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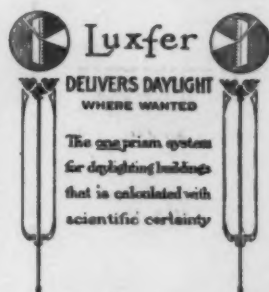
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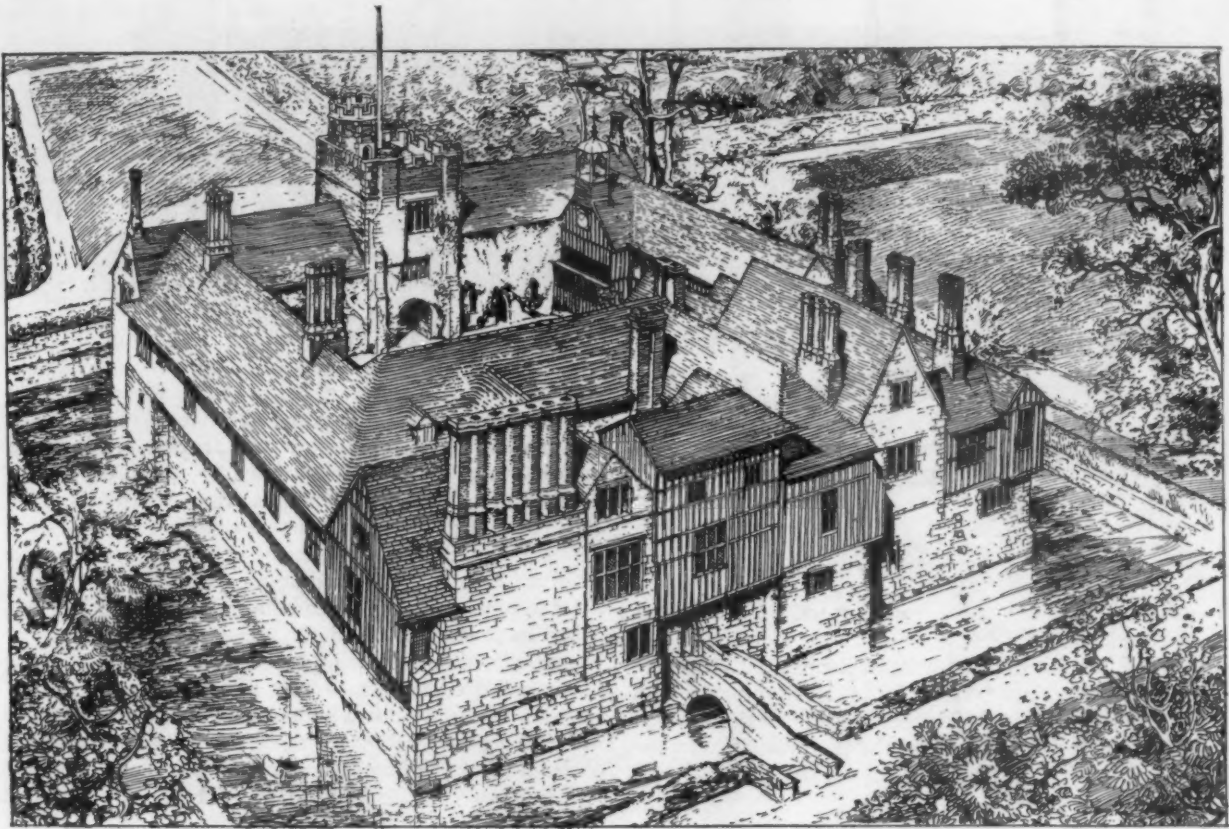
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THE AMERICAN ARCHITECT

VOL. XCVII

WEDNESDAY, APRIL 13, 1910

No. 1790



IGHTHAM MOTE, KENT, ENGLAND*

BIRD'S EYE VIEW FROM SOUTHEAST

THE GROWTH OF THE HOUSE IN ENGLAND AND THE UNITED STATES

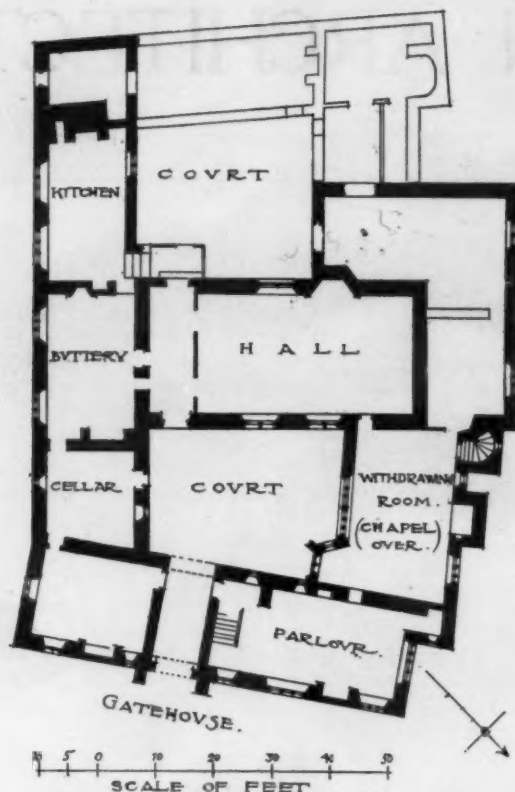
THE houses now built for well-to-do Americans may, like their owners, be traced to a various ancestry—sometimes in a pure strain back to the fountain-head, sometimes with considerable mixture on the way. Generally speaking these various architectural manifestations of American taste may be divided into two kinds—the classic or formal, and the free or romantic plan.

The first may be a direct adaptation of the Italian villa or palace, or a French version of it, or an English; which latter we know as Georgian or Colonial. In all these variations of the same type, the nucleus of the plan is the greatly emphasized central axis and a series of bilateral axes which may even extend to the garden

treatment. In other words, symmetry of arrangement is the keynote of the whole scheme. Doors, windows, wings, all balance each other. A certain stateliness is the natural result.

The other type of house is not built on a central axis. While a feeling for symmetry is not altogether absent, it is far from dominating the arrangement; the plan being often neither more nor less than a pleasing and convenient juxtaposition of rooms into a romantic, rambling, hap-hazard sort of house that may even unite in itself a variety of materials—stone, stucco, half-timber, shingles. A certain unpretentious, intimate, homely charm is the result. The genesis of this sort of house can be traced direct to English sixteenth century work. For in Elizabeth's England was developed a domestic architecture that surpassed that of any other

*From *Domestic Architecture in England during the Tudor Period*. Messrs. Charles Scribner's Sons, New York, Importers.



GROUND FLOOR PLAN

ICOMB PLACE, GLOUCESTERSHIRE

country in its mixture of cosy homelikeness with dignity; in its quiet, restrained beauty; in its close sympathy with the landscape. It made a subtle appeal to the love of home as well as to the love of the picturesque, and the pattern it set is one that English speaking people will never tire of copying.

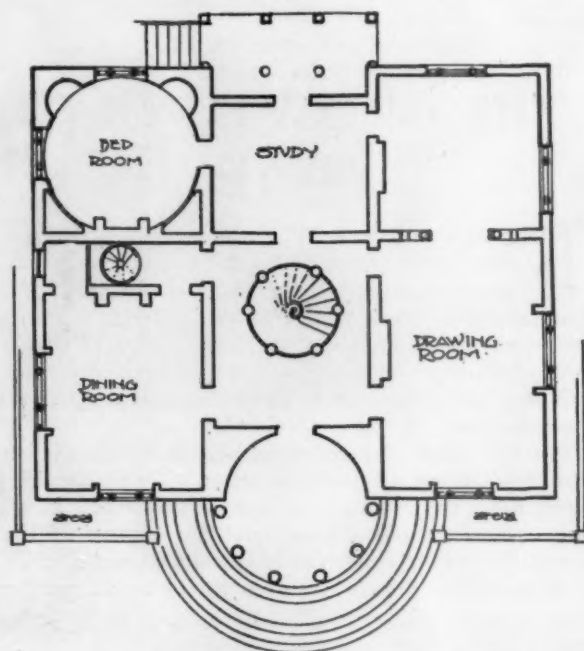
With the story of the classic plan every trained architect is more familiar than with the story of this latter. He can trace the modern scholarly villa through its various adaptations to climate or purpose straight back to its Italian prototype. He knows all its various parts and motifs, separate and assembled, for they formed the *parti* of nearly every *esquisse* of his student days. But with the origin of this second type he is less conversant. Its story is a much more complex one—much livelier in human interest, fascinating even. It is a type that took centuries of evolution to produce. The inquiry into this slow growth does not stop with Sixteenth or Seventeenth century work; it leads on to the classic of the next century—our own Colonial. For dissimilar though the two are in appearance, they yet embody many of the same traditions—traditions born with the English nation itself, and too strong to be utterly eclipsed even by a Palladian exterior. So persistent have these traditions been that modern designs can be correctly understood and appreciated only in the light of this long development.

The Norman keep is the far away starting point—the stone, tower-like keep was not, as many suppose, a prison or dungeon, but the actual dwelling of the lord. It stood within earthwork fortifications, which held at the same time a number of timber structures for his

followers. Of these less durable houses, however, no trace remains—indeed, it may be safely said that not a timber house in England is earlier than the Thirteenth Century.

London itself contains a keep—the White Tower built by the Conqueror, which now in its function as museum is not easily studied. Moreover, its Norman windows were all altered by Sir Christopher Wren. Most of the keeps were built a little later, in Stephen's and Henry II's reigns, when the nobles became all powerful and built many "adulterine" (unauthorized) castles.

One of the most interesting and accessible examples is Castle Hedingham, in Essex. It was built about 1150, and although the daily life its walls witnessed was not so far advanced from the primitive lair, whose occupants huddled together 'promiscuously, yet the germ of most of our modern essentials is there—living-room, bedroom, kitchen, chimney, windows, etc. In plain it is perfectly simple, just one huge square room above another for five stories. Its outside measurements are 60 x 55, but deducting the thickness of the walls all honey-combed with tiny sleeping bunks and recesses delicately referred to as *garde-robes*, and likewise accommodating the great circular staircase and the triforium, the inside area is but 38 x 31. The entrance floor, approached by a flight of outside steps (and above a square cellar or storeroom at ground level) is one square room. Above it is another, the hall two stories high, and upstairs still another. Thus we see Hedingham was a house of four main rooms, one above the other, the two-storied hall being the principal. This hall was where the whole establishment, lord and underling, took their meals; and on its straw-sprinkled floor men and women, old and young, slept—a custom neither comfortable nor decent. The rooms are dimly lighted by eight small slits of windows each—unglazed, of course, and with only wooden shutters to keep out the night wind. The fireplaces were



GROUND FLOOR PLAN OF THE BULLOCH HOUSE

SAVANNAH, GA.



BENHAM, BUCKS, ENGLAND

(DATE, 1775)

merely recesses framed in by an arch, and the chimney merely a short flue running through the wall for a few feet. A poor attempt at warmth, yet Hedingham was in advance of many contemporaries that had nothing but a hearth in the center of the floor, the smoke from which escaped as best it could after giving much discomfort to the inmates.

When we remember the penetrating dampness of England, it seems as if such a building must have been devised to kill off the weaklings. Yet cheerless though it was, it was the best of its day—the day when Saxon and Norman were being amalgamated into English. It continued for generations to be the home of “the very ancient and most noble family of De Vere, Earls of Oxford,” and its gloomy hall witnessed many a distinguished gathering. It probably embodied all the features of the wooden homes that preceded it, and, in emphasizing the hall as the chief and lofty apartment it gives us the precedent for a plan that lasted for centuries.

The fortified stone manor house is the next step in domestic architecture; and though it was evolved while the old keeps were still in full occupancy, and indeed while the later examples were still building, yet it marks a great stride towards modernity. As the need for defense had greatly diminished, it did not pile its rooms one on the other so as to be inaccessible from without, but spread them out on the ground beside each other; nor were its windows mere slits, too narrow to admit a human being. It relied for defense on the moat by which it was generally surrounded and on the accompanying fortified gatehouse. Where the keep and manor joined hands was in making the hall

the one important unit; only in the manor house this hall was larger as well as higher than the other rooms which in the earliest manors consisted of “solar” at one end, and kitchen and pantry at the other. Indeed, so dominant was this main feature that the house was called simply “the hall.” All passed their time indoors there, and ate and slept there. Privacy, there was none except for the lord, who had the privilege of the solar. To remedy this defect was the whole effort of modern house planning. With advancing civilization and delicacy, the number of rooms at each end of the hall increased. The solar at the upper end became a suite not merely for the lord but for the whole family. Generally it took the form of a two-storied wing. The kitchen,

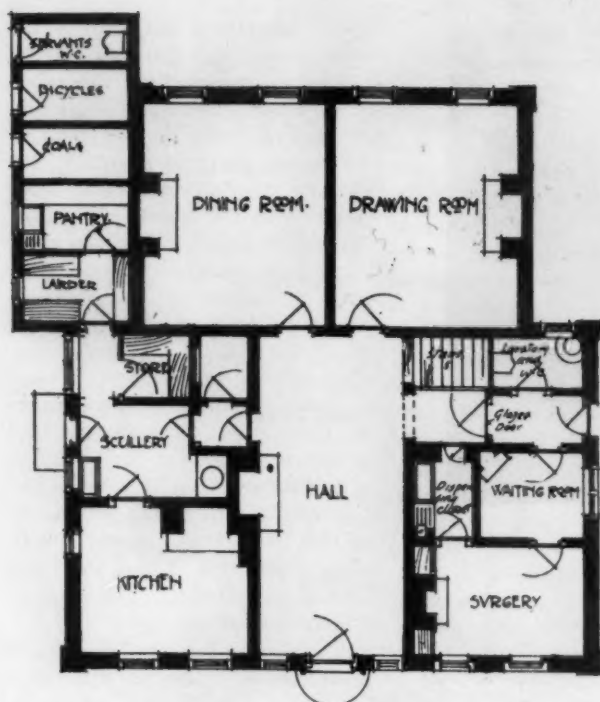
pantry and buttery combination at the lower end became the servants’ wing, in which they had their own separate sleeping accommodations. Not till this point was reached can we consider our English ancestors civilized.

But even with all these additions the hall continued to be the most interesting part of the house. On it were expended the best efforts of the carpenter and plasterer (and we are talking of the days when these simple workmen were artists). In the majority of dwellings it was one story, very high and with an open timber roof. Its height acted as a complete separation between the subsidiary rooms at each end. It continued to play this part of *degagement* even down to Elizabeth’s time, when the end rooms had become important wings. It thus forced each wing to have its own separate staircase, and like-



SHIRLEY MANSION

ON THE JAMES RIVER, VIRGINIA



GROUND FLOOR PLAN OF AN ENGLISH COUNTRY HOUSE
(From a recent English architectural magazine)

wise acted as an impassable barrier between their upper stories.

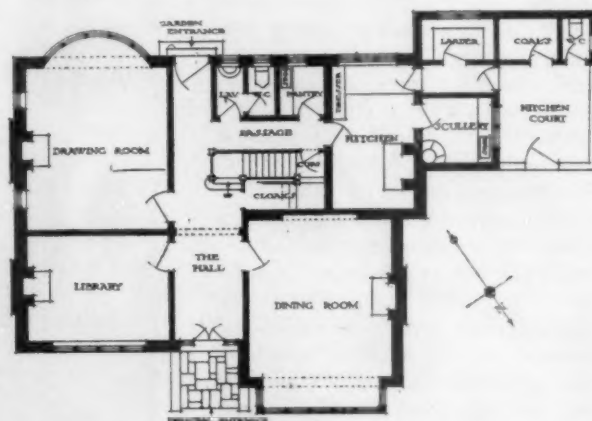
The entrance to the hall was at the servants' end. Here was most of the coming and going, and here consequently most of the draughts. Therefore, the lord and his family sat as far away as possible, at the upper end, on a raised dais. This dais exists more in tradition than in actual construction; for an examination of most of the earliest houses shows the floor of the hall to be perfectly level, so the dais was probably a movable platform, about six inches in height. Almost always the two long sides of the hall were free from any buildings and were given over to windows—which, in the earliest houses, while there was still need of security, were small and unglazed. It does not require a vivid imagination to picture the discomfort of the great hall, whose unenvied inhabitants had the choice of icy draughts or the gloom that followed if the wooden shutters were closed.

Glazing was introduced in the Thirteenth Century, but was carried out in a fitful way. Some Thirteenth Century buildings show it, while some late Fifteenth Century examples, important enough to have fine fireplaces and colored plaster walls, do not. Horn was occasionally used for glazing prior to the advent of glass; and this latter, even when its uses became known, was sometimes applied only to the upper part of the window, while the lower portion continued to be hung with heavy oak shutters. This was the case at Stokesay Castle, Shropshire, built between 1240 and 1290. Inadequate though this glazing was, and far from the beautiful painted windows of later days, it must have been a considerable advance in comfort over the narrow slits of light and draught that characterized the Norman keep or the earliest manor house. To counteract the evils of unglazed windows there was, of course, the

hearth out on the open floor favoring the lord's end. To be sure, no heat was lost with this chimneyless fire, but then neither was the smoke carried off. We may enjoy reading to-day how "Knight and page and household squire crowded round the ample fire," but we are fervently thankful that chimneys have come into use. To be sure, there are instances of chimneys in fairly early times, but there are several manors as late as the Sixteenth Century where the hearth is still on the middle of the floor and where *louvres* for the escape of smoke were provided in the roof.

As we have said, the entrance to the hall was at the servants' end, and was generally cut off from the rest of the room by a screen. This screen was not a complete division, for it went only ten or twelve feet high and was connected to the near end wall by a floor. This floor formed a gallery, where sat, in the larger houses, the minstrels who entertained the company gathered in the hall below.

One of the finest early fortified manors is Oakham Castle, near the interesting old towns of Leicester and Kettering. Of the "well-walled castle containing one hall, four chambers and one kitchen; also two stables, one grange for hay, one house for prisoners, one drawbridge with iron chains, one gatehouse and one chapel," which, according to an Inquisition of the year 1340, were the accommodations of the place, only the hall now remains. It is the Law Courts and County Court for Rutland, and its walls are covered with horseshoes given, in accordance with an ancient custom, by whatever kings, queens and peers might pass through the town. The most recent donations are those of Queen Victoria and Queen Alexandra. Its special interest for the architect lies in the fact that it is so like a church that it at once raises and answers the vexed question as to the resemblance between ecclesiastical and domestic architecture. Being 65 feet by 43, it was as spacious as any good sized parish church and is divided into nave and aisles separated by fine bold arcades; which simply means that the builders, unable, with the means at their disposal, to make one very wide span, divided a wide building, church or house, into three sections. The middle or largest space was never broader than could be covered by a timbered roof resting on the arcaded walls; the two outlying or smaller spaces, called in

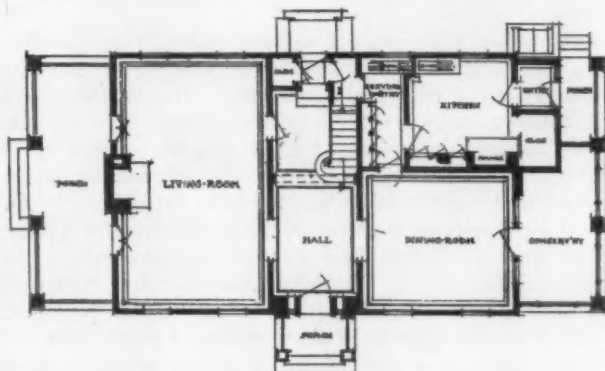


GROUND FLOOR PLAN OF AN ENGLISH COUNTRY HOUSE
(From a recent English architectural magazine)

churches the aisles, were covered by a narrower roof, stretching from the arcades to the exterior walls.

The whole idea was perfectly simple, only, as there was seldom a baronial hall built as large as a church, we see few instances of the solution outside of ecclesiastical edifices; in the few cases where it was done the now ruined hall is popularly supposed to have been a parish church. If it had been the custom to build all the halls as large as Oakham, they would all have looked like churches—not merely because of the three roof divisions, but because the various features, such as doors and windows, were always, broadly speaking, treated alike for either structure. When arches were round in churches they were round in dwellings; when pointed in the one case they became pointed in the other. When mullions, tracery and cusping prevailed in churches the same became the fashion, though less elaborately so, in domestic architecture. Only, as in the latter it was necessary to frequently open and close windows; these were divided into more manageable sizes by means of transoms.

Of fortified manors there are many good examples throughout England. One of unusual arrangement



PLANS OF A HOUSE AT PELHAM MANOR

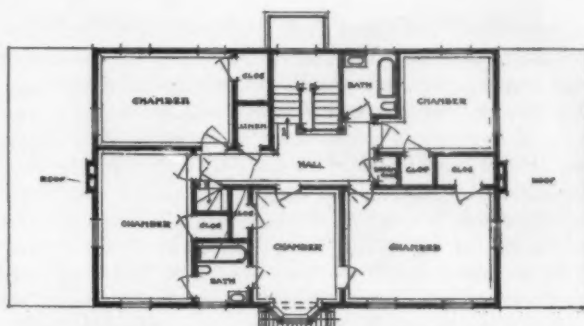
and unusual expansiveness, too, considering its early date—middle Thirteenth Century—is Stokesay Castle up in Shropshire, the county of the black and white timber work. Unlike Oakham, the great hall had at one end a two-story, and at the other or servants' end, a three-story prolongation. This was probably devoted to retainers as well, for such comfort as fireplaces in every room would hardly have been provided for mere servants. Moreover, in later years, the topmost room was enlarged and made more cheerful by the present picturesquely overhanging half-timber work with plenty of good sized windows. The solar at the other end had a large fireplace, later embellished with a fine wooden chimneypiece and good paneling. This is now the only habitable room, while the great hall is a cow barn. The hall is fairly large, 52 x 31 feet, but not too broad to be covered with the usual one-span, open-timber roof, whose principal rafters rest on plain, built-out corbels. This single span does away, of course, with the massive pillars that rise from the floor in Oakham. The several buttresses on the courtyard side are of later date.

Stokesay was defended by a moat and drawbridge. The original fortified gatehouse was replaced by a cot-

tage, considered one of the finest examples in England of Elizabethan half-timber work. For all his moat and drawbridge, the lord of Stokesay "made assurance doubly sure" by providing within the enclosure a typical keep of three rooms, one above the other, to serve as the last refuge in case of attack. The whole enclosure is most picturesque and for the architect unusually instructive.

The improved domestic arrangements he will notice there accord with the ordinances of Henry III's time (passed between 1232 and 1269), when it was ordered that the windows of the King's houses scattered up and down the country were to be enlarged and also glazed to prevent draughts; that porches were to be built over external doors; that covered passages were to be built from main to subsidiary buildings; that roofs and walls were to be wainscoted and fireplaces built; that drainage must be provided to make *garde-robes* less offensive and menacing to health.

There are even orders for interior decoration to the extent of heraldic window panes and shutters, and, most insistent of all, "rooms painted green and spangled with golden stars." Of course, whatever improvements were



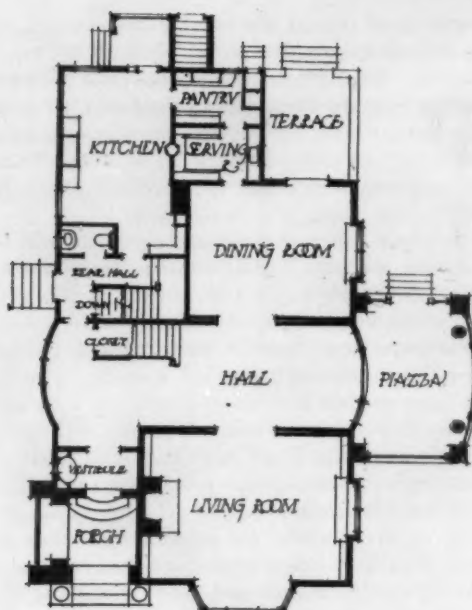
OSWALD C. HERING, ARCHITECT

carried out in the King's houses were aimed at also by his nobles. Everything goes to show the growing demands for civilized living; the craving for comfort and beauty.

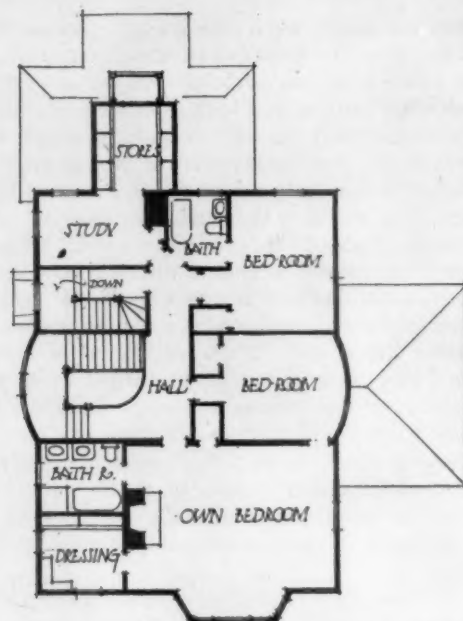
In the late Fourteenth Century, Geoffrey Chaucer, who was a man of affairs as well as the first great poet of England, was appointed clerk of the King's works at Westminster and various royal manor houses. He may, therefore, be reasonably looked to as authoritative when he represents the hall as the chief room—synonymous with the word house itself practically—and the kitchen, spence (pantry), solar, chamber or bower as the merest accessories. "The Cook's Tale of Gamelyn" gives a delightful picture of a contemporary manor with its gatehouse, courtyard and turreted hall.

With the *Tudor mansions* starting in the reign of Henry VII, 1485-1509, modern domestic architecture may be said to actually begin. Indeed, all modern England began then, for it was the reign when the Renaissance at last crossed over from the Continent.

A whole new world of thought and feeling was opened up to the English—something immeasurably different from the crude, narrow medievalism in which they had dwelt far longer than had the rest of Europe. In archi-



FLOOR PLANS OF A SMALL SUBURBAN HOUSE



CLAUDE FAYETTE BRAGDON, ARCHITECT

ture, their cherished Gothic or medieval died hard, for it had been long and deeply rooted. This old Gothic had nothing in common with the new classic from Italy; the former was elastic, informal, willing to add a window, a buttress, a whole wing even anywhere, simply because it was needed; classic, on the contrary, was formal and restricted by considerations of symmetry. So there was a long, protracted struggle between these two kinds of expression, and the history of the contest is of enormous interest. The new style first impressed itself on the ornament, while the plan and form of the building continued to be Gothic; for although Gothic ornament was unwieldy compared to classic, still it was amenable to variety. Now the detail with which Italian designers covered their buildings was not the serious sort used by the ancients; it was light, small in scale, and elastic in character; and having this quality in common with Gothic, it became the first meeting point of the old and the new.

So, throughout the Tudor period we find Gothic houses with Renaissance ornament; and not until almost two centuries later did the organic conception of the house become classic.

Under Henry VII the change was scarcely noticeable, but became very distinctive when Henry VIII imported a number of Italian artists—chiefly Torrigiano and John of Padua. These worked not only for their royal patron on his palace of Nonesuch, but were likewise employed by Wolsey and the nobles on Hampton Court, East Barsham, and Layer Marney in Essex; Kirtling Hall in Cambridgeshire, and Sutton Place in Surrey. These are nearly all of the brick and terra cotta so largely used during the early Sixteenth Century, and which lent itself to the fashioning of those wonderful Tudor chimneys that twisted, counter-twisted, were minutely paneled, or surrounded by spiral bands. These houses were planned on the old lines observing the traditional hall, but with retiring rooms of greater number and greater comfort. Built rather for pleasure than for security, defensive

precautions were yet not entirely omitted; that is, they had in many cases a moat, but the drawbridge was supplanted by a permanent crossing. The entrance was through a gateway generally flanked with bold projecting turrets, sometimes of great height. These are a peaceful reminiscence of the warlike towers of earlier days, and made a distinctively Tudor façade.

The Elizabethan mansion, while historically Tudor, has such marked individuality in plan as to merit the differentiation. In this latter half of the Sixteenth Century, symmetry of disposition had become universal, which meant that the Renaissance was penetrating beyond mere ornament. This symmetry required more than the skill of the homebred mason, who had previously devised the houses. To give proper balance to the increased accommodations and at the same time insure a practical relation between all the rooms required a trained designer, and men began to go abroad to France and even to the fountainhead itself to familiarize themselves with the novel ideas in house planning.

The first trained architect of whom we have any record (and he is styled simply a surveyor), is John Thorpe, who outlived Elizabeth and worked into James' reign. From his drawings we learn that some families had already taken to dining in a separate "parlour"; also, that some had a winter parlour, a servants' dining-room, and a "hall for hynds"; also a *grete chamber*, a withdrawing room, a long gallery (or ballroom), a breakfast room, and a study. All these innovations indicate that the importance of the hall was diminishing—that it no longer centralized the life of the household. In some of the drawings it is placed out of its central position and is fairly started on its attenuation into nothing more than the fine vestibule which it became a century or so later. Yet for all the hall is there in Thorpe's plans, the rest had changed. Everything is carefully thought out—the effect of every window, every chimney.

All defense is abandoned, and the old defensive court

is modernized into the quadrangle around which the house was built. A flight of steps invites to a terrace and thence direct to the main door. Cheerful windows fill the wall, not only providing light inside, but giving symmetrical spots outside. Stately bays and orioles are introduced, and at each corner of the external façade, a massive pavillion. Frequently the old Gothic string course gives way to a classic cornice. Other Thorpe plans are of the E type, and most prevalent the H type. So much for exterior aspect; while inside was the innovation of the long gallery, running the full length of the house on the second story, and forming a passage between the wings. The earliest date connected with John Thorpe is 1570, in which year he laid the first stone of Kirby. From this time he continued to be in high popularity throughout Elizabeth's reign.

Some of the interior Elizabethan features that traveled farthest from the medieval were the staircase, the chimneypiece, the wall and ceiling treatment, and the bay window. Stairs, previously very simple and either of corkscrew type or an unornamented straight flight in the thickness of the wall, now came boldly out into full view of the hall. They were broad, usually of short runs and many landings, and had handsome newels carried high above the handrail and terminating in striking shapes. Walls, previously but thinly plastered or plainly wainscoted, were now covered with panels either elaborately carved or intricately framed; while the ceiling changed from open timber to a marvelous display of the plasterer's art.

During this remarkable epoch there rose some of the largest houses England ever saw; likewise, many smaller places of the first importance—Buckhurst House in Sussex; Burghley House and Kirby Hall, in Northamptonshire; Knole in Kent. The reason of their magnificent proportions was, presumably, to entertain the Queen. But even those who had no hope of such honor built, or rebuilt, or altered—noblemen, squires, rich merchants. While for the smaller tradesmen who prospered, the yeoman cottage type developed into a larger and even beautiful house. In half the villages of England there is either an Elizabethan house or the memory of one.

As Henry VIII's rupture with the Church had stopped the influx of skilled "Italians," his daughter received the Renaissance via Holland and, to a lesser degree, Germany, these countries having long since learned Italy's lesson in their own stolid way. Dutch influence, however, was always strongly infused with English feeling. And Henry's quarrel having likewise ended ecclesiastical building, all the talent born in or brought to the kingdom was expended on house building. Great attention was now paid to the surroundings, for the garden ideas that wealthy and cultured travelers brought from Italy were also anglicized. House and environment were treated as one big scheme. Fore court, service court, kitchen garden, lawn and orchard, all inherent in English planning, were combined with Italian terrace, pool, marble fountain, stairs and garden seats into a coherency with the house itself, with a resultant charm that made of the Elizabethan house a type, which, with certain modifications, is admirably suited to our own needs and our own manners. Amongst

the most famous examples are Loseley in Surrey, Montacute in Somerset, Moyn's Park, Sussex; St. Catherine's Court near Bath, and the Peacock Inn at Rowsley.

The Georgian or Eighteenth Century Classic, whether in formal palace or in smaller dwelling, is a complete departure from the Elizabethan or early Jacobean architecture—every trace of Gothic has been annihilated. Nothing indigenous remained. The Italian villa seemed to have been picked up bodily and transplanted from the sunny southern land of outdoor life to a cold, damp northern climate, with no attention paid to whether or not its plan answered the demands of English life. Architecture had now become a distinct profession, wherein the rules of art were supreme. Besides those who practiced it for a livelihood, every man of culture dabbled in it—wrote or translated treatises on the subject and actually designed houses as well. Stateliness within and without, noble proportions, refined detail, evidently compensated for the sacrifice of comfortable planning, for the rooms were often about as inconvenient and inaccessible as those of the Norman keep. Yet only occasionally do we hear a protest, as when Pope hearing Blenheim described, says:

" 'Tis very fine,

But where d'ye sleep and where d'ye dine?

I see from all you have been telling

That 'tis a house, but not a dwelling."

The idol of all designers was Palladio, the Sixteenth Century Italian. Every type of plan or elevation employed had its direct prototype in Palladio's book. Pope wrote to the distinguished amateur Lord Burlington, who was, of course, an ardent Palladian disciple, and warned him that his noble rules would fill the land with imitating fools, who amongst other madneses would

—"Call the wind thro' long arcades to roar,

Proud to catch cold at a Venetian door

Conscious they act a true Palladian part,

And if they freeze, they freeze by rules of art."

A trite commentary on the favorite device of placing the principal rooms in a lofty central block, flanked on either side and at some distance by a subsidiary block of rooms—kitchen on one side and stables on the other and wings and house connected by long colonnades. This center, its wings, and their communication are described by Isaac Ware in his "Complete Body of Architecture," 1756, as a vast improvement on the "plain design such as the vulgar builder of yore would have proposed." So completely had the English mind turned away from the traditions of its youth that even the highly intelligent Evelyn damns the preceding Gothic. After remarking how barbarous nations destroyed the glorious Roman Empire, with its stately monuments, he hurls out the following:

"And introduced in their stead a certain fantastical and licentious manner of building which we have since called modern (or Gothic rather), congestions of heavy, dark, melancholy and monkish piles, without any just proportion, use, or beauty, compared with the truly ancient." The barbarians set up, he says, instead of the beautiful orders, "slender and misquene pillars, or rather bundles of staves and other incongruous props to support incumbent weights and ponderous arched roofs without entablature." And he calls upon any

gentleman of taste to compare Henry VII's Chapel at Westminster and its "sharp angles, jetties, narrow lights, lame statues, lace and other crinkle crinkle, with Inigo Jones' Whitehall or Sir Christopher Wren's St. Paul's, and pronounce which style strikes the understanding as well as the eye with the more majesty and solemn greatness."

We, with a better perspective than had Mr. Evelyn, mildly remark that the decision must ever remain purely a matter of personal taste, with rather more admirers for the indigenous style he damns than for the exotic one he praises.

Between the epidemic of classic and the former Elizabethan there was naturally an intermediate or traditional step, when Inigo Jones (1573-1652), designer of Whitehall, and the first master of the new style, was pointing the way. Jones was too great a genius, too original, too close upon the footsteps of the old order of things to be entirely servile to the precise academic nature of the new. Instead, he bent its rules to his own purposes and thus saved his work from the tameness and insipidity that characterized his Eighteenth Century successors. So did the great Wren, too busy with the stupendous constructional problems of church and monumental architecture to busy himself with soulless translations of Italian villas into English mansions.

Jones himself used no transitional style—though St. John's College, Oxford, has been attributed to him before his first Italian visit. He did not combine old and new, but rather adapted the new to the purpose once accomplished by the old. But his many followers being less profound students only partially grasped his ideas and incorporated them side by side with their inherited Gothic; the result is some interesting links between the two, such as Raynham Park, where projecting wings finished with gables are reminiscent of the past, while carefully profiled cornice, sash windows, and massive chimneys symmetrically placed (instead of the former haphazard group of single slender shafts) indicate the future. Cold Overton is another transitional example worth studying.

While the outside of the transitional house was greatly changed from the old order, first by the sash window (which not lending itself to bay formation did away with that picturesque Elizabethan feature) and second by the absence of gables (which absence caused the roof to be hipped thus producing a much simpler sky line) the *inside* was equally far from the old order. Coincident with the marked change in English habits, the whole ground floor was now devoted to the family and converted into a number of suites of rooms surrounding the hall which shrunk into a vestibule leading to them. The poor servants were relegated to the basement—an arrangement occasionally observed even as early as Thorpe's plans. The long gallery, always upstairs, went out of fashion, and house planning settled itself into the general division of downstairs for day rooms and upstairs for bedrooms, except in the largest mansions, where complete suites of living and sleeping rooms were provided on each floor.

The full-fledged classic and its accompanying innovations in plan worked itself out in two different channels—the stately and even pompous palaces designed by

recognized masters and dilettantes, and the ordinary houses of the day designed mostly by unknown artisans. These latter, though dimly reflecting the pretentious handling of the others were in reality far more deferential to the actual needs of the family. Some of them are surprisingly compact and well arranged, though an American housekeeper would find them behind our own earliest colonial specimens in convenience. They are the foundation of our own Georgian or Colonial work—simple and symmetrical, they were not easily enlarged if the owners needs required it at some later day. The entrance door was in the middle of the front and had at each side three or four sash windows regularly spaced. The window groups over the door often received some special treatment such as surmounting them with a pediment. The angles of the building had quoins, the roof was hipped every way and had at the eaves a projecting cornice more or less rich in treatment. The chimneys were gathered together in large solid stacks, the receding roof was broken by dormers—the whole effect was simple and quiet and in marked contrast to the lively, irregular exterior of even a small Elizabethan residence. These unpretentious, severe Georgian houses can be found all through the provinces, inhabited by some highly respected native, generally the doctor or solicitor. In these old residences we often find those charming classic front doors, mahogany or painted white, which were so well copied here; and their iron gates, railings, and torch extinguishers, likewise seen here, afford some of the finest specimens of craftsmanship that England can boast.

But these Georgian houses are far less used as prototypes in modern English work than are the Elizabethan. Present day requirements have modified this latter, of course, but its essential elements are easily traced—the central hall, with the family apartments on one side and the kitchen and servants' quarters on the other, all placed picturesquely. The English architect takes pride in telling you that this arrangement is the natural and simple result of practical requirements; and yet, how different from an American plan for the same type of house!

The difference lies not in the parts, but in their disposition, the American architect's greatest departure from precedent being his incurable notion that logically, kitchen and butler's pantry should be somewhat *near* the dining-room, instead of *forty* or even *sixty* feet away from it. For the English plan, in its rigid adherence to the antiquated rule of keeping the servants on the other side, forces the butler to carry every dish across the main hall or through some circuitous back passage from an absurd distance. Such planning seems to us needlessly clumsy and inconsiderate—a thing that American help would not tolerate.

Another improvement on which we flatter ourselves is the attempt to secure pleasing vistas from one room through another or across veranda and garden. English rooms are generally four solid walls save for a narrow door—narrow to the last point of utility. This door leads to the hall, not to the next room. Dining-room, drawing-room, billiard-room may all be contiguous on the plan, but you must go out into the hall first if you would pass from one to the other; the large openings

that permit of throwing two rooms into one are hardly recognized. Halls that should promise a cheerful outlook into the garden or up a beautiful staircase are frequently interrupted by some projecting room of minor importance; while upstairs the family must often pass through each other's rooms, except where the defect is remedied by an uninteresting passage that reminds us of the dormitory corridor of our schooldays.

The number of bathrooms is another difference. Where, in our important houses every suite has its own bath, or where, in the smaller dwellings there might be two for the family and one for servants, the English house, even the largest, rarely exceeds two. But then we are supposed to be fanatics in our desire to reach the top notch of sanitary excellence.

But although to our mind the English are behind us in comfort and convenience, their houses have a peculiar charm and cosiness that are most appealing. These attributes have distinguished them ever since the Elizabethan days. Our early Americans, as soon as they could turn their attention to the amenities of domestic life, sought to repeat some of this charm in

their New World homes. Just what it was we may gather from the familiar lines of Cowper's "Winter Evening," and imagine the scene to be laid in our own Litchfield or Williamsburg.

"Stir the fire and close the shutters fast,
Let fall the curtains, wheel the sofa round,
And while the bubbling and loud hissing urn
Throws up a steamy column, and the cups
Which cheer but not inebriate wait on each
So let us welcome peaceful evening in."

We conjure up the grate-fire under the chaste white mantelpiece and the accompanying gleam of brass shovel and tongs and poker, the mahogany sofa so prized to-day by antique hunters, the sociable fashion of tea-drinking and the fine old china teaset that everyone of refinement possessed. Taking it altogether we have a vastly different picture from the chimneyless open hearth on the floor of the cold stone Norman keep of six hundred years before, when people sat on benches at a bare table, with wooden trenchers and pewter mugs for a dinner service, and with fingers for forks.

THE CURRENT ARCHITECTURAL PRESS

Of the many publications in the field of architecture that have presented eulogistic articles on Charles Follen McKim, we do not recall any more dignified or satisfactory recognition of Mr. McKim's life work than that presented in the *Brickbuilder* for February.

Aside from the special exhibition of the work of McKim, Mead & White, held at the "Octagon" in Washington last December, while the convention of the A. I. A. was in session, there has been no presentation of work, dominated by Mr. McKim, that can compare with the *Brickbuilder's*.

In fact, those who visited the exhibition at Washington will recognize many of these illustrations as having been part of that exhibition. The *Brickbuilder* is fortunate in being able to avail of this splendid lot of material.

The text is as dignified as the illustrations. Mr. Royal Cortiszez contributes a splendid article on "Some Critical Reflections on the Architectural Genius of Charles Follen McKim."

Mr. Henry Bacon, who for many years enjoyed a close association with Mr. McKim, has written a character sketch that is a close view of Mr. McKim's personality and method of work.

The influence of Mr. McKim is well shown in an appreciative article by Mr. Howard Walker.

This issue will, we feel sure, be appreciated by every member of the profession.

The *Western Architect* for March presents the usual number of subjects, many of which fall short of adequate presentation by reason of the omission of plans.

The most interesting subject is, no doubt, a stately country house in the suburbs of Cincinnati, designed by James Gamble Rogers, architect. The various views

of the exterior and interior show how coherently the work has been done, but it is a disappointment to be left with no idea of the interior planning.

A Christian Scientist Church at Los Angeles, Alfred F. Rosenheim, architect, somewhat strained in its proportions, a further example of Mr. Ittner's work in schoolhouse design, and a Y. M. C. A. building at Bloomington, Ill., by A. L. Pillsbury, are also illustrated. The same criticism applies to the latter that we have felt compelled to make in many similar buildings of recent erection. It fails to suggest its purpose in any way.

A group of semi-detached apartments to accommodate six families approaches somewhat a solution of the problem of making "flat houses" suggest the domestic side of the home.

In the text is an article on "Art Democracy," by George W. Maher; an unsigned communication on the "Construction of a Model Recreation Park," and an



Detail of a residence at College Hill, Cincinnati. James Gamble Rogers, Architect
(From *The Western Architect*)



Morgan Memorial, Hartford, Conn. Benj. Wistar Morris, Architect

(From *Architecture*)

article on "Effect of Forest Spoilation on Finishing Woods," by Robert Craik McLean.

The leading article in *The International Studio* for March describes the open-air pulpit which Mr. William W. Renwick, architect, has designed for Grace Church New York.

The picturesque surroundings of this beautiful church will be further enhanced by the introduction of this out-of-doors pulpit, the first, we understand, to be undertaken in this country. The illustrations which accompany the article give a very comprehensive idea of the proposed work, and will, we believe, be studied with interest.

Other articles in this issue touching on the field of architecture are Part VIII of Architectural Gardening, illustrated by sketches, and a description of "Whitehall," Henry M. Flagler's residence at Palm Beach, Fla., of which Messrs. Carrere & Hastings are the architects.

The Architectural Record for March presents with its leading article, "The Apartment House," a series of illustrations showing recently constructed apartments in Berlin.

We believe the architect in America will hesitate to endorse all, or even a few, of the claims advanced by the writer for superiority of the German Apartment



Entrance front of a house, by J. Lovell Little, Architect

(From *The Architectural Review*)

House over that of its American prototype. It can be safely stated that neither in their architecture nor in their planning do they present features that the architect would want to incorporate in his apartment house building, unless he desired to run the risk of having his work characterized as eccentric.

Articles on "Utilitarian Architecture in Chicago" and "Factories and Their Fire Protection" are well-written contributions. The first of a series of articles on the "Evolution of Architectural Ornament," by G. A. T. Middleton, appears in this issue. It is well illustrated, and will be of especial interest to the students in the profession.

Recent issues of *Architecture* emphasize the contention that the presentation of an architectural subject simply by a photograph of a general view falls far short of adequate illustration. This method, we feel, belongs more properly to the field of the non-technical publication.

The February issue presents a school at East Orange, N. J., W. B. Tubby, architect; the White Plains (N. Y.) Hospital, by Donn Barber; a somewhat heavy type of the suburban house, O. J. Gette, architect, and two full



Christian Science Church, Los Angeles, Cal. A. F. Rosenheim, Architect

(From *The Western Architect*)

pages of houses and outbuildings that are worth while by Mr. Lionel Moses.

Alwyn Court, an apartment house in this city, whose flamboyant style is only exceeded by another similar building on Seventy-ninth street; the Bethany Memorial, New York, by Nelson & Van Wagenen, one solution of the problem of combining a church, mission house and day nursery.

The text has the usual somewhat narrow architectural criticism, more especially with reference to the work of Lionel Moses, and an illustrated article on the proposed improvement of the city of Rochester, N. Y.

In the March issue is reprinted an address read before the London Society of Architects on "Garden Planning in Relation to the House," and also an unsigned article on "Salaried Architects."

The illustrations comprise a country house by Davis, McGrath and Kiesling, published in the *AMERICAN ARCHITECT*, October 13, 1909; Messrs. Palmer &

(Continued on page 160)

THE AMERICAN ARCHITECT

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Hope for the reappointment of a Fine Arts Commission.
Efforts in Liverpool for the betterment of conditions of tenements and lodging houses.

ILLUSTRATIONS:

Country Houses—24 pages.

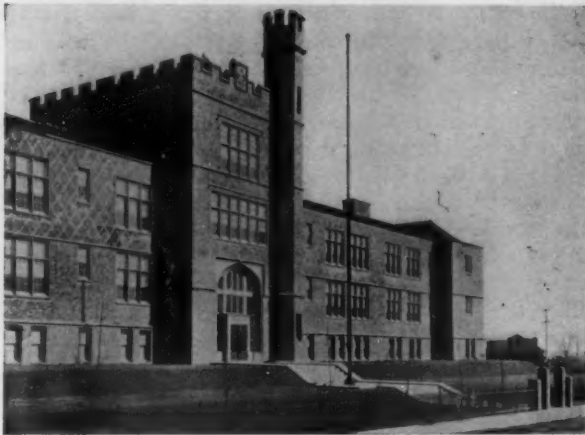
Frontispiece:

Patio and detail of front entrance, house of Mr. James Grant Forbes, Dover, Mass.

AFTER the lapse of many months the idea of an advisory board to assist Federal officers charged with determining matters involving æsthetic considerations, originated and given expression by ex-President Roosevelt in the form of a Fine Arts Council which failed to gain the approval of Congress, seems in a fair way to be adopted by deliberate act of the law-making bodies. Senator Root has now identified himself in Congress with the cause of artists and others interested in the artistic future development of this country, as he has done in private life for years, and has provided an important amendment to the House bill looking toward the establishment of a Fine Arts Commission. By its terms the annual expenditure under the bill is increased from \$6,000 to \$10,000, and instead of "seven artists of good repute" who were to constitute the commission under the House bill, the amendment provides for the appointment of "seven well-qualified judges of the fine arts." To our minds the appropriation, which is only available for actual expenses of the Commission, is still inadequate in size, but the change in the qualifications requirement of persons who might be legally chosen to serve as members of this Board is unquestionably in favor of greater efficiency. There are numberless "artists of good repute" who do not possess judicial qualities of mind or temperament, and who would present sorry spectacles sitting in judgment on proposed artistic works. On the other hand, many of the world's greatest art, literary and dramatic critics have contributed few notable productions of their own to the sum total of art or literature. In fact a producer is very liable to favor a particular style, school or vogue in which he usually works, and lack the broad tolerance and understanding which should characterize a critic or judge who is called upon to pass judgment affecting works of every kind and nature.

THE point which has been made, that great difficulty will be found in selecting persons who will unquestionably meet the requirement of being "well-qualified judges of the fine arts," does not seem to be sufficiently serious to disturb our faith in the wisdom of the change. The recent instances where authorities differed on matters relating to art are not, after all, more startling or disquieting than the differences of opinion encountered daily in all departments of learning. Five judges sitting together on the bench seldom render a unanimous opinion, and yet no one thinks of questioning either the sincerity or ability of those dissenting from the majority verdict. The purpose of the Commission is commendable beyond criticism or serious objection. The country can never hope to take a commanding place in artistic matters among the countries of Europe as long as inferior works and ill-considered plans of development are permitted in connection with Federal buildings and grounds. We believe the bill in question as amended by Senator Root provides what should prove an effective remedy for the deplorable condition that has prevailed in the past.

OF the various efforts made looking toward the betterment of conditions that have become almost a recognized part of tenement and lodging house life, the movement now going on in Liverpool, as reported in the dispatches from that city, seems to be rather the most serious in character and far-reaching in its expected effects. Out of a total of some twenty-two thousand unsanitary habitations formerly existing within the city limits of Liverpool eighteen thousand have been demolished. Approximately five million dollars have already been expended in the work of demolition and reconstruction. It seems worthy of note that more than two-thirds of this great undertaking has been carried on by the municipality, while the remainder is the result of private enterprise. In the place of the filthy, dark and unsanitary structures destroyed there now stand bright, wholesome dwellings for the occupancy of the poor. It is stated that many thousands of the former inhabitants of the demolished buildings now live in simple comfort and under healthful conditions in the new structures, while the others have been driven to other sections of the city where conditions of life are far above those of the fast disappearing slums. The entire cost of this work of reform and betterment in the housing of the poor, is after all comparatively small, and when the inestimable benefit that will ensue from it is considered, the cost at once appears of no consequence. It is to be regretted that no city in America has undertaken so great or commendable a plan for improving her citizenship. Perhaps with the example set by Liverpool before them some of the private semi-philanthropic organizations will undertake a similar work, even though our municipalities hesitate. It is a direction in which the architect can make his influence strongly felt, for upon him will ordinarily fall the working out of any housing problem, or problems having to do with development of the tenement-house sections of cities. It is to be hoped that this position of strength and importance will always be used for the broadest and best development, affording conditions of living that will make for better citizenship and higher ideals in the humbler walks of life.



Baden School, St. Louis, Mo. William B. Ittner, Architect
(From *The Western Architect*)

(Continued from page 158)

Hornbostel's design for the Medical School at the University of Pittsburgh; the very satisfactory Morgan Memorial, at Hartford, Conn.; Benjamin Wistar Morris, architect; the Union Boat clubhouse, Boston, and a variety of other subjects, a detailed list of which will be found in the index to current periodicals in this issue.

Two issues of *The New York Architect* have been received this month, December and January.

The December issue is a further presentation of the work of Clinton & Russell, this number illustrating the new addition to the Hotel Astor, New York, the principal features of which were shown in *THE AMERICAN ARCHITECT* of January 19.

The text reprints some of the committee reports at the recent convention of the A. I. A. last December, which, with the full reports of the convention, appeared in *THE AMERICAN ARCHITECT* at the close of the convention.

The January issue illustrates and describes the residence of Edson Bradley at Washington, D. C., Mr. Howard Greenly, architect.

The reader who was fortunate enough to visit the house of the late Stanford White, in Gramercy Park, this city, before it was dismantled will recognize much of the material there shown in the Bradley house.

The ceilings, mantels, columns, furniture and other fittings that Mr. White had gathered presented even in the rooms of his house, where the ceilings were above the usual height, an impression that they were too massive for their surroundings, and made one regret that he could not see them in their original setting in the stately palaces of Italy from which they had been taken. This feeling is scarcely overcome in the new setting.

The November issue of *The Architectural Review* is the last to be received. It illustrates a house at South Manchester, Conn., designed by Mr. Charles A. Platt. It is a much-to-be-commended example of the country house. The administration building for the Carnegie Institution at Washington, by Carrere & Hastings, is an academically correct structure of considerable interest.

A relief station of the Boston City Hospital, Edward Percy Dana, architect, is a creditable work in brick and

terra cotta, although the attic story seems to have failed to have received the same thoughtful consideration that marks the façade below the cornice.

The usual presentation of foreign and domestic architecture is continued, and the entire issue is commendable on account of its well-executed plates.

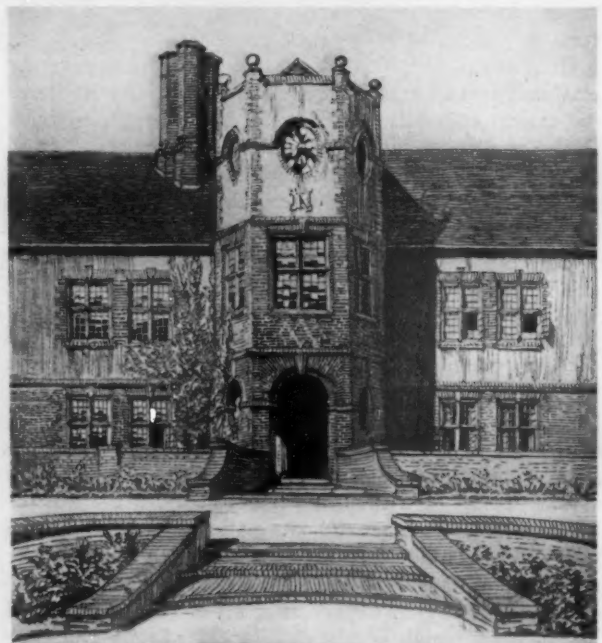
The leading article in the text illustrates and describes "Montebello," an old house in Maryland. The pictures accompanying the text, and which were made by Julian A. Buckley, are examples of the work that can be accomplished by the photographer who possesses the technical knowledge to enable him to appreciate the value of good architectural detail.

The usual review of current periodicals completes the issue.

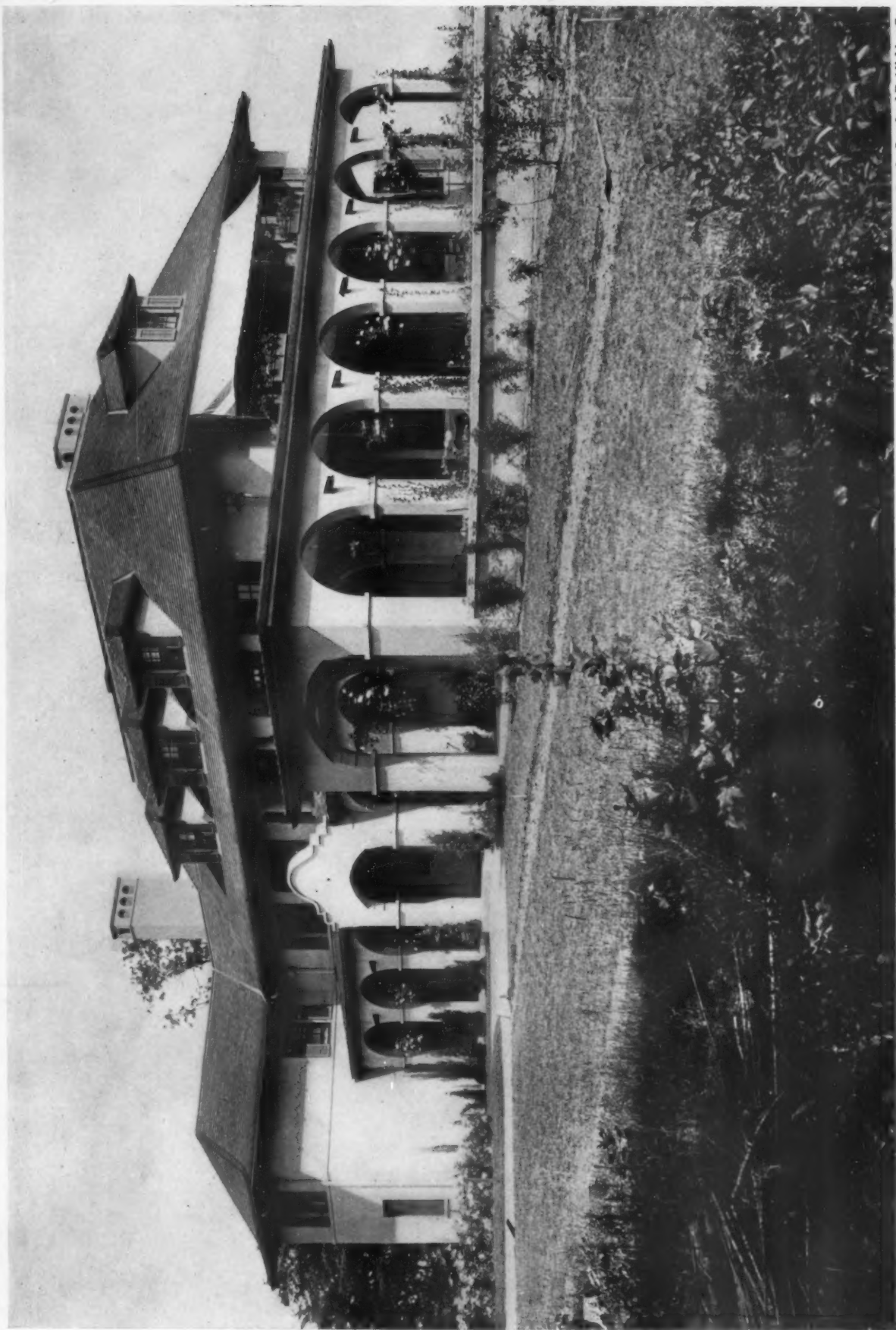
A RECENT LEGAL DECISION

DAMAGES FOR DELAY

The defendant, the owner of a lot, and the adjoining owner made separate contracts with the plaintiff, a building contractor, to construct houses on their two lots, consisting of a single building, with a common wall and entrance. There was a cottage on each lot, which were both to be removed by a certain date, or the contractor's time for completing the building was to be extended. The defendant removed his cottage within the prescribed time, but the adjoining owner did not remove his. The court held that the contract between the defendant and the plaintiff was made with reference to the contract between the plaintiff and the adjoining owner, and the defendant was not entitled to damages for delay in constructing his part of the structure, caused by the failure of the adjoining owner to remove his cottage.—*Salisbury vs. King* (Court of Appeals of Kentucky), 119 *Southwestern*, 160.



A house in Suffolk, England
(From *The International Studio*)

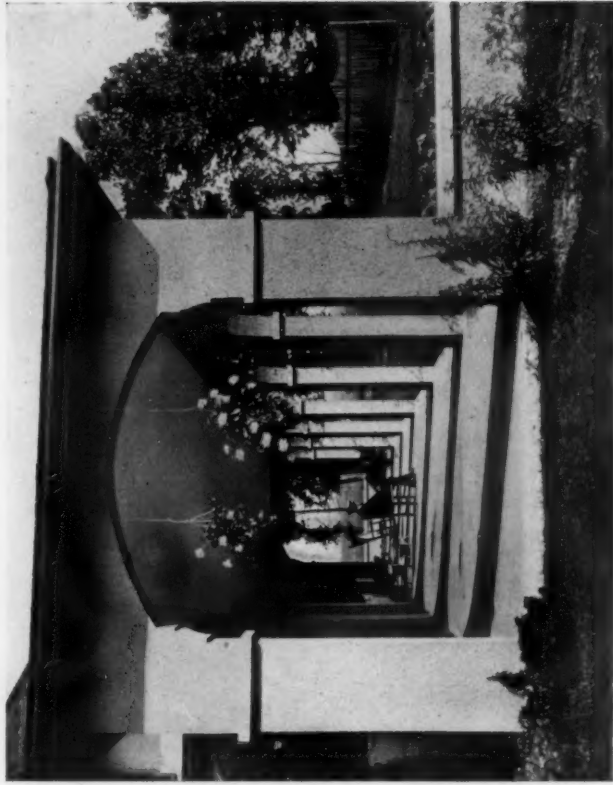


HOUSE OF J. G. FORBES, ESQ.
DOVER, MASS.

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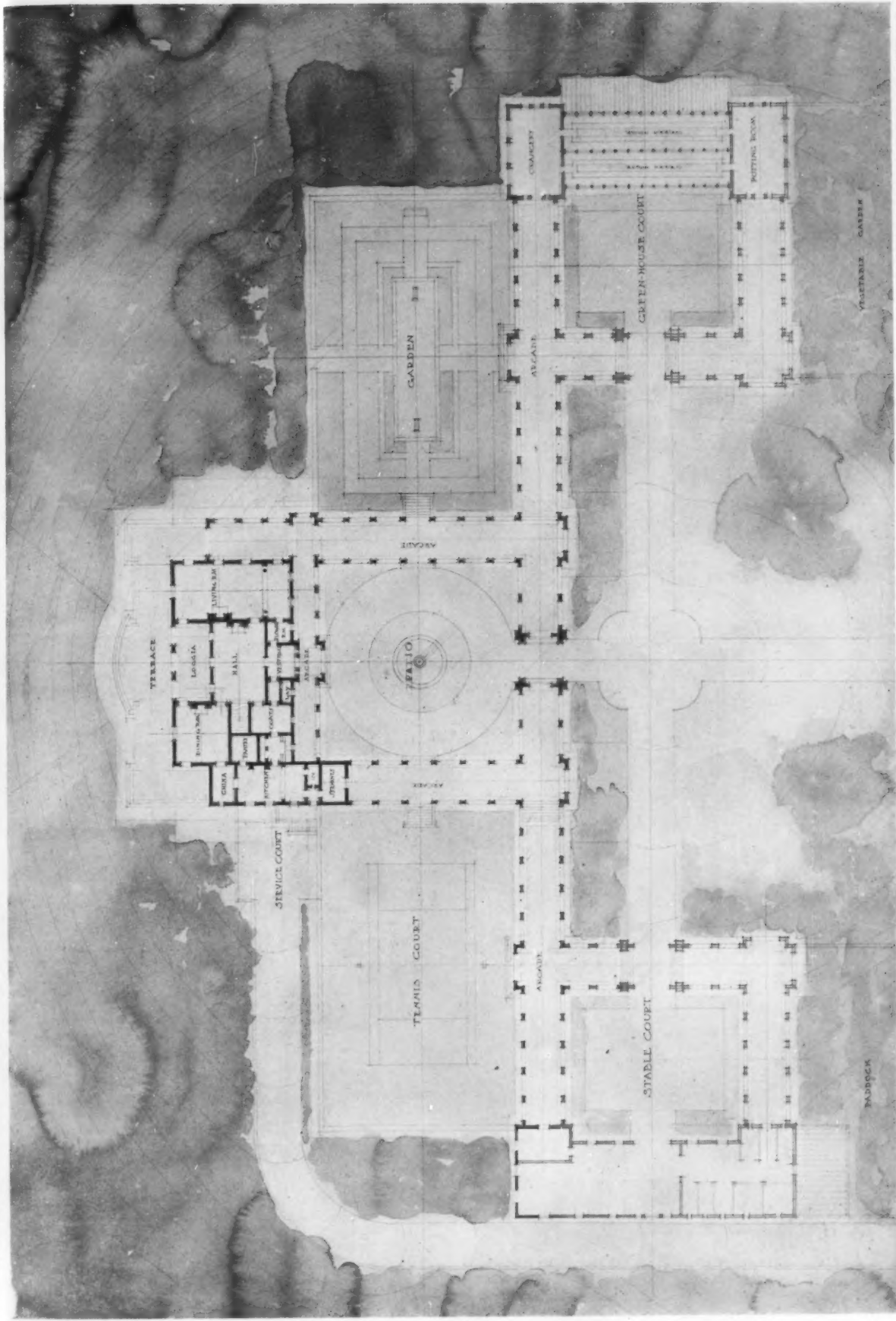
HOUSE OF J. G. FORBES, ESQ.
DOVER, MASS.



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

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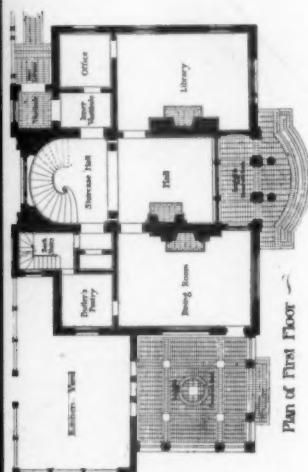
HOUSE OF J. G. FORBES, ESQ.
DOVER, MASS.



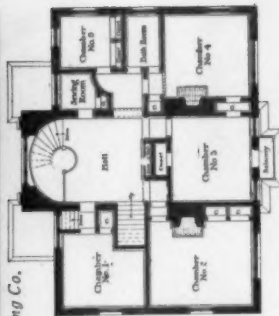
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HOUSE OF ALFRED C. POTTER, ESQ.
CAMBRIDGE, MASS.

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Plan of First Floor



Plan of Second Floor



REAR VIEW



STAIRCASE HALL

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

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ENTRANCE HALL

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HALL MANTEL

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



VIEW ALONG ENTRANCE PORCH

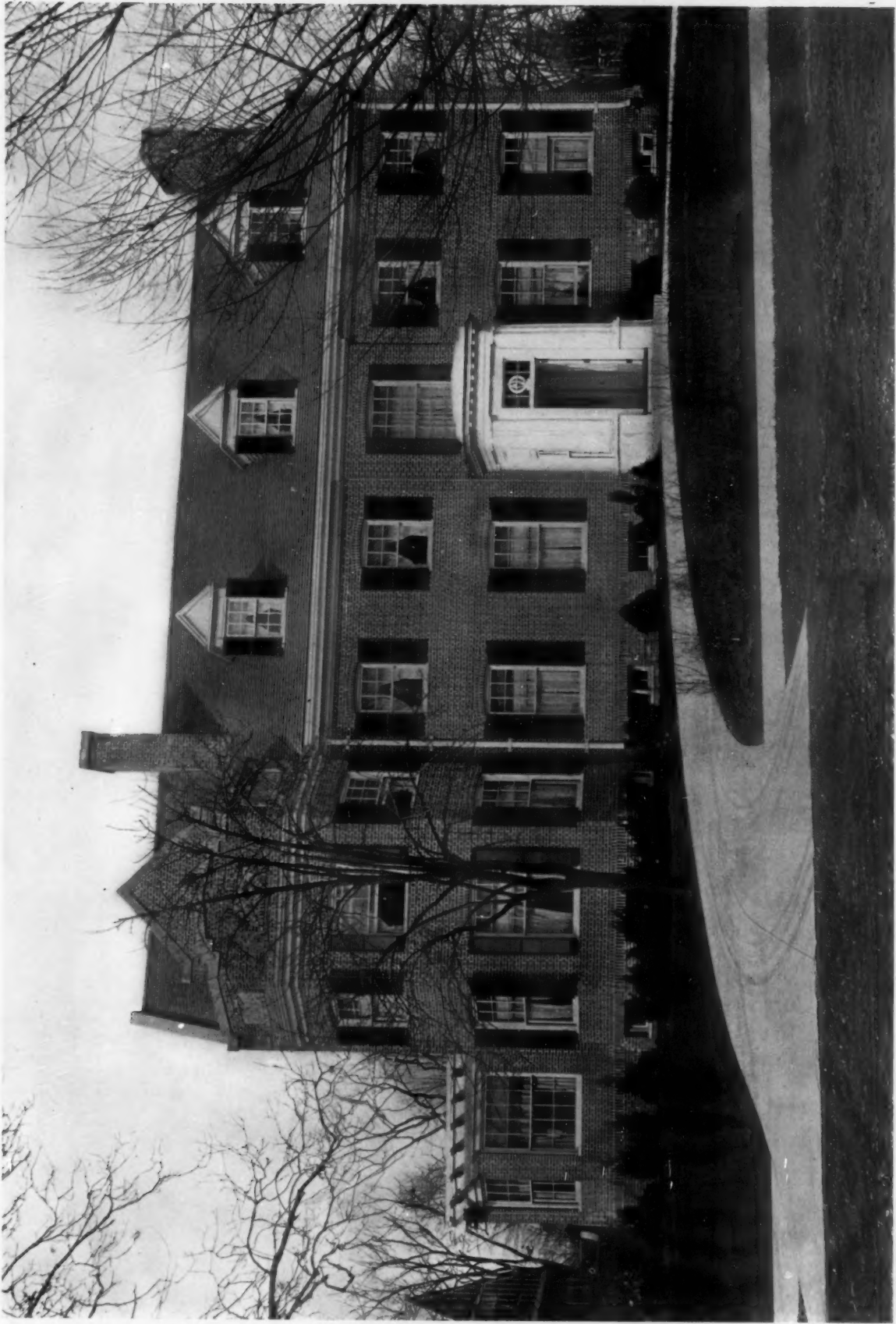
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THE AMERICAN ARCHITECT

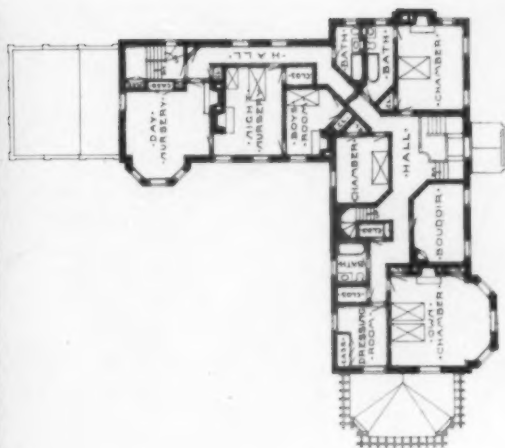
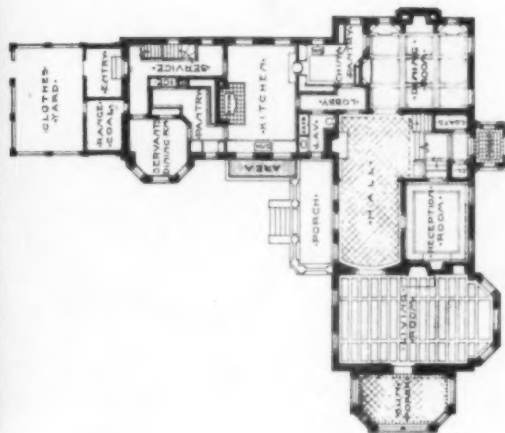
VOL. XXVII., NO. 1790

APRIL 13, 1910



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

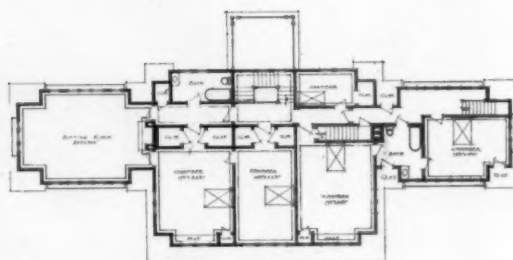
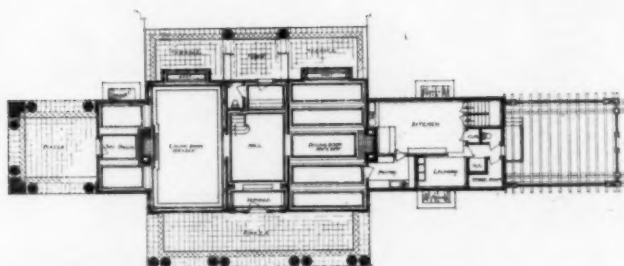
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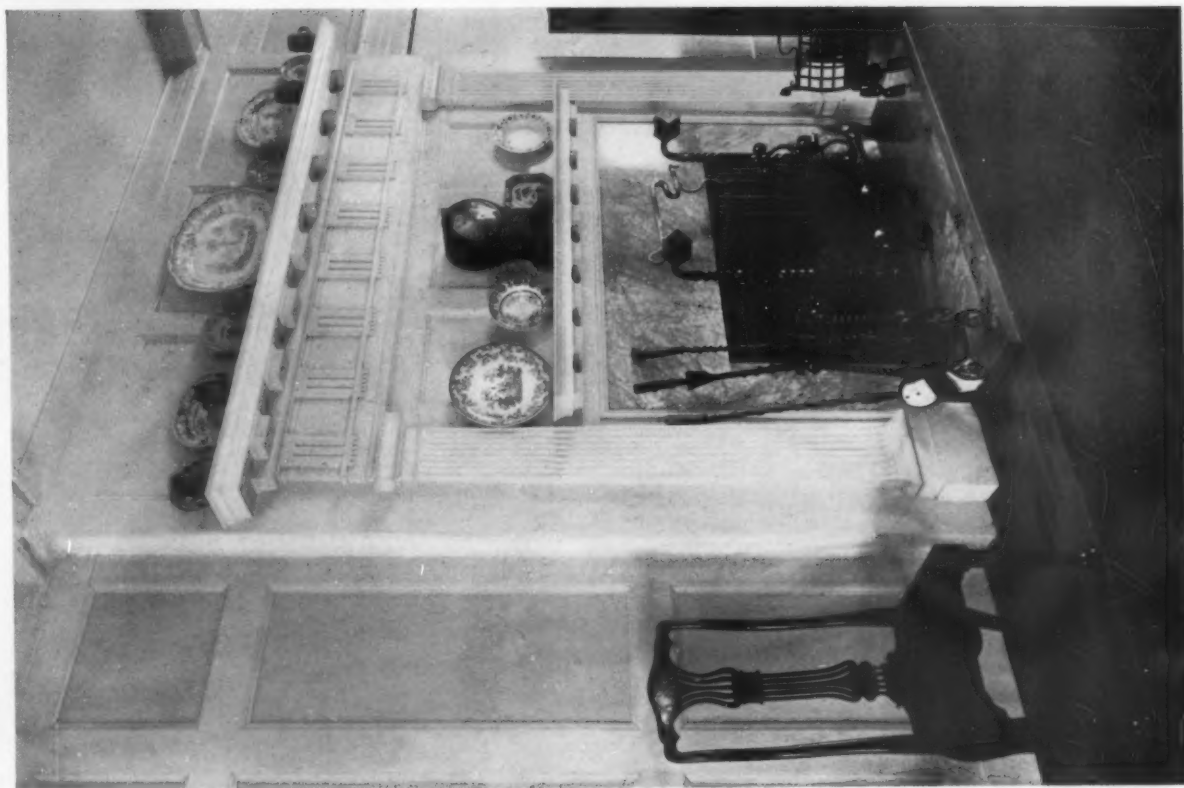
JOHN W. LAVELLE, ARCHITECT



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

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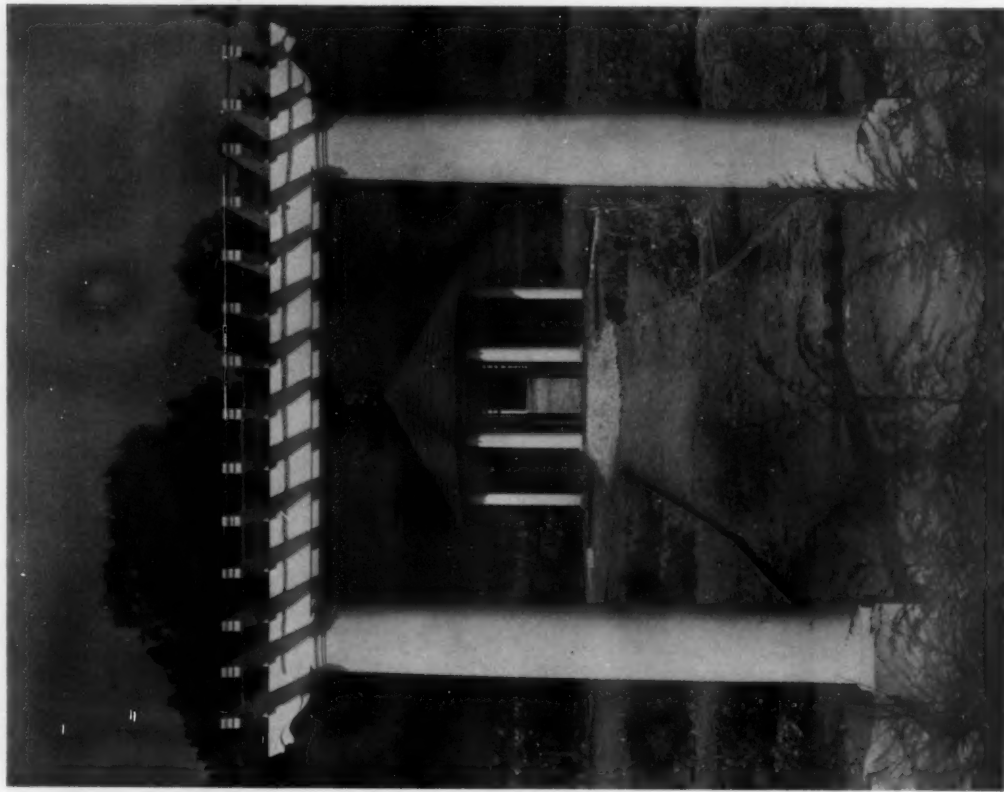
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HOUSE FOR HON. TIMOTHY L. WOODRUFF
GARDEN CITY, L. I., N. Y.

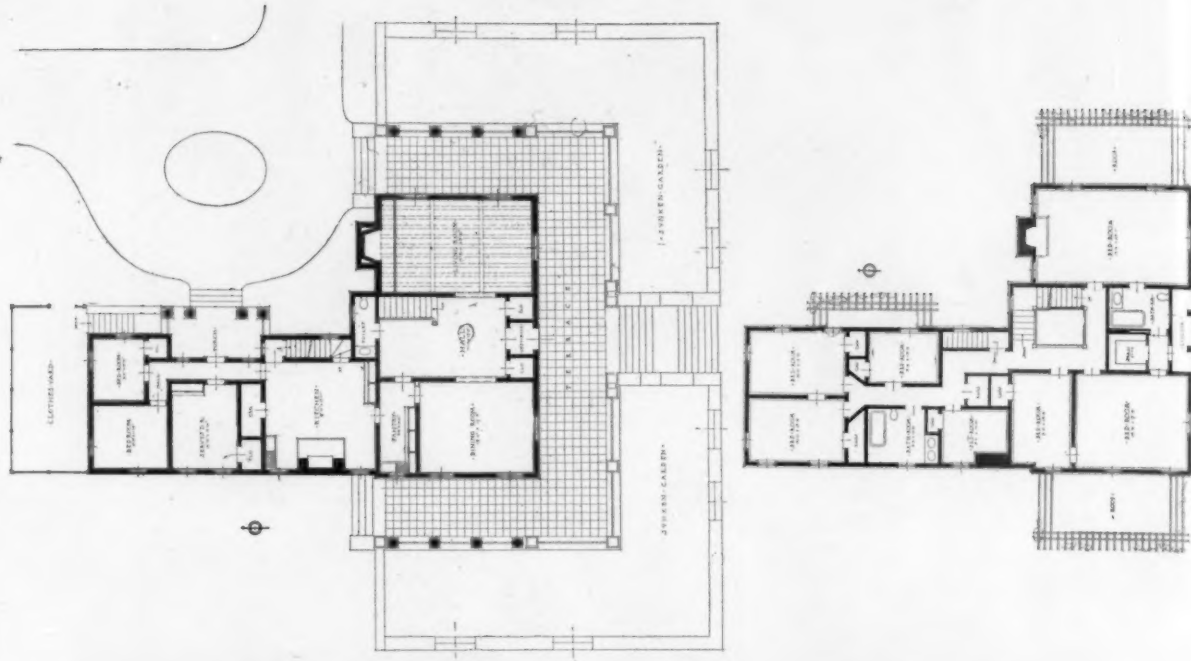
AUGUSTUS N. ALLEN, ARCHITECT

VILLA OF MRS. ROBERT STAFFORD
LLOYD NECK, HUNTINGTON, L. I., N. Y.

LIONEL MOSES, II.
ARCHITECT



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VIEW IN GARDEN



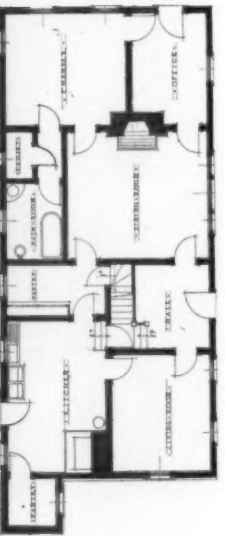
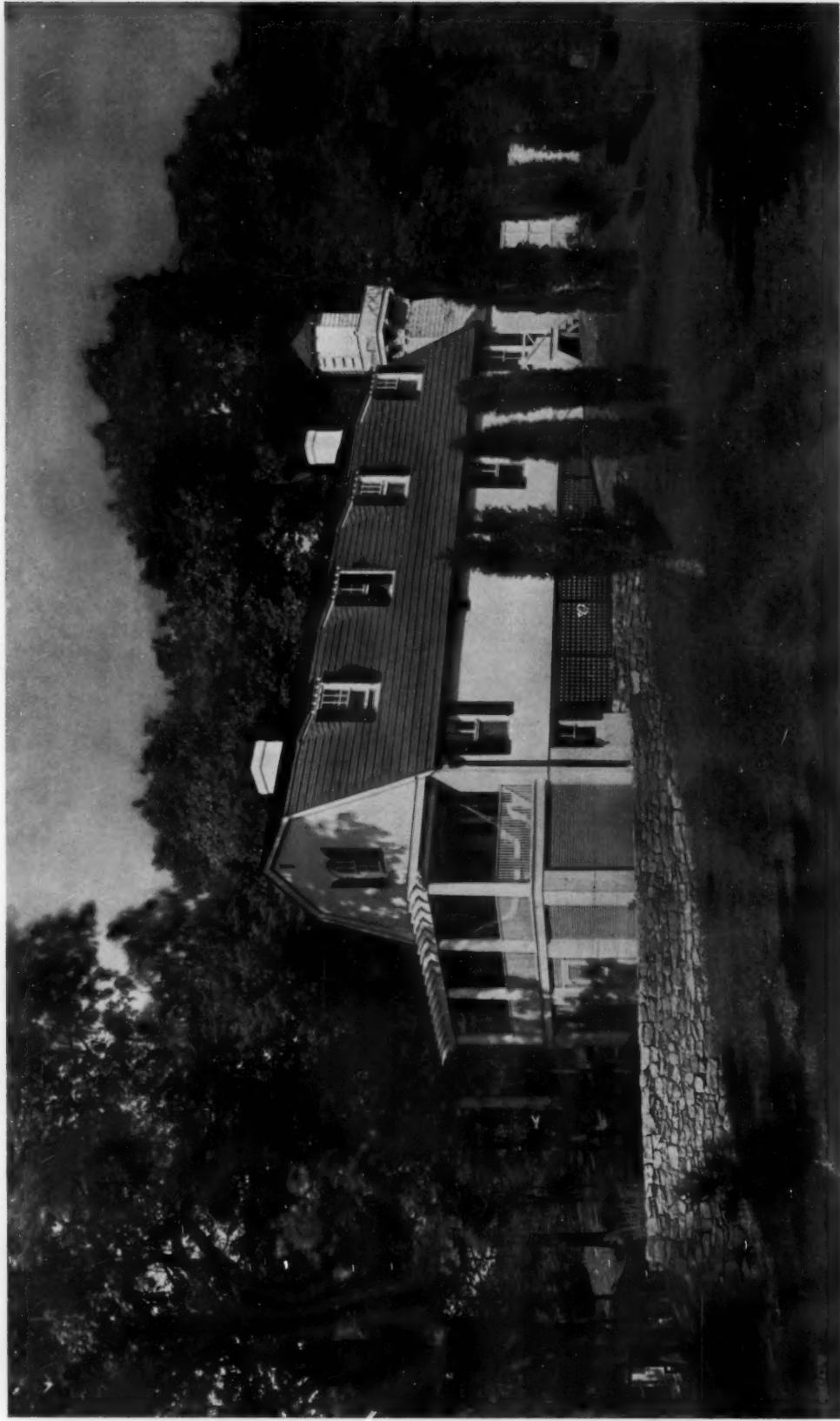


The villa is of frame, brick filled between the studs. The entire frame is covered with galvanized wire mesh and stuccoed with white Portland cement. The projecting eaves are of wood, and the beams, as well as the panels between, are painted. The terrace is paved with brick, and the space beneath is used as an orangery or plant house. The roof is covered with green tile.

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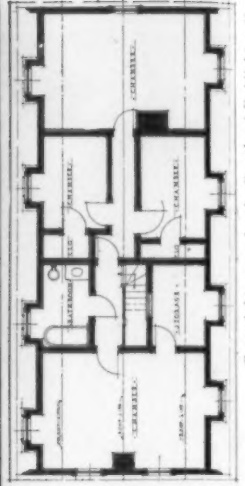
VILLA OF MRS. ROBERT STAFFORD
LLOYD NECK, HUNTINGTON, L. I., N. Y.

LIONEL MOSES, II.
ARCHITECT



FARMHOUSE ON ESTATE OF
MRS. ROBERT STAFFORD
LLOYD NECK, HUNTINGTON, L. I., N. Y.
LIONEL MOSES, II., ARCHITECT

This house was originally a small frame building about half the size of the present one. The roof was changed as shown. The entire outside was covered with wire mesh and then stuccoed with white Portland cement.





RESIDENCE AT SCARSDALE, N. Y.

W. S. PHILLIPS, ARCHITECT



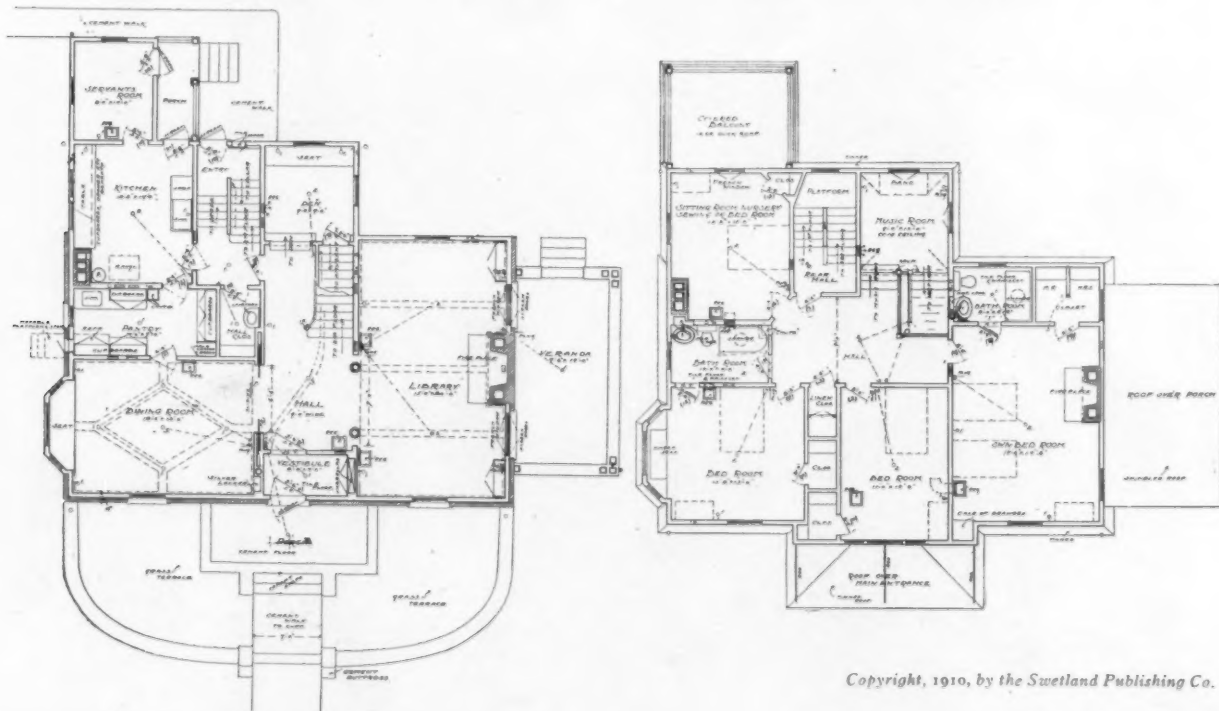
First story of this house is of "wash brick," shingles above, special feature being the large living porch, inclosed in winter for use as a sun parlor. The house fronts to the east. Interior: Living room finished in fumed oak, with beamed ceiling, large open fireplace, bookcases with specially designed leaded glass doors. Hall finished in white, with wide frieze and cornice, chair rail and high base. Stairs, white, with mahogany rail and newels in old New England Colonial style. Dining room is in early English oak, paneled wainscot and beamed ceiling, open fireplace. Floors throughout the first floor, except service portion, of quartered oak. Second and third stories in white, with mahogany doors, large closets, floors of North Carolina pine.



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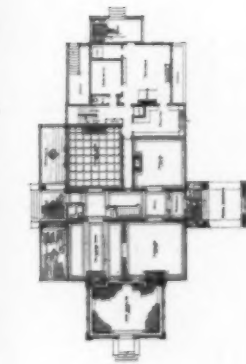
Built in suburbs of Rochester, N. Y. First story in Bedford red brick, laid in Flemish bond with white joints, and trimmings in St. Lawrence marble. Second story finished cement stucco. Basement has an amusement and billiard room 15' x 25' with a red tile floor. First story hall finished in white enamel and the balance of finish in first story in oak. Rooms in second story finished in white enamel. While it has some of the features of the English country or suburban house, there is more or less freedom in its treatment, and it is admirably planned for a suburban residence. The house cost about \$13,000.



RESIDENCE OF MR. L. P. JONES
CLOVER STREET, ROCHESTER, N. Y.

FOOTE & HEADLEY
ARCHITECTS

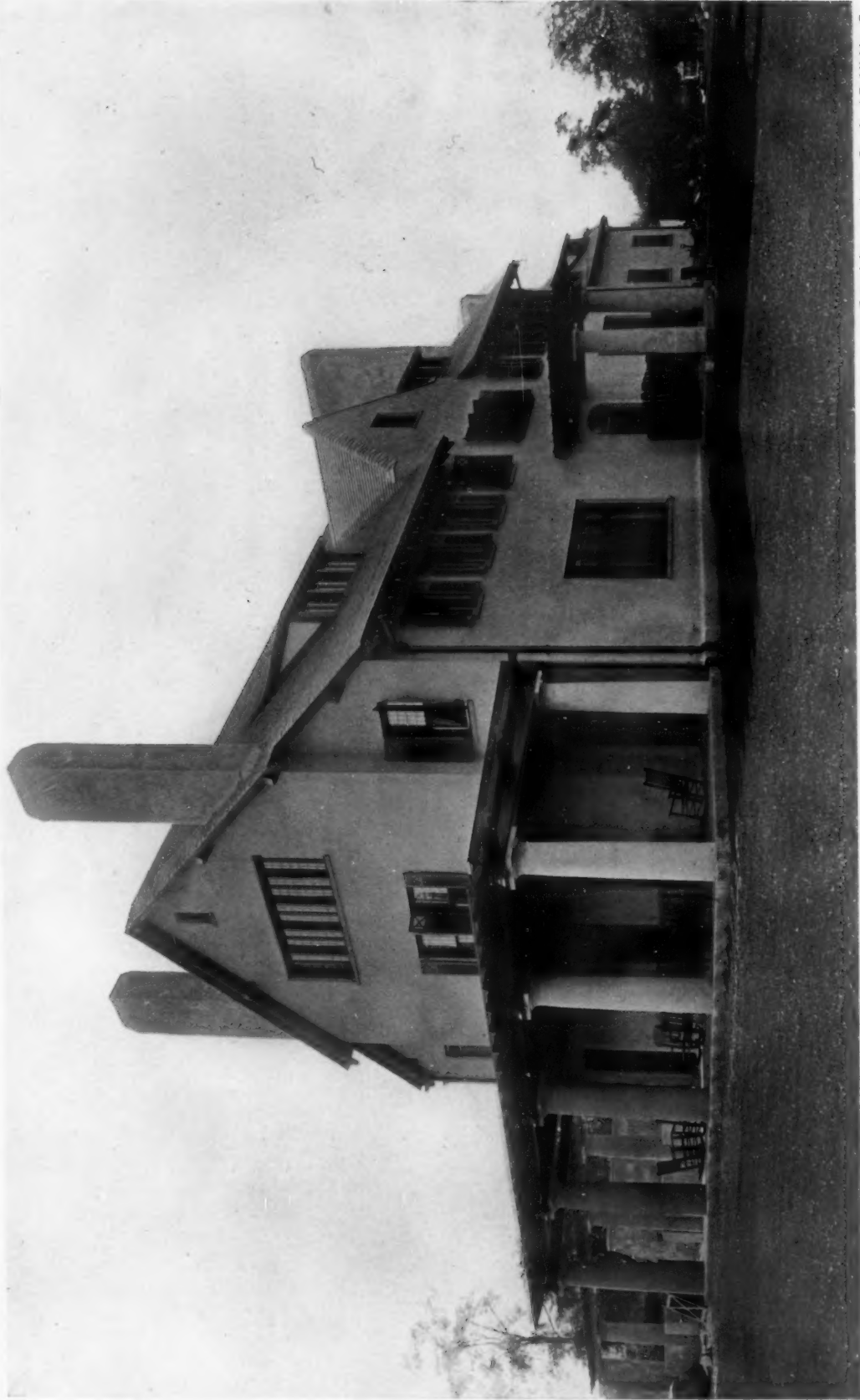
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RESIDENCE AT SANDS POINT, L. I., N. Y.

AUGUSTUS N. ALLEN, ARCHITECT

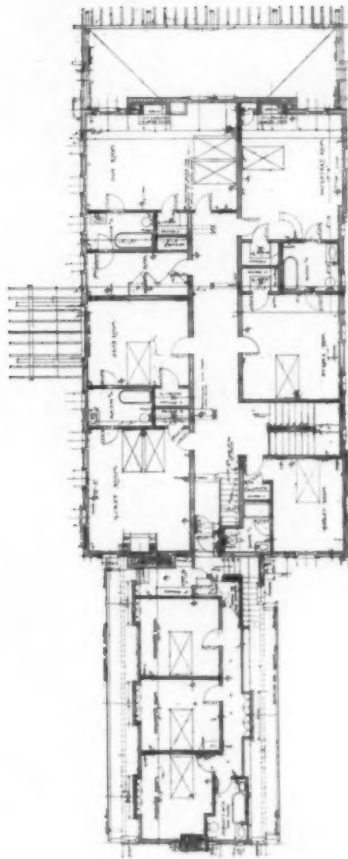
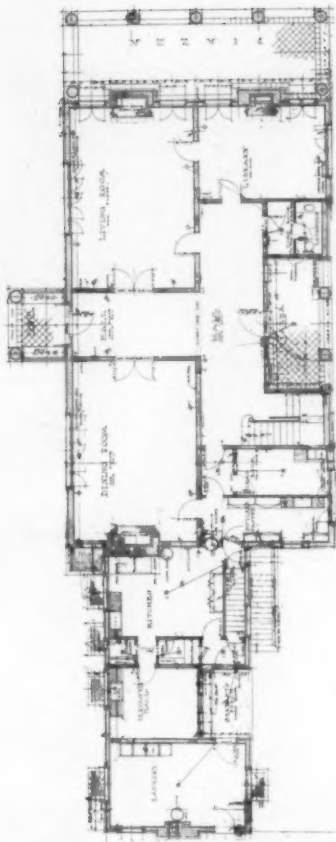


HOUSE OF WM. G. BORLAND, ESQ.
MOUNT KISCO, N. Y.

This house is built of vitrified terra cotta blocks strengthened by vertical reinforcements from time to time every few feet apart, and the floors are fire-proof. The color of the stucco is a warm gray, and the outside woodwork is a deep brown. The principal rooms, the living room, hall and dining room are finished with plastered paneled walls, painted a light French gray. These photographs were taken before the gardens and terraces were planned and planted which are now in course of construction on the three main sides of the house.

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MESSRS. DELANO & ALDRICH
ARCHITECTS



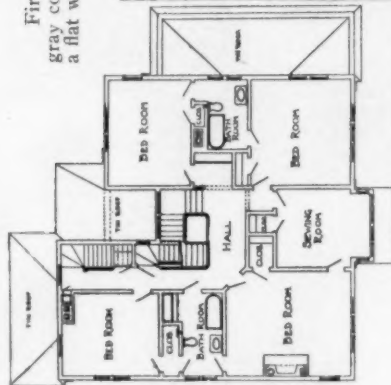
HOUSE OF W. G. BORLAND, ESQ.
MOUNT KISCO, N. Y.
MESSRS. DELANO & ALDRICH
ARCHITECTS



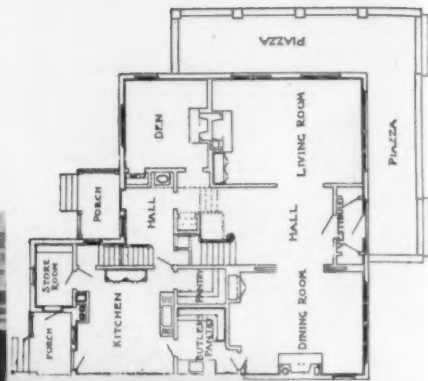
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THE AMERICAN ARCHITECT

APRIL 13, 1910



First story of this house is of Harvard brick, laid in Flemish bond; second story, cement stucco in medium gray color. Roofs are dark red shingle tile. First floor of the interior is finished in dark cypress, chambers painted a flat white. All floors are of hardwood.

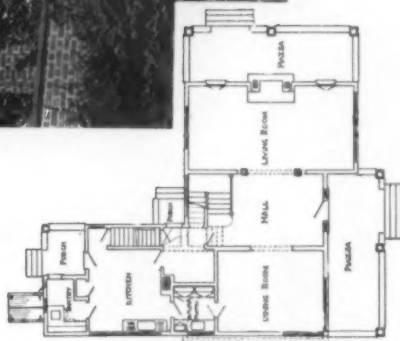
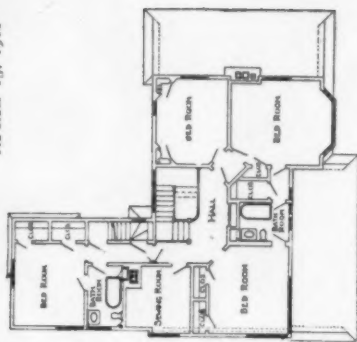


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HOUSE OF WM. R. WEBSTER, ESQ.
BRIDGEPORT, CONN.

JOS. W. NORTHROP
ARCHITECT

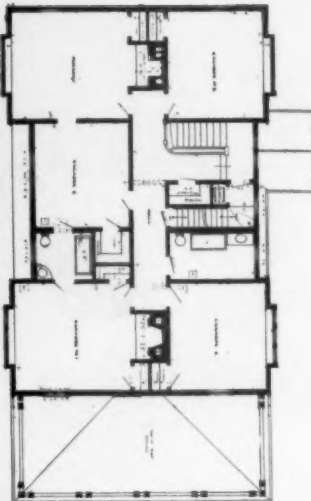
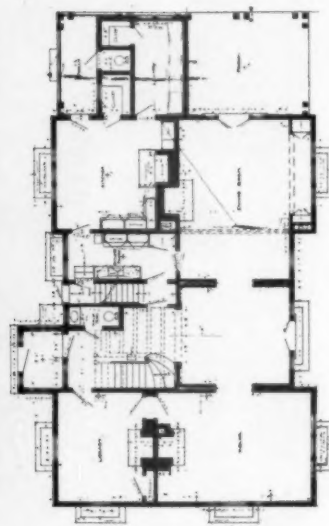
This house is finished outside in rough cement, dark in color. Chimneys are of Connecticut brick laid in white mortar. Interior is finished in oak and birch in first story and white wood, painted, in the chambers. Dining room is wainscoted in oak, and staircase is carried out to correspond with the Elizabethan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



HOUSE OF RICHARD NEITHERCUT, ESQ.
BRIDGEPORT, CONN.

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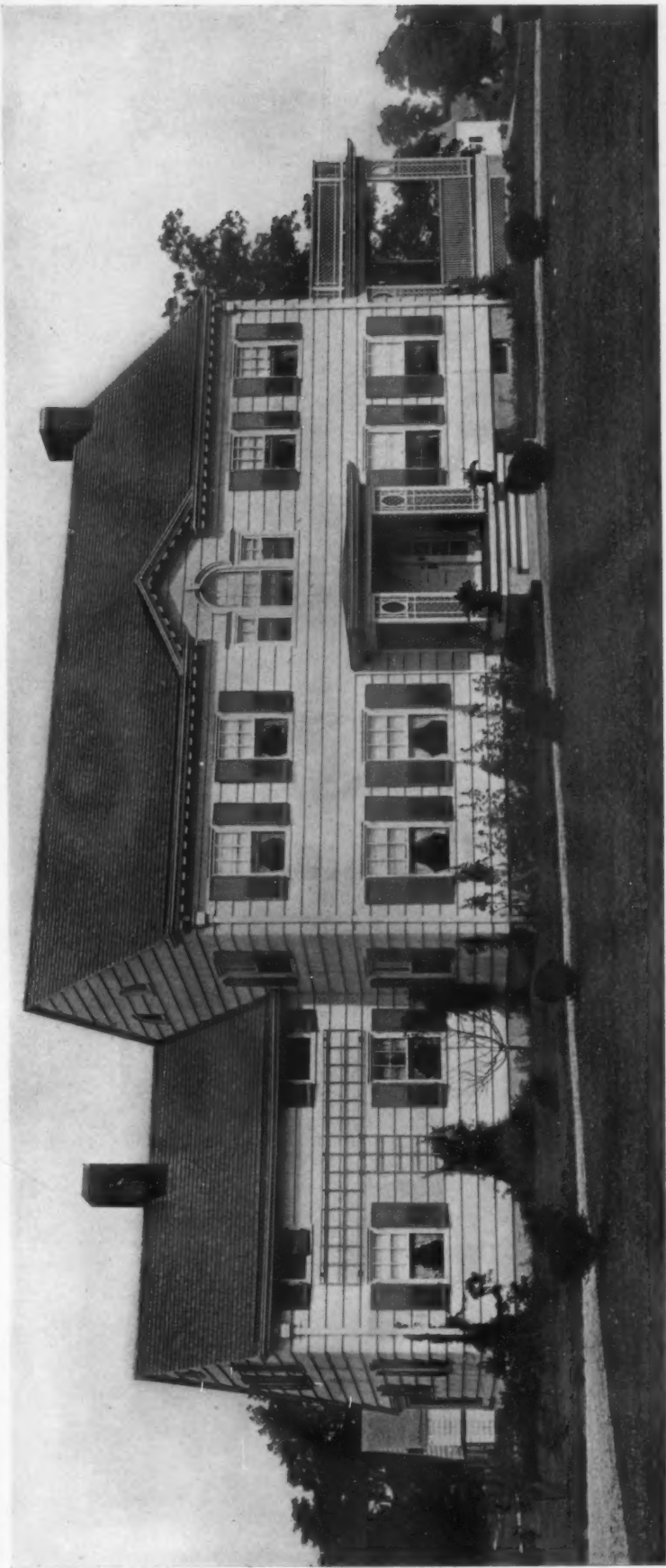
JOS. W. NORTHRUP
ARCHITECT



HOUSE OF
JESSE LYNCH WILLIAMS, ESQ.
PRINCETON, N. J.

MR. R. C. GILDERSLEEVE
ARCHITECT

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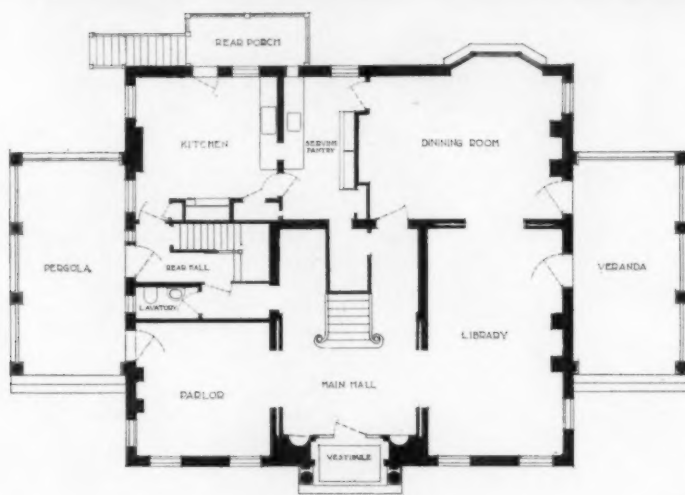


The house of Walter E. Parsons, Esq., at Great Neck, L. I., is a modern "Colonial" house. The Colonial lines have been very strongly adhered to, both in plan and elevation, the dignity of the scheme being in no way marred by anything which would destroy these simple lines. Ample porches and ample bath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



HOUSE OF
WALTER PARSONS, ESQ.
GREAT NECK, L. I., N. Y.
MESSRS. MANN & MACNEILLE
ARCHITECTS

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MESSRS. ELZNER & ANDERSON
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HOUSE OF CHARLES J. LIVINGOOD, ESQ.
EAST WALNUT HILLS
CINCINNATI, OHIO

