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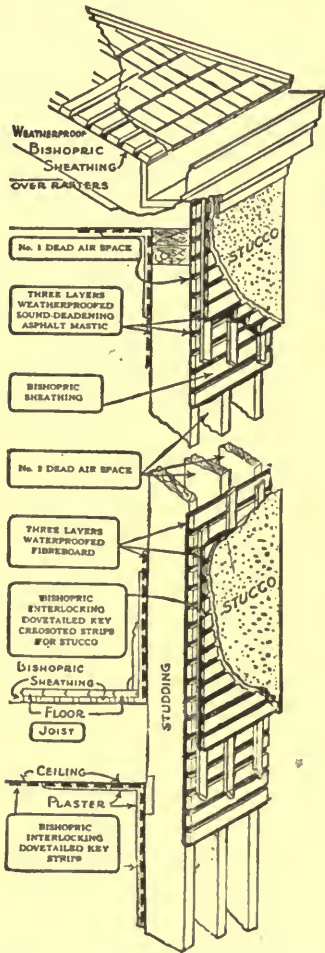
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THE ARCHITECTURAL RECORD



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DOORWAY—"THE CHATEAU," RESIDENCE OF
MRS. M. S. MUCHMORE, HOLLYWOOD, CAL.
PIERPONT & WALTER S. DAVIS, ARCHITECTS.

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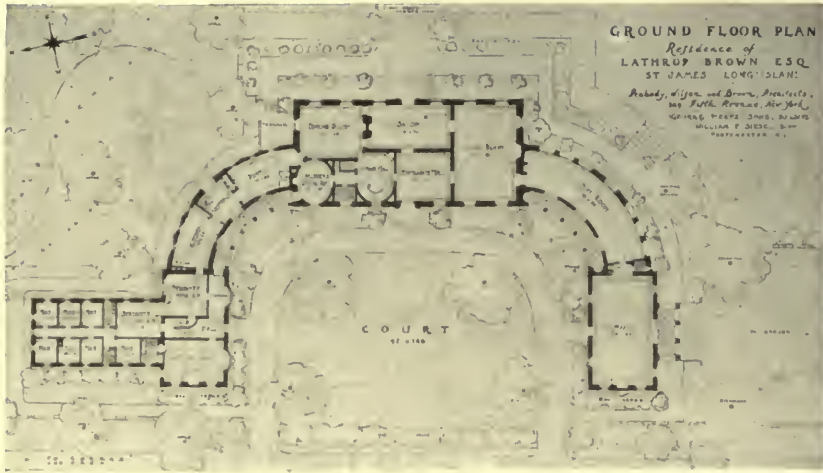
The *Design of the Country House*

By William Lawrence Bottomley

WHILE the population of the country is moving into the town at such a rate as to alarm economists, there is at the same time a great counter-movement of city dwellers toward the country. More and more are people of intelligence and means living in the country. Every year finds town houses and apartments remaining closed for a longer period, and the pleasures of year round or nearly year round country life take hold of an increasing number of city dwellers. Thus the movement back to country life by those who want the comforts, convenience and luxury of city living, coupled with the improvement of taste in architectural design, has devel-

oped an increasingly important branch of the architectural profession.

The pleasures of open air life and informal treatments of the interior have even had an effect on the planning and interior decoration of city houses, and we find now that roof gardens, loggias and terraces are being used in a way never before seen in this country. Thus this trend for country living makes the study of the country house necessary for all architects, not only for specialists in country houses, but for all those who design residences. All this may have been true a year ago, but it has been made more vitally true today on account of the drop in building prices and the revival in residence building.



This back to the country movement is a very healthy tendency in our life today. The pleasures of outdoor exercise and outdoor living and the greater simplicity and informality of country life are showing their effect in all classes. The pictures of the houses which are published this year compare most favorably with the previous work of the architects and decorators in this country, and eloquently illustrate the sanity and the pleasures of this mode of life.

It is curious to think that there is a great majority of people who know practically nothing about artistic things, who never read anything but some light magazine or novel, whose houses are bought from a speculative builder, whose furniture is purchased at a department store. The whole setting of their lives is built up of things bought from stock and put together without thought. Their chief gratification in life is spending money on motors, on restaurants and theatres. They like and appreciate a fine public room. They like the intellectual stimulus of a well designed interior, where some one else has given time and thought to the creation of a new and delightful setting. They like to have something to talk about as they dine or dance. The other night, sitting in the Palais Royal, I heard a man say at an adjoining table, after looking at a decorative Japanese tree, trained and dwarfed until it made an exotic but beau-

tiful silhouette, that showed the skill bred from centuries of traditions, "Say, ain't that the gosh durndest looking tree"? An eminently respectable looking party of people, not distinguished looking but well dressed, comfortable, out to enjoy themselves. A whole chapter of "Main Street" was summed up in a single line.

There are necessarily only a few great works of art produced every year. Even at the time of greatest artistic achievement in house building, as for instance, the Renaissance in Italy, under the Medici, the Sforzas and the Borgias, or in France from the time of Francis the First through the reigns of the Bourbons, only a couple of hundred houses were produced of pre-eminent importance and beauty. At these times there existed a great public taste, a taste if not positively developed, at least reflected to a great degree in all classes. The artisans were artists, men trained in design, with fine traditions of composition and logical construction, a few with great imagination.

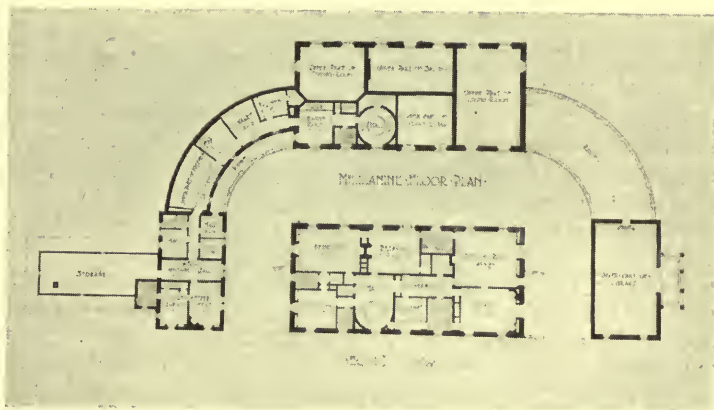
In Spain the guild of carpenters produced a large number of wood ceilings, carved, painted and gilt, the finest, the most beautiful ceilings of their kind that have ever been done. A wealth of imagination is shown in the detail, and the beauty of composition has never been surpassed. Imagine going to the best carpenter in a small city today and commissioning him to do a carved and painted



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ST. JAMES, LONG ISLAND, N. Y. PEA-
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RESIDENCE OF LATHROP BROWN, ESQ.,
ST. JAMES, LONG ISLAND, N. Y. PEABODY,
WILSON & BROWN, ARCHITECTS. <



BASEMENT AND MEZZANINE FLOOR PLANS, RESIDENCE OF LATHROP BROWN, ESQ.,
ST. JAMES, LONG ISLAND, N. Y.
Peabody, Wilson & Brown, Architects.

and gilt ceiling. The idea would be comic if it were not so pathetic. You might get workmanship of good quality, but no idea of design, a case of the flesh being willing but the spirit being weak.

It is unfortunate for the community that workmen think and know as a general rule only their work and very little about design. The two functions have become separated. I have the impression that the labor unions are interested only in the economic advantages of their members, at best. The men individually, I have found, are interested and even enthusiastic about a new and interesting pattern to be worked out. Recently I designed a pierced brick wall with each panel worked out in a different pattern. The men who built it thought it would

be impossible to make it stand up. They had never seen or heard of such a thing, but as the work went on they seemed very interested. I was extremely pleased some weeks after to have the different masons speak about it again, individually bringing up the subject and saying what a wonderful piece of work it was. "That's the greatest stunt I ever seen," said the Foreman. One of them even took some small pots with plants growing in them and stood them along the top of the wall. They made suggestions as to how to finish the surface of the brick with a thin wash of cement before painting it and evidently were very much impressed by the simple trick that has been used abroad for years.

The traditions of the XVIII and XIX

centuries were for great perfection of finish, crispness of drawing, of moulding and smoothness of wall for the best character of work. Now, we in this country are beginning to like less formality in design for the smaller buildings and houses. The efforts of our forefathers for smoothness and perfection of execution have developed wonderful tools and methods. It is easy for any plasterer now with his trowel and float, straight edge and plumb, to get an absolutely smooth wall. These efforts have been crowned with such success that the results instead of being wonderful are utterly commonplace. But nowadays a great many people prefer the simpler, cruder old effects for the simpler types of building. A few plasterers are getting the idea of what they call the "antique finish," but few really understand the reason for the effect and it is extremely difficult to get a man to do it properly. From a carefully made sample, with a slight wave and irregularity of the surface, they will on occasion, and unless watched all the time, produce a wall that looks like a choppy sea or the result of a mud fight.

It is a great achievement to take our own American style and design a house that conforms to all our best traditions, to fit it perfectly to its setting, to give it the look of belonging so well in its place that it appears to have always been there, and in addition to have it both original and beautiful. I should say that the most difficult thing but at the same time the best thing to do is to follow the idiom of the country where a building is to be placed and to do it in a fresh, new way. The national style in this country is certainly a modification of the old classic style, a modification which shows English influence, Italian Renaissance features and a strong feeling of our early Colonial style. I do not mean that in certain sections it has not been strongly influenced by the Spanish, the Dutch and French styles, but these are really branches and not the main trunk that has been constantly growing since the country was first settled. It is this very thing that Peabody, Wilson and Brown have done

in the house for Mr. Lathrop M. Brown at St. James, Long Island. The plan is admirably arranged. A great central mass contains the principal rooms of two stories and a high roof, with two lower wings connected by curved arcades forming a porch on one side and a pantry on the other. It is well worth noting that the rooms are finely arranged, all the parts well balanced and proportioned, the doors and windows beautifully spaced. On the second floor one could not find a more economical arrangement of halls and stairs in a four-room cottage. Not an inch of space is wasted. Over the small morning room is arranged a mezzanine floor, the extra story being built in the height of the first story, by lowering the floor of the morning room a few steps. This is clever work when it is considered that the lines of the façades are not broken in any way and that the rooms of these two floors are well proportioned and agreeable inside.

A very clever treatment of the dormers should be noted. In plan the walls are strongly splayed, making all the difference in the world to the openness and cheer of the rooms inside, as it gives the appearance of a pleasant and ample bay window, and on the outside it in no way injures the appearance of the house. The same device was used by McKim, Mead and White in the old Colony Club on Madison avenue, but I do not know of another instance of this treatment.

It is a great pity, in such a fine piece of work, that the celebrated door of Westover on the James River should have been used again. Every town must have its Washington street, but when two new houses by celebrated architects in the same issue of THE ARCHITECTURAL RECORD have the Westover doorway, our reputation for originality in American Architecture seems to rather suffer.

The house of Charles E. Chambers, by Julius Gregory, is compact in plan. It has the number of rooms that fits the requirements of an average family, and therefore thousands are done every year of this size, but it shines out totally unlike its mates both in form and design.



RESIDENCE OF LATHROP BROWN, ESQ.,
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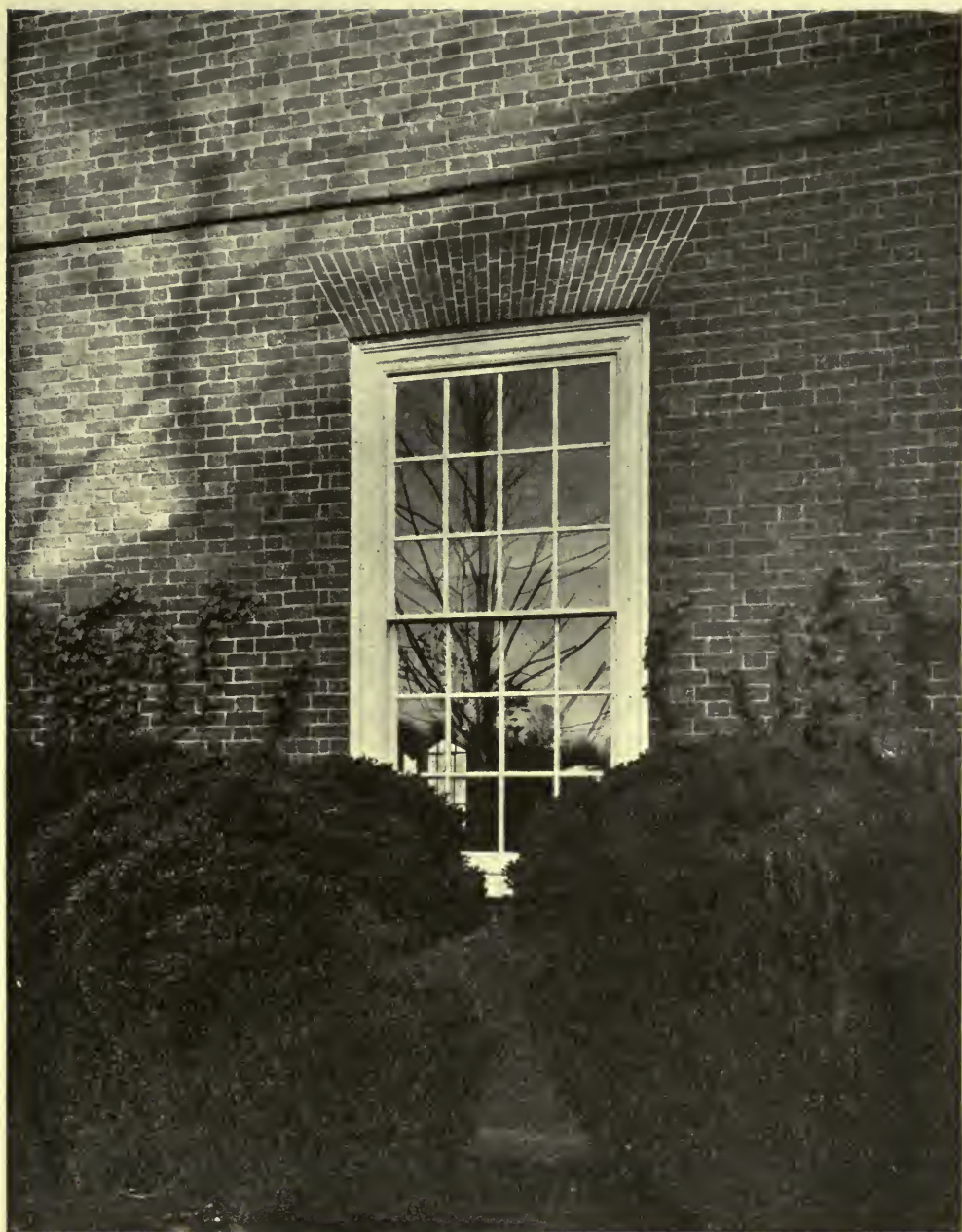
DOORWAY—RESIDENCE OF LATHROP BROWN, ESQ., ST. JAMES,
LONG ISLAND, N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



DETAIL OF CURVED PORCH—RESIDENCE OF
LATHROP BROWN, ESQ., ST. JAMES, LONG ISLAND,
N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



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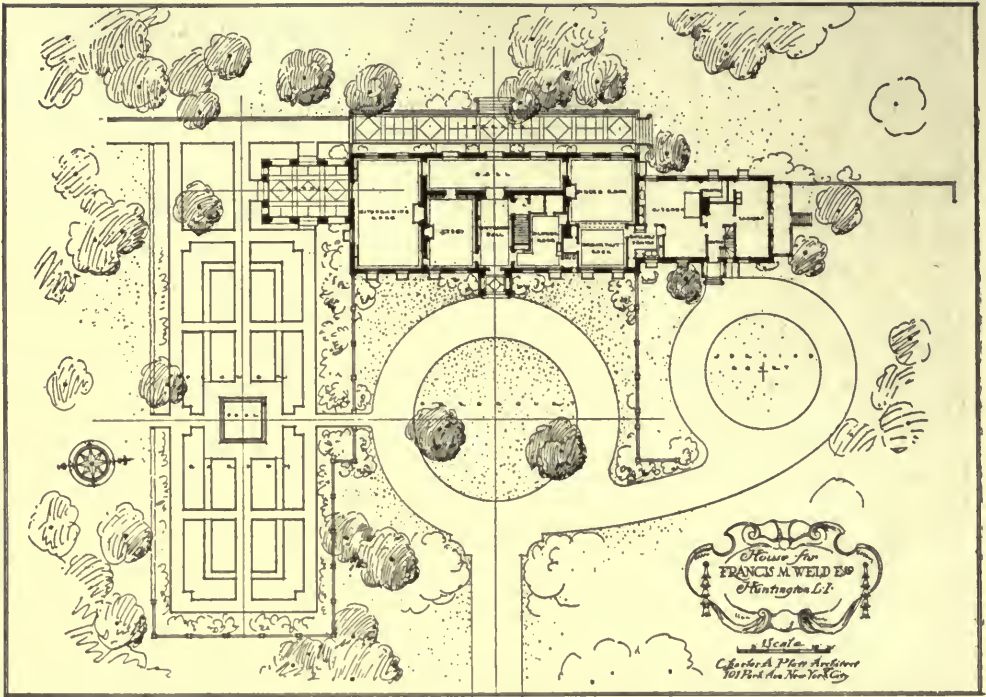
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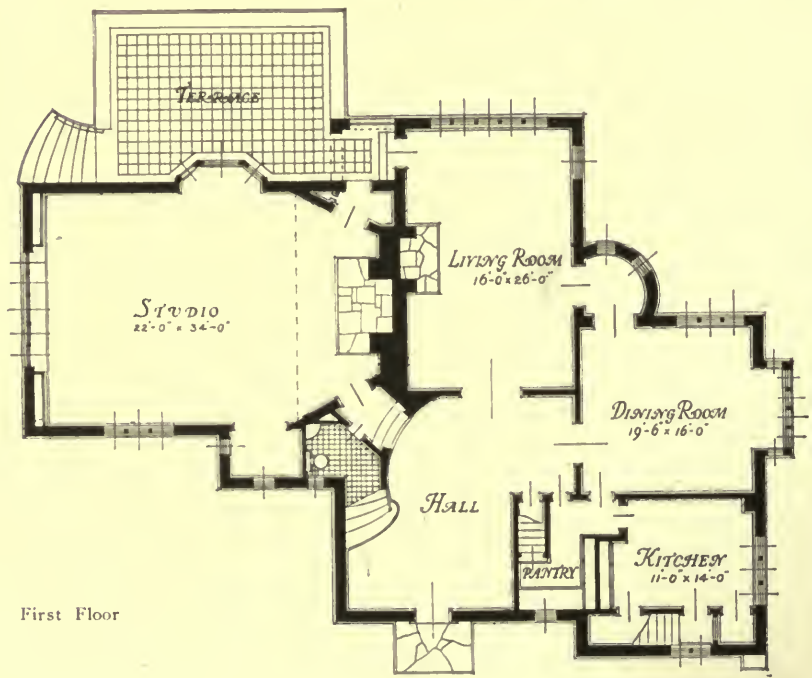
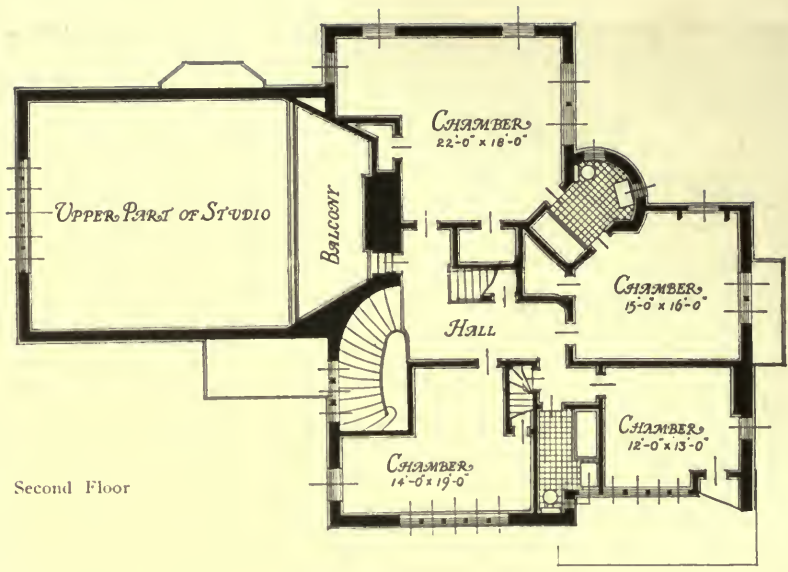
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LONG ISLAND, CHARLES A. PLATT, ARCHITECT.



RESIDENCE OF FRANCIS M. WELD, ESQ., HUNTINGTON, L. I.
 Charles A. Platt, Architect; Mrs. Ellen M. Shipman, Landscape Architect.



RESIDENCE OF FRANCIS M. WELD, ESQ., HUNTINGTON, L. I. CHARLES A. PLATT, ARCHITECT.



FIRST AND SECOND FLOOR PLANS
 RESIDENCE OF CHARLES E. CHAMBERS, ARTIST AND ILLUSTRATOR, FIELDSTON, N. Y.
 Julius Gregory, Architect.



ENTRANCE ELEVATION—SHOWING FRONT DOOR
AND STUDIO WING. STUDIO AND RESIDENCE
OF C. E. CHAMBERS, ARTIST AND ILLUSTRATOR,
RIVERDALE, N. Y. JULIUS GREGORY, ARCHITECT.



STUDIO AND RESIDENCE OF C. E. CHAMBERS,
ARTIST AND ILLUSTRATOR, RIVERDALE, NEW
YORK CITY. JULIUS GREGORY, ARCHITECT.



STUDIO AND RESIDENCE OF C. E. CHAMBERS,
ARTIST AND ILLUSTRATOR, RIVERDALE, NEW
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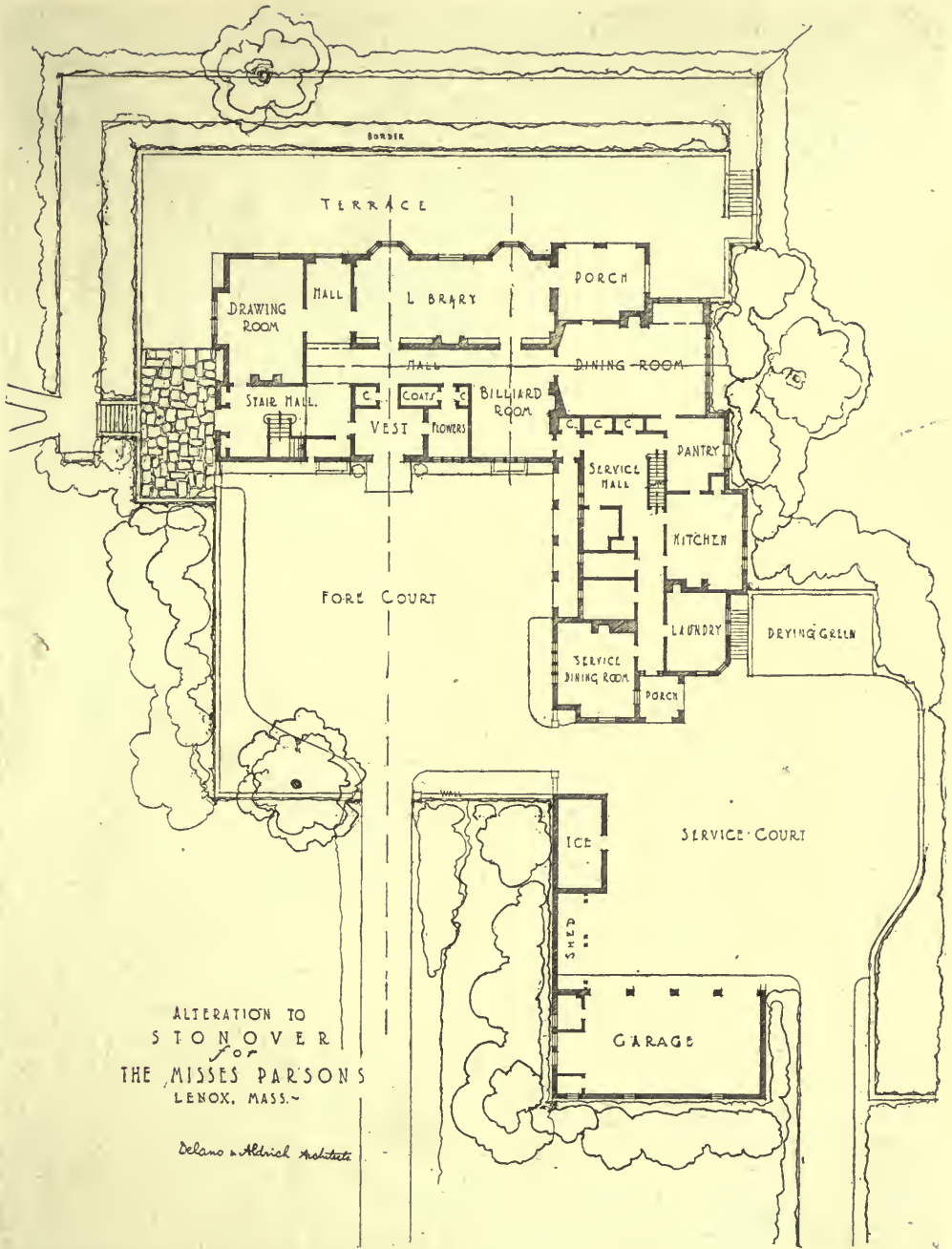
STUDIO AND RESIDENCE OF C. E. CHAMBERS,
ARTIST AND ILLUSTRATOR, RIVERDALE, NEW
YORK CITY. JULIUS GREGORY, ARCHITECT.



MAIN HALL—STUDIO AND RESIDENCE OF C. E. CHAMBERS, ARTIST AND ILLUSTRATOR, RIVERDALE, NEW YORK CITY. JULIUS GREGORY, ARCHITECT.



DINING ROOM—RESIDENCE OF C. E. CHAMBERS,
ARTIST AND ILLUSTRATOR, RIVERDALE, NEW
YORK CITY. JULIUS GREGORY, ARCHITECT.



ALTERATION TO
 STONOVER
 OF
 THE MISSES PARSONS
 LENOX, MASS.

Delano & Aldrich Architects

BLOCK PLAN—RESIDENCE OF THE MISSES PARSONS,
 LENOX, MASS. DELANO & ALDRICH, ARCHITECTS.



RESIDENCE OF THE MISSES PARSONS, LENOX,
MASS. DELANO & ALDRICH, ARCHITECTS.



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MASS. DELANO & ALDRICH, ARCHITECTS.



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MASS. DELANO & ALDRICIL, ARCHITECTS.



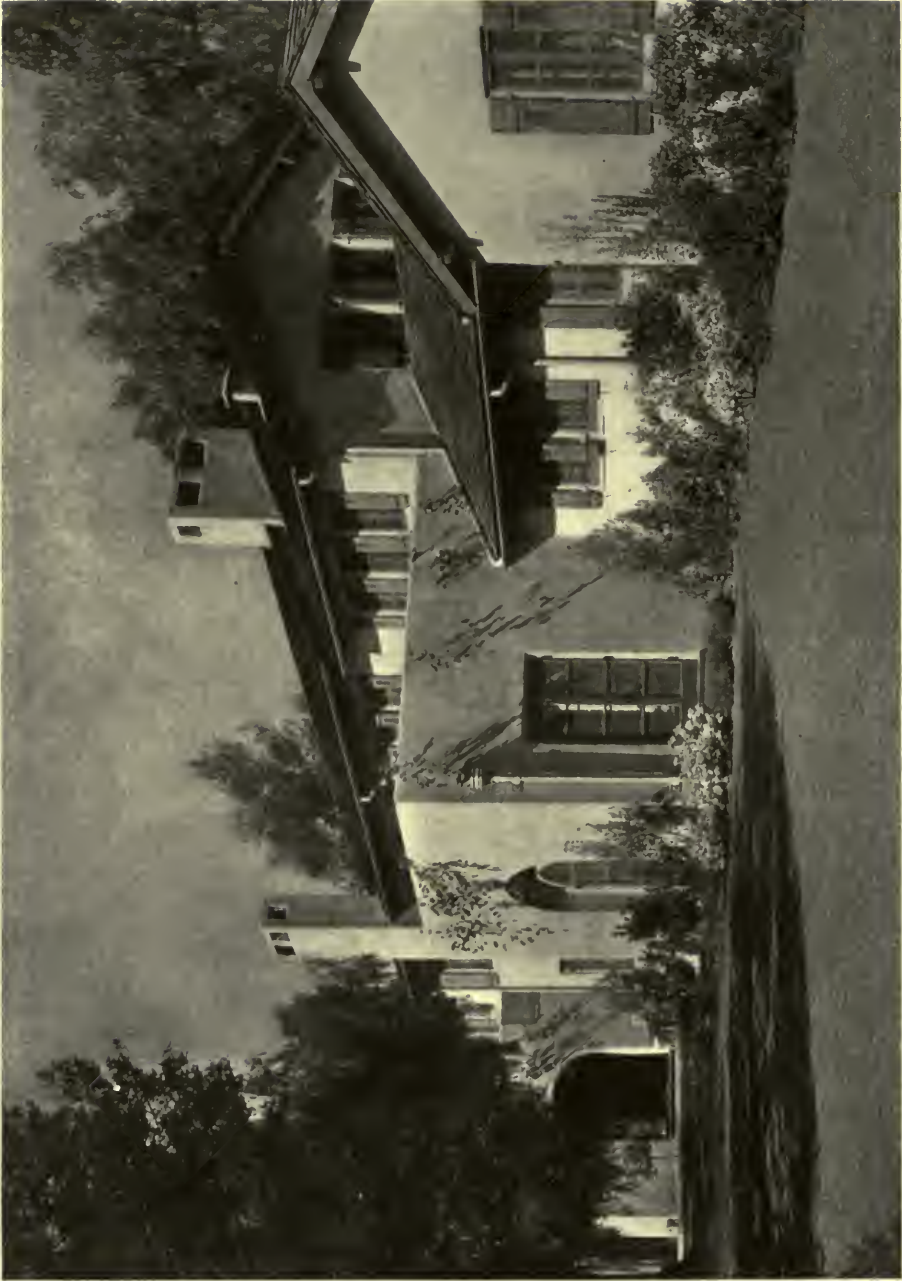
RESIDENCE OF THE MISSES PARSONS, LENOX,
MASS. DELANO & ALDRICH, ARCHITECTS.

It is extremely good looking and very original. It is simple and direct in plan, conveniently arranged and well worked out in all its interior arrangements. The salient thing about it is that it has lots of ideas. The exterior and interior design has been carefully thought out. All sides of it are interesting, the front with its interesting low doorway, the rear with its high, straight lines and the side with its round tower and conical roof, making a delightful composition with the steep pitch. The texture of the walls and the contrast of the stucco, wood and stone give a fine impression as one sees it and shows well in the photographs. It is a house that I wish a large number of people could actually see, because it is the kind of thing that should be more tried for. There is nothing expensive or elaborate about it, nothing fussy or strained, yet with all its quiet simplicity it is a very strong piece of work. The entrance hall with the unusual wrought iron balustrade of the stairway, the simple door, so well done, and the fine texture of the walls and floor makes a good introduction to the interior of the house. All the elements, the position of the door and the stairway, the size and shape of the hall, are familiar arrangements and show that it does not matter much what is done, it is the *way* it is done that counts so much. The picture on page 263 well illustrates this point.

With the greater knowledge of older styles has arisen the wish to produce again the old effects. Whether this is a proper wish or not is another matter. The fact remains that to get a picturesque and charming result in a building of informal and irregular design it is essential that the materials be used in a picturesque and informal way. It is difficult to explain how the slates should be set with a slight irregularity, how the plaster should have a delicately wavy surface and how the mouldings should have a softened profile varying slightly in section in different places. The lines and surfaces should not be perfect, hard and straight, and on the other hand, if the effect looks intentional, studied or overdone, it is even worse. To give this unintentional impres-

sion through workmen who have no conception of the reason for it, is a difficulty which has to be overcome. The house of Mr. DeWitt at Scarsdale, by Mr. Bodker, is a shining example of the way the texture of the house both inside and outside should look. The house as one looks at it gives an effect of mellowness and simplicity, of belonging distinctly to the landscape. One is unconscious of the hard work and the unremitting supervision so necessary to produce this result. In the photographs, however, it is perhaps easier to see the way the materials have been handled, and from the slates of the roof to the steps of the front door one can note how every surface has had consistent and careful study.

Much has been said about the influence of the war upon the fine arts. There was a group of poems published on war themes, some wonderful paintings and a certain amount of sculpture. Just how much the war influenced the arts is a much discussed question and the opinions have been very varied. Here, however, in the house of Mrs. M. S. Muchmore by Pierpont and Walter S. Davis the influence is very evident. Mr. Davis started to design the house before our entry into the war, using a California Spanish type of plan, and then went through long service with our army in France. Stationed at times in quiet sectors, he became very much interested in the French farm groups and had an unusual opportunity to study them intimately. One sees these groups through the country as one travels, but very little is known about them on this side of the water, as it is only by close association that one can know them well. When Mr. Davis returned he again took up the study of the design with great enthusiasm, infusing into it the very spirit of the old French work that he had grown so fond of. The result is delightful and so successful that I feel sure it will be much admired and emulated by others. It is certainly to be hoped that Mr. Davis will go on with his good work along these lines and that the "Chateau" will be only the first of a great deal of this delightful work.



RESIDENCE OF C. F. PAXTON, ESQ., PASADENA,
CAL. REGINALD D. JOHNSON, ARCHITECT.

The Interior of the Country House

By Amy Richards Colton
and Arthur Willis Colton

THERE are two general types of interior decorating; one of them is called "period"; the other is not only more difficult to name but more difficult to practice. Period decorating is merely following good examples of the past, generally confined to a particular time and country, and one has only to imitate with good taste. The type, style, or method which we may imperfectly call the "personal," and which lies in developing of original ideas and expressing of the personalities of the decorator and the people who are to live in the house—is not so easy. On the other hand, it is more interesting. It takes a better artist to do it successfully, but the doing is more worth while.

Period decorating is safer because its general effect is known beforehand, but it tends to be formal, to savor of the dryness and faintness of things foregone, and the dissatisfaction of a forced intimacy with things not as ourselves. Personal decorating, in its turn, runs the peril of eccentricity, and eccentricity has a very transient interest.

The two styles can be combined, a little of the traditional gives to personal choices a more enduring result. The best formula is personal taste *plus* a knowledge of the good traditions.

The new living room of Mr. William H. Wheelock of Mount Kisco, N. Y., designed by Benjamin Wistar Morris as an addition to the original house, is a good example of the successful combination of a "period" and "personal" room, where architect, decorator, and owner have worked together and achieved a harmonious and livable result. The general color scheme of the room combines rough plas-

ter walls with dark walnut colored trim and floor, enriched by fine Italian red which appears in the curtains, antique wall hangings and in a few pieces of furniture. This red is offset by notes of blue in the verdure tapestries and there are accents of the clear yellow found in old Spanish and Italian damasks. Many pieces of fine antique Spanish furniture are arranged in company with both Italian and English pieces of the same period—the XVII century. The electric light fixtures and hardware are specially designed and hand wrought, with a rusty iron effect.

The room is a very large one, but the proportions are so good and the groups of furniture so placed that there is an air of comfort, combined with a sense of space. Fireplaces at each end of the room make points for separate groups of furniture, and the use of refectory tables and subsidiary groups of furniture join the two ends of the room.

There are exceptions, but in general it is not well to make period houses in America, because our people tend to be a comfort loving, easy going folk, miscellaneously derived. No period style can be the natural expression of present-day American life. One of the most essential principles in decoration is that the house interior must be not only in harmony with itself but with the people who are to live in it, not only for the practical business purpose of pleasing the owners, but because the owners, if they are not the kind of people which the house implies, will spoil the scheme of the house by living in it, by the kind of changes that they will naturally make. But when you do a house in a period

you put the thing in a mold, and miscellaneous things cannot be done to it without spoiling the mold. A period house where incongruous details have been introduced or have gradually crept in, is a unity first declared and then violated. But some kind of unity, of harmony, there must be if there is to be beauty and peace.

Many fine old houses in Europe have unity, and yet are the product of successive periods and generations of people. But these successive generations have been people of the same class, with a certain class unity of culture. Each generation grew out of the preceding one, and carried on an unbroken, though changing, tradition. Time has mellowed and blended the whole.

Nothing can quite take the place of time. But if we can make selections as discriminating as the selections made by those successive cultivated generations in Europe, we can produce in this country somewhat of an equivalent. We can select from all the ages, and yet have the sense of harmony. Our ancestors were very local, whereas our reach is world wide. We can do things in a way formerly impossible, because we have access to all ages and times. If we can only put our selections and arrangements to the test of a sensitive taste, we can have a harmony, a blending and a beauty that will express American feeling and resemble America itself by the very diversity of its sources, and be adapted to American life as no strictly period decorating could be.

We can, in quite a simple way, make a thing delightful by applying the principles of proportion, composition and balance of color, while considering constantly the minds and tastes of those who are to live in the house. The same principles can be used for simple as for elaborate schemes, for those which involve small and for those which involve large expense. Our decoration, like our architecture, should be personal, but touched with tradition—with many traditions.

All really good interior decorating, then, derives its interest from some kind of character or individuality, either of

person or period or place. Whatever this person, period or place may be, whatever the interest or individuality, there should also be a sense of unity in every room or group of rooms. You do not make a beautiful room merely by putting beautiful objects in it, for beautiful objects can quarrel violently with each other. If there is no feeling of harmony and form in the whole, it is not a beautiful room, but only a room containing beautiful objects. One beautiful thing may even spoil another by being totally unrelated to it. An object in a room may be bad, not in itself, but in its relation to other objects. Harmony is as real and necessary in color and form as it is in music.

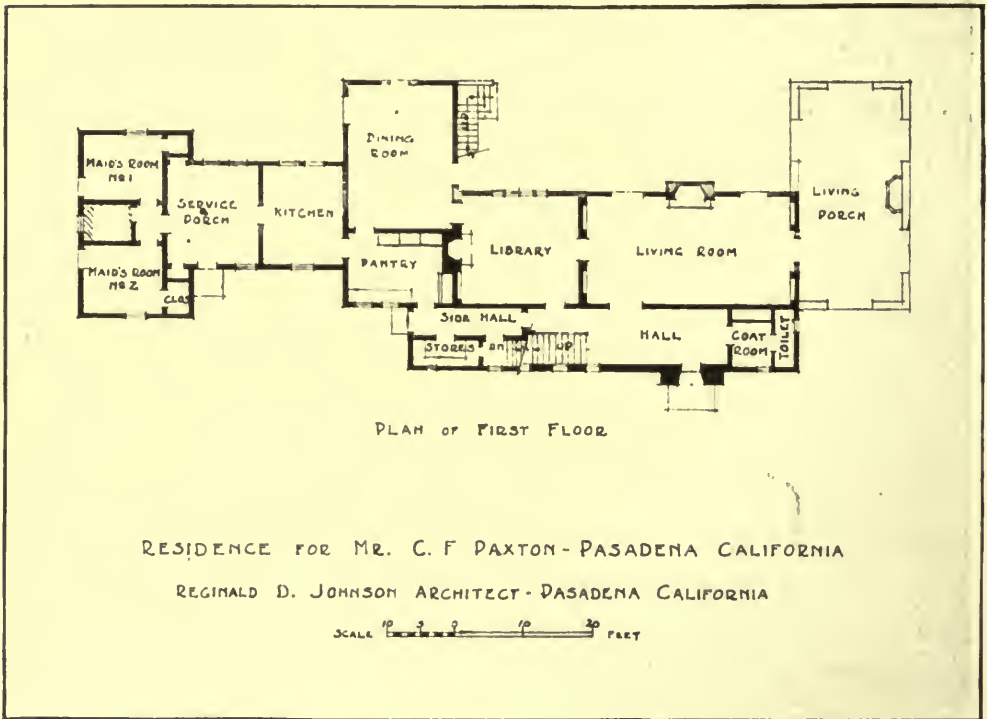
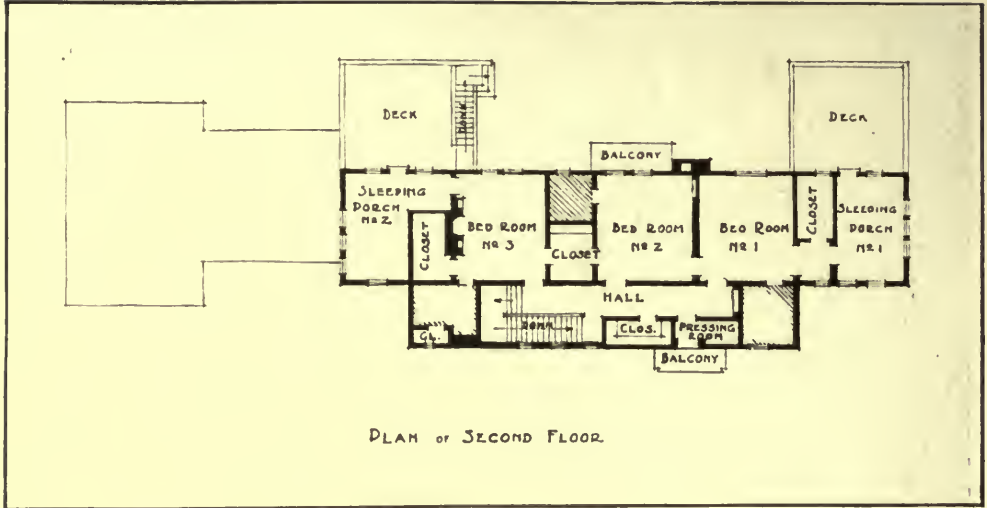
It is often an interesting method to develop the color scheme of a room from one important or suggestive object, such as a piece of pottery, a decorative picture, or an oriental rug. A room so developed from a single object will be apt to have a peculiarly interesting, a quasi-organic, unity.

The general sense of unity, harmony, and restfulness is often spoiled by furnishing adjoining rooms independently of each other, without considering them as parts of a general scheme. This is particularly true of American houses, where the doors are habitually left open.

The average American house, both inside and out, is certainly in better taste than it was twenty-five or thirty years ago, partly because it is so easy to acquire correct copies of period furniture, and to have plans drawn after some traditional house—although more often than not this is done regardless of suitability to owners or locality. It is easy for anyone possessed of a moderate amount of money, to have a house built in fairly good taste after a model in a popular art magazine, and furnish it chiefly from the better kind of department store. But the result is an entire lack of individuality. This endless repetition, these stereotyped effects unintelligently repeated, these copies without feeling of the cheap shows of elegance, this standardized architecture and stock furnishing, sometimes make a suburb more depressing than a slum. Whereas, if the formation and contours



RESIDENCE OF C. F. PAXTON, ESQ., PASADENA,
CAL. REGINALD D. JOHNSON, ARCHITECT.



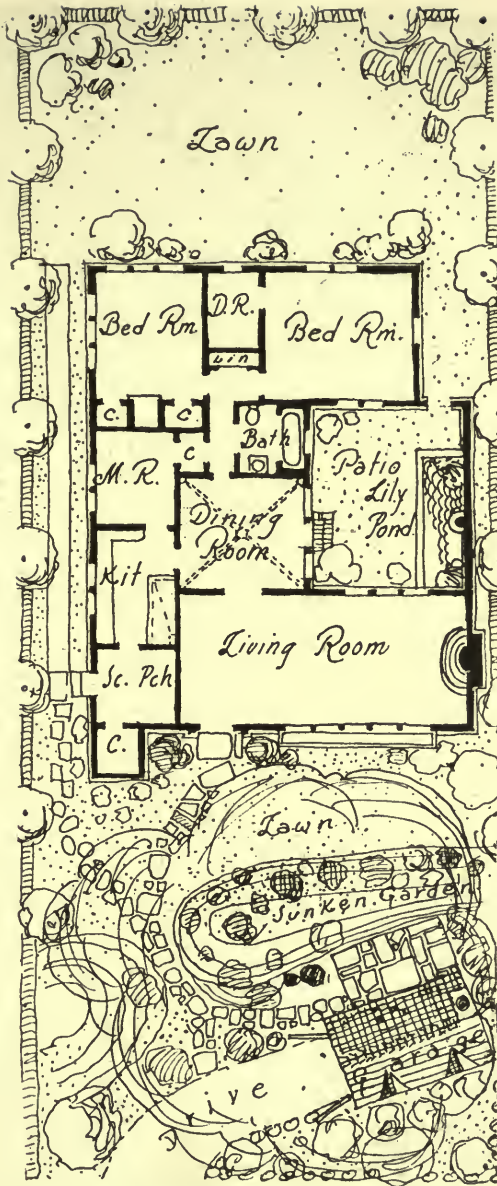
FIRST AND SECOND FLOOR PLANS—RESIDENCE OF C. F. PAXTON, ESQ., PASADENA, CAL.
 Reginald D. Johnson, Architect.
 Awarded Medal by A. I. A.



RESIDENCE OF C. F. PAXTON, ESQ., PASADENA,
CAL. REGINALD D. JOHNSON, ARCHITECT.



RESIDENCE OF C. F. PAXTON, ESQ., PASADENA,
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BLOCK PLAN—"THE CHÂTEAU," RESIDENCE OF MRS. M. S. MUCHMORE, HOLLYWOOD, CAL.
 Pierpont & Walter S. Davis, Architects.



"THE CHATEAU," RESIDENCE OF MRS. M. S. MUCHMORE,
HOLLYWOOD, CAL., PIERPONT & WALTER S. DAVIS, ARCHITECTS.



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"THE CHATEAU," RESIDENCE OF MRS. M. S. MUCHMORE, HOLLYWOOD, CAL. PIERPONT & WALTER S. DAVIS, ARCHITECTS.



LIVING ROOM AND STUDIO—"THE CHATEAU," RESIDENCE OF MRS. M. S. MUCHMORE, HOLLYWOOD, CAL. PIERPONT & WALTER S. DAVIS, ARCHITECTS.



DINING ROOM—"THE CHATEAU," RESIDENCE
OF MRS. M. S. MUCHMORE, HOLLYWOOD, CAL.
PIERPONT & WALTER S. DAVIS, ARCHITECTS.



BEDROOM—"THE CHATEAU," RESIDENCE OF
MRS. M. S. MUCHMORE, HOLLYWOOD, CAL.
PIERPONT & WALTER S. DAVIS, ARCHITECTS.



PART OF LIVING ROOM, WITH ENTRANCE TO DINING ROOM—
"THE CHATEAU," RESIDENCE OF MRS. M. S. MUCHMORE,
HOLLYWOOD, CAL. PIERPONT & WALTER S. DAVIS, ARCHITECTS.

of the land were invariably studied first, and if every house were made to grow as though spontaneously from the suggestions of its surroundings, and to suit the personalities and requirements of the owners, then all this stereotyping would automatically disappear.

A splendid example of a house developed from a suggestion of the locality is "The Chateau" at Hollywood, California, built by Walter Davis for Mrs. M. S. Muchmore. The old sycamore was the inspiration. The architect began to visualize a small house nestling just behind this old sycamore and on the edge of the little arroyo which formed a natural sunken garden, with a tiny patio at the back containing a small pool against the wall and a tangle of roses and vines overhanging; some orange and lemon trees, and of course many flowers—those wonderful flowers that bloom for the asking in California.

Years after he saw in Burgundy some charming cottages of the Cote D'Or with their tiled and thatched roofs, upon which time, weather and the vegetation had wrought a veritable rainbow effect. The mosses and lichens and grasses, time stained tile and weather beaten thatch blended together in so beautiful a medley of color, that it set the young architect to dreaming of a day when he might imitate this colorful work of kindly time in his own land of sun and color.

The Chateau (first of the old French village group at the head of Cahvenga Pass in Hollywood) was the outcome. It has a wonderful roof line, a roof of many colored shingles, each shingle being dipped separately by hand and so resembling the old lichen and moss covered tiles of the Cote D'Or country. There is a checked red and yellow chimney at one end, and two wings on the same side enclose the small patio—a concession to California. The pool is flanked by an old stained wall upon which moss and that old world plant, called "hen and chickens, are growing," and over which hang vines of jasmine and wild clematis. In front of the house a winding path of stepping stones is flung across the sunken garden, planted informally with wild flowers and pungent

smelling native shrubs, and aflame in the spring with a mass of golden poppies. The wide spreading old sycamore covers this friendly garden and its gnarled branches hang over the picturesque little garage at its foot. The native wild shrubs are repeated about the front of the house, while at one side a hedge and line of young poplars stand guard over a little vegetable garden laid out in beds which have a low flowering hedge, the blue flowers vying in color with the soft greens of lettuce and peas, the blue-greens of cabbages and the red of beets and the flaunting red cabbage.

The quaintness of the exterior of The Chateau is carried out in the treatment of the interior, where the walls are all trowel plastered, multi-colored and decorated after the manner of the XII century. The doorways lack trim, and the primitive stained wood doors swing upon hand-made iron hinges. The living room and dining room have vaulted ceilings with old world decorations in dull reds, blues and yellow. In the dining room, four lunettes in the dull blue ceiling bear all the marks of having been put there centuries ago. One of the bedrooms has a barreled ceiling highly decorated, and on the dull mulberry walls beneath are two inset plaques of dancing girls.

No one house, perhaps, in Southern California can be said to have created a more widespread interest than this jewel in its alluring and picturesque setting.

Such a house as this is probably expensive. But it is not necessarily any more expensive to build and decorate a "personal" house than a stereotyped "period" house, where money has been spent superficially on period woodwork and electric light fixtures, and where it would have been far better to have made a careful study of the general proportions of the rooms, to have confined oneself to very simple mantelpieces and woodwork, and to have spent the money saved on individually and carefully chosen furnishings, instead of buying so-called "period" objects, supplied *ad nauseam* by all large commercial furnishing houses.

Stock mantelpieces, stock fixtures of all kinds, and the catalogues from which



"THE CHATEAU," RESIDENCE OF MRS. M. S. MUCHMORE, HOLLYWOOD, CAL. PIERPONT & WALTER S. DAVIS, ARCHITECTS.

they are ordered, are things to be avoided if possible. Just as you will save money as well as health by resorting to a good physician instead of to a patent medicine, so you will get better value for the cost by employing a good architect and decorator instead of resorting to a stock supply. No pretentious panaceas can supply either health or good taste. Good taste is not cheap, but it can be inexpensive. Everyone's health is a personal phenomenon, and so should be his house. Not only does a house take personality from its occupants, but its occupants are under the influence of the house. There is a mutual adjustment. It may be less important what kind of a house you live in than whom you marry, but it is important for a number of similar reasons. A man should get neither his house nor his wife from a catalogue.

These "catalogue" houses are sown broadcast over the land. The trouble with them is that they attempt to produce cheap elegance by the use of badly designed woodwork, etc., in order to gloss over the imperfections of stock architecture. The attempt is futile and the goal not worth striving for.

If strict economy must be considered it is better to have a competent architect—who has considered you and your needs and the location individually—draw a simple plan which can be executed by an intelligent carpenter; then be your own contractor and superintendent. The result will be that you will acquire a house all your own, representing *you*.

All this is more specifically about architecture. But the fact is that the decorator cannot do decorating of any interest where the architecture is radically wrong. It may be corrected a little, but it can-

not be cured. For the house and its furniture and decoration are not separate, but one. The interior must have relation to the exterior, just as the exterior must be related to its setting, and in particular to its garden. The architectural lines and proportions of a room, with the various openings where the fireplace, windows and doors occur, are the structure of the furnishing and decorating.

Consequently there should be more connection than is usual between the architect and the decorator in order to do away with that discrepancy and discord, which now too often occur, between the architecture and decoration of a house. At present architects and decorators have a tendency to misunderstand each other. Instead of helping each other and working in harmony, they are apt to be at daggers drawn. The architect in general regards the decorator as an untrained, unprofessional person, chiefly interested in the commercial side. The decorator, in turn, looks upon the architect as devoid of all sense of color and interested only in a cold academic type of furnishing. Yet if they could get together, it would plainly be better for them both, and for the owner. If the interior architecture is hopelessly wrong from the decorator's standpoint, it is nearly hopeless of correction; and the architect's carefully planned effects, on the other hand, may be spoiled by incongruous decoration. It is high time for a League of House and Garden Makers; for the formal recognition by architects—as the old and more established body—of competent and trained decorators and landscape gardeners; and for the establishment of an *entente cordiale* among them all.



MORNING ROOM RESIDENCE OF JAMES A. BURDEN, ESQ., SYOS-
SET, LONG ISLAND, N. Y. DELANO & ALDRICH, ARCHITECTS.

The
Garden of the Country House

By William J Lamb

TO those who have never felt the delight of watching the slow growth of the work of their brain and their hands, whatever that work may be, the art of the gardener should make an almost irresistible appeal. To watch with infinite patience the first uncertain experiments, usually with the things that are most difficult to grow, and then with greater confidence, soon coming to the realization, as we do occasionally in this "Age of Progress," that our grandfathers knew pretty well what they were doing and that we may with safety follow in their footsteps, adding only what our experience has taught us are useful to the body and beautiful to the eye.

The young lady who was so overcome with the grandeur of nature was, except for her grammar, quite right. Nature may be, and often is "grand," but, except where she is softened and brought into the human scale by the hand of man she is rarely beautiful. A countryside, dotted with trees and villages and houses, contrasting the great square acres of the green and brown and gold of the growing things, broken by the soft lines of the hedgerows and fences, is more satisfying to the soul than the great canyons and mountains of our western country where she has achieved unaided her greatest works. It is this co-operation of the genius of man with the genius of Nature that has produced the happiest results, and it is the gardener, who, by the very character of his work, can come closest to her and, by true sympathy and understanding, can make her do his will.

But Nature is not always to be driven or, sometimes, even led, however gently. We may plan our house, as once hap-

pened, and with the most loving care design our garden about a magnificent primeval old elm, and when we are about to enjoy the results of our efforts, find that she has been smiling quietly, and when she is quite ready, she laughs rudely at us through a tropical thunderstorm and with a shriek of joy sends the giant tree crashing to the ground. I am sure, for I have too great a respect for her, that she will not repeat that sort of practical joke.

Those who have visited the great gardens of the old world, Versailles with its great allées, its tapis-vert, its vistas of clipped trees now in their prime, its fountains, its grottoes and the myriad paths and "rond-points," unreal and out-of-place in modern France, in spite of all its luxuriance after two hundred years, and crying for powdered wigs and brocade and lace ruffles,—the gardens of Italy filled with their picturesque gates and casinos and cascades, dominated always by the great lines of magnificent cypress trees,—the English gardens, more informal, and perhaps, better inspirations for our more modest needs, are quite apt to be discouraged when they attempt to plan the gardens for their less pretentious homes. It is interesting to compare some of these great gardens of Old Europe as we know them to-day with the old engravings of a hundred and fifty years ago. How bare they must have been, with their trees newly planted and their gorgeous box hedges only knee high. We see them at their best, now that their real purpose has gone. For our own gardens, however great or modest they may be, we need only a single idea—but it must be a good one—carried out with the discretion of



DINING ROOM—RESIDENCE OF BERTRAM G. WORK, ESQ., OYSTER BAY, LONG ISLAND, N. Y. DELANO & ALDRICH, ARCHITECTS.



LIVING ROOM—RESIDENCE OF WILLIAM H. WHELOCK,
ESQ., MOUNT KISCO, NEW YORK. BENJAMIN WISTAR
MORRIS, ARCHTECT; AMY RICHARDS COLTON, DECORATOR.



RESIDENCE OF WILLIAM H. WHELOCK, ESQ., MOUNT
KISCO, NEW YORK. BENJAMIN WISTAR MORRIS,
ARCHITECT; AMY RICHARDS COLTON, DECORATOR.



LIVING ROOM—RESIDENCE OF WILLIAM H. WHELOCK,
ESQ., MOUNT KISCO, NEW YORK. BENJAMIN WISTAR
MORRIS, ARCHITECT; AMY RICHARDS COLTON, DECORATOR.



THE RESIDENCE OF A. M. BROWN, ESQ.,
STONY BROOK, LONG ISLAND, N. Y. PEA-
BODY, WILSON & BROWN, ARCHITECTS.



THE DRAWING ROOM—RESIDENCE OF EDWARD
C. DEAN, ESQ. EDWARD C. DEAN, ARCHITECT.



DRAWING ROOM—RESIDENCE OF EDWARD C. DEAN, ESQ. EDWARD C. DEAN, ARCHITECT.



DRAWING ROOM—RESIDENCE OF EDWARD C. DEAN, ESQ.
Edward C. Dean, Architect.

good taste, keeping all other things in their proper places, making them lead up to our central motif from every point of view like the climax of a great painting. And in a small garden the problem is quite simple, a gate, perhaps, at the end of a grass walk bordered with flowering plants and shrubs, and enclosed within a niche of great trees—a small pool or a fountain, made of old flagstones with a judicious use of blue-green paint inside the cement basin—a garden seat, a sun-dial, a vista of trees, which does not always, to be effective, need to have as its axis the front door of the house. Even a single great old tree might become the center of interest of a garden which we all would enjoy to see. The ever useful grape-arbor, more so if of two hundred gallons capacity, has now a new charm, and when we sit beneath it, "amid its vagrant shadows and shafts of light," we may feel a new en-

joyment of anticipation and a new sense of freedom of which the city dweller is in complete ignorance.

Then there is the charm of the surprise which is always delightful, and not difficult to get. There is nothing more interesting than to find, upon walking down the main allée of a garden, an unexpected little path leading to a fountain or a tea house or a beautifully carved bench which the gardener, by the very nature of his work, can so easily conceal. Even in so formal an arrangement as Versailles there are, at almost every turn, numberless surprises of this sort which the entranced visitor delights in discovering, all the more appreciated because they are not seen in the first casual survey. It is true of gardens more than of any other works of art, that, when we exhaust their beauties at a single glance, they cannot possibly have any further interest for us.

For those who are not satisfied with the picturesque and the beautiful alone there is always the vegetable garden, and what place is too small to grow its own peas and beans and swiss chard? Even such a garden may be made a thing of beauty and a delight to the eye, of an interest beyond that of the inner man. To lay it out in parterres like a Louis XIV *potager* is not a difficult matter, but unfortunately it may become too great a temptation to preserve it in all its glory of intricate outline and form ever to sacrifice any of it on so prosaic an altar as the kitchen stove. Imagine the heart burnings, the struggle between our Le Nôtre and our Vatel, when the climax of our artistic triumph has to grace the inside of the salad-bowl! Though, on the whole, it is better, unless there may be two of them, to have one's vegetable garden safe from anything of the sort and to let it take its place beside the cutting

garden, with all its gorgeous variety of color, modestly and unobtrusively as an offering to the more prosaic side of the verdant Ceres.

But it is not to the country or suburban dweller alone that the delights of the gardener may come. We have begun, in many instances, and very successfully too, to bring the garden into our city homes. There are gardens I have seen in Cleveland and in other cities of the Middle West that have all the charm and intimacy that one could desire, shutting out the noise and dust of the street with their thick masses of foliage—gardens on a very restricted scale, to be sure, but nevertheless, when carefully and intelligently planned, surprisingly refreshing and a wonderful relief from the usual uninspiring yard. And then, too, we are beginning to see some possibilities for the redemption of our endless row upon row of "three-story-and-basements" built in



INTERIOR—RESIDENCE OF EDWARD C. DEAN, ESQ.
Edward C. Dean, Architect.



INTERIOR—RESIDENCE OF EDWARD C.
DEAN, ESQ., EDWARD C. DEAN, ARCHITECT.



INTERIOR—RESIDENCE OF EDWARD C. DEAN,
ESQ. EDWARD C. DEAN, ARCHITECT.



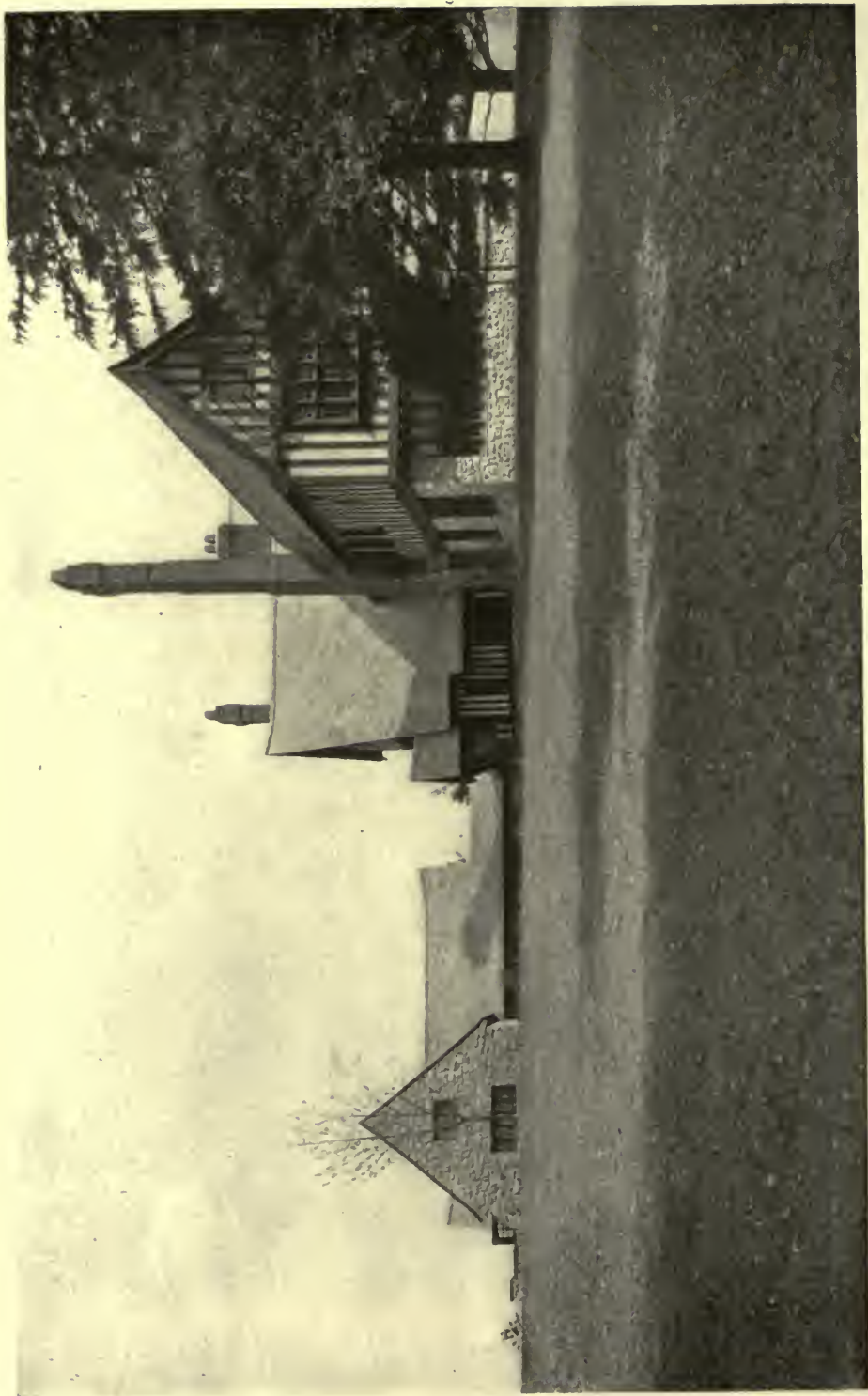
DRAWING ROOM—RESIDENCE OF EDWARD C. DEAN, ESQ. EDWARD C. DEAN, ARCHITECT.



INTERIOR—RESIDENCE OF EDWARD C. DEAN,
ESQ. EDWARD C. DEAN, ARCHITECT.



SITTING ROOM—THE RESIDENCE OF
JAMES A. BURDEN, SYOSSET, LONG ISL-
AND. DELANO & ALDRICH, ARCHITECTS.



RESIDENCE OF E. C. DE WITT, ESQ., SCARSDALE,
N. Y. ALBERT JOSEPH BODKER, INC., ARCHITECTS,



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N. Y. ALBERT JOSEPH BODKER, INC., ARCHITECTS.



LIVING ROOM—RESIDENCE OF E. C. DE WITT, ESQ., SCARSDALE, N. Y. ALBERT JOSEPH BODKER, INC., ARCHITECTS.



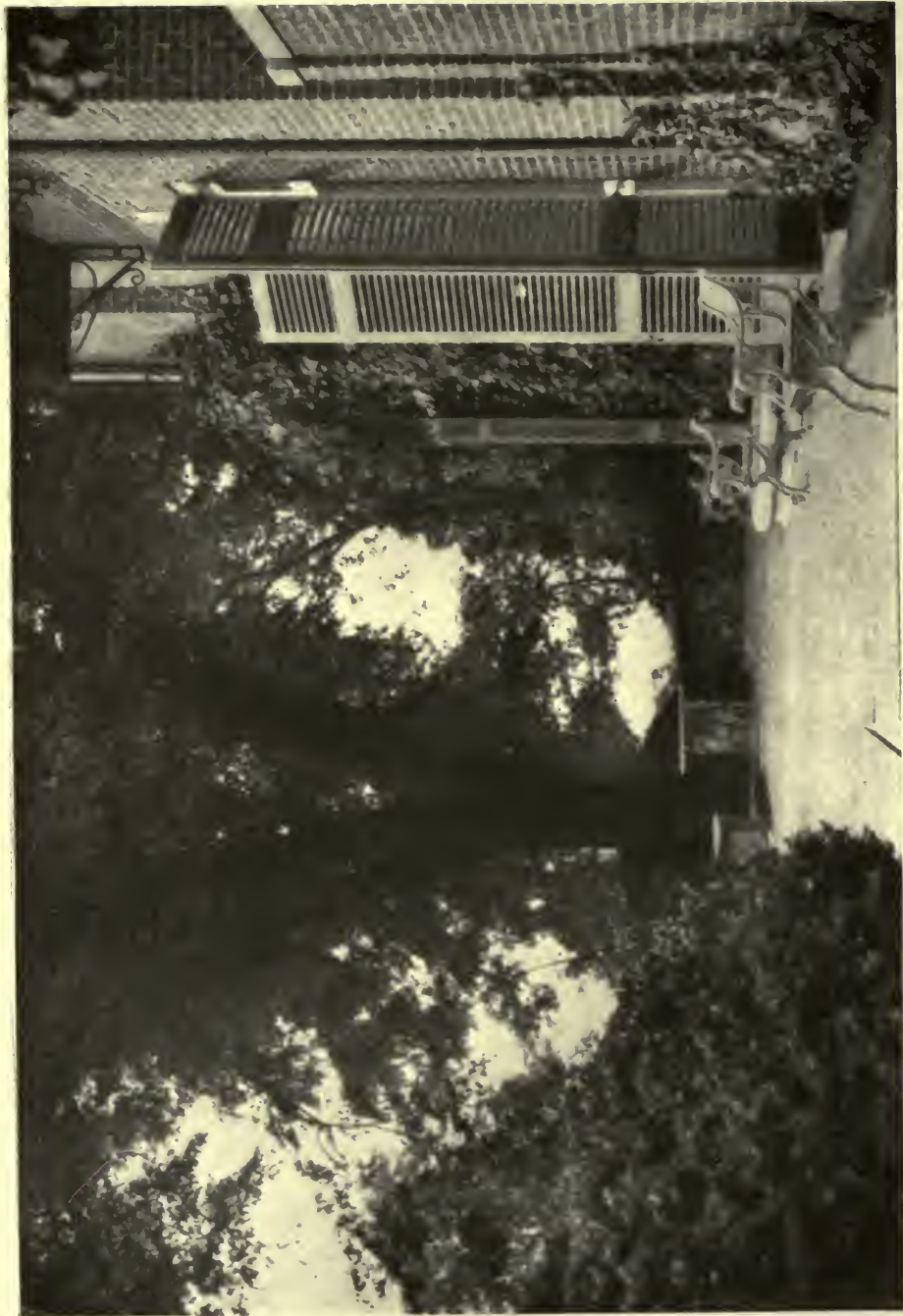
LIVING ROOM—RESIDENCE OF E. C. DE WITT, ESQ., SCARSDALE, N. Y. ALBERT JOSEPH BODKER, INC., ARCHITECTS.



DINING ROOM—RESIDENCE OF E. C. DE WITT, ESQ., SCARSDALE, N. Y. ALBERT JOSEPH BODKER, INC., ARCHITECTS.



STAIRWAY IN THE RESIDENCE OF E. C. DE WITT, ESQ., SCARSDALE, N. Y. ALBERT JOSEPH BODKER, INC., ARCHITECTS.



TERRACE ABOVE THE GARDEN—ESTATE OF JOHN PRATT,
GLEN COVE, LONG ISLAND. CHARLES A. PLATT, ARCHITECT.



GARDEN OF HERBERT STRAUS, ESQ., RED BANK, N. J.
MARTHA BROOKS HUTCHESON, LANDSCAPE ARCHITECT.
F. BURRALL HOFFMAN, JR., ASSOCIATE ARCHITECT.



RESIDENCE OF J. THOMAS, ESQ., WARRENTON, VA.
Peabody, Wilson & Brown, Architects.



FIRST FLOOR PLAN

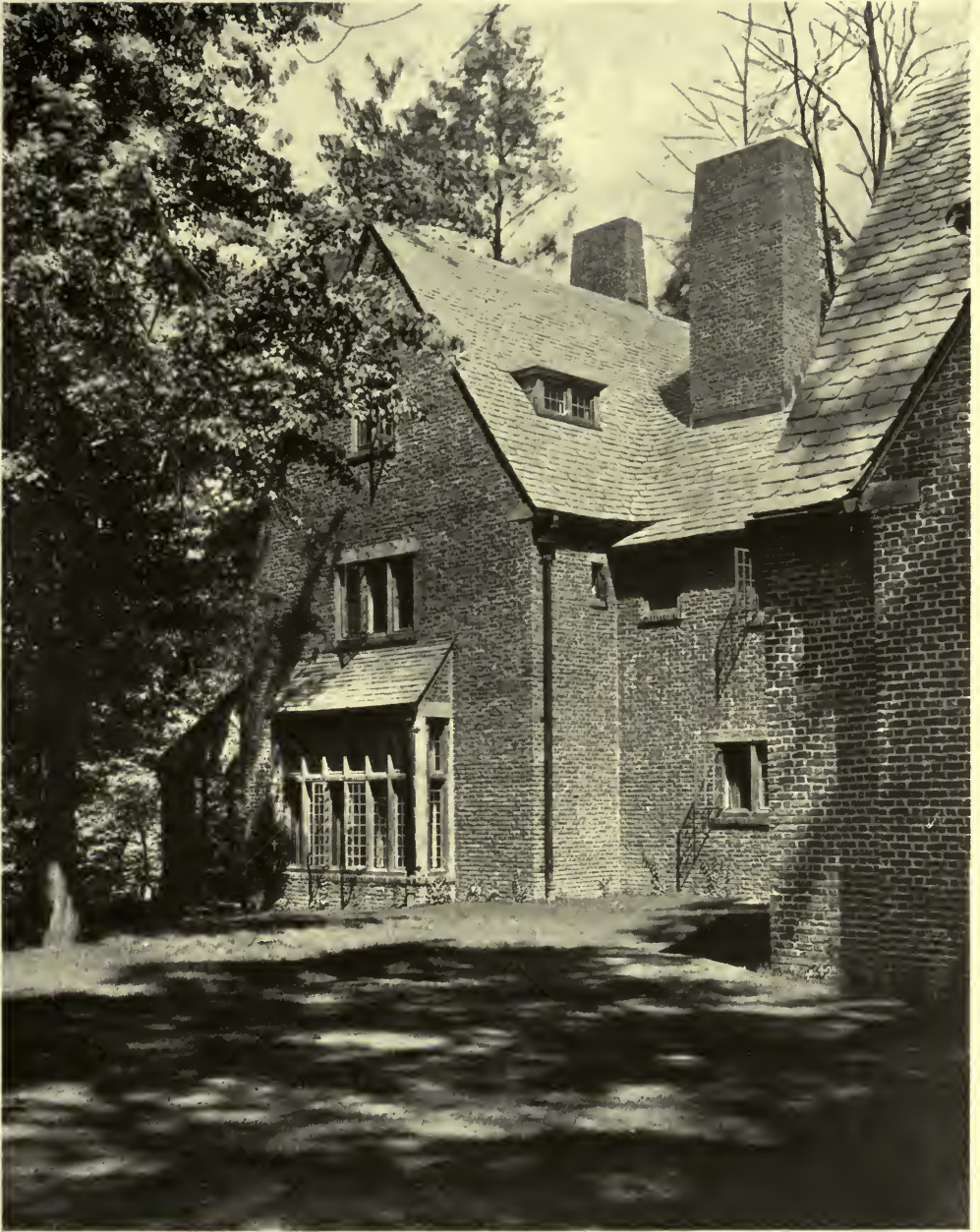
FIRST FLOOR PLAN OF "NONESUCH HOUSE"—RESIDENCE OF COURTLAND D. BARNES, ESQ.,
MANHASSET, LONG ISLAND, N. Y.
Peabody, Wilson & Brown, Architects.



"NONESUCH HOUSE"—RESIDENCE OF COURTLAND
D. BARNES, ESQ., MANHASSETT, LONG ISLAND,
N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



"NONESUCH HOUSE"—RESIDENCE OF COURTLAND
D. BARNES, ESQ., MANHASSETT, LONG ISLAND,
N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



"NONESUCH HOUSE"—RESIDENCE OF COURTLAND
D. BARNES, ESQ., MANHASSETT, LONG ISLAND,
N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



FRONT DETAIL—"NONESUCH HOUSE"—RESIDENCE OF
COURTLAND D. BARNES, ESQ., MANHASSETT, LONG
ISLAND, N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



REAR DETAIL -- "NONESUCH HOUSE" -- RESIDENCE OF
COURTLAND D. BARNES, ESCO, MANHASSETT, LONG
ISLAND, N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



"NONESUCH HOUSE"—RESIDENCE OF COURTLAND
D. BARNES, ESQ., MANHASSETT, LONG ISLAND,
N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



DINING ROOM — "NONESUCH HOUSE" — RESIDENCE OF
COURTLAND D. BARNES, ESQ., MANHASSETT, LONG
ISLAND, N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



"NONESUCH HOUSE"—RESIDENCE OF COURTLAND
D. BARNES, ESQ., MANHASSETT, LONG ISLAND,
N. Y. PEABODY, WILSON & BROWN, ARCHITECTS.



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D. BARNES, ESQ., MANHASSETT, LONG ISLAND,
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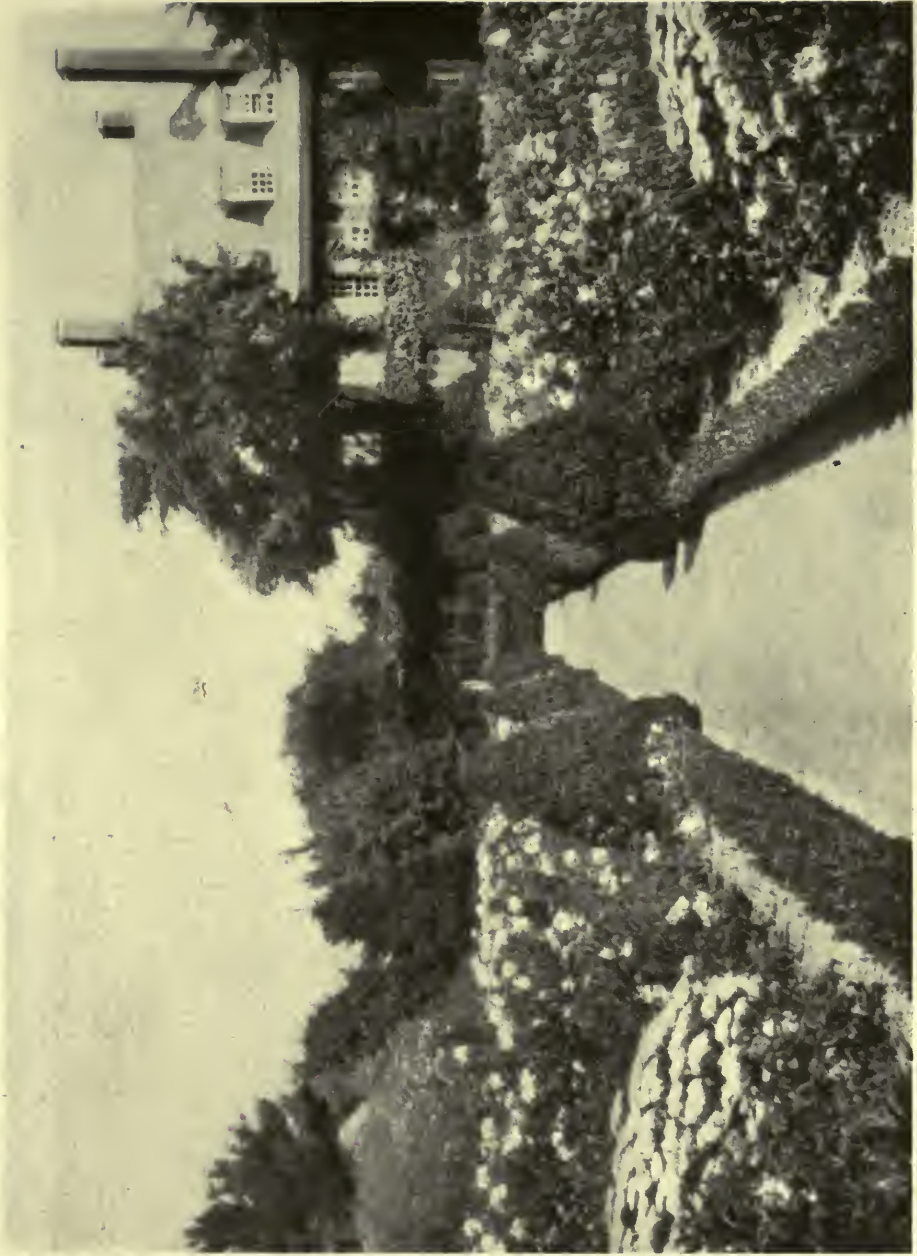
GARDENS OF H. W. CROFT, ESQ., GREENWICH, CONN.
JAMES L. GREENLEAF, LANDSCAPE ARCHITECT.



RESIDENCE OF GEORGE S. PALMER, ESQ., NEW LONDON, CONNECTICUT. CHARLES A. PLATT, ARCHITECT.



RESIDENCE OF GEORGE S. PALMER, ESQ., NEW
LONDON, CONN. CHARLES A. PLATT, ARCHITECT.



GARDENS OF GEORGE S. PALMER, ESQ., NEW
LONDON, CONN. CHARLES A. PLATT, ARCHITECT.



RESIDENCE OF MRS. GERTRUDE DAVIS, LOS ANGELES,
CAL. PIERPONT & WALTER S. DAVIS, ARCHITECTS.



GARDEN OF JOHN PRATT, GLEN COVE, LONG
ISLAND, N. Y. CHARLES A. PLATT, ARCHITECT.

the almost hopeless period of the eighteenth-seventies, in remodeling them and replacing the ugly back fence and straggling ailanthus by picturesque fountains and pools and flagstone paths, with as much as can be grown of trees and grass and flowering shrubs. What has already been accomplished has been executed with a leaning toward the intimate and the

picturesque that is quiet in character; and to have breakfast on one's balcony, listening to the splash of a fountain with a glimpse of flowers and shady paths, takes one for a moment quite far away from the hot pavements and brick walls, and makes us appreciate that the gardener can give us something as necessary to us as the houses in which we live.



DARRAGH PARK HOUSE, ROSLYN, LONG ISLAND, N. Y.
Peabody, Wilson & Brown, Architects.