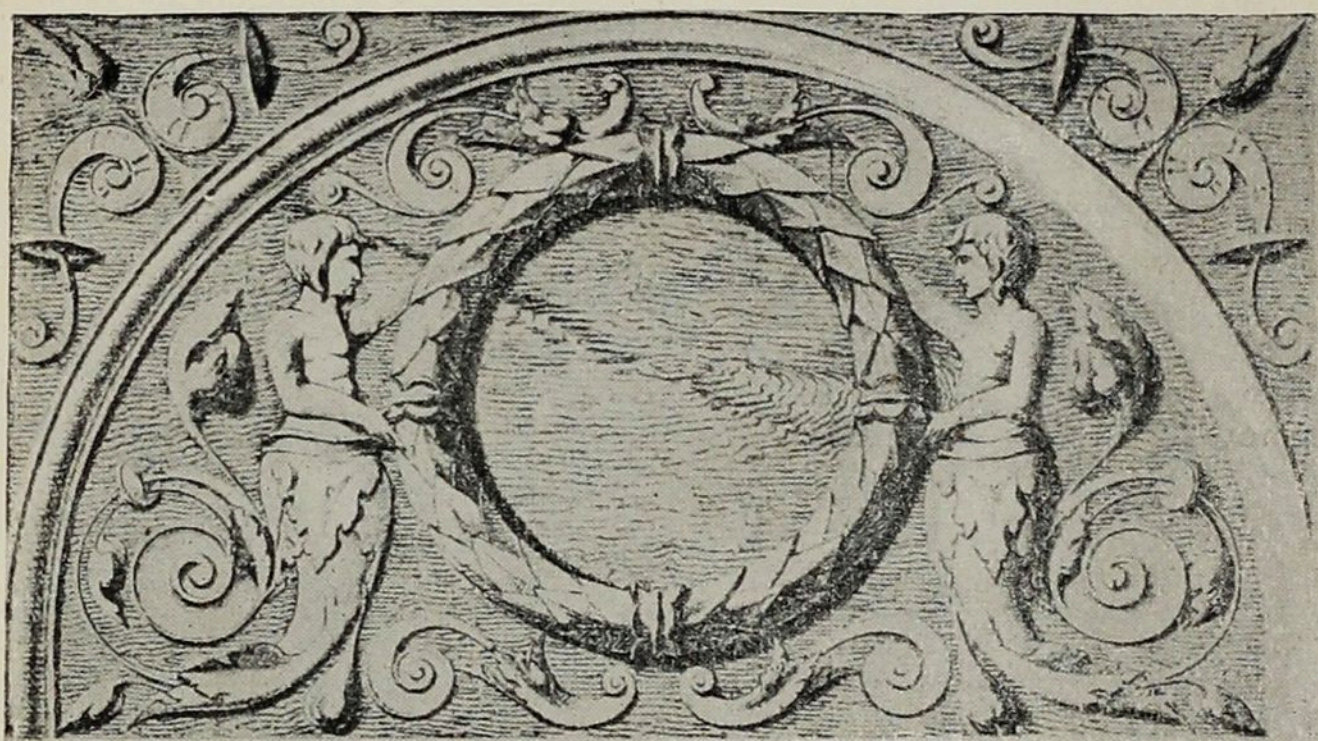
Cornelius Floris built the town hall at Antwerp in 1576, one of the best examples of Flemish, and his brother Francis, the Raphael of Flanders, designed the memorial arches upon the entry of Charles V into that city.

Flemish designers worked with an evident appreciation of the beauty of Italian art, and as we have already said, a strong Spanish influence derived through the Dutch association with Spanish rule or misrule is noticeable, the turned balusters, columns and colonettes in particular showing the abrupt and emphatic flare at frequent intervals, which is so telling in the designs of the best period in Spain. But one of the most noticeable and beautiful characteristics of Flemish carving is the delicacy and contrast



Details of Choir Stalls at Dortrecht.

so skillfully dwelt upon in the work of the leading craftsmen in the golden age of Flemish art. It is like Jean Goujon's work

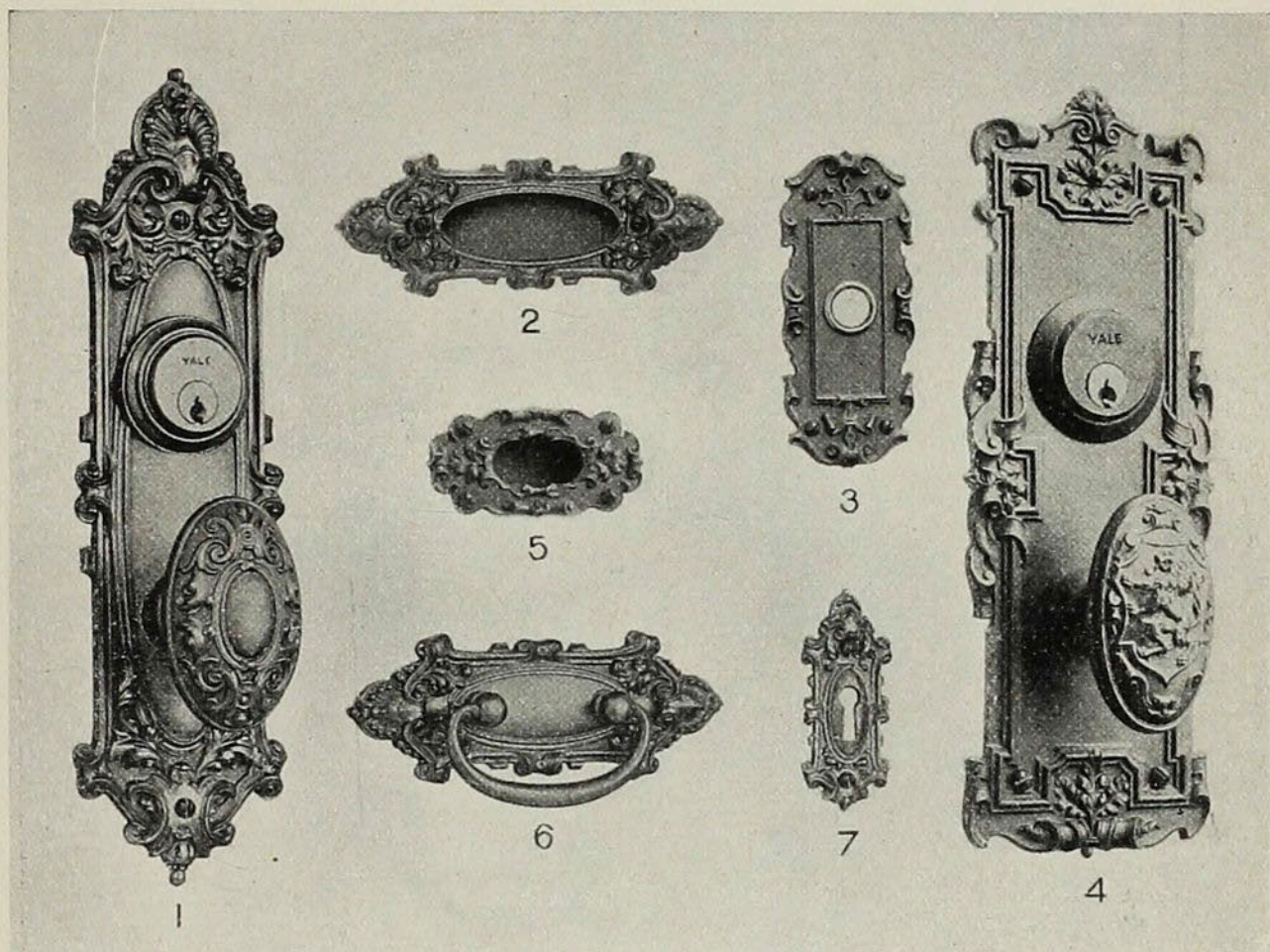


Spandrel at Kampen.

on chest and coffer as we see it in Azay-le-Rideau, and in other private and public collections. It irresistably attracts attention and commands admiration, and is a most instructive style for the wood carver to study, inasmuch as the Flemish carvers have never been surpassed in the telling brilliancy of the high lights in most of their work.



Hercules Strangling Antaeus.
Medallion in Wood, XVI Century,



Yale & Towne Designs.

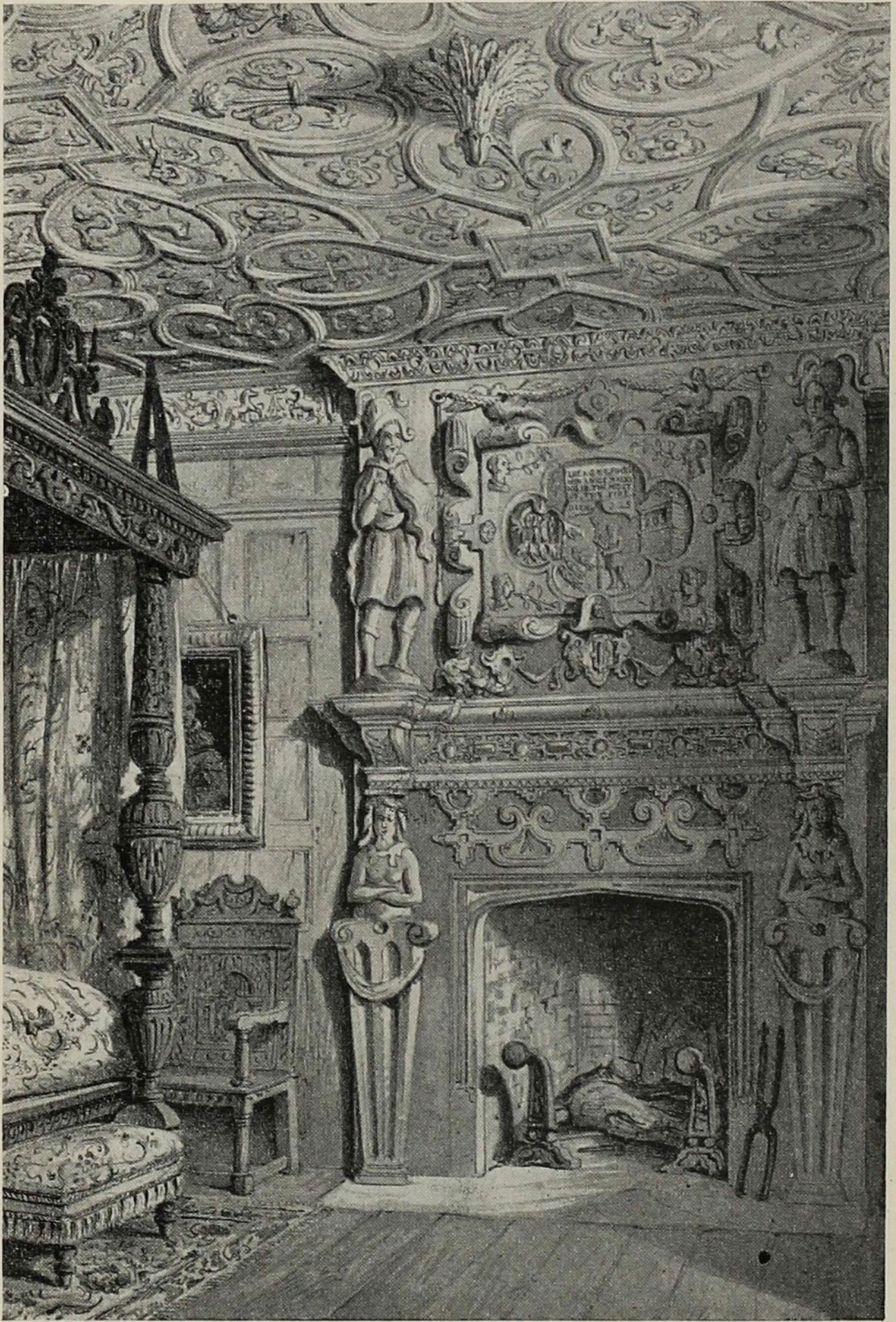
Flemish.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

BRABANT—Figs. 3, 4 and 5, above, . . . 29 pieces, including
 Esc'n Plates and Knobs, p. 485
 Store Door Handles, . . . " 747
 Cup Escutcheons, . . . " 904
 Flush Sash Lifts, Fig. 7, " 916
 Letter Drop Plates, . . . " 917*
 Appropriate Finishes: Copper (CX22) Mult'r 2.2; Silver (SY55) Mult'r 3.5; Green Bronze (BX67) Mult'r 2.8; Iron (FX80) Mult'r 1.5
 Drawer Pulls, . . . p. 925
 Door Pulls, . . . " 824
 Push Buttons, . . . " 895
 Push Plates, . . . " 923*
 Key Plates, . . . " 952

LARGO—Figs. 1, 2, 6 and 7, above, . . . 71 pieces, including
 Esc'n Plates and Knobs, p. 485
 Store Door Handles, . . . " 759
 Cup Escutcheons, . . . " 905
 Flush Sash Lifts, Fig. 14, " 916
 Extension Bolts, . . . " 894*
 Appropriate Finishes: Copper (CX22) Mult'r .8; Brass (AX17) Mult'r .8
 Door Pulls, . . . p. 826
 Push Buttons, . . . " 896
 Push Plates, . . . " 923*
 Shutter Knobs, . . . " 941
 Cabinet Trim, . . . " 970

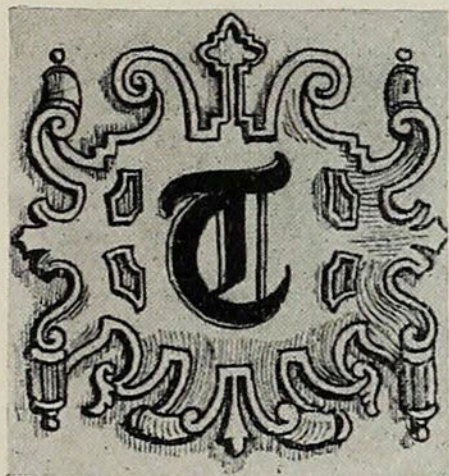
* A few Designs only are shown as examples.



Hall and Chamber, Stockton House, Wiltshire.

Elizabethan.

Elizabeth born at Greenwich 1533, died at Richmond 1603.

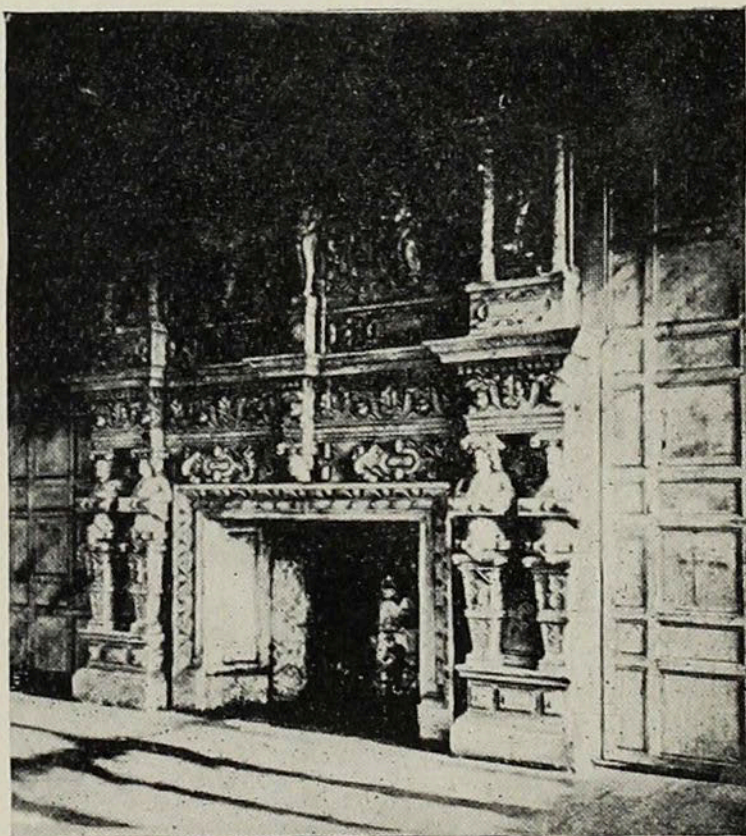


THE reign of Queen Elizabeth from 1558 to 1603, followed by that of James I, was productive of a school, or rather adaptation of other schools, of ornament which, however, did not reach as high an artistic plane as did Elizabethan literature, but, nevertheless, formed a strong transitional style between Gothic and Renaissance art.

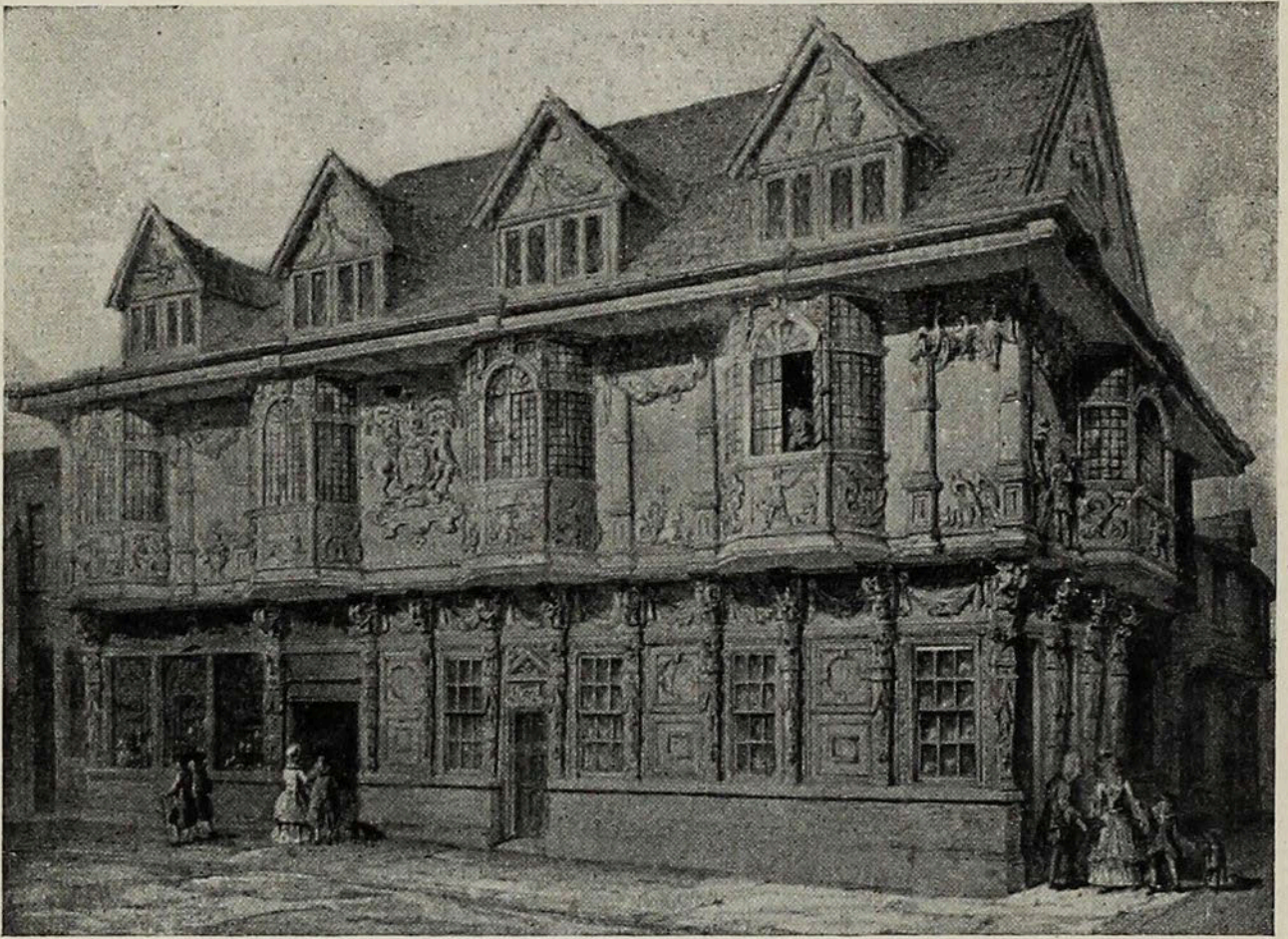
There is a great deal of flat, unmodeled, but symmetrically disposed ornament in Elizabethan woodwork. Old forms, such as the guilloche and different interlaces, and the volute and other curves are much used, connected by bands terminating in volutes and placed back to back with the frequent introduction of the boss or smaller studs.

This strap work much resembles and was influenced by that of the German and Flemish Renaissance, and many of the motives are not unlike those found in the style of Francis I, while its elaboration and richness suggest the indirect influence of Oriental ornament.

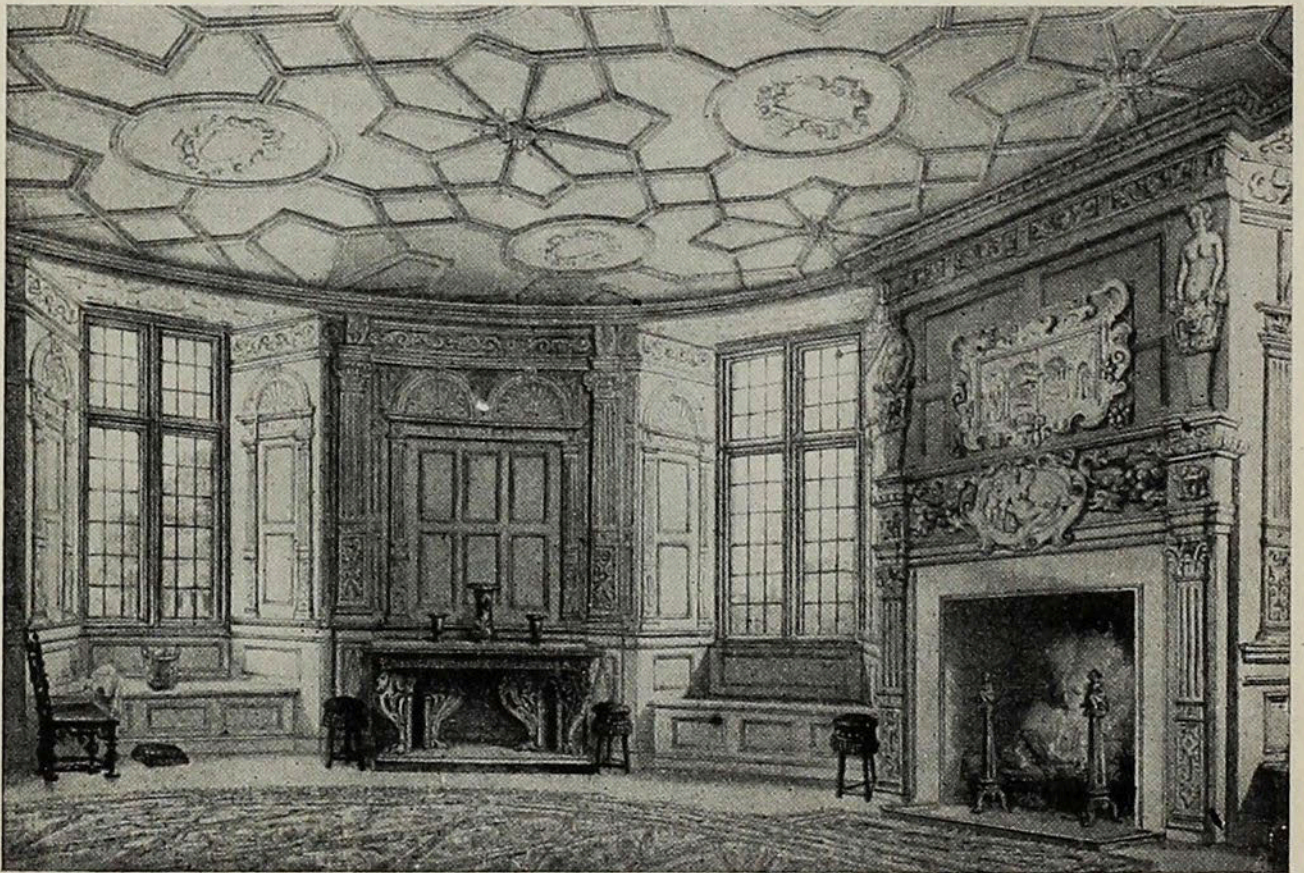
The Elizabethan style never wholly freed itself



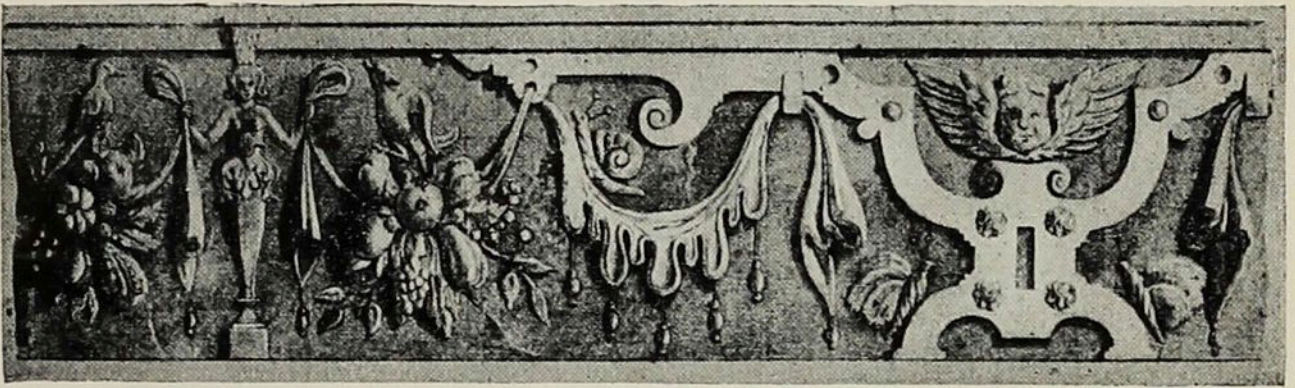
Mantel, Wraxall Hall.



An Ancient House, Ipswich.



The Circular Dining Room, Longford Castle, Wiltshire.



Plaster Frieze, Crewe Hall, Cheshire.

from the character which was imposed on it by the preceding stages of English Gothic noticeable in certain mouldings and the

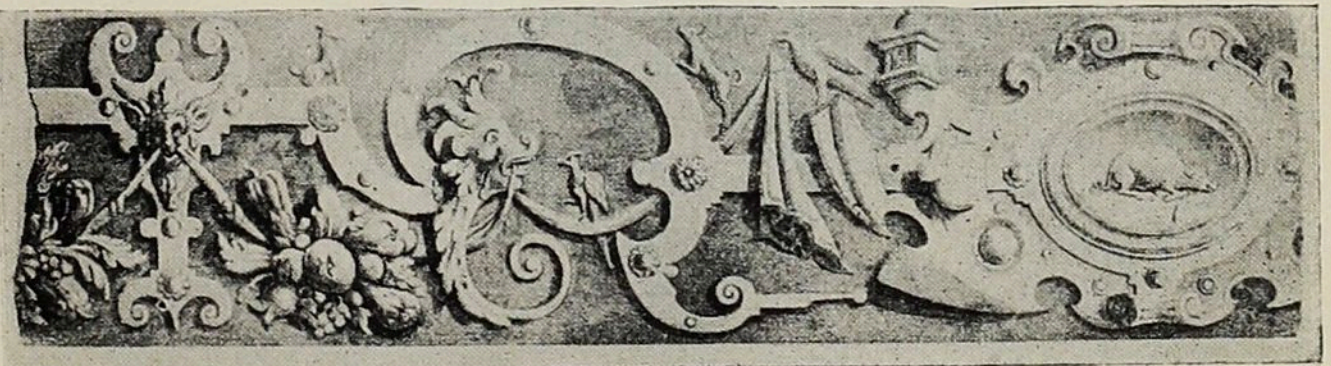
occasional realism of foliage, nor can it always readily be distinguished from kindred forms in the Renaissance of the Continent, particularly German and Flemish.



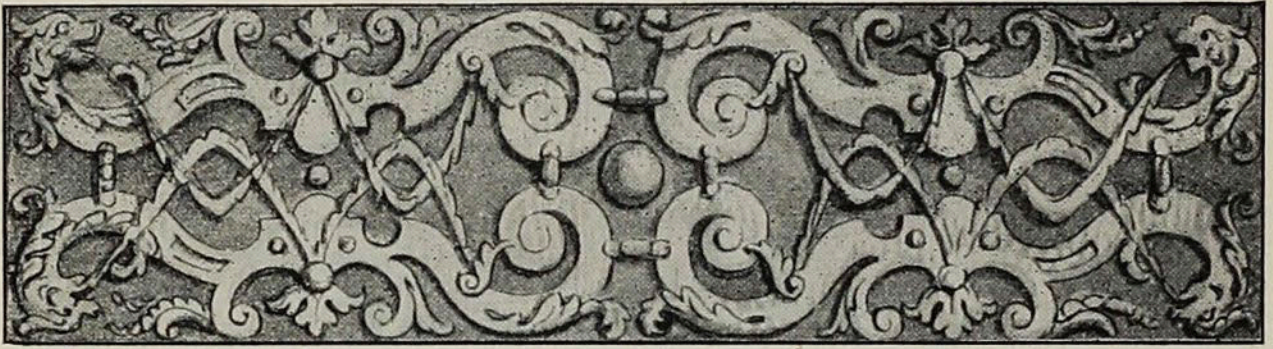
Iron Tankard.

It was hardly as persistent as some other styles, and almost completely died out by the middle of the seventeenth century, after the death of James I, through whose reign it lasted, without leaving any material im-

pression upon succeeding work, although to-day we, in America,



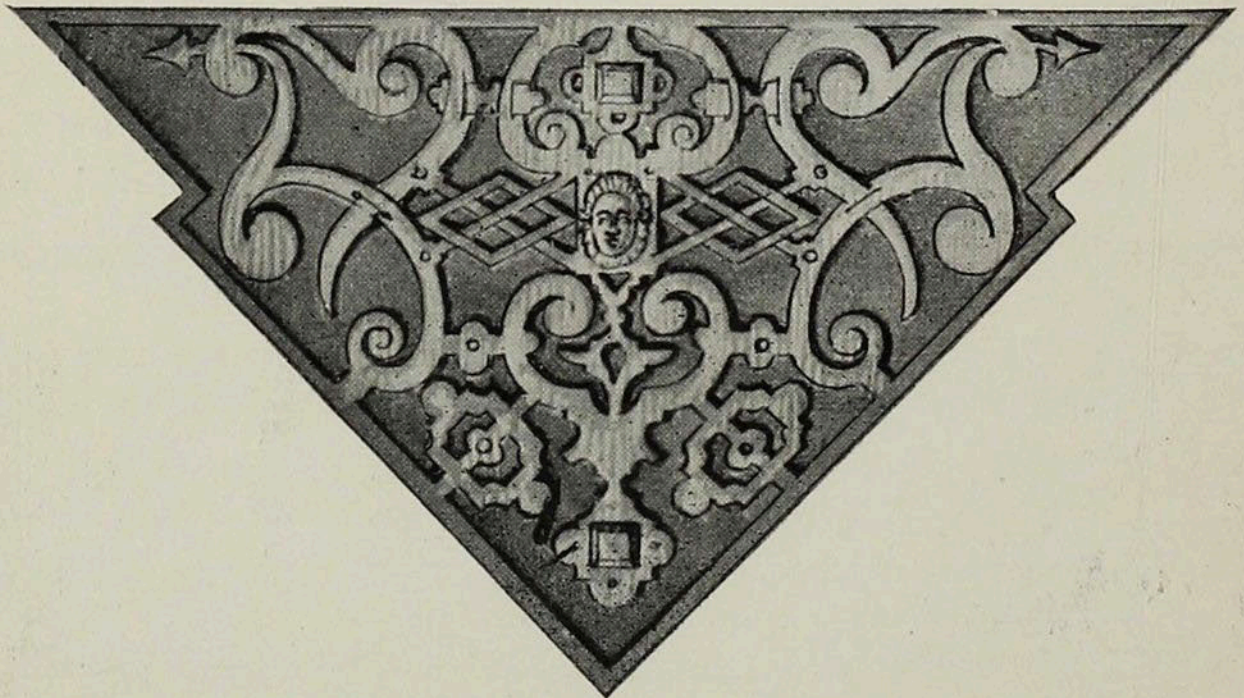
Plaster Frieze, Crewe Hall, Cheshire.



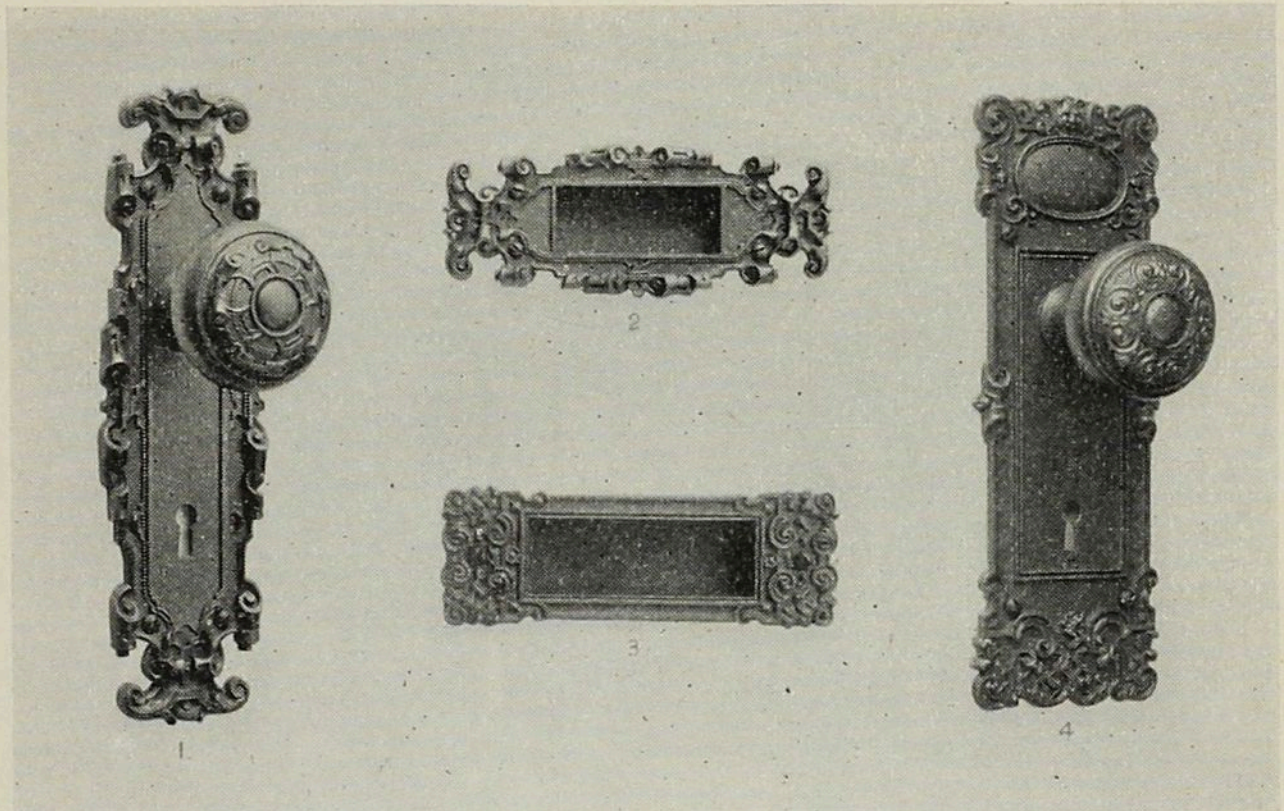
Plaster Frieze, Little Charlton.

are seeing its revival in a very healthy and constantly growing fondness for the Elizabethan country house.

Toward the close of the reign of Queen Elizabeth the stiffness and formality of style produced by the preceding Gothic had settled into the school distinctively known as Elizabethan, but it can scarcely be considered as more than a transitional stage and soon after the death of James I, English ornament, as expressed decidedly in Jacobean work, felt more strongly the powerful influence of the Italian Renaissance as the works of Inigo Jones and Sir Christopher Wren plainly indicate.



Ceiling to one of the Triangular Windows, Little Charlton.



Yale & Towne Designs. . . Elizabethan

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

LEICESTER—Fig. 33, page 859, . . . Hinge Plates only.

RALEIGH—Figs. 1 and 2, above, . . . 14 pieces, including

Esc'n Plates and Knobs, p. 491
Cup Escutcheons, . . . " 906

Flush Sash Lifts, . . . p. 491

Appropriate Finishes: Copper (CX22) Mult'r 2.3; Bronze (BX67) Mult'r 3.; Silver (SX52) Mult'r 3., (SY55) Mult'r 3.6; Gold (GX10) Mult'r 10.7; Iron (FX80) Mult'r 1.6

STRATFORD—Figs. 3 and 4, above, . . . 30 pieces, including

Esc'n Plates and Knobs, p. 491
Store Door Handles, . . . " 760
Cup Escutcheons, . . . " 906
Flush Sash Lifts, . . . " 491
Bar Sash Lifts, . . . " †

Door Pulls, . . . p. 829
Push Buttons, . . . " 897
Push Plates, . . . " 923*
Cabinet Trim, . . . " 972C

Appropriate Finishes: Copper (CX22) Mult'r 3.2; Bronze (BX67) Mult'r 3.75; Silver (SX52) Mult'r 3.75, (SY55) Mult'r 4.5; Iron (FX80) Mult'r 2.3

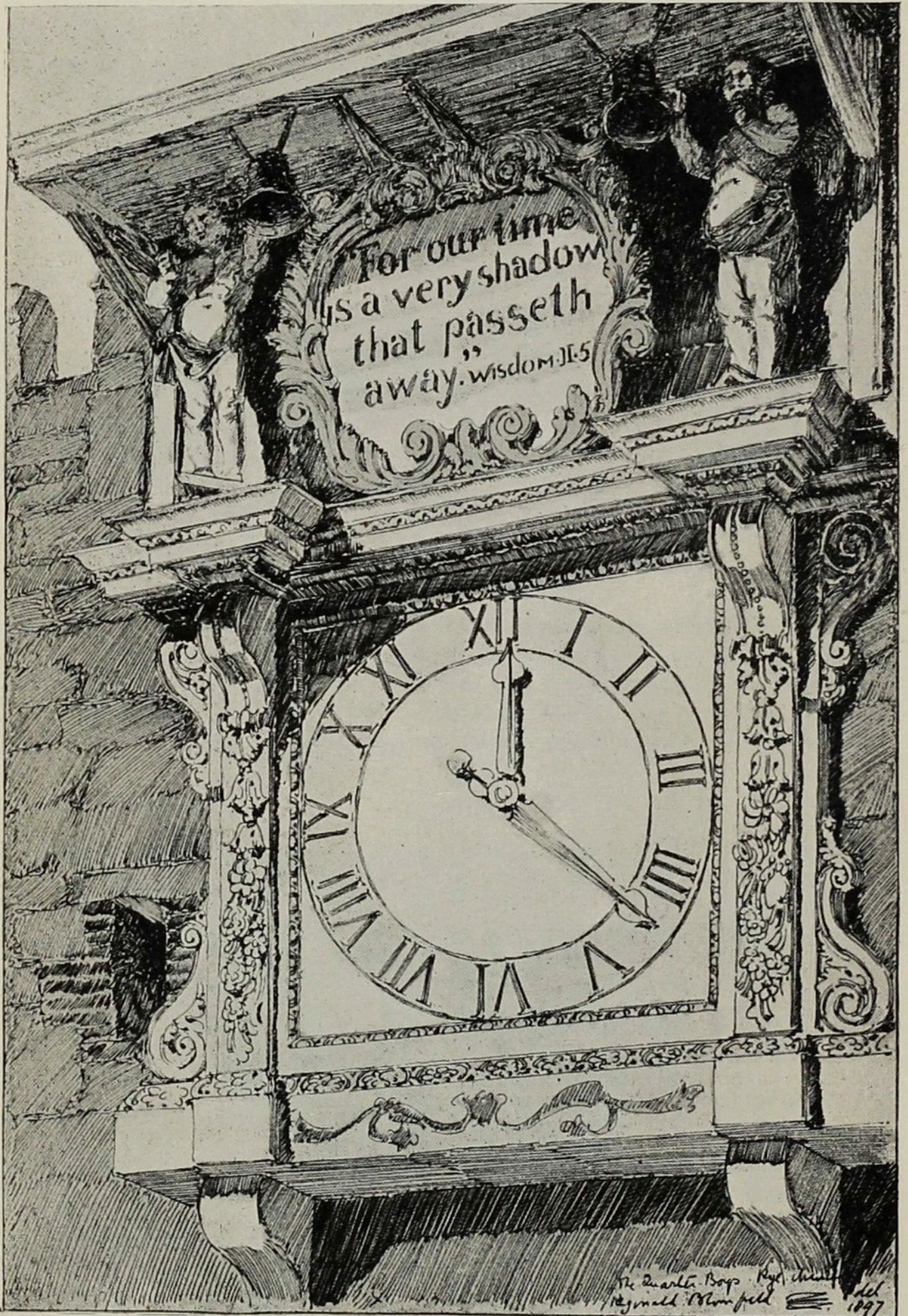
WENTWORTH—Fig. 10, page 756 . . . 5 pieces, including

Esc'n Plates and Knobs, p. 491
Store Door Handles, . . . 757

Push Buttons, . . . p. 897

Appropriate Finishes: Copper (CX22) Mult'r 3.5; Silver (SX52) Mult'r 4.7; Iron (FX80) Mult'r 2.75

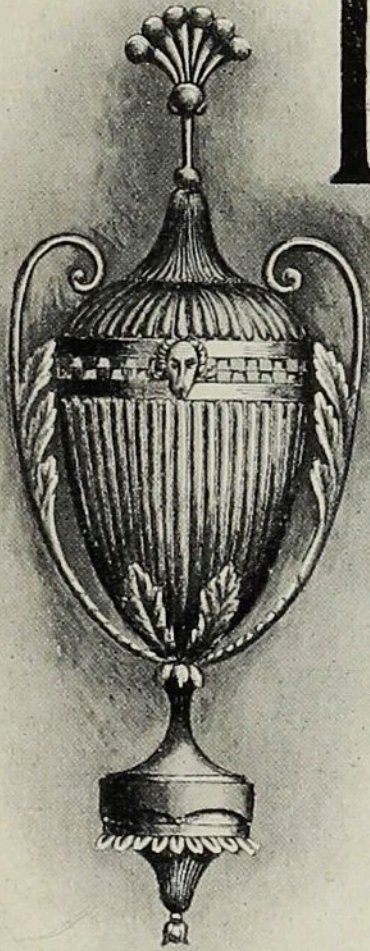
* A few Designs only are shown as examples. † Not illustrated.



Clock Case and "Quarter-Boys," Rye Church, Sussex.

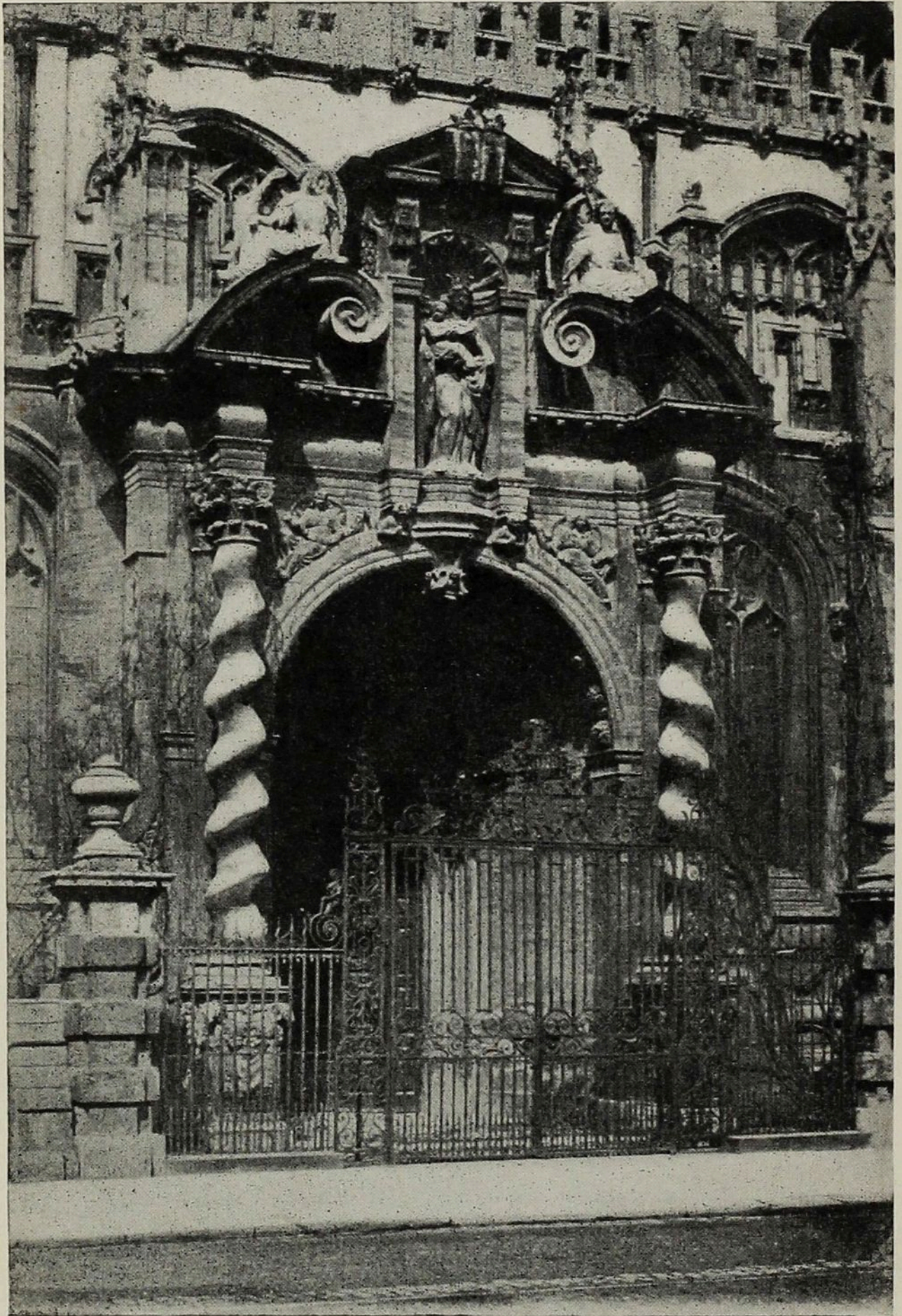
English Renaissance.

1500 to 1800. Inigo Jones, Gibbs, Wren, Gibbons, Burlington, Chambers, Sheraton, Hepplewhite, Chippendale, Cipriani, Mathias Lock, Copeland, Gillow, Bloomfield, Loftie.

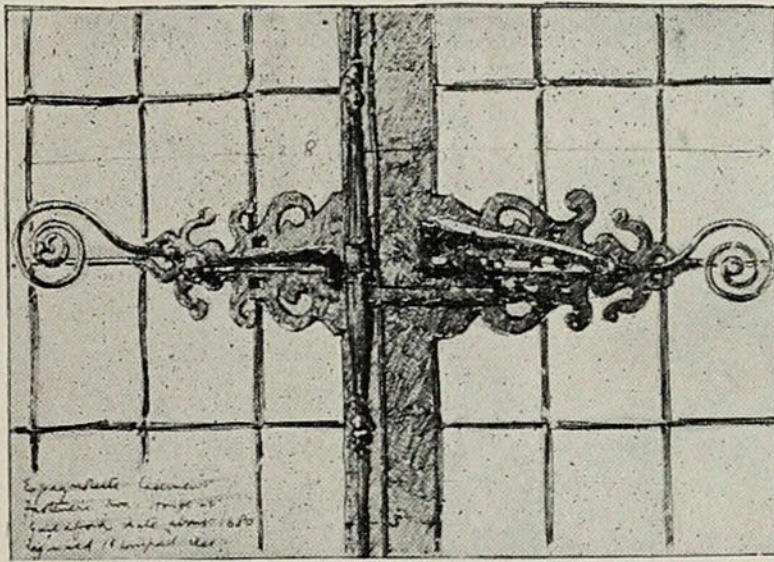


INDIRECTLY quoting Mr. Loftie in “Inigo Jones and Christopher Wren,” Jacobean architecture came in gradually toward the end of Elizabeth’s reign and through the reign of James I. John of Padua, and other Italian architects and designers, brought about the change, which becoming more pronounced, was helped by the influence of Torregiano, who came to England in 1503, he to whom Michel Angelo owed his broken nose. Torregiano built several mortuary monuments, of which the most noted is the tomb of Henry VII. From this time

on the Italian Renaissance, as interpreted by Palladio, held full sway. Palladio’s famous book on architecture was published in Venice in 1570, and was often translated into English, Isaac Ware’s four books of Palladio being published through the kindness of Lord Burlington. Largely by these translations and the influence of foreign travel, such men as Inigo Jones, Christopher Wren, James Gibbs, Burlington, Chambers and others, were schooled in the beauties of the Italian master, and were inspired by his spirit.



St. Mary's Church Doorway, Oxford.

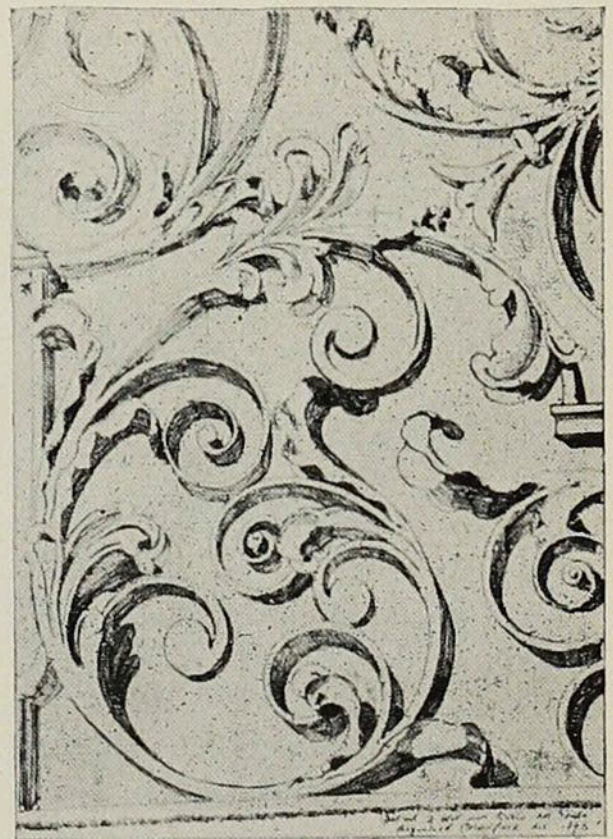


Casement Fastener, Guilford.

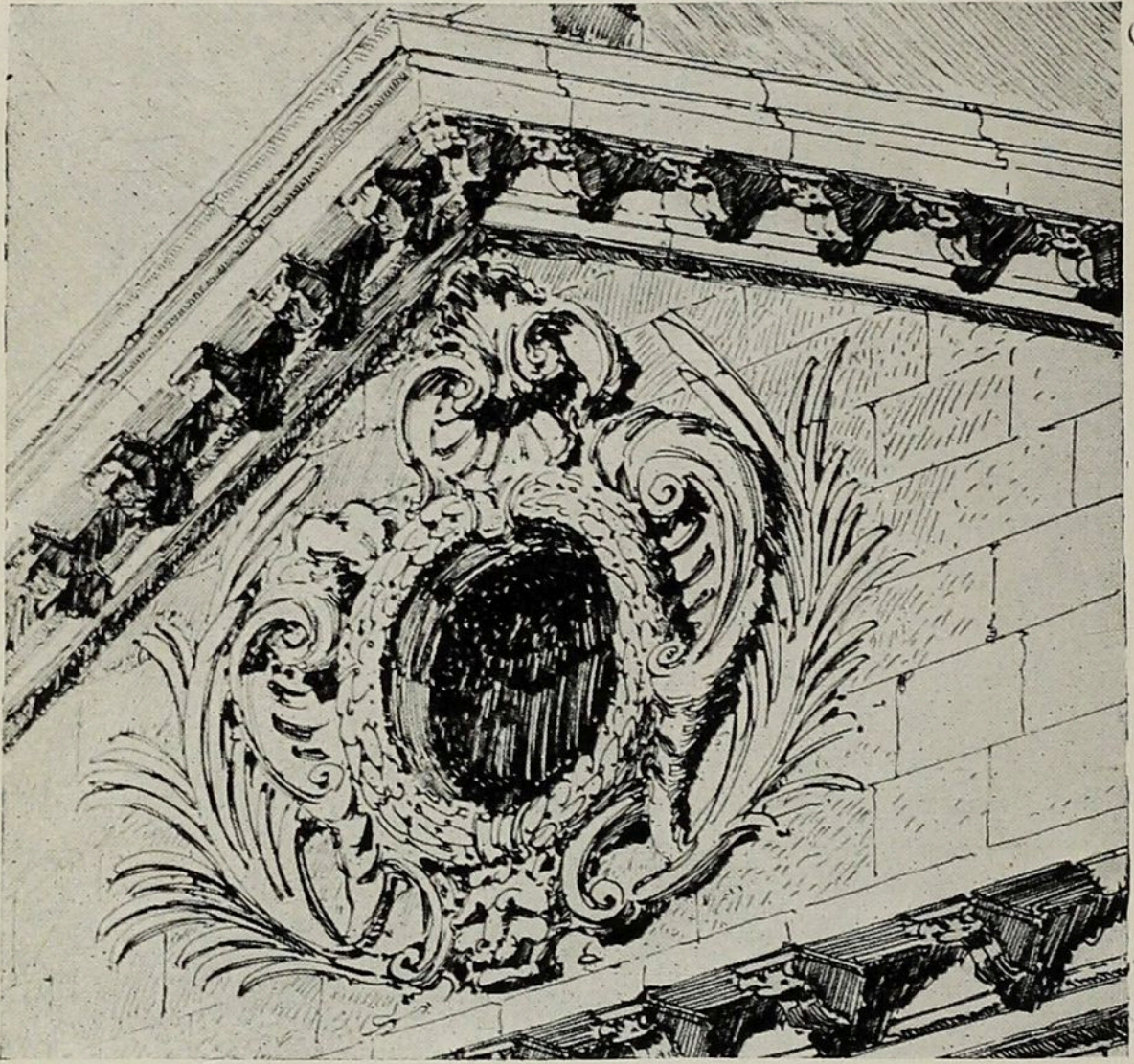
ers, made his own drawings and saw that they were executed. This certainly was a purely professional method, and was followed by Wren also, whose breadth of mind was seen when he allowed Grinling Gibbons full sway, and did not grudge him the fame which this great carver so fairly deserved. Gibbons was born at Rotterdam in 1648, and died in London in 1720. He was a noted sculptor as well as a carver of architectural ornament, in which branch he is the most famous carver of the English Renaissance.

Although Jones gained in precision, rapidity of execution and personality in his buildings, his method, of course, resulted in the loss of the charm which always attracts one to Elizabethan ornament, as executed by master builders and carvers in the mediæval way, which, undoubtedly, in all lands and

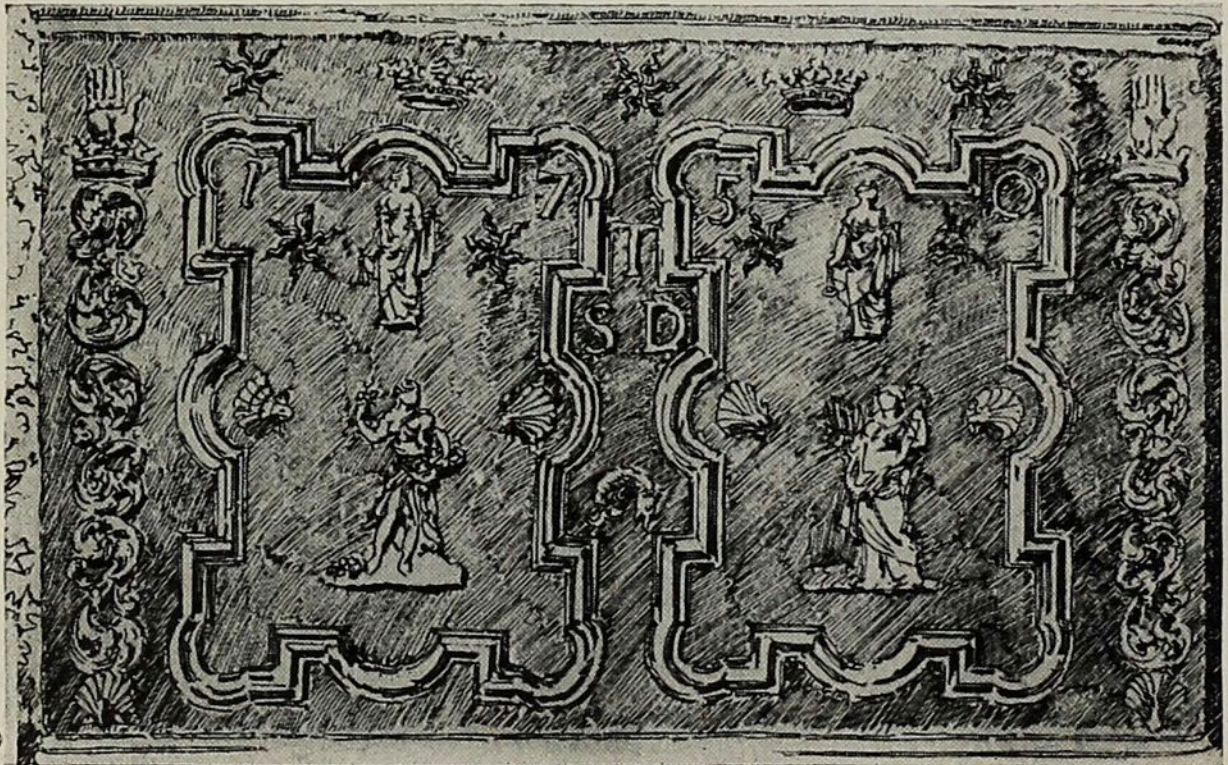
Inigo Jones, born 1573, is the man to whom modern designers of the English-speaking race owe much. He first broke away from the old customs of Elizabeth's time, and instead of leaving details to the master masons and carpenters and carv-



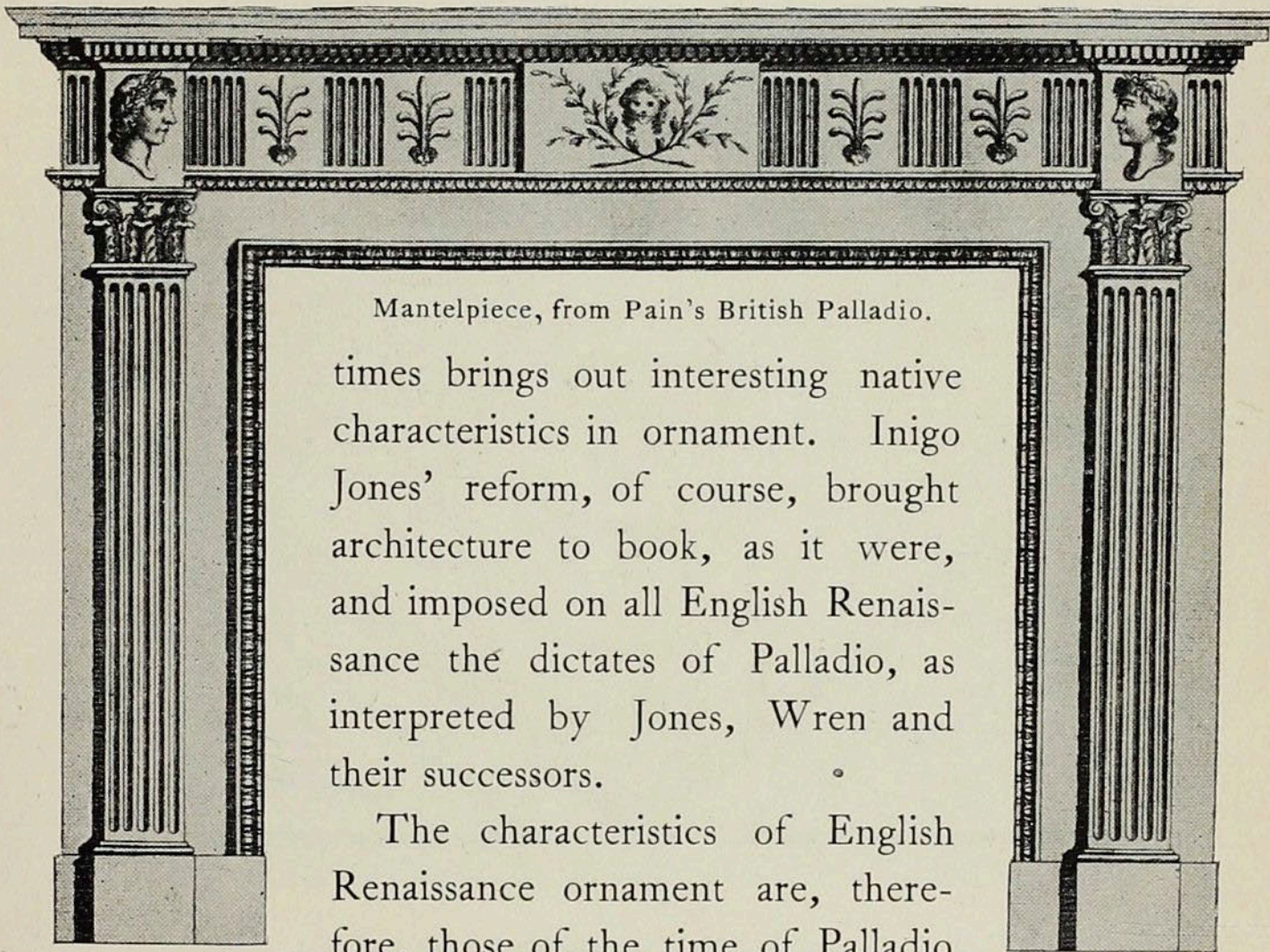
Detail of Gates, All Souls, Oxford.



Gable Ornament, St. Martin's-in-the-Fields.



Lead Cistern, East Grinstead.



Mantelpiece, from Pain's British Palladio.

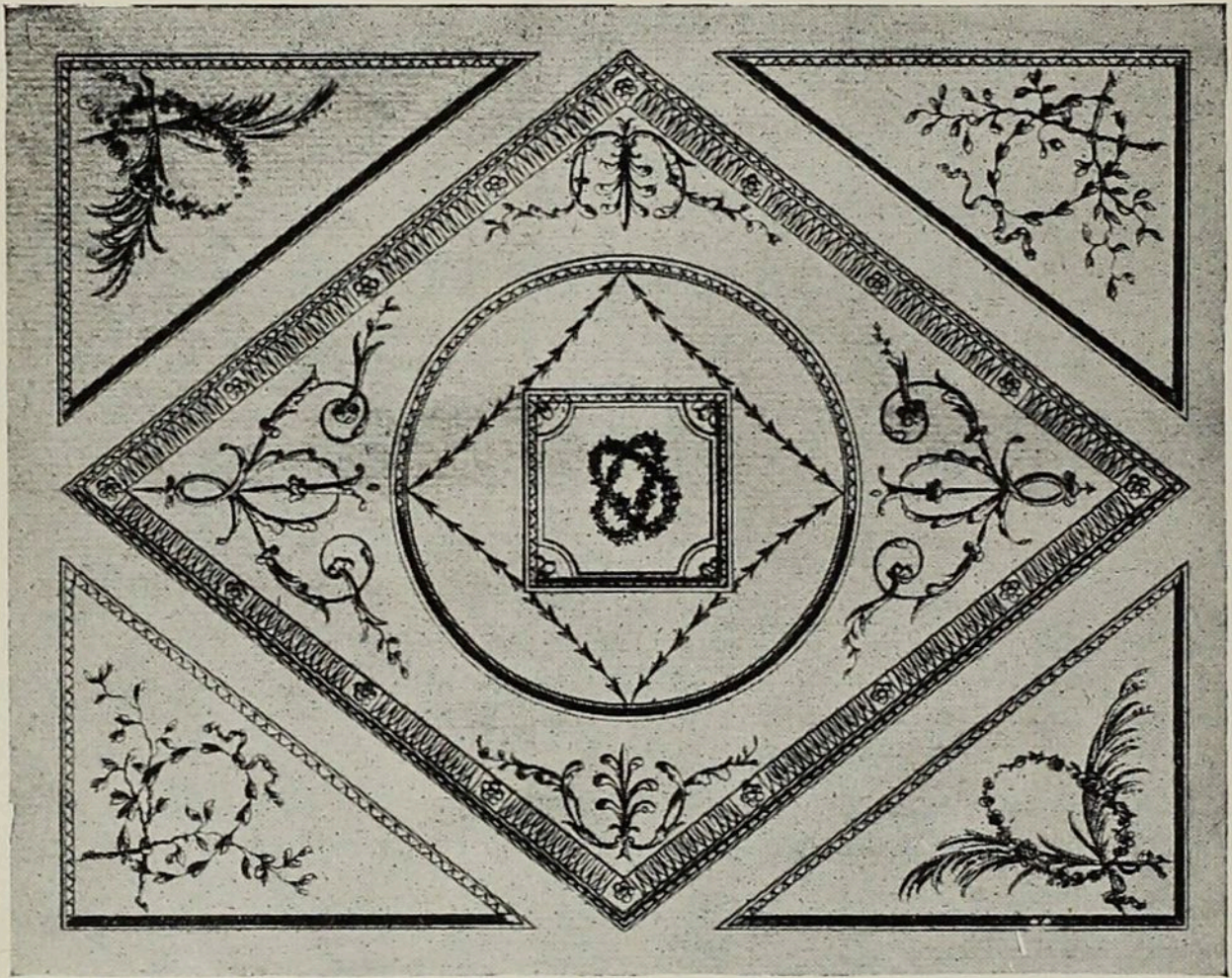
times brings out interesting native characteristics in ornament. Inigo Jones' reform, of course, brought architecture to book, as it were, and imposed on all English Renaissance the dictates of Palladio, as interpreted by Jones, Wren and their successors.

The characteristics of English Renaissance ornament are, therefore, those of the time of Palladio as transformed by English hands, and Gibbons, undoubtedly, was the most potent English interpreter.

Encarpa of flowers and fruit, panels of game and shell and other Italian motifs are found in profusion.

The brothers Adam about 1760 began to exercise a considerable, and sometimes questionable, influence on English architecture and ornament, of which our own Colonial gives evidence at times.

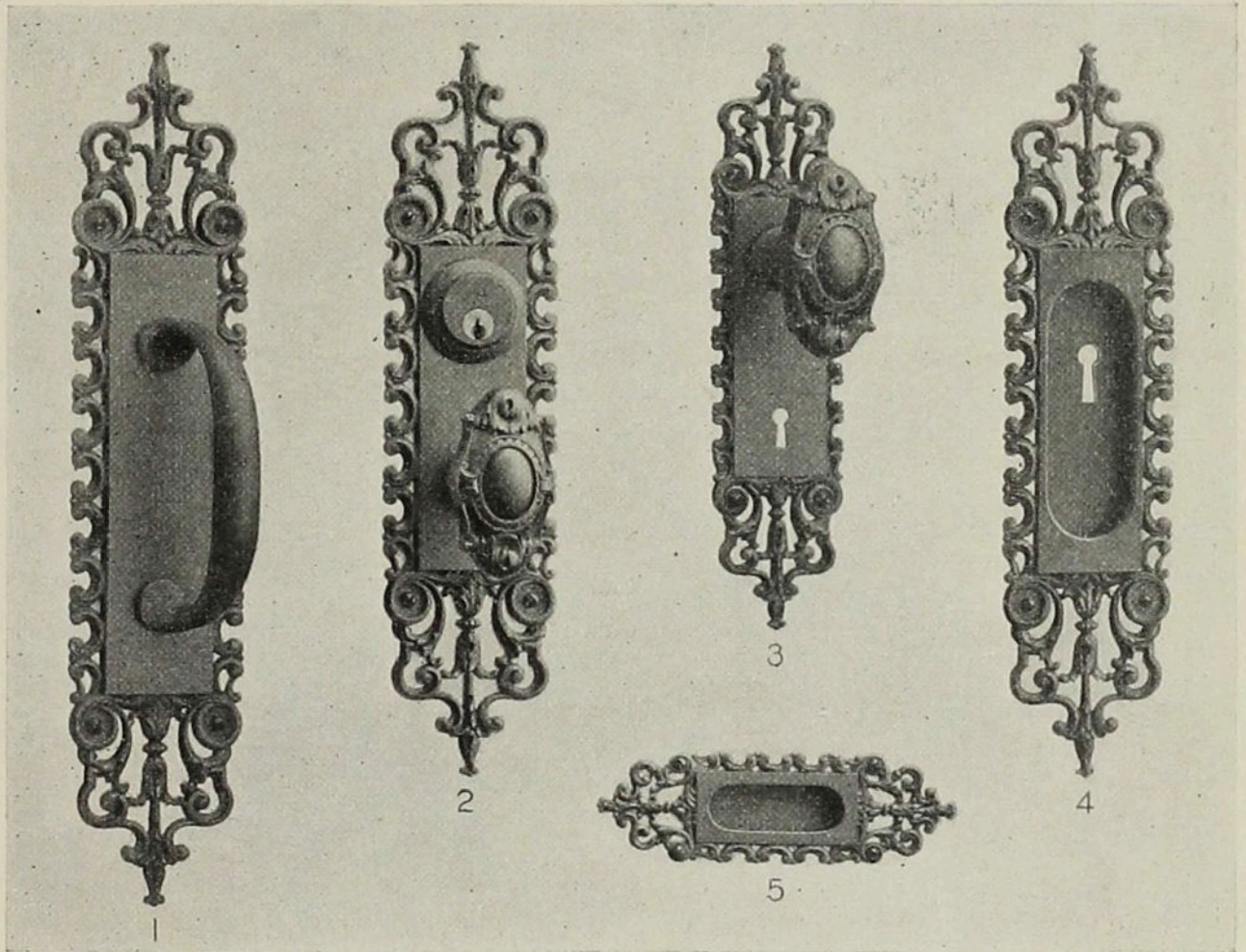
To cite all the names of noted English architects during the Palladian Period, would be beyond the scope of this article, but it is impossible to close without speaking of three great furniture designers of the epoch, namely Sheraton, Hepplewhite and Chippendale. The latter published his *Cabinet Maker's Directory* in 1754, one of the earliest books on furniture in England. Rococo is Chippendale's best vein. Hepplewhite



Ceiling in Adam's Style, from Pain's *British Palladio*.

& Co. published a book in 1787-91, and Thomas Sheraton one in 1791-93. The ornament which all these men employed influenced our Colonial ornament considerably, and their furniture is in form the best that Anglo-Saxon designers have yet produced. Among other designers were Cipriani, Mathias Lock, Copeland and Gillow.

However far the work of the brothers Adam fell short of the standard which contemporary critics set up for them, it is true that the style now known as theirs was the most remarkable, if not the only work, of this epoch in England which showed very strong individuality influenced by precedent. It is much like the ornament of the First Empire in character.



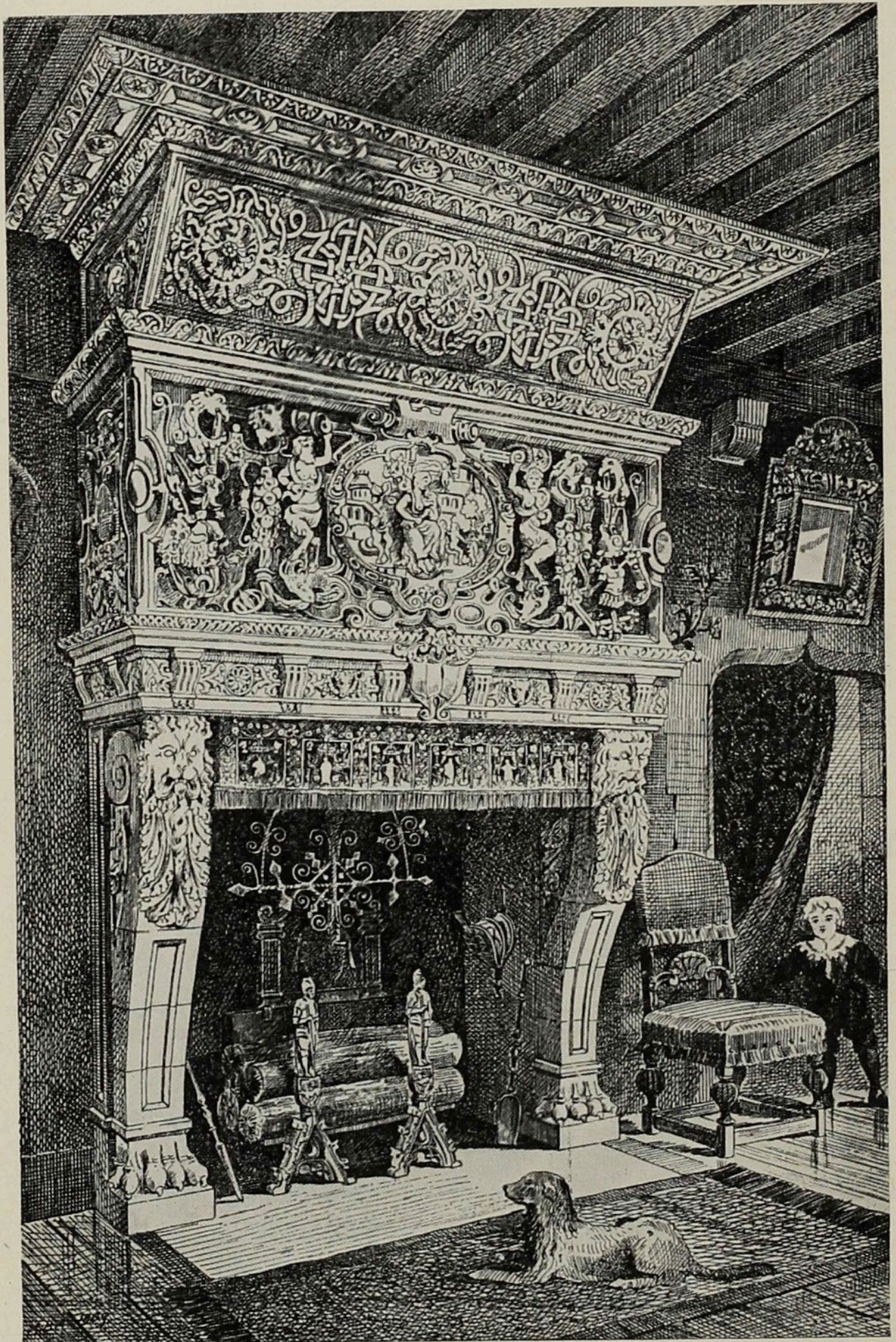
Yale & Towne Designs. English Renaissance.

The Multipliers indicate the relative prices of the various finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

MANCHESTER—Figs. 1 to 5, above, . . . 34 pieces, including

Esc'n Plates and Knobs, p. 499	Push Buttons, . p. 896
Cup Escutcheons, . . . " 905	Push Plates, . " 923*
Flush Sash Lifts, Fig.4, " 916	Hinge Plates, . " 852
Door Pulls, " 826	Cabinet Trim, . " 971
Appropriate Finishes: Copper (CY22) Mult'r 2.3; Silver (SY52) Mult'r 3.2; Green Bronze (BX67) Mult'r 3.2; Iron (FX80) 1.6	

*A few Designs only are shown as samples.



Chimney Piece in Cluny Museum, Paris. From a house at Troyes.

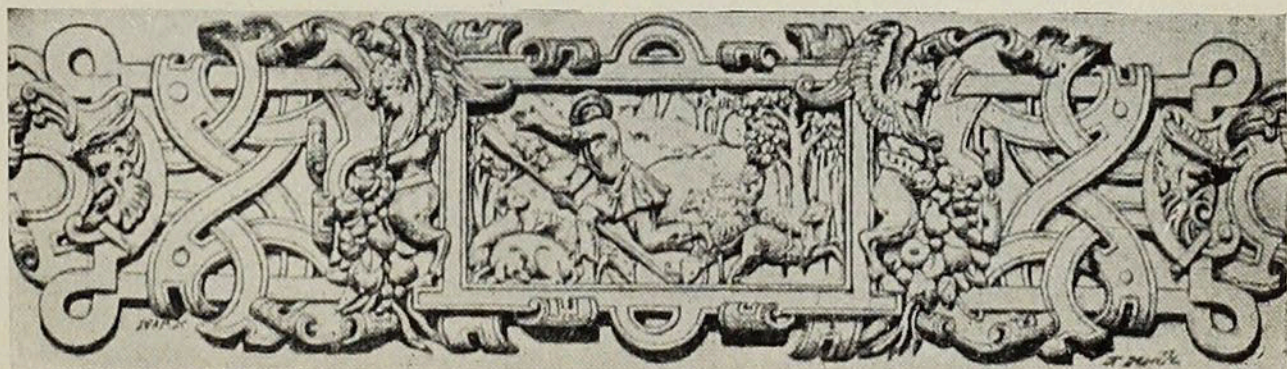
French Renaissance.



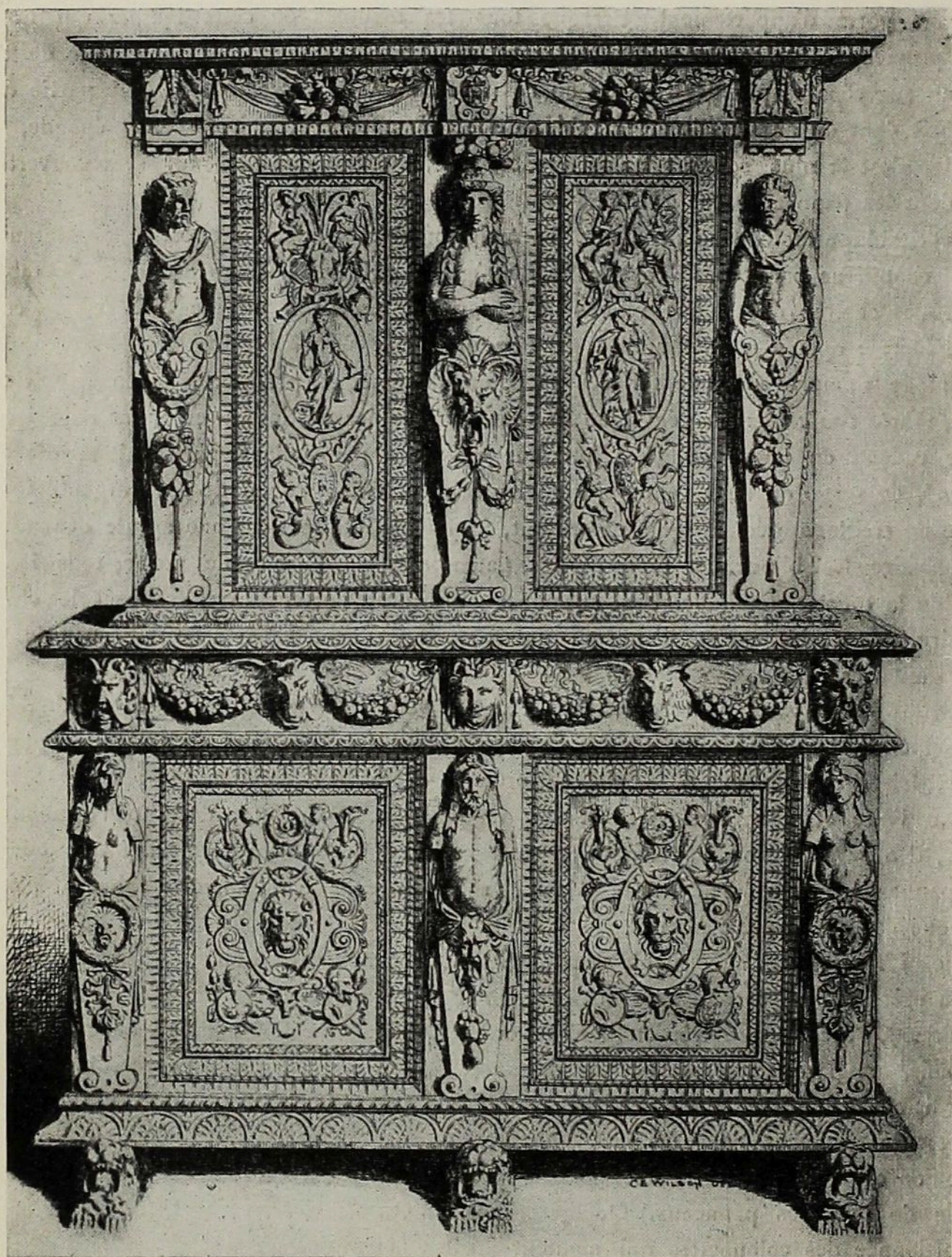
THE history of the architecture of any period is to a certain extent the history of its ornament.

As in Italy, the Renaissance in France was a gradual growth fostered by numerous occurrences. The fall of Constantinople in 1453 dispersed thence the most famous Greek scholars who were attracted to those European courts wherein their attainments were most appreciated.

Printing by movable types was discovered by Gutenberg in 1438, and the publication of the recently discovered manuscripts of classic authors disseminated learning and the attendant desire for improvement. Early French painters and sculptors began to draw public attention to the revival of classic art, and the intercourse which Charles VIII, by his wars, opened with Italy, soon bore fruit in the development of the Renaissance spirit in all branches of art. At Orleans we see the Hotel de Ville as finished by Charles Viart in 1498, with Renaissance proportions and much Gothic detail, and a most important and fruitful work was the Chateau de Gaillon, by Senault, Fain and Delome; a transitional building between Gothic and Renaissance. Fragments now in the court of the Ecole des Beaux Arts show how great was the effect which this building had on architecture in the years following.

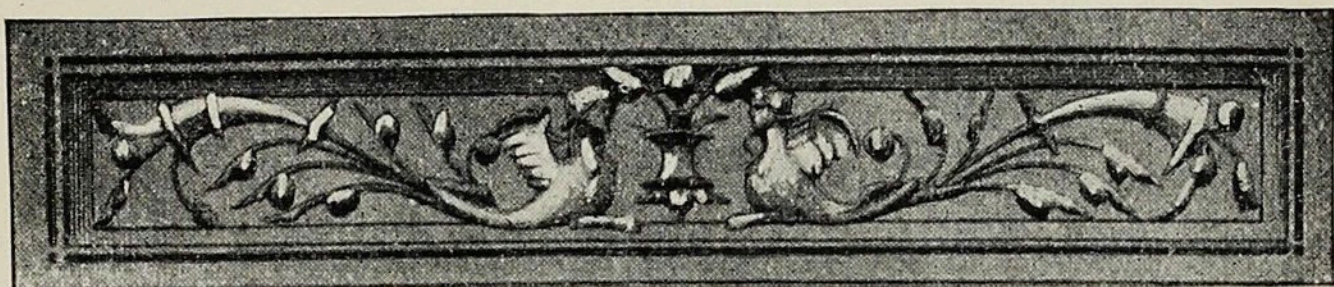


Detail of Door of Saint Maclou, Normandy.



Cabinet, Avignon, France.

Another cause of the Renaissance in France may have been the fact that Louis XII invited Fra Giocondo to his court, and while the King's personal interest in architecture was, perhaps,



Normandy. Wood Carving from the Atelier of Saint-Andre de l' Eure.

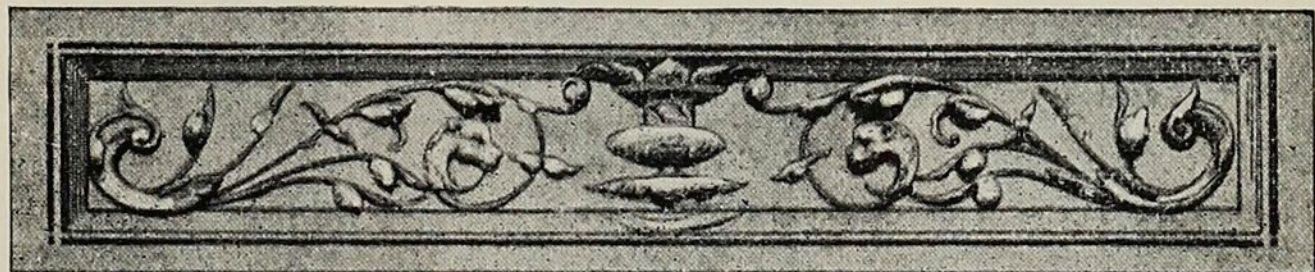
slight, new buildings were gradually erected which carried on the movement of the new art until the time of Francis I.

The characteristics of French Renaissance are not to be fully described in a few words. They vary as the times change and are indicated under the headings of the various reigns separately described, but in spite of change of king and court there were isolated schools, which cannot always be classed with the style in vogue at Paris, and this was particularly true of the ornament and shapes of furniture.

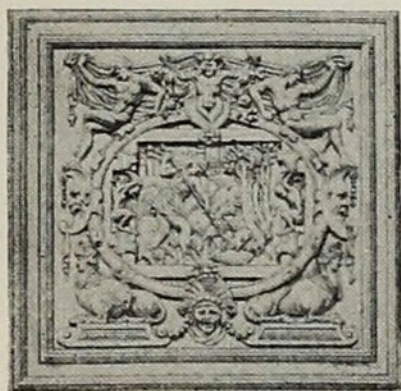
Hence, it will, perhaps, be interesting to give examples of some of the better known work in different parts of France during the Renaissance period, without special reference to the court styles.

The wide range of ornament expressed in these brings clearly to the mind the rich fertility of invention and composition possessed by the cabinet-work designers of the epoch, and illustrates how difficult it is to exactly determine the school or maker without a long and close study of French art.

The vigor and originality displayed in design through the dif-



Normandy. Wood Carving from the Atelier of Saint-Andre de l' Eure.

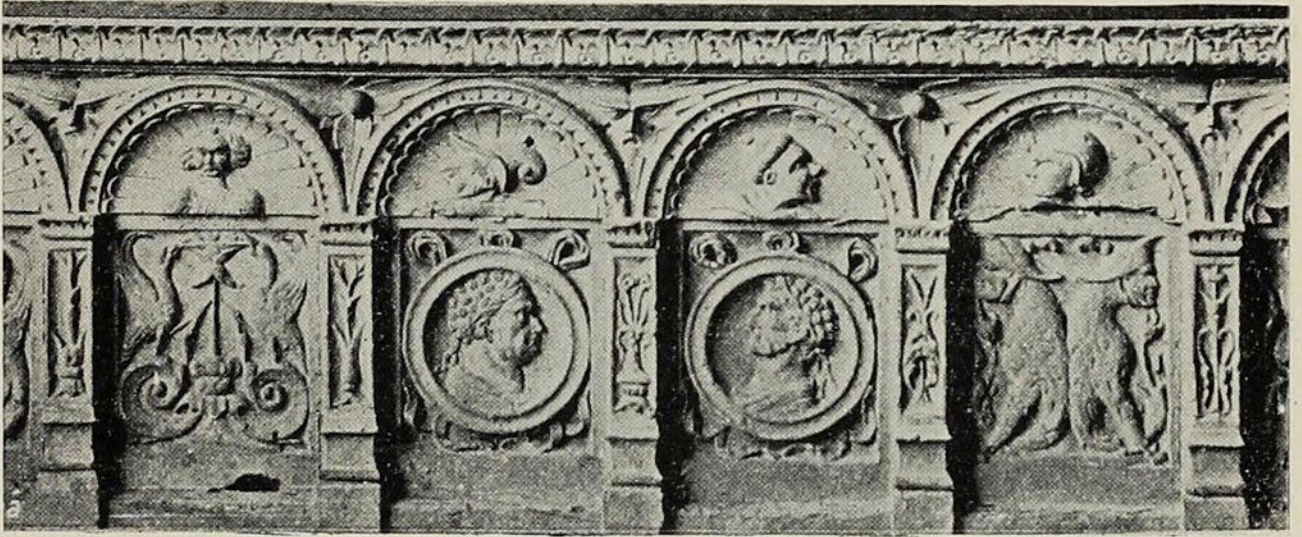


Panel.

ferent reigns shows that the influence of Romanesque and Gothic work was powerful, and that the beautiful early peasant carvings were especially noted and appreciated by the best craftsmen, even as they are to-day. As, in the same epoch, in Germany, so in France, Switzerland, and even England, we find in these early peasant carvings much that must have inspired the designers of the Renaissance, and but for the Italian Renaissance there might have grown from this work a school in each country much closer to national ideals in art. But the French Renaissance was un-

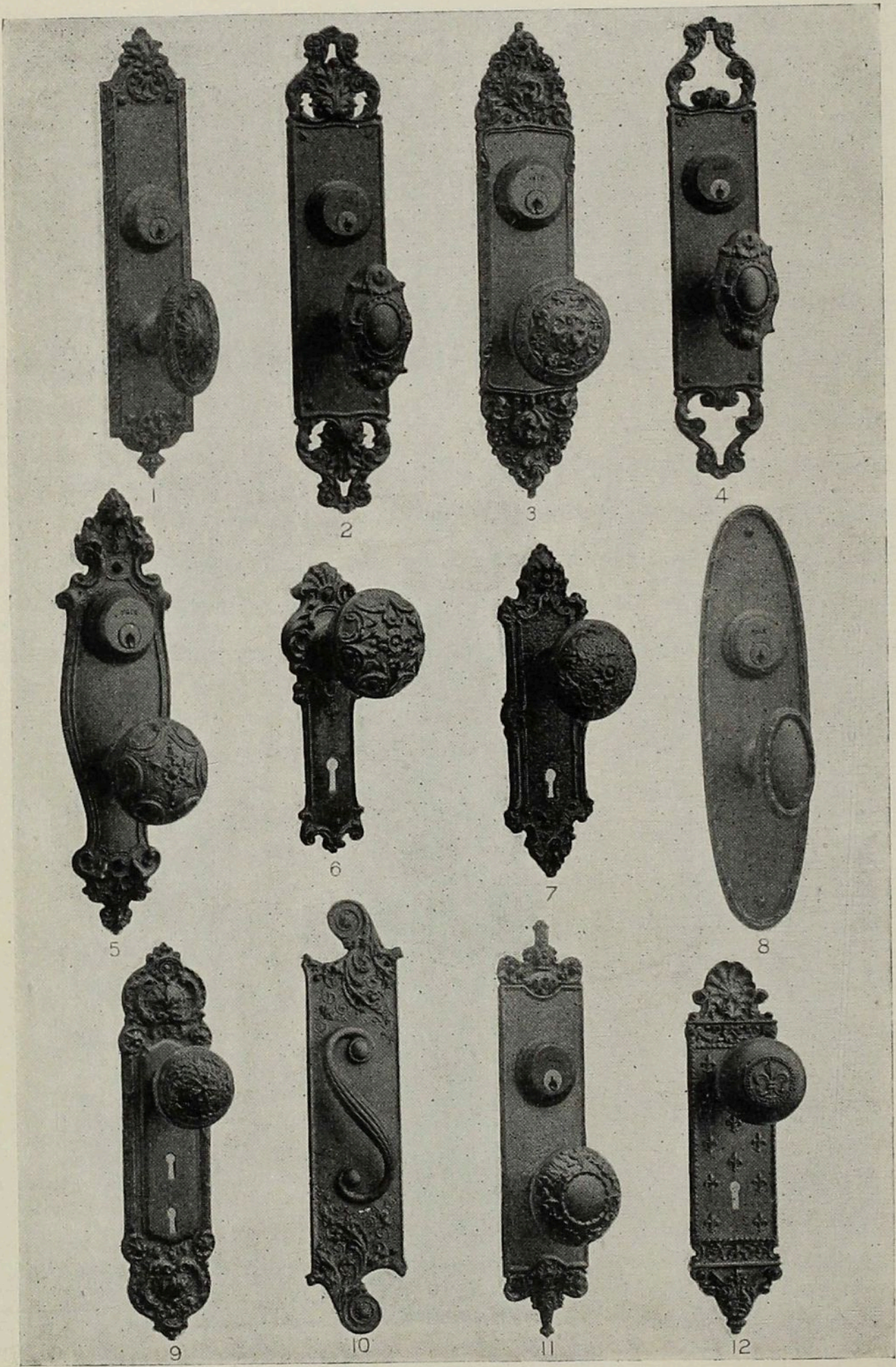


Arabesques from Chateau Gaillon.



Carvings from Chateau Gaillon.

doubtedly the best school which sprang from the Italian, and yet it is from some of the smaller towns that some of the most beautiful examples came, and where the most original and exquisite work was constantly done. Single workshops set the pace for certain districts and masters arose whose fame to-day is cherished by the French, as was that of the little masters of German engraving.



School—French Renaissance.
Original from the E.R. Butler & Co. Research Library

Yale & Towne Designs. French Renaissance.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

AMBOISE—Fig. 11, page 506, 46 pieces, including

Esc'n Plates and Knobs, p. 506	Drawer Pulls, . p. 925
Store Door Handles, . " 745	Door Pulls, . . " 823
Cup Escutcheons, . . " 904	Push Buttons, . " 895
Flush Sash Lifts, . . " 916*	Push Plates, . . " 923*
Letter Drop Plates, . . " 917*	

Appropriate Finishes: Copper (CX22) Mult'r 1.4; Silver (SX52) Mult'r 2.2; Gold (GY10) Mult'r 8.25; Iron (FX80) Mult'r 1.

ANET—Fig. 12, page 506 10 pieces, including

Esc'n Plates and Knobs, p. 506	Drawer Pulls, . p. 925
Cup Escutcheons, . . " 904	Shutter Knobs, . " 940
Flush Sash Lifts, Fig. 2, " 916	

Appropriate Finishes: Copper (CY22) Mult'r 3.; Silver (SY52) Mult'r 3.7, (SY55) Mult'r 4.5; Gold (GY10) Mult'r 11.8; Iron (FX80) Mult'r 2.2; Hand Chasing, Mult'r 1.8 additional.

ANGOULEME—Figs. 1 to 4, page 976, . Cabinet Trim only.

ARGONNE—Fig. 9, page 830, Door Pull only.

BIARRITZ—Fig. 2, page 506, 41 pieces, including

Esc'n Plates and Knobs, p. 506	Lever Handles, . p. 879
Cup Escutcheons, . . " 904	Door Pulls, . . " 824
Flush Sash Lifts, Fig. 8, " 916	Push Buttons, . " 895
Letter Drop Plates, . . " 917*	Push Plates, . . " 923*

Appropriate Finishes: Copper (CX22) Mult'r 2.2; Silver (SX52) Mult'r 3.; Gold (GX12) Mult'r 11.7; Iron (FX80) Mult'r 1.5

CHANTILLY—Fig. 4, page 506, 40 pieces, including

Esc'n Plates and Knobs, p. 506	Door Pulls, . . p. 804
Cup Escutcheons, . . " 904	Push Buttons, . " 895
Flush Sash Lifts, . . " 916*	Push Plates, . . " 823*

Appropriate Finishes: Copper (CX22) Mult'r 2.2; Silver (SX52) Mult'r 3.; Gold (GX12) Mult'r 11.7

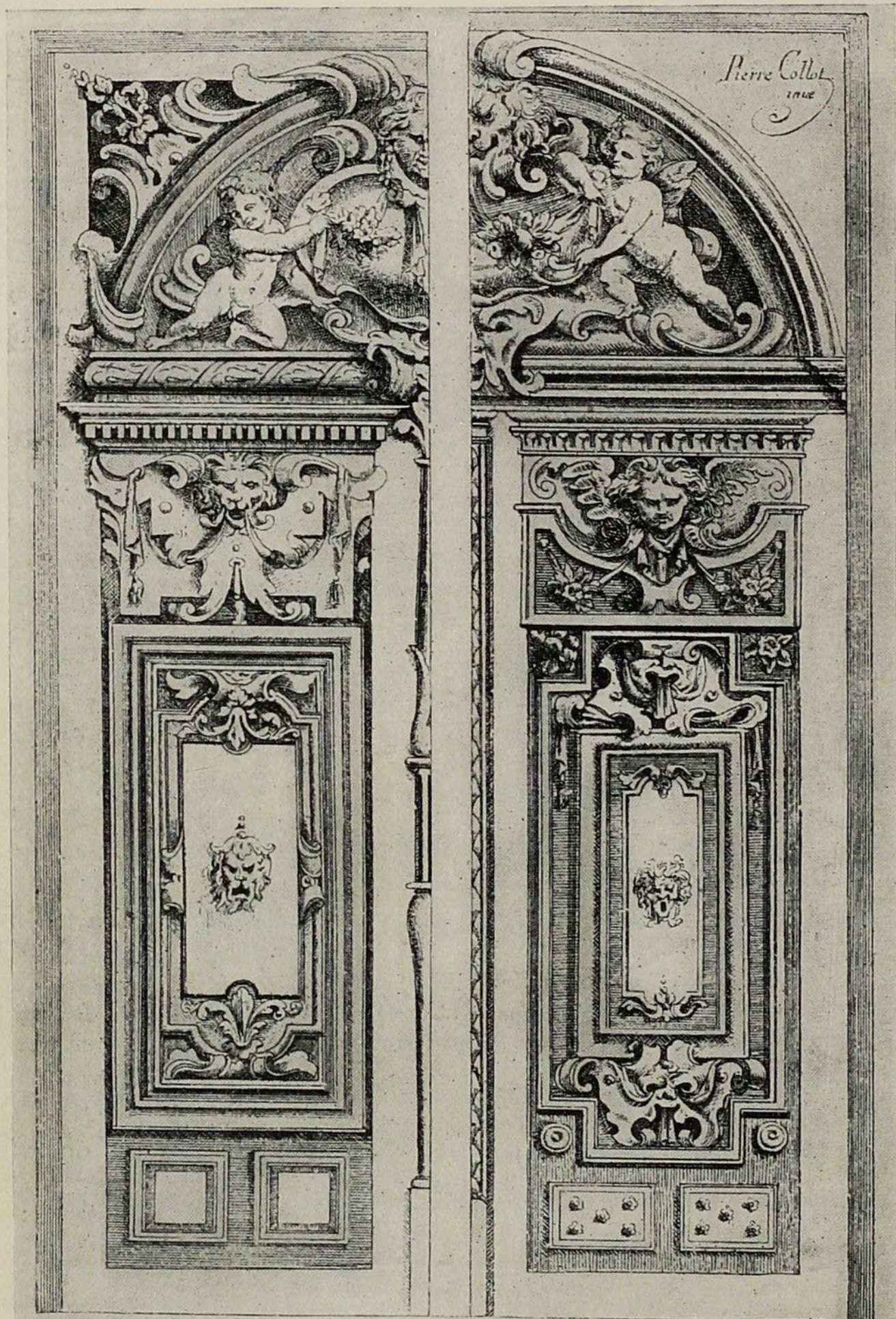
* A few Designs only are shown as examples.

- COMO—Fig. 5, page 506, 46 pieces, including
 Esc'n Plates and Knobs, p. 506 Push Plates, . . p. 923
 Cup Escutcheons, . . . " 904 Shutter Knobs, . . " 940
 Flush Sash Lifts, . . . " 916* Cabinet Trim, . . " 966
 Push Buttons, " 895
 Appropriate Finish: Copper (CX22) Mult'r .85
- CONDE—Fig. 64, page 936, Drawer Pull only.
- DORMANS—Fig. 8, page 506, 41 pieces, including
 Esc'n Plates and Knobs, p. 506 Push Buttons, . . p. 896
 Cup Escutcheons, . . . " 905 Push Plates, . . " 923*
 Flush Sash Lifts, . . . " 916* Shutter Knobs, . . " 940
 Drawer Pulls, " 926 Key Plates, . . . " 953
 Door Pulls, " 825
 Appropriate Finishes: Brass (AY10) Mult'r 1.4, (AY22) Mult'r
 1.4, (AZ15) Mult'r 1.4; Copper (CY22) Mult'r 1.4; Silver (SY52)
 Mult'r 2.; Gold (GY10) Mult'r 7.4
- DREUX—Fig. 1, page 506, 42 pieces, including
 Esc'n Plates and Knobs, p. 506 Door Pulls, . . . p. 825
 Cup Escutcheons, . . . " 905 Push Buttons, . . " 896
 Flush Sash Lifts, . . . " 916* Push Plates, . . . " 923*
 Cremorne Bolts, " 887 Shutter Knobs, " 940†
 Appropriate Finishes: Copper (CY22) Mult'r 1.6; Silver (SY52)
 Mult'r 2.25; Gold (GZ10) Mult'r 9.5; Iron (FX80) Mult'r 1.
- DUNKIRK—Fig. 1 page 874, Door Knocker only.
- DURO—Fig. 7, page 506, 17 pieces, including
 Esc'n Plates and Knobs, p. 506 Hook Sash Lifts, p. †
 Store Door Handle, . . . " 749 Push Buttons, . . " 896
 Cup Escutcheons, . . . " 905 Push Plates, . . . " 923*
 Flush Sash Lifts, . . . " 916* Key Plates, . . . " 953
 Appropriate Finishes: Iron, Copper Plated (FCX22) Mult'r .25;
 Iron (FX80) Mult'r .5
- EPINAL—Fig 63, page 936, Drawer Pull only.
- FERMO—Fig. 6, page 506, 22 pieces, including
 Esc'n Plates and Knobs, p. 505 Push Buttons, . . p. 896
 Cup Escutcheons, . . . " 905 Key Plates, . . . " 953
 Flush Sash Lifts, . . . " 916*
 Appropriate Finish: Copper (CX22) Mult'r .85
- GORDIAN—Fig. 9, page 506, 34 pieces, including
 Esc'n Plates and Knobs, p. 505 Door Pulls, . . . p. 825
 Cup Escuteheons, . . . " 905 Push Buttons, . . " 896
 Flush Sash Lifts, . . . " 916* Push Plates, . . . " 923*
 Hook Sash Lifts, " † Key Plates, . . . " 954

* A few Designs are shown as examples. † Not illustrated.

- GRENOBLE—Fig. 3, page 506, . . . 44 pieces, including
 Esc'n Plates and Knobs, p. 506 Push Buttons, . p. 896
 Cup Escutcheons, . . . " 905 Push Plates, . . " 923*
 Flush Sash Lifts, . . . " 916* Cabinet Trim, . . " 969
 Door Pulls, " 825
 Appropriate Finishes: Copper (CX22) Mult'r .95; Silver (SY52)
 Mult'r 1.6; Iron (FX80) Mult'r .7
- MARLAIX—Fig. 12, page 874, . . . Door Knocker only.
- MENTZ—Figs. 8 and 9, page 838, . . . Door Pulls only.
- OPORTO—Fig. 9, page 594A, . . . 54 pieces, including
 Esc'n Plates and Knobs, p. 594A Door Pulls, . . p. 827
 Store Door Handles, . . . " † Push Buttons, . . " 897
 Cup Escutcheons, . . . " 906 Push Plates, . . " 923*
 Flush Sash Lifts, . . . " 916* Shutter Knobs, . . " 940†
 Letter Drop Plates, . . . " 917* Cabinet Trim, . . " 972A
 Extension Bolts, " 894*
 Appropriate Finishes: Brass (AZ17) Mult'r .9; Copper (CX17)
 Mult'r .9; Nickel (NZ17) Mult'r .9
- ORLEANS—Fig. 20, page 875, . . . Door Knocker only.
- PARIS—Fig. 19, page 875, . . . Door Knocker only.
- RENNES—Fig. 87, page 959, . . . Key Plate only.
- SEVRES—Fig. 10, page 506, . . . 18 pieces, including
 Esc'n Plates and Knobs, p. 506 Hinge Plates, . p. 854
 Store Door Handle, . . . " 755 Push Buttons, . . " 897
 Extension Bolts, " 894* Push Plates, . . " 923*
 Door Pulls, " 828
 Appropriate Finishes: Copper (CX22) Mult'r 2.5; Green Bronze
 (BX67) Mult'r 3.3; Silver (SX52) Mult'r 3.3; Iron (FX80) Mult'r 2.
- St. Denis—Fig. 13, page 875, . . . Door Knocker only.
- TOULOUSE—Fig. 62, page 936, . . . Drawer Pulls only.
- TROUVILLE—Fig. 2, page 874, . . . Door Knocker only.
- VERCELLI—Fig. 4, page 842, . . . Door Pull only.
- VERZI—Fig. 7, page 874, . . . Door Knocker only.

*A few Designs only are shown as examples. † Not illustrated.



Doors, by Pierre Collot.

Louis XIII.

Born at Fontainebleau 1601. Died at St. Germain-on-Laye 1643. François Blondel, François Mansard, Jacques Lemercier, de Brosse, Pierre Collot.

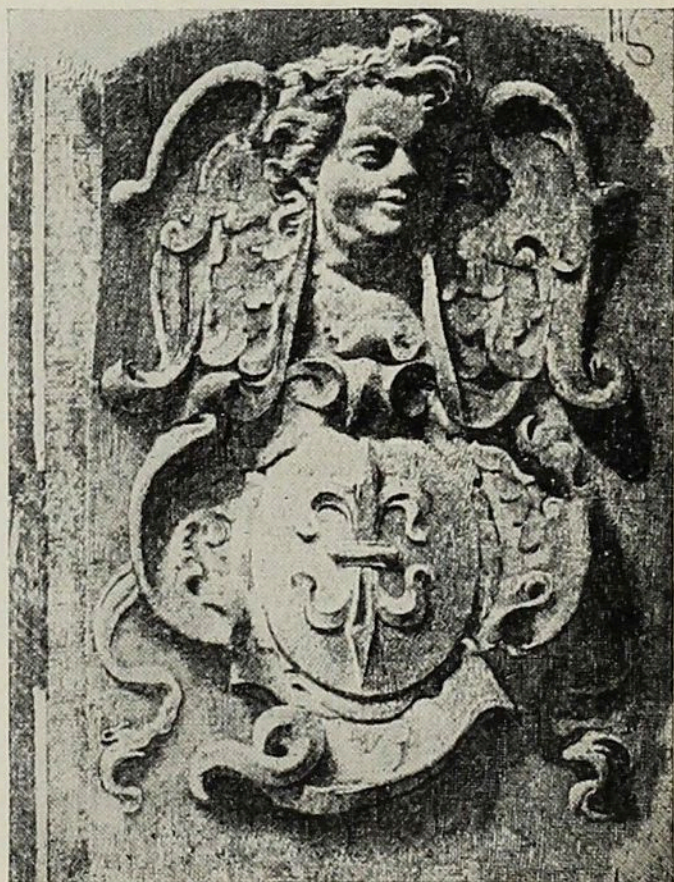


LOUIS XIII, son of Henry IV, reigned from 1610-1643. During this period the Italian influence still shows clearly. The cartouche, encarpus, wreath, ribbons, cherub and masque are quite freely used, and the disposition of emphatic portions of the design carefully studied or done with the instinct of hereditary talent.

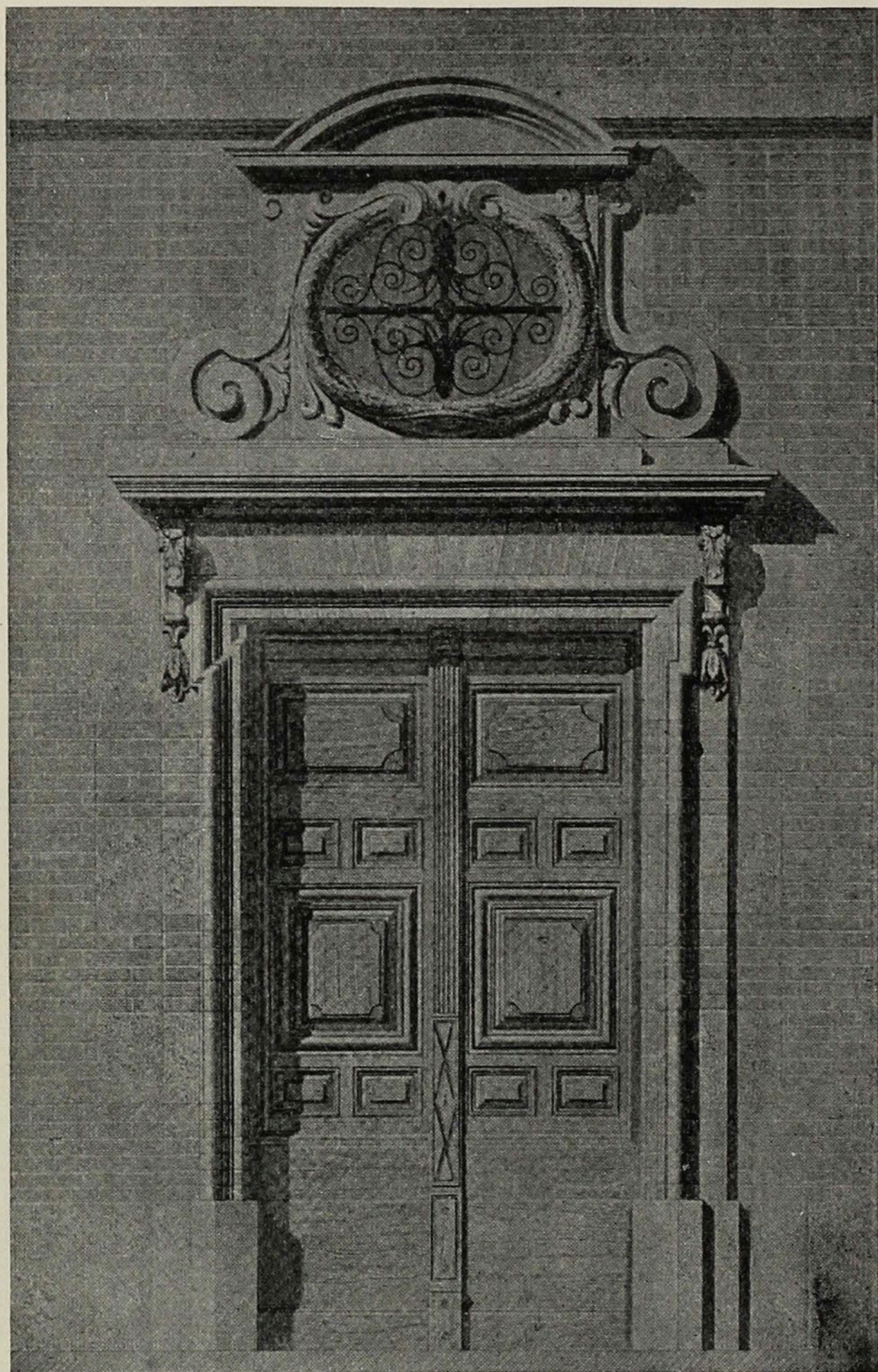
We see a roundness in the stems of the arabesques in some designs, a flatness in others almost of a paper-like thinness, shaded to distinguish them still further, and panels of attributes, such as arms or trophies.

The cartouche, generous in scale, often grotesque and with heavy fruit pendants, is in vogue, and its edges cut into curling tendrils of a somewhat bulky character, which, together with slightly indicated eyes or noses, produce grotesques of varying expression.

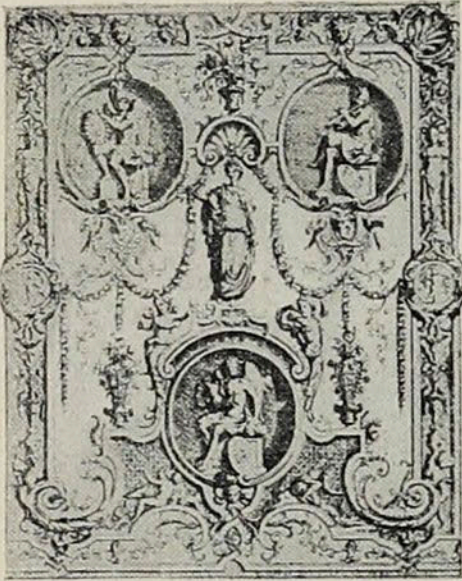
This might be said to be one of the pronounced characteristics of the school. Pierre Collot, an architect of the day, made himself known



Panel of Chest.



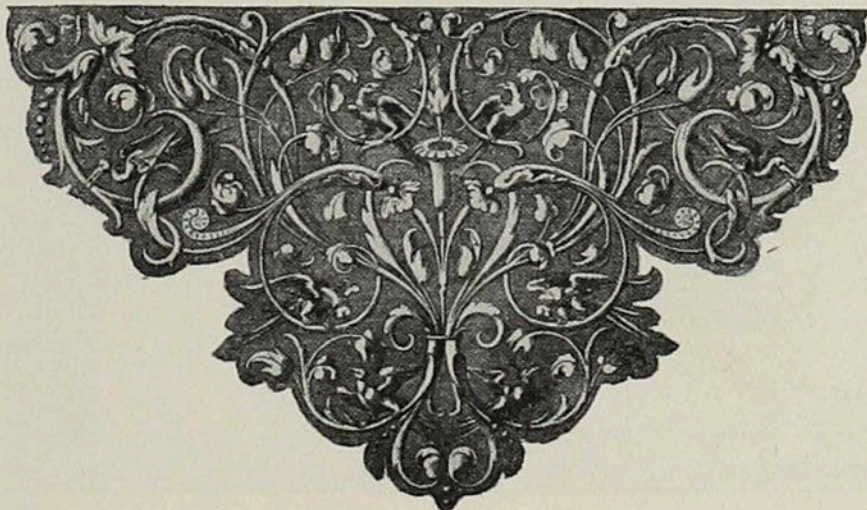
Doorway in Stone and Brick, Hotel Montbel, Toulouse.

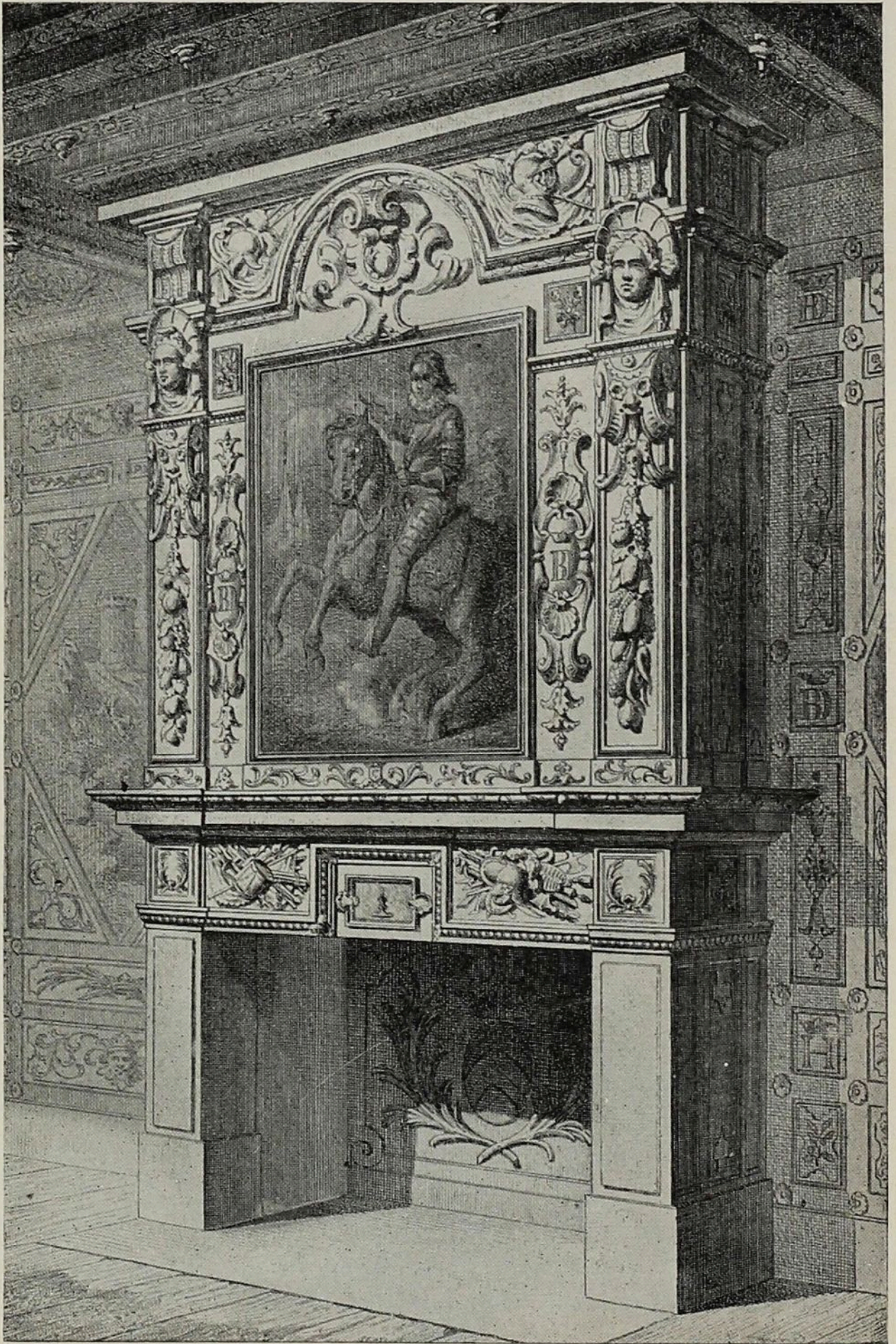


Panel.

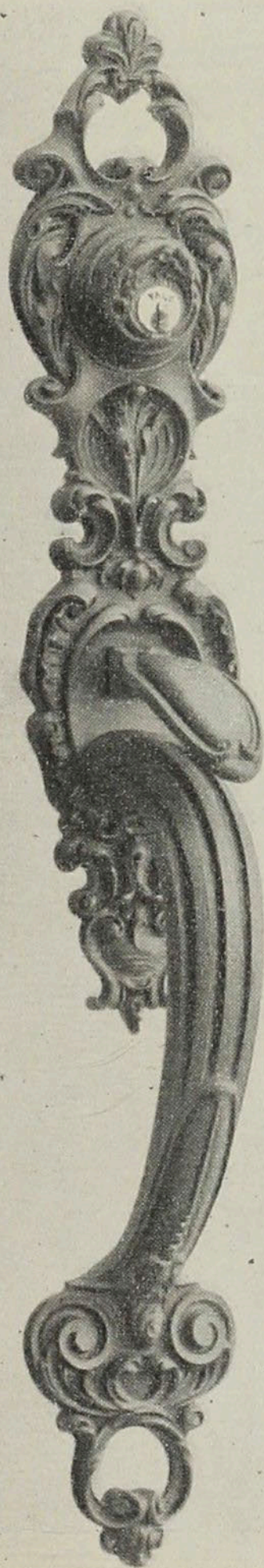
outside of his constructions by a collection of designs, published in 1633 by Van Lochom, a Flemish engraver. The sculpture in stone and wood of this period is of excellent scale, and carries well. The eye is struck by a certain generosity of relief and breadth of surface on all the modeled surfaces. Pediments were broken by cartouches, and sometimes, it would almost seem, broken beyond repair, but were not so frequent as in later schools. Battle scenes are carved in panels and the horses have Percheron or Flemish legs and hoofs, it is hard to say which. The broken curve is used in consoles with the acanthus on the face.

Richelieu was prime minister (1624-42) to Louis XIII and the patron of the famous architect, Jacques Lemercier, who built for him the Chateau Richelieu, at Richelieu, and the Palais Richelieu at Paris, later called the Palais Royal, also the Sorbonne, also carried on the work of Lescat at the Louvre and built the Pavilion d'Orloge on the western side, and other monumental structures. He was also architect to the King.





Mantelpiece in Hall, Chateau Cormatin, France.



Yale & Towne Designs.

Louis XIII.

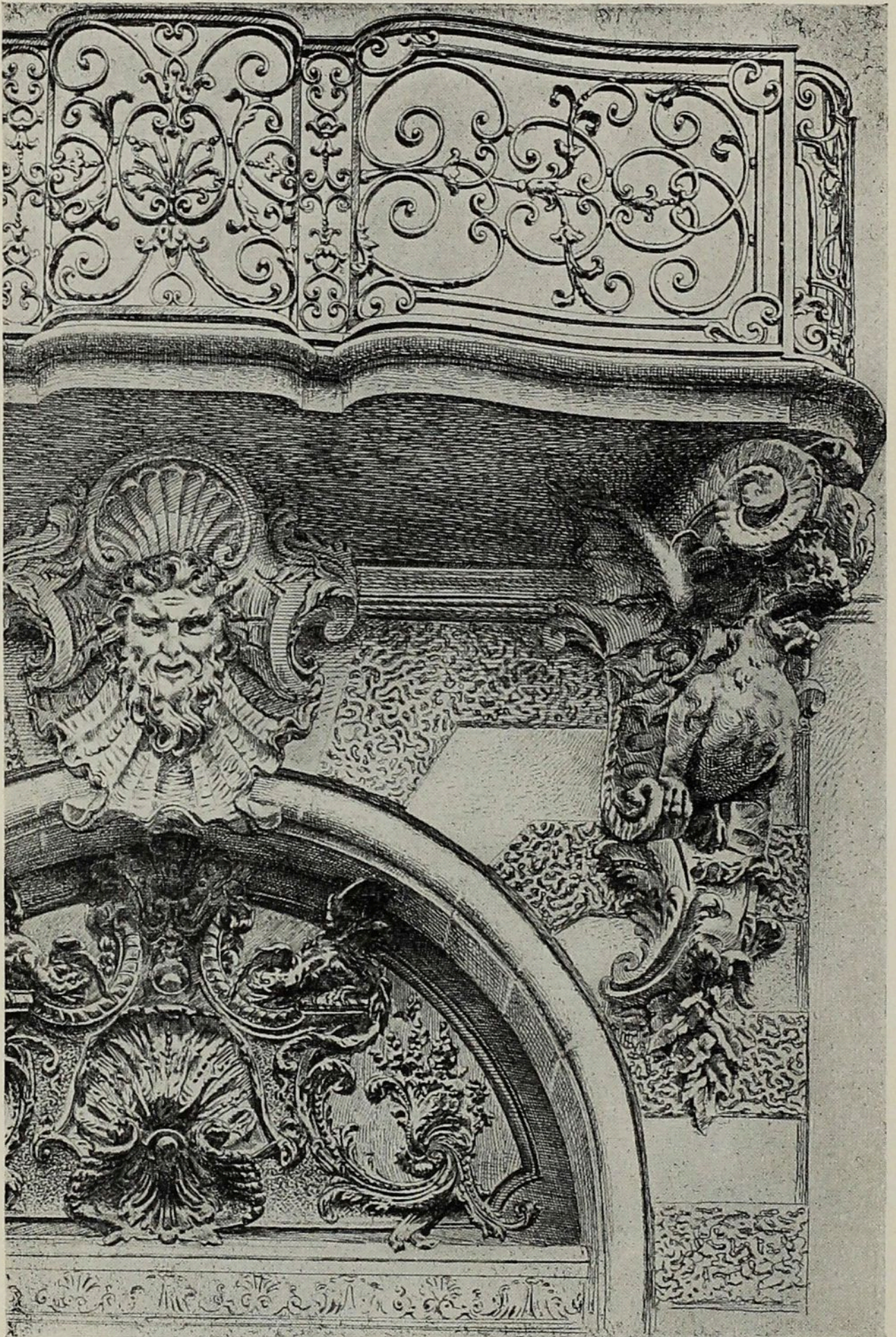
The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

ANTWERP—Fig. 1, 4 pieces, including

Store Door Handles, . . .	p. 745
Cylinder Faces, . . .	“ 924
Push Buttons, . . .	“ 895

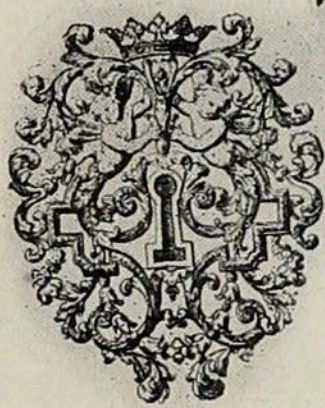
Appropriate Finishes : Copper (CX22) Mult'r 2.3; Silver (SX52) Mult'r 3.75, (SY55) Mult'r 5.1; Gold (GX10) Mult'r 16.3; Iron (FX80) Mult'r 1.7



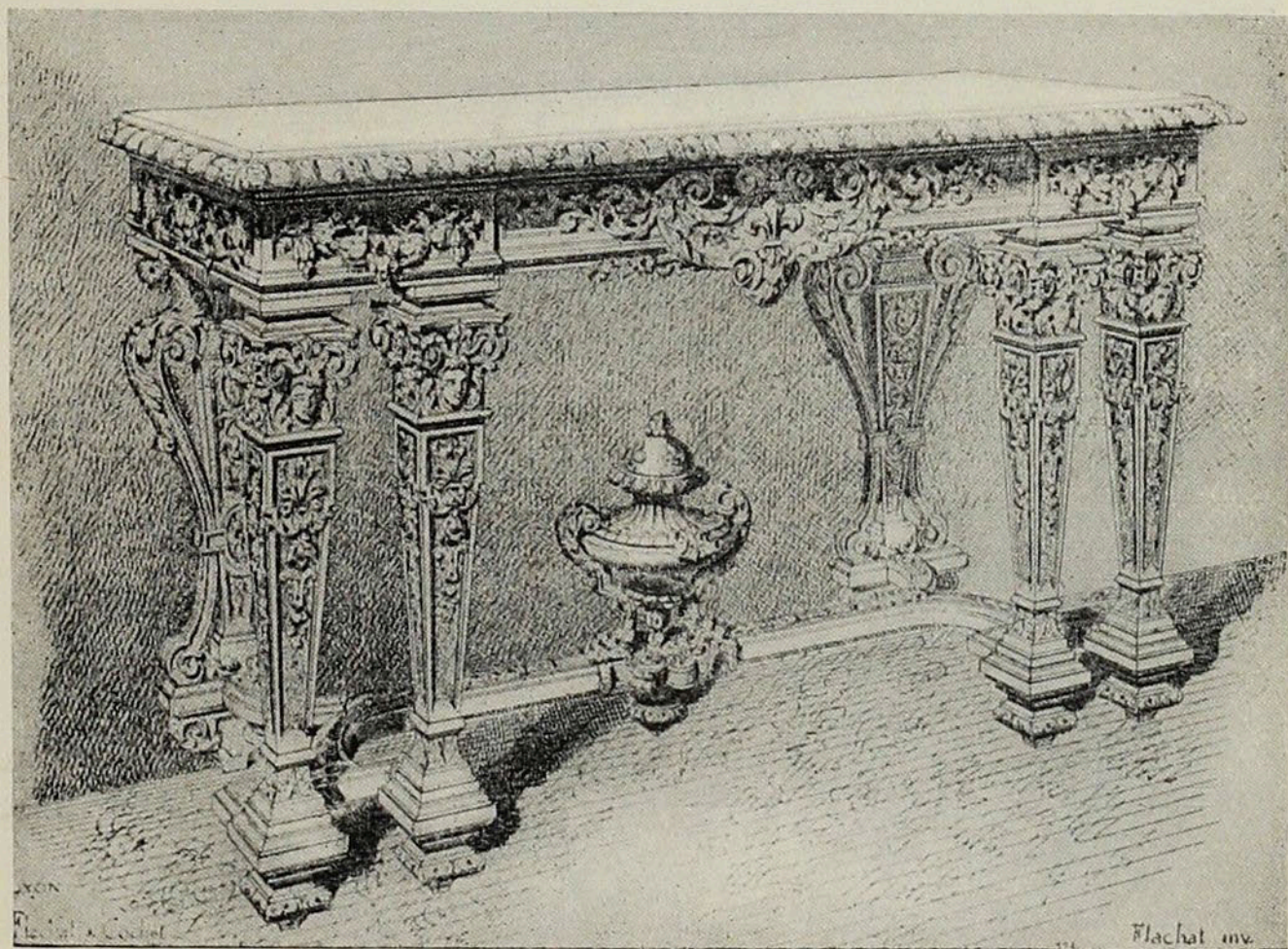
Balcony and Doorway, Rue St. Louis-en-l'Île, Paris,

Louis XIV.

Born at St. Germain-en-Laye 1638. Died at Versailles 1715. Colbert, Louis' minister of finance, founded the "Academie Royale" of architecture, sculpture and painting, and established the famous factory of the Gobelins tapestries, named from the brothers Gobelins, dyers. Le Pautre, Watteau, Boulle, Caffieri, du Goulon, Pineau, Romie, Toro, Julience, Charmeton, Jean Berain, J. H. Mansard, J. B. A. le Blond, Claude Perrault, Aviler, de Cotte, Puget, Le Brun, Soufflot, Bullet, J. B. Toro.



THE reign of Louis Le Grand extended from 1643 to 1715. Great he was. Great were his armies, his wars and his victories. Great was his architecture and its ornament, and great were his Mistress de Maintenon, his bigotry, his cruelty to the Hugue-

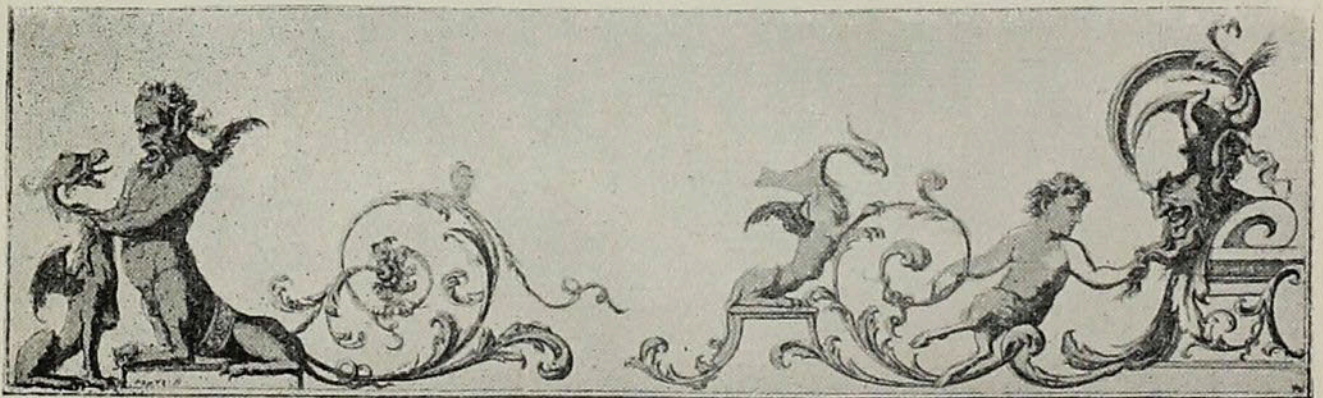


Wall Table.

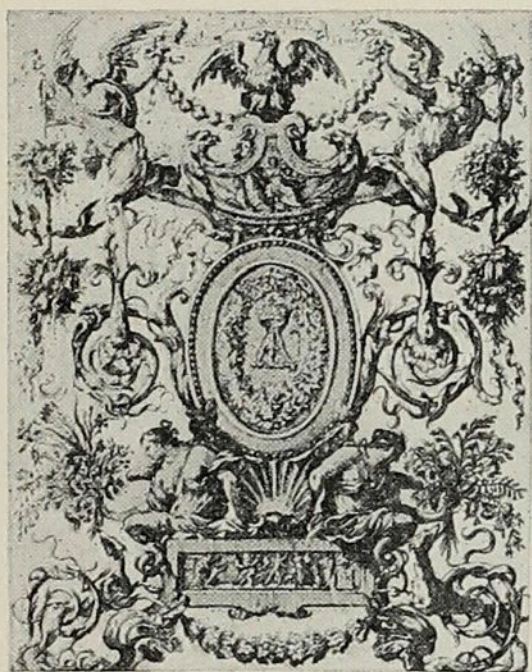


Designs by J. B. Toro.

nots and his sowing of taxes and oppressions, bearing fruit finally in the greatest social uprising of man against man which the world has ever known, the Revolution. Here then was a period in which we might expect to see fine wares brought to market when such a lively King and court were purchasers, and fine indeed are the designs of the time. A studied elegance and



Design by J. B. Toro.

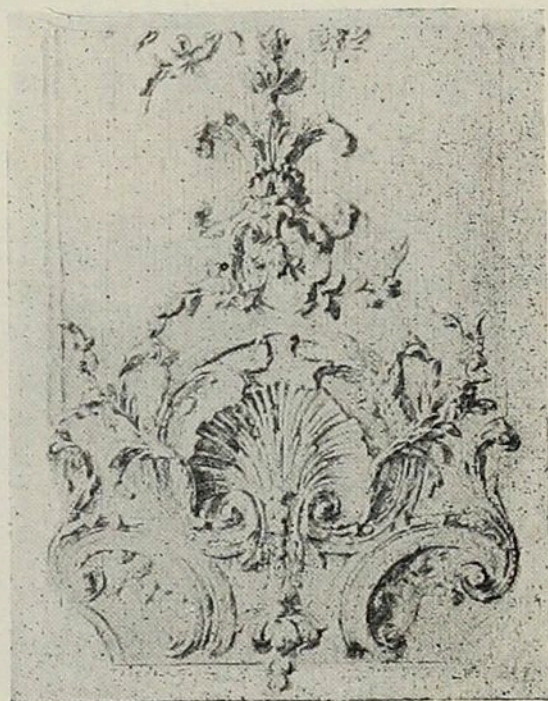


Panel by Simon Vouet.

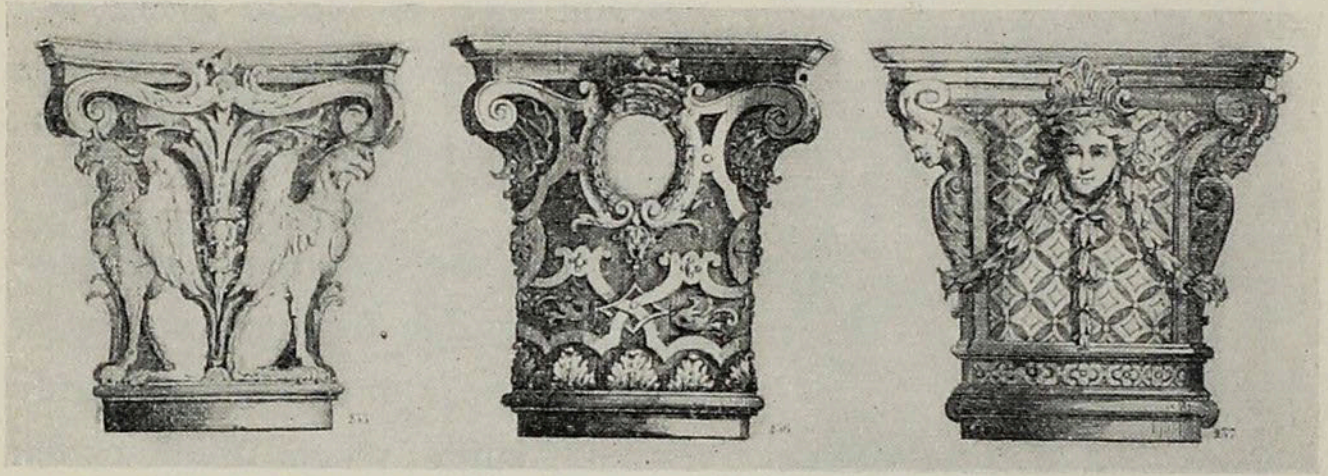
restraint such as would please one of the most cultivated and luxurious courts of Europe is indicated in all designs.

Among the repetitions of ornament observable are the acanthus or other foliage, often with sharply serrated edges when used in flat decorations and shells. Latticed backgrounds on panels appear, and the massive work of Le Pautre in tiresome heaviness and richness suggests the era of discomforts and ponderous powdered wigs and of other court paraphernalia which must have burdened eye and body. But Le Pautre was not in an architectural sense "l'etat." There is, besides his, a considerable variety in the work of other designers of the period, such as Boulle, Caffieri, du Goulon, Pineau, Charmeton, etc., and a great delicacy is observable in flat mural decoration, book covers, etc. Jean Berain, designer and draughtsman, produced prolifically sketches of all kinds, from tableware and plate up to more important works.

At Versailles the tendency to greater freedom appears, and the cartouche develops a pronounced smooth boss with more curl to the enveloping foliage, while the consoles become more refined, the borders more perfect, with their straight reeds intersected frequently by curved leaves or other ornamental



Bottom of Panel.



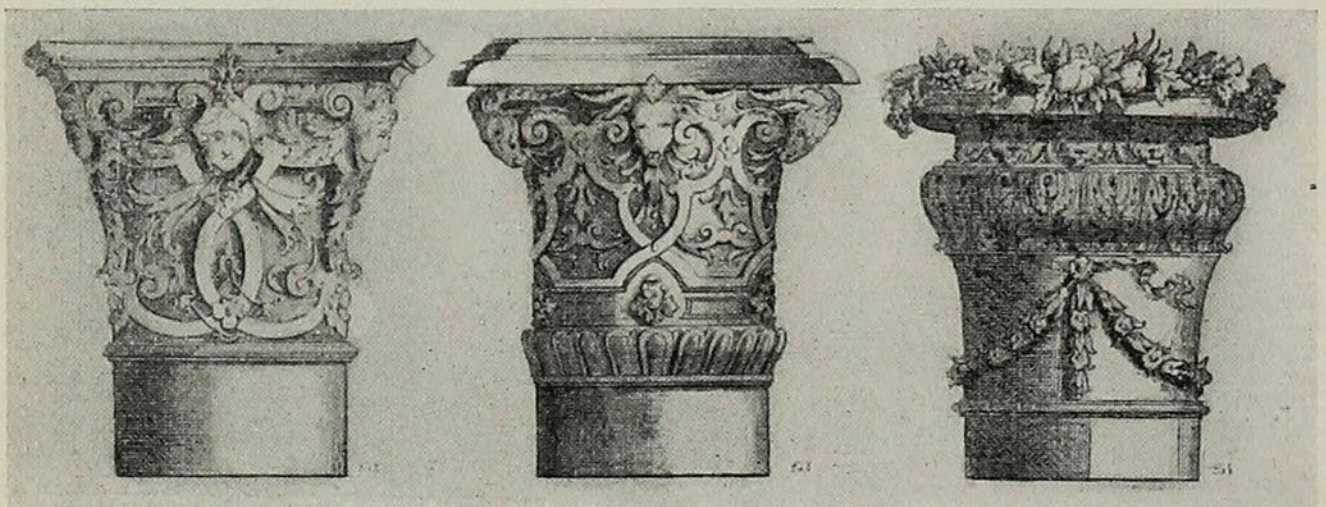
Capitals by J. Berain.

interruptions. The Roman still crops out in heavy mouldings in bigness of motif, here and there, but the tendency is finally toward the coming carnival of Rococo.

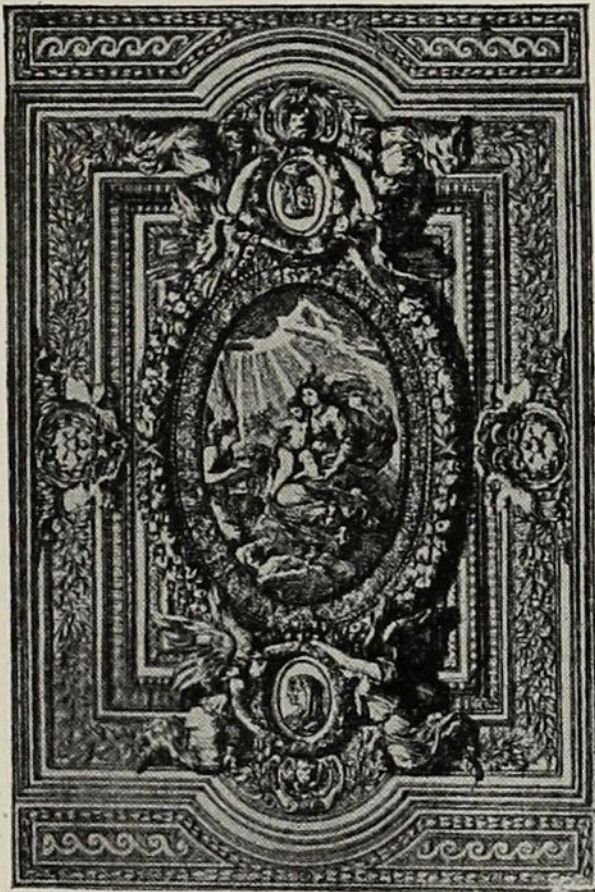
This was the Augustan age of arts and letters for France, and Corneille, Racine and Moliere are names whose works offset much of the disaster soon to follow.

Among the architects Jules Hardouin Mansard was a favorite of Louis XIV, and built the Palace of Versailles and the Invalides.

This was not the one who invented the Mansard roof, that being a production of his uncle, François Mansard.



Capitals by J. Berain.



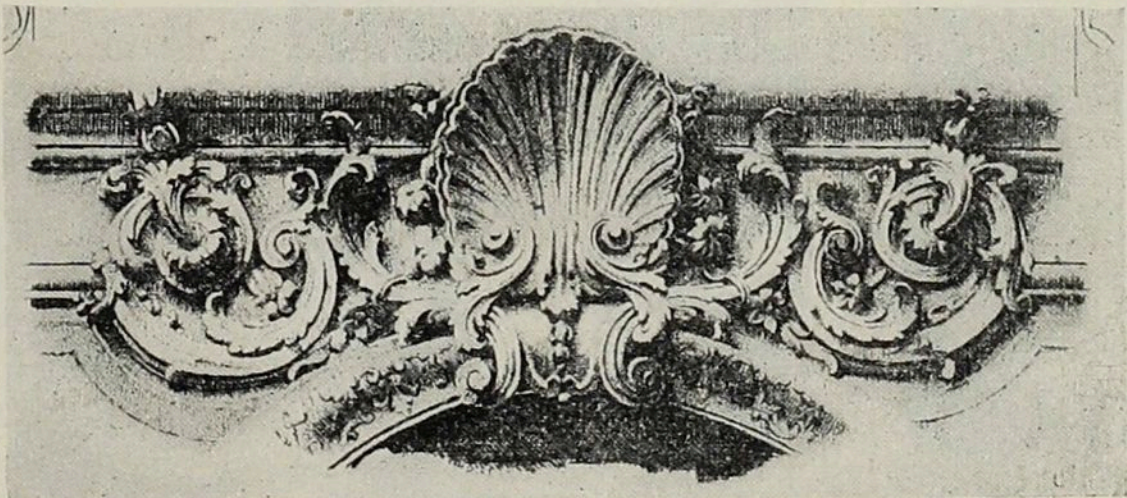
Panel by Le Pautre.

Le Brun and Pierre Bullet also flourished at this period, and Soufflot did many important works, among them the Pantheon at Paris.

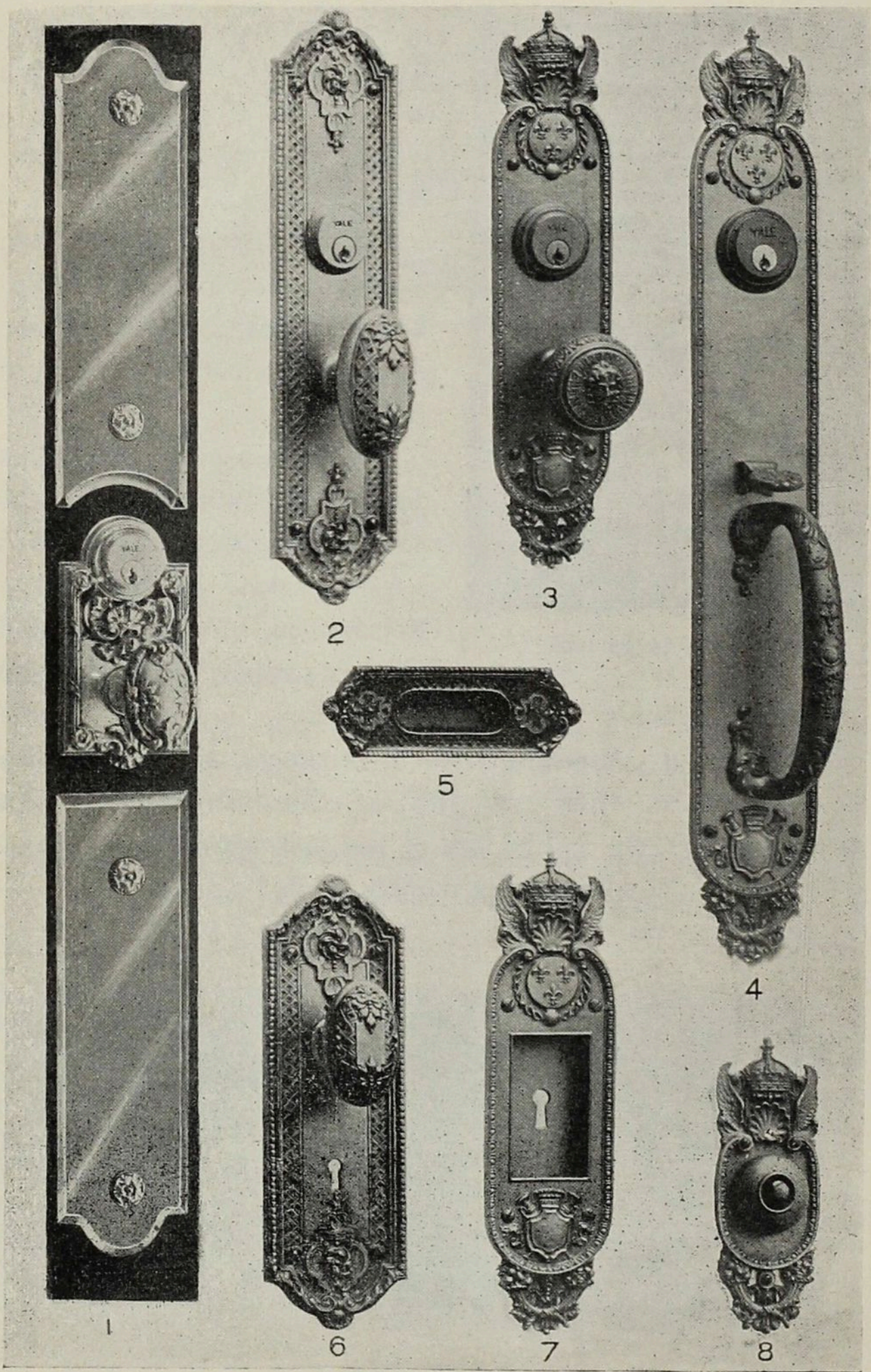
Claude Perrault built the east façade and colonnades of the Louvre, ranking as one of the great architectural designs of Europe.

The designs of Le Pautre are distinguished by their great richness and solidity, such as marked certain periods of the Italian Renaissance, and they were and still are widely published and

studied. Berain's designs show a deep knowledge of the effectiveness of contrasting scale in ornament, and of the value of the interlace, when used with radically different forms such as foliage, fruit, etc. The lack of just such knowledge accounts for much of the uninteresting modern work.



Woodwork, Chateau de Bercy.



School—Louis XIV.

Yale & Towne Designs.

Louis XIV.

The Multipliers indicate the relative prices of the various Designs and finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

CHARLEMONT—Fig. 1, page 522, . . . 9 pieces, including

Esc'n Plates and Knobs, p. 522	Lever Handles, p. 878*
Cremorne Bolts, . . . " 890*	Screw Rosettes, " †
Extension Bolts, . . . " 894*	

Appropriate Finishes: Brass (AZ15) Mult'r 1.3, (AZ19) Mult'r 1.3; Silver (SY55) Mult'r 2.75; Gold (GZ10) Mult'r 6 3

MAILLY—Fig. 70, page 959, . . . Key Plate only.

MARIVAUX—Fig. 11, page 594A, . . . 5 pieces, including

Esc'n Plates and Knobs, p. 594A	Flush Sash Lifts, p. 916*
Cup Escutcheons, . . . " 905	

Appropriate Finishes: Brass (AZ15) Mult'r 3.25; Copper (CY22) Mult'r 3.25; Silver (SX52) Mult'r 3.9, (SY55) Mult'r 4.75; Gold (GZ10) Mult'r 11.7

MENIN—Figs. 2, 5 and 6, page 522, . . . 9 pieces, including

Esc'n Plates and Knobs, p. 522	Door Pulls, . . p. 827
Cup Escutcheons, . . . " 905	Push Buttons, . . " 896
Flush Sash Lifts, . . . " 916*	Push Plates, . . " 923*

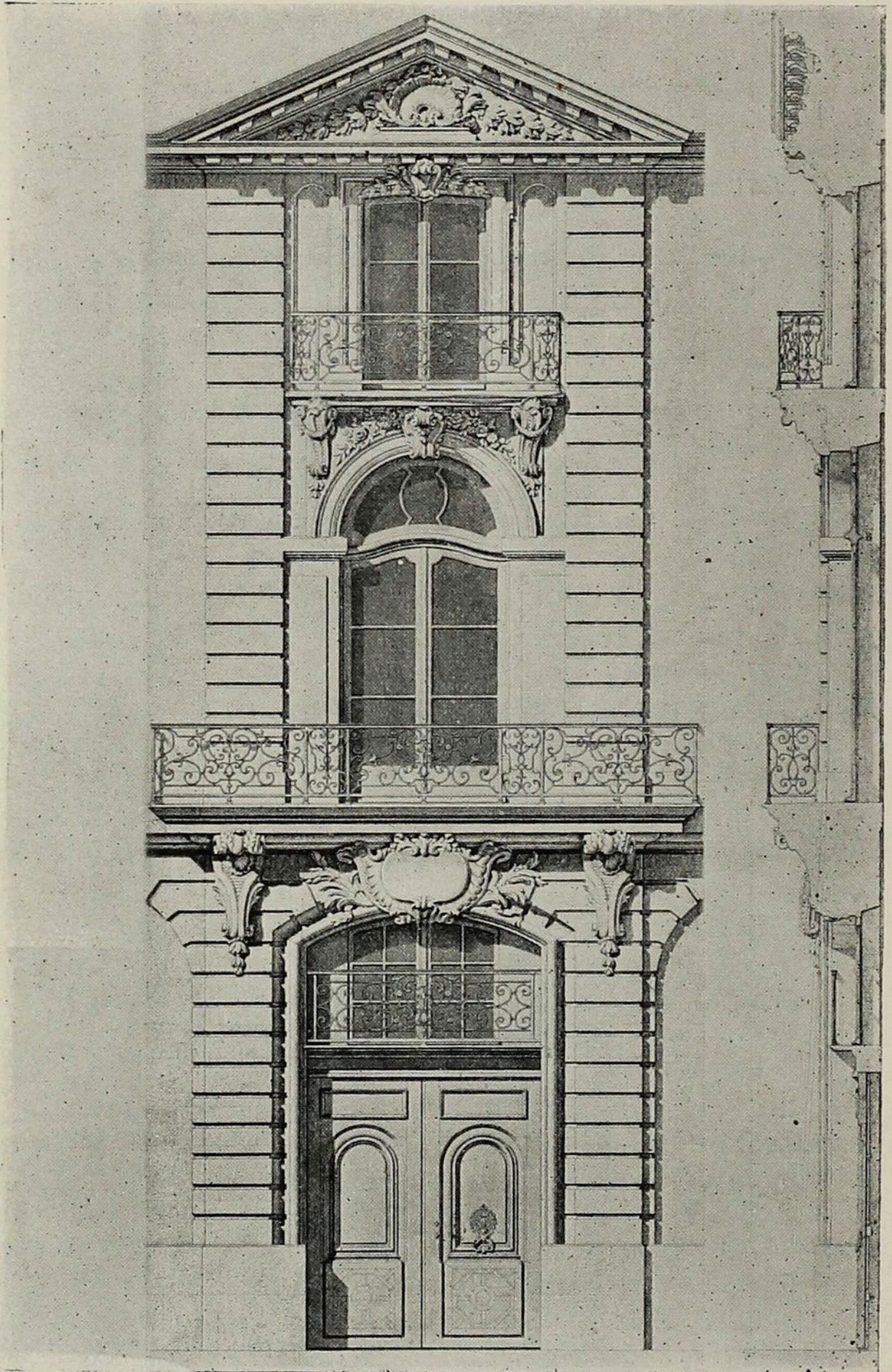
Appropriate Finishes: Copper (CY22) Mult'r 3.; Brass (AZ15) Mult'r 3.; Silver (SX52) Mult'r 3.7, (SY55) Mult'r 4.4; Gold (GY10) Mult'r 12.; Iron (FX80) Mult'r 2.

VERSAILLES—Figs. 3, 4, 7 and 8, page 522, 26 pieces, including

Esc'n Plates and Knobs, p. 522	Door Pulls, . . p. 829
Store Door Handles, . . " 757	Push Buttons, . . " 897
Cup Escutcheons, . . . " 906	Push Plates, . . " 923*
Flush Sash Lifts, . . . " 916*	

Appropriate Finishes: Brass (AY22) Mult'r 3.4; Copper (CY22) Mult'r 3.4; Silver (SY52) Mult'r 4.3, (SY55) Mult'r 5.2; Gold (GY10) Mult'r 13.75; Hand Chasing, Mult'r 1.6 additional.

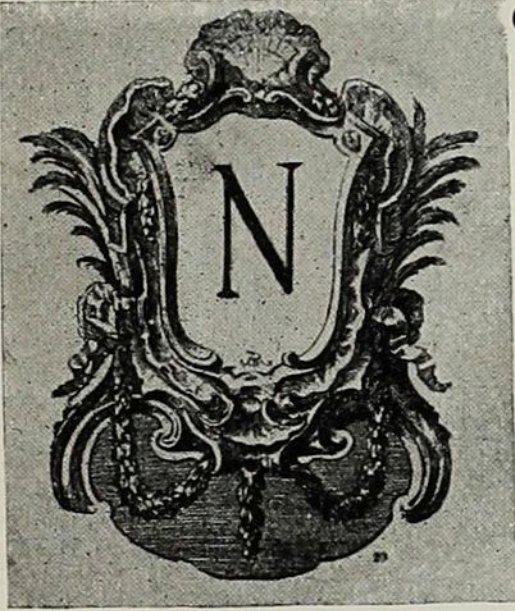
*A few Designs only are shown as examples. † Not illustrated.



Hotel, Rue du Cherche Midi, Paris.

Louis XV.

Born at Versailles 1710, died at Versailles 1774. J. Le Pautre, Boffrand, Pigotte, Blondel, Babel, Jacques and Phillippe Caffieri, Charles Cressent, Oeben, Verberckt and Maurisan-Boucher, Cuvillies, Martin, Nicole.

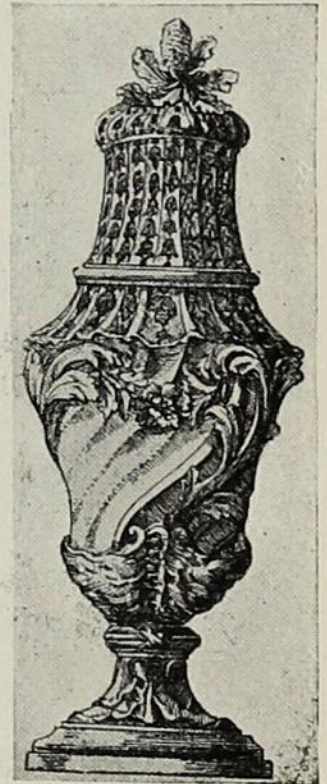


Our age has more clearly told its story through the medium of ornament than those years during which France bore on her back this "old man of the sea," whose reign began in 1715 and ended in 1774. The manners and morals of the court are reflected in the art of the day. The rouge and patch are almost recognizable, and lace petti-

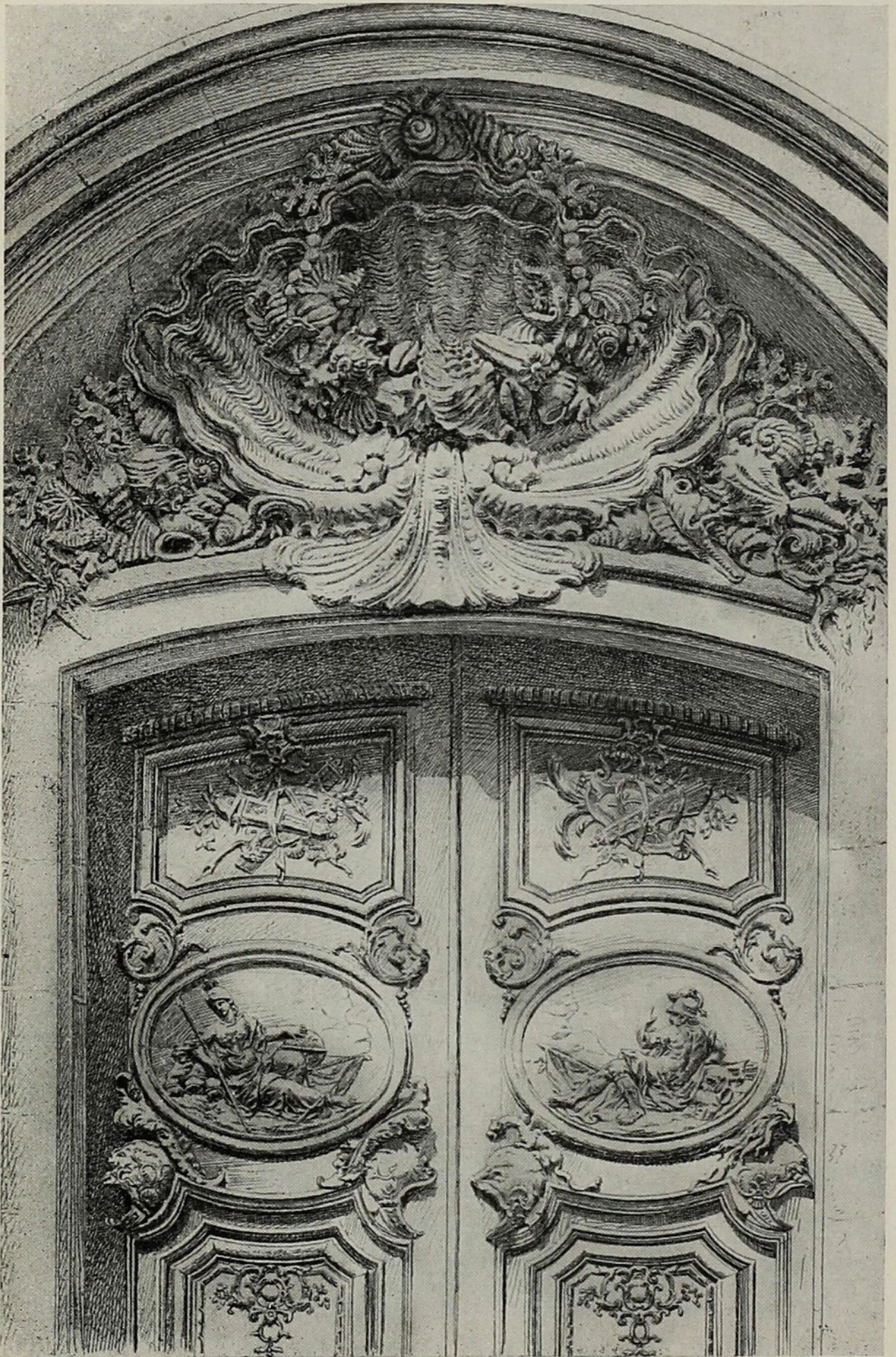
coats are flaunted in the face of the world.

The freedom of this Rococo art is but the result of the spirit of the times. Are not gaiety, variety, abandon, fickleness, millinery, jewelry and good wines and frailty its attributes? Any student of history could write the story from its art if he had never heard of France.

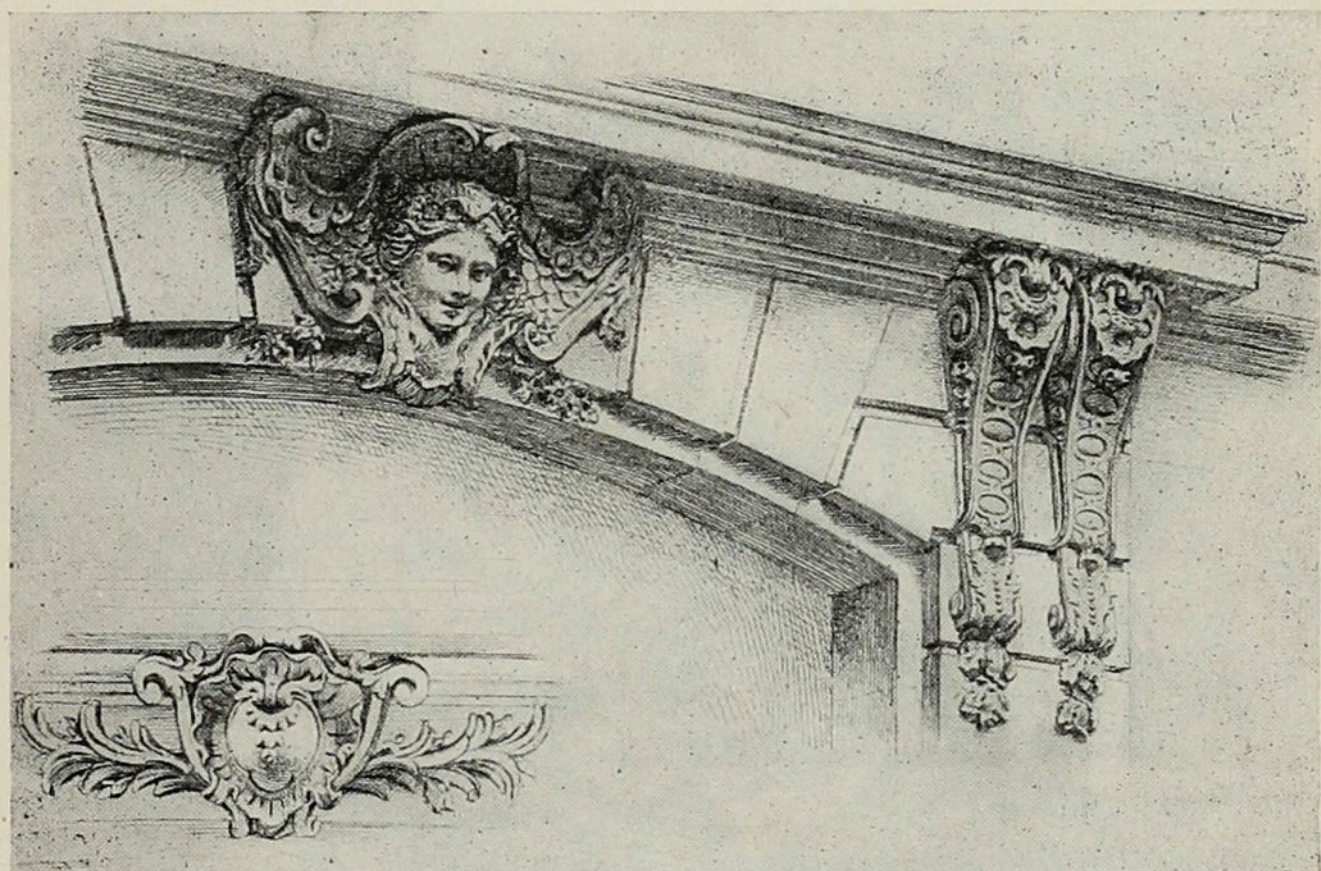
Perhaps of all the earmarks of the style, the eye lights first on the uses of the reversed curves and the cartouche. The beauty of the ornament is certainly great in its imaginative and airy quality. It may not be appropriate to call Louis XV an "old man of the sea," but the ornament of the day, Rococo, is derived from "rocaille" the rocks, seaweed, shells, and what not of the beach. Almost like the foam of the sea are swift turns



Silverware.
P. Germain.

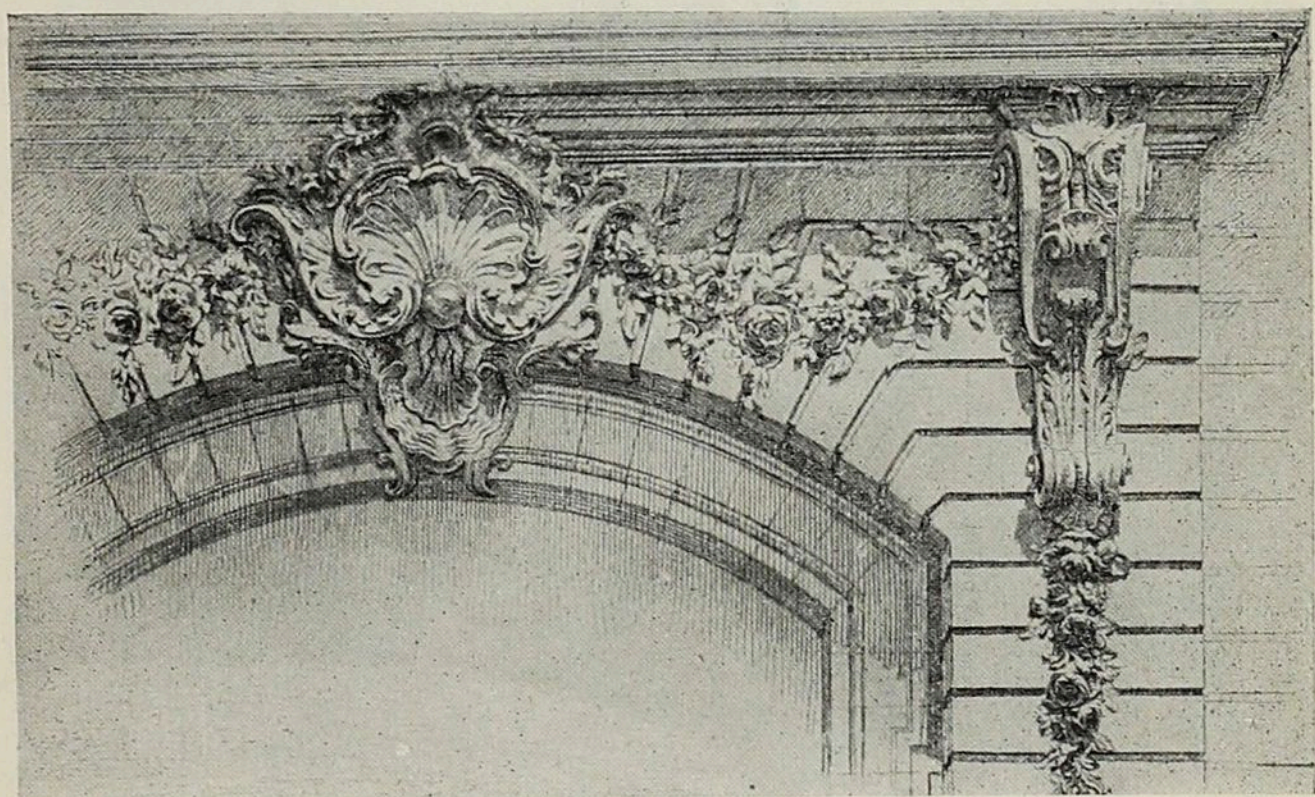


Carriage Entrance, 56 Rue de Varrenes, Paris.

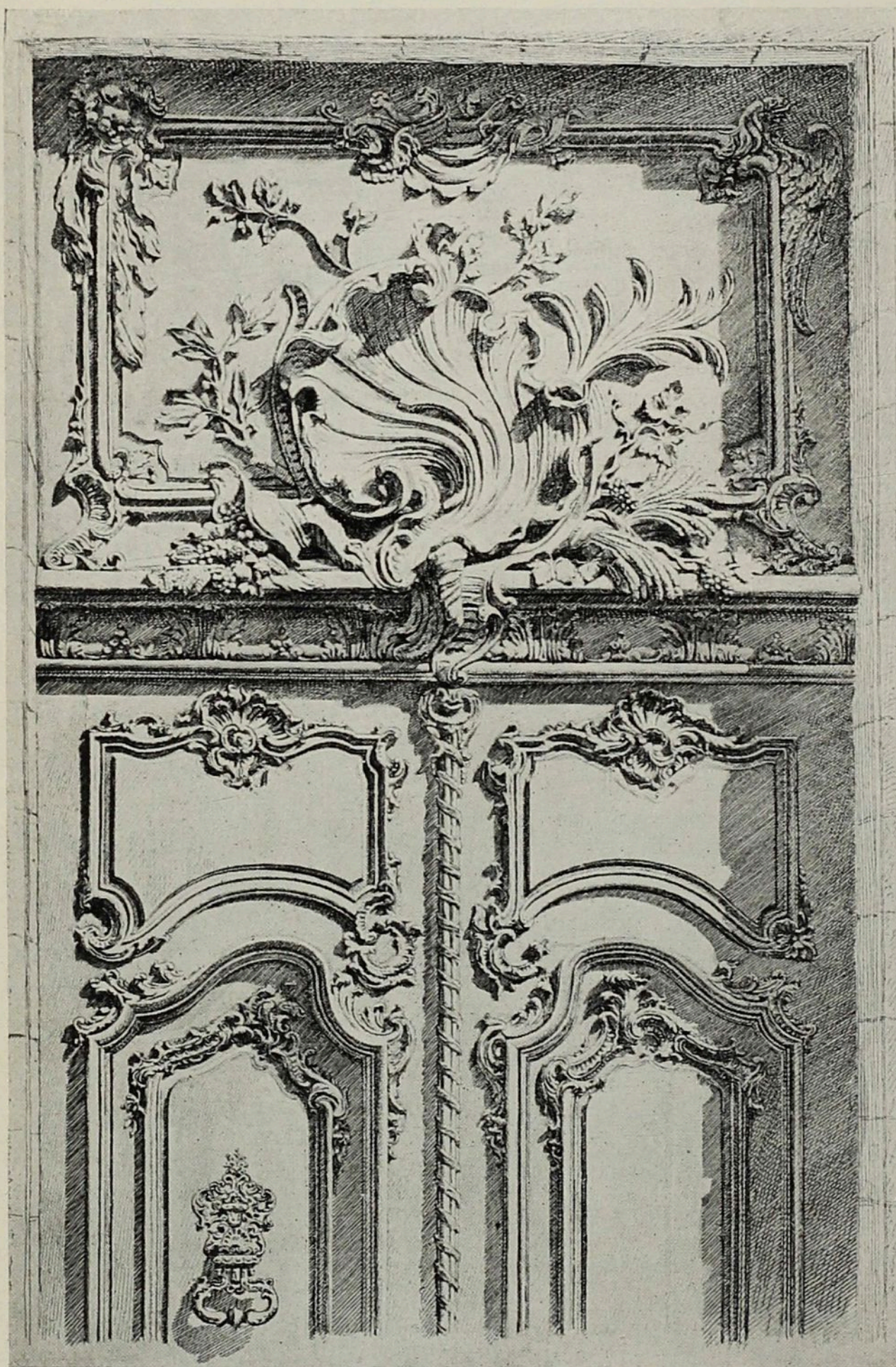


Carvings from Parisian Facades.

and curves of its lines, and on its crests, as of old, Venus (in the form of the Pompadour,) later metamorphosed into Du Barry,



Keystone and Consoles.

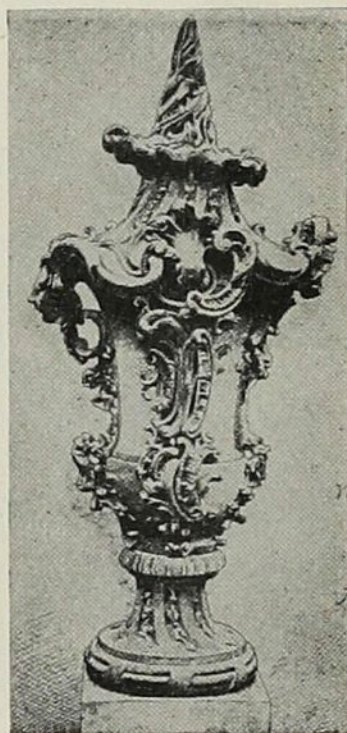


Doorway at Dijon.



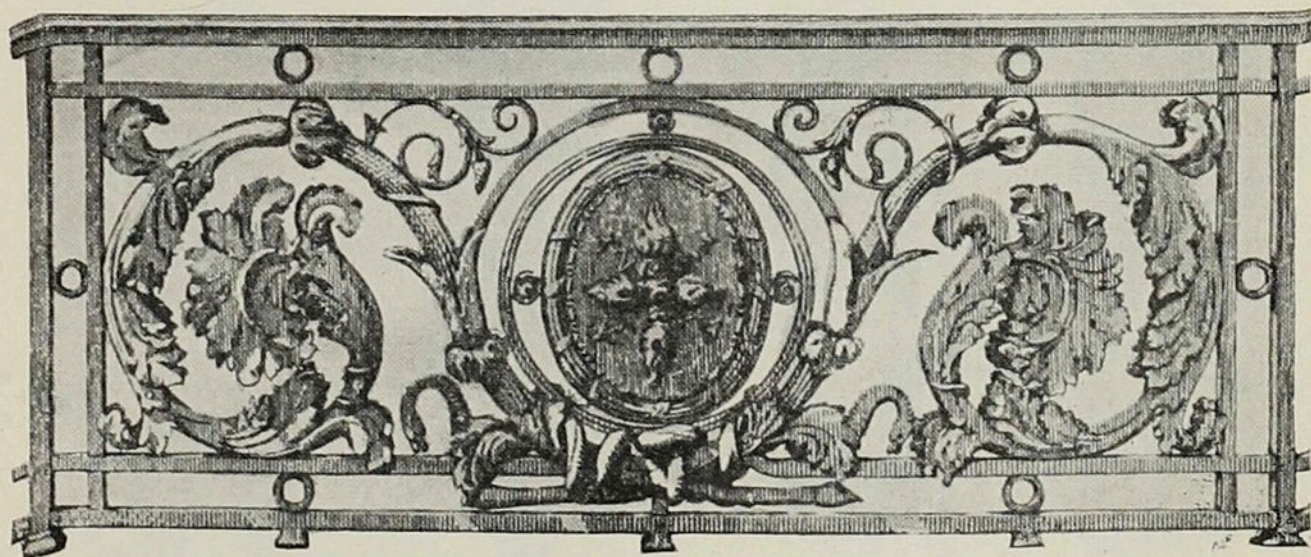
Silverware.
P. Germain.

is wafted into power, with a vicious king, over restless France. The restraint of the court of Louis Le Grand is thrown aside, and with it the art of the day, and we see the fickle character of one in the other. Until within a few years it has been the vogue to decry Rococo. This was a natural feeling in the minds of those on whom the horrors of later imitations of this

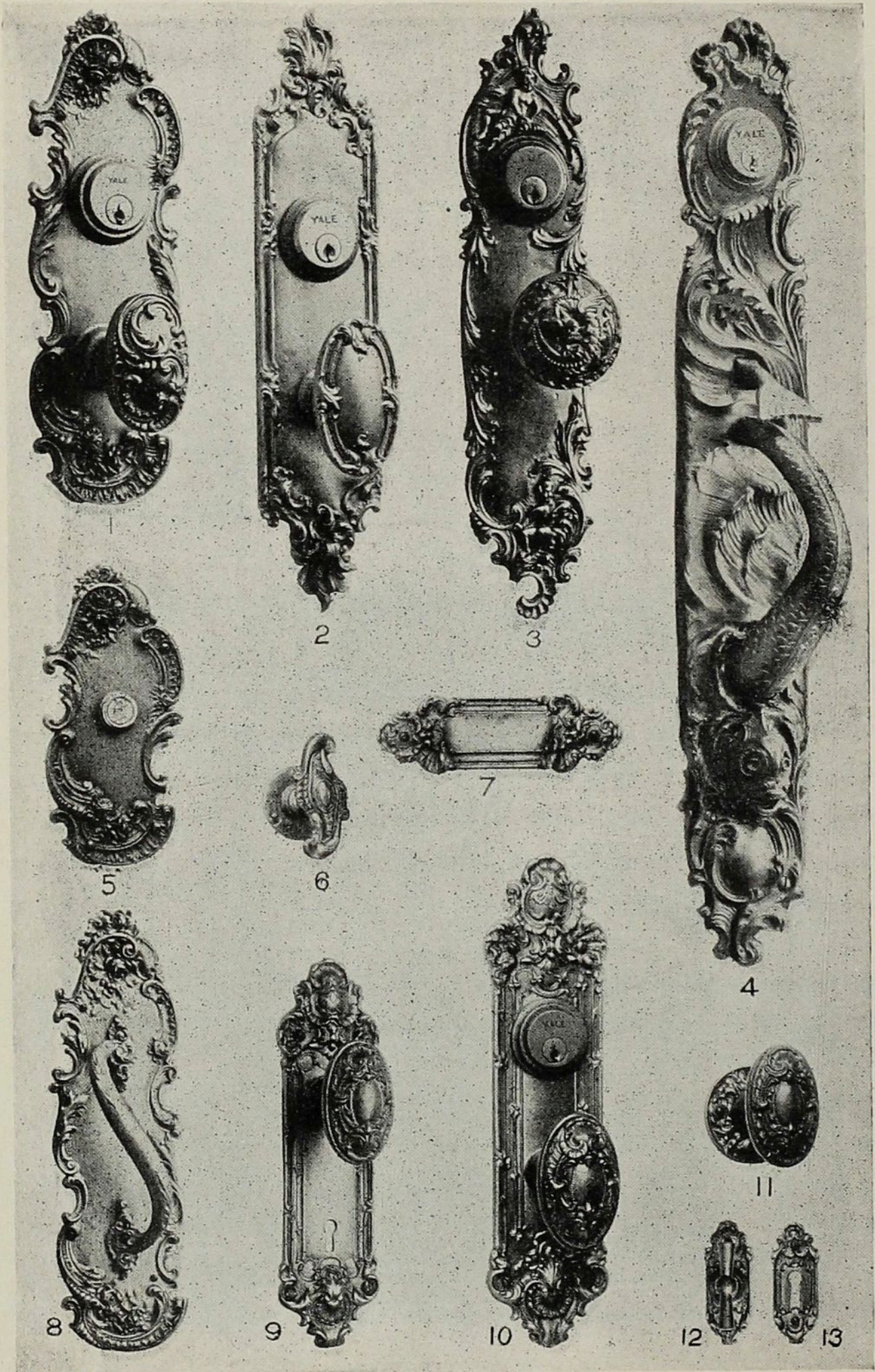


Vase at
Vic-s-Seille.

school had made a greater impression than the beauties which are so manifest in the best French examples. It is doubtful whether the world will ever see a successful revival of the Rococo. It was the volatile, versatile, imaginative Frenchman who produced it in a devil-may-care time and under the intoxicating inspiration of a rule which France will probably—and happily if so—never see again.



Balustrade, Late Louis XV.



School—Louis XV.

Yale & Towne Designs.

Louis XV.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish, (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

AIX—Figs. 3 and 4, page 830, . . . Doors Pulls only.

BRETON—Fig. 1, page 594A, . . . 17 pieces, including

Esc'n Plates and Knobs, p. 594A	Flush Sash Lifts, . . . p. 916*
Cup Escutcheons, . . . " 904	Push Plates, . . . " 923*
Appropriate Finishes: Brass (AZ15) Mult'r 1.9; Silver (SX52) Mult'r 2.4, (SY55) Mult'r 3.; Gold (GZ10) Mult'r 10.	

FLEURY—Fig. 2, page 530, . . . 49 pieces, including

Esc'n Plates and Knobs, p. 530	Lever Handles, . . . p. 879
Store Door Handles, . . . " 751	Door Pulls, . . . " 825
Cup Escutcheons, . . . " 905	Push Buttons, . . . " 896
Flush Sash Lifts, Fig. 10 " 916	Push Plates, . . . " 923*
Cremorne Bolts, . . . " 887	Cabinet Trim, . . . " 968
Appropriate Finishes: Copper (CX22) Mult'r 1.2; Silver (SX52) Mult'r 2., (SY55) Mult'r 2.5; Gold (GX10) Mult'r 8.; Iron (FX80) Mult'r .85	

FONTENOY—Figs. 1, 5 and 8, page 530, 40 pieces, including

Esc'n Plates and Knobs, p. 530	Door Pulls, . . . p. 825
Cup Escutcheons, . . . " 905	Push Buttons, . . . " 896
Flush Sash Lifts, . . . " 916*	Push Plates, . . . " 923*
Hook Sash Lifts, . . . " †	Shutter Trim, Figs. 2
Bar Sash Lifts, . . . " †	and 5. " 922
Extension Bolts, . . . " 894*	Cabinet Trim, . . . " 968
Lever Handles, . . . " 879	
Appropriate Finishes: Brass (AZ15) Mult'r 2.7; Copper (CY22) Mult'r 2.7; Silver (SY52) Mult'r 3.25; Gold (GY10) Mult'r 10.; Hand Chasing, Mult'r 1.5 additional.	

MARLY—Fig. 4, page 530, . . . 12 pieces, including

Esc'n Plates and Knobs, p. 530	Hinge Straps, . . . p. 852
Store Door Handles, . . . " 753	Push Buttons, . . . " 896
Door Pulls, . . . " 826	Push Plates, . . . " 923*
Appropriate Finishes: Brass (AZ15) Mult'r 2.6; Copper (CX22) Mult'r 2.6; Silver (SX52) Mult'r 3.4; Iron (FX80) Mult'r 2.	

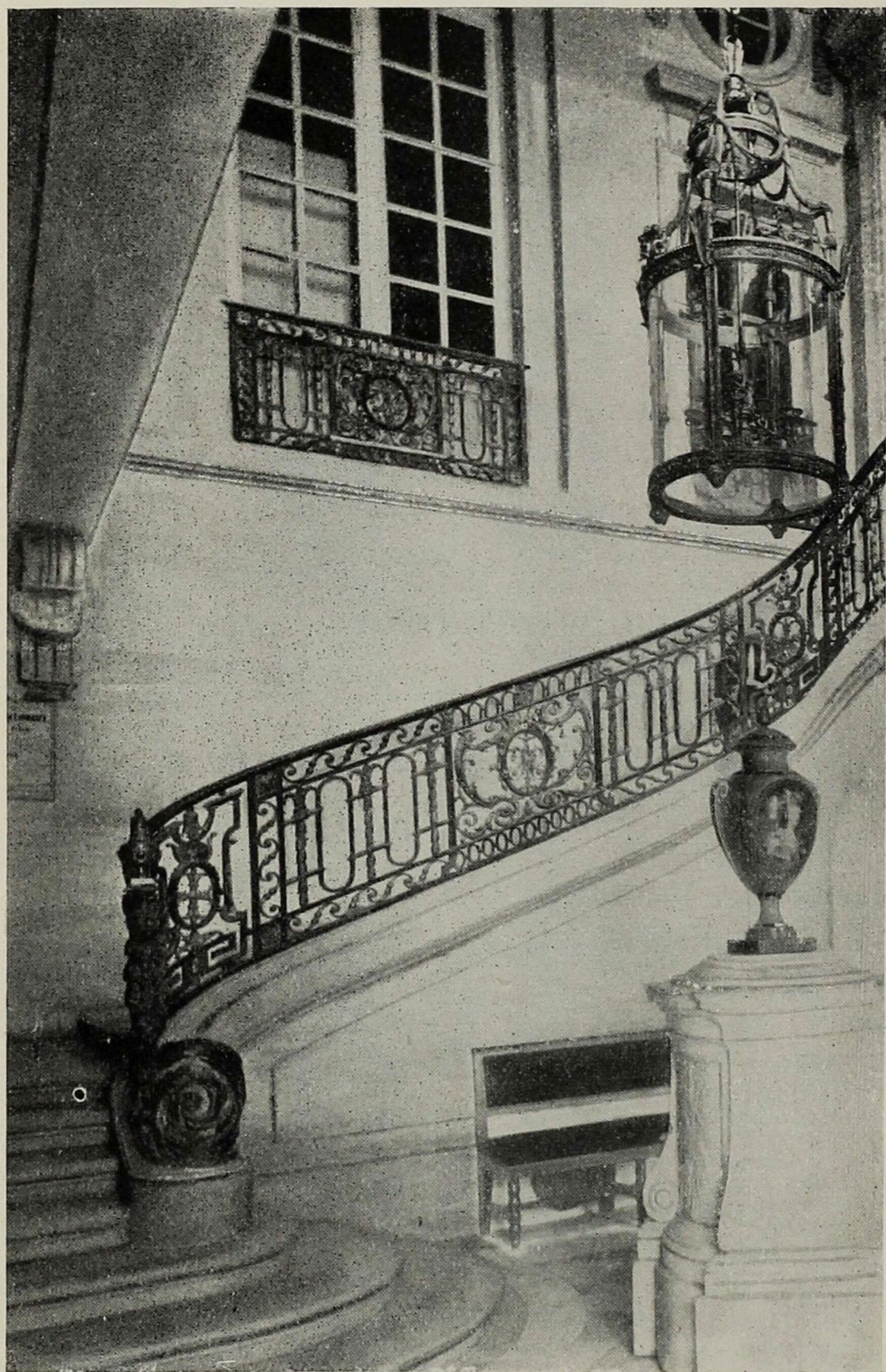
NAVARRO—Figs. 7, and 9 to 13, page 530, 56 pieces, including

Esc'n Plates and Knobs, p. 530	Door Pulls, . . . p. 827
Store Door Handles, . . . " 760	Push Buttons . . . " 896
Cup Escutcheons, . . . " 906	Push Plates, Fig. 1, . . . " 923
Flush Sash Lifts, . . . " 916*	Shutter Knobs, . . . " 941
Letter Drop Plates, . . . " 917*	Cabinet Trim, . . . " 972
Extension Bolts, . . . " 894*	
Appropriate Finishes: Brass (AX17) Mult'r .65; Bronze (BX12) Mult'r .65; Copper (CX17) Mult'r .65	

VILLEROI—Fig. 3, page 530, . . . 14 pieces, including

Esc'n Plates and Knobs, p. 530	Push Plates, . . . p. 923*
Appropriate Finishes: Copper (CY22) Mult'r 3.5; Silver (SX52) Mult'r 4.4, (SY55) Mult'r 5.3; Gold (GZ10) Mult'r 14.; Hand Chasing, Mult'r 1.4 additional.	

* A few Designs only are shown as examples. † Not illustrated.

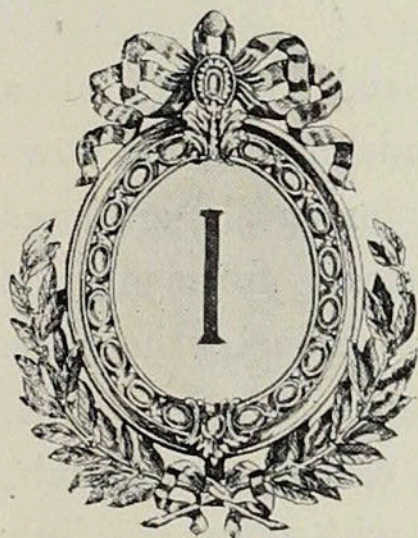


Versailles, Staircase Hall, at the Little Trianon.

Original from the *E.R. Butler & Co. Research Library*

Louis XVI.

Born at Versailles 1754. Died at Paris 1793. L. F. Casas, Boucher, De la Fosse, Martin Carlin, Ranson, Gabriel, Mique, Patte, Levasseur, Riesener, Roentgen, Cauvet, Selen, Beneman, Gouthiere, De Chapmont, Roubo, d'Inard, De la Londe, J. A. Renard, Hugard.

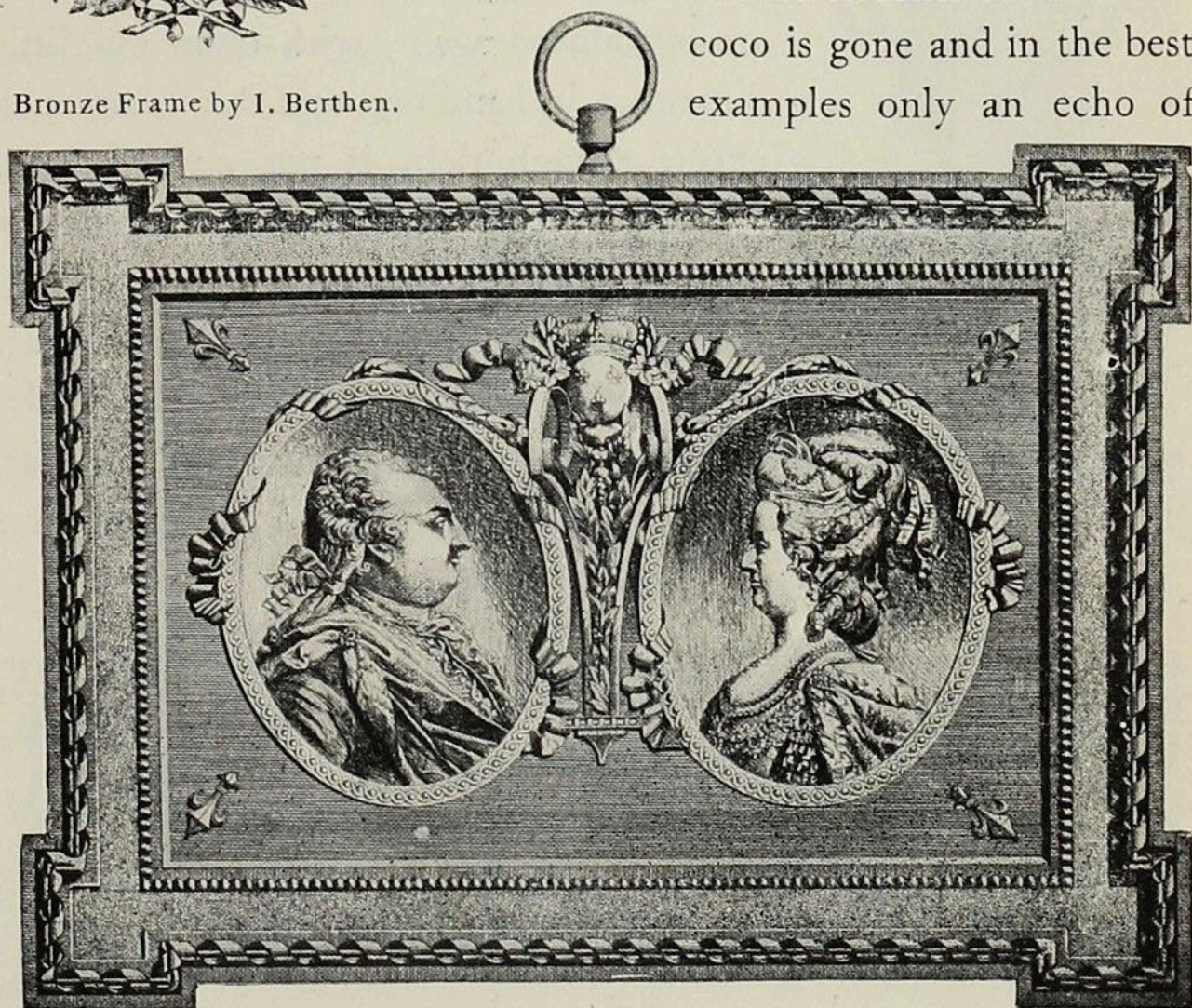


Bronze Frame by I. Berthen.

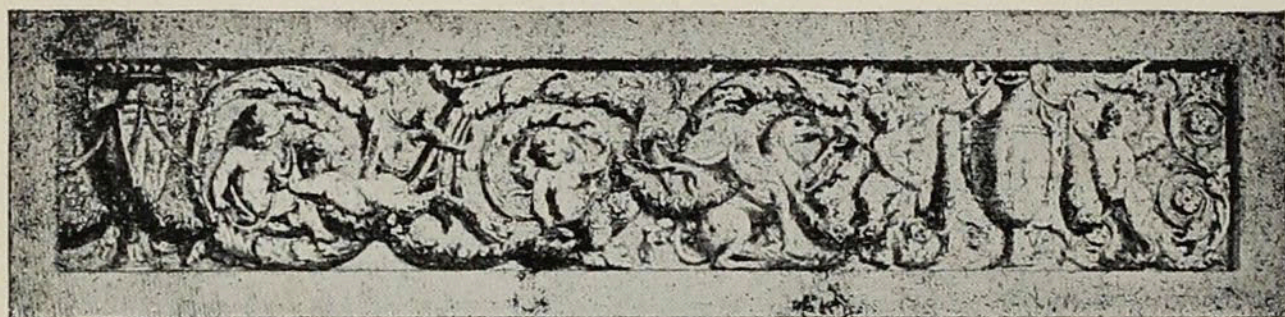
INCREASING reaction from the excesses of the previous court marked the manners and arts of that of Louis XVI who reigned from 1774 to 1792.

We Americans owe him a debt for recognition of our independence in 1788, and the assistance he then sent us.

The flourish of the Rococo is gone and in the best examples only an echo of



Copper Medallions, Louis XVI, and Marie Antoinette.



Frieze.

it is noted in the subdued lines, curves and contours of a more sedate and classical character. Garlands of fruit and flowers, with pine cones for finials, are used

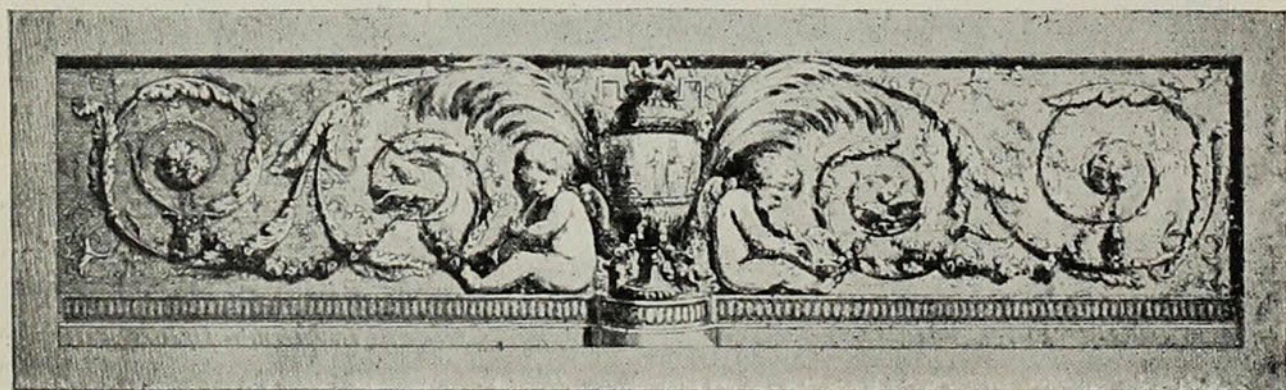


Vase by T. Hugard.

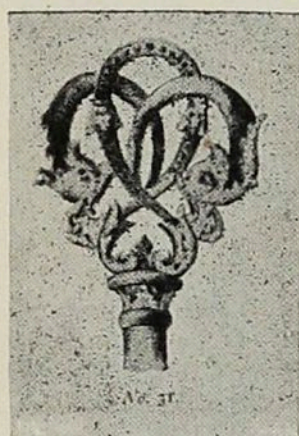
with many another classic fragment, and the effect is one of stateliness, the finish generally being excellent. Vases, griffins, cherubs, palms, etc., old Roman friends, are introduced again, with often but little difference in handling, and the ornamental effect, though rich, is not overdone. Where curved borders are used the curves are not violent, but merely reminiscent, at times, of Louis XV. Borders are generally in straight lines with rectangular

breaks and the pearl, guilloche and ribbon resorted to. In fact the ribbon is most ingeniously designed in borders and frames.

Le Petit Trianon at Versailles, was built by Louis XV in



Panel.

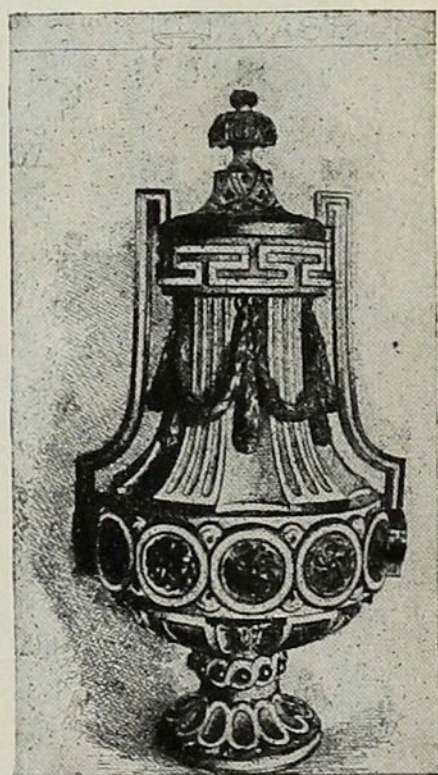


Key Bow.

1766, and given by Louis XVI to Marie Antoinette. Aside from its associations this is a most interesting example of architecture of the period, and its details and composition, and even the building itself, have been studied and copied by later architects and designers in many lands.

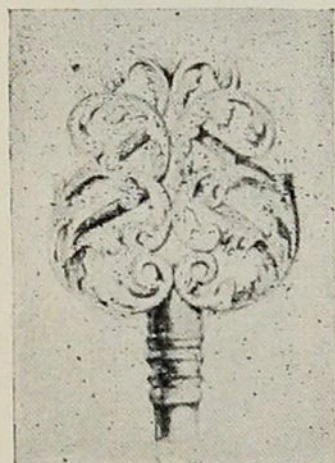
It is not a pleasant thought that so much beautiful architecture and ornament was produced at the expense of the tax-ridden peasant,

but the only bright side of the fact is that the taxes were not all spent for worse things. This thought is one which comes frequently in the study of all forms of art. It seems as if the oppression of rulers was often the immediate cause of great advances in design. Behind the dazzling light of the Italian Renaissance is the steady sombre background of the cruelty and rapaciousness of the petty tyrants of the Italian cities, and so in France, and Russia, and Spain, the iron hand of despotism often seemed to the great artist to be only waving a

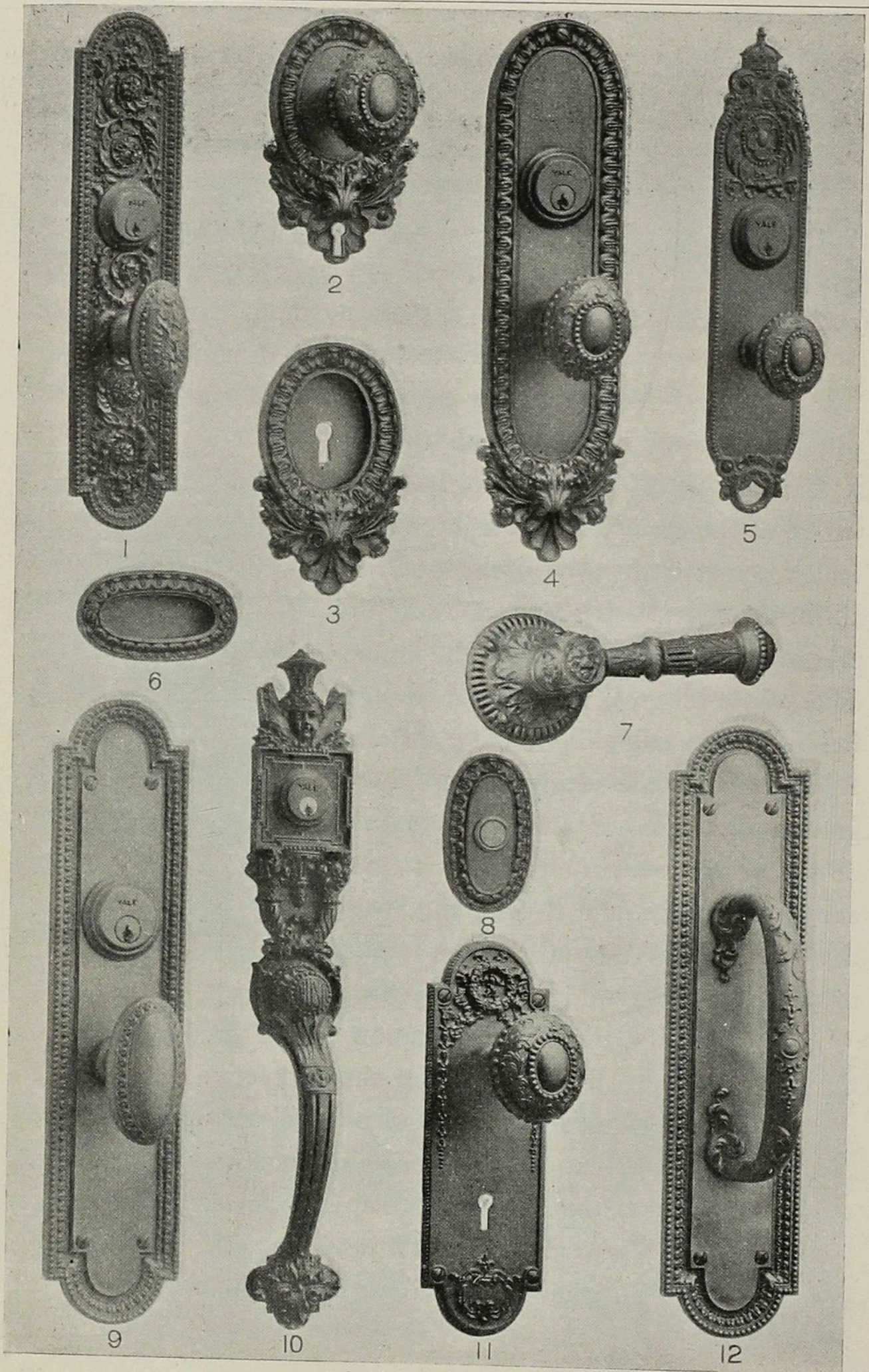


Vase at Versailles.

welcome invitation to the arts to enter and live joyously in the respective courts. Out of the swamps of political corruption strangely enough this flower of good architecture sometimes springs, but it is most frequently the production of despotic rule and not a growth from a corrupted republic.



Key Bow.



School—Louis XVI.

Yale & Towne Designs.

Louis XVI.

The Multipliers indicate the relative prices of the various Designs and finishes, as compared with prices of corresponding pieces in the Ciuny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

BONDI—Fig. 13, page 957, Key Plates only.

CHATILLON—Fig. 1, page 536, 14 pieces, including

Esc'n Plates and Knobs, p. 536	Lever Handles, p. 879
Cup Escutcheons, " 904	Drawer Pulls, " 926
Cylinder Faces, " 924	Push Buttons, " 895
Flush Sash Lifts, " 916*	Push Plates, " 923*
Espagnolette Bars, " 888	Key Plates, " 953
Cremorne Bolts, " 887	
Appropriate Finishes: Brass (AZ15) Mult'r 3.9; Silver (SY52) Mult'r 4.5, (SY55) Mult'r 5.2; Gold (GZ10) Mult'r 10.4; Hand Chasing, Mult'r 1.5 additional.	

COMPIEGNE—Fig. 5, page 536, 47 pieces, including

Esc'n Plates and Knobs, p. 536	Door Pulls, p. 824
Cup Escutcheons, " 905	Push Buttons, " 895
Flush Sash Lifts, " 916*	Push Plates, " 923*
Appropriate Finishes: Brass (AY22) Mult'r 3.2; Copper (CY22) Mult'r 3.2; Silver (SY52) Mult'r 4.; Gold (GY10) Mult'r 12.6; Hand Chasing, Mult'r 1.4 additional.	

MEAUX—Figs. 9 and 12, page 536, 41 pieces, including

Esc'n Plates and Knobs, p. 536	Door Pulls, p. 826
Cup Escutcheons, " 905	Push Buttons, " 896
Flush Sash Lifts, " 916*	Push Plates, " 923*
Drawer Pulls, " 927	
Appropriate Finishes: Copper (CY22) Mult'r 2.7; Brass (AZ15) Mult'r 2.7; Silver (SY52) Mult'r 3.3, (SY55) Mult'r 4.; Gold (GY10) Mult'r 10.	

MONCEAUX—Fig. 8, page 758, 3 pieces, including

Store Door Handles, p. 759	Push Buttons, p. †
Appropriate Finishes: Bronze (BZ10) Mult'r 1.1; Copper (CY22) Mult'r 1.25; Silver (SY52) Mult'r 1.5; Gold (GY10) Mult'r 6.6; Iron (FX80) Mult'r .95	

ST. MALO—Figs. 2, 3, 4, 6 and 8, page 536, 14 pieces, including

Esc'n Plates and Knobs, p. 536	Flush Sash Lifts, p. 916*
Cup Escutcheons, " 906	Push Buttons, " 897
Appropriate Finishes: Copper (CY22) Mult'r 2.4; Silver (SX52) Mult'r 2.9, (SY55) Mult'r 3.3; Gold (GZ10) Mult'r 8.5	

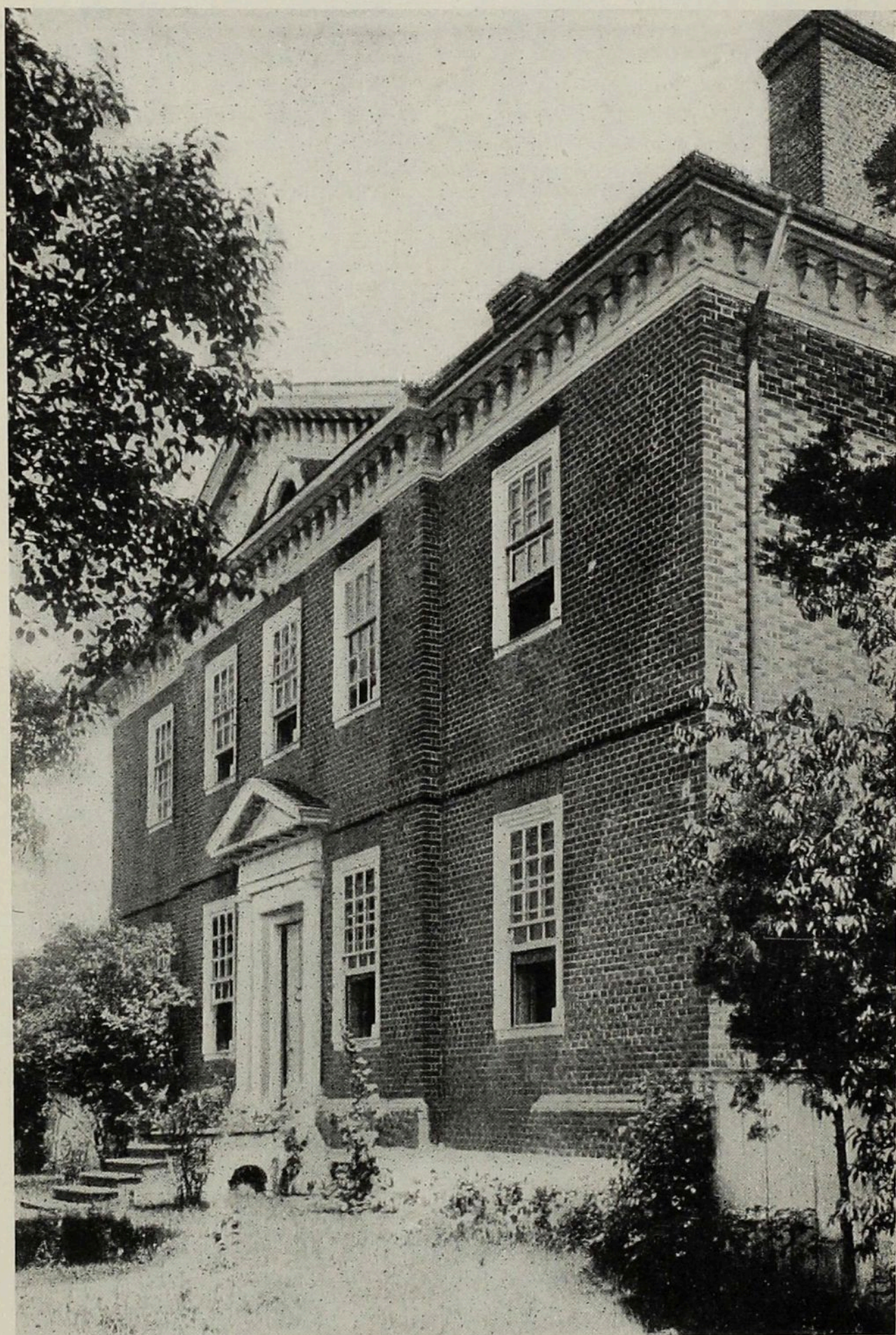
TRIANON—Fig. 11, page 536, 49 pieces, including

Esc'n Plates and Knobs, p. 536	Extension Bolts, p. 894*
Store Door Handles, " 757	Lever Handles, " 879
Cup Escutcheons, " 906	Door Pulls, " 829
Cylinder Faces, " 924	Push Buttons, " 897
Flush Sash Lifts, " 916*	Push Plates, " 923*
Bar Sash Lifts, " †	Shutter Trim, Figs. 7&10 " 922
Letter Drop Plates, " 917*	Cabinet Trim, " 972C
Appropriate Finishes: Brass (AY22) Mult'r 2.9; Copper (CY22) Mult'r 2.9; Silver (SY52) Mult'r 3.7, (SY55) Mult'r 4.3; Gold (GY10) Mult'r 11.2; Hand Chasing, Mult'r .5 additional.	

VARENNES—Fig. 10, p. 530, & Fig. 8, p. 756, S. D. H'dle only.

VERDUN—Fig. 7, page 536, Lever Handle only.

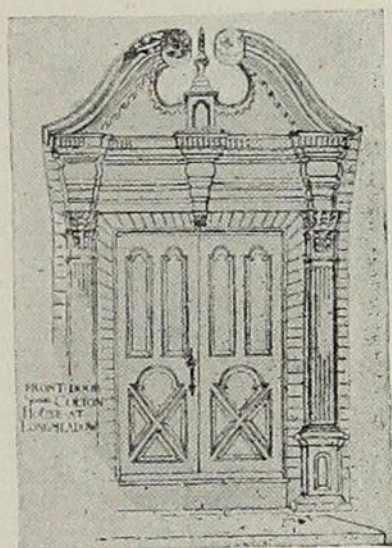
*A few Designs only are shown as examples. †Not illustrated.



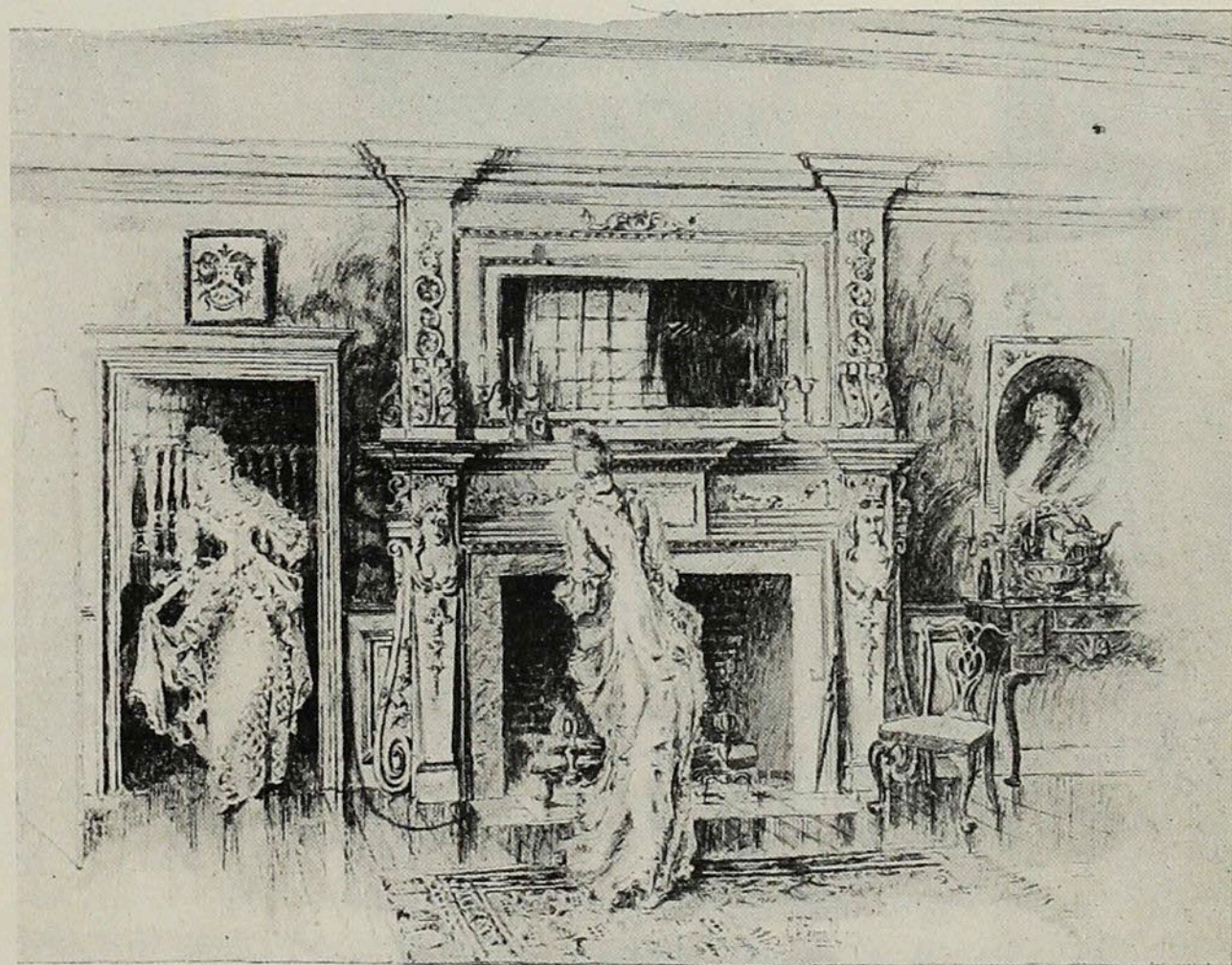
House at Annapolis.

Colonial.

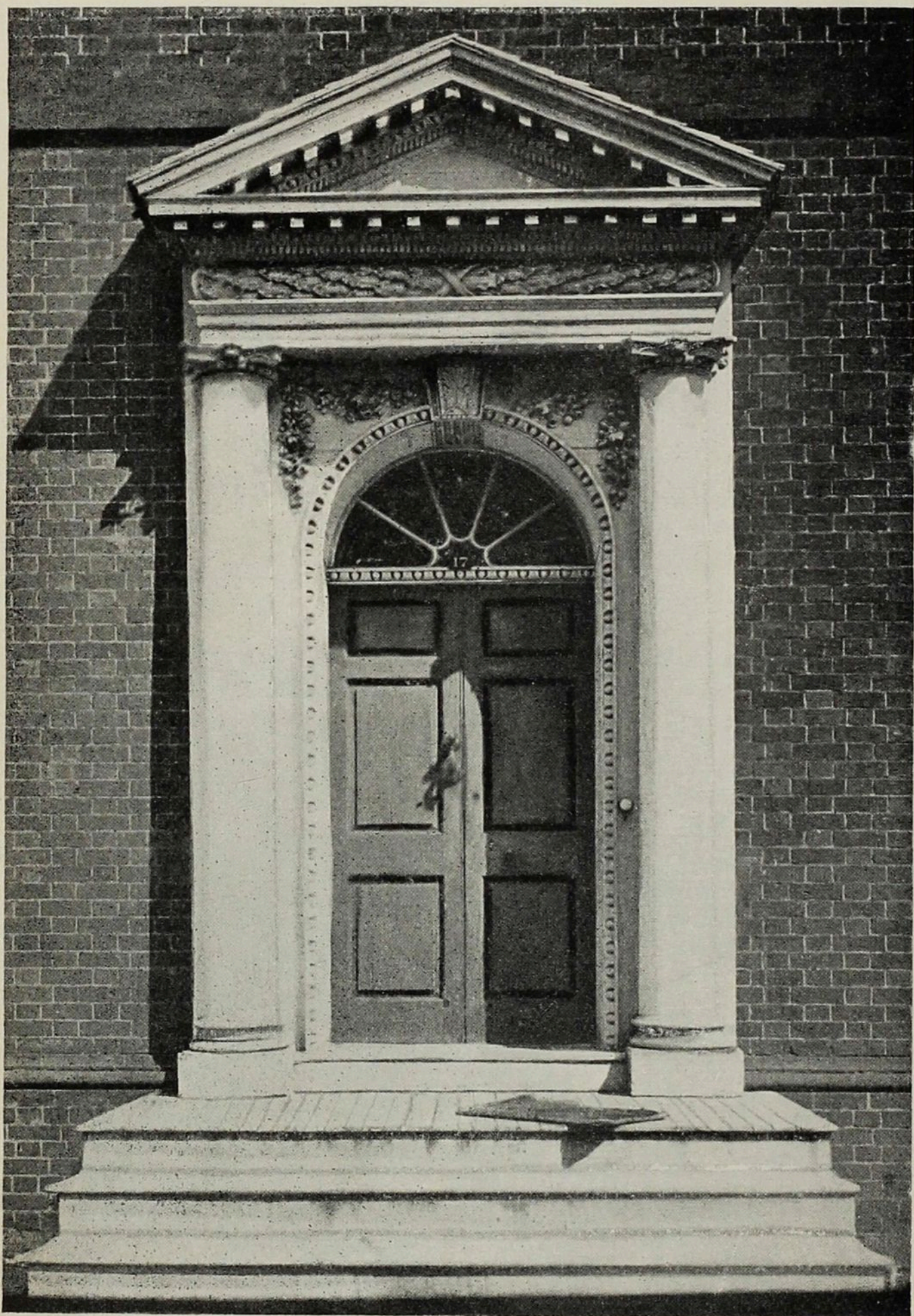
Jefferson, Bulfinch, Latrobe and others, 1634 to 1815.



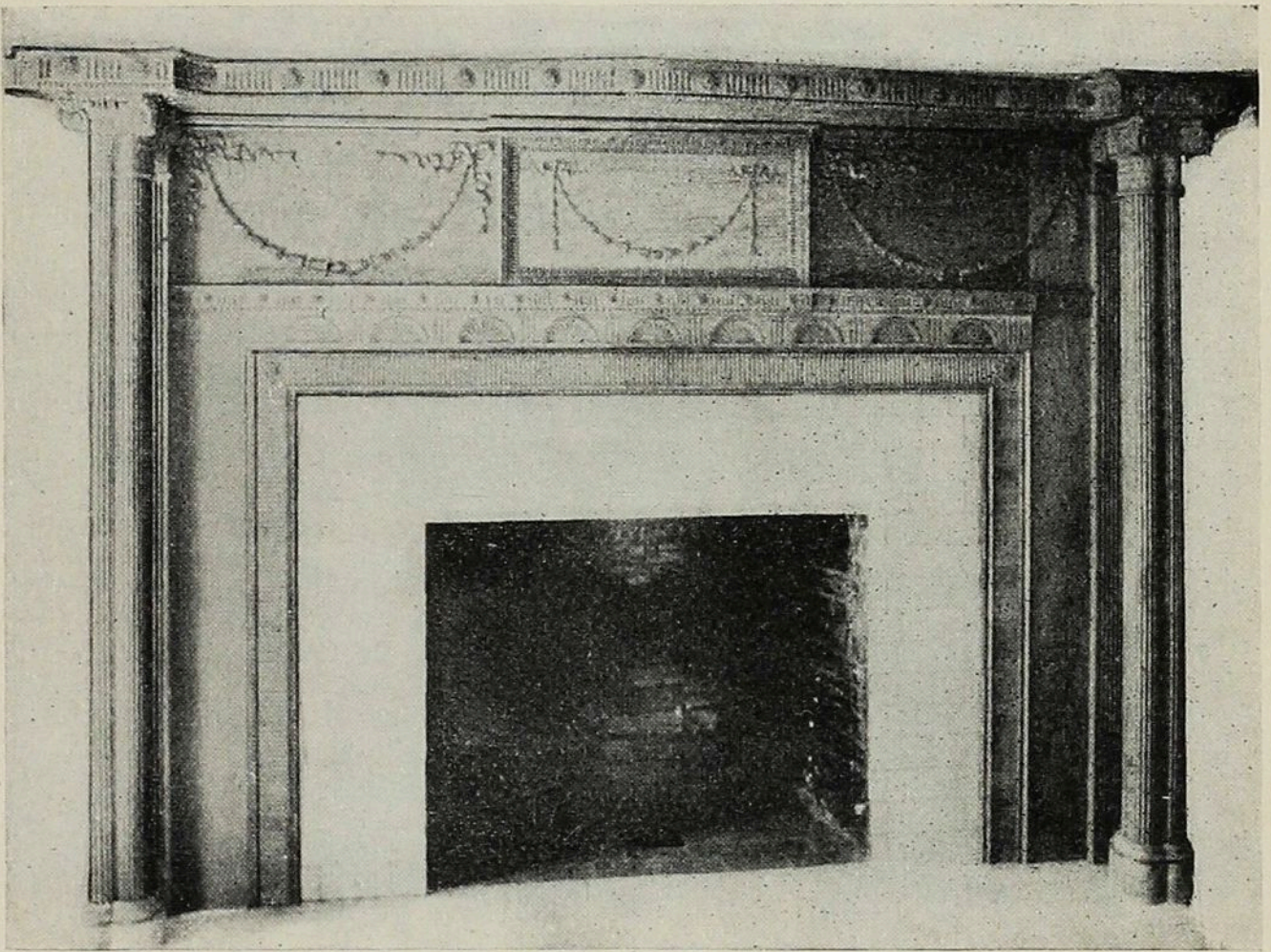
INHERITED through English and French traditions, America possesses a school of architecture and ornament derived from the Italian Renaissance. To this we have given the name Colonial, developed as it was, beginning in 1634 and lasting up to 1815, during our Colonial existence and for a period thereafter. The North and South are still possessed of nu-



Mantel, Old Gov. Wentworth House, Portsmouth, N. H.



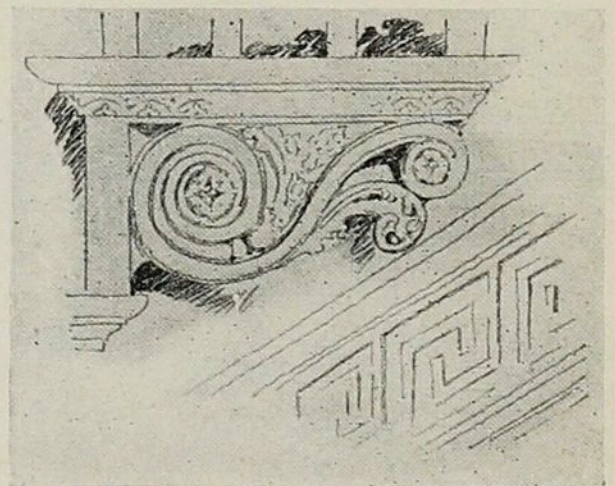
Doorway, Annapolis, Md.



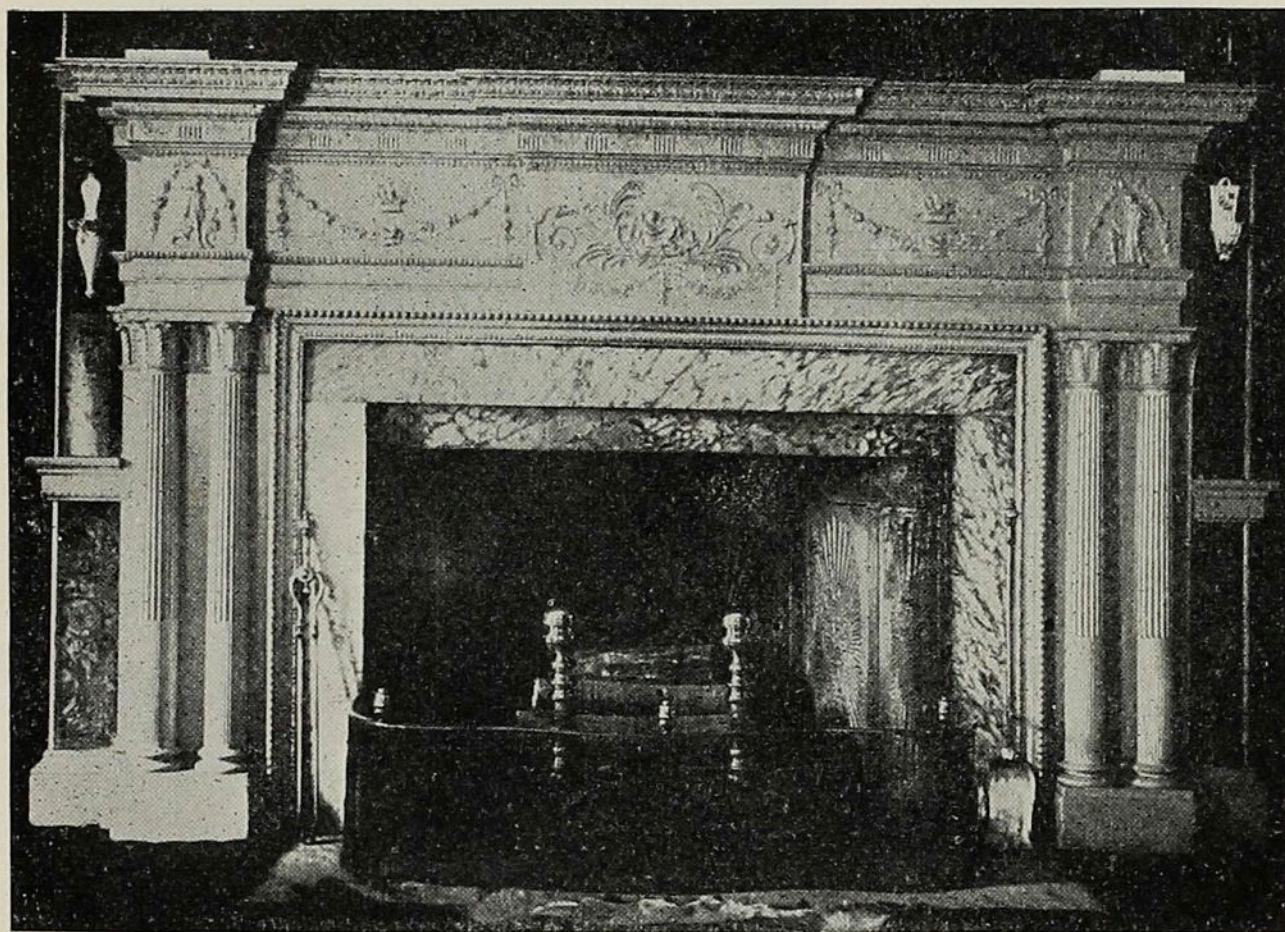
Mantel.

merous examples of the style in the old farmhouses and manors of New England and of the Middle and Southern states. The best examples were produced after 1730.

The school is a perfectly evident growth from the Italian Renaissance with constant retrospection toward classic art and side glances toward the Rococo, and an occasional original treatment of classic forms, prompted or necessitated by existing conditions. Its general characteristics are much the same as those of its Italian original. The acanthus is used in rude and also well modeled forms, and the scallop shell is of common



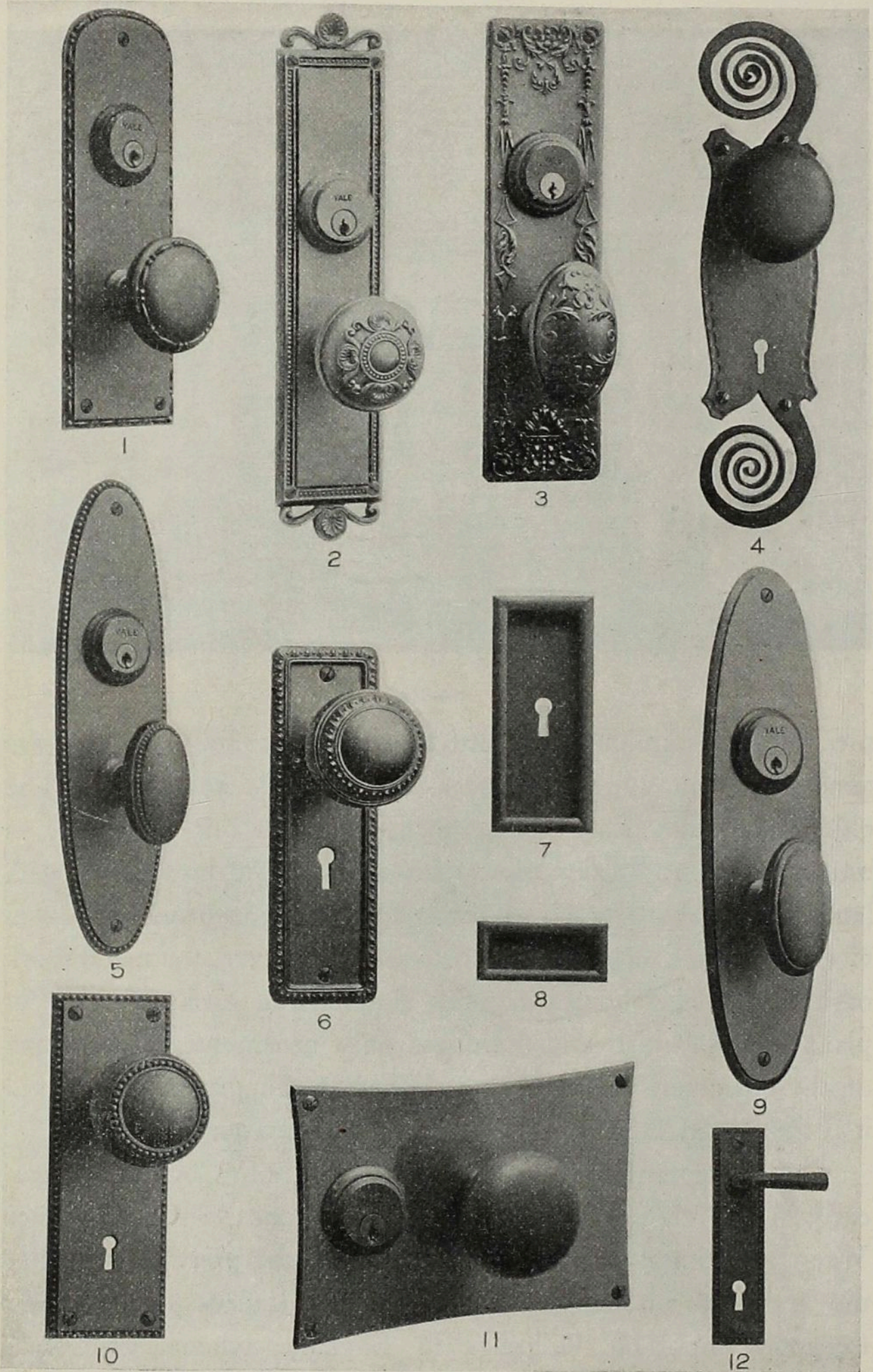
Ornament on end of Step.



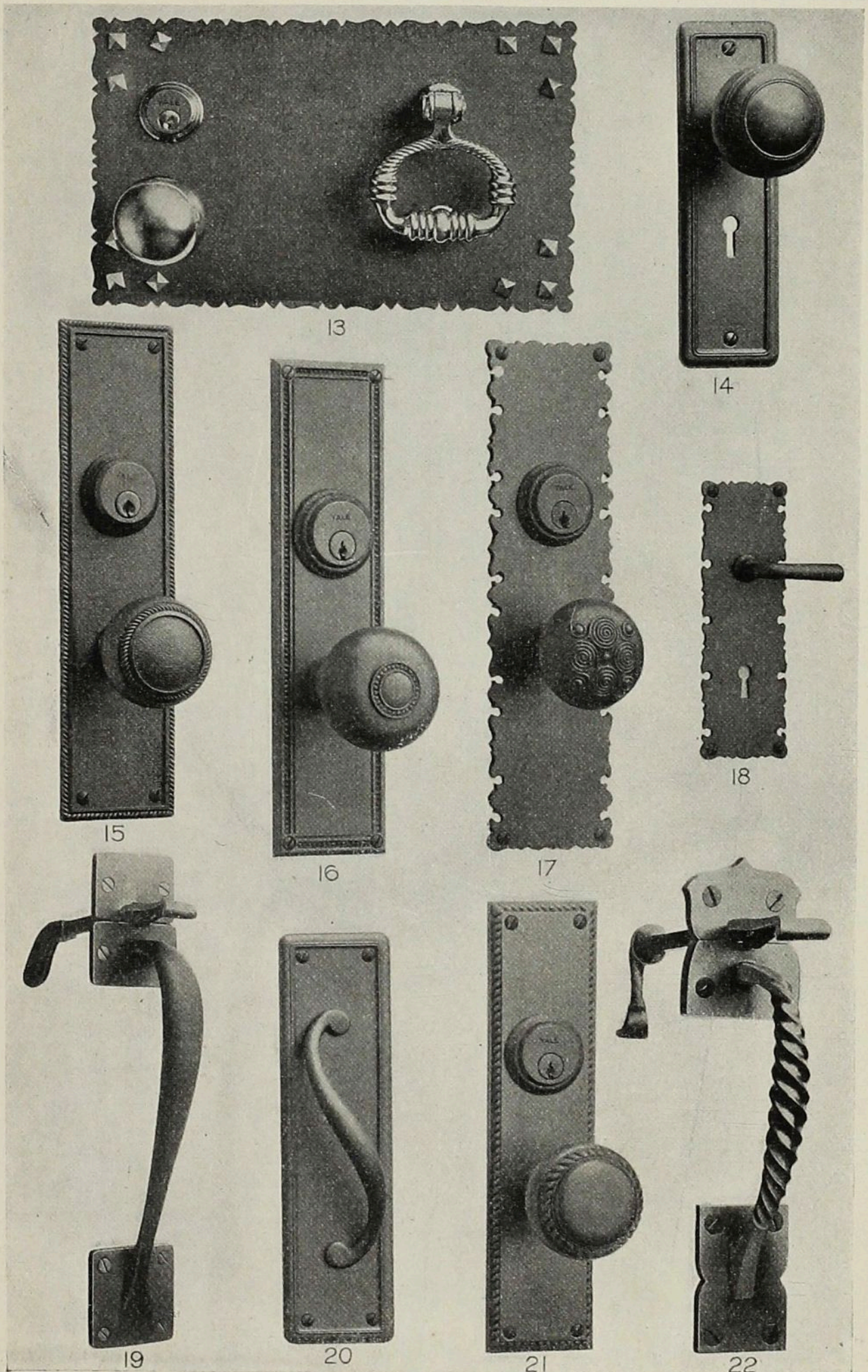
Mantel.

ples which are much ornamented. Andirons and knockers are generally plain, with only occasionally beads and frets. The old Franklin stoves are often embellished with cast bas-reliefs in iron or brass, and a few of the knockers are in the form of garlands with ribbons or Greek vases somewhat distorted to do service in peculiar forms. In most cases, however, the metal work of the Colonial houses is very simple, the surfaces being of plain polished brass, and the edges only ornamented with some of the characteristic fretwork. Where much ornament is found it is usually adapted from earlier Renaissance examples.

The Georgian, or most correct period of Colonial, began early in the reign of George III. Inigo Jones, Sir Christopher Wren and others had previously followed the precepts of Palladio and other masters, and many famous Italians had already designed important buildings in England, whence the style quickly spread to the English Colonies in America.



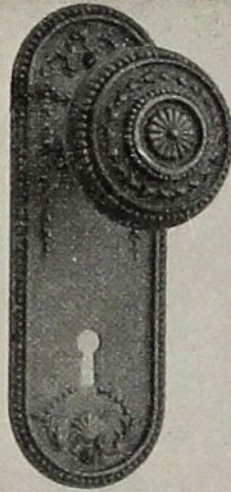
School—Colonial.



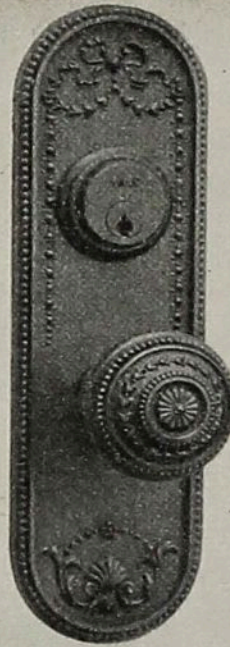
School—Colonial.



23



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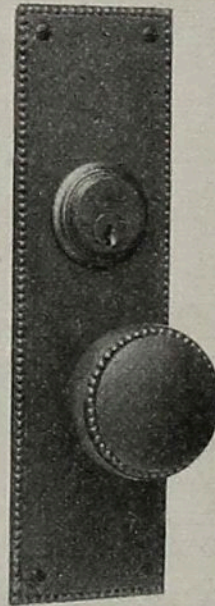
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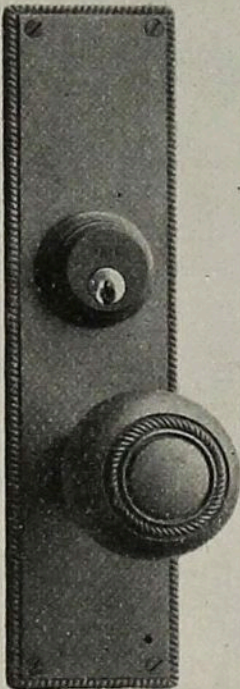
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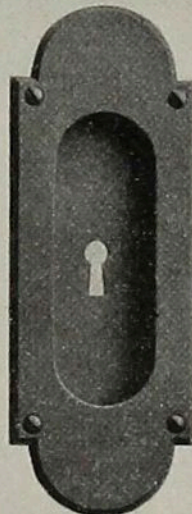
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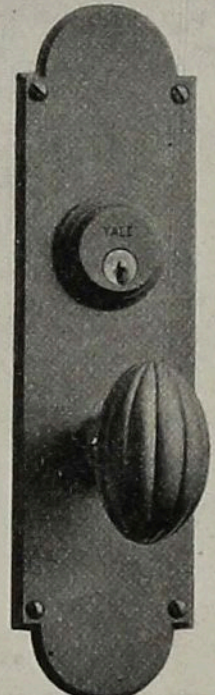
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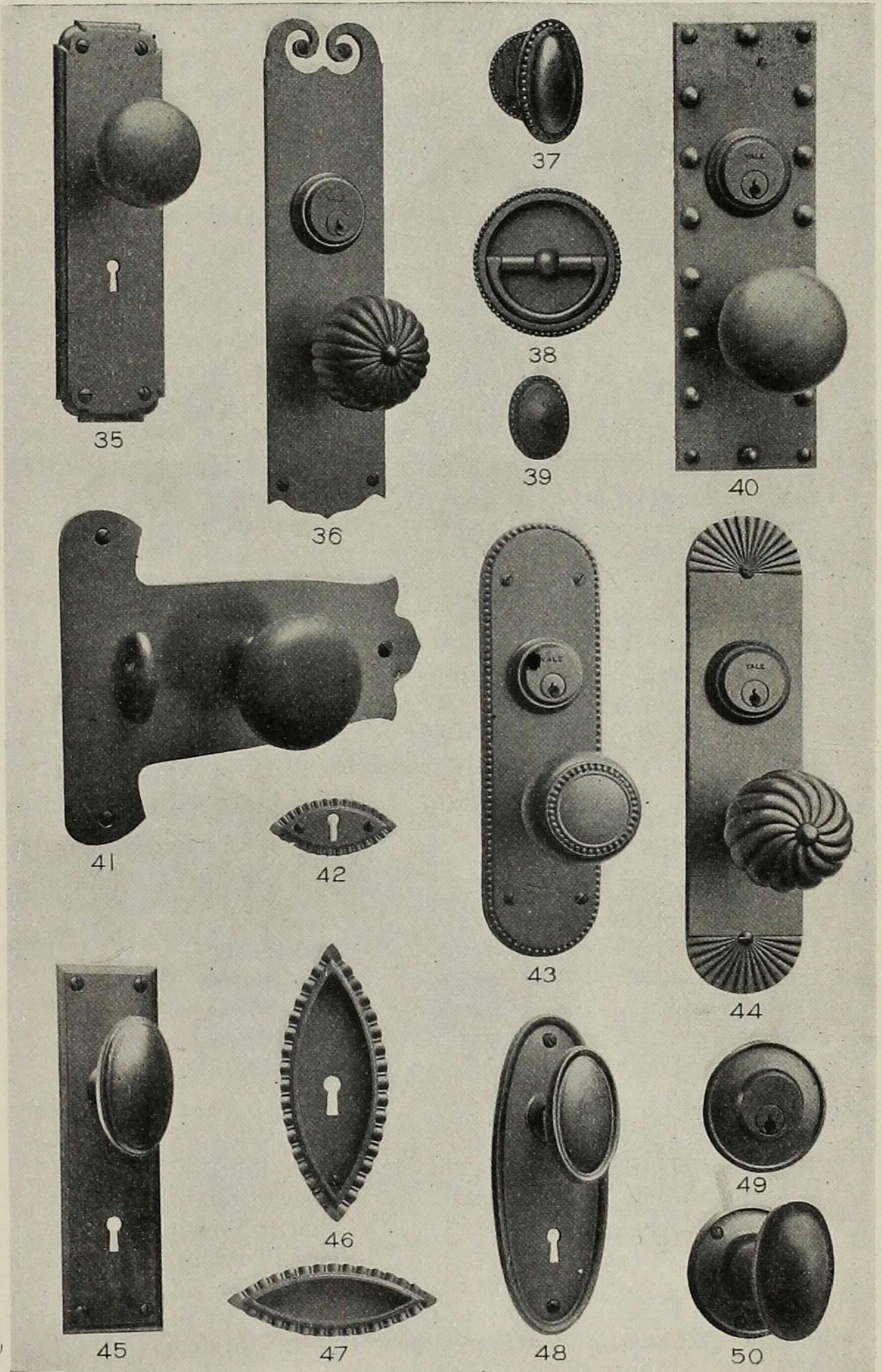


33



34

School—Colonial.



School—Colonial.

Yale & Towne Designs.

Colonial.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

ADAMS—Fig. 4, page 544, 23 pieces, including
 Esc'n Plates and Knobs, p. 544
 Store Door Handles, . . " 745
 Cup Escutcheons, . . " 904
 Door Pulls, " 823
 Door Knockers, . . " 873
 Appropriate Finishes: Bronze (BZ10) Mult'r 7.5; Copper (CX22) Mult'r 7.6; Iron (FX80) Mult'r 5.
 Bell Pulls, . . p. †
 Push Buttons, . . " 895
 Push Plates, . . " 923*
 Hinge Plates, . . " 847
 Cabinet Trim, . . " 963

AMHERST—Fig. 2, page 544, 48 pieces, including
 Esc'n Plates and Knobs, p. 544
 Cup Escutcheons, . . " 904
 Flush Sash Lifts, . . " 916
 Bar Sash Lifts, " †
 Letter Drop Plates, . . " 917*
 Extension Bolts, " 894*
 Lever Handles, " 879
 Appropriate Finishes: Bronze (BZ10) Mult'r 2.75; Copper (CY22) Mult'r 2.8; Brass (AY22) Mult'r 2.8; Silver (SY52) Mult'r 3.4; Gold (GY10) Mult'r 8.9; Hand Chasing, Mult'r .85 additional.
 Door Pulls, . . p. 823
 Bell Pulls, . . " †
 Push Buttons, . . " 895
 Push Plates, . . " 923*
 Hinge Straps, . . " 847
 Cabinet Trim, . . " 964

ANDOVER—Fig. 4, page 874, Door Knocker only.

ANNAPOLIS—Page 964, Cabinet Trim only.

ARCADIAN—Fig. 3, page 544, 48 pieces, including
 Esc'n Plates and Knobs, p. 544
 Store Door Handles, . . " 759
 Cup Escutcheons, . . " 904
 Flush Sash Lifts, . . " 916*
 Drawer Pulls, " 925
 Appropriate Finish: Copper (CX22 or CX17) Mult'r .3
 Door Pulls, . . p. 823
 Bell Pulls, . . " †
 Push Buttons, . . " 895
 Push Plates, . . " 923*
 Key Plates, " 952

ARLINGTON—Fig. 1, page 544, 46 pieces, including
 Esc'n Plates and Knobs, p. 544
 Store Door Handles, . . " 745
 Cup Escutcheons, . . " 904
 Flush Sash Lifts, . . " 916*
 Bar Sash Lifts, " †
 Door Pulls, " 823
 Appropriate Finishes: Brass (AZ10) Mult'r 1., (AY22) Mult'r 1.1; Bronze (BZ10) Mult'r 1.; Copper (CY22) Mult'r 1.1, (CX22) Mult'r 1.1; Silver (SY52) Mult'r 1.6
 Bell Pulls, . . p. †
 Push Buttons, . . " 895
 Push Plates, . . " 923*
 Shutter Trim, . . " 922*
 Key Plates, " 952

AUBIN—Figs. 1 to 10, page 973, Cabinet Trim only.

* A few Designs only are shown as samples † Not illustrated.

- BEVERLY—Figs. 1 to 5, page 976, . . . Cabinet Trim only.
- BOTHNIAN—Fig. 6, page 544, . . . 27 pieces, including
 Esc'n Plates and Knobs, p. 544 Push Buttons, p. 895
 Cup Escutcheons, . . . " 904 Push Plates, " 923*
 Flush Sash Lifts, . . . " 916* Key Plates, " 952
 Door Pulls, " 824
 Appropriate Finishes: Brass (AY22) Mult'r .3; Copper (CX22) Mult'r .3
- BOURG—Figs. 52 & 54, p. 861, Drawer Pulls & Hinge Plates only
- BOYLSTON—Fig. 17, page 957, . . . Key Plate only.
- BRISTOL—Fig. 5, page 544, . . . 85 pieces, including
 Esc'n Plates and Knobs, p. 544 Flush Bolts, . p. †
 Store Door Handles, . . " 759 Door Pulls, . " 824
 Cup Escutcheons, . . . " 904 Hing Plates, . " 849
 Cylinder Faces, Fig. 6, . . " 924 Push Buttons, . " 895
 Flush Sash Lifts, . . . " 916* Push Plates, . " 923*
 Letter Drop Plates, . . " 917* Shutter Knobs, " 940
 Extension Bolts, . . . " 894* Cabinet Trim, " 965
 Appropriate Finishes: Bronze (BZ10) Mult'r .9; Brass (AZ10) Mult'r .9, (AY22) Mult'r 1.; Copper (CX22) Mult'r 1.; Silver (SY52) Mult'r 1.7; Iron (FX80) Mult'r .7
- BROCKTON—Page 966, Cabinet Trim only.
- BRUNSWICK—Fig. 8, page 746, . . . 7 pieces, including
 Esc'n Plates. p. † Flush Sash Lifts, p. 916*
 Store Door Handles . . . " 747 Push Buttons, . " 895
 Cup Escutcheons, . . . " 904
 Appropriate Finishes: Bronze (BZ10) Mult'r .9; Copper (CY22) Mult'r 1.
- BURLINGTON—Figs. 7 and 8, page 544, . . . 3 pieces, including
 Cup Escutcheons, . . . p. 904 Flush Sash Lifts, . p. 544
 Appropriate Finishes: Brass (AZ10) Mult'r .9; Copper (CY22) Mult'r 1.1; Silver (SY52) Mult'r 1.4; Gold (GZ10) Mult'r 5.6
- CAMBRIDGE—Figs. 76, 77, 79 & 81, p. 937A, Drawer Pulls only.
- CHESTER—Fig. 9, page 544, . . . 50 pieces, including
 Esc'n Plates and Knobs, p. 544 Hinge Plates, . p. †
 Cup Escutcheons, . . . " 904 Push Buttons, . " 895
 Flush Sash Lifts, . . . " 916* Push Plates, . " 923*
 Flush Bolts, " † Cabinet Trim, . " 966
 Door Pulls, " 824
 Appropriate Finishes: Brass (AZ10) Mult'r .9; Bronze (BZ10) Mult'r .9; Copper (CY22) Mult'r 1.; Silver (SY52) Mult'r 1.7; Iron (FX80) Mult'r .7

* A few Designs only are shown as samples. † Not illustrated.

COHASSET—Fig. 25, page 957, Key Plate only.

COLONNA—Figs. 10 and 12, page 544. 74 pieces, including

Esc'n Plates and Knobs, p. 544	Door Pulls, . . p. 824
Store Door Handles, . " 749	Sash Sockets, . " †
Cup Escutcheons, . . " 904	Push Buttons, . " 895
Cylinder Faces, Fig. 3, . " 924	Push Plates, . " 923*
Flush Sash Lifts, . . " 916*	Shutter Knobs, . " 940
Letter Drop Plates, . . " 917*	Cabinet Trim, . " 966
Lever Handles, . . . " 879	
Appropriate Finishes: Bronze (BZ10) Mult'r .9; Copper (CY22) Mult'r 1.; Silver (SY52) Mult'r 1.5; Iron (FX80) Mult'r .6	

CONCORD—Figs. 1 to 4, page 977, . . Cabinet Trim only.

DEDHAM—Fig. 11, page 544, 18 pieces, including

Esc'n Plates and Knobs, p. 544	Push Buttons, . p. 896
Cup Escutcheons, . . " 905	Push Plates, . " 923*
Flush Sash Lifts, . . " 916*	Key Plates, . . " 953
Drawer Pulls, . . . " 926	
Appropriate Finishes: Bronze (BZ10) Mult'r 1.3; Brass (AZ10) Mult'r 1.3; Copper (CY22) Mult'r 1.4; Silver (SX52) Mult'r 1.8; Gold (GY10) Mult'r 6.6; Iron (FX80) Mult'r 1.	

DEERFIELD—Fig. 13, page 545, 8 pieces, including

Esc'n Plates & Knobs, p. 545	Esc'n Plates & Knock-
Push Buttons, . . " 896	ers, p. 545
Appropriate Finishes: Brass (AZ10) Mult'r 1.8, (AY22) Mult'r 2.; Iron (FX80) Mult'r 1.6 (Escutcheon Plates with Knockers not included).	

DERBY—Page 967, Cabinet Trim only.

DORCHESTER—Fig. 15, page 545, . . 45 pieces, including

Esc'n Plates and Knobs . p. 545	Push Buttons, . . p 896
Cup Escutcheons, . . " 905	Push Plates, . . " 923*
Flush Sash Lifts, . . . " 916*	Shutter Knobs, . " 940
Door Pulls, " 825	Key Plates, . . . " 953
Appropriate Finishes: Bronze (BZ10) Mult'r 1.1; Copper (CY22) Mult'r 1.2; Brass (AZ15) Mult'r 1.2; Silver (SY52) Mult'r 1.7; Iron (FX80) Mult'r .85	

*A few Designs only are shown as examples. † Not illustrated.

DORIAN—Fig. 14, page 545, 32 pieces, including
 Esc'n Plates and Knobs, . p. 545 Push Buttons, . . p. 896
 Cup Escutcheons, . . . " 905 Push Plates, . . . " 923*
 Flush Sash Lifts, . . . " 916* Key Plates, . . . " 953
 Door Pulls, " 825
 Appropriate Finishes: Brass (AY22) Mult'r .3; Copper (CX22)
 Mult'r .3

DOVER—Fig. 39, page 958, Key Plate only.

EXETER—Fig. 75, page 937, Drawer Pulls only.

FAIRFAX—Fig. 16, page 545, 70 pieces, including
 Esc'n Plates and Knobs, . p. 545 Extension Bolts, . p. 894*
 Store Door Handles, . . . " 749 Cremorne Bolts, . . " 887
 Cup Escutcheons, . . . " 905 Door Pulls, . . . " 825
 Flush Sash Lifts, . . . " 916* Bell Pulls, †
 Hook Sash Lifts, " † Push Buttons, . . . " 896
 Bar Sash Lifts, " † Push Plates, . . . " 923*
 Sash Sockets, " † Shutter Trim, . . . " 922*
 Sash Fast, " † Cabinet Trim, . . . " 967
 Appropriate Finishes: Brass (AZ10) Mult'r 2.5; Bronze (BZ10)
 Mult'r 2.5; Copper (CY22) Mult'r 2.6; Silver (SY52) Mult'r 3.2;
 Gold (GY10) Mult'r 9.; Hand Chasing. Mult'r .5 additional.

GERMANTOWN—Fig. 50, page 958, Key Plate only.

GUILFORD—Figs. 17 and 18, page 545, 40 pieces, including
 Esc'n Plates and Knobs, . p. 545 Door Pulls, . . . p. 825
 Cup Escutcheons, . . . " 905 Push Buttons, . . . " 896
 Flush Sash Lifts, . . . " 916* Push Plates, . . . " 923*
 Appropriate Finishes: Brass (AZ10) Mult'r 1.2; Copper (CY22)
 Mult'r 1.3

HADLEY—Fig. 19, page 545, Lift Latch only.

HARTFORD—Fig. 50, page 935, Drawer Pull only.

HELLENIAN—Fig. 23, page 546, 58 pieces, including
 Esc'n Plates and Knobs, p. 546 Door Pulls, . . . p. 826
 Store Door Handles, . . . " 759 Push Buttons, . . . " 896
 Cup Escutcheons, . . . " 905 Push Plates, . . . " 923*
 Flush Sash Lifts, . . . " 916* Shutter Knobs, . . . " 940
 Letter Drop Plates, . . . " 917* Cabinet Trim, . . . " 969
 Extension Bolts, " 894*
 Appropriate Finishes: Brass (AZ10) Mult'r .35; Copper (CZ17)
 Mult'r .35; Silver (SY52) Mult'r .8

* A few Designs only are shown as examples. † Not illustrated.

HINGHAM—Fig. 21, page 545, 83 pieces, including

Esc'n Plates and Knobs, p. 545	Sash Sockets, p. †
Store Door Handles, . . . " 751	Door Pulls, " 826
Cup Escutcheons, . . . " 905	Bell Pulls, " †
Flush Sash Lifts, . . . " 916*	Push Buttons, " 896
Hook Sash Lifts, . . . " †	Push Plates, " 923*
Bar Sash Lifts, . . . " †	Hinge Plates, " 851
Letter Drop Plates, . . . " 917*	Shutter Trim, " 922*
Extension Bolts, Fig. 5 . . . " 894	Cabinet Trim, " 969

Appropriate Finishes: Bronze (BZ10) Mult'r 1.; Copper (CY22) Mult'r 1.1; Brass (AY22) Mult'r 1.1; Silver (SY52) Mult'r 1.5; Gold (GZ10) Mult'r 6.7; Iron (FX80) Mult'r .75

IONIAN—Fig. 26, page 546, 51 pieces, including

Esc'n Plates and Knobs, p. 546	Door Pulls, p. 826
Store Door Handles, . . . " 759	Push Buttons, " 896
Cup Escutcheons, . . . " 905	Push Plates, " 923*
Flush Sash Lifts, . . . " 916*	Shutter Knobs, " 940
Letter Drop Plates . . . " 917*	Cabinet Trim, " 969
Extension Bolts, " 894*	

Appropriate Finishes: Brass (AZ10) Mult'r .35; Copper (CZ17) Mult'r .35; Silver (SY52) Mult'r .8

IPSWICH—Fig. 22, page 545, Lift Latch only.

ITUNO—Figs. 24 and 25, page 546, . . . 34 pieces, including

Esc'n Plates and Knobs, p. 546	Push Buttons, p. 896
Cup Escutcheons, . . . " 905	Push Plates, Fig. 8, . . . " 923
Flush Sash Lifts, . . . " 916*	Shutter Knobs, " 940
Hook Sash Lifts, . . . " †	Cabinet Trim, " 969

Appropriate Finishes: Bronze (BZ10) Mult'r .75; Copper (CZ17) Mult'r .75

JAMESTOWN—Figs. 27, 28 & 30, page 546, 28 pieces, including

Esc'n Plates and Knobs, p. 546	Door Pulls, p. 826
Cup Escutcheons, . . . " 905	Push Buttons, " 896
Flush Sash Lifts, Fig. 6, " 916*	Push Plates, " 923*
Drawer Pulls, " 927	Key Plates, " 954

Appropriate Finishes: Brass (AZ10) Mult'r 1.8; Bronze (BZ10) Mult'r 1.8; Copper (CX22) Mult'r 2.; Iron (FX80) Mult'r .85

JENNICO—Fig. 29, page 546, 24 pieces, including

Esc'n Plates and Knobs, p. 546	Extension Bolts, p. 894*
Cup Escutcheons, . . . " 905	Door Pulls, " 826
Flush Sash Lifts, . . . " 916*	Push Buttons, " 896
Hook Sash Lifts, . . . " †	Push Plates, " 923*
Letter Drop Plates, . . . " 917*	Cabinet Trim, " 970

Appropriate Finishes: Brass Plated (FAY22) Mult'r .25; Bronze Plated (FBZ10) Mult'r .25; Copper Plated (FCZ17 or FCX17) Mult'r .25

* A few Designs only are shown as examples. † Not illustrated.

LEXINGTON—Figs. 1 to 5, page 985, . . . Cabinet Trim only.

LOUISBURG—Fig. 66, page 959, . . . Key Plate only.

LOWELL—Page 971, . . . Cabinet Trim only.

LYNN—Fig. 31, page 546, . . . 75 pieces, including

Esc'n Plates and Knobs, p. 546	Extension Bolts, Fig. 4, p. 894
Store Door Handles, . . . " 753	Door Pulls, . . . " 826
Cup Escutcheons, . . . " 905	Push Buttons, . . . " 896
Flush Sash Lifts, . . . " 916*	Push Plates, . . . " 923*
Bar Sash Lifts, . . . " †	Shutter Trim, . . . " 922*
Letter Drop Plates, . . . " 917*	Cabinet Trim, . . . " 971

Appropriate Finishes: Bronze (BZ10) Mult'r .95; Brass (AY22) Mult'r 1.; Copper (CX22) Mult'r 1.; Silver (SX52) Mult'r 1.5; Gold (GX10) Mult'r 6.4; Iron (FX80) Mult'r .6

MANHATTAN—Fig. 72, page 959, . . . Key Plate only.

MANSFIELD—Fig. 73, page 959, . . . Key Plate only.

MEDFORD—Figs. 32, 33 and 34, page 546, 39 pieces, including

Esc'n Plates and Knobs, p. 546	Push Buttons, . . . p. 896
Cup Escutcheons, . . . " 905	Push Plates, . . . " 923*
Flush Sash Lifts, . . . " 916*	Cabinet Trim, . . . " 972
Door Pulls, . . . " 326	

Appropriate Finishes: Brass (AZ10) Mult'r 1.3; Copper (CX22) Mult'r 1.4; Silver (SX52) Mult'r 1.9; Iron (FX80) Mult'r .8

MIDDLESEX—Fig. 35, page 547, . . . 44 pieces, including

Esc'n Plates and Knobs, p. 547	Door Pulls, . . . p. 827
Cup Escutcheons, . . . " 905	Push Buttons, . . . " 896
Flush Sash Lifts, . . . " 916*	Push Plates, Fig. 5, . . . " 923

Appropriate Finishes: Bronze (BZ10) Mult'r 2.9; Copper (CX22) Mult'r 3.; Silver (SY10) Mult'r 4.; Gold (GY10) Mult'r 8.4; Iron (FX80) Mult'r .75

NAHANT—Fig. 99, page 866, . . . Hinge Straps only.

NANTUCKET—Figs. 37, 38, 39, page 547, 4 pieces, including

Cup Escutcheons with	Knobs and Roses, . . . p. 547
Drop Handles, . . . p. 906	Key Plates, . . . " 955

Appropriate Finishes: Bronze (BZ10) Mult'r 3.25; Copper (CY22) Mult'r 3.4; Silver (SY52) Mult'r 4.; Gold (GY10) Mult'r 12.5

PETERSHAM—Page 972A, . . . Cabinet Trim only.

PIEDMONT—Fig. 2, page 594A, . . . 53 pieces, including

Esc'n Plates and Knobs, p. 594A	Push Buttons, . . . p. 897
Cup Escutcheons, . . . " 906	Push Plates, . . . " 923*
Store Door Handles, . . . " †	Shutter Knobs, . . . " 941
Flush Sash Lifts, . . . " 916*	Cabinet Trim, . . . " 972A
Door Pulls, . . . " 827	

Appropriate Finishes: Brass (AZ10) Mult'r .9; Bronze (BZ10) Mult'r .9; Copper (CY22) Mult'r 1., (CX22) Mult'r 1.; Silver (SY52) Mult'r 1.5; Iron (FX80) Mult'r .7

* A few Designs only are shown as examples. † Not illustrated.

PLYMOUTH—Fig. 36, page 547, 74 pieces, including

Esc'n Plates and Knobs, p. 547	Door Pulls, p. 828
Store Door Handles, . . . " 755	Bell Pulls, " †
Cup Escutcheons, . . . " 906	Hinge Plates, " 853
Flush Sash Lifts, . . . " 916*	Corner Plates, " 853
Bar Sash Lifts, . . . " †	Push Buttons, " 897
Letter Drop Plates, . . . " 917*	Push Plates, " 923*
Extension Bolts, Fig 1. " 894	Shutter Knobs, " 941
Sash Sockets, " †	Cabinet Trim, " 972B
Door Knockers, " 873	
Appropriate Finishes: Brass (AZ10) Mult'r 1.1, (AY22) Mult'r 1.2; Silver (SY10) Mult'r 1.7; Iron (FX80) Mult'r .8	

PORTSMOUTH—Fig. 92, page 937B, Drawer Pulls only.

PUTNAM—Fig. 65, page 936, Drawer Pulls only.

REVERE—Figs. 43 and 45, page 934, Drawer Pulls only.

ROANOKE—Fig. 40, page 547, 45 pieces, including

Esc'n Plates and Knobs, p. 547	Bell Pulls, p. †
Store Door Handles, . . . " 755	Hinge Plates, " 853
Cup Escutcheons, . . . " 906	Push Buttons, " 897
Flush Sash Lifts, . . . " 916*	Push Plates, " 923*
Extension Bolts, . . . " 894*	Cabinet Trim, " 972B
Door Pulls, " 828	
Appropriate Finishes: Brass (AZ10) Mult'r 1.4, (AY22) Mult'r 1.5; Copper (CX22) Mult'r 1.5. Iron (FX80) Mult'r 1.2	

SALEM—Fig. 44, page 547, 64 pieces, including

Esc'n Plates and Knobs, p. 547	Door Pulls, p. 828
Store Door Handles, . . . " 755	Bell Pulls, " †
Cup Escutcheons, . . . " 906	Push Buttons, " 897
Flush Sash Lifts, . . . " 916*	Push Plates, " 923*
Bar Sash Lifts, . . . " †	Shutter Trim, " 922*
Extension Bolts, . . . " 894*	Cabinet Trim, " 972B
Sash Sockets, " †	
Appropriate Finishes: Brass (AZ10) Mult'r 1.6, (AY22) Mult'r 1.7; Copper (CY22) Mult'r 1.7, (CX22) Mult'r 1.7	

SAYBROOK—Fig. 93, page 960, Key Plate only.

SENTIS—Fig. 41, page 547, 6 pieces, including

Esc'n Plates and Knobs, p. 547	
Appropriate Finishes: Bronze (BZ10) Mult'r 1.; Copper (CX22) Mult'r 1.1; Silver (SX52) Mult'r 1.6; Gold (GX10) Mult'r 6.2; Iron (FX80) Mult'r .8	

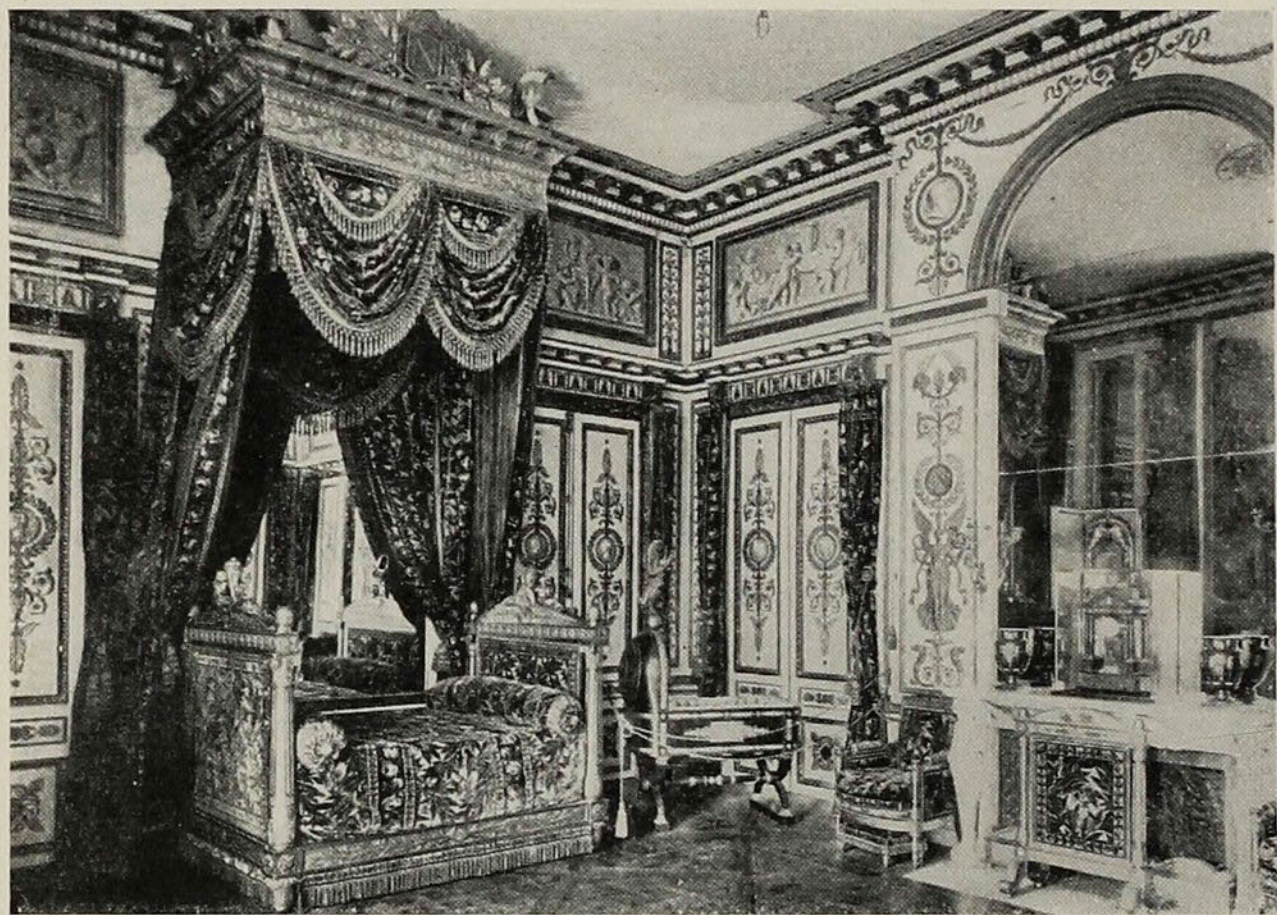
SPARTA—Fig. 43, 547, 61 pieces, including

Esc'n Plates and Knobs, p. 547	Extension Bolts p. 894*
Store Door Handles, . . . " 755	Door Pulls, " 829
Cup Escutcheons, . . . " 906	Push Buttons, " 897
Flush Sash Lifts, . . . " 916*	Push Plates, " 923*
Bar Sash Lifts, . . . " †	Cabinet Trim, " 972B
Letter Drop Plates, . . . " 917*	
Appropriate Finishes: Bronze (BZ10) Mult'r 1.1; Brass (AY22) Mult'r 1.2; Copper (CY22) Mult'r 1.2; Silver (SY52) Mult'r 1.8; Gold (GY10) Mult'r 8.3; Iron (FX80) Mult'r .8.	

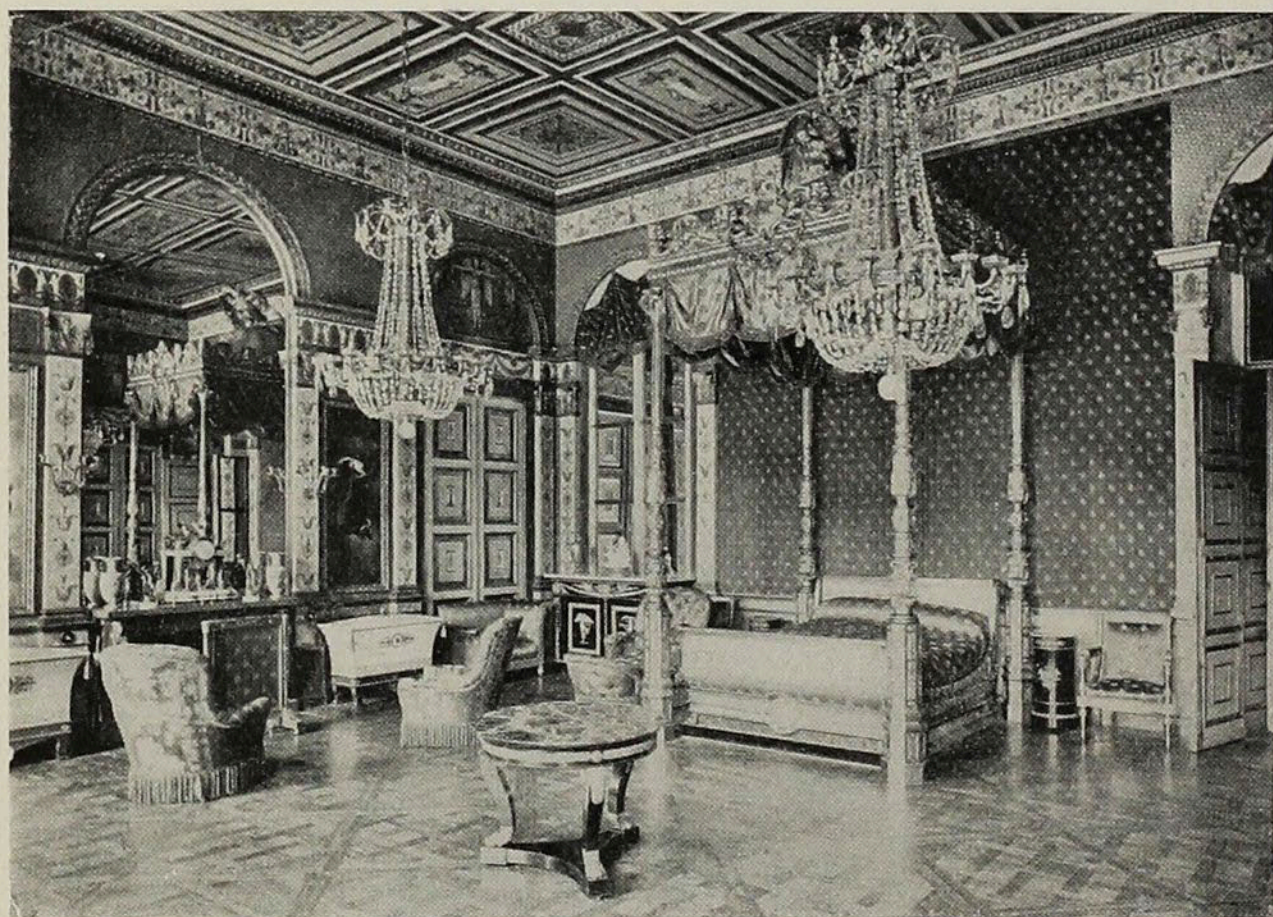
* A few Designs only are shown as examples. † Not illustrated.

- STONINGTON—Fig. 3, page 594A. . . . 35 pieces, including
 Esc'n Plates and Knobs, p. 594A Push Plates, p. 923*
 Bar Sash Lifts, " † Pull Plates, " †
 Letter Drop Plates, " 917* Key Plates, " 955
 Door Pulls, " 829
 Appropriate Finishes: Bronze (BZ10) Mult'r .65; Copper (CY22) Mult'r .7,
 (CX22) Mult'r .75; Silver (SY52) Mult'r 1.2; Iron (FX80) Mult'r .5
- STRABO—Fig. 96, page 960, Key Plates only.
- TOULON—Figs. 1 to 8, page 990, Cabinet Trim only.
- TRAVES—Figs. 1 to 8, page 991, Cabinet Trim only.
- TRENTO—Fig. 6, page 874, Door Knocker only.
- TRENTON—Fig. 103, page 960, Key Plates only.
- VANCLUSE—Fig. 49, page 861, Hinge Plates only.
- VIGNORY—Fig. 17, page 857, Hinge Plates only.
- WARREN—Figs. 44 and 46, page 934, Drawer Pulls only.
- WEYMOUTH—Fig. 48, page 547, 14 pieces, including
 Esc'n Plates and Knobs, p. 547 Push Plates, p. 923*
 Cup Escutcheons, " 906 Cabinet Trim, " 972D
 Flush Sash Lifts, " 916*
 Appropriate Finishes: Brass (AZ10) Mult'r 1.9; Copper (CY22) Mult'r 2.;
 Silver (SY52) Mult'r 2.3; Gold (GY10) Mult'r 6.; Iron (FX80) Mult'r 1.1
- WILTON—Figs. 49 and 50, page 547, 7 pieces, including
 Knobs and Roses, p. 547 Push Buttons, p. 897
 Cylinder Roses, " 547 Key Plates, " 956
 Appropriate Finishes: Brass (AZ10) Mult'r 2.6, (AY22) Mult'r 2.7; Copper
 (CX22) 2.7; Silver (SY52) Mult'r 3.5; Iron (FX80) Mult'r 1.9
- WOBURN—Figs. 46 and 47, page 547. 11 pieces, including
 Knobs and Roses, p. † Shutter Knobs, p. 941
 Cup Escutcheons, " 906 Cabinet Trim, " 972D
 Flush Sash Lifts, Fig. 47 " 547
 Appropriate Finishes; Brass (AZ10) Mult'r 2.6, (AY22) Mult'r 2.8; Silver
 (SY52) Mult'r 3.; Gold (GY10) Mult'r 8.5; Hand Chasing, Mult'r 1.4
 additional.
- YORKTOWN—Fig. 45, page 547, 52 pieces, including
 Esc'n Plates and Knobs, p. 547 Door Pulls, p. 829
 Store Door Handles, " † Push Buttons, " 897
 Cup Escutcheons, " 906 Push Plates, " 923*
 Flush Sash Lifts, " 916* Cabinet Trim, " 972D
 Appropriate Finishes: Brass (AZ10) Mult'r .9; Copper (CX22) Mult'r 1.; Sil-
 ver (SY52) Mult'r 1.5; Gold (GY10) Mult'r 4.7; Iron (FX80) Mult'r .7

*A few Designs only are shown as examples. † Not illustrated.



Bedroom of Napoleon, at Fontainebleau.



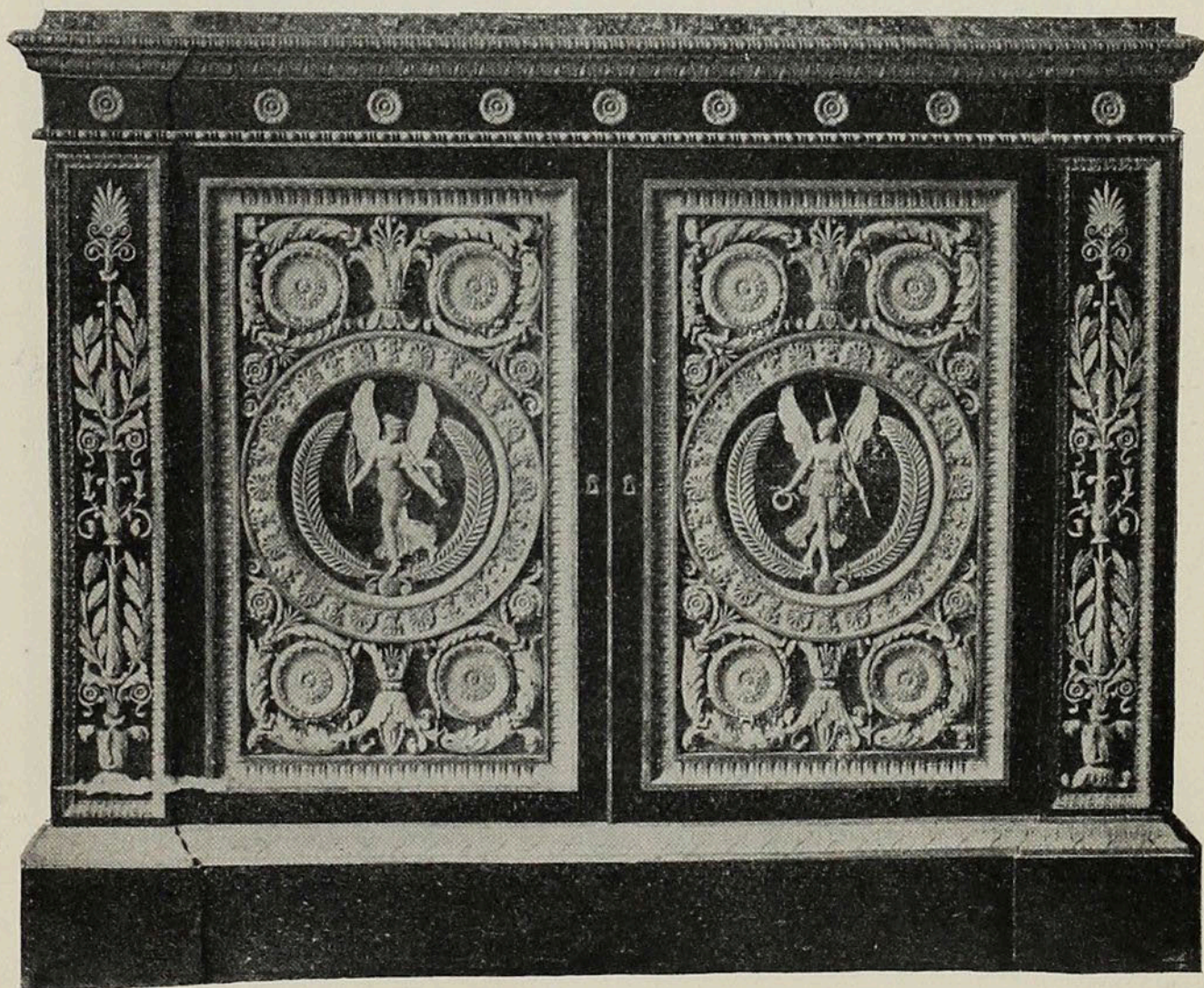
Bedroom of the Empress, at the Chateau of Compiègne.

Empire.

Napoleon, born at Ajaccio in 1769. Died at St. Helena in 1821. Emperor from 1804 to 1814.

Percier and Fontaine have preserved the spirit of the First Empire in their "Style Empire" and other designers were Desmalter, Thomire and Biennais.

AFTER France had freed herself from the terrors of the Revolution by the death of Robespierre and the consequent subduing of the worst element of the populace by soldiery, the national mind, especially at Paris, began quickly to seek recreation and amusement in new and strange paths. The general transformation in all lines of thought expressed itself not



Front of Cabinet.

only in political and military matters, but also in all that pertained to social subjects. Both art and literature showed a decisive tendency toward a revival, or rather imitation of classical ideas, and the result was a style which, while strongly influenced by classical precedent, was sufficiently distinctive to be entitled to a name of its own.

By the time that Napoleon was at the helm in 1804 and the First Empire an established fact, not only had a sort of classic dress been adopted by the citizens, but France had taken upon herself the starting of a new school of ornament, which consisted in a return to classic forms with which were mingled the imperial insignia and such other emblems as the times suggested.

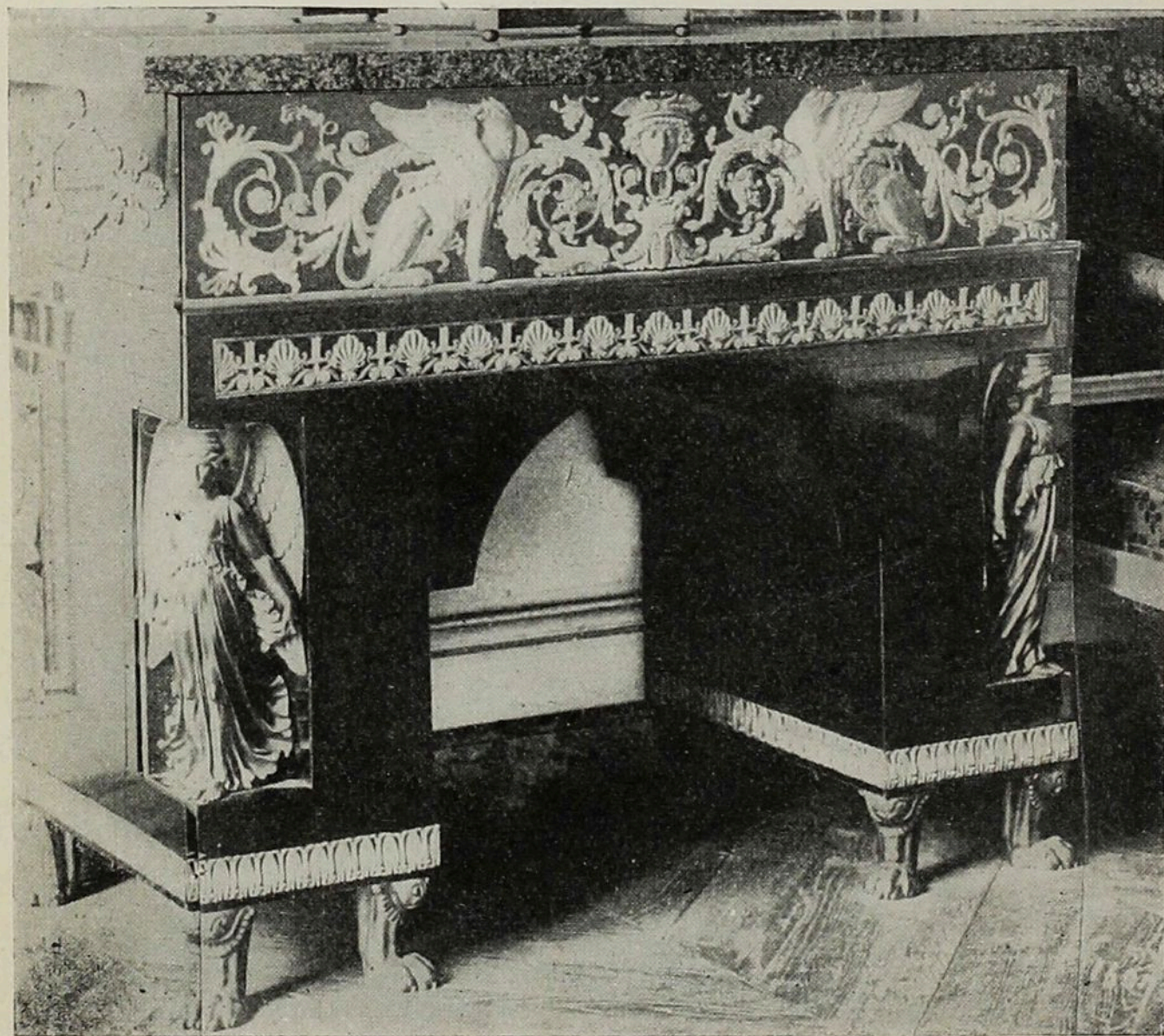


Table.



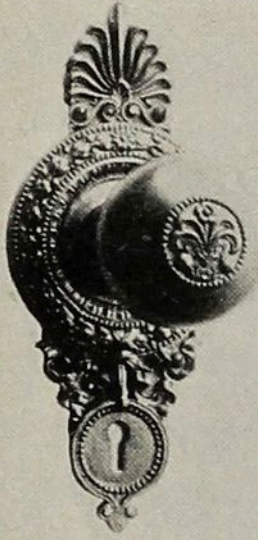
Pedestal
for Candelabra.

The Bonaparte "B" is represented by a bee frequently occurring.

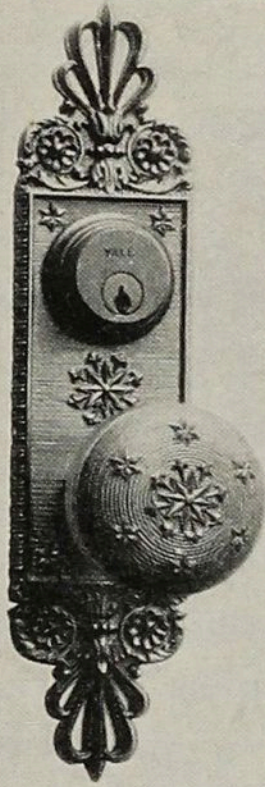
The ornament is generally made of ormolu which is fastened to the wood, or stone, or marble of the furniture to be ornamented.

The olive branch garland and wreath are used frequently and the ornament is often planned in panels. In brief, without adhering closely to classic precedent, the spirit of it is always suggested if not completely embodied. Delicacy is always a prevailing feature and rarely disregarded. A field is sometimes covered with a diaper pattern as background for a center piece, the fleur-de-lis being sometimes taken for repetition in the pattern.

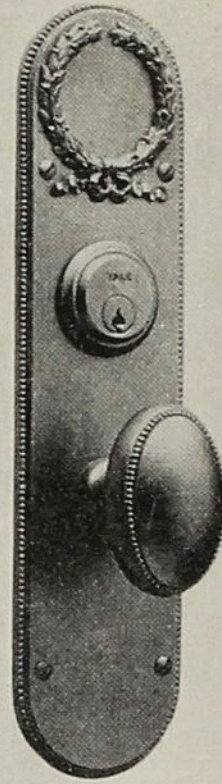
The style of the First Empire resembles the Renaissance much in the same manner as did the Colonial style, and in fact both had their origin at periods not far apart, and the differences between them are mainly due to the influences of surroundings and of racial temperament.



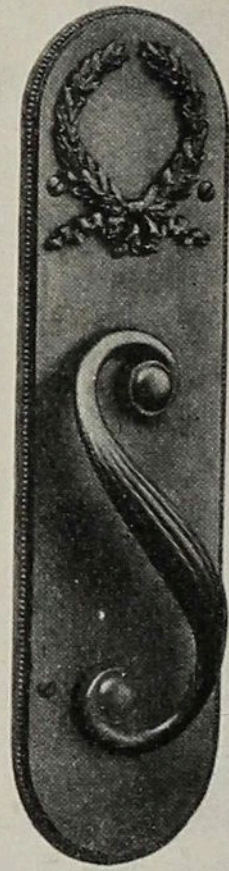
1



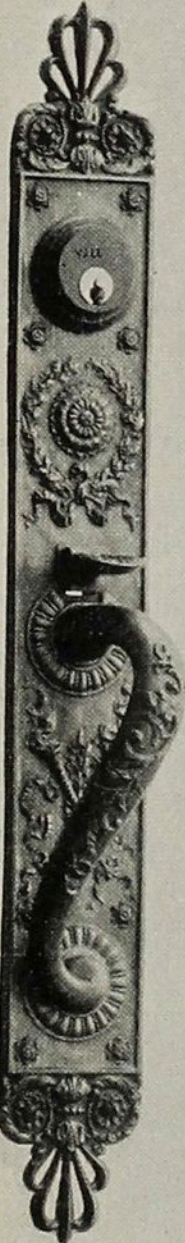
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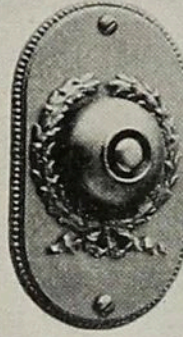
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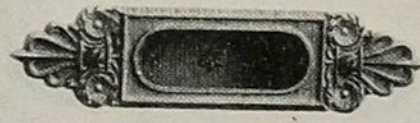
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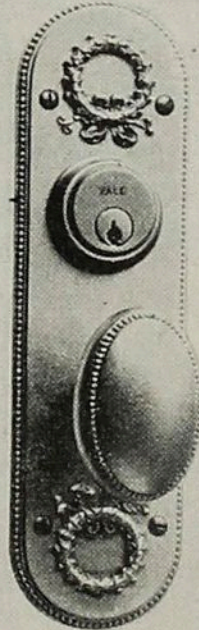
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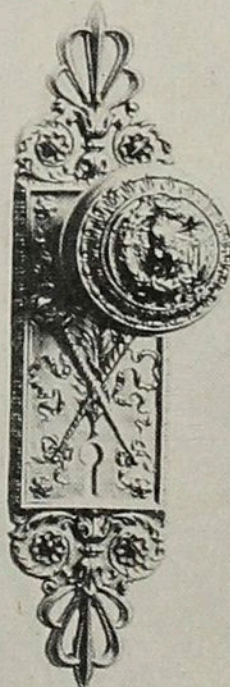
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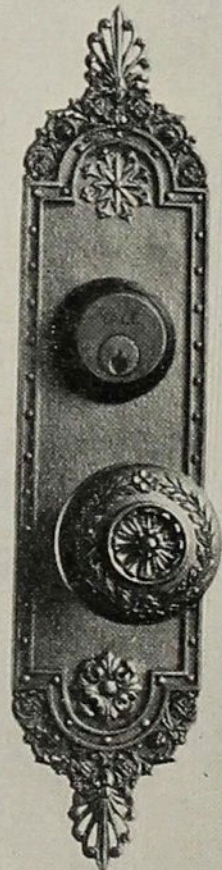
6



8



9



10

School—Empire.

Yale & Towne Designs. Empire.

The Multipliers indicate the relative prices of the various Designs and finishes as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

ARCOLA—Fig. 1, page 560, 5 pieces, including
 Esc'n Plates and Knobs, p. 560 Flush Sash Lifts, p. 916*
 Cup Escutcheons, " 904 Door Pulls, " 823
 Appropriate Finishes: Copper (CY22) Mult'r 4.5, (CX22) Mult'r 4.5; Silver (SX52) Mult'r 5.2, (SY55) Mult'r 6.; Gold (GY10) Mult'r 11.; Hand Chasing, Mult'r 1.6 additional.

AUSTERLITZ—Figs. 2 and 6, page 560 40 pieces, including
 Esc'n Plates and Knobs, p. 560 Extension Bolts, p. 894*
 Store Door Handles, " 747 Door Pulls, " 823
 Cup Escutcheons, " 904 Push Buttons, " 895
 Flush Sash Lifts, " 916* Push Plates, " 923*
 Hook Sash Lifts, " † Shutter Trim, " 922*
 Bar Sash Lifts, " † Cabinet Trim, " 965
 Appropriate Finishes: Brass (AZ15) Mult'r 1.5; Copper (CY22) Mult'r 1.5; (CX22) Mult'r 1.5; Silver (SX52) Mult'r 2.25, (SY55) Mult'r 3.1; Gold (GY10) Mult'r 9.75

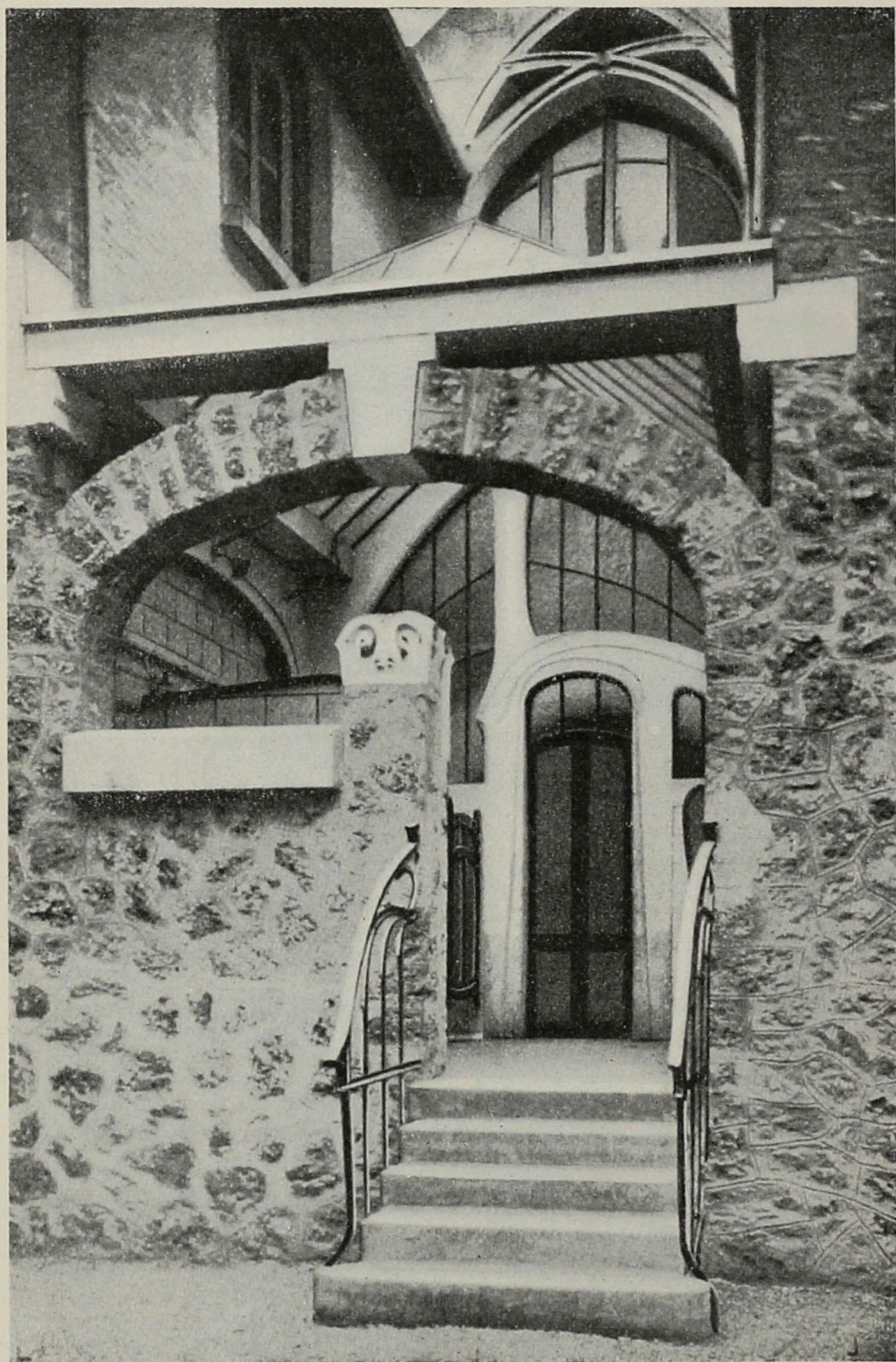
JENA—Figs. 3, 4, and 5, page 560, 11 pieces, including
 Esc'n Plates and Knobs, p. 560 Door Pulls, p. 826
 Store Door Handles, " 751 Push Buttons, " 896
 Cylinder Faces, Fig. 11, " 924 Push Plates, " 923*
 Hinge Straps, " 851
 Appropriate Finishes: Brass (AZ10) Mult'r 1.8; Copper (CX22) Mult'r 1.9; Silver (SX52) Mult'r 2.8

MARENGO—Figs. 7 and 9, page 560 22 pieces, including
 Esc'n Plates and Knobs, p. 560 Door Pulls, p. 826
 Store Door Handles, " 753 Push Buttons, " 896
 Cup Escutcheons, " 905 Push Plates, " 923*
 Flush Sash Lifts, " 916*
 Appropriate Finishes: Brass (AZ15) Mult'r 1.5; Copper (CY22) Mult'r 1.5, (CX22) Mult'r 1.5; Silver (SX52) Mult'r 2.25, (SY55) Mult'r 3.1; Gold (GY10) Mult'r 8.75

NEMOURS—Fig. 8, page 560, 7 pieces, including
 Esc'n Plates and Knobs, p. 560 Bar Sash Lifts, p. †
 Store Door Handles, " 760 Push Plates, " 923*
 Appropriate Finish: Iron (FX80) Mult'r 1.6

ST. CLOUD—Fig. 10, page 560, 39 pieces, including
 Esc'n Plates and Knobs, p. 560 Door Pulls, p. 829
 Cup Escutcheons, " 906 Push Buttons, " 897
 Flush Sash Lifts, " 916* Push Plates, " 923*
 Lever Handles, " † Cabinet Trim, " 972C
 Appropriate Finishes: Brass (AY22) Mult'r 3.25; Copper (CY22) Mult'r 3.25; Silver (SY52) Mult'r 4.2; Gold (GY12) Mult'r 12.5; Hand Chasing, Mult'r .85 additional.

*A few Designs only are shown as examples. † Not illustrated.



A Doorway.

L'Art Nouveau.

Origin in the works of members of the Union Centrale des Arts Decoratifs de Paris, Rubrick Robert, Alexandre Charpentier, Vallgren, Dampt, Grasset and others in Paris. Victor Horta, Belgium, one of its greatest leaders. Van de Velde, (Germany), Colonna, Aubrey Beardsley, besides other noted continental artists.



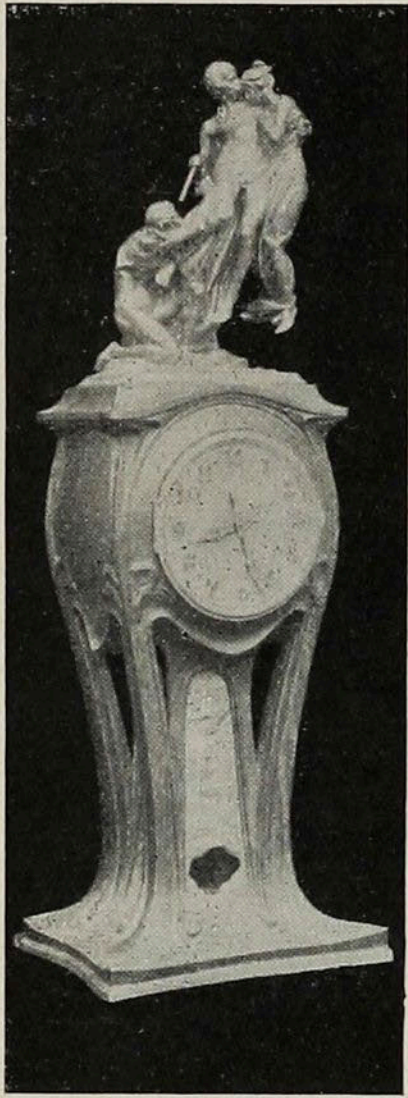
At least an acquaintance with the art of the past has never before in the history of man been so accessible to every student as it is to-day. For not only he who runs may read, but even the loiterer can hardly escape, if he accepts the aid which printing, photography and the allied methods of reproduction

are constantly offering.

For the designer who applies ornaments to special objects as well as to the man who has occasion to use ornament in a more general way, as for instance in architecture, and in brief to anyone whose life brings him into critical contact with the art of ornamental design, there is a rule which may be set down as a safeguard in judging of its excellencies or faults, and that is, that nothing is good simply because it is done in a certain school or style. The Gothic school was eminently one of beautiful design, and the Rococo is noted for its lapses into almost imbecile oddities and self-conceits, yet it is not safe to say that Gothic designers did not nod and even fall asleep or that Rococo does not frequently show the flash and sparkle of astonishingly beautiful life and delicacy.



Card Tray.



Clock. The Flight of Time.
By A. Charpentier.

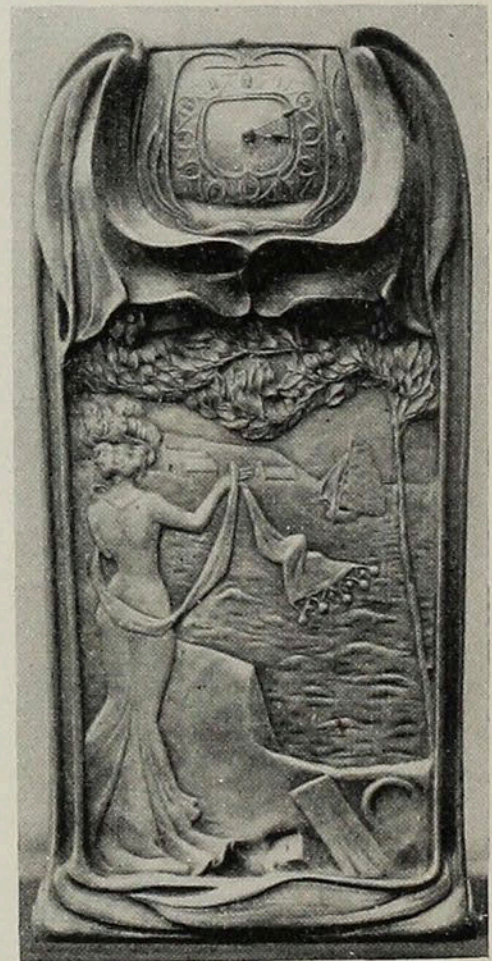
its apparent origin was continental in location; first manifested in German, Hungarian and Austrian designs.

Its influence was quickly felt in France and but slowly in Italy which, as the latter is the very fortress of classic tradition, is not strange. Did the English Pre-Raphaelites anticipate it in their return to mediæval atmosphere? Was not a certain M. Colonna here in America one of its early disciples as evidenced by his decorative drawings, and did not Mr. Sullivan in

It is clear that our age is essentially eclectic; that from what has preceded we are slowly learning to take the wheat and leave the chaff, and where the field is so open we ought to feel that innate excellence should be the test of good work.

The past decade in Europe and America has seen a gradual but radical departure from recognized forms in architecture and decoration called by the French "L'Art Nouveau," and, as in all art development, it is almost impossible to say exactly when or where the first impulse was felt or put into execution, but

briefly we may say that



Clock.
Collection of S. Bing.

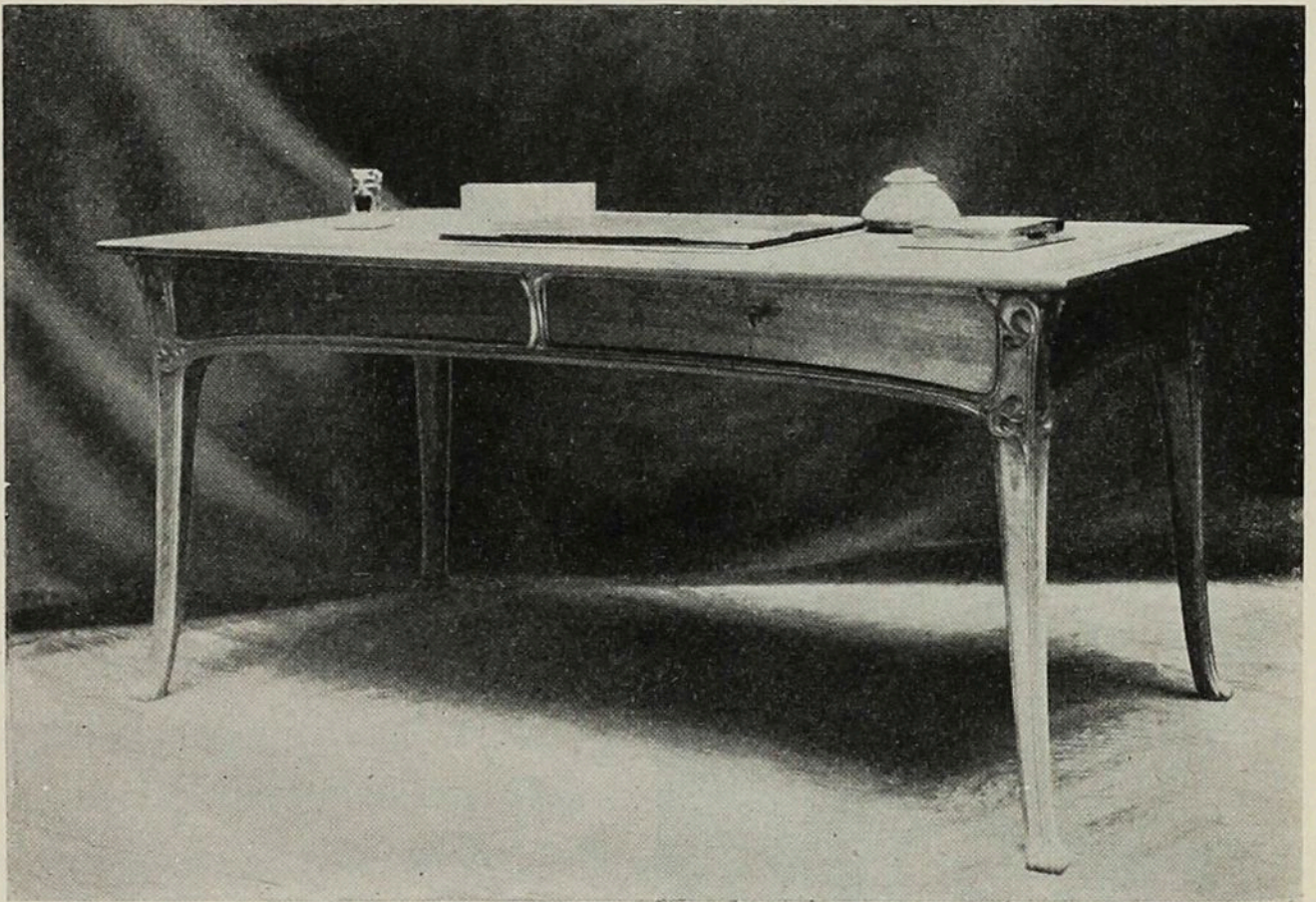
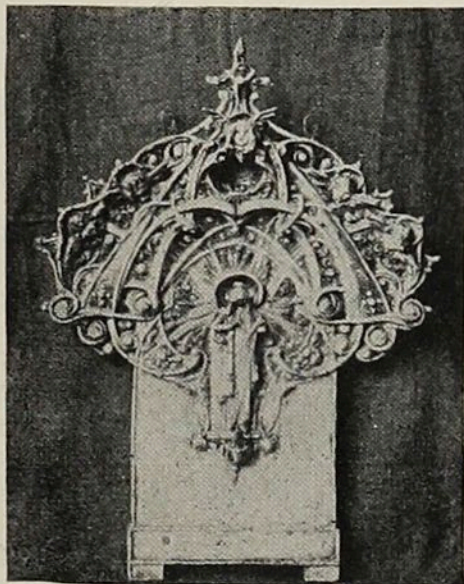


Table. Collection of S. Bing.

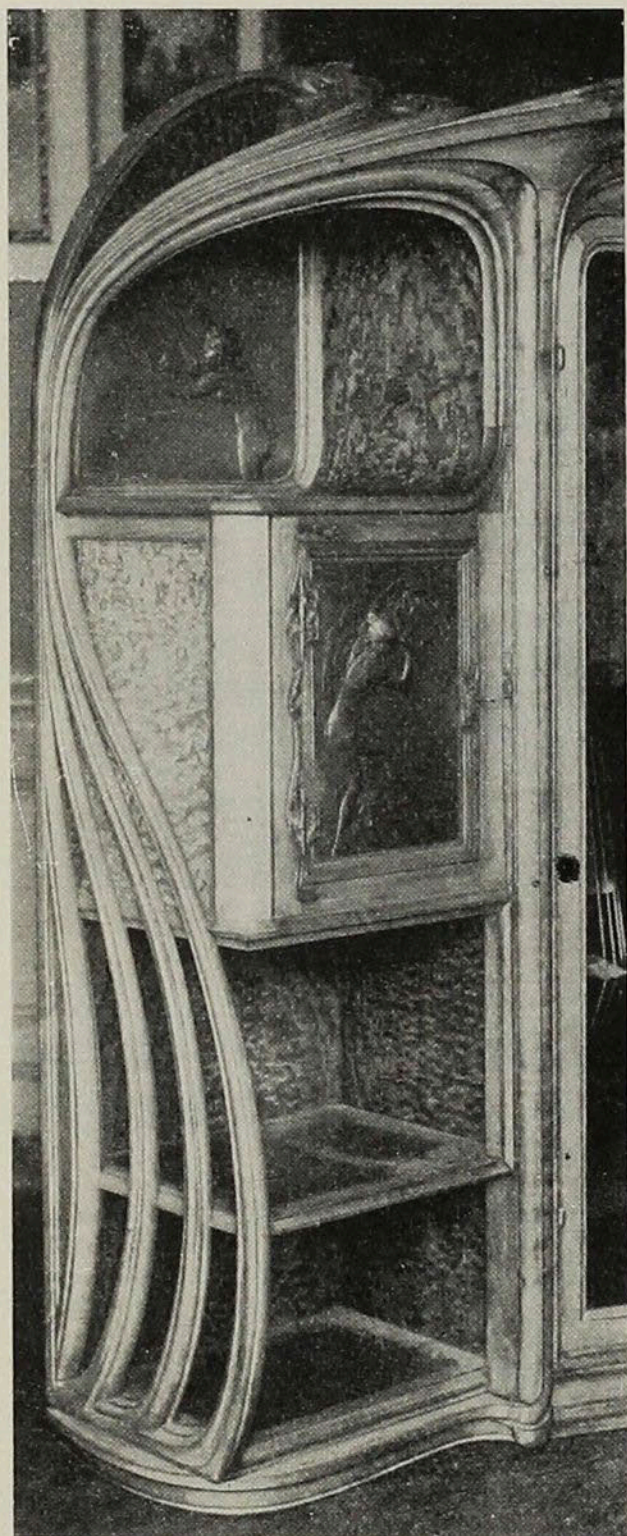
Chicago, basing his ornament on the prairie lotus and the Byzantine inspiration of the Richardsonian Romanesque revival give us here a hint of what was coming by his modern treatment of the acanthus?

Certainly Aubrey Beardsley and Will Bradley, Henry Linder the sculptor, and their American followers were walking in the



Sconce. By Henry Linder

paths of originality even though we all fancied we saw Japanese influence and the cloven hoof of the worship of mediævalism in their work, charming as much of it is. The rise of the "Poster" was, I believe, a great sign of the free thinking and drawing now upon us. France, to-day, is making the most of the new style, but it is chiefly in jewelry, bric-a-brac and furniture and the

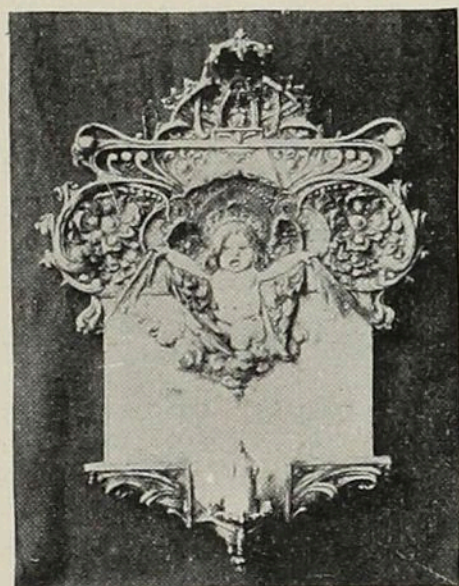


Compartment of Cupboard for
Stringed Instruments.
By Alexandre Charpentier.

ornament incidental thereto. So far architecture has not outside of Germany been even seriously affected by the change, and certainly, if we may be guided by the published examples, some German designers are doing their best to discourage the world of design, while those Frenchmen who are working in this vein are putting serious thought into their designs.

If, however, we mean to judge it by its results in the Paris Exposition of 1900, its effect on ornament is encouraging while in architecture it certainly blazons the path to decadence. In small articles and furniture it is cleverly handled by many little masters, but no new and impressive architectural thought has been interpreted by it either in plan or facade.

Realism is its weakest phase and conventional treatment of swirling, almost Gothic, forms founded on the growth of plants is one of the best indications that in it we may yet find the starting point, at least, for a new school founded on nature. From Italy we may finally expect much, even if Italians do not, begin it on radically new lines.



Sconce. By Henry Linder.

Classic tradition there will in all probability help rather than hinder its development in the restraint which it will naturally exercise upon it.

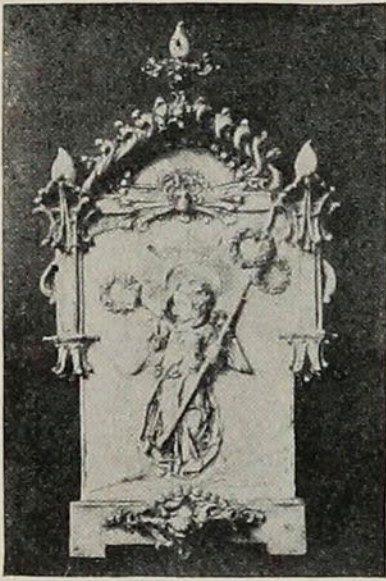
As to what forms of leaf or flower, and what contours should be studied for good results in ornamentation, we must go to nature, but neither try to lead nor surpass her in her own province, nor must we slavishly copy her, but rather by close study see how and why

things are thus and so, and suggest in our work the inspiration which she can give. This *new art* may be able to do effectively.

Some of the best designs in older work lack decoration entirely. Take some of the early Greek tombs and we see as well in the contour of the canoe paddle or spear of the savage the value of pure unassisted outlines. Take the Colonial and Spanish metal work and some of it is perfectly plain, and yet its outlines are attractive because the curves are often beautiful in themselves, and often the proportions of length to breadth are well studied. If the "new" men can keep this in mind they cannot go far astray.

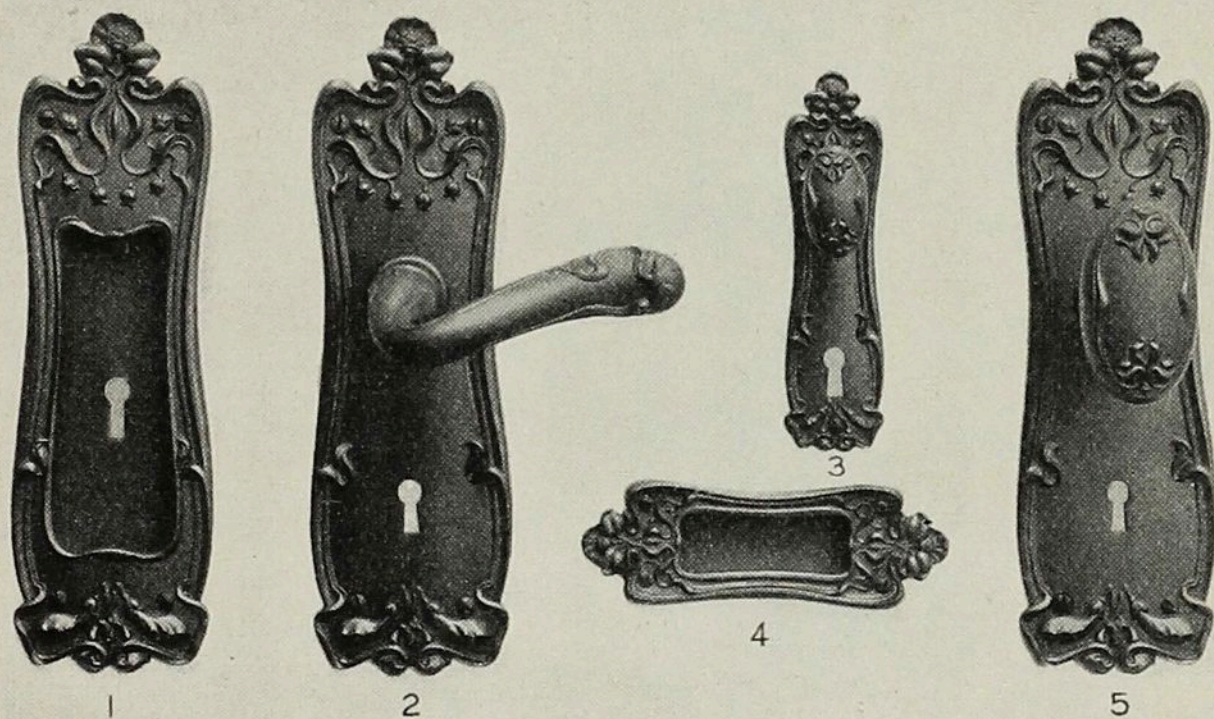
In all the endless discussion about excellence in design we are apt to lose sight of the fact that logical common sense plays a most important part. Not that this alone can carry away the laurel, but without it genius must often fail. In closing, it may not be inappropriate to quote the words of Henry Van Brunt, on architectural design :

Chair.
Collection of S. Bing.



Sconce.
By Henry Linder.

“The education of the modern architect would be justified if it had done nothing else than to put an end to the absurd ‘battle of styles’ which raged in England and America fifteen or twenty years ago. We are the legitimate heirs of all that has gone before us, and the great object of our education is to teach us to avoid a prodigal waste of our vast inheritance, and to use it with discretion and self-denial, that we, in our turn, may leave behind us not anarchy and confusion, but discipline and order, adequately expressing the civilization of our times.” This applies to all designers of ornament and architecture, and with special force to “L’Art Nouveau.”



Yale & Towne Designs.

L'Art Nouveau.

The Multipliers indicate the relative prices of the various finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34.

For Explanation of Finish Symbols see page 609.

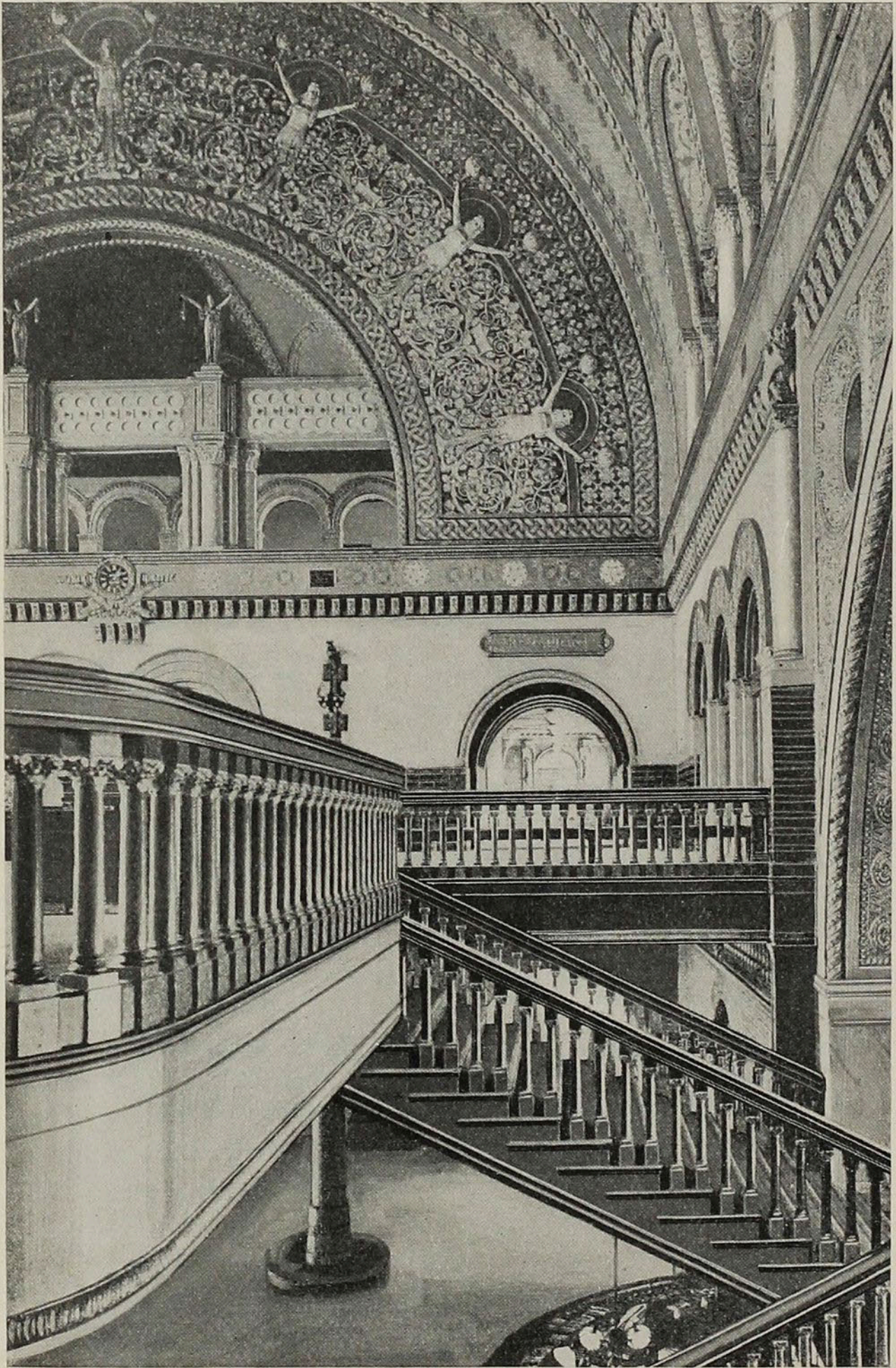
LAVAL—Figs. 1 to 5, above, 8 pieces, including

Esc'n Plates and Knobs, p. 569
 Cup Escutcheons, . . . " 905
 Flush Sash Lifts, Fig. 4, " 569

Lever Handles,
 Fig. 2, . . . p. 569
 Shutter Knobs, †

Appropriate Finishes: Brass (AZ10) Mult'r 2.9, (AZ15) Mult'r 3., (AZ61) Mult'r 3.6; Silver (SY55) Mult'r 4.4; Gold (GX12) Mult'r 10.7

† Not illustrated.



Union Passenger Station, St. Louis, Mo.

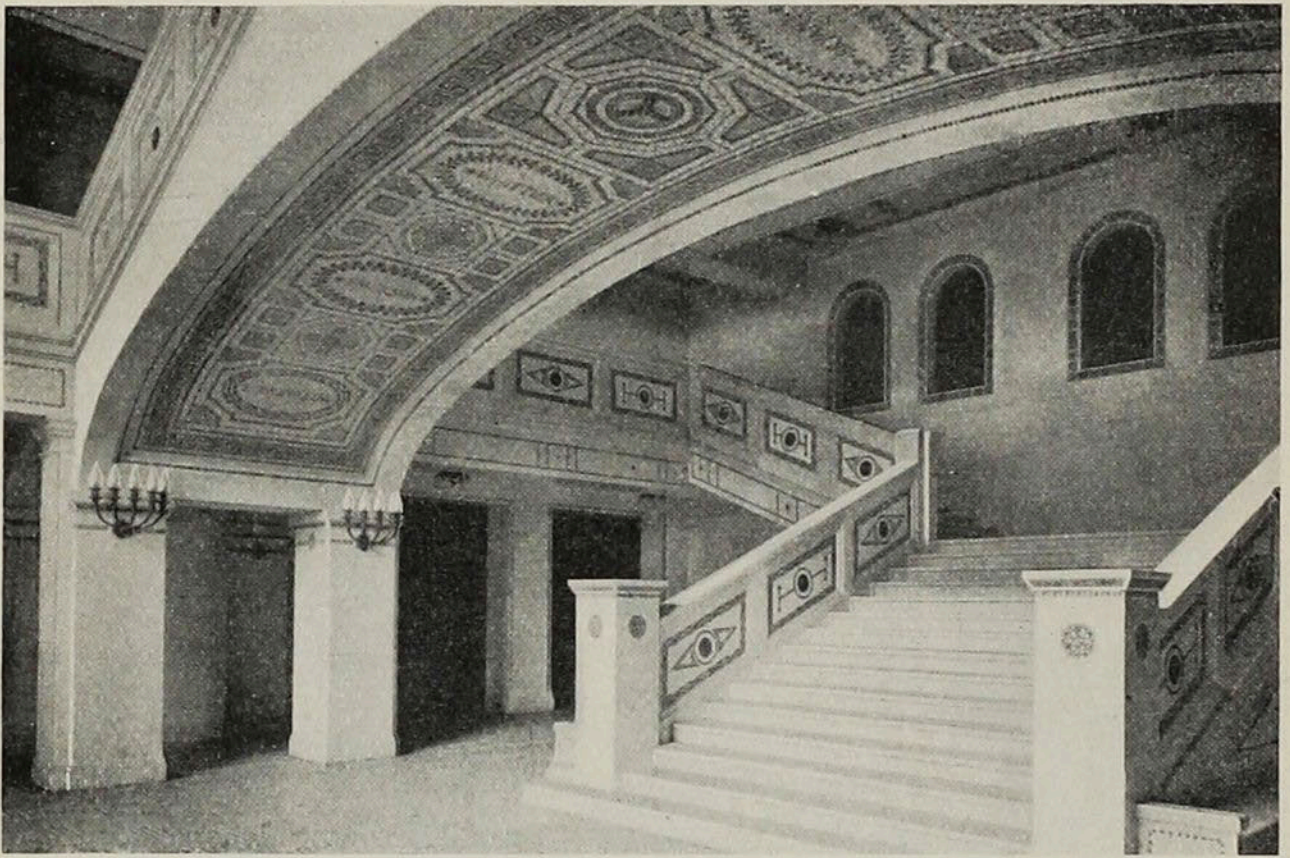
Modern.



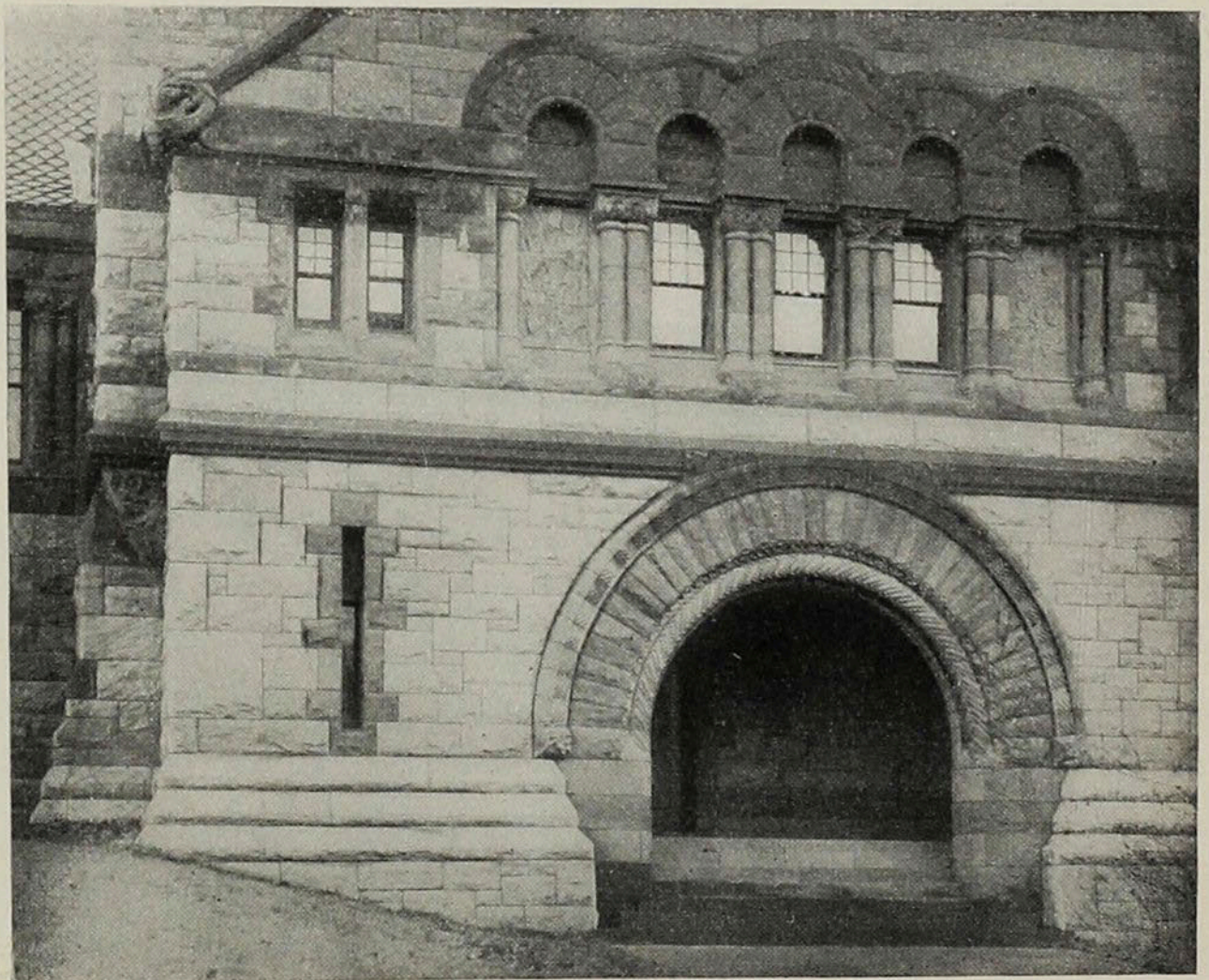
DECORATIVE art in the United States is showing to-day the effect of intelligent study of the past, adhering often to motives recognized as good, but striking out into new paths in the search for the ideal. We cannot claim a national style yet, inasmuch as the revivals of bygone styles have come and gone with such rapidity as to almost unsettle the designer, and many obstacles lie in the way of the adoption or creation of a national style.

Nevertheless, education is bearing fruit and with the increase of wealth and culture since 1876, the progress in architecture and decoration has been surprising even to those who expected it.

If we review the work of the foremost designers during the last twenty-five years this view finds ample justification. Unquestionably among the designers of this period the late H. H. Richardson stands conspicuous, not only as an architect and so dealing with entire structures, but also as a great student of the detail of decoration and color often so carefully, and always so originally and boldly applied in his work. In ornament, especially, Richardson struck for us a new note. He had an innate sense of the value of contrast and scale, and on his buildings the Romanesque ornament leaning as it did toward the Byzantine in simplicity and richness was strikingly effective and harmonious. He applied his ornament to improve his designs and did not



Main Staircase, Public Library, Chicago.



Entrance, Ames Memorial Library, North Easton, Mass. H. H. Richardson, Arch't.

build it, but used it as ornament pure and simple, and we seldom find it misplaced. Had he lived longer, we might have seen a style developed based on Byzantine art, which would have gone far to give us a national school of ornament. Richardson also appreciated the true value of color in his materials and handled them like a master. Note the combinations of brownstone, sandstone and granite, in much of his work.

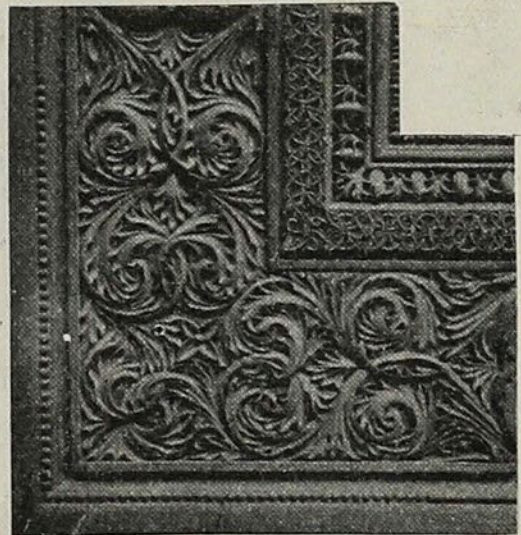
Among later men Mr. Louis H. Sullivan concededly holds a recognized position among modern designers, in that he has developed a rich vein of striking originality, delicacy and grace, which if more generally accepted and followed would justify classification as a distinct school. Mr. Sullivan, it is said, took as a suggestion from stem and leaf design the prairie lotus, its tendrils and foliage being susceptible of freer treatment than the acanthus and with this plant he has combined lace-like geometric ornament introducing for greater interest at times, human and other animal forms, and flat modeled plain surfaces.

Originality in ornamental design is shown in the work of Mr. Wilson Eyre, Jr., Mr. Claude Bragdon, the late A. Page Brown, in the Mission style later referred to, Mr. H. T. Schladermundt and others.

It is indeed to the younger men and those less harassed by the demands of an extensive practice that we must look for the greatest boldness and originality of the permissible sort.



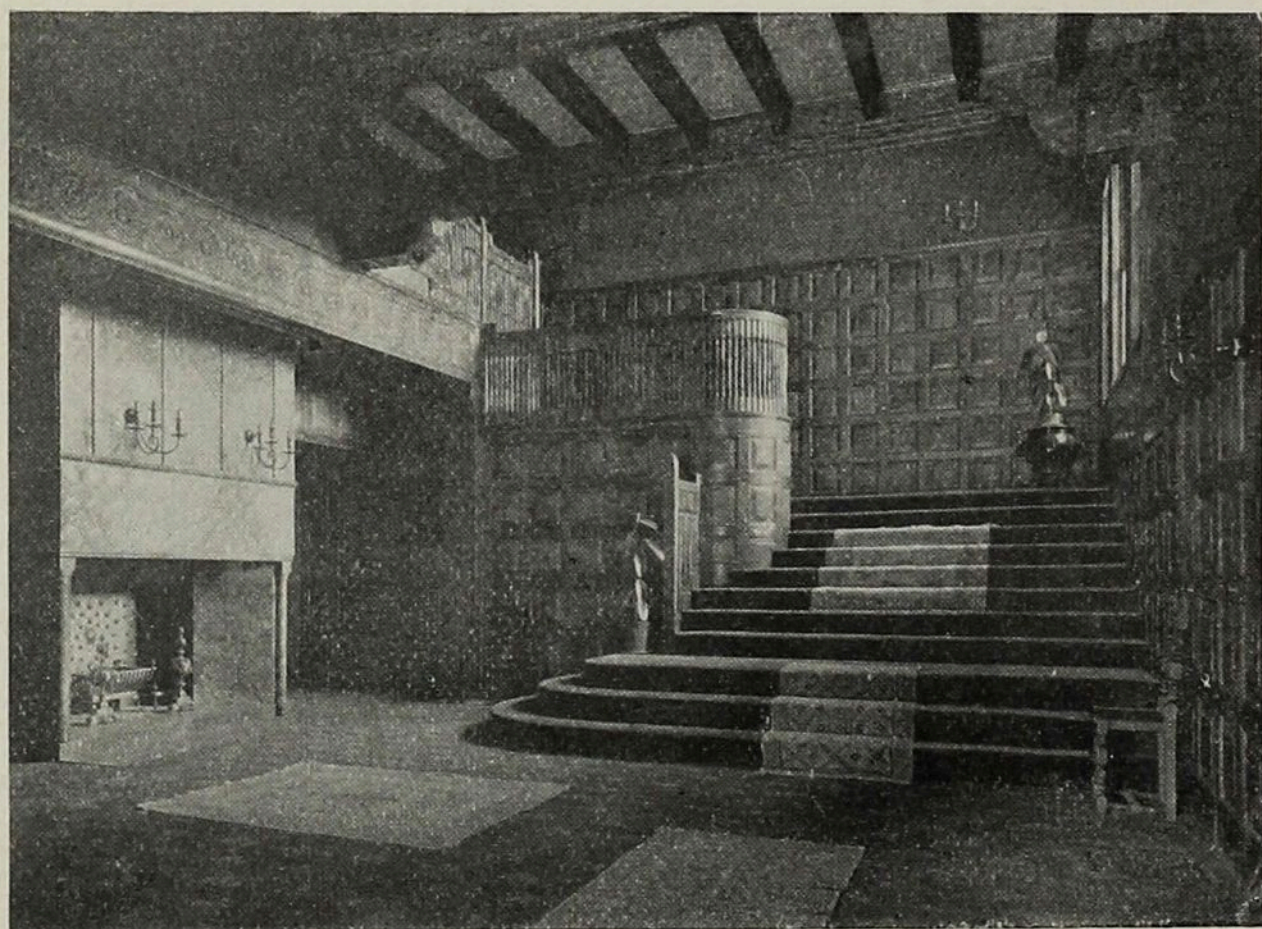
Carving, State Capitol, Albany, N. Y.



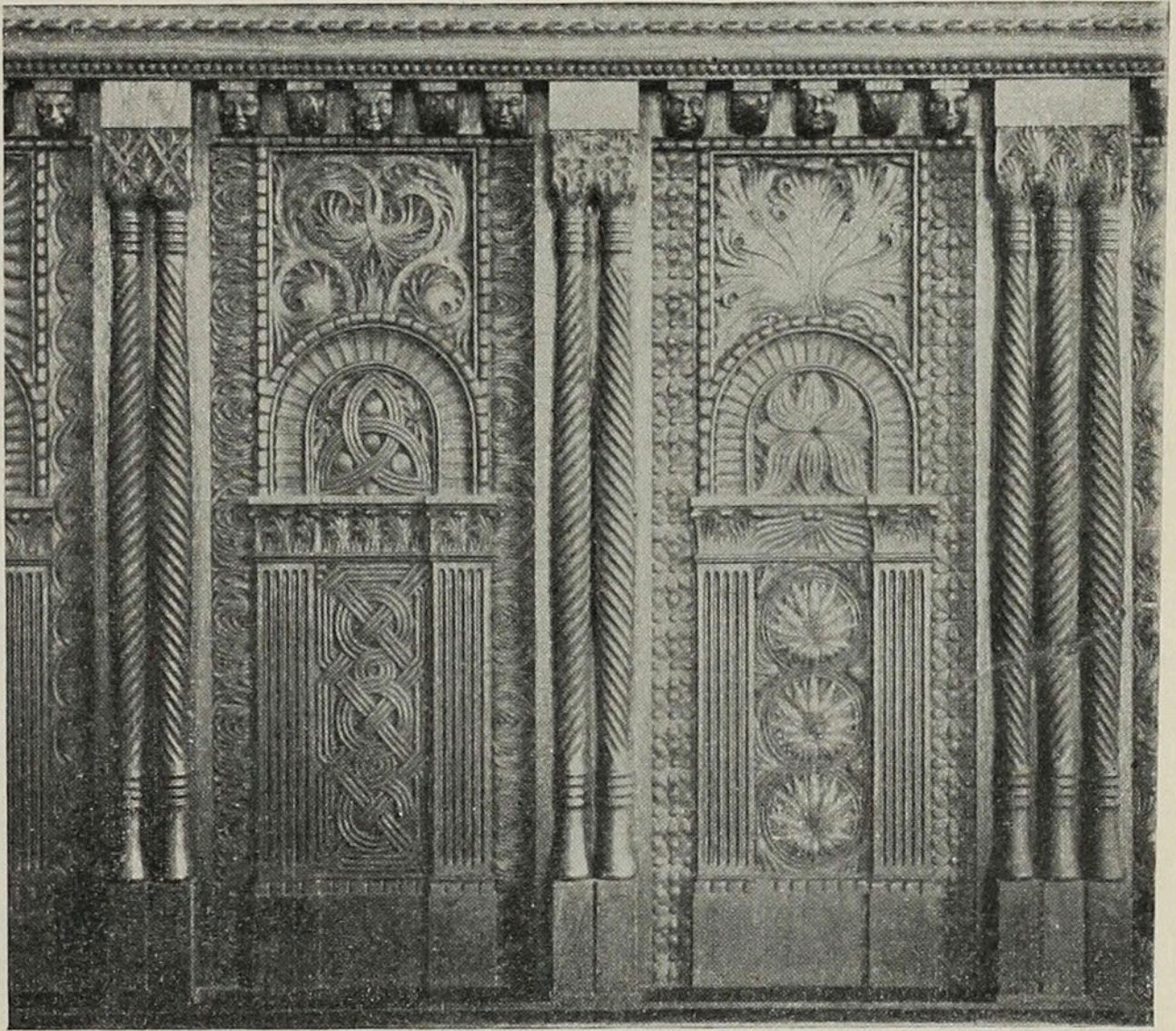
Carving, State Capitol, Albany, N. Y.
H. H. Richardson, Architect.



An English Bedroom.

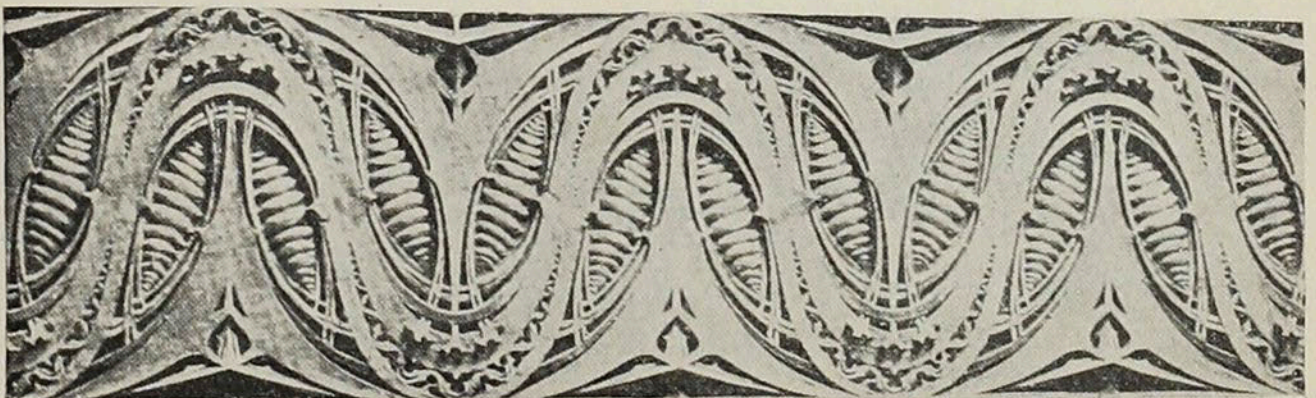


Hall in Residence, Washington, D. C.
H. H. Richardson, Architect.



Carved Desk Front, State Capitol, Albany, N. Y.
H. H. Richardson, Architect.

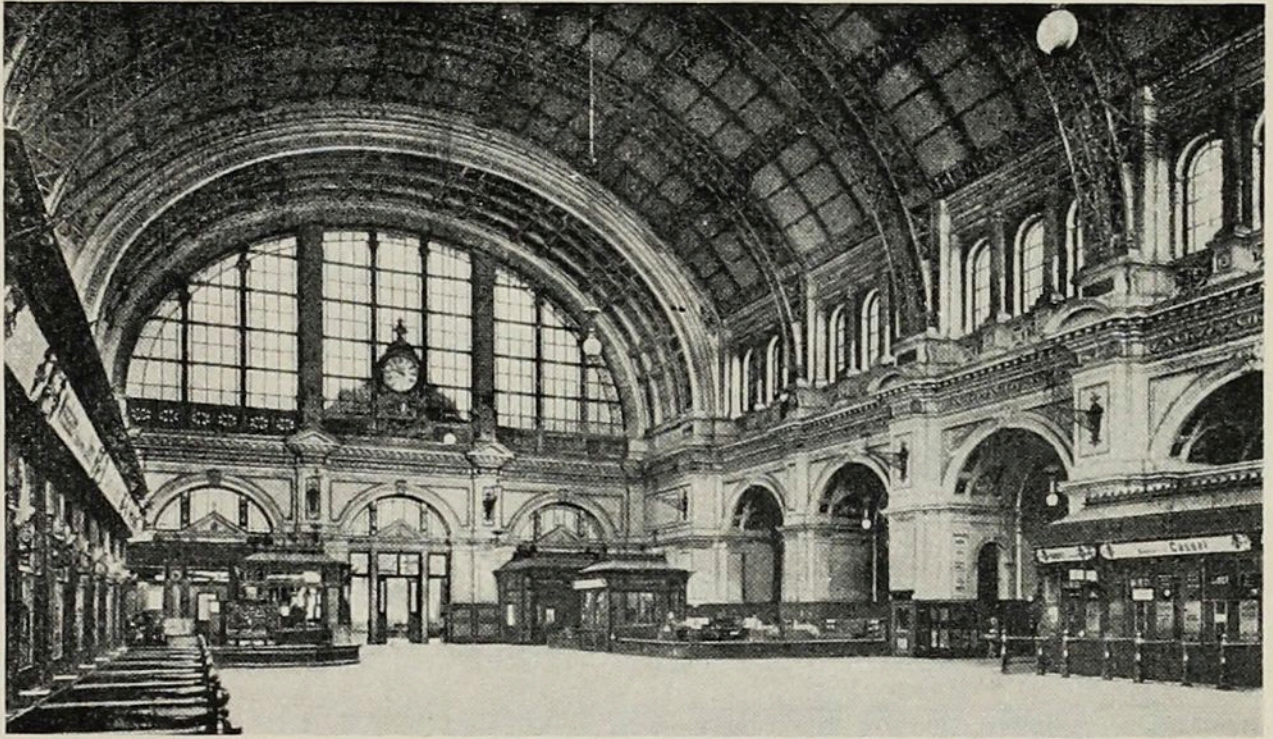
An extensive practice often engulfs the individual, hence from the numerous works of a large office it is difficult to select any one piece which differs essentially in character from others. We note this tendency to similarity of scholastic and other





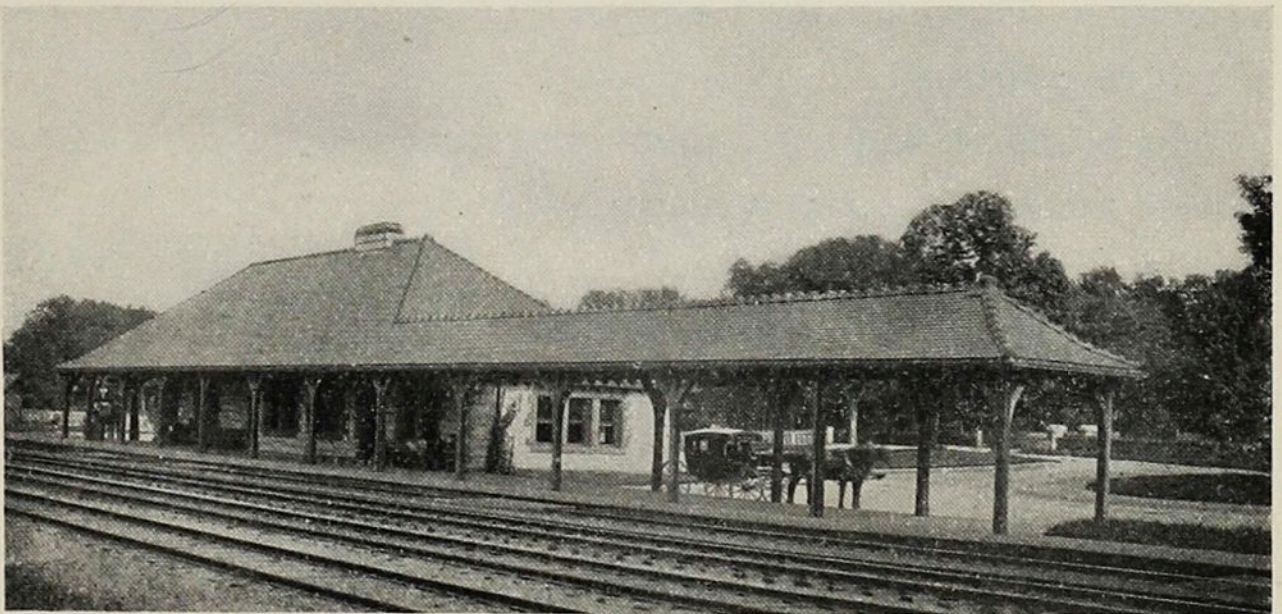
Station of Orleans Railway, Paris.

character in all the products of architects, painters and sculptors where they are in touch or close proximity even ; it has always been so and always will be, but therefore when good original design is obvious, it is all the more to be observed and praised, for by such work we are greatly helped to avoid the speedy descent into commercialism which even now threatens the greater part of current work in this country. Architecture is easily made into millinery, if a man follows instead of forcing the taste

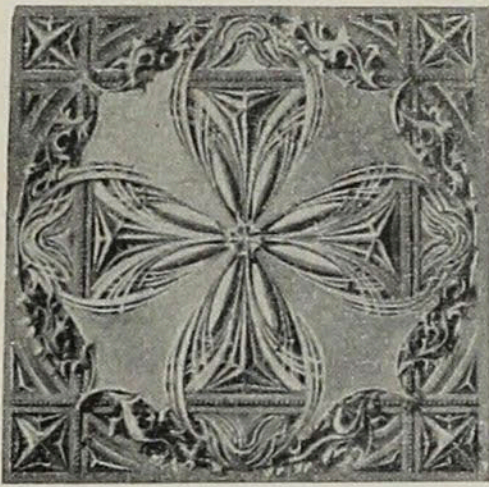


Railway Station, Frankfort-on-the-Main, Germany.

of the day, and the only way to force the taste is to know what is good, pursue it interestedly and with the assistance of training and talent do nothing half-heartedly. He is fortunate indeed who possesses these essential characteristics, but many of our modern designers do, and more are coming to the front. This is a golden age for the United States in more ways than one, and if our national trait of haste does not kill the best talent that is beginning now to leave its impression on our houses, public



Suburban Station, H. H. Richardson, Architect.



Ornament.—Sullivan.

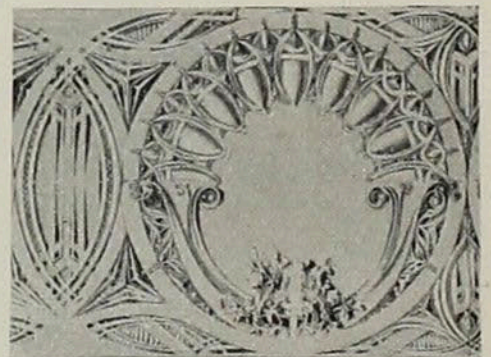
buildings and churches, we shall see the fruits of an American Renaissance of considerable interest in the history of art.

Schools of ornament are created by various causes: the fashion at court as during the times of Francis I, Louis XV and Napoleon I; the inspiration which comes to a nation by the importation of foreign wares; the art of a conquering race mingling with that of the conquered one, as in the case of the Moors in Spain, and the inspiration which comes to a single designer through study of the past and of even the contemporary art of another nation, of which we have examples in the careers of the brothers Adam, of Chippendale, and others; and still earlier in the work of Niccola Pisano and the beginnings of the Renaissance.

The most famous and enduring schools have all possessed that elusive quality which is due to great imagination. This is what appeals to one and all, and yet nothing is harder to define or more quickly secures a following. Time alone, however, decides whether a school or style is based on correct principles and worth perpetuating.

Much original and much interesting work is being done in the United States to-day and a good share of this is being done in the West.

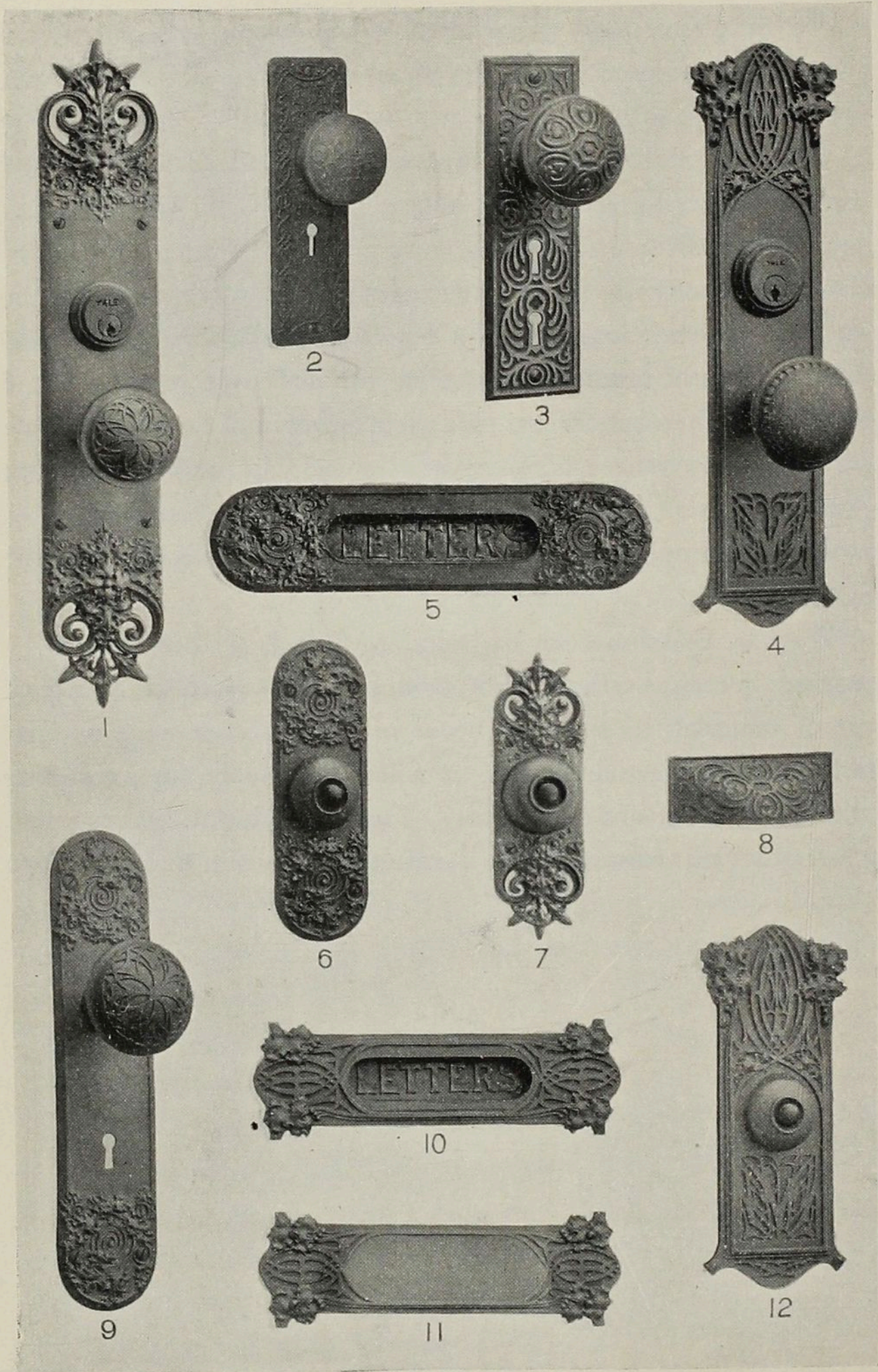
In California the old Mission style has been revived by the late Mr. A. Page Brown with a promise of its becoming a state style at least, and no one can deny that it has great vitality. Its ornament is easily wrought in



Ornament.—Sullivan.

stucco or plaster, and certainly the shadows in a light material give greater value to a design than those in a darker medium. Of course the snow and rain of a colder climate would probably increase the pitch of the old Spanish roof slopes, but even now we find successful flat-roofed houses in the Northern states, and our great expositions are doing more and more to make us appreciate the beauty of Renaissance design as interpreted by the earliest Spanish colonists of the Southwest and West. No one can confidently predict the coming national style in the United States, and the chances are that there never will be one. Such a vast country whose climate varies so widely, and whose great population has such varying needs and tastes can hardly be satisfied with one style, amalgamated as our people may become in other ways.

Why is a national style desirable? It is a thing not to be worked for in itself. If it comes as the result of a logical use of materials to meet the needs of a rapidly growing population in a progressive nation, it will naturally be an interesting phase in art, but not otherwise. To reach this end by conscious effort directed toward such a result would not be other than absurd.



School—Modern.

Yale & Towne Designs.

Modern.

The Multipliers indicate the relative prices of the various Designs and Finishes, as compared with prices of corresponding pieces in the Cluny Design, Copper Finish (CX22), pages 734 and 735. For Explanation of Multipliers see page 34. For Explanation of Finish Symbols see page 609.

CAMBRIA—Figs 1 and 7, page 580, . 12 pieces, including

Esc'n Plates and Knobs, p. 580	Lever Handles, p. 879
Store Door Handles, " 747	Push Buttons, " 895
Appropriate Finishes: Copper (CY22) Mult'r 2.4; Silver (SX52) Mult'r 3.3; Iron (FX80) Mult'r 1.9	

CASTILIAN—Fig. 2, page 580, . 18 pieces, including

Esc'n Plates and Knobs, p. 580	Push Buttons, p. 895
Cup Escutcheons, " 904	Push Plates, " 923*
Flush Sash Lifts, " 916*	Key Plates, " 953
Door Pulls, " 824	
Appropriate Finish: Old Copper Plated (SCX17) Mult'r .25	

FLORIAN—Figs. 3 and 8, page 580, . 54 pieces, including

Esc'n Plates and Knobs, p. 580	Cupboard Catches, p. †
Store Door Handles, " 759	Transom Catches, " †
Cup Escutcheons, " 905	Chain Door Fast, " †
Flush Sash Lifts, " 916*	Chain Bolts, " †
Hook Sash Lifts, " †	Barrel Bolts, " †
Bar Sash Lifts, " †	Foot Bolts, " †
Offset Bar Pulls, " †	Door Pulls, " 825
Letter Drop Plates, " 917*	Push Buttons, " 896
Extension Bolts, " 894*	Push Plates, " 923*
Mortise Door Bolts, " †	Shutter Knobs, " 940
Cupboard Turns, " †	Butts, " 919*
French Window Catches " †	Cabinet Trim, " 968
Appropriate Finishes: Bronze (BZ36) Mult'r .25; Steel (SBZ4) and Iron (FBZ4) Mult'r .15	

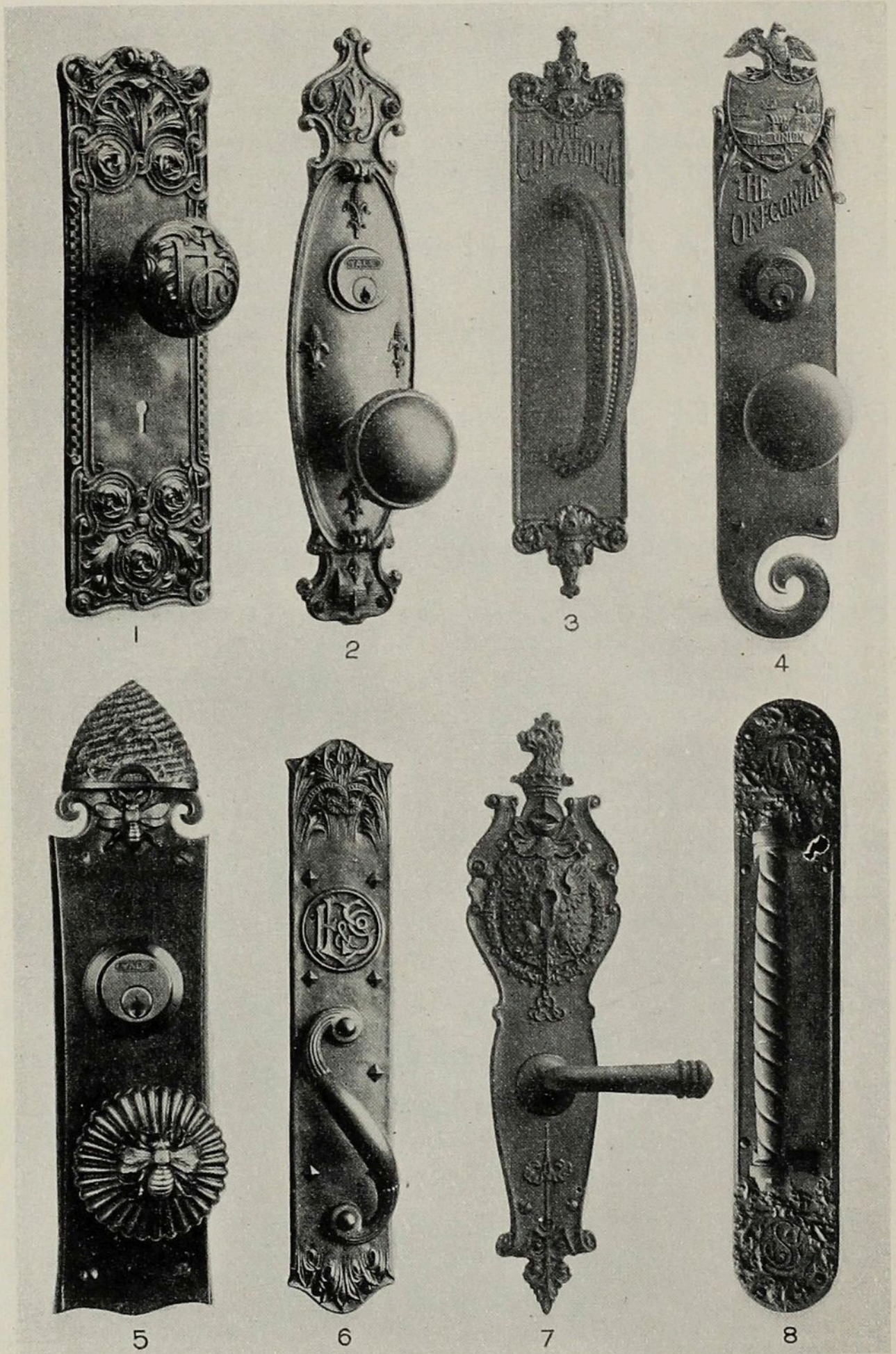
PARMA—Figs. 5, 6 and 9, page 580, . 34 pieces, including

Esc'n Plates and Knobs, p. 580	Door Pulls, p. 827
Store Door Handles, " 755	Push Buttons " 897
Cup Escutcheons, " 906	Push Plates, " 923*
Letter Drop Plates, " 917, Fig. 5 & 6	
Appropriate Finishes: Copper (CX22) Mult'r 1.4; Silver (SX52) Mult'r 2.1; Iron (FX80) Mult'r 1.1	

SENLIS—Figs. 4, 10, 11 and 12, page 580, 22 pieces, including

Esc'n Plates and Knobs, p. 580	Door Pulls, p. 828
Store Door Handles, " 755	Push Buttons, " 897
Letter Drop Plates, " 917, Fig. 1 & 2	Push Plates, " 923*
Appropriate Finishes: Copper (CX22) Mult'r 3.; Silver (SX52) Mult'r 3.9; Iron (FX80) Mult'r 2.1	

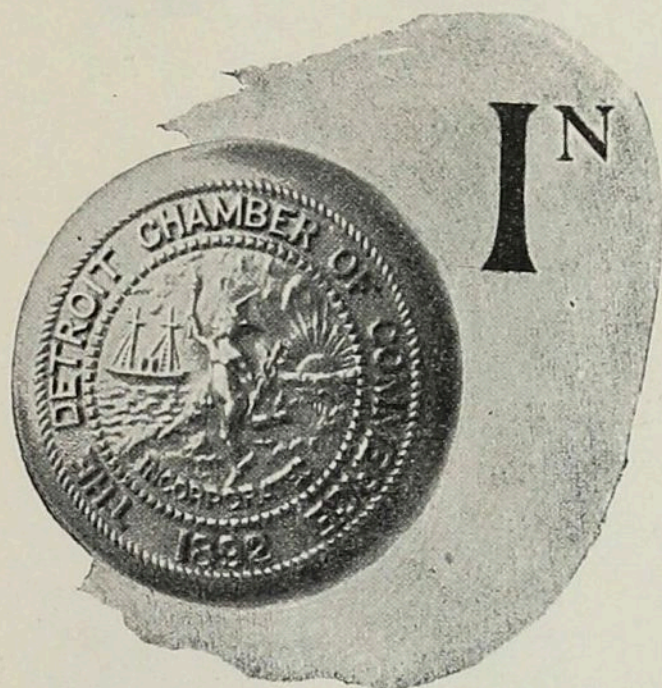
*A few Designs only are shown as examples. † Not illustrated.



Emblematic Hardware.

Section 4.

Emblematic Hardware.



IN OCCASIONAL cases it is found desirable to indicate the character or use of a building by introducing one or more appropriate emblems in the design of the Hardware of Ornament.

This is especially true of buildings for Masonic or other lodges, for clubs, societies, etc., in which case the emblems of regalia, badges, etc., can be availed of; of municipal, state or government buildings, in which case the coat of arms or public seal may be introduced; and of buildings for railroad companies, banks, etc., in which cases the monogram, seal or name of the corporation is frequently reproduced.

In all such cases the device selected is usually introduced as the central ornament of the door knobs, see page 584, and also repeated on escutcheon and push plates, and generally on the larger pieces of metal work, see pages 582 and 585. It may constitute the sole feature of decoration, but usually has associated with it a border or other ornament.

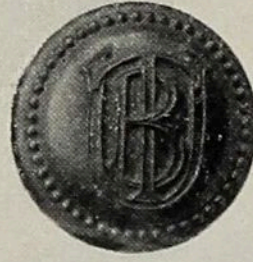
The extensive line of standard designs of the Yale & Towne Manufacturing Company includes some of emblematic character, but generally the use of Emblematic Hardware involves the cost of special designs and patterns, as in the case of "Proprietary



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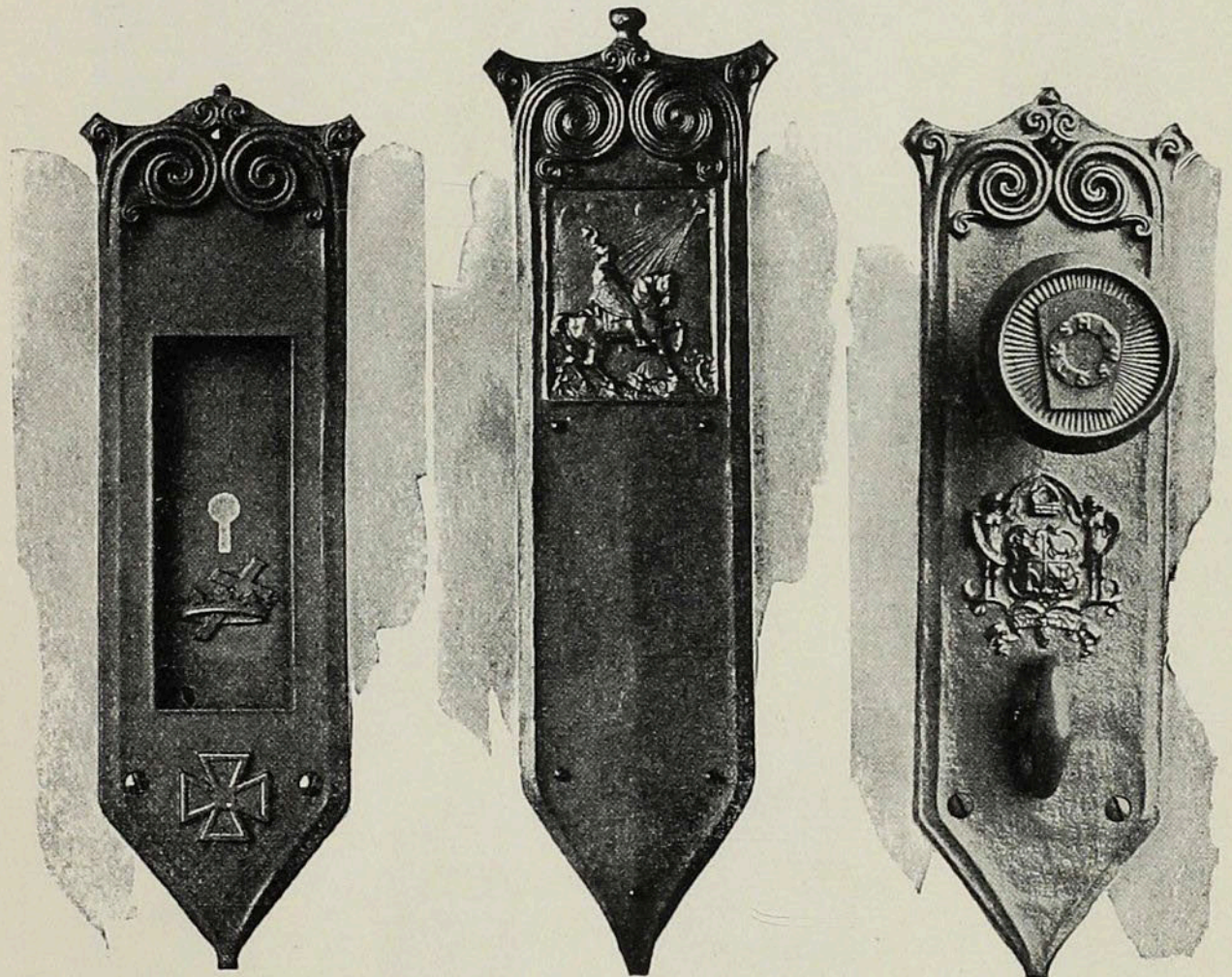


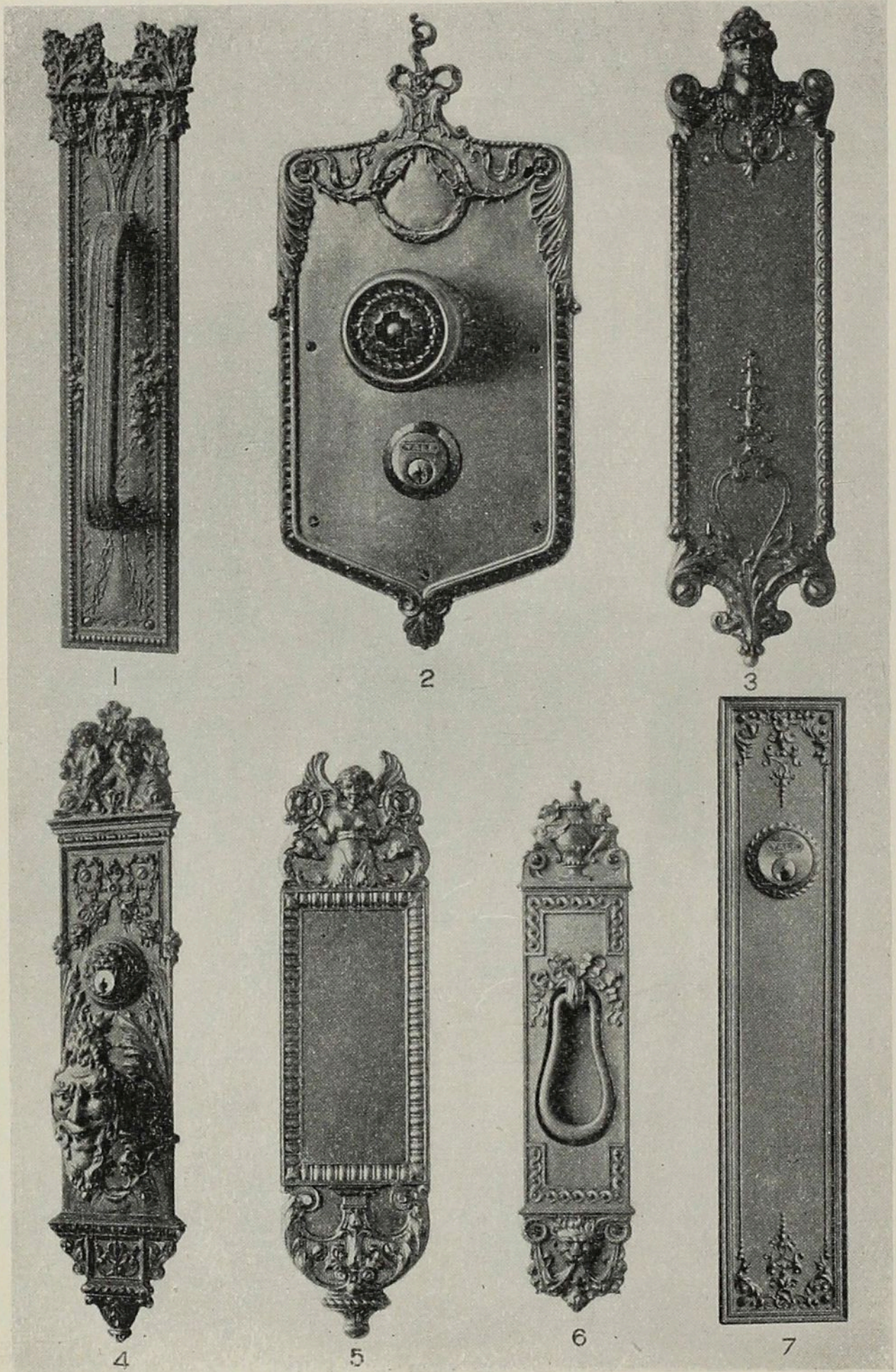
20

Emblematic Designs on Door Knobs.

Hardware," so that the remarks under the latter head (see Section 5, page 587) apply equally in this case.

The accompanying illustrations show a few out of a very large number of emblematic designs heretofore executed, and will serve to illustrate the possibilities of the subject.

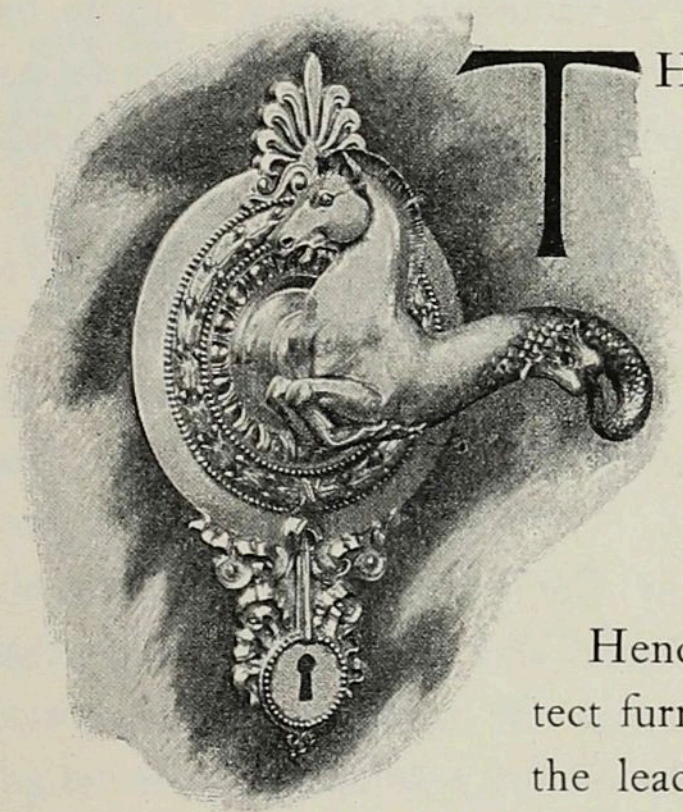




Proprietary Hardware.

Section 5.

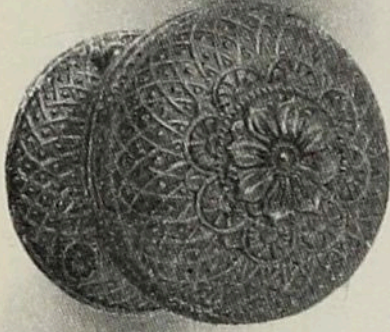
Proprietary Hardware.



THE impress of individuality marks all of the important work of the successful architect and may be extended properly to the subordinate details of decoration, especially where it is essential that these should harmonize with the general scheme.

Hence, in some cases the architect furnishes the designs, or at least the leading *motif*, for the hardware of ornament for the whole, or at least the important parts, of a building. This of course involves the added expense of special drawings, models and patterns, and thus entails a considerably greater cost than the use of standard designs, so that the plan is not usually resorted to except in cases where the question of cost is subordinated to that of perfection of result.

The necessity of such resort has been greatly diminished by the creation during recent years of extensive collections of standard designs, such pre-eminently as that of the Yale & Towne Manufacturing Company, which already embraces upward of 250 designs (each comprising a large number of pieces of every kind usually required and of many sizes) each in some distinct school of ornament, from which fitting selections can be made



Door Knob.

for almost every use without danger of repetition and without fear that the designs selected may become hackneyed by too general use. Therefore, it is advisable that a careful examination of catalogue designs be made before incurring the greater expense entailed by the adoption of special designs.

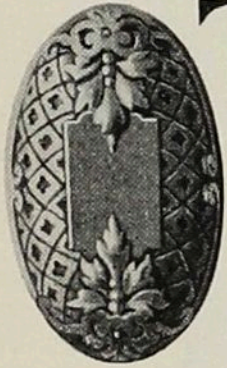
Where, however, it is decided to adopt the latter course the facilities of the Company referred to can effectively be utilized to secure the best result at the least cost with minimum trouble to the architect.

The Art Department of the Company includes a permanent staff of designers, modelers, chasers and pattern makers, together with the most modern appliances for facilitating the work at every stage, thus enabling it to submit new and original designs (in any designated school) or to render designs, or even *motifs*, furnished by the architect, and in either case to execute work so intrusted to it in the most intelligent and artistic manner, and in harmony with the intentions of the architect and his client. When so agreed, the patterns pertaining to such special work are treated as "Proprietary," and are either destroyed after use or held for the exclusive benefit of the architect or client for whom made.

The engravings on page 586 reproduce a few of the Proprietary designs heretofore executed, and are illustrative of the individuality and scope which the method admits of, but it will, of course, be understood that none of them are available for further use unless by the consent of the parties for whom made.

Section 6.

French Hardware.

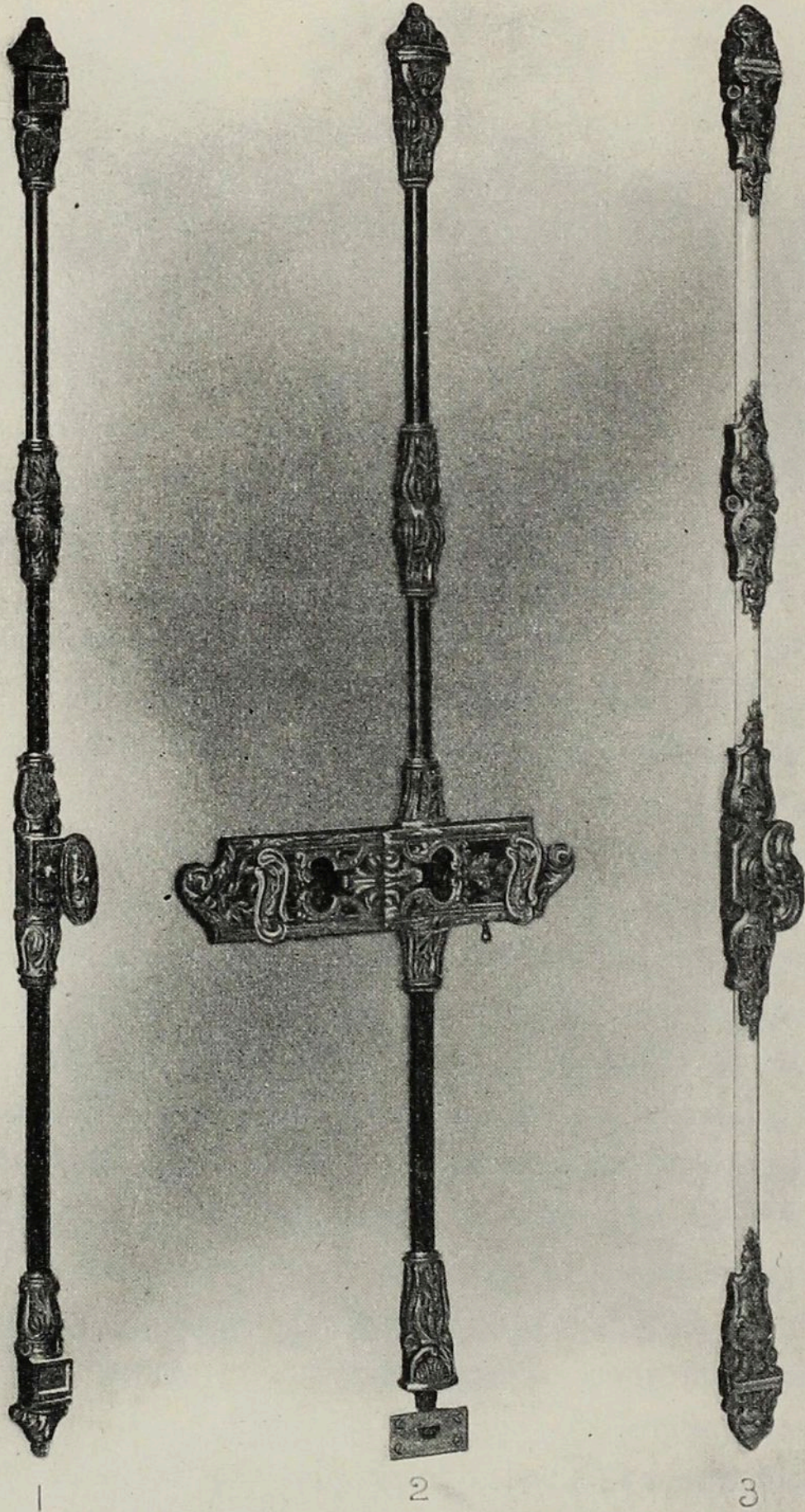


THIS term designates hardware of a type, special both in construction and ornament, the characteristic features of which spring from the fact that in France the fastenings for doors and windows are almost invariably of rim construction (that is, applied to the surface of the wood, not mortised into it) and, being thus exposed to view, are always treated with more or less reference to decorative effect. This preference for "rim" fastenings arises doubtless from the general use of hardwood for doors and sashes, the thickness of which latter is usually less than in American practice.

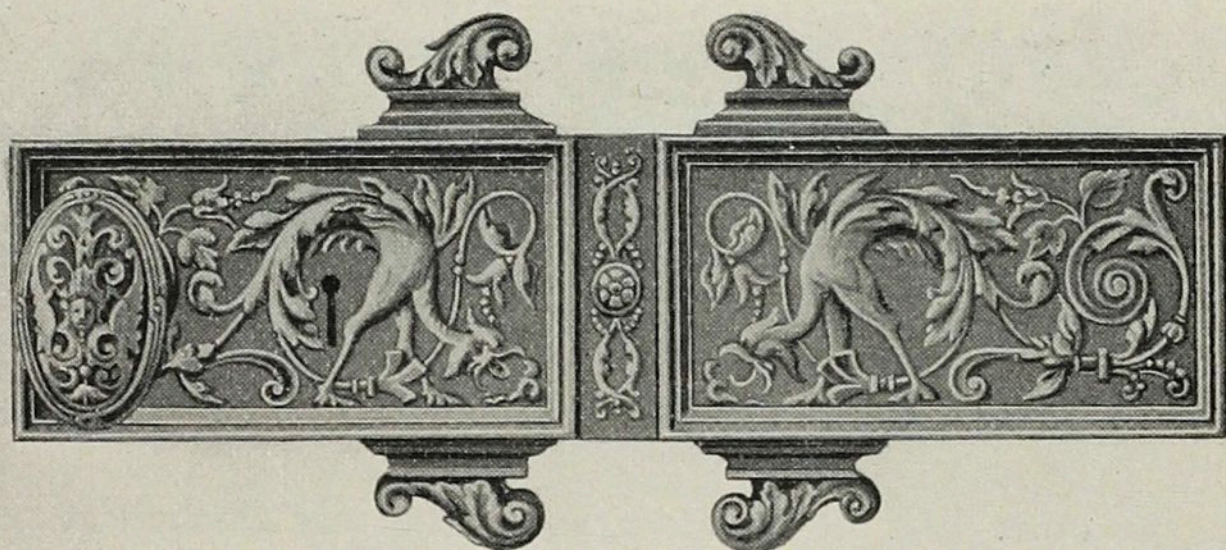
A further influence is the fact that sashes are almost invariably of the casement or hinged type, the sliding or *guillotine* sash being very seldom used. Hence windows and doors in France have much in common, both in their construction and in the hardware required, and the treatment of the latter for each purpose influences its treatment for the other. The most important hardware element is the vertical bolt, whether of the *espagnolette* or the *cremorne* type,* used both with doors and with casement sashes to secure them at top, bottom and centre, the functions of which necessitate good mechanical construction, while its prominence justifies and promotes artistic treatment in ornamental designs.

The conditions referred to imply also that the door lock is of rim construction, exposed to view, and hence it has long been

* Illustrated and described in Part VII.



Cremorne and Espagnolette Bolts.

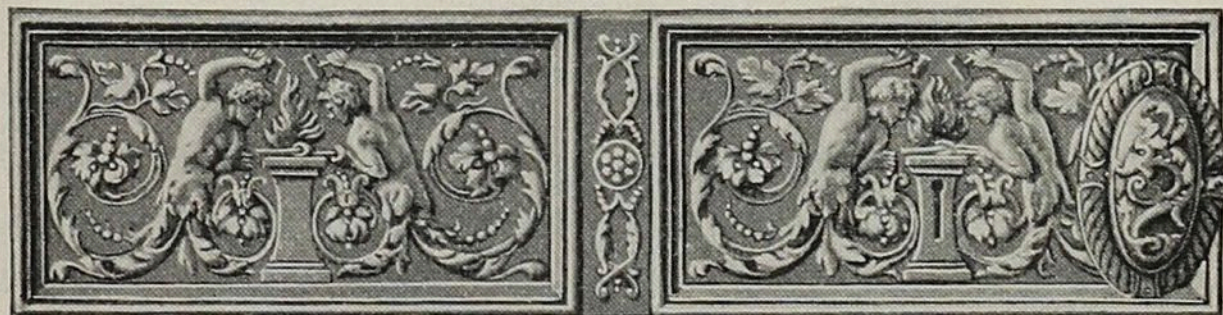


Rim Door Lock.

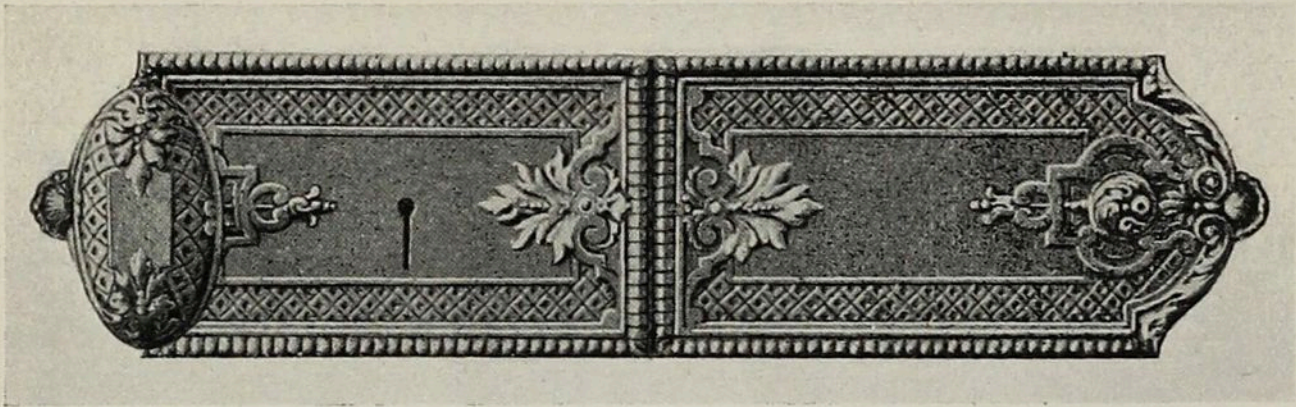
customary in France to ornament the cases of door locks of the finer grades, as well as the knobs and escutcheons which are used with them.

Finally, French carpentry favors the employment of horizontal rather than upright or vertical locks, and this imparts a further characteristic both to the lock itself and to the ornamental escutcheon plates used to trim the opposite face of the door, the lock case and its escutcheon plate usually being repeated in the case of double doors.

In France nearly all important doors are double, the standing part usually being fastened by a cremorne bolt, operated by mechanism contained in a box or case coinciding with the lock



Rim Door Lock.



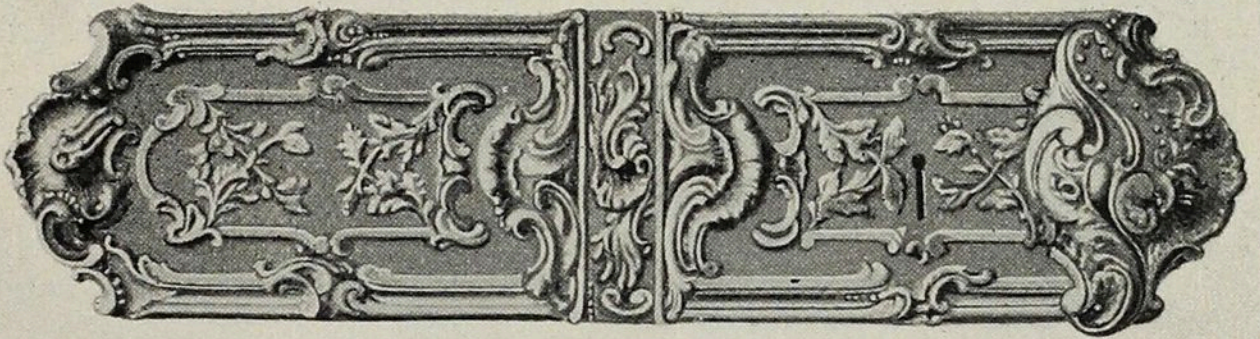
Rim Door Lock.

on the other part of the door and frequently duplicating the latter in size and decoration. The whole *garniture* thus becomes a prominent feature of the door, and one which admits indefinitely of elaboration in decorative treatment. The opportunity thus afforded is freely availed of in French practice, these fastenings often being of expensive character and exhibiting artistic skill and taste in the highest degree. Several of their various forms are indicated by the illustrations on page 590.



Knob.

Both knobs and lever handles are used, the knob when employed being usually of oval rather than of round form, but the customary use of very stiff springs on latch bolts tends to create a preference for the lever handle, especially on important doors. Possibly this preference may reflect an impulse imported originally from Germany where, the use of narrow door stiles being common, upright locks with small backset are used, and lever handles are a necessity as the space between the knob, if used, and the door jamb would be too small for the hand. Where a lever handle is used a stiff spring is required to support its unbalanced weight, and as French and German lock makers do this by means of the spring on the latch bolt, it follows that the latter is so stiff that it will rarely retract automatically when the bolt impinges



Rim Door Lock.

on its strike, and hence every one is accustomed to turn the handle or knob to permit a door to close as well as to permit it to open. In France it is quite customary to use a lever handle on the outside and a knob on the inner or lock side of the door.

The American lock maker on the contrary has long employed the "easy spring" construction for latch bolts, and so, in designing locks for use with lever handles, has been obliged to support the latter by a separate spring of proper stiffness, and thus has allowed the latch bolt to retain its "easy spring" which permits it to retract easily and automatically when the door is closed, thus giving a much better action than the French or German locks.



Knob.

In the matter of *decoration* French locks and their trim, and also the espagnolette and cremorne bolts used with casement sashes, exemplify strongly the characteristics of French decorative art, and many of them are beautiful examples of tasteful and correct designing, but the *mechanical* execution of the work is often of coarse and inferior character which compares unfavorably with the best examples of modern American production. Examples of French work of this kind are shown by the accompanying illustrations.

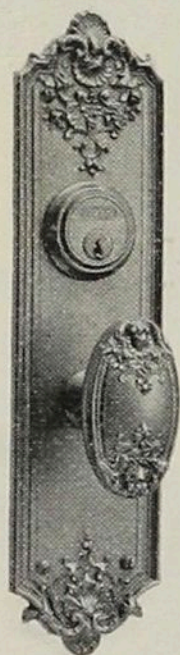
The marked preference in America for mortise rather than rim locks has led to a compromise which consists in the use of a



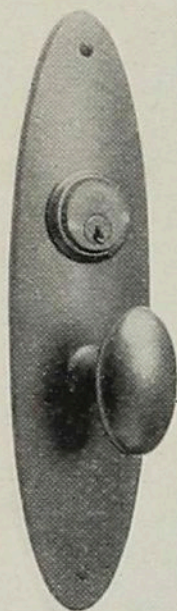
Knob.

horizontal mortise lock, trimmed on both sides with a horizontal escutcheon plate, thus reproducing on *both* sides of the door the effect which is seen on the *outside* of a French door. Where this is done, however, it usually becomes necessary, in the case of double doors, to secure the standing part by rim bolts of the French type at top and bottom, instead of by the cremorne bolt which is more commonly used in France. Where the French effect is sought it will best be obtained by the use of rim locks and bolts.

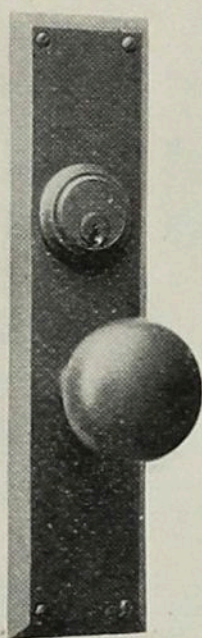
The illustrations in this article are from actual examples of French Hardware, of various periods and schools, and are available either in the forms shown, or modified to meet the requirements of architect or client. Where hardware of the French type is used early coöperation is expedient between the architect, the contractor and the lock maker, in order to harmonize the work of each with that of the others, to avoid the serious difficulties which are otherwise almost certain to be encountered and to secure the best results.



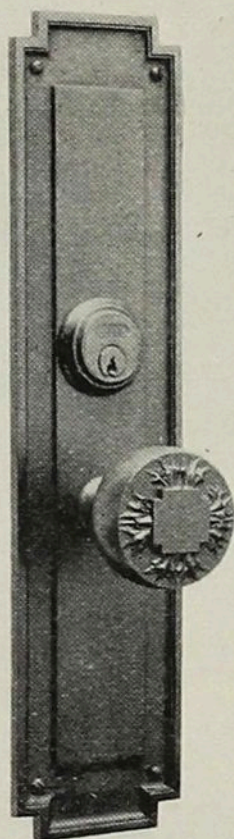
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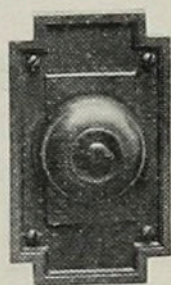
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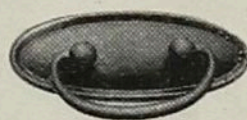
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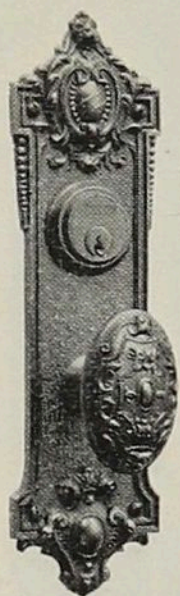
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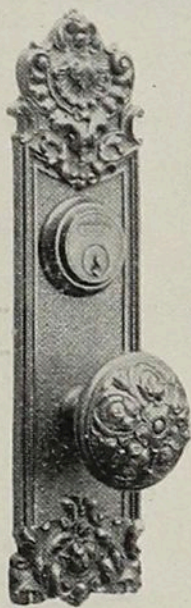
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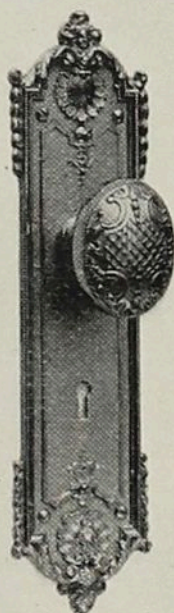
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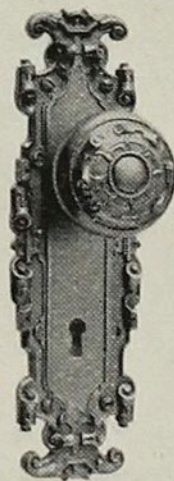
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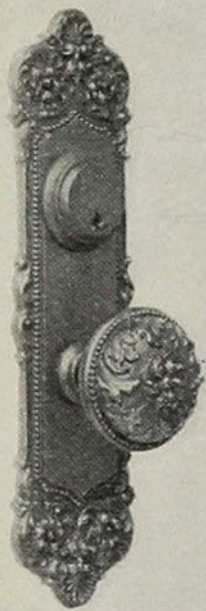


12

Some Recent Designs

Referred to in Lists of Designs Arranged by Schools, pages 235 to 581.

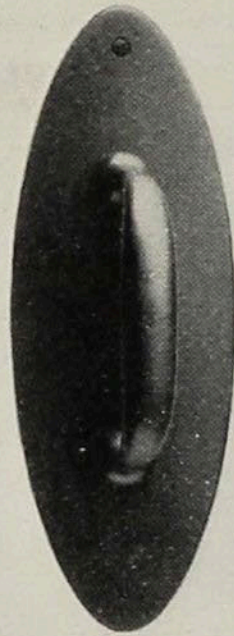
Original from the E.R. Butler & Co. Research Library



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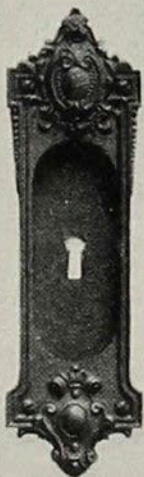
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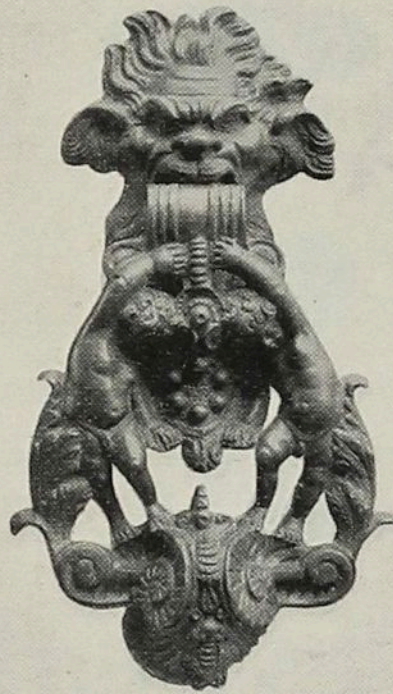
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Some Recent Designs

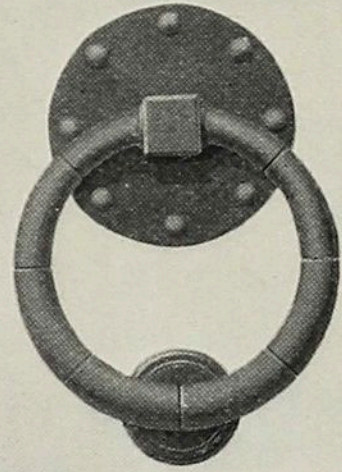
Referred to in Lists of Designs Arranged by Schools, pages 235 to 581.



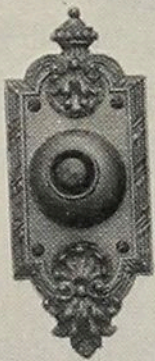
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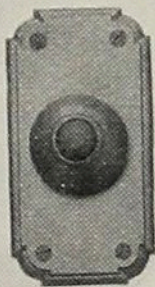
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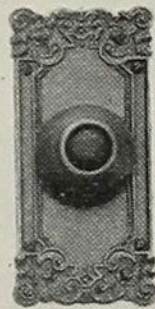
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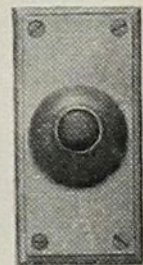
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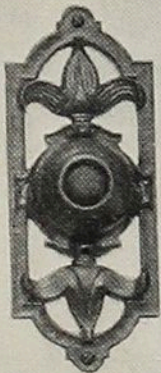
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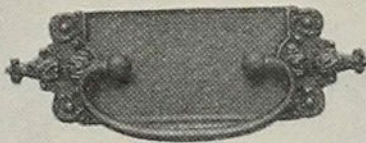
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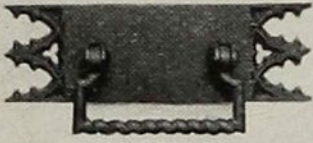


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Some Recent Designs

Referred to in Lists of Designs Arranged by Schools, pages 235 to 581.

Original from the E.R. Butler & Co. Research Library



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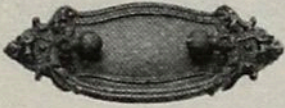
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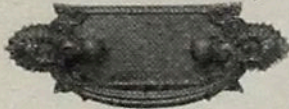
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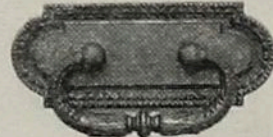
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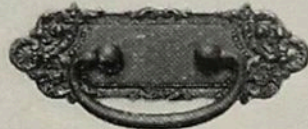
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Some Recent Designs

Referred to in Lists of Designs Arranged by Schools, pages 235 to 581.

Section 7.

Metals and Finishes.

METALS.

THE metals practically available for the production of Hardware are Iron in its various forms, including Steel, and the alloys of Copper, known as Bronze and Brass. Gold, Silver, Nickel and Copper are also used as platings.

CAST IRON.—This is the chief material of construction, and, by reason of the high quality of American irons and the skill of American foundrymen, a vast number of articles are made of it here which in European countries are still made, chiefly by hand, of wrought iron.

This, however, implies no inferiority of the American product; on the contrary, the latter is always neater in appearance and usually better adapted to its purpose, than its foreign equivalent. Properly used, cast iron is not only usually the cheapest but often the best material of construction, and will continue to hold a leading place as such, even though displaced by steel for some uses. It is also admirably adapted to decorative work, and, by the development of the Bower-Barff process, described elsewhere, has been restored to its proper position in this respect. No other metal excels it in sharpness of definition in the reproduction of fine modeling, as is demonstrated by the beautiful and delicate art work in cast iron which for more than a century has been produced in Southern Russia and in Bohemia.

WROUGHT IRON.—This is the original material for all hardware, and is still the material chiefly used in all countries but America, where it has largely been displaced, as explained above.

Here it is still used to a limited extent, but chiefly for decorative purposes, especially where only one or a few pieces of special design are required. For grille work it is, *par excellence*, the proper material.

MALLEABLE IRON.—This is a form of cast iron which, by supplementary treatment in a special furnace, is converted into a semi-steel, and thus has imparted to it a certain degree of toughness and strength. It is a rather rough product, however, and is little used except for cheap keys, and for parts requiring extra strength. It is not available for fine decorative work.

WROUGHT STEEL.—This is practically a new material, for which we are indebted to the converter process of Bessemer, the open-hearth process of Siemens, and the wonderful development of the steel industry which has followed therefrom.

The initiative in its application to Builders' Hardware, (butts excepted) was taken by the Yale & Towne Mfg. Co. in 1890, when it brought out a steel Mortise Lock, No. 1620S. Some years later other lock-makers, (notably Warner), followed suit with additional styles of steel locks, and in 1895, the "Vulcan" Locks (see page 127), (a complete line of Builders' Locks, made wholly of steel, or other wrought metals) was brought out. Since when all of the leading manufacturers have applied this material extensively not only to lock making but to the production of lock trim and small hardware generally. The relative merits of cast and wrought hardware are discussed below.

COPPER.—This metal, when unalloyed, is not available for constructive use because too soft, nor for ornamental work because it does not cast well. Therefore, when its color is desired it is obtained by electro plating copper on articles made of some stronger material.

CAST BRONZE AND BRASS.—Whether wrought or cast, Bronze and Brass are both *alloys*. Bronze contains about 90 per cent.

of copper, alloyed with tin and spelter (or zinc); while Brass contains about 65 per cent. of copper alloyed with spelter and lead. The former has a reddish color, while the latter is distinctly yellow. Bronze costs more, is harder and is better where strength is required; but brass is only slightly inferior and can properly be used where its peculiar color is preferred. Both cast well, are susceptible of high polish, and adapt themselves admirably to a great variety of finishes as described elsewhere. Although moisture discolors them it produces no destructive corrosion, as in the case of iron and steel, and hence these alloys are especially available for work which is exposed to the weather, or to the effect of sea air or water. They are pre-eminently the best materials for decorative work.

WROUGHT BRONZE AND BRASS.—To produce these materials the alloys above described are cast into ingots, and the latter are then rolled into sheets or drawn into wire. As sheet metal can be rolled much thinner, and wire drawn much smaller, than any casting, considerable reduction of weight thus becomes possible, which is offset by the greater strength of the wrought material, provided the reduction in size is not carried too far. For many uses the wrought material is the better of the two, but unfortunately it has been so attenuated in the commercial product, in the effort after cheapness, that much wrought hardware is unfit for use, and great care is needed in selecting it. This question is further discussed below.

WIRE GOODS—Certain articles, such as coat and hat hooks, of many kinds, screw eyes, etc., are now made from wire. The better grades of these are excellent, although usually less handsome and substantial in appearance than the corresponding article of cast metal, but here also the effort after cheapness has had an injurious effect, and care in selection is needed.

CAST *versus* WROUGHT HARDWARE.—No rule can be laid down

to govern the choice between these. Each is better than the other for certain uses, and each is prostituted to the effort after cheapness in the lower grades of goods. Most wrought steel locks, including the "Vulcan Jr.," (see page 127), are intended to meet the demand for a cheap commercial article, although the "Vulcan" line is distinctly of high grade, and intended for use in buildings of the first class. All builders' locks of the larger sizes and highest grades are of cast metal.

In General Hardware the line is less defined. The wrought metal butt made by the Stanley Works, for example, in its better grades, is a thoroughly first-class product, suitable for a wide range of uses, and yet it is not so handsome and satisfying on fine work as the heavier and more appropriate full-weight cast bronze butt. So also as to bolts, sash fasts and other minor fastenings.

Surface Trim of *Wrought* Metal, such as escutcheon plates, sash lifts, etc., shaped up in dies, was first introduced by the Yale & Towne Mfg. Co., in plain metal, about 1891, and in ornamented metal in 1894, in both cases the material being of ample thickness, and the product equal to, if not better than, the best cast work. Both leads were soon followed by other manufacturers, even to the extent of closely copying the first ornamental wrought metal design "Arcadian," (see page 236) but unfortunately without adherence to the original high standard of quality, since when this product has deteriorated to a commercial and very competitive basis, some of it still being of fair quality, but much of it so thin and flimsy as to merit its nickname of "tinware," and to be unfit for architects' use. Inspection of actual samples is now the only safe basis for the selection of wrought metal trim, whether plain or ornamental.

Surface Trim of *Cast* Metal, of the commercial and medium

grades, is now made in great variety by all leading manufacturers, and offers a far wider range of choice than that made of *wrought* metal, because of the heavy investment in dies which the latter involves, so that the cast product is usually preferred, except for plain goods. For the latter wrought metal, *if of good weight*, is to be preferred, but great care is needed to guard against the substitution of "tinware."

All of the finer grades of ornamental hardware are invariably made of cast metal, for reasons and under conditions which are fully discussed elsewhere.*

In conclusion it may be said that if care be taken to secure only the better grades of wrought hardware, it is appropriate for many uses, especially in places where utility, rather than ornament, is the purpose, but that elsewhere preference should be given to the cast product, and that the latter is the only one to be considered for use in important work.

PLATINGS.

In some of the fine houses of an earlier day, still to be found in our older cities, may occasionally be seen silver-plated hinges and knobs, corresponding in solidity of appearance with the mahogany doors with which they were usually associated. These mark the acme of elegance in the hardware of that day, and were not only handsome but very expensive, as the plating consisted of a sheet of rolled silver, of substantial thickness, which was soldered or "sweated" onto the brass behind it, and then finely polished. This was known as "hand-plating" or "close-plating," a process now almost forgotten.

* See article on Artistic Hardware by Montgomery Schuyler, page 45.

“*Nous avons changé tout cela.*” Electro-metallurgy has given us the means of producing an equal or better result at far less cost, and also enables us to plate with any metal, and upon irregular as easily as on plane surfaces. Like other modern and improved processes, however, it makes possible the doing of poor work at little cost, as well as of good work at moderate cost, and hence the term “electro-plate” has acquired a disrepute which it does not merit. *All* plating in all the industrial arts is now done by this process, and the quality is whatever the manufacturer chooses to make it. Much of it is poor, but more of it is fairly good, and some of it is of the highest quality. Practically the buyer has no means of gauging the thickness or quality of plate; his only guaranty is the honesty and good repute of the maker, and his best protection consists in buying goods made by houses whose reputation is established and whose good faith is above question. Especially is this true as to goods plated with Gold or Silver. In these low price and high quality cannot coexist, and the buyer will usually receive about what he pays for, whatever the price may be.

COPPER PLATING.—This is very largely used, and admits of a great variety of effects. Pure or “Virgin” copper is fine in color, but so sensitive that it is seldom used. The other effects are described under the head of “Finishes.” All of them are *tarnishes*; that is, they are produced by chemical action on the surface of the copper, and, therefore, will disappear under severe rubbing or hard usage. Copper can be deposited on any of the other metals. Copper finishes have been very popular, because of the novelty and variety of effects obtainable, but, as they are chiefly surface discolorations of the copper, they have less merit than other platings which are used in their natural colors and which, therefore, are more durable.

COPPER DIPPED is a term used to designate a very light coat-

ing of copper, put on iron and steel goods to retard their rusting, obtained by merely dipping the article for a few minutes in a copper solution.

BRONZE PLATING.—This is largely used on iron and steel goods to make them appear like real bronze, and is so effective that, if well done, it is difficult even for the expert to distinguish the imitation from the real article. Where bronze plating is heavy and well done, and is applied to iron and steel hardware of good quality, the product becomes thoroughly legitimate and is suitable for use in many places, such as attics, kitchens and the upper floors of small houses, but care is needed to secure this grade of plated goods, and to prevent the substitution of very light weight hardware, with still lighter weight bronze plating, the difference being difficult to detect after the goods are applied, although it soon becomes apparent under use.

BRASS PLATING.—The foregoing remarks apply as well to Brass as to Bronze plating. There is a marked tendency toward a larger use of Brass, both in solid and plated goods, especially in Colonial work, and there is every reason to welcome this as an agreeable change from the almost universal use of bronze which has prevailed for many years.

NICKEL PLATING.—During the “Seventies” and the “East-lake” period, nickel, then recently made available commercially, was thought attractive, and the term “nickel-plate” was a symbol of superlative quality, even being chosen as the advertising nickname of a great railroad. To-day, however, nickel plate is very little used, except on plumbers’ fittings and on hardware used in bath-rooms, toilets, etc. Even when new its color is less pleasing than that of silver, and after a time it is apt to become dull by reason of an oxidation or tarnish which, although slight, is very difficult to remove. All steel keys of the better grades are nickel plated to prevent rusting.

SILVER PLATING.—The great decline in price has made Silver available for a greatly increased range of uses, thus making the “Silver question” a commercial as well as a political issue, and Silver plated hardware is now extensively used, especially in residence work. Silver is a sensitive metal, however, which tarnishes easily and needs frequent cleaning to keep it bright. Therefore, it is not recommended for use in cities where the atmosphere contains an excess of sulphur from coal gasses, nor is it an appropriate finish for highly ornamented surfaces, owing to the difficulty in cleaning which these present. It is admirably adapted, however, for all kinds of plain hardware, and even for certain ornamental designs which admit of being properly cleaned when necessary.

GOLD PLATING.—This also has recently come into large and increasing use, because of the superb effects obtained by it, because of its absolute permanence, and because the increased cost entailed is so moderate in proportion to the great gain in quality. Fine metal work, whether decorated or plain, acquires such enhanced effect from gold plating as to impart a distinction to it which is unique and unapproachable. An inspection of such work will verify this assertion, and will suggest the expediency of at least considering the use of gold-plated hardware in the important rooms of handsome residences and other buildings. It is most frequently used in parlors, libraries, ball-rooms, etc., but in some cases its use is extended even to the bed-rooms, not only for effect but still more because of its permanence and the resulting relief from all need of care and cleaning.

THICKNESS OF PLATE.—Obviously the thickness, or weight, of plating directly determines its endurance under wear, and as nearly all hardware is exposed to more or less wear this question becomes material. Some pieces of hardware, such as knobs, are subjected to severe wear, others to moderate wear, and still

others practically to none at all, and this difference should be recognized by using a much heavier plate on articles which are liable to be much handled. In the case of copper, bronze and brass plating the labor cost of plating is much more than that of the metal, and the temptation to "skin" the latter is proportionately small, but in the case of gold and silver plating the cost is almost in direct ratio to its *thickness* or *weight*, and, as stated above, the only guaranty as to this consists in the repute and good faith of the manufacturer, and price is, or should be, an index to the quality of the work.

Recognizing the differences above referred to The Yale & Towne Mfg. Co. has adopted a graded system of weights or thicknesses of plating, as follows, viz :

Single Plate: Used only on articles which are but little handled in use, such as escutcheon plates, lock fronts, etc.

Double Plate: Used on articles subject to moderate wear, such as bolts, sash fasts, drawer pulls, etc.

Triple Plate: Used on knobs, handles, keys and all other articles liable to much handling and wear.

Under this system the amount of gold, silver or other metal deposited in each case is carefully determined, by galvanometric appliances, and is maintained at the established standards, which latter are believed to be higher than those resulting from the haphazard methods commonly employed.

TINNING.—This process is little used in connection with hardware, except in the case of malleable iron keys for cheap locks. It is not a plating process, but is effected by dipping the work to be "tinned" in a bath of molten alloy, of which tin is the principal ingredient.

FINISHES.

The metals used in making hardware and for plating it, have been discussed in the two preceding articles, but other factors are also involved in the determination of "Finish," which term implies the final appearance or finish given to the metals.

TEXTURE OF SURFACE.—This has a marked influence on the character and effect of every Finish. The finish of Plain Hardware is nearly always a polish obtained by the use of emery wheels revolving at high velocity, but the resulting surface may be of various "textures," according to the fineness of the polishing wheel. The highest polish is obtained by the use of buffing wheels, made of felt or cloth, saturated with rouge, and the very bright surface so produced is termed "buffed."

Ornamental Hardware, with incised or flat ornament, may have its raised surfaces polished, but if the surface of the ornament is irregular or modeled, the polishing wheel cannot be used. The most artistic results are usually obtained from modeled surfaces, untouched by the wheel. A new and very attractive "texture" has been added by the "sand-blast" process, described below, while still others are obtained by foundry manipulation. The most appropriate texture for each design depends on the character of the latter, and on the "color" selected for it. Personal taste enters largely into these questions, and personal selection, by sample, should always be availed of, if possible, unless previous experience renders this unnecessary.

COLORS OF SURFACES.—This term denotes the color of the final finish, whether this be the natural color of the metal, or a modified color given to it by chemical manipulation, as explained below. The variety of "colors" in use is very large, and the choice of "color," like that of "texture," depends upon the character of the article, and still more on personal taste. Here again personal selection, by sample, is always desirable.

In the case of iron and steel, color is obtained by the use of colored japans and lacquers, or else by plating with copper, bronze or brass, and coloring the latter as desired, but by far the best effect on these metals is obtained by means of the Bower-Barff process, described below. Bronze and brass are largely used in their natural colors, but also in a variety of other tints, usually darker, known by various names such as "Statuary Bronze," "Old Brass," etc., or, when copper-plated, as "Oxidized Copper." All of these fancy finishes, on bronze and brass, without exception, are *surface discolorations*, or tarnishes, produced by the use of acids and other chemical reagents. Many of them are very attractive, but none of them have the durability of the natural metal, and this fact should always be kept in view when deciding on the "Finish" to be used in any given case. Where exposed to constant handling, as in the case of knobs in an office building, these finishes soon wear off in spots, thus exposing the natural metal below. Where not excessively handled, however, they stand well, and by protecting the metal from further change from exposure, they diminish or obviate the need of frequent cleaning. It is to be noted also that the use of the natural metals (gold only excepted,) is not free from difficulties, as all of them tarnish quickly from exposure and handling. To prevent this the manufacturer covers them with a thin film of lacquer (usually a solution of gun-cotton,) which, being invisible, retains the color of the metal and yet protects it from the atmosphere. If not much handled or exposed this protection is effective for a long time, but under handling it soon wears off. If discoloration then occurs the only remedy is occasional polishing by hand, (with a chamois skin and any good polishing powder, such as "Putz-pomade" or "Bon Ami"), in which case it is better to remove *all* of the lacquer by first washing the article with alcohol or sulphuric ether. Where it is

intended to rely on *rubbing* to keep bronze and brass work bright, it is well to order it "unlacquered" originally.

All of the foregoing remarks apply also to silver-plated goods, whether plain or "oxidized," silver being a very sensitive metal. Gold is the one available metal which is self-preservative and not affected by exposure or use, and attention is again called to the arguments in favor of its availability which are stated above.

The character of each of the numerous "colors" obtainable by the processes now in use cannot effectively be understood from any written description; the only safe method of selection is by sample.

THE BOWER-BARFF PROCESS.—This process is the invention of two Englishmen, whose names it bears. It was applied originally to the protection of water pipes, architectural iron work and other rough products. In 1887 the author, believing that it might be utilized for work of finer character, obtained for The Yale & Towne Mfg. Co. an exclusive license for its application in the United States, to Builders' Hardware, and the company, after building the necessary furnace, proceeded to experiment in this new field. Many unexpected difficulties were encountered, and much time and expense involved in overcoming them, but finally complete success was attained. The new finish was so entirely different from anything before known, and gave such character and dignity to the work on which used, as at once to attract the enthusiastic interest of Architects and to lead to the restoration of iron to its former and rightful place as one of the noble metals in its relation to decorative art.

The Bower-Barff process consists in treating the iron or steel in a special furnace, by gasses, at a high temperature, whereby the surface of the metal is converted, first, into the sesqui-oxide ($\text{Fe}_2 \text{O}_3$), and, subsequently, into the magnetic or black oxide

of iron ($\text{Fe}_3 \text{O}_4$), the chemical result thus obtained being permanent and unchangeable. Its color is a lustrous black, of great depth and softness, and is particularly effective on fine ornament.

As a protection against corrosion from the sulphurated gases of city atmosphere it excels all other finishes except gold, but it is not well adapted for outdoor use, where directly exposed to the weather or to salt air, for the reason that the "skin" developed by the process, although of considerable thickness and exceedingly hard, is liable to have minute pores through which, although almost invisible, moisture may obtain access to the unprotected metal under the "skin," which then rusts, thus producing discoloration and a tendency of these spots to become larger by flaking off the skin around them. Where used under proper conditions, however, this finish is not only one of the handsomest, but also the most enduring ever discovered.

Since the expiration of the Bower-Barff patents other manufacturers have adopted this process, but not always with the knowledge or facilities necessary for entire success, so that uncertain, and sometimes unsatisfactory, work has resulted. This is not chargeable to the process, however, which, if perfectly performed, yields a uniform and perfect product. It is conceded that in the field of small and decorative work the process has attained a higher degree of perfection as conducted in the Yale & Towne works than anywhere else in the world.

THE SAND BLAST.—Many years ago the late Richard A. Tilghman, of Philadelphia, a chemist and scientist of high repute, noticed that the window glass in his seashore cottage became dulled, and occasionally had to be replaced. Reasoning as to the cause of this, he concluded that it was the result of the impact against the glass of particles of sand impelled by high winds. A simple experiment in his laboratory confirmed this surmise, and hence the discovery of the "Sand-blast," which

has since been applied to a great diversity of uses, including the cutting of glass, stone and metals.

While making the early experiments with the Bower-Barff process, in which trouble was experienced from the unequal effects obtained on surfaces which required to be previously machined and on those which were not, the author recalled the invention of Mr. Tilghman, whom he had known for many years, and consulted him as to the availability of using the sand-blast as a means of producing a uniform texture on metallic surfaces. Experiments, in 1888, quickly demonstrated that the sand-blast would not only accomplish what was sought, uniformity of surface, but also that the result was a new and very beautiful texture, peculiarly effective with the Bower-Barff process, and also available for other metals and finishes. So long as Mr. Tilghman controlled the sand-blast by patents The Yale & Towne Mfg. Co. had the exclusive use of it for Builders' Hardware, and developed a number of improvements in its application to such work. Since the patents have expired, however, this process also has been adopted by other manufacturers, although usually in cruder and somewhat less effective form than that devised by the original users.

Its effect on metal is to obliterate all irregularities of finish, and to produce a velvety texture, of great softness and delicacy, which forms a beautiful ground or surface for almost every kind of finish.

GREEN BRONZES.—The beautiful coloring of the old vases and statuary found in ancient cities, is due to a *patina*, or oxidation, produced by the long continued action of the elements, and the same effect develops slowly on modern statuary when exposed to the weather. The result thus attained by nature is simulated, more or less closely, by several of the dark bronze finishes in common use by all manufacturers of hardware, but these are all

produced as above explained, and are open to the objections there stated. An exception to this statement can be made, however, in the case of The Yale & Towne finishes designated as "Verde Antique" (67), "Pompeiiian" (69) and "Olive Bronze" (68), included in the table at end of this section. These have a veritable *patina*, of considerable thickness and decided hardness, which is produced in a peculiar furnace by chemical reaction. These unique finishes are *harder* and *more durable* than any of those ordinarily used on bronze or brass, and cover a wide variety of "colors" and effects, depending greatly on the character and texture of the surface on which produced. They are especially appropriate in halls and public buildings.

NOMENCLATURE OF FINISHES.

From the preceding discussion of metals and their finishes it will be seen that the latter have outgrown the primitive method of designation by fancy names or arbitrary numbers, and that an intelligent and comprehensive system of nomenclature has become desirable, if indeed not really necessary.

As such a system exists, and is used in connection with the extensive line of ornamental designs described in Part III, under the title "Schools of Ornament," it is thought that an explanation of the plan on which that system is based will assist in a clearer understanding of the subject of "Finishes," and facilitate the preparation of specifications and schedules.

In undertaking to devise this system for The Yale & Towne Mfg. Co. the author followed somewhat the lines of chemical nomenclature, and provided for its indefinite future expansion by adopting separate symbols for each of the variable elements, these units being combined to form the complete symbol for any given

finish. The *variables* entering into the several finishes are as follows, viz.:

1. The *metal* (whether solid or a plating).
2. The *texture* of its surface.
3. The *color* finally imparted to it.

Hence the symbol for each finish is composed of three variables, viz.:

1. A *first letter*, indicating the metal.
2. A *second letter*, indicating the texture; and
3. A *number*, indicating the color.

Thus "BZ10" is the symbol for "cast bronze, buffed, in natural color;" "B" being the symbol for cast bronze, "Z" the symbol for a buffed surface, and "10" the symbol for a metal in the natural color.

The symbols used in this system, (the only one in use which is not chiefly or entirely arbitrary), are as follows:

METALS (*first letter*).

Brass	A	cast or wrought.		
Bronze	B	"	"	
Copper	C	"	wrought not used.	
Nickel	N	"	"	"
Silver	S	"	"	"
Gold	G	"	"	"
Iron	F	"	"	"
Steel,		cast not used,	S	wrought.

NOTE.—Although S is used to indicate both silver and steel, it is found that no confusion occurs in practice, owing to the widely different conditions under which each metal is used.

TEXTURE OF SURFACE (*second letter*).

- V.—Unpolished; as left by the mold or die.
 W.—Wheel finished; surface polished, but not buffed.
 X.—Sanded finish; with fine grain, as from statuary molding.
 Y.—Dead-smooth finish; but without bright polish.
 Z.—Buffed; high polish, bright.

NOTE.—When hand-chasing of the ornament is super-added to any of the above, the fact is indicated by using the term "Hand-Chased."

Plated finishes are ordinarily designated by a symbol containing only two letters, the first of which indicates the metal of the *plating*, without regard to the metal of which the article is made, and the second the *texture*, followed by a number indicating the *color*.

If it is desired that the symbol shall indicate both facts, *three letters* may be used, the *first* indicating the material of construction, the *second* the metal used for plating, and the *third* the texture of surface.

COLOR OF SURFACE (*terminal* number).

- | | |
|---|--|
| 1. White enamel. | 50. Imitation Gold, light. |
| 3. Japanned matte, imitation of 36. | 52. Light oxidized, no relief. |
| 4. Ebonized " " " | 53. Natural color, deadened. |
| 5. Lacquered with transparent colorless lacquer. | 54. Dark oxidized. |
| 6. Japanese Bronzed, on Steel or Iron, colored japan (Boston finish). | 55. Black oxidized. |
| 8. Manilla or yellow lacquer. | 56. Half polished iron. |
| 10. Natural color of metal. | 57. Dark, center relieved. |
| 12. Colored, light tint, relieved. | 61. Light, Verde Antique. |
| 13. " " " no relief. | 62. Gun metal, brown. |
| 14. " dark " " | 63. Butler's Silver. |
| 15. Ormolu metal. | 64. Mottled. |
| 16. Oxidized black. | 65. Statuary Bronze, no relief. |
| 17. Old metal, medium dark, relieved transversely. | 65 ¹ / ₂ . " " relieved. |
| 18. Old metal, medium dark, relieved irregularly. | 66. " Verde Antique. |
| 19. Ormolu dip. | 67. Dark Verde Antique. |
| 20. Old metal, dark, ends relieved. | 68. Olive Bronze, relieved. |
| 22. Old metal, light. | 69. Pompeian Bronze. |
| 24. " " dark. | 70. Sage Green. |
| 25. Royal Copper. | 80. Bower-Barff finish. |
| | <i>For Relieved Surfaces Only.</i> |
| | 34. Matte, chocolate color. |
| | 36. " ebonized. |
| | 37. " steel gray. |

NOTE.—In addition to the regular finishes many others can be obtained, especially in Copper, Silver and Green Bronzes, each having a different shade, color or tone, and of late architects have frequently resorted to these special finishes in order to obtain novel effects. It is proper to point out, however, that *irregular* finishes almost always entail increased cost and delay, and sometimes involve also a tendency to subsequent discoloration which does not appear at first, but which, in time, may become serious. For these reasons it is recommended that the regular finishes be availed of if possible.

Standard Finishes.

Under the following groups will be found the finishes most appropriate for each of the several metals and the symbols designating such finishes according to the system described on preceding pages.

BRASS—A.

Natural Color, wheel finish . . .	AW10	Light verde antique, sand finish	AX61
“ “ buffed	AZ10	Natural color, dead finish	AY10
Ormolu brass, high parts buffed	AZ15	Old metal, light, dead finish . . .	AY22
Medium dark, transverse relief .	AZ17	“ “ dark, “ “	AY24
Natural color, sand finish	AX10	Ormolu, imitating gold, dead	
Medium dark, transverse relief,		finish	AY52
sand finish,	AX17		

BRONZE—B.

Natural color, wheel finish . . .	BW10	Light verde antique, sand finish.	BX61
“ “ buffed	BZ10	Dark “ “ “ “	BX67
Colored, light tint, relieved, sand		Colored, dark tint, no relief,	
finish,	BX12	dead finish	BY14
Oxidized Black, sand finish . . .	BX16	Statuary bronze, dead finish . . .	BY65

COPPER PLATE—C.

Medium dark, transverse relief,		Medium dark, irregular relief,	
buffed	CZ17	sand finish	CX18
Medium dark, irregular relief,		Old metal, light, sand finish . . .	CX22
buffed	CZ18	“ “ dark, “ “	CX24
Medium dark, transverse relief,		“ “ light, dead finish	CY22
sand finish	CX17	“ “ dark, “ “	CY24

IRON—F.

Japanese bronzed, wheel finish .	FW6	Bronze plated, natural color,	
Copper plated, no relief, sand		buffed	FBZ10
finish	FCX22	Copper plated, medium dark,	
Bower-Barff; sand finish	FX80	transverse relief, buffed	FCZ17

STEEL—S.

Japanese bronzed, wheel finish .	SW6	Old copper plated, light, no	
Bower-Barff, sand finish	SX80	relief, sand finish	SCX22
Bronze plated, nat. color, buffed	SBZ10		

GOLD PLATE—G.

Natural color, burnished	GZ10	Imit'n mercury gilt, sand finish	GX12
“ “ sand finish	GX10	Natural color, dead finish	GY10

NICKEL PLATE—N.

Nickel plated on bronze, buffed **NZ10**

SILVER PLATE—S.

Natural color, buffed	SZ10	Light oxidized, no relief, dead	
“ “ sand finish	SX10	finish	SY52
Light oxidized, no relief, sand		Dark oxidized, dead finish	SY54
finish	SX52	Black oxidized high parts reliev-	
Natural color, dead finish	SY10	ed (platinum silver) dead finish	SY55