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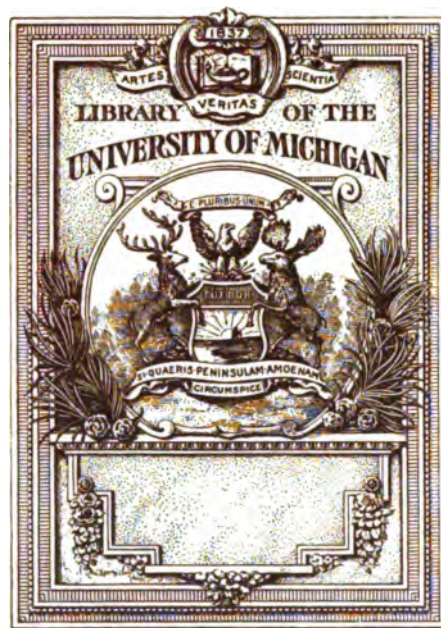
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# DETACHED DWELLINGS

COUNTRY AND  
SUBURBAN

PART II

THE AMERICAN ARCHITECT  
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# DETACHED DWELLINGS

(PART II)

## COUNTRY AND SUBURBAN

NEW YORK  
THE AMERICAN ARCHITECT

231 West 39th Street

1911



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THE AMERICAN ARCHITECT

# DETACHED DWELLINGS

## PART II



### THE HOUSE AND ITS ENVIRONMENT

By ARTHUR G. BEIN

Illustrated by Views of House and Gardens of Mr. W. E. Hering, Abington, Pa., Mr. Oswald C. Hering, Architect.

THE large amount of garden literature that has appeared in recent years, both as magazine articles and as whole books, is a comforting indication that the house of the future is likely to have an *appropriate* garden. For too many years past, the garden as a proper adjunct to the house and relating to it as well as to the surrounding country, was either not considered, or when considered, was treated quite independently of the house and left to the caprice of the owner or the local "florist." As a result many a house could show plenty of "grounds" but, to an artistic eye, no garden.

"Who loves his garden still his Eden keeps," wrote a poet. Most of the poets, and for that matter many men who wrote sterner stuff than poetry have variously recorded their affection for their gardens. That delightful old gossip, Evelyn, had a passion for horticulture, and stops often from scandalmongering in his diary to tell of his own garden and of those he "vissited," in France, Italy and Germany. It was after seeing Italy no doubt, that he formed terraces back of his house at Wotten and planted rows of pines along the walk, "for

pine improved the air by its odoriferous and balsamical emissions."

The twisted, cantankerous little Alexander Pope delighted in his garden, too, and when he was forced to tolerate the passing of a public road through the middle of it, he connected the two parts by a tunnel which took the form of a beautiful grotto. This was his favorite retreat and here he received his distinguished visitors and described the occasions by the immortal line—a "Feast of Reason and Flow of Soul."

What the medieval gardens of our English ancestors looked like we scarcely know, though little glimpses of beautiful places appear in an occasional oil painting or fresco—perhaps the old "places for dancing." It is so natural to accept garden as the Anglicized form for *jardin* that it comes as a surprise to learn that it is the same word as yard preserved in orchard formerly *ortyard* or vegetable yard, which, say the philologists, is all pure Teutonic. In its Gothic form of yard it meant a place for dancing. Oddly enough the Latin *hortus* and the Greek *khortos* meant the same. Pliny tells us that *hortus* was used in the sense of a farm; we may sup-

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pose, therefore, that in the good old days the farmer danced while nature did all the rest.

English gardens, as we understand the term, are mainly lawns and flower beds—Italian gardens have almost no lawns and few flowers; for without the moist climate of England and the topography that permits of great level grass-covered stretches, turf grows sparingly in Italy and, when coaxed into existence, must be made much of. It is to be expected then that the English garden should incline toward natural picturesqueness, that it should be an expansion of field, meadow and hedgerow. The earliest British garden was a *leac-tun*, a place for growing leeks, the favorite variety of which was the “gar-leac,” garden leak, as delectable a fruit in the British Isles long ago as it is in Sardinia to-day. Garlic was in fact a primitive necessity to the Britons and its cultivation was the forerunner of the English vegetable garden so indispensable on any English estate to-day.

Italian gardens incline toward monumental conventionality, “an extravagance of regularity.” The earliest gardens of Italy surrounding Roman villas described by Pliny the Younger and in the letters of Cicero, are as far as possible the opposite of nature. In contrast with the surrounding country everything in them was arranged symmetrically and every tree was clipped in queer animal shape—a custom revived centuries later by the Dutch. At the back of the house, which was the main part of the garden, a special avenue with paths branching off it formed the initial of the owner and architect, a custom followed in England in the Tudor period. In those Roman gardens, with their circular racetracks, embankments, fountains and clipping, can be seen the

prototype of the Italian garden of the Renaissance.

When the Italian Renaissance reached England it had a marked influence on English gardening as well as architecture. Garden ideas from Italy, France and Holland (when they were not merely imitations as in places that aimed at grandeur) simply blended with already existing native work and produced the “English Garden.” This, like the architecture of the day, had in time its period of decadence, when the charm of simplicity was lost, and paths and planting and plastic accessories were overdone and became botanical and geometrical *tours de force* rather than pleasant out-of-door adjuncts to the house.

Those English colonists who came to kindly Virginia and, sooner than the New England settlers, prospered to a point where they could imitate some of the luxuries of the mother country, paid prompt attention to their gardens. The builders of the old Southern mansions considered not merely the house but the distribution of the various portions of ground around it, making house and garden a complete work. They recalled, for their inspiration, those earlier English gardens that were a simple adaptation of nature, with just enough formal treatment in the part adjacent to the house to link the two together in feeling. Modifying these memories by the conditions of their new life they produced what we might term the colonial gardens. Examples of these may be seen plentifully in the South to-day; and a few in the North.

A characteristic southern place is Magnolia on the Ashley, laid out in 1750 by Michaux, a celebrated landscape gardener who was associated with several early American estates. Other specimens of his work may be

seen in and around Charleston, and he at one time had charge of Sir Wm. Middleton's gardens at Shrubland in Suffolk which are even to-day considered among the most beautiful in England. The Ashley River garden, still in perfect preservation, is visited annually by many tourists; but its glory is due less to man than to nature, for nature displays such wonderful prodigality in this almost tropical region, that beyond the laying out of the walks, little lakes, the building of walls, courts, and arbors, no other architectural accessories were needed.

The place of course abounds in jasmine; but its most picturesque feature is the azaleas—crimson and pink, blue and purple, with an occasional pure white bush. Then there are six acres of camelias, the show flower of the South Carolina lowlands, white, pink and mottled; and though scentless, these vast clusters of cone-shaped bushes are a vision that, like Wordsworth's famous "never-ending line" of daffodils, will ever after flash upon "that inward eye." Next in season and making the air heavy with fragrance, are the magnolias reflected, along with their cool green waxy leaves, in every piece of water around.

We cannot in our colder climate repeat all this botanical luxuriance; but the planting of acres with one flower offers a valuable suggestion, one that has been profited by in the well-known Bernardsville estate of Round Top. The woods there are open to the public and, driving through them, the visitor is ever catching unexpected glimpses of the *two acres of petunias* that lie between the hill and the house.

One of the finest old gardens in the North is that of the Hamilton house on the Piscataqua River, Maine. It was laid out in 1778 by Col. Hamilton, who fashioned it, in plan rather than in the matter of horticulture, after a garden he knew in Virginia. Nothing could be better suited to the simple wooden house it adjoins; no introduction of brick or stone to mark off the various plots, but high privet hedges whose vertical banks of solid



green have a quiet sympathy with the white-and-green framed house. Extensive wooden lattice work across the front and ends of the house to support the mass of vines and ramblers further links building and grounds in one coherent unit. There are no gravel or flagged walks, but grass paths with frequent flat stepping stones that do service before the sun has banished the morning dew. All these green paths are accentuated by hedges, and, being in straight lines, seem to lead to the house (not away from it); and seeming to avoid contact with it as is invariably the effect of tortuous winding paths in a small place. The intersections of these straight paths repeat the square unpretentious character of the house. The flower beds, with so much rich green everywhere to modify them, are a riot of brilliant coloring—sweet William, hollyhocks, peonies, phlox, larkspur and other familiar flowers—descendants of those planted there 140 years ago. No wonder this place, so well adapted to the simple needs of real lovers of the country, was declared by Henry James (long accustomed to Europe's conscious efforts for effect) to be the finest garden he had ever seen. While unquestionably age has greatly enhanced its charm, one who wishes to use this scheme need not despair of catching much of the same loveliness in a modern garden.

Those who bemoan our ceaseless imitations of foreign styles in architecture cry desperately, "To be sure, we *had* colonial but what have we done to develop it?" These disappointed gentlemen might see, if they looked, that in the last decade which has witnessed such pronounced improvement in our suburban architecture, the colonial came in for a large share of attention; and as the claims of the garden were also heard in this effort for better things, the architect has been designing colonial gardens as well as houses. Not the least recommendation the colonial offers is its economy. Like other ideas derived from English sources it was not luxuriously expensive to lay out or to maintain.





It might be pertinent to remark here that this latter item, the annual cost of maintaining the garden, is frequently lost sight of in the elaborate schemes of the landscape architect or in the ambitious fancies of the owner himself. Often a client who wants only a \$15,000 house, because anything more pretentious he cannot afford to keep up, inconsistently asks for a garden arrangement that would require the hiring of a whole force of experts to do it justice. It was just this same failure to look ahead and question whether the necessary money would be forthcoming to maintain the grandiose schemes of Le Notre, the Mollets, Olivier de Serres, or Bernard Palissy, that has filled France with abandoned gardens whose magnitude and elaborateness rendered them impracticable to keep up. With the thrifty builders of England's old mansions no such lack of foresight prevailed. A nobleman's garden was commensurate not merely with his own income but with that of his heir; thus, no portion of it was destined to eventually fall into neglect. Even the most prosperous American home builder may well follow this example and keep in mind that the colonial garden is not merely comparatively inexpensive in its initial cost but also in annual maintenance.

Simplicity is the root of its charm; any attempt to initiate, in its relatively small enclosure, the long vistas and great expanses that belong to a park would be folly. So its area may be freely broken up with flower-beds. Besides the indiscriminate massing of flower-bearing shrubs and tall plants, the Dutch carpet flower-bed is effective; and for the ultra artistic, a single color may be chosen for a portion of the garden, gradation of tone being secured by the careful selection of flowers. The color chosen should be repeated on the house, possibly in window draperies. This, of all arrangements, gives the most quiet, restful effect, and needs only somewhere a simple inexpensive tea-house covered with wistaria to convert our American garden into a Japanese print.

Besides the garden that, large or small, is full of flowers, and where the sun-bonnet, weeding fork and sprinkling pot may be seen any morning, there is a more formal type where everything in the immediate vicinity

of the house is all green—great expanses of greenswards, dotted here and there with large, compact clumps of rhododendron, carefully clipped, and marked off by solid hedges with gravel walks between. The broad, formal driveway leading to the main entrance has a row of tall elms or poplars on each side. There are several attractive ways of mitigating the severity of this "garden without flowers." Just outside the poplars might be a row of shrubs which instead of following the straight line of the trees and the edge of the road, would be planted so as to describe a waving line; or in masses whose tops are clipped in semi-circles as are planted the rhododendrons along the drive to King Victor Emmanuel's palace at Caserta. Another scheme is to have clusters of birch trees, or of silver poplar or copper beech, rising from that point of the lawn where the decorative value of their characteristic shape and color can be best appreciated. A sun-dial can be effectively used, and the crowning feature of this garden of green might be a large bronze statue or group with an avenue of trees leading to it, and seats and shrubs around; this on axis with the living room makes in itself a complete small garden.

So much for the house and its environments when the precedent is the early work done in the South or New England, where English taste was paramount. But simultaneously with this early work the Dutch in and around New York were giving the wild new country a domestic aspect according to their traditions. They began building their town houses with bricks when they could afford it, as their ancestors had built, and their *bouwerij* house of either brick or wood. As it was difficult to get beams long enough to repeat the exaggerated sweep of the Dutch roof, they broke the slant with an obtuse angle and produced the gambrel roof.

Staten Island, Long Island, New Jersey and the Valley of the Hudson are fairly dotted with just such semi-classic Dutch farmhouses, which are of a quaint type that is peculiarly adapted to modern work. Though essentially *bourgeois* in character it has even been made, and not unsuccessfully, to expand into the *sumptuous* in some of the Hudson River residences. These have great columnar porticos and flanking wings that are not out of place in the bold scale of their surroundings. But, fortunately for the picturesque, it is the simpler, quieter perpetuation of Dutch traditions that most appeals. Here the garden would have brick walks, a brick well-house, an occasional bit of topiary work (ornamental clipping) introduced from Holland, and unlimited variety of flowers, from the tulips of early spring to the homely old-fashioned zenia that blooms in the very teeth of winter.

Beyond this there is not much to say about Dutch gardens. Those around the little villas outside Amsterdam or The Hague have a certain charm, especially where a small canal runs through them; but the more elaborate ones are without art. It is strange that these people, second to none in their love of flowers, and

whose horticultural societies give magnificent displays annually in the principal cities, should never have excelled as gardeners, and should have carried their clever ornamental clipping often to the point of caricature.

Not only does the modest house not call for an elaborate garden, but the rule works both ways. Among the much admired English mansions famous for their gardens (I am not speaking of places that are almost French or Italian) it is surprising to find how many houses there are that stripped of their clinging vines and projecting trellises would stand as four simple straight walls, offering no architectural interest beyond good proportions and the happy clustering of highly decorative casement windows or a few good chimneys. Wise, sympathetic planting did the rest.

While admitting the improved treatment which house and garden as a unit have lately been receiving one must confess that even in the most inexpensive schemes the natural advantages offered are generally not sufficiently profited by. These may often need long study before the style of house and garden is determined upon, and having been the keynote to which the work conformed, they should be utilized to their uttermost. I have in mind a house built recently on the Redding Ridge of Connecticut, where the smooth-topped hills, spotted here and there with upright cedars and clumps of bay trees, and the view across a rivered valley suggested at once the cypress-dotted slopes around Fiesole. So the villa was Italian, and except for the steps built in the two house-terraces, the path falling with the grade to a replica of a Bargello fountain, and the removal of one tree to a spot along the drive where it was symmetrical with another—nothing else was done to convert this bit of nature's planting into an Italian garden. This is only one instance of enormous expense saved by taking the good the gods allow and studying how it may serve the owner's pocket and the architect's fame. To have allowed a client to build on such a site an English half-timber baronial house (desired, as likely as not because he had picked up in England some bits of Elizabethan or Jacobean wainscoting), and to have attempted to reconstruct this pine and bay tree slope into the semblance of an English park would have been both a perversion of nature and a wicked waste of wealth.

"First follow nature  
and your judgment  
frame.

By her just standard  
which is still the  
same."

This might be an apt quotation for the man looking about for a site. Where nature shows pronounced characteristics like those described at Redding, all that remains is to assist

her—never thwart her. The moment one tries reconstructing her the expense is enormous and unless a Le Notre shall come to earth again, always doubtful. Le Notre seemed to glory in thwarting nature, if a place were flat, he could not rest till he terraced it; and where nature called aloud for terraces he leveled her; waters were drained and dry spots converted into lakes. Such methods meant enormous funds at his command and were the concomitants of the vast pretentious palaces of Louis XIV's time. But to-day, even where American millions are back of a garden scheme, it would be absurd to forget that the surrounding country is as much to the garden as the garden is to the house.

But far more often than Italian backgrounds do our Eastern states afford an admirable setting for a piece of English architecture. How frequently one hears the exclamation, "How like an English landscape this is!" the words referring to undulating country with stretches of daisy-spotted fields or pasture land and splendid old wide-spreading trees—the sort of thing especially characteristic of Essex and Somerset. Here, rather than in an environment foreign to its original, would be the chance to reproduce an Elizabethan house. Such country is found around Philadelphia. At Chestnut Hill, Bryn Mawr, Wynnewood, Abington (at which place is situated one of the houses illustrated), there are winding lanes, stately shade trees, vine-covered walls, brooks through meadows and undulating horizon, making a setting in which certain Philadelphia and New York architects have created some unsurpassed *estates* (not merely houses) that follow well-known English precedents.

Similar opportunities are afforded around New York, as in Morristown, N. J., and at Greenwich, Conn., but far less frequently than around Philadelphia or Boston. In this latter city fidelity to tradition is as much a factor in determining the style of architecture as is the character of the landscape; for in no other city have both client and architect a more decided *penchant* for the style of their English ancestors. The result is that the suburbs of Boston, Brookline, Beverly, Wenham, etc., all suggest without actually repeat-

ing, rural England. They represent, along with the places already mentioned, some of the few American residential districts where one is not disturbed by a heterogeneous jumble of architectural styles. This consistency is a much-to-be-commended feature, and repays the care necessary to its accomplishment.





The English garden is distinct from the colonial version of it. It has the formal terrace, the various walled gardens, the bowling greens, the paved courts, the greenhouses and classic garden accessories, the conventional treatment being most observed nearest the house. It may be said to relate very closely to the house it surrounds, for each particular part of it responds to some well-defined need in English country life. For instance, the main approach, the most public part of the grounds, is not considered specially desirable as an outlook and is not sufficiently secluded to be frequented by family or guests. Therefore, the chief living-rooms look away from it to more favorable aspects, and it is left to express its utilitarian *raison d'être*. The drive, with trees regularly planted, is generally the simple in-and-out on different lines, or the straight drive—finishing in a circle. Even where there is a court before the house, this is formally treated as part of the approach and not a place to linger in for pleasure. The kitchen entrance is even more practical and is well screened from view by means of hedges or walls; or, where the kitchen is a basement, by sinking the road to a lower grade. Sometimes, if the drive is a long one, service and owner use the same until within a short distance from the house, where a branch is made to kitchen and stables. The kitchen court and the stable yard are generally walled off. After the approaches have been decided the area that is to supply the table is next considered; it is the English thrift again that devotes the most productive part of the grounds to the kitchen garden. This kitchen garden is often so cleverly treated that it is a delightful spot to the eye, with apricot and peach trees trained vine-like against its south walls; with rose bushes (for roses

are the English gardener's pride) to divide its various beds, and an interesting pool or basin in the center.

The flower gardens are next in importance, their formal shapes generally outlined with dwarf-box and separated by many pleasant walks sunny or embowered. Level pieces of turf for tennis, croquet, and bowling green are an agreeable feature, with garden seats around and enclosed with yew hedges against which busts on plinths, terminal columns, bases, etc., may be set. To obtain these level stretches resulted in the terraces, a valuable asset in themselves for giving variety to the garden and affording good view points. The terrace at once suggests such architectural features as broad stone or marble steps, benches, fountains and balustrades surmounted at intervals by urns or statues. Beyond these parts, serving a definite purpose, is the unplanned portion—the pasture, copse and woodland—where the hand of man is hardly felt. I say *hardly*, for even the remotest part of an estate may show the touch of a sure hand. The whole range of nature is open to the gardener, from the *partierre* to the forest. The park at Chantilly shows this; for an admirable forest treatment is seen at its best there, and adopted in some English places. It is the cutting of straight paths through a dense wood, and leaving, at their intersections about 400 feet apart, circular clearings twenty-five feet in diameter which allow the sun to illuminate white statues of Diana and other woodland deities. This, when followed on the English estates, is the last touch to a garden scheme that is perfect. If you go to one of these places you will be asked by the owner, "Would you like to see the house or the garden first?" And if you wish to please him you will answer, "The garden."



The foregoing description would not cover that sporadic style of garden seen at Elverstow Castle and Hardwicke Hall, Derbyshire. These are so foreign that there is nothing English to them but a matter of geography. Such treatment, away from the magnificent palaces of France, looks artificial—it would seem even more of an affectation here in our land of wooden houses and mixed styles. It was against its rigid formalities and ostentation, its “stars and garters” that Walpole, Addison, Pope and others registered their condemnation and cried aloud for simplicity. Pope proved the practical value of his principles in his own garden where he so artfully clustered the most beautiful varieties of trees, shrubs and flowers, and so carefully tended them, that they looked indigenous to the place. (Yet even the censorious Pope had his Italian grotto.)

In adopting the English garden, the foreign touches might be confined to one spot; on axis with the drawing room or library might be a miniature Italian garden with its well-curb benches, statues and pergola; this would no more conflict with the style of the garden than having a room set apart for a Japanese collection would interfere with the architectural style of the house. In truth, there is no hard and fast definition of an English garden—no stereotyped design—its atmosphere depending more on the combination and contrast of trees, shrubs and flowers, on their beautiful cooperation, than on the disposition of walks, flower-beds or fountains.

An English idea that might be followed more in all-year-round country places, is the winter garden. This is nothing more than the cheerful grouping together, in some spot visible from the house, of such trees and vines as are green all winter. It is refreshing when the chilly days come to look away from bare-armed trees to well-covered cedars and pines, a clump of laurel, and the red-spotted holly and a wall covered with rich dark green ivy.

Where there is a gate lodge, it being the first thing seen, the forerunner of the house, let it denote the style and character of the main buildings. Giving the gate lodge a far too serious and formidable appearance is a frequent error, a survival perhaps of the importance attached to the portcullis gates of medieval times. The lodge that is nothing more than a cottage and treated like a cottage, as at Haddon Hall, is most in favor for modern places; old Haddon has for its lodge and gardener's abode, for the one building serves both, a charming little bit of English cottage architecture, surrounded by an equally charming cottage garden. But in material and treatment it all prepares one for the mansion beyond. Such an entrance promises cordiality and is a pleasing contrast to the dreary cold blue-stone lodges so often seen at American entrances. A pleasing composition can be made by combining the gate lodge, gardener's cottage and stables about a court just off the highway. This solution has been admirably worked out in many places, and has, besides its picturesque features, the practical advantage of ready communication. It is the arrangement of just such simple buildings as those that requires the architect's greatest skill and some previous experience; and he whose chief work has been beautifying city streets too often throws away his chances and falls a victim to severe unpromising formality.

In addition to the buildings already mentioned, there are innumerable little structures for practical purposes that can be made amusing and ornamental. There are garden tools and appliances to be housed, and this tool house, as well as the icehouse, out-of-door playhouse or studio could be, according to the style of the main building, treated as little half-timber cottages with thatched roofs, or stuccoed with tiled roofs. To a place fashioned on English inspirations a windmill serving for pumping water contributes much to the general character. Where house and garden are very formal Elizabethan octagonal cupolas in brick, or Italian pavilions or tempiettos might serve these purposes.

In the disposal of peacock and fancy fowl runs a scheme as interesting as any garden layout may be indulged in. As at Chenonceaux where the present owner, though forced to abandon the garden parterre, has preserved the game and peacock yard century-famed. Seen from the house these are a wealth of decorative color spots. With this feature laid out and studded, the poultry houses artistically designed and the numerous small cotes either perched on poles or built of colored brick and glazed ceramics, this incidental of a country place can be interesting and beautiful.

While the character of our eastern country and also our architectural tendencies would naturally result in a predominance of English, there are some splendid sites, like the Redding Ridge, for complete Italian treatment. Not only inland, but also along the Jersey Coast where sea and sky are a brilliant blue in summer, or on the Hudson between West Point and Poughkeepsie where the river is broad and the hillsides are vineyards; here, only a few stucco walls, red-tiled roofs and tempiettos at the vista points are needed to bring back the Italian lakes.

But in taking advantage of such natural predilections the owner must be warned that an Italian scheme



requires—far more than does an English—a generous extent of property; for no matter how perfectly it may be carried out *per se*, any other style of house in the same picture would “queer it.” Perhaps the most successful solutions of the Italian villa in our Eastern States are where it has been combined with certain features of the southern mansion—the lofty portico and stucco sides—or sort of modification of Palladio's famous Villa Rotunda at Vicenza, from which our colonial builders borrowed their portico. Examples may be seen set against the terraced hillsides of the Hudson.

But these are Italian only in detail. The real Italian estate was generally a princely palace and garden built by some favored incumbent of the Church, not as a modest country residence, but as a place of lavish entertainment. Among these are the Villa Caprarola, the Villa d'Este, the Falconieri, the Aldobrandini.

Smaller than these is the garden of the famous Villa Lante, at Bagnaia, justly considered one of the most charming examples of Italian landscape architecture. It is but four acres in extent, with a length of 775 feet and a width of about a third as much. This stretch occupies a wooded slope (that might be duplicated in our own country) and is formed into four terraces. The two *casini* or dwellings are on the second of these, and below them the first terrace is laid out in parterres with a fine sculptured fountain in the center “shaking its loosened silver in the sun.” The garden of the upper levels is the trees, just as they originally grew, carefully tended all those four hundred years, and forming the natural environment for the cascades, the admirably designed loggias and summer houses which the art of Vignola introduced. The whole treatment is inextricable and done with such consummate skill that the four acres seem to have the expanse of forty.

The inimitable works of art, the perfect masonry, the great beauty of proportion which controls the whole composition are beyond us; but the use that has been made of the natural resources, the trees, the sloping ground, and the abundant springs of water, are applicable here. “Water,” says Mr. Wm. D. Howells in writing of Roman fountains, “will do almost anything for beauty even where it is merely a torrent tumbling over a wall.” And so, don't spoil your grounds for the sake of saving the water tax. Water that is purely ornamental should be as gladly paid for as the water for the daily needs of the household. A cascade or a natural brook may do as much for a hillside site as any far more expensive treatment.

As for the richly sculptured jardinières from which the orange trees grow around the Italian villas, we might be content with hydrangias or the decorative oleander in plain wooden boxes. Even though English decorators do say that the place for tubs is in a laundry—who has not admired the gray-green boxes of the Luxembourg gardens. Or concrete might be used, for the Italians were the first to see its practicability as a material for garden embellishments. In fact, it is the introduction of reinforced concrete that has made the Italian villa a success in America. Stucco and concrete always suggest Italy, although many southern houses were built of stucco before the Revolution. Concrete was confined to foundation work as to places subjected to compressive strains only. But since re-

inforced concrete came a decade ago the tensile strength has been so increased that there is no requirement of villa architecture to which it does not respond. More than that, even the most facetious garden ornaments can be cast in concrete, as is proven by famous concrete figures in the middle basin of the Villa Lante fountain, now worn to surprising smoothness by the running water just as stone is worn, and of a dark bronze color due probably to some mineral in the water. But, though now like bronze, the use of concrete was no attempt at imitation.

Since Italian gardens have come in favor in America there has been a large importation of garden marbles from Italy. Well-curbs, wall fountains, basins, benches, urns, sarcophagi, and lions in all the postures known to heraldry may be seen outside the antique shops. Most of these, it is needless to say, are not antique, though they have every appearance of it, due to burying, or to being dripped on by water that has first dripped over iron, or to having every sharp outline carefully chipped away. While the originals were almost of Carrara marble, these clever copies are of dark Siena marble, Istrian stone, or concrete; even when they are acknowledged and sold as copies they are still a fairly expensive luxury. A good sarcophagus made recently near Florence, Venice or Naples would cost from \$1,500 up; but this only one-fifth the price of a genuine one; a pair of lions would be from \$500 to \$1,500, and, as possibly not ten pairs of genuine antique lions have ever come to this country, they would need a very clear pedigree before one would pay the \$2,000 to \$5,000 asked for them. Even at what may seem a stiff figure for modern copies, these various accessories are cheaper than could be made here; for a dealer recently filling an order for six vases at \$60 each had the misfortune to receive one of them so badly broken that he had to order a duplicate made here; the lowest price he could get, and this from an Italian who had worked at the same trade in Italy, was \$150. But the outlay.





once made, does not need the annual sum for maintenance like the flower beds of the English garden.

Although the American garden and outdoor art generally is frequently disparaged as a rule, it is more sincere in style and execution than the house itself. This is due more to nature, who cannot be faked, than to any scrupulousness on the part of the designer. But the house, entirely in the hands of men, is of doubtful result. Seven-eighths-inch half timber, boxed wooden corbels and brackets, imitation beams built out of 1-inch boarding all attest to flagrant shamming that cannot be practiced in the garden. The examples of good honest construction are few and therefore well known. Those who have built or personally supervised the erection of solid English half-timber and framing can appreciate the difficulty of getting workmen in sympathy with necessary methods. No sooner does one depart from the routine saw-and-hammer construction than troubles arise. The timber is so valuable that the mechanics, fearing to spoil it, stand around awaiting the decision of the superintendent as to whether it must be butted and nailed or mortised and tenoned. The temptation to nail cannot be overcome and often after a piece of framing has been well put together, well enough to last a hundred years or more, the carpenter will drive in a couple of twenty-penny spikes, secreted in his "jumper," to hold it. Finally, after they are thoroughly convinced that you are determined to use wooden pins and pins only, they drive them in promiscuously, according to their own artistic fancy, regardless of whether or not the construction calls for them. This is just one of the manifold annoyances the architect is subjected to. Every part of the house, carpentry and masonry, roofing and interior work, each presents its show of problems. The roofing particularly is done in a way foreign to American ideas. Tiles or rough slate whose color and texture will harmonize with the foliage are the materials. If

slate, they should run from 8 to 30 inches wide and have a projection from 4 to 18 inches. The rafters should not be covered with close boarding but with battens laid apart 2 x 4, making an excellent size. At the eaves where the roof projects the roof battens should show and also the underside of the slates through the space between the battens. All the chinks and openings may be stopped up with mortar that has been thoroughly slacked and has an abundance of hair mixed in, without which it would not hold against our varying climate. Sometimes each slate is set in lime mortar; this, combined with a thorough wiring and nailing of the slate with copper, makes a roof which will last as long as the garden and require no attention. Often a feeling of greater harmony is obtained by using "brick-nogging" in the half timber instead of the colder tint of stucco. Such nogging is specially harmonious where the garden walls are brick and the house stone or brick, and interesting patterns may be worked out in the openings.

The character of the stonework is one of the most difficult of all details for the architect to decide on; it can be made to improve or mar the general scheme. Stone should always be obtained from the nearest quarry, for then it is far more apt to be in closer keeping with the general surroundings. The American mason with his stereotyped ideas cannot grasp the meaning of an unstudied effect in laying up stonework. As unremitting supervision would be impossible, experiments should be made on areas, say of a yard square and the happiest effect chosen, the stone cutter to pick and shape his stones accordingly, and the mason to follow the sample. In English work like this an effort is made not only to adopt the style but to build after the English fashion, revealing as much of the construction as possible. In adopting the Italian Villa the vast difference in our climate and that of Italy makes the original method of construction unwise and unnecessary.

# THE ART AND PRACTICE OF CONSISTENT FORMS OF DECORATIVE TREATMENT

THE GEORGIAN (COLONIAL) PERIOD, BY LIONEL MOSES, JR.

THE restrictions which often surround the architect of to-day in that important branch of the profession which consists of the designing and furnishing of interiors are so great and so varied that, as a result, the number of examples of consistent forms of decorative treatment which are artistically successful are comparatively few.

In domestic work it is seldom that the owner of a house is willing to give to its designer a free rein in the artistic sense, and, when the time comes for the interiors to be considered, there are nearly always the personal desires of the owner to contend with, or, what

The amateur who may build may be and generally is endowed with a certain amount of appreciation of beauty which, when used in the selecting of objects, is called good taste; and being familiar with the *insides* of houses, feels qualified to design the *interiors* of any house, forgetting that while the result may be quite pleasing in the amateur, yet those that are trained beyond the amateur state can see discord and a departure from the tenets of good design:

It is insufficient that the designer should have merely good taste. He must, of course, possess that attribute or his work can never be pleasing. But to this must be



STATE DINING-ROOM, THE WHITE HOUSE, WASHINGTON, D. C.

is sometimes worse, a collection of furniture, pictures or other objects which must be embodied in the work, even though the result brought about by their use will, as the architect knows by experience, be bad.

Time may come when this state of affairs will be the exception rather than the rule, for there has been much improvement in the condition, but it will need much educating to arrive at that period, and it is hardly to be expected that in this country we shall ever see the time when artistic endeavors will be generally employed in the beautifying of the very ordinary articles of household use.

added a correct knowledge, which can only be gained by much study of the fine arts as well as of what has been done. Then will his work be an artistic success—not merely one which is pedantically correct, but one which combines a feeling of comfort with a spirit of domesticity. This applies to rooms of Georgian design as much, if not more, than to that of any other style of work, for there are few styles the successful use of which demand these qualities to such a degree.

There is a great difference between the art of the Georgian period and the use of the furniture and decoration of this period in consistent form of decorative



CHIPPENDALE TYPE, WITH STRAIGHT LEGS



CHAIR WITH CABRIOLE LEGS, FIRST HALF XVIII CENTURY

treatment. A knowledge of the former is a necessary equipment of the designer, but equally essential is the appreciation of and feeling for the forms belonging to other periods so that combinations may be made that will not offend a developed artistic sense.

To exclude from a room of Georgian basis all articles other than Georgian were to make not a habitation, but a museum.

But to design and furnish a room for habitation, we must include many articles whose design were perfected long before Georgian architecture became an entity.

Could a general rule be laid down by which artistic success in this direction might be attained, it would

long since have been written. Perhaps the principle on which the rule could be founded would be to follow the classic forms. But no rule can be laid down.

To what, then, must we turn to gain knowledge and inspiration?

The answer to this question is simple and may be summed up in a few words. As in architecture in its broadest sense, the answer is that we must study what has been done for suggestions, so that we may become resourceful when difficulties appear. We must gain a knowledge and appreciation of the arts generally and we must know materials. We must practice; for it is apparent that experience is a necessity also.



EIGHTEENTH CENTURY EXAMPLES OF SOLID SILVER CANDLESTICKS

A treatise on design is hardly within the scope of the present article, but we can with propriety call attention to the illustration accompanying with a view to analyzing and finding out wherein the beauty of this room lies.

In the first place the room in the White House is stately and dignified, this quality being found in the rather noble size and proportion—sufficiently large to allow of the Corinthian order, which, being properly designed, is, with the well-proportioned wainscot, a fitting and dignified background. The ceiling, bold as it is, adds dignity, while the furniture, hangings and trophies, each play their part in the general harmony and bring to the room a sense of comfort and domesticity.

It needs little imagination to picture the kind of china and silverware which should adorn the dining table, the latter being found among the designs which our colonies furnished in ample quantities.

The room is unmistakably Georgian in character, and yet combined with the work of this period is a mixture of different styles, none of which seems to be discordant. If we desire to be supercritical we might select the side table to complain of. It is Empire in design, and yet does it not harmonize with the general design of the



A "DAVENPORT" WITH CURVED BACK AND ARMS, XVII CENTURY

room? The tapestries, the mantel, the chairs—are these out of place, even though they are not strictly Georgian?

We have but to revert to the history of Georgian architecture to prove how ready it has always been to receive and welcome the good in other styles, and, having received it, to chasten and refine it until it became an accepted part of the Georgian itself.

It would be strange indeed if, after demonstrating its readiness to embody other forms with its own, the Georgian should be cold to individual objects of these very styles.

As America itself is the great melting pot of the races, so this nearest American architecture is the result of the fusing of many styles.

But were we to discuss the numerous objects which harmonize with the work of the Georgian period, we would be carried too far afield. Individual taste and knowledge must be the guide, and we must confine ourselves to presenting a few Georgian or Colonial pieces of good design which show types which are instructive.

There are as many gradations of Georgian or Colonial



WINDSOR CHAIRS—THE EARLY "COLONIAL" TYPE OF CHAIR

furniture as there were kinds of rooms to be furnished, and the furniture which has survived shows that from the kitchen to the stateliest room it was of pleasing design. In the simple fiddle-back chairs used in the kitchens to the much carved ones used in stately chambers we see the result of the same kind of study of form and line. Tables, beds—even the insignificant articles of the household all showed great beauty.

Pompeii can hardly boast of lamps and candelabra more beautiful than some of the Colonial candlesticks and andirons.

In those days there was an appreciation of proportion and purity of line akin to that of the Greeks whose forms were adopted in ornaments of various kinds. The early designers were broad of mind, and though in their architectural designs they drew freely on other styles and periods, they never lost sight of the basic proportions of the classic.

Color added no little to the success of their furniture designs. How appropriate was the tone of mahogany with almost any other with which it came in contact.

And all the qualities of Georgian art combined to express perfectly the state of civilization as well as cultivation of its possessor and with its parent, the classic, it is best suited to-day to form the basis of a development which extended will realize the desire of so many artists—a national style.



A SIDEBOARD WITH CURVED FRONT AND CARVED LEGS, XVII CENTURY



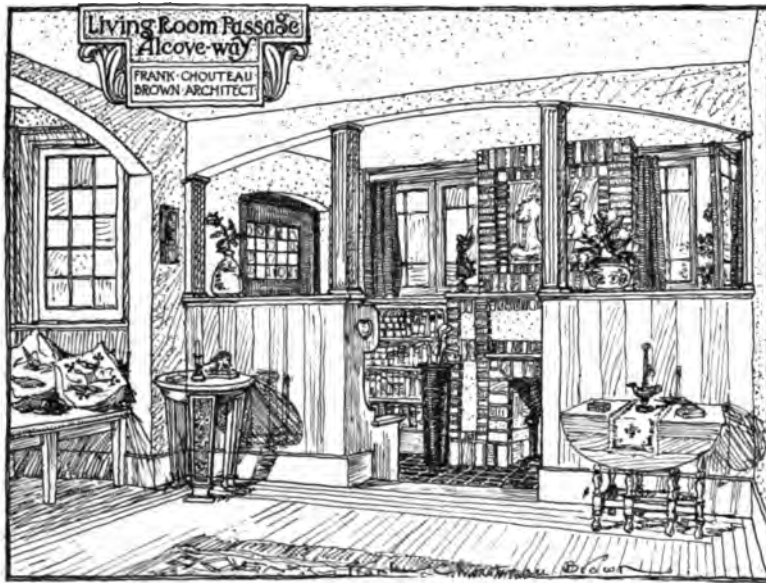
## THE ENGLISH-DERIVED TREATMENT OF THE SMALL AMERICAN DWELLING

BY FRANK CHOUTEAU BROWN, ARCHITECT

THE editors of THE AMERICAN ARCHITECT have selected for publication a group of sketches of small houses, all designed in an American modification of the modern English spirit, and have asked for an article to accompany these illustrations that will be descriptive of the intentions in mind during the conception and development of these compositions. Believing that these schemes, as published, should, as a rule, be self-explanatory to the profession, the only excuse that exists for taking further space for explanation lies in making that explanation of such practical assistance to other designers as would enable them perhaps the better to employ, for their own purposes, what the designer of these houses believes to be a particularly natural and desirable ele-

ment to introduce into the design of the small American home. In undertaking that explanation, a few incidental references of autobiographical character will perhaps be forgiven, inasmuch as they express, better than anything else, the processes that led up to the adoption of this style for this particular purpose; and so enable the writer to more concisely state those factors that may assist others to clarify their own conclusions in their attempts at solving their own individual and different experiments.

When, after more than a half-dozen years of experience in a Western city, the designer first came into actual contact with the old Colonial dwellings in which the New England coast so richly abounds, it was natural to greatly admire the beauty, refinement and delicacy of

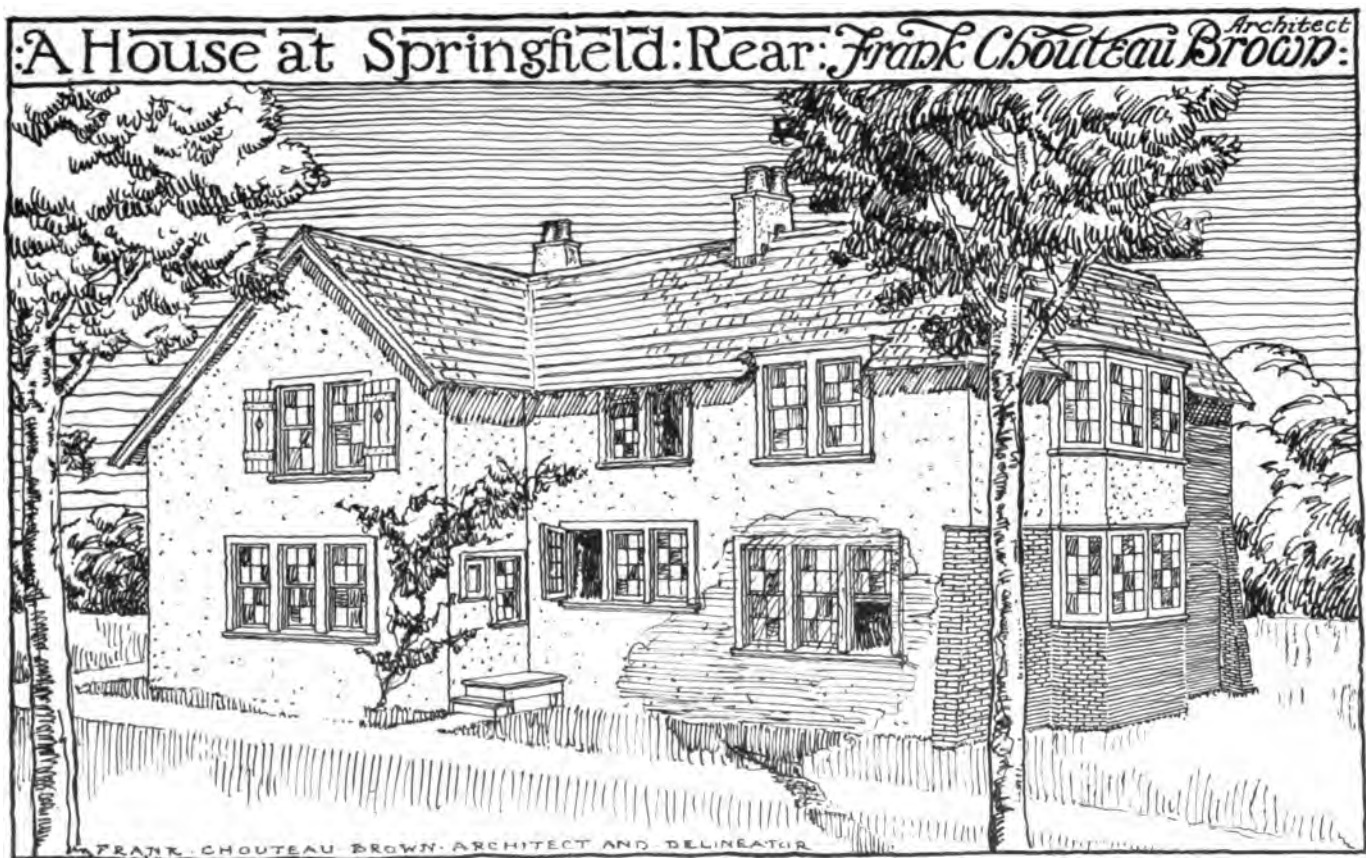


detail to be found in this work; to which in the West—where the local precedents were almost exclusively derived from the picturesque Romanesque movement—he had not been accustomed. It was perhaps as inevitable that he should pass through a period during which this intimacy and study resulted in the constant and exclusive reproduction—in current work—of these same forms, even at the expense of imposing upon his designs the somewhat bare and uninteresting Colonial plan-arrangement, to which the American householder, through constant habituation, has become inured.

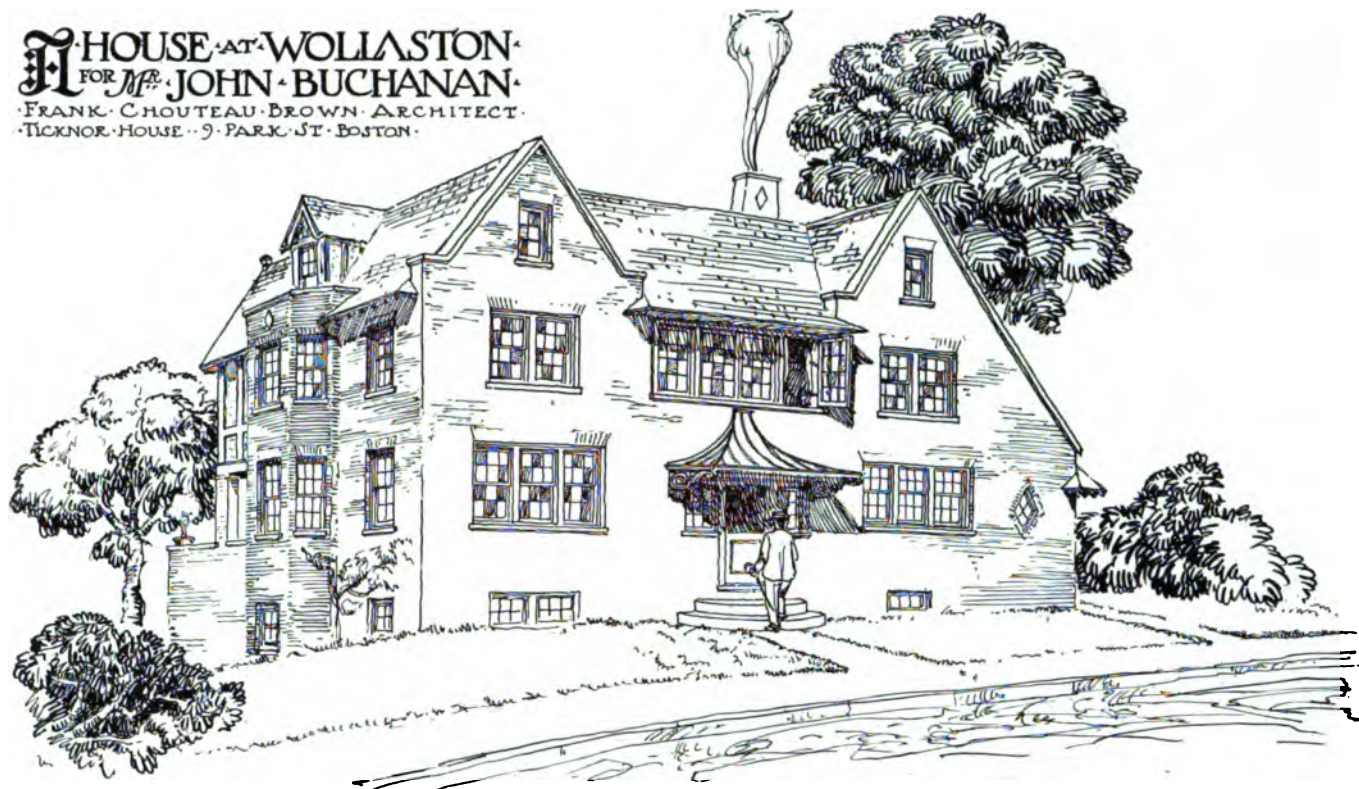
It did not take many years, however, to discover that

the Colonial plan, and the Colonial design, had its limitations. The plan allowed of little variety—and by constant repetition tended to a type that admitted of still less variation in exterior treatment. If not consistently carried out in the same exquisite taste in papering and furnishing, the work of the architectural designer was spoiled and rendered ridiculous in an overpowering swelter of unbeautiful, unrefined, commonplace *impedimenta*. Besides, after the basic idea of a Colonial house was once thoroughly comprehended, and its various possible combinations architecturally realized, there remained but little incentive to continue indefinitely to repeat them with the few minor modifications available.

The next logical step led back to the precedent of the architecture of the Colonies itself, but here the American architect runs directly into the difficulty of attempting to reproduce the simple, dignified Georgian architecture of England under the harrowing conditions imposed by the American client, who demands that everything on his house be abandoned to pretension and cheapening of cost, necessitating a consequent cheapening in material and reduction in dimensions in all the different details and parts that go to form the beautiful structures left us by the English Renaissance. Even in the use of good Colonial precedent, there is required a refinement of molding and execution entailing much extra labor and expense in finish, that is only too often entirely unwarranted by the later use of crude or unre-



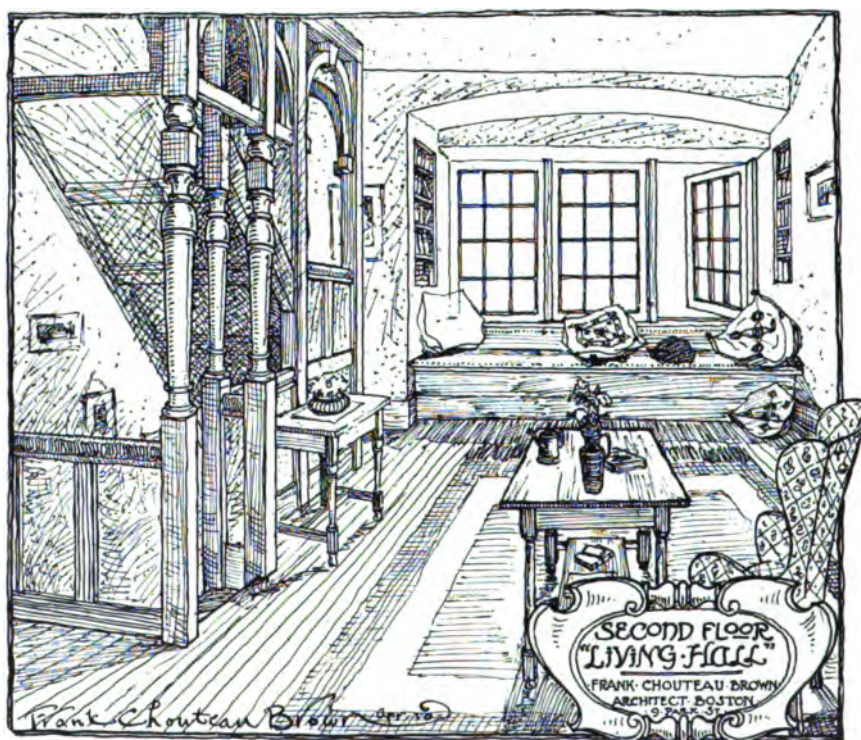
HOUSE AT WOLLASTON  
FOR MR. JOHN BUCHANAN  
FRANK CHOUTEAU BROWN ARCHITECT  
TICKNOR HOUSE 9 PARK ST. BOSTON



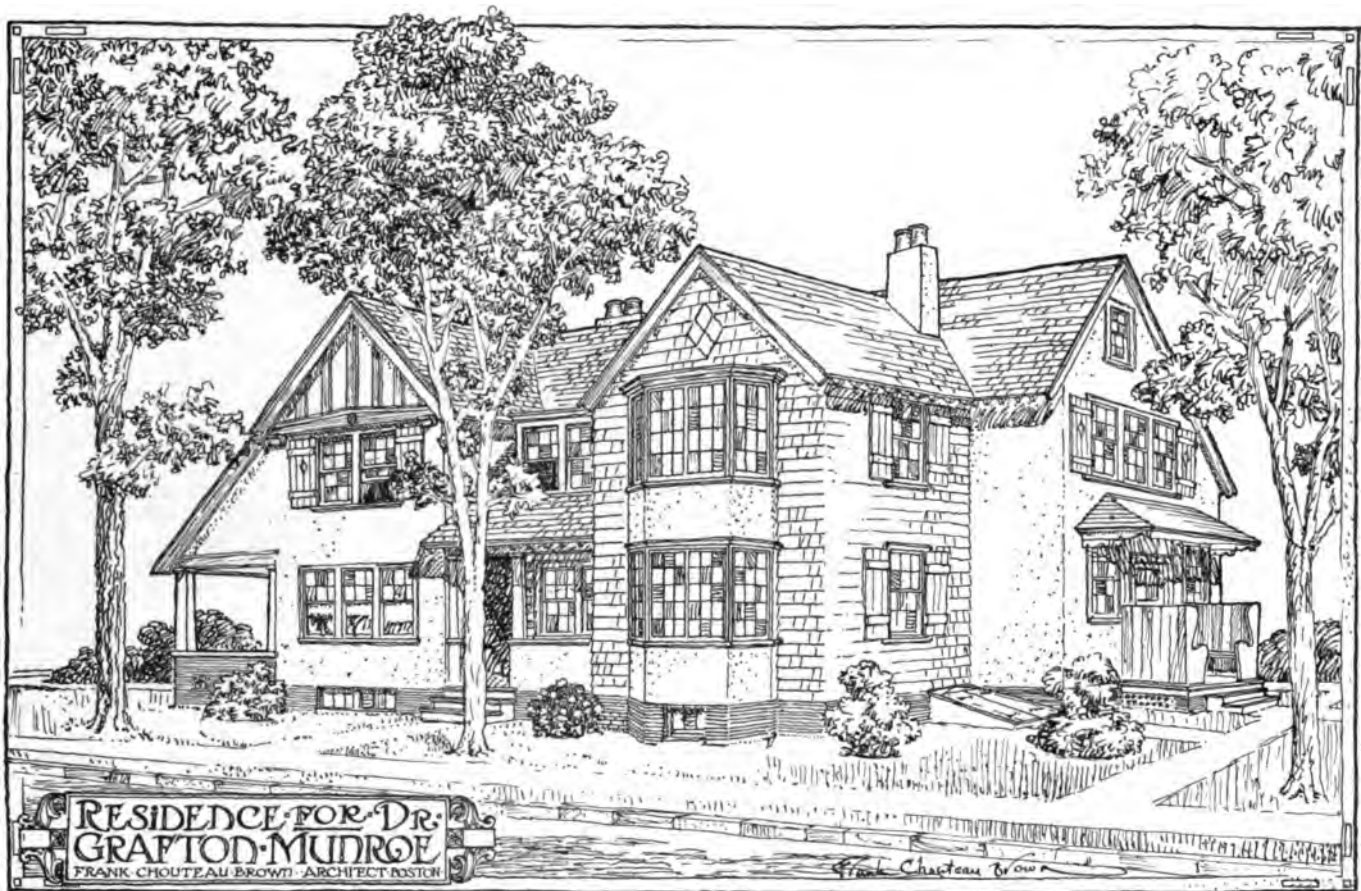
finer furnishings. This was particularly true during those near-contemporary periods when popular taste was swamped in such transitory fads as the so-called "Mission" style of furnishing. This "Mission" style, however, with all its crude faults and false pretenses of craftsmanship, contained one valuable incidental element that should be recognized by the architect, and that was the element of simplicity. To anyone having acquaintance with the work being done at the same time in the vicinity of Chicago where, in the development of simple effects obtained by the use of lumber in stock dimensions, moldings of conventional outline were being gradually eliminated, it may easily be seen how certain of these results corresponded with similar tendencies found in this mis-named Mission style.

A further natural step towards English precedent dwelt in the architecture of the English cottage, combining Georgian and Elizabethan forms with a simplicity and directness of treatment available for inexpensive dwelling construction in any locality. In its very simplest manifestations it is so available; while in its more mannered examples it is not—merely because of its inappropriateness, when reproduced without modification, in the American landscape and to surrounding structures. The necessary modifications, however, proved on analysis to be comparatively simple; being but an adherence to the very simplest and

most naturally direct forms of the older work, and the conscious elimination of the more mannered details and types of construction, along with the use of native American materials for wall surfacing. This process of reasoning—if accepted as logical—at once made the use of half-timber impossible, but nevertheless allowed of the employment of brick—a material as natural to America as to England—and of broad plain surfaces of plaster, a modern ma-







terial not necessarily conveying any strong suggestion of its inherent dependence on any historic style.

A study of the English cottage from Elizabethan times down to to-day would show what characteristics have dominated its construction and design. Always there has been employed a local material. This prevents the design from violently contrasting in color with its neighbors and surroundings. The inherent necessity for this restriction is often forgotten in America. The designer makes his house without any regard to the houses existing around it, having in mind only the most "stylistic" effect possible with his own individual problem. As a result, the house so designed never looks "at home" in its location—a strangeness that one never feels in England.

Second, the materials employed abroad are always used by local workmen who maintain, with unvarying fidelity, methods of handling to which they have always been accustomed—and to which their predecessors before them were accustomed. Local ledgerstone was *always* laid up in just this certain way. The local rough brick was *always* employed with this same sort of a joint—and the jointing, or the way of laying, that long experience had found to be the most adaptable to their own condition is, in the last analysis, always that found to be most amenable to artistic treatment and local effect. In America the architect is too often striving to get the most bizarre or "unusual" effects rather than those most natural—with the same resulting restlessness and nervousness that occur from the wrong use of the right kind of a house design!

The type of English cottage being built in England

to-day is itself almost a parallel experimental solution of the same problem and is conducted along the same lines as are in evidence in the accompanying sketches—with the exception that the incidental factors of style that naturally result, even in half-timber work, are in themselves locally suitable to English surroundings without any modification whatsoever. Even in England itself, in such problems as the workingman's cottage, for instance, when keeping the cost down became an important item, the process of selection that resulted followed almost the identical lines that—under precisely similar considerations—were working themselves out to a logical result in America; the most important difference being that the English cottage was to be undertaken as a fireproof dwelling, whereas the first attempt to reduce the price of an American house consists in substituting wood and the less fire-resisting materials for the better simple masonry of old England.

The modern English cottage, also—being built permanently and at a small relative expense—is almost always simple, containing little expression of passing fads in architectural style that would in a few years be out of place. The American house, being built for purely transitory use, does not imply any such limitations as would naturally be provided in the employment of a more durable material. And, finally, there comes always the necessity that exists in the mind of the English house-owner that his house shall be unpretentious, almost forbidding in its aspect, that the actual living portions shall be retired upon the opposite side of the building from the street, and the entire fabric shall, as much as possible, be embowered or overgrown with

vines. In America we have characteristics equally prevalent—the desire to give as much embellishment to the street front of the house as is possible, and to make the opposite side the mere back door and service yard of the dwelling; while most of our house-owners live in a constant fear of growing vines because they will rot the woodwork or interfere with the constant repainting necessary in the upkeep of the wood-surfaced wall, or keep their houses from looking as scrupulously neat and clean as they have been brought up, by the constant surveillance of a New England conscience, to consider desirable.

Bearing this in mind, the first individual experiments indicated the employment of as much brick as could be worked into the design. The underpinning could, in most locations, be built better and cheaper in brick than in stone. A slight stretch of ingenuity probably allowed using the same material for the balustrades, porches and for exterior chimneys—making the exposed surfaces of the latter somewhat wider and broader than would usually be necessary to carry out the required flue widths. The remaining wall surfaces of the building could then be plastered with a result that, from the point of view of the designer, could be considered quite as desirable as if finished in brick; and at a considerable saving in cost over the brick-constructed dwelling. Nevertheless, plaster costs more than shingles or siding, and in some houses it became absolutely essential to employ shingles for a major part of the wall surface, in which case plaster could be substituted for brick (for the lower wall surfaces), with shingles for the second story. The mistake made by most architects when varying materials for the wall-surface treatment of a small house comes in the adoption of a hard and fast horizontal line at which the material changes. It will be noted that in each one of the designs reproduced this unfortunate and hard horizontal line of demarcation has been avoided. If plaster has been carried up to the line of the second floor for a part of the house, it will probably have been carried up still higher in one or two of the gables and, at the same time, the shingling—on some other portions of the design—is allowed to come down to the line of the water table, so as always to avoid this awkward and unpleasant dividing line, without materially increasing or decreasing the areas covered by either material over what they would have been if the more conventional and much less satis-

factory division had been rigidly maintained throughout.

The second mistake is generally to allow, on the exterior, extreme differences in color. This has been avoided—for instance—by using shingles, wherever they occur with wall areas of light colored plaster, in the softest tones of grayish green, so as to preclude any violent contrast—either when the building is built, or in later years. The roof may similarly be handled in a slightly darker shade, or in a contrasting color scheme—as may best suit the purposes of the design.

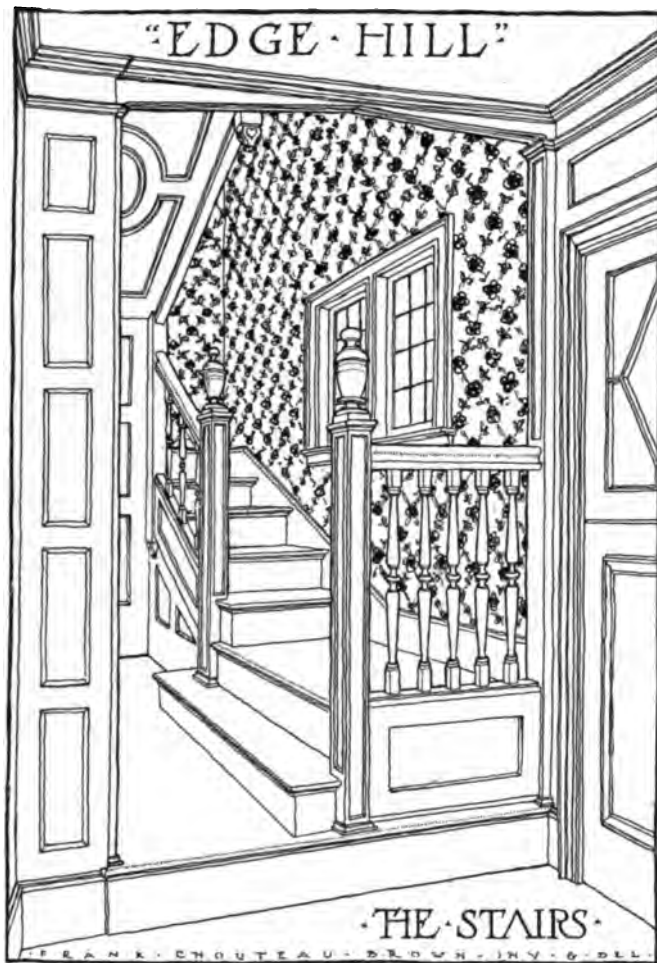
Half-timber has not been altogether eschewed. In one or two designs it will be found employed in a restricted fashion; as in a gable overhanging a void or as a porch projected out to cover over a bay in the wall surfaces below, when the use of brick would be impossible, and the use of plain plaster not wholly desirable because of its sense of lack of support. This effect of support is obtained, of course, by the apparent and exposed use of timbers. Used in this way, timber-work is generally accepted and excused by the passerby, even by those to whom it may perhaps be least familiar, as the reasons for its utilization for this purpose are perfectly obvious to even the least trained eye. Besides, a very small amount of darkened timber contrasted with plaster panels gives, if used at the rightly accented point, a certain "sparkle" to a design that can be obtained in no other way. Despite its defects as a constructive material ill-adapted to our American weather conditions, the use of half-timbered work in this way is sometimes worth risking for the æsthetic results obtainable from the right use of the material.

The first study for the Springfield house, published herewith, shows a comparatively small dwelling intended for a suburban corner lot, with brick for the major part of the most important façade and with plaster for the rear and end.

All in all, the design is rather too "mannered" to suit most American lots and their surroundings. The brick buttresses on the projecting window bays and the elimination of members around the tops of bays and dormer windows suggest English derivation perhaps too closely, although the plan is conveniently adapted to most American conditions; while the isolation given to the living-room and dining-room is an idea derived from the English plan that might with benefit be incorporated into more American houses.

The second and larger house, designed for the same lot, gives greater room space in





the upper story and is probably the more "American-appearing" design of the two. It incorporates the veranda, so dear to the heart of the ordinary American citizen, and instead of the combination of plaster and brick for the exterior walls, the later design shows the use of plaster and shingles, with brick confined to the chimney. The plan gives not only rooms somewhat larger, but they have also been slightly modified to connect more thoroughly with the central hall and allow of a desirable circulation around the first floor plan. Making the end to the street a principal entrance has taken away a certain amount of usable space from the living room, and given it to the passage at the room end shown in the little interior perspective sketch.

"Edgehill" is undoubtedly the most thoroughly English plan of the entire lot, the long gallery on the first floor being a distinctive feature. This house was planned to go on to the top of a long sloping hill, rising slightly from the road, with a distant view at the rear, which has, therefore, become the living front of the house. The long gallery makes a connection between the library and the front part of the house, and at the same time isolates the kitchen; while the exposure of the house to the points of the compass allowed of the long corridor on the second story and of abandoning the use of the main front of the house on the street for rooms, the latter idea being certainly a revolutionary departure from the customary American plan. The exteriors are also extremely English in type, which was

occasioned by the fact that the dwelling was rather remote from any other type of structure and the natural surroundings themselves allowed of that treatment. The same feeling has been carried out on the interior of the house, the paneled hall and book-lined library being Elizabethan in derivation and the dining-room a rather stiff and formal Georgian interior.

The Wollaston house went in a more urban location, and nearer the street, although the back sloped off towards the view and the ocean, as in the dwelling just discussed. Here, too, more of an American plan arrangement, with a hall extending from the front to the back and the wide doors opening into adjoining rooms, is to be found, except that these doorways are at the rear and opposite end from the street. Exteriously, the house towards the street is not too markedly different from any of its neighbors, being intended to present on that side a simple brick façade of slightly English character, half-timber being restricted to the overhanging gable at the back; and, as this side of the house was to be seen only from a considerable distance, it would here prove more effective than any other treatment available. The sketch of the hallway shows how simple was the handling of the interior.

The small cottage known as "Grey Rocks" went on a little peninsula or promontory jutting out into the ocean, with a principal bathing beach at the right-hand end. The plans indicate the extremely simple first floor, with large and roomy bedrooms above, that is generally considered the most desirable arrangement for seaside country life. The view of the hall on the first floor and the two exterior views indicate how the house was adapted to its surroundings.

Working with ideals in mind as radically different as these are at once seen to be from those that will be maintained by most clients, it becomes a matter of interest as to how far any one of the designs shown in the sketches actually arrived at fruition—and here enters an element that, to a certain extent, proves, in the writer's opinion, the urgent necessity of educating not so much the architect as the client to a point where he can appreciate refinement, simplicity and directness in home-building—just as he appreciates those factors in his ordinary business life and in his points of contact with his friends and neighbors.

Many of these houses are not to be seen in the form in which they appear in these sketches. In one or two cases the houses have not been built at all. The house first shown, for instance, was the first study for the dwelling afterwards built in Springfield, Ill., and illustrated—in its completed and larger form—in another series of drawings; and here, even, in reality this house does *not yet* appear to the advantage that it does in these sketches. In part this is because the surroundings have not been planted to grow up so as to give the effect suggested in the drawings; in part it is because of the use of a different material for the shingles and to the substitution, at the last minute, of bricks of a bizarre and eccentric color instead of those chosen by the designer. The effect of the house has also been elsewhere somewhat vulgarized, as can be readily understood by the designer who has had the experience of carrying on work at such a distance from his office that

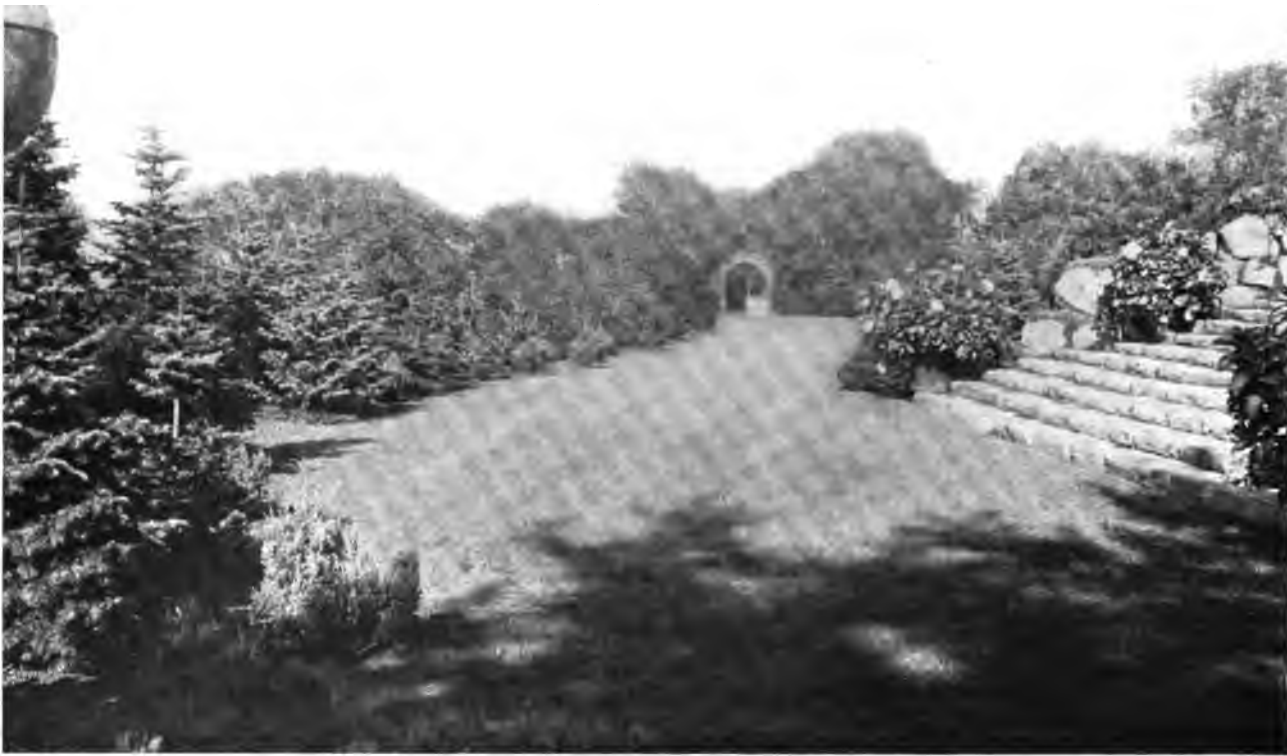
it is necessarily beyond his constant and immediate control. Yet the essential features of this house *are* to be found in execution in that locality.

In another case, the dwelling has not yet been built because of the delay in obtaining a clear title to the land. In two or three other instances, houses built substantially to conform to these designs have been, later, so enclosed or built around by adjoining houses that no point of view remains left for the photographer. In others, later additions made by the necessities of the owners have somewhat spoiled the simplicity of the original schemes—and *in hardly one instance have the proper surroundings of planting and approaches been actually followed out.*

If the architect should be asked to state the one factor that most militates against the appearance of the American dwelling, he would undoubtedly emphasize the general, almost universal, neglect of the client to provide the proper planting and landscape treatment for setting his dwelling off to the best advantage. When the structural part of the house itself has once been completed, the American client is inclined to think he has

fulfilled his part of the contract, and if he is disappointed in the appearance the house presents to the passerby he blames it altogether on his architect instead of realizing that there yet remains for him to do the planting necessary to heal the recently disturbed earth and tie the building properly into already existing surroundings. And the more noticeably attractive these natural accessories may be in the first place, the more important is this final softening of those angles that are always bound to result in the placing of a humanly built structure upon even the most perfectly adapted natural site.

Finally, throughout this series of designs may appear a certain gradual development towards the simplification and even the entire suppression of unnecessary applied detail, and a directness in treatment that indicates, in part, the result of the experience gained, and in part a strengthening of a feeling for the necessity of making the American house design more and more American—and less "English"—in its aspect, that may be proffered as the "reason for being" of these dwellings, and the best justification for this publication.



THE MIDDLE TERRACE, POCANTICO HILLS, ESTATE OF JOHN D. ROCKEFELLER, ESQ.



HOUSE IN GARDEN CITY, L. I.

While the owner's personality is clearly stamped upon this building, not many exacting demands were made. In general, the writer was allowed considerable latitude in deciding questions of design and equipment.

## THE ARCHITECT AND HIS CLIENT

THEIR RELATIONSHIP IN PLANNING AND BUILDING THE HOME

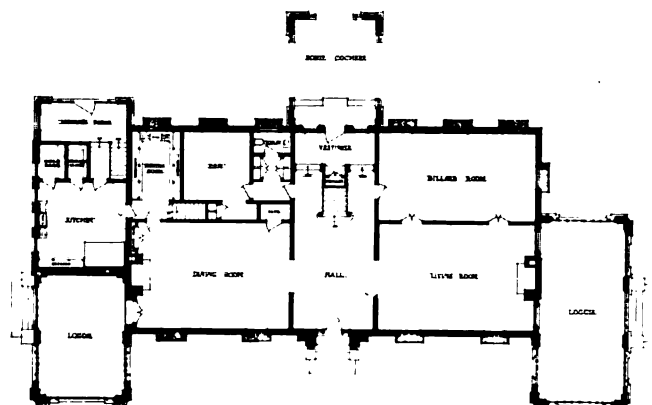
By OSWALD C. HERING

With Illustrations of Residences Designed by the Author

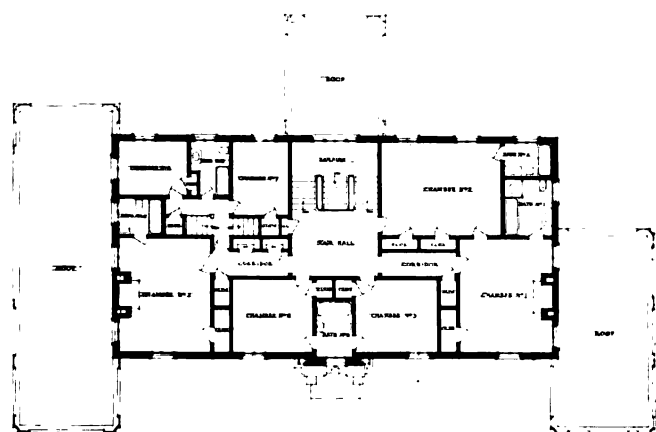
WHILE many statements made in this commentary apply to different kinds of building operations, the facts from which the writer has made his deductions have been obtained mainly from his experience in problems of domestic architecture wherein appears a personal element that is negligible, if not wholly absent in building operations of a purely commercial character.

Many people labor under the impression that the planning of the residence involves neither special skill nor any large amount of experience. The problem ap-

pears to them simple of solution as against the designing of the apartment house, office building, church or other larger and more costly edifices. In this belief the homeseeker often requires no greater evidence of the architect's ability than a more or less mysterious array of "plans and specifications," nor of the builder's worth than that he shall be the "lowest bidder." Either he hands over his pocketbook with a childlike trust in the wisdom and discretion of the first architect who happens along, or, having acquired a smattering of architectural terms and a cursory knowledge of construction,



FIRST FLOOR PLAN, GARDEN CITY HOUSE



SECOND FLOOR PLAN, GARDEN CITY HOUSE



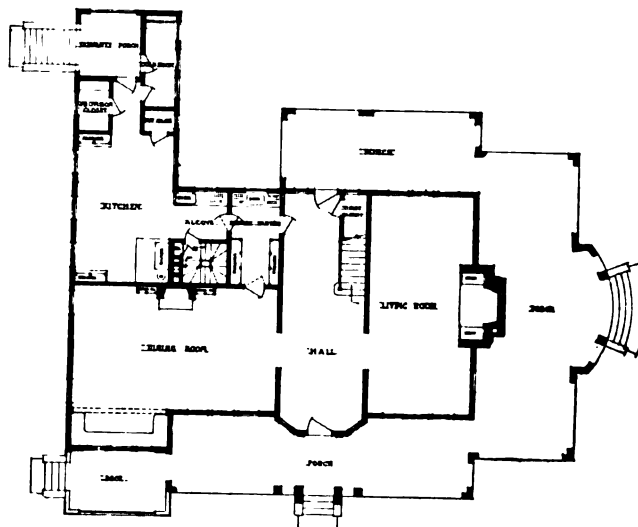
HOUSE IN BELMAR, N. J.

Here the owner's ideas were more definitely outlined at the start, and covered many details usually left to the discretion of the architect. It is very interesting to compare the original sketch prepared by the client's wife with the plan as executed, and to note that while no essential wants were denied, the writer was permitted to model the requirements along architectural lines.

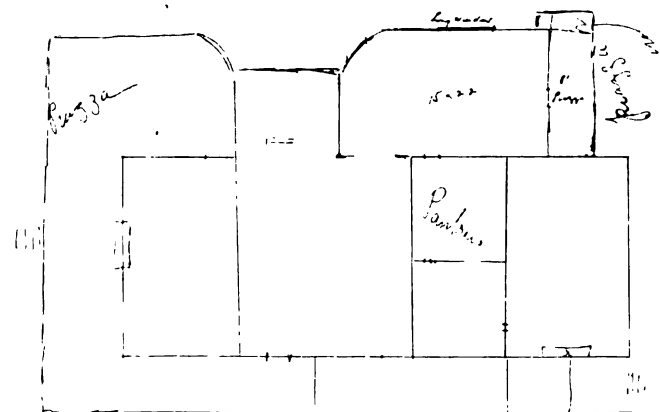
derived from visiting mechanics, he himself takes the helm and, with the builder as mate and the architect as cabin boy, steers a direct course for the rocks.

"Are there not many more dwelling houses built," argues number one, "and are they not easier to construct, and less costly, than other types of buildings?" "Where are the difficulties after the cash has been raised?" asks number two. "Why, in fact, employ an architect at all?" A safe reply would be that more money is squandered yearly in and about our great American cities upon badly designed and poorly constructed private dwellings than in any other form of investment. Much of this vast sum could be saved by the employment of architects of known ability and standing, and by recognizing the value of their disinterested services.

The architect of standing is primarily a gentleman. Confusion occurs and general all-round ill feeling is



PLAN OF FIRST FLOOR OF HOUSE IN BELMAR, AS EXECUTED BY THE AUTHOR



FAC-SIMILE OF SKETCH OF PROPOSED FIRST FLOOR PLAN OF HOUSE IN BELMAR, AS SUBMITTED BY THE CLIENT'S WIFE

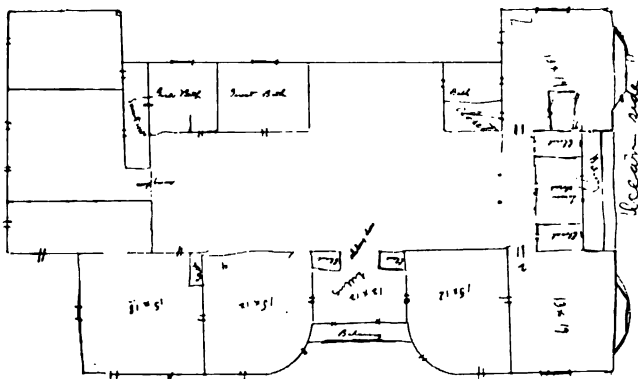
often engendered when either the architect or his client loses sight of this qualification. Any such breach on the part of the architect is inexcusable. He should resign his commission before losing his dignity. For the owner there is perhaps the excuse of ignorance. So let it be stated again, that the architect in order to "qualify" must be a man of intelligence and education, with all the breeding, tact, and virile honesty that this implies. If he is a member of the American Institute of Architects he has subscribed to a code of ethics that insures the highest and most honorable type of service. He is the owner's agent in all dealings with the contractor, and in so far as they are just he always stands first for the interests of his client. His experience teaches him what is generally best and safest and what

in the end will give his client the greatest return on the investment whether in money or in pleasure. Each should consequently invite the confidence and trust of the other, for a successful solution of the house-building problem hinges above all upon mutual respect and sincerity. The architect wants to make or maintain a good reputation. The owner wants a comfortable and attractive home that represents to him his money's worth. The former wants a product that will do him credit, but he should not require the layman to sacrifice himself upon the altar of Architecture. The latter pays the bills and is entitled to have what he wants and can purchase, but he should lend an ear to the counsel of experience and taste.

In the selection of an architect the client is very apt to be influenced by the suggestion of a friend, but without any further guarantee of the architect's ability than this, he might as well take a flier in Wall Street on the first stock that catches the eye. A safer course to follow would be for the client to note the architect's name and address and ascertain from the Institute his professional standing. This being found satisfactory he will then call upon the architect and look over his work. No obligation is incurred on either side and few architects will begrudge an interview, particularly if a letter of introduction or other evidence is presented to reflect the caller's sincerity. If an agreeable impression is received the architect may properly receive a request for more detailed references, and if he is young and inexperienced he should be willing to divide the honors with an associate of proved ability.

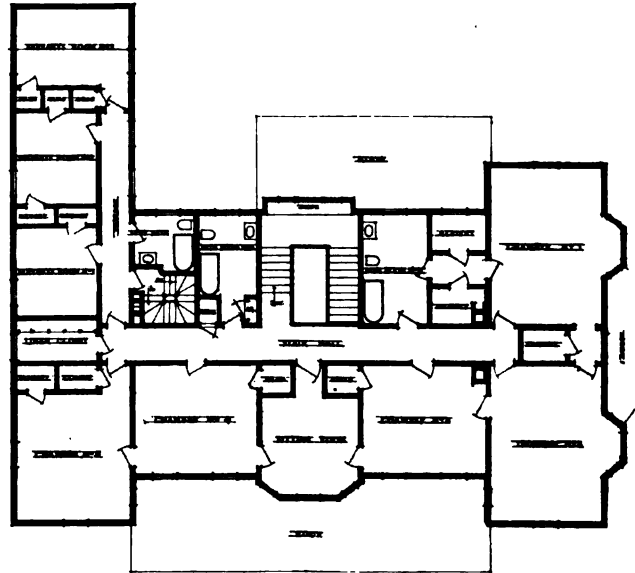
After a choice has been made, the architect and client should have a heart-to-heart conference. A successful solution of a problem in domestic architecture is only possible when the client allows his architect to see the "inner man." If the client will acknowledge that he knows but little about the details of designing and building, encourage him to disclose to you his weakness and his strength. Let him ride his hobbies and if he says, "Here I am, now build me my home," explain to him that a house is not necessarily a home. Unless the architect touches the secret spring to the owner's personality, releasing the "atmosphere" that must surround and penetrate every nook and corner of the material structure, the product is foredoomed a failure.

The client should be asked to indicate with pencil or word his needs and his desires. He should be encouraged to disclose at the outset the limit of cost. Explain



FAC-SIMILE OF SKETCH OF SECOND FLOOR PLAN OF HOUSE IN BELMAR, AS SUBMITTED BY THE CLIENT'S WIFE

to him that the employment of a capable architect is generally a guarantee against "extras" except from two causes, the financial failure of the contractor and the changing of and adding to the plans by the owner after the work is started. The failure of the contractor is a



PLAN OF SECOND FLOOR IN BELMAR, AS EXECUTED BY THE AUTHOR

rare event; but altering and adding to the plans and specifications after the contract has been signed and the work begun is a daily occurrence. If the owner hasn't the moral courage to resist the temptation to make "changes" it would be profitable for him to sign the contract, go to Europe and not return until the house is completed. The saving will more than pay for his trip. The author has never known of a house that was completed without some modification of the original scheme. Statistics show that in his practice only one out of every seven houses has been completed within the original contract price, but, while all of these plans had undergone some change, there were allowances for work omitted sufficient to offset the cost of the changes. As every architect knows, the cause of the "extras" is almost invariably the inability of the owner to comprehend from the drawings and specifications what he is going to obtain. Almost every house owner is skeptical at the start and desires to spend as little money as possible, and his eye not being as adept and practiced as the architect's in picturing in advance the finished product, one of the two things is bound to happen. Either he is disappointed with the result and finds it unlike what he had pictured, or he is so pleased at the development and finds that his house is going to be so much more attractive than he anticipated that his skepticism vanishes into thin air and he is everywhere tempted to substitute more costly material and workmanship.

If the architect's services were employed at an earlier stage than is generally the custom, better results would be obtained, and a lot of money saved. He is rarely consulted until the site has been purchased, when "plans" are desired forthwith and the client is disappointed that ground cannot be broken at once. In some instances, the author has been approached and his advice sought in regard to the proposed site. (After all is said and done the site is the main thing, for the aesthetic value of a

house as of a jewel depends largely upon its setting.) Tentative sketches are then prepared and "mulled over" by the owner perhaps an entire season. The result is that the house fits the environment, and the owner has had time to study accurate drawings and ascertain the approximate cost, so that when the actual work on the house is begun all parties know what to expect, very few hitches occur and practically no changes are made. A house built under these conditions is apt to be cheaper and much more satisfactory both to the owner and the architect than one that is rushed through in a few months from unstudied plans.

The time consumed in building is dependent upon many factors, and in residence construction not undertaken by large building organizations there are bound to be delays of all kinds, and a day lost now and then soon totals a full month. Country builders in particular are prone to be easy going and fail to appreciate the loss entailed by all concerned in protracted delays. It is worse, however, so far as the house itself is concerned, to build it too rapidly, and not to allow it to settle and season and become thoroughly acclimated, particularly when wooden construction is employed. From seven to nine months is a reasonable time to allow for the construction of country houses costing from \$15,000 to \$25,000 and a longer time for more elaborate and costly buildings, while small cottages and bungalows if of simple construction may be completed in four months' time.

And here it might be well to remark the penny wise and pound foolish policy that prompts the client to ask the architect to give the best of his talent and experience and in the same breath to cut the rate of his commission. The rates established by the Institute are no more than will give a fair return for the services rendered. The architect who shirks his duties to obtain a larger profit and the "scab" who makes a practice of rate cutting are in the same class, and inferior workmanship may be expected of both. No reputable architect will overcharge for his services. He is much more apt to undervalue them. Furthermore, he is in a position to save his client a sum as much as and often more than his commission by reason of his familiarity with the supply markets, and his experience in the use of materials of one kind and another. In a hundred and one ways he is fitted to suggest savings and economies unknown to the layman. It is not to be expected, however, that he will busy his brain seeking legitimate means of reducing the cost to the owner (when every dollar saved lowers his own commission proportionately) unless he feels that he is being adequately paid, and is insured a fair profit on his labors. The architect's commission is but a small part of the cost of the house, and the owner makes his first expensive mistake when he figures to "save" anything on this score.

When the architect is in possession of the "clues" to the problem before him, its happy solution is merely a concern of his ability to turn them to interesting account. The client should be the main source of needed information and assistance in supplying the "personality" of the plan, but he should allow it to be evolved in a rational, individual manner in harmony with the environment and the spirit of the times. The architect should bear in mind that he acts largely in the capacity

of an adviser, and he must respect the owner's wishes unless he can convince him of his error with clear argument and clean-cut illustration. In other words, he must demonstrate what detriment to the work would result if any erroneous measures that his client might desire are enacted. It is to be supposed that the client will seriously consider the architect's advice before it is rejected, for it represents the fruit of many years' study and experience, which cannot be safely disregarded.

Probably the most embarrassing moment in the architect's intercourse with his client is when there arises a question of taste. Unless you know your man it may well lead to blows! Taste is a product of personality and environment, and good taste is merely a measure of local standards. The Indian's wigwam and his personal attire may conform as accurately to the precepts of good taste as the fashionably dressed American millionaire in his modern chateau. Many a layman considers himself a competent art critic who would never question the opinion of his lawyer or his doctor, or advance any views upon finance or attempt to explain a problem in



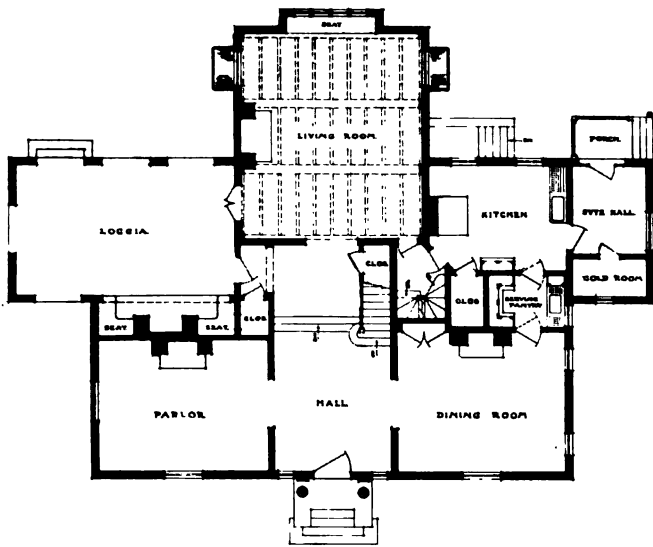
HOUSE IN PELHAM MANOR, N. Y.

In this building the owner allowed the architect very little freedom in matters of design and construction.

engineering. And in the wide field of art, domestic architecture seems to have been a common heritage of the public, due perhaps to the environment of the four walls, floor and ceiling with the accompanying furniture, draperies and bric-à-brac that have encompassed the human being since the cradle. That these surroundings and chattels are not highly "artistic" is in no sense discreditable to their possessor. If we have lived our lives in the narrow high studded rooms of the "brownstone front" amid gloomy walnut trimmings and Victorian furniture, is there any wonder that our sense of beauty and proportion in things architectural has been dulled and warped?

The architect must bear in mind that there has been for many years past a prejudice against him, largely deserved. He has been regarded either as a luxury, a necessary evil, or, as was the case with a great majority of building operations in America in the latter part of the nineteenth century, his services were never even considered. Witness the solid phalanx of brownstone that until the last few years has ruled with unbroken sway the resident streets of New York. Behold still



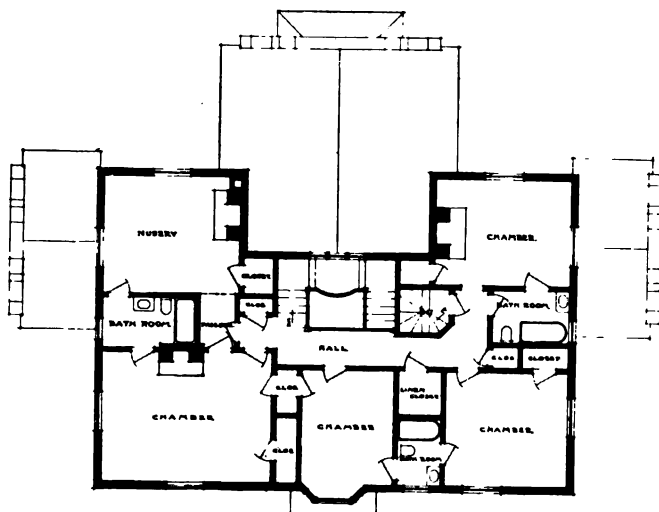


FIRST FLOOR PLAN, HOUSE IN PELHAM MANOR

the dreary façade of brick and well-scrubbed marble "stoops" of Quakerdom, and the fat bellied progeny of Tweedledum and Tweedledee that line the thoroughfares of staid old Boston. All the product of the speculative builder. All begat of the same ill-conceived plan with only such occasional and trifling variations as his barren fancy might dictate.

The architect is just beginning to show the public that he is a valuable member of society and that his labor may be employed with advantage. By slow degrees he is convincing the people that beauty and refinement of line and form and a good sense of color and proportion in the buildings he designs means not only something pleasing to behold, but a profitable investment. That a well-planned building of tasteful design is a valuable asset is now an accepted fact with experienced proprietors. Not long ago it was a common saying that the value sunk in the house could never be dug out again and that any subsequent profit must come from a rise in value of the land. That this is no longer an axiom the author has plenty of evidence at hand.

Reviewing America's contribution to domestic architecture during the last twenty years, gratifying evidence is everywhere apparent of an awakening to the practical



SECOND FLOOR PLAN, HOUSE IN PELHAM MANOR

value of æsthetics in the design of the home, even though numerically the buildings of any real worth are not abundant. But while a great stride has been made in providing for the comforts and conveniences of the family and its employees, and in evolving pleasing types of architecture, the vital question of durability and permanency of structure, the idea of an architecture for posterity, has not yet aroused any general enthusiasm, and beyond an occasional example of individual foresight we are still building temporary structures. This has probably been due more to the "American Idea" than to any other cause, to the demand for quick results, superficially attractive and casting a spell for the moment. We live and change too rapidly to spend any serious thought on the lasting properties of our wares. But we are growing older and wiser each year. Already the age of concrete is upon us and the dawn of a to-morrow discloses the dim outlines of masterly monuments rising from the decay and the ashes of yesterday.

Many laymen are of the opinion that in two essentials the average architect's capacity is susceptible of material improvement. They say that his inability to render the owner preliminary estimates of cost within gunshot of the successful contractor's bid is proverbial, while his failure to appreciate the importance of economy of plan is often so costly as to lead to the abandonment of the project. That there is ground for this criticism is beyond question but it rarely applies to the experienced practitioner. Estimating is merely a matter of conscientious labor in keeping accurate records of the cost of the buildings he has executed, and giving the figures intelligent study. From these data and a knowledge of the subsequent rise or fall in the price of material and the conditions peculiar to the environment of the proposed new structure, he should generally be able to approximate the cost within ten per cent and should rarely be further astray than fifteen per cent of the whole. Contrary to popular fancy, the architect is generally able to estimate with far greater accuracy than the competing contractors. The author recalls no instance in his practice where, in the half dozen bids submitted by competent builders, there has been a discrepancy of less than ten per cent between the highest and the lowest bid, and several times it has been over forty per cent. As against this the author reiterates that a competent architect should be able to estimate within ten per cent of the cost of work totaling \$20,000 or over, and be not more than twenty per cent out of the way on commissions of less than \$10,000.

Economy of plan is of vital importance. How often do we hear a man say: "I gave up the idea of building because the estimates were too high." Probably nine such cases out of ten are due to an ill-conceived plan, in which no regard has been paid to economies of structure and arrangement. By reducing the waste space in rooms and halls, by figuring spans and heights to accord with the market sizes of structural members, or by using one material or method in place of another, the cost may often be so materially reduced that an otherwise most hopeless proposition becomes an acceptable consideration and a profitable investment.

Among the economies to be effected there is one whose importance is rarely appreciated. It is the super-

fluous room. The room that you think you want but never use. Few owners realize what this actually means in dollars and cents. The cubic contents of an unnecessary reception room, billiard room, den or the like, which frequently carries with it an idle room above, materially increases the total cost. Here is money invested which brings no return and there is entailed a constant expense in interest on the capital squandered, not only on the room itself but for furnishings and maintenance. By omitting all but necessary rooms, and, if desired, designing the plan so that it may be added to when needed, a sum may be saved that is generally more than the fee of the architect. In countless other ways the advice and suggestion of an experienced practitioner will be found to have substantial value and his worth in this respect cannot be economically ignored.

Two of the most active retardants to artistic and practical house building at the present time are the influence of the "popular" magazines, in which are portrayed pictures and plans of houses with a contractor's detailed estimate of the cost; and various companies that advertise a method by which they build the house complete for a given price "including the services of an architect."

Let us glance for a moment at one of these pictures, "a charming villa," which a "reliable contractor" swears he can produce for "\$4,114.40." "The exterior," according to the description, "is an original design." Painfully true. In other words an architectural abortion. The plan resembles a crazy quilt with a pattern of "nooks" and "bays" and "seats." But the full note of bad taste and irrational design is sounded in the "perspective view of the living room." Here we have a baronial hall in the "New Art Style" which if executed in modest materials of the size depicted in the generous "perspective" would total as much as the estimated cost of the "villa," and rapidly induce "Dementia Americana" in the unfortunate occupant. The pictures themselves would merit no serious attention were it not for the accompanying "detailed estimate of cost." Here is practised the most brazen deception. Of what possible value are these figures without a specification? Allowing that the prospective owner succumbs to the pictorial anesthetic and actually believes that the thing before him could become a home, let us examine the "estimate." First we have "Excavating, \$80." Good. In a favorable soil it might be accomplished for the sum named. But what if rocks, boulders or solid ledge are encountered, to say nothing of silt and quicksand? The next item is "Masonry, \$740." A vague term is "masonry" at best.

Stone laid in mortar is perhaps the first picture in the mind's eye of the layman, or if he is more sophisticated he will translate into brick, concrete, stucco and plaster. But of what quality and kind? The writer, who boasts of no more than ordinary physical strength, recently kicked over a section of "masonry" wall 12 inches thick, 3 feet high, and 3 days old, built of dry brick laid in a mortar composed of lime, loam and a suspicion of cement (at least there were some empty cement bags lying ostentatiously in the foreground). What is assured therefore in the sworn statement of a reliable contractor that the "masonry" will cost \$740? Nothing except that it will probably be very poor stuff. And so on through the list. What *kind* of plumbing and hard-

ware, what *quality* of woodwork and painting? "Steam heat and electric light" sounds alluring, but at the price it would be cheaper and safer to rely upon the trusty fireplace and candle of our forefathers.

A house of the size indicated might possibly be built for the sum mentioned in seasonable weather, and barring a stout gale of wind, it might hold together and be fairly habitable for a time. A \$4 straw hat has been known to last through two seasons and be presentable if cleaned once a month, or six cleanings for \$1.50. Then it suddenly disintegrates. In a like manner the \$4,000 house pictured would probably require \$1,500 worth of repairs in a very short time and its deterioration into a hopeless wreck would be briefly accomplished. That some of the plans published in these magazines have merit is unquestioned and that a few might be substantially built for the sum named is possible, but most of the perspectives are "faked," the plans are generally illogical, if not impractical, and the estimates misleading. Their baneful influence extends, too, further than might be supposed. Time and again has the writer received preliminary data for a pretentious residence innocently based upon the size and equipment of one of these "villas." The client reasons as follows: "If I can build the house pictured here for \$4,000 then I can obtain one ten times as large and luxurious for \$40,000." Many a fond hope has been dashed by accepting the \$4,000 "villa" as a working hypothesis.

It is a curious fact that where a man will hesitate to spend \$100 for a reliable watch, or \$50 for a serviceable suit of clothes, or 25 cents for a good cigar, he will deliberately contract to spend \$20,000 for an unknown quantity without proper safeguards and guarantees. The best way to secure himself against disappointment is in the employment of an architect of good reputation, and there are few who will not agree, after the work is completed, that the services of this individual are the most important and least expensive factor in a building operation.

In general the layman values mostly the superficial appearance of the house. Women in particular are rarely interested in anything but the pictures of the finished outside and inside surfaces. The plan, other than as an assurance that the rooms will be of a certain size, "with plenty of big closets," claims but little of their attention. As for the specification this is often ignored entirely, even by the man, or passed over with general instructions to "have it substantial." In actual practice the value of these three departments is reversed. Of most importance is the specification. It designates the kind and quality of the material and labor to be employed. Of similar importance is the plan. To the practical arrangement and interesting sequence of the rooms is due in a large measure the comfort and pleasure of the occupants. The plan and specification are the backbone and vital organs of the structure. As for the superficial treatment of the exterior and interior surfaces, "handsome is as handsome does" applies to buildings equally as to humans. And just as clothes do not make the man, so the decoration of walls and ceilings do not make the home. As a matter of fact, an architect who can draw a logical and interesting plan and write a good specification can generally be depended on to produce a pleasing façade.

Much that has been stated in the last few paragraphs

applies equally to the "building companies" already referred to. These are in general purely money-making institutions having no regard for the rights and privileges of the owner. Their claim to the services of "experienced architects" is a clever ruse, for the average layman does not know that architects of standing do not sell their services to the contractor. By this method of building individuality is lost and the home is machine made. The very fact that these people advertise advantages and savings from their system of wholesale buying and manufacturing, and the employment of men "skilled in every department from foundations to furnishings" means a cut and dried process, and a fair guarantee that the product will be finished in execrable taste. The man who intrusts his bank account to such organizations and to the so-called "builder-architect" should have cash a-plenty and to spare and not be over particular as to quality and style. He will get the product of the mill and the factory, and no more. The specification, if indeed there is such an instrument, has no value at all unaccompanied by an accredited agent of the owner who shall see that it is carried out. The charge for this supervision if adequate would probably be as much as an architect's commission for complete services, so no real saving in cost is effected as claimed, and all manner of trouble and dissatisfaction is invited in the absence of a qualified architect. The money so invested is more than likely to be tied up or sunk irrevocably in bad construction and tawdry decoration. However, "'tis an ill wind that blows nobody good," and if bitter trial teaches the folly of engaging in building operations under the guidance of "popular" literature, and that the factory-made home is more apt to be a curse than a blessing, the layman who makes these discoveries may be trusted to sow liberally the seed of his experience.

One of the most trying commands received by the architect is to provide something "original"; something odd and unlike what his neighbor has. This desire to be "different" is a healthy one and highly commendable, if not carried to an extreme. Many people are beginning, however, to realize that to live among oddities is tiring to the eye and generally disturbing. Simple forms and harmonious colors, avoiding the conspicuous and the glaring, will generally be found to "wear well" and be the most productive of real enjoyment. It is a great mistake to suppose that there is no intermediate step between so-called originality (often perilously near to vulgarity) and what is termed commonplace. Taste employed in the modification of good precedent to conform to local conditions is invariably the safest course to pursue. Beauty of color and chastity of form finds a parallel in harmony of sound and purity of tone. Our ears are generally better trained than our eyes, and where we can readily distinguish between harmony and discord, in music, we often fail to discover incongruity in form and color.

A serious mistake is made by the owner when he allows, or courts, intimacy with the contractor, as it invariably provides a loophole through which the latter may escape from his responsibility. After winning the owner's confidence, often by the ostentatious performance of an "extra" without rendering a bill, the builder is sometimes tempted to follow up his advantage and,

under the guise of friendly disinterestedness, to make all manner of suggestions that if followed will save himself trouble and money. He will often give the owner clever and apparently plausible reasons for delays of all kinds, and for altering the plans and specifications, and it will end up by the owner becoming confused, and even suspicious of his architect. Owing to the friendly relations that have been established with the builder the owner is apt to turn a deaf ear to the architect's warning and unless "caught with the goods" the contractor will succeed in putting away a handsome profit in extras, and from lucrative modifications of the contract. His eyes opened, the owner is thoroughly unhappy and curses the hour that he embarked on so treacherous a project. All this heart-burn might be avoided by conducting the work through the architect, placing in him the same confidence that must be accorded any professional adviser.

From these references to the contractor it must not be assumed that he is, as a class, dishonest and tricky. The author enjoys the acquaintance of many builders who are not only honest and capable but who take such pride in their work that they will not tolerate any deviation from first-class building methods. The honest and capable contractor labors under a great disadvantage. He is the victim of the pernicious custom of awarding the work to the "lowest bidder." The owner's unquenchable thirst for the "lowest bid," and the paradox it evolved in the mind of a conscientious builder, is illustrated in an answer made recently by one of these worthies to the author's query: "Do you want to estimate on Mr. T.'s house?" "Yes, sir," he replied. "I'll be glad to give you a bid, but dang me if I ain't sorry nowadays when I get a contract for then I'm plumb sure I've bid too low!"

But we are improving every day, and the signs of the times indicate a decided advance in public appreciation of good art and good building. To be assured of this we need only point a finger to the tardy and costly remodeling which the City of New York is now undergoing. In but a few instances is the change retrogressive. The architect should feel exultant at the prospect before him, for no profession offers a wider field of promise than is opened to him in American architecture. All the more serious becomes his duty to cultivate and guide the public taste. His work, unlike that of most other professions, is ever "in the public eye" and subject to daily comment and criticism. There it stands, a monument of virtue, or of iniquity, open to praise or ridicule from

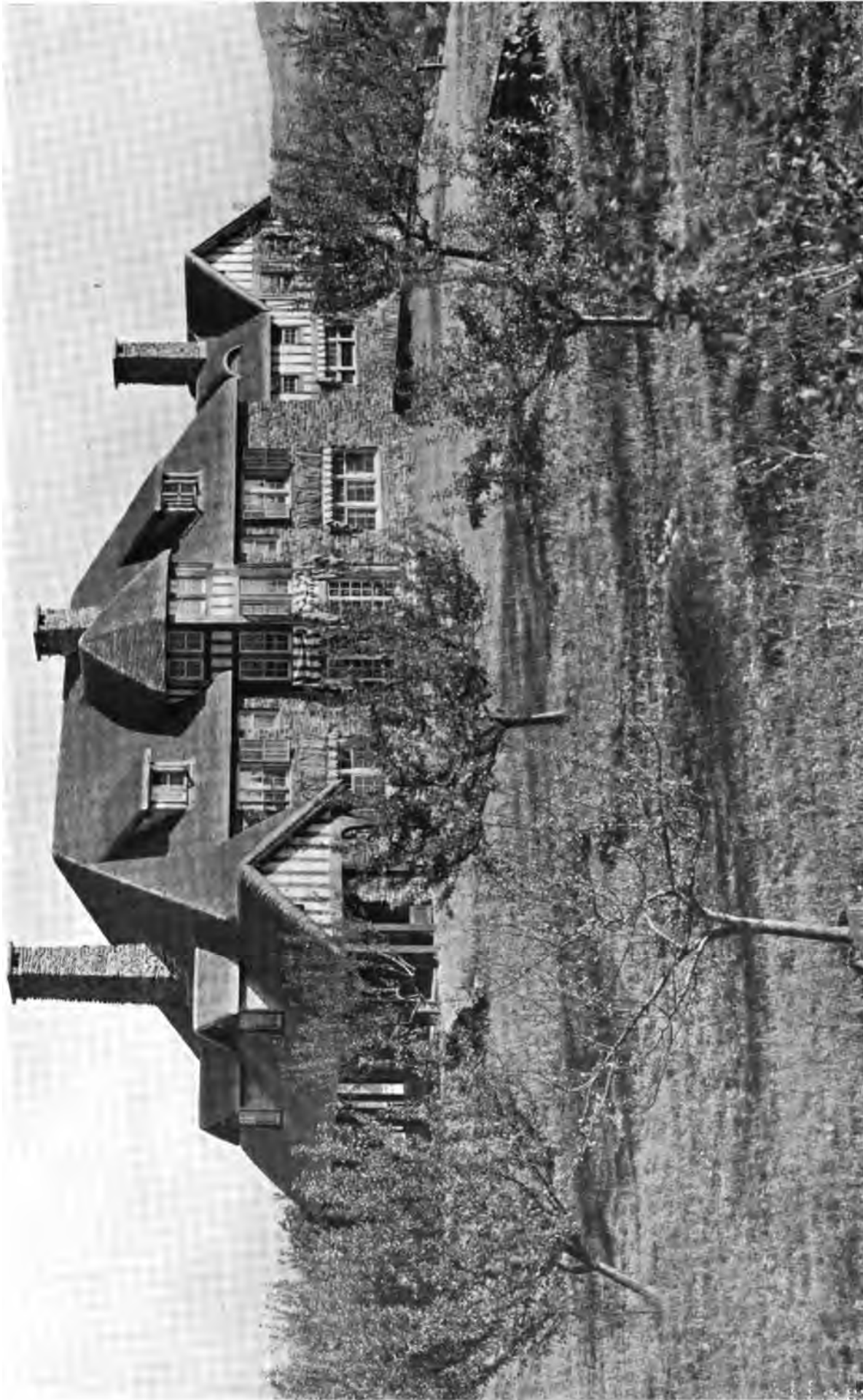
"Rich man, poor man,  
Beggar man, thief;  
Doctor, lawyer,  
Merchant, chief."

All of these gentlemen may successfully hide their failures. Even the engineer may temporarily cloak his defective structure with the architect's mantle. Endowed with such powers for good and for evil there rests upon the architect a grave responsibility, demanding from him the highest form of mental and moral equipment. Let him but show his capacity for good deeds, let him prove his worth, and the public can be trusted to give him place in the councils of the Nation.

# PLATES



DETACHED DWELLINGS. PART II.

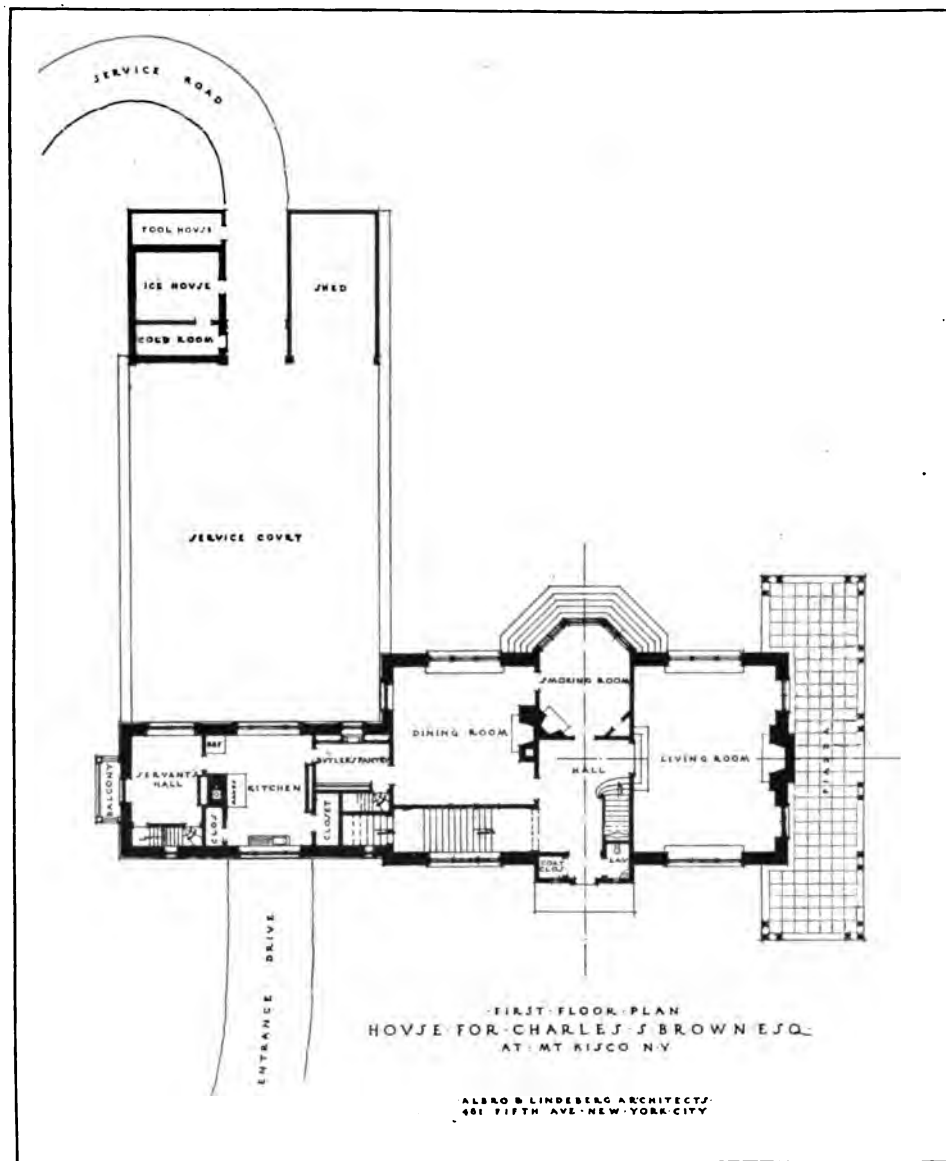


HOUSE OF CHARLES S. BROWN, ESQ., MOUNT KISCO, N. Y.  
ALBRO & LINDERBERG, Architects

[PLATE 1]

www

DETACHED DWELLINGS. PART II.



HOUSE OF CHARLES S. BROWN, ESQ., MOUNT KISCO, N. Y.

ALBRO & LINDBERG, Architects



[PLATE 2]



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DETACHED DWELLINGS. PART II.



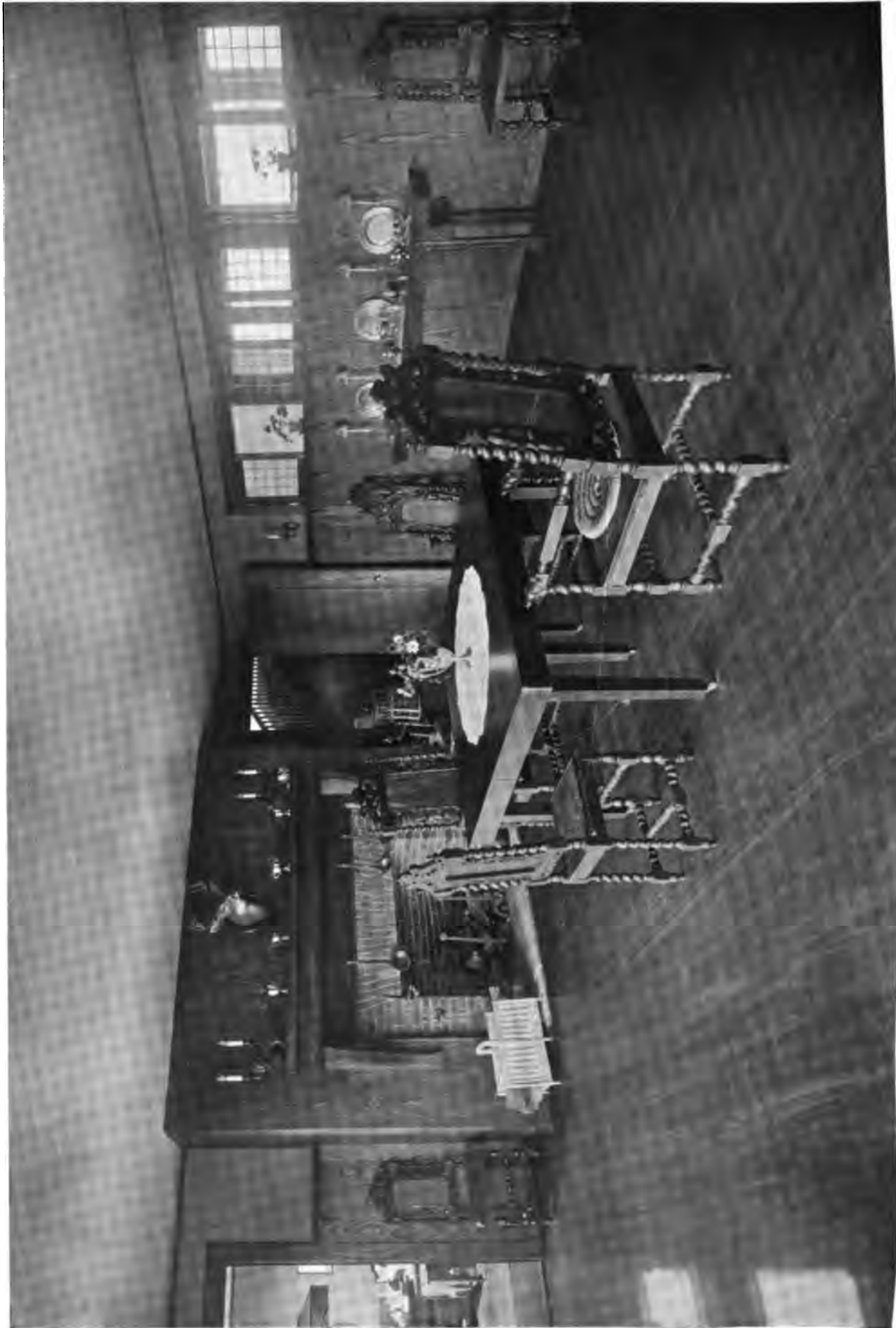
THE LIVING-ROOM  
HOUSE OF CHARLES S. BROWN, ESQ., MOUNT KISCO, N. Y.  
ALBRO & LINDBERG, Architects

[PLATE 3]



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DETACHED DWELLINGS. PART II.



THE DINING-ROOM  
HOUSE OF CHARLES S. BROWN, ESQ., MOUNT KISCO, N. Y.  
ALBRO & LINDBERG, Architects

[PLATE 4]

Manaraa

DETACHED DWELLINGS. PART II.

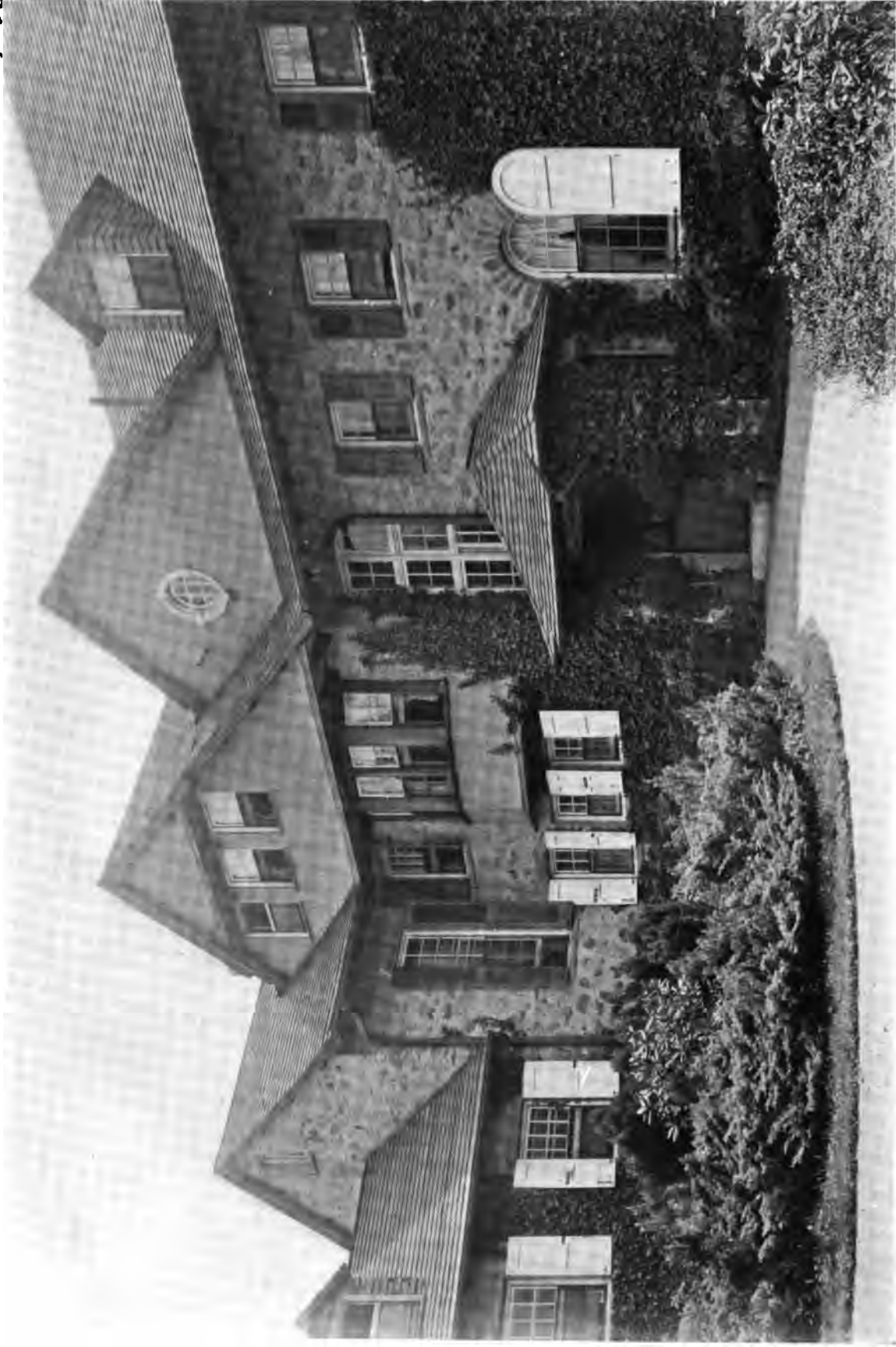


VIEW FROM SOUTH TERRACE  
A COUNTRY HOUSE AT CAMP HILL, PA.  
WILSON EYRE, Architect

[PLATE 6]

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DETACHED DWELLINGS. PART II.



VIEW FROM FORECOURT  
A COUNTRY HOUSE AT CAMP HILL, PA.  
WILSON EYRE, Architect

[PLATE C]

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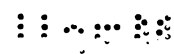
DETACHED DWELLINGS. PART II.



A COUNTRY HOUSE AT CAMP HILL, PA.

WILSON EYRE, *Architect*

[PLATE 7]



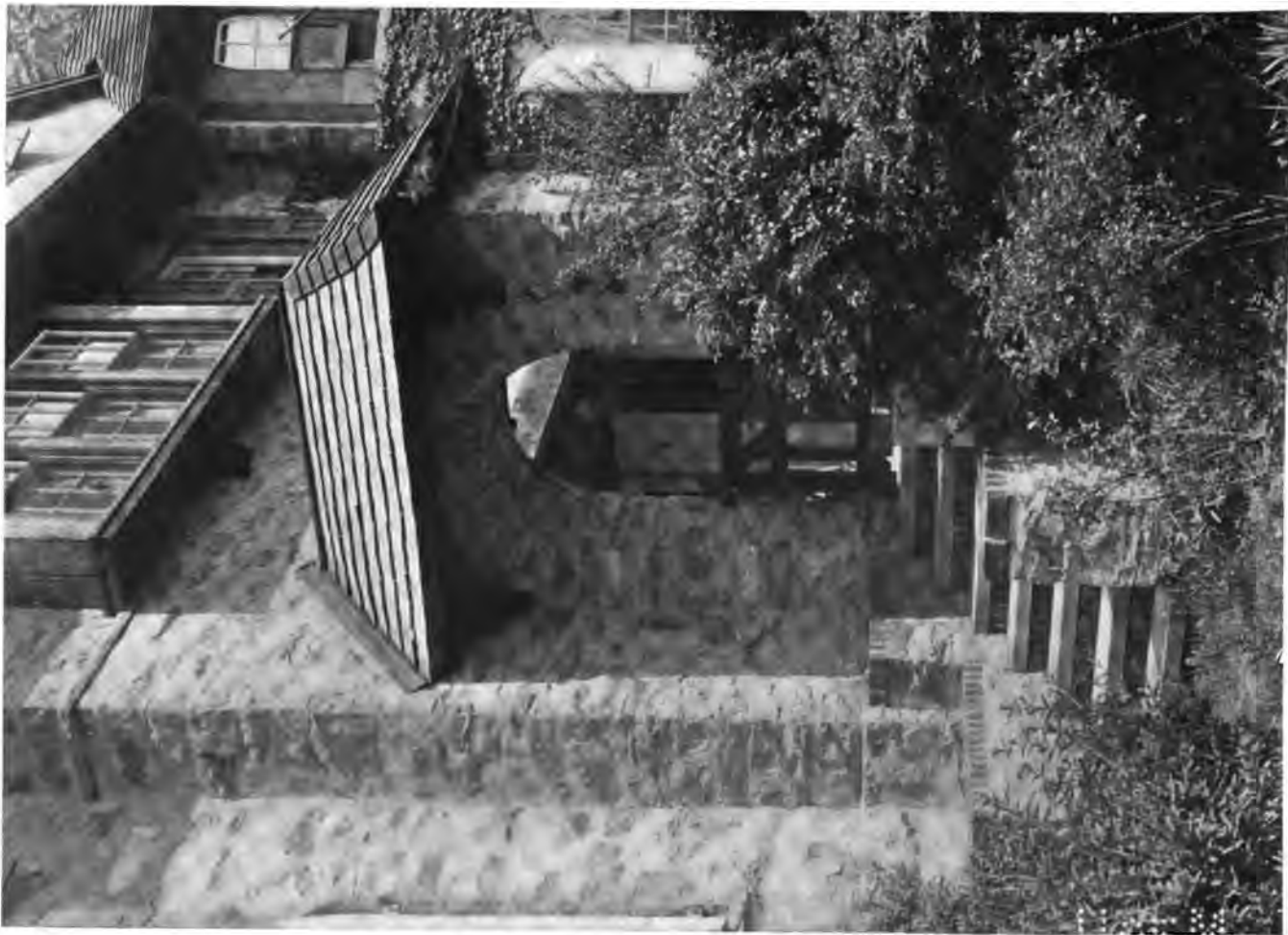
Manaraa

DETACHED DWELLINGS. PART II.



A COUNTRY HOUSE AT CAMP HILL, PA.

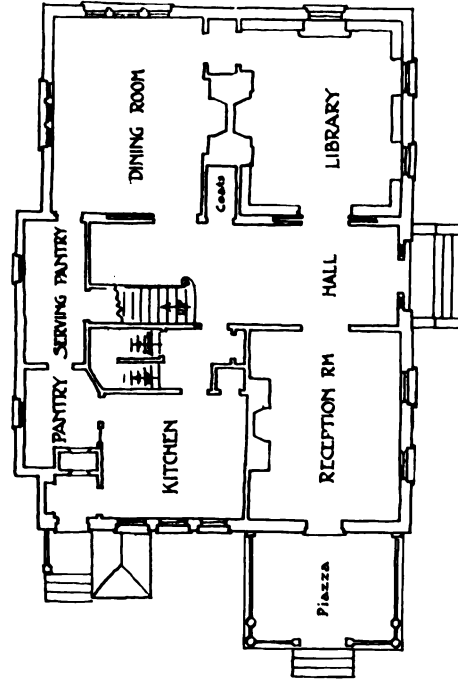
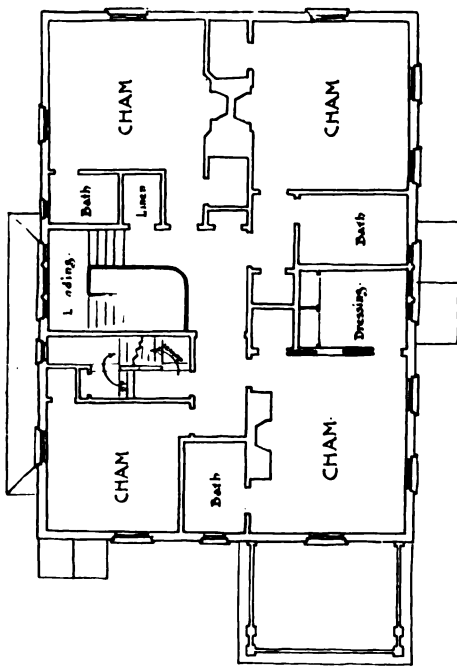
WILSON EYRE, Architect



[PLATE 8]

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DETACHED DWELLINGS. PART II.



HOUSE OF RICHARD WEBB, ESQ., PORTLAND, ME.

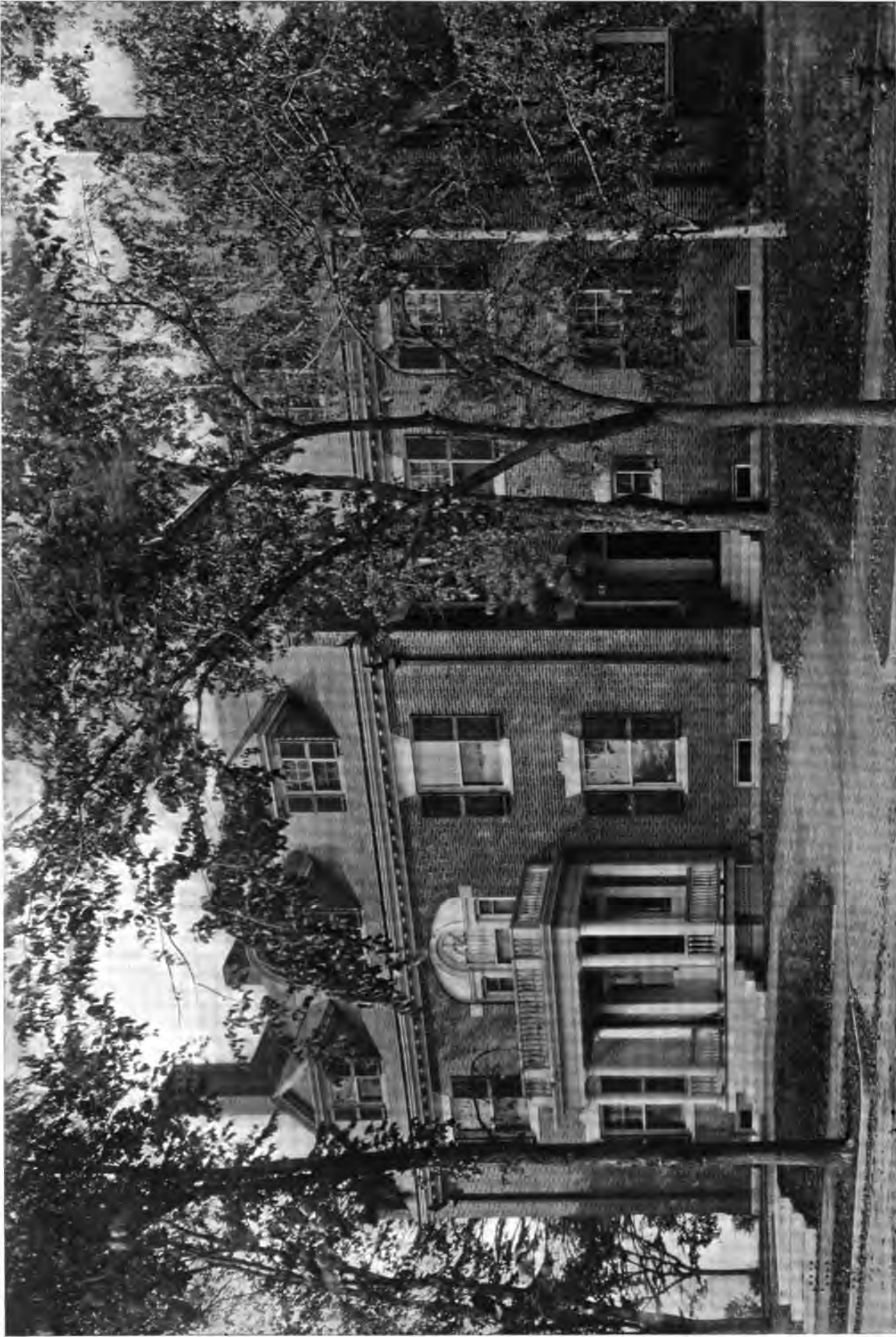
J. C. & J. H. STEVENS, Architects



[PLATE 11]

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DETACHED DWELLINGS. PART II.



This house is built of rough red brick with struck joints, limestone window caps and white granite base courses. The roof is wood finished with green slate. The halls and staircases are of wood, as is also the trim. The floors are oak and birch. The cost per cubic foot was 21 cents.

HOUSE OF HERBERT PAYSON, ESQ., PORTLAND, ME.

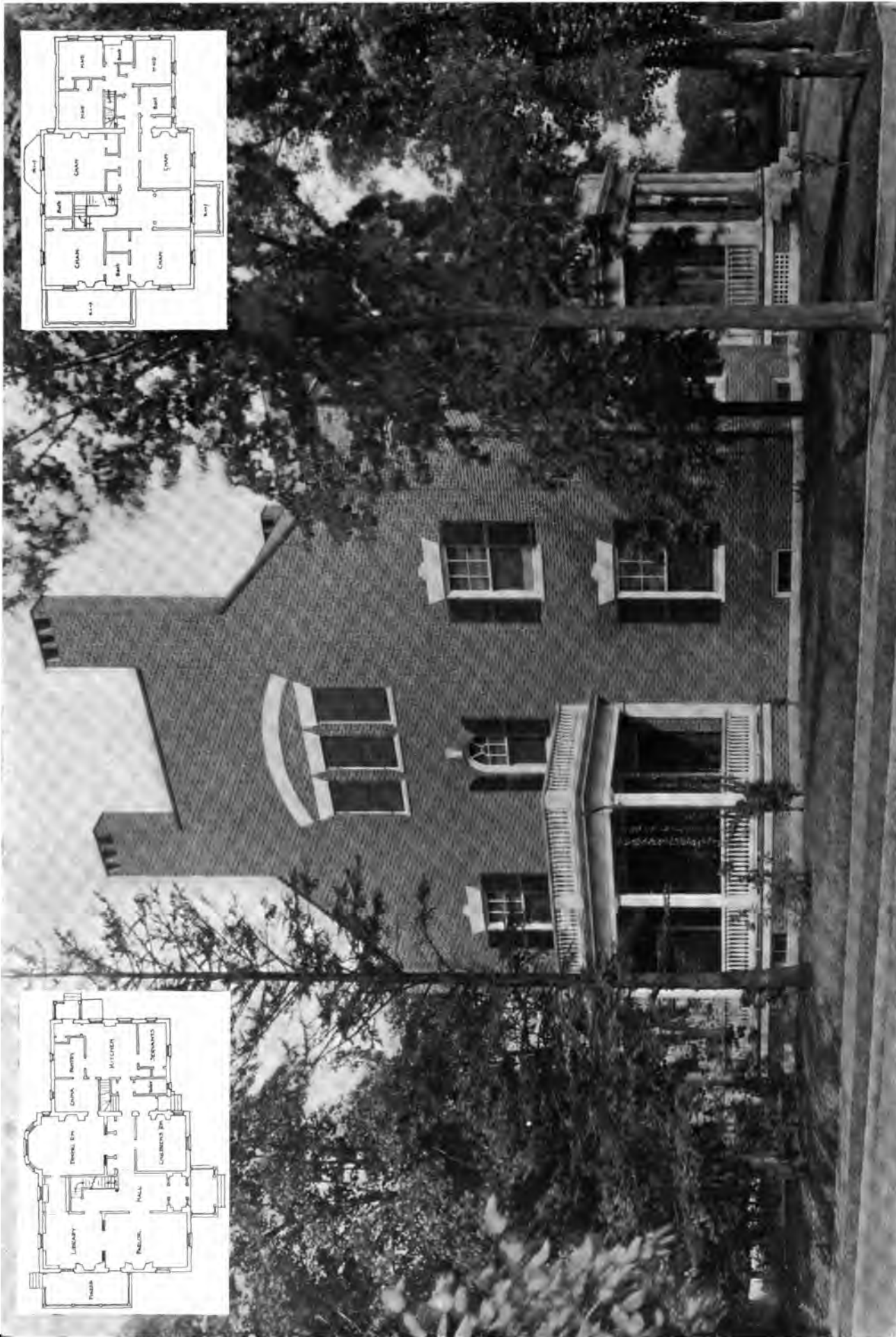
J. C. & J. H. STEVENS, *Architects*

[PLATE 12]



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DETACHED DWELLINGS. PART II.



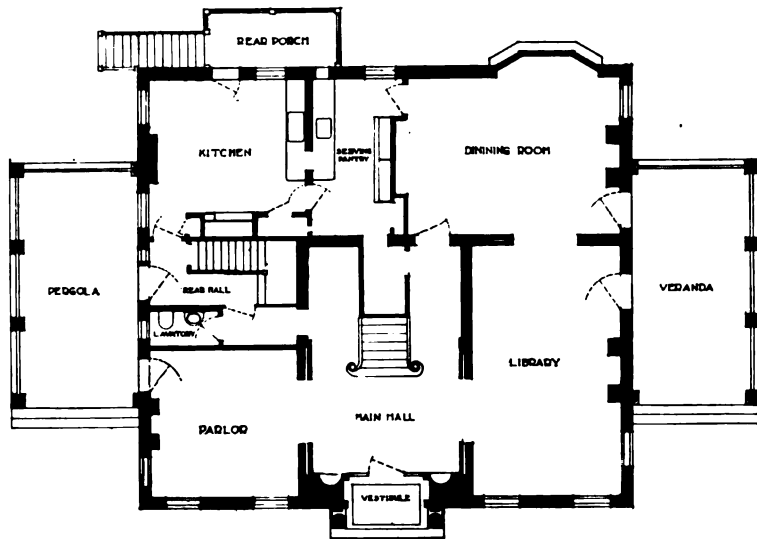
HOUSE OF HERBERT PAYSON, ESQ., PORTLAND, ME.  
J. C. & J. H. STEVENS, Architects

[PLATE 13]

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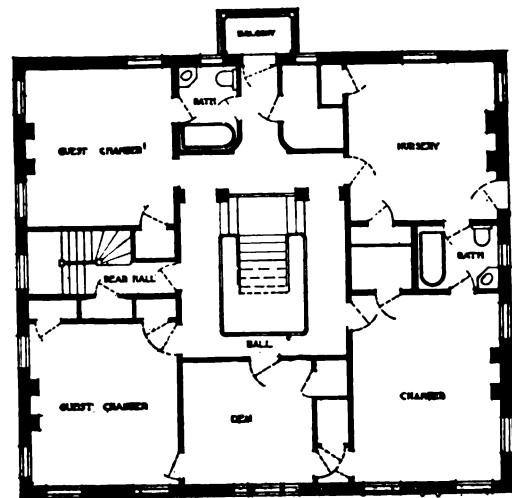
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DETACHED DWELLINGS. PART II.



ELZNER & ANDERSON,  
*Architects*

HOUSE OF CHARLES J. LIVINGOOD, ESQ.,  
EAST WALNUT HILLS, CINCINNATI, OHIO



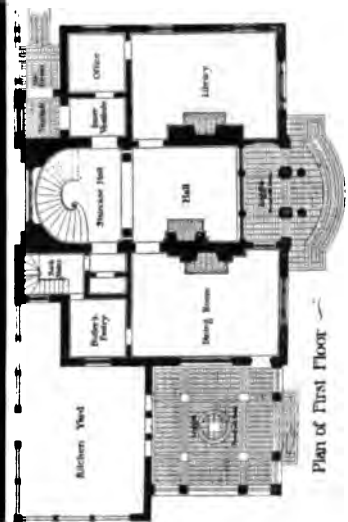
[PLATE 14]

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DETACHED DWELLINGS. PART II.



HOUSE OF ALFRED C. POTTER, ESQ., CAMBRIDGE, MASS.  
RICHARD ARNOLD FISHER, Architect



[PLATE 15]



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DETACHED DWELLINGS. PART II.



REAR VIEW



STAIRCASE HALL

HOUSE OF ALFRED C. POTTER, ESQ., CAMBRIDGE, MASS.

RICHARD ARNOLD FISHER, *Architect*

[PLATE 16]



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DETACHED DWELLINGS. PART II.



THE LIBRARY



ENTRANCE HALL

HOUSE OF ALFRED C. POTTER, ESQ., CAMBRIDGE, MASS.  
RICHARD ARNOLD FISHER, *Architect*

[PLATE 17]

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DETACHED DWELLINGS. PART II.



VIEW ALONG ENTRANCE PORCH

HOUSE OF ALFRED C. POTTER, ESQ., CAMBRIDGE, MASS.

RICHARD ARNOLD FISHER, *Architect*



HALL MANTEL

[PLATE 18]

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DETACHED DWELLINGS. PART II.

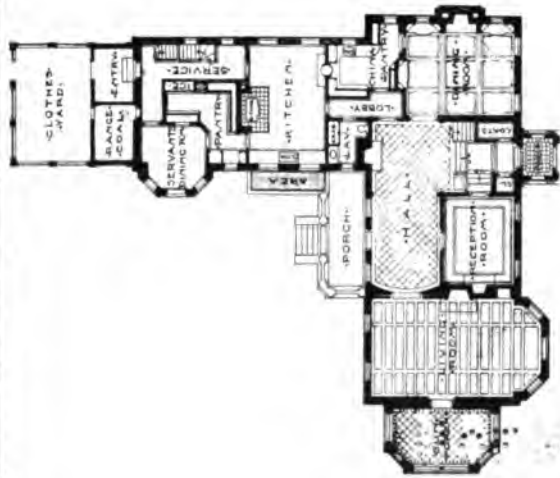


[PLATE 19]



HOUSE OF R. W. BIRD, ESQ., BROOKLINE, MASS.

JOHN W. LAVELLE, *Architect*



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DETACHED DWELLINGS. PART II.



HOUSE OF R. W. BIRD, ESQ., BROOKLINE, MASS.  
JOHN W. LAVELLE, Architect

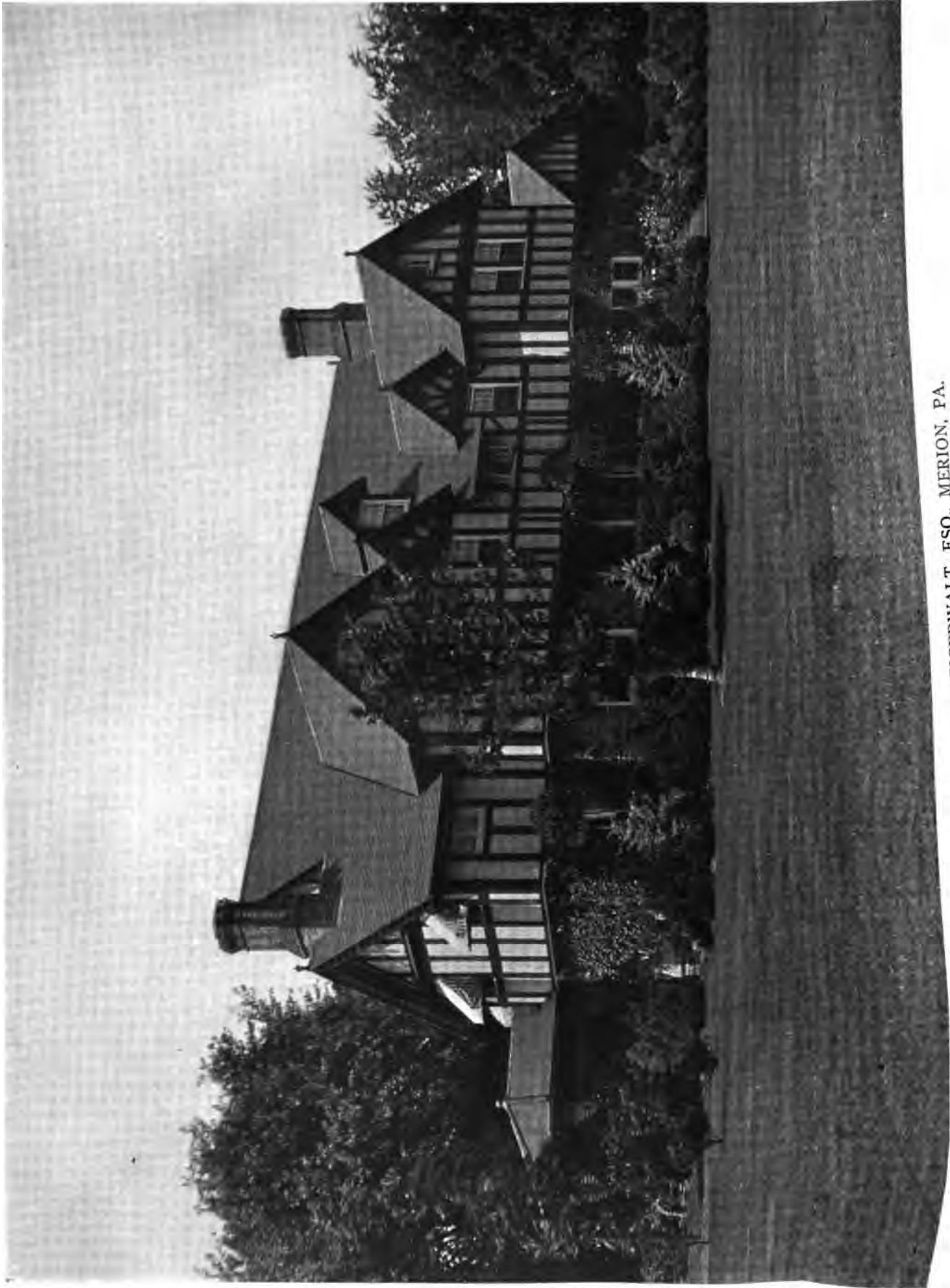
[PLATE 20]





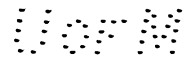
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DETACHED DWELLINGS. PART II.



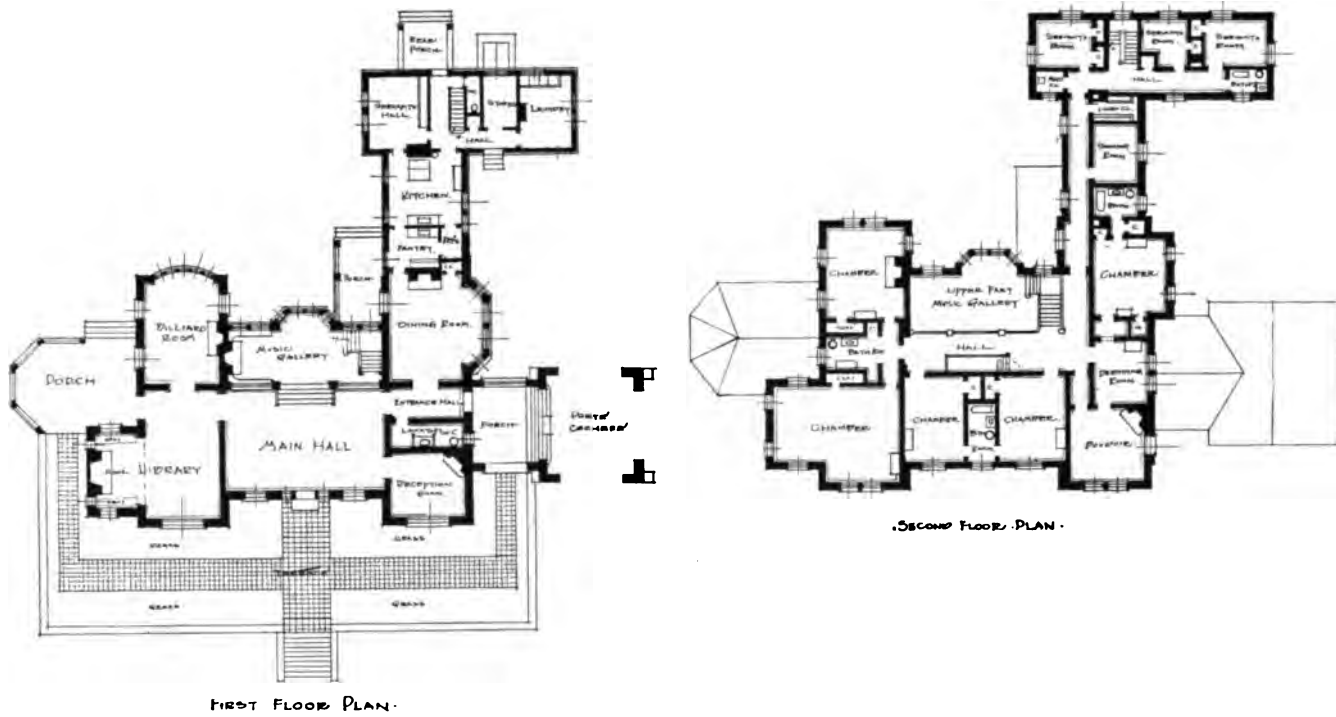
HOUSE OF W. N. STEIGERWALT, ESQ., MERION, PA.  
HORACE TRUMBauer, *Architect*

[PLATE 21]



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DETACHED DWELLINGS. PART II.



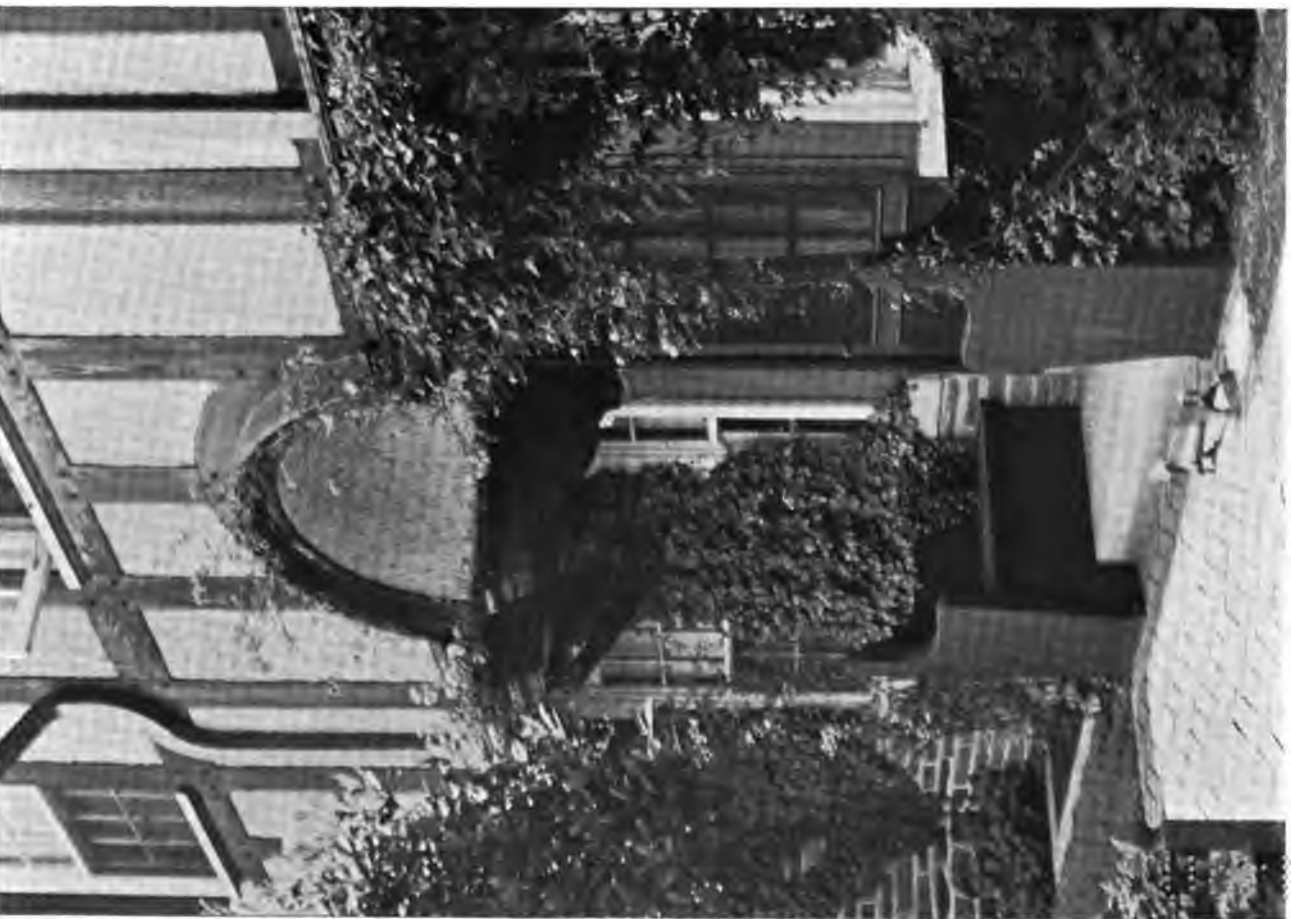
HOUSE OF W. N. STEIGERWALT, ESQ., MERION, PA.  
HORACE TRUMBAUER, *Architect*

[PLATE 22]



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DETACHED DWELLINGS. PART II.



HOUSE OF W. N. STEIGERWALT, ESQ., MERION, PA.

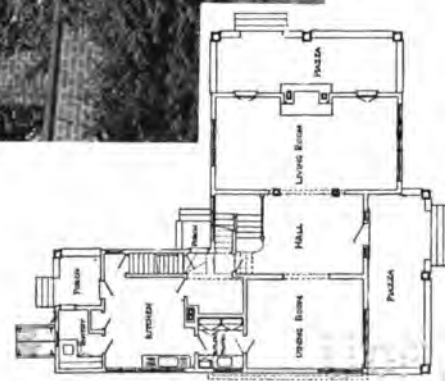
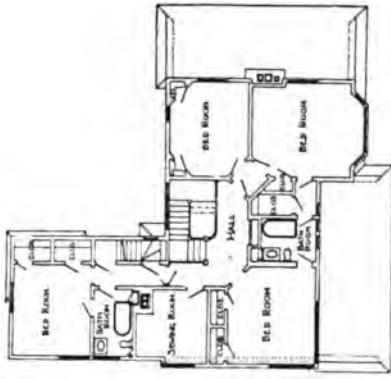
HORACE TRUMBAUER, *Architect*

[PLATE 23]

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DETACHED DWELLINGS. PART II.

This house is finished outside in rough cement, dark in color. Chimneys are of Connecticut brick laid in white mortar. Interior is finished in oak and birch in first story and white wood, painted, in the chambers. Dining room is wainscoted in oak, and staircase is carried out to correspond with the Elizabethan treatment.



HOUSE OF RICHARD NEITHERCUT, ESQ. BRIDGEPORT, CONN.

Jos. W. NORTHRUP, *Architect*



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DETACHED DWELLINGS. PART II.



HOUSE OF MR. SAMUEL H. AUSTIN, CHESTNUT STREET, PHILADELPHIA, PA.

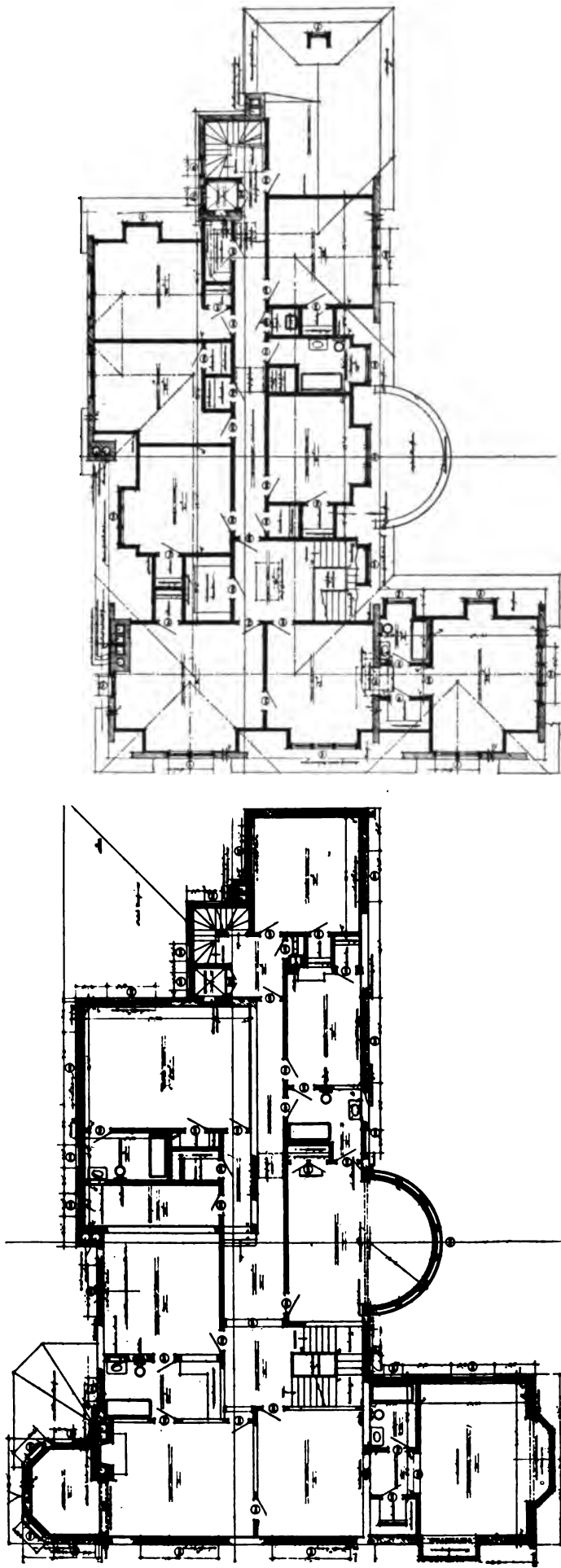
CHARLES BARTON KEEN, *Architect*

[PLATE 25]



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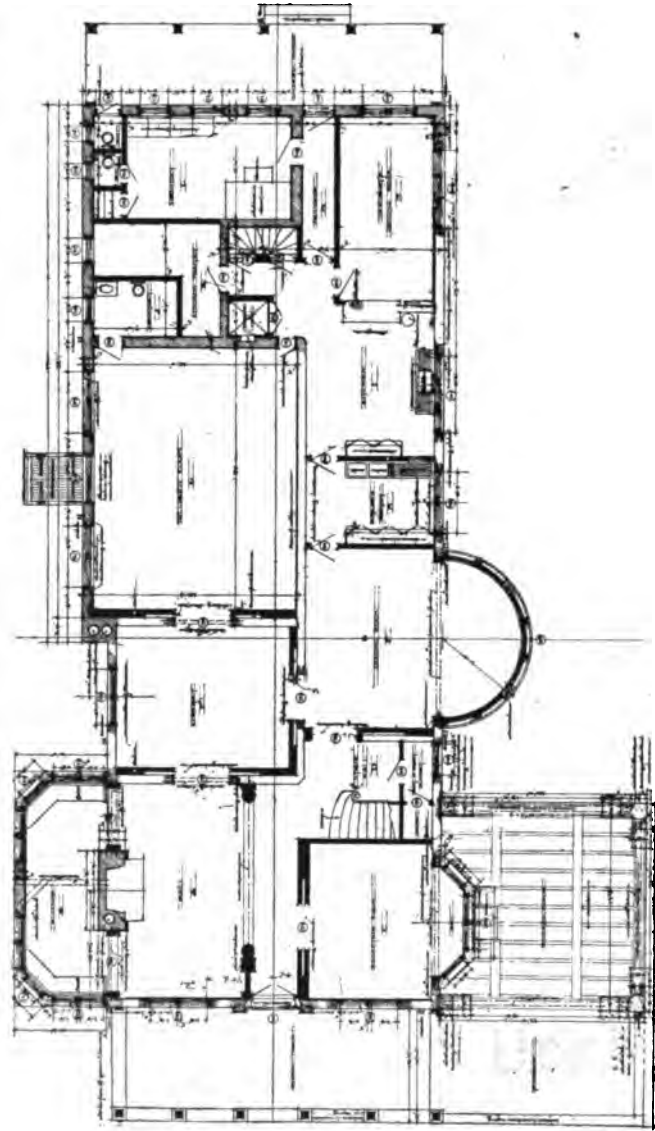
DETACHED DWELLINGS. PART II.



[PLATE 26]

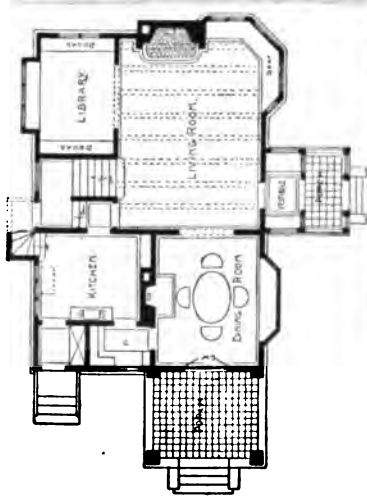
HOUSE OF MR. SAMUEL H. AUSTIN, CHESTNUT STREET,  
PHILADELPHIA, PA.

CHARLES BARTON KEEN, *Architect*



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DETACHED DWELLINGS. PART II.



HOUSE IN MINNEAPOLIS, MINN.  
HARRY W. JONES, *Architect*

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[PLATE 27]

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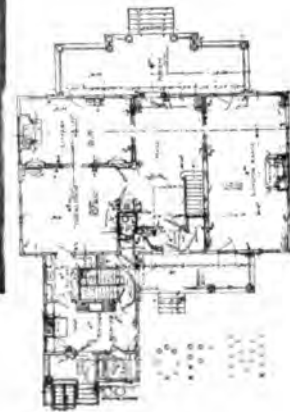
DETACHED DWELLINGS. PART II.



This house is of non-fireproof construction, shingled. The shingles are stained a dark green, and the trim a flat white. The interior trim is birch, redwood, oak and yellow pine. The floors are 13/16 x 2" white oak. It is heated by a one-pipe, gravity steam heater, has electric light installation and is also piped for future installation of a vacuum cleaner. The cost per square foot, complete, was \$8.66.

HOUSE OF MR. JOHN T. SHANAHAN, BUFFALO, N. Y.

McCREARY, WOOD & BRADNEY, Architects

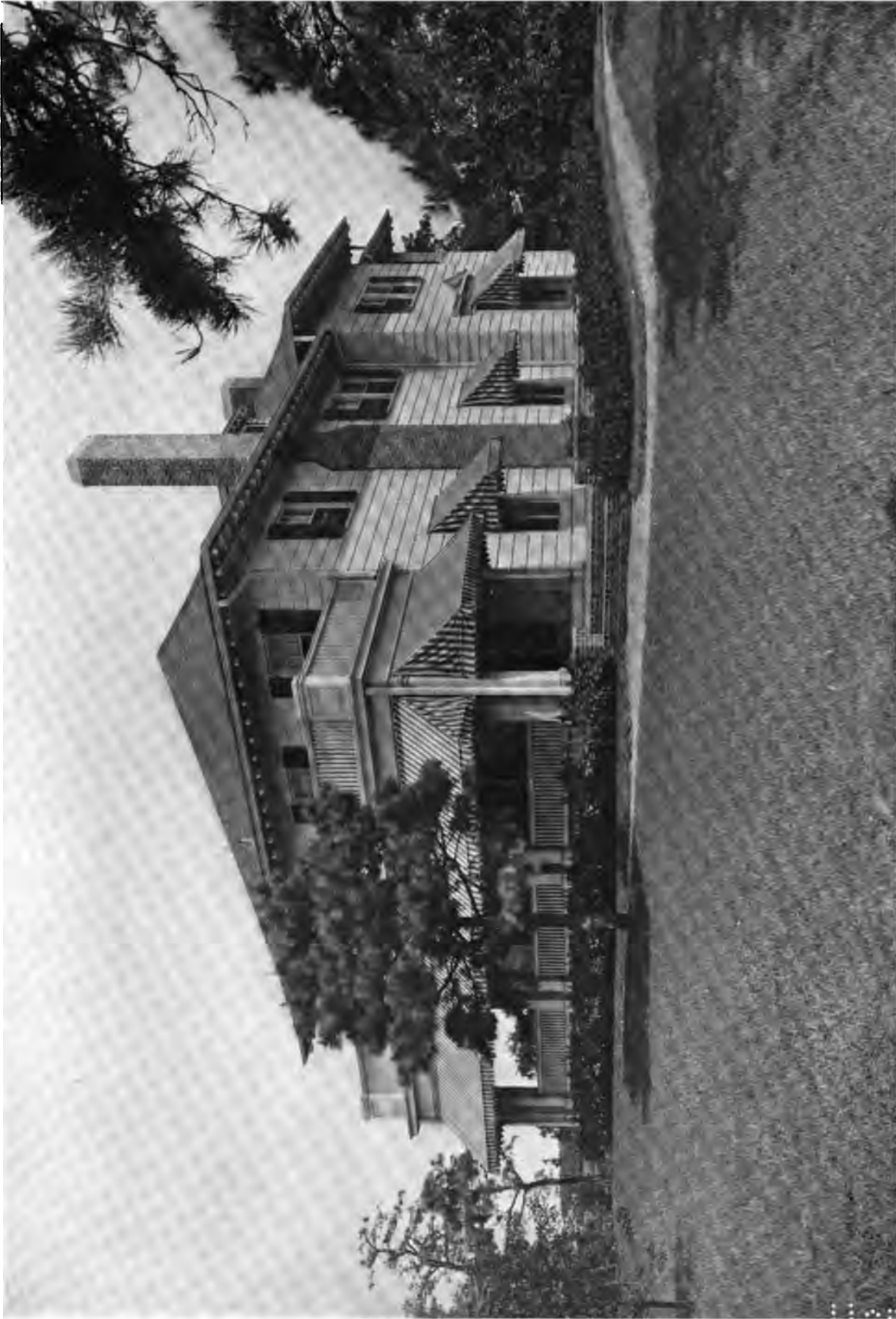


[PLATE 28]



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DETACHED DWELLINGS. PART II.



REAR VIEW

HOUSE OF RICHARD E. FORREST, ESQ., CEDARHURST, L. I., NEW YORK  
EWING & CHAPPELL, Architects

[PLATE 29]

www

DETACHED DWELLINGS. PART II.

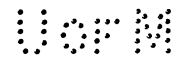


DINING AND LIVING ROOMS

HOUSE OF RICHARD E. FORREST, ESQ., CEDARHURST, L. I., NEW YORK

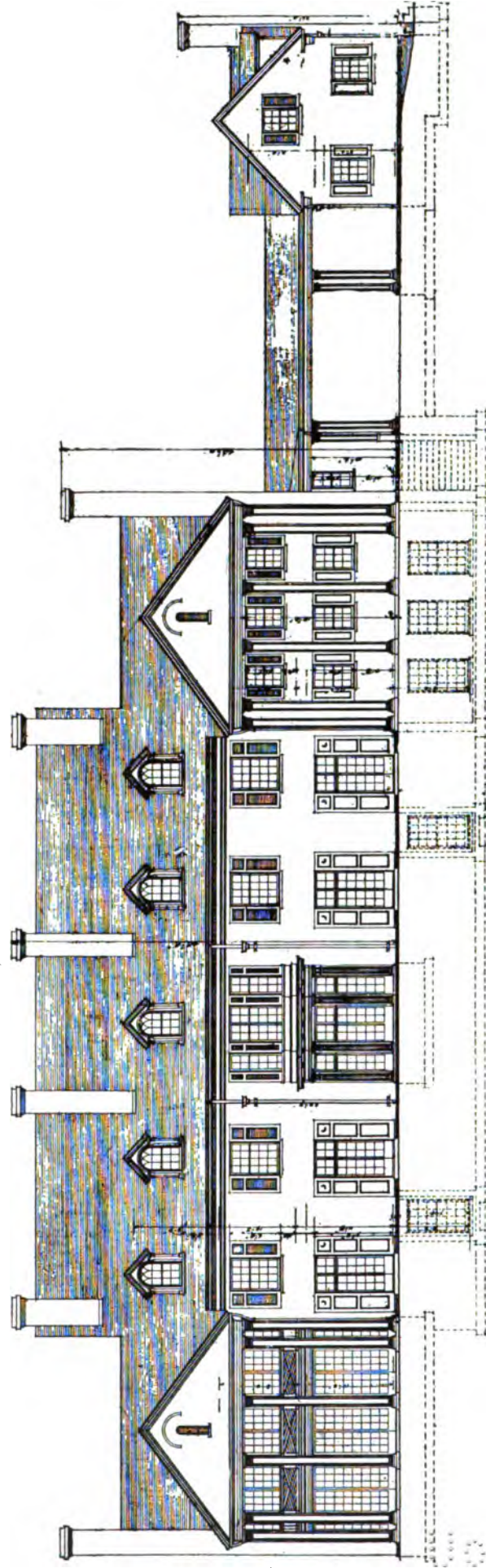
EWING & CHAPPELL, *Architects*

[PLATE 30]



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DETACHED DWELLINGS. PART II.



ELEVATIONS

HOUSE FOR TRACY DOWS, ESQ., FOXHOLLOW FARM, RHINEBECK, N. Y.

ALBRO & LINDBERG, Architects

[PLATE 32]

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DETACHED DWELLINGS. PART II.



FLOOR PLANS

HOUSE FOR TRACY DOW'S, ESQ., FOXHOLLOW FARM, RHINEBECK, N. Y.

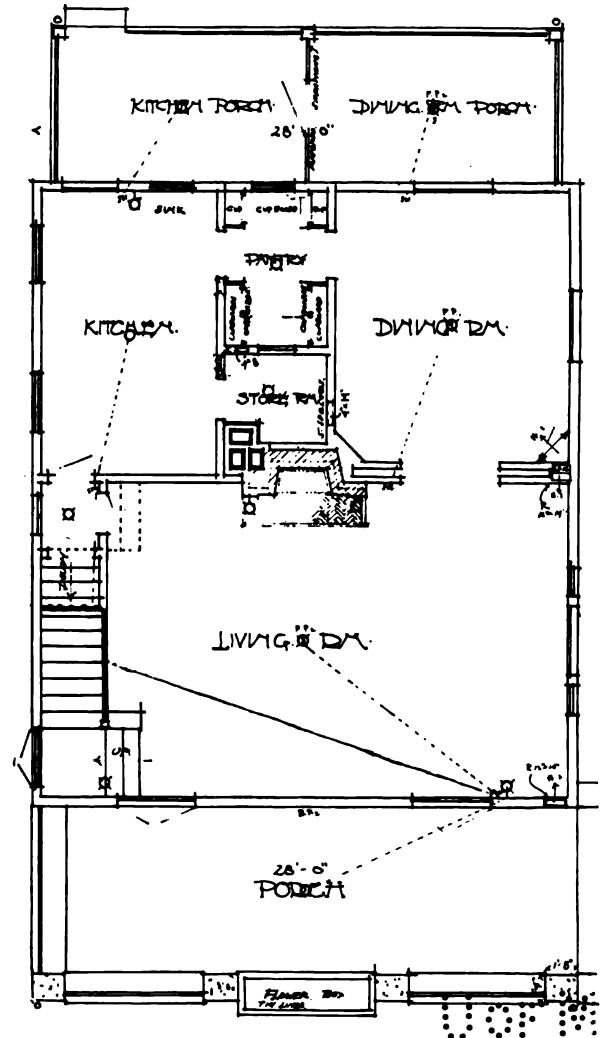
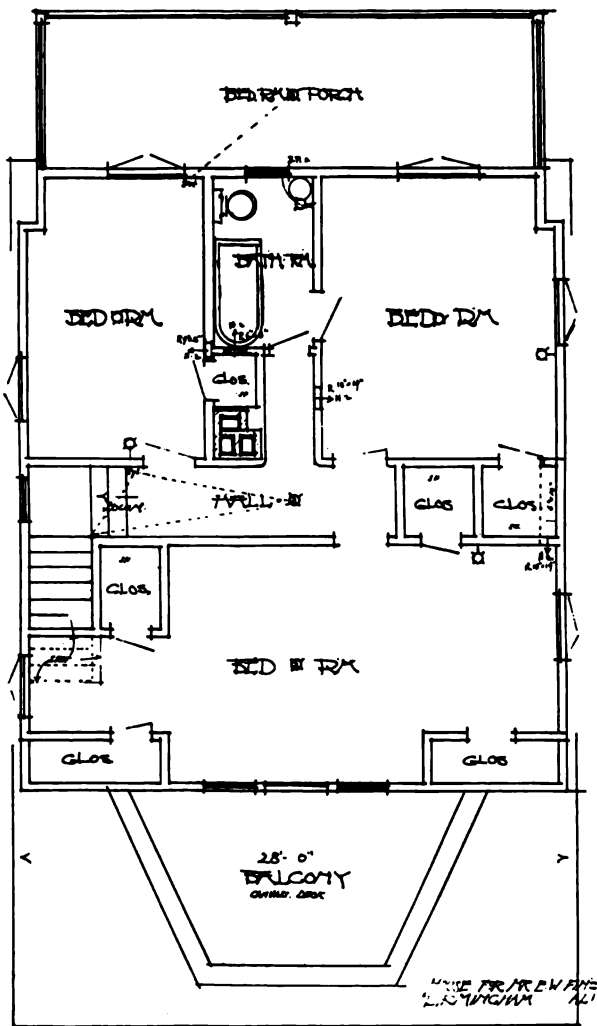
ALBRO & LINDBERG, Architects

[PLATE 33]



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DETACHED DWELLINGS. PART II.



HOUSE OF MR. E. W. FINCH, BIRMINGHAM, ALA.

WARREN & WELTON, Architects

[PLATE 34]

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DETACHED DWELLINGS. PART II.



GARDEN DESIGNED BY MESSRS. ZANTZINGER & BORIE  
A COUNTRY HOUSE NEAR RADNOR, PA.  
COPE & STEWARDSON, *Architects*

[PLATE 35]

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DETACHED DWELLINGS. PART II.



A COUNTRY HOUSE NEAR RADNOR, PA  
COPE & STEWARDSON, Architects



[PLATE 36]

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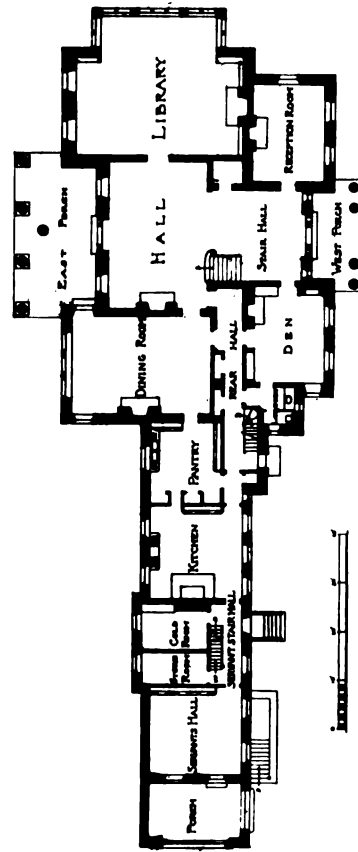
DETACHED DWELLINGS. PART II.



SECOND FLOOR PLAN



[PLATE 37]



FIRST FLOOR PLAN

A COUNTRY HOUSE NEAR RADNOR, PA.  
COPE & STEWARDSON, Architects





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DETACHED DWELLINGS. PART II.

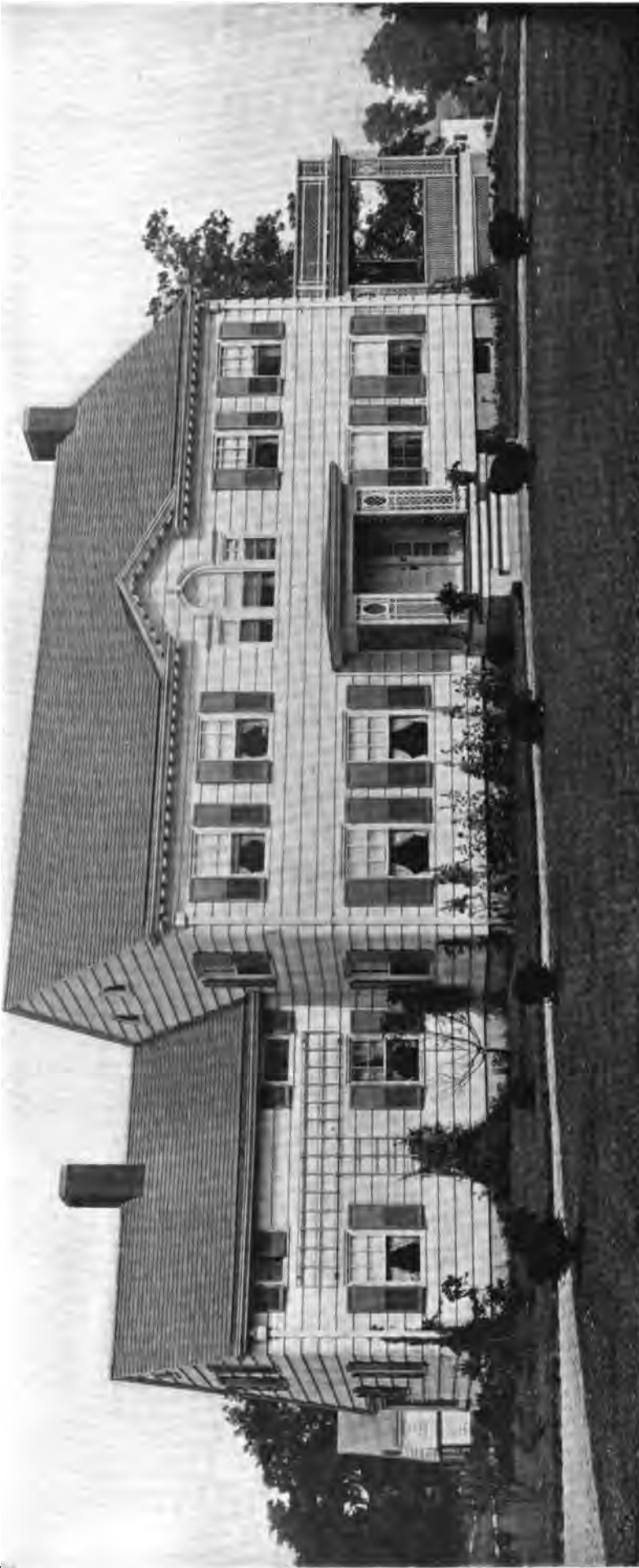


A COUNTRY HOUSE NEAR RADNOR, PA.  
COPE & STEWARDSON, Architects

[PLATE 38]

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DETACHED DWELLINGS. PART II.



The house of Walter E. Parsons, Esq., at Great Neck, L. I., is a modern "Colonial" house. The Colonial lines have been very strongly adhered to, both in plan and elevation, the dignity of the scheme being in no way marred by anything which would destroy these simple lines. Ample porches and ample bath rooms have been provided to make the house in every respect a comfortable one from our present-day standard. The scale and texture of the exterior of the old Colonial style has been particularly successfully reproduced by the use of the old-fashioned shingles, which expose about 12" or 14" to the weather, and which are 1" thick at the butt. The simple lines of the roof are unmarred by the addition of large dormer windows, and the success of this house lies in the fact that the owner has co-operated with the architects to obtain a good result.

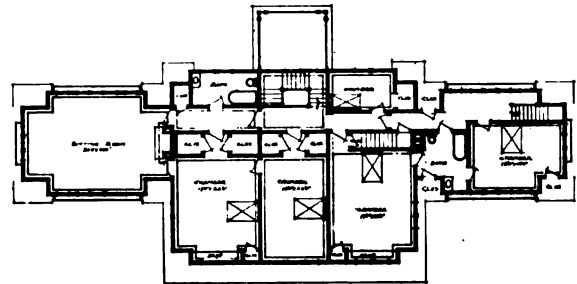
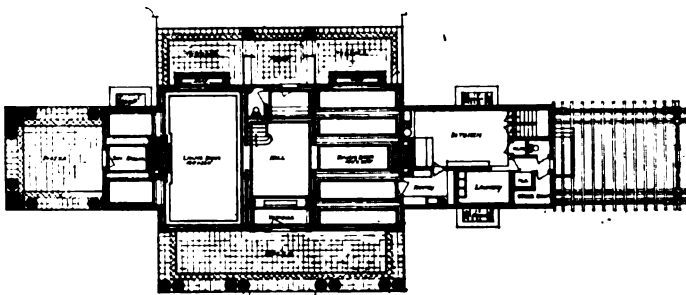


HOUSE OF WALTER PARSONS, ESQ.,  
GREAT NECK, L. I., N. Y.

MANN & MACNEILLE, Architects

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DETACHED DWELLINGS. PART II.



HOUSE FOR HON. TIMOTHY L. WOODRUFF, GARDEN CITY, L. I., N. Y.

AUGUSTUS N. ALLEN, *Architect*

[PLATE 40]

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DETACHED DWELLINGS. PART II.



RESIDENCE AT SANDS POINT, L. I., N. Y.  
Augustus N. Allen, Architect

[PLATE 41]



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DETACHED DWELLINGS. PART II.



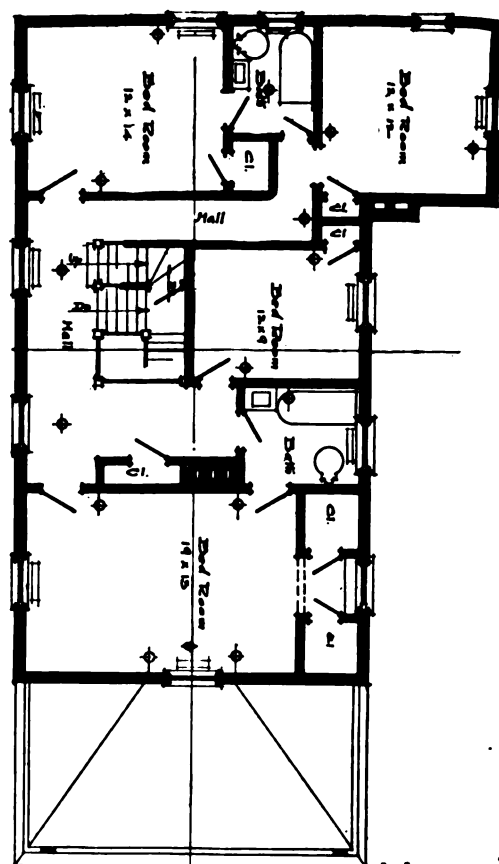
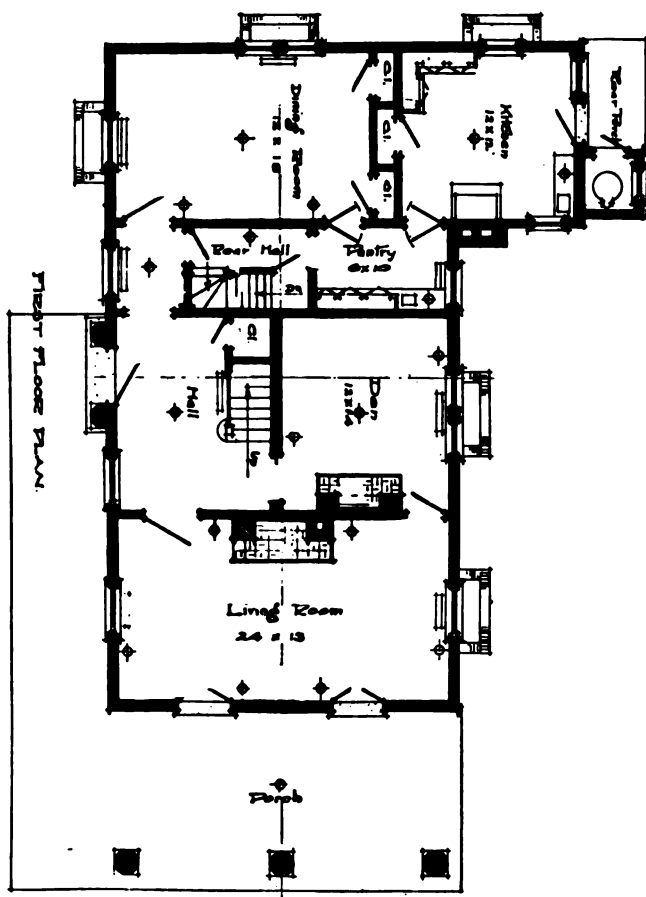
HOUSE AT COHASSETT, MASS.  
J. A. SCHWEINFURTH, *Architect*

[PLATE 42]



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DETACHED DWELLINGS. PART II.



A COUNTRY HOUSE AT CYNWYD, PA.  
MELLOR & MEIGS, Architects

[PLATE 43]

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DETACHED DWELLINGS. PART II.

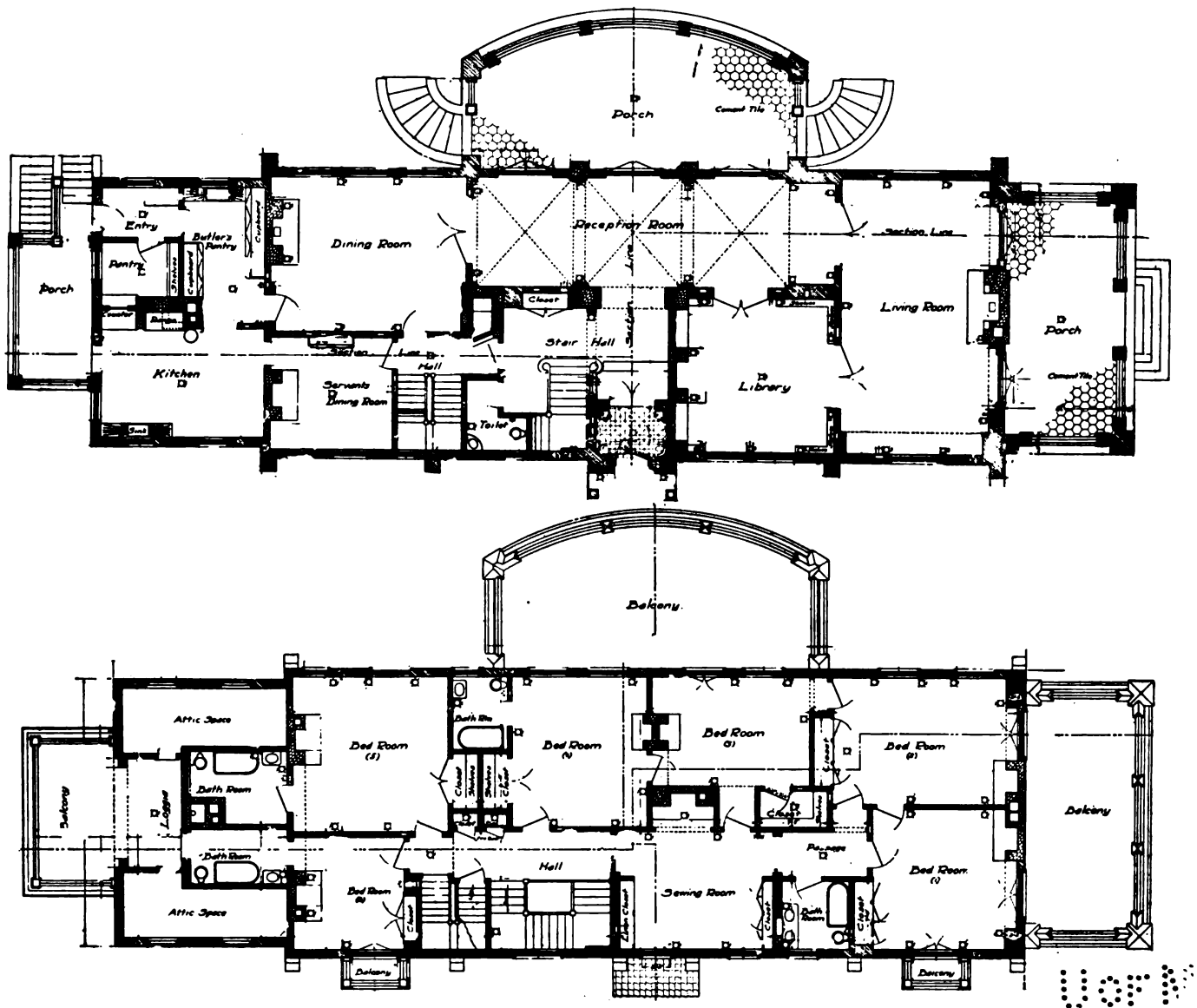


HOUSE OF MR. GEORGE R. STEARNS, SUMMERVILLE, GA.  
KEMP & WENDELL, Architects

[PLATE 44]

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DETACHED DWELLINGS. PART II.



REAR VIEW AND PLANS

HOUSE OF MR. GEORGE R. STEARNS, SUMMERVILLE, GA.

KEMP & WENDELL, Architects

[PLATE 45]



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DETACHED DWELLINGS. PART II.



HOUSE OF MR. GEORGE R. STEARNS, SUMMERVILLE, GA.

KEMP & WENDELL, *Architects*

[PLATE 66]

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DETACHED DWELLINGS. PART II.



LIBRARY



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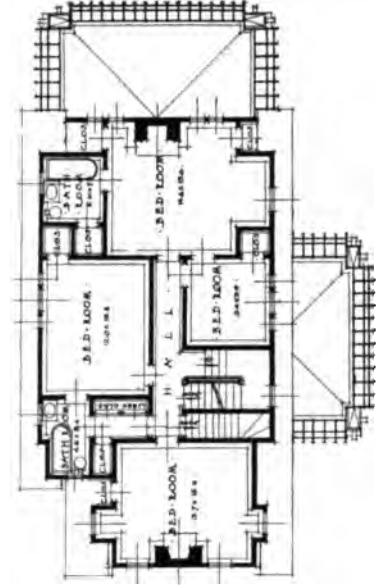
HOUSE OF MR. GEORGE R. STEARNS, SUMMerville, GA.

KEMP & WENDELL, *Architects*

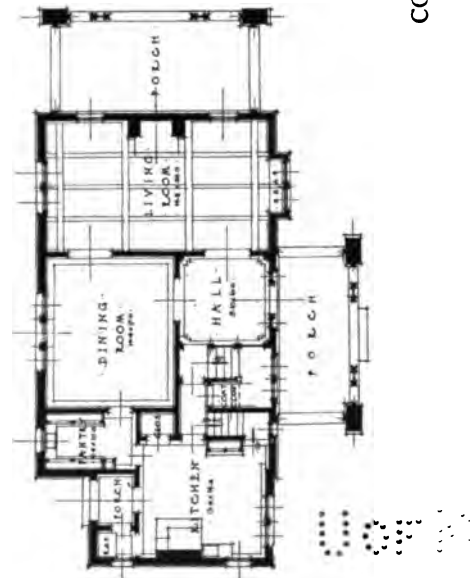
[PLATE 47]

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DETACHED DWELLINGS. PART II.



This house is built of terra cotta blocks stuccoed on the outside and plastered on the inside directly on the blocks. Woodwork is of chestnut; all outside work is stained dark brown, the stucco finished buff, the shingles were hand rived cypress ten inches to the weather and painted white. On the inside the ground floor and hall in second story were stained and the second floor was painted. Provision was made for two rooms and bathroom in the third story which were not completed at this time.



COTTAGE OF ST. GEORGE BARBER, ESQ., ENGLEWOOD, N. J.  
 AYMAR EMBURY II, *Architect*

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DETACHED DWELLINGS. PART II.



COTTAGE OF HENRY S. ORR, ESQ., GARDEN CITY, L. I., N. Y.

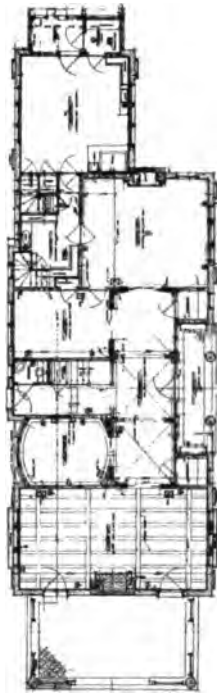
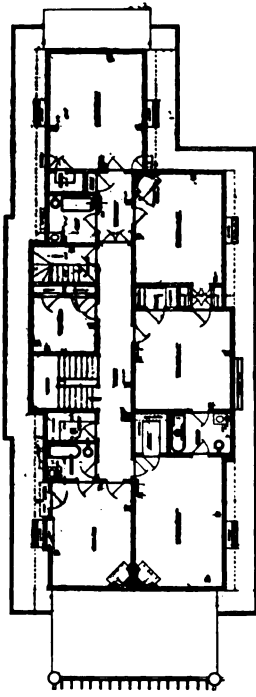
AYMAR EMBURY II, *Architect*

[PLATE 49]



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DETACHED DWELLINGS. PART II.



This house is built of terra cotta blocks in the first story with buff stucco over it, and hand rived cypress shingles painted white above, roof dark brown. The pergola arrangement at the end of the porch gives possibility for vines along the ends. The porch floor is of brick. The first story, with the exception of the dining room, is of oak, stained in different tones of gray. The dining room in second story is painted white.

COTTAGE OF HENRY S. ORR, ESQ.,  
GARDEN CITY, L. I., N. Y.  
AYMAR EMBURY II. *Architect*



[PLATE 50]

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DETACHED DWELLINGS. PART II.



LIVING ROOM



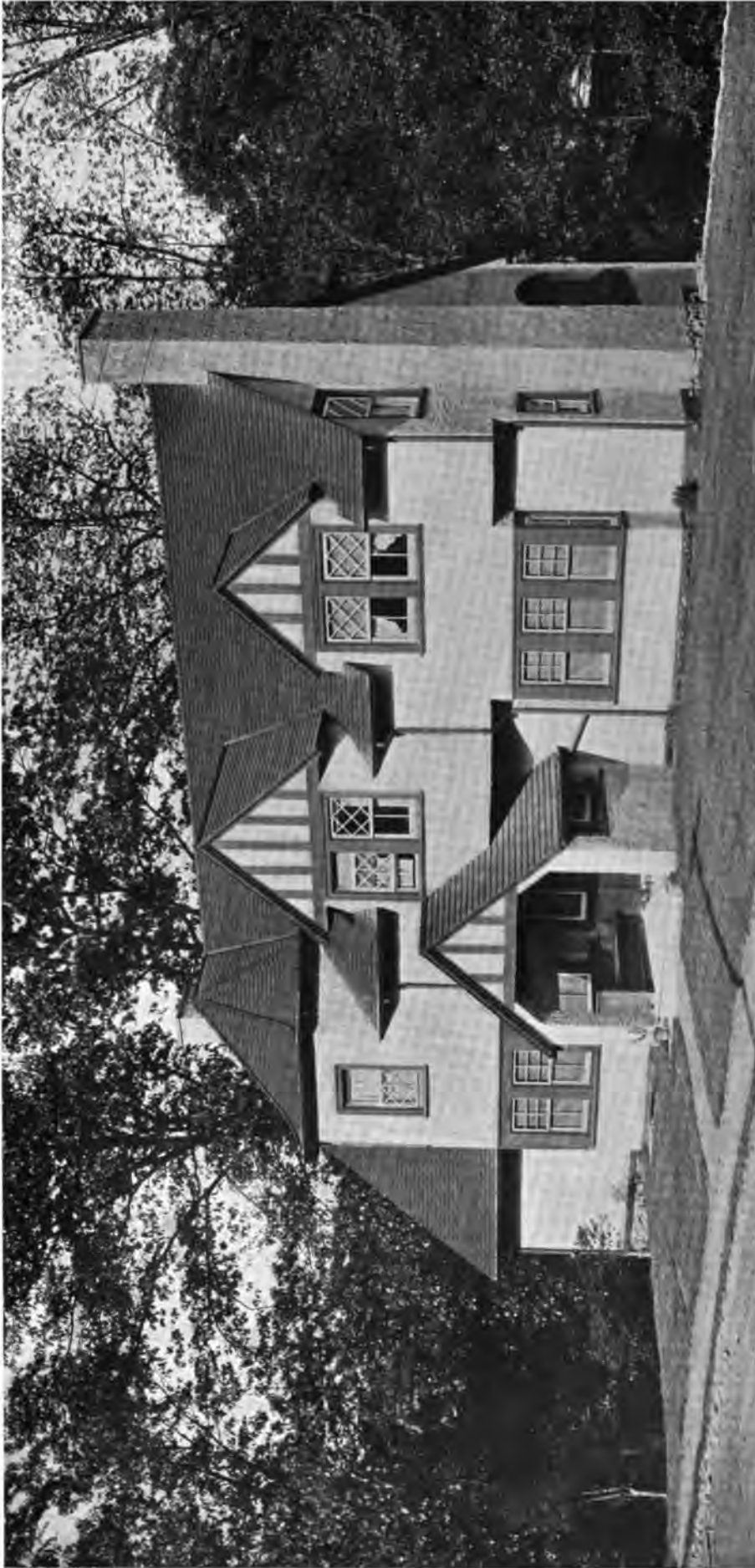
HALL

COTTAGE OF HENRY S. ORR, ESQ., GARDEN CITY, L. I., N. Y.  
AYMAR EMBURY II, *Architect*

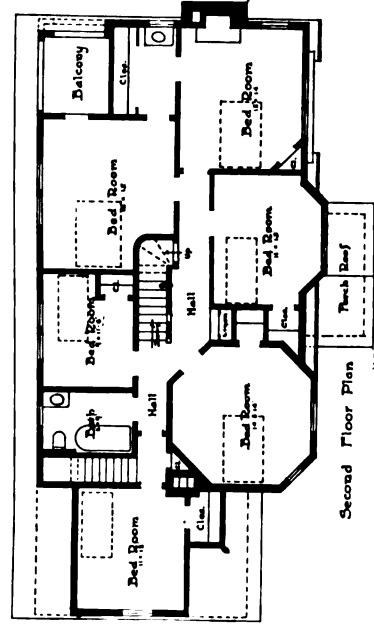
[PLATE 51]

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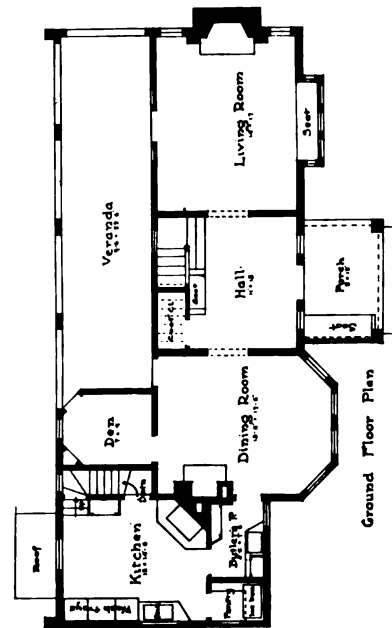
DETACHED DWELLINGS. PART II.



[PLATE 52]



HOUSE OF WALLACE GRAHAM, ESQ.,  
LAWRENCE PARK, BRONXVILLE, N. Y.  
WILLIAM A. BATES, Architect



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DETACHED DWELLINGS. PART II.



HOUSE OF H. W. CROWELL, ESQ., GLEN RIDGE, N. J.  
DAVIS, McGRATH & KIESSLING, Architects

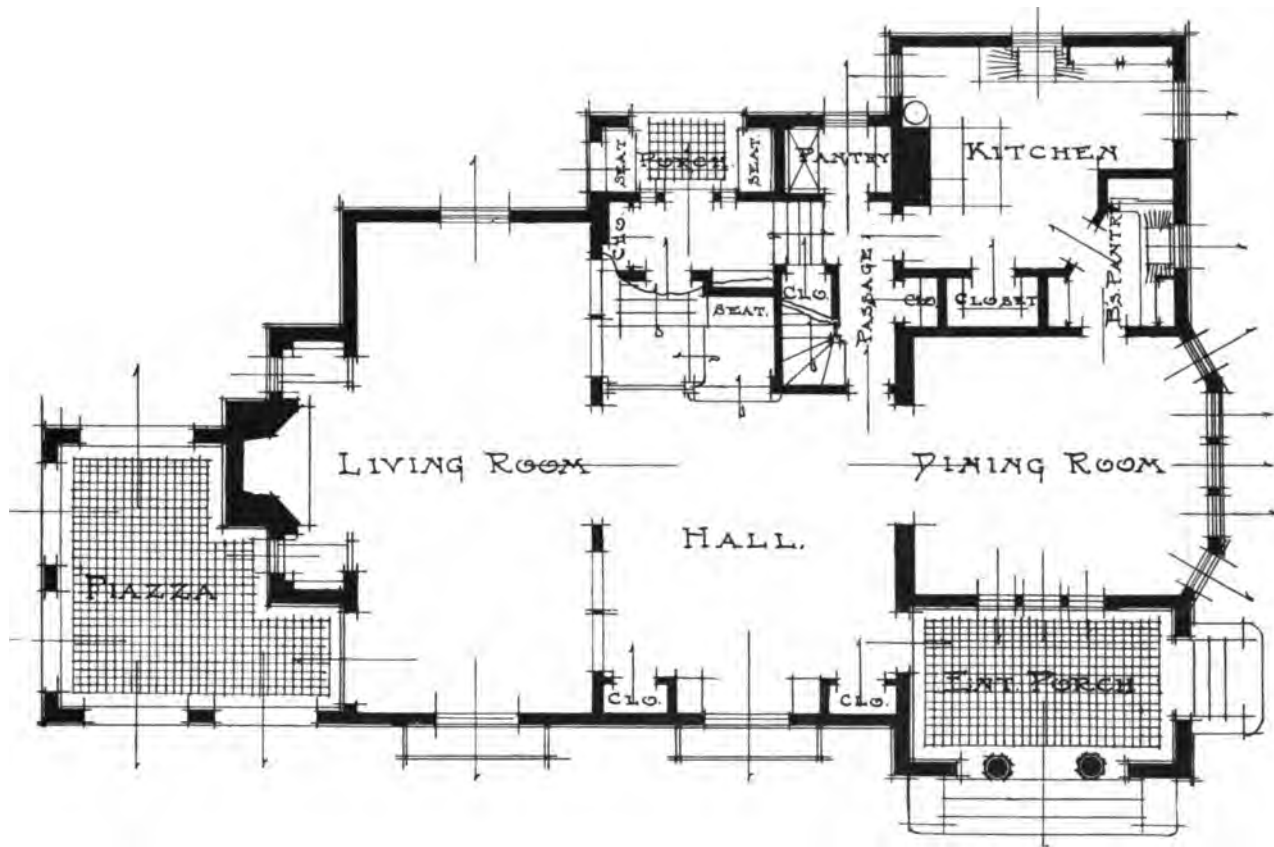
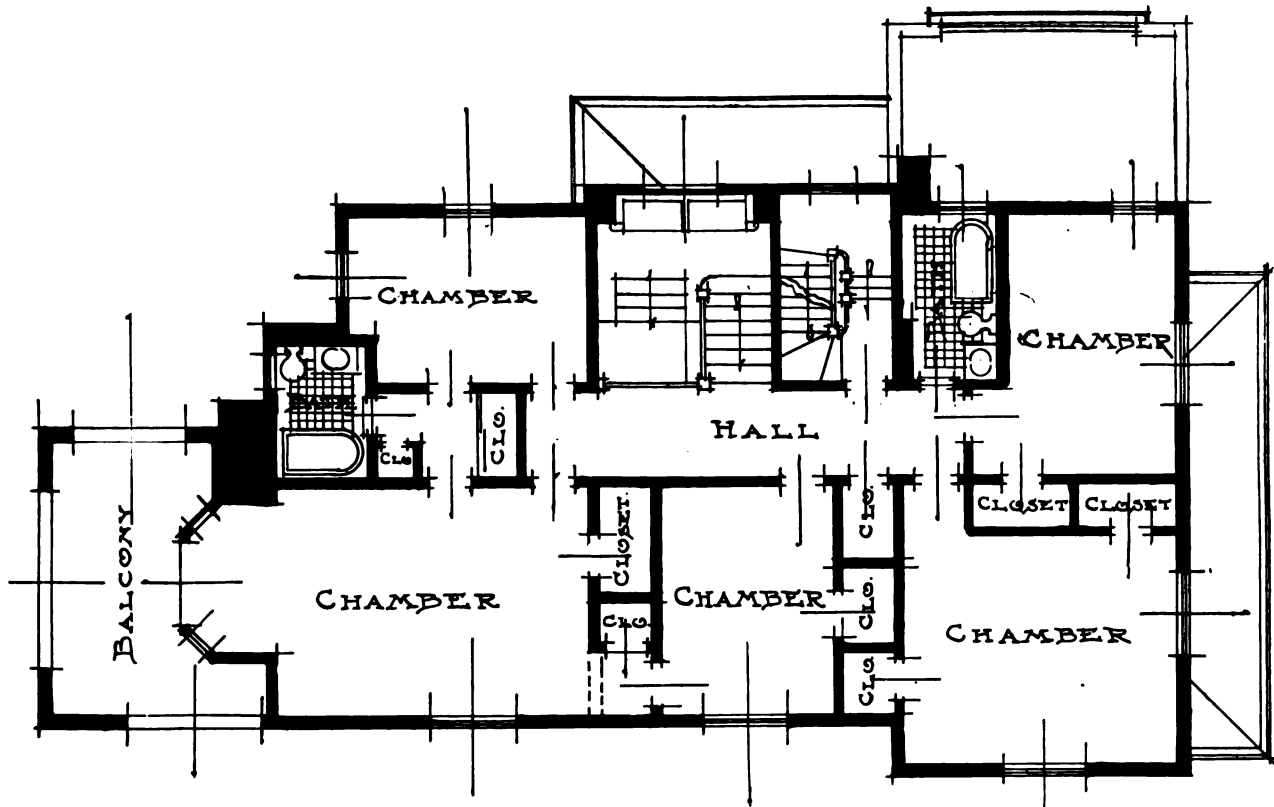
[PLATE 53]

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www

DETACHED DWELLINGS. PART II.



HOUSE OF H. W. CROWELL, ESQ., GLEN RIDGE, N. J.

DAVIS, McGRATH & KIESSLING, Architects

[PLATE 54]



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DETACHED DWELLINGS. PART II.



The combination of two dwellings forming an architectural whole, and yet perfectly distinct and separate in their equipment was the unusual problem offered in the above residences.

It is solved, as is shown in the plan, by connecting the two houses with an arched porte cochere which gives the smaller residence the appearance of a long wing. The larger house was remodelled from an old Mansard roof structure, the kitchen wing and entrance porch being additions.

HOUSES OF MRS. JAMES McNAUGHT AND MR. E. E. LING,  
TARRYTOWN, N. Y.

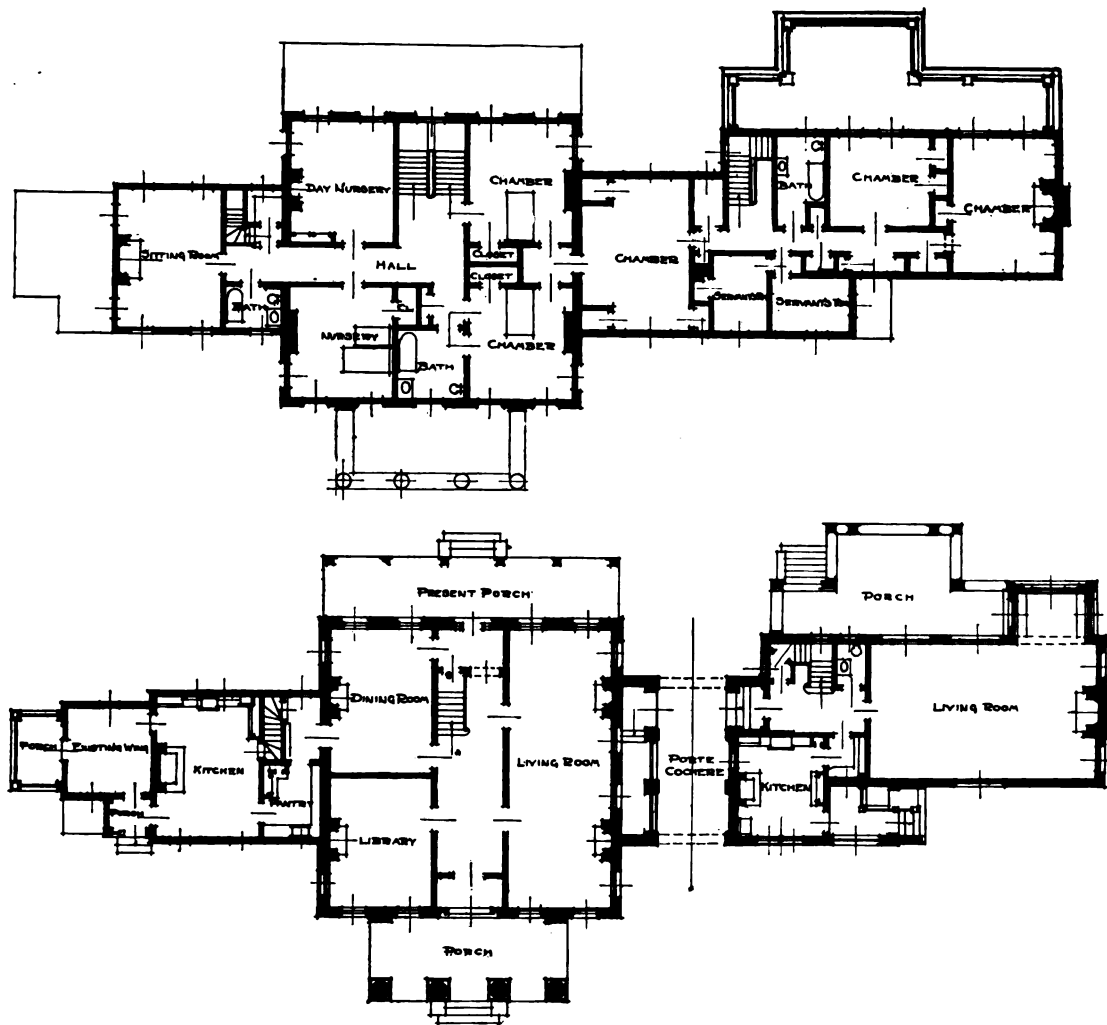
EWING & CHAPPELL, Architects



[PLATE 55]

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DETACHED DWELLINGS. PART II.



HOUSES OF MRS. JAMES McNAUGHT AND MR. E. E. LING, TARRYTOWN, N. Y.  
EWING & CHAPPELL, Architects

[PLATE 56]

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DETACHED DWELLINGS. PART II.



[PLATE 57]

Exterior of this house is of concrete-stucco in delicate cream-tint, with roof of dull red slates. The large living hall with fireplace mantel-piece on axis with the main entrance is finished in white, with bookcases lining the walls, and gives access through French windows on either side of the chimney to the western porch. The parlor and library on the left of the living hall are panelled to the ceiling, the parlor in ivory white, in combination with soft French-gray landscape tapestried-effect panels above a white wainscot, with gray velvet hangings; the library in West Indian mahogany with dark green marble fireplace facing, and green hangings to match. Access to the southern tiled-paved terrace is given from an entryway between the two rooms. The dining room is panelled to the ceiling in quartered oak, with carved English mantel and limestone fireplace, and with leaded glass cabinets on either side of the chimney-place. The second and third floors are the usual arrangements for master's and guests' rooms with white tiled bathrooms adjacent: servants' bedrooms and bathroom; while a billiard room finished in dark pine and burlap panelling is also provided on the Third Floor.

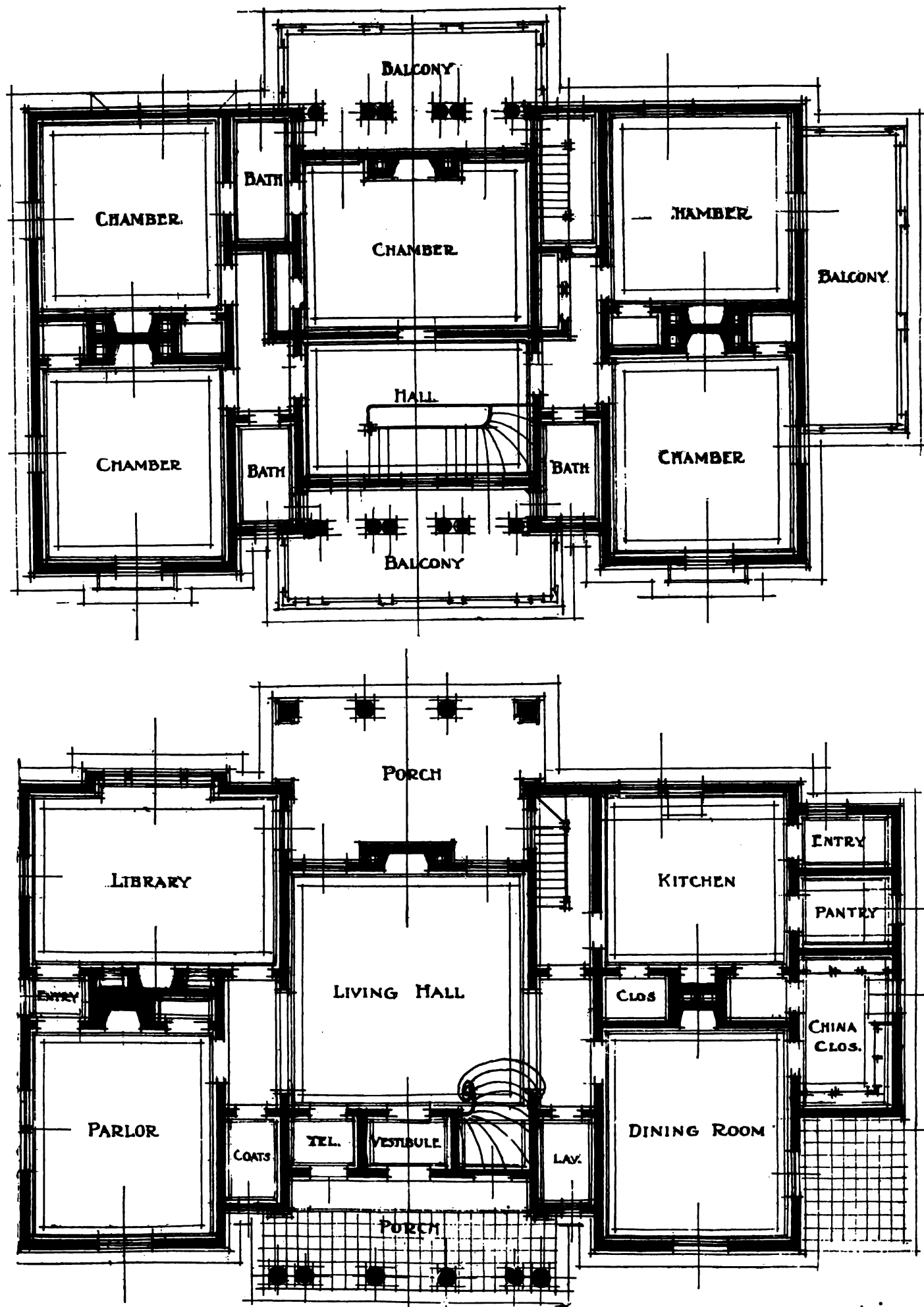
HOUSE OF HENRY R. SMITH, ESQ., LEOMINSTER, MASS.

JAMES PURDON, *Architect*



www

DETACHED DWELLINGS. PART II.



HOUSE OF HENRY R. SMITH, ESQ., LEOMINSTER, MASS.

JAMES PURDON, *Architect*

[PLATE 58]

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DETACHED DWELLINGS. PART II.



HOUSE OF HENRY R. SMITH, ESQ., LEOMINSTER, MASS.  
JAMES PURDON, *Architect*

[PLATE 59]



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DETACHED DWELLINGS. PART II.



HOUSE OF HENRY R SMITH, ESQ., LEOMINSTER, MASS.  
JAMES PURDON, Architect

[PLATE 60]



www

DETACHED DWELLINGS. PART II.



A HOUSE AT BAR HARBOR, ME.  
Guy Lowell, *Architect*

[PLATE 61]



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DETACHED DWELLINGS. PART II.

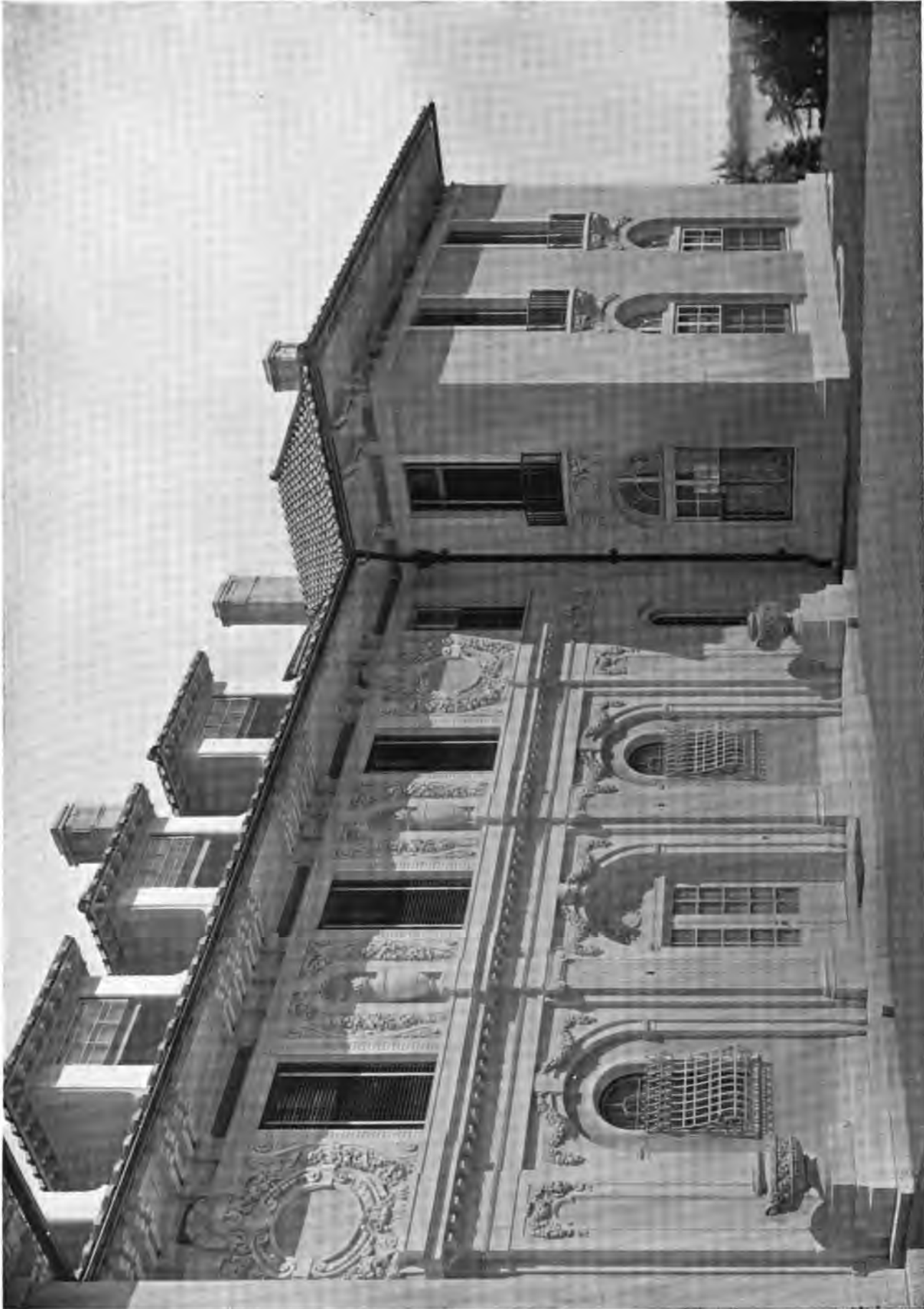


A HOUSE AT BAR HARBOR, ME.  
Guy Lowell, Architect

[PLATE 62]

١٧٥

DETACHED DWELLINGS. PART II.



A HOUSE AT BAR HARBOR, ME.  
Guy Lowell, Architect

[PLATE 63]



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DETACHED DWELLINGS. PART II.



A HOUSE AT BAR HARBOR, ME.

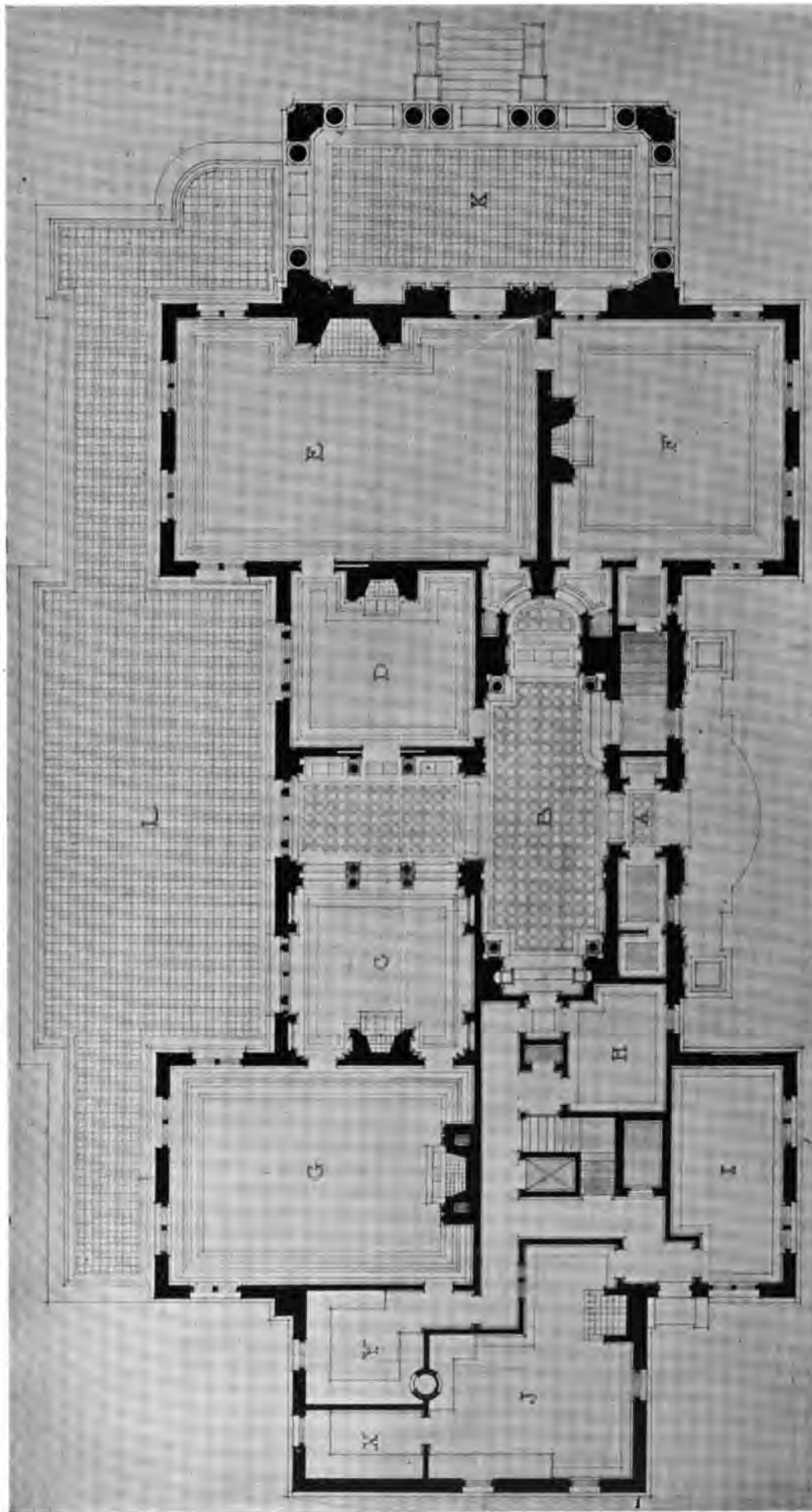
Guy LOWELL, *Architect*

[PLATE 64]

U of M

١٧٥

DETACHED DWELLINGS. PART II.



J—KITCHEN  
 K—COVERED PORCH  
 L—TERRACE  
 X—SCULLERY  
 Y—BUTLER'S PANTRY

F—BILLIARD ROOM  
 G—DINING HALL  
 H—BREAKFAST ROOM  
 I—SERVANT'S ROOM

A—VESTIBULE  
 B—HALL  
 C—LIVING HALL  
 D—RECEPTION ROOM  
 E—LIVING ROOM

A HOUSE AT BAR HARBOR, ME.  
 Guy Lowell, *Architect*

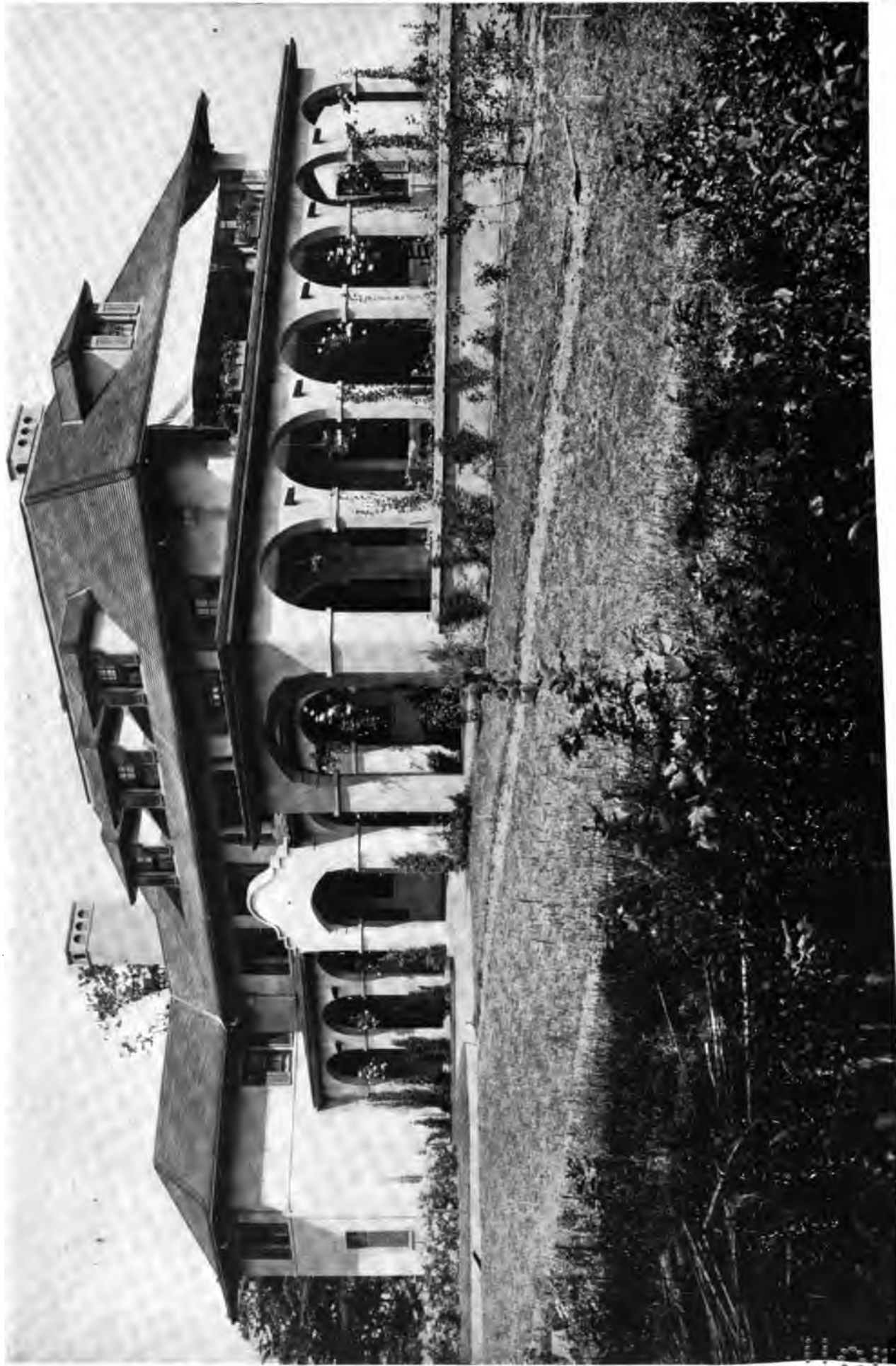


[PLATE 65]



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DETACHED DWELLINGS. PART II.



HOUSE OF J. G. FORBES, ESQ., DOVER, MASS.  
JAMES PURDON, Architect

[PLATE 66]

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DETACHED DWELLINGS. PART II.



Mr. James Grant Forbes' house at Dover, Mass., is situated on a broad eminence overlooking the Dover Valley of two miles or more in extent. It is built of reinforced concrete, floors, walls, stairs and partitions, and is practically fireproof throughout, being designed somewhat after the Spanish Mission type of architecture, with necessary modifications. The concrete walls are stuccoed in cream-colored plaster. The trimmings are of dull brown, and the roof of red tile effect. It was originally intended to carry the cloistered arcade of the entrance front around four sides of a square, to form a "patio" or courtyard, but exigencies arose to prevent the completion of this design for the time being. The entrance hall is finished with dark chestnut paneled walls and heavy beamed ceiling; and has a rough fireplace finished in dull red Mercer tiles, at one end, and the enclosed arch stair-view is had over the Dover Valley. From here and from the terrace beyond a beautiful view is had over the Dover Valley. Opening from the hall on the left is the dining room, paneled in white to the ceiling with old rose hangings and rugs; while on the opposite side of the hall is the entrance to the main living room, finished in chestnut wood and paneled to the ceiling with large tapestry panels in dull green and soft brown colorings. On the second and third floors are the usual master's and guests' bedrooms, boudoirs and bathrooms; and balconies or loggias worked in at convenient points; while in the wing are the servants' quarters, kitchen, laundry, etc.

HOUSE OF J. G. FORBES, ESQ., DOVER, MASS.

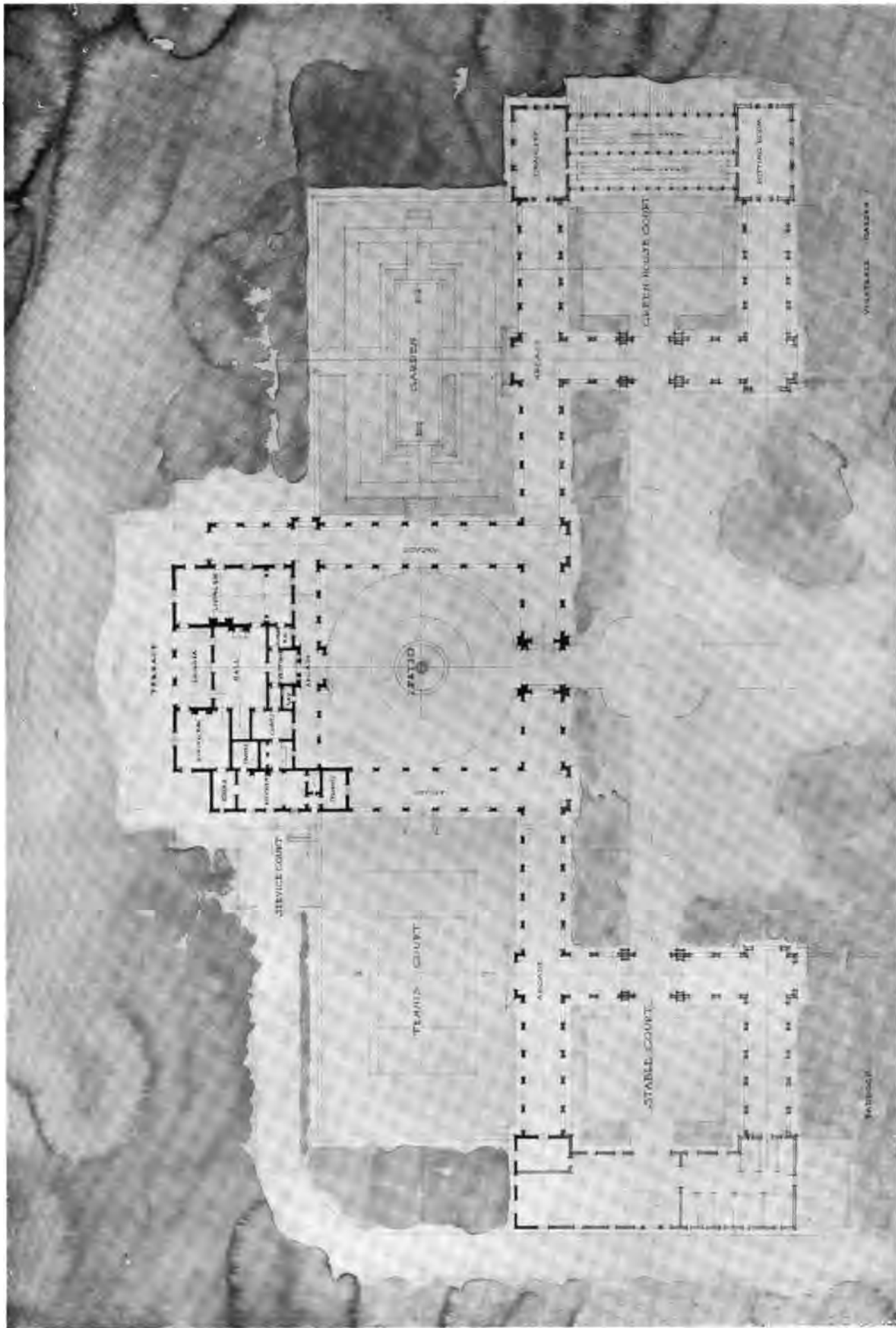
JAMES PURDON, *Architect*



[PLATE 67]

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DETACHED DWELLINGS. PART II.

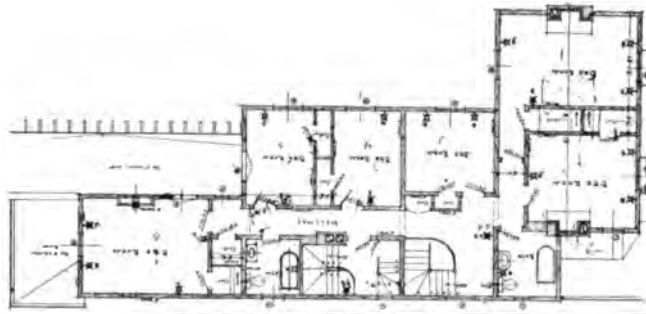


HOUSE OF J. G. FORBES, ESQ., DOVER, MASS.  
JAMES PURDON, Architect

[PLATE 68]

١٧٥١

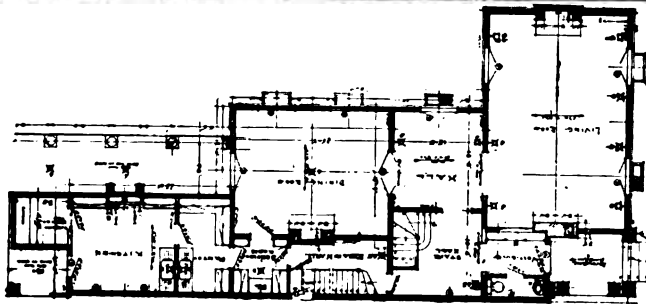
DETACHED DWELLINGS. PART II.



GREEN & WICKS,  
*Architects*



The exterior of this house is white marble rough-cast, with white cement. The roof is of purple slate. The interior trim is white wood, enameled a flat white. The halls and staircases are of white wood, with mahogany rails. The floors are of oak. House is heated by a hot-air furnace, and is wired and piped for electricity and gas.



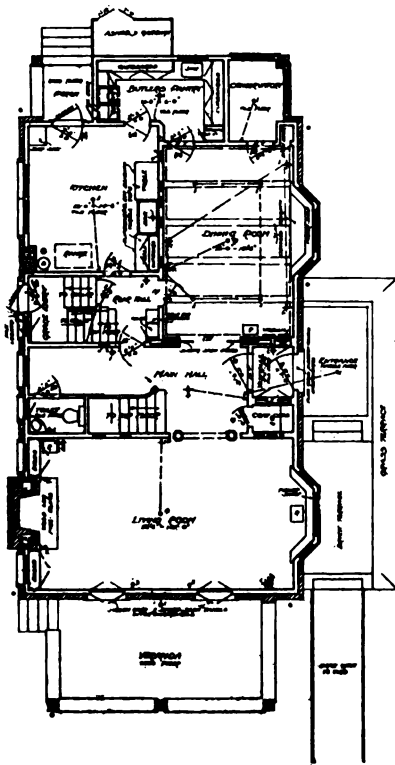
HOUSE OF  
E. B. GREEN, ESQ.,  
BUFFALO, N. Y.

[PLATE 69]

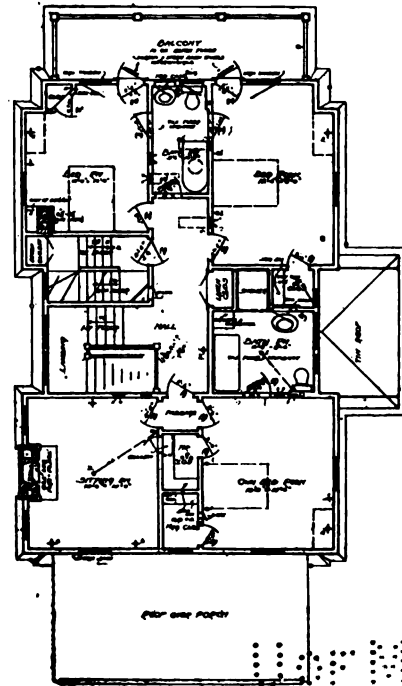


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DETACHED DWELLINGS. PART II.



The exterior of this house is of red brick veneer and stucco on metal lath. The trim is of St. Lawrence marble, and the roof of Bangor slate. The interior trim is of specially selected woods. The dining room has a paneled wainscot with a beam ceiling. The porch has a tiled floor, and the vestibule, kitchen, pantry and bath room floors are of ceramic tile. House is heated by a hot air furnace, and has combination gas and electric fixtures.



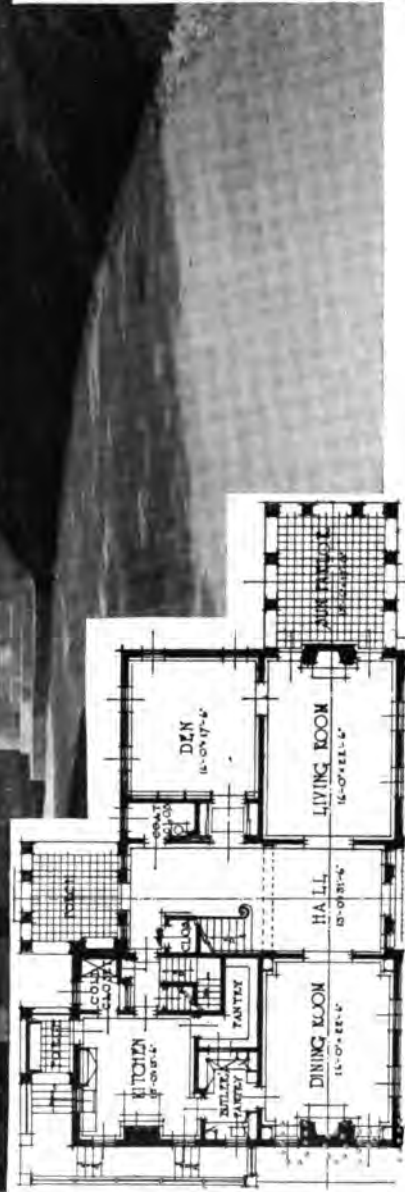
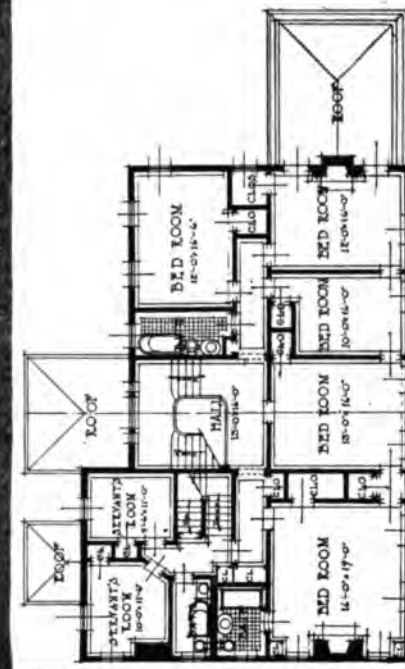
RESIDENCE OF MR. LOUIS BLACK  
CULVER ROAD, ROCHESTER, N. Y.

FOOTE & HEADLEY, *Architects*

[PLATE 70]

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DETACHED DWELLINGS. PART II.



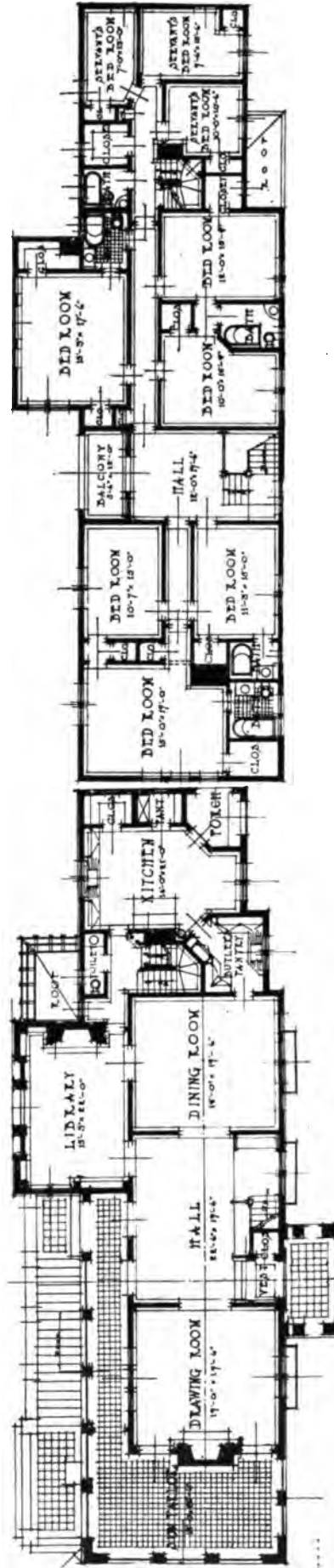
RESIDENCE OF MR. H. W. BLAKE, ENGLEWOOD, N. J.  
DAVIS, McGRATH & KIESSLING, Architects

Manaraa

DETACHED DWELLINGS. PART II.



[PLATE 72]



RESIDENCE OF MR. B. F. REINMUND, ENGLEWOOD, N. J.

DAVIS, McGRATH & KIESSLING, Architects

Manaraa

DETACHED DWELLINGS. PART II.



RESIDENCE OF MR. B. F. REINMUND, ENGLEWOOD, N. J.

DAVIS, McGRATH & KIESSLING, *Architects*

[PLATE 73]





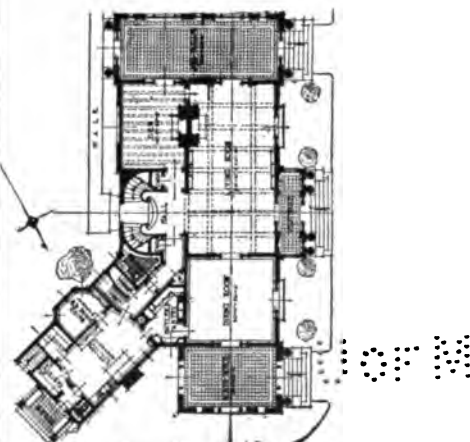
Manaraa

DETACHED DWELLINGS. PART II.



WEST FRONT

RESIDENCE OF MR. A. B. GAINES, ENGLEWOOD, N. J.  
DAVIS, McGRATH & KISSLING, *Architects*



[PLATE 74]

www

DETACHED DWELLINGS. PART II.



EAST SIDE

RESIDENCE OF MR. A. B. GAINES, ENGLEWOOD, N. J.  
DAVIS, McGRATH & KISSLING, Architects



SUN PARLOR

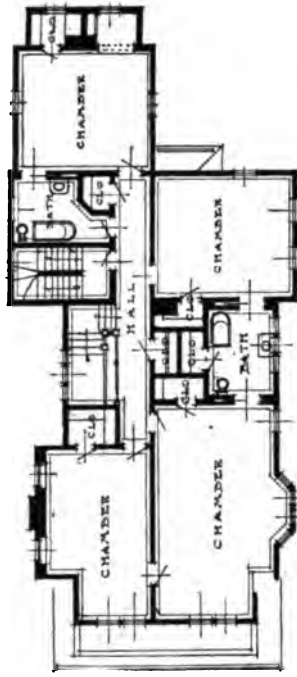


NORTH PORCH

[PLATE 75]

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DETACHED DWELLINGS. PART II.



HOUSE OF MR. L. D. MOWRY,  
ENGLEWOOD, N. J.

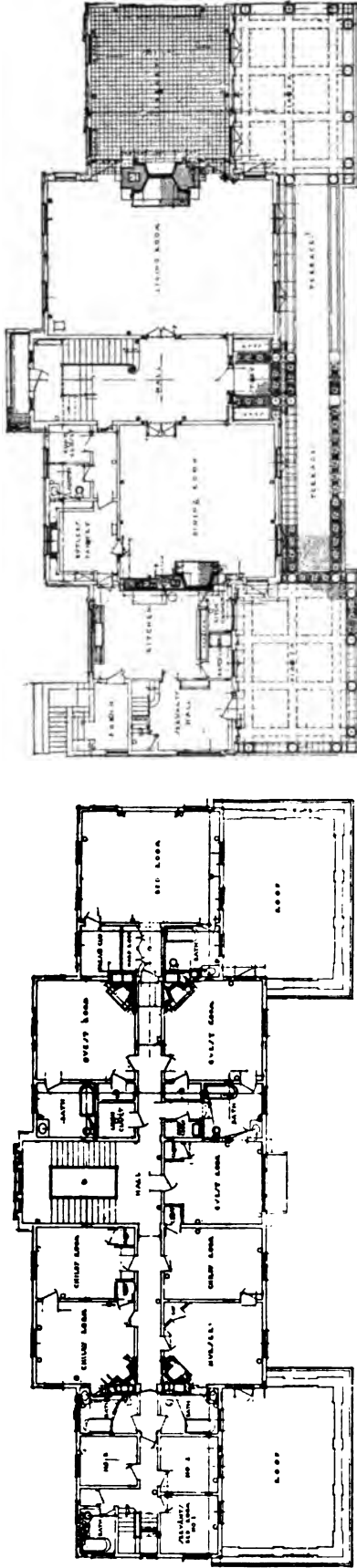
DAVIS, McGRATH & KISSLING,  
*Architects*



[PLATE 76]

مفاتيح

DETACHED DWELLINGS. PART II.



RESIDENCE OF DR. ERNEST FAINESTOCK, SHREWSBURY, N. J.  
ALBRO & LINDBERG, Architects

[PLATE 77]



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DETACHED DWELLINGS. PART II.



RESIDENCE OF DR. ERNEST FAHNESTOCK, SHREWSBURY, N. J.  
ALBRO & LINDBERG, *Architects*

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[PLATE 78]

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DETACHED DWELLINGS. PART II.



FARM COTTAGE

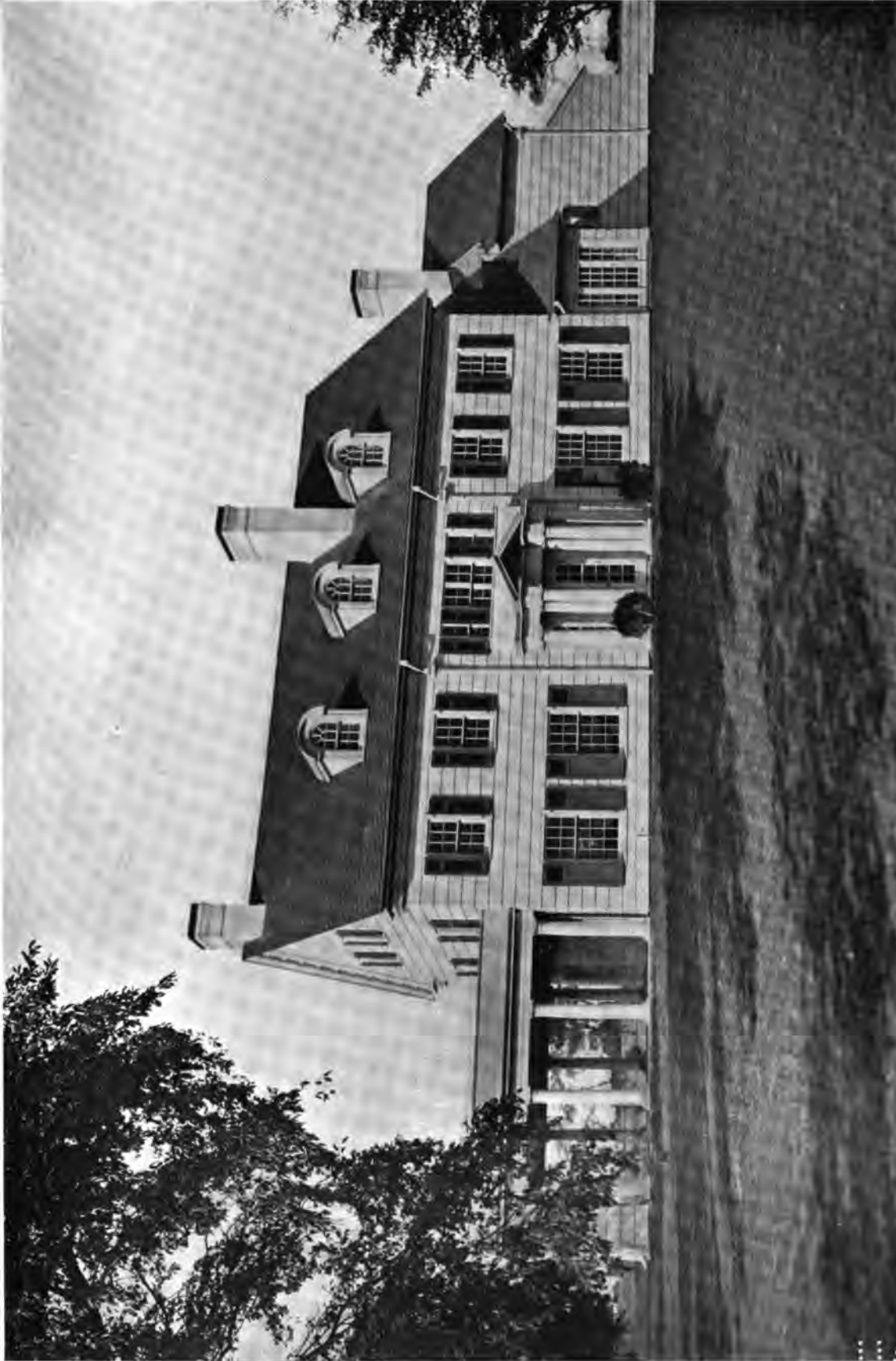
RESIDENCE OF DR. ERNEST FAHNESTOCK, SHREWSBURY, N. J.

ALBRO & LINDBERG, Architects

[PLATE 80]

مؤيد

DETACHED DWELLINGS. PART II.



HOUSE NO. 7, HEWLETT BAY CO., HEWLETT, L. I.  
ALBRO & LINDBERG, Architects

[PLATE 81]

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DETACHED DWELLINGS. PART II.



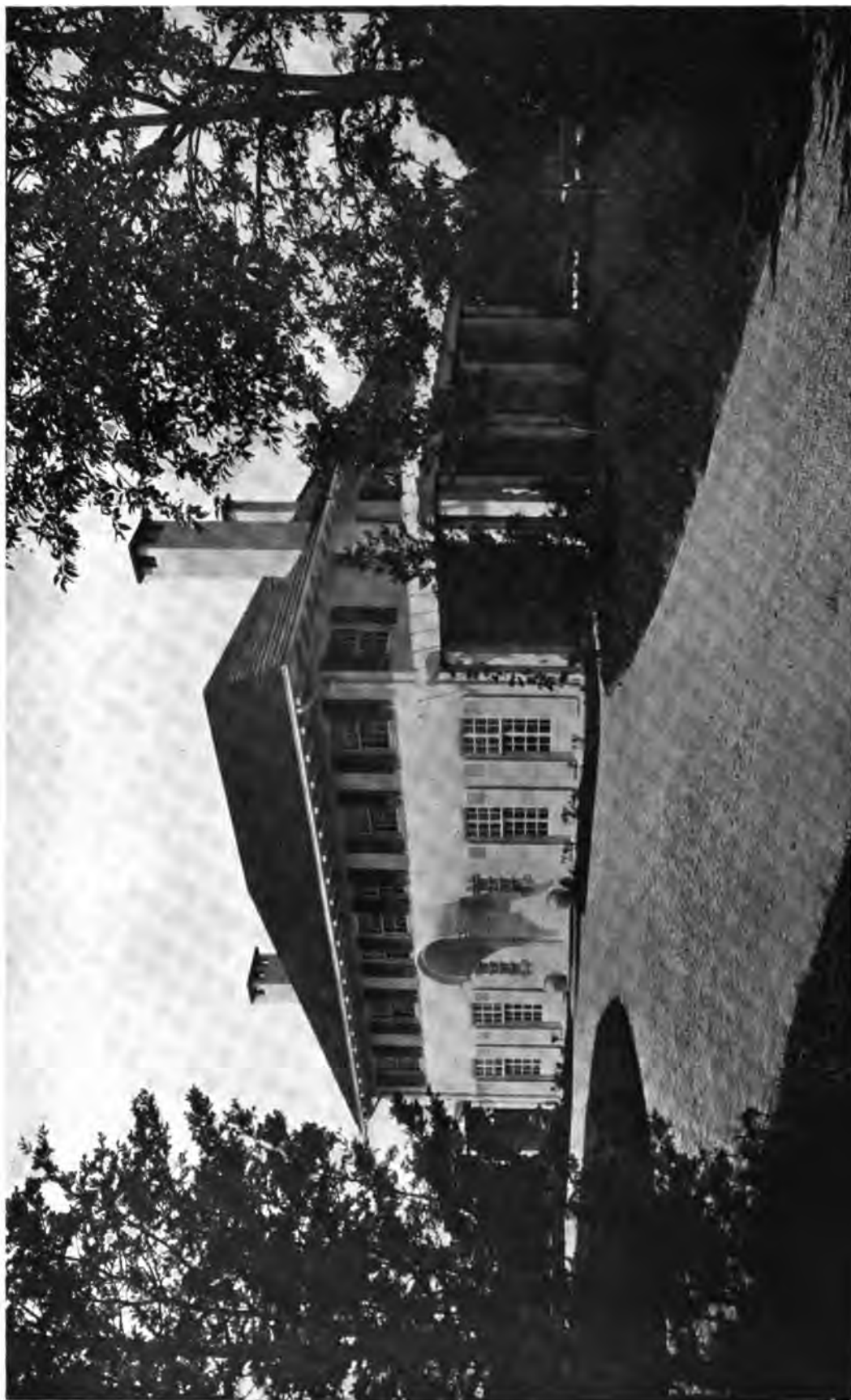
HOUSE NO. 7, HEWLETT BAY CO., HEWLETT, L. I.  
ALBRO & LINDBERG, *Architects*

[PLATE 82]



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DETACHED DWELLINGS. PART II.



RESIDENCE OF MR. RUSSELL S. CARTER, HEWLETT, L. I.  
ALBRO & LINDBERG, Architects

[PLATE 83]



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DETACHED DWELLINGS. PART II.



RESIDENCE OF MR. RUSSELL S. CARTER, HEWLETT, L. I.  
ALBRO & LINDBERG, *Architects*



[PLATE 84]

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ENTRANCE FRONT AND FIRST FLOOR PLAN

RESIDENCE OF WALLACE H. ROWE, ESQ., COBOURG, ONTARIO, CANADA

RUTAN & RUSSELL, *Architects*

The exterior and interior walls of this house are of brick and tile; the floors of hollow tile and reinforced concrete in long spans. All material employed is as fire-resisting as possible. The finish of exterior walls is of cream white concrete stucco, with a "pebble dash" surface. The interior woodwork is principally painted cream white, with mahogany base boards and window sills.



[PLATE 85]

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DETACHED DWELLINGS. PART II.



GARDEN FRONT



EXTERIOR DETAIL

HOUSE OF WALLACE H. ROWE, ESQ., COBOURG, ONTARIO, CANADA  
RUTAN & RUSSELL, *Architects*

PLATE 861



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DETACHED DWELLINGS. PART II.

BEDROOM AND DETAIL OF PORCH  
RESIDENCE OF WALLACE H. ROWE, ESQ.  
COBOURG, ONTARIO, CANADA.



[PLATE 87]



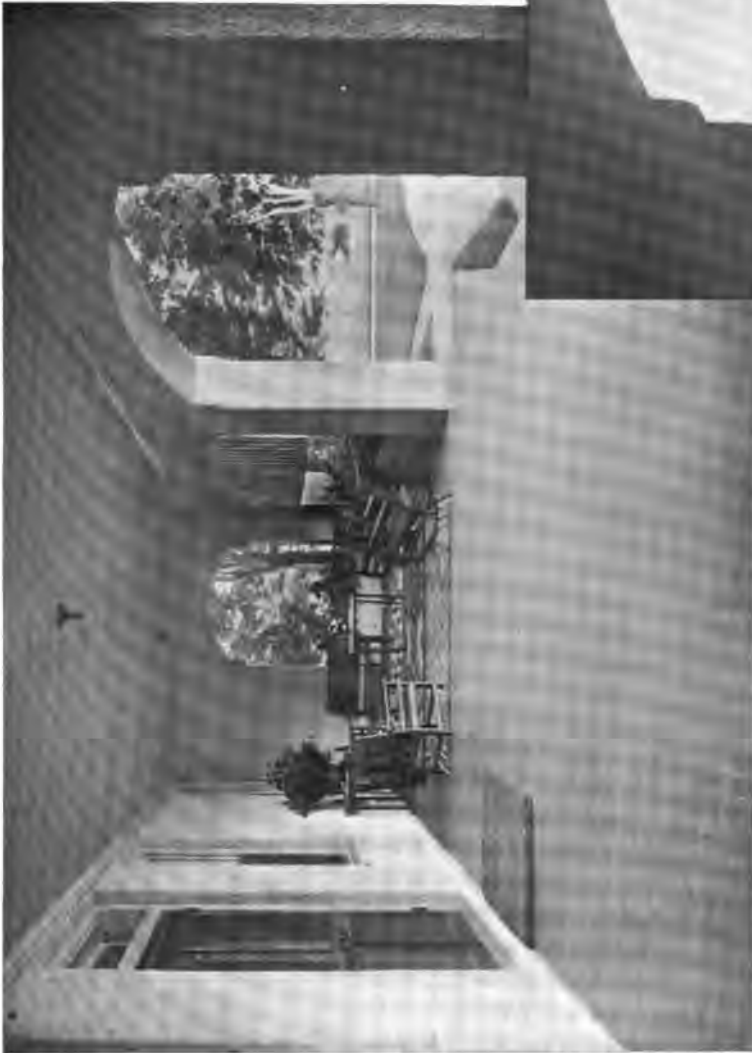
RUTAN & RUSSELL,  
ARCHITECTS

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DETACHED DWELLINGS. PART II.

PORCH AND VIEW OF GARDEN  
RESIDENCE OF WALLACE H. ROWE, ESQ.  
COBOURG, ONTARIO, CANADA.



RUTAN & RUSSELL,  
*Architects*

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[PLATE 88]

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DETACHED DWELLINGS. PART II.



VIEWS IN HALL

RESIDENCE OF WALLACE H. ROWE, ESQ., COBOURG, ONTARIO, CANADA  
RUTAN & RUSSELL, *Architects*

[PLATE 89]

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DETACHED DWELLINGS. PART II.



INTERIOR OF DEN

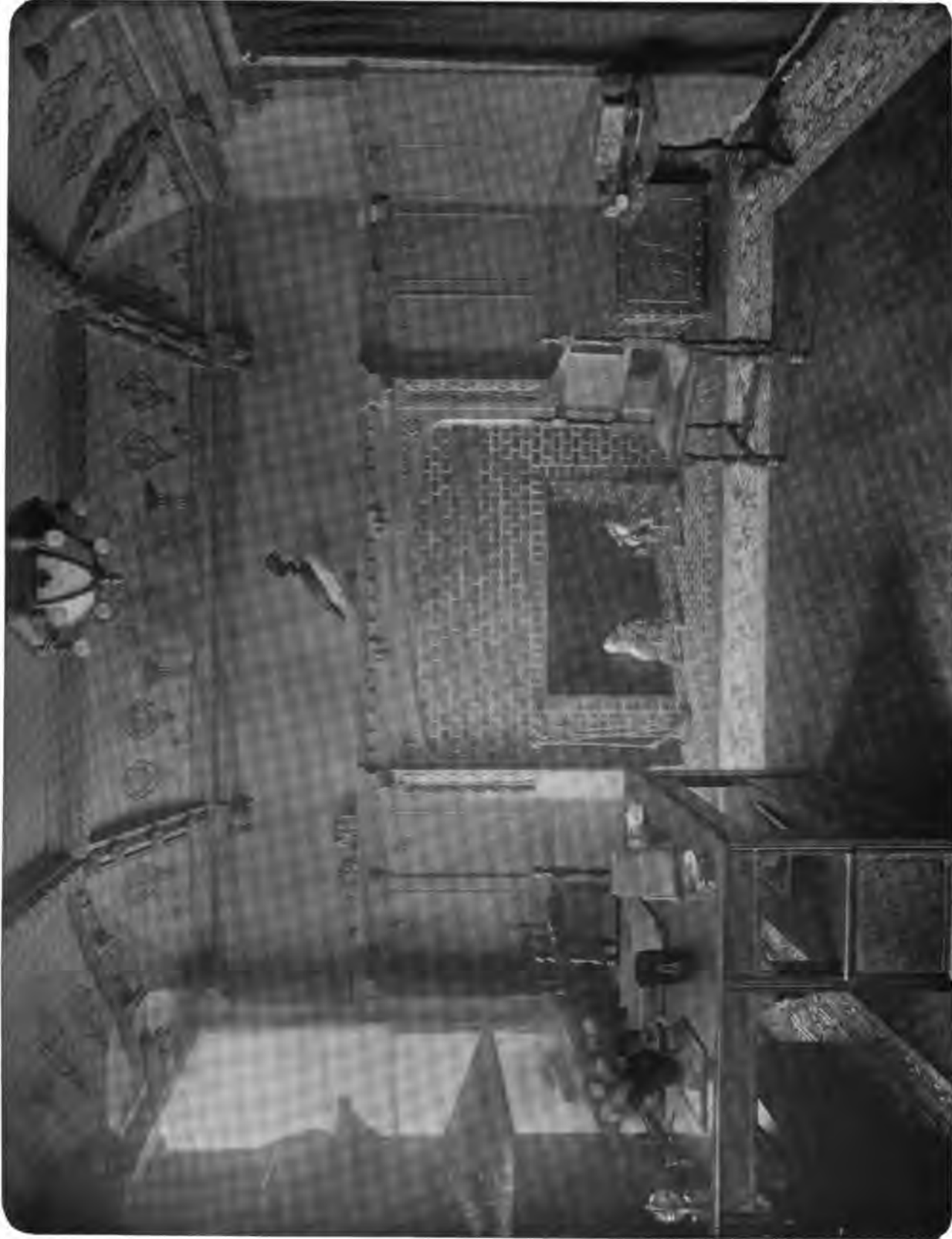
RESIDENCE OF WALLACE H. ROWE, ESQ., COBOURG, ONTARIO, CANADA  
RUTAN & RUSSELL, Architects

[PLATE 90]



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DETACHED DWELLINGS. PART II.



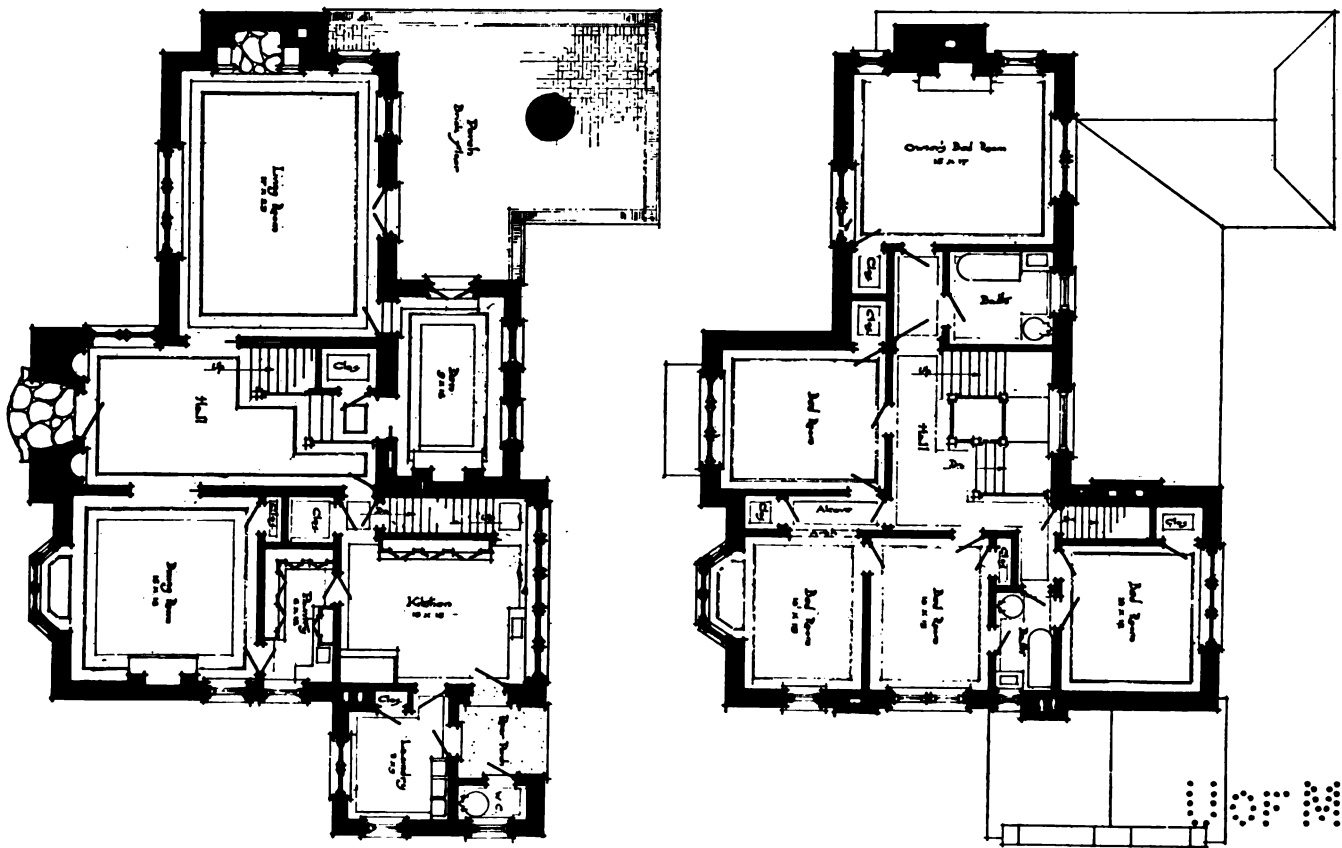
INTERIOR OF DEN  
RESIDENCE OF WALLACE H. ROWE, ESQ., COBOURG, ONTARIO, CANADA  
RUTAN & RUSSELL, Architects

[PLATE 90]



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DETACHED DWELLINGS. PART II.



SKETCHES FOR A COUNTRY HOUSE  
MELLOR & MEIGS, Architects

[PLATE 32]

٣٧٥

DETACHED DWELLINGS. PART II.



A HOUSE AT LANGHORNE, PA.  
CHARLES BARTON KEEN, *Architect*



PERGOLA AT WALNUT GROVE, NEAR BRISTOL, PA.  
CHARLES BARTON KEEN, *Architect*

PLATE 031

٣٥٧

DETACHED DWELLINGS. PART II.



RESIDENCE FOR MR. W. M. LIBBY, LYNN BOULEVARD, LYNN, MASS.  
F. H. HUTCHINS, *Architect*

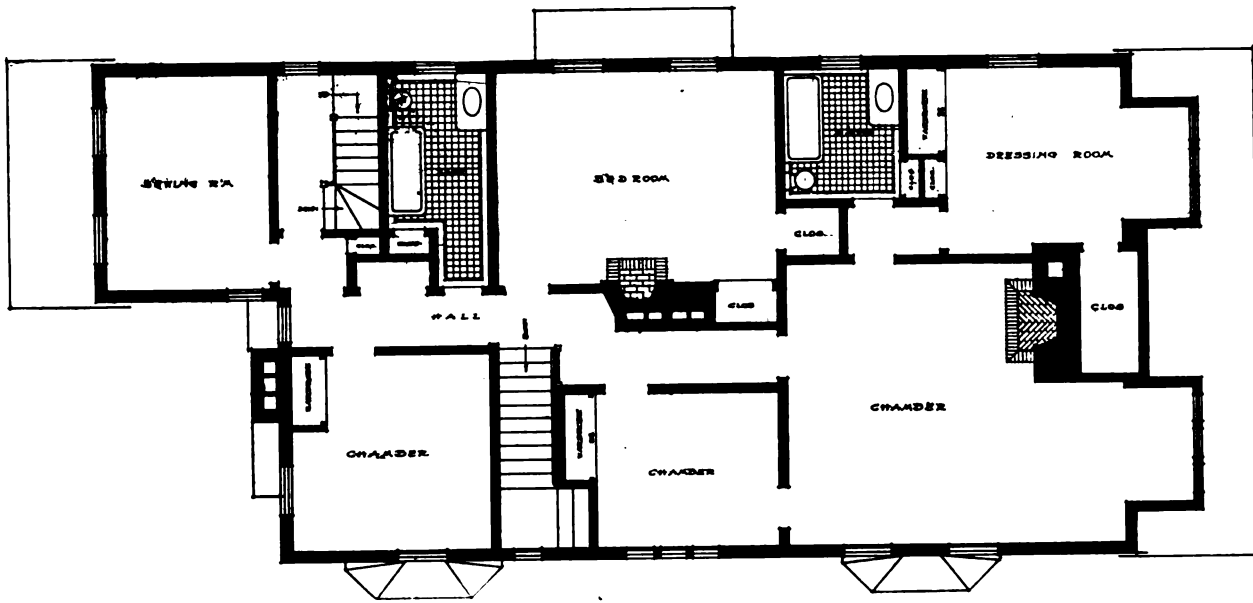
[PLATE 94]





www

DETACHED DWELLINGS. PART II.



GARAGE AND FLOOR PLANS OF  
RESIDENCE OF MR. W. M. LIBBY,  
LYNN BOULEVARD,  
LYNN, MASS.

F. H. HUTCHINS, *Architect*



FIRST FLOOR PLAN  
SCALE 1/4" = 1'-0"

[PLATE 95]

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DETACHED DWELLINGS. PART II.



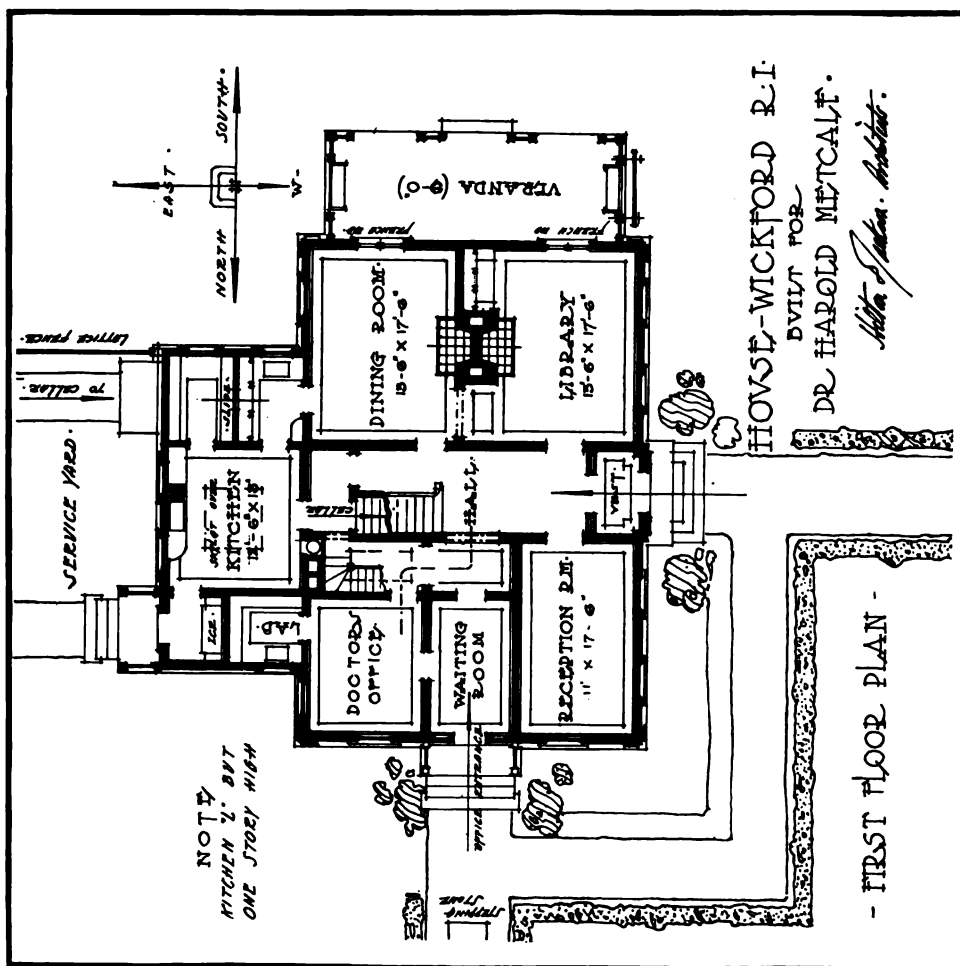
HOUSE AT WICKFORD, R. I. FOR DR. HAROLD METCALF  
HILTON & JACKSON, Architects

[PLATE 96]



www

DETACHED DWELLINGS. PART II.



HOUSE AT WICKFORD, R. I., FOR DR. HAROLD METCALF  
 HILTON & JACKSON, Architects



[PLATE 97]

Manaraa

DETACHED DWELLINGS. PART II.



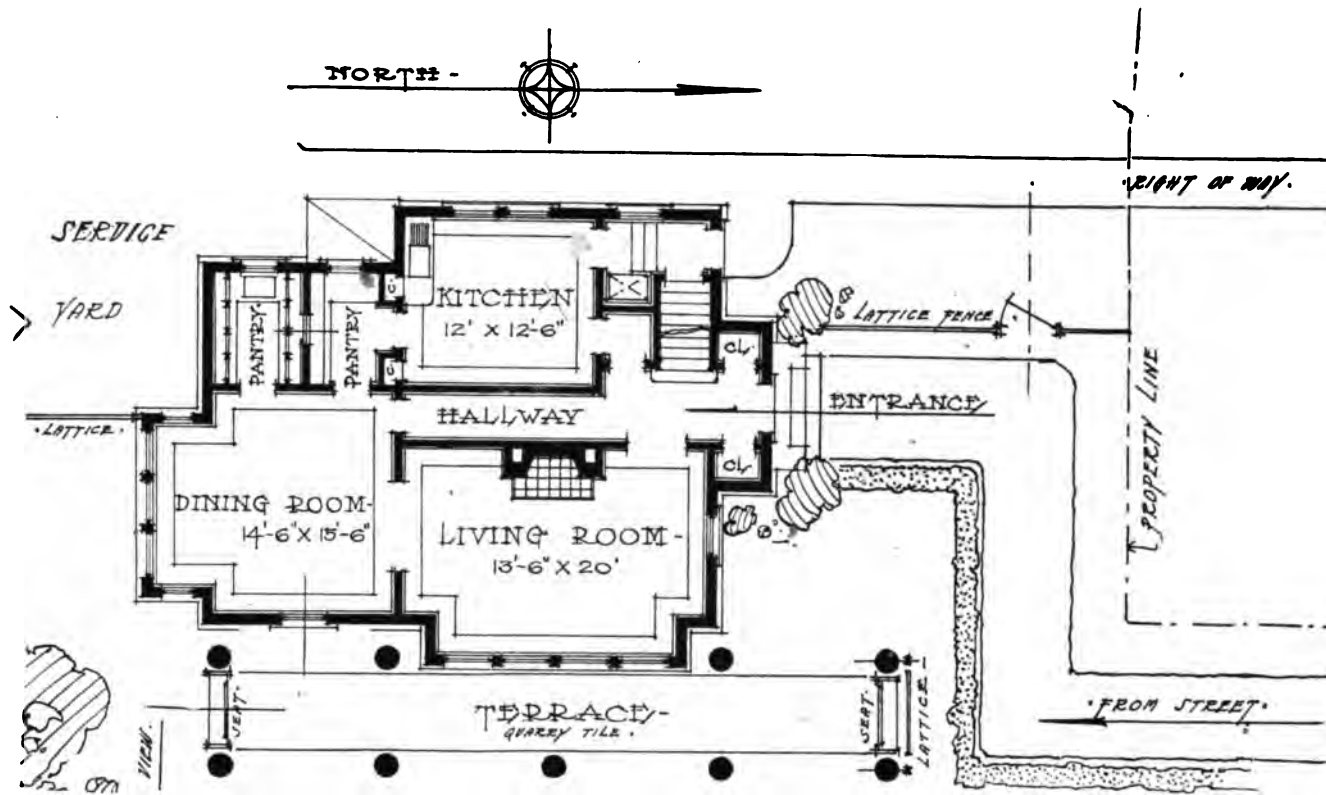
HOUSE ON CUSHING ST., PROVIDENCE, R. I.  
HILTON & JACKSON, *Architects*

[PLATE 98]



M70U

DETACHED DWELLINGS. PART . II.



HOUSE ON CUSHING ST., PROVIDENCE, R. I.

HILTON & JACKSON, Architects

[PLATE 99]

M70U

DETACHED DWELLINGS. PART II.



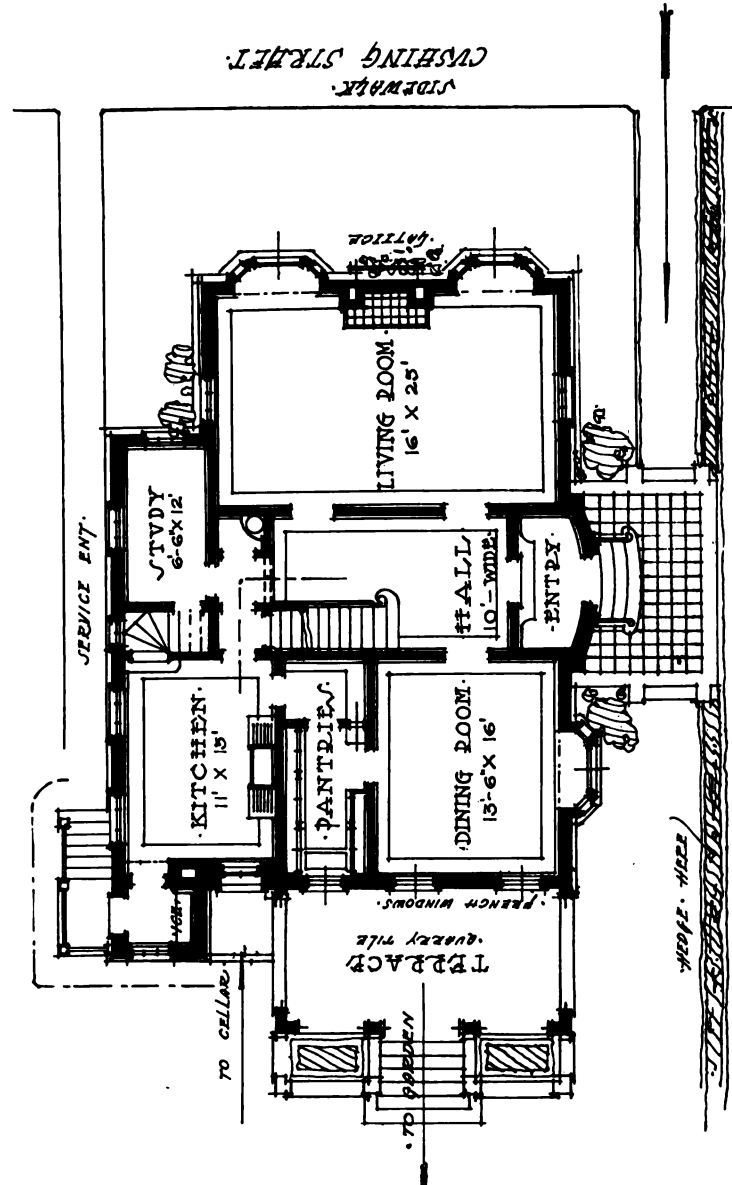
HOUSE FOR MR. JAMES A. KINGHORN, PROVIDENCE, R. I.

HILTON & JACKSON, *Architects*

[PLATE 100]

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DETACHED DWELLINGS. PART II.



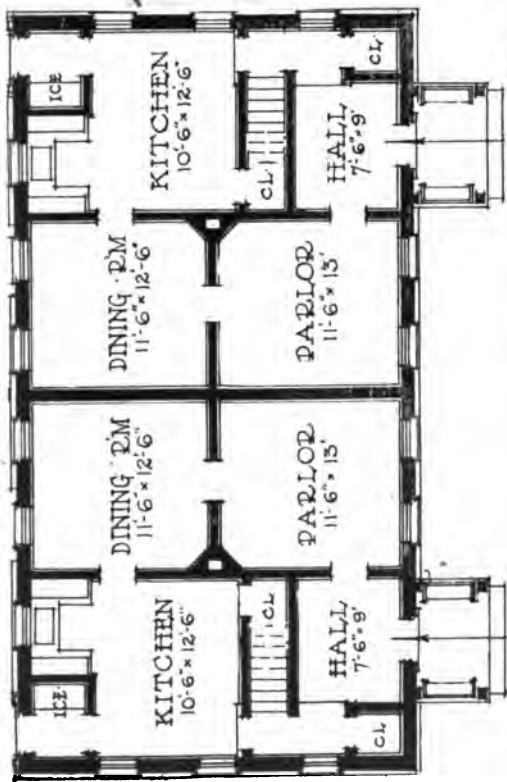
HOUSE FOR MR. JAMES A. KINGHORN, PROVIDENCE, R. I.  
HILTON & JACKSON, Architects



[PLATE 101]

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DETACHED DWELLINGS. PART II.



[PLATE 102]

TWO SEMI-DETACHED HOUSES FOR GLENLYON DYE WORKS, PHILLIPSDALE, R. I.

HILTON & JACKSON, Architects



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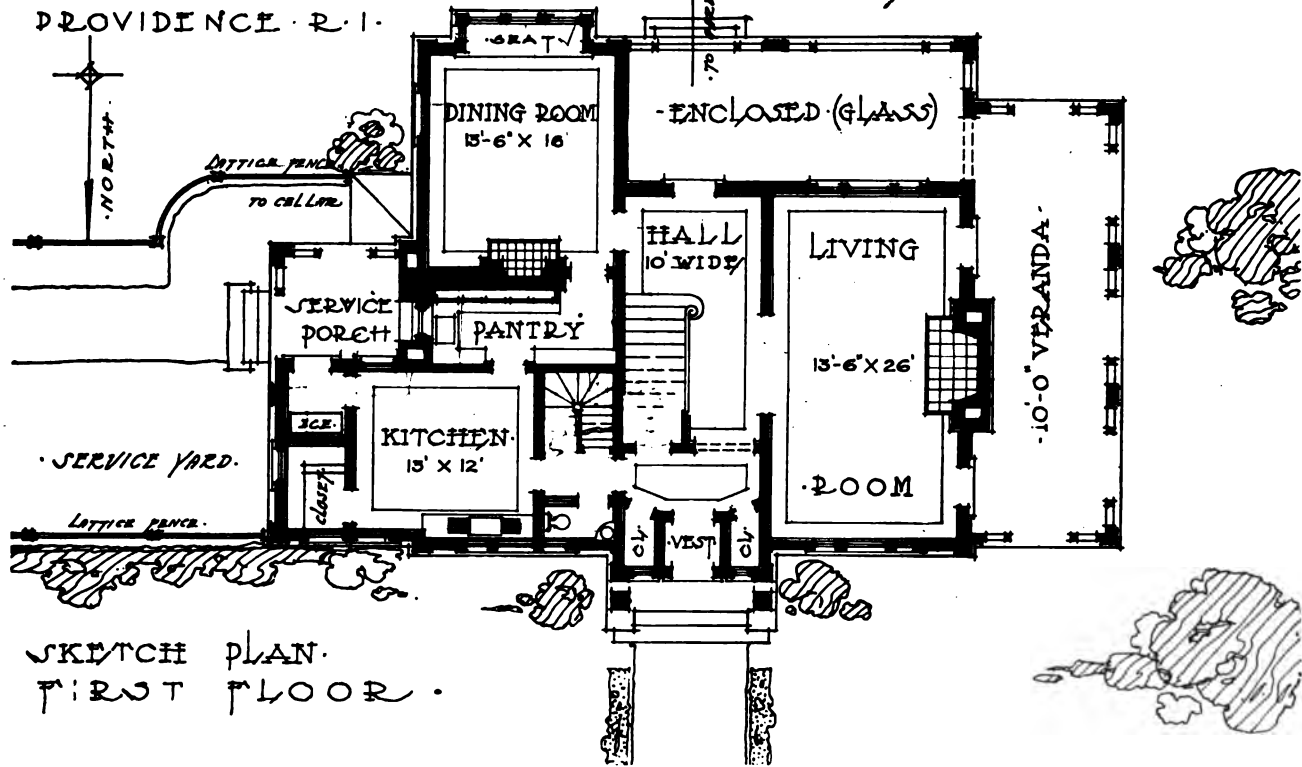
DETACHED DWELLINGS. PART II.



HOUSE FOR  
DONALD JACKSON, ESQ.

PROVIDENCE, R. I.

*Hilton & Jackson, Architects.*



HOUSE FOR MR. DONALD JACKSON, PROVIDENCE, R. I.

HILTON & JACKSON, Architects

[PLATE 103]

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DETACHED DWELLINGS. PART II.



DETAIL  
HOUSE AT CEDARHURST, L. I.  
Louis Boynton, Architect



ENTRANCE DETAIL  
HOUSE AT CEDARHURST, L. I.  
Louis Boynton, Architect

[PLATE 104]

Manaraa

DETACHED DWELLINGS. PART II.



ENTRANCE DETAIL

HOUSE AT CEDARHURST, L. I.  
Louis Boynton, *Architect*



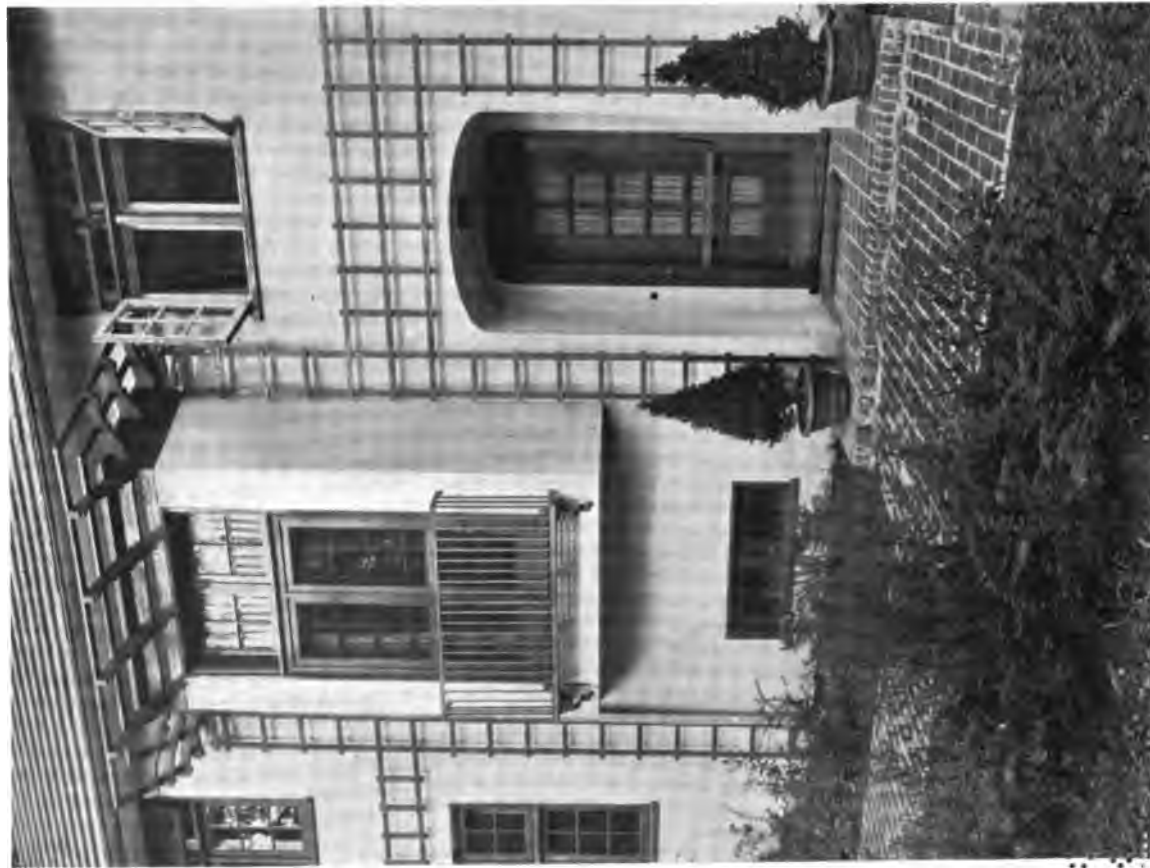
ENTRANCE DETAIL

HOUSE AT CEDARHURST, L. I.  
Louis Boynton, *Architect*

[PLATE 105]

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DETACHED DWELLINGS. PART II.



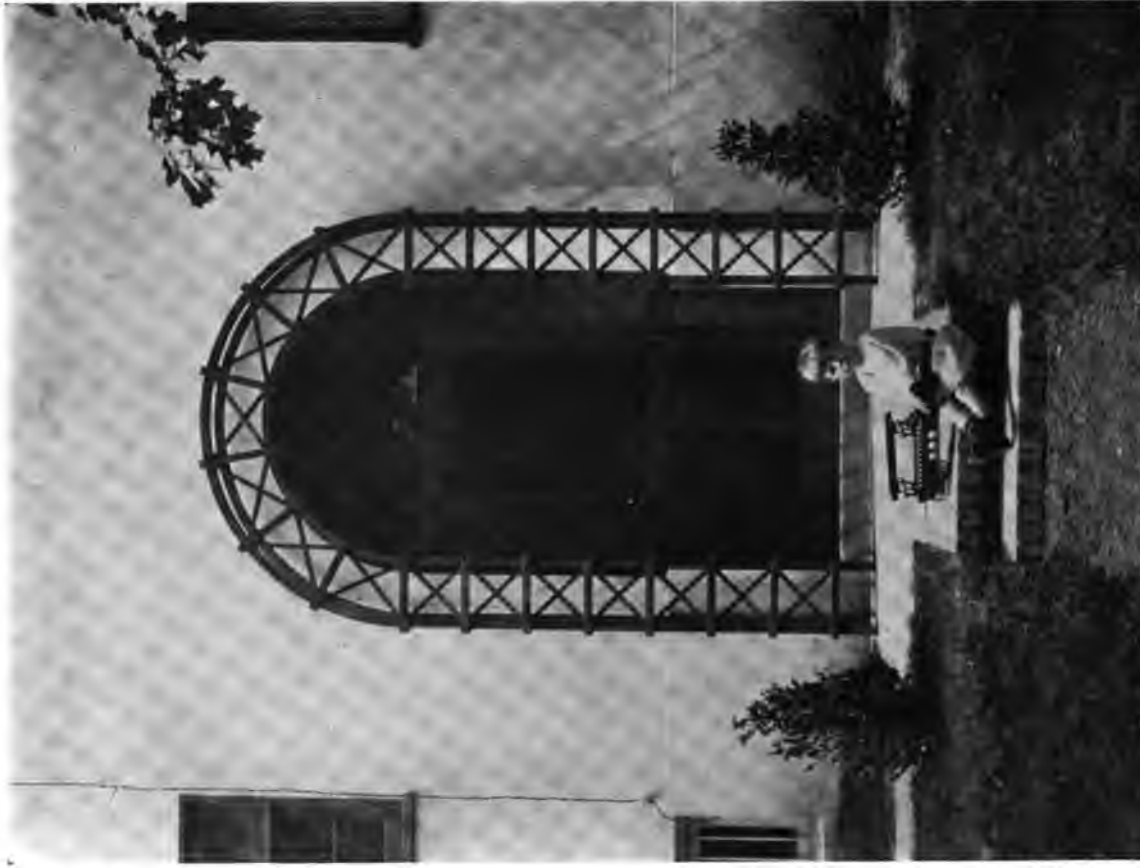
ENTRANCE DETAILS  
DAVIS, McGRATH & KIESSLING, Architects

[PLATE 106]



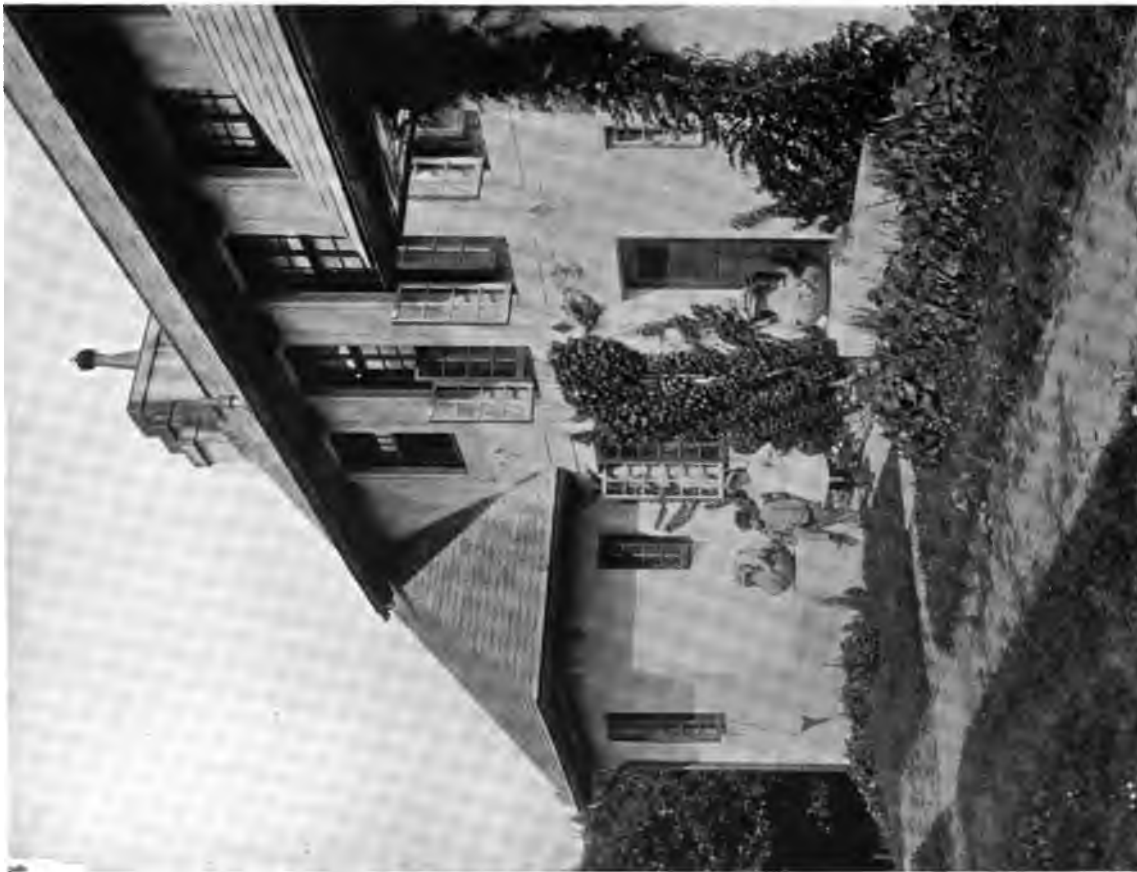
Manaraa

DETACHED DWELLINGS. PART II.



ENTRANCE DETAIL

HOUSE OF MR. H. E. DAVIS, GLEN RIDGE, N. J.  
DAVIS, McGRATH & KIESSLING, *Architects*



DETAIL OF HOUSE AT CANTON, MASS.

MATTHEW SULLIVAN, *Architect*

[PLATE 107]

Manaraa

DETACHED DWELLINGS. PART II.



DETAILS  
DAVIS, McGRATH & KIESSLING, Architects

[PLATE 108]

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DETACHED DWELLINGS. PART II.



ENTRANCE DETAILS

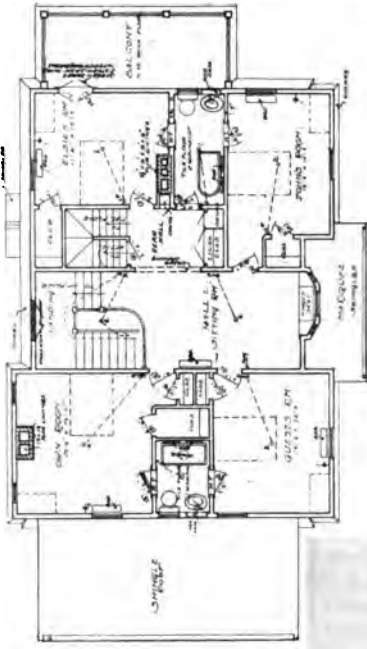
DAVIS, McGRATH & KIBSLING, Architects



[PLATE 109]

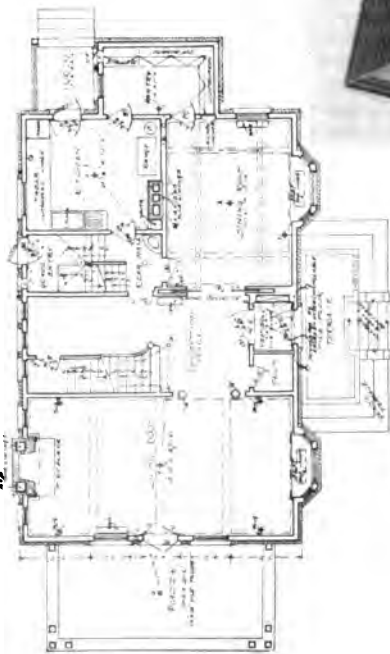
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DETACHED DWELLINGS. PART II.



RESIDENCE OF MR. J. W. JENKINS,  
ROCHESTER, N. Y.

FOOTE & HEADLEY, Architects



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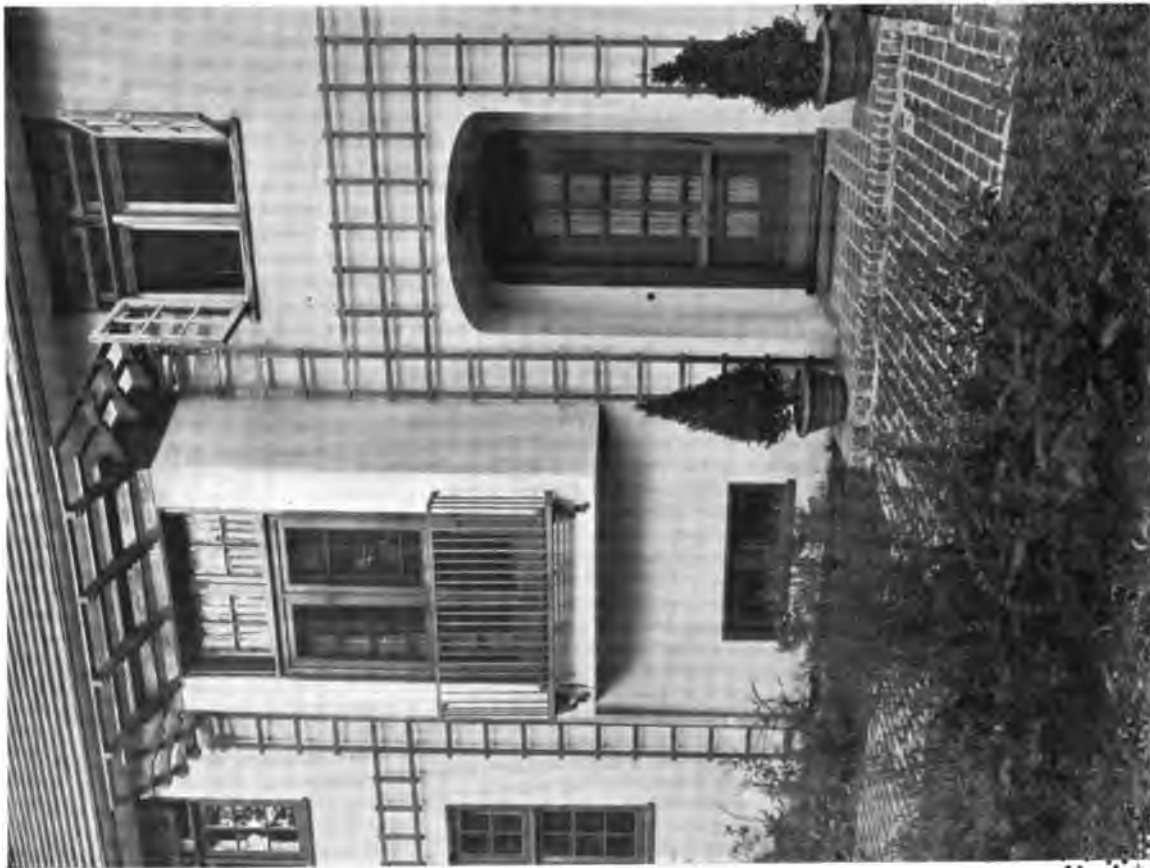
[PLATE 110]





Manaraa

DETACHED DWELLINGS. PART II.



ENTRANCE DETAILS  
DAVIS, McGRATH & KIESSLING, Architects

[PLATE 106]

Manaraa

DETACHED DWELLINGS. PART II.



ENTRANCE DETAIL

HOUSE OF MR. H. E. DAVIS, GLEN RIDGE, N. J.  
DAVIS, McGRATH & KIESSLING, *Architects*



DETAIL OF HOUSE AT CANTON, MASS.

MATTHEW SULLIVAN, *Architect*

[PLATE 107]

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DETACHED DWELLINGS. PART II.



DETAILS  
DAVIS, McGRATH & KIESSLING, Architects

[PLATE 108]

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DETACHED DWELLINGS. PART II.



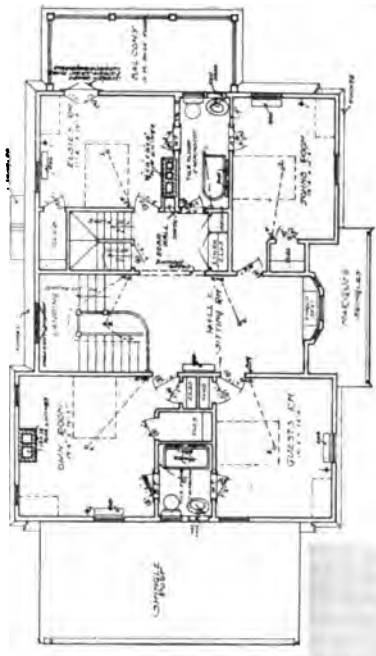
ENTRANCE DETAILS  
DAVIS, McGRATH & KISSLING, Architects

[PLATE 109]

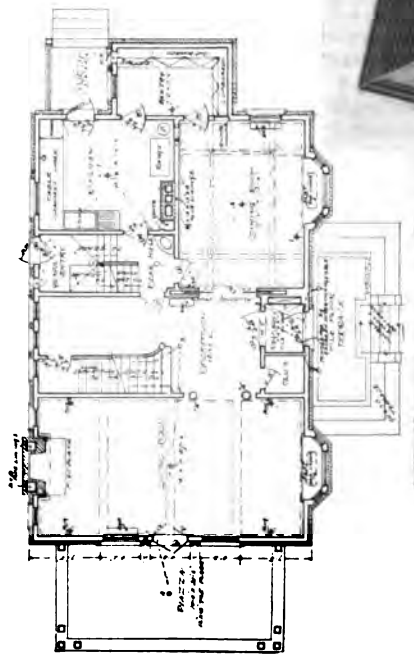


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DETACHED DWELLINGS. PART II.



RESIDENCE OF MR. J. W. JENKINS,  
ROCHESTER, N. Y.  
FOOTE & HEADLEY, Architects

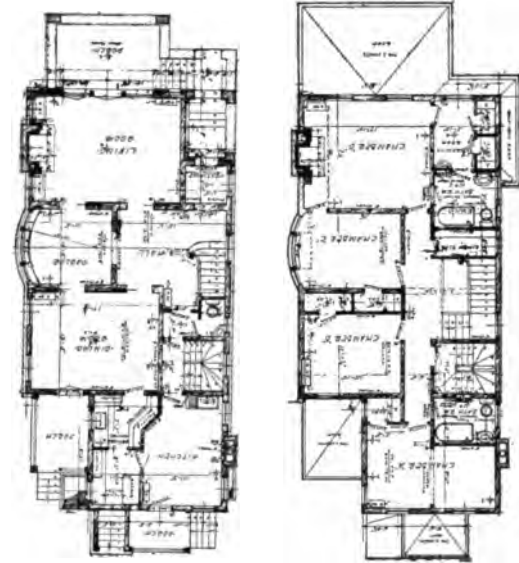


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[PLATE 110]

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DETACHED DWELLINGS. PART II.



HOUSE OF H. C. GERBER, ESQ.,  
BUFFALO, N. Y.

GREEN & WIEKS, Architects



[PLATE 111]

مركز

