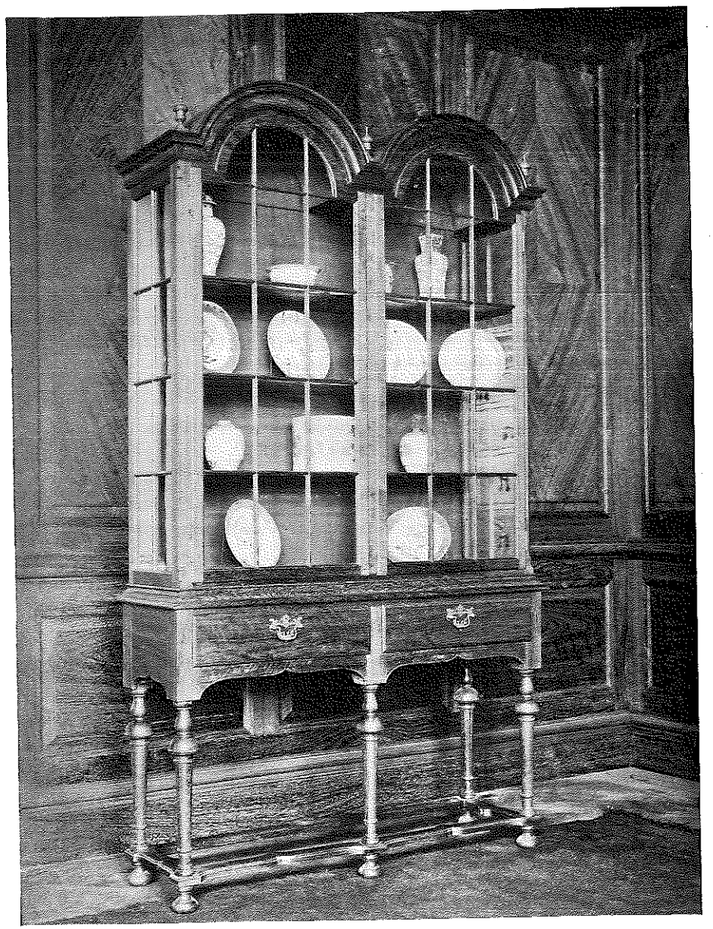
Eumung (*Acacia salicina*) is a little-known timber with promising qualities, not unlike walnut in appearance, but somewhat redder. Of the remaining specimens shown there is nothing that calls for special notice unless it be the Australian blackwood (*Acacia melanoxylon*) of which there are some interesting specimens in the annexe, in the form of a billiard table and suite. Its appearance generally is that of a light brownish mahogany, with a pretty silky grain, resembling in veneer the surface effect of West Indian satinwood.

Before leaving the Australian hardwoods it may not be out of place to mention the spotted gum (*Eucalyptus maculata*), which appears to have a promising future before it for parquetry and floor-blocks. When waxed it has something of the effect of oak flooring, but it is said to be much harder and more durable than anything at present in use, including teak, and its cost is extremely reasonable.



AUSTRALIAN HARDWOODS AT THE FRANCO-BRITISH EXHIBITION.

INDIA.—The Indian woods exhibited are fairly numerous, but may be reduced by experience to a comparatively small range. They will be found in panels ranged round the base of the central pagoda, the interior of which contains a Government "library" of wooden volumes cut but not polished. Duplicate specimens, in most cases, appear round the base of the Mysore exhibit close to the main entrance. Amongst those which immediately take the eye are the Andamanese marblewood, with its broad streaks of dark and light brown; jackwood, or halasu, an oak-coloured timber in the raw, taking a reddish orange tint when polished, and exhibiting a streaky satinwood figure; honne, a dark oak-like wood from Karwar, very heavy, and reported difficult to work; albizzia lebbek, somewhat resembling teak, with a good straight panel figure, but apt to split and buckle when laid; bel fruit, a satiny wood with strong reddish markings which appear to quarter well; and Coromandel ebony, a rich brown walnut-coloured timber with straight streaky grain, which is already used to some extent in the trade. Of these, the most promising would appear to be jackwood (*Artocarpus integrifolia*), which is fairly plentiful throughout India and Ceylon. So far as I know it has been very little imported.

The two woods, however, for which India is principally valuable are padouk and the so-called rosewood. Padouk is grown in the Andaman Islands, and also in Burma, the Burmese variety being brown and a little rusty in colour, inclined to grey streaks. The Andaman padouk varies from a magnificent deep red, in which form it is known (but slightly) as coral wood, to a brown mahogany tint which is popular in France for the manufacture of expensive Louis XV. and Louis XVI. furniture. Treated as veneer, it is nearly always combined with strongly-marked kingwood, which makes a well-toned foil to it, and the French trade name for it is *satiné*.

Architecture in the United States.

II.—The Commercial Buildings—(*Continued*).

THE building of the New York Life Insurance Company in Broadway, New York (Fig. 8), is not typical of one of the forms of solution generally sought. Theoretically, it is unsatisfactory because its treatment is that of three or four buildings of three storeys each piled one upon the other; an order runs through two storeys in each horizontal division, while the third storey leaves one in doubt as to whether it was intended for an attic or pedestal. The objections are, however, more apparent than real; because, if we accept as an artistic solution of this difficult practical problem (which is that of a huge box full of offices all precisely alike, requiring for each office a window precisely like every other window in the building) the type of exterior treatment to which all of the previously illustrated examples belong, we may suppose that in several of the designs following the treatment of the accepted type the large halls, restaurants, &c. do not exist; and in reality such is the case. If, then, we continue to accept any variation in the design of a *motif* where no variation in its function exists, we must be accepting it for a reason other than because of logical expression of the plan—principally, perhaps, because a horizontal division, or tie, at some short distance below the cornice is felt to be needed to give ocular stability to these high structures, and it is only for the same reason that a similar division is made near the base, though in most cases the two lower storeys are occupied by banks or offices with special requirements. In this building there are three principal horizontal divisions, consisting of three storeys in the lower, seven in the middle, and three in the upper. Above the lower division there is a bold projecting cornice, surmounted by a bronze balustrade. A storey below this there is another horizontal band, consisting of an entire entablature, which breaks over a hexastyle columnar entrance (Fig. 9), above which is a marble balustrade with exquisitely detailed lamps continuing the vertical line of each column, and a charming group of sculpture over the two central columns. The group represents a mother eagle with its strong wings outstretched over a nest of young birds, admirably expressing the idea of insurance. The treatment of the fourth storey, which serves as a pedestal to the two-storeyed pilaster order above it, and the seventh which

same order, and also the tenth storey, which serves a like purpose to a like order running through the eighth and ninth storeys, may be looked upon merely as bands running round the shaft, and serve a purpose purely decorative, much as do the bands around the shaft of the fine Column of July in the Place de la Bastille in Paris. In the upper division or "capital" two storeys are marked by a pilaster treatment similar to that in the storeys below, but the third storey (13th) is composed of semicircular windows, the archivolts of which spring from the capitals of these pilasters. These three storeys are in effect only one, and the divisions below the arch appear as mullions and sashes rather than as individual windows. The whole is crowned by a magnificent cornice and balustrade, above which rises a kind of tower, consisting of a pedestal supporting a square lantern structure with four dials. This lantern is surmounted by a colossal group of bronze figures supporting a globe, from which

FIG. 8.—NEW YORK LIFE INSURANCE COMPANY'S BUILDING, NEW YORK.

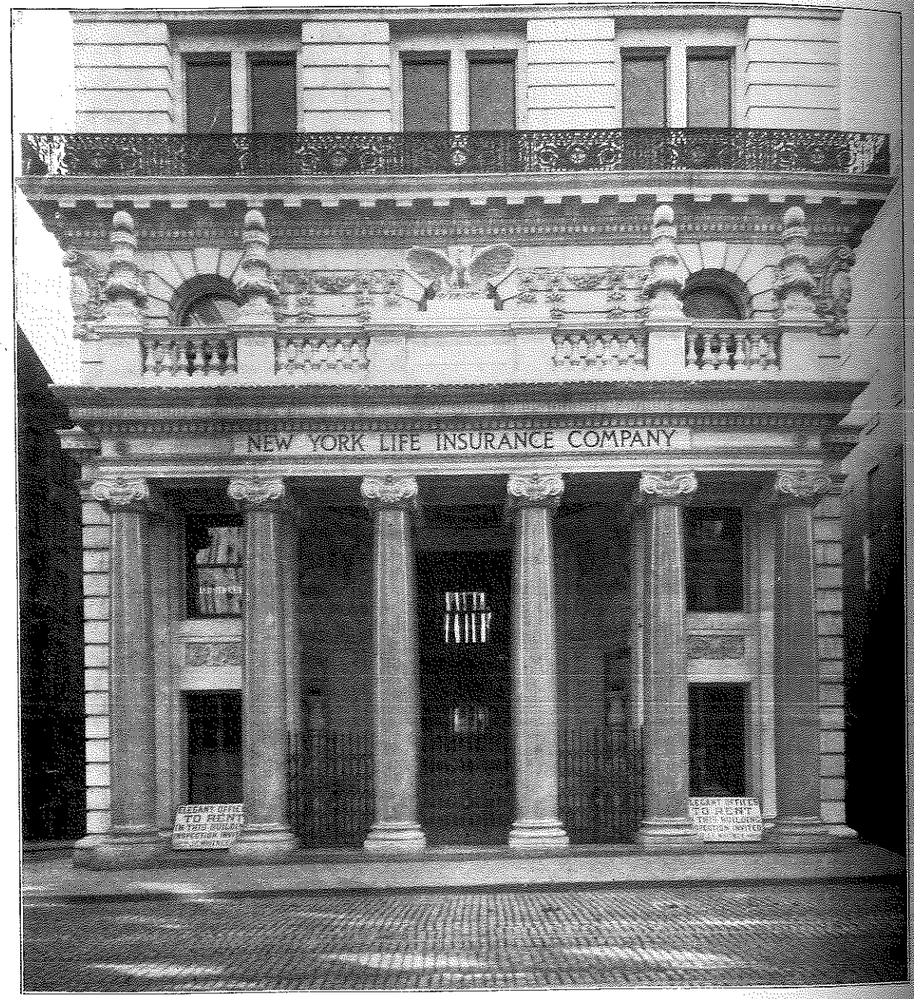


FIG. 9.—NEW YORK LIFE INSURANCE BUILDING: DETAIL.
McKIM, MEAD, AND WHITE, ARCHITECTS.

an enormous spread eagle seems always about to fly. Externally—and internally as far at least as the splendid banking-room and vestibules are concerned--it is the perfection of the detail which captivates one, as well on account of the judicious placing and fitness of the ornament to the member or space which it decorates as because of the remarkable sense of scale everywhere felt and produced. It is impossible to hope to convey any idea of all this by the means of photographic reproduction; only a very large photograph, and one taken from a position which it would probably be very hard to locate, could include the whole of such a building and also show something of its detail.

The impossibility of adequate representation is even more evident in a case such as the First

and Polk, where both height and ground area are great and the building stands upon comparatively narrow streets. This again is a remarkably fine building, which, however, must be seen to be fully appreciated; a great mass which rises sheer from the street as the cliffs do from the water at Dover. The proportions and detail of the cornice and the few projecting base lines are extremely well studied, and in spite of, perhaps even because of, the honeycomb of windows the whole is monumental and dignified in effect. Nowhere, however, is the imagination allowed to run away with reason, every office is planned just as it should be, expressed just as it should be, while the lines of steel stanchions and the girders between them are faithfully followed by the clothing of stone. Such a build-

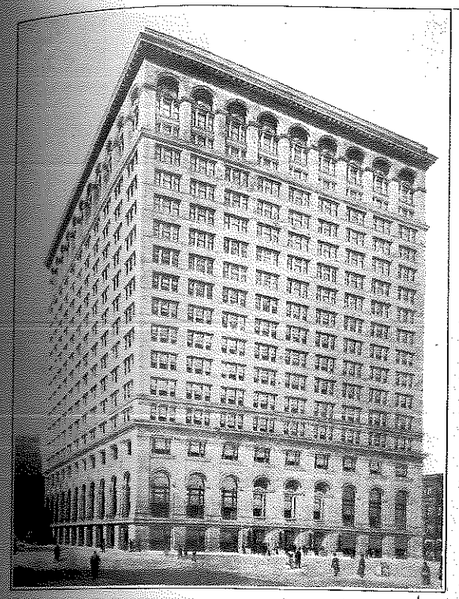


FIG. 10.—THE FIRST NATIONAL BANK BUILDING, CHICAGO.
D. H. BURNHAM AND CO., ARCHITECTS.

structures in any city, where one is apt to find almost endless elaboration, ostentation, and decoration; where the ornate and clever are so numerous as to be monotonous, and only the simple has value, by contrast, among them. Simplicity of scheme has, fortunately, been much sought during recent years in the designing of commercial buildings. Striving after complicated and "original" decorative effects in the treatment of the elevations has become less and less frequent; the "picturesque" has given way to the monumental, and the commonly accepted forms of decorative composition which dominated nearly all of the earlier designs are being replaced by others of a more original—in the broad sense of the word—more vital character. To trace this change we must turn again to some of the earlier buildings to compare them with later works. The view up Broadway (Fig. 11), showing the Manhattan Life Building in the foreground —one of the earliest of the high buildings—shows the storeys grouped in twos and threes, and the upper portion divided into towers and a dome. The façade is designed without reference to the sides, yet, apparently—since windows and an elaborate bridge, ...

FIG. 11.—VIEW UP BROADWAY, NEW YORK CITY, SHOWING THE MANHATTAN LIFE BUILDING

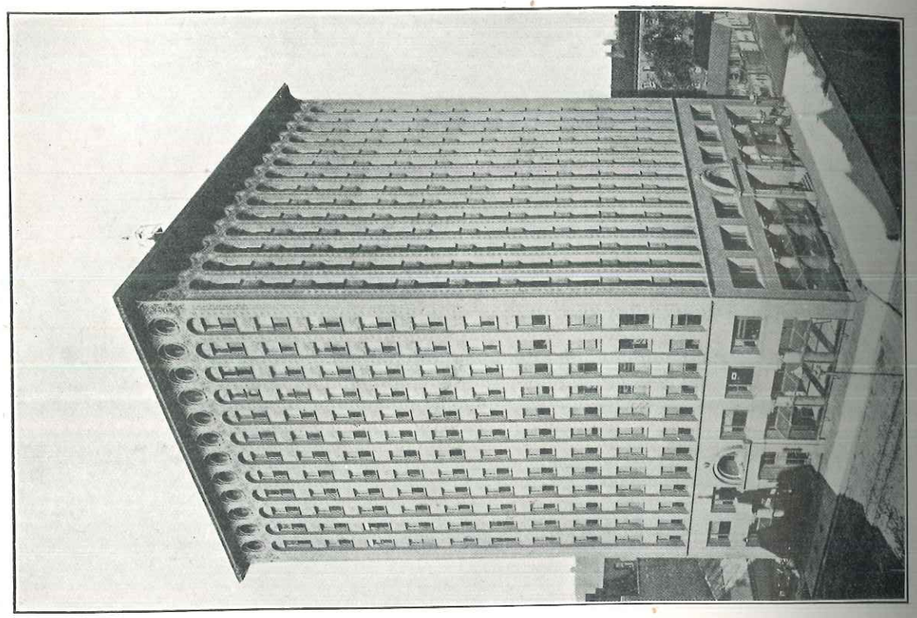


FIG. 13.—THE GUARANTY BUILDING, BUFFALO, NEW YORK.

FIG. 12.—THE WAINWRIGHT BUILDING, ST. LOUIS, MISSOURI. LOUIS H. SULLIVAN, ARCHITECT.

FIG. 14.—DETAIL: ENTRANCE TO THE CONDICT BUILDING, BLEECKER STREET, NEW YORK CITY.

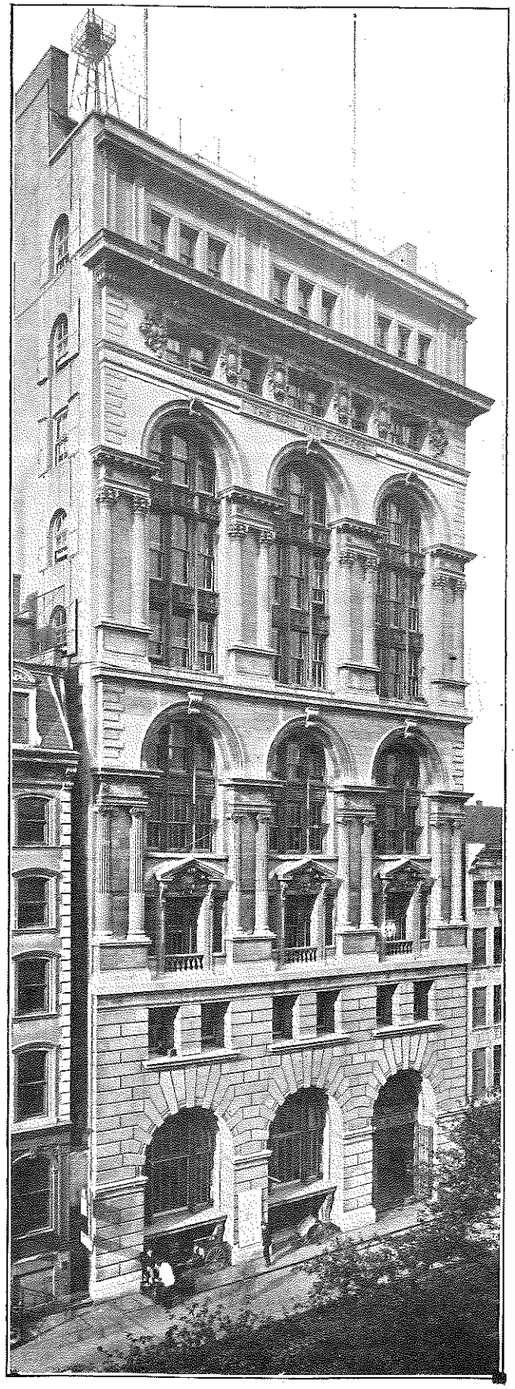


FIG. 17.—FULTON STREET FRONT,

"MAIL AND EXPRESS" BUILDING, NEW YORK CITY.

projection in the lower storeys as to seem almost the natural texture of the material from which it is cut, increases gradually in projection the farther it recedes from the eye. It may be objected that the alternate piers in this building do not contain a stanchion, but are as large in their dimensions as those which do. Obviously this was adopted to preserve the unity of the design, and by the effect of multiplicity of a single motif to exaggerate the apparent size of the structure.

In his late designs, such as the Condict Building in Bleecker Street, New York, Mr. Sullivan has overcome nearly every criticism which may be made upon rational grounds, and here also may be seen some of the most highly interesting of his marvellously complex and fascinating ornamental detail (Fig. 14).

Among the best of the picturesque examples which were characteristic of the work of ten to twenty years ago may be mentioned the buildings of the American Baptist Publication Society, by Frank Miles Day, and the Harrison Building, by Cope and Stewardson; the City Trust Building, by Wilson Eyre, in Philadelphia; the Fiske Building, by Peabody and Stearns, in Boston; the Wolfe Building, in Maiden Lane, by Henry Hardenbergh, the *Mail and Express* Building in Broadway and Fulton Streets, New York (Figs. 15 to 17); this last building, the work of Carrère and Hastings, is especially interesting on account of the extreme narrowness of the Broadway front, which is only about twenty-five feet wide, and the very great difficulty of treating such a façade, which must be almost filled with windows, and six or seven times as high as it is wide. In this case the architects have produced a decorative treatment which is immensely clever and sprightly; they have tossed to the winds all theories which demand expression of the plan upon the façade or call for the limitation of ornament to the decoration of constructive parts. There is no suggestion of the iron structure of the building; there is only a plain wall of stone with openings for light or, where required, to assist the decorative balance. The decoration is constructed outside of and upon the wall, which serves as a background; it starts with four caryatides supporting a broken straight pediment, through which rises a framed, curved-pedimented window, at the sides of which the wall behind is rusticated, and forms a pedestal storey to two superimposed orders, each running through two storeys; above the upper tier, the seventh storey is treated as an attic; this again has a broken and curved pediment, from the tympanum of which projects the small balcony to an arched window adorned with Corinthian columns at either side, and covered with a pedi-

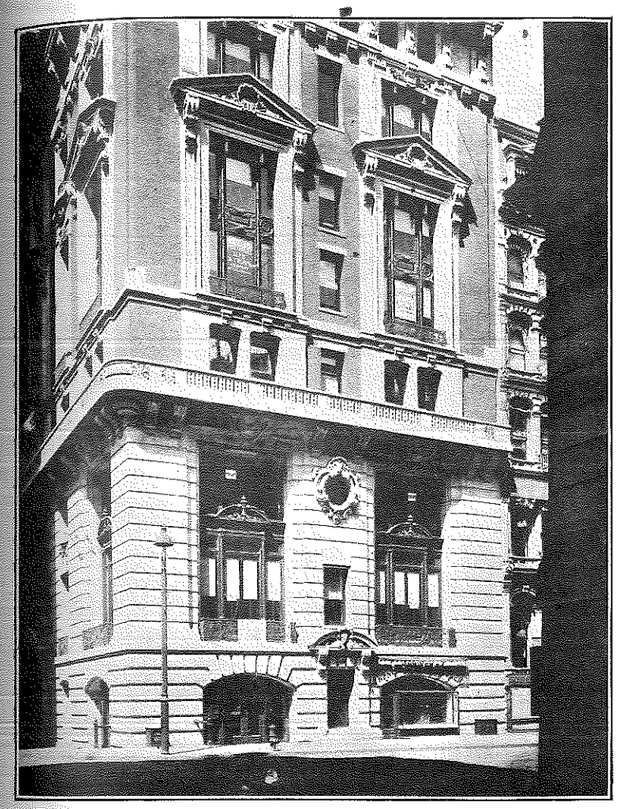


FIG. 18.—THE SINGER BUILDING, NEW YORK CITY: DETAIL. ERNEST FLAGG, ARCHITECT.

and those in the storey above are comparatively plain, and between the windows very flat pilasters extend through both storeys and terminate in cartouches under an elaborate cornice with a richly-detailed cheneau which serves as a railing to the balcony thus formed above this cornice, which is in effect the principal cornice to the building; the next storey, which is a high one with an arched central opening and double columns either side, is in the nature of an attic to the whole structure; but there is an attic, to this attic, having a pediment in the centre with a rich cresting. The ends of the side walls extend above this and terminate as a sort of plinth to pedestals supporting elaborate vases. The building is finished with a high square Mansard, from which rises a light and graceful octagonal tower of two principal and two intermediate stages, carrying a flag-pole and weather vane. The transition from the square roof to octagonal tower is managed with the cleverness which characterises the whole design from the ground up.

Interesting and pleasant as we find this little strip of building among its huge and plain neighbours, it is only under such exceptional circumstances as those presented by this particular problem that such design could be either justified or possible. The simpler and less successful façade on Fulton Street is open to much the same sort (though less) of criticism as the Manhattan Life Building, and on the whole this building leaves much to be desired. It adds nothing new to architecture, and avoids rather than helps to solve the problem which the office building presents. In their essay in the competition for the American Surety Building the same architects struck a much higher note, and the design of those storeys which may be termed the "shaft" of the building has had a material influence upon many of the designs which have lately appeared. Their Blair Building, New York, a still later study, in which bays of iron, separated by narrow piers of stone, are crowned with a bold projecting cornice cast in iron, is one of the most successful of all the designs which have thus far appeared among those which may be considered as dignified by the inspiration of a conceived ideal.

Another architect whose study of the office building has led to similar results is Mr Ernest Flagg. In his design for the Singer Building, built ten or twelve years ago, Mr. Flagg adopted the expedient of a colossal window treatment extending through two storeys, and has so divided this building horizontally—by the employment of a projecting balcony, which partially screens the fourth storey, and by a heavy cornice, which includes a storey between its consoles, with a balcony rail above it, which also screens the ninth storey—that the first impression created is that it is composed of four or five giant storeys, an impression which is further enhanced by the combination of red brick with black mortar joints, and the white stone in which all architectural features are executed. The detail (Fig. 18) is strong and clean and very monumental, but the design is at fault in accusing large halls where none exist. Less impressive but more satisfying to the analytical mind is his Produce Exchange Bank Building, at the corner of Broadway and Beaver Street, in which the only lines which are not constructive are two balconies, one in stone and the other in iron, which divide the height into contrasting horizontal and vertical rectangles. It seems like a prank of fate that Mr. Flagg—who, perhaps

more than any other architect in the United States, has, for some fifteen years, persistently condemned the high building altogether—is, at the moment of writing, the architect of the highest completed commercial structure in the world—the tower, 609 ft. high and containing forty-one storeys, of the new Singer Buildings.

The building of moderate height for New York—of, say, ten to fifteen storeys, with a tower forty or more storeys—is the up-to-date phase in office-building design, as witnessed by the recently completed Singer Buildings, the tower of which is treated as a great campanile and finished with a dome, and the tower now in course of construction at the corner of Madison Avenue, Twenty-fourth Street, which will complete the buildings of the Metropolitan Life Insurance Company on the site reaching from Twenty-third to Twenty-fourth Streets and from Madison Avenue to Fourth Avenue. This building or group of buildings (Fig. 19), of which the first portion—at the corner of Madison Avenue and Twenty-third Street—was completed some twelve years ago, is extremely elaborate in its details, which are studied from the most florid examples of the Renaissance in Spain. Designed originally, by Le Brun and Sons and Masqueray, to be carried out in terra-cotta, the owners changed the material to white marble. This building, the tower of which is to be forty-six storeys (660 ft.) high, faces Madison Square at its south-east corner, the tower being at the corner of Twenty-fourth Street; at the north-east corner (Twenty-sixth Street) is the Madison Square Garden, with its tower 350 ft. high. The tower of the former structure, like Mr. Price's design for the *Sun* Building, follows in its principal lines those of the former campanile of St. Mark's, while the latter is a lighter and graceful restudy by the late Stanford White—Italian Renaissance in the style of its details—of the Moresque and Renaissance combination which makes up the beautiful tower of the Giralda at Seville. Between Twenty-fourth Street and Twenty-sixth Street is a row of structures of but a few storeys—two to four or five—among which is the splendid Madison Square Presbyterian Church.

FRANCIS S. SWALES.

(To be continued.)

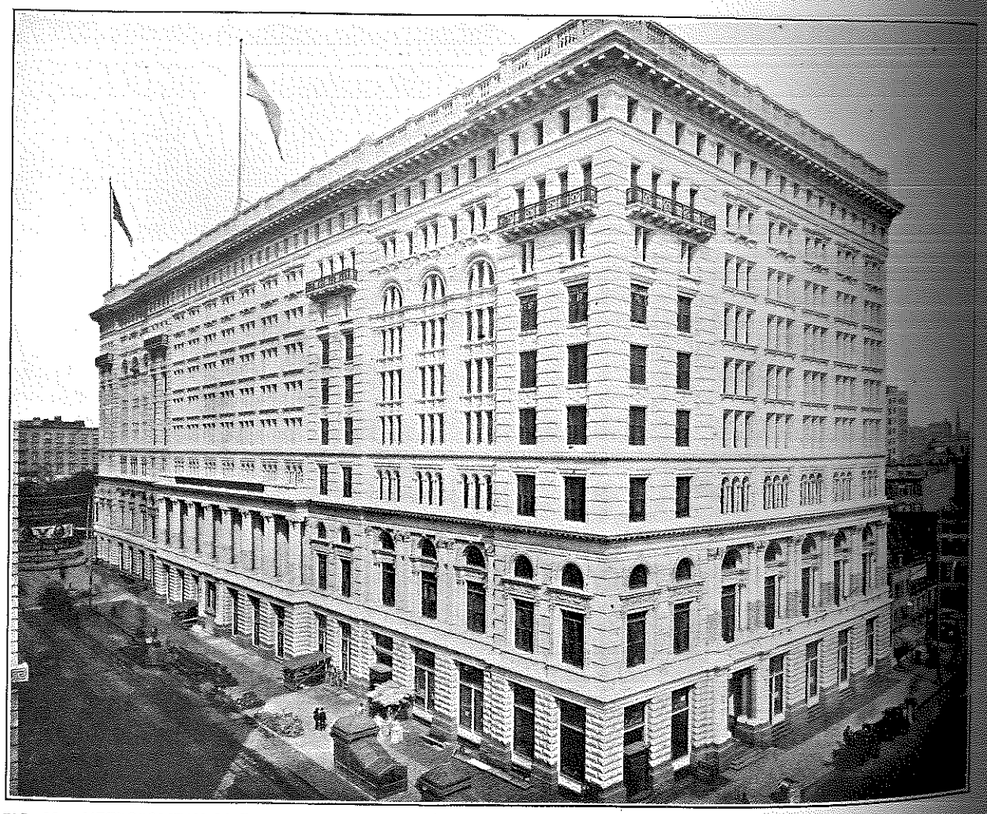


FIG. 19.—METROPOLITAN LIFE INSURANCE COMPANY'S BUILDING, MADISON AVENUE, TWENTY-THIRD STREET.

The Hamburg-Amerika Linie Building, London.

Arthur T. Bolton, and Stock, Page & Stock, Architects.

ERECTED by the Disconto Gesellschaft, the main portion of the ground floor and basement of the Hamburg-Amerika Linie Building, 14, 15, and 16, Cockspur Street, S.W., is now occupied by the latter company for their enlarged offices, the remainder of the building being available for letting as offices—to be divided into suites to tenants' requirements.

The building, which is of seven storeys and is of steel construction, stands on two different properties, and the main setting out has been unalterably determined by the conditions of the site, the requirements of the freeholders, and the exigencies of the light and air of the adjoining properties. The upper part of the façade is carried out in Portland stone from the Combefield quarries of the Bath Stone Firms, Ltd., who worked and fixed the material. The main shipping office is about 75 ft. by 40 ft. by 18 ft. high, and is treated as one large room, the left-hand side devoted to the cabin, and the right-hand to the tourist departments, with the cashier in the centre. Behind the cashier's department are the telephone cabinets and the typewriters. In the basement beneath the main shipping office are the baggage room, with strong room, fitted by the Ratner Safe Co., Ltd., goods lift to the back street, and extra office accommodation, lavatories, &c. The manager's room in connection with the main office is, approximately, hexagonal in shape, and has a domed ceiling; the walls are lined with panelling, painted white, with a marble fireplace.

The main office ceiling is of modelled plaster of considerable scale and relief; the walls are panelled 11 ft. high in choice Cuba mahogany with specially selected veneers in the upper tier of carved panels. The dividing pilasters are inlaid with mother-of-pearl of selected colouring, and the caps and bases of the secondary pilasters are of ormolu. The mahogany is of natural colour, polished but not stained, and is of golden yellow-brown in colour. There is a frieze of modelled plaster 6 ft. deep above the panelling, the principal bays having ovals representing by figure composition the four Continents.

All the modelling has been carried out by Mr. Schacht from the architects' drawings, and the

central columns on the dividing line of the properties are of steel encased in concrete, and have been finished on the solid with superfine Keene's