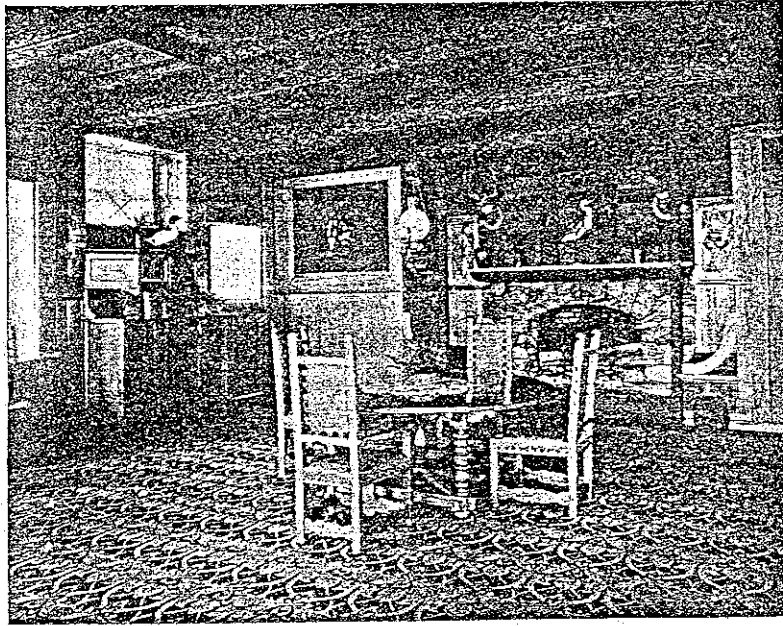


Charles L. Freer: An American Art Collector



INTERIOR OF A DINING ROOM (MR. O. H. KAHN'S CAMP)

has been effected on as lavish a scale as Nature permits herself for her own handiwork. Unsightly foundations are screened by shrubs and young birches, and lattice work is first subdued in colour by the application of a dark stain, and then completely hidden by tall hedges of young trees. Gardening is not attempted, but Nature is assisted and encouraged to continue her efforts in the outdoor beautifying. A touch of colour similar to that given by the Swiss householder to his chalet is introduced on porches and passageways with boxes filled with flowering plants.

The grouping of several separate buildings to form one camp characterizes Mr. Coulter's late work in the mountain fastnesses. This allows a freer expression of architectural lines and makes a far more livable, homelike picture than when one hotel-like structure is devoted to the household and its guests. The main lodge is usually placed in the center with another building arranged for dining and entertainment purposes. A third house is devoted to guests, and further accommodation for visitors is provided on the upper floor of the boat house. Servants' quarters, stables and ice house are at the rear with the guide's house, and in the latter the caretakers live through the entire year. A children's playhouse, with furniture of a size to suit the little occupants, and rustic shelters near the tennis and croquet courts are also included in the series of camp buildings.

By keeping the exterior colouring and much of

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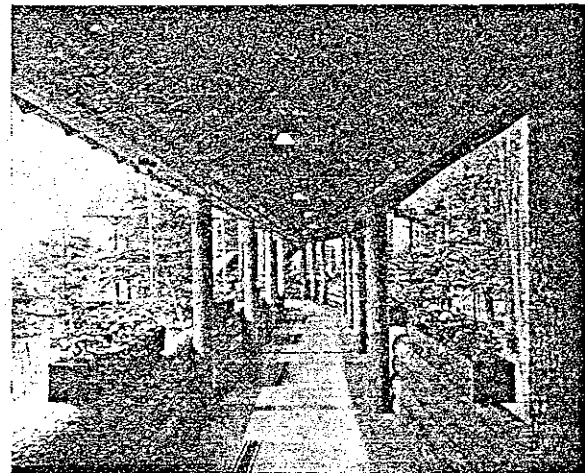
the decorative details alike, a unified feeling pervades each camp. In one group of buildings the red roofs appear framed in by the dark green fir trees. In more exposed situations the shingles are stained a moss green or a natural grey. In each case the outside colour scheme is as thoughtfully suited to its environment as the house itself.

CHARLES L. FREER: AN AMERICAN ART COLLECTOR.

BY J. OLIVIER CURWOOD.

ONE of the most notable events in the world of art

within recent years is the act of Charles L. Freer, the millionaire art collector of Detroit, who has offered his paintings, porcelains, potteries, and similar treasures to the Smithsonian Institution. Mr. Freer has for twenty years been collecting these works of art, spending much energy and money in the hunt, and his collection has come to be regarded as one of the finest in the world. It is especially rich in Whistlers, and includes the decorations of the famous "peacock room," which Mr. Freer bought in London and carried off to Detroit. The collection includes Chinese, Japan-



A COVERED PASSAGEWAY
(MR. ADOLPH LEWISOHN'S CAMP)

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International Studio v. 25 June 1905

Charles L. Freer: An American Art Collector

ese, Korean, Babylonian and Central Asian masterpieces of painting and pottery, and is valued at \$600,000. Mr. Freer proposes to add to it to the extent of \$400,000, and to give a further bequest of \$500,000 to the Smithsonian Institution to erect a building for the exclusive purpose of sheltering it.

The owner of this wonderful collection of art treasures is, without doubt, one of the most interesting and remarkable men in America. From the study of time sheets as a railway clerk on ten dollars a week to the work of a bibliophile is a far cry, yet this is the transition that Mr. Freer has made. Thirty-five years ago, when Mr. Freer was a young man of twenty, he had few dreams of ever becoming a multi-millionaire or an art collector. Both romance and fate began playing their parts in his life almost before he had outgrown his boyhood.

When about twenty-five, Freer was working in Logansport, Ind., as a clerk on a railroad of which he afterward became auditor. At this time his chum and room-mate was Colonel Frank J. Hecker, who afterward became a Panama Canal Commissioner. Fortune did not smile upon these two for a long time. They worked on the Eel River Railroad, an enterprise that consisted of thirty miles of track, sixteen freight cars, six passenger coaches, and two locomotives, one of them in the repair shop for such long periods of time that it was not really considered a part of the rolling stock. In those days Freer and Hecker "kept bach," and cooked their meals over an alcohol stove in their rooms to curtail expenses. Both were exceedingly attached to the little road, and by the time

Freer became auditor, Hecker was its superintendent. Their one train wobbled daily from Logansport through Mexico and Chili, two Miami county towns tropical only in name. There was only one conductor, and often one of these two men would help him out. The train stopped at cross-roads, cornfields, anywhere that a passenger might choose to stand and wave his hands. So Freer learned the names of hundreds of men, women and children; their habits and the location of their

homes. This life was very pleasant to Freer for several years. Then there came the romance in his life which, it is said, has always made him a bachelor. He loved a girl, but was too poor to marry. Just when Freer's prospects were beginning to brighten, the young woman died. Now another blow followed this. In 1878 the little road was leased to the Wabash, and such costly appurtenances as auditors and superintendents were discontinued. It was a great blow to Freer and his chum. When they were thrown out of employment it looked as though fate were against them, but as a matter of fact, the loss of their positions made them both millionaires. Between them they had saved several



CHARLES L. FREER, OF DETROIT, MICH., WHO IS GIVING HIS ART TREASURES TO THE GOVERNMENT

thousand dollars, and together they came to Detroit. In those days there were no car shops in the middle west, so Hecker and Freer rented a building and began building cars on a small scale. To this company they gave the name of the Peninsular Car Works, which afterward became famous all over the world. Their business developed beyond their wildest dreams. Their "shops" grew larger and larger, they paid for their buildings, erected others, and soon were counted rich men.

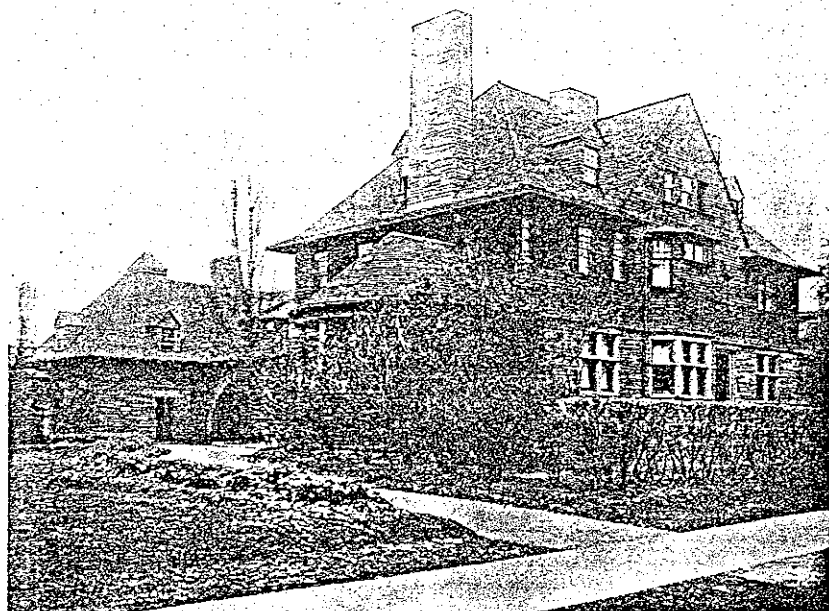
Charles L. Freer: An American Art Collector

A few years ago the company was purchased by the car trust, and both Freer and Hecker went out of it at a gain of several millions each.

Long before that sale, and since, Mr. Freer devoted himself to art. He has scoured the earth in his search for art treasures, yet very little has been written of him, and no photographs of him have ever been published, even in his own city. For, above all other things, Mr. Freer is a man who detests notoriety. He works quietly, unobtrusively, but determinedly, "for the benefit of future generations."

Money has never been a question with him when it came to securing an art treasure which he believed should be saved and studied. And in his work he has been logical. At no time have fads pervaded it. He has, in his vast collection, traced art from its very inception. Until the men of the Smithsonian committee visited Mr. Freer at his Detroit home a few weeks ago, only two or three individuals knew what the collector possessed. The most famous art dealers, with all their ways of keeping the location of the world's famous pictures and potteries, have not been able to tell what was in the Freer collection. Even Mr. Freer's townspeople have had no opportunity of seeing the collection in its entirety. While he has been liberal in contributing works of art to great exhibitions, Mr. Freer has almost secretly guarded his treasures, preferring, when the proper time comes, that the Smithsonian Institution shall make public what the collection contains.

In nothing has Mr. Freer's dislike of newspaper notoriety been more emphasized than in the incidents surrounding the purchase of the peacock room decorations. When Leyland died, connoisseurs in England pleaded that the room which had been painted for him by Whistler should be purchased by the government and "installed in a public gallery for the pleasure and education of the coming generations." While thousands were pleading this cause, no one came forward to offer the necessary funds, nor were the men arguing for the



HOME OF MR. FREER, 33 FERRY AVENUE, DETROIT, MICH.

preservation of the room willing to contribute. But at this time there disembarked at Liverpool an American—a scholarly-looking gentleman with quiet, unostentatious manners, and a Van Dyke beard. Although a millionaire many times over, he did not advertise the fact. He went quietly to London, quietly inspected the peacock room, quietly wrote out a check for \$63,000, and then quietly stole back to Liverpool again, and quietly set sail for America.

By the time he was on the sea, art circles in England were stirred by such a storm as they had never before experienced. England had been robbed of one of its greatest art treasures. The news was cabled all over the world, and incidentally to New York. From Boston, Philadelphia and other large cities near the coast, newspaper men came to meet Mr. Freer.

Coming across the sea the great collector had racked his brain to find a way in which he might escape the promised newspaper notoriety. He evolved a scheme. It was afternoon when the boat arrived, and Mr. Freer had the rumor spread that he was not feeling well, and would not land until morning. The newspaper men dispersed to get their suppers and await the coming day. Then, very quietly, Mr. Freer walked down the gang-plank. Quietly he entered a cab, drove to the railway station and bought a ticket for Detroit. And the next day Mr. Freer was many hundreds of miles away. And this is why, Mr. Freer now

The Suburban House in Summer

relates for the first time, there were no big newspaper stories about him at that time.

In Detroit Mr. Freer has magnificent offices in the Union Trust Building, where he personally attends to the affairs of his own estate when not devoting his time to art. A more entertaining conversationalist could not be found than he. He is a man who appears ten years younger than he really is.

THE SUBURBAN HOUSE IN SUMMER. BY ELEANOR ALISON CUMMINS.

It is the privilege of the suburban house to adapt itself to the varying needs of all seasons, to lend itself, alike, to the *al fresco* enjoyments of the summer and to the more formal functions of the winter, while at the same time providing for the comforts of its inmates, at all seasons. It must do this by a series of compromises; and fortunate the suburban dweller whose house is most elastic in this respect.

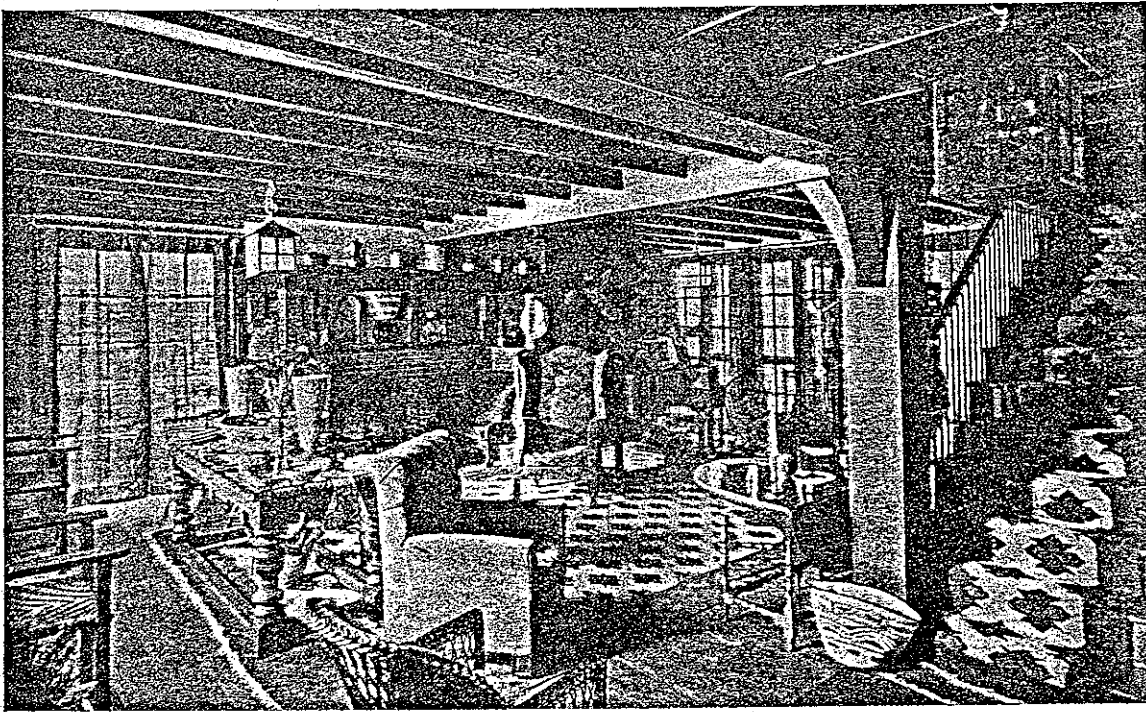
For all-the-year-round occupancy, that type of Colonial house which derives from Georgian England and Virginia, rather than from New England, is the most satisfactory. It is eminently dignified, light, spacious and cheerful, and, if the tradition

of white interior woodwork be departed from, in favor of mahogany, or its semblance, it leaves nothing to be desired in point of color. For the dining-room of modest pretensions nothing can be more charming than the Colonial room, with its blue and white walls, its plate rail loaded with old china, its circular mahogany table, its rush-bottomed chairs, its generous sideboard and its china closet, half concealing its treasures behind leaded doors. It alone would give the Colonial house an excuse for being.

If the Colonial is an all-the-year-round style, that fashion of interior finish, which borrows its inspiration from the missions of Southern California, is at its best in summer. Somewhat gloomy in winter, its heavy beams and projecting mouldings cast charming shadows, and the mass of dark woodwork gives a pleasant duskiess in the brightest day.

But as most suburban houses are neither Colonial nor Mission, special summer adaptation is a matter of small changes, changes not incompatible with a very simple way of living, nor with moderate expenditure. It ought to go without saying that these changes should simplify, rather than complicate the household routine.

For instance, the bare hardwood floor is cooler, in appearance, if not in reality. It gives one a



THE LIVING ROOM IN SUMMER. SHOWING AN EFFECTIVE TREATMENT OF WINDOWS AND FLOOR