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BROCHVRE OF THE MVRAL PAINTERS-A NATIONAL SOCIETY

FOVNDED

1895

PUBLISHED BY THE SOCIETY AND ON SALE

BROCHURE *of the* MURAL PAINTERS

JOHN W. ALEXANDER, P. N. A.

FORMER PRESIDENT OF THE MURAL PAINTERS

Born 1856 — Died 1915

THE BROCHURE
OF THE
MURAL PAINTERS

A NATIONAL SOCIETY

Founded 1895

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FOREWORD

THE Mural Painters were organized for the purpose of fostering the development of the arts, which, whether executed in pigment, stained glass, mosaic, tapestry or other appropriate mediums, are used in the embellishment of architecture; also to formulate a code for decorative competitions, by-laws to regulate professional practise, to establish an educational propaganda through the agency of lectures, existing schools and in whatever suitable manner opportunity may suggest.

There is no authoritative and complete publication devoted to these arts. For this reason, the Society puts forth this brochure as a beginning towards that end—to provide a record in large part of the work already executed and to do its small share to establish the solidarity of the arts and consciousness in the minds of our people of the useful function of public mural paintings.

It should be remembered that Wm. Hunt's paintings in the Albany Capitol emerged from an atmosphere of artistic torpor so far as mural painting was concerned which was felt even in France.

John La Farge's beautiful decoration in the Church of the Ascension waited for twenty years after its execution for a general recognition beyond the few cognoscenti of its epoch. We have gone far since then, the initial efforts having been struck in the many and beautiful decorations of the Chicago World's Fair in the year 1892 and the Library of Congress a few years later.

It is becoming more and more patent, as indeed it would appear inevitable, that our progress in art is extending its influence beyond its projectors and special patrons to that public which is not directly concerned, but who are becoming more and more impartial, cordial and interested.

A DEFINITION OF DECORATIVE ART

By Edwin H. Blashfield

Part I

1. Decoration or Decorative Art is the art of embellishing the background of life. It is the art of making necessary things beautiful; of using design, form, color, to render more pleasing our buildings, clothing, furniture, utensils, in sum, our general surroundings. Such is decoration in its largest sense. More strictly defined, a decorative treatment is one which is essentially *fitted* to its purpose, to its locality (whether that locality be a house in a garden, a room in a house or a bit of braid on a sleeve) and to its environment. Deriving from a common origin with the words decorum and decorous, it is something *suited* to something else.

2. Let us consider some of its examples. The practise of decoration is almost instinctive. Prehistoric men painted their bodies and their cave walls with earths, stained their garments with juices, braided fiber, fringed the skins taken from animals, carved reliefs of pattern and figure upon hard and soft surfaces, and moulded metal. Building began, and as it progressed decoration grew with it. Man's desire for decorative beauty about him was so great, his invention was so continuously and earnestly employed, that some of the earliest historical examples of decorative art have not been surpassed.

One has only to say Karnak or the Parthenon to call to mind not only scores of temples, but a whole system of carved reliefs, statues in the round, wall paintings, statuettes, vases, personal ornaments, weapons, furniture. In sum it is to realize decorative art as already established and developed. Throughout the following ages it must be said that, though it flourished continuously and periodically produced masterpieces, it varied rather than progressed. At different times certain decorative factors forged to the front, as sculpture with the Greeks, mosaic with the Byzantines, stained glass with the Gothic craftsmen, mural painting from the Fourteenth Century onward through the Renaissance to modern times. This was because these factors for the time particularly suited certain needs and conditions of life. The three major branches of Decorative Art are Architecture (which includes and shelters the others), Sculpture and Painting. There are many minor branches, but they are minor mainly because the demands made upon their designers are upon a minor scale. The principle of fitness involved is the same.

Part II

This brings us to the essential qualities of a mural painter, the succinct statement of wherein his performance calls for other forms of expertism than are required from an easel painter. There is no space to enumerate all these qualities or to develop the character of them, but some of them may be briefly touched. They may be stated as follows:

1. Technique of drawing and modeling should be acquired, preferably in the schools and before a man becomes a mural painter.

2. The mural painter should have a sense of color and of pattern.

3. He should have knowledge of the famous examples of mural painting.

4. He should be acquainted with historic ornament and lettering.

5. He should have feeling, invention and resourcefulness.

6. He should have experience.

Experience above all else is *indispensable* to any artist who is to be entrusted with the direction of a decorative enterprise. (For this reason even if for no other, the establishment of such an institution as the Society of Mural Painters is essential, since membership in it should infer experience in the member.) Talent he *should* have, but the reason why talent cannot replace experience may be found in the difficulties that might easily fill a chapter; a few of them only may be suggested here.

a. Scale. The question of scale of a mural painting is very perplexing and exacting. It relates to the size and height of the room and the scale and character of the architectural ornament.

b. The determination of color requires experiment.

c. Modeling which may be admirable at a certain distance may be cancelled at another distance from the eye. It must therefore be determined by calculation or experiment.

d. Modeling and color depend upon lighting, which often varies unexpectedly. These variations can be met only through many experiments.

e. Good pattern and success in what the French have called "the distribution of filled and empty spaces," that is to say determination of what parts of a room or building should be simple and what parts rich depend also upon knowledge won only through experience.

Even so inadequate and restricted a statement of desiderata should suffice to explain the reason for being of a special "Society of Mural Painters."

Part III.

The selection of painters for the execution of public work must in the main be done by commissions which sit upon the question of erecting our

public buildings aided by such expert advice as they can obtain. There is, however, one point in relation to choice, so important that it should be noted here. An immense power for good and an immense responsibility devolves upon the commissioners for our state capitols, libraries, court houses, schools, etc. It is desirable that they should not, through local patriotism, select a local artist, no matter how great his talent, unless he has had experience. An inexperienced artist should be given only a minor part in any decorative enterprise. There, under an experienced director, he would *acquire experience* which would enable him in time to assume the major rôle and to become director in turn. There is another very strong reason for not insisting on the selection of a *local* artist. It is desirable to note this because already there is a marked tendency in several states toward such insistency. Here is the reason: If in one of the states of our Union, we will call it Cloudland for the sake of a name, the commissioners for the state capitol say, "We will have only natives or residents of Cloudland to do our architecture, sculpture and painting," they may say so in a sincere spirit of patriotism. In reality, they are binding their artists hand and foot. Why? Because if this tendency follows its logical sequence, the Cloudlander will get the Cloudland work for himself but will be barred out of every piece of work proposed for any state in the Union other than his own. Now the number of public artistic enterprises is small. Suppose the New York artist were compelled to limit himself to New York, suppose the Oklahoma artist were compelled to do no work outside of Oklahoma, it is easy to see that such a ruling would be prejudicial both to the artist and to art.

Pennsylvania, for instance, might well give great commissions to Pennsylvanians because she has many excellent native artists. But if she ruled that she commissioned them *as* Pennsylvanians, thereby suggesting that she debarred natives of other states, she would at once suggest to all those other states that they in turn should debar Pennsylvanians from their public artistic enterprises. Such a proceeding would be inartistic and deplorably narrowing, and it would greatly handicap the local artists.

Part IV

An effort has been made in the foregoing lines to define mural painting and to state the essential qualities required in a mural painter.

Let us consider what purpose mural painting serves. In a technical and particular sense, it is one of the great factors in decoration, the factor whose duty it is to successfully combine with the constructional lines of a building an adequate system of decoration, whether by what is called plain painting, ornamental painting or figure painting.

To quote from Signor Corrado Ricci—by the addition of the two

factors of sculpture and painting—"the work of the architect develops itself just as in that of the musician the melodic theme is worked out with the assistance of harmony."

If such is the technical service of mural painting, its general and larger service to humanity is of the highest importance. Decorative Art has at all times immensely enhanced national prestige. Greece, Rome, the Middle Ages are remembered most of all through the remains of their art and literature. The present war in Europe afflicts the world, first through the suffering entailed but also, and greatly, by reason of the destruction of the beauty created by Art.

If Art enhances prestige, it is also a tremendous financial asset to a nation. The money brought to Italy by visitors to Michael Angelo's Sistine Chapel, for instance, or to Titian's canvases, would build navies. The sums spent upon casts, photographs, literature relating to the Venus de Milo would pay for railways. In America, even at this early stage of development of mural painting, hundreds of thousands of tourists visit the decorations of the Library of Congress, the Saint Paul Capitol and many other buildings. Decorative Art is at once an embellisher, a celebrant and a recorder. It records the happenings of the state, it lends significance to the walls, it celebrates actions and immortalizes the features of worthy citizens. It acquaints the spectator with history, it stimulates patriotism and morals. "Pictures are the books of the ignorant," said Saint Augustine. They teach the child who is too young to read and sometimes (as in Europe) the peasant who is too old to learn. They will appeal particularly to our foreign-born citizens who are still in the formative period of their patriotism.

In sum, mural painting is an integral and essential part of that public and municipal art which is a public and municipal educator.

THE INSPIRED ARTIFICER

By The Rev. Howard C. Robbins

Bezaleel was the architect of the Hebrew Tent of Meeting. He had charge of its erection and interior decoration; besides this, he taught his subordinates the arts of which he was himself a master. His commission, therefore, admits him to the guild of artists, the society of noble craftsmen whose labors have in every generation enriched the temples of mankind. In the case of the Hebrews and other peoples of antiquity, we must bear in mind how the impulse toward creative art was set about and hindered by religious scruples. In their reaction from idolatry they were carried to a curious extreme, and having been forbidden, for conscience' sake, to make a graven or a molten image, they took a long step further and laid the arts of painting and of sculpture under a rigorous taboo. But the adornment of the Tent of Meeting violated no injunction. Temple building was a thing permitted, a solitary outlet for the designer's art. And so their sanctuaries became for this serious and gifted people what sculpture and the drama were for their Hellenic neighbors, or what Haydn's masses or Van Dyck's altar-pieces are to us: a trysting-ground of art and of religion, a meeting-place of beauty and of prayer. How justly, therefore, they esteemed the builders of their temples, their only representatives in the domain of art. Theirs was no ordinary task, no secular employment. They were called to an exalted mission. They were inspired by a divine vocation. "The Lord hath called by name Bezaleel, the son of Uri, the son of Hur, of the tribe of Judah: and he hath filled him with the spirit of God."—Exodus xxxv, 30.

"He hath called by name Bezaleel," and the name means one who labors in God's shadow. Is there not beauty in this naming; is there not significance for us today? It consecrates the artistic endeavor, it provides an ultimate sanctuary for the true artist's toil. Over art at its highest spirit as of eternity seems brooding, protecting it from the ravages of time, and guarding it from loss or diminution. Fashions change, but the best endures, and comes at last into its own. Long ago Homer set the martial thoughts of Greece to music, but boys are scanning his hexameters still. How lovely and how pitiful the story of Antigone seemed to its first auditors! but it is no less lovely, no less pitiful today. God has indeed overshadowed with his presence the heroic things of art. He has built for them pavilions of remembrance, far from the strife of tongues.

Schiller has told us, with what seems like splendid exaggeration, that until man becomes an artist he is not free, he is not fully man. But is the exaggeration as great as it appears to be? Is it not literally

true that in the birth of art, in the awakening of the creative instinct man becomes man; before that an animal, necessitated in his acts, forever afterward a free agent, a spiritual being, a son of God? He forms, he adapts, he transposes, he leaves behind him that which shall express him and survive. Alone of all terrestrial beings he reacts upon his environment; he is able to modify and alter it, and mould it, be it but a hair's breadth, nearer to the heart's desire. As we think of the prehistoric artists, ancestors of ours who contrived rude implements of music, or laboriously inscribed on the walls of their caves the story of the chase—as we recognize the motive that impelled their crude endeavor, our thoughts leap forth to meet it in a gust of interest and of sympathy. The hand of the Creator is heavy upon us—He has put music in our hearts, and we must sing it. He has put visions in our minds, and we must give them substance. It is the Lord who summons us; what we do, we do as of His spirit. By faith He made the world which we inhabit, and by faith He bids us make our lesser worlds of art.

The artist does not speak for himself alone. He speaks for his people. He gives expression to the inarticulate thousands who have no other voice than his to utter forth their mind. As in art man becomes man, so in art nations become nations, and add, according to the spirit that is in them, to the strength and symmetry and standards of the world. Therefore the artist may not build on the foundations of a foreign culture. He may learn from these; he may be warned by these; he may be mightily inspired and helped by these, but he appropriates them at his peril. Rome, oppressed and overshadowed by the glory that was Greece, took over bodily Hellenic culture, and what was the result? Imitation, pale, devitalized and languid; an art so parasitic that it left a mighty people without an utterance worthy of its soul. And, my friends, if you will permit a layman to address you upon a topic concerning which he is not technically informed, out of much ignorance of the peculiar problems which beset you, yet with a deep and somewhat troubled conviction of the spiritual issues here involved, there is in the stillborn art of Rome a tragic warning which American artists will do well to heed. Rightly or wrongly, the idea is prevalent that America is unduly dependent upon foreign models in every department of its art. Modesty is a beautiful trait in man or nation, but modesty need not mean dependence, and dependence, and imitation, and the heart or mind to introduce a transatlantic culture can have no result other than parasitism when carried to an extreme. "Freiheit und Treue," Freedom and Loyalty, these are the poles on which creative effort swings. And to the freedom of artistic self-expression must be added the profoundest loyalties of life, the loyalties of home and fireside, the loyalties of state and nation, loyalties to dead and living, and to generations which shall come. It was the memory of the nation's past

which inspired Hellenic culture; it was the defeat of the Armada which gave England its Elizabethan age. But have we not, too, our Thermopylae and Marathon? Is there a district even in France more dotted with memorable battlefields than our Virginia, with its sad, heroic memories of war? Have our Hudson, our Potomac, our St. Lawrence no chivalrous associations with the past? Let the life of the nation afford us our material; let the spirit of the nation guide us in moulding it into works of art. What matter if there be, as a result, crudities of form and of expression? Browning has written three lines that dispose of such objections forever:

> "It was better, youth
> Should strive, through acts uncouth,
> Toward making, than repose on aught found made."

Bezaleel was a prophet in an extraordinary and exceptional use of the term. He wrought for God. He expressed the divine will, as it was revealed to him, in a difficult and intractable medium. In gold and silver and brass and timbers and stone he strove to realize his thought of how Jehovah's earthly dwelling-place should be, and because he strove mightily and did not weary, and strove truthfully, with reverence for his art, men named this man Bezaleel, the artist who labors under the shadow of God.

But see, then, how we must enlarge our definition of the inspired man. We must make room in it not only for Moses but for Bezaleel, not only for the man who expresses the glory of God in psalm and oracle and prophecy, but for the man who expresses it in creative art. We must rid ourselves once and for all of that pernicious doctrine which would divorce religion from other human interests and make of it a sabbatical affair, of interest to man as priest, but not to man as man. The inspired man is not the member of some exclusive caste or guild. The inspired man is the man who makes. The inspired man is the man who emulates his Creator and adds something to the orderliness and beauty and complexity of the world in which his Creator placed him. And whether he labor for it as a miner, toiling in the bowels of the earth, or as a bridge-builder and roadmaker preparing for its transportation, or as an architect superintending its construction, or as a seer visualizing it before the event, or as a historian commemorating its completion, the man who has any conscious part or lot in the building of the temple is God's temple-builder, His inspired artisan. Be it ever so hidden or so humble, his part in the work is essential to the success of the whole, and in the great democracy of labor the inspired hod-carrier stands beside the inspired architect and prophet, and shares with him the joyful fruits of toil.

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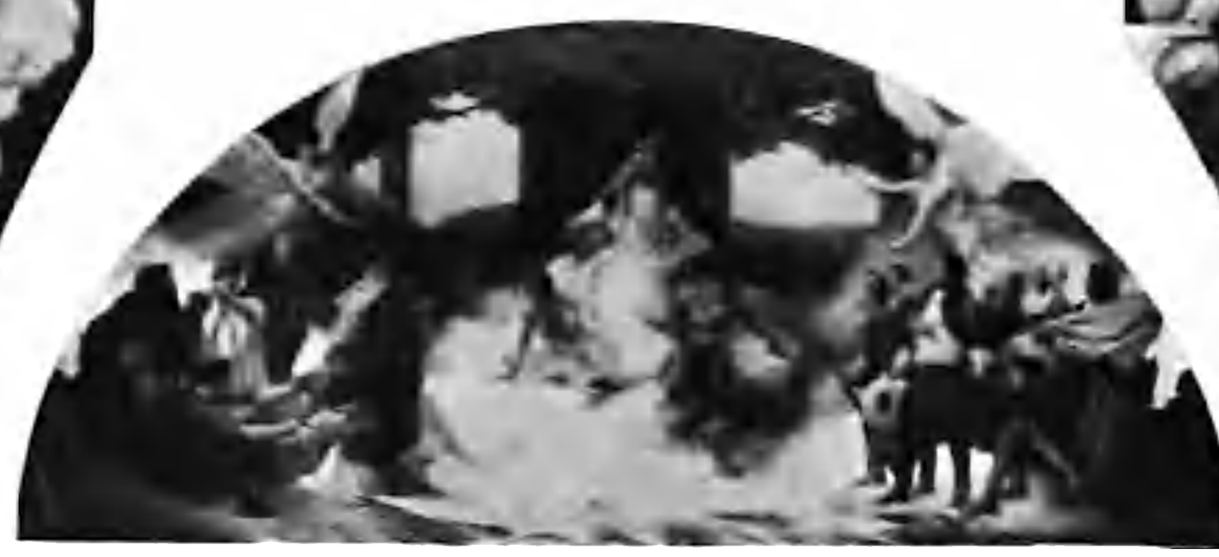

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MUSIC. HOUSE OF EVERETT MORSS.

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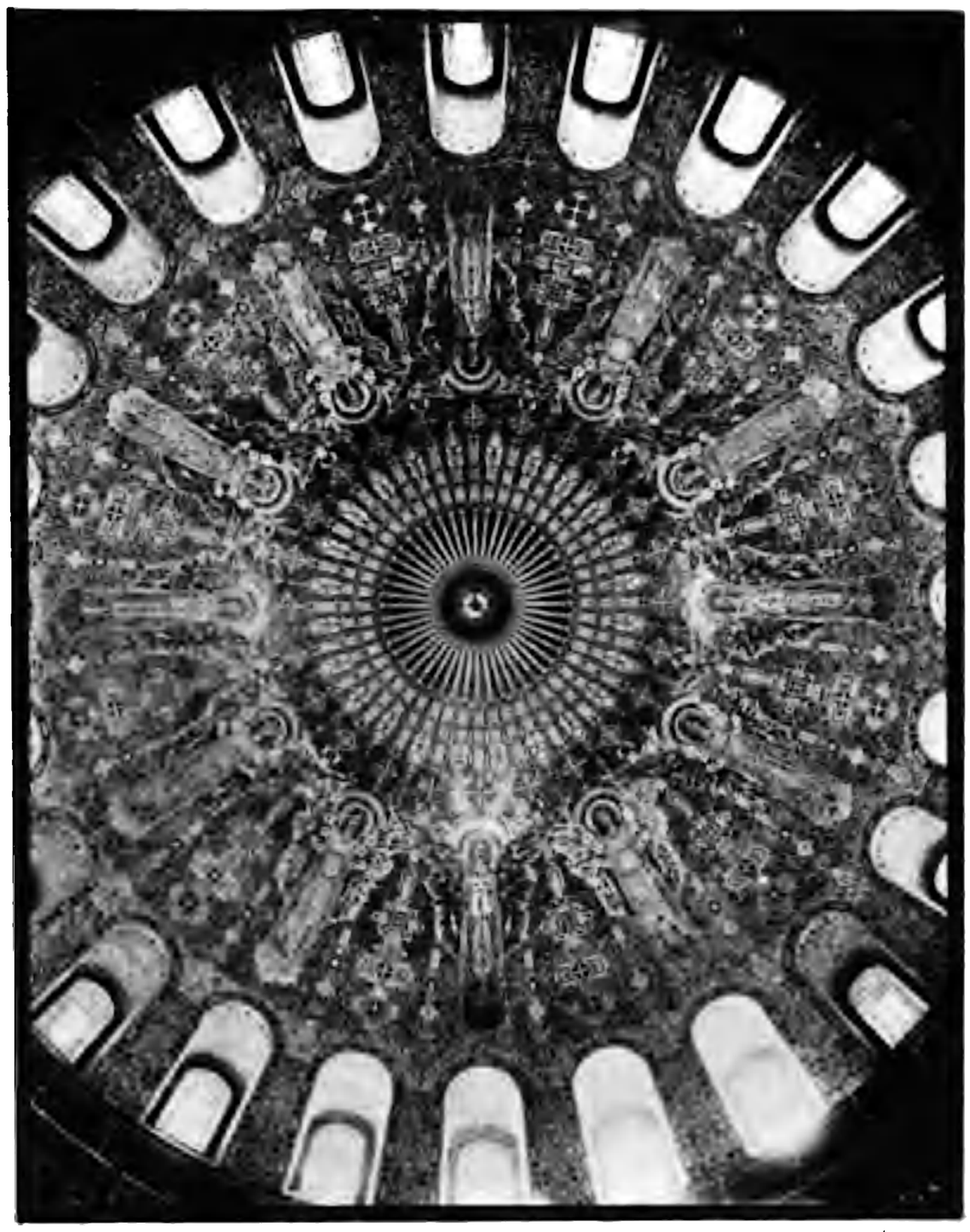

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BY THIRD MINNESOTA REGIMENT.
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THE QUEEN.
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FRED DANA MARSH, PAINTER. THE SPAN—ALLEGORIES OF INDUSTRY.

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MURAL PAINTINGS IN THE UNITED STATES

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State Capitol.

Francis D. Millet—"The Triumph of Juno," originally the ceiling of the New York State Building, Chicago Exposition, 1893.

Dutch Reformed Church.

Louis C. Tiffany—Redecorated 1910.

St. Paul's Church.

Will H. Low—"Suffer the Little Children to Come unto Me," panel (5 ft. x 18 ft.) over baptismal font. 1910.

St. Peter's Church.

Burne-Jones—Stained glass window.

Residence of A. N. Brady.

Will H. Low—"The Garden of Diana," four lunettes (8 ft. x 16 ft.). 1914.

Hotel Hampton.

Vincent Aderente—"Peter Stuyvesant Enforcing the Laws and Fighting Van Rensselaer," and "Van Rensselaer Submitting to Peter Stuyvesant."

ANDOVER, MASS.

Wood Mortuary Chapel.

Tiffany Studios—Twenty-six windows.

ANN ARBOR, MICH.

University of Michigan.

Francis D. Millet—"Spinning," lunette originally in Manufacturers' Building, Chicago Exposition, 1893.

ARDEN, N. Y.

House of Mrs. E. H. Harriman.

Barry Faulkner—"The Heroes of Antiquity" and "The Heroines of Antiquity," lunettes.

ASHEVILLE, N. C.

Vanderbilt Chapel at Biltmore.

D. Maitland Armstrong—Stained glass windows.

Wm. Andrew Mackay—Memorial tablets, Geo. Vanderbilt, Biltmore, N. C.

ASHMONT, MASS.

All Saints' Church: Cram, Goodhue & Ferguson, Architects.

George H. Hallowell—Altar paintings.

BALTIMORE, MD.

Court House: Wyatt & Nolting, Architects.

Edwin H. Blashfield—"Washington Laying Down His Commission," panel (35 ft. x 11 ft.) in court-room. "The Edict

of Toleration of Lord Baltimore," panel (35 ft. x 11 ft.) in court-room.

Otto Heinigke—Leaded glass domes and ceiling lights.

Jean Paul Laurens—"Surrender of Yorktown," panel in Orphans' Court-room.

John La Farge—"The Law-givers" (Numa, Lycurgus, Confucius, Mahomet, Justinian and Moses), six lunettes.

Charles Y. Turner—"Burning of the *Peggie Stewart,*" panels in main lobby. "The Barter with the Indians," panels in Criminal Court corridor.

Custom House.

Francis D. Millet—"The History of Shipping from the Earliest Recorded Use of Boats until the Present Time," ceiling (63 ft. x 30 ft.), and 87 panels; also general color scheme of building.

St. Paul's Church.

D. Maitland Armstrong—Chancel window, "Benedicite."

BAY RIDGE, N. J.

Christ Church.

Otto Heinigke—Windows.

BLACK ROCK, CONN.

Congregational Church.

Frederick S. Lamb—Mural painting back of pulpit platform.

BLOOMFIELD, N. J.

Westminster Presbyterian Church.

Joseph Lauber—"Redemption," window.

BOSTON, MASS.

Massachusetts State House.

Robert Reid—"James Otis Arguing against the Writs of Assistance," "The Boston Tea Party," "Paul Revere's Ride," paintings in staircase hall.

Edward Simmons—"The Battle of Lexington" and "The Battle Flags."

Henry Oliver Walker—"The Landing of the Pilgrims."

Public Library: McKim, Mead & White, Architects.

Edwin A. Abbey—"The Legend of the Holy Grail," frieze in the delivery room, fifteen panels.

Puvis de Chavannes—"The Muses Welcoming the Genius of Enlightenment," decoration of main stairway.

John Elliott—"The Triumph of Time," painting in children's room.

Elmer E. Garnsey—Color schemes and decorations in Public Library.

John Singer Sargent—"The History of Religion," paintings in upper corridor.

Joseph Linden Smith—"Venice," "The Adriatic" and "St. Theodore," decorations in alcove of hall.

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Abbott H. Thayer—"Florence," lunette, 1894.
Elihu Vedder—"Rome," lunette, 1894.

BUFFALO, N. Y.

Buffalo Historical Society.
Taber Sears—"The Spirit of Niagara," lunette.

Erie County Savings Bank.
Frederick Dielman—Mosaics.

North Presbyterian Church.
Frederick S. Lamb—Windows.
Harry Goodhue—Windows.

Trinity Church.
John La Farge—Twelve windows.
Louis C. Tiffany—Five windows.
Taber Sears—Altar paintings.

CAMBRIDGE, MASS.

Harvard College.
John La Farge—Windows in Memorial Hall.
Frederic Crowninshield—"Hector and Andromache," window.

CAMDEN, N. J.

Court House: Rankin, Kellogg & Crane, Architects.
Nicola D'Ascenzo—Mural decorations.

CHATTANOOGA, TENN.

First Presbyterian Church: McKim, Mead & White, Architects.
E. H. Blashfield—Two windows.

CHICAGO, ILL.

United States Court House.
A. H. Krehbiel—Decorations in Juvenile Court-room.
A. E. Philbrick—Decorations in Juvenile Court-room.
William B. Van Ingen—"The Divine Law," "The Discussion of the Principles of Justice by Socrates," "The Roman Law," "The Institution of the Circuit Court by Henry II of England," "The Signing of the Magna Charta by King John," "The Promulgation of the Constitution of the United States," "Lincoln Reading His First Law Book," "Lincoln and the Emancipation Proclamation," frieze of eight panels.

Public Library.
Oliver Dennett Grover—Mural decorations.

Chicago University.
Edward P. Sperry—"The Crowning of Ivanhoe," window in gymnasium.

Englewood High School.
Newton A. Wells—"The Evolution of Books" (5 ft. x 10 ft.), six panels for the assembly hall.

Chicago National Bank.
L. C. Earle—Decorations.
Edward H. Potthast—Decorations.

University Club.
Frederic Clay Bartlett—Decorations.

Church of Holy Angels.
Oliver Dennett Grover—Decorations.

Second Presbyterian Church.
Frederic C. Bartlett—Mural painting and stained glass.
John La Farge—Mural paintings and stained glass.
Burne-Jones—Two windows.

Public Schools.
Decorations by students of the Art Institute have been executed under the superintendence of the instructors and placed in several school buildings.

CINCINNATI, OHIO.

City Hall.
Otto W. Beck—Mural painting.

Woodward High School.
Frederick S. Lamb—Woodward Memorial, historical window.

Hotel Sailon.
Arthur C. Thomas—Two mural paintings in dining-room.

CLEVELAND, OHIO.

Federal Building, United States Court House, Custom House and Post Office: Arnold W. Brunner, Architect. Francis D. Millet, general color scheme.
Edwin H. Blashfield—"The Law," panel in court-room.
Kenyon Cox—"Passing Commerce Pays Tribute to the Port of Cleveland," overmantel panel in collector's room.
Frederic Crowninshield—Panels in the law library.
Will H. Low—"Cleveland Welcomes the Arts," 1909, overmantel panel in appraiser's room.
H. Siddons Mowbray—Panel in court-room.
R. F. Zogbaum—"The Battle of Lake Erie."

Cleveland Trust Company: George B. Post, Architect.
Francis D. Millet—"The Early History of the Settlement of Ohio," thirteen panels in rotunda.

County Court House: Charles F. Schweinfurth, Architect.
Frederick Wilson—"The Appeal," mural painting in Probate Court-room.

Citizens Bank.
Edwin H. Blashfield—"The Uses of Wealth," lunettes.
Kenyon Cox—"The Sources of Wealth," lunette.

Private Library.
Ernest Peixotto—"Mort D'Arthur," frieze in eight panels.

COHASSET, MASS.

St. Stephen's Church.
Harry Goodhue—Windows.

COHOES, N. Y.

St. John's Church.

Frederick S. Lamb—Mural painting in the chancel.

COLUMBUS, OHIO.

Trinity Church.

D. Maitland Armstrong—Stained glass.

CONVENT, N. J.

Residence of General Edward P. Meany.

Otto Heinigke—Windows.

Residence of John I. Waterbury.

Taber Sears—Queen Elizabeth at Kenilworth.

COS COB, CONN.

Residence of Ernest Thompson Seton.

Edwin Willard Deming—Three Indians, moose and elk, five panels.

COVINGTON, KY.

Roman Catholic Cathedral.

Frank Duveneck—Three mural paintings.

CYNWYD, PA.

St. John's Church: Field & Medairy, Architects.

Nicola D'Ascenzo—Series of Gothic windows.

DE LAND, FLA.

Private House.

Fred Dana Marsh—"The God Pan."

DES MOINES, IOWA.

Iowa State Capitol: Elmer E. Garnsey, general color scheme of building.

Kenyon Cox—"The Progress of Civilization," hunting, herding, agriculture, the forge, commerce, education, science, art, eight lunettes in main dome.

Edwin H. Blashfield—"Westward" (35 ft. x 11 ft.), panel in main hall.

Frederick Dielman—Screen of mosaics.

DETROIT, MICH.

Bank of Commerce.

Thomas W. Dewing—"Commerce and the Arts Bringing Wealth to Detroit."

Residence of Charles L. Freer.

Thomas W. Dewing—Mural painting.

James McNeill Whistler—"The Peacock Room."

Residence of Frederick Stearns.

Will H. Low—"Day Dreams" (5 ft. x 8 ft.), overmantel panel, 1899.

FAIR HAVEN, MASS.

Fair Haven Church.

Robert Reid—"Adoration of the Magi" and series of windows.

FITCHBURG, MASS.

Calvinistic Congregational Church.

Louis C. Tiffany—Windows.

Frederick Wilson—Windows.

Christ Episcopal Church.

Frederick Wilson—Windows.

FORT WAYNE, IND.

Court House.

Florian Peixotto—"The Battle of Fallen Timbers."

FRANKFORT, KY.

State Capitol.

Gilbert White—Mural paintings.

FRANKLIN, MASS.

Ray Memorial Library.

H. H. Gallison—Frescoes.

Thomas Juglaris—Frescoes.

GREENWICH, CONN.

Fisher Residence.

Wm. Andrew Mackay—"The Holy Grail."

HARRISBURG, PA.

Pennsylvania State Capitol.

John W. Alexander—"Evolution of the State," fourteen lunettes in corridor.

Edwin A. Abbey—"Science Revealing the Treasures of the Earth," "Spirit of Light," "Spirit of Religious Liberty" and "Vulcan, the Genius of the Workers in Iron and Steel," four lunettes, and "Religion," "Science," "Law" and "Art," four circular panels placed in 1908 in the Senate Chamber and in the Supreme Court-room. "Apotheosis of Pennsylvania," a series of panels for the House of Representatives, was in his studio at the time of his death, August 1, 1911.

Violet Oakley—"The Founding of the State of Liberty Spiritual," frieze of eighteen panels in governor's reception room.

Harrington Fitzgerald—"Valley Forge," four panels.

W. B. Van Ingen—"Early Settlers of the State," "Methods of Worship," fourteen panels.

HYDE PARK, N. Y.

Residence of Frederick W. Vanderbilt.

H. Siddons Mowbray—Decorative ceiling of salon, ten oval panels.

Edward Simmons—Decorative ceiling.

INDIANAPOLIS, IND.

Federal Building.

Otto Heinigke—Court-room windows and glass ceiling.

IOWA CITY, IOWA.

University of Iowa.

Wm. Andrew Mackay—Panel in lecture hall.

JERSEY CITY, N. J.

Hudson County Court House: Hugh Roberts, Architect. Francis D. Millet, general color scheme of building.

Edwin H. Blashfield—Four figures of Fame, each holding a shield, with a medallion portrait. Four pendentives to the central dome. Ornamental decorations of dome carried out by A. E. Foringer and Vincent Aderente under supervision of E. H. Blashfield.

Francis D. Millet—"Events in the History of Jersey City," twelve panels. "The Repulse of the Dutch" and "Paying for the Land," two lunettes in main rotunda (38 ft. x 18 ft.).

Kenyon Cox—Vaulting of corridor corners, eight small lunettes.

Howard Pyle—"The Coming of the English," frieze in freeholders' room.

Charles Y. Turner—"Washington Watching the Assault upon Fort Lee" and "Fulton's Clermont Making Its First Trip up the Hudson," two lunettes.

KINGSTON, N. Y.

Church of the Holy Spirit.

Paul Jennerwein—"Descent of the Holy Spirit," panel (42 ft. x 20 ft.), over altar.

LAKE FOREST, ILL.

Private House.

Fred Dana Marsh—"The Lady Turned Serving-man," a Medieval romance.

LAKE GEORGE, N. Y.

Jogues Memorial Chapel, Harbor Islands.

William Laurel Harris—"The Martyr Father Jogues," exterior mural painting, 1911.

Saint Mary's.

William Laurel Harris—"The Holy Sacrifice," 1904, and "Our Lady of the Lake," exterior painting, 1910.

LAKEWOOD, N. J.

Residence of George J. Gould.

Robert V. V. Sewell—"Canterbury Pilgrims," frieze in main hall.

LANCASTER, PA.

Trinity Lutheran Church.

Joseph Lauber—"The Spirit of Grace and the Spirit of Triumph," window.

LA PORTE, IND.

Presbyterian Church.

Joseph Twyman—Interior decorations.

LYNN, MASS.

Public Library.

F. Luis Mora—Mural decoration.

MADISON, WIS.

Wisconsin State Capitol: George B. Post & Sons, Architects. Elmer E. Garnsey, general color scheme.

Edwin H. Blashfield—"Wisconsin in the Past and Present," panel (35 ft. x 12 ft.) in the House of Representatives.

John W. Alexander—Decoration in Senate Chamber (in progress).

Hugo Ballin—Decoration in Executive Chamber (in progress).

Kenyon Cox—Pendentives to main dome (in progress).

Francis D. Millet—Decoration in Supreme Court (in progress).

Wisconsin Historical Society.

Edward Willard Deming—"Braddock's Defeat," 1900. "Discovery of Wisconsin," 1902.

MERCER, PA.

Mercer County Court House: Charles F. Owsley, Architect. William G. Andrews, general color scheme.

Alonzo E. Foringer—Panel.

Vincent Aderente—"The Law, with Power and Mercy," panel.

MERCERSBURG, PA.

Mercersburg Academy: Frank Miles Day, Architect.

E. H. Blashfield—Panel in gymnasium, trophy room.

METHUEN, MASS.

First Parish Church.

John La Farge—Stained glass window.

MONTCLAIR, N. J.

First Congregational Church.

Joseph Lauber—"The Pilgrimage of Life," window.

Residence of F. A. Dibble.

Joseph Lauber—Decorative painting.

Residence of Charles F. Droste.

Joseph Lauber—Decorative landscape, window.

Residence of Henry Lang.

Joseph Lauber—Decorative landscape, window.

Residence of F. M. Soule.

Joseph Lauber—Decorative landscape.

NEWARK, N. J.

Essex County Court House: Cass Gilbert, Architect. Arthur R. Willet, general color scheme of main rotunda.

Edwin H. Blashfield—Four pendentives to main dome.

Kenyon Cox—"The Beneficence of the Law," panel in courtroom.

Will H. Low—"Diogenes in Search of an Honest Man," panel in court-room.
Wm. Andrew Mackay—Figure panels in Supreme Court-room.
Francis D. Millet—"The Revolt of the Grand Jury," panel in court-room.
Howard Pyle—Panel in court-room.
Henry O. Walker—Panel in court-room.
George W. Maynard—Panel.
C. Y. Turner—Panel.

Prudential Insurance Company Building.
Edwin H. Blashfield—Decorations.
H. Siddons Mowbray—Decorations.

St. Paul's M. E. Church.
Will H. Low—"The Nativity," panel (8 ft. x 10 ft.), and ten stained glass windows, 1893.

NEW BEDFORD, MASS.

Public Library.
Francis D. Millet—Mural decorations.

NEW HAVEN, CONN.

Yale University.
Elmer E. Garnsey—Mural decorations in Memorial Hall.

NEW LONDON, CONN.

Harkness Estate.
Wm. Andrew Mackay—Decorations in tea house.

NEWPORT, R. I.

Marble House.
Wm. Andrew Mackay—Decorations in Chinese tea house.

NEW YORK, N. Y.

Appellate Court, Madison Avenue and Twenty-fifth Street: James Brown Lord, Architect.
D. Maitland Armstrong—Stained glass cupola and windows.
Edwin H. Blashfield—"The Power of Law," panel in court-room.
Kenyon Cox—"The Reign of Law," frieze in court-room in five panels.
Joseph Lauber—"The Virtues of the Upright Judiciary," panels in court-room.
George W. Maynard—Arms of the city and state, frieze.
Willard L. Metcalf—"Justice," frieze in hall.
H. Siddons Mowbray—"The Transmission of the Law," frieze in hall.
Robert Reid—"Justice," frieze in hall.
Edward E. Simmons—"Justice of the Law," panel in the court-room.
Charles Y. Turner—"Equity" and "Law," lunettes in hall.
Henry O. Walker—"Wisdom Attended by Learning," panel in court-room.

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John La Farge—Windows.
Frederick Wilson—"The Song of Hannah," window in chantry.

Grace Church Choir School.
Taber Sears—"The Hosts of Joshua Crossing the Jordan."

Judson Memorial Chapel, Washington Square, South.
John La Farge—Decorations and windows.

Lutheran Church, Borough of Brooklyn.
Joseph Lauber—"Christ before the Doctors."

Madison Square Presbyterian Church, Madison Avenue and Twenty-fourth Street.
Herman Schladermundt—Decoration.

Old First Presbyterian Church, Fifth Avenue and Twelfth Street.
D. Maitland Armstrong—Window.
Frederick S. Lamb—Windows.
Joseph Lauber—Window.
F. Lathrop—Window.
Louis C. Tiffany—Window.

Paulist Church, Columbus Avenue and Fifty-ninth Street. William Laurel Harris, general scheme of decoration.
William Laurel Harris—Six paintings in St. Patrick's Chapel, 1899; six paintings in St. Agnes' Chapel, 1900-1902; sixteen single figures of prophets and apostles, 1902-1909; "The Blessed Sacrament," carved and jeweled door, 1903; "Adoration of the Shepherds," mural paintings in St. Joseph's Chapel, 1904; "Coronation of the Blessed Virgin," mural painting in the Lady Chapel, 1905; "The Crucifixion," 1906-1908; "The Children of Mary," carved and jeweled door, 1910; "The Precious Blood," carved and jeweled design, painted and gilded to harmonize with the painting of "The Crucifixion," 1911.
John La Farge—Twenty-two stained glass windows; "Adoring Angels," nine mural panels.
Robert Reid—"The Martyrdom of St. Paul," altarpiece.

Plymouth Church, Borough of Brooklyn.
Frederick S. Lamb—"The History of the Congregational Church from the Time of Milton to the Present Day," nineteen windows.

Presbyterian Church, Lafayette Avenue, Brooklyn.
Joseph Lauber—"Hope," window.

St. Andrew's Methodist Episcopal Church, West Seventy-sixth Street.
Charles Y. Turner—"The Great Prophets."

St. Andrew's Protestant Episcopal Church, Fifth Avenue and 127th Street.
Joseph Lauber—"St. Agnes," window.

St. Bartholomew's Church, Madison Avenue and Forty-fourth Street.
Francis Lathrop—Decorations and mural paintings in chancel.

St. Michael's Church, Ninety-ninth Street and Amsterdam Avenue.
Louis C. Tiffany—Mosaics and windows.

St. Paul's Chapel, Columbia University.
John La Farge—Windows.

CLUBS

Engineers' Club, 32 West Fortieth Street.
Fred Dana Marsh—Mural paintings symbolic of modern progress in engineering.

Lawyers' Club, 120 Broadway.
Edwin H. Blashfield—Panel in dining-room.

Metropolitan Club, Fifth Avenue and Sixtieth Street.
Edward Simmons—Four panels in the library.

Players' Club, 16 Gramercy Park.
Edward Simmons—Decorations.

Union Club, Fifth Avenue and Fifty-first Street. Elmer E. Garnsey, general decorative scheme.
William Andrew Mackay—Mural paintings.
W. B. Van Ingen—Frieze, showing a mountain landscape.

University Club, Fifth Avenue and Fifty-fourth Street: McKim, Mead & White, Architects.
H. Siddons Mowbray—Decoration of walls and vaulting of library.
Elmer E. Garnsey—Decorations.

THEATERS

Empire Theater, Broadway and Fortieth Street: Carrère & Hastings, Architects.
William De Leftwich Dodge—Seven decorative paintings; also color scheme, 1903.

Folies Bergères Theater: Herts & Tallant, Architects.
William De Leftwich Dodge—Three mural paintings and color scheme, 1911.

Harris Theater.
J. Mortimer Lichtenauer, Jr.—Mural painting, proscenium arch.

Loew's Theater, Thirtieth Street and Sixth Avenue.
William De Leftwich Dodge—Mural painting, 1911.

Mendelssohn Hall, 130 West Fortieth Street.
Robert Blum—"The Moods of Music," "A Vintage Festival," 1898; two friezes.

New Amsterdam Theater, 214 West Forty-second Street.
Robert Blum—Decorations.
Florian Peixotto—Decorations.
A. B. Wenzell—Decorations.

EDUCATIONAL AND SEMI-PUBLIC BUILDINGS

Astor Market.
Wm. Andrew Mackay—Scraffito frieze.

Chemical National Bank, 270 Broadway.
Taber Sears—"The Elements," four circular panels.

College of the City of New York, Amsterdam Avenue and 138th Street: George B. Post & Sons, Architects. Elmer E. Garnsey, general color scheme.

Edwin H. Blashfield—"The Graduate," lunette (45 ft. x 22 ft.) in auditorium.

Columbia University.

Elmer E. Garnsey—Decorations in library.

De Witt Clinton High School, Tenth Avenue and Fifty-ninth Street.

Charles Y. Turner—"Opening of the Erie Canal," "Marriage of the Waters," two panels in the auditorium.

Edison Electric Illuminating Company.

William B. Van Ingen—"The Development of Electricity," frieze.

Guaranty Trust Building.

Elmer E. Garnsey—Decorations.

Hebrew Technical School for Girls, Second Avenue and Fifteenth Street.

F. L. Stoddard—"Womanhood," in auditorium.

Morris High School, 166th Street and Boston Road, Borough of The Bronx.

Edward W. Deming—"Gouverneur Morris Addressing the Convention" and "Treaty between the Indians and the Dutch at the House of Jonas Bronck in 1642," two panels.

Museum of Natural History, Central Park West and Seventy-seventh Street.

Frank W. Stokes—"The Arctic Scenes," frieze in Esquimo Hall.

National Bank of Commerce, 31 Nassau Street.

Charles Y. Turner—Mural paintings.

National Park Bank, 214 Broadway.

Albert Herter—Mural paintings.

New York Historical Society, Central Park West and Seventy-seventh Street.

Mary Tillinghast—Huguenot memorial window.

Pennsylvania Station, Seventh Avenue and Thirty-third Street.

Jules Guerin—Six topographical landscapes.

Public School No. 5, Tillary, Bridge and Lawrence Streets, Borough of Brooklyn.

Frederick S. Lamb—"Washington with His Officers in the Fortifications at Brooklyn before the Battle of Long Island," three panels (30 ft. x 10 ft.) behind the platform in the main auditorium.

St. James Building, 1133 Broadway.

Willard L. Metcalf—Decorations in hall.

HOTELS AND RESTAURANTS

Café Martin, Fifth Avenue and Twenty-sixth Street.

William De Leftwich Dodge—Frieze around café and both entrances, 1901.

Central Park Studios, 15 West Sixty-seventh Street.

Frank Vincent Du Mond—Mural paintings.

Robert F. V. Sewell—Mural paintings.

Fleischmann's Restaurant, Broadway and Forty-second Street.
Robert V. V. Sewell—"The Daughters of Hesperic," "The Sirens Beguile Odysseus," "The Rape of Persephone."

Hotel Algonquin, 59 West Forty-fourth Street.
William De Leftwich Dodge—Painting on east wall of café, 1906.

Hotel Astor, Broadway and Forty-sixth Street, Clinton & Russell, Architects.
William De Leftwich Dodge—Four paintings in lobby, 1904.

Hotel Devon, 70 West Fifty-fifth Street: Israels & Harder, Architects.
William De Leftwich Dodge—Frieze in lobby and color scheme of same, 1905.

Hotel Hermitage, Seventh Avenue and Forty-second Street.
Louis Vaillant—Mural paintings.

Hotel Imperial, Broadway and Thirty-first Street.
Edwin A. Abbey—"Bowling Green," mural painting in barroom.
Thomas W. Dewing—"Morning in the Lap of Night," ceiling café.

Hotel Knickerbocker, Broadway and Forty-second Street.
James Wall Finn—General scheme of decoration and mural paintings in main dining-room.
Maxfield Parrish—"Old King Cole," mural paintings in barroom.

Hotel Martinique, Broadway and Thirty-third Street: Henry J. Hardenbergh, Architect.
J. Carroll Beckwith—"Mansard," "Louis XV," "Voltaire."
Maurice de Saxe—Four panels in restaurant.
Charles M. Shean—Decorations.
Charles Y. Turner—Decorations.
Irving R. Wiles—Four court ladies in time of Louis XV, panels.

Hotel Plaza, Fifth Avenue and Fifty-ninth Street.
Charles M. Shean—Mural painting in barroom.

Hotel St. Regis, Fifth Avenue and Fifty-fifth Street.
Robert V. V. Sewell—"The Story of Psyche," in palm room.

Hotel Waldorf-Astoria, Fifth Avenue and Thirty-fourth Street: Charles M. Shean, general color scheme.
D. Maitland Armstrong—Panels.
Edwin H. Blashfield—"Music and the Dance" (45 ft. x 66 ft.), Astor ballroom ceiling.
Frederic Crowninshield—Dining-room ceiling, three panels.
William De Leftwich Dodge—Ceiling in parlor and dining-room of private apartment, 1895.
Frank Fowler—Ceiling panels in the Waldorf ballroom.
Will H. Low—"Homage to Woman," in the ladies' reception room. "The Dance," "The Drama," "The Music of the Sea," "The Music of the Woods," "The Music of Peace," "The Music of War," six lunettes (8 ft. x 7 ft.) representing as many nations by typical female figures in the Waldorf ballroom, 1897.
George W. Maynard—Panels in the café.
Edward Simmons—"The Months and the Seasons," sixteen panels in the Astor Gallery.
Charles Y. Turner—Frieze and spandrels in Astor dining-room.

Manhattan Hotel, Madison Avenue and Forty-second Street: Henry J. Hardenbergh, Architect.
Kenyon Cox—"Peace and Plenty," lunette in the lobby.
Frederic Crowninshield—Landscape frieze with figures in restaurant.
Charles M. Shean—"The Dutch Watergate," in barroom. General decorative scheme, with figures, in buffet. Spandrels in corridor.
Charles Y. Turner—"The Triumph of Manhattan," frieze in the lobby. "The Gods of Greece," panel in the lobby, 1898.

Simpson-Crawford Restaurant, Sixth Avenue and Twentieth Street.
Frederic Crowninshield—Mural painting.

Studio Building, 23 West Sixty-seventh Street.
Robert V. V. Sewell—Mural paintings.

PRIVATE RESIDENCES

NEW YORK.

19 East Fifty-seventh Street.
Wm. Andrew Mackay—Façade decorations.

Residence of Col. J. J. Astor, 840 Fifth Avenue.
James Wall Finn—"The Seasons," mural painting; general scheme of decoration.

Residence of Mrs. O. H. P. Belmont, Madison Avenue and Fiftieth Street.
D. Maitland Armstrong—Twelve windows.

Residence of Mrs. Julia Benkard.
Wm. Andrew Mackay—Marie Antoinette room.

Residence of R. A. Canfield.
Edward Simmons—"Morning Quitting Night," and others.

Residence of Andrew Carnegie, 2 East Ninety-first Street.
Elmer E. Garnsey—General decorations.
Wm. Andrew Mackay—Paintings.

Residence of Hon. W. A. Clark, Fifth Avenue and Seventy-fourth Street.
Otto Heinigke—Painted glass ceiling light and windows and glass mosaic ceiling decorations.

Residence of Robert J. Collier, 752 Park Avenue.
Violet Oakley—"The Divine Comedy of Dante," window.

Residence of Frank Ford.
Edwin W. Deming—"Moose," panel in dining-room, 1905. "An Indian Orpheus," panel in nursery, 1905.

Residence of Collis P. Huntington, Fifth Avenue and Fifty-seventh Street: George B. Post, Architect.
Edwin H. Blashfield—Decorations in drawing-room.
Francis Lathrop—Decorations in music room.
H. Siddons Mowbray—Decorations in corridor.
Elihu Vedder—Decorations in dining-room.

Residence of W. V. Lawrence, 969 Fifth Avenue.
Will H. Low—"Golden Autumn," circular ceiling panel.

Residence of Adolph Lewisohn, 9 West Fifty-seventh Street: Arnold W. Brunner, Architect.
Edwin H. Blashfield—"Music," panel in ceiling, and other decorations of music room. "Dance," panel in hall.
Joseph Lauber—"Psyche at the Spring," window.

Library of J. P. Morgan, 33 East Thirty-sixth Street: McKim, Mead & White, Architects.
H. Siddons Mowbray—Decorations of ceiling and walls.

Residence of A. C. Morgan, 134 West Seventy-third Street.
Joseph Lauber—"Greek Dance," mural painting.

Library of Hon. Whitelaw Reid, Madison Avenue and Fiftieth Street.
John La Farge—"Music" and "Drama," lunettes.
Andrew T. Schwartz—"Research," "Study," "Reflection," three panels, 1911.

Residence of John D. Rockefeller, Jr.
Wm. Andrew Mackay—Chinese lacquer in collaboration with Paul Manship.

Residence of Thomas F. Ryan, 858 Fifth Avenue.
James Wall Finn—"Our Lady of Lourdes," altarpiece in private chapel.

Residence of Mrs. H. McK. Twombly, 684 Fifth Avenue.
Edwin H. Blashfield—Decoration in ceiling, three panels.

Residence of William K. Vanderbilt, Fifth Avenue and Fifty-seventh Street: R. H. Hunt, Architect.
Edwin H. Blashfield—Decoration in Gothic supper room.

Residence of Herman Vaughn, Brooklyn, N. Y.
Wm. A. Mackay—Ceiling of breakfast room.

Residence of J. J. White, Jr.
Edwin W. Deming—"Elk, Antelope, Mountain Sheep," panels in dining-room, 1903.

Residence of the late C. T. Yerkes, Fifth Avenue and Sixty-eighth Street.
Will H. Low—Four panels over doors in music room.
Wm. B. Van Ingen—Japanese room.

Office Building, Nassau and Liberty Streets.
Frank Vincent Du Mond—"Effort" and "Achievement," two panels in stairhall.

NORTH ANDOVER, MASS.

Frederic Crowninshield—"Adoring Angels," series of stained glass windows, 1880.

NORTH EASTON, MASS.

Unitarian Church.
John La Farge—Stained glass window.

OAKLAND, CAL.

Public Library.

Arthur Matthews—"Maternity," "War," "Harmony," three panels.

OMAHA, NEB.

Colonial Dames Society.

Wm. Andrew Mackay—Portrait panel of Fontenelle.

ORANGE, TEXAS.

Lutcher Memorial Church.

Frederick S. Lamb—"Faith" and "Charity," two lunettes (16 ft. x 15 ft.).

OSSINING, N. Y.

Trinity Church.

Joseph Lauber—"Adoration," painting over the altar.

PHILADELPHIA, PA.

Cathedral of SS. Peter and Paul.

C. Brumidi—"The Crucifixion," altarpiece.

Chestnut Hill Academy.

Violet Oakley—"David and Goliath," decorations in the library.

Church of the Saviour.

Edwin H. Blashfield—Decoration of semi-dome and choir.

Vincent Aderente—Ornament in front of triumphal arch.

A. E. Foringer—Decoration of chapel.

First Presbyterian Church.

Frederick Wilson—Window.

Horticultural Hall.

Joseph Lindon Smith—"The Seasons," "The Months," exterior mural paintings.

New Keith's Theater.

William De Leftwich Dodge—Decorations.

St. Clement's Church.

Frederick Wilson—Reredos painting, gesso ground, engraved and modeled in relief.

St. Peter's Church.

Violet Oakley—"The Five Wise and the Five Foolish Virgins," window.

United States Mint.

W. B. Van Ingen—"Gold Mining," four mural paintings.

Residence of Edward V. Bok.

W. B. Van Ingen—Mural paintings.

Residence of W. C. Drexel: R. W. Peabody, Architect.

Edwin H. Blashfield—"Prose and Poetry," panel in ceiling of library.

Residence of John O. Gilmore.

W. B. Van Ingen—Mural paintings.

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First Church.
Frederic Crowninshield—"The Prodigal Son" and "Christ and the Little Child," windows.

Residence of R. I. Gammell.
Edwin H. Blashfield—Music room.

QUINCY, MASS.

Crane Memorial Library.
John La Farge—Mural decorations and stained glass windows.

RICHMOND, VA.

Centenary Methodist Episcopal Church.
Otto Heinigke—Stained glass windows.
Joseph Lauber—"Te Deum," chancel windows.

ROCHESTER, N. Y.

First Universalist Church.
A. R. Willet—"Faith," "Hope," "Love," "Truth," four symbolic panels.

First Presbyterian Church.
Louis C. Tiffany—Mosaics and stained glass windows.

St. Andrew's Church.
George Haushalter—Windows.

St. James Church.
George Haushalter—Windows.

SAILORS' SNUG HARBOR, STATEN ISLAND.

Chapel.
D. Maitland Armstrong—Five windows in chancel.

ST. LOUIS, MO.

Art Museum.
Elmer E. Garnsey—Decorations.

City Hall.
F. L. Stoddard—"The Controlling Interests of the Louisiana Purchase Territory," five panels in mayor's office.

Carondelet Branch Library.
Richard E. Miller—Decorations.

Columbia Theater.
Richard E. Miller—Decoration in foyer.

Congregational Church, Delmar Avenue.
D. Maitland Armstrong—Windows.
Louis C. Tiffany—Windows.

McKinley High School.
F. L. Stoddard—"The Critical Moment in the McKinley Administration."

New American Theater.
Gustav Wolf—Mural decorations.

Odeon Auditorium.
F. L. Stoddard—"The Venus Song in 'Tannhaeuser,'" "The Rhine Maidens in 'Rheingold.'"

Old Court House.
Carl Wimar—Lunette of dome, 1862.
Edmund H. Wuerpel—Restoration of dome, 1904.

Planters' Hotel.
Paul Cornoyer—Mural decorations.
J. W. Cunningham—Mural decorations.

Public Library.
Elmer E. Garnsey—Decorations.

Richardson Memorial Library.
Elmer E. Garnsey—Decorations.

Sherman School.
S. P. Annan—Decorations.

St. Mark's Chapel.
F. L. Stoddard—"Jesus and Mary."

Trinity Church.
F. L. Stoddard—"The Good Shepherd" and "The Ascension."

Union Station.
Louis V. Millet—Decorations.

Webster Groves Congregational Church.
F. L. Stoddard—Decorations.

Yateman High School.
F. L. Stoddard—"James E. Yateman, Patriot and Philanthropist."

ST. PAUL, MINN.

Minnesota State Capitol: Cass Gilbert, Architect. Elmer E. Garnsey, general color scheme.

Stanley M. Arthurs—"Third Minnesota Regiment Entering Little Rock," panel in governor's reception room.

Minnesota State Capitol.
Edwin H. Blashfield—"The Discoverers and Civilizers Led to the Headwaters of the Mississippi," "Minnesota as a Grain State," lunettes in Senate Chamber. "The Fifth Minnesota Regiment at the Battle of Corinth."
Kenyon Cox—"The Contemplative Spirit of the East," lunette above one of the main staircases.
Frederick Dielman—Mosaics.
Elmer E. Garnsey—Decorations.
Carl Gutherz—Decorations.
John La Farge—"Moses," "Socrates," "Raymond of Toulouse" and "Confucius," four lunettes in the Supreme Court.
Wm. Andrew Mackay—Series of lunettes painted under the supervision of E. E. Garnsey.

House of Representatives.
Wm. Andrew Mackay—Decorative figure.

Minnesota State Capitol.

Francis D. Millet—"Fourth Minnesota Regiment Entering Vicksburg," "The Treaty of the Traverse des Sioux," panels in governor's room.

Howard Pyle—"Fifth Minnesota Regiment at the Battle of Nashville," panel in governor's room.

Edward Simmons—"Night" and "Morning," four pendentives to main dome.

Douglas Volk—"Second Minnesota Regiment."

Henry Oliver Walker—"Yesterday, Today and Tomorrow," lunette above one of the main staircases.

Arthur R. Willet—"The Arts, Commerce and Interests of the State," twelve allegorical lunettes in main staircase hall.

R. F. Zogbaum—"Minnesota Regiment at the Battle of Gettysburg."

SALEM, MASS.

North Church.

John La Farge—Windows.

Louis C. Tiffany—Windows.

SARATOGA, N. Y.

Bethesda Church.

F. S. Lamb—Mural paintings in the reredos.

Residence of the late Spencer Trask.

Ellie Condie Lamb—"The North Wind."

William B. Van Ingen—Mural painting.

SHARON HILL, PA.

Sharon Hill Convent.

Violet Oakley—"The Angel of Resurrection," window.

SOUTH LONDONDERRY, VT.

Baptist Church.

Andrew T. Schwartz—"Christ the Good Shepherd," mural painting.

SPRINGFIELD, ILL.

Sangamon County Court House.

Newton A. Wills—"The Court of Athea" (9 ft. x 12 ft.), "The Manly Virtues" (9 ft. x 12 ft.), "The Womanly Virtues" (9 ft. x 12 ft.), three panels.

SPRINGFIELD, MASS.

Central High School.

Robert Reid—"The Light of Education."

STOCKBRIDGE, MASS.

St. Paul's Church.

John La Farge—Window.

SYRACUSE, N. Y.

First Presbyterian Church.

Louis C. Tiffany—"Te Deum," window.

Mary Tillinghast—Two windows.

TARRYTOWN, N. Y.

John Archbold Tomb, Sleepy Hollow Cemetery.

Otto Heinigke—Glass mosaic dome and over door.

TRENTON, N. J.

City Hall.

Everett Shinn—"Steel Wire Industry" and "Pottery Industry," two panels (45 ft. x 22 ft.) back of the president's chair.

State House.

William B. Van Ingen—"The Causes of Independence and Prosperity," sixteen panels in Senate Chamber.

URBANA, ILL.

University of Illinois.

Francis D. Millett—"Weaving," lunette.

Newton A. Wells—"The Sacred Wood Dear to the Muses" (11 ft. x 37 ft.), "Arcadian Festival" (11 ft. x 37 ft.), "The Forge of Vulcan" (11 ft. x 23 ft.), "The Laboratory of Minerva" (11 ft. x 23 ft.), four panels for library.

WASHINGTON, D. C.

Library of Congress: Smithmeyer & Pelz and Edward P. Casey, Architects. Elmer E. Garnsey, general color scheme.

John W. Alexander—"Evolution of the Book," six lunettes in the corridor.

George R. Barse, Jr.—Panels in east corridor, second floor.

Frank Benson—"The Graces and the Seasons," vaulting panels, second floor.

Edwin H. Blashfield—"The Evolution of Civilization," dome of rotunda; "The Human Understanding," in lantern crown.

Kenyon Cox—"The Arts" and "The Sciences," two lunettes.

Frederick Dielman—Mosaics, two panels.

William De Leftwich Dodge—"Ambition," ceiling.

Carl Guetherz—"The Spectrum of Light," ceiling of reading-room, for the House of Representatives.

Wm. Andrew Mackay—Ceiling in Senate reading-room.

George W. Maynard—"The Virtues," panels and vaulting, second floor.

Walter McEwen—"Stories of Great Heroes," a series of lunettes.

Gari Melchers—"War" and "Peace," lunettes, second floor.

Charles Sprague Pearce—"The Family," in lower corridor.

Robert Reid—"The Senses," five vaulting panels, second floor.

H. T. Schladermundt—Mosaics and stained glass.

Walter Shirlaw—"The Sciences," vaulting panels, second floor.

Edward Simmons—"The Muses," nine large tympanums.

W. B. Van Ingen—"The Departments" (War, Navy, State, Interior), lunettes.

Elihu Vedder—"Pallas Athene," mosaic on stairway; "Government," five tympanums in lobby.

Henry O. Walker—"Lyric Poetry," series of lunettes in the corridor.

United States Capitol.

A. R. Willett—"Peace and War," four allegorical panels in committee room on foreign relations.

National Museum.

John Elliott—"Diana of the Tides."

Office of the *"Evening Star."*

Frederick Dielman—"The Making of a Newspaper," a series of panels.

Hotel Raleigh.

Edward Simmons—Decorations.

Sidney Starr—Decorations.

Charles Y. Turner—"The Sailing of the Raleigh Expedition," frieze, 1899; nine panels in the rathskeller, 1900

Apostolic Mission House, Catholic University.

William Laurel Harris—"Saint Francis de Sales before Pope Clement VIII," 1903.

Church of St. Matthew: C. Grant La Farge, Architect.

E. H. Blashfield—Mosaic above altar.

Residence of Lars Anderson.

H. Siddons Mowbray—Decorations.

WATERTOWN, N. Y.

Flower Memorial Hospital.

George W. Breck—"First Public Commemoration of the Declaration of Independence in Jefferson County, N. Y.," and "Conference between M. de la Barre, Governor of Canada, and the Representatives of the Five Nations," two panels (9 ft. x 13 ft.), 1904.

Frederick S. Lamb—Mural paintings of dome and general color scheme.

Ellia Condie Lamb—Mural paintings.

WEST POINT, N. Y.

Military Chapel.

William Willet and Annie Lee Willet—Memorial windows.

WHEELING, W. VA.

Federal Building.

Francis D. Millet—Three panels for the court-room, also general color scheme.

WILKES-BARRE, PA.

LuzerneCounty Court House; McCormick & French, architects; Vincent Aderente, general color scheme.

Edwin H. Blashfield—"The Law," panel (9 ft. x 16 ft.) in court-room, 1908.
Kenyon Cox—"The Judical Virtues," panel (9 ft. x 16 ft.), in court-room, 1908.
Charles Hinton—Panel in Children's Court.
Will H. Low—"Prosperity Under the Law," panel (9 ft. x 16 ft.), in court-room, 1908.
William T. Smedley—"The Awakening of a Commonwealth," panel (9 ft. x 16 ft.), in court-room, 1908.
Frederick C. Starr—Pendentives to main dome.

WILLIAMSTOWN, MASS.

Sigma Phi Fraternity House of Williams College.
Frederic Crowninshield—"Spencer's Faerie Queen," series of windows.

WINONA, MINN.

Public Library.
Kenyon Cox—"The Light of Learning," lunette.

WORCESTER, MASS.

Art Museum.
John La Farge—Two windows.
Central Church.
Louis C. Tiffany—Windows.
St. Matthew's Church.
Louis C. Tiffany—Windows.

WYNNEWOOD, PA.

Residence of Miss Mary K. Gibson.
Violet Oakley—"Hamlet" and "The Tempest," two Shakespeare windows.

YOUNGSTOWN, OHIO.

Mahoning County Court House; Owsley, Boucherle & Owsley, Architects.
Vincent Aderente—"Indians Celebrating the Victory over Braddock."
Edwin H. Blashfield—"The Law of Remote Antiquity," "The Law of Classical Antiquity," "The Law of the Middle Ages," "The Law of Modern Times," pendentives to main dome, 1911.
Francis D. Millet—Lunette.
Charles Y. Turner—"The First Trial in the County," lunette, 1911.
Arthur R. Willet—"Justice and Mercy," panel in court-room; "Manufacturs" and "Agriculture," two panels in main rotunda stairway.
Public Library.
Vincent Aderente—"History" and Music," panels.

LIST OF MEMBERS

Aderente, Vincent	145 West 55th Street.
Armstrong, D. Maitland	61 Washington Square South.
Arthurs, Stanley M.	Wilmington, Del.
Ballin, Hugo	Saugatuck, Conn.
Bartlett, Frederick	2901 Prairie Avenue, Chicago, Ill.
Beal, Gifford	27 West 67th Street.
Benda, W. T.	140 Wadsworth Avenue.
Blashfield, E. H.	48 West 59th Street.
Breck, George W.	160 Fifth Avenue.
Castle, Montague	247 West 36th Street.
Chalfin, Paul	432 Fourth Avenue.
Chamberlin, F. Tolles	New Rochelle, N. Y.
Chanler, Robert W.	147 East 19th Street.
Connick, Charles J.	9 Harcourt Street, Boston, Mass.
Covey, Arthur	11 West 35th Street.
Cox, Kenyon	134 East 67th Street.
Crisp, Arthur	147 Columbus Avenue.
Crowninshield, Frederic	314 West End Avenue.
Deming, Edwin W.	5 MacDougal Alley.
Dielman, Frederick	College of the City of New York, 139th Street and St. Nicholas Terrace.
Dixon, Maynard	Bohemian Club, San Francisco, Cal.
DuMond, F. V.	27 West 67th Street.
Fairbanks, Frank P.	Room 2940, Grand Central Terminal Bldg.
Faulkner, Barry	11 MacDougal Alley.
Foringer, A. E.	Grantwood, N. J.
Fosdick, J. W.	33 West 67th Street.
Garnsey, E. E.	White House, Prospect Hill, White Plains, N. Y.
Guerin, Jules	34 Gramercy Park.
Harris, Wm. Laurel	120 Central Park South.
Hartman, C. Bertram	96 Grove Street.
Herter, Albert	134 East 67th Street.
Hinton, Charles L.	74 Gard Avenue, Armour Villa Park, Bronxville, N. Y.
Holloway, Charles	509 West 121st Street.
Holslag, Edward	3736 Grand Boulevard, Chicago, Ill.
Jenney, Edgar W.	15 West 38th Street.
Jones, Francis C.	33 West 67th Street.

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Wiles, Irving R.	130 West 57th Street.
Willet, William	7902 Lincoln Drive, St. Martins, Chestnut Hill, Philadelphia, Pa.
Willett, A. R.	489 Fifth Avenue.
Willis, Ralph T.	Saugatuck, Conn.
Winter, Ezra	American Academy, Rome, Italy.

ASSOCIATE MEMBERS

Turney, Winthrop	211 Greene Avenue, Brooklyn, N. Y.

NON-RESIDENT MEMBERS

Sargent, John S.	33 Tite Street, London, England.
Vedder, Elihu	34 Via Porta Pinciana, Rome, Italy.

HONORARY MEMBERS

Marshall, Henry Rutgers	3 West 29th Street.
Warren, Lloyd	16 East 47th Street.

LAY MEMBERS

Adams, Edward D.	455 Madison Avenue.
Spencer, Nelson S.	31 Nassau Street.
Strauss, Herbert N.	1140 Park Avenue.

DECEASED MEMBERS

Edwin A. Abbey
John W. Alexander
Samuel P. Avery
Howard Gardner Cushing.
Otto Heinigke
John La Farge
Francis Lathrop
Charles F. McKim
Francis D. Millet
Walter Shirlaw
Russell Sturgis
William R. Ware