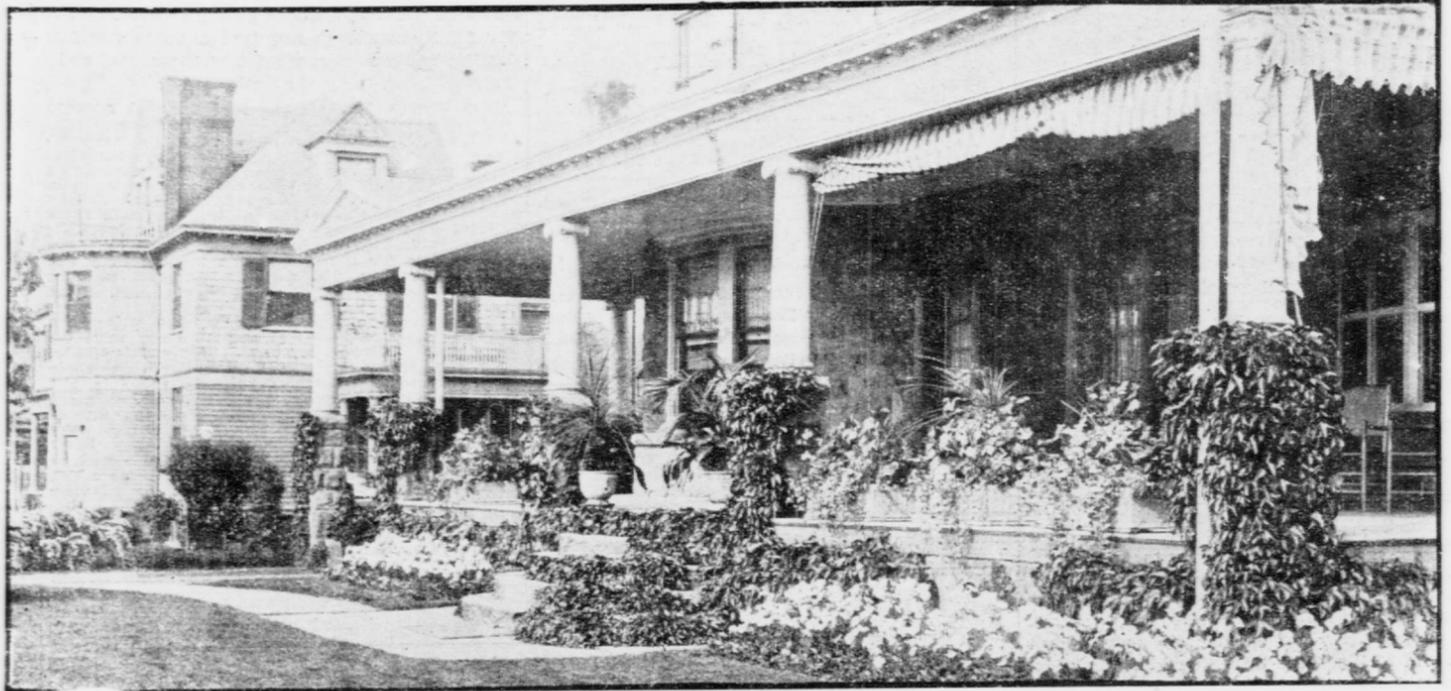


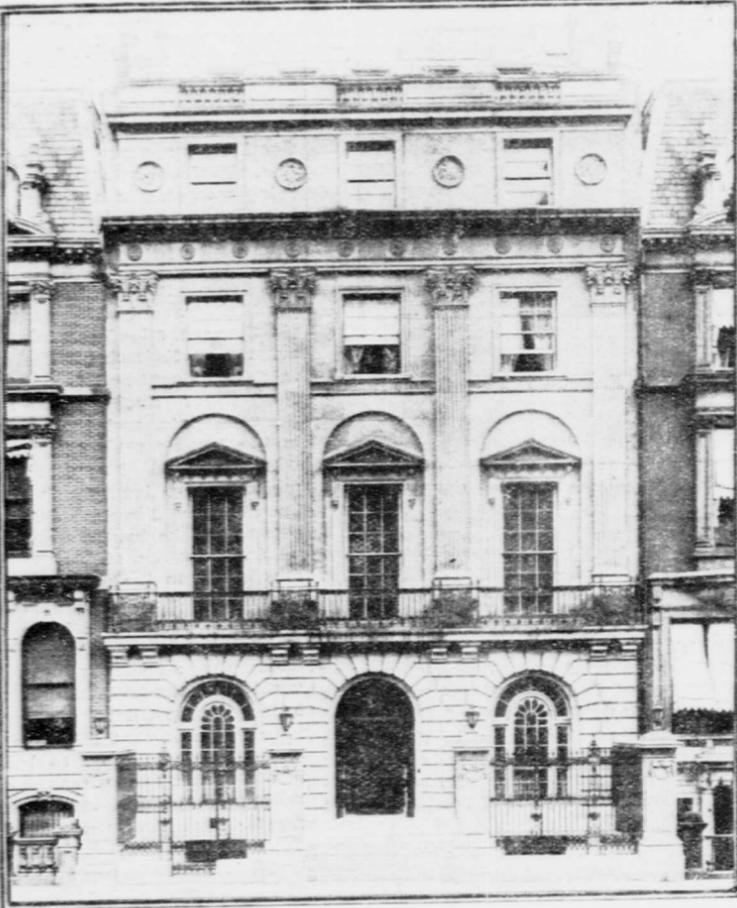
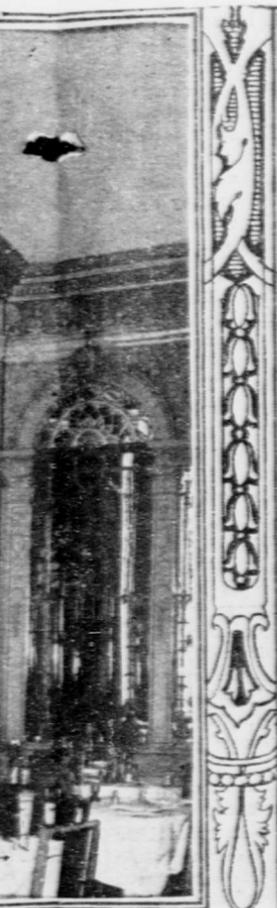
TOWN AND COUNTRY, EXPRESSES MORE AND MORE THE NATION'S TASTE AND ARTISTIC DEVELOPMENT.

The R. T. Wilson house illustrates Adam's method of using columns half embedded in brick or stone to serve as supports as well as ornaments. It also shows his method of bringing up a graceful iron railing from the street to the doorway where stairs were shallow, and his treatment of windows as beautiful elements in architecture. Adam doors were arched by a bisected oval, as being prettier than a half circle. He sometimes included two adjoining doorways under one arch, and this was also his method of treating windows in groups. He was wont to set bricks so close together that it is thought he used thin cement instead of mortar. This preserved the bricks, and at the same time made more striking bands of white stone, often considered, with which he marked divisions of stories and produced a graceful effect, enhanced by his use of decorative tablets, medallions and cornices.

Adam was partial to bowed houses, with a curve at the front or back, and many of his ornate façades show fluted two-storied columns with statues in niches between them and medallions with figures in relief near the top of the façade, a story above the niches. He was fond, too, of inclosing pointed tops of window embrasures within oval arches. His columns are noted for grace, life and symmetry. He proportioned them to their purposes, just as he lightened capitals, entablatures and pediments, to the horror of some of his earlier contempo-



COLONIAL ARCHITECTURE ADAPTED TO MODERN AMERICAN IDEAS.  
House of G. W. Bramhall, South Orange, N. J.



A CITY HOUSE IN PURE ADAM STYLE.  
Erected in East 57th street for R. T. Wilson, jr.  
Hoppin, Koen & Huntington, architects.

raries, who reproduced these portions of Greek architecture literally and without regard to the fact that massive details were ill suited to buildings of a far less massive character than those in which the Greeks had employed them.

Adam ceilings are renowned for their beauty. One, in a room of state, shows vaulted sections of arches, richly decorated, and walls relieved by niches built especially for the ornaments he meant to put in them; mirrors and chimney pieces to harmonize with this background and columns effectively disposed to lend grace and height to the apartment. He made use of framed octagonal compartments tinted a certain color, and also of hexagonal ceiling patterns. In his ceilings geometrical patterns with great circles and ovals, with smaller ones in the corners and concentric outlines, graceful curves and radiations, seem an efflorescence thrown out by the surface and belonging to it instead of ornaments artificially applied. A favorite ceiling color treatment consisted of a pale green ground with panels of delicate pink and pale violet, and a painting in the centre by Angelica Kaufman or Zuechl. Features of Adam decorations are his delicate, significant mouldings and his use of the acanthus stem and leaf and "flowing ranceau" or branch, with human figures and birds.

The 57th street house is decorated and furnished throughout in Adam style. His arched overdoors and high, delicate chimney pieces are faithfully repeated, as is the harmony of color in panel and relief decoration inseparable from an Adam interior.

An Adam doorway is always of mahogany, and its outer border of gold and wonderful colors. It is distinguished by its balance of height and breadth, producing an effect of graceful tallness. He always used double doors, usually with six panels fitted into a framework, and solid decorations, usually gilt. A panel de-

sign is picked out in gilt and attractive colors, blue or red on a gold ground. The arch over the door is in gold and colors. Adam door knobs were works of art to which a delicate touch was lent by carved relief "furniture" in gilt for the locks. Such doors as these Mr. Hoppin designed and decorated in his Adam house.

The hall is panelled and decorated in "Adam green" and gold, and the library ceiling has been duplicated in pattern and color by the rug upon the floor. Inlaid wood has been used with true Adam "feeling" throughout the house, and little classic casts have been let into wall decorations. In one room the ceiling treatment is delicate blue, maroon, "Adam green" and a very little gold. Plaques have been let in adorned with classic paintings that take in the tone of the ceiling in cream color and delicate tints.

Adam chimney pieces were invariably wrought in statuary marble and characterized by height and delicate designs under the board and borders, carved richly and simply when square and flat, and usually fluted when round. Adam grates were usually of blue steel, with solid bars, handsomely curved and sinuous, ornamented by brass vases, which were repeated in the handles of fire irons. His furniture is said to be superior to that of Sheraton and Chippendale in firmness of touch, bold and graceful outlines and fine proportions.

In producing an Adam house of this description Mr. Hoppin himself painted the designs for the lavish interior decorations that his workmen might lose nothing of the wonderful harmony of Adam's combinations of colors. Time, talent and money are requisites in the reproduction of an Adam house. Although many Colonial architects adopted a bit of Adam architecture here and there, the Wilson house is the first complete copy in America. Long Island is soon to exhibit a second.

WHY THE HILL WAS HARDER.

Thomas Moffat, consul at Trinidad, distinguished himself while consul at La Guayra by refusing to sign a document declaring the "sanitary condition of La Guayra to be perfect." The town at the time was in the grip of the bubonic plague.

"The local authorities were angry with me," said Mr. Moffat recently, "for refusing to indorse their stupid and baneful policy. They said it was a beneficent policy, but I told them that it reminded me, in its ignorant harmfulness, of a brakeman I once knew."

"The man was a novice, and on his first run there was a very steep grade mount. The engineer always had more or less trouble to get up this grade, but this time he came near sticking. He almost lost his head. Eventually, however, he reached the top."

"At the station, looking out of his cab, the engineer saw the new brakeman and said, with a sigh of relief:

"I tell you what, my lad, we had a job to get up here, didn't we?"

"We certainly did," said the new brakeman, "and if I hadn't put the brake on we'd have slipped back."

THE PIKER.

A New York Alderman, discussing credit, said:

"The man who asks for credit awakes your suspicion, and your suspicion usually turns out to be just."

"A bartender told me how, the other day, a seedy chap turned to him from the free lunch counter and said:

"Can you trust me for a glass of beer till to-morrow evening, friend?"

"No, sir. Nix!" said the bartender.

"Well, I'm sorry," said the man. "It seems kinder small to eat the amount of free lunch I've done and then not buy nothin'!"



CITY HOUSE IN ITALIAN STYLE.  
Erected for John Innes Kane in Fifth avenue. McKim, Mead & White, architects.

STYLE OF ARCHITECTURE.  
Erected for H. H. Flag-Conno architects.