

THE ARCHITECTURAL RECORD

VOLUME XLII



NUMBER IV

OCTOBER, 1917

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ARCHITECT-CONTRACTOR
WALLA WALLA, WASHINGTON



The American Country House
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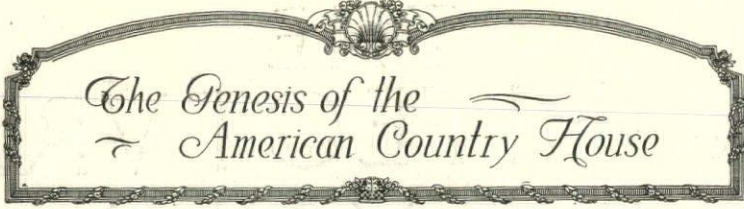
THE Editor of the Architectural Record has asked me to write the entire text of this issue. It is a good deal to undertake, and I ask the reader's indulgence for all deficiencies in the effort to discharge the task. I have been supplied with many more photographs than I could use, and the omission of many examples offered by the architects who designed them is due, not to failure to recognize their merit, but to lack of space for so many illustrations. The selection, both of plans and views, has been made with an eye to the illustration of particular features or ideas and not on the basis exclusively of abstract architectural merit. A few of the illustrations in the text are from former issues of the Architectural Record.

As the Architectural Record is read by many men and women who are not architects, those readers who are in the profession will, I am sure, be willing

to excuse the statement of many things which are obvious and commonplace to them, but not so to the layman.

The text is divided into three parts, treating respectively of the genesis of the American country house, the country house plan, and types in recent country house design. In choosing examples for illustration, preference was given, whenever opportunity offered, to houses of moderate cost.

There are many more illustrations than are specifically referred to in the text. Those not so referred to are arranged by subjects, exterior views being grouped together, entrance halls forming a second group, and so on, a method of arrangement that makes for ease of topical comparison, although it has the disadvantage of separating the illustrations dealing with any given building. To minimize this disadvantage, numerous cross references are given under the illustrations.



The Genesis of the American Country House

IT is about three hundred years since Francis Bacon—courtier, philosopher and essayist—in his famous essay “Of Houses” (which so many have heard of and so few have read), painted an interesting word-picture of the ideal country house of the English gentleman of his time. Reading that essay one recognizes how persistent are the factors of good house design that underlie all changes of time and style. Making due allowance for differences of detail, the model country house or manor of the Elizabethan and Jacobean periods in England offers types of plan and mass which many a wealthy American of the twentieth century has been glad to have his architect follow (Fig. 1). For after all, aside from changes in methods of heating and lighting and transportation, the chief alterations brought by the centuries to the building of houses are social changes. The plan of the Roman villa was arranged with reference to the services of hundreds of slaves and to dependence as far as possible on favorable exposures for light and heat. The English gentleman, living in a colder climate, necessitating multitudinous fireplaces and steep roofs, commanded the service of a large but limited number of paid servants; hence the more compact plan built in two or three stories, with high roofs, gables and chimneys. In the American country house there is smaller provision for the housing of servants, because these are fewer than for the corresponding type in England, while labor-saving conveniences are more numerous and efficient. The English keep their doors closed; we like to keep ours open and on occasion to “throw the ground-floor rooms into one.” The “living room,” piazza and sleeping-porch are peculiarly American. With scantier domestic service than pre-

vails in England, the convenience of ample closets for all bedrooms becomes more important, and bathrooms are multiplied. The traditional portable tin bathtub, with cans of hot and cold water brought each morning by serviceable menials, ministers to many an Englishman’s sense of established rank. He prefers thus to be served by a host of inferiors rather than by pipes and apparatus operated by his own hand.

Social custom and domestic service, heating and lighting within the house, and climate and materials without—these are the controlling factors in the genesis and development of domestic architecture in general and in any given place and period. In the matter of architectural style, the country house has, of course, always been subject to the style-forming influences of its time, but less impressively than civic or religious architecture. The more modest the scale and pretension of the house, the more has it felt the influence of local and individual traditions and tastes. Oftentimes, for this reason, the cottage and the house of moderate cost are more interesting than the splendid mansions of noblemen and millionaires.

Francis Bacon (I must get back to my text for once at least) was still living when Raleigh’s colonists first settled at Jamestown and when (1607) the first New Englanders landed at Pemaquid, Maine, thirteen years before the Mayflower dropped anchor at Plymouth. The Jacobean style prevailed in England, for Inigo Jones was still a young man and Wren was not yet born. But no Jacobean mansions rose on the shores of New England or Virginia. Log cabins and a strenuous fight with Nature and savages must be the colonists’ portion for generations before fine houses



FIG. 1.—AMERICAN ADAPTATION OF ENGLISH ELIZABETHAN—HOUSE OF M. E. DICKINSON,
KANSAS CITY, MO.
J. Van Brunt, Architect.

of wood, stone or brick could arise in the wild Western land. Forests must be hewn down, roads be built, commerce and trade be developed before luxury or splendor could appear. That is why the earliest reflection of the prevalent style of the motherland was not of Jacobean but of Georgian models. Previous to (say) 1725, the exiguous resources of the colonists, the abundance of timber and the scarcity of stone, or at least of capable stonemasons, had compelled the development of interesting types of wooden houses, of which a few examples still remain—clapboarded or shingled, gambrel-roofed, sometimes with an overhanging upper story adorned with hewn pendants. (Fig. 2.) Even the brick houses of the James River tobacco-planters were of the simplest architecture, until growing wealth, in the eighteenth century, permitted more ambitious architectural efforts.

These early developments in house-design constitute the most characteristically and exclusively American phase—

or style, if you please—of our national architecture, owing less than any later phase to foreign traditions; at least until the eighties of the last century, to which I shall ask attention on another page.

Many European critics have failed to apprehend the true philosophy of a Colonial civilization and art. Here was the first instance in modern history of the establishment on a virgin and savage soil of communities of highly civilized immigrants, bringing with them ideals, customs, traditions, which they sought to replant in a new and wild environment.* Not all these seeds of culture could spring up under these alien conditions; some came up in new and strangely transformed guise; some, like the ideals of civil liberty and democracy, flourished as never before. The architecture of the home-land could not be

*For a historic parallel one must go back to the Dorian occupation of Southern Italy and Sicily. When, centuries after the first migration, the Greek colonists began to erect monumental buildings, they reproduced textually the Doric style of the home-land.

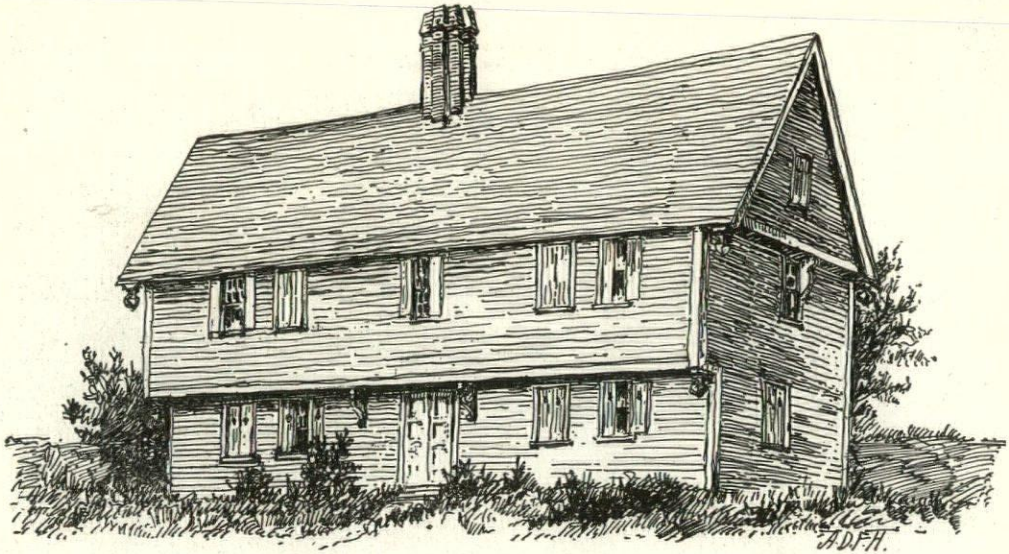


FIG. 2.—CAPEN HOUSE, TOPSFIELD, MASS., ABOUT 1665.

reproduced. The materials, the resources, the domestic service, the social conditions of the mother country were wanting. The new society was absolutely democratic, the climate severe. The first necessity was the cutting down of the forests, to provide at once land for tillage and wood for fuel and building. It was a race of carpenters that grew up, not of stonemasons. Except in a few localities, where abundance of clay or easily worked stone compelled the use of those materials, wood became our national building material and shingles took the place of tiles and slate. A severe winter climate dictated low ceilings and compact plans, and in New England and parts of New Jersey the gambrel roof provided an additional story at little cost. The interior was devoid of other ornament than simple wainscot in white pine and an equally simple mantelpiece.

Some of these early features persist to the present day. The gambrel roof (Fig. 3), clapboards and shingles for siding, and the double-hung instead of the casement window have come to us

from the seventeenth century. The compact planning of our smaller houses, the multiplication of closets and cupboards and the persistence of sizable fireplaces for wood are also inheritances from the pre-Georgian period. In England the scarcity of wood fuel has compelled the general giving up of the wood fireplace and the general adoption of the small open-grate fireplace for soft coal.

These simple wooden houses were the rational product of the new conditions under which the Colonial culture, brought from the old homes, expressed itself in new forms, seeking to reproduce the substance of the old life as best it could, and thereby creating unconsciously a new culture in the new home.

II.

When, however, the primitive conditions of the earlier colonization had disappeared and a measure of wealth and material prosperity had developed out of them, the influence of the arts of the motherland began to make itself felt. From her they drew all they could afford of the material embellishments of

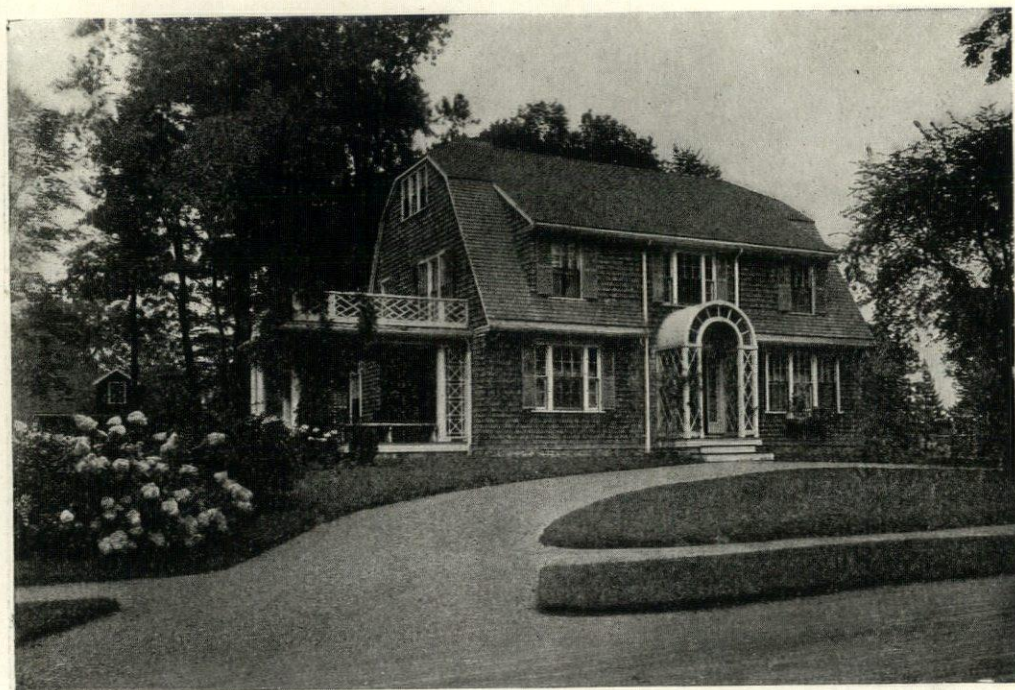


FIG. 3.—HOUSE OF HARRY H. HANCOCK, BEACH BLUFF, SWAMPSCOTT, MASS.
Peare & Quiner, Architects.

life and reproduced as much of its outward semblance as they had skill and means to imitate. Maritime commerce—what Mrs. Hodgson-Burnett has called “the shuttle” between the Old and New Worlds—was linking together the arts and life of motherland and colonies. Thus began the second stage of our Colonial culture, that of the eighteenth century, the age of Queen Anne, William and Mary and the first three Georges in England. In this stage the arts began to flourish, partly by direct importation from England, partly by close imitation of English forms, furniture and dress, partly by the modification of English products under the pressure of new conditions both economic and social. We can imagine the bluff-bowed ships of the eighteenth century bringing over not only brocades and broadcloths, mahogany furniture and silver and china, but also twisted stair-balusters of mahogany, and carved moldings and mantelpieces, and pattern-books for the carpenter-architects. There would be now more call than

formerly for skilled artisans in woodwork to emigrate to the new country, and for native apprentices to learn the finer art that was becoming fashionable. Thus a native American house art grew up, based on the Georgian in its details, but fitted to the simpler life and wooden construction of the North, or the more aristocratic slave-owning plantation life of the South, where brick was abundant and cheap, and where the warmer climate demanded the shade and shelter of wide verandas or “galleries” in one or two stories. Our house types of the eighteenth century, though reflecting the English influence, as was natural and proper, were peculiarly and wholly American.

We of today have learned to know our Colonial types fairly well; they have been abundantly documented and reproduced. Their dignity, refinement and charm are best appreciated by those who have tried in their own practice to reproduce these qualities (Fig. 4). With my present limitations of space it would be superfluous to rehearse the general

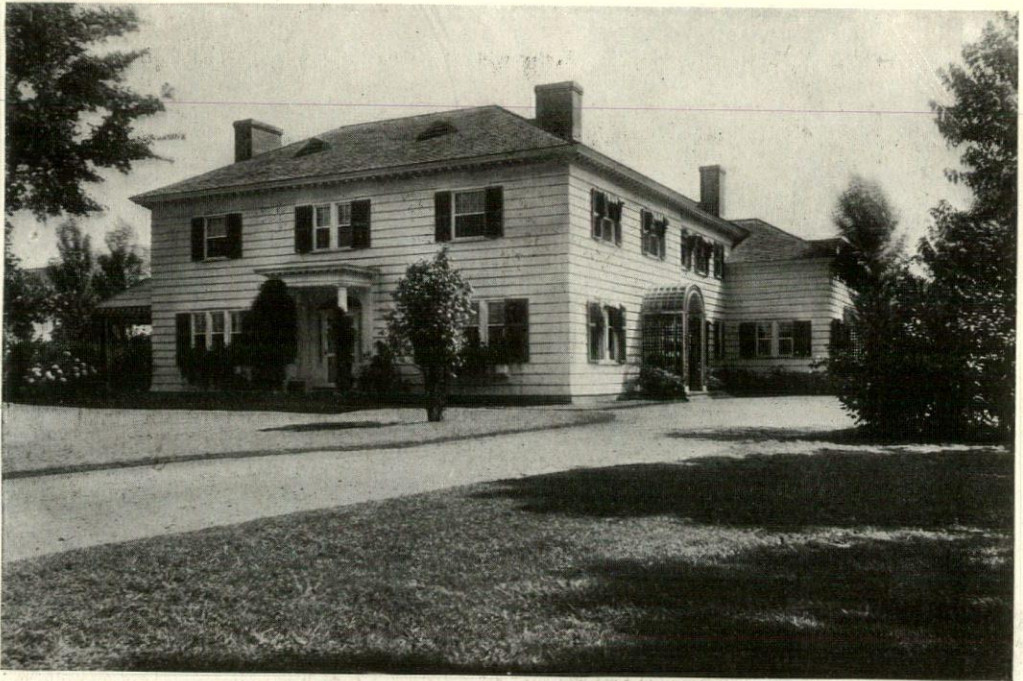


FIG. 4.—HOUSE OF Z. MARSHAL CRANE, DALTON, MASS.
Harding & Seaver, Architects.

features of these types: they are familiarly known to architects and to many discriminating clients. The modern revival of the style, well shown in the illustrations in this issue, is justified by the merits of the eighteenth century work, both practical and artistic.*

With the close of the eighteenth and the beginning of the nineteenth century began the period of the classic revival of which Thomas Jefferson, as Professor Fiske Kimball has shown, was one of the most enthusiastic promoters, if not the pioneer. French influence replaced the English to a considerable degree for a while after the Revolution; while the development of civic architecture in the new State capitals and grow-

ing cities led to a more severe and monumental treatment of house architecture, at least in the larger and richer types. The smaller houses continued to be built on the simple and unpretending lines of the earlier age.

Then came—in the thirties and forties—the Greek movement, which produced not a few charming houses as well as many white pine cottage travesties of the Parthenon and Theseum. To this date belong the greater part of the Ionic porticoes, reaching through two stories, of the Northern cities: a type not unknown in the late eighteenth century, though at that time of Roman rather than Greek type. Domestic architecture became more artificial, affected, sophisticated, lacking the naïve charm of the Georgian houses. Artistic taste had begun to decline with the growth of industrialism due to railways and steam manufacture. The railway and steamer and steam sawmill killed the individuality of hand-labor and local methods. The ordinary house became a plain or ugly rectangular, gabled box, without

*I cannot understand Mr. P. B. Wight's depreciation of the "discovery" of the "so-called Colonial style" expressed in his interesting article in the *Architectural Record* for October, 1915. He regards it as a check to the architectural progress of the revival of 1881-1891, and implies that an objection to it lies in the fact that in this neo-Colonial movement the architects are "influenced by the educated dilettanti among their clients." To most of us this would appear to be evidence of improving taste among the laymen, and the movement to be thus not a professional affectation, but a genuine national development.



FIG. 5.—A STONE STABLE OF 1865, AT GERMANTOWN, PHILADELPHIA, ALTERED AND INCORPORATED IN THE HOUSE OF ALFRED MELLOR (Figs 86 and 93).

charm; and the jig-saw and band-saw dealt the final blow to good taste. The carefully working local house carpenter of the old type disappeared and the architect had not yet taken his place. Books of designs for Italian villas, Gothic cottages and stables (Fig. 5) and English manors provided the exterior designs and sometimes the plans for ambitious house-builder-owners, and the mills supplied the windows, doors, trim, turned piazza-posts, moldings and jig-sawed cornice-brackets and piazza details.

The plan was without charm, as was the detail. The hall was narrow, the stairs straight, the chimneypieces monuments of ugliness in slate or marble; black walnut supplied the acme of splendor for interior finish, and the plaster ceilings and cornices were frightful atrocities, commercially produced by foreign workmen. So matters went through the Civil War period, which came to a close in the late seventies with the domination of the "fashionable" mansard roof and the supremacy of

commercial millwork decoration; and thus ended the darkest period of American domestic architecture.

The beginning of the present-day era of house design may be dated from 1876 or 1880, as one pleases. We all know that shortly after the Centennial Exhibition at Philadelphia in 1876 there began a forward movement in taste and in the arts in the United States, which has continued to the present time through a variety of phases. By 1880 the various forces and influences that were to remake American taste had begun to influence architecture, in house design as well as in civil and monumental and ecclesiastical buildings. Mr. H. H. Richardson was establishing the vogue of his very personal interpretation of the Romanesque of Southern France, which he employed with amazing cleverness in both city and country residences (Fig. 6). Scores of imitators tried to equal his picturesque and powerful creations with varying success. At the same time a group of designers, among whom McKim, Mead and White

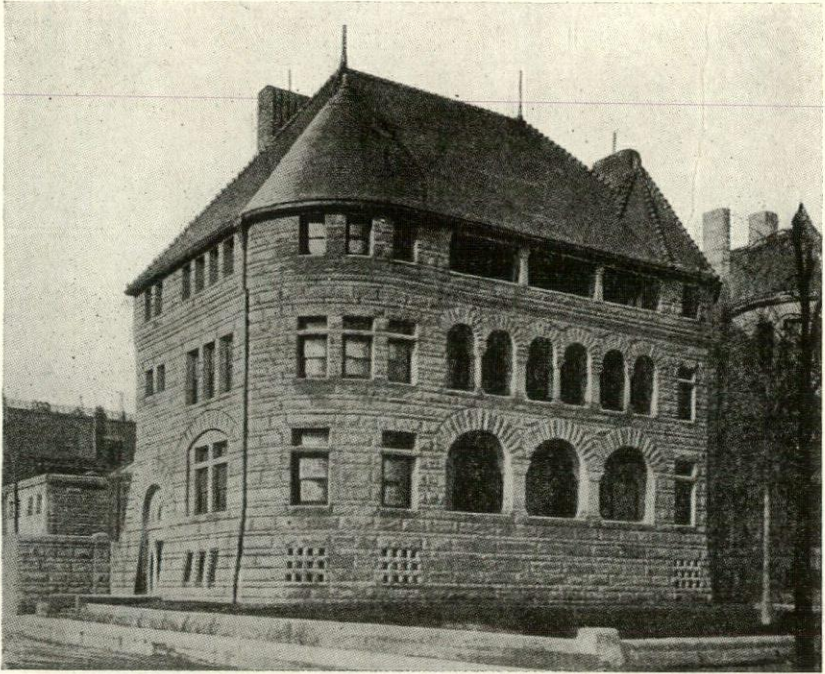


FIG. 6.—HOUSE OF FRANKLIN McVEIGH, CHICAGO.
H. H. Richardson, Architect.

were the most prominent exemplars in New York, were developing an equally new type of design in shingled cottages with ample piazzas and irregular roof masses over studiously irregular plans. (Fig. 7.) The plan of this sort of design was sound enough, though the results varied from a charming simplicity to the most extravagantly affected promiscuity of detail and effect. The fundamentals of this phase, which lasted from 1880 or 1882 until about 1895,* were the frank expression externally of the plan; the shaping of the plan to meet the special requirements of the family life, with no effort after formal symmetry; the enlargement of the entrance hall with its stairs into a living hall with fireplace; the provision of abundant piazzas, bay-windows and "nooks" of various kinds; the use of shingles, both

*Mr. P. B. Wight claims Chicago as the birthplace, or at least the "home," of the great revival of 1881-1891. Undoubtedly it was one of its homes; but surely Boston, with H. H. Richardson, was another, and New York, with McKim, Mead, White, Post, Babb and Cook, was another, and Minneapolis still another. It had many homes, and first appeared in the East quite as notably as in the Middle West.

plain and cut, clapboards and (rarely) half-timber, stucco, or even brick or stone in the walls. The dominant note was the pursuit of the "picturesque," and the style, although it bore not the remotest resemblance to anything English, was popularly dubbed "Queen Anne."

We smile today at some of these houses of the eighties, but they were comfortable houses, planned from the inside out—a tremendous advance on previous ideas. They were sincere efforts to produce rational and artistic dwellings, and they formed a new and praiseworthy chapter in our house design, purely American, and as such were admired and praised by foreign writers of that time and by the late Montgomery Schuyler in his "American Architecture," published in 1893.

Contemporary with this development another most important movement was gathering strength—the Colonial Revival. I can well remember the early indifference of most of us old-timers

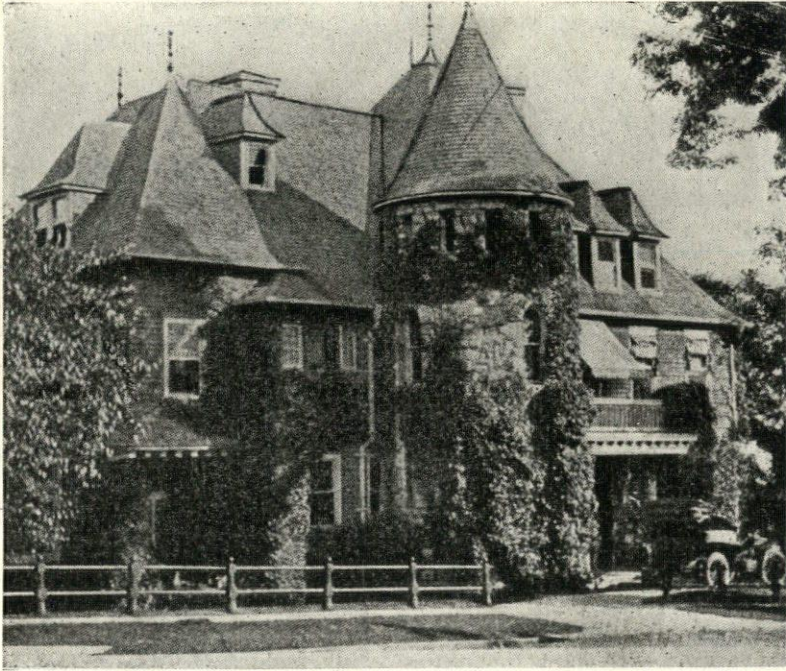



FIG. 7.—A "QUEEN ANNE HOUSE."

Reproduced from C. M. Price's "Practical Book of Architecture," published by J. B. Lippincott Co.

toward the enthusiasm of the pioneer students of our pre-Revolution architecture and our gradual awakening to its interest and charm. During the late eighties and the nineties books with measured drawings and photographs were multiplied on the subject; local interest was aroused in the important centres of that architecture, and both owners and architects, in increasing numbers, turned to Colonial models, especially for the larger and more ambitious types of country residences. The art of gardening began to receive attention. Our architects were better educated, their draftsmen better trained than formerly, thanks to Paris and the American schools. Houses were better planned, better detailed, with more artistic interiors to meet the requirements of an improved public taste. English models began to reappear, and Elizabethan and Jacobean houses of great size and splendor, with terraces and gardens inspired from English exemplars,

began to divide honors with those of Colonial type.

Thus strangely, yet naturally, has it come about, through the growing intercourse with the motherland, through the constant weaving of "the shuttle" across the ocean, by which now the two lands and peoples are bound together in a common warfare for common ideals of freedom and democracy—thus has it come about that the architecture of Francis Bacon's time has at last found recognized descendants on this side the Atlantic. Or, to change the metaphor, the old English tree has dropped its later seeds where they could be borne across the seas and find a congenial soil in which to spring up into a new American life. The shingled cottage with gambrel roof, the Colonial mansion, the Jacobean country house in its American guise, are each typical products of the composite internationalism and intense Americanism of our twentieth century culture.



The Country House Plan

THE name "country house" covers a pretty wide range of architectural conceptions, from the modest bungalow or village cottage to the lordly "manor house" or "country seat," so-called, of the multimillionaire. This, at least, is the broad and loose American usage. In England the term is more generally confined to large residences on extensive estates in the country, occupied during that considerable part of the year when the owners prefer not to live in town. To most of us it means any house in the country, large or small, and may even include free-standing suburban residences such as the Londoner sometimes calls "detached villas," or houses of like character in the more open parts of our smaller cities; as, for instance, the twin houses from Evanston, Ill., in Fig. 8.

In discussing the country house plan, therefore, it will be necessary to distinguish between the cottage of the small householder, whose family do their own work or at most employ but one servant; the more expensive house built for the well-to-do family with a number of servants; and the villa, country seat or palace (or whatever one chooses to call it) of the very wealthy, in which cost is a minor consideration, and which provides every luxury that wealth, refined taste and social eminence can demand.

Wide as are the differences between these three classes, there are in their plans so many common elements that one might almost say that they differ chiefly in the number, size and splendor of their constituent parts than in the essentials of those parts.

The cottage of the bank clerk or school teacher contains in embryo the principal elements of the mansion or villa. Entrance porch, piazza, vestibule, hall, stairs, parlor or living room, dining room, kitchen, pantry, sleeping rooms

and bathroom—these one finds alike in the cottage and the palace. (Fig. 9.) The attic room, back stairs and rear entry and porch of many a small house are but the simpler form of the service wing of the mansion. The rich man has a breakfast room as well as a dining room, a scullery as well as a pantry, a music room and library and sun room as well as a parlor, and many bedrooms and bathrooms, a nursery, a "den," a sewing room, linen room and store rooms; but these are after all mere expansions and reduplications of the parts of the small house. The service court, with laundry and stables and carriage houses and garage is an extension and elaboration of the humbler householder's back yard, toolhouse and \$96 garage; for the cottager now has his car, and the \$7,500 limousine of the millionaire does for him little more than the \$450 "flivver" for his shop clerk neighbor.

The plan of the costly Jacobean or Colonial country seat is thus an outgrowth and expansion of the plan of the simple village house.

Leaving out of account, for the present, the bungalow (which in spite of its Oriental name is a distinctly American product), the characteristic features of the typical American small house plan may be summarized somewhat as follows: The ground floor comprises a vestibule, entrance, stair hall, a parlor, a drawing room, dining room, butler's pantry and kitchen, which serves also as a laundry, cellar stairs, two or three closets and sometimes a "back entry." Sometimes a library is added, and one or more bay-windows and a piazza are almost invariably features. Fireplaces and kitchen stove are so arranged as to require but one or two chimney stacks (Figs. 9 and 10).

On the second floor (the "first floor"

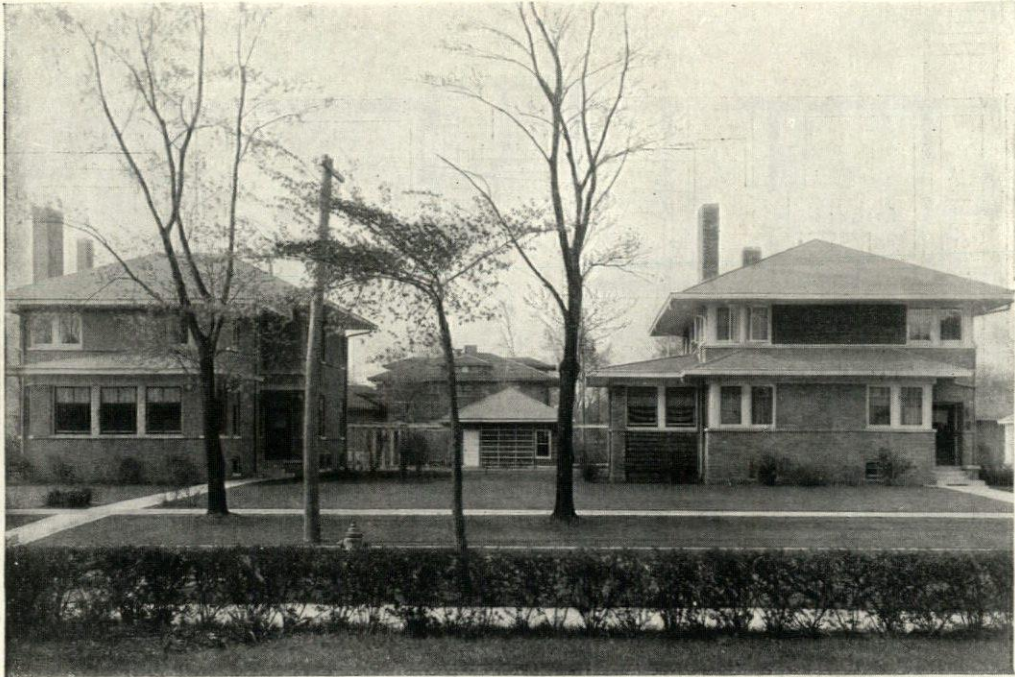


FIG. 8.—TWIN HOUSES AT EVANSTON, ILL.
Edgar Ovet Blake, Architect.

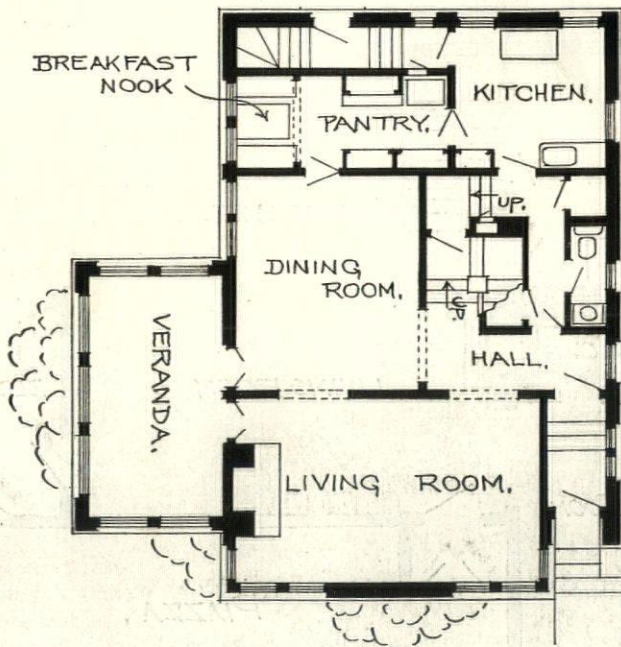
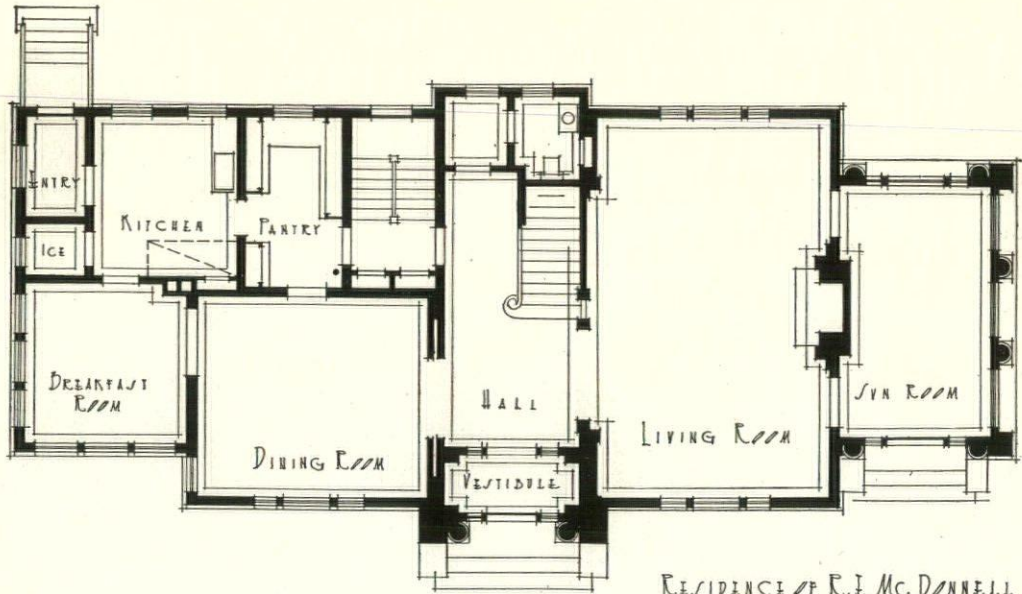


FIG. 9.—FIRST FLOOR PLAN OF HOUSE AT RIGHT IN PHOTOGRAPH.
Edgar Ovet Blake, Architect.



RESIDENCE OF R. E. McDONNELL
 KANSAS CITY MISSOURI.
 OWEN & PAYSON ARCHITECTS

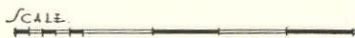


FIG. 10.—FIRST FLOOR PLAN—HOUSE OF R. E. McDONNELL, KANSAS CITY, MO.
 Owen & Payson, Architects.

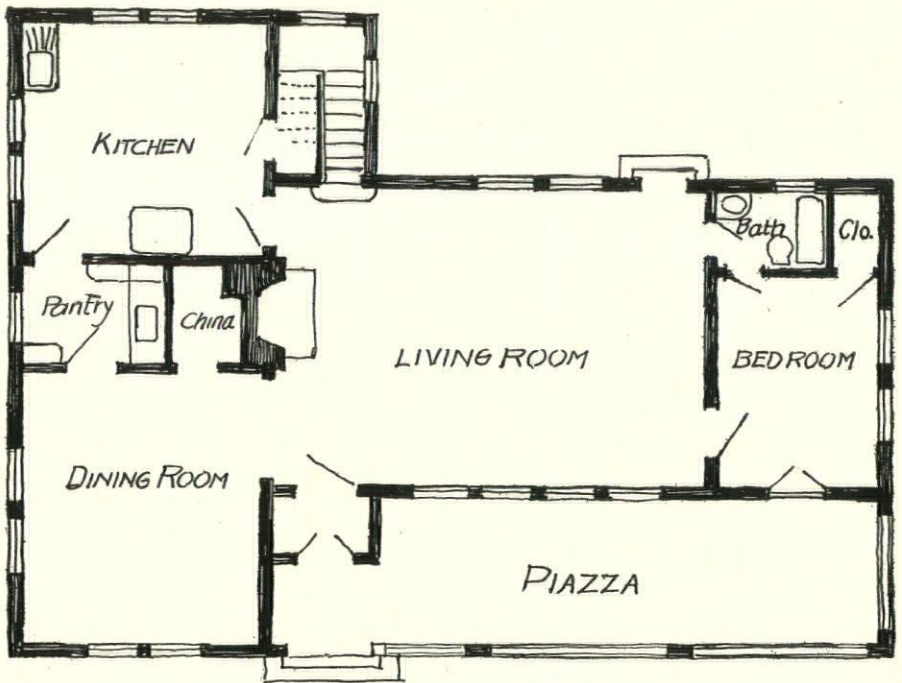


FIG. 11.—FLOOR PLAN OF A BUNGALOW.

in English parlance) are three or four bedrooms, each with an ample closet, and one or two bathrooms. A sewing room, linen closet, hall closets and back stairs are not uncommon. There may be fireplaces in some of the bedrooms; but the main dependence for heat is upon a hot-air, steam or hot-water furnace in the cellar, and electric lighting is now common even in out-of-the-way villages. There may be one or two rooms in a roof story or attic.

These arrangements, so familiar and obvious to us, are nevertheless in many respects different from those of English and other European houses of corresponding scale. What in these first of all strikes an American visitor abroad is their singular lack of closet room and of piazzas. The stair hall is rarely a habitable room, as in many American houses of only moderate size. Instead of the American "butler's pantry" there is usually a scullery beyond the kitchen, which last is often further from the dining room than would be tolerated here. The chamber floor differs from the American chiefly by lack of closets. The English separation of the water-closet from the bathroom is a good feature which might be oftener reproduced in our houses. The sleeping porch, now so common even in small houses here, is practically unknown there. The English love to keep their doors shut and care far less than we for vistas through the rooms downstairs, for large double doorways and the open planning which we prefer for social reasons. In the American small house there is more study of material comfort, of saving of labor and footsteps for those who do their own housework, by compact planning and by mechanical conveniences. The "bungalow" type (Fig. 11) carries these qualities to the furthest expression in its careful economy of space combined with openness. All the rooms, or all but one or two under the roof, are on the ground floor, where the "living room," dining room and stair hall are often combined in one spacious apartment, to the great saving of the housewife's footsteps and avoidance of slamming doors.

II.

In houses of the second class the process of elaboration of the small house plan has begun. The stair hall is larger, often extending through two stories; the stairs are more spacious and stately. The plan is less compact, more often strung out in length, sometimes with a wing at an angle with the front (Fig. 12). The outline is often irregular by reason of bay-windows, porches and projecting wings or bays. There are more adjuncts and dependencies: sun room, music room, library, "den" and billiard room. The servants have their own dining room and porch or piazza, sometimes a whole servants' wing. The piazzas are sometimes given great dignity, as in the illustration in Fig. 100. There are three or four rooms in the roof, and one or more sleeping porches are common (Fig. 13). Such a house is often provided with elaborate mechanical conveniences for lighting, heating, vacuum cleaning and refrigeration. The bathrooms are multiplied; the servants are, of course, given one, and the kitchen and its dependencies are greatly elaborated.

The plans of Colonial type are usually symmetrical in outline, at least in the main portion (Fig. 14); but irregular plans are otherwise the most frequent, worked out on lines of convenience and of prospect or exposure (Fig. 15). Expressing most freely, both in themselves and in the external masses which result, the particular tastes and requirements of the owner, they are apt to produce more interesting exteriors than those laid out on lines of formal symmetry (Fig. 16). That is why it is so much harder to make a house in the city, although set in fairly spacious grounds, as interesting as one of the same accommodations on a country estate. The formality of a street frontage and the necessity of a compact plan and more formal architecture leave the designer less free than when he is laying out a really rural plan. For suburban houses and those of like character on city streets the Colonial types are peculiarly suitable, but other styles are also appropriate. In the small country house the

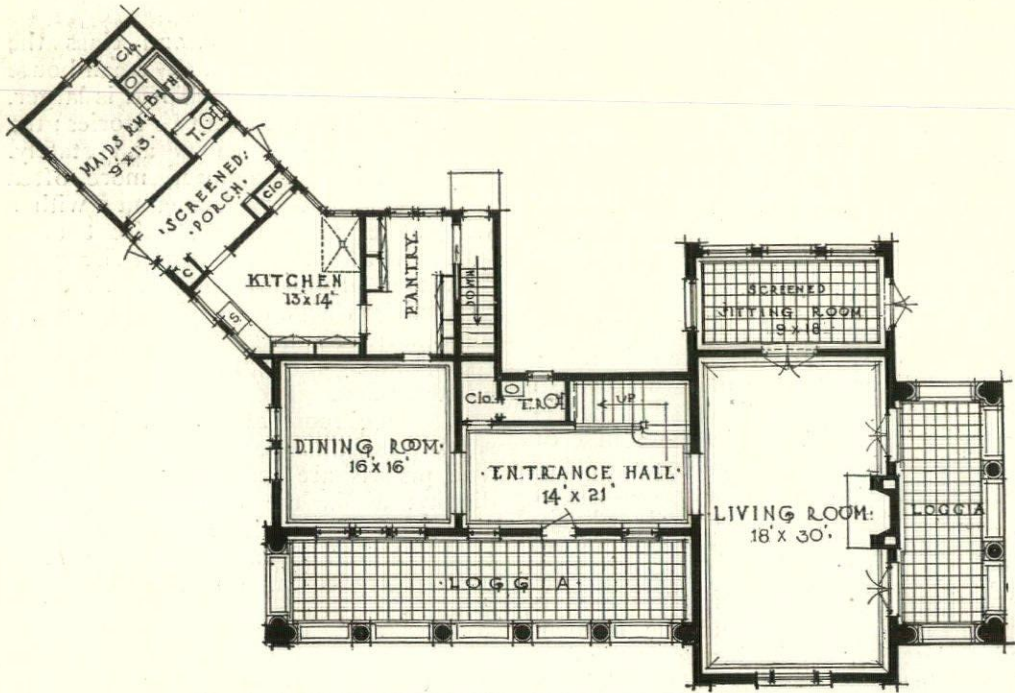


FIG. 12.—PLAN OF FIRST FLOOR—HOUSE AT ALTADENA, CAL.
Reginald D. Johnson, Architect.

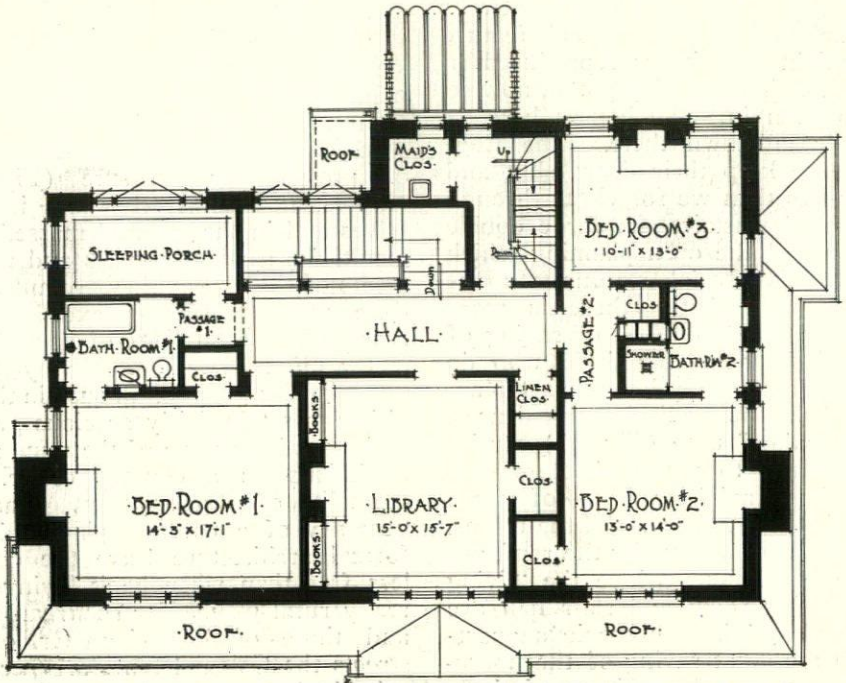


FIG. 13.—SECOND FLOOR PLAN—HOUSE OF THOMAS KENYON, PITTSBURGH, PA.
(Figs. 55 and 56.)
Alden & Harlow, Architects.

architect exercises his ingenuity and his artistic skill upon the often difficult problem of producing much out of little. Economy of cost and hence of space must be his constant preoccupation, and artistic effect must be sought with simple materials and scanty resources. Convenience and comfort are of more importance than vistas, and splendor is out of the question. It is quite possible for the architect to display, even in such hampering and unimportant problems, many of the higher qualities of his talent; but the wings of his imagination are clipped by the shears of cost-limit and modest dimensions.

III.

The "stately pleasure-house" of the wealthy client, on the other hand, is the architect's delight, quite apart from the prospect of the sizable commission to be earned. Planning the country seat of a millionaire, whether on the Pacific coast or among the hills of New Jersey or on the rocky and wooded shores of New England, is a congenial task. Two elements enter into the problem which are lacking in the smaller problems of house planning: stateliness of effect and an

adequate landscape setting. The wings of the designer's artistic imagination may be spread to their fullest extent, borne up on the breezes of a propitious Fortune (the "million-airs," as one facetious architect dared to call them). Although the necessary elements of the plan are the same in the greater as in the lesser house—hall, stairs, living and dining rooms and rooms for sleeping—the designer can play with them as he cannot in the smaller problems. With a multitude of servants in the household, the necessity for economy of footsteps and of labor disappears. With conditions of ample space and cost, rooms can be made of any desired size and shape and fine vistas opened through them. (See Fig. 17.) Architectural style becomes an important question, since the conditions of isolation in the open landscape leave the owner and architect free to exercise their taste in an unhampered choice. Dignity and stateliness take the place of cosiness and economic simplicity, and interior vistas take on great importance. The entire plan must be adjusted to the particular site, and the adjoining grounds must be so laid out as to form an integral part of a harmonious

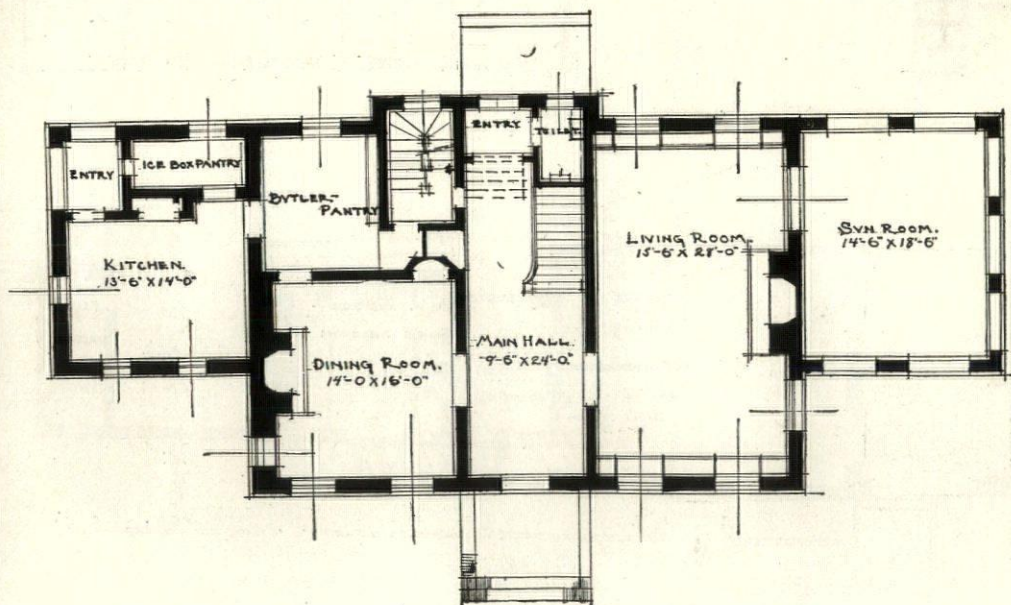


FIG. 14.—FIRST FLOOR PLAN—HOUSE OF J. K. SKINKER, ST. LOUIS, MO.
Guy Study, Architect.

design with the house itself as the controlling feature. (See an excellent example in the *Architectural Record* for October, 1915, by Delano and Aldrich for Miss E. A. Watson at White Plains, N. Y.)

The difficulty of the problem of the great house lies in the harmonizing of stateliness with domesticity. There are imposing palaces for royal and imperial display and grand entertainments; there are palatial hotels in which the casual or "transient" guest is surrounded with every luxury; but the country house is a house to be lived in. Its ample provision for guests and for social entertainment does not, or should not, detract from its air of comfort and what is commonly called "livableness." It may be the house of a collector of curios or of an art connoisseur, but it should not be designed like a museum. The client's tastes and aptitudes must often

play a large part in deciding the relative importance of domesticity and display, but the skillful architect knows how to keep the client's demands well in hand and even make them minister to the conception he has himself formulated. I believe that, in spite of our American fondness for display, our architects have generally succeeded, fully as well as those of any country, in making the country houses of the wealthy pleasant to live in as well as beautiful to look upon.

Here, as in houses of the second category, one encounters both regular and irregular plans: the former especially prevailing in Colonial designs. One notes in recent works the increasing frequency of the solarium or sun room (see Fig. 14); and a tendency to long and narrow plans, giving a maximum of exposure in one direction. (See Fig. 15.) There seems to be a diminution

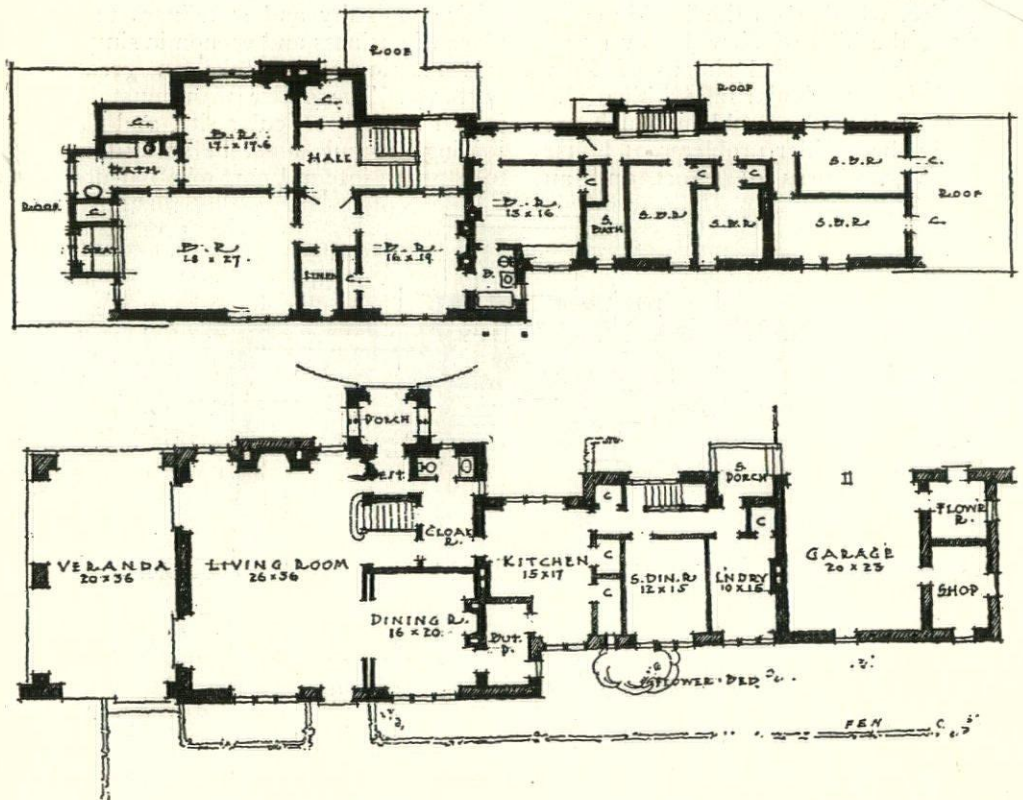


FIG. 15.—FIRST AND SECOND FLOOR PLANS—HOUSE OF E. W. RUSSELL, GREENWICH, CONN.
Frank E. Newman, Architect.

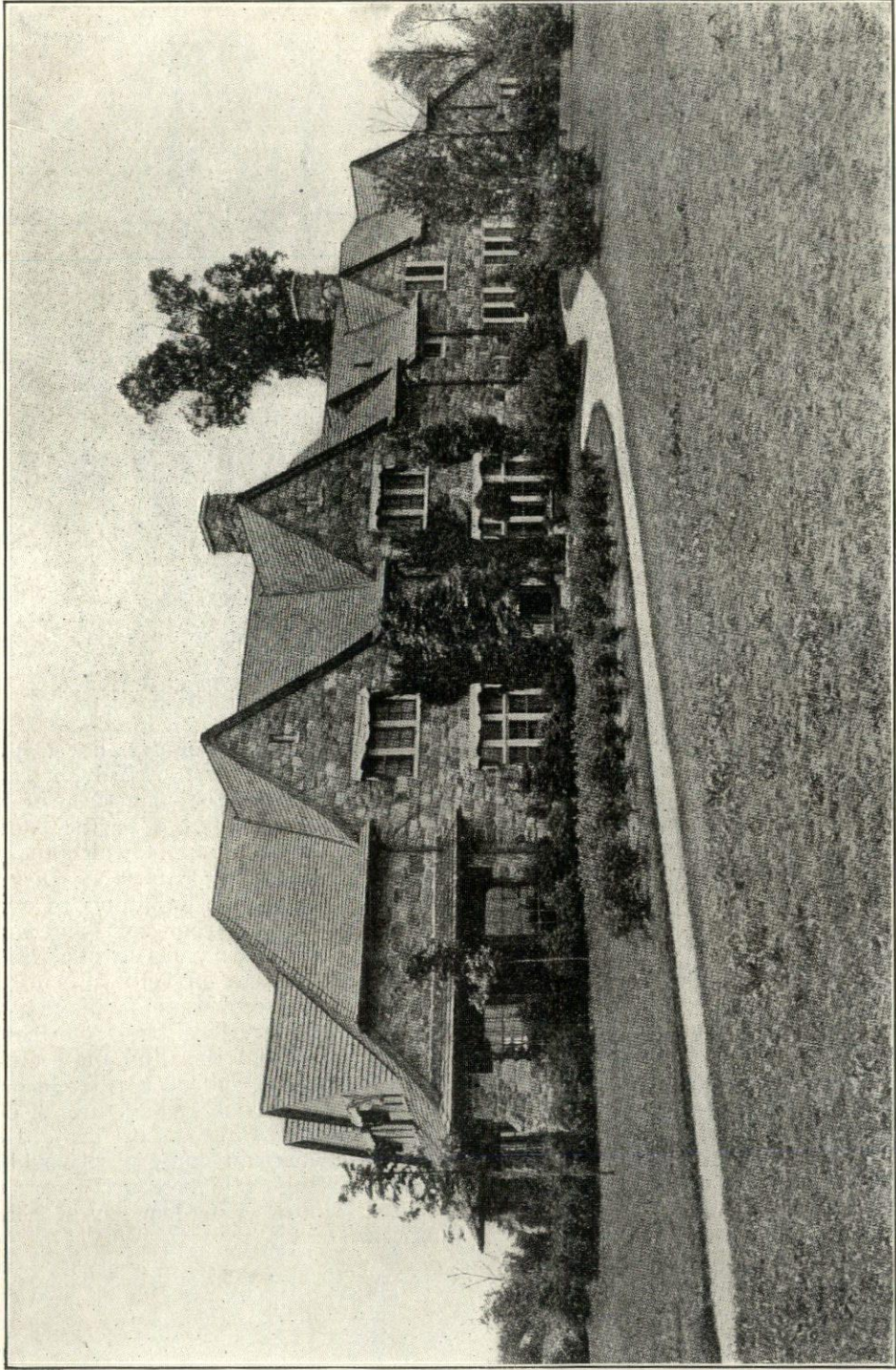


FIG. 16.—HOUSE OF E. W. RUSSELL, GREENWICH, CONN. FRANK E. NEWMAN, ARCHITECT.

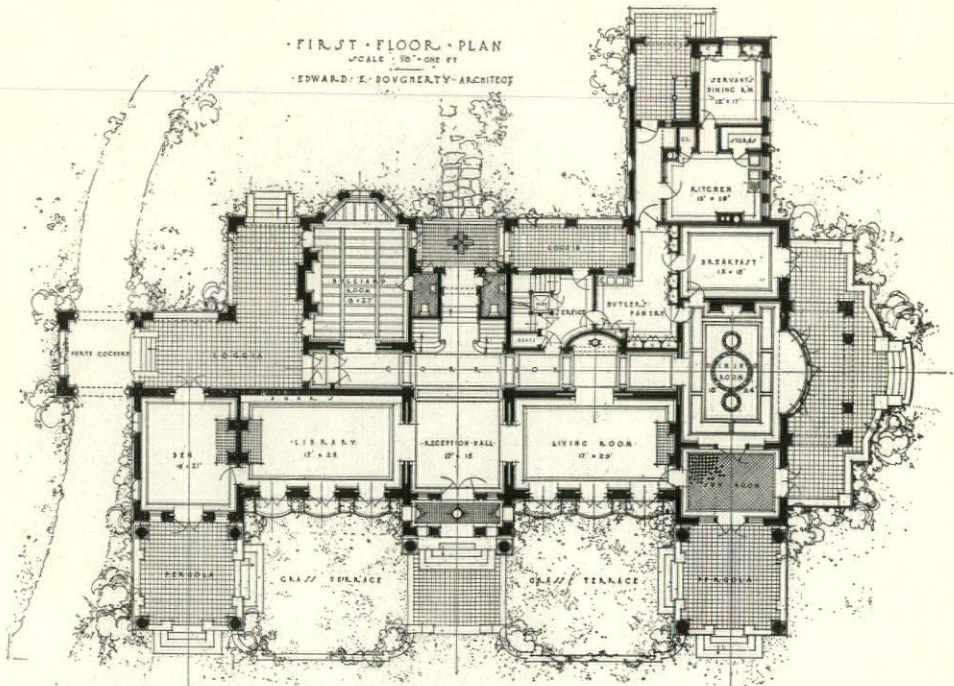


FIG. 17.—GROUND PLAN—HOUSE OF GEORGE ADAIR, DRUID HILLS, ATLANTA, GA. (Figs. 44, 90 and 97.)
Edward E. Dougherty, Architect.

in the importance of the open piazza, its place being taken by unroofed terraces with awnings, by sun rooms, sleeping porches and the like. The servants' rooms form a complete wing, and there is quite commonly a service court, after the English fashion, surrounded on three sides by service dependencies and closed on the fourth by a wall and gate. The plans recognize distinctly an entrance front and a garden front, the former being often treated as the rear elevation on the same side as the service court, and the garden side as the real front. This produces the same result, though by reversed means, as the French arrangement of entrance court and service court at the front, and gardens and garden façade at what we should call the rear. (See again the plan Fig. 17.)

The American country house plan, large or small, modest or costly, has none of the obvious distinctiveness of the American office building or the American railway terminus, in which the peculiar exigencies of American business have permitted the evolution of types wholly different from anything European. The primary needs of civilized life are the same on both sides of the ocean, and it is chiefly in details that our every-day home life differs from that of our mother countries. But these differences are quite sufficient to occasion a distinctive domestic architecture in plan quite as truly as in exterior form. I believe an American house plan would be at once recognizable as such if erected in the United Kingdom or in South Africa.



Types in Recent Country House Design

THE passing of a year brings no measurable change in American country house architecture, and even in five years the changes, if any, are so slight as to require a pretty keen and discriminating observation to detect them. When, however, we take a longer view, and look back twenty or even ten years, we begin to detect the movement of the tendencies which are shaping the architecture of today and of tomorrow. Turn over the old files of your architectural periodicals to dates in the nineties and back to the eighties, and you will begin to realize the path over which we have traveled since then. Those of us whose hairs are gray or whose foreheads have expanded upward a long way toward the occiput—we who perpetrated some of the queer designs you there behold and were proud of them at the time—we have witnessed the steps of the onward progress since those early days and have even had a hand, with you our juniors, in promoting the advance.

I have in the preceding pages sketched briefly the evolution of our rural architecture and the main characteristics of our American house planning. It would take a volume to follow the minute stages by which the now-prevailing types of country house have been evolved. I shall not attempt it, but shall content myself with noting a few of these types and something of the influences which have brought them into being.

The illustrations with which I have been provided cannot, of course, be expected to present to view all the varied types to be met with throughout our broad national domain, but they cover a fairly comprehensive range as to location, material and style. The Atlantic coast and the Pacific slope, the Middle West, the Middle States and the South are all represented, though not so fully

in some cases as one might wish. There are large and small houses; houses of wood, brick and stone, and stuccoed houses. There are picturesque shingled houses, Colonial houses of various types, Renaissance villas, a Hispano-Pueblo house, two Jacobean houses, one house with Francis I. detail, and a few to which it is hard to give a style name. The variety is fairly typical of our American civilization and country; of our country with its marvelous variety of climate, landscape, topography and building materials, and of our national culture, whose roots penetrate deep into Old World soils, and upon whose branches have been grafted so many growths of alien source, by those processes of internationalization which are at work the world over, nowhere more potently than on our hospitable shores.

It is hard to decide along what lines to classify these various types; whether along the lines of material, geographical location or architectural style. Whichever of these classifications were adopted we should find it crossed by one or both of the others.

So great has been the development of our interstate systems of transportation that it is impossible to localize types, materials or styles, any more than language or custom. Climate and local environment are more determinative of style and type than local materials or any other local influence. Tile and brick and concrete can be laid down on a building site in a well-timbered region, and framing timber, clapboards, shingles and flooring deposited in the midst of a clay country, at a cost so small that the predominance locally of clay, stone or timber no longer determines the material to be used. An architect in Chicago may be designing at the same time a house to be built among the sandy pines of New Jersey and another

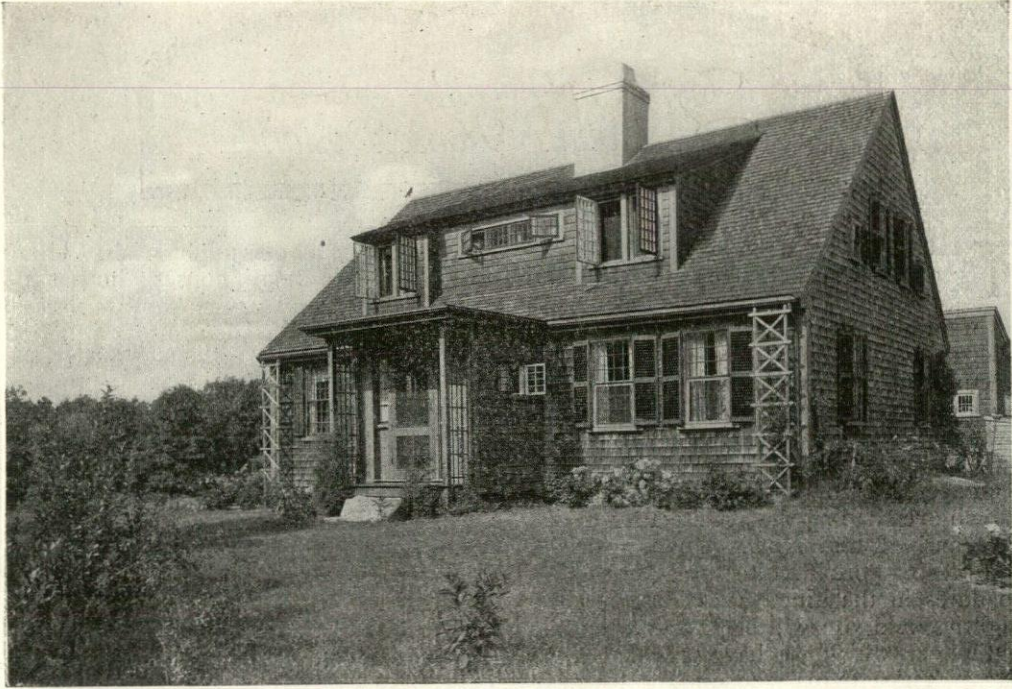


FIG. 18.—REMODELED FARMHOUSE COTTAGE OF MRS. J. H. SHAW, DUXBURY, MASS.
Mrs. Shaw, Architect.

for the Pacific coast; thus do the possibilities of establishing permanent local types of design disappear. The bungalow type, originating apparently in California, is now thoroughly domesticated in the East. Stuccoed exteriors, whether stuccoed on tile, stone, concrete or lath, are found scattered from ocean to ocean, and from bleak New England to sun-bathed Florida. The half-timbered house is not limited by lines of latitude or longitude, nor by the boundaries of the timber belt, nor by State areas.

This, then, is one of the striking characteristics of our national architecture, domestic as well as civil and religious; that all our types are rather national than local. The result is that in any one section of the United States one may encounter many or all the types familiar in another, so that wherever one travels there is a curious contradictory effect of national unity and local variety. The houses of any one district are singularly various, but for the very reason of the lack of clearly defined provincial styles and types there is little, if any, sense of

change in passing from one region to another, and thus the houses of one part of the country look on the whole very much like those of another. In the Old World it is quite otherwise. There is there less constant interchange of commodities, ideas and types between provinces; and local traditions, centuries old, still keep their hold on house-builders and householders. Local materials, local types, provincial styles are persistent. Scotland builds differently from England; the clay regions have developed cottage types quite unlike those where stone abounds; slate roofs abound in one place, tile roofs in another, thatch prevails in another. The cottages of the Gotswold can be easily distinguished in character from those of Hampshire or Sussex. The chalet type of the Alps is rare in the neighborhood of Zurich, and so on.

Nevertheless the discerning eye discovers, if not local types, at least certain broad predominances. The Pacific Coast, the Middle West and the East do not, on the whole, build alike, although indi-

vidual houses in one region may resemble individual houses in another. These three great divisions of our territory have been for several years recognized by the Architectural Record in its annual Country House numbers. In the issue for 1915 Mr. Louis C. Mullgardt notes that "the Pacific Coast States, Washington, Oregon and California, are topographically and climatically separated from the other forty-five States of the Union. The Sierra Nevada constitutes an indestructible barrier," etc. Timber abounds in the northern part of this coast region, but is scarce in the southern part, and the range of climate from Seattle to San Diego is very great. California is Spanish in its traditions; Oregon and Washington Indian and pioneer. There is then a wide variety of house architecture along the coast. Wood predominates in the North, stucco in the South. Washington suggests Norway; California, Italy. The most distinctive types of this coast are those of California, influenced by the Spanish tradition and the wide use of stucco; but the styles used in these types are widely varied. One is Colonial, one suggests a German or Swiss derivation, the third a French or Italian source; while the Roberts house at San Diego (Fig. 72) is frankly Spanish-Pueblo. Yet under all this variety of dress, there is something in the California houses as a whole that is different from Eastern and Middle Western houses as a whole; a different air, a different effect, an atmosphere and aspect hard to analyze, which fits into their environment of air and landscape. The same is true, perhaps less noticeably, of the Eastern houses, with all their variety. Mr. Wight, in his interesting article on the houses of the Middle West in last year's October Architectural Record, has emphasized their distinctive character, which one recognizes in the illustrations to his article, although the particular houses, in many cases, would look perfectly at home in the East. In the Middle West there is one characteristic that is easily noticeable—the emphasis of the horizontal, which may or may not be associated with the flatness of broad prairie re-

gions, and which appears often in the form of widespreading eaves and the avoidance of numerous gables.

Yet allowing for these broad differences, which are subtle rather than obvious, it still remains the fact that each region displays a remarkable variety of types, and that almost any type can be met with in almost any region.

So also with materials and styles. The shingled or clapboarded frame house is more frequent in New England and on Long Island than in California. Stone houses are most numerous near Philadelphia and in parts of New Jersey, where easily worked stone abounds. There are parts of States where brick houses are particularly abundant; but houses of wood, of stone and of brick are built in all the States, and Colonial houses, though naturally more frequently built within the limits of the old Colonies than in the later States, are found also in the Middle West and on the Pacific slope. The general use of stucco is in part responsible for the character of the California houses, but stucco is being used in all parts of the country to an increasing extent, as our illustrations plainly show.

These facts explain why I have preferred in this study not to arrange my discussion nor my illustrations of types in geographical groups, as has been the practice of the Architectural Record for some years past, but to follow another line.

II.

The simplest classification of the types shown is that of material. Wood, brick, stone and stucco suggest four groups of illustrations. The types of wooden houses range from the charmingly simple shingled cottage of Mrs. Shaw at Duxbury, Mass. (Fig. 18), actually a remodeled farmhouse, through the square clapboard Colonial residence at Dalton, in the same State, which suggests Concord, and the Southern example (Fig 19), up to Mr. Magonigle's long and stately mansion for Mr. John French at Greenwich, Conn. (Fig. 27). I have been glad also to show one example of the picturesque shingled type which has grown out of the so-called

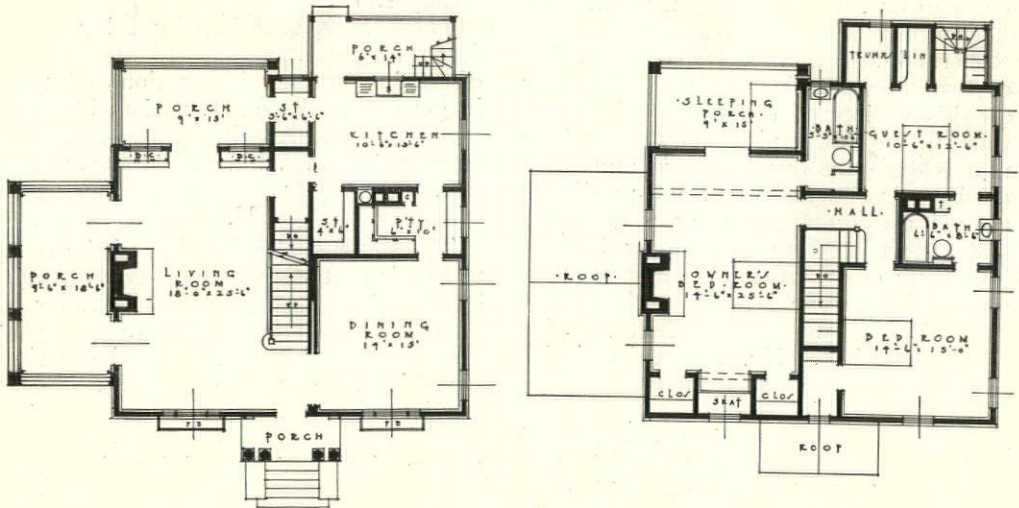
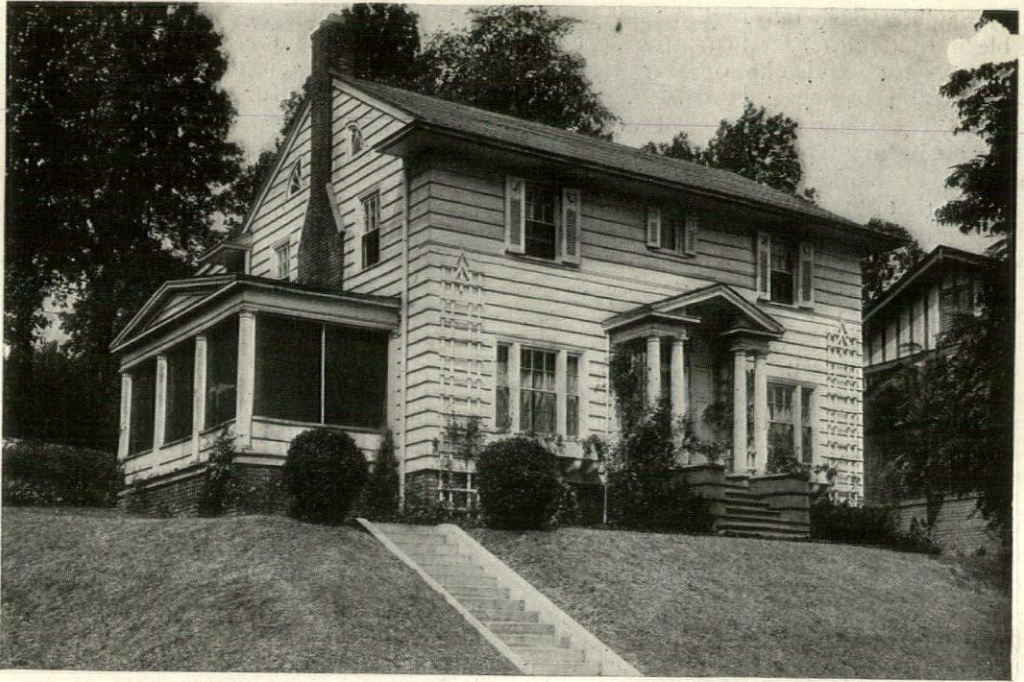


FIG. 19.—HOUSE OF W. BEW WHITE, BIRMINGHAM, ALA.
William Leslie Welton, Architect.

"Queen Anne" style of the eighties (see Fig. 7), a most inviting house by Lord and Hewlett for Mrs. R. L. Stevens at Bernardsville, N. J. (Fig. 22).

Brick has with us been more used for suburban than for truly rural country houses. Two of the examples shown are really suburban residences—those of F. C. Gilsey at Great Neck, L. I., and of N. W. Ewing at St. Louis (Figs. 39 and 41). Both are good examples of modern Colonial design. Several are true country houses on large estates, "Mostly Hall" at Ipswich, Mass., the Dickinson residence at Kansas City, Mo. (Fig. 1), and the Adair House at Atlanta, Ga. The stone houses, all from Pennsylvania and of quite diverse style, follow in order; and then those finished externally in stucco. These include examples, as will be seen, from Massachusetts, Kansas and California, and types from the quasi-bungalow to the palatial villa.

Wood, on the whole, retains the leadership as a material for rural houses, but its supremacy is threatened. It is growing dearer in proportion to other materials and its combustibility is a serious objection. But it is still, in general, the most abundant, cheap and easily worked of our house materials. More than this, it lends itself to the greatest variety of architectural effects, especially such as fit a rural environment, and it has so deeply entered into our American tradition of building that it will not be easily ousted. Our architects generally employ it in an appropriate manner, fully expressive of the material, but occasionally to produce effects not belonging to it. One may question, for instance, whether it is artistically justifiable to seek to imitate the texture and aspect of a thatched roof by narrow-weathered irregularly-cut shingles. Such a roof seems particularly out of place on any house of architectural pretensions, whatever the material.

The same question raises itself as to most of the "half-timber" houses, so-called, of recent date in the United States. The great majority of these are mere imitations; frame houses stuccoed on lath, with purely decorative "half-tim-

bering" of thin boards applied over the plaster, or at most nailed to the frame as stops for the plastering. I have seen photographs of an elaborate house, clap-boarded below, with a "half-timber" second story overhanging the first: an evident decorative fake. In the real *pan-de-bois* or half-timber construction the visible decorative framework is the actual framework of heavy timbers, filled in with brick or rubble plastered externally. Such a construction presents no advantages of cost or durability over brick and is not a traditional construction here as it is in Western Europe. When used for its picturesque effect, it seems as though one might insist that it be genuine and not a cheap imitation, however pleasing.

For buildings of a certain Georgian type and for great houses built on Jacobean models, brick is the finest possible material. The illustrations show examples of each of these types taken from widely separated localities. The United States produces a far wider variety of brick as to form, texture and color than any other country. Our architects are beginning to develop new and effective uses for this variety of material, but less in rural than in urban work.

The use of stucco for exterior finish has increased greatly in recent years. It is an ancient and honorable material for this purpose and lends itself to use over a wide range of localities, since it can be applied to lath, concrete, rubble, brick or tile with equal facility. While it is capable of artistic treatment in monumental designs, it is peculiarly suited to houses of modest architectural pretension and suggests domesticity rather than display. It permits of pleasing color in soft tones and lends itself to effects of picturesque charm. Where properly compounded and properly applied it resists extremes of weather and needs no renewal for years. One sees it today on all sorts, sizes and styles of houses. Here is a German-Swiss house at Kansas City, Mo.; a bungalow-type house at Marblehead Neck, Mass.; an interesting house at Waterbury, Conn., of a picturesque English type; three handsome villa mansions from Kansas, Missouri,



FIG. 20.—DETAIL—HOUSE OF JAMES F. OATES, CHICAGO.
RICHARD E. SCHMIDT, GARDEN & MARTIN, ARCHITECTS.

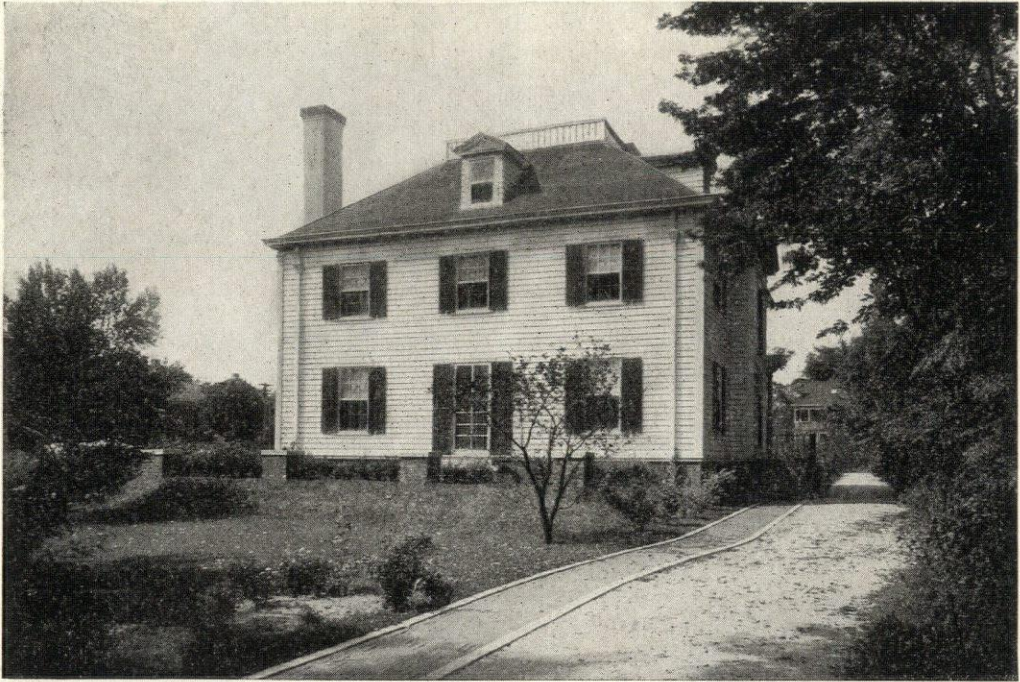


FIG. 21.—HOUSE OF JAMES F. OATES, CHICAGO.
Richard E. Schmidt, Garden & Martin, Architects.

and California, and three palatial villas from the latter State. And finally, there is stone—the most dignified and monumental of all materials for walls. It speaks for itself, and the few examples shown—for it is the least used of all materials in American rural architecture—suggest the variety of styles of design for which it is suited. The chief obstacle to its wider use, even where it abounds, is the high cost of shaping and laying it up. Good stonemasons are as rare here as they are abundant in Europe; and they and the stonecutters are more highly paid here than in any European country.

I have omitted concrete from the list, though its use is increasing. Nearly all houses of poured concrete are externally stuccoed, as they ought to be, since concrete, besides being far from impervious to moisture, weathers usually into unpleasant colors.

III.

The question of styles deserves more space than remains for it, even in this

very cursory discussion of the American country house. The historical evolution of the styles seen in our rural architecture has already been briefly sketched. There is in the history and relations of our nation a measure of justification for the appearance of European types in that architecture, and it will be noticed that most of these are of English origin. The Italian villa has also numerous representatives, especially on the Pacific coast, where the climate and the landscape, especially in Southern California, have many points of resemblance to the Italian, as appears strikingly in some of our illustrations. But neither in the architecture of these palatial houses nor in the gardens has there been any servile copying of Italian examples, though the source of their inspiration is obvious.

The Colonial comes the nearest to being a national style among all the variety seen in American country houses. In its modern revival it has been developed in houses of much larger size and greater architectural splendor than

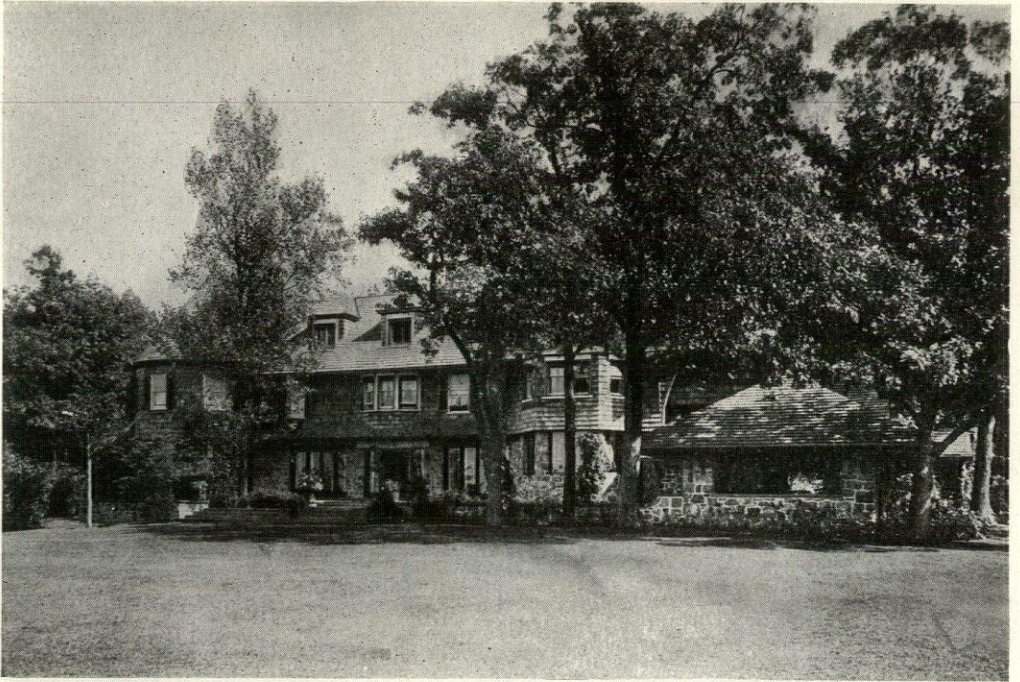


FIG. 22.—GARDEN FRONT—HOUSE OF MRS. R. L. STEVENS, BERNARDSVILLE, N. J.
Lord & Hewlett, Architects.



FIG. 23.—HOUSE OF MRS. R. L. STEVENS, BERNARDSVILLE, N. J.
Lord & Hewlett, Architects.

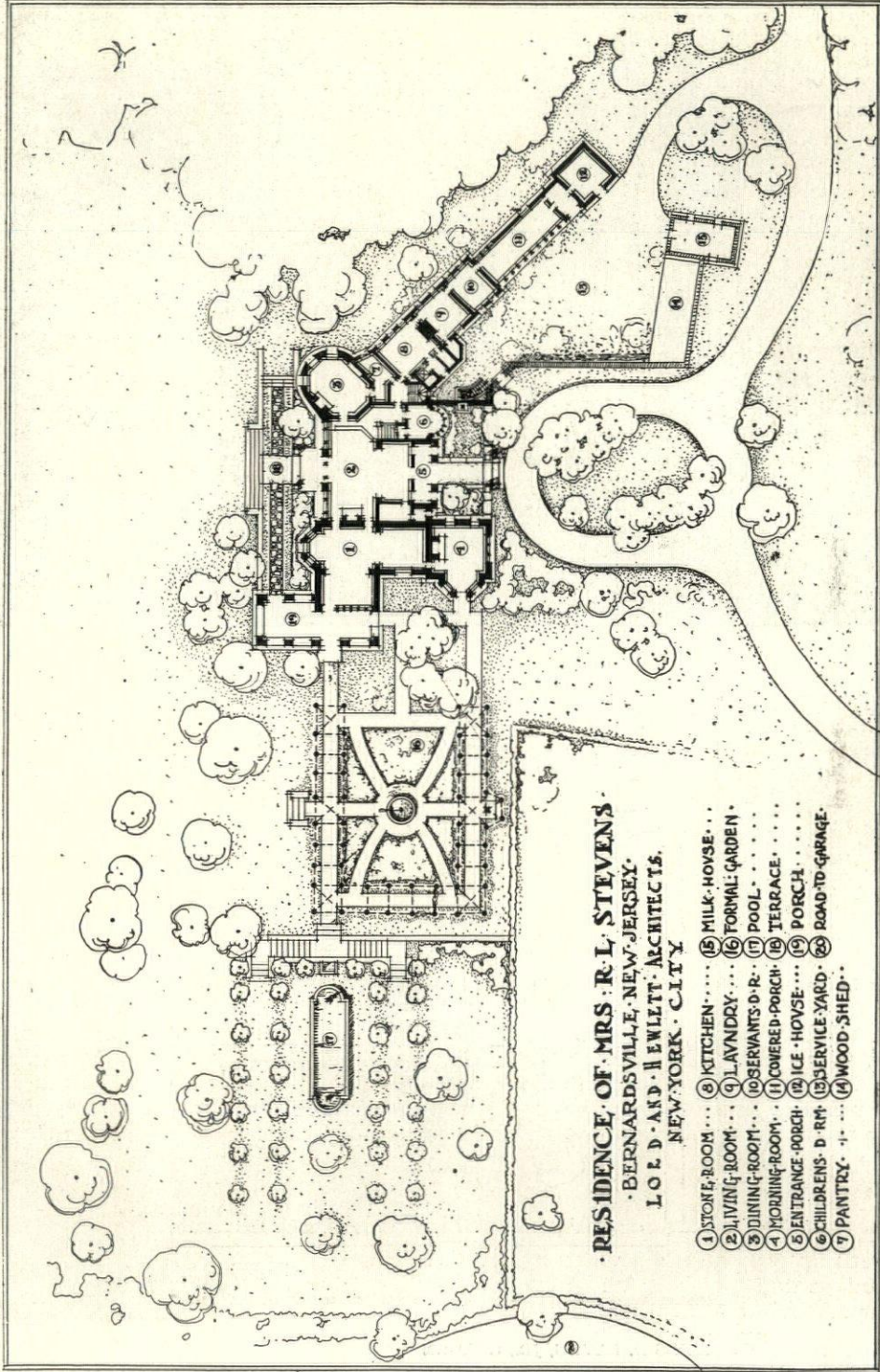


FIG. 24.—GROUND PLAN—HOUSE OF MRS. R. L. STEVENS, BERNARDSVILLE, N. J. (FIGS. 100 AND 106.) LORD & HEWLETT, ARCHITECTS.

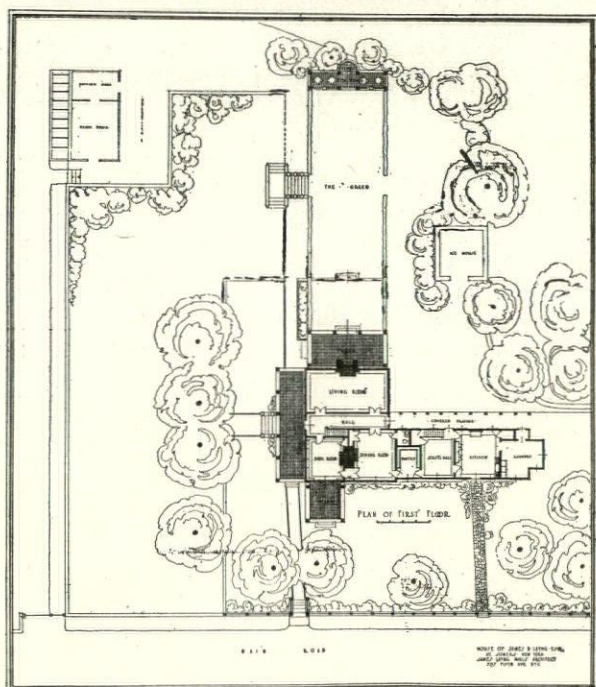


FIG. 25.—HOUSE OF JAMES D. LAYNG, JR., GOLDEN BRIDGE, N. Y. JAMES LAYNG MILLS, ARCHITECT.



FIG. 26.—HOUSE OF W. A. LIPPINCOTT, GREAT NECK, L. I.
Patterson & Dula, Architects.

were common in the eighteenth century, and on the whole with considerable success. Mr. Aymar Embury II, in the last issue of that interesting annual, "American Country Houses of Today," expresses the opinion that on the whole the average Colonial work of today is better than the average of the old work. That may or may not be true. It ought to be true in almost every respect, for the modern designer enjoys immense advantages over his predecessors of the eighteenth century in education, resources, tools, books and materials. Why then is the modern work not always and indisputably superior to the old? The reply must go to the root of every style that is a conscious revival. The Colonial of the eighteenth century was the natural and spontaneous expression of the tastes, ideals and traditions of its time. It developed, like all vital styles, intensively. The same problem was attacked again and again with the same means. The same moldings, panelings, spiral balusters were used without change, time after time. The simplicity of the re-

sult, to which its charm is so largely due, reflected the simplicity of life and taste of the day. The books were few, and the same patterns were used over a wide area and through a long period.

The modern revivalist has different and more difficult conditions confronting him. He has first to learn the style, from books or from the surviving examples; he is not born and bred to it, like the Colonial house-carpenter. He then has to apply it to the modern problem, which is in itself far more complex than the house problems of the eighteenth century; and adaptation is one of the most difficult of operations. To preserve the spirit and quality of the old while changing its forms or extending its applications, to adapt it to wholly new conditions, demands the highest artistic imagination and the most refined taste. One may copy every detail from old examples in the books and yet produce an utterly dry and lifeless result. One may, on the other hand, design a house in which not a single detail has a precise counterpart in old work and which nev-

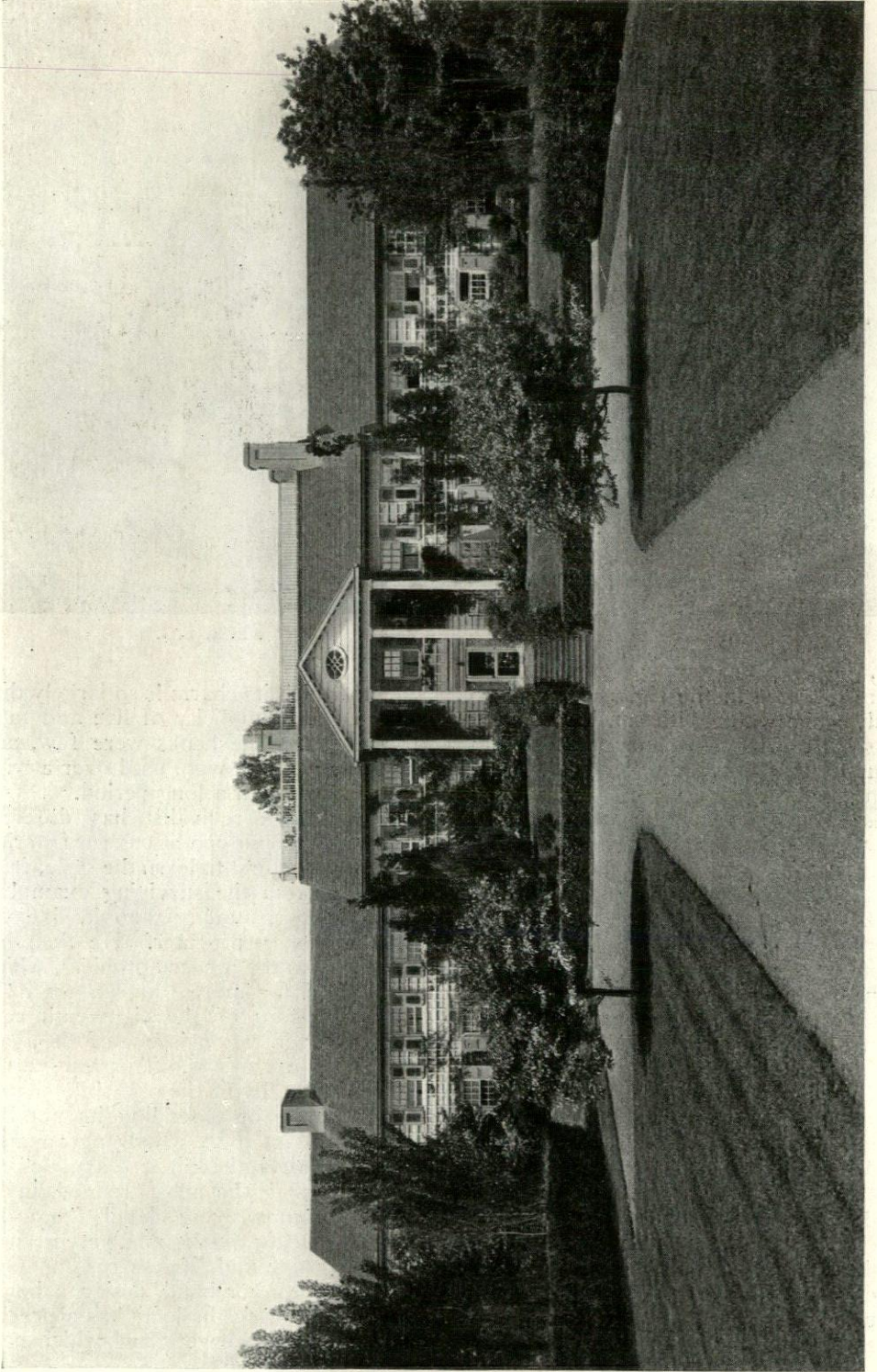
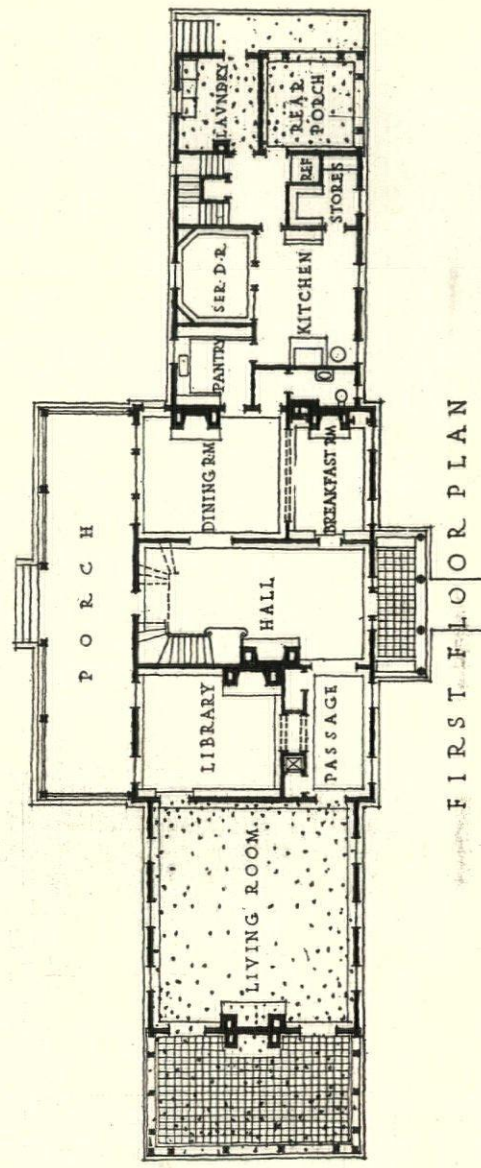
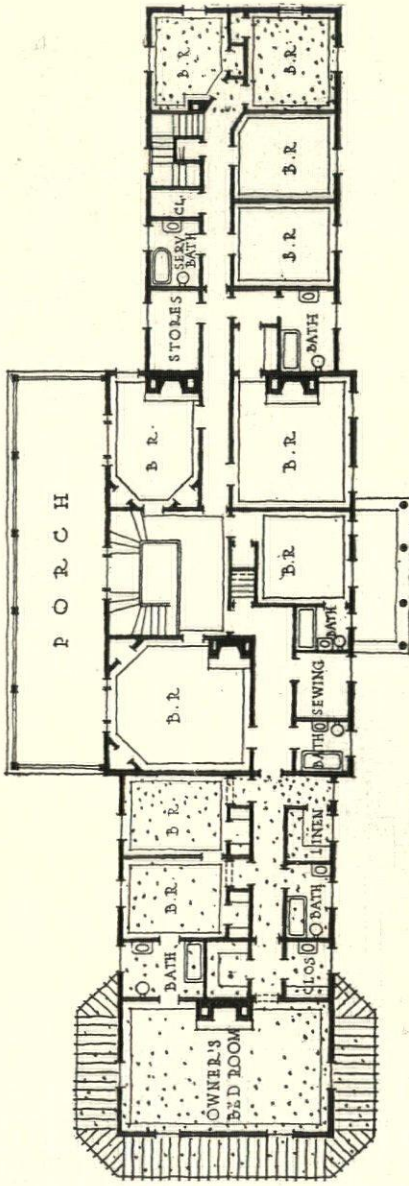


FIG. 27.—HOUSE OF JOHN FRENCH, GREENWICH.



FIRST FLOOR PLAN

FIG. 28.—FIRST AND SECOND FLOOR PLANS—
 HOUSE OF JOHN FRENCH, GREENWICH, CONN.
 H. VAN BUREN MAGONIGLE, ARCHITECT.

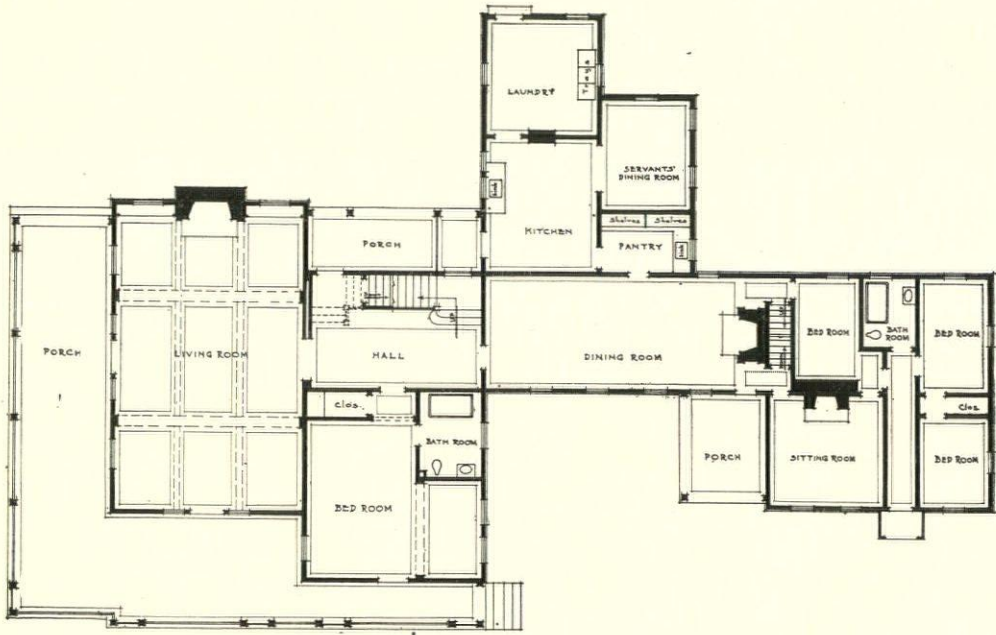


FIG. 29.—HOUSE OF C. D. ARMSTRONG, OSTERVILLE, MASS. ALDEN & HARLOW, ARCHITECTS.

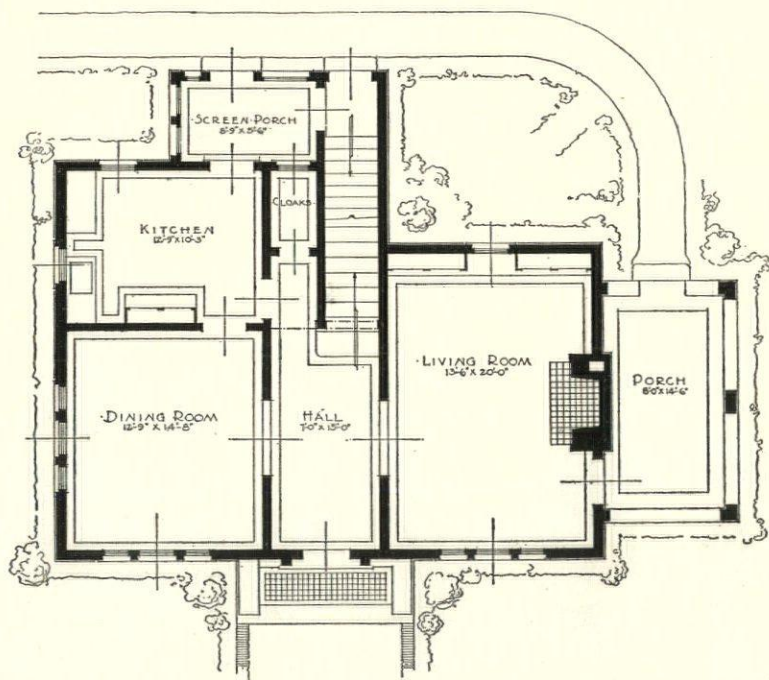
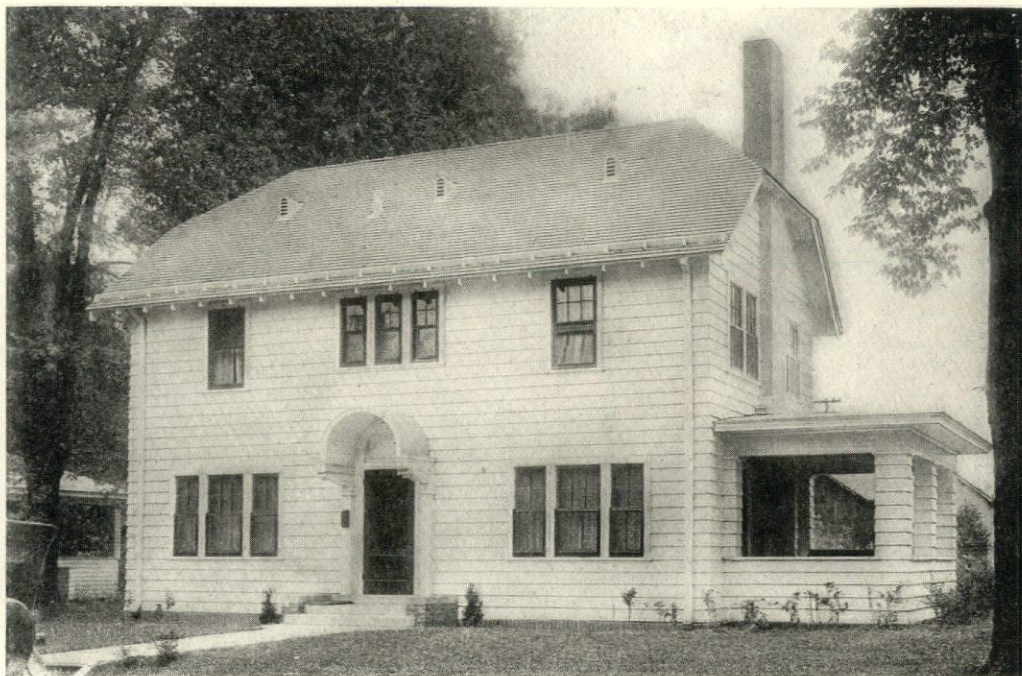


FIG. 30.—HOUSE OF P. H. WARD, STERLING, ILL. (Cost, with furnace and plumbing, \$4,500.)
Fugard & Knapp, Architects.

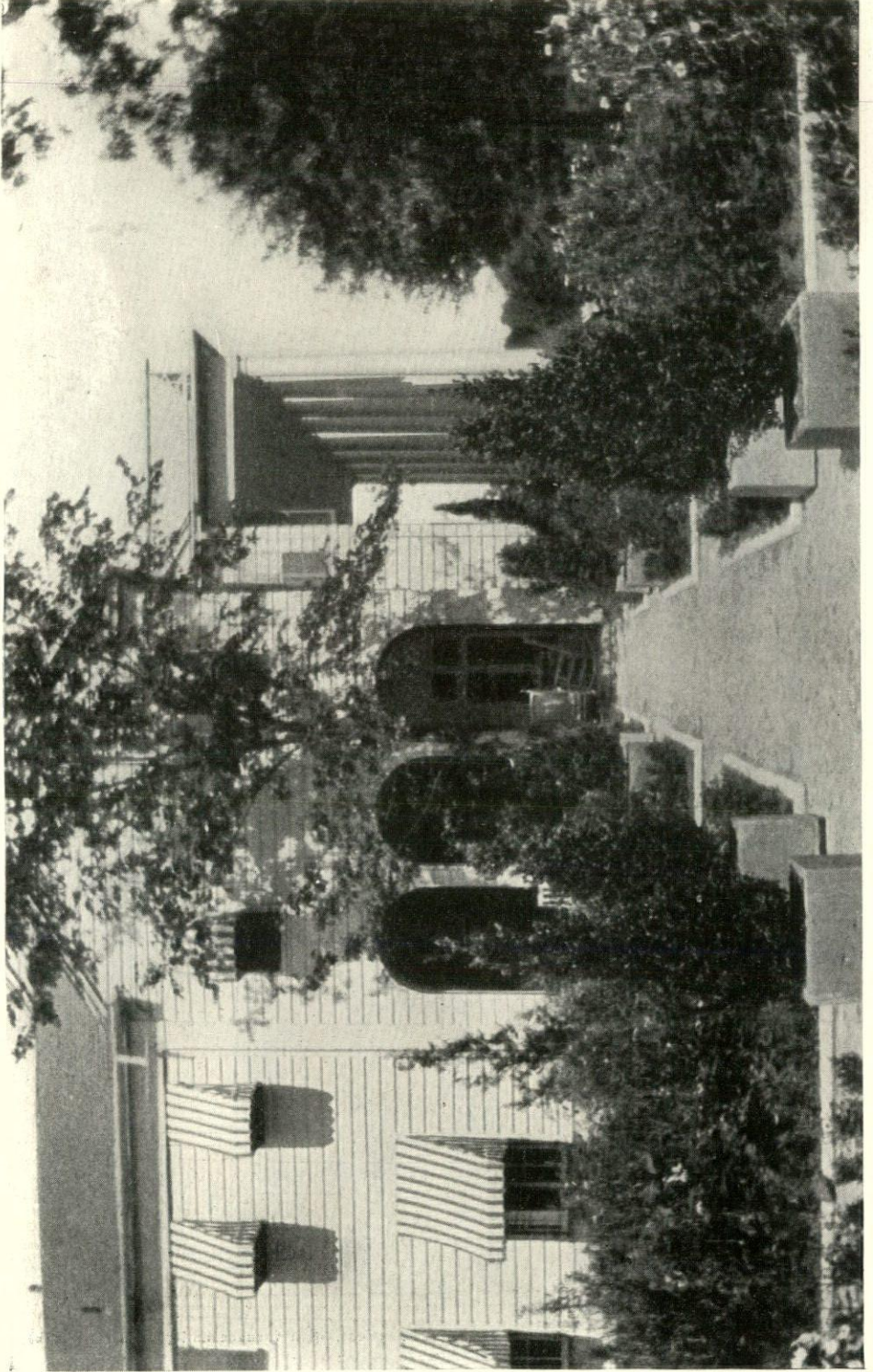
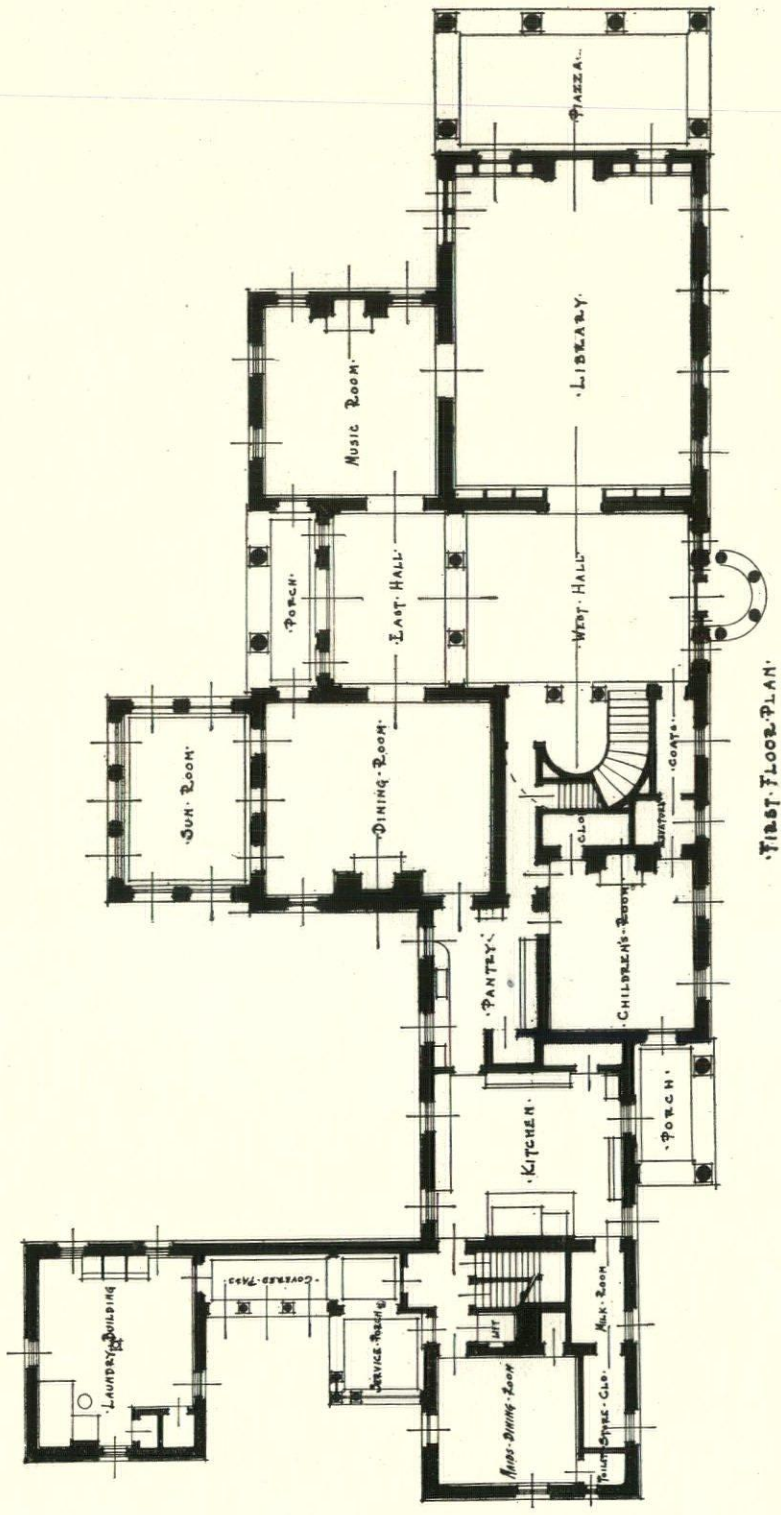


FIG. 31.—VIEW FROM GARDEN—HOUSE OF JAMES L. DICKEY,
IR. ATLANTA, GA. HENTZ, REID & ADLER ARCHITECTS.



FIG. 32.—HOUSE OF JAMES L. DICKEY, JR., AT LANTA, GA, HENTZ, REID & ADLER, ARCHITECTS.



FIRST FLOOR PLAN.

FIG. 33.—FIRST FLOOR PLAN—HOUSE OF LOUIS H. PORTER, STAMFORD, CONN. AYMAR EMBURY II, ARCHITECT.

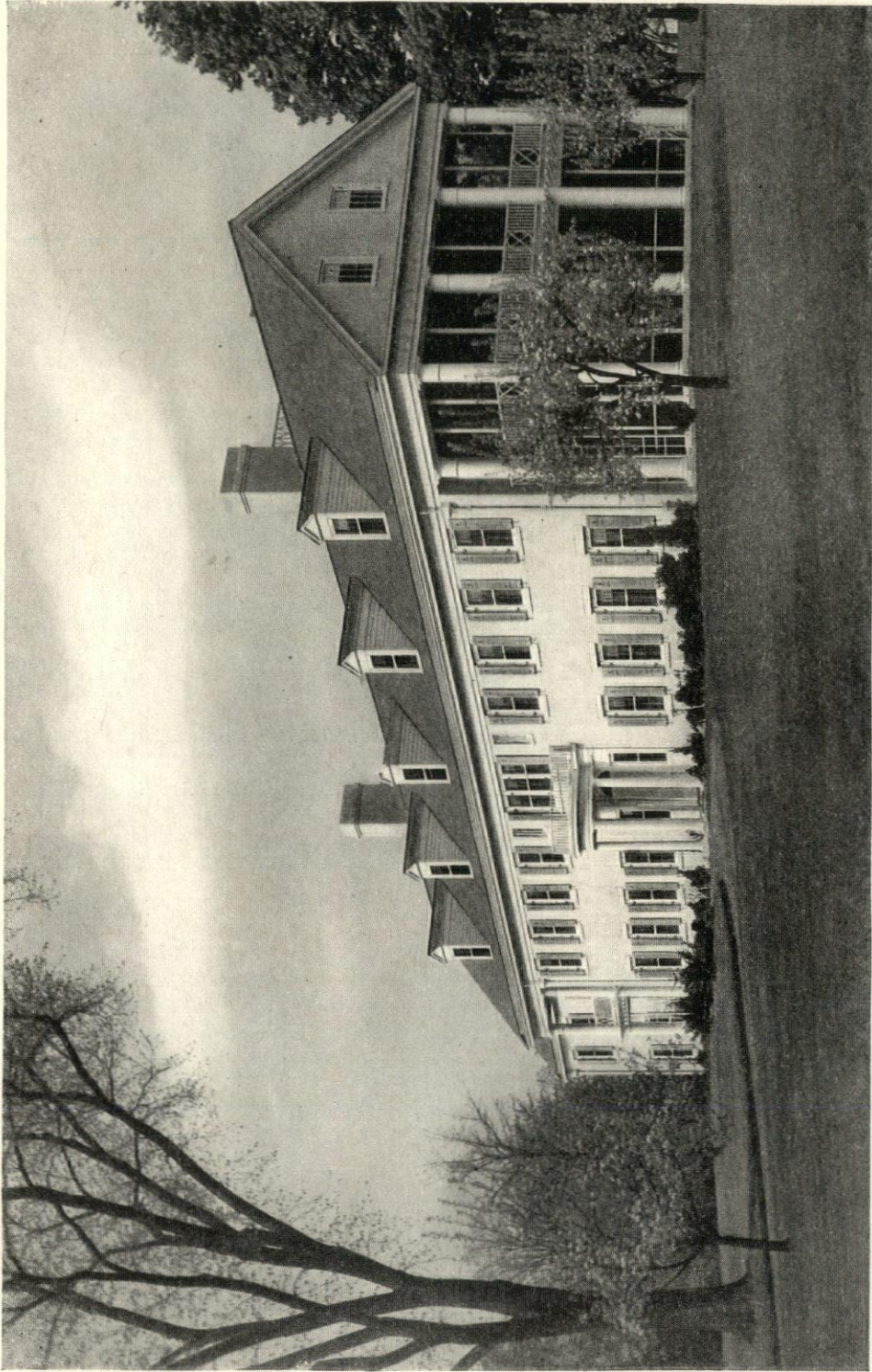


FIG. 34.—HOUSE OF LEWIS H. PORTER, STAMFORD, CONN.
(FIGS. 87 AND 94.) AYMAR EMBURY II, ARCHITECT.



FIG. 36.—"MOSTLY HALL"—ESTATE OF JAMES H. PROCTOR, IPSWICH, MASS.



FIG. 37.—STABLES—ESTATE OF JAMES H. PROCTOR, IPSWICH, MASS.

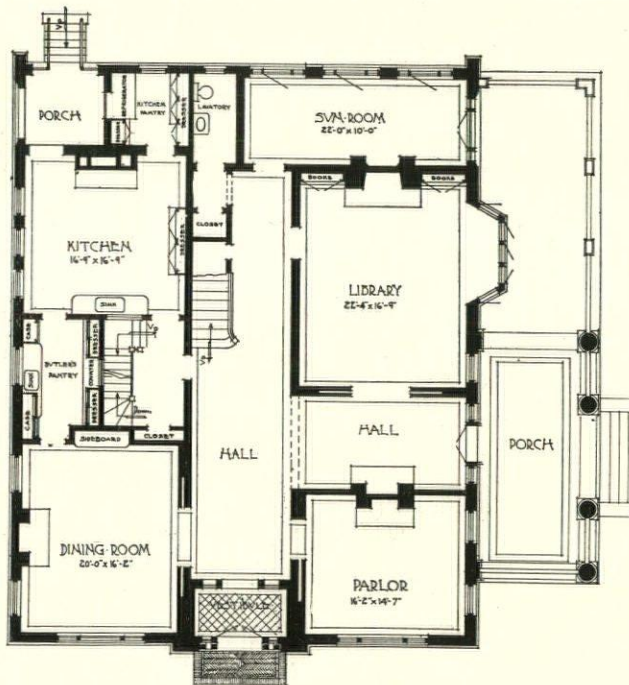


FIG. 38.—HOUSE OF E. J. TAYLOR, PITTSBURGH, PA. ALDEN & HARLOW, ARCHITECTS.

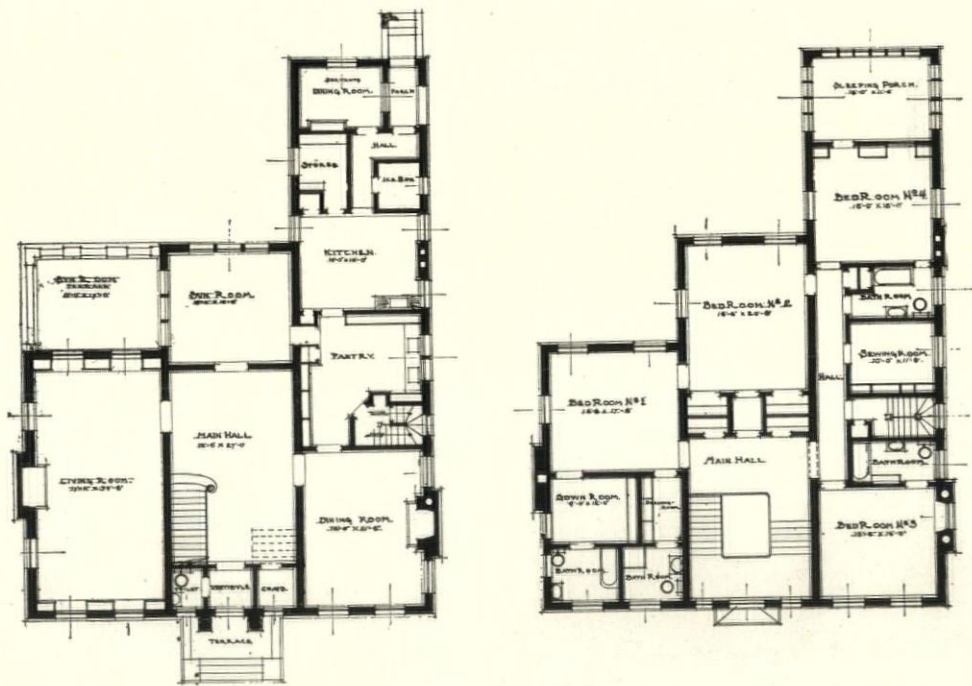


FIG. 39.—HOUSE OF NAT. W. EWING,
ST. LOUIS, MO. (FIGS. 88 AND
99.) GUY STUDY, ARCHITECT.



FIG. 40.—HOUSE OF MRS. W. N. FREW, PITTS-
BURGH, PA. ALDEN & HARLOW, ARCHITECTS.

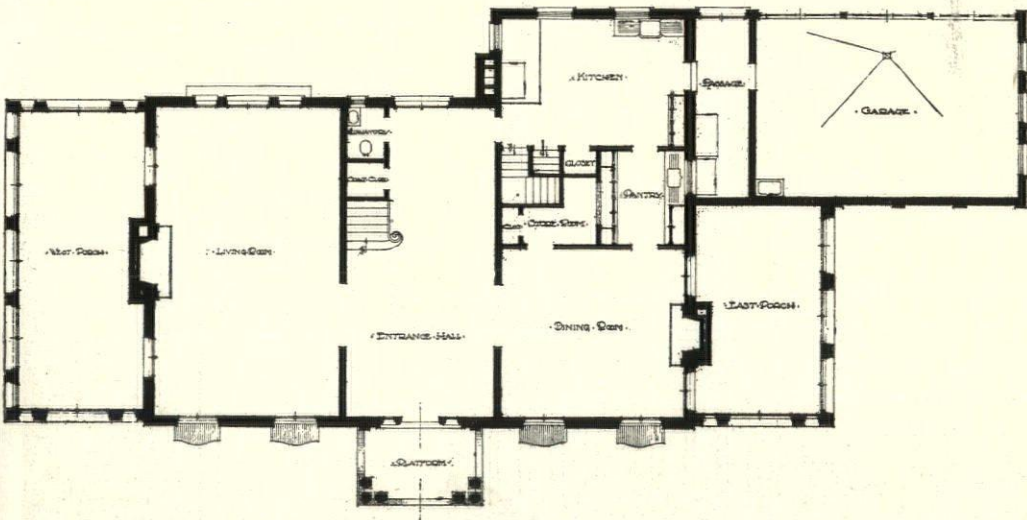


FIG. 41.—HOUSE OF F. C. GILSEY, GREAT NECK, L. I. (FIGS. 88 AND 98.) HENRY OTIS CHAPMAN, ARCHITECT.

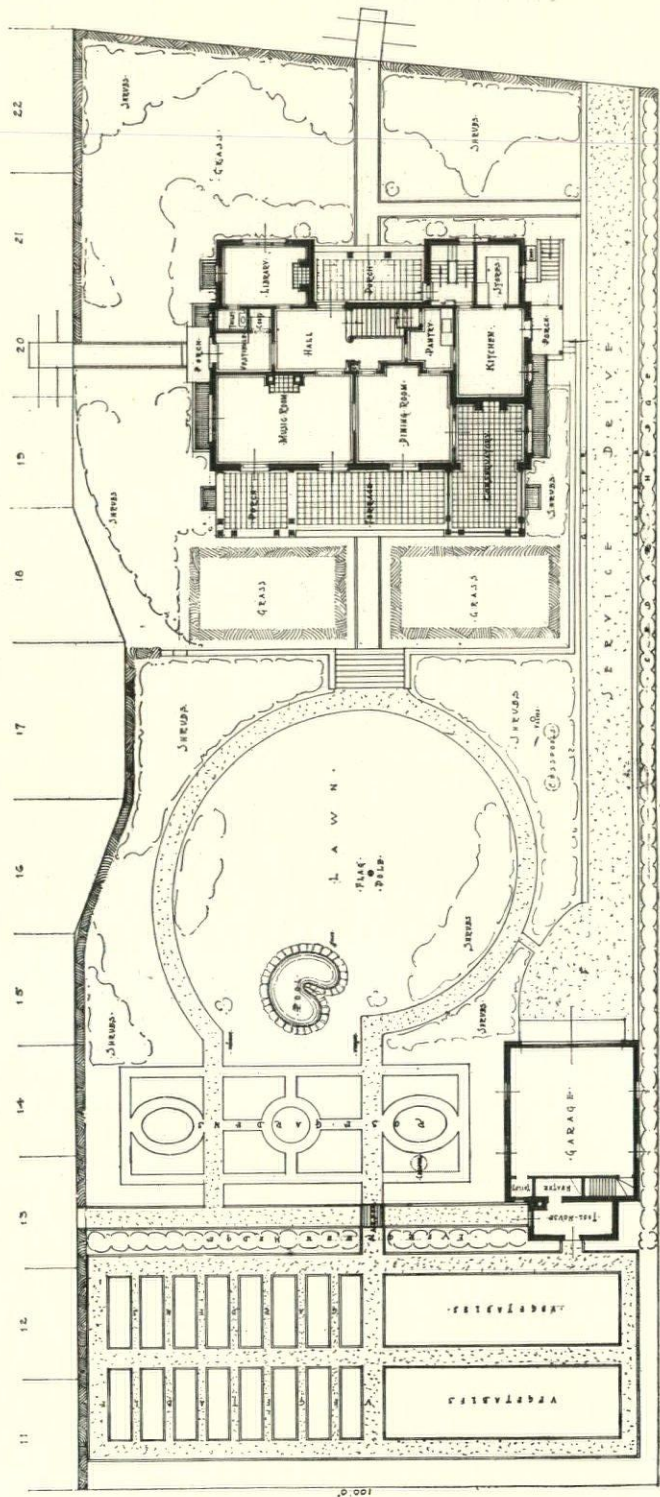


FIG. 42.—GROUND PLAN—HOUSE OF ROBERT WYDER, DOUGLAS MANOR, L. I. (FIG. 101.) ALFRED BUSSELLE, ARCHITECT.



FIG. 43—HOUSE OF ROBERT WYDER, DOUGLAS MANOR,
L. I. (FIG. 101.) ALFRED BUSSELLE, ARCHITECT.



FIG. 44.—HOUSE OF GEORGE ADAIR, DRUID HILLS—ATLANTA, GA. (FIGS. 17, 18, AND 19)

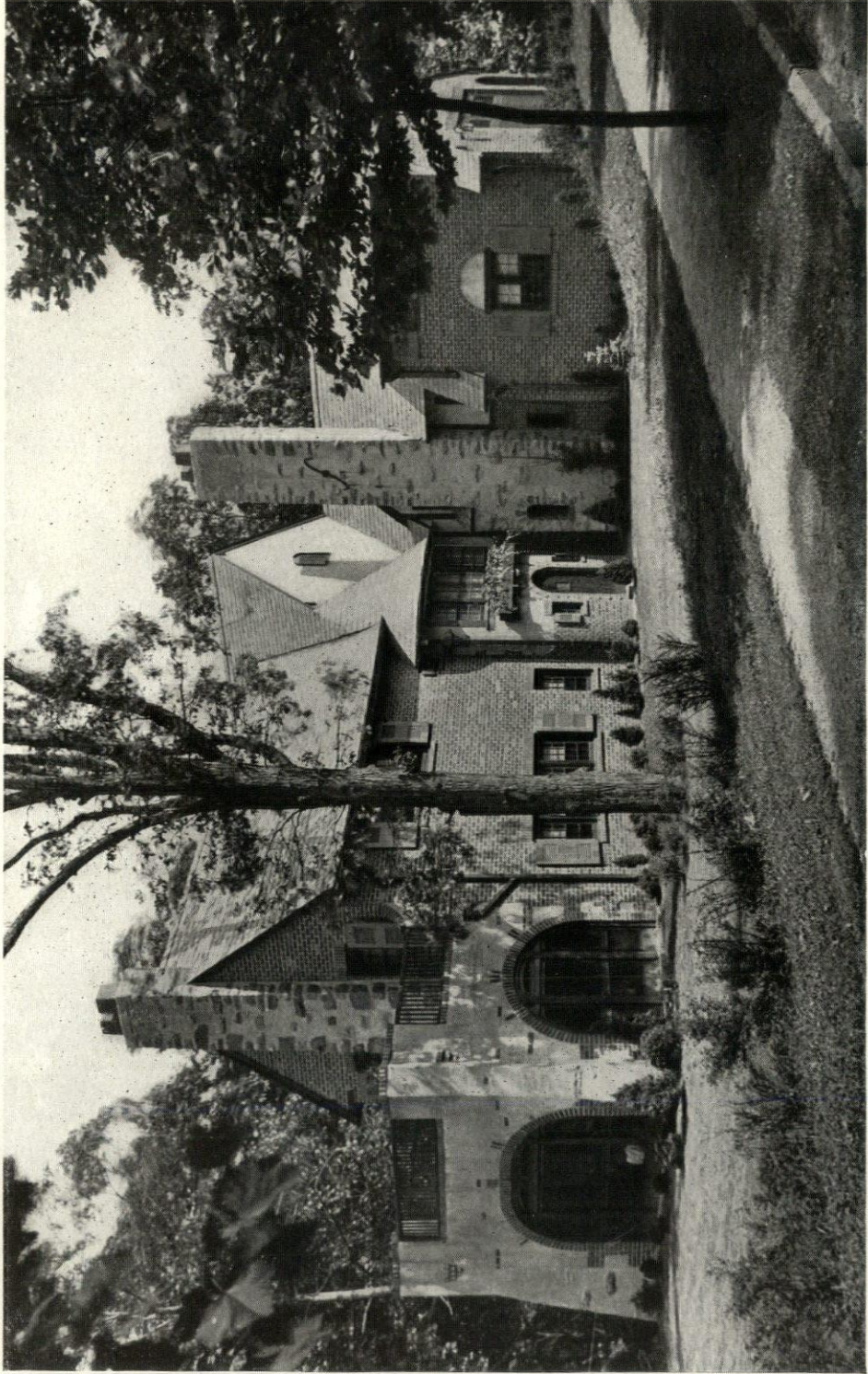


FIG. 45.—HOUSE OF F. O. ZENKE, RIVERDALE, N. Y. DWIGHT BAUM, ARCHITECT.

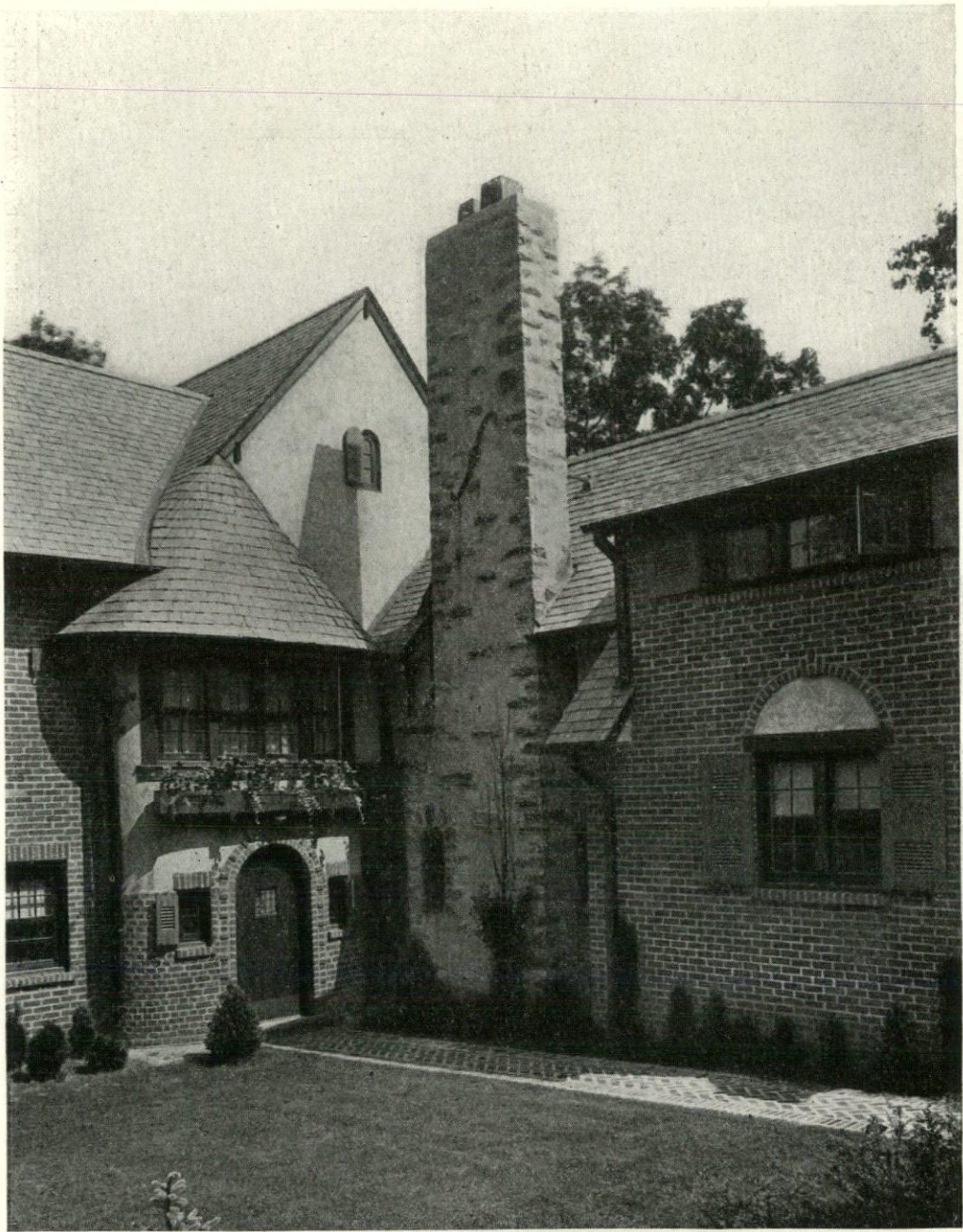


FIG. 46.—DETAIL—HOUSE OF F. O. ZENKE, RIVERDALE, N. Y. DWIGHT BAUM, ARCHITECT.



FIG. 47.—ENTRANCE—HOUSE OF F. O. ZENKE,
RIVERDALE, N. Y. DWIGHT BAUM, ARCHITECT.



FIG. 48.—HOUSE OF JESSE WOOLF, NEW ROCHELLE, N. Y.
Smith & Ross Architects.

A. F. Brinckerhoff, Landscape Architect.



FIG. 49.—HOUSE OF EUSTIS L. HOPKINS, LARCHMONT, N. Y.
C. A. Valentine, Architect.



FIG. 50.—ENTRANCE—HOUSE OF EUSTIS L. HOPKINS, LARCHMONT, N. Y. (FIGS. 85 AND 96.) C. A. VALENTINE, ARCHITECT.

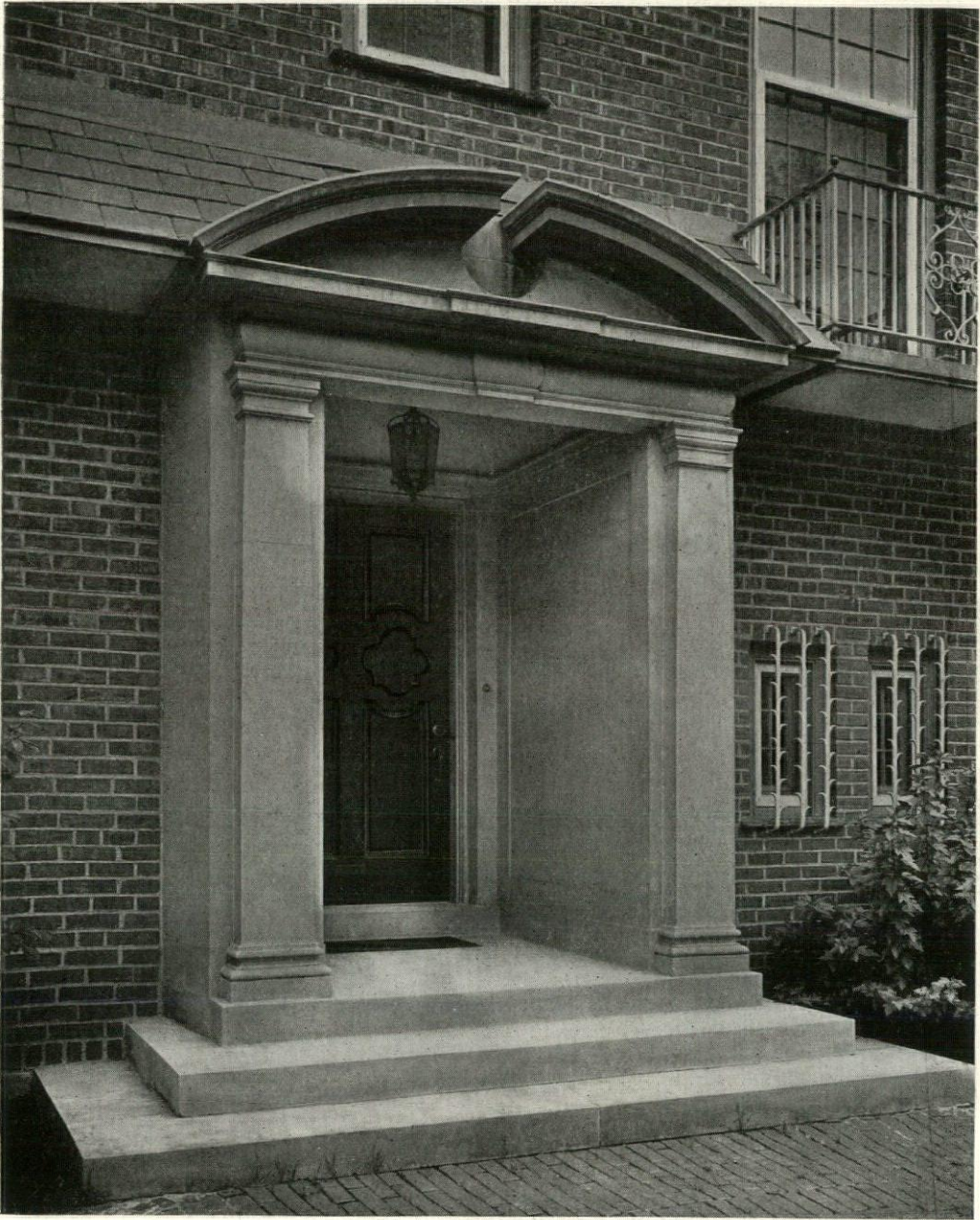


FIG. 51.—ENTRANCE—HOUSE OF H. A. SWIGART, EVANS-
TON, ILL. HOWARD VAN DOREN SHAW, ARCHITECT.

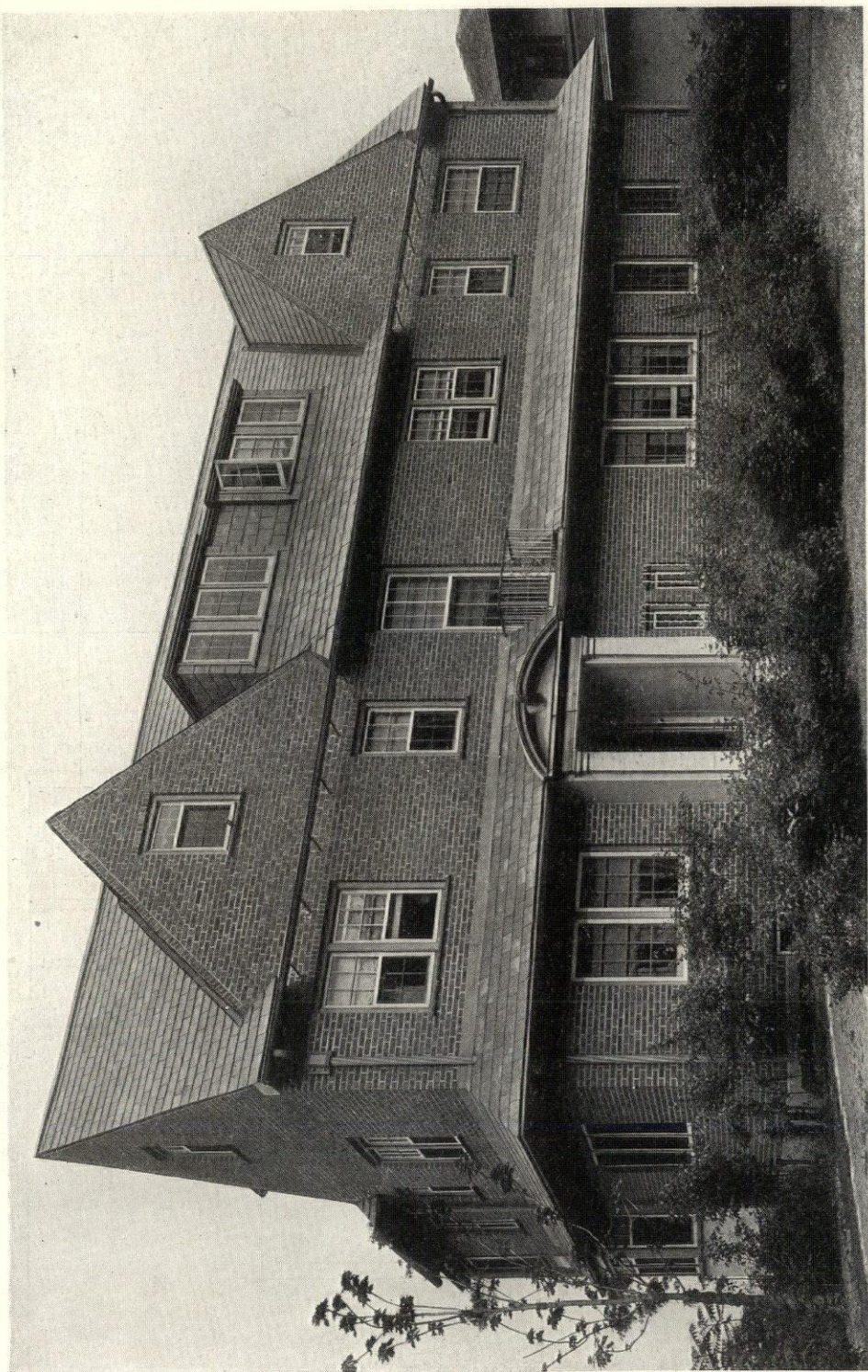


FIG. 52.—HOUSE OF H. A. SWIGART, EVANSTON,
ILL. HOWARD VAN DOREN SHAW, ARCHITECT.

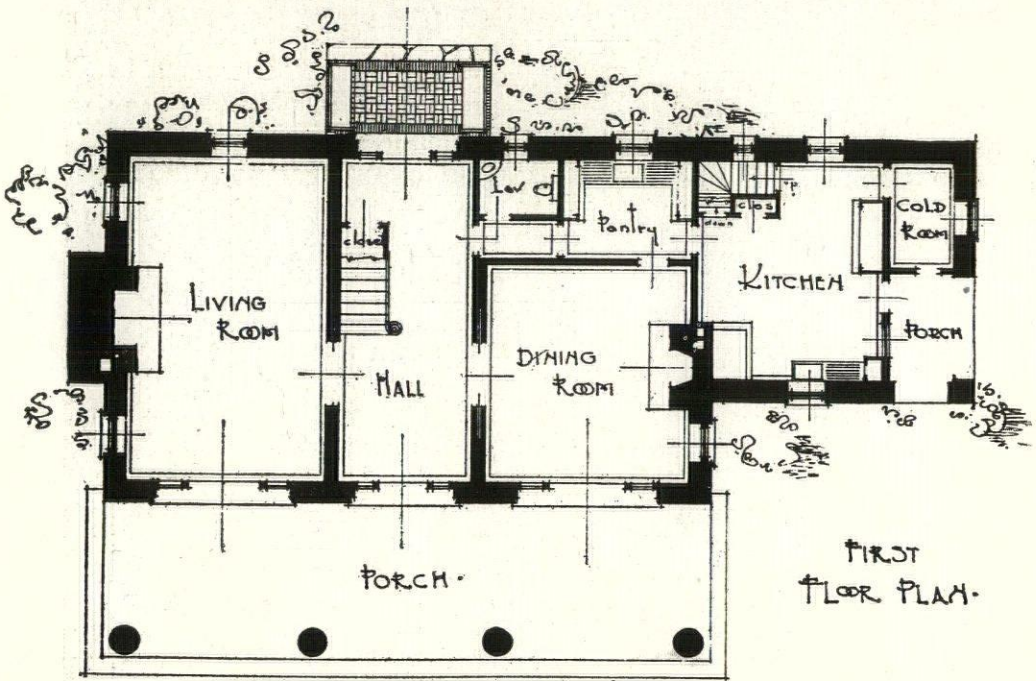
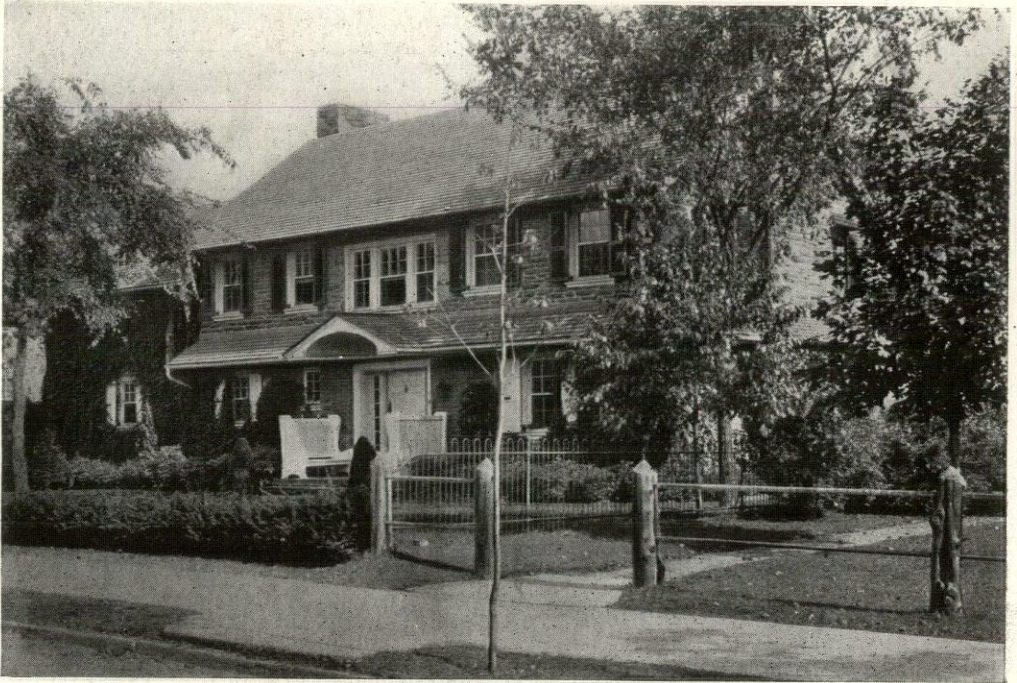


FIG. 53.—HOUSE IN GERMANTOWN, PA.
DUHRING, OKIE & ZIEGLER, ARCHITECTS.

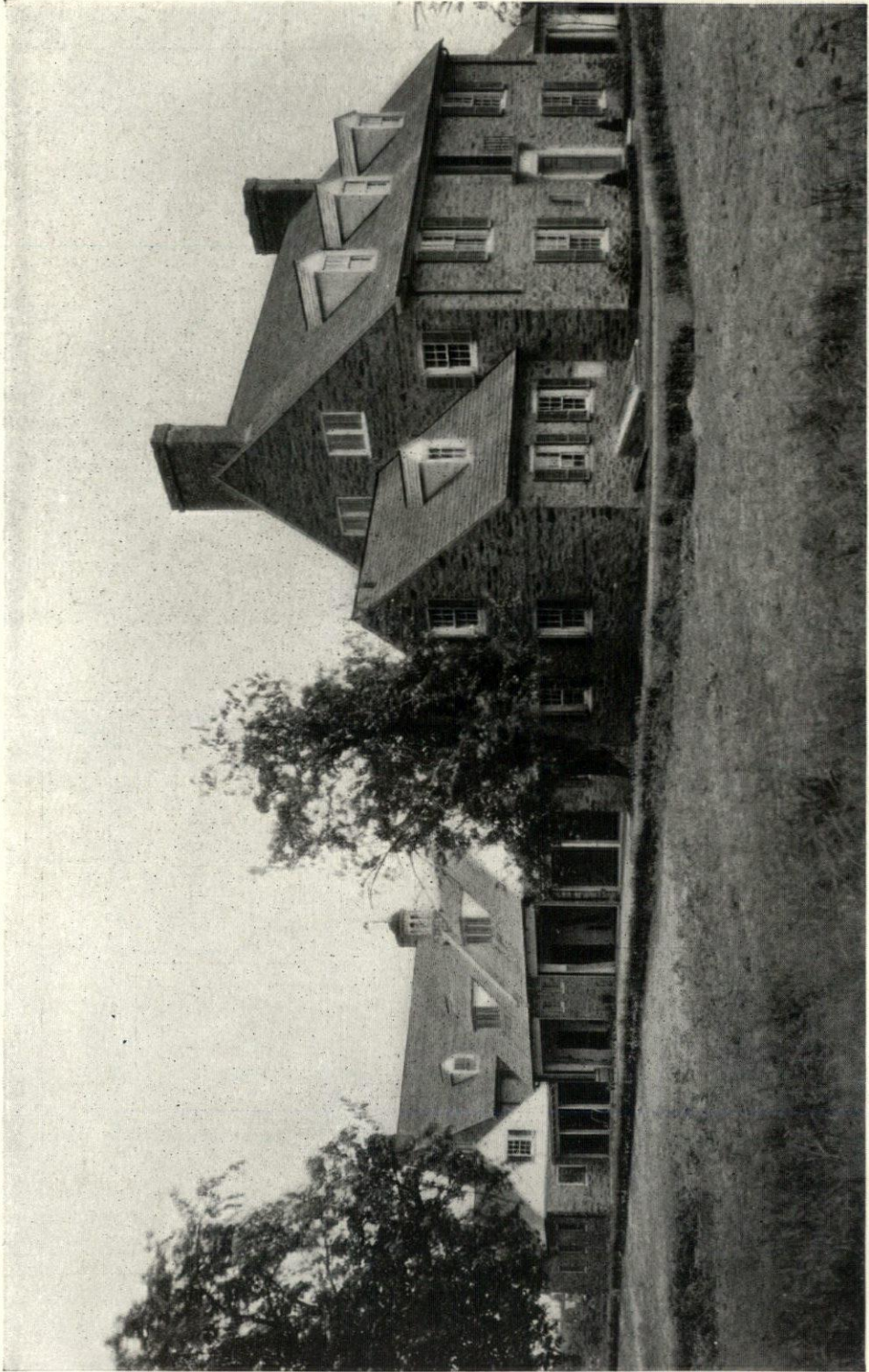


FIG. 54.—GENERAL VIEW SHOWING SERVICES AND GARAGES
—TWO HOUSES FOR THE MORRIS ESTATE, OVERBROOK,
PHILADELPHIA. MELLOR, MEIGS & HOWE, ARCHITECTS.

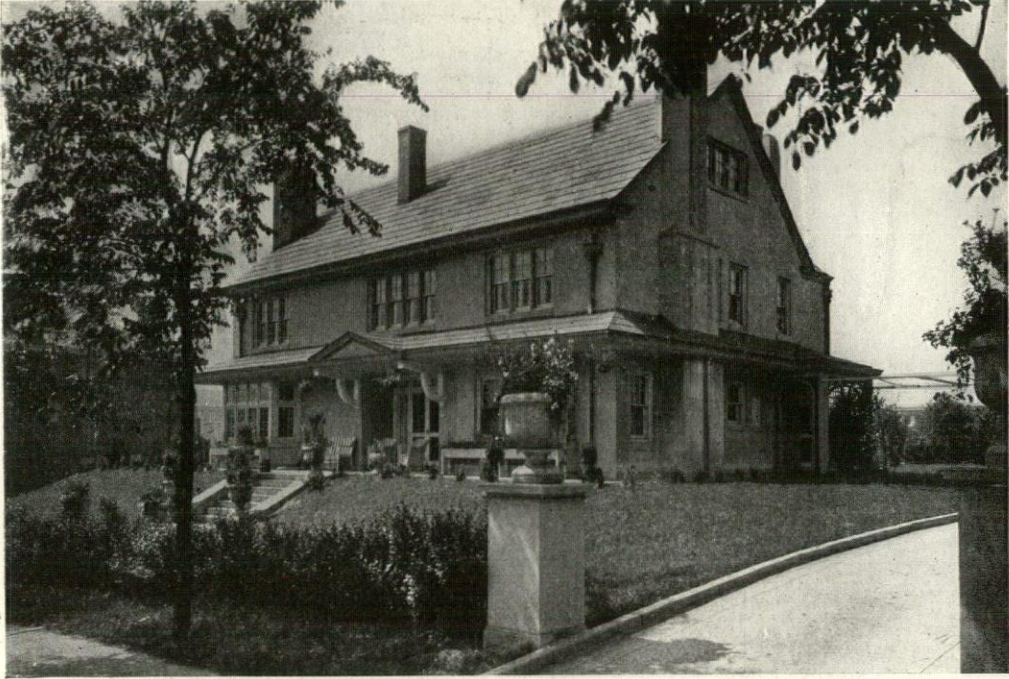


FIG. 55.—HOUSE OF THOMAS KENYON, PITTSBURGH, PA. (Figs. 13 and 56.)
Alden & Harlow, Architects.

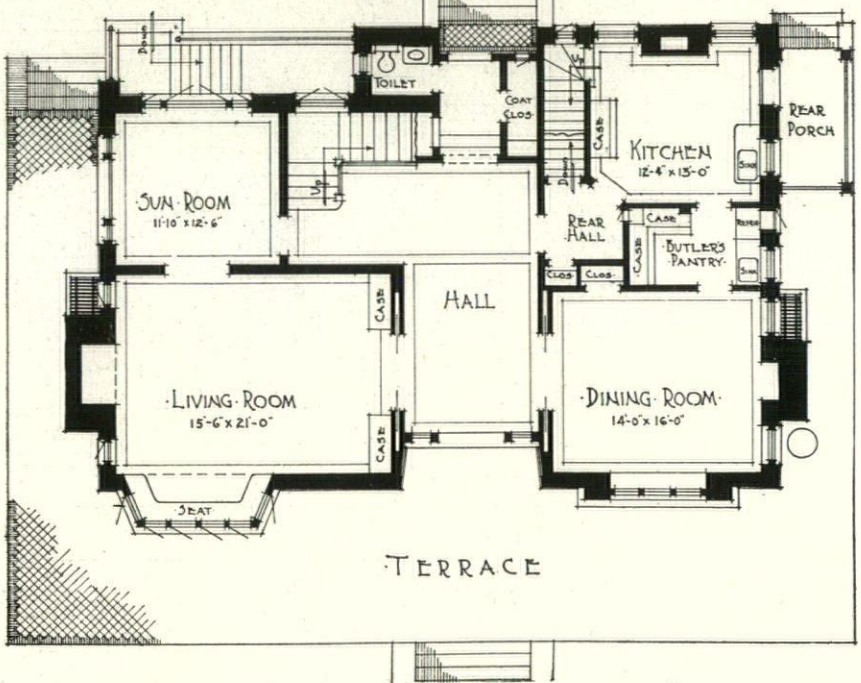


FIG. 56.—FIRST FLOOR PLAN—HOUSE OF THOMAS KENYON, PITTSBURGH, PA.
Alden & Harlow, Architects.



FIG. 57.—HOUSE OF J. C. HOLLANDER,
MYSTERY ISLAND, BEVERLEY FARMS,
MASS. W. G. RANTOUL, ARCHITECT.

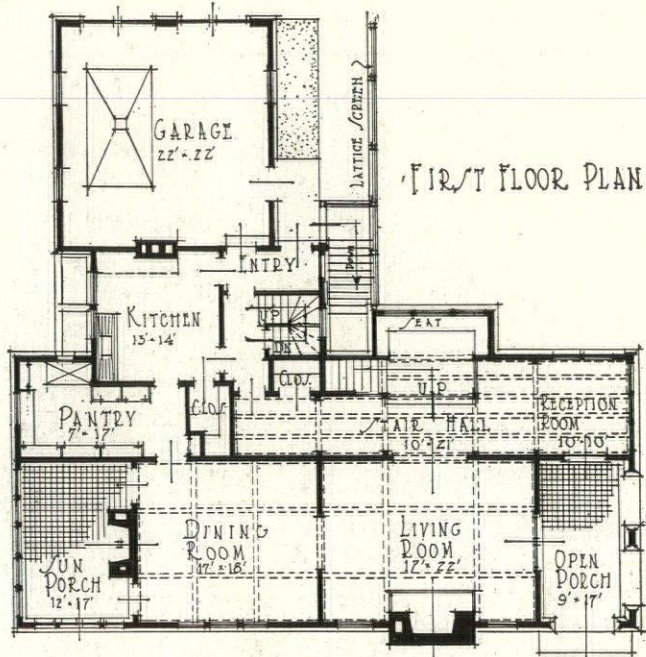


FIG. 58.—FIRST FLOOR PLAN—HOUSE OF J. R. CROWE, JR., KANSAS CITY, MO.
John Van Brunt, Architect.

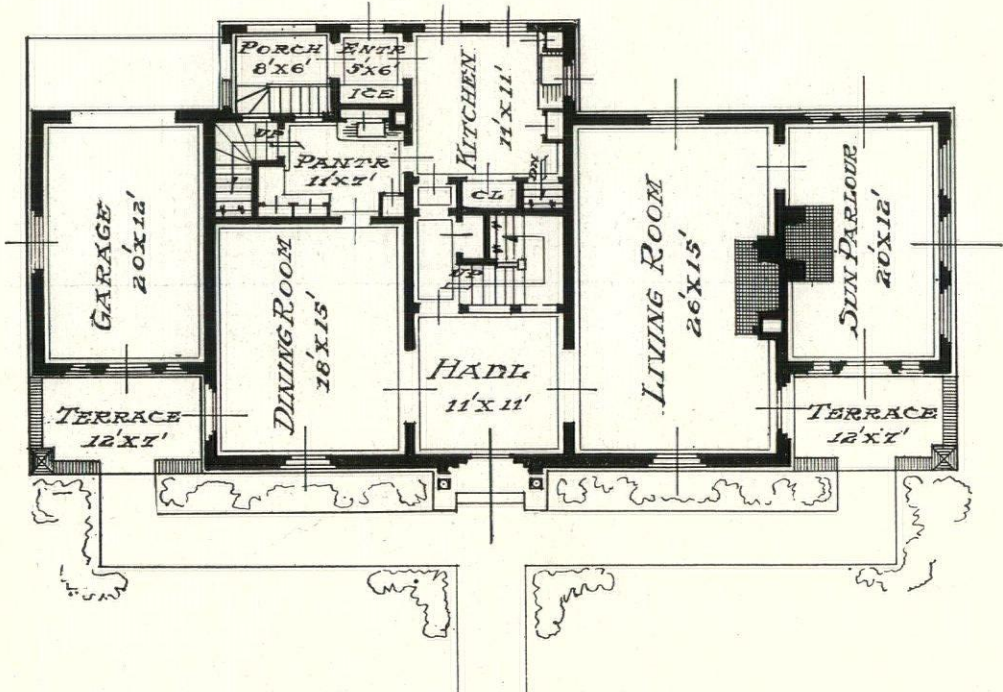


FIG. 59.—FIRST FLOOR PLAN—HOUSE OF H. L. ROOT, KANSAS CITY, MO.
John Van Brunt, Architect.



FIG. 60.—HOUSE OF J. R. CROWE, JR., KANSAS CITY, MO.
John Van Brunt, Architect.



FIG. 61.—HOUSE OF H. L. ROOT, KANSAS CITY, MO.
John Van Brunt, Architect.

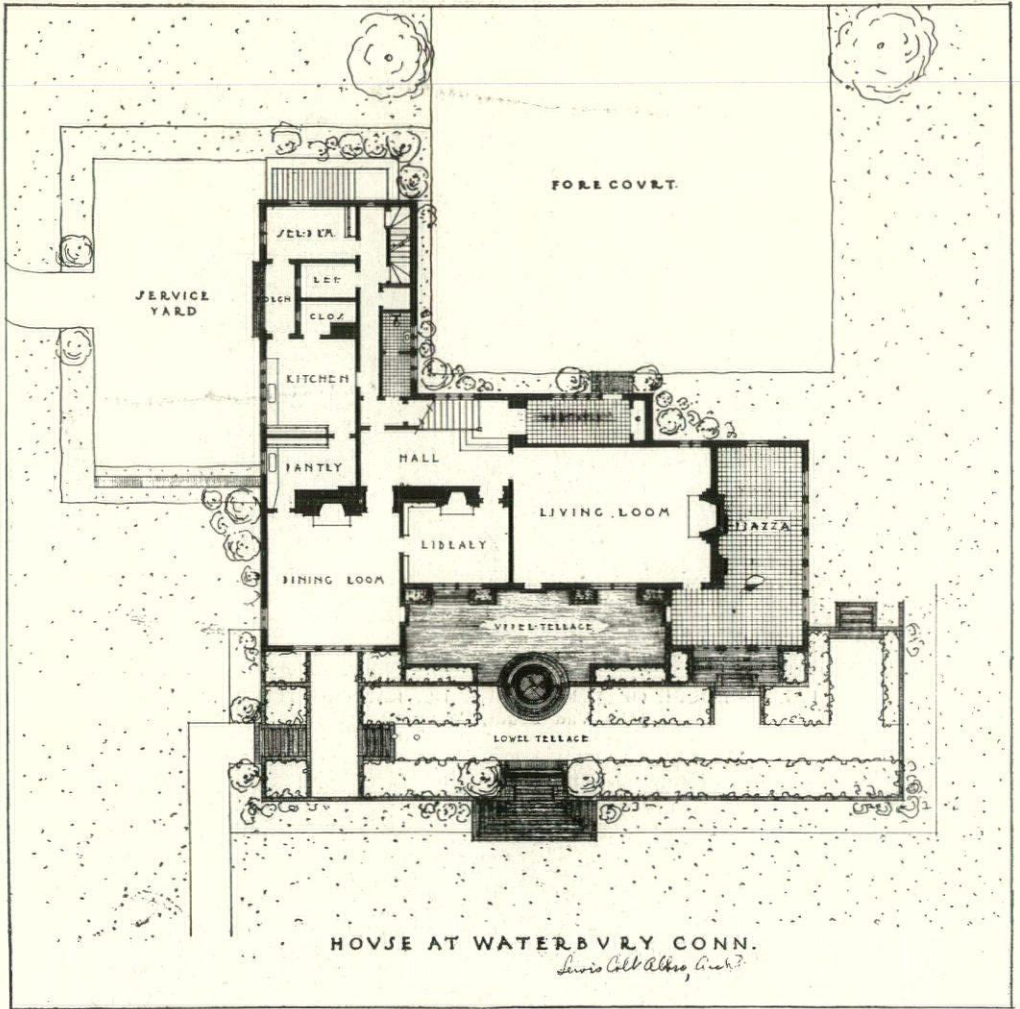


FIG. 62.—FIRST FLOOR PLAN—
HOUSE AT WATERBURY, CONN.
LEWIS COLT ALBRO, ARCHITECT.

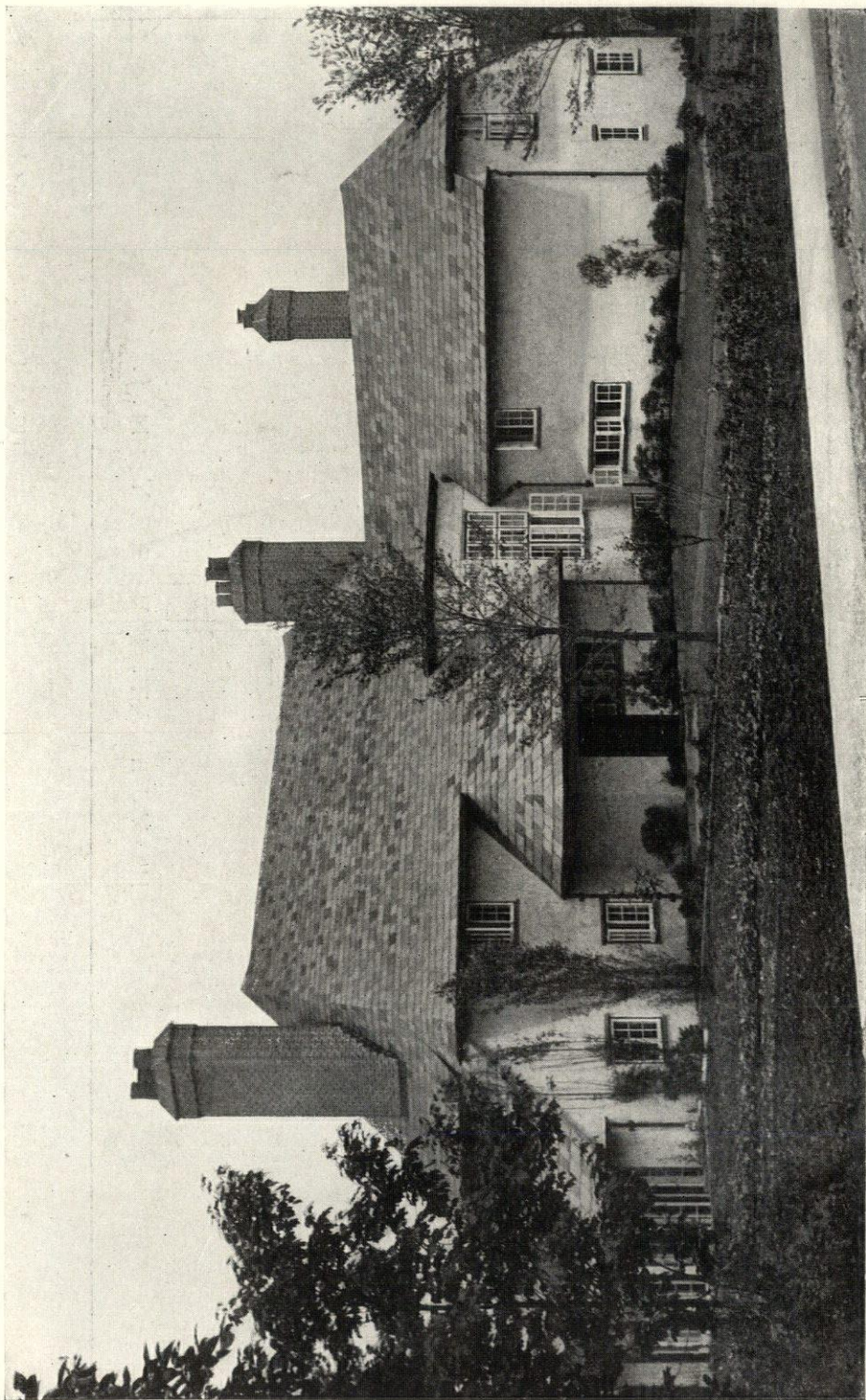


FIG. 63.—HOUSE AT WATERBURY,
CONN. L. C. ALERO, ARCHITECT.

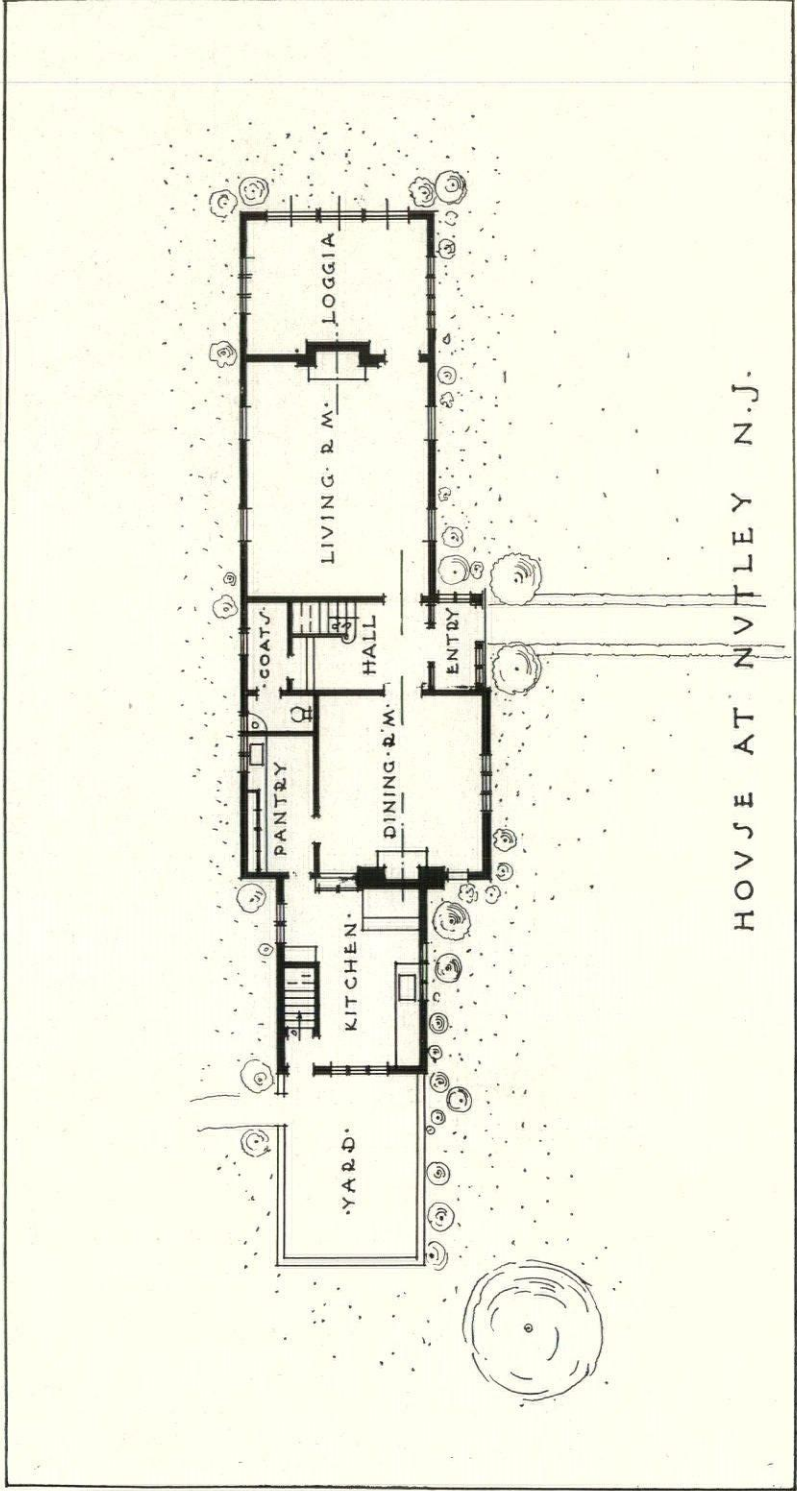


FIG. 64.—FIRST FLOOR PLAN—HOUSE AT NUTTLEY, N. J. LEWIS COLT ALBRO, ARCHITECT.



FIG. 65.—HOUSE AT NUTLEY, N. J.
LEWIS COLT ALBRO, ARCHITECT.

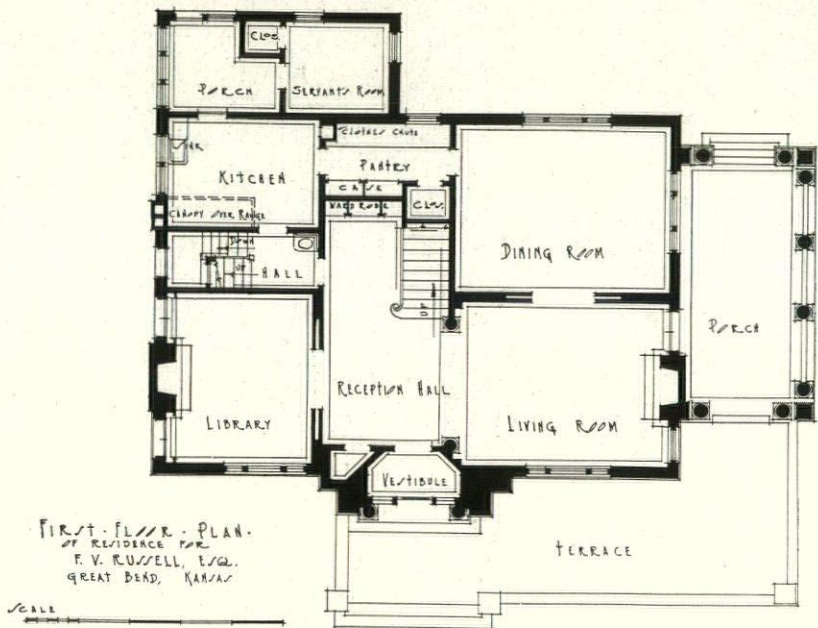
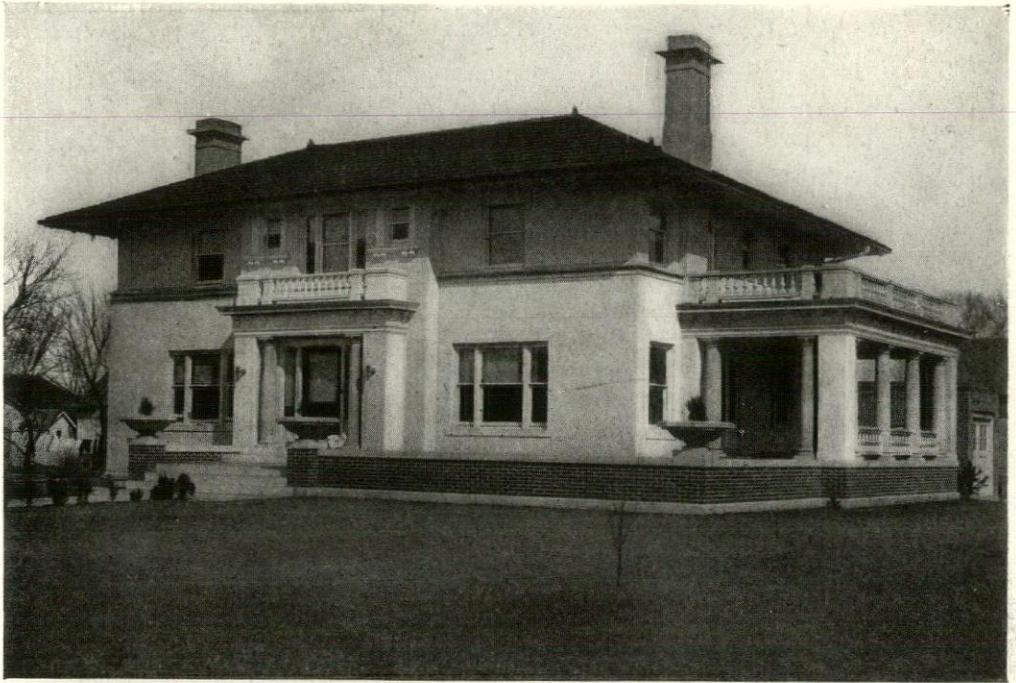


FIG. 66.—HOUSE OF F. V. RUSSELL, GREAT BEND, KAN. OWEN & PAYSON, ARCHITECTS.



FIG. 67.—TERRACE-HOUSE OF C. STUDE-
BAKER, JR., SOUTH BEND, IND. GREEN &
WICK AND R. WEINRICHTER, ARCHITECTS.



FIG. 68.—ENTRANCE—HOUSE OF C. STUDE-
BAKER, JR., SOUTH BEND, IND. GREEN &
WICK AND R. WEINRICHTER, ARCHITECTS.

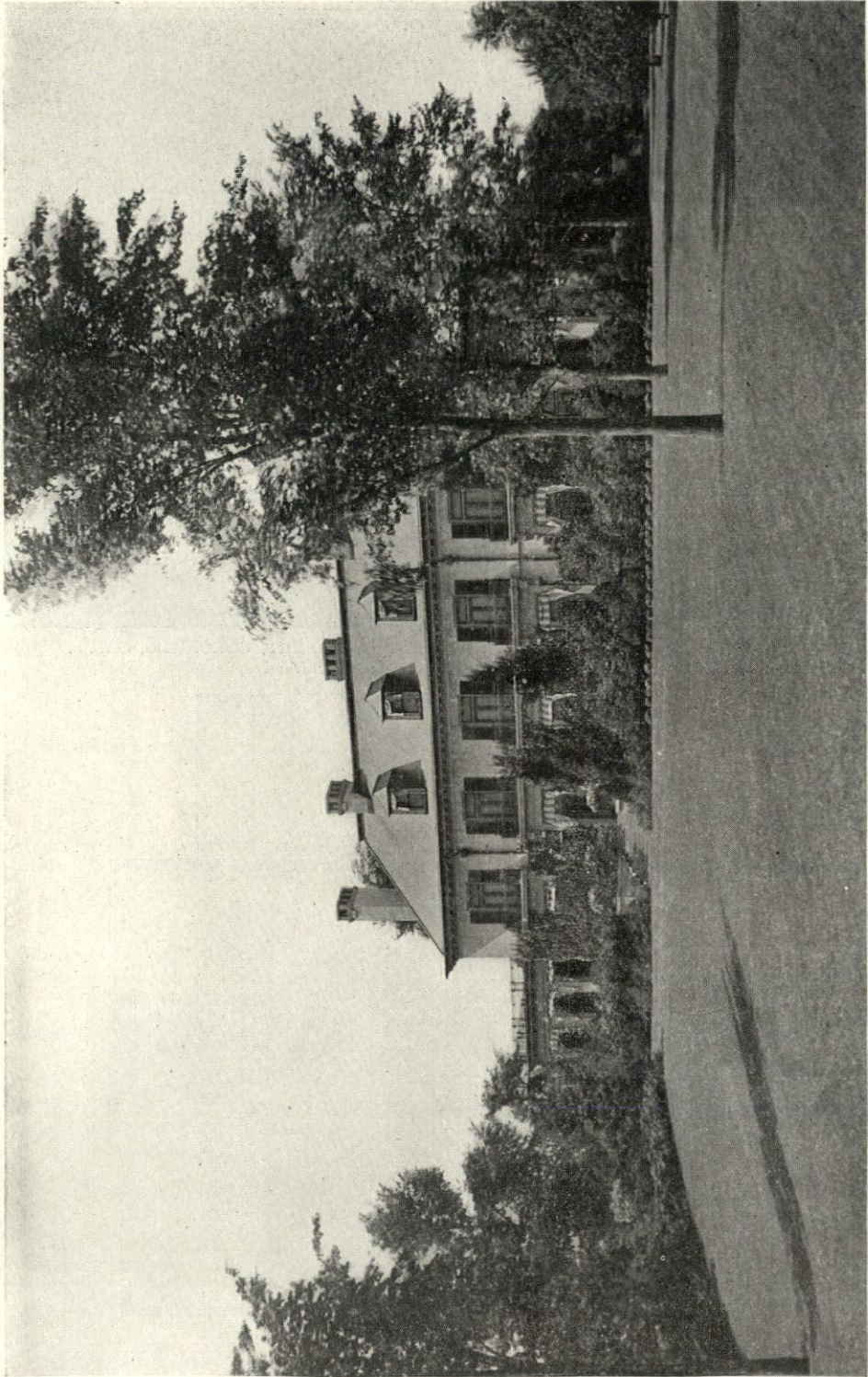


FIG. 69.—HOUSE OF J. C. STUDEBAKER,
JR., SOUTH BEND, IND. GREEN & WICK
AND R. WEINRICHTER, ARCHITECTS.

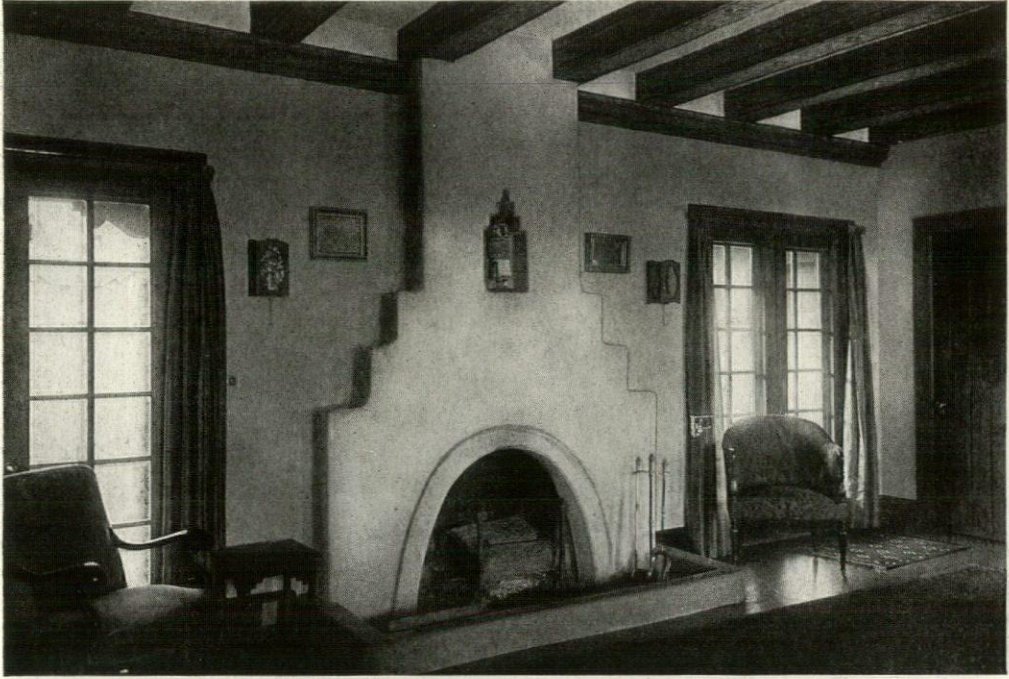


FIG. 70.—LIVING ROOM—HOUSE OF DENT H. ROBERT, CORONADO, CAL.
William Templeton Johnson, Architect.

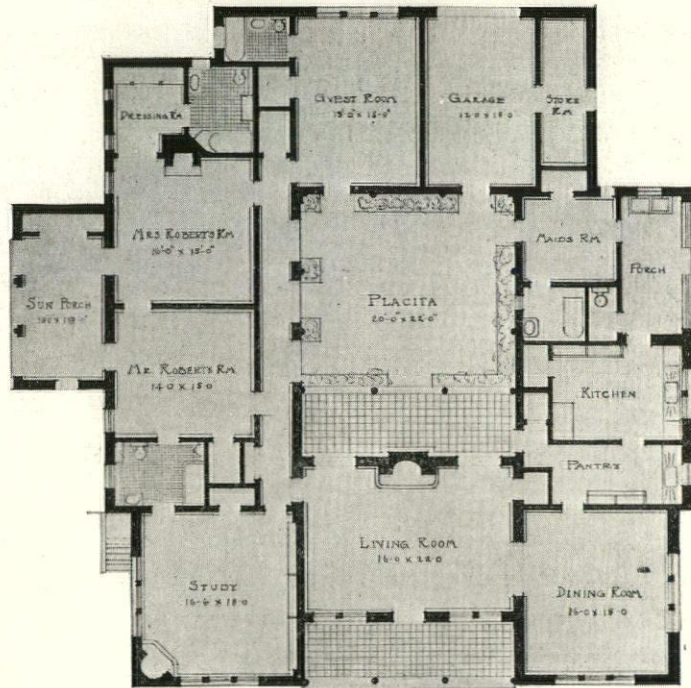


FIG. 71.—FIRST FLOOR PLAN—HOUSE OF DENT H. ROBERT, CORONADO, CAL.
William Templeton Johnson, Architect.

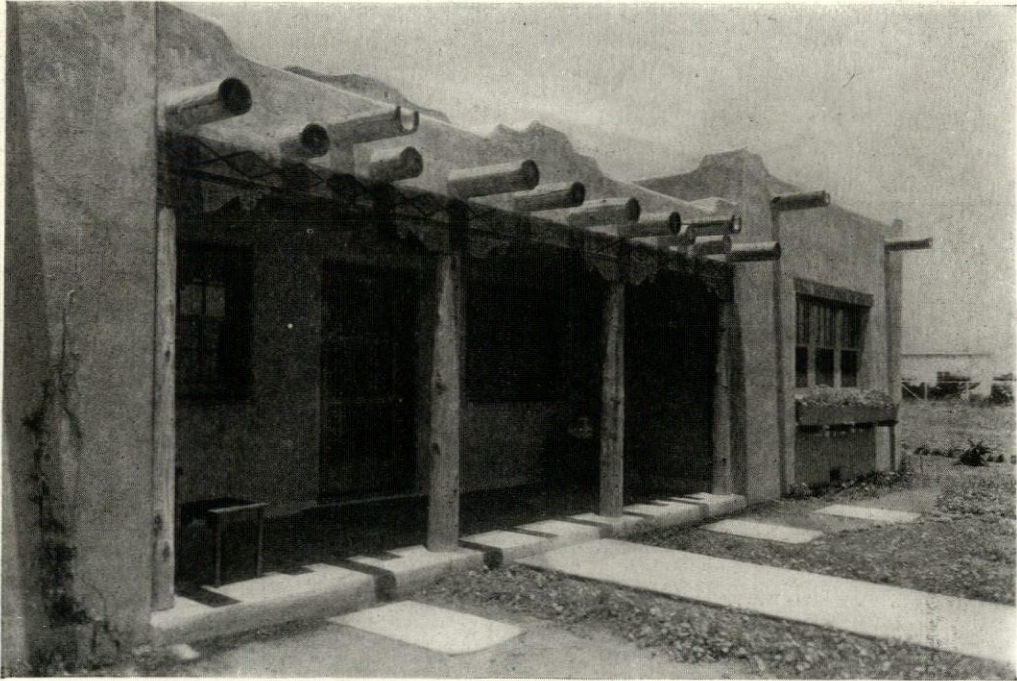


FIG. 72.—FRONT ENTRANCE DETAIL—HOUSE OF DENT H. ROBERT, CORONADO, CAL.
William Templeton Johnson, Architect.

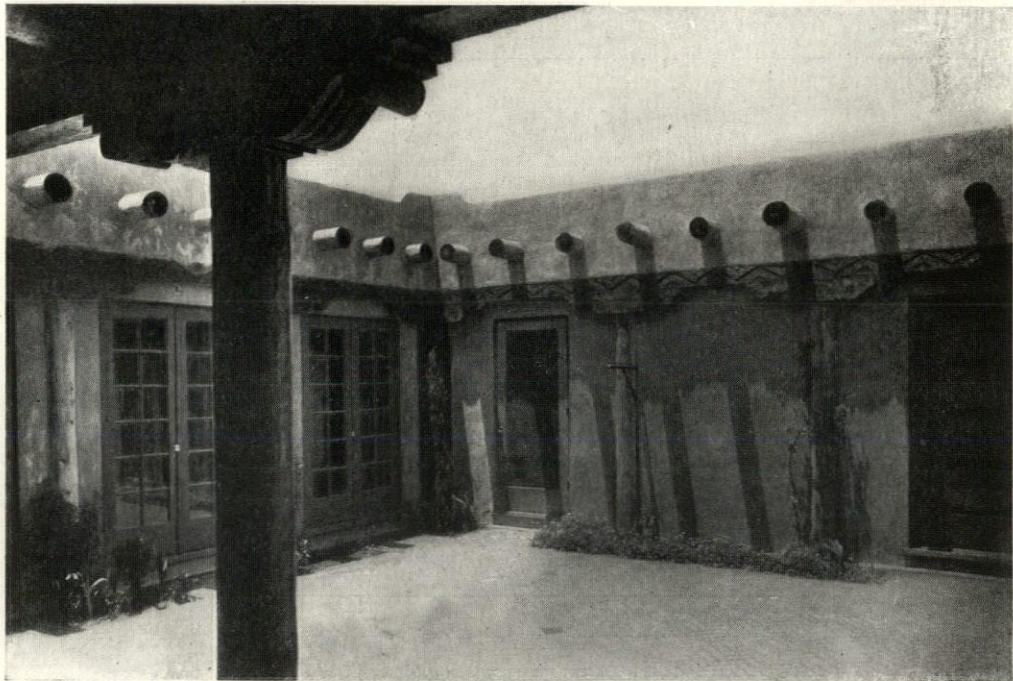


FIG. 73.—COURT—HOUSE OF DENT H. ROBERT, CORONADO, CAL.
William Templeton Johnson, Architect.

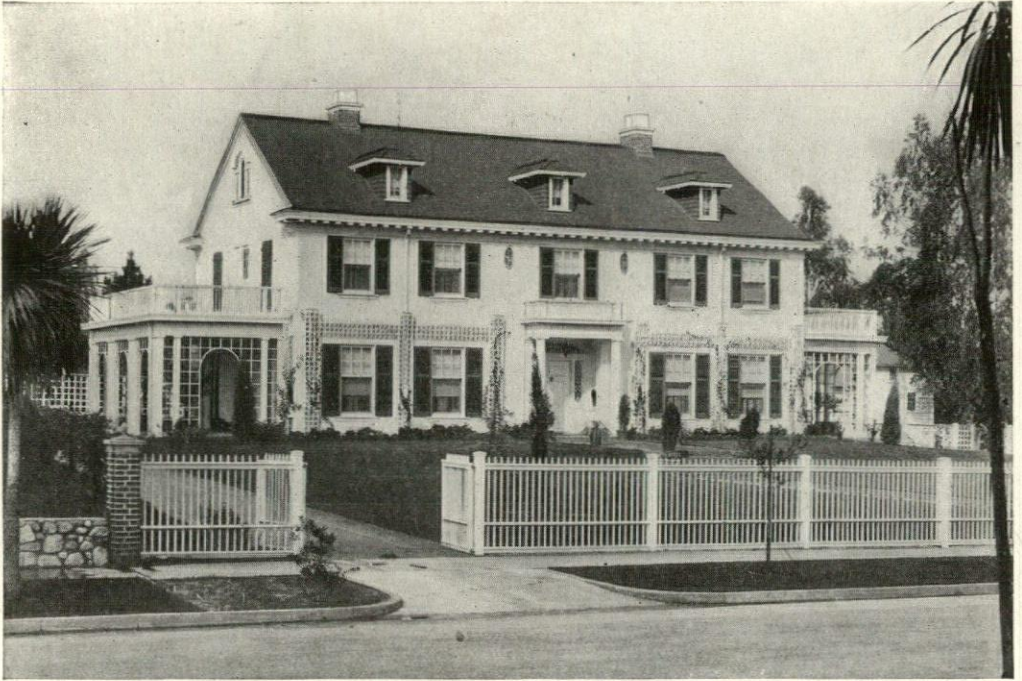


FIG. 74.—HOUSE OF MRS. J. E. HICKS, PASADENA, CAL. (Figs. 84 and 95.)
Marston & Van Pelt, Architects.

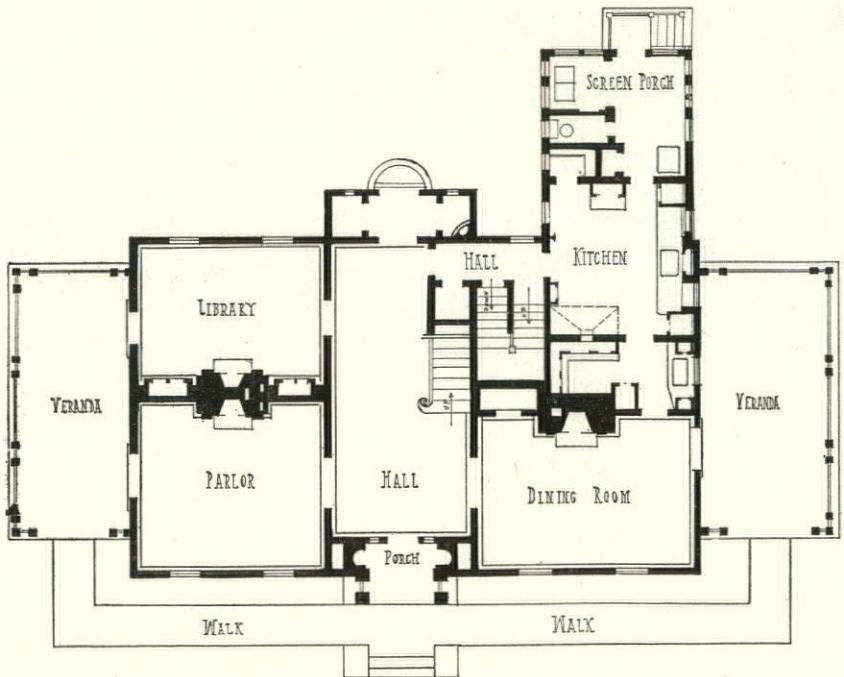


FIG. 75.—FIRST FLOOR PLAN—HOUSE OF MRS. J. E. HICKS, PASADENA, CAL.
Marston & Van Pelt, Architects.

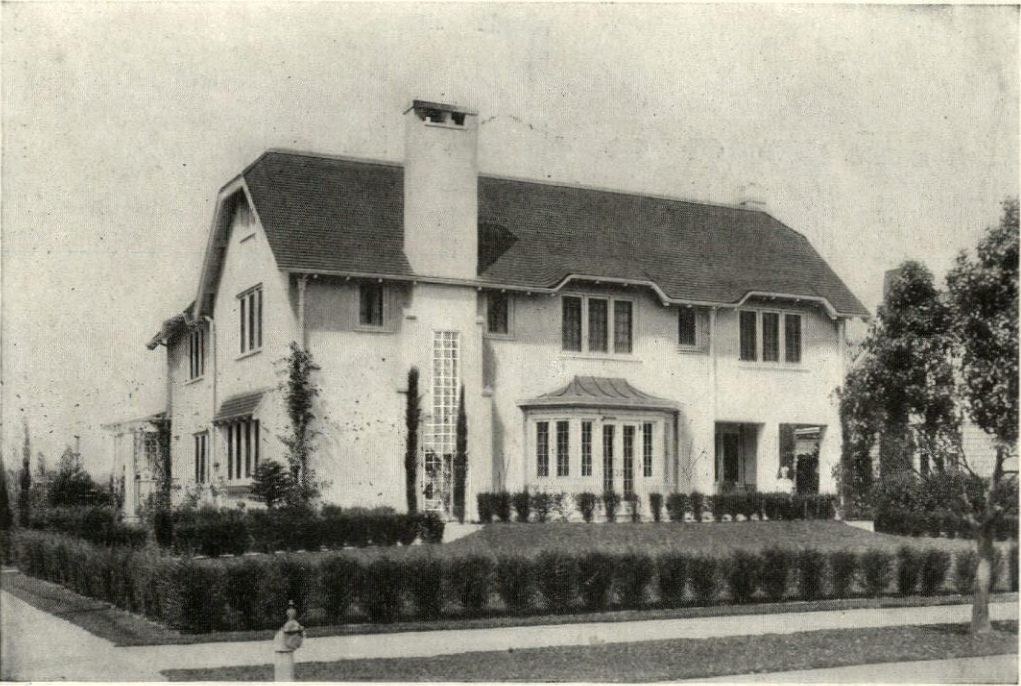
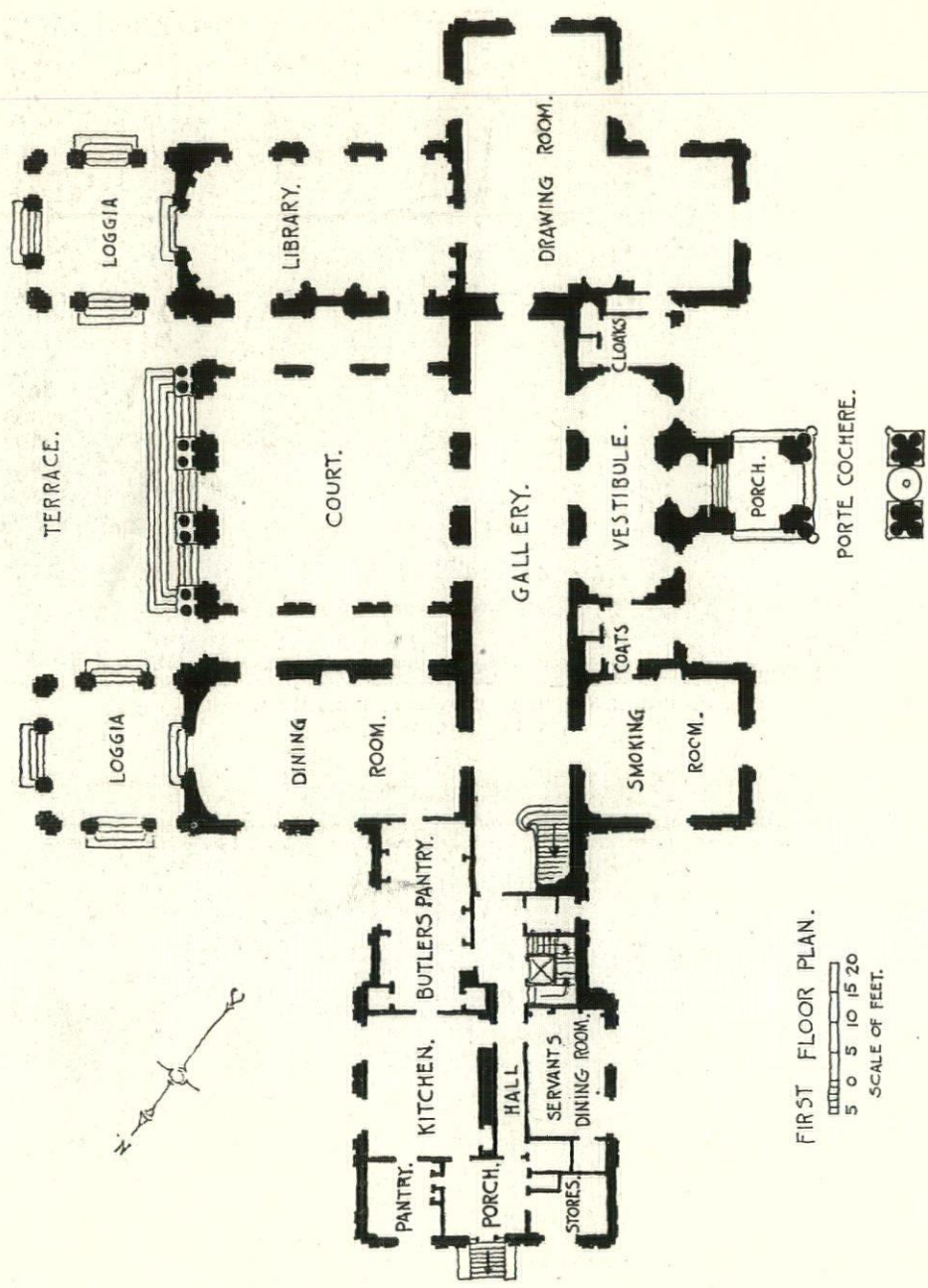


FIG. 76.—HOUSE OF H. E. BIDWELL, PASADENA, CAL.
Marston & Van Pelt, Architects.



FIG. 77.—HOUSE OF MRS. THOMAS CURTIN, PASADENA, CAL.
Marston & Van Pelt, Architects.



FIRST FLOOR PLAN.
 5 10 15 20
 SCALE OF FEET.

FIG. 78.—FIRST FLOOR PLAN—HOUSE OF CHARLES TEMPLETON CROCKER, HILLSBORO.

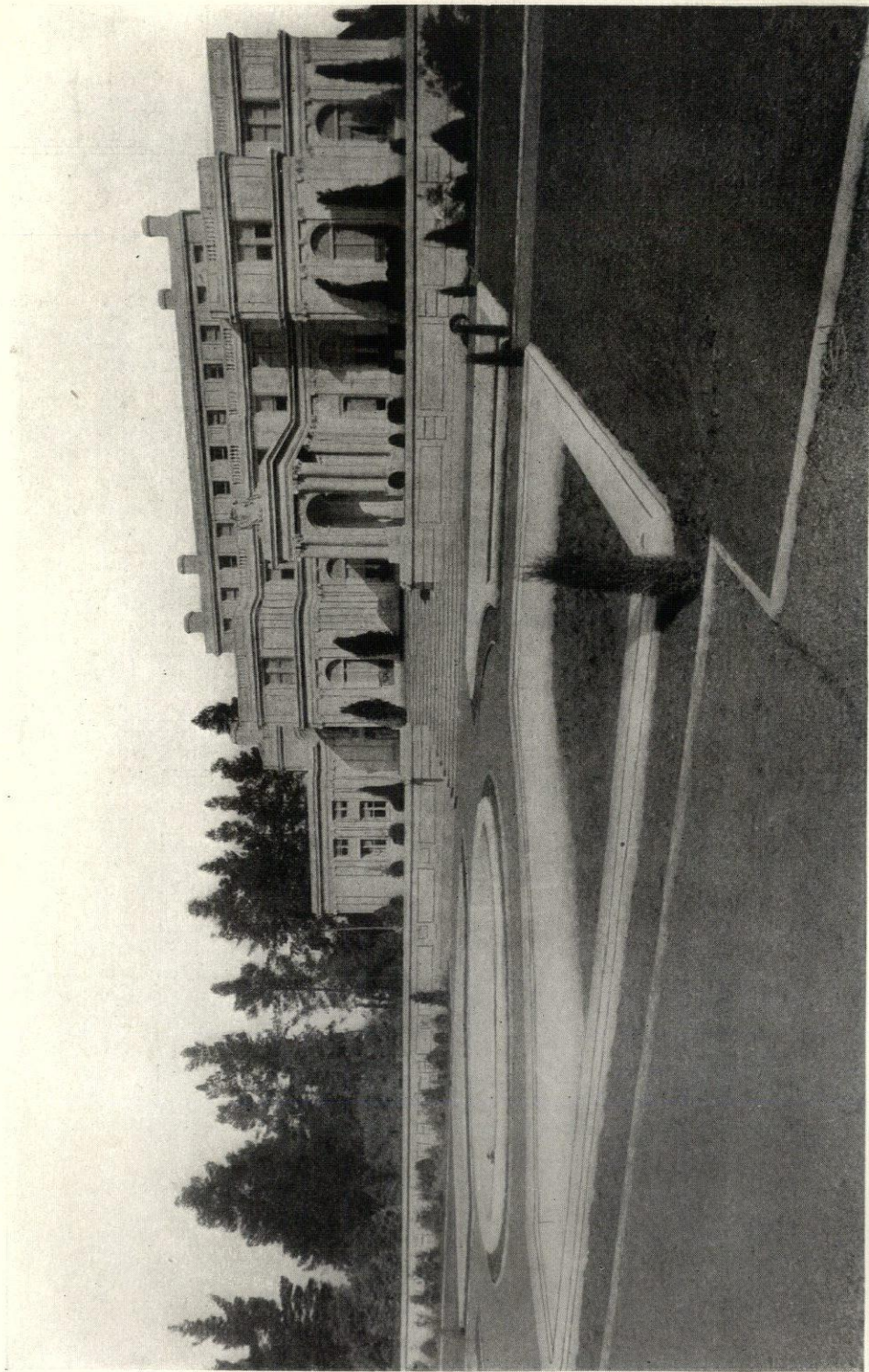


FIG. 79.—HOUSE OF CHARLES TEMPLETON CROCKER,
HILLSBORO, CAL. WILLIS POLK & CO., ARCHITECTS.

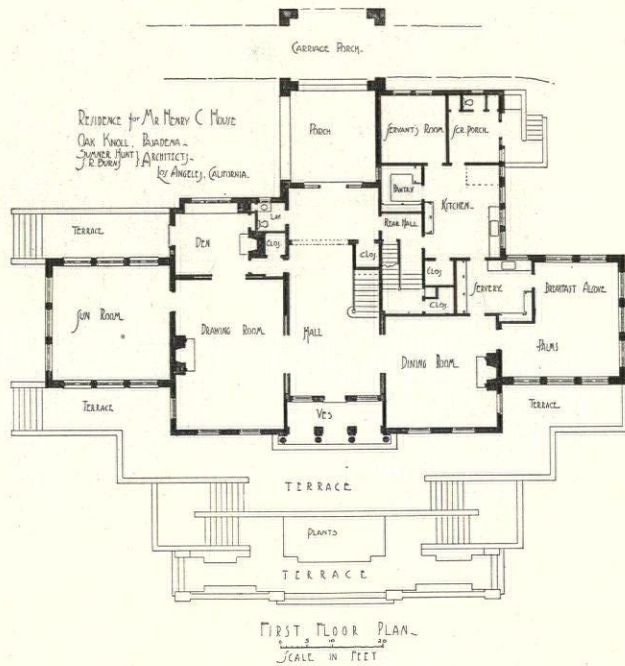
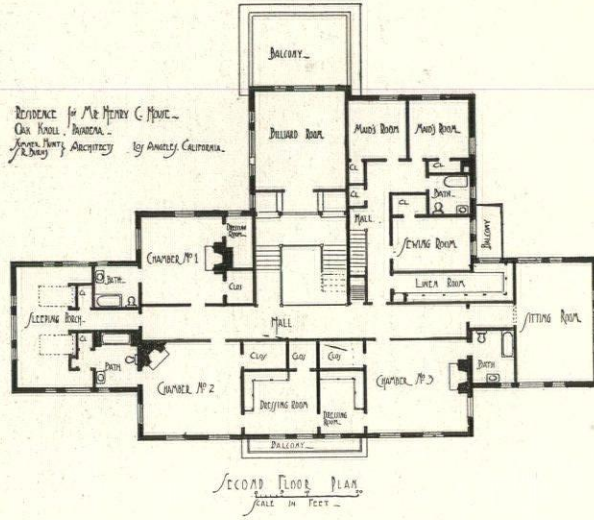


FIG. 80.—FIRST AND SECOND FLOOR PLANS—HOUSE OF HENRY C. HOUSE, PASADENA, CAL. Sumner Hunt and S. R. Burns, Architects.

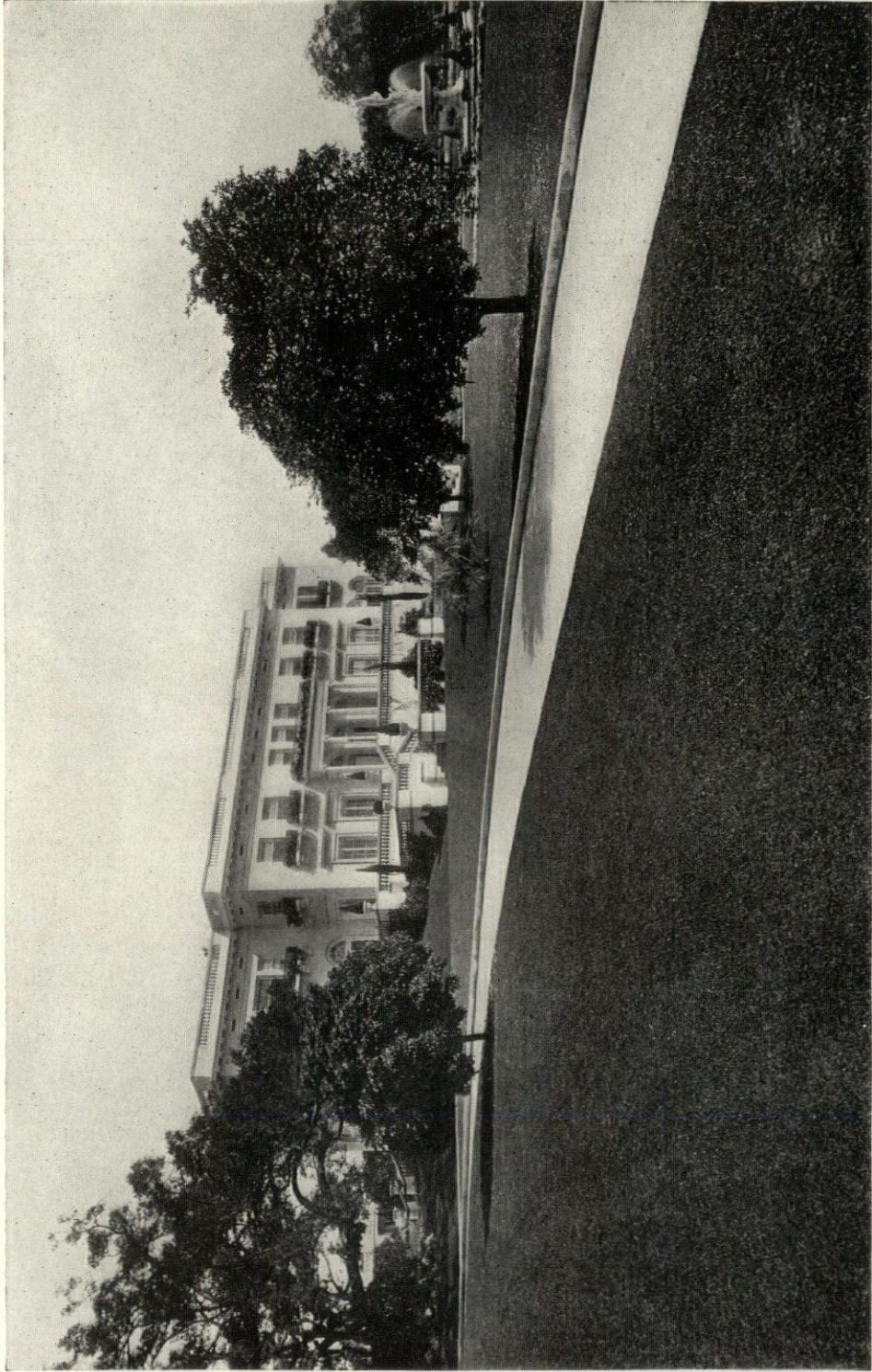


FIG. 81.—HOUSE OF HENRY C. HOUSE, OAK KNOLL, PASADENA, CAL. SUMNER HUNT AND S. R. BURNS, ARCHITECTS.

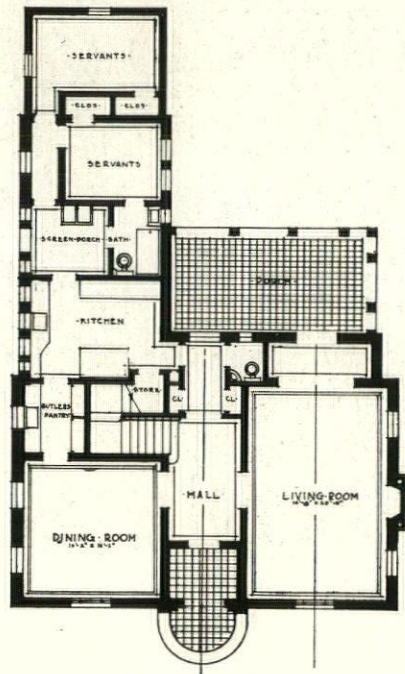
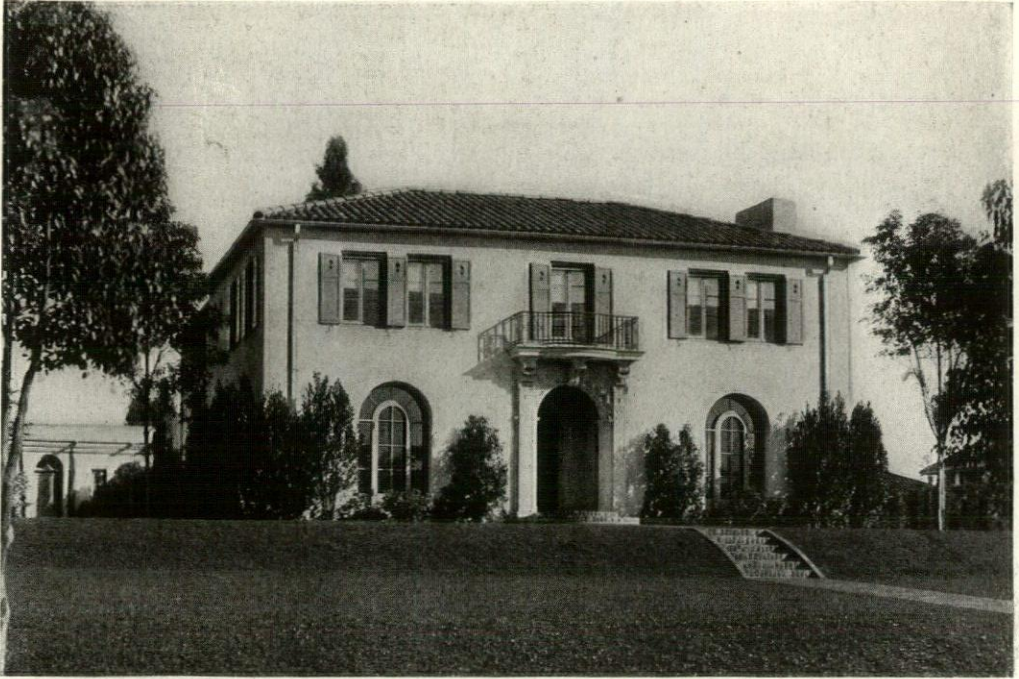


FIG. 82.—HOUSE OF B. C. KECK, PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.

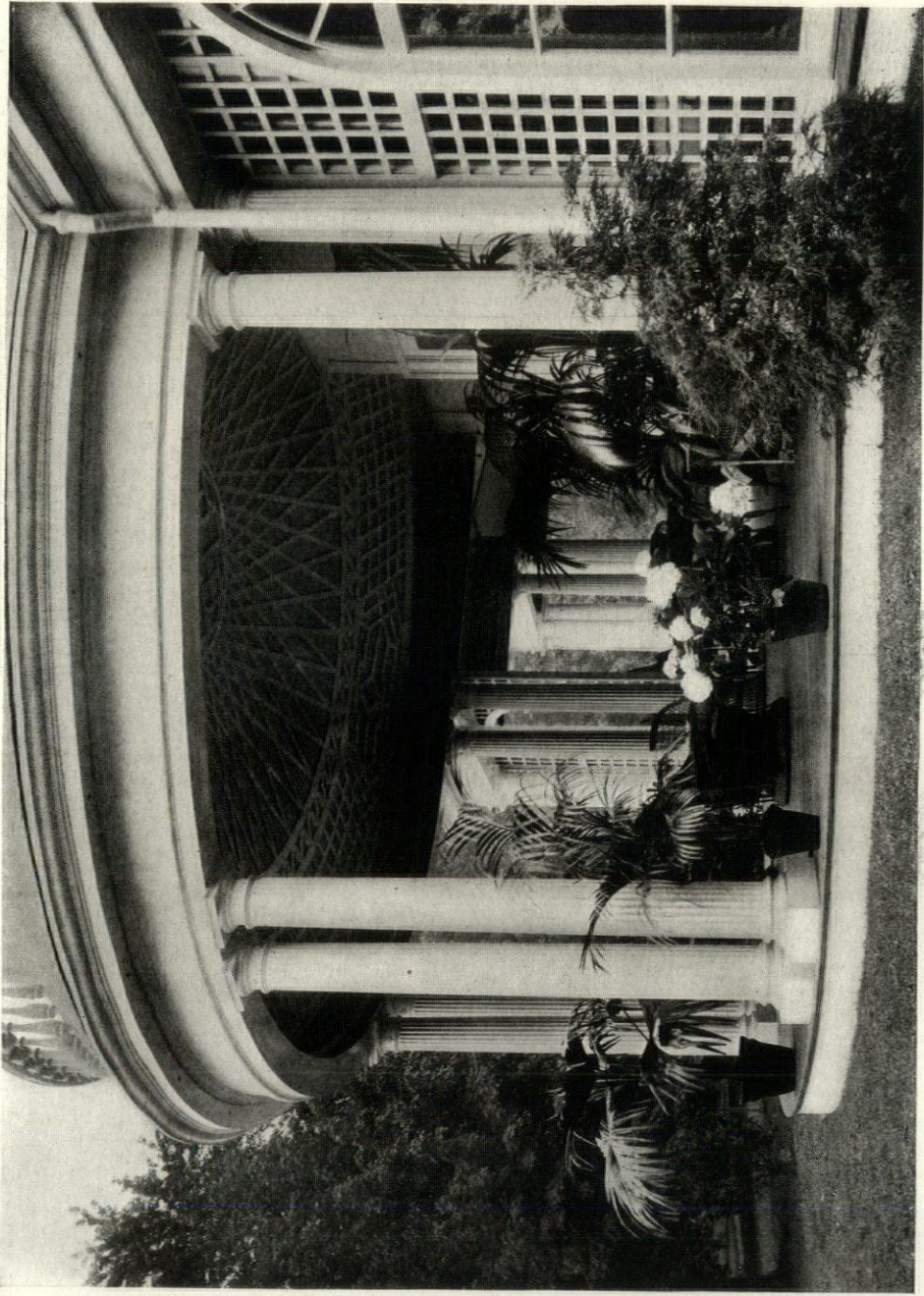


FIG. 83.—CIRCULAR PORCH.



FIG. 84.—STAIR HALL—HOUSE OF MRS. J. E. HICKS, PASADENA, CAL. (Figs. 74, 75 and 95.)
Marston & Van Pelt, Architects.

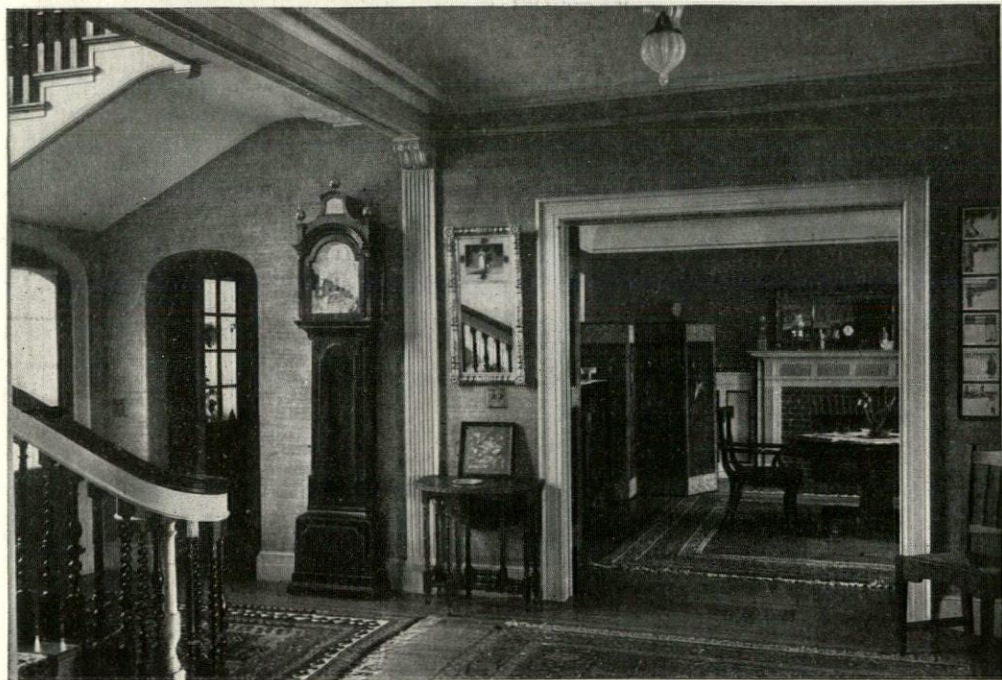


FIG. 85.—STAIR HALL—HOUSE OF EUSTIS L. HOPKINS, LARCHMONT, N. Y. (Figs. 49, 50 and 96.)
Charles A. Valentine, Architect.



FIG. 86.—STAIR HALL—HOUSE OF ALFRED MELLOR, GERMANTOWN, PHILADELPHIA. (FIGS. 5 AND 93.) MELLOR & MEIGS, ARCHITECTS.

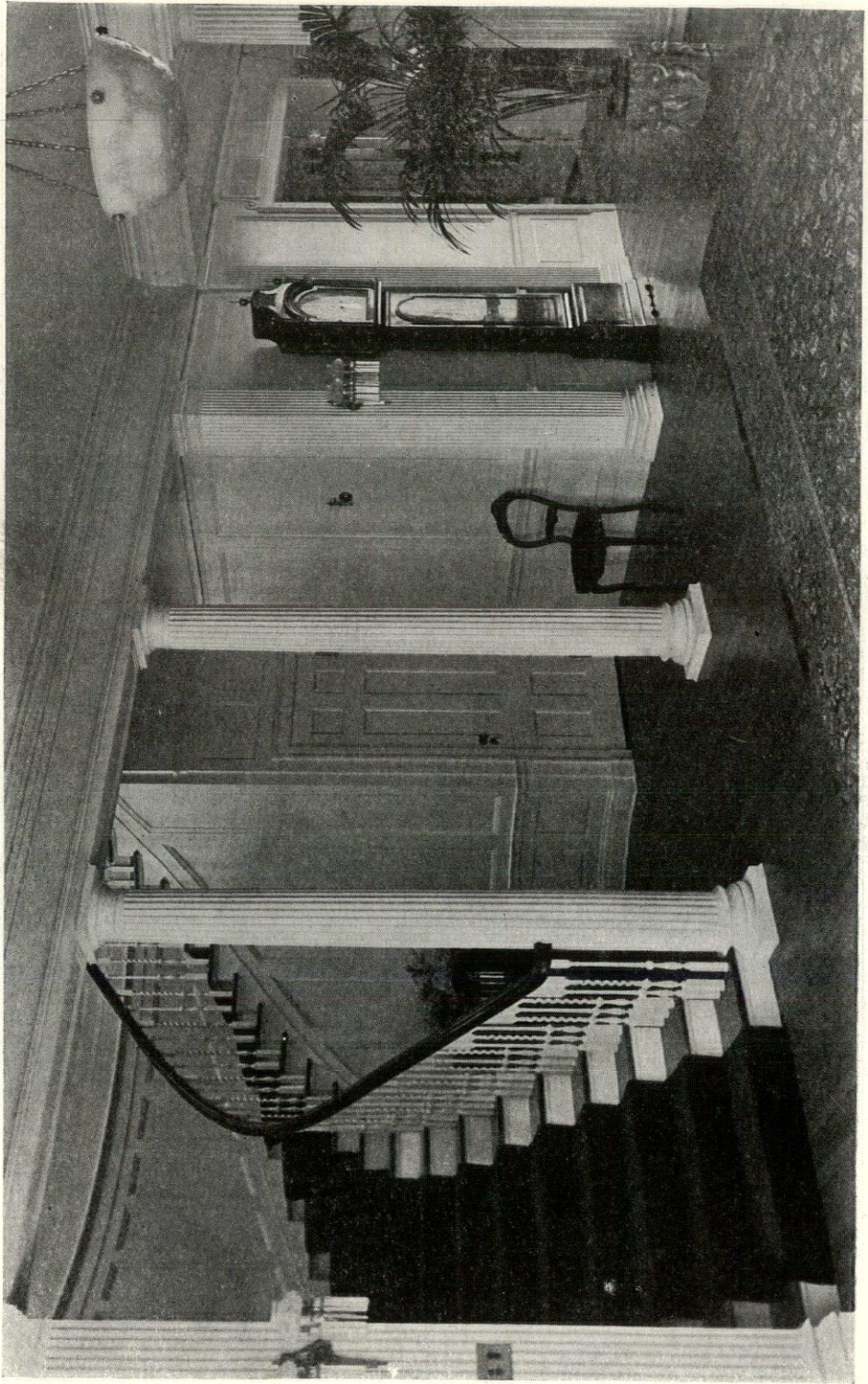


FIG. 87.—STAIR HALL—HOUSE OF LEWIS H. PORTER, STAMFORD, CONN. (Figs. 33, 34)

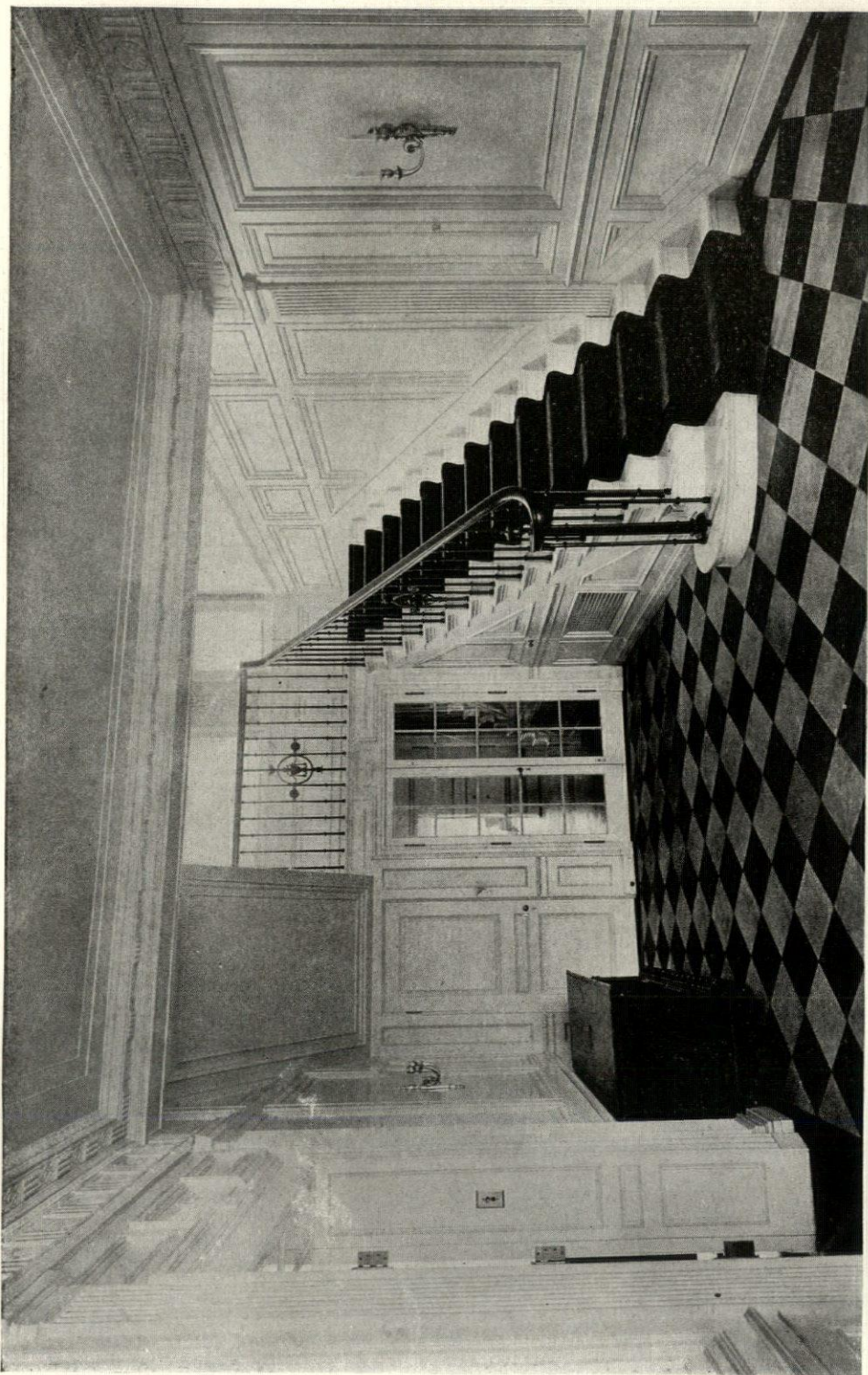


FIG. 88.—STAIR HALL—HOUSE OF NAT. W. EWING, ST. LOUIS, MO. (FIGS. 39 AND 99.) GUY STUDY, ARCHITECT.



FIG. 89.—STAIR HALL, LOOKING INTO DINING ROOM

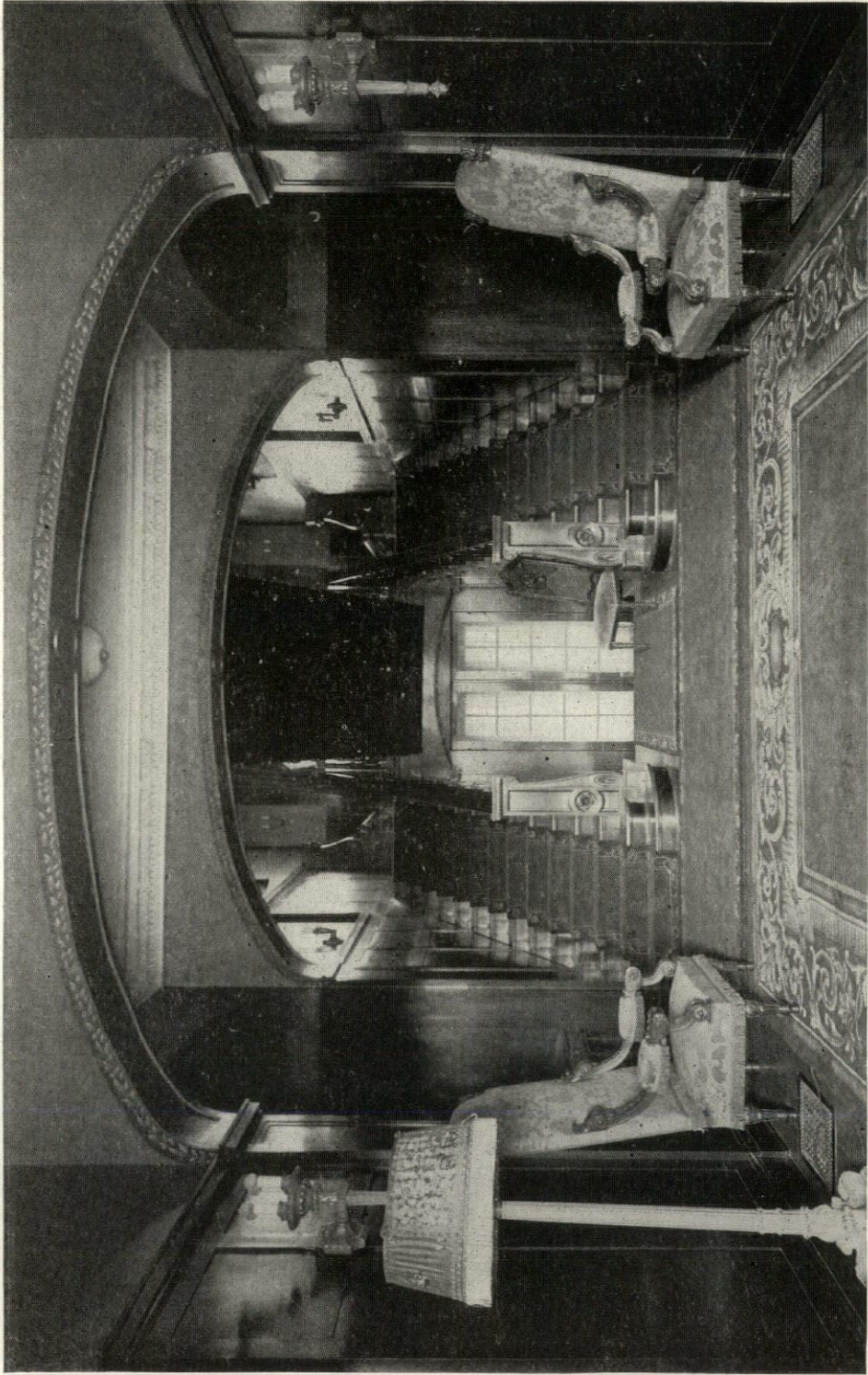


FIG. 90.—STAIR HALL—HOUSE OF GEORGE ADAIR,
DRUID HILLS, ATLANTA, GA. (FIGS. 17, 44 AND
97.) EDWARD E. DOUGHERTY, ARCHITECT.



FIG. 91.—STAIR HALL—HOUSE OF JOHN ANDERSON, LOCUST VALLEY, L. I. (FIG. 35.) H. CRAIG SEVERANCE, ARCHITECT.

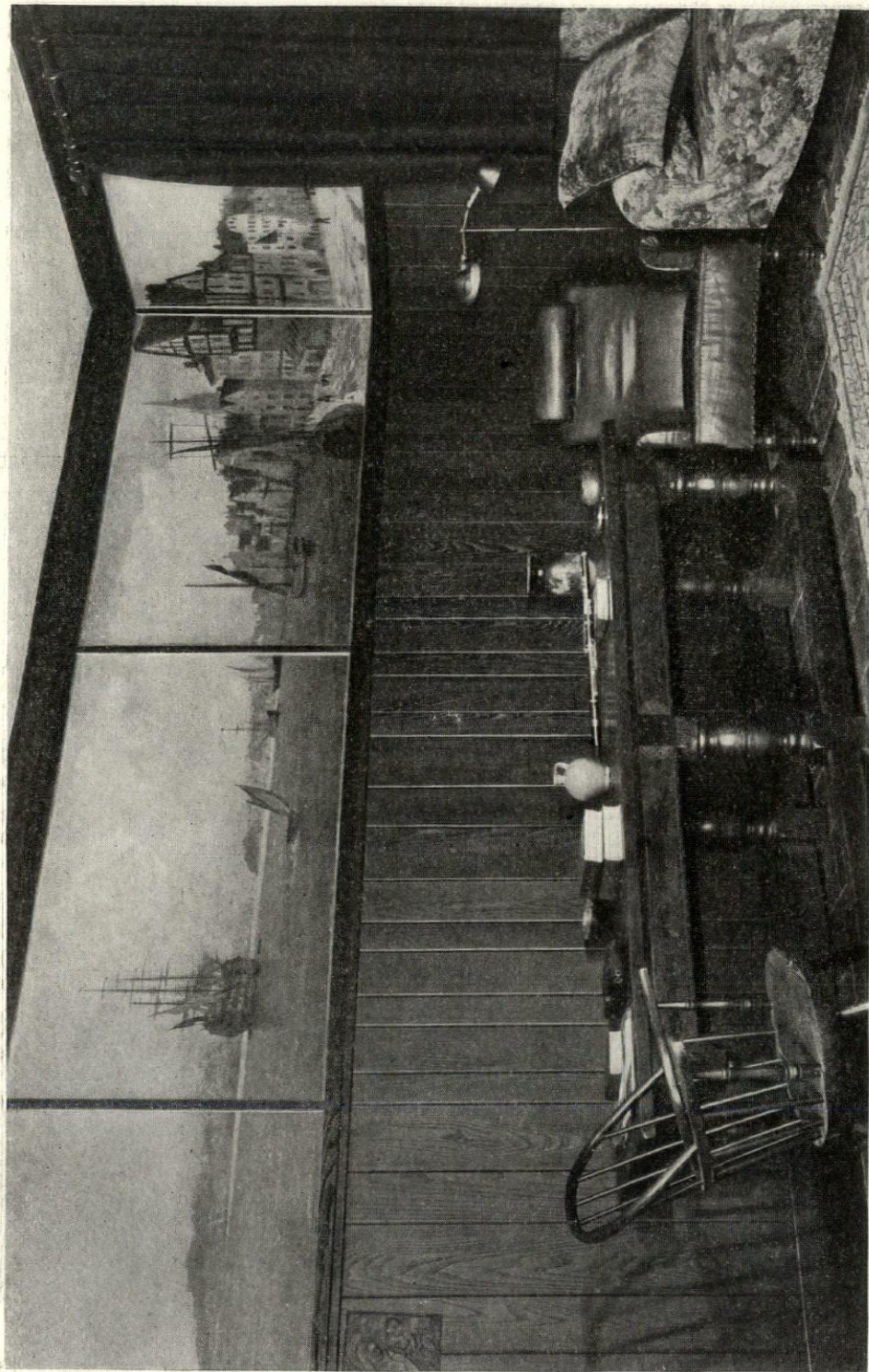


FIG. 92.—LIVING ROOM—HOUSE OF
MRS. JOHN P. BENSON, FLUSHING,
L. I. JOHN P. BENSON, ARCHITECT.

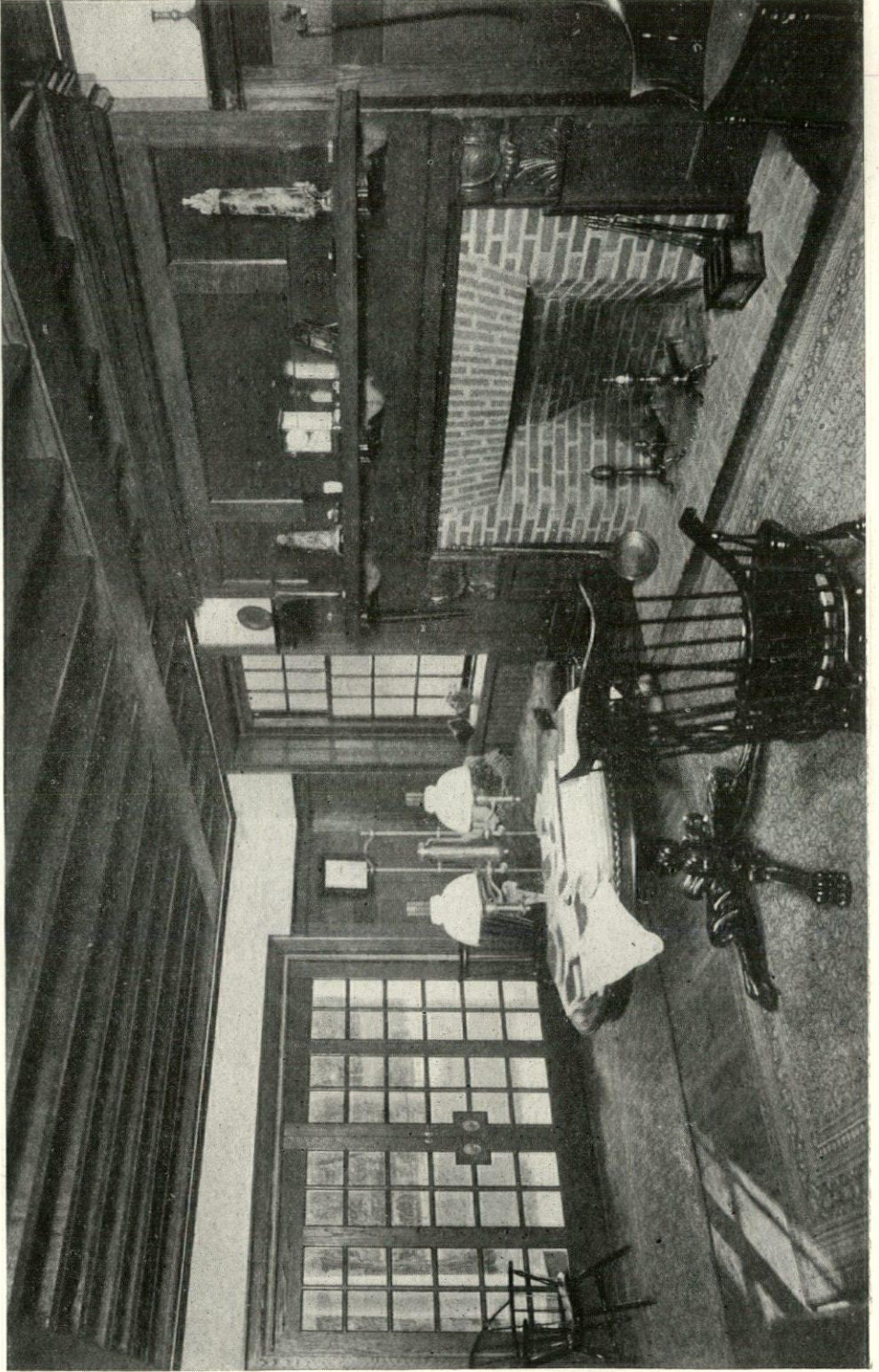


FIG. 93.—LIVING ROOM—HOUSE OF ALFRED MEL-LOR, GERMANTOWN, PHILADELPHIA. (FIGS.

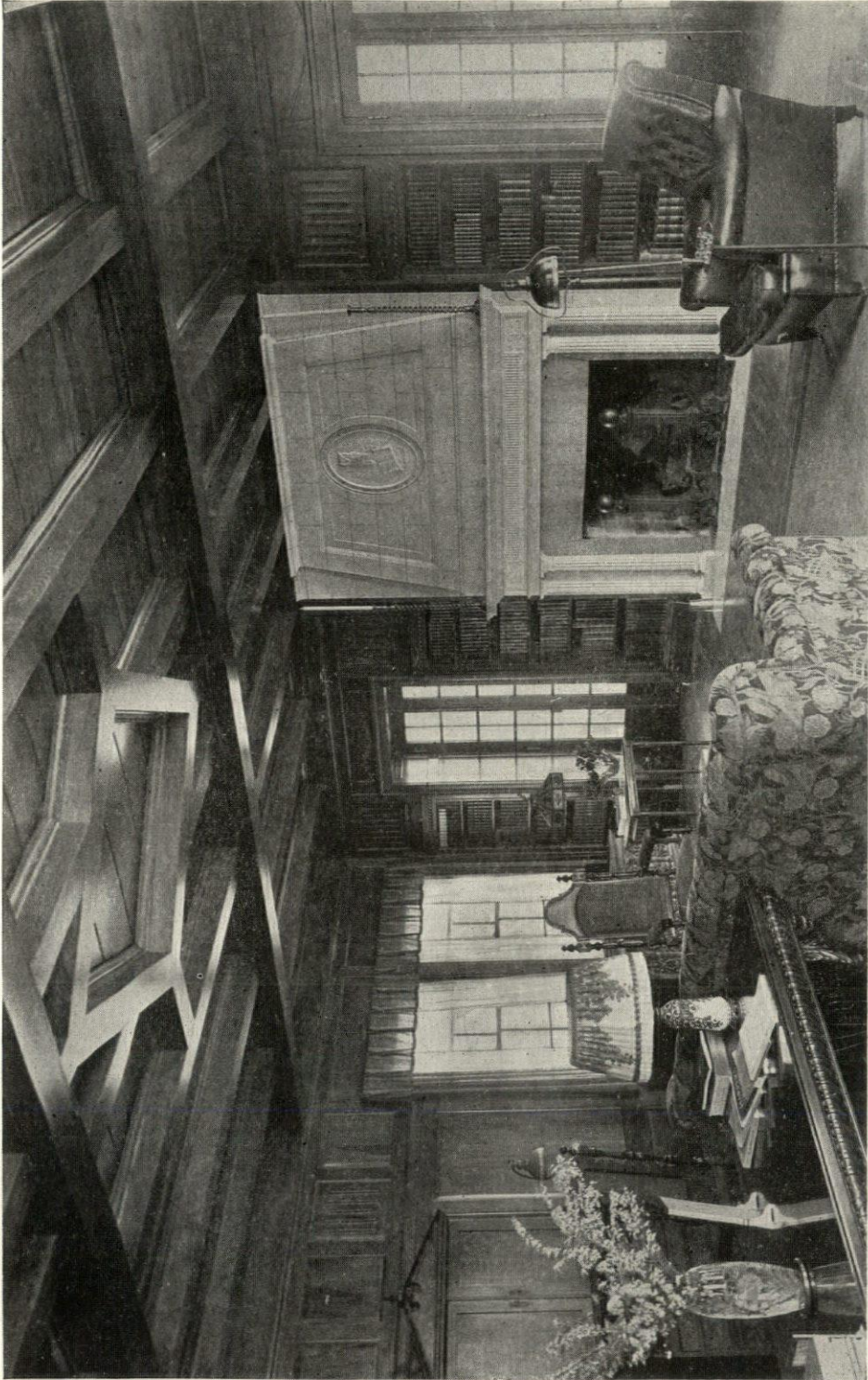


FIG. 94.—LIVING ROOM—HOUSE OF LEWIS H. PORTER, STAMFORD, CONN. (FIGS. 33, 34 AND 87.) AYMAR EMBURY II, ARCHITECT.



FIG. 95.—BED-CHAMBER—HOUSE OF MRS. T. E. HICKS, PASADENA, CAL. (FIGS. 74, 75 AND 84.) MARSTON & VAN PELT, ARCHITECTS.

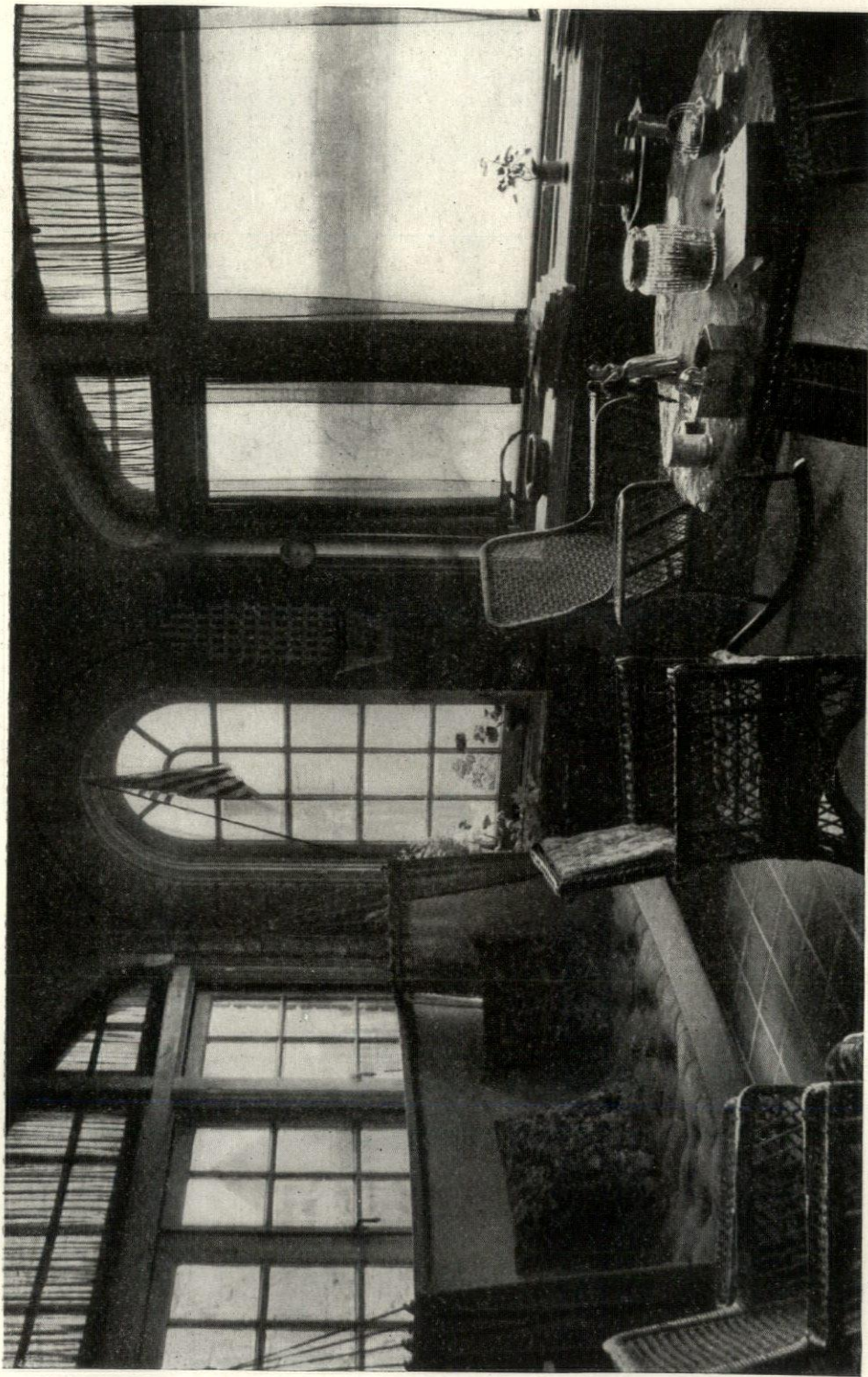


FIG. 96.—LIVING ROOM—HOUSE OF EUSTIS L. HOPKINS, LARCHMONT, N. Y. (FIGS. 49, 50 AND 81.) CHARLES A. VALENTINE, ARCHITECT.

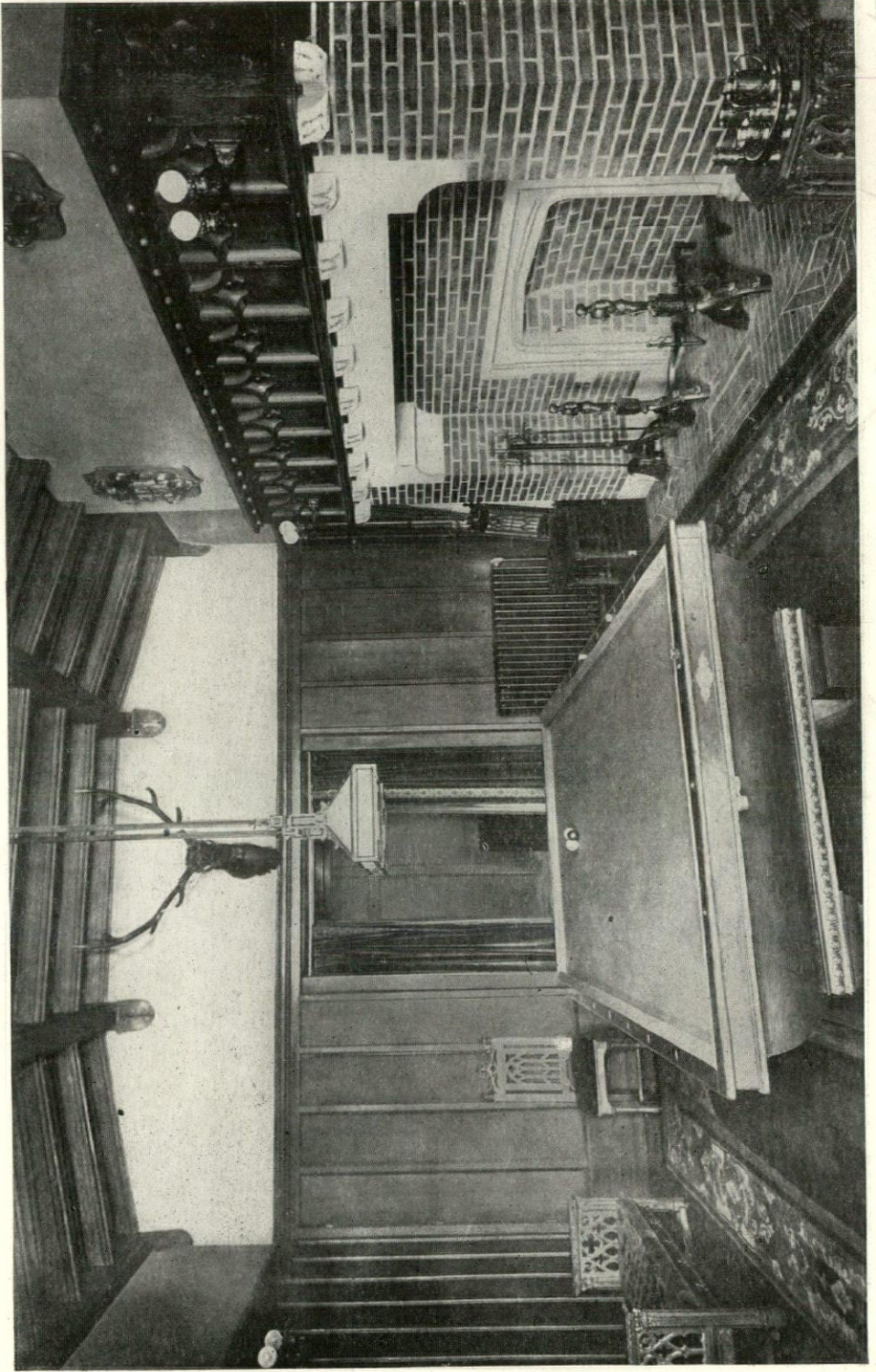


FIG. 97.—BILLIARD ROOM—HOUSE OF GEORGE ADAIR, DRUID HILLS, ATLANTA, GA. (FIGS. 17,

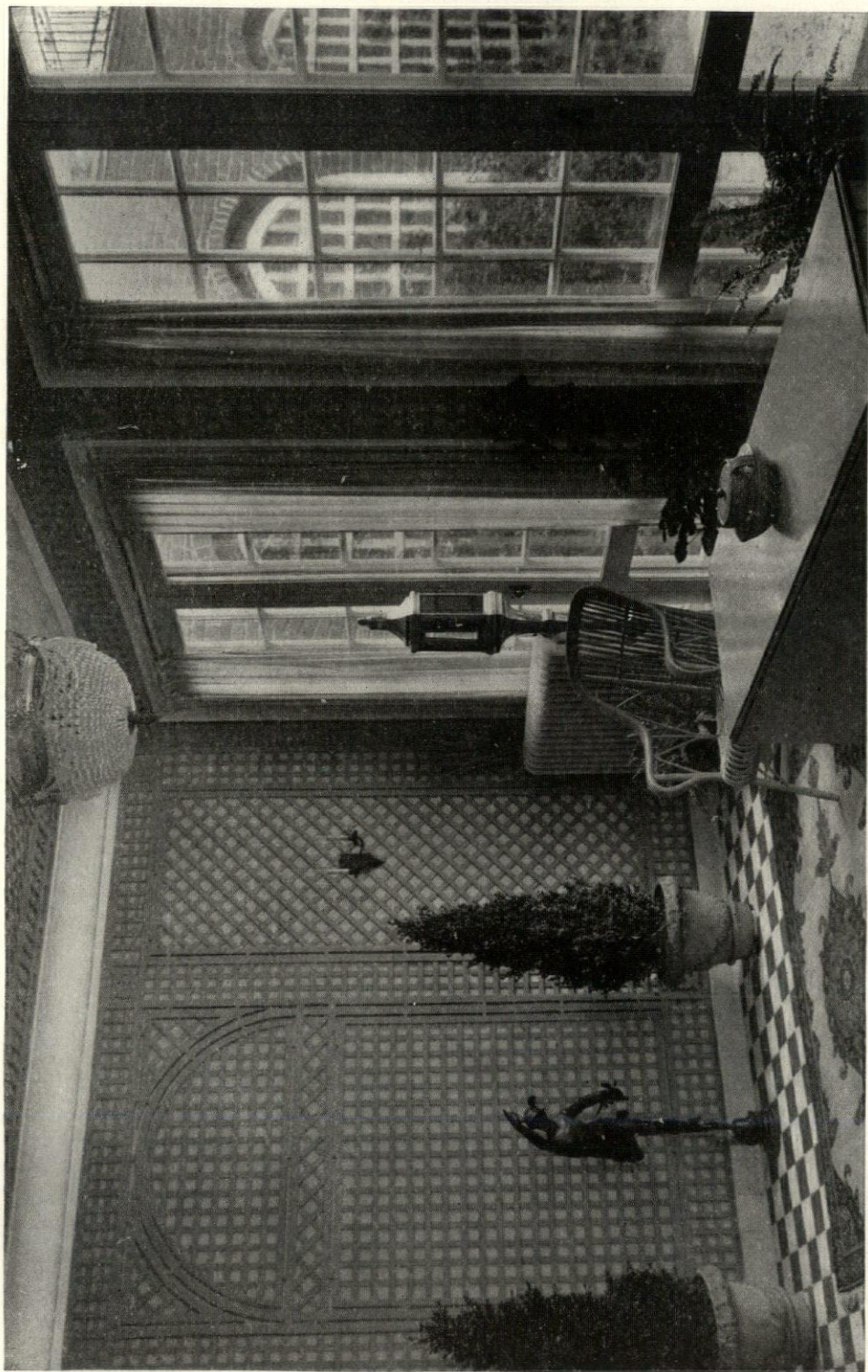


FIG. 98.—BREAKFAST ROOM—HOUSE OF F. C. GILSEY, GREAT NECK, L. I. (FIGS. 41 AND 89.) HENRY OTIS CHAPMAN, ARCHITECT.

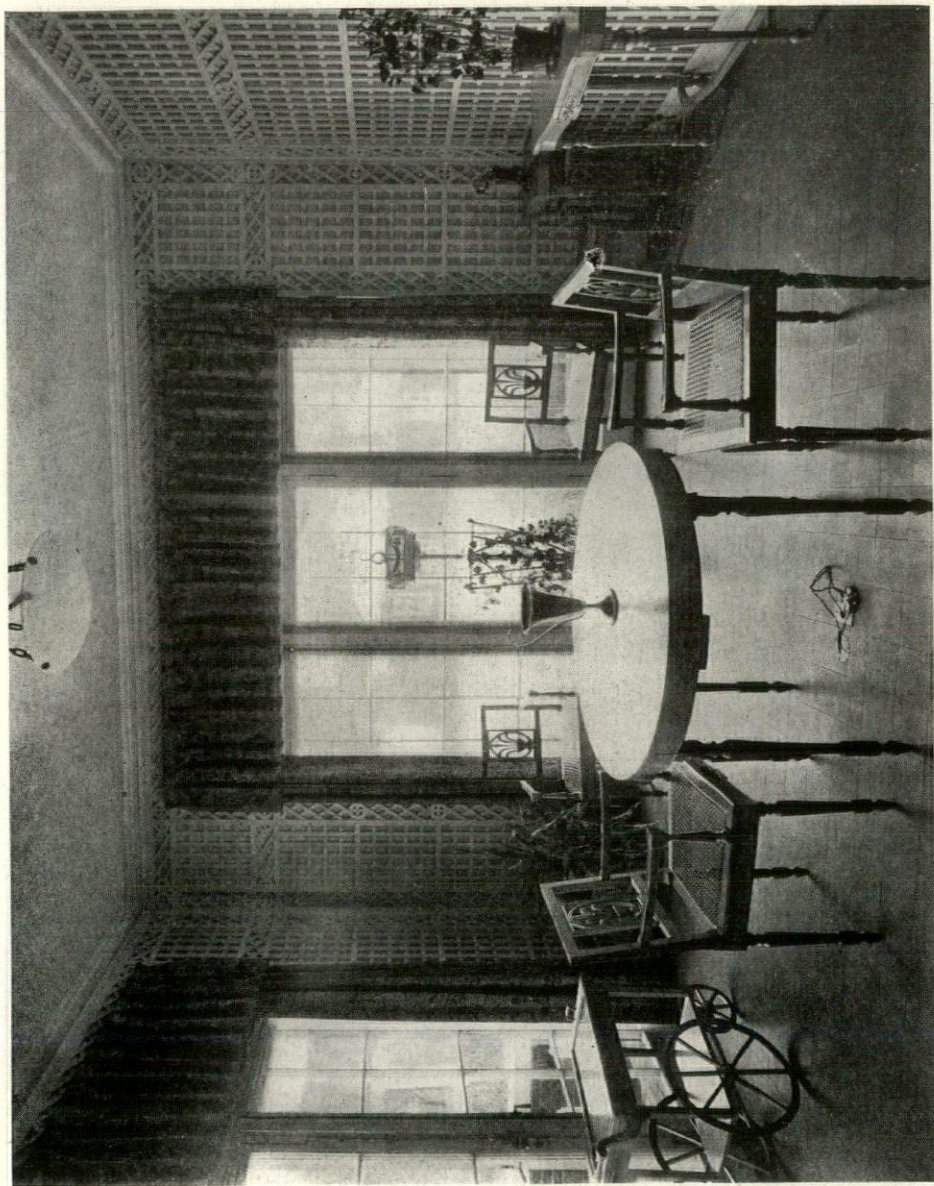


FIG. 99.—SUN ROOM—HOUSE OF NAT. W. EWING, ST. LOUIS, MO. (FIGS. 39 AND 88.) GUY STUDY, ARCHITECT.

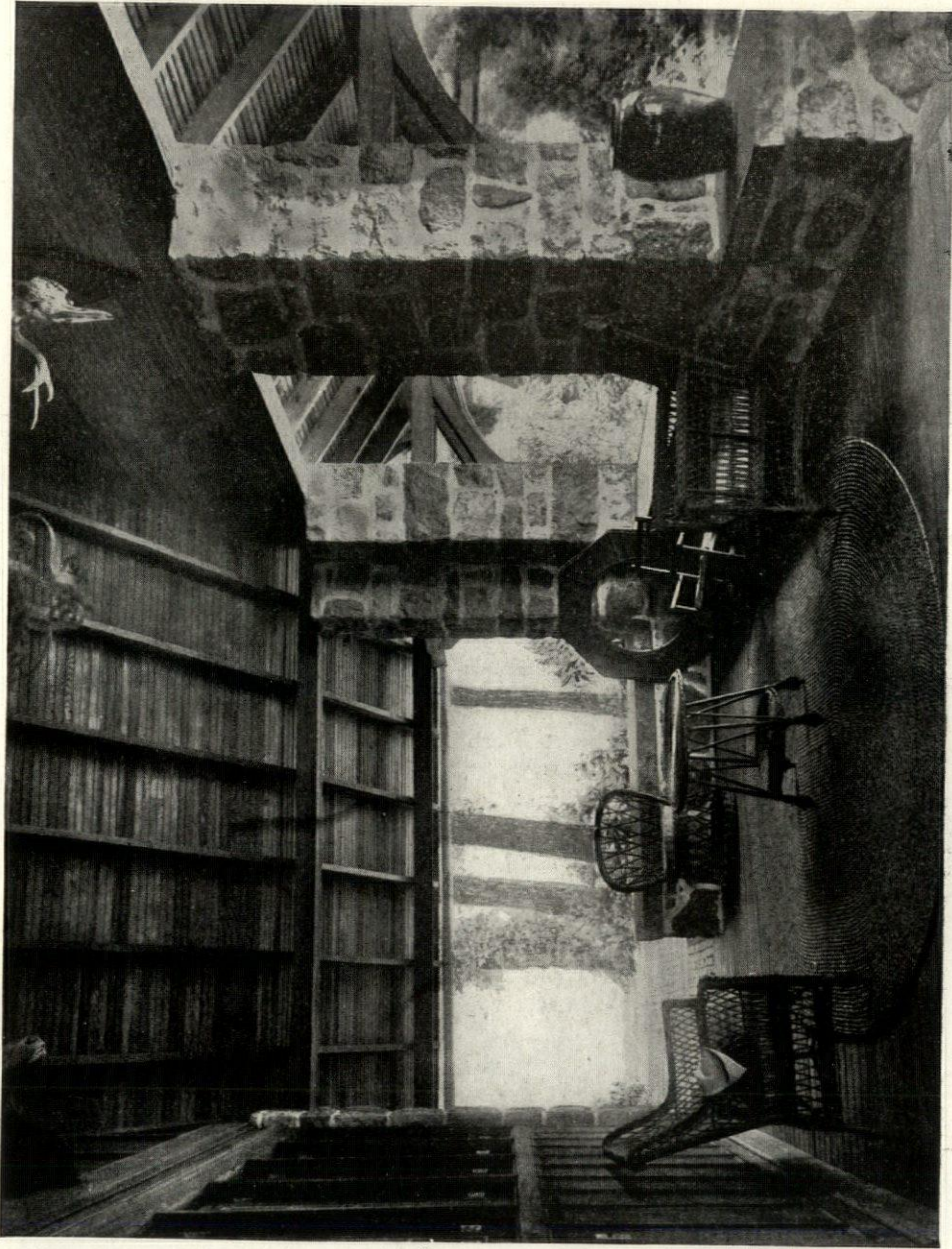


FIG. 100.—PLAZA-HOUSE OF MRS. R. L. STEVENS, BERNARDSVILLE, N. J. (FIGS. 22, 23, 24 AND 106.) LORD & HEWLETT, ARCHITECTS.



FIG. 101.—TERRACE AND PORCH—HOUSE OF ROBERT WYDER, DOUGLAS MANOR, L. I. (FIGS. 42 AND 43.) ALFRED BUSSELLE, ARCHITECT.



FIG. 102.—TERRACE—HOUSE OF FRANK BAILEY, LOCUST VALLEY, L. I. H. CRAIG SEVERANCE, ARCHITECT.

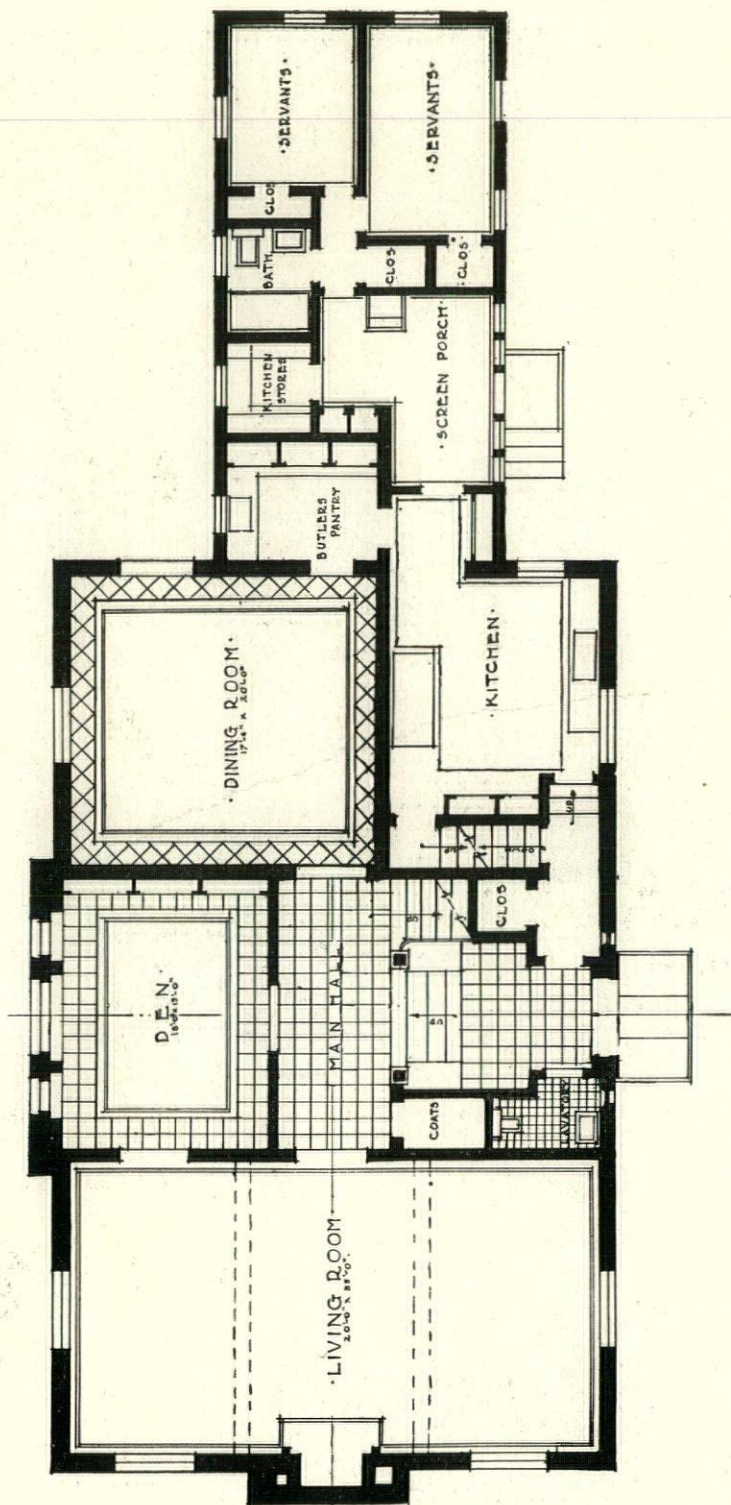


FIG. 103.—FIRST FLOOR PLAN—HOUSE
OF DR. J. S. TANNER, PASADENA, CAL.
REGINALD D. JOHNSON, ARCHITECT.

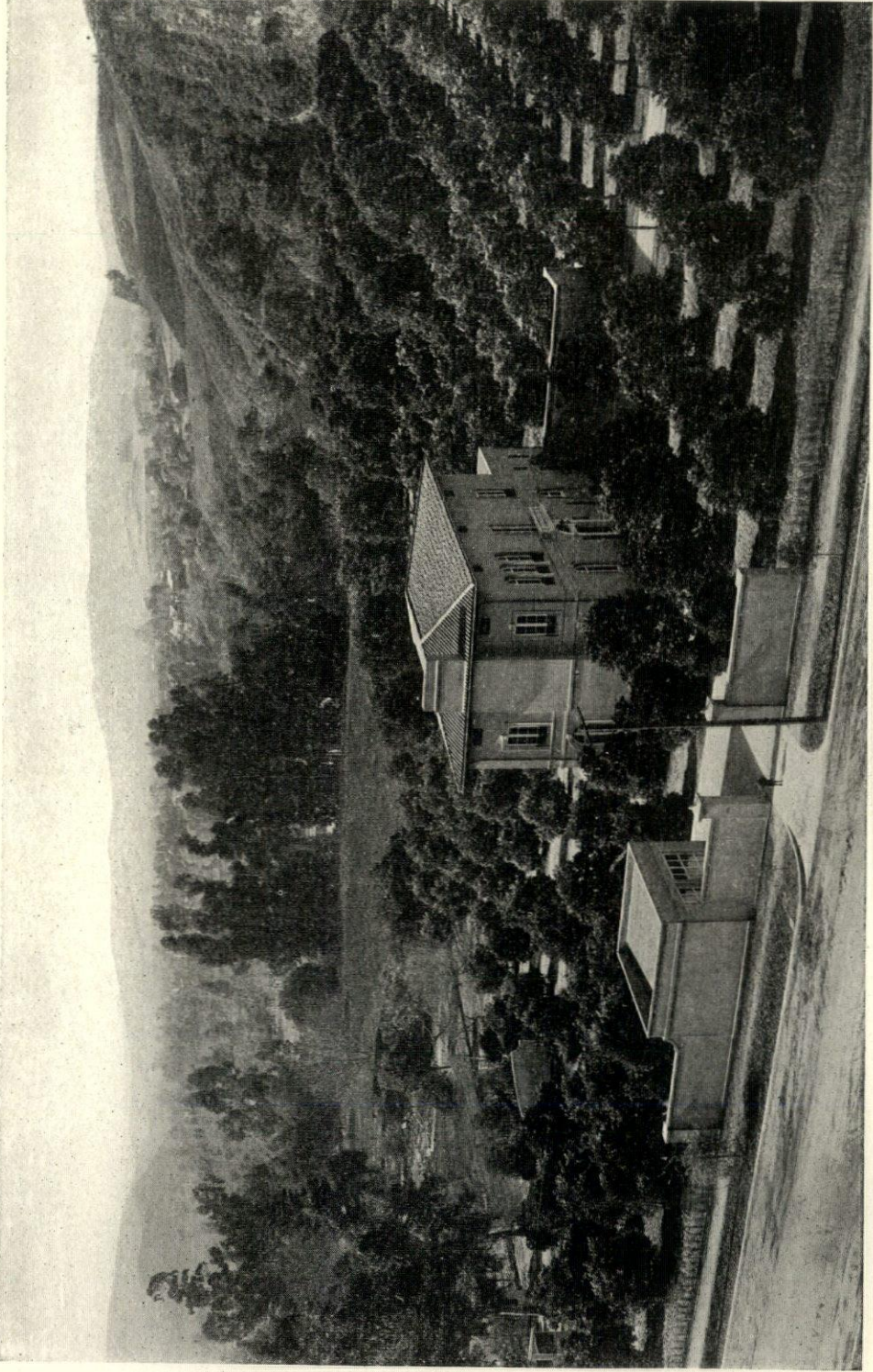


FIG. 104.—HOUSE AND GROUNDS OF DR. JOHN S. TANNER, PASADENA, CAL. REGINALD D. JOHNSON, ARCHITECT.

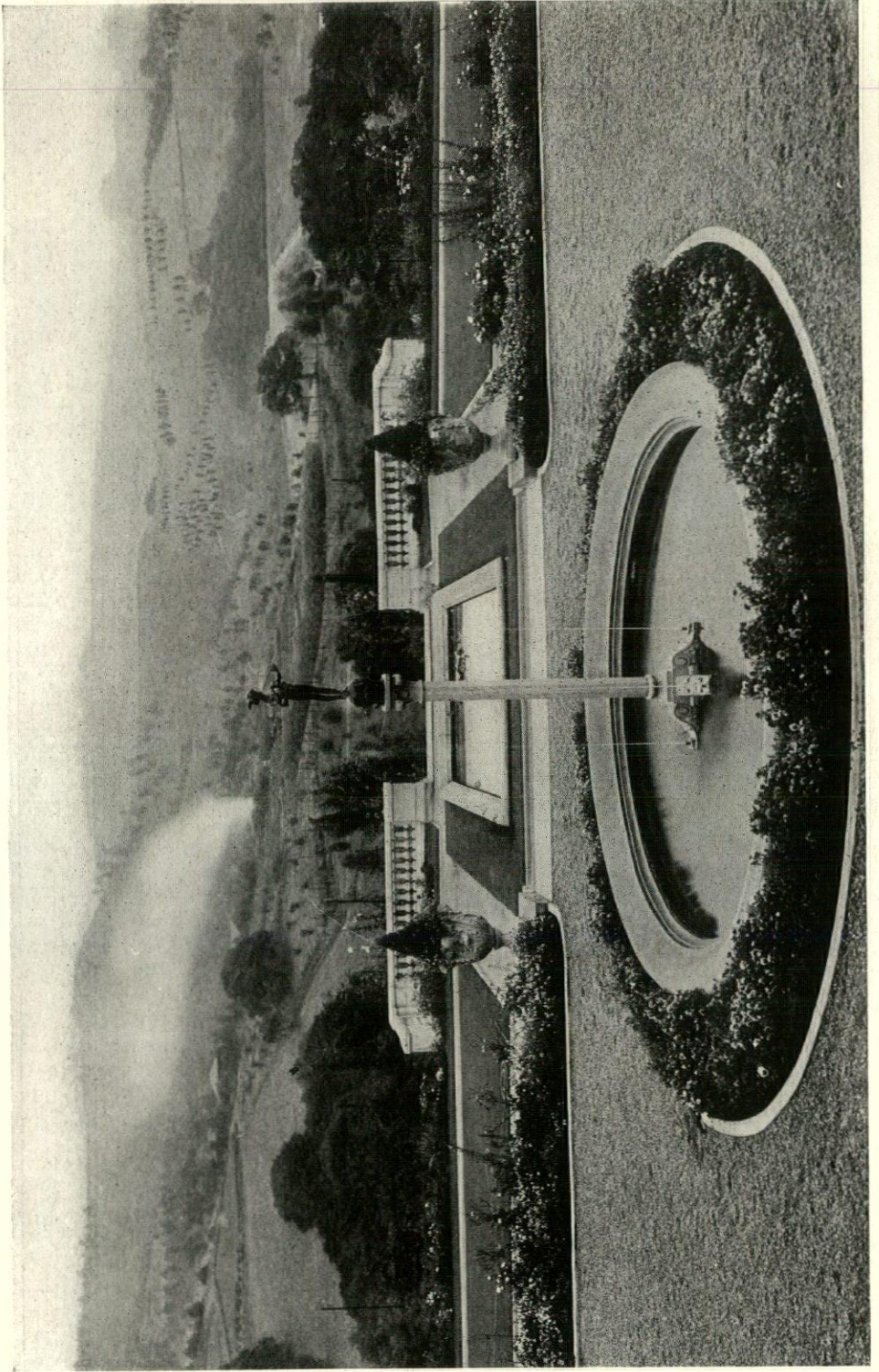


FIG. 105.—TERRACE AND PROSPECT—HOUSE OF JAMES K. MOFFETT, PIEDMONT, CAL.

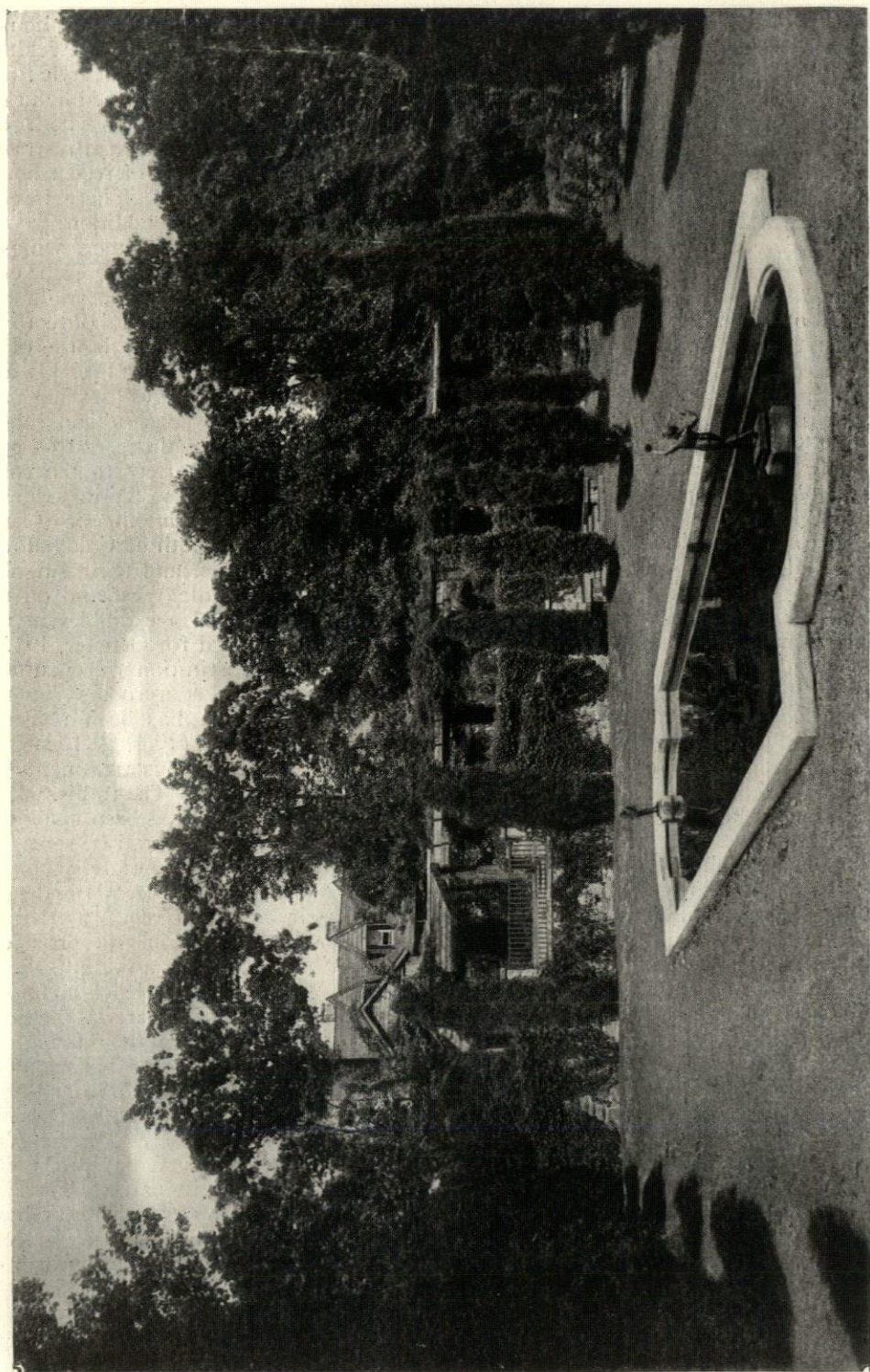


FIG. 106.—GARDEN AND POOL—HOUSE OF MRS. R. L. STEVENS, BERNARDSVILLE, N. J. (FIGS. 22, 23, 24 AND 100.) LORD & HEWLETT, ARCHITECTS.

ertheless is full of the charm and character of the eighteenth century. "The letter killeth, the spirit maketh alive" in architecture as truly as in Scripture. There is a great deal of common sense and artistic wisdom in the letter from a young architect of the Middle West in the "Notes and Comments" of the Architectural Record for October, 1916. The "*delicate working distinction at all times between the past tense and the present tense*" therein laid down as a fundamental is a rare achievement, but more frequent now than it was twenty years ago. Simplicity and frankness of design and a sympathetic adjustment of the old to the new are observable in all the best work shown in the illustrations. Probably the most difficult task that can be laid on the architect is the preservation of this Colonial simplicity in the designing of a great country house. With increase of size and cost, stateliness and splendor are constantly seeking to creep in, and the quiet charm of the true Colonial spirit evaporates. For such problems one does well to follow the later types of the Georgian as it passed over into the Roman Revival, or else to abandon the Colonial entirely in favor of a more Italian fashion of design. After all, it is not in this or that style, nor indeed in any archeological conformity to style, that the secret of good house design is to be sought. One does not write good poetry by adopting this or that established metrical form, however correctly its prosody is observed. Imagination and good taste can and will assert themselves in and through any style. Simplicity and good proportion—how fundamental they are! and how hard to attain! But it is precisely in these respects that our house architecture has progressed both East and West during the past ten years; a progress that has attracted the attention of so competent an English critic as Sir Thomas Jackson, in the examples he has seen in the Architectural Record. It is the lack of these qualities, sacrificed to a futile struggle after picturesqueness and originality, that disturbs us most in the efforts of the house designers of the 1891-1892 period. It is these qualities that make

the distinction of all the best houses shown in this number of the Architectural Record, whatever their style; and it is their cultivation that should be urged on all young architects, to whom exuberance is so much easier than restraint.

A few special features of recent house design deserve mention. There is, for instance, the frequent addition to the main structure of subordinate wings—one might say winglets—at each end, either on the main axis or at right angles to it, as in the Skinker house (Fig. 14), the W. A. Lippincott house (Fig. 26), and the Wyder house (Fig. 43) and others; these appendages serving the practical purpose of porches, sun rooms or the like, and the esthetic end of giving both scale and variety to the composition. One notes also the importance of outside blinds in giving the air of habitableness to houses both of Colonial and of picturesque types, and their singular scarcity in the Middle West and on the Pacific Coast (see also examples in the Architectural Record for October, 1915). The frequent substitution of open terraces and enclosed sun rooms for the old-fashioned piazza has been referred to. The illustrations (Figs. 99-102) present examples of various treatments of the piazza and terrace. The trellis, which for the last few years has been employed as a minor external decoration, seems to have come indoors; appropriately enough, perhaps, in sun rooms (Fig. 99) and such half-open-air breakfast rooms as that in Fig. 98; with more doubtful propriety into interiors properly speaking.

Windows also deserve brief mention; they play an important part in the general effect, not merely by their form and grouping, but by their divisions and glazing. In the Civil-War-Mansard-roof period plate glass of the largest possible dimensions was considered the *ne plus ultra* of fenestral beauty. Then the old Colonial houses taught us the charm of small panes, which our architects have learned to use with discretion. In certain cases, however, where an outlook of especial beauty on sea or landscape demands it, the large plate glass light is resorted to, as in the living room at Larchmont (Fig. 96). The French window

is rarely used except as a glazed door opening on to a piazza or terrace, and the English casement window is by no means common. The objection to these, aside from the difficulty of making them weathertight, is the difficulty of opening them "on the crack" and keeping them so, and the impossibility of opening them slightly at top and bottom for ventilation, as can be done with double-hung sash.

IV.

The interior design of recent country houses offers the greatest possible variety of treatment. I have grouped together a number of interesting stair halls, some with single, some with double runs; the majority being of Colonial type, nearly all spacious, cool and inviting. The American desire for open vistas, for the appearance of space and airiness, is evident in them all. We like to say to our guests as well as to our families: "Here is the day-time living floor of our house, open wide in all its parts to you all." In cold weather we may prefer to shut our doors, but in the summer, the season of country life, we like the feeling of abundant air and unconfined movement.

The appropriate use of wood in interior design appears in the series of views (Figs. 90-94). Wood, as I have previously remarked, is our most characteristic American building material, and can be made to express the greatest variety of effects. In its natural color, or with some modification of staining, it gives richness and warmth and repose to a room, whether used with the charming simplicity of the example in Fig. 92, or with the artistic elaboration of the Tudor interior in Fig. 94. In Colonial interiors it is invariably painted white, and lends itself to a wide range of effects from chaste simplicity to monumental elegance.

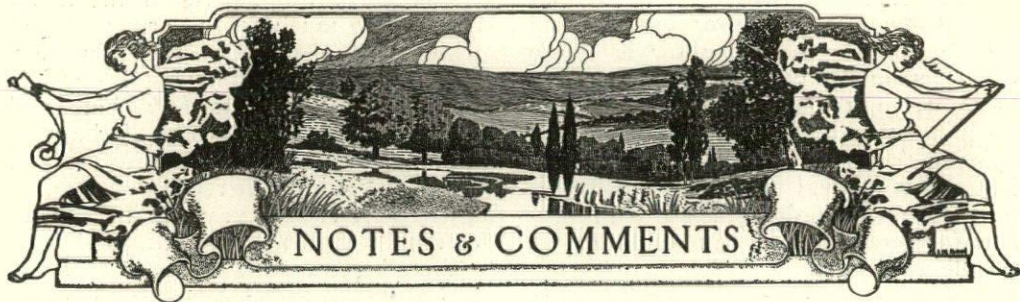
The use of tiles and of marble for the flooring of stair halls, vestibules, sun rooms, breakfast rooms and terraces is rapidly increasing. They give an air of coolness to the room and hall, and their durability constitutes at least one signal advantage over wood as a floor-material,

especially for those parts of the house subjected to much foot-wear.

The total effect of any interior, whether simple or monumental, depends largely, of course, on its furnishing, and in this respect the progress of the general taste, of owners and architects alike, has been little short of revolutionary during the past twenty years. The subject deserves treatment by itself, and cannot here be entered upon.

V.

The same note of progress appears in the gardening of our modern country houses. It is eclectic in character: England, France, Italy and Japan have all contributed their suggestions, which our landscape artists have been able to adapt, and, where necessary, to fuse together into an art which, like that of the house, can be recognized as truly American. No considerable house is now built without the effort to give it a suitable setting and environment of landscape gardening, designed by experts. This development has come late with us, as has been the case with every nation before us. To return to Francis Bacon, with whom I began these papers, one reads in his essay "Of Gardens" (I quote approximately and from memory) that "one shall always see that when nations come to civility, men learn to build elegantly sooner than to garden finely." But in gardens, in interiors, and in all the variety of form and type of exteriors, I believe we are developing, out of multifarious sources, an architecture of houses which is fundamentally and genuinely American, thoroughly national in spite of the variety of its dress, and increasingly artistic and charming. As one looks through the Country House numbers of the Architectural Record for the last few years, one can hardly fail to be impressed by the beauty and appropriateness of the architecture they present to view: an unfailling index not only of the wide distribution of wealth, but also of a steadily developing refinement of taste. There can be few who would deny that they are at any rate the most comfortable and convenient houses in the world.



The Greek. Ideal in City Planing.

beauty of the ideal that should animate it. For as finally worked out, a city plan is a complex organism, a weaving web of tangled problems always being solved again as the city grows—problems of engineering, transportation, sanitation, economic, political, social, architectural. But this mechanism is after all the body of the thing. What is needed is to remember its soul. Along with the idea of an organism there should be a simpler conception which should stand as a symbol, an emblem to inspire the work and make it seem more real.

To build up such an ideal solidly in our imagination, one which may be sound in reason, and practical in execution, it is necessary to turn to the great cities of history, for from their importance and rich experience will come most of the vision of the twentieth century city.

As the earliest example appears Athens. Other famous communities preceded in Egypt and in Asia Minor, but they belong to civilizations too little understood by us to furnish us with a practical inspiration. Even the most matter-of-fact American may appreciate the capital of the Athenians. He may know it for a centre of civilization, of art, letters, philosophy and manners, rich economically and powerful politically. He will realize that Athens appeared to the ancient world along the Mediterranean as a very dynamo of power, of humanism, of grace and charm, dazzling in her splendid influence. It may be imagined that every galley that entered a seaport was boarded for news of Athens. "What are they doing at Athens?" "What are they thinking

at Athens?" the men of the provincial cities might have said; and the women: "What do they wear?" This brings us nearer to the heart of the matter, which is this. Because of her simple classic position Athens typifies the highest function of a great city—to be a source, a spring of civilization that radiates out intelligence and humanity into a barren world, toiling against the forces of nature. This conception of a city as a power house distributing ennobling influence and cheerfulness into the surrounding world may seem a somewhat theoretical one, but it will become significant at once if we compare this old Greek standard with our own nineteenth century American ideal which now in the twentieth century we are only beginning to reject. Consider the score or more of our native cities of population above 100,000. With but few exceptions, did they not rather draw in strength from the adjacent territory than give any strength out? Did they not consume rather than produce, devour rather than create? More specifically in their manufacturing ugliness, sprawling without shape or form, they destroyed the wealth of natural beauty of their sites without thought of offering beautiful human art to replace it and to contrast with it. They drew the manhood and wealth from the country into them and gave little to the country in return. They had few or no ideas to furnish to the country, except in money-getting; it was men from the country who brought ideas into the city. To be sure, cities did offer some benefits in a crude way, as transportation and banking centres or as markets. But how slight these are when one thinks of the gifts bestowed on a neighboring world by Athens!

There is another fact about Athens that should be valuable to American cities, especially those who strive for size. I mean that Athens was not large, hardly more than a town. Thus she proves that

to be great, it is not necessary to be large. And furthermore, that a complex organization or city plan, greatly desirable as it is, is still less important than the ideal. Since she was small and the lives of her citizens were simple, she had apparently a simple organization. Not much is said about it, in contrast to the remarkable mechanism that we know was developed in Rome. The ideal in Athens so far outshone the mechanism that it is never thought of. No one ever seeks to inquire whether the Athenian traffic squad was efficient, though doubtless it was handsome enough; nor is it asked whether her sanitation system ended in the fields or emptied into the Piræus. One's thoughts are directed to Socrates, to Euripides and Aeschylus, to Phidas and the Parthenon, and to the flying galleys carrying goods and ideas over the whole Mediterranean Sea from Egypt to Marseilles. This is her classic, simple unity, as a tremendous source radiating civilization and intelligence throughout the world. Athens stands for all time as a symbol—the ideal of a great city. Let twentieth century America take heed.

JOHN TAYLOR BOYD, JR.

The side door of the Boardman - Bowden house, 1 Boardman street, Salem, Mass., the front being 82 Washington Square East, erected in 1785, illustrates well a type of the inclosed porch occasionally seen throughout New England, especially for the more commonly used side door. It provided the early substitute for a vestibule, now usually located within the house proper. The gracefully paneled door is typical of the period in Salem, and the embellishment of the pediment is well proportioned and in good taste. It is related that as Washington passed on horseback on the morning of October 30, 1789, Capt. Boardman, standing on the steps, heard the "father of his country" inquire of his companion: "How can you people build such magnificent houses?" (Fig. 1.)

Despite its seeming architectural inconsistencies, the porch of the house of the late Henry W. Peabody, the great Australian merchant, 19 Chestnut street, erected in 1810, is one of several forming a type as much admired as anything in Salem. Al-

though indicating free use of the orders, its simplicity and grace of line are undeniable. Entablature and pediment are pure Doric in treatment; and while the capitals of the columns may be said to suggest the Doric, the shaft is not fluted, and the base, more particularly the torus, seems to be a Corinthian modification. Unlike this, the columns of many similar porches in Salem rest upon cubical plinths, almost pedestals in effect. (Fig. 2.)

The doorway at 6 Downing street, erected in 1750, presents an effect unique in Salem. It is an excellent example of the broken pediment, with hand-tooled mouldings and fluted pilasters, of which there are several in Salem, but the two-panel door lends individuality, although the repetition of strong verticals results in considerable severity. (Fig. 3.)

The Pickman-Shreve-Little house, 27 Chestnut street, erected in 1816 for Dudley L. Pickman, presents one of the best Corinthian porches in New England. The hand-carved capitals and the fine scale denticulated moulding of the cornice are notable for their precision of workmanship. The leaded glasswork is of particularly graceful pattern and the three-part door, a typical Salem feature of the time, is interesting for the fact that two pieces form the actual door, the third serving to widen it upon special occasions. (Fig. 4.)

The Ionic porch of the Francis Peabody mansion, 136 Essex street, commanded admiration for its handsome surmounting balustrade of wrought iron, the hand carving of the entablature with its ball moulding in the cornice and the conventionalized raindrops in the architrave. Erected in 1820 by Captain Joseph Peabody for his son Augustus, it afterward became the home of Francis Peabody. Prince Arthur of England dined in this house on the occasion of his coming to attend the funeral of George Peabody, the London-American banker for whom Peabody, Mass., was named. In 1890 the house was purchased for the Cadet Armory and in 1908 was razed to make way for a larger structure. (Fig. 5.)

The half-oval porch of the George West house, 25 Chestnut street, presents a distinctly pleasing type for modern adaptation. The proportions are excellent, the detail simple and carefully spaced. The paneled door with its graceful welcoming sidelights and fanlight is broad and typical of the best in Salem. The steps are of granite, with an extremely fine wrought-iron railing. (Fig. 6.)

PHIL M. RILEY.



FIG 1.—SIDE DOOR OF THE BOARDMAN-BOWEN HOUSE, 1 BOARDMAN STREET, SALEM, MASS. 1785.

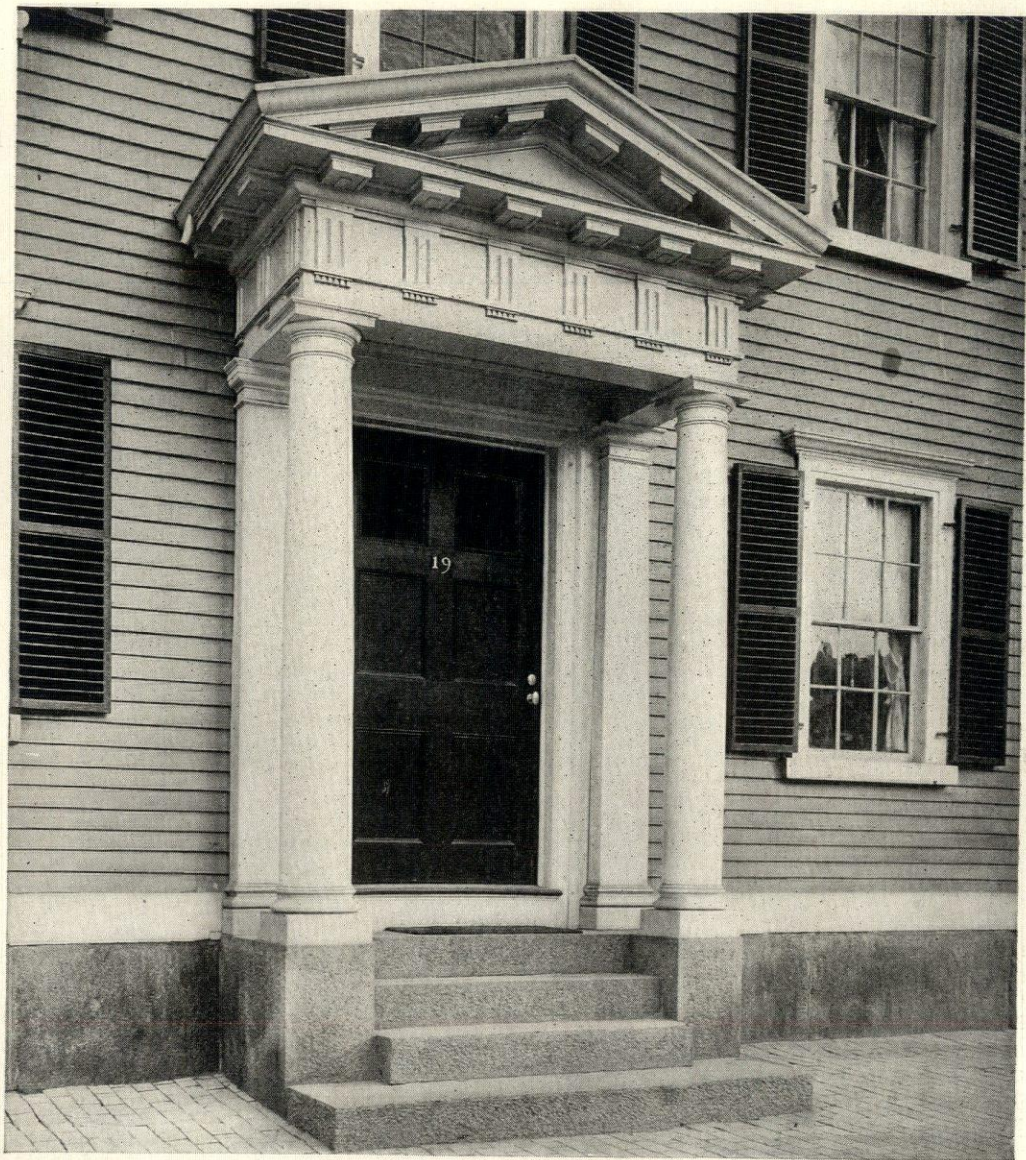


FIG. 2.—PORCH OF THE HENRY W. PEABODY HOUSE, 19 CHESTNUT STREET, SALEM, MASS. 1810.



FIG. 3.—DOORWAY AT 6 DOWN-
ING STREET, SALEM, MASS. 1750.



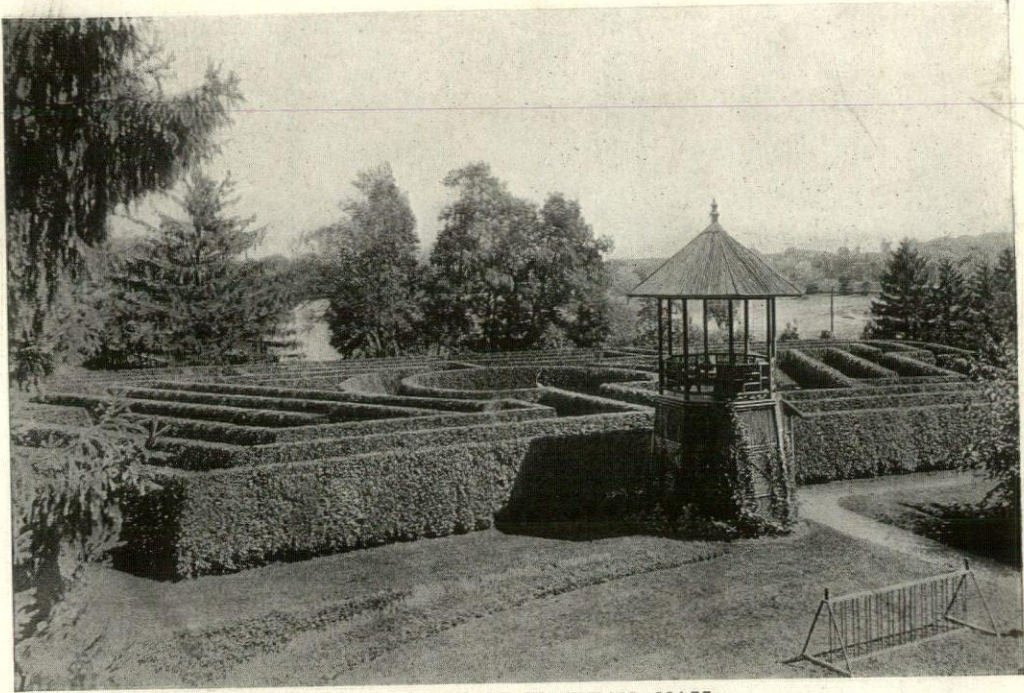
FIG. 4.—PORCH OF THE PICKMAN-SHREVE-LITTLE HOUSE, 27 CHESTNUT STREET, SALEM, MASS. 1816.



FIG. 5.—PORCH OF THE FRANCIS PEABODY MANSION, 136 ESSEX STREET, SALEM, MASS. 1820.



FIG. 6.—PORCH OF THE GEORGE WEST HOUSE, 25 CHESTNUT STREET, SALEM, MASS.



MYSTIC MAZE AT WALTHAM, MASS.

An American Replica of the Maze at Hampton Court.

Many Americans who have visited the famous maze at Hampton Court, England, are aware that America has an almost exact replica. It stands in Waltham, Mass., and is the property of Miss Cornelia Warren. Each Sunday scores of people attempt to solve its intricacies, wandering along the paths, which are walled in by thick arbor vitae hedges. There are about 1,000 of these trees, the first of which was planted in 1896. The maze follows the general plan of the one at Hampton Court, though its rear corners are rounded instead of being angular as in the original. The base line of the Hampton Court Maze is about 222 feet, while the one at Waltham is a few feet shorter, due to the rounded corners.

The total length of the labyrinth is about a third of a mile, and the shortest way to

the pond in the center is about a fifth of a mile, but in spite of the short distance many persons wander about for almost an hour or more and many others give up altogether. Once in the middle of the maze, it is just as difficult to reach the outside, so that an employe is in constant attendance waiting to lead out the unsuccessful.

During a recent visit to the original maze in England, Miss Warren believes she found proofs that the garden in Hampton Court is much older than is generally believed. Tradition says that the maze was planted in the reign of William and Mary (1689-1694), but there is evidence that what was done then was only the repair of an existing maze, planted probably by Italian gardeners in the employ of Cardinal Wolsey between 1515 and 1530. It was originally of hornbeam, but now has in it holly, privet, box, yew, hawthorn and sycamore.

ROBERT H. MOULTON.