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Country Homes and Gardens of Moderate Cost

AN OLD NEW ENGLAND FARMHOUSE REMODELED

Country Homes and Gardens of Moderate Cost

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Edited by

CHARLES FRANCIS OSBORNE

Professor in the School of Architecture, University of Pennsylvania

House & Garden

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PHILADELPHIA

Table of Contents

CHAPTER I.

CHOOSING A SITE FOR THE HOUSE
By the Editor..... 7

CHAPTER II.

CHOOSING A STYLE FOR THE HOUSE
By Frank Miles Day, President of the American Institute of Architects. With Illustrations..... 21

CHAPTER III.

CHOOSING SIMPLE MATERIALS FOR THE HOUSE
By William L. Price. With Illustrations..... 33

CHAPTER IV.

FIREPROOFING THE HOUSE
By Emile G. Perrot. With Illustrations..... 49

CHAPTER V.

THE INTERIOR FINISH AND FURNISHING OF THE SMALL HOUSE
By Margaret Greenleaf. With Illustrations..... 67

CHAPTER VI.

PLANTING ABOUT THE HOME
By W. C. Egan. With Illustrations..... 92

CHAPTER VII.

THE SMALL GARDEN
By John W. Hall..... 101

CHAPTER VIII.

WHAT SIX THOUSAND DOLLARS WILL DO
By W. P. R. Pember. With Illustrations..... 104

CHAPTER IX.

SOME HINTS ON WALL DECORATION
By Leila Mechlin..... 107

List of Illustrations with Brief Descriptive Text

Exteriors, Interiors and Plans of Small Houses
and Plans of Gardens

A Suburban House at Wyoming, N. J.
J. W. Dow, Architect 1

A Cottage at Wyoming, N. J.
J. W. Dow, Architect 2

A House for Eight Hundred Dollars 4

A Simply Furnished Farmhouse in Montgomery County, Pa 12

Swarthmore Lodge, Bryn Mawr, Pennsylvania
Charles Barton Keen and Frank Mead, Architects 15

A House on a Twenty-five Foot Lot
Lawrence Visscher Boyd, Architect 30

"Sonnenschein," Westchester, N. Y.
William H. Beers, Architect 31

A Summer Home on a Farm
Sketches by Elmer Gray 42

A Suburban House in Chicago
Handy & Cady, Architects 44

A Suburban House at Germantown, Pennsylvania
Alfred Cookman Cass, Architect 45

A California Bungalow
Willis Polk, Architect 56

A Cottage Built of Stucco 59

A Dutch Colonial House
Walter P. Crabtree, Architect 64

Two Small Houses
Seymour E. Locke and Charles E. Patch, Architects 65

Cottage at Brantwood, Short Hills, N. J.
Rossiter & Wright, Architects 66

Seacoast Bungalows 77

"Aubrey," Whitemarsh, Pennsylvania
Cope & Stewardson, Architects 81

Redcrest Cottage, Guilford, England
Illustrations by Wetherill P. Trout 83

Cottages at Roland Park, Baltimore, Md 85

A Long Island Garden and Cottage
Grosvenor Atterbury, Architect 97

A Suburban Home
Wilson Eyre, Architect 98
A Dutch Colonial House
E. G. W. Dietrich, Architect 106
A New Jersey Cottage
George T. Pearson, Architect 108
Some English Suburban Houses
H. T. Buckland & H. Farmer, Architects 109
The Old Red Rose Inn of "Stoke Pogis," Villa Nova, Pennsylvania 113
Ornamental Hedges
J. Franklin Meehan 119

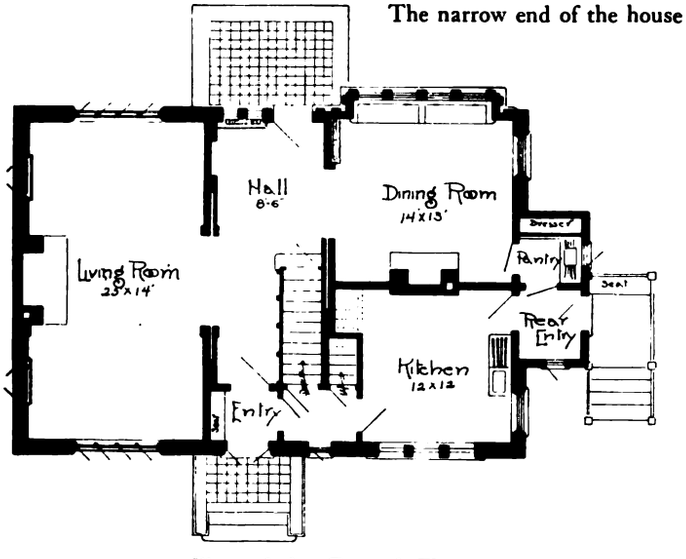
A Suburban House at Wyoming, N. J.

J. W. Dow, Architect

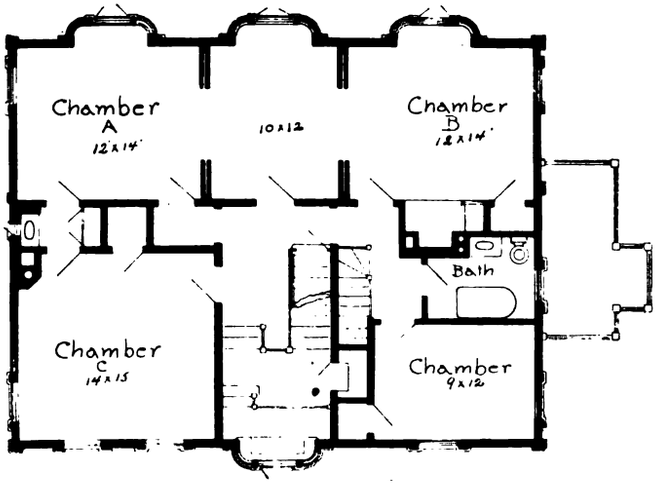
AN ideally homelike, inexpensive house, built of brick and stucco, and designed in a general way on the lines of an English suburban cottage. The house is finished in soft wood, and has every modern convenience, including hot water heating, electricity, gas, and the most approved open plumbing.

AS SEEN FROM NEXT DOOR

The narrow end of the house not shown faces the street



Plan of the Ground Floor



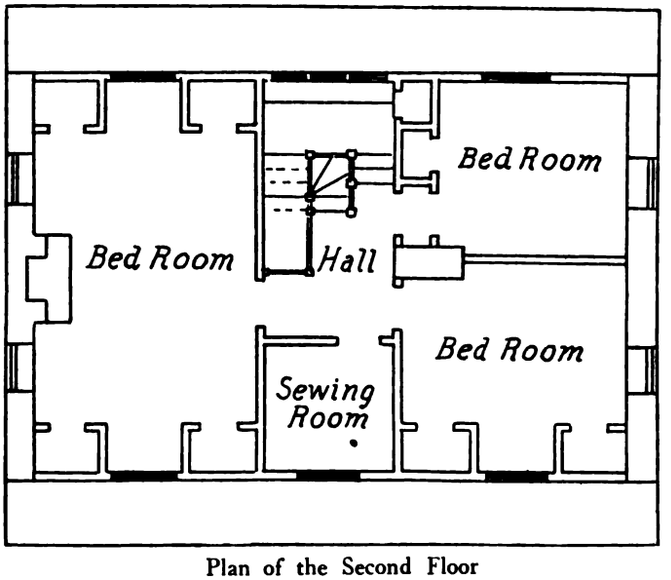
Plan of the Second Floor

A Cottage at Wyoming, N. J.

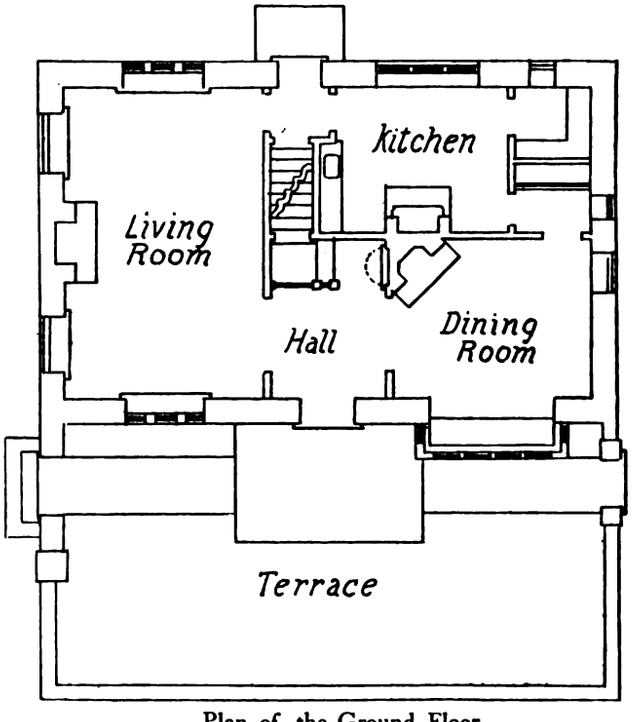
J. W. Dow, Architect

THE GARDEN FRONT

THIS charmingly rural cottage is adapted for execution in any local stone, preferably field stone. The roof is of shingles, and the exterior woodwork should be painted some dark color to harmonize with the coloring of the stone used.



Plan of the Second Floor



Plan of the Ground Floor

A Cottage at Wyoming, N. J.

Interior Views of The Wyoming Cottage

J. W. Dow, Architect

WINDOW SEAT IN THE DINING ROOM

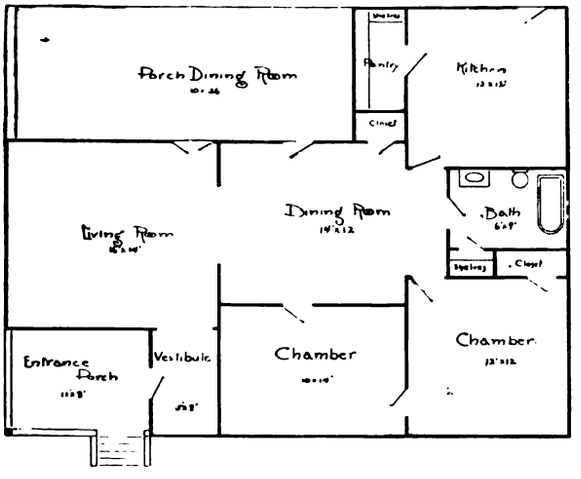
GENERAL VIEW OF THE LIVING-ROOM

THE LIVING-ROOM FIREPLACE

THE interior woodwork of this cottage is poplar. It has never been painted or treated in any way, so that the natural color remains, although darkened considerably through several years. The walls are finished in old-fashioned two coat plaster with the browning floated to a finish. The agreeable texture of the walls, with a peculiar soft tint derived from the color of the sand used has not been changed, and walls and the unpainted woodwork harmonize admirably. The floors are of $\frac{7}{8}$ inch quartered oak and against this background show the curtains and upholstery in a kind of neutralized green. It is this combination which gives the key to the prevailing color effects through the cottage. Most of the furniture is of light colored wood. The long settle with spindle back and arms before the fireplace was especially built to stand where it does. There is a simple wainscot in wood with a projecting cap to form a narrow ledge which completely encircles the first story, except the kitchen. The *tour-de-force*, is perhaps, the bow window with its cushion seat in the dining-room.

A House for Eight Hundred Dollars

THE ENTRANCE FRONT



Floor Plan

NO type of house lends itself so readily to every condition of pocket-book as the bungalow. In moderate climates it adapts itself to every season with very inexpensive construction, making an acceptable all-the-year-round house. The accompanying illustrations show a California bungalow which was built for $800 in the Sierra Madre foot-hills. The foundation of the house has posts set on blocks of cement, which are covered by planed boards nailed horizontally. The upper frame work of the house is covered with boards placed vertically, and the joints are covered by a narrow strip of wood. The eaves of the roof project 40 inches and the roof is shingled. The house is not plastered. The planed side of the covering boards form a substitute for inside finish. Stains have been applied to these boards, producing very charming effects, as the wood is handsomely grained. The ceilings are finished in the same way as the side walls. The outdoor veranda or dining-room is 10 feet wide and 26 feet long, and is shaded by an awning supported by a gas pipe frame; the awning, however, is seldom used. The house is complete and modern in every respect, having the best of plumbing throughout. Most of the furniture in the house is hand-made from arts and crafts designs, and corresponds admirably with the rustic interior finish. Indian blankets, with much color in the pillows and curtains make the interior exceedingly attractive.

AN OUTDOOR DINING-ROOM

AN INDOOR LIVING-ROOM

COTTAGE OF THE LATE STANFORD WHITE AT ST. JAMES, L. I.

I

Choosing a Site for the House

The Editor

THE first step in the direction of making a home is usually the choice of a site. Usually because, unless we propose to buy a home ready made and attempt the always ungrateful task of adapting ourselves to it as we find it fashioned by other hands and for other purposes than our own, the place for the house must be decided upon before we can definitely consider the house itself. This is the basic principle in home building. The house and its site are one and inseparable, and the former cannot be judged or discussed in any terms of common sense apart from the latter. Were we disposed, from lack of previous consideration, to question this law, let us imagine the middle house of a city block transported to a country hilltop, or a residence of the suburban type placed endwise toward the sea, or a small country cottage set down upon a city lot fifty feet square, and the grosser incongruities will be instantly apparent. But there is a finer and more intimate relation between house and ground than this, in which each peculiarity and characteristic of the site is taken advantage of in the arrangement of the plan and the treatment of the exterior, and the whole becomes so welded together as to be inconceivable apart. This principle is elsewhere fully illustrated in this book by photographs from actual practice. To avoid confusion, however, it will be well first to agree upon a definite meaning for some half dozen words which must constantly recur.

A moment's consideration leads to the conclusion that houses, with respect to their site, fall of necessity into definitely separated classes. The usual designation of such classes is city, suburban, rural. But in dealing with the subject in that quasi-scientific spirit of inquiry which is required for our purpose, we must be a little more exact, and will therefore assume the following classification:

1. **The Urban House.** The type which is most characteristic of city conditions, *i. e.* between two party walls, with free light and air only at front and rear, or at the narrower ends of the rectangle which may be supposed to represent the lot. This is the most sophisticated and least hygienic of all types of the home, and requires most careful study to minimize these adverse conditions, as will be later pointed out in detail. When we speak of city houses, therefore, we will use that term in its usual sense, indicative of any house built within city limits, since, as we shall presently see, many different types may be, and are, so built.

2. **The Semi-detached House.** Known in Philadelphia as the side-yard house. This is an intermediate type between the urban and the suburban. It has one party wall in common with its next door neighbor on one side, but is detached on the opposite side, having free light and air on front, rear and one of the longer sides. It is adapted to, and originated in, the commercial development of city property units which are too large, economically, for one wholly detached house, and too small, physically, for two. When such units are generously divided and well planned with ample room between the pairs of houses, this type is an excellent and economical one; but it often appears, in the hands of speculative dealers, as a thoroughly decadent variant of the normal type, having but five or six feet between the windows of adjoining pairs.

Under such conditions life becomes well-nigh intolerable. The domestic economy of one's adjoining neighbor is freely displayed by sight and sound to our reluctant senses, as is ours to his. This condition is capable of some mitigation by a careful study of the window spacing in the opposite walls, but hundreds of such houses display crass unconsciousness of the most elementary conditions of civilized existence; having the windows placed precisely opposite each other. Such houses are designed and built by men whose previous habits of life wholly unfit them for the comprehension of such matters, and to whom such criticism as this would probably appear absurd.

3. **The Suburban House.** This term is used in a restricted sense to indicate the type developed in the outlying portions of a city, away from the more congested centres, where the price of land is not prohibitive of detached houses of moderate cost. Under such conditions the lot will assume somewhat

the shape of the urban lot, decidedly longer than wide with the narrower frontage on the street, but with free light and air on all four sides. To properly develop such houses they must, as in the case of the semi-detached type, not be built so close together as to prove a mutual annoyance. It is usually best that the house be placed well to one side of the lot with a maximum southern exposure or after that, an eastern. One of the narrower sides toward the north is well, but western exposures, especially of the longer sides of the house, should be avoided. This question of exposure, or *aspect* as it is technically termed, will be fully considered later.

4. **The Seaside House.** This type develops under conditions of site peculiar to water-front properties, notably at the seashore; but found wherever similar conditions prevail along the banks of rivers and lakes, or, in some special cases in purely rural districts detached from bodies of water. Its characteristics are an outlook chiefly in one direction, with the point of approach either of necessity or expediency on the opposite side of the house. The desirability of keeping the principal outlook unobstructed, as regards the more important rooms, leads to a peculiar type of plan in which the principal entrance and the service rooms are grouped together on the same side of the house, the plan as a whole tending to develop as an oblong rectangle with the longer side toward the sea and the front door in the back of the house, if one may be pardoned such an apparently absurd expression.

5. **The Country House.** This is the most elementary and unsophisticated of the several types and consequently the most wholesome. It implies not only full light and air on all sides, but an outlook equally apportioned between at least three of the sides (though, in restricted cases, to two) with corresponding freedom in the development of the plan. It is restricted chiefly by considerations of position with respect to the points of the compass. These favorable conditions obtain as a rule, and for obvious reasons, in the rural districts, where land is relatively easy to obtain, and in larger tracts. Hence the name of the type.

The next physical condition to be considered, as applicable in general terms to all sites, is the question of exposure. This resolves itself into the two factors, *aspect* and *prospect*, previously referred to. *Aspect* has to do with exposure to the points of compass and, hence, to generally fixed meteorological conditions, such as sunshine, the coldest winds of winter, or the prevailing breezes of summer. *Prospect*, on the other hand, concerns itself with the outlook from the site, the best views, and those least desirable. Aspect and prospect often, therefore, present conflicting claims, and such cases require most careful consideration; but from our present general standpoint they may be discussed separately, and aspect first.

In so vast a country as ours, with such varying climates, rules devised for one locality must needs be considerably modified when applied to others; but speaking broadly, and for the Northern and Central Atlantic seaboard and adjoining States, it may be said that from the north and northwest come the coldest winter winds with the minimum of sunshine, while in midsummer from the northwest come, too, the level hot rays of the late afternoon sun. The western aspect, on the whole, is the least desirable. Hot in summer, cold in winter, rooms having that outlook are the most uncomfortable in the house, and the plan should usually relegate to that quarter, if possible, all or most of the secondary rooms. From the northeast come the early rays of the summer sun, rendering bedrooms facing in that direction insupportable to some people whose morning sleep is made impossible under such conditions. From this quarter, too, come most of the all-day driving rain storms and, on the North Atlantic coast the chill, fog-bearing marrow-piercing winds which breed New England pessimism.

Generally speaking, however, an eastern or southeastern aspect is next preferable to a northern, as the morning sun of the winter months, if visible at all, is a welcome visitor in every room exposed to its rays; and since the morning summer sun shines from such a high angle as it swings to the eastern and southeastern quarter of the sky, windows looking in that direction are easily shaded, if desired.

It is universally conceded nowadays that a house is, other things being equal, the more hygienic, the more it is exposed to the sunshine. It is for this reason, and for the further one that from that quarter come the prevailing breezes of the summer months, that the southern aspect is the one most eagerly to be sought and secured for the home. Even if the house is to be occupied the year round, the high angle of the summer sun during the midday hours renders it not unwelcome, for it is only as it declines westward that its lowering rays combine with the pulsating heat of the mid-afternoon to form an almost intolerable burden upon cloudless and breezeless days. It is at such an hour that rooms having only a western aspect are insufferable, just as they are chill and cheerless at the same hour in winter. Such are the larger elements of aspect.

Prospect, concerning itself only with the outlook or view, presents wholly different problems whose demands are often totally opposed to the claims of aspect. The principal or, sometimes, the only view is toward the north or west, and the skill of the expert designer is often taxed to the uttermost to save the situation by producing a plan whose skilful adjust-

ment and relation of parts meets all requirements adequately. Then again, and this especially in the country, the house cannot justly be considered as an isolated self-centred subject, but must be treated, or at least dealt with on broad lines, as a detail of a larger picture. Whether it shall be placed upon a hilltop, or upon a spur of a lower range, or in the valley, involves general considerations which could be best understood by reference to specific instances. The materials for the exterior of the house must also be largely determined by the site, and the coloring of the neighborhood if rural, or the general treatment in the vicinity if urban or suburban.

Generally speaking then, both the intimate arrangement of the plan, and the exterior design of the home are, to use a mathematical phrase, functions of the site, and are absolutely indeterminable apart from it.

Real estate offered for residential purposes is subject to an element of value which affects in a much slighter degree other unimproved properties. A business man, seeking a location for a new factory or warehouse, considers only transportation facilities and power, and builds where he can best get his raw material in and his products out at the least possible cost to himself. For his purposes, one site is as good as another if these primary elements of value are equal. It is only the merchant who is a retailer, and whose purchasers are of the more well-to-do classes whom sentiment affects. Here, it is of so great importance as to amount to a factor in the capital of the establishment. Of three or four large department stores there would seem no apparent reason why one should be preeminently more successful than the others, aside from the question of personal skill in management, which though important, is not sufficiently marked to account for the obvious differences in success. The real reason will be seen to lie in the fact that preeminent success is the good fortune of the one while denied to the others purely as a question of location. To the one, the best class of customers will come because it lies in the shopping district which sentiment has marked for its own, while they will not go to the others, though but a block to one side of the main thoroughfare of the retail district, because sentiment forbids divergence from the customary route of travel.

In the better residential districts sentiment, again, is the absolutely controlling factor of value. Its influence appears in most concentrated form in the city. Here there is always some one quarter which sentiment has assigned to fashion, and the acquisition of a building lot here is merely a question of price, which includes not only the high value at which the land is held, but usually involves the purchase and destruction of an older, to make room for the newer home. As this book, however, is addressed to the larger class of home builders to whom the prices of such properties are prohibitive, we need give them no further consideration.

While it is in the city, that this element of sentiment appears in its most controlling aspect, it is far from absent even in rural residential districts, though manifesting itself under a different guise. Of two adjoining properties in the same desirable locality, one of which we will say has a small grove of trees upon it, while the other is bare, the former will often be held at, and is well worth, many hundreds of dollars more per acre than the latter. Yet it is a purely sentimental value that attaches to the trees as a pleasant adjunct to the home. Commercially, the timber is not worth the cost of cutting it down and carrying it away. Or it may be that one property commands a much coveted view which the other does not. The fact that the view is desirable gives it a market value which is added to the basic value of the land. In the same way land which, as farm land, was bought for one hundred dollars an acre can be sold readily for building purposes, even in remote rural districts, at several thousand dollars an acre. Yet the change in value has been brought about purely by a change in sentiment. This element of value is the one, above all others, which the speculative real estate operator spends most time and money to create, and is the one which, when established to his liking, he is most careful to preserve intact; knowing well that a breath of suspicion or the slightest suggestion of disparagement will tend to depreciate values very quickly if his bubble has no substantial safeguards.

Having now considered the chief elements which affect all residential sites alike, we may consider specifically the choice of a site for each of the several types of home successively. All residential property within the limits of a city is subject to practically identical conditions, and it is only in minuter details that the differences between urban, semidetached, or suburban houses affect a choice of site. We may therefore consider city property in a general way as available for either of the above types. There are some locations which are fundamentally objectionable for any residential use. Such, for instance, are minimum grades, especially in intersecting streets. These low spots are subject to surface flooding during heavy rain-storms, when, the capacities of the neighboring sewers being overtaxed, water is very apt to back up and run in the cellar windows. This is a common phenomenon during heavy summer thunder showers. But there is a more permanently obnoxious condition usually indicated by these depressions in street grades, and especially so when they occur at street intersections, namely, the presence of an underground stream which, having been covered up during the filling in of the neighborhood, now flows either through a sewer or by some natural underground channel. This will be certain to break bounds

during periods of prolonged rains, and dampen or even flood the adjoining cellars. All surface dirt and undesirable loose matter of all kinds, moreover, work down to these low spots and dry as dust, making the neighborhood a thoroughly unsanitary one in all weathers.

Although a corner lot is usually to be preferred, the local situation should be carefully studied before a choice is made. Trolley tracks on both streets are a distinct element of depreciation as the bumping of the wheels over the crossing is an annoyance by day and a distinctly injurious adjunct by night or during illness. The best place for any trolley line is in an adjoining street, rather than in your own. Corners, even in the best residential districts, are sometimes a source of annoyance at night if made the playground of children from less favored but neighboring streets and alleys. This aspect of affairs should be studied by personal observation before a final decision is made. Generally, however, a corner lot is desirable in that our house becomes of the semidetached type, with increased opportunities for light and air, and the New York vital statistics, quoted below, show that these are real and not apparent advantages. There is a choice of corners, if a choice can be exercised. The best corner is the northwestern one, especially if the longer side of the lot faces south. The least desirable is the southeastern corner, for reasons already pointed out.

There are too many special considerations affecting any particular lot to make it possible to anticipate all imaginable conditions, and we must therefore content ourselves with an indication of the more normal conditions in the property. Property on sloping streets, of course, requires careful study with reference to the avoidance of surface washings from careless owners of adjoining properties and also of adjustments of plan to grade. This latter reaches its most acute stage when the grade of the lot is materially higher than that of the sidewalk. Often in the latter case a depressed service entrance at side or rear is quite possible of attainment, as is also a depressed kitchen or laundry yard, both of which features lend themselves readily to the fullest development of the house garden as a real source of enjoyment. Where the lot extends through to a minor street in the rear, the most favorable conditions exist, of course, for the completest development of a city house that is possible on any lot of relatively limited extent.

The advantages of lots on streets facing public parks usually far outweigh the disadvantages which are the apparently inevitable accompaniment of all public utility features. There is a choice of privilege however, the north side being preferable to the south and the west to the east. In this connection it may be well to point out a fallacy that is sometimes encountered, of assuming that a room with a northern exposure is cooler in summer than one with a southern. Owing to the almost entire absence of northerly breezes in summer in this part of the continent and the prevalence, on the contrary, of southerly airs, together with the high angle of the sun's rays in that quarter of the heavens, the latter room is cool and pleasant in summer and, of course, far more agreeable in winter, owing to the absence of southerly winds, especially during extreme low temperatures, the low angle of the sun and the additional fact that the sun is more likely to shine in winter while in the south, than earlier or later in the day.

Made ground is especially to be avoided, both on account of the deformations, which are certain to ensue in structures built upon it, as well as because of the usually unsanitary nature of the filling material. If inquiry does not suffice to elicit it, observation of surrounding grades and of adjacent buildings will usually suffice. Cracks in walls, especially about door and window openings, if common in the neighborhood, are a certain indication. A comparison of street and rear yard grades is also useful. As for filling material, good earth is seldom available in sufficient quantities and any substitute is usually accepted. In a recent case, a combination of half-burned unbound book sheets from a neighboring printing house fire and broken masses of asphalt concrete from street repairs, smoothed over with a top dressing of clean earth, formed a mixture upon which a row of smart three-story brick dwellings has been erected by a speculative builder. Far oftener the filling material is of the most unsanitary description, as the most casual observation would suffice to show.

Vital statistics show that the north side of an east-west street is distinctly more healthful than the south side, which latter is altogether the most unfavorable position for an urban house, hygienically. North-south streets are more healthful than those at right angles and, if the New York statistics are to be believed, houses in the middle of any block are less wholesome than those at or near the corners. This is what might have been expected from *a priori* considerations.

It is perhaps a counsel of perfection to advise the purchase, with the site for any city house, of the two adjoining lots at the same time. But if one is looking for investment, as well as a home, much is gained by such an arrangement. We can, in the first place, so plan all three houses simultaneously that the *désagréments* of urban life may be reduced to a minimum so far as they are derived from awkward proximities of overlooking windows and doorways, but also by exercising at least the right of veto in the selection of our neighbors; which latter can be done better, of course, *incognito*, through an agent.

The general question of desirability for residential purposes of any locality, unless it be a new one, will generally have been already determined; but it is well to look into the matter a little in any event. New influences may be at work leading to a deterioration in values. One should be suspicious of many signs displayed of a desire to rent or sell. Sometimes a detrimental element only operates during certain conditions of wind or weather, which may determine the deflection at such times of smoke or objectionable odors or sounds in the direction of the property under consideration.

As one passes the confines of the city to the larger country beyond, it becomes not so much a search for a preconceived site (though this is always possible within somewhat wide limits), as a determination of the best way to utilize a given site. There are, certainly, obvious disadvantages in sites placed in damp hollows, or close to dusty highways, or on extremest hilltops, or cut out of a vast unshaded plateau; yet there is scarcely a conceivable site in the country short of one rendered inadmissible by unsanitary conditions, that skill and experience cannot redeem, however unpromising or barren, or spoiled by unskilled treatment. In fact, in the country, strategy may be said to be the fundamental element of success in dealing with a chosen site. To one who thoroughly loves the country it seems impossible to choose an absolutely unavailable spot.

Existing buildings can be altered and reformed, and nature's myriad aspects cleverly adjusted to our particular needs. There seem but three inadmissible mistakes that can be made. First, building on a swampy site; second, building in the midst of a grove of trees; third, building on a site devoid of trees—though this last is a relatively venial offense which can be remedied in time. If one were to imagine an ideal site in the country for a house and establishment, of moderate expense, it would take the form of a ten to twenty-acre tract with its narrower side along the southwesterly or southerly edge of a well-kept highway sloping from the highway irregularly southward to a meadow and rivulet, partly wooded, with an outlook in the middle and farther distances as fancy dictates. But such imaginings are vain, not because the reality is unattainable, but because of the protean shapes the desirable site may assume.

In fact, there is but one way to deal in detail with the subject practically, and that is by an examination and explanation of actual examples photographed upon our pages, and that we will do; contenting ourselves meanwhile with a few concluding observations of a more general nature.

Hitherto the onward march of improvement from urban to rural districts has been relatively slow and long before the country place has been overwhelmed its fate has been foreseen. But now, the rapid development of trolley lines, pushing out in all directions from the city over private rights of way, acquired under the power of eminent domain, through the most sequestered nooks and corners of the countryside, add a new terror to rural life.

No one apparently is safe, nor is any topographical position impregnable, and while we survey our homestead, secure in possession and planning new beauties to be added to its charms, a real estate syndicate in the city is preparing a map in which it is cut up into rectangular lots alongside a trolley line and in the end resistance proves useless. Such at least has been the practical result in some recent cases.

In considering a place for the house, consider also the garden, and do not determine the one without the other; and in placing the garden let it be for your own, rather than the general public's delight, if the choice is forced upon you. Let it be where the intimate family rooms will look out upon it, rather than the more public ones, if both cannot. Take such advantage as you may of tree clumps and let your house be so placed with reference to them as to shield the western and northern sides, rather than the eastern, and especially not the southern. Planting out, and the location of roads and paths, and other details belong to another field of design and cannot be considered here.

Sites for houses of the marine type are also somewhat elastic in their requirements, but not nearly so much so as are rural ones, owing to the paramount importance of preserving to its fullest extent the sea view and making it available for the maximum number of windows and verandas. As has already been explained, this, in the majority of instances, results in a longish parallelogrammic plan (with the service wing twisted slightly back, out of the way of the seaward view), having both the principal and service entrances on the landward rather than on the seaward side.

But it will hardly be profitable to generalize about unknown sites for the home at further length, and the following pages will afford abundant examples of definite sites definitely and adequately treated.

A Simply Furnished Farmhouse

In Montgomery County, Pa.

THERE are hundreds of farmhouses like this one scattered far and wide through the Eastern and Middle States, which only need the touch of a skilled hand to render them as attractive and homelike on the interior as they appear to be to the passer-by. The accompanying illustrations show very clearly that expense is far from being a necessary accompaniment of cheerful and homelike surroundings. The whole secret lies in buying the right things, which can always be had at very moderate cost, and combining them in such a way as to impress their users with a sense of agreeable simplicity and with real comfort. In this old farmhouse which has stood as you see it here for more than one hundred years, most of the rooms are of the full width of the house with windows on both sides; a green shingle roof, green outside woodwork, all combining to make a charming picture, but one whose keynote is always simplicity. The woodwork throughout is generally painted white with green matting on the floors, comfortable wicker chairs, and here and there a white skin rug, open fireplaces, and in the dining-room a "delft" wall-paper, costing only fifteen cents a roll, real glass knobs bought second hand for doors and furniture, old chairs recovered with new chintz and painted white, chintz cushions, are the chief materials which go to make up a charming picture.

THE GROUP OF FARM BUILDINGS

And best of all this has been produced for the most part by a few willing hands in the household.

NOTE THE CHARMING SIMPLICITY OF THE STAIR HALL

THE HOUSE AS SEEN FROM THE ROAD

A "DELFT" DINING-ROOM IN WHITE AND BLUE

A Simply Furnished Farmhouse

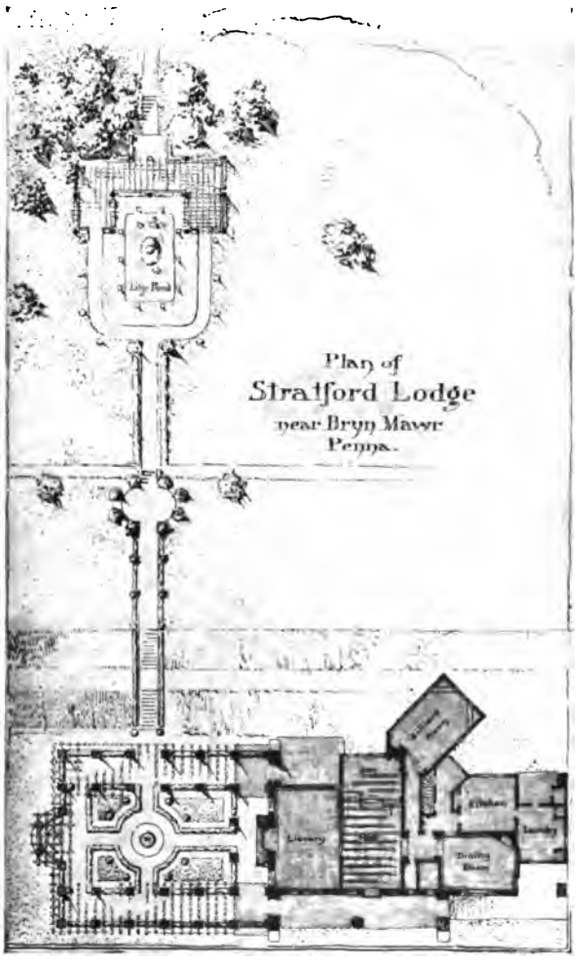
THE BEDROOM OVER THE LIVING-ROOM

THE LIVING-ROOM, FURNISHED IN THE SIMPLEST MANNER

Swarthmore Lodge, Bryn Mawr, Pa.

Charles Barton Keen and Frank Mead, Architects

THE HOUSE AND GARDEN AS SEEN FROM THE FRONT



AS has been so well pointed out by Mr. Frank Miles Day in the second chapter of the text of this book, environment and traditions of the place ought to receive most serious consideration in choosing the style of a house. Swarthmore Lodge, illustrated on this and the succeeding pages, affords an interesting study of the influence of both of these forces. Bryn Mawr lies in a rolling country, watered by many creeks that flow through heavily wooded valleys into the Schuylkill and Delaware. On a hilltop from which one sees pleasant stretches of meadow-land and woods, lies Swarthmore Lodge. The country around about was settled by Welsh Quakers, who followed closely in the footsteps of William Penn. Simplicity and frugality and a Welsh manner of building were their typical traits. This house is a study in grays. The gray mica-schist of the locality is used for the stone work and gray shingles cover the woodwork. The massive eaves in deep shadow and the white paint combine to form a charming picture of Quaker dignified simplicity.

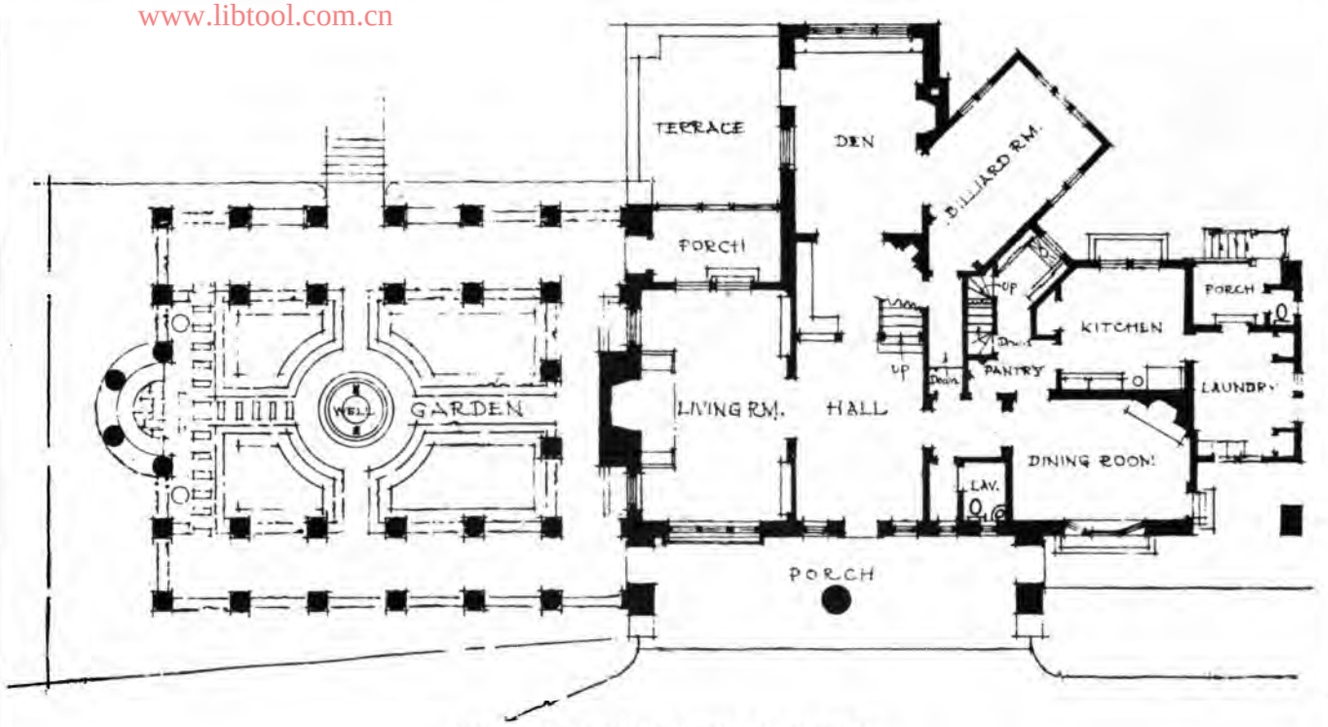
The same gray mica-schist that the settlers used is still quarried in the neighborhood, and their old houses show how quiet and pleasant a wall it makes when simply laid and when half covered with the broad wide pointing of the joints. Shingles, too, are just as reasonable a roof covering and just as readily to be had as in the old days. Note especially the value of the long level line of the eaves continued out by the lines of the pergola.

If no Quaker farmhouse ever had a garden that looked like this one still environment has played its part, for the conditions of the site have dominated its arrangement. Stepped terraces conform to the grade of the hillside, and if the garden accessories show a decided Italian cult, it is not, after all, so incongruous. The lines, after all, are simple, and horizontality is the pervading element of the composition, and if the colors in the garden are somewhat gay that is Nature's fault and not the Quakers'. Beauty, after all, has a way of disregarding reason, and few can deny beauty to the house and garden of Swarthmore Lodge.

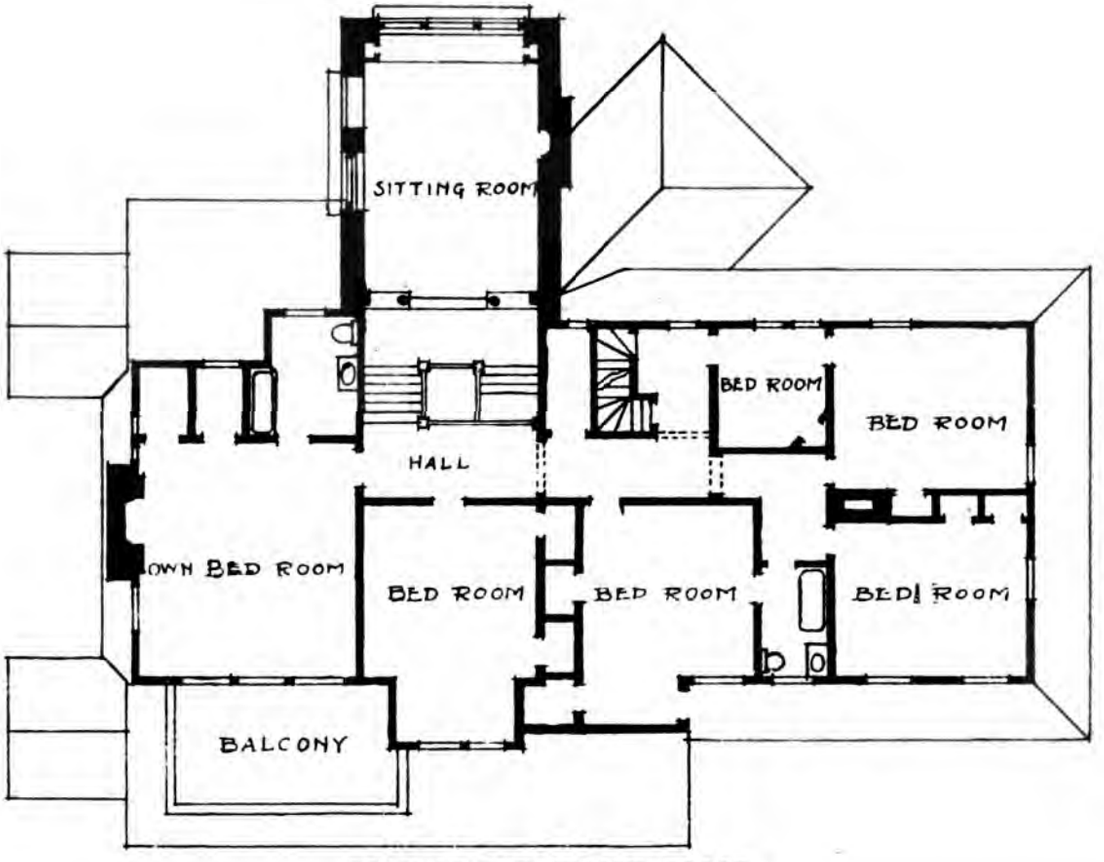
(Note: In the adjoining plan the name of this place is incorrectly given as Stratford Lodge.)

THE HOUSE FROM BELOW

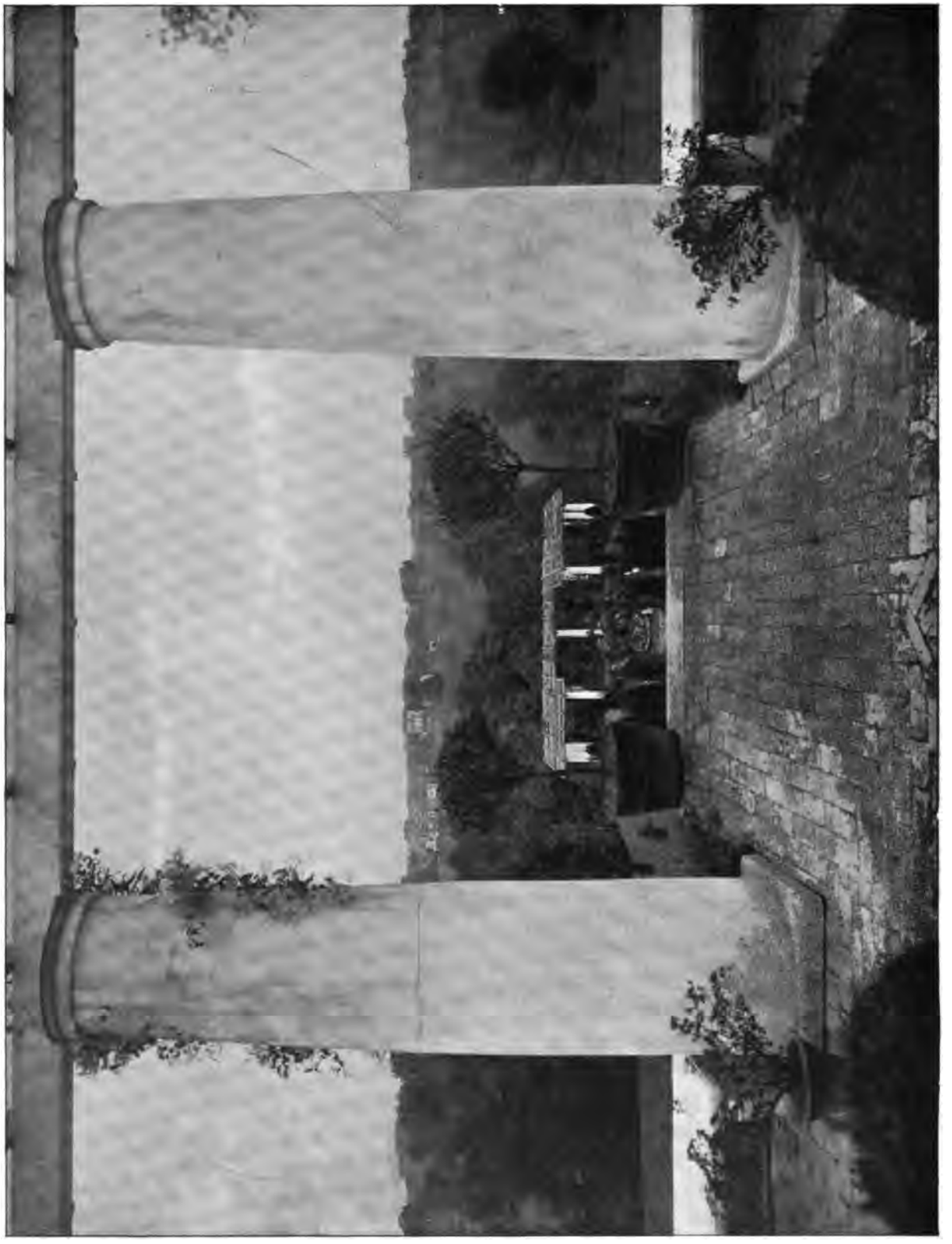
LOOKING DOWN ON THE LOWER GARDEN



PLAN OF THE GROUND FLOOR



PLAN OF THE SECOND FLOOR



LOOKING DOWN FROM THE UPPER GARDEN

INSIDE THE PERGOLA

LOOKING UP FROM THE LOWER GARDEN.

BARNCLUITH, LANARKSHIRE—THE TERRACES

II

Choosing a Style for the House

Frank Miles Day

President of the American Institute of Architects

NOT long ago, the editor of this book was asked by one who was about to build a house, what style it would be best to choose. The editor very properly answered the better course would be to retain an architect of known ability and let the architect select the style. To this the would-be house owner answered, that he had already done so, but that the architect seemed as incapable of reaching a decision as he himself had been. He added, that there must be some fundamental principles which should control the choice of style for any given building, things subject to reason rather than fashion, and he suggested that the editor might well start a discussion of such questions. It is as a part of this discussion that the following thoughts are put forth.

The first thing that occurs to me—and this without in any way attempting to beg the question—is that a deliberate choice of style is by no means essential, and is, indeed, often a grave hindrance to a right, reasonable, and beautiful solution of the problem of building. And by style, I here mean just what the editor's questioner meant, that is to say, a well defined mode of building prevalent in some certain place and at some certain time.

Normally, style of this sort originates from the needs of a people, from the materials at hand and from a desire to build with beauty; but in the course of its evolution, it is always modified and held in control by the builder's knowledge of what has gone before or what is going on at his own time. Until the revival of learning, the age of the conscious, passionate striving to resurrect the glory of the classic ages, there were but few, if any, deliberate attempts to hark back to an earlier manner of building. The ancients had done that sort of thing in sculpture when they had imitated the early work of their forbears in a way which, strive as it might, could not seize the real archaic spirit, the way we now call archaistic. But in architecture it is hard to put one's finger on that sort of thing earlier than the time of the Renaissance. Then, gradually, the old order gave way to the new. To be sure, even after the change, the needs of the people had to be met, and their needs were very different from those of the ancient Romans, but such as they were, they were met in the way in which the men of the Renaissance thought the men of the Augustan era would have met them.

And thus for the first time arose the question of a deliberate choice of style, a resuscitation of a way of building in use in other ages and under other conditions. And this is what we have been trying to do ever since, only we out-Herod Herod. The men of the Renaissance were in unison as to the style they wanted to imitate. We do not know our own minds; we do not know what age, what country to set up as our standard and the voices that would guide us are but crying in this wilderness of indecision. But there is one thing well known, completely agreed upon by all who have given serious thought to it:—that it is not by the copying of the outward forms of any architectural style that we can hope to make our work vital and worthy. If from a plan suited to the needs of a given building, if from a reasonable and appropriate choice and handling of materials, there should grow beauty, it is all that we can ask and all that we need to ask. Simple as it sounds, the doing of the thing is difficult beyond conception. Few can do it well or even passably. Granted that this is the right way, the only way by which we can hope to make buildings truthful and beautiful and eloquent of their time and place, it is easy to see how a choice of style from *a priori* considerations is a most grave hindrance to the following of it.

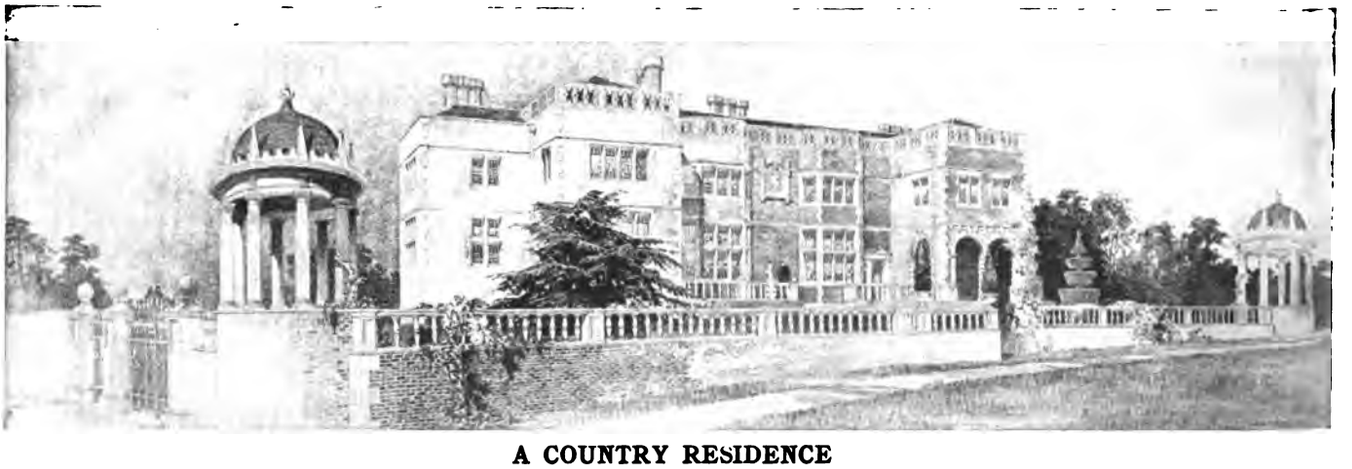
And having said all this, I am prepared to grant paradoxical as it may seem, that style in architecture is the one quality that above all others secures for a building the esteem of generations of men. But style in this sense is not an affair of archæology but an abstract quality, a subtle excellence very hard to define. Perhaps it may be made clear by comparison with that same quality of style as we think of it in the sister art of literature. If a writer reaches real dis-

A SEASIDE COTTAGE FOR $3,000

ALBERT KELSEY, Architect

MRS. COMEGYS' HOUSE, CHESTNUT HILL, PHILADELPHIA

COPE & STEWARDSON, Architects



A COUNTRY RESIDENCE

CRAM, WENTWORTH & GOODHUE, Architects

tinction, it may well be assumed that his work has the quality we call style, and we do not demand that this style be that of a definite school. We do not ask him to write like an Elizabethan dramatist, or a Georgian essayist, or a pre-Raphaelite poet. If he have something worth saying, and if he surround the saying of it with that indefinable thing called literary style, it is enough. Now this precisely is the sort of style that we should demand of the architect. That he know the grammar of his art, that he plan simply and directly, that he build strongly is not enough. Has his work expression? Has it the high quality of style? Has it, in other words, an excellence of design that raises it to the plane of serious consideration? This, after all, is the thing that is to distinguish his work from that of his fellows.

And how have such of our architects as have striven for it, succeeded in making houses interesting and beautiful without resorting to the easy trick of using a definite historic style. One way of doing it is certainly by means of those simple, local materials, whose use is so finely and justly praised by Mr. W. L. Price, in the third chapter of this book. He has a message for us, the essential truth of which we cannot too quickly take to heart or put in practice. Nor are we lacking in examples of the way to do such work. Mr. Price has, himself built such a house at Wallingford, in which the local stone, bearing ruddy stains of the iron that is in it, plays the chief rôle. In the house built years ago at Chestnut Hill, by those two splendid men and admirable artists, John Stewardson and Walter Cope, in whose untimely death American architecture suffered so heavy a loss, we see again a local stone, this time the cool grey mica-schist, handled in traditional ways, but with a freshness and a personal note that will make this house last as one of the most interesting in Pennsylvania. Even in Elmer Grey's house at Fox Point, Wis., although the use of local material is less evident, the simplicity and directness of the design make it worthy of consideration with the others. Similar qualities of freedom, charm, personal expression we see in Wilson Eyre's house in Germantown; but examples might be given by the score.

These things are the true answers to our amateur's question. This is the style, conditioned on local material, vocal of our own time and place; reasonable, appropriate but nameless, that should come naturally to us and not as the result of a deliberate choice.

Unfortunately, we use the same word to indicate the high degree of excellence in architectural design of which I have been speaking, and also to indicate a manner of building in vogue in a certain country at a certain time. But let us avoid confusion by recognizing the fact that while style in its higher sense may be present in a work which it is quite impossible to tag with an archæological label, it may equally be present in a work of the most definite archæological sort. Such, to take an example in a French manner, is the Townsend House at Washington, D. C., by Carrère & Hastings, or, to take one in an English style is the country house by Cram, Wentworth & Goodhue. On the other hand we must bear in mind that a work filled with archæological accuracy may be quite devoid of style in the truer, higher sense.

But this high quality of style is after all not the sort in which our editor's questioner is interested. He is concerned with something far less subtle. Is his home to recall a Tudor manor, a Tuscan villa, a château by the Loire, or a Virginia homestead? The world is all before him where to choose. Unfortunately he demands guidance as to his choice and insists that this guidance shall be based on fundamental principles and not on mere fashion or personal inclination. Now while I am convinced that this question is not a profitable one, and that it gives rise to negative results, I am willing to make some inquiry for possible answers. Let us ask then what things we might suppose would influence the style of a house. Here certainly are some of them:

a. The kind of country in which the house is to be built; flat or rolling, mountainous, wooded, or open.
b. Neighboring buildings, especially if of a definite type.
c. Local materials and traditional ways of building.
d. The owner's individuality and mode of life.
e. The architect's personality, training and predilections.

THE SITE OF THE HOUSE

The site unquestionably should have a very great influence upon the plan of the house, as Professor Osborne has most lucidly explained in the first chapter of this book, but it seems to have far less influence on the choice of style than one would imagine. Let us for a moment conceive the site as a broad plain near a river. Some old Georgian Manor, Groombridge Place, let us say, seems perfectly suited to such a site. On the other hand, can we name any style that our amateur might have in mind that does not furnish admirable solutions of this very problem? Even so animated a style as that of the early Renaissance in France gives us Josselyn, by its rolling river, or Chenonceaux, spanning the quiet waters of the Cher. Perhaps we might generalize by saying that long level lines harmonize best with such quiet stretches of landscape and that, therefore, we should choose some style in which they predominate were it not that we are dumfounded by the thought of Azay, with its strong verticals and its

SWAYLANDS, PENSHURST, KENT

GROOMBRIDGE PLACE, KENT. THE WEST BRIDGE

agitated roof lines, looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base.

If our house is to be set upon some steep hillside, some cliffy place, surely we may find guidance in such a spot. Obviously, your quiet Georgian thing is out of keeping here. Strong upright lines, well marked parts, a vivacious sky line suggest themselves. St. Fagan's near Llandaff, is quite as it should be. Quite naturally one's mind runs off to Scotland with its inimitable hillside gardens such as Barncluith only to remember that the greatest charm of those places is the long level lines of their terraces rising one above another, and that Earlshall, a house that corresponds well with our imagined character, is really set down in a perfectly level place.

Thus, in the first effort to find an answer, we reach a result quite useless to our amateur. Let him get but a clever enough worker in archæological leger-demain and his house shall look well (so it might seem) in any style he is pleased to name, and on any site that he is pleased to buy. Yet we know very well that it will not, for we have seen the experiment tried too often.

NEIGHBORING BUILDINGS

That, in the choice of style, we owe a duty to our neighbors is a fact too often ignored. If buildings exist which, when our own is finished, will group with it, we must not ignore them, for in such an instance our building is but a part of the whole composition and, unless we are utterly selfish, we must seek the best result for the whole rather than for a part. In Europe this thought obtains more acceptance than among us, for in many cities, municipal regulations are so framed and enforced as to secure a certain uniformity of design, monotonous perhaps, but decent, orderly and quiet. Here, and especially in our suburban communities, so little harmony is seen that it is clearly a case of each one for himself and the devil take the hindermost.

LOCAL TRADITIONS AND MATERIALS

Had we definite local traditions in the art of building, we might make some steady advance, building in the way of our fathers but better and more beautifully. In the States of the Atlantic seaboard, there were once such traditions, but we have broken with them and the return to them must be made with conscious effort, an effort that results in our Colonial revival. But, for the most part, throughout our land there is no local way of building that rises above the commonplace. This is partly due to the fact that we are no longer compelled to use the materials that the neighborhood of the building offers. Time was, and that not a hundred years ago, when lacking water transportation, such materials had to be used. And so strongly marked is the influence of that use of local materials that to take an example from Great Britain, one familiar with its cottages might, if dropped down at random anywhere in the Island, make from them alone a shrewd guess as to his whereabouts. Thus, if he saw such a cottage as that at Stanton, he would know that he was on that band of limestone that extends from Somerset to the dales of Yorkshire, and he might well pick out this particular cottage as a good specimen of the type that prevails in the Cotswold District. If the house were of a soft, warm sandstone, he might know that he had fallen in Cheshire or Shropshire, or Hereford. Even there, he might see half-timbered cottages of great beauty but by the way in which the timber is used, he would be very sure that he was not in Kent or Sussex, where half-timber work equally abounds. And now let us take as an example of the influence of material upon construction, and therefore upon style, such a Kentish cottage as that near Penshurst, and let us summarize the description of the construction of such a building given in Dawber's book on "The Cottages of Kent and Sussex."

Upon a brick or stone base a heavy sill piece was laid, and upon this upright storey posts, eight or nine inches square, were fixed. These at the angles were larger and formed of the butt of a tree placed root upwards, with the top part curving diagonally outwards to carry the angle post of the upper storey. On these uprights rested another larger timber, a sort of sill piece for the second storey. On this in turn rested the beams of the second floor, their ends projecting some eighteen inches and carrying the overhanging second storey wall, which was constructed like that of the first. The divisions between the uprights were filled with wattles or laths and chopped straw and clay or sometimes even with bricks, and the surface plastered flush with the face of the timbers.

Such a method of construction, direct and truthful and beautiful as it is, has defects in the shrinkage of its timbers and consequent openness to the elements, so grave that houses thus built have, in many cases, been protected at a later date by tile hanging or sometimes by exterior plastering or by weather-boarding. So that it often happens if we hunt beneath such protection, we find the original half-timber cottage intact. Such a method of construction is obviously impossible for us to-day. For were we willing to pay the cost incident to shaping the timbers by hand, we would not tolerate a leaky wall. Yet, more's the pity, we are forever making the attempt to have the semblance without the reality. We build an honest brick wall, nail strips of wood against it and plaster the space between them. What a preposterous imitation of a once reasonable construction.

HOUSE AT FOX POINT, WISCONSIN
ELMER GREY, Architect

CHENONCEAUX

Thus, I say, where a traditional style of building existed, it was modified, its evolution was assisted by the limitations imposed by the use of local materials. But how is it with us who lack a local tradition and who are no longer bound to the use of materials at hand? Modern facilities of transportation have actually made it, in many cases, difficult and expensive to employ the material at hand, so that the place where the building is to be erected has but little influence on the choice of materials and consequent development of style. To-day it is cheaper to build a house in Maine of wood from Oregon than of granite quarried within a mile, or to finish the rooms with cypress from the Gulf of Mexico than with white pine from the Pine Tree State. Such are the anomalies of the exhaustion of natural resources, of the use of machinery, of high-priced labor and of cheap transportation.

PREDILECTIONS OF THE ARCHITECT

The owner's personality and his mode of life should, of course, exercise an influence on the style of his house. If he be a man of quiet tastes, fond of home life, not given to lavish entertainments, those qualities should be expressed by a restrained, a modest domestic feeling in the treatment of the house, that it is almost impossible to express in certain well-marked historic styles. The minor English buildings, the farm houses of Normandy, even our own Colonial houses offer starting points for such a case. But granted that the man be a millionaire, with an established position in society, or even with aspirations for it, his house must be a far different affair, suitably planned for entertaining many people, and expressed in some formal, well digested style such as that of Louis XVI. Indeed the selection of a style suitable for a million dollar "cottage" at Newport is far less difficult than the finding of the right expression for a suburban house of moderate size. The owner's training, his inclinations, too, must not be forgotten. A man with a well marked bias in favor of all French things, would naturally choose one of the French styles for his house. One so full of enthusiasm for all things Italian as Mrs. Edith Wharton, might well be pardoned for giving her house a distinctly Italian form.

But these are exceptions. Not one in a thousand of us has any intellectual bias so strongly marked as to justify its expression in the style of his house. It is obvious that the architect's training and predilections for certain styles will, in the main, exercise a far greater influence on the house than will those of the owner. The men who achieve most by working in definite styles are those who entertain the most positive convictions that the style of their choice is without question the only right, the only logical style for our times. It is Mr. Ralph Adams Cram's firm conviction that the abandonment of the Gothic style brought about the ruin of all that was noblest in the art of architecture. It is his almost religious zeal for a revivification of that style that gives to his designs their absorbing interest. It is because Thomas Hastings believes we will achieve no worthy end unless we succeed in making our work an evolution from the French styles of the eighteenth century and it is because of his knowledge of and devotion to those styles that his work reaches so high a plane of urbanity and courtliness. It is because Mr. Charles McKim has an ineradicable conviction that it is from Italy, whether of the classical times or of the Renaissance, that we should draw our inspiration that he can clothe the needs of our own time in a garb that for dignity of manner and for perfection of proportion and of detail, sometimes equals the best of the examples for which he shows such complete devotion.

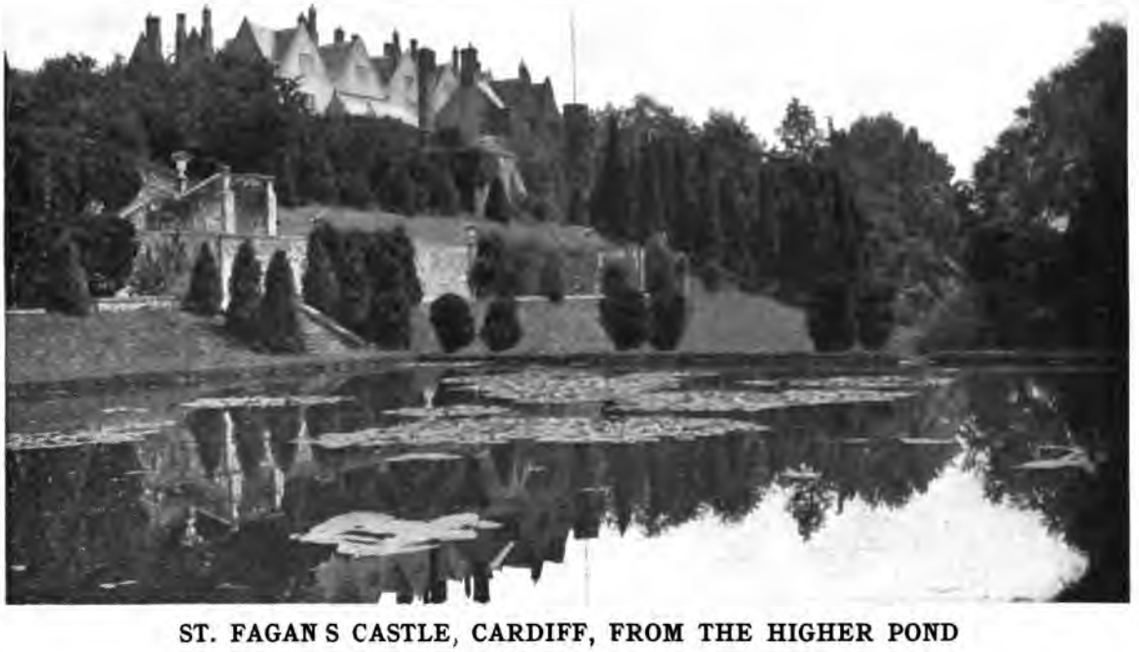
In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style. It is only when he selects an architect devoid of definite convictions that he will be confronted with the troubles which the question put to the editor presupposes. Yet in this connection another thing needs saying, and that is that the power these men have of producing work of great distinction comes not alone from their definite convictions on the subject of style, but also, and this is far more important, from the fact that each is an artist of such rare ability that even if he were set to work in an alien style he would design buildings of far greater interest than the work of most other men.

And now let me sum up my argument by a statement of my own opinion upon the choice of style. The only thought that comes to me is one that stands for an ideal difficult of realization for men of this generation. It is precisely the one I put forth a while ago, by saying that if the plan be a simple and direct expression of the needs and life of the people who are to live in the house, and if the elevations are a logical outgrowth from and a reasonable expression of that plan, and if the whole be made beautiful and vocal of its time and place, then the building will have style in the best sense and will need none of that exotic or archæological style that is the bane of so much of our work to-day.

CHATEAU JOSSELYN. VIEW FROM THE RIVER ROAD

FARMHOUSE AT STANTON, GLOUCESTERSHIRE

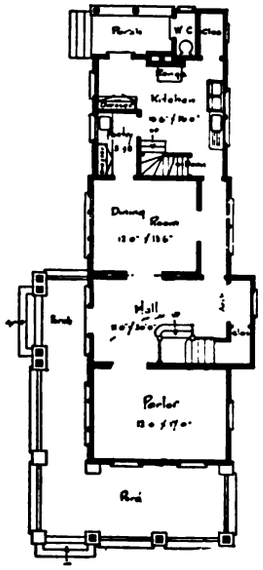
COTTAGE ON LEHMANN STREET, GERMANTOWN, PHILADELPHIA
WILSON EYRE, Architect



ST. FAGAN S CASTLE, CARDIFF, FROM THE HIGHER POND

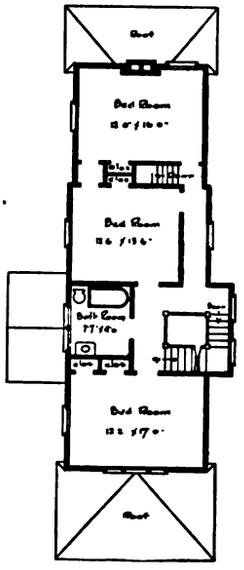
A House on a Twenty-five foot Lot

Lawrence Visscher Boyd, Architect



First Floor Plan

THE house shown on this page is typical of the best class of Philadelphia work, and illustrates also a type of house of which Mr. Boyd has designed many examples with similar success. The price noted here, forty-five hundred dollars, was the actual cost of the house after the owner had paid all the bills. The difficulties presented in the designing a house of this character arise from the constricted width of the lot, forcing the house to assume a long, narrow rectangle, with its porch front on one end. This brings many windows to the side of the house where they are overlooked by neighbors on either side. In this particular case there are very few windows, and all these of minor importance, on the side nearest the adjoining house. As this side also faces the north, a double object is accomplished. Scrutiny from the adjoining house is checked, and the north winds find little opportunity in winter for intrusion. Towards the south, there is an abundance of light, and as the adjoining lot is still unimproved, the owner, by a judicious use of options, may hold this in its present condition, until he is ready to purchase. The first story of such a house might be very well built of brick or stone. The second story and all roofs can be covered with shingles. An agreeable color tone in grays and whites would complete the picture. The roofs might very well be covered with green shingles, and a setting of green lawn and gaily flowering plants and shrubs would produce a very agreeable, domestic picture for the money expended.



Second Floor Plan

HOUSE ON A LOT TWENTY-FIVE FEET WIDE—COST $4,500

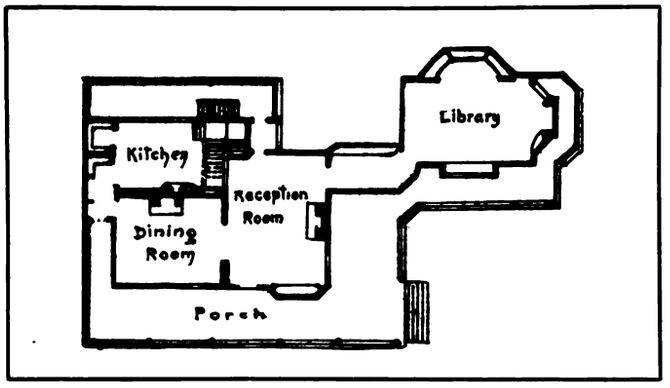
LAWRENCE VISSCHER BOYD, Architect

"Sonnenschein," Westchester, N. Y.

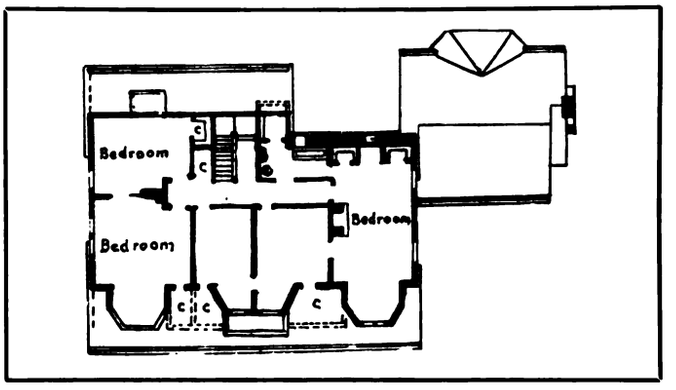
William H. Beers, Architect

VIEW OF THE LIBRARY

OVERLOOKING the waters of Long Island Sound stands this charmingly simple country home, which by its cheerful aspect expresses the German name which its owner has given it. By an angle in the plan, the vine-clad porch is given a generous view to the west and south. Projecting unroofed beyond the library, the view is further extended from this outdoor space which is so important a feature of our country houses; enabling us to unite in one during the warm days and nights of summer the functions of several rooms. Opening off the reception room is a paneled vestibule, with shelves for palms and flowers, leading to the library, which is a delightful living-room finished in tones of dull reds and grays with a generous fireplace at one end, with simple bays on either side. Liberal dormers, breaking the expanse of the roof, light five large bedrooms, whose well shuttered windows give ample winter protection toward the north. Three servants' bedrooms in the attic are lighted by a large dormer toward the east and rear. Sloping, the ground toward the back gives an ample basement. The grounds are dotted with shrubbery and flowers merging the grounds into the surrounding countryside.



First Floor Plan



Second Floor Plan

VIEW OF "SONNENSCHEIN" FROM THE DRIVE

III

Choosing Simple Materials for the House

William L. Price

Of Price & McLanahan, Architects

THE advantages of the use of common and rough local materials seem to me to be threefold. First, they are cheap; second, they are easily obtainable; and third, they are beautiful. Burroughs says somewhere that a house should be built of materials picked up at hand, and in large degree he seems to me to be right. Not only for sentimental and practical reasons but because it tends to produce types—tends towards a pleasing homogeneity in local style that is altogether good.

If you walk through the counties of England, you will find just such varied yet typical local color. Tile-roofed timbered houses here, thatched whitewashed houses there, stone and slate or brick houses in another section; and these cottages, simple in themselves and devoid of ornament in most part, make together that world-charming Rural England that is without peer.

We have boxed the compass architecturally, raking over the world's scrap heap of styles and the supply man's scrap heap of materials and, as a consequence, urban and rural districts alike are for the most part marred not only by a total lack of local significance in architecture, but by a lack of any homogeneity of style, material, or color, and the result is an unrestful hodgepodge, blatantly declaring its crudities, instead of adding an air of brooding homeliness to Nature's beauties. Our homes should nestle among the trees and fields, not ramp upon the highways.

Now almost all localities offer in their stone, wood or brick clays, sand and pebbles, some dominant note of color or texture that, used intelligently, would give us just the fitness that the bird nest has—just the local color that would always harmonize. But some one has seen and admired a boulder house in its fit home among the boulders, and must import boulders to sandy flat or rolling sward.

So it is with architecture. You cannot pluck up your English or Italian or Colonial by the roots and plant it here, there and everywhere and get results that are worth while. Architecture to be fit, must fit need and purpose and environment—fit the living purpose, not the dead precedent.

Emerson says:

> "I thought the sparrow's note from heaven,
> Singing at dawn on the alder bough;
> I brought him home, in his nest, at even;
> He sings the song, but it pleases not now,
> For I did not bring home the river and sky;—
> He sang to my ear,—they sang to my eye.
> The delicate shells lay on the shore;
> The bubbles of the latest wave
> Fresh pearls to their enamel gave;
> And the bellowing of the savage sea
> Greeted their safe escape to me.
> I wiped away the weeds and foam,
> I fetched my sea-born treasures home;
> But the poor unsightly, noisome things
> Had left their beauty on the shore,
> With the sun and the sand and the wild uproar."

Cheap ornament has been the bane of American architecture, whether it has been the jig-sawed atrocities of a day long happily past, or the painfully correct historic ornament moulded or pressed or even carved, from which we now suffer. There must be some reason for the use of ornament. There certainly was once. But even the best of classic ornament seems to me to sink into nonsignificance compared with its simple prototype. How infinitely more beautiful the hanging swags of fruit or of wreaths, leaves and flowers, showing forth the joyousness of man's harvest time, than the frozen fruit of his skill in ornate frieze and marble cap. Certainly when the artist, unable to control himself in the joy of his art, carved or painted on the walls of use, he glorified building. But how much of our so-called decoration springs from the fountain of unrestrainable art? Do we not after all use decoration for color and texture, rather than for the expression of ideals? Ornament should for its excuse plead interest as well as beauty, but what interest can there be in endless repetition even of a most interesting model, or meaningless and inappropriate

A HOUSE AT WALLINGFORD, PA.

A SIMPLE FIREPLACE

CHESTNUT POST GUILTLESS OF OIL OR VARNISH

SIMPLICITY FOR THOSE WHO UNDERSTAND

HOW NATURE HELPS

A STUCCO HOUSE AT ROSE VALLEY

The Japanese not only know the beauty of simple backgrounds for their priceless treasures, but they also know that the value of this beauty is enormously enhanced by the fact that the treasures they show have no competitors. These are locked away in cupboards for the joy of another day. When they adorn with flowers, it is with no mere overpowering mass, but exquisite arrangements of line and color of which vase or bowl, leaf, branch, blossom and grey or dull gold silk or paper background, form one simple and harmonious whole. How we "civilized" people envy them, and how little we emulate their methods! It is not necessary or wise that we should copy them. Flower arrangements and delicate bronze or porcelain may not be our forte. But the law of contrasts is eternal, and simplicity is ever the best setting, either for modest utility or most exquisite work of art, and human life is our masterpiece, deserving the best of our thought for its setting.

The photographs accompanying this article are in a large part from the house and studios built for Charles H. and Alice Barber Stephens at Rose Valley. The studios are in an old stone barn the large doors of which now form the north windows and skylights of the studios, and the house has been built at one end of the old barn. It has been the effort in this and the other work shown to get just such a local character as the article is intended to advocate.

WHEN NATURE HAS COMPLETED THE WORK

A Summer Home on a Farm

An Architect's Dream

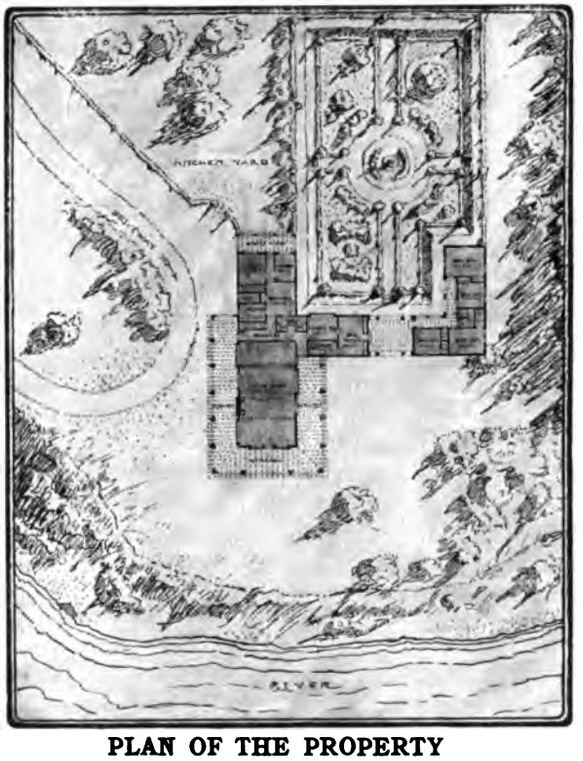
Sketches by Elmer Gray

THIS house was designed to serve a very interesting double purpose. During eight months of the year, including the winter season, it is the residence of a gentleman farmer of moderate means and his family. During the summer months it is intended to accommodate in addition, a house party. In order that these two uses may be kept quite distinct, and the house reduced to a reasonable size for winter use, the guest rooms occupy a one-story extension enclosing the upper end of the garden. The building occupies a wooded knoll overlooking the winding portions of a river that is lined with overhanging willows and white birches, and is flanked by meadows and rolling fields. The living-room and its veranda is so placed that this charming view may be enjoyed to its fullest extent. The building is designed on the simplest lines, and is built of inexpensive materials. The result has been in every way successful, and affords a most appealing hint for all other home builders so fortunately situated.

THE LIVING-ROOM

THE RIVER FRONT

THE LANDWARD FRONT



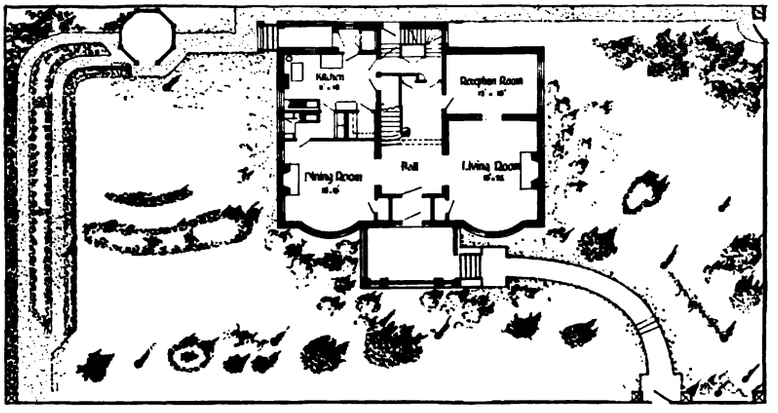
PLAN OF THE PROPERTY

THE GARDEN FRONT

A Suburban House in Chicago

Handy & Cady, Architects

THIS design has been selected for illustration here chiefly on account of the interest attached to the plan and its position upon the lot. It is typical of a large number of suburban houses of moderate cost, and affords a very interesting study.



Plan of the House and Grounds

The house and lot are perhaps unusual in their relation to each other, in that the lot is shallow with respect to its street frontage, and it is the long side of the house which faces the street, rather than the shorter end. The house is built of brick with white wooden veranda, and the general treatment is generally Colonial in feeling. The plan is a good one, except that one would suggest changing places with respect to the dining-room and the reception-room. A dining-room whose only entrance is immediately at the front door is distinctly an annoyance. This change, however, would depend somewhat upon the point of the compass, of which no indication is offered by the drawing. In fact, if circumstances permitted, it would be well to reverse the plan of the house, after making the change already suggested.

A great deal can be done in the way of planting and flower gardening in a lot of this size, and flower lovers would feel perhaps that their favorites were inadequately represented upon this plan. There is, perhaps, a tendency to spottiness which would prove disagreeable in execution. While therefore, the exterior and interior of the house are very agreeable, the plan in its details and the planting of the lot, might possibly be changed to advantage. The general character of the house is illustrated in the cuts shown at the bottom of the page and its cost might be very well controlled to come within the limit set for houses in this volume.

The house and its relation to the lot have been referred to as unusual. As has been noted elsewhere in an article on the choice of site, the typical suburban lot is one having a narrow frontage on the principal street. This necessitates a house plan which is a long, narrow rectangle, with the principal rooms on or near the narrow end. This, of course, is a much more difficult problem in house planning than the one here shown, and solutions of this phase of the problem are shown on several pages of this book. In the present case, all the principal rooms in the house have an agreeable outlook, and all of the family bedrooms would have an equally fortunate situation. Perhaps an unnecessary amount of space is shown in this plan for the rear staircase, and where less space for this feature is available, it will serve its purpose reasonably well if it is carried only up to the first landing of the main stairs. This shields all traffic of the kitchen department and the upper stories of the house from the principal entrance and living-rooms on the ground floor, although, of course, it is better where space can be had to carry the rear stairs complete to the second floor, if not to the third. Taken as a whole, the house is one which is well worth the attention of our readers, as it is quite possible to adjust it to meet most individual needs.

THE LIVING-ROOM

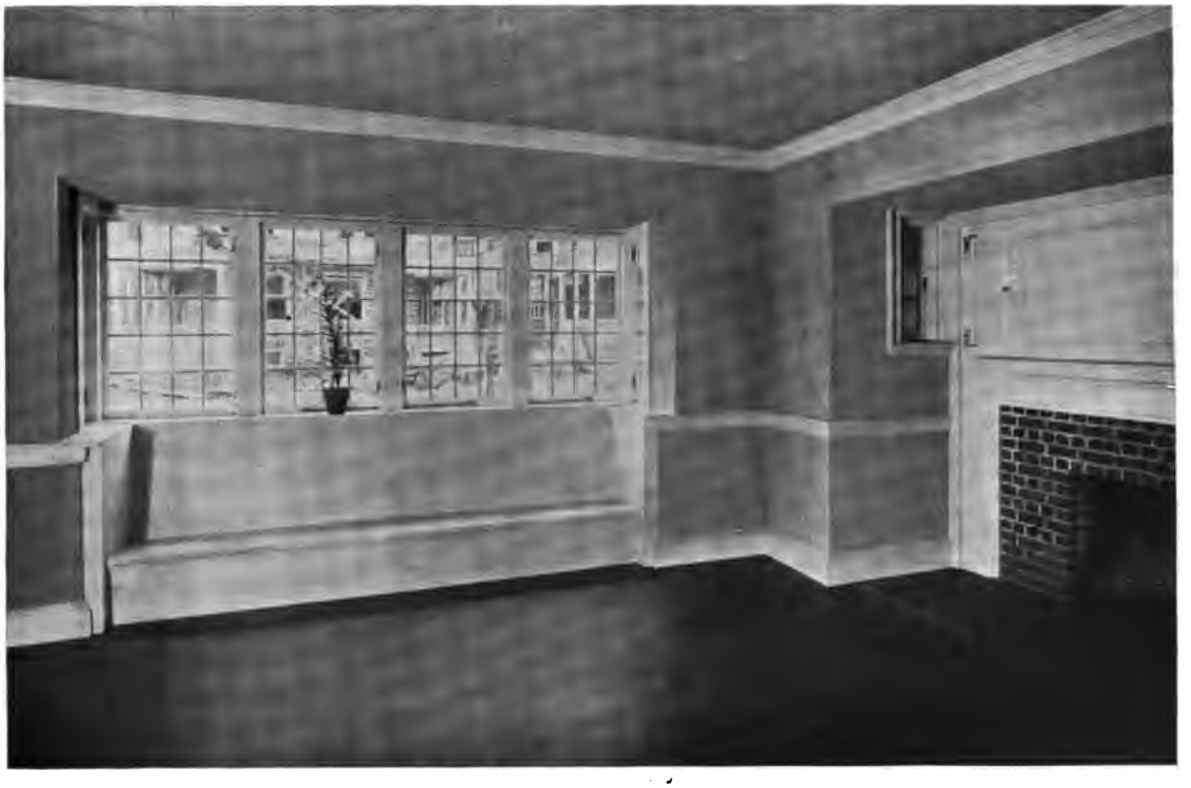
A DETAIL OF THE FRONT ENTRANCE

A Suburban House at Germantown, Pa.

Alfred Cookman Cass, Architect

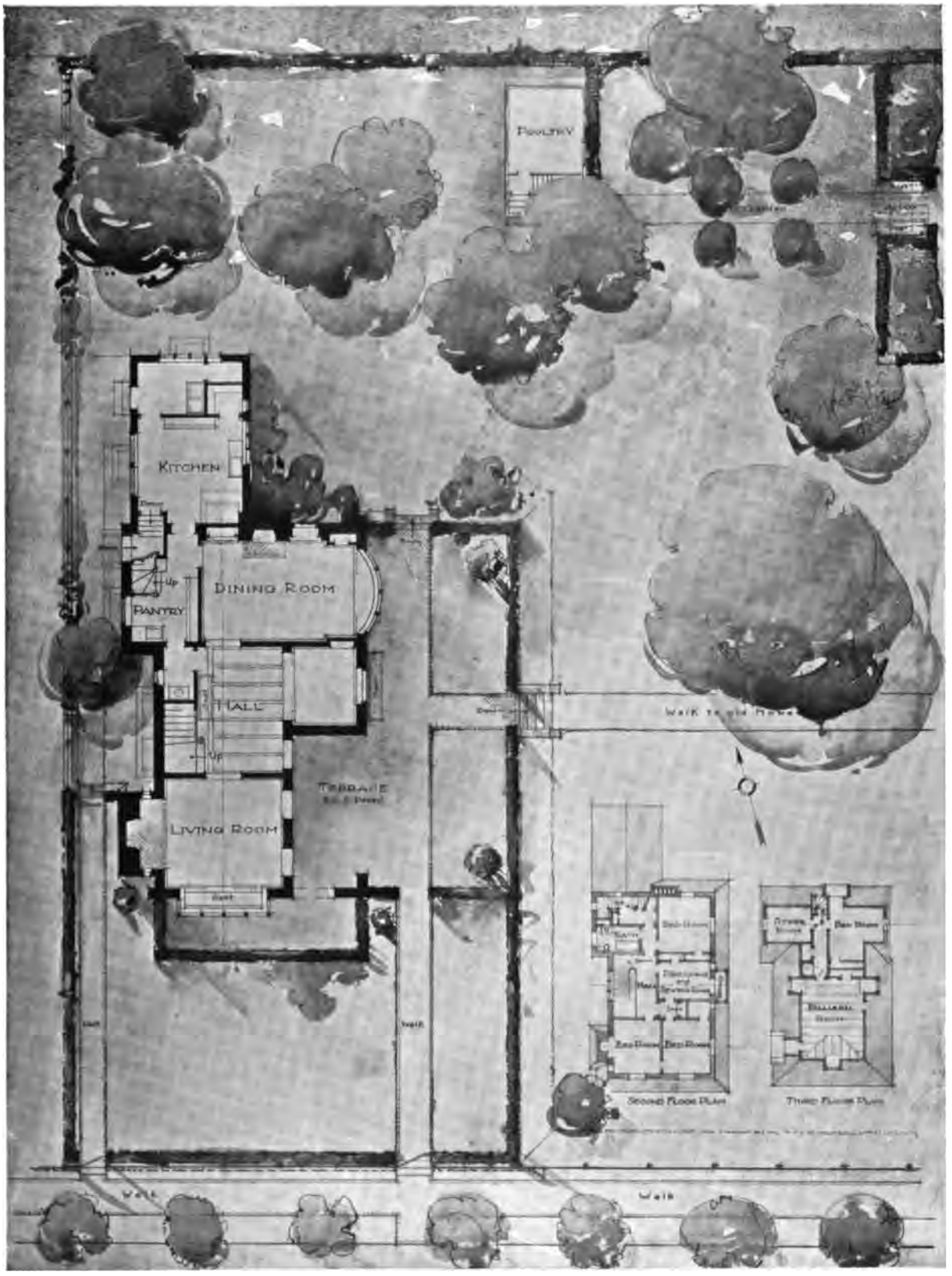
THIS house is built upon a lot fifty-six feet wide, but is exceptionally fortunate in enjoying a very agreeable outlook over a large adjoining property. The house is fully illustrated on the following pages, and it is only necessary to add that the first story is built of varying shades of dark red brick laid in English bond in a yellow gray mortar. The joints are wide and match the color of the rough plaster which covers the walls above the second story. The sash and window trims are painted white, and the outside shutters are painted to match the shingles, which are the roughest and heaviest split cypress shingles from the Florida swamps, stained dark red brown. Inside the house, simple detail and quiet color are the prevailing elements. The walls throughout are tinted a pale yellow on a sand finish plaster, and the trimming is nearly white, while the dark brown Georgia pine floors are repeated in several of the rooms with still darker oak beams. Most of the joinery has been mortised and pinned together in the old-fashioned way and that meaningless multiplication of mouldings which is the mark of all commonplace design has been frankly avoided.

THE STAIR HALL

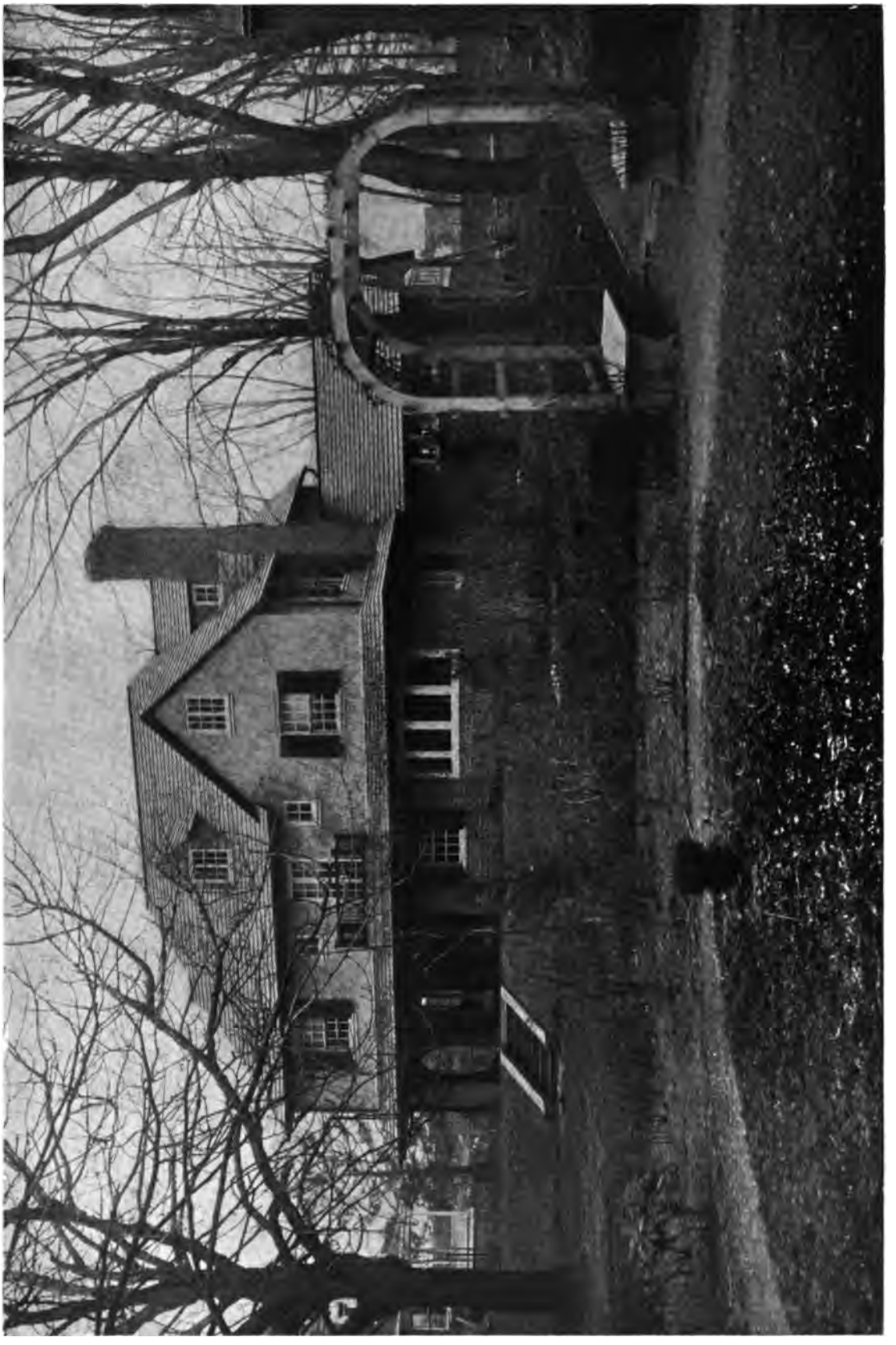


THE LIVING-ROOM

A Suburban House at Germantown, Pa.



PLANS OF THE HOUSE AND LOT



THE HOUSE FROM THE LAWN

A Suburban House at Germantown, Pa.

THE STREET FRONT

THE DINING-ROOM

IV

Fireproofing the House

Emile G. Perrot

Of Ballinger & Perrot, Architects

THE adage, "A burnt child dreads the fire," while applying to the individual, does not seem to apply with as much force when referred to man in general. This is significant when taken in connection with the subject of this paper. Notwithstanding the dangers and hazard associated with non-fireproof dwelling-houses and the loss of life and property incidental thereto, it is astonishing what little advance has been made in the construction of fireproof dwelling-houses. This state of affairs is all the more surprising when we consider the progress that has been made in fireproof construction, especially in types applicable to house construction.

The risk of life in dwellings from fire is considerable and causes much anxiety to householders with antipathy to fire due to former experience or an intimate knowledge of the sufferings and loss from this cause by friends and acquaintances. The danger is all the greater in dwellings on account of the fact that the modern dwelling is a tinder-box, and little time elapses from the incipient flame to the fully developed fire.

Again, the plea for fireproof dwellings is strengthened by the fact that for many hours at a time dwellings are left unwatched and uncared for, either because of the absence of the occupants, or their retirement for the night. Thus it is that a fire in this character of building frequently gains such headway as to render the saving of life or property very difficult, and in many cases impossible. Even where there is no loss of life, the loss of personal property, and reverenced heirlooms, to which clings the association of several generations, is most unfortunate and irreparable, as they can never be replaced. This fact should be sufficient to impress upon the thinking class of people the desirability of providing against destruction in their homes by fire.

While it is true that the causes of fires in dwellings are few, in comparison with those in the many other buildings not used for domestic purposes, they are sufficient in number and so difficult to guard against as readily to warrant the erection of a structure as little liable to ignition and destruction by fire as possible.

Among some of the readily traceable sources of fire in dwellings are lightning, crossed electric wires, defective fixtures, imperfectly constructed heating apparatus, mice nibbling matches or insulation, spontaneous combustion and carelessness of servants.

A potent fact operating to militate against a better class of construction is that when urban and suburban houses are built, their construction is left largely to the operative builder and land speculator or promoter. The standard set by these builders has always been such as would make a quick return of money for a minimum expenditure. Further, the lack of employment of expert scientific skill tends to mediocrity. Even where trained architects have been called in to assist in the development of a project, precedent and the desire to meet competition have kept the construction in the narrow grooves laid down by custom.

It will be my endeavor in what follows to bring before my readers what has been done in the fireproofing of houses of medium cost, and to lay before them the various types of fireproofing applicable to house construction.

Under a general classification, the methods of fireproofing used to-day may be grouped into two main divisions, namely, "semi-fireproof" and "fireproof."

Under the first division come such types of construction as, while not intended to possess all the fire-resisting qualities necessary to class them in the latter division, nevertheless greatly reduce the danger of the destruction of the building in the event of fire. In this class wood is employed in some form or other as a supporting material.

In the fireproof division are included such types of construction as aim to eliminate from the supporting parts all combustible materials, thus rendering impossible the destruction of the building in the event of the occurrence of a fire. A further improvement consists in making not only the structural parts fireproof but the finished features as well, such as the interior and exterior trim.

It may be well to mention at this stage that the popular criticism, so often expressed, questioning the fireproof quality of so-called fireproof buildings, is largely due to the misrepresentation of the press concerning fireproof structures. What is advertised as a fireproof building is frequently far from being fireproof in the professional meaning of the word.

A CONCRETE CHAPEL

ONE TYPE OF FIREPROOF BUILDING

Notwithstanding steel, iron and terra-cotta or concrete may be used in the structure, it requires more than the mere use of these or other non-combustible materials to constitute a fireproof building. It requires scientific placing of the materials and the thorough covering of the steel or iron, together with a successful test of the construction in an actual fire under supervision of experts before any construction can be declared fireproof.

There are numerous types of fireproof construction which comply with the above requirements and which are being successfully used in buildings of all classes, the description of which will be taken up later.

The structural elements of a house requiring consideration from the fireproof standpoint are the walls, floors, partitions and roof. Of course, the walls should be built of some non-combustible material, and this element of the house in the better grade is usually so constructed; the remaining elements are the ones usually neglected, hence, we will discuss these in detail.

Floors.—The floor consists of girders, beams, and the covering over the beams. The last mentioned element of construction when of wood may consist of the "under flooring" and "top" or finished flooring, while if fireproof the general name of "slab" or "plate" is applicable; (the under flooring in wood construction corresponding to the slab or plate in fireproof construction.)

Among the most generally accepted types of semi-fireproof construction is one suitable for floors when a beam ceiling effect is desired; the heavy beams are spaced so as to give the desired effect in the finished room; the fireproof floor plate or slab is laid directly on top of the beams and reinforced with steel rods or metal webbing to give it sufficient strength as a beam and to prevent cracking of the concrete under temperature changes. The finished floor can be of wood, tile or mosaic; if of wood, sleepers must be laid on the slab with a concrete filling between to hold them in place, and the flooring boards nailed to these sleepers. If mosaic is desired, this is laid directly on the slab, having the necessary concrete base under it. In former times it was customary to lay the tile floors over wooden planking supported by the heavy beams. It is interesting to note the advance made in mediæval times in a semi-fireproof form of floor construction.

Viewing the work of these old but successful constructors it seems pertinent that we should, right here, make a plea for honest construction on the part of our architects and builders. Modern house construction seems to have fallen from the lofty position it should assume, and the tendency has been to use false beams, ceilings, etc., when, if we investigate the prototypes of such styles, we shall find that their designers were very conscientious in having the construction appear in the finished design; for, after all, true architecture is nothing more than "ornamented construction." Deprive architecture of its constructive elements and we rob it of its very soul and life. There is no good reason why show beams in a house of to-day should not support the weight of the floor above instead of being a mere sham.

There is another type of semi-fireproof construction. This consists of wooden joists spanning from wall to wall, or if the span is great, having an intermediate support on a partition or girder; the beams have bolted on their side steel angle bars bent to a radius, and made to support a fireproof filling, which acts as a firestop between floors and at the same time tends considerably to stiffen the beams.

Under the head of fireproof construction come those types of construction which not only eliminate wood from the supporting members of a building but also afford protection from fire for the steel or iron which may be used in the structural parts. This latter feature is an indispensable requirement for a fireproof structure.

Speaking in broad terms, we may subdivide fireproof construction into two divisions; one embracing those types which use rolled steel shapes as supporting members fireproofed with terra-cotta or other non-combustible materials; and the other types which use concrete throughout, reinforced by a metal fabric or bars of steel or iron, known as "reinforced concrete."

For dwelling-house construction both divisions contain types eminently fitted for this class of building.

There is another type of construction in which steel beams are used to support the weight of the floor and the terra-cotta acts only as a filling. In lieu of the terra-cotta arch sometimes a concrete arch is used either with a metal centre or without. This type of fireproofing has a flat ceiling formed of metal lath and plaster.

There are numerous systems in which either terra-cotta or concrete is used between steel beams for fireproofing, but the types shown serve to illustrate the principles upon which these systems are based. These systems, while being thoroughly practical for house construction, are somewhat more costly than the types which follow.

Another type of construction thoroughly applicable to dwelling houses, while at the same time not so expensive as the former types has steel beams to support the tiles, and the floor is made self-supporting by introducing tee bars between each row of tile, so that the terra-cotta tiles are made to span long distances

A COTTAGE AT GERMANTOWN

GEORGE SPENCER MORRIS, Architect

A FIREPROOF VERANDA

ANOTHER VIEW OF THE GERMANTOWN COTTAGE

without the aid of intermediate steel beams; this reduces the cost of the floor a considerable amount. The photograph, page 50, shows a finished house erected near Philadelphia in which this construction was used for floors. The partitions were formed of hollow terra-cotta blocks and the roof of tile supported upon tee bars. See page 54.

There are several modifications of this style of floor construction, all depending on terra-cotta to resist the compression which occurs at the top of the beam or floor and depending on steel or iron rolled shapes or metal webbing placed near the bottom of the floor to resist the tensile stresses which occur in that part of the beam.

Under the sub-division of reinforced concrete, we have a type of construction which has been very little used in this country for dwelling-house construction, but has been used for larger and heavier types of building. However, a start has been made in the use of this type of construction for dwellings and for buildings of similar light nature.

The principle of reinforced concrete, as used for supporting members of a building, such as girders, beams, lintels, is based on the theory that every simple beam, loaded either uniformly over its entire length or with the weight concentrated at any point thereof, is in compression at the top and in tension at the bottom: that is, the tendency is for the beam to crush at the top, and to pull apart at the bottom. By using steel bars of the proper area and at the proper location to resist the tension in the beam and arranging the concrete so as to resist the compression, the stresses in the beam will be in equilibrium; or, in other words, the beam will sustain the load for which it is designed.

Furthermore, in reinforced concrete, the construction assumes the character of a monolith, and by reason of this fact the beam is fixed at the ends and a reversal of the strains is produced in the beam adjacent to the supports, so that the tensile forces are not on the bottom of the beam for its entire length, but near the supports, shift to the top of the beam: hence, it is necessary to reinforce this top part with steel to prevent the top of the beam from cracking. In addition to this, other stresses (called shear) are produced within the beam, which have to be resisted, hence, the adoption of stirrups running from the bottom to the top of the beam.

If a flat ceiling is desired, a combination construction is used in which terra-cotta tile or plaster of Paris centres are used to fill in the space between the beams, which are set much closer together and need not be so deep, thus saving head room.

There are several other long span systems of reinforced concrete, spanning from wall to wall, giving a flat ceiling in the rooms that employ only a concrete slab reinforced on the bottom with a webbing of metal strengthened with wire cables or other method of reinforcement.

WALLS.—The use of concrete for walls is becoming more common; in fact, entire buildings are now being erected of this material with astonishing results, which promises a departure in the style of decoration, so that what has hitherto been regarded as the standard of excellence in design for dwelling houses and like buildings will but little influence this work.

I do not refer to the hideous and lifeless decoration which we see flaunting us at every turn where concrete blocks are used. I deprecate the advancement of this form of construction as much as the present tin or cast iron fronts; but I speak for the construction which makes of the walls a monolith with the decoration incorporated with the construction. Where richness is desired the introduction of colored mosaic or tiles in the decoration will be found to lend to the design a beauty and fullness that rivals any other method of decoration. A number of buildings have been built of this construction, notably the Blenheim Hotel, Atlantic City.

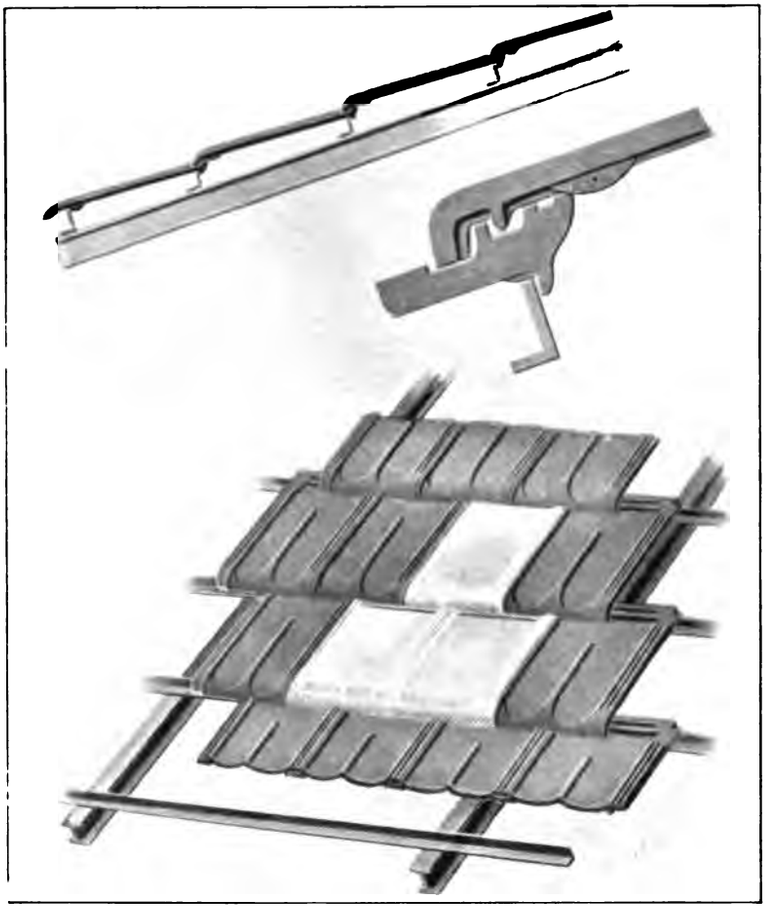
A very successful fireproof house was built at Allentown, Pa., in which the walls and ornamentation are made of concrete. Part of the interior of the house is also fireproof construction, consisting of concrete slabs reinforced with expanded metal supported upon steel beams.

Page 50 shows a concrete chapel in the Spanish Mission style, ornamented with marble mosaic. This building has been erected at Auriesville, N. Y., and the ornamentation was borrowed from Indian patterns. The Spanish Mission style lends itself particularly to this system of construction and numerous examples of the style abound in this country.

PARTITIONS.—Partitions are either built of hollow terra-cotta or plaster blocks and plastered or made of solid plaster stiffened with metal lath braced with iron channels or angles.

ROOFS.—The usual method of constructing a fireproof roof where structural steel is used is to make the roof of tee bars supported upon steel beams and fill in between the bars with terra-cotta book tile about 3 inches thick, as shown on page 54; on top of this a concrete filling can be placed in which are embedded wood sleepers to secure the tile or slate. Sometimes the tile or slate is nailed directly to the book tile, if the latter are made porous.

Where lightness and cheapness are desired, a special form of tile is used which is made to set directly on angle or tee bars without any filling of terra-cotta. This is especially adapted to house construction.



A FIREPROOF ROOF

A FIREPROOF GARAGE

Page 54 shows a garage, the walls of which are built of terra-cotta block. The floor of the loft is the long span terra-cotta type. The roof is of tile supported upon tee bars. This little house is a very good example of fireproofing. The exterior is plastered and pebble-dashed.

Reinforced concrete roofs are constructed similar to reinforced concrete floors, but of lighter construction.

STAIRS.—Fireproof stairs are constructed with steel horses, cast iron treads and risers, or marble, slate, or other similar material, secured to iron supports. The steel horses, if desired, can be fireproofed with terra-cotta blocks or concrete, also soffits of stairs can be likewise fireproofed. This method, however, makes the stairs bulky, and, for domestic work, would be too expensive.

They can also be made of reinforced concrete throughout, having a finished coat of cement for treads and risers, or covered with wood. Another method of finishing the treads and risers consists of coating the concrete with ½ inch thickness of magnesialith patent flooring or similar material. This makes a very good finish, and can be obtained in different colors.

In building reinforced concrete stairs, it is not necessary to use horses, the whole flight being considered as an inclined beam, and reinforced with rods or metal fabric in the soffit. The soffit and outside string of the stairs can be plastered or ornamented as desired.

COST.—By comparison of the cost of fireproof construction *versus* wood construction for dwelling-houses, it is found the additional cost for the former is not as great as has been imagined, and, in fact, is so little in excess of the non-fireproof type as to make the use of fireproof construction a possibility for all intending to build.

In several instances, the writer has obtained bids on buildings designed in wood construction, and also in reinforced concrete fireproof construction. The actual difference in the cost of the fireproof over the wood construction of a cottage forming one of a group of buildings of an institution, costing in the neighborhood of $16,000, was only 14 per cent. This, however, did not include a fireproof roof, although the interior partitions and ceiling under the roof were fireproofed.

In another instance, a building costing $20,000, in which every part was fireproofed, including the ceiling, partitions, roofs and stairs, cost only about 22 per cent more than the same building of the usual construction. This is a very small amount compared with the actual gain in durability, protection from fire, etc.

Further, a building of fireproof construction is immune to disfiguring cracks in the plastering so prevalent from the shrinking in wood construction. This advantage is of considerable moment if the decorations in a house are of any permanent character, for they would be seriously damaged by the cracking of the plaster.

It would seem, therefore, taking all things into consideration, that, for medium-priced houses, not to mention the more expensive ones, the extra expense involved in making the construction fireproof would more than pay for itself in advantages gained.

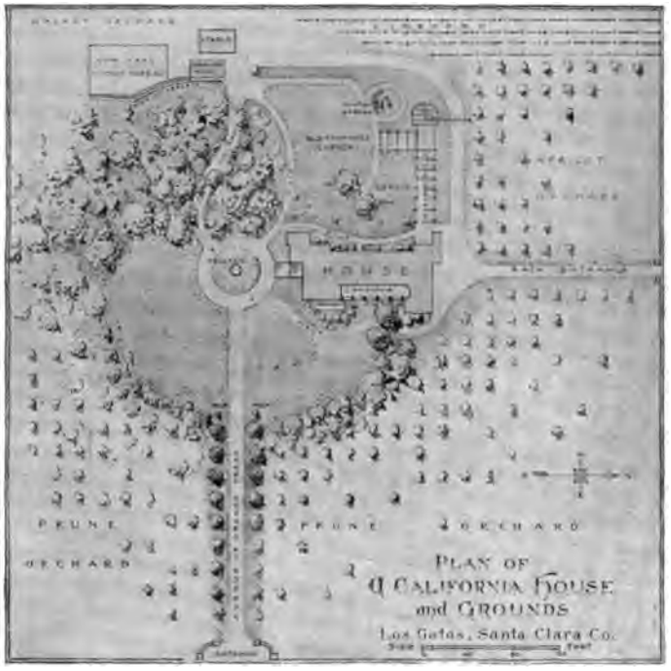
Another small building near Philadelphia, in connection with an institution, was made fireproof by using reinforced concrete in the floors and solid plaster partitions; the roof, however, is of the usual wood construction, covered with slate. In this case, the building is used for an infirmary and it was deemed that the protection afforded from fire more than outweighed the additional expense, which, as before stated, was 14 per cent more than the wood construction.

From present indications, it would appear that the time is not far distant when wood will be eliminated from the construction and finish of our better grade of houses, and methods of construction and finish employed which will make the buildings not only fireproof, but much more solid, and hygienic in every respect.

A California Bungalow

Willis Polk, Architect

THIS characteristic and charming example of a California home has been built in Santa Clara County. Like so much that is good in modern California work, it is modeled after the old missions. The house faces east and lies about 300 feet above the valley bottom. Mount Hamilton and the Lick Observatory are in full view. Live oaks, orange trees, ivy and orchards form the setting. It will be seen from the views that the house presents large, unbroken surfaces without fussy detail. The walls are covered with a nearly white stucco, and the roofs are covered with bright red Mexican terra-cotta tile. Lilies and lotus plants thrive in the water garden, and the whole scene is one of blooming verdure, from which the red roofs of the house appear against a deep blue sky.



PLAN OF THE HOUSE

THE FRONT OF THE HOUSE

THE OPEN CORRIDOR

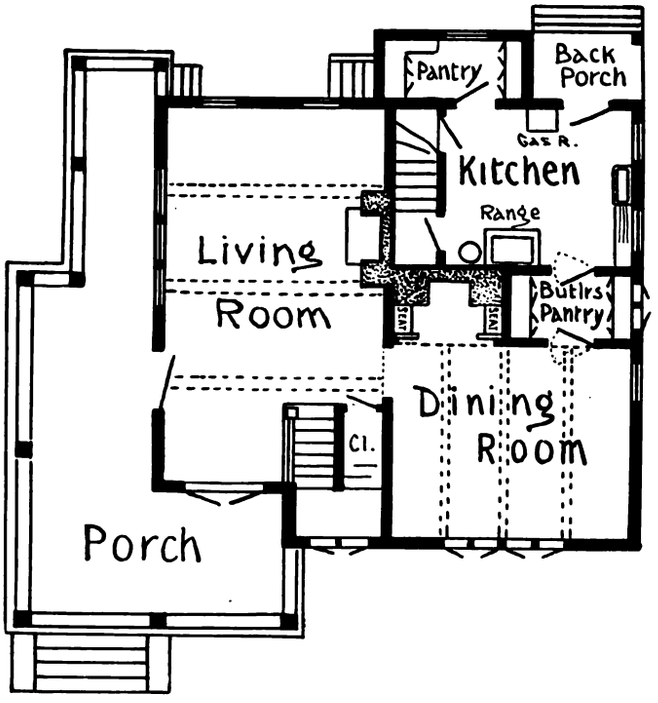
VIEW FROM THE TERRACE

AN OUTDOOR LIVING-ROOM

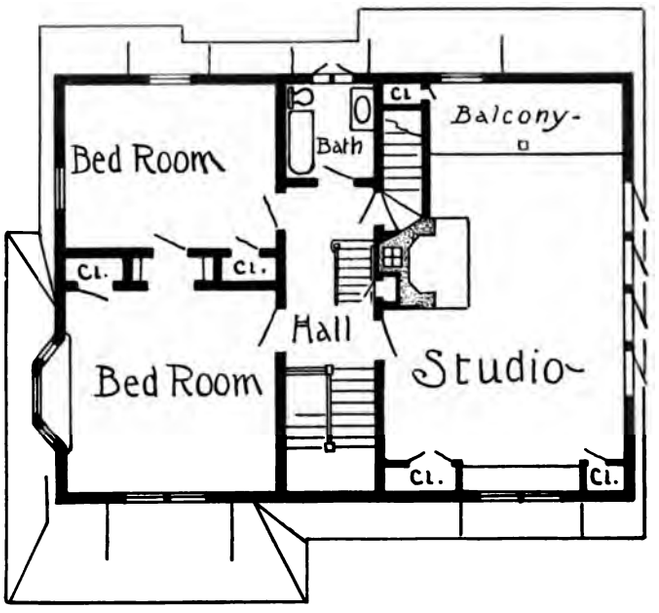
THE REAR OF THE HOUSE

A Cottage Built of Stucco

THE ENTRANCE FRONT



Plan of the First Floor



Plan of the Second Floor

A Cottage Built of Stucco

ıse was built to accommodate an artist's be built with the utmost economy, it is more ordinary claims of domestic life, dition. The house is a frame after the uses. This was covered with galvanized ich were applied two coats of Portland arts of stone and fine gravel. This gives being an ordinary stucco house, and has and cold, and all other vicissitudes of house were arranged to meet the hunger- abundance of light and fresh air. The 18" beyond the walls, the under surface arolina pine varnished. The roofs are are stained a weathered brown, which ay of the stucco and a light yellow gray trim forms the color scheme. Rails and ıed to match the roof. The dining-room ;ray yellow Roman brick. The opening sandstone, and above the mantel shelf is pastoral scene is painted. The wood press, stained a soft gray green, produced of coal tar and turpentine to which a ied with a brush and wiped off. This :t, ranging from a delicate green tone to f the woodwork showed through. The yellow gray, and the ceiling between the ɔr, but still lighter in tone.

:h a gray brown tar preparation, mixed ith umber, on which is spread a large dull yellow, dark red and deep purple. tones were scattered about elsewhere. :creen, the lamps and gas fixtures were de to order by a small manufacturing reater than for ordinary fixtures of stock heme as a background, straight backed ck, tables of old mahogany, a Chinese ɔper and dull brass urns, and vases of soft yellow, old gold and purple completed the coloring. In the dining-room the woodwork is stained a dead finish. To the height of the plate rail the plaster is tinted a maroon to harmonize with the dark plaster in the intermediate panels is light terra-cotta, and the narrow panels in the frieze show a pale,

THE MAIN STAIRWAY

was reproduced from a sketch made by the owner in Chester. It is eight feet long and four and a half ı was stationary; the lower was hinged to open out. All of the woodwork in the hallway is treated to ım. The plaster in the second floor rooms was given a smooth finish and covered with calcimine for uitable papers will be put on. The house is heated by steam.

AN ENTRANCE GATE

A Cottage Built of Stucco

THE DINING-ROOM

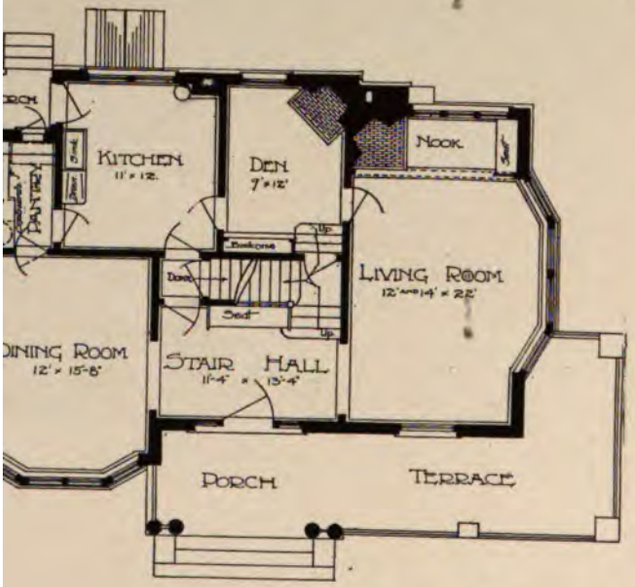
THE DINING-ROOM FIREPLACE

A HOUSE TERRACE

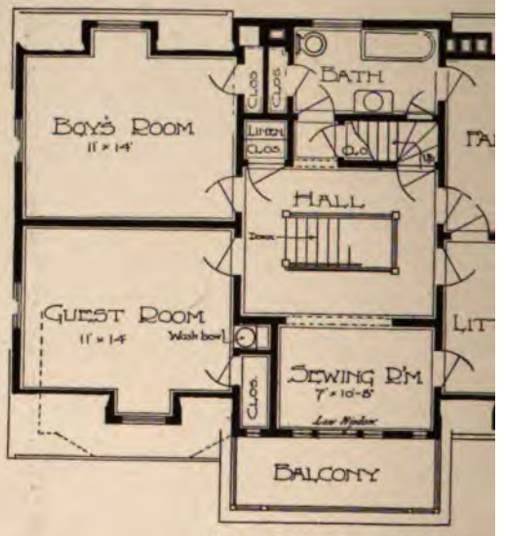
A Dutch Colonial House

Walter P. Crabtree, Architect

FRONT VIEW OF THE HOUSE



Plan of the Ground Floor

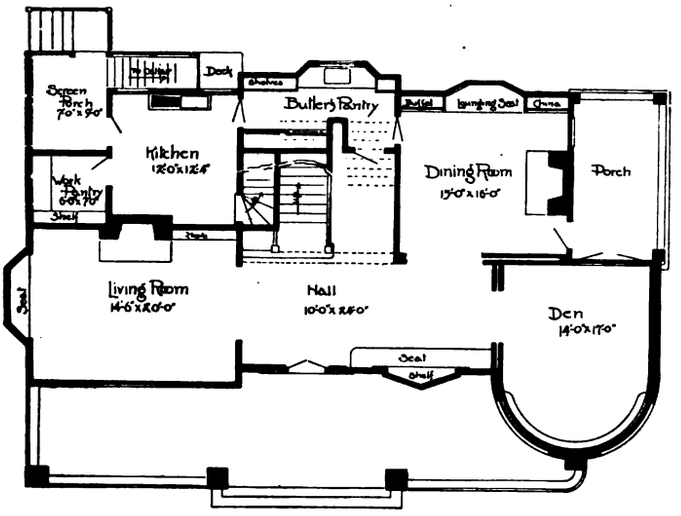


Plan of the Second Floor

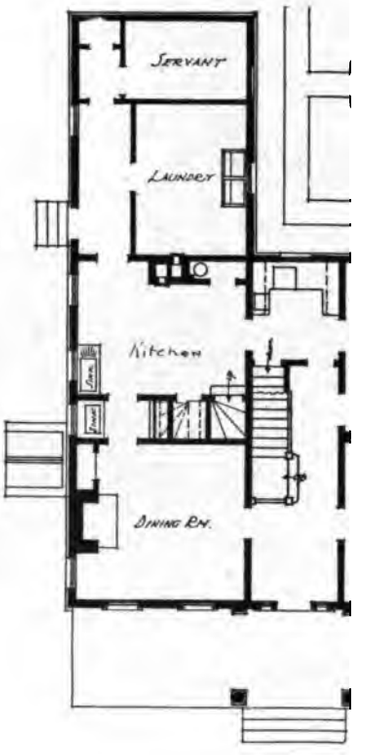
THE HALL

THE LIVING-ROOM

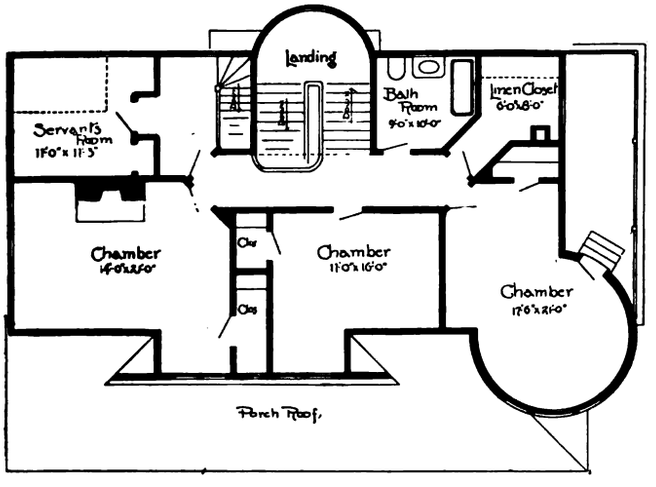
Two Small Houses



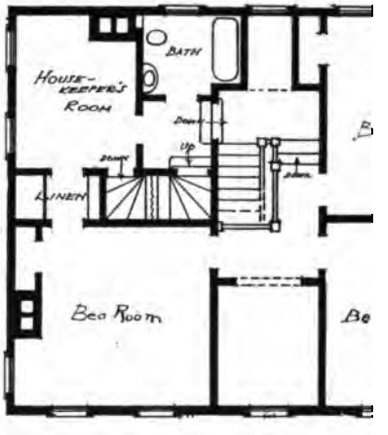
Plan of the First Floor



Plan of the Firs



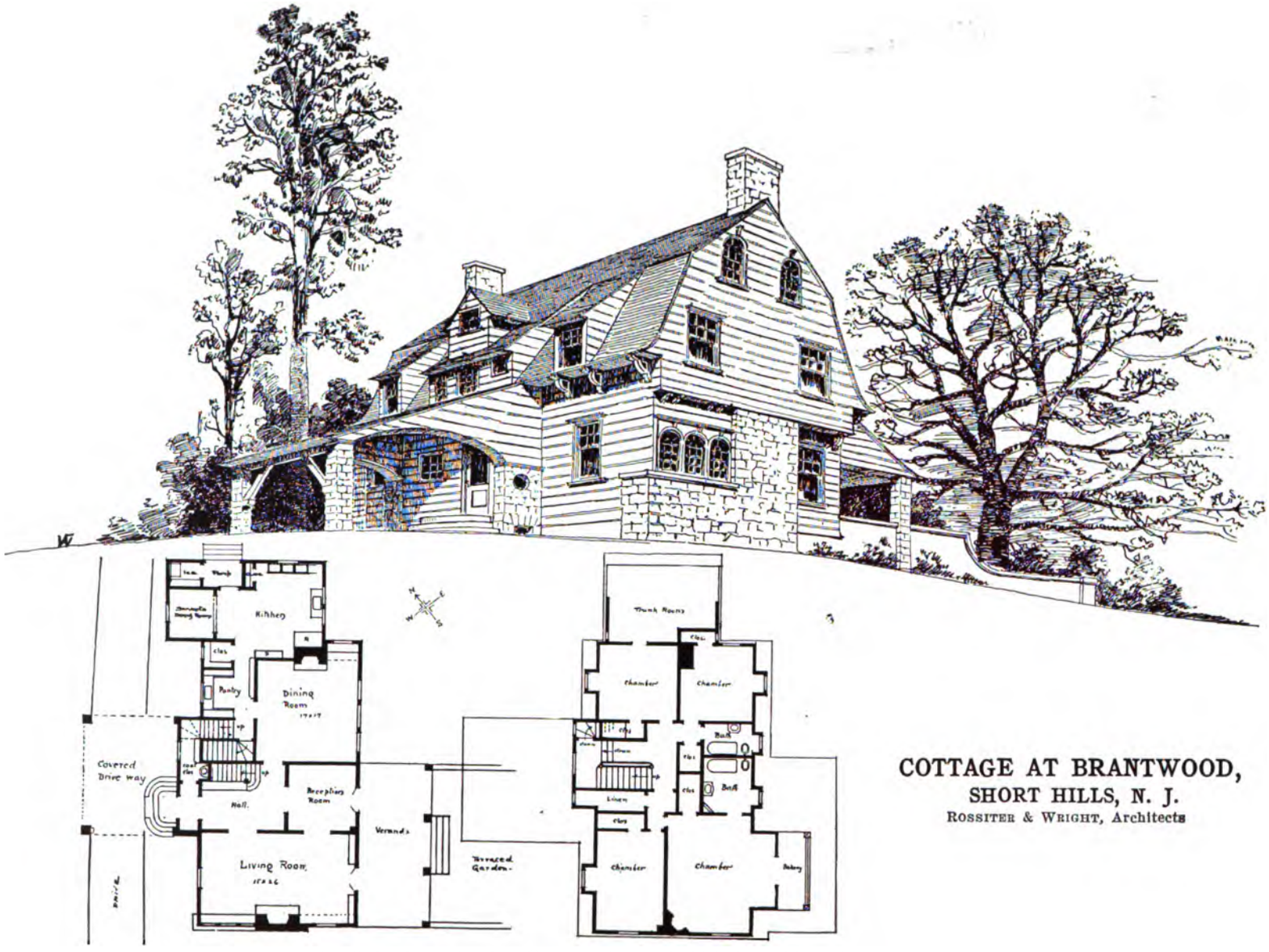
Plan of the Second Floor



Plan of the Sec

A COMFORTABLE HOUSE
SEYMOUR E. LOCKE, Architect

A NEW HOUSE C
CHARLES E. PATCH



COTTAGE AT BRANTWOOD,
SHORT HILLS, N. J.
ROSSITER & WRIGHT, Architects

This is an excellent illustration of the distinctive style of medium-cost house of which the architects have produced so many examples in the suburbs of New York. In this case unusual value has been attained, and the house is in every respect modern and complete in its class. The first story is partly built of local stone, as shown, and the rest of the house is covered with shingles laid in double courses, twelve inches to the weather, stained light gray. The roof is covered with tiles. The exterior stone work has received a wash of La Farge cement and beach sand which gives an ivory white effect that is exceedingly agreeable. The trees shown in the illustration were sketched on the site and are in their proper relation to the house. The interior of the house is finished chestnut, stained dark brown on the first story; painted woodwork elsewhere throughout. Mantels of brick and cut stone. There are two tiled bath-rooms, hot water heat and electric lights. A terraced garden (one side of which is shown in the sketch) faces the reception and living-rooms. Cellar and terrace walls of concrete. The addition of the servants' dining-room on the first floor is a distinct advantage to the house and fully justifies the slight increase in expense it has occasioned. The house, complete, was erected for $8,000.

V

The Interior Finish and Furnishing of the Small House

By Margaret Greenleaf

Editor of House and Garden

TO-DAY the small house is more seriously considered than ever before. In the suburbs of our great cities and many of the smaller towns this fact is illustrated forcibly by the style of house which, during the last decade, has been gradually superseding the cottage of earlier times. In the young cities of the middle and far West this is especially noticeable, each locality showing, even in its small houses, some distinctive characteristic in its architecture. In Southern California the bungalow has sprung up almost like a mushroom in a night; the spreading eaves, the wide shadowed veranda, the convenient and concentrated arrangement of the one floor, is well suited to the needs of that climate and country.

The family man of small means, who, until recently, had no thought or ambition other than to secure the most desirable location and a cottage in the best repair for his $20 a month, has now realized that for a like monthly payment the property may become his own. With this realization has awakened the ambition to make of his house, however small, a real home,—this explains the change in the architecture of the small house in recent years. When an architect plans for the individual the result is, or should be, characteristic, and therefore much more interesting than where one design serves for dozens of houses.

The wise man in building for himself a home, considers site, environment, and the proposed floor plan relatively, and designs his interior decoration and even furnishing, with these various points well in mind. Fortunately, with the passing of jig-saw work and grills from the wood trim of the interior, the brass and onyx table, the plush covered rocker, with all that these stand for in furniture, is fast disappearing.

Suitability, dignity and simplicity of line and treatment, well handled masses of color, with values carefully considered, are the points that make for success in the interior finish, decoration, and furnishing of a small house. However inexpensive the wood chosen for the standing woodwork, it is now possible to obtain beautiful effects by its treatment with stains and dull varnishes. Built-in seats, ingle-nooks, bookcases, buffets, etc., go far toward furnishing the rooms, and at small additional expense when considered in the original plan of the house. Windows also may be made most decorative.

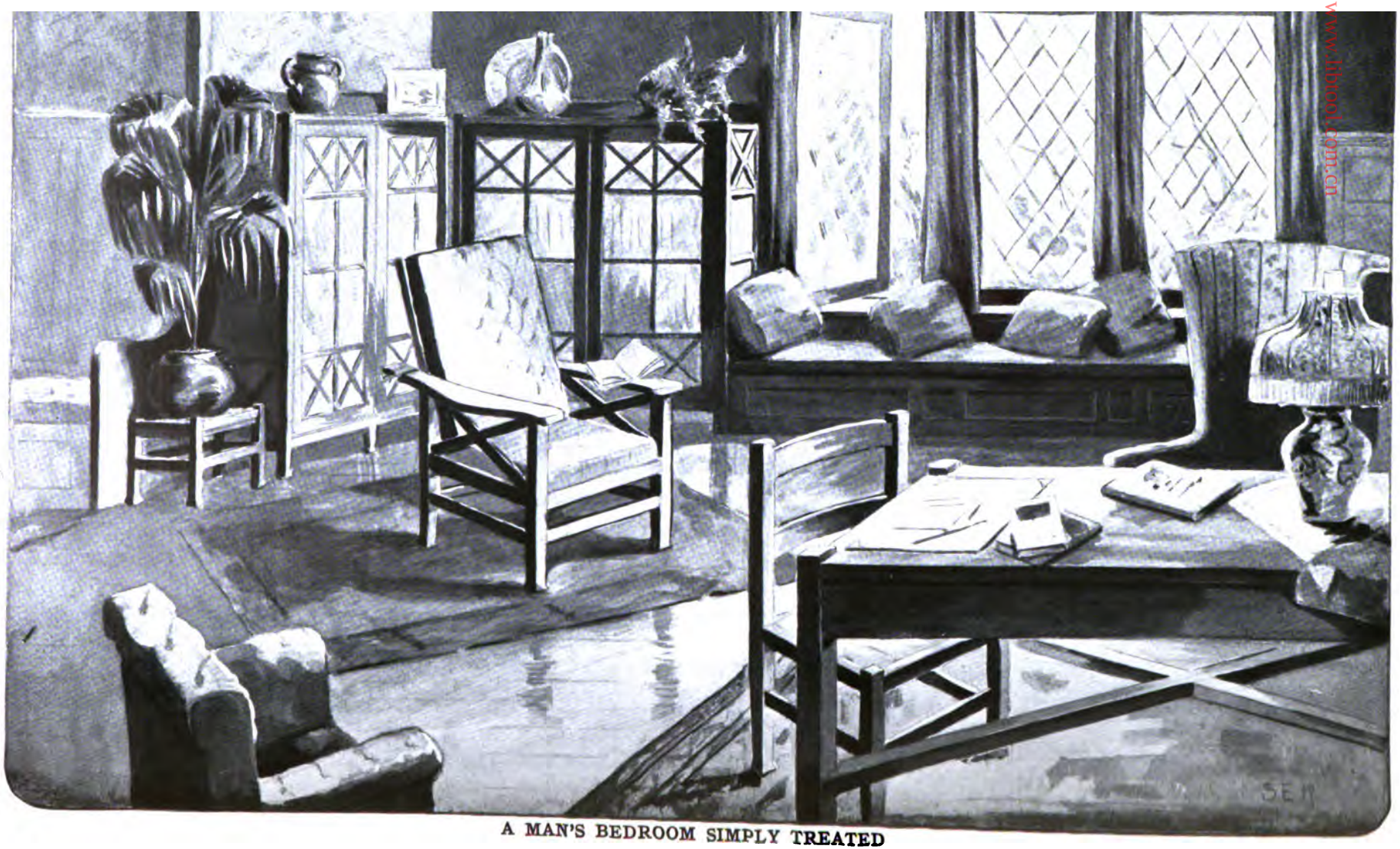
The architectural detail of the interior of a residence should be in complete harmony with the exterior. This is, of course, the responsibility of the architect. The wall covering, drapery, and furniture, however, are not always so well selected, yet in these details harmony is quite as important.

The fan-shaped transom and leaded side lights which frame the ivory panels of a Colonial front door should light a hallway where the standing woodwork is of ivory enamel, accentuated by mahogany doors, with the hand-rail and newel post of the stairs also of mahogany. So far the architect's hand is shown. But to complete this hall a paper of Colonial design with furniture to match should be selected. This consideration of exterior, interior and furnishing together, is applicable to the small house as well as to the mansion.

In deciding the color scheme for the interior of a house the woodwork is frequently made the key-note for the whole. A stain of some soft nut-brown shade —seemingly Nature's own coloring—is given the dull finish that serves best to bring out the full beauty of the grain. Where rooms open well together the tone dominating the principal room should be repeated in the adjoining apartments.

Many householders are possessed of certain furnishings which, for reasons of economy, or from association must be retained. When this is so these should be carefully looked over and mentally adjusted to the new rooms. By having them well in mind that scheme of finish and decoration can be determined upon which will prove the best setting for them.

There is no call, and indeed, no place for period furnishing in the small and inexpensive house. If one be the fortunate possessor of some old pieces of mahogany, suggestive of Colonial days, it is well in making new purchases to select something built on Chippendale, Heppelwhite Colonial, or Georgian lines. There is an excellent chair called "Windsor" fashioned after those used by the Pilgrim fathers, and



A MAN'S BEDROOM SIMPLY TREATED

The same stain and finish was used on the standing woodwork as that in the room from which the stairs ascended.

The walls of the small upper hall were covered in a goldenrod shade of grass-cloth which agreed perfectly with the various colors shown in the rooms opening from it. The standing woodwork of this hall had been treated with ivory eggshell-white enamel. The ceiling was tinted in exactly the same shade. A small settle and table were here, the latter holding a plant; these were of birch stained a brown mahogany. The restrained dignity of treatment felt in the lower rooms of this house pervaded its upper chambers, though in a lesser degree. The standing woodwork in all of the rooms is of white wood which had been treated with the various enamels best harmonizing with the color scheme of the room.

The portion of the front bedroom,—which is also the largest,—extending over the veranda below, is shown in the picture. A well-wrought-out color scheme was used here. The minutest particular of every detail has been treated with the same careful consideration as was given to the selection of furniture and wall covering. The latter in this room is of two-toned, almost invisible stripe, in dull shades of green flock paper (the room faces south); the upper third of the wall covered in a glazed English paper of dainty and exquisite coloring,—pale spring blossoms, a mingling of crocus and pink spiræa, with foliage in green pastel shades, which harmonized perfectly with the deeper shades of the same color in the lower wall. The standing woodwork had been treated with ivory eggshell-white enamel, like that used in the hall; the picture rail set at the joining of the lower wall-paper with the figured upper, and also the mold at the ceiling line were treated with the same enamel. The mantel was an attractive feature of this room, the fireplace being wide and deep, holding brass andirons of simple design; the mantel itself was suggestive of Colonial, the wide mirror extended almost its length above the narrow shelf; the frame of this was dull and entirely without ornamentation. The tile used about the fireplace and hearth was in the shade of jade green, slightly deeper in tone than the side walls, and of unglazed surface.

The window treatment was especially good; glazed English chintz, repeating exactly the color and design of the upper wall, was used as a valance twelve inches deep, and for the straight hanging curtains outlining the windows reaching to the sill. Next the glass were draperies of sheer white muslin with tiny embroidered dots; these curtains were made with 2½ inch ruffles up the front and were caught back on either side and held in place by bands of the muslin tied in crisp smart bows; these curtains were run by a casing at the top, on slender brass extension rods, and set clo glazed chintz curtains were stiffness of the material n for this treatment. The lo as well as the lower edge a tains were finished by an which showed white and was a dress box, the top b ably padded and upholste flounce of which, laid in sl it. The pillows were cov glossy cotton fabric whic material comes in beautif here being pastel green, so old rose. The furniture in treated with the ivory ena tones as the woodwork. Th covered with the glazed winged chair. The large the centre of the floor wa green, much darker in color with the wall covering.

A bed of simple cottage white. A large black fur before the fireplace. This accentuated and brought the room very beautifully; a again in the frames of the pi

Upon the pretty dressi sticks were used with little f The same color and materi the crystal lamp which hel table, placed attractively n chair. A book cover made Venetian brocade and tri galloon, lay on the table. played its part in the schem of pale green, faint yellow

The woman who was re of this house, admitted tha was really accountable for room. "A Christmas box said, "and as I was then attractive and rather unu colors in these particular t decided to use this for my from it built up my room. wall-paper showing these pleasure one day in the earl played in the window of this very paper, with the g side it. They insisted in wall covering should be of window draperies and fu chintz, when, armed with n to try the colors. They ha own decision, however, was be impossible for me to li

A SIMPLE TREATMENT FOR A FRONT BEDROOM IN A HOUSE OF MODERATE COST

covered completely with the figured paper, the design repeated in the draperies,—and I found, after much search, the two-toned stripe in exactly the proper shades of green; it is the white light in the green that makes this so restful. The curtains, you see, are brought only against the plain wall, and to my mind the effect is much more attractive. Every bit of pink and green and yellow used in this room, has been carefully matched and tried out with the coloring of the wall paper and chintz, even the Fra Angelica angels in the round gold frame above my mantel showing the same colors in deeper tones. When my room was completed, I felt it needed some strong accentuating note, and decided upon the purchase of the black fur rug. I searched vainly for a rug of the size and quality I wished which came within my price; finally I bought two of the Japanese goat skins, selecting them from dozens that were shown me. These skins show a good lustre, and when carefully joined, as they have been, the effect, I think, is rather good, and particularly satisfactory since they cost me but $6.00 each."

The electric fixtures in the room were simple in design and of brush brass, the only elaboration being the candelabra effect on either side of the mantel. These candelabra were found in a second-hand shop and cost $5.50 for the pair; they were carefully cleaned and finished to suit the other fixtures in the room, and wired and fitted with electric candles.

The room over the den, adjoining this apartment, one realized at once was intended for a man's room. The walls were covered in pewter gray grass-cloth; the ceiling of ivory white extended to the picture rail. The furniture was of perfectly simple lines and comprised a single bed, a chiffonier, some bookshelves, an easy chair, a writing table, and some smaller chairs—all of comfortable design. The casement windows were hung with straight curtains next the glass, of sheer white organdy, made with three-inch hems; over these were placed straight draperies of raw silk. The upholstery of the chairs and covering of the window seat was of cut green velvet, rich and dark in tone; the door curtain was also of this material. The furniture was stained, as was the woodwork, with black-oak wood tint and given a flat dull finish.

On the writing table much red morocco was used; pad, letter-box and ink-well holder, showed a brilliant scarlet. Hunting prints of pink-coated horsemen repeated this color on the walls. A rug of two-toned Brussels in shades of very dark green covered the centre of the floor. All hardware and fixtures were of wrought iron. The bold bits of brilliant scarlet introduced in this room saved it from sombreness. The handling of the plain masses of color was extremely well done, the effect being strong and characteristic.

The guest chamber, nursery and bath-rooms remain to be described in this bath-room had tiled wains feet, the tiling being of j white; the upper surface of the ceiling, had been pain All standing woodwork ha coats of flat lead, followed enamel which gave a hard All fixtures were of nickel possible glass was used, th shelves for bottles were all and white was washable, a in this hygienic bath-room. window was curtained wit lin.

The nursery showed the the other rooms of the h walls were painted in oil, t by turpentine. From the line, the upper third of the an attractive nursery paper as the "Goose Girl Patter smiling little maids in sa caps repeated again in w followed them in endless pr The ceiling was white, as The diminutive furniture o nently the realm of the ba linen some shades lighter t the windows over white the glass. One side of th what appeared to be lo Books, however, filled only mainder being utilized as toys; the doors opened eas of the little hands. The r natural color and finished toned rag rug in shades of b the chair cushions wore sli toweling; these could be r dered.

The guest-room was o side walls were covered v soft pinkish cream bac apparently thrown with clusters of American Beaut picture rail, the ceiling wa background. All woodwo rail, in this room was finis elacq, a shade exactly re green color of the foliage of windows were hung with e and white, with straight thin rose silk, matching t Beauty roses. The bed of with a white Marseilles linen pillow slips, a treatn favor with the mistress of

throughout. A rug of rich, soft crimson Wilton with a two-toned border, held the centre of the floor. The furniture was of willow, comprising a small round table, two easy chairs and a rocker; these chairs were upholstered with square pad cushions covered in Marlborough velvet in the shade of red of the curtains. The cushions were caught in with buttons and fastened to the backs and seats of the chairs. A window-seat was upholstered in the same and made an inviting lounging-place with book-shelves built in above, within easy reach. A screen, a writing table, and a desk chair were of mahogany and completed the actual furniture used in this pretty room. The book-shelves held a small but choice collection of books, varied enough to please all tastes. The writing table was well stocked with stationery and stamps, and all paraphernalia, including tablets and letter-box. The latter were covered in attractive brocade which harmonized well with the coloring of the room. The inkstand was of silver. The dressing table was complete with all the toilet necessities. The mahogany candle stand near the bed, held, beside the silver candlestick, snuffer and tray, a glass pitcher of quaint design, and a small biscuit jar of glass.

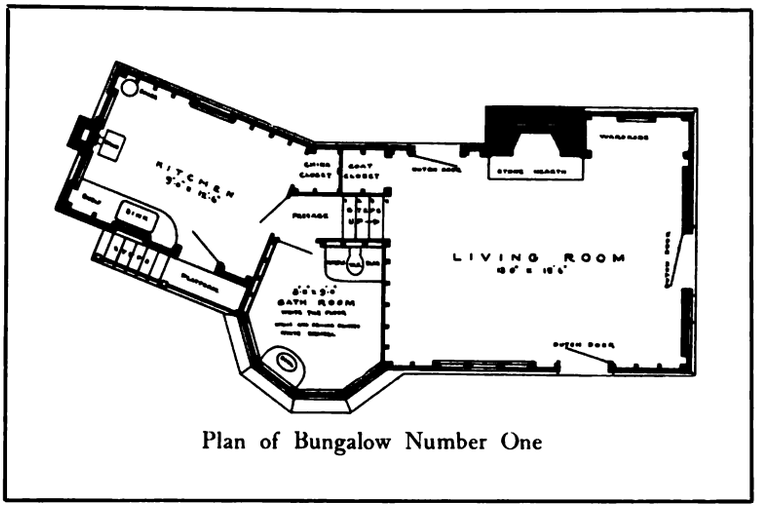
While the amount of money expended—in making this really beautiful home complete—was modest, the time spent in careful study of effects, the thought and the artistic ability which stood for the harmony and comfort of the whole was great. Each room had its story of origin and growth,—the living-room was evolved from the wall-paper and the tapestry which was found to match it. The next purchase was the large table; this cost $30, but was made of ash and put together by hand; in durability it promised to last through successive generations; the same could be believed of the winged chair, which cost $45, well padded and cushioned. These two pieces established the precedent in quality for the room.

A bit of the wall-paper, fabric, and woodwork was carried from shop to shop and tried with all selections made; this included curtains, rugs, and the pillow covers and lamp-shades. No smallest purchase was ventured without due consideration, and to this fact the success of the color effects could be attributed.

A COLONIAL STAIR HALL

Seacoast Bungalows

THE bungalows illustrated here are built on the seashore in Essex county, Mass. Number One is built of wood, covered with clapboards and painted white. The roof is of shingles and the chimneys are of field stone. There is no inside sheathing, the frame timbers of the house being exposed; as may be seen in the view of the living-room. The inside wood trim is of cypress, the shellacked floors of polished hard wood, with rugs. There is an open fireplace and abundant shelving is fitted in between the timbers of the frame. Bungalow Number Three is built of rough field stone for the lower story, and wood above. Bungalow Number Two has stucco walls, green shutters and heavily thatched roof. The living-room and dining-room in this house have an open fireplace. The second story bedrooms are reached by a hanging gallery, shown in the interior view. All the fittings are suggestive of sea life and most of them were made by ship carpenters. Reference has already been made elsewhere to the adaptability of the bungalow type to the various needs of house owners of moderate purse, and for a week-end house at the seashore or a summer cottage, nothing can approach it for the satisfaction it gives.



Plan of Bungalow Number One

SEAWARD VIEW OF BUNGALOW NUMBER ONE

TWO PACIFIC COAST INTERIORS

LANDWARD VIEW OF BUNGALOW NUMBER ONE

LIVING-ROOM IN BUNGALOW NUMBER ONE

LIVING-ROOM IN BUNGALOW NUMBER TWO

Sea Front

A DINING-ROOM AT MISERY ISLAND

End View

BUNGALOW NUMBER THREE

"Aubrey," Whitemarsh,

Cope & Stewardson, Architects

THE FRONT

NEIGHBORHOOD traditions have governed the style of the house. In the midst of Revolutionary battle-fields, the portico of lofty columns is altogether appropriate. Although not much more than ten years old, the observer would be puzzled to name its date. Its rough stone walls, thickly coated with white-wash, harmonizes well with the rudely shaded irregular flagging of the portico floor and the brick walks. One might well be disposed to believe that it had occupied its present site when the soldiers of the Continental army were marching past the foot of the hill.

This house is characteristic of Philadelphia, which contains not a few similar forgeries. A house on a hilltop with its several rooms exposed to northern winter storms should have an urgent reason. Such not to have been on the hi facing northward, would have meant of its site, for the outlook shows t Whitemarsh Valley.

To the southward, in which d house is shaded by a dense grove for use in summer time only, the s those who live in it than its openness been no serious attempt at gardenin allowed to creep closely up to it on to give it a partly neglected air, it charm.

First Floor Plan

Second Floor Pl

"Redcrest

THE views on this
architecture. "
of the house itself. It
covered with bright re
neys are typical of E
and would lend itself
paths are all of pebbl
rather close to the ro
The broad east wi
side. The porch is
softened by the climb
day's journey.

ottage," Guilford, England

ustrations by Wetherill P. Trout

VIEW FROM THE ROAD

age show a type of house which has had a very marked influence on American domestic is a small house recently erected near Guilford, England, and takes its name from the color irregularly laid with wide white joints on the first story. The upper story and roof are exture and color absolutely unattainable either with slate or shingles. The generous chim- large open fireplaces within. The plan is a very delightful one for a small country home, modifications. The garden paths are all bordered with box about six inches high. The f the shrubbery gives the needed privacy to the first story, which, as may be seen, is set exposure of the house gives ample access for the summer breezes and the winter sunshine. m affords a beautiful view across the charming valley with cottages dotting the distant hill- d taken altogether, the house behind its picket fence, embowered in masses of green, and harming a picture of domestic life on a moderate scale as one is likely to see in a long

Cott

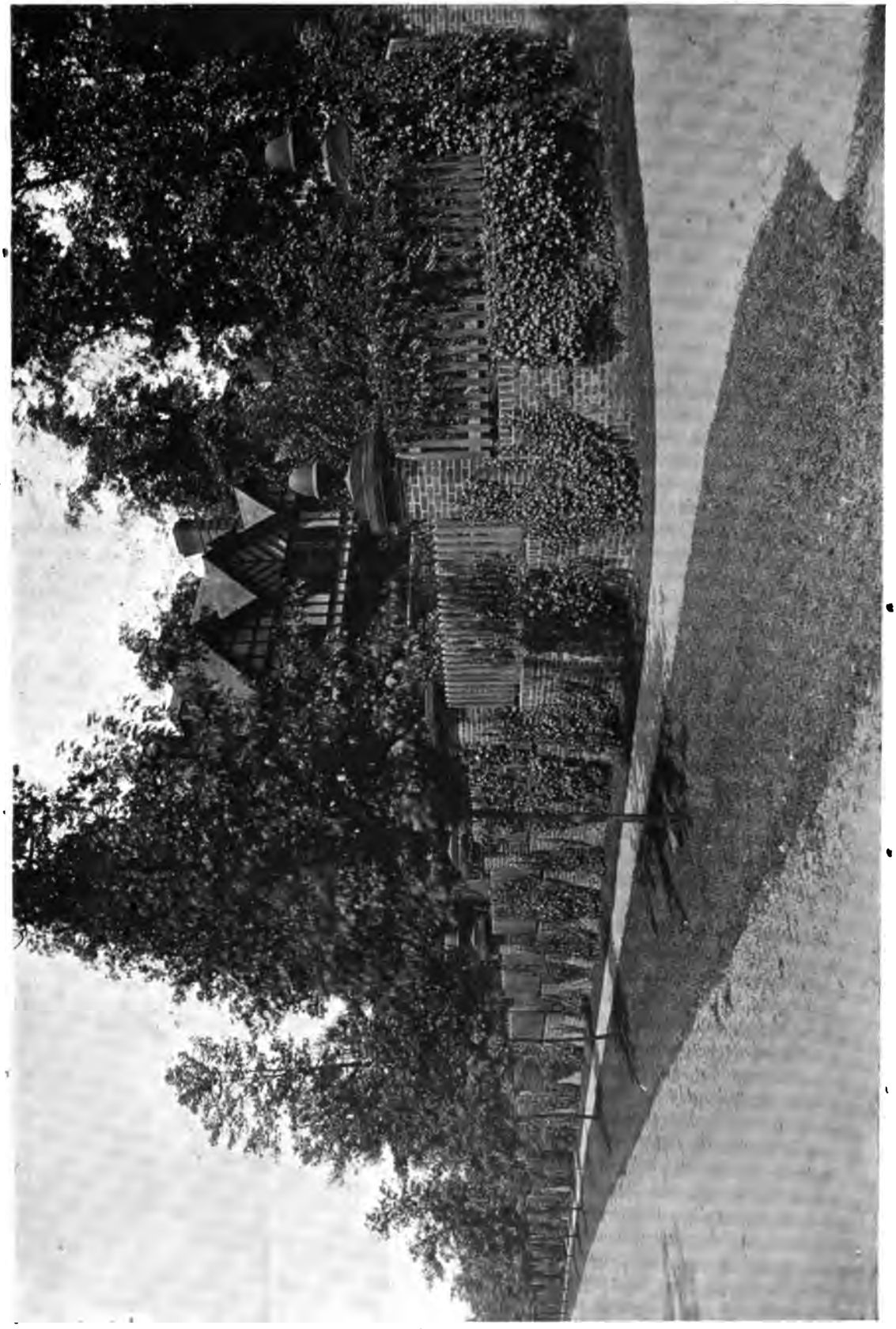
ROLAND PARK was one of t
the outskirts of the city of
intended for those who prefer the
the business district, and has a con
fortable living; yet the promot
of moderate means. So far from
competent official architect, Mr.
scale of expenditure. Many of t
dents. Those shown in the acco
elaborate scale. The Company
The property is beautifully woo

Cottages at Roland Park, Baltimore, Md.

ROLAND PARK was one of the earliest residential park schemes to be carried to a successful issue in this country. It is situated on the outskirts of the city of Baltimore in a beautiful rolling country, and commands fine views of the surrounding district. It is intended for those who prefer the country to the city, yet with all the city conveniences. It is within twenty minutes' ride of the heart of the business district, and has a completely appointed club house, golf links, stables, garage, and all the other appurtenances of comfortable living; yet the promoters of Roland Park have from the first very successfully included in their scheme home builders of moderate means. So far from making any attempt to exclude these they have been most careful of their interests, and through their very competent official architect, Mr. Edward W. Palmer, Jr. are now prepared to co-operate with intending house builders on any desired scale of expenditure. Many of the most successful houses in the Park have been built by the Company itself, and sold or leased to residents. Those shown in the accompanying pages illustrate the Roland Park type, although there are others on a much larger and more elaborate scale. The Company has already once enlarged its original tract, and is preparing to take again a similar step immediately. The property is beautifully wooded in parts, and is in all respects an ideal residence section.

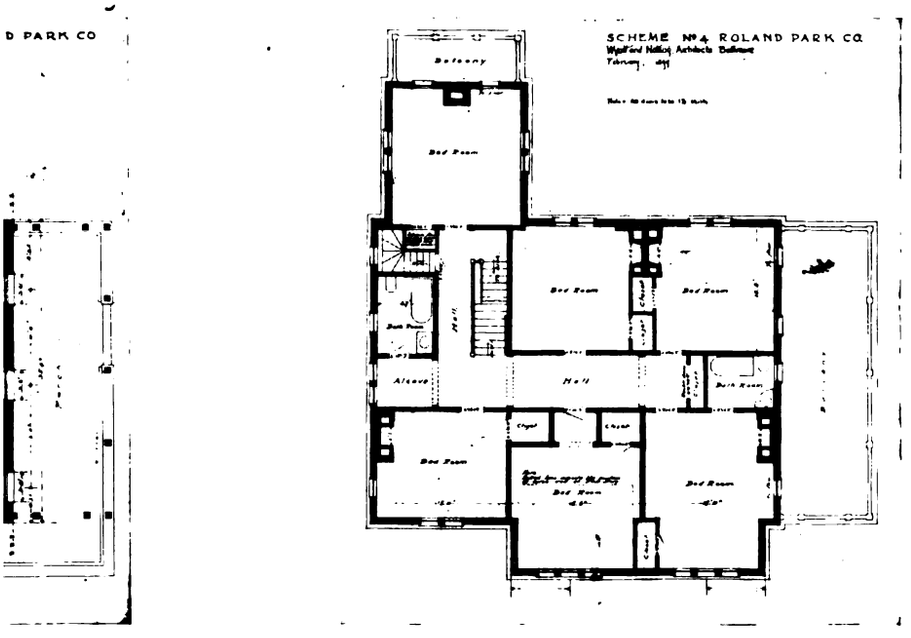
MRS. ELEANOR BRANNAN'S HOUSE

WYATT & NÖLTING, Architects



A TYPICAL ROADWAY

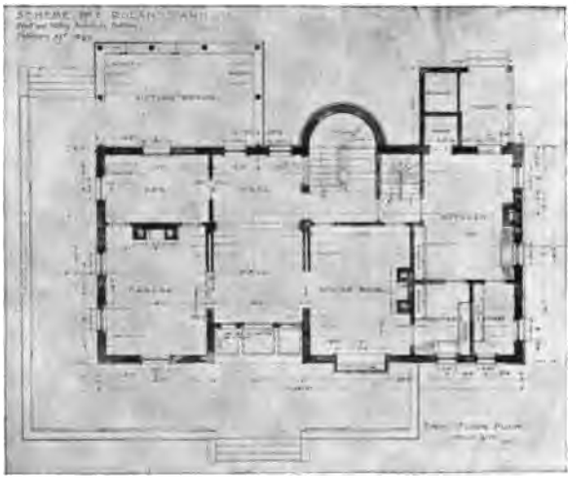
MR. R. ROBINSON'S HOUSE
WYATT & NÖLTING, Architects



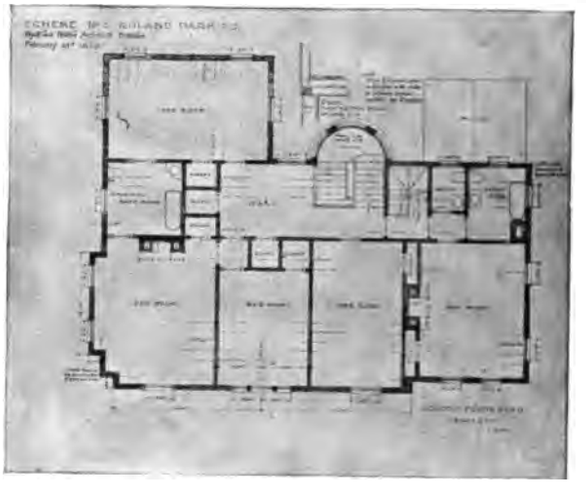
Plan of the Second Floor

MR. McSHERRY'S HOUSE

WYATT & NÖLTING, Architects



Plan of the Ground Floor



Plan of the Second Floor

MR. W. T. KUHN'S HOUSE
WYATT & NÖLTING, Architects

MR. G. M. BROWN'S HOUSE
WYATT & NÖLTING, Architects

MR. M. O. SELDEN'S HOUSE
WYATT & NÖLTING, Architects

THE TOWNSEND AND COLE HOUSES
ELLICOTT & EMMART, Architects

MR. S. C. TOWNSEND'S HOUSE
ELLICOTT & EMMART, Architects

MR. C. WHYTE'S HOUSE
WYATT & NÖLTING, Architects

MR. H. R. STUBBS' HOUSE
ELLICOTT & EMMART, Architects

VI
Planting About the Home

W. C. Egan

ONE has not always built himself a home when his house is finished. He has found the pearl and must furnish the setting. He has endeavored to have his house artistic and homelike, but it will stand bleak and desolate unless its environments are pleasing. Lawn, shrub, tree and vine are, in the main, the pigments that may be blended into a coloring that, while enhancing the beauty of the house, will add the mystic charm of a home feeling. What to plant is a matter of personal selection restricted only by want of space and climatic conditions. How to plant is a question to be considered. My experience is that the average man building himself a house, does not know many of the simlest requirements of plant life, and they are all simple.

The lawn is the most important feature, as on it depends mainly the dignity and repose so essential. The condition of the soil is a paramount question here as elsewhere. The main part of it may be in a suitable condition for seeding, but that part of it (except, perhaps, the top foot) taken out in excavating for the cellar, is seldom fit for immediate use. Unless desired for filling in deep depressions, or for forming the base of a terrace, where a foot of good soil may be placed over it, it is better to pile it away in some corner where a few winters' frosts may mellow it and prepare the, now inert, plant food it contains. Composted with fresh manure hastens its cure and, of course, enriches it. If the main body of the soil is hard and unfit for immediate seeding it should be spaded up, or plowed deeply, harrowed and leveled before seeding.

A good plan to pursue, where one has a lot he does not intend to build on for a year or so, is to have it manured and plowed at once, and planted to corn or potatoes or any crop easily hoed. This will put the soil in prime condition for a lawn. Cultivate even where the house is to stand, as in this instance the top eighteen inches is available for leveling or tree holes. Do not allow the weeds to mature and seed or you will have a weedy lawn at the start. Do not plow nearer any tree intended to remain than the spread of its branches as the feeding roots extend out that far. The space within this circle may be carefully dug up with a spade or garden fork. The edges of walks or roadways and any limited area near the house had better be sodded. In planting, keep your lawn open in the center, confining it to the border walks and drives, retaining pleasant vistas and shutting out unpleasant views. If you desire formal plantings, keep them near the house. The house is formal and its immediate surroundings may be so.

The matter of landscape gardening is a too voluminous one to be included in this article, and unless one feels capable and desirous of making his home and its surroundings reflect his individuality he had better engage the services of a competent landscape gardener. A good carpenter may not be a good architect, and a good florist or gardener may not know how to lay out a place, therefore be careful in your selection. The first laying out is the foundation and if wrong, all is wrong and correcting a foundation error is expensive work. A great many people engage a competent person to lay out and plant their grounds. He does so with an eye to the future. He anticipates the size the material will reach in time and make the picture he is striving for. He has left open stretches of lawns to give breadth and dignity and effect. He is justly proud of his work and is willing that it may be pointed out as an example of his handicraft if the owner will only let it alone. Here is where many owners err, they don't let it alone. They see a tree or shrub they do not seem to have and get it. They naturally seek an open space, and down it goes, destroying the harmony and effect originally intended. This is often repeated until the open spaces are cluttered up and a thing of beauty becomes a tangled wilderness. Do not over-plant. In small yards one tree is often enough. One good specimen standing alone, monarch of all it surveys, exhibits its individuality and is imposing in its grandeur. In your drives along the country roads you have often admired some stately tree, and if you look back a moment you will remember that it stood alone with all its glories outlined against the sky. On large grounds, crowding may be admissible where a background of foliage or a windbreak is wanted.

I am going to mention only a few desirable plants, all of which are hardy in our climate. If a deciduous hedge not higher than five feet is desired, there is nothing finer, hardier, or more satisfactory than the

LOOKING THROUGH THE ROSE ARCHES

AN EDGE OF THE LAWN

ENTRANCE FROM REAR TO FRONT GROUNDS

A FALL-BLOOMING GROUP

A ROSEMARY WILLOW

SHRUB GROUPING

carried down to the ground, enhancing their beauty. Street trees or those lining walks should have their lower branches taken off, but lawn trees, never. To have them thus branched one must plant small thrifty stock. One nurseryman will quote you certain trees, five, six, or perhaps eight feet high, while another quotes but three feet, and all at the same price. The chances are that the latter are the best, the taller ones having been longer in the nursery rows are apt to have been crowded and the lower branches dead.

Trees in good soil grow fast enough. Those lining the avenues of Washington, D. C., were raised from seed sown by the present Curator of the Botanical Gardens when he was well advanced in years.

One word about the "home" of the tree or shrub. You are to transplant them from congenial soil and conditions. You want them to thrive and become a joy forever. So they will if you treat them well. The act of transplanting destroys the feeding roots. New and tender ones must be formed to penetrate the surrounding soil in search of food and moisture. The tree, in its enfeebled condition, suffering from amputation, cannot succeed unless the surrounding soil is loose and friable and contains a fair amount of plant food. If your ground has been plowed fairly deep and cultivated as suggested, but little further work is needed, although care must be taken to have that part that comes in contact with the roots friable and easily worked. If not plowed or loosened up, holes six or more feet in diameter and two deep, filled with good soil, should be provided. Shrub and vine holes may be four feet in diameter. Never place wet, lumpy soil near the roots. Work the soil well among, and under the roots, and when they are covered, tamp hard, or flush in with a hose. In dry weather soak thoroughly once in a while.

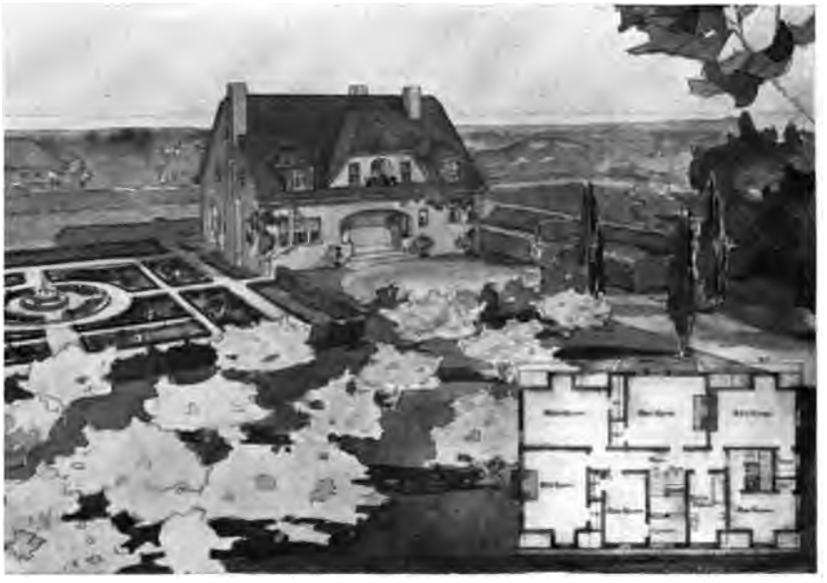
In moving into one's new home why not celebrate the event by planting a tree? Or why not celebrate the birthday of the baby of the family in this way? That the event occurs at an improper season need not deter you, if time is taken by the forelock. If the event occurs in the winter, prepare the hole in the fall, filling it in with good soil and dump over it a load or two of fresh manure to keep free from frost. Get your tree, also in the fall, and plant it in a bushel basket, which may be kept in a barn or cellar or any place not warm enough to incite growth. When the day arrives, remove the manure, plant basket and all and cover well with part of the manure. The method for summer is on the same principle, only no manure is needed and the tree, obtained in the spring, is planted with its basket in some spare space until wanted, when basket and all is moved.

A proper metal tag, containing a record, should be attached to a limb by a copper ring, say six inches in diameter, that may be removed from time to time to prevent it growing into the wood.

A TOPIARY HEDGE OF CALIFORNIA PRIVET

ınd Garden and Cottage

Grosvenor Atterbury, Architect



3-EYE VIEW OF THE HOUSE AND GARDEN

THE HOUSE AS EXECUTED

VIEW FROM THE LIVING-ROOM

THE LIVING-ROOM FIREPLACE

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HOW TO PREPA

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preparing the soil it sho
to be worked. What the
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it is too wet; if it breaks

VII
he Small Garden

John W. Hall

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well it should crumble easily and finely, and leave very little dirt on the hands.

Too much care cannot be given to the supply of the necessary plant food, of which the chief essentials are nitrogen, phosphoric acid and potash. Any fertilizer used to supply these elements should be thoroughly distributed through all the soil to be reached by the roots of the plants, and this distribution must be made before planting. Turning and re-turning the ground, and harrowing or raking, are useful for this purpose. There is no rule by which a wise selection of fertilizer can be made. It is often found that a sandy soil is deficient in the essentials of plant food; that a clayey soil contains them in abundance, and a limestone soil is likely to contain a considerable proportion of phosphoric acid. Therefore, what is a good fertilizer on a given soil for one crop may be very unsatisfactory for another; the matter of fertilization must after all be very largely a matter of experience from observing results.

As a general rule lime may be applied to a soil with good results. It corrects acidity, makes clay soil more friable and holds sand closer together. Nor is it possible to go far wrong in the application of humus, a name applied to any thoroughly rotted vegetable or animal matter. Humus forms the richness of nearly all good land, and rarely is there too much of it. In close-grained, sticky soils, which have a tendency to bake, the humus produces a looser texture and a better balance in the retention of moisture. On a loose and leachy soil it brings the grains closer together and promotes chemical activity and at the same time supplies plant food.

Leaves, garden refuse, and barnyard manure made into a compost and allowed to decay make good humus. Wood ashes are a common and ready source of potash, and in addition improve the mechanical condition of most soils. The lime in them tends to correct sourness and to promote the important chemical process of nitrification. Ashes are usually found to render light, sandy soils more moist. Cotton-hull ashes are also very useful, furnishing potash and phosphoric acid. In the use of commercial fertilizers care must be taken that a wrong use is not made of them. Chemical fertilizers may be applied much nearer the time at which they are to be used by the plant. A French authority says

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or any sort of mulching. It then becomes necessary to water the garden. Where there is connection with city water works the supply is ample and easily reached. In other locations various forms of cisterns and reservoirs are employed.

In watering, the earth should be thoroughly wet, so that the moisture will get to the lower and outer roots of the plants. In order to check evaporation after sprinkling, the surface should be broken as soon as dry enough to work. The watering should be repeated when it is evident, upon careful watching, that more moisture is necessary. It must be remembered that the small, active roots, which take up moisture and plant food, are most numerous at the extremities of the large roots and at a distance from the stem.

The water must be so given as to reach these small roots. Water at any time when the plants need it, and water thoroughly. It may be well to keep in mind, however, that in the spring the best results are obtained by watering in the middle of the day, because the mornings and evenings are cool; in the summer, at evening because the days are hot and a great part of the water given would be evaporated immediately.

CONCLUSION

There doesn't appear to be any reason why the suburban dweller should not have a home garden affording at once both healthful exercise and profit. An instance is in mind where a quarter acre garden in a suburb of Washington City was made to supply a family of six persons with fresh vegetables all through the season, in addition to which there were sold to neighbors, at current market prices, vegetables to the approximate amount of sixty dollars. The amount received from the sales alone was more than twice as much as the cost of the labor, the fertilizers, and the seeds used in making the garden.

VIII

What Six Thousand Dollars Will Do

W. P. R. Pember, Architect

IN a dwelling of this class the difficulties of the problem are doubled by the fact that light can be relied on only from the front and rear, as rooms lighted from the sides with neighbors but a few feet away are at best in a sort of semi-darkness and certainly lack every element of privacy. It is the object of this article to show that a house can be built economically on a lot 60 feet wide and 150 feet deep, taking the maximum advantage of both front and rear light and securing airiness, convenience and privacy to the occupant. In brief, to accomplish this end a house has been designed that gives to all the living-rooms of the house either a back or a front exposure and does not allow the kitchen, pantry and sheds to monopolize all the rear light, often the best attainable in the house. There are no important windows in either side in any of the larger rooms.

The house is located well back from the street and about centrally between the side lines of the lot. A straight path leads from the sidewalk to the entrance porch in the corner between the main house and the kitchen wing and from it one steps into a commodious vestibule. On the left is a passage leading to the kitchen, also to a toilet and to the cellar stairs. This passage allows the maid to answer the door directly without passing through any other room.

From the vestibule also opens the hall. To the left is the staircase, to the right the living-room and ahead is a glimpse across the veranda and right down the garden.

The living-room is large and comfortable, with windows on the sides affording cross ventilation and coolness in summer. A generous fireplace is opposite the entrance, flanked on either side by built-in bookcases. Towards the street is a convenient window seat, while on the garden side a French window opens from the room out to the veranda.

Across from the living-room is the dining-room, also large and airy, with bay windows for flowers at one end and a French window opening onto the veranda. On one side of the fireplace is a built-in china closet, on the other a door leads through the pantry to the kitchen. The range, sink and table are all compactly arranged; while a nook of the kitchen with a casement window opening towards the street affords cross ventilation and a pleasant sitting place for the maid—a place seldom found in houses where there is no servants' room down-stairs. Connected with the kitchen is a rear hall containing space for a refrigerator and leading to a lattice enclosed rear porch. On the opposite side access is also gained to the stairs, thus avoiding the expense of second stair.

Up-stairs are four bedrooms, bath and dressing-room, all with ample closets and two of the rooms with fireplaces, On the third floor are two servants' rooms and ample storage.

The veranda is an intimate part of the house, connecting for summer use dining-room, hall, and living-room and forming an outdoor sitting and dining-room for summer; the table may be set here and meals served through the dining-room.

From the veranda stretches the garden joined to the house by a low terrace. This garden is designed to make the rear portion of the lot appear at its very largest. The central feature is a long simple panel of turf centering on the veranda and entirely surrounded by a panel walk. To right and left of the panel are generous flower borders for annuals and perennials, while at the end is a simple pergola with plastered posts and hewn beams supporting a trellis for grapes, clematis, wistaria, etc. This pergola is semicircular in plan and surrounds a simple little pool for *aquatica*. Backing up the flower borders and the pergola is a border of hardy shrubs, massed to give pleasing effects in bloom and foliage and interspersed with a row of Bolleana poplars or Norway maples, which form a background to the garden and cut off the unpleasant features of neighboring backyards without giving undue shade. Space is arranged at the side for a bed for cut flowers and a laundry yard, and at the extreme rear for vegetables and cold frames.

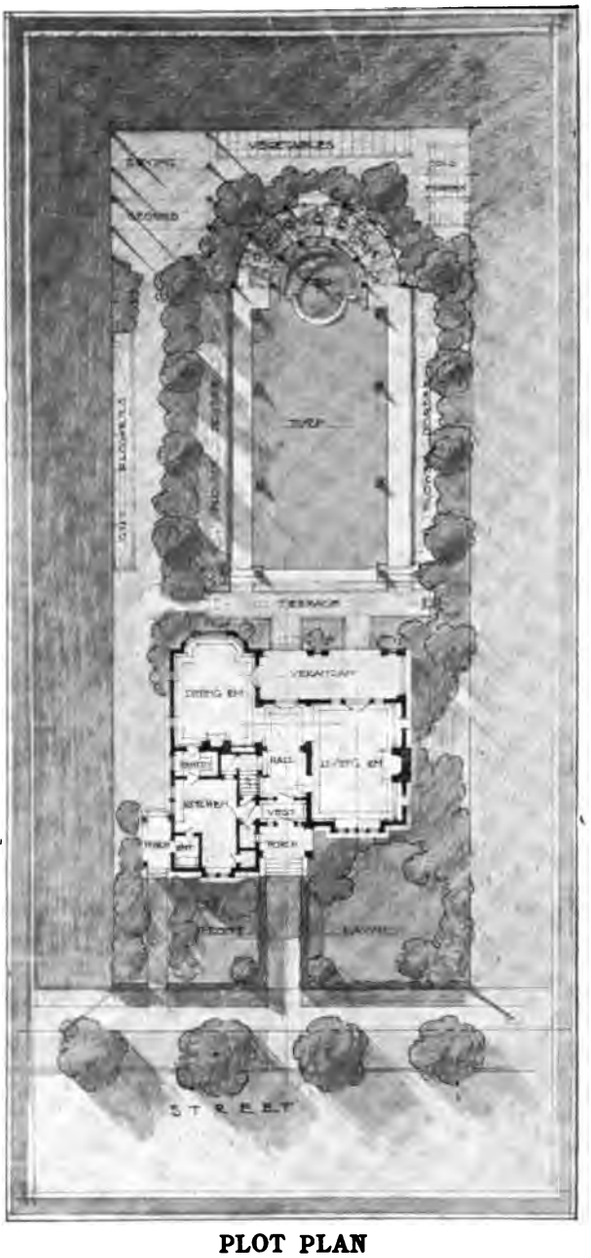
The house is designed to be executed in a warm gray plaster with all trim painted white, the roof of shingles stained a dark moss green, all chimneys plastered on the brick, blinds painted a dark olive green.

In the interior all finish is very simple: of white wood painted, the floors of No. 1 maple, stairs of oak with cherry rail, simple brick and tile fireplaces and hearths.

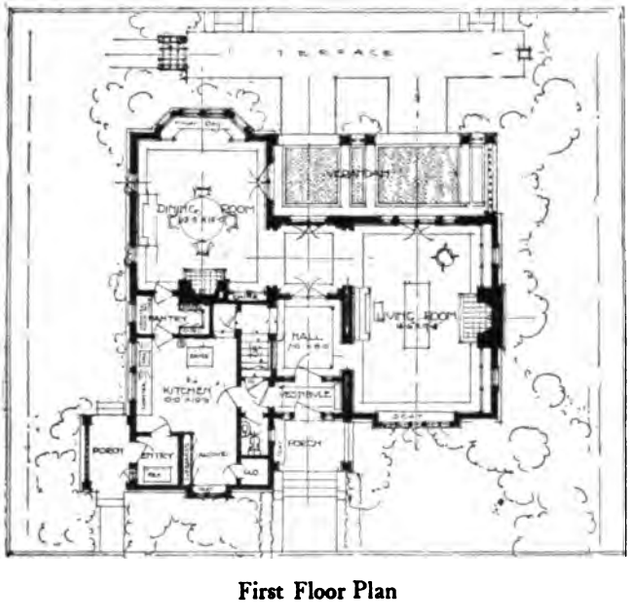
The actual cost of the house including the garden, walks, pool and pergola is $6082.40.

FRONT VIEW

REAR VIEW



PLOT PLAN



First Floor Plan

Second Floor Plan

Some Hi

IF one is furnishing as well problem is comparatively scheme of color can be det carried out with consistency, bu it is sometimes necessary to There are certain hard and which will be found applicab chief among which is the axio common use of plain, low-tone rooms with little or no sunshi be employed, the varying red, of buff and yellow; whe flooded with light, cool colors, and grays, are best suited. T with reference to the woodw gruous to combine red wall or mahogany doors and winc a crimson gown with terra-co is something which few deco hend, though one, who was known to declare that he him to contrast."

As to the kinds of wall co variety, from silk tapestry do Japanese grass-cloth, decc burlap are being much used with excellent effect, and water-color wash, is not unless the ceilings are high border, being finished by ing woodwork, the ceiling mould. Cartridge paper excellent effects can be papers. Figured patterns but great care should be these; spotted devices sh ventional rather than chosen. A very awful paper simulating a brig in folds. It was a cleve that upon inspection th undulating motion whi concerting. Small bed flaring peony, chrysar are also apt to prove sometimes in combinati

IX

[ints on Wall Decoration

Leila Mechlin

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e entire room takes on an
ch in time proves very dis-
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on with plain papers, used as a deep border, have been made effective in rooms remittently occupied; such, for example, as a guest's chamber, but even they conflict with the use of pictures or other decorations.

An interesting effect is produced by the use of a plain paper with a cut-out, figured border. A charming bedroom, for instance, was made by placing as a finish to pearl gray walls a festooned border, a foot in width, of roses and green-gray garlands cut out along the lower margin. A dining-room in another tasteful home gave equally pleasing effect in green walls with a foliage border treated after the same manner.

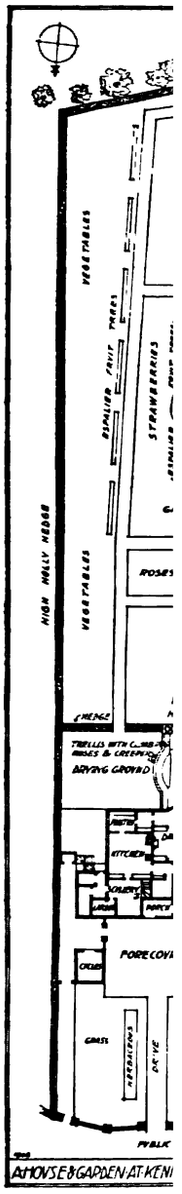
Rooms with little furniture, or for use on gala occasions, will stand more elaborate decoration than living-rooms, commonly well filled; and likewise the choice and arrangement of pictures should be made with a view to their environment-making qualities.

But very different pictures are suitable for different rooms. One excellent arrangement that I call to mind was in a home where high-keyed, decorative water-colors were placed in the drawing-room; etchings in the music-room; and rich, colorful oils in library and living-room. If pictures are hung at all in a hallway, they should be of a much more formal order than those in other parts of the house—architectural compositions, decorative schemes and the like.

A wall should never be over-crowded with pictures. Each should be given a fair space and as good a light as possible. This matter of space is often most vexing as nothing is more awkward than an unbalanced arrangement—a heavy picture in a small space. There was a time when everything came in pairs; when the mantel had a vase at each end; an identical frame on either side. That was overdoing the balance principle, but at present the pendulum has swung too far the other way, and many walls and mantels look as though the pictures and ornaments had been thrown at them indiscriminately.

The framing of pictures is another all-important question, and one too often overlooked, Gilt is good, but it should be of a subdued tone rather than freshly shining. Wood for etchings and engravings is very suitable and more durable than gilt.

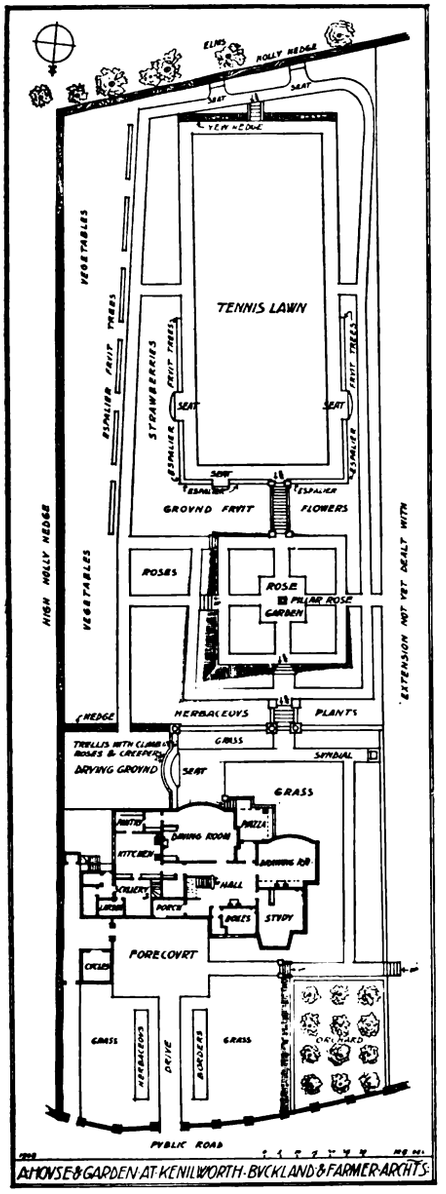
Som



THE KENILW

Some English Suburban Houses

H. T. Buckland & H. Farmer, Architects



THE KENILWORTH PROPERTY

A HOUSE AT KENILWORTH

The South Front and Garden

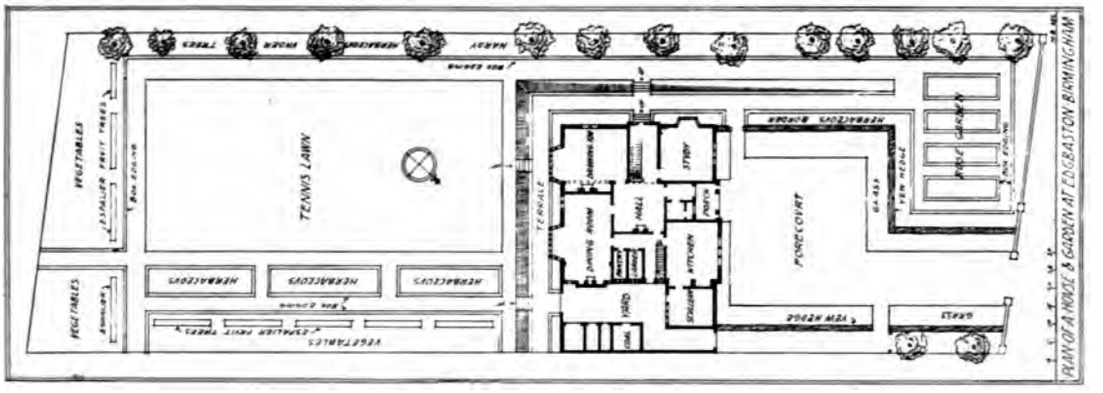
THE NORTH FRONT

THE DINING-ROOM OF THE KENILWORTH HOUSE

THE STUDY OF THE KENILWORTH HOUSE

A HOUSE AT EDGBASTON

DRAWING-ROOM OF THE EDGBASTON HOUSE



PLAN OF THE EDGBASTON PROPERTY

A HOUSE AT LYNDEN END

The Old Red Rose Inn of "Stoke Pogis"

Villa Nova, Pa.

THERE are so many charming suggestions for a private house in this delightful old Pennsylvania Inn, which has been most carefully conserved as nearly as possible in its original condition, that no apology is needed for its inclusion in the pages of this book. It is so thoroughly domestic in its character, and so appealing in the texture and form of the composition, that one feels quite ready to duplicate it for a private residence. Some of the work shown is, of course, obviously modern; but only modern in the sense that it is new, and there is no incongruity felt in any view of the house. The illustrations speak for themselves, and need no description.

THE INN FROM THE HILLSIDE

THE VERANDA

THE VISITORS' ENTRANCE

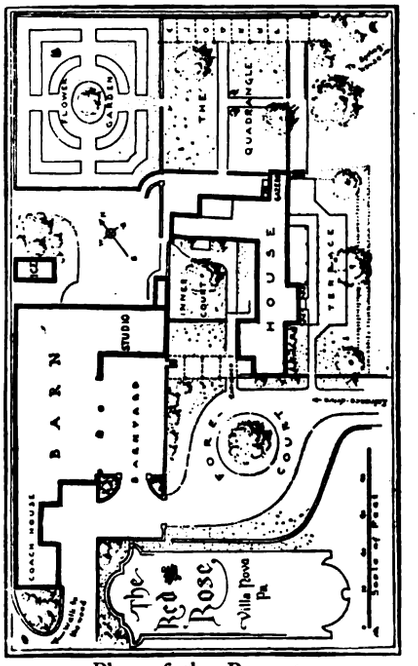
THE PATH TO THE TERRACE

ONE CORNER OF THE HOUSE

A PORTION OF THE PERGOLA ENCLOSING THE QUADRANGLE

THE KITCHEN WING

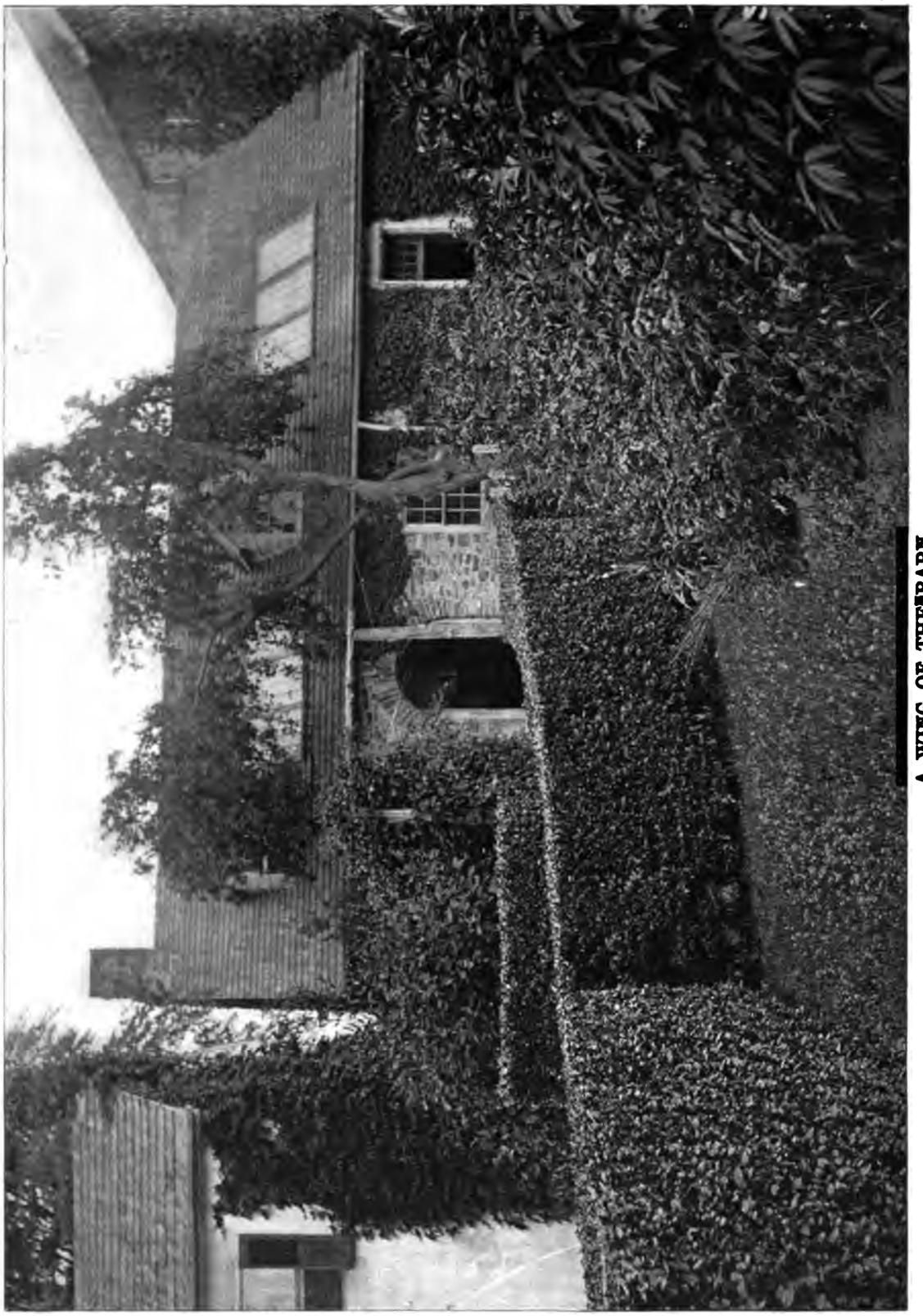
THE SMOKE HOUSE



Plan of the Property

E WALK FROM THE PERGOLA TO THE HOUSE

THE SPRING HOUSE



A WING OF THE BARN

Ornamental Hedges

Photographs by J. Franklin Meehan

BOX HEDGES IN AN OLD MARYLAND GARDEN

ABOUT seven-tenths of the material used for defensive hedges or geometrical gardens is either Box Hedging (*Buxus sempervirens*) or California Privet (*Ligustrum ovalifolium*); the former for the reason that it has always been associated with old garden work and, owing to its dwarfed size or habit of slow growth, requires little cutting to keep it to the proper height. California Privet, owing to its vigorous growth and ability to withstand severe pruning is probably the most universally used of the hedge plants, as it holds its leaves during the greater part of the winter, and its value is greatly enhanced where a thick hedge is required and evergreen would not succeed. So readily does it admit of pruning that there are instances where privet hedges from twelve to fifteen years of age have been kept in perfect condition at a height of fifteen or eighteen inches.

Too much cannot be said in favor of *Azalea amœna* for garden work ; being naturally of a dwarfed habit, it is especially adapted for use in low hedges. It is usually classed with the evergreens, as the foliage remains on the plant all winter. Its main crop of rose colored flowers is borne in the spring, but a lighter bloom is frequently found during the entire summer. It will thrive in almost any location, but in its natural state is usually found in light sandy soils.

Where a dwarf evergreen hedge is required *Juniperus aurea* stands at the head of the list. Naturally of small size, it is readily retained at a proper height. Frequent shearing makes the wood compact, and improves the color, since the golden foliage appears on the tips of the young growth.

Thorough preparation of the ground is absolutely necessary to the success of any hedge, and more particularly so in connection with the setting of hedges in garden work. The trench in which the plants are to be placed should be at least two feet wide and eighteen inches deep. In heavy clay soils, six inches added to these dimensions will prove beneficial. Well rotted manure should be placed in the trench to the depth of six inches and a light covering of earth scattered over it before planting of the stock is begun.

Possibly the most important question in hedge cultivation is concerned with the selection of the plants. The young feeding roots are the life of the plant. The requirements of a perfect hedge are perfect form and perfect foliage; these only follow from perfect health, and perfect health is dependent upon the feeding roots. It is therefore necessary to so handle the plant that a good supply of fibrous roots may be formed. This can be done by frequent transplanting. The stock should be at least two or three years old, and have been transplanted for at least one year and be from twelve to twenty inches high, according to the variety.

Finely pulverized dry soil should be used, well placed among the roots, and thoroughly settled before the remaining soil is added. A thorough mulching of the entire surface is important.

No pruning of the evergreen hedge should be done after the first shearing except during a period when the growth of the wood is about three-quarters formed. Neglect to observe this practice is the cause of nine-tenths of all failures in evergreen hedges.

The fundamental principle to be observed in the care of all hedges may be summed up in a few words. Keep the plants in a healthy growing condition; prune at the proper time, and with as much care and consideration as would be given to a delicate piece of machinery.