

FEB 8 1910

THE
AMERICAN
ARCHITECT
PUBLISHED
EVERY WEDNESDAY
IN NEW YORK



WITH THIS PUBLICATION
IS MERGED
THE INLAND ARCHITECT

VOLUME
XCVII

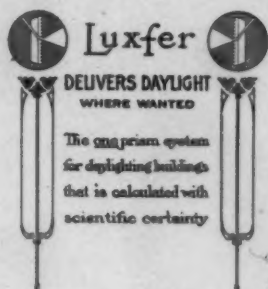
FEBRUARY 2, 1910

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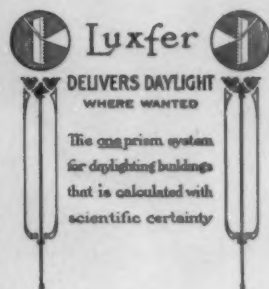
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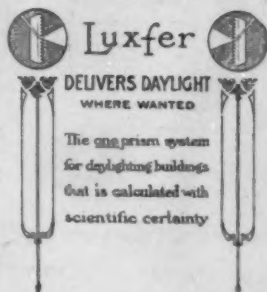
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THE AMERICAN ARCHITECT



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No. 1, Vernon Howe Bailey Series.

THE AMERICAN ARCHITECT

VOL. XCVII.

WEDNESDAY, FEBRUARY 2, 1910

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The House and Its Environment—Part II*

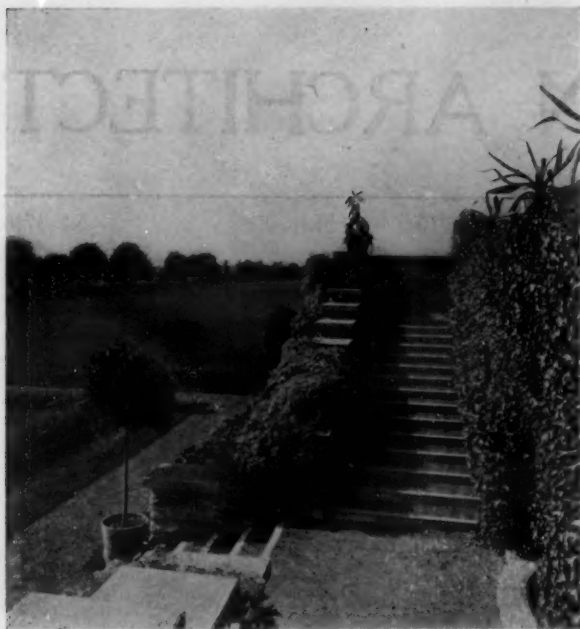
By ARTHUR G. BEIN

Illustrated by Views of House and Gardens of Mr. W. E. Hering, Abington, Pa., Mr. Oswald C. Hering, Architect.

THE English garden is distinct from the Colonial version of it. It has the formal terrace, the various walled gardens, the bowling greens, the paved courts, the greenhouses and classic garden accessories; the conventional treatment being most observed nearest the house. It may be said to relate very closely to the house it surrounds, for each particular part of it responds to some well-defined need in English country life. For instance, the main approach, the most public part of the grounds, is not considered specially desirable as an outlook and is not sufficiently secluded to be frequented by family or guests. Therefore, the chief living-rooms look away from it to more favorable aspects, and it is left to express its utilitarian *raison d'être*. The drive, with trees regularly planted, is generally

the simple in-and-out on different lines, or the straight drive—finishing in a circle. Even where there is a court before the house, this is formally treated as part of the approach and not a place to linger in for pleasure. The kitchen entrance is even more practical and is well screened from view by means of hedges or walls; or, where the kitchen is a basement, by sinking the road to a lower grade. Sometimes, if the drive is a long one, service and owner use the same until within a short distance from the house, where a branch is made to kitchen and stables. The kitchen court and the stable yard are generally walled off. After the approaches have been decided the area that is to supply the table is next considered; it is the English thrift again that devotes the most productive part of the grounds to the kitchen garden. This kitchen garden

*Part I appeared in our issue of January 5, 1910.



is often so cleverly treated that it is a delightful spot to the eye, with apricot and peach trees trained vine-like against its south walls; with rose bushes (for roses are the English gardener's pride) to divide its various beds, and an interesting pool or basin in the center.

The flower gardens are next in importance, their formal shapes generally outlined with dwarf-box and separated by many pleasant walks sunny or embowered. Level pieces of turf for tennis, croquet, and bowling green are an agreeable feature, with garden seats around and enclosed with yew hedges against which busts on plinths, terminal columns, bases, etc., may be set. To obtain these level stretches resulted in the terraces, a valuable asset in themselves for giving variety to the garden and affording good view points. The terrace at once suggests such architectural features as broad stone or marble steps, benches, fountains and balustrades surmounted at intervals by urns or statues. Beyond these parts serving a definite purpose is the unplanned portion—the pasture, copse and woodland—where the hand of man is hardly felt. I say *hardly*, for even the remotest part of an estate may show the touch of a sure hand. The whole range of nature is open to the gardener, from the *partierre* to the forest. The park at Chantilly shows this; for an admirable forest treatment is seen at its best there, and adopted in some English places. It is the cutting of straight paths through a dense wood, and leaving, at their intersections about 400 feet apart, circular clearings twenty-five feet in diameter which allow the sun to illuminate white statues of Diana and other woodland deities. This, when followed on the English estates, is the last touch to a garden scheme that is perfect. If you go to one of these places you will be asked by the owner, "Would you like to see the house or the garden first?" And if you wish to please him you will answer, "The garden."

The above description would not cover that sporadic style of garden seen at Elverstow Castle and Hard-

wicke Hall, Derbyshire. These are so foreign that there is nothing English to them but a matter of geography. Such treatment, away from the magnificent palaces of France, looks artificial—it would seem even more of an affectation here in our land of wooden houses and mixed styles. It was against its rigid formalities and ostentation, its "stars and garters" that Walpole, Addison, Pope and other registered their condemnation and cried aloud for simplicity. Pope proved the practical value of his principles in his own garden where he so artfully clustered the most beautiful varieties of trees, shrubs and flowers, and so carefully tended them, that they looked indigenous to the place. (Yet even the censorious Pope had his Italian grotto.)

In adopting the English garden, the foreign touches might be confined to one spot; on axis with the drawing room or library might be a miniature Italian garden with its well-curb benches, statues and pergola; this would be no more conflict with the style of the garden than having a room set apart for a Japanese collection would interfere with the architectural style of the house. In truth, there is no hard and fast definition of an English garden—no stereotyped design—its atmosphere depending more on the combination and contrast of trees, shrubs and flowers, on their beautiful co-operation, than on the disposition of walks, flower-beds or fountains.

An English idea that might be followed more in all-year-round country places, is the winter garden. This is nothing more than the cheerful grouping together in some spot visible from the house, of such trees and vines as are green all winter. It is refreshing when the chilly days come to look away from bare-armed trees to well-covered cedars and pines, a clump of laurel, and the red-spotted holly and a wall covered with rich dark green ivy.

Where there is a gate lodge, it being the first thing seen, the forerunner of the house, let it denote the style and character of the main buildings. Giving the gate lode a far-too serious and formidable appearance is a frequent error, a survival perhaps of the importance attached to the portcullis gates of medieval times. The lodge that is nothing more than a cottage and treated like a cottage, as at Haddon Hall, is most in favor for modern places; old Haddon has for its lodge and gardener's abode, for the one building serves both, a charming little bit of English cottage architecture, surrounded by an equally charming cottage garden. But in material and treatment it all prepares one for the mansion beyond. Such an entrance promises cordiality and is a pleasing contrast to the dreary cold blue-stone lodges so often seen at American entrances. A pleasing composition can be made by combining the gate lodge, gardener's cottage and stables about a court just off the highway. This solution has been admirably worked out in many places, and has, besides its picturesque features, the practical advantage of ready communication. It is the arrangement of just such simple buildings as those that requires the architect's greatest skill and some previous experience; and he, whose chief work has been beautifying city streets too often throws

away his chances and falls a victim to severe uncompromising formality.

In addition to the buildings already mentioned, there are innumerable little structures for practical purposes that can be made amusing and ornamental. There are garden tools and appliances to be housed, and this tool house, as well as the icehouse, out-of-door playhouse or studio could be, according to the style of the main building, treated as little half-timber cottages with thatched roofs, or stuccoed with tiled roofs. To a place fashioned on English inspirations a windmill serving for pumping water, contributes much to the general character. Where house and garden are very formal Elizabethan octagonal cupolas in brick, or Italian pavilions or tempiettos might serve these purposes.

In the disposal of peacock and fancy fowl runs a scheme as interesting as any garden layout may be indulged in. As at Chenonceaux where the present owner, though forced to abandon the garden parterre, has preserved the game and peacock yard century-famed. Seen from the house these are a wealth of decorative color spots. With this feature laid out and studded, the poultry houses artistically designed and the numerous small cotes either perched on poles or built of colored brick and glazed ceramics, this incidental of a country place, can be interesting and beautiful.

While the character of our eastern country and also our architectural tendencies would naturally result in a predominance of English, there are some splendid sites, like the Redding Ridge, for complete Italian treatment. Not only inland, but also along the Jersey Coast where sea and sky are a brilliant blue in summer, or on the Hudson between West Point and Poughkeepsie where the river is broad and the hillsides are vineyards; here, only a few stucco walls, red-tiled roofs and tempiettos at the vista points are needed to bring back the Italian lakes.

But in taking advantage of such natural predilections the owner must be warned that an Italian scheme requires—far more than does an English—a generous extent of property; for no matter how perfectly it may be carried out *per se*, any other style of house in the same picture would “queer it.” Perhaps the most successful solutions of the Italian villa in our Eastern States are where it has been combined with certain features of the southern mansion—the lofty portico and stucco sides—or sort of modification of Palladio’s famous Villa Rotunda at Vicenza, from which our colonial builders borrowed their portico. Examples may be seen set against the terraced hillsides of the Hudson.

But these are Italian only in detail. The real Italian estate was generally a princely palace and garden built by some favored incumbent of the Church, not as a modest country residence, but as a place of lavish entertainment. Among these are the Villa Caprarola, the Villa d’Este, the Falconieri, the Aldobrandini.

Smaller than these is the garden of the famous Villa Lante, at Bagnaia, justly considered one of the most charming examples of Italian landscape architecture. It is but four acres in extent, with a length of 775 feet and a width of about a third as much. This stretch occupies a wooded slope (that might be duplicated in our own country) and is formed into four terraces. The two *casini* or dwellings are on the second of these,

and below them the first terrace is laid out in parterres with a fine sculptured fountain in the center “shaking its loosened silver in the sun.” The garden of the upper levels is the trees, just as they originally grew, carefully tended all those four hundred years, and forming the natural environment for the cascades, the admirably designed loggias and summer houses which the art of Vignola introduced. The whole treatment is inextravagant and done with such consummate skill that the four acres seem to have the expanse of forty.

The inimitable works of art, the perfect masonry, the great beauty of proportion which controls the whole composition are beyond us; but the use that has been made of the natural resources, the trees, the sloping ground, and the abundant springs of water, are applicable here. “Water,” says Mr. Wm. D. Howells in writing of Roman fountains, “will do almost anything for beauty even where it is merely a torrent tumbling over a wall.” And so, don’t spoil your grounds for the sake of saving the water tax. Water that is purely ornamental should be as gladly paid for as the water for the daily needs of the household. A cascade or a natural brook may do as much for a hillside site as any far more expensive treatment.

As for the richly sculptured jardinières from which the orange trees grow around the Italian villas, we might be content with hydrangias or the decorative oleander in plain wooden boxes. Even though English decorators do say that the place for tubs is in a laundry—who has not admired the gray-green boxes of the Luxembourg gardens. Or concrete might be used, for the Italians were the first to see its practicability as a material for garden embellishments. In fact, it is the introduction of reinforced concrete that has made the Italian villa a success in America. Stucco and concrete always suggest Italy, although many southern houses were built of stucco before the Revolution. Concrete was confined to foundation work as to places subjected to compressive strains only. But since re-





inforced concrete came a decade ago the tensile strength has been so increased that there is no requirement of villa architecture to which it does not respond. More than that, even the most facetious garden ornaments can be cast in concrete, as is proven by famous concrete figures in the middle basin of the Villa Lante fountain, now worn to surprising smoothness by the running water just as stone is worn, and of a dark bronze color due probably to some mineral in the water. But, though now like bronze, the use of concrete was no attempt at imitation.

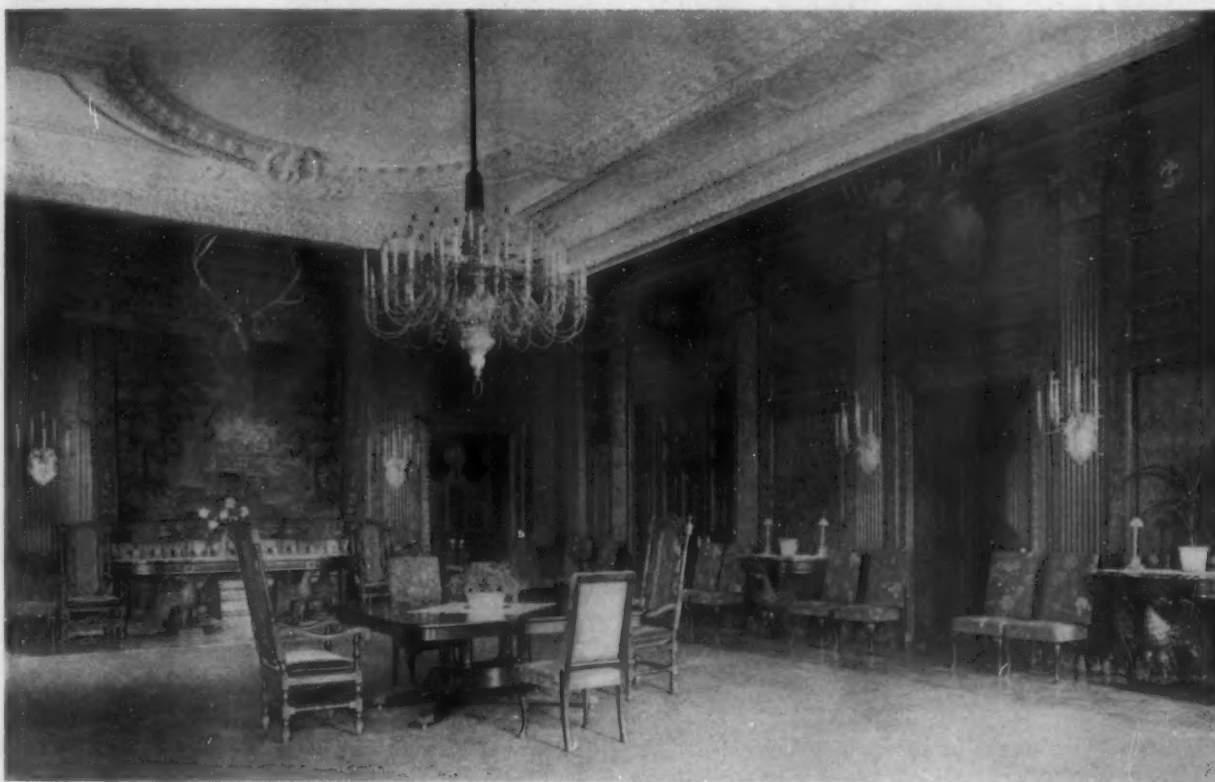
Since Italian gardens have come in favor in America there has been a large importation of garden marbles from Italy. Well-curbs, wall fountains, basins, benches, urns, sarcophagi, and lions in all the postures known to heraldry may be seen outside the antique shops. Most of these, it is needless to say, are not antique, though they have every appearance of it, due to burying, or to being dripped on by water that has first dripped over iron, or to having every sharp outline carefully chipped away. While the originals were almost of Carrara marble, these clever copies are of dark Siena marble, Istrian stone, or concrete; even when they are acknowledged and sold as copies they are still a fairly expensive luxury. A good sarcophagus made recently near Florence, Venice or Naples would cost from \$1,500 up; but this is only one-fifth the price of a genuine one; a pair of lions would be from \$500 to \$1,500, and, as possibly not ten pairs of genuine antique lions have ever come to this country, they would need a very clear pedigree before one would pay the \$2,000 to \$5,000 asked for them. Even at what may seem a stiff figure for modern copies, these various accessories are cheaper than could be made here; for a dealer recently filling an order for six vases at \$60 each, had the misfortune to receive one of them so badly broken that he had to order a duplicate made here, the lowest price he could get, and this from an Italian who had worked at the same trade in Italy, was \$150. But the outlay, once made, does not need the annual sum for maintenance like the flower beds of the English garden.

Although the American garden and outdoor art generally is frequently disparaged as a rule, it is more sincere in style and execution than the house itself. This is due more to nature, who cannot be faked, than to any scrupulousness on the part of the designer. But the house, entirely in the hands of men is of doubtful result. Seven-eighths-inch half timber, boxed wooden corbels and brackets, imitation beams built out of 1-inch boarding all attest to flagrant shamming that cannot be practiced in the garden. The examples of good honest construction are few and therefore well-known. Those who have built or personally supervised the erection of solid English half-timber and framing can appreciate the difficulty of getting workmen in sympathy with necessary methods. No sooner does one depart from the routine saw and hammer construction, then troubles arise. The timber is so valuable that the mechanics, fearing to spoil it, stand around awaiting the decision of the superintendent as to whether it must be butted and nailed or mortised and tenoned. The temptation to nail cannot be overcome and often after a piece of framing has been well put together, well enough to last a hundred year or more, the carpenter will drive in a couple of twenty-penny spikes, secreted in his "jumpers" to hold it. Finally, after they are thoroughly convinced that you are determined to use wooden pins and pins only, they drive them in promiscuously, according to their own artistic fancy, regardless of whether or not the construction calls for them. This is just one of the manifold annoyances the architect is subjected to. Every part of the house, carpentry and masonry, roofing and interior work each presents its show of problems. The roofing particularly is done in a way foreign to American ideas. Tiles or rough slate whose color and texture will harmonize with the foliage are the materials. If slate, they should run from 8 to 30 inches wide and have a projection from 4 to 18 inches. The rafters should not be covered with close boarding but with battens laid apart 2 x 4, making an excellent size. At the eaves where the roof projects the roof battens should show and also the underside of the slates through the space between

the battens. All the chinks and openings may be stopped up with mortar that has been thoroughly slacked and has an abundance of hair mixed in, without which it would not hold against our varying climate. Sometimes each slate is set in lime mortar; this, combined with a thorough wiring and nailing of the slate with copper makes a roof which will last as long as the garden and require no attention. Often a feeling of greater harmony is obtained by using "brick-nogging" in the half timber instead of the colder tint of stucco. Such nogging is specially harmonious where the various garden walls are brick and the house stone or brick, and interesting patterns may be worked out in the openings. These do much to enhance the whole house.

The character of the stone work is one of the most difficult of all details for the architect to decide on, it

can be made to improve or mar the general scheme. Stones should always be obtained from the nearest quarry, for then it is far more apt to be in closer keeping with the general surroundings. The American mason with his stereotyped ideas cannot grasp the meaning of an unstudied effect in laying up stone work. As unremitting supervision would be impossible, experiments should be made on areas, say of a yard square and the happiest effect chosen; the stone cutter to pick and shape his stones accordingly, and the mason to follow the sample. In English work like this an effort is made not only to adopt the style but to build after the English fashion, revealing as much of the construction as possible. In adopting the Italian Villa the vast difference in our climate and that of Italy makes the original method of construction unwise and unnecessary.



STATE DINING ROOM

THE WHITE HOUSE

WASHINGTON, D. C.

The Art and Practice of Consistent Forms of Decorative Treatment

THE GEORGIAN (COLONIAL) PERIOD — BY LIONEL MOSES, JR.

THE restrictions which often surround the architect of to-day in that important branch of the profession which consists of the designing and furnishing of interiors are so great and so varied that, as a result, the number of examples of consistent forms of decorative treatment which are artistically successful, are comparatively few.

In domestic work it is seldom that the owner of a house is willing to give to its designer a free rein in the artistic sense, and, when the time comes for the interiors to be considered, there are nearly always the personal desires of the owner to contend with, or, what is sometimes worse, a collection of furniture, pictures or other objects which must be embodied in the work,



CHIPPENDALE TYPE, WITH STRAIGHT LEGS



CHAIR WITH CABRIOLE LEGS, FIRST HALF XVIII CENTURY

even though the result brought about by their use will, as the architect knows by experience, be bad.

Time may come when this state of affairs will be the exception rather than the rule, for there has been much improvement in the condition, but it will need much educating to arrive at that period, and it is hardly to be expected that in this country we shall ever see the time when artistic endeavors will be generally employed in the beautifying of the very ordinary articles of household use.

The amateur who may build may be and generally is endowed with a certain amount of appreciation of beauty which, when used in the selecting of objects, is

called good taste; and being familiar with the *insides* of houses, feels qualified to design the *interiors* of any house, forgetting that while the result may be quite pleasing in the amateur, yet those that are trained beyond the amateur state can see discord and a departure from the tenets of good design.

It is insufficient that the designer should have merely good taste. He must, of course, possess that attribute or his work can never be pleasing. But to this must be added a correct knowledge, which can only be gained by much study of the fine arts as well as of what has been done. Then will his work be an artistic success—not merely one which is pedantically correct, but one



EIGHTEENTH CENTURY EXAMPLES OF SOLID SILVER CANDLESTICKS

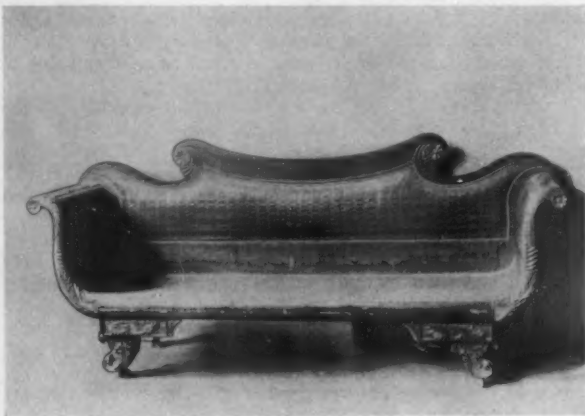
which combines a feeling of comfort with a spirit of domesticity. This applies to rooms of Georgian design as much, if not more, than to that of any other style of work, for there are few styles the successful use of which demand these qualities to such a degree.

There is a great difference between the art of the Georgian period and the use of the furniture and decoration of this period in consistent form of decorative treatment. A knowledge of the former is a necessary equipment of the designer, but equally essential is the appreciation of and feeling for the forms belonging to other periods so that combinations may be made that will not offend a developed artistic sense.

To exclude from a room of Georgian basis all articles other than Georgian were to make not a habitation, but a museum.

But to design and furnish a room for habitation, we must include many articles whose design were perfected long before Georgian architecture became an entity.

Could a general rule be laid down by which artistic success in this direction might be attained, it would long since have been written. Perhaps the principle on which the rule could be founded would be to follow the classic forms. But no rule can be laid down.



A "DAVENPORT" WITH CURVED BACK AND ARMS, XVII CENTURY

To what, then, must we turn to gain knowledge and inspiration?

The answer to this question is simple and may be summed up in a few words. As in architecture in its broadest sense, the answer is that we must study what has been done for suggestions, so that we may become resourceful when difficulties appear. We must gain a knowledge and appreciation of the arts generally and we must know materials. We must practice; for it is apparent that experience is a necessity also.

A treatise on design is hardly within the scope of the present article, but we can with propriety call attention to the illustration accompanying with a view to analyzing and finding out wherein the beauty of this room lies.

In the first place the room in the White House is stately and dignified, this quality being found in the rather noble size and proportion—sufficiently large to allow of the Corinthian order, which, being properly designed, is, with the well-proportioned wainscot, a fitting and dignified background. The ceiling, bold as it



WINDSOR CHAIRS—THE EARLY "COLONIAL" TYPE OF CHAIR

is, adds dignity, while the furniture, hangings and trophies, each play their part in the general harmony and bring to the room a sense of comfort and domesticity.

It needs little imagination to picture the kind of china and silverware which should adorn the dining table, the latter being found among the designs which our colonies furnished in ample quantities.

The room is unmistakably Georgian in character, and yet combined with the work of this period is a mixture of different styles, none of which seems to be discordant. If we desire to be supercritical we might select the side table to complain of. It is Empire in design, and yet does it not harmonize with the general design of the room? The tapestries, the mantel, the chairs—are these out of place, even though they are not strictly Georgian?

We have but to revert to the history of Georgian architecture to prove how ready it has always been to receive and welcome the good in other styles, and, having received it, to chasten and refine it until it became an accepted part of the Georgian itself.

It would be strange indeed if, after demonstrating its readiness to embody other forms with its own, the Georgian should be cold to individual objects of these very styles.

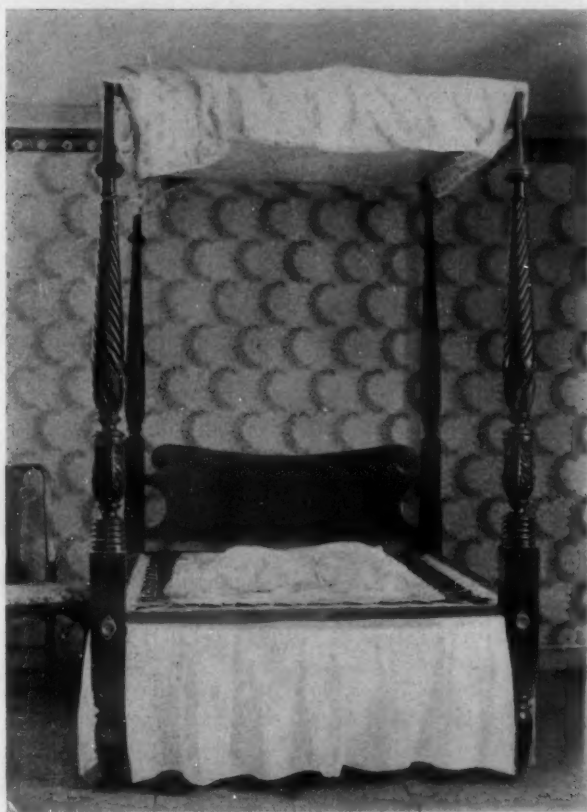
As America itself is the great melting pot of the races, so this nearest American architecture is the result of the fusing of many styles.



A SIDEBOARD WITH CURVED FRONT AND CARVED LEGS, XVII CENTURY

But were we to discuss the numerous objects which harmonize with the work of the Georgian period, we would be carried too far afield. Individual taste and knowledge must be the guide, and we must confine ourselves to presenting a few Georgian or Colonial pieces of good design which show types which are instructive.

There are as many gradations of Georgian or Colonial furniture as there were kinds of rooms to be furnished, and the furniture which has survived shows that from the kitchen to the stateliest room it was of pleasing design. In the simple fiddle-back chairs used in the kitchens to the much carved ones used in stately chambers we see the result of the same kind of study of form and line. Tables, beds—even the insignificant articles of the household all showed great beauty.



A MAHOGANY "FOUR-POSTER" BED

Pompeii can hardly boast of lamps and candelabra more beautiful than some of the Colonial candlesticks and andirons.

In those days there was an appreciation of proportion and purity of line akin to that of the Greeks whose forms were adopted in ornaments of various kinds. The early designers were broad of mind, and though in their architectural designs they drew freely on other styles and periods, they never lost sight of the basic proportions of the classic.

Color added no little to the success of their furniture designs. How appropriate was the tone of mahogany with almost any other with which it came in contact.

And all the qualities of Georgian art combined to express perfectly the state of civilization as well as cultiva-

tion of its possessor and with its parent, the classic, it is best suited to-day to form the basis of a development which extended will realize the desire of so many artists—a national style—for above all others it is founded on principles of beauty without being enslaved by inelastic laws.

REPORT OF THE COMMITTEE OF THE AMERICAN INSTITUTE OF ARCHITECTS ON ALLIED ARTS

The Committee on Allied Arts begs to submit as follows: In its report to the last Convention this Committee sketched very broadly its conception of the relation of architecture to the allied arts and the general relation of art to the life of the people. It is intended in this report to generalize less broadly on the latter topic, to touch less abstractly on the special subject to architecture, and to make fairly definite the Committee's conception of the relation which should exist between architecture and sculpture.

Sculpture is singled out in this report because of all the allied arts sculpture is most intimately related to architecture; for sculpture and architecture are arts dealing primarily with form, especially with form as giving character to mass. The architect thinks first in terms of homogeneous and rhythmically composed mass. Color as affecting the allied arts and the arts of design and applied as architectural decoration or as mural painting does not intimately affect the structure. Color is really architectural only when as a property of the material of the mass it serves by its qualities, and as adding value to light and shade, to modify general proportions.

A closer study of the relations of art, and especially of the art of architecture, to the life of the people is made in this report, that, a clear conception of the status of architecture having been established, further studies dealing in detail with the allied arts may have a carefully surveyed field in which to erect their premises.

The intimacy of the domestic arts and even of the arts of design with the characteristics of a people is pretty generally conceded, and in a measure understood, but the monumental arts seem to be conceived as outside—perhaps above—as of another realm. This is not so, however greatly certain workers in these nobler arts may desire, or seem to force, such conclusion. The further any art withdraws itself from the highest in the life of its day, the less effective will be that art in ministering to the particular needs of the time; the less exalted will be its place in history. These particular needs include the needs of the mind, spirit and heart. Whether in the greater or lesser periods, it is only as one of these factors has been more highly esteemed and more fully developed or has more powerfully influenced the life of the time than have the others that architecture has taken on its characteristic aspects. The architecture of an age in which no one of these factors is supremely dominant, yet which forces one or another of these characteristics, will be viewed with but ephemeral appreciation, certainly not with lasting respect.

A period of existence is not a pin prick in a dotted line, but is an integral increment in the ascending spiral, and an age finds itself only by relating itself to all that has passed.

To comprehend the status of an art, then, it is necessary to study broadly life and its expression, to view sympathetically that interplay of motive and action which produces the civilization of a period and differentiates that period from another, and to note, if not *how*, at least *that* the spirit of a civilization determines the form of the State and at the same time dictates the manner of the art. To comprehend, therefore, the status of architecture, it is necessary to understand the nature of society and the State and to appreciate that the spirit which produced society and which dictated the form of the State dictated also the forms of architecture and that without the guidance of that spirit no worthy or enduring architecture was produced.

There seems to be an existing idea that through all the periods *man* was a fixed star and that styles changed; that

throughout the evolution from Egyptian to Greek, from Greek to Roman, from Roman to Romanesque, from Romanesque to Gothic, and then to Renaissance, man was stable, his product alone changing. This is a most erroneous idea, for while the external form of man's body held, his motive and action changed. He was spiritual in this period, intellectual in that, temperamental in another, and true to his animal instincts only, in them all. Through most of them he showed signs of intelligence.

Glance hastily at certain of the sharply differentiated historical periods, and note the form of government and of architecture and the racial characteristics: Egypt—with its philosophy of immortality; imbued with a zest of life and a poetical love of nature; governed by kings whose will was served by slaves, native and alien; symbolic in its expression of philosophy and art and in all its deeper thought; the great pylons and ranged piers of its architecture, almost too massive for columns, wrought in forms symbolic of terrestrial life, over and above which rested the indestructible canopy of heaven, glistening with stars; heart and sentiment for indestructible beauty everywhere; garb and ceremonials all in consonance. Greece—with a government of changing form but never by the people, although the term "democracy" was used; now a king, now a tyrant, now an oligarchy, never a true republic; an industrialism based on slavery; a unified religious and social philosophy; an intellectual vitality, potent in its logic and definite in its conclusions; a love for nature only as nature could minister to the conventional in literature and art and to a religion which was little but literature and art; a great borrower but transmuting alien facts and forms to the likeness of its own unified and aesthetic spirit. The Arabian—daring, poetical, picturesque, unstable, acting on impulse, careless of life; its art fleeting of form and of color; its religion definite and appealing; touched now and again with the fatalistic philosophy of the Orient, and using the dome to crown the tomb and indicate the finality of all things. The Middle Ages—ascetic, spiritual, giving life and nature a new and higher meaning; aspiring, poetic; the intellect not overworked, perhaps, but the heart filled and the spirit overflowing. And then—and purposely misplaced as to chronological order—Rome, the imperial—powerful, forceful, dominant, domineering—arms, conquest, spoils, greed, slavery; intellectuality not at a premium, spirit and heart below par; the people slaves to the court, the court slaves to power and passion. Imperial Rome pulled down the results of other civilizations or pulled them up by the roots and transplanted, manipulated, applied or discarded them; but as imperial Rome was not an empire of the heart, knew naught of altruism; was not an empire of the spirit, knew naught of faith; was not an empire of the intellect, cared naught for logic; but was temperamental and of the body, in conception and in external expression its architecture naturally was not an expression of sincere motive or of logical achievement, but was a superficial application, clothing oftentimes in alluring and impressive garb the massive and bulky expression of a dominant will.

Then the Renaissance—the revival of learning and the forgetting of faith; when people learned the old pieces and spoke them prettily; tried to think like Greeks but could not dress like them, debased the ideal and glorified the idea. The Renaissance was quite as cultured and nearly as learned or knowing as is the Present. The Present—a period of knowledge even to the verge of sophistication! It is questionable if in an age of sophistication any form of sincere art can arise. The art itself will be sophisticated and the thread of sincerity will be snapped. Is not the Present an age of sophistication? Does not the age know overmuch and feel but feebly? Because of its learning and because of its lack of power to feel, this age is imitative, rather than initiative, in art. It would be an age of imitation in science and in philanthropy and reform, but that having no precedent to follow in these lines it is forced into new fields, and so the age is constructively altruistic while artistically it is imitative. To-day there is an altruism. We do not conquer to make slaves, but to free them. Then why do we, especially we English-speaking peoples, strive, against the current, to emulate Rome? Is it because we, in America, by our legislation, by our industrial and commercial systems are making a race of industrial slaves and political underlings, that the hard and domineering spirit of Rome

forces itself into our commercial architecture, into railway terminals, banking institutions, department stores and warehouses—into our court-houses and government buildings! Perhaps the charitable interpretation is that, lacking in sincerity and sentiment, we must clothe our spiritual weakness in an expression of physical force and mental overpower. That is human nature. When we cannot sway by ideas, by mentality, or by sympathy, we bully by the display of force or power. The church furnishes a concrete example of this. Its grip on the hearts of the people was lost when the spirituality, the aspiration, the mysticism, the ideality of the Middle Ages died out, and it could hold its power over the masses only by essaying the functions of the State. Then the religious structures of the North gave way to buildings which, like St. Peter's in Rome and St. Paul's in London, embodied the domineering governmental type—the one in a grand manner, as became the direct heirs of imperial Rome, the other in a half-hearted way as must be when State and Church or a State church attempts to domineer over a race in whose veins runs the red blood of personal liberty and whose pulses beat to the time of the Magna Charta. The restraints of tradition are hard to throw off, and the social and political life of England as expressed in its real democracy and its constitutional monarchy is clearly echoed in its architecture—its half-hearted and lifeless governmental forms harking back to the Roman Empire and its beautiful homes telling of the life of to-day.

We here in America are not bearing the burden of empire. We are not saddled with a monarchy. We are a people ruled by a people (in our minds) and we are untrue to our environment, to our birthright, when we allow our architectural ideal to be expressed in imperial terms or in terms, indeed, of any other life or civilization than our own. We may make mistakes in our attempts to find ourselves, but such mistakes cannot sum themselves up in so grand a mistake as the huge joke we are perpetuating in our governmental and domestic art.

It is, as already noted, only when a period is vitalized by the potency of at least some one great factor of existence that a characteristic art can arise. As for our nation to-day, have we a vital religion which touches the hearts of the masses? Have we a philosophy of life on which the savants are agreed and with which the people sympathize? Have we a commercial life free from the taint of selfishness—altruistic, broad and liberal? Have we an industrialism which will make men free and not slaves? Have we a domestic life which is pure, where marriage vows are not violated, and sanctity reigns, where one household does not seek to impress another and the whole community with the sense of its wealth, power and social station? Have we a government of the people, for the people and by the people, presided over by officials who will not tax the many for the benefit of the few? Have we a government free from the suspicion of increasingly imperialist tendencies? If we have all this, we are ripe for a great characteristic architecture which shall hold its own in the halls of history. If we have any of these factors fully developed, we are ripe for an individual and vital architectural expression along that line. Have we all this, or any of it? It seems, rather, that we are a lot of negatively charged individualists rattling around in a universe of positive ideas, unattractive and unattracted, and unified socially and artistically only as we are self-hypnotized by intently gazing on that brilliant spot, the focalized spirit of domineering Rome.

As witness—only one sect in all our religious bodies (and the exalted position of that sect based, in the popular mind, on its social prestige) consistently builds church edifices radiating humility and sincerity and aspiration—the Roman and Christian Science sects, pre-eminently the two which govern by threat and wield the power of excommunication, the two which dictate the mental range of their communicants, which permit this reading and place a ban on that—these two churches build in an avowedly Roman type when the style can be formulated at all. The theatre, expressing the domination of the trust, is clothing itself now uniformly in the garb of the Empire. The government has virtually adopted the style of imperial Rome for its type and its chief executive is housed behind a washed-out reflection of it. The States—witness the procession of pitiable State houses—have aped the General Gov-

ernment, and the municipalities have taken their cue from the State; the county court-houses and jails have followed. What was good enough for the jail was good enough for the judge and he dwells in a Romanized Greek temple; and so with squires, landed proprietors, professional men, captains of industry and artisans, till the Roman temple blisters the surface of the land, and worse, has gnawed into the brain of the people.

How deeply the canker has eaten will be realized by contemplating the equanimity with which the public has accepted the insincerity and intellectual prostitution manifested in certain commercial and municipal buildings of monumental type. Modern science and ingenuity have given the age a system in the steel construction whereby it is possible to state the architectural problem frankly and solve it with that simplicity and sincerity which make for beauty. But, that the power of empire and the vulgarity and ostentation of misapplied wealth may be enforced, the skeleton has been distorted and the ideal debased. The age artistically is imitative and of the lowest forms. The age is not sincere, but is theatrical in the most puerile sense. We strut about like so many supernumeraries in the garb of Roman soldiers because we are spiritually and intellectually incapable of conceiving and acting the higher and better part. In may not be our fault—but it is our misfortune. It is not the less our misfortune that we of the very Present, being unable physically and mentally to wear the nobler Roman garb, are turning to its more debased forms and are taking our cue from the period of the "periwig and pigtail" which produced the Rococo style of the Renaissance—the character of that period was reflected in its people and in its art! And to-day, when our women, gowned via Paris, crown themselves with domes of false and foolish hair, surmounting all by chopping bowl and peach-basket headgear, our architectural creations are reflecting the same spirit, and Franco-Roman—where once they were frankly Roman—are crowned with monstrously designed and illy proportioned mansard roofs. The individual who assists in this degradation of taste may well take refuge under the protecting wing of the spirit of the age.

Sculpture is taken up in this report, because it is, by nature and intention, the allied art most intimately related to architecture. By nature and intention, be it noted, not by art and practice. Outside the realm of strictly architectural decoration, sculpture is as remote from true architecture as is mural painting. Rather than glorifying the structure it tends to belittle it. It makes of architecture only a background or pedestal. Architecture becomes a mantlepiece on which are displayed to some advantage to themselves objects of sculptural bric-a-brac. It matters not that the objects be arranged in such manner as to illustrate pictorially some notable event or to symbolize some noble idea. It matters not that the objects be so composed as to conform to the mass of the pedestal. That does not make them an integral part of the chimney-piece any more than posing the figures in the tympania—prone, crouching, sitting, stooping, standing, to make the composition conform to the rake of the pediment—makes them architecture. That was about as near to architectural sculpture as the Greeks or Romans ever came. The only architectural sculpture about the chimney-piece is the caryatid, and as the caryatid has been used in history it has been rather as an architectural fancy than as an architectural fact. The beautiful caryatids of the Erechtheum are imitations of columns, the fluting being carried into the draperies, the pillow blocks being carved into capitals. Yet however gracefully these maidens may bear the superimposed conditions, however serenely they may smile at their burden, this is philosophy and not architecture, for the neck of the column is never subjected to the bending strain that tasks the necks of more than one of these maidens. In other instances of the Greek use of the caryatid the evidence of strain is thought to be removed by the intervention of the flower basket capital, the distinctive feature of the Corinthian style. This is not logical nor is it good philosophy nor good architecture or art, for art does not seek to deny the stress and strain but it recognizes the

conditions and meets them with graceful yielding or frank resistance, as the case may be. In the field of sculpture, as in architecture, imperial Rome, with its over-elaboration of ornament, is dictating to the Present. Our limit in architectural sculpture is reached with the filled pediment and the free standing status superimposed upon a free standing or engaged column. Is this really our artistic and intellectual limit? Those who have hoped for a future in architecture and in sculpture do not think so. This existing limitation may be due mostly to unimaginativeness and lack of suggestive initiative on the part of the architect; in a lesser degree to the lack of intelligent understanding between sculpture and architect as to the function of sculpture, and in some measure to the attitude of the sculptor whose desire seems to be to create easel pictures and so dispose them that they may be the center of attraction. The sculptor is willing for a consideration to place his product upon the architectural pedestal, well knowing that his work will not suffer eclipse and that great critical praise will be accorded him if his work is "architectonic." That is all it need be in the present age to command praise—"architectonia." In the age of Pericles that was taken for granted. The modern sculptor does not want to be a stone cutter and lose his identity and perhaps his head on the scaffold.

The last word has not been spoken in architectural sculpture. The Middle Ages gave a hint as to further possibilities. Then the structure was carved and sculpture was not extraneous except in the case of certain superfluous saints and angles who stood around in niches; but the pedestals were supported by lower types or by agonizing sinners who were integral with the structure, and who, doing the work, were in the eyes of modern philosophy the worthier objects. Can one imagine a pier head so wrought that the sculptural lines shall carry the structural strains from arch or wall to the pier? Can one imagine a sculptured console or corbel the lines of which shall indicate the nature of the stress and be harmonious with the character and individuality of the building? Can one imagine the spirit of the marble itself, the spirit of the granite, the spirit of the softer stone, appearing in the sculptured surface of the wall and readjusting themselves to the new conditions? Can one imagine rich sculpture adorning the parapet, crowning the structure, *being* the frieze and not stuck against it? Can one imagine a unified creation with sculpture and structure blended, instinct with the sincerity of the Middle Ages as to structural principle, mystic as of Egypt in its symbolism, clear and limpid as of Greece in its intellectuality? One who can thus imagine need not be discouraged as to the future possibilities of sculpture in architecture. But these possibilities are not to be realized except inadequately in individual instances if the age is not unified in its characteristic attitude toward the great features of life, for in the expression of social or national ideals the individual cannot far exceed the limitations of his age. But the duty of the individual seems clear, for this spirit which finds an external expression in the State, the Church, in society and the social institutions, is not outside of him, it is within him, and it is his duty to express the highest in the attitude of his time and environment; and he is running counter to the laws of life when he conforms himself to the ideals of other and alien times, and does not seek to express that spirit which is within.

Perhaps the architectural profession is thinking too much of itself as a profession and too little of itself as a mouth-piece of civilization and society. As one in love with love and not with the object, it is in love with technique and not with the ideal. It advances the forms, the formalities, and does not enshrine the spirit, the essence. Not that forms and formalities are not on occasion desirable adjuncts and that on such occasion society should not be taught to respect them, but that always truth, integrity, broad comprehension and responsiveness to the ideal should be fundamental in the character and equipment of every member of the profession and certainly of this body, and that the application of these characteristics should be made to his work in architecture.

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. B. SLY, *Advertising Manager*

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WILLIAM H. CROCKER, *Associate Editor*.

SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba - - - \$10.00 per year
All other countries - - - \$12.00 per year
Price per single copy regular issues, 25 cents

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

February 2, 1910

Vol. XCVII., No. 1780

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IT would be an interesting study, but one that would probably be rewarded with no definite results, to undertake to determine the constructive material that has contributed in the greatest measure to the world's architecture. The oldest and perhaps greatest buildings ever erected considered simply from the standpoint of purity of design were built of stone or marble, but the architecture of the middle ages, which was essentially of brick and terra cotta, rivaled in its form and probably exceeded in beauty of texture any which had appeared before. It has commanded the wonder and admiration of all succeeding generations. History indicates that considerations of economy and availability first led to the making of brick in any considerable quantity, and that the early Romans, who were both economical and practical, developed their manufacture and that of terra cotta and utilized the material in the remarkable structures of that day. A material possessing qualities of pliability and durability and offering in addition the many other advantages of burnt clay, which rendered it susceptible of almost universal adaptation, once thoroughly understood, inevitably became the building material of the epoch, and its favor has scarcely diminished in modern times. Indeed, it appears doubtful if there is any material which constitutes a larger factor in the building world of to-day. Other materials have been proposed from time to time and have, in fact, been adopted under certain conditions and for certain uses, but this fact, in the opinion of many, has served rather to stimulate and increase the appreciation of buildings whose façades are constructed of brick. That a well designed building built of brick selected with discriminating taste, and laid with the skill of an artisan, possesses a charm beyond that of one constructed of almost any other ma-

terial will be readily conceded. Of course, there are certain monumental buildings for which no material appears suitable except granite, marble or limestone—buildings which seem to demand a more noble and precious material than burnt clay for their proper execution, but this is probably due to the fact that their prototypes were designed for execution in such material. It would be equally inappropriate or impossible to construct some of the cathedrals of the middle ages of stone. In other words, a design in the fullest sense is more than a portrayal of forms. It includes a selection of materials, either consciously or unconsciously. This fact has not always been sufficiently recognized, and it is one of the most certain indications that architecture is receiving intelligent study, to observe the increased attention given to the selection of materials of construction during recent years. Availability, cost, durability, including fire-resisting qualities, and general appropriateness of possible materials of construction are now carefully considered in the preparation of designs for the majority of structures, and to this fact, doubtless, is due the increased use of worthy materials and the decline in favor of others.

APPARENTLY the movement for civic betterment and the development of municipalities along proper lines goes steadily forward, gaining strength and momentum with age. With few exceptions, the larger cities of the country have taken active steps to enhance their appearance, and these exceptions are becoming fewer with each succeeding month. St. Louis, Mo., is one of the cities just now taking preliminary steps looking toward proper future development. At a recent meeting of the Council a resolution was passed calling upon the Mayor to appoint a committee of fifteen persons to ascertain and report back the advisability of creating a commission whose duty it would be to investigate the situation and submit a well considered and comprehensive plan for the future growth of the city. This appears to be a highly commendable move. In considering the matter, however, it appears that great care should be taken by the Mayor, in the event of a favorable report by the committee, in selecting a commission to have in charge the improvement work contemplated. It is of the highest importance that this commission should recognize the value of civic development along artistic lines. Its members should be trained in artistic pursuits. A commission such as the one which has had in charge the civic development plans for Washington, Cleveland, or Chicago, for example, should be chosen, although there are doubtless other cities with no less comprehensive and commendable plans and there is no dearth of competent advisers to be had. The principal difficulty will be in insuring selection from among them. The appointment of expert advisers is always a matter of the greatest importance. Fees or compensations are considerations of practically no consequence in making selection. The difference in cost between the services of the best qualified expert to be had and those of the merest tyro is trifling in comparison with the value of such services in a project of the magnitude and importance of determining proper lines for the development and growth of a great city.

THE NEW YORK CITY CHAPTER OF THE A. I. A. TAKES IMPORTANT ACTION TOWARD THE ENCOURAGEMENT OF GOOD ARCHITECTURE IN TENEMENT BUILDING

At the annual dinner of the New York Chapter, A. I. A., held at the University Club last Thursday evening, January 27th, President Arnold W. Brunner made two announcements of much importance.

The Chapter, he stated, had decided to offer two medals to be awarded respectively to the owners of the best tenement house and the best apartment house built during the present year.

In bestowing these medals the Chapter hopes to encourage the owner to co-operate with the architect in securing buildings that will present "expression and charm" architecturally. As the movement is along the line of the improvement of street architecture, the buildings are to be judged solely from the merits of their facades, and not with reference to their interior planning.

We commend the public spirit that has led the New York Chapter to this action, and confidently expect the most valuable results.

Mr. Brunner's second announcement was that Mr. Pierre Le Brun had given the sum of \$12,500 as the basis of a fund for a traveling scholarship, the income to be applied toward the expenses of students traveling abroad under the patronage of the Chapter.

Mr. Le Brun's generous gift will, we feel sure, be much appreciated by every member of the profession. It is a most graceful act on the part of the donor, who, after years of successful practice, now returns to private life.

RECENT LEGAL DECISIONS

ACTION FOR ARCHITECTS' FEES

A contract with architects for plans provided that they should furnish to the city preliminary studies and specifications, together with an estimate of the cost of the building, and if the preliminary drawings, specifications and estimate were not satisfactory to, and approved by the president, the architects should revise and correct them so as to conform to the suggestions, criticisms and requirements of the president, and so that the estimated cost, including architects' fees and the cost of surveys and inspection should be well within the sum of \$50,000, the appropriation or funds available for the building. In an action by the architects to recover their fees it was held that the paragraph did not apply to the preliminary plans, but was limited to the revised and corrected plans, and under a complaint alleging approval of the preliminary plans, followed by the preparation and delivery of completed plans and specifications, a payment of \$500 on account thereof, and that the estimated cost of the construction of the building was \$50,000, they could show that the estimate included their fees with the cost of surveys and inspection, and the complaint therefore stated a cause of action.

Bernstein vs. City of New York (Supreme Court, Appellate Division, Second Department), 118 New York Supplement, 901.

ARCHITECT'S CERTIFICATE BINDING ON PARTIES TO CONTRACT

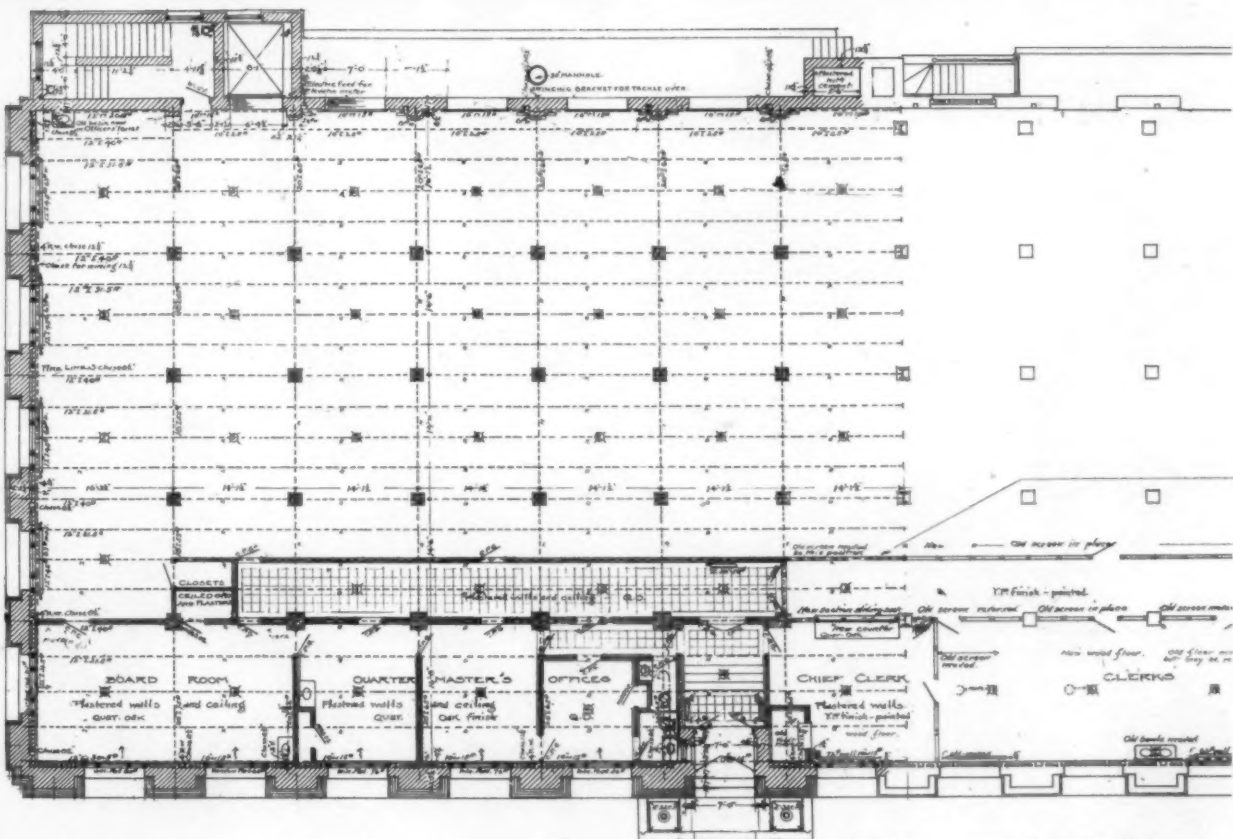
Where a landlord agrees to tear down an old hotel building and build a new one in accordance with certain plans, and to give to the tenant a lease for a term of years, and before the new building is completed a lease is made by which the tenant is not to pay rent for it until two weeks after the building was entirely completed as certified by the architect, and the defendant forthwith takes possession, and subsequently the architect certifies that the building is complete, the tenant cannot in an action for the rent allege that the building was not constructed according to the plans nor claim to set off sums of money expended for the removal of imperfections in the building. In such a case the tenant need not have taken the building if it did not conform to the plans, and could have held the plaintiff in damages for the breach of his contract. As to the imperfections in the building existing before the date of the lease, she must have seen them equally with the landlord; and as to those which were created afterwards she was bound by her contract as to the architect's certificate.

White vs. Connelly (Pennsylvania Supreme Court), 223 Pennsylvania, 359.

AMOUNT OF RECOVERY ON SUBSTANTIAL PERFORMANCE

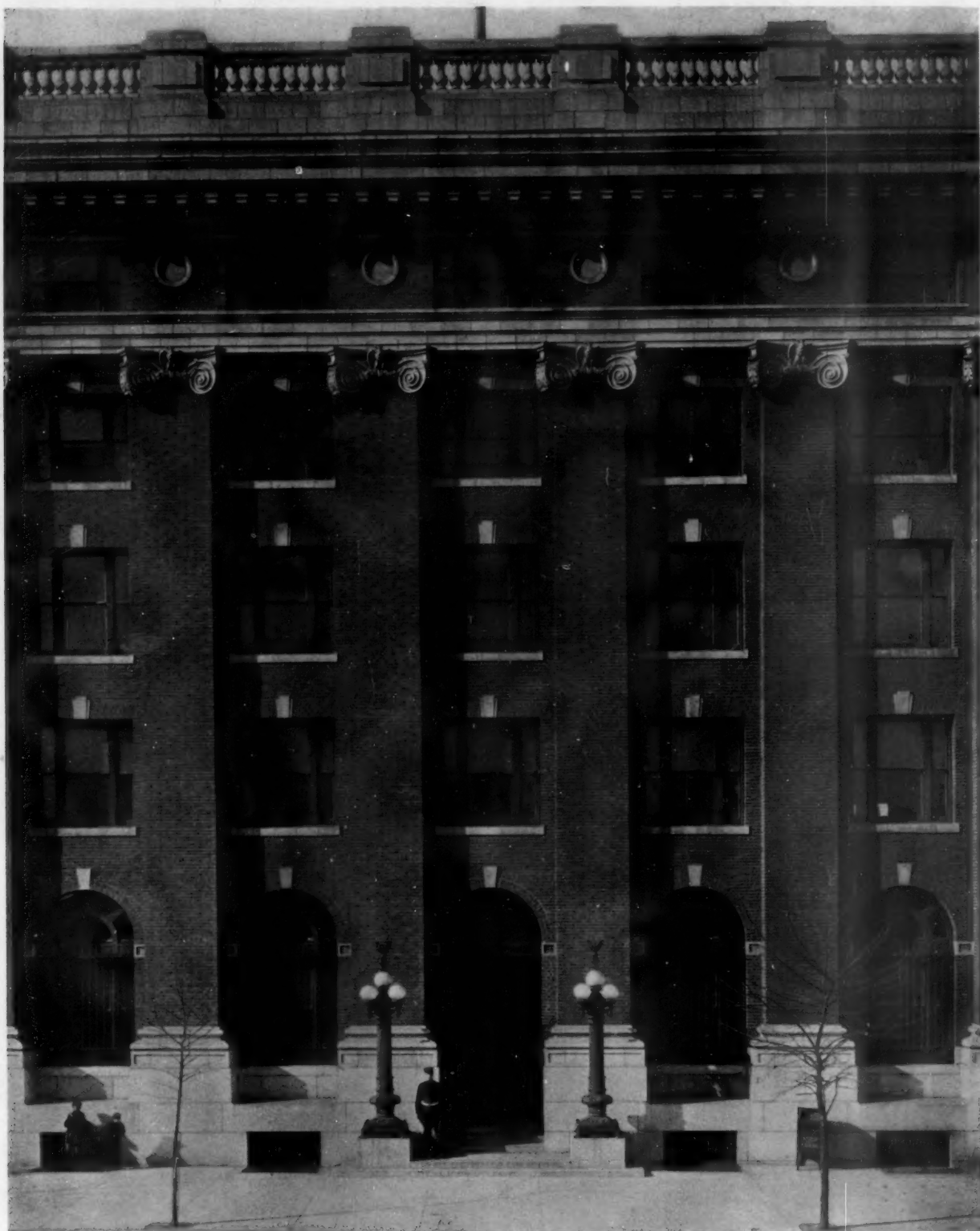
It is generally held in most of the American states that if a building contractor has attempted in good faith to perform his contract and has substantially performed it—although by inadvertence he has failed to perform it literally according to its terms—he may recover under the contract, with a proper deduction to the owner for the imperfections or omissions in the performance. While the plaintiff, in cases of this kind, recovers under the contract, not the contract price, but the contract price less the deduction, he ought to aver, not absolute performance, but only substantial performance of his contract and a right to recover only the balance after allowing the owner a proper sum for the failure to do the work exactly in the way required. The rule very generally adopted is that, to entitle the plaintiff to recover, he needs to show only that he proceeded in good faith in an effort to perform the contract, and that the result was a substantial performance of it, although there may be various imperfections or omissions that call for a considerable diminution of the contract price. The reason for this construction of such contracts is in part the difficulty of attaining perfection in the quality of the materials and workmanship, and of entirely correcting the effect of a slight inadvertence, and the injustice of allowing the owner to retain without compensation the benefit of a costly building upon his real estate, that is substantially, but not exactly, such as he agreed to pay for. In the case at bar the contract price was \$96,500 and there were ten different particulars in which it was found that the contract was not performed, the deductions allowable for which were found by the referee to amount in the aggregate to \$4,071.

Dodge vs. Kimball (Supreme Court of Massachusetts), 89 Northeastern, 542.



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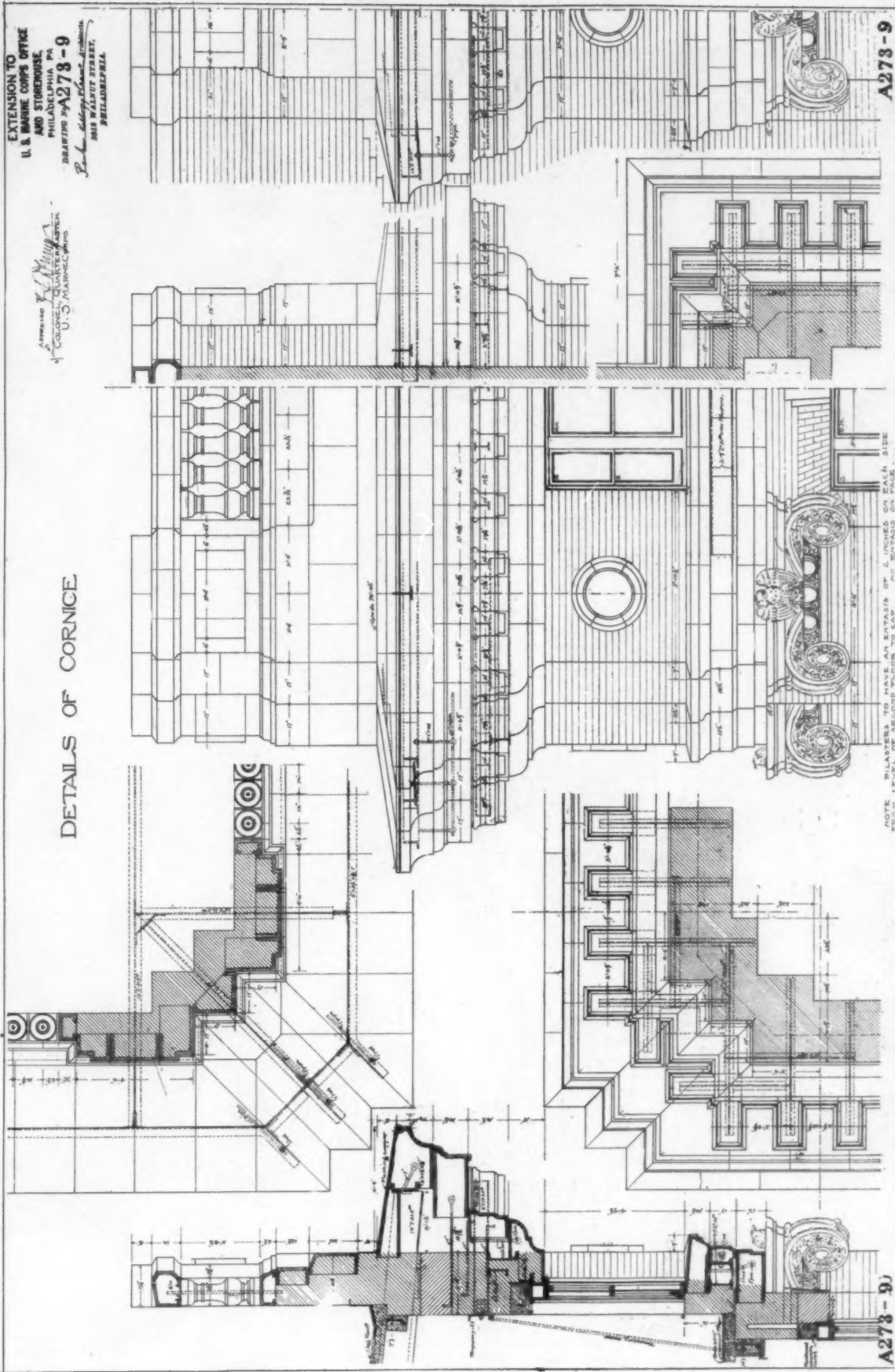
BUILDING FOR THE MANUFACTURE AND STORAGE OF CLOTHING AND EQUIPMENT OF THE UNITED STATES MARINE CORPS, PHILADELPHIA, PA. MESSRS. RANKIN, KELLOGG & CRANE, ARCHITECTS



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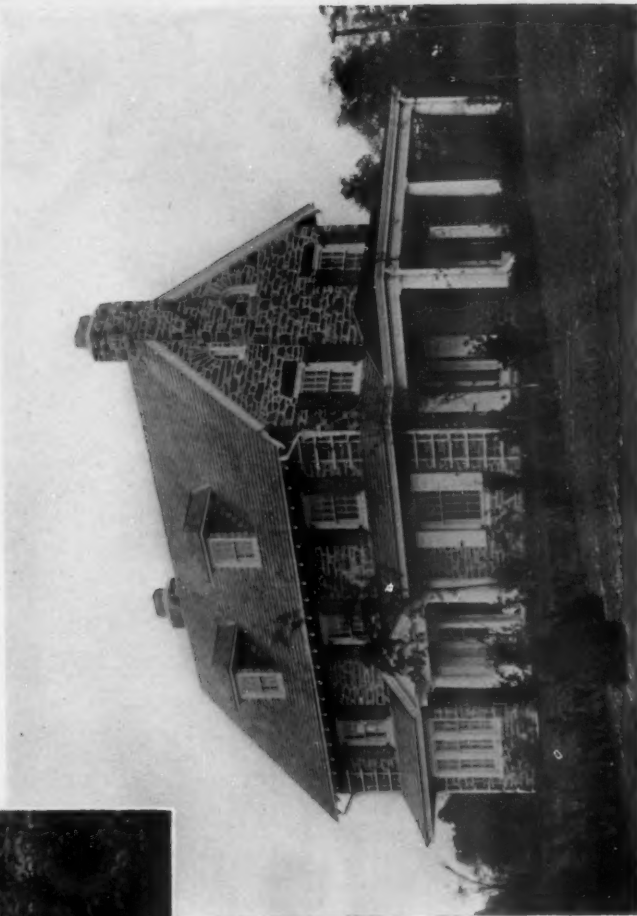
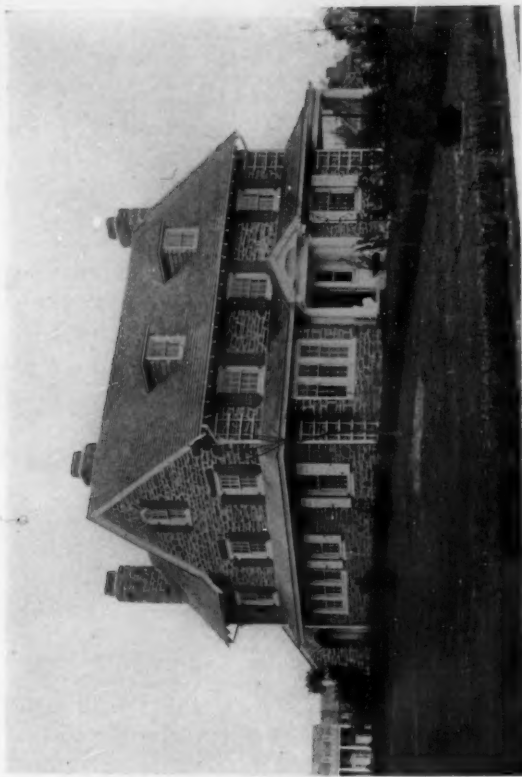
This building is used by the Marine Corps for the manufacture and storage of clothing and equipment for troops, as well as for offices for the Assistant Quartermaster in charge of the depot, and his assistants and clerks. While the building corresponds in a general sense with a modern manufacturing plant, its importance is increased by the fact that it is the main depot for equipment for the entire Marine Corps establishment of the United States, and from it are forwarded equipment supplies to portions of the Corps distributed through all parts of the world. Therefore, while the structure is for commonplace uses, it was sought to express in its design, some of the dignity of an important Government building, without losing sight of the factory and storehouse character. It was first designed and built with five bays, having a total frontage on Broad Street of 82 feet. The growth of the Marine Corps, however, necessitated its enlargement and seven bays were added, making the frontage on Broad Street 183 feet, the entire length of the block. A third extension to the rear, which shows slightly in one of the photographs, has just been completed. The entire building is of fireproof construction.

BUILDING FOR THE MANUFACTURE AND STORAGE OF CLOTHING AND EQUIPMENT OF THE UNITED STATES MARINE CORPS, PHILADELPHIA, PA. MESSRS. RANKIN, KELLOGG & CRANE, ARCHITECTS



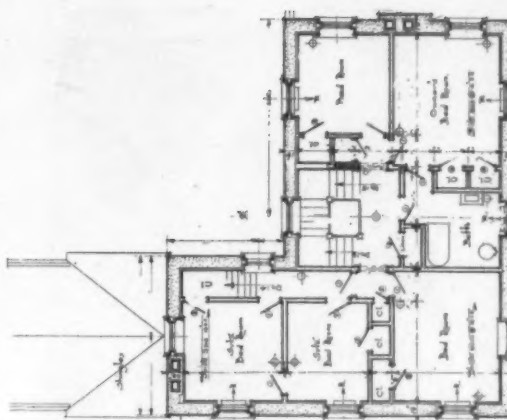
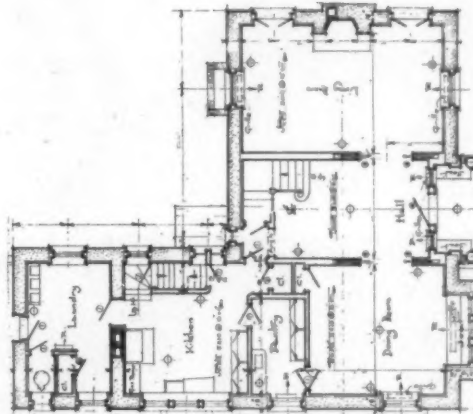
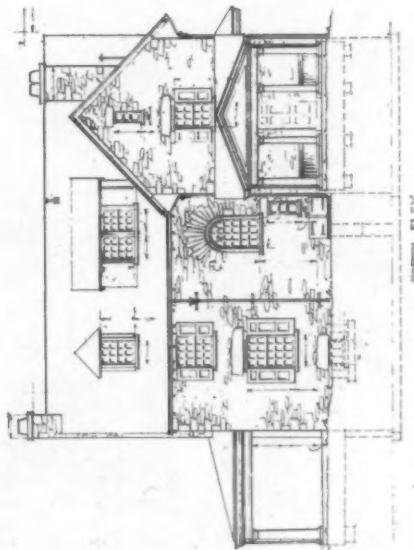
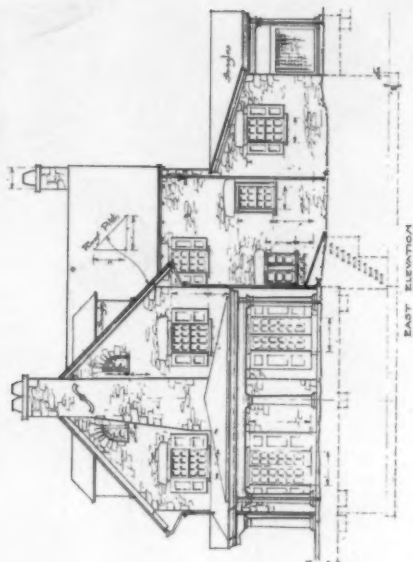
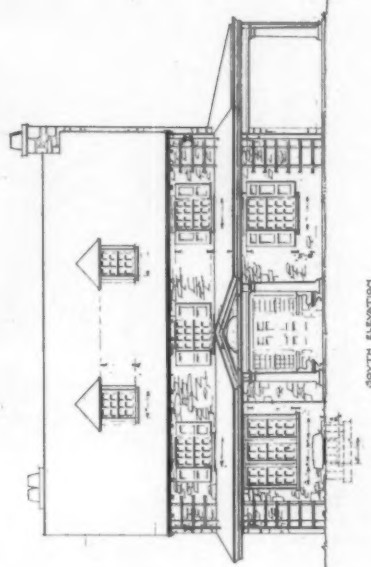
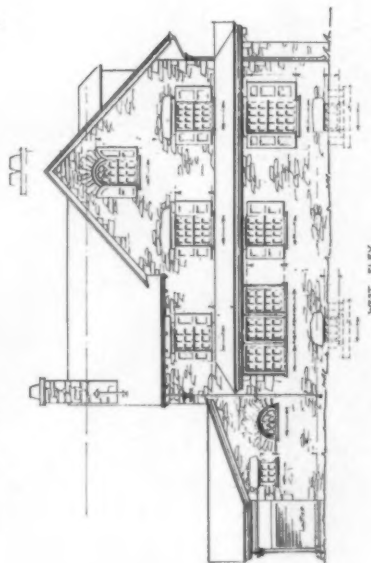
BUILDING FOR THE MANUFACTURE AND STORAGE OF CLOTHING AND EQUIPMENT
OF THE UNITED STATES MARINE CORPS, PHILADELPHIA, PA.

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ARCHITECTS



A COUNTRY HOUSE AT WYNNEWOOD, PA.

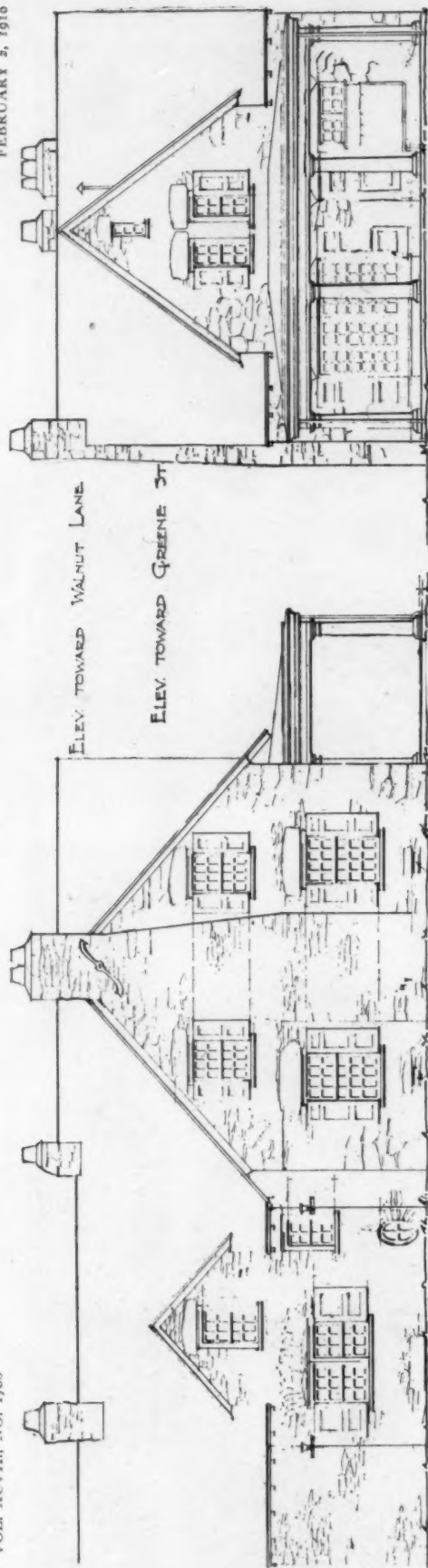
MESSRS. MELLOR & MEIGS
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A COUNTRY HOUSE AT
WYNNEWOOD, PA.

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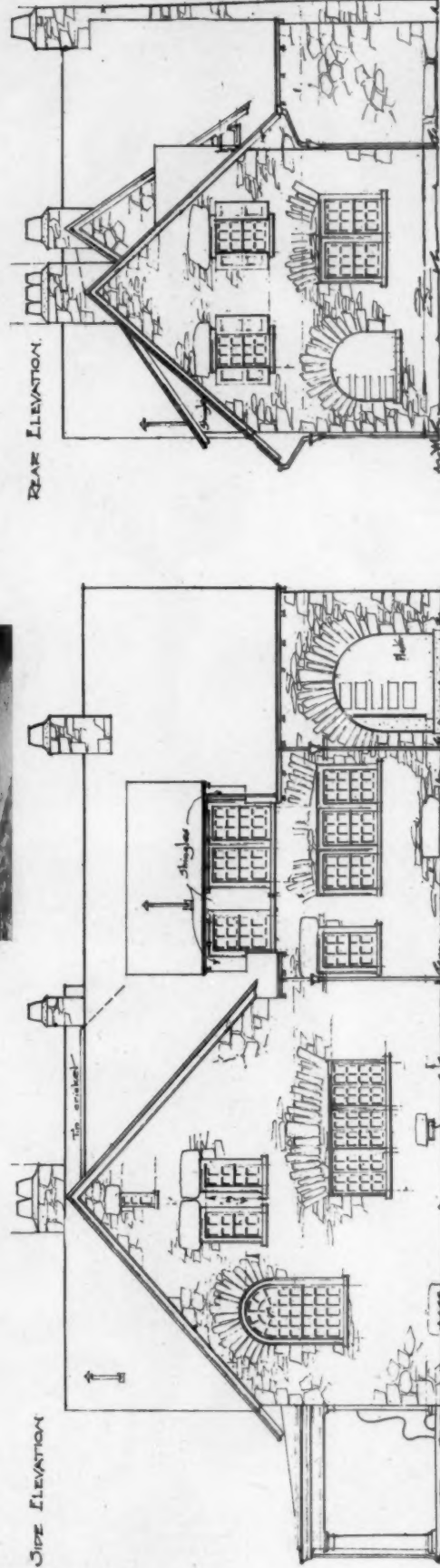
MESSRS. MELLOR & MEIGS
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The stable of an unprepossessing appearance, common to many similar structures erected in Germantown fifty years ago, presented at the outset few possibilities. In the alteration an effort was made to truthfully express the fact of the original purpose for which the building had been erected. The large openings at the front were allowed to remain, one being converted into a sliding door, forming



the principal feature of the living room, the other was filled with the front door, side lights and settle. While the bed rooms are of necessity small, the rooms on the lower floor are spacious and well arranged. Wherever possible, on this floor, the old joists have been retained, and either painted white or stained a deep brown. The entire service portion was built on as a separate wing.



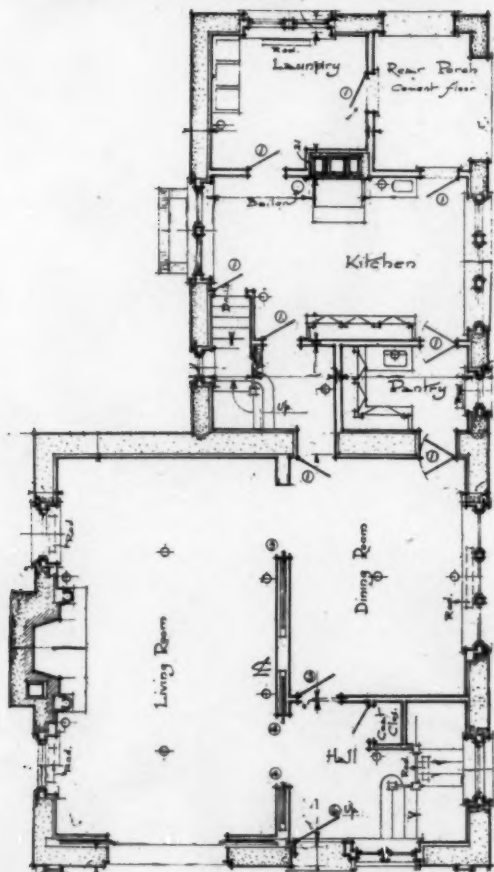
ALTERATION OF STABLE TO A RESIDENCE AT
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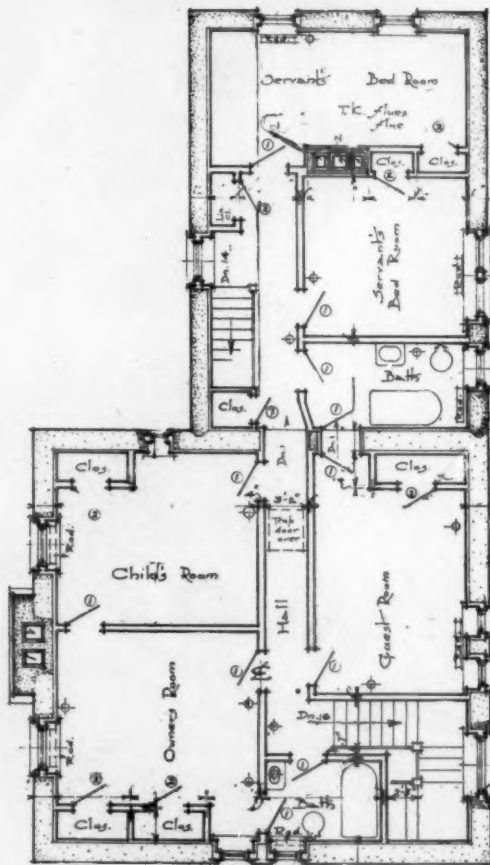


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