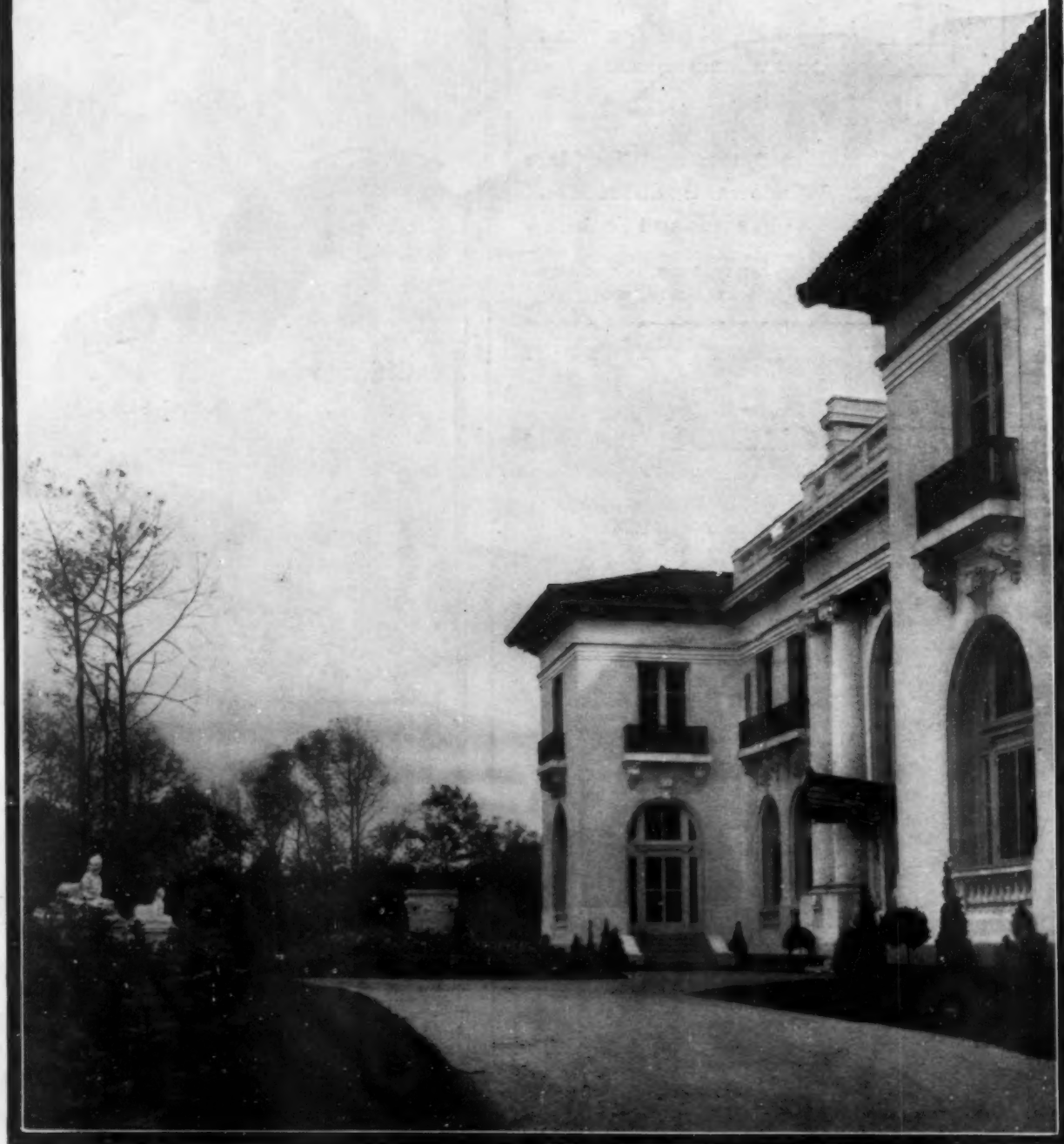


Vol. VIII

AUGUST, 1905

No. 2

House & Garden



\$5.00 Yearly

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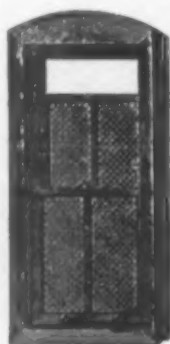


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PUBLISHED BY THE JOHN C. WINSTON CO.
1006-1016 ARCH STREET, PHILADELPHIA

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SUBSCRIPTION PRICE, \$5.00 A YEAR IN ADVANCE. SINGLE NUMBERS, 50 CENTS

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THE GALLERY, NOW THE DINING-ROOM, MOOR PARK

House and Garden

Vol. VIII

August, 1905

No. 2

HOUSES WITH A HISTORY

MOOR PARK

By P. H. DITCHFIELD, M.A., F.S.A.

FEW houses can rival Moor Park in its historical associations, the home of Lord and Lady Ebury, the lineal descendant of the great house famous in English annals, with which everybody who was anybody and every event worth recording seem somehow to have been connected. Lord Bulwer Lytton loved to people it with the shades of the mighty warriors in his *Last of the Barons*. In an autograph letter written to Lord Ebury in 1871, which lies before me, he says: "I suppose there is no historical romance existing which adheres so rigidly to accuracy in detail as *The Last of the Barons*. And I may say that now without vanity, for instead of deeming it a merit, I deem it a fault." Sir Walter Scott, Shakespeare, and other writers have

made it a background of their romances, and many a scene recorded in true history, more remarkable than fiction, has taken place here on this site.

The present house owes its birth to the unfortunate Duke of Monmouth, a natural son of foolish Charles II., a man who added to his crime of rebellion against the King, for which he lost his head in an uncomfortable fashion on Tower Hill, the terrible fault of pulling down the old mansion, the home of romance and chivalry, for more than two centuries the magnificent abode of monarchs and princes. The estate of Moor Park became the property of the Crown on the attainder of the Duke, but was granted to the widowed Duchess by James II. as some com-



MOOR PARK

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THE MARBLE HALL—MOOR PARK

pensation for the harsh treatment she had received from her sovereign. In 1720, after having married and buried another husband, she sold Moor Park to Benjamin Hoskins Styles, who had amassed a large fortune in the South Sea Bubble, and, unlike most of the speculators in that hazardous enterprise, managed to sell his shares when they were at their highest value, and thus became enormously wealthy. He mightily transformed Moor Park, encasing it in Portland stone, erecting a magnificent portico, adding two wings connected with the house by colonnades in the Tuscan style. Sir James Thornhill was the director of the work, and an Italian, Leoni by name, was the chief designer of the alterations. Solid marble doorways, ceilings painted and gilded, magnificent pictures, galleries and staircases adorned with paintings remain as noble monuments of Mr. Styles's work at Moor Park. Admiral Lord Anson bought the place from the representatives of the Styles family, and added lustre to the mansion, expending vast sums on the house and grounds, employing in the latter that archpriest of destroyers of old gardens, "Capability Brown." Here in his beautiful home the gallant sailor used to recount his victories in the war with Spain, his adventurous voyage round the world, his captures of Spanish galleons, and his wonderful exploits which made him a prince of sailors. Here came Dr. Johnson to stay with the Admiral, and was not impressed by the gallant sailor's stories. He hated Whigs, to which party Lord Anson belonged. He loved to hear his own voice, and perhaps could not get a word in when Lord Anson was describing his fights and his victories. Hence his sarcastic epigram:—

*Gratum animum laudo. Qui debuit omnia ventis,
Quam bene ventorum surger templa jubet.*

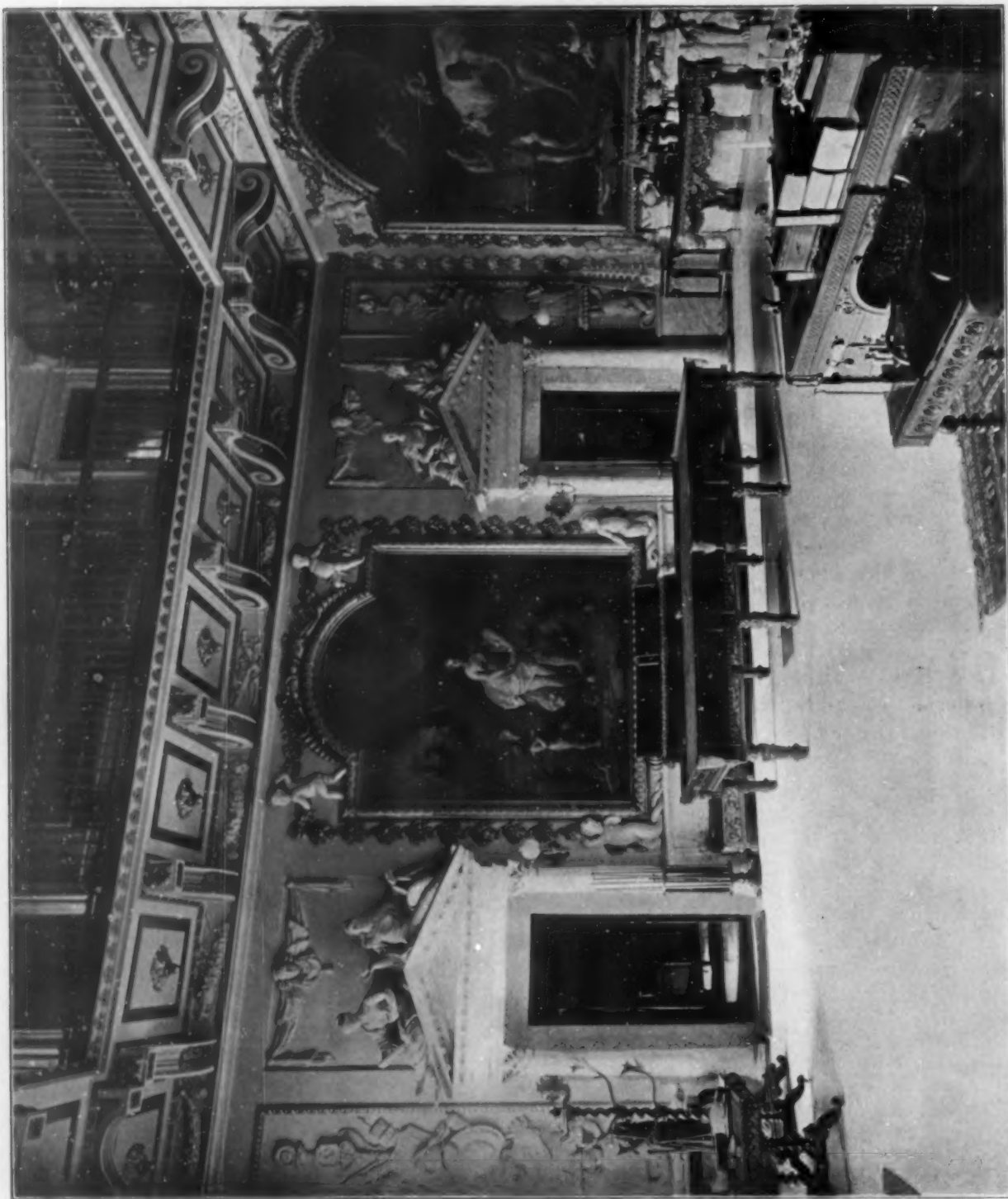
Sir Laurence Dundas, Bart., next acquired the property in 1763. He was commissary-general and contractor to the army in several wars, and amassed a large fortune. He added much to the decoration of the mansion, and entertained here the Prince of Wales, afterwards George IV. A Mr. Rous wrought much evil, pulling down the wings and colonnades, with the chapel and offices. He was a sorry vandal, and his memory at Moor Park is not revered. The next owner was Mr.

Robert Williams, a man who raised himself by his own exertions from an upholsterer's apprentice to a distinguished position in the East India Company and became the head of the banking house which is now known as that of Williams, Deacon & Co. His son sold the house to Robert, Earl of Grosvenor, afterwards Marquis of Westminster. This is not the place to record the annals of this distinguished house, which has left its mark on many a page of England's history. Here the Marquis entertained right royally King William IV. and his Queen. On the death of the Marchioness of Westminster the property passed to her third son, Lord Robert Grosvenor, who was created Baron Ebury in 1857, a great benefactor, the friend and colleague in many charitable enterprises of the good Lord Shaftesbury. Here Queen Victoria and the Prince Consort came to pay a memorable visit in 1854. On the death of the first Lord Ebury, at the great age of ninety-two years, Moor Park passed into the possession of his eldest son, the present Lord Ebury.

We have recorded briefly the history of the present mansion. We will now visit the site of the old palace, of which the moat and an old brick wall partly surrounding an orchard are the only visible remains. Here we must construct again in imagination the great house which once stood there, and people it with the host of kings, princes, cardinals, prelates, and warriors who once thronged its magnificent hall. This mansion was of brick, the chief buildings forming a square court, which was entered by a gate-house flanked with towers.

Originally the property belonged to the Abbey of St. Albans, having been granted by Offa, King of Mercia, in atonement for the murder of Ethelbert, King of East Anglia. Here a cell of the abbey was established, and the tenant was obliged to provide a horse for the abbot whenever he wished to visit Tyne-mouth, near Newcastle.

The real history of the Park begins with its acquisition by that powerful ecclesiastic, George Nevil, brother of the great Earl of Warwick, styled "the King-maker," Archbishop of York in 1464, and Lord Chancellor of England. He obtained a license from Henry VI. to enclose six hundred acres in



ANOTHER VIEW OF THE MARBLE HALL

the parishes of Rickmansworth and Watford, and built the mansion which was destined to witness some of the great events in English history. It was a magnificent palace of stately architecture, embellished with a facade

of double arches, painted and blazoned somewhat in the fashion of certain old Italian houses. Lord Lytton thus describes it:—

“Through corridor and hall, lined with pages and squires, passed Montagu and Mar-



MANTELPiece IN DINING-ROOM

maduke till they gained a quaint garden, the wonder and envy of the time, planned by an Italian of Mantua, and perhaps the stateliest one of the kind existent in England. Straight walks, terraces, and fountains, clipped trees, green alleys and smooth bowling-greens abounded; but the flowers were few and common, and if here and there a statue might be found, it possessed none of the art so admirable in our earliest ecclesiastical architecture, but its clumsy proportions were made more uncouth by a profusion of barbaric painting and gilding. The fountains, however, were especially curious, diversified and elaborate; some shot up as pyramids, others coiled in undulating streams, each jet chasing the other as serpents, some again branched off in the form of trees, while mimic birds, perched upon leaden boughs, poured water from their bills."

The Archbishop was a mighty prelate. His mansion was a court of great magnificence, and thither, as to a Medici, fled the

men of letters and art. His palace was more Oriental than European in its gorgeousness. By the influence of "the King-maker" and the Chancellor, Edward IV. was at length seated upon the throne, and the monarch was often entertained at "the More." All power in the kingdom seemed to have been absorbed by the Nevils. The King was actually in their power, and was sent as a prisoner to the castle of Middleham, in Yorkshire, but in a few days he was allowed to escape, accompanied by the Archbishop and the Earl of Oxford. They tarried at "the More," where Edward forbade them to go with him further, and rode to London. In 1470 the Archbishop attempted to entrap the King at his house. Edward was received with loyal protestations, but as he was washing his hands Sir John Ratcliffe contrived to whisper to him that a hundred armed men were ready to seize him and take him prisoner. He determined to attempt flight. With noiseless steps he gained the door,



THE DRAWING-ROOM

sprang upon his steed, and dashing right through a crowd assembled at the gate, galloped alone and fast, untracked by any human enemy, but goaded by that foe that mounts the rider's steed, over field, over fell, over dyke, through hedge, and in the dead of night reined in at last before the royal towers of Windsor.

We need not follow the startling events of the Wars of the Roses, the rapid change of fortune, the death of "the King-maker," "the greatest and last of the barons," on the blood-stained field of Barnet. The owner of "the More," by a time-serving policy, contrived to retain the apparent friendship of the King, who was secretly plotting his ruin. It was accomplished in this wise. Edward invited the prelate to Windsor, and when they were hunting in the forest the guest told his royal host of some extraordinary game which he had at Moor Park. The King expressed his pleasure to see it, and promised to come for a day's sport. The Archbishop returned to his house in high spirits, and prepared a mighty feast, bringing together all the plate which he had hidden during the wars, and borrowing some from his friends. When everything was ready, a royal summons was delivered into his hands, ordering him to

repair to Windsor. He was arrested, and sent a prisoner to Calais. The King seized his estate, his plate and property, and the temporalities of his see. His mitre, which glittered with precious stones, was converted "into a crown, and the jewels that shone at Moor Park were applied to adorn the royal diadem, and perhaps still sparkle there." Their former owner did not long survive his disgrace, and soon was brought home to die. He lies buried in the Minster at Leicester, but no tablet marks the memory of the

powerful prelate who, with his brother, once ruled England, but was at heart a craven and unscrupulous time-server. Warkworth, in his chronicles, speaking of his great wealth and short-lived prosperity, concludes: "Such goods as were gathered in sin were lost in sorrow."

The estate remained to the Crown until the reign of Henry VII., who granted it to John de Vere, the thirteenth Earl of Oxford, to whom he was principally indebted for his throne. De Vere was the hero of Bosworth Field, and led the gallant archers in that memorable fight which sealed the fate of the despicable Richard III. He received abundant reward for his prowess and faithfulness, and amongst the confiscated lands bestowed upon him was Moor Park. He died without issue in 1513, and his property reverted to the Crown. Henry VIII. used it as a royal residence, and gave it to Cardinal Wolsey, who enlarged or rebuilt the mansion, and often lived here in magnificent state. Hither came cardinals, ambassadors, nobles, and princes, and on several occasions King Henry came, and was entertained with royal splendour. In 1529 King Harry and his first Queen stayed a whole month at the More, and though Anne Boleyn was in her train, Cardinal



THE SALOON

Campeggio failed to detect any wanderings in the affections of his majesty or any jealousy on the part of Queen Catherine.

An event of historical interest occurred at the house, where, in 1523, a Treaty of Alliance between England and the French King, Francis I., was signed, called "the Treaty of

the More." The provisions of the treaty we need not concern ourselves with, save to notice that the astute Cardinal secured for himself a good round sum for the arrears of pension due to him for resigning the bishopric of Tournay, and a hundred thousand crowns of gold "for great and reasonable services."

Never before had Moor Park seen such magnificence. The Cardinal's chambers were garnished with the finest tapestry. His couch and table-cloth were covered with gold, and he dined amidst the subtle perfumes of musk and sweet amber. His dishes were silver, full of the daintiest viands, and he drank his wine always from silver and gold vessels. But his days were numbered, his disgrace nigh. The charms of Anne Boleyn had made an impression on the capricious king. The divorce was sought and much delayed. Campeggio comes to "the More," and long and deep are the confabulations of the two Cardinals over the matter. They hasten together to the court at Grafton. Wolsey is denied a lodging in the court. The Cardinals return to Moor Park, sad and sorrowful. Campeggio hastens away to London. No sooner has he gone than hurried messengers arrive at the Moor in search of some of Henry's love letters to Anne Boleyn, which that lady had missed from her boudoir. They ride after him, and do not overtake the Nuncio until he arrives at Calais, where they search his baggage; but the letters are not found. They are on their way to Rome, and there they remain until this day amongst the archives of the Vatican.

Alarmed, anxious, and depressed, Wolsey passed his days at the Moor, dreading the



ANOTHER MANTELPIECE

outbreak of the hostility of the King. You can see the chair at the mansion wherein he sat and dreamed of his approaching fate, the saddle on which he rode, and the old cardinal's oak under which he sat brooding over his troubles. He left his lovely home for London, never to return, and ere long his ambitious heart found rest within the cloister shade of Leicester Abbey. You can see in the British Museum a long inventory of the Cardinal's goods—his carpets and hang-

ings, his beds and hats and vestments—which, together with the property, fell into the King's hands.

The poor abandoned Queen Catherine stayed a night at Moor Park on her way to exile from the Court, and to the grave that soon awaited her at Peterborough. Then came the rule of the Bedfords, John Russell, the first Earl, being appointed ranger. The State Papers contain some letters from the Earl to his friend, Thomas Cromwell. One of them, dated May 1st, 1535, mentions that the park palings at "the More" are in decay, that the deer are escaping, and immediate repair much needed. He reports that he has felled two hundred oaks, but he requires money and special directions what to do. He continues:—

"SIR,—The garden goeth to great ruin. By my Lord Cardinal's days it cost him forty

or fifty Pounds or a hundred marks for the keeping thereof, and since it hath been in the King's hands, it hath cost his Highness forty or fifty marks a year, as Mr. Hennage can show you, and now it is utterly destroyed, and all the knots marred. Wherefore if it be not looked on betimes it will be past recovery. Sir, if the King will give 8 Pence a day, I will see that it shall be well kept, that his Highness shall be well contented, though it cost 6 Pence a day on my own purse. And also for the keeping of the fish there, it hath been chargeable unto me hitherto; whereupon if there be not a trusty fellow to have the keeping of the garden that shall have the oversight thereof there will be much displeasure done, and but little fish left, for I had never so much ado to keep it as I have now. Sir, I put you always to pain, but you may command me as your own. Whereupon I heartily desire you as you will do me pleasure that you would solicit the King's Highness as well for the paling of the Park as for the garden and the keeping of the fish,—for an his Highness should come thither and see it so far in ruin as it is, his Highness would lay it to my charge and think the fault were in me, which were greatly to my rebuke and shame as knoweth our Lord who keep you.

"At Charley Wood, the first day of May

"Your assuredly to my power

"J. RUSSELL."

It is hoped that the good ranger obtained his money and a good "trusty fellow" for the garden; otherwise, when Henry and his fifth Queen, Catherine Howard, came five years later, he would certainly not have escaped the anger of the passionate King. The royal pair stayed three weeks, and seem to have courted seclusion rather than the usual courtly pleasures. The second Earl had to fly for his life from the burning questions of Queen Mary's reign, but after her death returned to enjoy his own again, both as owner of his ancestral home at Chenies and as ranger of Moor Park, which was subsequently granted to him by the Queen, at the request of Sir William Cecil, on the payment of an annual rent of £120.

The third Earl who ruled at Moor Park was the grandson of the second Earl of Bedford. His sprightly Countess was a favourite of the Court, where she bloomed as "the crowning rose in a garland of beauty." James I. granted to him the estate absolutely. The Countess constructed the famous gardens celebrated by Sir William Temple, of which no trace remains. She was immensely extravagant, and was forced to sell the place to William, Earl of Pembroke, in 1626. He was succeeded by his brother, Sir Philip, in 1630, who deserted King Charles, and joined the rebels. A year later he sold the property to Robert Cary, Earl of Monmouth. The Duke of Ormond, a faithful supporter of the royal cause, purchased it in 1663, whose eldest son took his title from the estate, and was styled "Lord Butler of Moor Park." In 1670 it was sold to the unhappy Duke of Monmouth, who, as I have already stated, pulled down the old house, which had so many noble and illustrious owners, and had witnessed so many scenes of splendour and magnificence. The old house is gone, but its glories remain imprinted on many a page of English history. Its lineal descendant lives on, a palace worthy of its distinguished ancestry, owned by a family as illustrious as any of those which have preceded it. The Grosvenors have deserved well of their country, fought its battles, and contributed to its prosperity. May the tenure of the scions of that noble family whose lot it is to dwell in one of the fairest of Hertfordshire manors continue far longer than that of many of their predecessors, whose varied fortunes and vicissitudes I have attempted to trace.

I am indebted to Lady Ebury for the loan of many valuable papers which have been most useful in the preparation of this sketch of the history of Moor Park. Amongst them are some interesting letters by Mr. J. A. Froude and Lord Bulwer Lytton, Mr. Henry Mitchell's paper on "The History of the More," and Mr. R. Baynes' "Moor Park." I beg to acknowledge my indebtedness to these writers for much important information.



MAP OF TUXEDO PARK



The Park Gates

COMMUNITY LIFE IN TUXEDO

BY SAMUEL SWIFT

(AMERICAN SUBURBAN COMMUNITIES—V.)

HAVING its origin a score of years ago, in the brain of a far-seeing man endowed with the needful money and courage, there has grown up in Orange County, New York, just across the northern boundary of New Jersey, a community embodying the last word in intelligent and exclusive organization. If Pierre Lorillard had left no other mark in men's minds, when he died in 1901, Tuxedo Park would have sufficed as his monument. Mr. Lorillard lived to see the carrying out, upon a prodigious scale, of a notable idea; he pushed the project to success by sheer energy and enthusiasm, and he rejoiced in the unique results attained.

The Park represents an investment by Mr. Lorillard, apart from the value of the land, of about \$1,500,000, most of which had to be disbursed before any return could be expected. The scheme, on account of this feature, was called visionary by many of Mr. Lorillard's associates. Nevertheless, he set an army of men at work in the autumn of 1885, to transform a wild mountain region, 7000 acres in extent, into a place habitable and convenient; within a decade, dividends representing a

moderate return on the outlay were being paid, while the value of the property had risen enormously, and the Park had gained fame as a place of residence for those possessing proper qualifications.

The story of Tuxedo (the name is said to be of Indian origin) begins with the construction across the tract of the Continental Road, upon which Washington's army marched on its way from Valley Forge to White Plains. Of this road, a fragment still remains in the Tuxedo property, under its old name, the rest having been taken up when the Park was laid out. The original property, once known as the Augusta tract, contained 13,000 acres, and came into the Lorillard family in 1814. It was a region of rocky ridges and stunted timber, of swamps and waste land. For many years it remained unproductive, but after the Erie Railroad was built, bringing it within forty miles of New York City, the tract yielded supplies of wood for railway ties and locomotive fuel. Next, mining operations, for iron and silver, were carried on with some success, but afterward it sank back almost to a primeval forest. In 1885, Pierre Lorillard, who

House and Garden

had obtained control of 7000 acres, most of it on the north side of the Ramapo River, conceived the idea of establishing therein a hunting and fishing club, with game preserve and a house for sportsmen. This plan was being executed, when a much broader one took shape in his mind. Tuxedo, he determined, should become a residence park; its membership should be kept rigidly to a certain social standard; its management should be co-operative and should properly develop the extraordinary but latent beauty of the region.

The spirited way in which Mr. Lorillard

The club was formally opened June 1, 1886, and before that summer passed, several cottages were put up, most of them wooden, and very simple compared to the mansions of later years. Building and improvement work continued all through the following winter, and since then they have scarcely paused. To-day there are more than 100 dwellings in the enclosed park, and of these, more than thirty are occupied throughout the winter, most of the others being open from early spring to late autumn. The club membership, aside from landholders, has about



TOWER HILL

devoted his time and money to the scheme attracted instant notice. Hundreds of men cleared roadways as fast as engineers could lay them out, filled swamps with earth and rock or built dams for deep lakes. Further, they erected a fourteen foot barbed wire fence around 5000 acres of the tract. An entrance, guarded by a lodge and keep, and a large club house, both designed by Bruce Price, and long since familiar to architects, were constructed, the club house being at the foot of Tuxedo Lake, over a mile from the railway station.

reached the limit of 400, and the place has never been more popular than now.

To carry out his plans, Mr. Lorillard created two distinct, though closely related, organizations, and of each he became the president. To the Tuxedo Park Association, in return for all but a nominal amount of the capital stock of \$1,400,000, Mr. and Mrs. Lorillard deeded the entire Tuxedo holdings, which included a thin slice of Rockland County, and a larger portion of Orange County. This corporation then leased a

Community Life in Tuxedo

small plot, together with exclusive control of the lakes and the killing of game, to the Tuxedo Club. The key to the situation lay in a provision that no one could buy land from the Tuxedo Park Association until he had been elected a member of the Tuxedo Club, and this rule has remained in force ever since. If one wishes to become a Park resident, he goes to the managing director at Tuxedo, Mr. George Griswold, and selects a building site, for which he enters into a contract with the Park Association that a deed shall be given to him, upon part payment, at a certain date.

its transfer to another owner, but no one has been foolish enough to buy at second hand unless assured of election to the club. The valuation of land varies greatly, according to the size and location of the plot. In some parts of the Park it is very costly, as many of the most desirable sites, particularly those along the eastern shore of the lake, have already been built upon.

Property once acquired, the new member of this coöperative community quickly realizes that he has become part of a wonderfully ingenious administrative mechanism.



WINTER CLUB HOUSE AND DAM

In this preliminary contract, however, it is stipulated that before such date, the intending buyer "be duly elected and qualified as a member of the Tuxedo Club," or else the agreement shall be void, and all payments made under it shall be refunded. A committee of the club considers the application to membership, and if the newcomer be deemed undesirable as a neighbor or associate, no action is taken.

The club initiation fee is \$200 and annual dues are \$100. The land once sold, the Tuxedo Park Association does not formally forbid

The Tuxedo Park Association collects from him a yearly maintenance tax, which, it is stipulated, shall not exceed one per cent. on "the fair value of the property." For this it agrees to light and keep in order the roads in the Park, and to supply water to house and stables. The Association maintains a police force of its own, a fire brigade and a sewerage system, none of which involves extra charges upon the resident. This tax, with club and other rentals, and sales of land, is the source of the Association's income, and from it is saved the money for dividends on the capital

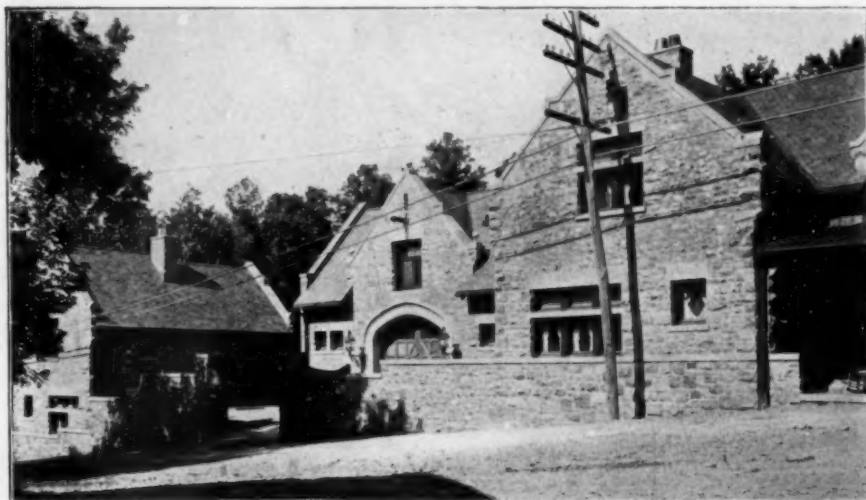


LAKE DRIVE, NEAR CLUB HOUSE

Community Life in Tuxedo

stock, of which the late Mr. Lorillard's share has passed to his son and two daughters.

In line with the general policy thus indicated, the Tuxedo Park Association has studied in detail how to safeguard not only its own interests but those of the residents. The contract provides that within one year from purchase, a dwelling whose minimum cost is regulated by the size and location of the plot, shall be erected. The deed forbids its use as a place of business, an establishment for the manufacture or sale of liquor or beer, or a boarding house or hotel, under penalty of reversion to the Association. No building may be put up until the plans have been approved by the Association. Fences are prohibited, dividing lines being marked by stone walls or hedges. No use of the dwelling is permitted "which shall be noxious or dangerous to health, or disagreeable to residents within the Park." Stables may be placed only upon separate plots, along certain secluded roads reserved for them, and they



MRS. EMILY COSTER'S STABLE

may be occupied only by coachmen or other male servants.

The water supply comes from Tuxedo Lake, a beautiful mere fed by springs, and lying, as the map shows, northeast and southwest. It is one and three-quarters miles long and has a maximum width of half a mile, with depth of sixty feet and an area of about three hundred acres.

Its surface is 550 feet above sea level, and 130 feet higher than the Tuxedo railway station. The water is pumped into a standpipe 350 feet above the lake, 80 feet high and 50 feet in diameter, containing 750,000 gallons.

The two Worthington pumps have a daily capacity of 2,500,000 gallons. The lake can supply water at either end. This system gives ample force and quantity of water, except to a few houses on Tower Hill, or on the opposite range, for which auxiliary devices are necessary. More than twelve miles of mains have been laid, varying from one to twelve inches in diameter. The water is pure and cold; in the winter, the lake supplies unlimited ice, which is stored and sold by the Association to cottagers.



THE GOLF CLUB HOUSE



THE GOLF LINKS—LEFT END

The sewerage system is one of the best anywhere. Cast iron pipes, fully tested, are used in the neighborhood of lakes or streams, in order to guard these against contamination from possible leaks. Stables are drained with as much care as dwellings. All plumbing outside of buildings is under direct control of the Tuxedo Park Association. No attempt is made to carry off surface water, except to prevent washing of roads. Experiments for disposal of the sewage through filtration beds near the north gate of the Park were being conducted by Col. Waring at the time of his death. The system is now working well, and the filtered residue passes into the Ramapo River.

Particular attention is given to roads within the Park and village of Tuxedo. The Association's managing director, Mr. Griswold, has general charge of them, and he is also a supervisor of highways for the township of which the property is a part. Much of the original work of laying out the thirty odd miles of Park roads was done by James Smith Haring, of New York, and Ernest W. Bowditch, the latter a Boston landscape architect. The entrance way, passing between the lodge and the keep (the latter is now used as

a guard-house when occasionally necessary), is twenty-five feet wide, and is made of three sizes of gneiss, crushed on the premises. The standard width for roads of the next grade of importance is sixteen feet. Drives with hard, even surfaces, now form a network of communication in the Park, and they often command admirable views—some, indeed, such as the road leading to The Lookout, have no other function. These roads are lighted by electricity, furnished by a corporation of which the present Pierre Lorillard is the head, and which makes terms with the Tuxedo Park Association. Light and power are supplied all over the Park at city rates. The plant has enough water power for its daylight needs, steam being added at night.

The police force consists of a captain and fifteen men, of whom only two or three have day duty, the rest patrolling the roads and grounds all night. Strangers, whether walking or driving, may not at any time enter the enclosure without a permit, while employees living outside the inner boundary, as gardeners, carpenters, plumbers and the like must also show permits, which are not valid at night; by a system of numbering, these men are checked off at the gates, as they enter and



THE GOLF LINKS—RIGHT END

leave. These precautions have reduced to the vanishing point the danger of robbery. Most of the cottagers leave their front doors unlocked at night, and their silver on the ground floor. A fire brigade is organized among the Park employees, and a hose cart, drawn by the men, is kept at a convenient location. No engine is needed, the head of water being sufficient without extra pumping. Alarms are given by telephone to the central station of the latter system. The telephone company leases its Park privileges. The Association maintains also a cab and station service, for members and guests, and although fares are low, the enterprise earns a small profit. It is one of the coöperative factors of Tuxedo life. For this service, the late Pierre Lorillard devised what in the Park is called a "jigger," a wagon light enough to be pulled by one horse over heavy grades, yet holding four persons and the driver. It has two seats running lengthwise, at right angles to the driver's seat. Painted a neat yellow, these "jiggers" are characteristic features of the Park. Automobiles, except of the small and quiet sort, are not allowed to approach the club house.

Several organizations besides the Tuxedo

Club derive their privileges from the Tuxedo Park Association. One of them is the Court Tennis and Racquet Club, whose building, fronted by lawn tennis courts and designed by Lloyd Warren, is shown in the illustration. It contains rooms for court tennis, squash, racquet and other games, with Turkish baths, reading and reception rooms, for men and women. The land for this appropriate and distinguished building was given by the Association. A picturesque golf course of eighteen holes, near the north gate, is leased by the Tuxedo Golf Club. As the illustrations show, the links are shadowed by splendid hills. Membership in either of these is limited to the Tuxedo Club list. The Tuxedo Horse Show Association cleared a large swamp of mud twenty feet deep and built a half mile track, on which races are held and within which polo is sometimes played. Athletic carnivals for the villagers also take place there, but the annual horse show is the important event of the season. The track is situated some distance within the gate, and is the centre of a natural amphitheatre. The Association has also given land for three churches, one in the enclosure and two outside, and for a public library and pub-



THE LAKE, FROM MR. POOR'S COTTAGE ON TOWER HILL

lic school in Tuxedo village, which, be it remembered, is owned entirely by the Tuxedo Park Association. In the Park proper is a small private school and kindergarten, for study from nature and out of books.

Near the Tuxedo Club is the Winter House, a brick structure of English style, which is used in cold weather, instead of the larger wooden building. Its air of cosiness will be apparent from the illustration, though the best view is from the front. It stands by the lake, between the Tuxedo Club and the Court Tennis Club. Behind the latter is a modern fish hatchery, for stocking the waters of Tuxedo and the other lakes. The Tuxedo Club conducts this hatchery, and there one may inspect assorted sizes of steelhead salmon, ouananiche or landlocked salmon, and trout of various kinds. More than half the Park is set aside for game preserves, from whose edges deer may often be seen, wandering through stretches of woodland, screened from the roads by fences of many wires.

Nature and the established line of the Erie Railroad left little choice to Mr. Lorillard and his engineers, in the selection of a centre for the life of the new community. Obviously, the foot of the largest lake (which attained its present size only by careful damming) on the side nearer the railway, was the strategic position for the Tuxedo Club house. From this point, the view extends to the other end of the lake, and includes the two ranges of wooded hills that help to give it perspective. Facing the club house is a high ridge, accessible over the neck of land lying between Tuxedo Lake and what is called Pond No. 3, into which latter falls the overflow from the lake. East of the house rises the slope of Tower Hill, now crowned by the stone cottages of Henry W. Poor and the present Pierre Lorillard, at an altitude of some 900 feet above the sea. Clearly, the Tuxedo Club was put where it belonged. Between the broad piazza, whereon, in warm weather, tables are spread, and the lapping waters of the lake, extends a lawn,

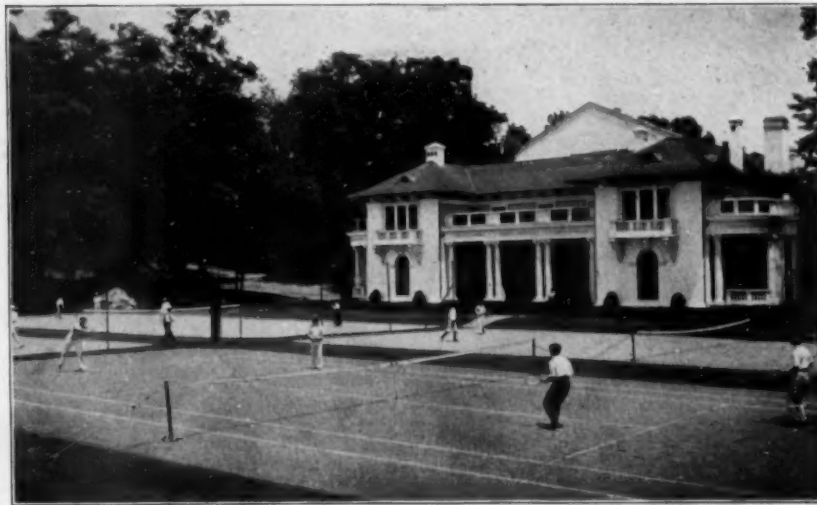
Community Life in Tuxedo

shaded by great maple trees. A boat house and float are not far away.

The early settlements were mainly near the club house, and, as the map indicates, it is there that cottages have arisen most thickly. As Tower Hill is high, nearly all the houses along its sides have views of the lake, over the roofs of their neighbors. None of these prospects is superior to that from the terrace of Mr. Poor's mansion (cottage here seems a misnomer). Its

beauty and sweep are suggested in the illustration. The southwestern half of Tuxedo Lake, along the East Lake Road, is bordered by large estates, from which the view grows more and more spacious as the strip of land between water and hillside becomes narrower and higher. About two-thirds of the distance toward the small end of the lake, in a hollow, is the pumping station. The northwest shore, skirted closely by the West Lake Drive, is as yet little more than a virgin forest, except near the club house end, where the high ridge is dotted with a score or more residences.

From the T. Suffern Tailer place, on Summit Road, northwest of Pond No. 3, now occu-



THE TENNIS COURTS AND COURT TENNIS CLUB HOUSE

pied by J. Henry Smith, the view in each of three directions attracts the eye. Looking northeast, Pond No. 3 and Wee Wah are in the foreground. At the extreme right, the Laurel and Continental roads separate, the former gradually ascending the hillside, below what appears on the map as The Lookout, whence the Ramapo Valley, outside the Park, may be traced for miles. Turning to the southeast, the observer looks across Pond No. 3 to Tower Hill, capped by the Lorillard house, with that of H. W. Poor just below and to the right. This illustration shows clearly the placing of the houses on the several benches of the hillside, giving to nearly all a view of the lake. Looking a little west of south, from

Mr. Smith's place, one sees the club house, near the shore of the wide end of Tuxedo Lake, with the boat house about the centre of the picture.

In laying out and improving the Park, Mr. Lorillard and his aides sought rather to take advantage of the natural beauty of the landscape than to turn this wild region into a cultivated garden. They have left even the underbrush and thickets, in the sparsely peopled portions, and they have truly pre-



THE VILLAGE LIBRARY, NEAR RAILWAY STATION



POND NUMBER THREE AND WEE WAH LAKE

served and enhanced the character of the country. The rugged topography of the place forbade attempts at any formal arrangement. No main axes, save that of the chain of lakes, are to be found, and no effort was made to supply them. The vistas are purely natural—such as one sees between arching boughs, terminating abruptly at a curve in the road, or by the interposition of a wooded hillside. The single exception is furnished by the principal gate, just north of the village, on the road leading from the Orange turnpike. Here Bruce Price constructed a stone lodge and keep which, viewed from the road or train, offer an admirable entrance, suggesting faithfully the character of the Park, as the prelude to an opera hints at what is to come. Once within, the drives conform to the natural grades. The Circuit, Mountain Lake Road, Valley Road and Ringwood Avenue form a fairly direct passageway through the southeastern half of the enclosed Park, the western portion of this being a game preserve. The lakes are skirted by a continuous drive, which, on the east side, is the main artery of travel between club house and cottages. Stables are concentrated in several localities—along the

West Lake Road north of Pond No. 3, and under the sloping sides of Tower Hill, below Mr. Poor's place.

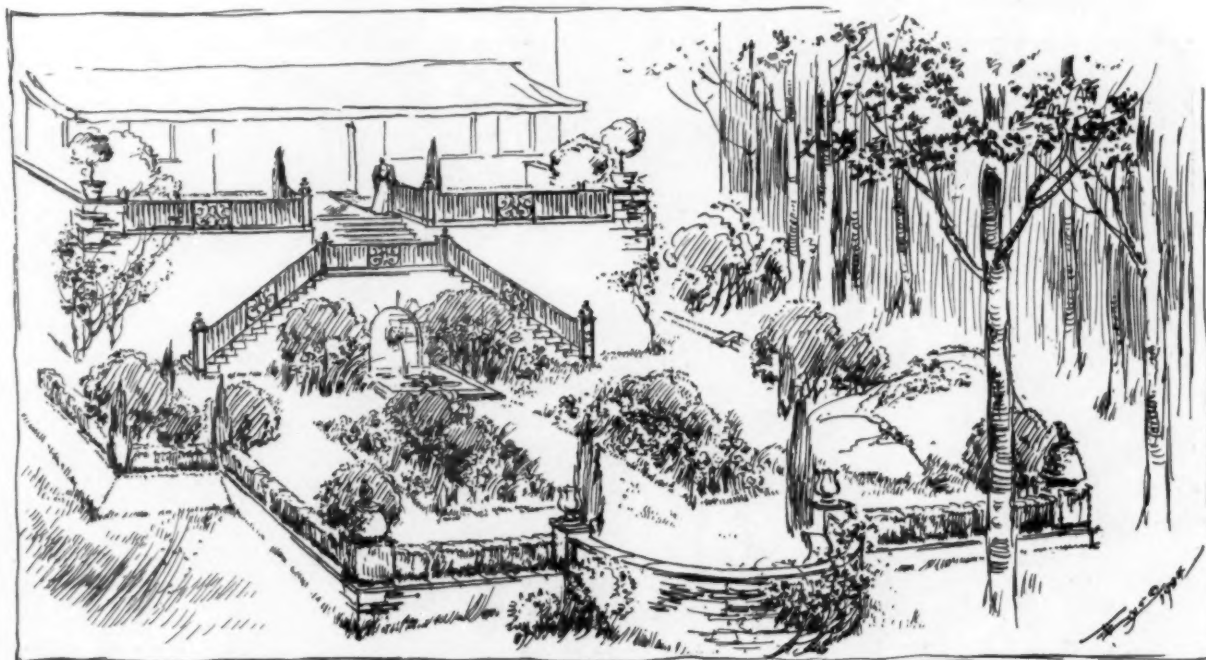
The character of the houses in Tuxedo Park is less homogeneous than might have been expected. The newer ones are most of them of stone; some differ little from isolated city dwellings, while others are solid without being pretentious. As they were not designed to withstand the extreme cold of the mountains, it is natural that the light wooden cottages of the late eighties have been superseded. When Tuxedo was started, it was not generally realized that it would become not only a summer home but also a winter resort. The thirty or more families that spend the winter in the Park enjoy, with the club house guests, the best aspects of country life in a bracing climate, with skating and tobogganing on the lake, and sleighing that rarely fails them. Summer life at Tuxedo is kept as near to simplicity as is consistent with people and place. Dinner parties form a favorite mode of entertaining one's friends, and the club house is a natural rallying point. The community rarely needs to go outside its own boundaries for its social pleasures.

Community Life in Tuxedo

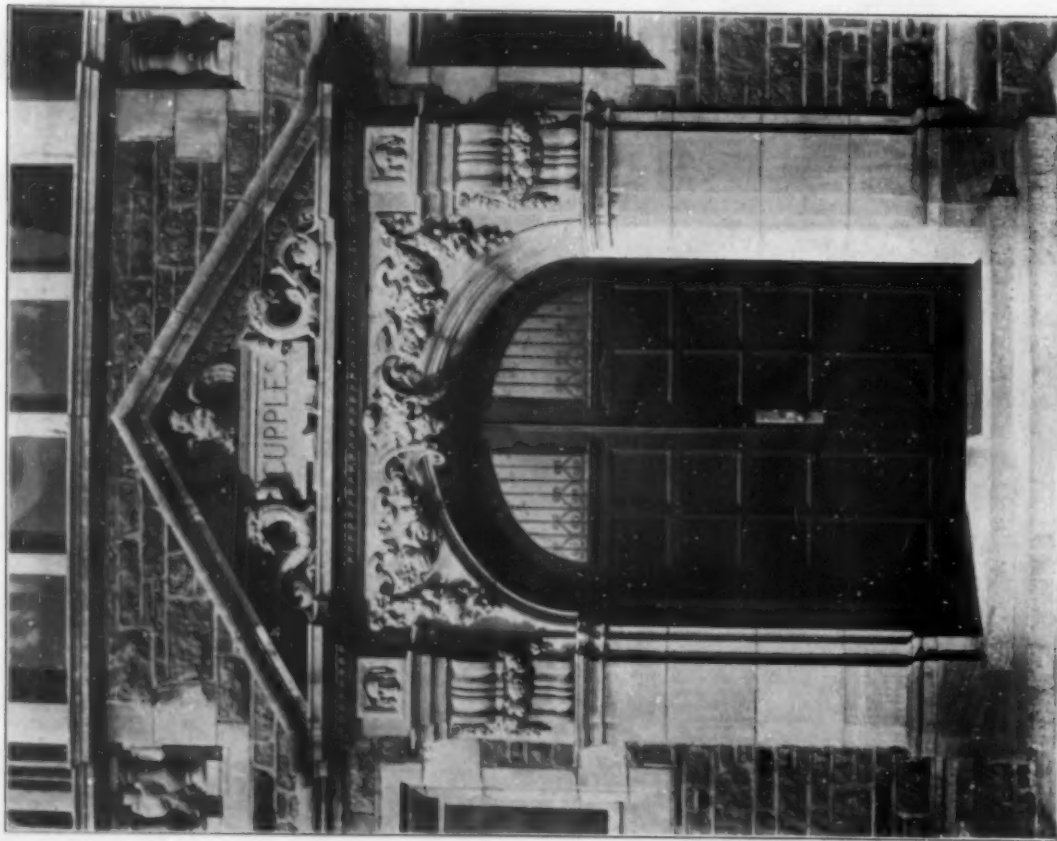
To leave Tuxedo Park without a glimpse of the village itself would be to miss one of the most interesting features of this unique establishment. The Tuxedo Park Association owns all the land and buildings and leases them, on short terms, to those persons necessary to carry on the Park's business and maintenance. The dwellings are repetitions of several designs, and every one has ground around it. Here are two hundred families of artisans and shopkeepers, forming a subordinate community whose members must be counted among the fortunate ones of their several callings. If any tenant prove objectionable, his lease is not renewed, and his only recourse is to take his departure. Competition, under the artificial conditions at Tuxedo, is deemed undesirable among the shops, and therefore only one of each kind is allowed. No manufacturing is done there, and no unnecessary persons may obtain a foothold. The one saloon is restricted to selling wines and malt beverages, no spirits being tolerated.

To insure ample and reliable supplies, certain cottagers of Tuxedo Park have established a coöperative meat and grocery company, which does a gross business of over \$230,000. Residents may buy elsewhere if they prefer. Across the railway tracks and the Ramapo River is another small settlement, for foreigners that work in the Park.

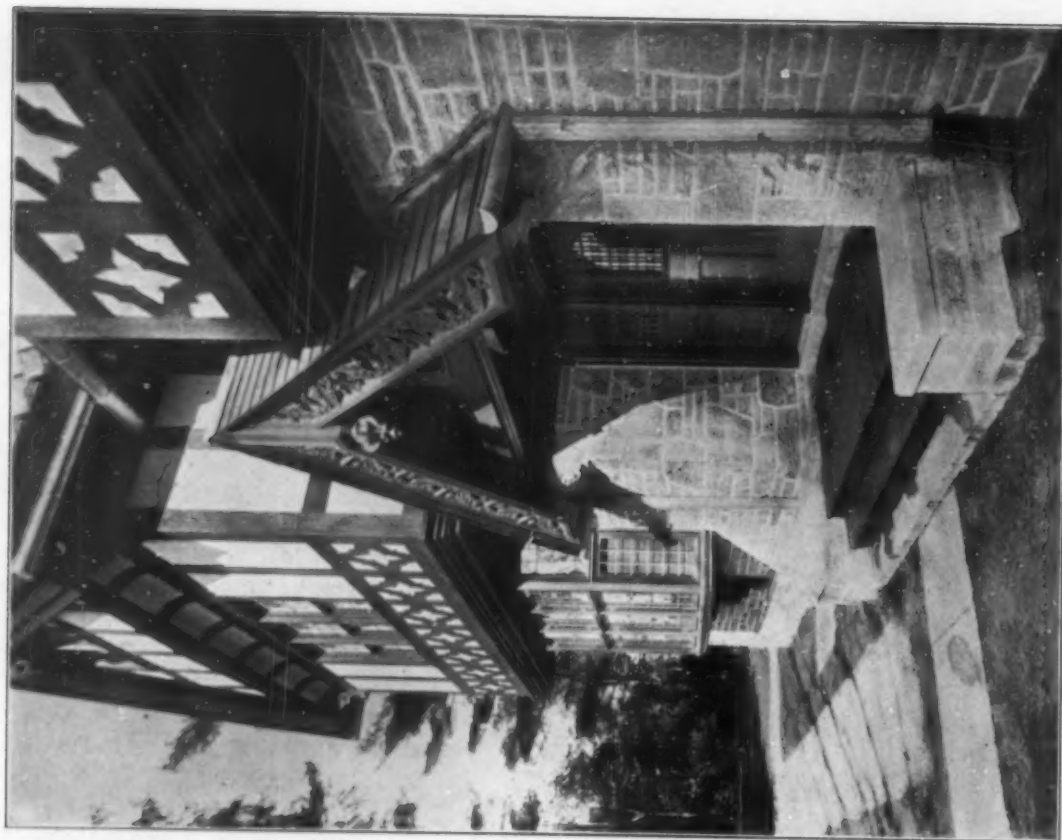
The free library, which was lately completed, was built with money subscribed by cottagers, who also have given many books and magazines. The library was designed by Bruce Price, and constructed mainly of stone found in the neighborhood. Its equipment includes not only books on technical and educational subjects, and fiction, but even boasts games and a set of shower baths, which have been much appreciated by the villagers. In the town, opposite the railway station, is the administrative centre of this entire enterprise, the office of the Tuxedo Park Association. From it is managed every detail of this highly organized community.



SKETCH FOR A TUXEDO GARDEN
WILSON EYRE, Architect



A DOORWAY—WASHINGTON UNIVERSITY

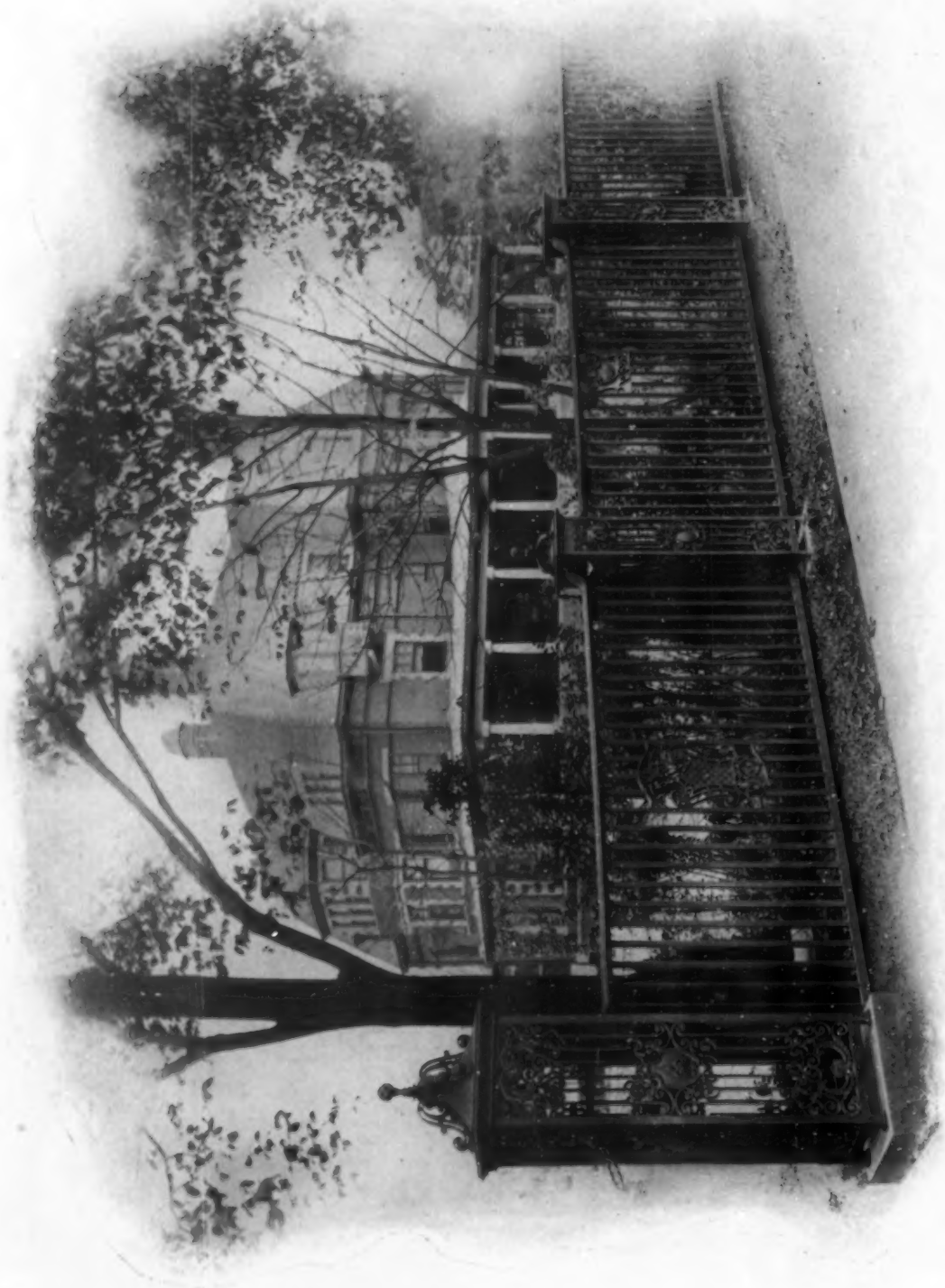


ENTRANCE TO PROFESSOR FINE'S HOUSE, PRINCETON

COPE & STEWARDSON, Architects



PROFESSOR FINE'S HOUSE—PRINCETON
COPE & STEWARDSON, Architects



WROUGHT IRON FENCE, RESIDENCE OF COL. J. M. GUFFEY, PITTSBURGH

GEO. F. PEARSON, Architect

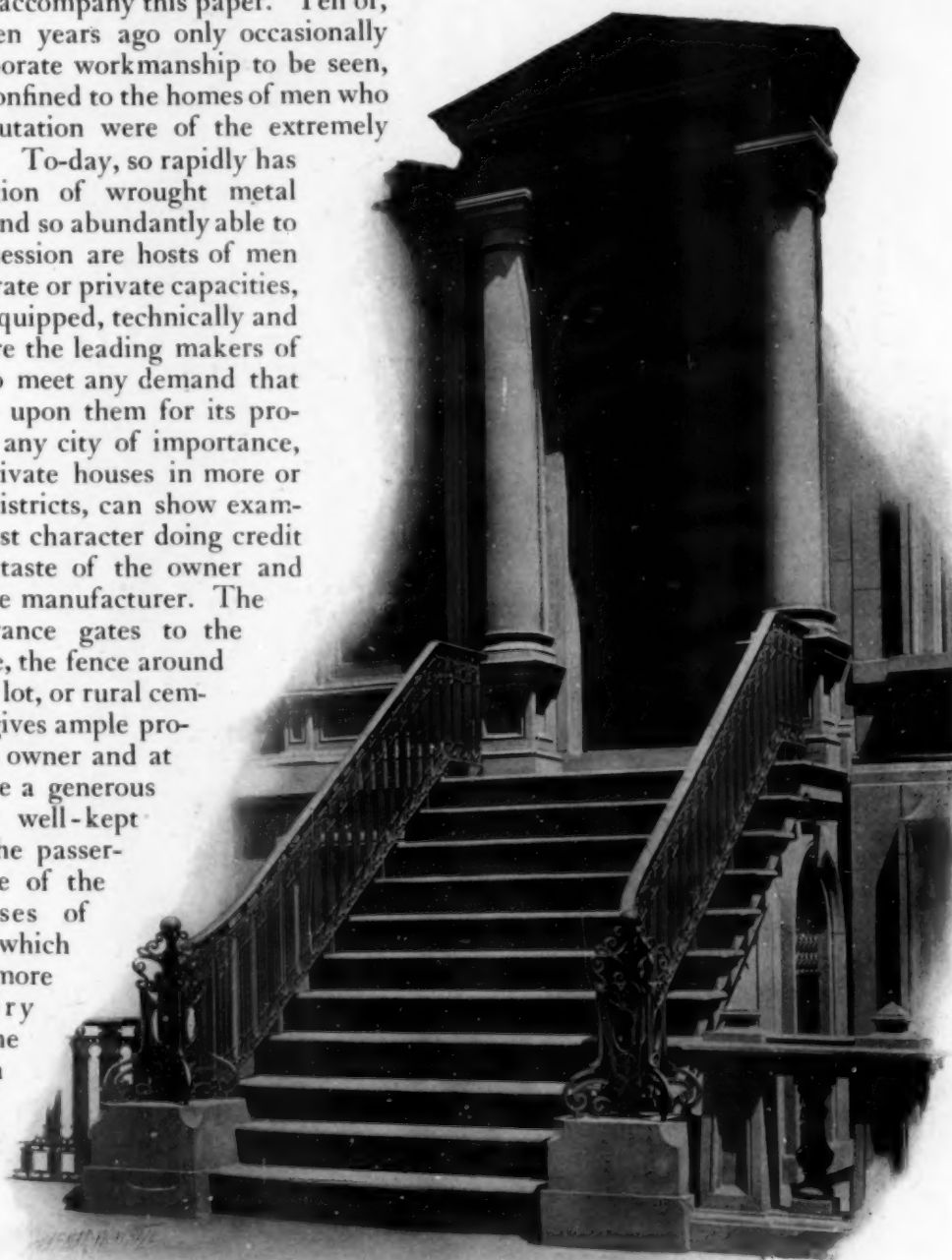
THE W. S. TYLER COMPANY, Cleveland, Ohio

WROUGHT METAL WORK IN AMERICA—II

By J. M. HASKELL

THE rapid increase in the decorative use of wrought metal work in America is strikingly illustrated by the admirable examples which accompany this paper. Ten or, at most, fifteen years ago only occasionally was such elaborate workmanship to be seen, and this was confined to the homes of men who in public reputation were of the extremely wealthy class. To-day, so rapidly has the appreciation of wrought metal work spread and so abundantly able to enjoy its possession are hosts of men in their corporate or private capacities, and so fully equipped, technically and artistically, are the leading makers of the country to meet any demand that may be made upon them for its production, that any city of importance, and many private houses in more or less remote districts, can show examples of the best character doing credit alike to the taste of the owner and the skill of the manufacturer. The massive entrance gates to the country estate, the fence around the suburban lot, or rural cemetery, which gives ample protection to the owner and at the same time a generous view of the well-kept grounds to the passer-by, form one of the striking uses of wrought iron which is becoming more popular every day. Even the old English fashion of enclosing large country estates with an open wrought

iron fence—such as is shown in the illustration on page 317 of the June issue of HOUSE AND GARDEN—is finding judicious imitators in



WROUGHT IRON HAND-RAILS AND DOOR GRILLE
RESIDENCE OF HENRY B. ANDERSON, ESQ., NEW YORK

COPELAND & DOLE, Architects

THE W. S. TYLER COMPANY, Cleveland, Ohio



WROUGHT IRON ENTRANCE DOORS
RESIDENCE OF WM. N. CROMWELL, ESQ., NEW YORK
CARRÈRE & HASTINGS, Architects
WM. H. JACKSON COMPANY, New York



WROUGHT IRON ENTRANCE DOORS
RESIDENCE OF MRS. ALFRED CORNING CLARK, NEW YORK

ERNEST FLAGG, Architect

WM. H. JACKSON COMPANY, New York

this country. Used as a railing for the high-stoop New York house, wrought metal is very effective, while multitudinous examples exist of the door grille. The several forms of grille modified to suit the exigencies of American banking practice, and the growing use of

the wholly sensible marquise show that decorative wrought metal as an adjunct to fine architecture in America has come to stay.

It is not a fashion, but an acquirement on our part of a taste and a recognition of a need coeval with history and even antedating



BRONZE ENTRANCE DOORS, RESIDENCE OF R. D. EVANS, ESQ., BOSTON

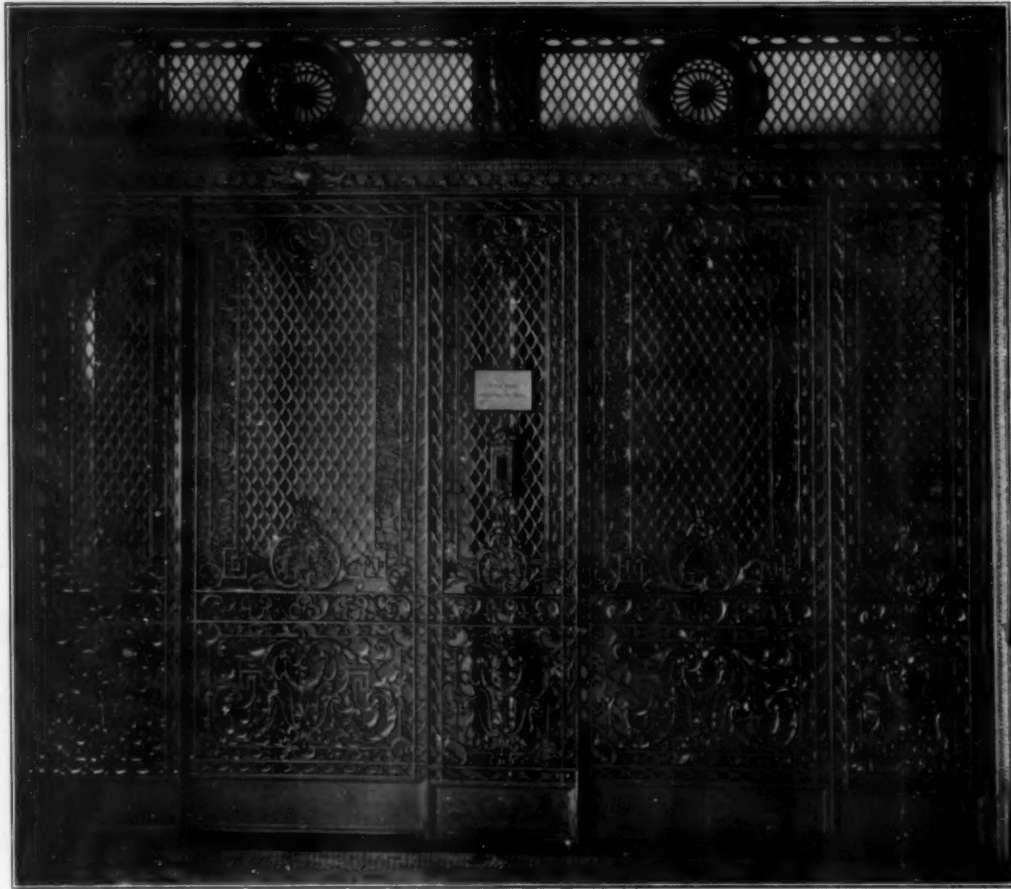
PEABODY & STEARNS, Architects

THE W. S. TYLER COMPANY, Cleveland, Ohio

it. For certain purposes wrought metal can have no substitute, and it is an appreciation of this fact that is leading to its widely extended use. To meet this demand the Amer-

ican manufacturer is making the only response he ever makes in such a case. He is equal to the occasion; fully equal to it, and it may truthfully be said of him to-day, that

Wrought Metal Work in America



IRON ELEVATOR ENCLOSURE, ASTORIA HOTEL, NEW YORK

H. J. HARDENBERGH, Architect

RICHEY, BROWNE & DONALD, New York

the success or failure of his work lies in the hand of the designer, so technically skilful is the maker in his smith-craft. It only remains then for careful and independent study of the fundamental principles of the

craft, by the artists, from whose pencils the design takes its final shape, to produce an independent American school of decorative wrought metal work which shall have its lines worthy of the skilful craft which fashions them.



ENTRANCE GATES, OCEAN VIEW CEMETERY, WHITLOCK, NEW YORK

DANIEL W. LANGTON, Architect

F. E. CARPENTER COMPANY, New York

TWO CLEVELAND MEMORIALS

WESTERN RESERVE UNIVERSITY

THE entrance gateway to the College for Women, Western Reserve University, on Euclid Avenue, Cleveland, was erected as a memorial to Mary Chisholm Painter, by her parents. When the design is completed it will connect with a cloister leading to the college buildings through the quadrangle. It forms a sheltered entrance for incoming and outgoing students.

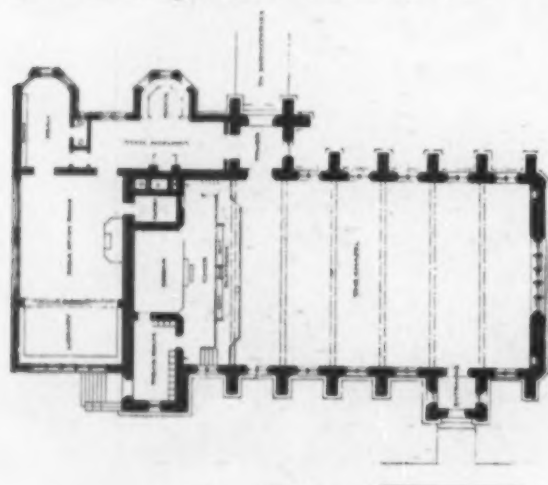
The Florence Harkness Memorial takes the form of the College Chapel and its adjuncts. The nave is 45 feet by 84 feet, the choir 44 feet by 10 feet, and the platform 6 feet by 35 feet. The tower is 16½ feet square, and "The Hall" 14 feet by 31 feet. The Dean's Study is 12½ feet by 21½ feet. The Bible Class Room is 25 feet by 30 feet, and the Library 14 feet by 25 feet.

This adds a much-needed adjunct to the college facilities, and is a most commendable form of memorial in that the memory of the loved one is embalmed in the gratitude of succeeding generations of the living.

The material for the exterior is Ohio sandstone, rock face, with cut stone trimmings, while the tower is



THE MARY CHISHOLM PAINTER MEMORIAL



PLAN OF THE MEMORIAL CHAPEL

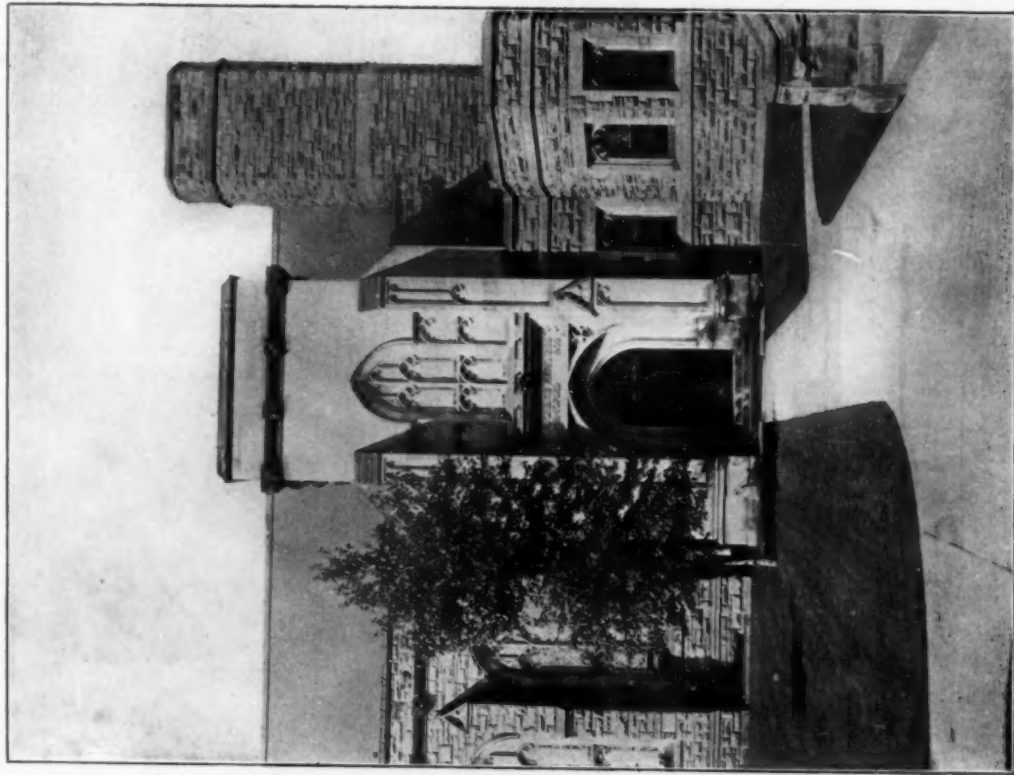
all of cut stone with perpendicular panellings. The roofs are copper and black slate. The memorial tablet at the tower entrance is of bronze and bears the following inscription:

This Building and Its Endowment are given in loving memory of Florence Harkness Severance and for the Glory of the Master whom she served.

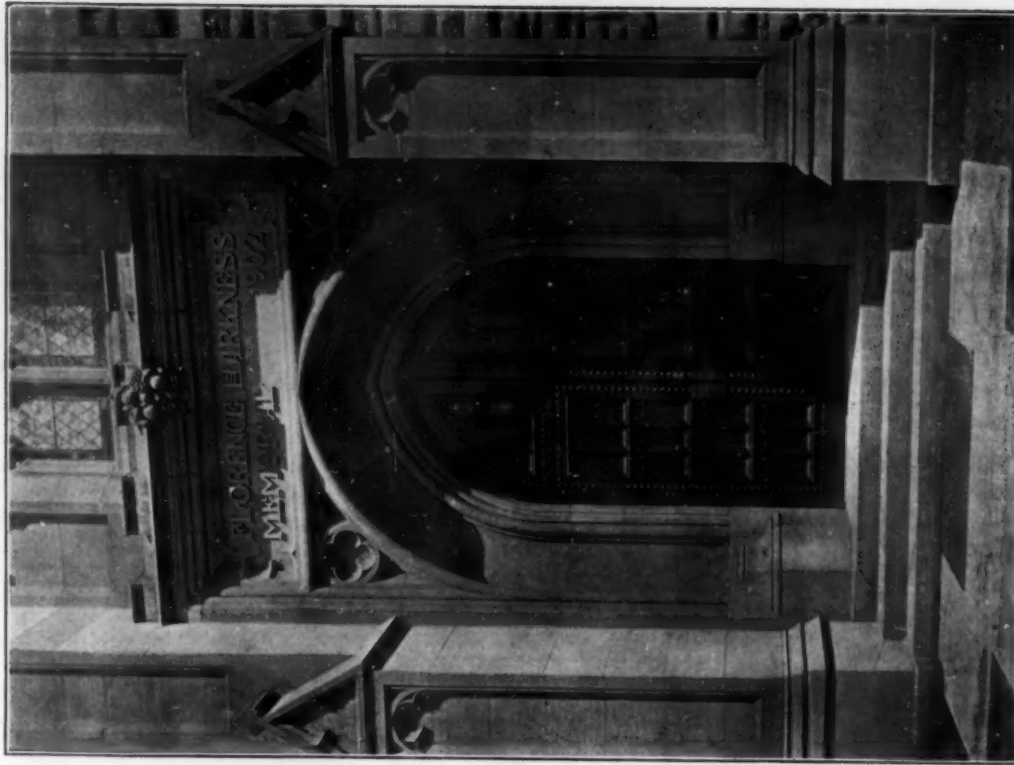
1863-1895.

Thou shalt be a crown of beauty in the hand of the Lord and a royal diadem in the hand of thy God.

Mr. C. F. Schweinfurth, the well-known architect, of Cleveland, designed both memorials.



THE TOWER ENTRANCE



DETAIL OF THE TOWER DOORWAY

THE FLORENCE HARKNESS MEMORIAL



THE CHAPEL CHOIR



THE CHAPEL EXTERIOR

THE FLORENCE HARKNESS MEMORIAL

THE PITTSBURGH ARCHITECTURAL CLUB EXHIBITION, 1905

BY JOHN T. COMES

THE biyearly Architectural Exhibition recently held by the Pittsburgh Architectural Club, at the Carnegie Art Galleries, is becoming more and more a recognized factor in developing the artistic taste of the people of Pittsburgh, especially in matters of building. There is every reason why this should be so, because there is no art so broad, universal, comprehensive, and which comes so close to man, as that of architecture; nor is there any one which receives so scant a popular support and encouragement.

If the average American citizen really understood the connection between good and noble architecture, and a noble and cultured character, and equally the connection between the crude and tawdry design and an uncultivated character, the "howling aberrations" of buildings that now desecrate our cities and suburbs would not be so numerous as they now are.

As a rule we do not take the building of a home, public building, church, or even a commercial building, seriously enough. We are satisfied too frequently to give way to the

purely utilitarian side of the problem and utterly lose sight of the artistic factor which is of equal importance, and contrary to the general opinion does not necessarily imply the sacrifice of things practical. A building cannot be called successful if it is purely utilitarian, or if it is purely artistic; it must satisfy thoroughly the demands of each. One requirement ought to play into the hands of the other one, and the practical and the artistic should be so united as to make a complete, organic and beautiful whole.

This is one of the main reasons for holding an architectural exhibition. It convinces the skeptic that utility and beauty are not necessarily contra-

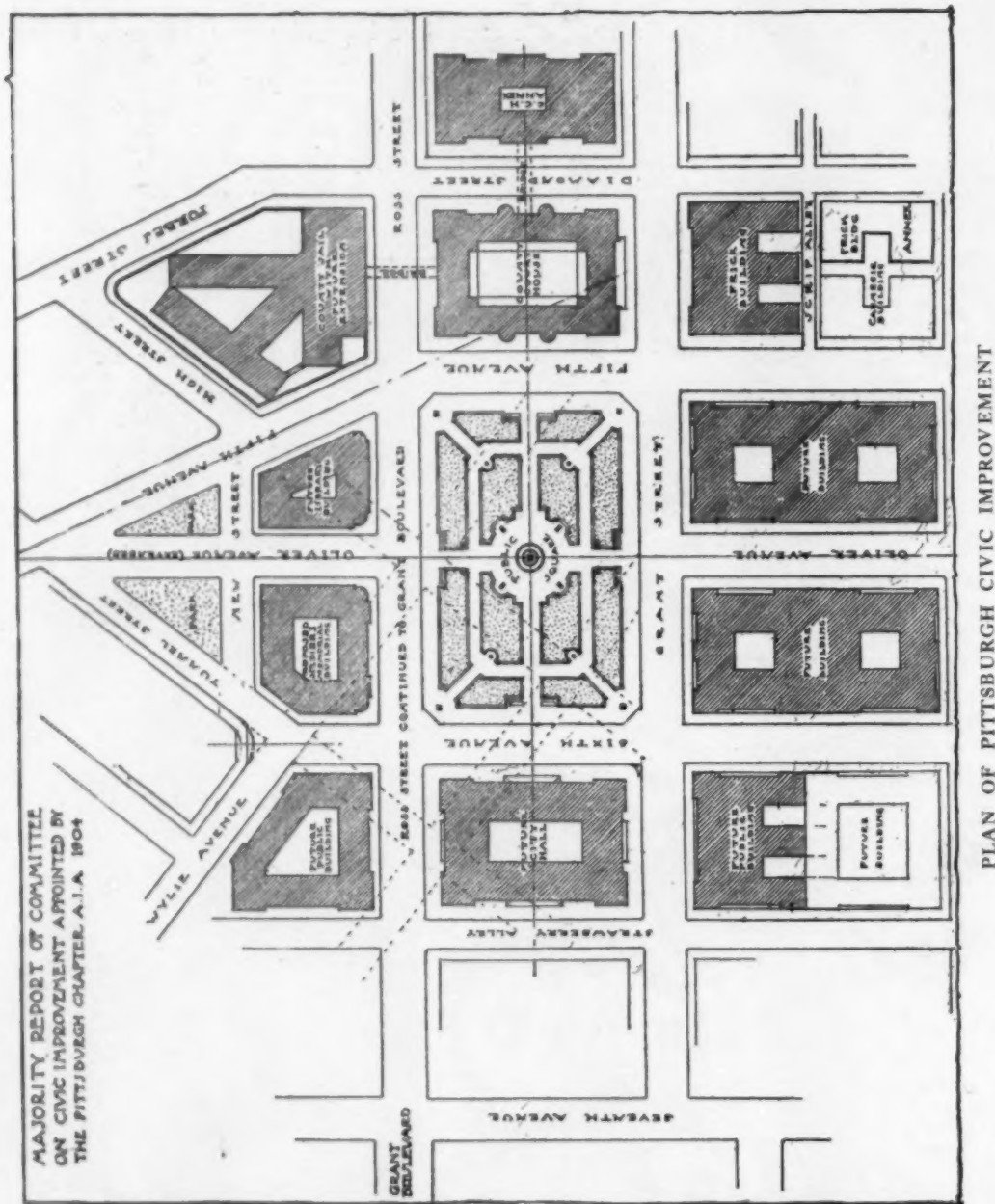
distinct terms; it polishes the taste of the already initiated; it stimulates the architectural draughtsman to higher ideals and it broadens the taste of the practising architect.

As previously announced by the Architectural Club, special attention was given to displaying plans for the architectural improvement of the important centres of different cities. One of the strongest drawings representing this movement of municipal art is a beautiful water-color



ENTRANCE FARMERS BANK BUILDING
ALDEN & HARLOW, Architects

House and Garden



drawing, of a bird's-eye view of plan No. 2, drawn up by the special committee appointed by Mayor Wells for the Municipal Group and Public Park Way of St. Louis, Mo. In this connection it might be said that St. Louis, Cleveland and Harrisburg—we wish we could say Pittsburgh—are following the plans laid down by special committees appointed to study the beautifying of their respective cities.

Next in interest in the exhibition were some of the prize designs of the Carnegie Technical Schools competition, which resulted in the plans of Palmer & Hornbostel being selected,

which had the place of honor. It is clearly evident that these plans were selected for the admirable lay-out of the buildings, their co-relation and connection. Mention must be made of a very clever drawing by Bertram G. Goodhue, of the firm of Cram, Goodhue & Ferguson. As a pen drawing of a very interesting study in modern Gothic, this bird's-eye view of their design for the Technical Schools is unsurpassed.

Another interesting project for Pittsburgh, now in course of construction, is the extension to the Carnegie Institute, which was repre-



RESIDENCE OF WALTER MELLOR, ESQ., EDGEWOOD, PA.

BEEZER BROTHERS, Architects

sented by a very large India ink wash elevation from Forbes Street. The treatment of the end pavilions are very interesting in their relief of light and shade, but the long expanse between them of an almost unbroken wall, unmarked by an imposing entrance, where one naturally expects it (on the main axis line of the building), is anything but interesting, especially when one considers the large Architectural hall immediately back of this front and which rises to a considerable

height above the main roof. It is to be noted, however, that an addition, no matter how large, to a building already built, is a task that is often uninteresting, not to say ungrateful, insomuch that the designer is bound largely by the existing building.

George B. Post's design for the administration building of the Carnegie Technical Schools, is an admirable and strong piece of modern Gothic design. Another building in this style is the Gymnasium of the Uni-



HOUSE FOR A. I. SMITH, ESQ., NORFOLK, CONN.

PALMER & HORNPOSTEL, Architects



STAINED GLASS WINDOW
WILLETT STAINED GLASS COMPANY

versity of Pennsylvania, by Frank Miles Day, of Philadelphia, presented by two photographs.

In the field of churches, Cram, Goodhue and Ferguson, of Boston contribute, as usual, the most interesting drawings, both in point of design as well as rendering. Their chapel for the University of the South, Sewanee, Tenn.,

is a free and individual interpretation of modern Gothic, of which Mr. Cram is such an able and enthusiastic exponent.

The drawings for the new St. Paul's Chapel of Columbia University, N. Y., by Howell & Stokes, is altogether a very interesting solution of the problem of designing a church without columns, but then the style of the church lends itself admirably to a domical building. This chapel ought to be a very noteworthy addition to the present college group and also to American Ecclesiastical Architecture.

The church at Fairhaven, Mass., by Chas. Brigham, is one particular case where the architect has had almost unlimited funds at his disposal, and the result, while above the ordinary, is very far from being highly commendable. The corner tower is too high for its width, the fenestration is quite poor, and the texture of the stone wall is somewhat hard and mechanical. The interior is far more successful than the exterior.

Montfort Hill Smith, of Boston, exhibited his design for a village

church entered in the competition instituted by the "Brickbuilder." For originality and freedom of treatment, this Gothic design is unique.

Reed & Stem's perspective sketch for a railroad terminal and office building is an unusually well-proportioned and admirably-balanced design for such a high building, and

harmonizes with the modern French Renaissance, which has found an abiding place in New York; thanks to the propaganda made by the American students and architects, who received their education in Paris and at the Ecole de Beaux Arts.

Perhaps the best example of the French Renaissance and the French method of training was shown in the first prize design of the Roche traveling scholarship competition, by William D. Crowell. His design is unusually graceful in the proportions of its parts, without detracting from the solidity or dignity of the edifice. The French method stands here approved by the logical solution of the problem and the expression of the plan in the elevation.

The Pittsburgh Architectural Club has been very fortunate in having in the editor of its catalogue, Edward B. Lee, who was the winner of a traveling scholarship some years ago. His Envoi sketches and drawings formed one of the most interesting features of the exhibition.

Birch Burdette Long exhibited, through the Century Company, a most remarkable set of illustrations of London buildings and London scenes, any of which would do credit to such illustrators as Jules Gueron, Castaigne, and others. Mr. Long seems to be at home in any medium of rendering, and while doing justice to the architecture he portrays, he never loses sight of the purely artistic—

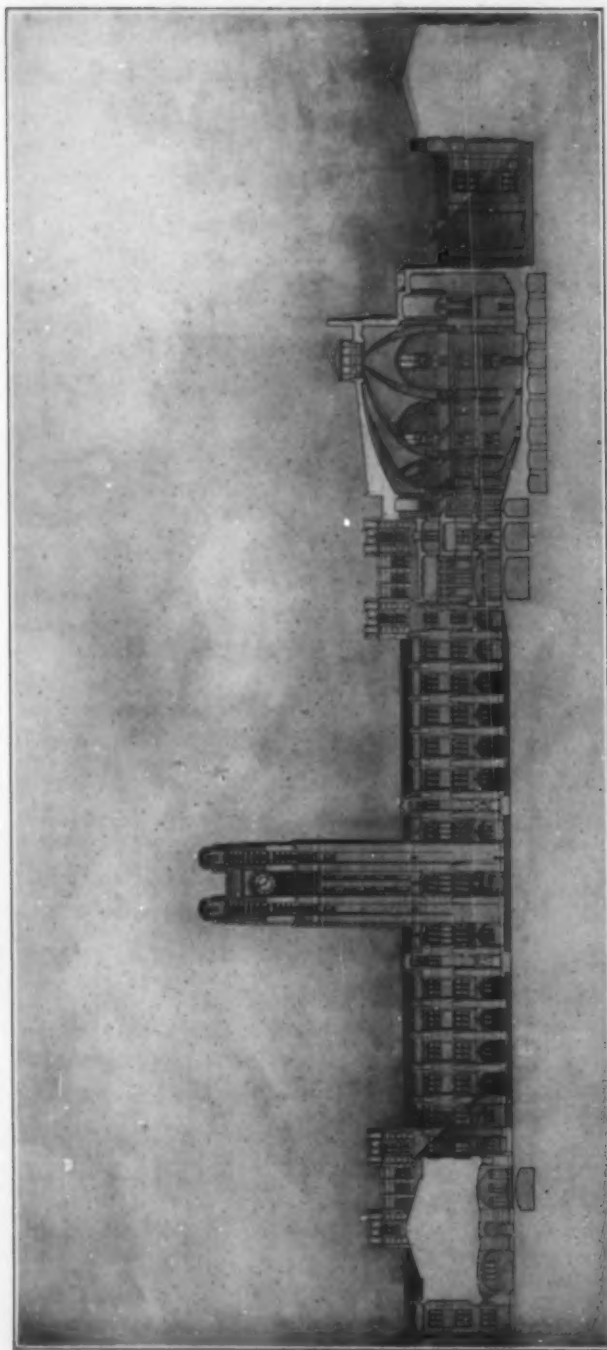


PENCIL SKETCH OF PULPIT—CATHEDRAL COIMBRE

E. N. JENNEY

that is, the illustrator's own point of view.

Mr. Van Holst also had a number of very sparkling and clever Italian sketches which justify a closer inspection than other foreign sketches exhibited by other draughtsmen. Charles Schneider, of Cleveland, exhibited a number of interesting foreign sketches, those of Mont St. Michel being perhaps the most



ADMINISTRATION BUILDING, CARNEGIE TECHNICAL SCHOOLS COMPETITION—THIRD PRIZE DESIGN
CHAM. GOODHUE & FERGUSON, Architects

characteristic of his free method of sketching.

Mr. Laboureur, of Pittsburgh, exhibited a number of charming drawings in various mediums, all of which have an action and movement which architects so seldom secure.

Local engineers were interested in the bridge drawings submitted by Architects Palmer & Hornbostel. Those engineers who have designed most of the bridges around Pittsburgh, have jealously kept their bridges

free from the influence of an architectural thought, as though the element of design should not enter the construction of a bridge. Henry Hornbostel, the versatile architect, has shown that a bridge designed from an architect's point of view is the most satisfactory from every point of view.

One class of exhibits which interested many of the visitors, was that of modern dwellings. Those contributed by the "Ladies' Home Journal" take a high rank. Will Bradley's houses for \$1,000 and \$1,500 show a keen appreciation of color and simple outline which is very satisfying in the house, but does not seem altogether comfortable in its furniture which is often stiff and formal. Mr. Bradley's weakness seems to be vertical high-backed chairs.

Interesting photographs of local houses were those of B. F. Jones, by Rutan & Russell; W. B. Schiller, by McClure & Spahr; A. J. Wurts, by T. E. Billquist; Walter Mellor, by Beezer Bros.; David Rooney, by Allison & Allison, and a frame containing photographs of houses in Pittsburgh and Sewickley, by Alden & Harlow. The latter architects also exhibited a water-color of Mr. F. T. F. Lovejoy's house which is a consistent and intelligent piece of modern English Renaissance.

The Chicago Architectural Club was represented by several elevations of a city house on a boulevard, apparently submitted in competition. These designs smack strongly of Frank Lloyd Wright and Louis H. Sullivan, or what has become known as the "Chicago School" of rational design. Mr. N. Max Dunning, the newly-elected president of the Architectural League of America, had three pen and ink drawings of Italian garden scenes, the rendering of which is a notable improvement on the author's previous work.

One of the most interesting office buildings in the city of Pittsburgh was illustrated by a photograph, which, however, did not do justice to the color scheme of the building. The Bessemer building by Grosvenor Atterbury, of New York, is the first commercial building in the city which really expresses the character and spirit of the iron city. The



ST. JEROME'S PAROCHIAL CHURCH, CHARLEROI, PA.

J. T. COMES, Architect

fact that the owner, Mr. Phipps, has been engaged in the steel business, together with the name of the building and the character of the iron industries so beautifully expressed in the details, makes this one of the most interesting and expressive buildings in Pittsburgh, if not in America.

Pittsburgh has among its architects one who is devoted to the propagation of the art nouveau, or the Secessionist style as it is known in Vienna. Titus de Bobula has outgrown the traditions and styles of former periods and is industriously endeavoring to develop a new style which he thinks is more American and more reasonable than the copying of historic styles.

The decorative side of architecture was amply shown by drawings and photographs of stained glass windows, mural paintings, etc. Those of Mr. D'Ascenzo, with its rich warm colors, showed to good advantage.

Leake & Greene Co., of Pittsburgh, displayed some admirable designs in leaded glass. Some of them showed a decided genius for clear and plain surfaces enriched by some well designed decorative motives. William Willett exhibited a transept window design for St. Paul's Cathedral of Pittsburgh, which was very accurately drawn. His drawing of a window of Amien's Cathedral is a clever drawing of mediæval work.

There are many other drawings of importance which ought to be mentioned in this review, such as the work of Allison & Allison, of Pittsburgh; C. M. Bartberger, T. E. Billquist, Heacock & Hokanson, Richard Kiehnel, Marsh & Peter, F. G. Scheibler, Jr., and also Vrydaugh & Wolfe, who exhibited some very interesting and quiet residences.

The exhibition on the whole, was the best, and received more popular recognition than any held previously in Pittsburgh.

COMPETITIVE DESIGN FOR THE MARYLAND INSTITUTE ART SCHOOLS

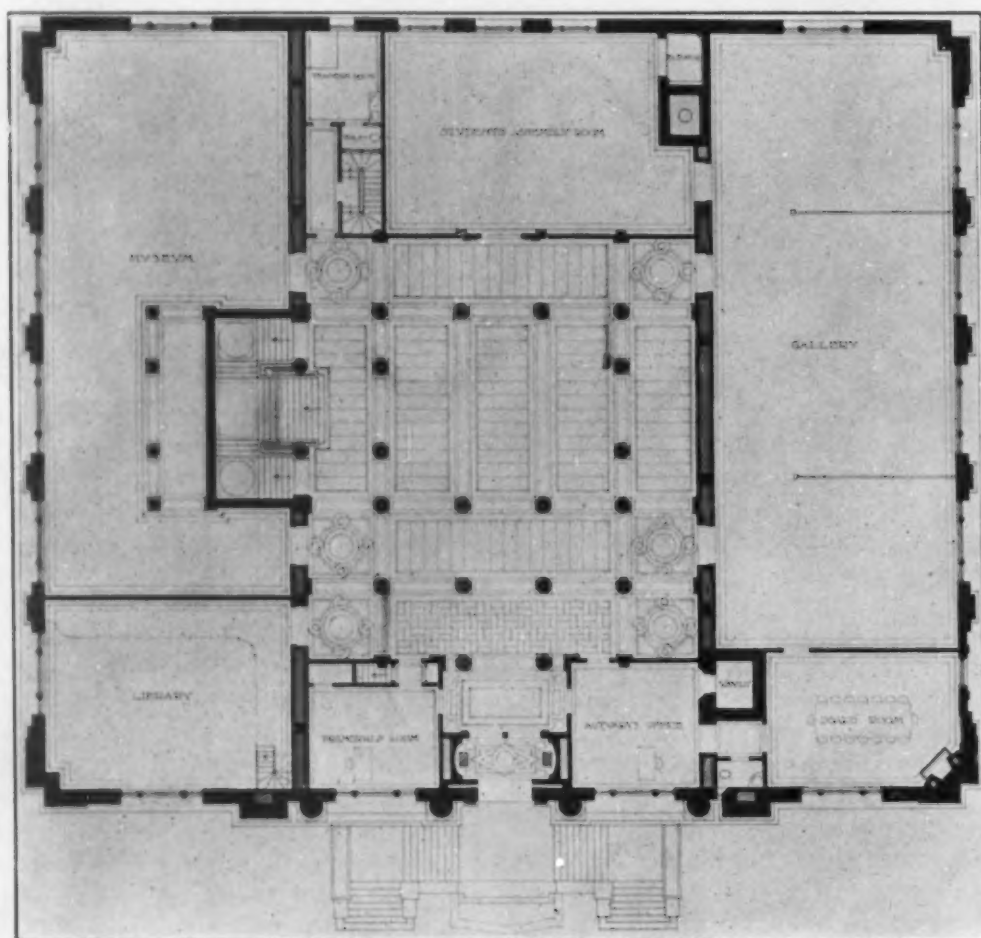
Ellicott & Emmart, Architects

THIS design was submitted by the authors in a recent competition, and is intended to provide ample accommodations for the several Schools of Art connected with the Maryland Institute in Baltimore, including the museum, library and art galleries common to all of the schools.

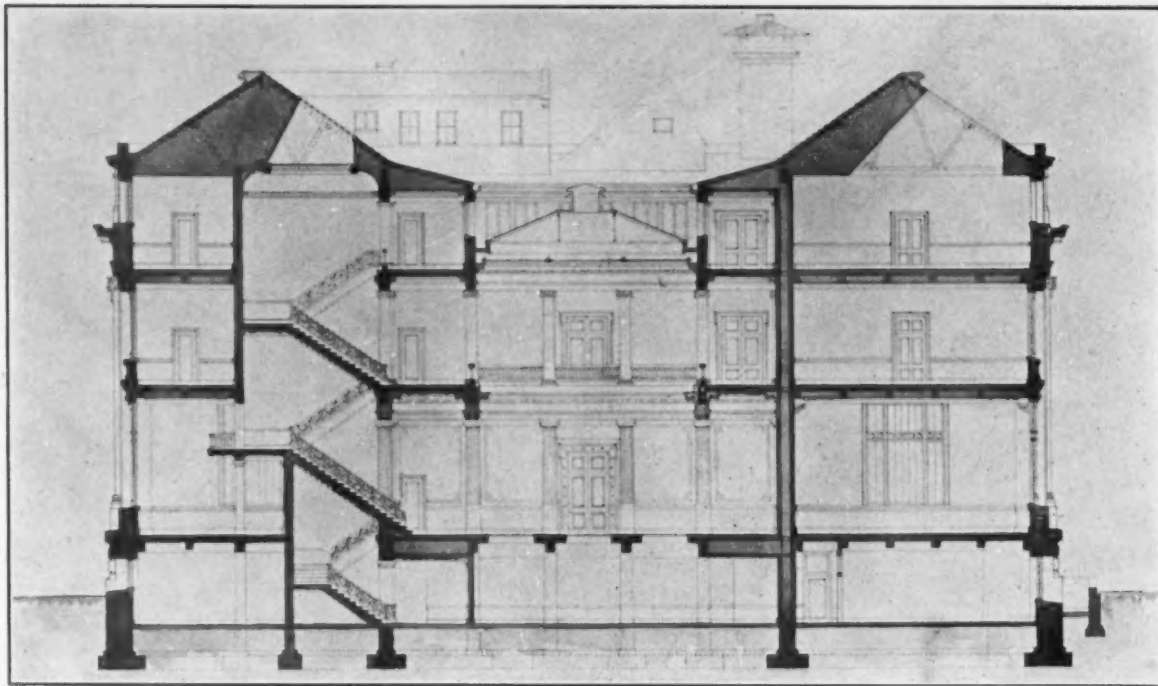
The building is three stories high with an attic, one hundred and twenty by one hundred and forty feet on plan, and was to be built either of limestone or marble, as the appropriation would justify, with, in either case, a granite base. The second floor contains six large and one smaller class rooms,

and the attic is arranged for studios or an art gallery. The basement contains the manual training class rooms, locker and toilet rooms for men and women, and the power plant.

The design shows a well studied effect in a simple and dignified classic style restrained to the point of severity as is more fitting for a school of art. The roof, which is seen in the perspective drawing, would not be visible from the street and the composition is thereby somewhat improved though perhaps lacking accent on the sky-line. We are indebted to our Baltimore correspondent for the interesting illustrations.



PLAN OF THE PRINCIPAL FLOOR



TRANSVERSE SECTION



PERSPECTIVE VIEW

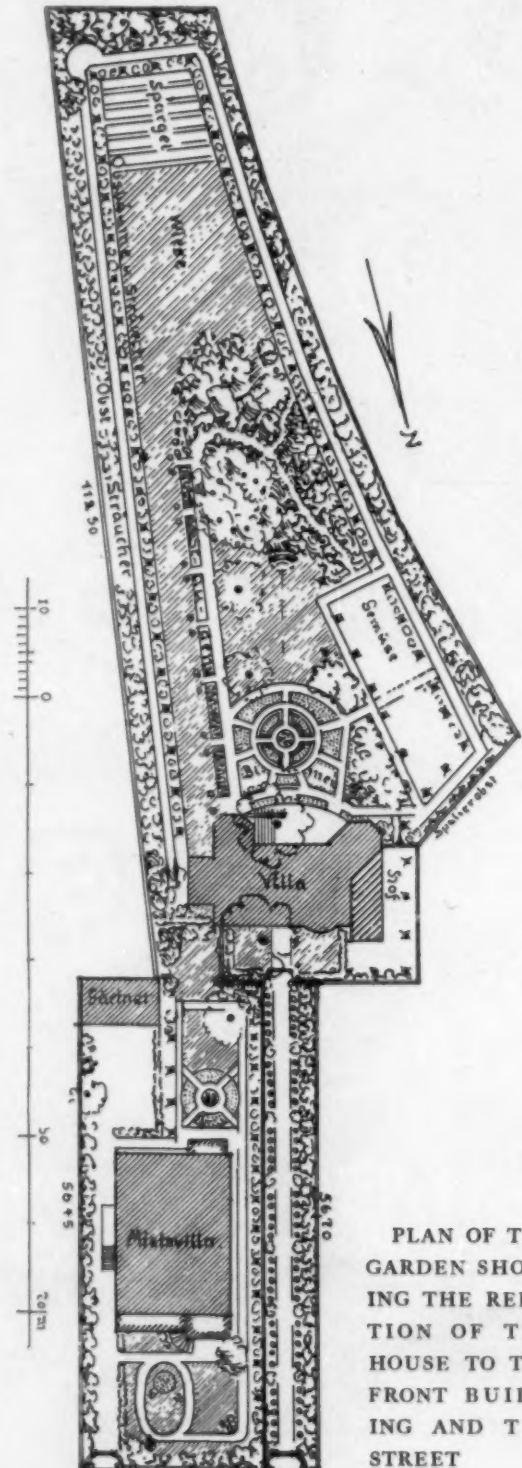
OUR FOREIGN EXCHANGES

THE younger architects of Germany, with some of their elder brethren, are making a determined stand against the dry rot of pedantic classicalism which, for several generations, has sapped the vitality of their native art. Some of them, in desperation, have cast in their lot with the extremest school of *l'art nouveau*. Others less desperate or more discerning have sought in the quality of picturesqueness the desired antidote. An excellent example of this latter type is shown in the accompanying illustration of a recent Berlin residence to which additional interest is lent by its somewhat unusual site and the skilful adaptation of the garden plan to the house.

The front of the house is about 200 feet back from the street and the long approach is separated from an adjoining property by a decorative wooden fence masked to some extent by shrubbery, with a grass border on either side of the gravelled pathway. As may be seen from the plan of the site, the property is really a back lot of a long and irregular shape. The house is approached from the north and the principal living-rooms have been developed on the opposite side; the north being reserved for the kitchen and minor service rooms. To gain the greatest appearance of seclusion the house has been placed as close to the northern boundary as possible, and the large entrance hall or music-room with its piano, and a north bay window giving a through draft, confronts one immediately on entering. Adjoining, but not directly communicating, are the kitchen and pantry, and these look out solely upon the kitchen yard or *hof*. This latter is very cleverly placed with reference to the house itself, the entrance, and the lot as a whole, since while convenient as to location it is absolutely suppressed in the general scheme of the garden, and remains effective but invisible.

Beside the reception hall there are but two principal family rooms on the ground floor—the dining-room and the living-room—the latter of irregular shape and nicely differentiated to the daily needs of both *Herr* and *Frau*. All three of the more important

rooms on this floor have an ample outlook southward over the garden, whose extremest boundary lies about 300 feet distant. The irregularity of the boundaries has been taken advantage of in the disposition of the general part of the garden—the flower beds, the play-



PLAN OF THE GARDEN SHOWING THE RELATION OF THE HOUSE TO THE FRONT BUILDING AND THE STREET

Our Foreign Exchanges

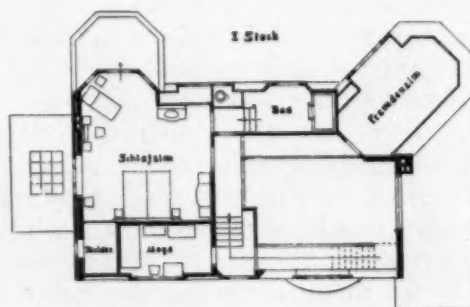
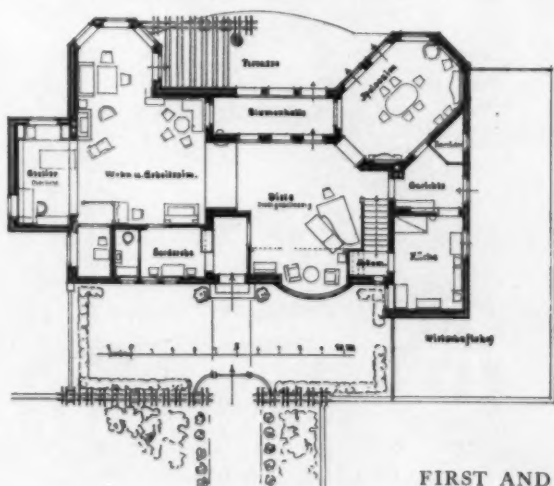


VIEW FROM THE GARDEN

ground, the long walk around the boundaries shaded by nut-trees and bushes, the shrubbery, the lawn, and the kitchen garden. Interior views of this interesting house will appear in a later issue, but a word may be said of the exterior treatment. The general color effect is of buff stucco and a red tile roof, with the woodwork painted white. The

second floor contains but one family bedroom, a guest's bedroom, and the maid's room. As an example of a building intimately adapted to its site and occupiers, and cleverly handled—though of course *more Germanico*—it is worthy of careful attention.

Our other illustrations show a Munich department store. These commercial establishments have, of late years, developed with great rapidity in Germany, and afford some brilliant examples of commercial archi-



FIRST AND SECOND FLOOR PLANS

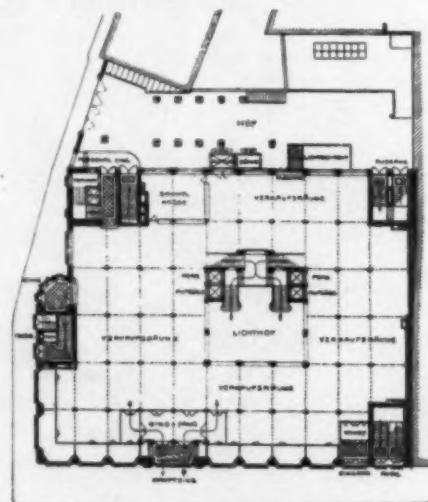


EXTERIOR OF MUNICH DEPARTMENT STORE

ture. In this case, however, the treatment is pervaded by an archæological atmosphere suggesting the half-timbered houses of Mediæval and Renaissance Munich (but with an entirely different system of construction), while the interior is somewhat modernized and, indeed, shows a distinct *art nouveau* feeling. On plan, the building is about 350 by 225 feet in extent—quite as large as many American affairs of the same kind—but the modest exterior treatment of the six storeys betrays its old world habitat.

The several German architectural journals which come to our exchange table—notably the *Architektonische Rundschau*, the *Zeitschrift für Bauwesen*, and the magazine from which our present illustrations are drawn, *Dekorative Kunst*, are sure to contain text or illustration worthy of serious attention. Even in the extremest flights of the Secessionists we may respect the spirit of the protest, though we dissent from the individual expression. There is much work shown however that is

distinctly commendable such as, for instance, Fritz Schumacher's interiors or the examples we have illustrated. The obvious kinship between the Glasgow school and the younger German element is confirmed by the promi-



PLAN OF MUNICH STORE

nence given in the German papers to the work of Baillie-Scott and Charles Rennie Mackintosh.

We may fully admit the crudities which distinguish much of the Teutonic work in every field of activity—that element of barbarism which, lacking originally perhaps the discipline of the empire has to this day proved wholly ineradicable, or so it has seemed from foreign view-points—yet in spite of these elemental crudities in manner and customs, we recognize an inspired desire to break the bounds of that devitalizing fatalism which is the inevitable accompaniment of a decadent classicalism, just as the classical Renaissance itself is a downward step from the period of the free Renaissance.

So earnest an endeavor as that now making in Germany to develop a modern national style, and above all a virile one, cannot fail some day of success. At present, it is passing with great credit through the formative stage and has shown itself capable both of real inspiration and good result. That it has fully arrived, the laborers in its field would be the last to claim; but they may well afford to disregard the criticism, which it is so easy to make as it is easily refuted, that they are in headlong pursuit of the old *ignis*



INTERIOR OF MUNICH DEPARTMENT STORE

fatuus of originality and picturesqueness with the inevitable result of plunging headlong in the bog of romanticism. There is in Germany, as elsewhere, a wealth of romantic literature, and a well-established parallel inevitably points to a modern school of romantic German architecture worthy of the highest honor. That it will result from the present revolt there seems little reason to doubt.

THE ABBEY

CHARLTON ADAM, SOMERSET

By CLAUD NEVILLE

THE Abbey, Charlton Adam, Somerset, though but a small country house, is of considerable historic interest. In general appearance it might be styled "Tudor," but some portions of it must be considerably older, as it is mentioned in Collinson's "History of Somerset," from whose account we find that Lord Henry FitzRichard had to pay so much a year to the mother church so as to be allowed to have mass served in the private chapel, *tempo* Henry III. The date of the oak panelling and chimney piece in the principal living-room must be late Elizabethan

or early Jacobean, and the baluster rails and finials would probably be of the same date.

The illustrations depict the oak panelled room, the staircase and a portion of the exterior, showing a beautiful Henry VII. window. This fascinating old English home has a certain dignity and repose which it would be hard to find in so small a house of a more modern date. At present it is in the possession of Mr. and Mrs. Claud Neville, whose great pleasure and occupation have been to restore the formerly sadly-neglected and damaged building to its original beauty.



THE OAK PANELLED ROOM



A CORNER OF THE HOUSE
With Henry VII. Window



THE STAIR HALL



THE FIREPLACE

HOUSE AND GARDEN PAPERS ON HOME MAKING

CHOOSING A SITE FOR THE HOME

By THE EDITOR

ALL residential property within the limits of a city is subject to practically identical conditions, and it is only in minuter details that the differences between urban, semi-detached, or suburban houses affect a choice of site. We may therefore consider city property in a general way as available for either of the above types. There are some locations which are fundamentally objectionable for any residential use. Such, for instance, are minimum grades, especially in intersecting streets. These low spots are subject to surface flooding during heavy rain-storms, when, the capacities of the neighboring sewers being overtaxed, water is very apt to back up and run in the cellar windows. This is a common phenomenon during heavy summer thunder-showers. But there is a more permanently obnoxious condition usually indicated by these depressions in street grades, and especially so when they occur at street intersections, namely, the presence of an underground stream which, having been covered up during the filling in of the neighborhood, now flows either through a sewer or by some natural underground channel. This will be certain to break bounds during periods of prolonged rains, and dampen or even flood the adjoining cellars. All surface dirt and undesirable loose matter of all kinds works down to these low spots and dries as dust, making the neighborhood a thoroughly unsanitary one in all weathers.

Although a corner lot is usually to be preferred, the local situation should be carefully studied before a choice is made. Trolley tracks on both streets are a distinct element of depreciation as the bumping of the wheels over the crossing is an annoyance by day and a distinctly injurious adjunct by night or during illness. The best place for any trolley line is in an adjoining street, rather than in your own. Corners, even in the best residential districts, are sometimes a source

of annoyance at night if made the playground of children from less favored but neighboring streets and alleys, as is often the case. This aspect of affairs should be studied by personal observation before a final decision is made. Generally, however, a corner lot is desirable in that our house becomes of the semidetached type, with increased opportunities for light and air, and the New York vital statistics, quoted elsewhere, show that these are real and not apparent advantages. There is a choice of corners, if a choice can be exercised. The best corner is the northwestern one, especially if the longer side of the lot faces south. The least desirable is the southeastern corner, for reasons already considered in the last number of HOUSE AND GARDEN. There are too many special considerations affecting any particular lot to make it possible to anticipate all imaginable conditions, and we must therefore content ourselves with an indication of the more normal conditions in city property. Property on sloping streets, of course, requires careful study with reference to the avoidance of surface washings from careless owners of adjoining properties and also of adjustments of plan to grade. This latter reaches its most acute stage when the grade of the lot is materially higher than that of the sidewalk. Often in the latter case a depressed service entrance at side or rear is quite possible of attainment, as is also a depressed kitchen or laundry yard, both of which features lend themselves readily to the fullest development of the house garden as a real source of enjoyment. Where the lot extends through to a minor street in the rear, the most favorable conditions exist, of course, for the completest development of a city house that is possible on any lot of relatively limited extent.

The advantages of lots on streets facing public parks usually far outweigh the disadvantages which are the apparently inevit-

able accompaniment of all public utility features. There is a choice of privilege however, the north side being preferable to the south and the west to the east. In this connection it may be well to point out fallacy that is sometimes encountered, of assuming that a room with a northern exposure is cooler in summer than one with a southern. Owing to the almost entire absence of northerly breezes in summer in this part of the continent and the prevalence, on the contrary, of southerly airs, together with the high angle of the sun's rays in that quarter of the heavens, the latter room is cool and pleasant in summer and, of course, far more agreeable in winter, owing to the absence of southerly winds, especially during extreme low temperatures, the low angle of the sun and the additional fact that the sun is more likely to shine in winter while in the south, than earlier or later in the day.

Made ground is especially to be avoided, both on account of the deformations, which are certain to ensue in structures built upon it, as well as because of the usually unsanitary nature of the filling material. If inquiry does not suffice to elicit it, observation of surrounding grades and of adjacent buildings will usually suffice. Cracks in walls, especially about door and window openings, if common in the neighborhood, are a certain indication. A comparison of street and rear yard grades is also useful. As for filling material, good earth is seldom available in sufficient quantities and any substitute is usually accepted. In a recent case, a combination of half-burned unbound book sheets from a neighboring printing house fire and broken masses of asphalt concrete from street repairs, smoothed over with a top dressing of clean earth, formed a mixture upon which a row of smart three-storey brick dwellings is now being erected by a speculative builder. Far oftener the filling material is of the most unsanitary description, as the most casual observation would suffice to show.

Vital statistics show that the north side of an east-west street is distinctly more healthful than the south side, which latter is altogether the most unfavorable position for an urban house, hygienically. North-south streets are more healthful than those at right angles and, if the New York statistics are to be

believed, houses in the middle of the block are less wholesome than those at or near the corners. This is what might have been expected from *a priori* considerations.

It is perhaps a counsel of perfection to advise the purchase, with the site for any city house, of the two adjoining lots at the same time. But if one is looking for investment, as well as a home, much is gained by such an arrangement. We can, in the first place, so plan all three houses simultaneously that the *désagréments* of urban life may be reduced to a minimum so far as they are derived from awkward proximities of overlooking windows and doorways, but also by exercising at least the right of veto in the selection of our neighbors; which latter can be done better, of course, *incognito*, through an agent. The general question of desirability for residential purposes of any locality, unless it be a new one, will generally have been determined; but it is well to look into the matter a little in any event. New influences may be at work leading to a deterioration in values. One should be suspicious of many signs displayed of a desire to rent or sell. Sometimes a detrimental element only operates during certain conditions of wind or weather, which may determine the deflection at such times of smoke or objectionable odors in the direction of the property under consideration.

As one passes the confines of the city to the larger country beyond, it becomes not so much a search for a preconceived site (though this is always possible and within somewhat wide limits), as a determination of the best way to utilize a given site. There are, certainly, obvious disadvantages in sites placed in damp hollows, or close to dusty highways, or on extremest hilltops, or cut out of a vast unshaded plateau, yet there is scarcely a conceivable site in the country short of one rendered inadmissible by unsanitary conditions, that skill and experience cannot redeem, however unpromising or barren, or spoiled by unskilled treatment. In fact, in the country, strategy may be said to be the fundamental element of success in dealing with a chosen site. To one who thoroughly loves the country it seems impossible to choose an absolutely unavailable spot.

Existing buildings can be altered and reformed, and nature's myriad aspects cleverly adjusted to our particular needs. There seem but three inadmissible mistakes that can be made. First, building on a swampy site; second, building in the midst of a grove of trees; third, building on a site devoid of trees—though this last is a relatively venial offence which can be remedied in time. If one were to imagine an ideal site in the country for a house and establishment, of moderate expense, it would take the form of a ten- to twenty-acre tract with its narrower side along the southwesterly or southerly edge of a well-kept highway sloping from the highway irregularly southward to a meadow and rivulet, partly wooded, with an outlook in the middle and farther distance as fancy dictates. But such imaginings are vain, not because the reality is unattainable, but because of the protean shapes the desirable site may assume.

In fact, there is but one way to deal in detail with the subject practically, and that is by an examination and explanation of actual examples photographed upon our page, and that we will do; contenting ourselves meanwhile with a few concluding observations of a more general nature.

Hitherto the onward march of improvement from urban to rural districts has been relatively slow and long before the country place has been overwhelmed its fate has been foreseen. But now, the rapid development of the trolley lines, pushing out in all directions from the city over private rights of way, acquired under the power of eminent domain through the most sequestered nooks and corners of the countryside, adds a new terror to rural life.

No one apparently is safe, nor is any topographical position impregnable, and while we survey our homestead, secure in possession and planning new beauties to be added to its charms, a real estate syndicate in the city is preparing a map in which it is cut up into rectangular lots alongside a trolley line and in the end resistance proves useless. Such at least has been the practical result in some recent cases.

In considering a place for the house, consider also the garden, and do not determine the one without the other; and in placing the garden let it be for your own, rather than the general public's delight, if the choice is forced upon you. Let it be where the intimate family rooms will look out upon it, rather than the more public ones, if both cannot. Take such advantage as you may of tree clumps and let your house be so placed with reference to them as to shield the western and northern sides, rather than the eastern, and especially not the southern.

Planting out, and the location of roads and paths, and other details belong to another field of design and cannot be considered here.

Sites for houses of the marine type are also somewhat elastic in their requirements, but not nearly so much so as are rural ones, owing to the paramount importance of preserving to its fullest extent the sea view and making it available for the maximum number of windows and verandas. As has already been explained, this, in the majority of instances, results in a longish parallelogrammic plan (with the service wing twisted slightly back, out of the way of the seaward view), having both the principal and service entrances on the landward rather than on the seaward side.

It will hardly be profitable to generalize about unknown sites for the home at further length. Following this paper, and supplementary to it, a series of illustrations will be published in *HOUSE AND GARDEN*, from time to time, each typical of one of the cases already discussed. In the September number will appear a city house upon a most wisely selected and economical site, in which, by a judicious adjustment of house to lot, a far better result has been obtained in a minor street with less cost than would have been possible in either of the adjoining and more imposing thoroughfares at twice the expense.

The first paper from our staff of expert contributors, addressed to home makers, written by Mr. Wm. H. Price, on *The Value and Use of Simple Materials in House Building*, fully illustrated, will also appear in the September issue of *HOUSE AND GARDEN*.

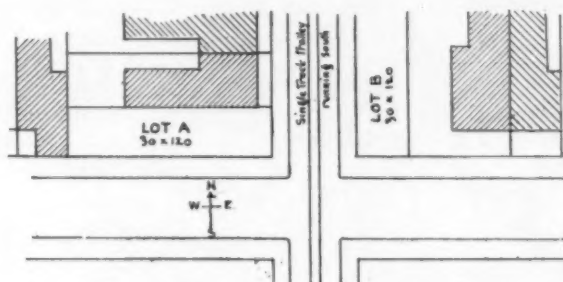
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HOUSE AND GARDEN CORRESPONDENCE

CHOOSING A CORNER LOT

1. Kindly advise me which of the two corner lots marked A and B on the accompanying diagram offers the most advantages as a building site. They are held at the same price and I have a thirty day option on each. My own preference is for B, on account of the garden next door. The shaded portions of the diagram indicate buildings already erected on adjoining lots. The streets are nearly level.

J. L. S.



Lot A is decidedly preferable for the following reasons: The narrower end of the house will face east with the longer side to the south, giving the best exposure to the largest possible number of rooms. You will be well protected to the north by the adjoining party wall (against which you should build) and have also ample protection to the west without having direct light and air cut off in that direction. This will give you a well protected position for the house at all seasons. On Lot B these conditions are reversed. The narrow frontage is toward the south and the longer side faces west. In addition to this disadvantage, most of the rooms in the house will face the trolley line (always an undesirable adjunct to a residence street), causing especial annoyance at night. This annoyance is reduced to a minimum on Lot A. As to the importance of the garden to the eastward of Lot B, its advantages are more apparent than real. The fact that the lot is only 30 feet wide will probably make it necessary to build to the party line, in which case, of course, there can be no windows overlooking the garden, except perhaps from the front room, which with an adjoining porch would be very agreeable. The value of this possible adjunct is, however, more than counterbalanced by the disadvantages of the lot. A house, too, of the elongated shape necessary here will, with its four sides exposed to the weather, be both hotter in summer and colder in winter than one built on A. Other things being equal, it is my opinion that Lot A is worth at least 25% more than Lot B for the purpose indicated. To take full advantage of the good points of Lot A, however, the plan of the house you propose to build should be very carefully adjusted to it. C. E.

SOME MISTAKES IN FURNISHING AND HOW TO CORRECT THEM

My new home is just completed, and while I like each separate piece of furniture, rug and curtain in it, they somehow do not look well together. In certain places

the living-room looks cold and bare, and yet I hardly know where I could put in any extra piece of furniture, even if I could afford it, which I cannot. I send with this letter two kodak photographs, showing the living-room and dining-room; also the little alcove room off the living-room, which is furnished as a den for my husband, holding his desk and other belongings. The living-room is 12' x 19', the den 8' x 10'. The woodwork is of good style and finished like English oak, the side walls covered with striped green paper from floor to ceiling line. The den I have papered in a figured Oriental paper, showing brown, green and red. I have used madras curtains of Oriental design in the den, and plain ones of self-colored pongee in the living-room. I think, perhaps, these latter are one of my mistakes.

The dining-room is 12' x 14', and the wall-paper is figured and shows a variety of colors; the figures are large. The furniture is golden oak. There are no curtains; I would like you to suggest these. I had thought of a flowered linen taffetas. The carpet is in two shades of yellow-tan. I have read much of the advisability of keeping things simple. Therefore, I have endeavored to do this in my living-room, and have perhaps overdone it. Kindly give me your advice, as I have understood you will help in a case like this.

J. C.

Your kodak pictures explain the difficulties of the situation to me even more fully than your letter. Your first mistake in the living-room, which seems to have a fairly high ceiling, was using a striped paper to the ceiling line, as the dimensions show it to be long and narrow. A striped paper emphasizes this defect. I would advise you to use a three-foot frieze for your upper wall from the ceiling line, finishing the joining of side wall and frieze with a picture rail. This will apparently lower the height of your ceiling, and assist in squaring the room. The paper I would select shows a pine tree pattern in shades of green against a pumpkin-yellow ground. Very little of the ground shows, however. Brown cones appear here and there in the design, and will harmonize very well with your English oak woodwork. This is a side-wall paper, but can be utilized as a frieze, with very little expense. It sells for 60 cents a roll. Your draperies of pongee are very good. They may, however, be improved by having them dipped and obtaining a soft golden-brown color, which will harmonize with the brown in the frieze and with the woodwork. Your room being of southern exposure will bear these. Your picture shows that the furniture is badly arranged; the heavy mission table should be drawn well out into the centre of the room; the davenport to be set at right angles on the north side of your fireplace. This will create a modified ingle-nook, and greatly add to the air of hominess and comfort in your room. One or two low teakwood stands should be introduced holding ferns or palms, set in brass or copper jardinières. These latter can be bought in the Russian settlements in some of the larger cities for very little money, and are extremely decorative. A *chaise-longue*, of wicker, upholstered in brown Marlborough velvet, will add to the joy of living in this room, and also to its appearance. The upholstering is simply a loose pad

covered with the velvet caught in with buttons. Some golden-brown and yellow covered cushions of raw silk can be used on this also. The velveteen or Marlborough velvet costs \$1.90 a yard and is 50 inches wide. It wears extremely well. The den, I am afraid, will not be so easy to make attractive. Your greatest mistake has been in using a different wall covering from that in the living-room. There seems but one thing to do here, and that is to use the same paper on the wall as is used in the living-room. The draperies also should be the same; otherwise the room seems very attractive. Also in your dining-room the wall covering must be changed. These many colored, large figured papers in a room the dimensions of yours, are quite hopeless. A two-toned golden-brown paper of excellent design, suggestive of the Colonial, is advised here. This paper costs 40 cents a roll. The ceiling should be tinted in a shade of *café au lait* to the picture rail. I would not advise linen taffetas in this room, unless it were self-colored and plain. Your best choice would be pongee curtains, made simply, and to hang straight to the sill. These should be run on a rod by a casing at the top, set close to the glass. No lace or net curtains are required. The expenditure for this room will, you see, be small, and you will find the improvement infinite. This treatment will feature your golden oak furniture, and make it extremely attractive as part of the color scheme. The two-toned tan Brussels rug will also be entirely harmonious. The bay window which you have not utilized for seats, could have a wide shelf built around to hold growing plants. Small Chinese blue and white pots, which sell for forty cents each, could be used for these, and add to the color effect of the room.

I will be very glad to furnish you with the addresses of any of the firms carrying materials that I have mentioned, should you be unable to locate them for yourself.

MARGARET GREENLEAF

FURNISHING THE LIVING-ROOM OF AN OLD FARMHOUSE

I have \$175 to spend on the decoration and furnishing of the living-room of an old farmhouse, which I have taken for my summer home. The room in question is 14 feet by 18 feet; has four small square-paned windows, two glass doors, one single door, and a Colonial mantel of simple design. It fronts south, and the doors are on the west side. The woodwork has been painted an ugly stone grey. I have some attractive pieces of mahogany, a sofa, three chairs, all to be recovered, and a very beautiful small table in mahogany. Also I have a large winged chair. The floor is not good, and must be covered. The walls must be repapered; I have no rugs or curtains. Please give me a color scheme for this room, which will be a little out of the usual, and yet have the characteristics of a country "best room."

COUNTRY

Have the grey painted woodwork sand-papered and treated with flat lead and ivory egg-shell white. This will give you a fine egg-shell gloss, and the cost, using the best materials and labor, should not exceed \$25. Choose a dull cold green fibre paper at 30 cents a roll for your side wall covering. Tint the ceiling to the picture rail (which should be in line with the tops of windows) the same shade of ivory as the woodwork shows. Hang sheer white dotted muslin curtains, run on small brass rods, next the glass of your windows. These curtains should reach only to the sill. They should be trimmed up the front edge with three inch ruffles, and tied back midway with smart bows made from the muslin. The strips for these should be about three-quarters of a yard in length, and four inches wide. Glazed chintz, showing clusters of gillyflowers and peonies in crimson and pink on a white ground, will cost 75 cents a yard, and is a yard wide. This should be used for straight over-draperies at the windows. These curtains should fall straight to the sill on either side of the window, coming from under an eight-inch valance of the glazed chintz. This makes a quaint and attractive window dressing. The French windows or glass doors of which you speak, should be curtained with the muslin; small brass rods fastened at top and bottom of the door should hold the muslin tautly in place. No chintz should be used.

Upholster your mahogany furniture in dull green velveteen, a few shades darker than the side wall, or with two-toned English taffetas in shades of green. The old mahogany table of which you speak should be placed near the winged chair; this latter to be covered with the glazed chintz. A great bowl of roses should find a place on the table. Some chairs of willow should be carefully chosen—large easy ones, and one or two low stools. This willow furniture should be treated with bright crimson enamelacq; the chairs supplied with square cushions, seat and back; these cushions to be covered with the glazed chintz, caught in with buttons; the crimson flowers in the design exactly matching the color of the enamelacq. Over the mantel a low Colonial mirror should be set. If you are not fortunate enough to find this within your price, your carpenter can place four sections of mirror over the mantel, the framing and divisions of this to be treated as the woodwork of the room. Your best choice of floor covering will be white Japanese matting. Two, or perhaps three, two-toned green Wilton velvet rugs, will relieve this floor treatment. A quaint lamp of Colonial design, some old brasses and some brass bowls to hold roses and gillyflowers will complete an exceedingly attractive room, and leave you with money to spend for some bits of plaster frieze, and quaint prints of Reynolds and Gainsborough ladies in oval frames, to hang upon your dull green walls.

If you will carefully carry out the above instructions, I am sure you will be pleased.

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