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NOTES FROM EUROPE

By FRANCIS S. SWALES, ARCHITECT, LONDON

PARIS.—As recorded in these pages while the present notes were being prepared, Monsieur Eugene Duquesne has been appointed Professor of Architecture at Harvard University. Mr. Duquesne's well-known ability as an artist will add lustre to the department, and his influence upon the pupils should, and doubtless will, be of a very beneficent nature toward architecture in America. He brings with him a great reputation made in France—where artistic reputations are achieved against the keenest and ablest competitors in the field of art.

His record at the *Ecole des Beaux Arts*, where he was a pupil of M. Pascal, is a very distinguished one, culminating in the winning of the *Grand Prix de Rome*. He is the third of the French pupils of M. Pascal to become professors at important American universities—the others being Professor Désire Despradelle, of the "Tech" at Boston, and Professor Paul Cret, at the University of Pennsylvania.

Ecole des Beaux Arts.—For the first time in the history of the school the *Prix La Barre* has been won this year by a foreigner. Mr. Ely J. Kahn, an American pupil of Mr. Redon, is the winner. His plan (the *La Barre* prize is given essentially for planning) is

not only an example of amazingly brilliant study, executed in the brief space of three days, but it is one of the most excellent plans the competition has brought forth during its existence. The problem was an Immigrant Station, somewhat on the lines of the one at New York built ten or twelve years ago by Messrs. Boring & Tilton. It required a group of administration offices; a large examination hall; a department for giving instruction and information and dealing with the tickets, passports, etc., of immigrants; a restaurant;

large toilet rooms; detention rooms; a hospital with wards for males and females; residence for physicians; a laundry; boiler and engine house; an electricity generating station; and rooms for guards, police, etc. It was a problem such as an American, especially a New Yorker, might be expected to grasp thoroughly, but it is none the less satisfactory that an American rose, properly, to the occasion and won a much coveted honor.

The *Concours Rougerin* has been won by M. Haffner, pupil of Laloux, who received a first medal and first prize. The second prize and a first medal were awarded to Mr. Michel Dupré, pupil of Bernier, and a first medal was awarded M. Debat-Ponsan, another pupil of M. Laloux.



BUSINESS BUILDING, REGENT STREET, LONDON

FRANK T. VERITY, Architect.

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MIDDLESEX COUNTY HALL, WESTMINSTER
GIBSON, SKIPWITH & GORDON, Architects

The following students are admitted to the final *Concours Roux*, Architecture: Barre (Daumet); Lauzanne (Laloux); Trevelas (Bernier); the subject set for the competition being a large sea-bathing establishment.

Concours du Grand Prix de Rome.—The following is a list of the *logists* in this year's competition, in the order named: Madelaine (pupil of Deglane); Tournon (Bernier); Chaures (Pascal); Japy (Pascal); Maurice Durand (Deglane); Hennequet (Paulin); Mirland (Laloux); Brière (Héraud); Girardin (Paulin), and Teyssandier (Bernier).

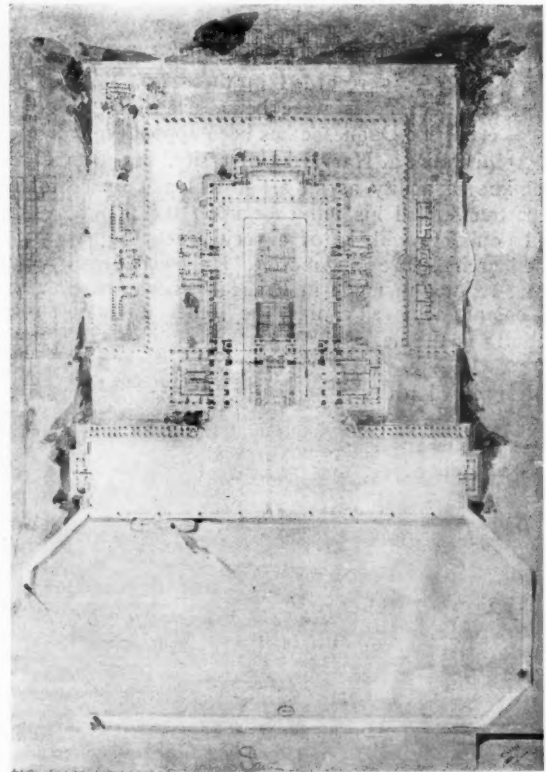
The list includes several of the best pupils eligible. Unlike the two or three preceding years, during which one or two competitors outclassed all the others, there are at least six first-class designers who have proven themselves capable of very brilliant work—the first five and the seventh in the above order.

Madelaine, who was placed second two years ago, is probably the most experienced; Tournon the most brilliant and clever; Japy the most scholarly; Durand the most imaginative; Chaures and Mirland combine all those qualities in a high degree, and Girardin is in about the same class. If Tournon, Durand and Japy render, the prizes might be expected to go to them upon the strength of previous essays; but a very high average—higher than any year since 1905—may be confidently expected from the men now *en loge*.



SUCCESSFUL COMPETITIVE DESIGN FOR USHER HALL,
EDINBURGH
HARRISON & THOMPSON, Architects

The Sorbonne Group.—In the Rue St. Jacques, at the corner of an unnamed new street and adjoining the new *Institut Oceanographique*, some large buildings for the chemical faculty of the Sorbonne are in course of construction from the designs of Mr. Nénot. Taken in conjunction with the *Sorbonne* and the *Institut Oceanographique*, they make a notable, practical, one-man exhibition of architecture; and a peculiar feature as regards the streets of Paris in that brick and stone are



PRIX LA BARRE
By ELY J. KAHN

used together to produce color effects and color-values in a sense that is unique in the French metropolis. In the *Sorbonne*, limestone, two shades of yellow brick and a blue slate roof are cleverly combined into a harmonious gray tone. In the new Faculty of Chemistry a somewhat similar effect will be produced with darker shades of brick and two or three different textures to the stone surfaces. The Oceanographic Institute appears to have been conceived as a water-color sketch "built up solid." Pink brick and limestone are used in nearly equal proportions. The brickwork is mottled, and the stonework is given a similar effect by the use of different textures and varying projections. The wide-projecting cornices are tiled on top and the soffit is pannelled, painted and gilded, and the balcony top to the tower is given the appearance of having more projection than the Paris building laws permit by radiating the consoles so as to exaggerate the perspective effect, an idea which has proved better as regards a front view than when seen from the diagonal.



KOETHNER BRIDGE, BERLIN
A. KOENIG, Architect

Liverpool.—Although the committee in charge of the memorial to the late King Edward adopted the design of Mr. Goscombe John, with the amendments proposed by Mr. Norman Shaw, they did so in the face of strong criticism and very earnest protest. The only architect upon the committee of experts who was not frankly opposed to the idea in its entirety being Mr. Belcher. Messrs. Reginald Blomfield and Thomas Brock associated themselves with the protest against the scheme. As indicated by the views published with the last "Notes," the design adopted would do away with the fine stylobate of St. George's Hall by substituting a disarranged stairway leading up to an "equestrian statue" of the late King. Although the design has been adopted there is still reason to hope that it may not be carried into execution.

The unsuitability of an equestrian monument to the late King was lightly commented upon by the writer in his last notes, but the comment was "blue-pencilled" by a discreet editor. Since then that fact has been observed elsewhere, and it has recently been announced that King George has expressed the wish, generally without specific reference to the Liverpool project, that memorials to his late Majesty should not take the form of equestrian monuments. Without expressing any wish with regard to staircases or stylobates the King has indicated his disapproval of the main feature of the Liverpool design. In this connection it is also interesting to note that Professor Adshead, of Liverpool University—who was first to publicly condemn the scheme proposed by the committee—has been retained upon a town planning scheme in connection with the estates of the Duchy



DESIGN FOR USHER HALL
BY ROBERT ATKINSON, A. R. I. B. A.

of Cornwall in South London, the Duke of Cornwall and the King of England being the same person.

Manchester.—A library and art gallery form the subject of a competition which at present is engaging the attention of about half the architects in Britain. It is to be about the size of the New York Library and cost about one-third the amount expended on the latter. It is to indulge in a platitude to mention British public architecture as lacking all sense of monumental feeling, but whether that is due solely to lack of apprehension on the part of British architects or largely to niggardliness of public corporations is a debatable question. As regards the proposed Manchester Library the appropriation is very small for the kind of building suitable to the purpose. On the other hand, one cannot return to England from a trip on the Continent without being impressed with the difference between the ways in which, say, a French architect and an English one expend money when there is plenty at his command—the Frenchman goes in for fine architectural schemes; but the Englishman usually wastes it upon excessive elaboration of details and to dwell upon the comparison is to come to the conclusion that British architecture is at its best when the limitation of cost forces the architect to exercise economy and resort to simplicity.



BROMMY BRIDGE, BERLIN
ALFRED MESSEL, Architect

Monumental Architecture in Great Britain.—North of the Tweed the sense of monumental work is better understood than in England, and in Edinburgh and Glasgow, where opportunities are less infrequent than south of the border, there are a good many modern buildings, almost French in character, but remarkably like much recent American work in treatment—proving that ability to deal with large problems exists, to some extent, even to-day, on the British side of the channel—and though upon returning to London from Paris one is apt to wonder whether the time will ever come when the Frenchman shall have learned to understand domestic architecture or the Englishman monumental, one cannot help, at times, feeling that if English public bodies were generous enough to provide sufficient funds to pay for a stylobate, and the Frenchman foolish enough to dispense with the well-lighted cellar of his houses in favor of a low effect, the differences between the two would be much lessened.

This observation as regards British work may be illustrated by comparing some of the designs submitted in the competitions for the London County Hall, and for the Usher Hall at Edinburgh. As to the latter the lack of a base to the winning and other designs is a most conspicuous fault. In the competition for the London County Hall some of the competitors—Profes-



DESIGN FOR COUNTY HALL, LONDON
By S. D. ASHMEAD, Architect

sor Adshead for one—made a great point of the embankment and basement story. This design, somewhat top-heavy and "Second Empire" in treatment though it was, was still—admitting even its general inappropriateness to London's dark climate—one of the most dignified and impressive designs in the competition. As "paper architecture"—design independent of practical considerations—it was probably the best submitted, and its failure to secure a place was doubtless entirely due to limitation of cost.

London.—Another change has been authorized to Mr. Ralph Knott's design for the London County Council Hall. The crescent (formerly at the opposite side of the building, but now toward the river) forming the central feature of the long front will be unmasked. That is to say, the colonnade which screened the recessed part is now to be made part of the recess, or crescent, itself. This, and previous changes, have made the plan substantially the same as that submitted in the competition by Messrs. Lanchester and Rickards, and wholly unlike Mr. Knott's competitive scheme. Mr. Knott won the competition with a design which he estimated to cost about £100,000 less than the limiting amount stipulated by the Council. By adhering to the express terms of the competition and presenting the cheapest scheme, he obtained the commission. Since the award he has gradually developed the plan by a number of adroit changes until it has become almost fine. With the improvements has come a corresponding increase in cost, and the estimate is now some £200,000 more instead of £100,000 less than the limit set in the competition. It is eminently to the architect's credit that he has been able to educate his clients up to the point of spending enough money to enable him to make a good plan out of one that was, at its best, an economical one, and we can only wish more power to him as regards the elevations (which are somewhat tedious). The development, however, illustrates the point raised in the last "Notes" as regards the proposed St. Paul's Bridge, viz., that in the end the amount necessary to do the work properly *must* be expended, and better results would be obtained in competitions if that fact were recognized in the first place. Kingsway and Regent street have recently been ornamented by the erection of an important new building in each. In Kingsway an interesting church for the Holy Trinity congregation has been built from the designs of Messrs. John Belcher

and J. J. Joass; in Regent street an important business building, designed with the view to repeating the bay along the whole block, has been completed. The design is the work of Mr. Frank T. Verity, assisted by Mr. A. E. Richardson.

Westminster.—The vicinity of the Abbey is undergoing important changes and, fortunately, improvement. The new Wesleyan Hall which, externally, is nearing completion is shaping into a very effective mass. It does not suggest a religious edifice, but, rather, a fine concert hall. In style it is what might be termed "Renaissance," though it is a wholly modern version of the style. It is ornamented with well-studied detail based upon classical motives, but without any easily detectable reference to the purposes of the structure. It forms an agreeable contrast to the Gothic and Victorian buildings about it. Another important building, designed to harmonize with the existing group of Gothic structures—which includes the Parliament Buildings, Abbey, St. Margaret's and Westminster Hospital—will be the proposed new Middlesex County Hall for which Messrs. Gibson, Skipworth and Gordon are the architects. No actual work upon the construction has been commenced, but the drawings show a very spirited modern composition with excellent Gothic detail. There is nothing in the neighborhood, old or modern, quite



HOLY TRINITY CHURCH, KINGSWAY, LONDON
JOHN BELCHER, R. A., Architect



GROVER CLEVELAND HIGH SCHOOL, CHICAGO

DWIGHT H. PERKINS, Architect

From *The Brickbuilder*

as distinguished as the entrance doorway designed for the new county hall.

Berlin.—Next to his desire to design a monument to Bismarck, the favorite subject of the German architect is a bridge—every good German architect designs at least an imaginary monument and a bridge. The monument is not always exactly what foreigners like for the purpose, but the bridges are usually good. Two new ones in the German Capital, the Koethner and Brommy bridges, are examples of how much better such structures become when entrusted to an architect than when left to the professional engineer to design. A comparison of either of the bridges named with the kind commonly erected in any of the countries where the English tongue is spoken would be instructive. A thing one notes wherever one travels is that wherever British enterprise has gone the landscape is defaced. Structures, designed by so-called engineers, which are neither economical nor well planned and are always loathsome are the first products of the vanguard of British enlightenment! "They do these things better in France"—also in Germany.

THE CURRENT ARCHITECTURAL PRESS

The Architectural Record for May reaches us in resplendent cover. "A Famous Granada Patio" is reproduced in colors so raw, hard and unnatural as to render



RESIDENCE OF H. W. DAKINS, ESQ., DETROIT, MICH.

STRATTON & BALDWIN, Architects

From *The Western Architect*

most unattractive a beautiful view shown in half-tone in the body of the magazine. The number contains an article on "Hopeland House," residence of R. P. Huntington, Hoppin, Koen & Huntington, architects, illustrated with photographs by Floyd Baker; also, an article on "Andalusian Gardens" by Arthur G. Byne, illustrated with photos by the author. A charming subject charmingly presented. "Mitigating the 'Gridiron' Street Plan" by Franz K. Winkler, is published in two parts and illustrated with various well-known examples. Further articles are the "Panama Pacific Exposition" and the "Architectural Treatment of Concrete Structures,"



"FAME," PENDENTIVE DECORATION, HUDSON COUNTY COURT HOUSE

By E. H. BLASHFIELD

From *The International Studio*

"The Pacific Coast Skyscraper," "Old Sienna" by Katherine Budd, "The Propriety of Decoration in Business Places" by Philip S. Tyre. Of considerable interest are the sketches by the author used to illustrate "Old Sienna." These are pleasing in character and show in the selection of the various points of view an appreciation of architecture not always present in work of this kind.

While there is practically nothing new shown in the illustrations of this issue the articles which these familiar subjects are used to illustrate appear of value and the apt illustrations selected add force to the argument.

In *The Brickbuilder* for April are shown the "Grover Cleveland" and the "Carl Schurz High School" build-

ings in Chicago by Dwight H. Perkins. Other illustrations consist of houses by Frank B. Meade and an engine house at Washington, D. C., by Leon E. Dessez.

The Grover Cleveland High School in particular appears to be somewhat of a departure from the character of high school buildings that have come to be generally accepted as typical of our best modern work in this field. It shows, however, directness and vigor of its design and seems to meet the requirements of plan admirably. The houses by Mr. Meade built in Cleveland are pleasing in appearance and show some originality of treatment. A particularly attractive frieze is shown on the "Engine House" by Mr. Dessez. A rather heavy treatment of first and second story open-



THE TURIN APARTMENTS, NEW YORK
ALBERT J. BODKER, Architect From *Architecture*

ings detracts from what would otherwise be a very satisfactory facade.

A supplement consisting of a reproduction in colors of the Masonic Temple erected in Brooklyn some few years ago, Messrs. Lord & Hewlett and Pell & Corbett, associate architects, appears as something of an innovation in this issue.

The text matter is given to a continuation of Hubert G. Ripley's discussion of "The Presentation of Preliminary Studies of Architectural Subjects," "Polychrome Terra Cotta in Exterior Architecture" by J. Monroe Hewlett, Part IV of "The Manual Training High School" by William B. Ittner and other articles on the various phases of the subject of terra cotta.

The International Studio for May contains its usual wealth of well-selected examples of paintings, sculpture

and decorative motives. Of particular interest to the architect are the reproductions of E. G. Blashfield's "Mural Decorations for Hudson County and Youngstown Court Houses," an illustrated article on "Recent Designs in Domestic Architecture," a series of reproductions of architectural bits, and an article on a "New and Better Commercial Architecture" by H. W. Frohne illustrated by a number of examples of street architecture in New York.

An increasing amount of space seems to be devoted by *The International Studio* to the presentation of architecture or subjects closely allied to it. When, as in the May number, nearly half of the issue is given up to this branch of art, we begin to realize how broad a field is covered by architecture in its most comprehensive sense.

Architecture for April presents an unusual amount of interesting material. Among the illustrations are shown the accepted design for a public library at East Hampton, L. I., Aymar Embury, II., architect; Stamford Hospital, by George B. Post & Sons; residence, Kansas City, by A. Van Brunt & Co.; Russell Sage Laboratory, Troy, N. Y., Lawlor & Haase, architects; Walker Laboratory, by the same architects; the First Church of Christ, Scientist, Philadelphia, by Carrere & Hastings and T. E. Blake, architects, in addition to two New York apartment buildings of more than average merit. One of these, the Turin Apartments, by Albert J. Bodker, architect, presents a very successful treatment using limestone, brick and terra cotta. The other, by Lawlor & Haase, is an example of satisfactory apartment house architecture using brick practically unembellished.

The text is given up to the usual "Architectural Criticism" of the illustrations and supplemented by an article entitled "Commencing Practice" and one on "Ceramic Mosaics."

The Western Architect for May presents a number of small houses, most of which appear unimportant. Exceptions may be noted in the residence at Leominster, by James Purdon, one at Detroit by Stratton & Baldwin, two by Albro & Lindeberg.

The text directs attention to a number of subjects of more or less current architectural interest.

The New York Architect for April is devoted to a presentation of the Cathedral of St. John the Divine. With few exceptions the illustrations used were the same that have had previous publication.

The principal text was furnished by Professor William H. Goodyear and calls attention particularly to the use of architectural refinements in the building of the choir, following to some extent mediæval precedents.

SUBURBAN SHOP FRONTS

By FRANCIS R. BACON

When the travel-wise critic makes some disparaging remark about distinctive American architecture, the optimistic stand-patter is not without a defense. Usually, and with good reason, he proudly points to the towering walls of our municipal canyons, the design of which is becoming as well formulated and as fully

(Continued on page 192)

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The residence of Geo. W. Elkins, Esq., Horace Trumbauer, Architect. "Orton" Plantation House, Kenneth M. Murchison, Architect.

Frontispiece:
Versailles.

UNIFORM BUILDING LAWS

THE lack of uniformity existing in the laws enacted to regulate and govern the construction of buildings throughout the country has probably occasioned as much confusion and trouble as the fact that the greater majority of them have not been dictated by profound knowledge or even, in all cases, an earnest desire to render the greatest possible measure of protection and benefit to the greatest possible number of citizens. Of course, there is no reason that can justify the use of certain materials under certain conditions in one city and their rejection under similar conditions in another. Obviously, one authority or the other is in error, with the result that architects and others connected with building enterprises are reaching a point where they feel little respect for the building laws of any city.

If it were possible, and there appears to be no insuperable obstacle to such a plan, to draft comprehensive rules governing the use of structural materials in buildings and then enact those rules into laws applicable throughout an entire State, it would seem that some progress had been made. It is readily apparent that certain restrictions as to character of buildings permissible in certain localities would be necessary, but a considerable degree of uniformity might be secured if such features as allowable stresses in various materials, ingredients of mortars and concretes, the bearing power of different classes of materials encountered in foundations, requirements of sanitation and many similar matters were determined. It might also be feasible to define the various styles of construction and classify the buildings belonging to the various types prescribing the construction of each. To each individual community might safely be left the determining of limits within which only buildings of the fireproof or other class could be erected. Also other matters, such as heights, court areas, etc., which would depend largely on local conditions and might vary greatly with them, could not well be included in a general code, but such features are not the cause of present unsatisfactory conditions.

A distinctively progressive step has been taken in Pennsylvania. A joint resolution providing for the appointment of a commission to investigate the manner of construction of buildings in the State and to determine the strength and character of materials in order to safeguard the health and life of persons occupying the same and to codify the laws in relation to buildings has been introduced into the Senate by Senator David Hunter, Jr. The resolution has received the approval and endorsement of the Pennsylvania State Association of the American Institute of Architects, which endorsement also carries a suggestion that the appropriation feature of the bill appears inadequate to defray the expenses of the far-reaching inquiry necessary to the proper carrying on of a work of the magnitude and importance contemplated by the bill. It is to be hoped that this resolution will gain passage and that the action of Pennsylvania will be the forerunner of similar actions throughout the country. The subject is unquestionably of first importance, not only to the architect and those directly engaged in building, but to the public at large.

MADISON SQUARE GARDEN

AFTER a number of false alarms, it now appears more than possible that Madison Square Garden, probably one of the best known and most admired buildings in this country, is soon to be acquired by interests that value only site and will, therefore, demolish the incumbering structure forthwith. It seems regrettable that so worthy a building should have to make room for what is practically certain to take its place. There are already too many structures whose designers and owners can only justify their existence by the fact that they return a satisfactory percentage upon their cost. Artistically, they are unspeakable. The city is afflicted by their presence. Madison Square Garden, on the other hand, satisfies not only the utilitarian demand of the city for an amphitheatre wherein may be held fairs and exhibitions of various kinds, but as an architectural achievement it ranks with the greatest of its time. Perhaps there are needless features and waste spaces to be found when the plan is considered, but it would seem that these might be eliminated and utilized in such a way as to increase the revenue until the property would be self-sustaining if it were owned by the city and rented to individuals or corporations for purposes to which it is so admirably adapted. Or the present unoccupied spaces might be used to advantage in housing some of the scattered City Departments.

Of course, it is within the range of possibility that another building not less beautiful architecturally, of equal or greater size and located in as commanding a position will be erected to meet the undeniable need for an exhibition building in the heart of the city, but with no assurance of such an eventuation we feel that the threatened loss of Madison Square Garden is one that the city can ill afford to regard lightly. The amount of city funds necessary to secure this property to the city could scarcely be invested to better advantage or in a manner that would meet with more general approval.

(Continued from page 190)

adapted to its purpose as was the product of Pheidias' genius. More and more, too, are we coming to champion our development of the country residence, yet there is still, in the best work, so much of plagiarism that it is better, for the present, to claim only what is undisputedly our own.

In the light of our progress along these two lines of endeavor—progress made in the first instance because we are a commercial people, in the second because we have heard the call of the "Red Gods"—it is noteworthy that we have so neglected the commercial building in the country, the village shop. True it is that the architect can hardly be called to account for this sin of omission, for the average country merchant is enough of a "methodist" to believe that what was good for his fathers is good enough for him, and he doesn't need any city architect to prescribe something better. For a facade he is too often contented with a plate glass window supporting a second story brick wall topped with a tin cornice painted in un-Parthenonic splendor. Occasionally, however, with the growth of popular appreciation, and the increase of town-planning enterprises, the architect is called in and the gauntlet thrown before him. His duty is then two-fold—first, to his client; secondly, to possible clients, the public.

Certain very practical considerations are involved in designing even the smallest store facade. It is frequently built between dwellings, yet, primarily at least, it is *not* a dwelling, and a too academic conformity to neighboring buildings of a different character should be avoided. The client, very properly, will insist on the maximum display area for his wares, and the architect's skill will be tested by the judicious design of large windows both as to plan and to the division of the glass. His shop window is the village merchant's most direct and effective appeal for trade and should be designed with much of the care and psychology of a newspaper advertisement. For the display of small bric-a-brac we have seen small-paned windows whose white-painted heavy muntins most effectively framed each article and concentrated the attention upon each in turn, yet such a window would be quite unsuited to the display of clothing models or baby coaches.

A country merchant is essentially commercial in thought and expression. Few could vie with the English merchant whose tombstone legend echoed his



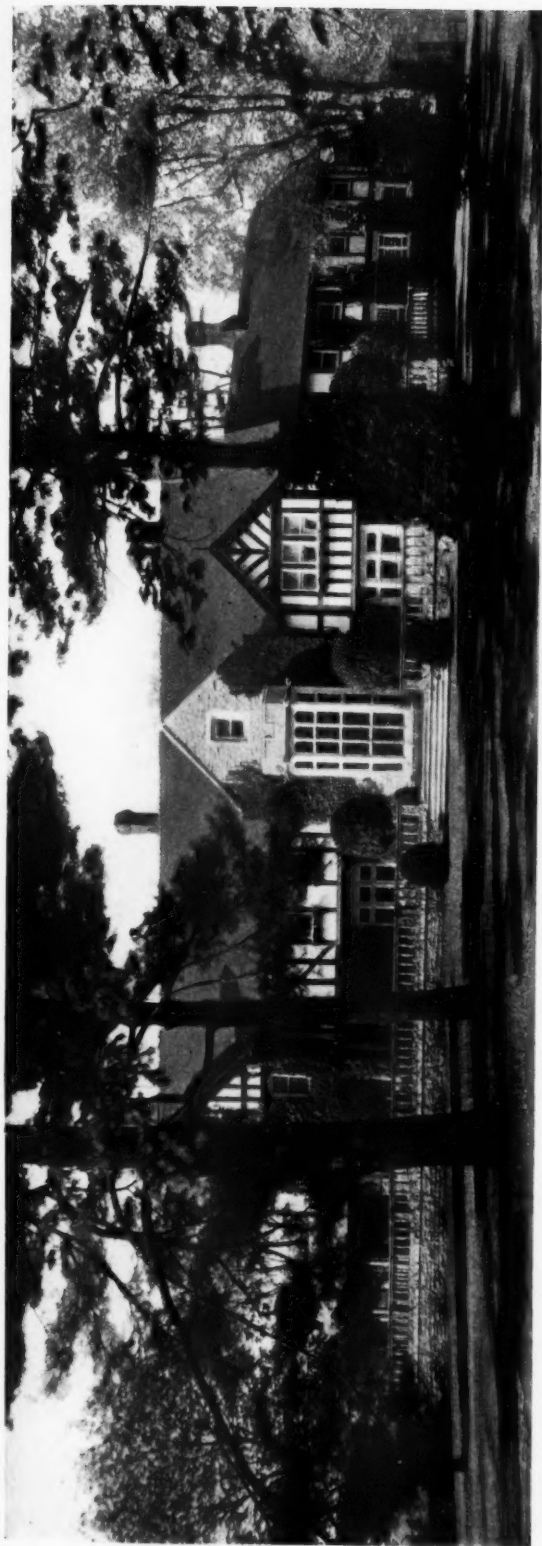
melancholy dictum, "Life is not worth a fig, and I have good raisins for saying so," but his dominant thought is to keep his wares and himself in the limelight. Perhaps his fancy will call for a building a story higher than any other in town, or for his name blazoned in flaring gold and scarlet across the entire facade, or for a maze of gaudy signs hung across the sidewalk above the heads of unoffending but suffering pedestrians. In these matters the architect will feel a definite responsibility to the public and to himself. They have to do with the aesthetic. But pronounce not that word in the ear of the merchant; he is in business to sell starch, not to give expensive exhibitions of architectural achievement. But does he not know that an attractive package will coax from the purchaser three times the net value of the goods it contains, and that many prefer pink string to white? It is equally certain that the best trade in town will go to the most attractive store, because its owner has appealed to the good taste of the townsmen and has shown in a practical way his devotion to the welfare and dignity of the village.

When practicable, it is well to use local material and labor, as it fosters local pride and good feeling.

In serving the best ultimate interests of his client, the architect is serving also the interests of the public—in creating a facade expressive of the building's purpose, studied for perfection in design yet reflective of local ideals. Only by a conscious striving for frank, natural and beautiful expression can the design of our village shops become distinctively *good American*.



A VILLAGE STREET



FRONT VIEW



REAR VIEW

RESIDENCE OF GEORGE W. ELKINS, ESQ., AT ELKINS PARK, PA.
HORACE TRUMBauer, *Architect*

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TERRACE AND DRIVE

RESIDENCE OF GEORGE W. ELKINS, ESQ., AT ELKINS PARK, PA.

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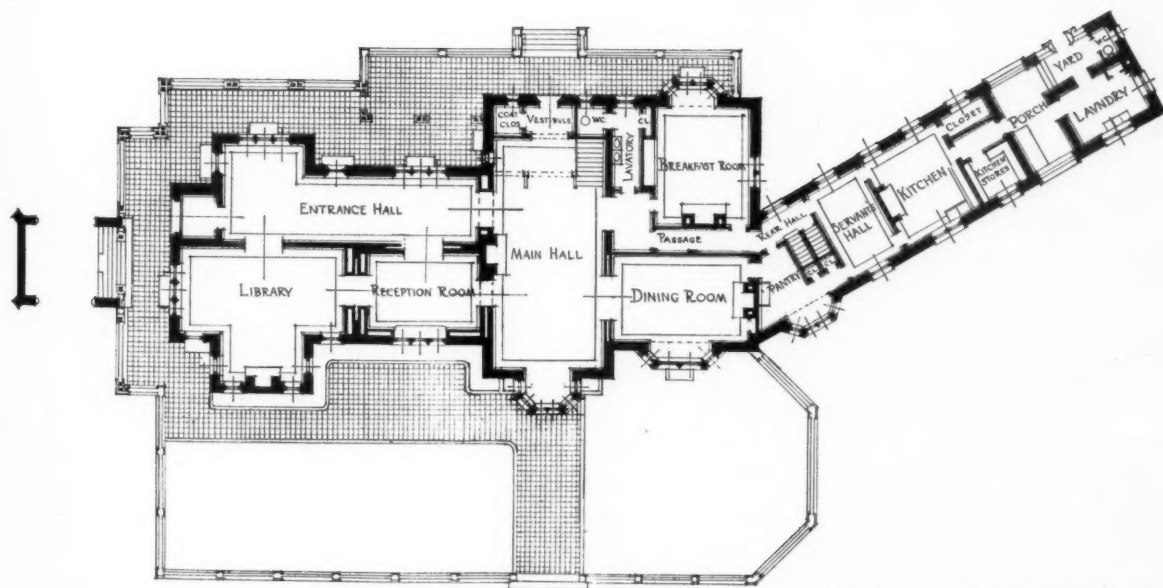
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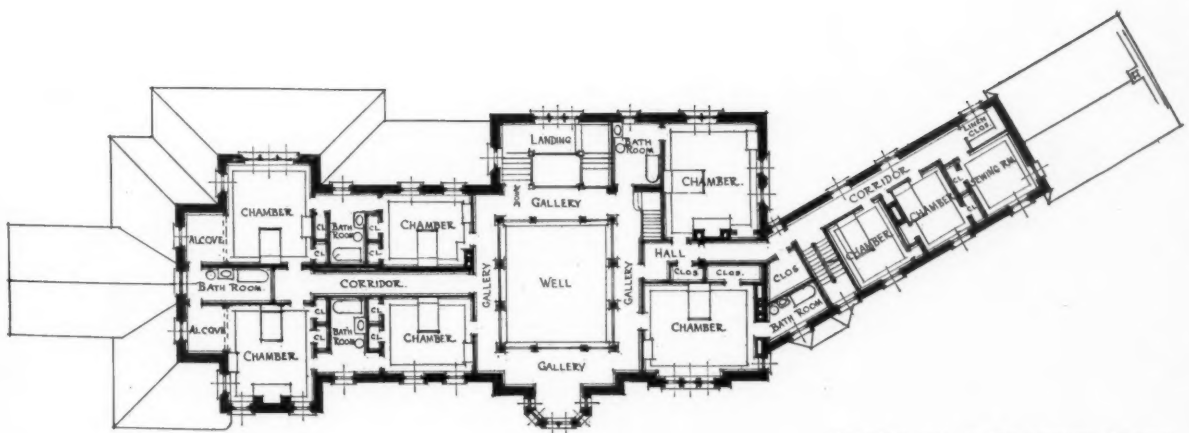
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HORACE TRUMBAUER, Architect



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HORACE TRUMBAUER, Architect



HOUSE BEFORE ALTERATIONS

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"ORTON" PLANTATION HOUSE, NORTH CAROLINA

KENNETH M. MURCHISON, *Architect*

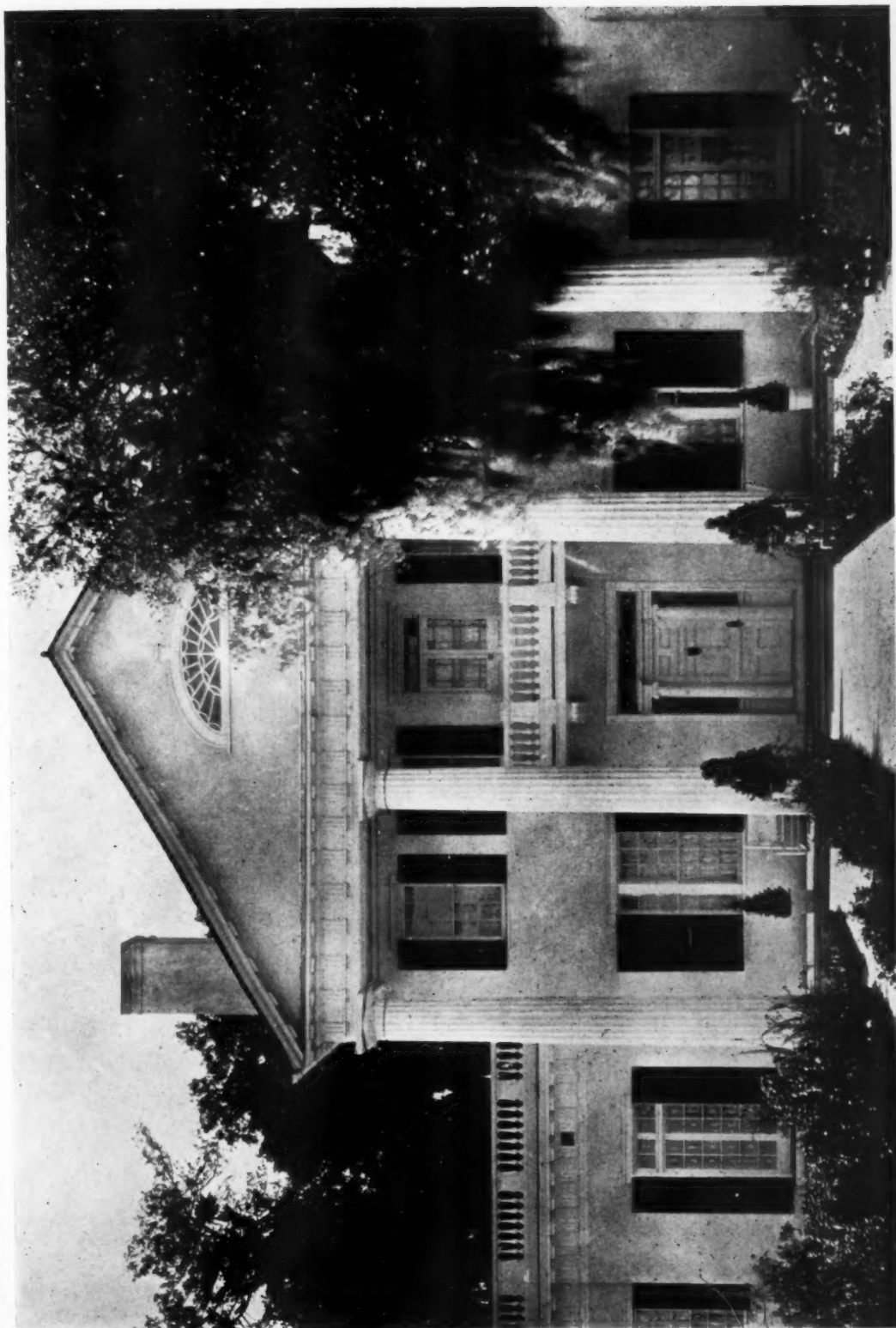


HOUSE AFTER ALTERATIONS

"ORTON" PLANTATION HOUSE, NORTH CAROLINA

KENNETH M. MURCHISON, *Architect*

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DETAIL OF ENTRANCE AND PORCH

"ORTON" PLANTATION HOUSE, NORTH CAROLINA

KENNETH M. MURCHISON, *Architect*

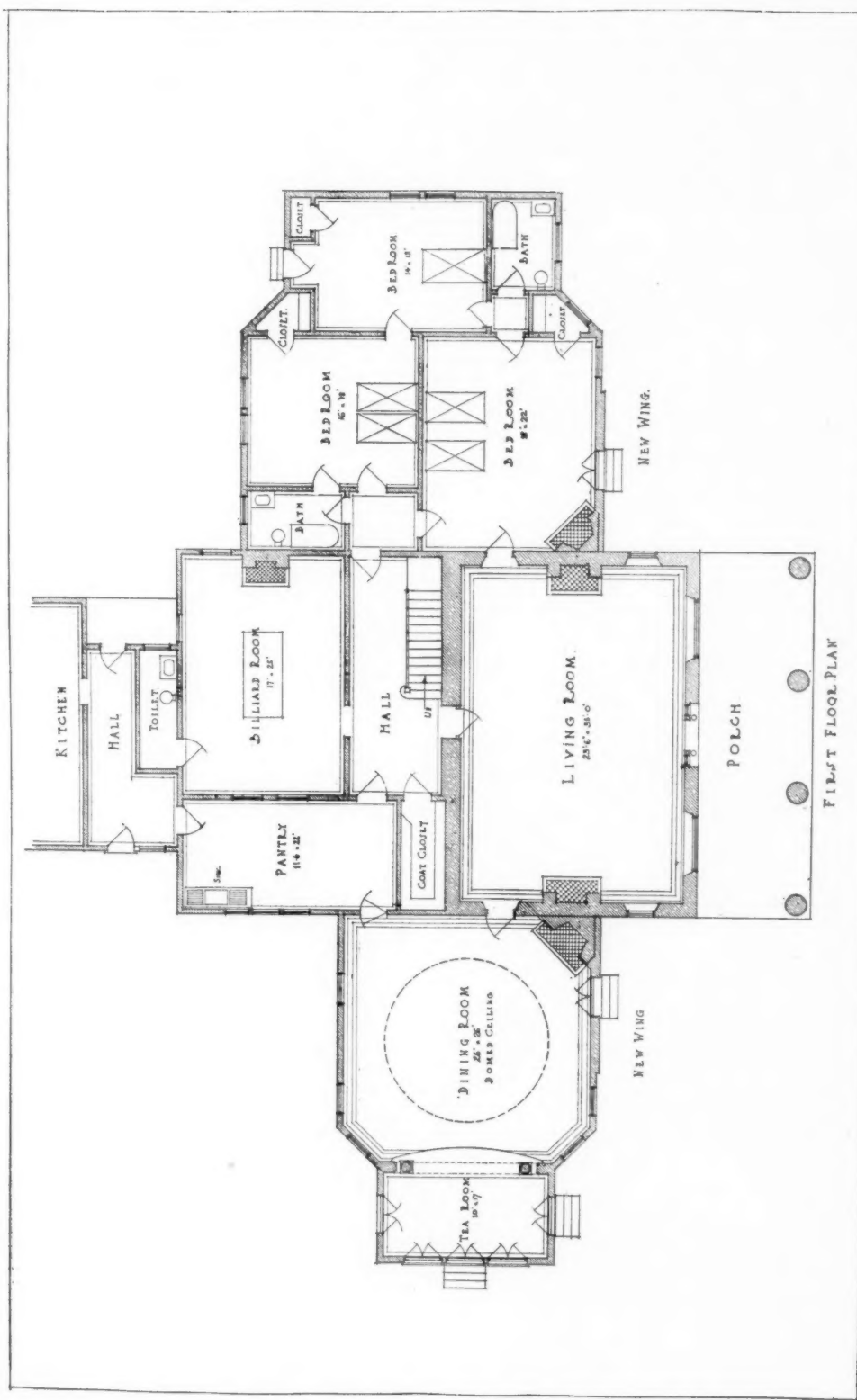


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THE LIVING ROOM

"ORTON" PLANTATION HOUSE, NORTH CAROLINA

KENNETH M. MURCHISON, *Architect*

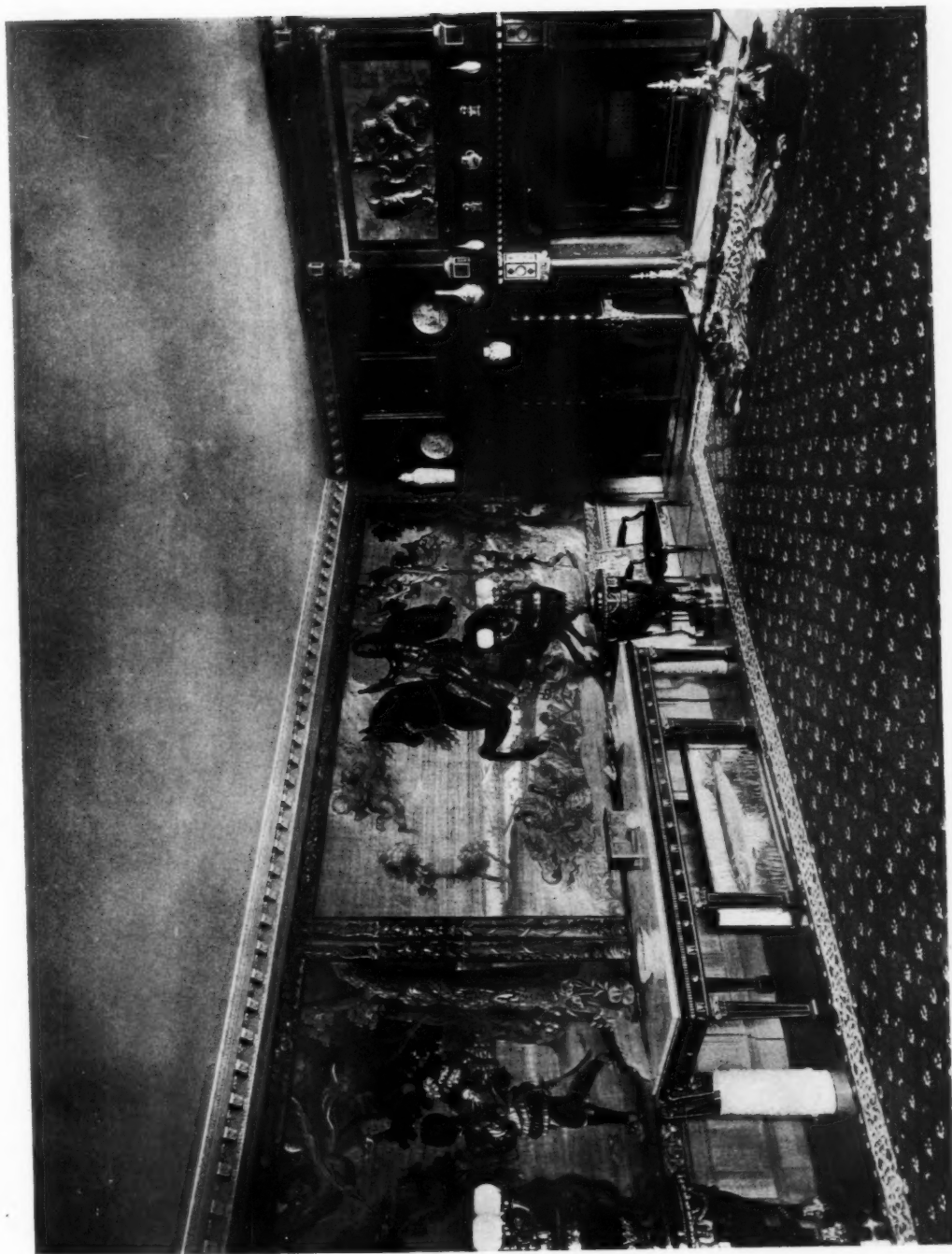


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