

THE AMERICAN ARCHITECT

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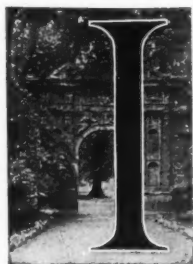
No. 1897



A GATEWAY THOROUGHLY HARMONIOUS WITH THE LANDSCAPE BEYOND

LANDSCAPE ARCHITECTURE

By HENRY PRESTON WHITE, *Landscape Architect*



It is common experience with landscape architects that before they are honored with the confidence of prospective clients, they must first answer the question, "What do you do?"; and frequently the same question is asked them by architects. The writer presents these somewhat random remarks with no credentials as an authority in such matters except that of deep interest and some experience in practice, and with the hope of clearing up some of the doubt

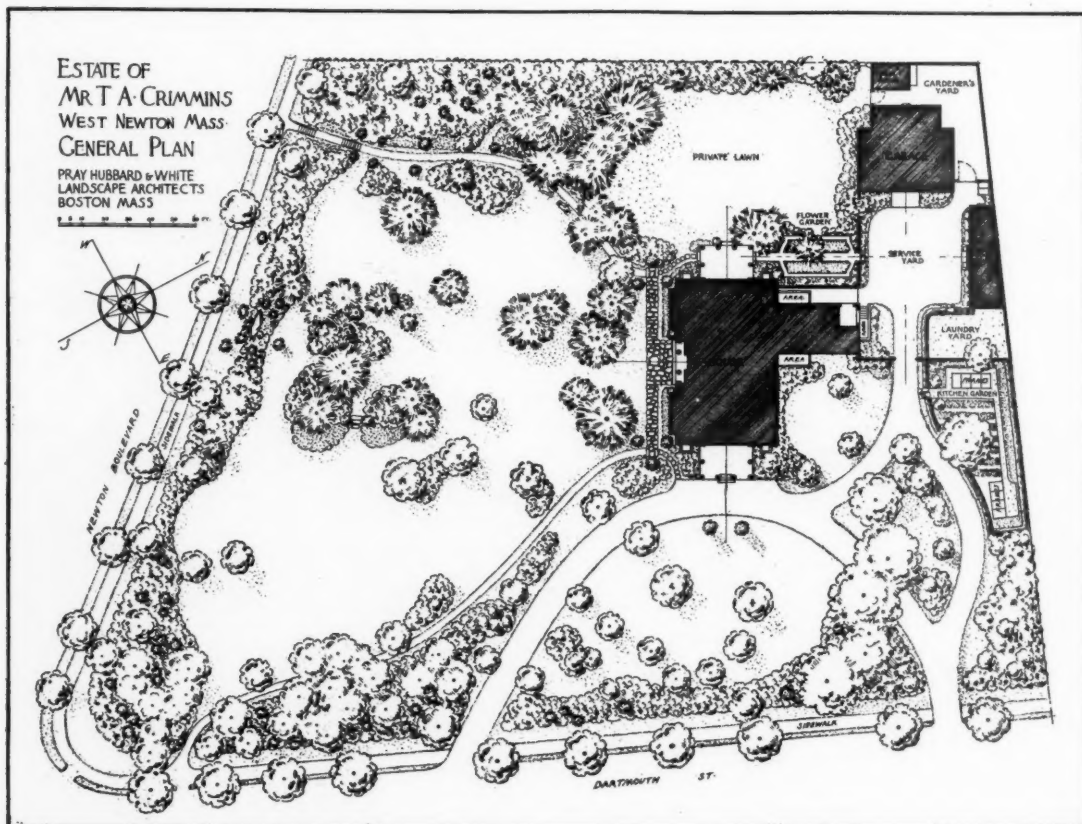
which that question implies and helping to a better understanding of his profession, showing the nature of the work of the landscape architect, in what way it is distinguished as that of a separate profession from architecture and the value of co-operation of the architect and landscape architect. Co-operation is most necessary in the case of private estates, as in many respects they present the most interesting and complex problems both in the buildings and in the grounds; consequently reference is made principally to this class of design and the illustrations are chosen from such examples.

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It is generally understood that the landscape architect lays out grounds but not how he does it or the extent of his professional knowledge, the sources of his education or his character, as it would be indicated by his work. There are at present a number of landscape architects in active practice in most of the larger cities. Owing to the fact that only for a few years has there been any organization of the profes-

same time a great love of nature and genius in constructive design. However, for a relatively long time there have been schools in landscape architecture. Each year a number of men are graduated, many of them possessed of academic degrees, and all of them as carefully trained as any from schools of architecture. Thus in a few years there will be few landscape architects in practice who have not had a standard



sion, it is only recently that there have been any standardized schools where the subject is taught. It follows, therefore, that many members of the profession acquired their knowledge in varied and sometimes inadequate ways, and have often, as it were, drifted into the profession after a training in some other, bringing to it certain biases and limitations which prevent them from accomplishing or even appreciating its possibilities. The profession owes its standards to a few men who had at the

course in their profession. The general process of training is similar to that of an architect. There is that part of mathematics which must be used in practice, free-hand drawing, practical construction, the study of existing examples and their history, and essays in design which are submitted to an instructor for criticism. To this is added the study of plants, which may be considered as parallel to the architect's study of decorative sculpture, mouldings, fenestration and the orders. It is

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necessary also for the student of landscape architecture to acquire some fundamental knowledge of architecture, and this end is best attained in schools which have an architectural department some of whose courses are open to the student of landscape architecture.

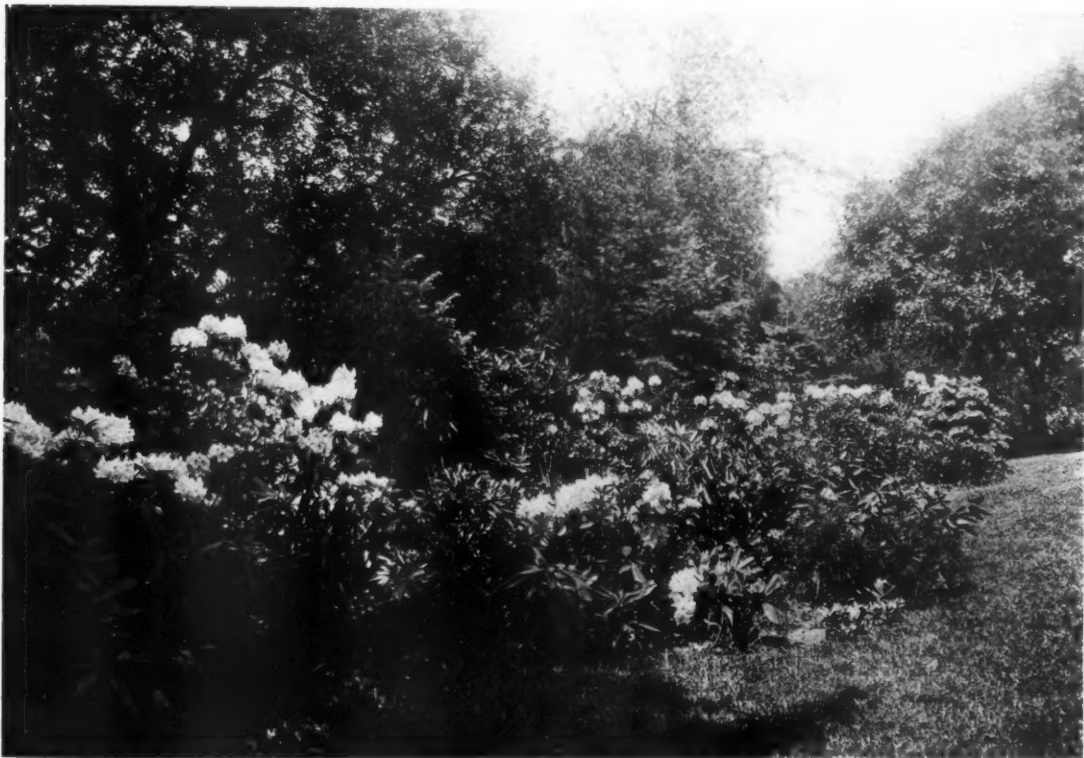
Now the landscape architect is trained to work principally in land forms and vegetation. His task is to divide tracts of land into areas of different use, much as an architect divides the floors of a building, then to model the ground into forms of natural beauty by grading and to partition, screen and finally embellish with various kinds of vegetation either planted, trans-



A GARDEN NEAR BOSTON
Showing an attractive use of the familiar New England picket fence

planted or selected to remain in their original places. He plans systems of drainage and irrigation and general subterranean construction, and such architectural work as walls, steps or garden features. He is wise if he confines himself to architectural work which is purely utilitarian or co-

ordinate with planting such as trellises for vines. His drawings are as exact and definite as those of an architect. They express his ideas to the client in a sufficiently graphic way and give to the contractor exact data for the work to be performed. In the practice of this profession he follows the method of the architect, receiving



THE BALCH ESTATE A RICH MASS OF RHODODENDRONS AND CONIFERS AMONG THE APPLE TREES

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his fees for thought rather than for work and as a supervisor of the work done from his designs. For his services he charges on the basis of a percentage of the cost or a fixed sum based upon a percentage of the estimated cost.

No one who has tried only so much as to grow a bed of zinnias has failed to be



VERANDA OF THE CRIMMINS HOUSE
Showing the intimate relation with the private lawn

caught with some of the fascination which lies in the mystery of the birth and increase of plants and the beauty which the humblest of them has. One can envy the gardener his more intimate acquaintance with them and his life with them. The landscape architect feels this, you may be sure, and there is much of the gardener in him; but after all flowers and plants are to him details no more and no less valuable than rocks or hills, both of which have the charm which lies in mystery and in change which is a kind of growth. These things are details of landscape to him, materials with which to compose pictures, and he is more closely akin to the landscape painter than to either the gardener or the architect. The landscape architect works with growing things instead of with permanent and nearly unchanging things, and he is apt to consider all visible things including buildings, equally as details in a composition, through a habit of thought

formed in the course of experience which has not included the study of buildings independent of their surroundings; while the architect is more inclined to consider his building paramount in the landscape through a habit of thought formed in an experience of designing many buildings in surroundings over which he has no control. The architect and landscape architect design in different mediums; they base their design upon different sets of requirements and because of this and possibly that innate taste which led them to originally choose different fields of work, they have fundamentally different points of view.

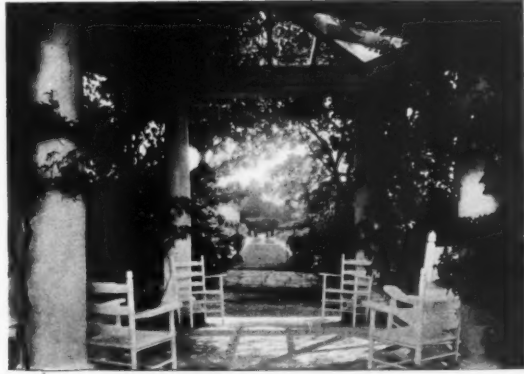
However with the basis of similar æsthetic training the architect and landscape architect must have some critical appreciation and some understanding of each other's work so that they can be mutually helpful when working in co-operation upon any problem where buildings and grounds must be designed with relation to one another. It will be readily seen that should the development of the grounds about a building be undertaken before or during the period in which the buildings are to be built, if a landscape architect is employed he must be informed of the plans of the architect for otherwise he cannot make exact designs for any means of access to the buildings, or features such as gardens which come in direct relation. It is demonstrable, on



THE BEMIS ESTATE, NEAR BOSTON
The pergola beneath the veranda was suggested by the landscape architect who made its use possible by careful grading.



THE FLAGSTONE TERRACE ON THE CRIMMINS ESTATE
The effect of a terrace is produced without any obstruction of the sweep of lawn up to the house.

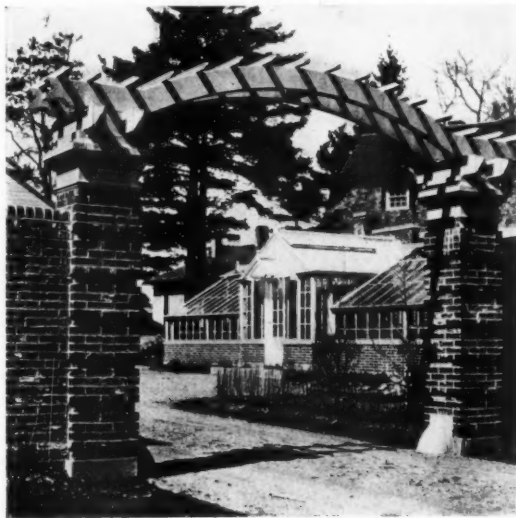


THE VINE ARBOR AT "MARIENCOURT"
An excellent example of the appropriate use of a feature commonly mishandled.

the other hand, that the architect cannot locate his buildings upon the estate, that is with any idea of realizing its possibilities, or even in many cases fix their design without some knowledge of the plans for the grounds. For to erect buildings in an estate without reference to a definite design of the grounds, leaving the work upon the latter to be done afterwards by another is precisely as likely to lead to good results as to complete, within the shell of a building, one room without reference to any exact plan of the others, leaving some one else to complete the rest of the house. It is natural for an architect to believe that with a general consideration of means of access through the grounds and of views and important trees he may safely locate his buildings and have them completed because he does not realize that little variations in the broad landscape affect not only the possibilities for beauty in the grounds but the expense of developing the grounds as well. It should be noted here that expense is one of the necessary elements of the problems of the pri-

vate estate, and the architect and landscape architect have to find, each in his part of the work, a proper balance of merits, practical and æsthetic, according to a definite expense limit. If the landscape architect is given a place to design after the buildings are completed he usually finds he must cut to waste somewhere. For example, if the house has been placed low, a large amount of soil taken from the cellar may have to be carted away, or, if used merely to get rid of it on the place, it will be necessary to strip off loam over a large area to receive it, in either case involving an expense which may amount to a thousand dollars, all of which might have been saved

if the house had been raised perhaps no more than one foot and the grade raised in its immediate vicinity by the use of the excavated material, involving no extra expense, since stripping loam for a considerable width around the house is usually in the house contract. Or the building may have been placed so high that there is not material enough from the cellar to do some filling necessary elsewhere upon



CARRIAGE WAY AND GREEN HOUSE ON THE CRIMMINS ESTATE, WEST NEWTON, MASS.

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THE BEMIS ESTATE, NEAR BOSTON
Showing a correct use of stepping stones

the property so that soil has to be bought. The landscape architect by the use of his special knowledge of contour design and the instruments and formulæ of computation can minimize the expense of grading by determining the exact elevation at which the building should be placed. A difference of six inches in the elevation of a building above the natural grade may make a difference to that depth over an area of hundreds of square yards of expensive grading. On the other hand a difference in a few feet in any direction in the choice of a site may make all the difference between a convenient and an utterly inadequate carriage turn.

These are practical matters and they materially affect an owner's outlay, but in the matter of beauty in the grounds small variations may be equally important. For example again, the curve of the drive in extremely narrow limits may be either sweeping and graceful or angular and ugly. Trees, rocks and the ever-important grading are factors in designing drives and they must be accurately plotted and carefully studied. Existing trees offer immediate limitations and only one with some scientific knowledge of them can say whether they are worthy to be retained in place, whether they can be transplanted, or how they will be affected by changes in their

vicinity. Architects frequently work under unnecessary self-imposed limitations, where they have no expert assistance in the matter, through the presence of trees, and a case in point is known in which a house was carefully designed and located with reference to a huge chestnut tree which died within a year or two after the house was completed.

This apparent dilemma, where neither architect nor landscape architect can proceed without the knowledge of the plans of the other, can be escaped only by the simultaneous evolution of the plans of both. And this can be accomplished only by co-operation at the beginning of the undertaking; working together,

each must follow and at the same time guide the other, while each is responsible only for his own part of the problem and to some extent a partisan. While co-operators they become as it were a board of arbitration to judge between the sometimes conflicting claims of the house and grounds. A fair balance is struck, unnecessary expense is avoided and the possibilities of use and beauty are fully realized. Estates developed in this way are conspicuous for unity and definiteness of design. They have a look of maturity even when newly finished which may come from mere completeness, the preservation of valuable natural features, or from the fact that by fitting the buildings to their surroundings they are made to appear a part of the natural landscape. Whatever the size of the property, such estates have a look of spaciousness greater than their area would seem to offer because of economy in planning, the creation or enhancing of vistas, or the complexity of subdivision. There are only such areas for planting as could be properly supplied with rich soil and fertilizer under the limit of expense, so that consequently the shrubs, trees and smaller plants grow rapidly and luxuriantly. Finally, and what is perhaps of the most importance to owners, these estates have the practical conveniences so seldom found in those

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developed at random. The drives have easy curves, the carriage turn is ample even for the largest touring car, the laundry-yard is adequate, and there is a properly screened-off area where out-of-door movables like plank walks, barrels or piles of soil or fertilizer can be stored. The ground is everywhere well drained so that it is not annually ripped by freshet or boggy in any spot. If there are gardens they are like out-of-door rooms of the house because of the organic relation between them, and while there is sufficient seclusion, sheltered lawns and sequestered walks, the passerby is granted at least pleasant glimpses within.

The requirements of owners of private places of any size vary less than might be supposed. As a general rule it is the task of the landscape architect to provide most of the familiar features of out-of-door life. This would be a very difficult matter if as in the case of rooms in a house there was always a definite standard of size, but fortunately a small garden is as

delightful and useful in its ways as a large one, and if one cannot grow all the vegetables there are in the space allotted, he can find himself passably content with those for which there is room. It is not necessary to make an arboretum of a country place, and owners are seldom sufficiently interested in horticulture to plant on an investigating basis. Indeed owners frequently have to be persuaded into any liberal use of plants probably through a fear that the care of them may require a heavy annual

expense and that there will be heavy losses in transplanting. In the matter of planting, the landscape architect comes into competition with the nurseryman and there is a tendency among owners of places to believe that the nurserymen are the better qualified for the business of planting because they grow the plants. It is, however, possible for one to conduct a successful nursery without even so much as knowing

how tall a plant will be in maturity and certainly without color sense, or any feeling for composition in masses of foliage. Besides this, few nurserymen are able to supply all the plants which might be either adaptable to the soil or otherwise desirable, or furnish them in any variety of size, while they have no better facilities for knowing what the trade offers than the landscape architect has. And further, the owner who deals direct with a nursery, has no check upon the cost of the plants. The landscape architect is able to direct the purchase of plants from the nurseries which can supply the largest stock at

the lowest price and at the same time group orders so as to save materially in transportation. While the nurseryman cares little for the future of his plants after he has sold them, that is beyond the term of a possible guarantee, the landscape architect is interested mainly in their future, and for this reason he selects with great care only those plants which are surest to thrive even if no care is given them, and always on the assumption, that they will have too little rather than too much attention.



THE CRIMMINS ESTATE

Stepping stones are valuable when used as a definite walk in places where a granite or macadam surface would be inartistic or difficult to maintain

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A FLOWER BORDERED WALK ON THE CRIMMINS ESTATE

The plan and some of the photographs have been selected principally as illustrations of a place of typical size and character in developing which there was co-operation between the architect, Mr. Thomas M. James of Boston, and the landscape architects whose names appear upon the plan. It may be said that in this case the plans of the house were brought into fairly definite shape before the co-operation began. A plan of the whole property was then prepared, giving the location for the house and garage, and showing other features with sufficient accuracy to convince the owner that the locations chosen would give good results. Without this general plan of the grounds neither the owner, the architect, nor the landscape architect would have located the buildings as they are because of the false impression of the size and topography of the estate which was given by the dense underbrush which nearly covered it and by a very salient cart path which traversed it. Existing trees of some value determined the grade throughout

and the natural topography was sufficiently varied to make the proposed grading a matter of careful study. The landscape architects prepared a site plan with accurate dimensions and with the grade elevations for the first floors of the buildings and those at the corners and steps. In the course of the work they assisted the architect in locating drains, conduits, dry wells and the gasoline tank for the garage. No work was done upon the grounds until the buildings were sufficiently far along to permit the clearing away of all refuse and building materials, but this gave time to complete the grading and planting before the owners took possession, so that on their first day of occupancy they were able to look out over green lawns enriched with vigorous-growing, if in some cases young, shrubbery. As bearing on the subject of co-operation it may be stated that the landscape architect designed and supervised the building of the brick walls connecting the buildings, the greenhouse and the vine-trellises upon the house princi-

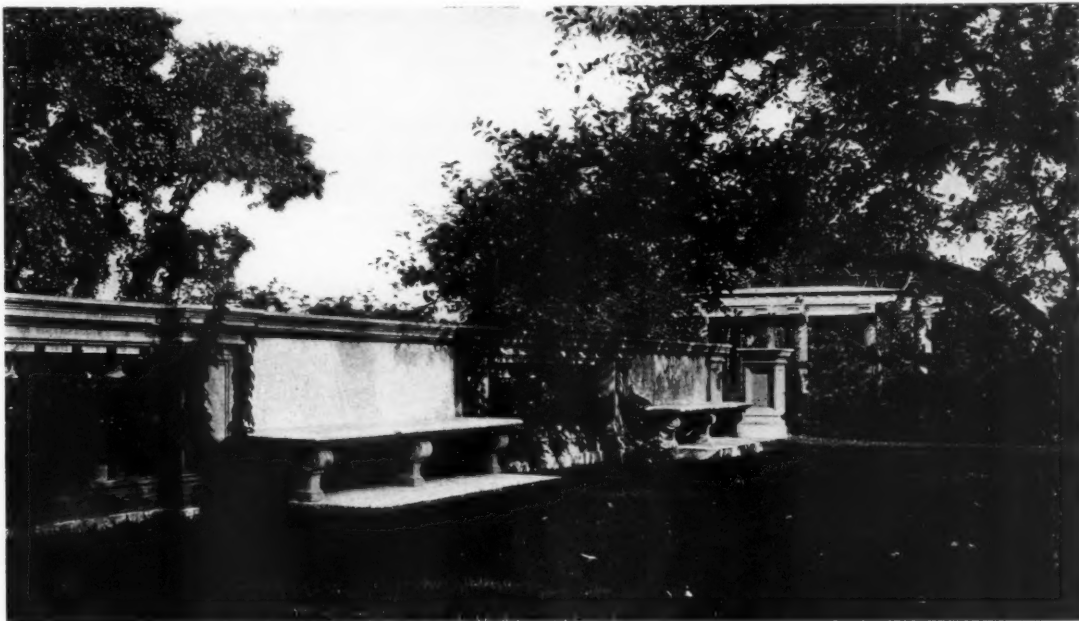
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pally because it was found more convenient to have this sort of work done under the general contract for the landscape work.

The photographs of other places illustrate some interesting work in planting and garden detail. Of these the views of on the Gilbert Balch estate are the most instructive, showing as they do the treatment of typical country land with the familiar remains of an old apple orchard. This estate comprises some 200 acres of farm land and the original house which has been remodeled stands, according to the custom of early days, very near the village road. The old orchard was nearby and a former owner planted a number of trees about the building and between it and the broad hayfield. Thus some nine acres were more or less defined as home grounds and have been so developed. The new planting made very little pretense of being indigenous or representative of any growth to be found in nature. Rather the whole place was treated as one huge garden where apple blossoms, azaleas, rhododendrons, laurel, dogwood and other flowering plants form a color harmony on a large scale accented by the apple trees with spruce, cedar, fir and juniper. The planting includes a large variety of plants

and is grouped in unusually large areas and many detached areas so planned as to form long vistas, to subdivide the lawns into several spaces or sub-gardens. Thus the nine acres have a variety and complexity which makes a welcome contrast with the monotony of the farm lands beyond them. A logical and intelligent design is evident in work of this kind and a drive about the country will discover many examples which exhibit marked indications of consistent treatment.

The landscape architect has many tasks besides that of designing places to live in, but it is not necessary to enumerate them here. It is certain that his usefulness has been demonstrated in many ways and that he is justified in claiming recognition as a specialist in important lines of work, and that he is by education, training and ethics as worthy of trust as any other member of a profession. He has brought system and careful preparation into a kind of work which for the most part has been done in the past haphazardly. He has substituted the scale for the rule of thumb, and trained taste for archaicism, and he is assisting in raising the standard of estate design to an equal height with that already reached in architecture.



DETAIL OF A GARDEN, MR. CHARLES A. PLATT, ARCHITECT

THE GARDEN WORK OF CHARLES A. PLATT

By SAMUEL HOWE



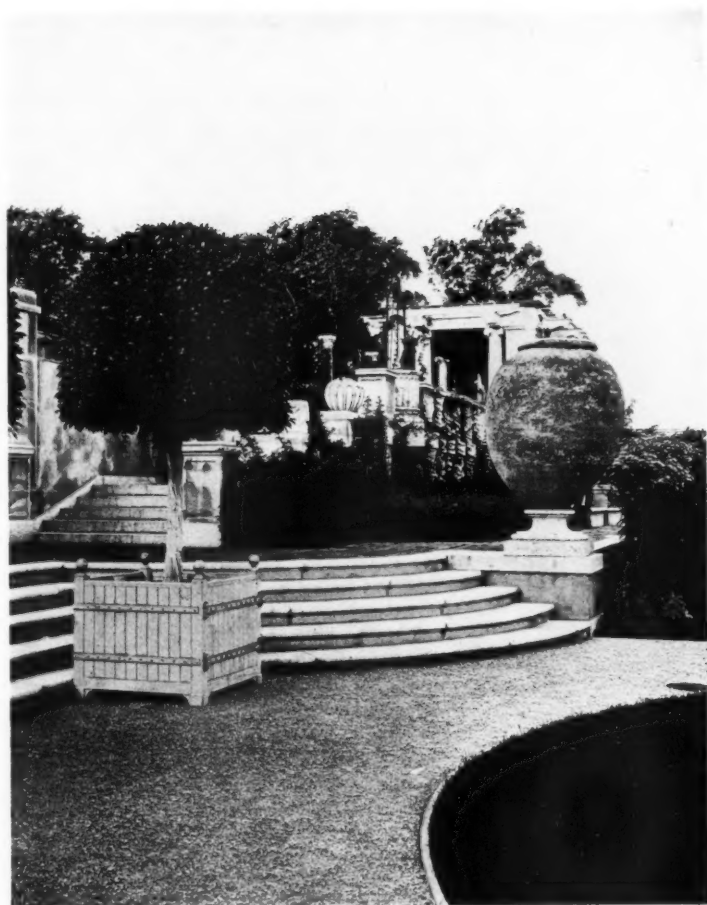
CERTAIN estimable young lady whose appreciation of a good picture exceeded her knowledge of how they were born in the mind of the artist and his method of placing his impressions on the canvas, once asked George Inness, the landscape painter, "How do you do it, how do you mix your colors, and how do you handle your brushes?" To which Inness replied in that kindly but preoccupied manner that was usual to him, "It's all very easy. You take some red, some yellow and some blue, a little white, put them on your palette. Then you take a nice clean canvas and you pick up with

your brush just the right color and put it on the canvas in just the right place and in just the right way, and—*there you are.*" Meanwhile, Inness with that rapidity of action that characterized his work and that certainty that marked the master, was building up a sketch that was a beautiful and complete bit of suggestiveness.

And that is the way genius works and accomplishes those results that proclaim him. And when the wonderful faculty of creation and origination is present, the man works on, each subject in hand a separate idea, not noticeably influenced as to repetition by what has preceded it. A certain style or technique by which we identify the work, a certain deft method of handling color and material is ever present, but each



A GARDEN AT WARREN, R. I., Mr. CHARLES A. PLATT, ARCHITECT



DETAIL OF A GARDEN, Mr. CHARLES A. PLATT, ARCHITECT

work is by itself a complete and harmonious whole which in no way suggests duplication of motive or repetition of form.

It is when we contemplate the work of Charles A. Platt, architect (and that of course means artist, too), and others of that group of men who are so successfully creating appropriate settings for country houses, that these thoughts suggest themselves. We have talked with Mr. Platt about his work. We tried ineffectually to get him to talk to us about it, but when we drifted to a discussion of the gardens of Europe, to the notable work of other men in this country and abroad, both old and new, he spoke with appreciation of that which impressed him and which had served to give inspiration and suggestion to his own work.

When the problem of the garden, the

setting of the house comes up, for solution, it is truthfully described as one of "working from the ground up, and not from the draughting room down."

Professor Hamlin's characterization of a garden as "a part of the landscape humanized," seems to find concrete fulfillment in the humanizing quality that is so evident in the work illustrated in this issue. All the entities have been conserved, the architecture, the material employed, the concrete expression of the artist's personality have all found place in that harmonious mingling that produces the perfect ensemble.

To satisfactorily design the house and to place it in a fitting setting demands a versatility not always possessed by architects. This characteristic does however seem to be possessed by Charles A. Platt and others of the group that is doing the worthwhile work in domestic architecture in this country.

In studying the group, it would appear that the men most successful in garden planning possess in a high degree those essentials of expression in color that dominate the artist painter. It is this well developed talent for color and form, combined with the accurate knowledge of proportion that professional activities demand, that produce the gardens which in many instances constitute the chief charm of a country house.

To enter into a technical description of the work illustrated in this and to be continued in a succeeding issue is probably unnecessary. It is too well understood and appreciated by members of the profession to require explanation or extended comment. Like the work of every artist who has not yet reached the zenith of his endeavor, it increases in strength and grows in its suggestiveness.

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A certain sculptor, who is perhaps today at the head of his profession, in this country, was once asked, which he considered his best work. He answered, "My last." This is always true when men are climbing to high points of successful achievement. When they no longer feel that they have put more into their last effort devoted to a worthy subject than into any previous one, it may

be taken that they have reached the highest point of their art and must rest content on what has already been accomplished.

Mr. Platt continues to grow. Sturdily, artistically and with that successful accomplishment that won for him the recognition of his brethren in the form of a gold medal for the excellence of his work recently awarded by the Architectural League of New York.

ARCHITECTURE CONSIDERED IN RELATION TO MUSIC

Extract from an Address by Mr. H. H. STATHAM, F.R.I.B.A.
Before the Manchester, England, Society of Architects

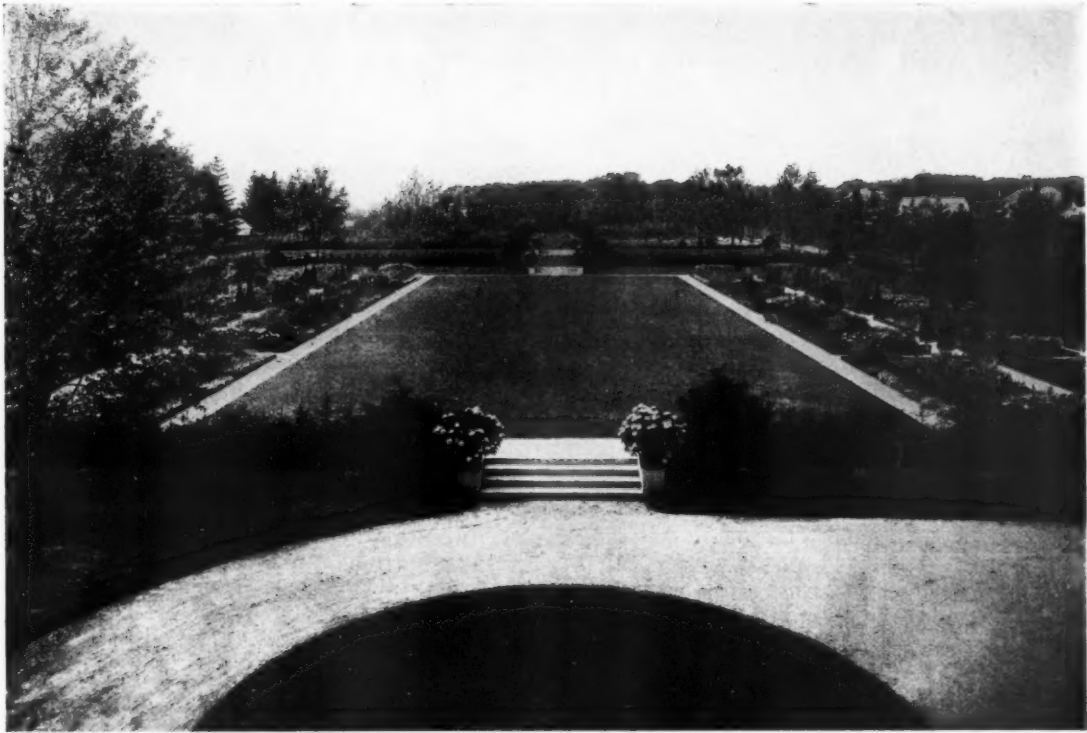
THE sense of proportion in masses comes into music just as it does into architecture. When Beethoven wrote the third of the four experimental overtures to his one opera—that now known as *Leonora No. 3*, which is quite the finest of the four—his friends told him it was

too large in scale for the Opera, which is only a two-act one. They were quite right, and he admitted it by writing the fourth and lighter one. The other one would have been like an entrance lodge that is too large and pretentious for the house. This sense of proportion of parts runs through all the works of the great composers; Mozart's and Beethoven's symphonies are models of the subordination of detail to the leading idea. There is a curious parallel, too, between the two arts, in



"SYLVANIA," BARRYTOWN, N. Y., MR. CHARLES A. PLATT, ARCHITECT

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"EASTOVER," NEW LONDON, CONN., MR. CHARLES A. PLATT, ARCHITECT

the method of leaving off. Every composition ends with what is called the common chord of the key it is written in; that is, the most harmonious combination of keynote, third, fifth, and octave; but a big composition is never snapped short off with one sounding of the chord; it has to be repeated several times, sometimes many times, to make an adequate stop. Just so we dominate an important building by a strong horizontal cornice, to cut across the lines of composition and make a decisive finish. And you will find lighter compositions, like Chopin's waltzes and some of Mendelssohn's Songs without Words, end with a rippling flourish running up to finish on a high note, like a pretty summer-house that ends in a spirelet or a pinnacle.

Both music and architecture can ex-

press character, which is a lighter element than beauty or grandeur; character sometimes arises as much from what is left out as from what is there. The difference between the two is that music can express or symbolize human character and events; architecture can only express artistic character. A good example of characteristic music is the symbolizing of the village merry-making in Beethoven's "Pastoral Symphony," with the rough dance tune and the bassoon player who can only play two notes. It is just like one of Teniers's pictures of boors dancing; but it is not the best part of the work in a musical sense. Whether in music or architecture, if you want character, which is a half-playful quality, you have to give up something of the higher elements of the arts.

THE COUNTRY HOUSE IN AMERICA



THE making of rural England has been a matter of a thousand years. Its charm is not in its landscape proper so much as it is in the houses that dot the country side and which always seem to have grown from the ground in the same way that have the trees. Even the stone walls and the hedges that border the roads show so little of the constructive hand of man, that they appear to be the natural growth of a country that is the pride of its residents and the delight of the tourist.

When we speak of the country house as giving such charm to the landscape let it not be understood that we mean only the more pretentious homes of the wealthier class. We mean to include every form of

structure used for human habitation. The lowly cot of the laborer, embowered in vines set out so long ago that the oldest inhabitant cannot remember when they did not exist, have in many instances and in their limited way a claim to beauty fully as great as the baronial hall that is famous in history and that had its origin many centuries long past.

All this picturesqueness is the heritage of years, the legacy that has been handed down by succeeding generations of a people of one race and of certain well defined ideals.

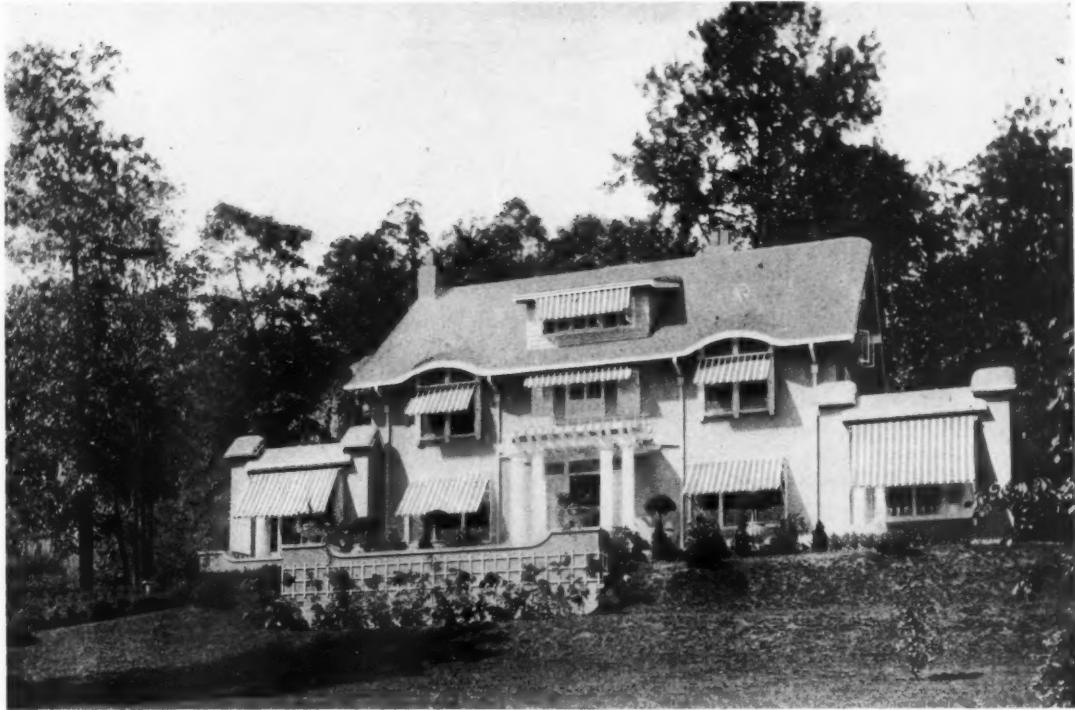
What is true of England's domestic architecture is in a large measure true of other European countries—France, Germany and Italy present types that are representative of the people, that reflect their characteristics both domestic and national. In all these countries it has taken many years to evolve these characteristics, and



A CALIFORNIA TYPE, SHOWING ADAPTATION IN DESIGN TO CLIMATE AND EFFECT OF "MISSION" INFLUENCE

MR. ROBERT D. FARQUHAR, ARCHITECT

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A COUNTRY HOUSE TYPE FOUND IN SUBURBAN NEW YORK

MR. A. F. NORRIS, ARCHITECT

this evolvement has in each case been but little influenced by other nationalities so that it may be taken as a true national type. Here in America, the problem of our domestic architecture becomes very much more complex, and if we disregard the Georgian type, we have no logical basis for a national characteristic in planning our domestic architecture. Neither have we, as a young nation, the heritage of many years of tradition on which to build our way to individuality.

The very composite character of our population, due to constantly increasing immigration, injects wide and diverse features not only into our domestic life but into our national life as well. In fact so rapidly do we grow and so feverish is the way we make haste, that we are apt to cast aside for something new (in order that we may experiment with other forms or adopt what is so often erroneously styled, more modern ideas) the thing which with proper trial and correct assimilation would well serve our purpose.

Yet, in spite of all these handicaps domestic architecture in America has so

far advanced that we are almost if not fully abreast with that of any other country of the world. The planning and design of country houses, particularly those of more pretentious size and appointments, has fortunately attracted the attention of many men who stand well to the fore in their profession as architects and who are also noted for their scholarly attainments and their qualities of good citizenship. Naturally the design and plan of the country house in hands like these becomes something more than a meaningless placing together of materials and the resultant assembling of rooms haphazard on a certain site.

To men of this class who know and appreciate our ideals, who take part in those functions of social and political activity that are so large a part of our national life, the country house becomes something typical of all our characteristics and takes on dignity and repose. Perhaps the fundamental quality of domestic architecture can be all summed up in the one word *repose*. It is the essential quality that transforms the "house" into the "home." It is probably safe to say that any house

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that does not insistently proclaim the home is lacking in the first essential of good domestic architecture.

Dwelling on this feature as necessary to the successful designing of a house, Mr. Ernest Willmott, F.R.I.B.A., in a recent review of English House Design, very clearly sums up the meaning of the word as applied to domestic architecture. He states:—"Like human character it is the cumulative result of many influences. We find this quality in a simple block of old farm buildings where evidently no self-conscious effort has been made to achieve any particular effect, just as we recognize a beauty and strength in the character of many simple folk, who are probably totally unconscious of ever having deliberately cultivated a single virtue. We may not be able to say why it is there any more than we may be able to say why a certain arrangement of musical notes produces harmony, and another discord. But just as in music a healthy ear recognizes harmony, so the healthy eye recognizes the quality of repose in buildings."

There is another phase of the subject that deserves mention, and that is the use of materials. Owing to the large quantities of a certain material in a given locality, the buildings, whether houses or other



TYPICAL SMALL HOUSE, NEW ENGLAND STATES
MR. F. H. HUTCHINS, ARCHITECT

structures, are, as a rule, mainly constructed of that material. After a time we usually associate certain materials with different countries and so quite frequently confuse the use of material with the type of architecture it is used to express. In this country with its wide area, its diversified population as to nationality and the great selective range of material our domestic architecture becomes in a sense one of sections. We have "Pacific Coast types," the "Southern type," the "Middle West House," "Atlantic Seaboard" and "New England" architecture, etc., etc. All of these are expressive of course of the localities in which they are to be found, and, as we are a diversely populated country and many sections are built up of peoples from certain parts of Europe, it is not to be wondered that the various styles are reminiscent if not always copies of domestic architecture abroad. On the border states South and West and particularly the states on the Pacific Coast, the domestic architecture takes on characteristics of its foreign neighbors, as is shown in the "Mission" or Mexican types of California and lower California.

It is doubtful if these conflicting types will ever merge into a single national one, and it is fit subject for discussion if it is desirable that they should.



INFLUENCE OF MATERIAL ON DESIGN. HOUSE CONSTRUCTED FROM
MATERIAL TAKEN FROM SITE
MR. HUBERT G. RIPLEY, ARCHITECT

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A SUBURBAN TYPE IN PENNSYLVANIA, NEW JERSEY AND DELAWARE

MR. LAWRENCE VISSCHER BOYD, ARCHITECT

Our varying climate in the Eastern states, and the wide ranges of temperature that exist in the same month between the Atlantic and the Pacific Oceans, the Great Lakes and the Gulf of Mexico, all demand a class of buildings that best suit climatic conditions, and thus create a variety of styles that could not by any possible means be concentrated in a single characteristic design or one that would be representative of the entire country.

What we may expect, and what we probably have in a large measure achieved, is a type purely American in plan but marked by certain characteristics of design that proclaim its location. That this has been quickly and well accomplished cannot be gainsaid. Even our severest though usually just critics and closest competitors in the field of domestic architecture, the English architects, have conceded that in the planning of the country house, architects in this country have approached a level with their professional brethren in England, whose work has long been conceded as superior in its class.

Perhaps the most usual criticism of our domestic architecture by critics abroad has been directed against our use of materials. Certain of them who apparently

regard the verities of architectural expression in materials of even greater importance than design, have taken us to task for what has been described as "dishonest use of materials." That the stucco house is not built of solid concrete walls, but is simply a shell with a cement veneer; that our half timbered houses are in no sense half timber and that even our so-called brick houses have an inner structure in many cases of studding and lath, with only a brick veneer. It is difficult to refute such criticism as the evidences of our architectural misrepresentations in the use of materials constantly multiply. And, it is doubtful if it is worth while to attempt a refutation. Based on rigid ideas of indestructibility, the use of material in certain ways may be reprehensible, but its use as an æsthetic expression is perhaps to be commended, and we are led to inquire if the effect is not of sufficient importance to justify the means that have been taken to produce it?

Our museums are full of plaster casts of masterpieces of sculpture. We do not care if the interior of these casts are a mass of wood and wire. They proclaim their beauty almost as well as the marble originals. Some masterpieces of painting are on

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canvas, some on wood and others as mural decorations on the stuccoed walls of buildings. As long as they withstand time and stress of temperature and exposure to weather, we do not seek to know what is below the surface.

If we get a sufficiently staunch and well built house with walls of hollow tile and covering of cement at a lower cost than it could be secured of monolithic concrete, are we not justified in building that way?

We have in the architectural profession, as in every other, extremists who proclaim from the housetops the purity of their

purposes and the honesty of their intentions, but we sometimes doubt the wisdom of attempting the practice of architecture in too strict conformity with the lines these purists seek to dictate, if we are concerned with progress and the development of art in this country. The progress we have made, not only in the development of the country house large and small, but in other directions as well, is probably due largely to our ability and willingness to accept every limitation imposed upon us, be it cost, material or time, and thus make the most of existing conditions at all times.



THE BREAKFAST ROOM, HOUSE OF JOHN T. PRATT, ESQ.

MR. CHARLES A. PLATT, ARCHITECT

THE AMERICAN ARCHITECT

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MAY 1, 1912

No. 1897

A STATE CAPITOL BUILDING COMPETITION

IN ANOTHER column, appears notice of a proposed Competition to be held for the purpose of selecting an architect for a State Capitol Building to be erected in Jefferson City, Mo. The program under which the Competition will be conducted, (obtainable by architects on application) appears to be of particular interest by reason of its containing what might be termed "unusual conditions." One of these reads as follows:

"All competition drawings submitted are to be prepared by the competitor in his own principal office and without assistance other than the regular force in his office. An affidavit to that effect shall be made on the blank furnished for the purpose on the reverse side of the identification card. This invitation is not transferable, nor open to a new partnership including an architect not duly approved by the Board."

We are all familiar with the objection frequently made to the competition system based on the practice, more or less prevalent, of engaging expert draftsmen or other talent to assist in the preparation of competition drawings when the regular facilities of the office in question, employed in general practice, does not include such talent. Undoubtedly, such practice has frequently resulted in some measure of injury not only to the owners of buildings, architects for which have been selected in competition, but also to competitors unwilling or unable to

avail of services not at the disposal of their offices regularly for the benefit of clients who had already entrusted their work to them.

The State Capitol Commission Board has chosen Mr. L. Baylor Pendleton to act as Advisory Architect to assist in the preparation of the program and the conduct of the competition, but it is provided that he will have no vote in the selection of the winning design. The plans are to be examined and rated by an Advisory Jury, two members of which will be nominated by the competitors and two selected by the Board. These four jurors, all of which are to be architects, will select a fifth who may be an architect or a sculptor. These five jurors will constitute the Advisory Jury to decide the Competition, its verdict, of course, to be approved by the Board before it has force or effect.

The rate of compensation is fixed at 6% upon the first million dollars and 5% upon the remainder of the total cost of the building, which it is specified shall not exceed \$2,500,000., exclusive of decorations and furniture. In order to regulate the somewhat common tendency of competitors to underestimate the cost of construction, it is provided that for the purpose of this competition, the basis of estimating the cost of the building will be thirty-five cents per cubic foot. The designs must, therefore, not show buildings exceeding 7,150,000 cubic feet of gross volume. The methods to be employed in measuring this volume are given.

Taken all in all, this competition program compared with those issued for various public buildings used for similar purposes in the past, tends to indicate the great advance which the profession has made in recent years and the improved conditions, under which members are now practicing. No doubt the professional adviser is entitled to much credit for the results embodied in this program. Some idea of the discouraging handicap under which he and the members of the Capitol Commission Board have labored, and which it is by no means certain will not, after all, operate to render their intelligent and painstaking efforts vain, may be gained by a perusal of the following section of the law creating the Board and defining its duties and authority:

"The Board shall appoint a practical builder or other specially qualified person

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to act as Superintendent of Construction of the State Capitol Building. It shall be his duty to see that all contracts made with the Board are faithfully performed; that all materials furnished and work done shall be such as is required by law or the contract therefor; that all duties imposed upon the architect are faithfully performed by him and his subordinates and that no provisions of the contracts are violated. He shall report to the Board any violation of this act or of any contract or omission of duty of any architect, contractor or employee of the State Board, and shall perform such other duties as may be required of him by the Board. Said Superintendent shall receive as his compensation such sum as the Board shall deem reasonable, not exceeding \$8.00

per day for each and every day, etc., etc.

In other words, the Legislature of the State of Missouri gives evidence of its high regard for and appreciation of an architect's services by appointing over him "a practical builder" at \$8.00 per day or less, whose function it is to see that the architect faithfully performs the duties of his office.

It remains to be seen whether any architect of ability and experience sufficient to qualify him for work of the magnitude and importance of a State Capitol building will feel that he is maintaining the dignity of his calling in competing for or accepting a commission under such humiliating conditions. For the success of the enterprise it is hoped that some means will be found by which this objectionable feature can be eliminated.

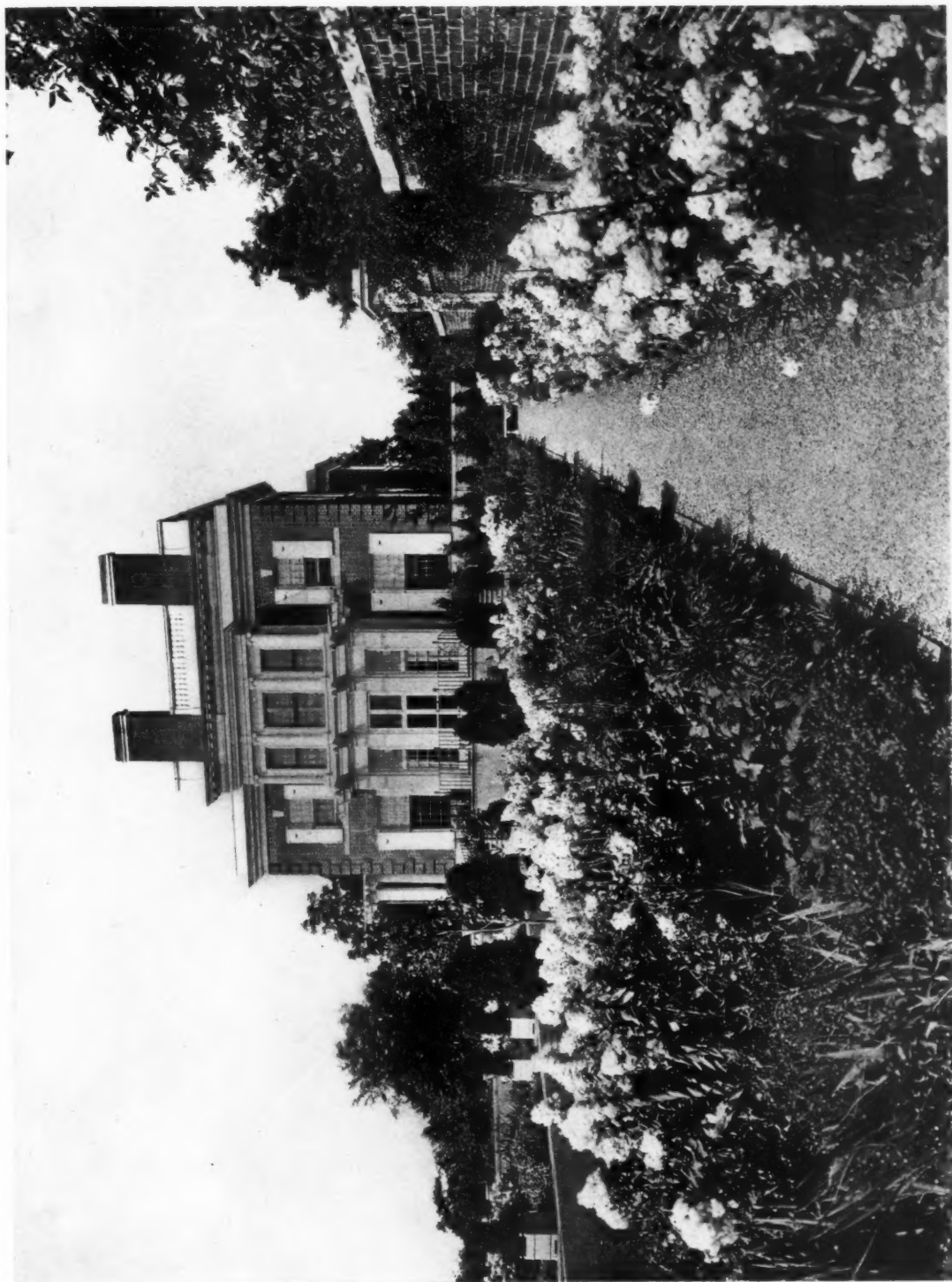


THE DRAWING ROOM, HOUSE OF JOHN T. PRATT, ESQ.
MR. CHARLES A. PRATT, ARCHITECT



DETAIL IN GARDEN OF HAROLD F. McCORMICK, ESQ., LAKE FOREST, ILL.

MR. CHARLES A. PLATT, ARCHITECT



"ALDERBROOK," KATONAH, N. Y.
MR. CHARLES A. PLATT, ARCHITECT



"ALDERBROOK," KATONAH, N. Y.

MR. CHARLES A. PLATT, ARCHITECT



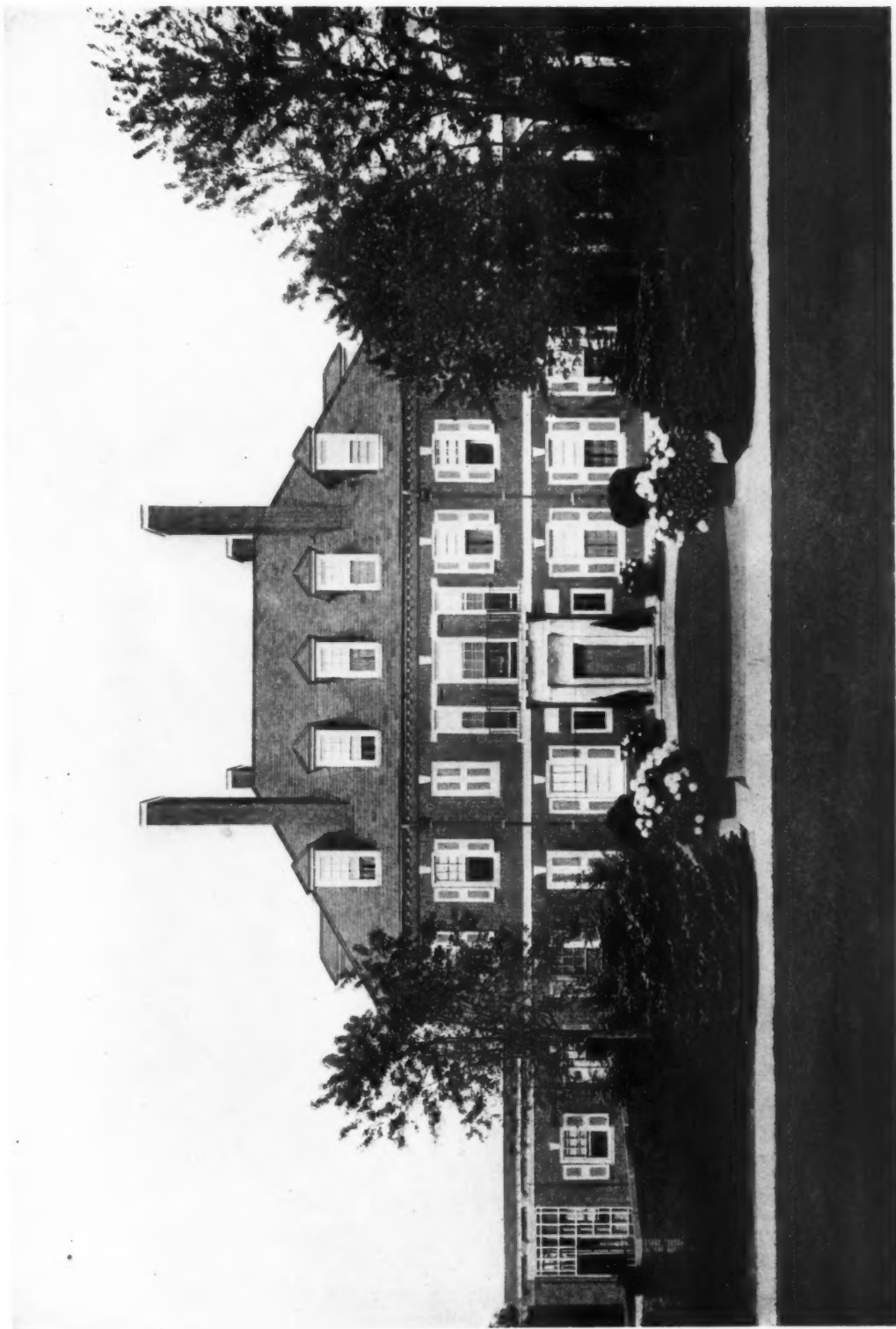
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"MAXWELL COURT," ROCKVILLE, CONN.

MR. CHARLES A. PLATT, ARCHITECT



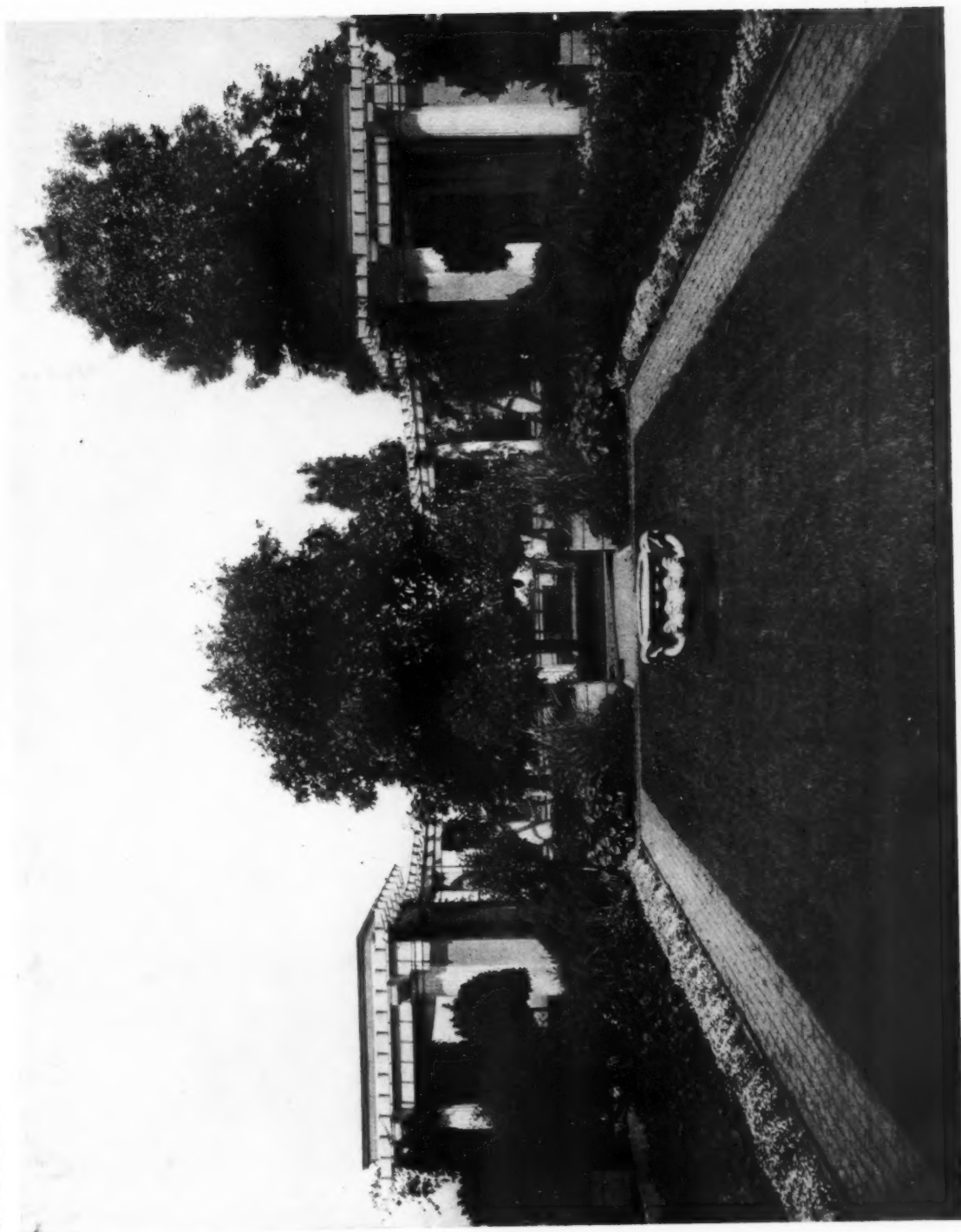
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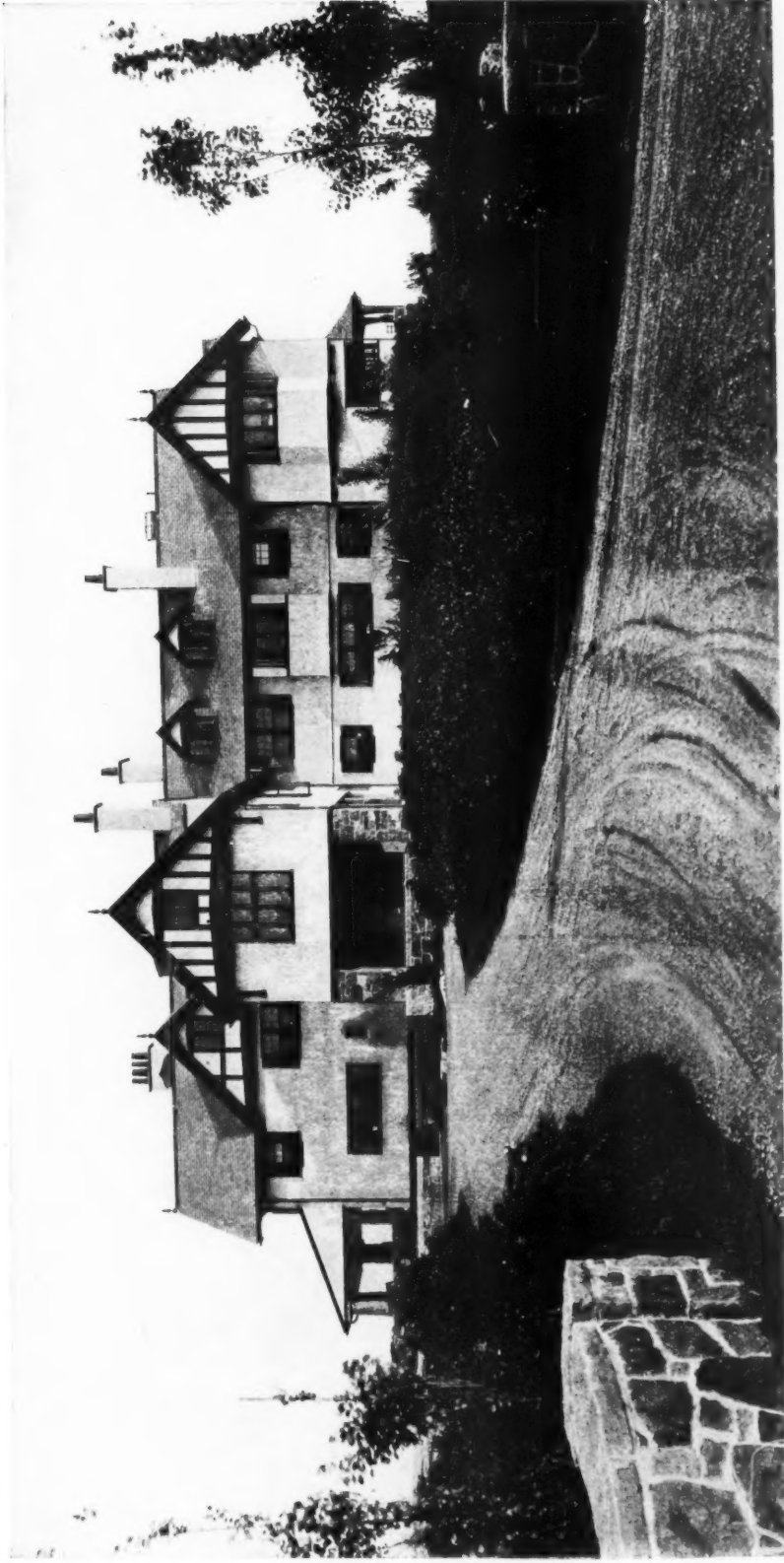
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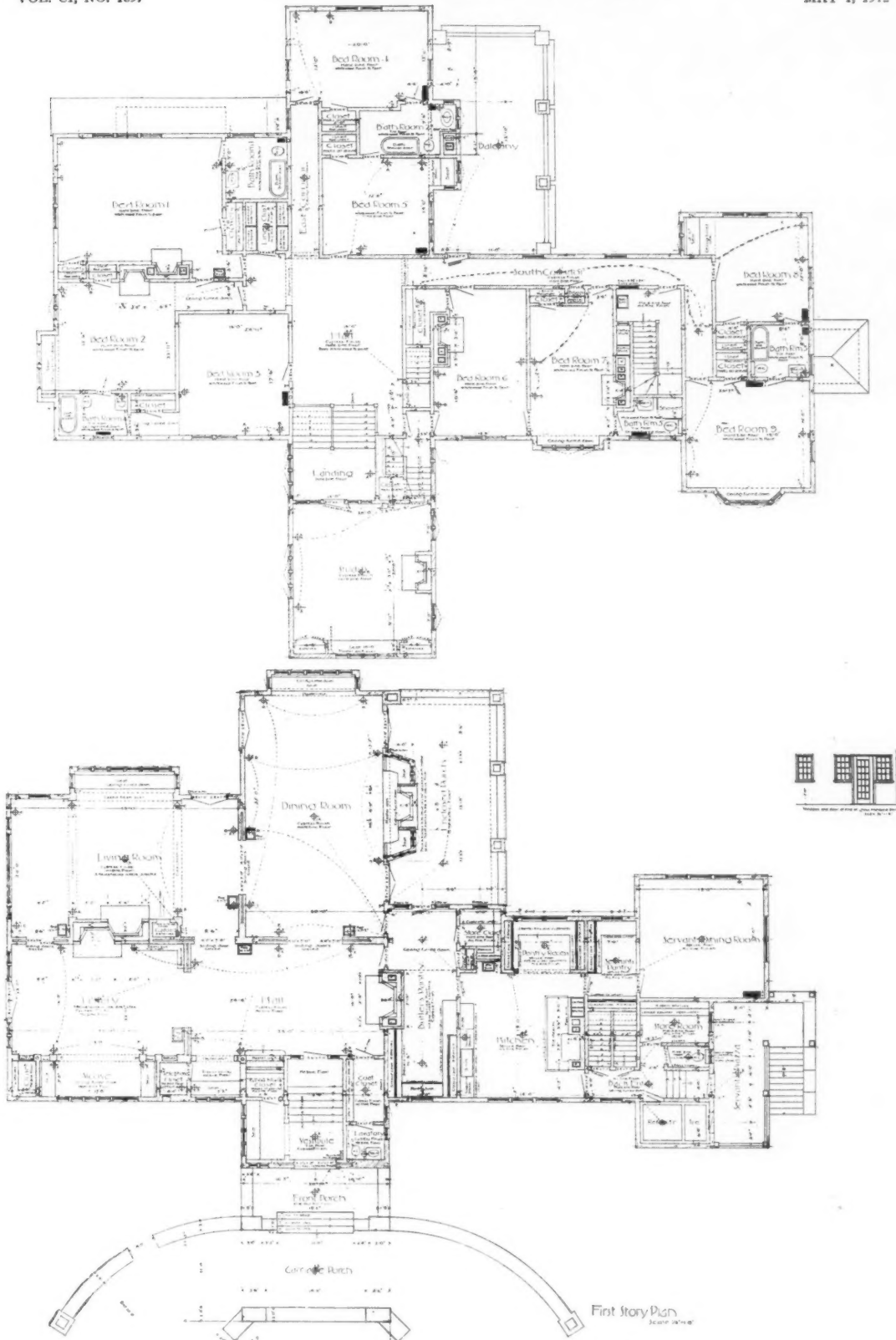
"MAXWELL COURT," ROCKVILLE, CONN.

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HOUSE OF MRS. J. SLOAT FASSETT, GLOUCESTER, MASS.

MR. EDWIN J. LEWIS, JR., ARCHITECT



HOUSE OF MRS. J. SLOAT FASSETT, GLOUCESTER, MASS.

MR. EDWIN J. LEWIS, JR., ARCHITECT

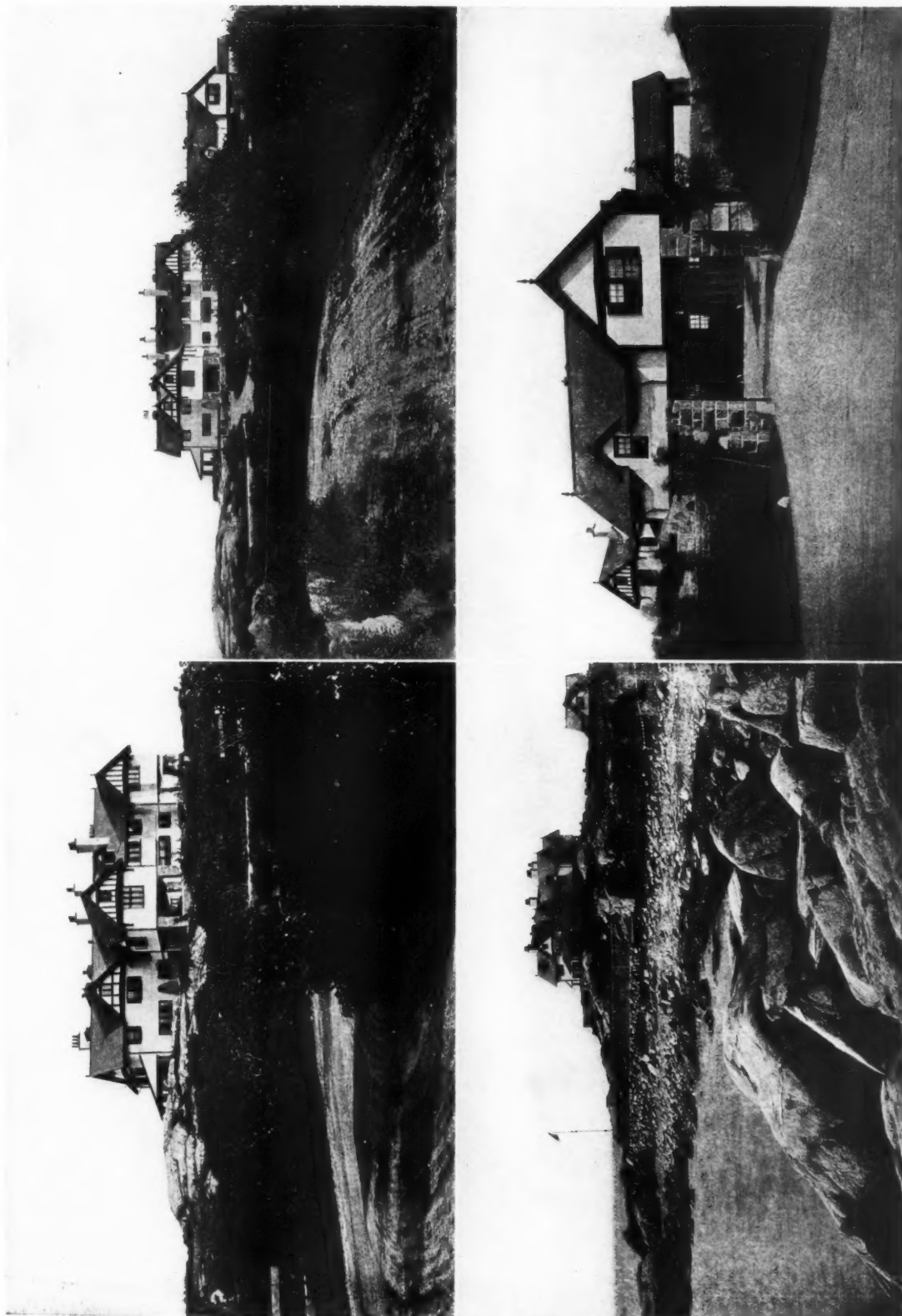


ESTATE OF MRS. J. SLOAT FASSETT, GLOUCESTER MASS.

MR. EDWIN J. LEWIS, JR. ARCHITECT

MAY 1, 1912

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VIEWS ON THE ESTATE OF MRS. J. SLOAT FASSETT, GLOUCESTER, MASS.

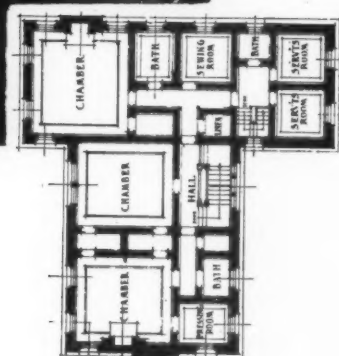
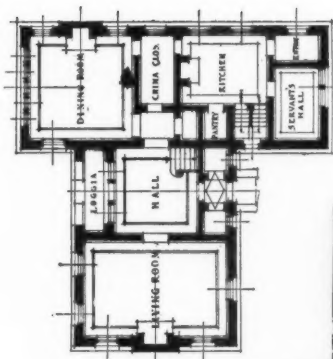
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HOUSE OF ROBERT L. RAYMOND, ESQ., MANCHESTER-BY-THE-SEA, MASS.

MR. JAMES PURDON ARCHITECT

MAY 1, 1912



TERRACE FRONT

Walls cream colored stucco, green blinds. Roof moss green shingles.



REAR VIEW AND MAIN ENTRANCE STAIRCASE HALL

HOUSE OF ROBERT L. RAYMOND, ESQ., MANCHESTER-BY-THE-SEA, MASS.

MR. JAMES PURDON, ARCHITECT

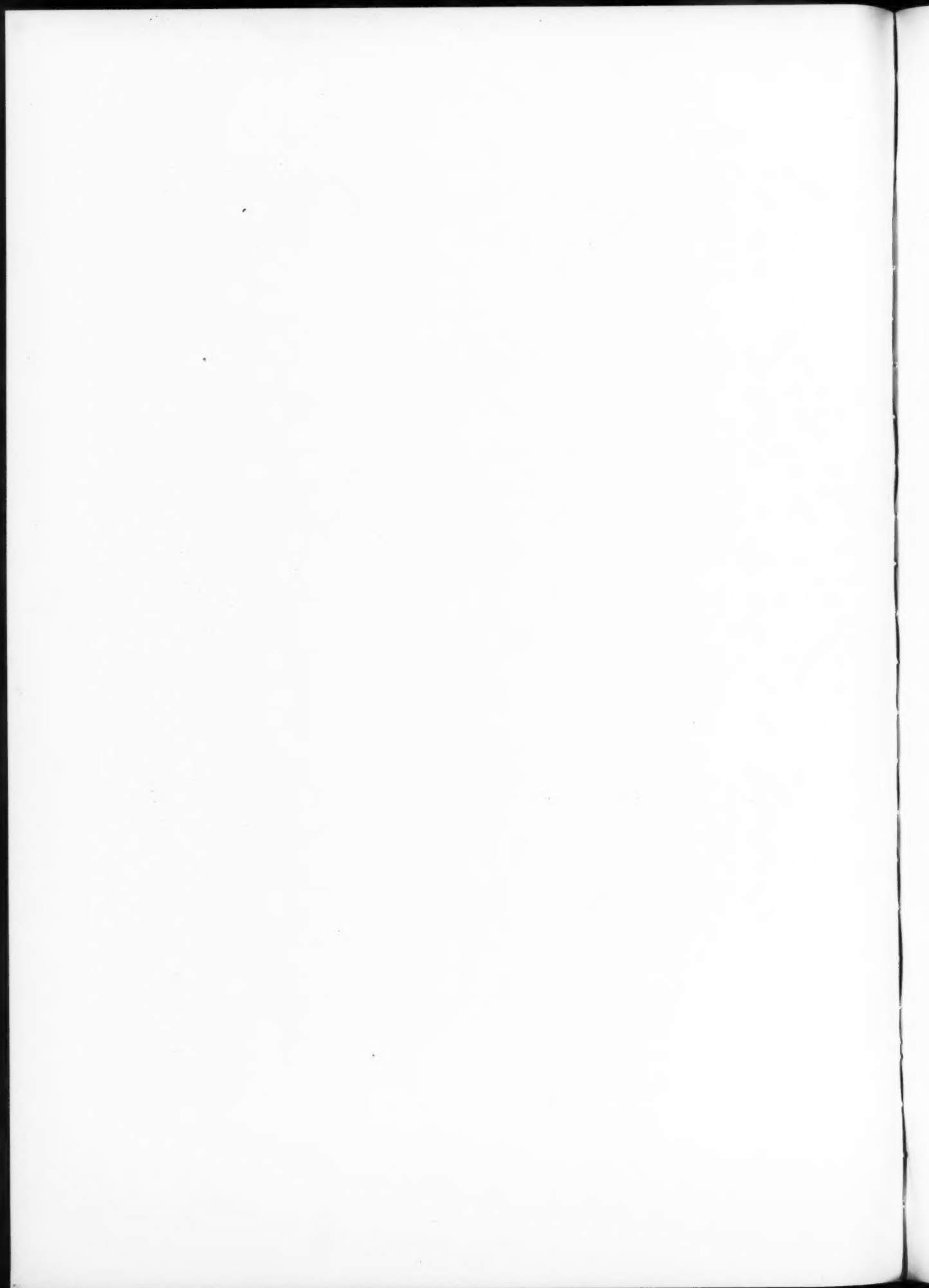
Woodwork of hall Florida black cypress. Walls, gray-green foliage paper.



HOUSE OF ROBERT L. RAYMOND, ESQ., MANCHESTER-BY-THE-SEA, MASS.

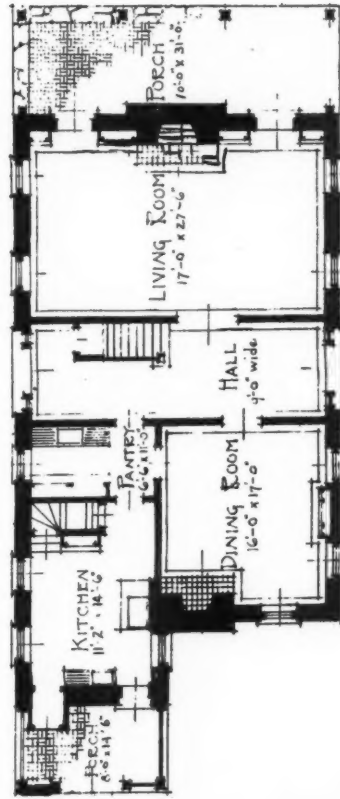
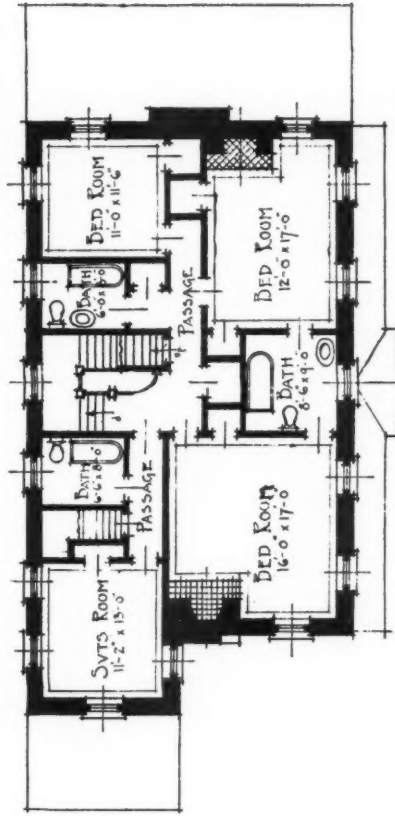
MR. JAMES PURDON, ARCHITECT

The dining room at top has ivory-white woodwork, walls cream. Fixtures and hardware, silver. Hangings, dark maroon. Furniture, mahogany. The living room, at bottom, is finished in Florida black cypress. The walls are covered with straw-colored grass cloth. Fireplace, plain dark-colored, water-struck brick.



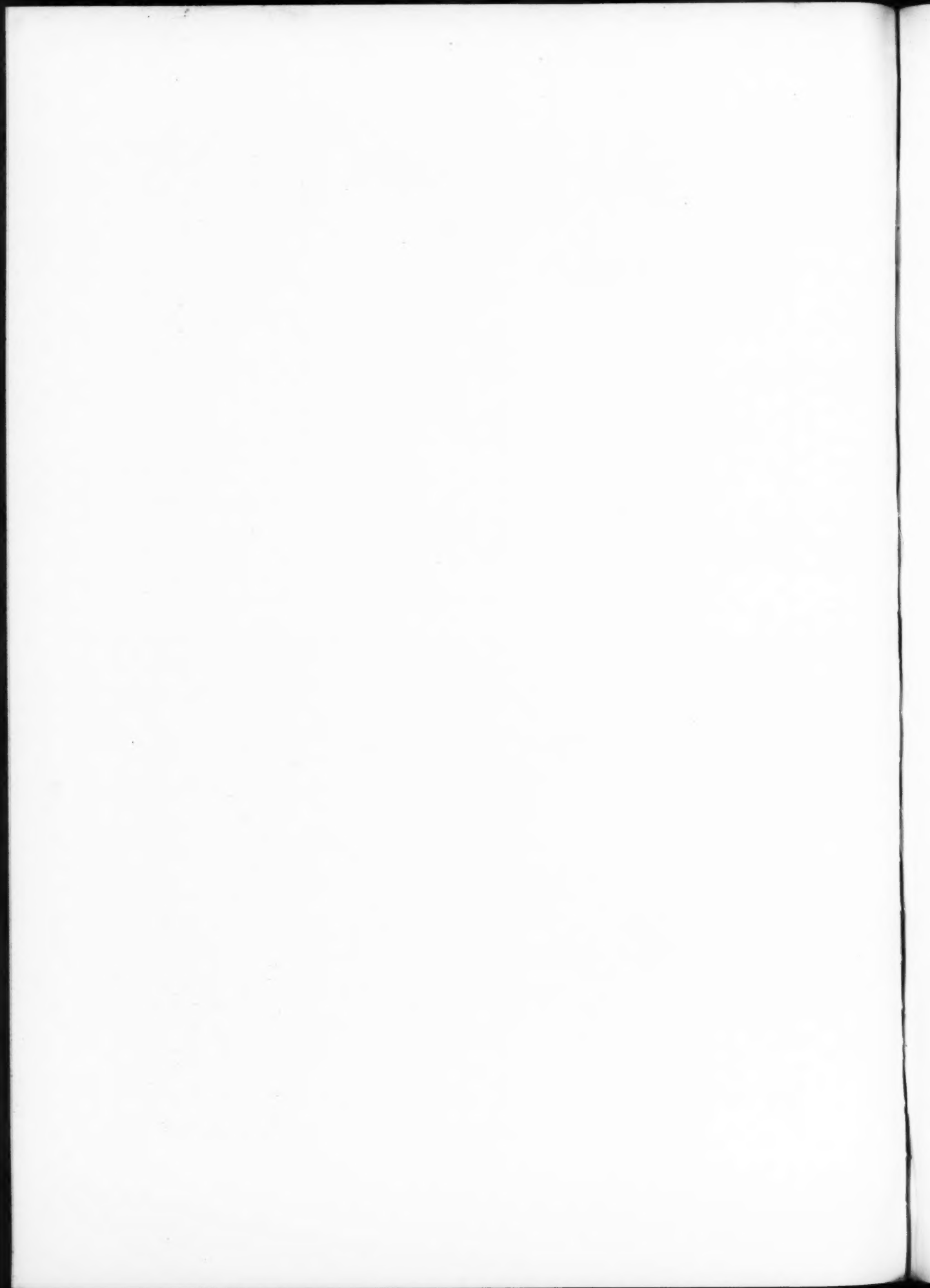


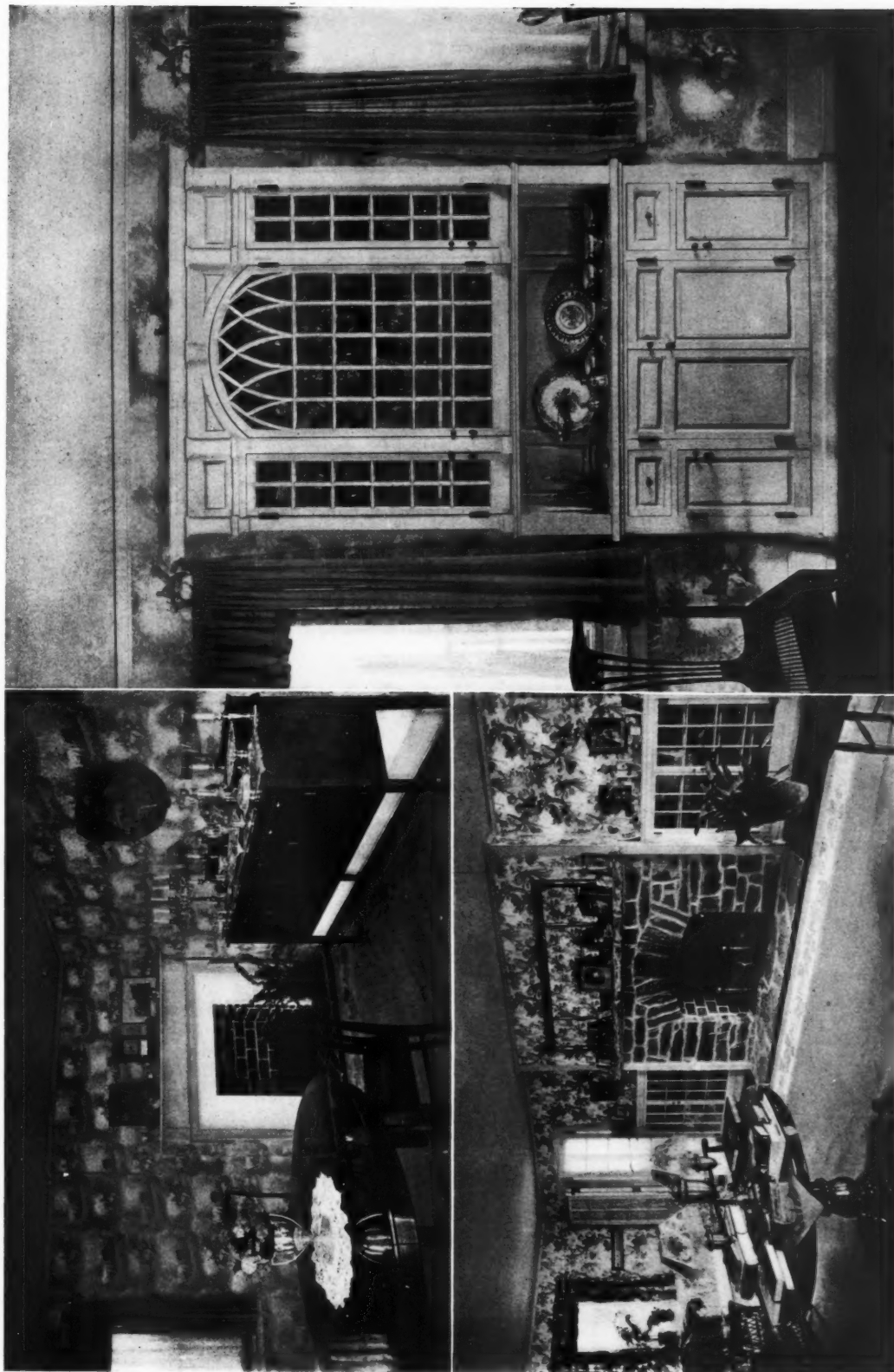
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MESSRS. DUBRING, OKIE & ZIEGLER, ARCHITECTS



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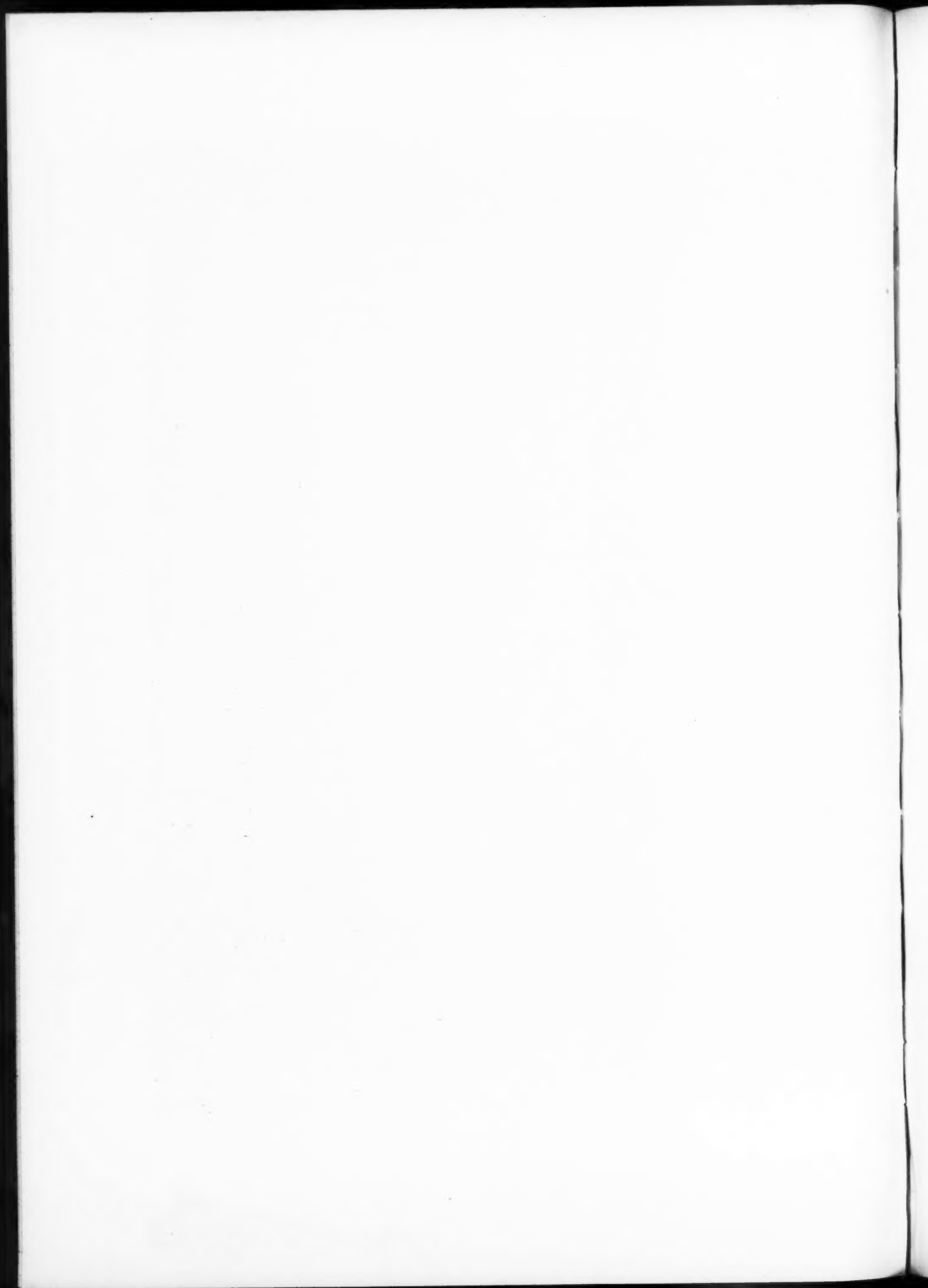
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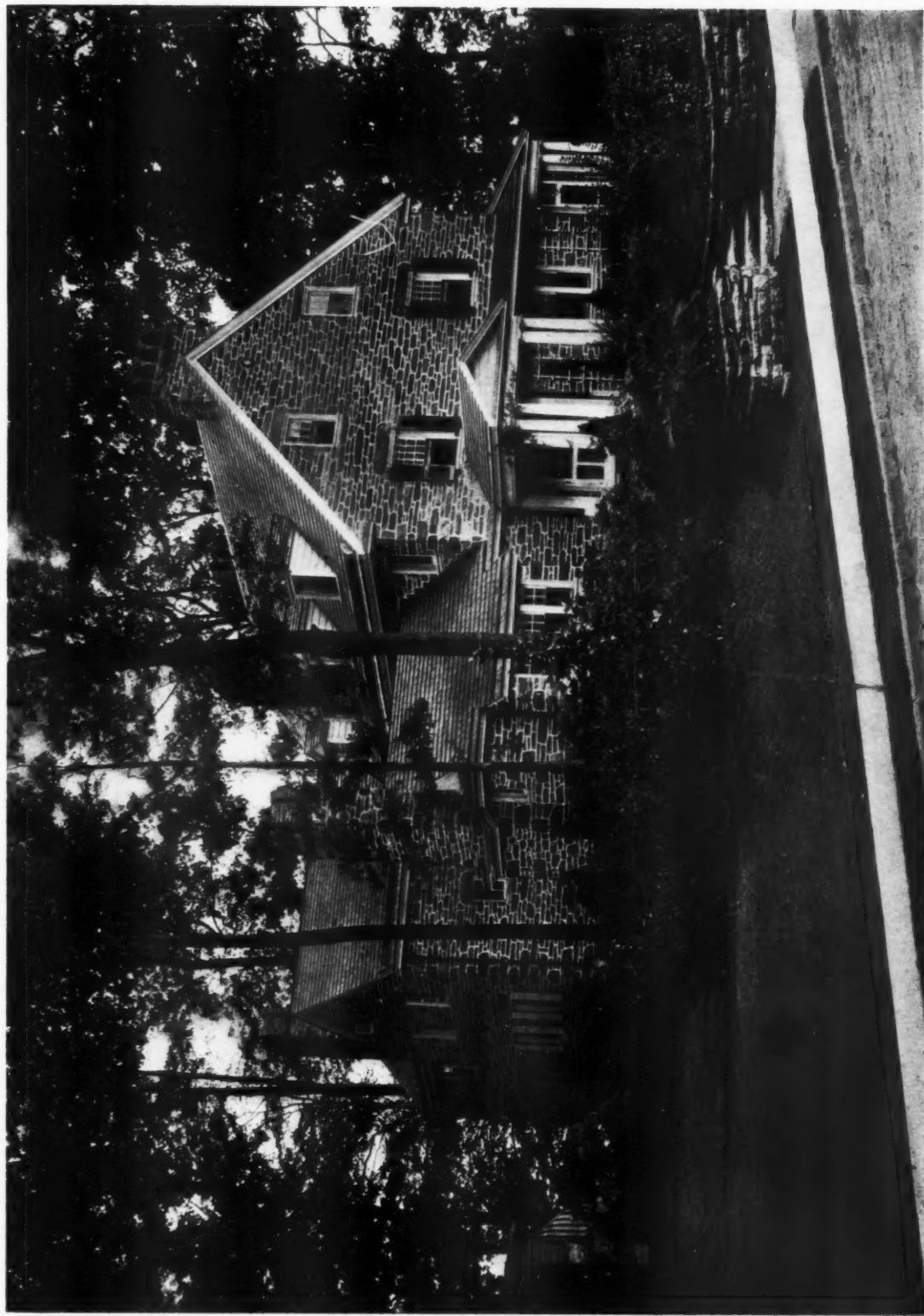




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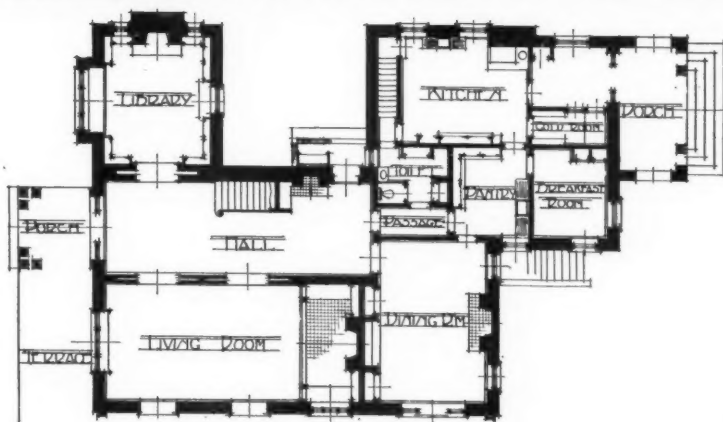
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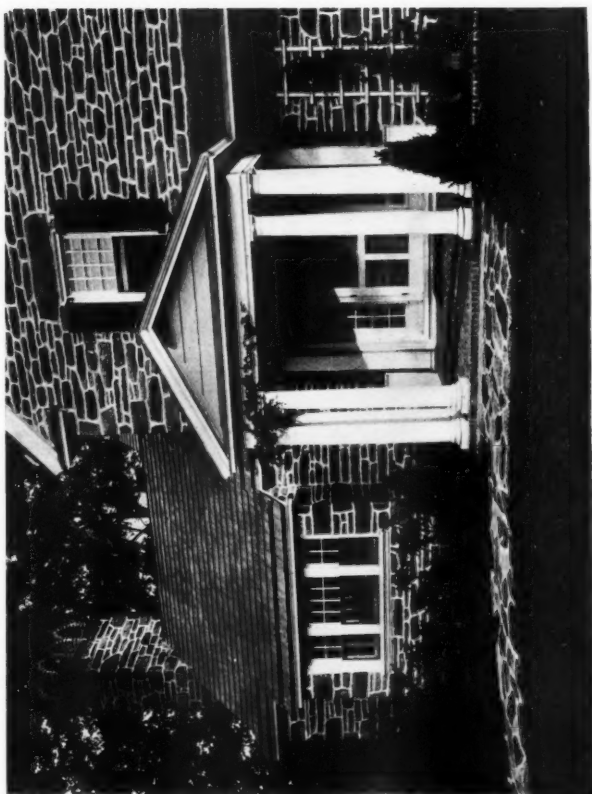
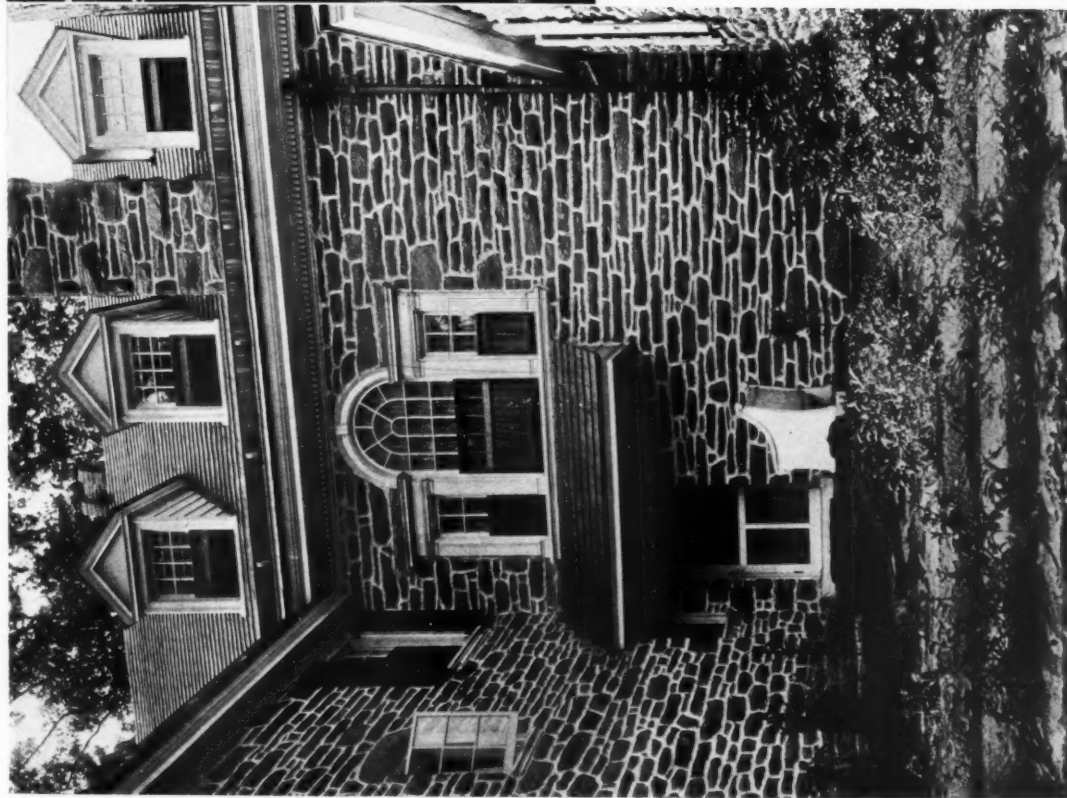
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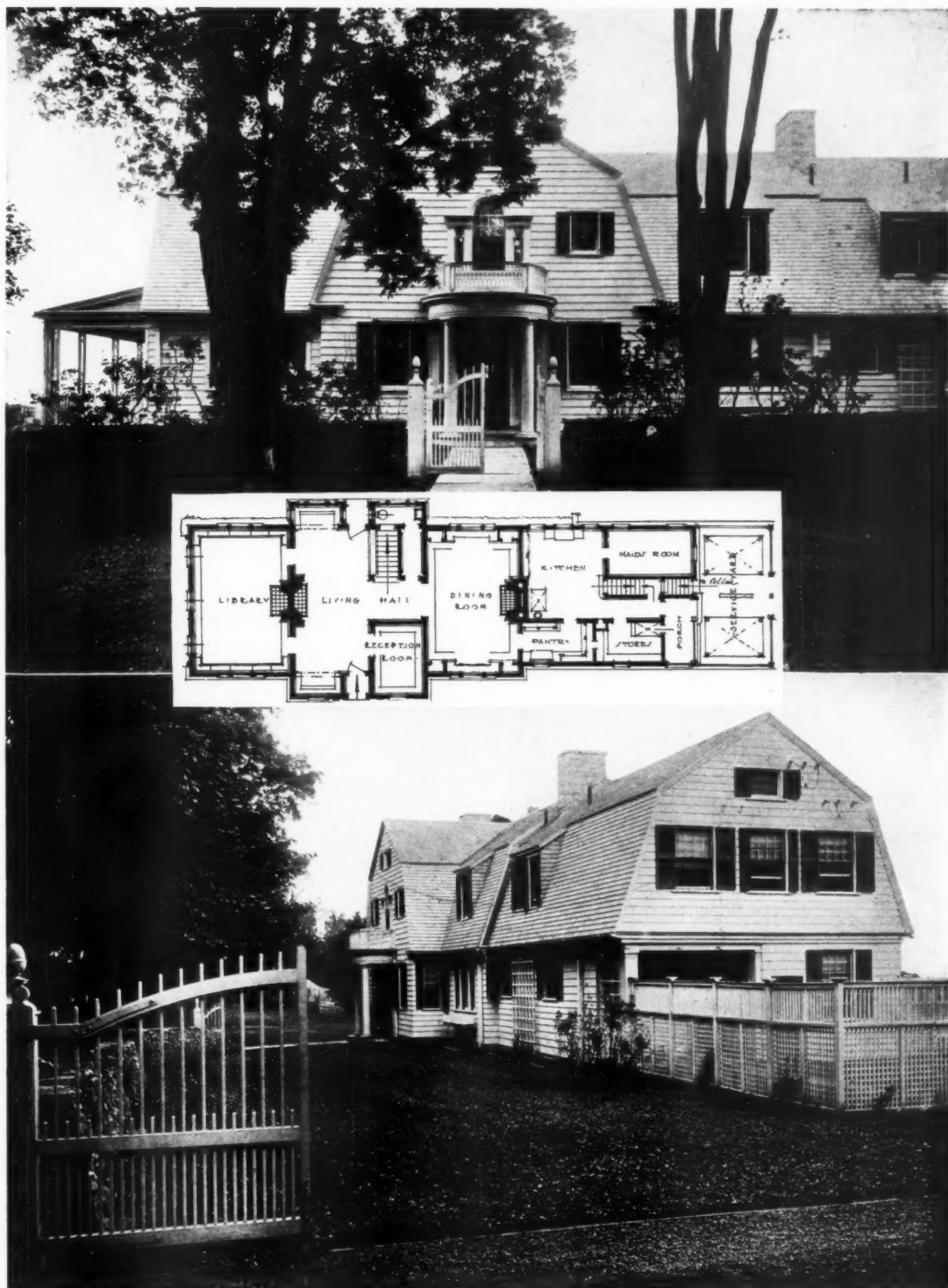
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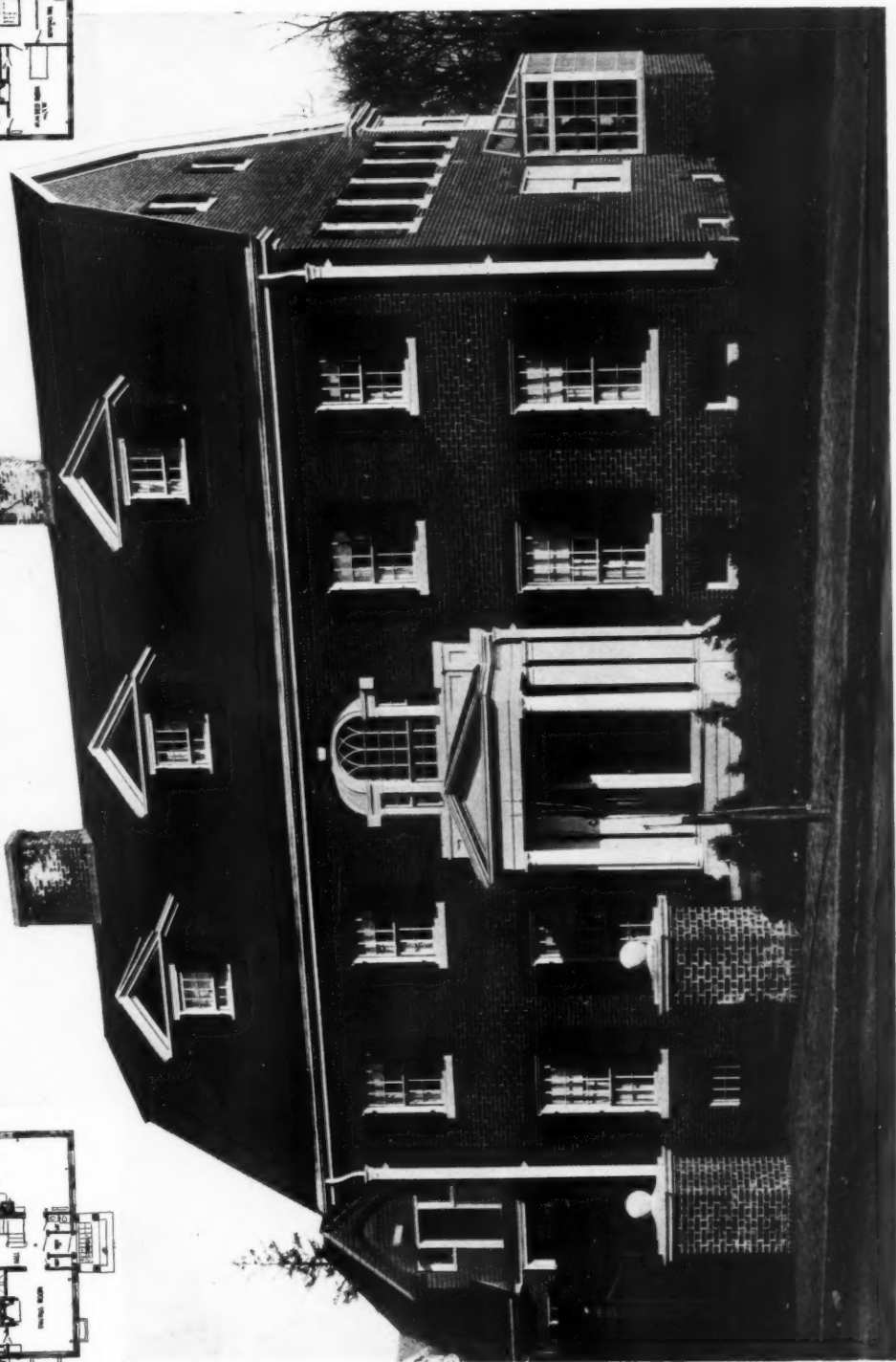
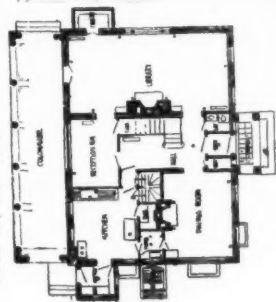
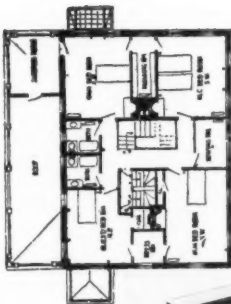


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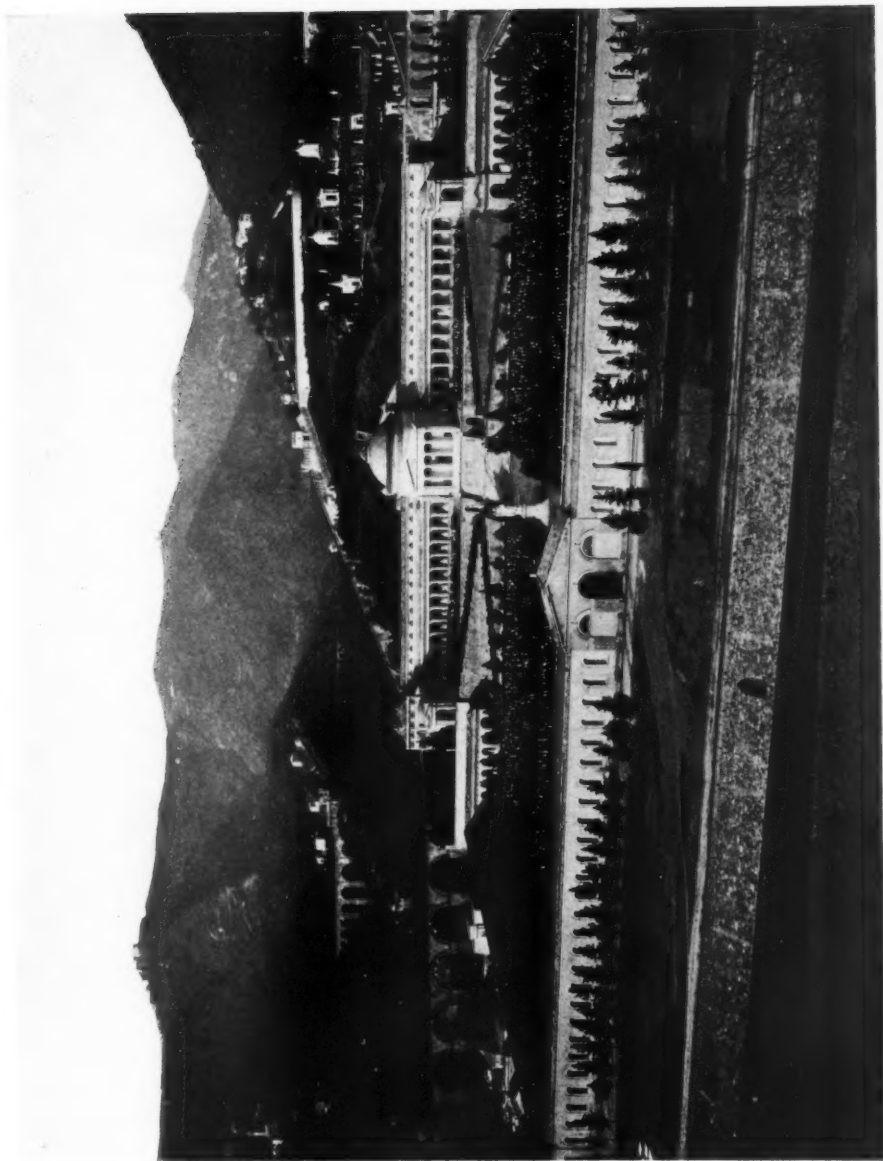


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CAMPOSANTO OR CIMITERO DI STAGLIONE NEAR GENOA, ITALY