

THE AMERICAN ARCHITECT

LIBRARY of CONGRESS
Two Copies Received
MAR 20 1909
Copyright Entry
An. 2, 1909
CLASS 8 XXG
176278
COPY 8.

Vol. XCV.

WEDNESDAY, MARCH 17, 1909

No. 1734



A LODGE IN BUCKS

MESSRS. FORBES & TATE, ARCHITECTS

Notes from Europe

By FRANCIS S. SWALES, ARCHITECT, LONDON

NEW Districts About London.—Journeying round and about London one comes upon certain districts in which the houses, though the work of living architects, have all the charm of the buildings of the bygone days when architecture was an instinct rather than a profession; when composition, proportion, scale and fitness of details were more fully felt if less understood than in modern times. The districts which are best known are of course those which have been well advertised as "Garden Cities" or "model" towns or villages, but it is not to these only that one may look for those buildings which, criticize them as we may upon practical or utilitarian grounds, are nevertheless very pleasing to look upon.

Of the model villages, Bedford Park, upon which principally rests Mr. Norman Shaw's fame; with Chiselmurst, where the work of Mr. Ernest Newton and Mr. E. J. May is to be found at its best; with Letchworth which is not yet so beautiful as it may be some day—with Port Sunlight (near Liverpool) where William and Segar Owen have produced some of the best cottages built in modern times. There are parts of Hampstead—as in Frognal and Platt's Lane—Streatham, Notting Hill and Holland Park, where the houses are larger and are the work of such architects

as R. Norman Shaw, Ernest George, C. H. B. Quennell, C. V. A. Voysey and Blomfield. But to these are being added a number of small places in the counties surrounding London where various economic experiments are being tried. There are villages made up of cottages and villages of "estates" where there are no cottages and villages made up of small estates with their outbuildings of lodges, stables and cottages all laid out upon the subdivisions of a former great estate. Through Surrey, Middlesex, Hertfordshire and Buckinghamshire old railroad lines have been improved and new railroad lines have been run, particularly important being a new line of the Great Western through the latter county, shortening the distance of travel between Birmingham and London, along which several of the groups of small "estates" have sprung up and with them the names of numbers of young architects, among whom we shall find the Shaws and Georges of the rising generation. At Chalfont-St. Giles and Gerrard's Cross in Buckinghamshire—to mention but two—there are some interesting groups of buildings which make up small estates and for the present may be counted as country houses, but which within a short space of time will doubtless be built about on all sides. The little Entrance Lodge with its thatched roof, which extends



HOUSE OF MR. FORBES (REAR VIEW)
CHALFONT, ST. GILES, BUCKS

MESSRS. FORBES & TATE
ARCHITECTS

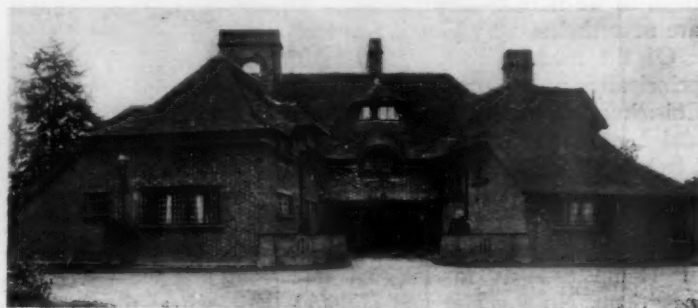
over and along the garden wall, is all that could be desired for such a building. The house of Mr. Forbes is both original and typical, being especially interesting because it is the home of the architect.

As to English Houses.—The very large house—such as was built from the Elizabethan to the early Georgian periods—is a very exceptional problem in these days and when it is presented is either treated monumentally and partakes of the character of a club, or even an hotel—thus losing in individuality and in the charm so desirable in a home. With the small house there are two conspicuous drawbacks usually present: first, the ground area is so restricted that in order to obtain good proportions the height and convenience of the rooms are impaired, or, when practical conditions are given dominant consideration, proportions and composition suffer; second, the amount of money at the disposal of the architect is barely sufficient to build a plain and substantial structure. It is the house that is not externally large, nor what could be called small, that is the most attractive proposition to the architect practicing residence work. The plan may be studied for both effect and convenience without fear that the time given will be thrown away; and the elevations may be treated in any or various materials, and design need not be restricted solely to obtaining good proportions. Here is the chance for the architect to display ingenuity and originality. During recent years very few of this class of English houses have been designed in any well-defined architectural style, but have been rather in the nature of perpetuations of the character of design of old buildings in the particular district in which they have been built; and sane treatment of local materials and the avoidance of ornament, either painted or sculptured, have been the dominating distinctions. Wilford House, Salisbury, by Mr. Detmar Blow, is a very distinguished example of the style, and one of the few notable modern examples which compare favorably with the best of the old work in grace and dignity, yet give evidence of being very modern buildings. All sides are treated alike, as regards outline of the façade, and windows and doors are placed

just where they are needed; there are no wings to give the appearance of after-thoughts or additions to the original. The surface throughout is of chequered stone and flints, and only the architectural details are executed in dressed stone.

By way of contrast, Ewelme Down, Berkshire, may be taken as what the writer finds depressing and uninteresting. The principal part of the garden front is treated so symmetrically as to have the effect of a semi-suburban "double-house" designed for letting purposes; the wing at the left and the tower behind seem but additions of which a continuance may be expected. The second-story windows are low and small, and the whole story appears to be merely jammed in between the living-

rooms and the roof. One feels that all the bedrooms are dark and dull, and there is an air of desolation about the whole, which is the most unpleasant element that can creep into the character of a residence. The few architectural lines and the beautiful surface which give unity to Wilsford are altogether absent; so is the charm and so is the feeling of a "home"; it is only a large house. Acremead, in Kent, by Messrs. Smith and Brewer, falls between the two; the garden front is admirable; standing as it does at the top of three well defined and well arranged terrace; designed with careful regard to the rainy climate of the country, but with a thought for the days when the sun shines and England becomes for brief periods the most delightful country in the world. The composition of this front is almost formal—almost symmetrical—and escapes looking like a row of moderate-sized houses due to the handling of the two ends under the gables. The texture of the wall surface is rich in its color effects, and if the cyclopean masonry resulting from the natural employment of the local stone of Kent is not quite sufficient to tie the whole together, the single string course over the second-story windows between the end projections helps much. The impression given by the front as a whole is one of strength and vigor—agreeable and inviting, a place where one might entertain his friends both indoors and out—an air derived often from the location of a house at the top of a hill. The entrance front, however, is far from preserving the same character—it is "picturesque," if you will; there is the same



HOUSE OF MR. FORBES (ENTRANCE FRONT)
CHALFONT, ST. GILES, BUCKS

MESSRS. FORBES & TATE
ARCHITECTS

use of materials as in the garden front, and the only offensive feature is the entrance doorway, which is too large in scale for everything around it; but the low walls, the great expanse of roof, the small windows and the bare, paved court afford only few opportunities for enjoyment. A large house on a hillside has always one side that is difficult to treat; either one is low, long and depressing, and must be "broken up" by trees or some strongly marked vertical feature—as a staircase tower, or, on the other, it will be high and stilted. But to regard one side as almost a castle and the other as a row of cottages does not seem a desirable means to the end sought, an ideal country home. In the present instance one can forget the entrance front and forgive the low-ceilinged interiors when he comes upon the terrace or views the fine garden front from any point of view.

Hannaford, in North Devon, is a crisp and rather hard design in irregular rock-faced ashlar, in a setting of terraced gardens in which the employment of different kinds of masonry and the arrangement of the re-



HOUSE AT ARISAIG
SCOTLAND

MR. GEORGE JACK
ARCHITECT

taining walls which support the wooded terrace around the house are most effective. As is so frequently the case, the bedroom story is almost suppressed, though the reception rooms are upon rather a grand scale.

The house of Arisaig, by Mr. Jack, further illustrates the British idea of "killing" the upper story, and also, by selecting different sized stones and the use of the wide joint, how effective a design can be got out of the hard and limited materials to be obtained in gray and barren Scotland. This house displays some of the conveniences and inconveniences of typical planning in Britain. Thus, there are elaborate service arrangements in connection with the kitchen, all on the ground floor and all located together, but the kitchen and dining-rooms are on opposite sides of the entrance hall; there is only one staircase and only one bathroom. Similar planning is illustrated in the large house "Ashley Green" in Westmoreland, where the kitchen and dining-room are separated by an entrance hall and a long passage with three steps in it; and, although there are two staircases, there is only one bathroom to ten bedrooms. Externally, it is characteristic of much modern English work—a



HOUSE AT CHALFONT
ST. GILES, BUCKS

MESSRS. FORBES & TATE
ARCHITECTS

large and expensive house which imitates old cottage effect and poses on the side of the "simpler life." It is undoubtedly better than imitation of the work of the times of Queen Elizabeth and of Queen Anne, but for something that is neither so bad as the latter nor so simple as the former we may turn again to Wilsford House.

"The Builder" on Americans.—"The Builder," which is a somewhat encyclopædic authority, has in its number for January 16th the following comments of interest to Americans: In a leading article upon "International Competitions," it says "It is almost a foregone conclusion that the design selected will be by an architect belonging to the nation on whose soil the building is to be erected. The California University Competition was an exception, but the exception was a Frenchman, and in architecture the Americans are more French than the French themselves." The last clause, remembering that during the past three hundred years France has been not only pre-eminent in architecture, but the source of inspiration of all the best monumental work produced in many of the European countries—and we assume it is as regards monumental architecture "The Builder" speaks—is a very great compliment indeed to "the Americans." Fortunately for American architecture, in spite of some alleged "successful English Gothic," Americans have not yet fallen into the rut where anyone may cast the slur upon them of being more



GARDEN FRONT, WILSFORD HOUSE
SALISBURY, WILTSHIRE

MESSRS. BLOW & BILLEREY
ARCHITECTS



GARDEN FRONT, ACREMEAD
CROCKHAM HILL, KENT

MESSRS. SMITH & BREWER
ARCHITECTS

British than the British themselves. On the other hand, it is not difficult to observe that young Britons are drawing second-hand inspiration from France via the American architectural press, and that British public architecture is being greatly benefited thereby. As to the accuracy of the general statement, we may recall the international competitions for the Peace Palace at The Hague, the Palais du Senat at Bucharest, the National Museum and the Bourse at Cairo, and numerous competitions for buildings in Mexico and South America which have resulted, as did the University of California, in the first prize being awarded to a Frenchman. France is one of the few nations which do not challenge the world to compete against her architects, but it would appear to be because of a kindly and charitable attitude which she adopts toward the rest of the world. American architects already have some advantages over other of *les étrangers* in France, and if we may believe the statement of "The Builder," it may be that in the near future Americans will be designing *douanes* and *hotels-de-villes* all over France.

The medal of the Royal Institute of British Architects, which is, to quote from the regulations governing its award, given annually to the "Architect or Man of Science or Letters who by his works or writings has promoted the knowledge or advanced the progress of Architecture" (there being no restriction as to nationality) is this year to be presented to Dr. Arthur J. Evans, LL.D., who, the writer has been able, but not without difficulty, to learn, is a Cretan explorer.

The various prizes and studentships of the Royal Institute of British Architects have been awarded as follows: For measured drawings the medal goes to Mr. Ernest Wray; for his design in the competition for a Casino, the Soane Medallion goes to Mr. Anthony Barker; for studies in English Gothic (principally), the Pugin Studentship goes to Mr. S. H. Miller; the Tite Prize (which brought out the best design in the exhibition) to Mr. Gunn; the Cates prize to Mr. Leslie Wilkinson, and the Grissel Prize, for construction, to Mr. D. W. Day.

Paris—The Reporter General of the Budget.—A huge scheme has been brought up for the improvement of the principal boulevards, streets and public

places which is estimated to cost eighty millions of dollars, of which about seventeen millions are proposed to be spent upon the extension and completion of *Les Halles Centrales* and the Boulevard Haussmann; but the scheme is so comprehensive as to include important improvements in every *arrondissement* in Paris. Some further twenty-two millions of dollars is required for a new system of water supply; eighteen millions for education, and about seven millions to combat tuberculosis.

Monument to Paul Dubois.—It is announced that Mr. A. Boucher has completed the monument to Paul Dubois, the great sculptor who was the Director of the Écoles des Beaux-Arts, which is to be erected at his birthplace, Nogent-sur-Seine.

M. Charles Victor Famin.—The *doyen* of French architects will celebrate his hundredth birthday on the eighteenth of this month and his native town of Chartres proposes to make the event memorable. The street in which he has lived for fifty years is to be renamed after him. M. Famin, who is the son of the architect who was entrusted by the great Napoleon with the restoration of the Château of Rambouillet, was a pupil of Vaudoyer and obtained the Prix de Rome in 1835; three years ago he was elected a corresponding member of the Académie des Beaux-Arts.

The Press.—Except for the prize-winning designs for the Glamorgan County Hall which have appeared in all the English weeklies (and are perhaps best shown by the *Building News* for January 29), and a few houses—the best of which have been shown by illustrations accompanying our former letters—there is little of importance in the numbers from January 16 to February 13, inclusive. *The Architectural Review* contains further contributions upon Lecce—a town in the heel of Italy—accompanied by sketches and measured drawings and upon "Architecture in the United States," which is illustrated principally by reproductions of Stores and Shop fronts designed by Messrs. McKim, Mead & White and Louis H. Sullivan.

La Construction Moderne for January 16 contains the designs by M. Pons which won the Prix Godebœuf at the Écoles des Beaux-Arts—in which competition the American Hiron was placed second this year—and the



ENTRANCE, ACREMEAD
CROCKHAM HILL, KENT

MESSRS. SMITH & BREWER
ARCHITECTS



TERRACE, ACREMEAD
CROCKHAM HILL, KENT

MESSRS. SMITH & BREWER
ARCHITECTS

announcement of the election to the Presidency of the Société des Artistes Français and of the Sociétés des Architectes Diplômés of H. P. Nénot and M. L. Bounier respectively. The numbers for January 23 and 30 are devoted principally to a description of the Hotel Chatham, Paris. The principal elevation is vigorous and not without distinction and some of the interiors are well studied.

L'Architecture for January 16 has a very interesting article by M. L. Boileau upon the Palais de Justice with especial reference to the fine façade in the rue de la Sainte-Chapelle by Duc and Dommey—a front worthy to rank with those of the Libraries of Ste. Genevieve or the École des Beaux-Arts. The same for January 23 contains in the text some reproductions of working drawings of a store building by M. A. Guilbert in his characteristic, strong version of the style of Louis XVI. The same for January 30 contains Street's American Church at Paris, and the address to the Société Centrale by M. Ch. Girault. The number for February 6 illustrates a very good apartment house by M. Alex Fournier, a number of the beautiful details of which, including some charming bas reliefs by M. Henry Bouchard, are shown in the text.

Recent Legal Decisions

ARCHITECT'S RIGHT TO REJECT MATERIALS SUBMITTED

A firm of contractors were bound to put in sidewalk lights "of the W. B. Jackson make or equal" and the contract provided that the whole work must be performed to the satisfaction of the architect, who might approve or reject any or all work. They informed the architect that they had several lights equal to the W. B. Jackson light which they wished to submit to him that he might make a selection from them. This the architect refused to make, insisting on the W. B. Jackson light. The contractors accordingly put in these lights at a cost, as they claimed, of \$600 more than the lights equal to them would have cost, and claimed this as an extra. The court held that the fact that the contractors

put in the W. B. Jackson lights did not estop them from claiming any loss they might sustain thereby. They held that if they did in fact produce lights equal to the W. B. Jackson light the contractors had the right, not only to install them, but to have the architect's approval of them before they were installed, and it was the architect's duty to give them the benefit of his honest judgment in passing upon the character of the lights produced. A dissenting opinion by two of the seven justices was to the effect that as the work was to be performed to the satisfaction of the owner, he was to decide which light was satisfactory, and he might do so arbitrarily, as the architect did, so long as he did so in good faith; that the contract was entered into upon the basis of the cost of the Jackson make of light and the owner had the right to that particular light or to be satisfied with some other make.

Camp v. Neufelder (Supreme Court of Washington), 95 Pacific Reporter 640.

NECESSITY FOR ARCHITECT'S CERTIFICATE

Where work is to be done to the satisfaction of the architect, evidenced by a certificate to that effect, the production of such a certificate is a condition precedent to a right of action under the contract. But where, from the nature of the work there may be latent defects, not discoverable at the time of completion, but becoming patent after the lapse of time, it may be important that the architect should not exercise final judgment until the date fixed for the final payment after completion; or where the defects are apparent and the architect has called the contractor's attention to them and made progress-payments under promises of the contractor to repair the defects before the work was finally turned over for acceptance, there would be reserved to the architect the right of final approval or rejection at the expiration of the time named. Where, however, the work has been done to the satisfaction of the architect and he afterwards without warrant refuses to issue his certificate for the final payment, his refusal is unreasonable, and the necessity for its production is dispensed with.

Copley v. Durand (Supreme Court of California), 95 Pacific Reporter 38.

OWNER'S REMEDY WHERE CERTIFICATE AND PAYMENT WERE REFUSED

A building contract provided that payments thereunder should only be made upon certificates of the architect, who was named therein. Upon the completion of the contract the contractor applied to the architect for a final certificate. He refused to give one on the ground that he did not issue certificates on the work, that he was not regularly employed by the owner as supervising architect; that he made the plans and wrote the specifications, but beyond that the actual supervision was being done by the owner himself and that under the circumstance a certificate would not be necessary, advising the contractor to apply to the owner for payment. The owner, on the other hand, on being applied to for payment refused to pay until the contractor got a certi-

cate from the architect, and after several applications to both parties, the contractor brought suit, to which the owner objected that a necessary precedent to commencing suit was the obtaining the architect's certificate. The court held that the architect having refused to act when requested and the owner having refused payment without the production of a certificate the contractor's sole remedy was by law.

Cirilby v. Philip Rinn Co., 135 Illinois Appeals, 198.



AUSTIN W. LORD
PRESIDENT
345 Fifth Ave., New York

WILLIAM WELLES BOSWORTH
SECRETARY
527 Fifth Ave., New York

LLOYD WARREN
3 East 33d Street, New York
CHAIRMAN COMMITTEE OF EDUCATION

CRITICISMS

PLAN PROBLEM.

The drawings sent in by the students for this problem were in the main very creditable. They were well presented and showed, in the majority of cases, that they had been carefully studied. The chief fault to be found with them was that they were too large in scale, the jury recognizing in many of the solutions suggestion of a similar problem once given in the École des Beaux-Arts in Paris, which they had attempted to adapt to fit this smaller problem. The drawings from which many of the ideas were taken were made for a Senate Chamber with seating capacity for 300 members. It is difficult, if not impossible, to find a scheme which can be well used for a much smaller room by simply changing scale. Since the height of doors and galleries could not well be greatly reduced, the resulting design was one of very high vaulting, which is not adapted to be used for debates.

In the opinion of the jury the room called for was so small in size that it would have been more appropriately treated with a rectangular plan and a flat ceiling.

The students are especially urged to be more careful in the matter of scale. In many cases *projets* which were most creditable in design and in presentation failed to receive mentions because the scale was either far too large or too small. Scale is an essential point in design, and the jury proposes in the future to be even more strict in this regard than they have been in the past.

ARCHÆOLOGY PROBLEM

A BELFRY

Judgment of March 10, 1909

Brendle, F. H.	New York	Atelier	Bosworth & Holden	M
Moscowitz, J.	"	"	A. Ware	M
Ellis, A. L.	"	"	Prevot	Placed M
Detwiller, F. K.	"	"	"	M
Bruns, Herman	"	"	Donn Barber	Placed M
Foster, C. M.	"	"	"	M
Tatton, H.	"	"	"	M
Renier, A. E.	"	"	Hornbostel	M
Seipel, J. A.	Philadelphia	"	Drexel	M
Luckens, Helena A.	"	"	"	M
Ellington, D. D.	"	"	"	Placed M
Kirby, C. S.	"	"	"	M
Moscau, R.	Pittsburg	"	Carnegie Tech.	M
Rigaumont, V.	"	"	"	M
Ritchie, G. W.	Boston	"	Boston Archl. Club	M
Somes, Dana	"	"	"	M
Blount, Geo. F.	"	"	"	Placed M
Bollard, D. C.	Washington, D.C.	"	Wash. Archl. Club	M

CLASS A. ESQUISSE-ESQUISSE

A RECREATION PARK

Judgment of March 10, 1909

Rigaumont, V.	Pittsburg	Atelier	Carnegie Tech.	M
King, W. H., Jr.	"	"	"	M

CLASS B. ESQUISSE-ESQUISSE

A MUNICIPAL PLAYGROUND

Judgment of March 10, 1909

Wright, R. M.	New York	Atelier	Donn Barber	M
Messing, F.	Hoboken	"	F. J. Neis	M

CLASS A. PLAN PROBLEM

A SENATE CHAMBER

Judgment of March 10, 1909

Di Nardo A.	Philadelphia	Atelier	T-Square Club	Medal
Schaefer, C. F.	"	"	"	M
Barstow, A.	"	"	"	M
Ellington, D. D.	"	"	Drexel	M
Dorsey, L. M.	"	"	Univ. of Penn.	Medal
Holmes, G. A.	"	"	"	Medal
Langille, L. E.	Washington, D.C.	"	Wash. Archl. Club	M
Schaefer, W. J.	New York	"	Prevot	M
Pierpont, C. S.	"	"	"	M
Schonewald, G. A.	"	"	"	Medal
Brendle, F. H.	"	"	Bosworth & Holden	M
Rigaumont, V.	Pittsburg	"	Carnegie Tech.	M
Jones, Walter, Jr.	"	"	"	M
Talbutt, J. F.	Baltimore	"	Baltimore	Medal

ILLUSTRATIONS

ALL SOULS UNIVERSALIST CHURCH, WATERTOWN, N. Y.

Mr. Hobart B. Upjohn, Architect

The design consists of a long nave and chancel running east and west, with a Sunday school addition toward the north, space being left for a future rectory and cloister connecting the rectory with the tower, thus enclosing a square. The nave was designed to accommodate a seating of 500 without crowding, and the chancel has accommodations for a choir of thirty. The Sunday school building was designed with a stage and dressing room on either side.

A pastor's room with a back stairs and library were provided between the chancel and Sunday school building.

In the basement of the church was located a large

dining-room with tables to seat about 100 comfortably. The kitchen and a large pantry and scullery were located near the dining-room as was also the ladies' and men's dressing-rooms with toilets adjacent.

The whole of the basement of the church was finished with a cement floor and gives ample accommodations for storage of materials.

The building is of Hummelstown brownstone laid up in random ashlar, left with a rock face. All openings are trimmed with a tooled and finished stone, smooth. The walls are lined with native limestone, laid up in rough rubble and using a pure cement mortar.

One of the points of particular interest is the construction of the roof. It is well known that Watertown is one of the coldest cities in the State, and on buildings of this character snow would be liable to accumulate and melt on the under side, where the whole mass would slide down and tend to rip off any gutter or slate along the eaves. For this reason no gutters were placed on the eaves and slate was started three feet away from the eaves so as to avoid its tearing off at this point. The ground was dug away at the foot of the wall and a concrete gutter with tile drain run on top of this was built 4 feet 6 inches below the ground. The drain was then connected directly to the sewer and the space above filled with a large loose stone up to grade and covered with broken stone. The space between the ceiling and the roof was well ventilated by means of a galvanized ventilating ridge and openings left between the beams at the eaves. This was done in order that the heat of the building should not come in direct contact with a cold roof and in this way melt the snow which lay on top of it.

The church has an extreme length of 134 feet, having a nave of 91 feet 2 inches by 25 feet deep. The nave has a clear span of 41 feet, while the clear height at center is about 51 feet. The tower, located on the northeast corner is 28 feet square, and at the base of buttresses has a height of 95 feet from the ground.

The roof is supported by heavy yellow pine trusses spaced about 15 feet apart. These trusses are designed so that in case of settlement of the side walls they will have sufficient strength in the upper chord member to resist bending stress, there being no tie rod used in their construction.

The lighting fixtures are of special design and finished in a dull bronze. All the lights were located inside what might be called an inverted shade. The lights are all contained inside the shade which is supported by six chains, their total length being 17 feet.

SCHOOL AT WESTMOUNT, P. Q., CANADA

Messrs. Ross & Macfarlane, Architects

The school at Westmount, province of Quebec, Canada, Messrs. Ross & Macfarlane, architects, illustrated in this issue, is designed to accommodate six hundred pupils, and cost approximately \$102,000. The building stands back 75 feet from the front line of the plot, with the main façade toward the south. It is constructed of red, pressed brick, with light stone trimmings. As will be seen by reference to the plans, the wide halls allow ample means for a hurried exit. The large area

of window space will afford lighting far in excess of that required by the regulations.

The construction, of course, is strictly fireproof. The floors are of steel and concrete, and the partition of terra-cotta. The corridors and toilet-room floors will be finished in terrazzo. The staircases are of iron with slate treads. Stand pipes and other fire-fighting apparatus as provided by law have been fully installed.

A modern system of fan ventilation is in use. The building is heated with hot water.

This school house is 165 feet long by 65 feet wide. First and second stories have ceilings 13 feet high. The basement ceiling is 11 feet high.

The building was completed September 1, 1908.



THE LAUNDRY-YARD LATTICE

There is an increasing tendency, in the design of country and suburban homes, to have the immediate surroundings of the house tied into the architectural whole. In striking contrast to the practice of not many years ago, when the house was usually turned over to the owner as a distressingly new structure isolated on its bare clay site, is the practice of to-day. The garden, however small, has its place in the original scheme, with its walks, an arbor, perhaps, and the terminal and axial features that give it dignity.

A common problem, therefore, is the wall or lattice that will screen from view the laundry drying-yard, the kitchen entrance and the location of such homely necessities as the receptacles for ashes and garbage. In the accompanying illustration is shown one such screen which will secure privacy when the rapid-growing vines have spread over its surface, and which provides also a sheltered seat terminating one of the garden walks. The wood used is white pine, finished with a light green stain. Mr. Aymar Embury, II., is the architect.

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY THE
SWETLAND PUBLISHING COMPANY
239 West 39th St., New York

H. M. SWETLAND, *President*, J. T. MORRIS, *Treasurer*, M. J. SWETLAND, *Secretary*,
G. E. SLY, *Advertising Manager*
M. C. ROBBINS, *Western Manager*, Monadnock Block, Chicago, Ill.

E. J. ROSENCRANS, *Editor*,
HENRY H. SAYLOR } *Associate*
WILLIAM H. CROCKER } *Editors*.

SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba...\$10.00 per year
All other countries.....\$12.00 per year

To insure the accuracy of our mailing lists, subscribers are requested to notify us promptly of any change of address, stating at the same time the address to which the paper was formerly sent. Our Subscription Department should also be notified if, for any reason, copies are not received promptly.

Entered at the Post-office, New York, as Second-class Matter.

Vol. XCV., No. 1734

March 17, 1909

CONTENTS

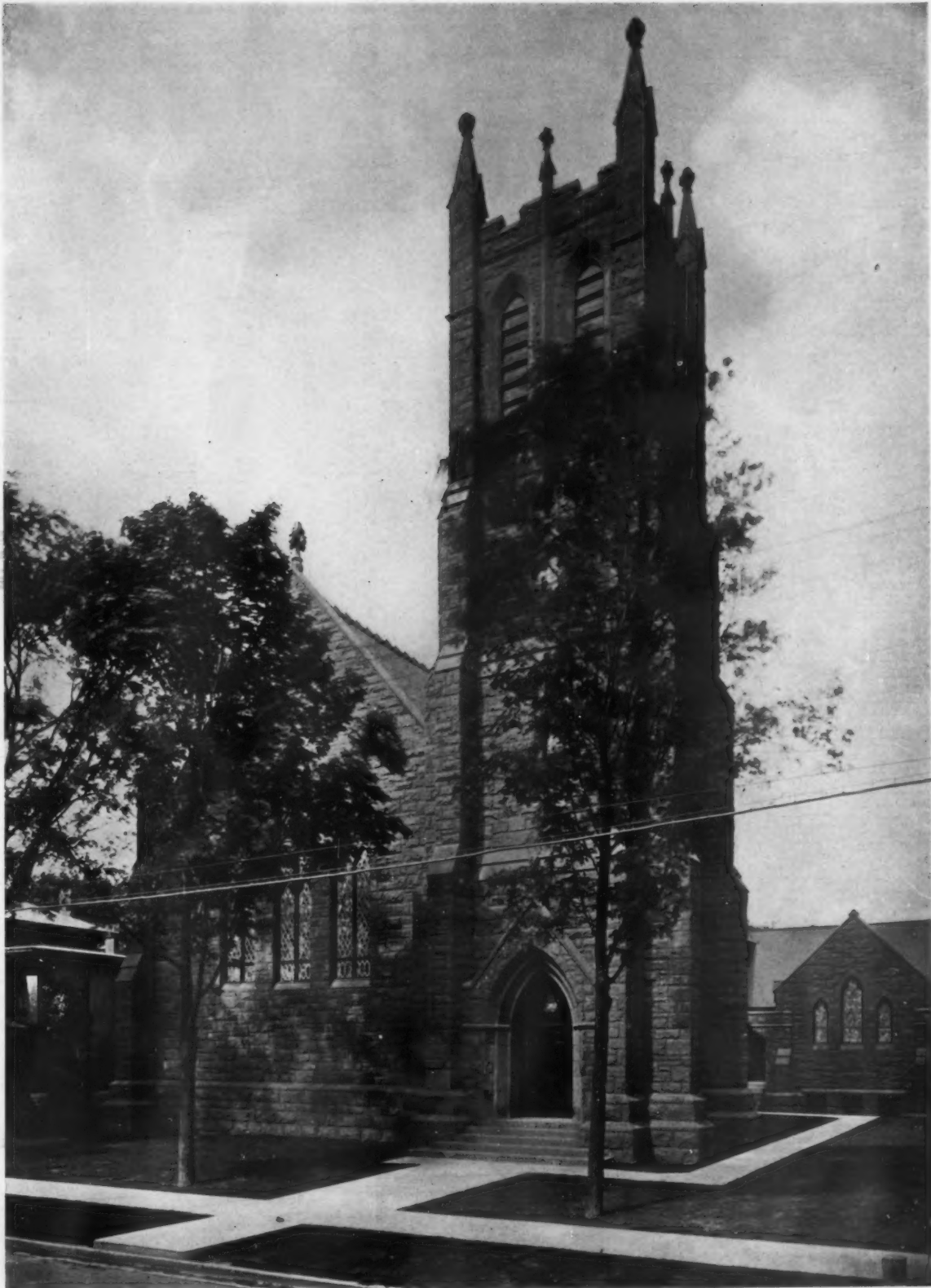
NOTES FROM EUROPE.....	89
RECENT LEGAL DECISIONS.....	93
SOCIETY OF BEAUX-ARTS ARCHITECTS.....	94
ALL SOULS UNIVERSALIST CHURCH, WATERTOWN, N. Y.....	94
SCHOOL AT WESTMOUNT, P. Q., CANADA.....	95
THE LAUNDRY YARD LATTICE.....	95
EDITORIAL COMMENT.....	96
English and American Country Houses.	
Central Park and the National Academy of Design.	
The Outlook for Business.	
ILLUSTRATIONS:	
All Souls Universalist Church, Watertown, N. Y.	
School at Westmount, P. Q., Canada.	
Frontispiece:	
House on rue Rembrandt, Paris.	

IT is an interesting thing, in looking over illustrations of modern English domestic architecture, to compare this work with our American country and suburban houses. One is impressed at once by two fundamental differences that hold throughout. The first of these is the ability and ingenuity of our English brothers to secure pleasing textures in the surfaces of walls and roofs. The picturesqueness, the amazing variety, the distinct individuality, shown in the materials used, and in the manner of employing them, are sources of continual wonder and admiration to us. There are signs, too, that the lessons learned from the English work are bearing fruit here. No one who follows closely our own domestic architecture can fail to see a distinct improvement in the quality and variety of textures, and a more appreciative use of all building materials. The other essential difference between English country houses and our own is in the plan. It is even more marked, perhaps, than the first. It has often seemed to us that the majority of the English country houses were designed from the outside in. To us the English plan itself seems entirely a secondary matter. If the English architect secures a picturesque mass and a harmonious combination of materials and textures, the battle is won—the arrangement of the interior may be “divided to suit the tenant’s needs,” if possible. If the given mass cannot be so subdivided the tenant’s needs will suffer, not the exterior appearance of the building. There is another reason, too, for the absence of all axes, and the avoidance of direct connection between closely related portions of the in-

terior; it lies in the Englishman’s national love of privacy. It is natural for us to try to express in the exterior of a house the disposition of the interior. If we recognize at a glance when approaching a house that the dining-room is on this corner and the living-room on that, we think the building meets one of the requisites of good architecture. Not so with the Englishman. He wants no one to know, from the outside, anything of the interior arrangement—that is a very personal matter with the owner. And if the visitor wanders hesitatingly through the crooked halls, coming now and again upon an unsuspected little library or lounging-room, never completely grasping the general layout, the Englishman has secured his ideal home.

WE are glad to notice the arrival of other champions in the lists against the proposed encroachment upon New York’s Central Park by the National Academy of Design. At least one local newspaper of excellent standing vigorously protests against this misuse of public land, while the bill will surely be opposed by the Parks and Playgrounds Association, the Historical Preservation Society and all public-spirited citizens who give the matter something more than a superficial consideration.

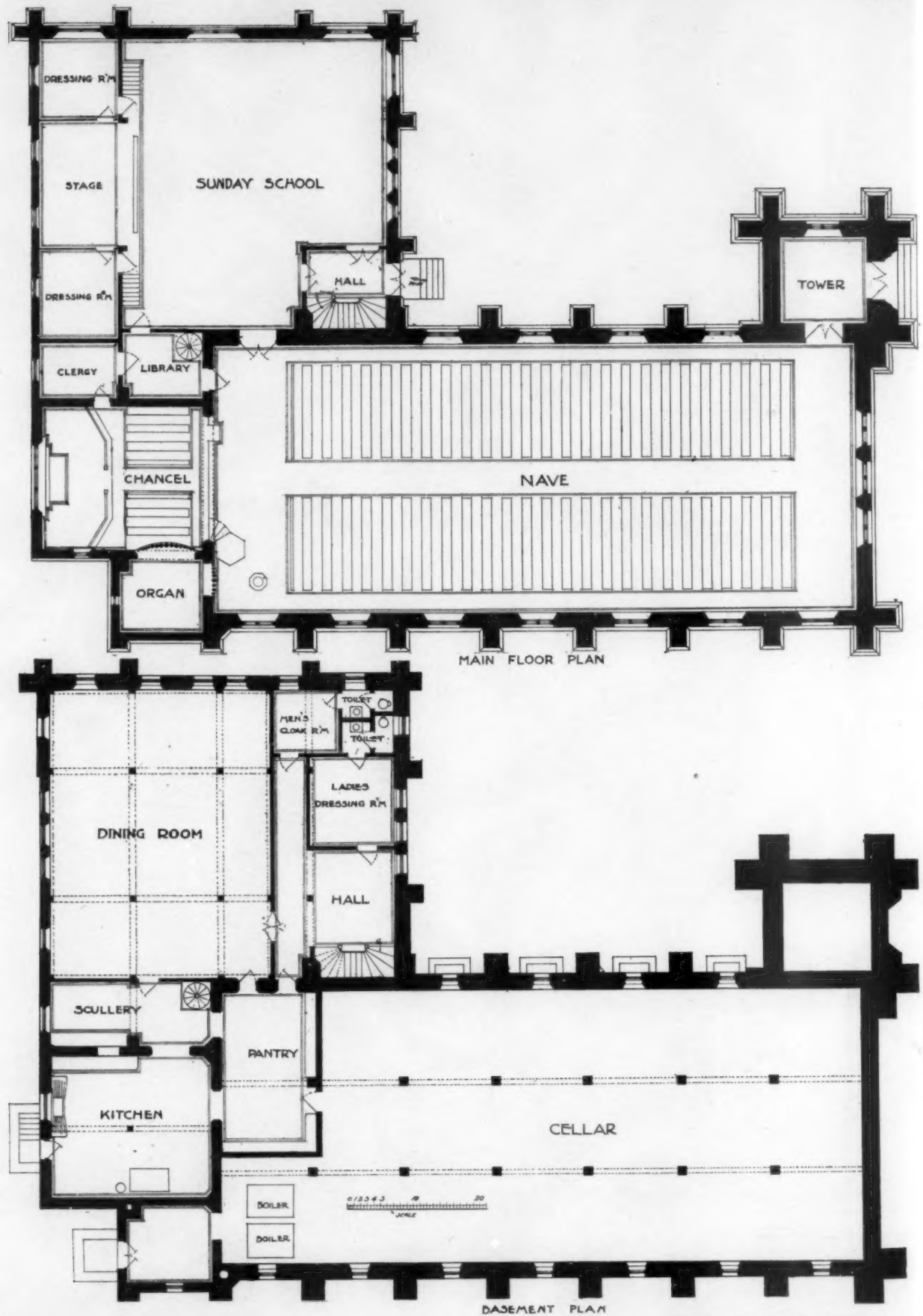
REPORTS from a number of representative cities throughout the country reflect a most encouraging condition of business. There is an enormous advance in volume over last year and with it comes a steadily increasing confidence that is particularly marked in building activities. And yet there are always those who, like Mr. Micawber, are still “waiting for something to turn up.” Throughout the spring and summer it was the impending election that served as their distractor of business. After the selection of a new President, they promised themselves, business would go forward with a rush. And it did, but had hardly gotten fairly started before the Micawber family lay back on its oars to wait until the inauguration should bring Mr. Taft’s outline of his future policy. There was no reason whatever to doubt its high standard and its progressive though conservative tone, yet they waited. The inaugural address came, bringing the assurance of the new administration’s intention to correct existing evils and secure the greatest good to the greatest number of people, and yet they wait. This time they promise themselves that after the tariff revision the wheels of our commercial activity shall once more revolve with all the smoothness and efficiency of which they are capable. But why should anyone wait even for this? Undoubtedly the revision will bring about a slight shifting of the cogs, a little friction here and there, but undoubtedly, too, the final effort will be an increased efficiency in the machine, a more even distribution of the necessary wear and tear, and a greater good to the greater number. We have every reason to believe that Mr. Taft and his advisors in Congress are eminently well fitted for this task and others—that is why they were elected. Why should we wait? There is at hand the opportunity to establish a new high record for the volume of business. The wise men are already taking advantage of it; the doubting Thomases and the Micawber family will be left behind as wells



COPYRIGHT, 1908, BY THE SWETLAND PUBLISHING CO.

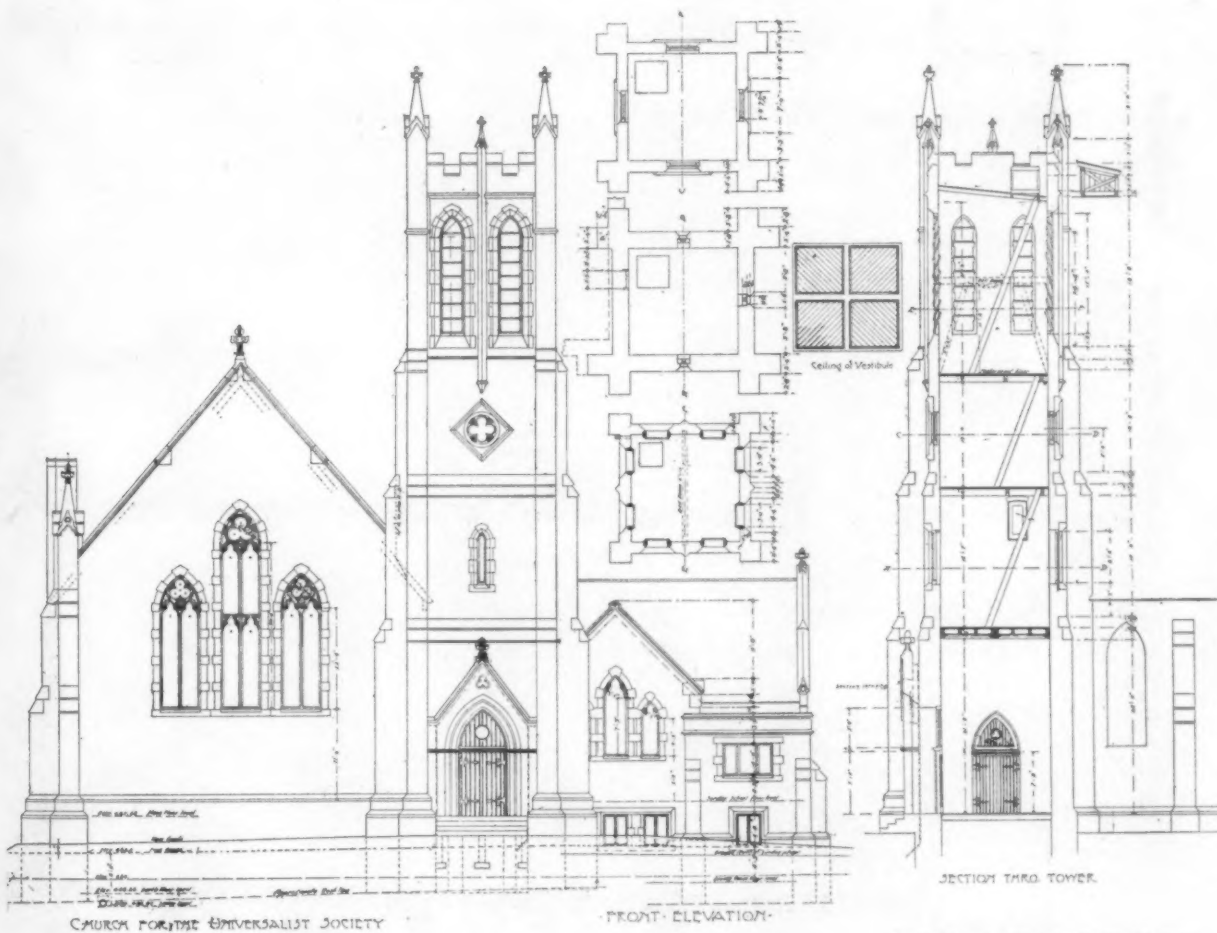
UNIVERSALIST CHURCH
WATERTOWN, N. Y.

MR. HORACE B. UPJOHN
ARCHITECT



UNIVERSALIST CHURCH
WATERTOWN, N. Y.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MR. HORACE B. UPJOHN
ARCHITECT



UNIVERSALIST CHURCH
WATERTOWN, N. Y.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

MR. HORACE B. UPJOHN
ARCHITECT



UNIVERSALIST CHURCH
WATERTOWN, N. Y.

COPYRIGHT, 1906, BY THE SWETLAND PUBLISHING CO.
MR. HORACE B. UPJOHN
ARCHITECT

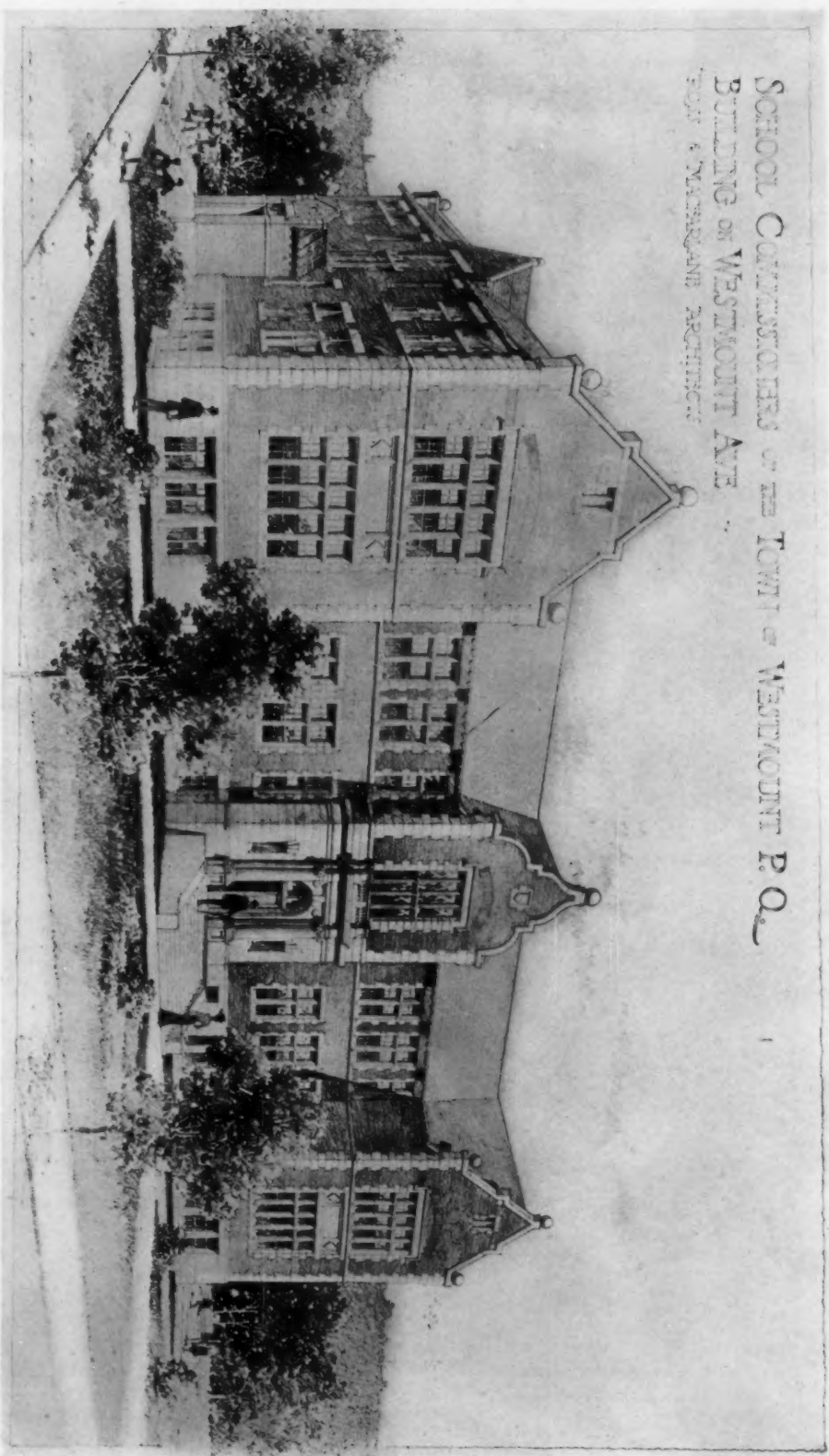


UNIVERSALIST CHURCH
WATERTOWN, N. Y.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MR. HORACE B. UPJOHN
ARCHITECT

THE AMERICAN ARCHITECT

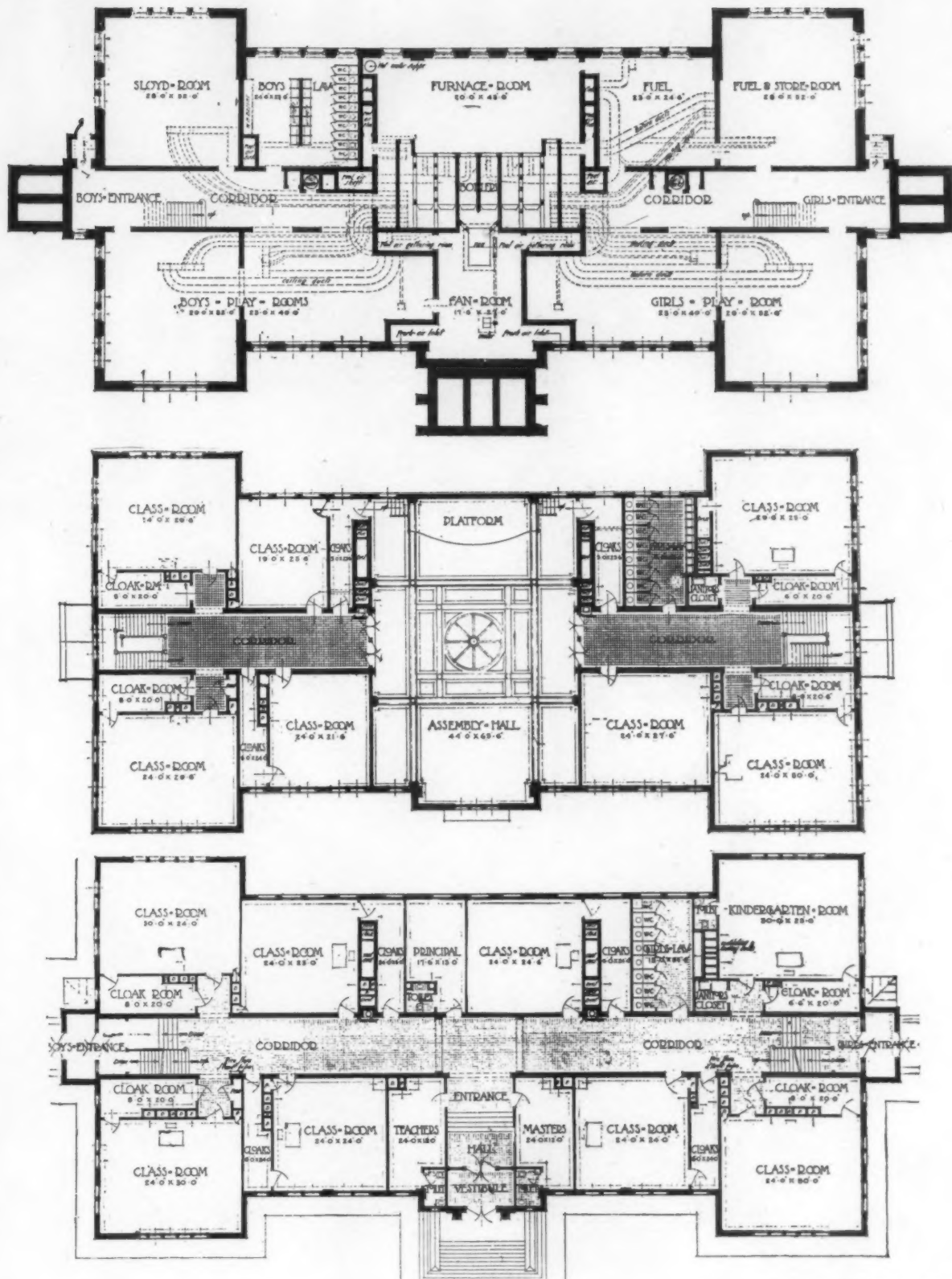
MARCH 17, 1909



SCHOOL AT WESTMOUNT
PROVINCE OF QUEBEC, CANADA

MESSRS. ROSS & MACFARLANE
ARCHITECTS

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.



COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

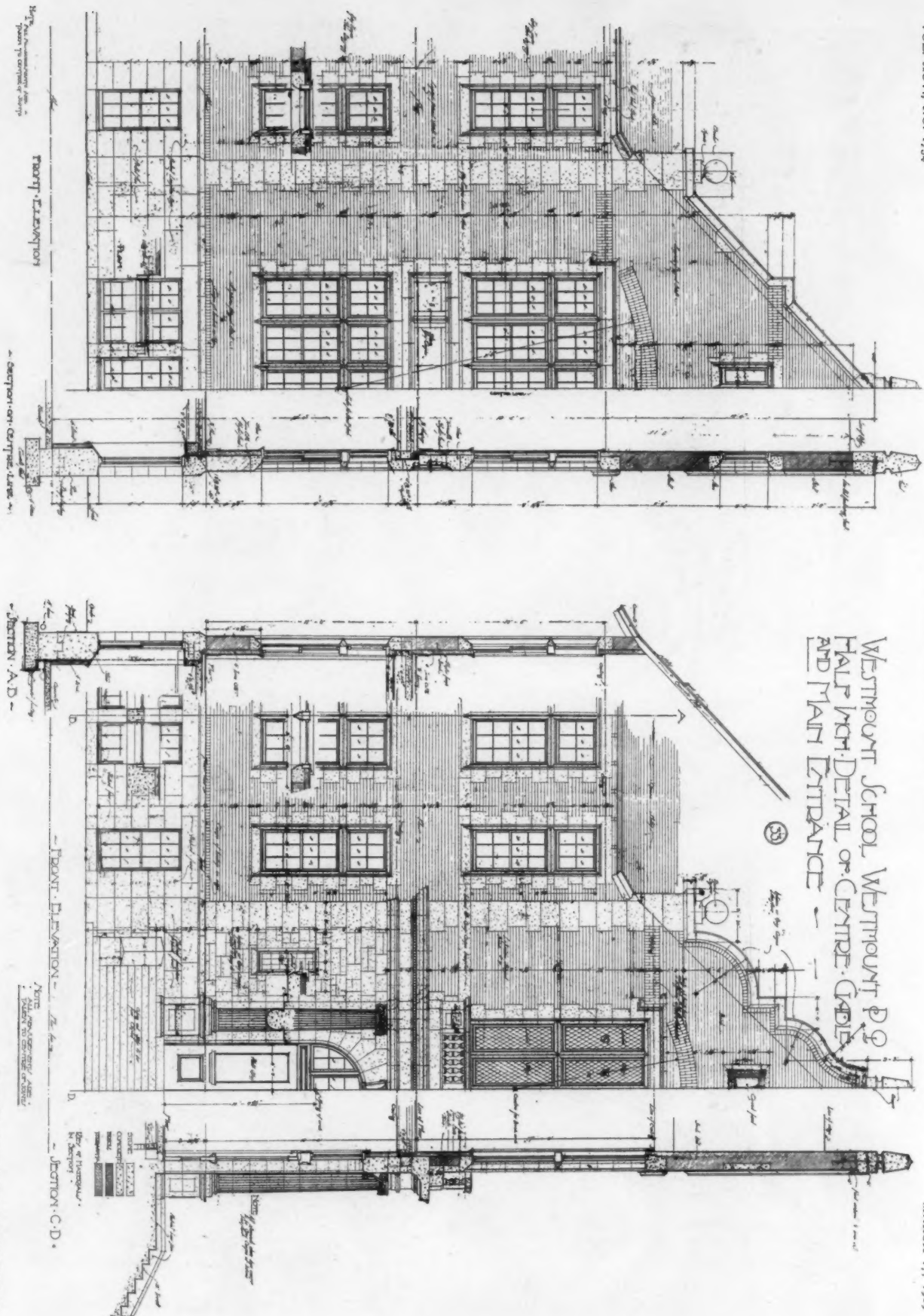
SCHOOL AT WESTMOUNT
PROVINCE OF QUEBEC, CANADA

MESSRS. ROSS & MACFARLANE
ARCHITECTS

THE AMERICAN ARCHITECT

MARCH 17, 1909

WESTMOUNT SCHOOL, WESTMOUNT P.Q.
HALF PLAN DETAIL OF CENTRE GABLE
AND MAIN ENTRANCE

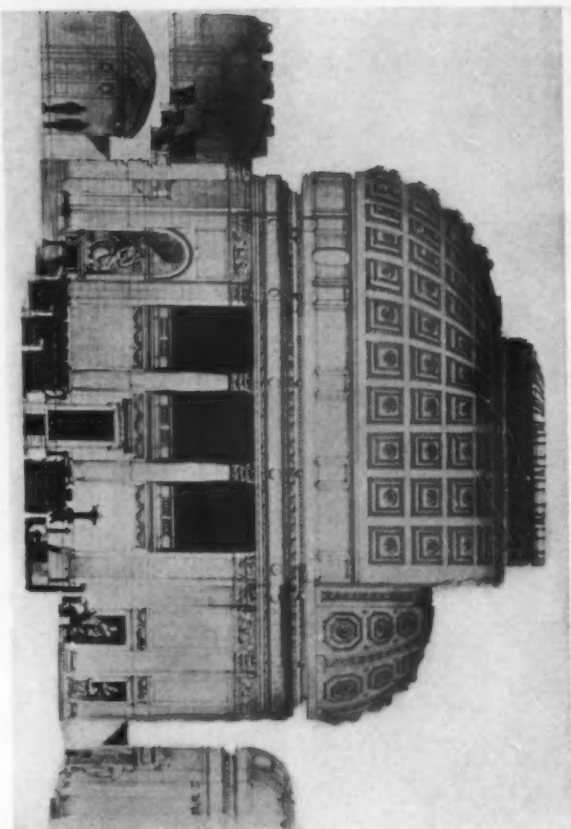


SCHOOL AT WESTMOUNT
PROVINCE OF QUEBEC, CANADA

MESSRS. ROSS & MACFARLANE
ARCHITECTS

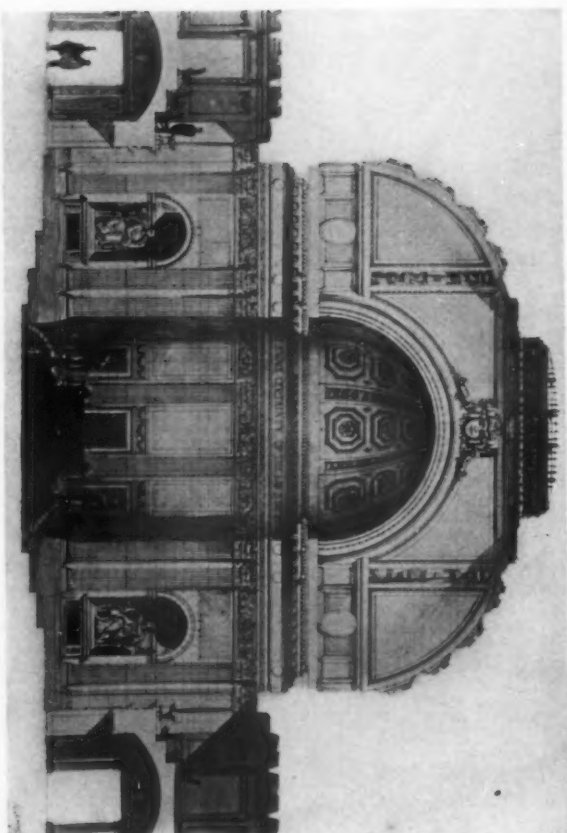
THE AMERICAN ARCHITECT

MARCH 17, 1909

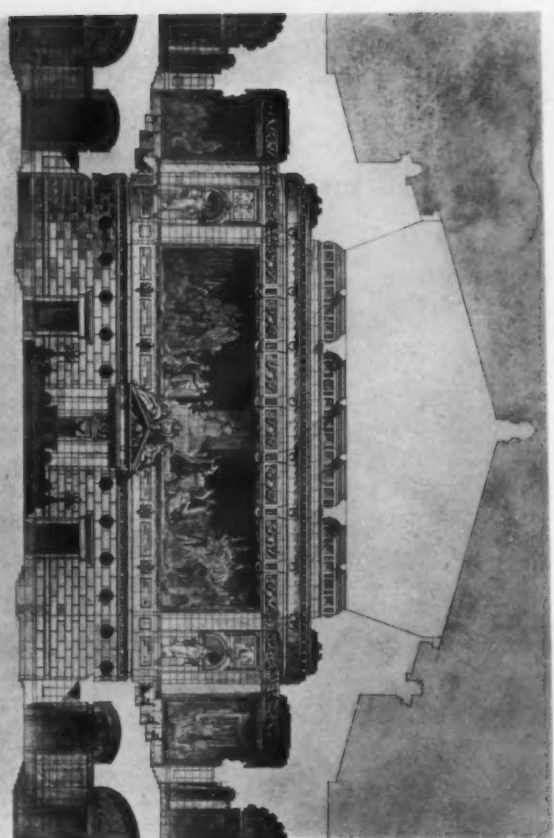


C. A. HOLMES

UNIVERSITY OF PENNSYLVANIA

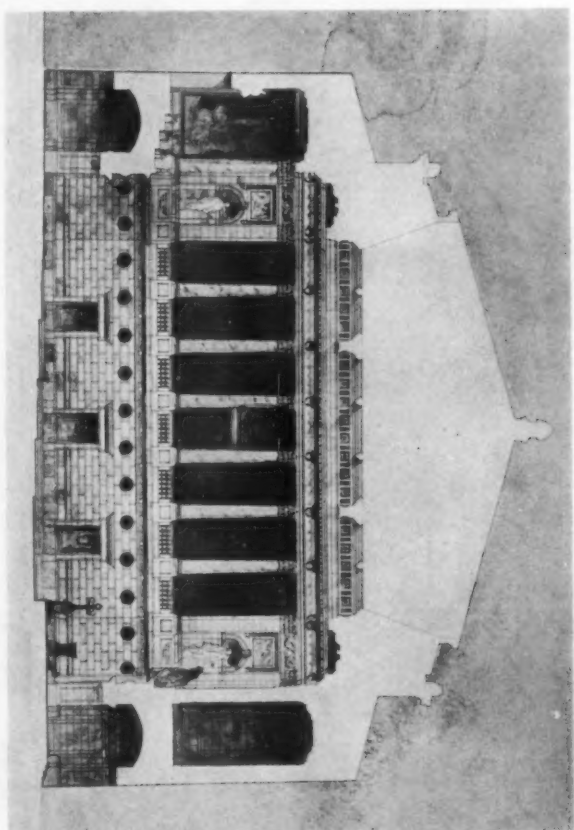


MEDAL



J. F. TALBUTT

STUDENT WORK

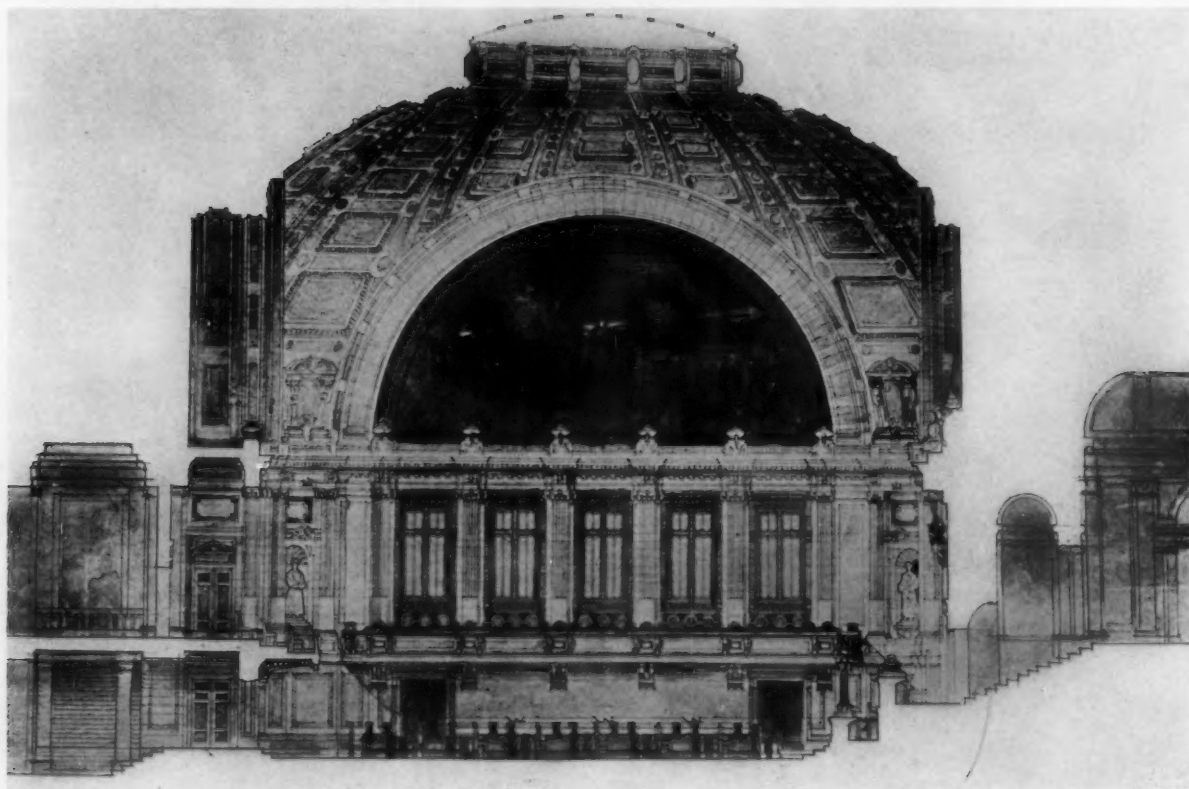
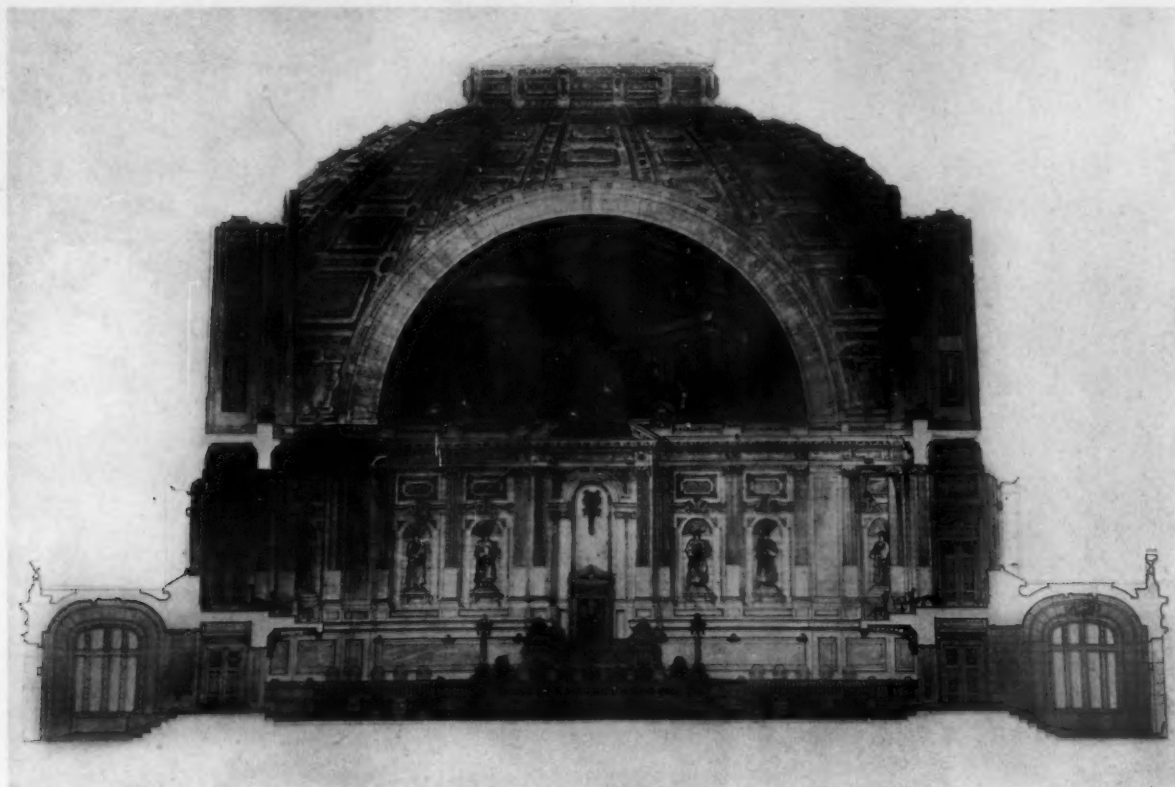


BALTIMORE

CLASS A-PLAN PROBLEM-A SENATE CHAMBER

SOCIETY OF BEAUX-ARTS ARCHITECTS

MEDAL



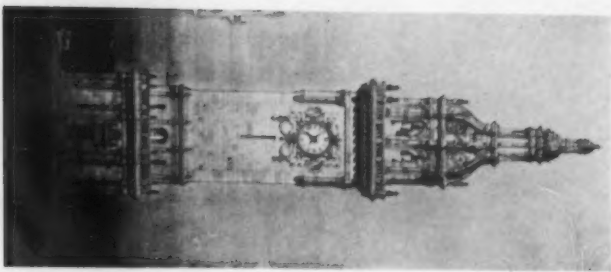
CHARLES F. SCHAEF, MENTION, ATELIER T-SQUARE CLUB
CLASS A—PLAN PROBLEM—A SENATE CHAMBER

STUDENT WORK

SOCIETY OF BEAUX-ARTS ARCHITECTS

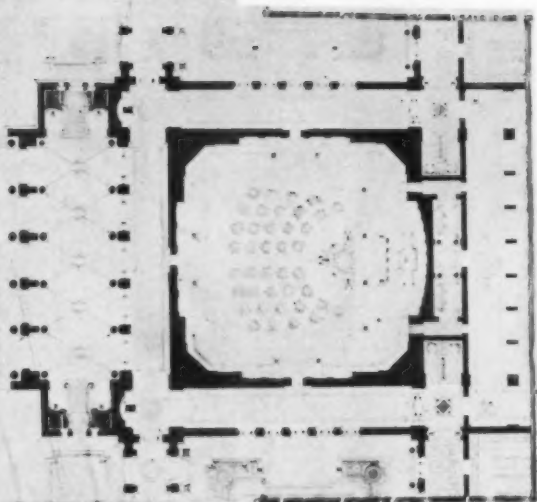
THE AMERICAN ARCHITECT

MARCH 17, 1909

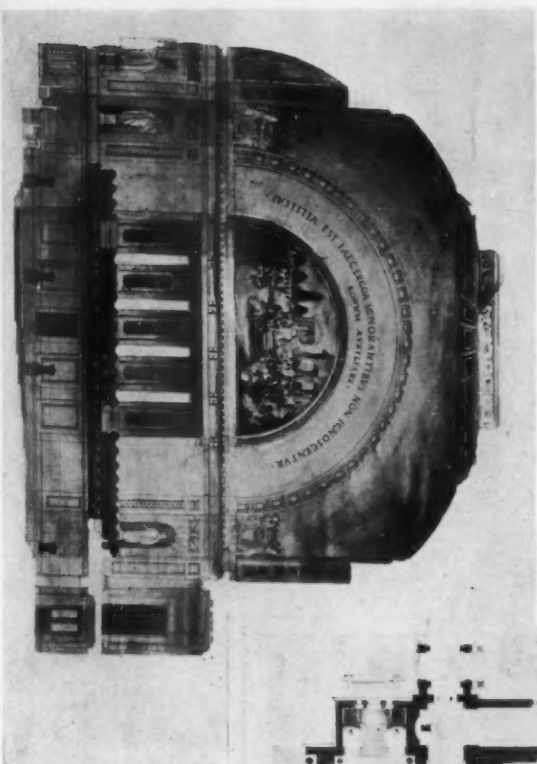
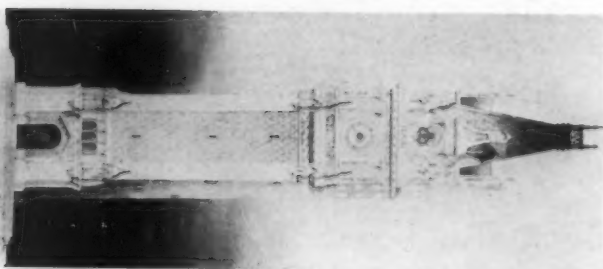


HERMAN BRUNS
PLACED—MENTION
ATELIER DONN BARBER

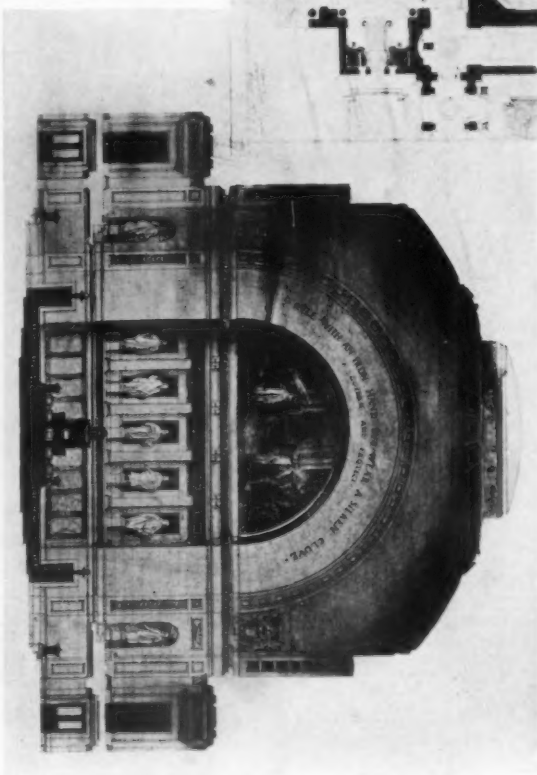
ARCHAEOLOGY PROBLEM A BELFRY



A. L. ELLIS
PLACED—MENTION
ATELIER PREVOT



CLASS A
PLAN
PROBLEM
MENTION



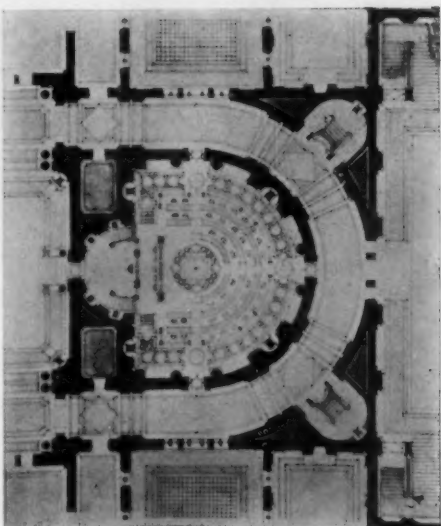
STUDENT WORK

ANTONIO DI NARDO, ATELIER T-SQUARE CLUB
A SENATE CHAMBER

SOCIETY OF BEAUX-ARTS ARCHITECTS

THE AMERICAN ARCHITECT

MARCH 17, 1909

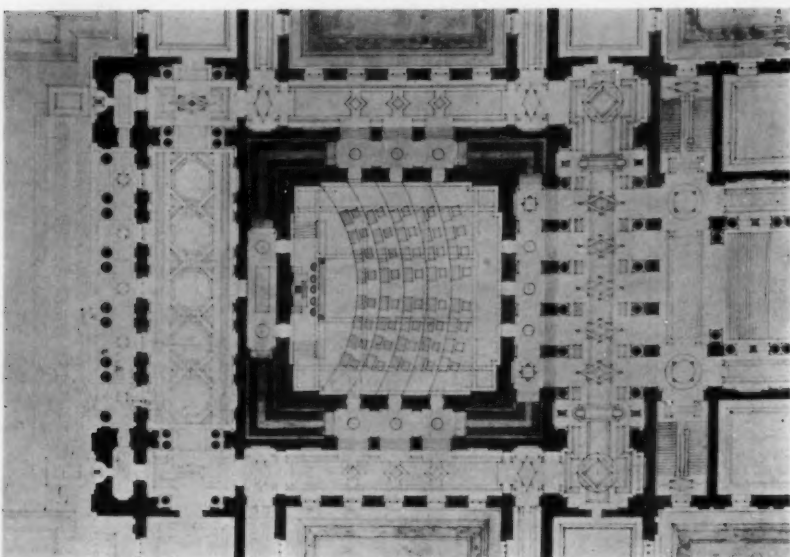


G. A. HOLMES

UNIVERSITY OF PENNSYLVANIA

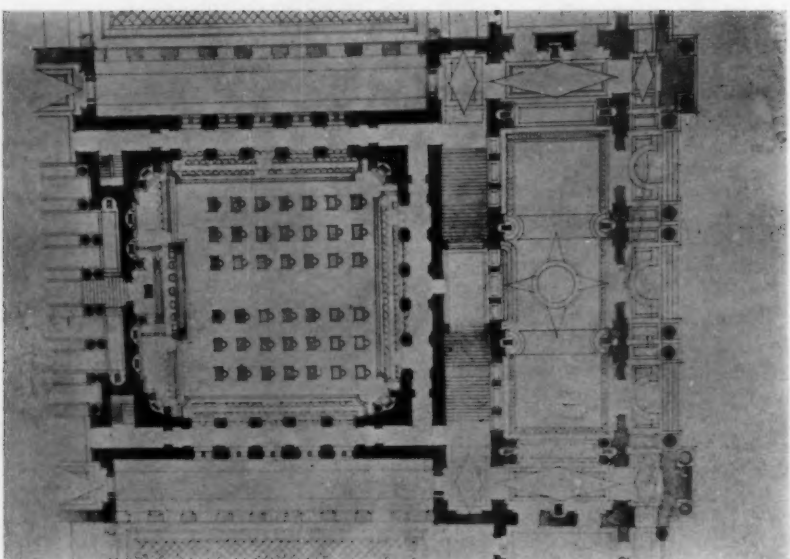
CLASS A—PLAN PROBLEM

STUDENT WORK, SOCIETY OF BEAUX-ARTS
ARCHITECTS



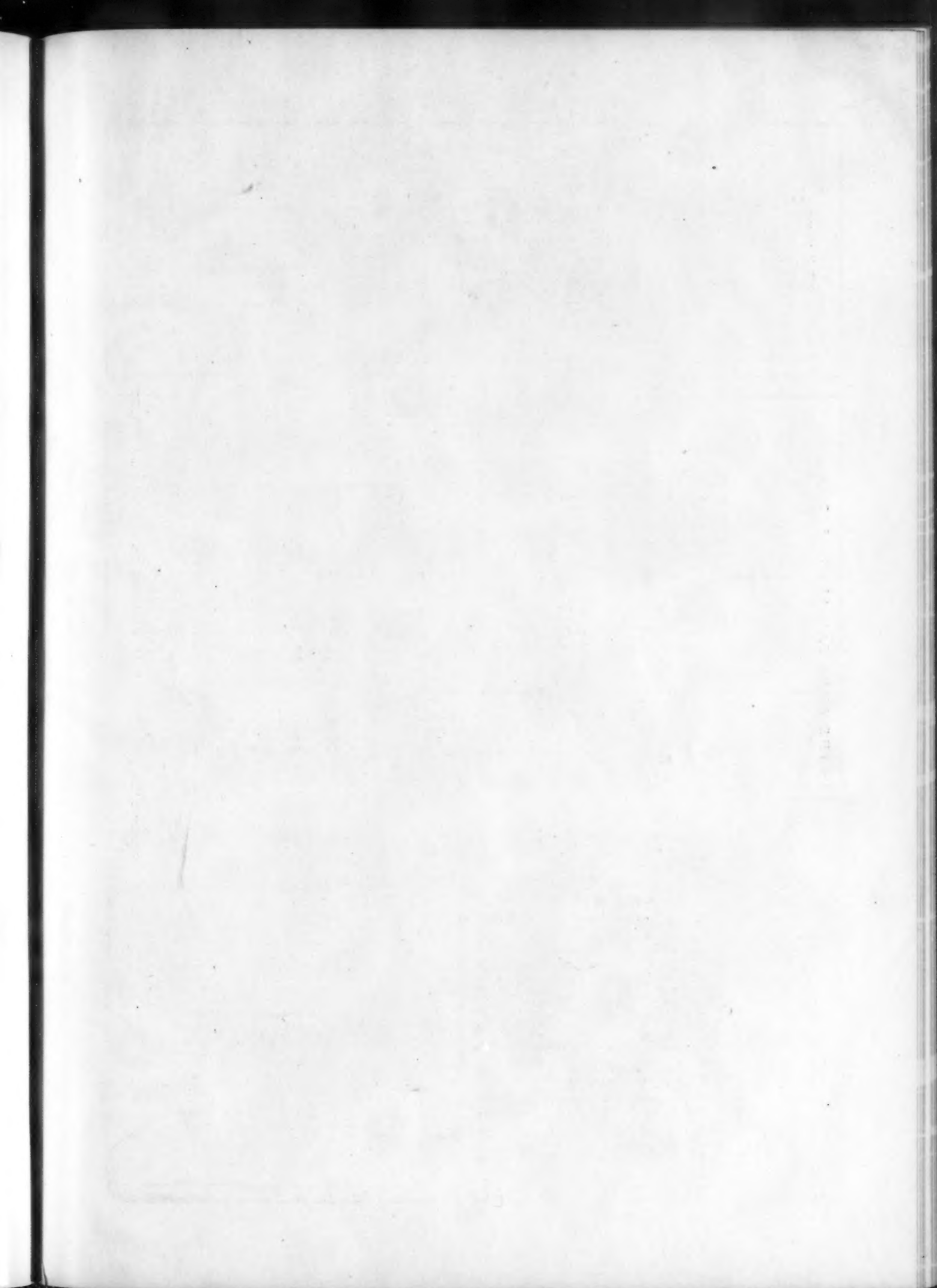
J. F. TALBUTT

BALTIMORE



CHAS. F. SCHAF

T-SQUARE CLUB





INTERIOR COLCHESTER TOWN HALL, ENGLAND, MR. J. BELCHER, ARCHITECT.