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PERGOLA AND TERRACE—GARDEN AT BEACON HILL HOUSE," ESTATE OF ARTHUR CURTISS JAMES, ESQ., NEWPORT, R. I. OLMTED BROTHERS, LANDSCAPE ARCHITECTS.

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The MEDIAEVAL MARKET PLACE of YPRES. AN IRREPARABLE WAR LOSS TO ARCHITECTURE BY C. A. T. MIDDLETON



THE bombardment and consequent destruction of Ypres, being a legitimate act of war, has not caused a shudder to pass through the civilized world as did the burning of Louvain, but it is quite doubtful whether the architectural loss has not been greater. No Gothic group of buildings in Europe, except that at Westminster, which owes much to the modern Houses of Parliament, could compare with that which the Grande Place of Ypres disclosed—the largest market square in Belgium, but by no means frequently visited by foreigners, who were more attracted to the flourishing neighboring towns of Bruges and Ghent, these being more generally accessible. Like Westminster, the group consisted of two great buildings only—the Cloth Hall and the Church of St. Martin—emphasized only by the juxtaposition and inclusion in the general mass

of many works of minor importance, greatly differing from one another, yet in perfect harmony; and, as at Westminster again, the greatest building of all was not ecclesiastical.

The history of Ypres cannot be traced with certainty further back than the second half of the tenth century, when it consisted of a few houses grouped round a small castle on an island of the Yperlea (the river now so well known as the Lys); probably of similar character to several marshy islands still formed by the river, which almost wholly circles the town, along the lines of the moat of the middle ages, just outside the walls. It grew with great rapidity, for in a hundred years (a short space of time in those days for so much progress to be made) it had become quite an important town, a center of the cloth weaving industry, possessing two parish churches some dis-



FONT, ST. MARTIN'S CHURCH, YPRES.

tance apart; and within another hundred years it had become the metropolis of Flanders, with a population of no less than 200,000, not all cooped up in the narrow circuit of the walls but spreading out into suburbs, where a large home-weaving industry was carried on.

It was at this period of unexampled prosperity when the great Church of St. Martin—the most beautiful church in Belgium—and the even greater Cloth Hall, unparalleled amongst secular buildings of the Gothic era, were erected. Both of these have now almost wholly disappeared. The extent of the damage done can be gauged by comparing the general sketch of the group from the Grande Place, made in 1910, with the photograph taken from almost the same position recently, though the latter does not include so much as the former. It will be particularly noticed that the whole of the Hotel de Ville (locally known as the Nieuwercke) has been swept away.

Possibly, however, the loss which architecture has sustained can best be understood by describing and illustrating these buildings as they were before the war—as the writer has known them for a period of some twenty years, without material change till now.

The Church of St. Martin, generally known as the Cathedral, though it ceased to be the seat of a bishopric a long while since, was built on the site of another church which was begun in 1073. This, like many another Romanesque edifice, was demolished in the thirteenth century to make room for one more in keeping with the growing wealth and importance of the town, and the present choir was commenced in 1221. It was apsidal, without the usual chevet of chapels, and probably followed the plan and was built on the foundations of the earlier apse, if indeed this was ever entirely pulled down, for the arcading of the triforium was of early and severe Romanesque character, and externally the pointed lancet windows above (of almost English character) were continued in Romanesque arches. The cylindrical piers, with capitals whose foliage represent the broad leaves of the hart's-tongue fern, were typical of thirteenth century work, whether of Belgium or Northern France, but in themselves were not conclusive evidence of early date, for such are to be found occasionally in later work, and in fact occur, with scarcely any modifi-



INTERIOR OF ST. MARTIN'S CHURCH, LOOKING EAST.

cation, in the nave also, though this was not commenced till 1254, when it was pushed on rapidly, being finished twelve years later. The nave piers, however, differed from those of the choir in having statues protruding from them, in the same fashion as in the Cathedral at Malines, while in the choir statues were introduced above the capitals, where they had the appearance, though not the actuality, of serving as corbels for the vaulting shafts to spring from. The vaulting was all of the simple quadripartite character generally found on the continent of Europe, the filling being arranged as it would be in France; so that in all essentials the church was of French type internally, except for the absence of the chevet. Even the nave arches were almost unmoulded, having only a roll on the outer angle, while the inner order was chamfered, thus following the severe French fashion, which retained the Romanesque mouldings in all their simplicity till the end of the fourteenth century, in apparent ignorance of the elaborately beautiful groupings of undercut mouldings which were being evolved and gradually modified in England at that time.



CHOIR STALLS, ST. MARTIN'S CHURCH,
YPRES.

The church furniture, if one may judge from photographs of the remains, appears to have suffered less than might have been anticipated, for although the finely carved and unusually well restrained wooden pulpit, with its statue of St. Thomas of Aquin, and its heavy sounding board so cleverly constructed as to look as if it were floating in the air, have apparently all disappeared, the world-famous choir stalls seem to be intact. These were the work of the carver Taillebert, a native of Ypres, and were inserted in 1598, a date which would make them contemporary with the Jacobean work of England to which they are greatly superior, the only resemblance being in the generally low relief adopted. The bishop's throne, shown in the photograph, is a remarkably fine piece of work which well repays a close study.

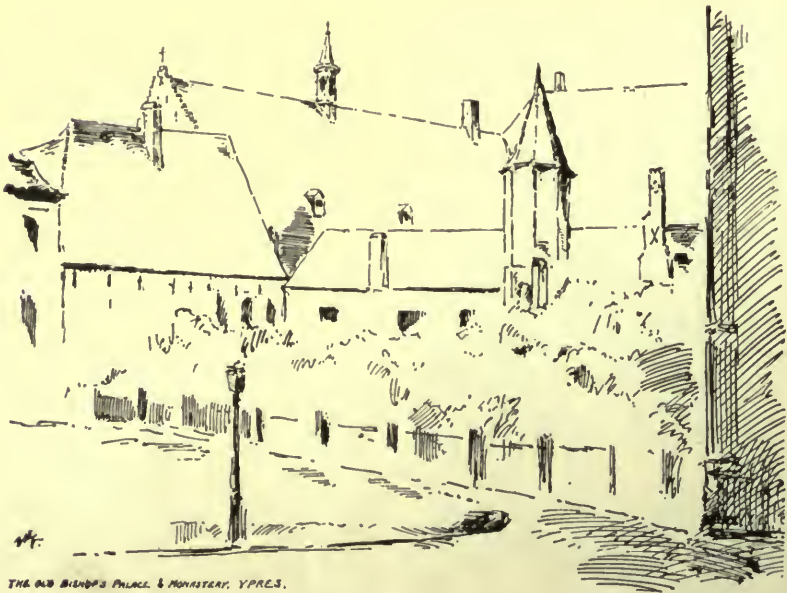
Just behind the choir stalls, and standing in the choir aisle, there used to be, and possibly still is, a confessional box of a later and more florid type of Renaissance, but so strongly influenced by the restraint of the choir stalls as to harmonize with them almost as perfectly as if they were the work of the same carver. The central (priest's) box has a low door



CONFESSINAL, ST. MARTIN'S CHURCH,
YPRES.

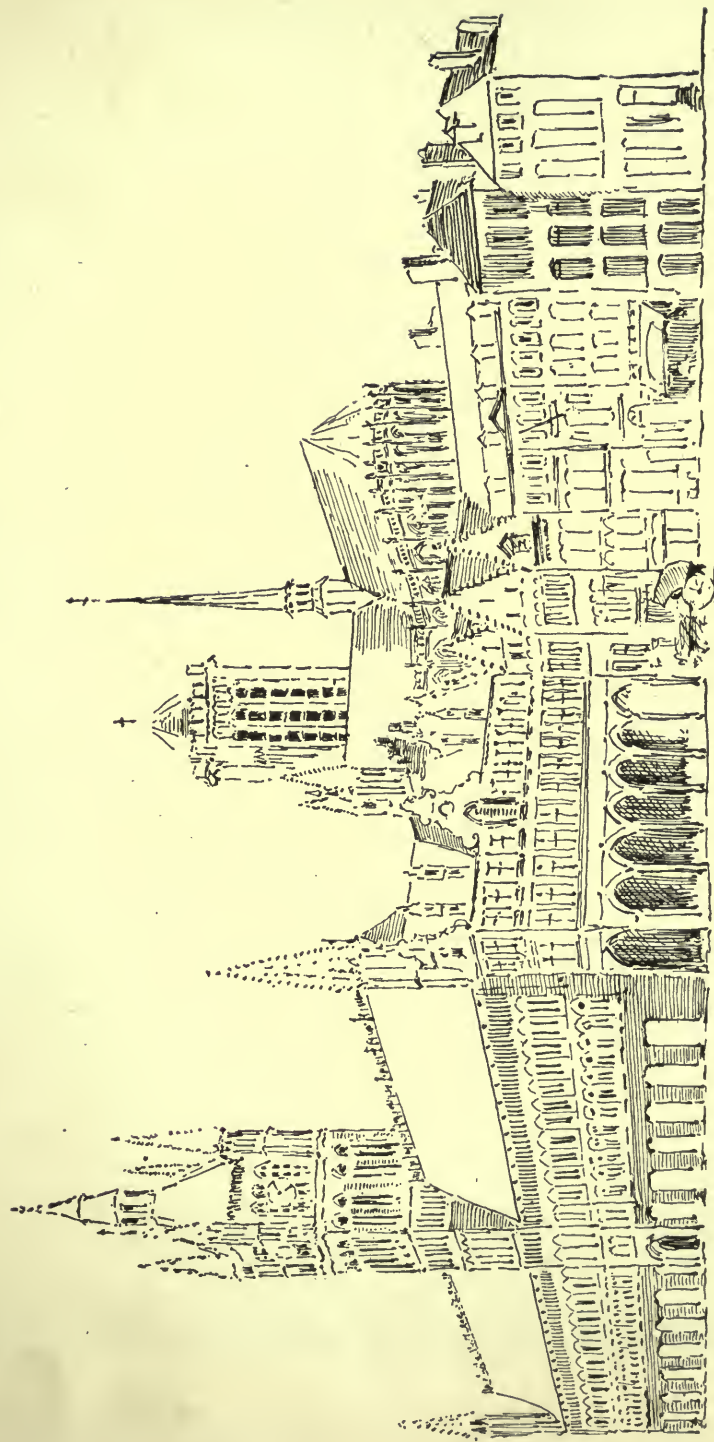


ST. MARTIN'S CHURCH, YPRES, AS IT APPEARED IN 1910.



THE OLD BISHOP'S PALACE & MONASTERY, YPRES.

THE OLD BISHOP'S PALACE AND MONASTERY, YPRES.



GRANDE PLACE.

YPRES.

CLOTH HALL

HOTEL DE VILLE. ST MARTIN.

A.E.M.

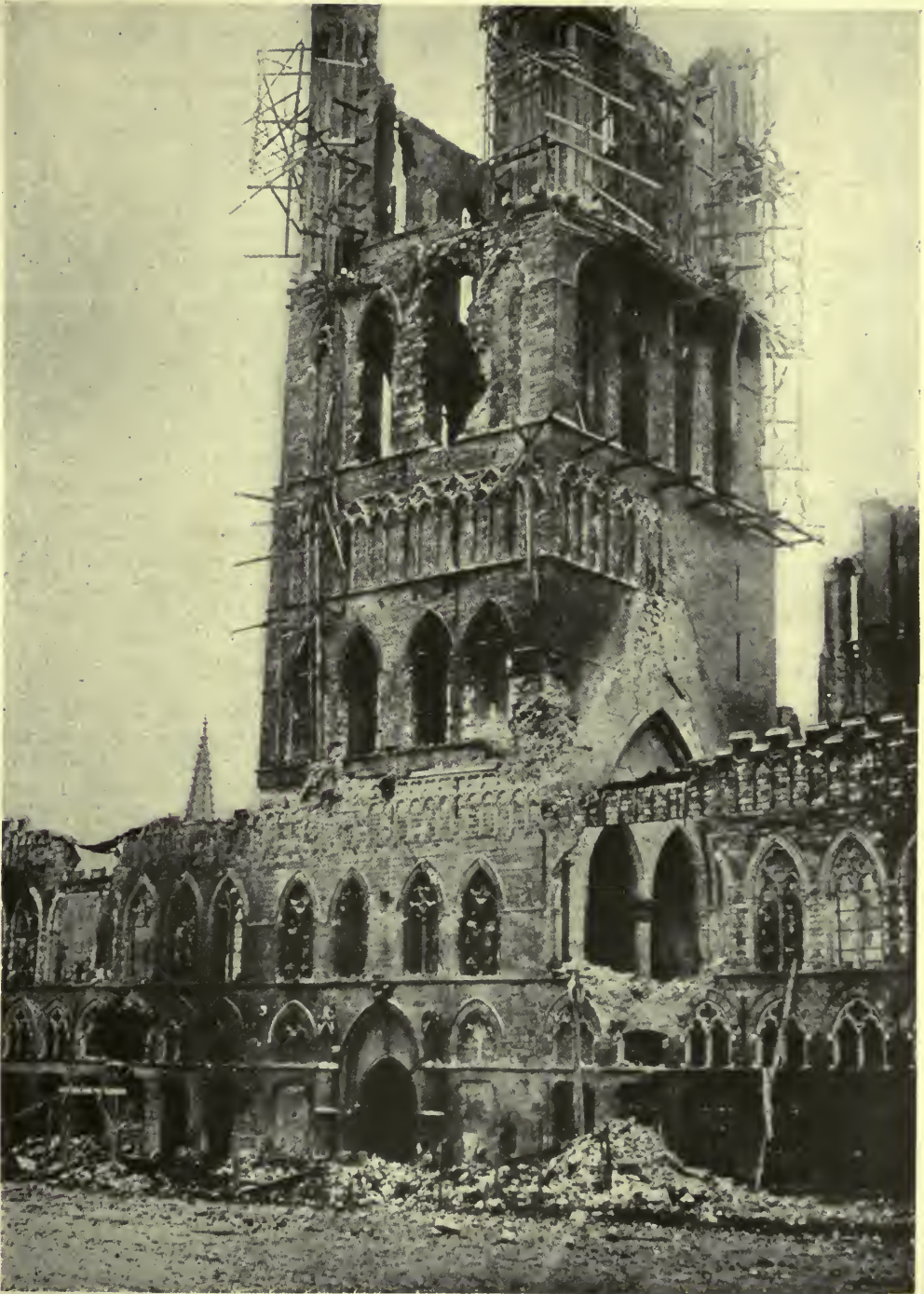
1910.

GROUP OF GOTHIC BUILDINGS ON THE GRANDE PLACE, YPRES, BELGIUM, PARTLY DESTROYED DURING THE PRESENT EUROPEAN WAR.



Photograph by
Newspaper Illustrations, Ltd.

RUINS OF THE CLOTH HALL AND HOTEL DE
VILLE, TAKEN FROM THE GRANDE PLACE.
ST. MARTIN'S CHURCH IN BACKGROUND.



Photograph by
Newspaper Illustrations, Ltd.

RUINS OF THE BELFRY OR CENTRAL
TOWER OF THE CLOTH HALL ON THE
GRANDE PLACE, YPRES, BELGIUM.



CENTRAL TOWER OF THE CLOTH HALL,
YPRES, BEFORE BOMBARDMENT.

to it, and over the doorway a dove is shown descending, emblematical of the Holy Spirit.

Another notable piece of furniture was the font, with its cover, all of cast and hammered brass, generally massive in design but with delicately executed figures, three in number, acting as caryatid supports to the canopy of the cover; which, however, they do not really carry, for of course the cover is suspended (from an ugly iron swinging bracket). One was consequently tempted to criticize the design as conveying a wrong impression.

Close to the font, on the north side of the church, a door which few people were permitted to pass led into the cloisters of the old monastery, utterly neglected for many years past, forming a small well between the church, the monastery, and the Bishop's Palace. On the north side, where the cloister walk has been built over at a much later date with ugly brickwork, the work appears to be contemporary with the nave—that is, to belong to the second half of the thir-

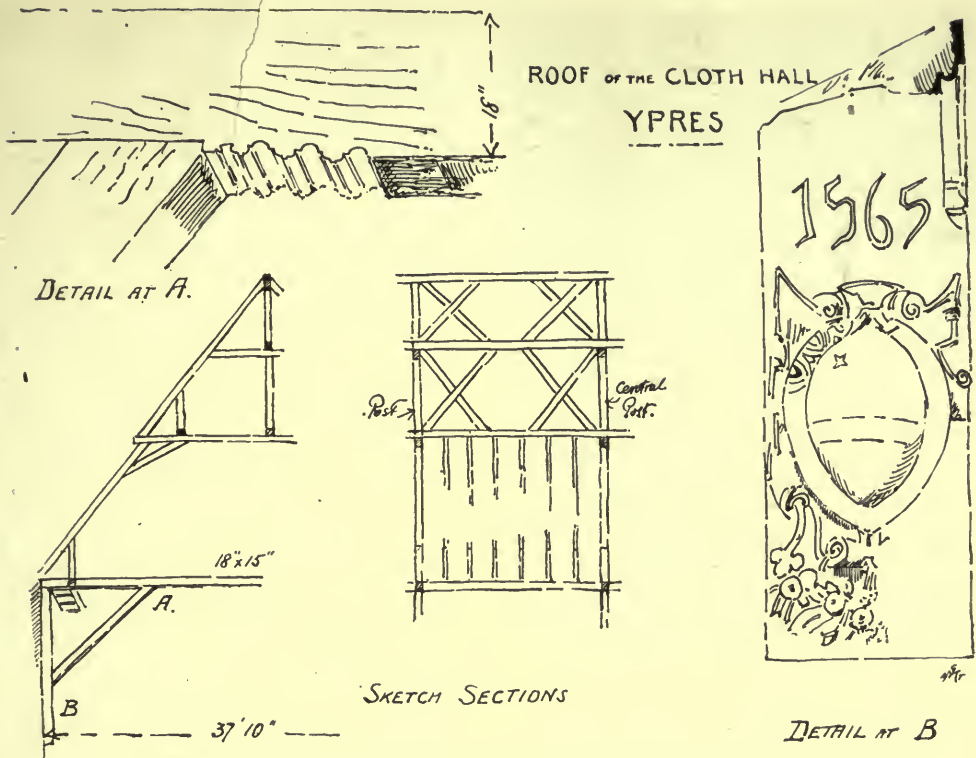
teenth century; but the eastern walk is flamboyant in character, something like 200 years later. That the cloisters were in use within comparatively modern times, however, was indicated by the tracery being filled with commonplace glazing in wood frames.

Unoccupied, bare and cheerless as were the rooms of the monastery, their close investigation led to the discovery of a magnificent mediaeval, steep-pitched, timber roof, which it was possible to photograph above the level of the tie beam which carried the attic floor. It will be noticed that a secondary tie-beam, or collar, was carried on the extremities of lower principals, aided by brackets, while side brackets were also used, springing from the same lower principals, to carry the plates (or purlins). These upper principals were framed into the collars; and so it went on, till the ridge was reached. The position of the scarf in the purlin was worth noting, and altogether the construction deserved consideration, if only for curiosity in an age when such roofs would scarcely be repeated.

It was altogether exceedingly difficult to disentangle this group of buildings, which formed a picturesque medley of roofs, chimneys and turrets when seen from outside, butting up against St. Martin's tower, but at one time the Abbey of St. Martin, founded by Pope Pascal II in 1102, stood upon the site. It belonged to the Canons Regular of St. Augustine,



VAULTED MARKET UNDER THE CLOTH
HALL, YPRES.



DETAILS FROM THE ROOF OF THE CLOTH HALL AT YPRES.

but where it commenced or ended, where the Bishop's Palace came in, or where "Poor Clares Convent" stood (also mentioned in connection with the same site) it would be difficult to say. Possibly the same area was devoted to several uses at different times.

Externally the tower of St. Martin's, an exceedingly fine piece of work of itself, was out of proportion with the rest of the church, for it was centrally placed at the west end and so wide as to encompass the whole width of the nave. Logically, in an architectural sense, this is right, for a fitting termination for the nave is produced, but it takes a very long church to carry such a mass as results at its extremity with any sense of fitness, even when, as in this case, much is done to lighten the effect by introducing tracery in the upper stages. There is also difficulty in introducing a commensurately sufficient doorway for a great church within the restrictive limits of a tower without apparently weakening its supports. This has been very well done

indeed at St. Martin's, the necessary effect of strength not even being diminished by the introduction of a traceried window within the great enclosing arch of the doorway, and above the heads of the actual doors themselves, in place of the usual sculptured stone tympanum—treatment which, elsewhere, was only to be found at Reims.

The sketch of the east end indicates how admirably St. Martin's grouped with the Cloth Hall from this side, as well as from the Grande Place; yet, though erected at very much the same time, they were totally different buildings in architectural spirit as in use.

The Cloth Hall was commenced in the year 1200, when Baldwin of Constantinople was Count of Flanders, the first portion to be taken in hand being the central tower, or belfry, and the eastern wing, extending from it to the Grande Place. This was finished in 1230 and the work was not resumed till 1285, when the similar western wing was added, then turned northwards and then eastwards



ROOF OF THE MONASTERY, YPRES.

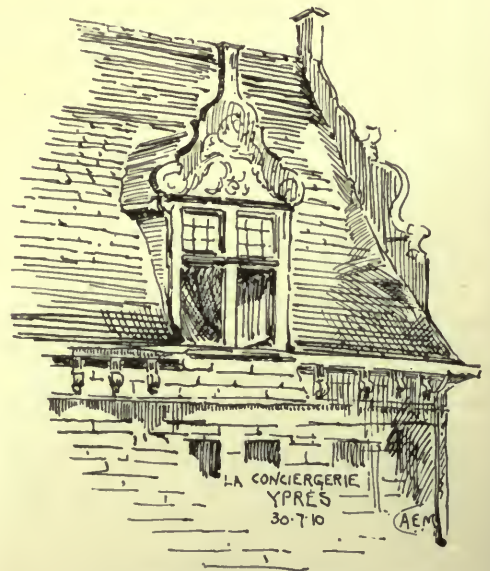
again, all in accordance with the original design and forming the letter J on plan, the whole being brought to conclusion in 1304, rather more than a hundred years from the start. For simplicity and directness of design no mediæval building could compare with it, perfect in balance, well proportioned, admirably held together and beautifully detailed. On the ground floor an arched passageway passed through the central tower while a large covered market extended along either wing, reached by numerous square-headed doors directly from the road and lighted by small traceried windows over them—the square tower openings going far to give an appearance of substantial strength to the whole building.

This market, with its curious groined vaulting of small bricks, supported by a row of octagonal pillars down the center, was unique.

The arcades on the upper floor, while appearing superficially to consist of a range of similar and evenly spaced windows, were alternately of glazed and of blind tracery, the "lights" in the blind arches being filled with statuary of high order; and a crenellated parapet fringed

the eaves, breaking the harshness of the horizontal line without destroying its character.

Internally, the whole of the upper floor forms one huge room which, in addition to two returns, was no less than 433 feet long, though only 38 feet wide; redeemed from being too greatly extended in appearance by the rising of the tower arches across the centre, and by the grand open timber roof, in construction not entirely unlike that to the monastery, already described. It was, however, both richer and larger, as will be seen by the sketch section, while it possessed a most exceptional feature in the form of a trussed support to the ridge, like a double trellis girder in timber, which extended the whole length of the building, binding it longitudinally though greatly adding to the weight. The scantlings of the oak tie-beams, 18 in. x 15 in., with a span of nearly 38 feet, will be noticed; and so will the fourteenth century character of the mouldings wrought upon them at their junction with the brackets, though the Renaissance carving at the foot of some of the wall pieces, bearing date of the period of the Spanish occupation of the country, may indicate that repairs were undertaken then or possibly more



LA CONCIERGERIE, YPRES.

likely that a carver at that time set himself to enrich the older work.

It is a wonderful indication of the trade of Ypres that such an enormous room should have been needed for the annual cloth fair in the early part of the fourteenth century.

The Nieuwercke, or Hotel de Ville, containing the municipal offices, which stood at the east end of the Cloth Hall, facing the Grande Place, was built about 1620, it is supposed from plans made in 1575 by John Sporeman, an architect of Ghent. At any rate it was in the style of the Spanish Renaissance, light and picturesque enough, and an excellent foil to the severe Cloth Hall, but far from good in detail.

There must have been much small building, or at any rate of reparation work done at Ypres at about that date, for many an older front of cut brickwork, with four centred pointed arches to the window heads and stepped gables with curiously twisted finials, has had introduced into it somewhere a rectangular Renaissance window, often displaying the shell ornament conspicuously and with hopeless lack of any sense of balance.

Ypres has now fallen from its high estate and this sort of thing was only to be expected. It had received its first serious blow in 1383 when it was besieged by English troops acting in concert with the men of Ghent, the whole of the populous suburbs being destroyed. The cloth trade declined; it ceased to be the commercial metropolis of Flanders, but for the whole of another hundred years and longer it still remained a place of consequence. Then came the troubles of the Spanish occupation and it was sacked in 1566, 1578 and again in 1584, being reduced to a community of 5,000 souls. Then for two whole centuries it figured constantly in history as the scene of sieges, bombardments and captures, followed invariably by pillage and ruinous taxation, so that the wonder is that anything remained of its ancient glories. Yet, till quite recently, a fourteenth century timber house was standing, while the front of another had been re-erected within the great room of the Cloth Hall; and twisted gables, in wood and plaster,

of the time of the Spaniards, contemporaneous with the English Elizabethan work and somewhat similar thereto, were not uncommon, as exemplified in the house known as the *Conciergerie*.

Another significant record of that important epoch existed at Ypres, and may



SHOP FRONT OF CUT BRICKWORK, YPRES.

possibly still be there, in the Museum. Philip II of Spain, launching his Armada against England and claiming the English throne from Queen Elizabeth as the husband of her predecessor, Mary, whom he had married as a child, had taken his bride's wedding chest to Flanders, ready for transport across the narrow seas as soon as his Armada should succeed. It failed, as all know, and the chest remained in Flanders and found its way to the Museum at Ypres.

Again Ypres has suffered devastation, more complete than any in its history of trouble, except that it has not actually been occupied by enemies; and some day we may confidently hope that it may rise again to at least a reasonable prosperity and accompanying architectural importance.



ANTIQUE URN—GARDEN OF RUSSELL A.
ALGER, JR., ESQ., DETROIT, MICHIGAN.



PERGOLA—GARDEN OF CHARLES W. HUBBARD, ESQ., WESTON, MASS.
Olmsted Brothers, Landscape Architects.

RECENT ASPECTS OF GARDEN DESIGN

BY HAROLD D. EBERLEIN



FROM a critical examination of the results of modern garden design may be learned many a valuable lesson. What is of greater and more specific import, if we are alert to apply the principles to be deduced from such a discriminating survey of the subject, we can scarcely fail to arrive at an attitude that may readily be translated, through well considered choice, into wisely constructive action.

Garden planning is both an art and a science and has ever been regarded by the more thoughtful as a worthy object of serious and sober endeavor. As such it is based on certain fundamental principles and it is absolutely essential that these principles be kept always in mind as a safeguard and check to ensure sanity of design and execution. No more illuminating instances of the application

of these principles can be adduced than the work accomplished within several decades past by the foremost designers of gardens in America. At the same time, it will be well to direct attention to certain aspects of garden design both past and present in England, whence so many of our own garden traditions are derived, and afford grounds of comparison with the best of contemporary British achievement.

To understand the rationale of garden making, it is necessary at the very outset to recognize the two elemental purposes for which gardens were first made and for the fulfillment of one or the other or both of which they are still contrived. Those two elemental purposes are utility on the one hand and pleasure or adornment on the other. We must keep account of both if we would

follow intelligently the development of garden planning and fully appreciate modern aims and performances, in the light of history, as the results of an orderly evolution from worthy antecedents. The ancestor of our modern garden was designed in its "utility" capacity as a proper place for the cultivation of fruits, the raising of vegetables requiring protection and careful culture, such as were not wont to be sown in bulk as field crops, and the growing of sundry herbs and simples. In other words, the garden in its utility capacity was a kitchen garden. In its capacity as a place for pleasure, adornment, outdoor relaxation and the raising of plants and flowers for the gratification to be gained from their beauty or perfume, the ancestor of the modern garden was also a highly important institution. Indeed, in Tudor and Stuart days people were accustomed to spend a great deal more time in their gardens than did succeeding generations and it is only within recent years that we have regained an equal love and practice of garden life. How fully some of our forebears used their gardens may be gathered from what we read of Sir Thomas More's garden in Southwark, where, on Sunday afternoons, were wont to gather and walk to and fro, notable persons come to see the great Lord Chancellor, along with belles and beaux arrayed in brave attire, to listen to the music and see the strange animals and birds, of which Sir Thomas had a small menagerie, being the gifts of mariners and travellers from far distant lands. Other historic gardens were nearly as famous and quite as fully used as that of the author of "Utopia."

The dual functions of the garden for utility and pleasure were closely blended in a way that may seem a trifle incongruous to some of us. In many instances it would be hard to say just where the boundary line was to be drawn. The growing of simples seems to have formed a kind of connecting link, for at one time it was the custom to cultivate various plants for their medicinal or domestically utilitarian properties which we now raise merely for their decorative value. Among such, by way

of example, may be mentioned *digitalis* and the marigold, the dried petals of the latter being used both to make a dye and as a flavor and coloring matter for soup. In whatever way the prosaic and ornamental functions of the garden may originally have been joined, the complete union was to be found in old English and Dutch cottage gardens and also in some gardens of greater extent and pretense where fruits and shrubs, vegetables and flowers, were grown together in a kind of promiscuous democracy. However crude their method may have been, the makers of those humble gardens were trying to express a right principle. They were trying to realize, albeit unconsciously, the old Greek ideal of making the useful beautiful and, conversely, the beautiful useful, according to the utilitarian and somewhat material modern standard. We find this same combination, this same intimate connection between kitchen garden and flower garden, existing in many of the finest of our early American gardens. An instance of it occurs at Ury House, Fox Chase, Philadelphia, a part of whose famous old box garden is shown in one of the accompanying illustrations. The vegetable garden with its beds edged with box of nearly two centuries' growth, is just across a box-bordered, trellised walk from the flower garden, laid out in all the old-fashioned glory of geometrical devices. This principle of rendering the homely vegetable patch seemly, attractive and dignified by an accompaniment of flowers, fruit bushes and shrubs commingled with its beds is strongly reasserting itself in modern garden planning. It is extremely narrow minded to look with despite upon a vegetable because it is not a flower and condemn it to a hideous and shabby setting. The modern garden designer is keenly alive to this feature and devotes much ingenious effort to making the kitchen garden a help rather than a hindrance to the general scheme. He masks, by judicious planting within its limits, the unavoidable scars and unsightliness incident to certain stages of vegetable-growing. Were this principle not being so strongly reasserted that it demands cognizance,



ANTIQUE GARDEN FURNITURE—GARDEN OF HAROLD McCORMICK, ESQ., LAKE FOREST, ILL.
Charles A. Platt, Architect.



PERGOLA—GARDEN OF WILLIAM MATHER, ESQ., CLEVELAND, OHIO.
Charles A. Platt, Architect.

the foregoing paragraph would have merely antiquarian interest and be devoid of any particular application.

In yet another point a number of modern gardens show a reversion to an ancient precedent and hark back for inspiration to an almost forgotten custom, and people hail with admiration and delight what they deem an agreeable novelty. Reference has been made to the small menagerie in Sir Thomas More's garden. In other private gardens, too, both in England and on the Continent, it was not an unusual thing to find occasional collections of rare birds or small animals. The custom, however, seems to have almost died out and been well nigh forgotten. Now it has been revived again and the maintenance of an aviary of rare and curious birds has been made a feature of both permanent interest and decorative value in one of the gardens illustrated, that at Doylestown, Bucks, Pennsylvania. Although the open air aviary is not shown, it occupies a conspicuous place all along one side of the garden. Another modern garden in which the keeping of exotic birds is made an important feature of interest is that of Mr. Mellen at Stockbridge, Massachusetts. Other instances might be added, but the two already mentioned are sufficient to indicate a modern trend in garden arrangement derived from ancient precedent.

In the gardens selected for the illustration of the present article are to be noted two distinct tendencies which are highly significant and indicative of opposed present-day ideals of garden making. In the instances before us neither tendency is carried to an extreme and, in some cases, notwithstanding the dissimilarity of the several underlying conceptions, we may discern certain devices and methods of treatment common to both schools of design. The two tendencies referred to are, on the one hand, the obvious intent to impart an intimate and even personal character to the garden, stamping it unmistakably as a place created for comfort, privacy and domestic informality, while, on the other, the purposes of formal or semi-formal and wholly impersonal environment or set-

ting for the house have been the chief factors in determining the arrangement. As fairly representative examples of the former category, that is to say, the gardens whose intimate character supplies their dominant note, one may refer especially to the walled garden at Doylestown, and the garden of Charles W. Hubbard, Esq., at Weston, Massachusetts, executed by Olmsted Brothers. As typical of a somewhat more formal and pretentious style of garden planning, designed as an accompaniment to the house or a setting to display it to advantage rather than as an adjunct for the intimate daily pleasure and protected occupancy of the people who live in the house, we may examine the garden of Samuel Vauclain, Esq., at Rosemont, Pennsylvania, by Messrs. Duhring, Okie and Ziegler, or the garden by Olmsted Brothers, illustrated on p. 309. The intimate type of garden seems to be gaining more and more popular favor as American garden ideals tend to coincide more fully with the conception on which it is based. The majority of garden owners are happily getting beyond the stage where they desire gardens planned to impress the approaching stranger by their starched, smug, symmetrical ostentation. At the same time, while the garden of the intimate type is strongly expressive of the best traditions of American life by its well-bred informality, it makes use of not a few material accessories of the distinctly formal garden and in this employment of the same means lies the common ground of both types. The intimate garden, however, uses both architectural and furnishing accessories in an easy and informal way.

The manner of treating the garden plan depends upon the conception of what a garden is and of the purpose for which it exists. Opinions upon this point will inevitably differ among different individuals, but the general trend of sentiment, put into specific words, indicates that the garden of the average house is to be regarded as a necessary adjunct to the structure to give it a proper setting and display its architectural worth to advantage, a spot set apart for the enjoyment of the air and the pleasures of horticul-



PERGOLA—GARDEN OF CHARLES W. HUBBARD, ESQ., WESTON, MASS.
Olmsted Brothers, Landscape Architects.



PERGOLA—GARDEN OF ARTHUR CURTISS JAMES, ESQ., NEWPORT, R. I.
Olmsted Brothers, Landscape Architects.



GAZEBO—GARDEN OF CHARLES W. HUBBARD, ESQ., WESTON,
MASS.
Olmsted Brothers, Landscape Architects.



WALLED COURT AND PERGOLA—GARDEN OF CHARLES W.
HUBBARD, ESQ., WESTON, MASS.
Olmsted Brothers, Landscape Architects.



GAZEBO AND PERGOLA—GARDEN OF CHARLES W. HUBBARD,
ESQ., WESTON, MASS.
Olmsted Brothers, Landscape Architects.



GATEWAY—GARDEN OF ARTHUR CURTISS JAMES, ESQ.,
NEWPORT, R. I.
Olmsted Brothers, Landscape Architects.

ture, a middle ground between the dwelling and the outside world, a guaranty of privacy and protection. From the etymology of the word, "garden" denotes an enclosure and implies the presence of a wall or some protecting barrier. Furthermore, history shows an inseparable association between this enclosure and the cultivation of vegetables, fruits or flowers. As the very basic idea of a garden, therefore, presupposes cultivation and fostering care, it can readily be seen that the evidences of human artifice therein are unavoidable, that it would be impossible to crowd rustic landscape effects within a restricted compass and that the attempt to do so could only be ludicrous. Artifice, then, and at least some measure of formality, however slight, being involved in the creation of a garden, it is eminently fitting and reasonable that an architectural element should be employed to supply the formal frame or background desired and strengthen the tone of unity binding garden and house together. The extent to which architectural gardens and parks must be kept separate will be governed by the exigencies of each case and the architectural tone of the garden will naturally be kept consonant with that of the house. Not only is it interesting to note the success realized in the treatment of many gardens where some measure of formality, in the shape of architectural adjuncts, has been combined with a thoroughly informal scheme of planting, but it is also instructive to mark the reserve and restraint practiced in using only so much architectural equipment as the occasion requires for practical ends and no more. In this moderation lies the cause of the combination's agreeable result, and it is often astonishing to see how rich a variety of effects can be attained by employing only a limited number of features. The accompanying illustrations show how successfully sundry architectural devices have been used in gardens of distinctly intimate and unostentatious type. We need only point to the delightful arrangement of the gazebo or tea-house, of which several views are given, in Mr. Hubbard's garden at Weston, the interesting treatment of the walled pergola and court in

the same garden or the telling touch added by the dovecote in Mrs. Riddle's garden at Glen Riddle, Pennsylvania, a creditable piece of garden designing executed by Messrs. Duhring and Howe.

Allusion has been made to the conception of a garden as a place of privacy. In this view of the garden, making it virtually an out-of-doors extension of the house, we are rapidly coming to coincide with our British contemporaries, to whom the bold publicity of so many American gardens is utterly abhorrent. If there is to be any real privacy, the garden enclosure must be of such character that it will be a protection. It must either be an exceedingly thick hedge or a wall and of a suitable height. A wall to enclose a garden, either wholly or in part, emphasizes the architectural bond of relationship with the house more strongly, perhaps, than any other one feature. At the same time, it affords numerous and varied opportunities for interesting treatment, as the reader may judge from the illustrations of the walled gardens at Doylestown and elsewhere. When the walls are not given any distinct architecturally decorative value, "planted" or espaliered for fruit, they at least serve the double purposes of shelter and background or foil for the blooms and foliage near them. If the walled or partly walled or semi-formal garden is really to be lived in and its close relationship to the house bound by a thousand little ties of human occupancy, it must be fitly furnished and equipped for comfort. Otherwise one might as well camp on a wide stretch of lawn in the midst of great plantations of shrubbery, groves of trees and all the other devices of the landscape engineer that go to make up a park, but have no place in a garden. Man naturally seeks to surround himself with articles of comfort and pleasure within easy reach and their presence and orderly arrangement necessarily create at least some slight measure of artifice and formality. A garden, properly arranged with due regard to its intimate relationship with the house, is ready for use by the occupants at any and all times while, to use a landscape, one needs to prepare a picnic equipment. One of our chief troubles in



WELL—GARDEN OF ARTHUR CURTISS JAMES, ESQ., NEWPORT, R. I.
Olmsted Brothers, Landscape Architects.



LONG POOL—GARDEN OF ARTHUR CURTISS JAMES, ESQ., NEWPORT, R. I.
Olmsted Brothers, Landscape Architects.



POOL AND TEA HOUSE—GARDEN OF SAMUEL VAUCLAIN, ESQ., ROSEMONT, PA.
Duhring, Okie & Ziegler, Architects.

garden planning is that we so often fail to make a sufficient distinction between a garden, on the one hand, and its suitability for intimate use in connection with the house, and a park, on the other, with its landscape features. Consequently we sometimes try to have landscaped gardens or gardenesque landscapes, and the combination is incongruous and unsuccessful. To get satisfactory results gardens and parks must be kept separate in execution as well as in conception.

In all the phases of gardens so far noted, whether designed for utility, pleasure, adornment or curious interest, one quality may be clearly discerned—obvious relationship with the houses to which they belong. This relationship is far stronger than it is between some houses of earlier date and their gardens, when pictorial landscape effects were in fashion and attempted on all scales, large and small. Before all else, it is of the last importance that we realize fully the fundamental principle of relationship that ought to exist between the garden and the house. It is only when this relation-

ship has been recognized and conscientiously honored that results have been successful. English gardens laid out in recent years almost invariably show a proper and logical relation to the houses they surround, and in that particular are deserving of special study. A sense of fitness has been observed in their design, and from the resultant quality of felicity we may derive a store of inspiration. The success of a garden depends almost wholly upon this right relation, and where it is absent, no matter how excellent individual parts of the composition may be, the effect of the ensemble is bound to be disappointing if not a total failure. The intimate relationship between the house and its setting exists quite independently of the consideration of natural features or the lie of the land. It consists of the degree of correspondence maintained between the modes of expression made use of in the garden and in the scheme of the house and is susceptible of indicating just as much individuality of character as does the fabric of the structure itself. Over and above the relationship between



DOVE COTE—GARDEN OF MRS. SAMUEL D. RIDDLE, GLEN RIDDLE, PA.
Duhring & Howe, Landscape Architects.



TERRACES—GARDEN OF MRS. SAMUEL D. RIDDLE, GLEN RIDDLE, PA.
Duhring & Howe, Landscape Architects.



PERGOLA AND FOUNTAIN—GARDEN AT DOYLESTOWN, BUCKS, PA.



GRASS WALK AND PLANTED WALL—GARDEN OF DR. GEORGE WOODWARD, KRISHEIM, ST. MARTIN'S, PHILADELPHIA.
Olmsted Brothers, Landscape Architects.



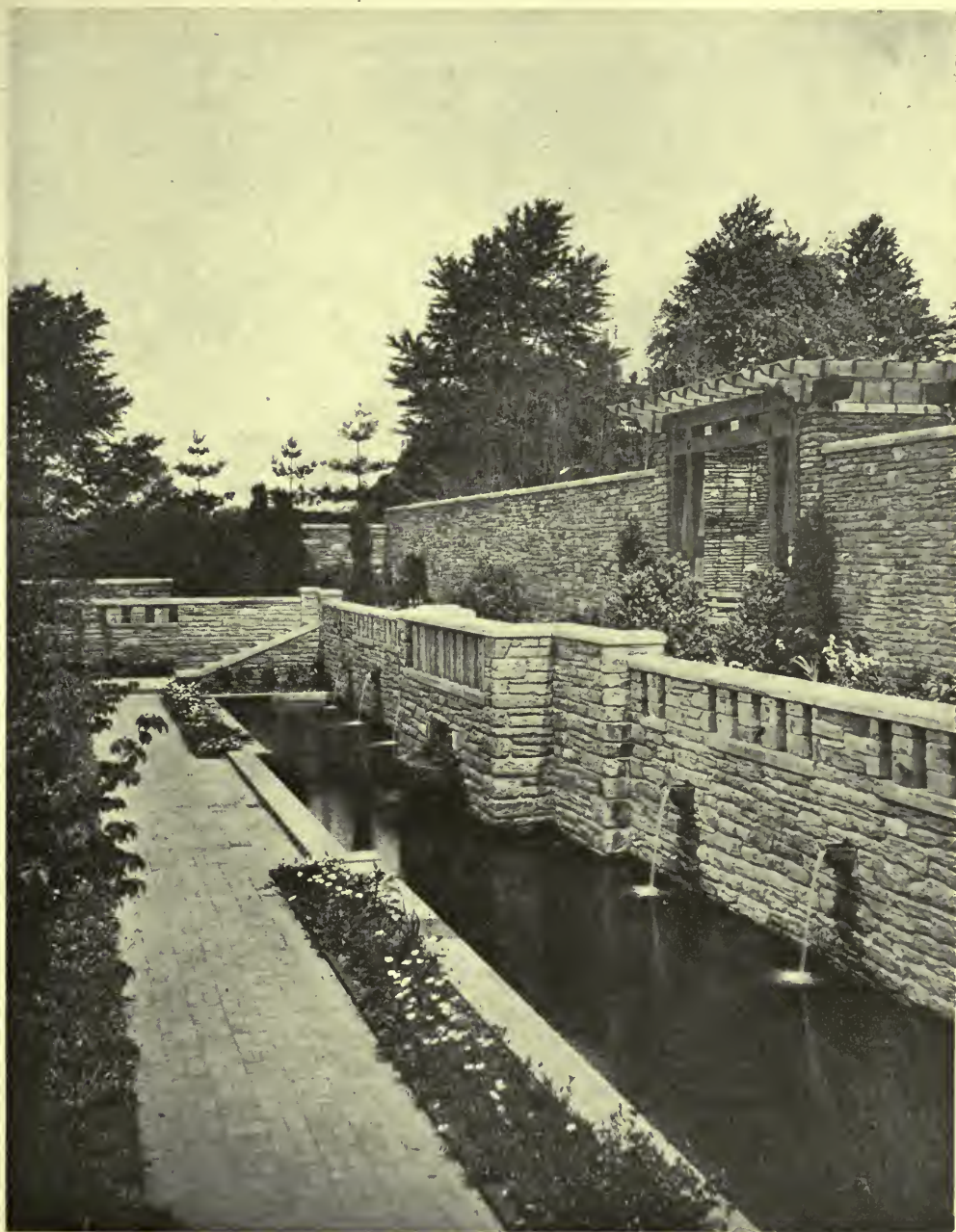
PLANTED WALL—GARDEN OF DR. GEORGE WOODWARD, KRISHEIM, ST. MARTIN'S, PHILADELPHIA.
Olmsted Brothers, Landscape Architects.

the plan of the garden and the style of the house, must be reckoned the inevitable relationship between the garden and the natural features of the land on which it is laid out. The preservation and due balancing of this duality of relationships, while furnishing many perplexing problems, also afford rare opportunities for the display of originality and skill.

The secret of British pre-eminent success in their particular method of dealing with gardens lies largely in making a judicious combination of formal and informal elements. Such men as E. T. Lutyens, Sir Robert Lorimer, Ernest Newton, Reginald Blomfield, Guy Dawber, Blow and Billery, E. Turner Powell and a number of others, whose names might be added to the list, have been singularly fortunate in giving just enough formal or architectural treatment as a setting for gardens, whose general composition is somewhat informal in plan and execution, to establish firmly the unity of the garden and house as one indivisible whole. Many of the modern English gardens designed by the more prominent architects might be characterized as examples of formality in an irregular setting or informality in a formal setting. The designers have not only shown a conscientious regard for the basic relation of garden to house, but they have also preserved an admirable degree of unity and consistency in the management of the garden itself. They have shown a sense of fitness and proportion and have not introduced irrelevant or inappropriate features. If a balustrade, a flight of steps, a pool, a wall fountain, a gazebo, a leaden figure, a sundial, a terminal bust, or any one of a dozen other possibilities—all savoring in greater or less degree of formality—be employed, one may be reasonably sure that there is some logical and often intensely practical reason for having them just where they are placed and that sooner or later that reason will become apparent. We find the same discriminating choice and judicious arrangement in many of our recently planned American gardens and it is gratifying to note that these characteristics are becoming more general among us.

Sometimes one of these features may be used to emphasize a certain desirable view or aspect—witness the low enclosure and the tea-house in the Hubbard garden—to give balance or accentuate proportion, sometimes the motive may be to subserve the demands of convenience and sometimes, we shall find, the purpose is either to disguise and beautify some object which it is neither desirable nor practicable to remove or to overcome some difficulty presented by the natural conditions of the site. Time and again necessity has been made a virtue in this latter respect and, in considering the natural configuration and characteristics of the site preparatory to beginning operations, a large measure of individuality has often been secured by adapting the plan to the peculiarities of the situation instead of sweeping them aside at great expense and much labor to make way for a scheme of tame and unconvincing conventionality. We may, indeed, say that one of the most important factors that has contributed to the great success of the more recent gardens is the systematic practice of the principle of congruity—in other words, this very method of studying conscientiously, first of all, the natural conditions of the ground, the lie of the land and the exposure and then making the garden plans conform as nearly as possible to the requirements thus indicated without attempting drastic alterations.

It would seem to be the part of ordinary common sense to cultivate any natural feature which imparts strong individuality instead of endeavoring to destroy it or tone it down, but despite the obvious propriety and advantage of such a course, it is a matter of almost daily occurrence to see the policy of ruthless levelling in operation with its inevitable destruction of rare opportunities for the display of ingenuity and good taste. In their delightful book on gardens for small houses, Mr. Lawrence Weaver and Miss Jekyll pertinently observe that if the natural features of a garden-site are "emphatic or in any way distinct, they should be carefully maintained and fostered. It is grievous to see, in a place that has some well-defined natural character, that char-



POOL AND JETS—GARDEN OF DR. GEORGE WOODWARD, KRISHEIM, ST. MARTIN'S, PHILADELPHIA. OLMSTED BROTHERS, LANDSCAPE ARCHITECTS.

acter destroyed or stultified, for it is just that quality that is most precious." This side of garden-planning is one of the aspects that needs most encouragement and development among us in America. By following intelligently the course suggested by nature we may be sure of obtaining the most harmonious, dignified and enduringly satisfactory results. In other words, if nature's fullest help is to be gained, she must be courted, not bullied. "Many a site," continue the authors just quoted, "has been vulgarized by a conventionally commonplace treatment," a statement with which most readers familiar with the situation will be disposed to agree.

By a natural sequence of thought, one passes from considering the plan of the garden, with reference to the natural features of the site, to considering the placing of the house itself with reference coincidentally to the site and to the scheme of the garden. In this matter too many of us are slaves of habit. It cannot be denied that we have an unfortunate obsession for placing the house squarely in the middle of the property, no matter what the exposure, no matter what the outlook, no matter what the lie of the land. We are still in the toils of an odious thralldom to the senseless mid-Victorian convention of having a "front approach." A few bold spirits—the time is coming when more will show the same laudable daring—have disregarded meaningless conventions and put the backs of their houses directly upon the road, or at the very corner of their lot, if it suited their purpose to do so and gave them a better chance of making their garden a success. This is exactly what some of the most successful English architects, like Mr. Lutyens, have done time and again and the results have thoroughly justified their defiance of baseless traditions. It is only by showing a proper consideration for the natural features of the location in such cases that we shall arrive at a satisfactory solution. It may be well enough to dress for others, but certainly one's house ought to be built primarily for one's own satisfaction and not for the commendation of an unthinking and con-

vention-ridden public. In this connection it will not be amiss to suggest the propriety of placing a house on the boundary line of the property if conditions call for it so that the garden may stretch away to the south, west and east and have the exposure most favorable to its development.

While it is by no means an unusual thing still to meet with gardens made ostensibly for show and lacking all trace of homelikeness, gardens perpetuating the uninspired fashion of twenty-five or thirty years ago and only one degree better than the depressing "landscape" lawns abounding in cast iron dogs or beasts of the chase, passant, couchant or regardant or the terra-cotta representatives of the Greek or Roman pantheon, disposed as agreeable "surprises" amid island clumps of shrubbery or ranged against backgrounds of obviously artificial "bosky tangle," gardens arranged, in short, with blatant vulgarity, "where everything that money can do to spoil nature" has been done, nevertheless, the general tone of garden design has perceptibly and rapidly changed for the better, thanks to the wholesome leaven of the labors, during the past two decades, of such men as the Olmsted, among landscape gardeners, and, among architects, Charles A. Platt, Wilson Eyre, Little and Browne, McKim, Mead and White and many more who have conscientiously stood for sound principles until the present average excellence of garden-planning has come to pass and popular taste has been tutored to a high measure of appreciation. Although the work of each man bears, in some degree, the impress of his personality, one may readily recognize the presence of traits common to all of them and all of them make their plans with due regard to the comprehensive analogy between architecture and gardening manifested in the correspondences between the several architectural styles and contemporary fashions in garden design. Also, in nearly all of the better work we find the grateful merit of simplicity.

To a consistent devotion to simplicity we doubtless owe it that modern examples of garden-planning have generally escaped the absurdities of formalism



OLD BOX GARDEN—URY HOUSE, FOX CHASE, PHILADELPHIA.

which the gardens of the eighteenth century so often fell into, absurdities that Horace Walpole flayed when he wrote of "canals measured by the line, . . . terraces hoisted aloft, . . . giants, animals, monsters, coats of arms and mottoes, in yew, box and holly" and added that "the compass and square were of more use in plantations than the nurseryman." Where a real, formal treatment has been adopted it has, in most instances, been characterized by a reasonable restraint and freedom from finicky inanities. Whether one likes formal gardens or not, fairness compels the admission that, as architectural constructions they often possess the great merit of consistency in their relation to houses of certain types whose outlines they serve to break and gradually to soften and that they thus form an agreeable "connection with the irregular and unstudied forms of meadow and forest beyond." They are often, in other words, connecting links or middle-grounds between houses and the landscape. While professedly formal gardens not infrequently occupy a considerable extent of ground on large

estates, it often happens that honors are divided and the formal garden limited in space so that more space may be given the development of the informal garden. An excellent example of this arrangement is to be found at "Krisheim," St. Martin's, Philadelphia, illustrated on pp. 313 and 315. In executing this garden the Messrs. Olmsted have confined the formal section to a comparatively limited area adjacent to the north wing of the house and have constructed all the walls, terraces, retaining walls and other architectural features of the native Chestnut Hill stone so that both material and texture of masonry conform to that employed in the house.

In the rest of the estate, which is treated informally, the designers have followed the sound principles of accepting natural features for what they are worth without trying to change them by expensive and usually ill-judged alterations, of using the native material ready at hand and, finally, of using native trees and shrubs, getting excellent effects with them and confining such exotics as may be used to the bounds of the formal gar-

den. Dogwoods and other native trees of a decorative character have been added in the thickets and the open hillside has been covered with a tangle of sweet-briar and honeysuckle where it would be hopeless to have presentable grass. The retaining wall has been built "dry" and planted with a variety of rock plants, some of which are in bloom most of the time. The practice of planting "dry" rock walls has become exceedingly popular within the past few years and must be reckoned one of the most effective devices of modern informal gardening.

At this point it will be appropriate to call attention to the praiseworthy practice, all the time gaining in popularity, of procuring some object or group of objects of unusual artistic merit and making them focal points of interest in the formal garden, whether it be small and walled and intimate in character like the Doylestown garden, with its Florentine fountain, Calabrian oil jar and decorative plaques and medallions set into the wall or whether it be open and extended and meant for the public to gaze upon like the garden shown on p. 309, with its flaring well kerb, wrought iron cover and four exquisite flanking Venetian columns with ornate capitals, or the garden terrace shown on p. 303, with its ancient carved marble seats, pedestals and jars.

One other phase of the modern garden must be adverted to—the treatment to be accorded to the small plot of the house of modest size and particularly the house of either Georgian or Colonial type, which enjoys such general favor.

A degree of formality, or rather, to be strictly accurate, a degree of artificiality or symmetry, is quite compatible with the acceptable treatment of a small garden and it was such formality, tempered with taste and common sense, that the gardens of many of our American Georgian houses displayed, gardens with gravel paths and grass alleys laid out with mathematical precision in geometrical patterns, outlined with box hedges or shut in between box-edged flower borders in which old-fashioned blooms, stately and humble side by side, crowded each other in promiscuous informality within a formal setting. Such is the

box garden of Ury House, Fox Chase Philadelphia, previously alluded to, which has been the pride of its owners for nearly two centuries. Such also are many other modest but stately Georgian gardens in our older Eastern States, cherished intact by their owners with reverently punctilious affection, enduring witnesses of the best gardening traditions of the eighteenth century, their trim exactitude marked here and there by a well-placed marble statue or classic urn, or, perhaps, a sun-dial or flight of balustraded steps—just enough evidences of formality to preserve the tone of unity and relationship between the garden and the house and cement the correspondence between the urbane atmosphere of one and the architectural urbanity of the other.

There is no necessary relationship between size and formality. Many a small garden is successfully formal—the American Georgian examples prove it—while not a few large formal gardens are complete failures. A small garden, within really strait limits, may be rigidly formal and dignified and likewise thoroughly satisfying, much more so, in fact, than some other gardens in the same vein where there has been no hampering limitation of space. From the modest American Georgian gardens, therefore, we may derive not a little present inspiration and learn a lesson in the art of attaining an agreeable unity and fit relationship between the structure and its immediate setting. In view of our present partiality for Georgian domestic architecture for houses both large and small we cannot afford to overlook the manner and plan of our own eighteenth century horticultural achievements, especially since it is obvious that a treatment in some later fashion would have impaired the architectural charm of the house which is always dependent on its immediate environment to appear to the best advantage. In instances where such later gardening fashions have replaced the original treatment, the result has not been reassuring.

Architects are coming more and more to include a scheme for the garden, along with the plan of the house and outbuild-



WALLED GARDEN—HOUSE AT DOYLESTOWN, BUCKS, PA.

ings, in the lay-out of the property prepared for the client, no matter how small the property may be. The practice is logical and sane and based on a realization of the close and necessary relation of the garden to the house and their dependence on each other for the best effects of which each is capable. Sometimes the garden scheme in these renderings is merely a rough, tentative sketch, at others it is worked out in full and careful detail so that little is needed in addition from which to direct further operations. In either case, and whether the architect himself supervises all the minutiae of garden-making and furnishing or entrusts them to a landscape engineer, the growing tendency to regard garden and house as one composition is full of promise for the future. One thing, however, must be kept in mind. No matter how skillfully the architect may design the garden, no matter how conscientiously he may superintend the planting—and many architects, be it remem-

bered, have a wide knowledge of plants and flowers and their habits and colors—the responsibility for the ultimate success and lasting charm rests upon the client. The architect may supply walls and steps, pools and fountains, pergolas, tea-houses, gazebos, exedrae, arbors and a dozen other devices, but unless the client bestows the constant and devoted attention upon the planting which the intimate nature of the garden demands, the result will not be happy. A garden must be coaxed, humored and caressed, not bullied or condemned to cold neglect. There are clients, as architects know only too well, who expect to have a garden planted at the outset and then be kept running with a minimum of attention from a hired gardener. Their own personal interest they completely withhold. Such *laissez-faire* gardening can never be a success and a garden subjected to it will always look cold and starved in spite of all the initial efforts of the architect.



MAIN LOBBY, LOOKING TOWARD OFFICE
LOBBY—HOTEL STATLER, DETROIT, MICH.
GEO. B. POST & SONS, ARCHITECTS.



ASSEMBLY HALL AND ELEVATOR LOBBY.

The Hotel Statler in Detroit *Geo. B. Post & Sons, Architects*

By W. Sydney Wagner



THE recent opening of the Hotel Statler in Detroit, Michigan, has given that city a hotel notable for modernity, completeness, and studied architectural embellishment. It is the third and largest of the very remarkable hotels built, owned and operated by the Hotels Statler Company, and is the second hotel of this company to bear the name of Geo. B. Post and Sons as architects, the first being the Hotel Statler in Cleveland.

To those specially interested in hotel management or construction, a careful examination of the illustrations published herewith will reveal an unusual number of interesting and novel features for efficient and economical service.

Fronting on Grand Circus Park, one of the most beautiful of Detroit's many parks, and bounded on one side by Washington Avenue and on the other by Bagley Avenue, the segmental shape of the

site, added to the exacting requirements of modern hotels of the first class, has resulted in unique features of plan and design.

The building is sixteen stories in height above grade. The first two floors, each of which is mezzanined, are devoted to the large public rooms and entertainment suites with their necessary complement of service units and the like. Above these are eleven guest room floors. Then come two floors devoted to sample display rooms, and there is a servants' dormitory floor immediately under the roof. Below grade are a basement and a sub-basement, containing the laundries, the mechanical plant, store rooms and so on.

While the general architectural treatment of the exterior has followed the lines of the style popularly referred to as "Adam," it has been largely inspired by the Classical and the Italian Renaissance

architecture of the periods beloved by Piranesi, and from which the brothers Adam evolved the style known by their name.

The two lower stories are of buff Indiana limestone resting on a base of granite. The limestone ashlar is laid up in wide horizontal courses, each of the courses being about five feet in height. Texture and contrast are obtained by the use of two-cut-to-the-inch tooling in all of the large stone surfaces, the mouldings and small surfaces being rubbed. The treatment of these two lower stories has been kept severe and simple, the large plain wall surfaces displaying to the best advantage the natural beauty of the limestone and enhancing the stone carving concentrated in the panels and plaques between the pilasters of the second story.

The shaft of the building is of an inexpensive wire cut brick, ranging in color from red almost to black, and laid up with a three-quarter inch joint of grey mortar in English cross bond, which gives a pleasing yet unobtrusive diaper pattern on the wall surfaces.

The three upper stories are of terra cotta and brick, the terra cotta matching the limestone of the lower stories both in color and texture. Here again the principal architectural motif is the Adamesque plaque and ornament of terra cotta inlaid in the brick panels. The cornice above is entirely of terra cotta, and the sky line, already interesting on account of the unusual shape of the building, is further enhanced by the light terra cotta balustrade and the severely classical urns surmounting it.

An interesting and successful feature of the exterior is the graduated chamfering of the corners of the building extending through the entire shaft. This gives to the mass of the building a most appreciable sense of stability and entasis without the necessity of using the expensive method of battering back the entire surfaces of the walls.

In approaching the question of the plan of this hotel, there are three general considerations which must be borne in mind, and which will be found to govern the disposition of practically every unit, both public and service, in the building; and

the success of any hotel depends, ultimately, upon the architects' and owners' thorough understanding of these considerations, and upon their ability to use them to the best advantage in planning and building: First, the arrangement of that part of the house devoted directly to the guest in such manner as to meet absolutely every reasonable demand of his for comfort and convenience; second, the entertainment part of the house, so arranged as to give every convenience for handling affairs of all kinds without interfering with the comfort of the guest, and so flexible that it will properly accommodate the largest as well as smallest function; third, the location and arrangement of the service department of the hotel in such manner that the service to all parts will be complete and direct, and therefore most efficient and economical.

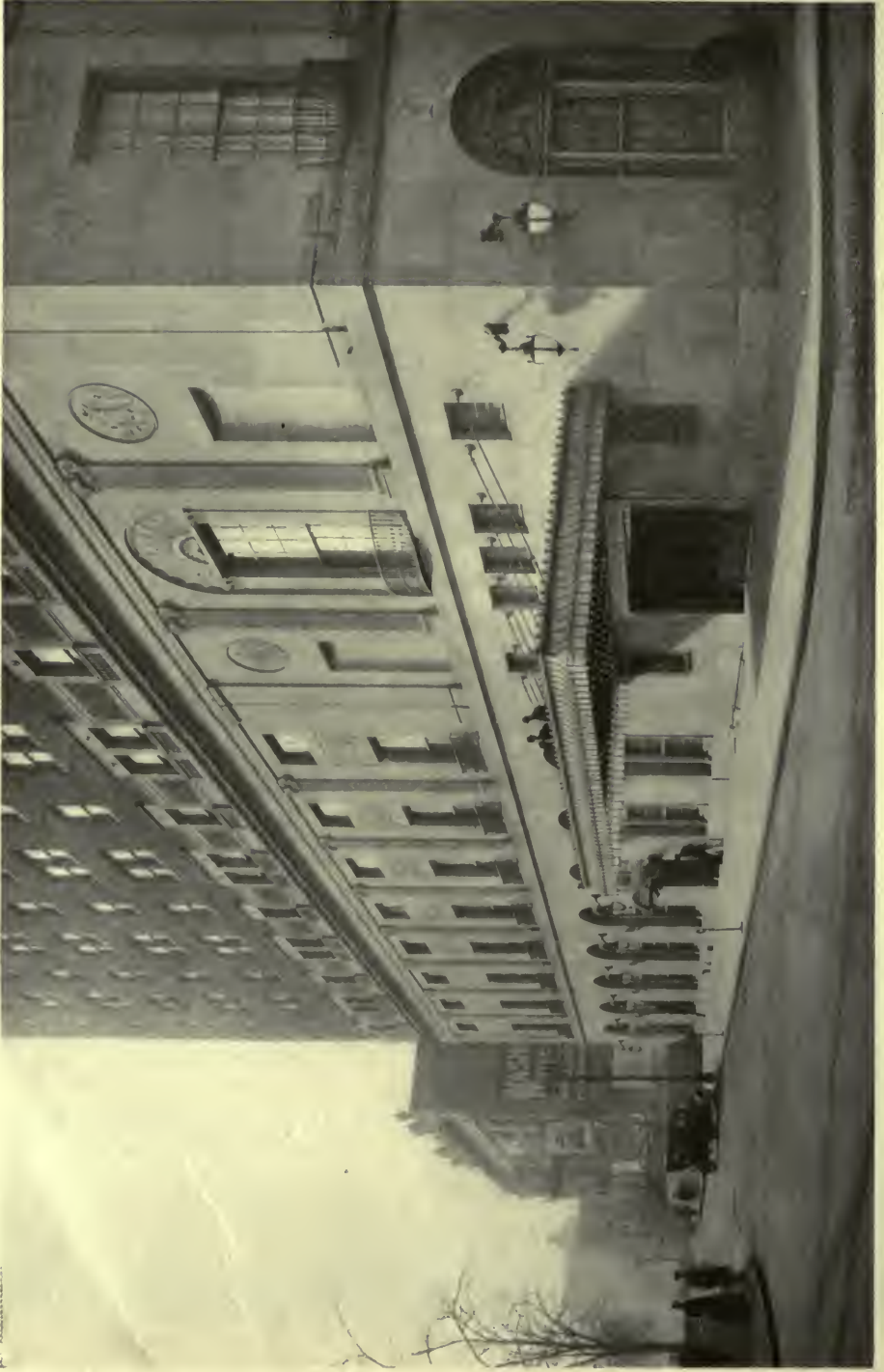
To these considerations it may be well to add a fourth, that of economy of materials and construction. This is such an obvious requirement in any building constructed and operated by the owners to return a fair profit upon their investment that it seems hardly necessary to mention it, yet it is a consideration of prime importance, one that, unfortunately, seems to be only too often disregarded.

In the Hotel Statler the utmost economy possible without detriment to the quality or completeness of the work was demanded, and in consequence the desired architectural effects were obtained by the careful selection and use of inexpensive materials, combined with a thorough study of proportion, detail and color.

The guest arriving at the hotel enters the main lobby at either end, passing through small entrance vestibules, the walls of which are of Botticino marble inlaid with delicate ornament of Port d'Or marble. The main lobby is an imposing room forty-eight feet wide, ninety-two feet long and twenty-four feet high, with a vaulted ornamental plaster ceiling. The walls are of Botticino marble up to the height of the mezzanine balcony, which extends along one side of the room as well as around the office lobby. The ceiling is supported on eight panelled marble piers; and on that



THE HOTEL STATLER, DETROIT, MICH.
GEO. B. POST & SONS, ARCHITECTS.



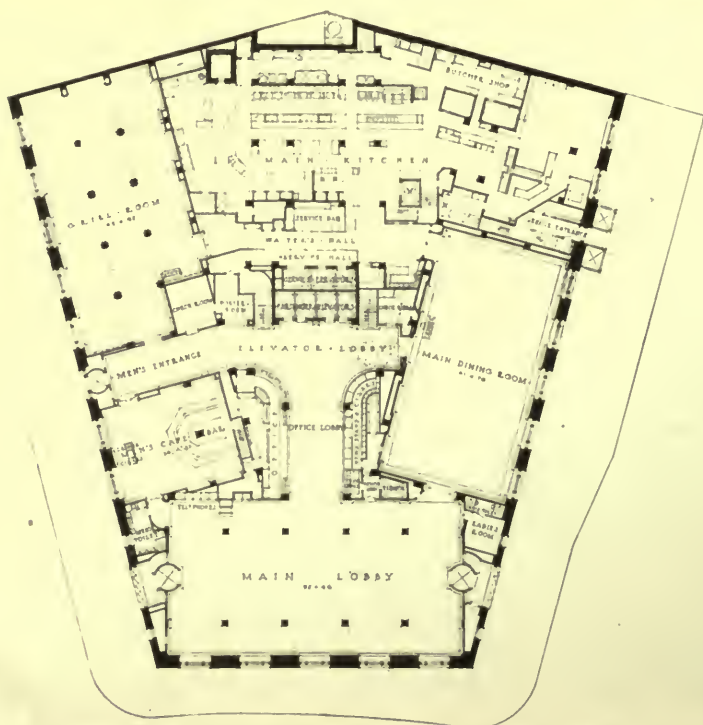
ENTRANCE DETAIL.—HOTEL STATLER, DETROIT,
MICH. GEO. B. POST & SONS, ARCHITECTS.



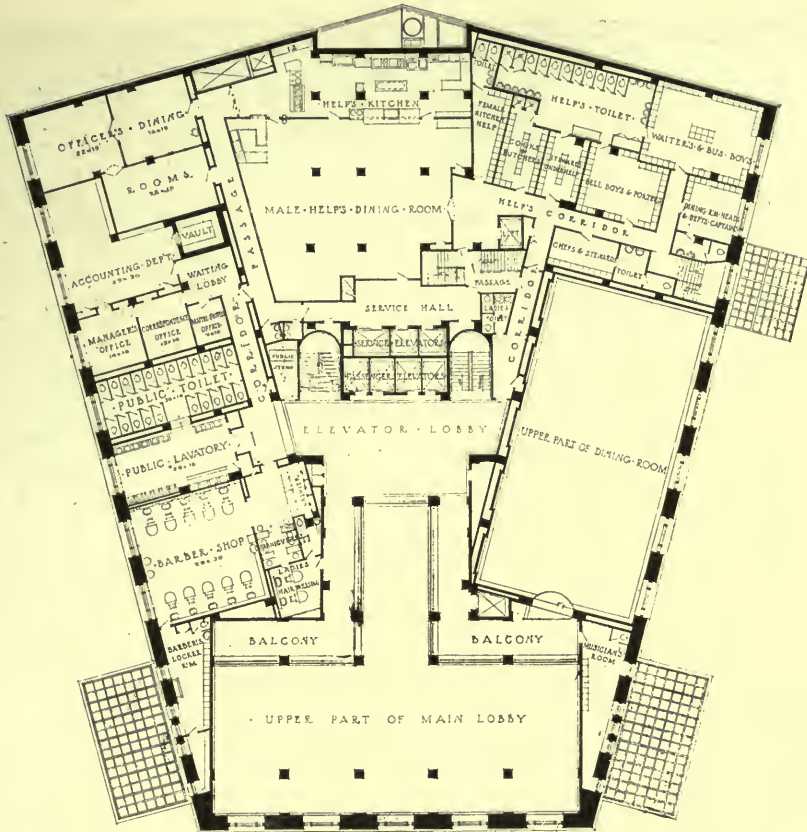
MEN'S ENTRANCE—HOTEL STATLER, DETROIT, MICH. GEO. B. POST & SONS, ARCHITECTS.



MEN'S CAFE—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



GROUND FLOOR PLAN—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



MEZZANINE FLOOR PLAN—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.

side of the room overlooking Grand Circus Park the furniture and rugs have been so arranged between these piers as to afford comfortable lounging alcoves for guests. The color scheme of the hangings and furnishings of the room is gray and blue, and this color scheme is recalled also in the decoration of the plaster ceiling.

Opening from the main lobby, and similar to it in treatment and decorations, is the office lobby, containing on one side the hotel office, with its complete equipment of room racks, cashiers' cages, safety deposit boxes and the like, and on the opposite side the telegraph office, and the cigar, news, and souvenir counters.

Proceeding from the office lobby, the guest finds himself in the elevator lobby, where are located the four high-speed passenger elevators, the check room and

the porters' office. A special men's entrance and exit for the convenience of the house guests is provided by means of a third doorway to Washington Avenue.

Opening directly from the elevator lobby and men's entrance are the main dining room, the grill room and the men's cafe, of which the main dining room and men's cafe are in direct communication with the main lobby.

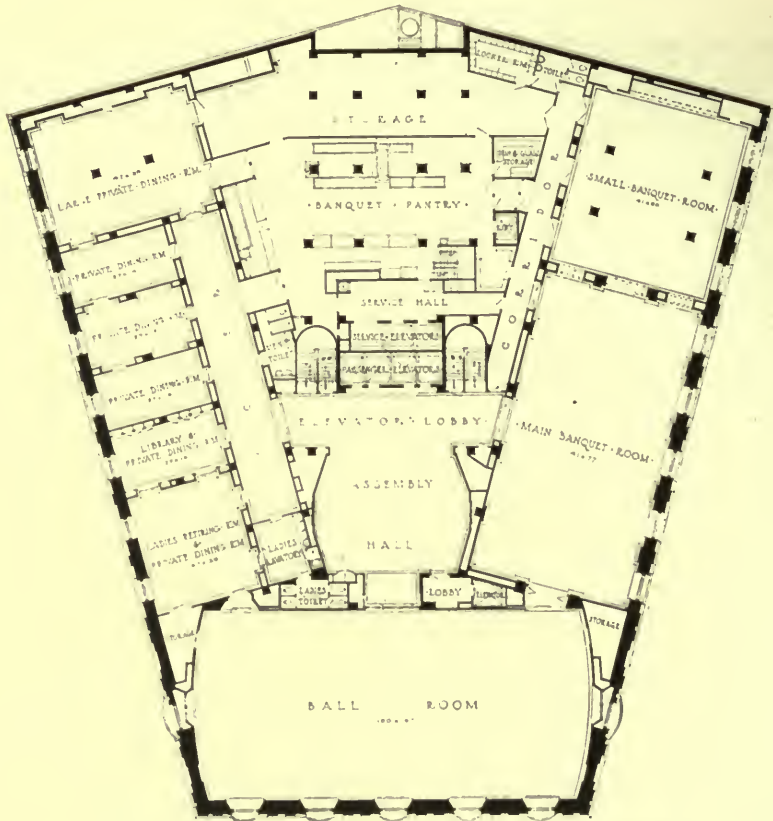
The main dining room faces on Bagley Avenue and has a flat ornamental plaster ceiling and plaster walls and pilasters decorated in gray and green. The walls are protected by a low wainscoting of Botticino marble. This room, although large in size, and with its floor space unobstructed by columns, has been so decorated and furnished as to be comfortable and informal. There is none of the feeling of stiff formality which chills and



MAIN LOBBY—HOTEL STATLER, DETROIT.
MICH. GEO. B. POST & SONS, ARCHITECTS.



MAIN DINING ROOM - HOTEL
STATLER, DETROIT, MICH. GEO.
B. POST & SONS, ARCHITECTS.



FIRST FLOOR PLAN—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.

repulses the average guest and oppresses him throughout the entire meal.

The grill room and the men's cafe are both in that style of architecture which at present is the accepted type for a "man's room," the Elizabethan, with its characteristic antique ornamental plaster ceilings and with walls panelled for their full height in quartered oak. The carving in the base and cornice is enriched by the introduction of ebony inlay. In the richly colored window draperies and furniture coverings, in the deep-toned portraits on the walls, and in the sparkle of the antique silver lighting fixtures, are found those notes of color so necessary to the proper finish of a room of this type.

The mezzanine balcony, which overlooks both the main lobby and the office lobby, provides additional lounging space, and is connected with pantries giving the

necessary service facilities for afternoon tea. At one end of this balcony, between the lobby and the main dining room and opening into both, is the musicians' balcony, one orchestra thus being capable of serving for both rooms.

A special banquet elevator, opening from the main lobby and situated adjacent to the carriage entrance, is for the use of residents of the city attending balls and banquets. It serves as still another means of entrance and exit for the assembly hall, on the first floor, which is accessible by the main passenger elevators and by the two broad marble staircases situated on either side of the elevator enclosure.

The first floor is devoted exclusively to the entertainment of guests and provides unusual facilities for balls, conventions and private dinners. Opening from the elevator lobby and assembly hall, which



THE BALL ROOM—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



A CORNER OF THE BALL ROOM—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



A CORNER OF THE MAIN BANQUET ROOM—HOTEL STATLER, DETROIT, MICH.
GEO. B. POST & SONS, ARCHITECTS.



MAIN BANQUET ROOM—HOTEL
STATLER, DETROIT, MICH. GEO.
B. POST & SONS, ARCHITECTS.



LARGE PRIVATE DINING ROOM—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



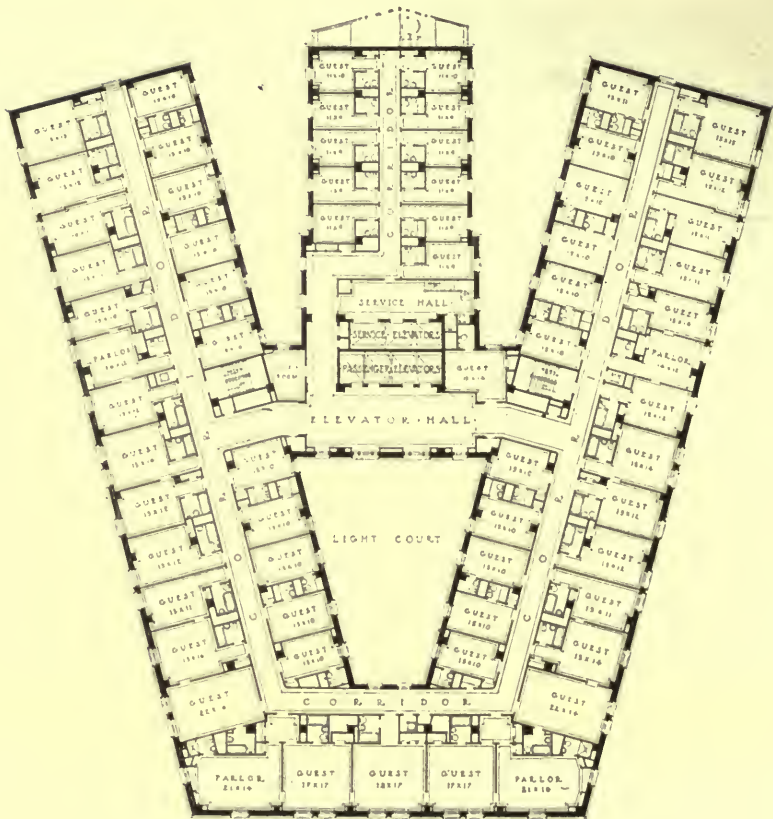
SMALL PRIVATE DINING ROOM—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



LADIES' PARLOR AND RETIRING ROOM—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



LIBRARY—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.



TYPICAL FLOOR PLAN—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.

are provided with ample checking facilities, are the ball room, banquet rooms, and various-sized small private dining rooms, all so arranged that they can be united into suites; if occasion arises, the entire floor can be utilized for an extra large affair. The ball room, main banquet room, and small banquet room are provided with maple floors for dancing, and the pantries are so arranged that every room on this floor, including the ball room, has dining service.

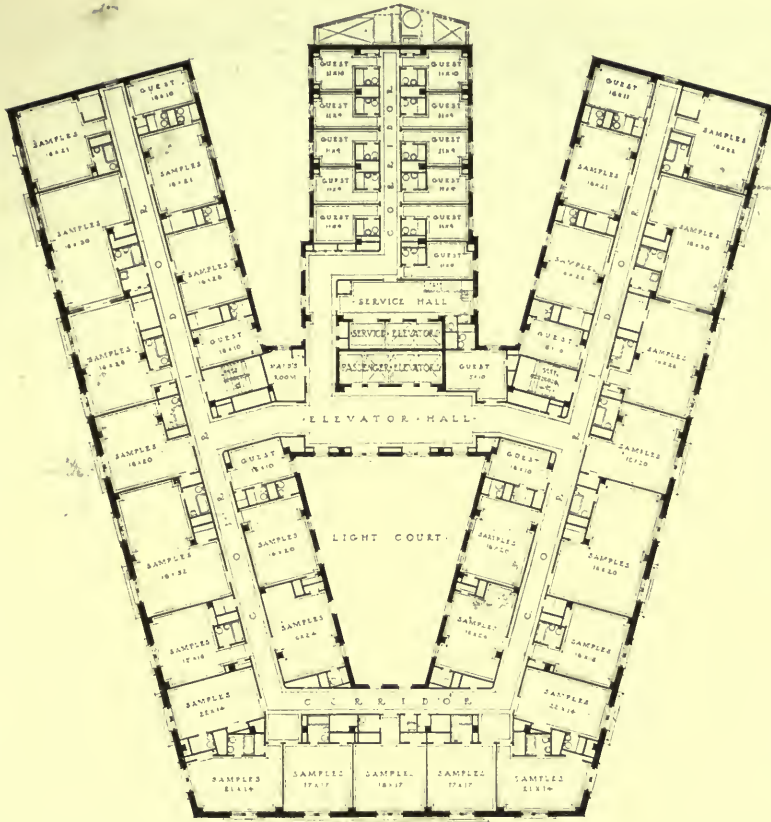
The ball room extends across the entire Park front of the building, and is a finely lighted room, forty-seven feet in width by one hundred feet in length, with its magnificent expanse of dance floor entirely free of columns. The room is Adam in treatment, the key note being dignity and simplicity.

The plain wall surfaces are broken only by the tall fluted pilasters support-

ing an ornamental plaster cornice and a segmental vaulted plaster ceiling decorated in low relief. Ivory and oyster shell gray are the prevailing tones of the walls and ceiling, and the window hangings and furniture coverings are rose damask; the scheme as a whole acting as an excellent background for the costumes and jewels to be seen at formal affairs.

The decorative scheme throughout the hotel has been based upon the assumption that the architectural and decorative treatment of a room should always be so designed that it will provide with its furnishings a refined background for the people using it, and that there is never any justification for that type of over-decorated, garishly furnished room where the only purpose served by the human being is to give it scale.

Two excellent "background" rooms on the first floor are the ladies' retiring



PLAN OF THIRTEENTH AND FOURTEENTH FLOORS—HOTEL STATLER, DETROIT, MICH.
Geo. B. Post & Sons, Architects.

room, which opens from the ball room, and the library adjoining it. The ladies' retiring room is a finely proportioned room with gray panelled walls and is furnished in the Chinese Chippendale period. The library is furnished in oak, with a ceiling of dull antique gold. This room contains a carefully selected library of some two thousand volumes for the use of guests, and a hurried glance at some of the book titles and a few moments' relaxation in one of the comfortable English chairs with its reading lamp close by convince one that this room will be one of the most used and homelike in the hotel.

In addition to the other private dining rooms on this floor there is a large private dining room in the period of Henry II, with an interesting ceiling in gray antique oak decorated with polychrome ornament.

The main banquet room and small banquet room are of the same general style as the ball room. Both the banquet room and the ball room are provided with musicians' balconies, and the wide doorway between the two rooms is provided with two sets of doors so that music may be played in both rooms simultaneously without interfering.

In the planning, equipment, and furnishing of the bed room floors, the guest will find the highest development of the Statler service, which is so striking a feature of the Cleveland and Buffalo hotels of the same name.

There are eight hundred guest rooms in the greatest variety of sizes and furnishings. The majority of the rooms are of moderate size. All rooms are easily accessible from the passenger elevators located in the center of the building and opening into a lobby that receives



PARLOR OF A SUITE-HOTEL
STATLER, DETROIT, MICH. GEO.

plenty of daylight. Directly back of the passenger elevators are the service elevators and service hall, and in close proximity is the maids' room. Thus the focal point of the floor service is located as centrally as are the passenger elevators, assuring prompt and economical service for the entire floor.

Each bedroom is provided with a private bathroom, running ice-water, thermostatic heat control, telephone, etc. An interesting instance of the thoroughness with which the comfort of the guest has been considered is the pincushion found on every dresser, and which holds needles, pins, thread, buttons of assorted sizes, and even hooks and eyes.

The bathrooms are ventilated by a system of forced ventilation, and between every two bathrooms is a vent and pipe shaft containing all of the supply, waste, vent, steam and other piping, besides the valves controlling the bathroom fixtures. This shaft is accessible from every bathroom, and is large enough to admit a workman, thus insuring quick and economical repair of all piping.

The thirteenth and fourteenth floors are divided into large rooms for the display of samples, and these rooms have been fitted with the disappearing wall type of bed, which is concealed in a closet when not in use. This allows of one room doing double service, as bed room and display room, thereby saving the salesman the added cost and inconvenience of engaging two rooms.

It is, of course, a simple matter to give good service to the guest if the cost of operation be disregarded; and it is also a simple matter to operate cheaply by giving the guests no service. But it is quite a trick to give complete service and at the same time maintain economical operation.

Accordingly, the service parts of the house have been so planned and equipped that the corps of trained employees using it will be able to give complete and economical service. This was considered of so great importance that valuable ground floor space with street frontage on Bag-

ley Avenue was devoted to the kitchens and the service entrance.

The location of the kitchen on this floor, and between the main dining room and the grill room, assures both rooms perfect "hot" service. The kitchen is so arranged that all food leaving it, whether going to the dining rooms on the ground floor, to the bedrooms upstairs by way of the service elevators, or by stairway or lift to the mezzanine and first floor pantries, must pass by and be checked at the checker's desk located at the unique entrance and exit.

The service entrance on Bagley Avenue contains an office for the checker and timekeeper, who controls the coming and going of all employees and materials.

This entrance is entirely cut off from the remainder of the ground floor, all supplies passing into the basement by way of the sidewalk lifts, and being distributed there to the various storerooms or sent to the floors above by the service elevators. Employees go by stairways, first to their locker rooms in the basement or on the mezzanine, and then to their various departments.

The basement is free of any room for the use of the public, as the barber shop, and men's toilet rooms and washroom, usually to be found tucked away in the basement, are here located on the ground floor mezzanine, thus insuring unusually good light and air, as well as adding greatly to their accessibility.

On this mezzanine is also located that service department, and a very important one it is, to which the public and service have access: the manager's office with its accounting department, public waiting lobby, and the like.

This department is in constant touch by telephones, telautographs and pneumatic tubes with every unit of the exceedingly complex organization necessary to run this most modern of American hotels. It must so control and guide the activities of the various departments and its hundreds of employees that to the guest it will seem as simple, as efficient, and as noiseless in operation as the service of a small, well-ordered household.



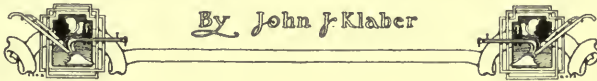
ENTRANCE TO FARMER'S COTTAGE—ESTATE
OF ADOLPH MOLLENHAUER, ESQ., BAY SHORE,
L. I. ALFRED HOPKINS, ARCHITECT.



FARMER'S COTTAGE—ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I.
Alfred Hopkins, Architect.

THE GROUPING OF FARM BUILDINGS EXAMPLES FROM THE WORK OF ALFRED HOPKINS

By John J. Klaber



FARM buildings, until a very recent period, were planned, almost universally, with little regard for scientific arrangement, and none for architectural treatment. The scientific aspect has come to be seriously considered as a result of the researches of the national and state Departments of Agriculture, while the architectural improvement to be noticed during the last few years has been due to the growth of the gentleman farmer, who, deriving his main income from other sources, was in a position to allow himself, in the design of his buildings, a more generous outlay than was possible for the farmer whose sole revenue was derived from agriculture. We find, consequently, that the newer farm buildings excel the older, not only from a decorative standpoint, but from a practical standpoint as well. The labor of farm work has been simplified, the

sanitation is greatly improved, and the products of the farm are of better quality, particularly in the matter of the purity of milk, that most vital point in modern sanitary reform.

To this improvement no architect has contributed more than Mr. Alfred Hopkins. While he has not devoted himself exclusively to farm building design, he has, to some extent, specialized in this class of work, and in many cases he has been called upon to design farm buildings on estates where the residences were the work of other architects. He has also written extensively on this subject, and his book, "Modern Farm Buildings," is one of the leading works on this phase of architecture.

The considerations to be taken into account in planning a farm group are both practical and artistic. From the practical side, and particularly as re-



FARM BUILDINGS—ESTATE OF HENRY M. TILFORD, ESQ., MONROE, N. Y.
Alfred Hopkins, Architect.

gards milk production, the problem of cleanliness is paramount. It is this that dictates the isolation of the dairy, the planning of the stables, and the details of much of the interior treatment. Dust and flies, the two great conveyers of microbes, are the chief enemies to be excluded. Hence the adoption, in the best recent work, of a type of interior finish that can be thoroughly washed, with floors usually of concrete, walls and ceilings of hard plaster in place of the wood finish formerly prevalent. Hence the elimination of interior mouldings and trim, which would form lodging places for dust. Hence, also, the removal of the hay storage from its traditional loft over the stables, thus eliminating the infiltration of dust, as well as the pollution of the hay by the foul air arising from below. These details form the subject of a volume, and cannot be fully developed in this article, but a brief reference to them is necessary, as they determine, to a great extent, the grouping of the various buildings.

Where the hay used is produced on the

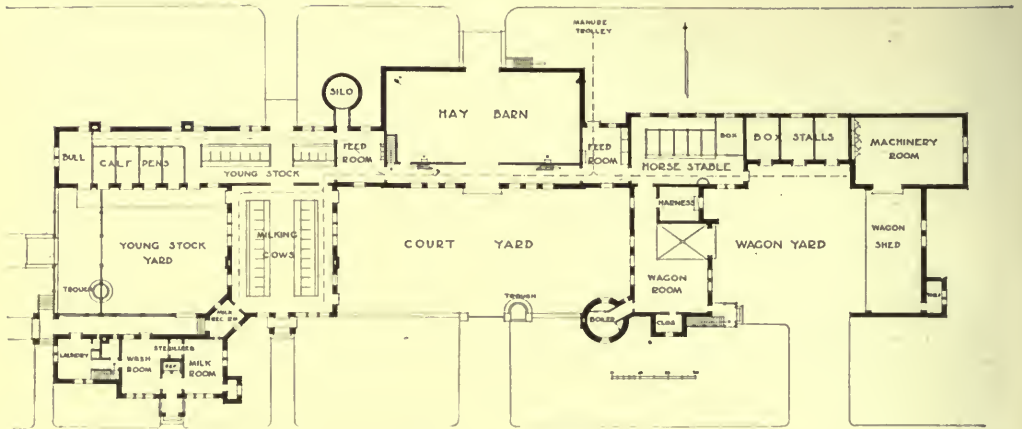
farm itself, and not brought in from the outside—although this latter method is not infrequent—its bulk is necessarily so considerable that the hay barn becomes the largest building of the group. The separation of the horses from the cattle then leads to a typical plan in which the hay barn becomes the center, with two wings of varying importance balancing each other. An excellent example of this type is the group of buildings designed by Mr. Hopkins for the estate of Mr. Henry M. Tilford, at Monroe, N. Y. Here the hay barn occupies the central position, and its location at the extreme north of the plan shelters the central court, used as a cow yard, from the cold north winds, and leaves it open to the rays of the sun. In the right wing are the horse stables, with five ordinary stalls and four box stalls. Adjacent are the harness and wagon rooms, opening on a second court, around which are also grouped the machinery and tool rooms, and a shed for the rougher farm wagons. Above the wagon room are some living rooms for the men, reached



DAIRY—ESTATE OF HENRY M. TILFORD, ESQ., MONROE, N. Y.
Alfred Hopkins, Architect.



FARM BUILDINGS—ESTATE OF HENRY M. TILFORD, ESQ., MONROE, N. Y.
Alfred Hopkins, Architect.



PLAN OF FARM BUILDINGS—ESTATE OF HENRY M. TILFORD, ESQ., MONROE, N. Y.
Alfred Hopkins, Architect.

by an outside staircase. The adjoining tower is used as a boiler room, while its summit accommodates a pigeon house, a picturesque feature that Mr. Hopkins has frequently introduced into his designs.

This part of the group is connected with the hay barn by a feed room, and a similar room connects with the other wing, and also with the adjoining silo. The left wing is divided into two main parts, one for the milking cows, the other for the young stock, the calves, and the bull. A court enclosed by these two buildings and the dairy, but open to the west, is used as a yard for the young stock, while the bull has a smaller portion, fenced off at the end.

The dairy is more closely connected with the cow barn than was formerly considered good practice. However, if proper standards of cleanliness are maintained, this should not be a serious detriment, while it certainly facilitates the work of the farm. The plan of the dairy is relatively simple, consisting only of a milk receiving room, a milk room, wash room and laundry, together with a sterilizer and a refrigerator. This is ample for the usual requirements of a private farm of considerable size, although a commercial plant requires a more complete installation.

The materials used for the exterior of these buildings are rough local stone and shingles, the former composing the larger

part of the walls. The general treatment is characterized by the simplicity appropriate to a structure of this nature, the architectural effect being obtained almost entirely by the differentiation of the various buildings composing the group. No attempt has been made to secure a rigid symmetry, the effect being rather a picturesque balancing of masses, each treated as simply and directly as possible. The amount of applied decoration, in fact, has been reduced to a negligible quantity.

In the buildings on the estate of Mr. C. V. Brokaw, at Glen Cove, L. I., the accommodation for both cows and horses is considerably less than in the preceding example. Here a single feed room is used, located between the two stables, and the hay loft is placed above the wagon house, forming the dominating mass on the axis of the nearly symmetrical courtyard. The arrangement of the wagon shed and machinery room is similar to that above described, and the tool room is located at the entrance to the court, balancing the calf pens. The cow yard is placed to one side, adjacent to the cow barn. The dairy, placed as in the Tilford group, is smaller and simpler in arrangement, practically all the work being done in a single room. Adjacent to it, although not directly connecting, is the farmer's cottage. The yard lying between the cottage and the cow stables is used for the service of the latter. In its center is



MEN'S QUARTERS, FARM BUILDINGS—ESTATE OF HENRY M. TILFORD, ESQ., MONROE, N. Y.
Alfred Hopkins, Architect.

a watering trough, above which has been constructed a circular corncrib, supported by four brick posts.

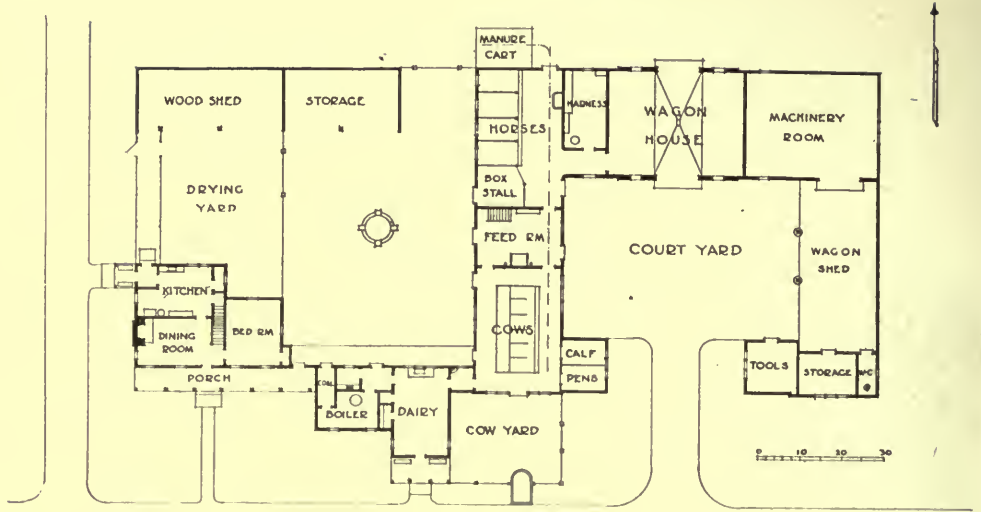
The effect of this group is very different from the preceding one, due principally to the use of clapboards as the material of the walls, and of detail of a generally Colonial or Georgian character. The buildings are low and rambling, the only conspicuous exception being the hay barn, with its cupola used as a ventilator and clock tower. The essential character of a hay barn is well expressed by the great central door with its beam and hoist, and by the louvers for additional ventilation. The farmer's cottage is a pleasing bit of domestic architecture, and the few ornamental details are excellently studied in the style adopted, which Mr. Hopkins has used for most of his work on Long Island, in conformity with the houses of similar character that are so frequent in that locality.

The south side of this group of buildings faces on a large vegetable garden, on the opposite side of which is the chicken house. This is of about the same length

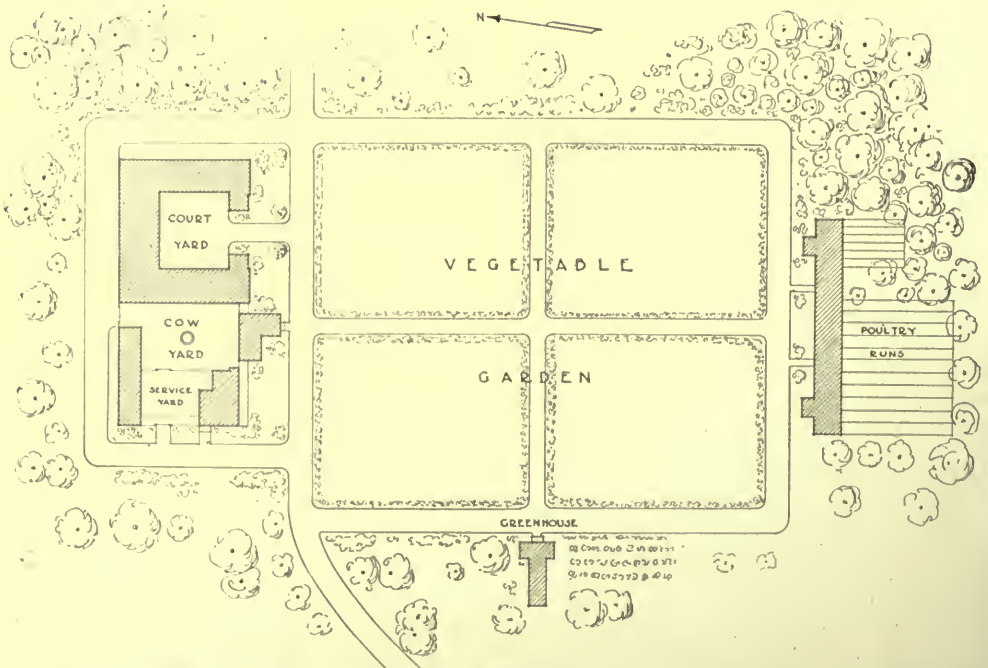
as the main farm group—exclusive of the farmer's cottage—and is treated in a similar manner, though with slightly greater simplicity. The north side, facing the other buildings, is decorated with a simple but attractive arbor of trellis work, while on the south side are the runs for the poultry. This side of the building is very open, with skylights in the roof so as to give the greatest possible amount of sunlight, while the north side has only such openings as are necessary for ventilation. The design of the entire building has been studied with a view to the greatest possible efficiency and convenience.

In the farm buildings of Mr. Adolph Mollenhauer, at Bay Shore, L. I., the chicken house is combined with the other farm buildings, in a single group. Here, again, the buildings are arranged on the three sides of a court, but the orientation is different, and has produced a different distribution of the various parts.

The chicken houses face the south, as on the Brokaw estate, and their runs are similarly arranged, although the inter-



PLAN OF FARM BUILDINGS AND FARMER'S COTTAGE—ESTATE OF C. V. BROKAW, ESQ.,
 GLEN COVE, L. I.
 Alfred Hopkins, Architect.



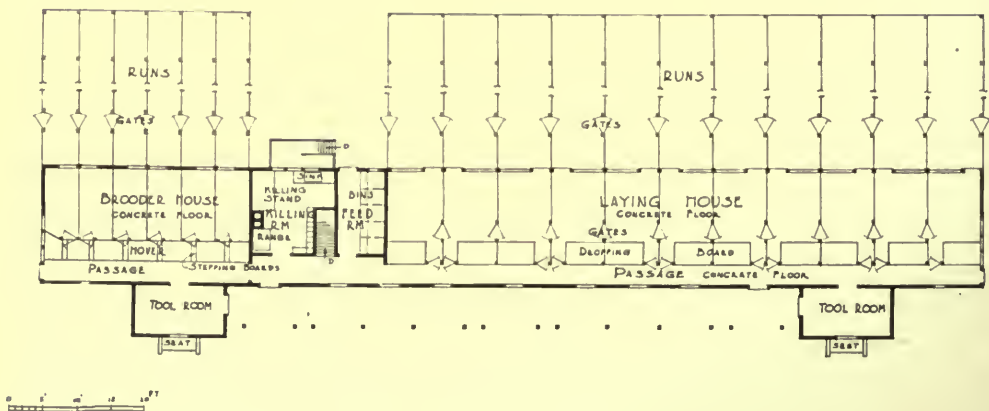
GROUP PLAN OF FARM BUILDINGS AND VEGETABLE GARDEN—ESTATE OF C. V. BROKAW,
 ESQ., GLEN COVE, L. I.
 Alfred Hopkins, Architect.



FARM BUILDINGS AND FARMER'S COTTAGE—ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I.
Alfred Hopkins, Architect.



FARM BUILDINGS AND FARMER'S COTTAGE—ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I.
Alfred Hopkins, Architect.



VIEW AND PLAN OF POULTRY HOUSE—
ESTATE OF C. V. BROKAW, ESQ., GLEN COVE,
L. I. ALFRED HOPKINS, ARCHITECT.



WAGON SHED AND TOOL ROOM—ESTATE OF C. V. BROKAW, ESQ., GLEN COVE, L. I.
Alfred Hopkins, Architect.

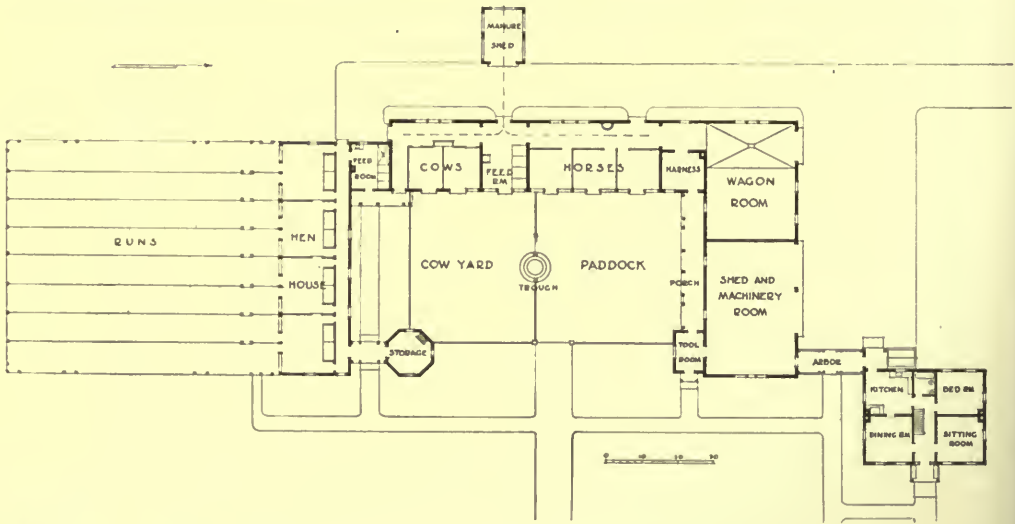
nal disposition of the houses is somewhat different. The stables, however, are much simpler, being arranged for only two cows and three horses, with a single feed room and no hay barn. The central court, open to the east, is divided to form a cow yard and a paddock, with a passage for the service of the chicken houses. Connected with the horse stable is the wagon room, and next to it a shed and machinery room, with a small tool room adjoining.

The farmer's house lies a little to the northeast of the main group, and is connected with it by an arbor, interestingly treated with trellis work. The house is a pleasing example of the same Colonial type of architecture that Mr. Hopkins has so frequently used. It differs from the Brokaw group, as do the other buildings of this estate, in being built of shingles instead of clapboards, but the treatment is otherwise very similar.

The buildings of this group are more uniform in height than in the previous examples, due to the absence of the dominating mass of the hay barn. Any pos-

sibility of a too monotonous effect, however, has been obviated by the introduction of decorative motives of trellis work, in various parts of the group, as well as by the addition of an octagonal tower, used as a store-room and pigeon house. The peculiar form of the roof, while not without precedent in the old Georgian examples, is still sufficiently unusual to add a very decided note of interest to the group of buildings.

The buildings on the estate of Mrs. Glenn Stewart, at Locust Valley, L. I., are also very similar in character, and perhaps even simpler in arrangement. The main group is arranged on three sides of a small garden, open to the north. On the east side are the dairy and cow barn, with only two stalls. In accordance with Mr. Hopkins' practice, these two buildings do not connect, and the only access from one to the other is through the open porch adjoining. The feed room, next to the cow barn, forms the angle of the group. It serves the horses as well as the cows, hence its considerable size, which would be somewhat



VIEW AND PLAN OF FARM BUILDINGS AND FARMER'S COTTAGE—ESTATE OF ADOLPH MOLLENHAUER, ESQ., BAY SHORE, L. I. ALFRED HOPKINS, ARCHITECT.



FARM BUILDINGS—ESTATE OF ADOLPH MOLLENHAUER, ESQ., BAY SHORE, L. I.
Alfred Hopkins, Architect.

excessive for the latter alone. The harness and carriage rooms, adjoining the feed room, form the south side of the garden court, while on the west is the farmer's cottage.

The horses are lodged in a separate wing, containing five box stalls with Dutch doors and broad overhanging eaves. The wing to the south, shown in the plan as containing chicken houses and additional stall room, has not yet been built.

In the center of the garden court is a small dove cote on the top of a high pole, around the base of which is an octagonal seat. The entire effect of the garden is rather more individual than one expects the surrounding of farm barns to be, and this, no doubt, is due to the personal taste of the owner.

To the northwest, at a distance of about one hundred and fifty feet from the main group, is located the superintendent's cottage. This is another of the excellently designed small Colonial houses that we have already seen in connection with Mr. Hopkins' work. It is slightly more am-

bitious than the other cottages above described, and should be capable of furnishing a useful suggestion to the builders of small country houses. The treatment of the gables, by means of which the rear of the house is made considerably higher than the front, should have special adaptability.

One of the most important works that Mr. Hopkins has undertaken is the "Skylands" farm, the estate of Mr. Francis Lynde Stetson, at Sterlington, N. Y. This includes almost every type of building that a farm might well contain, the buildings being scattered over a vast estate, and employing various types of material and of architectural treatment. Several of them are illustrated in Mr. Hopkins' book, and from them we have chosen the cow barns as being particularly pertinent to the subject of this article, and as presenting certain features that are not to be found in the other buildings shown herein.

The buildings in question are noteworthy because of their thorough protection against fire, a measure made par-



FARMER'S COTTAGE—ESTATE OF ADOLPH MOLLENHAUER, ESQ., BAY SHORE, L. I.
Alfred Hopkins, Architect.



FARM BUILDINGS AND FARMER'S COTTAGE—ESTATE OF ADOLPH MOLLENHAUER, ESQ.,
BAY SHORE, L. I.
Alfred Hopkins, Architect.



FARM BUILDINGS—ESTATE OF MRS. GLENN STEWART, LOCUST VALLEY, L. I.
Alfred Hopkins, Architect.

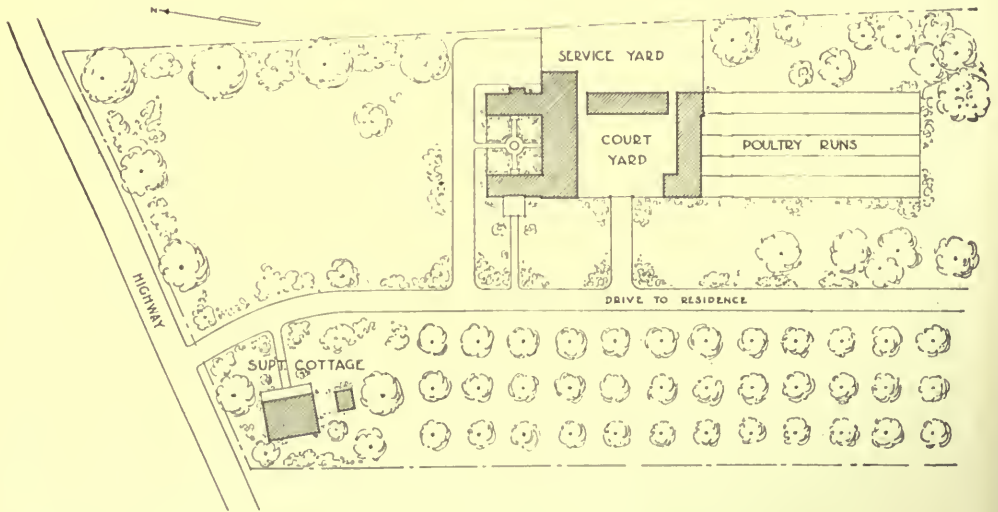
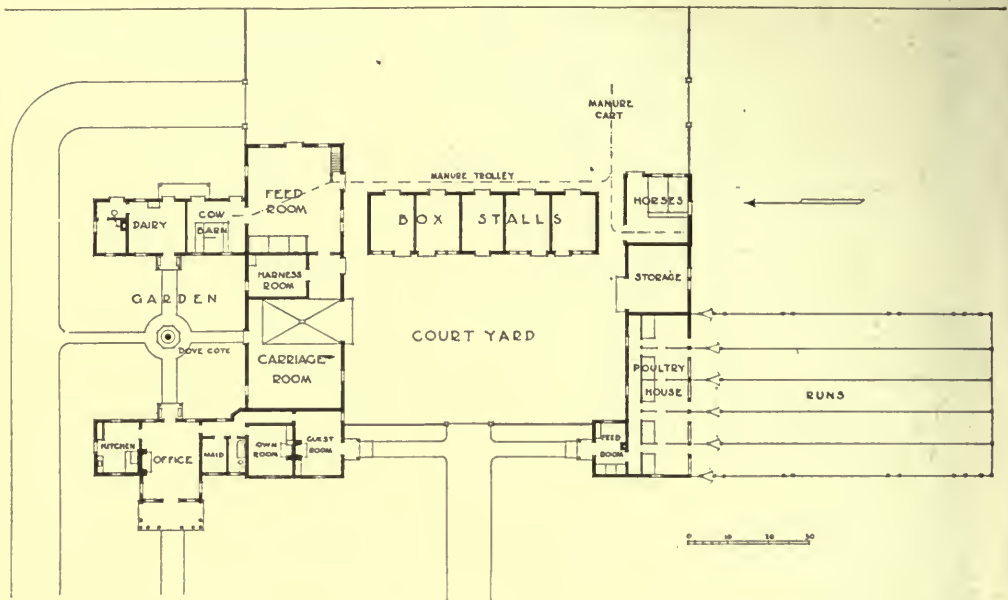
ticularly important because of the surrounding woods. The material used is reinforced concrete throughout, except for the silo, which is of wood. The use of concrete has led naturally to a type of architecture with a distinctly Italian suggestion, despite the absence of any details that would stamp it as belonging to a definite historic style.

The main building consists of two wings, at right angles to each other. The lower of the two, running east and west, contains the quarters for the milking cows, ten in number, with bull and calf pens adjoining. The other wing contains the feed room, root cellar, hay barn and dairy, this last a fairly complete installation of five rooms, reached from the cow stable only through an open passage. Above the dairy are the dairyman's quarters, accessible only by an outside staircase. The upper part of the hay barn is extended over the root cellar and part of the feed room, giving abundant space for hay storage. On the exterior of the building this space is indicated by a wall containing no windows, and pierced only

by louvers, while the dairyman's rooms have large windows, the two parts being separated by an open porch.

The building for the young stock, erected at a later period, is entirely independent of the main building, being joined to it only by a pergola. The silo is located between the two buildings, so as to serve both of them conveniently. A storeroom and woodshed are connected with the building for the young stock, and further to the north are the cow and bull yards, each with a shelter open to the sun, but closed against the cold north winds.

Several features of this plan are noteworthy, and in particular the great picturesqueness of effect attained by a simple use of the material adopted, with the help of a certain amount of planting, and with a very simple and convenient arrangement of services. The use of concrete is also notable from the point of view of sanitation, as no material presents greater facilities for the high degree of cleanliness that is desirable in all installations for the production of milk.



PLANS OF FARM BUILDINGS AND GROUNDS—
ESTATE OF MRS. GLENN STEWART, LOCUST
VALLEY, L. I. ALFRED HOPKINS, ARCHITECT.



GARDEN COURT OF FARM BUILDINGS—ESTATE OF MRS. GLENN STEWART,
LOCUST VALLEY, L. I.
Alfred Hopkins, Architect.

While these are by no means all the farm buildings recently built by Mr. Hopkins, they are sufficiently various in their arrangement to be fairly typical of his recent practice. We find among them the use of stone, shingles, clapboards and concrete, as the materials of the buildings; we find horse and cow stables, dairies, cottages, chicken houses, silos, hay barns and other accompanying services, grouped in a variety of ways. But in all the groups we find the same spirit and the same principles of composition.

One of the main points to be noted throughout the works of Mr. Hopkins is their general air of appropriateness to their position and use. They are characteristically farm buildings, and most decidedly rural in character. Their general lowness contributes greatly to this effect, and so do the low pitch of the roofs and the manner in which the buildings are joined together by arbors and covered passages instead of being set down anywhere, without apparent relation, as on the ordinary farm. We may note also the reticence in the use of orna-

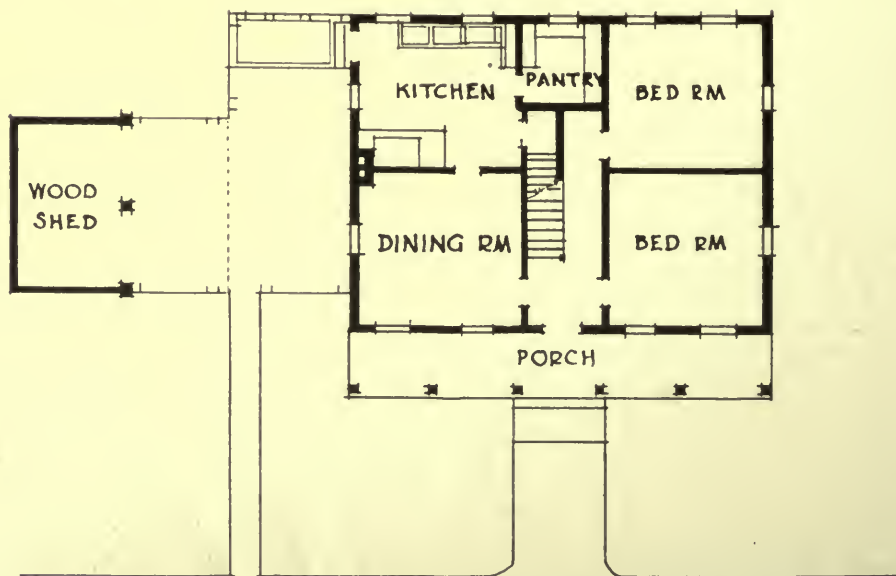
ment that characterizes all this work, a feature that is none too common in recent buildings, where the prevailing tendency seems to be toward the use of a great amount of detail, so fine in scale as to be lost in the executed work. Mr. Hopkins, on the other hand, uses few ornamental details, but these few are always large enough in scale to be able to produce the desired effect.

Another important point is the freedom with which the compositions are handled. While Mr. Hopkins is no enemy of symmetry, he very rightly recognizes that the sacrificing of common sense to a formula is by no means advisable, and that the different parts of a farm group demand different proportions and different fenestration, and he has combined these varying factors into a harmonious whole, without losing either variety or unity.

On the practical side, also, a few points may be noticed. One of these, to be found in all Mr. Hopkins' recent plans, is the use of the manure trolley, hung from the beams above, in place of the cart formerly used, with a great gain in clean-



SUPERINTENDENT'S COTTAGE—ESTATE OF MRS. GLENN STEWART, LOCUST VALLEY, L. L.
Alfred Hopkins, Architect.



PLAN OF SUPERINTENDENT'S COTTAGE—ESTATE OF MRS. GLENN STEWART,
LOCUST VALLEY, L. I.
Alfred Hopkins, Architect.



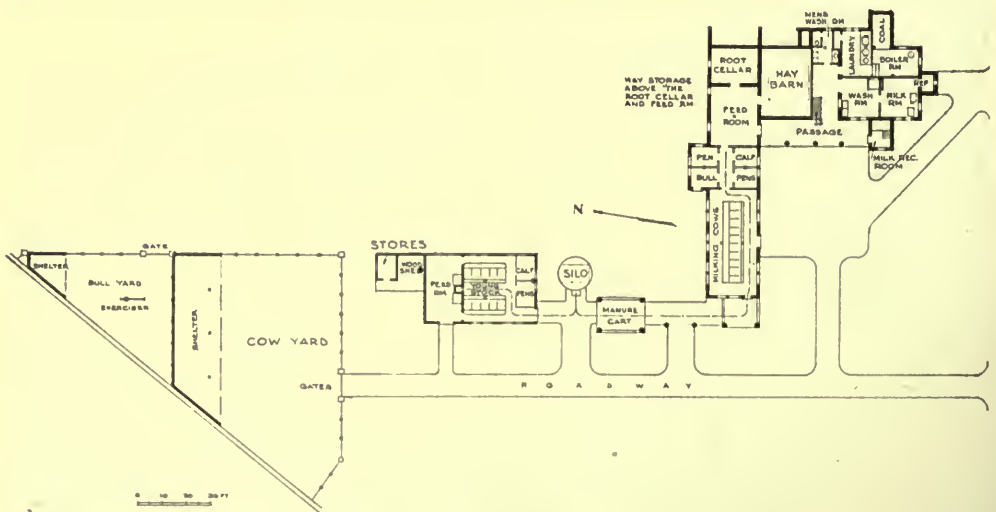
SUPERINTENDENT'S COTTAGE—ESTATE OF MRS. GLENN STEWART, LOCUST VALLEY, L. I.
Alfred Hopkins, Architect.



BOX STALL WING OF FARM BUILDINGS—ESTATE OF MRS. GLENN STEWART,
LOCUST VALLEY, L. I.
Alfred Hopkins, Architect.



COW BARN AND DAIRY—ESTATE OF FRANCIS LYNDE STETSON, ESQ., STERLINGTON, N. Y.
Alfred Hopkins, Architect.



PLAN OF FARM BUILDINGS—ESTATE OF FRANCIS LYNDE STETSON, ESQ., STERLINGTON, N. Y.
Alfred Hopkins, Architect.



COW BARN AND SILO—ESTATE OF FRANCIS LYNDE STETSON, ESQ., STERLINGTON, N. Y.
Alfred Hopkins, Architect.

liness by the substitution. The track can pass anywhere that there is four feet of clear width, with a three foot radius on the turns. In the cases where silos are included in the group the ensilage can be conveyed on the same track, thus adding considerably to simplicity of operation. The manure trolley sometimes passes through the feed rooms, but Mr. Hopkins does not consider this a serious detriment, as a little care avoids all possibility of contamination, and any other arrangement would usually lead to considerable complication in plan and consequently in operation. Where the track runs outside the buildings it is supported by overhanging eaves or rafters. The old-fashioned manure pit is generally abandoned, except in special cases, the manure being carted away and stored at some distance.

Another departure from earlier prac-

tice is in the location of the dairy. It was formerly believed that this should be as far from the barn as possible, but the inconvenience of this arrangement is scarcely offset by its value in preventing contamination, since this is more likely to occur in the barn than in the dairy. If, therefore, the two buildings are effectively separated, it would seem that all reasonable precautions in planning have been taken, and the problem of cleanliness becomes one of administration.

Other details might be mentioned, but to do so would be to depart too widely from the limits of our subject. For those whose interest in this type of buildings is greater than can here be satisfied, we can scarcely do better than to commend the very instructive volume that Mr. Hopkins himself has written on this subject, in which he epitomizes the results of the best recent practice.



THE TALMADGE HOUSE, LITCHFIELD, CONN. FROM WATER COLOR DRAWING BY WESLEY S. BESSELL.

COLONIAL ARCHITECTURE IN CONNECTICUT



*Text and Measured Drawings by
Wesley Sherwood Bessell*



PART I.

IN studying the old Colonial architecture of Connecticut, one is brought to realize how little remains in its original state, how much modern methods are doing to kill the beauty there was in the homes of our forefathers. To pick out the good that is left, without modern addition in the way of a porch or new front door or change to two-light sash to mar the picture, is a difficult task. So it is with a great deal of satisfaction that we occasionally catch sight of some example remaining to us in the original state.

Going into the details of this old Colonial architecture, the different periods are clearly marked by the changes wrought in our manner of life as the country progressed.

When we see a house similar to that built about 1720 at Essex, shown on page 362, one of the first types of small houses, we must close our eyes to the porch attached at the side. Here is a house two hundred years old, representing the beginnings of our Colonial architecture, an architecture born of the necessity for economy and typical of the simple way in which our forefathers lived. What they wanted most of all was a home, four walls with as little ornament as possible. Here was simplicity, the keynote to everything worth while. How charming is the house with its simple lines and one color note in the detailed doorway.

From these primitive Connecticut survivals a lesson is to be gleaned. Let us go to the quiet of an out-of-the-way place and rest awhile, become fascinated by Simplicity. The results will be beneficial in many ways. You will see that to get your best results you must adhere to the study of simple composition. The dis-

position of openings will count for far more than ornament for vacant places.

Let us analyze one of these houses. How are they planned? What are they built from? Who designed them? Where did the ideas originate that make them so dignified?

As to the planning, it is extremely simple. You enter a small hall; against the large centre chimney, in the hall, is the stairway, of a sharp ascent, the rise and tread generally nine inches by nine inches, making a rise of forty-five degrees and not, as one would imagine, at all difficult to go up. To the right are two rooms, and likewise to the left. The second floor is similar. In the very early houses there was only one room on either side of the chimney. This was the general plan with few exceptions. For the larger houses the hall was carried through the house, and there were two chimneys, one at each end of the house. The houses have later been enlarged, as occasion arose, by putting on a lean-to and extending the roof line down over it. This was used as a kitchen. The ceiling heights vary between seven and eight feet for the smaller houses; the larger ones are generally higher.

The majority are built of oak and intended to stay "put," as time tells. The rafters, floor beams and sheathing boards are from the rough, and all these boards are left as they were ripped from the original timber. They are held in place with the wood pins of those days. There is no flimsiness, no neglect of small detail in construction. The floor beams were of oak, usually five by six inches, and these are still in an excellent state, the core being sound. The girders were solid and about ten by twelve inches. Some girders were supported by oak columns



HOUSE AT ESSEX, CONN., BUILT ABOUT 1720. ONE OF THE EARLIEST TYPES OF, SMALL COLONIAL HOUSES.

twelve inches square. The walls were constructed of stone in the early houses, stone only being procurable; and of stone or brick in the later ones, the brick being imported from England or made in the Colonies.

As to who designed these early houses our knowledge is meagre. Few names are left to us. Generally the builder was also the designer. In the case of the Hotchkiss house at Old Saybrook, there is an original agreement between owner and builder, as follows:

"Terms of agreement entered upon and concluded between Mr. Humphrey Pratt, Junr., on this one part and Frederick William Hotchkiss on the other.

"Concluded—That he, Mr. Humphrey Pratt, Junr., will build an house for Frederick William Hotchkiss. The dimensions of the house shall be as follows, viz., 38 feet in length, 29 feet in breadth, 16 feet, posts, in height, a plain upright house to be finished on the outside and in the inside carried as far as the completion of the chambers floor according to the manner of that which was the property of Samuel Elliott, Esq., late of

this place, deceased, except that it be only a wooden structure, and the fire place in the front rooms, above and below, shall be of brick; that it have a brass lock and ketch of a large kind on the front door, and two knob locks of a smaller kind on the inside door, together with plain works over the windows. The whole specified in calculation made by a committee for that purpose. For the above building Mr. Humphrey Pratt, Junr., is to receive the sum of two hundred and fifty pounds lawful money.

"He likewise engages to provide materials for sd building on the former part of this sum, being for materials and for finishing this house as above specified. Frederick Wm. Hotchkiss on his part is to pay the sum of one hundred pounds lawful money, which money becomes due to him from this society on the 26th day of September, 1784, as soon as the same money be collected, to Mr. Humphrey Pratt. He likewise engages that he will do his endeavor that it shall be collected as speedily as possible or otherwise will give Mr. Humphrey Pratt, Junr., his full power to collect it of the collector, or

committee, and Frederick Wm. Hotchkiss likewise promises that Mr. Humphrey Pratt, Junr., shall hereby become entitled to the remaining sum of one hundred and fifty pounds lawful money due for finishing the house as above on the 26th day of September, 1785, provided sd house be finished as is agreed upon above and provided also that the same sum of one hundred and fifty pounds lawful money which will then become due to Frederick Wm. Hotchkiss from this society be collected by the committee as collector of society, rate or otherwise; if not collected by a reasonable time after that sd 26th day of September, 1785, that he, the Rev. Dr. William Hotchkiss, will, if deposited, give Mr. Humphrey Pratt, Junr., his full power to collect the same of the committee so-called. The same conditions or terms of agreement we, Mr. William Humphrey Pratt on his contract and Frederick William Hotchkiss on the other part, do mutually agree to perform and abide by and faithfully accomplish; witness our hands this 26th day of May Anno Domini, 1784.

Saybrook Society, May 26, 1784.

HUMPHREY PRATT, JUNR.

FREDERICK WILLIAM HOTCHKISS.

"This house settled and paid for and receipt given as per receipt to be seen in full.

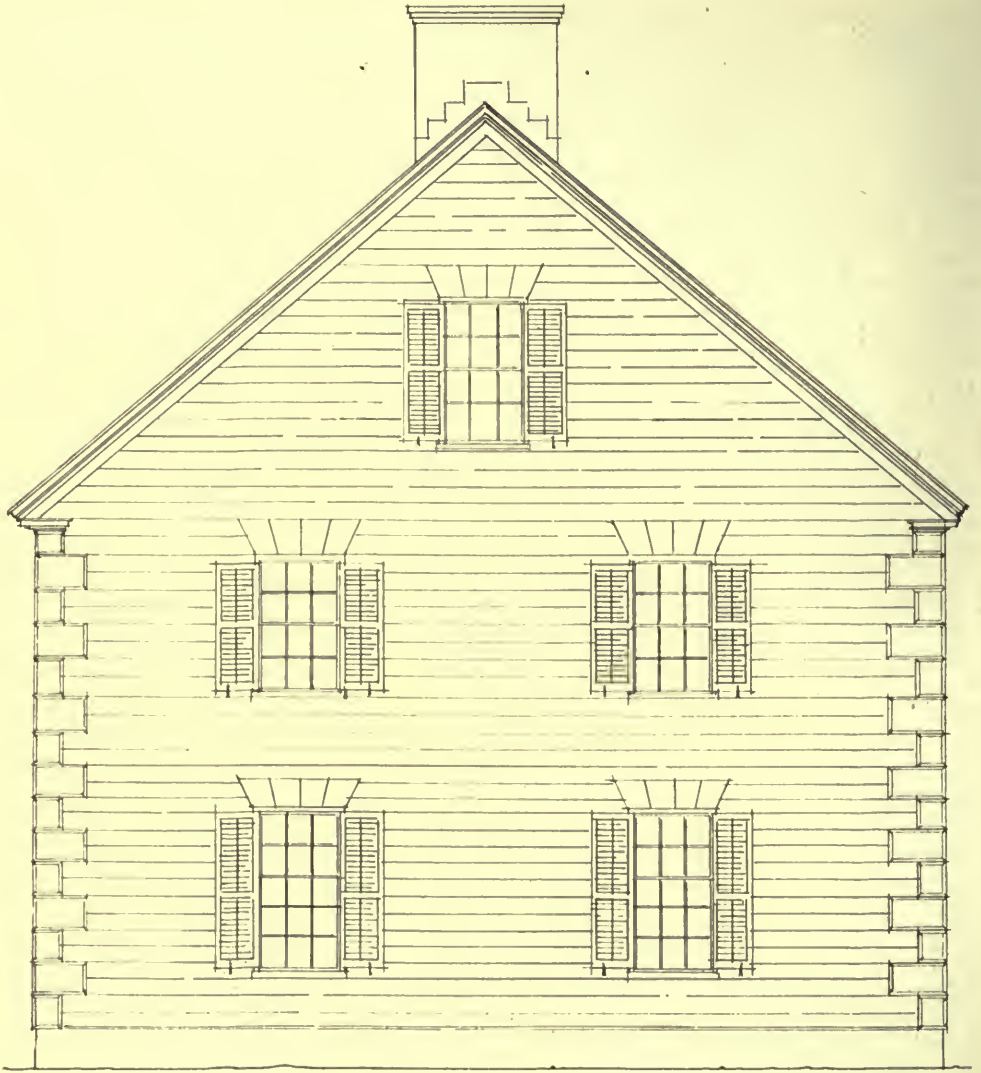
HUMPHREY PRATT

For building my house,
1784."

This agreement is written in the long-hand of the day, and the builder was the architect. Along with the agreement was a memorandum of material, of fifty words, so worn that it cannot be made out. In truth, contractors were to be trusted then. It was in this house that Samuel Morse, inventor of the telegraph, lived. Contractors would use Asher Benjamin's "Handbook," or, if earlier, Beatty Langley's "Builders Jewel," to which books are due the great quantity of good detail. The house consisted of four walls and a roof. To quote Emerson, "The line of beauty was the line of perfect economy" probably sums up the architectural merit of the Colonial style.



SMALL HOUSE AT LITCHFIELD, CONN., OF THE PERIOD OF THE GREEK REVIVAL.



STREET FRONT OF THE HAYDEN
HOUSE, ESSEX, CONN. MEASURED
AND DRAWN BY WESLEY S. BESSELL.



THE HAYDEN HOUSE, BUILT IN 1665. THE SECOND OLDEST HOUSE AT ESSEX, CONN.

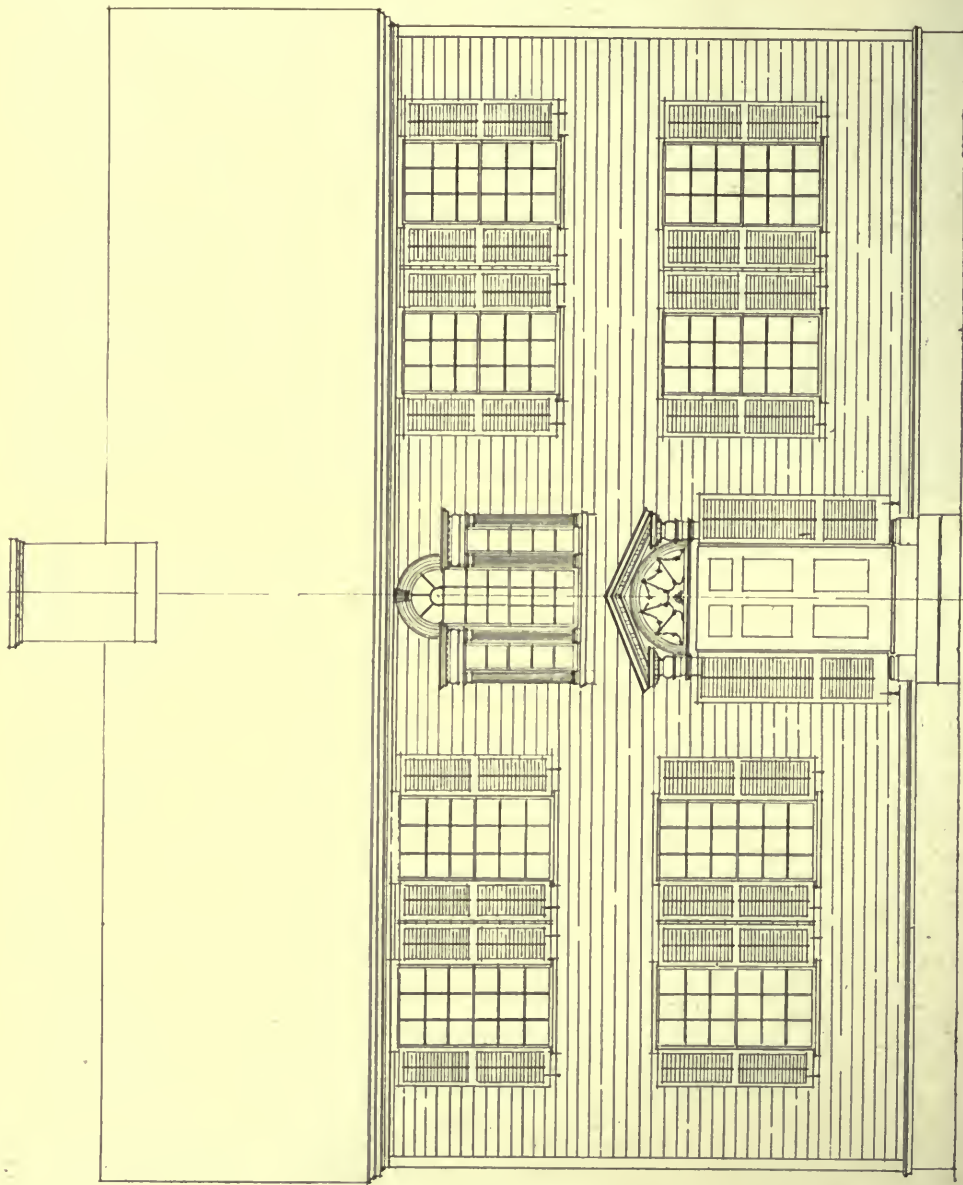
The typical small house illustrated on page 362 one will see a great many of in a day's journey. There is also much of the handwork of the period called the Classical Revival; and may it be said of the builders of that period, they had ability and soundness well worth studying. Just as one period was woven into the other by additions to the English country homes, preserving a beautiful whole, so has this Revival worked into our purely Georgian architecture. After that, however, traditions were broken, and only in spots do we see hope of their return. The small house at Litchfield (page 363) is of this period.

It is interesting to note when comparing the Hayden house at Essex, the home of the gruff old sea captain, with the Wolcott house at Litchfield, the home of the Governor of the State and signer of the Declaration of Independence, that the directness of lines and composition is practically identical; the planning also is the same, and yet these places are a great distance apart.

Essex is a place of interest. One would imagine oneself back a hundred years. Here was the beginning of the Haydens in 1665, the Pratts, the Denisons, and other well-known families. The old

Hayden house, illustrated herewith, is a veritable library of knowledge; here has hung for years a woodcut of George III and his consort; here are old knockers brought over from England at the time the house was built by Capt. Hayden; here are beautifully panelled rooms, to be illustrated in a later article; and here also is the quoining at the corners of the building similar to that at Mount Vernon, although this house is of an earlier date. This surely is the beginning of our Colonial architecture. Quaint Essex, with its little streets that end abruptly at the water's edge, or against a little white house. Would there were many more such towns instead of our modern jumble of Spanish Mission, so-called Colonial, English and Modernesque architecture, all shuffled up and filling endless streets with their conglomerant of ideas.

The details are traced in a very interesting manner. The mouldings that were on one house in a town were likewise used on others, showing clearly that the builder had the moulds run from the same knife. These mouldings were very carefully cut out, as one can see by removing the paint from any one member. The cyma recta and cyma reversa, the



FRONT ELEVATION OF THE STARKEY
HOUSE, ESSEX, CONN. MEASURED



THE STARKEY HOUSE AT ESSEX, CONN., BUILT IN 1750.



HEZECAH PRATT HOUSE, ESSEX, CONN., BUILT IN 1744. DOOR IS OF LATER DATE.



THE OLIVER WOLCOTT HOUSE, 1752. OLDEST HOUSE AT LITCHFIELD, CONN.



THE NORTON HOUSE, BUILT IN 1803, EAST GOSHEN, CONN.

quarter round, in fact all mouldings, were very carefully studied and used, one with the other, in a manner well worth copying.

The earliest houses had no gutters, but on later ones wood was used for gutters. Today these are replaced by the metal gutters used everywhere. A few of the houses had copper gutters and leaders. Examples of leader heads are few, but some are very exquisite; unlike anything used today, they have usually a long and attenuated feeling.

Sash and frames were made of oak; the frame usually solid wood and the sash doubled, with nine lights to a sash, the glass commonly seven inches by eight and a half inches. No weights were used, windows being held in place by pins slipped through the sash into the frames at a proper height.

The shingles were hand riven, irregular, few of which remain. All clapboards were fastened by the old wrought iron

nails with large heads or with oak pins, and at coast and river towns the boat nail was used, very often left clearly exposed to be painted over.

The Starkey house at Essex conveys a dominant impression of repose. The doorway is, as usual, the color note, together with the Palladian window over it. Formerly all the sash contained small lights, and the roof was of shingles instead of imitation shingles in metal. The house is of an early date, and, while alike, it is still unlike the Smith house at Litchfield, built at the end of the Classic Revival.

The Norton house, though not a small house, was built in 1803, about the time when some of the most refined and delicate detail was being executed.

We shall take up in future articles the details, such as doorways, mantels and panelled rooms; and by this means we shall see wherein the beauty of things Colonial lie.



THE LYMAN SMITH HOUSE, BUILT IN 1833, LITCHFIELD, CONN.

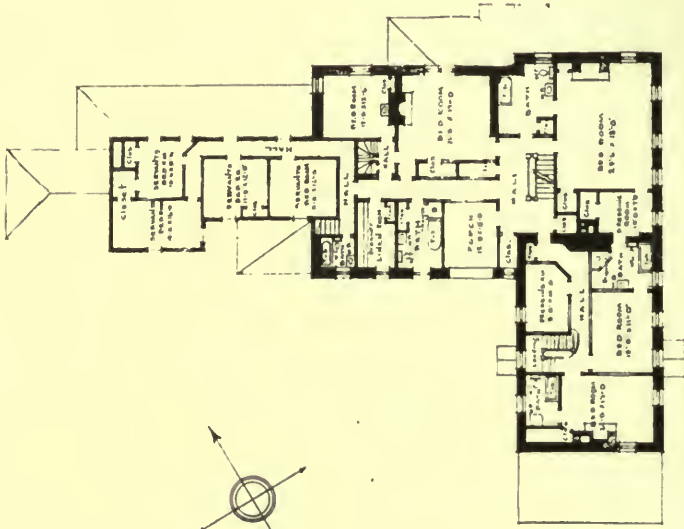


"PENCOYD," BALA, PA. THE OLDEST HOUSE IN MONTGOMERY OR PHILADELPHIA COUNTIES. RESTORATION AND ADDITIONS BY LOUIS CARTER BAKER, JR., ARCHT.

PORTFOLIO OF
CURRENT ARCHITECTURE



"PENCOYD," BALA, MONTGOMERY COUNTY,
PA. RESTORATION AND ADDITIONS BY
LOUIS CARTER BAKER, JR., ARCHITECT.

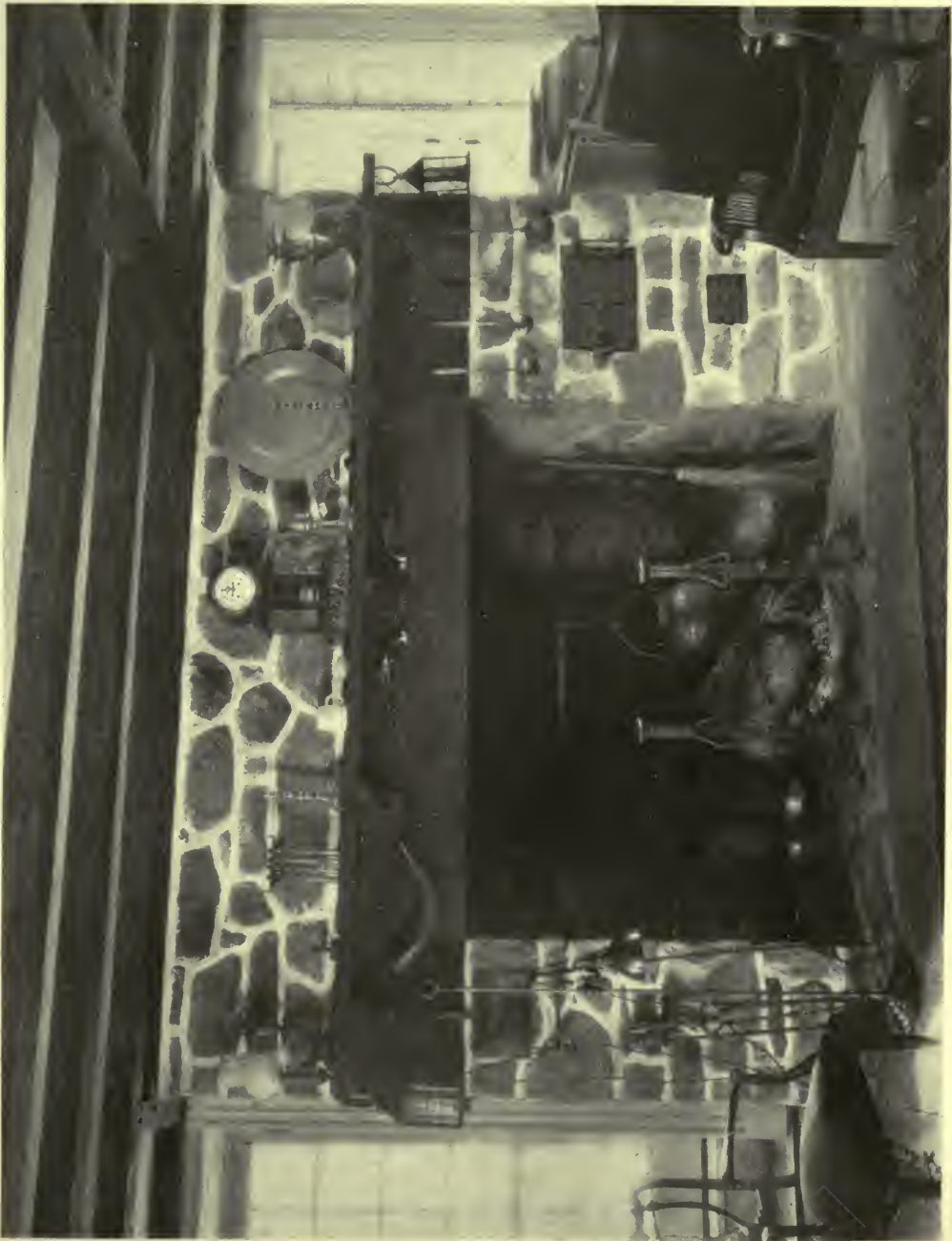


SECOND FLOOR PLAN.



FIRST FLOOR PLAN.

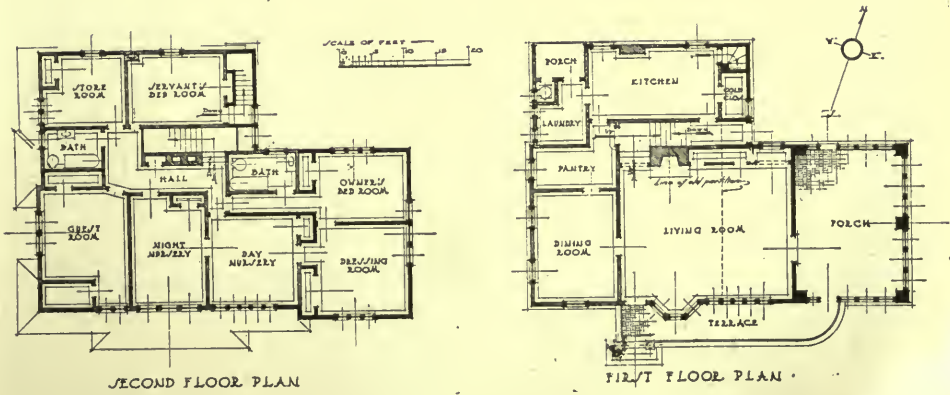
PLANS OF THE RESTORATION OF AND ADDITIONS TO "PENCOYD," THE HOME OF THE ROBERTS FAMILY, AT BALA, MONTGOMERY COUNTY, PA. LOUIS CARTER BAKER, JR., ARCHITECT.



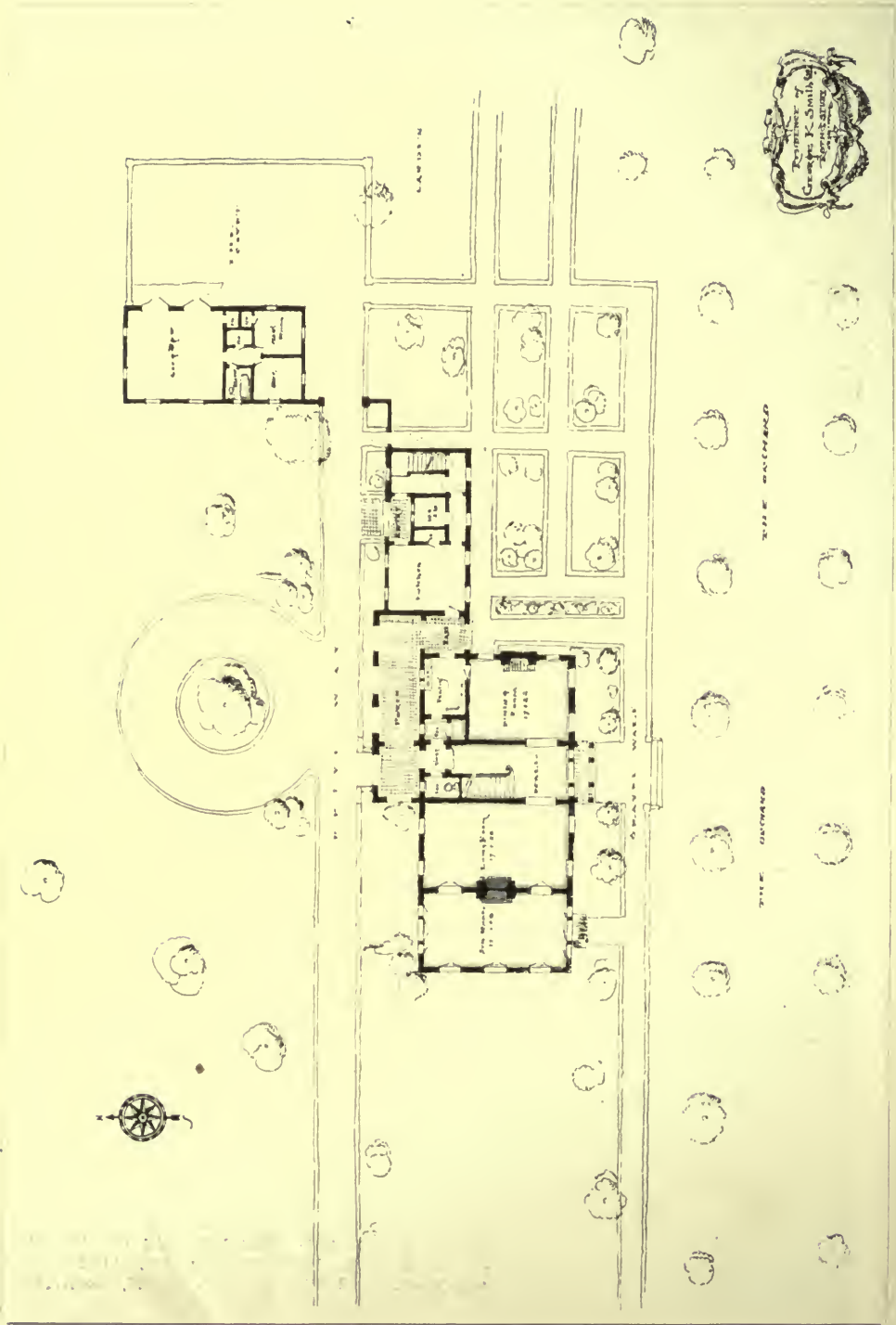
THE OLD KITCHEN FIREPLACE AT "PENCOYD," BALA, PA., AS RESTORED.
LOUIS CARTER BAKER, JR., ARCHITECT.



HOUSE OF HENRY S. DRINKER, ESQ.,
WYNNWOOD, PA., AS ALTERED AND EN-
LARGED BY MELLOR & MEIGS, ARCHITECTS



LIVING ROOM AND PLANS—HOUSE OF HENRY S. DRINKER, ESQ., WYNEWOOD, PA. ALTERATIONS AND ADDITIONS BY MELLOR & MEIGS, ARCHITECTS.



PLAN OF GROUNDS AND HOUSE OF
 GEORGE K. SMITH, ESQ., ST. LOUIS COUNTY,
 MO. ROTH & STUDY ARCHITECTS.



HOUSE OF GEORGE K. SMITH,
ESQ., ST. LOUIS COUNTY, MO.
ROTH & STUDY, ARCHITECTS.



DOORWAY—HOUSE OF GEORGE K.
SMITH, ESQ., ST. LOUIS COUNTY,
MO. ROTH & STUDY, ARCHITECTS.

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BOOKS FROM UNIVERSITY PRESSES

By RICHARD FRANZ BACH

Curator, School of Architecture, Columbia University

PART II.

THE Princeton University Press has also issued a volume of high quality in *Luca della Robbia* by Allan Marquand (No. III of the Princeton Monographs in Art and Archaeology; Princeton University Press, Princeton, N. J.; pp. 286; quarto, \$7.50. This is arranged as a catalogue raisonné of the works of the great architectural colorist of the fifteenth century, in which the artist's works are chronologically listed. Documents bearing on his life and activity are printed where found advisable and careful bibliographies, arranged by centuries, appear after each number of the catalogue. This volume is likewise the first of a series. There will ultimately be four concerning the family of the name of Robbia; the second will concern Andrea della Robbia, the third Giovanni della Robbia and the fourth the Robbia School.

The body of the present volume is preceded by a biographic introduction, to which are appended a number of documents concerning Luca in the original Italian. One hundred and twenty-seven works are listed, and these are grouped in five chapters, each covering a decade of Luca's creative life, beginning 1430 and

ending 1480, followed by a sixth section including works in the manner of Luca della Robbia.

Luca della Robbia was born in 1399 or 1400. His chief activity was in stone, marble, bronze and terra cotta, although Vasari claims that his father set him to learn the goldsmith's art under Leonardo di Ser Giovanni. Donatello's influence has by many been traced in Luca's work, notably in the Cantoria and Campanile reliefs at Florence, but Professor Marquand demonstrates that Luca's works both antedate those of Donatello whence their inspiration is supposed to have emanated, namely the latter's dancing children at Prato and at Florence and his disputants in bronze on the sacristy doors of S. Lorenzo. It is not to be doubted, however, that the advice of Donatello was welcomed by della Robbia; this is seen in the consistent use of receding planes in the marble altar of S. Pietro, a manner not generally preferred by Luca. Other noteworthy influences in the work of this artist were those of Brunelleschi and of Lorenzo Ghiberti. The effect of the former "could hardly have extended much beyond architectural details," whereas strictly sculptural portions of

Luca's works show a dependence on Lorenzo Ghiberti. The best work of this member of the della Robbia family was done for the Florentine Duomo, although his efforts did not lack the appreciation of the great houses of art patrons, such as the Medici, notably Cosimo and Piero, the Pazzi, Buondelmonti and Capponi.

Luca's works were "varied in character, comprising a choir gallery, bronze doors, lunettes, ceilings, pavements, decorative and commemorative medallions, altarpieces, shrines, statues, groups and a sculptural monument." Although he favored the architectural point of view—"his mouldings deserve careful study"—on one hand; his reliefs, on the other, "exhibit little interest in the problems of perspective and anatomy, which attracted so much attention in his day." Luca's results show that he loved nature and revered religion. He has a deep sympathy for the form and color of flowers and of fruits. Although animals attract him little, the human form engrosses him. Above all, he is known by his profound feeling for the beauty of womanhood, and the exuberant life and simplicity of child life. His sole contribution to his art was "the application of white and colored enamels to terra cotta figures and reliefs." Professor Marquand doubts the stock statement that the della Robbia glaze was a secret composition, for which the formula has not yet been discovered. He points out that "glazes of a similar character had been employed by Egyptians and Persians in ancient times, and to a limited degree by Greeks and Romans. Throughout the Middle Ages majolica, or glazed faience, was still made in Italy, and many towns began to be celebrated for the manufacture of majolica before Luca was born." Luca used his glaze as a substitute for marble, with the result that his figures are generally white. His color sense was one of ultimate refinement, and his sense of fitness or appropriateness for the purpose to be served was at the bottom of each of his undertakings. In his conceptions, he was ever a naturalist, but a saving grace of artistic restraint prevented him from being a thorough realist. His death occurred in 1482, after the great era of ceramic work

inaugurated by his nephew, Andrea della Robbia, was already well under way.

Professor Marquand's work is a marvel of care and accuracy, its arrangement is destined to render it highly useful. Although there are no colored illustrations, the one hundred and eighty-six reproductions presented give a fair idea of the man's work in a field which is at the moment much neglected, namely that of the introduction of color in architecture.

The commanding authority of Vitruvius has cast its portentous shadow across the path of the Renaissance. It has dominated with transcending force the development of antique forms in their modern interpretation in such degree, that his work itself may justly be called a classic, though it is not characterized by marked literary graces. The small matters of the identity of the author, the time at which he flourished, the authenticity of his master work, and, by way of climax, the actual and observational foundation for the theories, principles and processes of which he discourses, have for many a day been moot questions; they have periodically engaged men's minds, but have not finally been invested with sufficient fact and reality to give them a definite place in the history of architecture. To this day we are not fully assured that Vitruvius lived in the Augustan age, though Latin philologists generally agree on that period.

His work appears in its first American translation under the auspices of the Harvard University Press, with the title *Vitruvius: The Ten Books on Architecture*, translated by Morris Hickey Morgan, with illustrations and original designs prepared under the direction of Herbert Langford Warren, revised and edited for publication by Albert A. Howard (Harvard University Press, Cambridge, Mass.; crown octavo; pp. xiii—331, index; \$3.50). Other translations into German and into French have appeared recently, the latter by Choisy. Like all classic writings of equivalent importance the work under discussion was frequently transcribed; the latest of the transcriptions dates from 1316. What may be called the first edition dates from

1486, while under Julius II, Fra Giocondo, at one time an associate architect of St. Peter's, published a critical edition, which has furnished a number of the illustrations used by Professor Warren for the present translation. This is the fourth version in English; the first was by Newton (1791), the second by Gwilt (1826), the third by Wilkins (1872).

But who was this embodiment of architectural omniscience and what was his place in architectural development? To begin with, the manual of Vitruvius is the only work of its type. Much of it is the result of his personal experience, although we know of only one work of his hand in the practical field, the Basilica of Fano; on the other hand, he was greatly indebted for much of his material to Anaxagoras, Ictinus, Theodorus and others. At a time when archæological investigation was as undreamt of as the Martian canals, when the beauties of Imperial Rome were crumbling with neglect or served as quarries for current work, there was no other record of old Roman building, much less of that of Greece. In the eyes of the architects of the Renaissance he was the corner stone of professional faith. Alberti borrowed from his work in preparing his *De Architectura*; Palladio writes: "I proposed to myself Vitruvius as my master and guide"; in Chambers' *Civil Architecture*, his name often appears, while in Newton's translation he is proclaimed "the father of the art." Although in his lifetime he seems to have been a sort of pariah, in his own opinion, at least; in the centuries following his time his word became gospel, with never an attempt at verification. For these reasons Professor Morgan's new translation has an added value; it is a careful and thorough work by an able student of the classics; while Professor Warren's exact knowledge of ancient building has contributed valuable assistance.

For Vitruvius the word "architecture" had an all embracing connotation. At the end of his volume, he says: "Such principles of machines as I could make clear, and as I thought most serviceable for times of peace and of war, I have explained in this book. In the nine earlier books I have dealt with single topics

and details, so that the entire work contains all the branches of architecture." The "single topics and details" will be found to cover methods of finding water and the construction of cranes, astrology and weather prognostics, musical theory and chronometry, not to mention purely architectural matters, such as planning, construction, orders, materials and theory of design. But it was a characteristic of many an old treatise to attempt to span the universe; and we are mindful of an ancient and sturdy encyclopædia of universal knowledge in one volume.

A NEGLECTED SUBJECT

VERY few writers of books have the good fortune or the good sense to write books which deal adequately with a hitherto neglected subject, and when such a book is written and published it deserves more than usually close attention. Mr. Cecil C. Evers' book on *The Commercial Problem in Buildings** does deal with a hitherto neglected subject, and, what is more, it discusses and explains this subject with exact and exhaustive knowledge and with the utmost perspicacity.

Considering the large number of people all over the United States who are vitally interested in the development and the management of urban real estate, it is extraordinary that so little writing has been done upon the subject. Mr. R. M. Hurd's "Principles of City Land Values" remains almost the only adequate discussion of the conditions which actually determine the price of urban land, and the work which was so well begun eleven years ago by Mr. Hurd is now carried on by Mr. Evers. The latter's book is in a real sense supplementary to the former's. The former explained the conditions which give value to the sites upon which city buildings are erected. The latter deals with the conditions which determine successful building in cities for commercial purposes.

*The Commercial Problem in Buildings. A discussion of the economic and structural essentials of profitable buildings, and the basis for valuation of improved real estate. By Cecil C. Evers, vice-president of the Lawyers' Mortgage Co. Ill. 8vo, 271 p., index. New York: The Record and Guide Co. \$1.50.

Mr. Evers, like Mr. Hurd, has every reason to know a good deal about urban real estate, because he is professionally engaged in deciding whether certain classes of buildings are likely to be profitable on particular sites. The examples which he uses in order to give point to his assertions are for the most part those which have come under his own observation.

The distinguishing quality of the book is its eminent and complete serviceability. It is, properly speaking, a manual for the man who is interested in building houses for commercial purposes of any kind or in any city. The careful reading of the book is almost certain to enable such a man to avoid mistakes and to save money, and a very little exercise of intelligence will help the reader not only to avoid mistakes, but to achieve successes and to make money. That is the great value of a careful study of a concrete business condition, such as Mr. Evers has made. It places at the disposal of owners and builders all over the country the fruits of a varied and prolonged experience in watching the success of building operations and of a patient and exact study of the causes of success or failure.

Perhaps the best way to convey an adequate idea of the scope and value of the book will be to enumerate some of the topics which Mr. Evers discusses. The first four chapters are occupied with an examination of the more general aspects of the subject. Mr. Evers dwells upon the rapid growth of cities, of the increased variety and complexity of the types of buildings needed in a modern city, and the conditions under which the ordinary demand is met. He separates the commercial problem involved by urban building into two parts. One of these concerns the real estate problem, including the study of the site, its surroundings, accessibility, and in general all the exterior factors. The other concerns the building proper, including the cost, the number of stories, the size, the planning, the elevator equipment, and in general all

the interior factors, which determine success or failure.

The larger part of the book is naturally occupied with a discussion of the interior factors. Not that the interior factors are more important than the exterior ones, but they are more numerous, more complex and on the whole not so well understood. In the chapter devoted to the exterior factors he discusses, however, such matters as accessibility, approach, transportation, topography, street plan, shape and size of building lots, the comparative value of corner and inside lots, paving, the width of streets, nuisances, restrictions, taxation and other artificial interferences with natural tendencies. The end of this chapter contains an admirable summary in which the beneficial and detrimental exterior influences upon each class of building are classified and placed in parallel columns.

Mr. Evers' investigation into the internal factors is equally exhaustive and helpful. He discusses in the first place the structural problem in its general aspect and insists upon the importance of harmonizing a building with its surroundings and of making its cost proportionate to that of the land. He goes exhaustively into the requirements in the way of good planning, light and air, convenience and the like, which all buildings need, no matter whether they are devoted to business or residential purposes. Then he takes up the special requirements which different classes of buildings have to meet. He discusses in turn private residences, two-family houses, business buildings in general, and retail stores in particular. Finally he goes exhaustively into the structural life of different classes of buildings, how fast they depreciate, how they can be most economically maintained and operated. All the points which Mr. Evers makes are driven home by numerous examples. The book abounds in useful facts and illuminating figures. Over sixty illustrations are published, showing instances of good and bad plans, successful and unsuccessful buildings.

H. C.



**NOTES
AND
COMMENTS**

**Tapestry Brick
in a Large
Composition.**

The White Plains station of the New York Central Railroad which was opened a few weeks ago is one of the most interesting examples of the use of what has come to be known as "tapestry" brick in the neighborhood of New York. Both inside and out, this material has been employed for the wall surfaces. The architectural scheme of this building is big, but simple in the extreme, the detail being confined almost entirely to the pattern and texture variations of the brick, which are cleverly done. The wide frieze under the main cornice is of especial interest. The building impresses one as being adequate and absolutely permanent and of distinct architectural merit.

**An Authentic
Restoration of
a Fine Old
Residence.**

At our request Mr. Louis Carter Baker, Jr., who designed the very interesting restoration of Pencoyd, the historic home of the Roberts family at Bala, Montgomery County, Pa., shown on pages 370 to 373, has prepared the following note:

"About a year and a half ago I was employed by the present owner to restore the house, and alter it as far as possible to conform to the original lines. In this connection it is interesting to note that Pencoyd is said to be the oldest house in Philadelphia or Montgomery counties. It is of the early Pennsylvania Dutch type, built of field stones, laid in rubble masonry, with many flint stones in the wall, which varies from two feet to sixteen inches. The character of the workmanship and of the mortar in the walls also varied considerably. Look-outs or peep-holes were found in the old walls, from which it is supposed the hostile Indians were observed and fired at. I also

found in the middle of the walls several hewn blocks of cherry wood; for what purpose they were inserted in the walls, I was not able accurately to determine.

"It was built in 1683 by John Roberts, who was the first settler in that section. He came from Wales, and procured his grant of about 250 acres of land from William Penn, in England, before sailing. His original account of his coming and settling here, and of his naming the place Pencoyd (originally spelled Pencoid) is now in the family possession. The place has passed by will from father to son, since 1683, without a break or deed, and the present owner is the eighth generation to live in it.

"The house has been changed many times, each generation, so far as I was able to observe, making some changes; but the original house, about forty feet by twenty-eight feet, has always remained, with the original oak rafters, joists, etc. There is no account of, nor can any of the family remember, whether the window frames and sash have ever been changed from the original, but their present size and design would indicate that at some time new window frames were placed in the old walls.

"When I took hold of the house it was a conglomerate mass of alterations and additions, some of them extensive and costly, especially those added by the late George B. Roberts, president of the Pennsylvania Railroad, but they were all torn down, and the original walls simply lengthened, as is shown in the photograph. The old kitchen fireplace was uncovered and repaired (see page 373). The old kitchen is now a living room.

"Pencoyd is notable among Philadelphia's country homes, because of its age, its unique and attractive setting, and because it has been the home of a notable family, without a break, for eight generations. Penn Cottage, at Wynnewood, built in 1693, is the next oldest house in the vicinity; the

old Merion Meeting House, another ancient structure, having been built in 1695."

In fitting up the new interior, floor boards, trims, doors, mantels, hardware, and the like, taken from old houses throughout the country, suitable and proper for this purpose, were procured. The interior therefore represents, as far as possible, and as far as conformable with modern uses, an accurate and veritable reproduction.

Glass Houses.

The Berliner Bauwelt publishes an account of the glass houses of the future by Paul Sheerbart. On the assumption that with the exception of air, light is the most important agent toward happiness and health, Herr Sheerbart prophesies that wood, stone, brick and other recognized materials of these many centuries will play no part in the houses of the future. An absolutely sanitary structure of glass, doubled for warmth, will be supported upon an iron skeleton or framework, the latter of course the contribution of the present building age and already fully understood. At the Cologne Exposition, the architect Bruno Traut erected a glass building, the first conscious exemplification of the new structural creed.

The Lincoln of the People.

The selection of Daniel C. French as sculptor for the statue of Lincoln to be placed in the Lincoln Memorial at the foot of the Mall in Washington is a logical one. Mr. French undoubtedly stands in general estimation at the head of the American sculptors of today. The selection, while it presents the greatest possible opportunity for an American sculptor, at the same time carries with it a tremendous responsibility. The nation will demand that this figure of Lincoln shall embody those great traits which it most admired in the man. Mr. French's Lincoln of the Nebraska State Capitol will not do, beautiful and appealing as it is. I have seen a great room full of people stand hushed in awe before the pathos of that figure, but it is not pathos that must be the characteristic of the Lincoln of the Washington Memorial. It should have something of that, but it should have above and beyond more of the iron character of

the man who stood firm and undismayed through the storm and stress of the Civil War; it must have the loftiness of that character that towered clear above the calumny and opposition of enemies at home, and the keensightedness which saw through all sham and beyond the clouds of doubt and disappointment into the clear future of this great land; and, withal, it must have something of the keen humor and the kindness which endeared him to small and great. If Mr. French produces the Lincoln that the people have set up in their hearts, great will be the glory of it, but it is a task which should be entered upon with fasting and prayer.

Electus D. Litchfield.

The Yale Bowl and the Palmer Stadium.

The erection of the great athletic stadia at New Haven and Princeton is not among the least notable architectural achievements of the past year. It is quite probable that some future archaeologist in studying the architectural remains of the present period of American architecture will consider these great amphitheatres for athletic games as among the most interesting products of our time. The Yale Bowl is a more finished architectural design than the Palmer Stadium. Architecturally, the latter does not seem wholly satisfying, though in some respects it has advantages over the Yale Bowl. One has a little of the feeling that one wishes it were a little bit more Gothic, more Roman, or, frankly, more American of the year 1914. On the other hand, reinforced concrete does not lend itself very readily to Gothic architecture, and one can readily understand the difficulty of producing a structure of this nature which would be in keeping with the delightful Collegiate Gothic of the Princeton University buildings. From the spectator's point of view, the Palmer Stadium has a definite advantage over the Bowl, in that, owing to its shape, it is possible to bring the seats closely to the side lines of the football field. The same result is also obtained by making the ranges steeper. Then, too, there is something very delightful in having the horseshoe open out to the sun and to the very beautiful view to the south. One cannot help but being impressed after seeing these splendid structures with the feeling that at last we have decided to build not for today but for all time.