

THE ARCHITECTURAL RECORD

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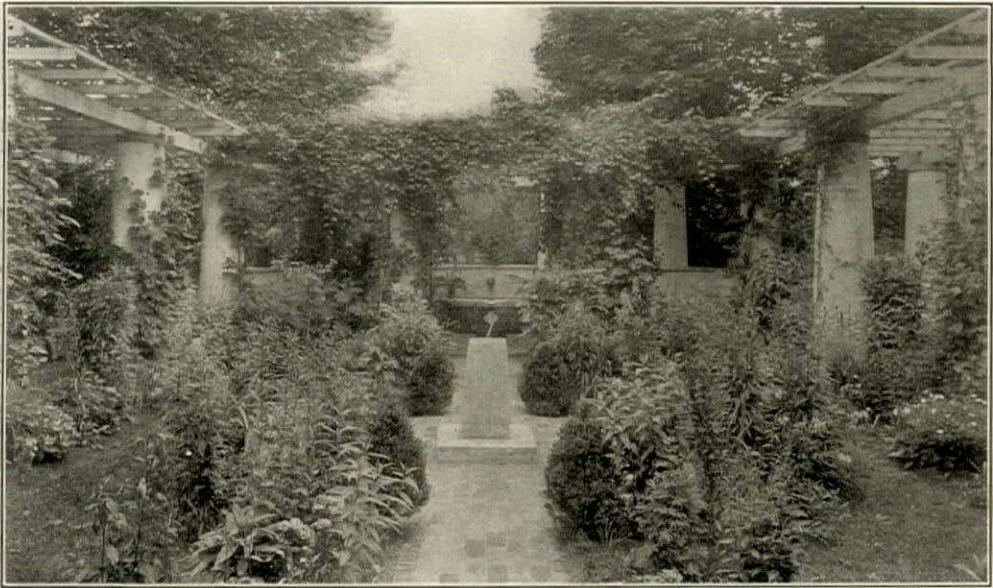


Kingston, N. Y.

THE RESIDENCE OF F. G. SCHMIDT, ESQ.

Photo by Jullan Buckley.

Albro & Lindeberg, Architects.



RECENT COUNTRY HOUSES

INTRODUCTION

For some years past it has been the policy of the Architectural Record to publish every fall a selection among the country houses which have been recently erected in different parts of the Union; and this policy has been systematically pursued, because, as we have frequently asserted, the ideals and the variety of the better American architects receive their highest and fullest expression in the country house. This assertion is becoming with the passage of the years more, rather than less, true. The number of really excellent country houses erected from Maine to California is constantly increasing; and so is the number of architects, who can usually be depended upon to impart local propriety and individual distinction to their designs. The number is, of course, still small, compared to the total number of practicing architects; but it is increasing not merely absolutely, but proportionally. It is quite within reason to expect that sometime within the next fifteen years we shall see French architectural critics making tours through this country, in

order to describe and appraise for the benefit of their fellow countrymen the better type of American country house.

The character of this work, so far as it can be generalized, has been frequently described in the Architectural Record; and it is unnecessary to repeat this description on the present occasion. It is sufficient to say that this description remains true and becomes more true. The American country house, as an architectural type, is the result of a short but perfectly normal historical development. Two apparently contradictory, but really supplementary tendencies have combined to make it what it is; and its history can best be written in the terms of a gradual improvement in the effects and in the mutual relations of these two tendencies.

Early in the eighties, two types of country house were already being built in the East, and in certain conspicuous cases they were both being built by the same architects. There was on the one hand the free, picturesque seaside villa, which was frequently too big for the

limits of its architectural type and which was not an example of thorough design, either inside or out. On the other hand, both at the seashore and in the interior a few very wealthy men were having constructed veritable palaces, regardless of expense, which were usually very formal and pretentious copies of some particular European building.

Both of these architectural types had certain merits and defects. The picturesque shingled villa was the real descendant of the sort of house which Americans had usually been building along the seashore for many years. It made the kind of dwelling which really pleased their owners, and to which their easy manners and informal social habits were adapted. But it was formless and entirely lacking in architectural quality and distinction; while it met the needs and tastes of its owners, it did not meet their æsthetic aspirations. Americans have always wanted to reproduce at home something of the mature and gracious beauty which so frequently fascinates them in old English, French and Italian houses; and as soon as they had the money to do so, they were only too eager to accept the suggestion of their architects that certain of these buildings could be transplanted to new sites in this country. There can be no doubt that in the design of these palatial mansions both architect and owner were generally seeking for real architectural style and distinction. They usually failed to get it, because the surroundings were unfavorable, because the architects were inexperienced, and because both architect and owner frequently confused style with fashion, and distinction with mere gorgeous architectural display. At their best the merits of these houses were academic and scholarly; and at their worst they became barbaric and dull, with the sevenfold dullness of indiscriminate ostentation.

We cannot pretend to trace the process whereby the formless overgrown villa took on a shape which gave it architectural propriety without making it any less appropriate for the dwelling of a plain American citizen. Neither can we trace the equally significant process

whereby the European palaces were toned down, placed in more fitting surroundings, and gradually converted into an equally, though differently, appropriate setting for the residence of a plain American citizen. Many eminent architects had a hand in the development which was rendered possible only by the increasing authority which they were enabled to exercise over their clients. But back of it all was also the palpable improvement which has been taking place in the taste of the average well-to-do American. He began more and more to recognize the difference between real simplicity and vivacity of architectural effect and the various substitutes for these qualities which had been passed off on him; and he began, consequently, to exercise more discrimination in selecting architects who were capable of giving him a house of some excellence of design.

The two tendencies which were present at the birth of the modern American country house are still prevalent. There are certain architects who usually design in a somewhat formal manner; and there are certain others who still prefer the so-called free residential styles. But usually the dwellings which belong to the former class are neither pretentious or rigid in their formality; and in the dwellings which belong to the latter class the "freedom" is not made an excuse for mere lawlessness and carelessness of design. The reader will find illustrated in the following pages many examples which belong to each class; and in the great majority of cases these houses constitute impressive illustrations of the truth of the foregoing statements. They afford indisputable evidence that an increased number of American architects have not lost their individualities by reason of the thorough school training to which they have been subjected. Many of them are gradually building up a really individual style—or, to put it more exactly, an individual method of design which, nevertheless, bears a sympathetic relation to the established historical domestic styles.

In the interest of the quicker and the more assured improvement of American

domestic architecture, one cannot help regretting the lack of agreement among these better American architects in their selection of favorite historical styles. The merit of the average house would improve more rapidly in case a more consistent tradition of form were accepted by the architectural profession in this country; and in case, consequently, there was more co-operation among good designers in the working out of their joint problems. But it must be recognized that for the present our domestic architecture cannot be tied down to any single historical tradition of form. The existing diversity is founded on very general preferences for particular historical styles, not only on the part of architects themselves, but even more so on the part of their clients. There is

so little acquiescence, even among the profession, in the idea that greater uniformity is desirable that it is hopeless to argue the matter at the present time. The fact must simply be recognized that there are many different kinds of Americans, and that they do not see why any other man's preference has any better title to consideration than has their own. The point, however, on which one may insist is that an architect, whatever his real preference may be, should remain true to it and impart by such means consistency to his own work. The better American architects are coming to recognize this fact much better than they did ten years ago; and that is one reason why their work is characterized by an increasingly personal quality.

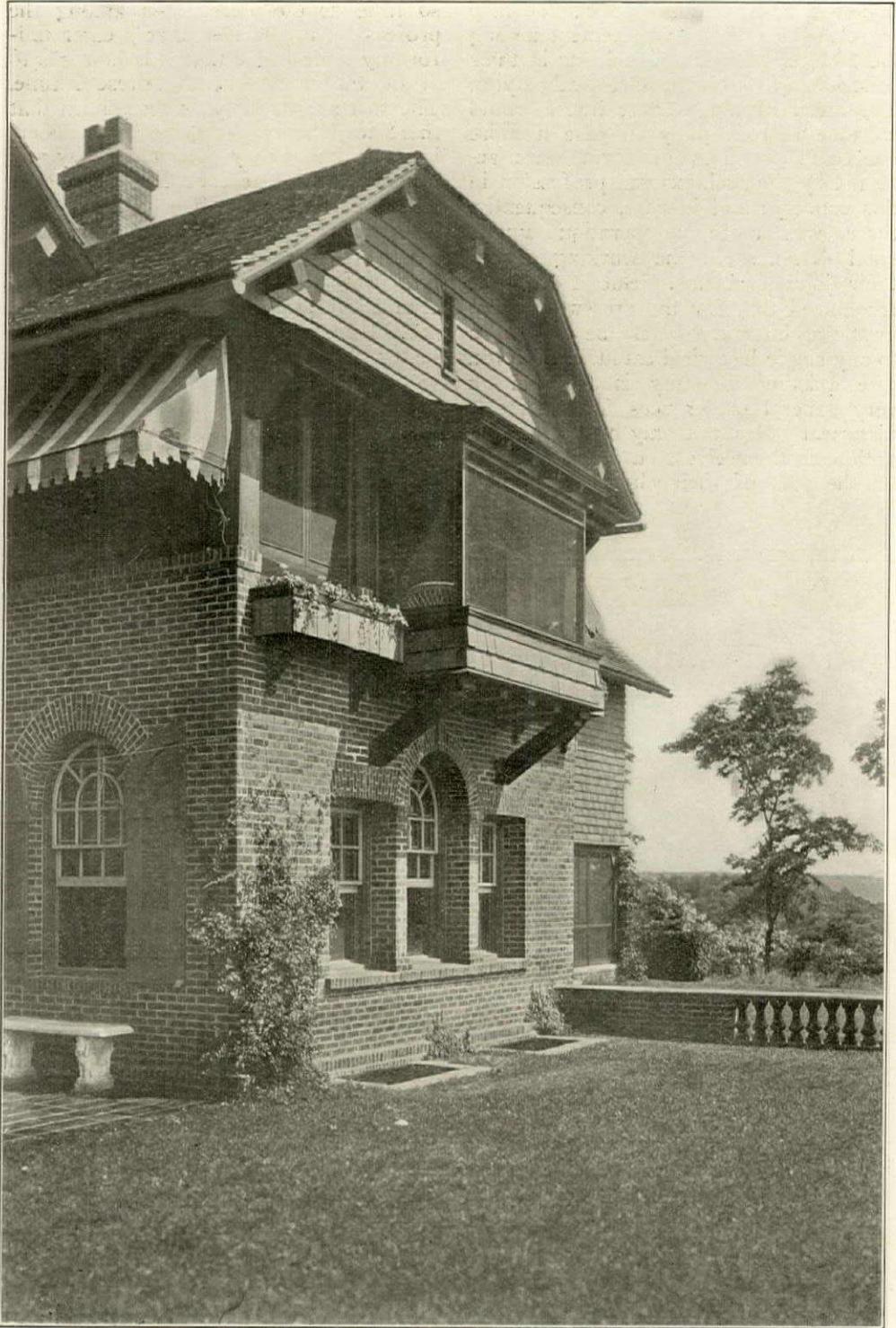


THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Photo by Julian Buckley.

Huntington, L. I.

Wilson Eyre, Architect.



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Photo by Julian Buckley.

DETAIL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.



Photo by Julian Buckley.

GARDEN POOL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
 Huntington, L. I. Wilson Eyre, Architect.

“ROSEMARY FARM”

The Residence of Roland R. Conklin, Esq.

WILSON EYRE, Architect

“Rosemary Farm,” the residence of Roland R. Conklin, Esq., at West Neck, near Huntington, Long Island, is a place of rare charm situated on a site beautiful in itself, treated and developed in a highly original and interesting manner. There are three hundred and fifty acres to the estate, with the different farm buildings and the house. The house stands on the highest knoll on the estate overlooking the surrounding country and waterways. It is approached through very handsome entrance gates by a winding driveway, a third of a mile long, which leads to the main entrance at the right of the formal garden.

Mr. Wilson Eyre, whose originality and individuality has expressed itself through many phases of American domestic architecture, has given us here, a

dwelling which for honesty of purpose, comfort and homelike charm can hardly be excelled in this country.

There is a strong feeling of English tradition about the house. The double gables, the overhanging bays and the grouping of the windows suggest the manor houses of England. At the same time we can see the influences inspired, perhaps by the memories of the designer's early childhood spent among the palaces and formal gardens of Italy. Added to these earlier influences and impressions we are glad to see the working out of Mr. Eyre's own conceptions of the building art of the present day.

There is evidence throughout Mr. Conklin's house that a fundamental idea of design has been followed. The study of the problem illustrates the harmony

which can only be realized when the architect has the planning of the entire work, thereby establishing a kinship between exterior and interior. Mr. Eyre is responsible for the house, its gardens and the interior details. The decorations and furniture were selected by Mr. and Mrs. Conklin and obtain for the house, to the last degree, the feeling of perfect fitness.

The lower walls are built of brick well chosen for their variety of color, laid up with wide joints; the upper walls are covered with the shingle type of tile of pleasing shades. The richly carved timbers of the loggia, porches and bays are stained a deep shade of brown giving an age to the whole building. Relieving touches here and there are given by the gray green of the shutters. The broad expanse of roof is covered with rich dark red and brown tiles, adding a delightful warmth to the color scheme. It is interesting to note the manner of laying the tiles on both side walls and roof—beginning with a rich pink shade at the lower line the tiles grade through all tones and shades of red carefully blended and ending in a deep brown at the ridge line.

The interiors throughout show great originality of conception and delicacy of treatment. We publish herewith some of the original sketches made by Mr. Eyre for the various rooms.

There are many excellent examples of the woodcarver's skill. The two standing figures on the stair newel posts, the bracket figures and the circular panels in the stair railing are of special merit. Mr. Edouard Meane executed the carving from Mr. Eyre's sketches and under his supervision.

It is especially interesting to note the manner in which various bits from old continental buildings have been embodied in the interior scheme. In the large living hall with its two-story height and stair gallery, there have been placed five, very fine, old paintings on wood, taken from an old monastery. They have been worked in at the four corners of the room and in the organ panel. Old carved wood columns mark the entrance from the dining room on to the breakfast

room or porch, and seem to justly belong to the room.

The wood work in the hall, dining room, living hall, stairway, etc., is quartered white oak stained a remarkable shade of dark greenish brown. The library and Mr. Conklin's study are finished in Cuban mahogany.

The music room is in a wing at one end of the building and is so arranged that private theatricals can be held on an elevated stage two steps higher than the room. It is a bright and cheerful room, finished in gray paint with white linings in the panels, etc.

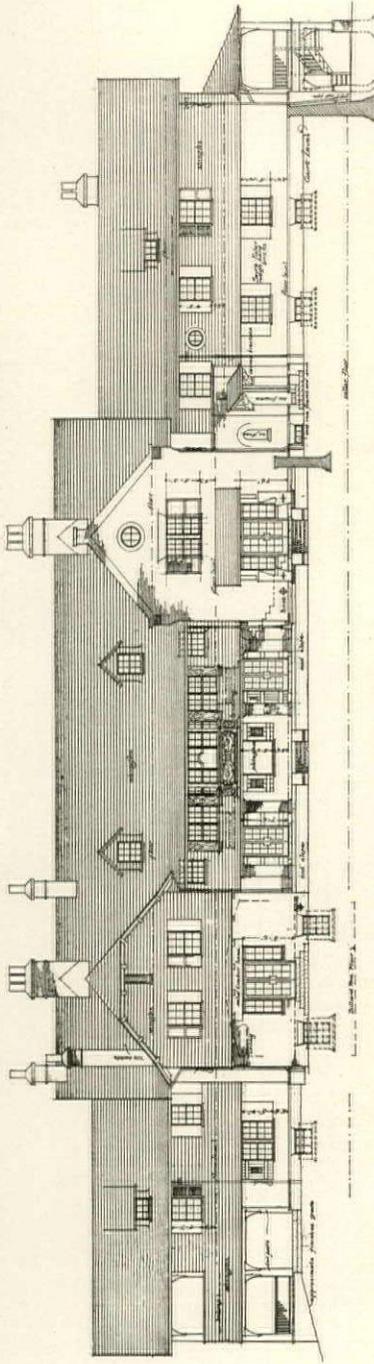
The second story is devoted to the various bed and bath rooms with one room set aside as a sitting room. All the bedrooms open on to sleeping porches, which command fine air and wonderful views in all directions. Mr. Conklin's own room is carried up to the angle of the roof in a story and a half effect, the roof trusses being exposed.

A large grass terrace with brick walls and balustrade, and suitable embellishments in the way of a sun dial and marble seats, extends across the building on the water side. The breakfast room, living hall and study open onto this terrace. The descent to the sound is gradual and has the advantage of being thickly wooded, adding natural beauty to the fine vista below.

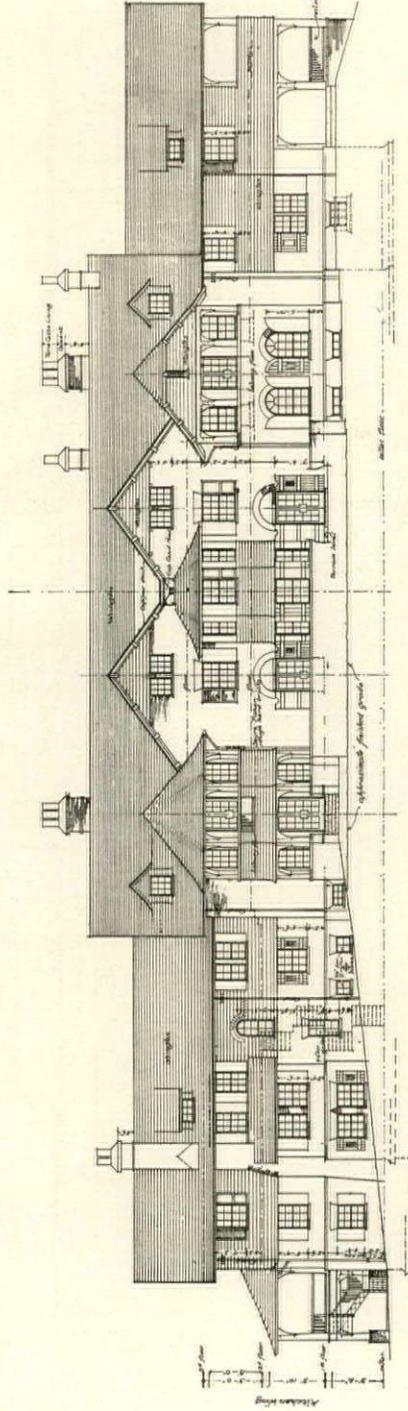
The formal gardens and rose garden located at the opposite side from the terrace is closely related to the house arrangement, with its fountain and pool set on an axis with the house.

As one looks at the house from the garden he is not hampered by any feeling of formality. The rigidity of the set lines is obviated by the unbalance of the gables and the dissimilarity of the two flanking wings. There is a quality of freedom in treating the balancing features which is typical of Mr. Eyre's art.

The house was designed to be the "home" of its occupants and we feel sure that it has fulfilled in every way all the requirements. As an architectural composition it is indeed a success, and is another proof of our rapid strides in the direction of the ideal in domestic architecture.



Garden Front.



Water Front.
Scale 1/4" = 1'-0"

Country House
 Roland R. Conklin Esq.
 Huntington, Long Island,
 New York State.

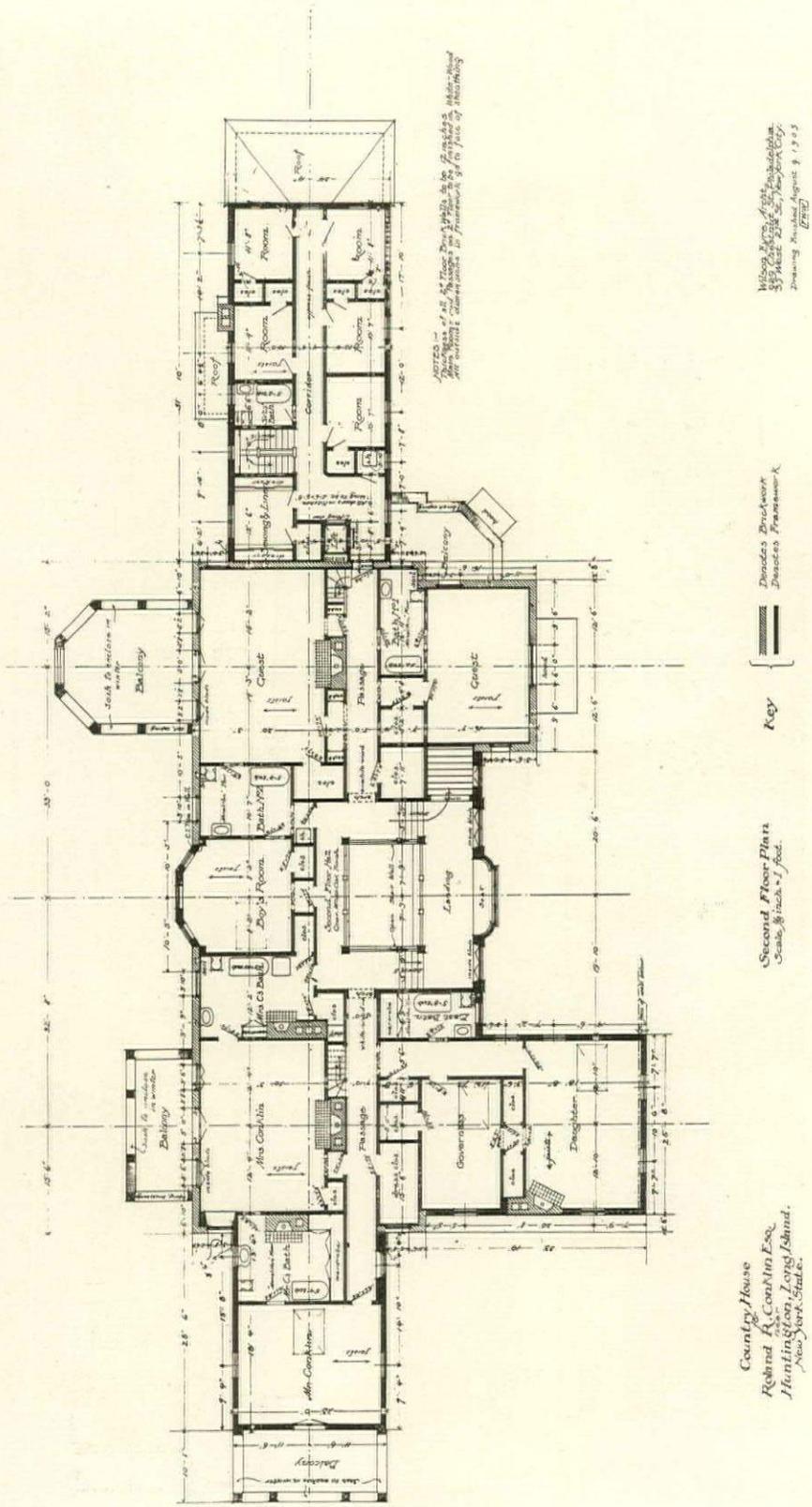
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Designed by
 Wilson Eyre, Architect
 37 West 42nd Street, New York City
 Drawing finished August 1905

THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

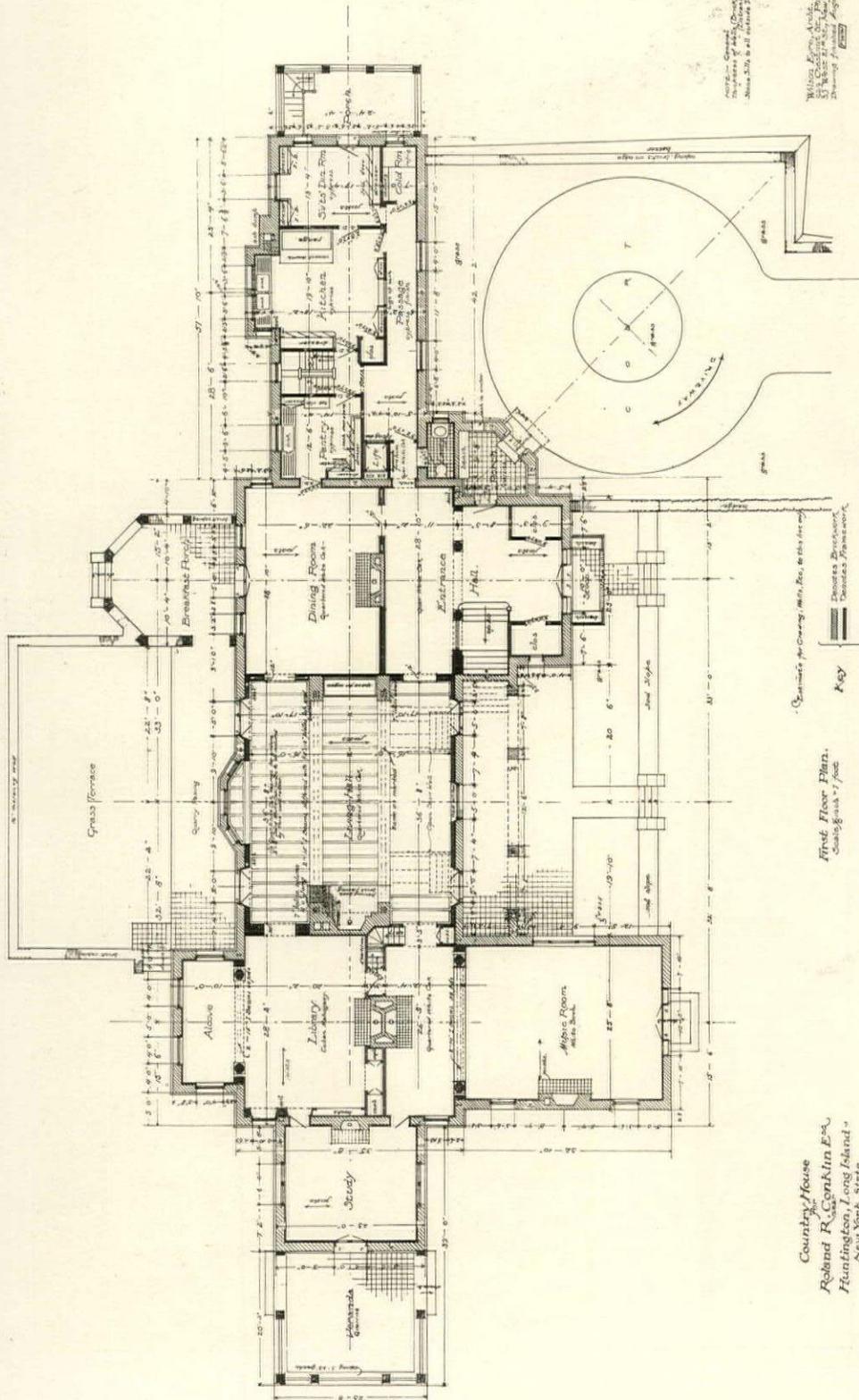
Wilson Eyre, Architect.



THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.



Country House
 Roland R. Conklin Esq.
 Huntington, Long Island
 New York State.

THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Wilson Eyre, Architect.

Wilson Eyre, Archt.
 The Arcade of 44th Street, New York
 57 West 11th Street, New York City
 Drawing published August 9, 1911.
 Patent Pending

First Floor Plan.
 Scale 1/8" = 1'-0"

Key
 - - - - - Curving for Curving in H. R. to the left
 - - - - - Double Entrance
 - - - - - Double Entrance

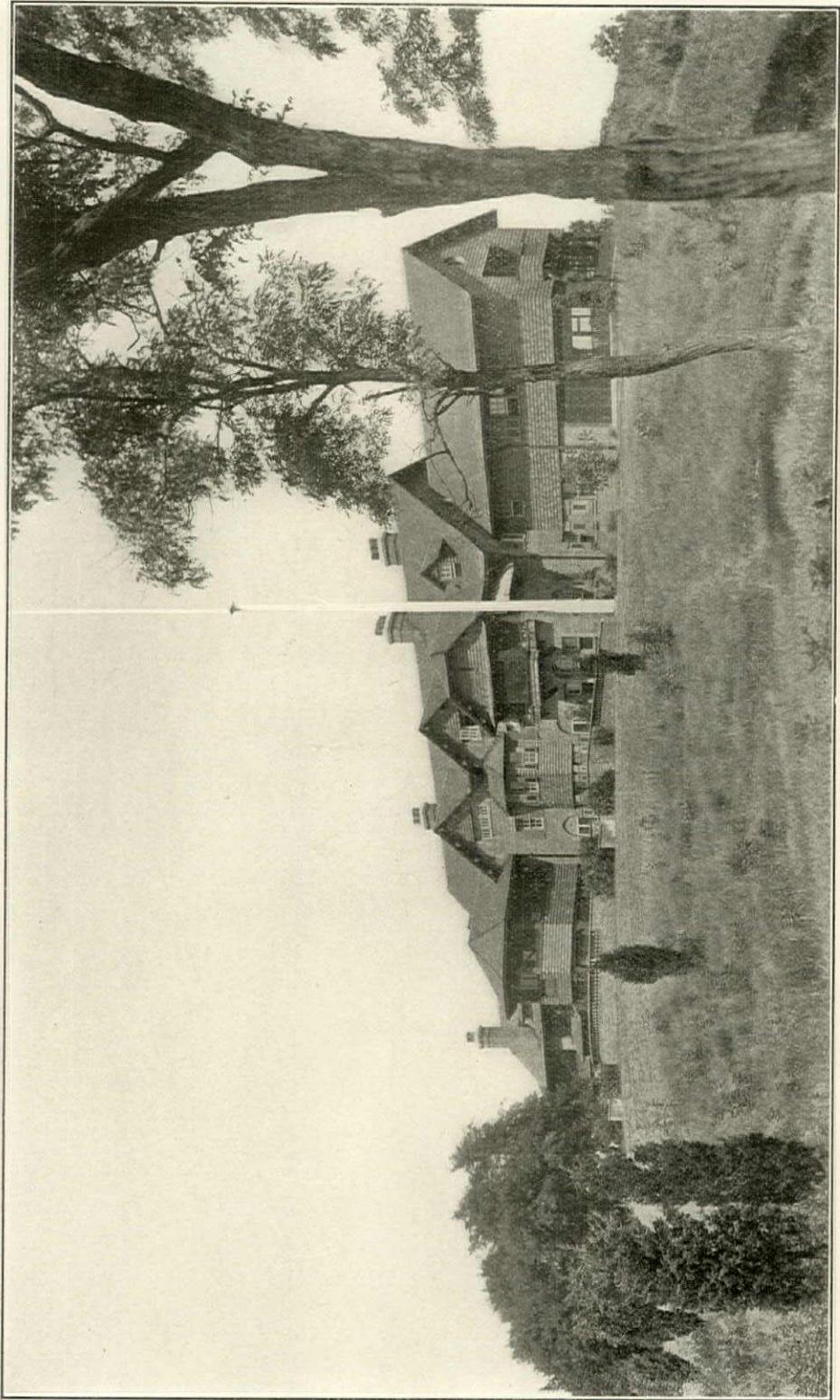


Photo by Julian Buckley.
Wilson Eyre, Architect.

WATER FRONT—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

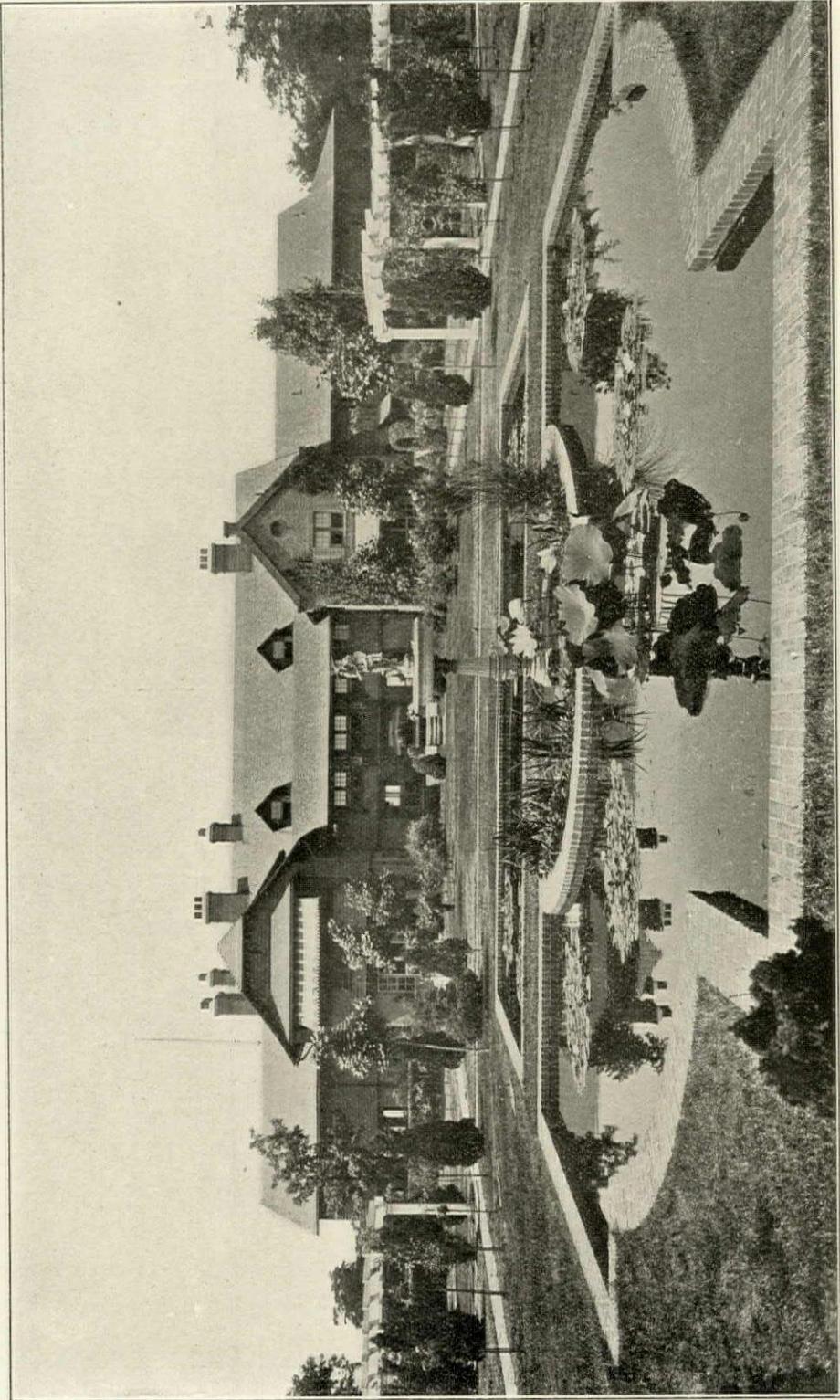
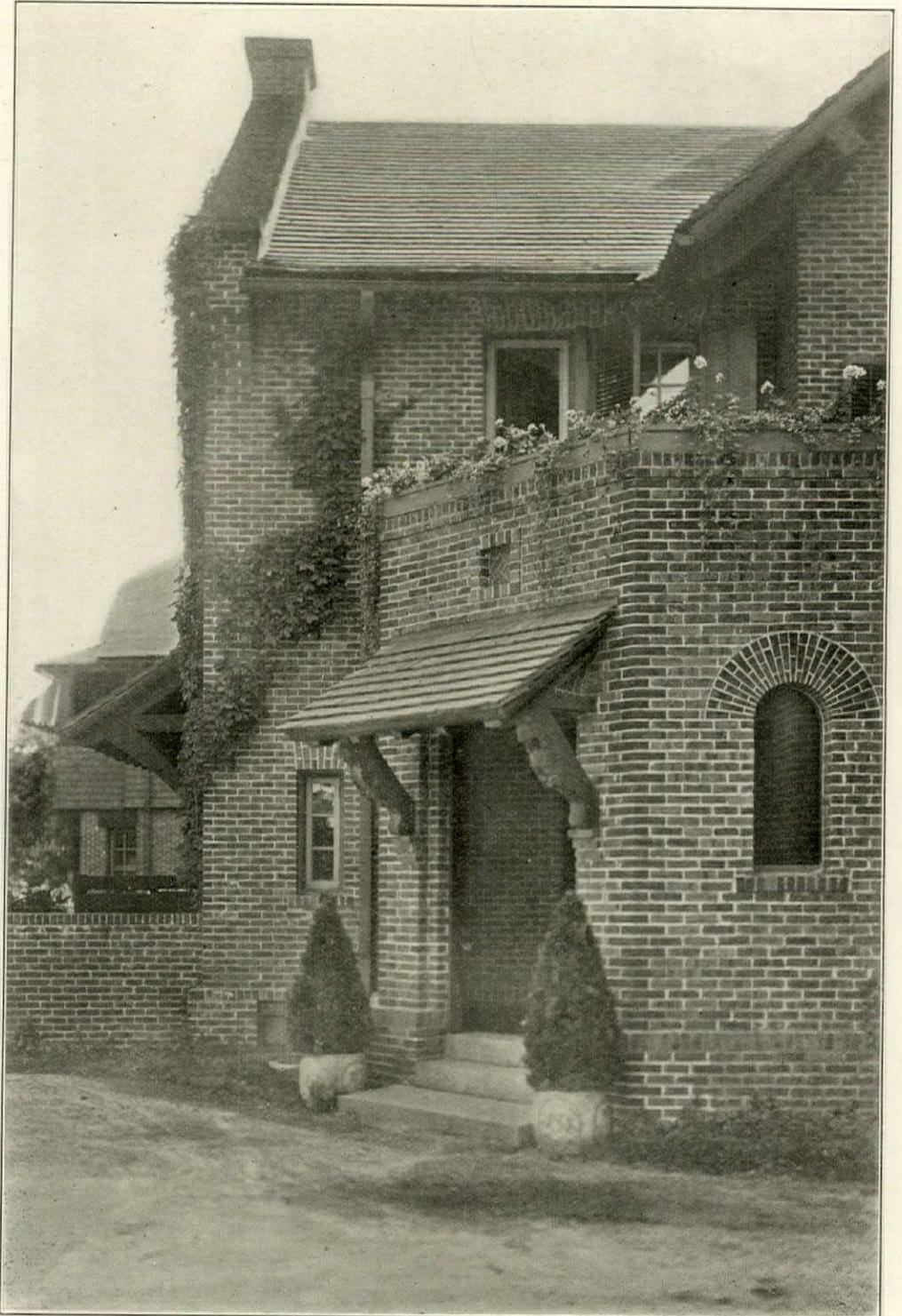


Photo by Julian Buckley.
Wilson Eyre, Architect.

GARDEN FRONT—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.



ENTRANCE DETAIL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
 Huntington, L. I.

Photo by Julian Buckley.
 Wilson Eyre, Architect.

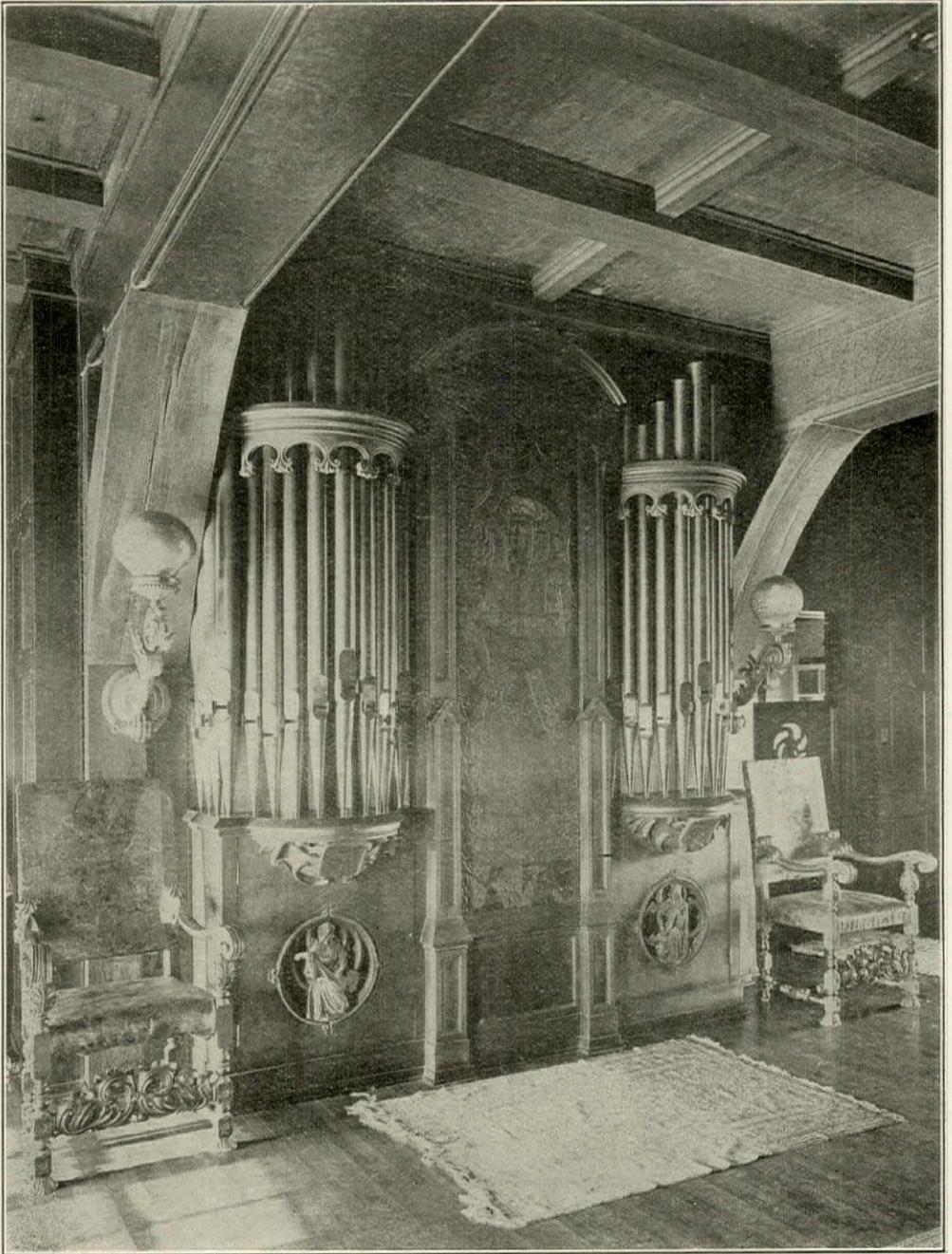


Photo by Julian Buckley.

Huntington, L. I.

WEST GABLE—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Wilson Eyre, Architect.



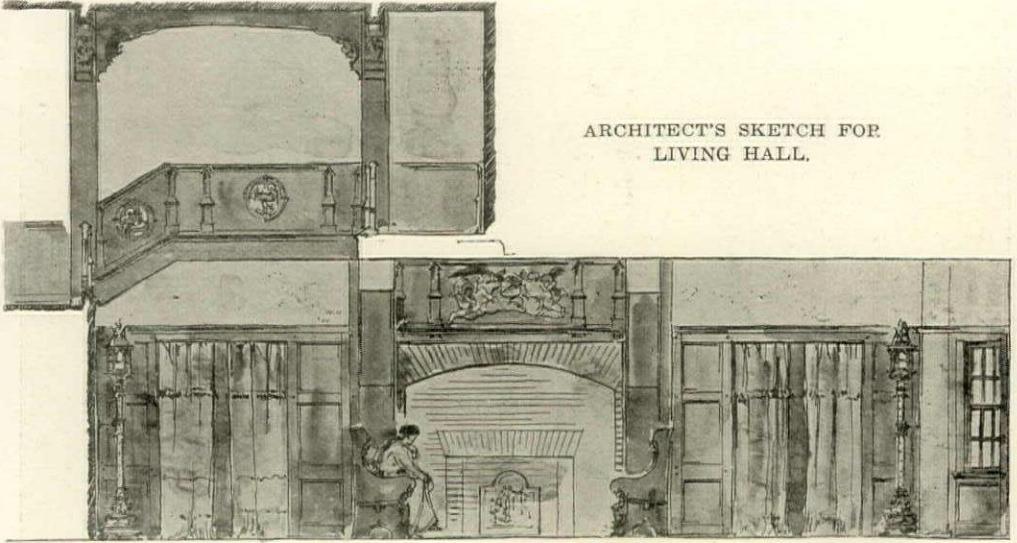
ORGAN DETAIL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
 Huntington, L. I. Photo by Julian Buckley.
 Wilson Eyre, Architect.



LIVING HALL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

Photo by Julian Buckley.

Wilson Eyre, Architect.



ARCHITECT'S SKETCH FOR LIVING HALL.

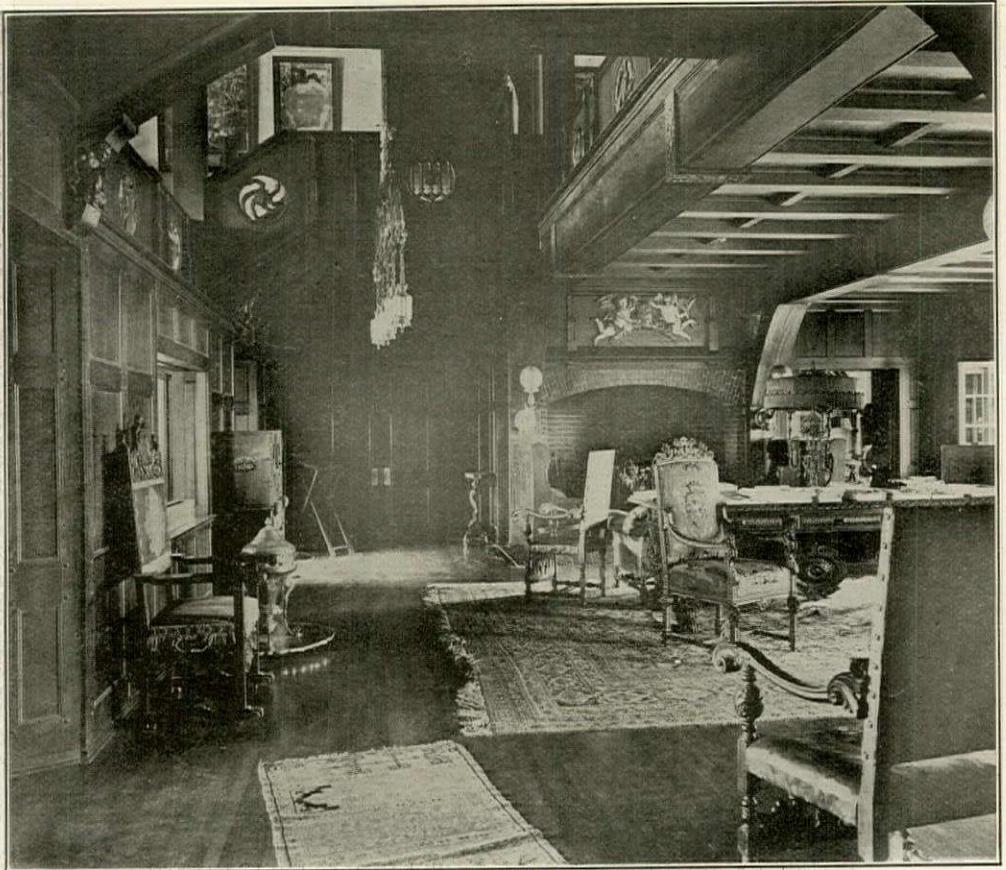
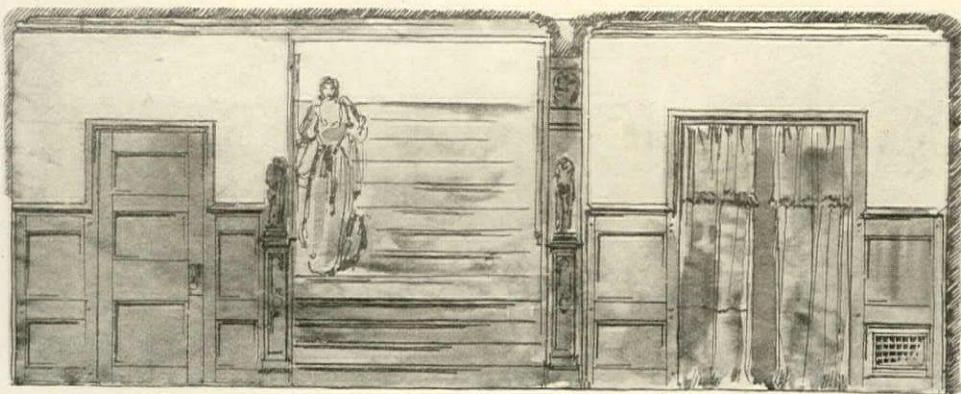
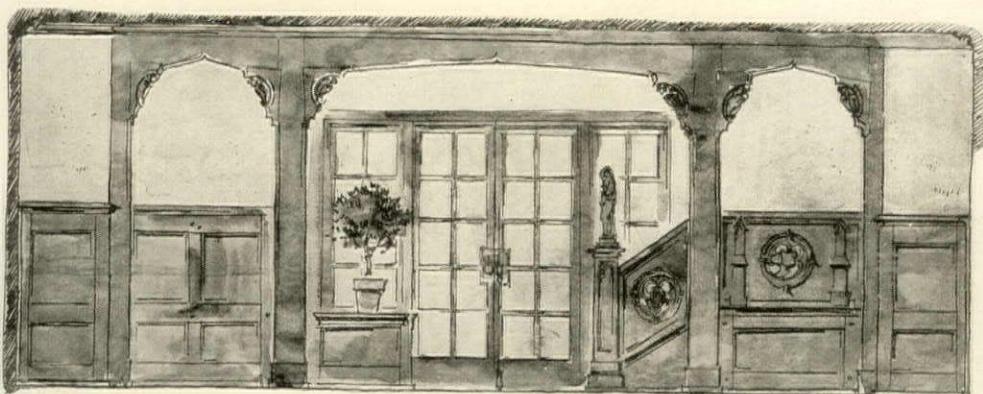


Photo by Julian Buckley.

LIVING HALL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

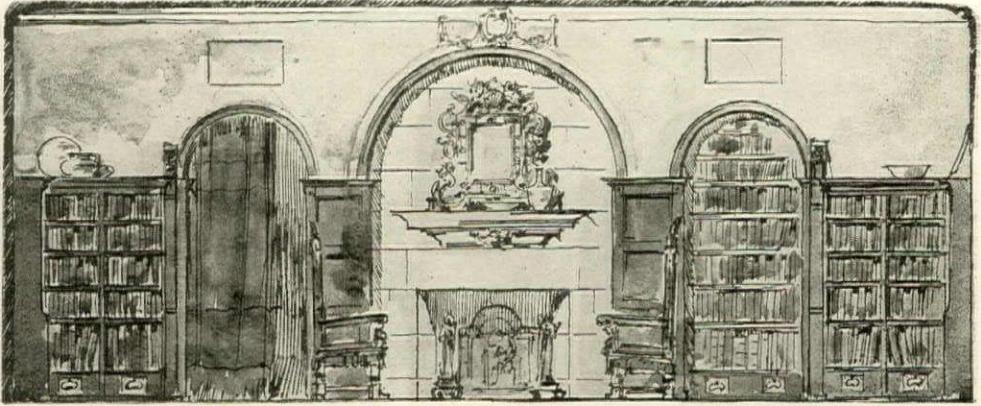
Wilson Eyre, Architect.



ARCHITECT'S SKETCHES FOR ENTRANCE HALL
THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.

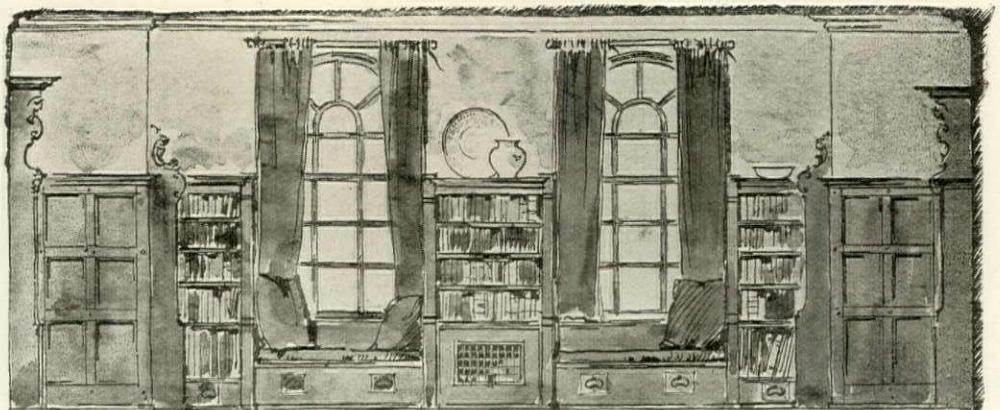


ARCHITECT'S SKETCH FOR LIBRARY ELEVATION.



LIBRARY.

Photo by Julian Buckley.



ARCHITECT'S SKETCH FOR LIBRARY ELEVATION.

THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

Huntington, L. I.

Wilson Eyre, Architect.

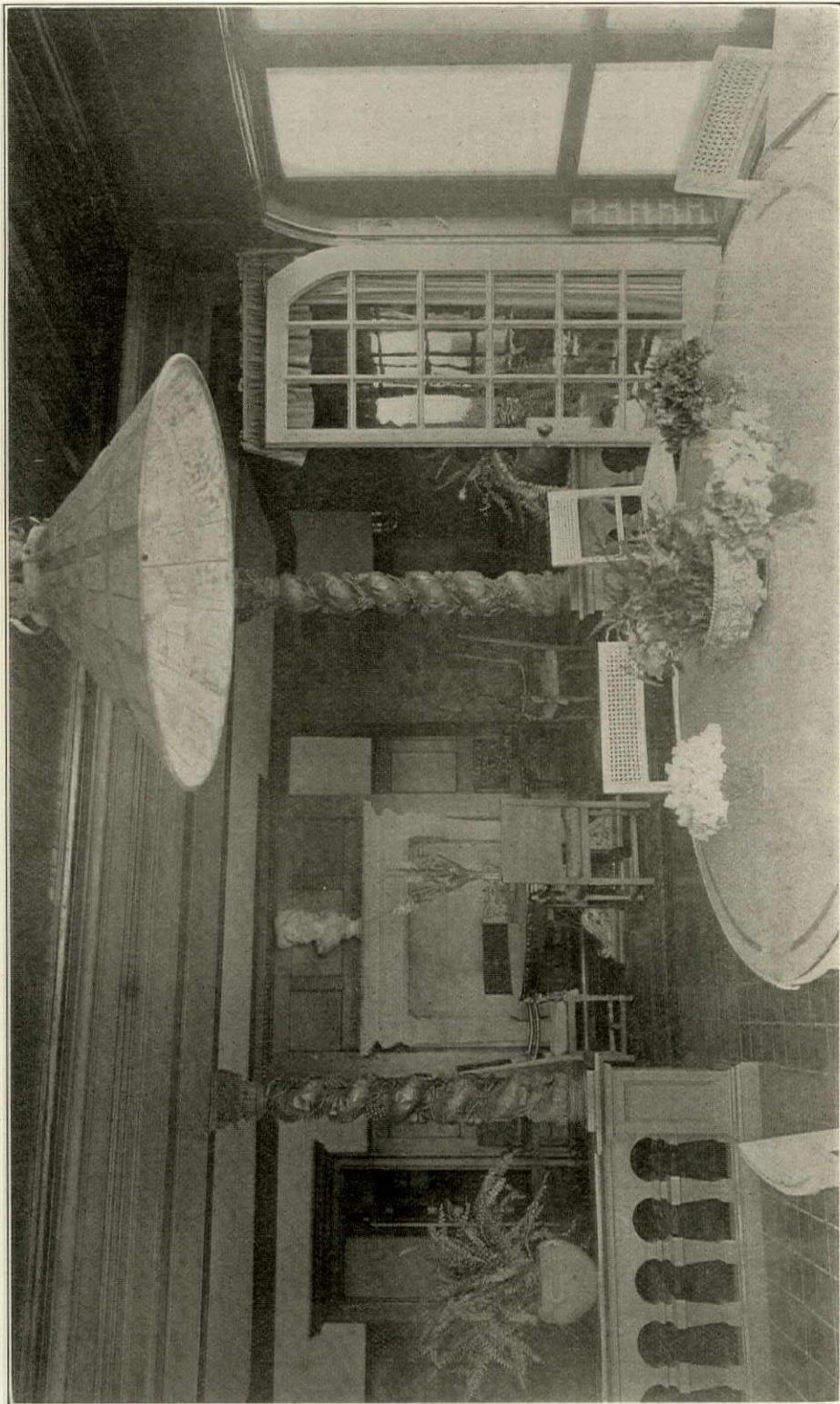


Photo by Julian Buckle.

DINING ROOM FROM THE BREAKFAST PORCH—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.

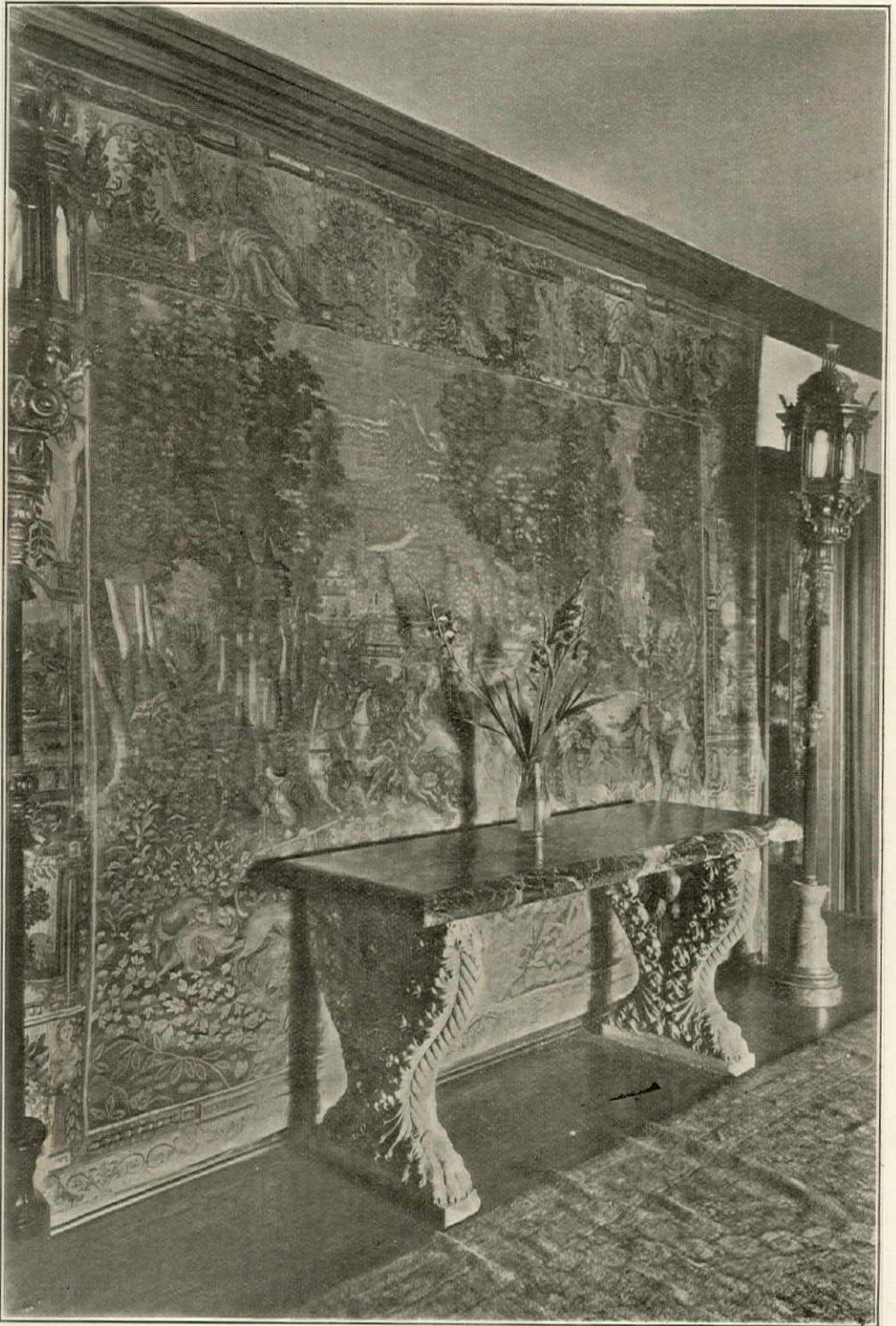
Wilson Eyre, Architect.

Huntington, L. I.



DINING ROOM MANTEL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

Photo by Julian Buckley.
Wilson Eyre, Architect.



DETAIL OF ENTRANCE HALL—THE RESIDENCE OF ROLAND R. CONKLIN, ESQ.
Huntington, L. I.

Photo by Julian Buckley.
Wilson Eyre, Architect.



TERRACE DETAIL—THE HOUSE OF L. M. STUMER, ESQ.
Homewood, Ill. Nimmons & Fellows, Architects.



Homewood, Ill.

THE HOUSE OF L. M. STUMER, ESQ.

Nimmons & Fellows, Architects.

A SINGLE-STORIED HOUSE

The Dwelling of L. M. Stumer, Esq.

NIMMONS & FELLOWS, Architects

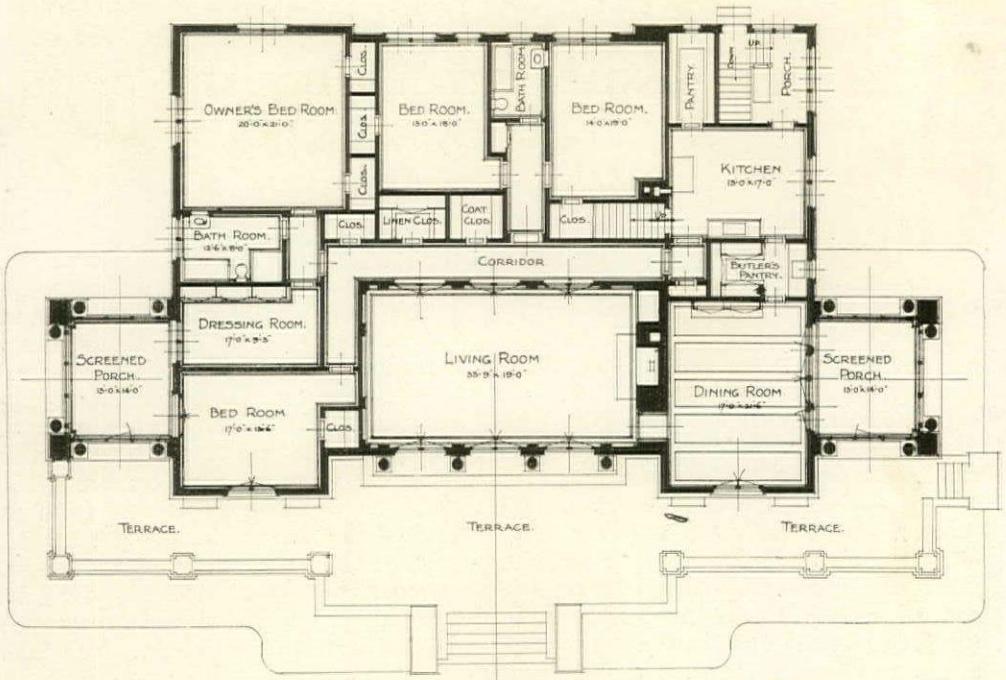
The Architectural Record takes pleasure in presenting to its readers the house of Mr. L. M. Stumer, at Homewood, Ill., of which Messrs. Nimmons & Fellows are the architects. This dwelling is almost unique in the United States. It certainly stands alone, so far as the Middle West is concerned; and the architects are to be congratulated in finding a client who would permit them to make the interesting experiment of a house, only one story high and formal in design. In California one-story wooden bungalows are, of course, frequently built; but in the East and the Middle West it is usually very difficult to work out an economical plan for such a building. The large area covered by the structure necessitates a great deal of cellar and foundation work; and the same condition makes such a building difficult and expensive to heat. It naturally follows that in the great majority of cases an architect is required to supply the largest possible number of rooms over a given foundation area.

In the present instance, however, they have had the opportunity of constructing a long, low building, entirely symmetrical in design, which covers a maximum instead of a minimum of space; and they have worked out the problem with ingenuity and success. They have taken advantage of the lay of the land to place the house upon a double terrace, which raises the building sufficiently from the level of the surrounding land to give it scale. The living and dining rooms open out upon the terrace, which is paved and enclosed by a well-designed parapet. At one end is a covered porch, which looks over a swimming pool and pavilion. At the other is a bedroom. The modeling of the façade has been done with a firm, a bold and yet a discreet hand. There is no more detail than there would be on a formal building, wholly institutional in character, and yet by the use of a few simple devices the house looks like a dwelling. So far from being stiff or repellent in its formality, it unmistakably makes upon the observer an ingrati-

ating and inviting impression. There is a feeling that the building is a home.

The rear has also been very well managed. By avoiding the situation of the whole of the house on the terrace, the architect has obtained in the rear not only outlets for the cellar, but over the kitchen an extra story which in its effect upon the front of the building merely adds an interesting accent to the skyline. The service end of the house has also been kept rigorously plain and simple. As soon as the trees which have been planted have a chance to grow it will

look very well from the bathing pavilion. The whole place needs more enclosure and more planting than it has yet received. Its character is so entirely different from that of the neighboring places that it needs to be shut off very definitely from them; but the desirability of such a completion of the existing design is so obvious that it will doubtless come in time. When it does come, Mr. Stumer will have a novel and a delightful country place, and one whose novelty has not made it look either bizarre or affected.



MAIN FLOOR PLAN.

THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill.

Nimmons & Fellows, Architects.



General View.



Detail of Front Elevation.

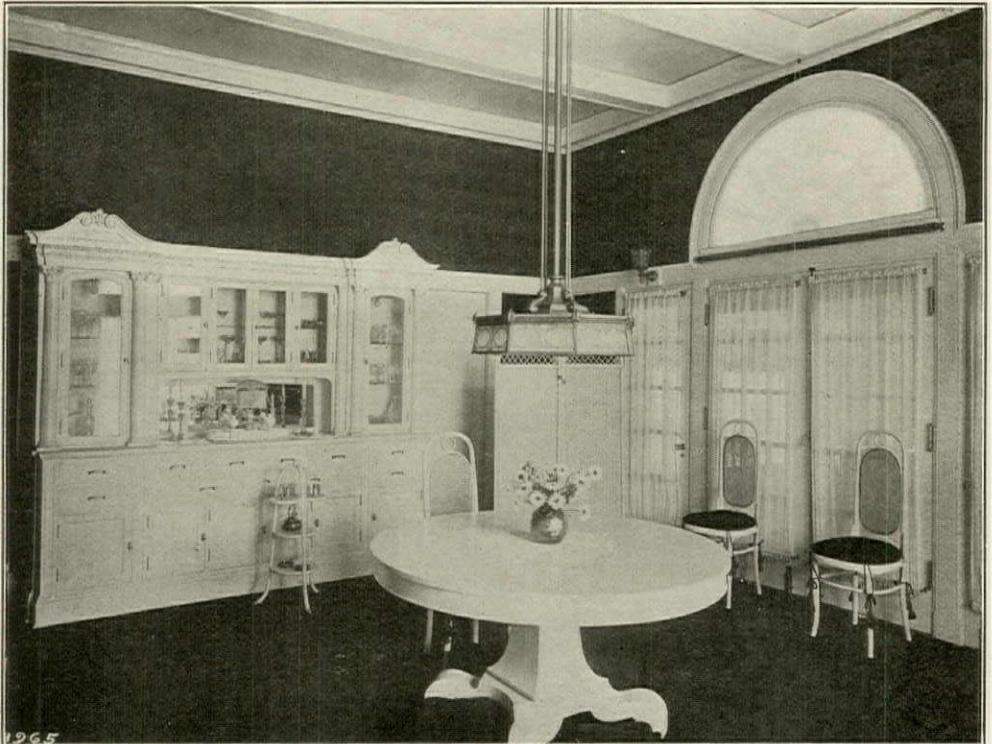
THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill

Nimmons & Fellows, Architects.



Living Room.



Dining Room.

THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill.

Nimmons & Fellows, Architects.



Owner's Bed Room.

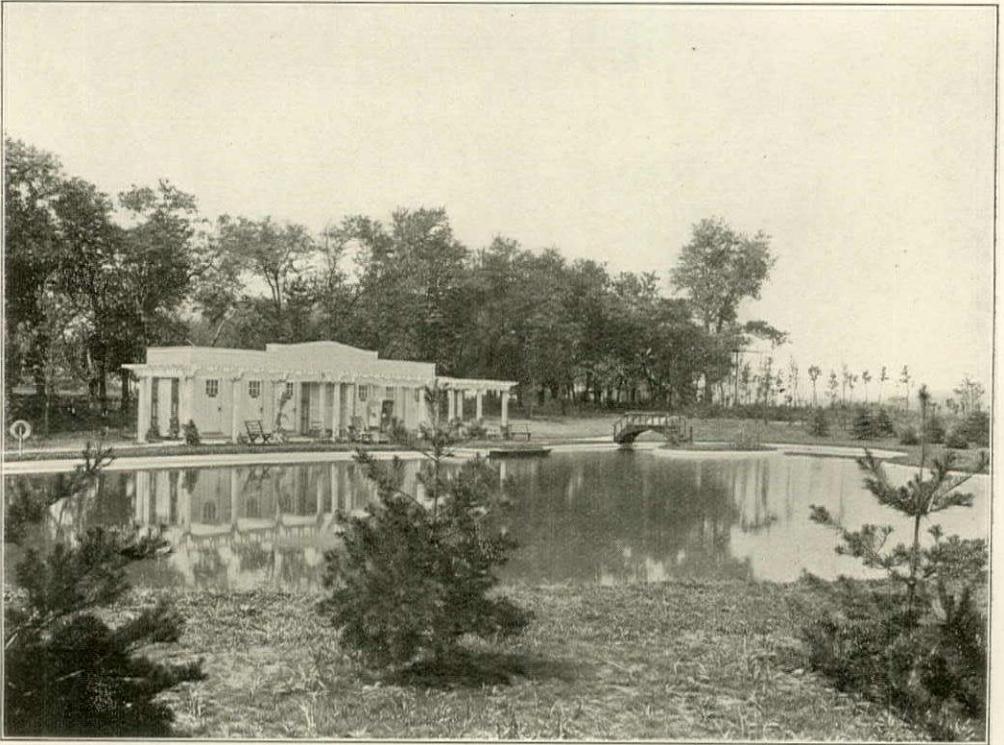


Bed Room.

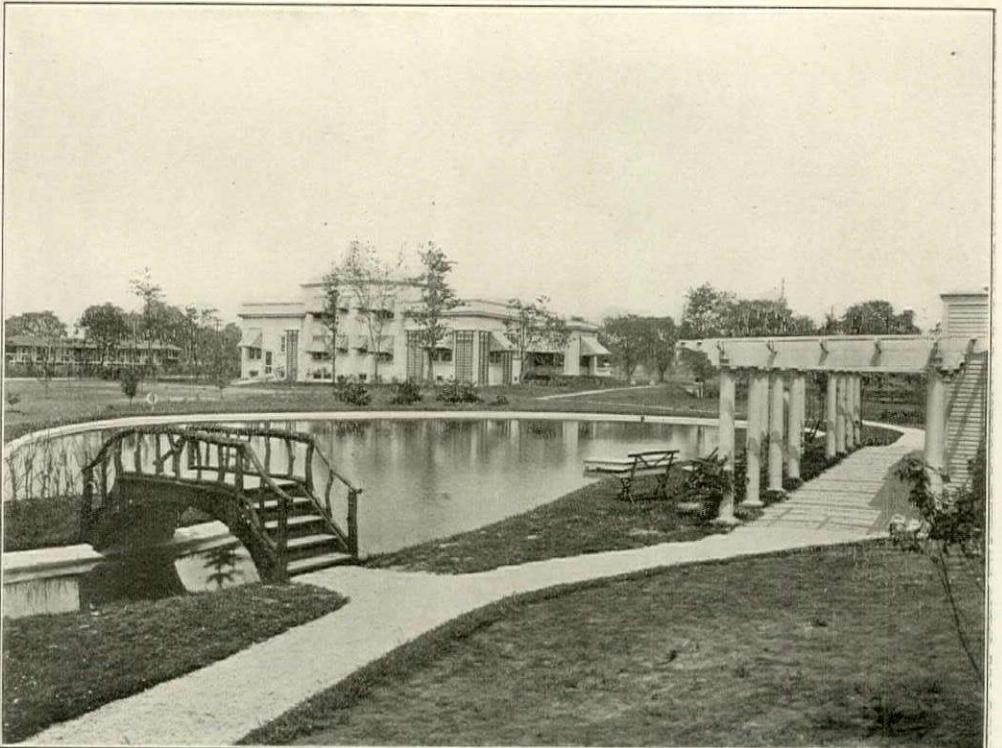
THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill.

Nimmons & Fellows, Architects.



Bath House and Swimming Pool.



House from the Swimming Pool.
THE HOUSE OF L. M. STUMER, ESQ.

Homewood, Ill.

Nimmons & Fellows, Architects.

TWO HOUSES BY ALBRO & LINDEBERG

The Residence of F. G. Schmidt, Esq.

and

The Residence of Carleton Macy, Esq.

Messrs. Albro & Lindeberg are one of the few firms of American architects who can be almost equally successful in working out two very different types of design; and the two houses illustrated herewith are worthy representatives of each of these types. They have made their reputation chiefly because of certain charming and original houses with thatched roofs, broken into many different planes; but this fact has not prevented them from also designing dwellings which have certain general characteristics of Italian villas, while at the same time being very different both in detail and in effect. It cannot be said that they are quite as successful in the design of the second of these types as they are of the first; but they are almost as successful and that is saying a good deal.

The dwelling of Mr. F. G. Schmidt at Kingston, New York, is a very good example of the first of these types. In composing this and other similar dwellings the architects have borrowed motives from many apparently divergent sources; but they have succeeded in making the combination entirely novel and individual in its effect. Elizabethan models have obviously furnished certain elements of the design, but their value has been wholly altered by the lowering of the building, and by the change in the slope and the character of the roof. A house like that of Mr. Schmidt has much more repose, and is much better fastened to the ground than any purely Elizabethan house could possibly be.

The whole composition is informed by a true and lively feeling for the proper relation of masses, and probably because of this thorough composition of essential elements the house, although new, already has the dignity and respectability of age. It settles down naturally into its surroundings, and twenty years from now it cannot look much better established and conformed in its location than it does to-day. A better example could hardly be found of the union of a thoroughly formal—that is a thoroughly formed—with a highly picturesque technical method.

The residence of Carleton Macy, Esq., on the other hand, is not in the least picturesque. It is an example of the formal Italian villa, whose appearance, however, has been radically altered by its adaptation to modern American conditions and uses. The extent to which the wall space has been pierced by windows necessarily deprives the building of the substantial quality, characteristic of its models; but a modern American country house must have sunlight. This particular house has evidently been planned for winter as well as summer residence—a fact which would demand both the unusual amount of window space and the enclosure of the porch. The most doubtful aspect of this design is the relation of the porch to the house. No attempt has been made to convert it into the continuation or completion of any motive in the architecture of the main building.

The illustrations follow.

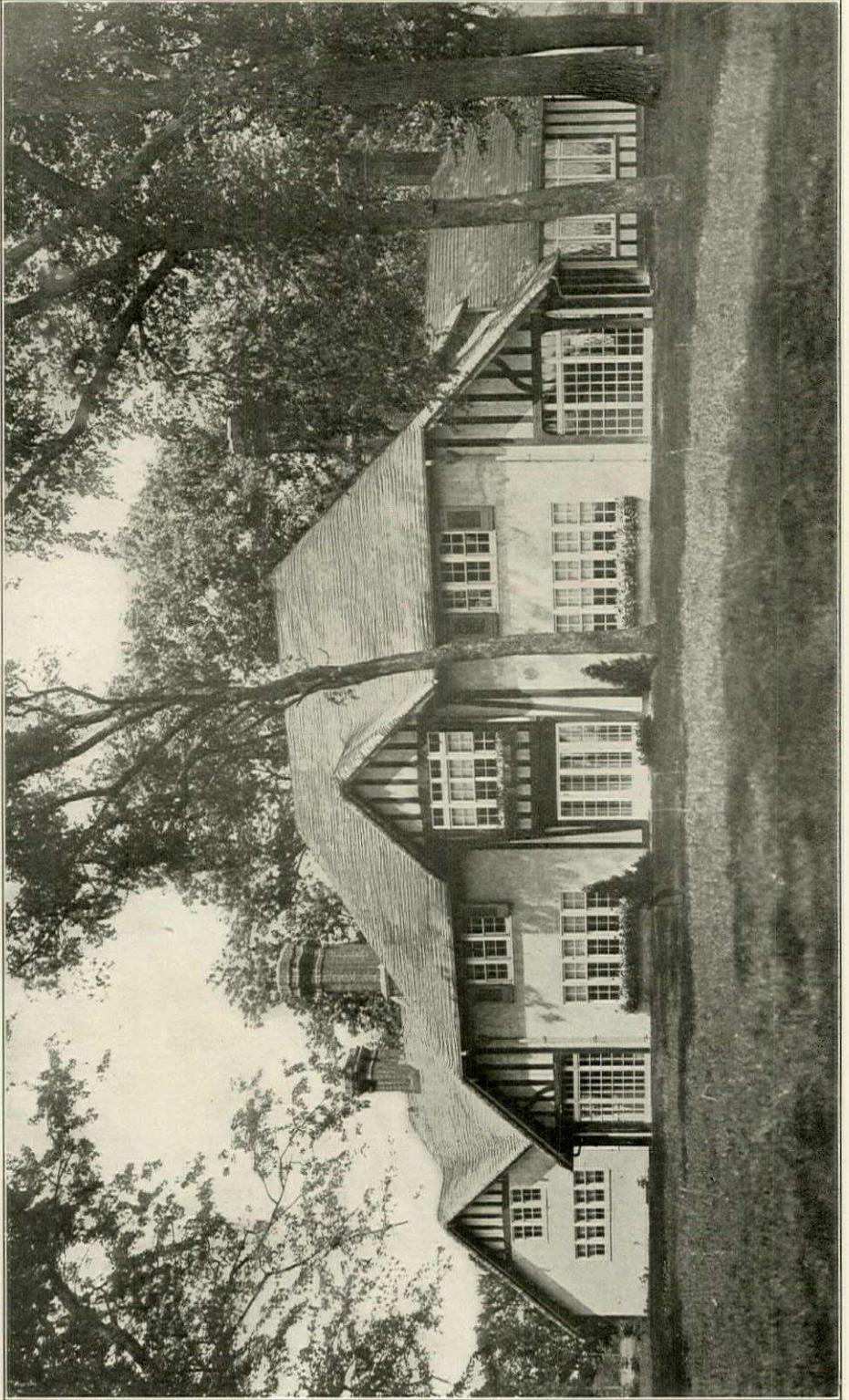


Photo by Julian Buckley.
Albro & Lindeberg, Architects.

ELEVATION FACING LAKE—RESIDENCE OF F. G. SCHMIDT, ESQ.

Kingston, N. Y.



ENTRANCE FRONT—THE RESIDENCE OF F. G. SCHMIDT, ESQ.

Photo by Julian Buckley.
Albro & Lindberg, Architects

Kingston, N. Y.

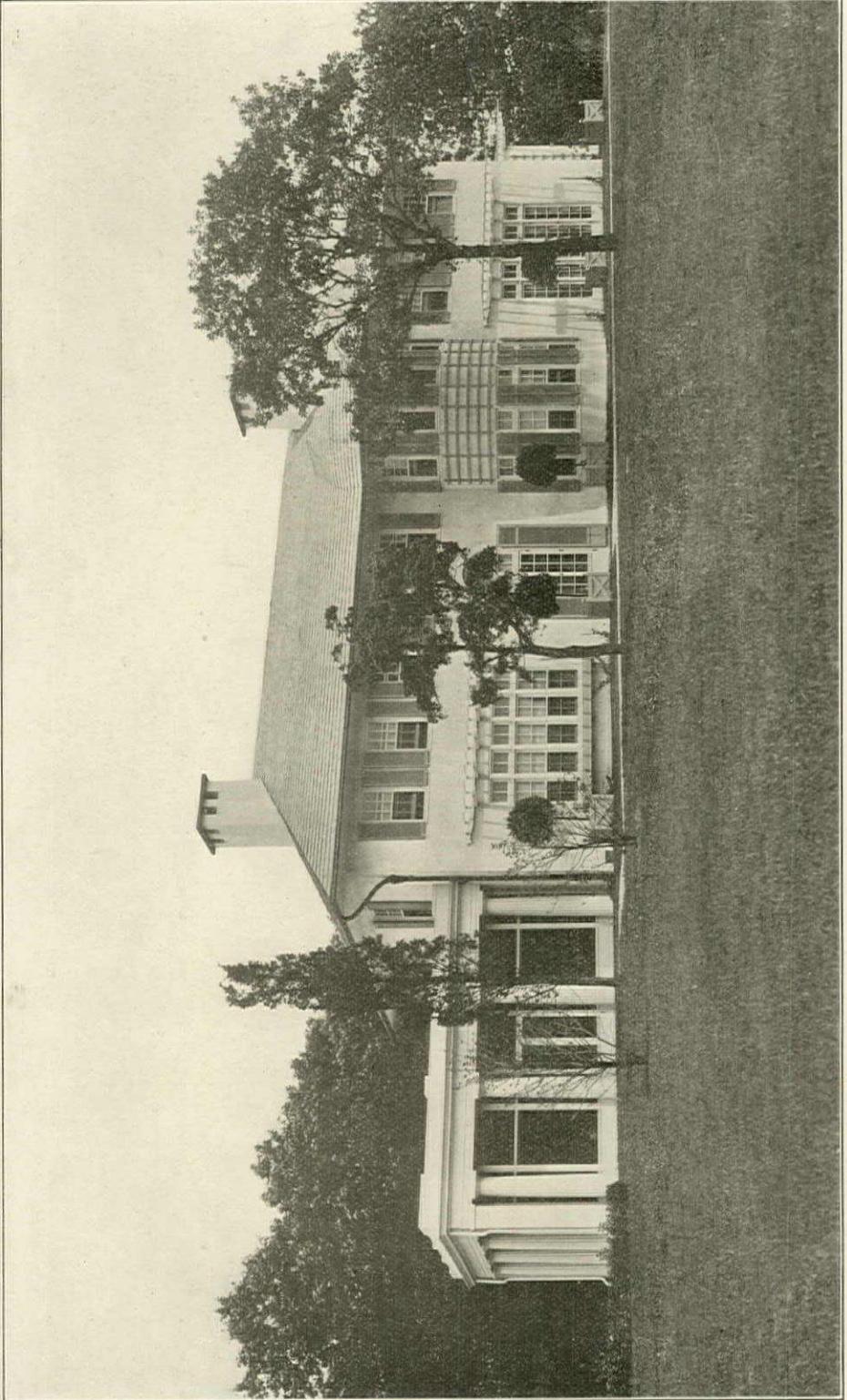
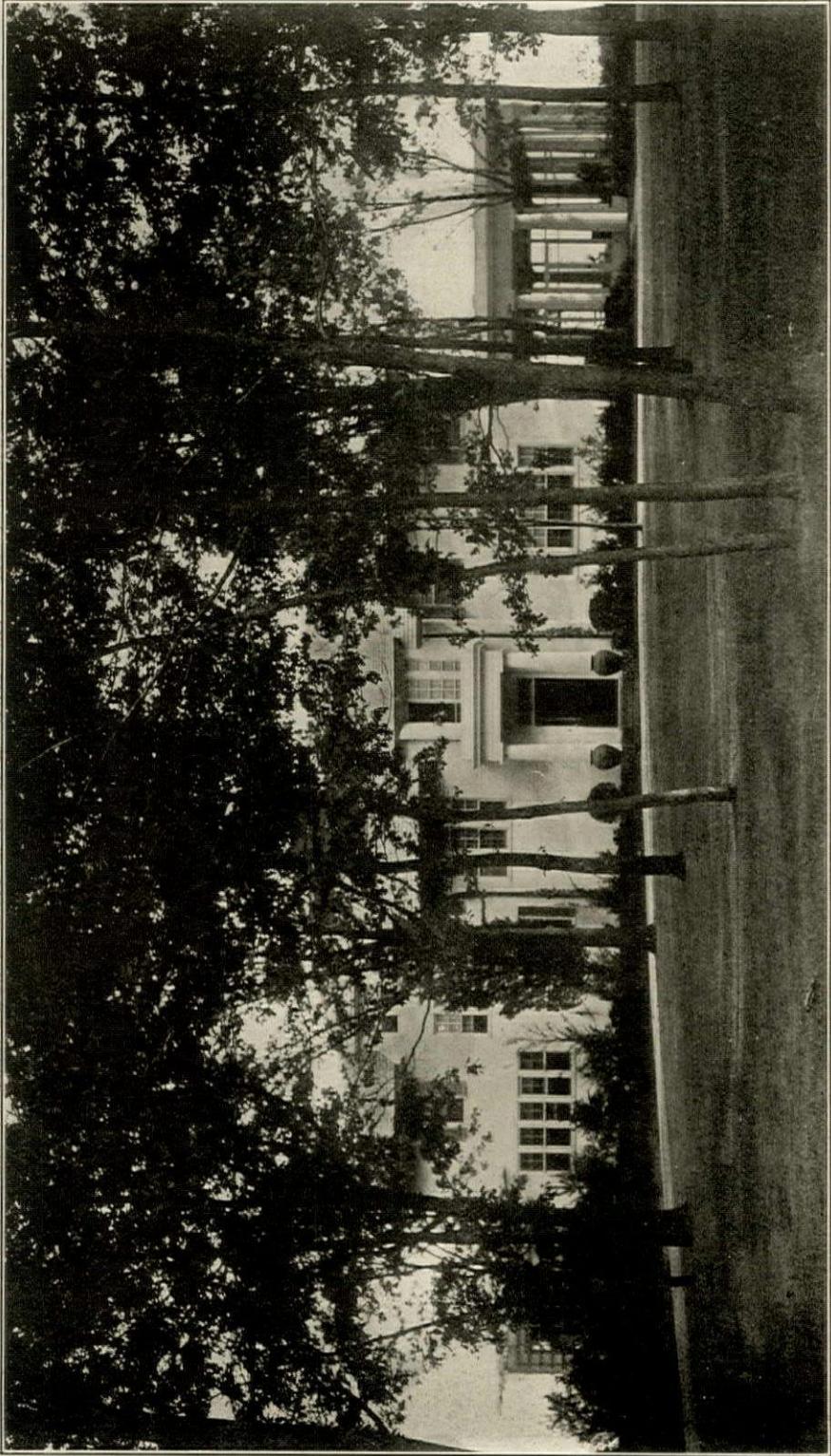


Photo by Julian Buckley.
Albro & Lindeberg, Architects.

THE RESIDENCE OF CARLETON MACY, ESQ.

Hewlett, L. I.



ENTRANCE FRONT—THE RESIDENCE OF CARLETON MACY, ESQ.

Photo by Julian Buckley.
Albro & Lindeberg, Architects.

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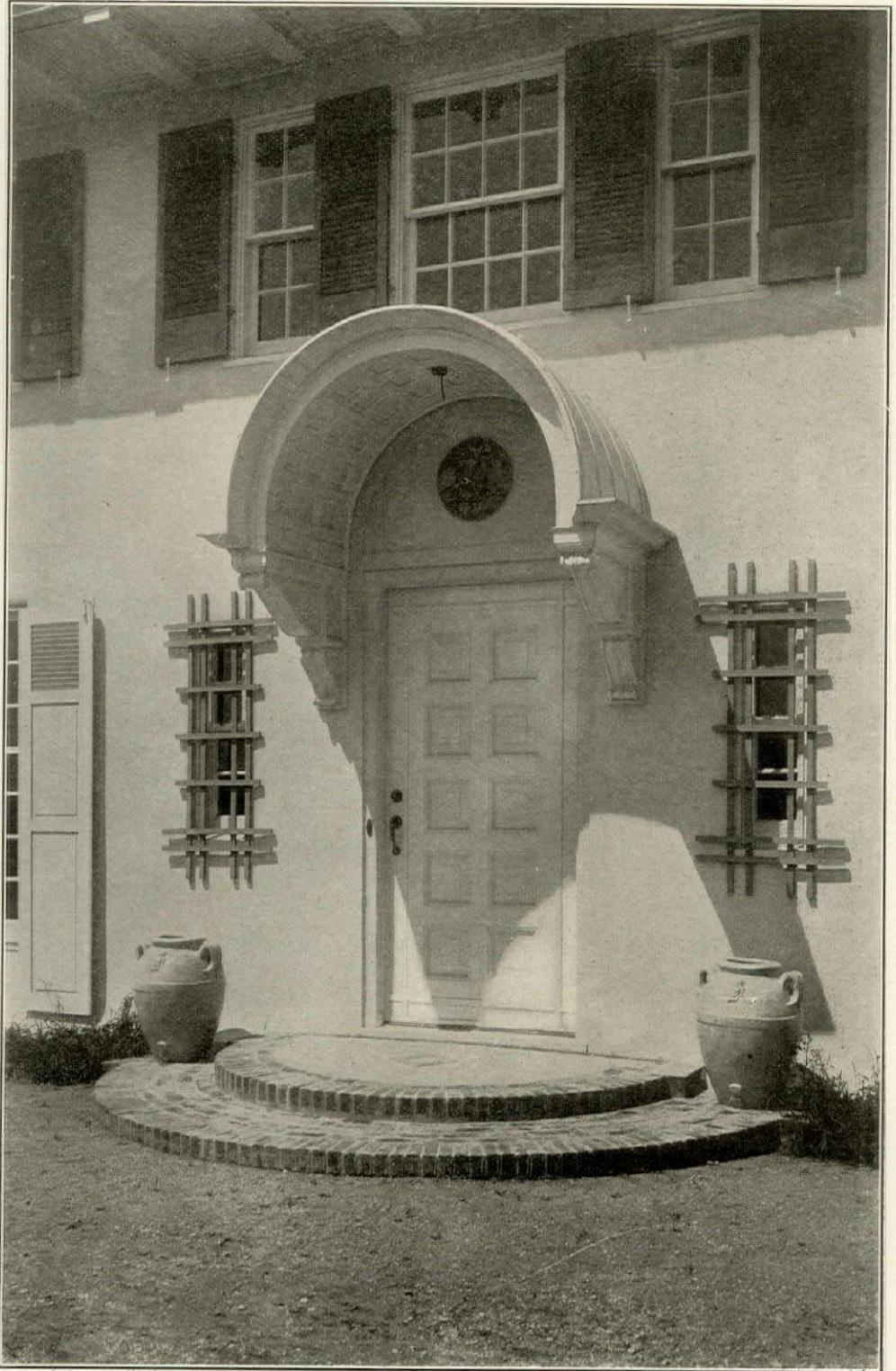


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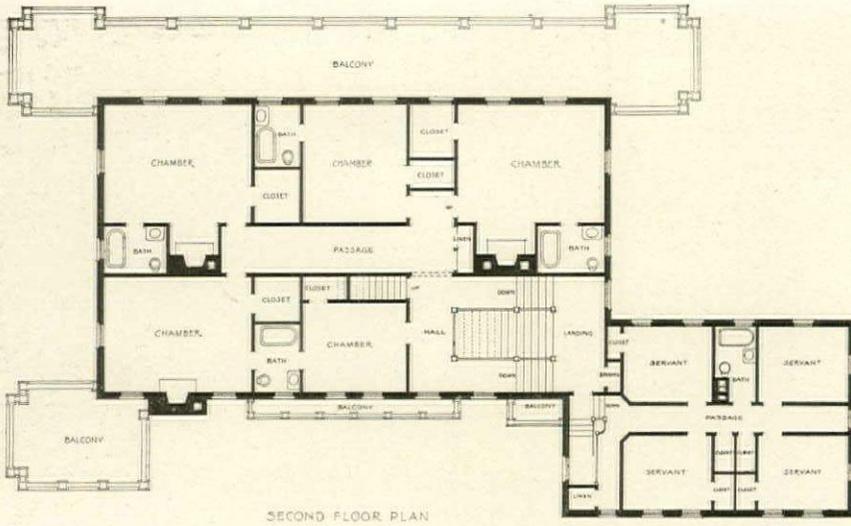


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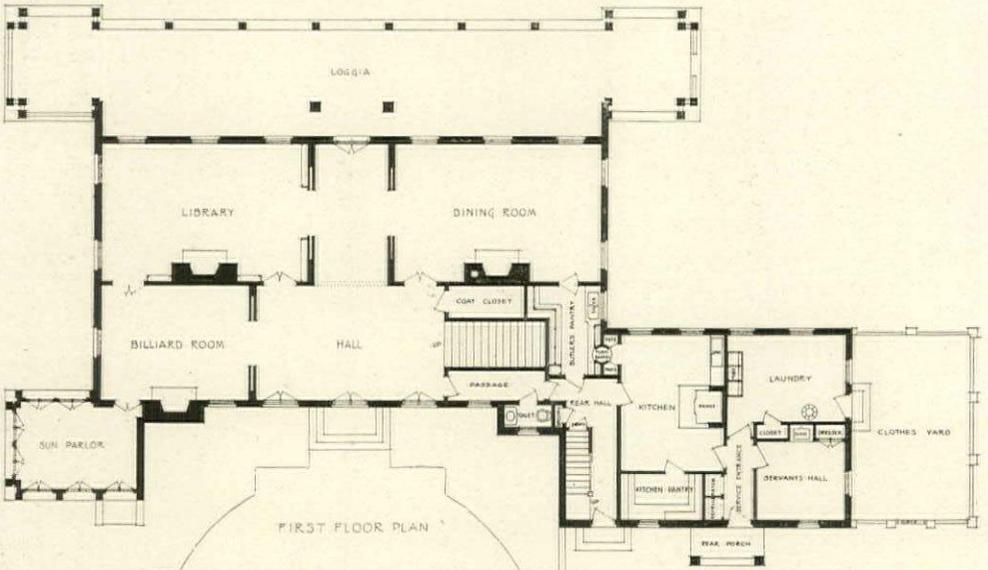
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SECOND FLOOR PLAN



FIRST FLOOR PLAN

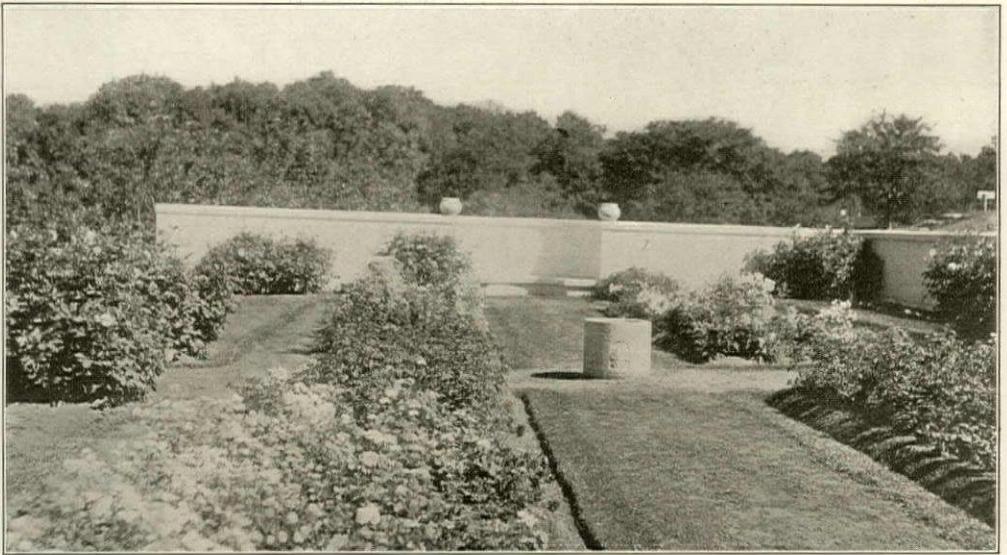
HOUSE AT LINCOLN MASS
 FOR
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Lincoln, Mass.

THE OSGOOD HOUSE.

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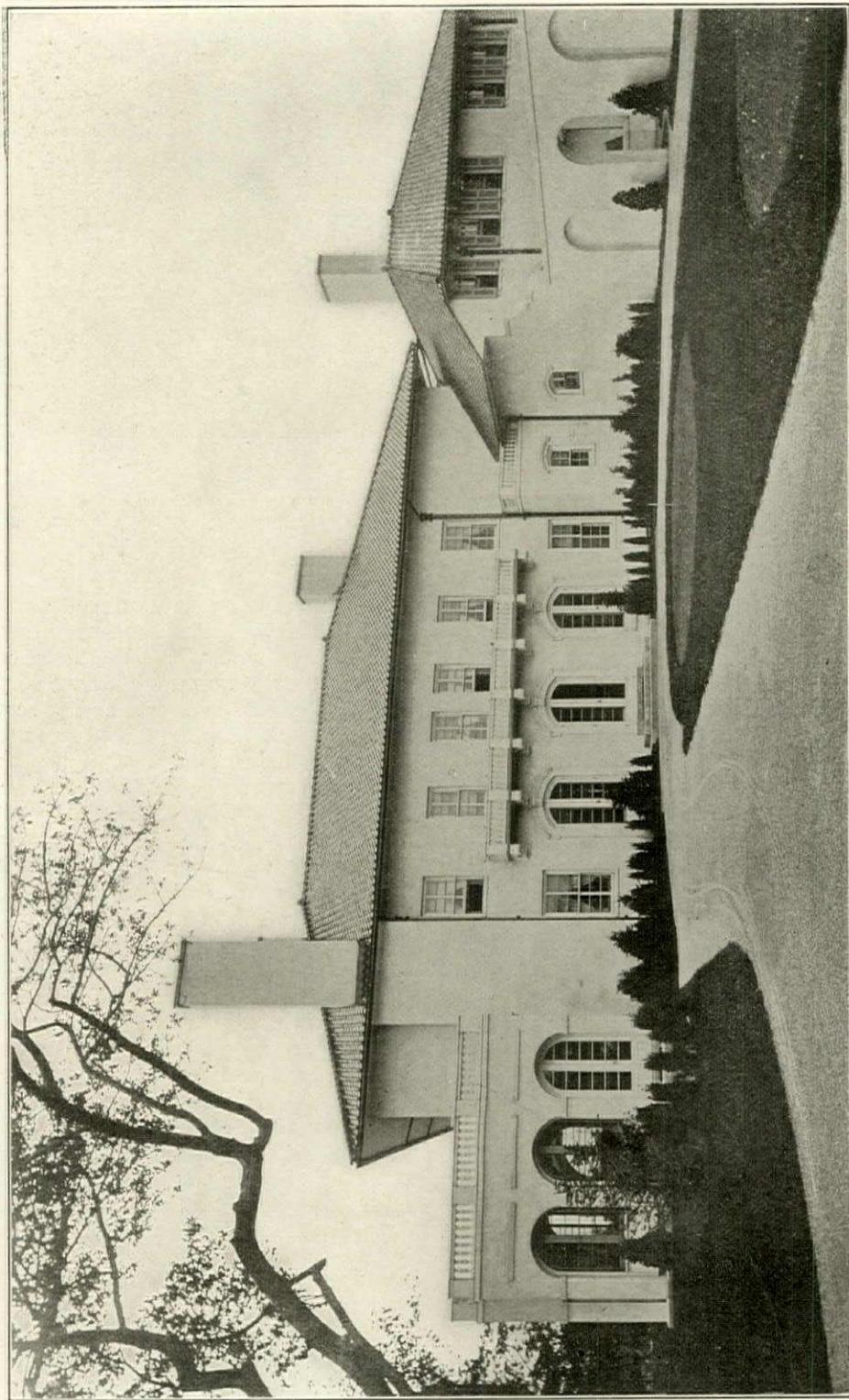
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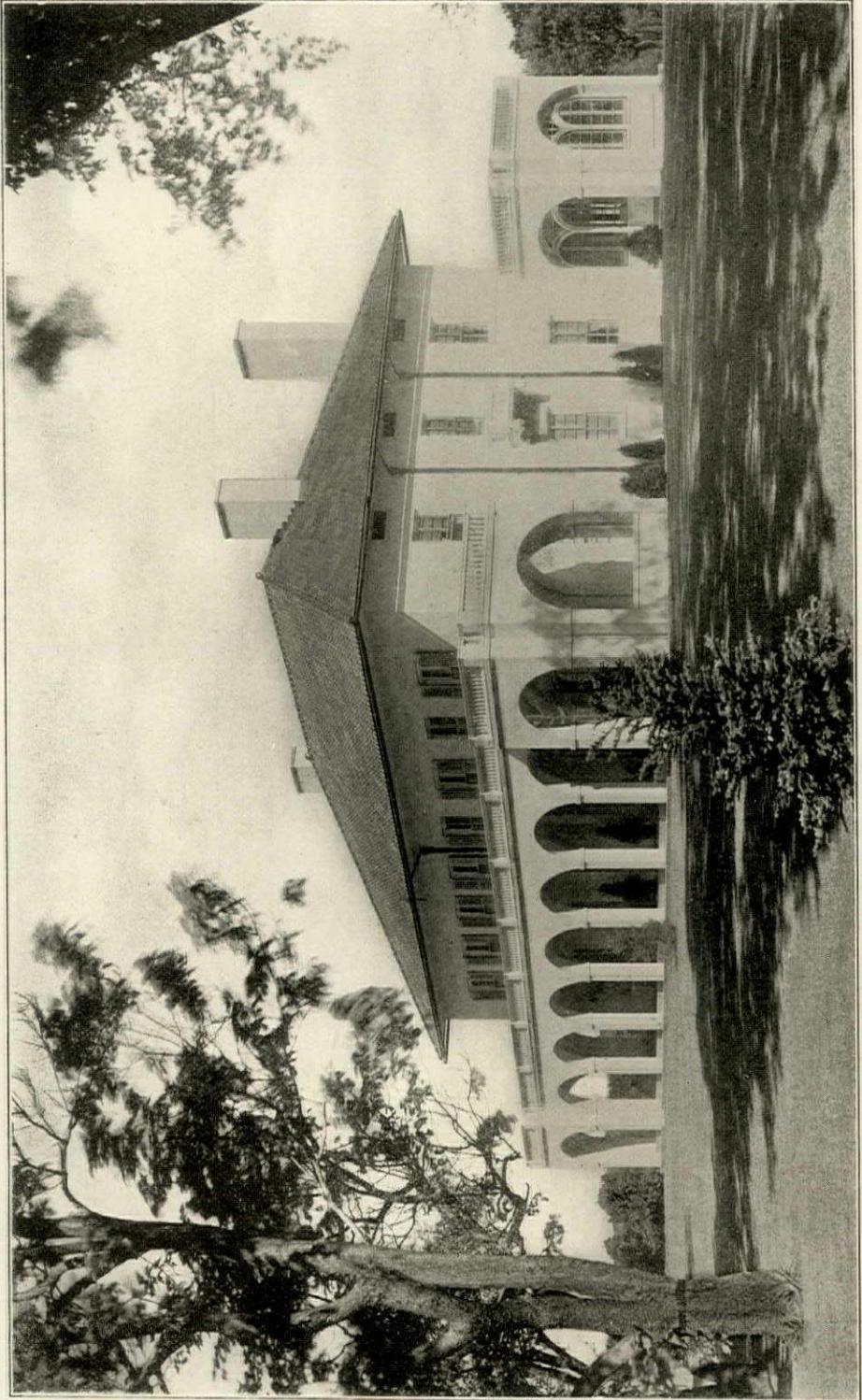
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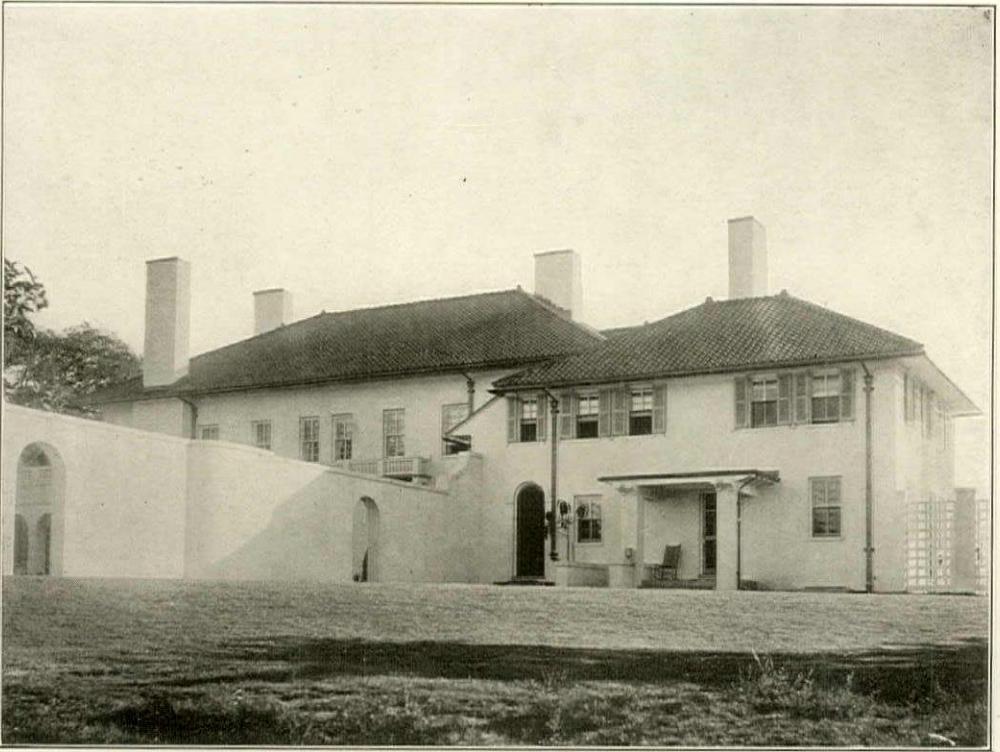
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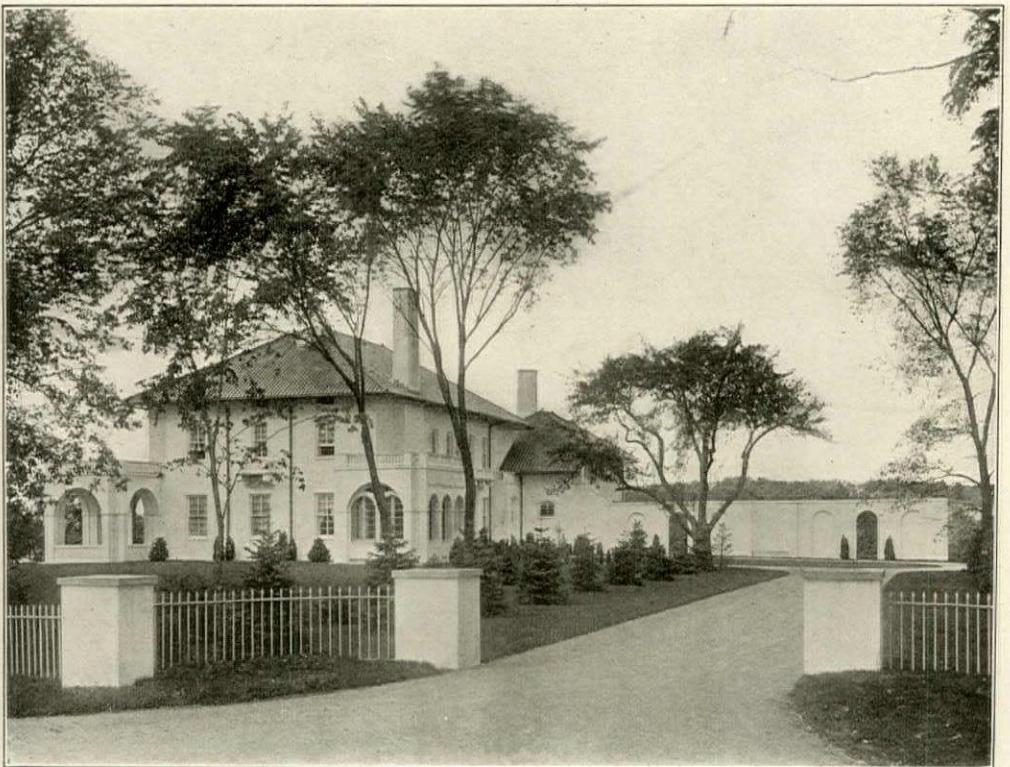
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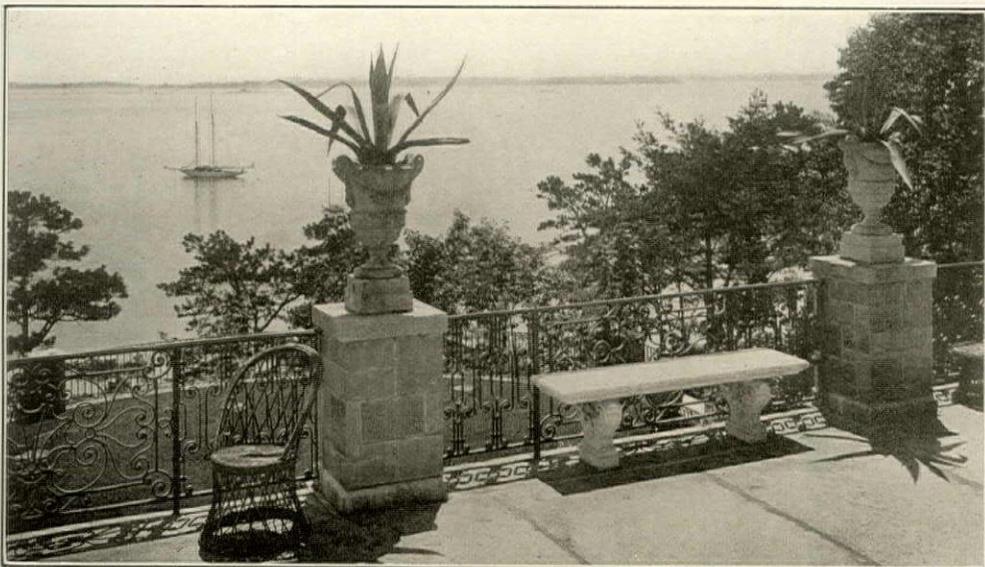
SERVANTS' QUARTERS.



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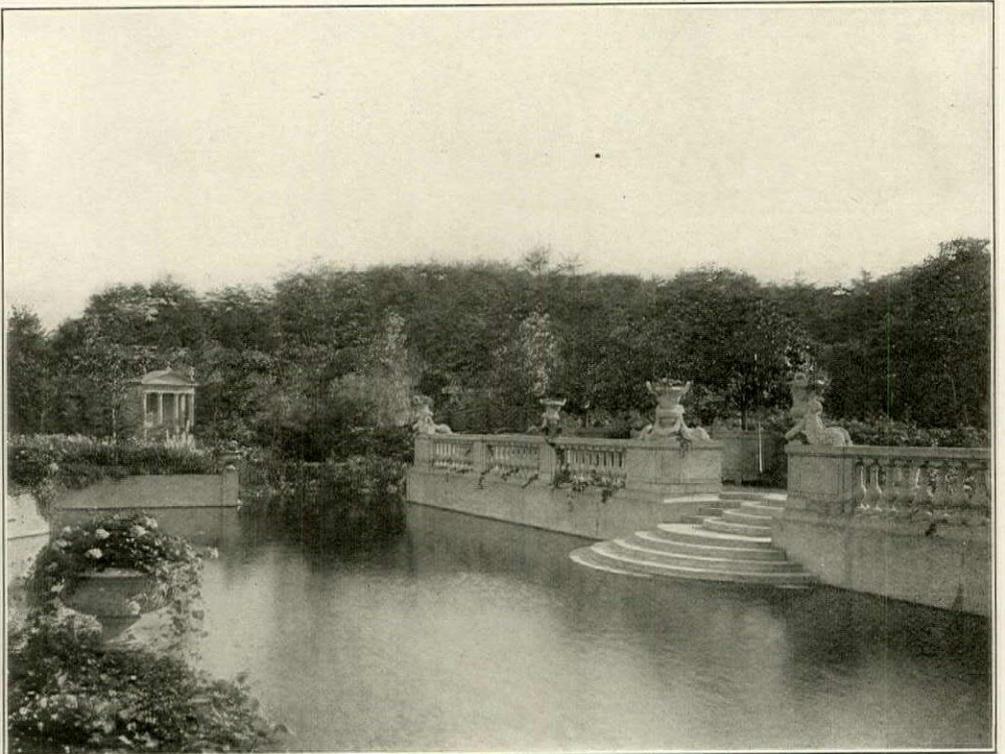
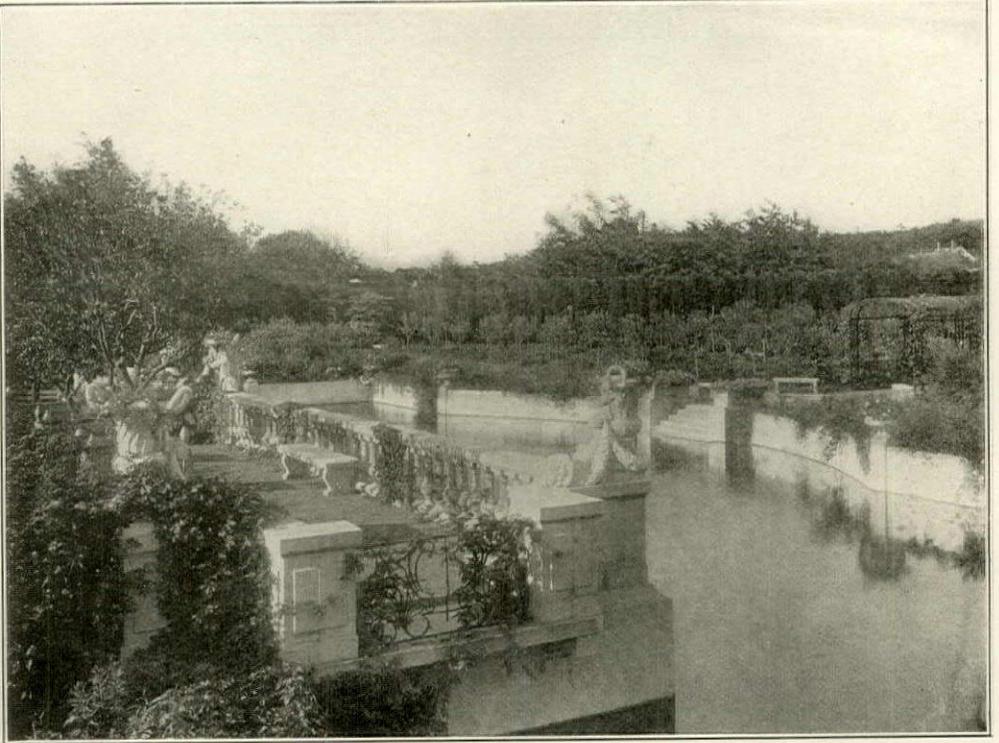


The W. S. SPAULDING GARDENS
PRIDES CROSSING, MASS.

MRS. FOOTE, Rose Specialist

LITTLE & BROWNE, Architects

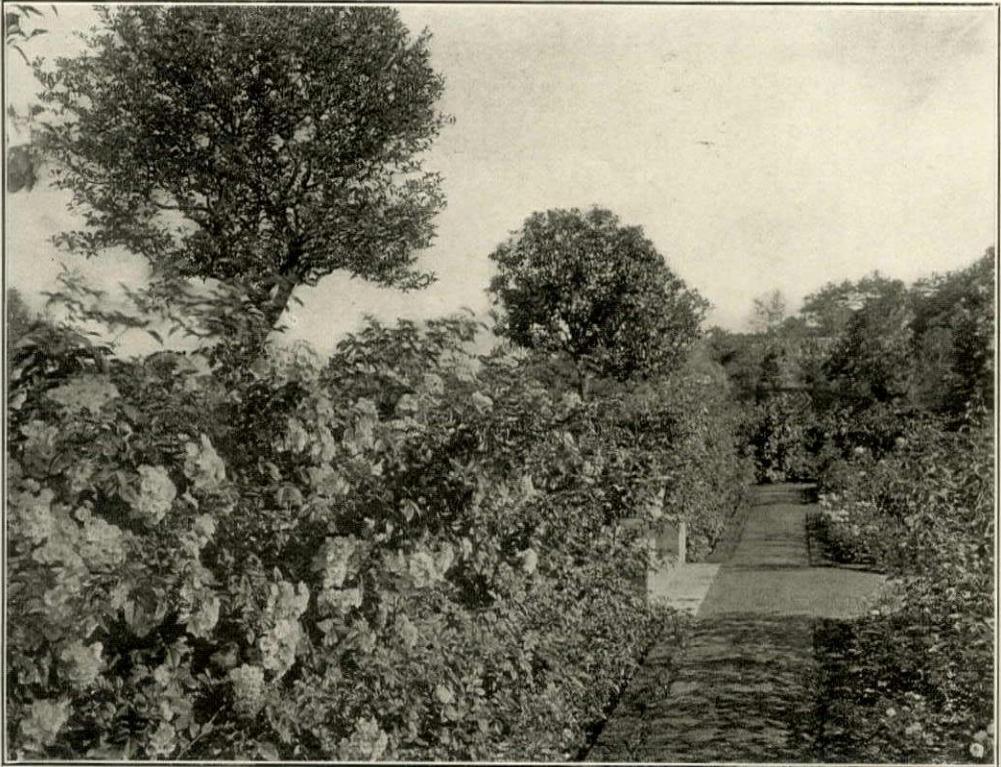




Prides Crossing, Mass.

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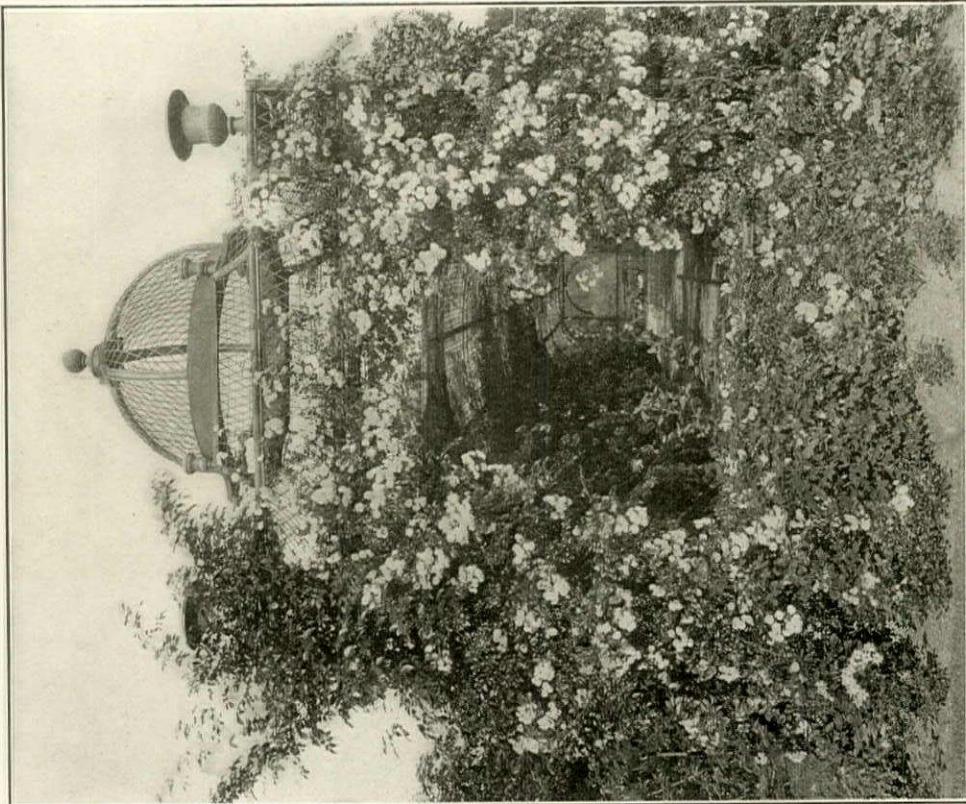
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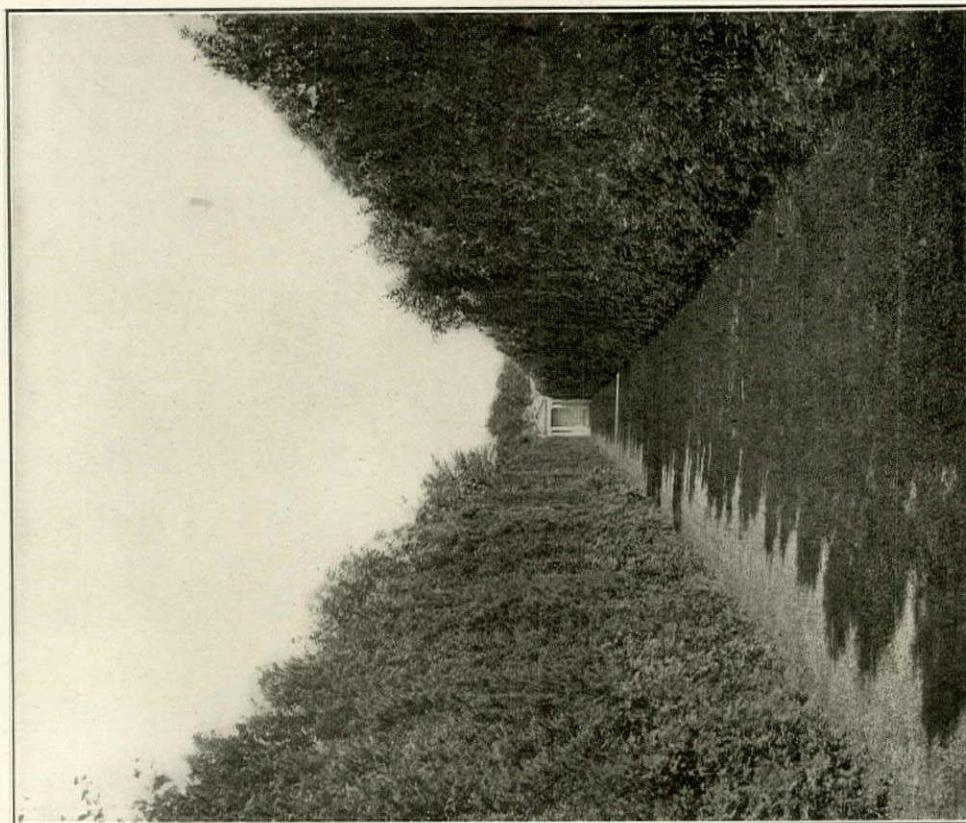
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THE W. S. SPAULDING GARDENS.

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HOUSE OF DAVID B. SHARP, ESQ.

Berwyn, Pa.

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THE SMALL COUNTRY HOUSE

A Collection of Inexpensive but Well Designed Suburban Dwellings

It is by no means easy to find many examples of thoroughly well-designed but inexpensive suburban and country houses. If among the larger houses the proportion of really meritorious buildings would be one in ten, a corresponding proportion among the smaller houses would be not more than one in a thousand. Neither is it difficult to understand why such is necessarily the case. The great majority of these houses are erected either by speculative builders or from plans which are purchased from architectural factories. The only pretence such buildings make to architectural design consists in the feeble and trivial imitation of certain conventional forms.

Even when a man who builds an inexpensive house wishes to employ a good architect, his path is by no means an easy one. Many of the better American architects refuse jobs costing less than \$25,000; and often when jobs of this class are accepted by such men they are

turned over to the subordinates in the office. The best chance which a man building an inexpensive house has of securing a really good design consists in employing a young but well-trained and talented architect; and in the great majority of cases the small but good houses come from some such source. It should be added, however, that the attempt of the ordinary house builder to find the talented youngster is also attended with difficulties. There are plenty of them, but not everybody knows who they are and not everybody is capable of recognizing the real thing when presented. From the nature of the case the young man cannot have any great reputation, and how is one to distinguish youthful talent unless it is properly labelled? Finally, even when recognized, the young architect is more embarrassed than is his older and better established brother by the preconceptions and prejudices of his clients. He rarely occupies a position of so much authority with his employers

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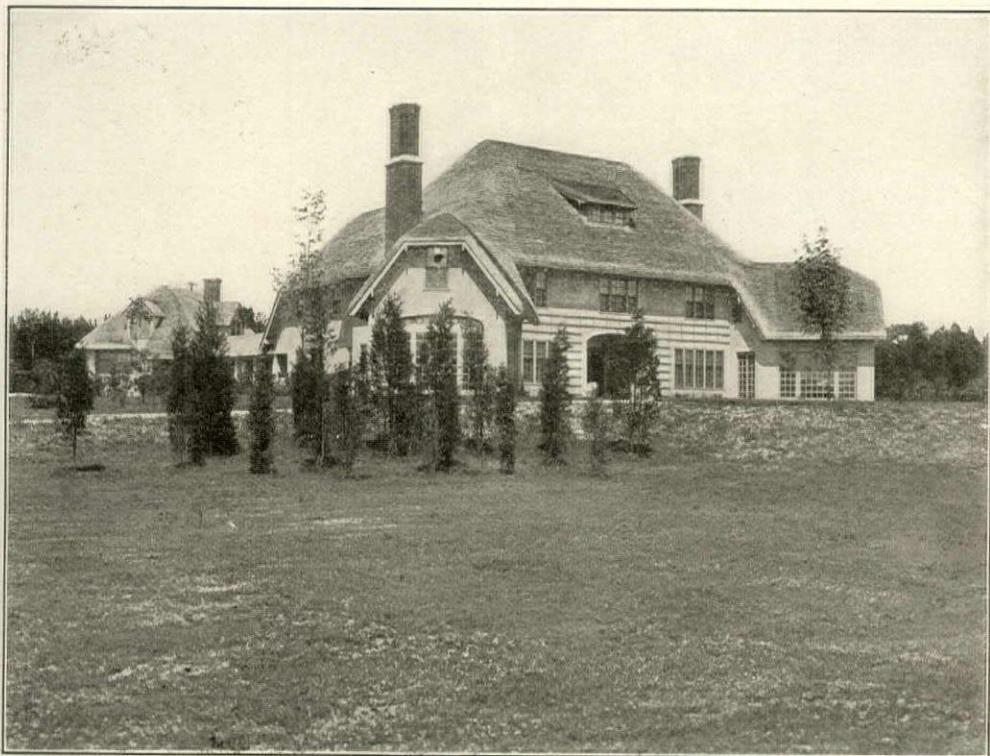
There can be no doubt, however, that the number of interesting and seemly, but inexpensive dwellings, is increasing both absolutely and relatively; and the reason for this increase is that an increasing number of people of moderate means are coming to demand a dwelling with some distinction and propriety of appearance. The architectural education of the American middle class has made enormous strides during the last ten years. An increasing number of people are coming to understand that any attempt to save the fees of an architect is about the worst kind of economy that a house builder can practice; and that money spent upon a good architect brings more return in subsequent satisfaction than the same amount of money spent in any other way. At bottom it all depends upon the attitude of the client towards the architect he employs. If the client's state of mind is such that he is willing to pay the architect as much money as is necessary to turn out a well-studied plan and design, and if at the same time he has enough confidence in his architect to trust the latter's judgment in all essential matters, he always has a good chance of obtaining a dwelling of some character. He will be sure at least of getting the best out of the architect whom he has selected. At the root of the whole process of architectural improvement in this country lies the condition of personal relationship established between architect and client. The client having selected the well trained architect should give him a chance to do his best work.

Almost all the small houses the illustrations of which accompany this article have been designed, not merely by well-trained architects, but also by architects with a definite and established position in the profession. Their reputation has been made by the larger work they have done, but at the same time they are willing to accept jobs involving an expenditure of from \$8,000 to \$20,000; and, when they accept them, their established reputation has usually given a position of some authority with their

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Some of the best of the houses illustrated herewith have been designed by Albro and Lindeberg. The general characteristics of the work of this firm are mentioned more in detail in connection with two more expensive dwellings, illustrated on pages (262-267) of this issue; and in this connection it is only necessary to add that the less costly houses are characterized by as much individuality and firmness of handling as the more costly ones. The farm cottage at Rhinebeck, N. Y., is a peculiarly happy example of a farmhouse treated with breadth and simplicity, the whole effect of which is obtained by the expanse, the lines, and the slope of the roof. The house called "Birch Corners" and the one at Woodmere, L. I., are almost as successful in their way as the house at Kingston, N. Y., while the residence of Mr. Russell S. Carter is a charming example of that mixture of Italian and Colonial motives, which is becoming so deservedly popular in this country.

One of the most noticeable houses in



"Birch Corners."

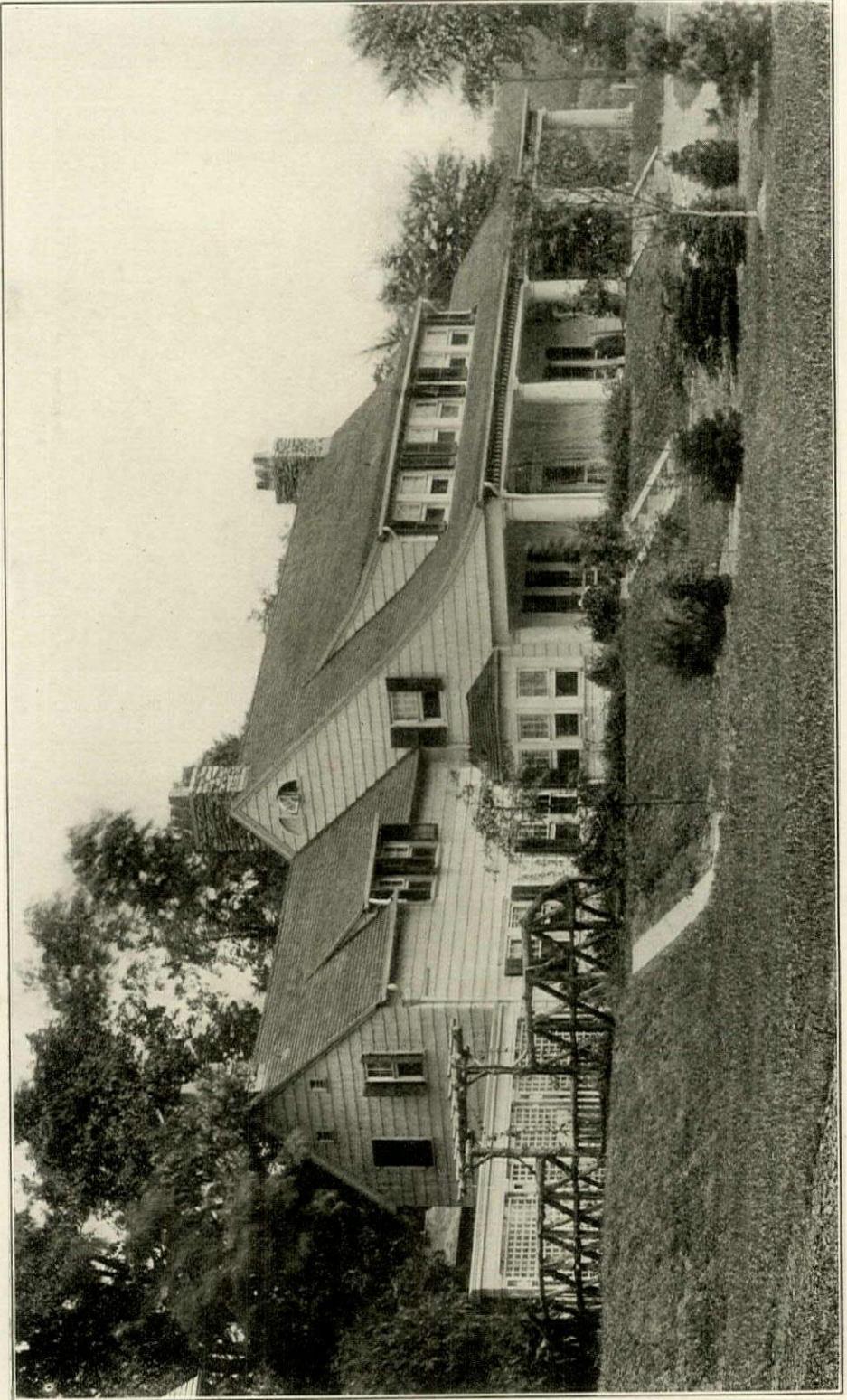
Photo by Julian Buckley.



"The Villa Blue." Residence of Russell S. Carter, Esq. Photo by Julian Buckley.
TWO HOUSES AT HEWLETT, LONG ISLAND.

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Lawrence Park, N. Y.



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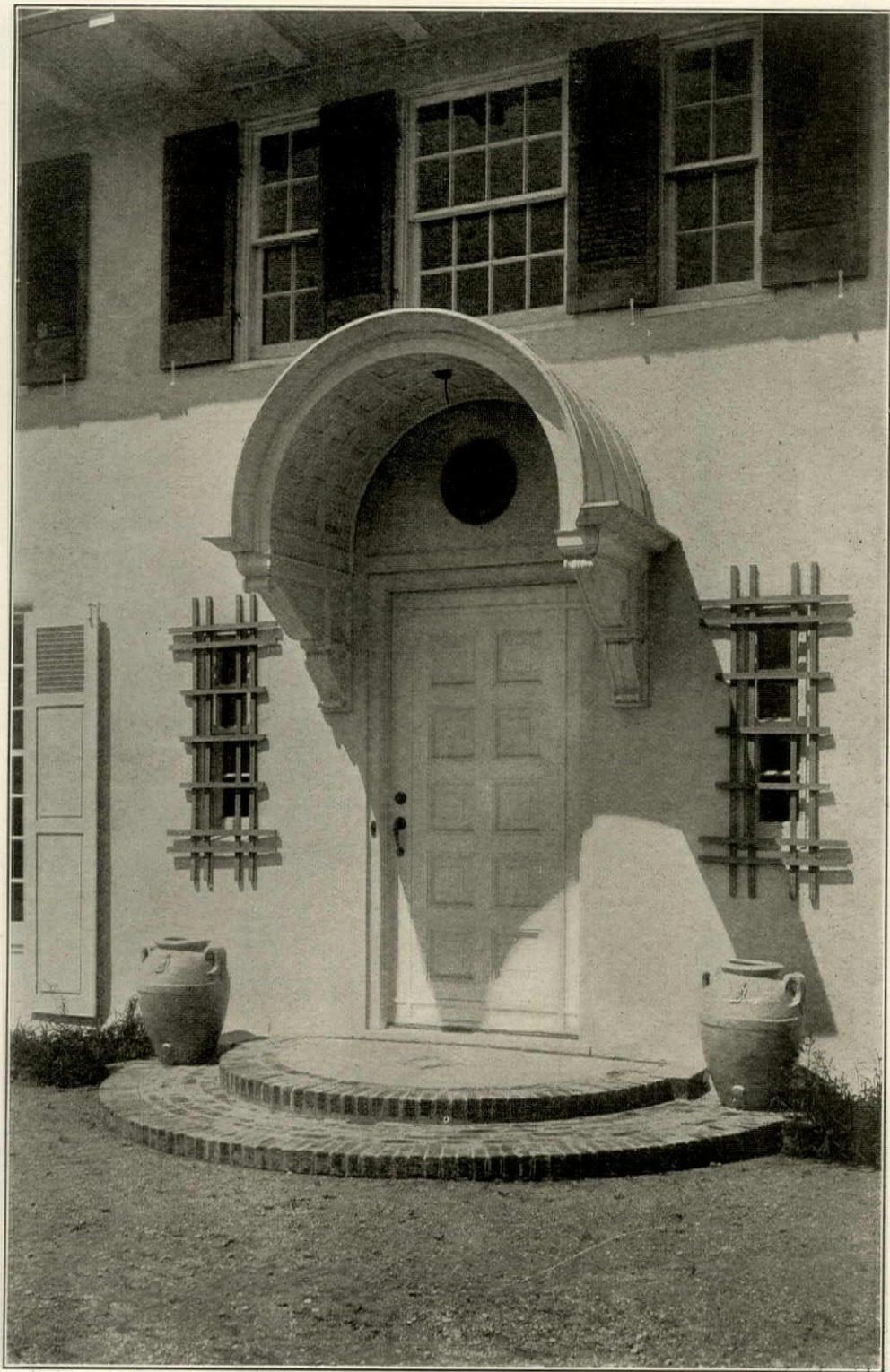


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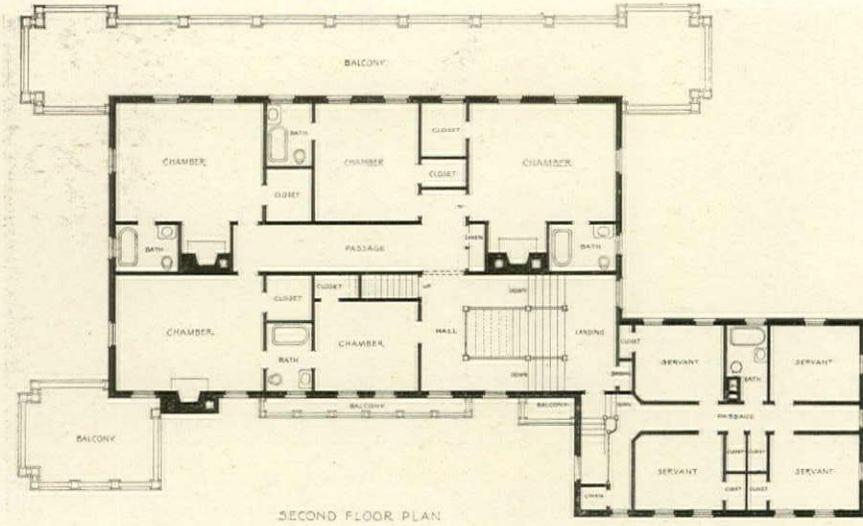


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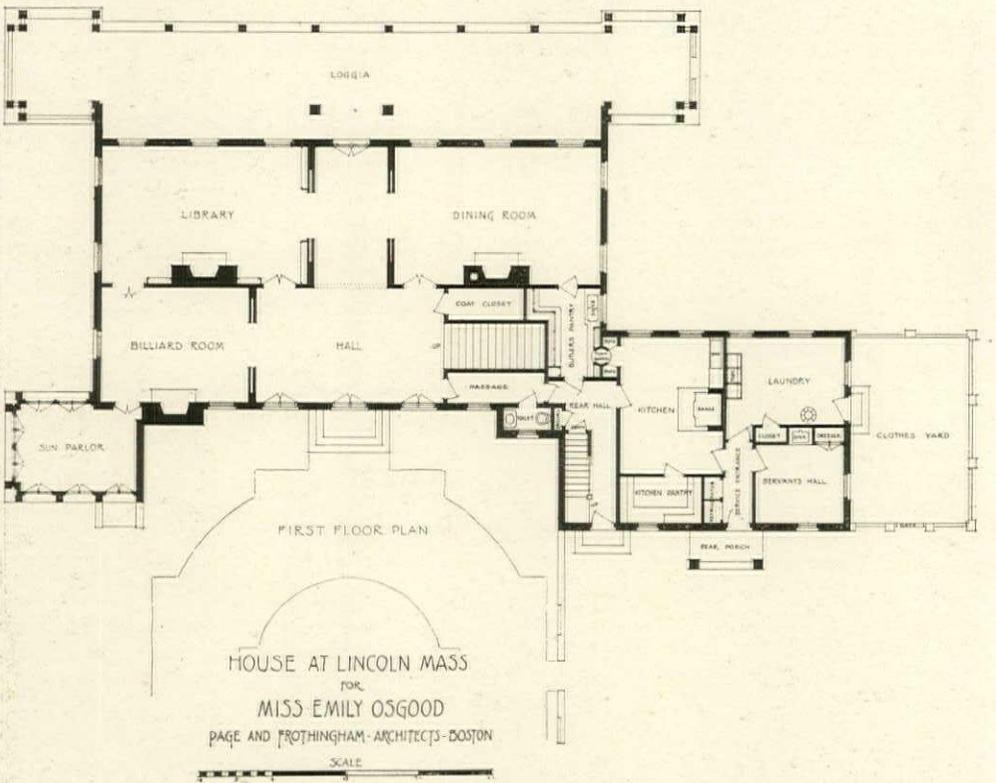
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SECOND FLOOR PLAN



FIRST FLOOR PLAN

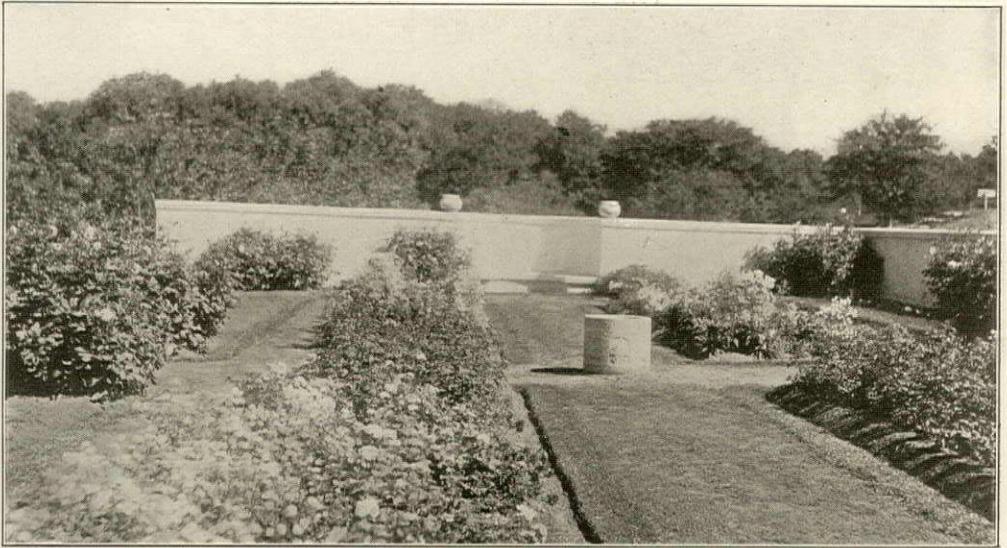
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SCALE

Lincoln, Mass.

THE OSGOOD HOUSE.

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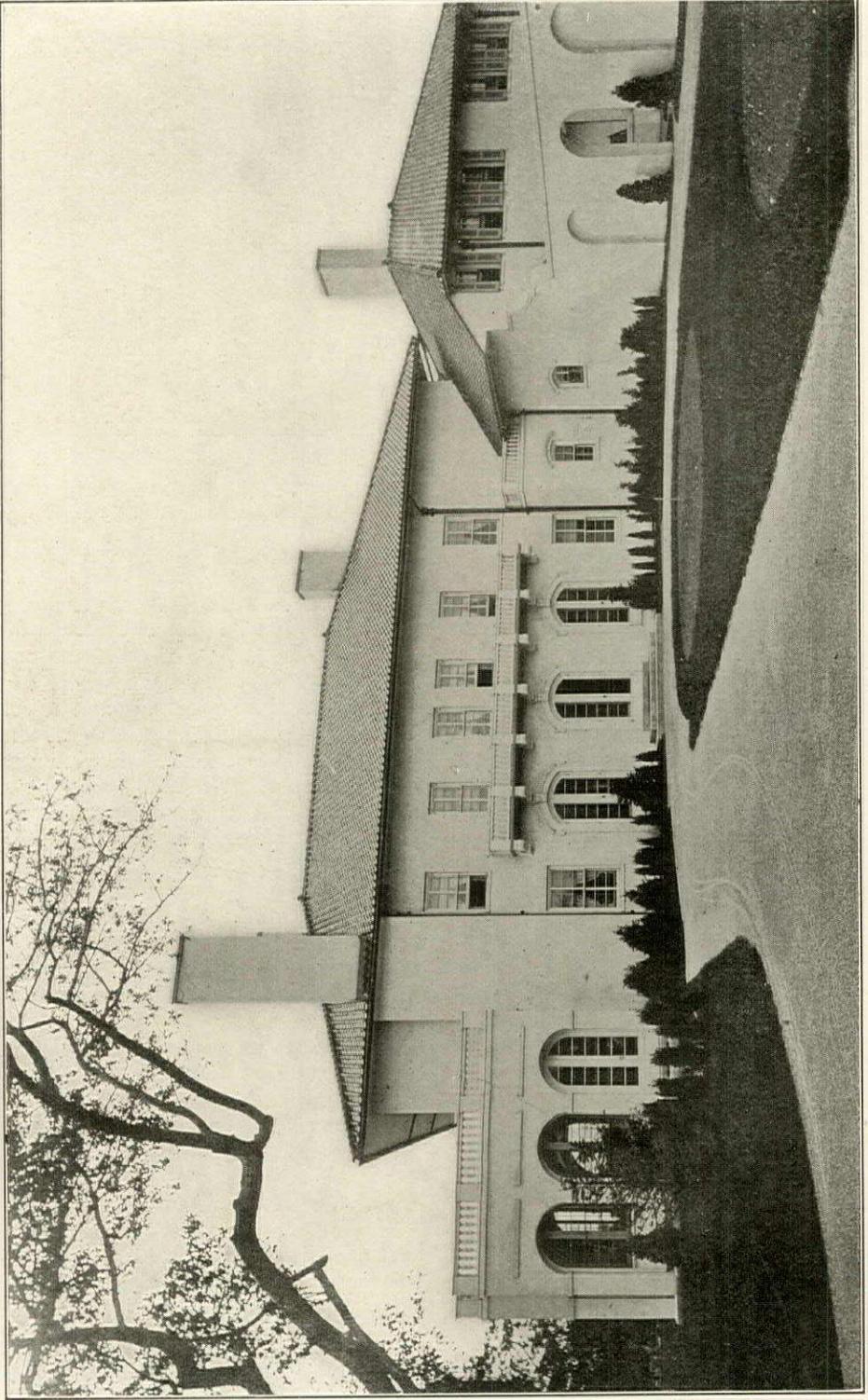
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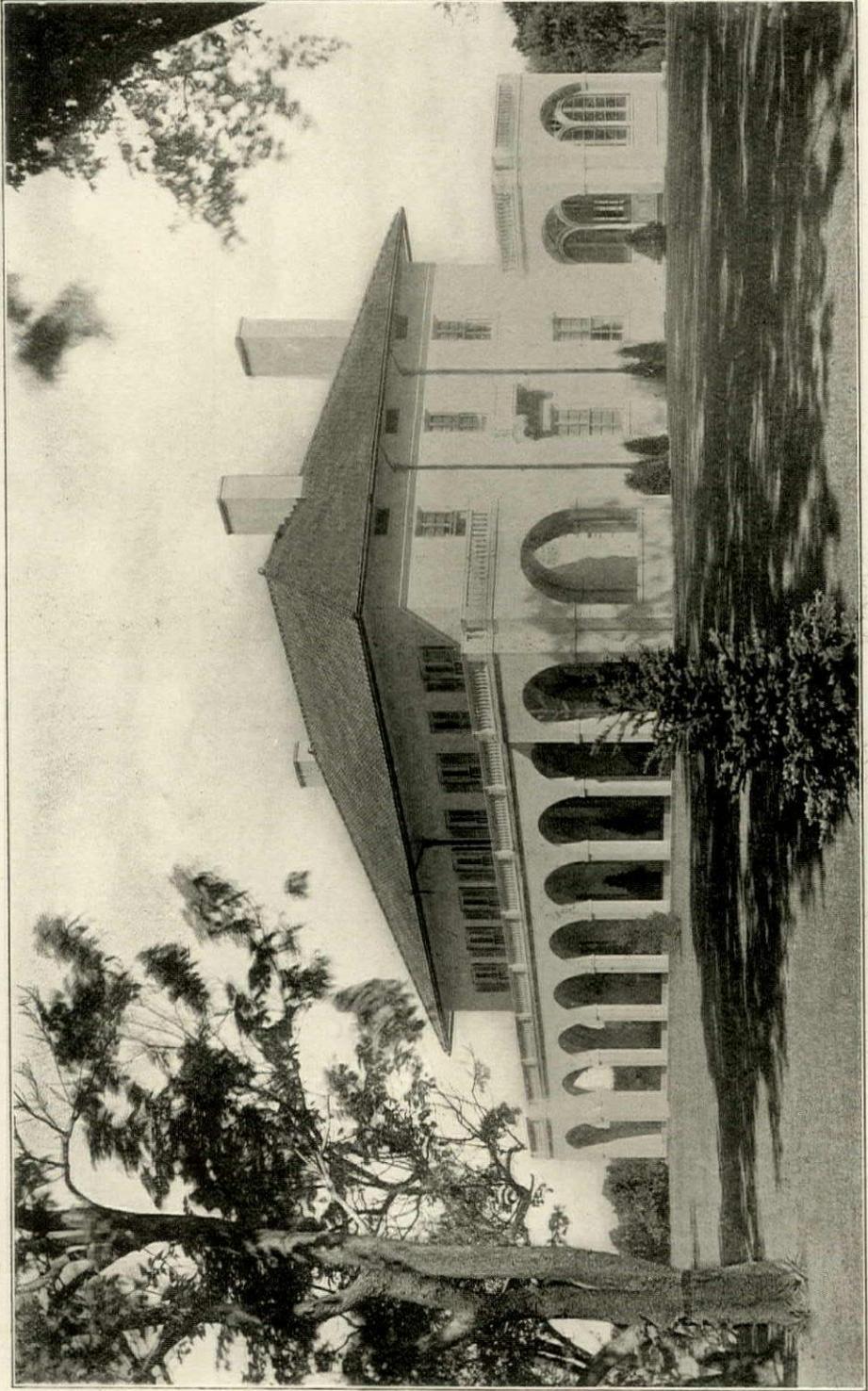
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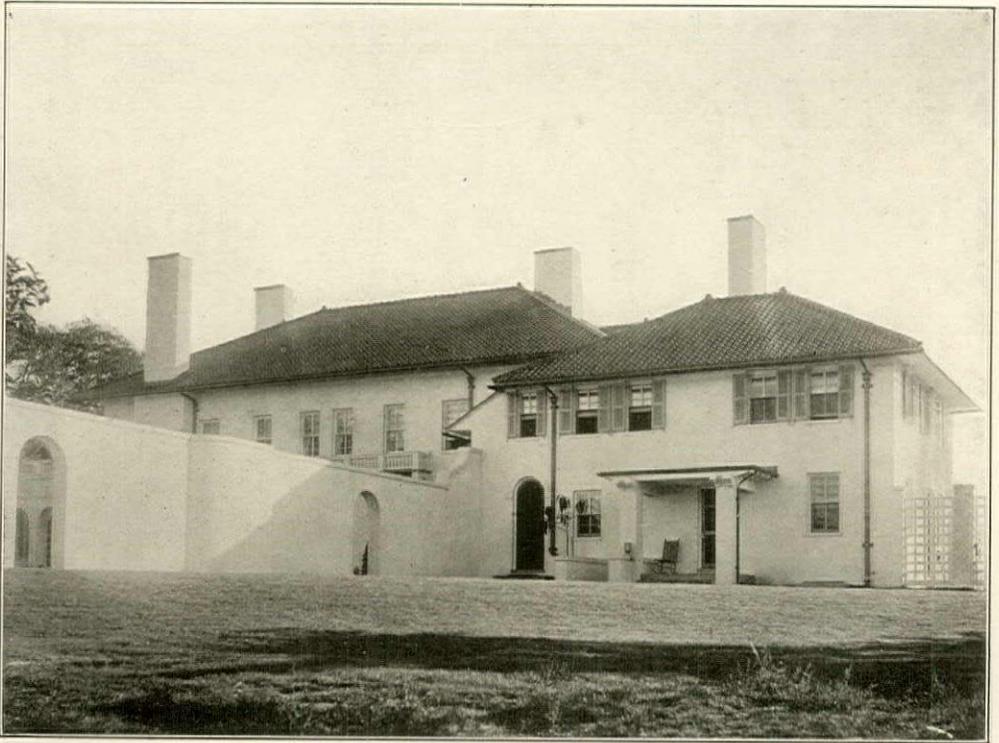
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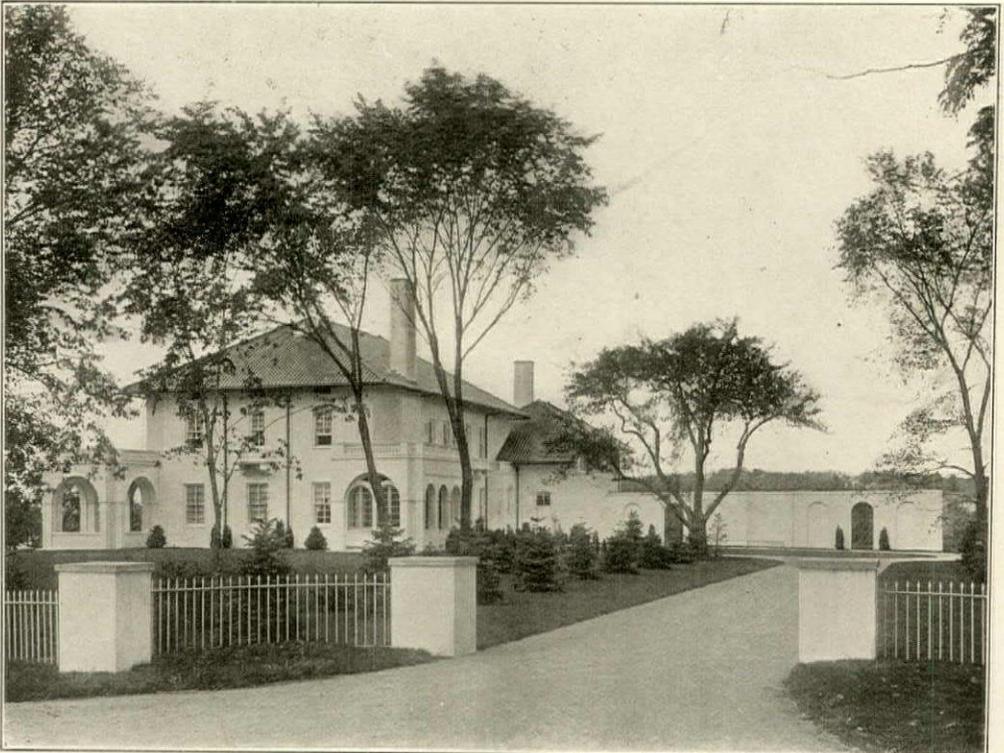
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SERVANTS' QUARTERS.



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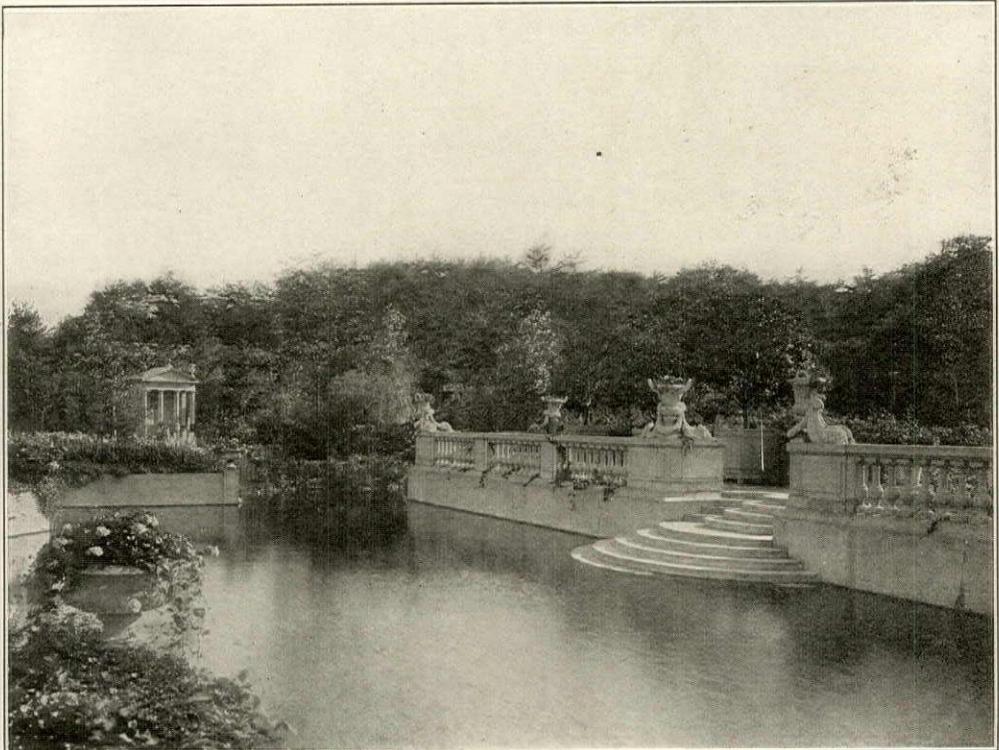
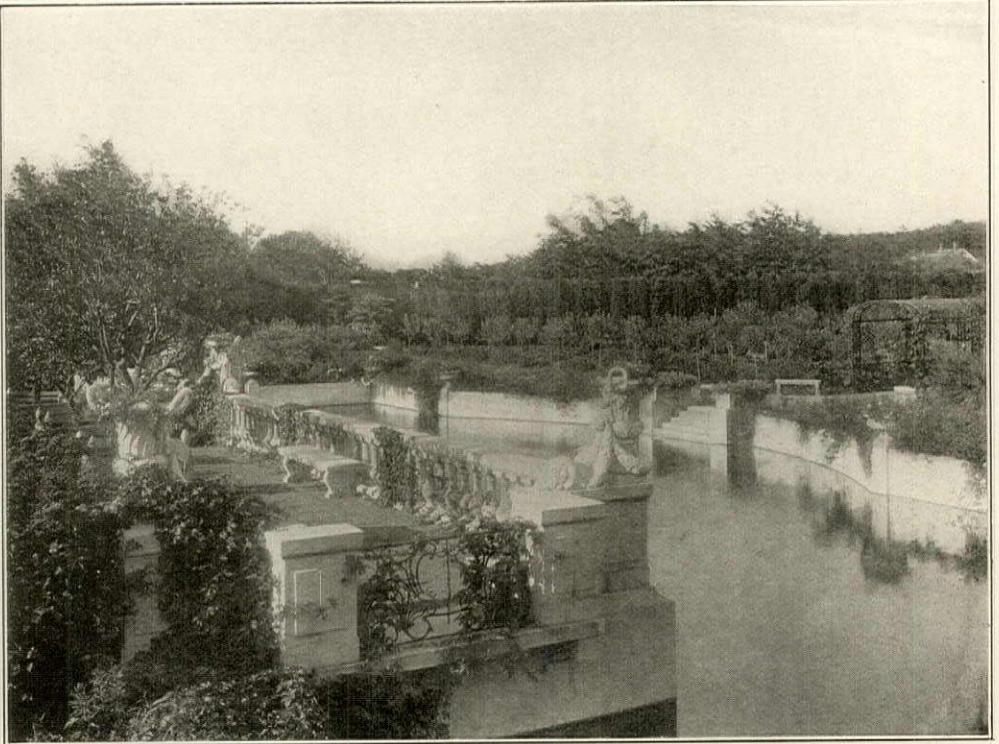


**The W. S. SPAULDING GARDENS
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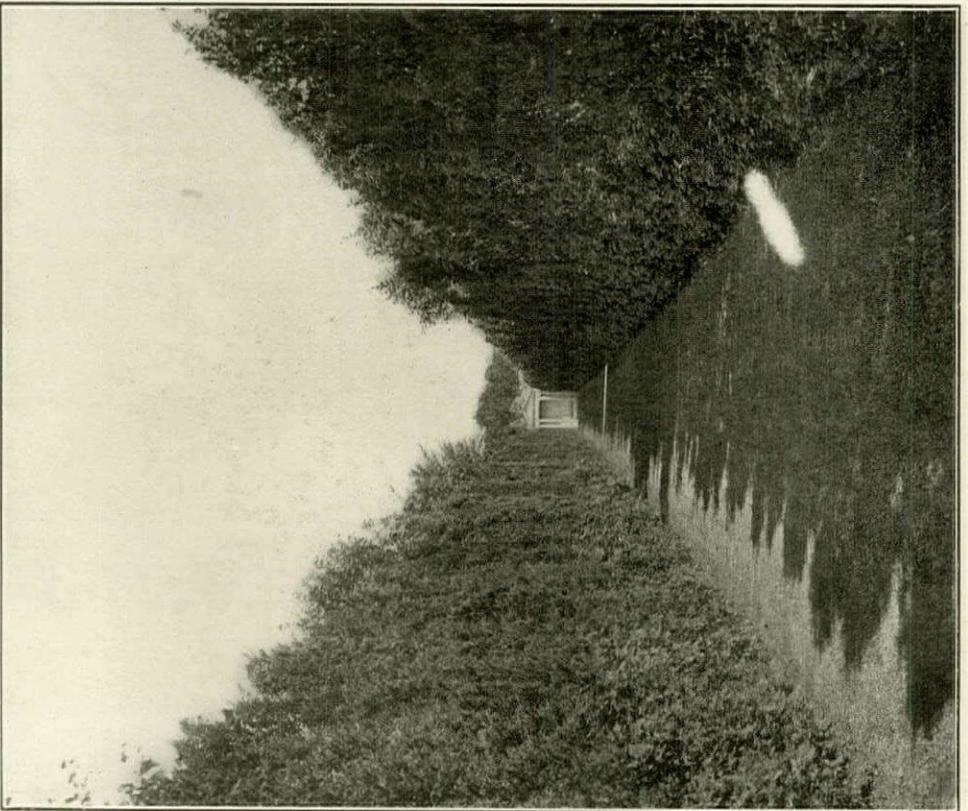
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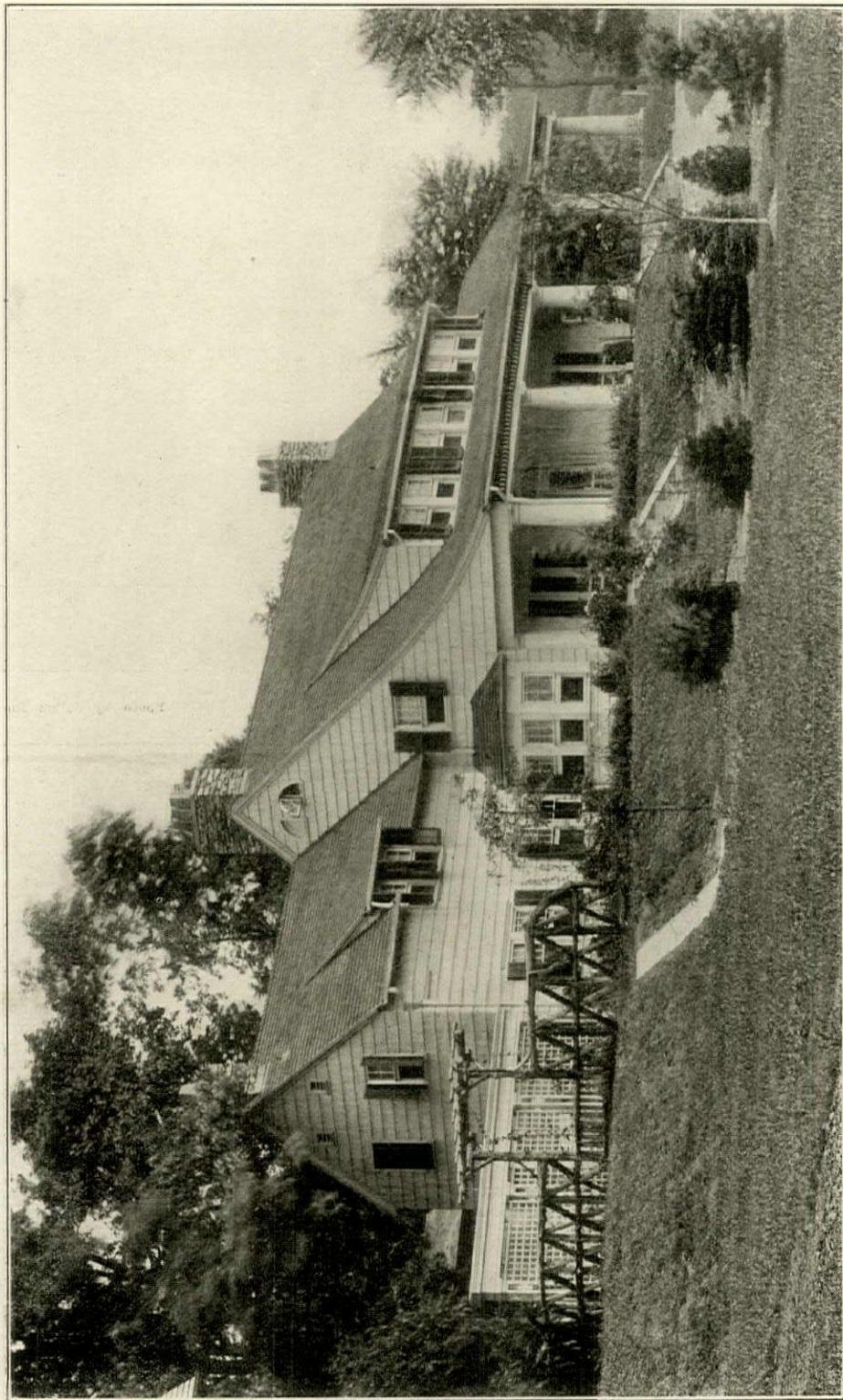
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"The Villa Blue." Residence of Russell S. Carter, Esq. Photo by Julian Buckley.
TWO HOUSES AT HEWLETT, LONG ISLAND.

Hewlett, L. I.

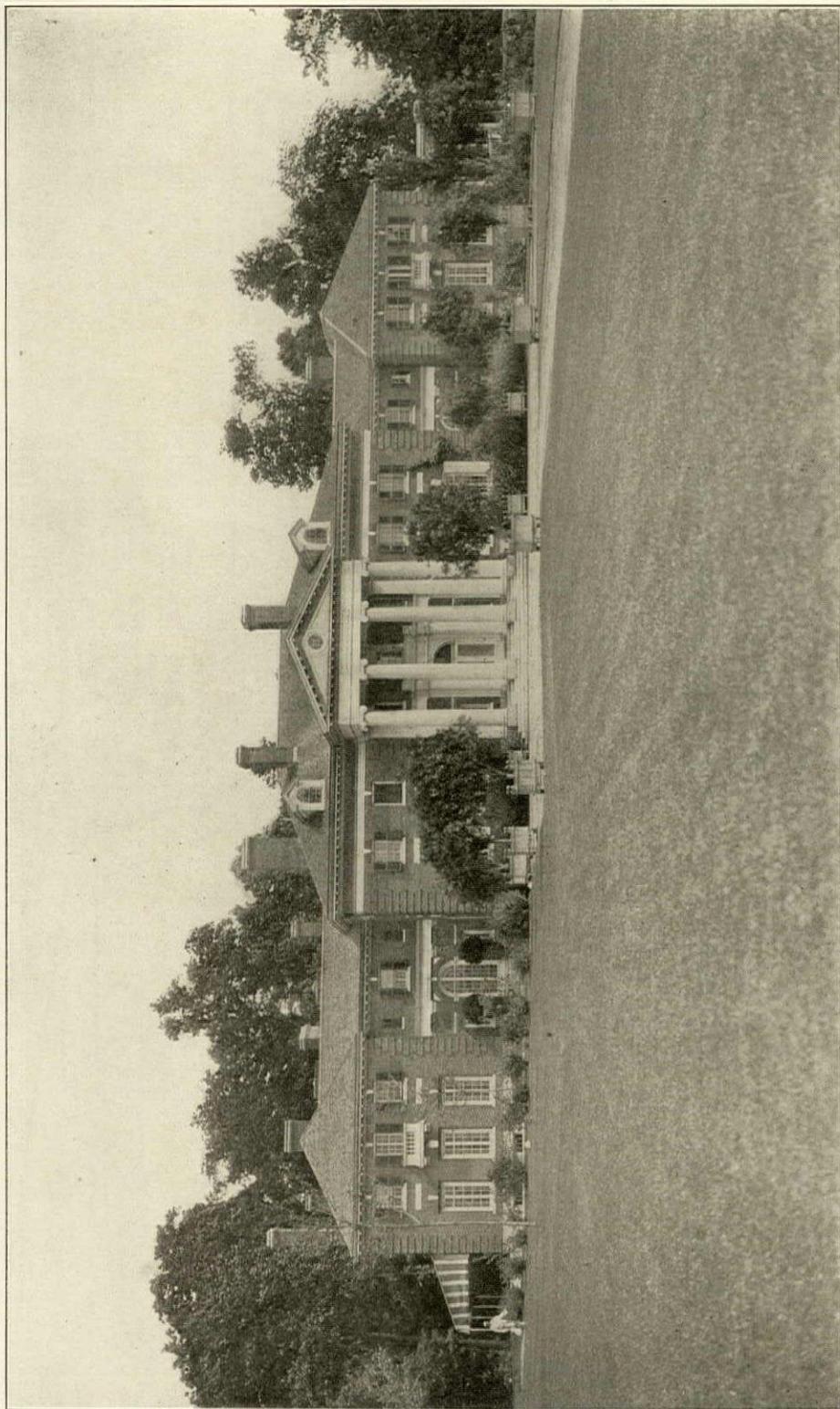
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HOUSE OF MR. CHAS. H. RUSTON, JR.

Lawrence Park, N. Y.

Wm. A. Bates, Architect.



RESIDENCE AT JENKINTOWN, PA.

Jenkintown, Pa.

Guy Lowell, Architect.

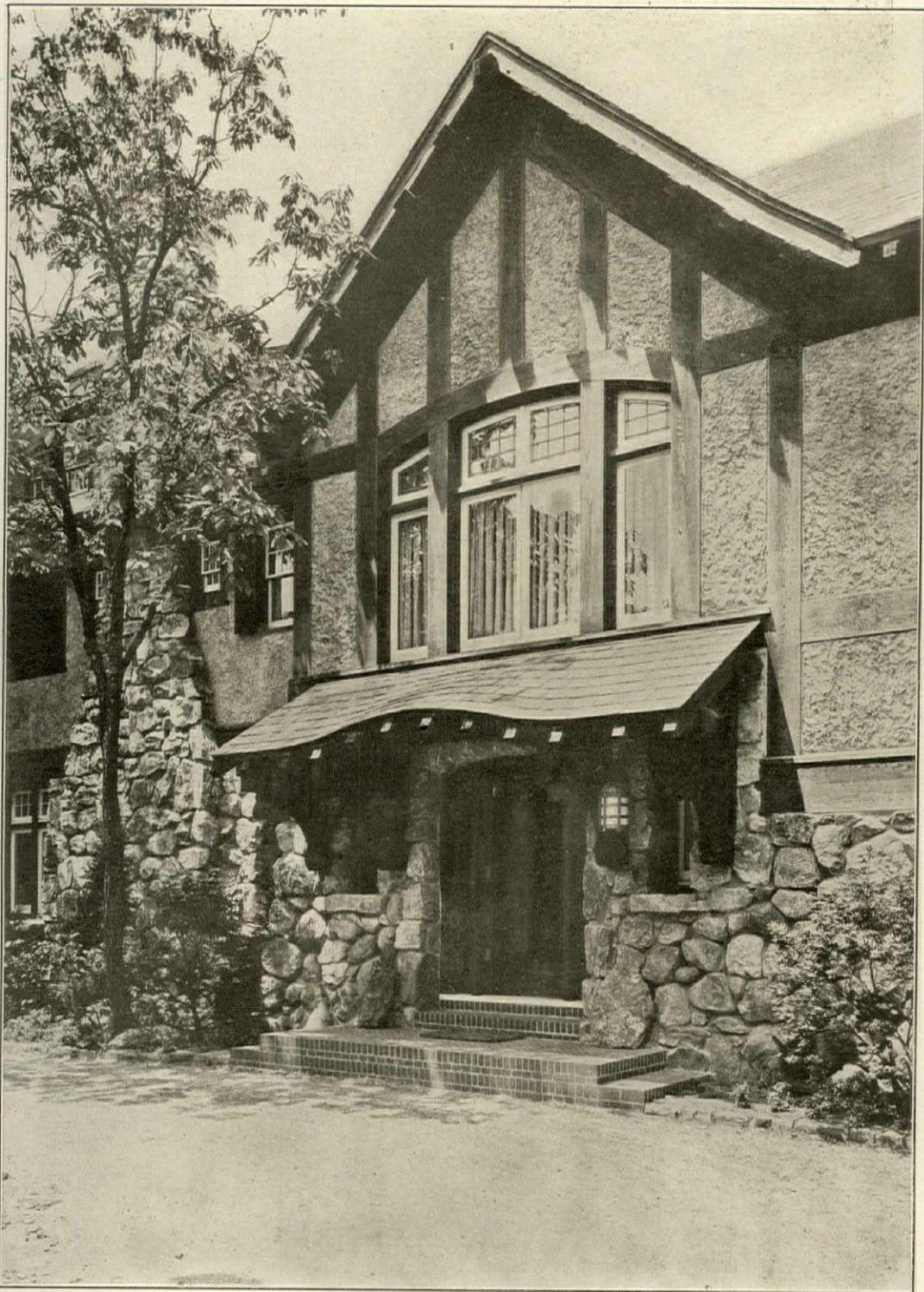


Photo by Floyd Baker.

ENTRANCE DETAIL—RESIDENCE OF MRS. EMILY T. LORILLARD.

Tuxedo Park, N. Y.

Walker & Gillette, Architects.

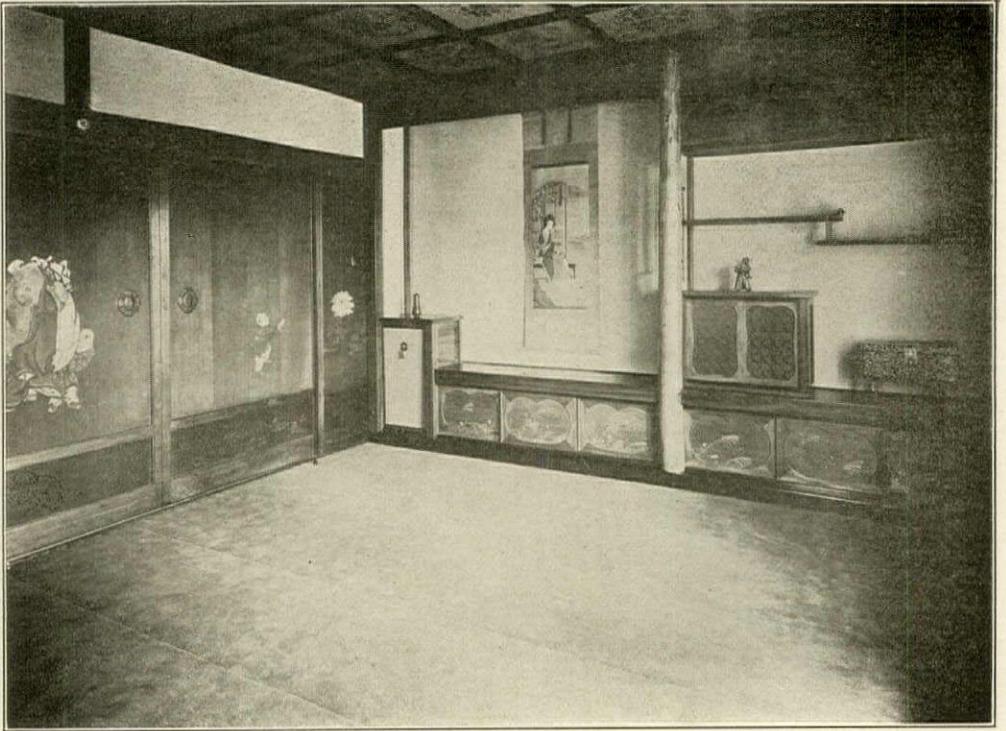


ENTRANCE HALL—RESIDENCE OF MRS. MARY E. SCOFIELD.

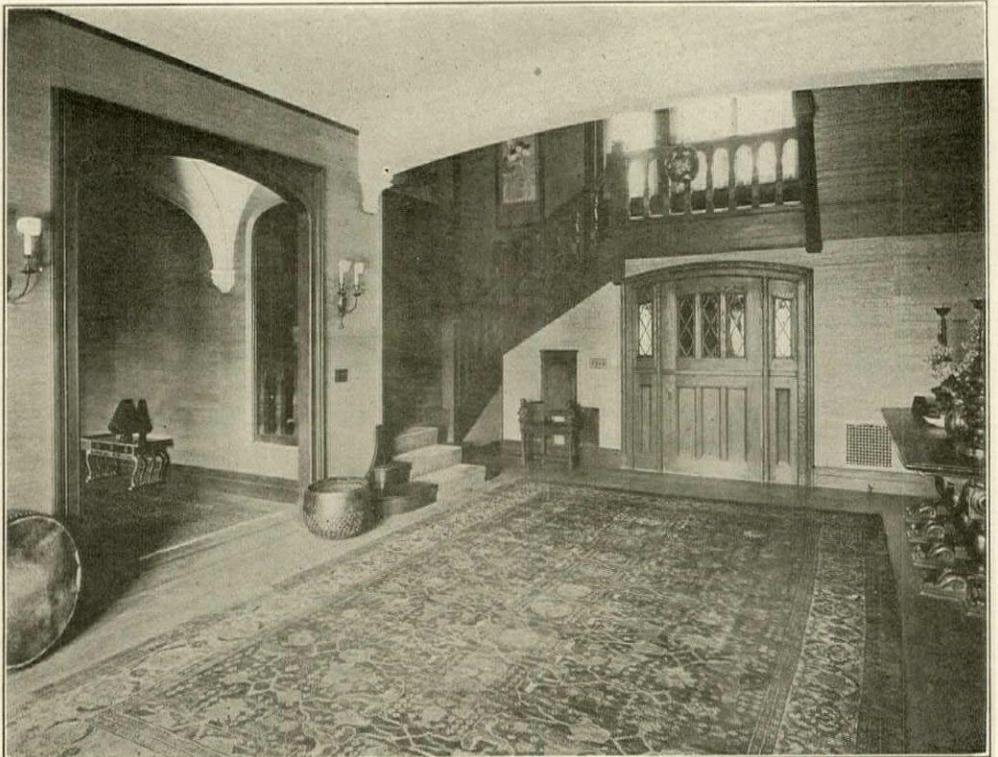
Photo by Floyd Baker.

Tuxedo Park, N. Y.

Walker & Gillette, Architects.



Japanese Room.



Entrance Hall.

Photos by Floyd Baker.

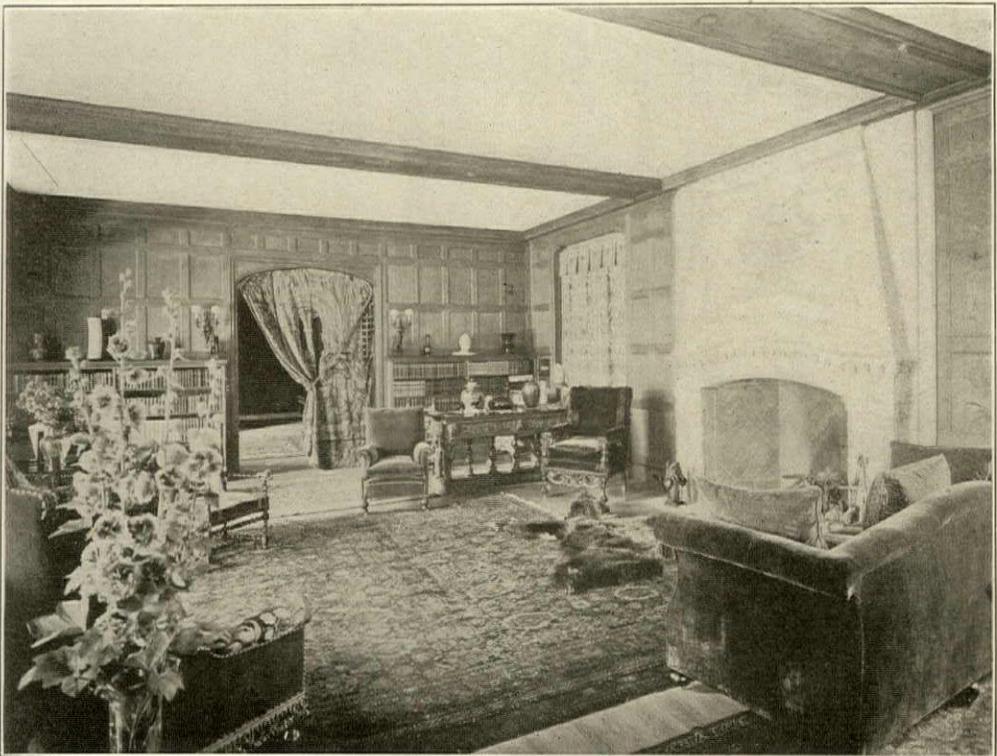
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Tuxedo Park, N. Y.

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Dining Room.



Library.

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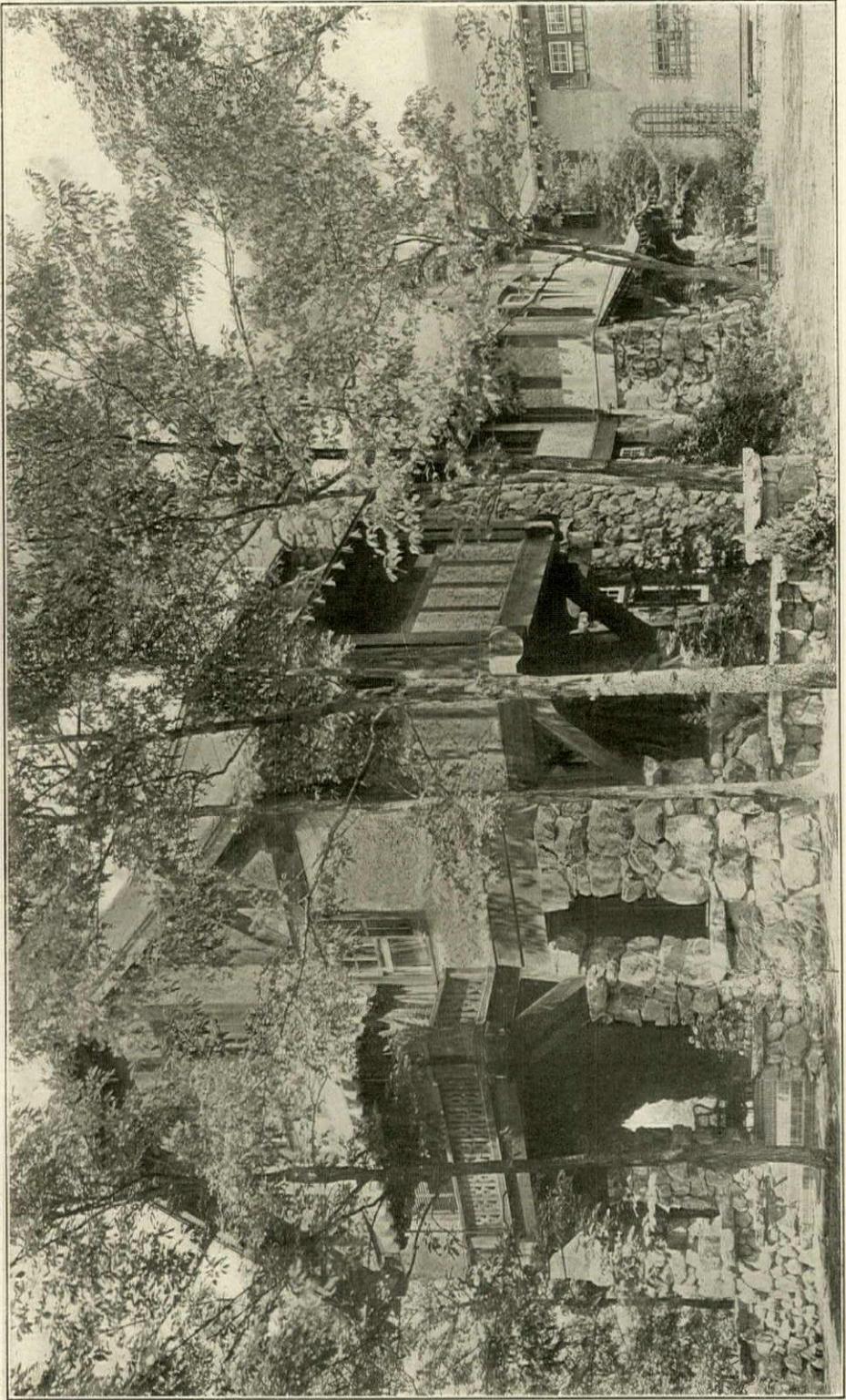
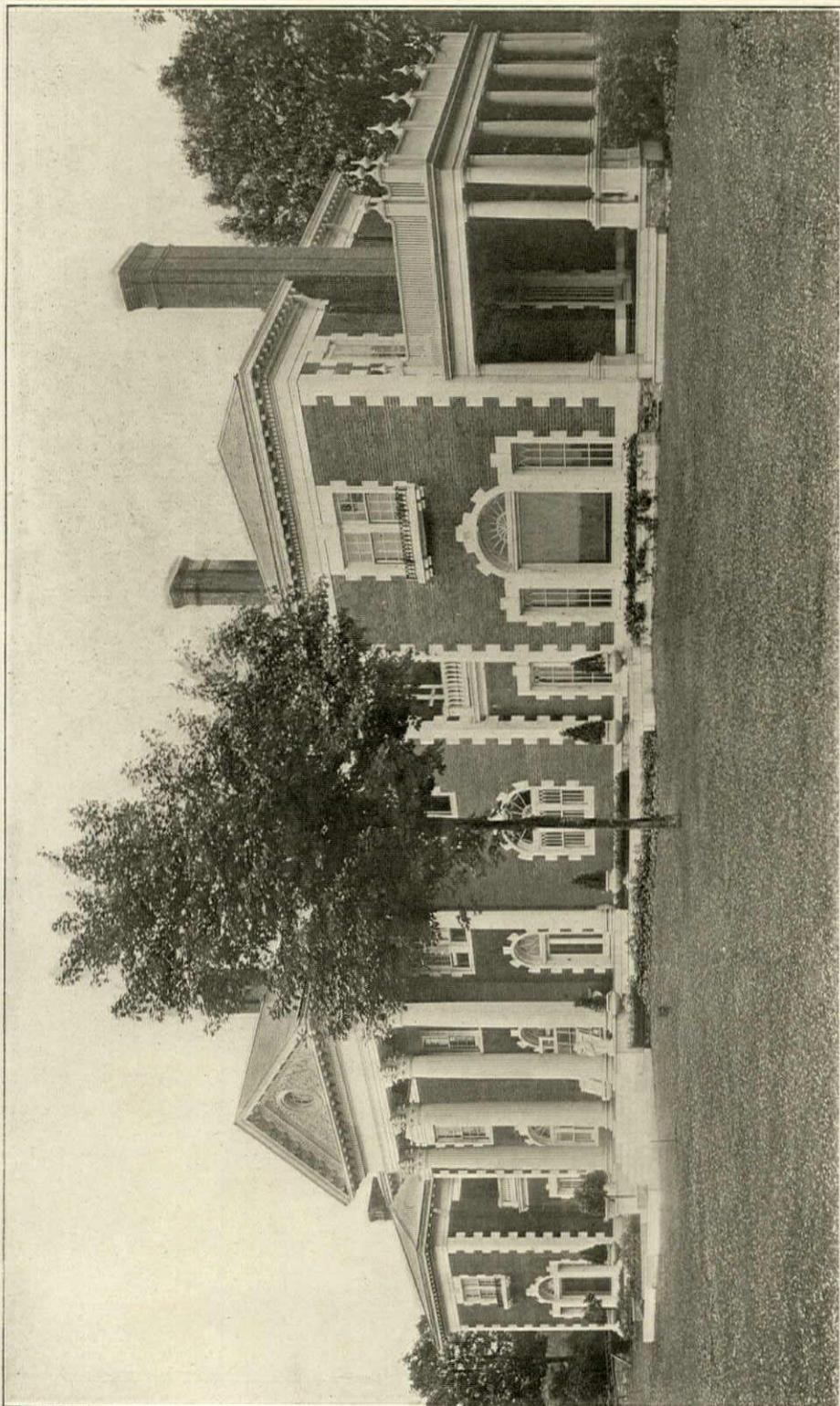


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Walker & Gillette, Architects.

END ELEVATION—RESIDENCE OF MRS. MARY E. SCOFIELD.

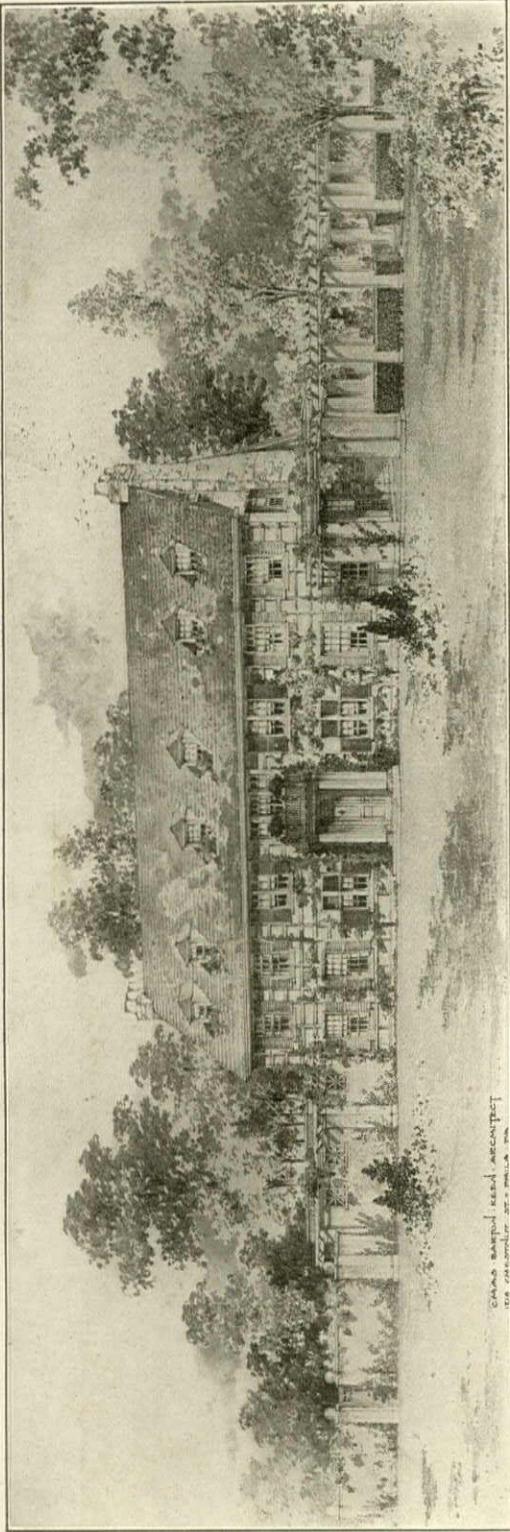
Tuxedo Park, N. Y.



RESIDENCE OF HENRY S. REDMOND, ESQ.

Tuxedo Park, N. Y.

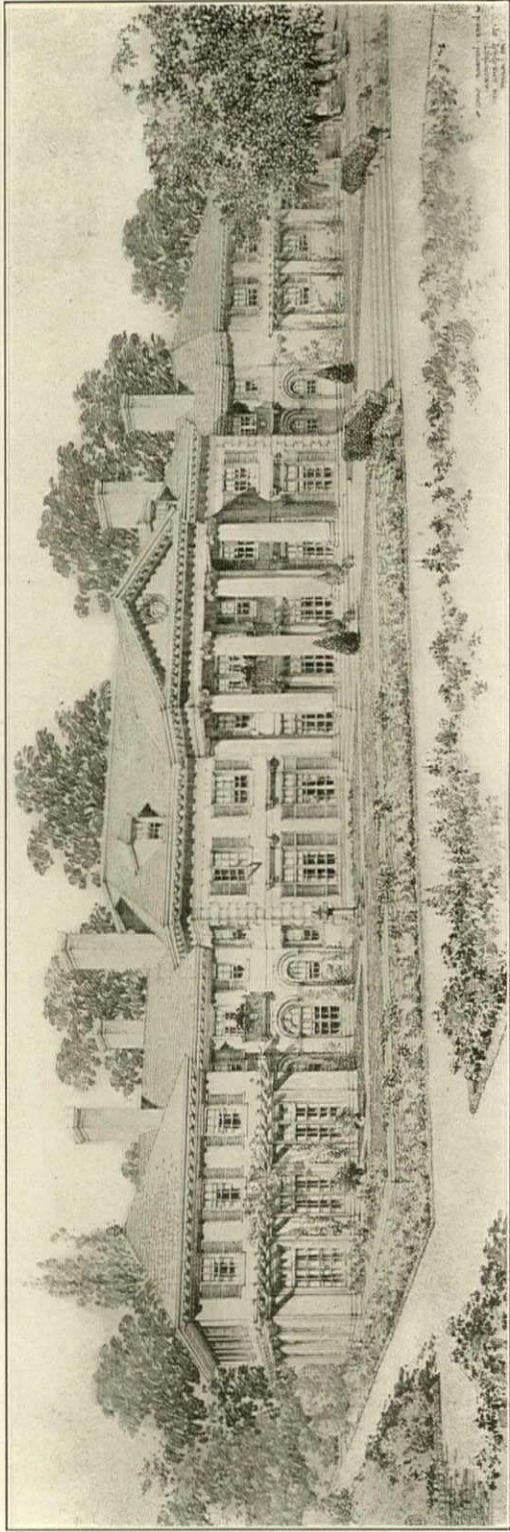
Photo by Floyd Baker,
Walker & Gillette, Architects.

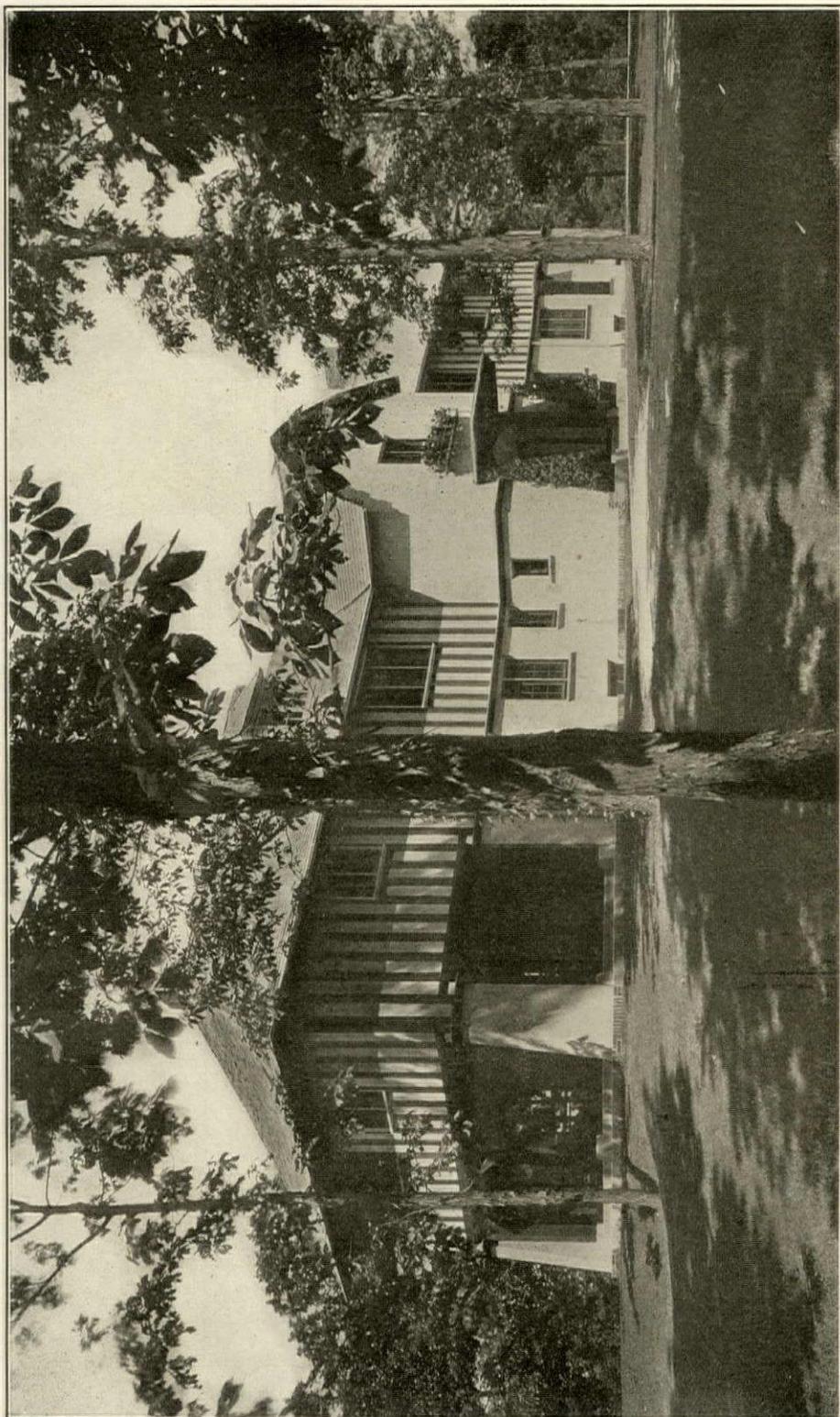


CHAS. BARTON KEEN, ARCHT. FOR THE COUNTRY RESIDENCE.

Chas. Barton Keen, Architect.

SKETCH FOR COUNTRY RESIDENCE.





RESIDENCE OF VICTOR ELTING, ESQ.

Winnitka, Ill.

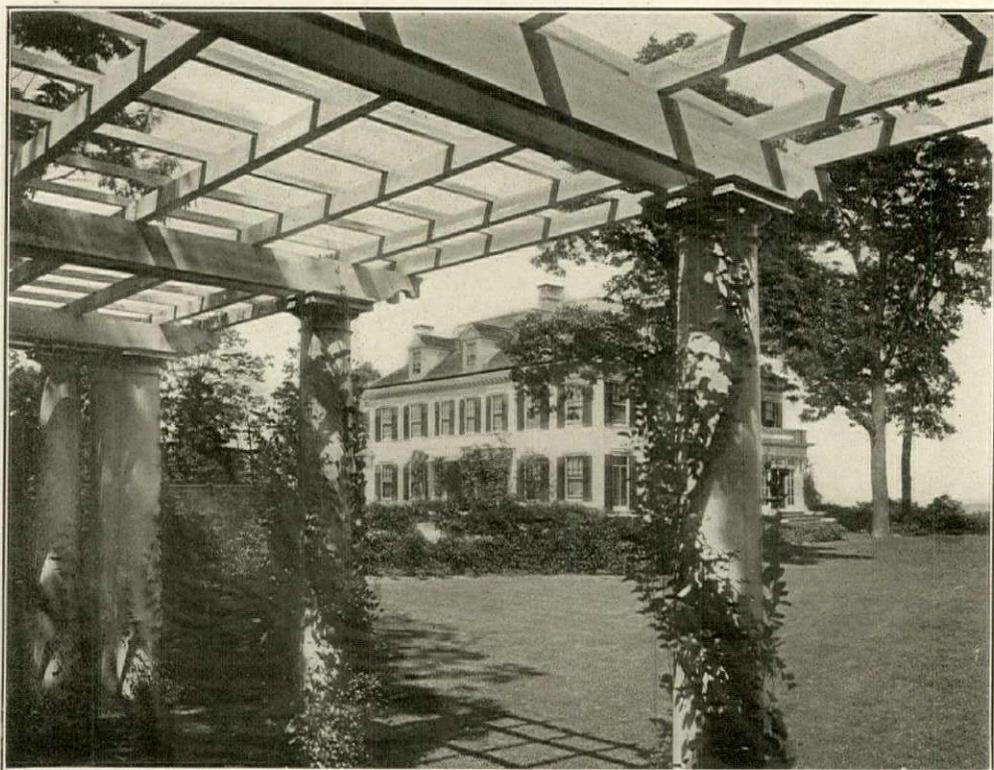
Howard Shaw, Architect.



RESIDENCE OF S. B. LORD, ESQ.

Cedarhurst, L. I.

Ewing & Chappell, Architects.



RESIDENCE OF A. M. DAY, ESQ.

Lake Forest, Ill.

James Gamble Rogers, Architect.



THE F. W. ITTE AND PHILIP ITTE RESIDENCES.

Chicago, Ill.

Walter Burley Griffin, Architect.

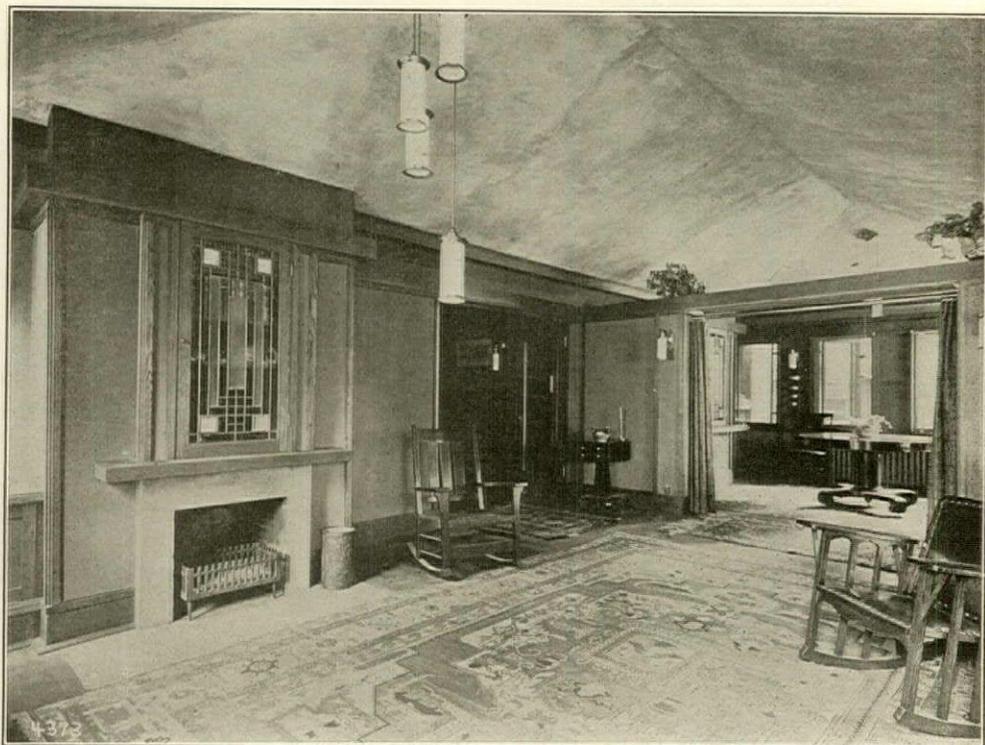
SOME HOUSES BY WALTER BURLEY GRIFFIN

The obvious and inevitable comment upon the houses illustrated herewith and designed by Mr. Walter Burley Griffin is that they are strongly influenced by the success of Mr. Frank Lloyd Wright. All the salient characteristics of the latter's personal style are present, and they are handled with the same vigor and self-confidence which their originator exhibited. It is inevitable that such a bold and novel personal style should perpetuate itself in the persons of independent designers; and it is desirable that such should be the case. Mr. Wright's individual contribution to American domestic architecture may not have the value which its author claimed for it; and it is so very personal that its imitation is dangerous; but it is worth perpetuating, because it is the result of a sincere and intelligent attempt to make the modern American house an honest, simple and effective architectural unit.

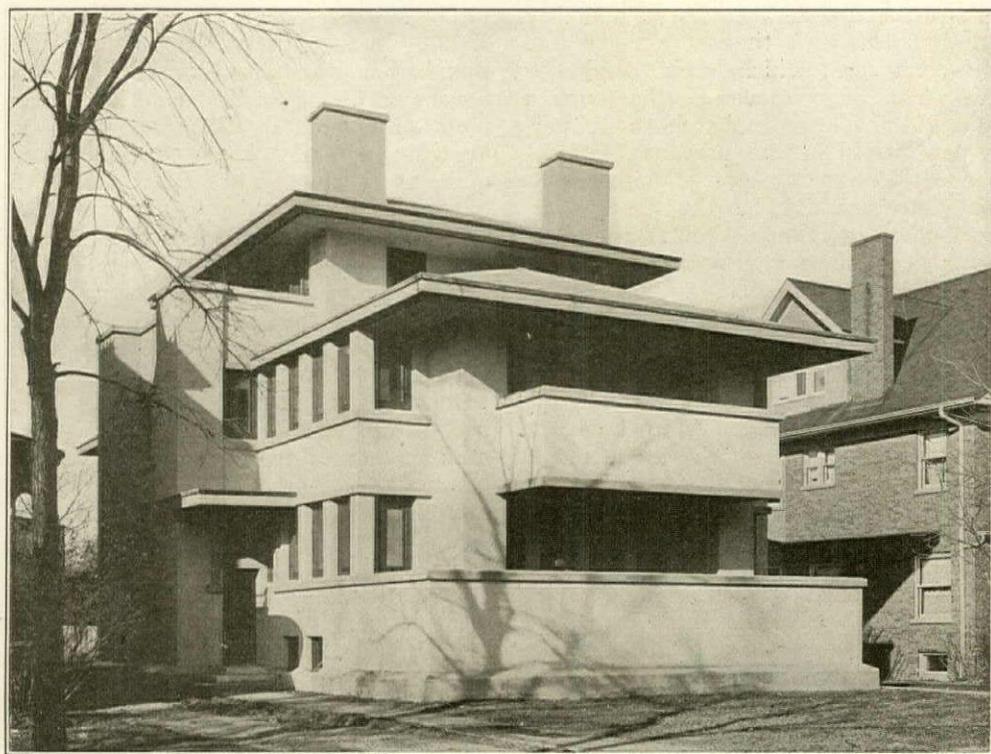
There have been a number of imitators of Mr. Wright in Chicago; but their performances have usually indicated the perils of translating such a very individual method of design into any other terms. Whenever his followers have varied from the master, the variations have usually constituted awful examples of mere architectural perversity and

mannerism. One would not go so far as to say that Mr. Wright's personal style is unmutable; but certainly the mutations of it seem to be successful, just in proportion as they vary but little from the originals. It is characteristic of Mr. Griffin's houses that the variations are slight. In fact, the writer is quite sure that had he passed one of Mr. Griffin's houses on the street he would have been ignorant enough to attribute it to Mr. Wright; and he would have derived quite as much pleasure from the work of the follower as he would from the work of the forerunner. Mr. Griffin is both bold and discreet in his handling of his adopted forms; and it may be expected that if they have any real future ahead of them he will make a genuine personal contribution to it.

In only one instance has Mr. Griffin had an opportunity of varying the general manner of treatment prescribed by his models. In the case of the two-family house at Evanston, Ill., owned by Mrs. Mary H. Bovee, he has added a third story to the usual elements of the design; and he has handled this additional element very successfully. The front view of this building is not only strong and attractive, but it derives much of its strength from the treatment of the third story.



Living and Dining Room.

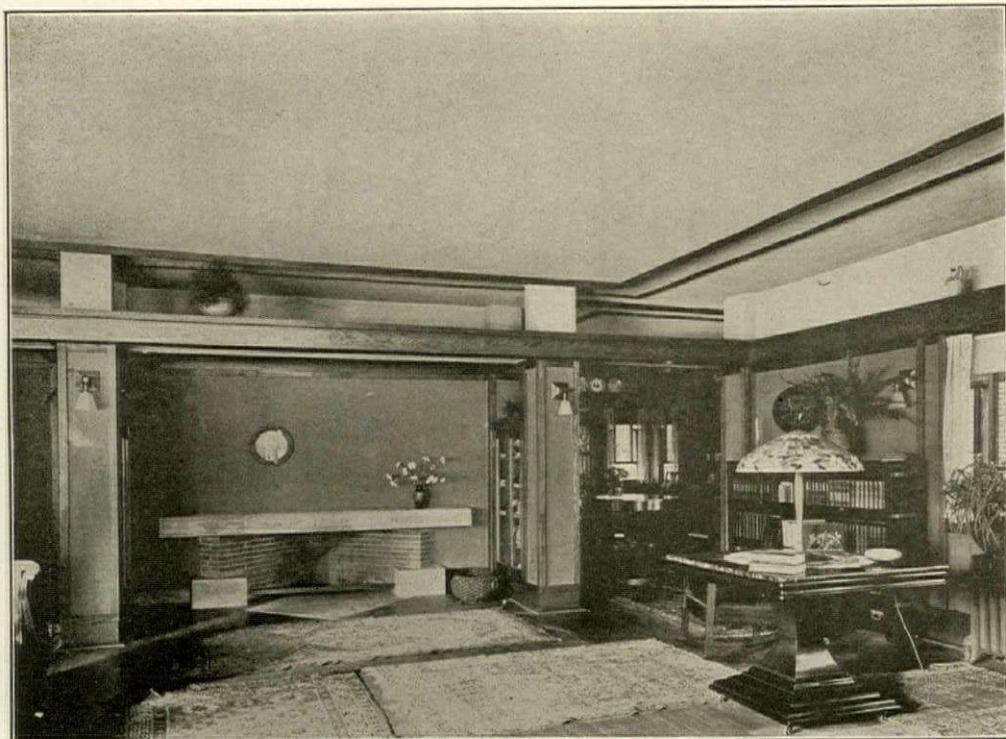


Exterior.

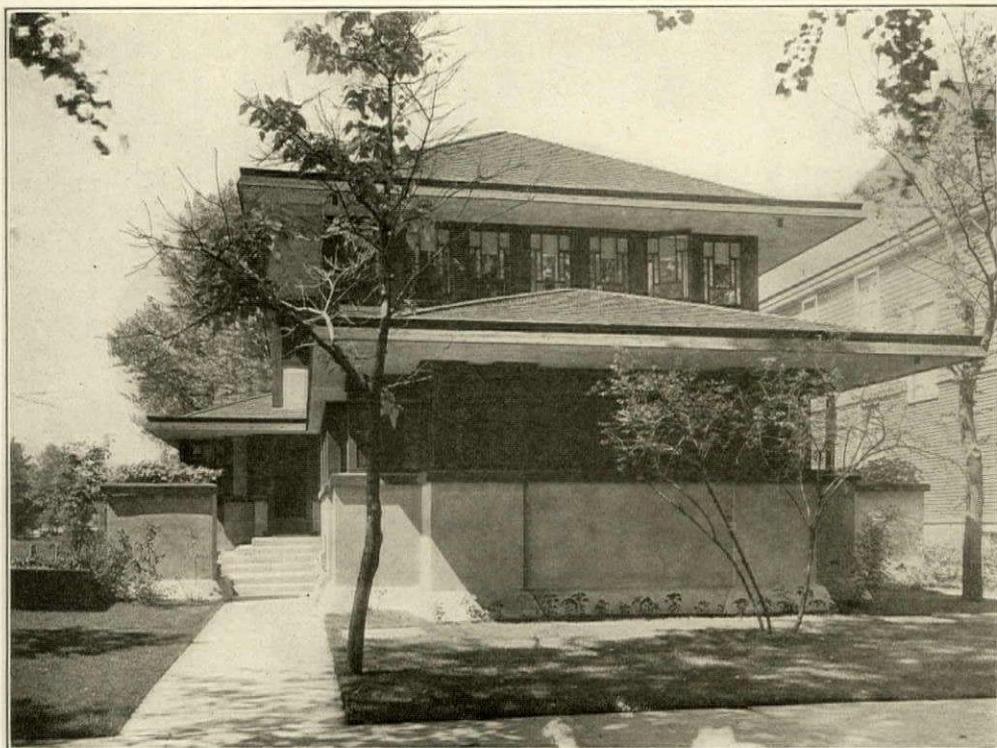
RESIDENCE FOR MRS. MARY H. BOVEE.

Evanston, Ill.

Walter Burley Griffin, Architect.



Living Room.

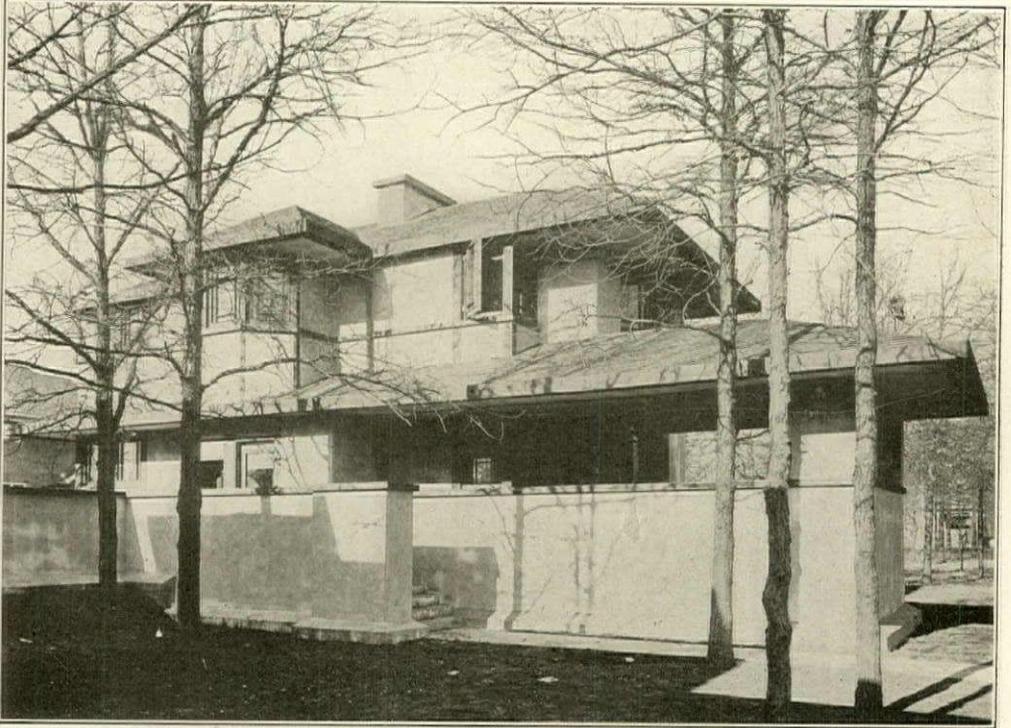


Exterior.

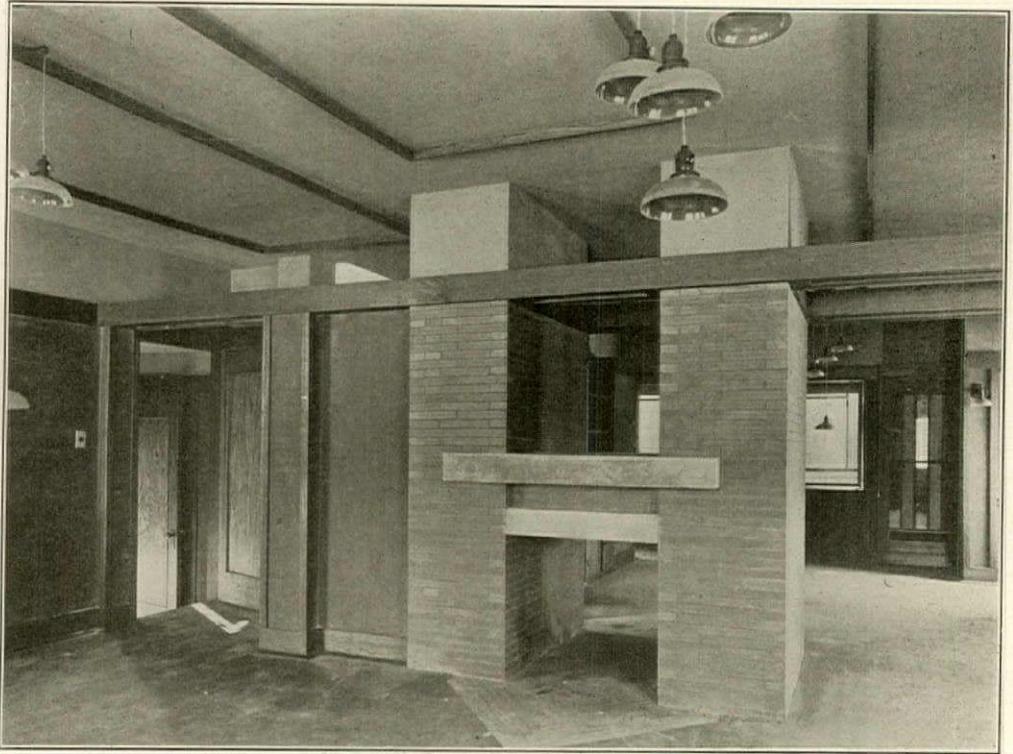
RESIDENCE OF J. B. MOULTON, ESQ.

Rogers Park, Chicago, Ill.

Walter Burley Griffin, Architect.



Exterior.

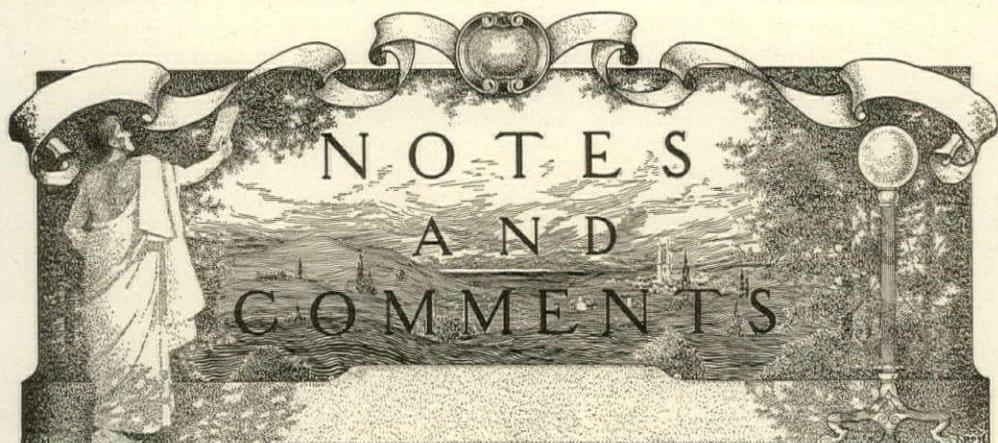


Living Room.

COTTAGE FOR W. S. ORTH, ESQ.

Kenilworth, Ill.

Walter Burley Griffin, Architect.



TOWERS OF THE MODERN CITY

The September numbers of two of the magazines contained articles on city towers and spires. "The Towers of Boston" was the theme of Robert D. Andrews in the *International Studio*, and "American Towers" the subject discussed by Montgomery Schuyler in *Art and Progress*. Mr. Andrews, who is an architect, characterizes with unusual success the spires and towers which he selects for comment. Thus: Of the Campanile of the New Old South, he says, "A stately, graceful monument it is, rearing the slender shafts of its belfry high above the level city about it and giving identity to many a distant view." The Park street spire he describes as "that exquisite mingling of naiveté and refinement which is the despair of modern architects," and then notes that the spire of the Arlington street church, which drew its inspiration from the same sources, is more imitative, and therefore less interesting as a work of art. And of the gothic spire of the Central Church, on Berkeley street, which also is closely modelled on a familiar, though quite different, English type, he observes that "its very absence of wilfulness and imperfection distinguishes it from its originals of the mediæval time." He describes as "a noble conception" Richardson's tower of the Brattle Square Church on Commonwealth avenue, with "its frieze of sculptured figures" which crowns the tall plain shaft like the leaves of a Corinthian capital; "and he tells the

story, that many of us have heard, that Bartholdi, who modelled the figures, gave them portrait faces, so putting some of his friends—including Saint Gaudens and John LaFarge—on a pedestal indeed." But it is about the tower of Boston's Trinity that Mr. Andrews is most enthusiastic. He speaks of it as "without rival in American architecture, for its absolute unity of impression, while combining a wealth of detail and motive which baffles the memory." He adds: "I know nothing more beautiful and impressive than the view from the cloister looking up to its summit." Then he tells how the original design, shown in the competition drawings and accepted by the committee, was departed from. This is told also, and illustrated, by Mr. Schuyler, in the other article. Summing up, Mr. Andrews finds the spires and towers which he has depicted "typical of the process by which America is evolving an architecture of its own. Observe the range of time and country contributing to the architecture of this single square mile of city—London, Salisbury, Florence, Salamanca, Palermo. Why was each chosen? Surely, in accordance with the same law which impels the scientist in his search for fundamental knowledge to examine every fact presented to him and try it out experimentally. Once tried the lesson is partly learned. From the stage of investigation and experiment we shall pass on to the stage of conviction regarding what is fundamental and permanent."

It is to the latter inquiry that Mr. Schuyler addresses himself in his brief consideration of "American Towers." Noting that

skyscrapers tend to put the spires out of business as heaven pointing fingers, he observes that architects in cities are faced by a very serious problem in attempting to signalize and give what their clients will consider adequate relative dominance to a church. Mr. Schuyler's conclusion, enforced by most interesting examples and comparisons, is that "The church-tower, as a church-tower, must be distinguished from the tower of the skyscraper by being obviously monumental. And, in this connection at any rate, monumentality connotes uselessness. So it must, by its beauty, be its own excuse for being." This is the secret he points out, of the success of the Washington Monument; it is why the beautiful little tower of Madison Square Garden has nothing to fear from its mighty neighbor, the Metropolitan Life; it explains why the tower on the Judson Memorial Church is not satisfactory, architecturally considered, as a memorial, and is a reason why the tower of Boston's Trinity Church may be preferred to that of the Broadway Tabernacle.

LABOR PANELS IN A CHURCH

The age of industry, which has expressed itself so strongly in many ways, is at last placing its stamp on ecclesiastical art. This was more or less inevitable. With all the talk about labor and the church, it was not to be expected that the art of the church could hold out against expression of the dominant zeitgeist; that it is yielding is evidence, many will think, of the virility of the church. The case in point is a series of seven paintings that have been recently placed on the walls of the apse of St. Mark's church in Leicester, England. Leicester is distinctly an industrial town, and St. Mark's is located in the heart of its workingmen's district, where, through contact with the problems of its neighborhood, it has become, "without much pretense or flub-dub," says a description, "a real labor church." Of the seven panels, the two outermost symbolize labor suffering under oppression, with un-pitying Mammon in the one and unmoved Society in the other, looking on. In the center, Christ is shown as the fellow-worker of those who toil; and other pictures suggest the redemption of labor by mutual helpfulness, and the upward striving—with the glimpse of a factory in the background—of the masses of men, standing shoulder to shoulder. At first though the end pictures, with their suggestion of class set against

class, would seem a false note in an edifice dedicated to the Gospel of brotherhood; but the Gospel story gives precedent for that.

REAL ESTATE AND CIVIC CENTERS

A well organized movement which has been started in Portland, Ore., takes as its catch phrase the title, *The City Sensible*. The "North Western Architect," in furthering the movement, has had something to say recently, which has not been much said before, about Civic Centers. It called attention to the stability which such a center gives to real estate values, remarking: "A Civic Center on a wise scale means a lasting center. That also means a business center, and one that is to continue. The Civic Center, then, is an indication of stability in business and in a way settles all controversy as to whether or not the business center is to be moved further up or further down." Thus a Civic Center, in addition to beautifying the section of the city chosen for such improvement, adds stability of business to that part of the city in general." This is a consideration that is likely to appeal to business men.

A UNIQUE TENEMENT

From Cleveland comes report of a novelty in tenement house construction. Plans have been drawn, approved by the Inspector of Buildings, and the money provided for the construction of a big tenement with a playground underneath. The building is to be, it is stated, 264 feet long and 76 feet wide, and will be constructed on stilts, or pillars, leaving below it an open space seven feet high. As reported, the purpose is two-fold: to give a play space for the children of the house, much more conveniently located than if it were on the roof; "and to give ventilation for six great airshafts," which are to be open at top and bottom and extend the height of the house. The building is to be fire-proof, with cement floors that can be washed with a hose. Balconies will surround the building at each floor, and each floor will also have balconies on to the light courts. Iron stairways will descend from all these balconies—ten on the outside. On each floor two rooms, it is promised, are to be reserved for emergency hospitals. This seems unnecessarily lavish, if there are to be attendants in each. But at any rate the construction is interesting.

**THE WORK
OF
SCAPA**

A leaflet recently issued by Scapa (the English Society for Checking the Abuses of Public Advertising) contains a brief and dignified statement of the objects and methods of the Society, that is in pleasant contrast with some of the ill-considered and fanatic opposition to outdoor advertising in this country. "The aim," says the leaflet, "was not to indulge a dislike to a tendency of the age, but to preserve what the age values—the great natural asset of grace in scenery. . . . It was held that the abatement of disfigurement could best be secured by bringing into fuller and combined play all the social forces which were interested in improving the taste of the people." Those who organized the Society, the leaflet continues, disclaimed "all hope of affecting at once any sweeping change, or providing instantaneous remedies for this or that manifestation of the evil. They were content to trust that they would succeed in planting a germ in law and social practice which would gradually spread." As to results, sky signs were prohibited in 1891 in London, and by the new act of 1907 the same power of prohibition can now be obtained by local authorities generally. Similarly in various local acts, restrictions can be imposed on the use of flash lights and illuminated advertisements, on the scattering of handbills and so on, and these may now be adopted generally. Particular spots or areas may be scheduled within which no advertising signs are to be set up which would impair the natural beauty of the view, and in certain localities, hoardings may be absolutely prohibited. It should be noted, however, that in the case of all existing advertisements there is a term of five years' grace. In addition to legislation, the society's campaign has had of course a very considerable restraining influence. The leaflet remarks, "The railway stations, it must be owned, are not places of delight. But it may be noticed that, on many lines, pains are being taken to make the display impressive rather by its harmony, and decorative effect, than by its hideousness. So, again, a comparison between a good town hoarding of to-day and one of the year 1890 would indicate a happy advance in the ideal of bill-posting." A new and excellent line of effort is indicated in the purpose to "appeal to the good will of the firms which employ out-of-door advertising to practise some forbearance in the case of villages and other places where vivid and obtrusive notices do

an injury to the surroundings quite disproportionate to the commercial advantage that could accrue from the display." It is also proposed to make a special appeal to those who are building the Garden Cities. The hope of the movement is expressed in these words: "The blind instinct of emulation and imitation has led to the use of advertising eye-sores by individuals in pursuit of custom. The same instinct in an enlightened form will lead communities to interpose a veto. As soon as one fashionable watering-place has purged itself of the pest, others will follow suit."

**SELF
EDUCATION
FOR
ARCHITECTS**

An address on Self Education, which was delivered before the Boston Architectural Club by Claude Bragdon, a year and a half ago, has lately been published by him in leaflet form. Mr. Bragdon, who is a Rochester architect, is—as readers of this magazine know—so good a writer and interesting a thinker that he is able to make a prosy theme attractive. He begins by observing that in cutting the cake of human occupations the architect draws the piece which contains the gold ring. "The cake is the business and utilitarian side of life, the ring of gold is the aesthetic, the creative, side." "Think," he says, "what your work is: to reassemble materials in such a fashion that they become instinct with a beauty and eloquent with a meaning which may carry inspiration and delight to generations still unborn. Immortality haunts your threshold, even though your hand may not be strong enough to open to the heavenly visitor. Of captains of industry you are the captains; by the very nature of your calling you are not privates in the ranks, but officers of staff." The saying, "To be young, to be in love, to be in Italy," he paraphrases: to be young, to be in architecture, to be in America. His recipe for self education then is, first, to train one's self to meditate; second, to study earnestly these three things, music, the human figure, and nature, studying them to catch their spirit, and their laws of harmony. He believes that when the living human spirit "stirred into consciousness by meditation, which is the prayer; by music, which is its praise; by the contemplation of that fair form which is its temple; and by communion with nature, which is its looking glass," awakes in the architect, he will inevitably have a mastery over the "granite and iron heart of the hills" to transfuse them into beauty.

**FIGURES
OF
BUILDING**

The detailed figures covering building operations in the cities of the United States during 1909, as compiled by the government Geological Survey, contain many facts and comparisons of interest. The statistics are those of 128 cities, so that the aggregates may be said to represent practically all of the urban construction in the country. It was a great building year, both relatively and actually, the total expenditure for this purpose in the cities coming very little short of a billion dollars—\$930,520,713. It is interesting to find that Chicago led in the number of new stone structures, and also in the number of concrete; that New York led in brick; and Seattle in the number of wooden buildings. But Chicago, for all her stone and concrete, spent more for wooden buildings than did even Seattle. Reading, Pa., was the only city in the country that reported no wooden buildings. New York led in the construction of fire resisting structures, these coming to a cost of nearly a hundred and eighty-two million dollars; Chicago was next, with an expenditure for them of seventy-nine millions; Brooklyn third, at fifty-four and a half millions; and then Philadelphia, St. Louis, and San Francisco. Taking the new building as a whole, all over the country, 73.24 per cent. of the total expenditure was for fire resisting structures—an encouraging showing. While New York was first in new brick buildings and Brooklyn was second, and Philadelphia only fourth, the metropolis came next to Chicago in the number of new stone buildings, and the average cost of all the construction in New York was enormously greater than in any of the other cities. To the statistics for San Francisco there attaches of course a special interest. They speak for themselves. In the last five years the cost of the building operations there have been as follows: 1905, \$18,268,753; 1906, \$434,927,396; 1907, \$56,574,844; 1908, \$31,668,341; 1909, \$26,184,068.

**TOWN
PLANNING
CONFERENCE**

The Town Planning Conference under the auspices of the Royal Institute of British Architects, which was postponed from last spring on account of the death of the king, is to be held in London, Oct. 10th, to Oct. 15th. With the new king as Patron, with John Burns as Hon. President, with Leonard Stokes, President of the R. I. B. A., as President of the conference, and with a long list of titled and otherwise distinguished vice-presidents, the conference promises to be an affair of much distinction. The list of papers to be presented gives striking evidence of the truly international character of the gathering. The papers are to be printed in the language in which they are written, and this language may be English, French, German or Italian. All official notices during the week will be in French and English. In the preliminary program, the papers are arranged in five groups. The first have to do with Cities of the Past, the second with Cities of the Present, the third with City Development and Extension, the fourth with Cities of the Future, and the fifth with Special Subjects. Only two Americans write papers. They are C. Mulford Robinson of Rochester, who is to discuss Cities of the Present, and D. H. Burnham of Chicago, who is down for a paper on "Cities of the Future." The inaugural meeting of the Conference is to be held in the Guildhall in London, and addressed by the Right. Hon. John Burns, M.P. There is to be a banquet in the Grand Hall of the Hotel Cecil, a Town Planning Exhibition in the galleries of the Royal Academy, and an exhibition of London Maps and Plans, in the Guildhall. In the Library of the Royal Institute of British Architects there will be an exhibition of books, maps, drawings, etc., relating to Town Planning. Visits have been arranged to the various Garden Cities, and to other sights of special interest to Town Planners. Arrangements have been made for the publication of the "Transactions."