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No. 1758



HOUSES IN HAMPSTEAD WAY

GEOFFRY LUCAS, ARCHITECT

NOTES FROM EUROPE

BY FRANCIS S. SWALES, ARCHITECT, LONDON

IT is probably fairly well known to Americans familiar with London, that of the American colony—which is said to number about 30,000 people—a very large proportion are engineers of one kind or another. At times it seems as if all the engineers in England must be Americans and there is a saying, which probably comes from Ireland, that "If you run across a good English engineer ask his nationality and you will find he is an American or a Scotchman." While not an accurate statement as to mechanical engineers, it is very nearly true as to those engaged in building construction. As far as London is concerned, before the advent of reinforced concrete, there was scarce occasion for the employment of an engineer because the Building Act tells everybody exactly how he must build, and

what the Building Act does not tell the district surveyor is supposed to. It has seemed quite superfluous to employ a scientific man to design a structure which could only be built one way. All structures erected under this act have to be built with walls of a certain thickness for each given height and cross walls have to be put in at every so many feet; or, if these latter are omitted, then the outer walls have to be increased in thickness. The greatest height a building may be carried under ordinary circumstances is only eighty feet; hence all buildings in London ought to be very easy to construct and might be were it not for the notorious "easement" of "Ancient Lights" and the clauses in the Building Act designed with the intention of providing proper lighting to rooms in areas and narrow streets.

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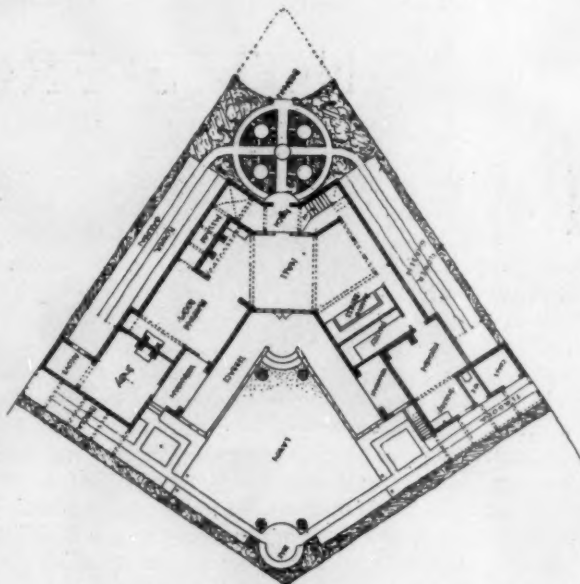


GARDEN FRONT OF A DETACHED HOUSE
IN MEADWAY, HAMPSTEAD GARDEN SUBURB

M. H. BAILLIE SCOTT
ARCHITECT

But here the trouble begins: walls cannot be carried vertically the full height of the building, but must be set back every story, like the risers of so many steps in a staircase, in order to permit light to pass at a given angle to the lowest windows in the wall opposite. A great mansard roof would solve the difficulty in a way at once logical and un-English and is seldom resorted to. Many of these walls are designed with great regard to picturesqueness and none whatever to strength. One may see in a walk about London many structures where the construction is enough to make the boldest American engineer lose sleep were he in any way responsible for it. The writer has in mind one instance where the fourth story of a building on an isolated site is set back perhaps four feet all round. The distance is covered by huge blocks of stone weighing from four to six tons each and these and three stories of stone wall above are carried upon some six-inch I beams which have a four and one half inch bearing into an eighteen inch wall faced with stone and backed with brick work: the other end of these beams is connected with bolts to the flange of a twelve-inch I beam girder, which is bolted to a steel column. There is but a single line of columns and girders in the building which runs parallel with the long sides and the stability of the structure depends principally upon the stiffness of the floors. Probably this is an extreme case, but it is equally probable that there are many others quite as extreme. In another instance a building where the walls are plumb from the street to the base of a two-storied mansard the steel-cage construction is a complete structure, but the thick and heavy walls required by the Building Act have been built round the cage construction. At

the present time, in order to obtain a building properly framed and without a forest of internal stanchions, it is necessary to build in this way at excessive cost and loss of floor space. It is only within the last few months that Parliament has given some indication of a willingness to permit the London County Council to so amend its Building Act as to allow steel construction to be employed similarly as it has been in the United States for the past thirty years. From present indications it seems probable that the London County Council pro-



PLAN OF DETACHED HOUSE IN HAMPSTEAD GARDEN SUBURB



HOUSE AT HAMPSTEAD
GARDEN SUBURB

E. GUY DAWBER
ARCHITECT

The Newest Garden City.—Whatever may be the ultimate effect of the new socialistic forms of taxation, we must all hope they will not do harm to the English "Garden Cities." Of all the great building enterprises of the past half century, nothing has conduced more to the elevation of the public taste and interest in architecture than the building of such Utopian villages as Port Sunlight, Bourneville and Letchworth, and, in a somewhat similar way, the more important suburbs of London, Bedford Park, Hampstead, and, perhaps we should include it, Chiselmurst. The first three and the last mentioned continue to grow naturally and more beautiful with each year. Bedford Park and Hampstead, in both of which are to be found the most pleasing of Norman Shaw's work, are unfortunately confined within boundaries built for the credulous by the speculative jerry-builder. Out beyond Hampstead Heath—which possesses in its remarkable firs the most picturesque natural scenery in the vicinity of London, beyond "The Spaniards" and North End Place, celebrated respectively as the hiding place of Dick Turpin and the home of William Pitt, and extending about a mile northward—is the latest, and in several respects the most notable and ambitious, undertaking of any of these ideal towns thus far attempted. In the first place, there was a comprehensive plan prepared by Messrs. Raymond Unwin and Barry Parker in consultation with Mr. Edwin Lutyens—a combination of experience and artistic skill of a very high order. In place of the usual straggling streets or chance location of houses in picturesque groups, an orderly arrangement, well suited to the very beautiful location, has been produced. Secondly, the aim of the promoters seems to have been to find a better way than has hitherto been possible of building even the smallest dwelling. Thirdly, there has been an effort (whether wholly desirable or not) to make the builders "forget all they have been taught in the building trade and try and learn the long-forgotten building art," and to make the workman "find more pleasure in his craft, and be given work that he can take pleasure in." The people who live in the houses are to be taught much and induced to forget more. Even the kind and style of furniture decoration and ornaments to be placed in the houses are suggested by the gentlemen who are working with a "whole-souled" enthusiasm for the good of the cause. Fourthly, by means of providing each archi-

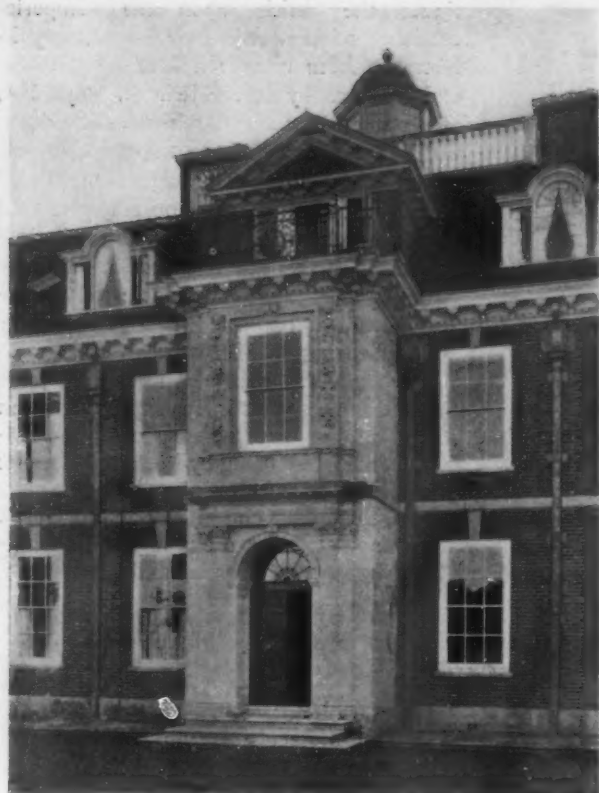
tect with a certain number of houses to design, the services of several distinguished architects have been obtained and work at once skilful, artistic and economical is the result. Fifthly, the problem of finding a responsible builder capable of buying in the best markets and employing a competent organization of assistants has been solved in the same way as with the architects, viz., by giving each builder several houses to construct; each contractor is given work to the value of one hundred and fifty thousand dollars, and the construction is carried out in units or groups, thus extending over a considerable period of time, the effect being to prevent scamping. Sixthly, and most important of all, each house may be built to suit its purchaser as to architect, builder and method of finance, but in each case the promoters limit the choice to sound people and methods.

Now, as to the results, the general scheme of the plan will be sufficiently clear from the illustration, and for its complete comprehension by architects we need only to mention that Finchley Road to the west of the site, leading southward, is the principal road into London. The underground railway station is to the east and another railway station to the north. The principal entrance is at present at the point marked X and the general lay of the hilly site is made clear by the lines followed by the roads. Hampstead Way is the principal artery north and south and Hoop Lane and the Midway east and west. The location of the central



HOUSE AT HAMPSTEAD
GARDEN SUBURB

GEOFFRY LUCAS
ARCHITECT



DETAIL, ARDENRUM PLACE
SURREY

ERNEST NEWTON, F. R. I. B. A.
ARCHITECT

square to the northwest of the junction of these two roads indicates the probable center of population in the near future.

The houses generally are very interesting and in some cases display the greatest ingenuity in working out the knotty problems of sites, which are irregular both as to plan and sections. In the plans by Mr. Baillie Scott the American system of communication between kitchen and dining-room through a pantry or lobby is adopted and to this extent, at least, his plans are superior to most of the other architects, and his picturesque interiors are not without much of the charm of the cottages of bygone days, and his scheme of harking back to the old plan of the large English hall can hardly fail to meet with the approval of American architects who have studied the needs of the house plan. In some instances his elevations are very pleasing, but in most cases his love of extremely large roofs, an excessive number of gables and horizontal window effects, give the impression of affectation externally and lead to anything but desirable practical results internally, especially as regards bedrooms. The type of plan which seems to be approved by the English housekeeper is shown by the design of the little houses in Rotherwick Road, by Michael Bunney and C. C. Makins. It has the customary disadvantages of the front entrance hall being used as a serving room and possessing but one staircase and no basement, but it boasts the germ of a not immaterial improvement to British house planning in the possession of two clothes closets. Some idea of the effect

of executed groups may be obtained from the illustrations of the work of Mr. E. Guy Dawber, Mr. Arnold Mitchell and of Mr. Geoffrey Lucas, and characteristic examples of the largest and smallest houses are shown by the drawings herewith. A characteristic interior is shown in the illustration of a living room in a house by Mr. T. M. Wilson.

Paris.—The extension of the Boulevard Hausmann, which at present stops abruptly at the unimportant Rue Taitbout, as far as the point where the Boulevard des Italiens and the Boulevard Montmartre meet, at the top of the Rue de Richelieu, is about to be commenced, the Paris Municipal Council having voted about one and one-half millions of dollars for the purpose. The extension is only three blocks long, but its importance cannot be measured by its length, as it will effect a direct communication in almost a straight line from the Place de l'Etoile to the Place de la République. The sale of the improved property which will abut this link of boulevard after its completion is expected to pay the whole of the cost.

The old morgue buildings back of Notre Dame are to be demolished and new ones will be built upon the Place Mazas near the Pont d'Austerlitz.

The Salon des Receptions at the Champs-Élysées has recently been adorned with two large decorative paintings by M. Henri Martin.

THE ÉCOLE DES BEAUX-ARTS

The Grand Prix de Rome. The subject given this year was "*Un palais colonial, avec jardin botanique, salles des conférences et de congrès et galeries d'exposition.*" As mentioned in our last letter, the result of the competition to secure *loges* in the final was an extraordinary surprise, as few of the strongest men succeeded. The following ten men were the *logists* of this year, the names being given in order of merit, viz.: Woillez, Marrast, Moreau, Bouterin, Abella, Laprade, Lauzanne, Madelaine, Vilan and Haffner. After this result was announced M. Woillez was favored for first place, with Madelaine a close second. The final result is again a surprise, Messrs. Marrast, Abella and Laprade having been placed *hors concours*. The winner is M. Bouterin, a pupil of MM. Raulin and Héraud. He is already well known among the students at the École, having won nine medals of the school, and the "*grande médaille d'émulation*" in 1908. He also ob-



ARDENRUM PLACE
SURREY

ERNEST NEWTON, F. R. I. B. A.
ARCHITECT



"DAWN HOUSE"
WINCHESTER

ERNEST NEWTON, F. R. I. B. A.
ARCHITECT

tained the Second Second *Grand Prix* in 1908 with a very able plan but an indifferently good elevation. M. Madelaine, a pupil of M. Deglane, was awarded First Second *Grand Prix* and M. Lauzanne, a pupil of M. Laloux, was given the Second Second prize.

The *Academie des Beaux-Arts* has awarded the *Prix Rouyer*, value 1,000 francs, to M. Formigé, pupil of M. Pascal, for his studies of the *Chartreuse des Villeneuveles-Avignon*, exhibited at the recent Salon.

Among the new students admitted to the School of Architecture of the *École des Beaux-Arts* at the last examination are the following Americans:—Lorens, Bauer, Carr, Birr, Koenig, Atherton and Cassabeer.

In the competition of the first-class, rendered July 13, Kellogg, an American, was awarded a second medal.

THE PRESS

L'Architecture for July 3, 10 and 17 is of but little interest. For July the 24th it contains two plates reproducing a design for a place for Louis XV from the old work by P. Patte which was published in 1767. The same for July 31st has some illustrations of purely archaeological interest only.

The *Architectural Review* (London) for July con-

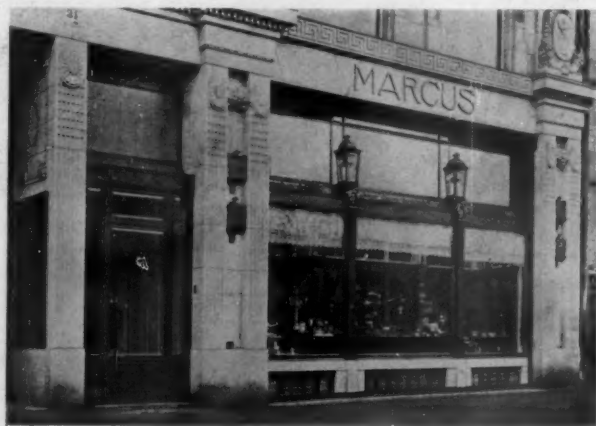


INTERIOR, MUSEUM
MANNHEIM

BRUNO SCHMITZ
ARCHITECT

tinues the article upon the "Imperial Mosques of Constantinople," admirably illustrated from measured drawings, photos and sketches by Mr. Edwin F. Reynolds; also an article upon "Architectural Education," by Mr. Charles Francis Osborne. The section entitled "Current Architecture" includes a beautiful brick house by Mr. Paul Ogden, excellent alike in plan and elevation, and views of the new Hammersmith Public Baths, by Mr. J. Ernest Franck. There are also several views of Sir Aston Webb's South Kensington Museum.

The *Builder* for July 3rd contains some views of the new South Kensington Museum and an interior of the Liverpool Cotton Exchange, the latter being by Messrs. Matear & Simon. For July 10th it gives a double page plate to the ugliest church in London, Christ Church, Spitalfields; a design for a building at Birmingham, by Paul Waterhouse, that does no credit to its well-



SHOP FRONT
BERLIN

GEORG RATHENAU
ARCHITECT

known author; some work at Montreal, including the bank and the Mount Royal Club, by McKim, Mead & White, and a curious "Gothic" church by Messrs. E. & W. S. Maxwell. Also a number of apartments, designed to accommodate "working ladies" for the Hampstead Garden Suburb, by Mr. M. H. B. Scott. For July 17th a large country house near Whitby, by Messrs. Young and Hall, which is marred by a row of one-storied bay windows, the proportions of which are out of harmony with the rest of the design; a prize design for a fountain, which is hardly worthy of publication, and two charming houses by Ernest Newton. It also contains a report of Professor Beresford Pite's lecture upon "Town Planning," given at the Institute of the Hampstead Garden Suburb. The only illustrations worth mentioning in the number for July 24th are of a small church in Yorkshire, by Mr. W. J. Tapper.

The *Builders' Journal* for July 14th produces the second of its series of reviews of the work of "architects of to-day," the subject being Mr. Ernest Newton, F. R. I. B. A. One need hardly say anything about Mr.

(Continued on page 84)

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The desirability of an architect specializing or becoming known as a specialist, questioned.	

ILLUSTRATIONS:

The G. W. Wattles Garden, Hollywood, Cal. (3 pages).
Glimpses of Rural England (5 pages).

Frontispiece:

Gateway; Ferri Palace, Rome.

A CUSTOM that seems to be coming into more and more favor in the profession is that whereby it is made increasingly difficult for financially irresponsible contractors to secure opportunities of submitting estimates for work. It is now a common practice to require all bidders upon important work to deposit a certified check to cover the cost of blue-prints and specifications, as a guarantee of the bidder's intention to present a *bona fide* bid, and also to insure the return of drawings and specifications to the architect. In stipulations such as these, regarding the use of plans and specifications, there is usually no actual expense forced upon the contractor for the privilege of bidding; his deposit is merely a guarantee of good faith and a preventive of the waste of prints and specifications. In some offices, however, the actual cost of these is defrayed by the contractors, for whose sole use they have been made. In any case it would seem that the day is past when a contractor could ask for and receive, at the architect's expense, a set of drawings and specifications to bid upon and neglect to return, or to glance over and throw away, as he saw fit.

ANOTHER step along the same line is to require each bidder to deposit with his proposal a certified check covering, say, five or ten per cent. of the contract price, as a guarantee that he will furnish bond

as required by the specification, insuring proper execution of the work if awarded the contract. The amount of this temporary security should, of course, be determined by the size of the contract and by local conditions. It would be a mistake, obviously, to make the amount so high as to exclude from competition the man who could undoubtedly carry through the work, but who might be embarrassed by the necessity for tying up even temporarily a large part of his working capital. To illustrate how a safeguard may be turned into a serious hardship upon the community, the security required to be deposited as a qualification for bidding in the case of government work in some countries is a large per cent. of the approximate contract price, and this sum is retained until completion of contract. It is apparent that in a very large piece of work there might be but one bidder who could post the required sum as a guarantee. To offset this the law ordinarily requires more than one qualified bid as a condition to awarding the contract. It will readily be seen, however, that a wealthy bidder could get around this and secure the work at his own price by the simple expedient of making the necessary financial arrangements, and having a dummy bid submitted at a higher figure than his own.

IT is a noteworthy fact, in connection with the practice of architecture, that, with some few exceptions, architects do not like to be considered mere specialists along any single line. Or, to be more exact, perhaps, they are willing to be considered specialists in one branch, provided that they are not, by reason of that specialty, held to be any the less capable of designing a building of any other kind. A client desiring to build one of the same type of buildings comes to the architect who has achieved wide reputation by reason of his hotels. "Yes, we have designed and built a large number of hotels; in fact, we think we have learned most of the lessons that experience teaches in building that class of structures. Specialty is the order of the day, and *our* specialty is hotels." If, however, the same client had wanted a bank instead of a hotel, and had approached a different architect, his reply would possibly have been somewhat along this line: "Yes, we feel perfectly capable of serving your best interests in this matter. Our practice is a *general one*, of course, and we feel that, for this very reason, we can bring to bear upon each new problem a fresh and unbiased method of study. You know these men who have built only banks get into a rut and lose their originality." Now so long as both of these replies are not made by the same architect, under the varying conditions indicated, it seems that members of the profession are not in any sense open to a charge of quackery, as has sometimes been suggested, by such expressions, for upon mature consideration it will become apparent there is a substantial foundation for both of these typical contentions. Those tasks which depend upon mechanical skill and dexterity for their successful accomplishment are unquestionably better done by one becoming expert from much repetition, but it does not appear certain that the same is true of what might be termed, to a great extent, the performance of an intellectual task.

(Continued from page 82)

Newton's work. Every architect worthy of the name knows it and admires it. It is equal to the best that has ever been done, and one might repeat the phrase used in advertising a well-known brand of whiskey, "Compliments are superfluous." The "B. J.," as it is known in London, is conducting a ballot for the purpose of obtaining the opinion of members of the A. R. I. B. A. as to who should be the next associate of the Royal Academy. This is a matter which the Academy will doubtless settle for itself, but the result of the first "return" in this ballot is interesting and instructive. The order of the ten names receiving the highest number of votes is as follows, viz.:

(1) E. L. Lutyens, (2) Ernest George, (3) Henry T. Hare, (4) Ernest Newton, (5) Beresford Pite, (6) John J. Burnet, (7, equal) R. S. Lorimer, E. A. Rickards, Leonard Stokes and T. E. Colcutt.

Doubtless the next return will change these positions somewhat and other names may substitute a few in this list, but on the whole it is very representative. Any three of these names might very properly substitute those of three at least of the present academicians. That Mr. George has not become an academician is probably due to his very retiring disposition, but since he has been dragged into the limelight of publicity by the fact of being almost forced into the presidency of the R. I. B. A., perhaps, too, his friends will manage to induce him to accept membership in the academy and that semi-ossified institution to invite him into its ranks. It will perhaps surprise Americans who know the charming work he had produced for so many years to be informed that Mr. George is not at present one of the elect of the Academy.

Berliner Architekturwelt contains, among several things, an interesting shop front by Georg Rathenau, a strong interior of the Museum at Mannheim, by Bruno Schmitz, and an unpretentious apartment house in Berlin by Herr Paul Mebes.

RECENT LEGAL DECISIONS

ARCHITECT NOT LIABLE FOR INJURY TO WORKMAN

In an action by the representatives of a carpenter, who was killed while at work on a building by the collapse of a wall, against the supervising architect for damages for the decedent's death, it was held that the architect was not liable, even though he had been guilty of a breach of his contract with the owner by permitting the contractor to depart from the plans and specifications or had failed to condemn improper work, in the absence of an allegation that the accident was caused by defects in the plans and specifications prepared by the architect which rendered them unsafe or that he had knowingly permitted a departure from the plans and specifications. An architect owes no duty to the employees of the contractor to remain on the ground any given length of time or to inspect the work at given intervals to see that the plans and specifications are followed by the contractor, who is presumed to be competent, or to employ a superintendent or foreman competent to follow them.

Potter v. Gilbert (Supreme Court, Appellate Division, First Department), 115 New York Supplement, 425.

EXCUSE FOR NON-PERFORMANCE OF BUILDING CONTRACT

In an action for work, labor, services and materials under a contract calling for the erection of a balcony, fitting rooms, etc., in the Hudson Terminal Building, New York, at a price of \$1,050, it appeared that the contractor did not complete the work, and claimed to excuse his non-performance by the defendant's refusal to pay according to his agreement, which was that they undertook to pay about \$200 in cash, and the balance in notes during the progress of the work; that the plaintiff was to get the cash during the job, but on no specified day. It appeared that he received a \$300 90-day note, but upon his demand for cash on a particular day the defendants refused further payment until the job was finished. The court held that this breach of the agreement by the defendants absolved the plaintiff from further performance and entitled him to abandon the work and to recover by way of damages such profits as would result to him from a complete performance, and it awarded him the difference between the contract price and the unfinished work.

Schlesinger v. Ritchie (Supreme Court, Appellate Term), 115 New York Supplement, 116.

UNUSUAL REFUSAL TO GIVE ARCHITECT'S CERTIFICATE

Where the building contract for a factory provided that the work should be done under the direction of the architect whose decision should be conclusive, it appeared from the evidence that the contractor had fully performed his contract in accordance with the plans and specifications, but when he demanded payment of the balance due, payment was refused unless he would cover the inclines with steel plates, which he refused to do, and was not obliged to do under his contract, and the architect's certificate was withheld, the only reason assigned being that the building would not be accepted until steel plates were placed on the wooden inclines. As the architect refused to give the certificate, not in the exercise of his independent judgment upon the facts, but because the plaintiff would not comply with the unwarranted demand of the defendant, the jury's verdict for the plaintiff was sustained.

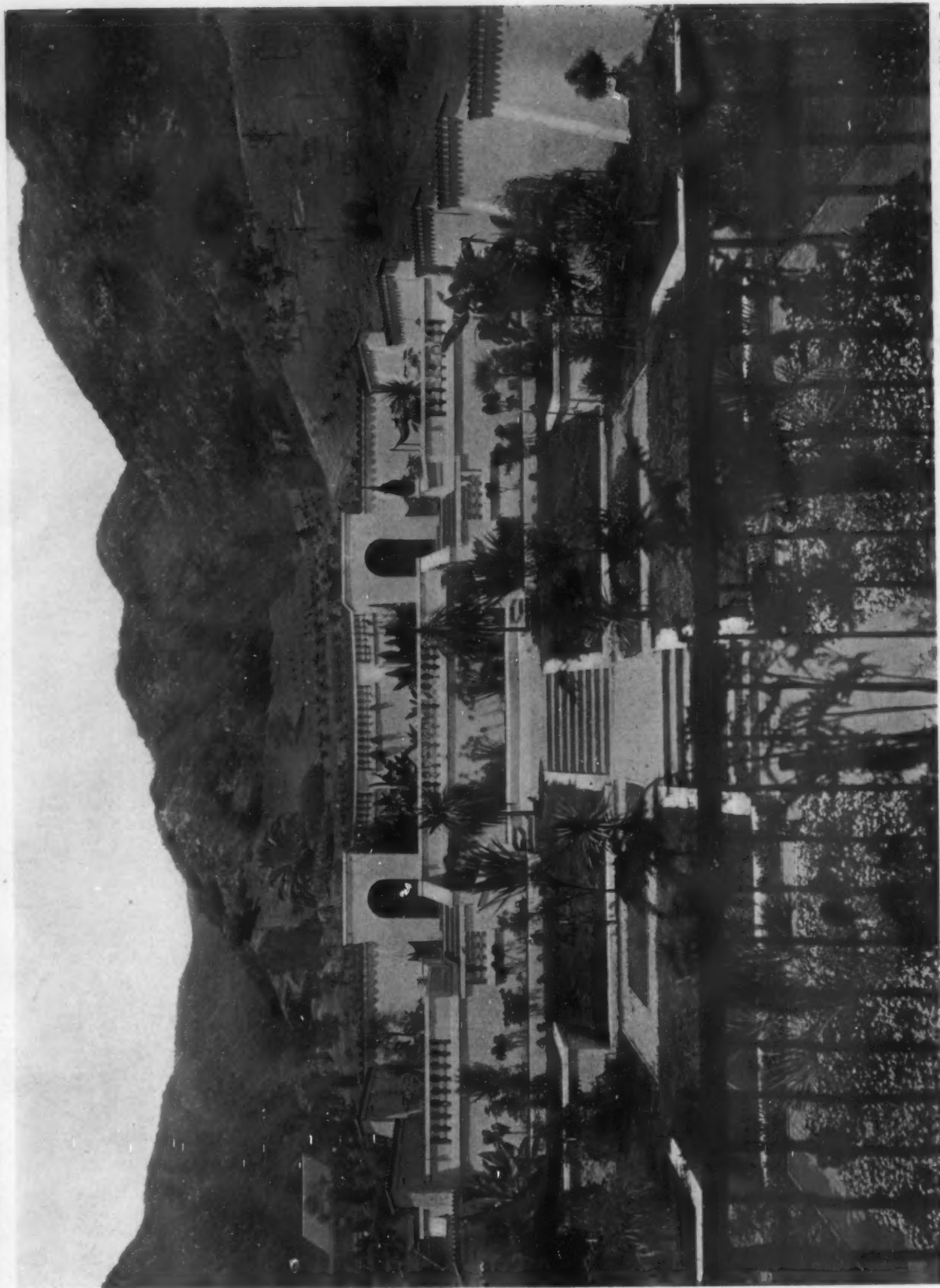
Fay v. Lester Piano Co., 39 Penn. Superior Court, 87.



THE G. W. WATTLES GARDEN
HOLLYWOOD, CAL.

MESSRS. MYRON HUNT
& ELMER GREY, ARCHITECTS

NOTE.—The notes on the *Current Architectural Press*, and Index of articles and illustrations, will hereafter appear in the second issue of each month.



VIEW FROM THE HOUSE

THE G. W. WATTLES GARDEN
HOLLYWOOD, CALIFORNIA

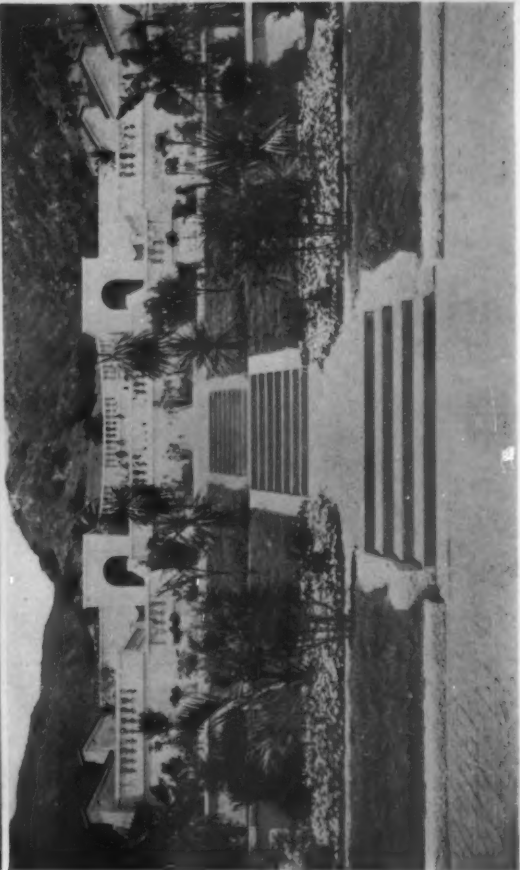
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THE G. W. WATTLES GARDEN
HOLLYWOOD, CALIFORNIA

FROM TERRACE, LOOKING TOWARDS OCEAN

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THE G. W. WATTLES GARDEN
HOLLYWOOD, CALIFORNIA

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Lord Chance's charming country home is situated between Shere and Guildford, Surrey. The house is of local stone and brick, with a formal garden leading out from the terrace. To Mr. Edward L. Luytens, whose work is well known to American architects, belongs the credit for the design.

The photograph above shows a view along the main axis of the garden upon Lord Chance's estate. An interesting feature is the wall fountain forming the terminus of the main axis. The pleasing texture of the brickwork forming its face makes an interesting variation in the stonework of the garden wall, the tile hood of which continues unbroken across both. Another interesting detail is the way in which the flagstones of the walk are laid out, so as to entice the garden visitor off to the sides toward other interesting portions of the garden.



LORD CHANCE'S ESTATE
SURREY, ENGLAND

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PHOTOGRAPHS BY THOMAS W. SEARS
LANDSCAPE ARCHITECT



Another interesting example of Mr. Lutyens' ingenuity in the use of materials, is shown by the garden gate in the adjoining photograph. The division of the arch radially by bands of brickwork (or perhaps tiles have been used) between the stone portions, is the gateway's most striking feature. There is, however, a pleasing variety in the lengths, and a carefully studied bonding and breaking of joints in adjoining courses. The hood with its slight projection is of tile, and the way in which a rounding of the corners is accomplished, is worthy of notice.

The detail photograph adjoining, shows to better advantage the steps leading from the terrace down to the garden. Here, again, will be noticed the use of comparatively thin bands of brick or tile, dividing the arched entrance to the house radially, with a broader horizontal band to cap these, and a slightly narrower band just under the casement windows above. This same material—brick or tile—has been effectively used in the risers of the garden steps, and in the semi-circular wall that breaks in a pleasing manner the monotony of the descent to the garden.



LORD CHANCE'S ESTATE
SURREY, ENGLAND

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PHOTOGRAPHS BY THOMAS W. SEARS
LANDSCAPE ARCHITECT



In this quaint little fishing village it seems strangely inconsistent to come upon numerous parties of the ubiquitous American tourist, who include the locality in their itinerary chiefly for the reason that it is the birthplace of Kingsley. It nevertheless is a very desirable place for artist visitors in spite of the disturbing elements. This picture shows the main street of the village upon which donkies carry your luggage. There is a suggestion here of the effective use of local materials which are so employed as to lend an inimitable quaintness to the village streets.

It would be hard to imagine a more picturesque bit for the painter or for the traveling architectural student, than this little by-way in Clovelly. It is a convincing object lesson in the frank use of materials that are native, and that have, therefore, the value of association with the locality. The old fishermen who make up the greater part of the population of this little village with its steep roadways are a superstitious and God-fearing lot, who depend almost entirely for their subsistence and interest in life upon the American tourists.



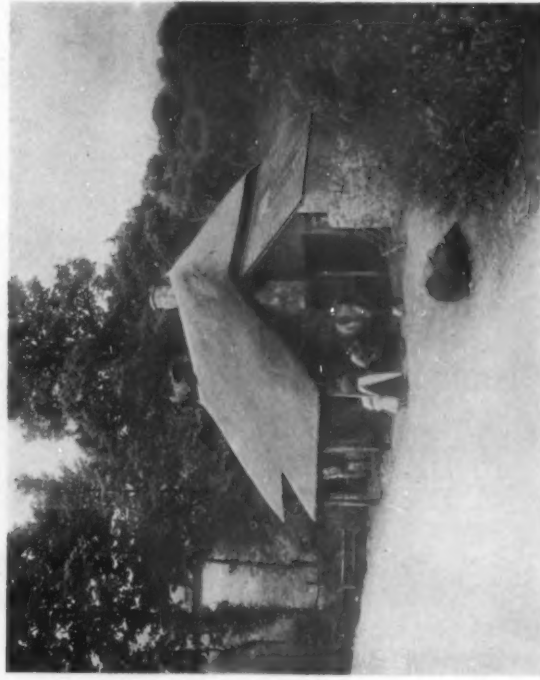
CLOVELLY, NORTH DEVONSHIRE,
ENGLAND

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LANDSCAPE ARCHITECT



The photograph on the left shows one of the village lanes in Branscombe, Southern Devonshire. In this part of the country the thatched roof is very common, and is usually about half-past six in the evening, and gives an excellent impression of the peaceful quiet of an English landscape.

On the right the photograph shows the main road through Branscombe, and, in the distance, the village church, which dates to about 1100, and has never been restored. In the block of thatched dwellings in the foreground is another instance of how fond the old English builders were of employing a variety of materials.



Branscombe is absolutely unspoiled by tourists, and the village is one of a group of four or five of similar character within a radius of as many miles. This part of the country is not reached by the railroad, the nearest stations being Sidmouth and Seaton.

The photograph on the right shows a roadway bordered on both sides by a thick hedge, a typical English institution that exists largely because of the inborn love of privacy that is one of England's most striking characteristics. This locality is wonderfully picturesque, and the natives simple and unsophisticated.



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SOUTHERN DEVONSHIRE
ENGLAND



The two photographs on this page illustrate the country home of Mr. Thackeray Turner, an architect which is located between Shere and Guildford, Surrey. Mr. Turner's house is marked by a simplicity of mass, and a characteristic English atmosphere. The perfectly straightforward treatment of the gable end is worthy of notice, illustrating how effectively a house can be made through the use of interesting wall textures, and through carefully studied proportion and fenestration. The garden is treated in a very broad manner, less formal than the majority of those found upon English estates. It depends for its effects upon the breadth of unbroken lawn and the judicious massing of shrubs.

The adjoining detail illustrates a corner of Mr. Thackeray Turner's garden, where formality has been given a freer range. In keeping with the breadth and simplicity of the house's environment, the approach to this stone table is of lawn bordered by informal planting. The table which is sheltered by trees, makes an attractive spot for that universal English custom, afternoon tea.



AN ARCHITECT'S HOME IN
SURREY, ENGLAND

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