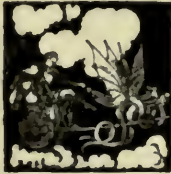


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THE ARCHITECTURAL RECORD

VOL. XXXII

NO. 69

CONTENTS

for OCTOBER, 1912

COVER DESIGN	By Adolph Treidler	PAGE
RECENT AMERICAN COUNTRY HOUSES.		
AN INTRODUCTION	Montgomery Schuyler	271
INDIVIDUALISM IN ARCHITECTURE		275
A HOUSE AT ORANGE, N. J.	WILSON EYRE, ARCHITECT	
Photographs by Julian Buckley		
A HOUSE AT BRYN MAWR, PA.		281
Charles A. Platt, Architect		
Photographs by James E. Dillon		
FIVE RECENT COUNTRY HOUSES.	Herbert D. Croly	287
Albro & Lindeberg, Architects		
Photographs by Julian Buckley & Henry Fuermann		
THE PENNSYLVANIA TYPE —	C. Matlack Price	307
Recent Work by Mellor & Meigs, D. Knickerbacker Boyd,		
and Duhning, Okie & Ziegler, Architects		
Photographs by Ph. B. Wallace and others		
CONSERVATISM IN DESIGN		329
NOTES ON THE WORK OF AYMAR EMBURY II		
Photographs by Harry Coutant		
COUNTRY HOUSE DESIGN IN THE MIDDLE WEST		336
The Work of Janssen & Abbott		
A HOUSE AND GARDEN AT MT. KISCO, N. Y.		349
Delano & Aldrich, Architects		
Photographs by Julian Buckley		
RETURNING TO CLASSIC PRECEDENT		355
FIVE HOUSES AT CONCORD, MASS.		
Derby, Robinson & Shepard, Architects		
PORTFOLIO OF CURRENT ARCHITECTURE		361
NOTES AND COMMENTS		389



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TERRACE DETAIL, GARDEN FRONT—RESIDENCE OF
ORVILLE E. BABCOCK, ESQ., LAKE FOREST, ILL.
ALBRO AND LINDBERG, ARCHITECTS.

THE ARCHITECTURAL RECORD

OCTOBER, 1912

VOLUME XXXII



NUMBER IV



RECENT AMERICAN COUNTRY HOUSES

An Introduction by MONTGOMERY SCHUYLER.



BY COMMON CONSENT, the most creditable showing that American architecture in this generation makes is made in countryhouses. In its best examples, we might add in suburban with rural architecture.

In its ordinary manifestations the suburban house is very nearly as apt as the urban house to be a stereotyped and procrustean abode, a habitation enforced, projected by the speculative builder for his conception of "the average man." In that case, it is of interest to the sociologist rather than to the architectural critic. It is symptomatic and material for a generalization, being itself, in fact, a generalization. It is not and cannot be an individual expression, nor have the interest of an attempt to express the special requirements, tastes and habits of the person for whom it is built. Probably it is the very fact that it is designed for its inhabitant that makes the American country house the most interesting manifestation of American architecture. There are those who, holding that "interest in a work of art is sympathy with

the artist," hold as a corollary that artistic individuality is the interesting thing. And, under the influences which now control our architectural output, the expression of artistic individuality is confined to dwelling-houses. Certainly it is banished from our public architecture. Ever since the influence of the Beaux Arts became paramount in our architecture, "collectivism" has triumphed over "individualism" and repressed individuality in public buildings, as it has done in France itself ever since the establishment of that famous and potent school. Here is a curious piece of expert testimony on that point. Mr. James Knox Taylor, the late Supervising Architect of the Treasury Department, in his interesting evidence before the sub-committee of the House of Representatives on the expenses of the Treasury Department, in answer to the question whether, in competitive drawings, there was not an individuality in every man's work that could not be disguised, made answer: "Yes, formerly. I have had thirty years'

experience in reading drawings, and up to about 1900 I could pick out the different men that did the drawings, but since that time I have been practically out of it." Mr. Taylor was speaking of draughtsmanship, but what he says is equally applicable to design. A generation ago a practical observer could have named, with a close approach to infallibility, the author of every noticeable design in a competition of importance enough to attract the leaders of the profession. He would be very far from being able to do so now. He would find himself "out of it," as Mr. Taylor has found himself out of it. The biggest of recent competitions was that of the new department buildings in Washington. Whoever saw the assemblage of the aggregate of the competitive drawings must have been impressed precisely by their want of individuality, by their uniformity and monotony. All the competitors were doing the same thing, some a little better, some a little worse. A little and not much, for were not all the competitors "the leaders of the profession," and had they not all "learned how to do so"? Nay, in the cases of the three selected and chosen designs, what injustice would have been done, or what impeachment of the critical competency of the assignor would there have been, if a trained inspector had assigned any one of the three to the author of either of the others? That is the inevitable result of the imposition, by official authority, as in France, or by professional proselytizing, as in the United States, of a formular and academic architecture. It tends inevitably to the extinction of individuality.

From this depressing condition of our public architecture our private architecture is at least free. We may say of our housebuilding, in comparison, what Goethe said of art in general, that it

Still has truth;
Take refuge there.

The young architect who is conscious of individuality and who is unwilling to go on repeating patterns according to formulae, and turning out what he might call machine-made architecture, finds his field in country houses. Even this field

has not always been left open to him. Twenty years ago, more or less, recent graduates of the Beaux Arts, imbued with a belief in the adequacy of their academic formulae to the production of all sorts and conditions of buildings, began to apply them to country houses. There are some compositions of that period, at Lenox, among other places, in which it is quite clear that a pompous and symmetrical facade has been the pre-occupation of the designer, that the building has been designed from without inward instead of from within outward, and that after the architecture has been completed, and then only, has he busied himself with the question how the actual requirements of the occupants could be accommodated to the symmetrical envelope. This process was as destructive of individuality and picturesqueness as it was incompatible with the spirit of country life in America. Nothing could prevent these pompous and pretentious edifices from coming to seem incongruous and ridiculous. It is satisfactory to observe that they have quite ceased to be built and that the modern country house which imposes itself by its acceptableness is a house planned from within outward, having its apartments distinguished in the order of their importance, that formal symmetry has been abandoned for effective balance, that rambling and irregularity are not regarded as vices, but even accepted as virtues when it is made plain that they proceed from a rational consideration of the requirements and are overruled into an artistic conception of unity.

It is true that the rule of expressiveness has its exceptions. In order to carry out the rule, it would in the first place be requisite that the actual construction and the actual material of the building should be frankly shown and treated. The fulfilment of this requirement is unfortunately impossible in our commercial architecture, at least in our commercial architecture in which a metal skeleton has, for protection against fire and weather, to be wrapped in a fire resisting envelope. Here the actual construction must at best be rather hinted at than expressed, and in common practice

is altogether ignored. It seems that the necessity of our commercial architecture has "rubbed off" on the design of our domestic architecture, where no such necessity exists. At any rate, there has been for some years, among the common run of architects of our suburban and rural houses, a convention that a smooth expanse of plaster was so desirable a thing in itself that it was worth while to coat the surfaces of such houses with it, no matter what the actual material of its walls. Such an expanse is the real expression of a wall built of concrete, and of no other wall. But it is equally applied to a frame building, hung with laths of wood or metal, and to walls of hollow tile, which architects seem to have abandoned as intractable and unrepresentable, instead of trying what they could do with it. A melancholy example of this absurd superstition that a smear of plaster is a desirable object in itself, whatever is behind it, may be observed in a recent extension of a schoolhouse in New Rochelle, an edifice which will excite the indignation or the mirth of the analytic observer, according to his temperament. The original edifice was of brick walls, with wrought work of stone. The need of enlargement, having become imperative, has been met by the erection of two wings, also in brick, omitting the cut stone, and not only these but the original and central building, have been smeared over with a coat of plaster which entirely conceals the actual material, and covers the wrought stonework equally with the plain brick. The application of the smear has involved an envelope of scaffolding which it is inconceivable has not cost far more than would have cost the extension of the edifice in the material and style of the nucleus. Obviously, the force of fashion, and of absurdity, could no further go.

Of all buildings, one would say, homes ought to be the least pretentious, most of all the freest from false pretences, the most straightforward, vernacular, idiomatic, expressive. That is one of the chief charms of the country house of field stone, in which the architects of Philadelphia, in particular, have worked with such attractive and charming re-

sults. Taking all the hints with which the older buildings of the same material provided them, the farm houses and the barns of colonial Pennsylvania, which give the older settlements of that style an aspect of stability and duration almost or quite unequalled elsewhere in our country, they have developed and adorned the construction to a perfection quite out of the reach of their humble and illiterate predecessors. It is these buildings, founded upon the past and surpassing it, that make the suburbs of Philadelphia models for suburban architecture elsewhere. Full illustrations of this unmistakably home-grown and homely architecture, in its most recent phases, will be found in the following pages. Perhaps the most useful moral that can be drawn from this work is the necessity of making home homely. That in turn seems to involve the use of the most homely materials, which is to say those readiest to hand in the region. In rural Philadelphia, as in the Middle and New England States in general, field stone is probably that material—the material which is most available for a man who means to build a house that will outlast him. A house limited by its material to a single lifetime tends to justify Hawthorne's saying that we in America ought not to build houses at all, but only to pitch tents, a saying that was aimed not only at our carelessness of durability but at our migratory and almost nomadic habits. Jefferson, in his "Notes on Virginia," said that the houses of that State, being almost wholly of wood, "their duration is highly estimated at fifty years." When we consider the Swiss chalets of the eighteenth and seventeenth centuries still standing and answering the purposes for which they were built, Jefferson's estimate seems much too small. But the massive construction of these is very much more permanent than the wooden building of rural Virginia in Jefferson's time, a fortiori than our slight and flimsy "balloon frame" of today, of which the beams are perhaps a quarter as large as those of the Virginian building of 1780, and an eighth as large as those of the chalets. The Dutch settlers on the sandy stretches of Long

Island, where building stone was scarce, employed wood perforce. It is their building which has given rise to one of the most recent of our styles in rural architecture and given it its name of "Dutch colonial." It was by no means the only Dutch colonial. For in East New Jersey, where freestone was plentiful, the principal story of the house, the only story except the garret under the sloping roof, was a parallelogram of brown stone. This is as much "Dutch colonial" as the other, and as available for modern reproduction or variation, and many examples of it two hundred years old and over are still in use as comfortable habitations. The English or French half-timbered work, with the interstices of the framing filled with brick or roughcast plaster or rough masonry, has also been found highly available in suggestions for artistic modern architects, although this manner of building never commended itself in colonial times. The "filled in" house, in which a thin brick wall was faced on the outside with clapboards and on the inside with studding and lath overlaid with plaster, was a very different matter, and had nothing to do with architecture, since the construction, exhibited in the half timbered work, was in this carefully concealed. Half timbered work we never had as the solution of the house building problem offered by the untutored handicraftsman. It was never evolved from our conditions by mechanics, but always adapted by architects from books or photographs or sketches or memories of foreign examples. In the stone and wood colonial of New Jersey, for example, the two materials were kept entirely separate, the framed roof, with even its gable ends commonly of wood, being simply set upon the masonry of the basal parallelograms of masonry. The late Leopold Eidlitz used to tell of a half timbered brick house which he designed, probably in the fifties, for a client in Massachusetts, and for which he sent on the drawings and specifications. When the designer for the first time saw the house it was completed, and he was horrified to discover that the ingenious builder

had saved himself trouble by building a brick house, and afterwards tacking on, by way of decoration, what purported to be its framework. Though it is not traditional with us, half-timbered construction is none the worse for that, for, if it did not appeal to the colonial mechanics as an appropriate solution for their practical problem, it might very properly have done so. It is, upon the ground of rationality and of practicality, entitled to a place alongside the constructions which have been traditionally and practically employed from old colonial days by the mechanics who worked under similar climatic and limiting conditions to those under which our architects are working now. It is upon these manners of building which either have been or might have been traditional with us, to the exclusion of more formal and academic styles, that the architects who have been most successful in country houses, and some of whose most successful work is illustrated in the following pages, have based their work. Doubtless they were justified. Their success is their justification. Homeliness, let us repeat, is the essential character of a home, homeliness and not palatiality. That it looks eminently "livable" is the highest praise you can give to a dwelling. To do this it must above all avoid the appearance of anything exotic or *recherche*. It must seem to have been developed out of its own elements, of the local material, in what at least might be or ought to be the local manner, and following what at least ought to be the local tradition. Thus only can it attain the look of something indigenous, homegrown, racy of the soil, that lends a country house a charm of which nothing can compensate the absence. This is the quality, it seems to us, that the best of our recent country-house building has in common, in spite of its great variety and even what may superficially seem its heterogeneousness of expression. In view of the recent achievements of the best of our architects in this field, the claim of a recent writer does not seem extravagant that they are engaged in "The Development of a National Architecture."



INDIVIDUALISM IN ARCHITECTURE

PHOTOGRAPHS
BY
JULIAN BUCKLEY.

A HOUSE at ORANGE, N.J.
WILSON EYRE *Architect*

THE TWO PARTS of the United States in which the English tradition has remained most dominant in law and politics are Massachusetts and Pennsylvania; and it is these two states also that have remained most English in their domestic architecture. Moreover, of the two, Pennsylvania in the immediate neighborhood of Philadelphia, has kept alive a more continuous tradition of the English country house and estate than has any part of Massachusetts. The soil of New England was so stony and barren and its climate so rigorous that life in the country as a farmer afforded small leisure for any of the arts. Massachusetts did not begin to have country houses of much architectural interest until men who had made their money in the city began to build villas in the country. On the other hand that part of Pennsylvania in the vicinity of Philadelphia resembled England in appearance and in agricultural opportunity. It was a fertile, rolling country, which always afforded an economic foothold for a certain number of gentlemen farmers who could afford to build large houses of some architectural pretensions. The consequence is that in the neighborhood of Philadelphia there has continued to exist a decent tradition of country house design, which was always somewhat English in character. There was developed late in the 18th and early in the 19th century that type of Colonial house built of local stone and furnished with spacious columnar porches and verandas, which constituted the first and one of the best American variations from an English model, and this type was always liked and copied in the eastern

part of Pennsylvania. Even during the most decadent period of American domestic design there were more country houses of some architectural decency erected near Philadelphia than there were near New York or Boston.

It is consequently most natural that when the revival of American domestic architecture began some twenty-five years ago the work of the Philadelphian architects should possess a recognizable connection with the English tradition. They were no longer building houses for gentlemen farmers, but they were building country houses for business men in Philadelphia who farmed the land and wanted a manor house rather than a villa. And this fact enabled them with some propriety to keep alive the English tradition in American domestic design, the tradition, that is, of substantial construction of irregular and picturesque style, and of a naturalistic but artful treatment of the grounds around the house. The men who built these dwellings enjoyed country life much as an Englishman did, and it was natural that they should want the same type of country house.

There have been built in the neighborhood of Philadelphia more Tudor, Jacobean and Elizabethan houses than in any other part of the country. The tenacity of this English tradition has had a very beneficial influence on the domestic architecture of a country that was in danger of becoming Frenchified. The little group of architects who remained loyal to the tradition when the prevailing current of practice and opinion was running the other way did American domestic architecture a good service; and among them



ENTRANCE DETAIL—RESIDENCE OF CHARLES
L. CORNELL, ESQ., ORANGE, N. J.
WILSON EYRE, ARCHITECT.

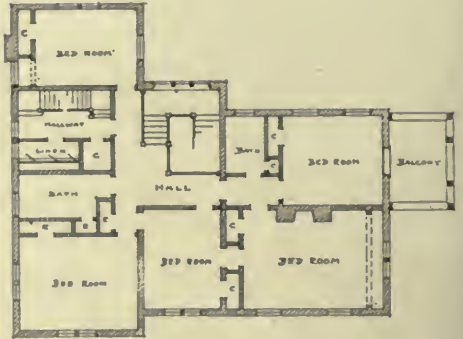
none has done it a better service than has Mr. Wilson Eyre. It has so happened that his work, while not entirely confined to country houses, has consisted for the most part of that class of building. He was in a position to exercise more influence than did certain of his associates, and he assuredly succeeded in doing so. He has remained consistently true to the tradition in which he started and he has devoted to its service an immense amount of architectural ability and good faith.

Among other things Mr. Wilson Eyre has always been an artist to his finger tips. His houses always give one the sense that they have been seen, not merely on paper, but with a fresh eye and as a part of their actual future surroundings. Back of whatever study he devotes to his designs, one always feels his power of visualizing his buildings—of seeing clearly and vigorously how they are going to look. They are always strong and vivid and they are always very personal;

and of course this is just the quality that an architect needs, who sticks to picturesque and irregular in styles. A well-trained architect can design a comparatively acceptable Renaissance building merely by virtue of a thorough understanding of his particular problem and a sound mastery of Renaissance forms. The peculiar advantage of the Renaissance tradition in architecture is that it can be carried on by scholarly, intelligent and conscientious, but wholly uninspired men. But the more picturesque English domestic styles become stiff and lifeless in the hands of a man whose chief merit is that he is intelligent and well trained. They demand feeling and vision above everything else and a degree of feeling and vision which is comparatively sane. But Mr. Wilson Eyre has always had it, and more than anything else it has been responsible for his reputation. By virtue of it he has made a deep personal impression on the domestic architecture of his own day and neighborhood.



THE HALL—RESIDENCE OF CHARLES L. CORNELL, ESQ., ORANGE, N. J.
Wilson Eyre, Architect.



SECOND FLOOR PLAN.
 Residence of Charles L. Cornell, Esq.,
 Orange, N. J.



FIRST FLOOR PLAN.
 Residence of Charles L. Cornell, Esq.,
 Orange, N. J.

BLOCK PLAN OF HOUSE AND SURROUNDING GROUNDS,
 WITH FLOOR PLANS OF HOUSE—RESIDENCE OF
 CHARLES L. CORNELL, ESQ., ORANGE, N. J.
 WILSON EYRE, ARCHITECT.



THE ENTRANCE FRONT—RESIDENCE OF CHARLES L. CORNELL, ESQ., ORANGE, N. J.
Wilson Eyre, Architect.



THE GARDEN FRONT—RESIDENCE OF CHARLES L. CORNELL, ESQ., ORANGE, N. J.
Wilson Eyre, Architect.



DETAIL OF THE LOGGIA—RESIDENCE OF
W. HINCKLE SMITH, ESQ., BRYN MAWR, PA.
CHARLES A. PLATT, ARCHITECT.

A HOUSE AT
BRYN MAWR, PA.
THE RESIDENCE OF W. HINCKLE SMITH, ESQ.
CHARLES A. PLATT, ARCHITECT.



THE GARDEN TERRACE—RESIDENCE OF
W. HINCKLE SMITH, ESQ., BRYN MAWR, PA.
CHARLES A. PLATT, ARCHITECT.



THE LOGGIA—RESIDENCE OF W. HINCKLE
SMITH, ESQ., BRYN MAWR, PENNSYLVANIA.
CHARLES A. J. LATT, ARCHITECT.



TERRACE AND LOGGIA—RESIDENCE OF W.
HINCKLE SMITH, ESQ., BRYN MAWR, PA.
CHARLES A. PLATT, ARCHITECT.



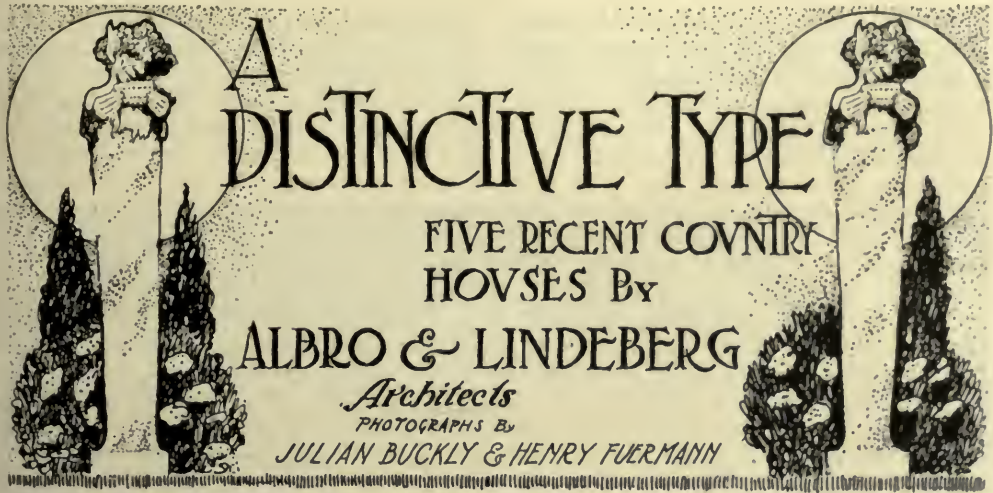
THE ENTRANCE FRONT—RESIDENCE OF W.
HINCKLE SMITH, ESQ., BRYN MAWR, PA.
CHARLES A. PLATT, ARCHITECT.



THE TERRACE—RESIDENCE OF W. HINCKLE SMITH, ESQ., BRYN MAWR, PENNSYLVANIA. CHARLES A. PLATT, ARCHITECT.



DETAIL OF POOL AND TERRACE PAVILION.
RESIDENCE OF THOMAS H. KERR, ESQ., WHITE
PLAINS, N. Y. ALBRO AND LINDBERG, ARCHS.



A
DISTINCTIVE TYPE
 FIVE RECENT COUNTRY
 HOUSES BY
ALBRO & LINDBERG
Architects
 PHOTOGRAPHS BY
JULIAN BUCKLY & HENRY FUERMANN

AN OBSERVER WHO follows carefully the work of the more successful of the contemporary American domestic architects cannot but be impressed by the similarity of their personal methods. In almost every case which the writer can recall they have confined themselves to a comparatively limited range of experimentation in styles, and have thus freed their work from the dangerous superficiality of eclecticism. But once having selected a general stylistic tendency, such as that of early English, French 18th Century, the Italian Renaissance or what not, they have dealt with it very freely, and have introduced as many variations as they pleased, either to suit modern American conditions or their own personal taste. In this way their work has become flexible without losing continuity. They have been able to make their experiments while at the same time maintaining a certain personal tradition of style, and by so doing they have not only attracted a clientele to whom that kind of work appealed, but they have themselves gradually developed a real mastery over their own characteristic forms.

The foregoing description is true among others of Messrs. Albro & Lindberg. They made their first success with somewhat picturesque villas with thatched roofs, which for all their incidental features were carefully composed, and whose ornamentation was Renais-

sance in tendency. The villas added a refreshing personal note to contemporary domestic design, but if their architects had continued to hold this one note, it might have become mannered and mechanical. Of late years they have been gradually working towards a broader method of expression, but one which still combines careful and close composition and a certain general stylistic tendency with both picturesqueness and individuality of specific treatment. The only one of their houses illustrated herewith, which suggests their earlier manner is one of the two dwellings situated at Hewlett, L. I. This house is indeed lacking in the thatched roof and it has much less the appearance of an English cottage than did the earlier villas, but it remains essentially a piece of picturesque design in which the roof is all-important, and which is irregular and unsymmetrical in plan and composition. At the same time the house is plainly the work of a designer to whom proportion and composition are of fundamental importance.

The other house at Hewlett, L. I., is very different in character. Fundamentally it consists of a two-story and attic building, which is in general suggestive of the type of larger Long Island farm house—except that it is clap-boarded instead of being shingled. But it has incidental features to it, which constitute

distinct novelties. The kitchen has been placed in a wing on the entrance side, while on the other side are two spacious piazzas, running at right angles to the main body of the building. These piazzas are precisely alike in every respect. They both have pointed roofs, they both project for half their width beyond the side of the main building and they both have round arched openings at their ends. They are planned and designed with great cleverness so as to tie into the house both as conveniences and as ornamental features, but one cannot help feeling that they are a little more clever than they are sound. In looking at the house they claim almost a monopoly of one's attention, and, interesting as they are, their importance in the design is excessive. They do not disappear sufficiently into the main building. But they must add enormously to the pleasantness of the dwelling as a summer residence, which is presumably what the owner of the residence wanted.

In the very attractive house at Glen Cove, Long Island, the architects have again placed their piazzas in two symmetrical and projecting wings of the building, but in this case the wings are two stories high and they constitute an integral part of the main structure. This house is of the highest interest, while the façade on the garden is a completely balanced design and is wholly lacking in an obvious straining after picturesqueness; it is as far as possible from being impersonal or devoid of pleasant incidental features. It constitutes a very unusual combination of simplicity, strength and charm, and its plan is as convenient and well arranged as its design is successful. The architects have had more of an opportunity than has usually been the case hitherto to design the garden and grounds. They have shown the same combination in their arrangement of the garden of a thorough understanding of their problem and of good taste.

The house at White Plains, New York, is in some respects very different and in some respects similar to the house at Glen Cove. Here again the architects have adopted for the garden side of the house a symmetrical arrangement, consisting of

a main building with a projecting loggia on each end. Here again the kitchen pantries and the like are provided for in a wing, which is not seen from the garden; and thus the irregularities both in the plan and the design are concentrated on the entrance side. In this instance, however, the loggias are only one story in height and are not tied as closely to the building as in the former case. The court formed by the main building and the loggias must constitute, as in so many of Albro & Lindeberg's houses the pleasantest kind of an outdoor room. The house as a whole is characterized by great feeling and charm, and by scrupulous simplicity and good taste; but the design has not perhaps been pulled together as successfully as in the case of the house at Glen Cove.

The house at Lake Forest is another, a more compact and perhaps even more successful solution of the same general problem. It differs from the other two in the character of the material, and in many details; but it has none the less the same general plan of a main building with a service wing which is irregular on the entrance side but symmetrical on the garden side. There are as usual two projecting piazzas which balance each other and which form the usual attractive court. The piazzas are two stories high, but the second floors are evidently used for out-door sleeping rooms and are consequently openly treated. The architect has cleverly contrived to tie the piazzas into the house by means of the treatment of two roofs while at the same time keeping them pleasantly incidental and peculiar in their special design. He has also been more than usually successful in arranging his façade on the garden side. One would have to search through many states before one would find a more charming and a more thoroughly admirable composition than this particular façade.

The three houses last mentioned are worth a far more detailed critical consideration and analysis than we have had space to give them in this brief article. They present so many points of similarity and difference that they constitute an unusually useful opportunity of com-

parison, and they enable the analyst almost to watch the workings of the architects' mind. Above all they strengthen and confirm an impression already formed that Messrs. Albro & Lindeberg were

capable of developing a personal style, which possessed both individuality, distinction and maturity, and which placed them high in the hierarchy of American architects of domestic buildings.

H. D. C.



DETAIL OF PAVILION—LOGGIA, RESIDENCE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y. ALBRO AND LINDEBERG, ARCHITECTS.



DETAIL OF GARDEN STEPS, RESIDENCE OF
THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.
ALBRO AND LINDBERG, ARCHITECTS.



THE GARDEN FRONT—RESIDENCE OF THOMAS—
H. KERR, ESQ., WHITE PLAINS, N. Y.
ALBRO AND LINDBERG, ARCHITECTS.



TERRACE AND POOL DETAIL, RESIDENCE OF
THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.
ALBRO AND LINDBERG, ARCHITECTS.



TERRACE POOL AND PAVILION DETAIL, RESIDENCE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y. ALBRO AND LINDBERG, ARCHTS.



THE ENTRANCE FRONT—RESIDENCE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.

Albro and Lindeberg, Architects.



THE GARAGE—ESTATE OF THOMAS H. KERR, ESQ., WHITE PLAINS, N. Y.

Albro and Lindeberg, Architects.



ENTRANCE DETAIL—RESIDENCE OF THOMAS
H. KERR ESQ. WHITE PLAINS, N. Y.
ALBRO AND LINDBERG, ARCHITECTS.



ENTRANCE DETAIL—RESIDENCE OF ORVILLE
E. BABCOCK, ESQ., LAKE FOREST, ILL.
ALBRO AND LINDBERG, ARCHITECTS.



ENTRANCE FRONT—RESIDENCE OF ORVILLE
E. BABCOCK, ESQ., LAKE FOREST, ILL.
ALBRO AND LINDBERG, ARCHITECTS.



THE SERVICE WING—RESIDENCE OF ORVILLE E. BARCOCK, ESQ.
LAKE FOREST, ILL. ALBERT AND LINDBERG, ARCHITECTS.



THE GARDEN FRONT—RESIDENCE OF ORVILLE
E. BAIRD, ESQ., LAKE FOREST, ILL.
ALBRO AND LINDBERG, ARCHITECTS.



DETAIL—RESIDENCE OF A. W.
ROSSITER, ESQ., GLEN COVE, L. I.
ALBRO AND LINDBERG, ARCHITECTS.



THE GARDEN FRONT—RESIDENCE OF
A. W. ROSSITER, GLEN COVE, L. I.
ALBRO AND LINDBERG, ARCHITECTS.



GARDEN FRONT ENTRANCE—RESIDENCE OF
A. W. ROSSITER, ESQ., GLEN COVE, L. I.
ALBRO AND LINDBERG, ARCHITECTS



DETAIL OF LOGGIA—RESIDENCE OF
A. W. ROSSITER, GLEN COVE, L. I.
ALBRO AND LINDBERG, ARCHITECTS.



A HOUSE AT HEWLETT, L. I.
ALBRO AND LINDBERG, ARCHITECTS.



A HOUSE AT HEWLETT, L. I.
ALBRO AND LINDBERG, ARCHITECTS.



RESIDENCE OF CLARENCE M. BROWN, ESQ., GERMANTOWN, PA.
DUHRING, OKIE & ZIEGLER,
ARCHITECTS.

The PENNSYLVANIA TYPE: *A Logical Development*

Recent Work by
Mellor & Meigs
D. Knickerbacker Boyd
Duhring, Okie & Ziegler



IN THE STYLISTIC KALEIDOSCOPE which current architecture in this country treats us to—in the bewildering procession of French Châteaux, Italian Villas, Swiss Châlets and what not—the eye-weary critic can find solace and pleasure in studying the type of country-house which has lately sprung up around Philadelphia. In such suburbs as Germantown, Ardmore, Cynwyd, Radnor, Winewood, St. David's, Wyndmoor and Merion, and in places lying further out from Philadelphia there has been evolved a type of country house which, quite unlike most American work, is a logical development—a type in which there is more local than borrowed precedent, and in which local materials are frankly expressed in terms of honest craftsmanship. The architects seem not to be ashamed of their materials. There is nothing extraneous, and coming upon a sample of this recent and very happy type of Pennsylvania house, one need not stop to conjecture as to its material. Generally it is stone, and very evidently stone with all the evidences in its treatment that the designer has been imbued with that quality which does more, and always has done more, to produce a saliently sincere archi-

tecture than any other—craftsmanship. An architecture that is based on this and on an adherence to the employment of local materials will outlast by centuries the artificial and borrowed finery of another land or another climate.

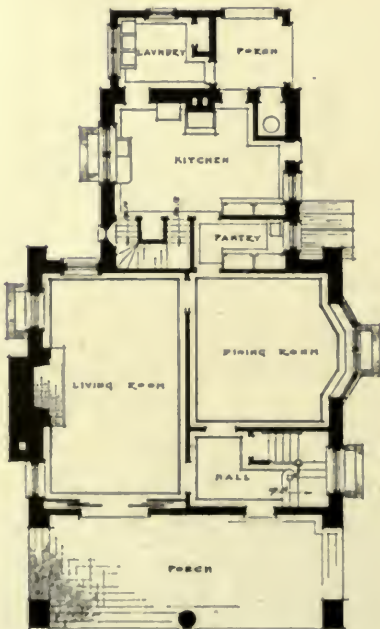
The proof of this is in the houses themselves, for many of them are based on prototypes dating back well over a century—the old Revolutionary farm-houses of the region. The small house problem has been approached in several ways, but the prevailing spirit is one of logical consistency and perfectly natural evolution.

Messrs. Duhring, Okie & Ziegler have followed the old colonial farm type. Their Ledyard Hecksher house and the quaint house for Mr. Reed Knox at Valley Forge are examples of this adherence to a fine old precedent—a fine precedent, it should be said, that has been utilized to its fullest extent and improved upon by modern taste and ingenuity. And herein lies a new hope for the future of American architecture—that we sometimes exhibit a taste which many modernize without vulgarizing the conservative types of historic association.

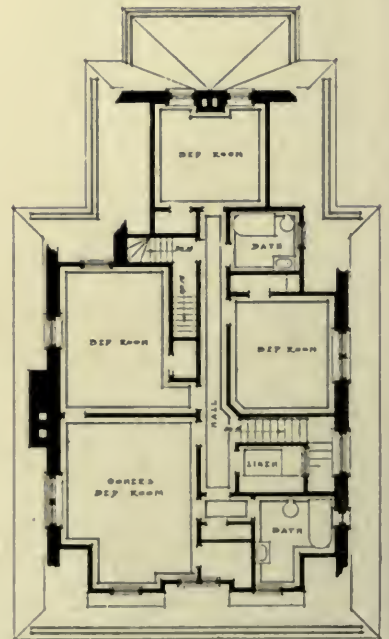
Messrs. Mellor and Meigs, on the other



"HOUSE NO. 100" AT LOWER MERION, PA.
Mellor and Meigs, Architects.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

Mellor and Meigs, Architects.

hand, have played a variation on the Pennsylvania country house, though one which is no less ingenious than it is pleasing. While this firm has designed many houses along the old farm house lines, such as the house at Winnewood—houses well planned, well built and satisfying to look at, it has also, with the dexterity of a clever conjurer, used the local fieldstone in a perfectly harmonious rendering of that type of country house which we have come to associate with England. And this has been done in such a polished manner that there is no sense of incongruity—the houses seem to “belong” where they are with all the unstudied ease and graceful assurance of well-bred people. They have a personality, with an undeniable charm, that would acclimatize them anywhere north of the Mason and Dixon line. It is impossible to say whether they are American with an English accent or English with an American intonation. They are indeed so clever as to make analysis rather a risky undertaking.

There seems no doubt that they dwell in harmony with the sturdy Colonial type, being no less sturdy themselves,

and having, if anything, a stronger element of the picturesque. Given the local material, this Anglo-Pennsylvanian house is no less a logical growth than its more conservative neighbor of farm-house antecedent, for popular demand grows with a wide dissemination of popular culture, and those to whom the farm house seems too unsophisticated, turn constantly toward the picturesque. And here is the picturesque shorn of the *bizarre* or the transitory fad. It is presented in wholesome and frank terms, at once sufficiently picturesque to satisfy any craving for the romantic, yet sufficiently conservative to remain in perfect accord with the simpler types, both old and new, around it. Nor can such architecture, when it is carried out with such evident sincerity on the part of the architects, and when such frank use is made of native materials and native methods of construction, be ever feared as an element which might denationalize our architecture.

Mr. Charles Barton Keene, in his small and moderate-sized houses, has followed Colonial precedent more closely and with a success familiar to all who follow the



A HOUSE AT WINNEWOOD, PA.
Mellor and Meigs, Architects.



DETAIL OF THE REAR OF THE C. M. BROWN RESIDENCE, GERMANTOWN, PA.

Duhring, Okle & Ziegler, Architects.

development of modern domestic architecture in this country. One calls to mind other practitioners who have contributed with much consistency and earnestness to the development of the Pennsylvania type of country house—Milton B. Medary, Heacock & Hokanson, Evans, Warner & Bigger, Frost & Granger, G. Spencer Morris, Lawrence V. Boyd, Albert Kelsey, Thomas Churchman and Molitor, D. Knickerbacker Boyd, Robert Spencer and several others. The charming "Cottage in Mermaid Lane," by Savery, Scheetz & Savery, illustrated in the last October number of "The Architectural Record," will be remembered as an admirable example of "the Pennsylvania type."

Day Brothers & Klauder, John T. Windrim, Brockie & Hastings and Cope & Stewardson have worked out an interesting development of the large Tudor type of country house, executed in rough masonry and cut stone, though it is not so much their excellent work in these houses that has stamped Pennsylvania

architecture with its salient individuality. The keynote of the type is to be found in the smaller houses.

And that the logical development of the "Pennsylvania type" (which one might well wish were a national type) is not being carried forward by one or two, but by a score of architects is, perhaps, one of the most hopeful promises held forth by recent American architecture.

George Bispham Page and Baily and Bassett should also be named as participants in the movement which is now so strongly rooted in Pennsylvania, and if Mr. Page's work tends rather strongly toward the Tudor and Elizabethan, the qualities of charm and niceties of detail in his work go far to offset any objection which might be put forward. And even this tendency toward Anglicizing his native architecture is in the discard in the William West house at Ardmore, shown at the last T-Square Club exhibition in Philadelphia.

The Stacy B. Lloyd house, shown by Baily and Bassett in the same exhibition, is a thoroughly consistent development



DETAIL OF A HOUSE AT CYNWYD, PA.
Mellor & Melgs, Architects.



ENTRANCE FRONT DETAIL—A HOUSE AT CYNWYD, PA.
MELLOR AND MEIGS, ARCHITECTS.



A HOUSE AT CYNWYD, PA.
Mellor and Meigs, Architects.



A HOUSE AT CYNWYD, PA.
Mellor and Meigs, Architects.



DETAIL OF A HOUSE AT CYNWYD, PA.
MELLOR & MEIGS, ARCHITECTS.



SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

PLANS OF HOUSES AT ST. DAVID'S AND CYNWYD, PA.
Mellor and Meigs, Architects.

It will be noted that this house has been executed both in stucco and in field-stone, with a result equally successful in both materials. The variations in the treatment of detail are both appropriate and consistent.



A HOUSE AT ST. DAVID'S PA.
MELLOR AND MEIGS, ARCHITECTS.



HOUSE AND GARDEN FOR GRANVILLE H. LE MAISTRE, ESQ., MERION, PA.
D. Knickerbacker Boyd, Architect.



FRONT DOOR DETAIL. RESIDENCE OF GRANVILLE H. LE MAISTRE, ESQ., MERION, PA.
D. Knickerbacker Boyd, Architect.

of the old farmhouse type, with rough fieldstone walls of massive thickness and solid wooden shutters.

D. Knickerbacker Boyd has been an indefatigable worker, and throughout his practice has maintained a consistency evidenced in terms at once stylistic and esthetic. Like G. Bispham Page, he has leaned more than some other Philadelphia architects upon English precedent, though this he has subordinated in the main to a constant striving after conformity with local characteristics and materials.

A nice sense of general planning is shown in the house, garage and garden by Mr. Boyd for Granville H. Le Maistre, Esq., at Merion. Here the two buildings are tied together yet separated by the garden, which belongs at once to the house and to the garage. The long wall, with its interesting little lych-gate, offers an opportunity to display its best advantages the adaptability of the local fieldstone as a building material, and further links the house and garage in a well-studied composition.

Of well-known Philadelphia architects not mentioned in the above brief review Wilson Eyre may be named as an



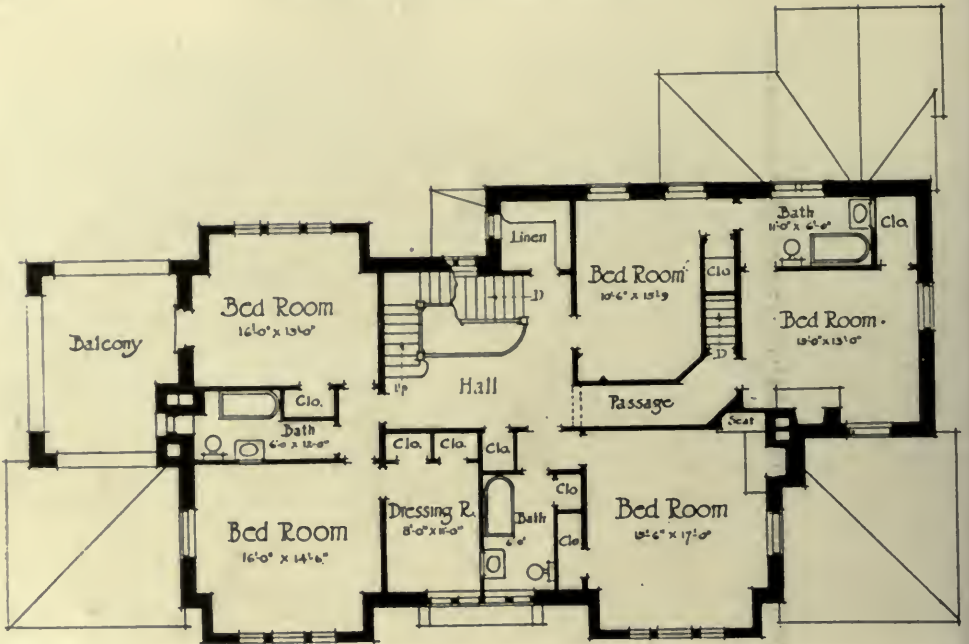
GARDEN AND GARAGE FOR GRANVILLE
H. LE MAISTRE, ESQ., MERION, PA.
D. Knickerbacker Boyd, Architect.

"individualist." His sense of country-house design is peculiar to himself alone, and as such is inimitable, and for this reason his style cannot become a general one, except in a broad sense. He works rather in the personal spirit of the English architects—of Voysey and Lutyens—or, seeking a comparison in this country, with the individualism of Grosvenor Atterbury.

With these men each house is a problem in itself—each dictates the manner in which it is to be treated, and if these designers give us keen pleasure and esthetic satisfaction in their work, who can say but that an evengreater and more lasting service is being done by those others who rationalize and beautify the entire architecture of a generation. Even if these architects work only in their own locality, yet they work in such a manner that all who run may read and may be said not only to have developed a style, but also to be carrying that development through to a conclusion at once clearly logical and highly artistic, an achievement no less a matter for congratulation to the architects than to the country at large.



DETAIL OF GARDEN GATE FOR GRANVILLE H. LE MAISTRE, MERION, PA.
D. Knickerbacker Boyd, Architect.



Second Floor Plan



First Floor Plan

PLANS OF A HOUSE AT ARDMORE, PA.
D. Knickerbacker Boyd, Architect.

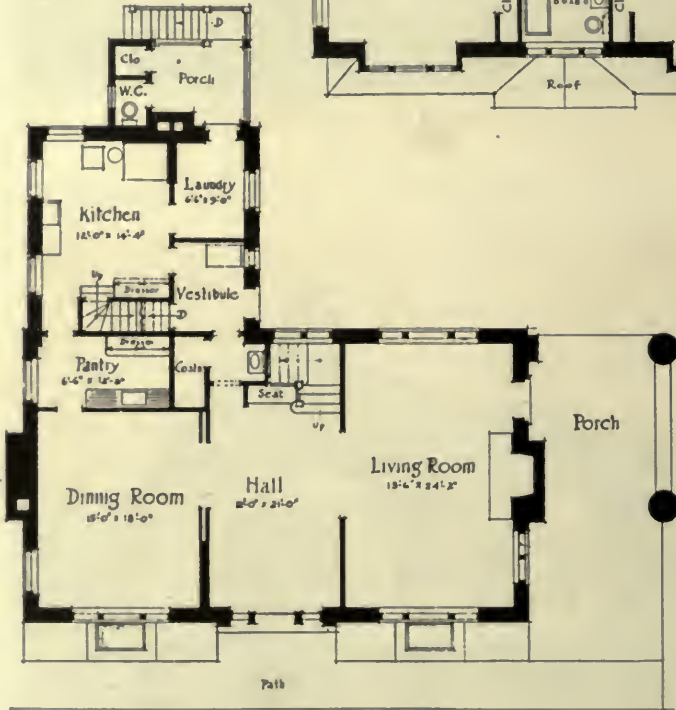


ENTRANCE FRONT—A HOUSE AT ARDMORE, PA.
D. Knickerbacker Boyd, Architect.



END AND REAR VIEW—A HOUSE AT ARDMORE, PA.
D. Knickerbacker Boyd, Architect.

SECOND FLOOR PLAN.



FIRST FLOOR PLAN

D.K.B.

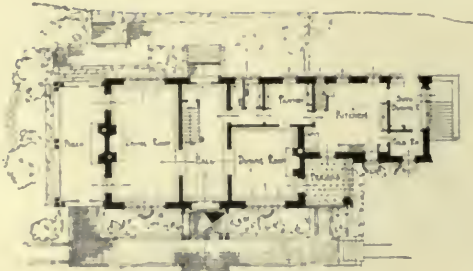
PLANS OF THE HOUSE ON MILL CREEK ROAD. D. KNICKERBACKER BOYD, ARCHITECT.



A HOUSE AT ARDMORE, PA.
D. Knickerbacker Boyd, Architect.



A HOUSE ON MILL CREEK ROAD.
D. Knickerbacker Boyd, Architect.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.



DETAIL—RESIDENCE OF FRANKLIN BAKER, JR., ESQ., GERMANTOWN, PA.
 Duhring, Okie & Ziegler, Architects.



RESIDENCE OF FRANKLIN BAKER, JR., ESQ., GERMANTOWN, PA.
DUHRING, OKIE AND ZIEGLER,
ARCHITECTS.



PORCH DETAIL—RESIDENCE OF FRANKLIN
BAKER, JR., ESQ., GERMANTOWN, PA.
DUHRING, OKIE AND ZIEGLER, ARCHITECTS.



SERVICE WING—RESIDENCE OF FRANK-
LIN BAKER, JR., ESQ., GERMANTOWN, PA.
DUHRING, OKIE & ZIEGLER, ARCHITECTS.



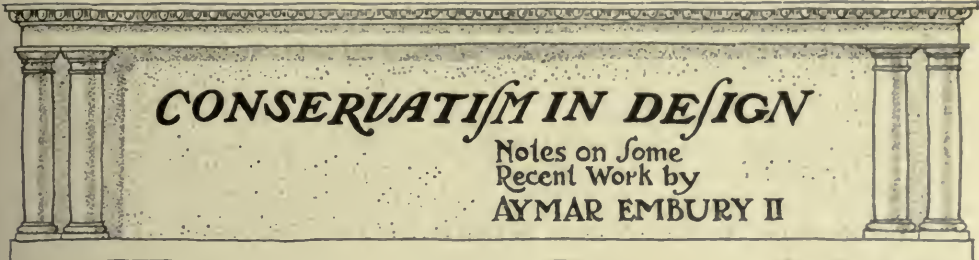
RESIDENCE OF REED KNOX, ESQ., VALLEY FORGE, PA.
DURING, OKIE AND ZIEGLER, ARCHITECTS.



DOOR DETAIL—RESIDENCE OF REED
KNOX, ESQ., VALLEY FORGE, PA.
DUHRING, OKIE & ZIEGLER, ARCHITECTS.



ENTRANCE DETAIL, RESIDENCE OF
FREDERICK C. JORDAN, ESQ., KENSING-
TON. L. I. AYMAR EMBURY II., ARCHT.



CONSERVATISM IN DESIGN

Notes on Some
Recent Work by
AYMAR EMBURY II

TO-DAY it is only the architect with single-minded intent who adheres to a style of strict conservatism. Yet in this matter of conservatism there are few types of architecture which present at once such marked restriction and such wide possibilities as our own "Georgian Colonial."

There are many who fancy that therein lie limitations which cramp or trammel originality, and these critics of the Colonial type of building seldom stop to reflect how vastly more desirable are the tried and accustomed beauties of a perfectly developed style than the unstudied and experimental originalia of the designer who scoffs at "precedent."

It is reasonably safe to say that no good precedent is without value as material for study, even if its character fails to conform with our own personal ideals, and in this country, where indigenous architectural precedent is confined to so few types of building, the Georgian Colonial can ill afford to be entirely discarded for any style from overseas.

This country can name but four characteristically national types of house, four types that belong with any historic sanction, and these are the Spanish Mission, the Southern Colonial, the Dutch Colonial and the Georgian Colonial.

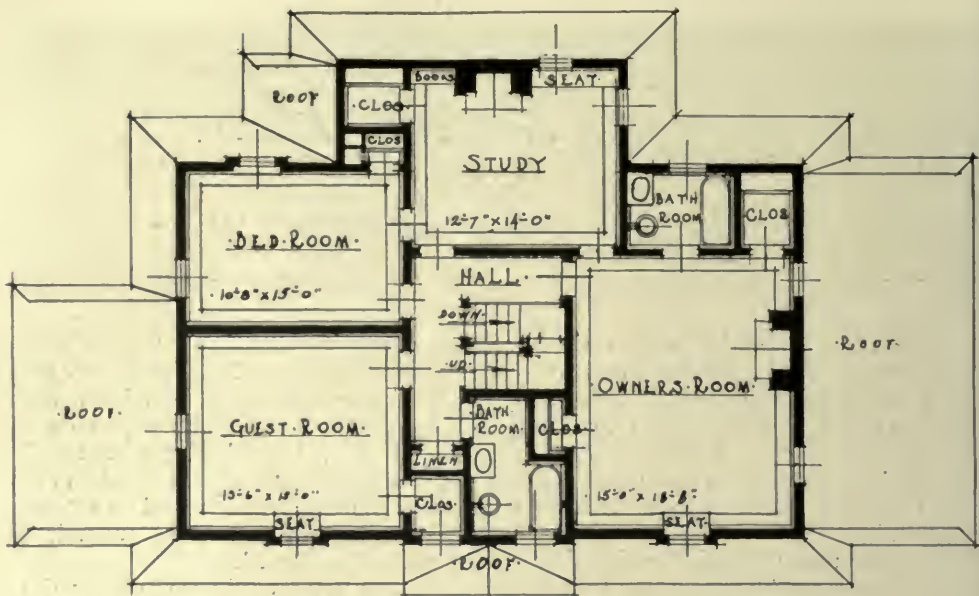
Latter-day developments of the first are, or should be, confined to the far south and to the southern part of the Pacific coast—their logical *habitat*—the second has spread, to an extent by no means unwelcome, well up into the North Atlantic States, if one were only to instance, among recent country houses, Mr. Collier's place at Wickatunk, New Jersey, by John Russell Pope, and Mr. Tracy Dow's manor house at Rhinebeck, New York, by Albro and Lindeberg. The Dutch Colonial, oddly enough, has had

little if any apparent influence on domestic architecture outside its immediate geographical birthplace. Northern New Jersey, certain parts of Pennsylvania, all Long Island, Westchester County, the Catskill region and the Mohawk Valley in New York State, abound in existent examples of the sturdy homesteads of the early Dutch settlers.

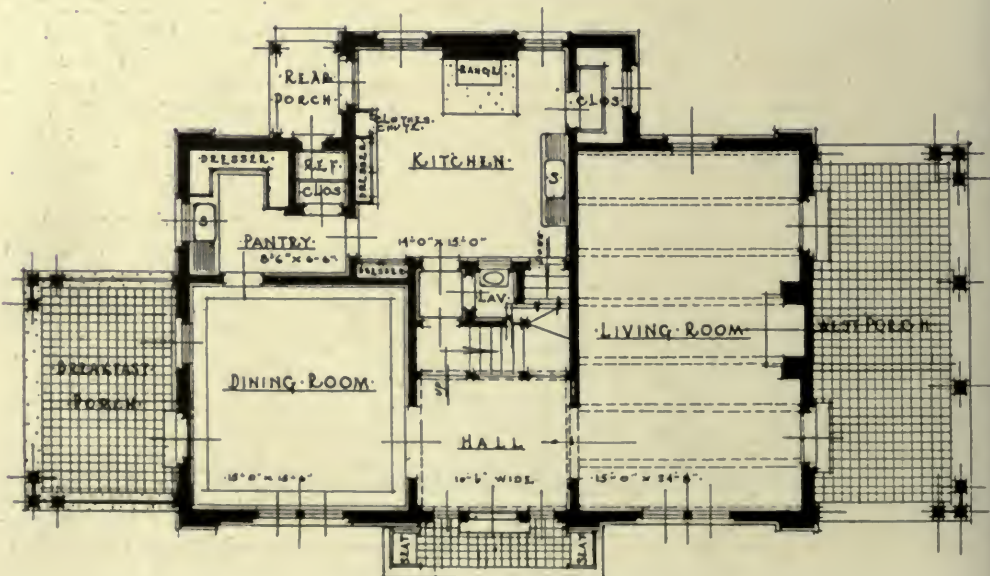
Of this type of house, designed to meet present conditions and requirements, Aymar Embury II. has made himself a master, and has, in doing so, made a significant contribution to the development of domestic architecture in this country.

We must except even such excellent adaptations as the little "Italian" house for Mr. Wightman as deviations from his *metier*, and appreciate the fact that he has also devoted the right sort of study to the Georgian Colonial, with results which cannot be of a nature less permanent than they are immediately pleasing.

No style has suffered more, perhaps, through half-heated imitation at the hands of architects who, to give them all credit possible, may even have fancied they were perpetuating a "National Style." Good Colonial cannot be copied—it must be *fait*, and this Mr. Embury may be said to have achieved. By surrounding himself in his library with those now rare books, "The Country Builder's Assistant," and other early architectural incunabula, he has become imbued with the spirit of the thing—has, in fact, sought the same inspiration from which sprung the inimitably sincere style we call "Colonial" to aid him in its re-incarnation to-day, and by his study of the elements from which the style sprung he is in a fair way to become master in its execution.



'SECOND FLOOR PLAN'

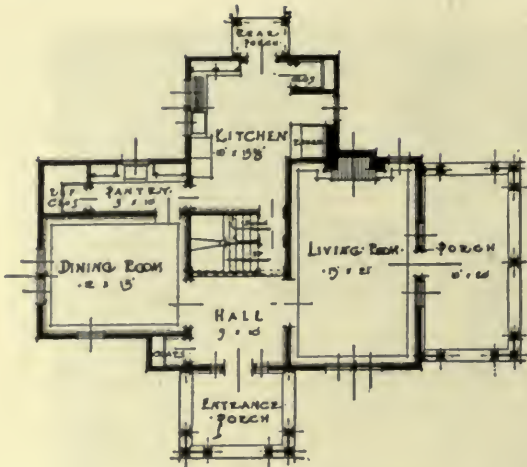


'FIRST FLOOR PLAN'

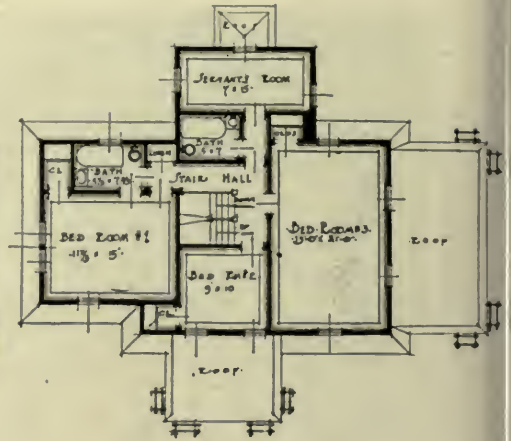
PLANS OF THE RESIDENCE OF FRED-
ERICK C. JORDAN, ESQ., KENSINGTON,
L. I. AYMAR EMBURY II., ARCHITECT.



RESIDENCE OF F. C. JORDAN, ESQ., KENSINGTON, L. I.
AYMAR EMBURY II.,
ARCHITECT.

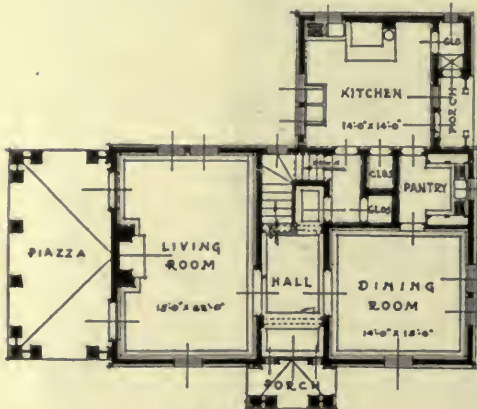


First Floor Plan.

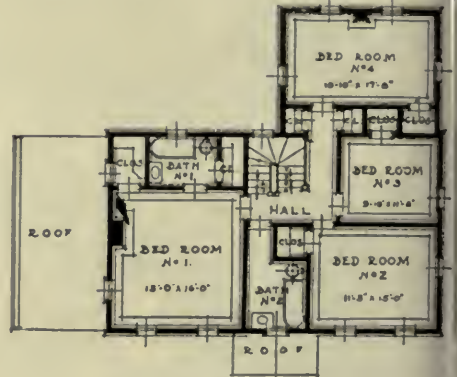


Second Floor Plan.

RESIDENCE OF ALICE J. McINTYRE.

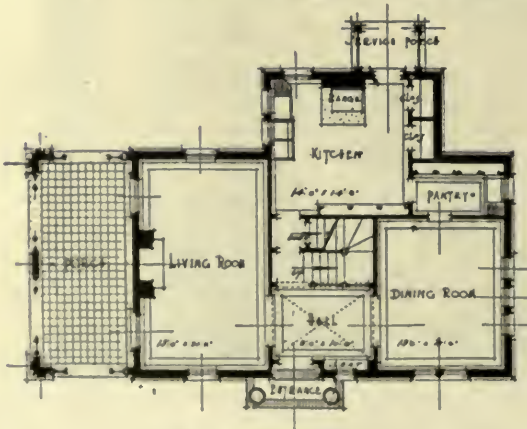


First Floor Plan.

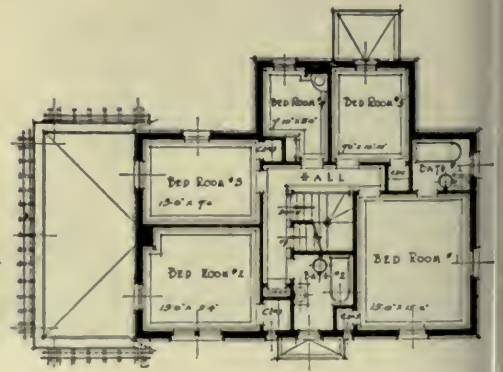


Second Floor Plan.

RESIDENCE OF HENRY F. SAWYER, ESQ.



First Floor Plan.



Second Floor Plan.

RESIDENCE OF GEORGE P. WIGHTMAN, ESQ.

PLANS OF THREE HOUSES AT KENSINGTON, L. I.
 AYMAR EMBURY II., ARCHITECT.



RESIDENCE OF ALICE J. MCINTYRE,
KENSINGTON, GREAT NECK, L. I.
AYMAR EMBURY II., ARCHITECT.



RESIDENCE OF HENRY F. SAWYER.



RESIDENCE OF GEORGE B. WIGHTMAN, ESQ., KENSINGTON,
GREAT NECK, L. I. AYMAR EMBURY II., ARCHITECT.

COUNTRY HOUSE DESIGN IN THE MIDDLE WEST

Recent
Work by JANSSEN & ABBOTT of Pittsburgh,
Pa.

THERE ARE SO MANY CONTENTIONS as to what should constitute the measure of an architect—his versatility or his conservatism? His adaptability or his individualism? Nor is the question in any fair way to be settled, even by critical observation, for many designers have flitted in an apparent butterfly-like irresponsibility from Italian to English and thence to French or to Georgian, with results at once individually excellent and collectively pleasing.

In the present "battle of the styles" in this country the versatile architect undoubtedly finds an opportunity open to designers of no other age or nation—he is free to work in one or a dozen styles, and carries off honors in exact ratio to the general success of his efforts.

From the accompanying illustrations it is evident that Messrs. Janssen and Abbott are not only versatile, but happily so in their successful presentation of varied types of houses.

The sketch above is a study of a country house, excellent in mass and interesting in line—a house of a distinctly picturesque character, and one of limitless possibilities in detailed treatment.

The drawings for Mr. Kendall's house show a study in a liberal conception of 18th century French, vaguely and pleasantly reminiscent of Little Trianon, yet thoroughly Americanized—a dignified and formal house in formal grounds, and

a house, one feels, which must bear out in execution a charm even greater than is evidenced in the drawings.

In Mr. Calvert's house, a low, rambling building, with an interesting crescent shaped plan, there is evidenced a dwelling distinctly livable, and perhaps distinctly American. It is a magnified bungalow—spreading its mass evenly and gracefully on the ground, and affording manifold comforts in its extensive tiled verandas and terraces, and in its introduction of three "loggias" off the hall in the second floor. It is a house which is designed at once to live in and to present a pleasing face, wherein it achieves qualities lacking either wholly or in part in many examples of contemporary domestic architecture.

In the sort of plan adopted for Mr. Calvert's house there is too often noticeable a smart "effect" at the expense of practical considerations, and by no means the least interesting feature of the place, from an architectural point of view, is the skill with which every available bit of space has been utilized.

Many plans with splayed wings are laid out with a vague idea of being "interesting," and with no idea that angles of 30° and 60° in room-arrangement call for the greatest skill and ingenuity of which the architect is capable. There is always a danger of waste space and of the client living to deplore the day he



DRAWING FOR THE RESIDENCE OF J. L. KENDALL, ESQ., PITTSBURGH, PA.
Janssen and Abbott, Architects.

was rash enough to allow his architect to make any departure from the conservative layout of Everyman's house, yet here is an illustration of the pleasant and practically livable qualities which may be part of an "interesting" plan.

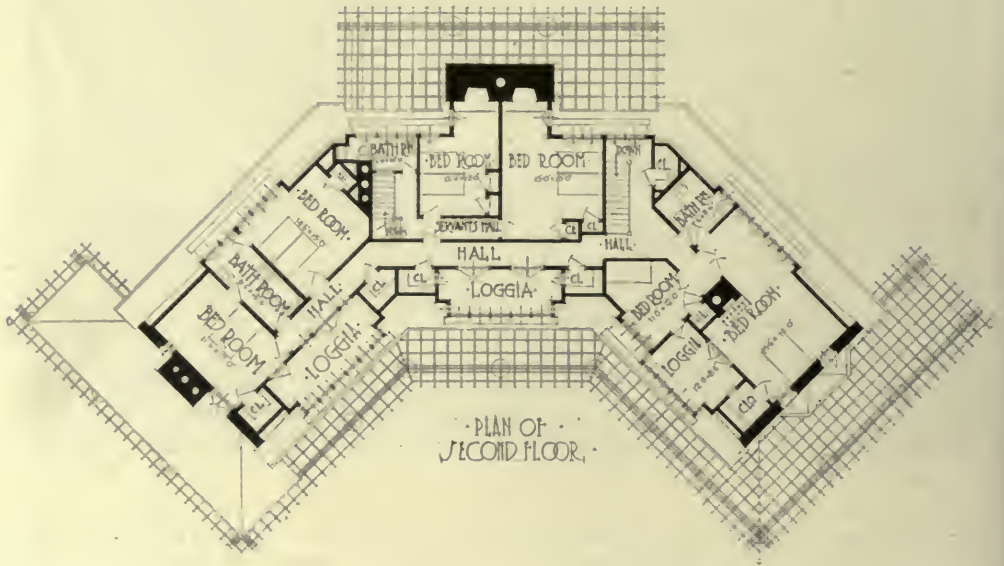
The superficial critic may be pleased to note that "the profile of the roof" in the modern American country house is becoming yearly a greater esthetic pleasure to behold, but the owner of the house is likely to be more deeply concerned with the material convenience of the arrangement of the rooms in which he

lives, and will deplore the picturesque roof, exactly in so far as it deprives him of interior headroom.

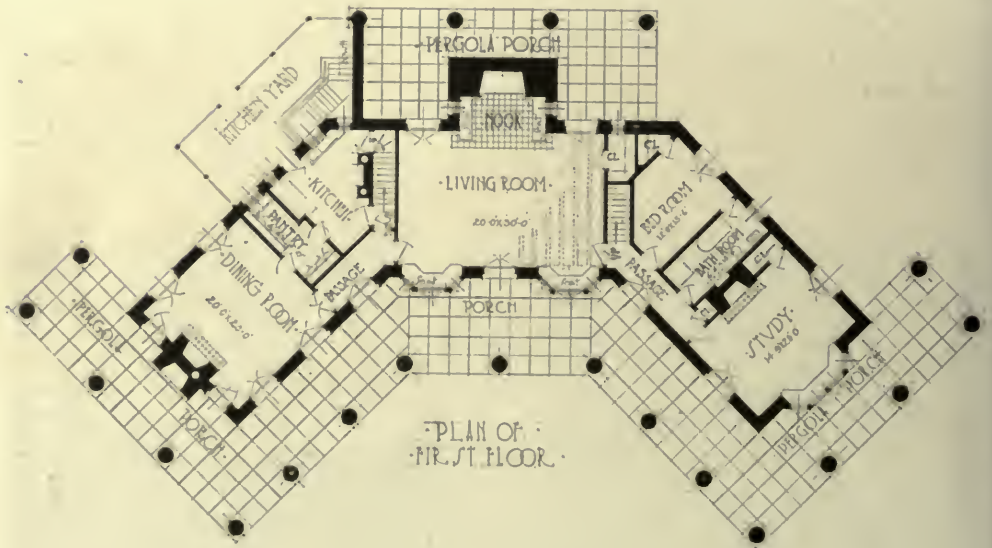
In the Trainer house, the McGinley house, and in all the recent work from the office of Janssen & Abbott there is evidenced a vigorous expression of clean cut planning and forceful architecture that cannot or should not be decried by such as take a purely academic standard as the keynote of their criticism, or who look for renderings either individually successful or collectively consistent.



DRAWING FOR THE RESIDENCE OF J. L. KENDALL, ESQ., PITTSBURGH, PA.



PLAN OF SECOND FLOOR.



PLAN OF FIRST FLOOR.

PLANS OF THE RESIDENCE FOR A. H. CALVERT, ESQ., HAMPTON TOWNSHIP, ALLEGHENY CO., PA.

Janssen and Abbott, Architects.



RESIDENCE OF GEORGE H. CALVERT, ESQ., HAMPTON TOWNSHIP,
ALLEGHENY CO., PA.
Janssen and Abbott, Architects.



RESIDENCE OF GEORGE H. CALVERT, ESQ., HAMPTON TOWNSHIP,
ALLEGHENY CO., PA.
Janssen and Abbott, Architects.



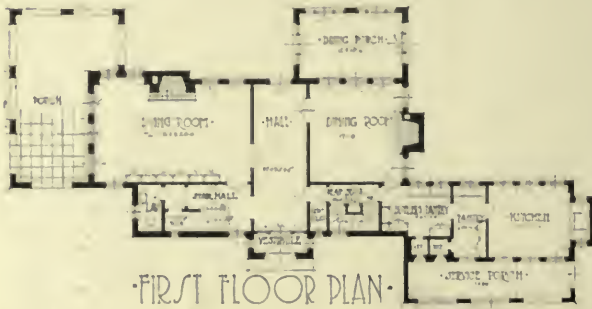
RESIDENCE OF J. H. CALVERT, ESQ.
HAMPTON TOWNSHIP, ALLEGHENY CO., PA.
JANSSEN AND ABBOTT, ARCHITECTS.



RESIDENCE OF J. H. CALVERT, ESQ.
HAMPTON TOWNSHIP, ALLEGHENY CO., PA.
JANSSEN AND ABBOTT, ARCHITECTS.



FLOOR PLANS
OF
RESIDENCE OF
T. A. MCGINLEY, ESQ.,
SEWICKLEY HEIGHTS,
PA.



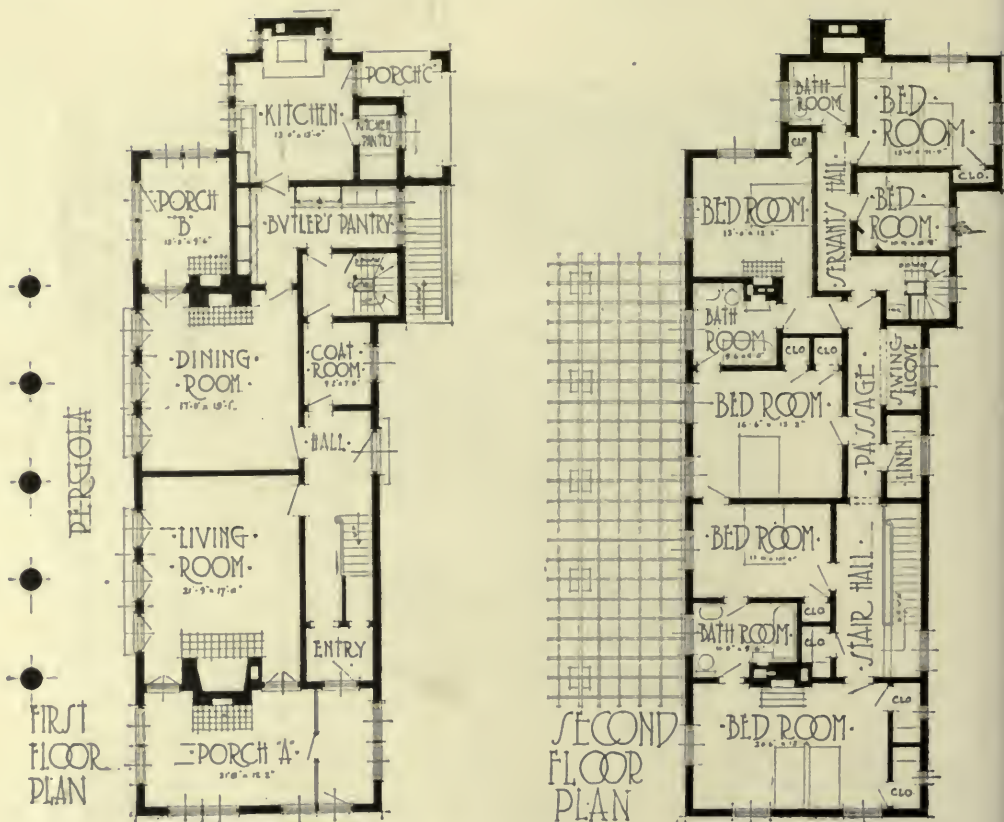
Janssen & Abbott,
Architects.



CARRIAGE ENTRANCE, RESIDENCE OF T. A. MCGINLEY, ESQ., SEWICKLEY
HEIGHTS, PA.
Janssen and Abbott, Architects.



THE GARDEN FRONT—RESIDENCE OF
T. A. MCGINLEY, ESQ., SEWICKLEY HEIGHTS,
PA., JANSSEN AND ABBOTT, ARCHITECTS



PLANS OF RESIDENCE OF W. B. TRAINER, ESQ., DUQUESNE, PA.



A DRAWING FOR THE RESIDENCE OF J. L. KENDALL, ESQ., PITTSBURGH, PA.
Janssen and Abbott, Architects.



RESIDENCE OF W. B. TRAINER, ESQ., DUQUESNE, PA.
JANSSEN AND ABBOTT, ARCHITECTS.



RESIDENCE OF T. A. MCGINLEY
ESQ., SEWICKLEY HEIGHTS, PA.
JANSSEN AND ABBOTT, ARCHITECTS.



STABLE ON THE ESTATE OF
J. T. MILLER, ESQ., EDGEWOOD, PA.
JANSSEN & ABBOTT, ARCHITECTS



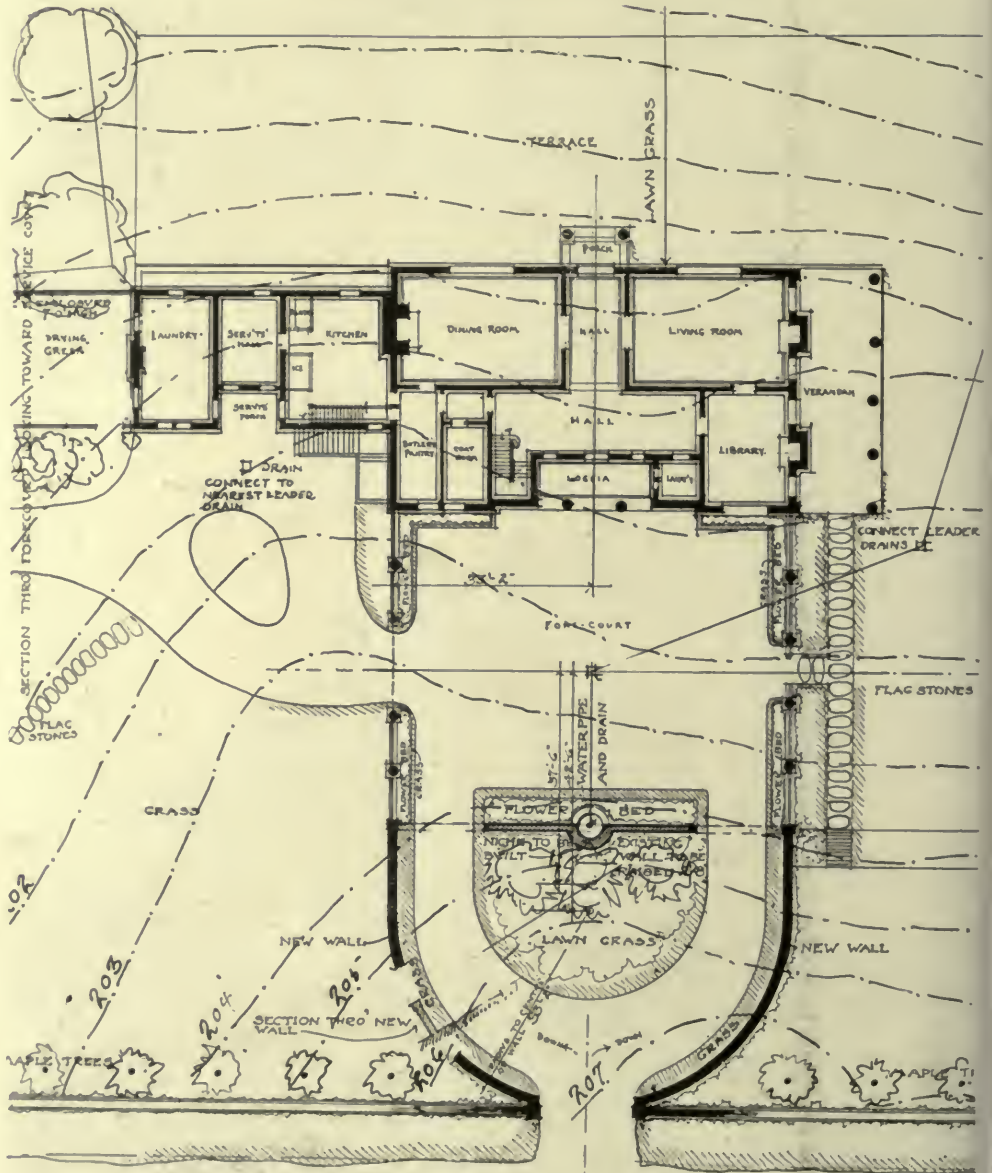
ENTRANCE, STABLE ON THE ESTATE OF MILLER, ESQ., EDGEWOOD, PA.
Janssen and Abbott, Architects.



RESIDENCE OF G. W. NICOLA, ESQ., PITTSBURGH, PA.
Janssen and Abbott, Architects.



ENTRANCE DETAIL—RESIDENCE OF W. G. BORLAND, ESQ., MT. KISCO, N. Y.
Delano and Aldrich, Architects.



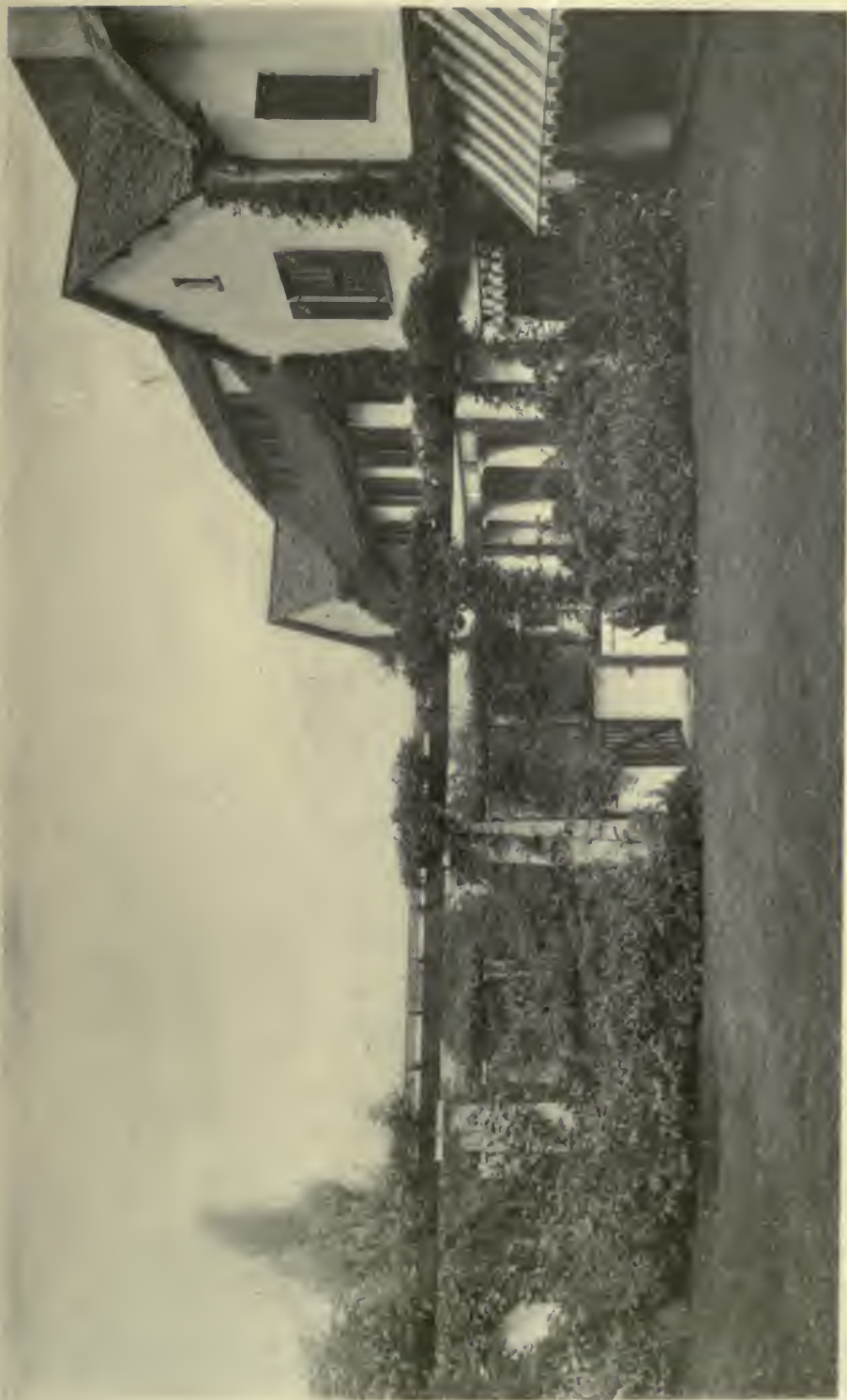
HOUSE AND GARDEN PLAN—ESTATE OF
W. G. BORLAND, ESQ., MT. KISCO, N. Y.
DELANO AND ALDRICH, ARCHITECTS.



THE ENTRANCE FRONT, RESIDENCE OF
W. G. BORLAND, ESQ., MT. KISCO, N. Y.
DELANO AND ALDRICH, ARCHITECTS.



THE GARDEN FRONT, RESIDENCE OF
W. G. BORLAND, ESQ., MT. KISCO, N. Y.



HOUSE AND GARDEN OF W. G.
BORLAND, ESQ., MT. KISCO, N. Y.
DELANO & ALDRICH, ARCHITECTS.



DETAIL THROUGH THE FORECOURT, RESIDENCE
OF W. G. BORLAND, ESQ., MT. KISCO, N. Y.
DELAND AND ADRICH, ARCHITECTS.

RETURNING TO CLASSIC PRECEDENT



FIVE HOUSES BY DERBY, ROBINSON & SHEPARD.

TIME WAS when imported architectural styles, like many other foreign luxuries, were rare in this country. To-day variety would seem to be reckoned the spice of architecture, while the propriety of this state of affairs furnishes the more critically inclined infinite field for controversy.

Perhaps the day that knew no other inspiration than the work of the Georgian architects of England was a happy one. It was certainly a day of consistency in design, influenced later only by the classic revival—a period productive of much that was sincerely beautiful and graceful, enduring until the advent of that long period of architectural chaos from which the country has but lately emerged.

A "style" only becomes more than a "fashion" after it has survived the span of a century. A "fad" may not outlive the generation of its naissance. And here, after nearly a century and a half, there seems no loss of inherent interest or charm in that style which is known as "Georgian Colonial." Perhaps "Colonial" were a sufficient designation,

though the buildings of the period of the four Georges attained refinements along certain directions not always apparent in earlier work.

Colonial architecture manifested itself in several forms, once existent in definite geographical confines—the Southern manor-house, with lofty colonnade; the squat and homely Dutch type, and the dignified, almost austere, New England expression. Today we rarely recognize geographical proprieties in these matters—a state of affairs which is not only deplorable in itself, but one which, with our random foreign importations, helps to make "American architecture" a term synonymous with confusion.

The colonnaded manor house of the South serves as the model for many of the best of recent large country houses, while the Dutch Colonial is no less happy as a model for the smaller type. In Pennsylvania the Colonial farmhouse is closely followed by many able and discerning architects with results at once locally appropriate and abstractly pleasing. Possibly on account of its austerity—one had almost said on account of its



PORTICO DETAIL, RESIDENCE OF DR.
FREDERICK E. CHENEY, CONCORD, MASS.
DERBY, ROBINSON & SHEPARD, ARCHITECTS

uncompromising qualities—few latter-day architects have found inspiration in that New England type of Colonial house which is to be seen at its best in Salem and neighboring towns.

There has been, however, a renaissance of its Puritanical severity in the recent work of Messrs. Derby, Robinson and Shepard, of Boston.

The house for Dr. Cheney, indeed, is so well carried out in its spirit of simplicity, though in a style considerably post-dating that which inspired the other examples illustrated here, that it is doubtful if any but the keenest observer could suppose it, at first glance, to be of more recent date than it seems. The "gallery" is a Southern importation, but the house is essentially Northern, solid in its appearance and construction, and seeming, by virtue of its absolute dignity, to abhor frivolity in its every line.

The house for Mr. Murray Ballou shows a skilful compromise in which the architects have kept within a nice adherence to the type, and at the same time have subtly modernized it in certain small particulars. What might well have

been an over-severe building has been pleasantly lightened by the happy treatment of the porches. In designing this type of house an error of very few degrees in the pitch of the roof or the slightest carelessness in the fenestration will result in a distressing crudity of appearance. Where the picturesque forms no part of a design, its excellence must perforce rest solely upon the nicety of its proportions and the accuracy of its more historic qualities; and hence the architectural significance of this group of houses at Concord.

There is a little less austerity but an even closer interpretation of New England simplicity in the other houses—four-square and solid with no artificial attempt at the "picturesque." As such they must please those who make basic sincerity a creed, and if there be those who prefer the quaintly pitched roof or informal surprises of more unorthodox styles, even these cannot cavil either at a style founded on such fundamentally right principles as New England Colonial, or at latter-day adaptations carried out with such historic accuracy as these.



RESIDENCE OF MURRAY BALLOU, ESQ., CONCORD, MASS.
Derby, Robinson & Shepard, Architects.



RESIDENCE OF DR. FREDERICK E. CHENEY, CONCORD, MASS.
DERBY, ROBINSON & SHEPARD,
ARCHITECTS



RESIDENCE OF MRS. E. S. BARRETT, CONCORD, MASS.
Derby, Robinson & Shepard, Architects.



RESIDENCE OF MRS. E. S. BARRETT, CONCORD, MASS.
Derby, Robinson & Shepard, Architects.



RESIDENCE OF FRANCIS SHEPLEY, ESQ., CONCORD,
MASS. DERBY, ROBINSON & SHEPARD, ARCHTS.

PORTFOLIO OF
CURRENT ARCHITECTURE



DOOR DETAIL—RESIDENCE OF DR. GEORGE CAMERON, GERMANTOWN, PA.
Albert Kelsey, Architect.



RESIDENCE OF COUNT C. DE HEREDIA, LENOX, MASS.
Peabody and Stearns, Architects.



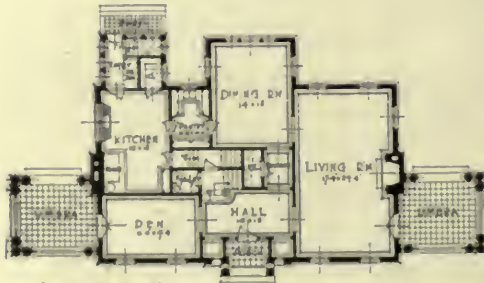
RESIDENCE OF COUNT C. DE HEREDIA, LENOX, MASS.
Peabody and Stearns, Architects.



RESIDENCE OF COUNT C. DE HEREDIA, LENOX,
MASS. PEABODY AND STEARNS, ARCHITECTS.



RESIDENCE OF H. WARD LEONARD, ESQ., SAGAMORE PARK, BRONXVILLE, N. Y.
Bates and How, Architects.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

RESIDENCE OF H. WARD LEONARD, ESQ., SAGAMORE PARK, BRONXVILLE, N. Y.
Bates and How, Architects.



RESIDENCE OF H. WARD LEONARD, ESQ., SAGAMORE PARK,
BRONXVILLE, N. Y. BATES AND HOW, ARCHITECTS.



RESIDENCE OF H. G. BERRIEN, ESQ., LAWRENCE PARK WEST, N. Y.
Bates and How, Architects.



First Floor Plan



Second Floor Plan

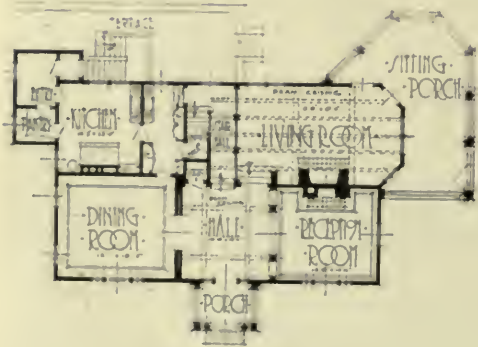
RESIDENCE OF H. G. BERRIEN, ESQ., LAWRENCE PARK WEST, N. Y.
Bates and How, Architects.



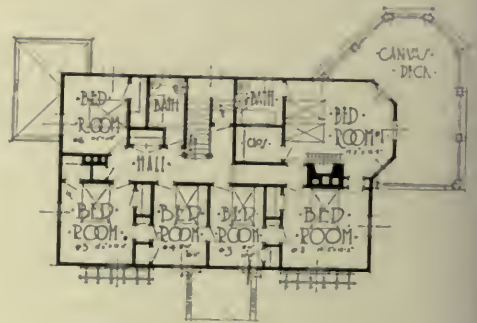
DETAIL—RESIDENCE OF H. G. BERRIEN, ESQ., LAWRENCE
PARK WEST, N. Y. BATES AND HOW, ARCHITECTS.



RESIDENCE OF H. C. MERRITT, ESQ., BRONXVILLE, N. Y.
Bates and How, Architects.



First Floor Plan.



Second Floor Plan.

RESIDENCE OF H. C. MERRITT, ESQ., BRONXVILLE, N. Y.
Bates and How, Architects.



AN ENTRANCE DETAIL—HOUSE AT ROLAND PARK.
BALTIMORE, MD. EDWARD L. PALMER, JR., ARCHITECT.



AN ENTRANCE DETAIL—A HOUSE AT ROLAND PARK,
BALTIMORE, MD. EDWARD L. PALMER, JR., ARCHITECT.



DRAWING FOR THE RESIDENCE OF O. S. GARRISON, ESQ., ST. LOUIS, MO.
Roth & Study, Architects.

The first story is of matt brick, with white plaster above. The roof is of variegated slate.



RESIDENCE OF ROYAL SEVETZLER, ESQ. ST. LOUIS, MO.
Roth & Study, Architects.



RESIDENCE OF SEARS LEHMANN, ESQ., ST. LOUIS, MO.
Roth and Study, Architects.



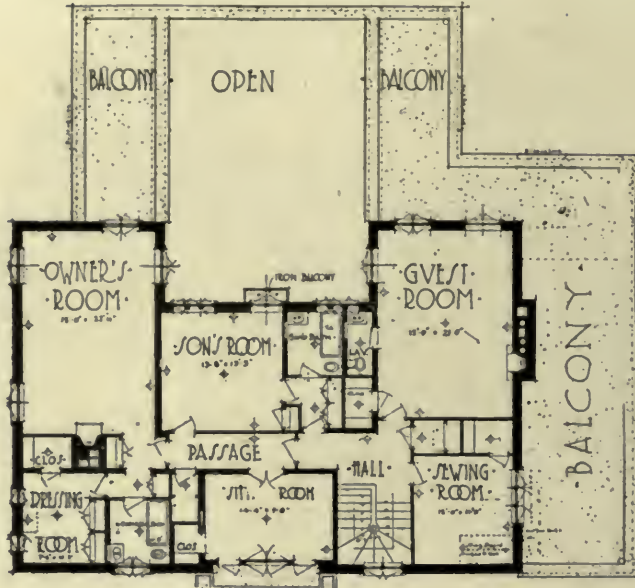
RESIDENCE OF J. N. KENTNOR, ESQ., UNIVERSITY CITY, MO.
Roth and Study, Architects.



RESIDENCE OF WALTER B. WOODWARD, ESQ., FOREST RIDGE, ST. LOUIS, MO.
Henry Wright, Architect.



RESIDENCE OF WALTER B. WOODWARD, ESQ., FOREST RIDGE, ST. LOUIS, MO.
Henry Wright, Architect.



Second Floor Plan.



First Floor Plan.

PLANS OF RESIDENCE OF HOMER LAUGHLIN, JR., ESQ., LOS ANGELES, CAL.
Irving J. Gill, Architect.



DETAILS OF PATIO AND GENERAL VIEW OF THE RESIDENCE OF HOMER
LAUGHLIN, JR., ESQ.
Irving J. Gill, Architect.



DETAILS RESIDENCE OF HOMER LAUGHLIN, JR., ESQ., LOS ANGELES, CAL.
Irving J. Gill, Architect.



RESIDENCE OF HOMER LAUGHLIN, JR., ESQ., LOS ANGELES, CAL.
Irving J. Gill, Architect.



RESIDENCE AT AMHERST, MASS.



SIDE DOOR DETAIL.



A GARDEN WALL DETAIL.

James H. Ritchie, Architect.



RESIDENCE OF JAMES E. THOMAS, ESQ., NORTH SCITUATE, MASS. BENJAMIN PROCTOR, JR., ARCHITECT.



RESIDENCE OF VICTOR ELTING, ESQ. WINNETKA, ILL. HOWARD V. D. SHAW, ARCHT.



RESIDENCE OF RALPH D. GRIFFIN, ESQ., EDWARDSVILLE, ILL.
Walter Burley Griffin, Architect.



RESIDENCE OF HARRY E. GUNN, ESQ., CHICAGO, ILL.
Walter Burley Griffin, Architect.



RESIDENCE OF RALPH D. GRIFFIN, EDWARDSVILLE, ILL.
WALTER BURLEY GRIFFIN, ARCHITECT.



DRAWING FOR RESIDENCE OF HARRY E. GUNN, ESQ.
Walter Burley Griffin, Architect.



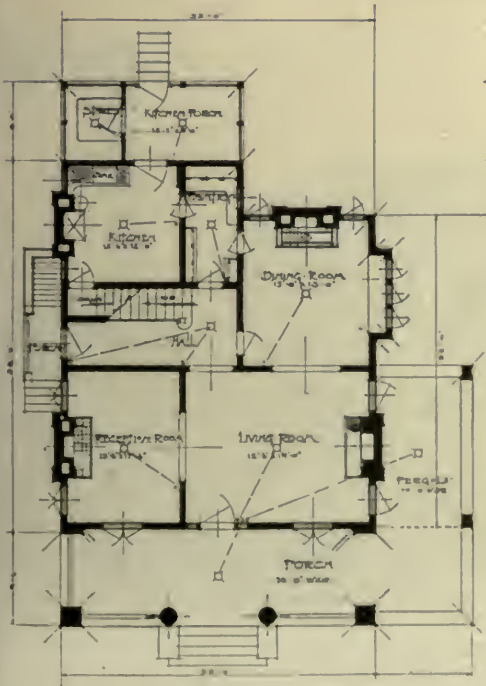
RESIDENCE OF A. H. VON BAYER, ESQ.,
TUSCALOOSA, ALA.
W. LESLIE WELTON, ARCHITECT.



DETAIL, RESIDENCE OF A. H. von BAYER, ESQ.,
TUSCALOOSA, ALA. W. LESLIE WELTON, ARCH.



Interior from Living Room.



First Floor Plan.



Second Floor Plan.

RESIDENCE FOR A. H. von BAYER, ESQ., TUSCALOOSA, ALA.
W. Leslie Welton, Architect.



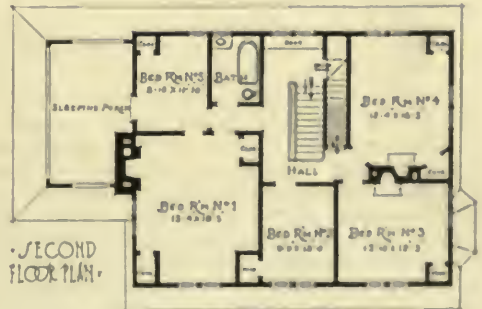
RESIDENCE OF H. D. GAINES.
Edward Shephard Hewitt, Architect.



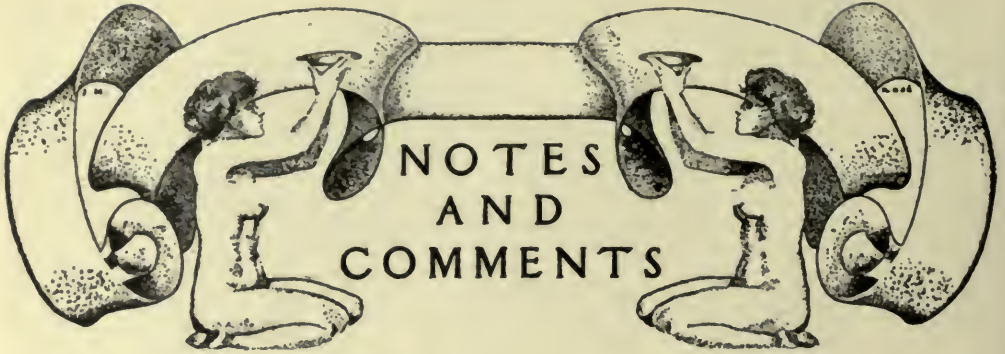
RESIDENCE OF H. D. GAINES.
Edward Shephard Hewitt, Architect.



RESIDENCE OF WALTER S. SULLIVAN, ESQ., BOONTON, N. J.
Edward Shephard Hewitt, Architect.



PLANS OF THE RESIDENCE OF WALTER S. SULLIVAN, ESQ., BOONTON, N. J.
Edward Shephard Hewitt, Architect.



NOTES AND COMMENTS

BUILDING HEIGHT REGULATION.

The following height regulation for strictly fireproof commercial buildings has been worked out in Houston, Texas, a city of intermediate size, with rather uniformly broad streets: "A building may occupy its entire lot to a height not exceeding the width of the principal street upon which it faces, and not exceeding in any case 100 feet. Above this height the cubage of the building shall not exceed one-fourth of such height multiplied by the area of the lot." Arthur C. Comey, who is making a city plan for Houston, and who is probably responsible for the regulation, contributes a discussion of it to "The American City." He observes that in regulating the height of fireproof commercial structures "three underlying factors alone are of controlling importance to the public—congestion, light and air, and architectural effect." These three factors are dependent directly on the width of the street and would not seem very difficult to care for. Nevertheless, most American cities which have attempted to limit building height have done so quite imperfectly. The existing regulations, Mr. Comey observes, may be classified in six main groups: 1. Flat limit. This does not necessarily consider street width, and it prohibits tower building which has both architectural and practical value. 2. The limitation simply in proportion to street width. This also does not permit tower building. 3. Height controlled by a sloping line from the opposite side of the street. He considers this ill adapted to architectural treatment. 4. Height controlled by area of cross sections or elevations. To this he makes the same objection. 5. Limit by cubage. This does not necessarily meet the requirements of light and air. 6. Limit by cubage propor-

tioned to width of street. This he considers open to the same objection as the simple cubage method. Mr. Comey's conclusions were presented to the City Planning Conference last spring in Boston and aroused much interest.

A MEMORIAL TO PIONEERS.

On a low hill between the sheltered waters of the Hingham Bay and the wooded hills which encircle the plain on which is built the ancient town of Hingham, Mass., there has lately risen a memorial tower. Some thirty-five hundred persons contributed money for the tower and the chime of bells which hang in it as a memorial to the pioneers who founded Hingham, and six architects offered their services in designing the structure. A competition was arranged, which was won by William Roger Greeley of Lexington. The tower is square and built of brick, its tall wall space divided into panels and relieved by well spaced and proportioned windows. At the top there are shuttered arches. The tower stands beside the cemetery and the purpose of putting bells into this community memorial is that in this way the tower may serve present and future generations. The pastor of the old First Parish says on this point: "Such a memorial to sturdy men should not be dumb. It should speak. It should speak not alone to antiquarians who might seek memorial inscriptions in secluded places. It should tell its message to living men on the streets and in their homes. The bells can speak this message as can no other form of memorial. On All Souls' Day and Memorial Day let the bells ring their hymns of commemoration. Let them ring out the old year and ring in the new. On national holidays let them ring patriotic hymns. On occasions of national sorrow, should such

come to us, let them speak in solemn dirge and hymns of faith. Let them ring joyfully on Christmas Eve. On Easter morning let them proclaim man's great faith in immortality. On Sunday mornings, before the church bells call men to their several places of worship, let the great familiar hymns tell the unity of faith that underlies all our diversity of interpretation; let them speak the courage and perseverance and immortality taught by all the churches. On Sunday evenings, when the sun is setting, let the bells carry to the people on the harbor and in their homes the remembrance of high and holy things."

PLANS FOR AUSTRALIA'S CAPITAL.

There has been much curiosity regarding the premeditated design for Australia's new capital city. The prize of \$1,750 in cash was won by an American, Walter Burley Griffin of Chicago, in an international contest in which, it is said, there were more than eight hundred competitors. The site which the government engineers had selected for the city is of gently undulating surface accentuated by some conspicuous hills and surrounded on three sides by picturesque and rugged mountains, of which the lowest, coming just within the four-mile city limit, rises 2,658 feet. A stream meanders through the city's site. An authoritative and very admirable account of the accepted plan has been printed in "The American City." It is not easy to summarize it, but an outline at least can be given.

Mr. Griffin, noting the relations of the salient points in the topography, observed a curious series of coincidences. The snow-capped mountain peak Bimberl, thirty miles away to the southwest, is in alignment with the conical peak of Ainslie, which is at the northeast corner of the city's site and a most prominent and striking feature of the landscape. And also in alignment with these two mountains is Kurrajong, which is the highest point within the prescribed city limits, and Camp Hill, which is adjacent and somewhat below. The latter drops in terraces to the river. Mr. Griffin accepted these features as establishing the natural axis upon which should be developed the spectacular features of the city. Upon Kurrajong he places the Capitol building, the executive palace and the adjoining residences of the Premier and Governor General, the lovely forested slopes of this hill being retained as a park. On Camp Hill, some ninety feet below, he places the Houses of

Parliament. Beyond these there is to be a sheer drop of forty feet to the next lower level, and upon this he groups the Departmental Buildings, around a large lake, or basin, which is one of three lakes secured by damming the waters of the river. Into this basin the waters drop in a cascade and fountain. Below, at the water's level, are the Judiciary and other related departments. Facing the basin they form the wall of the terrace above. A center building is developed as the Water Gate to the government group. Further to increase the dignity and impressiveness of the federal group, the three central lakes or basins are given formal outlines, the two end ones being made circular, while the middle one is a wide channel a mile long. Its south side, which is the base of the government group, is straight, while the north makes a long curve, giving the basin its greatest width on the line of the main axis of the scheme. Back from the water's edge on this north side is an amphitheater, to be kept as the playground of the city in conjunction with such buildings as belong to a recreation center. Above it is the grand boulevard, and beyond the boulevard are the theatres, operas, etc., and the business district. Beyond this, and at right angles, the plaisance, 600 feet wide, stretches northward, maintaining the axis and keeping open the view to Mount Ainslie. At the terminus of the plaisance, which is at the foot of the mountain, there is a casino, and fronting upon the plaisance, and stretching on either side of it beyond the business district, is a high class residence section. The mountain itself, as well as two others that are close to the city limits, are made national parks. The effect from the summit of Mount Ainslie, as one looks down the plaisance and across the basin, will be very impressive—the Capitol building on its hill, flanked on either side by government buildings which descend terrace after terrace to the water's edge. Beyond, in the background, the high hills; and far away, hanging in the sky, the snow-capped peak of Bimberl.

As to the street plan, the city is divided into distinct sections, nearly each of which has its own polygonal central focus. From the Capitol itself eight avenues radiate. None of these approaches nearer to the building than the confines of the encircling park; several open up vistas to the mountains or into the lovely valleys; two of them lead to suburban centers, and two others bridge the river separating the middle basin from the circular lakes at either end. One of these thoroughfares leads to the station; the other to the municipal center with the

City Hall, post office and banks. Connecting these two centers is the main retail business street, which thus forms the municipal axis of the city. In the placing of subsidiary centers and radiating avenues there has been careful consideration of natural contours, so that in spite of the irregularity of the site street grades are easy. Main avenues are made 200 feet wide, and the standard unit for residence blocks is designed for a depth permitting ample gardens. It is evident that if the city is built as planned it will be a very beautiful and handsome capital.

THE ARCHITECT- PHYSICIAN.

The University Press of Manchester, England, has published the lectures on Town Planning which were delivered before the university last winter by Paul Waterhouse and Raymond Unwin. Mr. Waterhouse, whose views on the subject are less well known than Mr. Unwin's, brings out some very interesting thoughts. His thesis is that no one can make for a large town a plan which would remain adequate. In illustration he takes Sir Christopher Wren's plan for London. He says: "In 1666 the heart of London was destroyed. The moment had come; and the man came, too. Sir Christopher Wren was a combination of artist and scientist without equal since Leonardo da Vinci." He asks what would have happened if Wren's plan had been adopted. He points out, "first, that in spite of the admirable widening of the roads, they are not as wide as we to-day should consider necessary; secondly, that Wren's notions of the central requirements of London are inadequate; thirdly, and this is most strange of all, we see that Wren had not the slightest foreshadowing in his mind of the possibility that any bridge beside London Bridge might some day be necessary. We could hardly expect him to foretell railways. . . . As it happens, there are four additional bridges all affecting the area which Wren replanned; and the Fleet ditch which Wren regarded as a fixed feature in the landscape has been submerged past all discovery except by the sewer men. Moreover, Wren was unconscious of the future growth of London and imagined a concentration of functions which subsequent history has proved impossible." He thinks that if Wren failed so completely any one else must fail. But, he remarks, established cities are never likely to be en-

tirely rebuilt. "A physician is not, thank heaven, called upon to invent a new man, but he does keep before his mind's eye a vision of what he believes to be the perfect man and is able, for a fee, to do a good deal of useful work in patching up imperfect humanity. . . . Every city should have some professional—I would sooner say some artistic—guardian of its architectural interests. I use the word architectural advisedly and apply it consciously to a wider field than is generally allowed to it. A city has a corporate architecture, a cumulative architecture, no less important than the architecture of its component houses. . . . A city is or should be a work of art. The fact that it has been built at different dates and by different minds with different aims and even different ideas of beauty is no bar to its qualifications to be so considered. We do not on such grounds bar the claim of a cathedral reared in successive ages; and so when supreme difficulties of traffic, or supreme ugliness, or obvious inconvenience, or manifest social changes call imperatively for some remodelling in the city's features the aid should be sought of some artist who has made a study of the science of town planning.

It is clear, is it not, that no real work of art can be effected, either by a body of laymen elected mainly on political or economic grounds, or by an expert whose training and skill are directed to problems of a purely engineering nature? Even a corporation whose every alderman was a Michel Angelo or a Raphael would realize that works of art are produced by individuals rather than committees." As to the course which this artist-physician would follow, he says: "I feel sure that his right course, if summoned to prescribe for a city's sickness, would be to make up his mind first of all what the ideal disposition of that city would be if planned anew on the same site. That ideal plan if effected might, as I have said, prove in half a dozen generations to be in some respects deficient; but still it is the best aim that can be looked to and it is obviously unwise to undertake partial alterations in a city's plan without an eye to general results."

Another interesting thought of Mr. Waterhouse is the following: "If I were planning anew a town of fair size I would certainly retain a strict parallelogram formation for its central area and start the radiation at a quarter of a mile or half a mile from the focus."