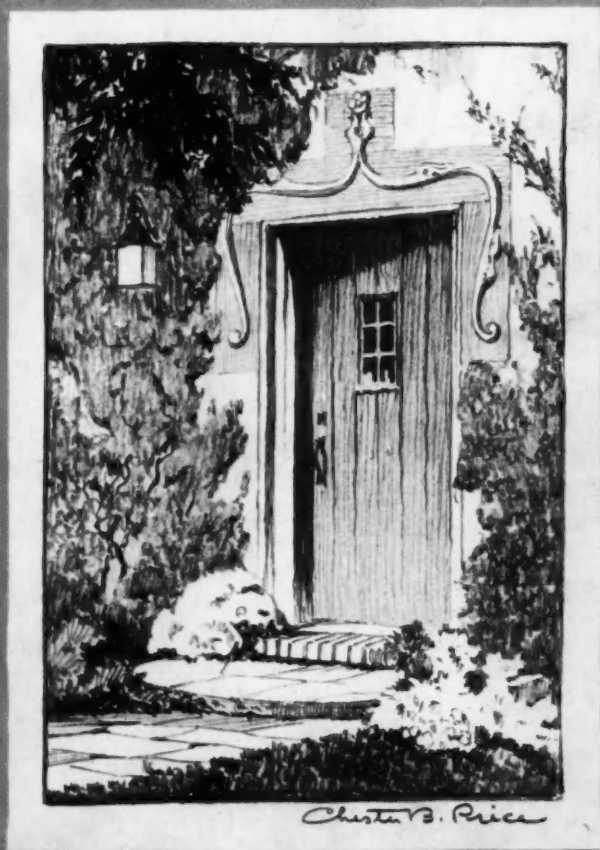


NOV 17 1924

*The*  
ARCHITECTURAL  
RECORD

COVNTRY HOVSE NVMBER



NOVEMBER 1924

# Riddle

DECORATIVE LIGHTING FITMENTS

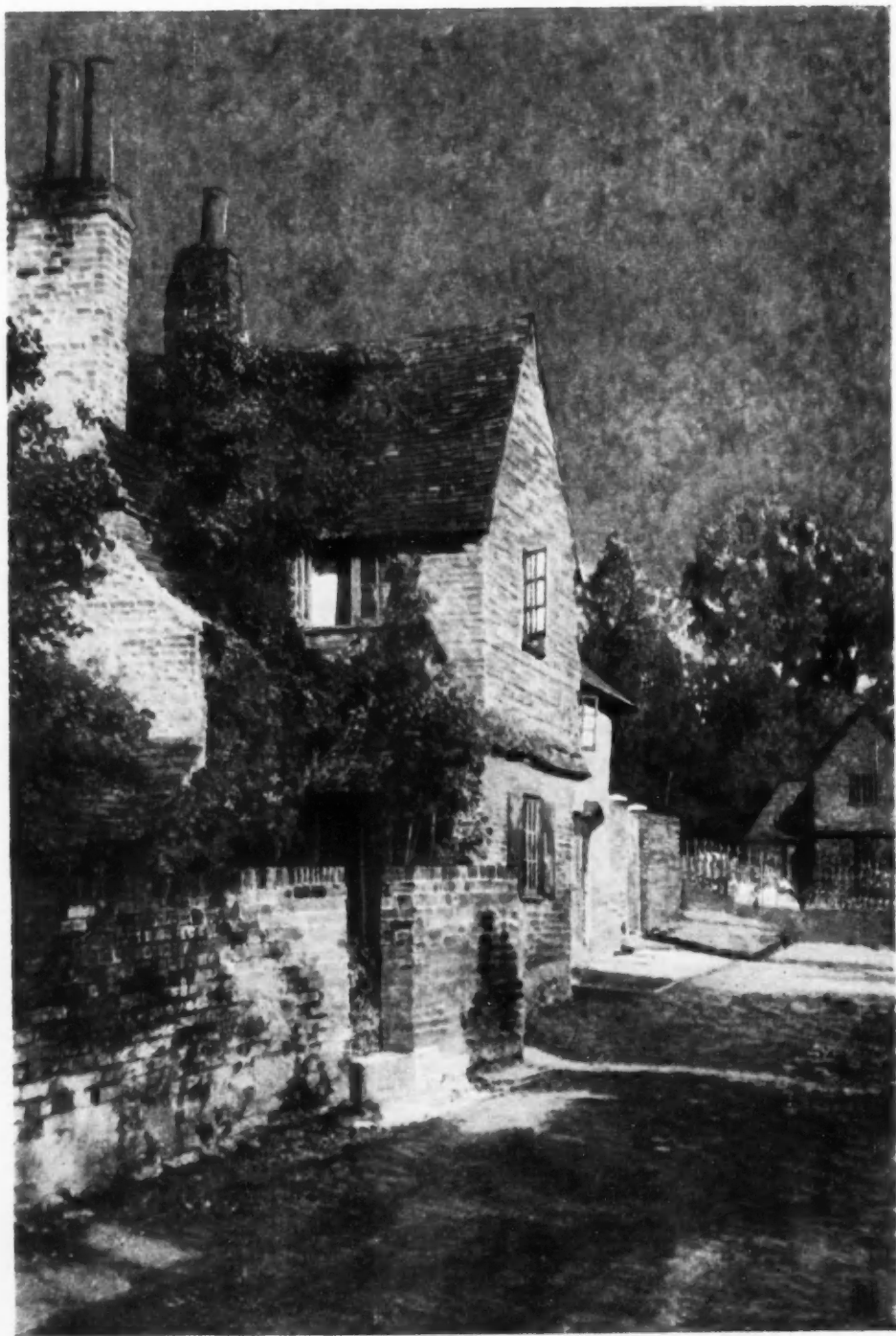


While certain Riddle Fitments are designed for the more expensive homes, other styles have been definitely developed to provide lighting fitments of truly decorative character within a moderate price range. The Riddle Special Series, priced from \$7.50 to \$16.50, offers perhaps the greatest values ever known in home lighting fitments. The Special Series is particularly adapted to the less expensive home developments and to apartment house use. Illustrated folders of this new series, and of other Riddle styles, will be sent on request; also details of the Riddle Planning Service available to architects without expense or obligation.

THE EDWARD N. RIDDLE COMPANY, TOLEDO, OHIO  
*Originators of cast aluminum residential lighting fitments*

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ON THE OUTSKIRTS OF DORKING, SURREY  
Rendering by Birch Burdette Long

*The*  
ARCHITECTURAL  
RECORD

VOLUME 56

NOVEMBER, 1924

NUMBER 5

↓ CURRENT COUNTRY HOUSE ARCHITECTURE  
— *The PENDULUM OF DESIGN SWINGS* —

*By*  
*Russell F. Whitehead*

THE Annual Country House Number of *The Architectural Record* has come to be, at least in the mind of the writer, an occasion for stock taking; a time when he is forced really to examine the current domestic work of our architects, in order to write about it intelligently. Every year as the material comes in, we begin to wonder what there is to say about it, what can be said that is not desperately trite and horribly forced about a subject which is discussed annually by a dozen or more capable critics. Yet each year, when the selections are finally made, somewhat to our surprise, we find there is really something we want very much to say about the latest group of houses. We have perhaps no great message, only a desire to record our opinion of current tendencies hoping these may be of some value to the architect of today and not too great a joke to the architect of the future.

We have a healthy fear of that future architect, and of what he may think of contemporaneous opinion of current work; and when we see, or think we see some change in ideals and in execution this year from the past, we may be deceiving ourselves sadly. The art of architecture does not change so rapidly as that. It is as if by looking at the hour hand of a clock for one long minute one could say, "how fast it moves"; yet the year in architecture to the life of even our fast moving period is less than the minute to the hour. Therefore, the remarks we shall make upon the work illustrated in this issue, must, in so far as they are general, be considered tentative only, and corrected by the reader's own observations of current work. It may be,

the material published in this number only happens to indicate that American architecture is headed in a particular direction, and that a wider choice would prove something else. Although the selections were not made to support a thesis, but to represent broadly the work in the United States, it is undeniably true that, by careful selection almost any thesis could be supported, and we could prove, (or appear to prove) by most excellent examples, that our future architecture will be an unmixed derivative of, shall we say Colonial, or if you choose, Spanish or Italian art.

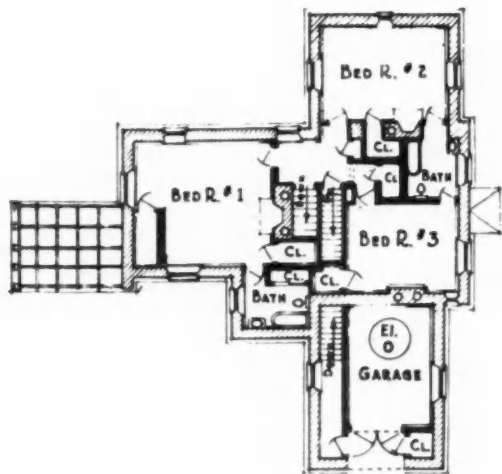
This is obviously not the case. We have often pointed out the wide field of precedent from which our architects have drawn their motives—and in too many cases their “inspirations”—to believe our art is or is ever likely to be anything but a mixed product, and while it will very likely grow strongly upon its own stem, it will nevertheless be the result of cross fertilization and not a plant of guarded in-breeding. Our civilization, political and economic, has drawn upon the older civilizations of Europe to an extent that only the foreigner recognizes; we have created a new race consciousness of which we are less aware than the stranger within our gates. So in architecture we have developed a type of our own of which we are less aware than is the foreign critic. If we are not fully aware of our contribution to the growth of an American style, we are fully conscious of what we are striving for; far too conscious to achieve it, nor do we strive continuously for one thing. Last year or some other, it was dignity and balance, this year it seems to be, above all things, charm; and while in the past we have sometimes set ourselves upon things which could be attained by taking thought, we have this year attempted the unattainable. What girl can make herself consciously charming? She can be honest, or chaste, or reserved, or dignified and even intelligent, but in seeking charm, she achieves only affectation.

We do not wish to imply that the houses illustrated in this issue are pieces of affectation, but there is to be noted something of a tendency which, carried to excess, can result only in affectation. Far too much current work is at best in the class with the peasant village Marie Antoinette caused to be erected in the Trianon Gardens; excellent in design, thoroughly picturesque, but which was when completed, only a delicious piece of stage scenery, a thing as apparent today as when it was built. So appear many of our modern houses. We have the same Norman peasant's cottage, the primitive New England farmhouse, the Italian country villa, reproduced (even to the cracks in the plaster) with a fidelity only approached in the movies, and offered as suitable habitations for dwellers in the suburbs and country districts. We are asked to accept these as authentic reproductions of the things that delight us most in Europe and as guaranteed to produce a similar reaction wherever located.

*Text continued on page 417*



RESIDENCE OF H. F. C. STIKEMAN, ESQ., CHESTNUT HILL, PENNA.  
Mellor, Meigs & Howe, Architects



Second Floor Plan



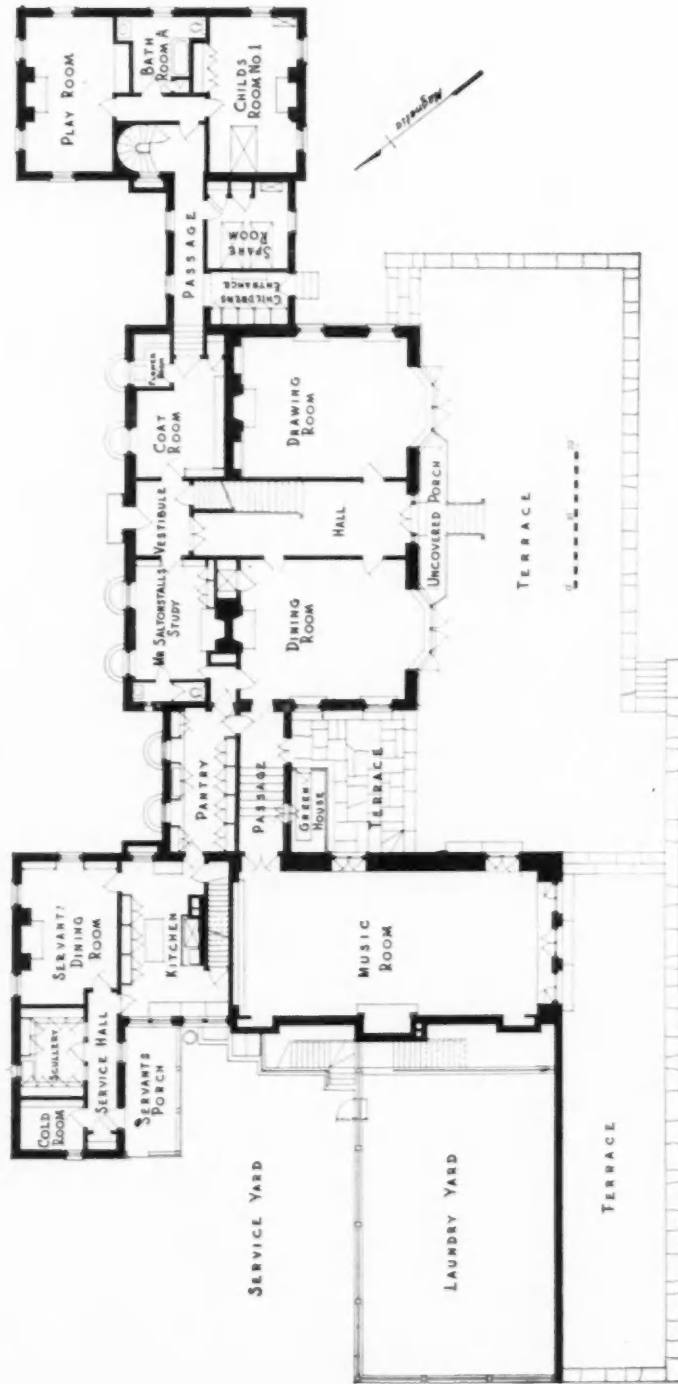
First Floor Plan

RESIDENCE OF H. F. C. STIKEMAN, ESQ., CHESTNUT HILL, PENNA.  
Mellor, Meigs & Howe, Architects

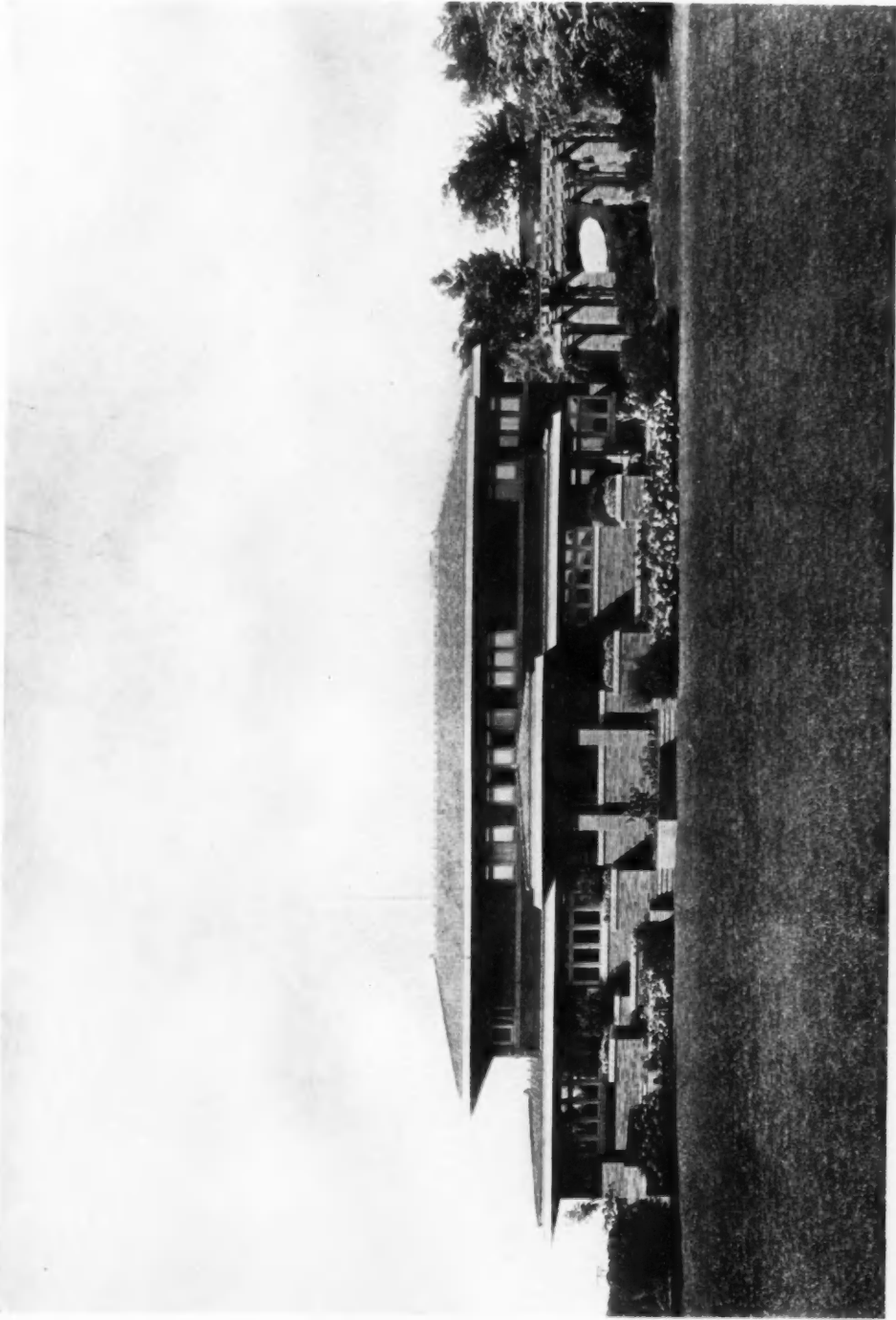




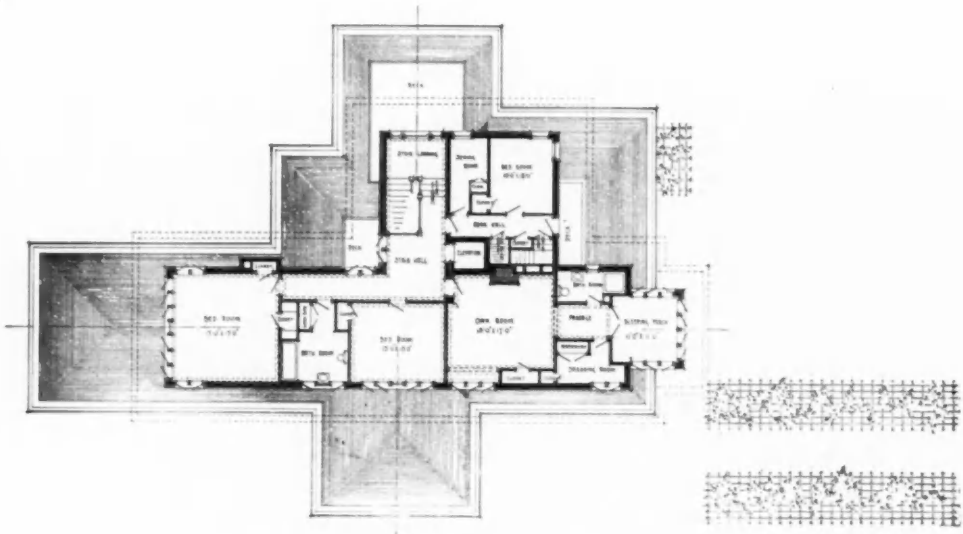
RESIDENCE OF JOHN L. SALTONSTALL, ESQ., TOPSFIELD, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects



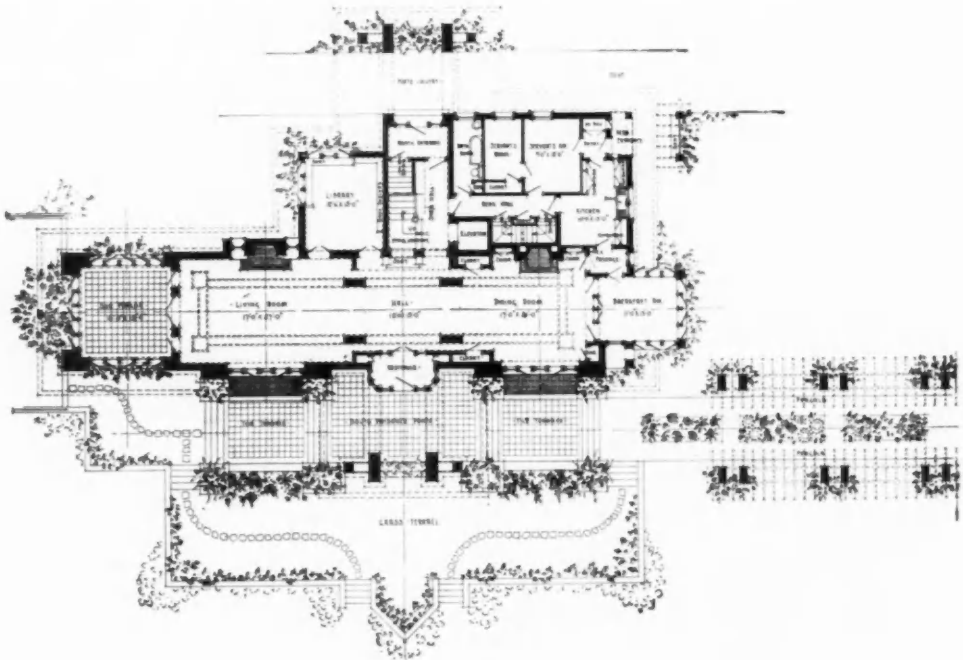
Floor Plan  
 RESIDENCE OF JOHN L. SALTONSTALL, ESQ., TOPFIELD, MASSACHUSETTS  
 Richardson, Barott & Richardson, Architects



RESIDENCE OF H. H. EVERIST, ESQ., SIOUX CITY, IOWA  
William L. Steele, Architect

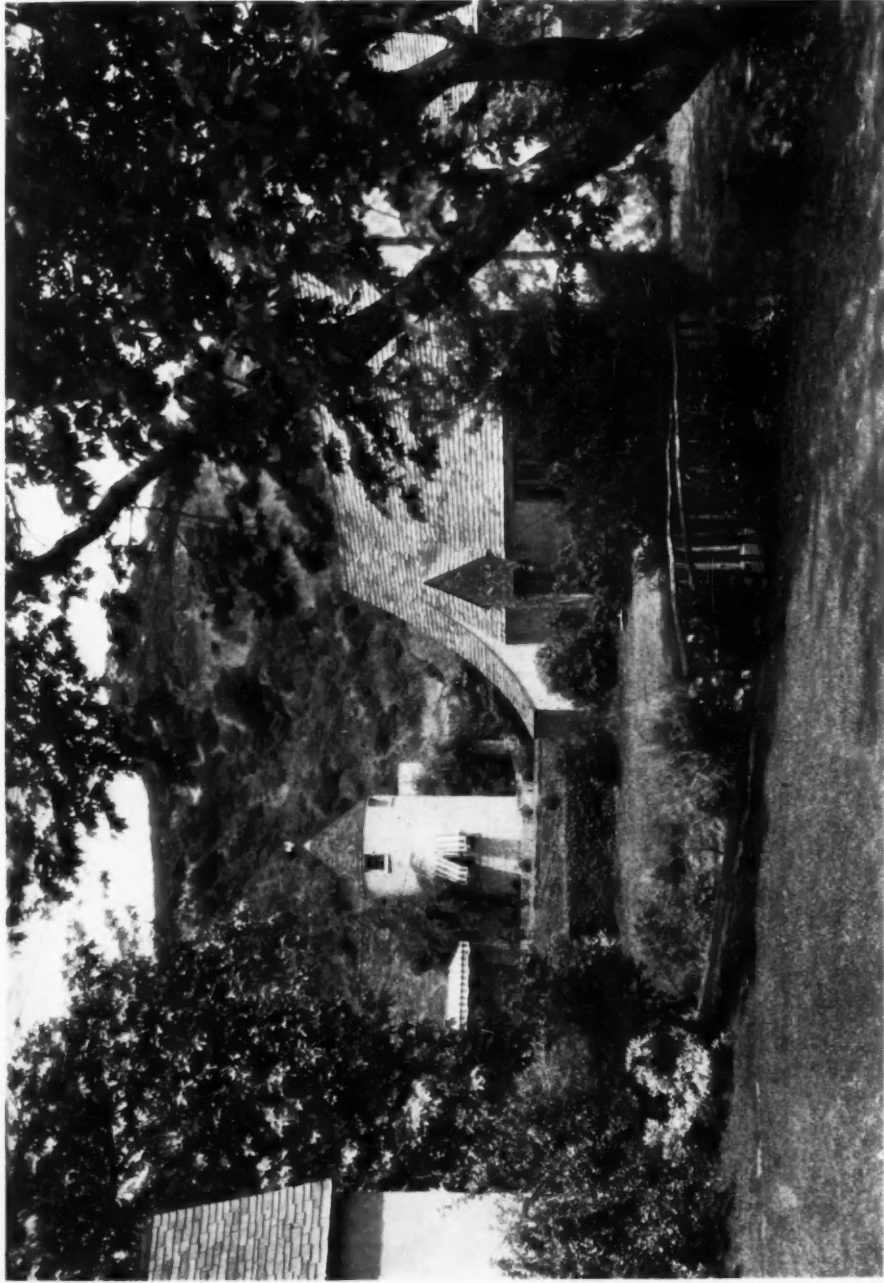


Second Floor Plan

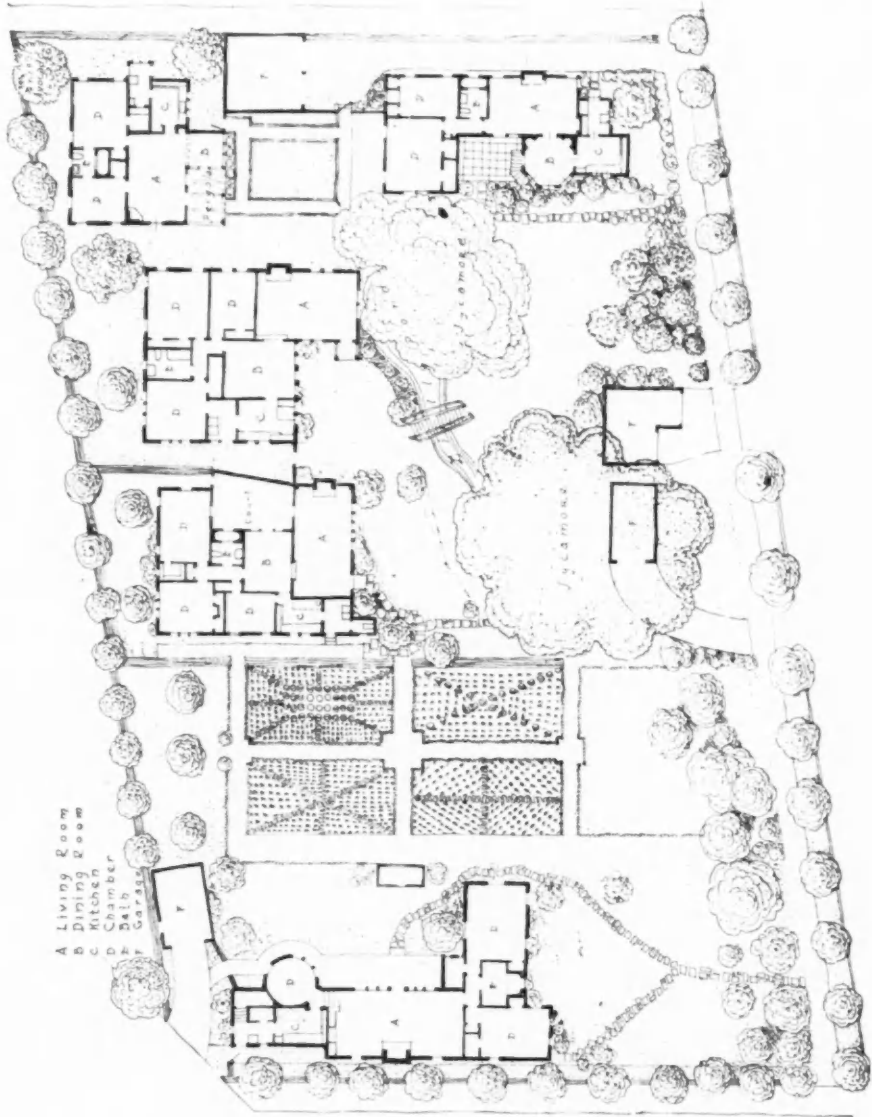


First Floor Plan

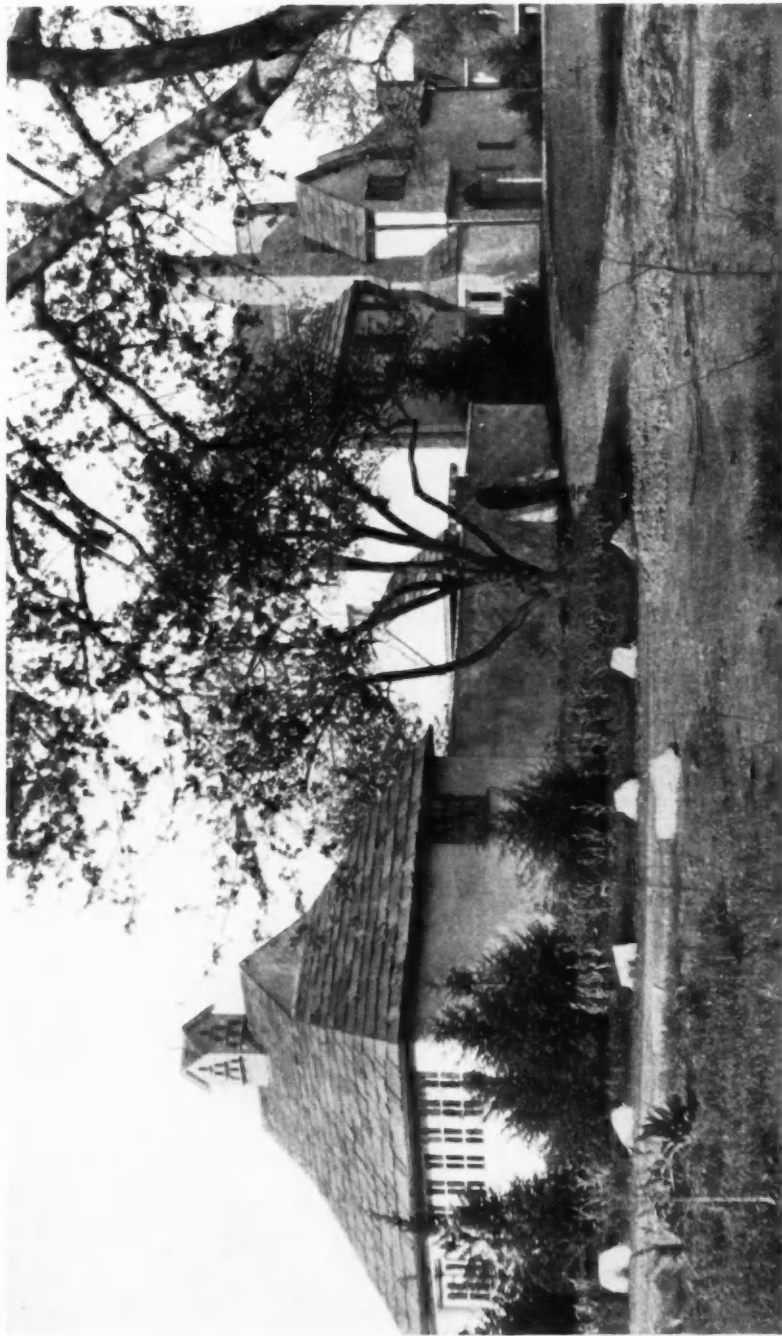
RESIDENCE OF H. H. EVERIST, ESQ., SIOUX CITY, IOWA  
 William L. Steele, Architect



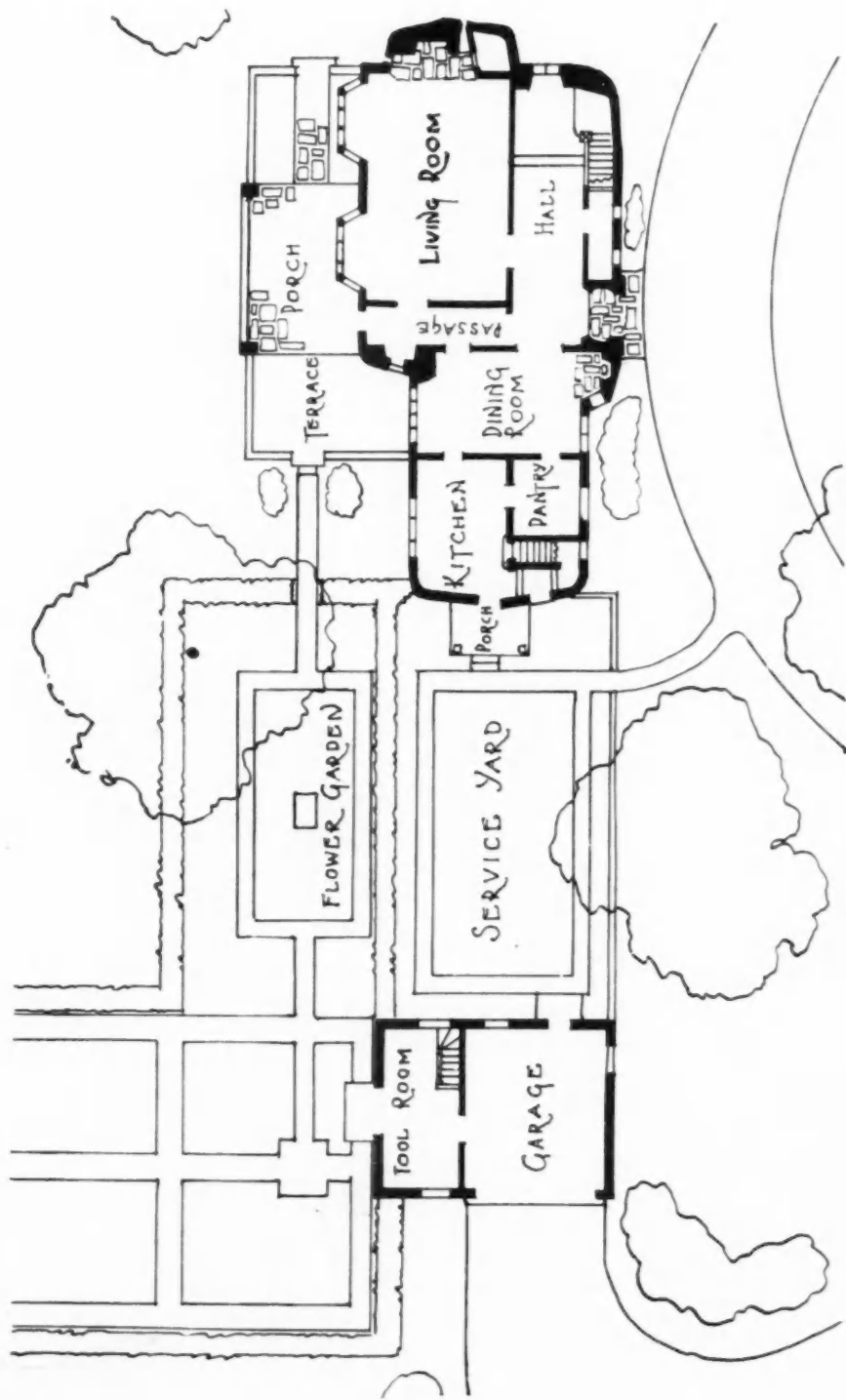
GROUP OF HOUSES IN "THE FRENCH VILLAGE," HOLLYWOOD, CALIFORNIA  
Pierpont & Walter S. Davis, Architects



LAYOUT OF "THE FRENCH VILLAGE," HOLLYWOOD, CALIFORNIA  
 Pierpont & Walter S. Davis, Architects



RESIDENCE OF S. V. NORTON, ESQ., BLOOMFIELD HILLS, MICHIGAN  
Howard Shaw, Architect



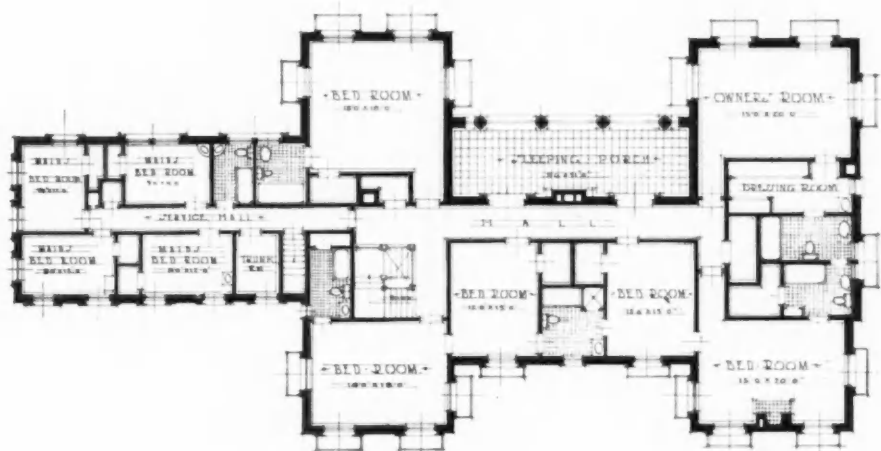
Floor Plan  
 RESIDENCE OF S. V. NORTON, ESQ., BLOOMFIELD HILLS, MICHIGAN  
 Howard Shaw, Architect

5/6  
 ARCHITECTURE

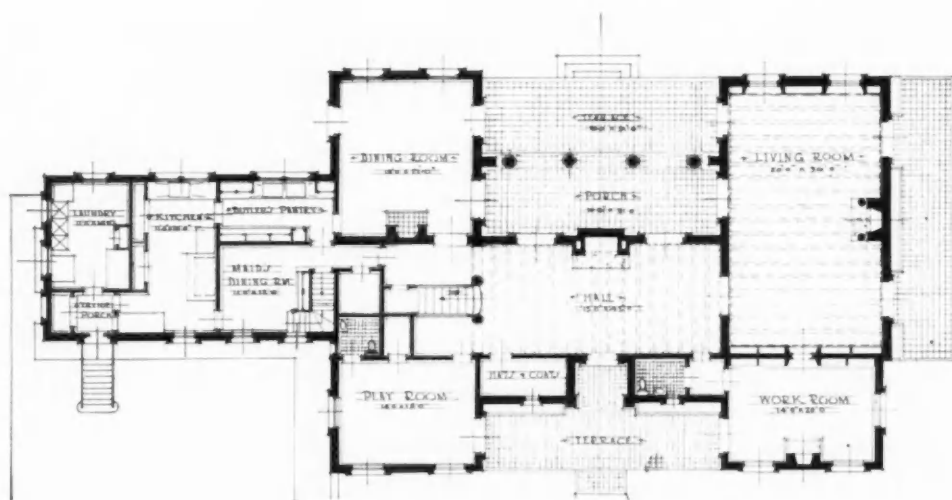




RESIDENCE OF WILLIAM TEMPLETON JOHNSON, ESQ., SAN DIEGO, CALIFORNIA  
Wm. Templeton Johnson, Architect



Second Floor Plan



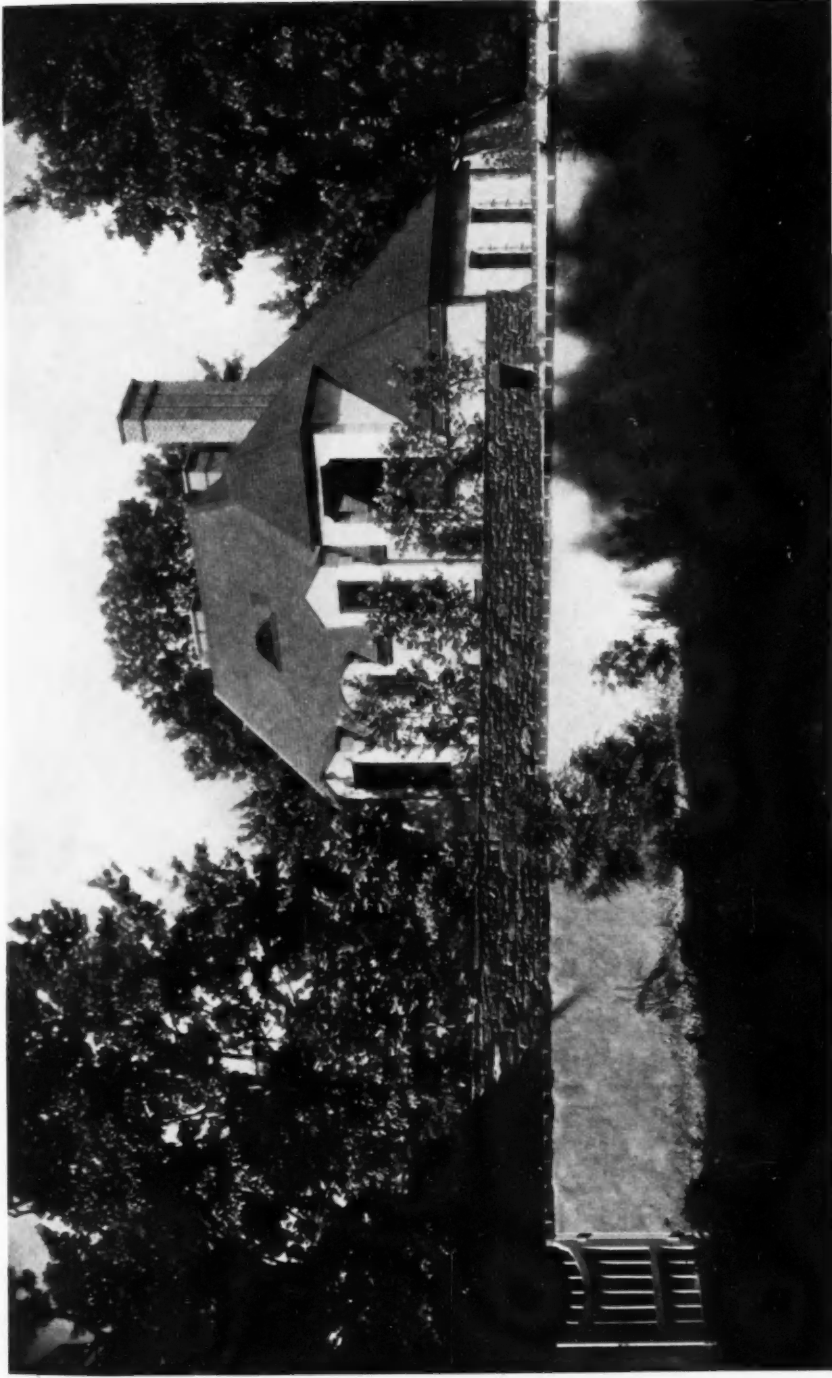
First Floor Plan

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 Wm. Templeton Johnson, Architect

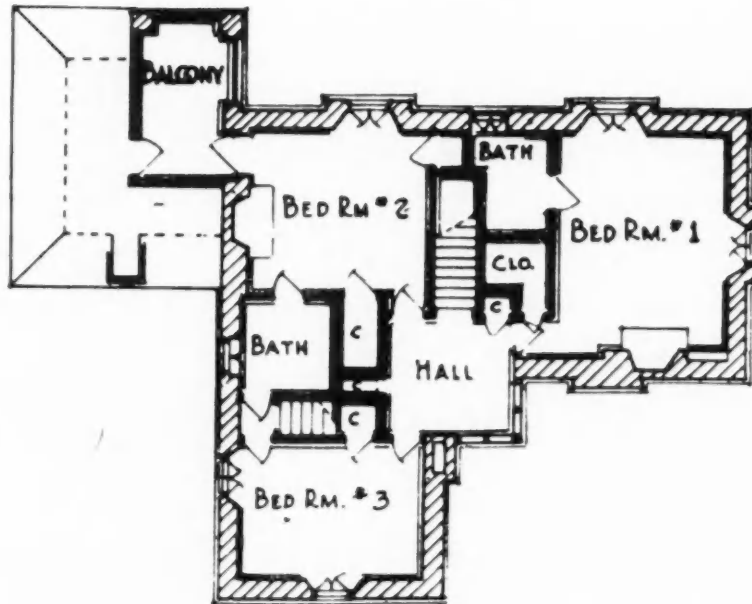


RESIDENCE OF IRVING WRIGHT, ESQ., SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect

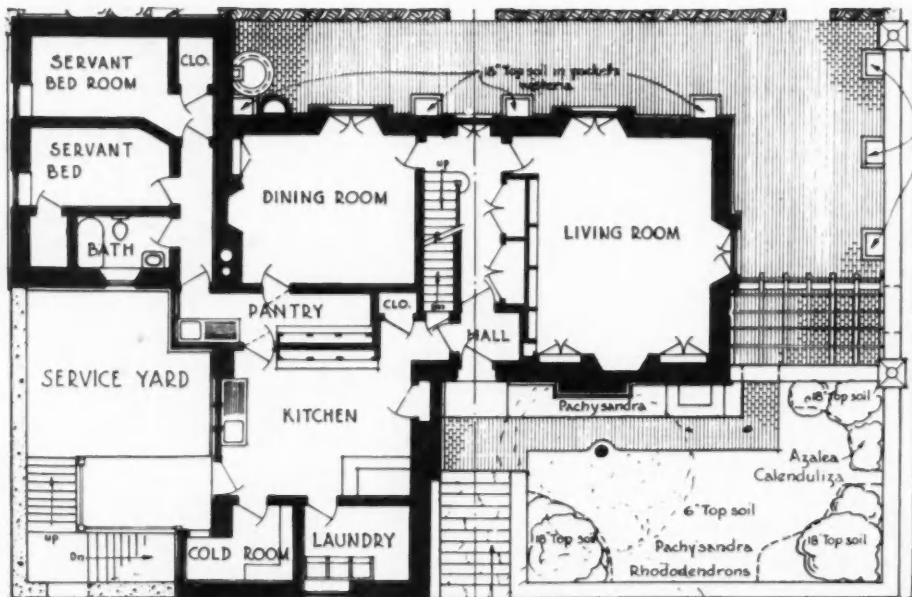
Architectural  
Library



RESIDENCE OF MRS. JOSEPH C. FRALEY, CHESTNUT HILL, PENNA.  
Mellor, Meigs & Howe, Architects

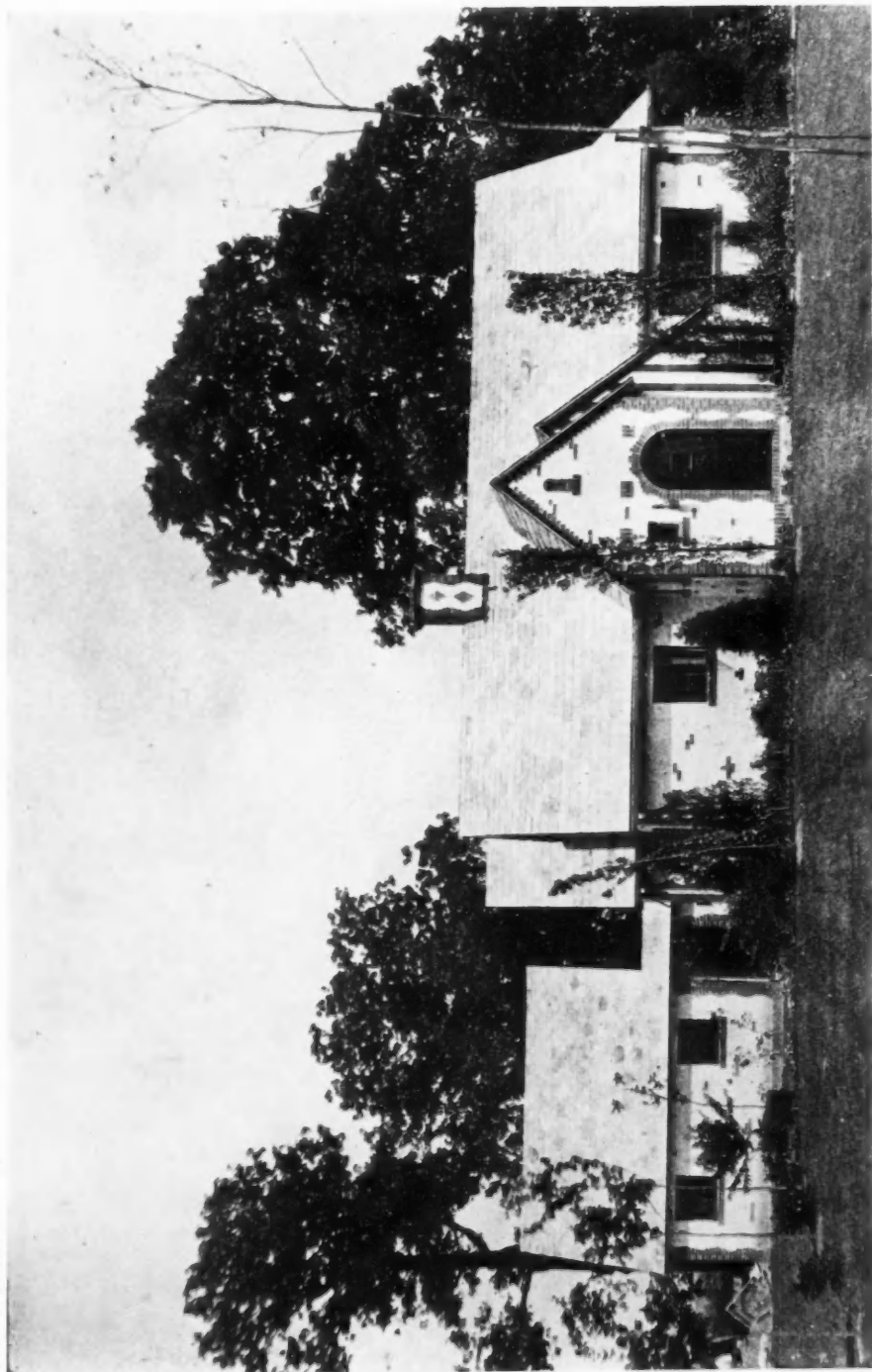


Second Floor Plan

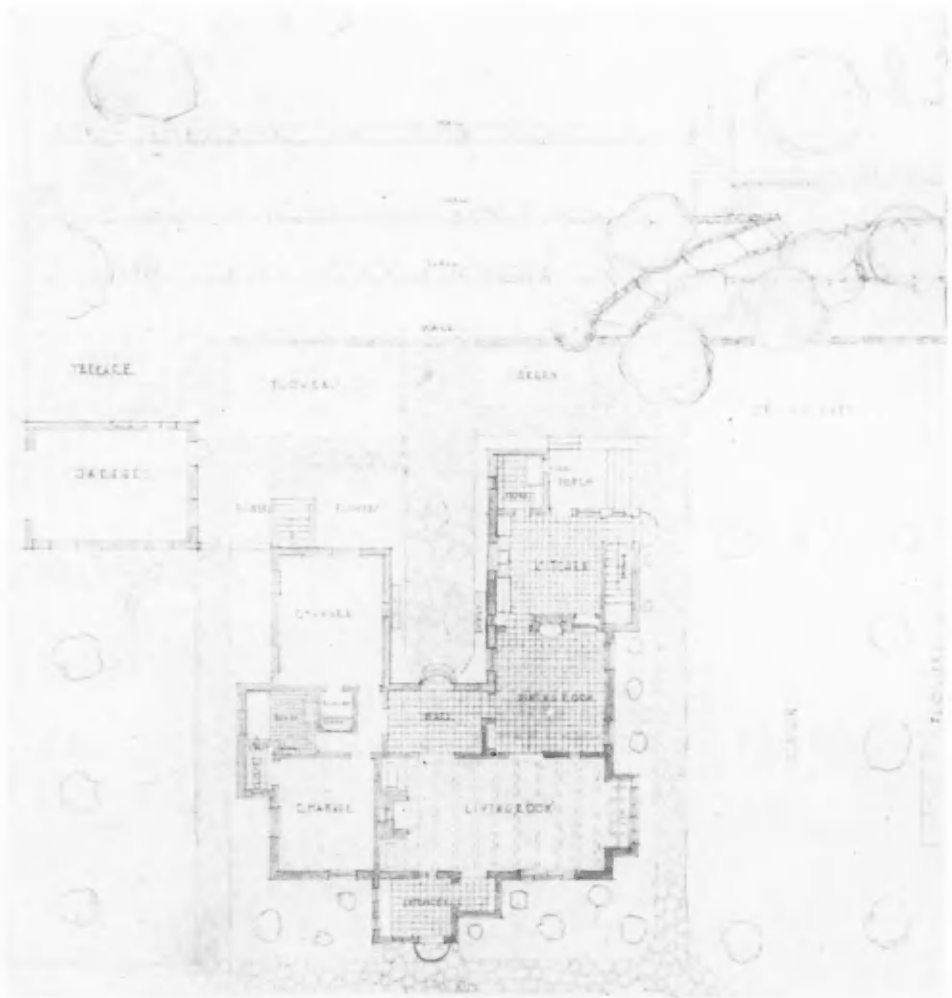


First Floor Plan

RESIDENCE OF MRS. JOSEPH C. FRALEY, CHESTNUT HILL, PENNA.  
Mellor, Meigs & Howe, Architects



COTTAGE OF J. E. ROBINSON, ESQ., CRYSTAL CITY, MISSOURI  
J. E. Robinson, Architect

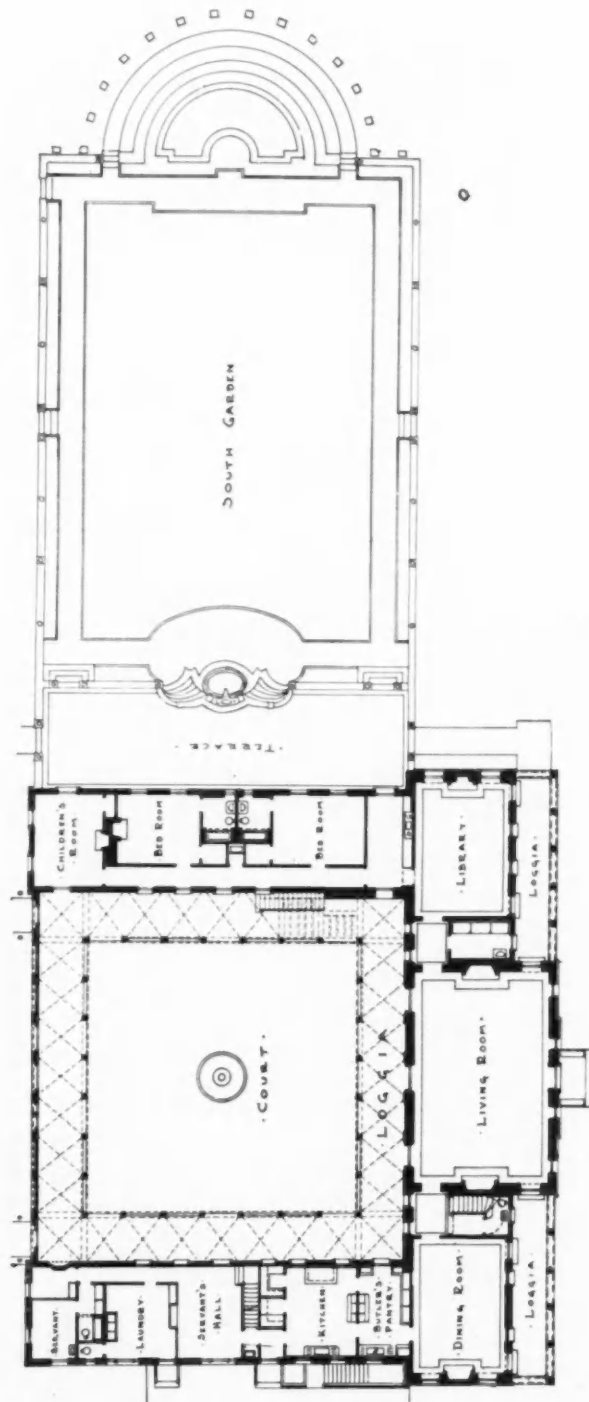


Floor and Garden Plan  
 COTTAGE OF J. E. ROBINSON, ESQ., CRYSTAL CITY, MISSOURI  
 J. E. Robinson, Architect





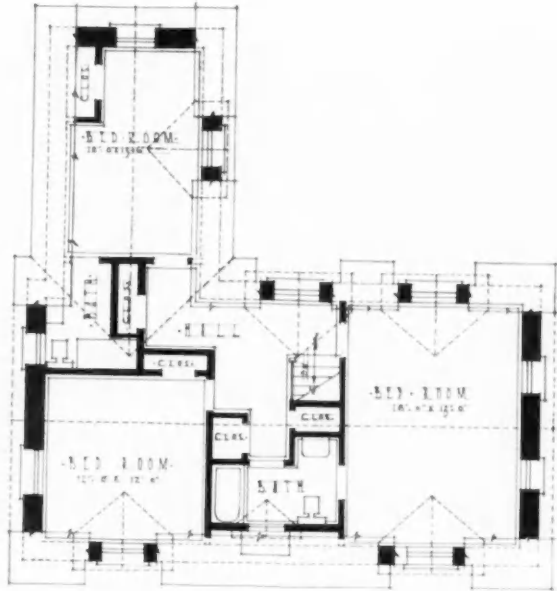
RESIDENCE OF R. T. CRANE, JR., ESQ., JEKYL ISLAND, GEORGIA  
David Adler and Robert Work, Architects



Floor Plan and South Garden  
 RESIDENCE OF R. T. CRANE, JR., ESQ., JEKYL ISLAND, GEORGIA  
 David Adler and Robert Work, Architects



RESIDENCE OF RALPH F. BIXBY, ESQ., ST. LOUIS, MISSOURI  
Ferrand & Fitch, Architects



Second Floor Plan



First Floor Plan

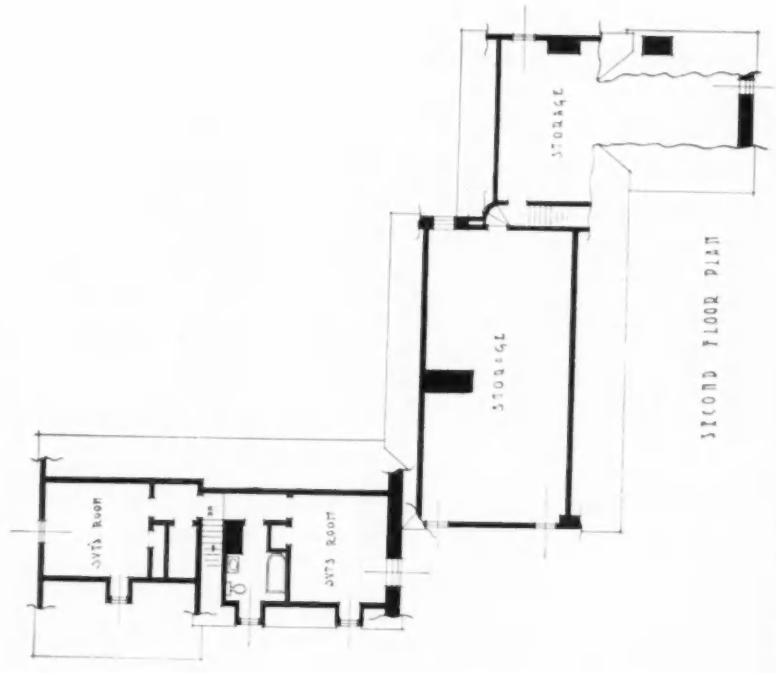
RESIDENCE OF RALPH F. BIXBY, ESQ., ST. LOUIS, MISSOURI  
 Ferrand & Fitch, Architects



RESIDENCE OF CHARLES P. STOKES, ESQ., NARBERTH, PENNSYLVANIA  
R. Brognard Okie, Architect



FIRST FLOOR PLAN

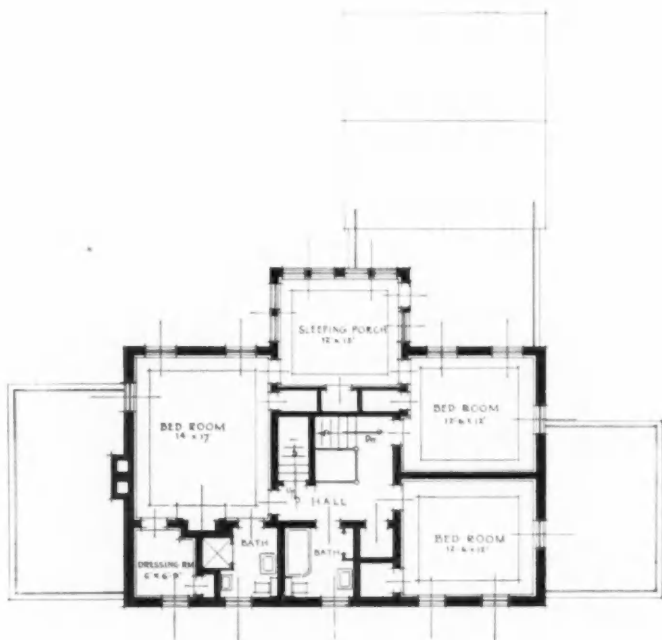


SECOND FLOOR PLAN

RESIDENCE OF CHARLES P. STOKES, ESQ., NARBERTH, PENNSYLVANIA  
 R. Brognard Okie, Architect

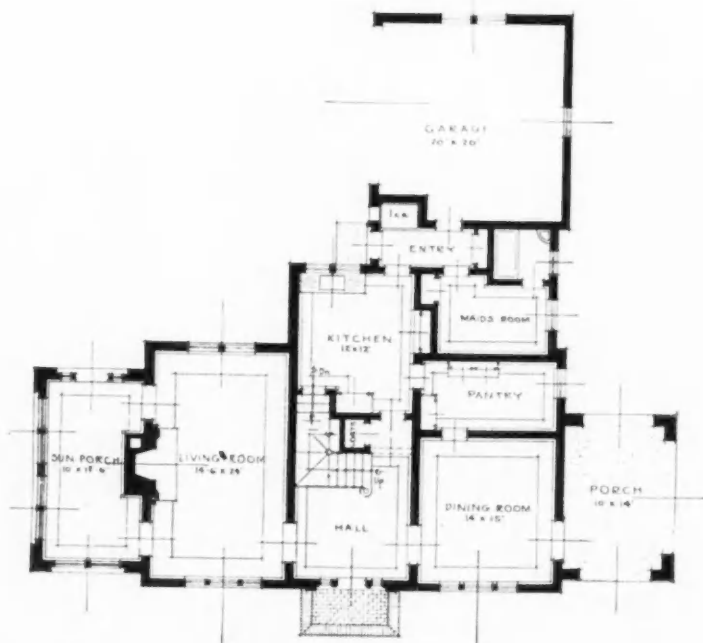


RESIDENCE OF DR. A. C. ERDMAN, KANSAS CITY, MISSOURI  
Edward Buehler Delk, Architect



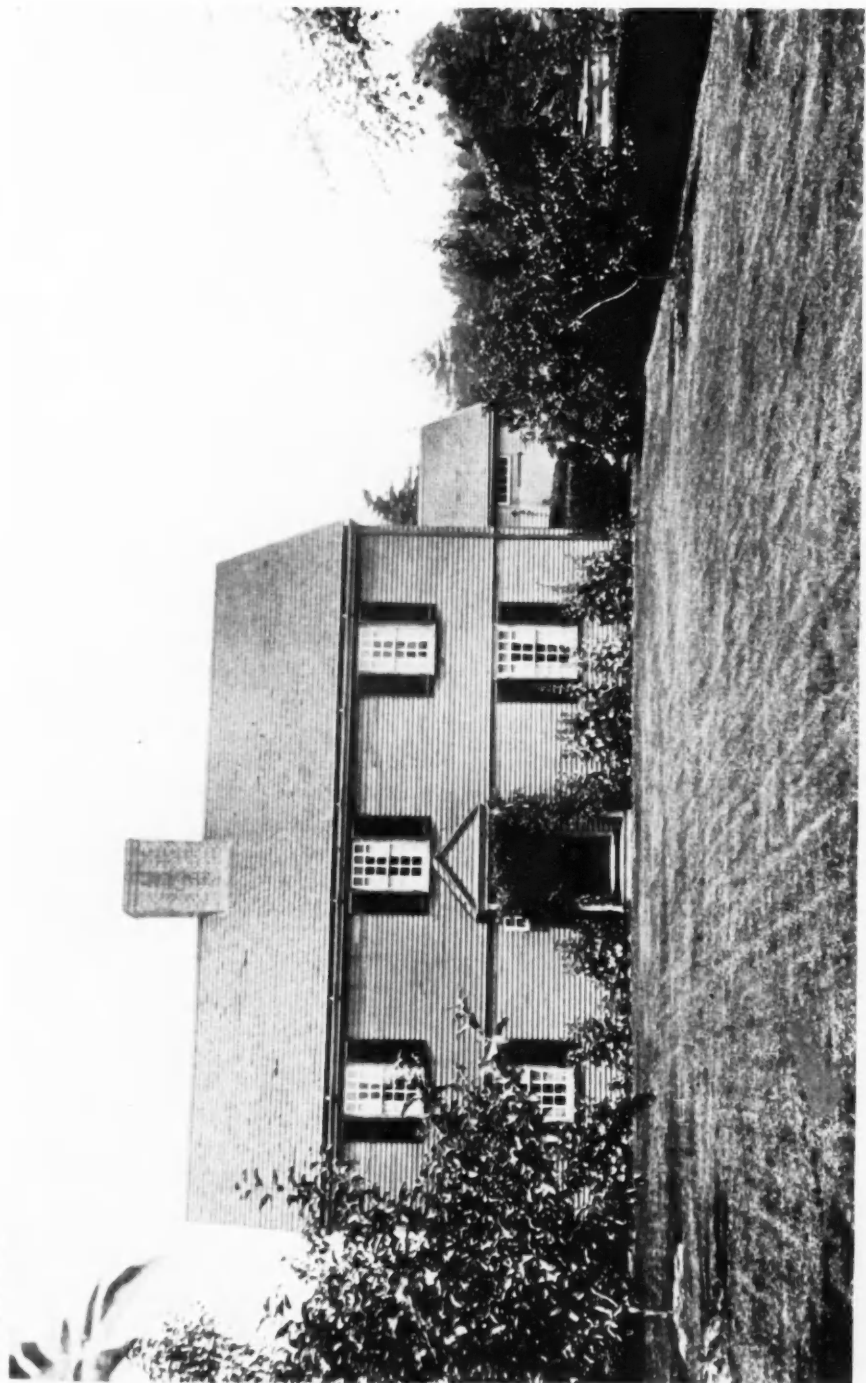
Second Floor Plan

First Floor Plan

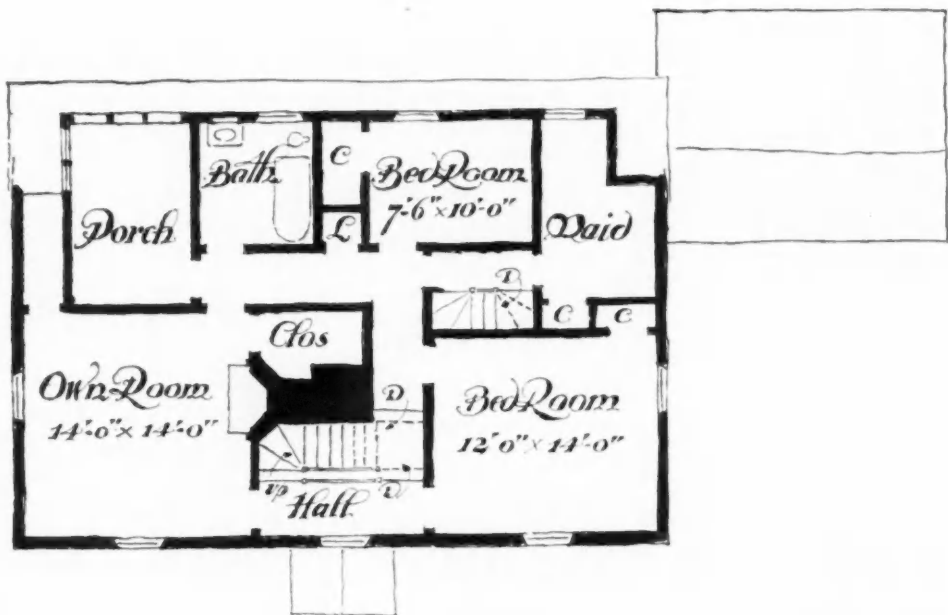


RESIDENCE OF DR. A. C. ERDMAN, KANSAS CITY, MISSOURI  
Edward Buehler Delk, Architect

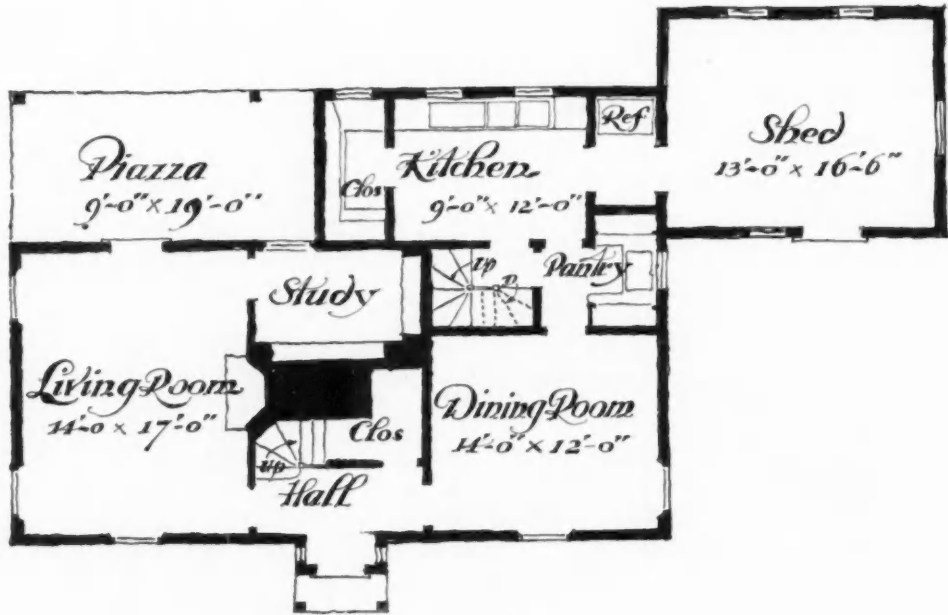




RESIDENCE OF ANSON BARTON, JR., ESQ., STONEHAM, MASSACHUSETTS  
Derby & Robinson, Architects



Second Floor Plan



First Floor Plan

RESIDENCE OF ANSON BARTON, JR., ESQ., STONEHAM, MASSACHUSETTS  
 Derby & Robinson, Architects



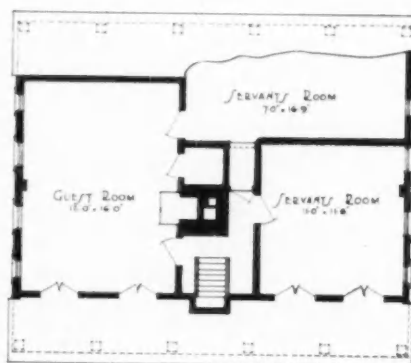
"JANE'S ACRE", RESIDENCE OF E. P. MELLON, ESQ., BEDFORD, NEW YORK  
E. P. Mellon, Architect



Living Room

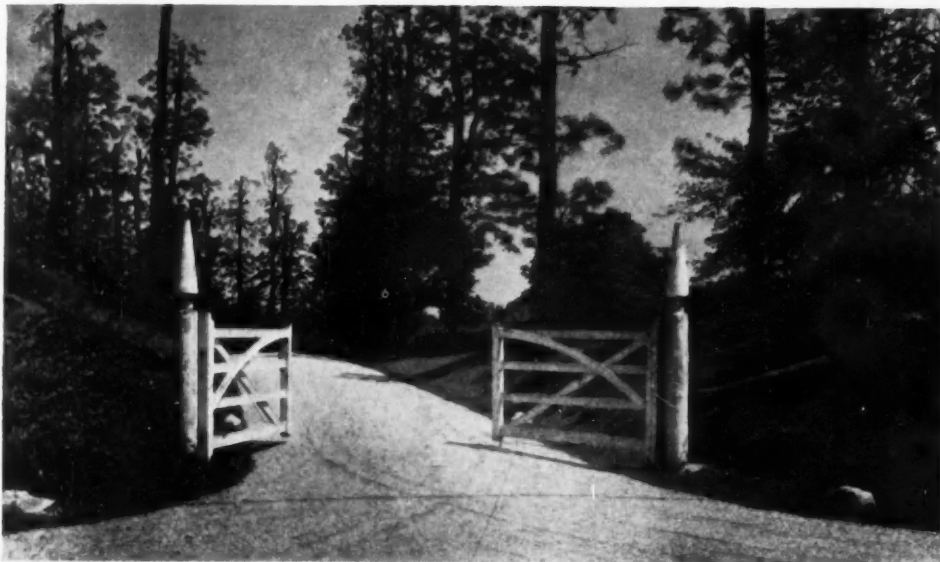


First Floor Plan



Second Floor Plan

"JANE'S ACRE", RESIDENCE OF E. P. MELLON, ESQ., BEDFORD, NEW YORK  
E. P. Mellon, Architect



ENTRANCE GATES—MONROE DOUGLAS ROBINSON ESTATE, SYOSSET, L. I.  
Ruth Dean, Landscape Architect

WE HAVE had occasion to point out that good architecture is based upon two principles, sound design and good taste, and that no great architecture can exist without these two elements. We reiterate this axiom, this fundamental of the art. We have commented on the fact that sound design was usually to be found in the better part of our work, but that much of even our good work was without charm, because while our designers showed thorough knowledge of proportion and a mastery of the lineal and spacial elements of design, they neglected or were indifferent to the subtleties of surface and of color which seemed to the man of exquisite taste of almost as great importance as the former, so that, while our excellent buildings were many, our inspiring ones were few. It is invidious to mention names; but it is only too easy to find the feet these shoes may fit.

Then, quite suddenly came the great discovery that American homes lacked charm. Forthwith American architects went about the business of providing it; as the decorators say, they gave their houses "atmosphere." The results have

been, to say the least, various. We have had more magnificently successful country houses in these last few years, sometimes great houses and sometimes small ones, and in all of them have been apparent the qualities which make us believe our architecture is a living art; a real development of the exterior from the plan and from the necessities of the site, a genuine feeling for mass and fenestration, and a logical use of materials in such a way as to accentuate the values of the design. The principal difference between current work of the best sort and that of twenty years ago, is in the more thoughtful use of texture and color, and a greater consideration of landscape (either natural or developed) as a part of design. We no longer regard a tree as an unfortunate accident, and have come to consider each portion of a façade in relation to its surroundings.

On the other hand, the architect who has not perceived that charm is something inherent in perfect work but regards it as a thing which can be drawn or specified into a house as definitely as a slate roof and as independent of other



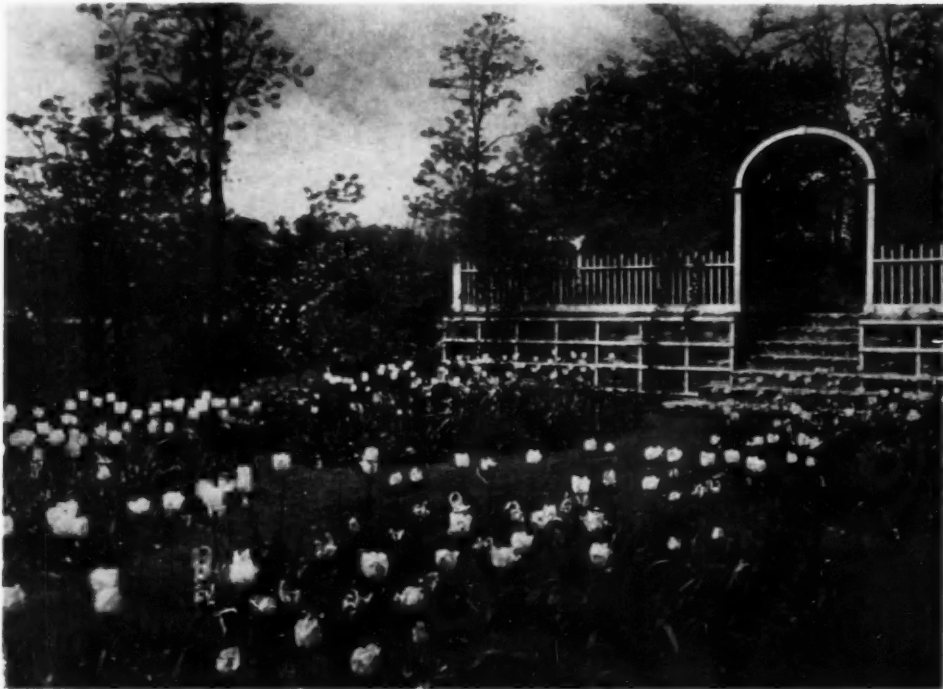
Flower Garden



Terrace  
MONROE DOUGLAS ROBINSON ESTATE. SYOSSET, LONG ISLAND  
Ruth Dean, Landscape Architect

factors, has produced a great number of "stunt" houses, which attract immediately, but eventually become tiresome. It is this type of man who thinks a ragged and broken slate roof, chopped up timbers and bad brickwork create a house with the charm of the antique. Far be it from us to intimate that a picturesque building is *ipso facto* a poor piece of design, but we do assert that the man who strives for "picturesque charm" regard-

ture is not a paper art, and a successful house can often be beautiful from particular points rather than for its general composition. There are many lovely old English manor houses, which would not be ranked very high if they were to be so placed that the mass could be seen as a whole, but which are still perfect in their settings; therefore, when a house is illustrated as a series of delightful details which hardly suggest a perfect and



Flower Garden

MONROE DOUGLAS ROBINSON ESTATE, SYOSSET, LONG ISLAND

Ruth Dean, Landscape Architect

less of good construction, proper lighting and comfortable plan, is not an architect. He may be a good designer of stage scenery.

Even in houses which are something better than stage scenery (including several in this issue), we find a tendency to consider the parts rather than the whole, a natural reflection of the trend of the times toward the picturesque. In many ways this is perhaps of value, since archi-

unified composition, it must be remembered that perhaps it is not and never can be seen in its entirety. On the other hand, we have received many photographs of detail either exquisitely correct or of charming qualities which deserved to be applied to far better designed buildings than is the case. For many years we designed masses with little attention to detail, now we design detail with little regard for mass.



Garden House  
MONROE DOUGLAS ROBINSON ESTATE, SYOSSET, LONG ISLAND  
Ruth Dean, Landscape Architect





ENTRANCE GATES—S. V. NORTON ESTATE, BLOOMFIELD HILLS, MICHIGAN  
Howard Shaw, Architect

That is, of course, an over-statement, but if caricature is the truest portraiture, then such an over-statement is fact. Certainly in even so excellent a lot of material as is illustrated in this number, it is evident the beauty of detail is of a higher quality than the design of the mass, even where that is very good; at least the greater part of the houses are without that unity of composition which used to be considered essential. The Beaux Arts principles as they were once applied to our country houses, gave us a series of rigid and balanced plans reasonably well expressed by elevations which expressed nothing else; and certainly not American domestic life; but to ignore the plan in the elevation is even worse. If one is stupid, the other is foolish.

Fundamentally the Beaux Arts teachings are not incompatible with good country house design, but quite the reverse. They insist on easy circulation, on logical plan and on expression of that plan. They do not insist on columns, swags and symmetry, the commonly accepted attributes of the Beaux Arts School; nor do we suppose the bad taste prevalent in French design today is necessarily inseparable from these qualities. But where our American designers seek for the pic-

turesque and charming at the expense of the other vital elements, can we believe them to be of better taste than those they deride? The future of American architecture lies neither in one path nor the other; intelligent selection we must have, but not direct copying. For a while we seemed to have passed beyond that stage, but it appears we have become too accurate in our memories of precedent, even if drawn from so great a variety of sources. Heterodox we may be, but at least let us be less orthodox in our heterodoxy.

We had fully determined when this article began not to mention any house by name, for we find something admirable in each of those selected, and to single out a few for comment seems hardly fair to other and perhaps better houses; but in order to drive home our point more clearly, you are asked to compare the house of Mr. H. F. C. Stikeman, at Chestnut Hill, Pennsylvania, by Mellor, Meigs and Howe, the John L. Saltonstall house at Topsfield, Massachusetts, by Richardson, Barott and Richardson, and the house of Mr. H. H. Everist at Sioux City, Iowa, by William L. Steele. Here are three houses about as far apart

(Text continued on page 436)



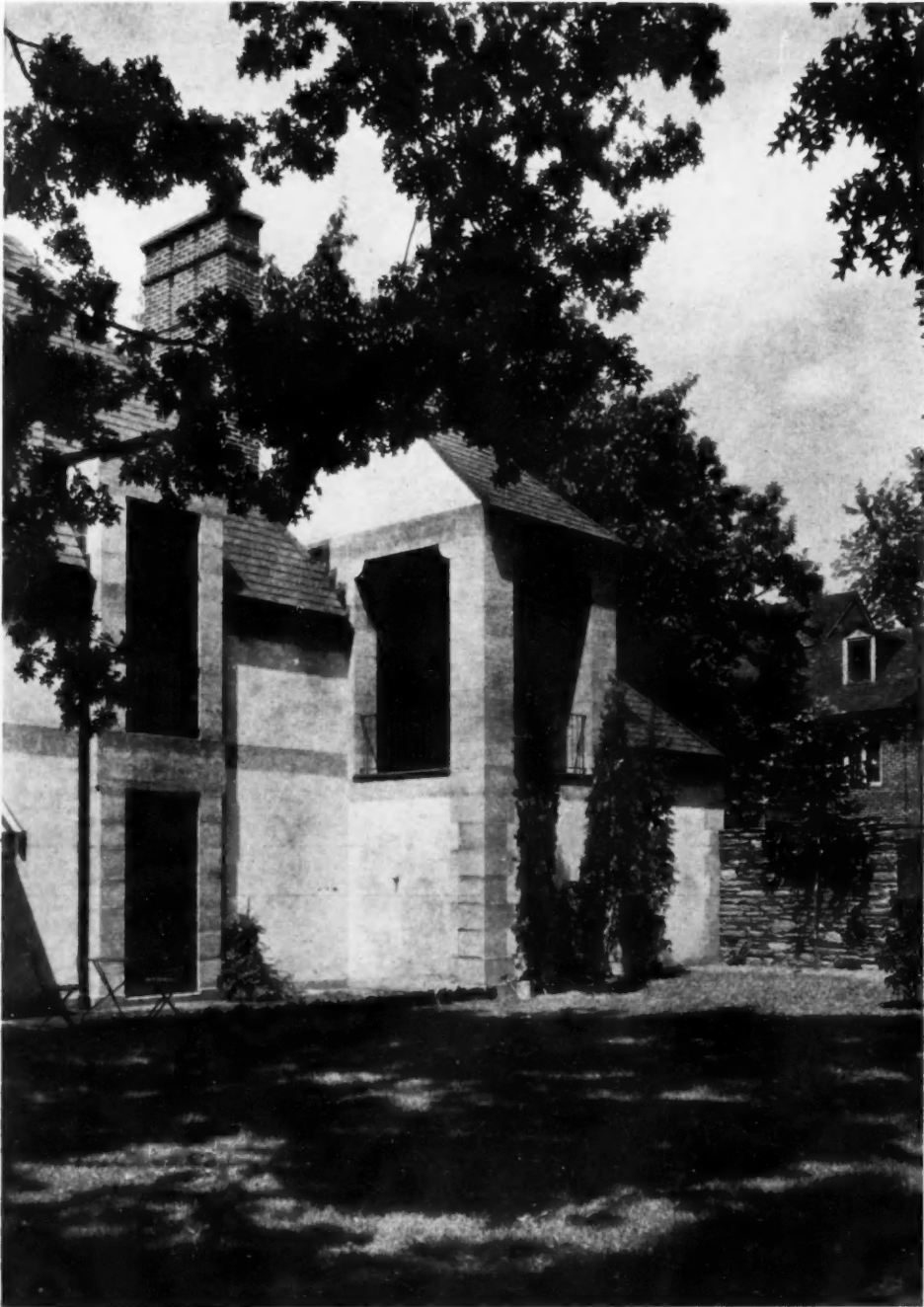
House and Porch from below  
RESIDENCE OF H. F. C. STIKEMAN, ESQ., CHESTNUT HILL, PENNSYLVANIA  
Mellor, Meigs & Howe, Architects



Garage and Service Entrance  
RESIDENCE OF H. F. C. STIKEMAN, ESQ., CHESTNUT HILL, PENNSYLVANIA  
Mellor, Meigs & Howe, Architects



Enclosed Terrace  
RESIDENCE OF MRS. JOSEPH C. FRALEY, CHESTNUT HILL, PENNSYLVANIA  
Mellor, Meigs & Howe, Architects  
[424]



Loggia

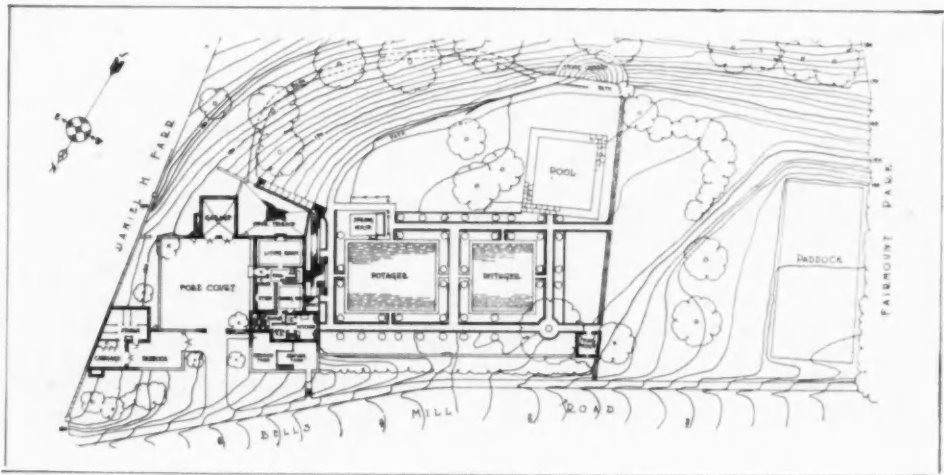
RESIDENCE OF MRS. JOSEPH C. FRALEY, CHESTNUT HILL, PENNSYLVANIA

Mellor, Meigs & Howe, Architects

[425]



Entrance Court

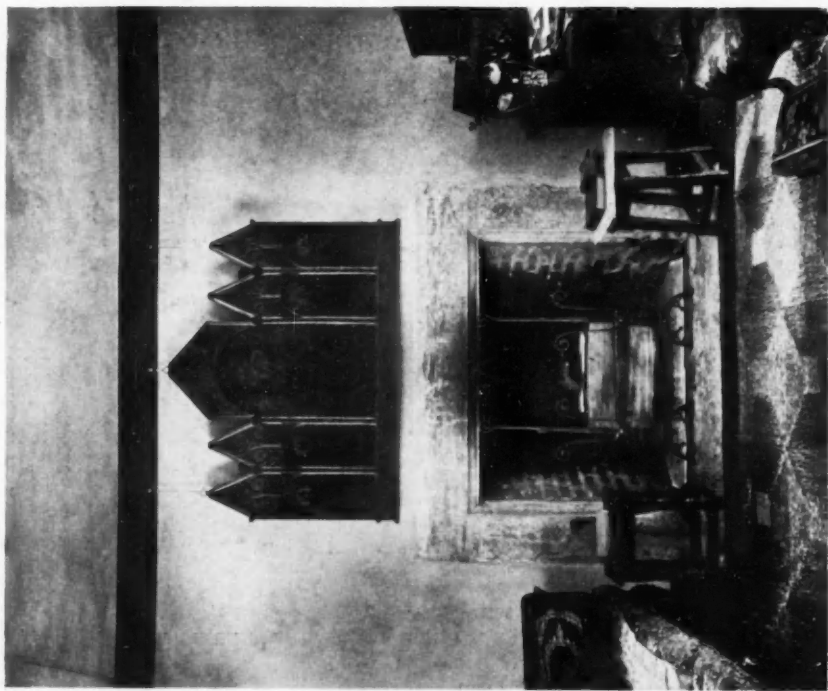
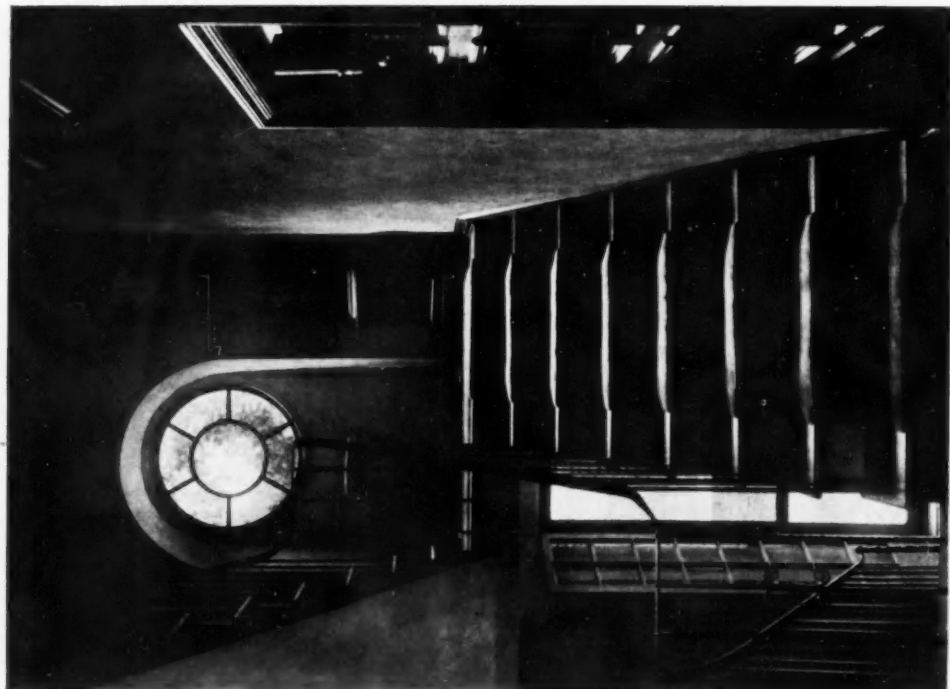


Floor Plan

RESIDENCE OF B. A. ILLOWAY, ESQ., CHESTNUT HILL, PENNSYLVANIA  
Mellor, Meigs & Howe, Architects

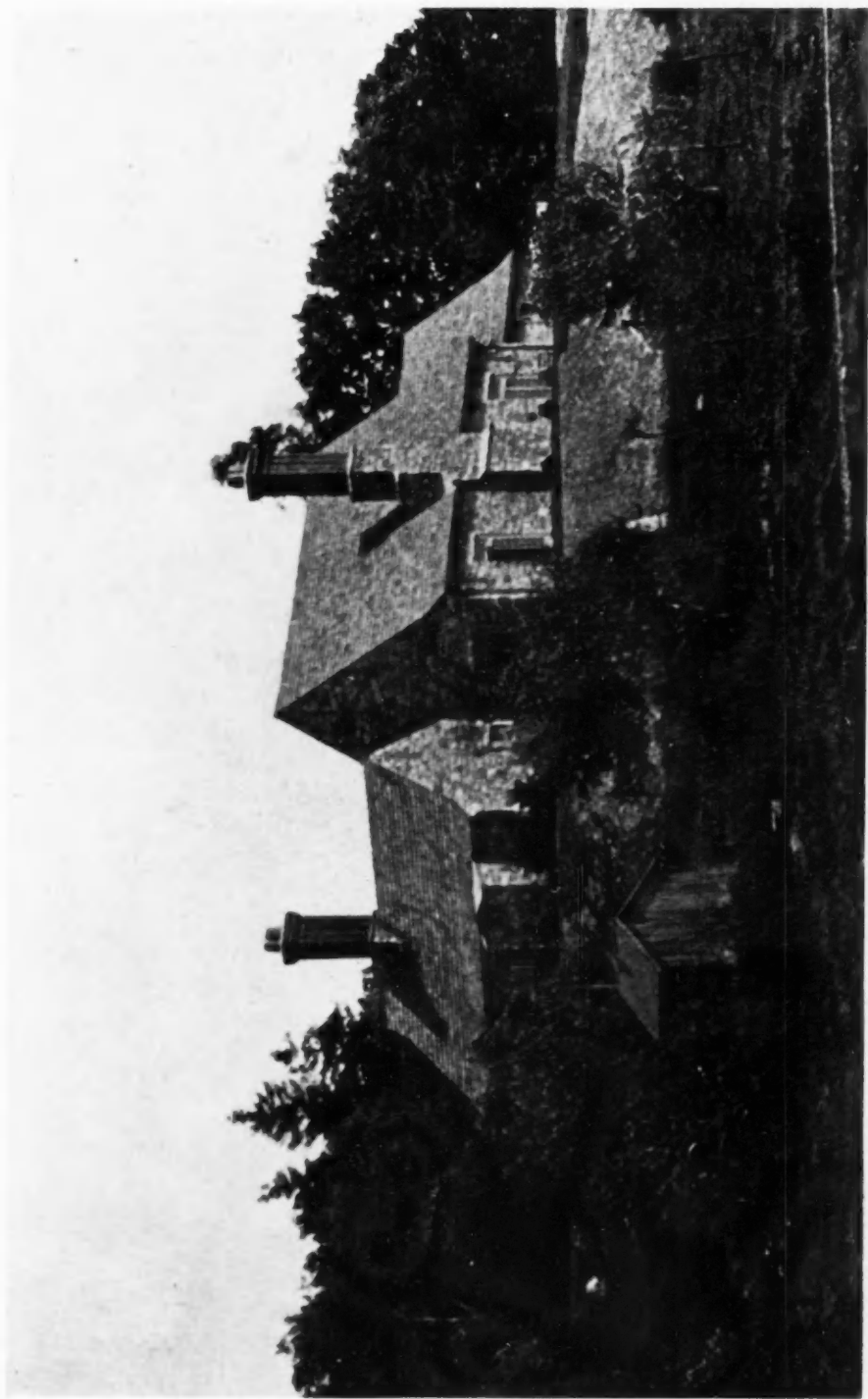


South East Front  
RESIDENCE OF B. A. ILLLOWAY, ESQ., CHESTNUT HILL, PENNSYLVANIA  
Mellor, Meigs & Howe, Architects



Interior Details  
RESIDENCE OF B. A. ILLLOWAY, ESQ., CHESTNUT HILL, PENNA.  
Mellor, Meigs & Howe, Architects





RESIDENCE OF ROY H. BEATTIE, ESQ., TIVERTON, RHODE ISLAND  
Parker M. Hooper and Wm. Edgar Moran, Architects



COUNTRY HOUSE FOR S. V. NORTON, ESQ., BLOOMFIELD HILLS, MICHIGAN  
Howard Shaw, Architect



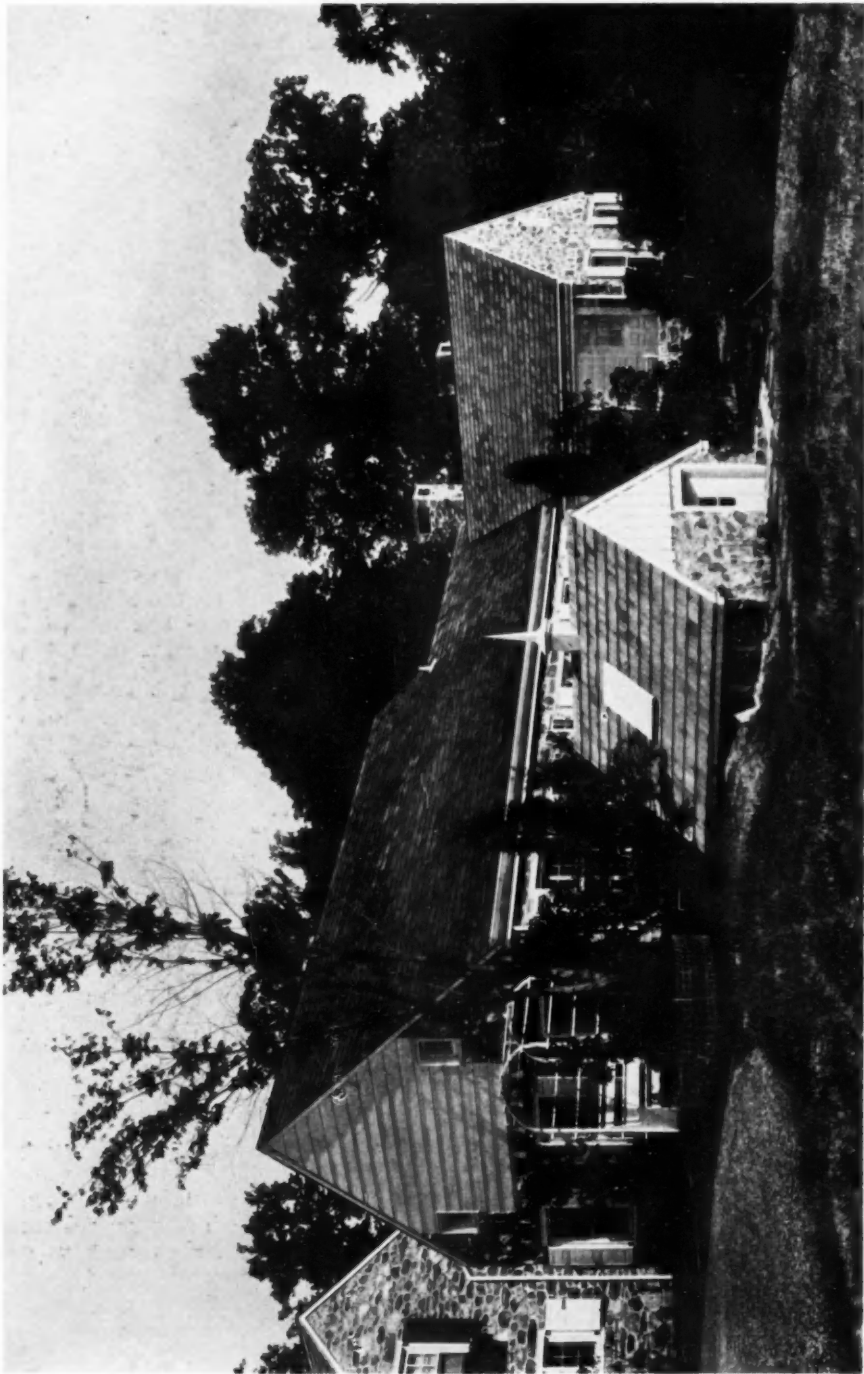
COUNTRY HOUSE FOR S. V. NORTON, ESQ., BLOOMFIELD HILLS, MICHIGAN  
Howard Shaw, Architect



COUNTRY HOUSE FOR S. V. NORTON, ESQ., BLOOMFIELD HILLS, MICHIGAN  
Howard Shaw, Architect



RESIDENCE OF CHARLES P. STOKES, ESQ., NARBERTH, PENNSYLVANIA  
R. Brognard Okie, Architect



RESIDENCE OF CHARLES F. STOKES, ESQ., NARBERTH, PENNSYLVANIA  
R. Brognard Okie, Architect



RESIDENCE OF CHARLES P. STOKES, ESQ., NARBERTH, PENNSYLVANIA  
R. Brognard Okie, Architect

in their stylistic elements as is conceivable even in America of today; the first of English cottage genesis, the second of American Colonial and the third of what Mr. Hugh Garden called "the style of the western plains." They are all alike in possessing the unity of composition essential to sound design, in appearing

without affection, yet in this house as in the others, there is an honesty of purpose, a proper subordination of its parts to the whole that place it in our opinion far above the "pretty pretty" type so common here in the east, so easy to do and so little worth doing.

For the Salstonstall house we have no



Dining Room

RESIDENCE OF CHARLES P. STOKES, ESQ., NARBERTH, PENNSYLVANIA

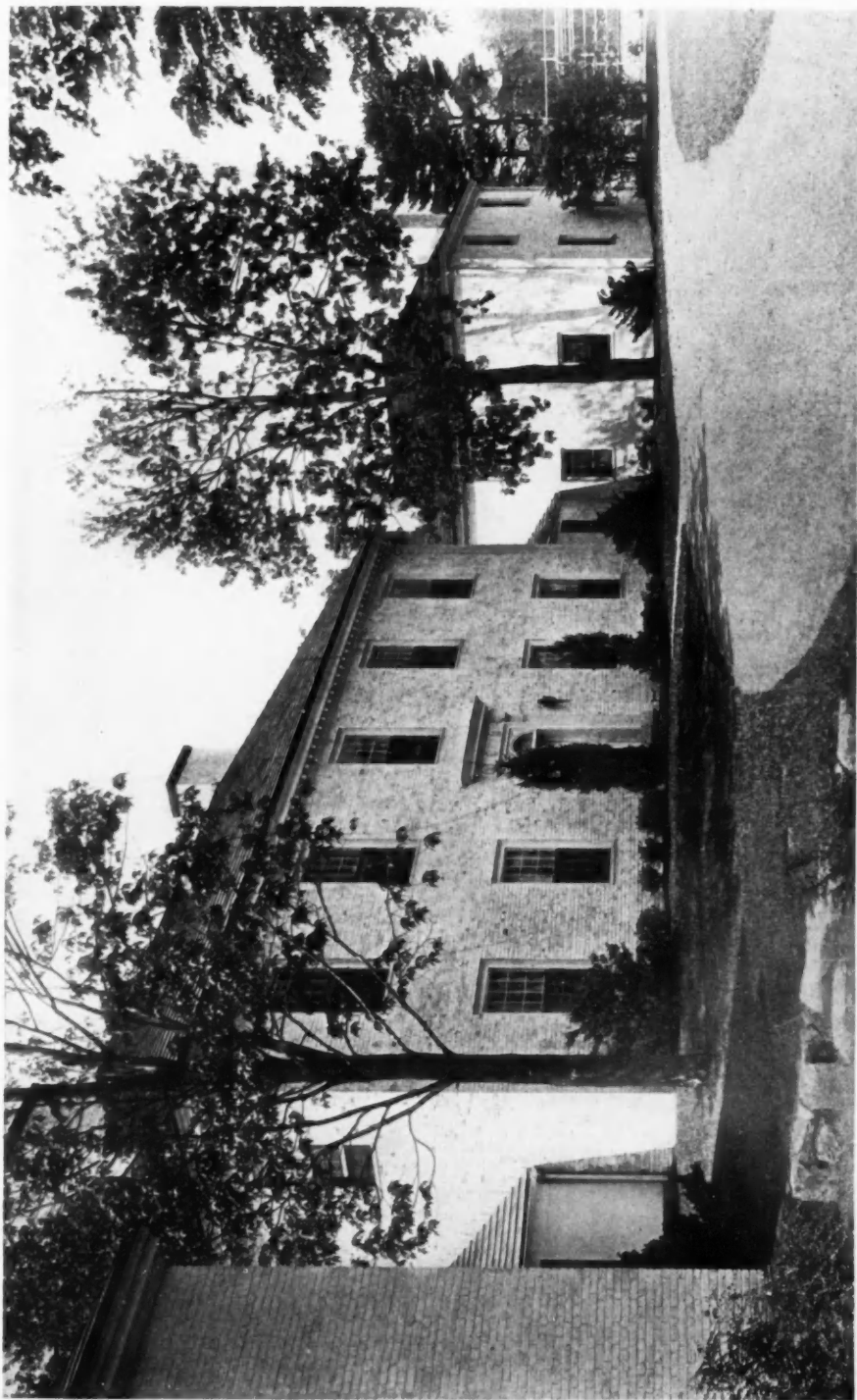
R. Brognard Okie, Architect

precisely what they are, American country houses, and in being developments from precedent and not literal transcriptions. Two of them possess charm, at least for us, and the third, the style of the western plains, may possess it to those who can sympathize with that particular form of architecture. We are able to perceive and admire the power and force of the design, its honest expression of purpose and plan, without in the least being stirred by it. Ours is an admiration

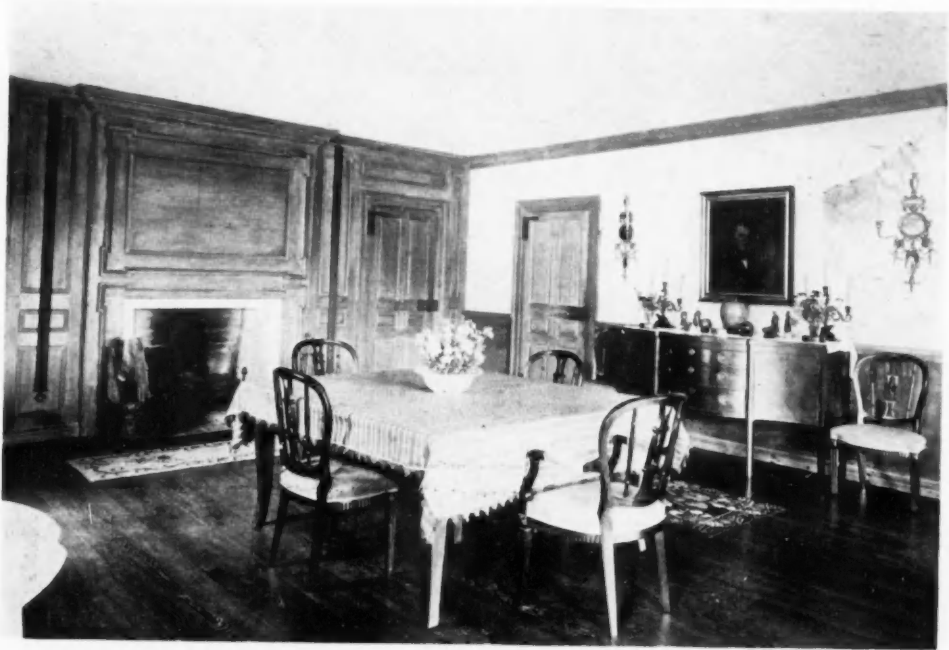
reservation; the stark simplicity of the design might, in less capable hands, have become sheer stupidity. There, the perfect relation between the central block and the subordinate wings; the excellent fenestration and the beautiful detail have produced not only a skilful piece of design, but a house of genuine charm without affectation. Quite likely the designers knew before the house was built it would have this most elusive quality,

(Text continued on page 447)





RESIDENCE OF JOHN L. SALTONSTALL, ESQ., TOPSFIELD, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects

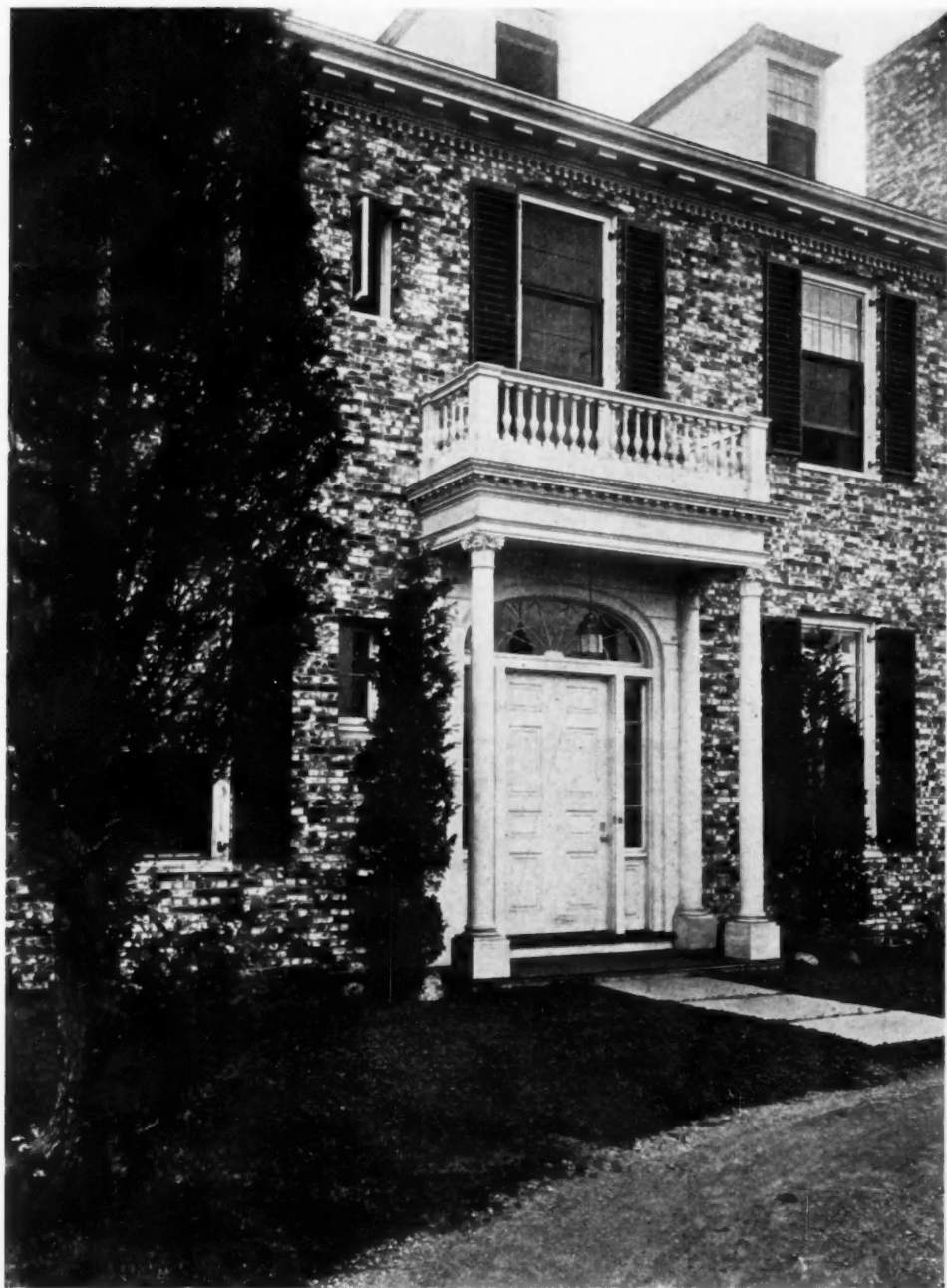


Dining Room



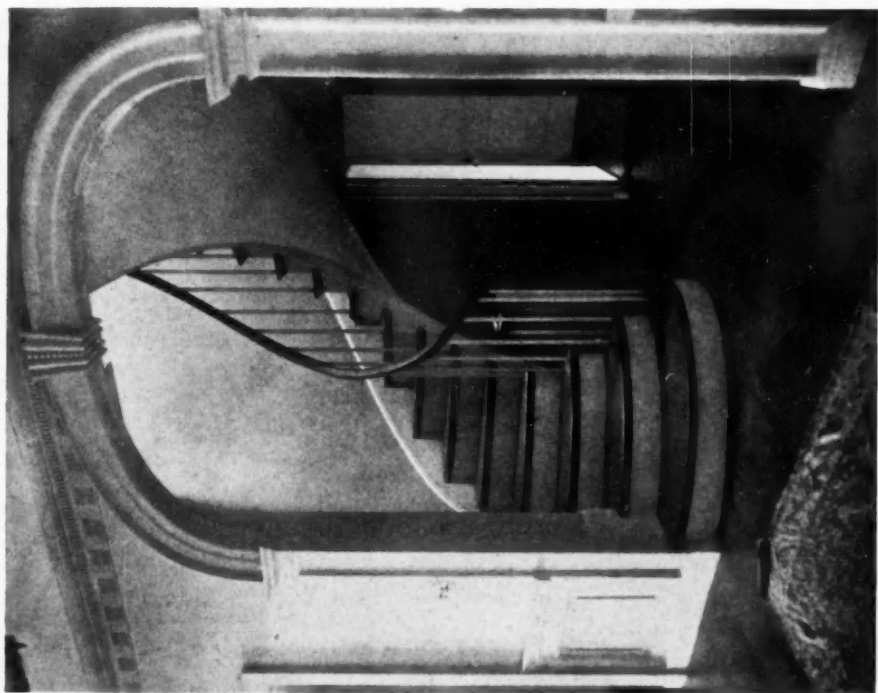
Living Room

RESIDENCE OF JOHN L. SALTONSTALL, ESQ., TOPSFIELD, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects

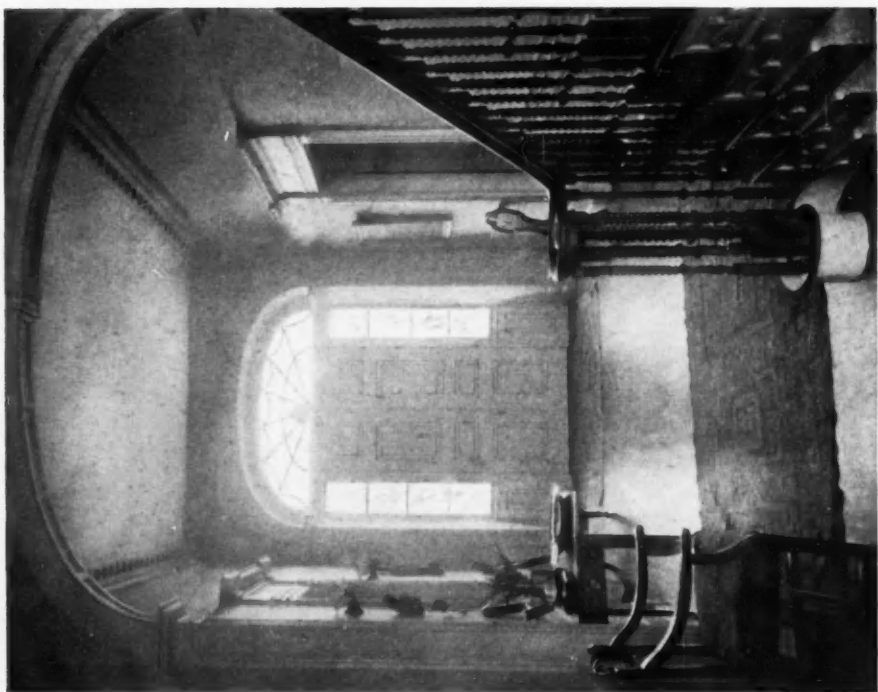


Entrance Detail

RESIDENCE OF ELLERY SEDGWICK, ESQ., BEVERLY, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects

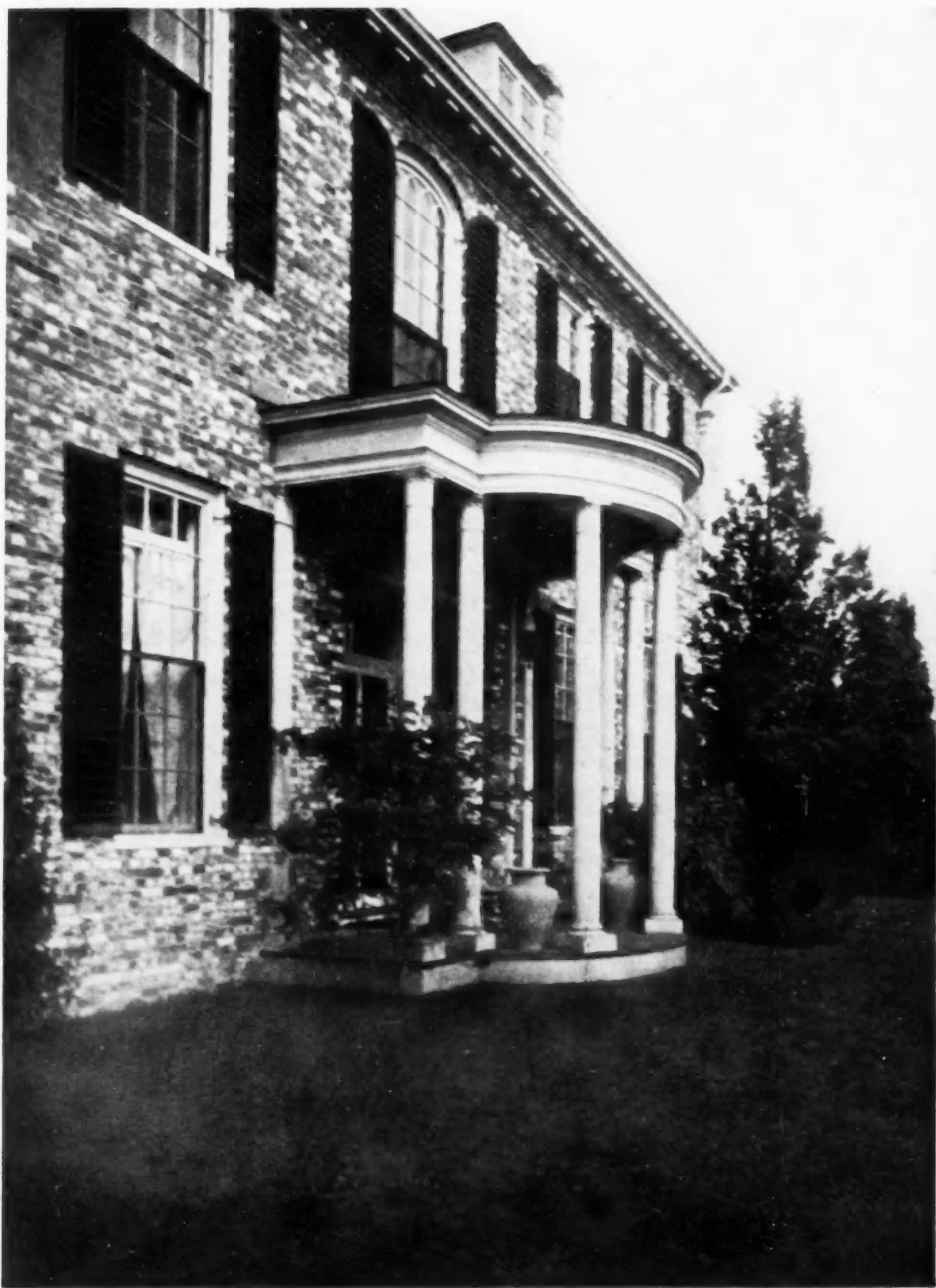


Upstairs Hall



Lower Hall

RESIDENCE OF ELLERY SEDGWICK, ESQ., BEVERLY, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects



South Porch Detail

RESIDENCE OF ELLERY SEDGWICK, ESQ., BEVERLY, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects



Garden Elevation



Court

RESIDENCE OF R. T. CRANE, JR., ESQ., JEKYL ISLAND, GEORGIA

David Adler and Robert Work, Architects

[442]



Loggia

RESIDENCE OF R. T. CRANE, JR., ESQ., JEKYL ISLAND, GEORGIA  
David Adler and Robert Work, Architects



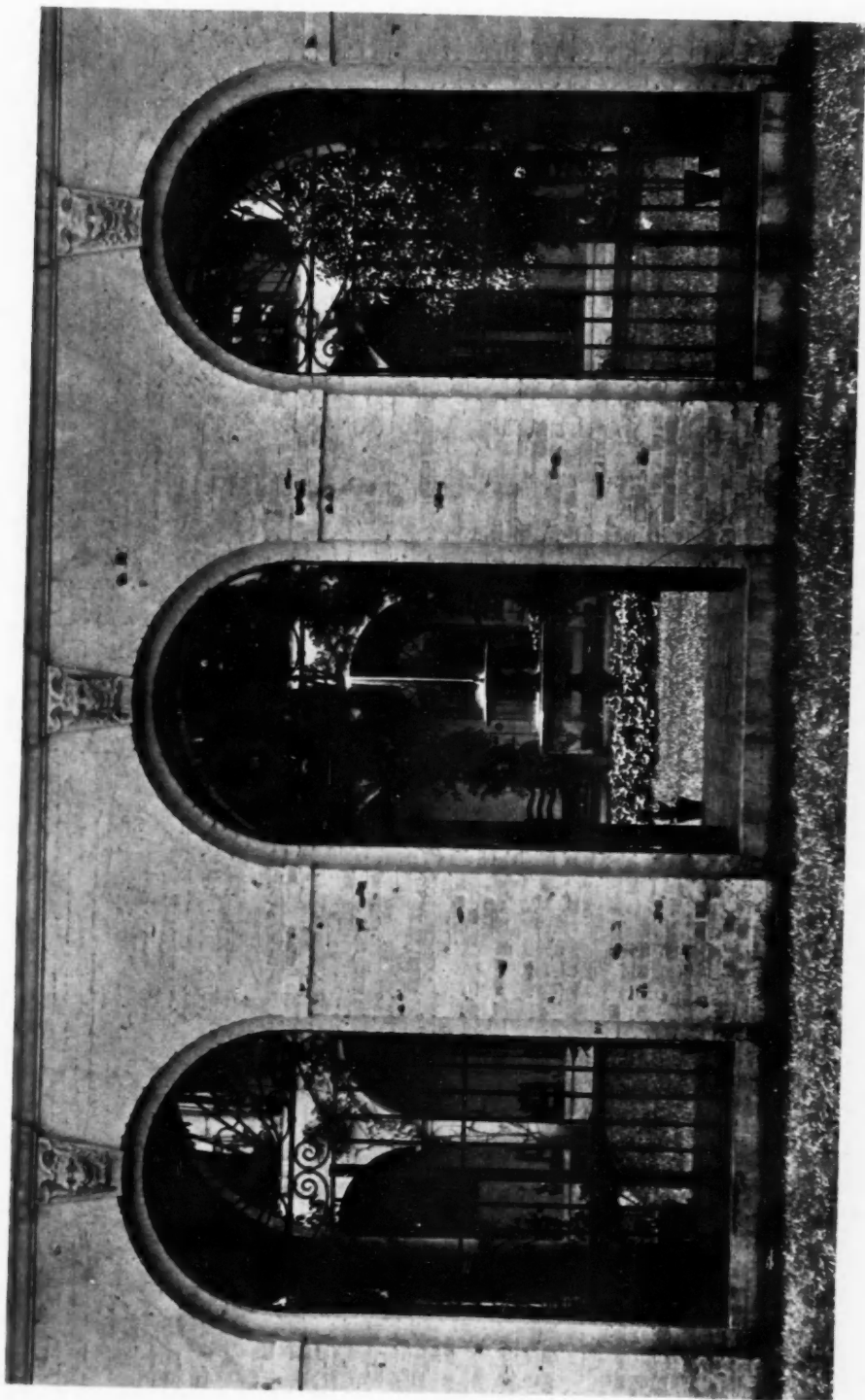
Library



Dining Room

RESIDENCE OF R. T. CRANE, JR., ESQ., JEKYL ISLAND, GEORGIA  
David Adler and Robert Work, Architects





Looking into the Court  
RESIDENCE OF R. T. CRANE, JR., ESQ., JEKYL ISLAND, GEORGIA  
David Adler and Robert Work, Architects



Main Façade

RESIDENCE OF ROBERT ANDERSON, ESQ., MONTCLAIR, NEW JERSEY  
Francis A. Nelson, Architect



Entrance Detail  
RESIDENCE OF ROBERT ANDERSON, ESQ., MONTCLAIR, NEW JERSEY  
Francis A. Nelson, Architect

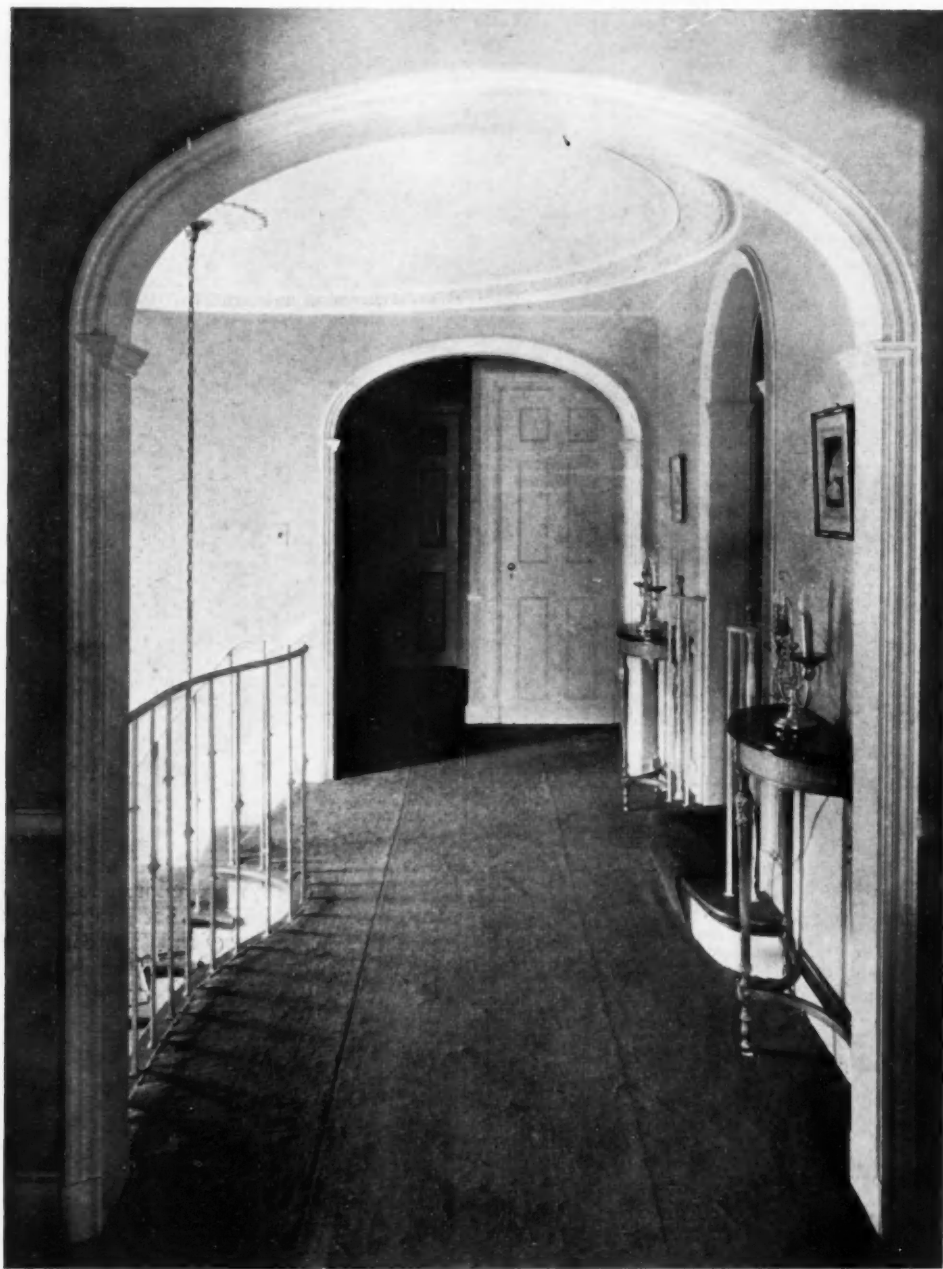
but we can hardly imagine it was consciously designed with that in mind, as the sole purpose of a country house; it is a by-product of good architecture and good taste interacting upon each other.

The third of these three, the Stikeman house, must also have been thought of as a whole, and not as an opportunity to work off an urge toward the picturesque. The composition is as unlike either of the other two houses as they are unlike each other, but it is as truly a unified whole and not an assemblage of unrelated parts as they are. It is less easy when working with English cottage elements to withstand the impulse to incorporate all, or as many as possible of the amusing pieces of detail one has seen. The tendency far too frequently, is to use a doorway from Kent, an arcade from Caen, the dormers of Athelhampton and to tie them together by a straggling sort of roof, excusing the

slovenly design by the "picturesque effect" thus obtained. Mellor, Meigs and Howe do not design that way; their knowledge of precedent is complete enough to include most of the Kentish doors and Athelhampton dormers that other people know, but the selective process is to be seen in their designs; the details are subordinate to the composition of the whole.

It is in the work of architects of the class of these men that the hope of our architecture lies. Perhaps we have no reason to be discouraged at its present condition. It is true the great mass of American buildings has improved enormously; the real estate development of today will be found greatly improved over that of five years ago, and jig-saw ornament is nearly extinct. These are good signs. On the other hand, that

*(Text continued on page 486)*



Stair hall

RESIDENCE OF ROBERT ANDERSON, ESQ., MONTCLAIR, NEW JERSEY  
Francis A. Nelson, Architect



Main Façade

COUNTRY HOUSE FOR A. G. BECKER, ESQ., RAVINIA, ILLINOIS  
Howard Shaw, Architect



Hall



Library

COUNTRY HOUSE FOR A. G. BECKER, ESQ., RAVINIA, ILLINOIS

Howard Shaw, Architect



RESIDENCE OF H. H. EVERIST, ESQ., SIOUX CITY, IOWA  
Wm. L. Steele, Architect

THE ANTIQUE RECORD

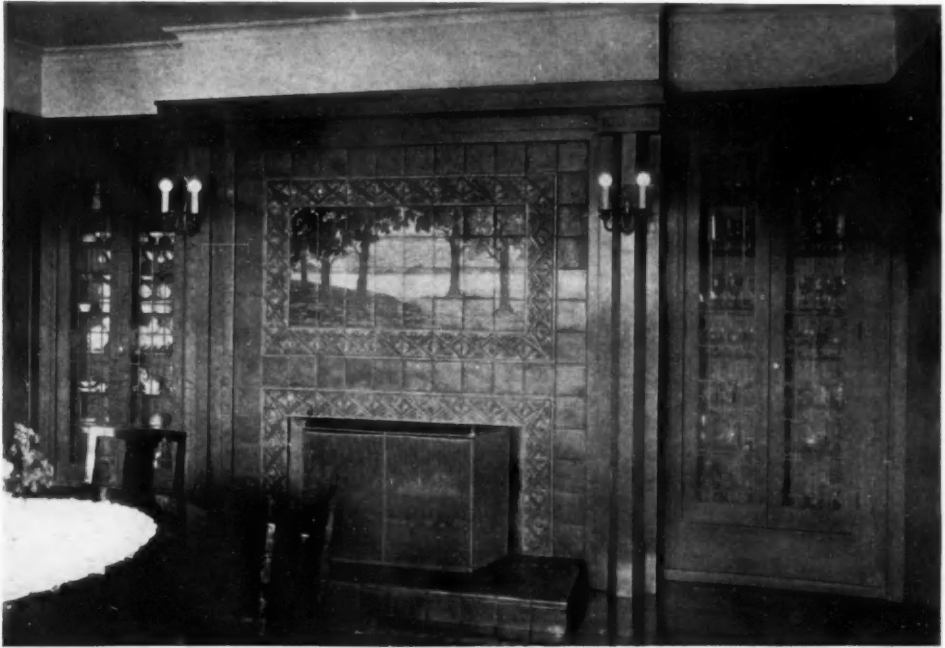


THE ANTIQUE RECORD  
No. 100  
1900





RESIDENCE OF H. H. EVERIST, ESQ., SIOUX CITY, IOWA  
Wm. L. Steele, Architect



Dining Room



Stair Hall

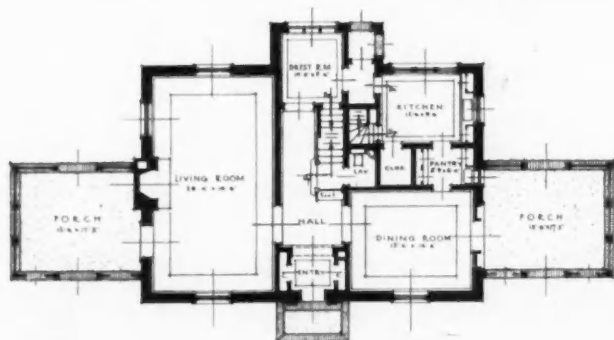
RESIDENCE OF H. H. EVERIST, ESQ., SIOUX CITY, IOWA

Wm. L. Steele, Architect

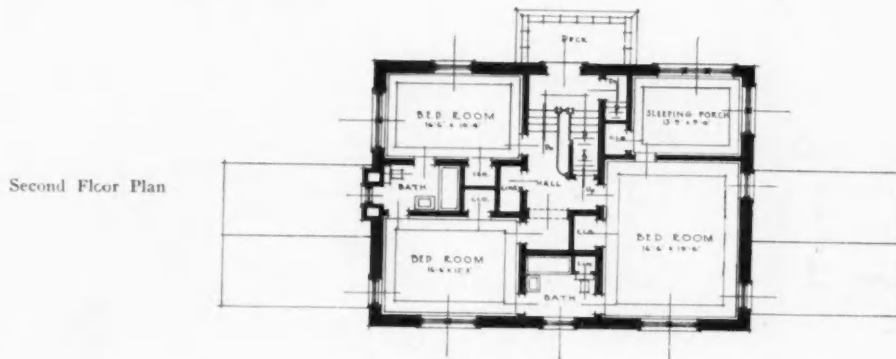
[452]



Façade

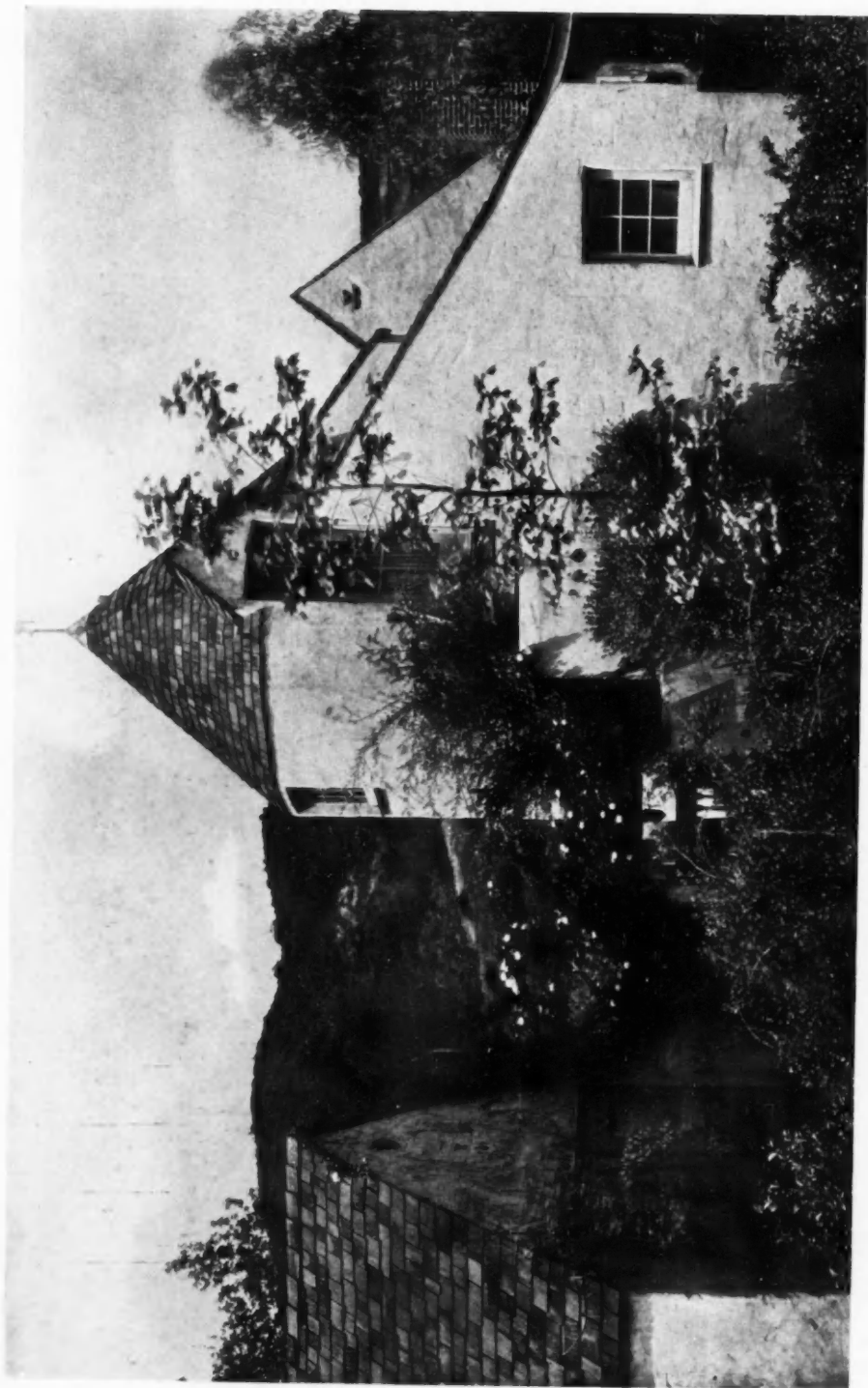


First Floor Plan



Second Floor Plan

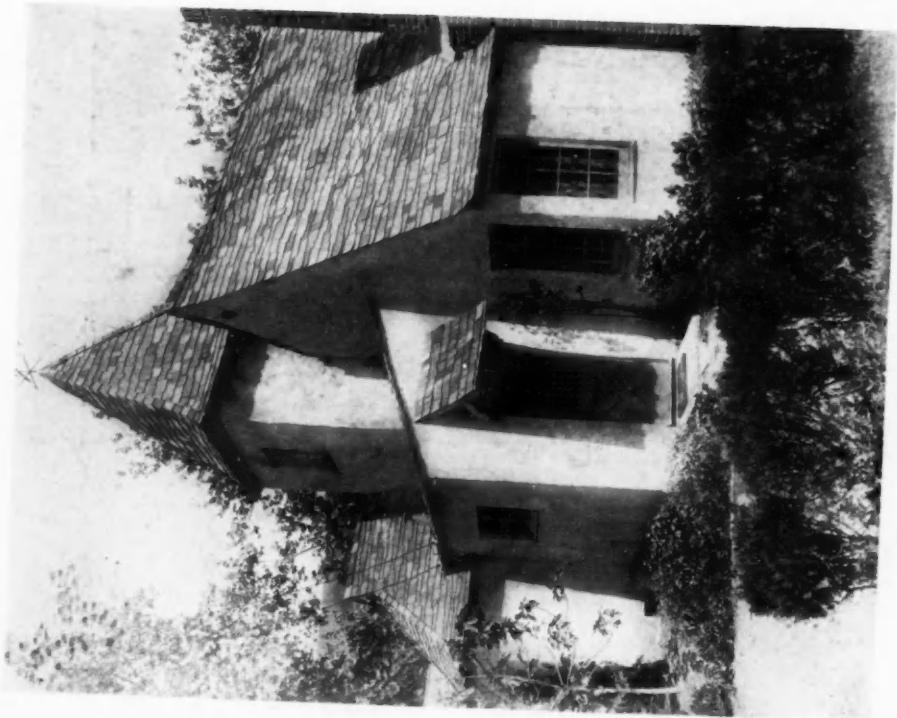
RESIDENCE OF J. F. LAWRENCE, ESQ., KANSAS CITY, MISSOURI  
Edward Buehler Delk, Architect



HOUSE IN "THE FRENCH VILLAGE," HOLLYWOOD, CALIFORNIA  
Pierpont & Walter S. Davis, Architects



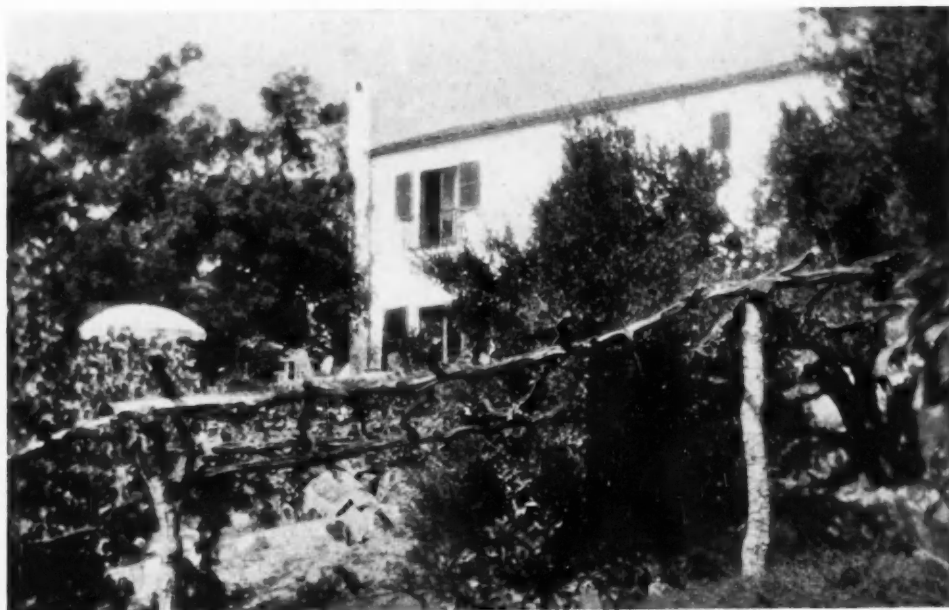
HOUSE IN "THE FRENCH VILLAGE," HOLLYWOOD, CALIFORNIA  
Pierpont & Walter S. Davis, Architects



DETAILS OF HOUSES IN "THE FRENCH VILLAGE," HOLLYWOOD, CALIFORNIA  
Pierpont & Walter S. Davis, Architects



DETAILS OF HOUSES IN "THE FRENCH VILLAGE," HOLLYWOOD, CALIFORNIA  
Fierpont & Walter S. Davis, Architects



View Toward Terrace

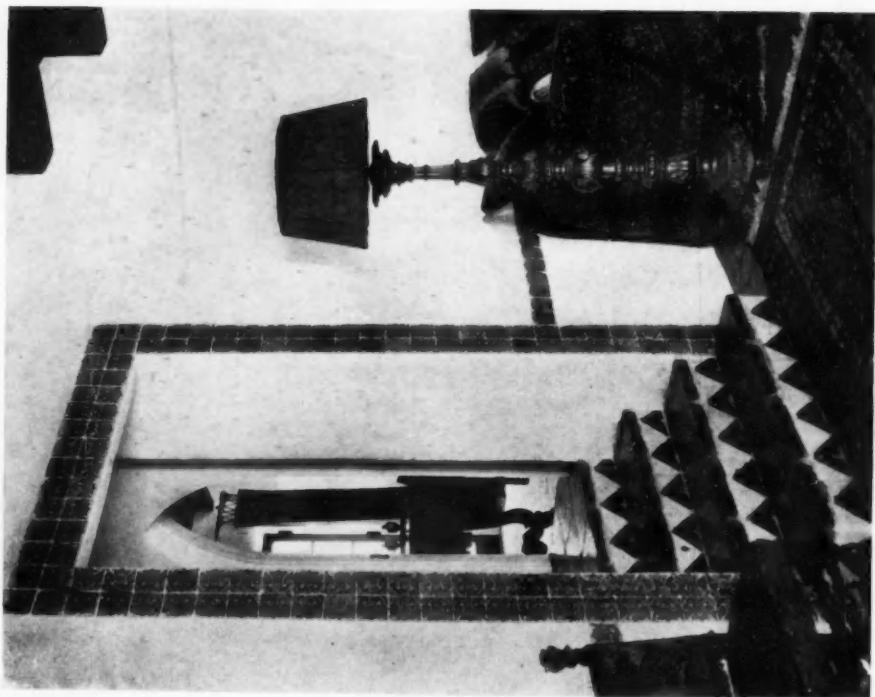
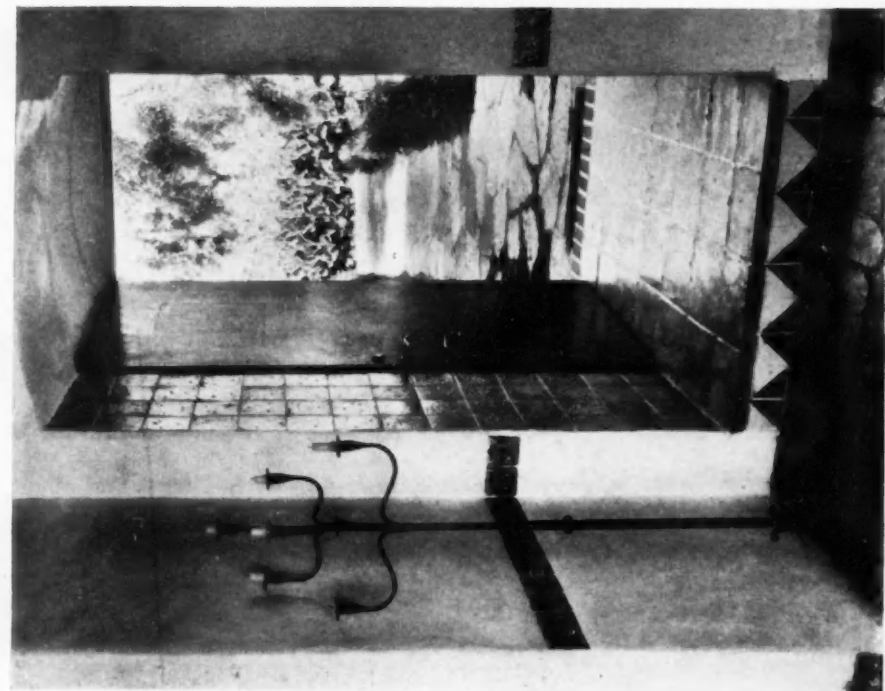


Garden Elevation  
RESIDENCE OF IRVING WRIGHT, ESQ., SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect

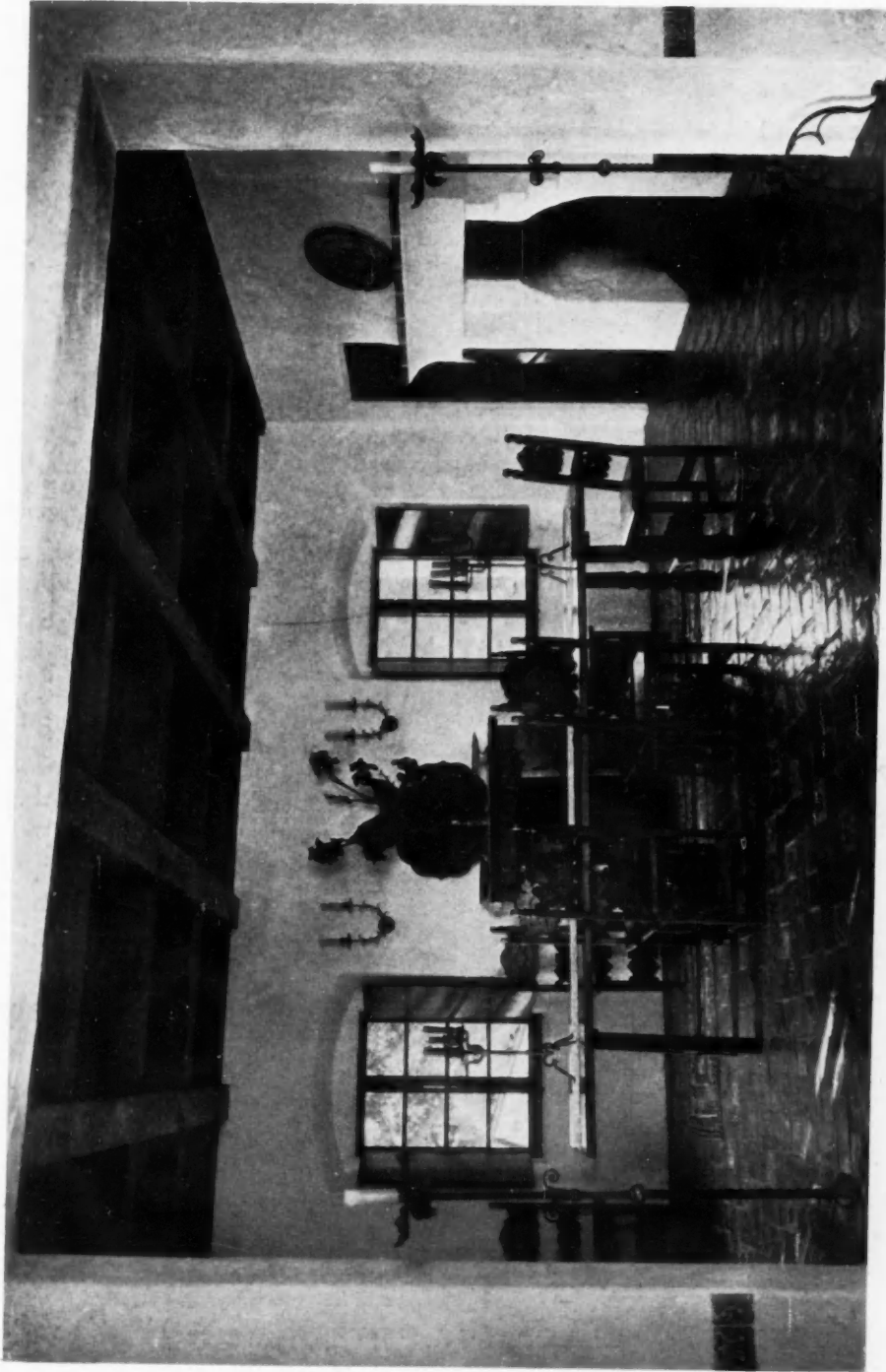




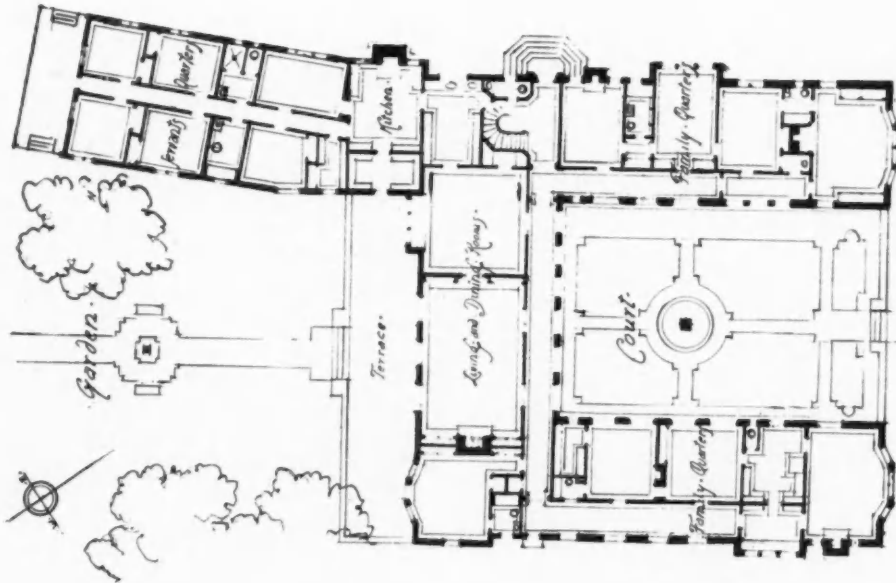
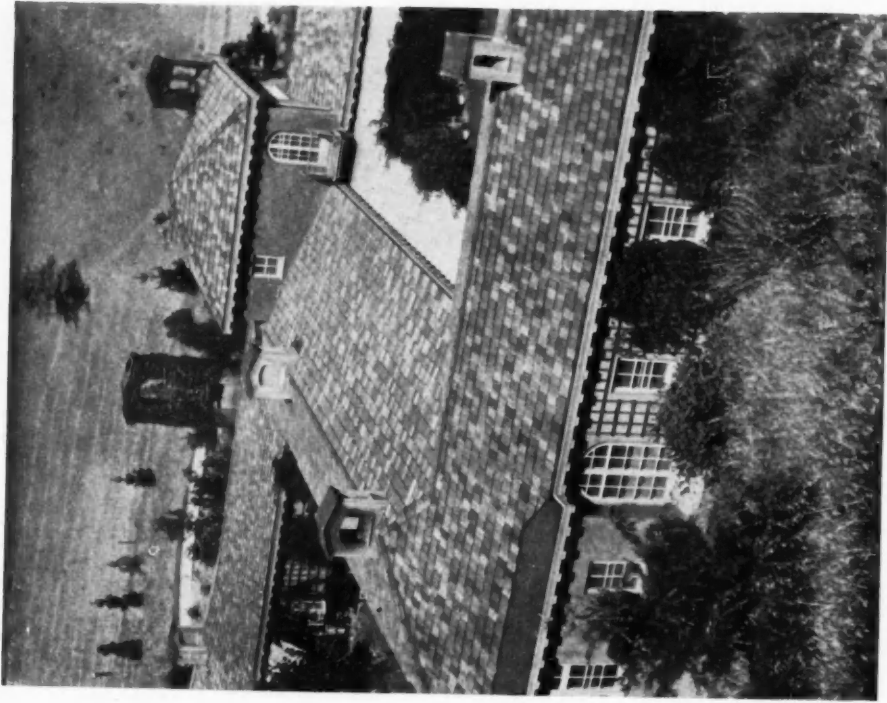
Terrace Detail  
RESIDENCE OF IRVING WRIGHT, ESQ., SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect



RESIDENCE OF IRVING WRIGHT, ESQ., SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect



RESIDENCE OF IRVING WRIGHT, ESQ., SANTA BARBARA, CALIFORNIA  
George Washington Smith, Architect



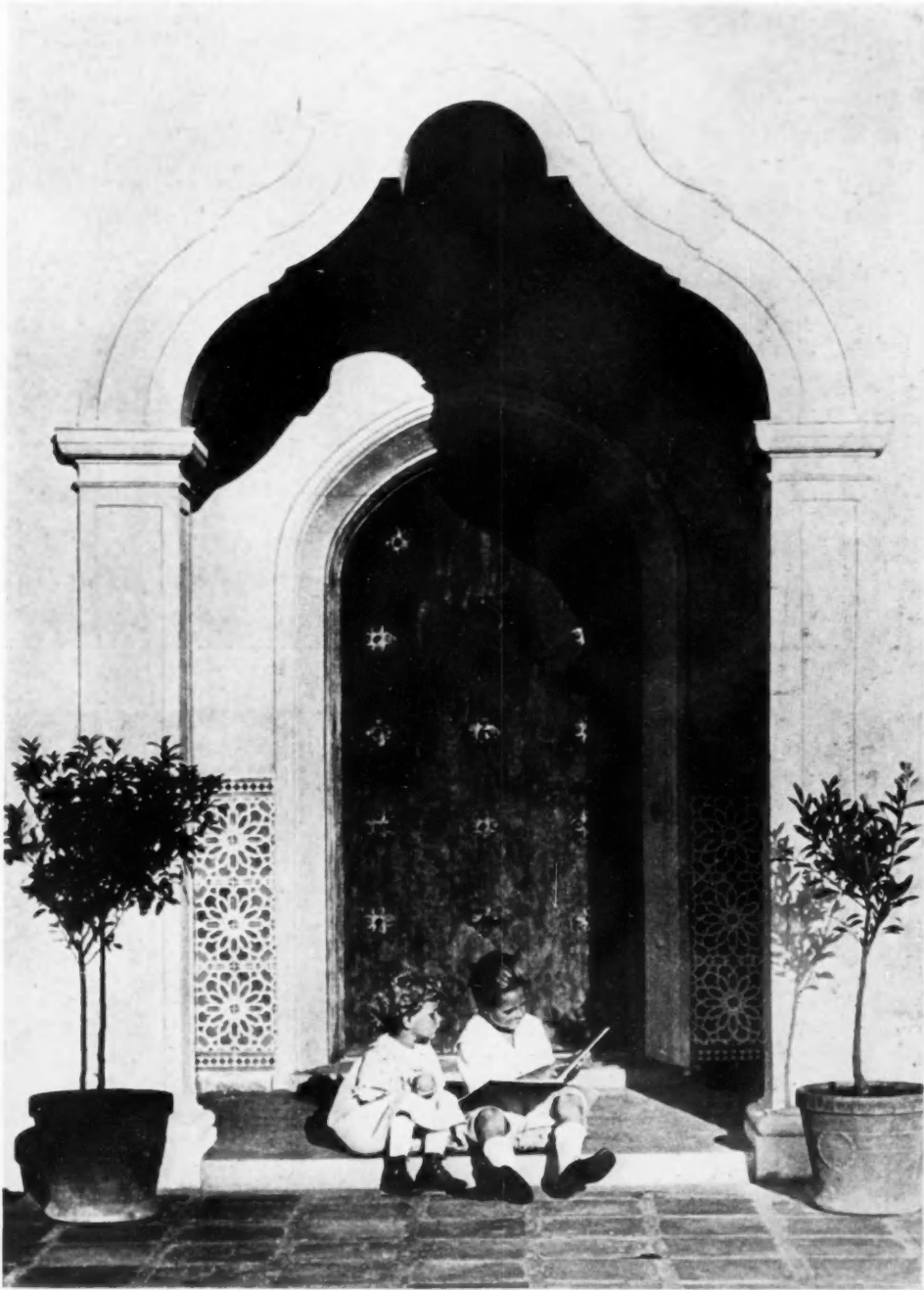
"BLACKHAWK RANCH," ANSEL M. EASTON, ESQ., OWNER, CONTRA COSTA COUNTY, CAL.  
Louis C. Mullgardt, Architect



RESIDENCE OF M. H. ADAMSON, ESQ., LOS ANGELES, CALIFORNIA  
Elmer Grey, Architect



RESIDENCE OF M. H. ADAMSON, ESQ., LOS ANGELES, CALIFORNIA  
Elmer Grey, Architect



RESIDENCE OF WM. TEMPLETON JOHNSON, SAN DIEGO, CALIFORNIA  
Wm. Templeton Johnson, Architect



Study



Hallway  
RESIDENCE OF WM. TEMPLETON, ESQ., SAN DIEGO, CALIFORNIA  
Wm. Templeton Johnson, Architect

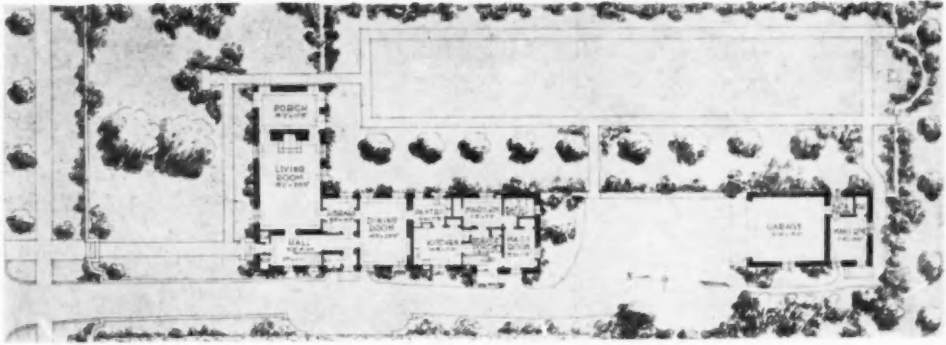




Entrance Façade

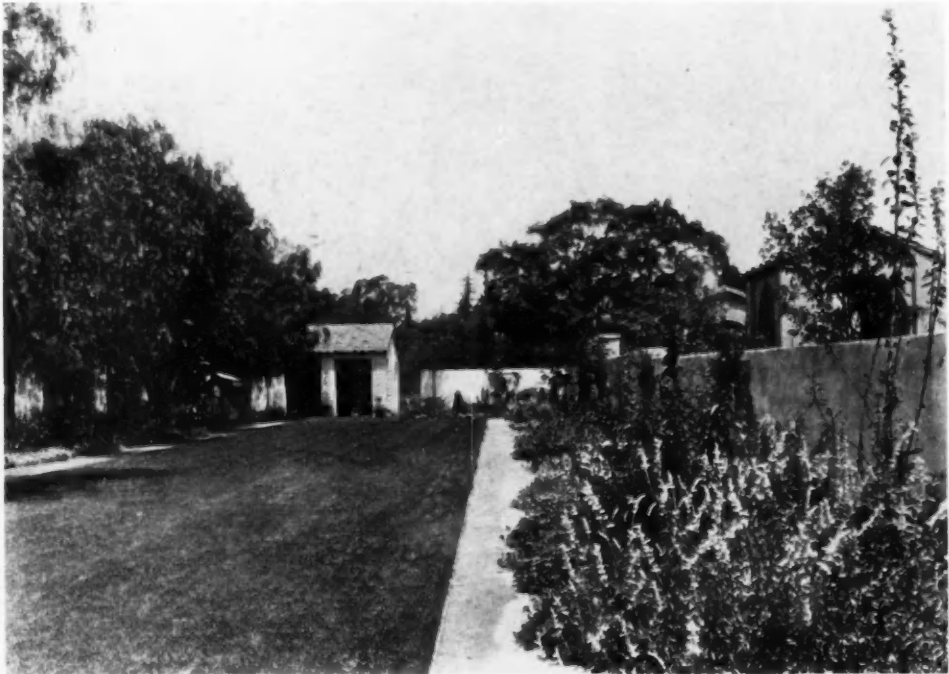
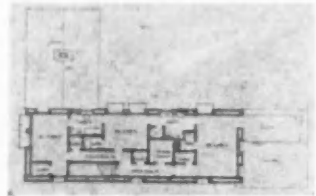


Porch and Street Façade  
RESIDENCE OF DR. W. HUMES ROBERTS, PASADENA, CALIFORNIA  
Myron Hunt, Architect



First Floor Plan

Second Floor Plan



Garden  
RESIDENCE OF DR. W. HUMES ROBERTS, PASADENA, CALIFORNIA  
Myron Hunt, Architect

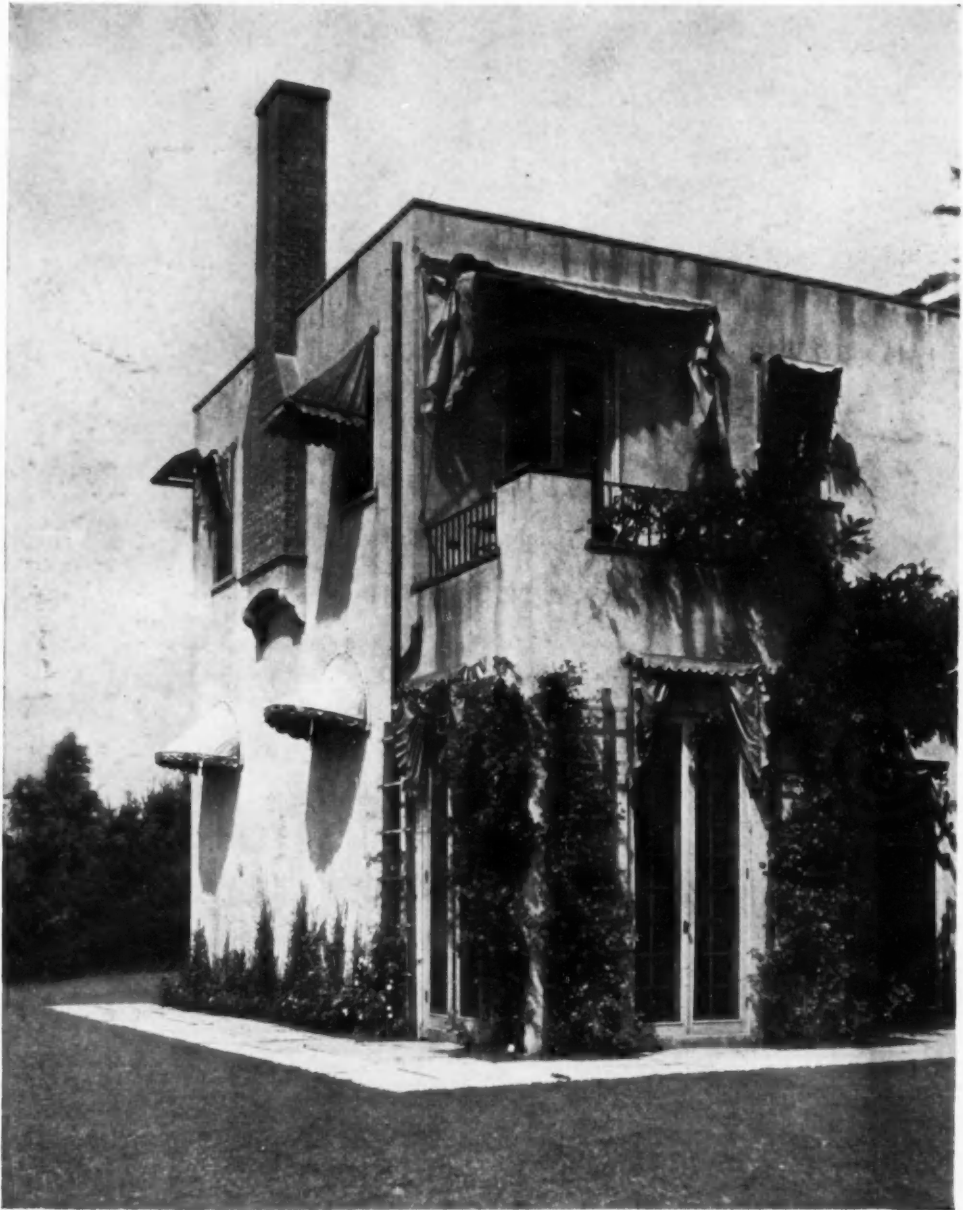


Living Room



Dining Room

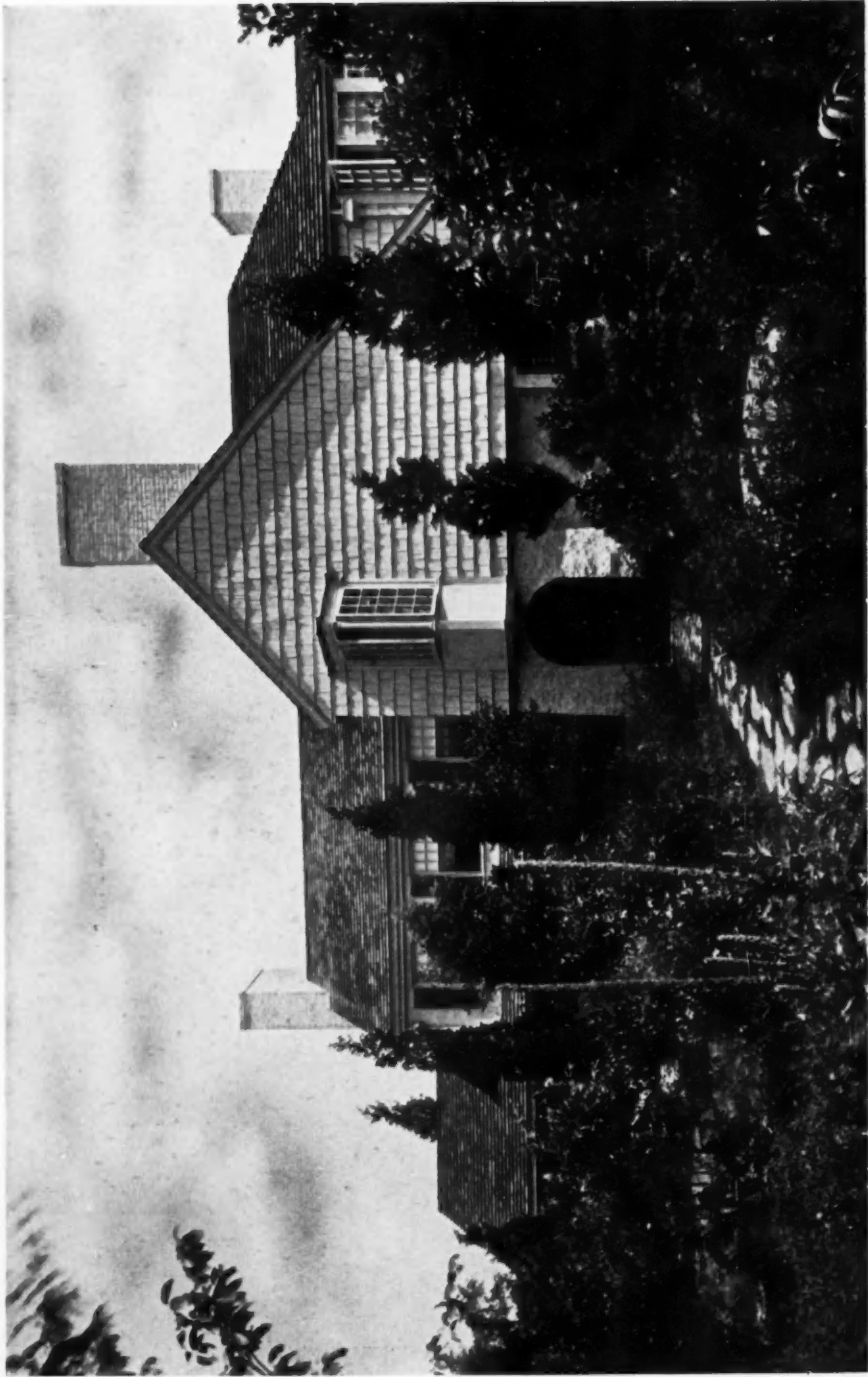
RESIDENCE OF DR. W. HUMES ROBERTS, PASADENA, CALIFORNIA  
Myron Hunt, Architect



RESIDENCE OF F. MURRAY FORBES, ESQ., NEEDHAM, MASSACHUSETTS  
Richardson, Barott & Richardson, Architects



HOUSE AT NEW CAANAN, CONNECTICUT  
Clark & Arms, Architects



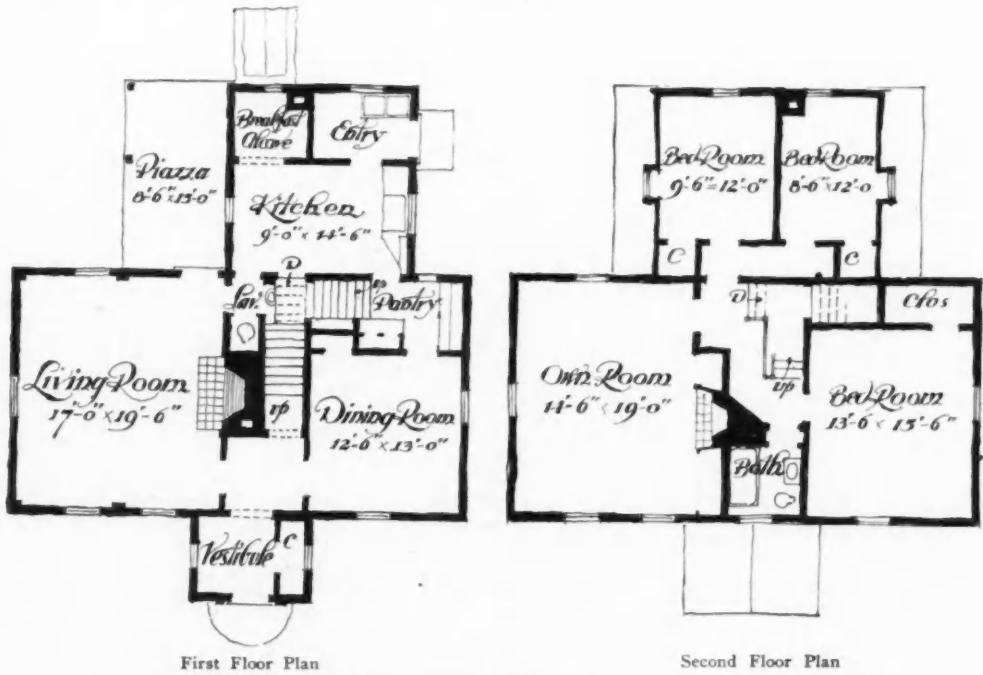
THE HIGGINS HOUSE, NEW CAANAN, CONNECTICUT  
Clark & Arms, Architects



RESIDENCE OF CHARLES E. GREENE, ESQ., WINCHESTER, MASSACHUSETTS  
Derby & Robinson, Architects



Living Room



RESIDENCE OF CHARLES E. GREENE, ESQ., WINCHESTER, MASSACHUSETTS  
Derby & Robinson, Architects



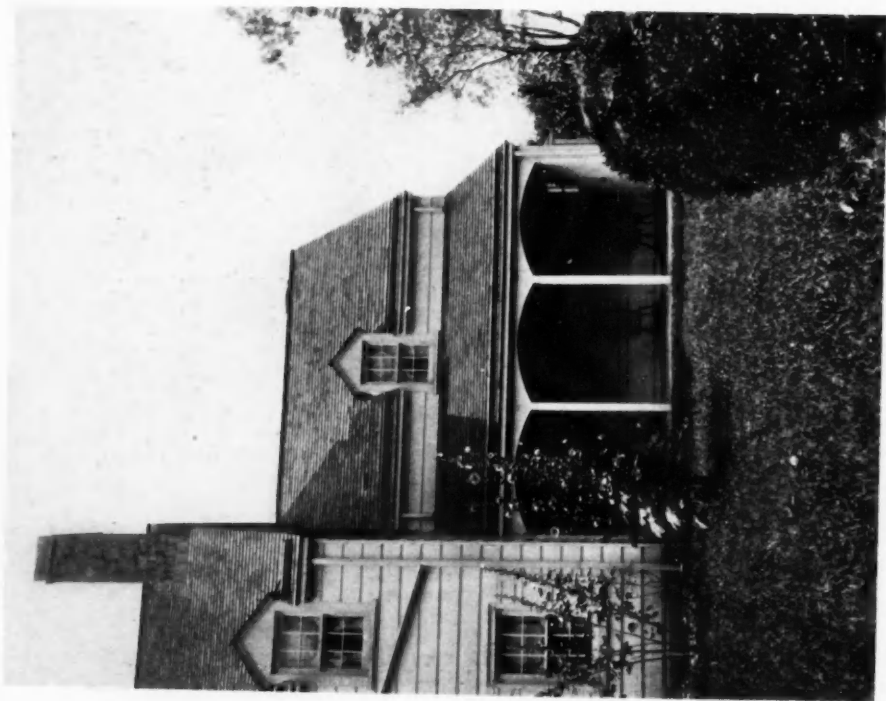


Front Elevation

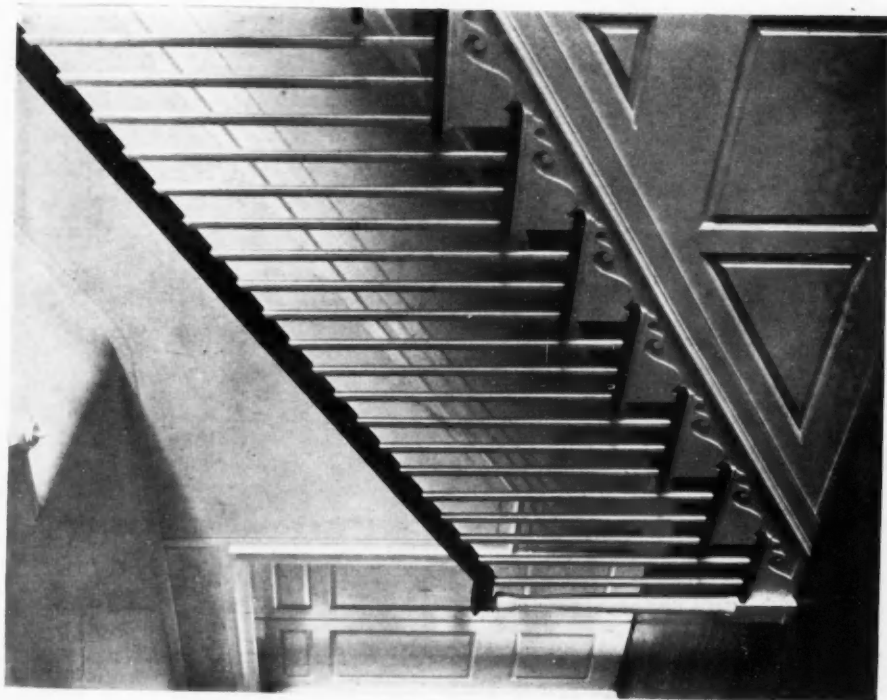
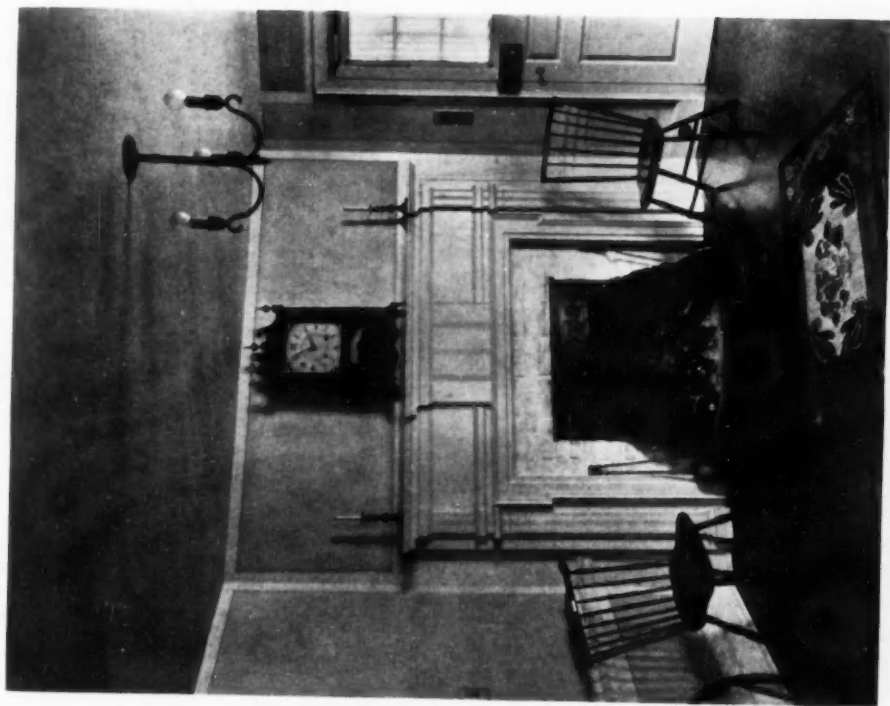


Rear Elevation

RESIDENCE OF CHARLES E. GREENE, ESQ., WINCHESTER, MASSACHUSETTS  
Derby & Robinson, Architects



RESIDENCE OF H. H. SPANGLER, ESQ., MERCERSBURG, PENNSYLVANIA  
R. Brognard Okie, Architect



RESIDENCE OF H. H. SPANGLER, ESQ., MERCERSBURG, PENNSYLVANIA  
R. Brognard Okie, Architect

THE ARCHITECTURAL RECORD.



Porch



Library  
RESIDENCE OF H. H. SPANGLER, ESQ., MERCERSBURG, PENNSYLVANIA  
R. Brognard Okie, Architect



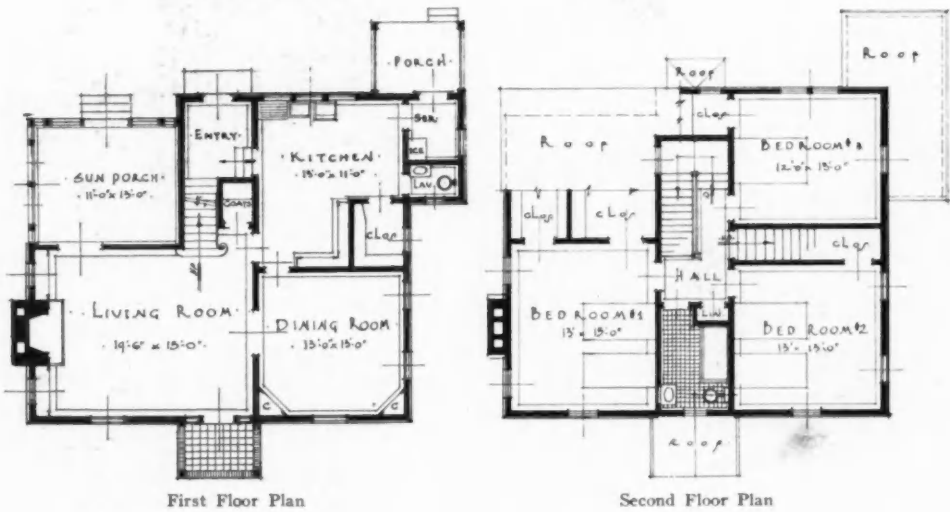
Entrance Detail

RESIDENCE OF JAMES A. TWEEDY, ESQ., BABYLON, LONG ISLAND  
Charles M. Hart, Architect

THE ARCHITECTURAL RECORD.



Façade



RESIDENCE OF JAMES A. TWEEDY, ESQ., BABYLON, LONG ISLAND

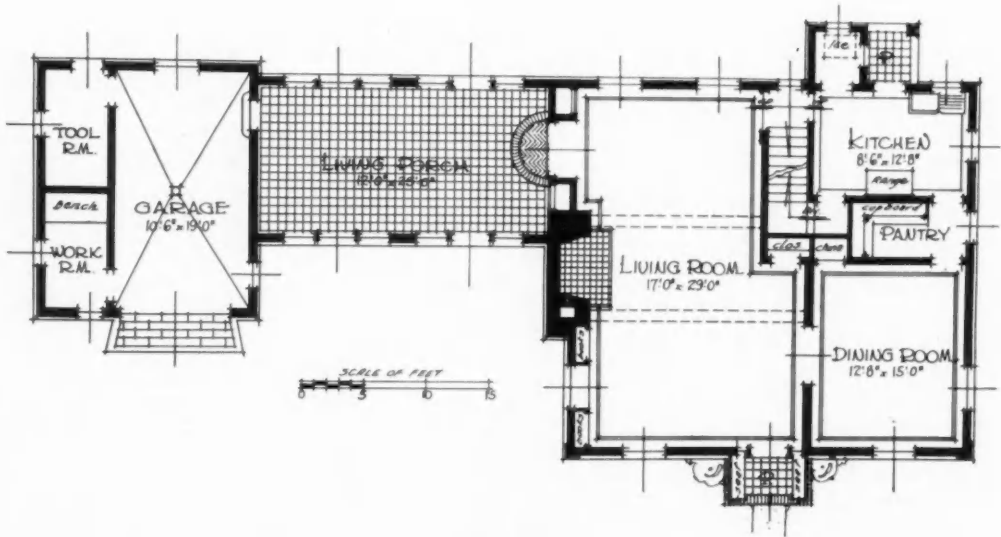
Charles M. Hart, Architect



RESIDENCE OF WALLACE GILL, ESQ., GLENCOE, ILLINOIS  
R. C. Hunter & Bro., Architects



Façade



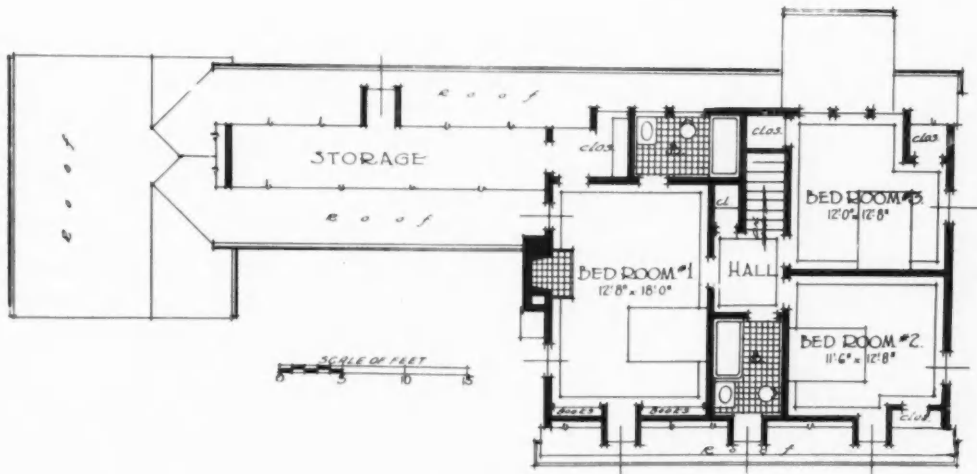
First Floor Plan

RESIDENCE OF WALLACE GILL, ESQ., GLENCOE, ILLINOIS  
R. C. Hunter & Bro., Architects



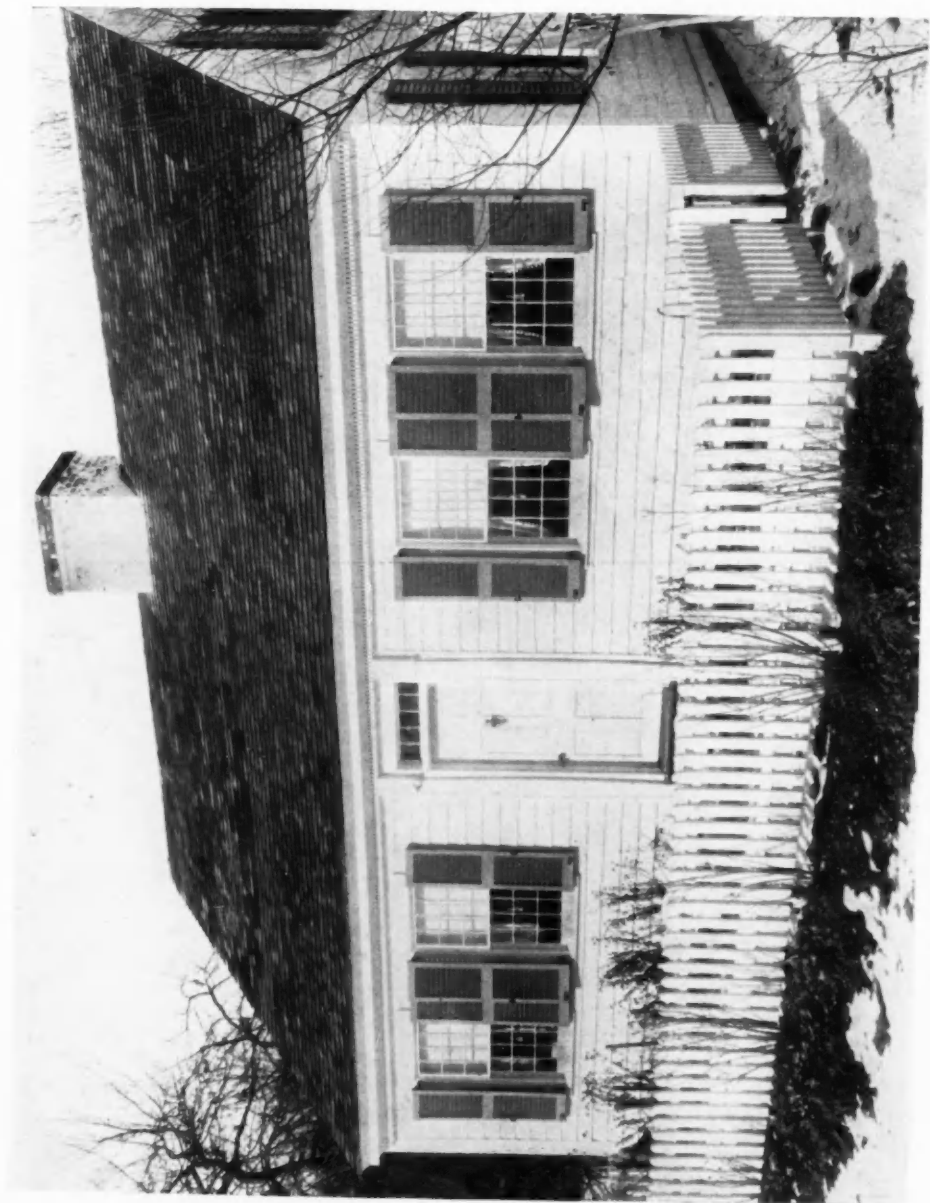


Garage

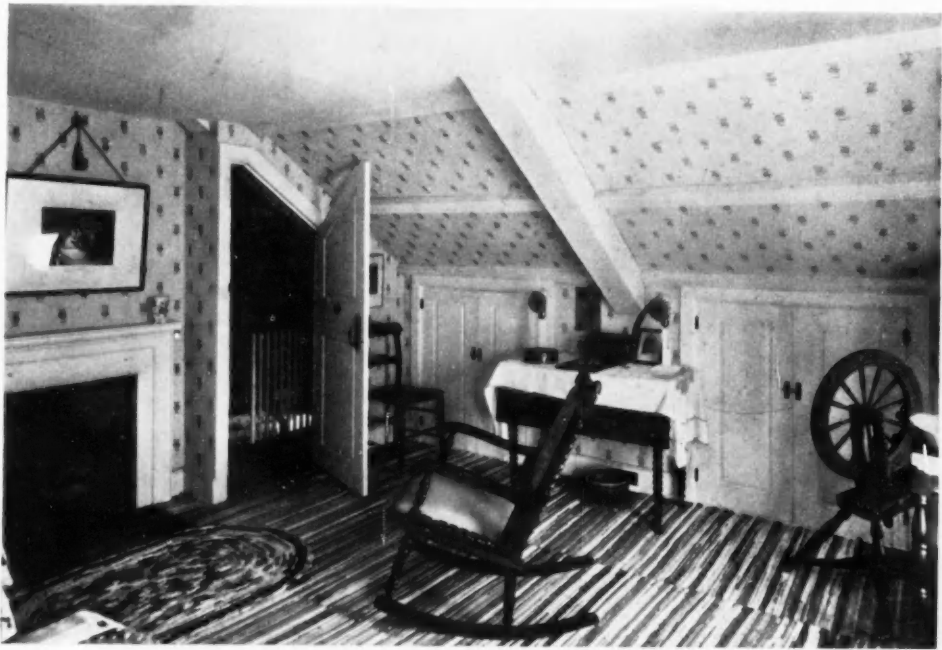


Second Floor Plan

RESIDENCE OF WALLACE GILL, ESQ., GLENCOE, ILLINOIS  
R. C. Hunter & Bro., Architects



"JANE'S ACRE," RESIDENCE OF E. P. MELLON, ESQ., BEDFORD, NEW YORK  
E. P. Mellon, Architect



Guest Room



Owner's Bedroom

"JANE'F ACRE," RESIDENCE OF E. P. MELLON, ESQ., BEDFORD, NEW YORK  
E. P. Mellon, Architect



Photo by Dris Duryea

RESIDENCE OF JOHN M. HEFFRON, ESQ., GREENWICH, CONNECTICUT

Arthur C. Holden and Associates, Architects

amalgamation of styles to which we have been looking to produce a strong fine architecture of our own is still in a state of flux, with a recession rather than an advance in the last year, and the study of color and texture which some years ago we confidently hoped would lead us away from the trite and stupid, has gone so far it oftentimes has become absurd. It can be remembered that some years ago the wall built of large round boulders with no mortar showing was considered a desirable feature of design; but its apparent instability was eventually felt by the discerning, and today it is disliked by the very architects who try for texture in a brick wall by using wide rough joints which let in the water, and fill the surface with protruding bats set anglewise to cast shadows. That such a wall will stand is a tribute to the quality of our cement, not to the structural sense of our architects.

The pendulum swings; after the Victorian era came that of balance, line and symmetry, of hard metallic surfaces and

raw flat color. Now we are abhorring symmetry and even repudiating balance; the value of the plain surface is forgotten in a time when windows are reduced below the necessary minimum to obtain plain surfaces. And this not entirely by the great horde of imitators who follow the successful architects, and hope by aping their tricks of detail to emulate their design, but by some sober, sound and capable practitioners, men whose work needs no such specious clothing to render it presentable. It is when we consider these facts, especially as shown in our country houses, we are cast down, for the American architect has had and will continue to have, in country houses the greatest field the world has ever known.

The composite American architect has had and will have the most remarkable opportunity of any artist since the world began. His resources are tremendous. He has all the knowledge of past ages to draw upon, he has a volume of work never before equalled; where older archi-



Living Room

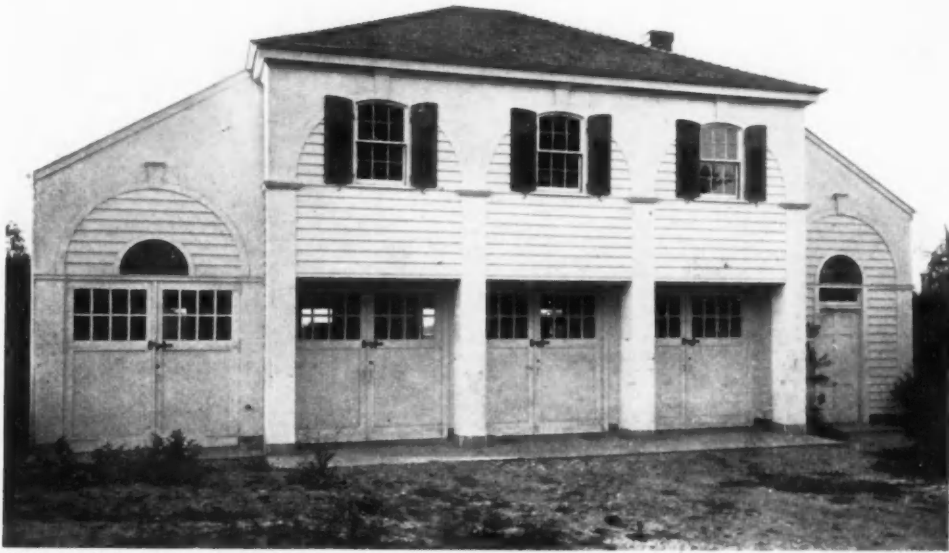


*Photos by Dix Duryea*

Facade

RESIDENCE OF JOHN H. ALLEN, ESQ., GREENWICH, CONNECTICUT

Arthur C. Holden and Associates, Architects



*Photo by Dix Duryea*

GARAGE ON ESTATE OF GEORGE D. OLDS, JR., GREAT NECK, L. I.  
Arthur C. Holden and Associates, Architects

itects have had to work within the limits set by local materials, he has literally the materials of the world, both natural and manufactured, at his disposal; he has mechanics whose skill has never been excelled; and if it be true a man learns by his own failures, he has had failures enough to be as wise as the Deity. He has methods of drawing which enable him to give a far clearer picture of the work which he intends to produce than has ever before been the case; he has technical education, money enough and few limitations. Under these circumstances he should have produced the finest work the world has ever seen. Has he? The answer is sadly apparent.

Yet, if we have not succeeded in proportion to our opportunities, we have at least succeeded in a large measure, as is well proven in the preceding pages. If

there is nothing which for sheer beauty rivals Wolfeton House in England or Suynes in Touraine, or the Lombard villas, we have at least designed and built a multitude of small and unpretentious houses which far surpass the average of modern work outside of this country. We therefore dare to hope that our failure to measure up to our opportunities is not due to any inherent incapacity in our architects, but to some obscure factor working through the conditions which appear to favor us; and that in time, this may be met and overcome. In the meantime, we may be thankful that so many of our men are working humbly, honestly and faithfully toward the time when all our country houses will meet the requirements of everyday life and be as lovely as those in the preceding pages.