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Modern American Country Houses

By AYMAR EMBURY II, A.I.A.

THE subject of American domestic architecture is one which has been so fully and completely discussed during the past 10 years that there seems to be little one can add to it. The past year has seen no outstanding achievements, nor indeed has any year of the past 15 or 20, but rather there has been steady and continuous progress both toward better knowledge of traditional styles, and a more sympathetic adaptation of their elements to modern uses, and a tendency, perhaps unconscious, to fuse traditional motifs into what promises to be the beginnings of a national school. Ten years ago there was a very sharp distinction between the houses derived from the various historical styles, and one was able to sort magazine illustrations according to their precedents without much question as to the drawer in which they should be placed. Today this is not quite the case, and very often one finds it difficult or impossible to determine whether a house is preponderantly English Georgian or American colonial in its motifs, or which of two such diverse elements as the Spanish or the English cottage is dominant.

The ability manifest in many American offices to so blend and combine apparently irreconcilable historic elements has been due more to a very thorough knowledge of the elements themselves than to any other fact. The architect of 25 or 30 years ago who attempted at all to reproduce European motifs apparently felt it necessary to examine the sources

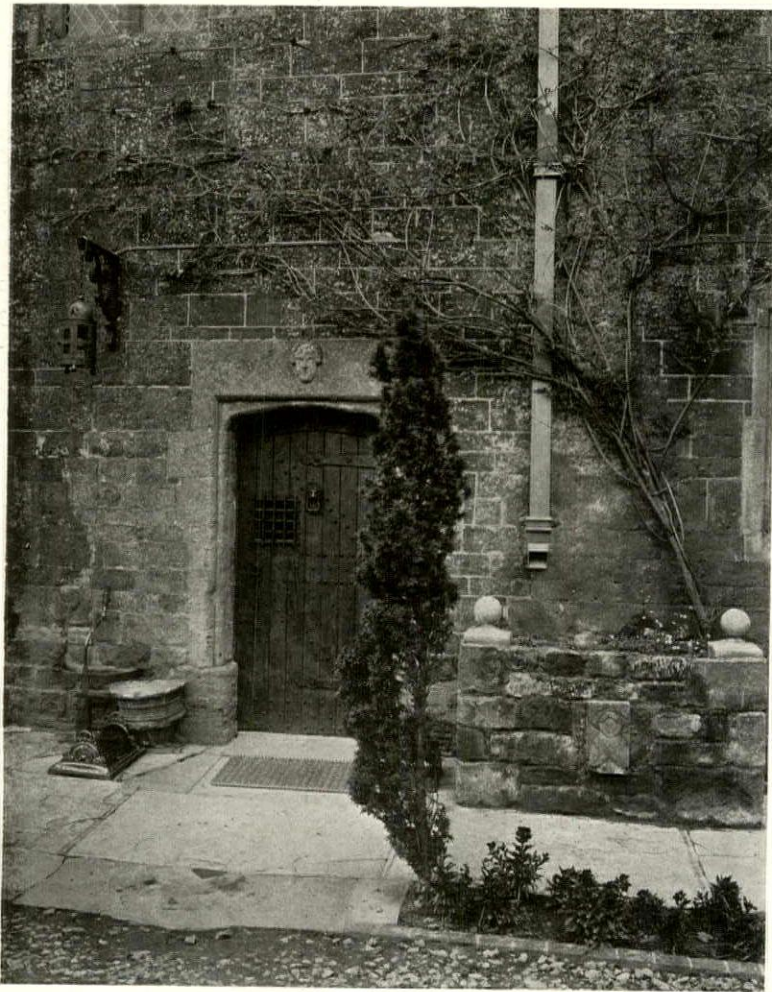
to discover whether among his collection of precedents he could find any that he desired to use; yet with all this checking up of documents, there were few American architects who had a genuine knowledge of the fundamentals of the styles which they

endeavored to use. But though these men had for the most part been foreign trained and in addition to their training had traveled extensively in Europe, these things were not sufficient to account either for their superiority to other architects, or for the failure of the profession as a whole to comprehend the essentials of the styles they endeavored to use. It was not necessary to study colonial architecture in Europe, nor was it difficult to travel about sufficiently to understand the essentials of colonial architecture, and yet it was only when Frank Wallis began to study the remaining buildings that it was realized that colonial work consisted of anything more than white columns (preferably two stories high) and green blinds. The epoch of the measured drawing had not yet begun. Further, it has been under-



Detail from Old English Country House in Hertfordshire
Illustrating combination of varied materials

stood only within the past few years that the color and the texture of the surface of the building have anything to do with its verisimilitude. There was a time when, following the late R. M. Hunt, a considerable number of houses were erected both in the country and in the city purporting to be French chateaux; for the most part these old buildings are today regarded as absolutely without interest, mainly because the designers used materials which were



Detail of Stone Walls of English Cotswold House
Ilmington Manor, Near Shipston-on-Stowe

hard, wiry and unpleasant, and in spite of the fact that in many cases the masses of the buildings were well proportioned and the detail was admirably modeled and executed.

The main difference between the architect of current work and the architect of 20 years ago is that books are no longer regarded as the last word. Many of our men are so thoroughly acquainted with the essentials of historic styles that they are able to work without documents, and although perhaps not with the literal accuracy in detail displayed by the older men, with an infinitely greater fidelity in spirit. Even in so difficult and so little understood a field as the Gothic, Charles Klauder and Bertram Goodhue have executed a number of buildings which, were they antiquities, would have drawn the tourist and the architect alike to study them. Yet it will be found upon close examination of most of their work that exact adherence to tradition is the exception and not the rule, and that while their work is solidly based on the finest of Gothic precedent and is itself genuinely Gothic, it is still unlike any remaining examples of the historic styles.

A not dissimilar process has gone on in our country work. Following the lead of Frank E. Wallis, Frank Chouteau Brown, Joseph Everett Chandler

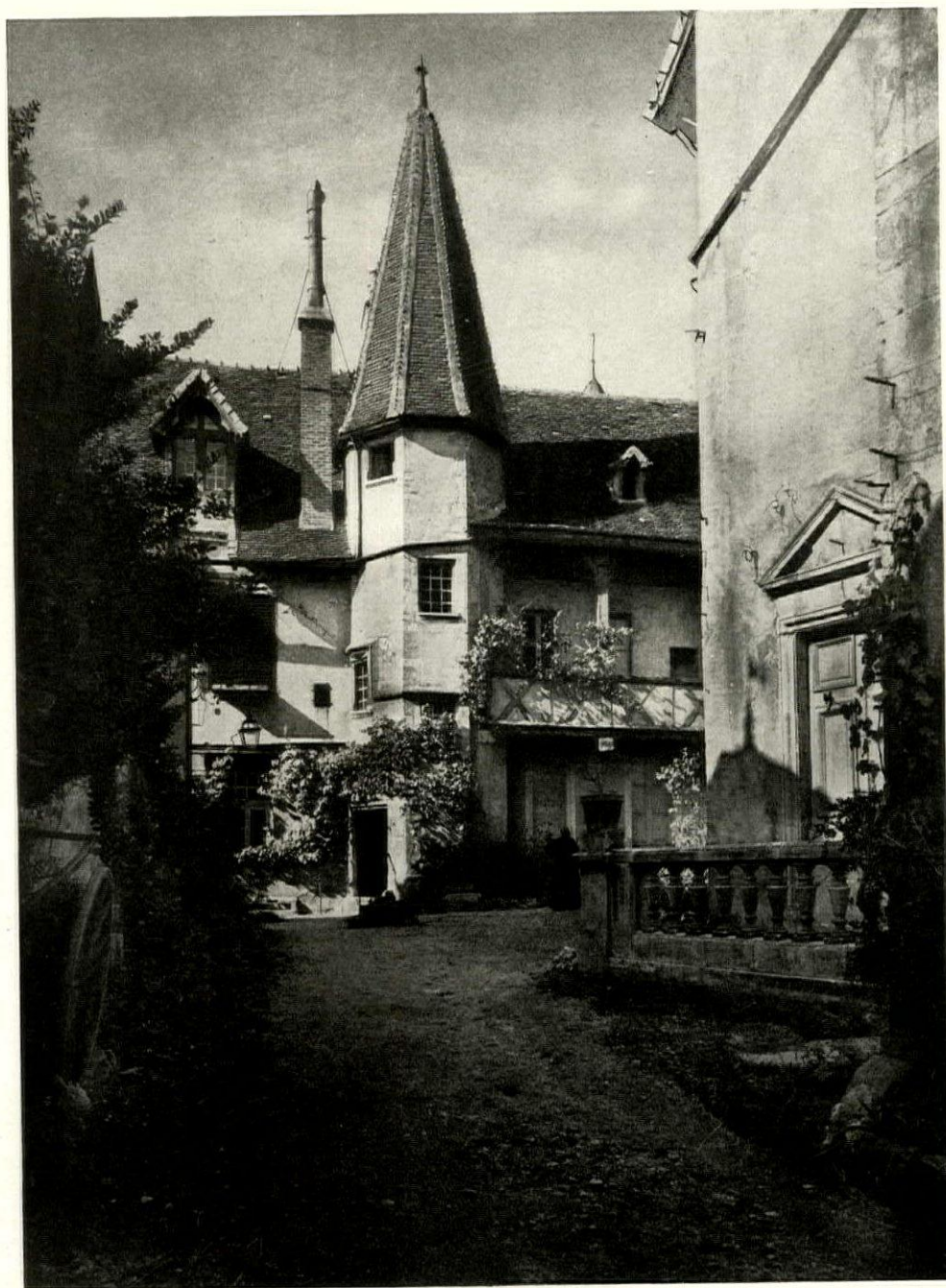
and other close students of colonial work, and perhaps largely due to the splendid publication of many measured drawings of colonial work in "The Georgian Period," the architect began to see colonial without his spectacles, and new vision of the style was the result.

Prior to 1900 there was but one outstanding example of the "colonial" country house executed in modern times—the Breese house at Southampton, by McKim, Mead & White, but since that time what a number there have been, and by how considerable a number of architects! Peabody, Wilson & Brown, H. T. Lindeberg, Electus D. Litchfield, Wesley Sherwood Bessell and Dwight James Baum of New York; Derby & Robinson, Kilham, Hopkins & Greeley, Richard Arnold Fisher and Parker, Thomas & Rice of Boston; Charles Barton Keene, Duhring, Okie & Ziegler, Zantzinger, Borie & Medary and Mellor, Meigs & Howe of Philadelphia; Meade & Hamilton of Cleveland; Hentz, Reid & Adler of Atlanta; the late Mr. Waggaman of Washington, and Adler & Dangler of Chicago, to mention only a few that come to mind, have all been doing country houses which may be roughly classed as "colonial" and which, given a proper setting and age, would have the same quality which endears

to us the true colonial, in addition to an architectural interest not commonly found in real colonial work. This is true of almost literal transcriptions of old work, as well as of houses in which the detail is strongly Italian and in which the proportions of the

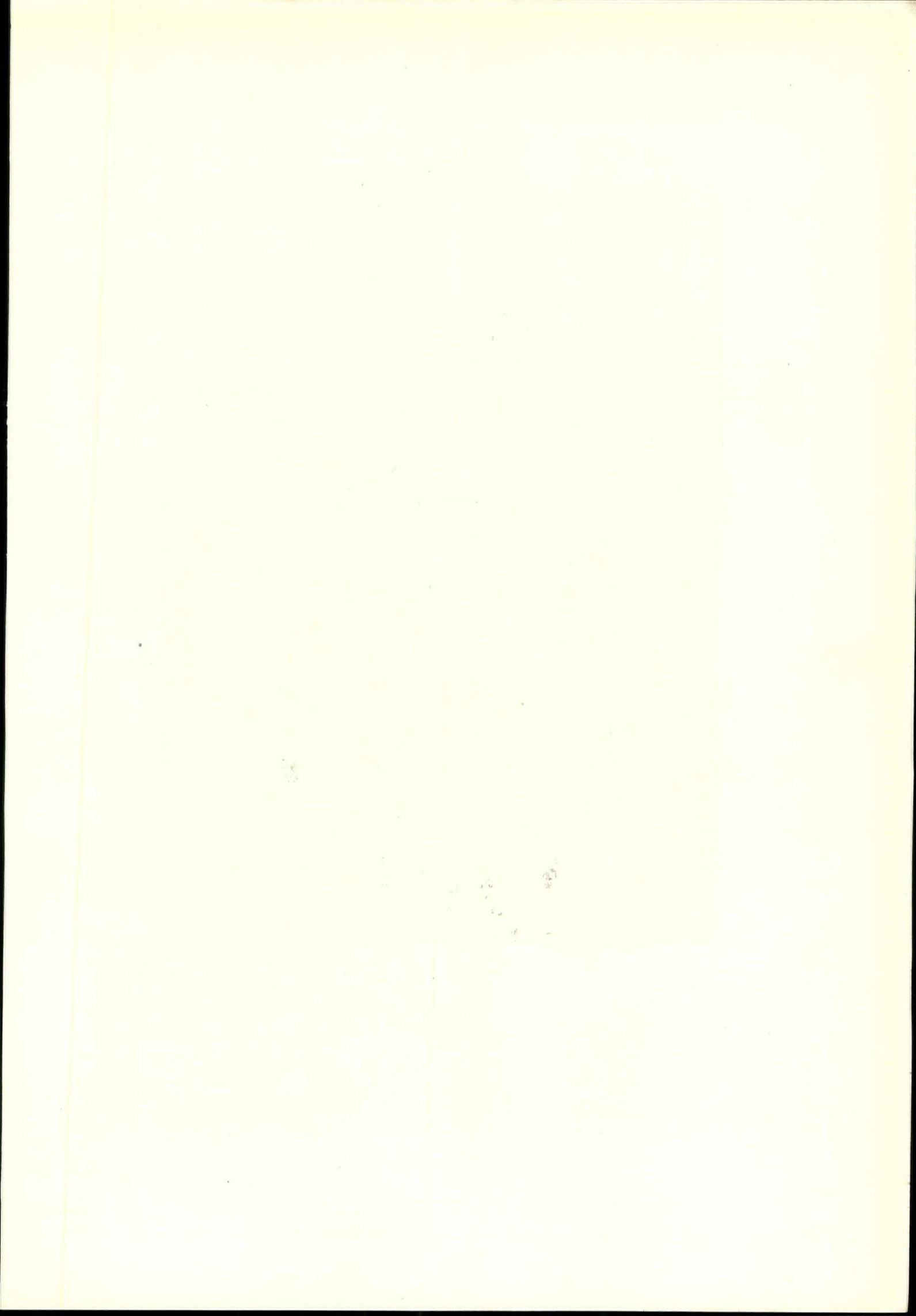


Old French Farmhouse at Anjou
Showing small scaled tile roofs, stucco and half-timber walls



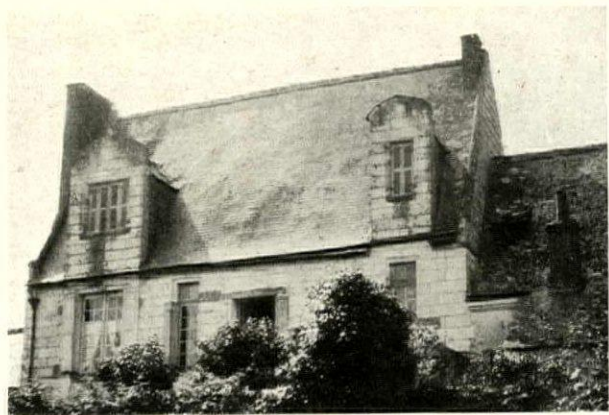
PALAIS DES DUCS
THE "FRENCH HOME" FOR AMERICAN SOLDIERS IN 1919
BEAUNE, FRANCE

FROM PHOTOGRAPH BY G. DOLBY



window openings and the mass are quite distinctly Georgian, for our architects have been quick to borrow from other architectural tongues to enrich the meager vocabulary of our native art. In some cases the translation has been very free; kinship between the work of Samuel McIntyre and that of the Adams is close, although the American architect and wood worker had by no means the knowledge of precedent and the fertility of invention of the English brothers. Therefore, in enlarging the scope of colonial work by the motifs generally known as "Adam" the difference is hardly perceived, and its effect upon the delicate and refined architecture of the late colonial period has been rather an enlargement of its scope than a change in its character. This refers of course especially to the modern work derived from the graceful and attenuated late New England style; the burlier style of the southern states is more easily influenced by the English Georgian or by the neo-classic Italian.

Naturally enough, many of our architects have turned directly to the English Georgian for precedent instead of passing through the transitional stages between colonial and Georgian and, on the whole, a remarkable fidelity to the spirit of the best Georgian traditions has been preserved. Delano & Aldrich, Charles Platt and John Russell Pope of New York, Hugh Garden and Howard Shaw in Chicago, have worked with remarkable success in



Old French Farmhouse in Lorraine
With cut stone walls and slate roof finished with tile ridge and gable copings

the Georgian school, very frequently combining pure Georgian motifs with the cognate Italian, and of the recent American work much of the most genuinely successful has been derived. English methods of life and conditions of climate very much resemble our own, so that is unnecessary to twist or distort the historic motifs to new forms, and since the historic style was of straightforward, constructive character and of materials available to us, our Georgian work has been entirely successful.

The same cannot be said of American work following the English cottage precedent or, as it is



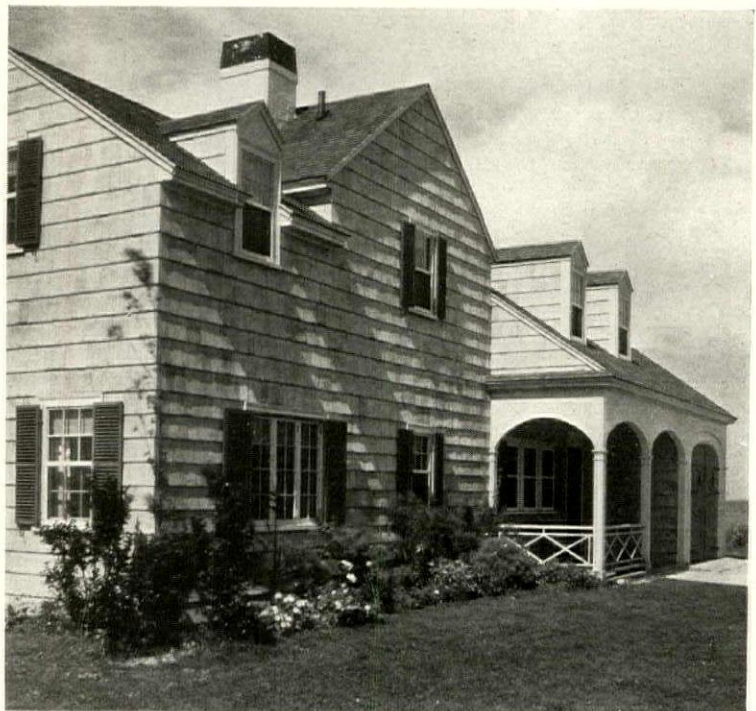
Typical Stone House from the Cotswold District of England
Ilmington Manor, Near Shipston-on-Stowe



White Painted Clapboard and Rubble Stone House at Paoli, Pa.
R. Brognard Okie, Architect

often called, the "Elizabethan." Of the many houses of this type that have attracted great attention upon their first publication few have been the source of continuous pleasure as have those of the classic tradition. It is obvious that half-timber work is a sham. That its use is justifiable because of its decorative qualities is perhaps true, but the steady growth of attention to texture and surface of half-timber work has indicated that there has been something wrong with it in most cases where it has been used. If the pattern of brown woodwork and white or buff stucco were a thing in itself worth the trouble of attaining, it would not seem necessary to imitate so carefully the texture of old woodwork and old plastering, even to the studied irregularity in the spacing and dimensions of the timbers, which alone appears to be the way in which half-timber is passably successful. Yet the half-timber work of England, France and southern Germany has been a veritable lodestone to the architect, and there are few among us who have not tried, not once but often, to include it in country house design—and it must be regretfully admitted in most cases, with results which are unsatisfactory, and rarely, if ever, entirely and permanently charming. Half-timber work is

so essentially a structural matter that to use it as a surface covering appears to be almost impossible, and even in the few cases where in modern work it is used structurally, as it was in the old times, it still leaves something to be desired. It may be argued that practically all decorative architectural motifs have been at some time in the past derived from structure, and that for this reason the use of the structural half-timber as a decorative motif is entirely proper, yet the average half-timber house, or even the average of the best half-timber houses, is not so good as the average of the other forms used in our modern country houses, and although in photographs half-timber is usually better than in reality, even photographs of it become tiresome when looked at often, a thing distinctly not true of the more simply designed building. Houses of the English cottage style in other materials seem to offer a greater opportunity for successful use, and many of our most charming small country houses have included in them as an integral part of their design motifs adapted from the sixteenth and seventeenth century English and Norman work. The grouped and mullioned windows with steel sash and leaded glass which have recently been made available by several manufacturers have helped to attain this end, and a correct use of the wall materials has contributed to the success of the style. It was for a long time thought possible to build the walls of a country house of rock faced or even boulder stone, a material entirely out of scale to the size of the building, as well as foreign to the refinement of our modern habits of life. Stucco, which some years ago was made mechanically as perfect as the plasterers could be induced to do, is now left with a soft tex-



Stained Shingles and Simple Wood Trim after Cape Cod Models
Edward Sears Read, Architect

tured natural surface, and stone walls are built of small, dressed stone; cast iron brickwork has been pretty well forgotten; the elements of construction as well as of detail are known and respected.

The architect of imagination who has not permitted his fancy to become cramped by the desire for symmetry of the classical school can today build houses which possess much if not all of the charm of the unaffected and naïve traditional English cottage. It is a style which has very distinct limits, because the low and broken roof lines which appear to be essential to a picturesque structure do not afford sufficient bedroom space for the American family. If we slept five or six in a room on the ground floor, in the way the Norman peasants are used to doing, and if the attics were used as granaries, it seems likely that our American adaptations of the cottage style would equal, perhaps surpass, those of Europe; but when everybody wants a bedroom of his own and a bath besides, and when these rooms must be well lighted, the area of the bedrooms must usually exceed that of the living rooms, and the architect must exert his ingenuity rather than his imagination in increasing the sleeping accommodations on the second floor, a thing in itself destructive of the picturesque and often wholly impossible.

Perhaps the most interesting group of work which

has been illustrated during the past year has been that from California, following a mixture of Italian and Spanish precedents. Our "Italian" houses have for the most part been derived from the larger villas or the palaces of Italy, but recently there has been an enormously increased appreciation of the value of the picturesque Italian work which has for so many years (perhaps ever since Roman times) existed concurrently with the more formal architecture of the Italian cities and great houses. It appears to have been the case in all of Europe that the great historic styles which we know so well and have studied so carefully have been for the most part the expression of the cultured few, tintured with the flavor of the countries in which they were used, but after all touching the mass of the people only lightly. So we find, concurrent with the great houses and public buildings of the Gothic, renaissance and modern periods, in every country a single and undisturbed humble, national style. While in Italy the style of the cultivated was the renaissance, in England the Georgian, in France the renaissance of the Henris and Louis, in each of these countries, side by side with this sophisticated architecture and uninfluenced by it, there existed and continues to exist a strong, unchanging and racial type of building,—the poor man's house and the poor man's shop,



Detail from House of I. Wistar Morris, Esq., Chestnut Hill, Pa.
Pennsylvania ledge stone with flush cement mortar pointing

R. Brognard Okie, Architect

built by people and for people who knew nothing of books and cared little for styles, built by masons and carpenters who knew nothing of the schools, and hardly knew their own ignorance. In England this produced the cottage type, of which so much has here been written. In France there was no country style common to the whole country, but north of the Loire the work resembles rather the English, while south of the Loire in the mountain villages of the Cevennes, such as, for example, Albi, there long existed and still persists a type of building in all respects comparable with the country architecture of Italy. The Italian country style has only recently been recognized as having any interest at all, yet the picturesque appearance of Italy is due as much to the graceful and easy stucco and tile farm houses as it is to the churches and the renaissance town halls. The origin of the style is unknown. It is very likely that precisely similar dwellings were the farm groups of the Roman nobles, and it is not impossible that many of the country cottages still

standing were wholly or in part built in Roman times. So by the hands of the Italian peasant, who built not for architectural effect but to afford housing for himself and his family, there were constructed a very great number of little houses and aggregations of houses of an architecture unaffected, unstudied, fluid and graceful. The work of the eastern states within the past two years has shown obvious appreciation of the value of this countrified Italian, but it has remained for California to group and combine these, with reminiscences of the Spanish mission, into a style lovely, easy and perfectly adapted to the climate and conditions of California.

The great value and beauty of this new California work has been instantly recognized by almost all of our magazines, so that even to the eastern architect, the names of George Washington Smith, Reginald Johnson and Myron Hunt are as familiar through their recent work as that of Bertram Goodhue who also may be considered as of the California school. While Californians have for a good while talked

about the beauty of their houses, it seems probable that for the most part they have been deceived by the foliage and surroundings into thinking that the houses themselves were of real interest. Certainly the illustrations of Californian work which have reached the east have with few exceptions not led us to believe that the architecture of the past 20 years was comparable with that in the east. For the most part, houses were built of the frailest possible materials in the lightest fashion—and looked it. A certain number of interesting experiments in adapting the Spanish mission style in modern house work were attempted, and a certain number of imitations of colonial and English houses were constructed to meet the ideas of easterners who had moved to California or of Californians who desired what they had liked in the eastern states. Large houses were not very common nor of extraordinary quality,—most architects will remember the remarkable mediæval castle built for Mrs. Phoebe Hearst,—but of late a very considerable number of houses comparable with the biggest in the east have been constructed, and of these a very large proportion have been designed in the newer



Detail, House of Burton Etherington, Esq., Germantown, Pa.

Carl A. Ziegler, Architect

Rough stone walls with joints filled with cement mortar; texture secured by smearing wall with mortar and covering with two coats of whitewash

manner, and have been very well done indeed.

California may be said to have "found itself" architecturally, a thing not yet true of the east. Of course it is impossible to say whether the current development in California is a fashion or an architectural style; it is to be hoped the latter, since climatic conditions, local materials and historic tradition alike point to the development of a school of architecture of southern characteristics. California, indeed the whole southwest, requires heavy overhanging eaves as a protection against the sun; thick walls as insulation against the heat; comparatively small window areas because of the intense brightness of the air, and low pitched roofs are rendered appropriate by the absence of snow. These requirements are identical with those which built up the Italian and Spanish country schools of architecture, and even had there been nothing to copy it would seem natural for such buildings to have been developed in the southwest, so that in principle the Italian type of building, which is generally out of place in the eastern and northern states, is eminently fitted for the southwest. Had the style been autochthonous the treatment of the detail might have evolved in a different manner, but that the rich, almost voluptuous baroque ornament of Spain and Italy in the seventeenth and eighteenth centuries is peculiarly adapted to stucco cannot well be denied, and the architects who have borrowed so freely from Italy and Spain have learned to use their material fluently and without effort, much as we here in the east have at last mastered the technique of the Georgian. A not dissimilar type of architecture has become the convention in Florida, and Addison Mizner at Palm Beach has used it quite as well as have the Californians. It is really a relief to find that the American country house of Italian or Spanish precedent can have a graceful, domestic and habitable character instead of the cold formality of the *pallazzo*, which our architects have long taught us was all that could be learned from the Italian.

As has been indicated, the constantly deepening conviction among architects that color and texture are of almost as great importance as pure design has been nearly as powerful a factor in the attain-

ment of a genuinely fine art as has the improvement in pure design, and here it may be not unfitting to speak a word of thanks to the manufacturers who have been so willing to produce new materials as they were desired, and who have in many cases studied the old materials, discovered their advantages, and have led the architects rather than have been led by them. In the early part of the nineteenth century there was no brick to be bought which was not porous. For many years brick houses were considered damp, a thing which tended to keep up the use of wood. Then, when impervious brick came to be made, the architects found that water still leaked through the joints, and in consequence for many years our brick buildings were constructed of brick with surfaces so smooth they almost shone, laid up with the narrowest of flush joints so that the brick walls looked like red paper ruled with white lines. As a revulsion from this came the exaggerated roughness of the textured brick, and our buildings looked as if their brickwork had been laid with an



Detail of House at Oak Lane, Pa.

Carl A. Ziegler, Architect

Walls of Philadelphia ledge stone ranging in color from soft gray to warm brown. The shallow drip stones over windows, each quarried in one piece, provide an interesting note

axe rather than a trowel. Today, with waterproofing and terra cotta backing, we have found we can use any sort of brick we want; texture has become as natural a consideration as proportion.

In stucco surfaces a somewhat parallel development has gone on, and the great cement manufacturers have taken a leading part in the manufacture of cement which would give the color effects the architect desires, and in developing by experiment surfaces which would have a picturesque quality not necessarily inherent in the material. Much missionary work has been done by them, and the beautifully illustrated catalogs which they have circulated throughout the United States have unquestionably done much good in reviving interest in surface texture, although they have occasionally done serious harm by inducing some unintelligent architect to choose materials absolutely unfitted for the designs to which they were applied.

In the field of roofing a somewhat similar thing has occurred. Led by the architects a number of

slate manufacturers have developed the possibilities of slate roofing almost to the limit, and even manufacturers of shingles have tried to find new and interesting ways in which shingles can be laid. Tile roofing, however, which has so many interesting possibilities, has never been properly developed, due probably to the fact that competition is not so keen in this field and consequently lends no spur to the ingenuity of the manufacturers.

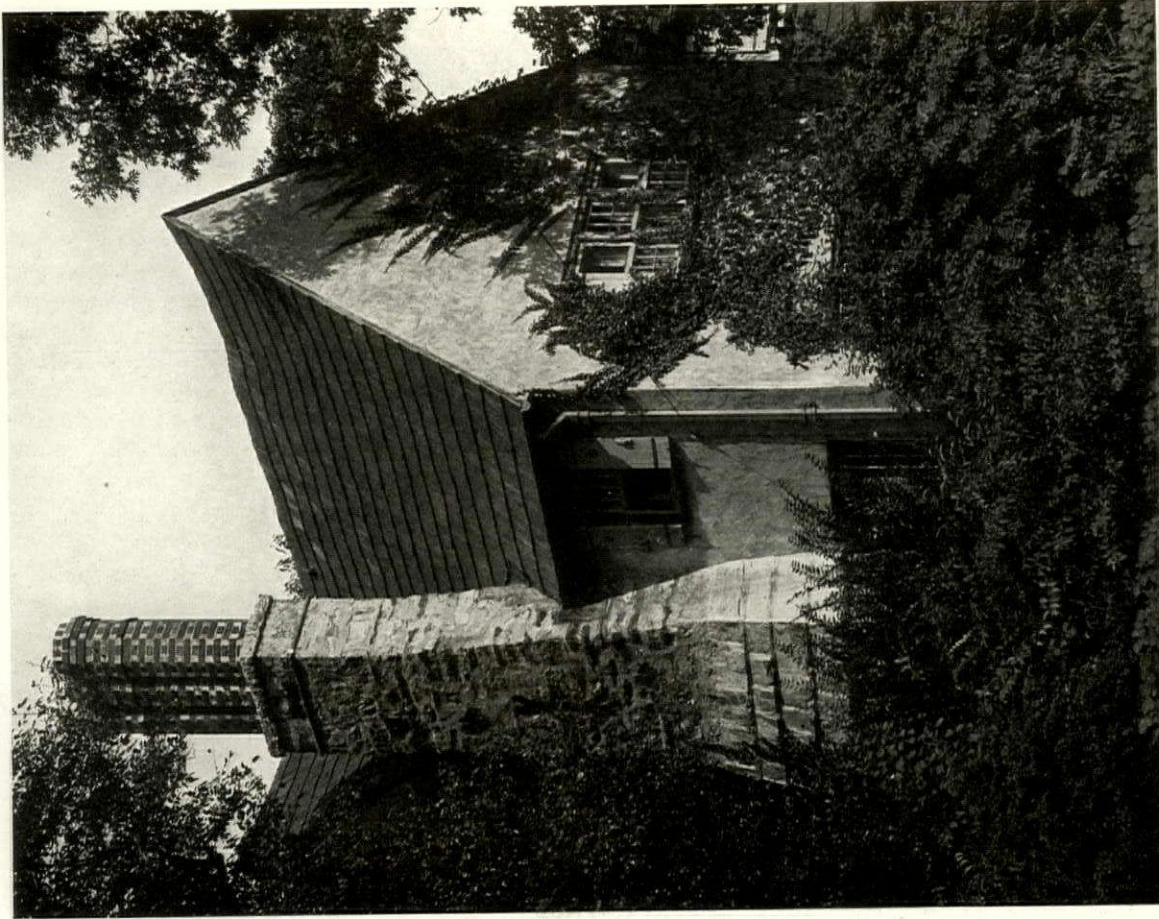
Another factor in the development of our knowledge has been the constant importation of antique works of art from Europe which have given our craftsmen visual demonstration of the qualities the architects desire. Too often the architect, realizing that the European work had a more interesting surface or a charm which could not be obtained by our home industries, has endeavored to explain what he wanted, only to find that he himself did not know. The enormous number of antiques which have been brought to this country since the war has materially assisted us in valuing color and texture, since exam-

ples of almost every sort are at hand, and probably there has never existed a body of mechanics more skillful or more intelligent than those we have today.

It appears to be quite the fashion to slight our mechanics, to say that the union stultifies the craftsman, and that the good old days of honest work are past. This is not true; we have here in our great centers artificers of metal, carvers of stone, modelers, workers in plaster, cabinet makers, painters, who surpass in skill and knowledge those of any era of the past; there is literally nothing they cannot do, and when the wise architect does not attempt to direct them too far, but leaves to them the details of the process, and even the details of design, giving them only a general idea of what he wants, its position, scale and setting, he will get that inimitable personal touch in the decorating of his buildings which we have long been accustomed to sigh over as a lost art. The unions have many defects and many bad mechanics—many loafers and many parasites—but they are far from stifling the ability of the mechanic, which at last has come to be regarded as necessary to good design as the skill of the designer. We



Red Brick in House of Early Georgian Character
Peabody, Wilson & Brown, Architects



TROWELED STUCCO WALLS AND VARIED MATERIALS IN CHIMNEY
HOUSE OF GEORGE TAYLOR, ESQ., MT. VERNON, N. Y.
LEWIS BOWMAN, ARCHITECT



STUCCO WALLS WITH TEXTURED SLATE ROOF AND VIGOROUS CHIMNEYS
HOUSE AT LOCUST VALLEY, N. Y.
GOODWIN, BULLARD & WOOLSEY, ARCHITECTS

can talk about texture and color and personality, but without sympathetic and wise craftsmen we cannot get it; and the fact that nothing is easier to obtain is sufficient proof of the high quality of our mechanics in all fields.

It may be that our architects of 20 years ago, 40 years ago, or 60 years ago felt as we do, that at least they knew enough to begin to do good work; occasionally some of them did. Whether we are right in so thinking, and the American architect of country houses now knows enough to design and erect buildings which in days to come will be the object lessons to our successors that the Georgian work of England is to us, is another question. Certainly the country house problem, of all problems faced by the archi-

tect, is a thing in many ways the most difficult. Certainly in no other field does the client feel himself so competent to insist upon acceptance of his views. Certainly in no other field is the architect obliged to procure so much for so little, and in no other is there so great a possibility for imagination as opposed to knowledge. On the whole, we are doing pretty well; not well enough to be satisfied, but well enough to keep us from discouragement. Homer Saint-Gaudens writes from Europe that he has gone all about looking for examples of art and material for exhibition in the Carnegie Museum in Pittsburgh, and believes that in many ways our art leads the world, concluding, "and the biggest lead we have in the whole thing is in our architecture."



Ordinary building materials handled in manner to secure the utmost effect in color and texture. Walls of whitewashed brick, roofs of cypress shingles, lintels of dark stained oak, flag-paved terrace.

House at Pelham, N. Y.

Howard Major, Architect



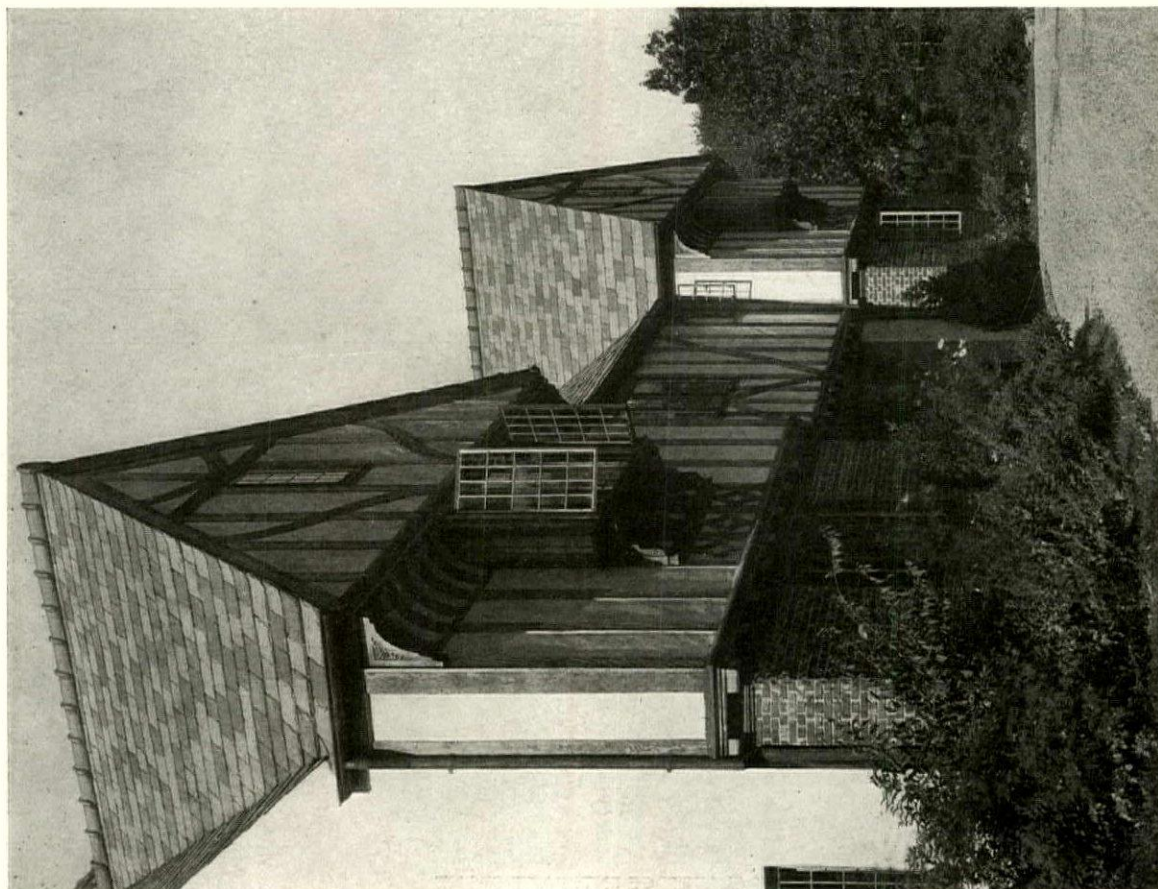
GENERAL VIEW OF ENTRANCE FRONT



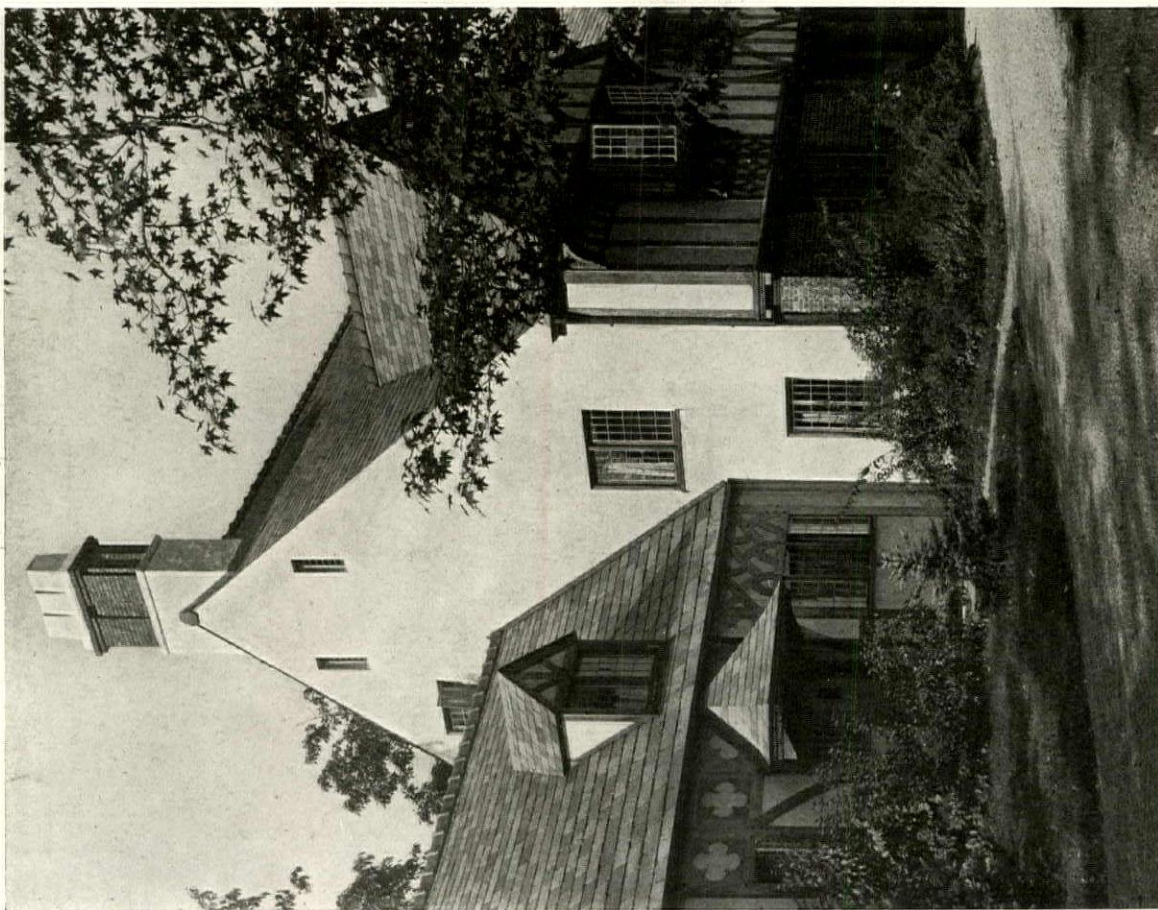
GARDEN FRONT

Photos by John Wallace Gillies

HOUSE OF LEONARD JOHNSON, ESQ., ENGLEWOOD, N. J.
AYMAR EMBURY II, ARCHITECT; LEWIS E. WELSH, ASSOCIATE



TWIN GABLES ON ENTRANCE FRONT

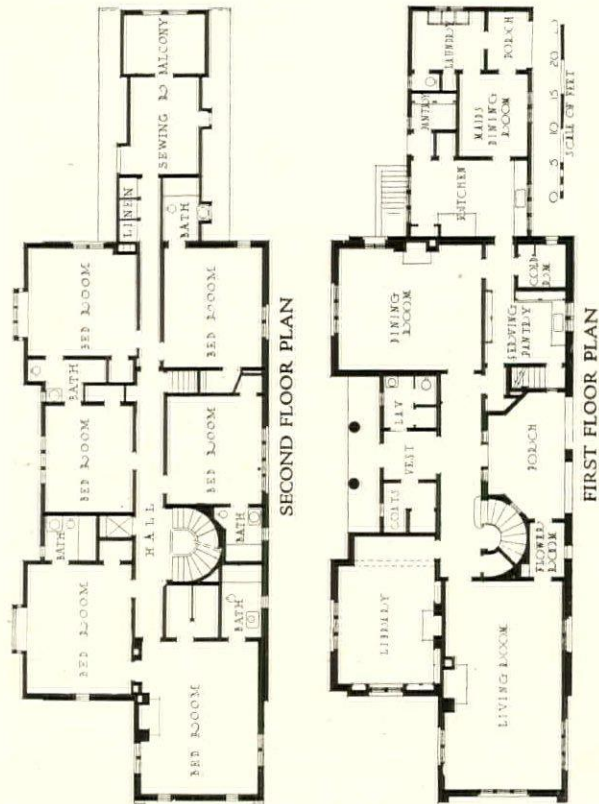


SERVICE WING AND MAIN GABLE

HOUSE OF LEONARD JOHNSON, ESQ., ENGLEWOOD, N. J.
 AYMAR EMBURY II, ARCHITECT; LEWIS E. WELSH, ASSOCIATE



DETAIL OF GABLE ON ENTRANCE FRONT
HOUSE OF LEONARD JOHNSON, ESQ., ENGLEWOOD, N. J.
AYMAR EMBURY II, ARCHITECT; LEWIS E. WELSH, ASSOCIATE



THIS house displays the use of English half-timber motifs in pleasing combination with brick and textured stucco. The structural walls are of hollow tile, veneered with brick or coated with stucco in accordance with the design. The timbers are of cy-press, hand adzed and pegged. The roofs are covered with graduated and vari-colored slate with tile ridges. Pleasing roof lines are secured by ramping the ridges up to the chimneys. Windows are metal casements with leaded panes. Parapet coping, cornice and chimney caps are cast cement, the joints being laid in dark mortar. Stucco is buff colored, and the exterior woodwork stained gray. Brickwork is laid in English bond with a raked joint. The flat roof on the garden side is covered with gravel and the leaders from the main roof are carried across it and down in the thickness of the exterior wall.

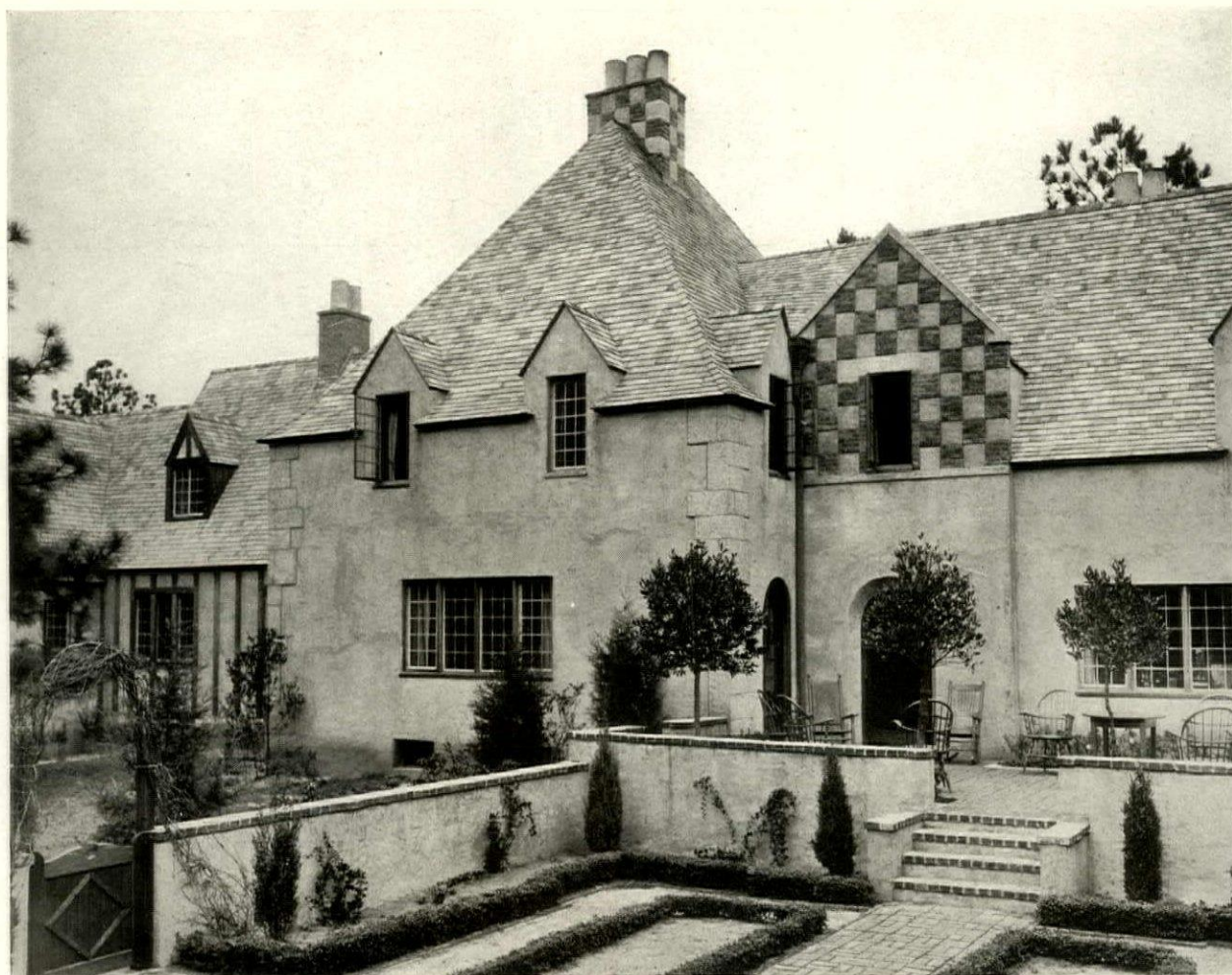
The interior finish is oak with rough plaster walls, some ornamented plaster friezes and cast cement mantels being used in the principal rooms. Floors are of oak, slate for porches. Heating is by a vapor steam system. The house was built in 1919-1920.



DETAIL OF WINDOWS AND PARAPET, GARDEN SIDE

HOUSE OF LEONARD JOHNSON, ESQ., ENGLEWOOD, N. J.

AYMAR EMBURY II, ARCHITECT; LEWIS E. WELSH, ASSOCIATE



VIEW OF GARDEN SIDE

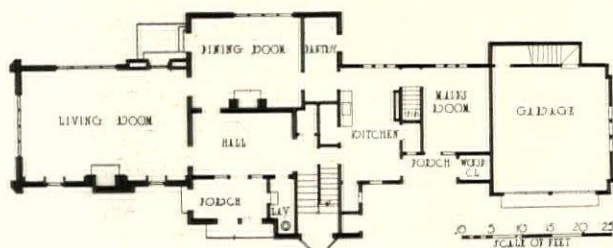
HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, N. C.

AYMAR EMBURY II, ARCHITECT

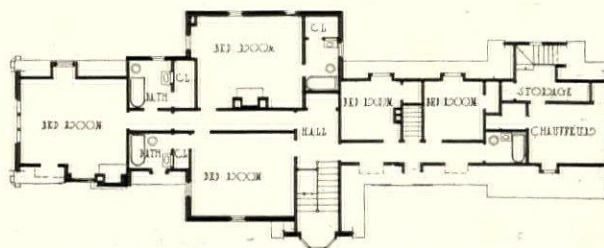
TERRA cotta block, stucco, cast concrete and brick are the materials of which the exterior walls of this house are built, the brick being used to give variety or accent to various parts of the building, particularly for a portion of the main facade where the method of laying the brick with bluish headers secures a bold and strikingly decorative diaper effect. Other uses of brick in combination with plain surfaces to supply necessary accent and character are found in the facings of a minor gable and in the principal chimney where brick has been laid in squares alternating with stucco panels, recalling certain French practices which render the house distinctive. The general

color scheme of the exterior includes buff in the stucco, red of the brick and a bluish hue on the roofs, supplied by staining the shingles. The low walls which enclose the terrace and the gardens, which are built upon two different levels, are of the same colored stucco with which the house walls are covered, and the walls as well as the steps have top courses of brick which is also used for the paving of the terrace and garden walks.

Oak and yellow pine are the woods used for interior finish, and the floors are of black gum. Heating is supplied from a vapor steam heating equipment. The building contract was let in 1921, and the cost of the structure was \$27,000.



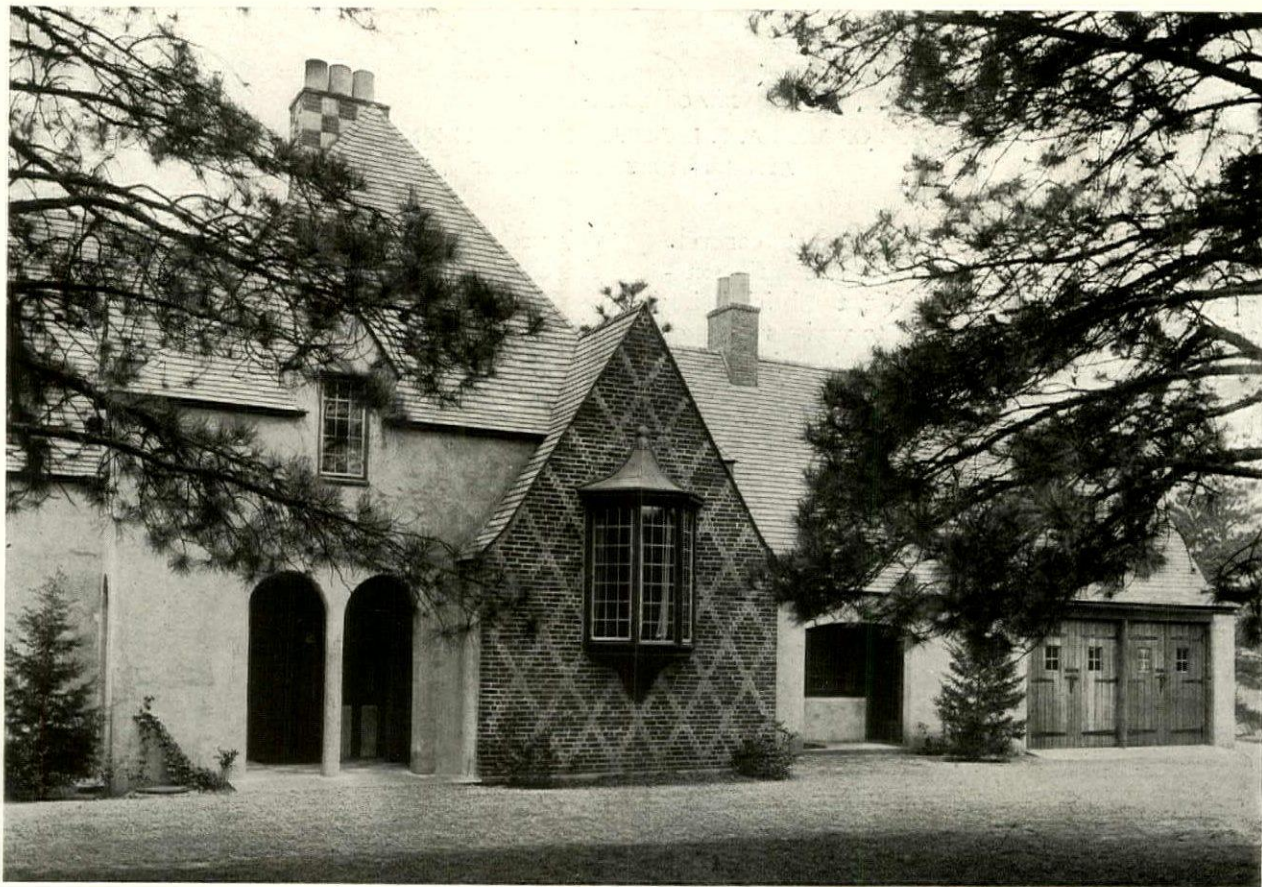
FIRST FLOOR PLAN



SECOND FLOOR PLAN



ENTRANCE FRONT FROM APPROACH

*Photos by Eddy's Studio*

ENTRANCE FRONT AND SERVICE WING
HOUSE OF MRS. A. P. L. DULL, SOUTHERN PINES, N. C.
AYMAR EMBURY II, ARCHITECT



Photo by Paul J. Weber

HOUSE OF THEODORE E. JEWELL, ESQ., NEWTON, MASS.

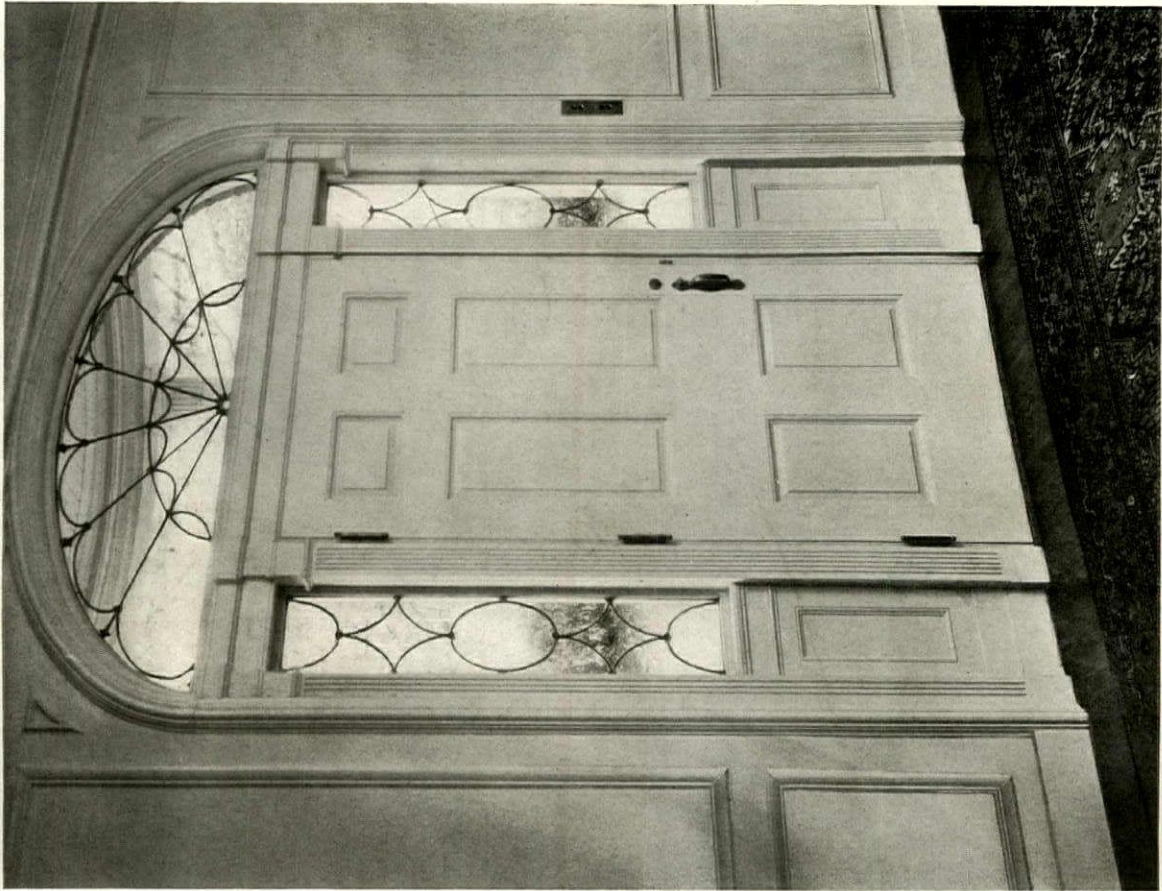
RALPH C. HENRY, ARCHITECT

FOR the exterior walls of this house use has been made of a dark, red-brown, water-struck brick. Main roofs are of green slate laid in graduated sizes, and flat roofs where they occur are covered first with pitch and then with gravel of a selected color. The chimneys are of the brick of which the house itself is built, and a cast cement cap finishes each chimney. The handrails at the main entrance and the balustrade which surrounds the roof of the main veranda are of wrought iron painted black. All the exterior trim is painted white, and the blinds at the windows are dark green.

The interior trim, of whitewood and birch, is treated with ivory enamel. The living room mantel possesses a particular interest by reason of the use of panels in low relief, modeled by Frederick Allen. The walls of the oval dining room were first covered with canvas, then divided by mouldings into panels and the walls then painted gray with the

wood mouldings enameled to agree with the rest of the woodwork. Floors throughout the house are of oak stained dark colors. The heating is from a system which supplies specially humidified warm air. Space upon the third floor is divided into a billiard room and several maids' rooms and a bath. An interesting detail is the arrangement in connection with one bedroom of what is in effect a sleeping porch. One end of the long room in which are several windows is divided from the rest of the room by a glazed partition with glazed doors. Closing these doors and opening the windows render this end of the room practically out of doors.

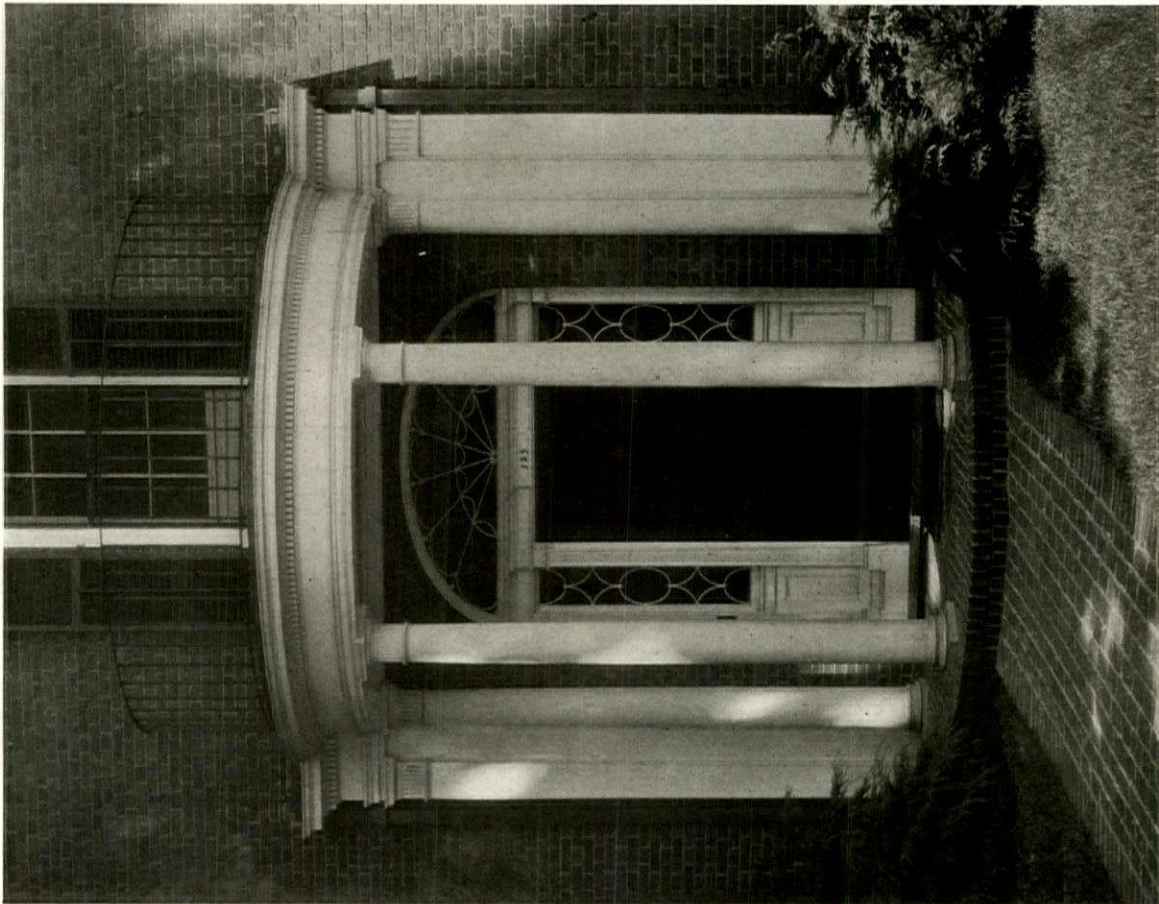
The house occupies a plot of considerable depth which is well wooded with old trees, and additional planting has been supplied about the house and garage. Cost of the house and garage was approximately \$25,000, and the building contract was placed in January, 1920.



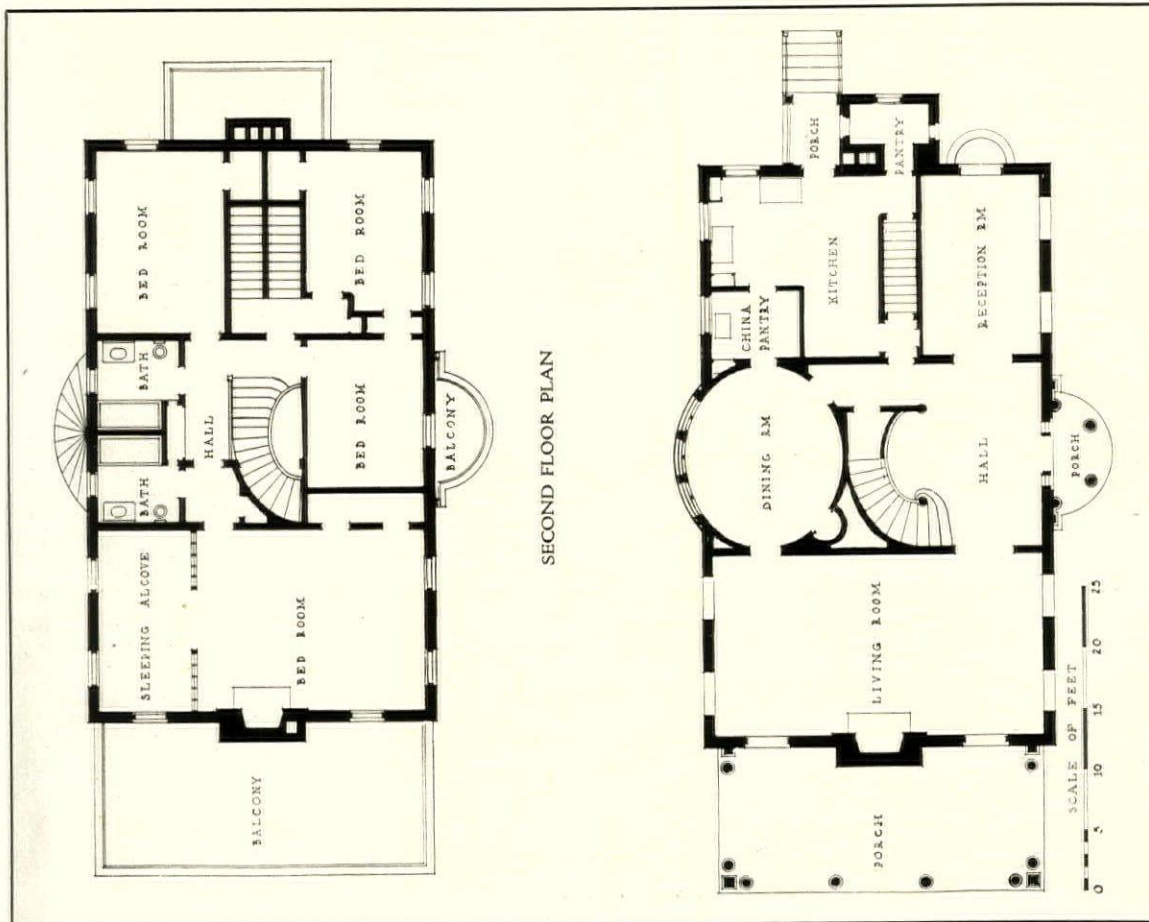
INTERIOR VIEW OF ENTRANCE

HOUSE OF THEODORE E. JEWELL, ESQ., NEWTON, MASS.

RALPH C. HENRY, ARCHITECT



EXTERIOR OF MAIN ENTRANCE

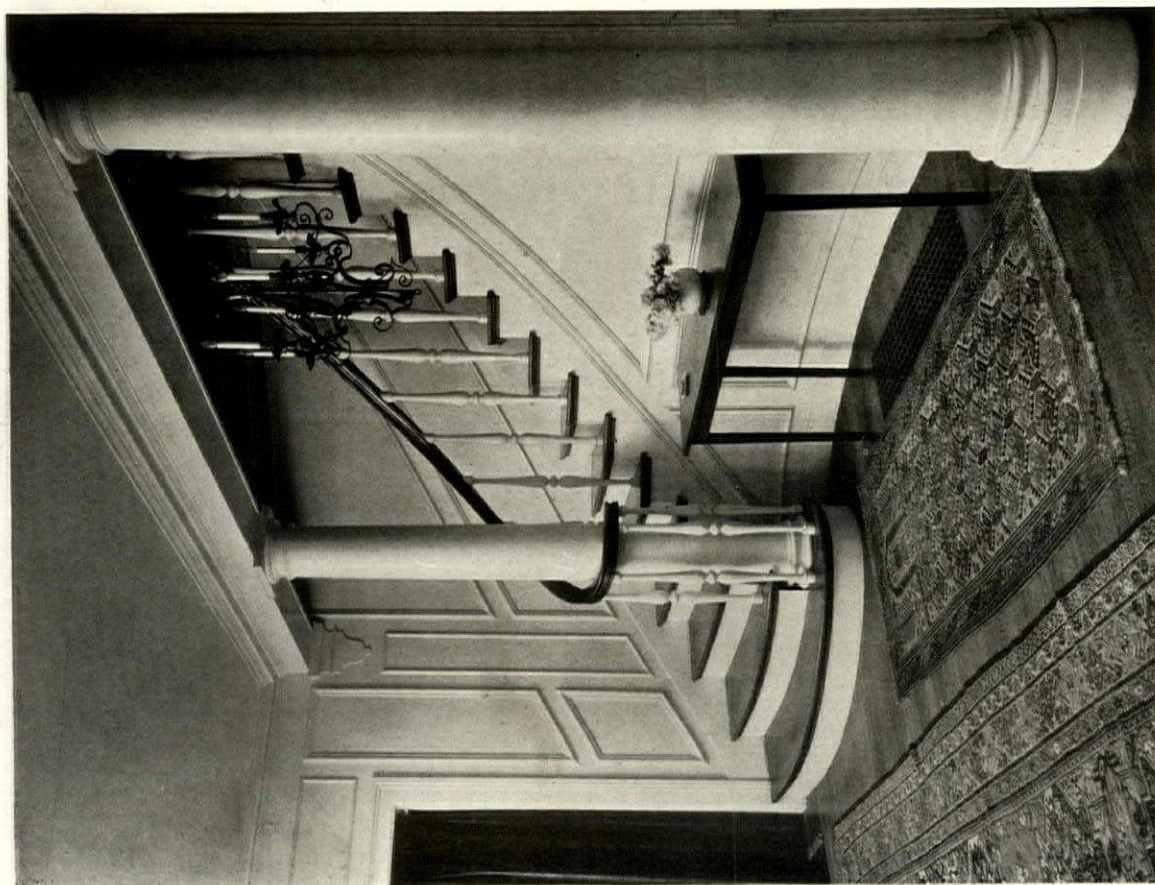


SECOND FLOOR PLAN

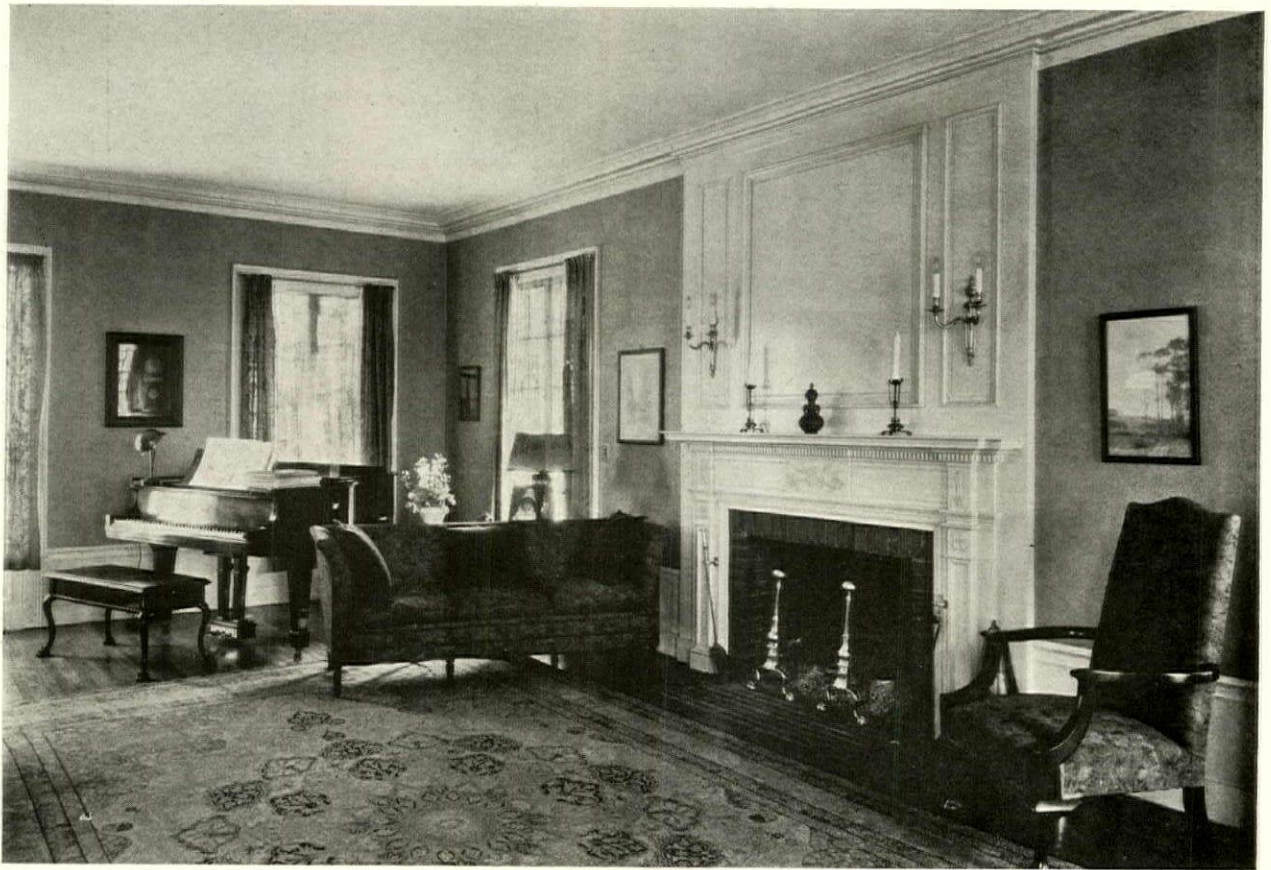
FIRST FLOOR PLAN

HOUSE OF THEODORE E. JEWELL, ESQ., NEWTON, MASS.

RALPH C. HENRY, ARCHITECT



DETAIL OF STAIRCASE



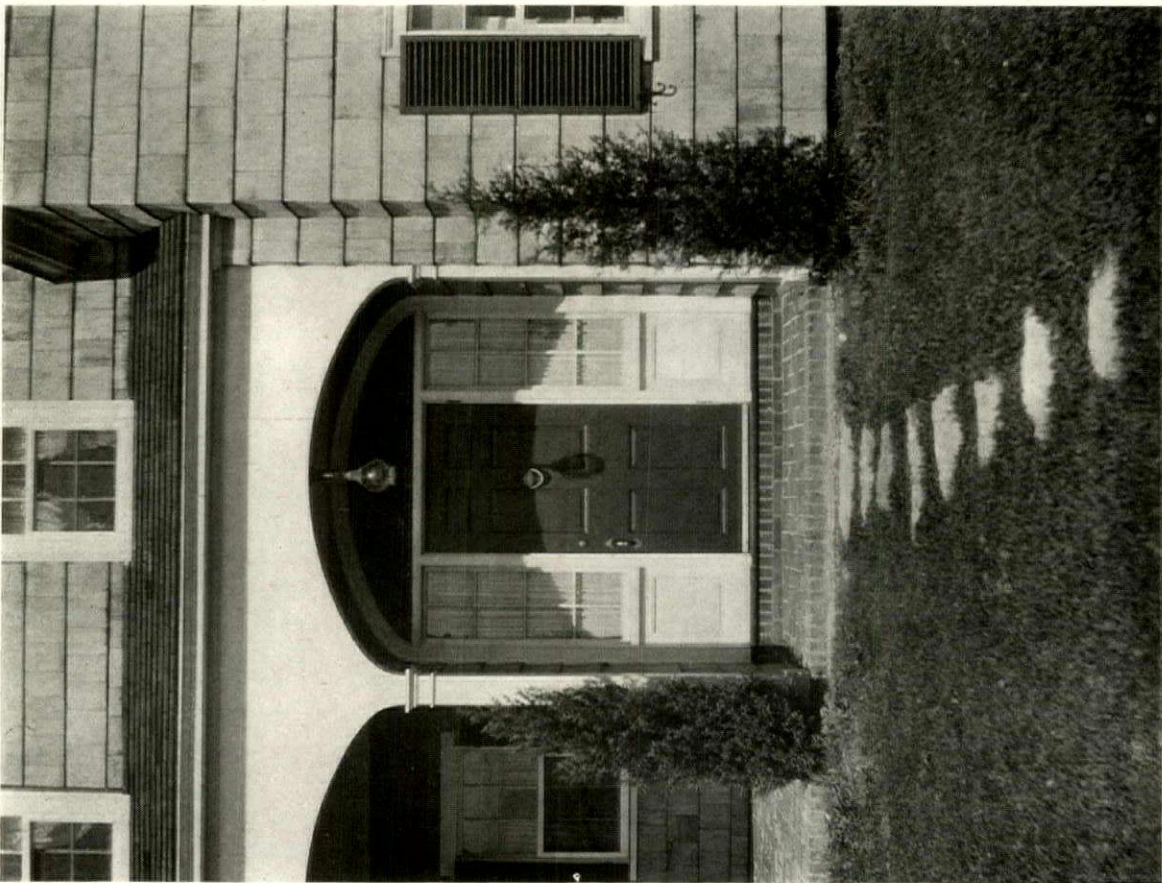
LIVING ROOM



DINING ROOM

HOUSE OF THEODORE E. JEWELL, ESQ., NEWTON, MASS.

RALPH C. HENRY, ARCHITECT



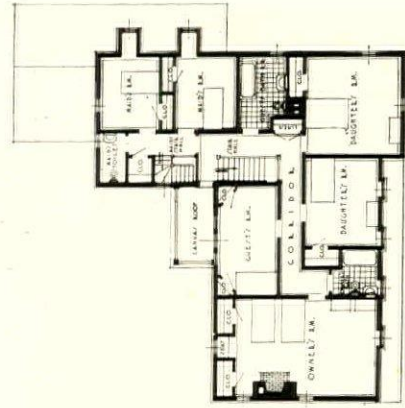
1 | DETAIL OF ENTRANCE

HOUSE OF HECTOR J. HUGHES, ESQ., WOODS HOLE, MASS.
EDWARD SEARS READ, ARCHITECT



LIVING ROOM

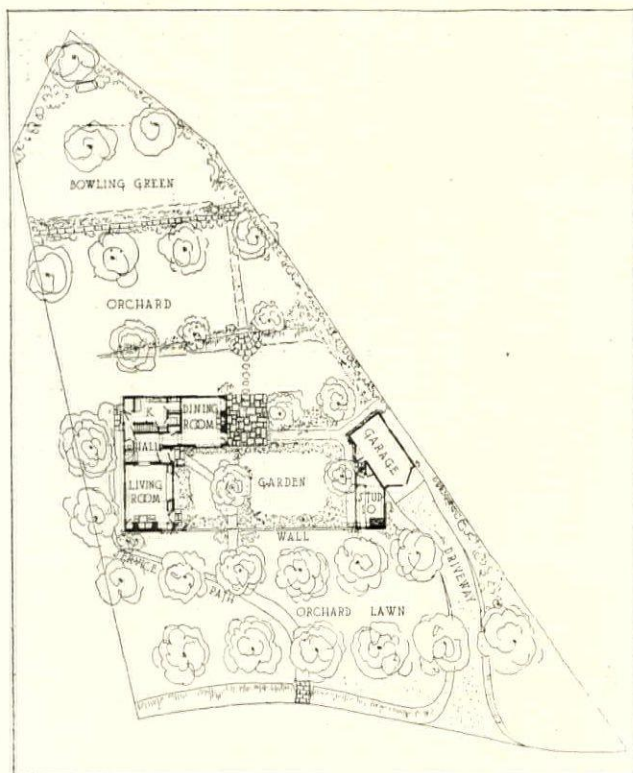
SHINGLES 24 inches wide and colored strong cream cover the walls of this house. Trim is white and blinds green; chimneys white, topped with black. Interior walls throughout are North Carolina pine moulded sheathing boards. Floors are of oak and pine. Since the house is intended for occupancy during the summer months only, no heating equipment has been provided. The contract was let during November, 1921, at a cubic foot cost of 37 cents including lighting fixtures.



SECOND FLOOR PLAN



GENERAL VIEW FROM APPROACH



Photos by John Wallace Gillies

PLOT PLAN



DINING ROOM END

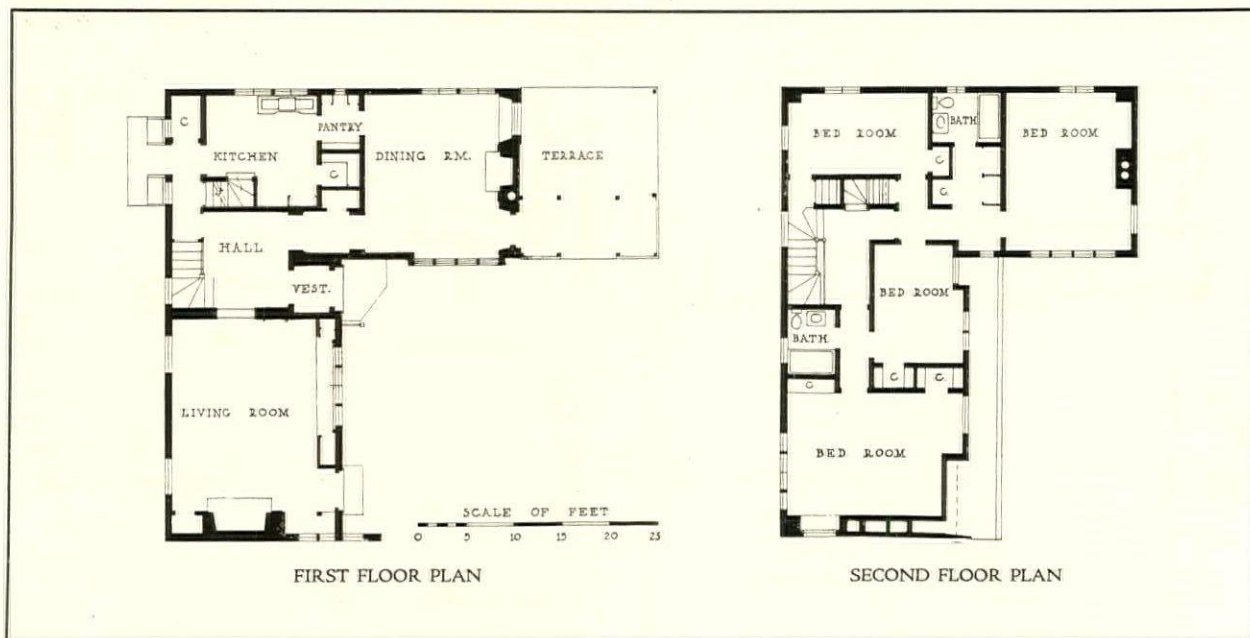
"ORCHARD HOUSE," PORT WASHINGTON, N. Y.
WESLEY SHERWOOD BESSELL, ARCHITECT AND OWNER



TWO VIEWS SHOWING INTERIOR TREATMENT

THE exterior walls of this house are of red brick and of clapboards of various widths painted white. The roofs are covered with shingles and the exterior doors have been painted green. Interior woodwork, including the sheathing of certain walls, is of stained birch or of other woods which have been painted. Oak boards of random widths have

been used for flooring, the boards screwed with heads counter-sunk and then plugged, driven up tight and allowed to shrink to their extremes; the crevices when they have opened to their widest are to be filled with hot sulphur. Heating is supplied by a vacuum system. The house was completed in June, 1920, and the cost was \$30,000.

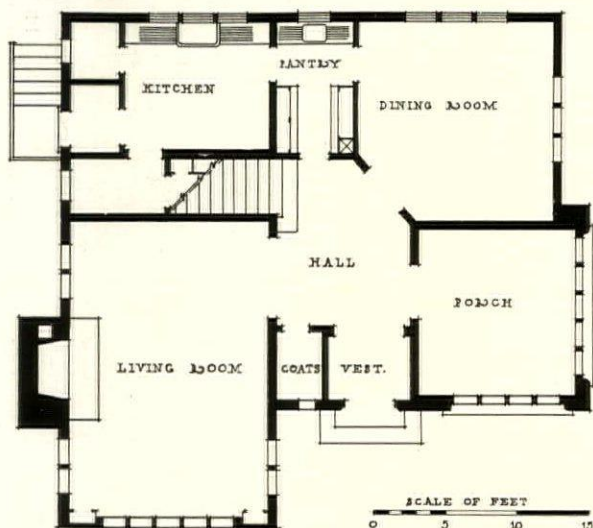


"ORCHARD HOUSE," PORT WASHINGTON, N. Y.
WESLEY SHERWOOD BESSELL, ARCHITECT AND OWNER

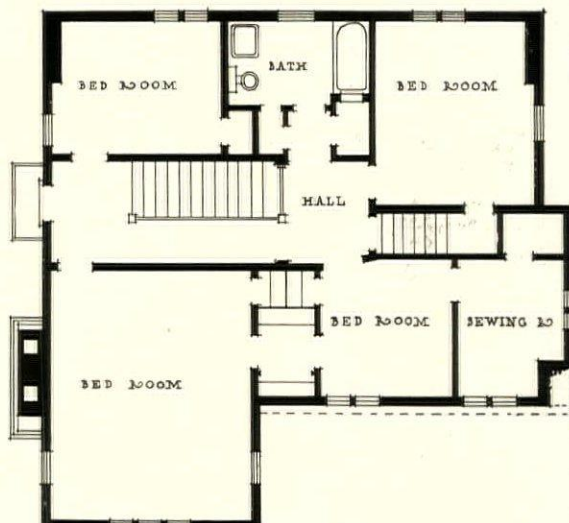


Photos by John Wallace Gillies

VIEW FROM THE ROAD



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF GEORGE TAYLOR, ESQ., MOUNT VERNON, N. Y.

LEWIS BOWMAN, ARCHITECT



DETAIL OF SERVICE END

HOUSE OF GEORGE TAYLOR, ESQ., MOUNT VERNON, N. Y.
LEWIS BOWMAN, ARCHITECT



DETAIL OF ENTRANCE

WITH the foundations and outside chimney of stone the walls of this house are of rough stucco, laid on with a mason's trowel as the inside of a cellar wall is pointed. Roof is of hand-split red cedar shingles laid irregularly. Exterior trim is stained. The chimney is topped with brick laid to give something of the effect of chimney pots. The enclosed porch off the hall is sometimes used as a breakfast room. House was built in 1917.

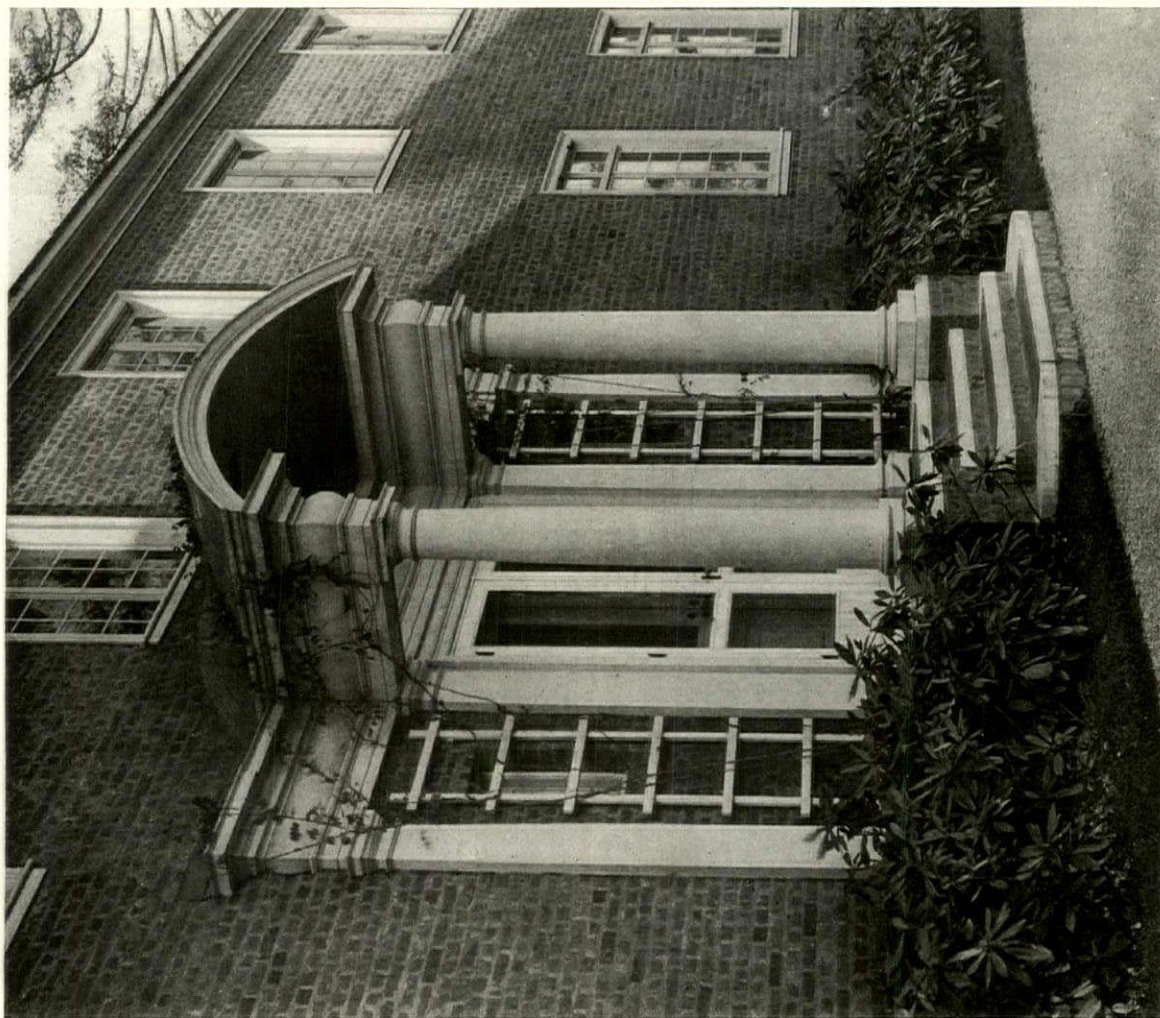


GENERAL VIEW FROM APPROACH

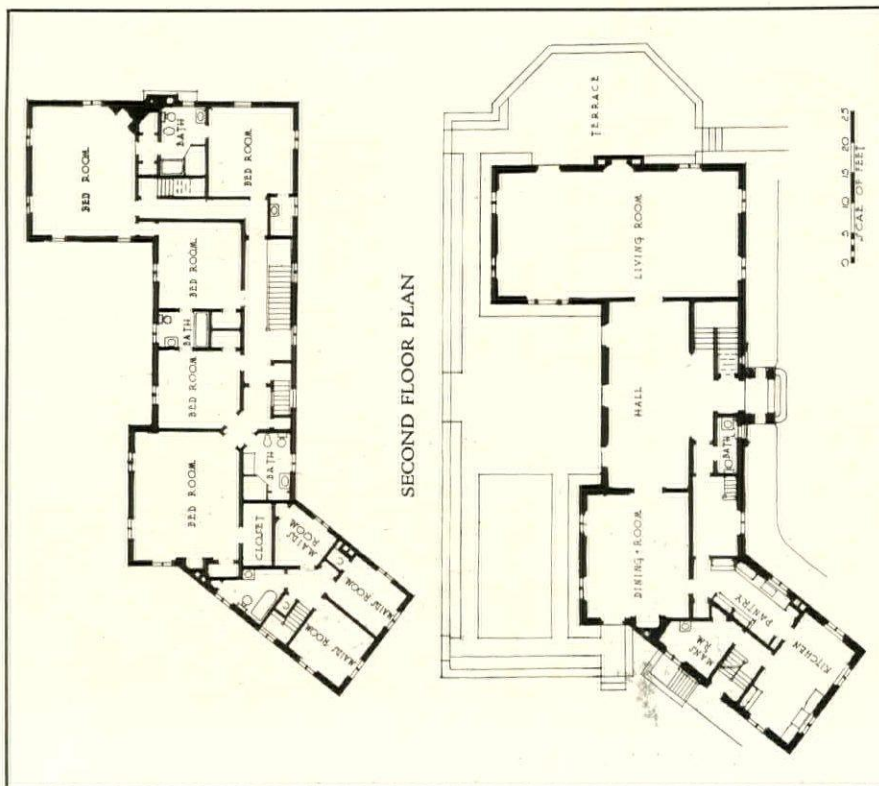


VIEW OF SERVICE END

HOUSE FOR MRS. NORTHRUP CASTLE, NEW ROCHELLE, N. Y.
FRANK A. COLBY, ARCHITECT



DETAIL OF ENTRANCE PORCH
HOUSE FOR MRS. NORTHRUP CASTLE, NEW ROCHELLE, N. Y.
FRANK A. COLBY, ARCHITECT



THE walls are dull Venetian red brick laid in Dutch bond with a wide, flush joint. Roofs are covered with purple and green slates. Windows are metal casements, and trim is painted grayish white. Floors are fireproof with finished wood surface. Interior walls are sand finished plaster over metal lath and painted. Trim and floors of Ohia wood from Hawaiian Islands. Heating by hot water, indirect for first floor. Built during 1915 and cost approximately \$38,000 including terraces.

Interior Architecture of the House of Medium Cost

By HOWARD MAJOR

THE architect entrusted with designing a house to cost in the neighborhood of \$50,000 is apt upon first thought to believe that period and style in the interior will necessarily have to be abandoned. We realize that with the high cost of building all thought of wainscots and other decorative luxuries must be discarded. However, in previous centuries homes were built from what corresponded in size to \$50,000 outlays today. Naturally they were "in period." Why not look to them for simple inspiration rather than to Davanzati Palaces? Unfortunately, architectural libraries invariably contain illustrations of only the important and monumental examples of a period and completely pass over the smaller houses, and this is particularly true of the interior. Colonial architectural works are the only exception to this custom, and it is due to our appreciation of the small house that such work has been faithfully reproduced by measured drawings and photographs.

With the moderate-priced house and with a sane client (sane enough to realize that an architect knows a little more about his profession than his client does) it is a simple matter to introduce period

and style in the interior without materially increasing the cost. Two factors are necessary for the consideration of the designer: first study, and second, taste. Every period has its characteristics, a self-evident statement, but judging from some modern work in the way of period rooms, a statement little understood. The average conception of the room of this sort is the design or selection of the chimney-piece, with other features unconsidered. Certainly the chimneypiece is an important element, but by no means the only one of importance. First, the characteristic proportions of the rooms of a period should be studied and these proportions introduced in the modern room; next, the characteristic arrangement, proportions and design of windows, chimneypieces and doors should be considered. Then the architect can safely design the trim and cornice and other details, and with proper fabrics, furniture and arrangement the rooms may have as much true period character and charm as in the house costing half a million—for it is not only the wealthy who may have artistic results.

For concrete examples let us consider first the Tudor period. The exterior is a low, rambling brick



Living Room in House at Pelham Manor, N. Y.

W. H. Orchard, Architect and Owner

A fine example of an inexpensive early English room, informally planned with simple Tudor arched fireplace and beamed ceiling



Hall in House of Herman Kinnicut, Esq., Far Hills, N. J.

Cross & Cross, Architects

A simple architectural background with style. The formality of chairs and side lights creates a relation between architecture and furnishings

structure with prominent roofs and chimneys, and with the invariably grouped, leaded casement windows. Informality and masculine sturdiness are the predominant effects of the interiors; long and low-studded are the proportions of the rooms; pleasing informality of arrangement is seen in windows, doors and chimneypieces. The doors are narrow and low; the chimneypiece is prominent and of stone. The ceilings are most frequently beamed, and the Tudor arch is often in evidence. All these features may be readily adapted. Our structural joist may be 6 x 8 inches instead of 2 x 12, and left exposed without increasing the cost. The walls may be of rough-cast plaster and the chimneypiece may be inexpensive, of cast cement with an arched opening and without shelf or other features. The windows have been designed on the exterior to be in harmony with the interior. The staircase is the most important decorative feature of the interior. Careful consideration is necessary to determine its arrangement and design. These early staircases are of a solid, massive character with the newels prominent and accentuated. The strings are invariably closed with heavy, turned balusters closely spaced. The whole staircase, like the ceiling, is stained dark brown. For these features oak is preferable, but chestnut is less expensive and

a fair substitute. With proper color and furnishings a good Tudor period interior is obtained without unduly increasing the cost.

Another English period of radical contrasts to that just considered is of the latter half of the eighteenth century. The exterior is now a formal, stately type of brick house with double-hung windows carefully proportioned and spaced upon the facade, and equally carefully spaced and proportioned within. Formality, delicacy and classicism are at once the predominant characteristics of the interior. The rooms of stately proportions have developed considerably higher ceilings. Particular attention was devoted to the doorway, which is high and still narrow. If an important door came at the end of the wall it was frequently balanced by a false door at the opposite end. If it were an unimportant door the eighteenth century designer had no qualms in making it a blind door. The windows and chimneypiece are equally formal in their disposition. A small classic cornice and dado are introduced upon smooth plastered walls. A small marble chimneypiece of simple, classic design was featured upon a breast of very small projection. By the use of marbleizing a wood mantel of good design often produces the effect of costly marble.

The staircase was still an important feature of design. Lightness had been procured by the introduction of the open string. Continuity of design had been attained by the complete subordination of the newel and by the introduction of ramps and easements.

The attenuated balusters were widely spaced and supported a very small, delicately moulded handrail. Often the graceful curved or circular staircase was resorted to, producing rhythmical, flowing lines to the floor above. Again with proper color and furnishings a good period room of widely different character is produced, still within the possibilities of our restricted cost.

So we can analyze any particular period and determine its spirit and characteristics, and eliminate features which are unduly expensive. The result of such research will be the knowledge that every period is adaptable to the house of moderate cost, providing, of course, the exterior is in harmony with the interior.

The interior has its pitfalls for the designer. There is the pernicious practice of making interior detail of a scale suitable for exterior architecture. Keep interior detail small; it is far less a fault erring towards the small than otherwise. Large scale of detail with the help of heavy stuffed chairs and davenport has killed the sizes of more houses than limited purses. A good rule for the young architect would be to design his detail as he believes proper, and then reduce it 25 or 50 per cent. Another frequent error is the height, or rather lack of height, of windows. In work



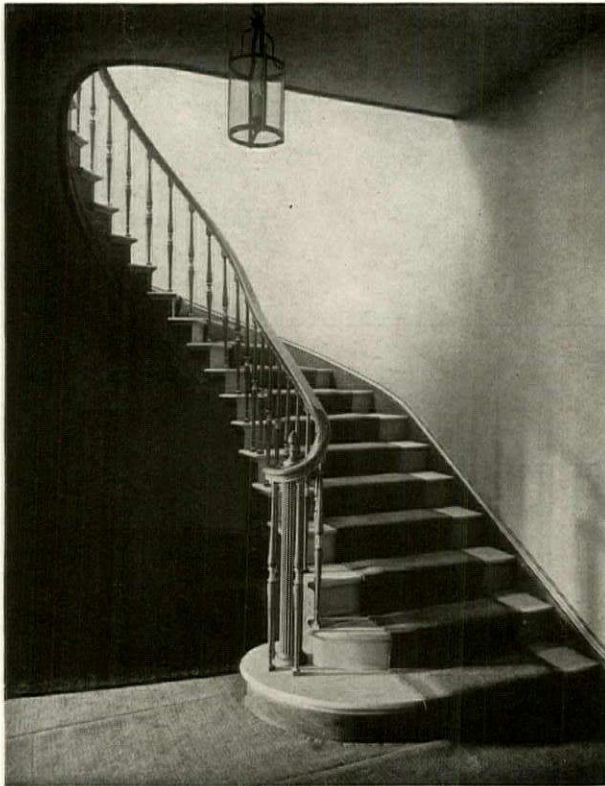
LIBRARY, HOUSE OF MRS. IRVING BROKAW, NEW YORK
MRS. EMOTT BUEL, DECORATOR

Plaster walls and trim painted soft green; plum color in carpet and upholstery



LIVING ROOM, HOUSE OF MRS. JAMES McCREA, NEW YORK
MRS. EMOTT BUEL, DECORATOR

A simple room of eighteenth century character in which mulberry and yellow are the dominating tones of the furnishings against cream walls



Staircase, House of Norman Toege, Esq., Locust Valley, N. Y.

Howard Major, Architect

An inexpensive but striking staircase of late eighteenth century. Color, freely used on the stair rail, is relieved by simplicity of enclosing walls

of eighteenth century type, dignity should be obtained by giving the windows their maximum height. A high window in this character of room is one of its important decorative features. I have known draftsmen to go out of their way to have the door and window heads line up. On the contrary, avoid having their heads at the same height, so as to have the window height predominate. It is not good practice to place closely windows or doors either side of the chimneypiece, since daylight directly in the eyes of the group around the fire is uncomfortable, and passing this group is disturbing. If the openings are sufficiently away from the breast this objection is, of course, not valid. A deep breast projecting into the room is also a bad feature, since the pockets at each side are worthless space and ugly, and the sitting group about the fireplace does not comfortably compose with it. It is better practice, if this condition exists, to fur out for a small breast and either throw the space away or utilize it for bookcases or cupboards.

There is a tendency to place either one or three windows on the outside wall of a room. If the wall is over 30 feet long three windows are successful, but if less they occupy too much wall space and are unnecessary. In the average sized room two windows are generally better than one or three. A critic will undoubtedly take exception to this and reply that a dual composition is bad. Quite true, a dual composition of two windows on a wall is bad, but it is only a dual composition while the room is unfurnished.

Domestic architecture differs from other architecture in that the architect is compelled constantly to bear in mind interior furnishings while planning and designing. *This is the keynote of successful domestic architecture.* With a dual composition of windows with good space between, a cabinet or commode with a painting above would be introduced. The furnishings then change a bad composition of two equal elements to a good composition of three parts with the center part predominating.

Never resort to the expedient of using one room as a means of access to another, for it is impossible to create a feeling of comfort in a room used as a passage. Do not use glass in interior doors. A door has a purpose, and a glass door is a good deal like the proverbial glass house.

Very few are capable of judging architecture, whereas most people have an intuitive appreciation of a well decorated interior. The judgment is not analytical, however, and a badly decorated room is synonymous with bad interior architecture, notwithstanding, to the contrary, how praiseworthy the architecture may be. Architectural interiors are judged by the success or failure of the interior decorations. Hence, irrespective of financial profit, it is to the architect's interest to carry through these interior decorations. Strange to say, our architectural societies seem to frown on this practice or to acquiesce under conditions not financially possible to the architect—or ethically possible to the manufacturer.



Library in House on Long Island, N. Y.

Howard Major, Architect

Inexpensive architectural background of early Victorian period. Wood mouldings on plaster walls enclosing scenic paper. Rose colored marble mantel from old house on property



STAIRWAY, HOUSE OF ALONZO POTTER, ESQ., SMITHTOWN, N. J.
PEABODY, WILSON & BROWN, ARCHITECTS

A fine example of a simple elliptical staircase. Its decorative quality is impaired by placing furniture in the line of approach



LIBRARY, HOUSE OF I. WISTAR MORRIS, ESQ., CHESTNUT HILL, PA.
R. BROGNARD OKIE, ARCHITECT

A good example of wood paneling in early eighteenth century manner. The bookcase and radiator enclosures are well contrived

A practical method to pursue is to establish a separate department or business to conduct the decorating. This department buys wholesale and sells to the client retail. This method, in complete contradiction to the professional practice, is run separately and is so explained to the client. The client pays no more to the architect or decorator than would be paid to the retail house—and has in addition professional service. The architect who charges 15 or even 20 per cent over costs will find that what the client considers an exorbitant charge will not pay him for the work involved, and it is doubtful if he would attempt such work a second time.

With the interior designed, the wall treatment or color and the fabrics are next to be considered. With sixteenth or seventeenth century rooms the natural gray of rough-coated plaster will often suffice, and with a light glaze these rough surfaces may be successfully antiqued and the effect enhanced. With the smooth, white coated plaster surfaces used up to the end of the eighteenth century paint will be necessarily introduced, with no end of variety of colors antiqued by means of glazes. A glaze is a thin wash of turpentine, wax and color pigment, brushed over a color and partly sponged off and stippled to the taste of the designer. Good painting will last for

years and mellow as it ages. On account of expense, fabrics and wainscots cannot be wisely used. In the latter part of the eighteenth and the early nineteenth centuries wall papers and marbling were introduced. These open up a wide field for highly interesting and decorative results. Marbling of the walls is particularly fascinating and allows great play to the imagination of the designer. It is a dangerous medium, however, excepting for the skilled designer and mechanic. The many scenic papers we are all familiar with produce very striking backgrounds. A less expensive wall paper treatment is that obtained with repeats manufactured by the roll. There are many in the market with fine yellow, red and green backgrounds. They can be used with very interesting results by painting the trim, doors, cornice, base and dado the background color of the paper. The entire room, including the paper, is then varnished, and glazed to an antique effect. Some of the *Chinois* designs are very happy so treated.

In the market today are many very decorative and well designed glazed chintzes which are inexpensive and in correct character for our moderate cost houses. These stiff chintzes used as hangings give a most quaint effect.

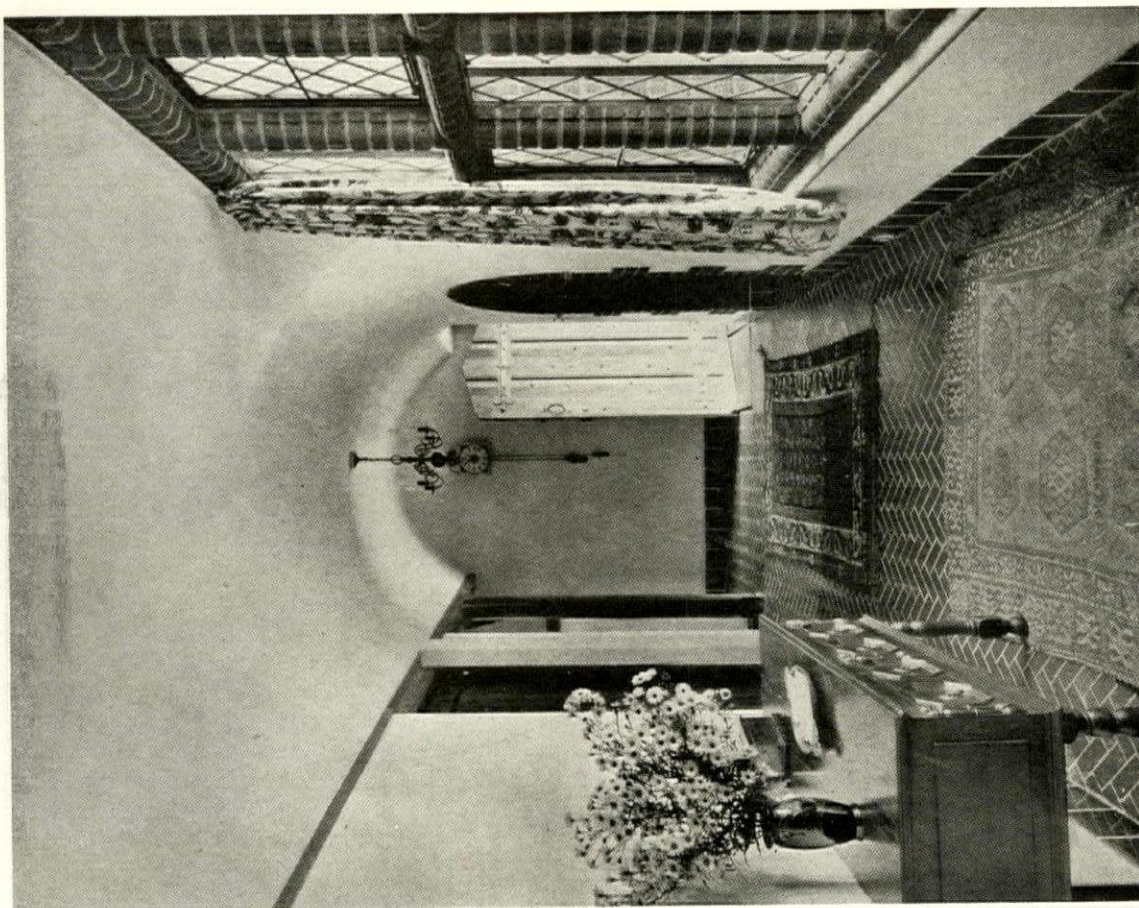
Striking results may be obtained by painting the



View of Hall from Living Room, House of Reeve Schley, Esq., Far Hills, N. J.

Peabody, Wilson & Brown, Architects

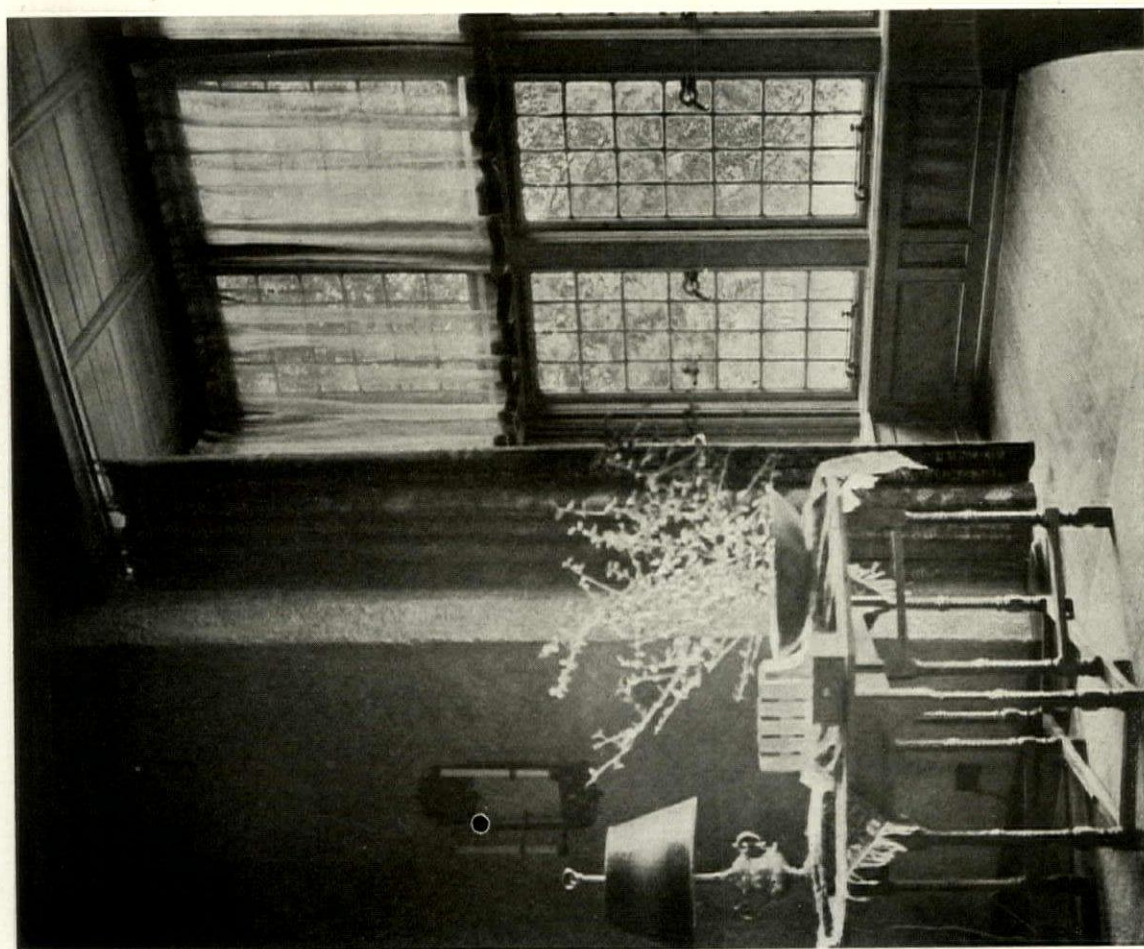
Simplicity and restraint do much to give this house the character of a real colonial home, and the result is most satisfactory



HALL IN MODERN ENGLISH SMALL HOUSE

G. BLAIR IMRIE, ARCHITECT

Interesting combination of natural gray plaster, oak trim, vitrified brick floor, metal casements and brick mullions



LIVING ROOM, HOUSE OF W. R. FLINT, ESQ., PASADENA, CALIF.

JOHNSON, KAUFMANN & COATE, ARCHITECTS

Hollow structural concrete walls show inside, surfaces painted and glazed; woodwork Oregon pine, antiqued

floors. For instance, blue-gray walls with a red lacquer floor with gray rug, or gray-tan walls with a deep blue floor, produce at once strong individuality. In halls I believe the black and white squares of rubber composition in imitation of marble laid over a rough flooring will not be beyond the purse of the owner. These imitations are excellent, and when the cost of finished flooring and carpets is deducted, the result will not be prohibitive.

The architect all too hurriedly places his lighting outlets and radiators upon his plans. At night the lighting is the first consideration in the room since because of its nature each light demands the attention of the eye. It is therefore a subject which requires most careful consideration. The center ceiling light in the important rooms upon the first floor is most decorative. It is true it is not always intended to be used excepting in an emergency, such as a dance, musicale, or some other large gathering where necessarily the furniture is disarranged. The happy use of crystal combined with delicate metal-work for the chandelier produces a lightness and playfulness as a decorative feature hard to surpass. In the living room wall brackets are not necessary, but a liberal number of base receptacles should be advantageously spaced about the room. These base receptacles should be controlled by a switch at the entrance of the room. The lamps may then be freely placed so that the lighting is fairly uniform, but ac-

centuated about the fireplace where there should be the predominant group of furniture.

The lighting requires careful consideration because of its important decorative quality, whereas the radiator requires the same consideration because of its unsightliness. The problem is solved if the radiator is enclosed, but enclosed in the architecture of the room. A box covering a radiator placed against the wall is in my mind as bad as the radiator left exposed, if not worse. A box projecting under a window is considerably better, as it forms a composition with the window, but it is detrimental to the hangings. This can be obviated by furring the outside wall until it clears the radiator. In this case the radiator painted the same color as the wall, and with the aid of the over-curtains to the floor, becomes so inconspicuous that it is not necessary to enclose it.

A word would not be amiss here on the treatment of the baths and the service end of the house. I believe the day has passed for the conventional white tile treatment of bathrooms. They can be made far more pleasing with varnish and glazed wall papers or with varnished marbleizing. Why not have some color here, particularly when labor on tiling is of such exorbitant cost? For the floor, colored terrazzo is striking and not costly. In the kitchen and pantry all woodwork can be successfully painted a deep color and varnished. The contrast to the light walls is interesting and wears far better than white.



Living Room in House on Long Island, N. Y.

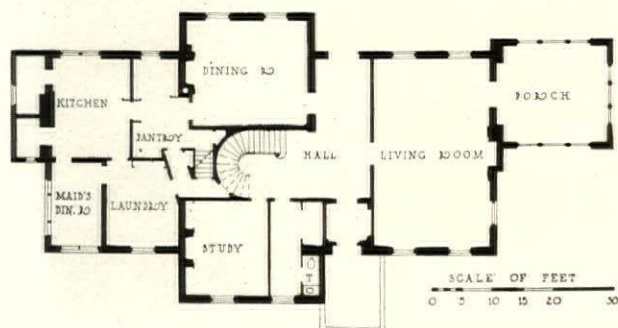
Howard Major, Architect

A rich but inexpensive architectural background of the early eighteenth century. Simple plaster cove cornice, wood panel mouldings on plaster walls. Glazed chintz curtains with two colors of the chintz picking out the panel moulds

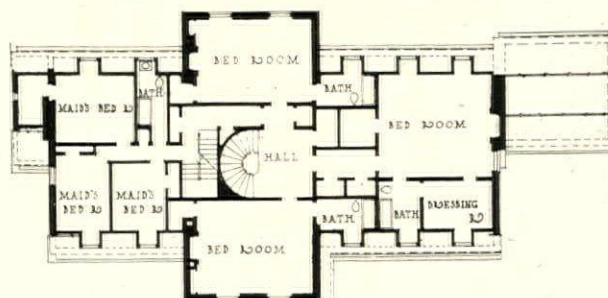


Photos by John Wallace Gillies

VIEW OF SERVICE END



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF NORMAN TOEGE, ESQ., LOCUST VALLEY, N. Y.

HOWARD MAJOR, ARCHITECT



GARDEN FRONT



ENTRANCE FRONT

HOUSE OF NORMAN TOEGE, ESQ., LOCUST VALLEY, N. Y.

HOWARD MAJOR, ARCHITECT

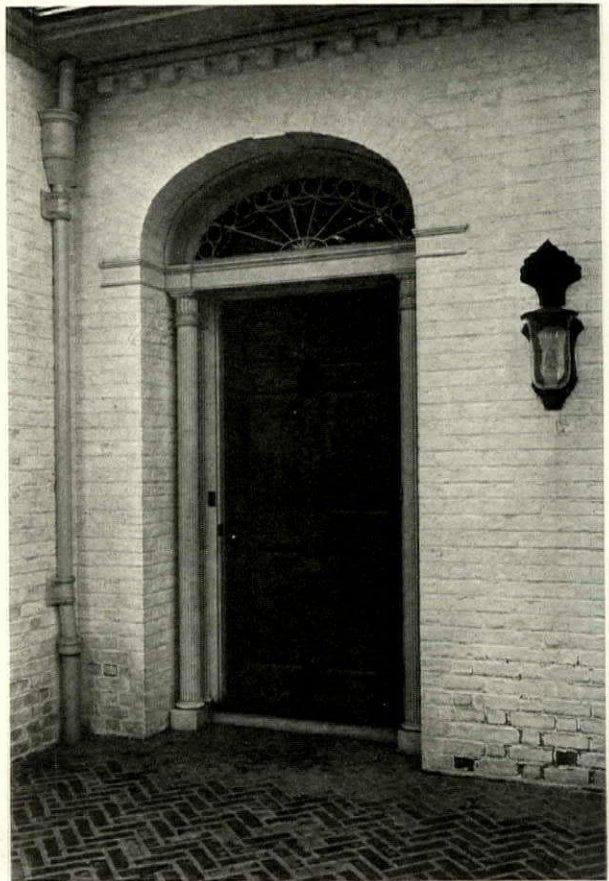


LIVING ROOM

THE striking excellence of this house is due to unusual design, to use of appropriate materials, and to the use of considerable color. Exterior walls are of common brick, whitewashed. Above doors and windows are oak lintels given a dark finish; shingles are used for roofs; the front door is painted blue-green, and rails and stiles of shutters are pale blue. The use of this strong color combination gives the building a highly distinctive appearance.

Bold use of color marks the interior. Walls of living room are painted blue lacquer treated to produce on the surface a network of fine cracks or lines; hangings of figured cretonne with brilliant reds and blues; mantel of red lacquer; floor deep red. A gray rug is used, and the sofa is covered with blue-green damask. The circular stairway has its walls, risers and treads of gray; balusters, handrails and base are blue, and carpet gray. Putty colored walls with green and mauve draperies are used in dining room; floor is a dark mauve and carpet of gray-green, while lighting fixtures repeat mauve of window hangings. The brick walls of the living porch are gray-white; floor is of dark gray square tile and shades of brilliantly colored and glazed chintz.

In the den, walls are of deep red lacquer, and floor deep blue-gray to neutralize warmth of the red. Hangings of brilliant blue glazed chintz, the blue repeated in lighting fixtures. Brick fireplace facing white. Contract let in 1920; the cost was \$44,285.



ENTRANCE DOORWAY

HOUSE OF NORMAN TOEGE, ESQ., LOCUST VALLEY, N. Y.

HOWARD MAJOR, ARCHITECT



DINING ROOM



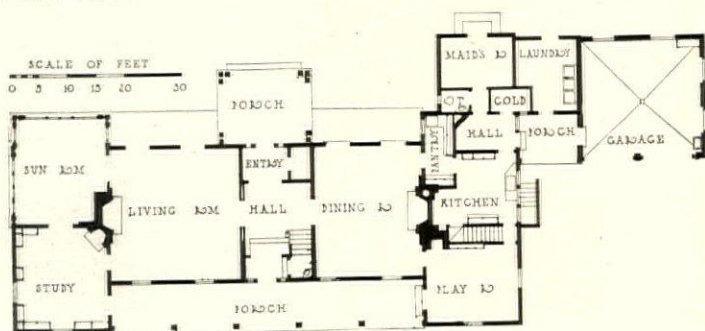
ENCLOSED PORCH

HOUSE OF NORMAN TOEGE, ESQ., LOCUST VALLEY, N. Y.
HOWARD MAJOR, ARCHITECT

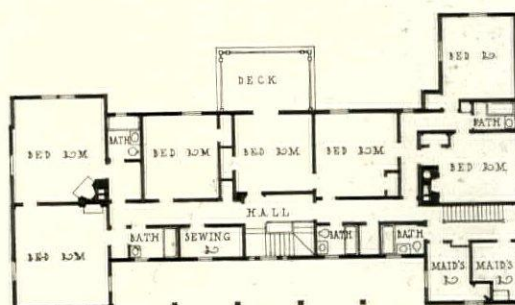


Photo by Paul J. Weber

ENTRANCE LOGGIA



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF FRANCIS BOARDMAN, ESQ., RIVERDALE-ON-HUDSON, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

*Photo by John Wallace Gillies*

ENTRANCE FRONT

*Photo by Paul J. Weber*

RIVER FRONT

HOUSE OF FRANCIS BOARDMAN, ESQ., RIVERDALE-ON-HUDSON, N. Y.
DWIGHT JAMES BAUM, ARCHITECT

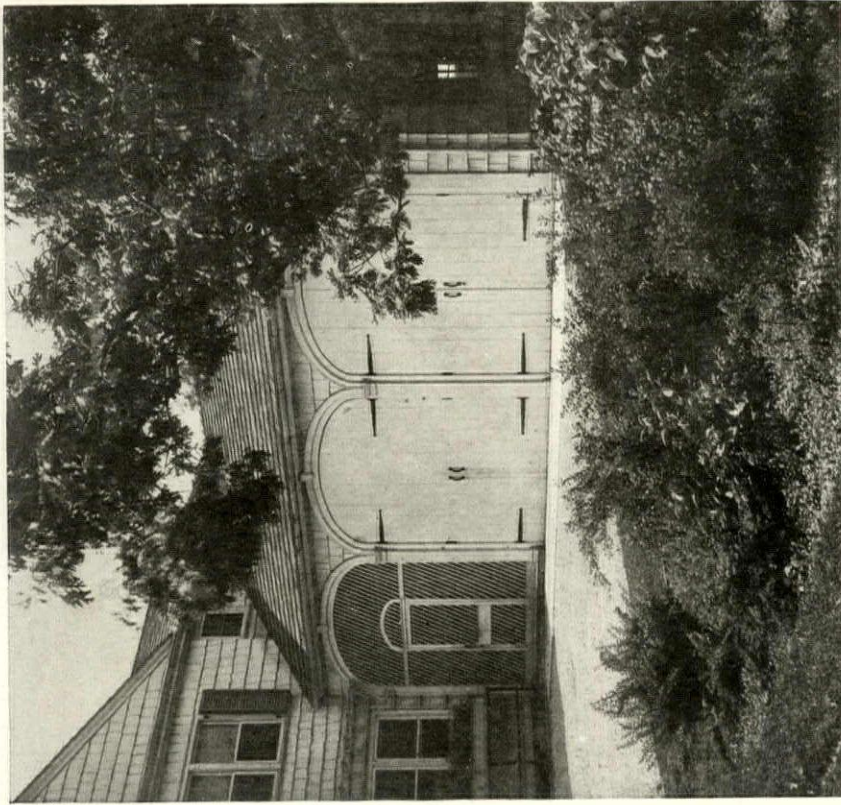


Photos by John Wallace Gillies

HOUSE FROM APPROACH

HOUSE OF FRANCIS BOARDMAN, ESQ., RIVERDALE-ON-HUDSON, N. Y.

DWIGHT JAMES BAUM, ARCHITECT



GARAGE WING

ON a hill overlooking the Hudson, this house commands a view for miles. Exterior of hand-hewn cypress shingles given whitewashed effect; roof of red cedar shingles laid with varying exposures and stained two shades of brown; shutters olive green.

Interior woodwork in enamel, putty color in living room, pumpkin yellow in playroom, and white elsewhere. Library paneled in gumwood stained to cherry. Floors of principal rooms oak planks, doweled, stained and waxed. House heated by vapor with thermostat control. Built in 1919; cost 47 cents per cubic foot.

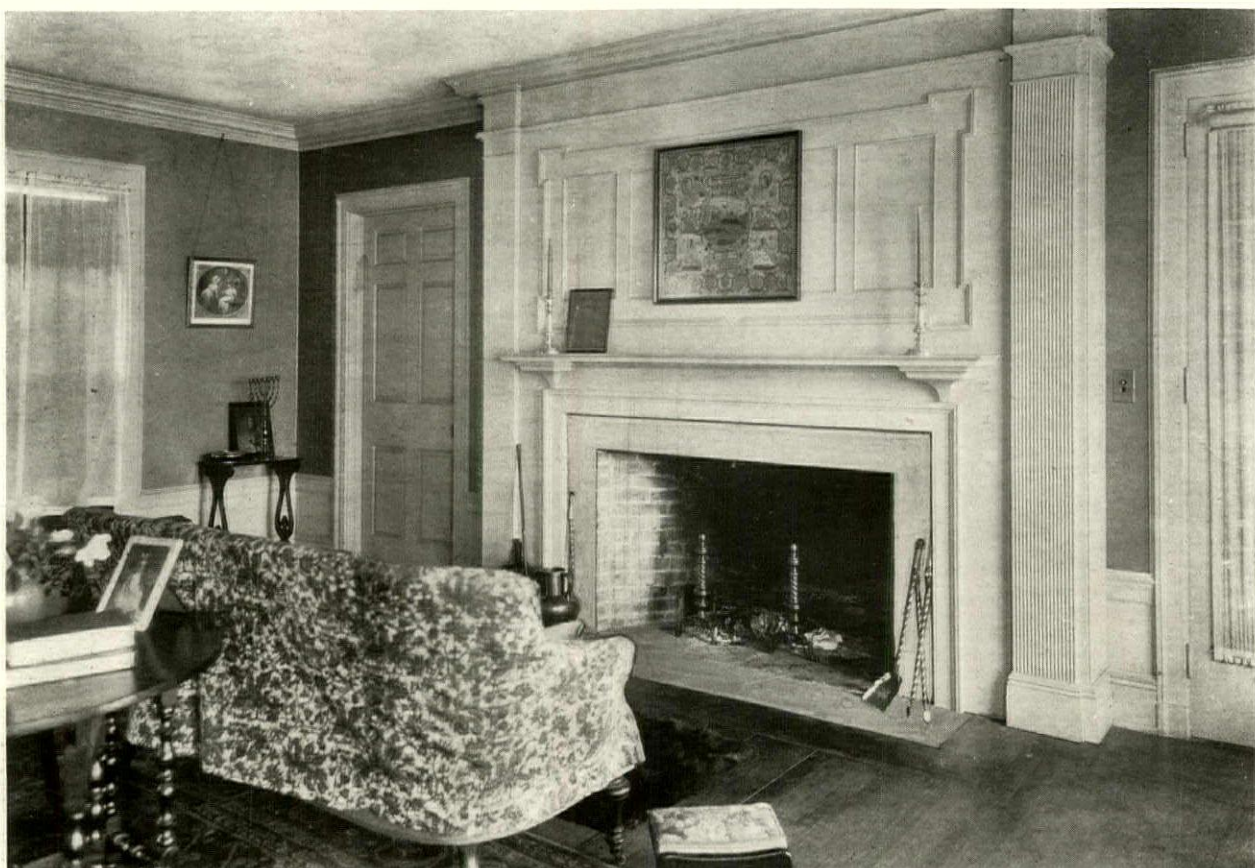


Photo by Paul J. Weber

LIVING ROOM



Photo by John Wallace Gillies

PLAY ROOM

HOUSE OF FRANCIS BOARDMAN, ESQ., RIVERDALE-ON-HUDSON, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



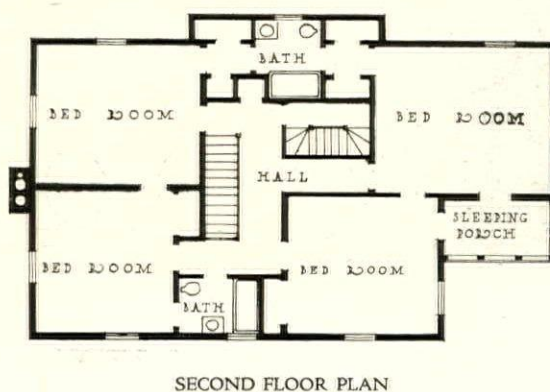
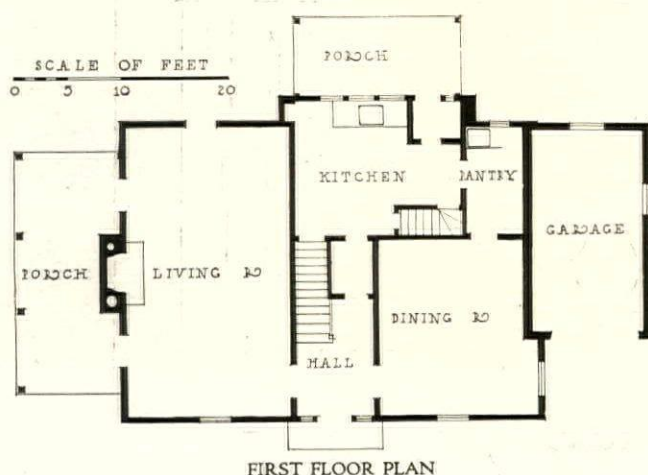
Photos by Paul J. Weber

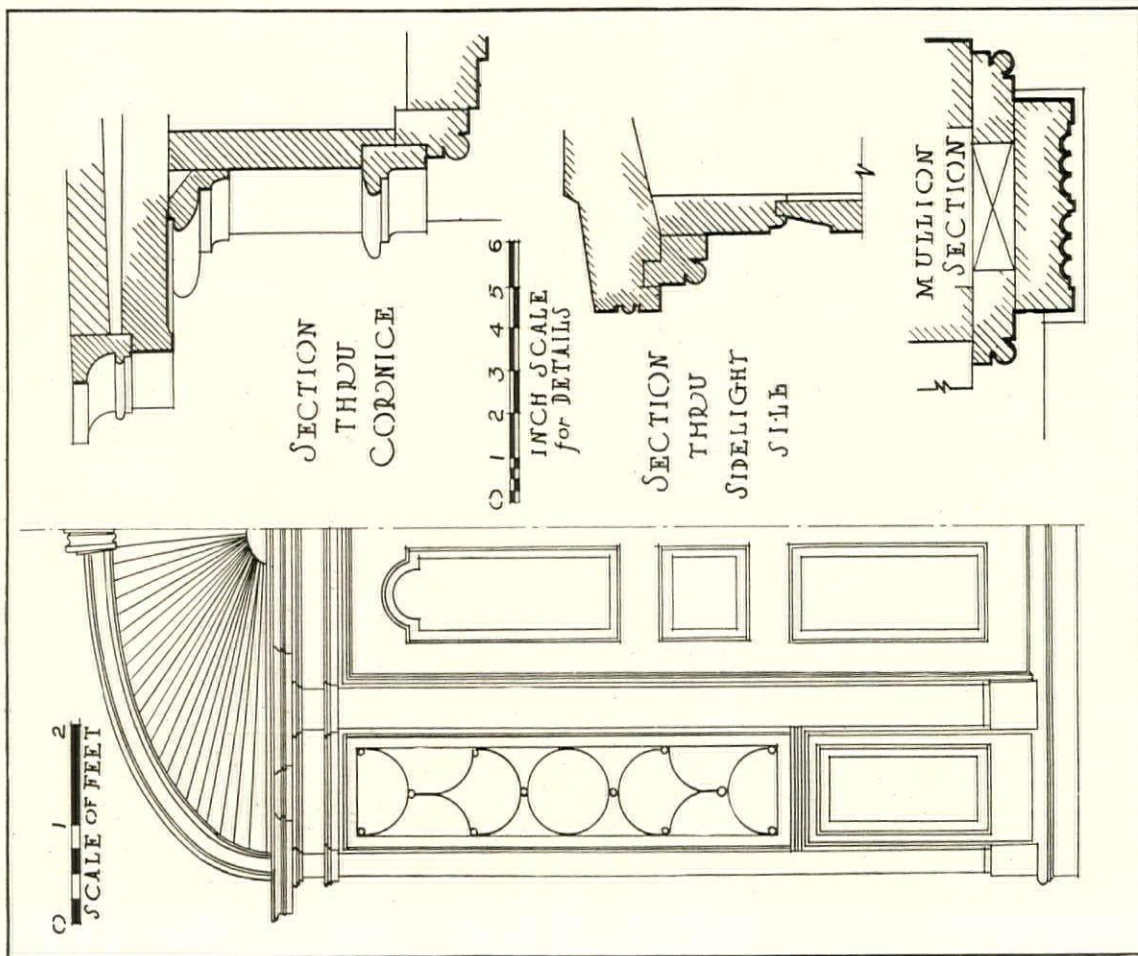
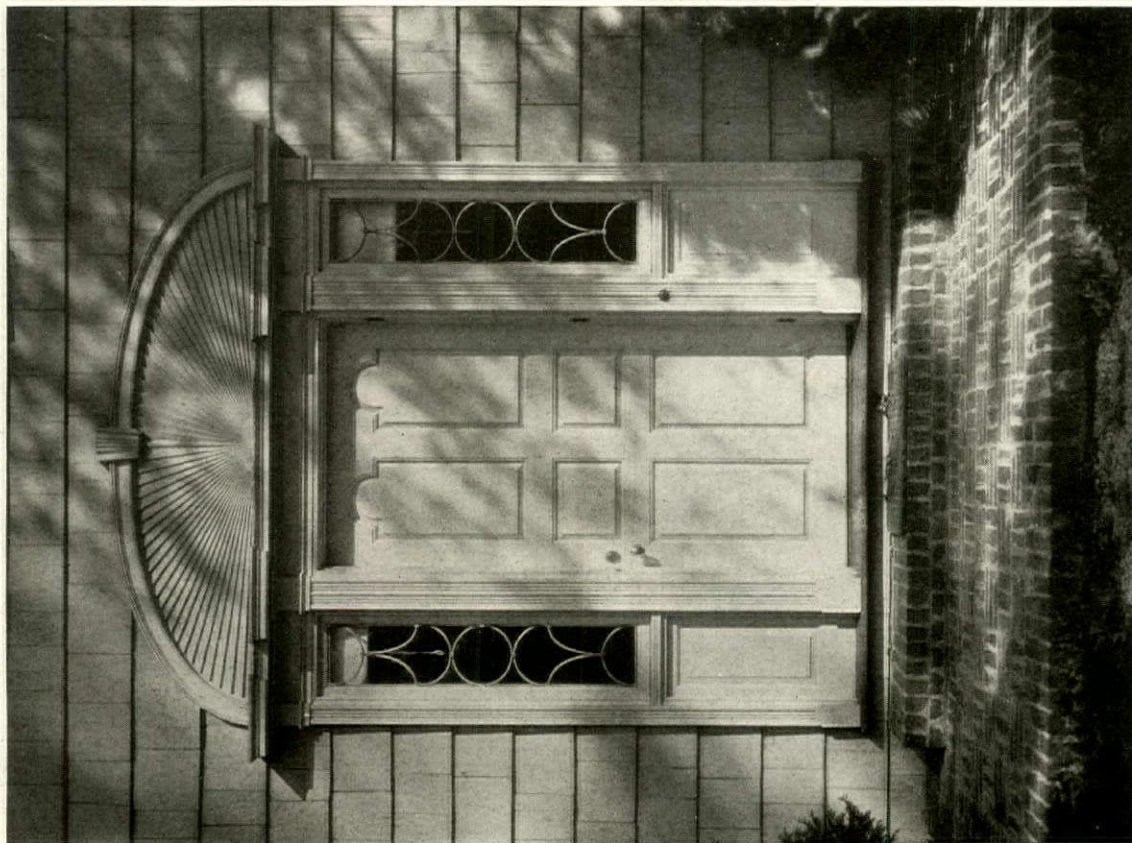
HOUSE OF A. V. OLCOTT, ESQ., FIELDSTON, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

RED cedar 24-inch shingles, laid 10 inches to the weather and stained to imitate white-wash are used for the exterior walls of this house. The roof is of 18-inch shingles laid about 5 inches to the weather and stained two shades of moss green. Window blinds are gray-green. The outside chimney is of common brick, whitewashed. Interior walls are sand finished and tinted, and trim throughout is finished in eggshell enamel. The

floors of the lower story are of oak, while on the upper floor use has been made of comb grain pine, varnished. Heating of the building including the garage is by hot water. Building operations were begun in September, 1919, and completed in June, 1920, at an approximate cubic foot cost of 47 cents. The architect was given charge of landscaping the grounds and the planting of shrubbery. The garage is pleasingly incorporated in the design and fireproofed on the interior with metal lath and cement plaster. A sleeping porch is built above it.





DETAILS OF ENTRANCE DOORWAY
HOUSE OF A. V. OLCOTT, ESQ., FIELDSTON, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



Photo by John Wallace Gillies

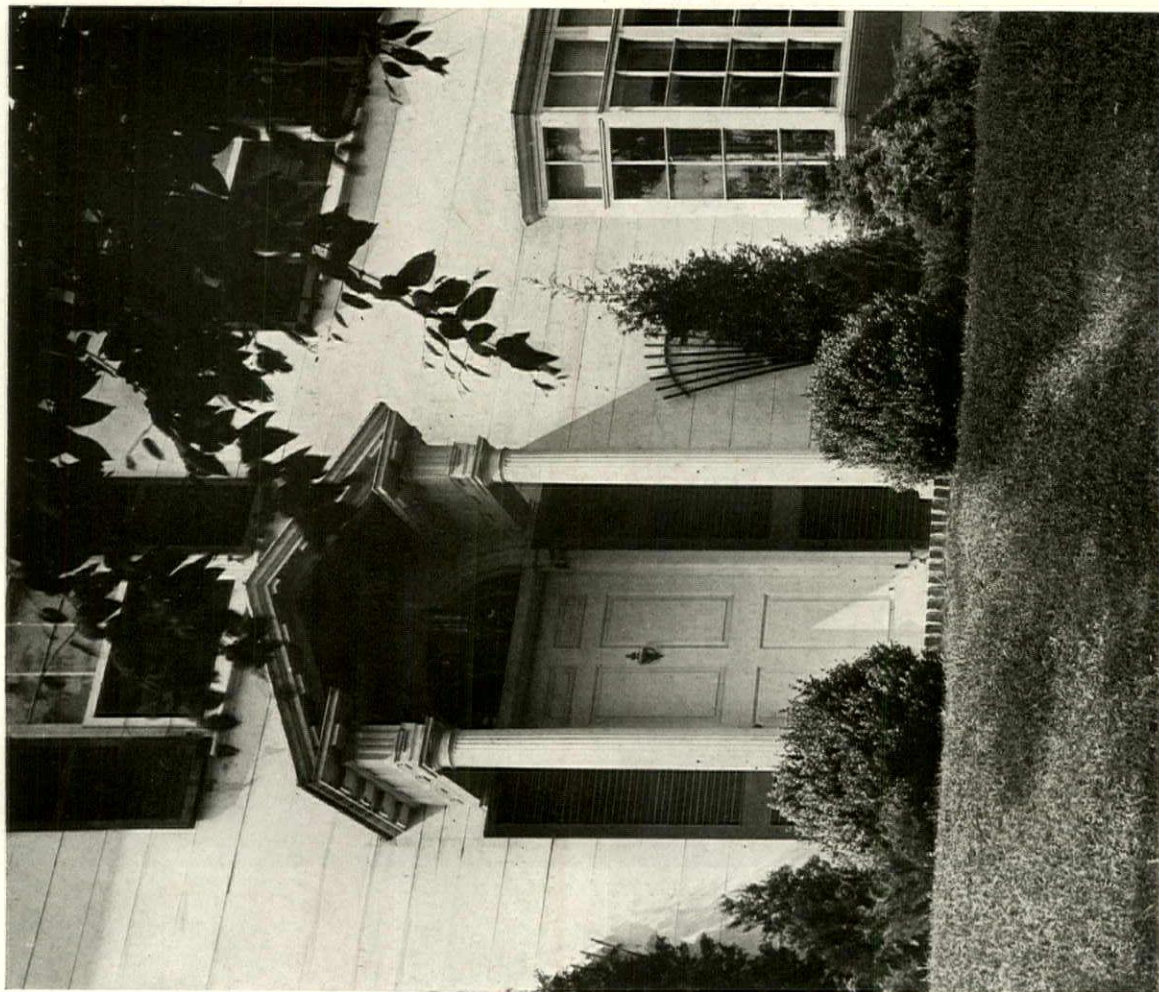
GENERAL VIEW FROM ROAD



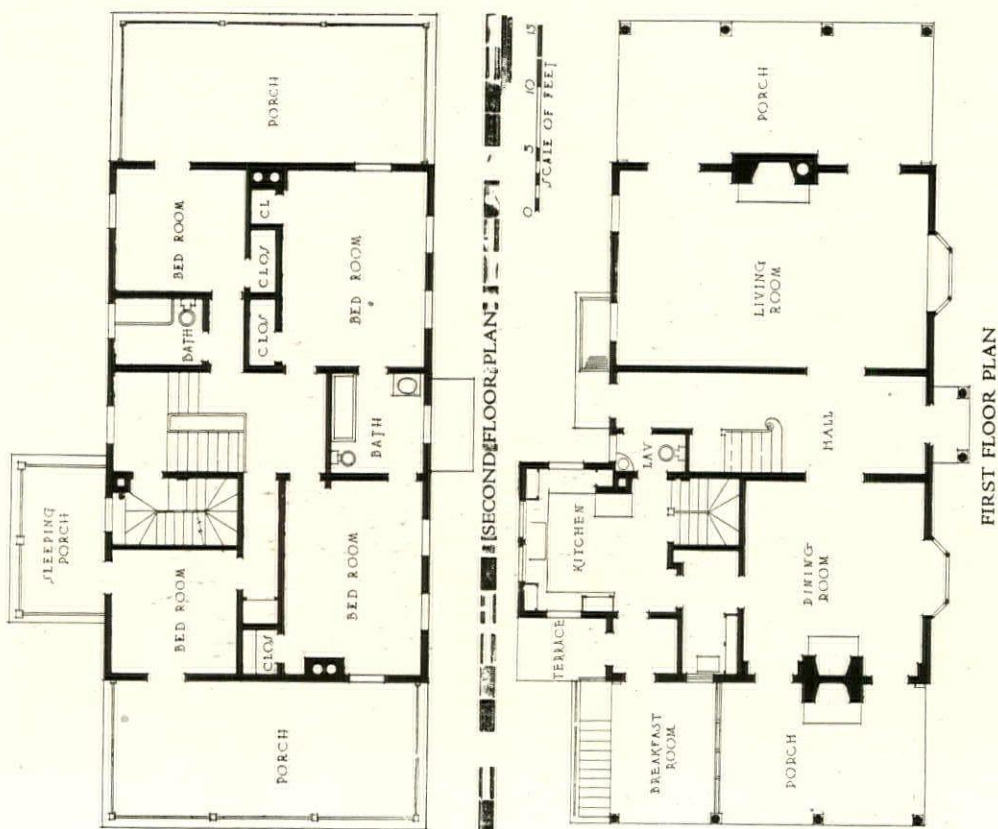
Photo by Paul J. Weber

DETAIL OF FRONT

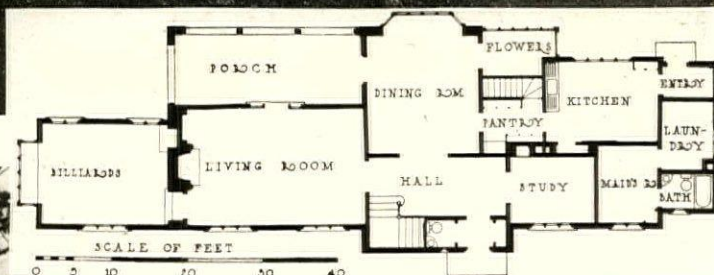
HOUSE OF EDWARD P. SCHELL, ESQ., FIELDSTON, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



DETAIL OF ENTRANCE
 Photos by John Wallace Gillies
 HOUSE OF EDWARD P. SCHELL, ESQ., FIELDSTON, N. Y.
 DWIGHT JAMES BAUM, ARCHITECT

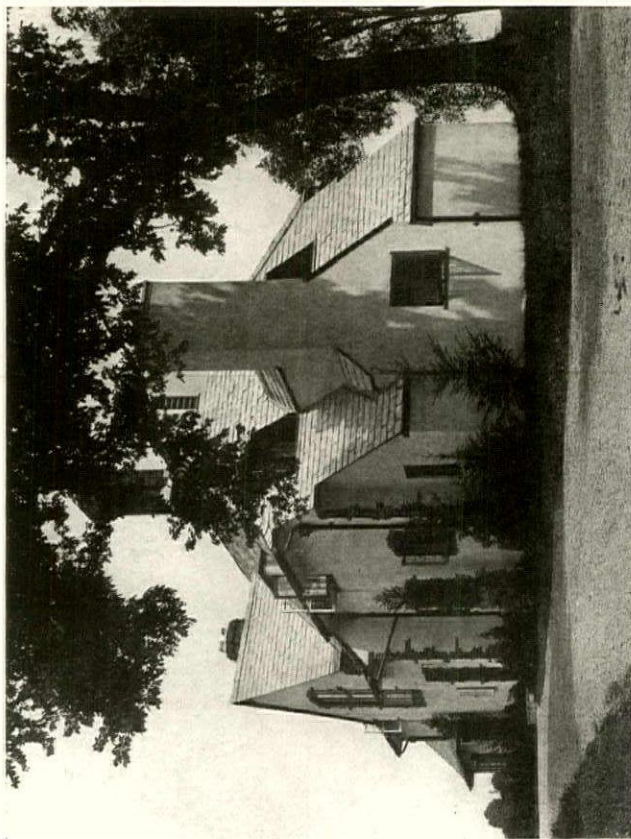


Front of white pine shiplap, laid in white lead; sides and rear of pine siding with corner boards; roof of 24-inch, hand-hewn cypress shingles, stained two shades of brown; bright yellow-green blinds. Heating by hot water, with exposed radiators. Work begun September, 1919; cost approximately 65 cents per cubic foot.



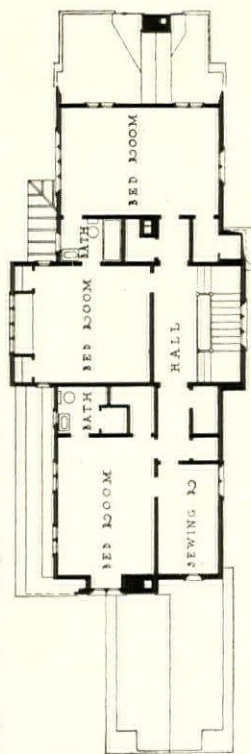
Photos by Tebb's Architectural Photo Co.

EXTERIOR VIEWS AND FIRST FLOOR PLAN
HOUSE OF W. J. GRIFFIN, ESQ., HARTSDALE, N. Y.
W. STANWOOD PHILLIPS, ARCHITECT

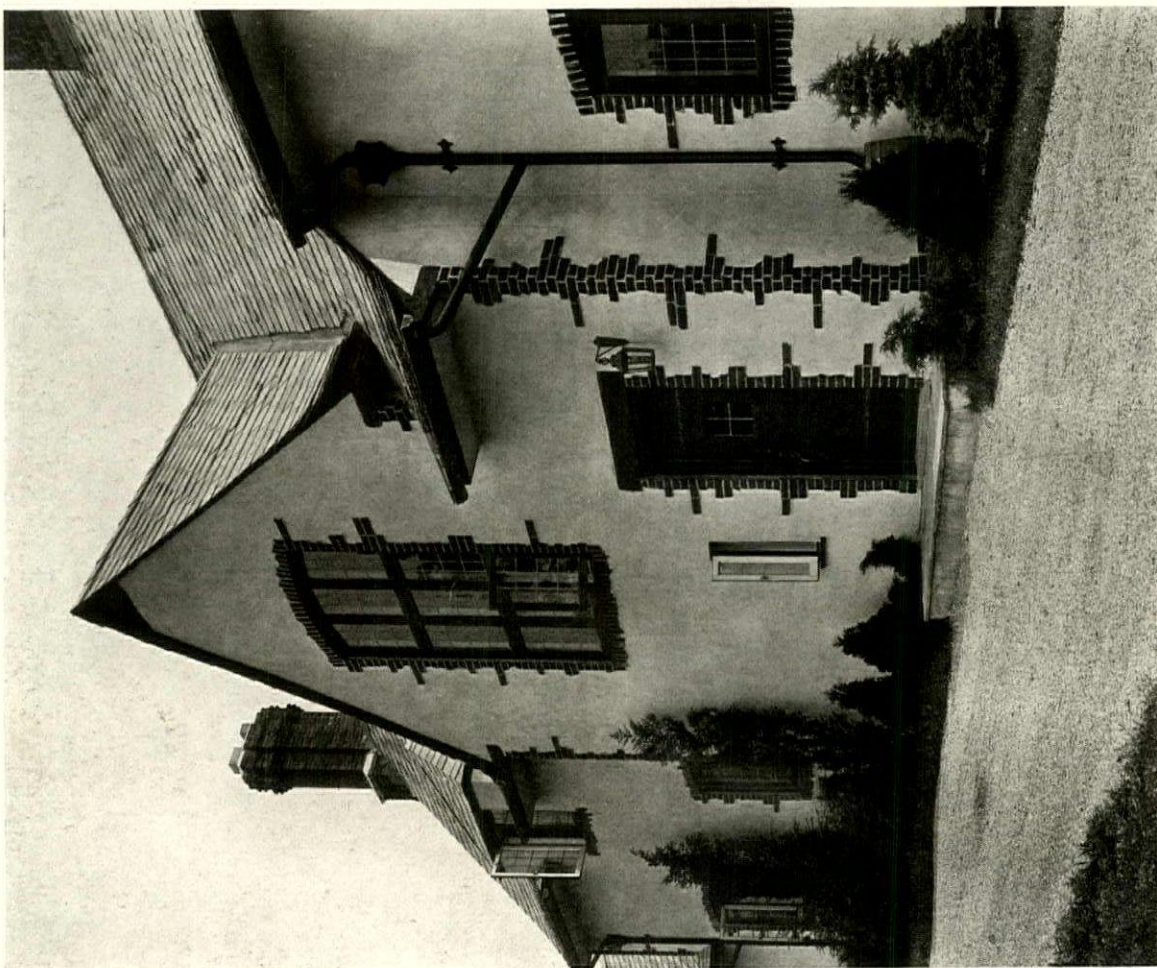


SERVICE END

BUILT on a plot of considerable acreage, it was desired here to adopt a type suggesting a low, rambling farmhouse. Walls stucco on metal lath and wood frame; roof of variegated slate of random thickness; ingenious use of brick as ornament; prevailing colors of exterior are brown and cream gray. Interior finish of whitewood detailed in early Georgian fashion; floors of oak with antique finish. Heating is by hot water. Contract let in April, 1921, at 47 cents per cubic foot.



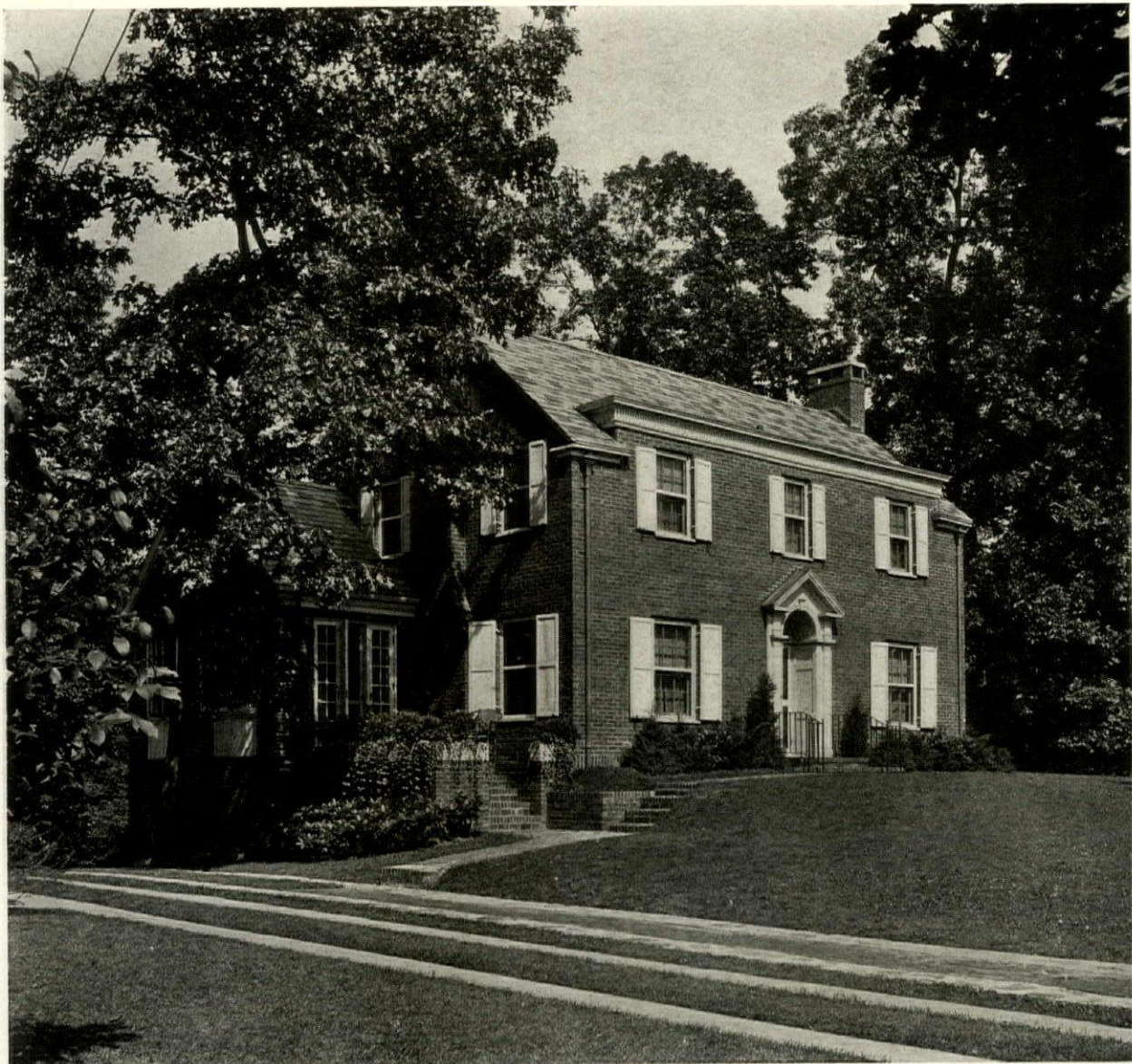
SECOND FLOOR PLAN



DETAIL OF ENTRANCE FRONT

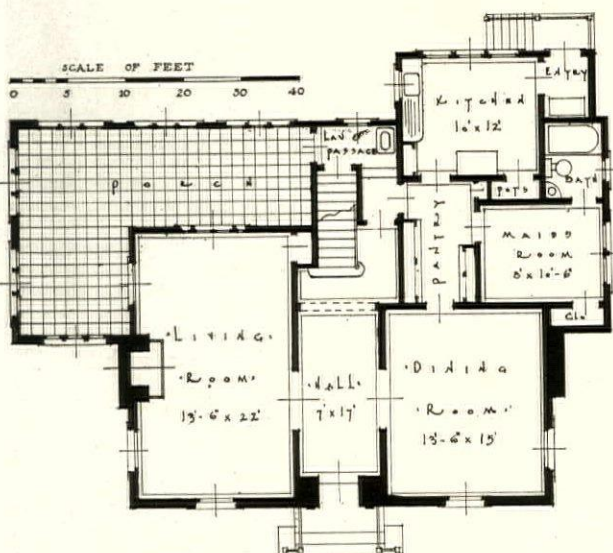
HOUSE OF W. J. GRIFFIN, ESQ., HARTSDALE, N. Y.

W. STANWOOD PHILLIPS, ARCHITECT

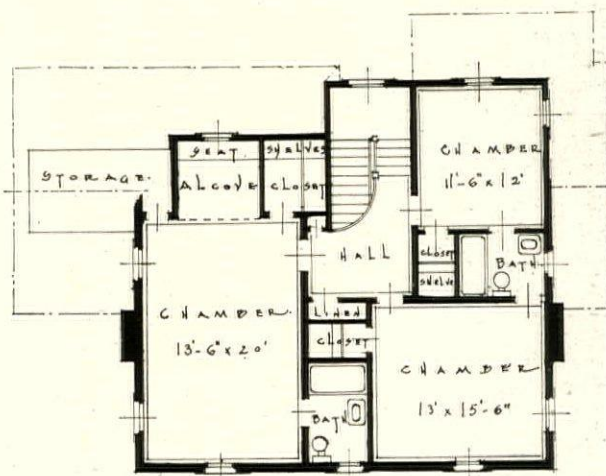


Photos by Tebbs Architectural Photo Co.

VIEW FROM THE ROAD



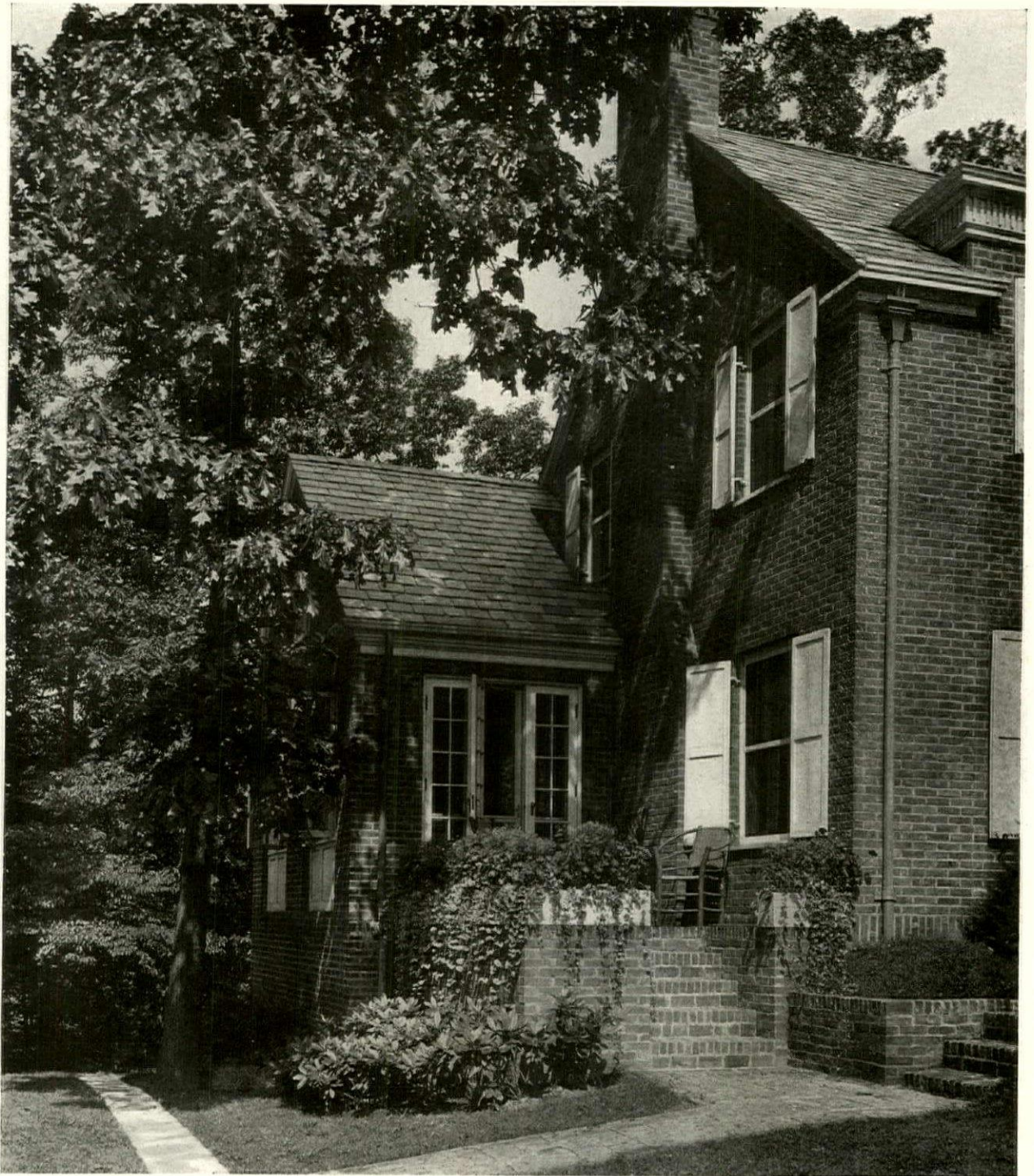
FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF W. J. SCOTT, ESQ., SCARSDALE, N. Y.

W. STANWOOD PHILLIPS, ARCHITECT



DETAIL OF ENTRANCE SIDE

HOUSE OF W. J. SCOTT, ESQ., SCARSDALE, N. Y.

W. STANWOOD PHILLIPS, ARCHITECT

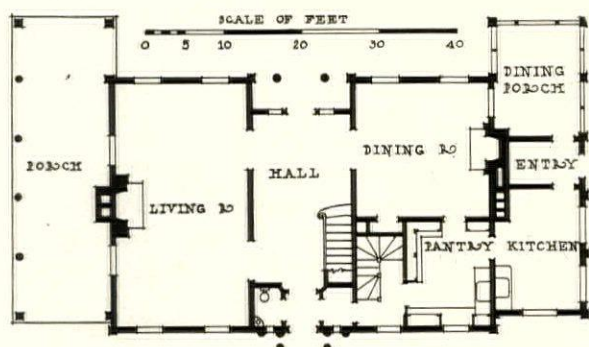
BBRICK veneer over frame construction has been used for this house, the roof being of slate of different colors, while the trim of the exterior and the shingled walls where they occur are painted white. The low platform before the main entrance as well as the steps which lead to it are of brick laid on edge, and the simple balustrade at each side of the doorway is of wrought iron painted black and trimmed with brass. The finish of the interior which is of colonial pattern is painted cream and

floors are of oak. Heating is by steam. The building contract was let in April, 1921, and the cost of the house was 42 cents per cubic foot.

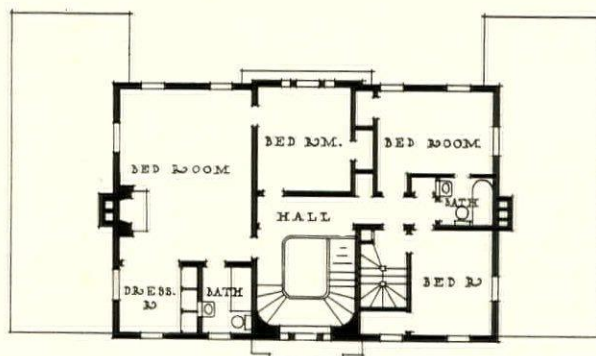
Much of the effect of space which the grounds present is due to the way in which the approach to the house has been managed. Had there been the customary straight pavement from the sidewalk to the doorway the grounds would have been cut up and would have possessed little of their present dignity of appearance.



VIEW FROM DRIVE ENTRANCE



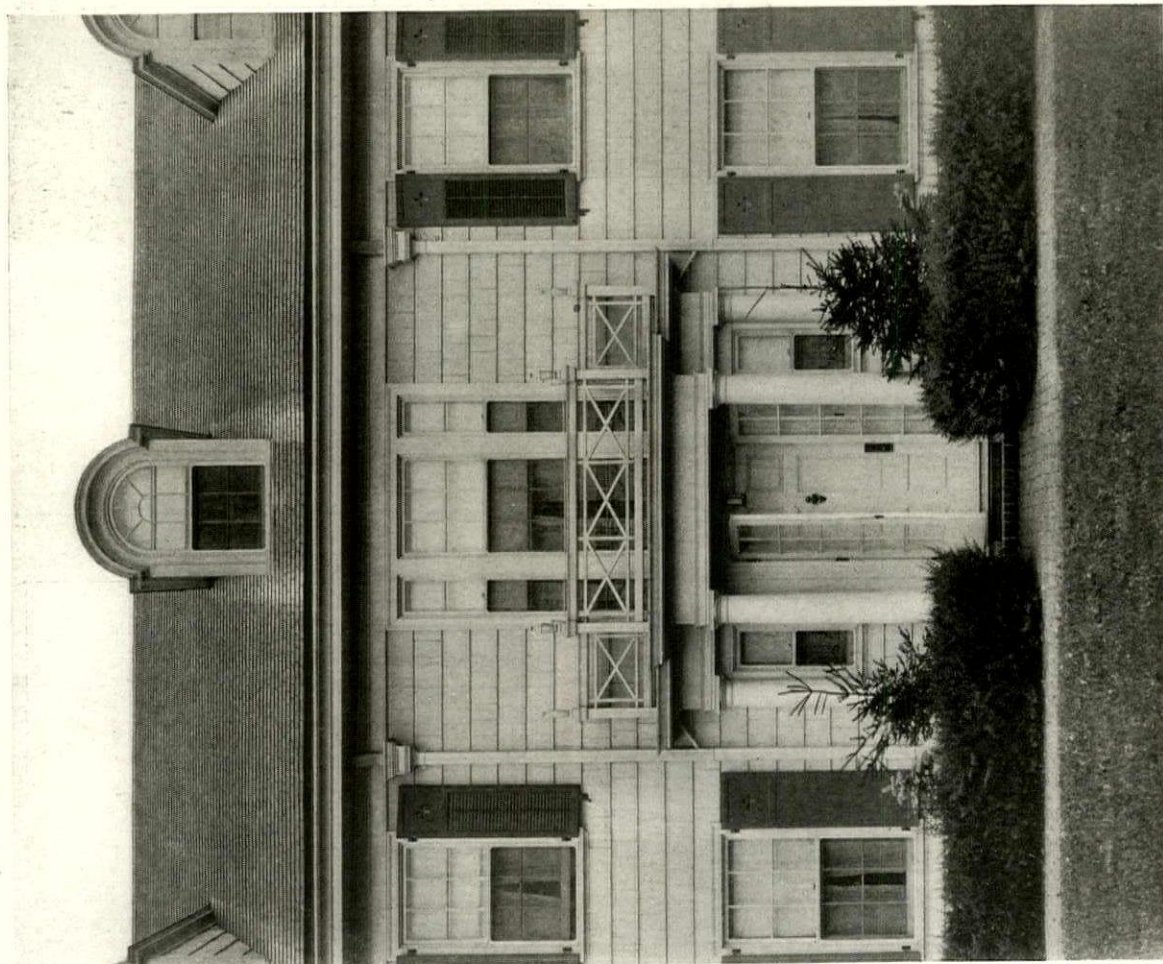
FIRST FLOOR PLAN



SECOND FLOOR PLAN

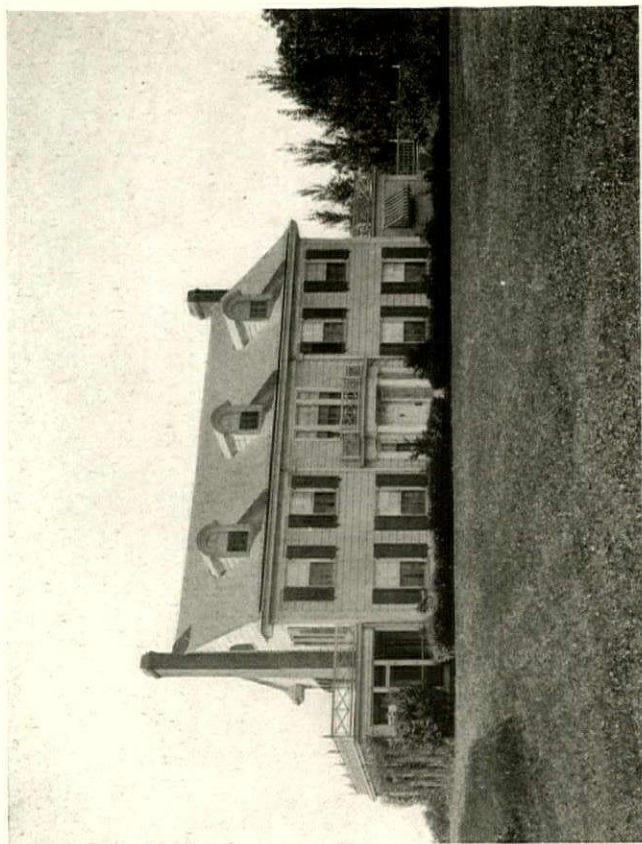
HOUSE OF F. L. FORD, ESQ., ST. JOSEPH, MO.

ECKEL & ALDRICH, ARCHITECTS



DETAIL OF ENTRANCE

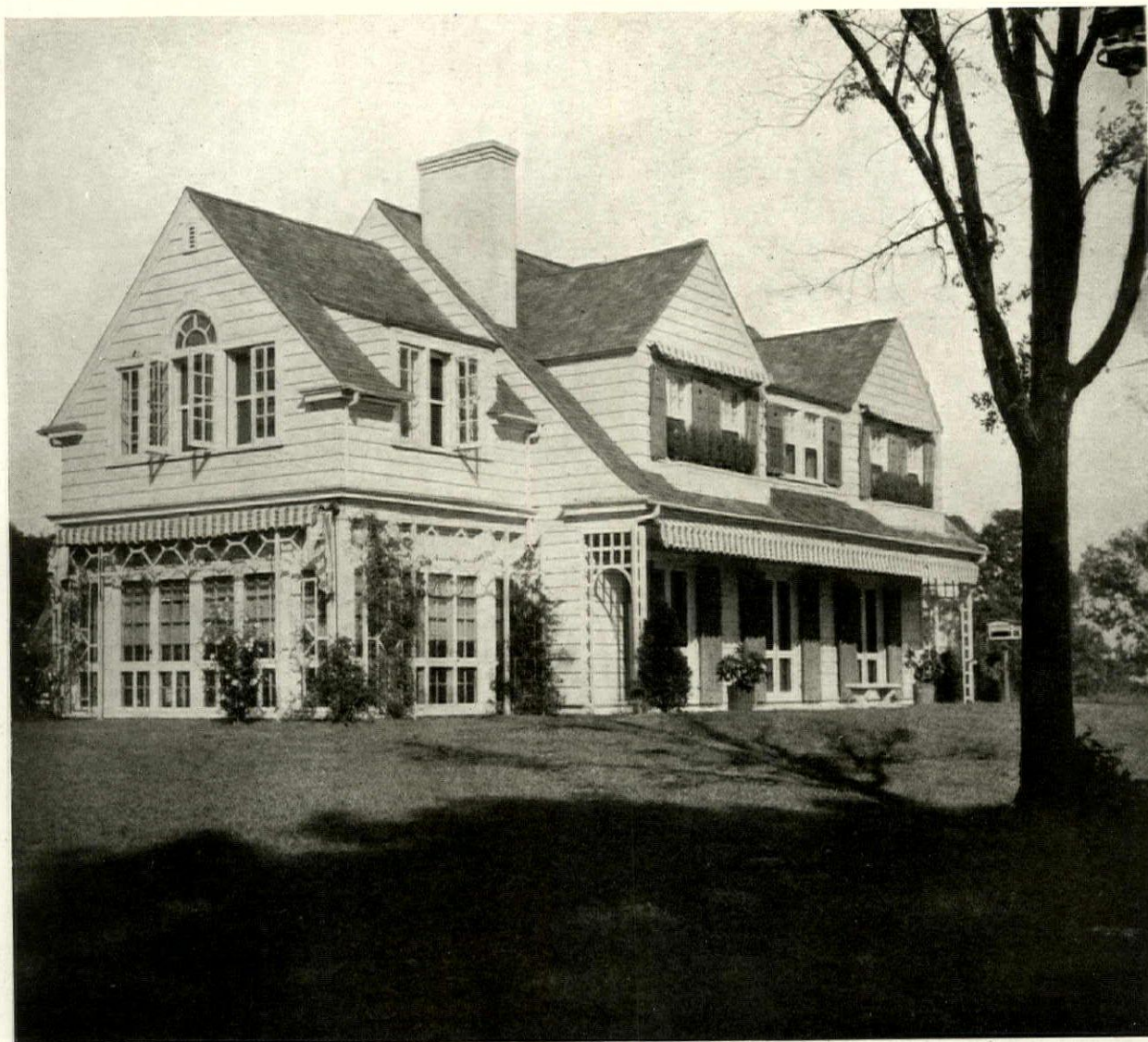
HOUSE OF F. L. FORD, ESQ., ST. JOSEPH, MO.
ECKEL & ALDRICH, ARCHITECTS



VIEW FROM LAWN

SPECIALLY sawn cedar shingles 24 inches long and finished in white cover the walls of this house, the cedar shingles upon the roof being stained a weathered silver gray; blinds are bronze green. The interior finish throughout the house is of clear birch. Floors in living room, dining room, stair hall and stair landings are of quarter sawed oak; other floors in the first and all in the second story are of edge or comb grain quarter sawed yellow pine. The house is equipped with furnace heat. Contract was let in 1915, and the cost of the building was 24 cents per cubic foot.

The architects of the house were also given charge of the planning and laying out of the grounds; thus the house and its surroundings were from the first regarded as constituting one complete work, and each was developed with an eye for the appearance and dignity of the place as a whole. The planting has been done with a view to increasing the apparent size of the estate and to creating privacy by screening neighboring buildings.

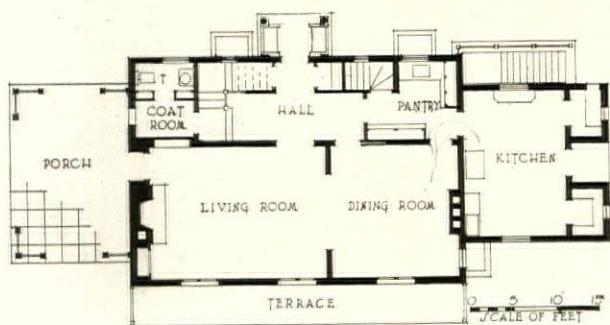


HOUSE OF STUART STICKNEY, ESQ., ST. LOUIS, MO.

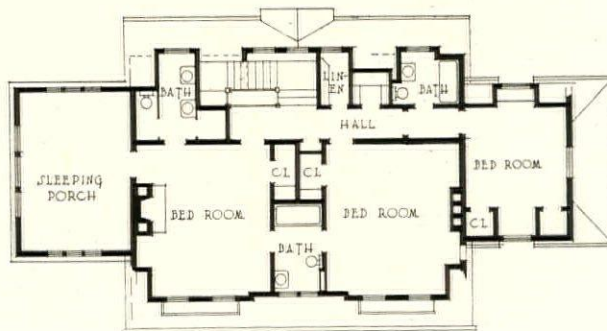
LA BEAUME & KLEIN, ARCHITECTS

HERE the outer walls are covered with drop siding finished in white, while the roof is covered with cypress shingles which have been stained in two tones, and window blinds where they are used are painted green. Birch has been used for interior trim and the floors are of oak excepting in the few rooms where tile has been used for flooring. Heat is supplied from a hot air furnace. For the

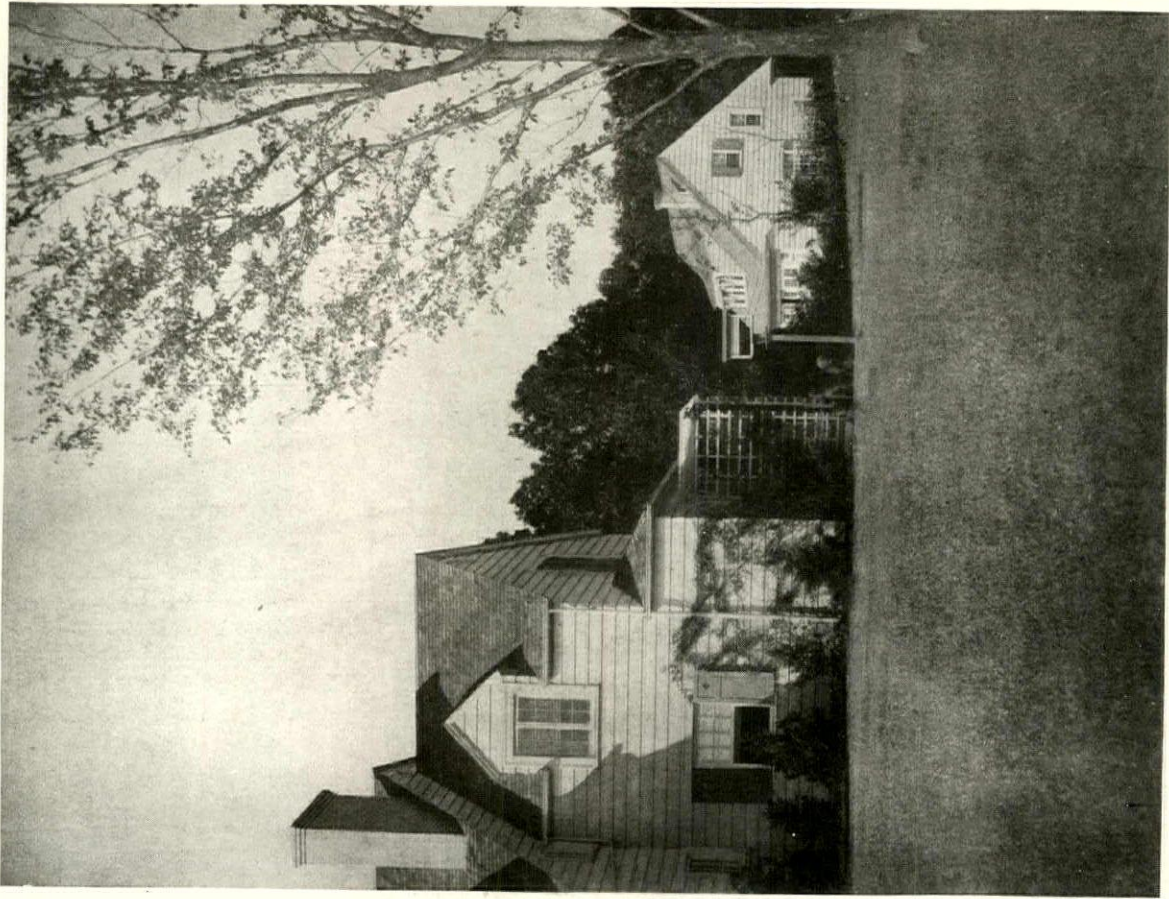
sleeping porch which occupies the space above the veranda at one end of the house use has been made of casement windows which are particularly appropriate when it is desirable to open all the available window space; such windows do not interfere with the use of screens which are arranged inside like double hung windows. The cost was 55 cents per cubic foot, the building contract let during 1920.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



SERVICE WING



DETAIL OF ENTRANCE SIDE

HOUSE OF STUART STICKNEY, ESQ., ST. LOUIS
LA BEAUME & KLEIN, ARCHITECTS

Planting as a Practical Factor in Domestic Architecture

By C. STANLEY TAYLOR

THE field of better class residential architecture offers a most interesting opportunity for practical analysis of the artistic and business factors involved, as well as in relation to the advancement of structural science bearing importantly upon modern domestic architecture.

It may be said that the average residential project involves three types of professional service and advice, which if properly correlated insure highly satisfactory results from the viewpoint of the owner and future tenant of the dwelling and grounds in question. These three forms of professional service include architecture, interior decoration, and



Oak Gate in Hedge Opening
Garden of Mrs. John Nicholas Brown, Newport
Harold Hill Blossom, Landscape Architect

landscape architecture. Of the three, the subject of the proper development and planting of the land has received less detailed and serious consideration, not only by the owner but also by the architect. It is interesting to note, however, that this condition is rapidly changing. As never before, the architect is realizing that his interest and service should not be confined to the designing of the buildings, but that the decorating and furnishing of the house and the development of the surrounding land to complete the picture contribute vitally to the complete realization of the plan which he has conceived and wishes to carry out.

In previous issues of THE



Garden of Mr. and Mrs. Bertram H. Borden
Marion Coffin, Landscape Architect
Perennial borders either side of grass path on axis with house



Garden of Mrs. John Nicholas Brown, Newport
Ascending spikes of bloom contrast pleasantly with the heavy mass of the hedge; first season



Garden at Wenham, Mass.
Stone retaining walls, steps and flag paved paths at intersection of three levels



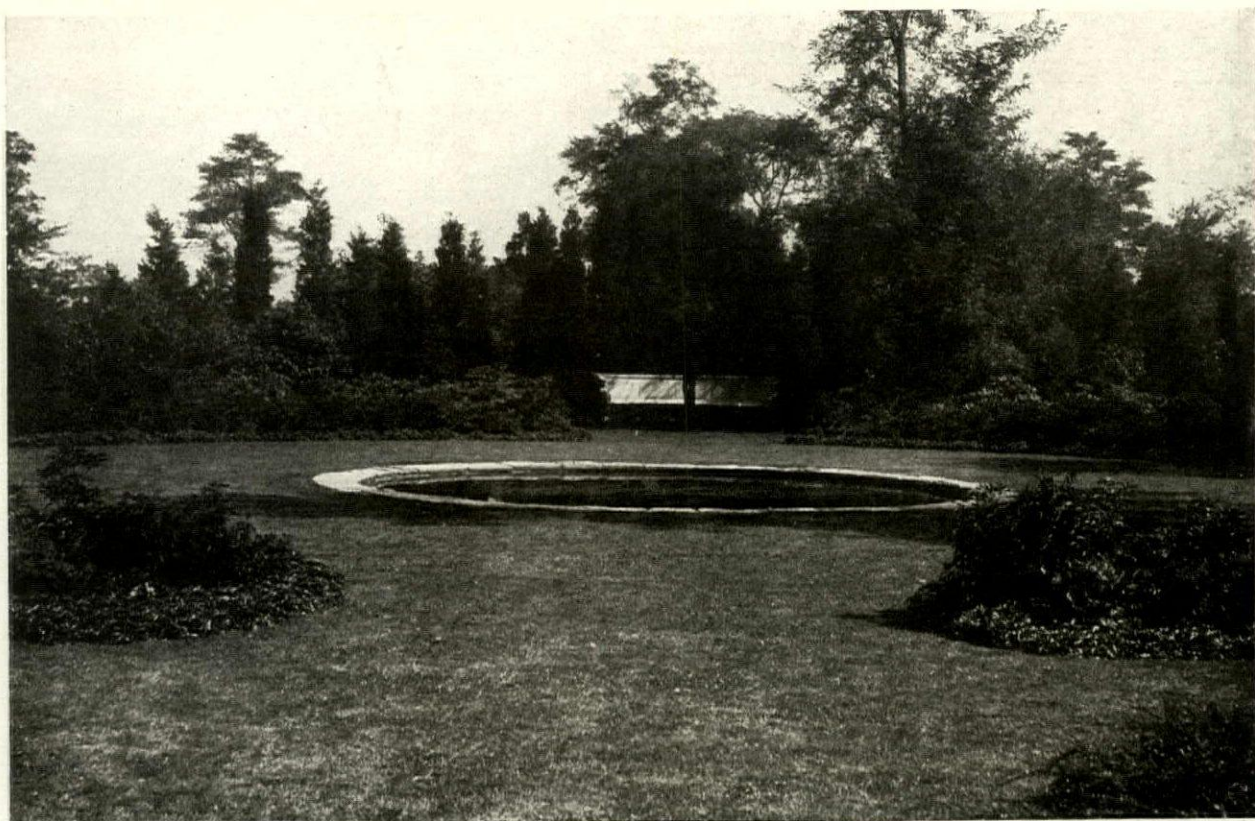
Stone Steps and Wall, Garden of Mrs. John Nicholas Brown, Newport
A garden view in November showing the importance of architectural features when foliage is failing
Harold Hill Blossom, Landscape Architect

ARCHITECTURAL FORUM editorial consideration has been given to the element of interior decoration, not only as to the artistic factors involved but also covering practical points of professional relationships and commercial conditions in this field. Unquestionably there are architects well fitted to act as interior decorators and as landscape architects. Generally speaking this is not the case, and the most successful results are obtained through professional co-operation between architects, interior decorators, and landscape architects in the interest of the client.

Architects are rarely given the opportunity of understanding fully the scope and responsibility of the services of good landscape architects, or for that matter of realizing fully the importance of well developed and correctly planted residential sites which intrinsically and aesthetically create increased values for the owners. From the architectural designer's viewpoint perhaps too little consideration has been given in the past to the possibilities of carefully considered landscaping. In fact the average architect should know much more than he does about the ultimate effects obtainable by the judicious use of trees, shrubs and other forms of planting. Every architect shows at least an unconscious desire to employ the medium of landscaping, particularly in residential design. This is shown by the fact that the final touches to most perspective sketches are given in the form of trees and shrubs indicated in pleasing mass and proportion, softening harsh lines, stressing points of architectural beauty, and screening some of the utilitarian features.

The architect primarily deals with static materials, such as brick, stone and wood. He realizes his design in complete form when the contractor leaves the finished project. The landscape designer manipulates dynamic materials,—

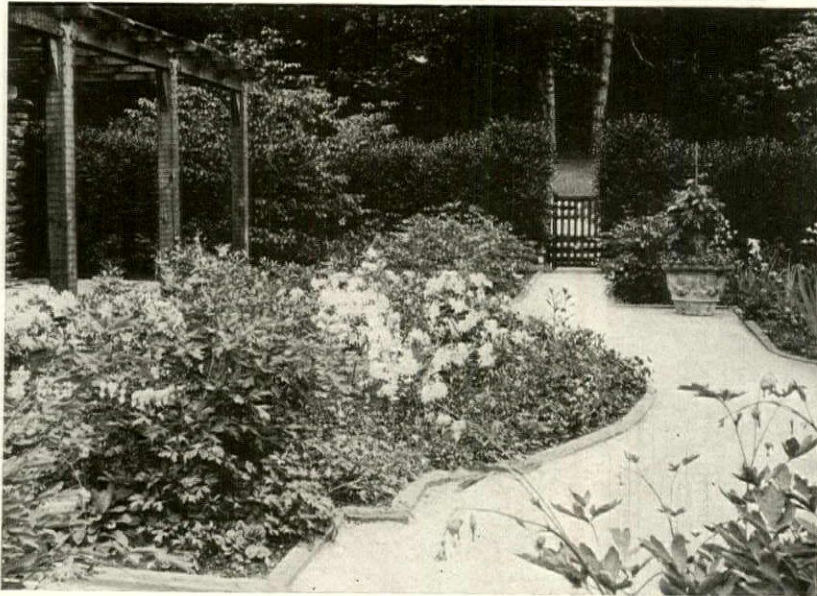
live elements which are variable with the seasons and the years. He must interpret growth and color change, and allow even for destruction, where the architect considers only the mellowing of age. It may be seen, therefore, that landscape design is a distinct field, and whether this work is undertaken by the architect or by a landscape designer brought in on his recommendation, the important consideration is that the methods of procedure shall be correct. In order to indicate the detailed responsibility involved in such a project there are presented on other pages the typical problems and solutions concerned in the development of a specific project of



CIRCULAR POOL ENCLOSED BY MASS PLANTING
GARDEN OF MR. AND MRS. FREDERICK FRELINGHUYSEN
MARION COFFIN, LANDSCAPE ARCHITECT



INFORMAL FLOWER GARDEN AND MASS PLANTING ON SLOPING GROUND
GARDEN OF MRS. DANIEL POMEROY
RUTH DEAN, LANDSCAPE ARCHITECT



Garden of Mrs. John Nicholas Brown, Newport
Harold Hill Blossom, Landscape Architect

View during first season showing effect that can be secured by using large material

this nature, a country estate, the property of Myron C. Taylor at Matinecock, New York.

Meanwhile there are several important considerations and deductions which are indicated as of direct interest to the architect. One of the important considerations is that of the unending variety of form, color and texture available in planting through the resources of modern nursery service. How simple and satisfactory it is to place a few large trees at the correct points in the perspective sketch of a proposed residence, and yet how few architects realize that almost overnight this sketch may be made a reality—that trees of six, eight or ten inches in caliper dimensions may be purchased at reasonable prices, shipped and planted anywhere! It even becomes possible to extend the period influence of the architectural design to the type of planting selected. Trees and shrubs possess mass, proportion and texture as well as color that we unconsciously associate with definite geographical divisions. They may be selected to emphasize colonial, Georgian, Spanish and other period dwelling types. To many an architect this consideration should open up a fascinating avenue of study and applied knowledge.

The question of real estate value enters as a practical consideration on the part of the owner. There is no question but that good architectural design and good planning add materially to the sales value of a dwelling. Similarly, good landscaping adds not only its direct

quota to the market valuation of residential property but facilitates selling when the property is placed on the market. Real estate brokers are familiar with the element of "impression" value in selling residential property. Many specific instances might be noted where actual sales have proved that good architecture and good landscaping add more than the total cost of professional services to the market value of the property. Good planting is less a luxury than it is a practical investment, paying double dividends in the form of increased property values and a greater measure of enjoyment and interest.

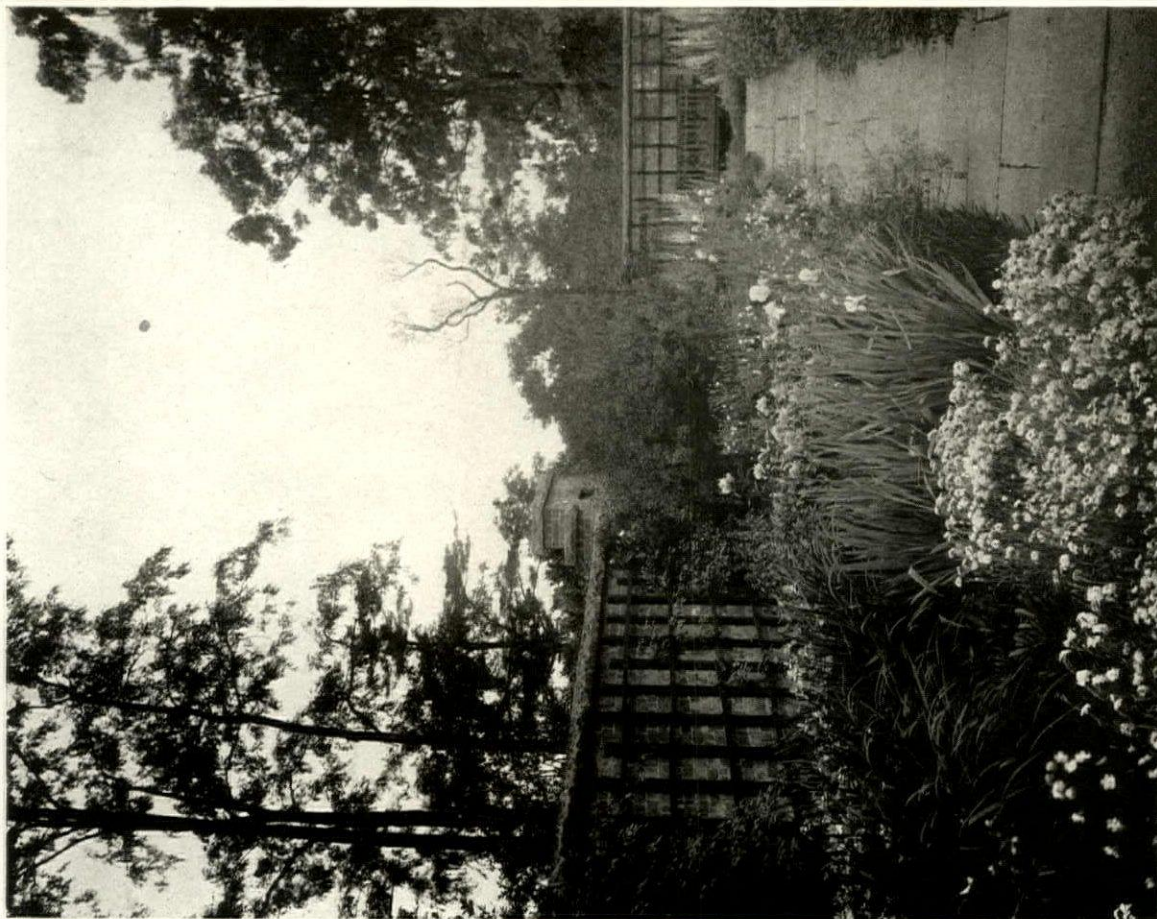
The resources of the landscape architect extend beyond garden design and screening unsightly views; he is able to increase the apparent size of an estate, for just as the architect sometimes employs various means for enlarging what seem to be the dimensions of a building or a room, the landscape architect by a judicious use of various levels, of trees and planting in various forms, of walls and terraces is able to perform miracles which add materially to the value of the property. The extent to which this can be done is not always realized until a particularly interesting solution of such a problem is seen, but there are many instances where small areas have been made to appear vastly larger by careful work upon the part of a landscape architect.

The relation between architecture and its landscape setting is extremely important if the building

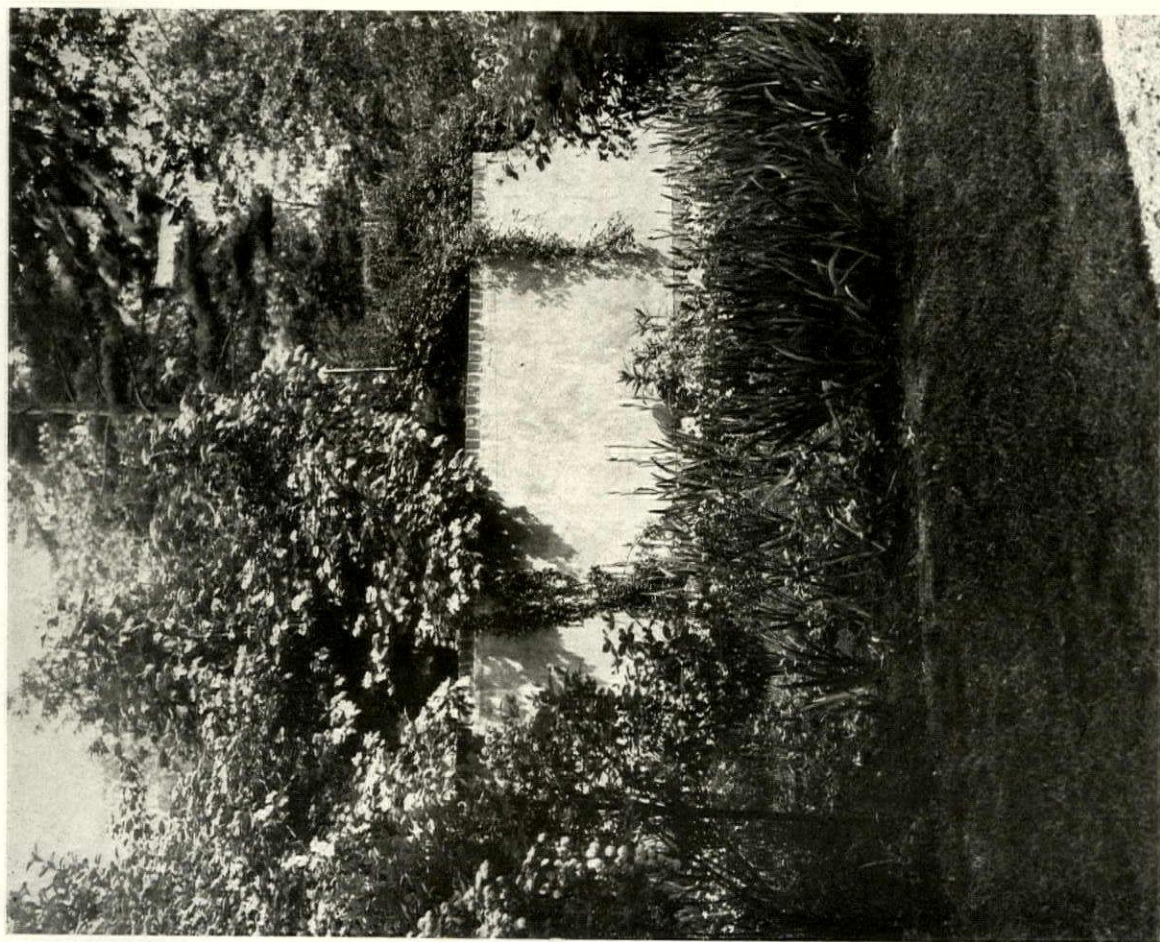


Flower bordered flag path

Garden of Mr. and Mrs. Arthur T. Murray, Springfield, Mass.
View taken during the second season of growth



FLAG PAVED WALK IN ENCLOSED GARDEN
BEATRIX FARRAND, LANDSCAPE ARCHITECT



CONTRAST OF STUCCO WALL AND FOLIAGE IN GARDEN OF JAMES C. BRADY
RUTH DEAN, LANDSCAPE ARCHITECT



A small garage pleasantly masked with trees and shrubs
Estate of Theodore E. Jewell, Esq., Newton, Mass.
Ralph C. Henry, Architect

is to be seen at its best. The effect of a wall is immeasurably heightened by the play of light and shade cast by foliage. Even the proportions of a building may be improved by intelligent disposition of planting to correct architectural shortcomings.

From the architect's viewpoint there is much to be gained through a broader understanding of this subject. A closer association between the professions of architecture and landscape architecture is highly desirable and promises mutual benefits which must develop from a sympathetic relationship toward a common end,—the creation of beauty.

There is another phase of this subject which we cannot pass over without brief and pointed consideration. Can the architect and the landscape architect work together in harmony? From time to time there are evidences of professional jealousy and real or fancied encroachments of professional service. Broad experience is proving that this condition is unnecessary, and that it is usually the result of misunderstanding and failure of mutual appreciation.

Each has much to learn from the other, much of direct and actual benefit to the client, and real strength lies in a fairly allocated measure of professional co-operation in these interesting fields.



Garage, Potting House and Greenhouse in Early Eighteenth Century Manner
Estate in Huntingdon Valley, Pa.
Carl A. Ziegler, Architect

Landscape Design for the Modern Country House

By ALFRED GEIFFERT, JR., F.A.S.L.A.

EVEN as the architect confronts the problem of designing a dwelling conforming to certain expressed requirements of the client and consistent with good architectural practice and structural integrity, so the landscape designer must meet a dual requirement. He must so dispose the area involved as to afford all the required conveniences and necessities, arranged in reasonable juxtaposition and harmony of aspect with the whole and embellished to afford beauty. He calls on nature to aid in the accomplishment of his purposes. He deals in trees and shrubs and other variables, uncertain and subject to many hazards. But even as materialistic and utilitarian considerations of mechanical equipment, of space arrangement and of service, form the skeletons and nerve systems of buildings which constitute architectural works, so it is only upon a basis of sound engineering judgment and scientific study that a design may be built up for the ultimate creation of controlled natural beauty and harmony.

Here will be found a brief, illustrated description of the landscape development and planting of the Myron C. Taylor estate which will serve to describe the various steps required of the landscape designer. In approaching a problem of this nature the first consideration is the assembling of survey data. By this is meant not only the topographical survey, but also data regarding other basic considerations and controlling factors, such as the requirements of the client, embodying the number and sizes of the buildings, the character of the neighborhood, and the directions in which lie the most important views, both desirable and undesirable. The topographical sur-

IN order to demonstrate the detailed considerations involved in properly landscaping a residential property, the development of a specific example has been selected, the estate of Myron C. Taylor, Esq., at Matinecock, New York, of which Richardson, Barott & Richardson are architects, and Vitale, Brinckerhoff & Geiffert the landscape architects.

Sufficient time has elapsed to allow the development of the complete design.—THE EDITOR.



(G) Main Entrance to Estate of Myron C. Taylor, Esq.

Vitale, Brinckerhoff & Geiffert, Landscape Architects

vey itself should include data regarding: levels, indicated by means of 1-foot contours and supplementary figures; locations of all structures, roads and walks, outlines of tree and shrub masses, and accurate locations of all isolated and the more important trees within the woodlands, with notes as to names and sizes; all water features, such as springs, streams or still water within and adjacent to the confines of the property; existing utilities, including water supply, drainage, electric lighting and sewage. All of this data should be assembled in graphic form together with photographs taken at strategic points on the property and its surroundings.

With the assemblage of such data it is possible to proceed with the studies for the layout intelligently and with a fair degree of assurance. The project should be studied not only on plans but also by means of sketches graphically rendered to test out and prove the imaginary pictures which are in the mind of the designer, but which cannot be adequately presented by

means of plans alone, however well they are prepared.

Having consolidated in this manner the fundamentals of the layout, the house and the garage were in this instance tentatively staked out on the ground and the correctness of their placing finally tested. The other requirements stipulated were the locations of the flower garden, tennis courts and orchard, and any other features the topography of the property might suggest to further enhance its beauty, with of course the necessary roads and paths making the features accessible. With the house and the garage located, the road system was the next problem at hand. It was solved by having two units, a



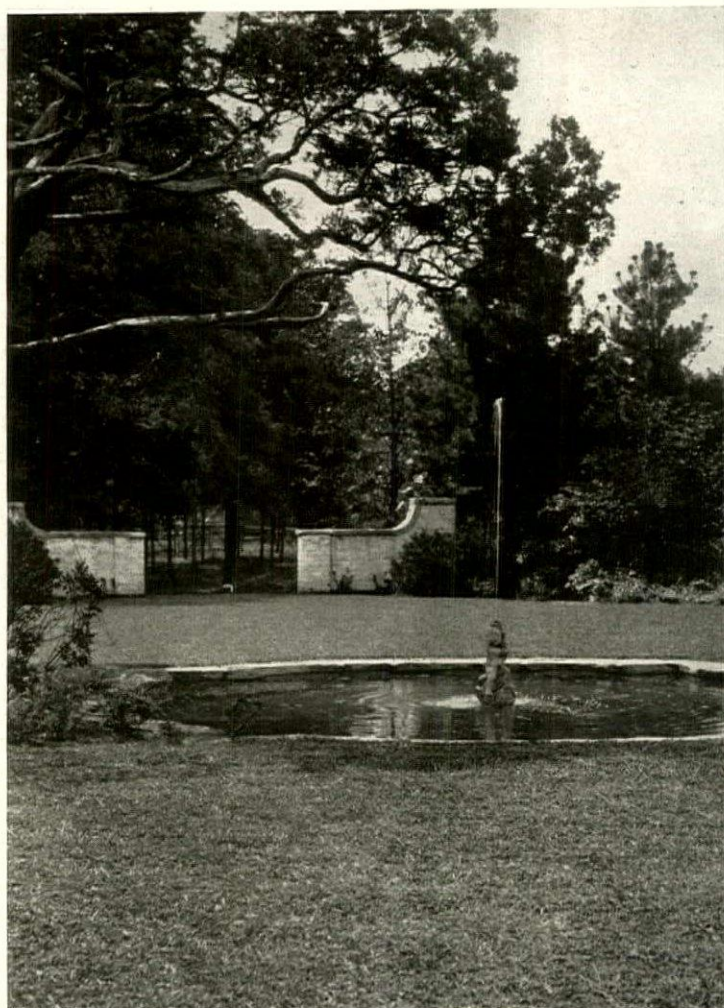
Transportation and Setting of Large Trees on Myron C. Taylor Estate

private and a service approach, each with a separate entrance. At first it was questioned whether it was advisable to have the private road parallel the highway, as shown on the general plan, because of their proximity, but by the planting of heavy masses of trees and shrubs the desired visual separation was obtained. The most obvious solution of this entrance road problem was, of course, to approach the house directly from the highway over the shortest route.

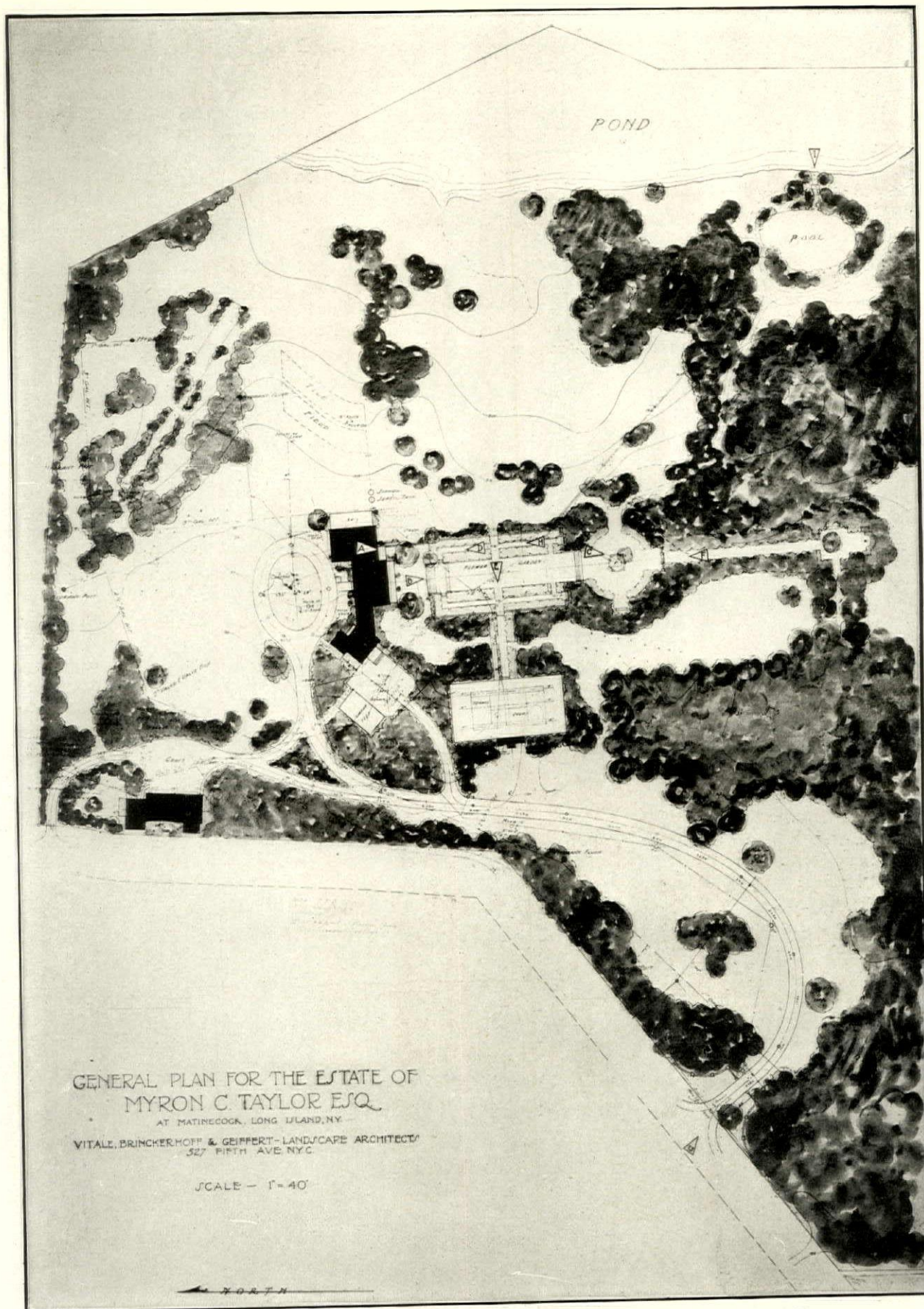
This however would quite evidently destroy the element of privacy, the preservation of which was very necessary in the solution of this problem. The entrance therefore was placed at a point farther south on the highway, and the location of the roadway so devised as to lead toward the house in a reasonably direct and natural manner. This made possible the control of certain views to be seen as one approaches the house, views which are charming in effect and suggest the general atmosphere and character of the place, quite desirable whenever such control and indication are possible in developing a country estate.

In studying the immediate surroundings of the house site the existing conditions to a large extent directed the disposal and form of the features adopted. To the east of the house a broad meadow extended to the pond, with an interesting view of a stone bridge separating the pond from the bay beyond. As this was the only distant, as well as the only water view, the intervening area was developed into a lawn with no obstructions of any kind, in fact, several trees were removed to improve the view. To the south the ground dropped gradually to a level about 7 feet below the first floor of the house, then rose again to a little mound having a locust grove upon it. This topographical condition presented an ideal situation for a terrace at the house, with a walled garden in the hollow, leading up by means of steps at the southern end to a circular evergreen garden, backed by the locust grove.

The location of the tennis court was in the same way determined by a level area to the west of the flower garden and connected with it by a stepping stone walk, and terminated by a lattice structure at the west side of the court, so placed as to give shelter from the sun's rays and also to afford a point of observation. In the center of the structure an arch was constructed to frame the view across the court and garden to the pond beyond. A delightful view



(C) View in Circular Garden Showing Humanizing Effect of Bringing an Old Cedar Tree into the Picture



GENERAL PLAN OF ESTATE OF MYRON C. TAYLOR, ESQ., MATINECOCK, N. Y.

The letters enclosed in triangles indicate positions from which photographs bearing corresponding letters and illustrating the text were taken

VITALE, BRINCKERHOFF & GIEFFERT, LANDSCAPE ARCHITECTS

is thus provided from the road as one walks or drives by, a view which adds much to the estate.

To the west, this being the direction of the service wing of the house, were located the service court and drying yard, well screened from the areas beyond by planting. On the north the land sloped very gradually to the northern boundary of the property. This area was developed as a circular lawn and enclosed by means of heavy planting. The area to the east of the entrance court was unobstructed by planting, and was the meeting place of the north and east lawns. This made possible a splendid view of the bridge and vista as one approaches the front of the house. The remainder of the property was planted with groups of trees and shrubs in a naturalistic way, and at two points interest was centered by developing existing water features.

Now began the making of the working drawings, first the grading plans and those of the road system, with its profiles and cross sections; then followed plans of the water system showing the location of the well, the directions and sizes of pipes with their valves and outlets, the lighting system from the highway, with light standards along the road at intervals to the house and garage, the sewage

disposal field, and the drainage system designed to take the rainwater from the house and garden areas to the pond beyond. Finally came the construction plans for the terrace walls, garden walls, steps, circular garden pool, tennis court and shelter, entrance gates, etc. Page 145 shows the working plan for the area about the house.

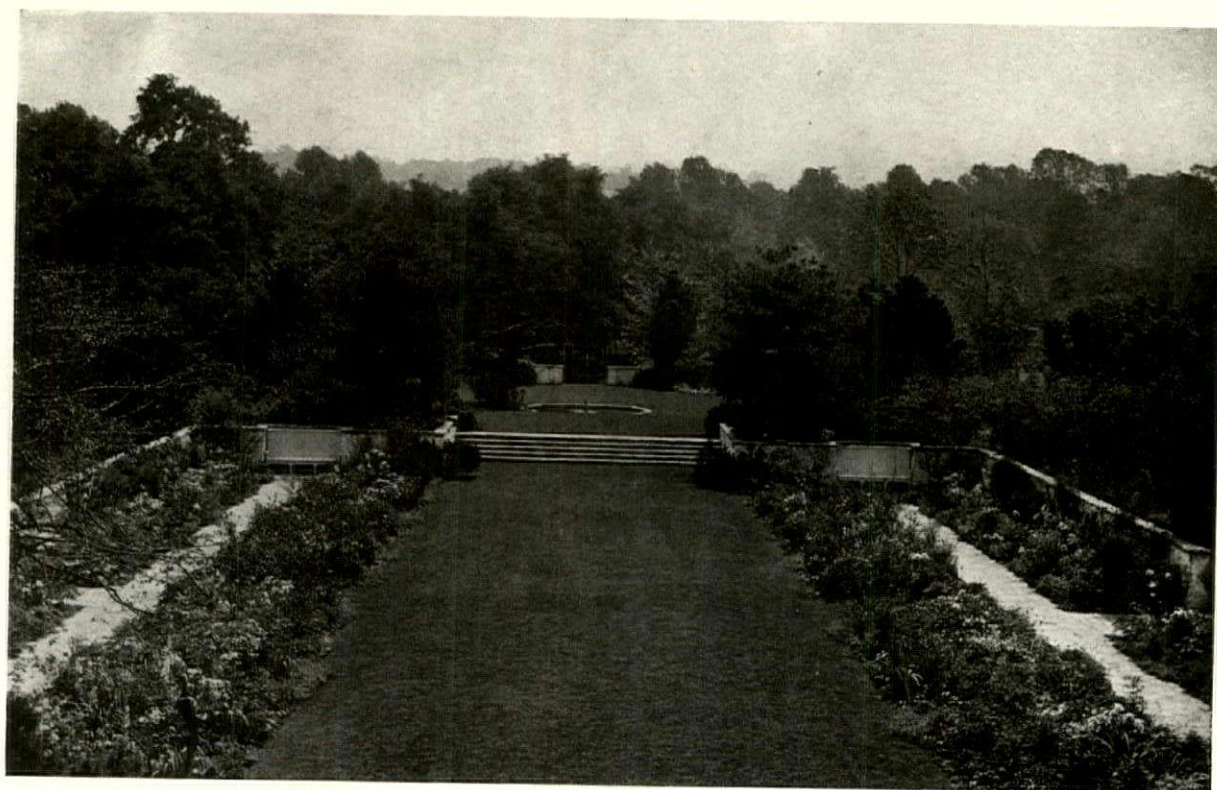
The planting plans were made after careful study of existing vegetation on the grounds, and the principle of enhancing the value of what already existed by adding sparingly was followed. It should be noted that comparatively few varieties of shrubs and trees were used and that these were largely of native material. The planting on the property might be divided thus: (a) naturalistic planting of a park-like nature, for general effect; (b) screens and enclosures of gardens and utilitarian units; (c) intimate planting of flowers and shrubs in the gardens

and about the house. As to evergreens and deciduous plants, about half and half were used. This insures a pleasing effect throughout the year. The planting plans of a work of this nature show by outlines the number and sizes of plants to be used in specific places. The name of the plant is given within the outline.

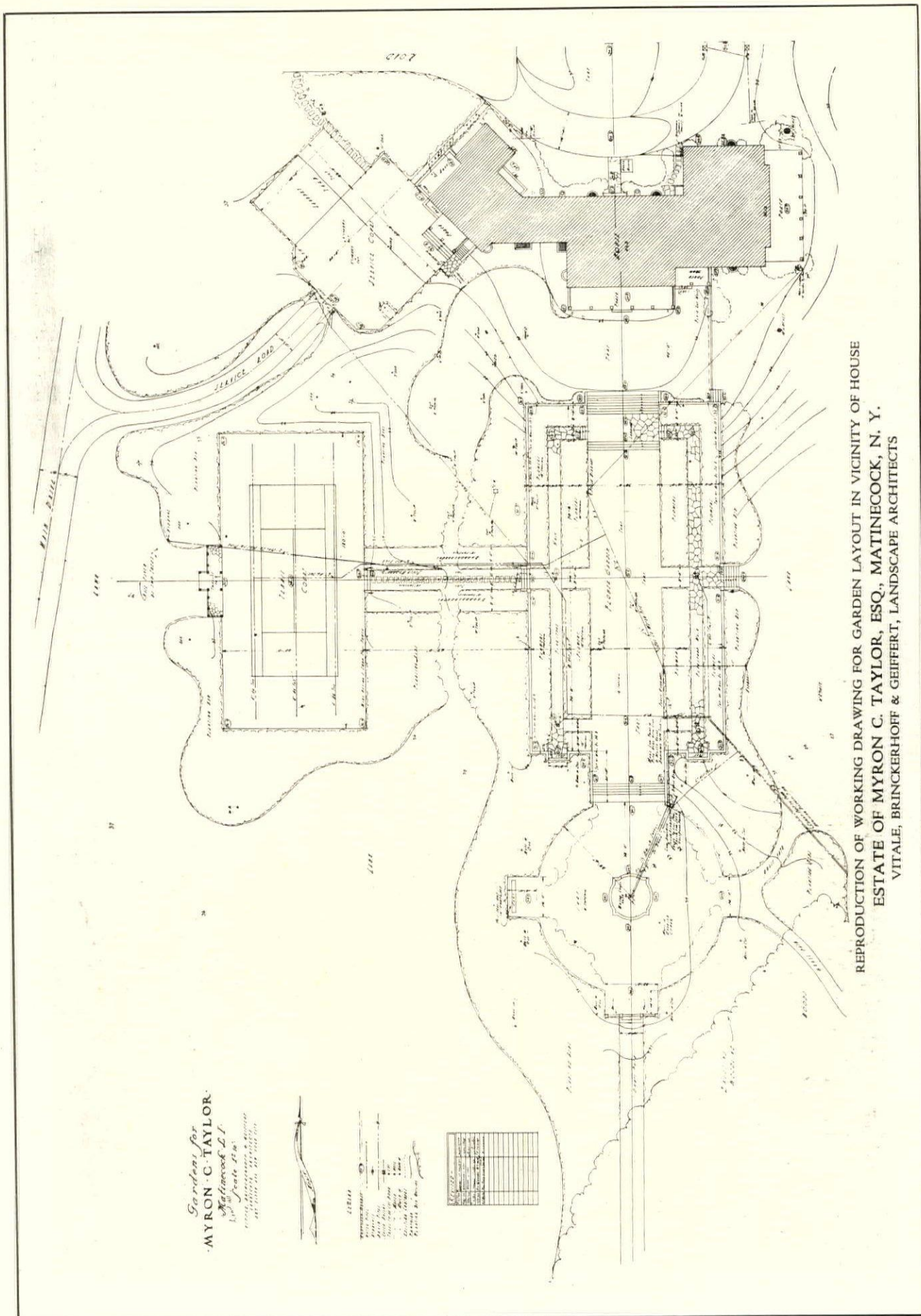
A separate plan was prepared for the flower



(B) Garden Site under Construction



(B) View of Garden from the House the Season after Completion
Estate of Myron C. Taylor, Esq., Matinecock, N. Y.



garden, in the designing of which the surroundings were carefully considered and a succession of flowers throughout the blooming season assured. The areas of grass form no small part of the planting, and careful study of existing conditions, proper preparation of the soil and careful selection of the seed were necessary to insure a fine lawn.

With the completion of the working drawings and specifications and the letting of contracts came the real test of the success of the undertaking. Real charm and character depend largely on the personal touch and judgment of the designer. In the location of the planting pockets in steps and walls, the making of a pattern in an irregularly flagged walk, in the altering of a curve of the road, and in many other similar details the landscape architect's presence on the ground proved to be valuable and helpful. It should be borne in mind that the creation of a pleasing landscape depends almost entirely on careful and conscientious supervision on the grounds, the paper design or chart being utilized only as a guide.

The illustrations accompanying this article are snapshots of views from various points on the property, indicated by letters enclosed in triangles on the general plan. It is interesting to note here that the period of construction lasted one year, and that the charm and apparent maturity were made possible by using large trees and shrubs from the outset. Even in the creation of the orchard large trees of from 8 to 10 inches in diameter were used.

During the period of construction the responsibility for maintenance falls within the scope of the landscape architect. After the work is finished it becomes the duty of the superintendent to assume this responsibility. Efficient maintenance is most important in assuring constant charm and beauty of composition. Proper watering, cultivating, pruning, mulching and thinning out of crowded plants are all items of maintenance essential to the artistic well-being of the place, and sympathetic co-operation on the part of the owner is the final and all-important requisite of success.



Original Study



Completed Work

(I) View of Pool, Showing the Charm of a Water Feature even though Created and Controlled



Photos by M. E. Hewitt Studio

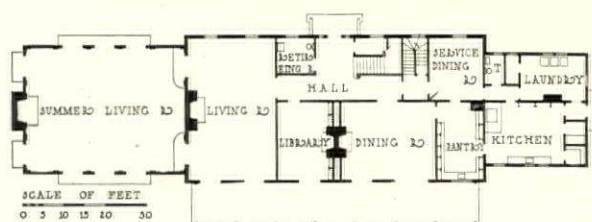
HOUSE OF MRS. ROBERT L. AHLES, WESTBURY, N. Y.

DANIEL D. MERRILL, ARCHITECT

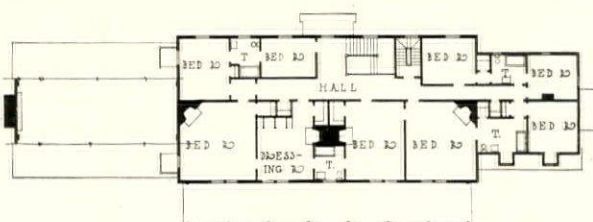
THIS house in its present aspect represents alterations and additions to a building which already existed. The house is of frame construction, hand-split shingles being laid over sheathing and building paper. These hand-hewn shingles and the brick chimneys have been given an old-fashioned whitewashed appearance, the shingles upon the roof having been allowed to weather. Where shutters or blinds have been used they are painted black. Interior trim and floors generally are of whitewood and quartered oak, the summer living

room having trim of walnut and floor of brown Welsh tile. Walls in this room are of rough plaster finish, the other rooms of the main floor being painted and those of the upper floors papered. Heating equipment provides for use of a two-pipe steam system.

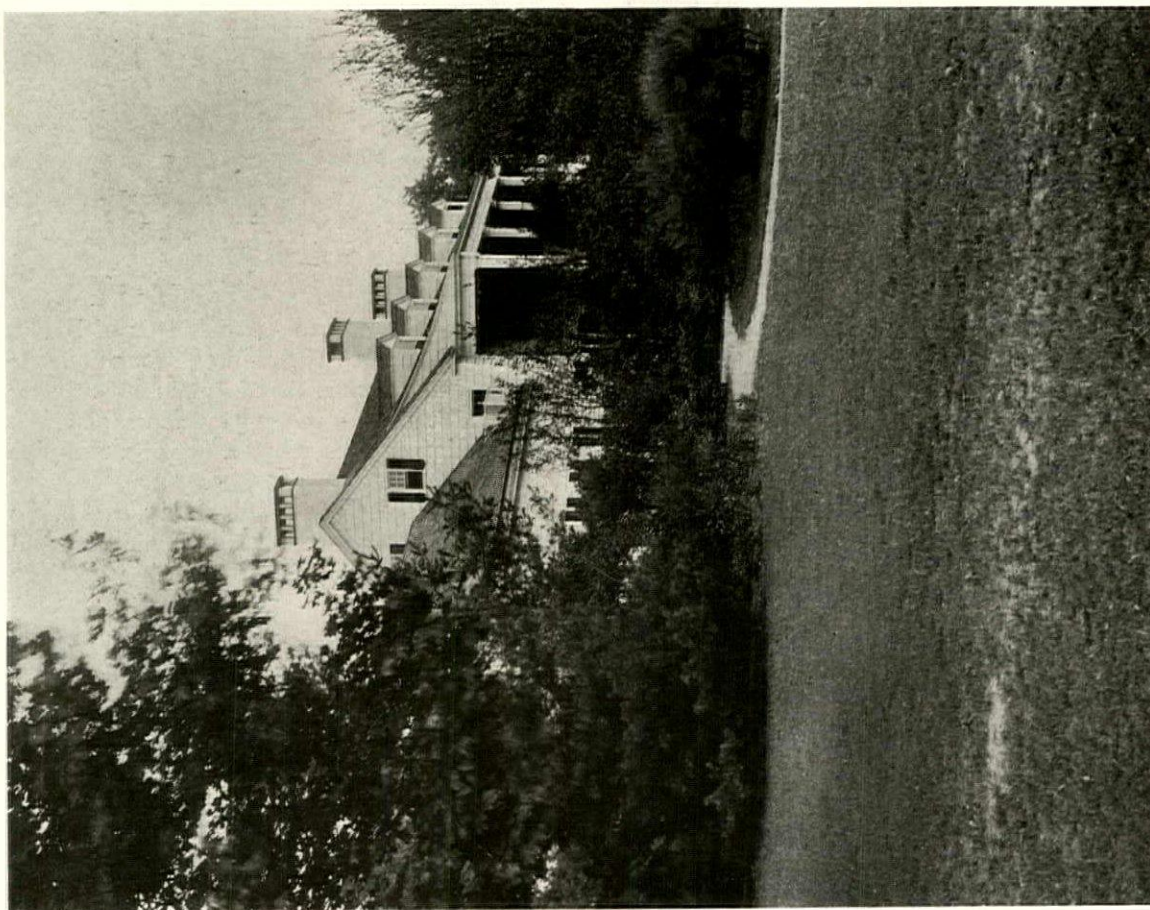
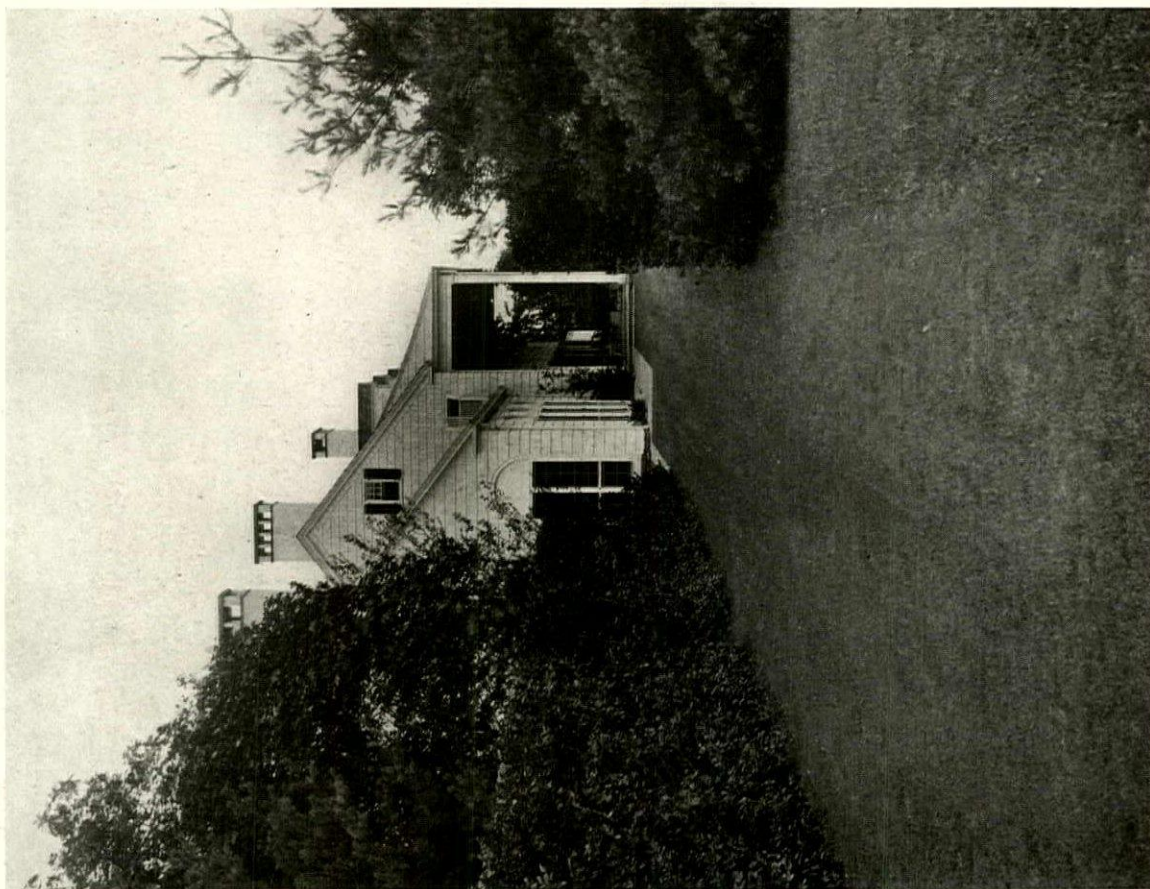
Since the house is not a new building, cost prices are difficult to compile. The original building and the alterations average 60 cents per cubic foot. The contract for the alterations was awarded in September, 1920, and was completed in July, 1921.



FIRST FLOOR PLAN



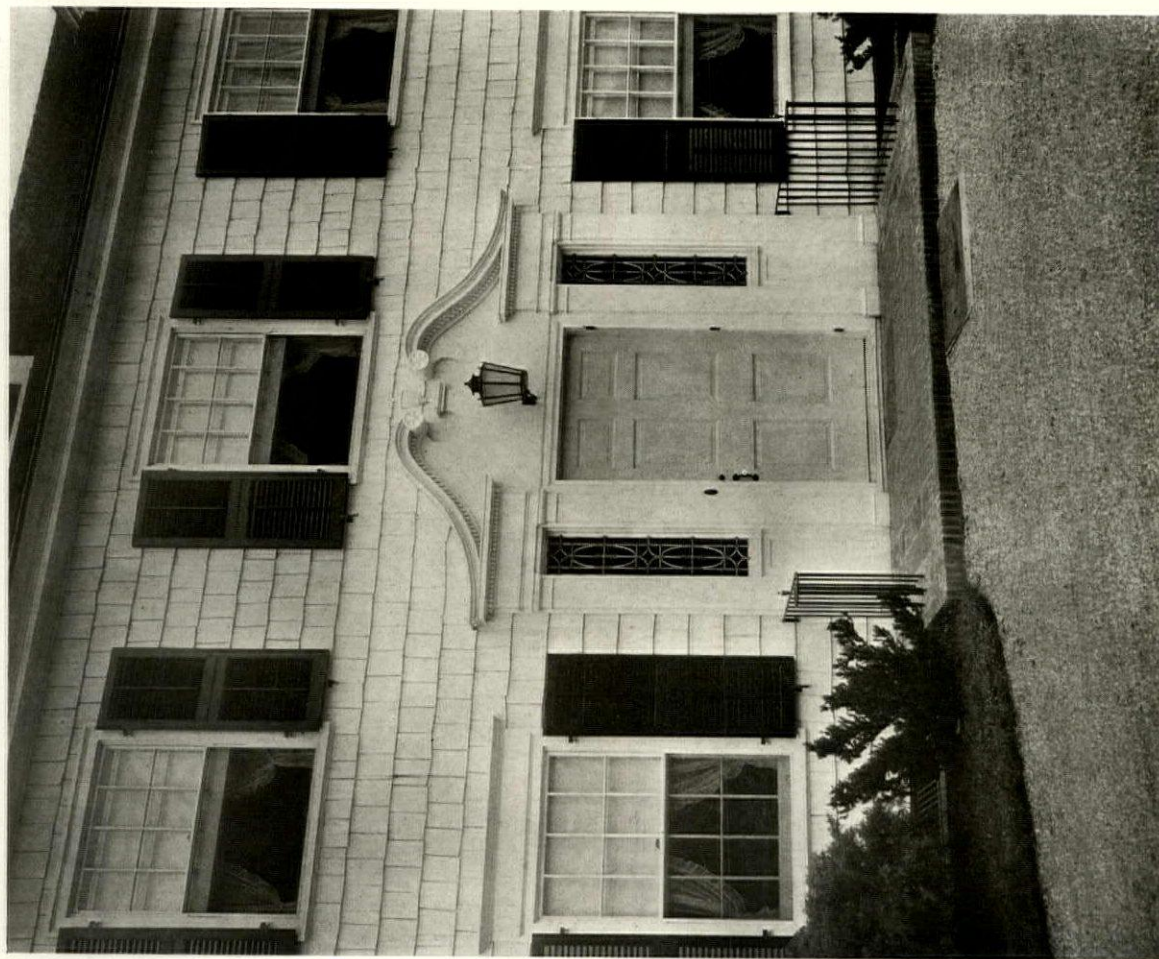
SECOND FLOOR PLAN



TWO GENERAL VIEWS SHOWING ARRANGEMENT OF PLANTING ABOUT HOUSE
HOUSE OF MRS. ROBERT L. AHLES, WESTBURY, N. Y.
DANIEL D. MERRILL, ARCHITECT



ENTRANCE HALL



DETAIL OF ENTRANCE

HOUSE OF MRS. ROBERT L. AHLES, WESTBURY, N. Y.
DANIEL D. MERRILL, ARCHITECT



SUMMER LIVING ROOM



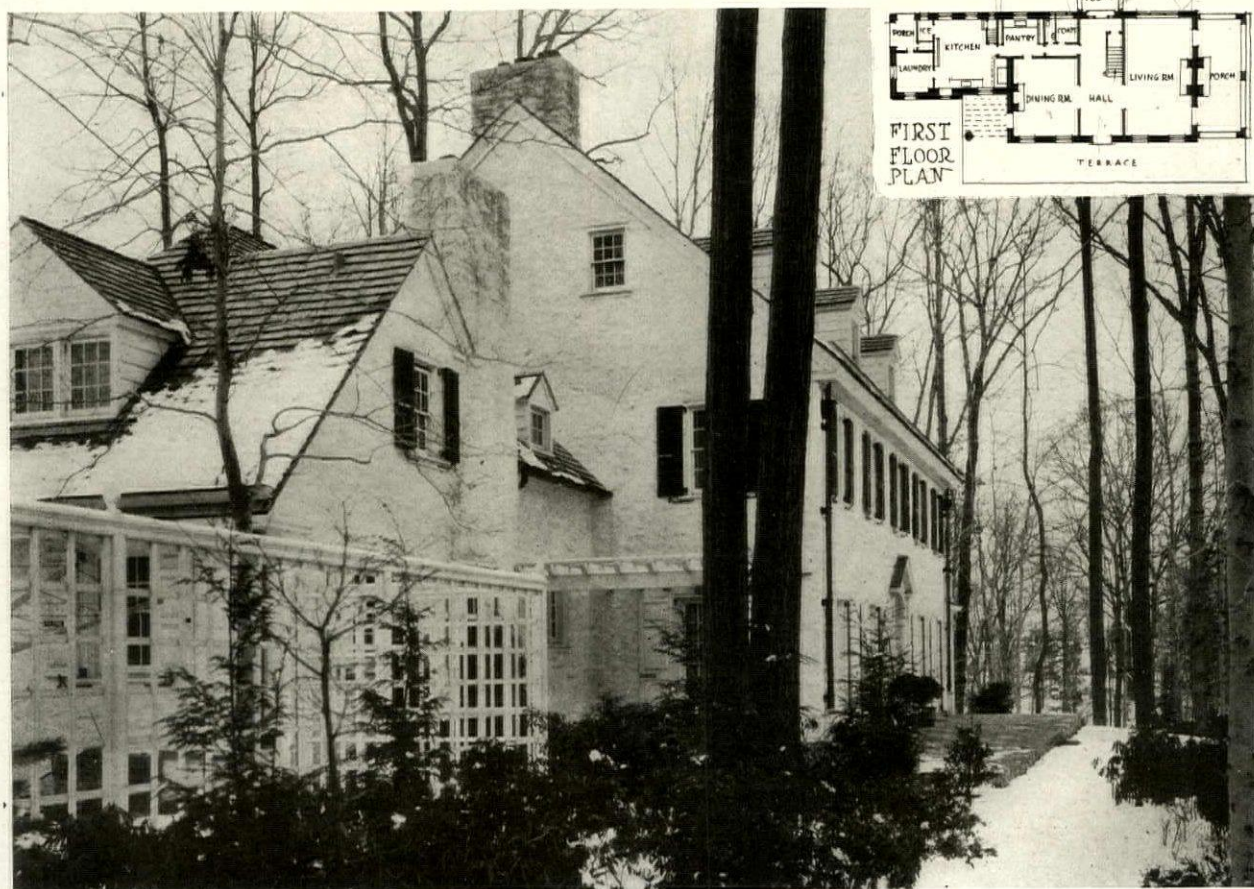
DINING ROOM

HOUSE OF MRS. ROBERT L. AHLES, WESTBURY, N. Y.

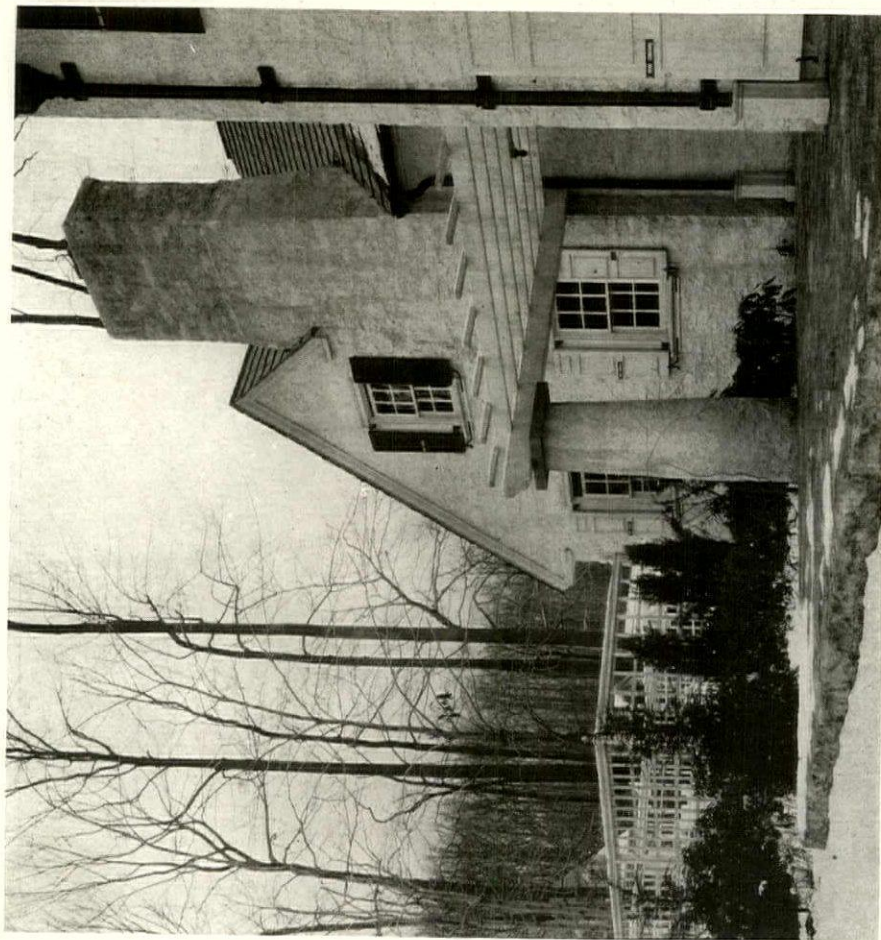
DANIEL D. MERRILL, ARCHITECT



VIEW OF HOUSE FROM BOG GARDEN

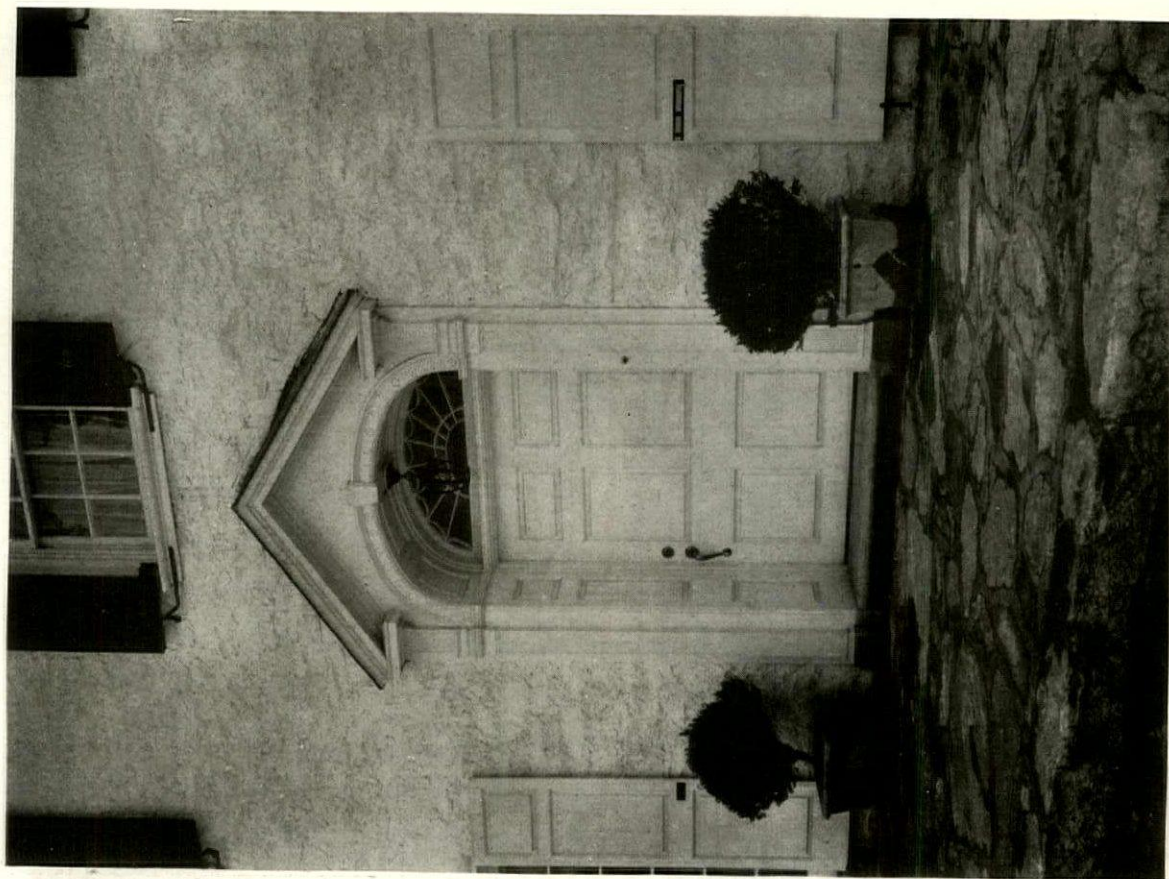


GENERAL VIEW OF TERRACE SIDE
HOUSE IN HUNTINGDON VALLEY, PA.
CARL A. ZIEGLER, ARCHITECT



PORCH AND SERVICE WING

THE location of this house on a 2-acre plot was difficult to determine because of the steep grade down to a stream. This was finally made the predominant feature by building a "bog garden" in the hollow with tan-bark ramps up to the terrace. The house is built of stone, the joints filled with gravel mortar to give texture, and the whole coated with whitewash. The roof is of heavy split shingles, permitted to weather without stain. The terrace is paved with flat local stones and at one corner is glazed in winter. The house is several years old; costs consequently have no application.



DETAIL OF TERRACE ENTRANCE

HOUSE IN HUNTINGDON VALLEY, PA.

CARL A. ZIEGLER, ARCHITECT



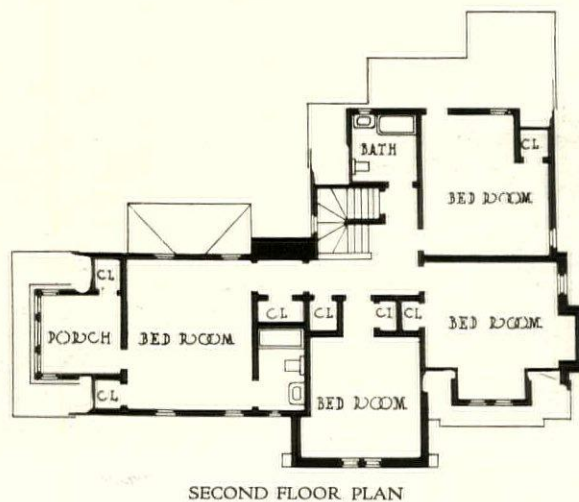
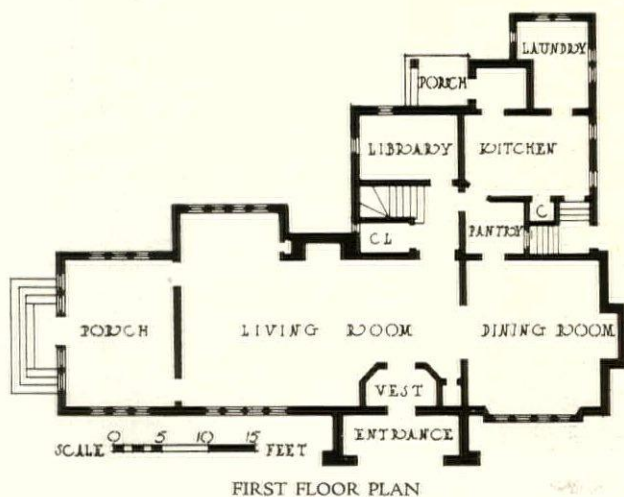
Photos by John Wallace Gillies

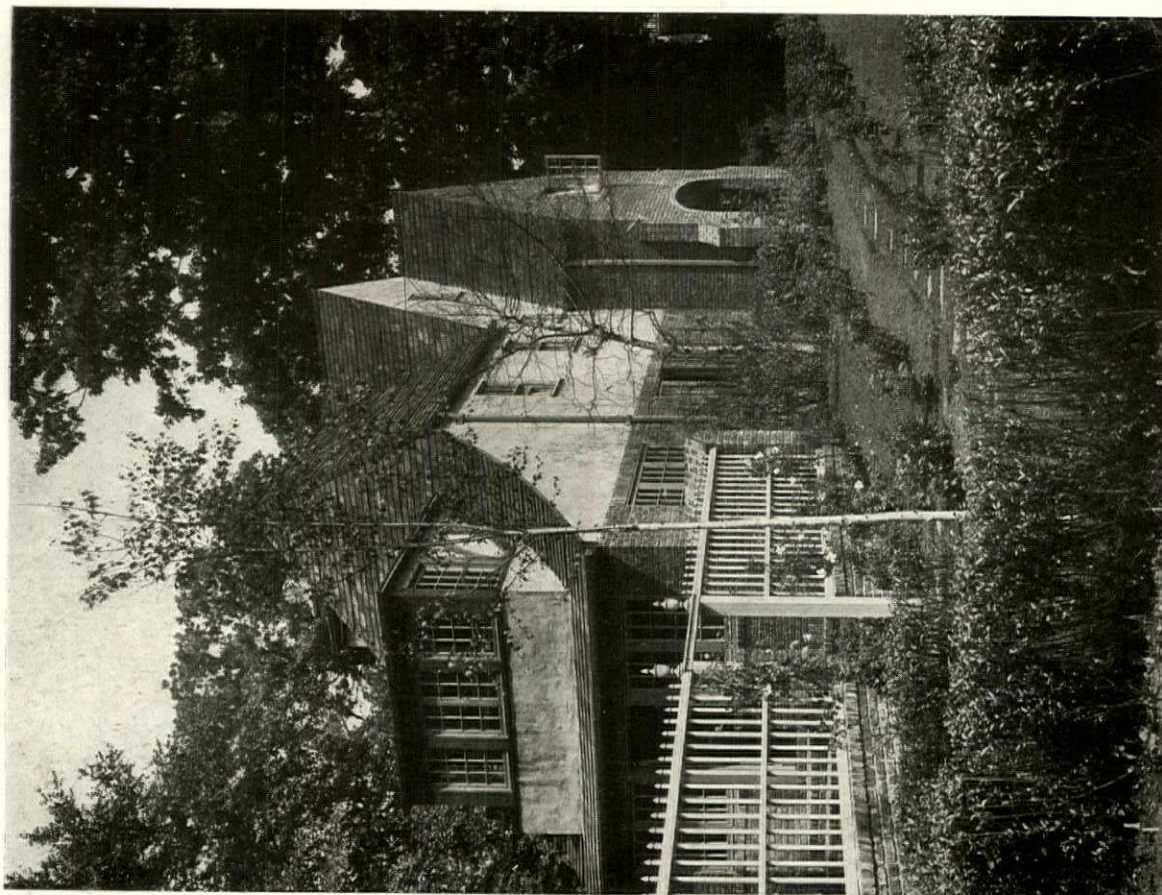
HOUSE AT PELHAM MANOR, N. Y.
W. H. ORCHARD, ARCHITECT AND OWNER

MUCH of the interest of this house is due to use of old brick laid in cement mortar without lime and regardless of the accepted bonds for brickwork. Walls of the upper floor are frame and metal lath covered with three coats of cement mortar; inner walls are cement mortar on metal lath.

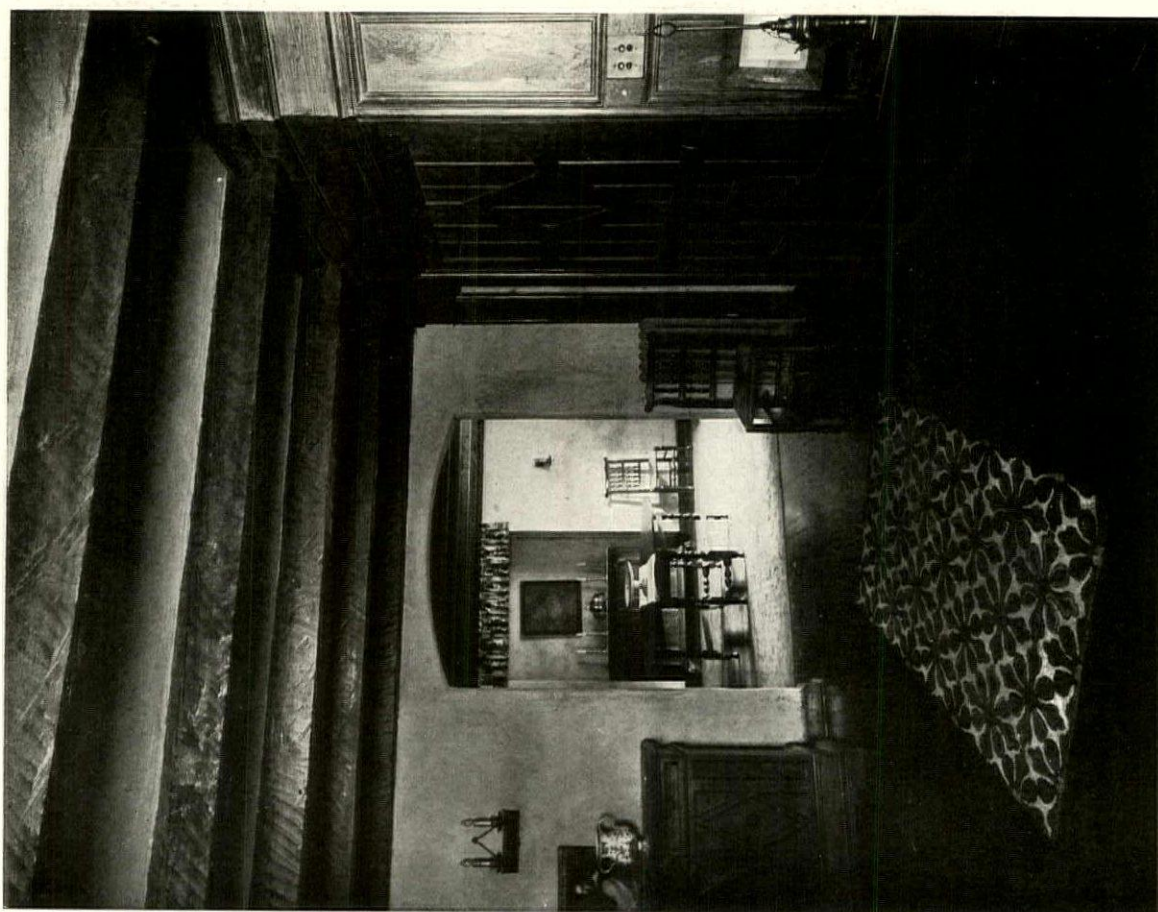
First story floors are of wide oak boards stained dark walnut and treated with high gloss varnish. No door or window trim is used, and the 3-inch base merges with the floor by reason of its similar

finish. Doors are built up with $1\frac{1}{8}$ x 6 boards, with top, bottom and diagonal battens secured to up-rights with hand-made iron nails having large heads. Ceiling beams are of spruce, 4 x 10, hand dressed. Hardware is of wrought iron finished black, and lighting fixtures of wrought iron rust finished. Floors of second floor are of pine; walls and woodwork painted putty color. The house is heated by steam, and a gas hot water heater is installed. Windows are wood casements.





FRONT VIEW OF HOUSE FROM THE GARDEN



VIEW TOWARD DINING ROOM FROM ENTRANCE

HOUSE AT PELHAM MANOR, N. Y.
W. H. ORCHARD, ARCHITECT AND OWNER

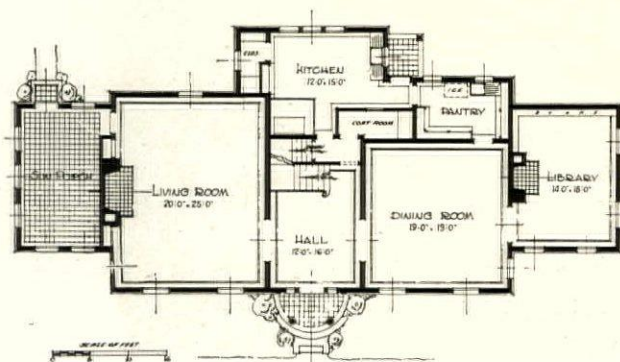


HOUSE OF K. B. C. SMITH, ESQ., TENAFLY, N. J.

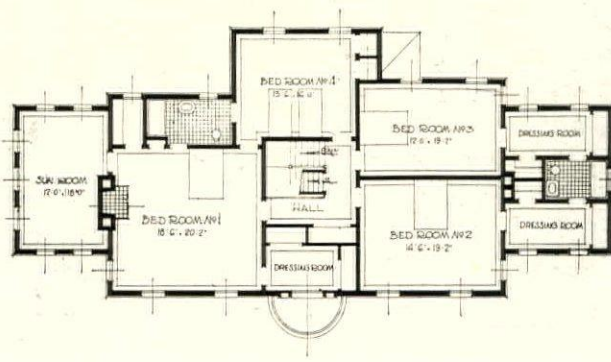
R. C. HUNTER & BRO., ARCHITECTS

THIS house exhibits in its design the precise character of late eighteenth century work in New England. The exterior is of white pine siding with corner boards. The cornice and Palladian window indicate the studied detail of later colonial woodwork. The roofs are covered with shingles stained brown, the side walls and trim painted colonial buff, and the window blinds, olive green. Chimneys are generous masses of red brick.

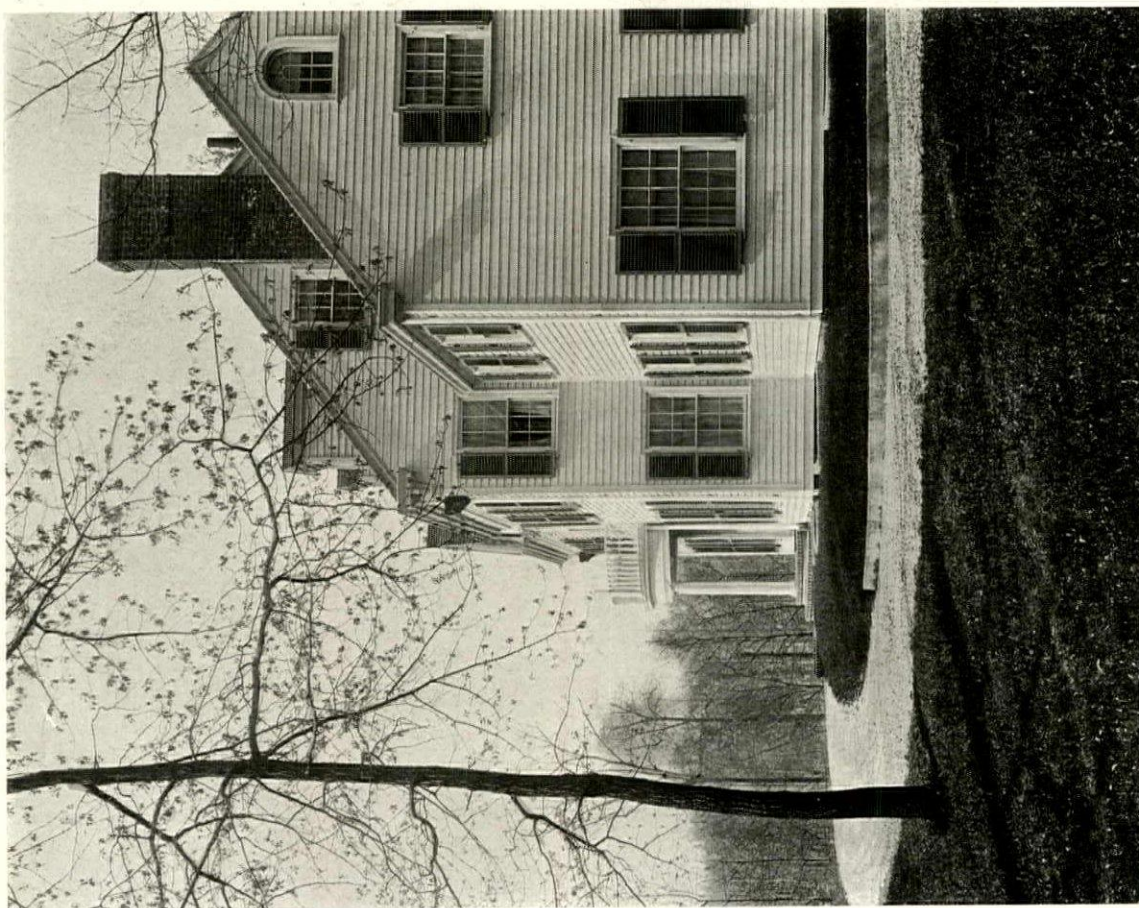
The interior finish is of white pine, enameled white in eggshell gloss; floors are of white oak. The walls of the principal rooms have colonial dadoes with paper above or they are paneled with applied mouldings and painted. Heating is supplied by a steam system. The third floor contains two servants' rooms and bath. The contract for construction was let in March, 1918, and the cost was 40 cents per cubic foot.



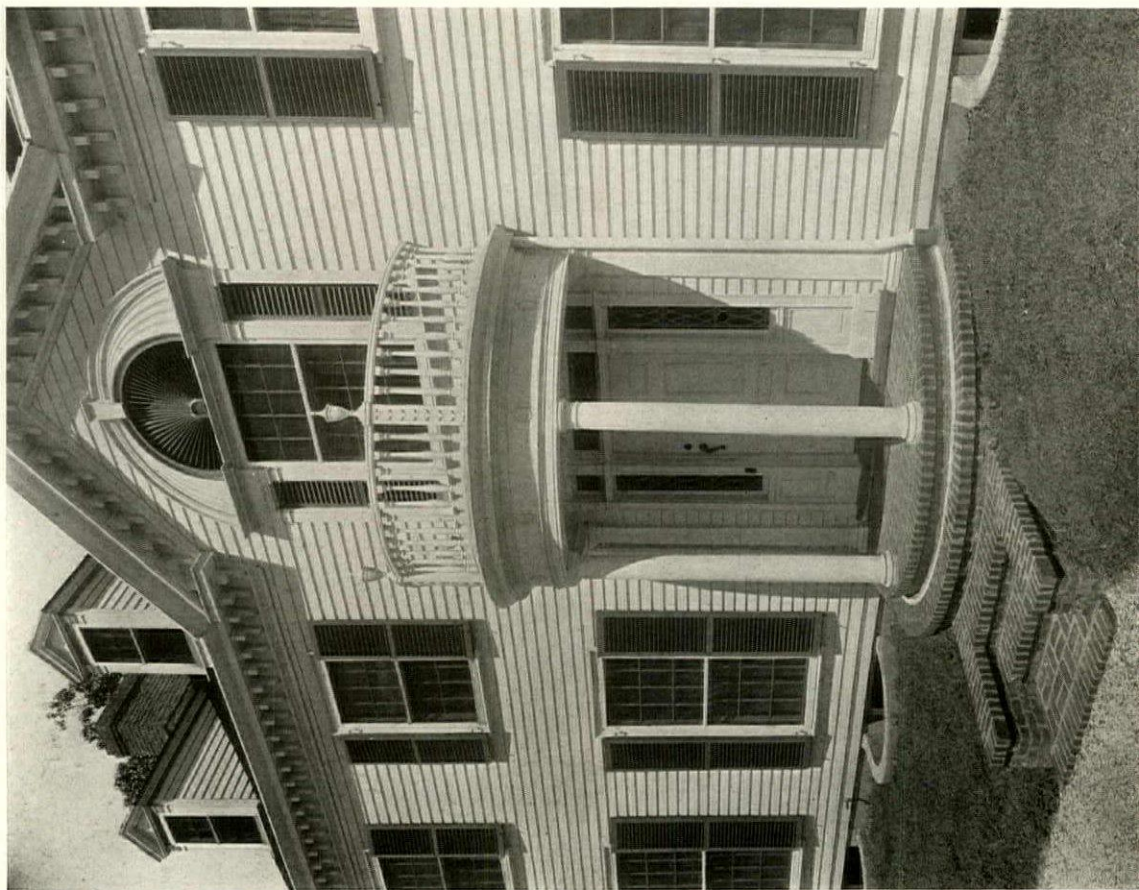
FIRST FLOOR PLAN



SECOND FLOOR PLAN



END VIEW FROM APPROACH



DETAIL OF ENTRANCE FRONT

HOUSE OF K. B. C. SMITH, ESQ., TENAFLY, N. J.
R. C. HUNTER & BRO., ARCHITECTS



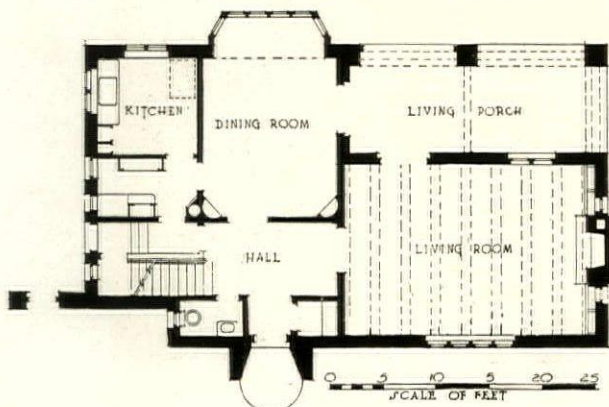
Photos by Henry Fuermann & Son

HOUSE OF CHARLES L. COBB, ESQ., HINSDALE, ILL.

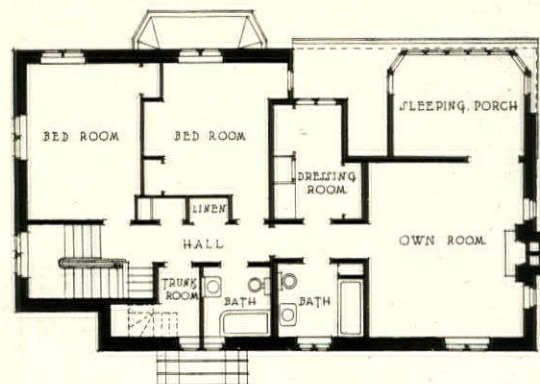
LOWE & BOLLENBACHER, ARCHITECTS; FRANK L. VENNING, ASSOCIATE

THIS house shows an interesting use of an inexpensive material to produce color and texture. The walls are of Chicago common brick with stretchers here and there bulging slightly from the face of the wall; the brick surfaces are coated with a stain of whitewash effect to secure attractive color and strong shadows. The roof is covered with stained shingles. The windows are wood casements

with leaded panes. The interior is finished simply with rough plaster walls, there being no wood trim to the windows except a small moulding at the junction of sash and plaster jamb; a bull nose metal corner bead is used at all angles. The floor of the sleeping porch is canvas and of the main porch cement. The house was contracted for in July, 1921, and cost approximately \$14,000.



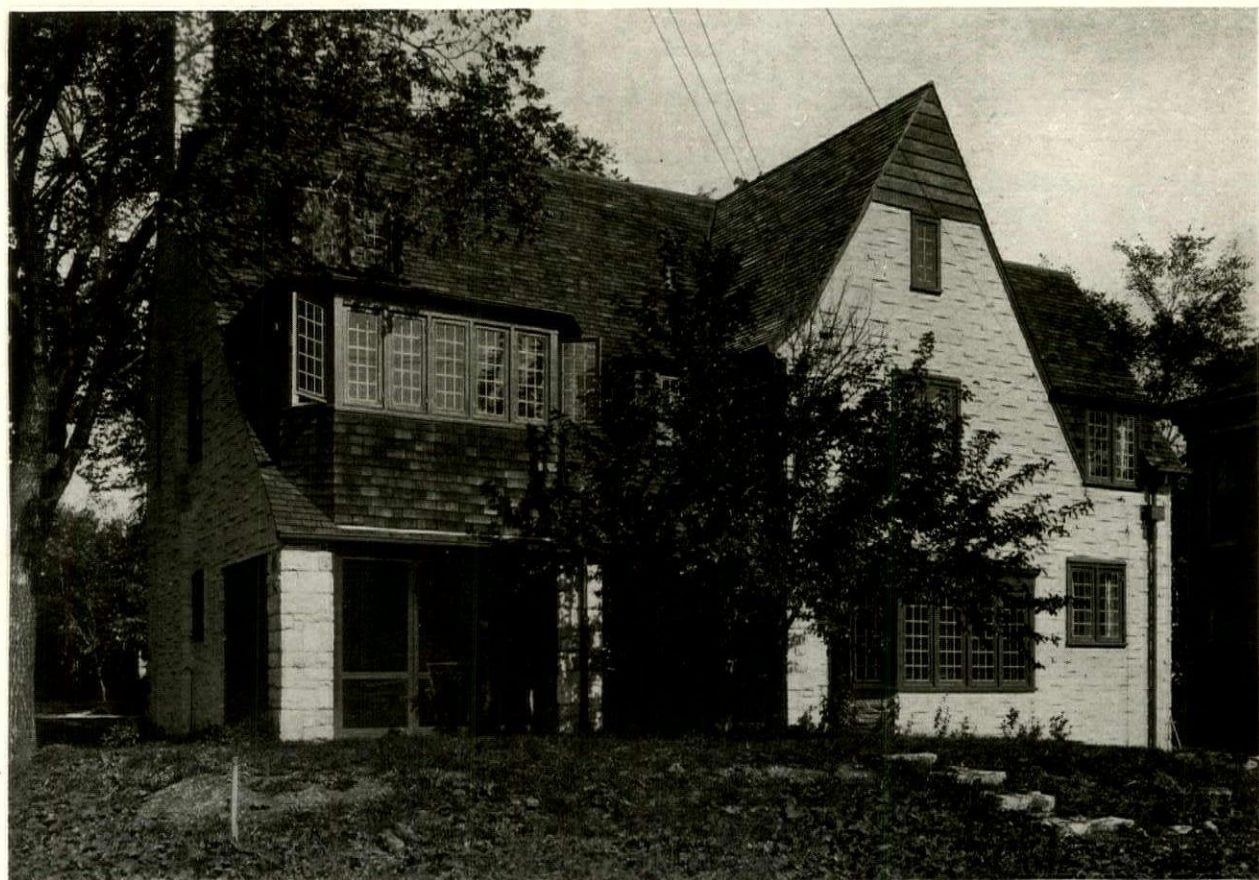
FIRST FLOOR PLAN



SECOND FLOOR PLAN



LIVING ROOM



GARDEN SIDE

HOUSE OF CHARLES L. COBB, ESQ., HINSDALE, ILL.
LOWE & BOLLENBACHER, ARCHITECTS; FRANK L. VENNING, ASSOCIATE



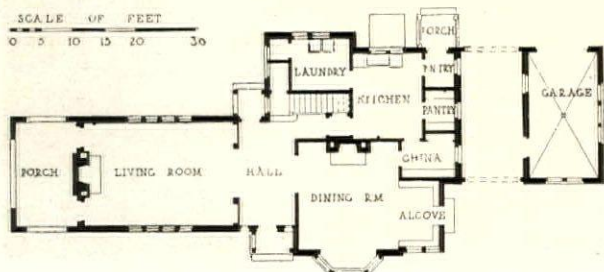
Photos by Thomas H. Ellison

HOUSE OF F. L. RICHARDSON, ESQ., NEWTON, MASS.

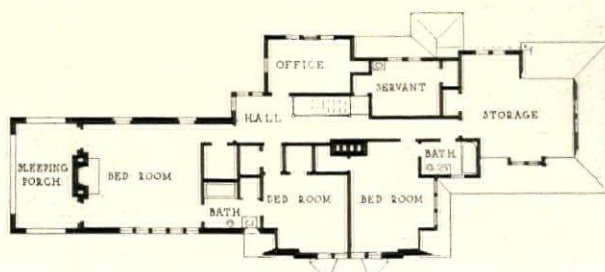
FRANK CHOUTEAU BROWN, ARCHITECT

AN elongated, rambling plan is admirably expressed in this house of simple English cottage lines. The walls are frame with a veneer of water-struck brick, relieved here and there by half-timber work and simple brick patterns. The exterior woodwork is cypress, and windows are wood casements. The roof is covered with slate laid in graduated courses. The interior walls are sand finished plaster with ash trim and quartered oak floors on

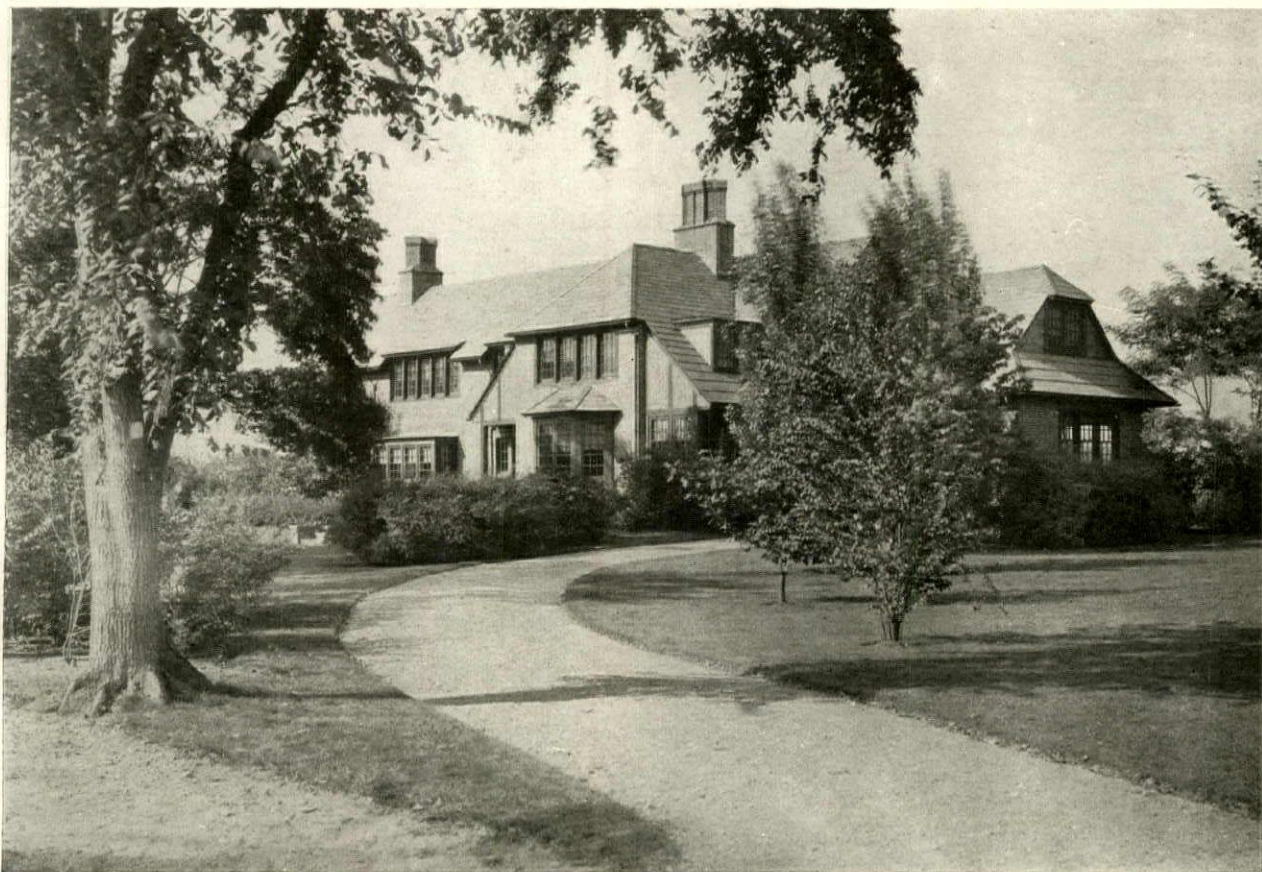
the first floor, and painted whitewood trim and sap oak floors on the second floor. The garage is incorporated as part of the house design, but the driveway which actually separates it on the ground floor fulfills code requirements as to minimum distance from a dwelling. The ceiling of the garage is wire lath and cement plaster and the walls of solid brick. The house was built in 1915 at an approximate cost of \$15,000.

SCALE OF FEET
0 5 10 15 20 30

FIRST FLOOR PLAN



SECOND FLOOR PLAN



GENERAL VIEW FROM STREET



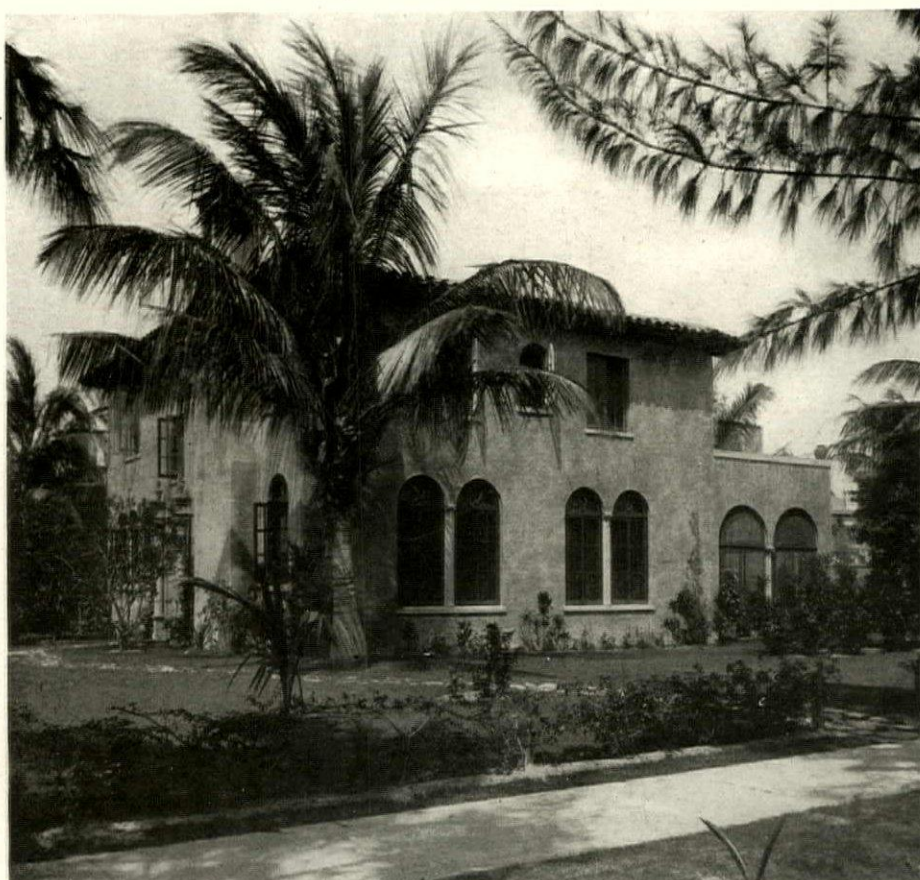
GARAGE AND SERVICE ENTRANCE
HOUSE OF F. L. RICHARDSON, ESQ., NEWTON, MASS.
FRANK CHOUTEAU BROWN, ARCHITECT



VIEW LOOKING TOWARD GARDEN ANGLE

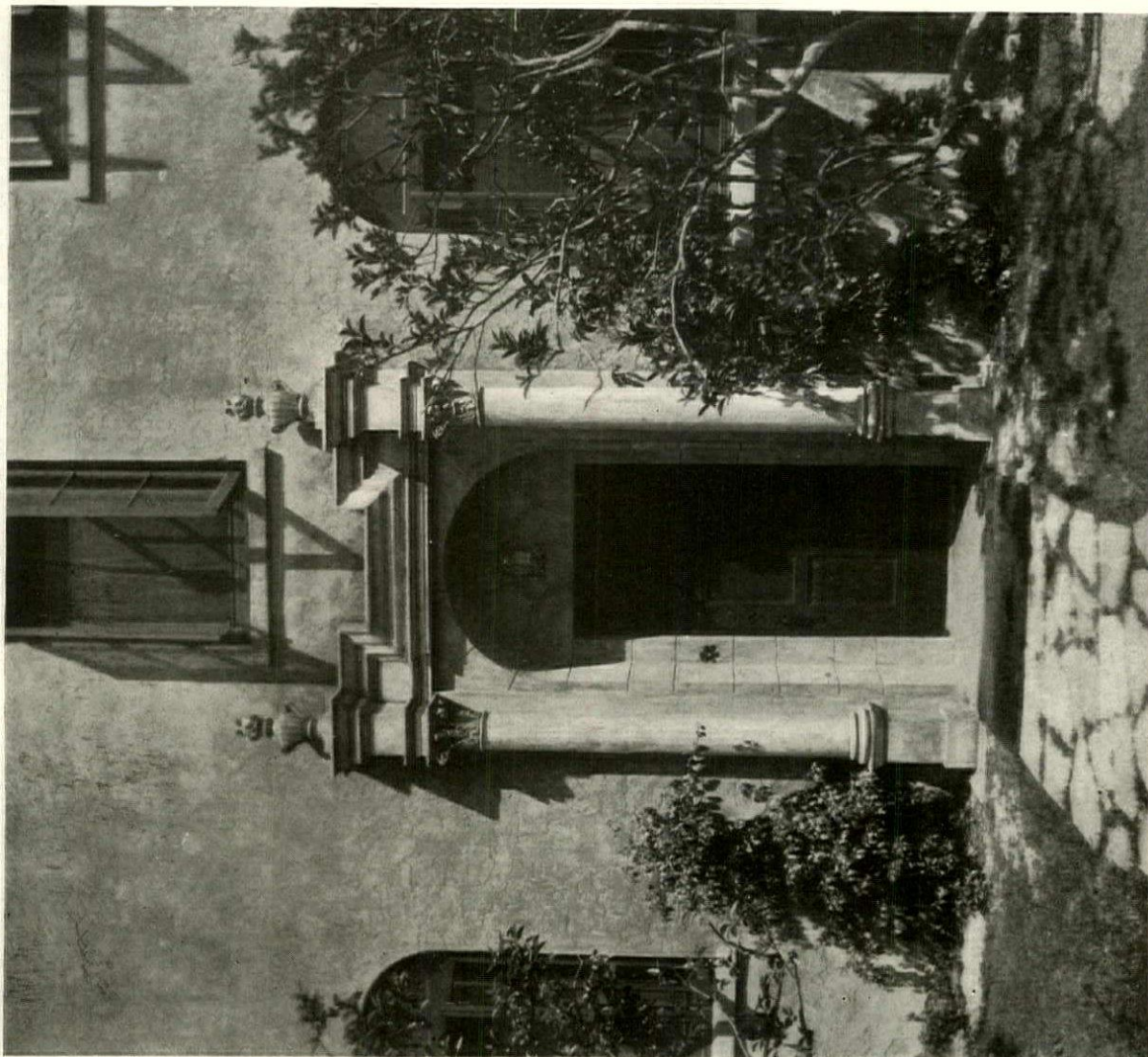
PEACH colored stucco covers the walls of this house, and upon its roofs are handmade tile produced in Florida and said to be the only clay roofing tile made in this country by hand. The floors are laid with a flooring tile which is also made locally. Since no heating apparatus is considered necessary only fireplaces are used.

The highly Spanish character of the building is emphasized by its tropical setting which includes palms, orange trees and various tropical plants as well as vines and hedges. The building contract was let in February, 1920, and the house was ready for occupancy December 1 of the same year, the cost of the building complete being \$35,000.

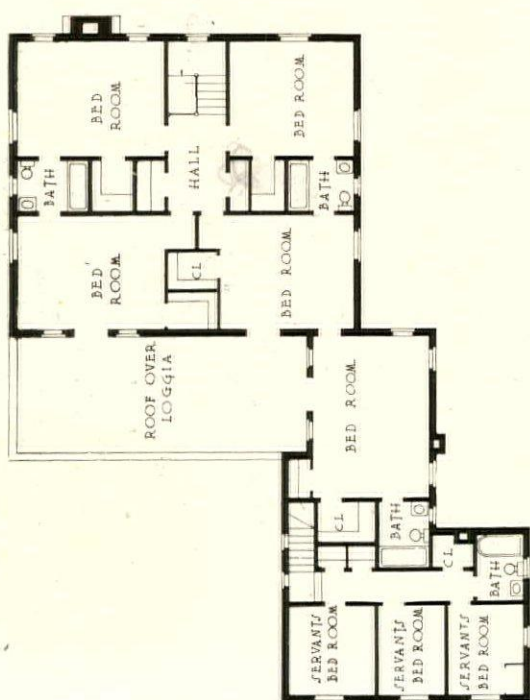


GENERAL VIEW FROM THE STREET

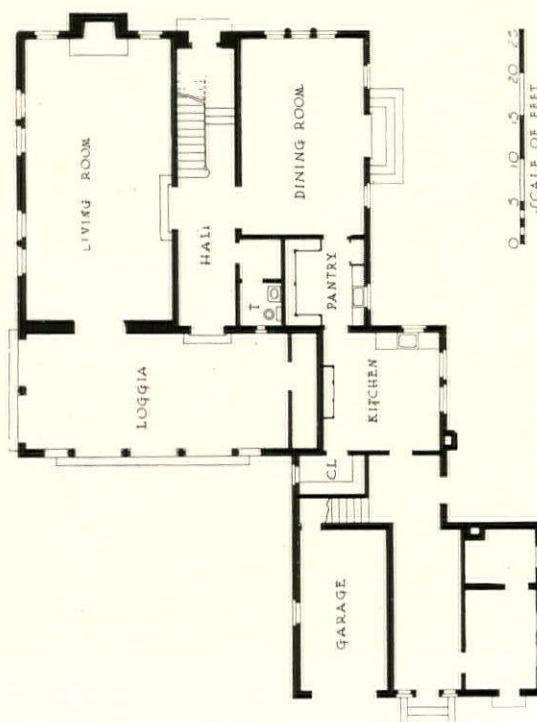
HOUSE OF O. FRANK WOODWARD, ESQ., PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT



DETAIL OF ENTRANCE
HOUSE OF O. FRANK WOODWARD, ESQ., PALM BEACH, FLA.
ADDISON MIZNER, ARCHITECT



SECOND FLOOR PLAN



FIRST FLOOR PLAN

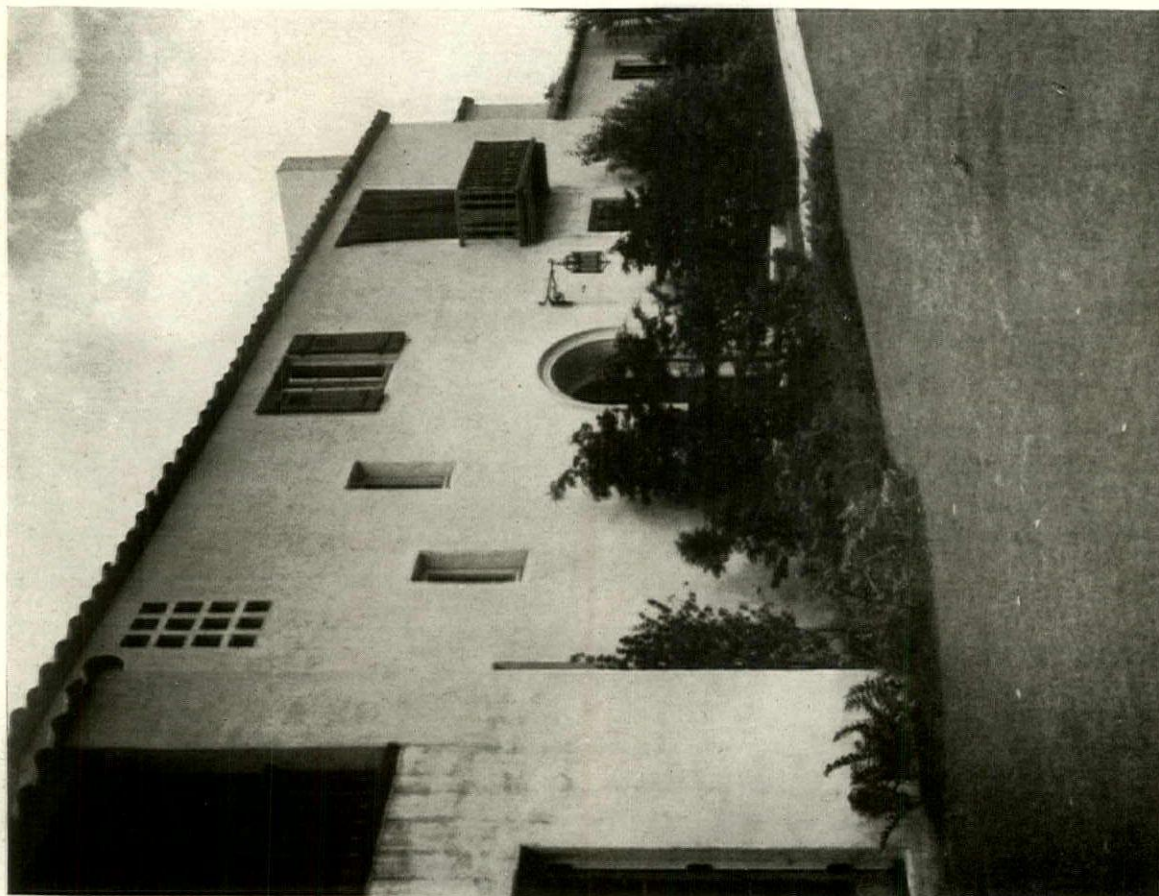




DETAIL OF GARDEN SIDE

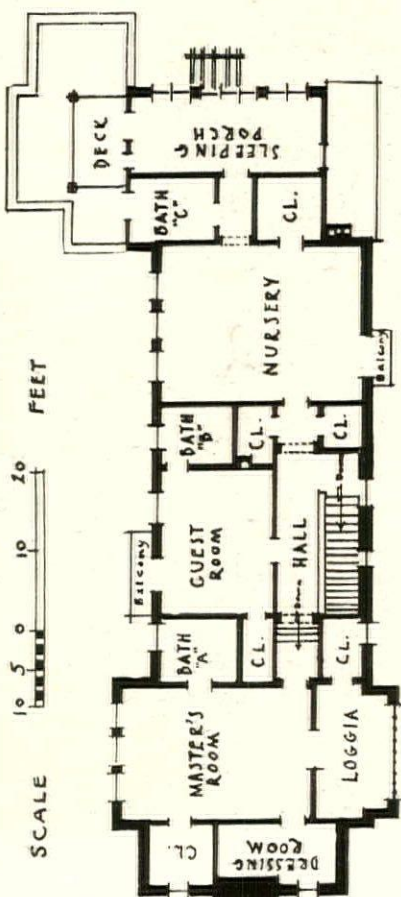
HOUSE OF EARL V. ARMSTRONG, ESQ., PASADENA, CALIF.

JOHNSON, KAUFMANN & COATE, ARCHITECTS

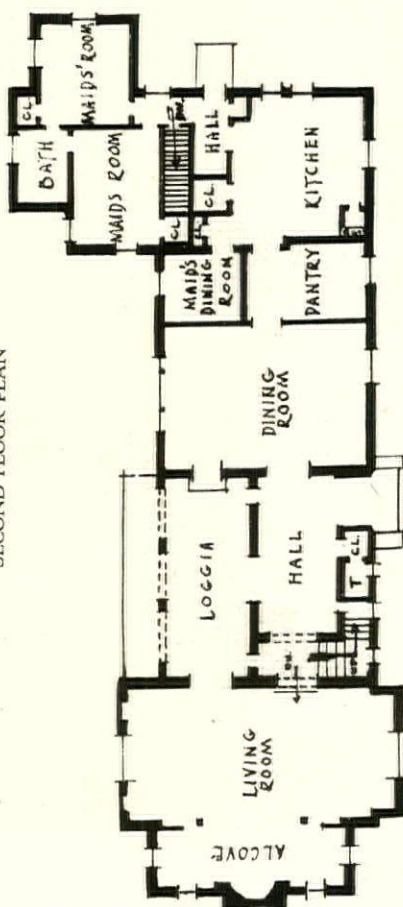


DETAIL OF ENTRANCE SIDE

HOUSE OF EARL V. ARMSTRONG, ESQ., PASADENA
JOHNSON, KAUFMANN & COATE, ARCHITECTS



SECOND FLOOR PLAN

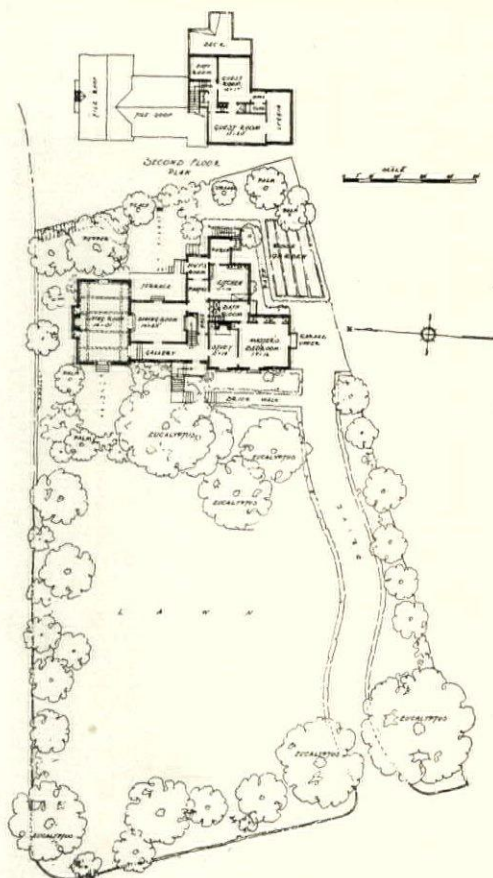


FIRST FLOOR PLAN

THE house and the wall which surrounds its courtyard in true Spanish style are of stucco of a moderately rough surface, while its roofs are covered with the roofing tile such as are still in place upon the early Californian missions. The architects of the house have been unusually successful in maintaining without overdoing the reticence and simplicity which characterize the best of the early Spanish work, and added character has been given the building by the judicious use of wrought iron in simple forms for balustrades about balcony and loggia and for a panel of iron-work set within the gate which leads to the courtyard.



VIEW OF WEST ELEVATION



FLOOR AND PLOT PLANS



VIEW OF EAST ELEVATION

HOUSE OF EDWARD R. RICHARDSON, ESQ., LOS ANGELES
CARLETON MONROE WINSLOW, ARCHITECT



DINING ROOM COURT AND TERRACE

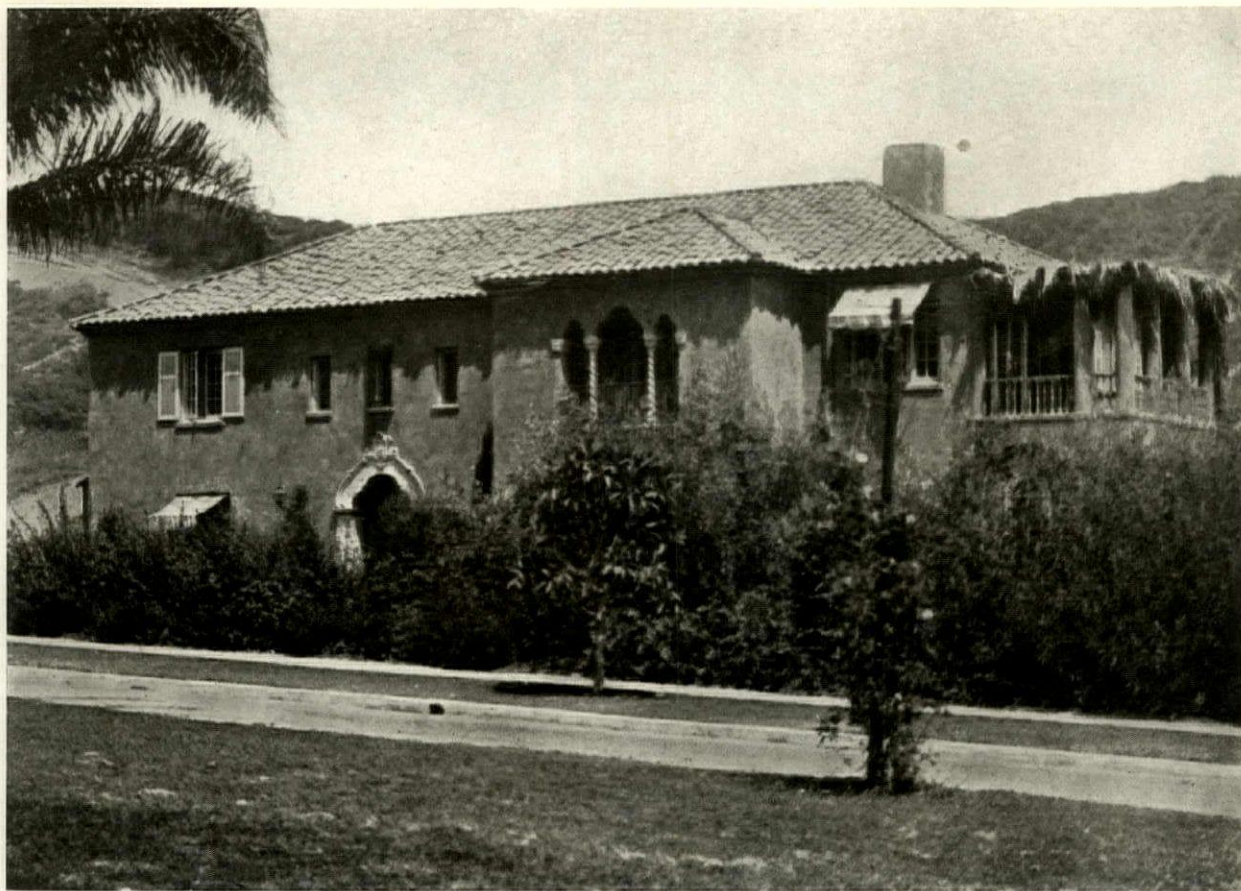
THIS house has been designed to fit an especially attractive site possessed of fine old trees. The road swinging past the property gently rises to a higher level so that only the upper story and roofs of the house show as one approaches it. The walls are of heavy frame finished with stucco, colored a burnt orange gray, contrasting with a clear

Veredean green on the window sash and shutters. The vent openings into the attic spaces are filled with old terra cotta Chinese grilles with a shiny jade colored glaze. All stucco and interior plastered surfaces are wavy and all corners are rounded. Roofing tile is of kiln run terra cotta. The house cost \$28,000 and has been recently completed.



INTERIOR OF LIVING ROOM

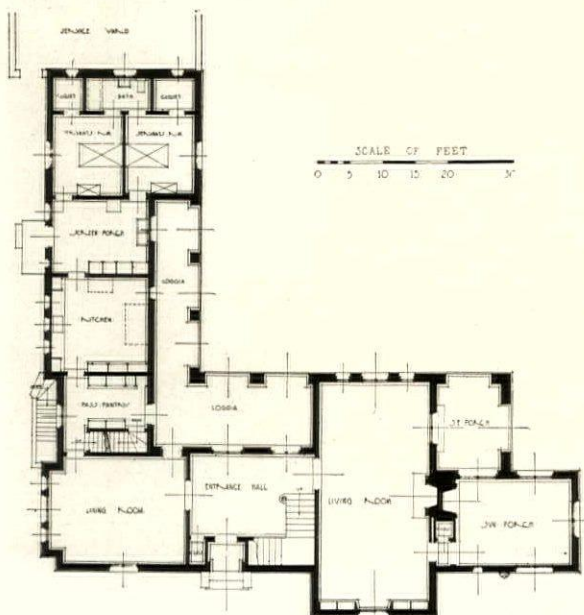
HOUSE OF EDWARD R. RICHARDSON, ESQ., LOS ANGELES
CARLETON MONROE WINSLOW, ARCHITECT



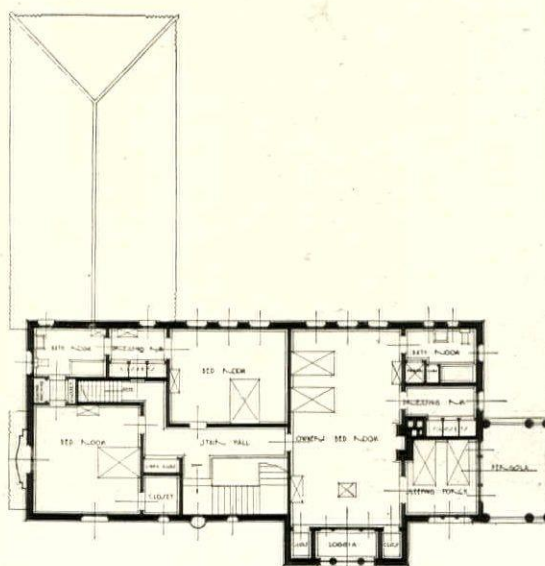
HOUSE FOR STAFFORD W. BIXBY, ESQ., LOS ANGELES
ELMER GREY, ARCHITECT

EXTERIOR walls of hollow tile covered with stucco of moderate roughness and of a warm, brownish pink color enclose this California house of Spanish type. Ornament is of cast cement, and the roofs are covered with roofing tiles made today in the character of old hand-made Spanish tiles and laid irregularly. Interior trim is of birch,

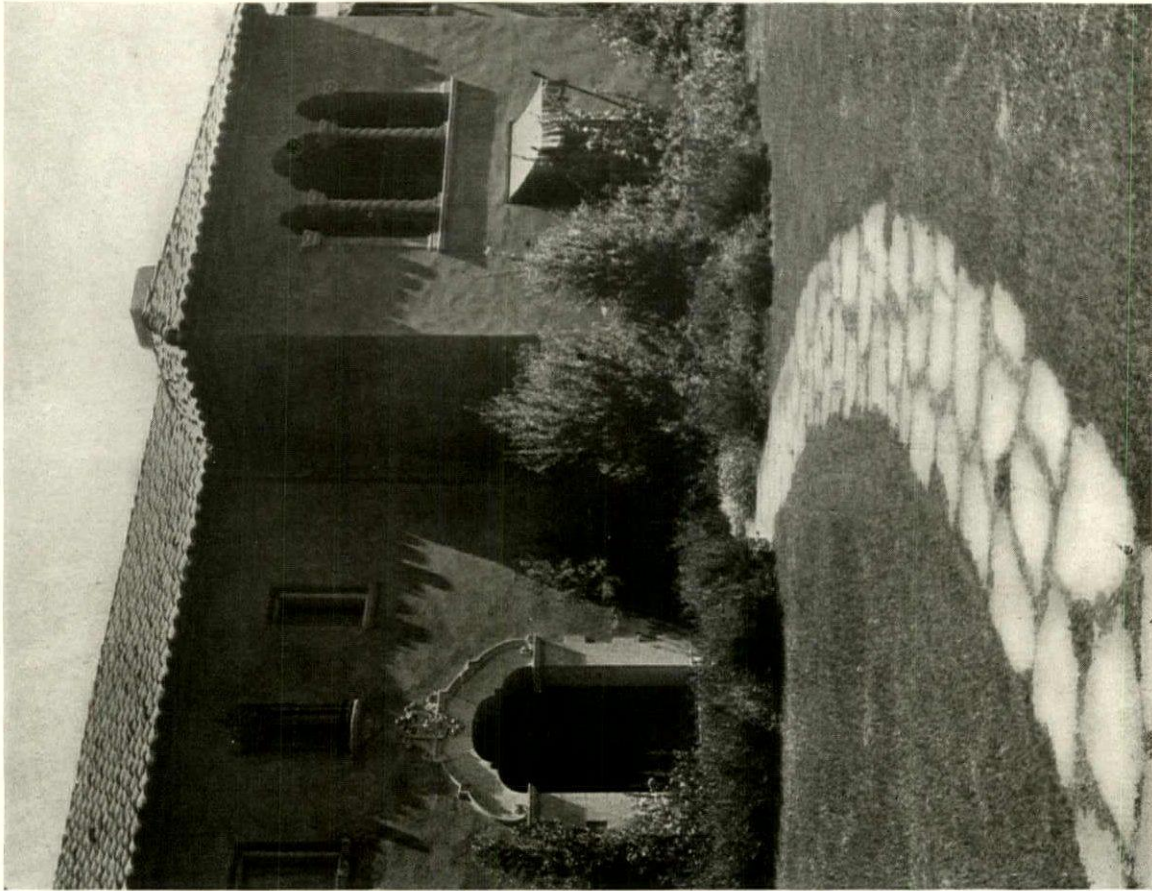
and the flooring is of oak. Successful use has been made within as well as without of wrought iron of simple pattern. For heating use has been made of a hot air system of the unit type. The building contract was let during November, 1919, and the cost per cubic foot was about 37 cents. The planting is an attractive element of the completed result.



FIRST FLOOR PLAN



SECOND FLOOR PLAN



DETAIL OF ENTRANCE FRONT

HOUSE FOR STAFFORD W. BIXBY, ESQ., LOS ANGELES

ELMER GREY, ARCHITECT



DETAIL OF GARDEN FRONT



HALL AND STAIRCASE



Photos by Frederick W. Martin

DINING ROOM
HOUSE FOR STAFFORD W. BIXBY, ESQ., LOS ANGELES
ELMER GREY, ARCHITECT

EDITORIAL COMMENT

A LESSON FROM WREN

IT is a matter of gratification to the architectural profession to note in the daily press the widespread recognition accorded the bi-centenary anniversary of the death of Sir Christopher Wren. We are apt to complain that architecture receives too scant public recognition, yet this general notice of Wren, while possibly stimulated to some extent by the efforts of the British architectural societies, is proof again that real merit obtains its full measure of recognition. It is not always immediate, but as indicated by Carlyle's appreciation of Wren's buildings, architecture has an uplifting influence on the community which will in time induce expression of enthusiasm and support for its creators. Carlyle is said to have remarked about Chelsea Hospital: "I had passed it almost daily for many years without thinking much about it, and one day I began to reflect that it had always been a pleasure to me to see it, and I looked at it more attentively, and saw that it was quiet and dignified and the work of a gentleman." All good architectural works are thus continually contributing to the enrichment of civilization, and this, coupled with the pleasure the artist derives from the mere doing, should be stimulating enough to lead architects to strive constantly to design buildings which will serve practical uses and give pleasure to those who view them.

The work that Wren accomplished and the broad vision he brought to his tasks have in them a definite message of value for architects today. His conception of architecture embraced more than buildings; he saw the essential connection between architecture and the plan of a city; the city was simply a larger study in plan, requiring the exercise of similar imaginative powers in providing circulation, axial development, and the weighing of relative importance between mass and detail as obtained in the planning of buildings.

Following the great fire of London Wren produced a plan for the rebuilding of the city, and if narrow private interests and public conservatism had not prevented, it would have spared London many of the tremendous problems it now faces in the administration of the city. Wren's scheme called for two fine streets, 90 feet in width, to converge on St. Paul's Cathedral from the Tower and the Royal Exchange; about the latter were to be grouped the public offices and ten radiating streets, each 60 feet in width. It was a noble scheme and of great simplicity that would have made London as fine a capital city as any in the world.

The urge for better city planning that moved Wren to study the city of London in 1666 is slight

compared with the need that exists today. The growth of the modern city, involving the concentration of large populations in limited areas, the tremendous amount of automobile traffic, tall office buildings with the attendant peak loads on rapid transit facilities, all combine to present a problem well-nigh staggering in complexity and scope. Analyzed, however, it can be reduced to simple terms; the units and the methods may be heroic in scale, yet in principle they are the same as hold in any problem of architectural planning. They can be solved by an intelligent application of architectural principles which requires the imaginative and constructive visualization of the architect. Science will not solve them in the simple way that will permit human beings to function naturally and without confusion, but the architect with his sensitive reactions to human emotions can grasp them and evolve a solution essentially simple and workable.

The need for city planning is felt in every important city of this country, and various steps are being taken to approach the problem. Unfortunately they emanate largely from political sources, ambitious public officials, or private individuals and corporations that stand to gain if legislation embracing their particular recommendations is enacted. Architects have been timid about taking a definite part in these movements, or else they have felt unfitted for the work. An architect well trained and qualified by experience in the planning of buildings has every essential qualification to entitle him to express an opinion on city planning; he should overcome his timidity, remembering that he has the ability to render a public service and that his professional obligations demand his contributing to the public welfare. All men are not favored with the forcefulness of character or the tremendous capacity for work that were Wren's endowment; the force that only the rare individual can exert is, however, possible through group effort. Every chapter of the Institute and every local society of architects should take upon itself the obligation of studying its own city problems; its voice should be heard in every public hearing at which problems relating to the physical growth and plan of the city are discussed. It should be the aim of every local group of architects to impress on their fellow citizens that the co-operation and approval of architects are something to be sought, and that if they are withheld there is justifiable criticism of the scheme proposed. In this larger sphere of public service architects have an avenue of approach to public recognition, and if they apply their creative talents to furthering the general welfare, suitable recognition will not be permanently wanting.