

# Feature of Modern Decorative Art is the Copying of Old Time Rooms

**N**EW YORK, Jan. 25.—These pictures show two rooms characteristic of the way interior decoration is carried out today. No amount of money is too great to be expended, and no amount of labor excessive when there is a particular end in view.

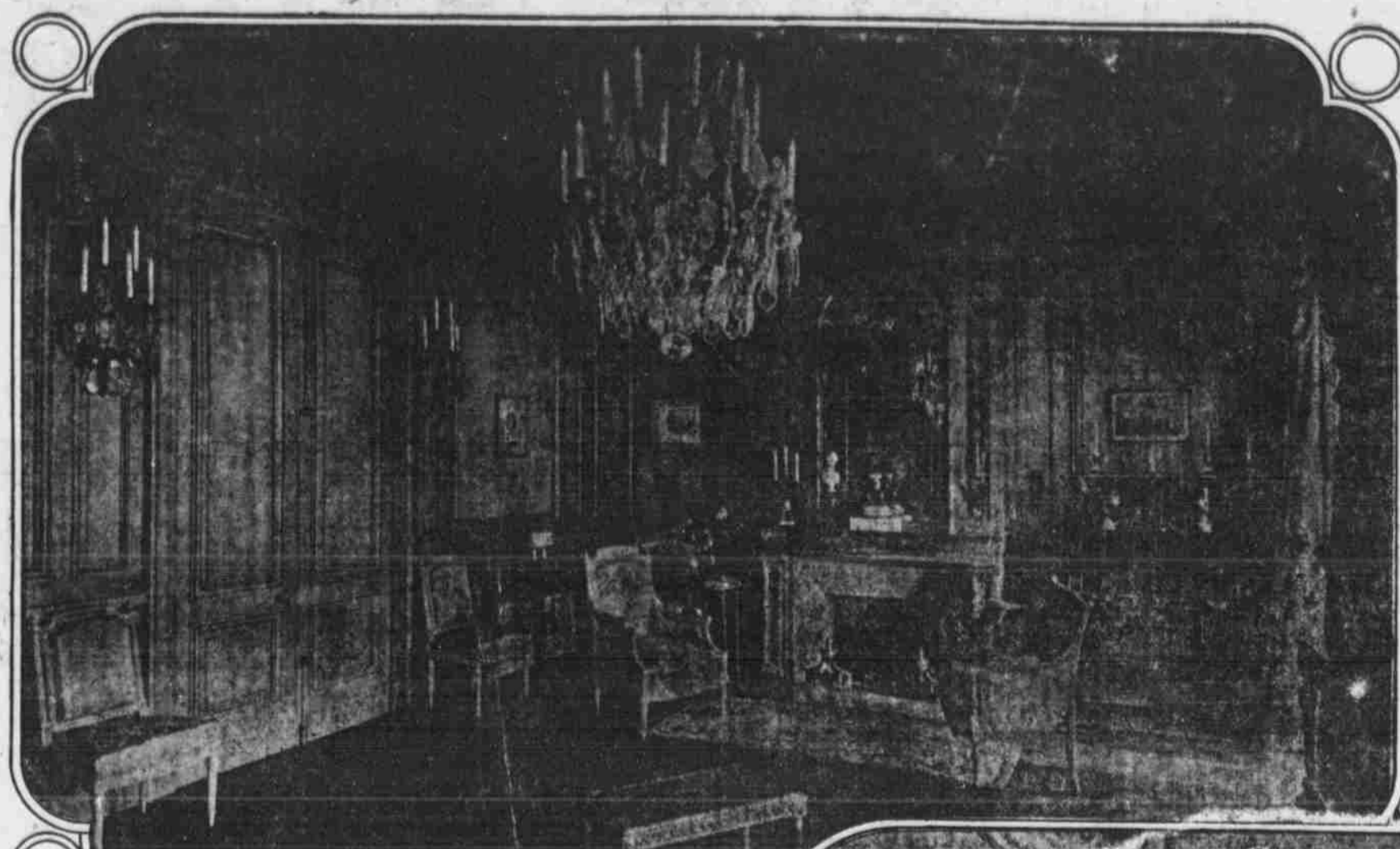
These labors are usually devoted to reproducing as perfectly as possible the work of some famous artist or decorator of former years. In this case there are shown an example of the work of a decorator and the specimen of a period which impressed itself on the decorative art of all succeeding generations. One room follows the style known as Louis XVI, while the other is as near a reproduction as possible of a room decorated by the brothers Adam. The period of the Adams' popularity in England followed shortly after the school of Louis XVI, although the periods are very nearly contemporaneous.

The two Adams brothers, after they had studied in Italy and Greece, went to France to study the style of Louis XV from the excessive ornamentation that came to designate it. Robert Adam returned to England, taking with him an Italian artist, and began to create the style of decoration known by his name. He and his brother not only designed such houses as Adelphi Terrace in London, but went even so far as to design the decoration of a sewing table or a pair of candlesticks to fit into the decorative scheme of a house.

At the present time there has been, both here and in England, such a renaissance of Adam furniture and decoration as has not been known in years. The taste for this period has naturally brought much of the finest Adam furniture from England to this country. No other antique furniture brings such high prices just now.

The example of an Adam room illustrated here is in the country home of J. R. Steers at Port Chester. It serves as a formal reception room. The walls and ceiling are of plaster. The latter is ornamented with elaborate applied designs in modelled work consisting of festoons and garlands. The ceiling is painted a delicate cream color, while the walls and woodwork are in a very light creamy brown, with the panels in a soft water green. These shades carry out the tones of the furniture covering, which is of satin, in green, and ornamented in cream-colored designs of the Adam style. The mantel, an antique imported from England, is of wood, carved with elaborate ornamentation of the characteristic Adam style. The hearth and fenders are of light green marble with cream-colored veining. The floor is of oak, laid in a herringbone design.

The window draperies are of plain green satin, hung with the strictest regard to the Georgian manner and of the exact shade of the furniture coverings. The electric fixtures, which are of carved wood, with mirrors inlaid, were brought from an old house in England and date from the first Georgian period. They were of course intended originally to hold candles. The furniture is rare, set in the pure



TYPICAL LOUIS XVI ROOM

Adam style. It is of light birdseye maple, painted in graceful scroll designs, with applied panels of blue and white Wedgwood. The grate is of iron and burnished steel and a genuine product of the Adam period. The graceful chairs are finished with straw bottoms. The ornaments in the room are all in accordance with the Adam models. In spite of its elegance the room has an effect of simplicity. It is somewhat longer than it is broad and is lighted by two windows. There are doors leading to the main entrance hall and to the large living room, which adjoins this formal Adam room. The only feature of the decoration not in the Adam period is the rug of eastern origin, which is in the tones of the decorations of the hangings and the walls. The architect, as well as the builders of Faircroft, which is the name of this country home, were Blake & Butler of this city.

The Louis XVI drawing room is in the home of Robert B. Potter, the architect who designed and decorated the unique colonial cottage in East Seventy-third street. The care for detail exercised by Mr. Potter is shown by the bunches of ostrich feathers that ornament each end of the cornice. These were an invariable feature of the sixteenth Louis and as inevitable as they later became in England.

The walls are hung in pale rose damask, while the woodwork is of pale gray. The ornamentation of the woodwork is copied from original designs in a French palace. The fixtures that hang from the ceiling as well as those on the walls are meant to receive only candles. Neither gas nor electric light is used in illuminating the room.

The furniture of the room was brought

intact from a French chateau in which it had rested since the day the cabinetmaker delivered it there. The Chinese porcelain vase sitting on the side table has the brass mountings of the period, while the pictures are not reproductions, but engravings made in the time of Louis XVI, and enclosed in the original frames. The French porcelain ornaments are Sevres and bronzes of the period of the room. The andirons of brass came from a French chateau, while the gray and white marble mantel is also an original piece. Characteristic are the brass locks on the doors.

The furniture, which is covered with pale rose damask, has also the crooked designs so popular in this period. The principal motif is a cupid with a bow surrounded by garlands. The curtains are of similar material.

These two rooms, illustrating periods separated by only a few years in time, show a recent tendency in household decoration founded on a very sound theory of taste. These rooms look almost empty in comparison with what was regarded as an attractive apartment only a few years ago. In these rooms were crowded they would be as unfaithful to the period they are supposed to represent as if they were furnished with Eastlake and decorated with art nouveau wall paper. The present demand for uncrowded rooms is undoubtedly the result of a desire to make houses conform to the model of the period to which they belong.

It was not thought an anachronism several years ago to jam a room full of Empire furniture, although rooms of the Empire days held only a few of the heavy ornate pieces.

## Sherburn M. Becker Milwaukee's Mayor

**S**HERBURN M. BECKER, the so-called "rid" mayor of Milwaukee, is to be the principal speaker at the annual banquet of the McKinley club of Omaha at the Milburn hotel next Tuesday evening, January 23. He is not only somewhat unique as the youngest mayor of a city of the first class, but he is a forceful character in many ways. His campaign for mayor of Milwaukee was made through the newspapers almost entirely by advertising. When he determined to seek the nomination he was an alderman. He hired an advertising manager William F. Hooker, a newspaper man, who is now his tax commissioner. After Becker had landed the nomination and won the election Mr. Hooker was invited to address the Agate club, the leading organization of advertising men in Chicago. He told them that Mr. Becker had given him carte blanche in the advertising line and that the campaign cost something like \$4,000. "And now," said Mr. Hooker, "nine months after the election, the magazines are keeping me busy. All want something about Becker. . . . This Sunday papers are still chasing me for stuff, and I doubt if the end will ever come."

That the end has not come yet seems certain. When an Omaha newspaper man went to call on Mayor Becker last August in Milwaukee he found the young mayor with his coat off and his sleeves rolled up, hair mussed, and working away for dear life.

"I have to do it," he said by way of apology, "for my outside engagements leave me little or no leisure. This job is no

crowded full of work and experience. After leaving Harvard he went abroad to observe the way things are done in Europe. On his return he went into his father's bank in Milwaukee and gained a good general knowledge of the banking business. Later he went west and, like Roosevelt, became saturated with the spirit of the country. He is an athletic individual, and became not only a fine rifle shot, but acquired such cleverness with the larrikin and as a horseman that he took part in a noted roping contest at Cheyenne. This, too, despite the fact that he has been raised in the lap of luxury, literally.

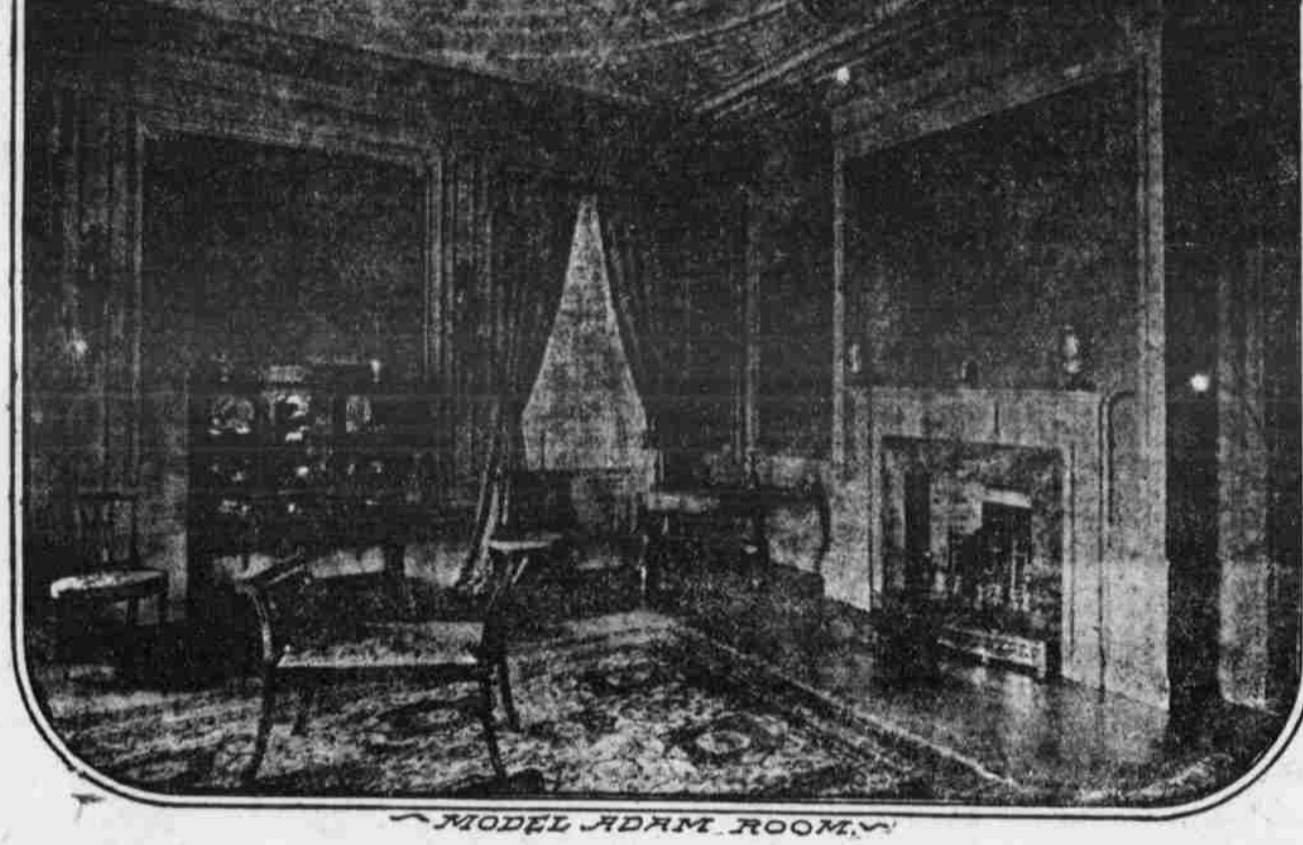
Becker would not tolerate the spending of one dollar of his money for anything that had even the seeming of underhand dealing. He went to the newspapers and bought their space freely, but his treatment of moochers and whispering politicians is illustrated by an incident that was widely published during his campaign. "I have 500 votes that I can turn over to you," whispered an old-style politician in his headquarters.

"Glad to hear it," said Becker, out loud. "But it will take a little money to hold the fellows in line," persisted the man with 500 votes.

"Better let them break ranks then," retorted Becker, and turned to the next interviewer. Becker has the reputation of never hesitating. He refuses to get lost.

The young mayor of Milwaukee comes by his executive ability naturally. His father, Washington Becker, is president of the Marine National bank of Milwaukee, and his grandfather on the maternal side

SHERBURN M. BECKER, MAYOR OF MILWAUKEE, IN HIS CAMPAIGN UNIFORM



MODEL ADAM ROOM

was S. S. Merrill, for many years the executive head of the Chicago, Milwaukee & St. Paul railroad, who rose from section boss by his own ability.

Mayor Becker is married and has two children. His wife is a daughter of former Governor William E. Smith of Wisconsin. The Milwaukee executive will arrive in Omaha Tuesday morning and will hold a session with Mayor Dahlman, after which he will be shown the city by members of the McKinley club reception committee.

## Oscar King of Sweden

(Continued from Page One.)

haunts of private life to the inviolate halls of sovereignty. In the beginning, extreme caution characterized his official acts. He spared no effort to continue as nearly as possible the administrative policy of his predecessor, Carl XV, than whom there never was a more popular regent in the kingdom of Sweden. It may be mentioned that the people were slow to approach the new king. They mourned the loss of his brother very much, as the Danes had grieved over the death of their Frederick VII about ten years previously. For quite a long time the nation showed either a lack of inclination, or sheer inability, to reconcile itself to the change. At least a decade was to pass before Oscar II, thanks in large measure to his wise dealing with public questions, his patriotism, his keen sympathies with national ideals and prompt appreciation of the urgent need of certain reforms, completely won the people's hearts.

The progress of the country in commerce, industry, agriculture, education, etc., during his reign, has been gradual and sure. In 1875, for instance, Sweden had 2,535 factories, employing altogether 62,370 hands and producing material to the value of 14,000,000 crowns. In 1896 the number of factories had increased to 5,983, that of the employes to 196,776, and the value of the output to 48,000,000 crowns. Since his coming into power over 109 new railways have been constructed and thrown open for traffic. In 1923 about 64,000 acres of soil were under cultivation; in 1895 almost 8,000,000. All the institutions of learning owe much of their present prosperity directly to the king's interest. The splendid international exposition held at Stockholm ten years ago testified eloquently to Sweden's eminence in the matter of national efficiency.

The gravest period of his reign came in the summer of 1904. Norway had again made the consular question a crucial issue. The attitude of the heads of its government, Berner, Lovland, Michelsen, was almost aggressively defiant. A now-or-never spirit of determination marked their whole modus operandi. Would King Oscar at last sign the bill (unanimously passed by the Storting) giving the Norwegians the right to appoint consuls of their own and cease to recognize those named by Sweden? There were many days of suspense. Then suddenly the "extras" announced that the sovereign's answer was a veto. From that moment events moved with great celerity, and on June 7 Oscar II was king of Sweden only. A less peace-loving monarch than he would never have gone through that crisis without bloodshed. As it was, war was narrowly averted. Had the Nor-

## Emmett G. Solomon County Commissioner

**E**MMETT G. Solomon, the newly elected chairman of the Board of County Commissioners, is serving his second year as a member of the board. Though comparatively young in years, Mr. Solomon is really one of the old settlers of Nebraska. Born in Steubenville, O., he came with his parents to Omaha in 1838. After arrival his first notable undertaking was as carrier for The Bee, and some small modicum of the success of the paper since must, perhaps, be attributed to the faithfulness with which young Solomon carried his route. Like most normal boys he worked through school with success, and like other normal boys, too, he became interested in the bicycle. The machine of those days was of tinny sky scraper type, but being some tall himself, Solomon tackled the contrivance without fear. In company with John G. Hitchcock, since dead, Mr. Solomon made the first trip that was made from Omaha to Lincoln on a bike, May 11, 1882.

This trip was notable enough to win newspaper mention in both cities.

In a business way Mr. Solomon was for several years associated with his father in the paint, oil and glass business at 1304 Farnam. The family then moved to a stock farm the elder Solomon established and Emmett G. went into the raising of pure bred trotting stock. He has had some good track performers at different times; but the horse that won the most fame for the Solomon farm was a 2-year-old pacing stallion, Ed Rosewater, on November 1, 1888, Mr. Solomon drove Rosewater to a record of 2:30 1/2 in a race at Council Bluffs. This mark stood as the record for 2-year-old stallions for the next two years and two months. The Solomons brought some very fine stock from Kentucky during their connection with the horse breeding business, Ed Rosewater winning the greatest fame.

Mr. Solomon is married and there are

## Mark Twain and Cleveland

During the time that we were living in Buffalo in '70-'71, relates Mark Twain in his autobiography, Mr. Cleveland was sheriff, but I never happened to make his acquaintance, or even see him. In fact, I suppose I was not even aware of his existence. Fourteen years later he became the greatest man in the state. I was not living in the state at the time. He was governor and was about to step into the post of president of the United States. At that time I was on the public highway in company with another bandit, George W. Cable. We were robbing the public with readings from our works during four months, and in the course of time went to Albany to levy tribute, and I said: "We ought to go and pay our respects to the governor."

So Cable and I went to that majestic capitol building and stated our errand. We were shown into the governor's private office, and I saw Mr. Cleveland for the first time. We three stood chatting together. I was born lazy and I comforted myself by turning the corner of a table into a sort of seat. Presently the governor said:

"Mr. Clemens, I was a fellow citizen of yours in Buffalo a good many months, a good while ago, and during those months you burst suddenly into a mighty fame, out of a previous long-continued and no doubt proper obscurity—but I was nobody, and you wouldn't notice me nor have anything to do with me. But now that I have become somebody you have changed your style and you come here to shake hands with me any more? How do you explain this kind of conduct?"

"O," I said, "it is very simple, your excellency. In Buffalo you were nothing but a sheriff. I was in society. I couldn't afford to associate with sheriffs. But you are a governor now and you are on your way to the presidency. It is a great difference and it makes you worth while."



EMMETT G. SOLOMON, CHAIRMAN BOARD OF COMMISSIONERS OF DOUGLAS COUNTY.

SHERBURN M. BECKER, MAYOR OF MILWAUKEE, IN HIS CAMPAIGN UNIFORM