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Editor: MICHAEL A. MIKKELSEN

Contributing Editor: HERBERT CROLY

Business Manager: J. A. OAKLEY

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THE AMERICAN COUNTRY HOUSE

By William Lawrence Bottomley, A.I.A.

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DINING ROOM—"CASA DRACAENA," RESI-
DENCE AT SANTA BARBARA, CAL., OF
GEORGE WASHINGTON SMITH, ARCHITECT.

THE ARCHITECTURAL RECORD

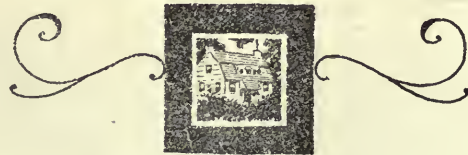
VOLUME XLVIII



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The American Country House



By

William Lawrence Bottomley

OUR architecture, like the population of the United States with its diversity of races, reflects types and styles from every land. Underlying all these differences, however, is a fundamental theory of plan based on convenience and comfort, which makes the American country house a thing unique.

It is a fact, whether to be regretted or not, that practically every style is represented. Besides the adaptations from our own Colonial, the English, French and Italian, one may find Japanese houses, Swiss chalets, Chinese pagodas, East In-

dian pavilions and even the hideous l'art nouveau of Austria and Germany. In many cases there is no justification or reason; in some cases, thanks to a particular setting, the result is a great success. Certainly the relationship of the house to its setting is becoming more understood by the public and the architects. Often the climate or an unusual site suggests some foreign treatment; but when an exotic style is chosen solely on account of some personal whim either by the owner or the architect, the result is apt to be artistic failure.



Freedom *and* Range of Design



Our own Colonial style is justly considered one of the best that has ever been evolved, and within the last few years many books and publications in France and England have given it great attention and praise. As a style, however, it has been misused, and even now this type is being produced in great quantities in the Valley of the Mississippi, the Great Lakes Region and on the Pacific Coast—in many cases in an inappropriate way. Could anything be more incongruous than a white clapboarded New England farmhouse in Southern California? Charming when surrounded by green and overhung with great elms, it looks dry and frightened in the bold, broad and often bare landscape of the West.

We are free in our design. One might say too free at first thought, judging from the many experiments which have resulted in failure. On the other hand, one design of great success, striking out in new lines, more than compensates for a hundred failures. It has always been this way. The great masters of painting, sculpture and architecture are remembered by their successes, not by their failures.

Interest in experiments, shown by new departures in planning and in trying out new styles, is a sign of life in our architecture and has already evolved a certain type of house not found anywhere else in the world, which is more convenient than anything ever done before and often of great beauty.

When a thing has been well done a number of times and tried out over and over again in every possible way, it is easy to do it again, and the result with careful study is sure to be good. It is, however, apt to be dull, and with con-

stant repetition soon becomes stale and dry.

It is curious that this year only one superlatively good example of the American Colonial house has been found available for the Country House Number of the Architectural Record, that of Mr. Andrew V. Stout by John Russell Pope (page 353). The majority of things that could be had have strangely enough represented other styles than our own, showing, I think, that the desire for novelty and experiment so strongly marked in our national life is reflected in no uncertain way in our architecture.

When I first returned to this country about ten years ago, after studying abroad for several years, I was very much amused and rather disgusted by the remark of a charming and intelligent young woman, who said, "Oh, Mr. Bottomley, don't you just *love* period rooms?" The rage for a "Louis Quinze" drawing room was even then on the wane; but in many houses one would go through a series of rooms, the first English Tudor, the next so called Italian Renaissance, and the next some bastard French imitation. Very rarely were they well carried out. Happily this extreme has passed, and I think great credit should be given to the decorators in this country for their part in forming and improving the public taste. As a general thing American women know more and care more about their houses, the gardens and the interiors, than the men. The latter rarely take much interest in their homes or are willing to spare much time over them. Fortunately, I believe, there is a great increase in interest and sound knowledge and this may be particularly noticed among the younger men.

While there is still great diversity in style in our houses, two outstanding facts may be noted: the first, that the style chosen has relation to the setting—a tendency which is becoming increasingly evident; the second, that the styles are being handled with greater knowledge and skill, and are treated with more freedom. Free handling of style, instead of imitating some old example and often copying it badly, is a sign of life. The combination of different styles and different motives in a new way, so as to fuse into a consistent whole, is constructive design. Of all the houses here illustrated the house of Mr. Charles P. Blaney (page 288) at Saratoga, California, by Willis Polk, best illustrates this point. The detail is the purest and most beautiful classic, to large extent lost in the illustration. The plan is original, taking the courts and patios of the Spanish and early California styles and combining with their influence the practical necessities of a modern household. The roof lines are Italian or early Spanish, and the whole mass of the building is an original and picturesque

treatment of great beauty. The views from one court to another, the view of the house with its high tower and irregular roof lines and the charming gardens with great trees and extended views make a place of rare charm. It seems to me to represent something that we are driving for very definitely. (For additional plans and views see Architectural Record for February, 1918.)

“La Casa Dracaena” at Santa Barbara in a small house in number of rooms, and is placed in small grounds. It has the magical quality, however, of giving an impression of size and space, both inside and out, resulting from great simplicity and directness in both plan and design (page 263).

The landscape around the house is marvelous—on one side the mountains of Southern California with all their varied color, snow and green, sunshine and baking slopes, and on the other the flat country sloping westward to the sea and forming an admirable contrast to the steep slopes of the mountains. The house is placed right on the road in order to have



FARM GATE—RESIDENCE OF MRS. MARY E. STEWART, SANTA BARBARA, CAL.
George Washington Smith, Architect.

every inch of land available for private gardens. This side of the house has no real windows, except the guest room. The other openings are merely slits for ventilation, but treated in a very interesting way by tiles built to form grilles. On the garden side, however, the house is very open. On the first floor the studio, drawing room and dining room open on the terrace, and even the small windows of the spiral Gothic staircase of stone, as one mounts to the second floor, afford delightful views: first, over the garden and, then, the distant view beyond. On the second story is a small loggia, between the two bedrooms.

Mr. Smith got his idea for the house from a thirteenth century Spanish house; but while the house has great style, it is not stylistic. The decoration is so simple that it might belong to any period. The plan of the garden is very early in its type and might well be a garden of the middle ages with its high surrounding walls and hedges and square parterres and beds, and simple straight paths and terraces. The gardens are closely related to the house by the terrace and walks, and a straight path leads directly from the windows of the living room out to a pool and thence across the gardens. The garden is practically an extension of the plan of the house and forms a great outdoor living space, as useful and as much used as are the interior rooms. It is interesting to notice the small amount of space given to halls and corridors, consisting only of a small vestibule and a circular staircase. The studio, a two-story room, extends from the road side to the garden side, giving it perfect privacy. To go from the living room to the dining room one passes along the terrace outside the house, a very delightful arrangement for California.

The planting about the house is unusual and delightful. The garden beds are bordered with low hedges enclosing the flowers and shrubs, while great trees form a fine background outside the garden. Along the side of the house on the road the planting is particularly interesting. Giant cactuses of many kinds make a fine silhouette against the plain walls of

the house, while small plants and pots relieve the balcony over the entrance door and give it a quaint charm.

The exterior of the house is as straightforward and direct as the plan. It is simple, even severe, in its lines, but extremely interesting in composition. Its great wall spaces and low tile roofs in different levels, its picturesque and informal massing give it an air as charming as it is unusual.

The tiles of the roof are made in the old way, a square slab of clay while wet being moulded over the thigh of the tile worker and then baked but not glazed. The soft red color is very varied and forms a fine contrast to the brilliant stucco of the walls. The window frames and sashes, painted a rich Gothic blue, are the only brilliant note of color on the exterior.

The interiors of the house are as interesting and delightful as is the exterior and have a distinctly old world flavor. The walls are treated in softly modelled plaster, and form a fine background to the old Spanish and Italian furniture; while the curtains of heavy monk's cloth harmonize admirably with the texture of the walls and the sturdy beams and woodwork of the ceilings. This simple scheme of backgrounds is carried throughout the house, and, with the brilliant velvets and brocades of the upholstery and hangings on the wall, give a restful but rich and livable look to all the rooms. Another point that should be particularly noted in the illustrations of the interiors is the dramatic lighting of the rooms, the contrasting strong shadows and bright lights caused by the small undraped windows. The materials of the house are of the simplest sort, but frankly used. One feels that here are the essentials of good design and color, all superfluous details eliminated and the effect strong, direct and beautiful. The design is so thoroughly successful on account of its contrasts in mass, in light and shade, and the interesting use of materials. There is no one touch of commercialism or insincere modernism in the entire place, inside or out.

I think that it may safely be said that



ENTRANCE SIDE—"CASA DRACAENA," RESIDENCE AT SANTA BARBARA, CAL., OF GEORGE WASHINGTON SMITH, ARCHITECT.

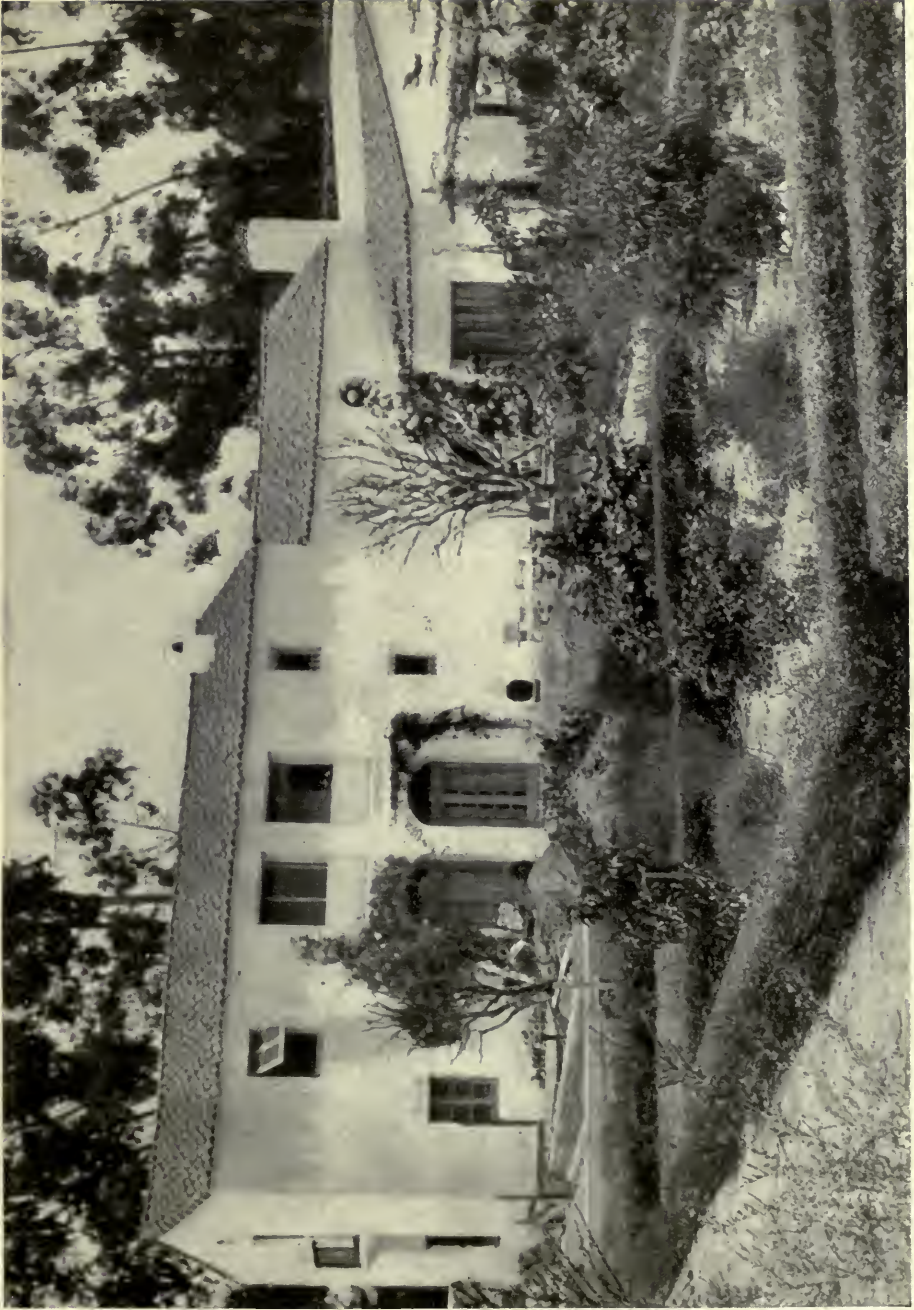


GARDEN FAÇADE, LOOKING TOWARD DINING ROOM—"CASA DRACAENA," RESIDENCE AT SANTA BARBARA, CAL., OF GEORGE WASHINGTON SMITH, ARCHITECT.

we are becoming much more frank in our use of materials than we were ten or twenty years ago. The English heritage of lath and plaster vaulting and false stone work, which came into vogue with Sir Christopher Wren after the Great Fire of London, developed a scandalous amount of fake design in this country. Paper wainscot to imitate wood, wall-papers to imitate brocades and leather, plaster composition slabs to imitate colored marble, shingle roof to imitate thatch, tin ceilings to imitate ornamental plaster, fooled no one and ruined our buildings and the public taste. All this fake and clap-trap is going out. It was not so long ago that Grant La Farge made his *bon mot*, in defining American architecture as "The art of making one material look like another material, which, if it were real, would be very objectionable." The best of our new work

shows that we are breaking away from this vicious habit. The simple houses are made of simple materials, so used that they are good looking in themselves. Beams and columns really support in a constructive way, instead of being false work set into the framing afterwards. The very fact that they are constructive parts gives them a decorative effect when properly spaced and arranged.

The setting of the American country house is usually less formal than that of the English and the Continental house. The fondness for flower gardens, such as one finds everywhere in England, is lacking, and it is only recently that we have begun to learn of the joys of living out of doors as is done in Italy and France. The question of labor is more difficult to solve here, and besides there has always been a prejudice against the grouping of farm buildings and vegetable



THE GARDEN FRONT—"CASA DRACAENA," RESIDENCE AT SANTA BARBARA, CAL., OF GEORGE WASHINGTON SMITH, ARCHITECT.



DRAWING ROOM—"CASA DRACAENA," RESIDENCE AT SANTA BARBARA, CAL., OF GEORGE WASHINGTON SMITH, ARCHITECT.



DRAWING ROOM—"CASA DRACAENA," RESIDENCE AT SANTA BARBARA, CAL., OF GEORGE WASHINGTON SMITH, ARCHITECT.



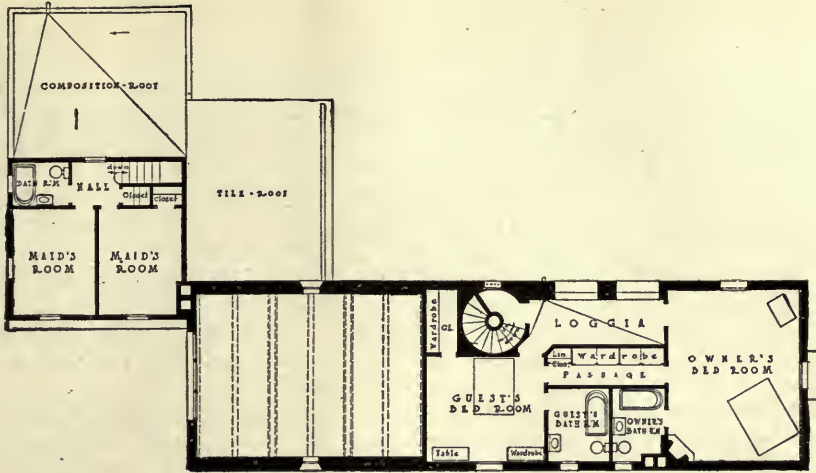
DRAWING ROOM—"CASA DRACAENA," RESI-
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GEORGE WASHINGTON SMITH, ARCHITECT.



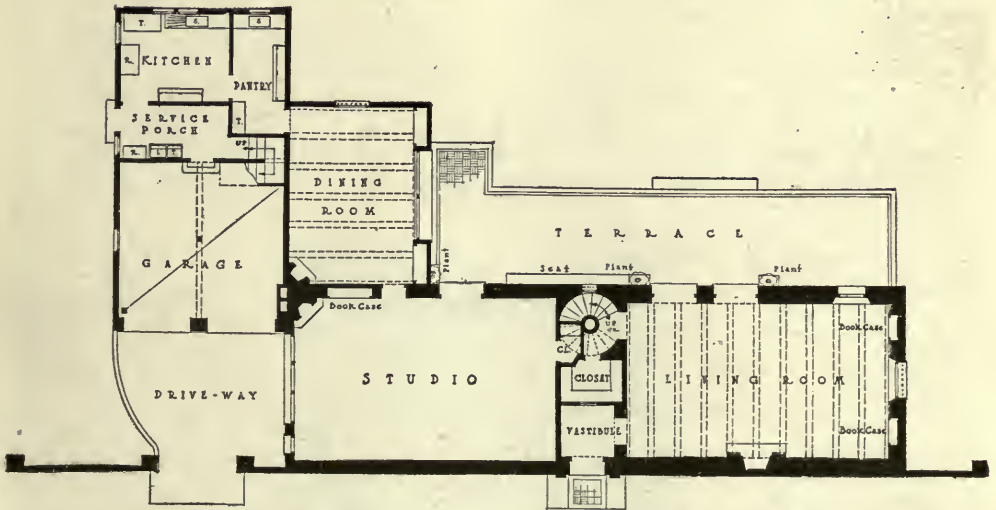
STUDIO—"CASA DRACAENA," RESIDENCE
AT SANTA BARBARA, CAL., OF GEORGE
WASHINGTON SMITH, ARCHITECT.



BED ROOM—"CASA DRACAENA," RESI-
DENCE AT SANTA BARBARA, CAL., OF
GEORGE WASHINGTON SMITH, ARCHITECT.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

0 5 10 15 20 FT SCALE

FLOOR PLANS—"CASA DRACAENA," RESIDENCE AT SANTA BARBARA, CAL., OF GEORGE WASHINGTON SMITH, ARCHITECT.

gardens in close relation to the house as is done so much abroad. Except in the Colonial period, when the formal English tradition made a strong impress on our early places, the naturalistic school of landscape gardening has until recently been almost universal. The Romantic movement, which started on the Continent at the end of the eighteenth century, swept over England, influencing the whole field of art, including architecture and landscape gardening, and reaching this country in the early years of the nineteenth century, turning the taste of the country toward informal landscape design, was based not so much on artificial picturesqueness as upon the preservation and development of the natural beauties. Within the last few years the formal garden, the terrace and paved walks adjoining the house and the strongly marked entrance driveway and forecourt have been introduced and extensively used. Fine recent examples of the forecourt may be seen in the illustrations of the house of Mr. Caspar W. Morris at Haverford, Pa., by Mellor, Meigs and Howe (page 295), and the house of Mr. Philip Sears at Brookline, Mass., by Bigelow and Wadsworth (page 317). Farm buildings are usually placed at some distance from the house and bear

no close relation to the design, as at the place of Mr. Guernsey Curran at Oyster Bay, L. I., by Guy Lowell (page 324). It is hard to understand why they have been so frequently placed near the houses abroad, as our plan of keeping the odors and flies of the farmyard and stable far removed from the houses seems greatly preferable if not quite so convenient. The vegetable garden, with its very necessary adjunct, the herb garden, and its planting of flowers for cutting, is a feature which we could well develop further, to give an added charm to our own country places.

One is glad to note a growing enthusiasm for out of door living and the use of shaded terraces, arbors and gardens, as actual living rooms for reading, for all meals of the day, for afternoon tea and for working.

There is an almost unlimited number of types of houses to draw from in presenting a survey of our recent country house work. This selection has been made from the point of view of new tendencies in design and the beauty of the finished work, taking into account the setting and planting. On account of the limited space available, it has been impossible to include many beautiful examples of a more conventional type.



PLAN OF GARDEN—"CASA DRACAENA,"
SANTA BARBARA, CAL.

Conditions *and* Traditions



The house of Philip Goodwin at Woodbury, L. I., is French in style, and is interesting in composition and extremely handsome in its mass and detail. The conditions of grades, exposure and position of the main road passing the property presented an unusual problem. The site necessitated building the house on two levels on an "L" shaped plan, with the kitchen, service and kitchen courtyard, dining room and loggia on one floor, and the entrance hall, the living room, library, and principal bedroom on the floor above, on a level with the forecourt. The plan is very well balanced, and the façade facing the dining room terrace is perfectly symmetrical. On the entrance side, at the junction of the main body of the house and the service wing, is placed an octagonal tower, two stories in height, containing the stair hall, which gives an unusual and picturesque character to the court.

The plan of the house is as formal as it well could be, and yet it is essentially livable. The drop from one side of the big room, with the level court on the other side, the beautiful staircase leading down as well as up from the entrance hall, the loggia built under the house on the terrace side, and the effect of a balanced two-story house on one side, contrasting with a picturesque one-story house on the other side, yet all consistently treated and forming a perfect whole, give the house an unusual and interesting character.

The style of the exterior is a quite strict adaptation of the early French Renaissance. On the interior the rooms

are treated in a freer manner. The big room, although its furniture is old French, quite gives the effect of an Italian room, with no woodwork around the doors or windows, softly modelled plaster walls and richly painted beamed ceiling. The ceiling is made of solid, heavy constructive beams and girders, and is just the right scale for the height and proportions of the room. The design and arrangement of the furniture is extremely good.

The underlying principles of Italian design, its simplicity, directness and studied relationships of mass and wall surfaces contrasting with interesting openings, mark the work of Bigelow & Wadsworth on Mr. Philip Sears' place at Brookline, Mass. (page 323). The house is a large one, built amid rolling hills with a gentle slope on one side and a wide flat shaded terrace overlooking the valley on the other. It consists of several outside courts and terraces, upon which the various rooms give, and is a closely knit and well balanced plan.

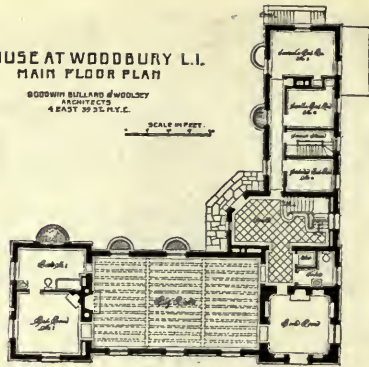
In addition to the aesthetic side, the practical needs of living have been well taken care of, a rare and happy combination. The kitchens and service are conveniently arranged; the service court is placed at one side and hidden; the entrance drive goes to the entrance door and stops there, and the rest of the place is developed into secluded gardens and informal lawns.

From the gateway of the forecourt one gets a view of the fine Georgian façade and the beautiful wall which partially

HOUSE AT WOODBURY L.I.
MAIN FLOOR PLAN

GOODWIN BULLARD & WOOLSEY
ARCHITECTS
4 EAST 39 ST. N.Y.C.

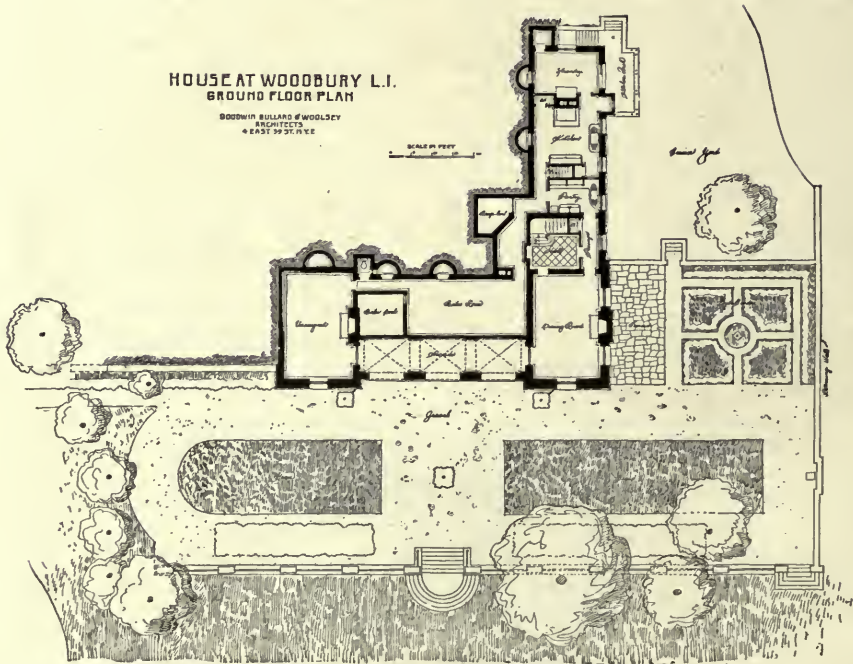
SCALE IN FEET



HOUSE AT WOODBURY L.I.
GROUND FLOOR PLAN

GOODWIN BULLARD & WOOLSEY
ARCHITECTS
4 EAST 39 ST. N.Y.C.

SCALE IN FEET



RESIDENCE AT WOODBURY, L. I., OF
PHILIP L. GOODWIN, OF GOODWIN,
BULLARD & WOOLSEY, ARCHITECTS.



RESIDENCE AT WOODBURY, L. I., OF PHILIP L. GOODWIN,
OF GOODWIN, BULLARD & WOOLSEY, ARCHITECTS.



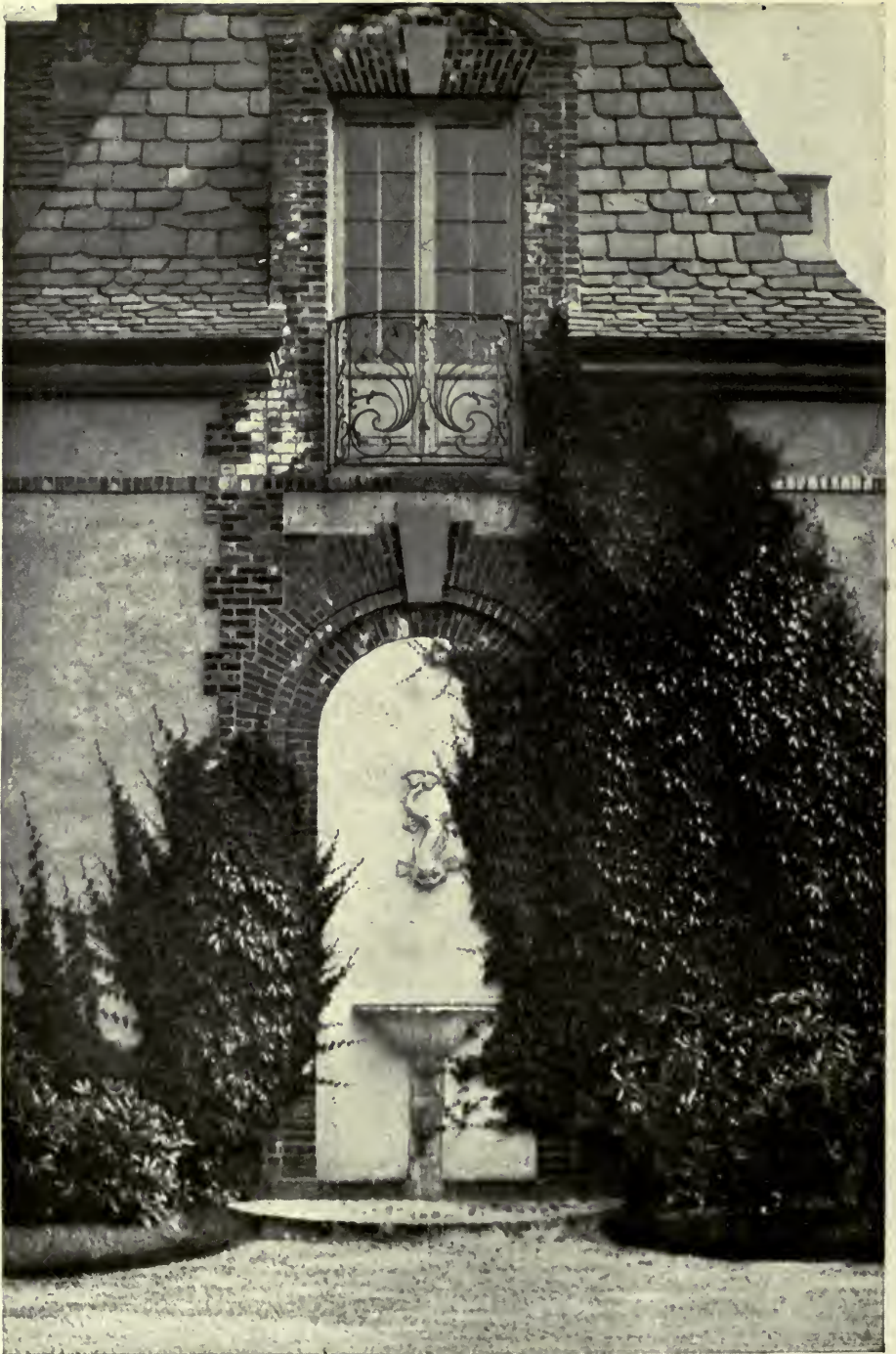
Country Life Photograph.

RESIDENCE AT WOODBURY, L. I., OF
PHILIP L. GOODWIN, OF GOODWIN,
BULLARD & WOOLSEY, ARCHITECTS.



Country Life Photograph.

RESIDENCE AT WOODBURY, 'L. I., OF
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BULLARD & WOOLSEY, ARCHITECTS.



Country Life Photograph.

RESIDENCE AT WOODBURY, L. I., OF
PHILIP L. GOODWIN, OF GOODWIN,
BULLARD & WOOLSEY, ARCHITECTS.



TOWER OF BLANEY RESIDENCE,
SARATOGA, CAL.

screens the service wing, culminating in the high entrance pavilion.

The entrance hall is a most unusual and beautiful room. The ceiling is of dark wood finished with a satiny, ancient texture, and rests on simple walls and columns of fine proportion and finish. The plaster walls have a most interesting texture and color, the finish of the plaster looking like paint that has been put on with a palette knife by a master, and varying in color through greys almost to a yellow, which gives a warmth and glow to the walls almost like old silver gilt. The effect of the whole room is one of great simplicity and great beauty. All the parts are well arranged. The sweep of the stairway is just right for the ceiling height; the doors are well shaped and well placed. In reality it is even finer than the illustration. It is a rare example of that subtle quality so much discussed and so little understood—proportion.

The dining room, the drawing room and the library are all paneled, and the treatment of bookcases set into the wood

walls flanking the door in the latter room is particularly worthy of notice.

The first impression of the Blaney residence at Saratoga, Cal., by Willis Polk & Company, is one of accidental charm, of unstudied beauty, and it is not until after the entire group is understood that one begins to find that it is in reality a very well calculated piece of art.

On a steep hillside the house rises in a picturesque mass dominated by a fine tower (page 286); while on the other side the open loggia, which serves as a living porch, is extended by open arcades and passages to a courtyard half screened by double arched windows, through which one catches a glimpse of an outside staircase leading to a terrace above, and behind which rises one of the higher pavilions. The house is surrounded on this side by magnificent spreading trees, which reflect themselves in a fountain and pool, and between whose trunks one looks through to a blue distance of the landscape. This loggia is a most beautifully studied piece of classical architecture. The proportions of the columns and the finely drawn entablature supporting the roof above contrast vividly with the simpler masses of adjoining walls and plain, arched windows. The entire place, with its gardens and outbuildings,



DETAIL OF GATEWAY TO BLANEY
ESTATE, SARATOGA, CAL.

is imbued with a poetry that is as subtle as it is rare.

The selection of the style, with its fundamental Spanish and early Californian basis blended with the Italian classic, is quite perfect for the Californian climate and landscape. The wide, overhanging eaves where shade is wanted, the close cropped roofs where a strong, boldly modeled mass is needed, and above all the wide, plain stucco wall surfaces form a perfect combination with the heavy, gnarled trunks and branches of the live oak and banyan trees. The play of light and shade, of sunlight and leaf shadows on the walls and ground, the reflections and deep shadows of the architecture itself, make the most of the lighting effects of a wonderful climate.

Particular attention should be given to the design and placing of the entrance gates, and to the relation of the walls and posts to the planting. The wide farm gate, on page 287, with the great overhanging trees, looks as if it had stood there for centuries, so carefully has it been studied with regard to these trees.

The house of Mr. Walter Flory at Cleveland, Ohio (page 290), by Howell & Thomas, shows a clever handling of a house built in the city, but with all the



PAVILION ON BLANEY ESTATE, SARATOGA, CAL.

characteristics and advantages of a country house. Fortunately for the owners and for the architects, the grounds contained a great number of fine trees, chiefly elms, maples and oaks.

The style of the house is modified English. The mouldings are of both stone and wood, and range in their profiles from the Gothic to the Colonial. The masses of the house are bold and interesting, and the long, low lines of the front terrace and entrance side give an impression of quiet and repose.

Here again we find that the plan is typically American and well arranged. The book room, hall, living room and porch take up one side of the first floor, while behind comes the dining room, with a convenient kitchen wing. The garage is connected to the house and forms a part of the composition, but the entrance to it is outside under a covered walk.

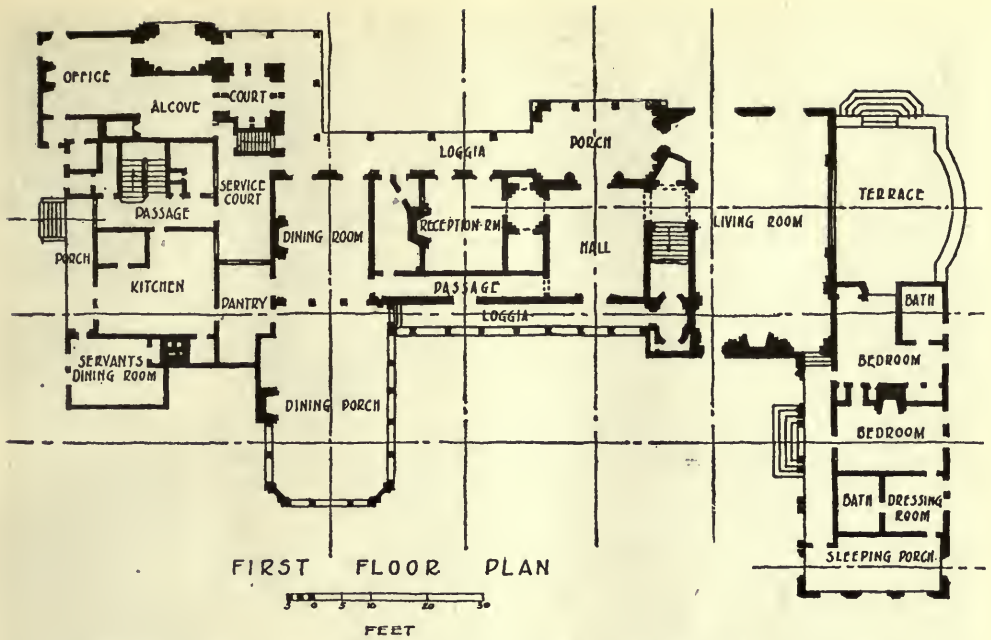
The stonework of the first story and the chimneys is of a very lovely local stone, laid with great care; and while it is an irregular bond, the grouping and placing of the stones have been particularly well handled. The stucco of the second story, warm in tone, combines well with the stonework and contrasts with the grey of the roof.



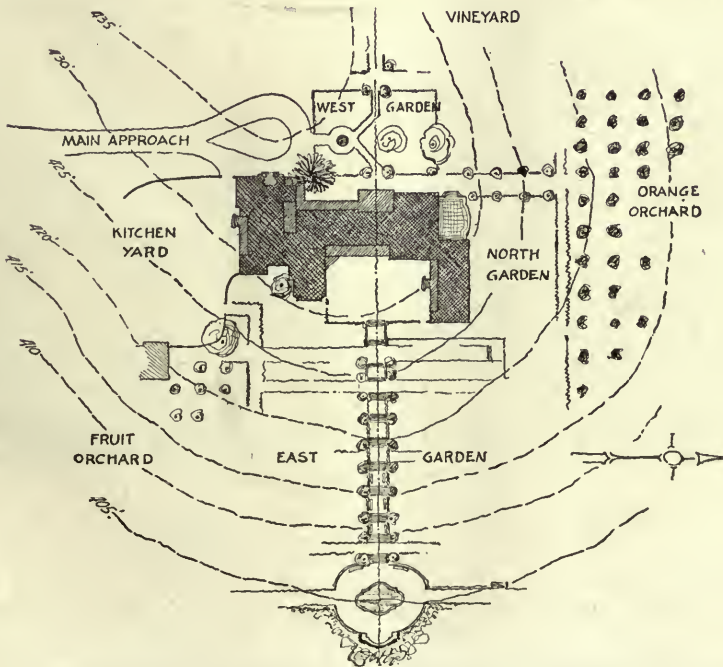
FARM GATE ON BLANEY ESTATE, SARATOGA, CAL.



LOGGIA—CHARLES D. BLANEY ESTATE, SARATOGA, CAL. WILLIS POLK & CO., ARCHITECTS.



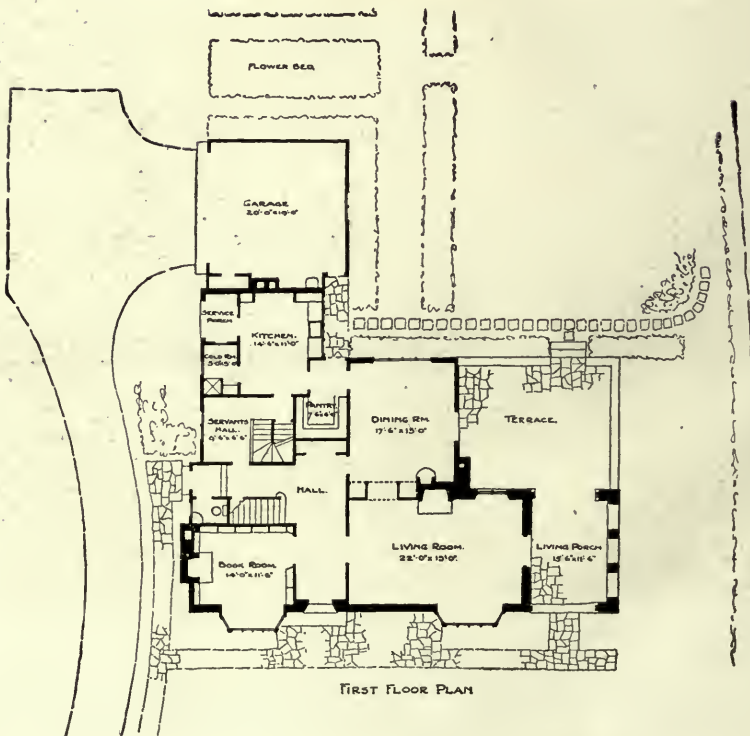
FIRST FLOOR—RESIDENCE OF CHARLES D. BLANEY ESTATE, SARATOGA, CAL.
 Willis Polk & Co., Architects.



GROUND PLAN OF CHARLES D. BLANEY ESTATE, SARATOGA, CAL.
 Willis Polk & Co., Architects.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

RESIDENCE OF WALTER FLORY, ESQ., CLEVELAND, O. HOWELL & THOMAS, ARCHITECTS.



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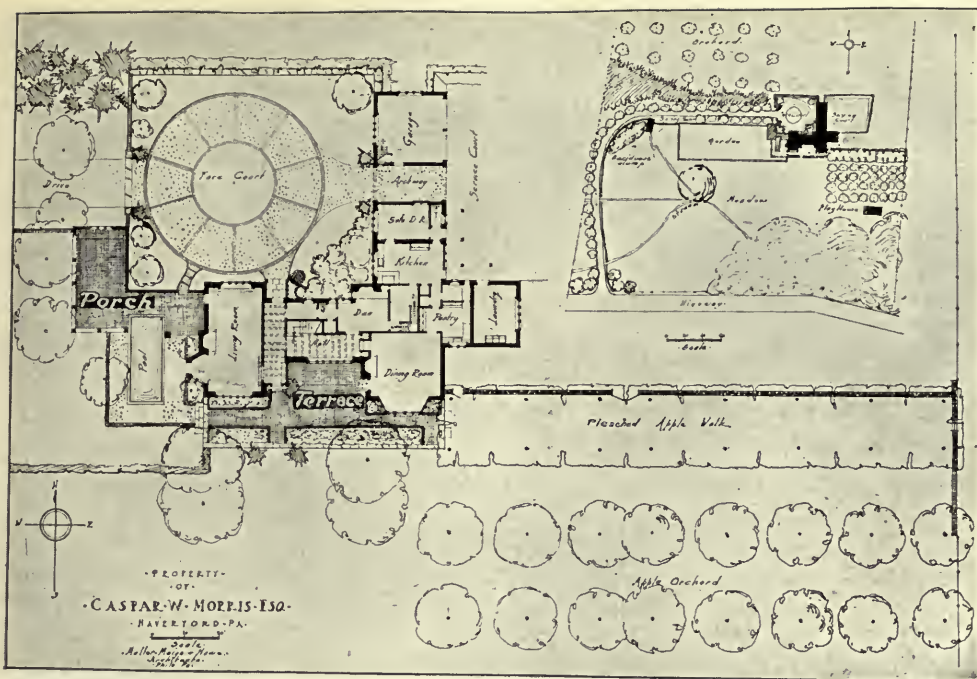
RESIDENCE OF WALTER FLORY, ESQ., CLEVELAND, O. HOWELL & THOMAS, ARCHITECTS.



RESIDENCE OF WALTER FLORY, ESQ., CLEVELAND, O.
Howell & Thomas, Architects.



RESIDENCE OF WALTER FLORY, ESQ., CLEVELAND, O.
Howell & Thomas, Architects.



On the interior, the entrance hall, as one enters the house, is finished in rough cast plaster and shows the strong present-day tendency toward elimination of all woodwork around the doors and windows. The backgrounds of all the rooms are treated quietly, and one feels conscious in the house of the beautiful trees and grounds that surround it. From the dining room a path bordered with flowers leads off between the trees from the wide glass doors to a circular pool brimming level with the grass and surrounded by a lawn and the great trees.

Certainly one distinct tendency in our garden and landscape planning is the careful arrangement of drives, courts, terraces, gardens and walks around the house to assure privacy and pleasant places to live outside the house and to provide a fine foreground for the distant views. One of the best studied and most successful houses that I have seen in this country is that of Mr. Caspar W. Morris at Haverford, Pa. It is a perfect English type, with a certain suggestion of the old French Gothic house adapted to conform to all our complex modern re-

quirements. The exposure of the house is so arranged that the principal rooms all face south, with the dining room getting the morning sun in its bay window, the living room porch placed on the southwest corner and open on three sides to catch every breeze. The entrance drive, curving in from the road at some distance from the house, enters the forecourt on the north side after passing through a straight avenue planted with rows of trees on both sides. Beyond the forecourt to the east is a service court, with garage, kitchen delivery and drying ground shut off from the forecourt by a long service wing of the house, under which is the archway connecting the two courts.

A long, narrow, flagged terrace bordered with luxuriant planting extends the length of the house on the south side and connects the intimate walled garden of the living room porch with a long pleached walk of apple trees. This is the kind of garden planning which makes for joy of living. Beyond the terrace is a meadow with great trees and a stream, and while it is near the road it is as se-



FORECOURT, THROUGH ARCHWAY—RESIDENCE
OF CASPAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



ENTRANCE FROM FORECOURT—RESIDENCE
OF CASPAR W. MORRIS, ESQ., HAVERFORD,
PA. MELLOR, MEIGS & HOWE, ARCHITECTS.



THE POOL, FROM THE PORCH—RESIDENCE
OF CASPAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



THE POOL AND THE SLEEPING PORCH—RESIDENCE OF CASPAR W. MORRIS, ESQ., HAVERFORD, PA. MELLOR, MEIGS & HOWE, ARCHITECTS.



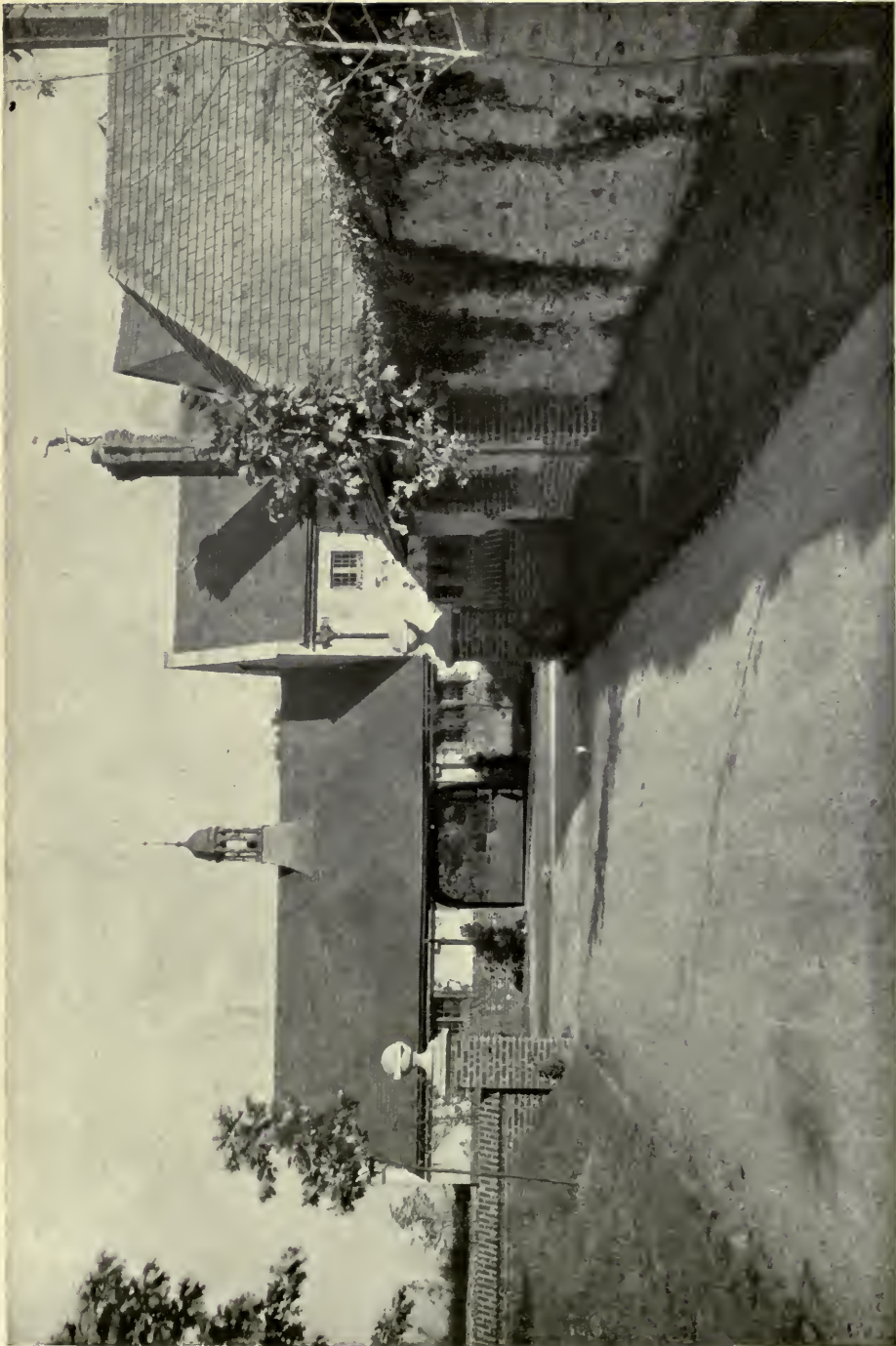
SOUTH FAÇADE—RESIDENCE OF CASPAR
W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



SOUTH ENTRANCE—RESIDENCE OF CAS-
PAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



IRON GRILLE ON PORCH—RESIDENCE OF
CASPAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



THE SERVICES, FROM THE DRIVE—RESIDENCE
OF CASPAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



HALLWAY—RESIDENCE OF CASPAR
W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



ENTRANCE HALL—RESIDENCE OF CAS-
PAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.



SECOND STORY HALLWAY—RESIDENCE OF
CASPAR W. MORRIS, ESQ., HAVERFORD, PA.
MELLOR, MEIGS & HOWE, ARCHITECTS.

cluded as if it were miles from the nearest house, an ideal arrangement for both winter and summer.

The composition of the house, with its many breaks in plan and irregular roofs crowned by high chimney stacks, is interesting; and, furthermore, the detail of the different parts and the way the materials are used are extremely good. The heavy beams used in the construction for posts and lintels and in the half timber work, heavily adzed, perhaps a shade too heavily, and the pegging of the different beams as seen in the gable ends, particularly, give a very decorative effect. Brick is used for the chimneys and for the window and door jambs, giving a warmth of color to the house. The windows are leaded casements, set in steel frames, which give so much lightness and character to the whole building.

Particular note should be made of the stone wall bordering the entrance drive, shown on page 303. The rough ledge stone has been laid with wide joints of mortar and pointed flush in the Pennsylvania manner, but seldom does one see a wall so successful in its texture.

It is the wealth of imagination which is shown throughout the design, the combination of many different elements into a consistent whole, the unexpected little garden with its pool beside the living room porch, that make the house so particularly charming. Nothing seems to have been neglected—covered sheltered places beside the terrace to sit in on a blowy day, the gracious half round steps leading down from the terrace to the meadow—everything lends to the effect of repose, comfort and good looks; it takes but little imagination to think how much finer it will be even than it is now, when, in a few years, the small trees just planted are matured.

The interiors of the house are treated for the most part with wood beamed ceilings and plastered walls of an antique texture, and again the elimination of woodwork around the doors and windows should be noted. The floor boards are wide and polished. The slanting, half octagonal ceiling of the second story hall, following on one side the slope of the

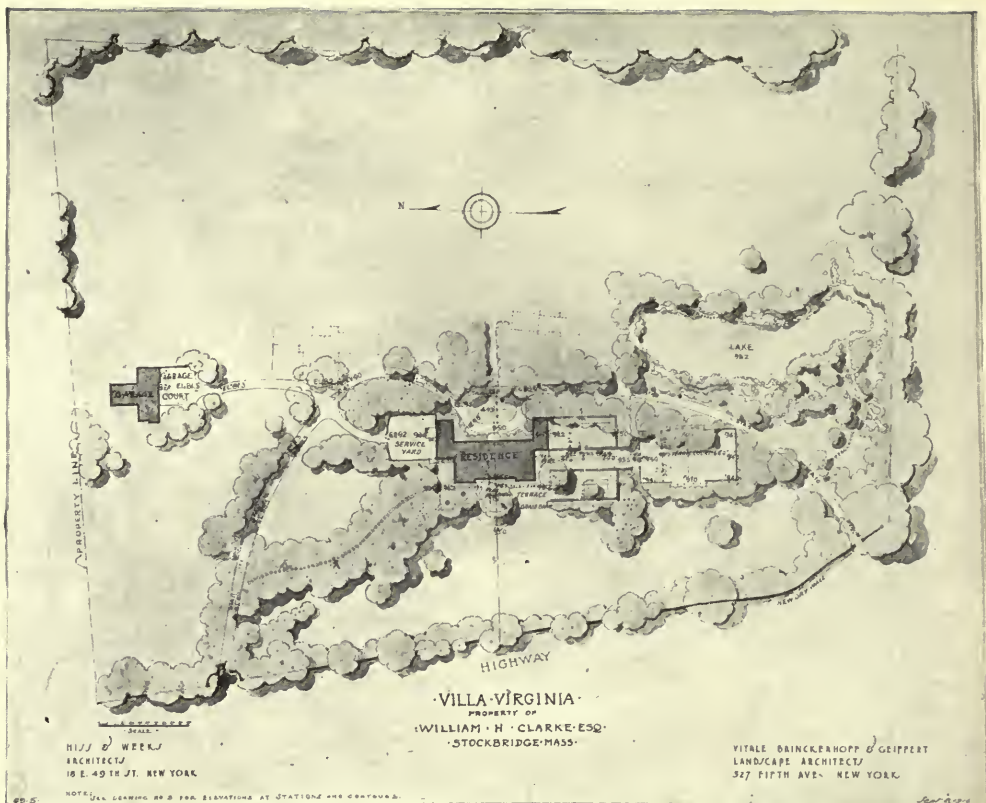
low pitched roof, the lines again recalled by the pointed arched doorway at the end, makes a quaint and unusual treatment. One cannot help thinking how some old English furniture and tapestries and a few decorative pictures and maps would make the interiors sing.

Another kind of American country house is the formal distinguished classic type. The plan is not only balanced, but symmetrical. This is well represented by the house of Mr. William H. Clarke, at Stockbridge, the "Villa Virginia" (page 309), by Messrs. Hiss & Weekes, and also by Mr. Guernsey Curran's house at Oyster Bay (page 324), by Mr. Guy Lowell, and the house of Mr. Philip Sears, by Messrs. Bigelow & Wadsworth, at Brookline, Mass. (page 317).

The "Villa Virginia" is distinctly Italian in style and is very well handled. The plan is simple and direct, and clearly expresses the main parts of the interior. The central mass contains a hall and staircase hall and minor service functions on the entrance side facing east and the three great rooms: the dining room, the living room and the library. On the south side the vaulted loggia, open on all four sides, balances the kitchen wing, which is cleverly arranged so that the court side is taken up with stairs and closets, making the windows of the kitchen and other rooms open on the service court to the north.

The mass and proportions of the house are good; the two flanking wings are one-story high, with flat roofs enclosed by a pedestal course which carries around the main building. This portion is a full two stories in height, and on the court side, by a clever lifting of the roof, a frieze with windows is introduced, giving an added effect of dignity to the entrance façade. The use of materials does not compare with the high Italian Renaissance. The stucco work, for instance, while not exactly harsh looking, is rather too smooth, and the roof tile has a monotonous, mechanical quality.

The problem of getting a good texture to stucco work is a most difficult one with our too excellently trained workmen, whose chief idea usually is to get a per-



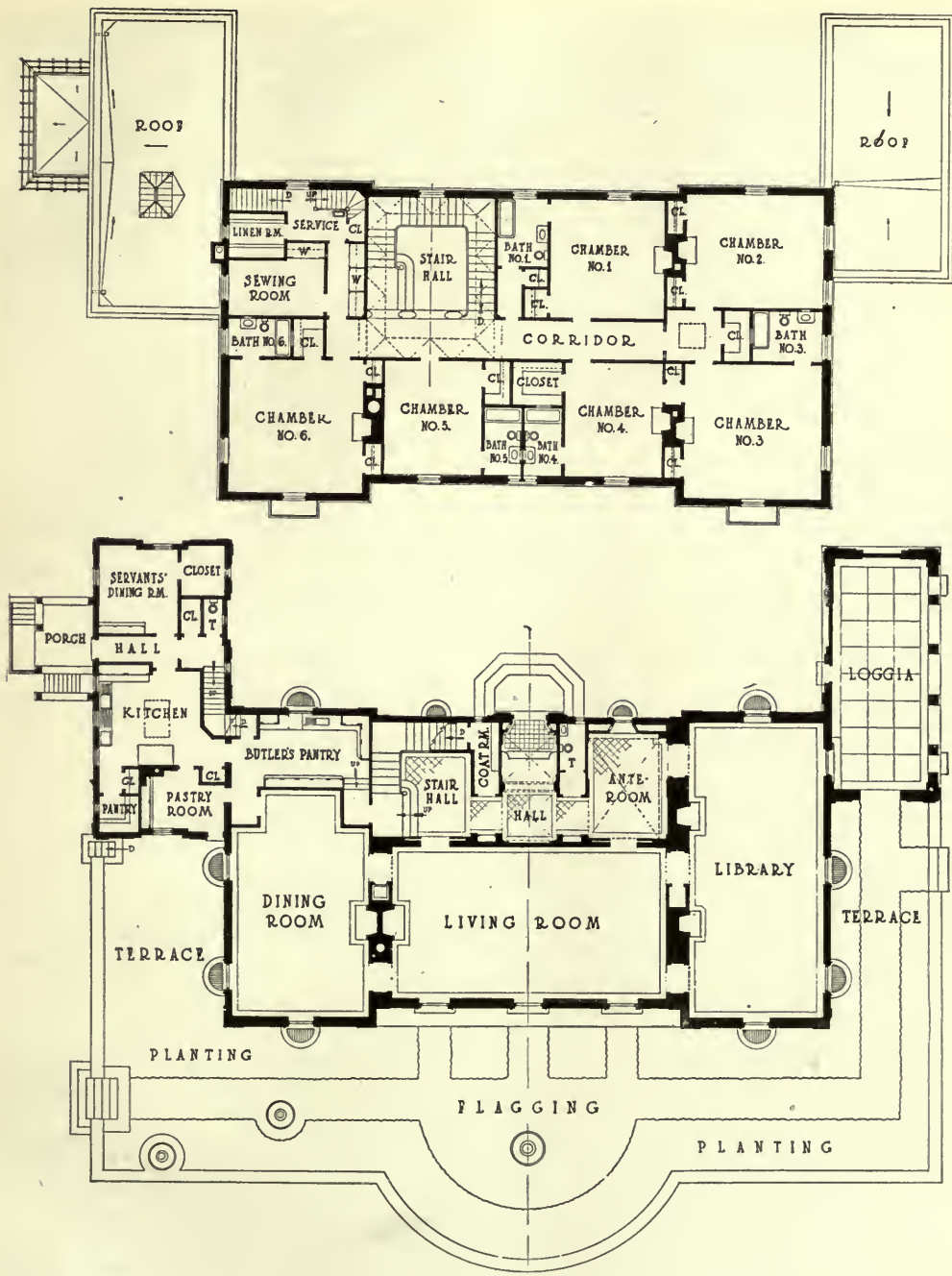
fectly straight surface. A very small trowel to smooth the surface after the stucco is put on, and for interior plastering the same technique, followed up by a small wet sponge, give a modelling and texture to a flat wall that makes it far more interesting. The small trowel makes it impossible for the man to get it smooth, and straightedges and floats should be quite taboo. In this way the surface will look straight enough, but will have a slight waviness, giving color and life to the wall, such as one always finds in the work of the Italian Renaissance before the middle of the eighteenth century.

The garden design by Vitale, Brinkerhoff and Geiffert belongs to the Romantic English or American school, with its winding drives, curving paths and open naturalistic lawns. The trees surrounding the house are really magnificent, and the additional planting of cedars and low junipers goes well with the character of the house.

The entrance hall and anteroom are vaulted, with a restrained treatment of mouldings and panels that make an interesting contrast with the black and white marble tile floors and form an excellent background for the furniture, pictures and rich hangings. The dining room, the living room and the library have richly coffered and beamed and painted ceilings, which recall the color of the furniture, rugs and hangings and give a fine decorative effect to the rooms.

A third house, belonging to an architect and designed for himself, is that of Mr. Goodhue at Montecito, California (page 313). "La Cabaña" is an old adobe house that Mr. Goodhue found and added on to and rearranged for himself. It is tiny, but just big enough, thoroughly attractive and very comfortably arranged.

The "Close," the home of Mr. Henry B. Binnse at Short Hills (page 346), was designed by Mr. Baillie Scott, an English architect, and is English in appearance



FIRST AND SECOND FLOOR PLANS—"VILLA VIRGINIA," RESIDENCE OF WILLIAM H. CLARKE, ESQ., STOCKBRIDGE, MASS. HISS & WEEKES, ARCHITECTS.



FACADES OF THE SIDE AND FACING THE GARDEN—
"VILLA VIRGINIA," RESIDENCE OF WILLIAM H. CLARKE,
ESQ., STOCKBRIDGE, MASS. HISS & WEEKES, ARCHITECTS.



THE FORECOURT—"VILLA VIRGINIA," RESIDENCE OF WILLIAM H. CLARKE, ESQ., STOCKBRIDGE, MASS. HISS & WEEKES, ARCHITECTS.



DINING ROOM—"VILLA VIRGINIA," RESIDENCE OF WILLIAM H. CLARKE, ESQ.,
STOCKBRIDGE, MASS.
Hiss & Weekes, Architects.



ANTEROOM—"VILLA VIRGINIA," RESIDENCE OF WILLIAM H. CLARKE, ESQ.,
STOCKBRIDGE, MASS.
Hiss & Weekes, Architects.



THE PORCH AND SECOND STORY AZOTEA BEYOND—
"LA CABANA," RESIDENCE AT MONTECITO, CAL.,
OF BERTRAM GROSVENOR GOODHUE, ARCHITECT.



THE KITCHEN WING AND THE AZOTEA—"LA CABANA," RESIDENCE AT MONTECITO, CAL., OF BERTRAM GROSVENOR GOODHUE, ARCHITECT.



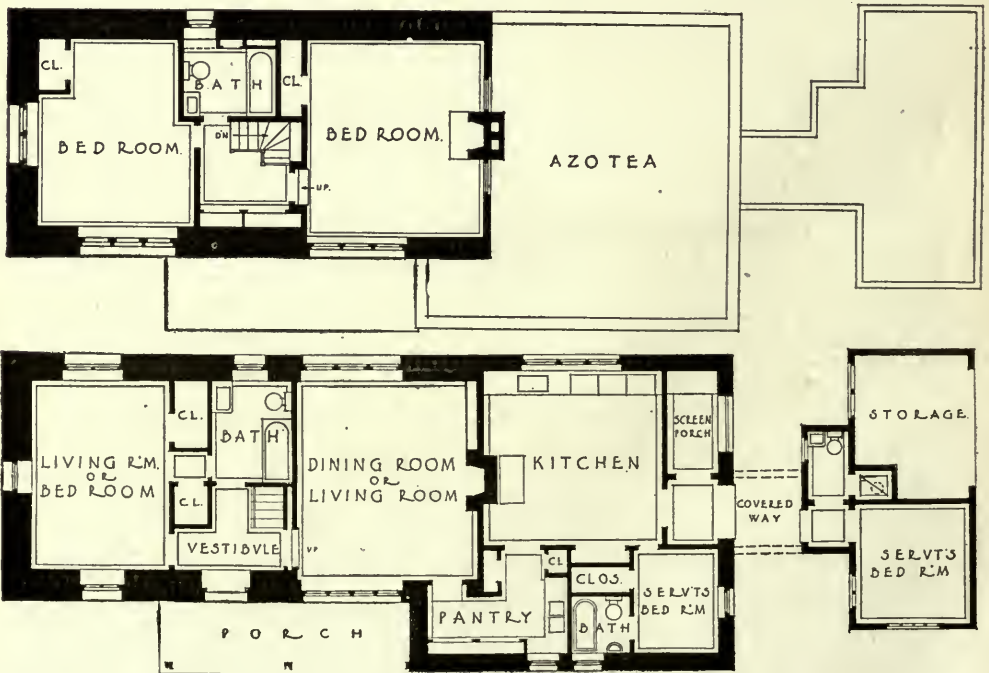
THE LIVING ROOM WING—"LA CABASA,"
RESIDENCE AT MONTECITO, CAL., OF BER-
TRAM GROSVENOR GOODHUE, ARCHITECT.

and plan. It is very interesting to contrast this house with the other more American types that are illustrated in this article. The "Close" is very charming. Surrounded by old trees, its half timber work overhung with wistaria and roses, it has much of the homelike substantial quality that we associate with the English country house. There is a luxuriance about its shrubs and vines that reminds one of England; a solid, honest quality in its construction and design that recall its prototypes on the other side of the Atlantic. Most interesting of all are the English characteristics of its plan. It is built around three sides of a court, and the central feature is the living room with the main entrance door opening into it—a survival of the old Tudor days, when the great hall was the heart of the dwelling. The wings contain a great number of different and to a large extent unrelated divisions, such as the chicken house and run, the garage, woodshed and workshop, as well as the kitchen, meat house and rabbit house, thus bringing under one

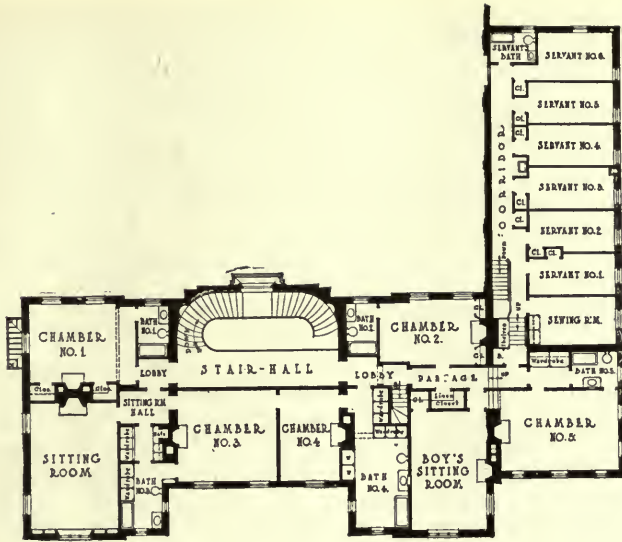
roof the various outbuildings of an American layout. There is perhaps less convenience than in one of our typical plans.

The beams which show in the half timber of the exterior are fine heavy pieces of timber, not the thin strips that are so often seen in this country; they are well adzed, and pegged together with round wooden pins. The pins add to the decorative effect, and are also a very lasting and practical method of joining the beams together.

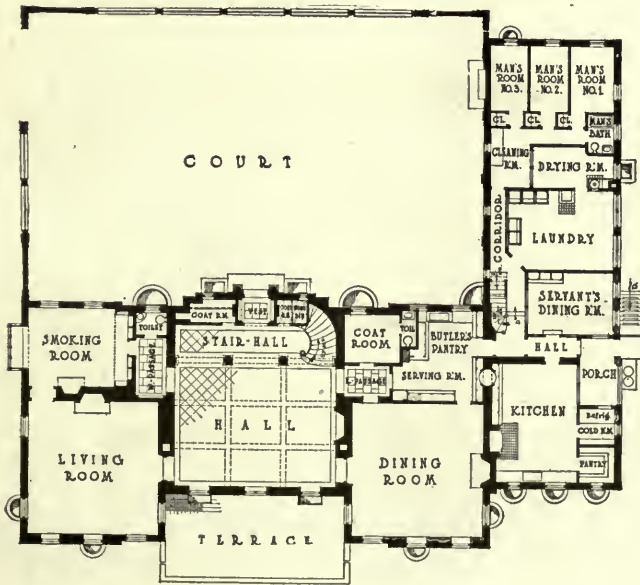
The residence of Mr. Willard P. Lindley shows great originality in design and is in remarkable harmony with its surroundings. The inspiration was clearly furnished by the old Spanish missions, but it has an individuality and a subtle fitness to its site and to its uses as a private dwelling that make it a most unusual house. The architect has handled the problem with great skill. The exterior is simple, but there is enough variation in color and mass to make it exceedingly interesting. The plan of the interior is compact, convenient and well arranged



FIRST AND SECOND FLOOR PLANS—"LA CABANA," RESIDENCE AT MONTECITO, CAL., OF BERTRAM GROSVENOR GOODHUE, ARCHITECT.



SECOND FLOOR PLAN



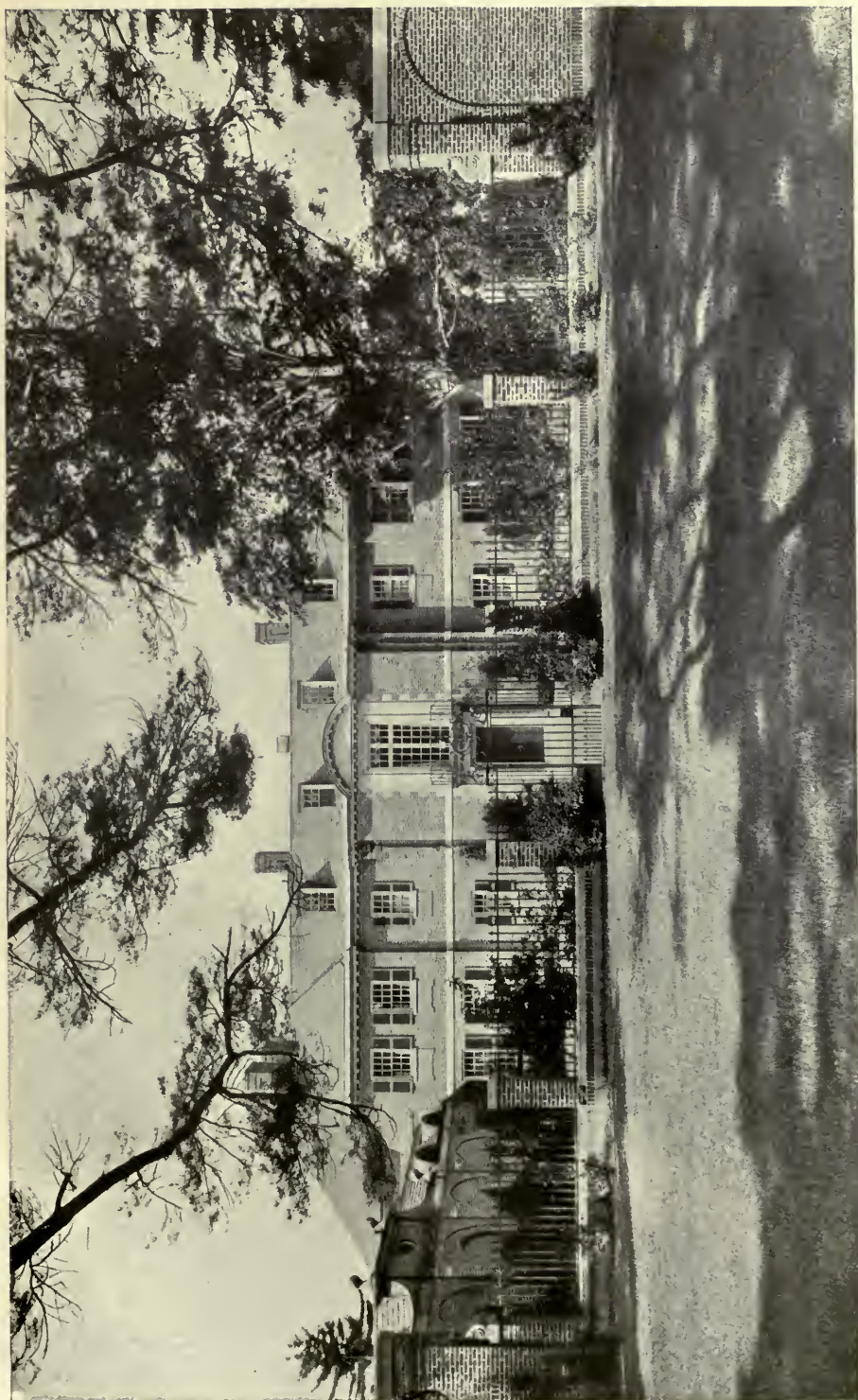
FIRST FLOOR PLAN

1/2" = 1'-0"

RESIDENCE OF PHILIP SEARS, ESQ., BROOKLINE, MASS. BIGELOW & WADSWORTH, ARCHITECTS.



DETAIL OF ENTRANCE—RESIDENCE OF PHILIP SEARS, ESQ.,
BROOKLINE, MASS. BIGELOW & WADSWORTH, ARCHITECTS.



FRONT VIEW—RESIDENCE OF PHILIP SEARS, ESQ., BROOK-
LINE, MASS. BIGELOW & WADSWORTH, ARCHITECTS.



HALL, TOWARD STAIRS—RESIDENCE OF PHILIP SEARS, ESQ.,
BROOKLINE, MASS. BIGELOW & WADSWORTH, ARCHITECTS.



HALL, TOWARD DINING ROOM—RESIDENCE OF PHILIP SEARS, ESQ.,
BROOKLINE, MASS. BIGELOW & WADSWORTH, ARCHITECTS.



LIBRARY—RESIDENCE OF PHILIP SEARS, ESQ., BROOKLINE, MASS.
Bigelow & Wadsworth, Architects.



DEN—RESIDENCE OF PHILIP SEARS, ESQ., BROOKLINE, MASS.
Bigelow & Wadsworth, Architects.



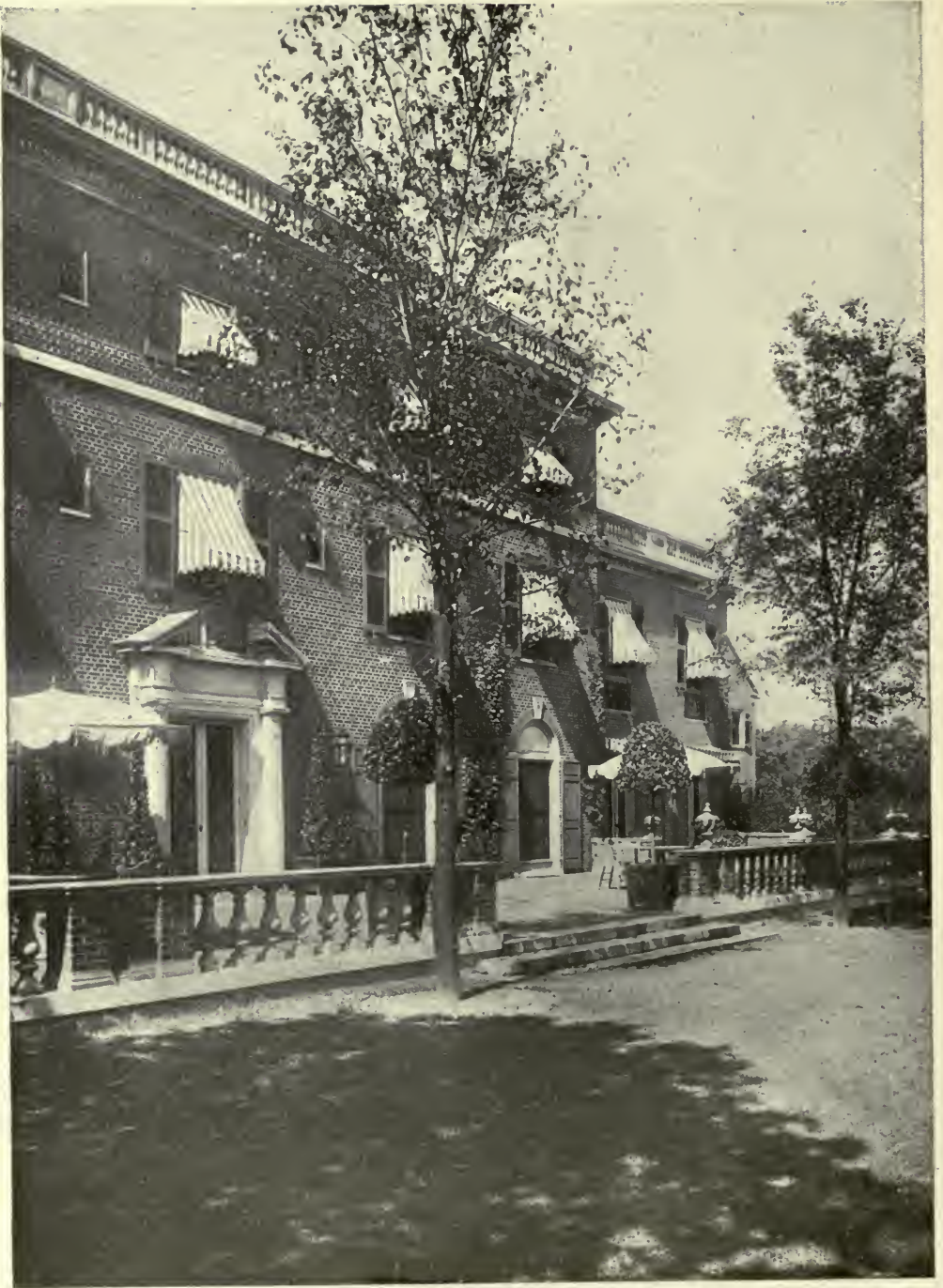
DINING ROOM—RESIDENCE OF PHILIP SEARS, ESQ., BROOK-
LINE MASS. BIGELOW & WADSWORTH, ARCHITECTS.



VIEW FROM FORECOURT—RESIDENCE OF
GUERNSEY CURRAN, ESQ., OYSTER BAY,
L. I. GUY LOWELL, ARCHITECT.



VIEW FROM FORECOURT—RESIDENCE OF
GUERNSEY CURRAN, ESQ., OYSTER BAY,
L. I. GUY LOWELL, ARCHITECT.



VIEW FROM WEST TERRACE—RESIDENCE
OF GUERNSEY CURRAN, ESQ., OYSTER
BAY, L. I. GUY LOWELL, ARCHITECT.



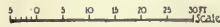
VIEW FROM EAST APPROACH—RESIDENCE
OF GUERNSEY CURRAN, ESQ., OYSTER
BAY, L. I. GUY LOWELL, ARCHITECT.



GARDEN, FROM TEA HOUSE—RESIDENCE
OF GUERNSEY CURRAN, ESQ., OYSTER
BAY, L. I. GUY LOWELL, ARCHITECT.



FIRST FLOOR PLAN

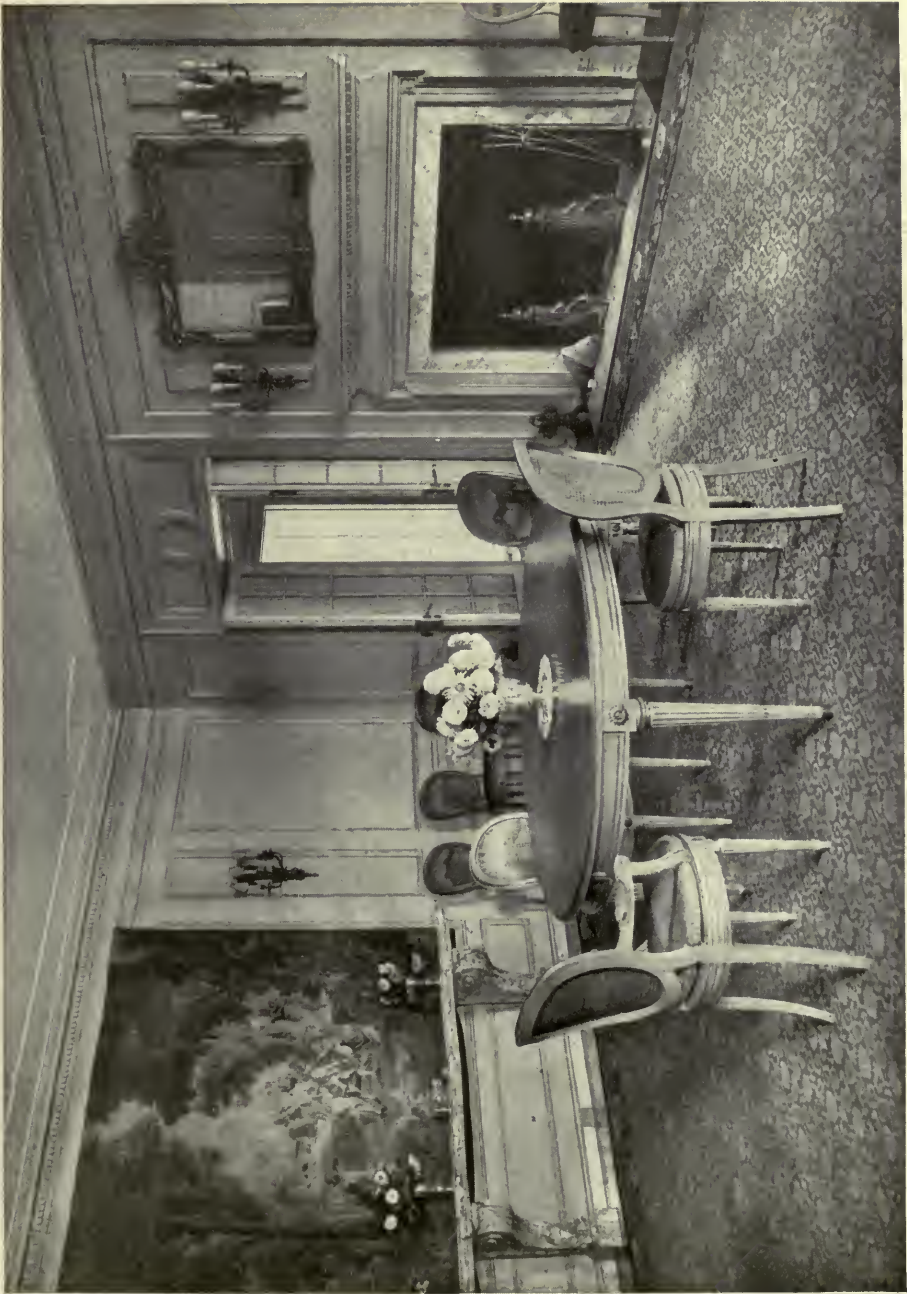


SECOND FLOOR PLAN

RESIDENCE OF GUERNSEY CURRAN, ESQ.,
OYSTER BAY, L. I. GUY LOWELL, ARCHITECT.



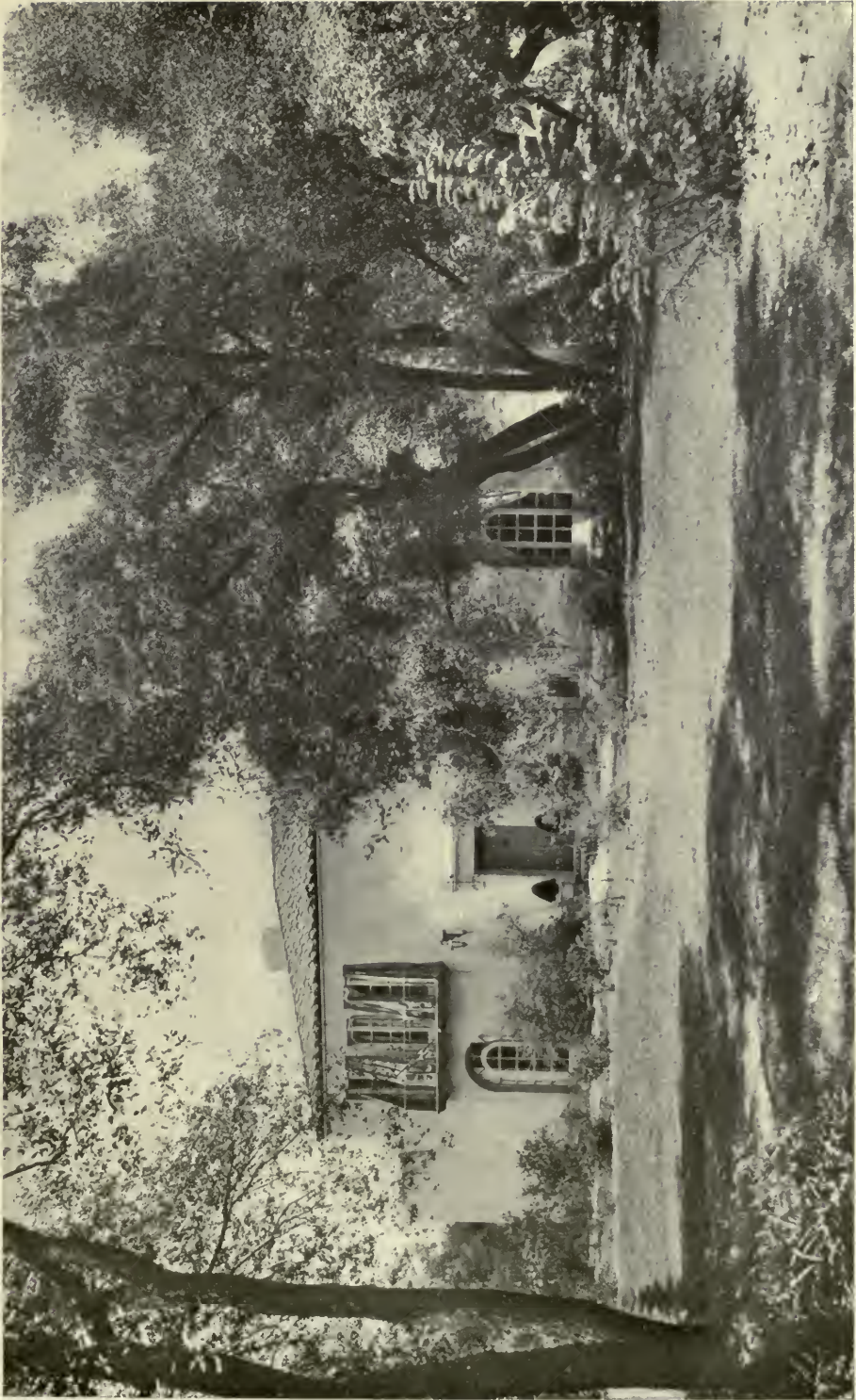
FIREPLACE IN ENTRANCE HALL—RESIDENCE
OF GUERNSEY CURRAN, ESQ., OYSTER
BAY, L. I. GUY LOWELL, ARCHITECT.



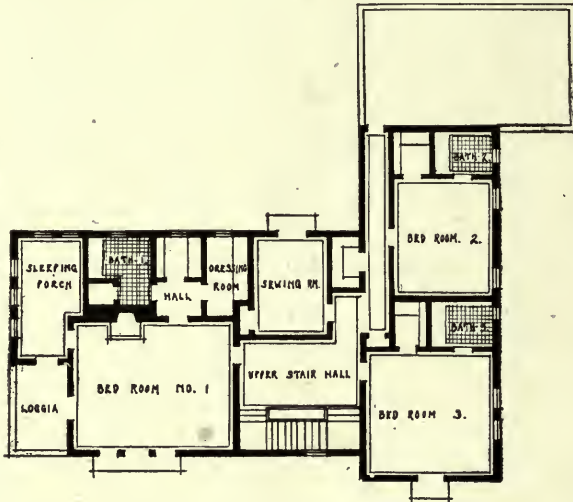
DINING ROOM.—RESIDENCE OF GUERNSEY CURRAN,
ESQ., OYSTER BAY, L. I. GUY LOWELL, ARCHITECT.



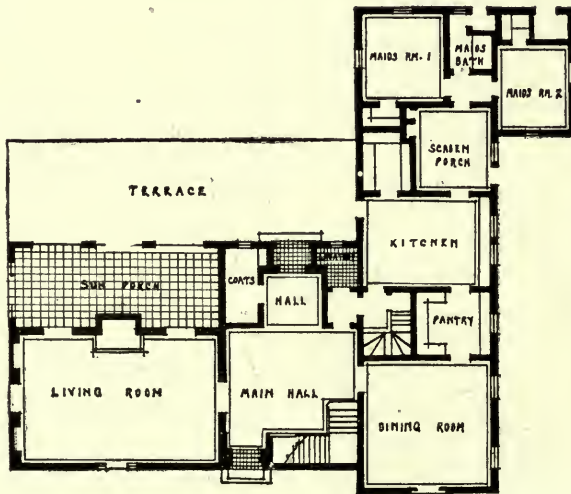
MAIN ENTRANCE—RESIDENCE OF T.
R. COFFIN, ESQ., SAN MARINO, CAL.
REGINALD D. JOHNSON, ARCHITECT.



ENTRANCE THROUGH THE GARDEN—RES-
DENCE OF T. R. COFFIN, ESQ., SAN MARINO,
CAL. REGINALD D. JOHNSON, ARCHITECT.



SECOND FLOOR PLAN



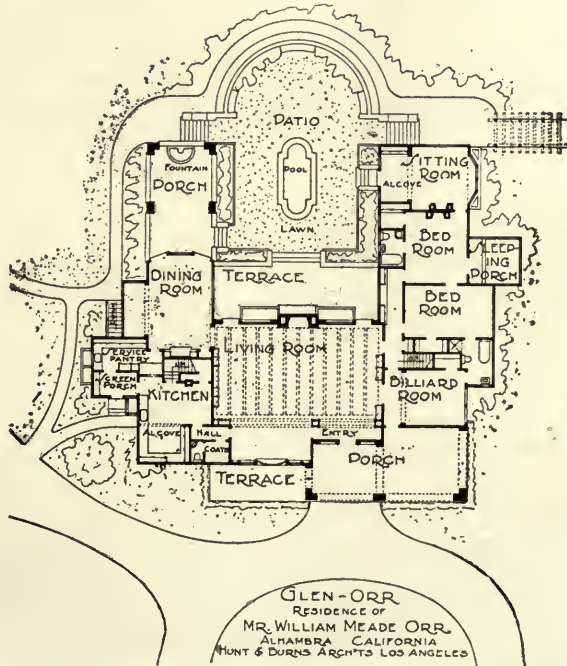
FIRST FLOOR PLAN



HOUSE FOR - MR. T. R. COFFIN
 SAN MARINO - CALIF.
 REGINALD D. JOHNSON - ARCHITECT
 PASADENA - CALIF.



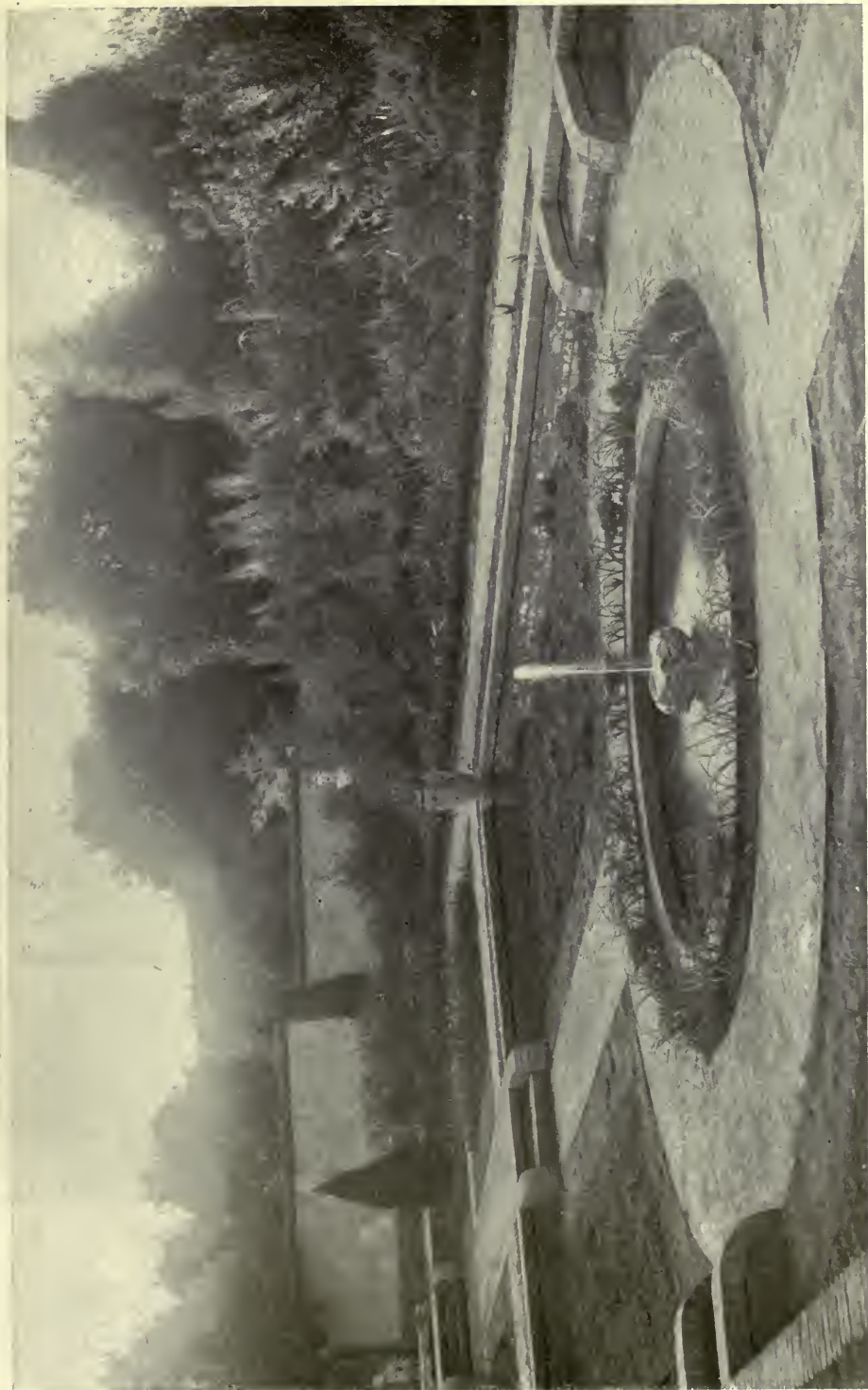
THE PATIO—"GLEN-ORR," RESIDENCE OF WILLIAM MEADE ORR, ESQ., ALHAMBRA, CAL.
Hunt & Burns, Architects.



GROUND PLAN—"GLEN-ORR," RESIDENCE OF WILLIAM MEADE ORR, ESQ.,
ALHAMBRA, CAL.
Hunt & Burns, Architects.



THE CLOCK GREEN—"GLEN-ORR," RESIDENCE OF WILLIAM MEADE ORR, ESQ., ALHAMBRA, CAL. HUNT & BURNS, ARCHITECTS. CHARLES G. ADAMS, LANDSCAPE ARCHITECT



THE WALLED GARDEN—"GLEN-ORR," RESIDENCE OF WILLIAM MEADE ORR, ESQ., ALHAMBRA, CAL. HUNT & BURNS, ARCHITECTS. CHARLES G. ADAMS, LANDSCAPE ARCHITECT.



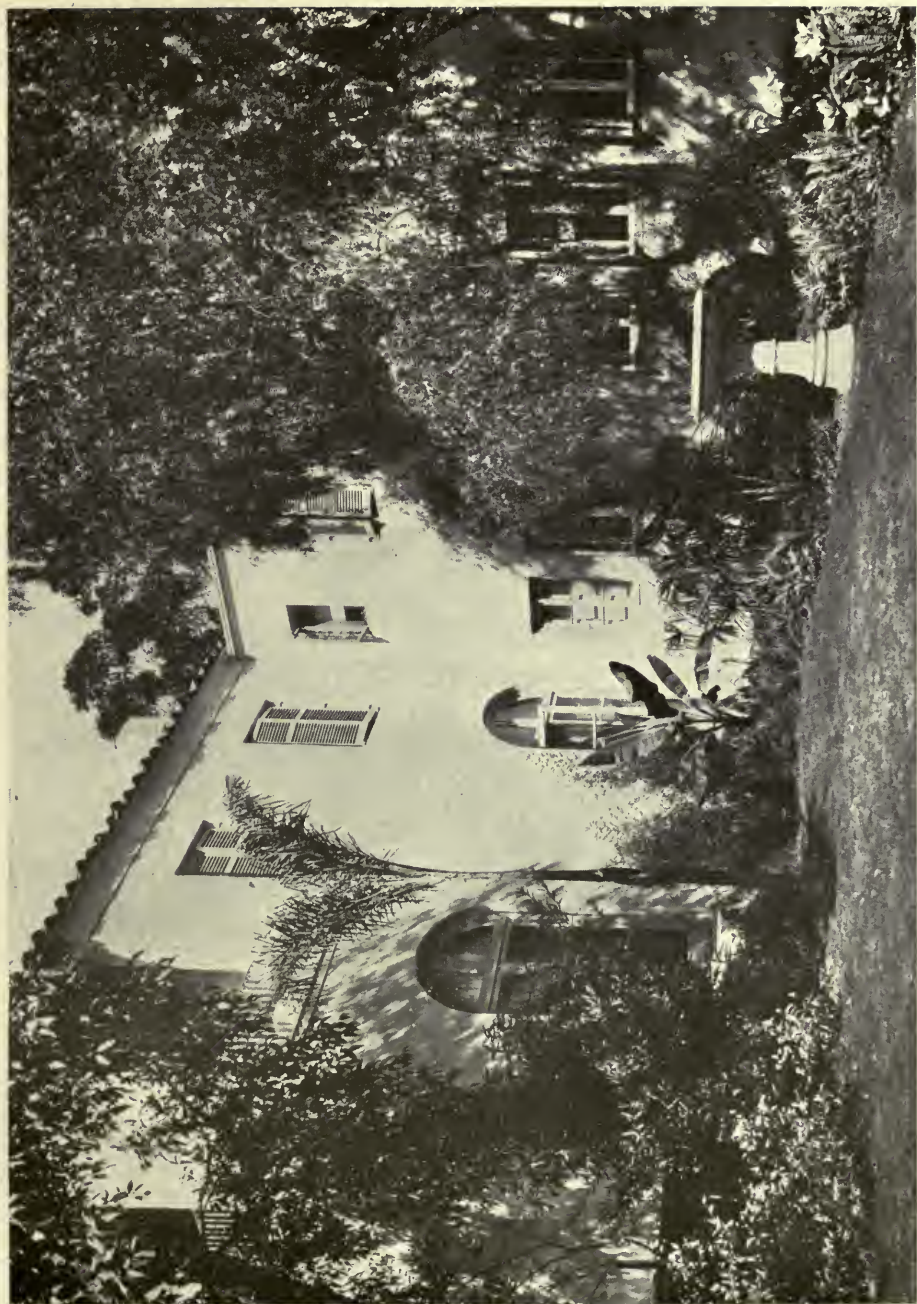
FOUNTAIN—"GLEN-ORR," RESIDENCE OF WILLIAM MEADE
ORR, ESQ., ALHAMBRA, CAL. HUNT & BURNS, ARCHI-
TECTS. CHARLES G. ADAMS, LANDSCAPE ARCHITECT.



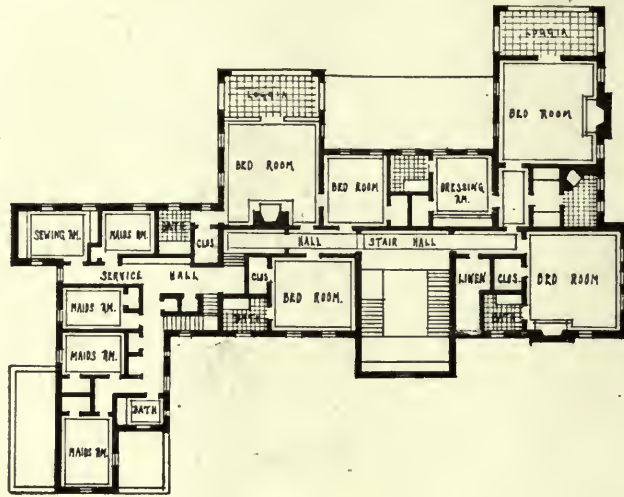
THE SECRET GARDEN—"GLEN-ORR," RESIDENCE OF WILLIAM MEADE ORR, ESQ., ALHAMBRA, CAL. HUNT & BURNS, ARCHITECTS. CHARLES G. ADAMS, LANDSCAPE ARCHITECT.



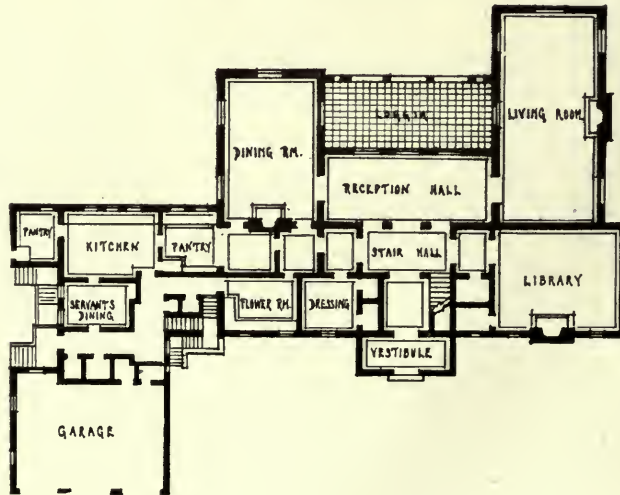
COURT AND TERRACE—RESIDENCE OF TODD FORD, JR., ESQ.,
PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.



RESIDENCE OF TODD FORD, JR., ESQ., PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.



SECOND FLOOR PLAN



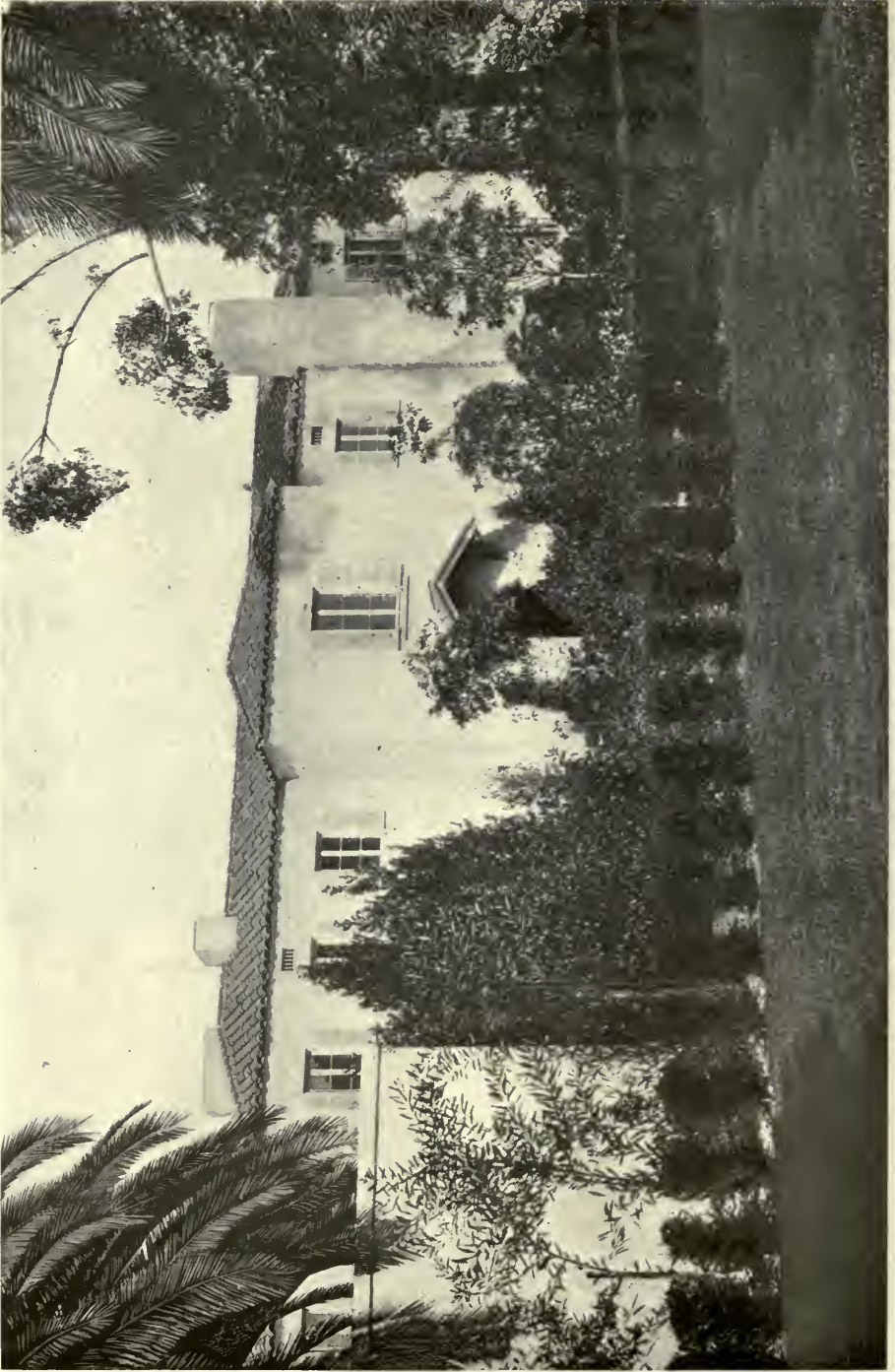
FIRST FLOOR PLAN

SCALE $\frac{1}{4}$ " = 1'-0" FEET

HOUSE FOR - MR. TOB. FORD JR.
PASADENA - CALIF.
REGINALD D. JOHNSON - ARCHITECT
PASADENA - CALIF.



LOGGIA—RESIDENCE OF TODD FORD, JR., ESQ., PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.



RESIDENCE OF TODD FORD, JR., ESQ., PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.



FRONT VIEW—"THE CLOSE," RESIDENCE OF HENRY B. BINNIE, ESQ., SHORT HILLS, N. J. BAILLIE SCOTT, ARCHITECT; F. E. TAPPAN, ASSOCIATE ARCHITECT.



"THE CLOSE," RESIDENCE OF HENRY B. BINNSE, SHORT HILLS, N. J.
Baillie Scott, Architect; F. E. Tappan, Associate Architect.



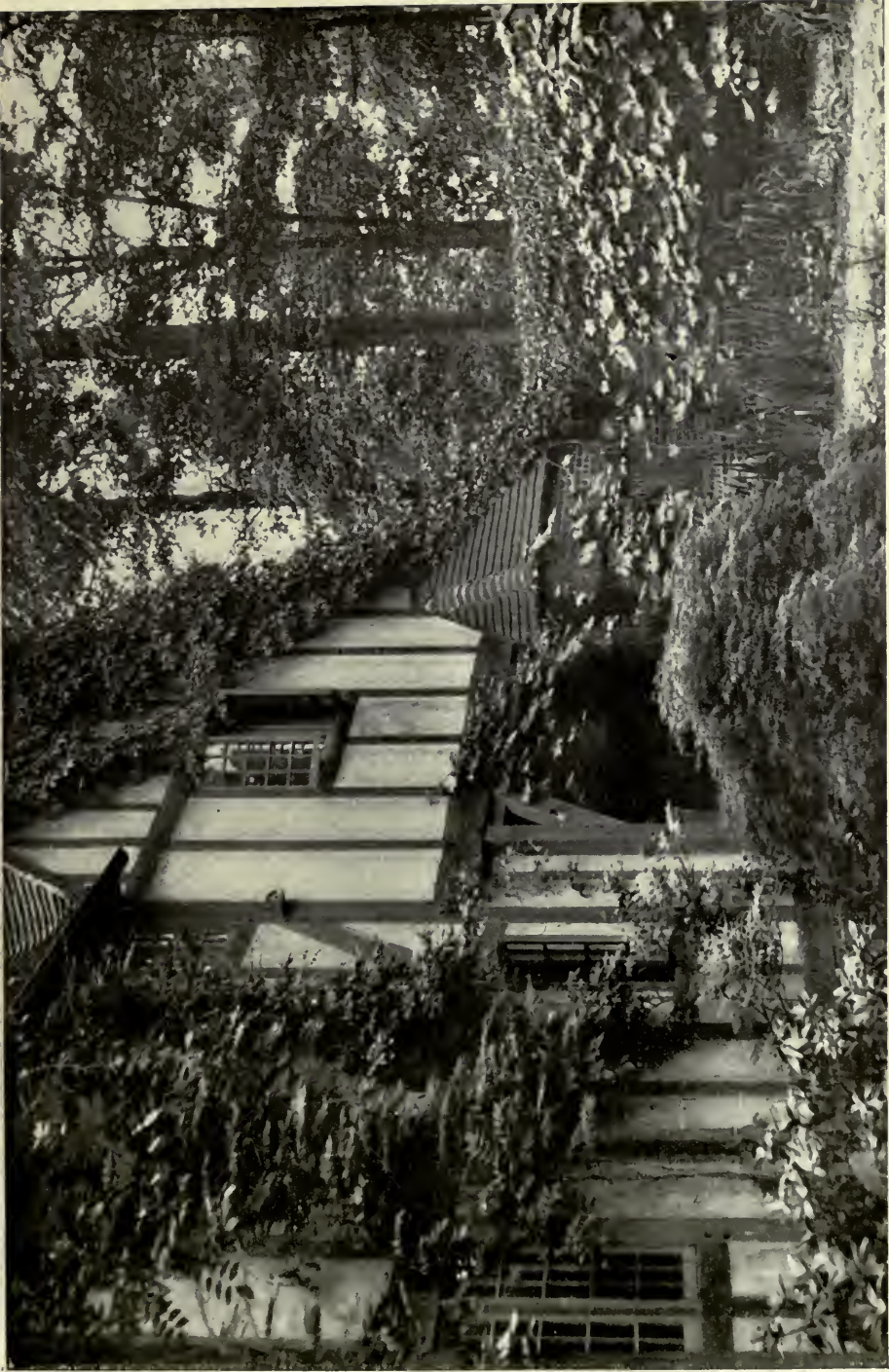
"THE CLOSE," RESIDENCE OF HENRY B. BINNSE, SHORT HILLS, N. J.
Baillie Scott, Architect; F. E. Tappan, Associate Architect.



PASSAGE WINDOW, FROM COURT—"THE CLOSE," RESIDENCE
OF HENRY B. BINNSE, ESQ., SHORT HILLS, N. J. BAILLIE
SCOTT, ARCHITECT; F. E. TAPPAN, ASSOCIATE ARCHITECT.



KITCHEN SIDE—"THE CLOSE," RESIDENCE OF HENRY B. BINNSE, ESQ., SHORT HILLS, N. J. BAILLIE SCOTT, ARCHITECT; F. E. TAPPAN, ASSOCIATE ARCHITECT.



COVERED WAY TO KITCHEN ENTRANCE—"THE CLOSE," RESIDENCE OF HENRY B. BINNEN, ESQ., SHORT HILLS, N. J. BAILLIE SCOTT, ARCHITECT. F. E. TAPPAN, ASSOCIATE ARCHITECT.



EAST SIDE WITH COVERED WAY AND GARAGE—"THE CLOSE,"
RESIDENCE OF HENRY B. BINNSE, ESQ., SHORT HILLS, N. J.
BAILLIE SCOTT, ARCHITECT; F. E. TAPPAN, ASSOCIATE ARCHITECT.



GARAGE AND SLEEPING PORCH, FROM COURT—"THE CLOSE,"
RESIDENCE OF HENRY B. BINNISE, ESQ., SHORT HILLS, N. J.
BAILLIE SCOTT, ARCHITECT; F. E. TAPPAN, ASSOCIATE ARCHITECT.



LIVING ROOM WINDOW—"THE CLOSE," RESIDENCE OF HENRY B. BINNSE, ESQ.,
SHORT HILLS, N. J.
Baillie Scott, Architect; F. E. Tappan, Associate Architect.



FIREPLACE IN LIVING ROOM—"THE CLOSE," RESIDENCE OF HENRY B. BINNSE, ESQ.,
SHORT HILLS, N. J.
Baillie Scott, Architect; F. E. Tappan, Associate Architect.



GARDEN FRONT—RESIDENCE OF ANDREW
V. STOUT, ESQ., RED BANK, N. J.
JOHN RUSSELL POPE, ARCHITECT.



DETAIL OF RIVER FRONT, OVERLOOKING THE SHREWS-
BURY—RESIDENCE OF ANDREW V. STOUT, ESQ., RED
BANK, N. J. JOHN RUSSELL POPE, ARCHITECT.



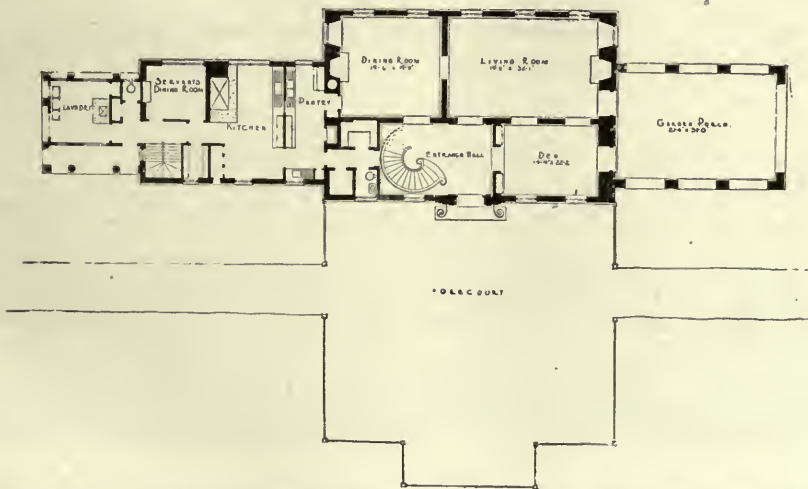
RIVER FRONT—RESIDENCE OF ANDREW V. STOUT, ESQ.,
RED BANK, N. J. JOHN RUSSELL POPE, ARCHITECT.



GARDEN PORCH—RESIDENCE OF ANDREW
V. STOUT, ESQ., RED BANK, N. J.
JOHN RUSSELL POPE, ARCHITECT.



DOORWAY OF GARDENER'S COTTAGE—ESTATE OF ANDREW V. STOUT, ESQ.



FIRST FLOOR PLAN—RESIDENCE OF ANDREW V. STOUT, ESQ., RED BANK, N. J.
 John Russell Pope, Architect.



DINING ROOM FIREPLACE—RESIDENCE OF
ANDREW V. STOUT, ESQ., RED BANK,
N. J. JOHN RUSSELL POPE, ARCHITECT.



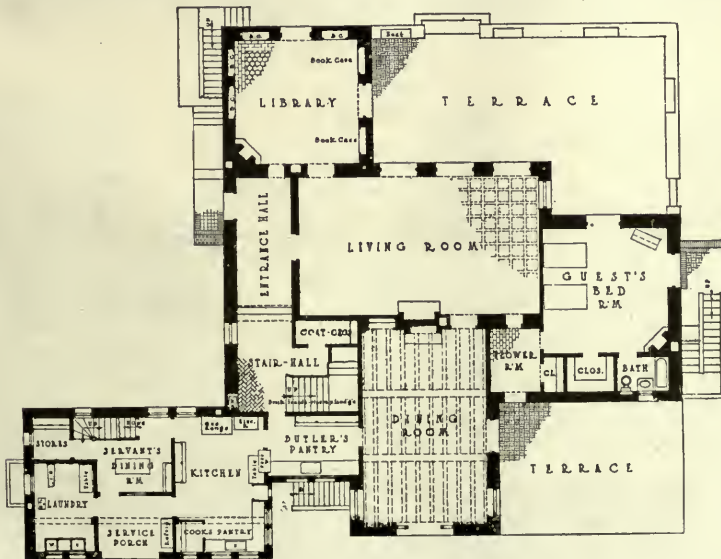
LIVING ROOM FIREPLACE, WITH WEATHER DIAL IN
OVERMANTEL—RESIDENCE OF ANDREW V. STOUT, ESQ.,
RED BANK, N. J. JOHN RUSSELL POPE, ARCHITECT.



MAIN STAIR—RESIDENCE OF ANDREW
V. STOUT, ESQ., RED BANK, N. J.
JOHN RUSSELL POPE, ARCHITECT.



ENTRANCE SIDE—RESIDENCE OF WILLARD P. LINDLEY, ESQ., SANTA BARBARA, CAL.
George Washington Smith, Architect.



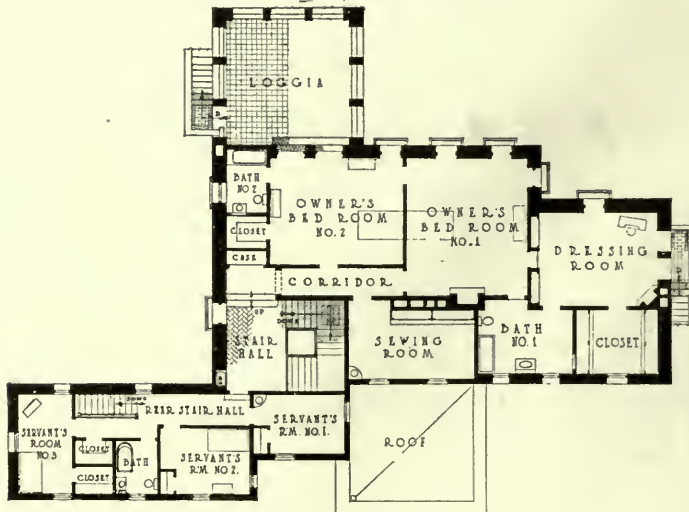
FIRST FLOOR PLAN

RESIDENCE OF WILLARD P. LINDLEY, ESQ., SANTA BARBARA, CAL.
George Washington Smith, Architect.



OUTSIDE STAIRWAY AND LOGGIA—RESIDENCE OF WILLARD P. LINDLEY, ESQ.,
SANTA BARBARA, CAL.

George Washington Smith, Architect.



SECOND FLOOR PLAN
RESIDENCE OF WILLARD P. LINDLEY, ESQ., SANTA BARBARA, CAL.
George Washington Smith, Architect.



THE GARDEN TERRACE—RESIDENCE OF WILLARD P. LINDLEY, ESQ.,
SANTA BARBARA, CAL.
George Washington Smith, Architect.



RESIDENCE OF WILLARD P. LINDLEY, ESQ., SANTA BARBARA, CAL.
George Washington Smith, Architect.



DRAWING ROOM—RESIDENCE OF WILLARD
P. LINDLEY, ESQ., SANTA BARBARA, CAL.
GEORGE WASHINGTON SMITH, ARCHITECT.



DRAWING ROOM—RESIDENCE OF WILLARD
P. LINDLEY, ESQ., SANTA BARBARA, CAL.
GEORGE WASHINGTON SMITH, ARCHITECT.

from the point of view of exposure, cross draughts and service.

The first illustration, on page 361, gives a good general view of the house. The mass against the sky is made more interesting by the tile roofs and by the varied and lovely trees about it. The window spacing is delightful and the open loggia adds variety to the simple stucco wall treatment. The stucco itself is of a slightly varied surface that gives a delicate play of light and shade over the plain wall spaces. The touches of brick in the steps add a note of bright color, and the statuette over the door, lighted by a charming wrought iron lantern, centers the interest at this point.

The interior lives up to the high promise of the exterior. The dignity and simplicity of treatment of the rooms themselves is most attractive. The ceiling in the living room is made of squares formed by intersecting beams; and it is interesting to note that there is no cornice around the room—the beams rest directly on the rough plaster walls. Nor is there any trim about the windows and doors. The plain reveals of plaster are softened by the long, rich folds of the curtains of monk's cloth. The delicate character of the furniture is in marked contrast to the almost rough treatment of the walls. The whole effect is harmonious and homelike. On one side of the room there is a mantelpiece with slanting hood and large opening, flanked by delightful Italian wall lighting fixtures and furniture.

The plan of the house is worthy of study. There is practically no waste space and yet no element of comfort is omitted, and most of the rooms are ventilated from at least two directions. The transition from the interior to the out-of-doors is unusually well arranged. The terraces and loggia and outside staircases make the house and its gardens seem like one harmonious whole.

Mr. Pope has designed and executed another vital and original piece of work in the house for Mr. Andrew V. Stout at Red Bank, N. J. (page 353). The style is a free use of our own fine Colonial traditions, handled in an authoritative and consistent way. The effect is simple, but it is a consummate piece of art. The mass is fine, and the spacing of the windows and the proportions of the stones give the impression that it had to be just that way; it is direct and natural.

It would be hard to find a stairway so simple and yet so beautiful as the spiral flight in the main hall. It is the embodiment of grace itself; the care, the labor and the difficulty of doing such a piece of work is not even felt.

Of particular note are the details of the entrance doors, the fireplace treatments in the drawing room and the dining room, and the beautiful lattices which decorate the piers of the service wing and the outdoor porch. Another interesting motive is the really lovely bird bath raised on flat steps from the lawn on the garden side.



Problems of Building of Today



Every question has two sides, and if it be said that the difficulties of getting labor and material and the excessively high costs of the markets today make it inadvisable to build, it is at least well to consider the other phases of this important subject. Rents are high, existing buildings are everywhere bringing more than they would have two or three or ten years ago. If you have to pay more in rent or in buying an old house, getting something that does not suit you in any case, than if you built for yourself what you want, then it would seem to be economical to build now.

Building costs have doubled and, under certain conditions and in certain localities, have been trebled since 1914; that is to say, a certain house with certain kinds of materials would cost three times as much today as it would have six years ago. This statement is constantly being made. It is true. Yet, paradoxically, it is very misleading. There are certain considerations which give it a different meaning.

The fundamental, big difference between the prices of yesterday and the prices of today is that one dollar today is worth only about fifty cents of the value of 1914. Our currency has been inflated and our standard of exchange depreciated. For one thing we may be thankful—that it has not depreciated anything like as much as in any country abroad.

Some materials have advanced twice, some three times, and some even six times their former value. On the other hand, some materials have changed but little, and others have not changed at all. As an illustration of this, wood, including beams, studs, flooring and trim have gone up, while local field stones taken from an old dry wall cost not a cent more today. Within the last two months

I was interested in taking bids on a certain house, getting one estimate on wood and shingle walls, and one estimate on heavy stone walls built of fine flat field stones, of which there were an abundance at the site.

The wood house cost \$29,000, the stone house \$33,000, the difference being only \$4,000.

The wood house was similar to another which was built in 1912 for \$12,000, so that this type of construction had almost trebled. The stone house at that time would have cost \$24,000, so that this type of construction had increased less than one-third in cost. This shows clearly that if one wants a wood house and can only pay the price of 1914, one is running in bad luck; but for a stone house the matter is not so serious.

Certain particular conditions enter into this state of affairs. It so happens in some localities that the masons have not much work, and there is a good supply of excellent Italian workmen to be had, also the shortage of rough lumber and finishing lumber is very acute.

The excessive costs of today may be met successfully in several ways: first, by studying the plan to use economical lengths of span, avoiding any complicated framing, and making the construction as simple and direct as possible; second, eliminating all superfluous materials, cutting down the amount of trim, moulded work and elaborate detail, except where it is going to really count; and third, using the materials which today are less expensive, as for instance beech or maple flooring instead of oak.

One economy which is being practised, not only in private houses but also in the large Park Avenue apartment houses today, is the elimination of wood archi-

traves or trim about the windows and panels below the window sills, on the theory that this woodwork is always covered up by curtains. Then a comparison of such utilitarian fittings as the kitchen and pantry dresser shows an almost comic difference between the fashions of 1914 and 1920. Not a sixteenth of an inch of superfluous wood is used, and yet they hold the dishes quite as well and look very much neater.

To explain the high cost of one class of work only, take the example of moulded work or mill work. During the war about one hundred small mills and shops around New York went out of business or were put out of business for one reason or another; only the big planing mills survived. These are now swamped with work, and while they were, as a general thing, more expensive than the small shops before, they now charge prices out of all reason for the work done. Similar fundamental changes due to different causes have taken place in most of the other branches, such as stone quarrying, cement manufacture and brick burning.

The most practical solution for the client that I have found, however, is the initiation of a new service in my office, which I believe has also been taken up by a number of other architects: first, making a careful survey and list of all materials going into the building; second, purchasing certain of these materials directly for the client; third, getting a good superintendent who hires the workmen and oversees the men, coordinating all the trades and looking after the work in detail; fourth, supplying an office administration for following up the orders and seeing that the proper men and materials are ready and delivered at the site before they are needed, keeping track of estimates and accounts and keeping a general supervision of the work; and, fifth, letting such contracts or minor contracts as may be advisable, as mill work, plumbing, heating, electric or painting work.

By clever purchasing of lumber and mill work, for instance, I have found that local prices can be cut in half in certain cases. Better bargains can usually be

made for minor contracts, such as are noted above and for the purchase of materials on behalf of an owner who has good credit than when made through a contractor, as payments are made directly by the owner, insuring promptness and guaranteeing certainty of such payments. The profit of the general contractor is eliminated, usually amounting to ten per cent. or fifteen per cent. of the cost, and a large proportion in the overhead cost which is always added in by the contractor as cost of the work. By these means, briefly noted above, theoretically, and I have also found practically, the cost of work can be reduced from twenty per cent. to fifty per cent., depending on the size and the character of the work.

In carrying a building on in this way it is of great importance that, first of all, the drawings and specifications should be carefully worked out and understood and approved by the owner; second, that accurate estimates be made covering all parts of the construction; third, that changes in the plan and scope of the work should be avoided; and, fourth, that the progress and efficiency of the work should be closely watched and followed up in great detail.

All this adds greatly to the responsibility of the architect; but it is a service which, if faithfully rendered, is of great value and one which simplifies the problem to the prospective owner. It is, further, a service which is a contribution to the whole community, I believe, and in part solves one of the most difficult economic problems this country has to face today.

The problems of the difficulty of building and the high cost of building cannot be solved by inertia or simply waiting for conditions to right themselves. A sane, economical program of building, encouraging the production of all kinds of materials, and economical purchasing that at the same time requires a high standard in the various products and in the labor used in assembling them, are the only ways to set in motion again the wheels of industry towards supplying the demands that have been pyramiding for the last four years.