



THE ARCHITECTURAL RECORD

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The Country House Number

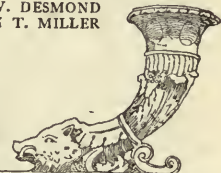
COVER DESIGN BY O. R. EGGERS

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A HOUSE AT HEWLETT, LONG ISLAND.  
ALBRO AND LINDBERG, ARCHITECTS.

# THE ARCHITECTURAL RECORD

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## Domestic Architecture



*The tendency is more and more to reflect the aesthetic perception of the Architect combined with the dominant characteristics of the Owner in the Country House of today.*



IT IS generally believed by a large majority that "once upon a time" houses were built with as little planning and forethought as the cook expends upon the making of her cake. There is no evidence to prove this to be the case; but, on the contrary, we do know that centuries ago buildings were conceived and composed not only to fulfil certain requirements, but with the deliberate intention of creating something beautiful. They were planned and proportioned with great elaboration and are credited as the work of particular architects.

In England the designs of Thorpe, Inigo Jones, Wren and Adams and many others can be seen and studied. All these architects carefully designed their buildings on paper and contracted for their erection in a manner similar to our methods of to-day. In our country evidence remains, even from Colonial times, of the careful planning of all important houses. The one great difference between these earlier methods

and ours of to-day is the fact that there was only one style current in each of the earlier periods. The builder then was in the true sense the builder, surrounded by masons and carpenters who were masters of their crafts, capable of contributing something to the general effect of the structure. The contractor to-day is too often a mere employer of labor. The carpenter, mason, ironworker and painter are skillful men no doubt, but their skill has become, in the majority of cases, more mechanical.

However, we all have to work under modern conditions, and there is little to be gained by trying to figure out just how much we owe to the architect and how much to the craftsman. Our problem is definitely one of selection and design. The test of all art is a contemporary test and cannot be referred to the past. There must be something compatible with the experience and accumulated intellect of the present. The past is an historical reckoning.

The question, "Is it something to us?" not, "Was it something to them?" should be asked. It is, of course, wise to trace the development of an art from its earlier stages, when it stood for great things in the minds which fashioned it, onwards to the times when such things appear grotesque; but to lapse into the archaic for our present needs is to travel along a road which leads nowhere. Architecture in common with any other art must grow with age, be invested with the time spirit and sum up the past in the present for the vital understanding of that moment.

Traditional styles and methods of housebuilding have gone. Instead of one fashion in building there are many. Every architect nowadays is more or less a law unto himself. He sets about his work in his own way with the definite intention of producing something personal. It is his aim to produce not only a house which shall meet the living requirements of his client, but also to give to the design a distinction and individuality peculiarly its own. The completed building should reflect both the taste of the owner and the artistic attainments of the architect.

THE ARCHITECTURAL RECORD has recorded the extraordinary activity in domestic architecture during the past twenty years. In turning to its pages, one cannot help but be struck by the development in this branch of architecture. It is impossible, at present, to reduce this manifestation to any sort of order or to be sure just where it is leading us. Personal predilection seems to be our only guide. One man is attracted by the stately ordered architecture of the seventeenth and eighteenth centuries. Some go for form, others for color and texture and the skillful or playful manipulation of materials. The preference of others is straightforward common sense building, and still others throw off the shackles of both old work and the common sense, deliberately using forms of no known, or even guessed at, parentage.

He would be a rash man who would pass judgment on any of these schools as particularly adapted to be developed

and classified as the American type. The common sense, straightforward house idea is an attractive selection. It is only the man who is trained to observe, select and reject who has any chance of success in this direction. As a matter of fact, most architects actually do, or think they do, design houses more or less on common sense lines. We might run through the mental process as the designer takes up his problem: First he considers the aspect and the position of the various rooms in relation to that aspect; then the contour of the land and what sort of shape will sit most comfortably on it; he gathers information as to local materials and methods, and, if the site is very exposed, he forms very decided opinions as to the walls and roofs; and so gradually the house shapes itself. Common sense and straightforward thus far, but what about the rather vague talk regarding "texture," "play of light and shade," "stiffening the sash," "scale," "sense of protection in the rooms," etc., to justify leaded panes and sashbars.

The straightforward and common sense house we are considering is one that is noiseless and dustless, whose windows of unobstructive glass open and shut at a touch, where no floors creak or doors rattle, a house that is weather-proof and draughtless but always well ventilated, cool in summer and warm in winter, plenty of bathrooms and closets, economical to build and to keep in repair, and yet quite seemly and pleasant. Such a house is possible, but we must shed a lot of preconceived ideas before it takes shape.

The accumulation of experience along the straightforward lines is leading many of our architects to get away from the go-as-you-please-for-the-present air. We are seeing more and more in our domestic work the master-stroke which transposes a building into architecture.

From several centres an appreciation of what we have called the straightforward type of country house is spreading. It has appealed to the imaginations of both architects and their clients and has caused a considerable departure from the older and more conservative path.



MAIN ENTRANCE—HOUSE OF MR. E. R. KELLAM.  
Pasadena, California. Robert D. Farquhar, Architect.



HOUSE OF DR. ADALBERT FENYES, PASADENA,  
CALIFORNIA.      Robert D. Farquhar, Architect.

A house which shall give its occupants what they require in the way of conveniences and comfort, which shall harmonize with the general contour of the country and suit its site, and which shall be well studied, well proportioned and carefully detailed without being "fussy" or ostentatious, is now the house most generally in demand. The same general scheme is being further carried out in the interior arrangement and furnishing. By the employment of good but simple forms a richness and feeling are secured which cannot be obtained by the use of the traditional and more conventional styles.

The growing sense of appreciation on the part of the client cannot but be welcomed and sought after by the architects of to-day. There are more and more people each year who, while not concerned with architecture as a profession, have gone to it for study and pleasure, for relaxation from their immediate business pursuits. It is often to the man unconcerned with building that the perception of architectural form comes with its fullest meaning.

The growth of this appreciation of one of the greatest as well as most intimate arts on the part of those not directly or financially concerned with it is becoming more evident each year, especially as applied to domestic architecture. Nothing concerns us more than the very houses in which we spend so much of our time; and, as the architects are bringing about important and desirable changes in everything pertaining to building, so are the laymen keeping pace. No doubt this non-professional interest is of the greatest value to the designer in the expression of his ideas; and it is probably true that the rapid and satisfactory development of American domestic architecture is largely to be traced to this intelligent interest and cooperation on the part of those for whom the houses are being designed and built.

Of course, we realize that the client is thought to have only limited rights

after he has selected his architect; that it is his job to pay, and the architect's to plan. Up to a certain point, that is surely true; but, when a man builds a home, he often has very definite ideas, which with a little trouble on the architect's part can be properly met. More progress is being and will be made by honest attempts to meet actual requirements than in any other way.

There is a danger, however, into which those who are in all other respects so ably contributing to the realization of our highest ideals may fall. The tendency of modern business, the tendency of the modern man to rush a thing through, will without doubt cause disaster unless great caution is observed in dealing with our suburban problems. The tract developments are in many cases resulting in mere jumbles of well-planned and well-built houses, a thoughtless and hurried mixture of units. However well designed in themselves, they will produce a feeling of confusion and destroy the dignity of the whole, unless the proper relations between a building and its neighbors is observed and unless the grounds and open spaces are treated as wisely as the houses themselves.

It may safely be said that the general tendencies in the evolution of our dwellings which have been noted in our pages from year to year are gradually taking more definite shape, and that we may look forward to the time when our architects and those from whom they receive their commissions, through their mutual efforts, will bring about a quality in domestic architecture in this country which shall fully meet all requirements, both of utility and beauty.

In the chapters following are shown houses of varying types from many parts of the country. They are shown in as much detail as space will permit. We feel sure that the architects of any of the examples shown will be willing to furnish any information concerning them which the engravings or descriptions do not make entirely clear.



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ENTRANCE DETAIL—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



# An American Manor House



"Fox Hollow Farm"  
The Country Place of Tracy Dows, Esq.

Albro & Lindeberg, Architects



THERE IS, perhaps, no type of American country house to which pleasanter associations are attached than those which were built when the colonial forms were being modified by the classic revival. The feature of these houses was, of course, the colossal colonnade on the front running up through two stories and terminating at the cornice line. A feature of this kind could easily become pretentious and pompous; but as a matter of fact it rarely did become so, because the type was usually the appropriate expression of the way of life of the owners of such houses. It was built for the most part in the South by men who were essentially gentlemen-farmers; and it has become, consequently, the peculiarly American form of manor house. It has never been associated with the villa or with any of the other types of country house that were meant chiefly to domesticate a rural life of amusement and entertainment. It has always been primarily, if not exclusively, a farm house; but it has been a farm-house inhabited by people who did not work their own farms. While it was characterized by the simplicity of the farm house, its simplicity did not have to be attenuated by rigid economy.

There was a propriety in selecting this type of design for the country house of Mr. Tracy Dows at Rhinebeck, New York. In the first place, the colonnaded front is, perhaps, more completely domesticated in the Hudson River valley than in any other part of the North because the fertility and the extent of the valley farms enabled gentlemen-farmers to live there, and because at the

time of the classic revival some few houses of this type were built. Furthermore, Mr. Dows' residence is situated on a farm of eight hundred acres and has, consequently, some right to be considered a manor house. Apparently, the owner desired that his residence should preserve the character of a farm house; and the architects have skillfully designed a country residence spacious enough for considerable entertaining, without getting away from the homeliness essential to the desired type. To keep a residence which contains twelve masters' beds and bath-rooms and accommodations for fourteen servants subdued to the domestic atmosphere of a farm house was certainly a creditable achievement.

The plan of the house is simple and distributes to advantage a very large amount of space. There is a main building, consisting of three stories, and two wings, each of two stories. On the front the wings are set back; and the main building obtains a projection corresponding in importance to the dignity of its architectural treatment. In the rear, it is the wings which project, thus forming a court, enclosed on three sides and treated as an out-door living-room. The treatment of the grounds has been kept extremely free from incidents and complications. There is no garden; but the house is surrounded by superb trees, an abundance of flowering shrubs and a bare plain lawn. While the out-door living-room does not contain any flowers, it is embellished by a very lovely fountain, designed by Mr. Henry Hering. It was a happy thought to place

this fountain at one end of the lateral axis of the court; and the figure itself adds just the necessary note of sylvan gayety to the scrupulous simplicity of the general arrangement and furnishing of the room. The colonnade on the front has been managed with great skill. It is an extremely difficult matter to scale a row of columns, two stories<sup>a</sup> high, on the front of a residence so that they will look neither too heavy nor too lanky. The architects have managed not merely to avoid an excess in either direction but to obtain in a sense the advantages of both a substantial and a slender appearance. The row of eight columns look fully capable of doing their work, while at the same time they are graceful

in line and charming in effect. One would have to search long and far in order to find a better example of purely formal architectural design, and it has feeling as well as form. In fact, Messrs. Albro & Lindeberg have given in Mr. Dows' house a new life and value to a very old and in the hands of most modern architects a very tedious, clumsy way of designing a house front. They have endowed it with as much dignity as it needs, while at the same time keeping it clear of any taint of pretense or solemnity; and the same character is maintained throughout the remainder of the house—the same dignity, the same scrupulous simplicity, and the same pleasant and smiling countenance.



GATE LODGE, "FOX HOLLOW"—THE COUNTRY PLACE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



LODGE ENTRANCE TO GROUNDS OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y.  
Albro and Lindeberg, Architects.



TERRACE ELEVATION—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



MAIN FRONT—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



GATEWAY TO SERVICE SECTION—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y. Albio and Lindeberg, Architects.



COLONNADE DETAIL—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y.                      Albro and Lindeberg, Architects.



DETAIL OF LOGGIA—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y.      Albro and Lindeberg, Architects.





FOUNTAIN—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y.      Henry Hering, Sculptor.



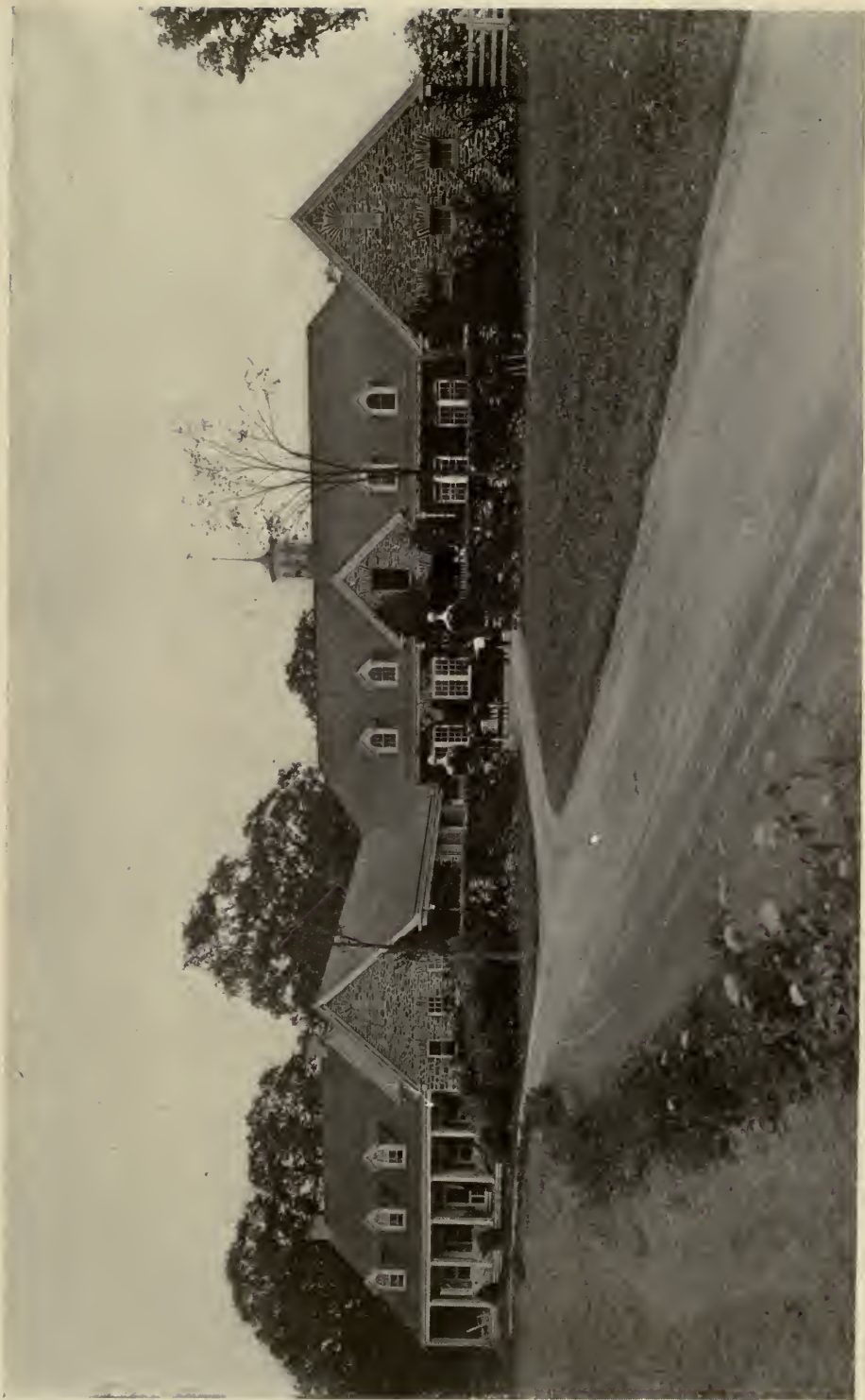
ENTRANCE HALL,—HOUSE OF TRACY DOWS, ESQ.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



LOOKING TOWARDS OUT-DOOR LIVING ROOM—HOUSE OF TRACY DOWS, ESQ.  
Albro and Lindeberg, Architects.  
Rhinebeck, N. Y.



SUPERINTENDENT'S HOUSE—THE TRACY DOWS' PLACE.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



STABLE AND COACHMAN'S COTTAGE—THE TRACY DOWNS' PLACE.  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



CHILDREN'S PLAY HOUSE--THE TRACY DOWS' PLACE.  
Rhinebeck, N. Y.      Albro and Lindeberg, Architects.



FARMERS' COTTAGE—THE TRACY DOWS PLACE,  
Rhinebeck, N. Y. Albro and Lindeberg, Architects.



BALCONY DETAIL—RESIDENCE OF HENRY BABSON, ESQ.  
Riverside, Ill.

Louis Sullivan, Architect.



# A Departure from Classic Tradition



Two Unusual Houses  
by Louis Sullivan &  
Frank Lloyd Wright,  
Architects

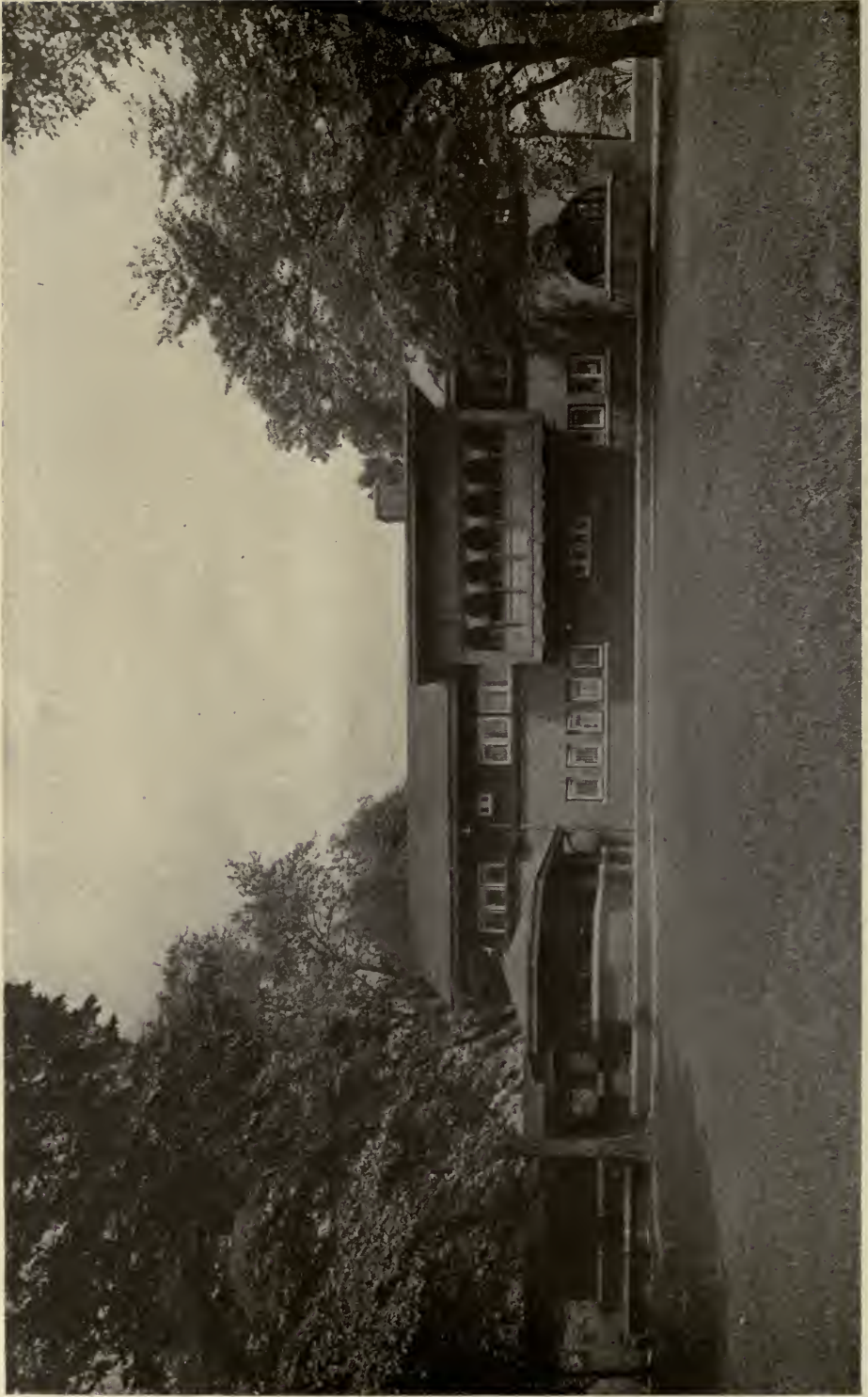


THE TWO VERY UNUSUAL houses illustrated herewith are worth the careful study of everyone interested in American domestic architecture, and they should be studied side by side. They are the work of the two architects of Chicago who have been most original in their purposes and methods and the younger of whom, Mr. Frank Lloyd Wright, was very much influenced by the older, Mr. Louis Sullivan. They exhibit both of these architects at their best. When the history of American domestic architecture during the past thirty years comes to be written, these buildings may well be selected as the two residences most completely representative of the movement in the direction of a more or less revolutionary departure from the classic tradition. It is an interesting fact that the two houses should have been built in the same place and at about the same time; and this fact is all the more remarkable, because Mr. Louis Sullivan has never designed very many private houses. He has made his reputation chiefly as an architect of business buildings. It is an extraordinary coincidence that his most characteristic private house should have happened to be situated in the immediate neighborhood of probably the most characteristic private house of the ablest inheritor of his point of view.

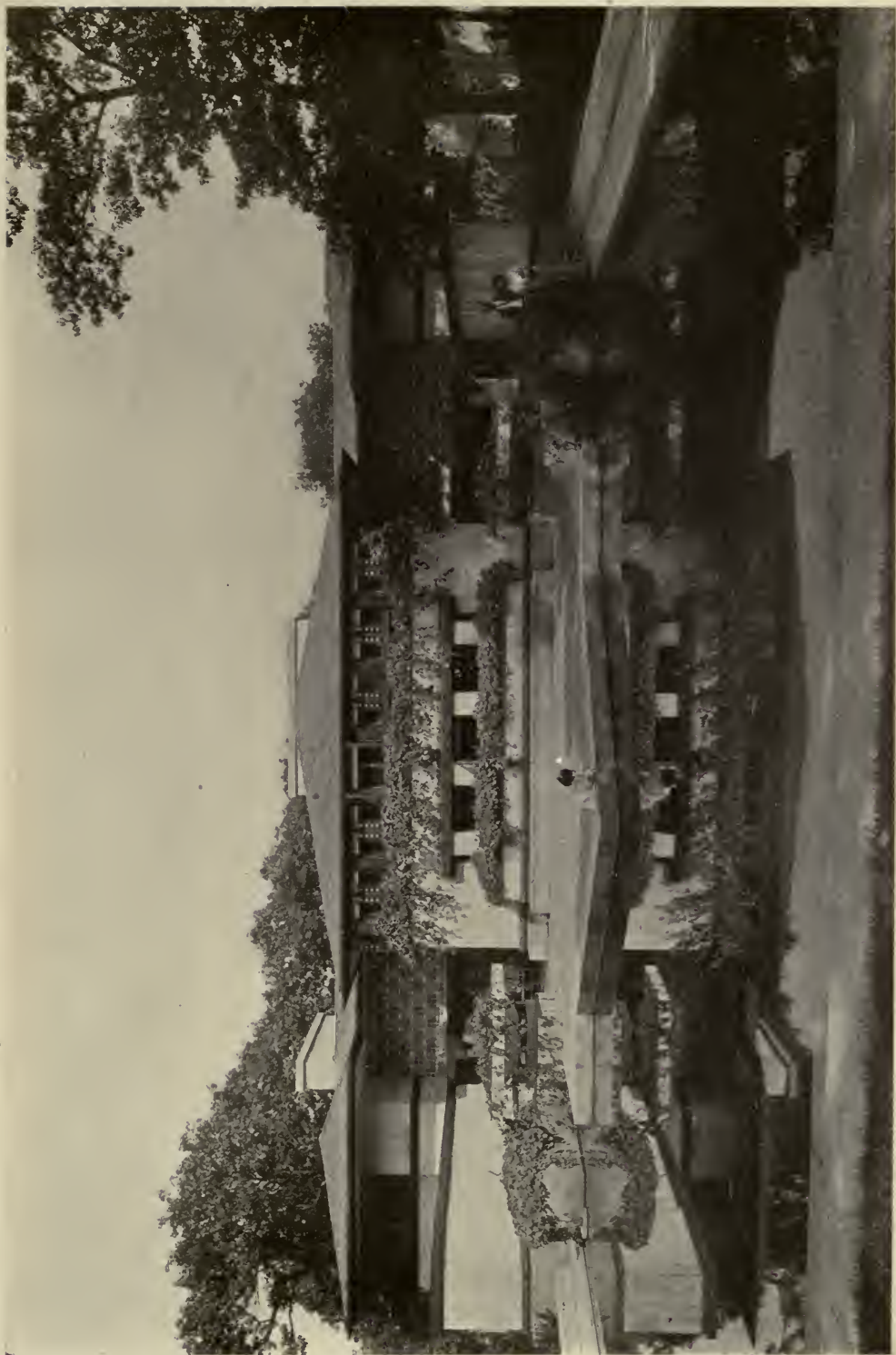
There are striking similarities between the two houses and equally striking dissimilarities. They are both of them two-story buildings, long and low, with conspicuous overhanging roofs, dominant horizontal lines, centralized windows and extensive ground area. They are both situated in fine groves of oak trees and have been designed so as to look their best in such a setting. They

both occupy sites which make them suburban rather than country houses. They, both of them, religiously avoid all classical motives and forms and reach their effect solely by the composition of masses, lines and shadows. Decoration and ornament of all kinds have become almost exclusively superficial, and it is used with great economy. But wherever it is used it is designed with taste and skill. Finally, different as these houses are from the ordinary run of modern American residences of the better class, there is nothing bizarre or extreme about them. They are a special product and appeal to a special taste; but they are perfectly legitimate individual expressions of the point of view and technical resources of two very able designers.

The differences between the two houses are, however, even more numerous and salient than the resemblances. In the first place, they differ very radically in plan and fundamental conception. The architect of the Coonley house has had, if not a freer hand, at least more of an opportunity. He has had more money to spend, more of a building to design, and more in the way of gardens and out-houses to add to the group. We know no other house designed by Mr. Wright in which he had a better chance to show what he could do. In looking at the main building it will be noticed that there are very few openings on the ground floor—far too few for convenience in case the rooms were used for ordinary domestic purposes. But they are not used for ordinary domestic purposes. The ground floor is occupied for services that are usually carried on in the basement and cellar. Practically all the living-rooms,



RESIDENCE OF HENRY BABSON, ESQ.  
Riverside, Ill. Louis Sullivan, Architect.



THE RESIDENCE OF AVERY COONLEY, ESQ.  
Riverside, Ill. Frank Lloyd Wright, Architect.



SIDE ELEVATION—RESIDENCE OF AVERY COONLEY, ESQ.  
Frank Lloyd Wright, Architect.  
Riverside, Ill.



SIDE ELEVATION—RESIDENCE OF HENRY BABSON, ESQ.  
Riverside, Ill. Louis Sullivan, Architect.



REAR—RESIDENCE OF HENRY BABSON, ESQ.  
Louis Sullivan, Architect.



REAR—RESIDENCE OF AVERY COONLEY, ESQ.  
Frank Lloyd Wright, Architect.

including the kitchen, are situated on the second floor. On the first floor are the store-rooms, furnace-rooms and one or two offices. The original plan contained, also, a nursery on the same level, but the room was found rather gloomy for the playground of a child. The second floor, on the other hand, contains the living and dining-rooms, the kitchen and all the bed-rooms.

The advantages of such a plan in the interest of Mr. Wright's characteristic exterior effects will immediately be seen. The walls of the ground floor are almost solid. The few openings by which they are pierced practically do not count. He can treat the lower story as a strong solid support for the upper story. On the other hand, he can, when desirable, make the upper story a complete row of windows; and he has done so whenever the lighting of the rooms rendered it advisable. The living and dining-rooms have rows of windows on three sides, and, in spite of the heavy eaves, are very well lighted—much better lighted than are the corresponding rooms in some other of Mr. Wright's houses. The arrangement has another advantage from the architect's point of view. The situation of the chief living-rooms under the roof enables him to make the beams and the slant of the roof count in the decoration of the room.

The plan is, however, more advantageous to the architect of the house than it is to the owner. It means that a much larger sum of money has to be spent in order to obtain a certain amount of habitable space; and there are not very many architects' clients who would agree to such a sacrifice of economy to architectural considerations. For this, if for no other reason, Mr. Wright's methods of design must remain exceptional in American architecture. It places too great a strain upon the resources and good will of the ordinary client.

In the present instance, however, the architect had a very unusual client; and it is a fortunate thing that Mr. Wright was able to build at least one house in which he had to such a large extent his own way. The result certainly has very unusual beauty and a highly individual

character. It can, indeed, be said to be practically without precedent. The nearest precedent to a house of this kind would, we imagine, be something Oriental. In the East they use the same plain solid wall surfaces, the same seclusion of arrangement, the same economy of apertures, and the same kind of decoration; but the resemblance is superficial. His houses are somehow Western and American in their general effect. With all their highly special characters they do form a much more appropriate background for the life of a plain American citizen than do many of our modern Italian villas. Mr. Wright is not likely to find many imitators. He will not have either as considerable or as beneficial effect upon American architecture as Mr. Sullivan has had. But he is not an exotic; and his houses will obtain a place in the history of modern American domestic architecture.

The Babson house, designed by Mr. Louis Sullivan, is a much less elaborate architectural composition. There is no garden, no pool, no passageways to out-houses, and no general architectural layout of the grounds. It is simply a two-story brick house, situated in a beautiful grove of oak trees. Like other two-story brick houses, the ground floor is devoted to the living-rooms, dining-rooms and kitchen, while the upper floor is devoted for the most part to sleeping-rooms. The placing of the living-room on the ground floor has not prevented Mr. Sullivan from giving his lower windows a size and a situation which makes the lower story look much stronger and more massive than the upper one. In the case of the Coonley house, the first floor with all its solidity tends to disappear in the foundation, just because it is not used for worthy and important purposes. In the Babson house, on the other hand, the ground floor has a height, breadth and emphasis corresponding to the importance of its functions. It obtains dignity, because its architectural treatment expresses the dignity of the uses to which it is put.

The lower story is divided from the upper by a strong and well scaled projection, and the upper story itself is



DETAIL—RESIDENCE OF AVERY COONLEY, ESQ.  
Riverside, Ill. Frank Lloyd Wright, Architect.





DETAIL—RESIDENCE OF AVERY COONLEY ESQ.  
Riverside, Ill. Frank Lloyd Wright, Architect.



TERRACE DETAIL—RESIDENCE OF AVERY COONLEY, ESQ.  
Riverside, Ill. Frank Lloyd Wright, Architect.



LIVING ROOM—RESIDENCE OF AVERY COONLEY, ESC.  
Riverside, Ill. Frank Lloyd Wright, Architect.

necessarily broken by a large number of windows so that the bed-rooms under the eaves may obtain sufficient light. The feature of the building is a second-story porch, used presumably as an outdoor bed-room. This porch has been almost literally nailed on one of the long façades of the house; and it is extraordinary tribute to the skill of the designer that he should be able to add so conspicuous a room without making it a mere excrescence on the design. But conspicuous as it is, it is not an excrescence. It is made conspicuous by the fact that it breaks all the lines of the façade and by its arched arrangement; and yet it is none the less tied into the building by its scale and color. It becomes, in fact, a very daring but successful decorative incident in the general design. It requires a man of real imagination in the handling of architectural

forms to convert an outside room, which would be regarded ordinarily as an architectural impossibility, into so successful a piece of architectural decoration.

One feels the beneficial influence in Mr. Sullivan's work, as compared to Mr. Wright's, of more flexibility in the application of his personal theories. He is not afraid to use a big strong arch when it suits his purpose. Neither is he afraid to use a series of small arches, suggestive of a definite architectural tradition, when he can obtain thereby the effect he needs. The result is a house which is both vigorous, picturesque and graceful in design, and which appeals to a much more general and normal architectural taste than would the Coonley house. The Babson residence adds another illustration to the many which Mr. Sullivan has given of a genuinely original architectural imagination.



Bed Room.  
RESIDENCE OF HENRY BABSON, ESQ.  
Louis Sullivan, Architect.



# Gardens as a Frame for the Country

House Composition

The Work of Thomas H. Mawson  
English Landscape Architect

By Robert Anderson-Pope



THE INTIMATE RELATION of landscape architecture to architecture in the country house problem should always make an article dealing with the training and work of a landscape architect interesting and profitable reading for the architect. Furthermore, because of the present state of mediocrity of landscape work in this country an article concerning Mr. Mawson who is undoubtedly the foremost landscape architect in England, where the art has reached its finest development, should help to raise the standards demanded by the architects for their clients in this field.

We cannot expect much progress in this country until the men in the profession have become more architectural, or until the architects have insisted that the results shall not so hopelessly ignore the architectural requirements of landscape problems.

This art demands that its practitioners shall be, first, artists; second, architects, and, third, horticulturists. The first two of these qualifications are essential for the creation of any great or permanently valuable work. Without these two requirements no amount of horticultural

or botanical information will be sufficient to create a worthy landscape result; and yet, this horticultural knowledge seems to be the only important subject of these three-essential ones with which our landscape architects are truly conversant.

Had the profession in this country been equal to its opportunities, the English landscape work would not have been as it is—recognized as so unquestionably superior. It is then for these reasons that we believe that this article will prove of value in emphasizing the qualities and training that have produced a leader in this art.

Mr. Mawson comes of a long line of architects who have sought to maintain the best traditions of English architecture. His initial training was in the same domain; but, owing to the early death of his father, he was compelled to labor some years in London where he took up landscape gardening under the late John Wills, then a celebrated practitioner of the art. Among the best known works of Mr. John Wills are the gardens at Lacken, designed for the King of the Belgians.



A BRICK TERRACE IN A SURREY GARDEN.  
Thomas H. Mawson, Landscape Architect.



FIGURE AND POND AT "WOOD" ON DARTMOOR IN DEVONSHIRE.  
THOMAS H. MAWSON, LANDSCAPE ARCHITECT.

It was during this period that Mr. Mawson devoted himself seriously to the study of the design and possibilities of the parks of London, maintaining along with it the study of architecture. It is to this basis of study of the principles of design which rule in natural scenery and in architecture that the foundations were laid of his broad outlook and catholicity of taste which is the secret of the unique charm evident in so many of his executed works. Mr. Mawson

design in open competitions. He began practice at the early age of twenty-four in the English Lake District, a district which has inspired both artists and poets, where for a time he found congenial employment in designing and laying out several noted gardens in the locality, finding also inspiration in analyzing and sketching the scenes and the features which comprise the beautiful landscapes found there. His residence among the scenes which are enshrined



CONSERVATORY AND LILY POND AT HAMPSTEAD.  
Thomas H. Mawson, Landscape Architect.

carries no stereotyped design from place to place; yet there is always an individuality that bespeaks that a man has been there who has grasped and made the most of every hillock and depression and has given every worthy tree a setting that graces it more than when found in the haphazard natural environs.

Mr. Mawson began his career in the same way as many successful young men have done, by competing with the approved champions of English landscape

in Wordsworth's poem founded his sincere admiration of that poet.

It was due to the success which he met with in competitions for public parks and cemeteries that Mr. Mawson was induced to extend operations beyond the confines of his own romantic district; and it was during this period that he won several competitions and was entrusted to lay out several great estates.

For the design and layout of the large park for the corporation of Hanley,



Staffordshire, upon which was expended £50,000, he was selected from among the other competitors; and, being awarded first premium for the design of the public park at Newport, he was called upon to lay it out. At the same time he was called upon to lay out a park for the corporation of Burslem and East Park, Wolverhampton, the latter won in open competition.

The most of these works are in the heart of industrial England. This fact

It is a trait in Mr. Mawson's character that he cannot rest content in his mind with the mere surface of a problem; he must perforce get at the social, ethical or even the religious bearing of the subject—for garden design as an art has its roots almost as deep in the religious aspirations as Gothic architecture. This is most noticeable in his lectures. Whatever branch of garden design or civic design he is touching upon, he shows how its ethical aspect,



PERGOLA AT HAMPSTEAD WHICH HAS REPLACED THE CONSERVATORY IN PHOTOGRAPH ON OPPOSITE PAGE.

opened his eyes to the æsthetic needs of that section, which is so potent an item in the creed of those who own large works. Men like Sir W. H. Lever and the Cadburys of Birmingham realize that in order to maintain industrial efficiency the workers must have both healthy recreation and, in whatever way possible, rural pleasures and delights. The stifling artificialities of the town, the theatre and the midnight social festivities only impair the workers' powers.

or the appeal which it makes to the emotions, is interwoven with the practical aspects and bearings. This is the reason why his executed work is so fruitful in suggestiveness; one always feels that there is a fruitful field of ideas behind the presentment, and that the work is not in itself a finality.

The park at Hanley, in the heart of the Potteries, was prophesied from the first to be a failure, owing to chemically changed atmosphere; but Mr. Mawson



GARDEN WALL AND CROQUET LAWNS AT DUNCHURCH LODGE, RUGBY.  
Gilbert Fraser and Thomas H. Mawson,  
Associate Architects.



PORTION OF THE GARDENS AT WALMER PLACE, KENT--RESIDENCE  
OF LADY CURZON.  
Thomas H. Mawson, Landscape Architect.



FRUIT ESPALIER AT FOOTSCARY PLACE, KENT.  
 Thomas H. Mawson, Landscape Architect.



A PART OF THE ALPINE BORDER BELOW THE TERRACE—WYCH CROSS IN  
 ASHDOWN FOREST, SUSSEX.  
 Thomas H. Mawson, Landscape Architect.

cunningly placed a large lake as an air purifier between the park proper and the pottery ovens and then proceeded to plant thousands of privet, so that, after the air had been purified through this screen, other trees and shrubs were found to flourish. It is one of his maxims in planting: select the trees that flourish in the district and plant them exclusively. "If only one kind of tree flourishes, plant the whole park with that one kind of tree; you need not fear

consulted in connection with metropolitan schemes in the north of London.

About eight years ago Mr. Andrew Carnegie presented half a million sterling for the improvement of his native city of Dumfermline, Mr. Mawson being instructed to prepare a scheme which would outline a policy of remodelling and extension. This scheme was embodied in a report which was quite a revelation as to the possibilities of an old city. There followed many town



A TERRACE AND GARDEN HOUSES ON THE MOUNTAIN SIDE ABOVE GRASMERE.  
Thomas H. Mawson, Landscape Architect.

sameness." He is a believer in Ruskin's bold aphorism. A forest composed of one kind of tree is sublime, but if composed of a mixture of many kinds of trees it is poor, if not disagreeable, in effect; and Mr. Mawson has the courage of his convictions.

Since his early success at Hanley, some twenty years ago, other corporations have requisitioned his services, notably Southport, Harrogate, Rochdale, Barrow-in-Furness; and he has been

planning schemes, some of which have been realized, while others are in course of construction or under consideration. Several of these schemes are illustrated and described in Mr. Mawson's recently published monumental work on civic art. Only two of these need be mentioned; they show the author's breadth of view. The first is the model village of Glyn Cory, which has all the charm of an old world English village; the second, a scheme designed in conjunction



EDGE OF TERRACE AND LANDSCAPE GARDEN AT WYNCH CROSS IN  
ASHDOWN FOREST, SUSSEX.  
Thomas H. Mawson, Architect.



BASTION GARDEN OVERLOOKING ROLLING DOWNS AT LEWISTON  
MANOR, DORSETSHIRE  
Thomas H. Mawson, Architect.



PART OF THE CLOISTER AT RIVINGTON, THE MOUNTAIN HOME OF SIR WILLIAM LEVER BART.



with Sir William Lever and Robert Atkinson for the regeneration of one of Lancashire's busiest hives of industry, namely Bolton. Here the scheme in its conception becomes almost monumental.

In town planning, as in landscape architecture and garden design, Mr. Mawson's tastes are not of the stereotyped order; in fact, every one who studies the varied landscape character in such a small country as England must come to the conclusion that every locality has its own traditions and its own order of beauty. It is to similar forces as these which make the individuality of every town the peculiar trade or purpose of that town. Whether an ecclesiastical, scholastic, manufacture or governmental centre, these are the forces which have moulded the town and these should be pronounced. Unless a

man has steadily accustomed himself to the inner and under meaning of material things he is at a loss to grasp the inner presence of the town very finely. Men with one universal scheme come on to a site and chop down first of all the very trees that were needed to secure balance and the only design worthy of the place. It is easy with an unsympathetic mind in city improving to form squares and boulevards and even parks with imposing grandeur; yet, in the true sense of the word, the charm of the individual city is gone. For this

reason it is essential to gather the traditions and history of a garden as well as the history and historic survivals of a city before removing a brick or a stone. Design, he maintains, should express the finest sentiments, aspirations and fervors of the human mind in poetry, music, painting, sculpture, architecture and civic design; all should be a reflex of the mind,

The ocean where each kind  
Doth straight its own resemblance find.

Such is Mr. Mawson's broad outlook. His executed work bears the stamp of a well furnished mind, whether it be ideal schemes for housing or logical and beautiful cities, parks or gardens.

His work is not confined to England; he has executed commissions for gardens and other works in the United States and on the Continent.

He designed the much admired gardens for Mr. Douglass Freshfield, the celebrated mountaineer at Wych Cross, Sussex, and the gardens at Hivdore for Queen Alexandra. Probably better known are the gardens at the Hill, Hampstead, and at Thornton Manor for Sir W. H. Lever. His competitive blue ribbon was won in connection with the grounds surrounding the Peace Palace at The Hague, now in course of execution. This is one of Mr. Andrew Carnegie's benefactions, and the competition was thrown open to the various European nationalities.



PIGEON COTE AND ENCLOSED GARDEN—HOME OF SIR WILLIAM LEVER BART.

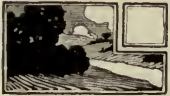
Thomas H. Mawson, Architect.



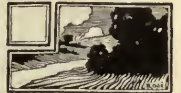
LOGGIA DETAIL, HOUSE AT MOUNT KISCO,  
DELANO AND ALDRICH, ARCHITECTS, N. Y.



## A House at Mount Kisco, New York



Delano & Aldrich, Architects



Photos by JULIAN BUCKLY and HARRY COUTANT.

THE ESTABLISHMENT of conventional types of design for the different classes of building has made a great advance during the past ten years. However, in the case of the country house problem, special conditions are imposed upon the architect for each individual problem—conditions which make it necessary to carefully study the plan, so as to take advantage of every feature of the natural beauty of the site and still keep a proper balance in the requirements of the plan.

Inasmuch as the precise location of the house at Mount Kisco, as well as the disposition of its plan were determined by the peculiar beauty of the site, it is interesting for us to understand just the means devised by the architects, Messrs. Delano & Aldrich, in handling the problem.

We will not attempt to point out just how much the design of this residence owes to the French school or to the

Renaissance of either France or Italy. We will accept it as an excellent example of what is becoming more and more the American type. A straightforward design of the greatest restraint, sobriety and good taste. The use of the order on the terrace façade is particularly happy, as is the treatment of the loggia through which one passes in entering the house.

The house is situated on the highest portion of the site, commanding unusually fine views in three directions—views that were too excellent to lose any of the pleasures experienced by the contemplation of them.

The reader's attention is called to the floor plans which appear on the following page. One will see at a glance that three and a half sides of the house are given up to the use of the owner and his guests.

We find the living-room, library, din-

ing-room and its adjoining breakfast-room, together with porches on either end and the broad terrace, with unobstructed views on all sides. This, of course, is an ideal plan.

A mistake, very often made by designers of residences of this type, that of symmetrically planning the house and then "tacking on" the service portion either as a wing or "L," thus destroying the symmetry, has been cleverly avoided in the present layout. The kitchen, servants' halls, pantries, etc., are so disposed of as to defy the visitor to locate them. Again referring to the plan, we will see that one arrives at the house by way of a court on a level below the main terrace at what may be considered the rear of the house. However, the porte cochere feature is nicely designed so as to suggest the entrance. One ascends a short stairway which leads to the loggia and on through this to the

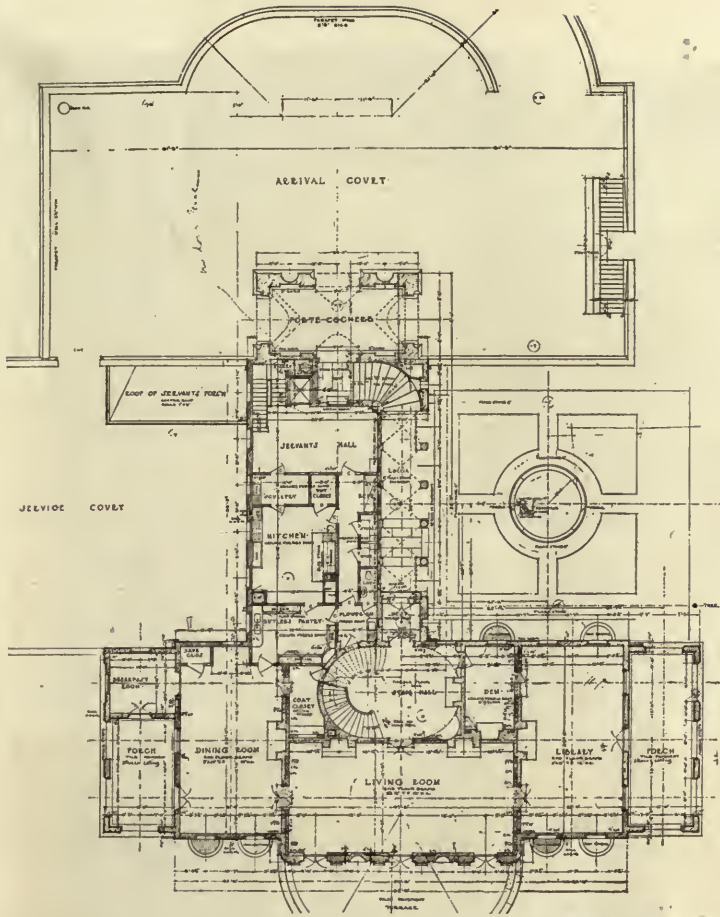
entrance hall. It will be seen that the blank wall of the loggia hides entirely the service end of the building. The story above the loggia, looking out over the garden, is utilized as guest chambers, again keeping the servants' rooms away from any of the frequented portions of the building. The architects have kept in mind always the usefulness of the building as a country residence and have incorporated, together with the features we have called particular attention to, all that goes to make an excellent plan.

It does not seem necessary to describe the house and gardens in detail. The photographer has made excellent pictures. These will show more at just one glance than will the most elaborate and lengthy descriptions.

We feel that the whole effect shows a combination of refinement and vitality which is coming to be looked for in our American domestic architecture.



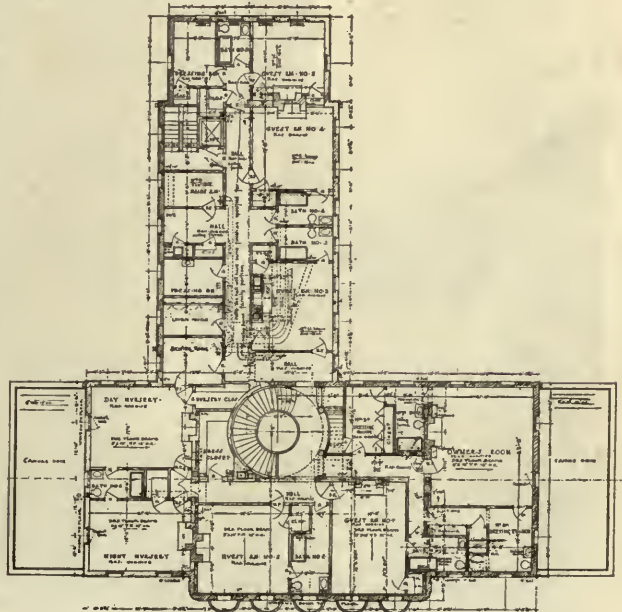
ENTRANCE LOGGIA. HOUSE AT MOUNT KISCO, N. Y.  
DELANO AND ALDRICH, ARCHITECTS.



FIRST FLOOR PLAN.

Reduced from  
 $\frac{1}{8}$ " Scale Plans.

SECOND FLOOR PLAN.



A RESIDENCE AT  
 MOUNT KISCO, N. Y.  
 Delano & Aldrich, Architects.



VIEW SHOWING ENTRANCE LOGGIA AND GARDEN. A HOUSE  
AT MOUNT KISCO, N. Y. DELANO AND ALDRICH, ARCHITECTS.



TERRACE ELEVATION. A HOUSE AT MOUNT KISCO,  
N. Y. DELANO AND ALDRICH, ARCHITECTS.

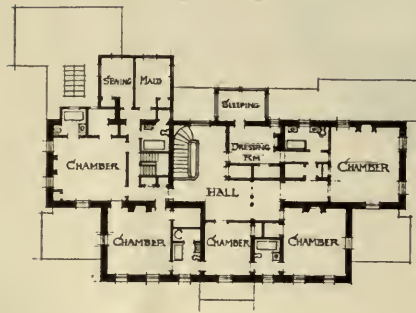


PORCH DETAIL. A HOUSE AT MOUNT KISCO,  
N. Y. DELANO AND ALDRICH, ARCHITECTS.

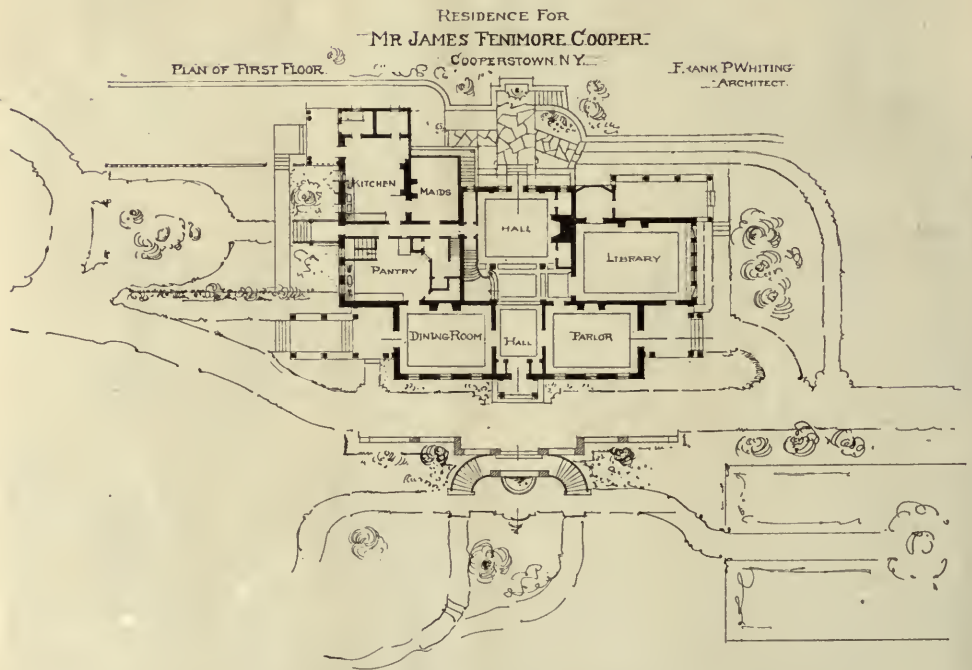




FACADE DETAIL. A HOUSE AT MOUNT KISCO,  
N. Y. DELANO AND ALDRICH, ARCHITECTS.



2ND FLOOR PLAN.



FLOOR PLANS. HOUSE FOR JAMES FENIMORE COOPER, ESQ.  
 Cooperstown, N. Y. Frank P. Whiting, Architect.

# “Fynmere”

The House of James Fenimore Cooper, Esq.

Frank P. Whiting, Architect



WHEN JUDGE WILLIAM COOPER was laying out the town on Lake Otsego that still bears his name, he built for himself the usual primitive log cabin. The prosperity of the settlement soon being assured, he started, about the opening of the nineteenth century, a large stone manor house, Otsego Hall, into which he moved his wife and dozen children (of whom the novelist-to-be was the eleventh). This stone house remained for many years the finest building in the region and established an excellent precedent that has fortunately survived it. To this, very naturally, the present James Fenimore Cooper turned when, after the destruction by fire of Otsego Hall, he decided to build a new house on the fine old estate. More than sentiment actuated him in selecting his material, for stones of beautiful color and of sizes and shapes almost ready for the mason's hand abound in the locality. The manner of laying them up is likewise familiar there, for the cut and dried sameness that characterizes the more sophisticated masons of large cities has not yet pervaded Cooperstown, and workmen may still be found who have inherited their trade from their fathers and with it considerable individuality and pride in their work. In securing them, and in being able to use a great deal of material from the original homestead, the architect of the new house, Mr. Frank P. Whiting, is to be congratulated; for, in a town not far from the house under discussion is another, recently and less successfully built—a vast English baronial hall, to whose peculiarities of construction native workmen applied themselves but awkwardly and most unsympathetically; city masons, being sent for, proved even more inexpert.

Long were the owner's complaints, and wise have been the architects who, profiting by this instance, have gone back to the style that the district is most familiar with.

The new Cooper home is on the hills at the headwaters of the Susquehanna River, commanding a sweep of splendid country for miles around. It is an excellent, dignified, simple piece of architecture. Its main portion is not altogether unlike old Otsego Hall; but it has in addition two symmetrical wings that give it the much-to-be-desired spread over the ground and make it appear much larger, at the same time introducing the end porches so necessary in the hot summers of our central New York valley. In all this there is nothing unusual; but it gave the chance of creating, across the main front, the *coup de maître* that marks the house with distinction. This is the stone terrace with its double approach of curved steps and its wrought-iron rail—an amplification of the charming entrance to Marie Antoinette's "Boudoir" in the park of the Petit Trianon at Versailles. In both instances the stairs lead to a stone structure set in wooded surroundings. One glance suffices to show how much more character Mr. Whiting has put into his house by using a severe iron railing instead of the usual cut stone balustrades and by building up the steps of the same native units as the house, instead of large single slabs.

Whatever woodwork emphasizes the stone façade is simple and effective, the main cornice across the front particularly; less fortunate are the blocks over the columns of the end piazzas—a feature surprisingly "stunty" and frivolous for such an otherwise restrained design.

The interior breathes an abundance of Colonial simplicity, with all its niceties of detail, while in the broad hall with its easy staircase and uninterrupted spaces there is more breadth and comfort than was usually met with in Northern Colonial mansions. It serves the double purpose of entrance hall at the front where it is papered in the old scenic fashion, and of staircase hall and

of small pieces instead of cutting it from the solid; a method due, perhaps, to their having only hand planes for cutting the moulds. The small mouldings, thin projecting mantel shelves and straight finely run trim mouldings which characterize the Cooper house are, therefore, best in keeping with the period of the original house; the heavy blocky Colonial so often executed by modern workmen is



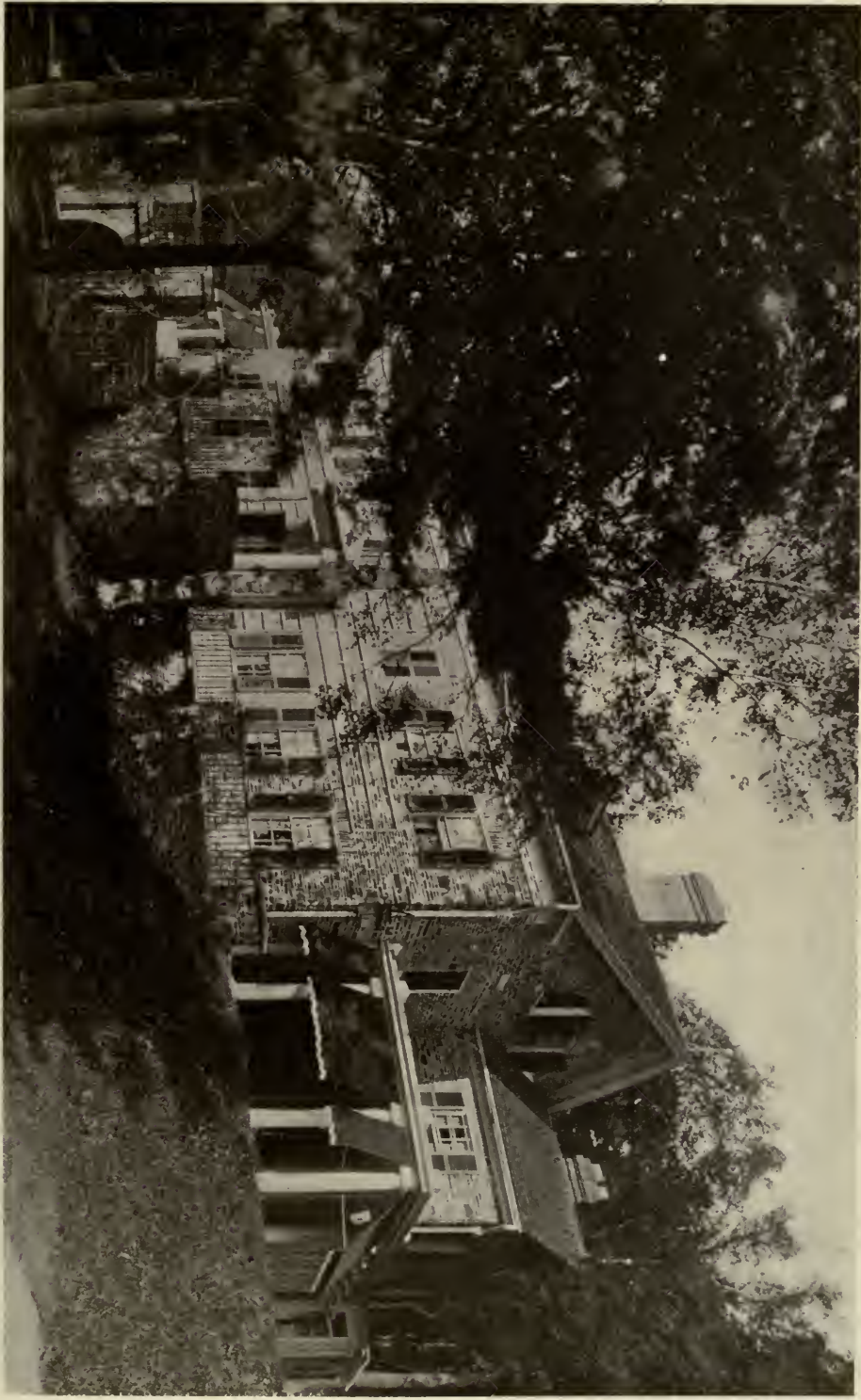
HOUSE BUILT IN 1804 BY JAMES FENIMORE COOPER.

billiard-room at the rear where it is panelled in white and has a deep-recessed fireplace. Throughout its length it is paved with dark red moravian tiles. The only room that departs from the period is the library, a replica by Mrs. Cooper's request of the oak library in their home in Albany. The panelling here, as well as that painted white elsewhere, was made entirely by native workmen. Panelling, trim and mouldings all through bear a striking resemblance to those made long ago by the woodworkers in Salem who, it is worth remembering, always built up a feature

an imitation of the period at its worst, rather than its best.

All the bed-rooms appear astonishingly simple, the adverb being employed not because of their design, but because it is unusual for a client to refrain from that accumulation of small trinketies which in so many rooms negative the homely spaciousness that the architect had in mind. This excellent taste in furnishing is displayed throughout by the disposition of a large inherited collection of Colonial furniture which does justice to the background that Mr. Whiting has provided for it.

Photo by August Patzig & Son.



TERRACE ELEVATION, HOUSE OF JAMES FENIMORE COOPER,  
300 WEST 117TH STREET, NEW YORK CITY.



Entrance Hall.



Main Hall.

Photo by August Patzig &amp; Son.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y.

Frank P. Whiting, Architect.



Parlor.



Dining Room.

Photo by August Patzig & Son.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y.

Frank P. Whiting, Architect.



Bedroom.



Bedroom.

Photo by August Patzig &amp; Son.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y.

Frank P. Whiting, Architect.





Service End.



Photo by August Patzig & Son.

Stable and Garage.

HOUSE OF JAMES FENIMORE COOPER, ESQ.

Cooperstown, N. Y.

Frank P. Whiting, Architect.



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

# Two Houses of Individuality

Showing the Versatility of  
Architects Albro & Lindberg

Photos by Julian Buckley



ATTENTION was called in the October, 1910, issue of THE ARCHITECTURAL RECORD to the work of Albro & Lindberg as showing the equal success of this firm in working out two very different types of design.

As will be remembered, the chief reputation of these men was made through the medium of several very charming thatched roof houses, examples of which were shown in the issue referred to.

With the three houses published in this number, we note the progress made along entirely different lines—a progress which will surely be acknowledged when one studies the illustrations of such differently conceived dwellings as the Tracy Dows place, the J. H. Tilden house at Manitou, N. Y., and the house at Hewlett, Long Island. A full description of the Tracy Dows place is to be found on pages 310-325 of this issue.

The residence at Hewlett, Long Island, shows a wide departure from the picturesque and very informal houses designed by these architects at an earlier period. Nature in this case has provided a setting in which the more rambling type would have fitted perfectly; however, the more severe treatment chosen leads to an entirely satisfactory result. We have thought well enough of

this design to make use of it as a model for our cover embellishment.

The use of brick has been as ably handled in this building as were the shingles on the "thatched" roofs.

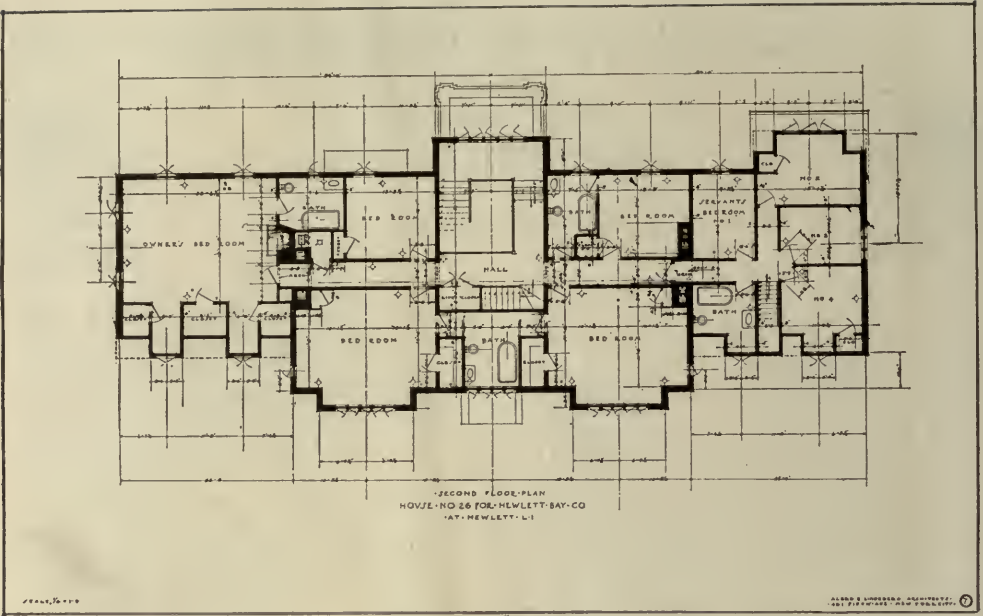
It is evident that the architects aimed at obtaining quantities of light and air throughout this house. The fenestration is particularly happy, and the location of the doors all make for free circulation of air and distribution of light.

The arch hood over the doorway opening onto the terrace (used as Frontispiece) might be considered a doubtful aspect of this design. It is quite evident that the arch of the hood has nothing to abut against. It is another claim of "indifference to abutment."

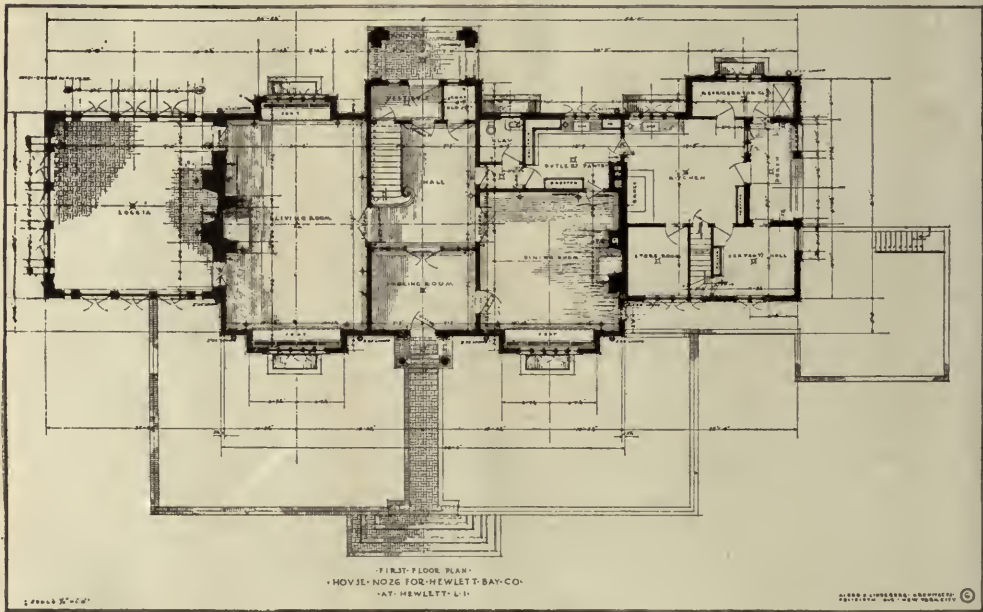
The J. H. Tilden residence at Manitou, New York, again shows the versatility of the designers. The composition of the masses and the generally hospitable aspect of the house make it at once a most livable dwelling and an architectural design of merit.

These two designs are examples of the really good purely modern house, a step in the direction of the straightforward, common sense example of building which we treat as a favorable omen for the establishment of the American type.



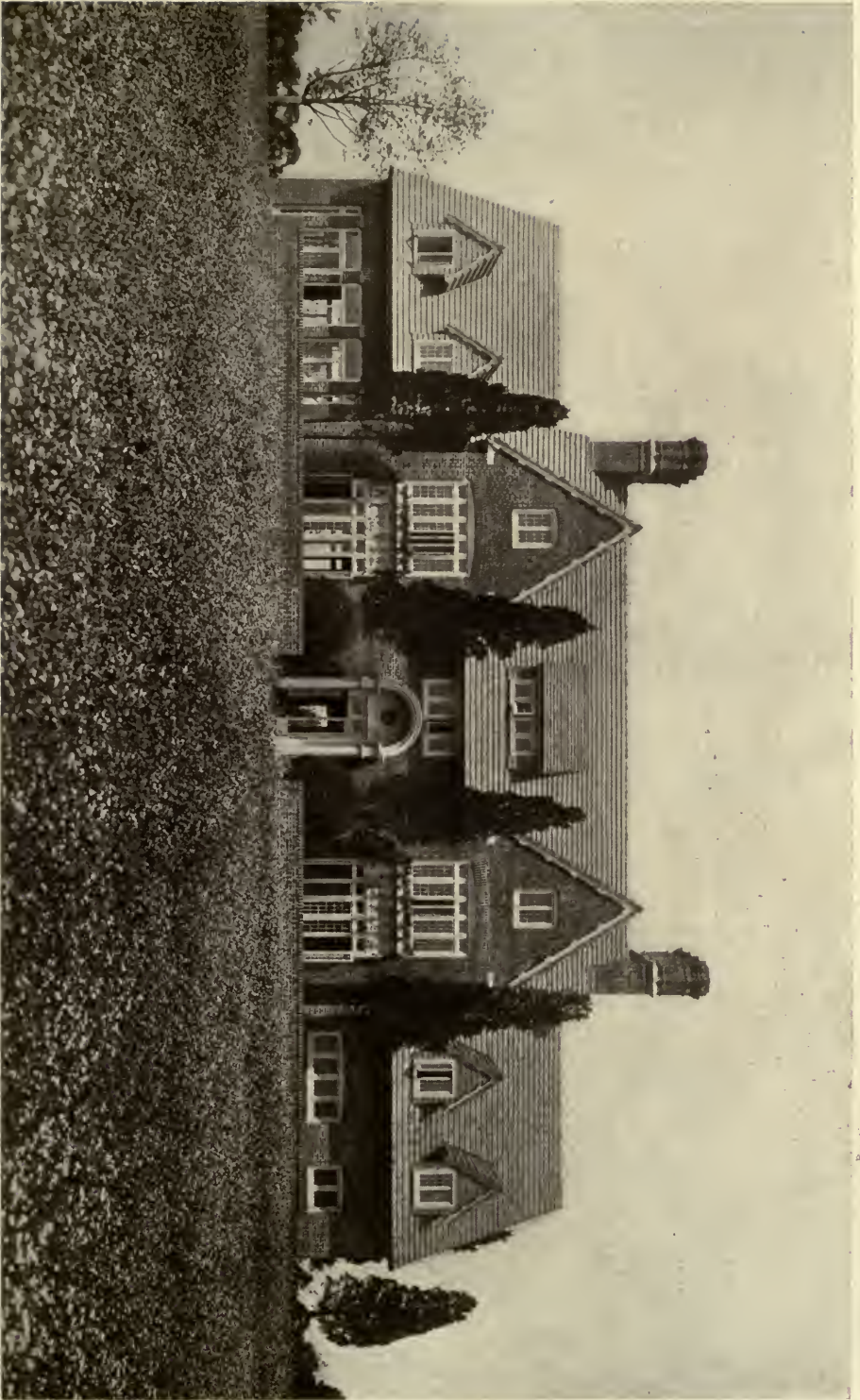


Second Floor Plan.



First Floor Plans.

A HOUSE AT HEWLETT, LONG ISLAND.  
 Albro and Lindeberg, Architects.



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



THE RESIDENCE OF J. N. TILDEN, ESC., MANITOU,  
N. Y. ALBRO AND LINDBERG, ARCHITECTS.



ENTRANCE DETAIL. RESIDENCE OF J. N. TILDEN, ESQ.  
MANITOU, N. Y. ALBRO AND LINDBERG, ARCHITECTS.



THE LAKE SHORE COUNTRY CLUB, AT  
GLENCOE, ILL. HOWARD SHAW, ARCHITECT





# The Lake Shore Country Club at Glencoe, Illinois



Howard Shaw, Architect

MR. HOWARD SHAW has designed a good many country clubs, and he has come to know how to give them the peculiar character and effect usually desired by their members. The requirements of such a building are complicated and disjointed. A large and well-lighted lounging-room and a dining-room are always needed, with a spacious kitchen. Then there have to be lockers and dressing-rooms, both for men and women, and usually bed-rooms and accommodations for servants. To group all these requirements under one roof would mean a huge building and a very complicated plan—a structure which, if it were to be architectural at all, would need a good deal of architecture. But clubs rarely want a pretentious design, and they can rarely afford a very costly one. The country club of a middle western city is usually informal in custom and spirit, and its members want a similar informality in the arrangement and design of its buildings.

The Lake Shore Country Club House has precisely this character. It is a rambling group of buildings, varying in

material shape and architectural character, and treated with the utmost informality and picturesqueness. One of its pleasantest and most successful features is a spacious paved terrace, which serves the purpose of an outdoor lounging room. The indoor reading and writing room also is a big apartment running up to a high slanting ceiling—a room in which every club member can have all the air and space he needs without feeling lonely. The dining-room is less pleasant, largely because the treatment of the floor is disagreeable, but there is very little else that is disagreeable about the club house. It has the look of being intended for the accommodation of all kinds of people who want to do all kinds of things. Its manners are easy but good; and the architect of the club house is to be congratulated upon designing so many different kinds of a building without confusion or irrelevance. The Lake Shore Country Club House is not stylish in an architectural sense, but it is at once pleasant, familiar and smart—which is assuredly all its members can ask.



TERRACE, THE LAKE SHORE COUNTRY CLUB,  
GLENCOE, ILL. HOWARD SHAW, ARCHITECT.



DETAIL. THE LAKE SHORE COUNTRY CLUB,  
GLENCOE, ILL. HOWARD SHAW, ARCHITECT.



Main Hall.



Dining Room.

THE LAKE SHORE COUNTRY CLUB.



(See Description on page 380.)

A COUNTRY COTTAGE.  
PARKER MORSE HOOPER, ARCHITECT.

# The Small Inexpensive House



A Country Cottage by  
Parker Morse Hooper, Architect

Photos by Julian Buckley

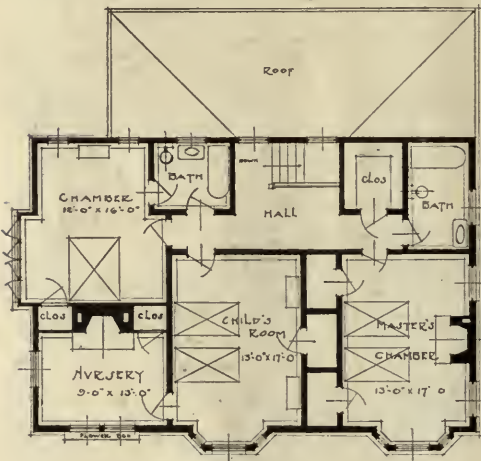


THE COUNTRY COTTAGE illustrated on the foregoing page is another example of the great improvement that is going on all over the country in the design of small inexpensive houses. Such a house as this can be built within a radius of fifty miles from New York for \$5,500.

The simple dignity of this small house is obtained through the careful spacing and arrangement of the windows and the proportions of the house itself. The ornamental treatment of the entrance door at once attracts and holds the attention and gives proper prominence and

paint makes an ideal background, against which the trees in the small front yard, toward sunset, cast a lace-work of purple shadows, as may be seen in the accompanying photograph.

Houses of this size are usually given to carpenters to design as well as to build, which accounts for the vast number of unattractive, box-like dwellings throughout this country. With a little pains and care as to exterior design and interior arrangement, there is no reason why a house, costing \$5,000, should not be as attractive in appearance and as



Second Floor Plan.



First Floor Plan.

A COUNTRY COTTAGE.  
Parker Morse Hooper, Architect.

importance to the centre motif of the façade. The interior of the hood over this door is plastered and painted a soft yellow. The broad, vertical siding with batten-covered joints used in the walls of the first story give a pleasing contrast to the horizontal lines of the wide shingles used on the second story. The walls are painted white, the blinds a bottle green, and the roof is stained a moss color, which gives a clean, cheerful effect to the house. The white

convenient in plan as a house costing five times that amount. To educate the people to appreciate and desire attractive and artistic homes is the endeavor and aim of the many young architects who willingly undertake, at considerable trouble and little pay, the designing of small, inexpensive homes. Once the standard of taste is permanently raised among the people there will be perpetuated fewer of the wooden aberrations, commonly known as homes.



ENTRANCE DOOR—A COUNTRY COTTAGE.  
PARKER MORSE HOOPER, ARCHITECT.



# Mermaid Lane Cottage



*Savery, Scheetz & Savery, Architects*  
*By H. D. Oberlin*



MERMAID LANE COTTAGE—is not the very name, albeit, indefinite, suggestive? The house is just as pleasant as the name sounds. Like certain folk, some houses have a reserve that must be pierced—a wall of proper reticence beyond which we must pass before we can really understand or appreciate them. We like them none the less, however, for this gradual disclosure of good traits and for allowing us the pleasure of making our own discoveries. A house that casts all its excellences in your eye at first glance and leaves nothing to be revealed by nearer inspection is much like a specious but shallow-pated person who, over-anxious to create a good impression, wears all his brains and manners on his sleeve and falls sadly lacking on closer acquaintance.

Mermaid Lane Cottage must be known to be fully esteemed. By the time one has counted its engaging features from the considerably placed wren boxes in the hood of the house-door to the sensible, full-throated chimneys atop the ridge of the roof a sense of mingled satisfaction and approval has struck deep root. To begin with, the house does not face the road, but fronts the long, sloping lawn and shrubbery plantations of a neighboring place, thus gaining a vastly pleasanter outlook and a measure of privacy that a dwelling near the street so often lacks. To front the house toward the most agreeable view—whether it puts the side or back on the road is quite immaterial—is the logical thing to do. Besides that, it blocks the prying gaze of every chance passer-by who has a mind to stare.

The ground plan is a parallelogram, with an "L" extension at the eastern

end for the service wing. From the street side, screened in part by a great mulberry tree, we enter under a rose-trellis, in lieu of a gateway, and go along a brick-paved walk with a border of peonies, chrysanthemums and other hardy plants, so disposed as to give a succession of bloom at each season. In the middle of the front is the door and at the far end, completely filling it, is the two-story porch. Massive, square, rough-cast pillars support the gable of the roof and confirm the impression that the porch is not a detached construction but an integral portion of the house. It is an admirable arrangement to have the entrance entirely apart from the porch; to visitors it is embarrassing to break into a group of strange people engaged in conversation, and to the occupants of the porch it is equally annoying to be interrupted by the advent of unannounced visitors. At the northwest, several tall maples cast their shade over the roof and afford shelter to the fernery, extending from their base to the house angle. It was originally planned to rough-cast the rubble walls the same as the porch pillars, but the owner was so well satisfied with the mellow tints of the native quarry-faced gray stone that the stucco coating was not applied and, instead, a finish of wide white mortar joints was given. A suitably pitched roof, unbroken by dormers, imparts a calm, comfortable aspect. In the chinks of a low stone wall in front of the house, marking the property boundary, rock plants are flourishing, and everywhere the care of a genuine flower lover is to be seen.

Entering the wide welcoming doorway between clumps of hollyhocks on

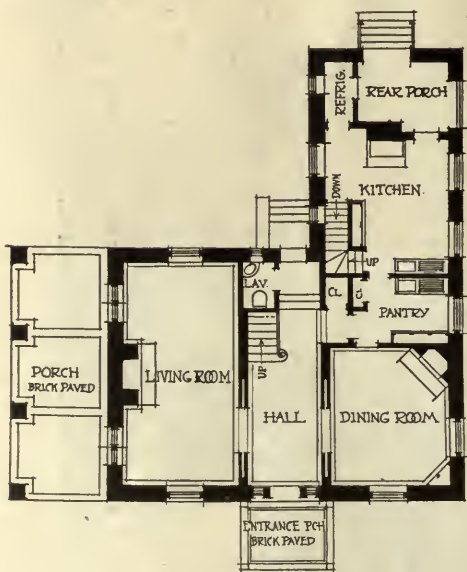




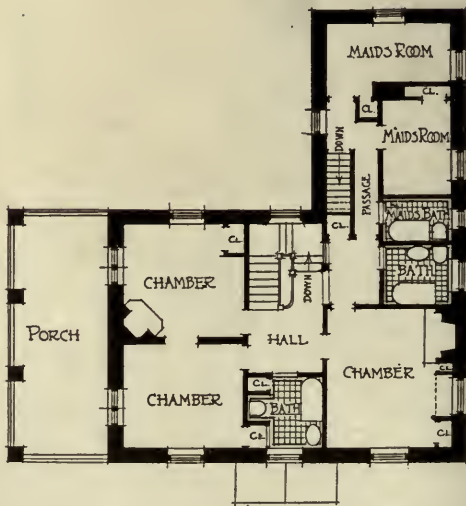
"MERMAID LANE COTTAGE"—RESIDENCE OF MISS S. R. WATSON.  
St. Michaels, Pa.



DINING ROOM.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

"MERMAID LANE COTTAGE"—RESIDENCE OF MISS S. R. WATSON.  
 Savery, Scheetz & Savery, Architects.

either side, we find ourselves in an admirably proportioned hall, which, though not large, gives the impression of spaciousness, partly because of the ample openings into the living-room and dining-room directly opposite each other. Green rose-leaf paper with an occasional pink blossom makes the hall a little bower and at the same time gives an agreeable background of subdued tone for the pictures and brass sconces. In the living-room the first object that

unscrupulous, avaricious owners into despoiling houses that are not to be demolished is unpardonable vandalism, to be frowned upon by all true lovers of the antique. Felt paper of solid green in both living and dining-rooms supplies an excellent foil for pictures and prints as well as being restful to the eye. There are windows on three sides of the living-room, south, west and north, those in the west being full length casements, opening on the porch, while the north



SECOND STORY HALL—MERMAID LANE COTTAGE.

Savery, Scheetz & Savery, Architects.

catches the eye is a fine old Colonial mantel with reeded panels and columns and a narrow festoon design. Around the fireplace all else in the room centres. This mantel and fireback, as well as those in the dining-room and one up-stairs, were taken from old houses about to be torn down and were, therefore, unexceptionably come by—unexceptionably come by because when an old house is coming down it is a praiseworthy act to rescue good woodwork; but to beguile

and south windows have sashes and are shaded by green Venetian blinds, as are also those in the dining-room.

Good taste in the selection and arrangement of the furniture has added tenfold to the attractiveness of the house. The occupant has picked up from time to time choice bits of old mahogany and has ably arranged everything in thorough keeping with the style and spirit of the house. House and furniture complement each other. In the dining-room

a three-cornered china closet, built in and painted white like the rest of the woodwork, forms an important part of the furnishing. In another corner is a fireplace, the mantel, though plainer than the one in the living-room, good and dignified in all its lines. The incorporation of the old with the new has been entirely successful and harmonious. A satisfactory color scheme has enhanced the reposefulness of the house. Green walls and glossy white paint are relieved by enough of the glitter of polished brass and notes of other color to prevent monotony, and yet the prevailing tone is unmistakable.

As the prevailing color note downstairs was green and white, so on the second floor it is altogether white. The wall-paper of the bed-rooms has a white ground with dainty sprays of pink roses or yellow and the Venetian blinds are white, combining with the rest of the paint, paper and furnishings to create an atmosphere of light and cleanliness. Two of the bed-rooms have fireplaces, the hearths paved with purplish red bricks, laid diaper or quarry-wise, and the bricks in alternate quarries laid at right angles to those next to them. The hearths downstairs and the porch also are thus paved. On the west side of the house the rooms open directly on the porch through casements coming down to the floor and, if one wishes to sleep outdoors, they have here an ideal opportunity. The outlook from the porch over the neighboring lawn and down the Cresheim valley is charming.

Abundance of bath-rooms is a feature that cannot fail to commend itself. It is a truly civilized thing. To the five bed-rooms on the second floor there are three bath-rooms: one for the family,

one for the guests, and one for the servants.

Particular commendation is due the plan of the service wing with the maids' rooms in the upper portion. The accommodations are ample and convenient, and everything can be kept entirely apart from the rest of the establishment. The rear porch is sensibly incorporated in an "ingrowing" way. It is not of the lean-to variety and does not spoil the symmetry of the lines. Over all the second floor, the porch included, is a spacious garret for storage purposes; but all the rooms in ordinary daily use are on two floors—an arrangement deserving hearty approbation, as it does away with the endless weary tramping up and down stairs.

For compactness Mermaid Lane Cottage cannot be surpassed. It is like a thrifty housekeeper. From cellar to garret there is not an inch of waste room. The only spot that has not been put to some specific use is the little space between the horses and beneath the treads of the stairs—a thing actually done in one New England house by having the treads on hinges, thus making each step a small chest. Imagine having to look for the household goods in the third step from the bottom and the gooseberry jam in the sixth from the top! Such an exaggeration of thrift we can afford to do without.

Mermaid Lane Cottage is blest with a pervading air of home-like comfort and hospitality. Every detail of house and furnishings is manifestly stamped with an aspect of simple straightforwardness and reassuring welcome that many a more pretentious abode utterly lacks. Owner and architect have wrought together and achieved a result fully satisfying in every regard.





DETAIL OF ENTRANCE—RESIDENCE OF NELSON WHITNEY, ESQ.  
New Orleans, La. De Buys, Churchill & Labouisse, Architects.



RESIDENCE OF NELSON WHITNEY, ESQ., NEW ORLEANS, LA.  
DE BUYS, CHURCHILL & LABOUISSÉ, ARCHITECTS.

# A Group of Southern Suburban Houses

*De Buys, Churchill & Labouisse, Architects*



THE GROUP of suburban houses illustrated herewith and designed by DeBuys, Churchill & Labouisse of New Orleans afford a good illustration of the better residential work now being done in the South. This work is not distinguished by any variations in general method or point of view from the work of a similar cost which is being turned out in many Western cities; but it is as good as any but the very best designs for suburban houses which can be found anywhere. In all of these houses there is evidence of a sound training, of a desire for simplicity, of good taste and of architectural balance. The two frame houses leave more to be desired in these respects than do the brick, plaster and cement houses; but that is doubtless because it is so much more difficult to prevent an inferior material from imposing on the architect an inferior design.

The most successful of these houses is that built for Mr. Nelson Whitney in New Orleans. It is appropriate that the French tradition of domestic architecture should be kept alive in New Orleans; and the Whitney house is, as a

matter of fact, a very creditable specimen of late eighteenth-century French design. It has the charm, the good manners, and the polite assurance characteristic of the models from which it was derived; and it is a pity that its site was not a little more spacious so that it might be surrounded by its own grounds. A Louis XVI. house always needs a garden lay-out. Its important rooms always lead out-doors. The other houses have a tendency to stiffness, which the Whitney house escapes, and which may be traced to the fact that they have not been informed by as definite and as genial a stylistic tradition. Houses, such as those of Mr. Chas. Green and Newell Rogers at Laurel, Mississippi, are simple, strong and intelligent in arrangement, and the designs only need pulling together in order to possess the final quality of distinction. It is evident that during the next quarter of a century the South will be making its contributions to American domestic architecture no less important than the West.





RESIDENCE OF MR. CHARLES GREEN—LAUREL, MISS.



RESIDENCE OF MR. NEWELL ROGERS, LAUREL, MISS.  
De Buys, Churchill & Labouisse, Architects.







THE RESIDENCE OF A. H. MARKS, ESQ., FROM THE WATER.  
Andrews, Jacques & Rantoul, Architects.  
Marblehead, Mass.



ENTRANCE DETAIL—THE RESIDENCE OF A. H. MARKS, ESQ.  
Marblehead, Mass.                      Andrews, Jacques & Rantoul, Architects.



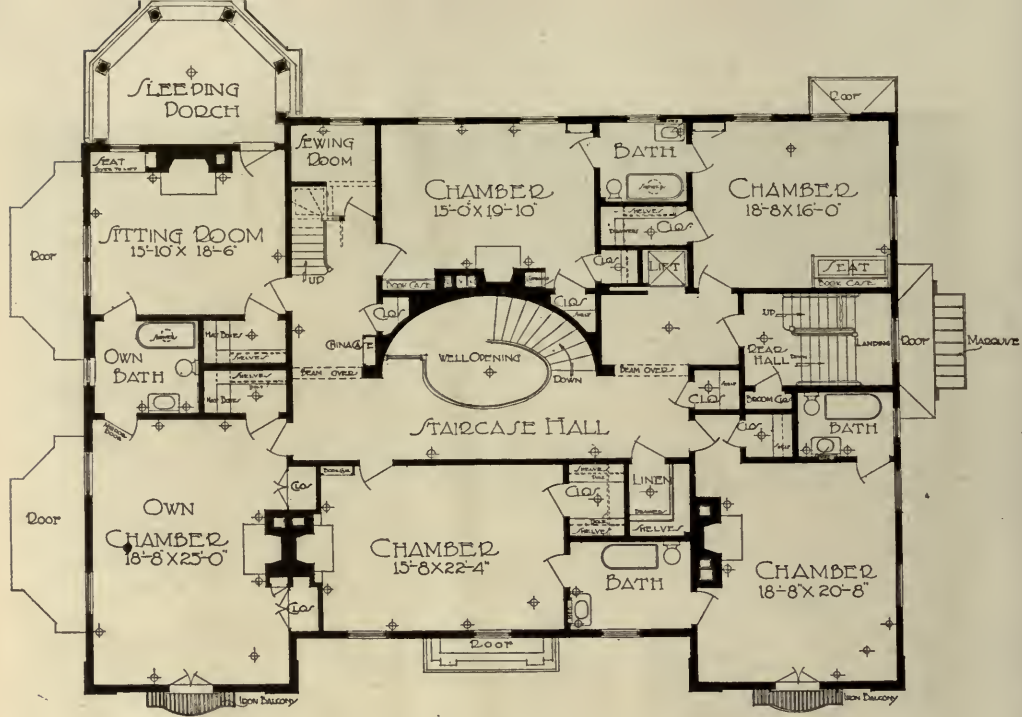
RESIDENCE OF MR. HOWARD GREEN—MILWAUKEE, WIS.  
Wm. H. Schuchardt, Architect.



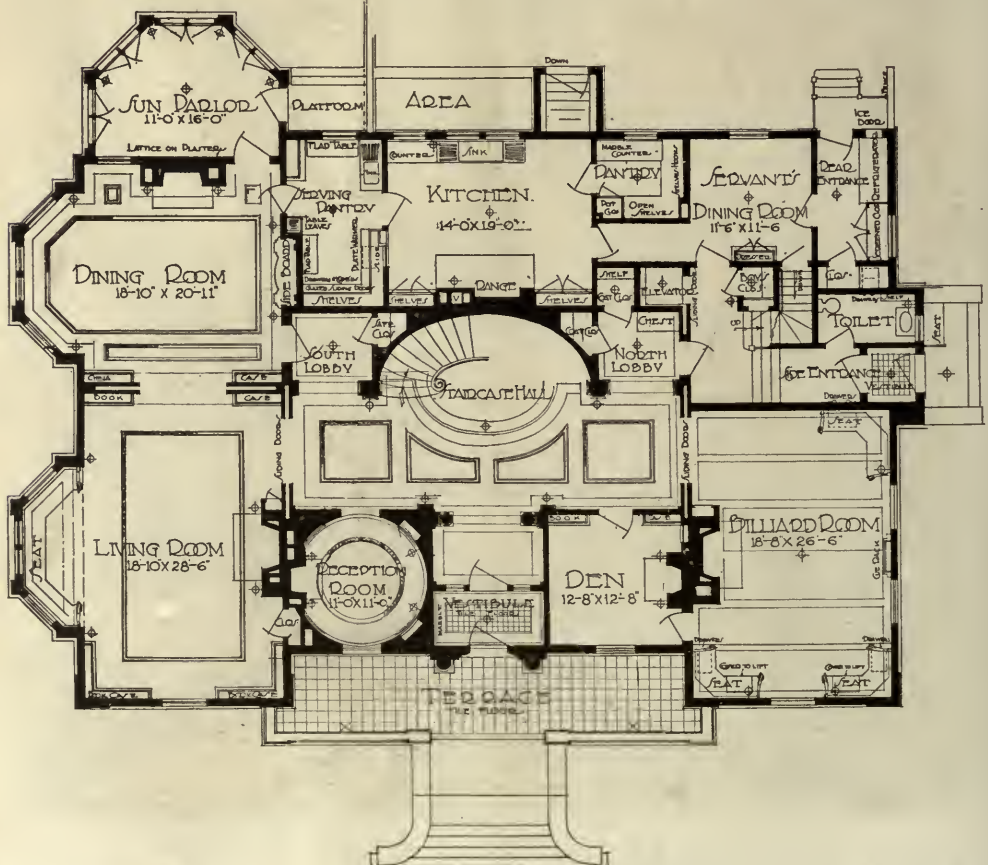
RESIDENCE OF MR. LOYAL DURAND, MILWAUKEE, WIS.  
Wm. H. Schuchardt, Architect.



RESIDENCE OF MR. GRANT FITCH, MILWAUKEE, WIS.  
WM. H. SCHUCHARDT, ARCHITECT.



SECOND FLOOR PLAN





Brookline, Mass.

Kilham & Hopkins, Architects.



RESIDENCE OF MR. C. I. MARVIN, LAWRENCE PARK, W.  
Bronxville, N. Y. Wm. A. Bates, Architect.



# INTIMATE LETTERS OF STANFORD WHITE



CORRESPONDENCE WITH HIS FRIEND  
& CO-WORKER AUGUSTUS SAINT-GAUDENS



EDITED BY HOMER SAINT GAUDENS

THIRD INSTALLMENT.

IT IS A CALL of twenty years from 1880 to 1900. Yet throughout these years, as I have explained, the friendship of White and Saint-Gaudens remained unbroken. During the early part of this period letters were few and far between, since White often could be found in the vicinity of Saint-Gaudens' studio where his criticism meant much to the sculptor. Indeed White's advice held so important a place that once when he scored a medallion of himself which Saint-Gaudens was modelling the latter destroyed the work and never attempted a new one. Yet, despite such occasional encounters, the two men for the most part tolerated each other's peculiarities humorously—White sincere in his respect for the sculptor's ability, but anxious to make of him more of a "club man," Saint-Gaudens deep in his admiration for the architect's generosity of effort and high artistic powers, yet hoping to modify the more drastic side of his nature.

By 1897, when Saint-Gaudens went abroad again for his long stay, White still held first place as the rock to fall back upon. But since their personal intimacy had grown somewhat less and since during that especial visit by Saint-Gaudens to France they had little work in common, the correspondence between the two busy men greatly lapsed.

On Saint-Gaudens' return, however, their intimacy revived once more; and then, living in the same land, though White in the city and Saint-Gaudens in the country, their letters became tinged again with the flavor of early days. How

The White-Saint Gaudens letters began in the August issue.

these letters typified the lasting of a friendship of twenty-five years is what I would show in this, the final article.

The first letter is from Saint-Gaudens to White. The Stevenson the sculptor mentions is one which he remodelled for St. Giles Cathedral in Edinburgh, Scotland, and for which White designed the frame. The sculptor writes—

"Windsor, Vermont,

"September 27, 1900.

"Dear Stan:

"I have your telegram. I am getting on very well indeed and, considering that I am as full of holes as a 'porous plas' (as the Italian said), I wonder I am alive. I remain up here until November first when I go to Boston for the secondary operation. I remain there two weeks, and then I come back here to recuperate. If I can stand it, I shall remain up here until well along in the winter, and from what they all say here it is a big sight pleasanter than in summer, and that's saying a great deal. I shall go down to New York, of course, to see about the Sherman site as soon after November twenty-fifth as I can.

"Thank you, very much, old boy, for what you have done about the Stevenson, and here is a reply to your question, although I don't see why I should load you up with this now.

"I should like a light yellowish-bronze patine for the figure of the Stevenson, and the same thing, but much darker, for the inscription. The relief sets in a stone wall. A red Sienna marble is what I wanted; but, if you can think of a better thing, let me know. The sur-

face of the stone frame is to be set out an inch and a half, or thereabouts, from the wall if you think that is right. The frame is to be in four pieces. How have you fixed things, and cannot I attend to it now?

"Is McKim back?

"I had an amusing letter from Garnier describing your trip to Toulouse. He is an amusing chap, isn't he?

"This is the first letter of any length I've written since I left Paris, and it tires me, otherwise I should write reams. You wouldn't know me from my mental state now. I think I was on the verge of insanity in Paris. I roam around the hills in great style and loaf for all I'm worth.

"Needless to tell you that if you should come in this direction you would be mighty welcome.

"Good-by.

Affy.,

"Gus."

The next letter is from White to Saint-Gaudens. The interest which the architect took in charities, such as the one here referred to, developed from a dominant side of his warm-hearted nature which the sculptor deeply admired. White writes—

"October 13, 1903.

"Dear Gus:

"\* \* \* We are to have another Portrait Show for the benefit of the Orthopædic Hospital for crippled children. We would like to have any one of your portrait reliefs that you can send—that is, Stevenson's Howells and his daughter, or any new ones that you have done. We of course assume all responsibility as to insurance, expenses, etc.

"Affy.,

Stanford."

The next letter deals with the last typical attempt White made to hold his friend by him in his many social activities. Saint-Gaudens ultimately, as White wished, joined the Brook Club here mentioned.

"March 18, 1904.

"My dear Gus:

"You long-nosed farmer you! What 'll do you mean by backing out of The Brook

for? It is not your 'mun' that we want but your name and yourself. That is, we want you as a nest egg and an attraction for a dozen men whom we want in, and I think in the end will come in. What we want to make of the Club is one that is not all society men, like the Knickerbocker, or men of the world, like the Union and Metropolitan, or a Lunch Club, like The Players, or one where mainly actors congregate, like The Lambs, or a Sleepy Hollow, like The Century; but a very quiet, small Club, something like the Beefsteak Club in London, where you will have the freedom of some of the Clubs I have mentioned and the quietness of others, and where you will always be sure, from lunch time to two or three in the morning, to find three or four men you will always be glad to see and no one that you will not be glad to see.

"I think that, once the Club is started, and you have tried it for a year, you will want to stay in it; and I think that McKim and a lot of fellows that you know and like, in addition to those that are already in, will also join it \* \* \* but it will really break my heart if you don't join and at least make the trial.

"Lovingly,

"Stanford."

Now the letters turn from recreation to work again, the one to follow referring to White's designs for the extensive architecture for Saint-Gaudens' "Seated Lincoln." The monument has yet to be unveiled as it is to be set up on "made land" still undeveloped in Chicago, Illinois. White writes—

"September 23, 1904.

"Dear Gustibus:

"I have been making many different studies for the scheme of steps and columns for your new Lincoln; but, as usual, the simple scheme is much the best. The whole thing in fact resolves itself into the proper proportions of the circle and the columns to your figure and to the surroundings; and I think the final studies which I now send you are about as good as I can do. Of course, I do not know how much the Committee have in



AUGUSTUS SAINT GAUDENS' STATUE OF PETER COOPER  
—ARCHITECTURE DESIGNED BY STANFORD WHITE.

hand, or are willing to stand, and I really do not know how much this plan will cost. I send it to you, and, if you approve, I will get estimates at once and then we will be able to shave them down if it is found to be necessary.

"Affy.,                      Stanford."

Following this comes a letter in a more intimate tone, showing the respect the architect continued to entertain for the sculptor's artistic judgment.

"October 25, 1905.

"Dear Gusty:

"When I was in Syracuse years ago, I was perfectly ravished by a Greek Venus which they have there. I made a lot of drawings of her myself, which I was very proud of, and am still; but I never could find a photograph of her, and I have always regretted that I did not have one made. Lo and behold, however, in the *Sunday Herald* of October 8th they have a photograph of her, and I send it up to you and want to know if you do not think she is the 'most beautifullest' thing that ever was in this world.

"Also, when I was in Paris, I saw, in a little antiquity place, in the back yard, some workmen from the Louvre setting up what seemed to me a wonderful statue which had just been dug up and had come, by underground passage, from Greece. I had a photograph sent me, and I include it. It is life size, of Paros marble, and of the most beautiful color you ever saw, and can be bought for fifteen thousand dollars. It is of course late work, but it does seem to me as if I ought to get somebody to 'nab' it. Please send the photograph back to me and let me know what you think of it.

"Affy.,                      Stan."

Next I will take up certain letters dealing with the Brooks Monument, for in the elaborate architecture which surrounds this statue White lent his final aid to the sculptor. It is strange that these two men who first worked together in Trinity Church, Boston, also designed their last composition to go under the shadow of that building. These three

letters between them well explain the single direction of their efforts. The first letter is from Saint-Gaudens to White.

"January 17, 1906.

"Dear Stan:

"I return you the drawings you made for the Brooks years ago. I think I like the plan of No. 4 the best and the style of No. 3, but I leave this entirely to you. I will say, however, that I should greatly like to have it in the character of your Parkhurst Church, which I think great and just in the line I thought of for this. I think you must provide for a bulge out in front as in No. 3 and for the cross to run up as in No. 3 also.

"The statue of Brooks is to be eight feet and four inches in height or thereabouts, and the rest of the group very much as shown in the drawings.

"Gus."

To which White replied—

"New York, March 17, 1906.

"Dear Gus:

"I send you with this a careful drawing for the Phillips Brooks Monument. In your letter to me you ask that I should send drawings for both the square and the circular one, but I am so positive that the square form is infinitely the best, everyone agreeing with me, McKim, Kendall and Phil Richardson, that I beg you to give up the idea of the round one and go ahead with the square one. The round one might look well from the front, but all the other views would be complicated and ugly. \* \* \*

Affy.,                      Stanford."

To which the sculptor wrote—

"March 30, 1906.

"Dear Stan:

"Thank you for your note of March 17th and the drawing which came duly to hand.

"When the model is made, I will communicate with you. My objection to the square form, and the reason I preferred the circular, was that the circular covered the group more. You remember

some one objected to the Cooper Monument that it was a 'protection that did not protect.' Possibly this scheme could be made deeper.

"Will you have sent to me a tracing of the little drawing I sent you showing the scale of the figures in the monument."

Finally here are the two last letters

which passed between the friends. Saint-Gaudens writes—

"May 7, 1906.

"Dear Stan:

"Thank you for the perspective of the Pittsburgh monument. It is all right. I am at work on it, and you will hear from me later on.

McKIM, MEAD & WHITE.  
160 FIFTH AVENUE.  
NEW YORK

*White*

May 11, 1906.

*Belner III*

Why do you explode so at the idea of Charlie and myself coming up to Windsor? If you think our desire came from any wish to see any damned fine spring or fine roads, you are not only mistaken but one of the most modest and unassuming men with so 'beetly' a brow, and so large a nose, 'wot is.' We were coming up to bow down before the sage and seer we admire and venerate so. Weather be damned, and roads too!

Of course when it comes to a question of Charlie and myself doing anything, large grains of salt have got to be shaken all over the 'puddin.' I am a pretty hard bird to snare, and, as for Charlie, he varies ten thousand times more than a compass does from the magnetic pole, so all this may end in smoke; but the cherry blossoms are out and to hell with the Pope!





Elementary Sketch for Relief of Mrs. White  
by Augustus Saint-Gaudens.

"As to your visit here, I have been trying to get you up here for twenty years and no signs of you and Charles; and now, when we are having the worst spring that ever occurred (the roads are in awful condition), you want to come up in five minutes. Now you hold off a little while and I will let you know, perhaps in a couple of weeks from now.

"Good-by."

(Signed with Saint-Gaudens' caricature.)

To which White replied—

"May 11, 1906.

"Beloved!!!

"Why do you explode so at the idea

of Charlie and myself coming up to Windsor? If you think our desire came from any wish to see any damned fine spring or fine roads you are not only mistaken, but one of the most modest and unassuming men with so 'beetly' a brow and so large a nose 'wot is.' We were coming up to bow down before the sage and seer we admire and venerate. So weather be damned, and roads, too!

"Of course, when it comes to a question of Charlie and myself doing anything, large grains of salt have got to be shaken all over the 'puddin'.' I am



Elementary Sketch of Relief Showing the  
Nature of the Trials Saint-Gaudens  
Made Before Reaching His Final Com-  
position.



AUGUSTUS SAINT-GAUDENS' MEDALLION OF MRS. STANFORD WHITE AT THE TIME OF HER WEDDING IN 1884.

a pretty hard bird to snare; and, as for Charlie, he varies ten thousand times more than a compass does from the magnetic pole; so all this may end in smoke; but the cherry blossoms are out, and to hell with the Pope!"

Such were the relations between the two men at the end of White's life. Therefore it is to be imagined that the news of his death deeply shocked the sculptor. Here is what Saint-Gaudens wrote to his old friend, Alfred Garnier, concerning it.

"6th July, 1906.

"Dear Old Man:

"\* \* \* You have no doubt read in the newspapers of the death of White by an idiot fool who imagined himself wronged, wronged because of a woman. A stupid vengeance, an instantaneous death in a theatre right at the foot of one of his best works! Two revolver shots in the head and one in the arm! An idiot that shoots a man of great genius for a woman with the face of an angel and a heart of a snake!"

Naturally, then, when later Saint-Gaudens was asked by others intimate with White to write a word of his feelings towards the architect, the sculptor longed to do so. Here is the draft of the attempt—

"In a close friendship with Stanford White for about thirty years one thing stands out through the troubles, triumphs and the inextricable complications and entanglements of life, and that is his unflinching friendship and devotion underlying the occasional asperities of a highly strung temperament of a man pushed and pressed on all sides by the obligations of his profession and the thousand and one not of his profession, which in his exuberant generosity he was constantly taking to himself. Those who really knew him were aware of this steady undercurrent of sincerity and generosity, and this very quality has led to much misrepresentation of his acts. A man who held the love of so many

friends must also have possessed big characteristics, and their number is a reply to the enlargements of his faults or mistakes.

"As to his rôle as an artist, it seems unnecessary to speak. He was a constant incentive to the highest endeavor in all of us who surrounded him. Besides, his achievement has left an extraordinary stamp on our city, the examples of which, whatever their weakness may have been, are all of a distinct and elevating nature that makes one feel the rare thrill that comes when one is in the presence of a work that has the undefinable something that is in the production of genius.\* \* \*"

These words were not published, as they did not satisfy Saint-Gaudens, who at the time was too ill to be able to work over them. Finally, however, a masterly article upon White by Richard Harding Davis which appeared in *Collier's* drew from the sculptor this public letter, a letter which I feel sure places the best of periods to their long and affectionate intimacy. Saint-Gaudens wrote—

"August 6, 1906.

"The Editors of *Collier's Weekly*,  
"420 West 13th St., New York City.  
"Dear Sirs:

"I thank you for the remarkable article by Richard Harding Davis about Stanford White in your issue of August 4th. It is, to those who knew him, the living portrait of the man, his character and his life. As the weeks pass, the horror of the miserable taking away of this big friend looms up more and more. It is unbelievable that we shall never see him again going about among us with his astonishing vitality, enthusiasm and force. In the thirty years that the friendship between him and me endured, his almost feminine tenderness to his friends in suffering and his generosity to those in trouble or want stand out most prominently. That such a man should be taken away in such a manner in the full flush of his extraordinary power is pitiable beyond measure.

"Sincerely yours,  
"Augustus Saint-Gaudens."



A decorative header featuring two figures, possibly representing the personification of Truth and Liberty, kneeling and holding up a large banner. The banner contains the text "NOTES AND COMMENTS". The figures are rendered in a stippled, woodcut style. The banner is wide and has a slightly wavy edge. The text is centered and in a bold, sans-serif font.

## NOTES AND COMMENTS

### The Essentials of Architecture.

The Committee on Education of the Architectural League of America is doing most excellent work in behalf of the architectural student. Each year we find better trained draughtsmen—trained not only to appreciate the essentials of architecture but with a high school education, at least, so often neglected by men who feel that there is not much need of that sort of schooling if they intend to make architecture their profession.

In an editorial from the "Builder," London, the writer talks to the student in a most instructive way upon the subject of "The Essentials of Architecture." It is an English point of view, but, nevertheless, an all important subject to every student in America.

"We have recently had occasion to allude to the deplorable lack of a proper understanding of the true principles of architecture evinced by modern architects, and, as a necessary corollary, by the architectural students of the day. And an inspection of some of the public buildings completed during the past year, or a critical examination of the work produced by the students in many of the architectural schools throughout the country, will well serve to support our contention that the real essentials of their art are rarely appreciated by either practitioners or students. But it is, of course, unfair to take the latter to task for the fundamental mistakes in planning or proportion displayed in their academic studies when similar offences against good taste and culture are constantly being ex-

hibited by architects who are engaged in the active practice of their profession. Indeed, much of the architecture of our day is, unfortunately, of so pernicious a character that students would be well advised to ignore it altogether, and to base their efforts in design solely upon the scholarly buildings of a past age.

"In addition, students should remember—although as we are well aware it has become the custom to speak with scant respect of architectural scholarship—that no work of a monumental nature can possibly possess what Wren justly described as "the attribute of the Eternal," unless it is fashioned upon the undeviating, true principles of architectural art. Pre-eminent among these essentials are geometrical setting out, good proportion, symmetry, and the sparing and judicious use of features of a merely decorative character.

"It is all-important that the art student should be brought to realize early in his career—and the earlier the better—that no amount of individualism, imagination, genius—call it what you will, will compensate for his ignorance of the grammar of his art. Let him view the bad architectural grammar of the practising architect as he would the grammatical lapses of an illiterate person, and regard them solely as modes of expression to be studiously avoided.

"Architects have long complained that architecture and the allied arts are seldom appreciated and dealt with in a spirit of sufficient seriousness by the general public. But do architects themselves take their art, or their art education, sufficiently seriously? Surely not, or, to look no further, it would be next to impossible for those who act as assessors in important competitions to make

the astonishing awards which are now of such frequent occurrence. Why, for example, should the jury system of assessing competitive designs, which has proved successful in France and America, break down when it is applied to architectural competitions in this country? It is charitable to assume that the failure of the system—or at least its partial failure—for perhaps, owing to circumstances, it has not yet received a fair trial in this country, is due to the diverse views on architecture held by architects themselves.

"Few are in complete agreement as to the fundamental principles of the art they profess to love, fewer still have any real knowledge or appreciation of the inherent merit of a scholarly design when compared with one of a distinctly outré or bizarre nature. In short, French and American architects are properly trained in the essentials of their art. In England, on the contrary, we are not sufficiently well-versed in the knowledge of our craft to admit that there are any essentials of architecture—or indeed any recognized canons of art. And so, whilst the public is content to accept the glorified builder's work which now, alas, does duty for the expression of the noblest thought in the highest of form, it is unwise for architect or architectural student to utilize these structures as an appropriate means of self-culture and mental progress!

"Fortunately, there is no lack of ability to be found either among architects or students, nor indeed any want of enthusiasm for their art. But the former has been sadly misapplied because the present educational facilities have not yet been sufficiently developed to meet the special requirements of our age. With a better system of training better architectural results will necessarily follow, and the sooner the profession realizes that it must take up the question of education with greater seriousness and thoroughness, the sooner will the art of architecture regain the position it has lost in this country."

**Another  
Flat City.**

"The Building News" of London of recent date contained a long illustrated article on the new ocean port of the Argentine Republic. This is situated at the mouth of the river La Plata nearly opposite to Monte Video. The plan, which has been prepared by C. Stanley

Peach, F. R. I. B. A., is most elaborate, and may be said to represent the acme of formalism. Yet, that this is no visionary project is shown by the fact that extensive docks are now in course of construction, and that the port is to be made the coast terminus of an important railway. Furthermore, the plans have been approved by the Argentine Government, which has already done much to finance the undertaking. The dock basin will be capable of accommodating the largest vessels in the South American trade. The principal streets are designed to radiate from the docks, while between these main avenues of business and traffic there are planned quieter streets for residence purposes. Some idea of the scale on which the city is planned may be gained from the statement that the avenues are 405 feet wide and the boulevards 246 feet wide; while of minor streets, the narrowest is nearly 33 feet wide. Until required for public purposes it is intended to enclose and permit the private use of much of the space of the wider streets. The main thoroughfares divide the city into fire belts, so rendering any extensive conflagration impossible. An effort has been made to reduce cross traffic to a minimum, and the street plan affords a large number of imposing sites for public and other important buildings. It is coming to be well-known that not only the cities of the United States but those of Europe have much to learn from the great new cities which are going up in South America. To the latter, the new port promises to be a most notable addition. Contemplating the plan, one is inclined to wonder whether the land of architectural opportunity is not soon to lie below the equator.

**Treating  
a  
Central  
Promenade.**

"A very considerable amount of architectural ornamentation." This is stated to be one of the needs of Commonwealth Avenue, in Boston, in a report which Olmsted Brothers have made to the Boston Park Commission. For a long time the further improvement of Commonwealth Avenue has been a subject of heated discussion, and it was for this reason that the Park Commission asked the Olmsteds to make a study of the situation and report to it just what ought to be done. Theoretically, says the report, the most valuable opportunity which the existence of

the middle promenade affords is that of a vista or formal narrow view with some effective architectural or sculptural object at each end, and framed in, right and left, by rows of trees. But the report continues: "This vista is so long, and especially so narrow with four rows of trees, that it does not appear to us important for good effect that it should extend entirely uninterrupted from Arlington-Street to Massachusetts Avenue. We should like to see some form of 'square' formed at the Massachusetts Avenue end which could be dignified and accented by some form of architectural treatment, such as a colonnade or triumphal arch. Such a structure would tend to mass the private

could be secured by framing each block with cut stone, either in the form of a low moulded coping diversified by slightly larger piers, or in the form of a very low balustrade, more or less hidden by ornamental creepers, and diversified by ornamental electroliers, entrance piers, etc. It is further suggested that the central promenade might be very slightly lowered at the middle of the plots and moderately raised at the ends of the blocks and "might be carried across the roadways of the cross streets as a continuous pavement or, at any rate, without the irksome break caused by the existing curbs and gutters and the disagreeable interruption of the color and



COUNTRY HOUSE NEAR PITTSBURGH, PA.

buildings which now terminate the vista on a diagonal line." As to the vista in the other direction, which is supposed to be closed by the Washington Monument in the Public Garden, the Olmsted's express the belief that the result would be satisfactory if about three blocks or so were kept free from central monuments, so as to give this view; then "a block with one monument at the middle of its longitudinal axis, or possibly with a monument near each end; then another series of blocks with the center line unobstructed and so on. There would be no objection to a low curbed fountain basin or bed of low plants on the center line of one of the blocks between monuments." The suggestion is made that a pleasing effect

texture of the central promenade due to the existing change to the brick paving of the crossing sidewalks." With reference to the trees, it is suggested that the two middle rows should be trimmed to rather high trunks, "both as increasing the effect of spaciousness in the central vista, and as a recognition of the need of light and air for the good of the grass under the trees." The two outer rows, on the other hand, should, they think, especially on the side toward the roadway, be encouraged to give a fairly low foliage, partly because they will thus partially screen the buildings for persons who are using the promenade. It would seem that such recommendations would generally commend themselves.



TERRACE DETAIL—J. N. TILDEN RESIDENCE.  
Manitou, N. Y. Albro & Lindeberg, Architects.

**American  
Towns in  
English  
Eyes.**

Having noted the impressions of one English visitor to the Philadelphia city planning conference, it is interesting to receive those of another. It will be remembered that Thomas Adams, of the Local Government Board in England, was struck by the failure heretofore of American city planning to consider seriously the housing question, a failure which he considers, probably justly, as a radical defect. Raymond Unwin, writing in "Garden Cities and Town Planning" magazine, the organ of the English garden cities, takes the same position; but he is struck particularly by our neglect of the importance of light, to say nothing of sunlight, in the building up of our cities. He remarks, with an exclamation point, that an improvement advocated by housing reformers in New York is "that the gas shall be kept burning all day on the stairs and landings of the tenements;" and he relates that in his excellent room in the Bellevue-Stratford Hotel in Philadelphia "it was necessary to use the electric light all day because sufficient daylight could not penetrate the room from the deep well upon which it looked. This was on the ninth floor, so what it would be on the lower floors may be imagined!" Another interesting comment in his article is the following: "One expects to be shocked by the skyscrapers and to be impressed chiefly by the monotony and lack of interest in the checker-board type of street plan which is that most commonly found in American, and indeed also in Canadian, towns. But . . . in many towns, where buildings are of all heights and characters, from the old two or three-story building to the ten or sixteen-story modern store or the thirty or forty-story skyscraper, alternating irregularly one with the other and exhibiting all imaginable characters of treatment, one is indeed rather thankful for the straightness and regularity of the streets, as being the only feature which gives a sense of order to the whole."

**Misuse  
of  
Decoration.**

Some good things, which there is need of saying, were contained in an address delivered by Frank Alvah Parsons, director of the New York School of Fine and Applied Art, before the convention of the American Federation of Arts in Washington. The paper has been published in "Art and Progress."

Its subject was Art in Advertising. Mr. Parsons remarks that he saw last winter "the same ornament, from the French Louis XV. style, advertising caskets, Oxford Bibles, a dinner at the Waldorf, and a machine factory at Bridgeport." He says: "People believe that so long as a piece of ornament is extracted from any place and put on any object, the thing is decorated; and it is the style to decorate. This is seen in the work of the interior decorator. There is poster decoration and plate decoration; chair and church decoration. . . . Anybody who has money will pay him to decorate as long as he puts things on things, and in great variety. Remember this, when decoration exists for itself, art moves out; when decoration exists for the sake of the ornament it exploits, art is no longer present; when decoration exists for the thing it represents, and when it lends beauty and charm, then it deserves its name and art is present." Again, he says: "To strike at the root of bad advertising is to strike at the root of pictorial naturalistic representation misused. . . . We have been taught to go to pictures for beauty, whether there was beauty there or not, until wall papers and carpets and clothes and calendars and all such have become picture books of naturalistic people, naturalistic objects, all of which are bad from their beginning both in conception and technique. Anything which teaches that pictures may be applied to, or stuck on to, or woven into, material for which they never were suited, and into which they never should go, is bad art—if there is such a thing as bad art."

**Great House  
to be  
Saved.**

The gift by the heirs of the late D. B. Wesson of his home in Springfield, to the Connecticut Valley Historical Association, is an event in the annals of architecture as well as in those of local history and public spirit. The mansion is not only the show place of Springfield, but is one of the finest in Massachusetts. A condition of the gift is that a hundred thousand dollars be raised as an endowment fund for maintenance, but that will doubtless be forthcoming without great difficulty. When it is, the society will be splendidly housed indeed. The million dollars which is said to have been spent on this estate, and the substantial fortune which has gone to the founding of the Wesson Hospital, were made, it is interesting to reflect, by the manufacture of revolvers.

**An  
Exhibition  
in  
Providence.**

In announcing its third exhibition, to be held in Providence, Oct. 21 to November 4, the Rhode Island Chapter of the A. I. A. declares its ambition to make it a worthy commemoration of the two hundred and seventy-fifth anniversary of the founding of the province. The circular says, in part:

"On this anniversary year of its founding, Providence, rapidly expanding beyond its own restricted limits into a great metropolitan community, suddenly perceives the dawn of a new era in its development. Many causes are combining to bring about a physical transformation that will be almost startling, but whether this transformation shall be wrought with wisdom and intelligence; whether it shall result in the thoughtful development or the ruthless destruction of natural assets; whether it shall contribute to efficiency and public happiness, or squander human energy in its planless bulk, the near future will decide. Suddenly it realizes that its happy-go-lucky career is about ended. Its streets pitifully inadequate, even for the present generation, must be heroically transformed. The pleasant walks, the open fields and groves and playgrounds where the preceding generation freely revelled, have all but disappeared; and the cheerful home surroundings of the past are obliterated in a vast maze of sordid tenement areas, and planless thoroughfares. And with the realization come a multitude of public projects rather bewildering in their magnitude and variety but sadly overlapping, incomplete and unharmonious. . . .

"The opening of the Barrington Parkway is an important item, in the carrying out of the comprehensive Metropolitan Park project. The beginning or extension of a more or less comprehensive system of neighborhood playgrounds, school gardens, municipal baths and public comfort stations, the purchase of the historic site of Fort Independence, the recent completion of a splendid filtration plant for all the city water, the complete extension of the sewer system to the remotest corners of the city and its connection with Pawtucket, the clearing of the little rivers that run through the city and the enormous enlargement of what was previously the most extensive sewage disposal plant in America, are all suggestive of growing regard for happiness and health. The urban transportation problem is being scientifically studied; the city lighting is to be comprehensively improved; tree planting on the public streets is

going on rapidly; the better methods of street cleaning are receiving unusual attention. The city has at last discovered its almost unsurpassed commercial possibilities and great harbor works are being pushed by the city, state and nation, to provide for transatlantic commerce. An important line of foreign steamships has begun operations and one of the greatest of transcontinental railroads has "filed its location" to make Providence its southern terminus and connect it by through lines to the Pacific Ocean. The street system, recognized as inadequate, is receiving attention, and multitudes of plans are being suggested by official commissions and private citizens to provide better East Side approaches, cross-town streets, down-town thoroughfares and outlying boulevards."

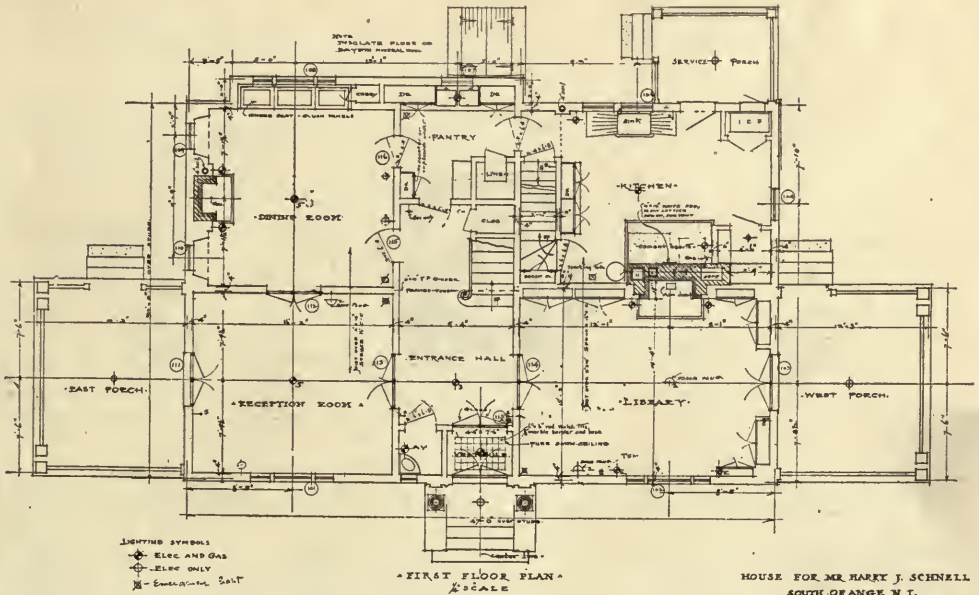
After recounting the things which the chapter believes should be done in Providence, the circular says: "Other cities have had similar problems which, in many cases, have been successfully solved. The primary object of the forthcoming exhibition is to gather together as many as possible of the solutions of city planning problems of the cities of America." Another feature of it, however, which promises to be of great interest, will be the section devoted to the history of architecture in Rhode Island. Here will be gathered photographs and drawings illustrating architectural work in the State since the colony's foundation. As Rhode Island is exceptionally rich in colonial work, this should be particularly valuable.

**A  
Düsseldorf  
Competition.**

Invitations to participate in the competition for planning the new capital city of Austria, are supplemented by advertisements giving formal notice of a "general competition for the purpose of acquiring a plan of extension of the city of Düsseldorf." The first prize is to be 20,000 marks; the second, 15,000; the third, 10,000, and the fourth and fifth, 7,500 each. In addition, a substantial sum has been set aside for the purchase of plans, if the jury shall so recommend. The jurors include, besides eight officials of Düsseldorf, such well-known authorities as Professor Guriltt of Dresden, Professor Fischer of Munich, Dr. March of Berlin, and Dr. Hegemann of Berlin—men whose award will be an honor indeed. The plans must be delivered by July 1, 1912. Conditions and program may be had by addressing the chief burgomaster.



ELEVATION.



First Floor Plan.  
 HOUSE FOR MR. HARRY J. SCHNELL, SOUTH ORANGE, N. J.  
 Charles C. Grant, Architect.

**Utility  
Plus  
Beauty.**

An article which gains not a little of its interest from the vehicle in which it appears is one lately published by the "Scientific American" on the utility of beauty. It remarks on the growing appreciation that in works of architecture and engineering there is no necessary antagonism between the useful and the beautiful. The writer illustrates his point by referring to the new terminals of the New York Central and Pennsylvania railroads in New York City. He remarks that the early plans for the Grand Central Station showed a twenty-five story office building, towering above the station proper. He says: "Nevertheless, upon further consideration, the company decided to forego the large financial profits which could have been secured from a building of this character, in favor of the more beautiful and dignified structure." As to the Pennsylvania terminal, he observes that it is a "monumental classic structure

barely seventy feet in height," and says: "Here also, had the company chosen to do so, it could have derived a princely revenue by erecting a towering building upon the site, 400 by 700 feet square." In addition, he remarks, that "when the architects of the newest New York office building urged upon the syndicate who are financing the structure the advisability of setting the front walls of the building well back from the columns of the loggia near the top of the building, and also proposed to run up the pyramidal roof in solid granite, free from windows, the committee, in spite of the fact that much very valuable rentable floor space would be lost, were willing to make the sacrifice for the sake of the gain in architectural effect. The concession was made on the understanding and recognition of the fact that the modern building which possesses architectural beauty and dignity is preferred by prospective tenants." All this is well said, but perhaps a word is due also to the architects who had the courage to present such ideals to their clients.





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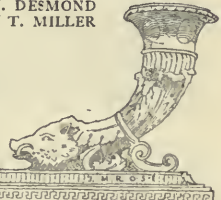




Photo By Wm. H. Phillips.

LOOKING THROUGH AN ARCH OF SAN MARTIN  
DOWN ONTO THE PLAINS, TOLEDO.