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The AMERICAN COUNTRY HOUSE



A. Lawrence Kocher

THE COUNTRY house has come to be looked upon as a peculiar problem with distinctly individual requirements, and with a specialized and almost systematized treatment. The approach toward the clear understanding of architectural difficulties has always been attended by a questioning attitude and a spirit of puzzling uncertainty. Today we are turning in retrospect and glancing at our contemporary achievements in order to appraise what has been done. At no time has there been so critical an attitude and so clear-cut a desire to express a national art.

Recent critics, and many of them architects, have on frequent occasions deplored the absence of a traditional growth in our American architecture. A member of the profession recently referred to "that gay parterre of American architecture . . . composed too much of cut flowers from Europe." The thought that we have leaned somewhat heavily upon Old-World traditions, to the seeming neglect

of our native styles, has made us solicitous and even doubtful whether or not we have made progress on the way toward architectural independence or whether in fact we possess anything so tangible as a traditional and historical development in country house architecture.

An eager desire to witness in our midst and at once a striking and unified movement in architecture is partly responsible for this attitude. The feeling arises also from the mistaken notion or fear "that while we are dressing ourselves up to act old parts, we have no mind for our own times," and from the impression that to be truly American the style must not partake of "archaeological echo" but should derive from the soil and be native.

The choice by the architect of any style, whether of European derivation or of an early American source, may conceivably be exercised with a logical consistency, since all styles are known to him and are a part of his equipment. The success

with which they are used is dependent upon the creative ability of the designer.

We are living in an all-knowing and eclectic age. Ours is a sophisticated civilization and our architecture inevitably reflects this omniscient character. All styles are brought to the drafting table of the designer as portfolios of plates, photographs and measured drawings. These acquaint him with the Georgian, Elizabethan, late Italian Renaissance, early American, or with whatever style the interest of the client or architect may suggest. This condition of unlimited selection may be contrasted with the method of the architect of the seventeenth century, whose knowledge was restricted to a small locality or to a single style.

We may cite the illustration of our own Colonial times. The limitations of stylistic formula in the hands of the eighteenth-century Early American builders were measured by the building knowledge that they could glean from the handbooks of building brought from England. The fact that builders were working under new conditions, in a new world and without local tradition, did not impel or enable them to create a new architecture out of the air. They were, instead, forced to exercise their ingenuity and resourcefulness in evolving a floor plan, but they depended invariably upon a limited acquaintance with a single style. With that knowledge they clothed their conception of a house in the garments of the only style with which they were acquainted. Until there were contacts with other architectural expressions from abroad the early domestic architecture of the eighteenth century in the Colonies was unable to initiate new tendencies within the style. It could therefore merely modify in a crude and fumbling manner the shapes with which it was acquainted.

Our theory of design today is based on the principle that the selection of forms is unlimited, according to the whims of the architect and his training. Eclecticism in the hands of such a man as Charles Follen McKim may be cited to show how a reliance on precedent, while restrained, may lead to a noteworthy success. He handled traditional forms freely and in

a personal manner, and adapted the classic to modern requirements.

It is not possible to witness under modern conditions such a phenomenon as the English local expressions—the tile hanging of Kent, the stone walled and stone roofed cottages of the Cotswolds, the brick nogging of Hertfordshire and the exterior plaster treatment peculiar to the Western Midlands.

There is no more satisfactory index of the mind of the present-day architect and of his tendencies in design than the publications of his work in professional journals and exhibition catalogues. The illustrations are usually selected by the architect himself. They reflect the best of his current work and indicate his taste and trend in style, as well as his attitude toward historical precedent. No one, perhaps, has undertaken to separate the components of our country house architecture in order to determine the different styles that compose it. The exigencies of collecting data and photographs for the annual issue of the Country House Number make it impossible to insure a representation from all active architects who are doing notable work.

In order to secure a more comprehensive group for the purpose of study, a survey was made of the published country houses in yearbooks of the East, Middle West and Pacific Slope and of the publications—*The Architectural Record*, *The American Architect*, *The Architectural Forum* and *The Architect and Engineer* (San Francisco), for the years 1923, 1924 and 1925. The analysis of 571 examples, separated as to styles, gave the following result:

| | |
|--|-----|
| American Colonial (including Spanish, Dutch and French)..... | 231 |
| Spanish (separately listed)..... | 51 |
| Georgian | 11 |
| English Domestic Architecture of the 16th, 17th and Early 18th Centuries | 85 |
| Tudor | 7 |
| Elizabethan | 2 |
| Italian Farmhouses and Villas..... | 13 |
| French Farmhouses and Minor Chateaux | 21 |
| Italian Renaissance | 15 |

| | |
|--------------------------|-----|
| French Renaissance | 10 |
| Modern Tendencies | 23 |
| Unassigned | 102 |

While this analysis takes into account only a part of the output of the architect's office, it does, however, reveal several surprising facts in country house tendencies. It indicates a reliance upon precedent both from abroad and from our local American sources. European antecedents constitute a proportion of less than one-half of the total number considered. But of greater interest, the styles that are frankly indigenous—the Colonial and including the Spanish—are strikingly in the majority. The Spanish is clearly a Western manifestation. Of the country houses of this style that were examined, over ninety per cent were erected within the confines of California and the Southwest, from whence the style was partly derived. In contrast with the foregoing, the Colonial is not restricted to territory comprised by the area of our early Colonization. It has appeared in all parts of the United States. The houses with the pioneer suggestions of the Pennsylvania farm house inspiration are almost entirely in the neighborhood of Philadelphia. These include nineteen specimens out of a total of twenty-four houses.

Unfortunately the architecture of the old South has been shown only in publications of the North and indicates a wayward tendency with nine out of eleven examples in the New England and Middle Atlantic States. Many of the recent country homes in the South have been designed by architects of New York City with a free and often personal handling of Colonial motives.

Farm house and peasant architecture of France are becoming increasingly popular with the domestic residence architect. Current work is full of testimonies to this observation and to see that this is a recent tendency we need only to glance over the back numbers of our architectural journals. Frank Miles Day, in writing of the American country house in 1911, observed that "of the Normandy farmhouse with its wealth of suggestions, there was scarcely a trace" . . .

and we "might well wonder why the admirable houses of old France have exercised so slight an influence on those of America."

Our census of styles emphasizes the vigorous growth of what we like to term our "native architecture." The Colonial is not waning in favor, and its possibilities are becoming more fully understood. The discerning observer discovers a new movement in adapting the Colonial to new requirements. That style, with its severe and formal arrangement of plan and its prevailingly symmetrical façade, has often been considered to be uncompromising and fixed and unadaptable. For three decades we have endeavored to fit an evolving plan to a stereotyped and inflexible shell. Only recently have we at last accepted the principle of picturesque irregularity for the Colonial façade—with different roof levels, varied chimney masses, ells, gables at angles to one another, and with an unsymmetrical silhouette and a character as rambling in aspect as the informal English rural dwelling of the seventeenth century.

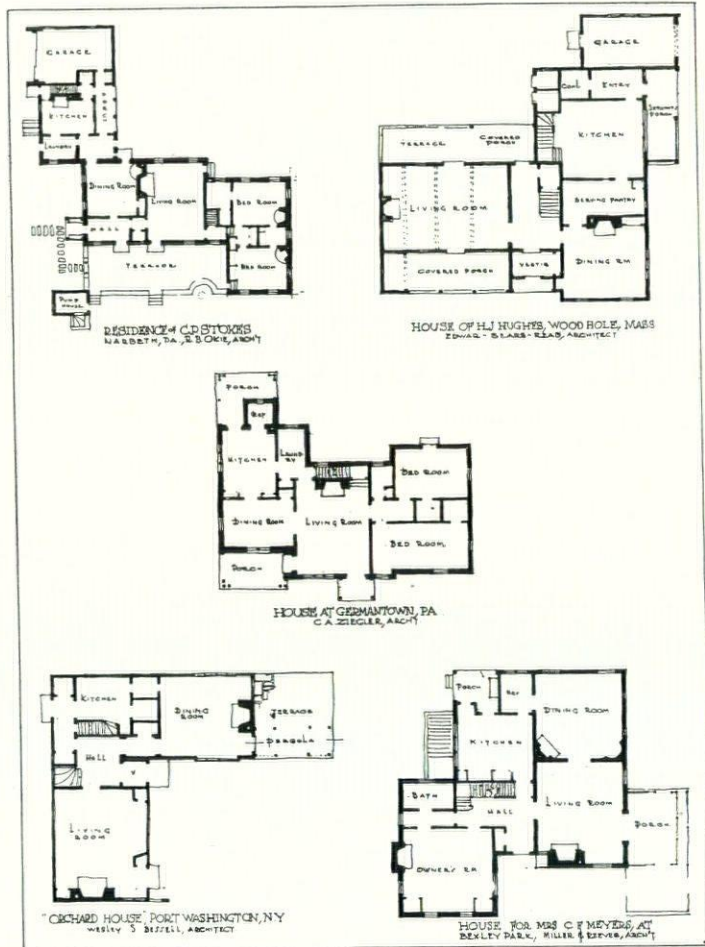
And yet there was precedent enough in old New England, the Hudson River valley, New Jersey and Pennsylvania, where wagon-sheds, barns, spring houses, lean-tos and projecting wings constituted a suggestive wealth of material and "inspiration" for the formulation of new and charmingly diversified arrangements. The desirability or necessity of having a garage in close proximity to the house has been met by attaching a dependency to one end as a wing, as with the house for Dr. Morton Ryder at Rye, New York, by F. Nelson Breed (p. 504). But an even more irregular assemblage in the formation of the plan was adopted for the house at Larchmont, New York, by the architect, L. T. Nichols (p. 413).

Since the plan was altered, it followed that the exterior elevation must be correspondingly unlike the rigid eighteenth-century prototype with its fixed checker-board tenestration or the classically cold and formal Palladian façade. It should be emphasized that this is a departure and it has got us away from the limitations and entanglements of symmetry and has

opened up many new and surprising possibilities for freedom to the designer. This will operate to the improvement of planning, since we have thus eliminated the necessity of falsifying a plan in order to fit a preconceived elevation. The artistic importance of this independence is

suit the altered plan. They have given to the Pennsylvania farm house a plastic quality by the use of dissimilar masses, and roof lines ingeniously varied in height and in some cases in direction.

The house at Germantown, by Carl A. Ziegler (p. 417), illustrates this



Irregular and Asymmetrical Plan Shapes with "Colonial Style" Exteriors

made clear by the above group of irregular and asymmetrical plans of recent houses that were designed with exteriors that are unmistakably "Early American."

Mention should be made of R. Brognard Okie and Carl A. Ziegler of Philadelphia, who were forerunners in diversifying their country house exteriors to

tendency. The country house for C. C. Townsend, Esq., at Ardsley, New York, by J. C. Mackenzie, Jr. (p. 424), has been handled with similar freedom. Strickland, Blodget & Law of Boston (p. 406) have used the elliptical arcade, derived from the New England farm shed, to join a pair of houses at Brook-

line, Massachusetts. The doorway of one of these houses (p. 407) is treated with an originality and a regard for the proprieties in the use and limitations of wood, which illustrates how, in a feature so bound by regulations and traditions, there are still new ways of sympathetically creating an entrance. Precedent, when so used, is not an excuse for copyism. That is, we do not wish to see a literal repetition of a Massachusetts doorway or of a Mount Vernon or of any early American or European house. European types in the hands of capable architects are transformed and re-created. They are interpreted in spirit and without a suggestion of archaeological exactness. At best they partake but little of any prototype. This is true when a style is really understood, and its possibilities fully appreciated, and when the designer imposes upon himself the very same conditions that prevailed when the style developed. The house for William H. Davis, Esq., at Lawrence Park, Bronxville, New York (p. 447), is in detail a free interpretation of historical precedent. The bold treatment of the gables is a distant suggestion of the Jacobean style applied to a rectangular house. The house for Staunton B. Peck, Esq., at Chestnut Hill, Pennsylvania, by Robert R. McGoodwin (p. 420), cannot be charged with too close a copying of precedent. It is a free development of a plan with a strong pictorial quality produced by combining different roof levels about an open and walled court.

It is often supposed that the architect arrives at his final design by the arbitrary adoption of a style, by the checking off of requirements and by the method known as "trial and error." It would be interesting to study the exact attitude of architects, and more especially of country house designers, toward precedent. How closely do they rely upon it and to just what extent does it serve as "inspiration"? The value of Old-World architecture does not lie so much in its suitability for reproduction as in its power to give back "inspiration." It also possesses intangible suggestions of ways and means of meeting needs and

of attaining a result with given material and under special conditions. Guy Lowell, after scouring Italy for months in search of farm houses and lesser villas, has this to say: "That a similarity in tastes—to a certain extent a similarity in scenery and in climate—may be reasons why particularly we in America should frequently go to Italy for ideas of decorative detail. "I do not imply," he adds, "that the North European or the North American must in all cases deliberately copy from the Italians. But I maintain that they may well go to Italy for inspiration, as in the past other nations did in the earlier periods of their artistic development."

Good results have not come from the desire to be original or from the desire to disregard what has been done in the past. If the development of architecture is an "age-long" process, then arbitrary invention must lead no further than did our earlier outbreak of modernity. The attitude toward precedent was recently illustrated very aptly by a member of the firm of Mellor, Meigs and Howe. Mr. Meigs was asked to assign a style to one of their houses. "It is an American house," he said. "It is a fusion of influences derived from England, France, Italy and Spain, applied to the rigid block of what may be called modern American Colonial. It is a house built around the main conception of *function*, which with the infinite number of architectural details, elements and mannerisms, which surround all modern designers, have been used as the notes of the scale in music, or the letters of the alphabet; but to classify it as a French house is utterly unwarranted, and some of the architectural elements . . . have no prototype in any country whatsoever."

The house which Mellor, Meigs and Howe designed for Robert W. Tilney, Esq., at Llewellyn Park, East Orange, New Jersey (p. 432), is as elusive as the style that Mr. Meigs described. While it suggests the attributes of the English country house, it is, perhaps, constructed more after the manner of the office traditions of this firm.

Out in the West, steadily growing



November, 1925

ARCADE CONNECTING TWO HOUSES AT BROOKLINE, MASS.
Strickland, Blodget & Law, Architects



November, 1925

DOORWAY DETAIL OF A HOUSE AT BROOKLINE, MASS.
Strickland, Blodget & Law, Architects

from year to year, there has been developing an architectural entity that is traditional and yet restricted to their *locale*. It is unified to the extent that we can perceive that the architects are working together as in a concerted movement. It is not a personal manifestation. Individuals do not stand out above the crowd in the same way as they do in the East, nor is it marked by a disregard for precedent that we frequently see in the Middle States. Furthermore, it is not composed of just those building traditions that were inherited from the days of the Missions.

As has been pointed out elsewhere, "the Pacific Coast States, California, Washington and Oregon, are topographically and climatically separated from the other forty-five States of the Union," but this has not hindered them from going afieled for inspiration and suggestion. The Far Western architects have delved into the resources of all styles, but at the same time they have kept in mind what others in their section were doing. However much the California domestic architecture owes to precedent from the romantic days of Spanish occupation—to the low rambling red tile roofed adobe prototypes—it owes infinitely more to acquired forms, to Mexico and Moorish Spain, and to France and Italy. In other words, if you subtract the borrowed elements you have but little left besides the floor arrangement. The Missions held limited possibilities themselves, since they lacked variety and were not entirely adaptable to the arrangement of a house plan. In Mexico there are dwellings and churches with Spanish Baroque motives and Aztec and native Indian workmanship. From Mexico has come the principle of using great blank wall spaces with a concentration of richly encrusted surface decoration in stucco and stone. The architecture of Moorish and Renaissance Spain has been studied for suggestions for tile, carved and painted timber ceilings, wrought iron and the sparkling display of richly colored fabrics and the use of color and gilt on interior sculpture.

As an evidence of avid interest and

tireless search for new ideas, the Allied Architects Association of Los Angeles, as a combined effort of its members, gathered material and has just published a monograph on the previously almost unexplored architecture of Apulia, Abruzzi and Campania in Italy.*

It would be difficult indeed and even impossible to separate what is native from what is borrowed if such differentiation were necessary. No one could question the propriety of adapting a fountain from old Seville as used in the garden of the residence by George Washington Smith (p. 491), or of combining Moorish columns with the more frankly native features, as shown on page 492, for by this selection from the treasures of the past the modern architect is exercising his age-long privilege.

CONDITIONS THAT MODIFY AND DIFFERENTIATE THE AMERICAN COUNTRY HOUSE

Changed economic as well as social conditions have played an active determining part in first emphasizing the importance of the country house and second in altering the design and the plan. The rise in city land values as well as the advance in building costs has driven the city dweller to the country. This trend was aided by the unprecedented development of railroad and motor transportation during the last three decades. The city dwellers of Fifth Avenue, New York, and of similar select residential sections of other cities are no longer inclined to maintain a city and country house, even though they may be capable of doing so. The day of the town house for the middle class and even for the wealthy has passed. For them the city apartment, compact and easily operated with a minimum of servants, suits their needs and convenience for the few winter months, while the country house has become of in-

**Farm Houses and Small Provincial Buildings in Southern Italy*. By Marian O. Hooker, text by Myron Hunt and K. Hooker. Published by The Allied Architects Association of Los Angeles, 1925.

creased importance as a home for the greater part of the year.

This drift to the country is by no means restricted alone to the cities of the East; it is nation-wide. Chicago, St. Louis, Los Angeles, San Francisco and Seattle have all witnessed the same abnormal phenomenal growth of suburban and extra-suburban sections.

While land values were mounting within the city, various conditions surrounding the city were favorable to the movement toward the country. We allude to the case of New England, where many farms were abandoned as no longer profitable for agriculture. The greater potentialities of the great Middle West with its richer soil and enormously greater acreage, together with the aid of the railroads in flooding the markets with Western wheat and other agricultural produce, have emphasized the inefficiency of cultivating the small and less fertile tracts and have deprived the lesser farmer of a livelihood.

But labor, particularly scarce and costly since the war, has also been a cause for the abandonment of what were formerly rural farms and for their conversion into suburban tracts for suburban development and country house sites.

The motor car has brought the country closer to the city by making land at a considerable distance from the city available for development. We need only mention in passing the growth of the national movement of "out door life" and the desirability for greater freedom, better air, recreation and seclusion.

While there has been a marked stimulus in country house building, a swing toward economy in building operations is also evident. The increased cost of building during and since the war has not checked the volume of building operations, but a greater economy has been reflected in a growing simplification of planning with smaller sizes for rooms, in the elimination of some of the rooms, and in the reduction of the space devoted to service. Design, also, has shown modifications, which are expressed in the direction of greater simplicity with a greater use of inexpensive and native

materials, with less emphasis on cut stonework and more emphasis on form. In architecture, as in art, changes occur with the changed conditions of living. The war with its economic changes has stimulated building to a marked degree, but at the same time it has unmistakably altered our façades.

An increase in economy and the elimination of non-essentials must follow from the disproportionate ratio of increase in building costs to the wage increase. Building costs have advanced 137 per cent from 1913 to 1925, while the salary of the middle class has advanced but 93 per cent. The expenditures of the wealthy have also tended toward economy, since the taxation of large incomes and the heavy inheritance tax have operated to check building extravagance or have discouraged the building of a "retreat as a luxury."

Other equally modern economic factors may be cited as influencing the building of the country house. The need for rapidity in building operations has been attended by a falling off in quality of workmanship and in character. This, and the difficulties in securing capable craftsmen, has laid stress upon the simpler ways of building walls, trimming, and of performing other building processes. Or it has resulted in the elimination of some operations or features. As an instance, wood panelling for interior walls has been used with a noticeable infrequency in recent years. This is because there has been a difficulty in obtaining good woodworkers. In the place of wood panelling, plaster in different textures and different shades appears to have attained considerable favor at the present time.

Practical requirements as well as economic considerations have produced the characteristic country house plan. The open site, which is usually selected, at once imposes a broadened treatment and a more open arrangement of divisions and compartments. Rooms are laid out in such a way as to extract the utmost in outlook and relation to landscape, existing planting or proposed arrangement of grounds. The desire for immediate effects has placed a premium upon wooded

tracts that have a ready-made naturalistic setting. The location of native trees has frequently been the key to the solution of a plan. The value of tree masses as a background for a house appears to have influenced the architect, Robert R. McGoodwin, in devising the L arrangement shown on p. 422. The plan of the residence for Joseph W. Campbell at Pasadena, California, by Roland E. Coate (see p. 488), is skillfully fitted to the site so as to make the most of a single live oak tree, situated to the rear of a confined lot. This shaded garden is enclosed by a low wall, with the main axis of approach passing through a patio, a loggia and the living-room. One can well imagine the vista to be obtained from this living-room by looking out through the patio to the garden with its dominating tree.

As a result of the increased spaciousness imposed by the open site, there is a greater freedom in the disposition of the separate divisions of the house. The openness generally makes possible the isolation of the

service division—the kitchen, servants' dining-room, servants' bedroom and baths, as well as other distinctly subordinate features—to a separate wing. In some instances this takes the form of an L as on p. 422, or of a variation of the L on p. 482. The T-shaped plan with an angle of the house at both the front and rear may be advantageously used with a diversified exterior in the direction of the approach and toward the garden.

It is impossible to characterize fully the prevailing practice in house planning,

since so much depends upon the lay of the ground, the nearness of neighbors, the effect desired and the many other modifying conditions. The rambling house is frequently but one-room-thick, as on page 465. Such a plan, while having more outside rooms to keep warm in winter and more walls to build, has the advantage of better ventilation and light and at the same time affords a more flexible adjustment of plan to its site. An irregular site may make it possible

and necessary to project the living-room at an angle of 45 degrees with the general direction of the plan (see page 440). The value of terraces in connection with a sloping site is effectively illustrated in the house for W. H. Peters, Esq., at Pasadena, California, by Marston, Van Pelt and Maybury (p. 483).

Houses that face in one direction, as frequently occurs when the garden is at one side, have the approach on the side opposite the garden or at one end. In order to relate the distinctly living part of the house to the

direction of the landscape view, living-room, library and dining room are placed on the garden side and are joined to it by loggias and terraces.

The placing of the main stairway near the center of the house persists, with usually the traditional double flight of steps and landing. There is, however, a tendency in recent years that seeks to attain a fresher effect by the use of wrought iron balustrades and by departures from the slender proportion of Georgian balusters (p. 435). Perhaps the



Garden of George Brown, Esq., Rome, N. Y.
Ruth Dean, Landscape Architect

most novel and daring of the examples illustrated in this issue is the stairway at Forest Hills, New York, by the architect, A. L. Harmon (p. 473).

The garage, which has been the bugbear of many designers, is coming to be treated with increasing uniformity. It has become an accepted adjunct of the house and is almost never placed as a separate and detached part of the plan. On the exterior the garage is accepted frankly as a part of the composition and is invariably made to compose with an irregular grouping. In some instances the approach to the main entry is on the same side as the garage entrance, as with the house by White & Weber (p. 444), and with the arrangement by Arthur Loomis Harmon (p. 474). The illustration on p. 413 shows the motor entrance to the garage at one side, entirely separate and without relation to the house entrance.

It is now seldom that the design of a country house is undertaken without the services of the landscape architect. This is in contrast with the practice of a brief generation ago, when the architect and landscapist were working at cross-purposes. It was then considered that the "house was one thing and the grounds quite another." It would have been considered an act of arrogance for the landscape specialist to criticize the placement of the house or to enter into the consideration of its features as they might relate to the grounds. The country house cannot be designed with success without a recognition of the enhancing value of its surroundings. The

surroundings comprehend the landscape, dependent buildings and the cultural atmosphere of the period. The success of a house rests on considerations "deeper than stones or brick and mortar, trees and flowers."

Frederick Law Olmsted, Sr., was the first to develop the characteristic American landscape by using several picturesque scenes. This was done by the creation of enclosures or the closely "hedged salons," instead of the broad

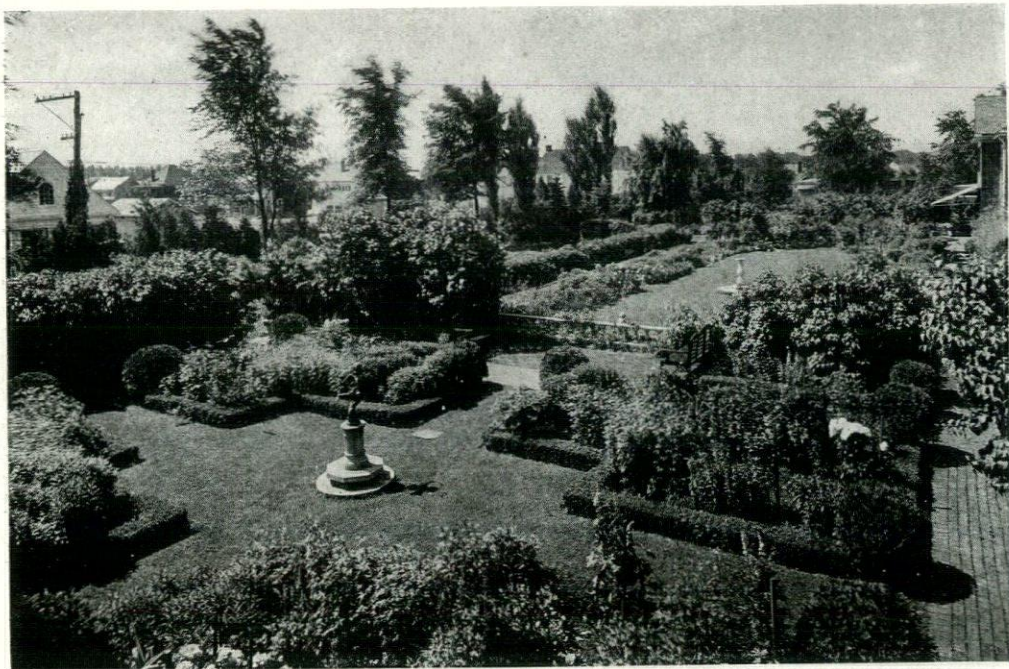
expanses of turf and the large groups of trees characteristic of the English design. The result was derived from the peculiarities of the American topography. It is also partly a reaction against a "degenerate formal" art from abroad. As a matter of fact, there is no tradition in America for the strictly formal garden creations that have been borrowed from Italy and France. The small, semi-formal areas of lawn, bordered by hedges and planting and with a circulation from loggias, terraces or paths, as in the

work of Miss Ruth Dean (p. 412), has not required a strict formality or relationship with any major or minor axis.

With suburban houses where the design of neighboring houses may detract from one another, there is an advantage in having a harmony in garden design. Plots of ground may be developed jointly by two neighbors with a resulting effect of uniformity and spaciousness. This was done with two dwellings at Wilmette, Illinois, by Philip B. Maher, who successfully connected two residences by a

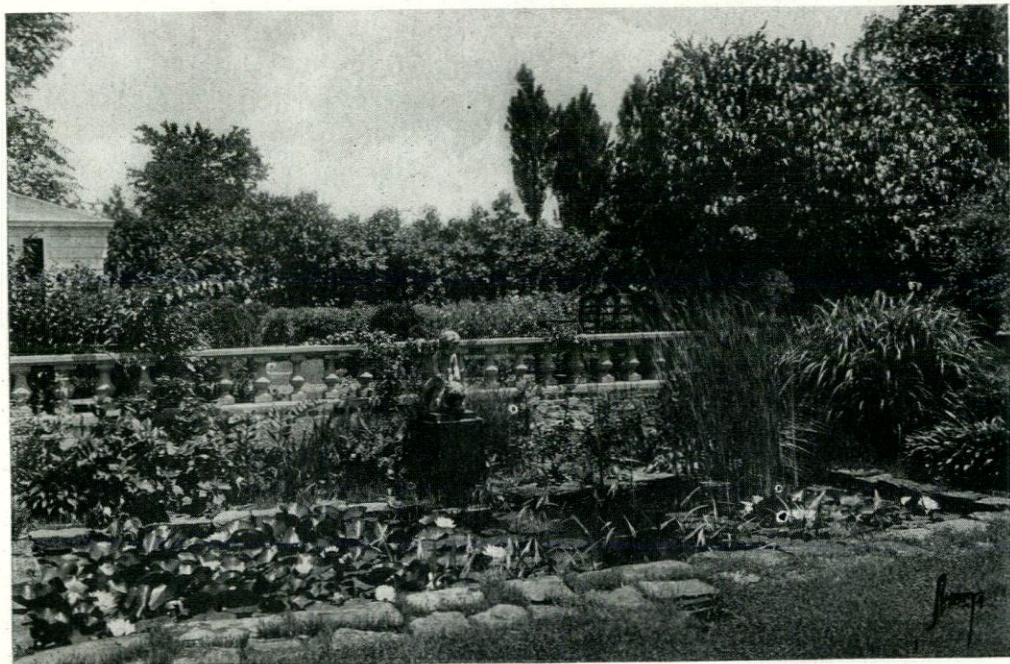


Garden of George Brown, Esq., Rome, N. Y.
Ruth Dean, Landscape Architect



Photo, Amemiya

The Hedged Salon



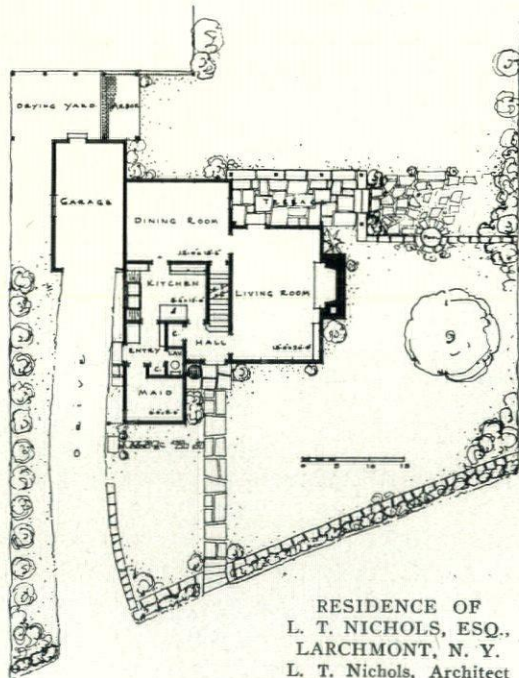
Photo, Amemiya

Garden View
RESIDENCE OF GEORGE BROWN, ESQ., ROME, N. Y.
Aymar Embury, Architect
Ruth Dean, Landscape Architect

November, 1925



North Front and West End



RESIDENCE OF
L. T. NICHOLS, ESQ.,
LARCHMONT, N. Y.
L. T. Nichols, Architect

First Floor Plan



Garden Terrace
RESIDENCE OF W. ROLAND DUNSMORE, ESQ., LOS ANGELES, CALIFORNIA
Webber, Staunton & Spaulding, Architects

November, 1925

sunken garden. The houses, it will be seen, are identical in plan except that they are reversed so as to bring the living room and sun

toward the garden development. (See pages 450 and 451.)

Looking at the American country house historically, it is interesting to see

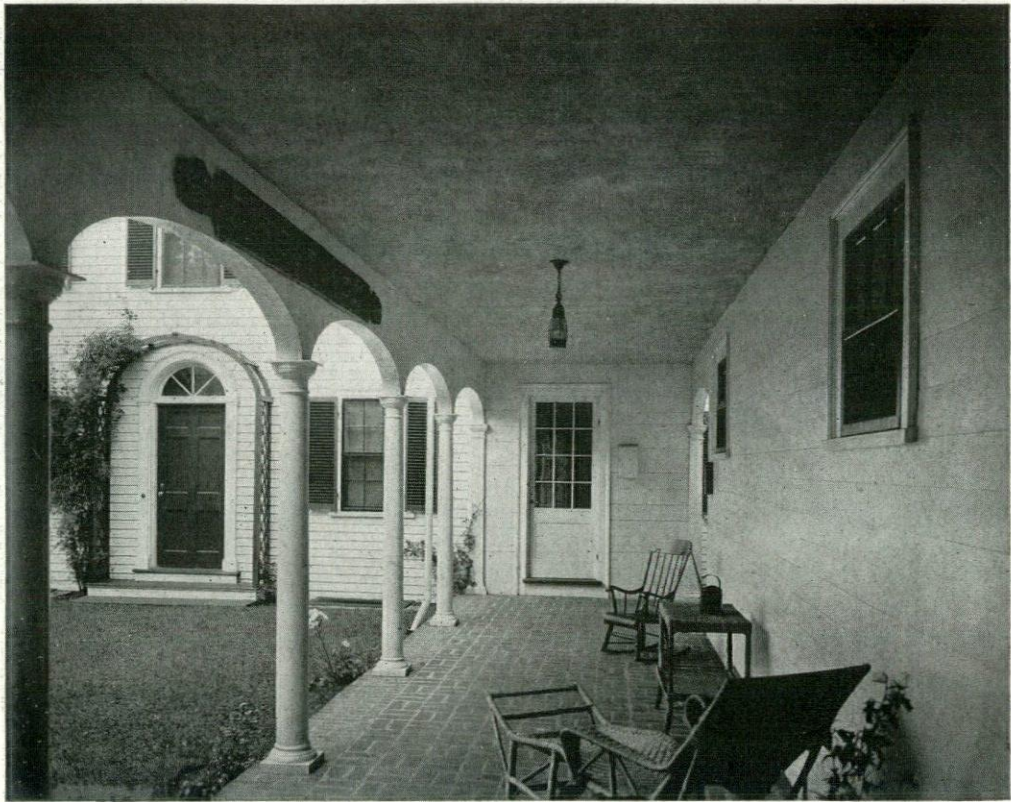


Fountain in Loggia
RESIDENCE OF W. ROLAND DUNSMORE, ESQ., LOS ANGELES, CALIFORNIA
Webber, Staunton & Spaulding, Architects

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how far we have travelled in a brief three decades. The architect, generally speaking, is becoming more sure of himself, increasingly cautious and more

sophisticated. Improved taste has quickened his judgment. He is not so prone to-day, as in the nineties, to perform experiments in many modes, and fortunately



Porch
HOUSE AT BROOKLINE, MASS.
Strickland, Blodget & Law, Architects

his quest for the purely romantic has flagged. There has come about a settling down to a few chosen styles that are influenced to an increasing degree by aesthetic conditions, by appropriateness and even by the desire to gain a local expression through the medium of local materials. The architect is less willing than heretofore to be annoyed by the whims of the client of one week who demands a replica of a French château and later by another whose heart is set upon an Italian villa. Architects are insisting upon personal expression and many have evolved a personal or firm manner to which they stubbornly adhere and over which they exercise a specialization and mastery. In places there is also a unity of effort, a combination of artistic forces, as is the ledge-stone section of Philadelphia and in the equally impressive and

widespread movement in the Spanish area of California. The pooling of forces and the homogeneity of results is a glimmer of hope in our country house architecture. It is in this sense of "unified movement," rather than in the individual successes of isolated examples, that progress may be recognized.

We have attempted to analyze the components of the styles and have suggested the trend which at best can only be roughly surmised. Much less can we safely appraise our current country house architecture. Aside from the futility of judging our endeavor without the mellowing advantage of a few years' perspective, and without knowing whence it may be leading, we are confronted with the thought that no architecture has been raised up suddenly out of newness to a notable era in creative art.



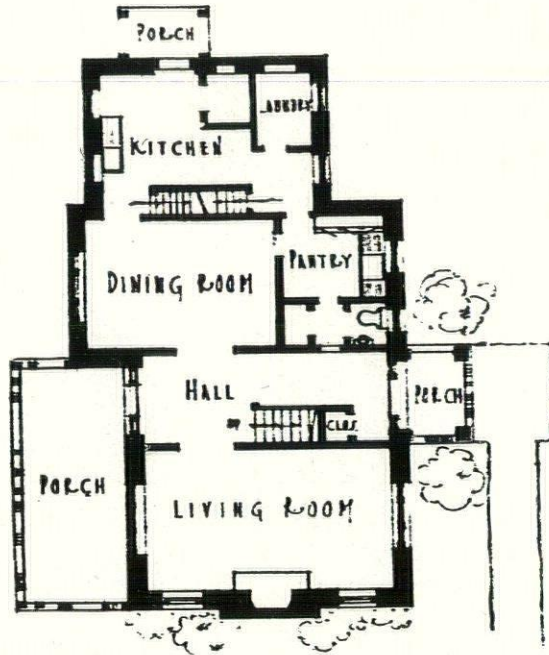
Photo, Philip B. Wallace

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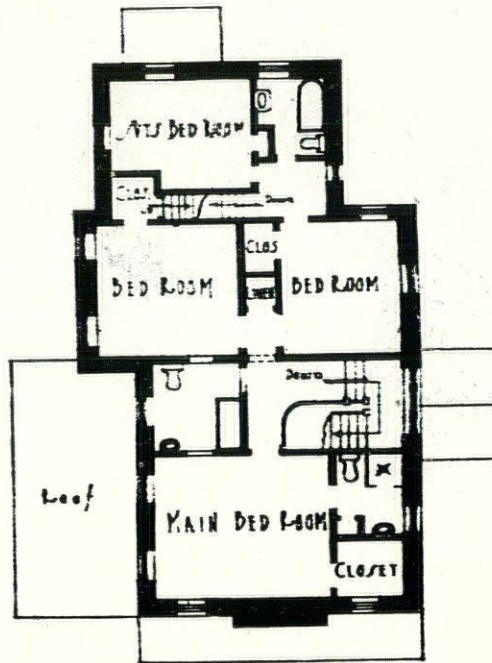
RESIDENCE OF A. DOUGLAS OLIVER, ESQ., GERMANTOWN, PA.

Carl A. Ziegler, Architect

[417]



First
Floor
Plan



Second
Floor
Plan

RESIDENCE OF A. DOUGLAS OLIVER, GERMANTOWN, PA.

Carl A. Ziegler, Architect

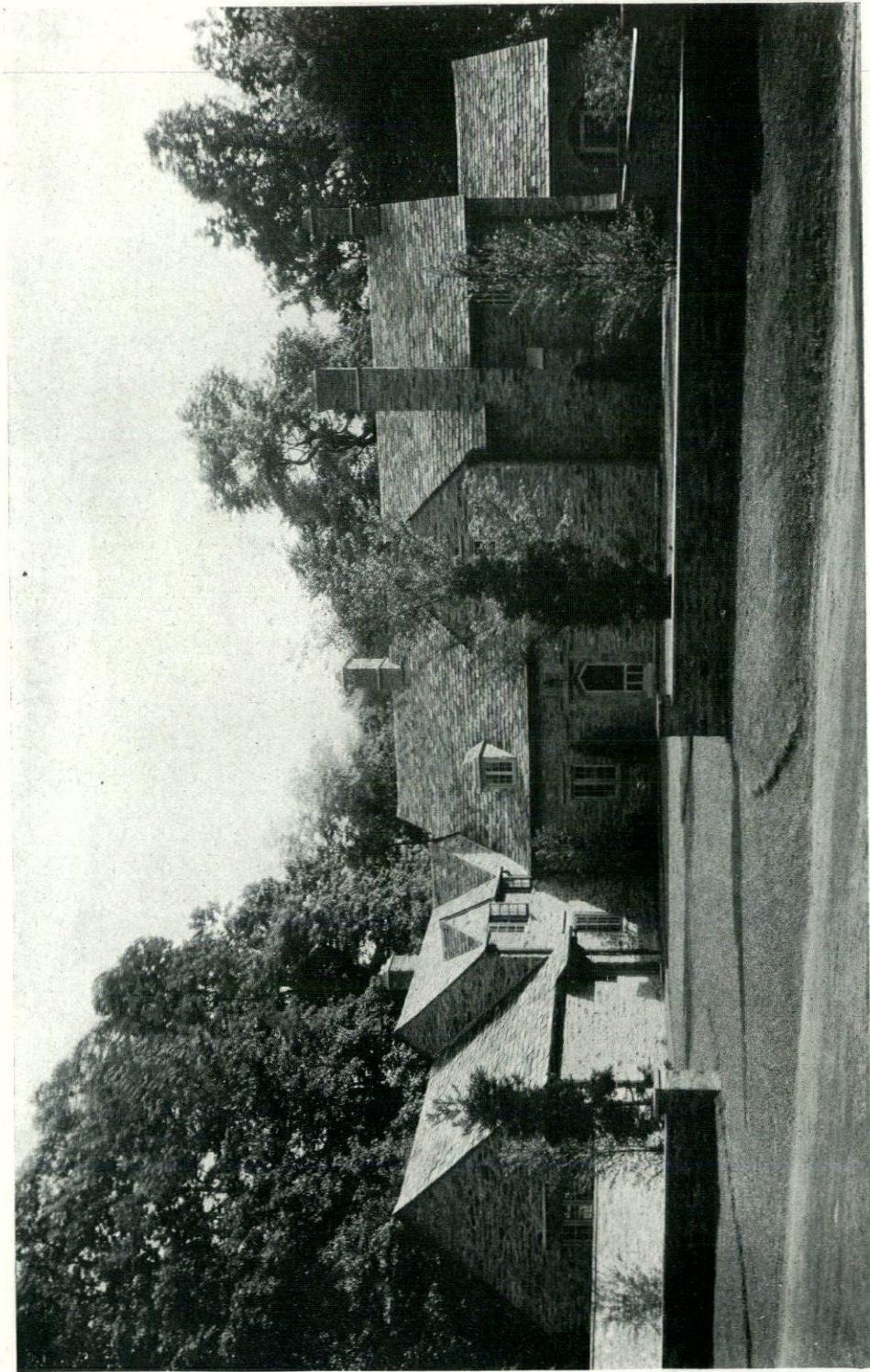


Photo, Philip B. Wallace

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RESIDENCE OF A. DOUGLAS OLIVER, GERMANTOWN, PA.

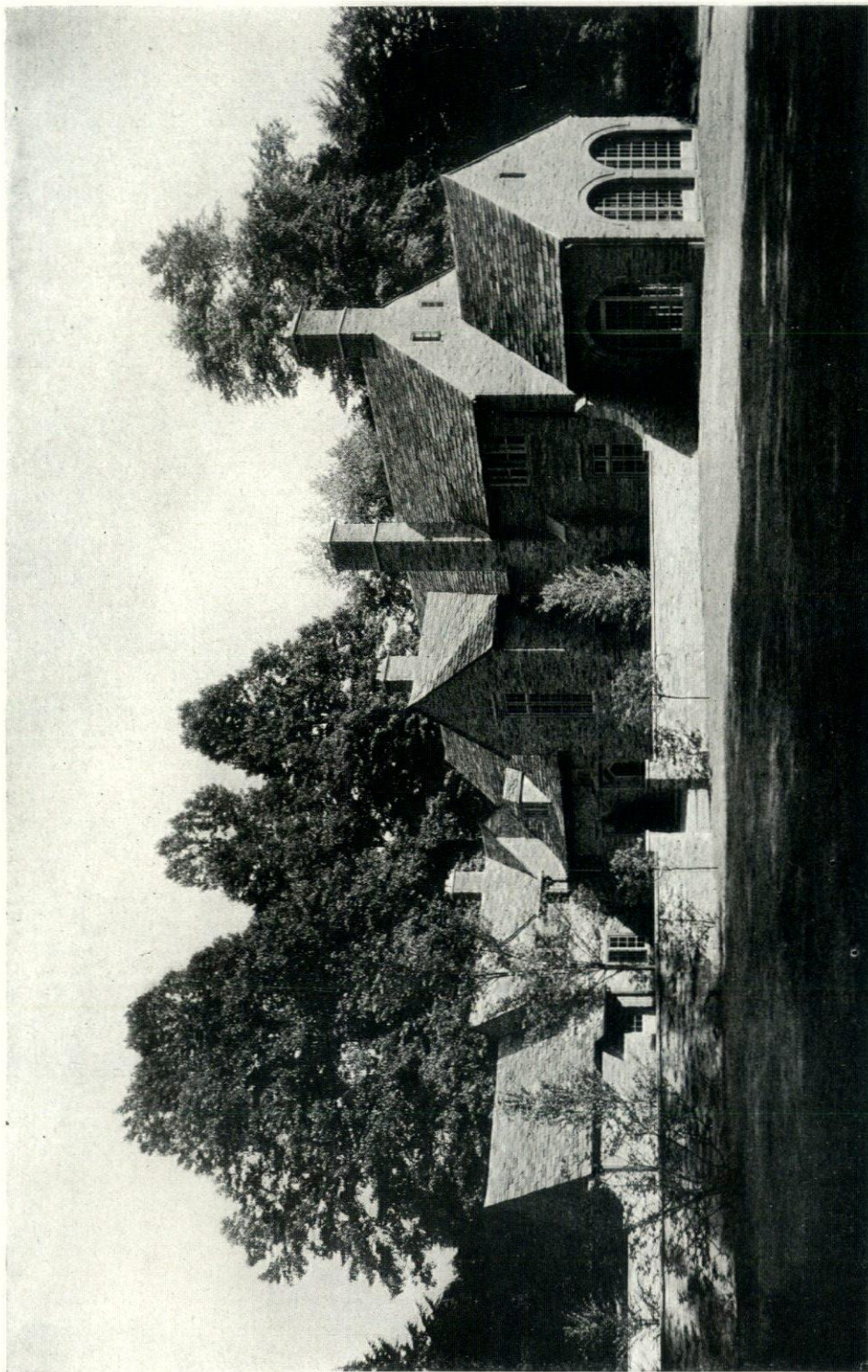
Carl A. Ziegler, Architect



Photo, Philip B. Wallace

RESIDENCE OF STAUNTON B. PECK ESQ., CHESTNUT HILL, PA.
Robert R. McGoodwin, Architect

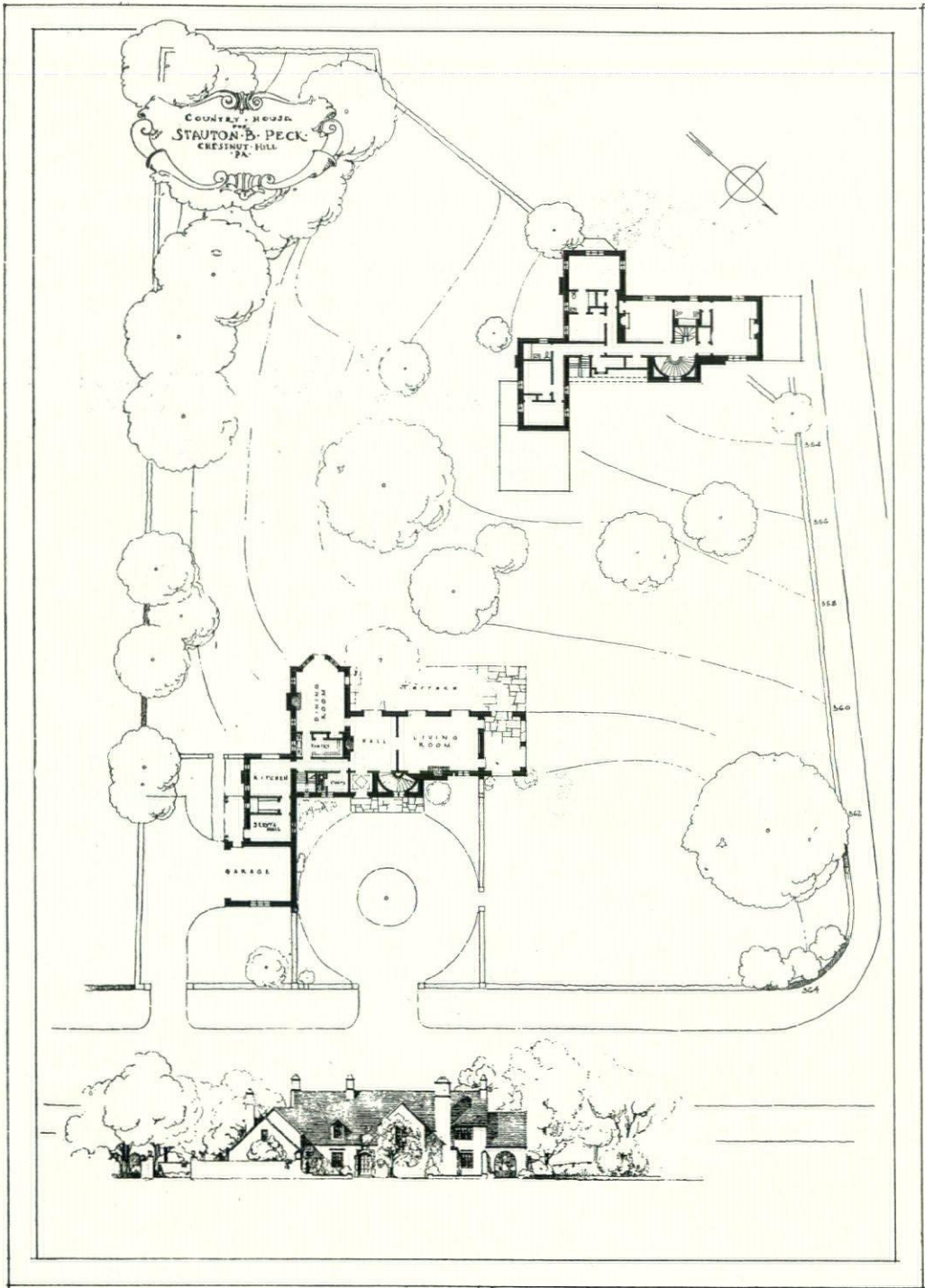
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Photo, Philip B. Wallace

RESIDENCE OF STAUNTON B. PECK ESQ., CHESTNUT HILL, PA.
Robert R. McGoodwin, Architect

November, 1925



RESIDENCE OF STAUNTON B. PECK ESQ., CHESTNUT HILL, PA.
Robert R. McGoodwin, Architect



Photo, J. Wallace Gillies

November, 1925

RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect



Photo, J. Wallace Gillies

November, 1925

RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

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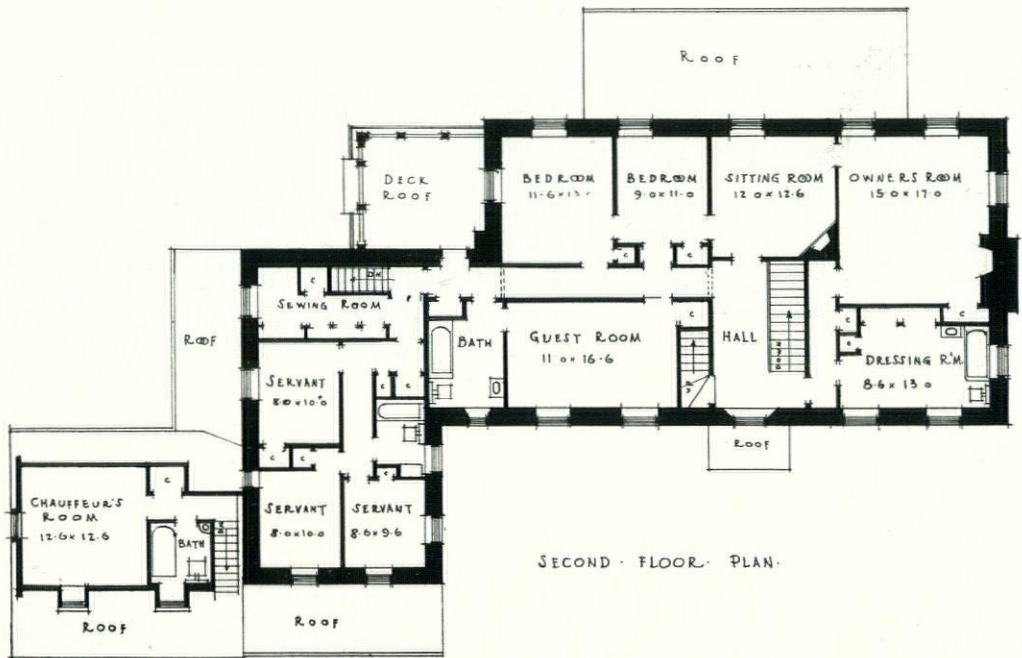
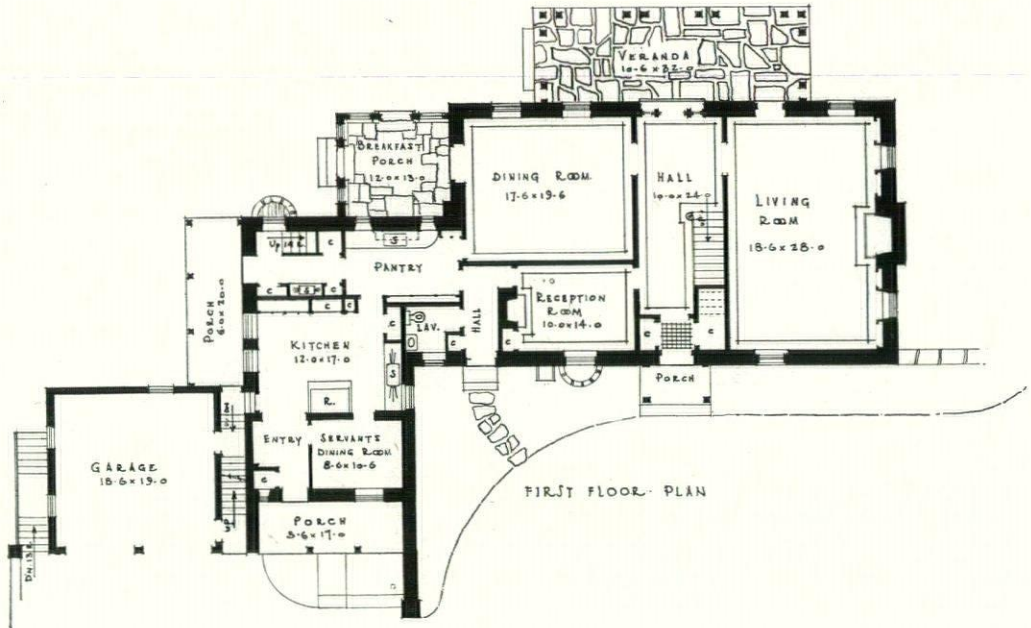


Photo, Kenneth Clark

November, 1925

The Living Room
RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect



RESIDENCE OF CHARLES C. TOWNSEND, ESQ., ARDSLEY-ON-THE-HUDSON, N. Y.

Jas. C. MacKenzie, Jr., Architect



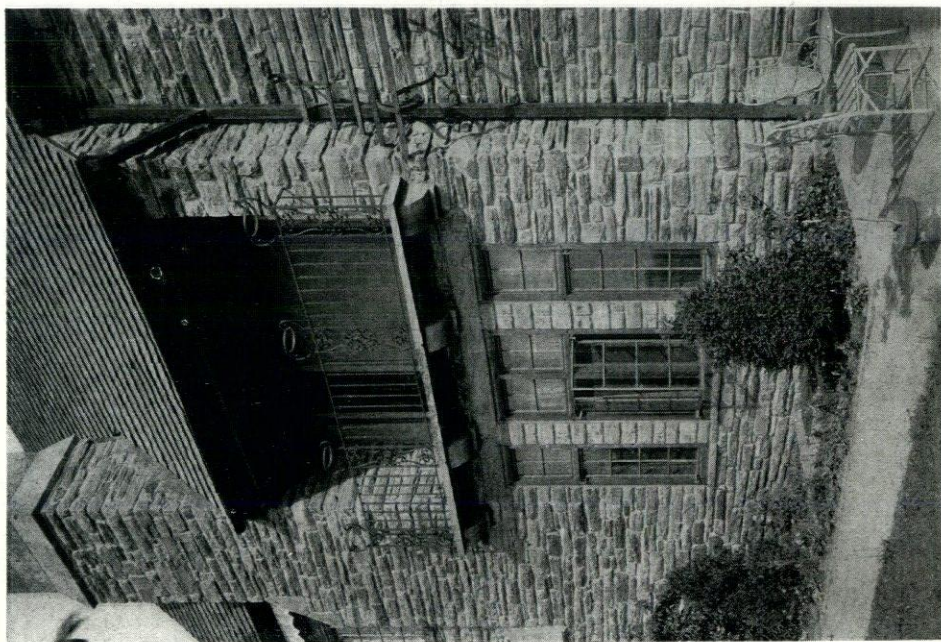
East End of House



South or Garden Front

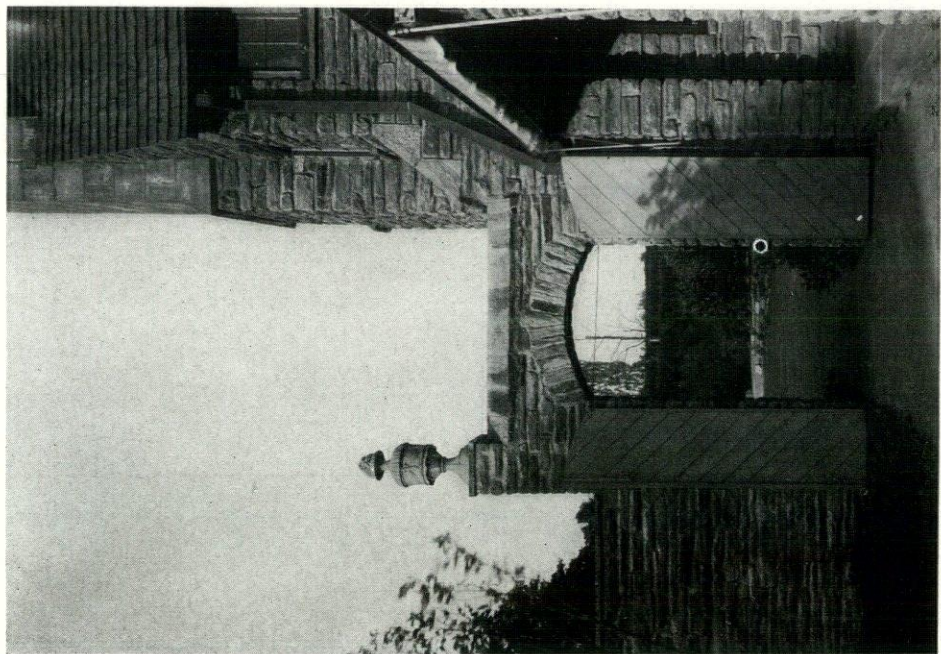
November, 1925

RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.
Willing, Sims & Talbutt, Architects



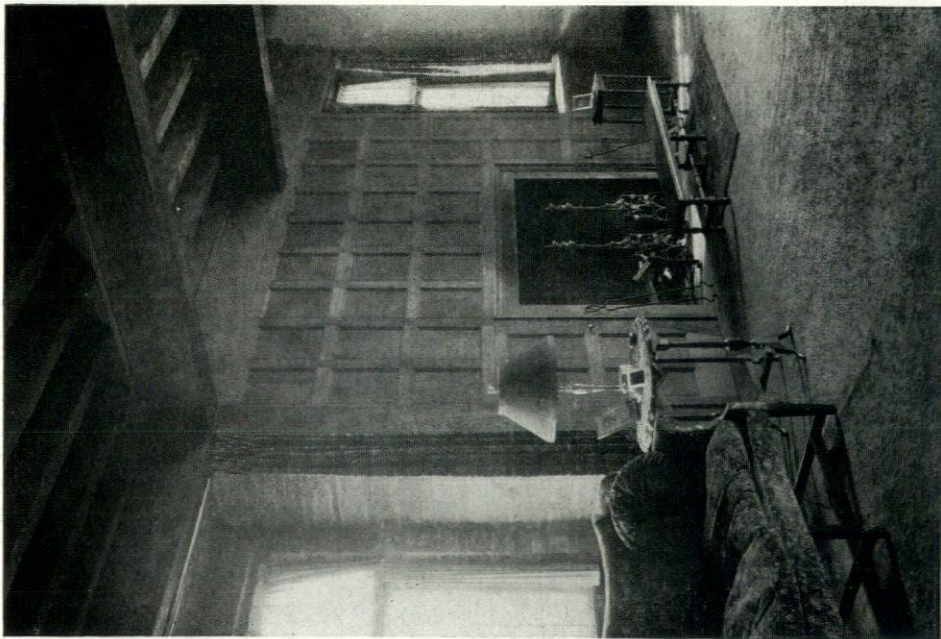
Balcony, Detail, Garden Front

RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.
Willing, Sims & Talbutt, Architects



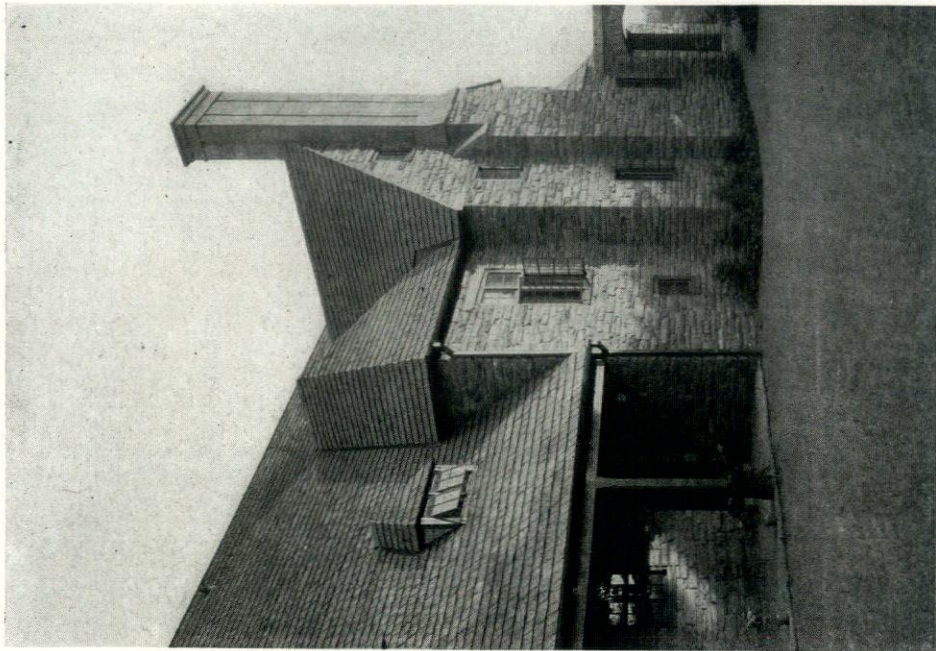
Gate into Forecourt

November, 1925



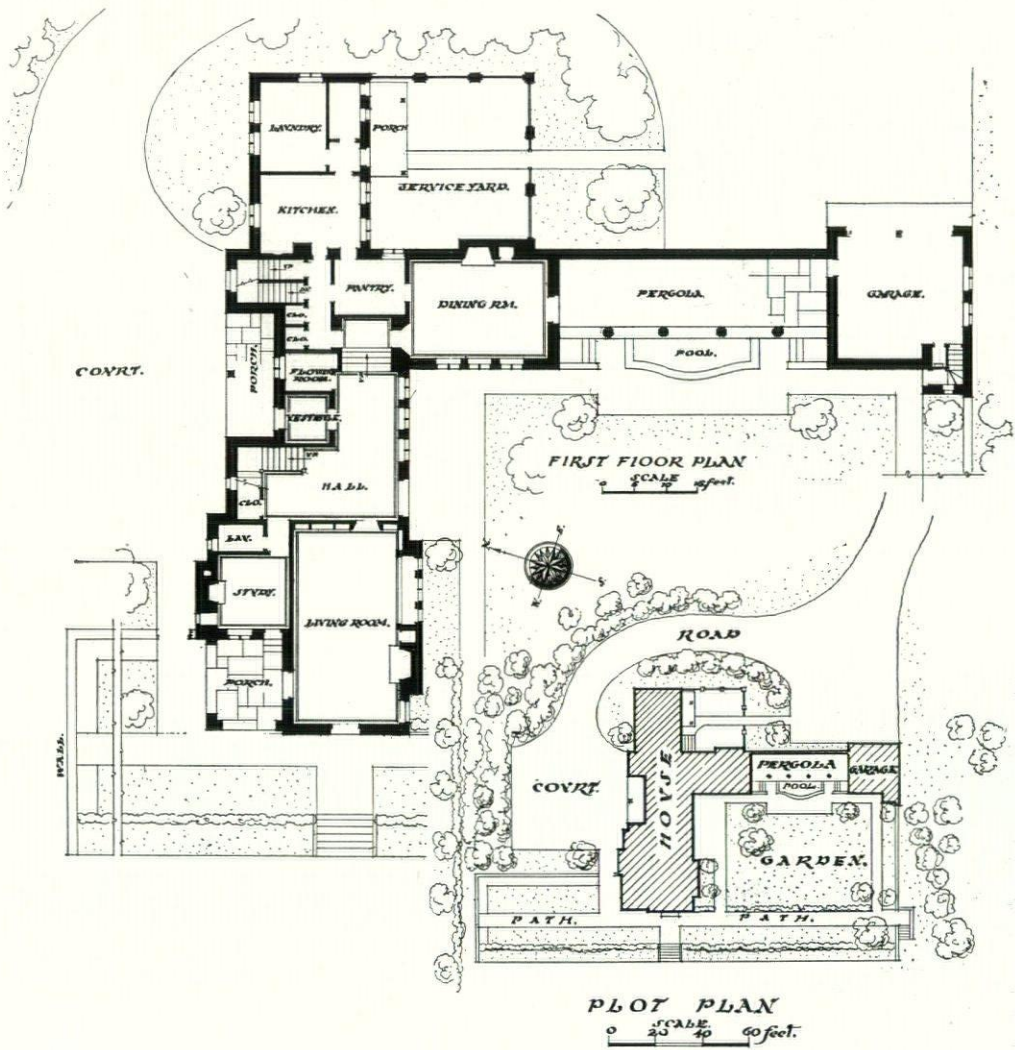
Living Room Fireplace

RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.
Willing, Sims & Talbutt, Architects

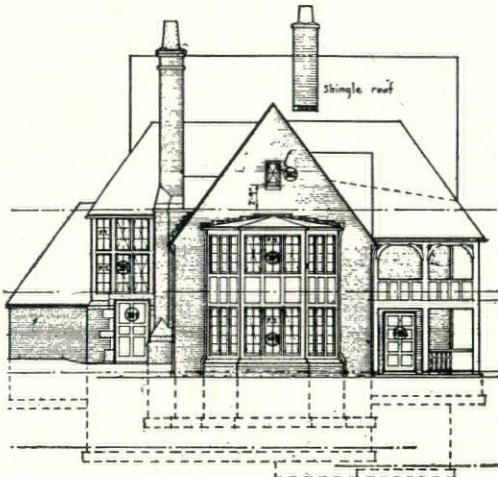


North Front

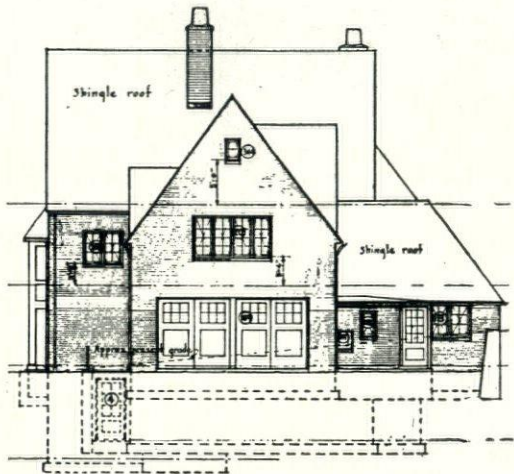
November, 1925



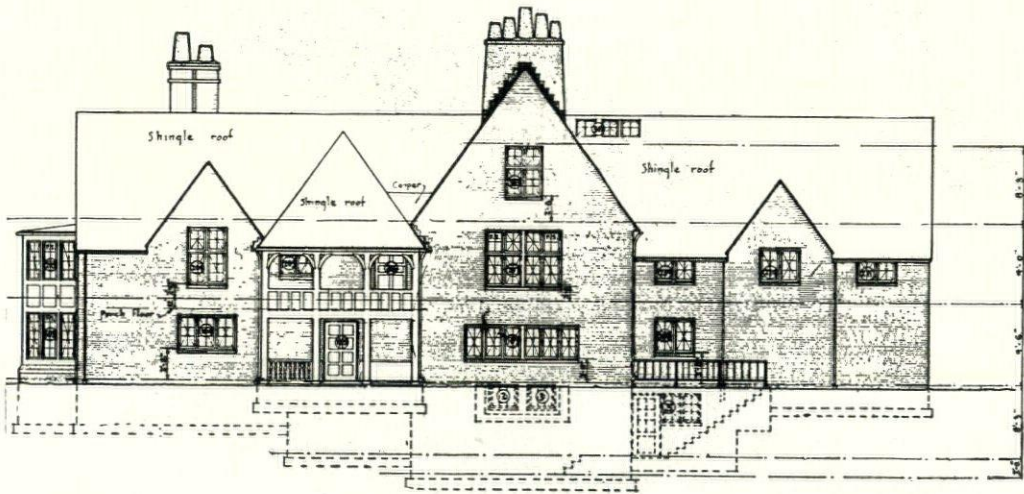
RESIDENCE OF FREDERICK DRAYTON, ESQ., VILLA NOVA, PA.
Willing, Sims & Talbutt, Architects



Southwest Elevation

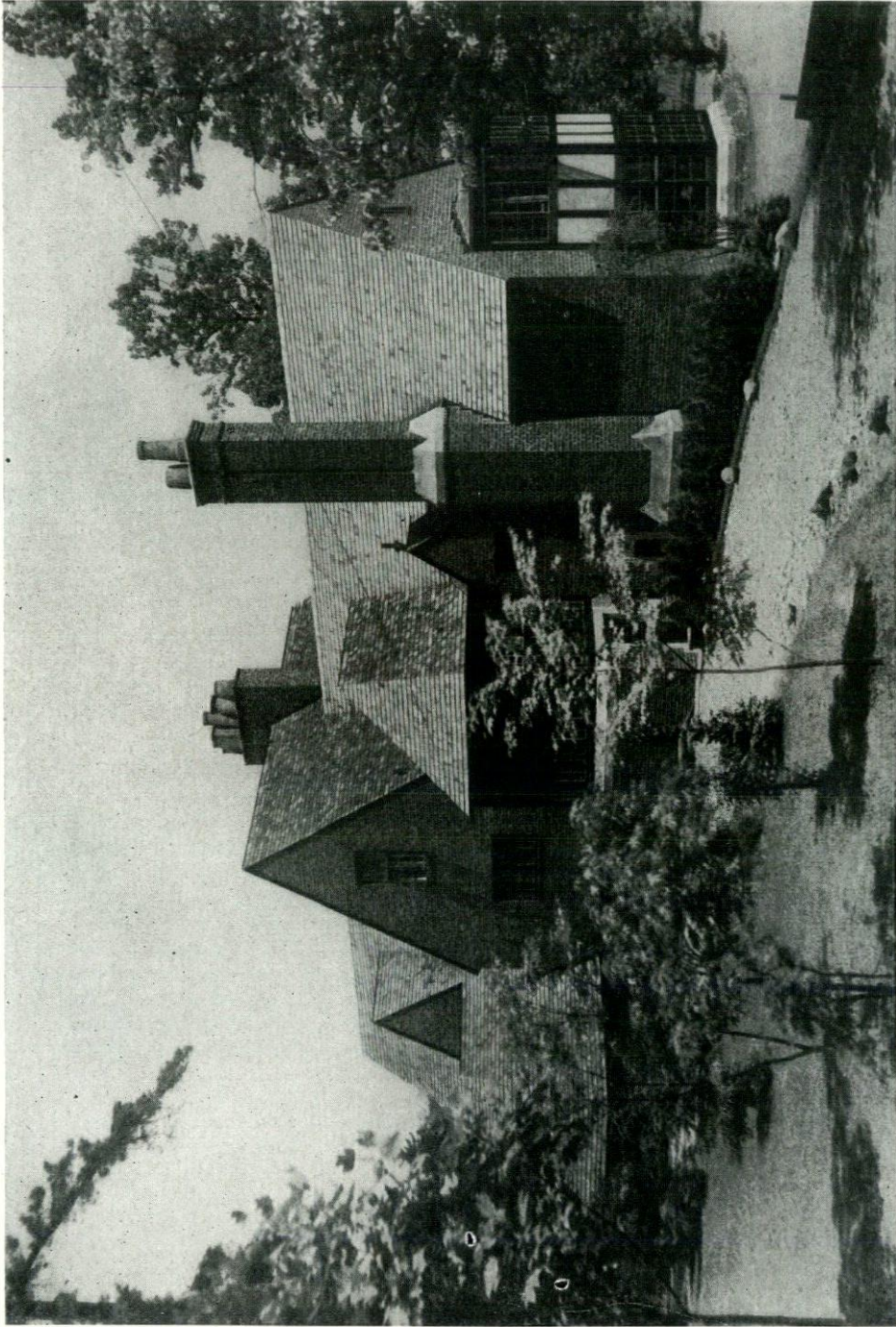


Northeast Elevation



Southeast Elevation

RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.
Mellor, Meigs & Howe, Architects



Photo, Van Anda

Front Elevation
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.
Mellor, Meigs & House, Architects

November, 1925



Photo, Van Anda

Dining Room
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.
Mellor, Meigs & House, Architects

November, 1925



Photo, Van Anda

Detail of Stairway

November, 1925

RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.

Mellor, Meigs & House, Architects

[434] [1925]



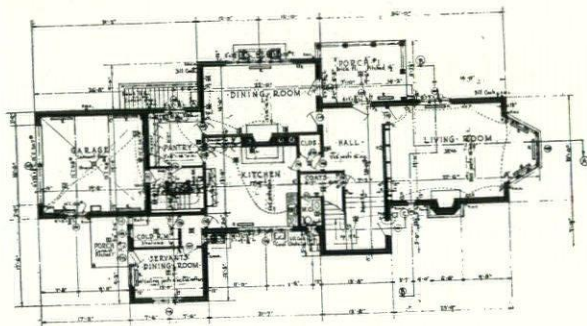
Photo, Van Anda

November, 1925

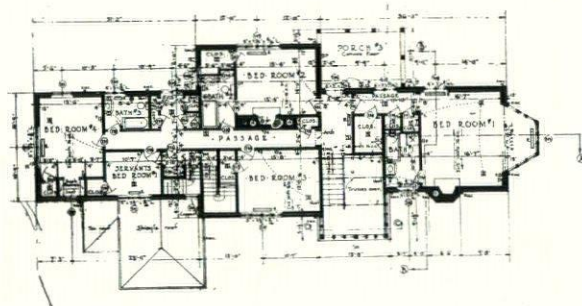
Stairs from Second Story
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.
Mellor, Meigs & House, Architects



Photo, Van Anda



First Floor Plan



Second Floor Plan

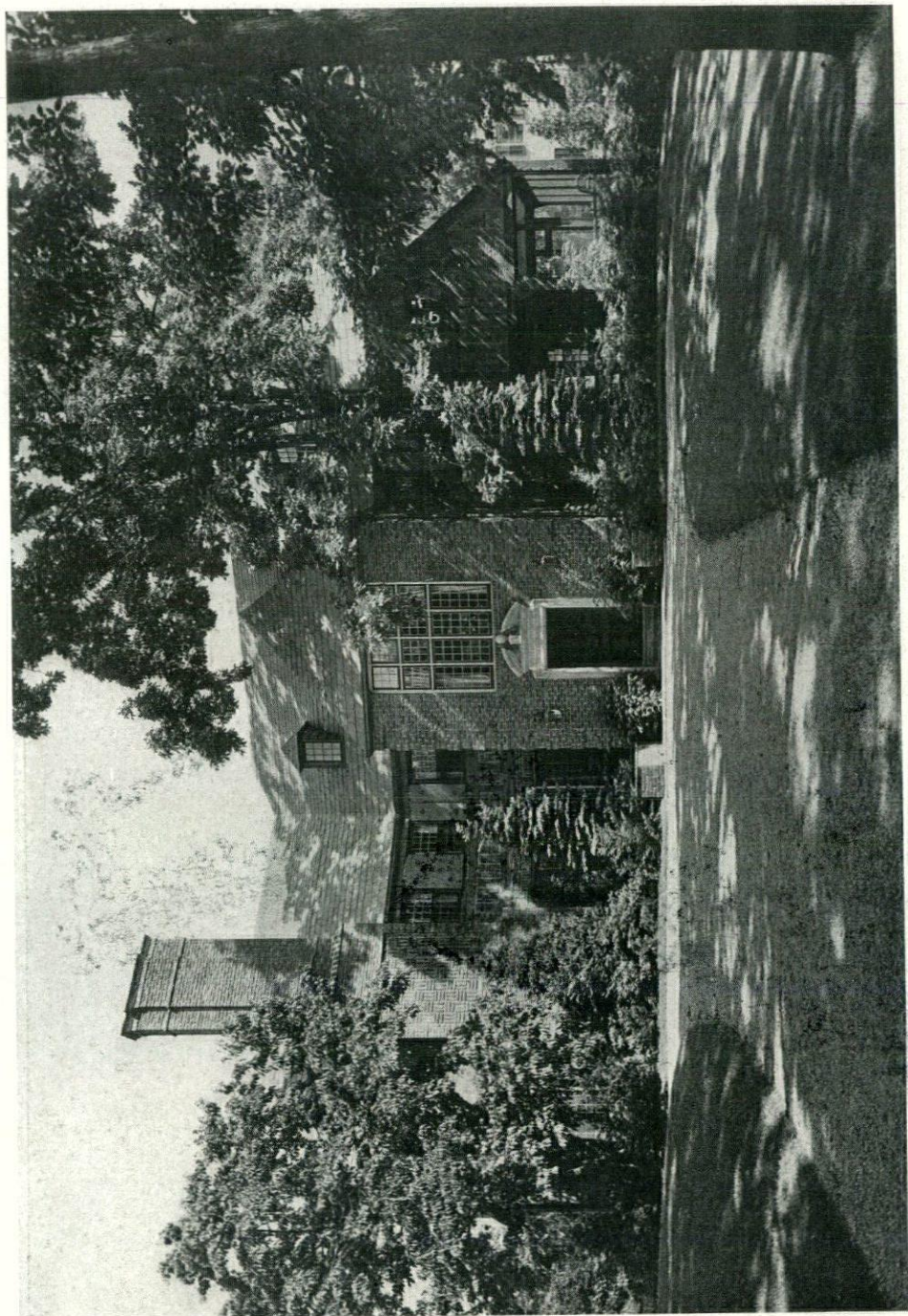
RESIDENCE OF ROBERT W. TILNEY, ESQ., LLEWELLYN PARK, EAST ORANGE, N. J.
Mellor, Meigs & House, Architects



Photo, Kenneth Clark

RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.
Lewis Bowman, Architect

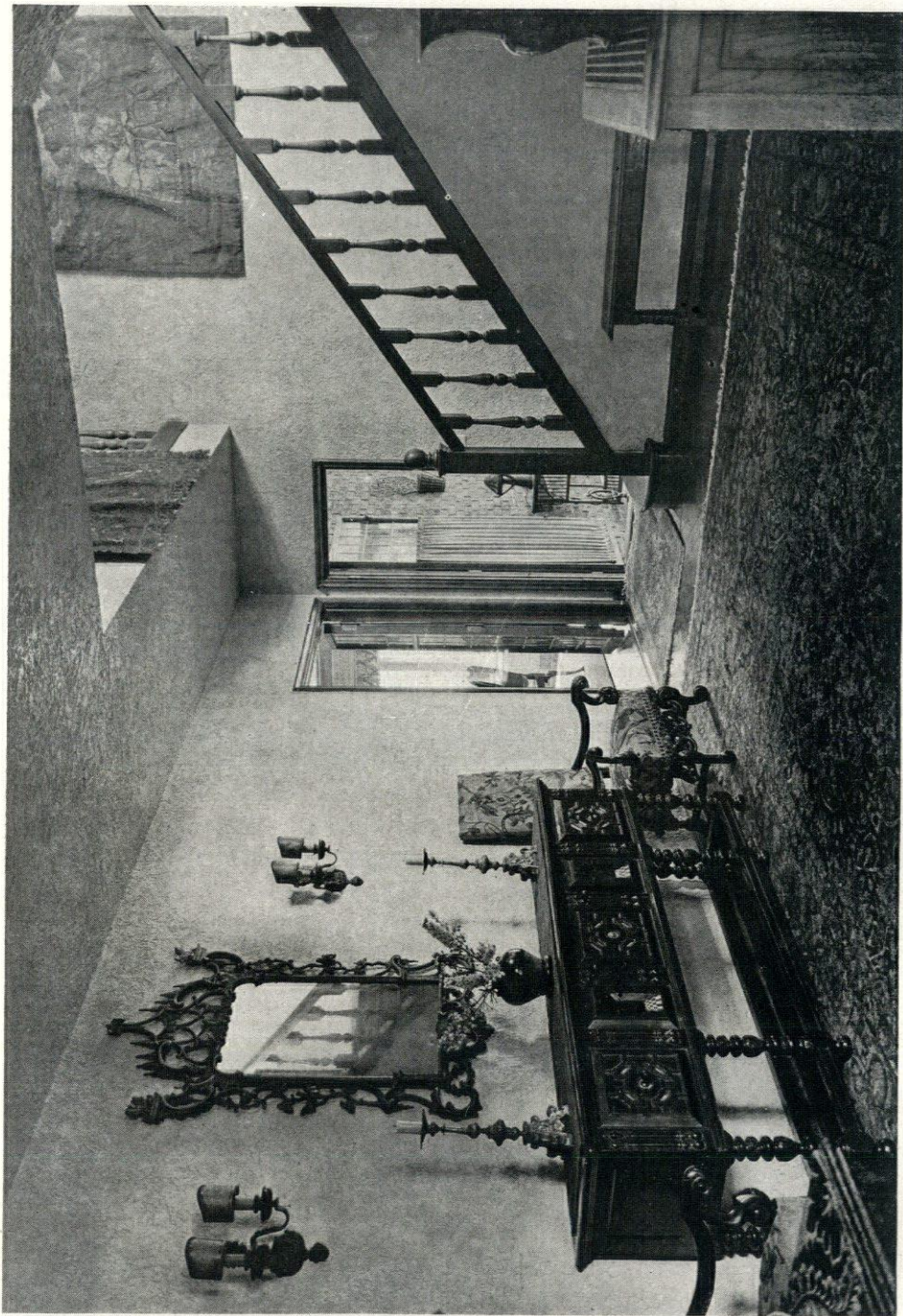
November, 1925



Photo, Kenneth Clark

RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.
Lewis Howman, Architect

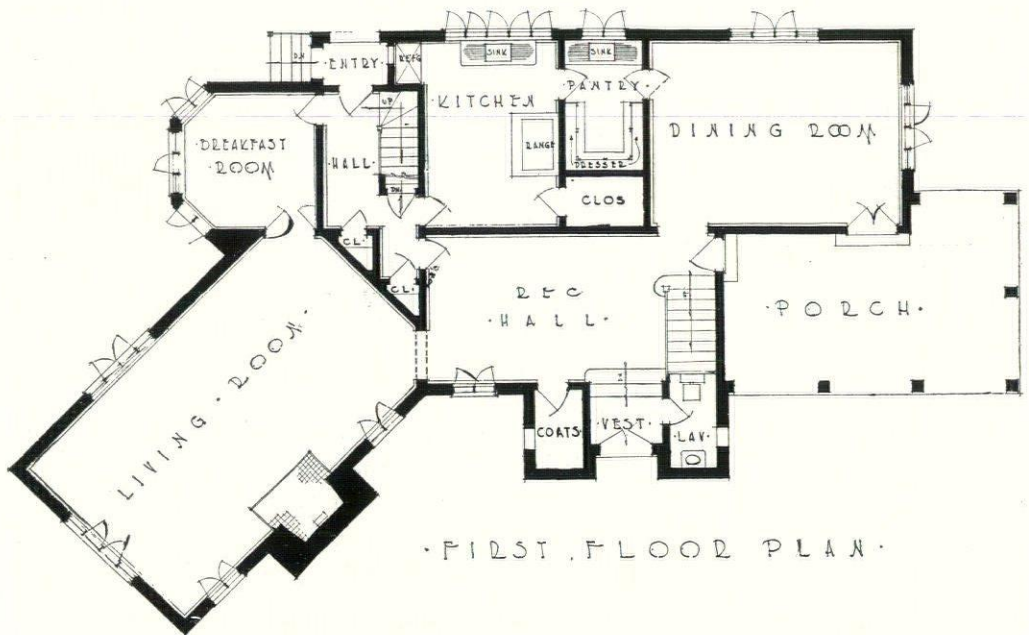
November, 1925



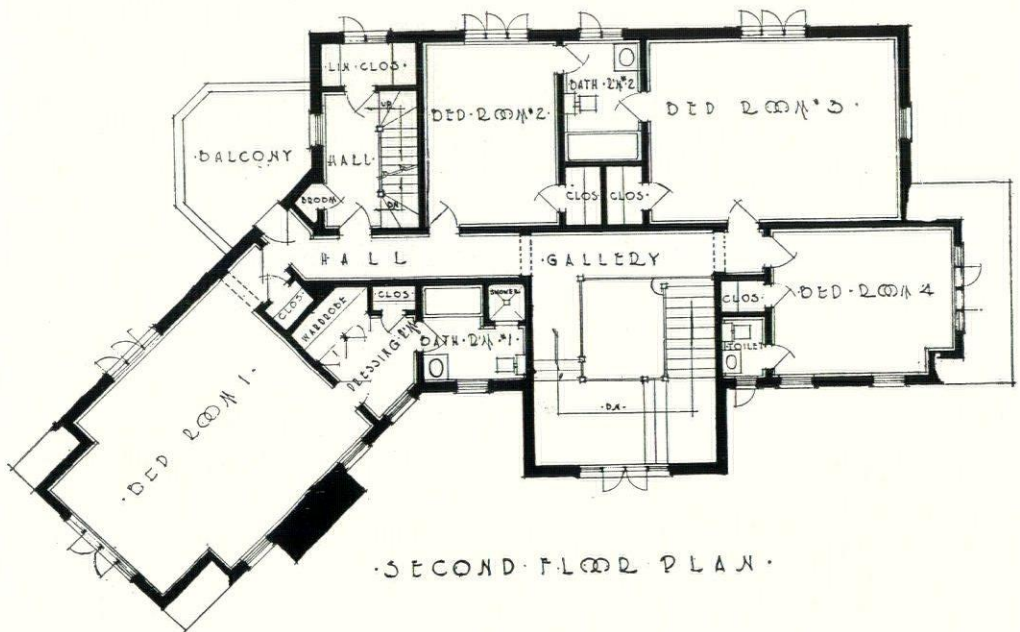
Photo, Kenneth Clark

RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.
Lewis Bowman, Architect

November, 1925

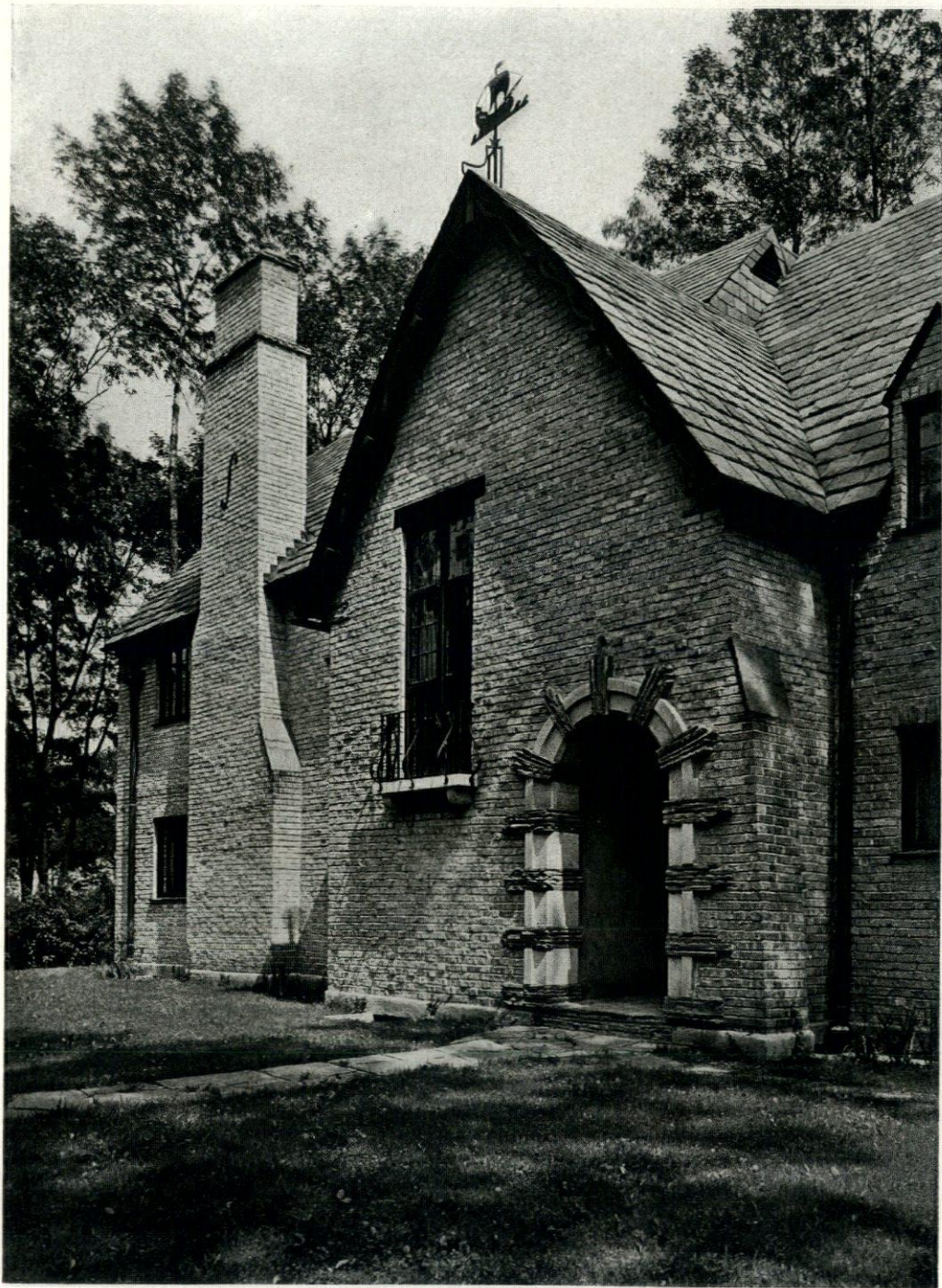


FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

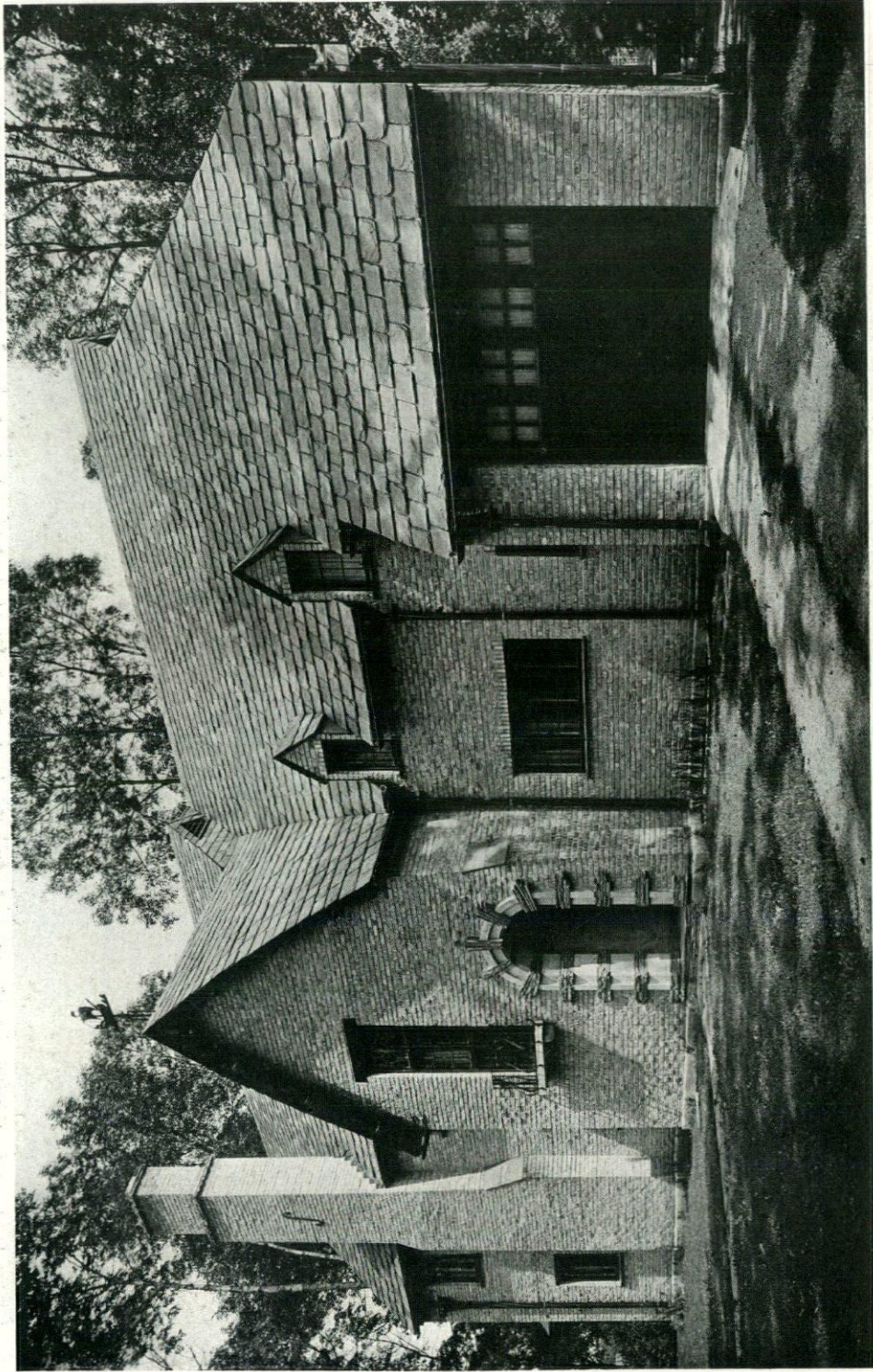
RESIDENCE OF H. G. STREAT, ESQ., BRONXVILLE, N. Y.
 Lewis Bowman, Architect



Photo, Trowbridge

November, 1925

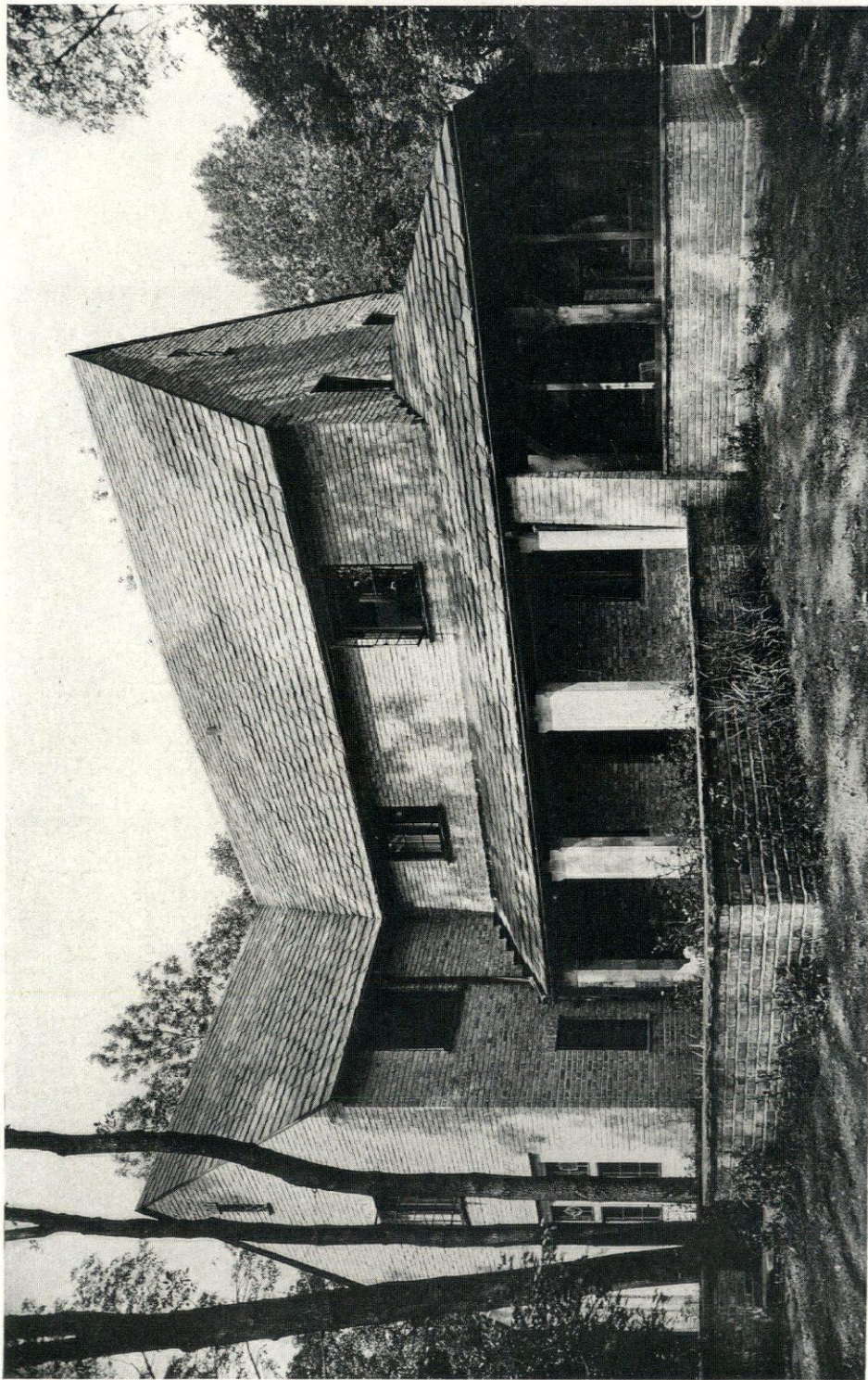
RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS
White & Weber, Architects



Photo, Trounbridge

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS
White & Weber, Architects

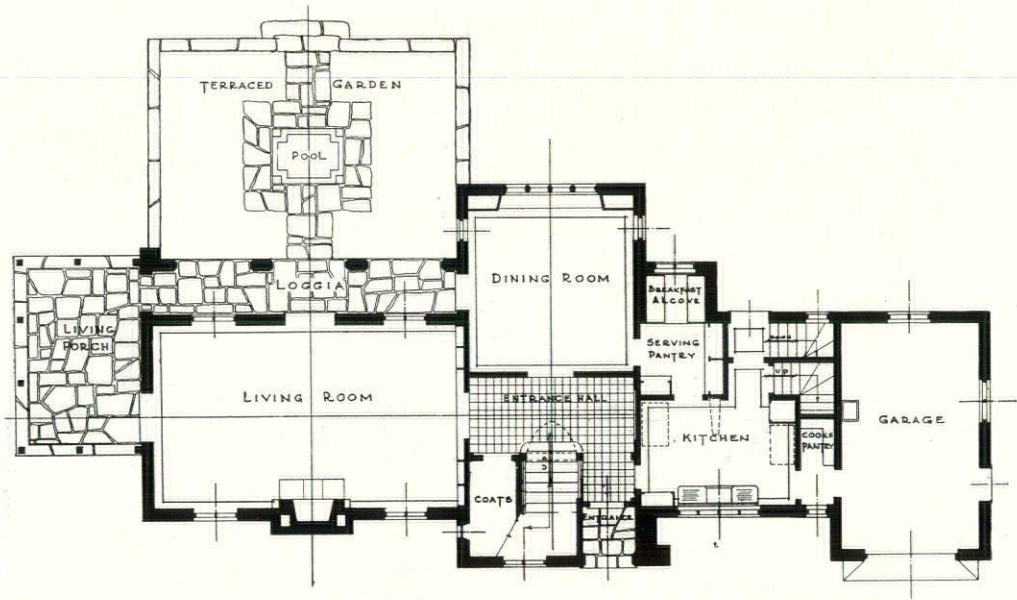
November, 1925



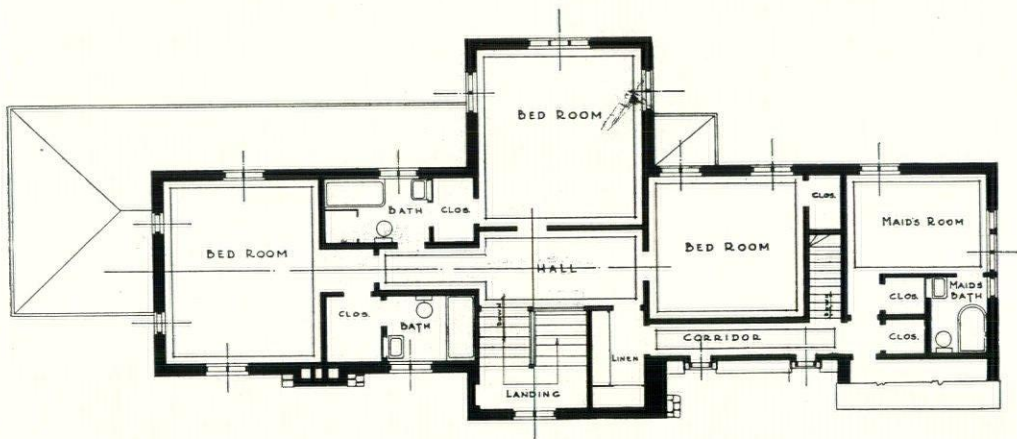
Photo, Treoubridge

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS
White & Weber, Architects

November, 1925



First Floor Plan



Second Floor Plan

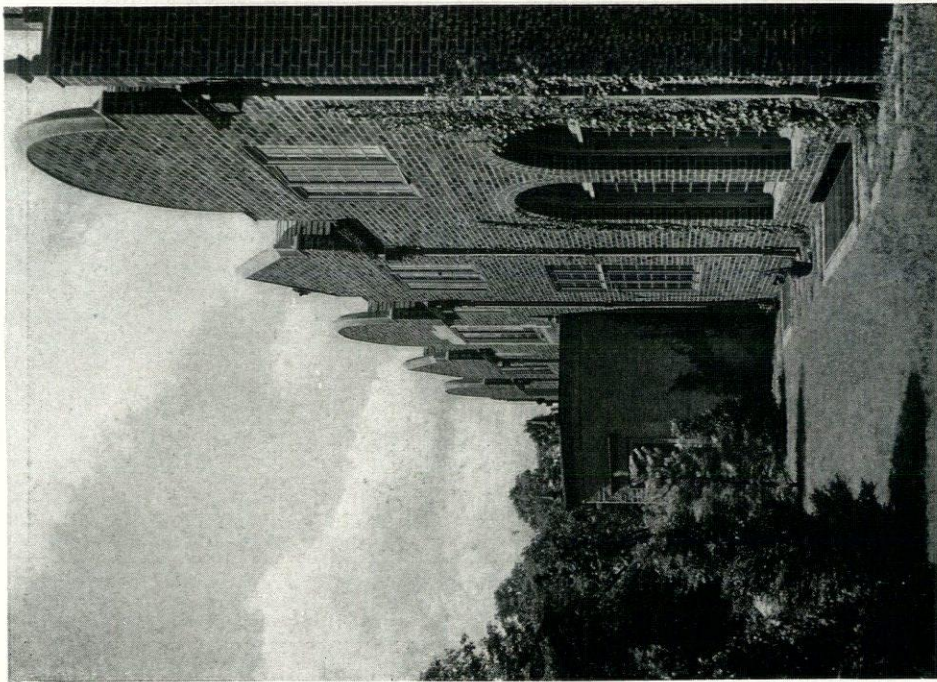
RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS
 White & Weber, Architects



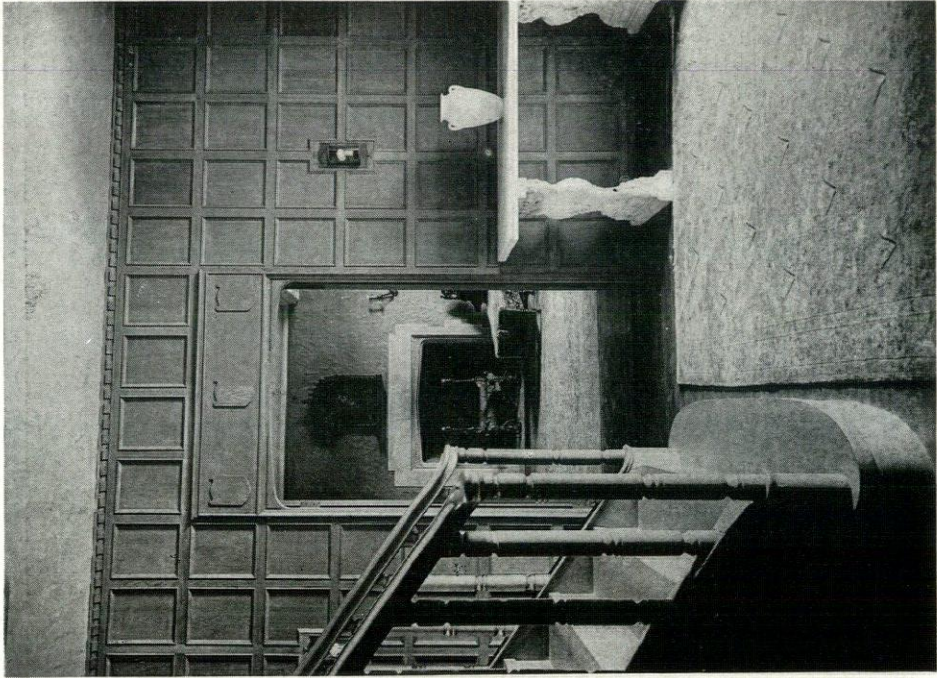
Photo, Trowbridge

November, 1925

RESIDENCE OF ERNEST H. BURGESS, ESQ., KENILWORTH, ILLINOIS
White & Weber, Architects

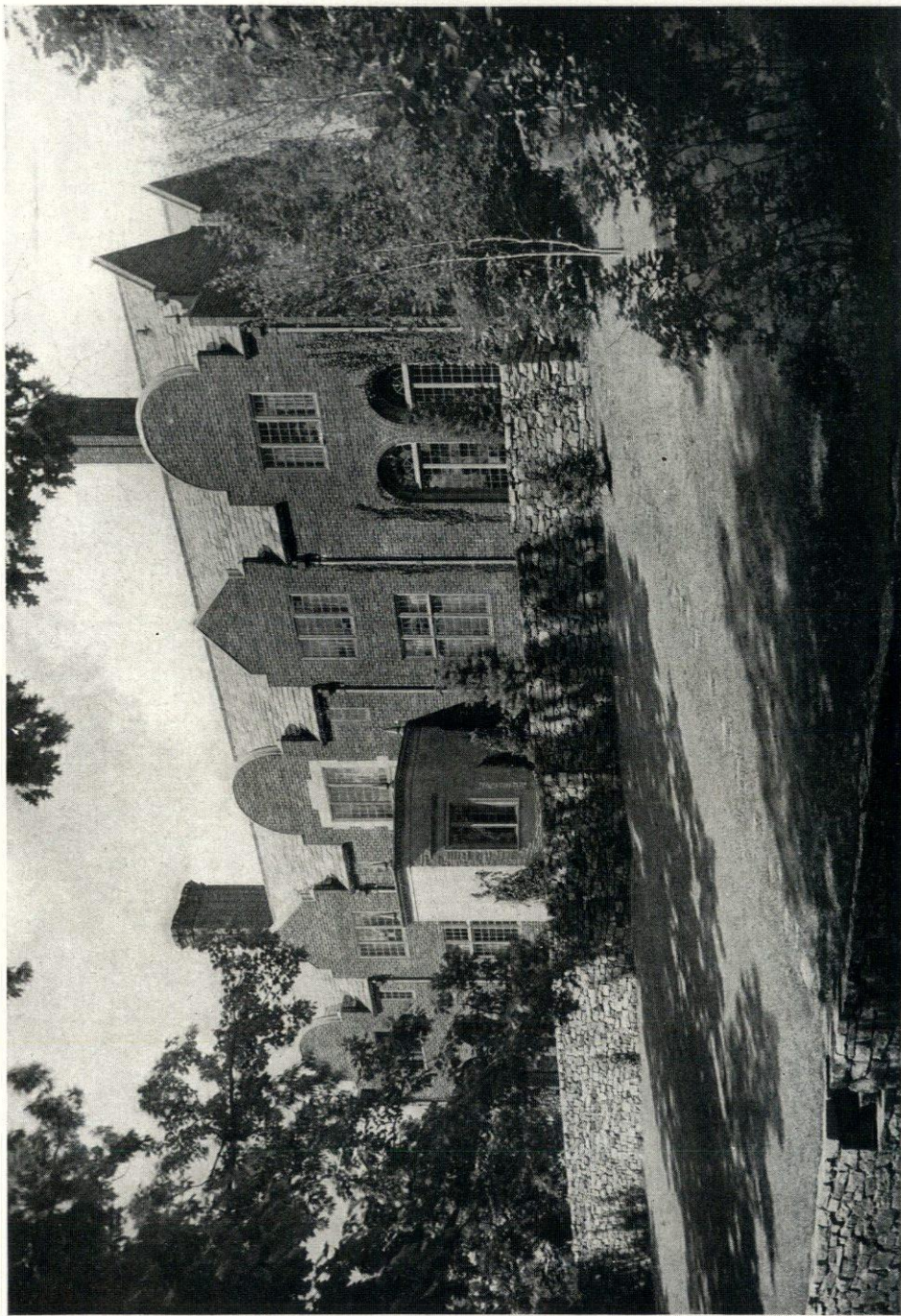


Photo, Kenneth Clark



RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.
Clark & Arms, Architects

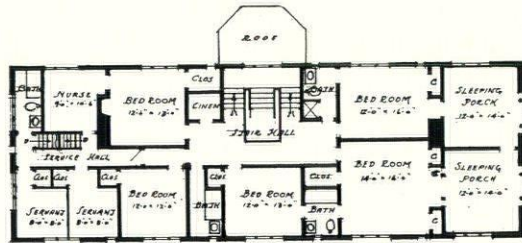
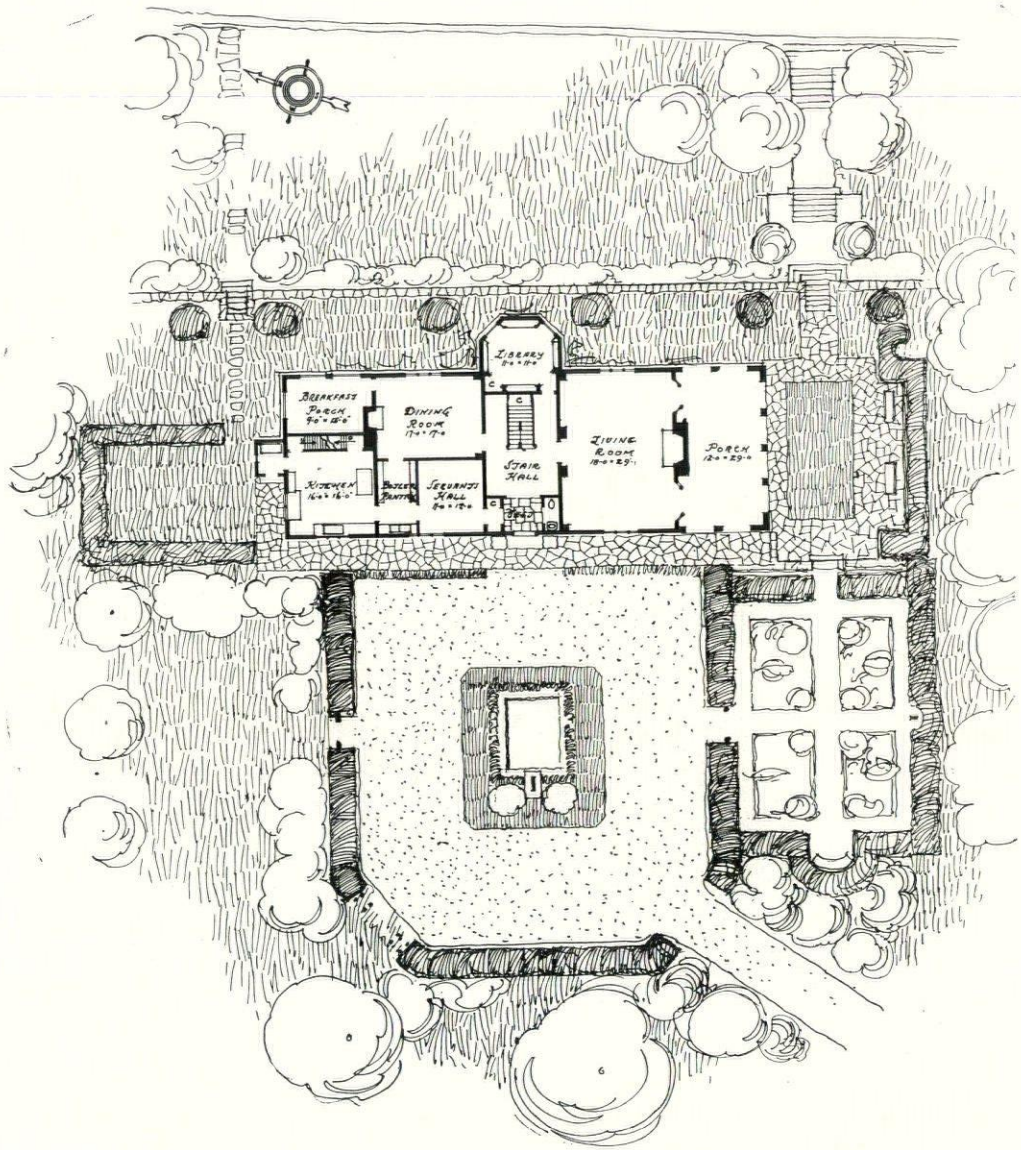
November, 1925



Photo, Kenneth Clark

RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.
Clark & Arms, Architects

November, 1925



Garden and Floor Plans
 RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.
 Clark & Arms, Architects

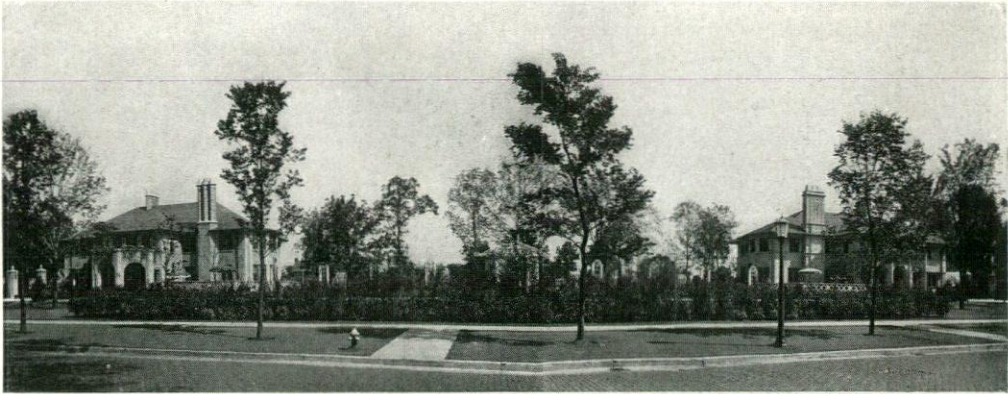


Photo, Kenneth Clark

Doorway Detail

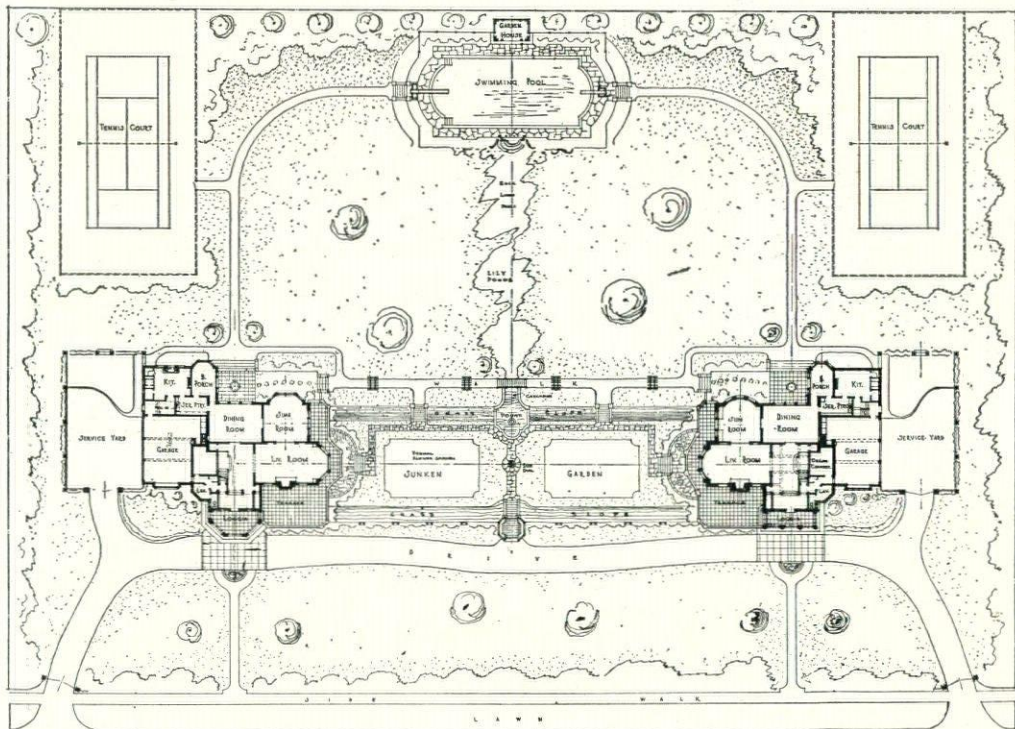
November, 1925

RESIDENCE OF WM. HAMMATT DAVIS, ESQ., LAWRENCE PARK WEST, BRONXVILLE, N. Y.
Clark & Arms, Architects



Photo, Henry Fuermann

Two suburban residences joined by a sunken garden. Though identical in plan except reversed, the houses are varied in exterior with the same general style following throughout the entire development.



Combined Treatment of two residences at Wilmette, Illinois

November, 1925

RESIDENCES OF G. J. BICHL, ESQ., AND E. J. SCHAGER, ESQ.
Philip B. Maher, Architect

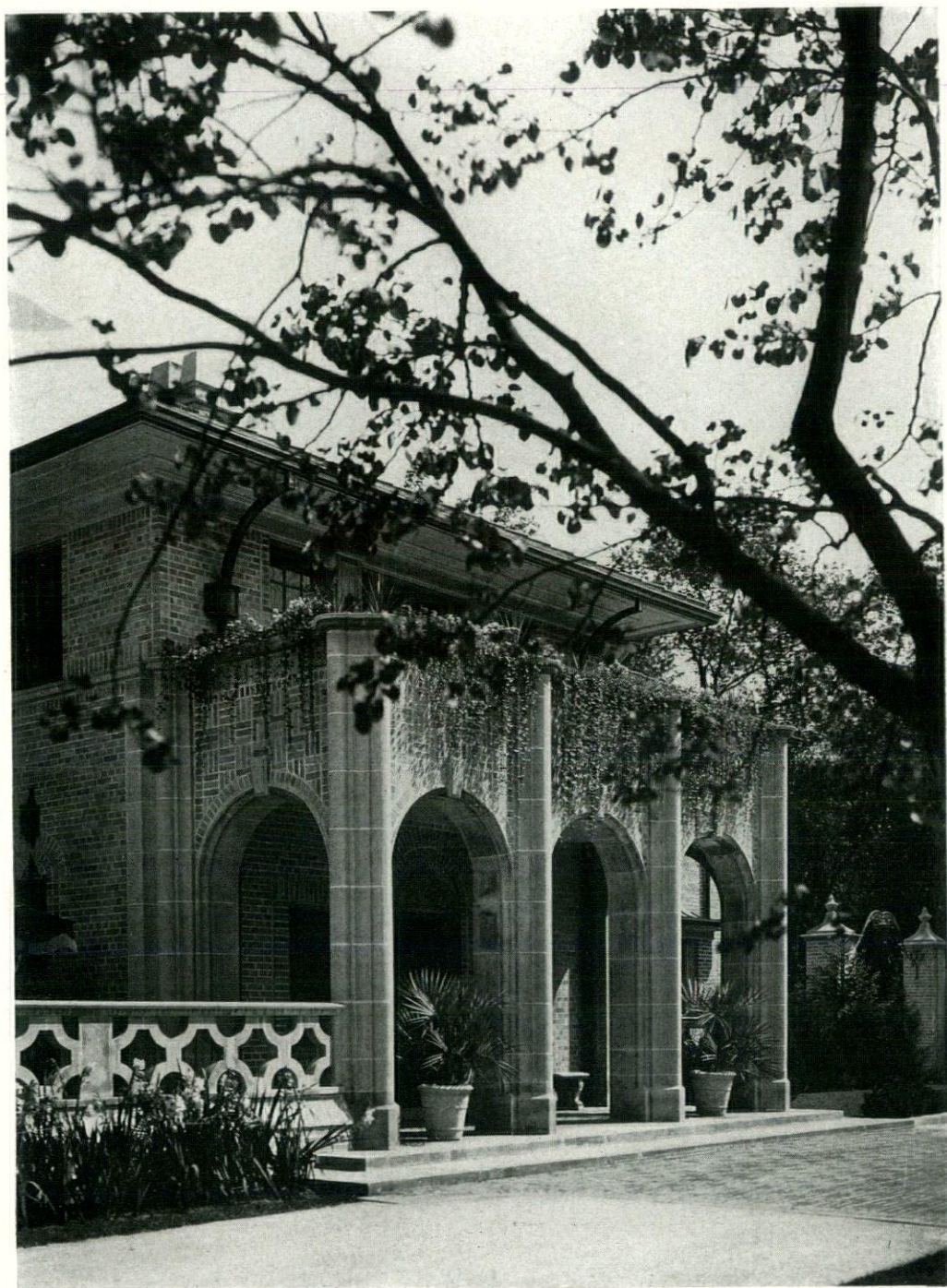


Photo, Henry Fuermann

Garden between two residences at Wilmette, Illinois

November, 1925

RESIDENCES OF G. J. BICHL, ESQ., AND E. J. SCHAGER, ESQ.
Philip B. Maher, Architect



Photo, Henry Fuermann

Entrance Detail

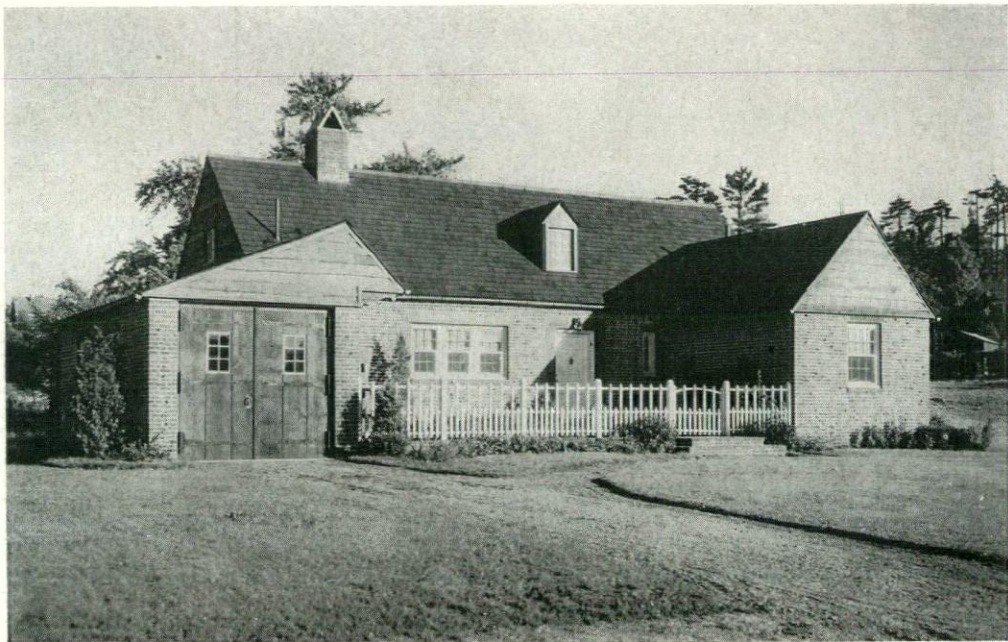
November, 1925

RESIDENCE OF E. J. SCHAGER, ESQ. WILMETTE, ILLINOIS
Philip B. Maher, Architect



Doorway Detail
HOUSE IN WELLESLEY, MASS.
Hannaford & Norton, Architects

November, 1925



HOUSE IN WELLESLEY, MASS.
Hannaford & Norton, Architects



Photo, *Kenneth Clark*

November, 1925

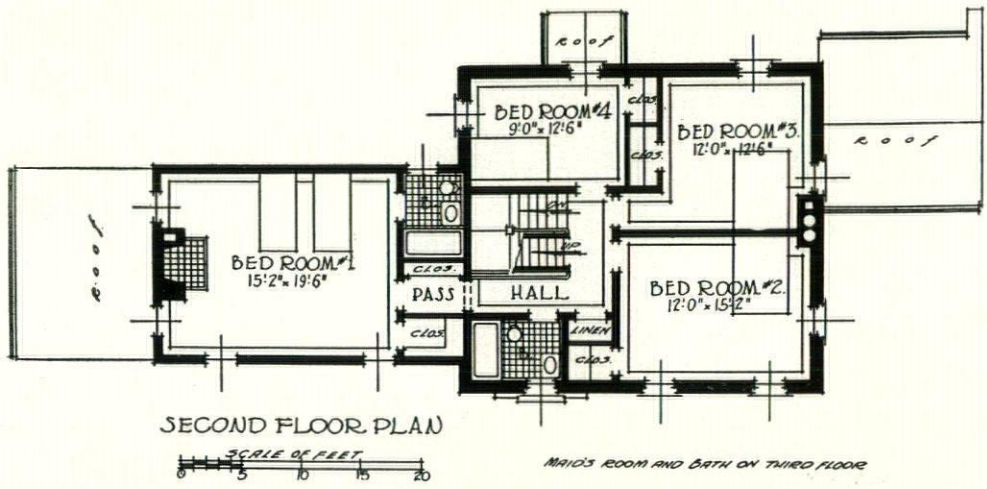
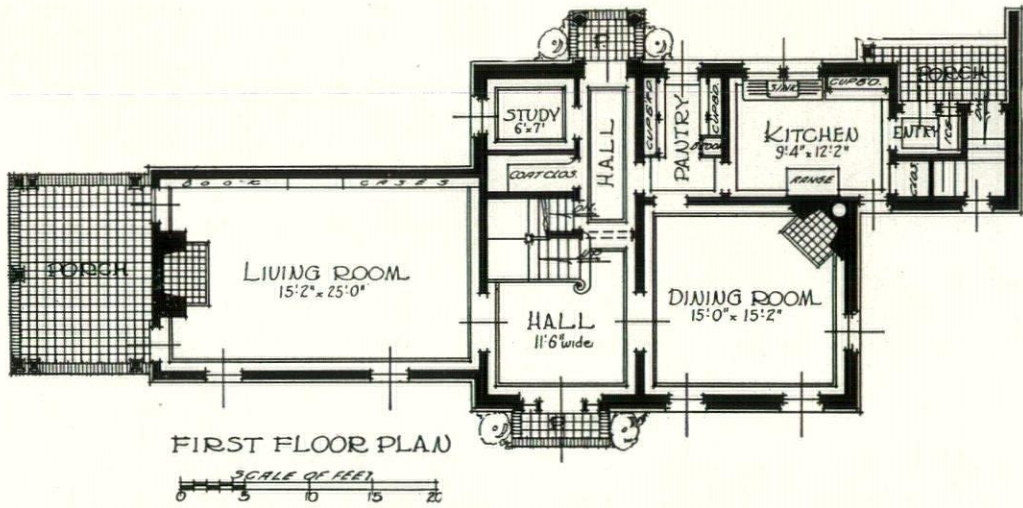
RESIDENCE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.
R. C. Hunter & Bro., Architects



Photo, Kenneth Clark

RESIDENCE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.
R. C. Hunter & Bro., Architects

November, 1925



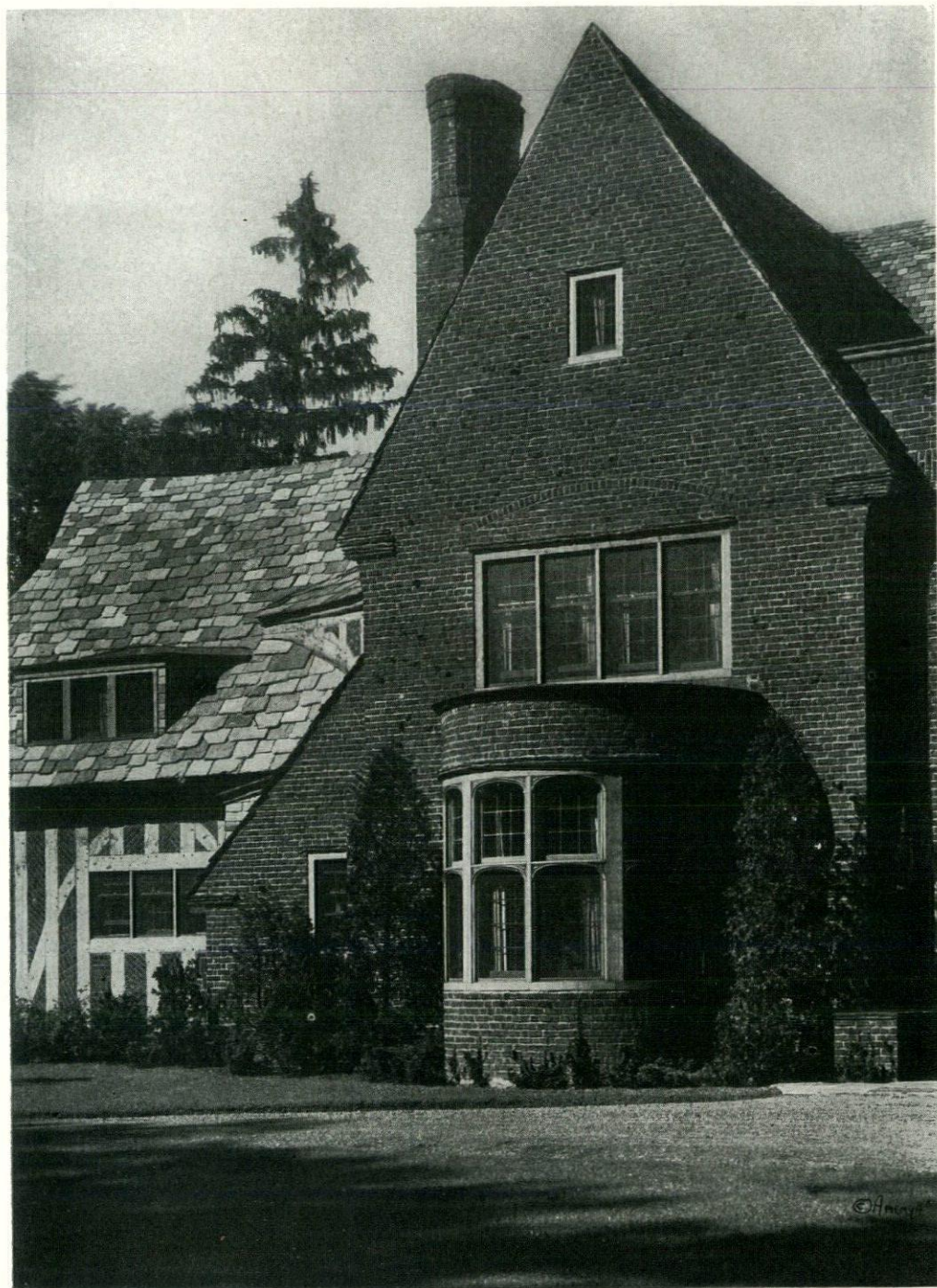
RESIDENCE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.
 R. C. Hunter & Bro., Architects



Photo, Amemiya

November, 1925

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.
Francis A. Nelson, Architect
Wm. Pitkin, Jr., and Seward H. Mott, Inc., Landscape Architects



Photo, Amemiya

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.
Francis A. Nelson, Architect
Wm. Pitkin, Jr. and Seward H. Mott, Inc., Landscape Architects

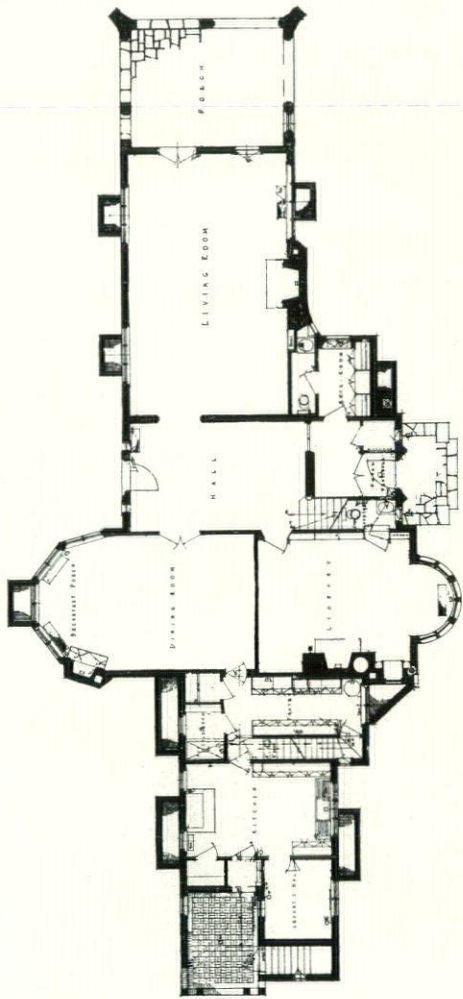
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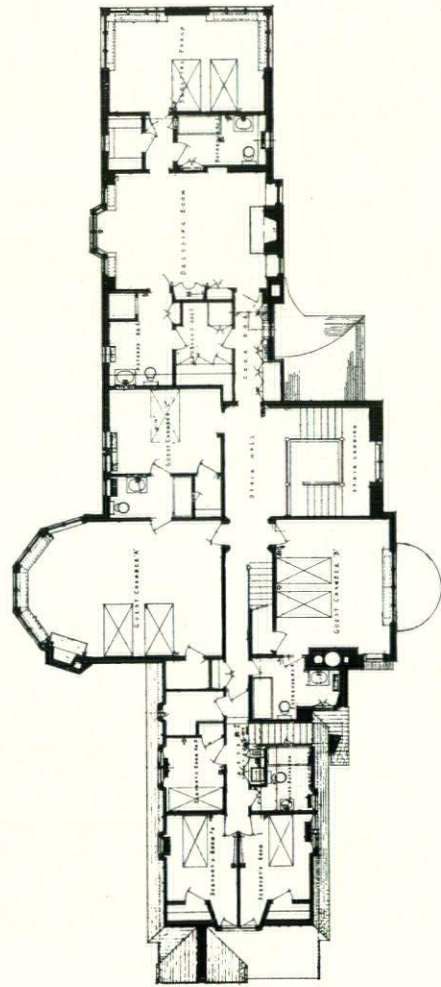
Photo, Amemiya

RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.
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November, 1925

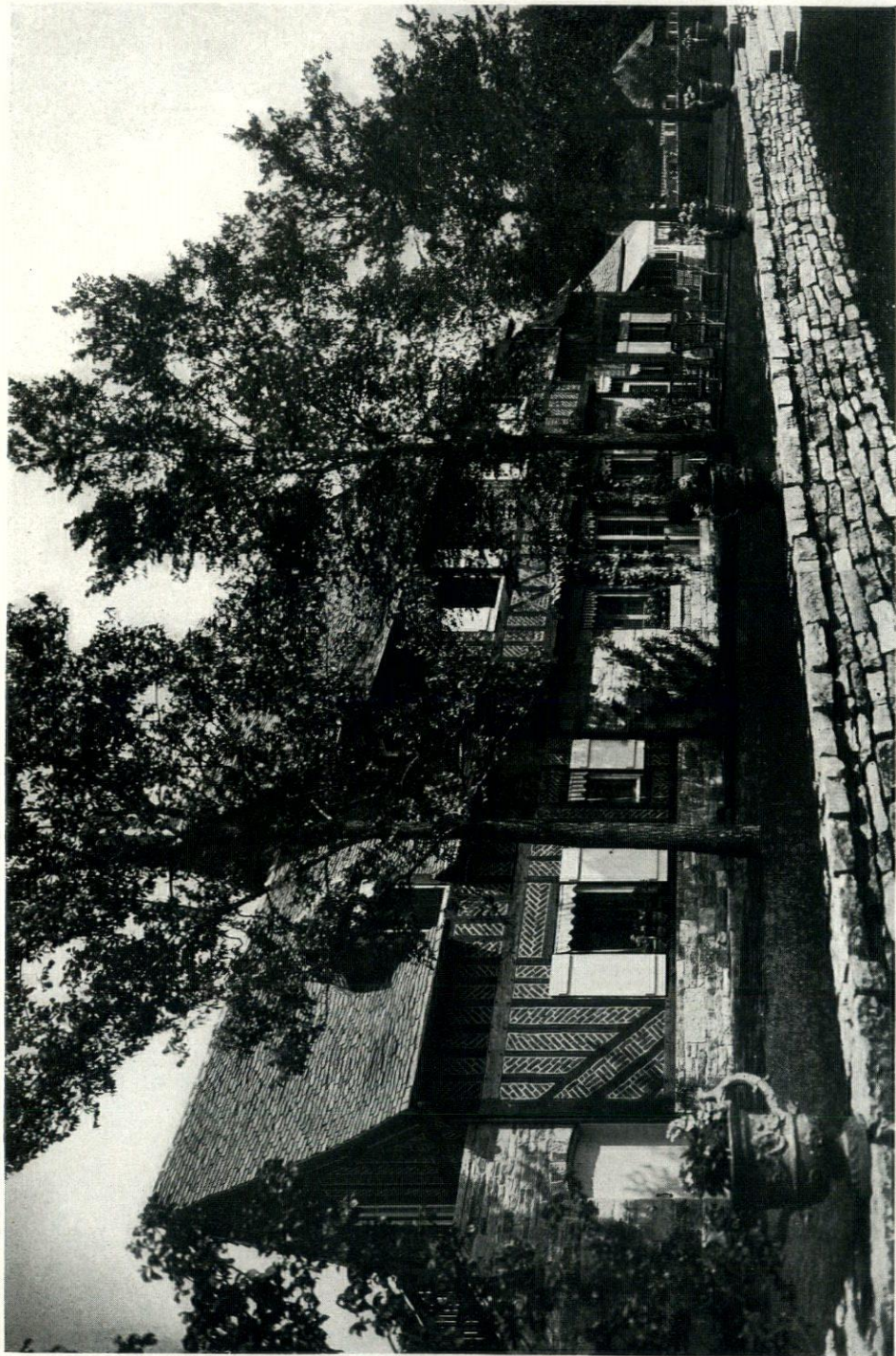


First Floor Plan.



Second Floor Plan.

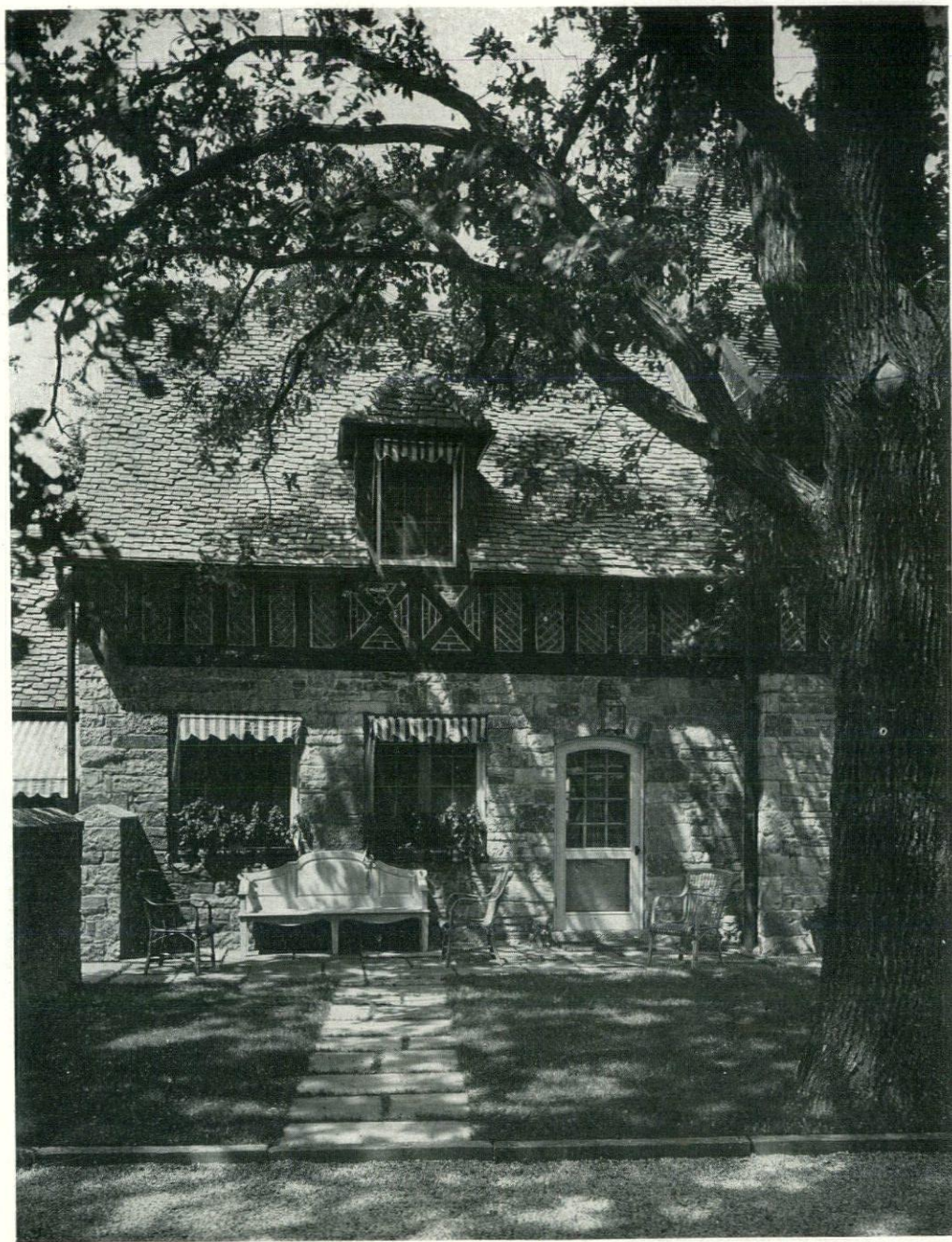
RESIDENCE OF MRS. A. F. CARPENTER, ROME, N. Y.
 Francis A. Nelson, Architect



Photo, Henry Fuermann

GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS
David Adler and Robert Work, Architects

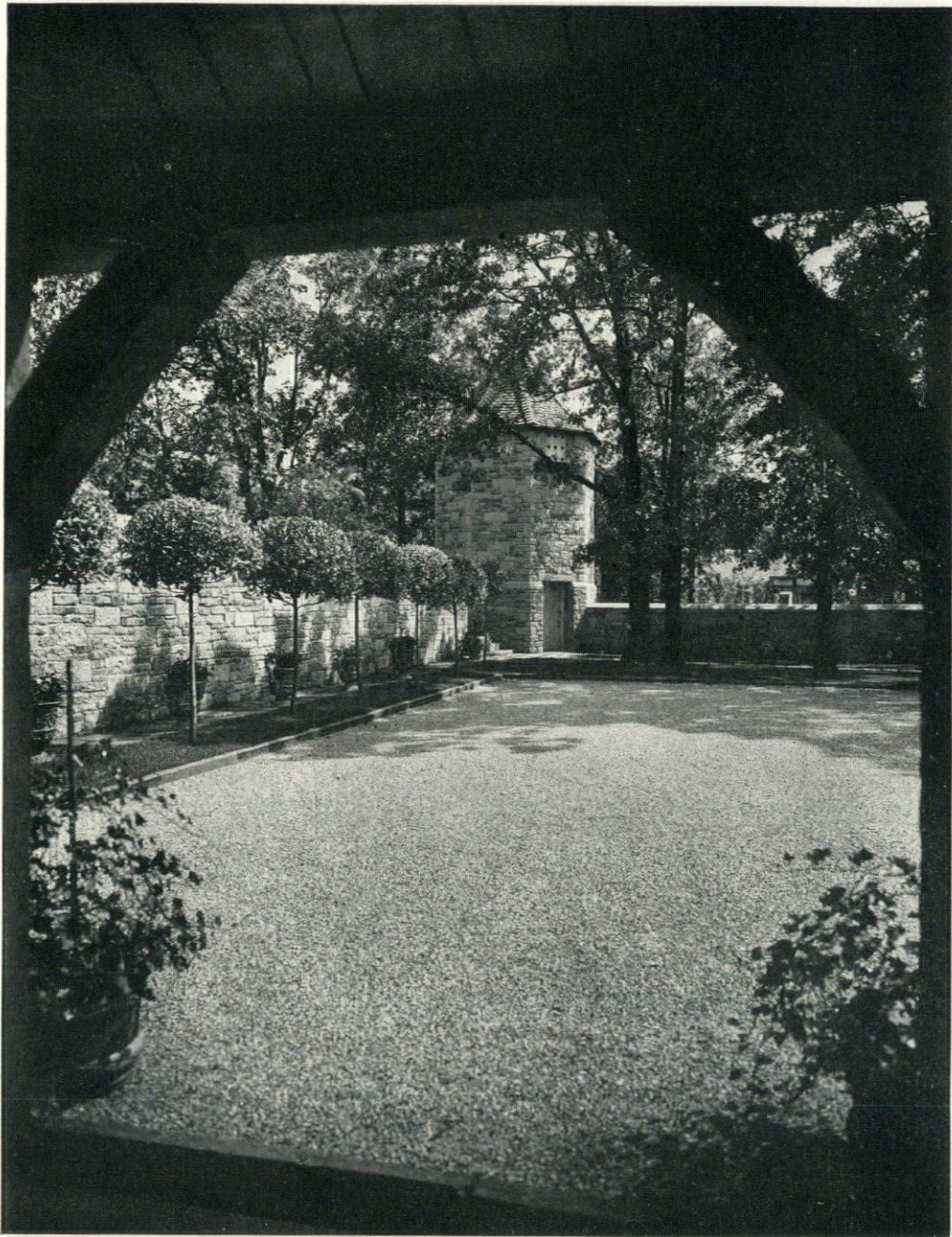
November, 1925



Photo, Henry Fuermann

November, 1925

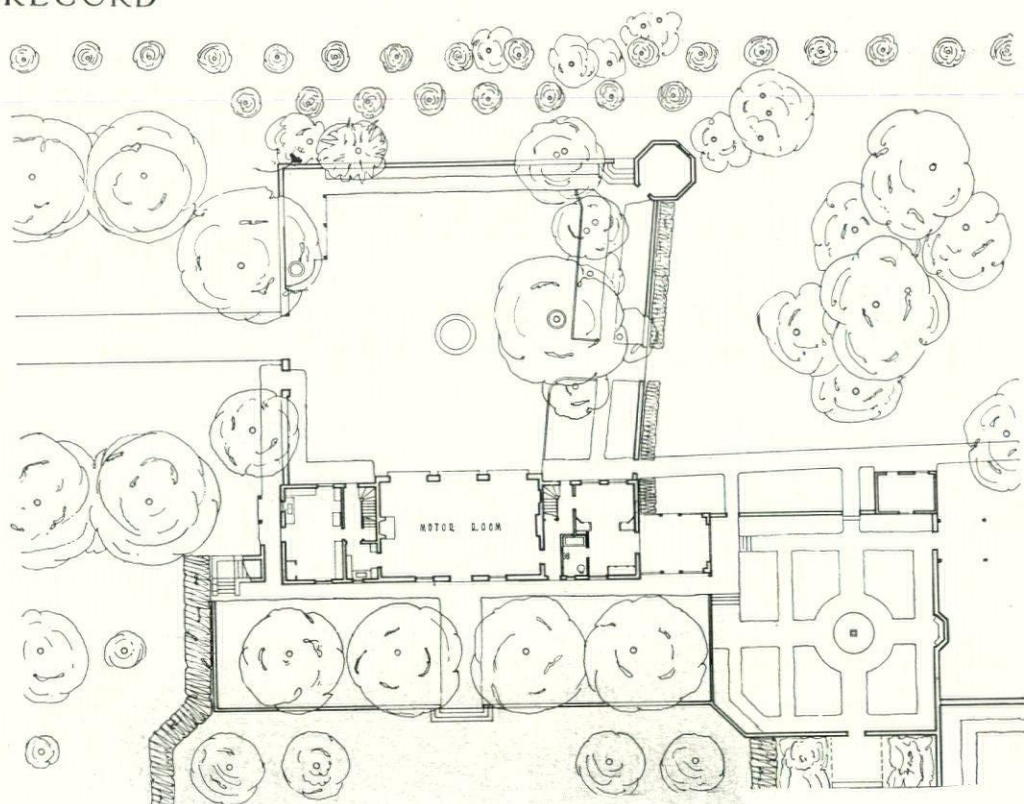
GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS
David Adler and Robert Work, Architects



Photo, Henry Fuermann

November, 1925

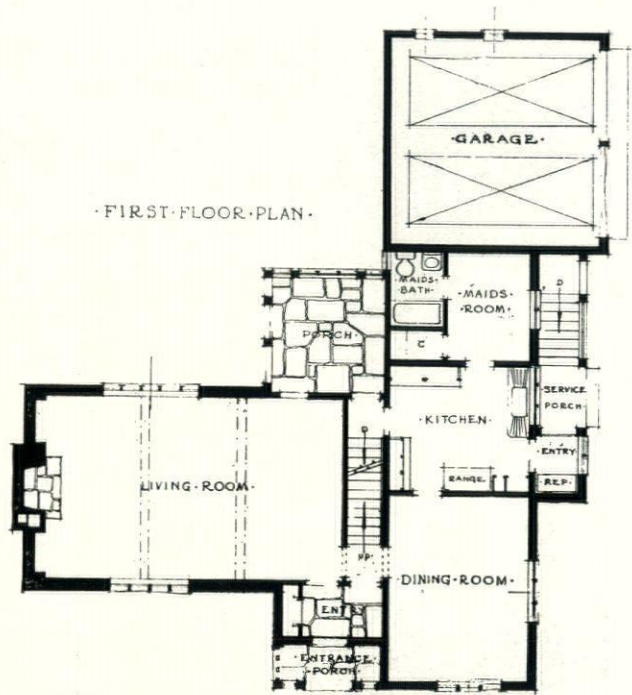
GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS
David Adler and Robert Work, Architects



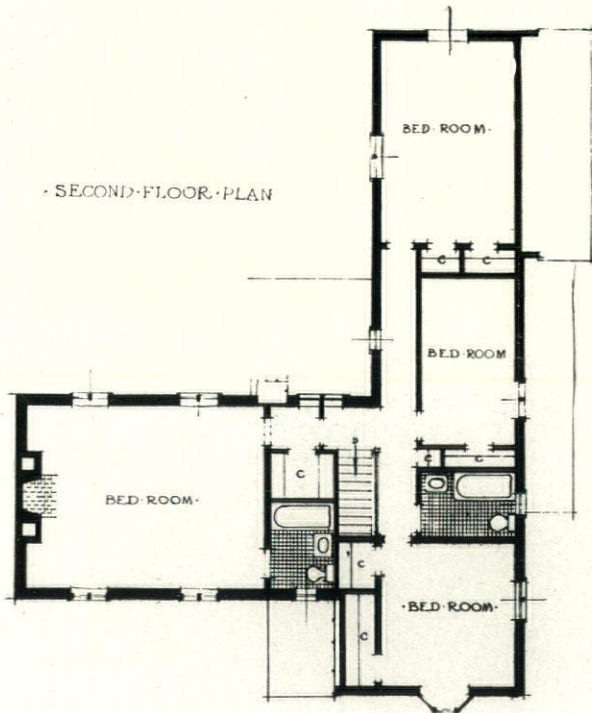
November, 1925

PLAN AND INTERIOR OF GARAGE FOR NOBLE JUDAH, ESQ., LAKE FOREST, ILLINOIS
David Adler and Robert Work, Architects

FIRST-FLOOR-PLAN

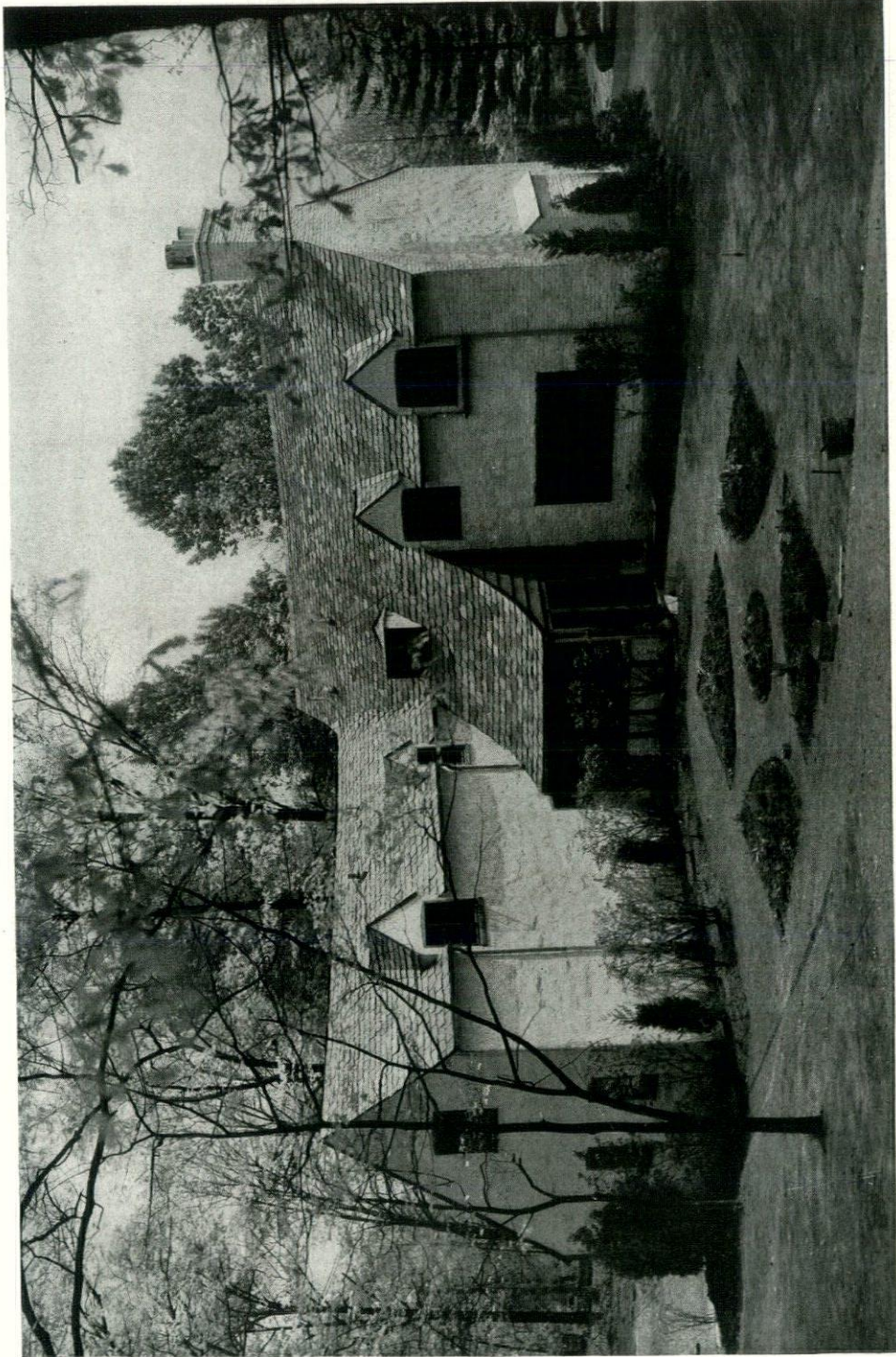


SECOND-FLOOR-PLAN



RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.
Frank J. Förster, Architect

November, 1925



Photo, J. Wallace Gillies

Garden View
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.
Frank J. Forster, Architect

November, 1925



Photo, J. Wallace Gillies

South View of Front

RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.
Frank J. Førster, Architect

November, 1925



Photo, J. Wallace Gillies

Breakfast Porch

November, 1925

RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.

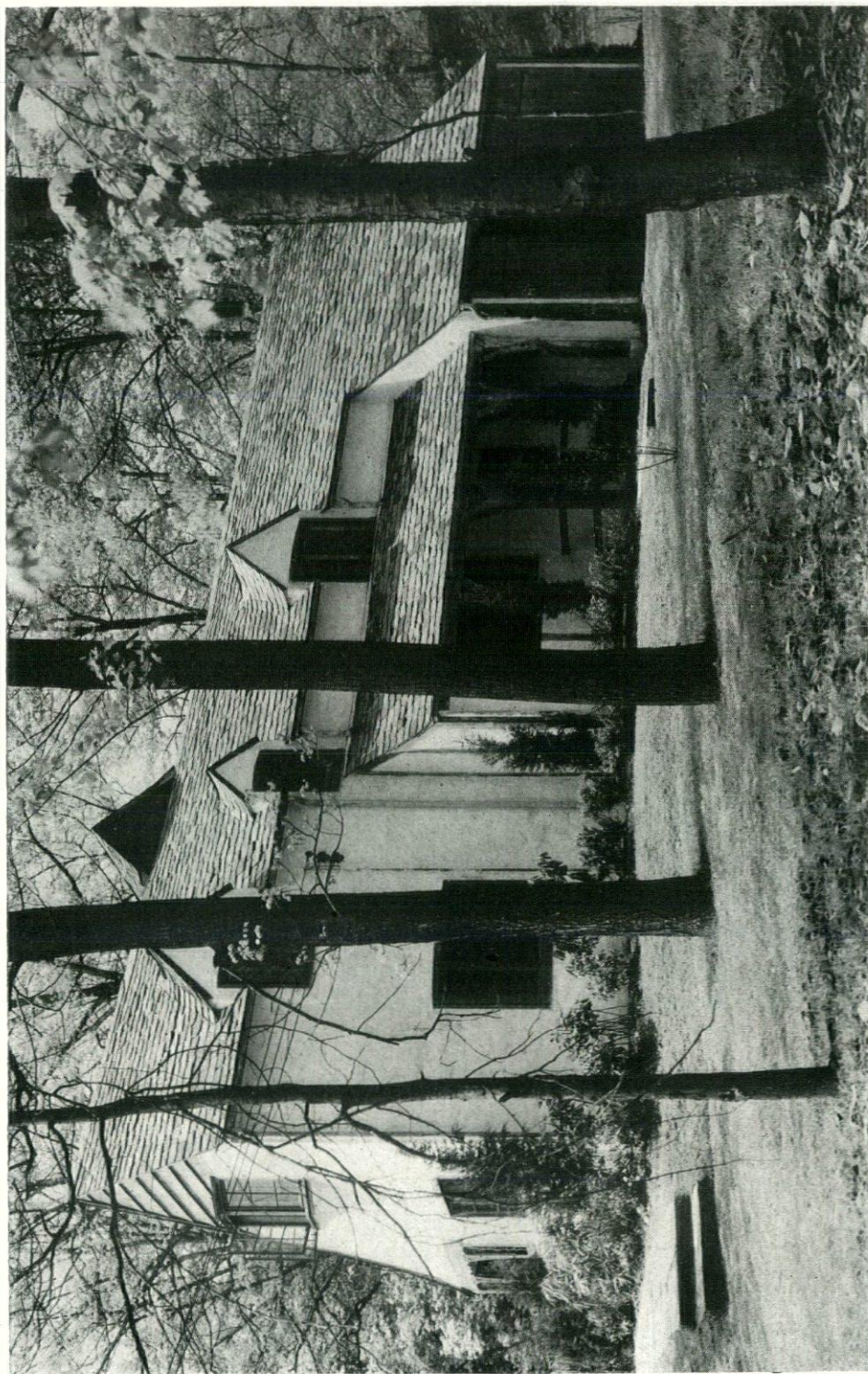
Frank J. Förster, Architect



Photo, J. Wallace Gillies

November, 1925

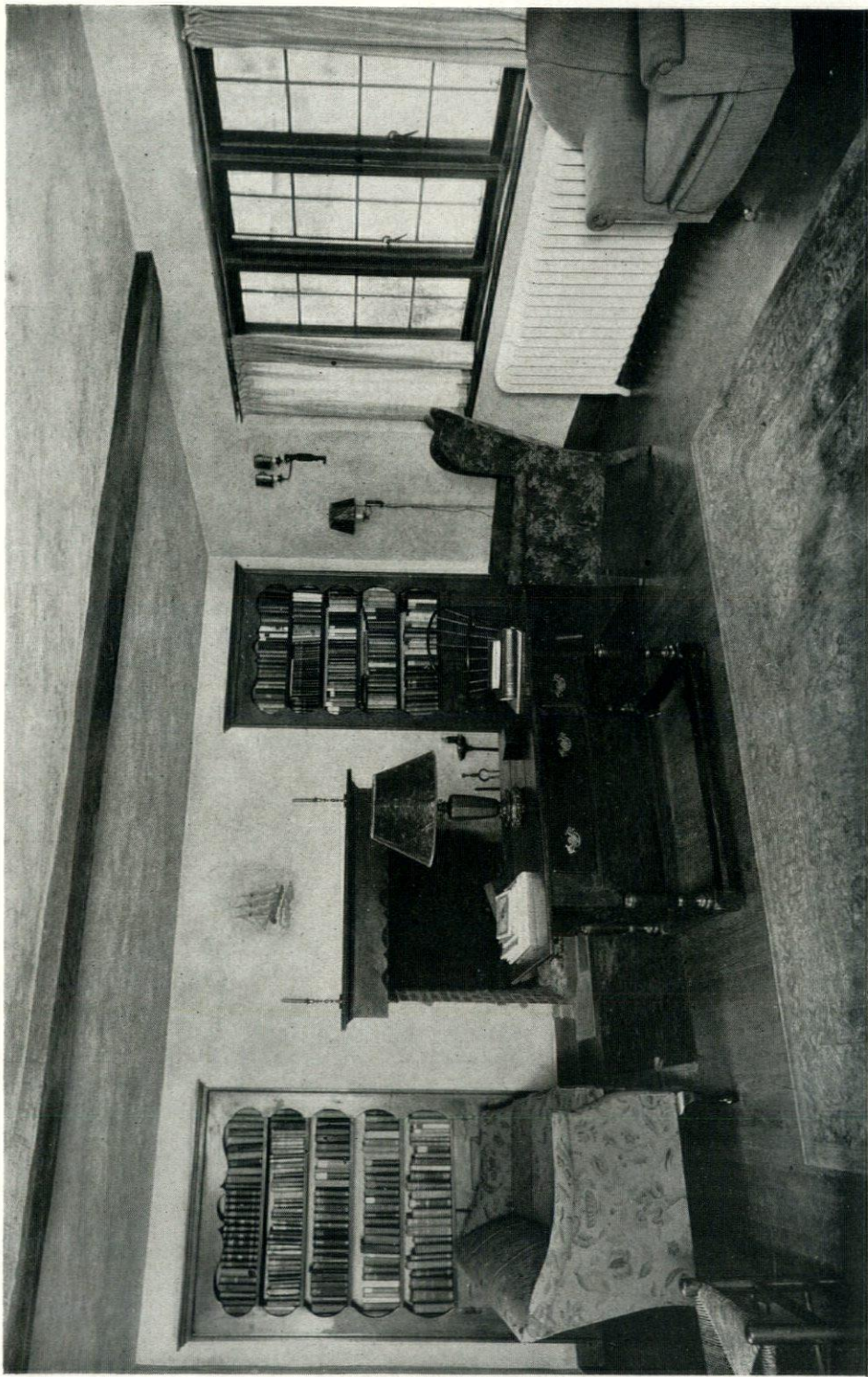
Detail of Entrance Porch
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.
Frank J. Förster, Architect



Photo, J. Wallace Gillies

Detail, Servants' Porch and Garage
RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.
Frank J. Forster, Architect

November, 1925



Photo, J. Wallace Gillies

RESIDENCE OF GERALD M. LAUCK, ESQ., UPPER MONTCLAIR, N. J.
Frank J. Forster, Architect

November, 1925



Photo, Sigurd Fischer

November, 1925

RESIDENCE OF MR. AND MRS. CHARLES H. DURFEE, FOREST HILLS, L. I.

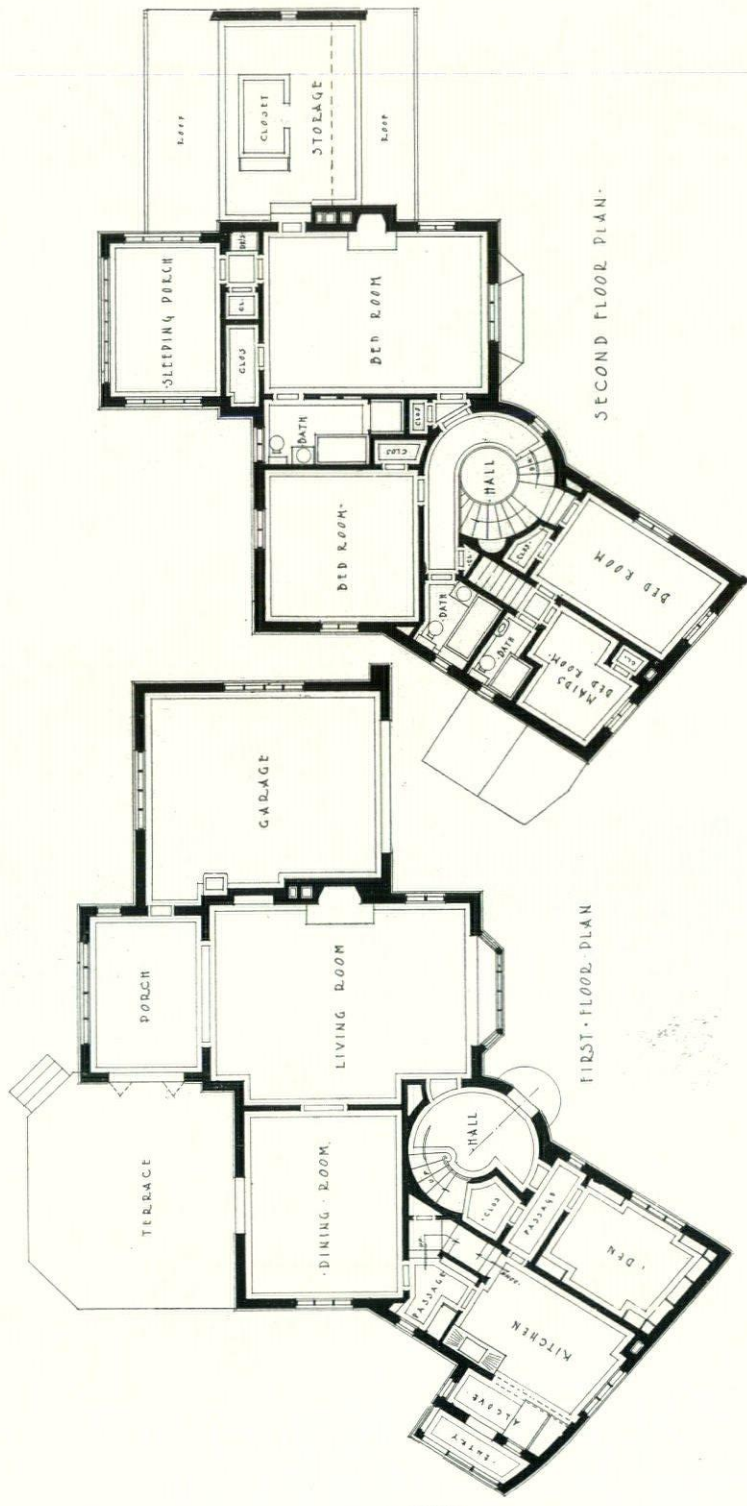
Arthur Loomis Harmon, Architect



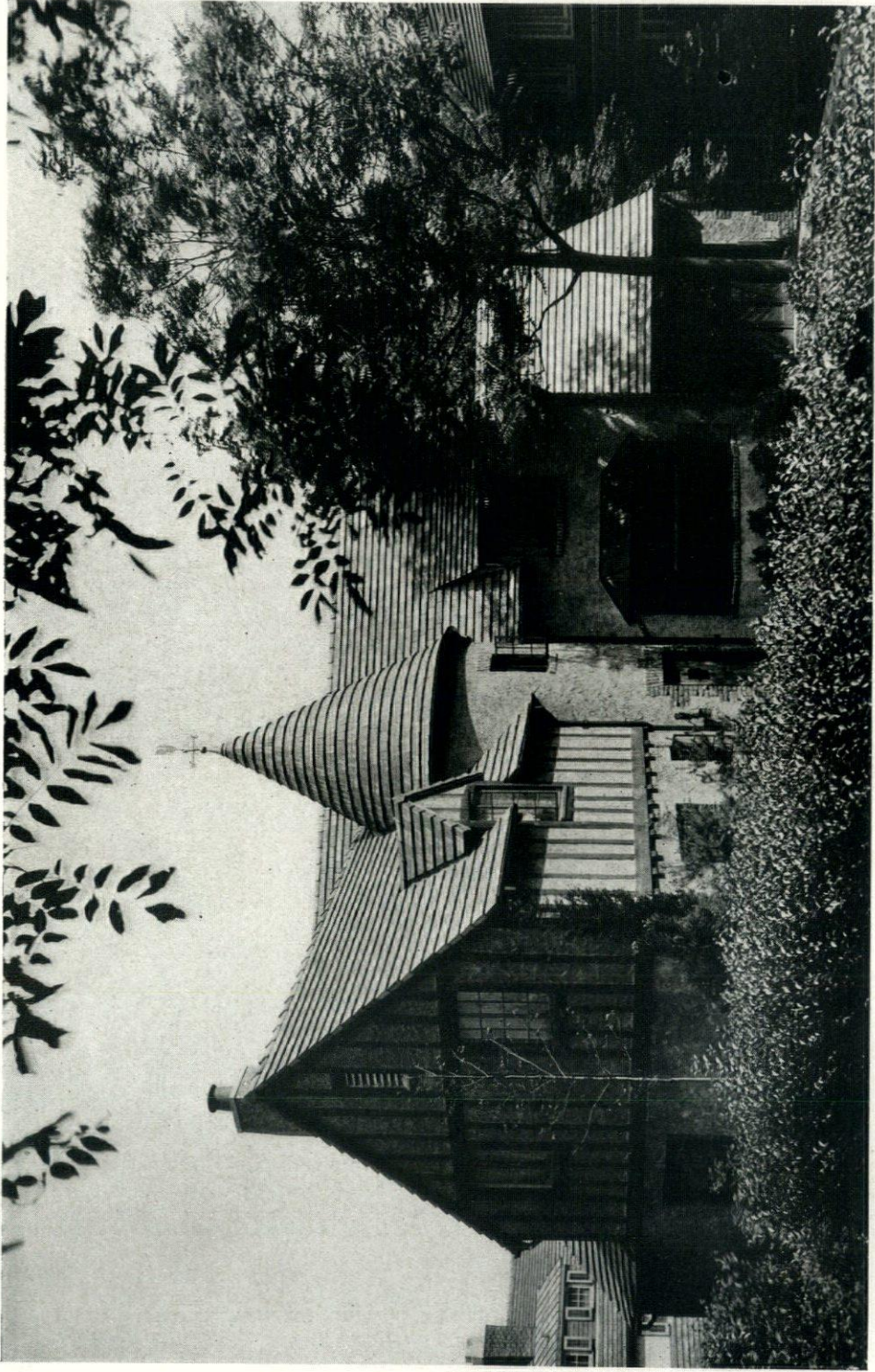
Photo, Sigurd Fischer

November, 1925

RESIDENCE OF MR. AND MRS. CHARLES H. DURFEE, FOREST HILLS, L. I.
Arthur Loomis Harmon, Architect



RESIDENCE OF MR. AND MRS. CHARLES H. DUFREE, FOREST HILLS, L. I.
 Arthur Loomis Harmon, Architect



Photo, Sigurd Fischer

RESIDENCE OF MR. AND MRS. CHARLES H. DURFEE, FOREST HILLS, L. I.
Arthur Loomis Harmon, Architect

November, 1925



Photo, Sigurd Fischer

November, 1925

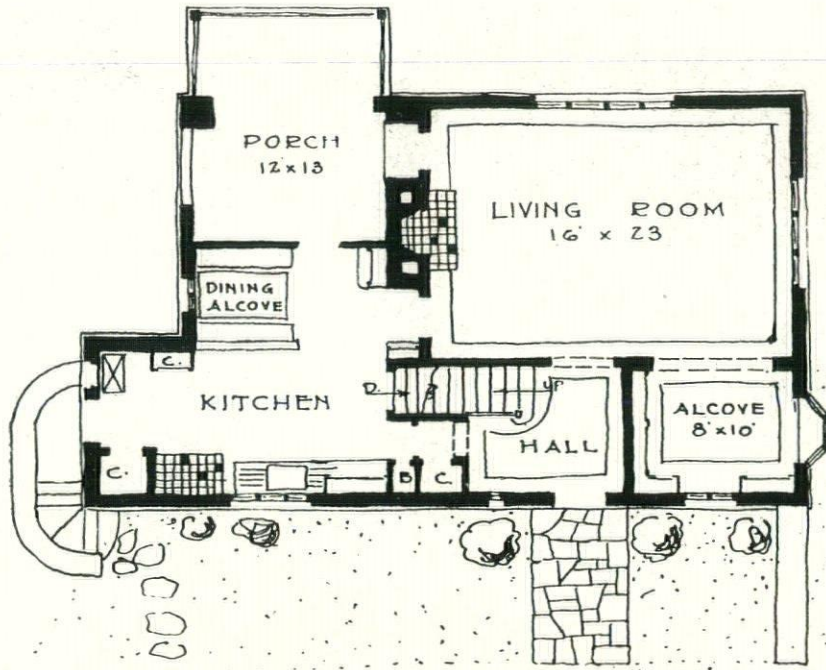
RESIDENCE OF MISS CORA WEEK, RIVERDALE, NEW YORK
Julius Gregory, Architect



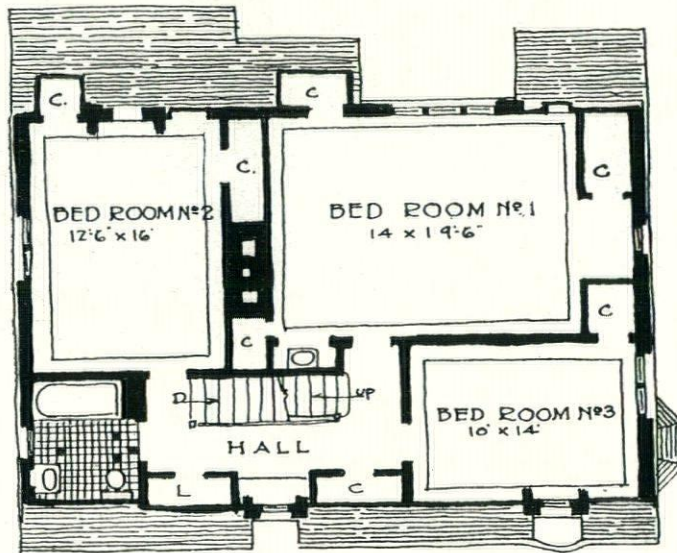
Photo, Sigurd Fischer

November, 1925

RESIDENCE OF MISS CORA WEEK, RIVERDALE, NEW YORK
Julius Gregory, Architect



First Floor Plan.



Second Floor Plan.

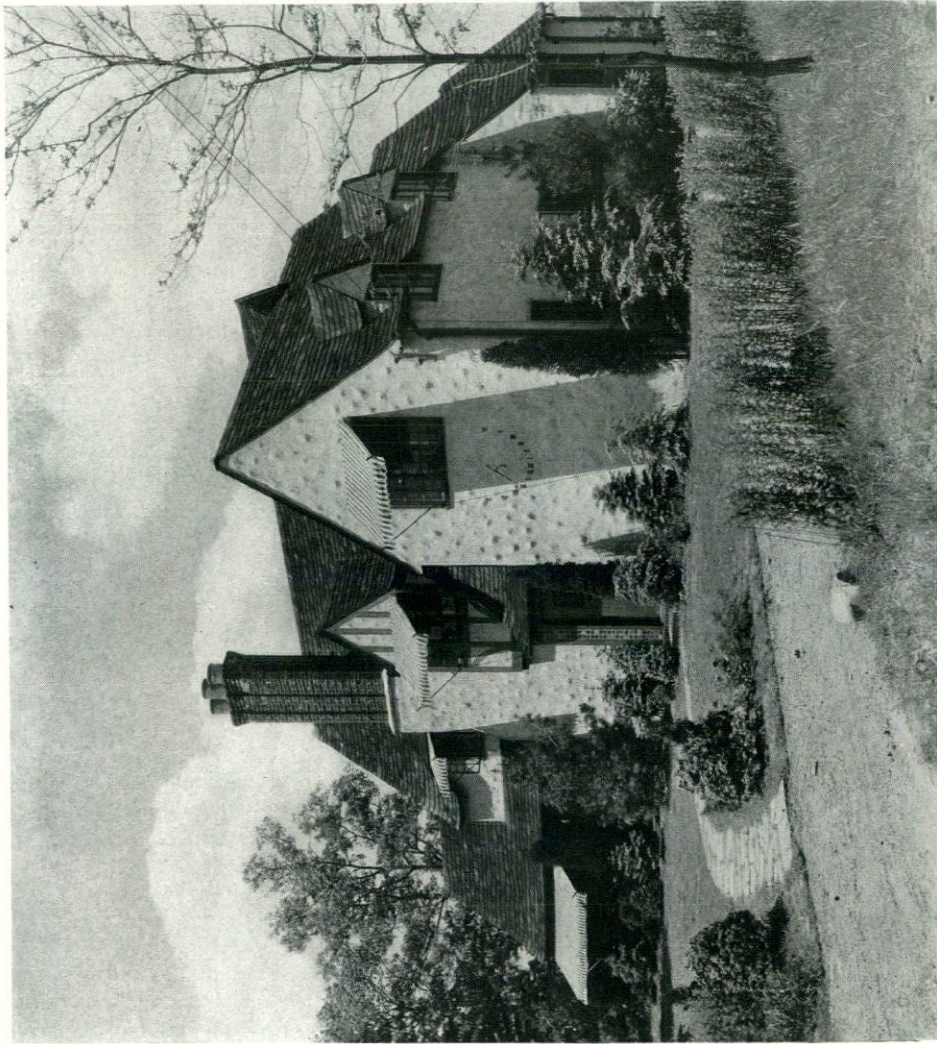
RESIDENCE OF MISS CORA WEEK, RIVERDALE, NEW YORK
 Julius Gregory, Architect



Photo, J. Wallace Gillies

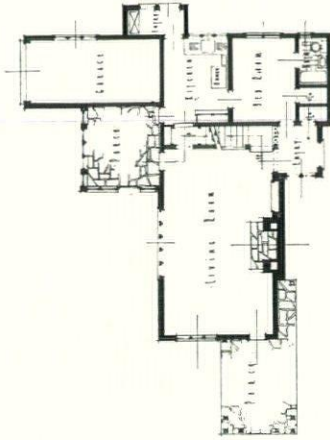
November, 1925

RESIDENCE OF ALEX. J. DISHER, ESQ., GREAT NECK, L. I.
Frank J. Forster, Architect

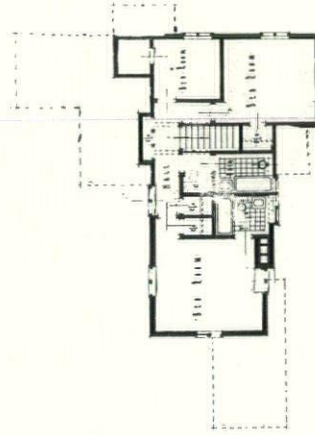


Photo, J. Wallace Gillies

RESIDENCE OF ALEX. J. DISHER, ESQ., GREAT NECK, L. I.
Frank J. Forster, Architect



First Floor Plan.



Second Floor Plan.

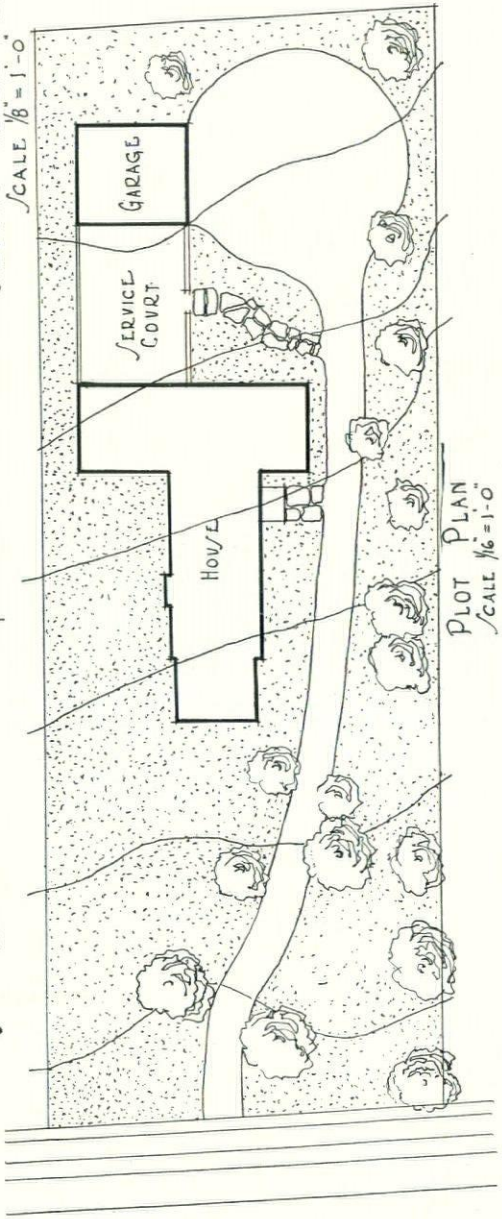
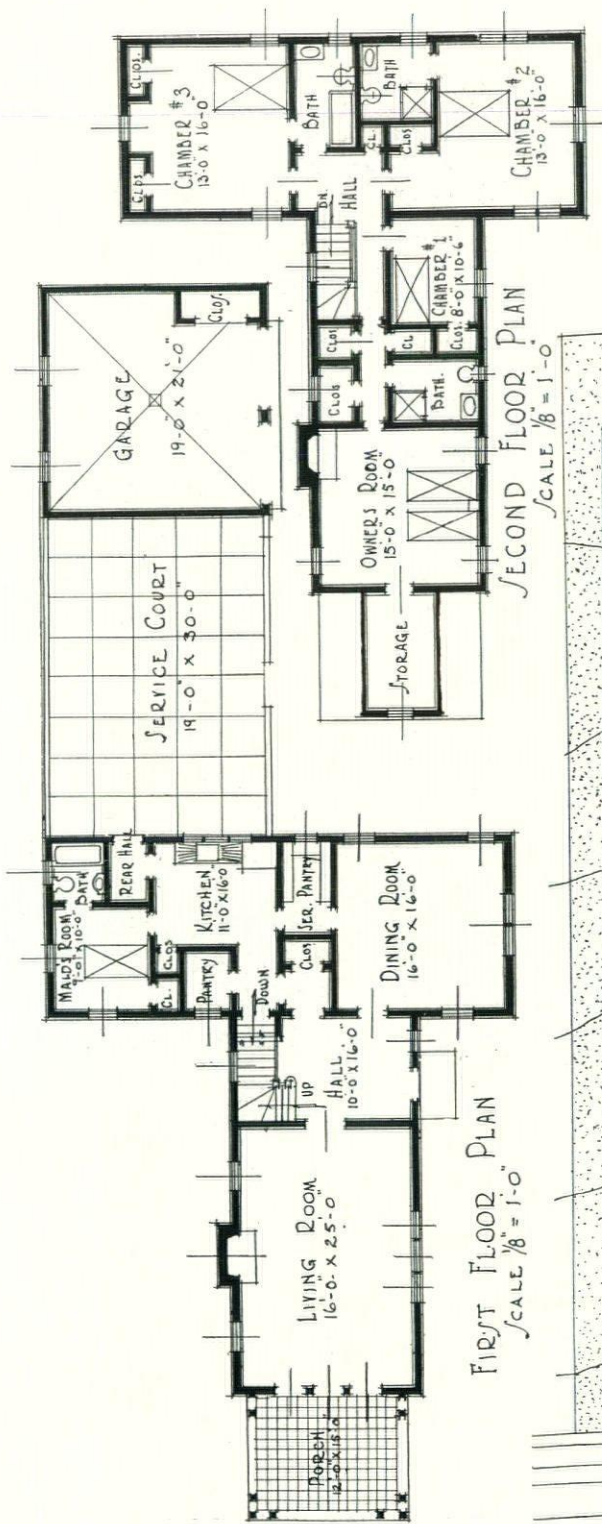
November, 1925



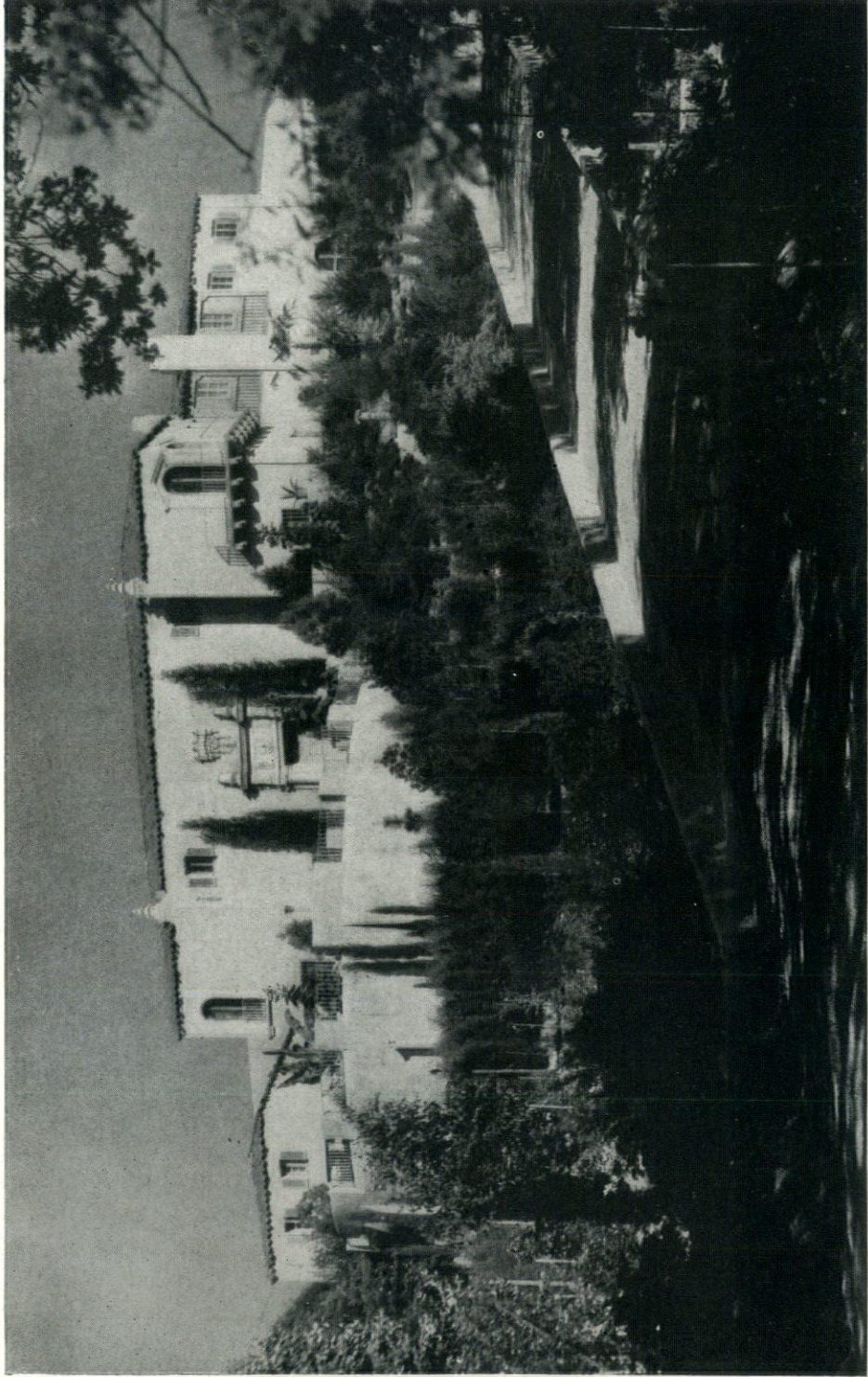
Photo, Van Anda

RESIDENCE OF GRAHAM C. WELLS, ESQ., OAKWOOD AVENUE, ORANGE, N. J.
E. P. Mellon, Architect

November, 1925



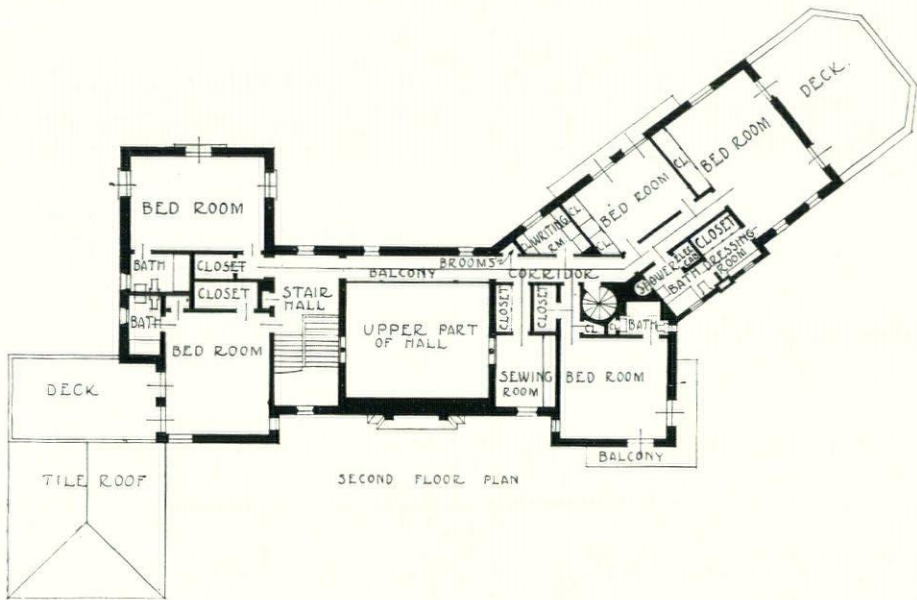
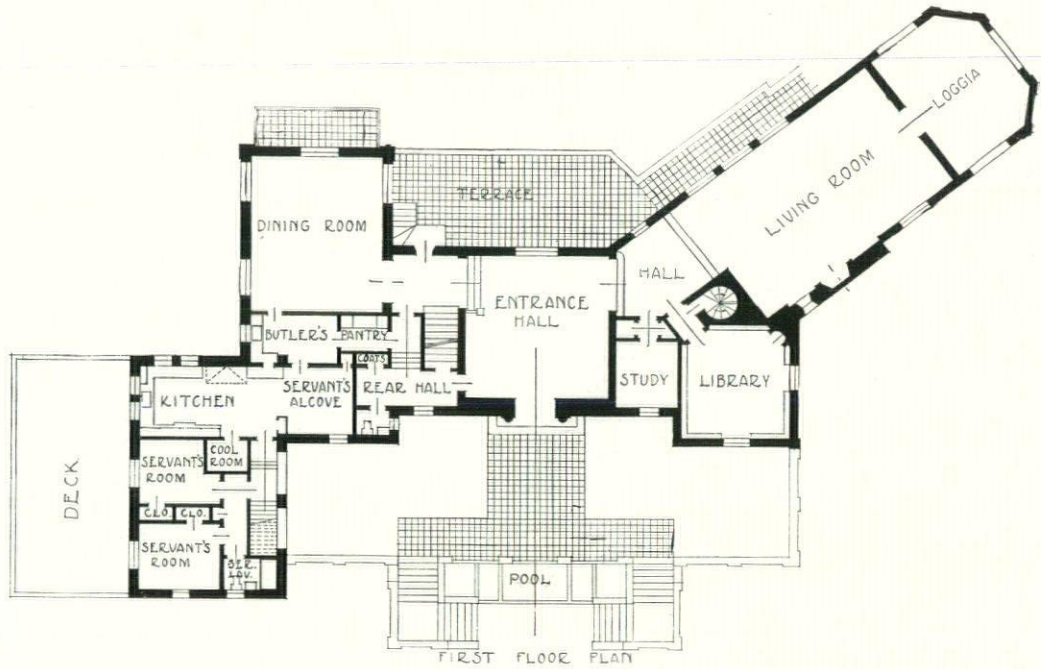
RESIDENCE AND
GARAGE FOR
GRAHAM C. WELLS, ESQ.
ORANGE, N. J.
E. P. Mellon, Architect



Photo, George D. Haight

RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects

November, 1925



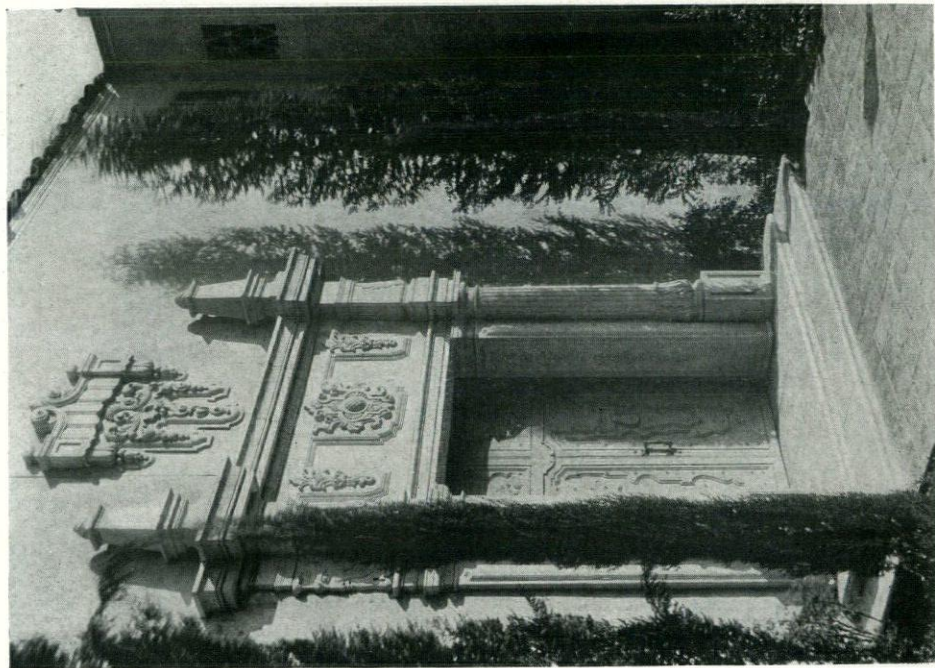
RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA
 Marston, Van Pelt & Maybury, Architects



Photo, George D. Haight

November, 1925

Garden Detail
RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects

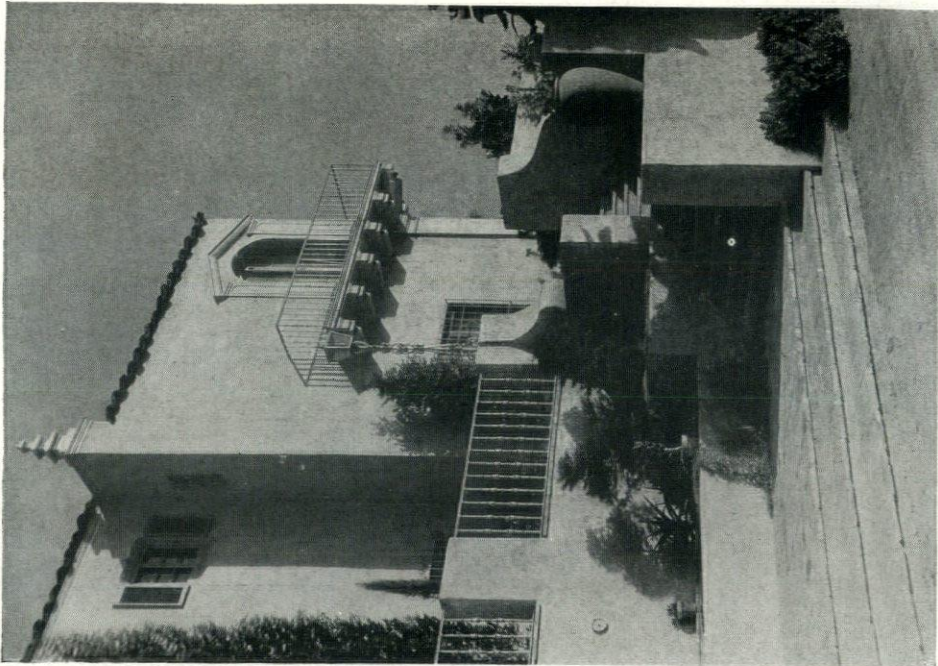


Photo, George D. Haight

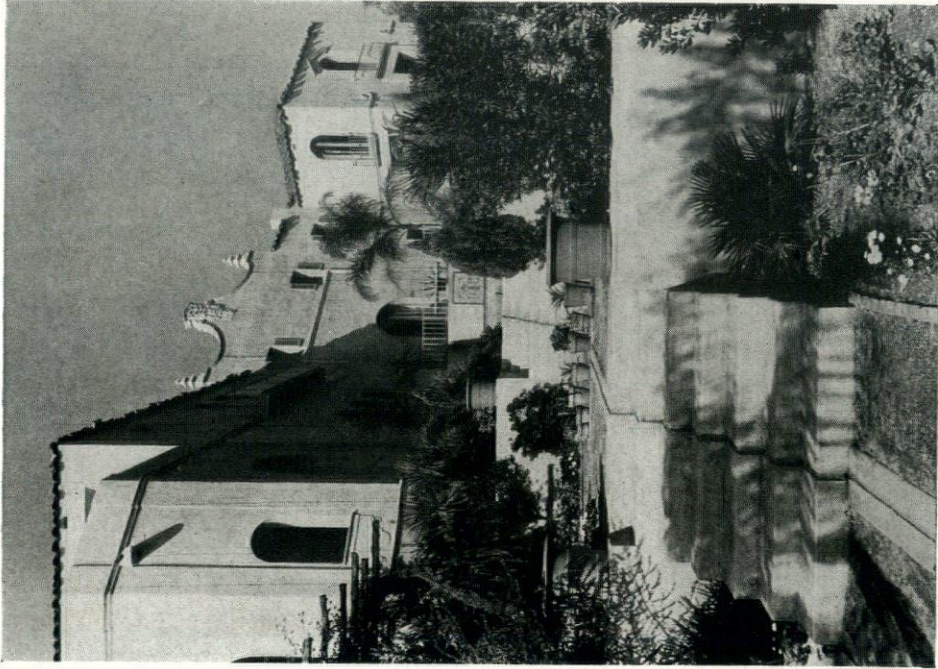


November, 1925

RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA
Marston, Van Felt & Maybury, Architects



Photo, George D. Haight



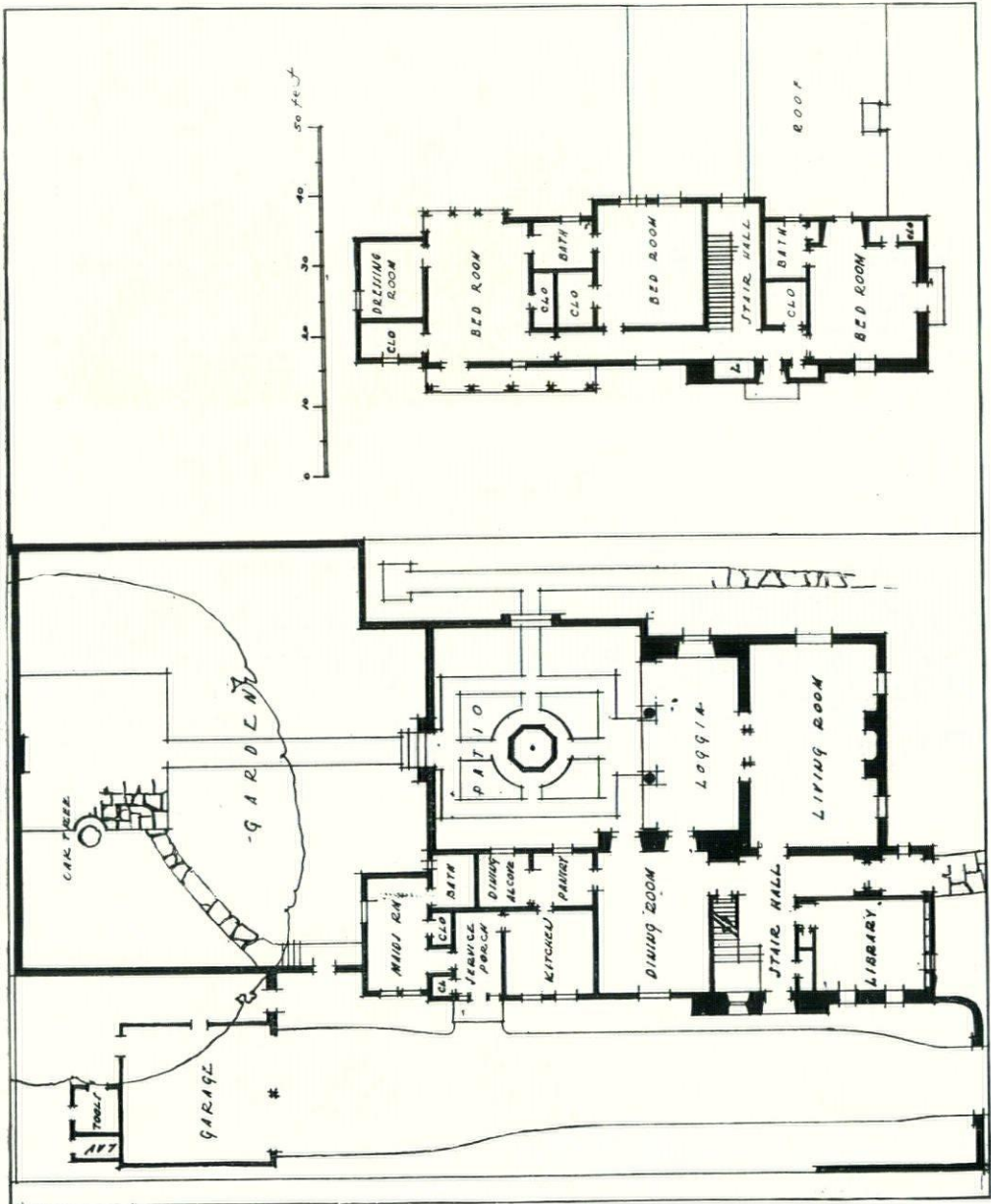
RESIDENCE OF W. H. PETERS, ESQ., PASADENA, CALIFORNIA
Marston, Van Pelt & Maybury, Architects

November, 1925

First and Second Floor
Plans

RESIDENCE OF
JOS. W. CAMPBELL, ESQ.,
Pasadena, California

Roland E. Coate,
Architect

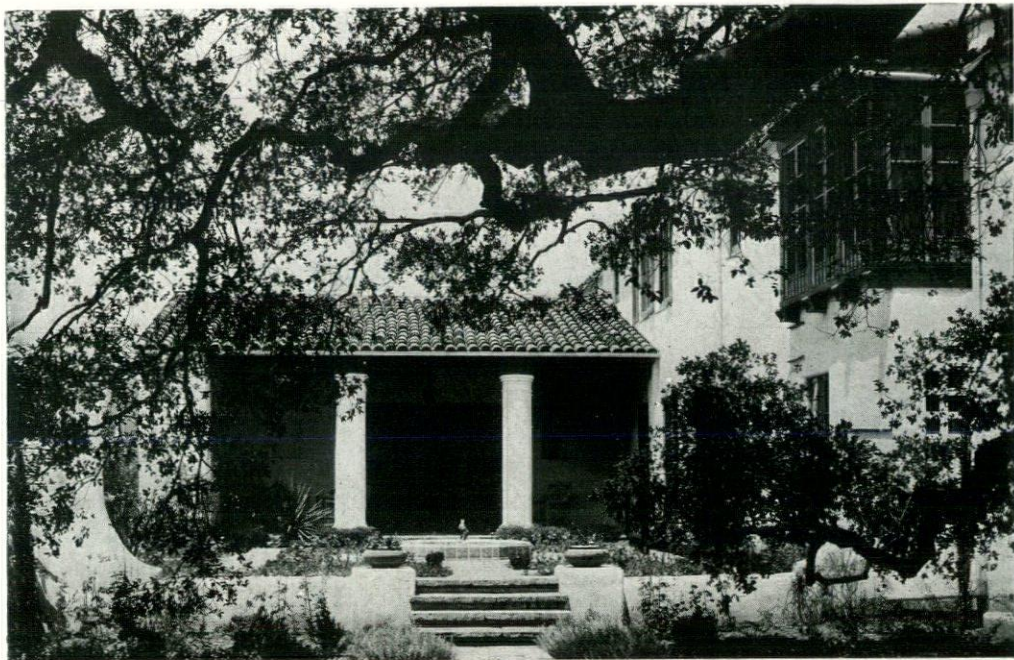




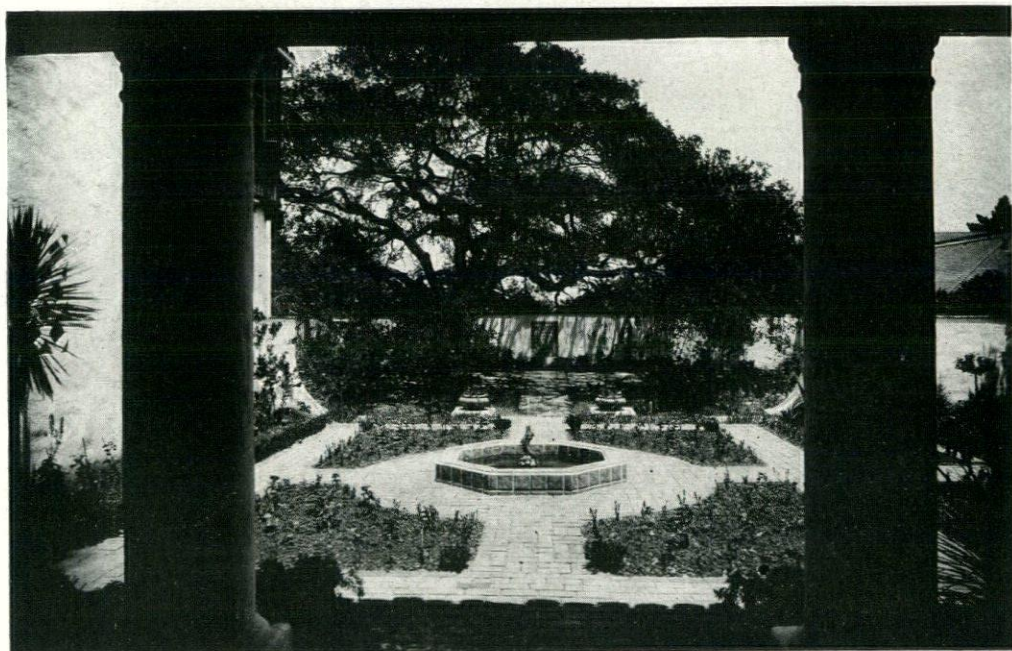
Photo, Miles Berné

Front Elevation
RESIDENCE OF JOS. W. CAMPBELL, ESQ., PASADENA, CALIFORNIA
Roland E. Coate, Architect

November, 1925



View of Loggia from Lower Garden



Photo, Miles Berné

View of Enclosed Garden from Loggia

November, 1925

RESIDENCE OF JOS. W. CAMPBELL, ESQ., PASADENA, CALIFORNIA
Roland E. Coate, Architect



Photo, J. Walter Collinge

November, 1925

RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



Photo, J. Walter Collinge

November, 1925

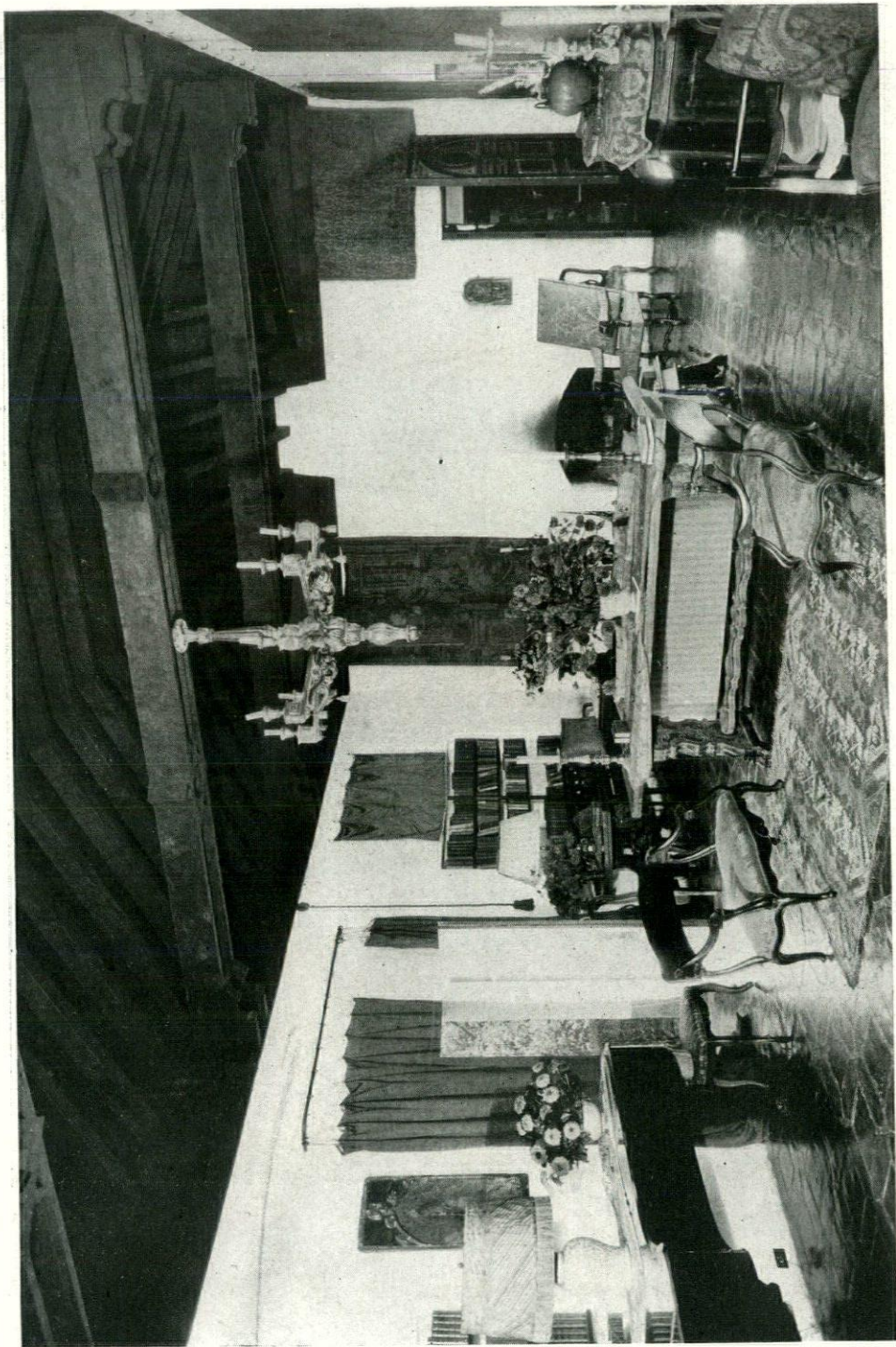
RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



Photo, J. Walter Collinge

November, 1925

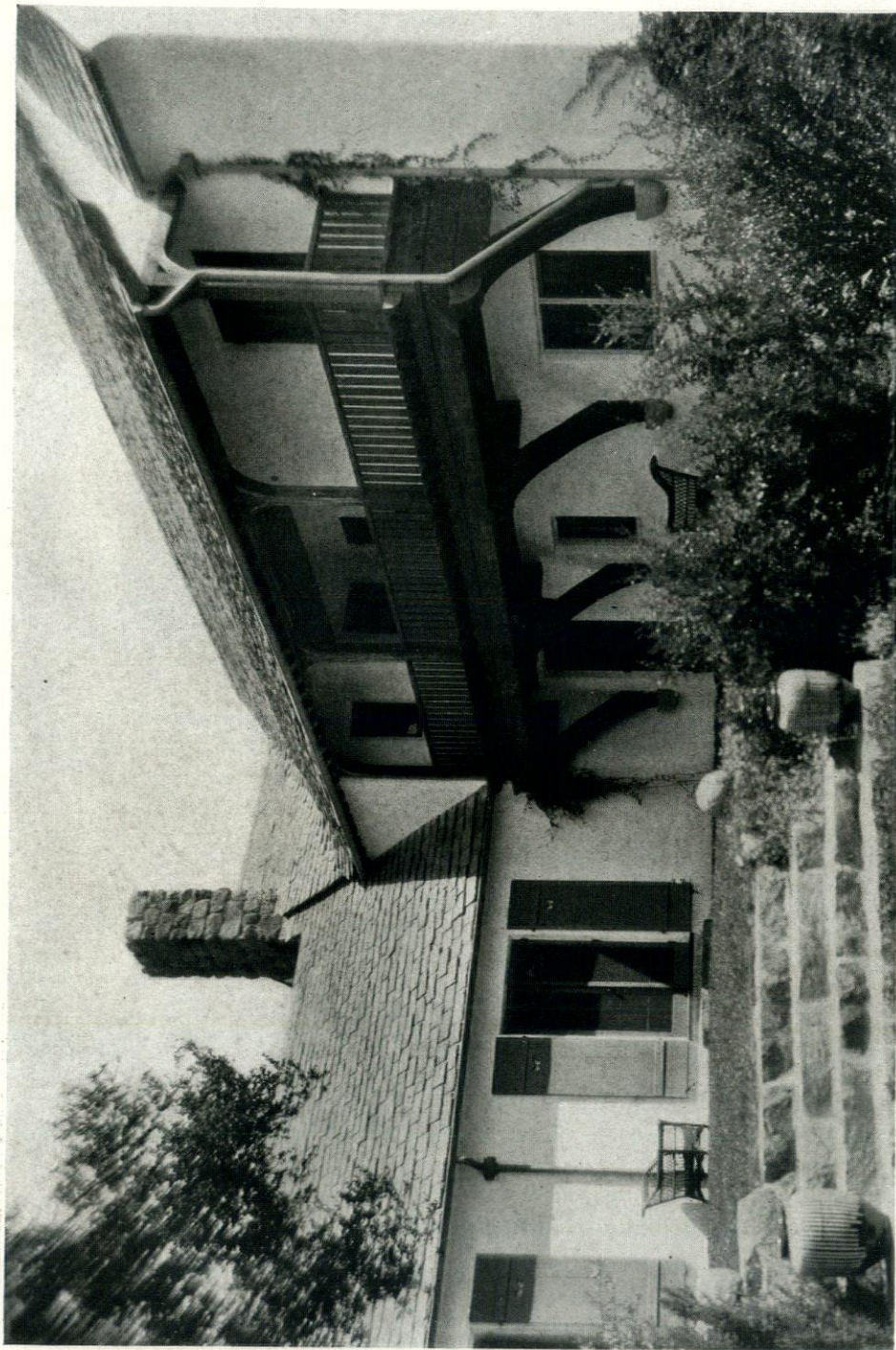
RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect



November, 1925

RESIDENCE OF GEORGE WASHINGTON SMITH, ESQ., MONTECITO, CALIFORNIA
George Washington Smith, Architect

Photo. J. Walter Collinge



Photo, J. Walter Collins

RESIDENCE OF HAROLD S. GLADWIN, ESQ., SANTA BARBARA, CALIFORNIA
George Washington Smith, Architect

November, 1925



Photo, J. Walter Collinge

November, 1925

RESIDENCE OF DR. SAMUEL ROBINSON, SANTA BARBARA, CAL.
George Washington Smith, Architect



Photo, J. Wallace Gillies

November, 1925

RESIDENCE OF CHESTER YOUNG, ESQ., PELHAM, N. Y.
Frank J. Forster, Architect



Photo, Kenneth Clark

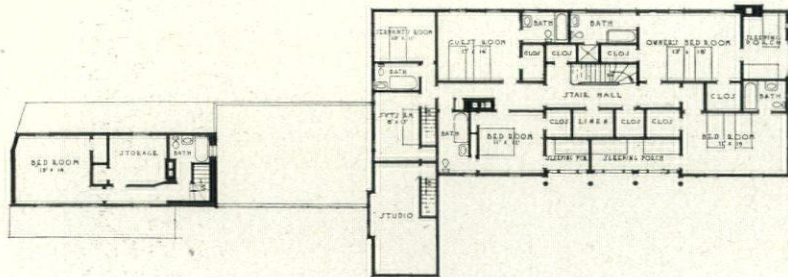
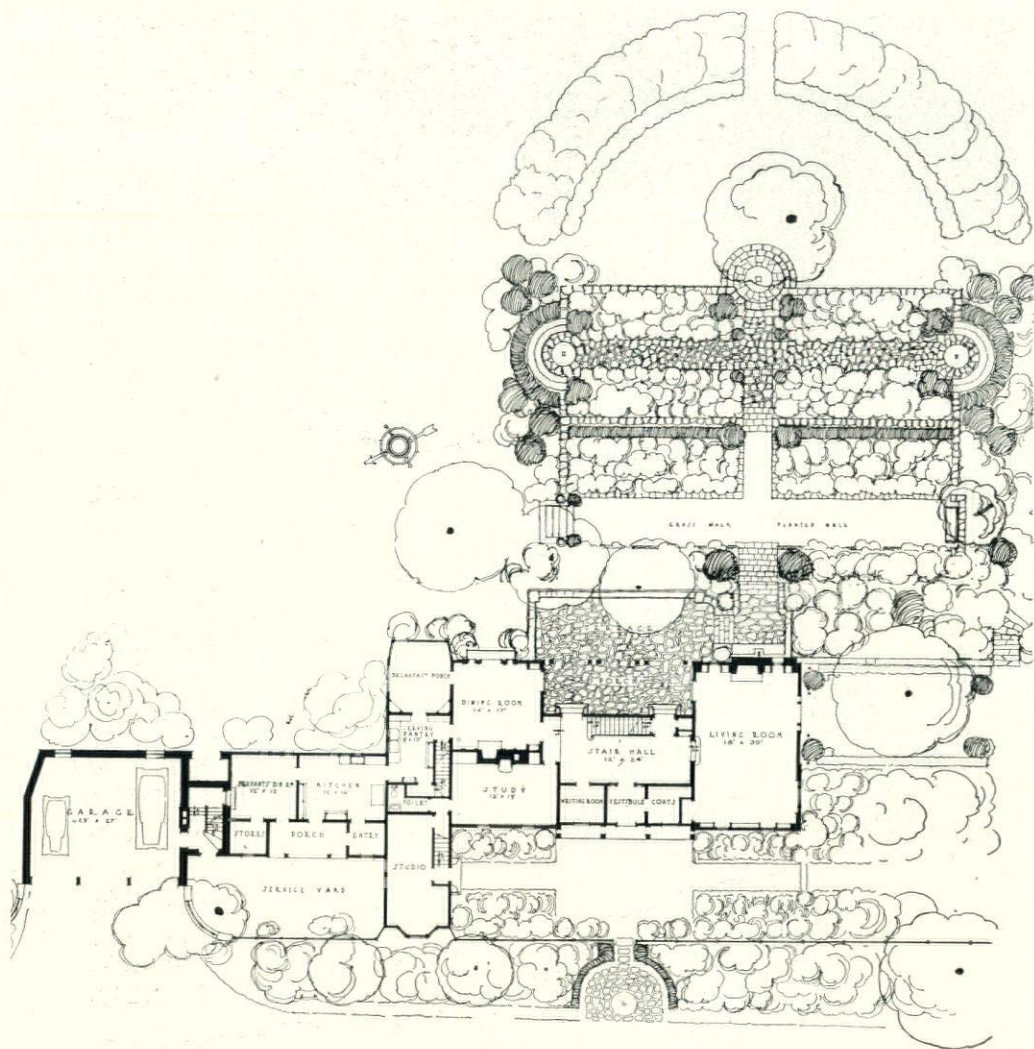
Entrance to Studio

November, 1925

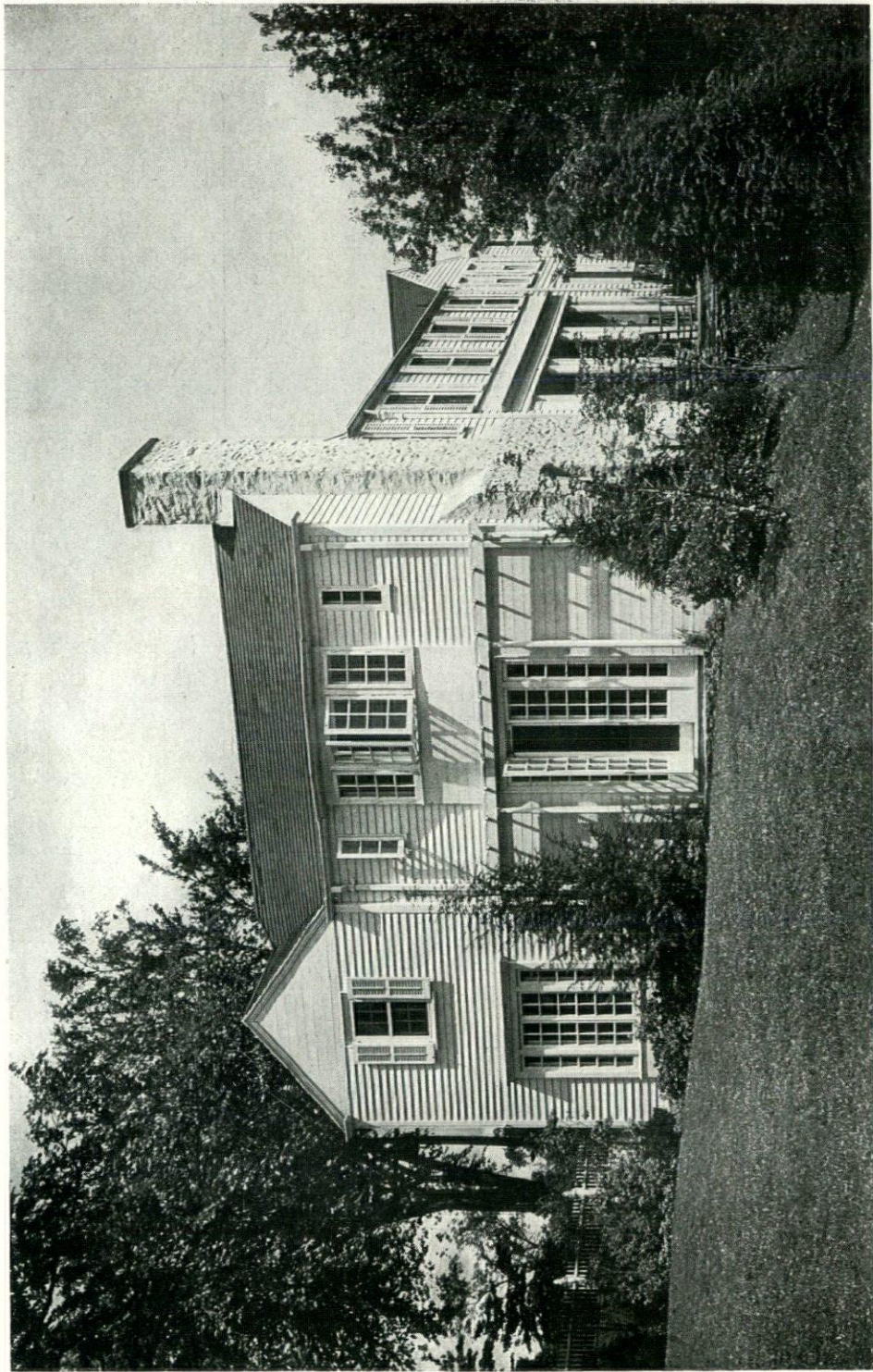
RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.

Clark & Arms, Architects

Agnes Selkirk Clark, Landscape Architect



First and Second Floor Plans and Garden
 RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.
 Clark & Arms, Architects
 Agnes Selkirk Clark, Landscape Architect



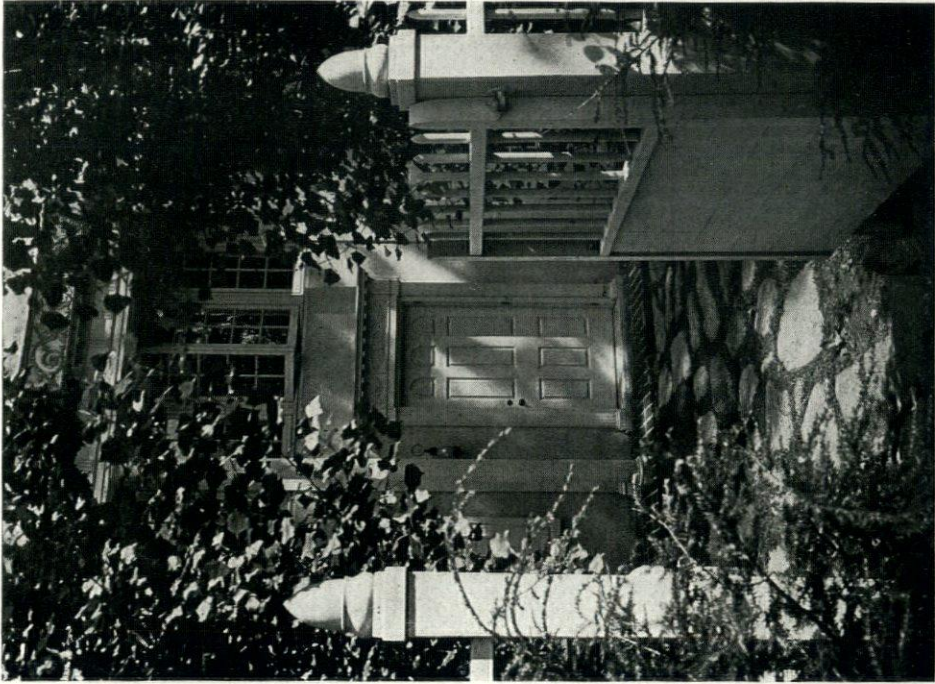
Photo, Kenneth Clark

RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.
Clark & Arms, Architects
Agnes Selkirk Clark, Landscape Architect

November, 1925

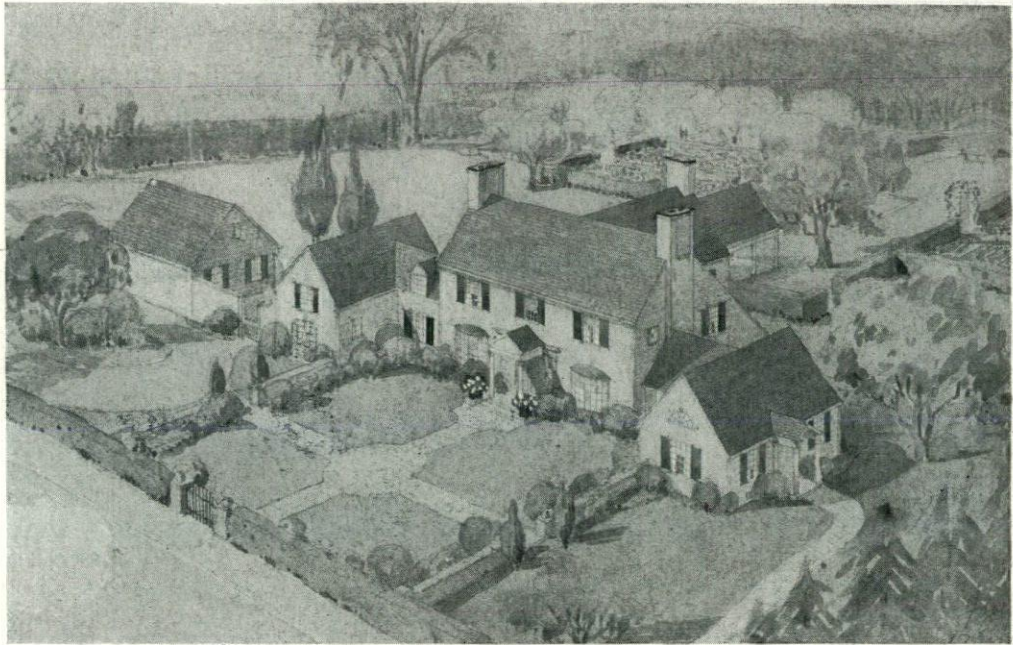


Photo, Kenneth Clark

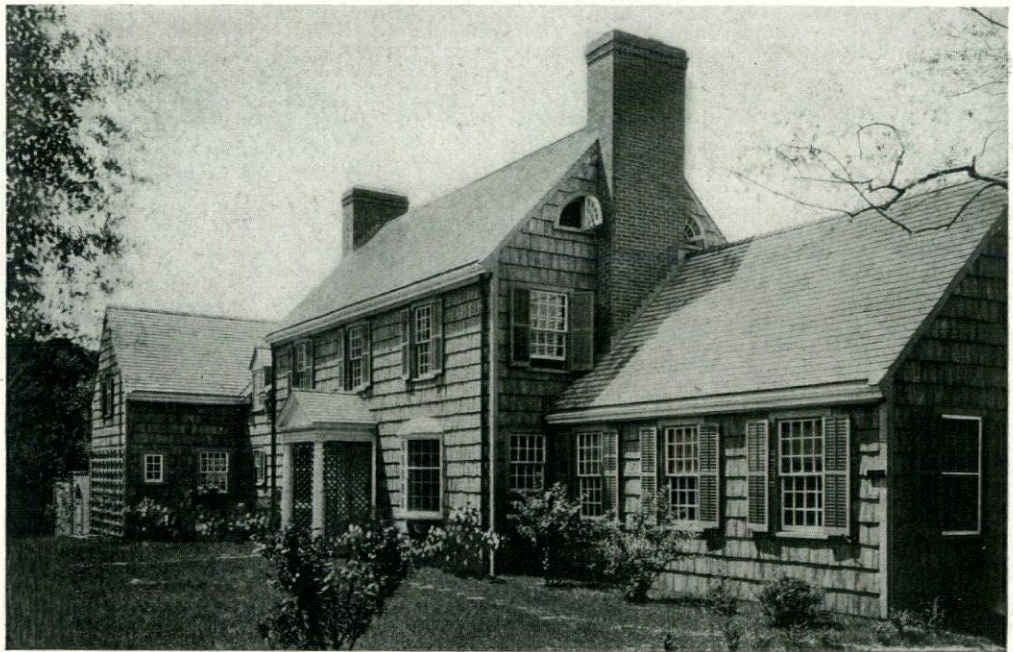


Garden View and Entrance
RESIDENCE OF JOHN TAYLOR ARMS, ESQ., FAIRFIELD, CONN.
Clark & Arms, Architects
Agnes Selkirk Clark, Landscape Architect

November, 1925



Preliminary Perspective
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK
F. Nelson Breed, Architect

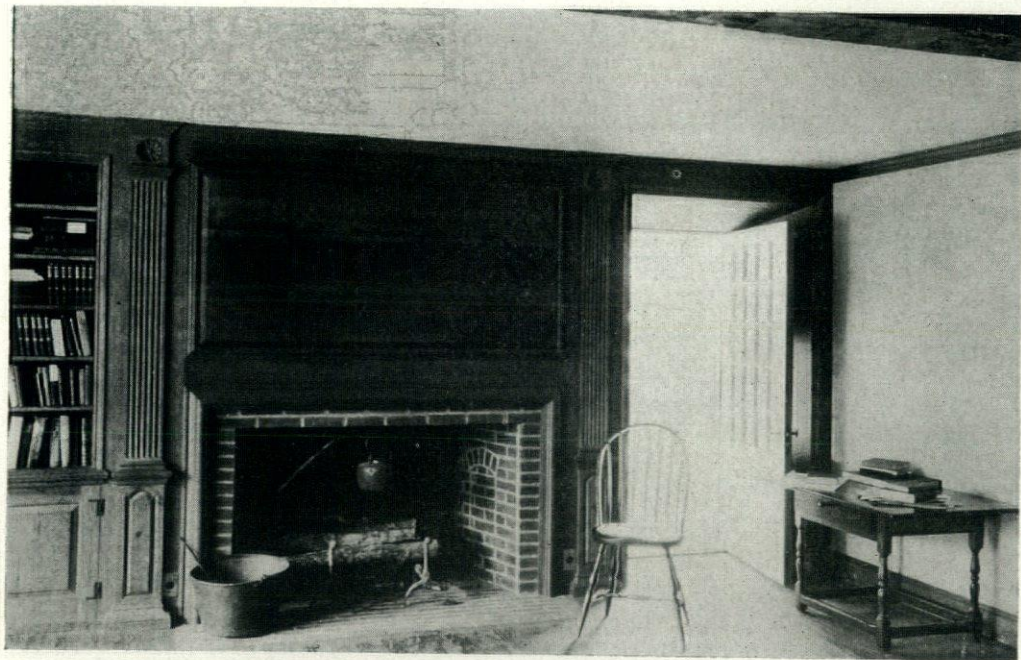


East Front and North End
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK
F. Nelson Breed, Architect

November, 1925

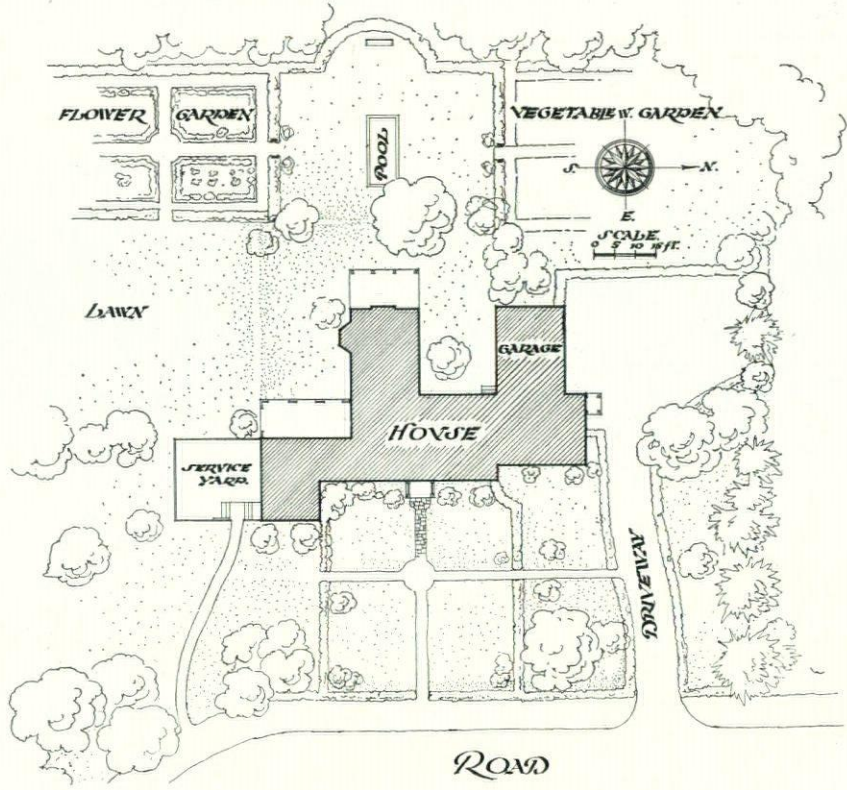
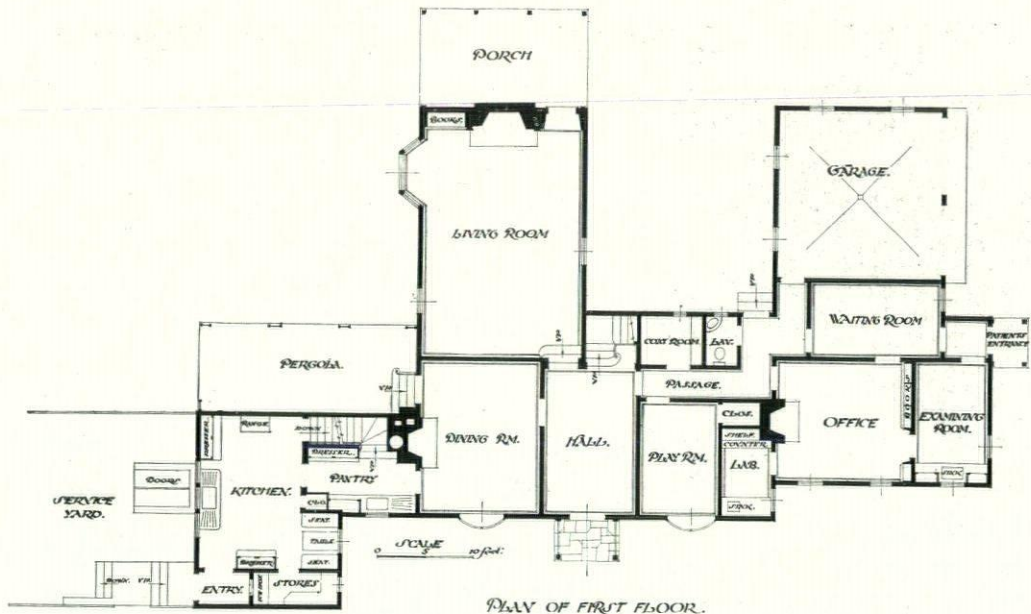


Front Elevation
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK
F. Nelson Breed, Architect

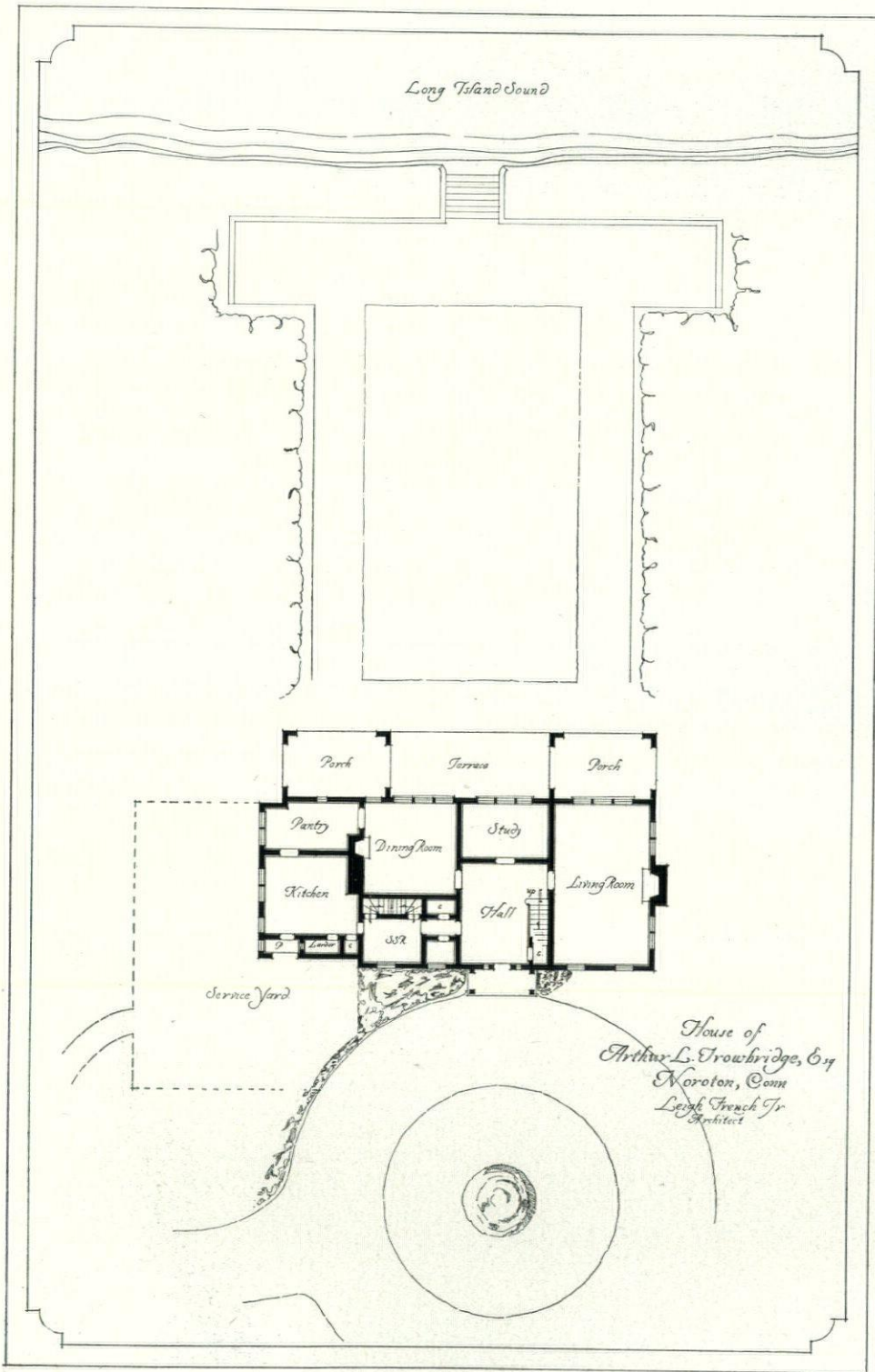


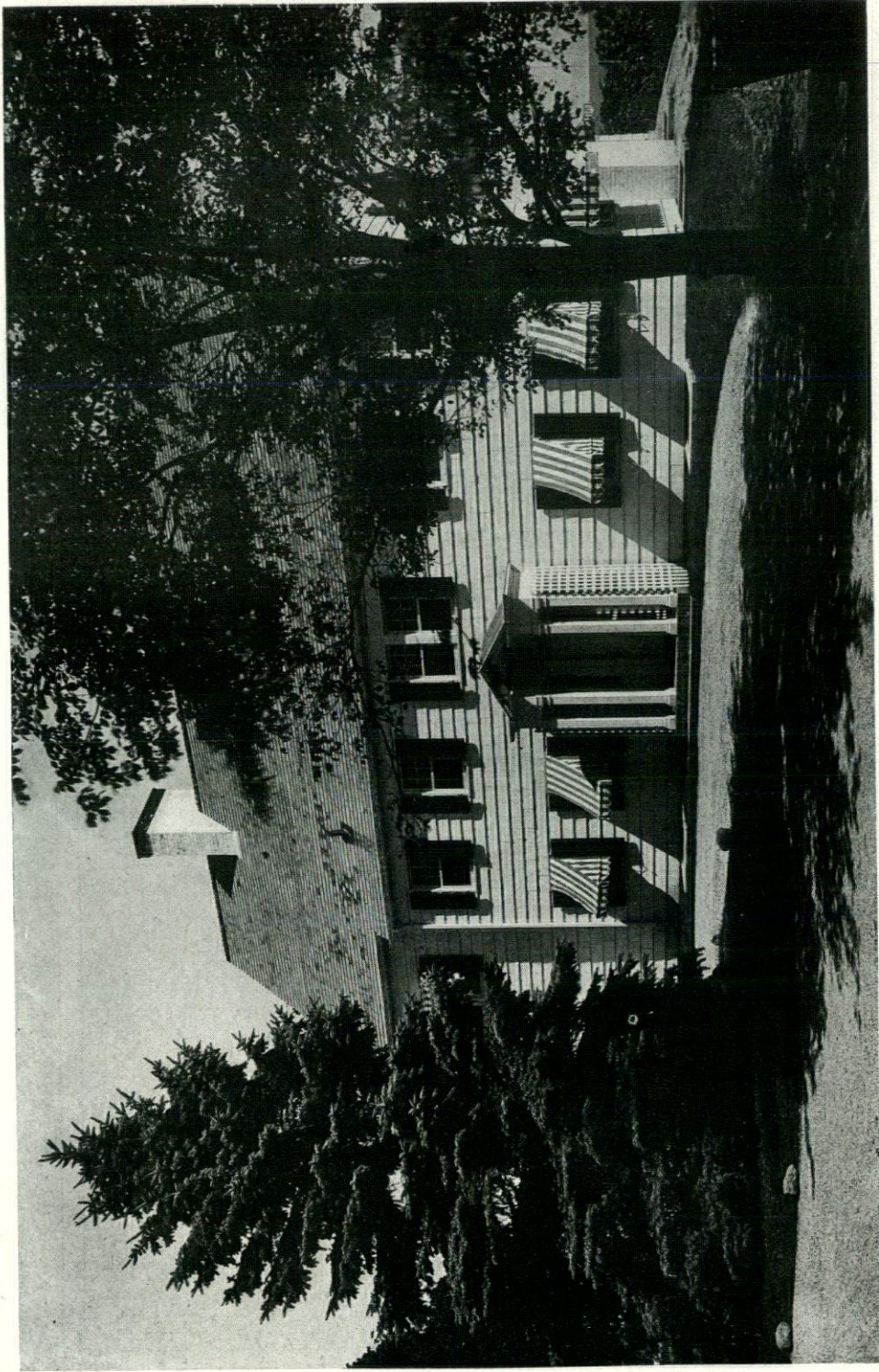
Chimney Piece in Living Room
RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK
F. Nelson Breed, Architect

November, 1925



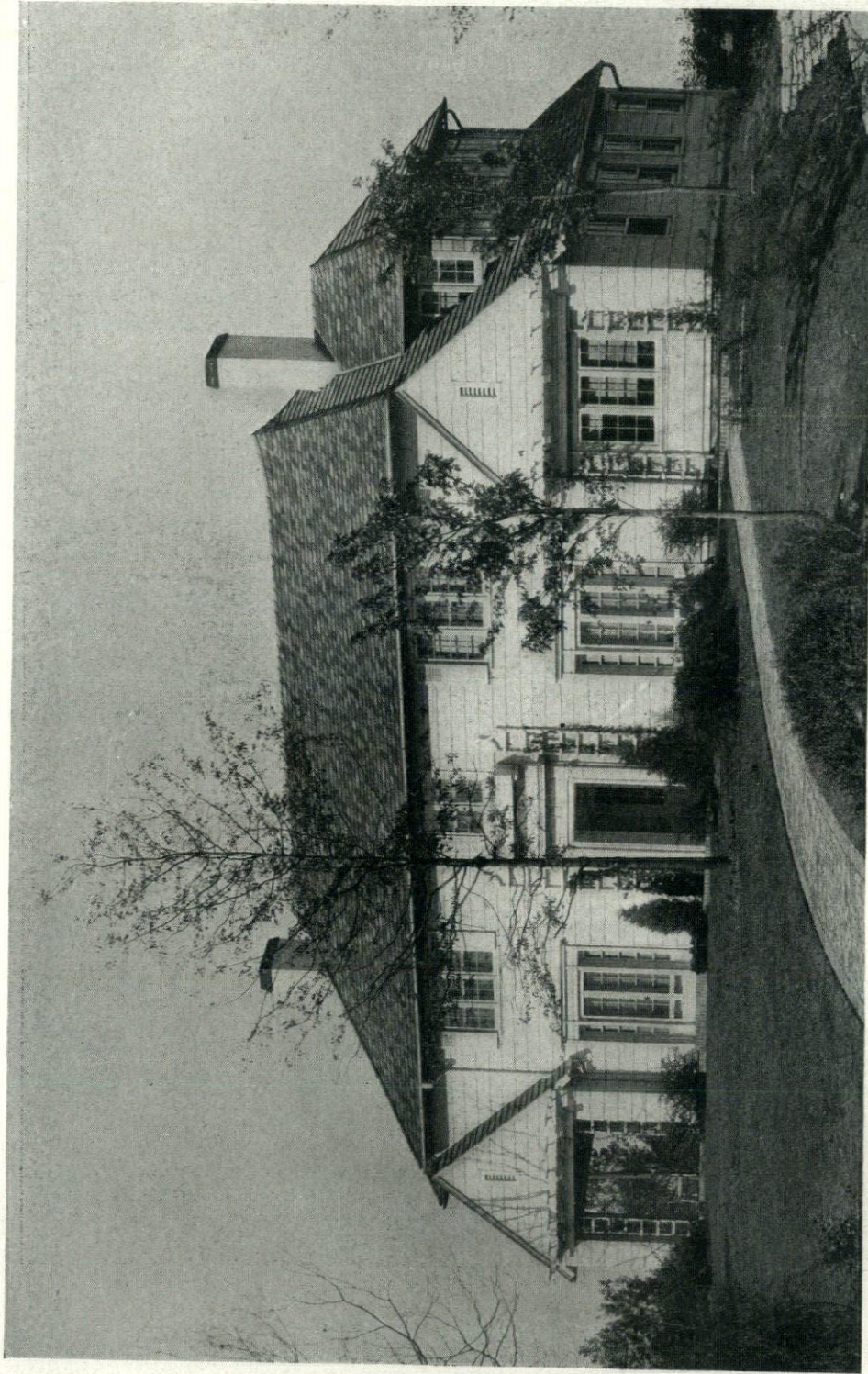
Garden and First Floor Plan
 RESIDENCE OF DR. MORTON RYDER, RYE, NEW YORK
 E. Nelson Breed, Architect





RESIDENCE OF ARTHUR L. TROWBRIDGE, ESQ., NOROTON, CONN.
Leigh Hill French, Jr., Architect

November, 1925



November, 1925

RESIDENCE OF MILTON LUCE, ESQ., KANSAS CITY, MO.
Edward Buehler Delk, Architect



Doorway Detail
RESIDENCE OF MILTON LUCE, ESQ., KANSAS CITY, MO.
Edward Buehler Delk, Architect

November, 1925



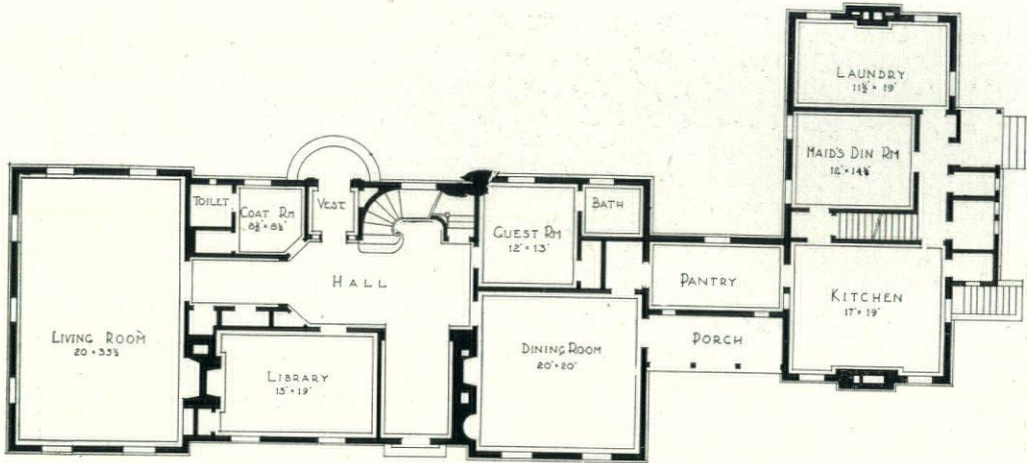
South Door
RESIDENCE OF W. P. T. PRESTON, ESQ., HICKSVILLE, L. I.
Peabody, Wilson & Brown, Architects

November, 1925

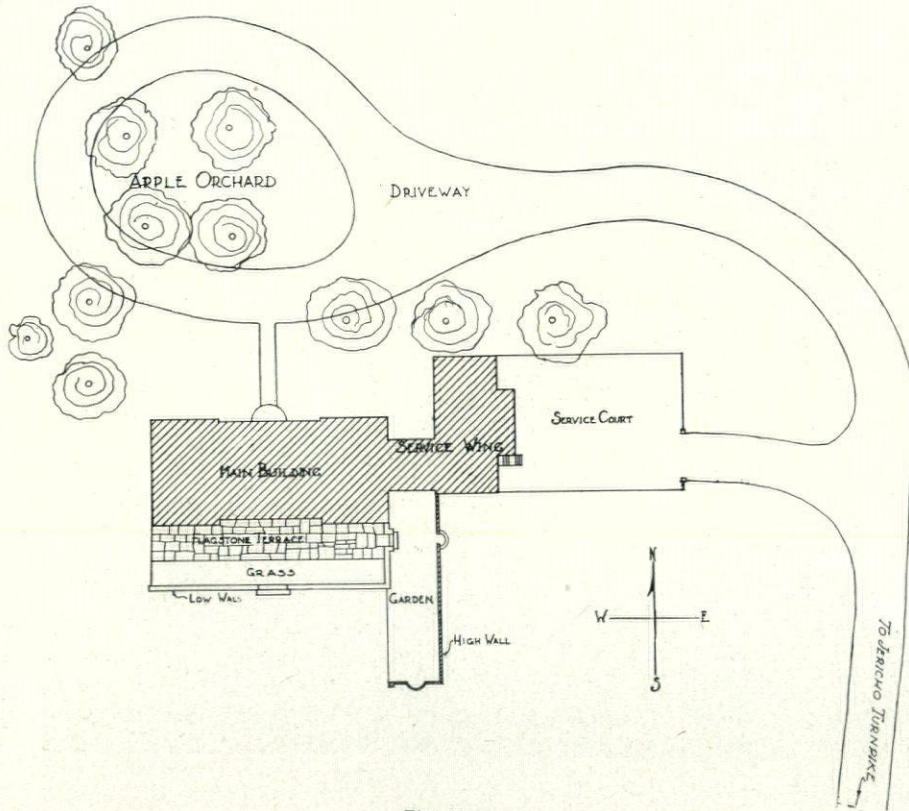


North Front Detail
RESIDENCE OF W. P. T. PRESTON, ESQ., HICKSVILLE, L. I.
Peabody, Wilson & Brown, Architects

November, 1925



First Floor Plan



Plot Plan

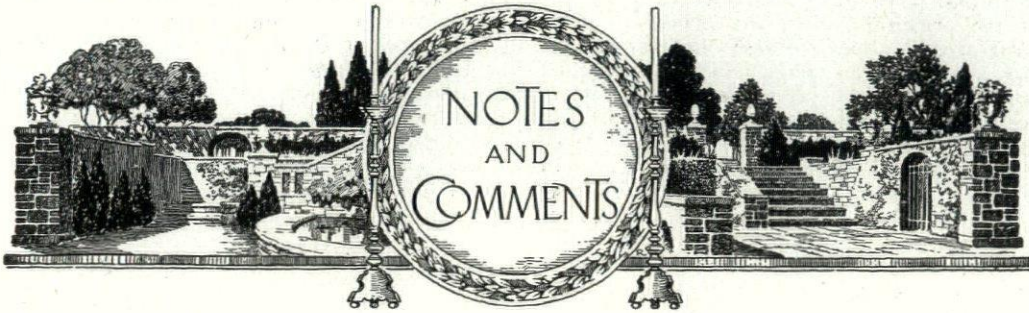
RESIDENCE OF W. P. T. PRESTON, ESQ., HICKSVILLE, L. I.
Peabody, Wilson & Brown, Architects



November, 1925

RESIDENCE OF MRS. FREDERICK KIMBALL STEARNS, BEVERLY HILLS, CALIFORNIA
Charles Hutchison and Mrs. Stearns, Architects
Paul J. Howard, Landscape Architect

Mott Photo Co.



OBITUARY RESOLUTION PASSED BY
THE CHICAGO CHAPTER OF THE
A. I. A.

Peter Bonnett Wight, student of art and life, builder and designer, early a Fellow, and for many years a secretary of the American Institute of Architects, passed away at his home in Pasadena on Tuesday, September eighth, Nineteen hundred and twenty-five, at the advanced age of eighty-seven years.

With his civic-and-social-mindedness, Mr. Wight became, and continued to be, a large factor in the architectural life of Chicago in which city he passed the greater part of his professional career.

Mr. Wight's contributions to the professional literature were many, varied, and instructive. His history of the Chicago Chapter of the A. I. A. teems with interest and will long keep his memory green in the hearts of its members, his friends, to whom, as to all, he gave himself without stint.

Whereas: In the passing of Peter B. Wight the Chapter and the profession have lost a vital force for good, a companionable and friendly spirit, therefore be it Resolved: That the Chicago Chapter A. I. A. record its deep sense of loss and that these words of respect be spread upon the records of the Chapter and be transmitted to the intimate family through the beloved sister who ministered to the talented brother in his declining years.

(Signed) IRVING K. POND
ARTHUR WOLTERS DORF
for the Chapter.

Chicago, Illinois,
September 15, 1925.

THE PRE-DETERMINATION OF DAY-
LIGHT INSIDE BUILDINGS

Windows in the home were undoubtedly designed originally for the purpose of admitting daylight, but this purpose is considerably modified in modern homes by the necessity for

adornment. Accordingly, we leave openings in our walls for the housewife to cover with curtains. This is probably as it should be, for the home has come to be much more to modern man than merely a place to stay and the esthetic values of all the appointments have to receive a great deal of consideration.

Not so with buildings designed for utility, such as industrial buildings, nor to such an extent in buildings constructed for special purposes, such as schools and auditoriums. In structures of this character the amount of daylight entering the building becomes of great importance. One of the old and familiar methods of computing daylight illumination values was a rule-of-thumb process involving merely a ratio of glass area to floor area, such as 10, 20, or 30 per cent, as might be deemed necessary for the particular occupancy in question. And with this method it was necessary to use considerable judgment—increasing the figured glass area for such effects as obstruction from adjacent buildings, etc., but often, however, taking little or no account of other factors which had a very great influence indeed.

This general subject has been under consideration for some time by several engineers and particular encouragement has been given to research along this line by the Illuminating Engineering Society. At the recent convention of this society in Detroit, several papers were presented which recounted the results of studies made during the past year which will undoubtedly have a great effect upon the methods of design used in the cases of buildings where daylight is an important matter. Among those who had prepared papers on this topic were Professor H. H. Higbie, of the University of Michigan, and A. Levin, a graduate student of the same institution; Wendell S. Brown, of the firm of F. B. Sheldon & Son, engineers and architects, of Providence, R. I.; and W. C. Randall, chief engineer of the Detroit Steel Products Company. Mr. Brown pointed out the effect which certain

conditions have upon the calculations. Some of the principal factors are *height at which glass area is placed, relative thickness of wall piers, and exterior surroundings*. The actual effects produced by variations in these factors are not taken sufficiently into account by any of the old methods of daylight calculation. For example, doubling the breadth of a given window (height remaining the same) may triple the actual quantity of entering daylight under certain conditions. And doubling the window height (breadth remaining the same) not only doubles the total entering daylight but may, on account of increased uniformity, depending on the given design, improve the illumination so that the minimum or governing intensity upon a horizontal plane in the darkest working space is actually quadrupled. Consequently, in a case like the above, doubling both dimensions, which is equivalent to multiplying the original window area by four, may cause the effective illumination in the darkest part of the room to mount to over twelve times the original value. Mr. Brown then presented definite formulae for the calculation of the effect of these conditions.

The paper by Mr. Randall dealt with the design of sawtooth roofs as used in industrial buildings. Designers have long given consideration to the mean annual altitude of the sun in determining the slope of sawtooth roofs, but Mr. Randall presented the subject in a most thorough manner, considering not only altitude, but azimuth as affected by the seasons. Other factors considered in connection with sawtooth design were the height of adjacent structures, the height of the sawtooth above the working plane, the span or depth of the bays, the height of the windows and their angle of slope, the effect of interior painting, and the effect of glare reducing compounds on glass tile used as roofing material. It is interesting to know that the results attained in this study were based in part upon experiments with a model structure capable of adjustment to secure various dimensions and position of the windows.

In true academic fashion, the work of Professor Higbie and Mr. Levin was entirely the result of rational processes, although checks of

the results were made by photometric measurements in actual buildings. This work had to do with the prediction of the amount of daylight from sloping windows. Not only was the theory discussed and the derivation of formulae shown, but devices were also presented to facilitate the application of these formulae to practical uses by employees in engineering and designing offices.

A NEW COMPETITION FOR THE OCTAGON HOUSE INSCRIPTION

The Building Committee of the A. I. A. announce a competition open to all architects and draughtsmen for the design of a suitable tablet, sign or historical device to be used as an inscription for the Octagon House, Washington, D. C., and suggest the following wording:

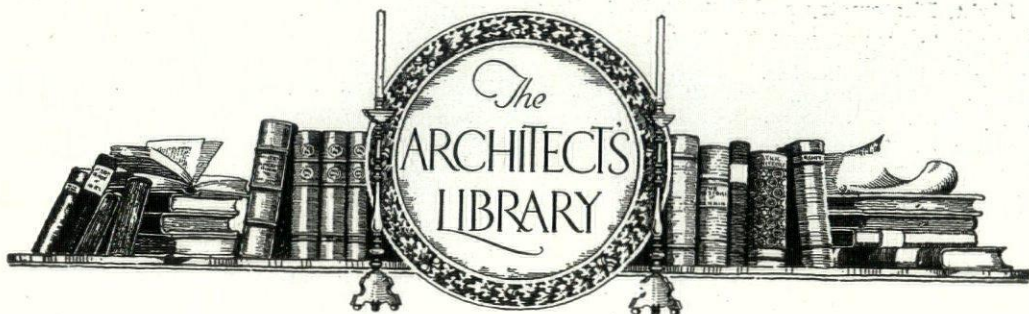
The Octagon House
Erected in 1800
Occupied by President Madison when the White
House burned in 1814.
The Treaty of Ghent was ratified here.

Headquarters of
The American Institute of Architects.

The device may either take the form of a wall tablet, bronze letters inserted in a stone sidewalk leading to the principal entrance of the building, or a sign to be affixed to a pole. Competitors, however, are at liberty to follow ideas of their own both with regard to design and wording.

A competition similar to the above was announced early in the year, but the Jury reported that the designs submitted were quite unsuitable for the purpose intended and consequently no award was made.

Drawings should be delivered anonymously to D. Everett Waid, 1 Madison Avenue, New York, N. Y., on or before January 1, 1926, with the name and address of the competitor enclosed in a plain sealed envelope. Three prizes are offered: \$150, \$100, and \$50 respectively. Entry is, of course, free and copies of the program can be obtained on application to The Octagon House, Washington, D. C.



The Story of Architecture Throughout the Ages—An Introduction to the Study of the Oldest of the Arts For Students and General Readers—by P. Leslie Waterhouse, M.A. New York: D. Appleton & Co., 1925. xi, 272 p. illus. $4\frac{1}{4}$ x $6\frac{1}{2}$ in. Cloth. \$2.00.

This volume forms a valuable introduction to a subject of absorbing interest. It gives all that the non-technical observer requires to know in order to appreciate the glories of those historic monuments that still exist, and stimulates an understanding of the principles of architecture, the salient features of its styles, and the course of its history from the efforts of early Egypt to the work of modern times.

Grade School Buildings—Book II. Compiled and Edited by William George Bruce. Milwaukee, Wisconsin: The Bruce Publishing Co., 1925. 400 p. illus. $7\frac{3}{4}$ x $10\frac{3}{4}$ in. Cloth. \$10.00.

GRADE SCHOOL BUILDINGS, Book Two contains 339 pages of photographic illustrations and floor plans of one hundred and forty-three (143) grade school buildings by the foremost school-house architects of the United States. The plans range from the smallest to the largest in size, and are suited to every type of school organization in the average sized city, large town, and small town. Special care has been taken to present examples in modern school architecture in which the practical and economical in arrangement has been combined with grade and dignity in design.

The compiler has included articles on Elementary School Buildings, Size of Classrooms, Artificial Lighting Systems, Development of School Grounds, and Dependence of School Architecture upon Educational Engineering by authorities in the field of school architecture.

English Architecture At a Glance—A Simple Review in Pictures of the Chief Periods of English Architecture—With Historical Notes by Frederick Chatterton, F.R.I.P.A. With 95 Illustrations. New York & London: G. P. Putnam's Sons, 1925. xii, 52 p. $5\frac{1}{2}$ x $8\frac{7}{8}$ in. Cloth. \$1.75.

English Furniture At a Glance—A Simple Review in Pictures of the Origin and Evolution of Furniture from the Sixteenth to the Eighteenth Centuries—by Charles H. Hayward. With 100 Illustrations. New York & London: G. P. Putnam's Sons, 1925. xxi, 106 p. $5\frac{3}{4}$ x $8\frac{7}{8}$ in. Cloth. \$2.50.

Medieval Cities—Their Origins and the Revival of Trade—by Henri Pirenne. Translated from the French by Frank D. Halsey. Princeton: Princeton University Press, 1925. 249 p. $5\frac{1}{2}$ x $7\frac{1}{8}$ in. Cloth. \$2.50.

A new volume by a European scholar of international repute, in which he takes successful issue with many more-or-less established contentions. After giving new emphasis to the tremendous political and economic consequences of the spread of Islam in the Mediterranean, he showed how the stagnation of trade, and its later revival, affected the growth of cities and city institutions.

A Satchel Guide to Europe, by William J. Rolfe, Litt.D. The Forty-Fifth Annual Edition revised and enlarged by William D. Crockett, Ph.D. Boston and New York: Houghton Mifflin Co., 1925. xxxix, 572 p. illus. with maps. $4\frac{1}{4}$ x $6\frac{1}{2}$ in. Cloth. \$5.00.

A valuable travelling companion for the rapid or leisurely tourist or student. Clear, complete, comprehensive, and interesting to read, this book gives the latest information on all kinds of travel, including motor and airplane, and will save time and money for any traveller.

Architecture, Carpentry and Building. A Practical Reference Work on Architecture, Carpentry, Building Superintendence, Contracting, Specifications, Estimating, Structural Drafting, Roof Trusses, Strength of Materials, Interior Electric Wiring, Heating, Ventilation, Pipe Fitting, Plumbing, Architectural Drawing, Blueprint Reading, etc. Prepared by a Staff of Architects, Carpenters, Contractors and Building Experts of the Highest Professional Standing. Chicago: American Technical Society, 1925. Five Volumes. 2484 p. illus. $5\frac{1}{2}$ x $8\frac{1}{2}$ in. Leatherette. \$17.75. (5 vol.)

Problems in Architectural Drawing, by Clinton V. Bush and Edgar D. Townsley. Milwaukee, Wisconsin: The Bruce Publishing Co., 1925. 64 p. illus. $8\frac{3}{4}$ x $11\frac{3}{4}$ in. Paper. \$1.08.

A beginner's course based on a modern house of Colonial design. The book is divided into two sections; Series A presents each problem in pictorial form, either isometric or perspective; Series B presents the working drawings in orthographic projection. Simple statements on house planning, house construction, with eight typical American homes preceding practical work of drafting.

Light, Photometry and Illuminating Engineering, by William E. Barrows. Embodying a Thorough Revision of "Light, Photometry and Illumination." New York: McGraw-Hill Book Co., Inc., 1925. 1 ed. x, 412 p. illus. 6 x 9 $\frac{3}{8}$ in. Cloth. \$4.00.

A text on illuminating engineering and a reference work for the practicing engineer, growing out of the author's previous books, electrical illuminating engineering and light, photometry and illumination. About two-thirds of the present book is entirely new. The book presents the accepted principles and practice of modern artificial illumination and the choice of lighting equipment. Various types of lighting installations are thoroughly discussed.

Concrete—Plain and Reinforced, by the late Frederick W. Taylor, Sanford E. Thompson, S.B., and Edward Smulski, C.E. With a Chapter by Henry C. Robbins. New York: John Wiley & Sons, Inc., 1925. Vol. 1. Theory and Design of Concrete and Reinforced Structures. 4 ed. xiv, 969 p. illus. 6 x 9 $\frac{3}{8}$ in. Cloth. \$8.00.

For more than twenty years "Concrete, Plain and Reinforced" has been the recognized standard in its field. This New, Fourth Edition represents a thorough rewriting from cover to cover, and, in order that the subject-matter may be as comprehensive as the present-day needs of engineers, architects, contractors and students require, will be issued in three volumes. (Volumes II and III are now in preparation.)

A Short History of the Building Crafts, by Martin S. Briggs, F.R.I.B.A. New York: Oxford University Press, 1925. xvi, 296 p. illus. 5 $\frac{1}{4}$ x 7 $\frac{3}{4}$ in. Cloth. \$3.50.

As this book is intended to link ancient architecture with modern building construction, and to show architect and craftsman alike how building work was done long ago, the various "trades" or crafts of brickwork, masonry, concrete work, carpentry, joinery, ironwork, slating and tiling, plastering, plumbing and glazing, are historically treated in successive chapters. At the beginning is a brief general sketch of the position of architects and craftsmen in the past.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted]:

Flooring. "Stedman Reinforced Rubber Flooring." Stedman Products Company, South Braintree, Massachusetts. 8 $\frac{1}{2}$ x 10 $\frac{1}{2}$ in. 60 pp. Looseleaf. Illustrated.

Heating. "Furnace Comfort for Small Homes." Illustrated booklet describing the "Estate Heatrola." The Estate Stove Company, Hamilton, Ohio. 3 $\frac{3}{8}$ x 6 $\frac{1}{2}$ in. 16 pp.

Paints. Color Card and Folder Describing Galvanum Paint for Galvanized Iron. Goheen Corporation of New Jersey, Newark, New Jersey. New York office, 331 Madison Avenue, New York City. 3 $\frac{1}{4}$ x 6 $\frac{1}{2}$ in. Illustrated.

Ventilators. Architectural Data Regarding "Panelouvre"—A Louvred Ventilator for Transoms and Doors. The Ventilouvre Company, Inc., Bridgeport, Connecticut. 10 x 11 $\frac{1}{4}$ in. 16 pp. Illustrated.

Lighting. Bulletin No. 2375 Describing the New 23-inch "Pyle-O-Lyte" Floodlight Projector. The Pyle-National Company, 1334-1358 North Kostner Avenue, Chicago, Illinois. 8 $\frac{1}{2}$ x 11 in. Illustrated.

Door Controllers. Illustrated Folder Describing the "Singleknob" Garage Door Controller. Richards-Wilcox Manufacturing Company, Aurora, Illinois. 8 $\frac{1}{4}$ x 10 $\frac{3}{4}$ in. Illustrated.

Conveyors. "Material Design and Construction of United Steam Jet Conveyors." United Conveyor Corporation, Old Colony Building, Chicago, Illinois. 8 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in. 23 pp. Illustrated.

Varnishes. "Lucaseal Varnishes and What You Should Know About Them." Also Illustrated Folder Describing Lucaspar Varnish. John Lucas & Company, Inc., Fourth and Race Streets, Philadelphia, Pennsylvania. 3 $\frac{1}{2}$ x9 $\frac{1}{4}$ in. 12 pp.

Ventilation. "Simple Instructions for Installing 1lg Ventilating Fans." 1lg Electric Ventilating Company, 2850 North Crawford Avenue, Chicago, Illinois. 8 $\frac{3}{8}$ x10 $\frac{3}{4}$ in. 36 pp. Illustrated.

Elevators. "Delta Portable and Stationary Elevators." Catalog 106. New Jersey Foundry & Machine Company, 90 West Street, New York City. 8 $\frac{1}{4}$ x11 in. 40 pp. Illustrated.

Lumber. "Details of Heavy Timber Mill Construction." Volume IV, Chapter 6 of Lumber and its Utilization—Construction Information Series." National Lumber Manufacturers Association, Washington, D. C., and Chicago, Illinois. 8 $\frac{1}{2}$ x11 in. Looseleaf plate illustrations.

Cement. "French Imported Caen Stone Cement"—Used for obtaining all kinds of Interior and Exterior Stone Finish Effects. Palmer Lime & Cement Company, 103 Park Avenue, New York City. 8 $\frac{1}{2}$ x11 in. 20 pp. Illustrated.

Lighting Fixtures. "Guth Lighting Equipment." Catalog No. 15. Also Looseleaf Folder. The Edwin F. Guth Company, St. Louis, Missouri. 8 $\frac{1}{2}$ x11 in. 96 pp. Illustrated.

Roofing. "Architects' and Engineers' Built-Up Roofing Series"—Volume III—Roof Flashing System. The Barrett Company, 40 Rector Street, New York City. 8 $\frac{5}{8}$ x11 $\frac{1}{8}$ in. 30 pp. Illustrated.

Ventilation. "The Robertson Ventilation Data Book." H. H. Robertson Company, First National Bank Building, Pittsburgh, Pennsylvania. 8 $\frac{1}{2}$ x11 $\frac{1}{8}$ in. 38 pp. Illustrated.

Casements. Lupton Casements of Copper-Steel. Catalog C-122. David Lupton's Sons Company, Allegheny Avenue and Tulip Street, Philadelphia, Pennsylvania. 8 $\frac{1}{2}$ x11 in. 16 pp. Illustrated.

EMBROIDERED PANEL

Mary Ellen Crisp

This admirable example of modern needle-craft illustrates the extent to which subtlety of contour and precision of detail can be realized in embroidery.

Its great technical interest consists in the manner in which the illusion of plastic form is produced by the manipulation of stitchery, and textural quality procured by the great variety of methods in which the thread is worked. Though there are characteristic of work of the classic schools of needle-work, we rarely see technic carried so far today as in this panel.



EMBROIDERED PANEL

Mary Ellen Crisp