

# THE AMERICAN ARCHITECT

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HOUSE OF J. A. STILLMAN, ESQ., POCANTICO HILLS, N. Y.  
ALBRE & LINDBERG, Architects

## THE DESIGN AND PLAN OF THE COUNTRY HOUSE

By HARRIE T. LINDBERG

WITH the expansion of knowledge of things about us, the wide vistas of thought that now take the place of what was once but a limited point of view, it is not possible in the pursuit of a professional vocation for one man in the short span of life to master all the details of his work.

The conscientious man, therefore, takes up that particular part that most appeals to him, and, therefore, specializes his efforts.

In architecture, as in other professions, there is noticeable to-day a tendency, more or less pronounced, to develop specialists. The specialist idea seems to have taken deep root in the public mind, and it is probably due as much to this general demand as to any other influence that we find a number of prominent

practitioners devoting much time and study to domestic architecture.

Then, too, the large country house is growing more and more to be the ideal of a real permanent home—a fact which stimulates architects to a serious consideration of the problems encountered in the designing and planning of country houses. The picturesque and artistic phase of domestic architecture has appealed to some of the best men in the profession, whose success has resulted in their giving almost all of their effort to the design and plan of the country house. The result is that this phase of American architecture has come to be regarded as the forerunner of an American type, the excellence of which is acknowledged by our foreign contemporaries. The architecture, of course,



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varies widely in type, but I think it may be said that the Colonial, or, to be accurate, the Georgian, is the more generally favored style and is more nearly representative of the better work of the day. A brief consideration of the early domestic architecture of the United States shows this to be the style also employed in the best work of the past. In various localities, but principally in New England and the Southern States, are to be found many fine examples of the Georgian, dating from the middle of the eighteenth century. In passing, due credit for the inspiration of this work should be given to England. Under the circumstances then existing it was, of course, natural for the Colonies to adopt and copy the architecture of the mother country, but we may well wonder that they carried out the work with such splendid results.

Following on this period, however, of faithful adaptation and excellent achievement in the Georgian style, came a long lapse into unworthy work which has left us a heritage of banalities in the neo-Classical, Gothic, Queen Anne, French and other schools, whose only value apparently consists in pointing out what to avoid.

I think we may now say, in all modesty, that our domestic architecture is emerging from that sterility and we are looking again for inspiration to the older and better examples of the eighteenth and early nineteenth century.

In selecting a site for the country house the essentials, I believe, are the same whether the house is large

or small, costly or inexpensive. Among the considerations influencing a choice of site are soil, view, protection from the elements, accessibility, the desired southern exposure, etc., etc. Although popular favor today leans toward building on hill-tops, it is my opinion that the highest knoll or elevation is not the only desirable site. But we should never fail to have the house, whenever possible, surrounded, or partially surrounded, by shade trees. Without them the country house loses a great part of its significance, and unfortunate indeed are both architect and client where trees are not available as a part of the scheme.

Within the scope of these brief observations it is only possible to touch on the matter of planting, but I cannot pass this subject without saying that it seems to me that the designer of a house is logically in a better position than any one else to determine where trees, shrubbery and vines should be placed, and also to advise as to their general character. Otherwise incongruities may be introduced that will mar the entire design. This calls to mind a certain architect who is reputed to invariably advise his client to save one-third of his total proposed outlay to expend outside the actual building of the dwelling, and it is stated that the architect in question will not undertake the commission unless this part of the work is placed in his hands.

A suitable site having been selected, design, material and planning claim attention. While it is true that to our suburban or domestic architecture in general a

certain measure of success is conceded, there is unfortunately sufficient cause for criticism of the designing and planning of the small house, as distinctive from the larger and more pretentious dwelling. To my mind this is due mainly to two facts: First, the study of a small house is not considered by our architectural schools as serious or important; and, second, the more successful members of the profession as a rule probably feel that they cannot afford to devote time and thought to a class of work so unremunerative. The result is that the small house often lacks the essentials of good design and style to be found in the larger country house.

One shortcoming of the small house is lack of simplicity. Obviously, a one-material house is more economical, as well as more simple and satisfying to the eye, than a small house into which have been introduced stone, brick, stucco and shingles. The factor of safety demanded in our modern structural methods makes for simplicity in that it tends toward the selection of materials of a permanent character, as stone, brick or cement; with these materials there is less temptation to introduce meaningless ornament and applied color than if wood were used. Where possible, of course, the materials to be obtained in the locality of the site are most appropriate.

With simplicity, harmony of outline and proper pro-

portion as a text, the profession might well enter upon a campaign which, no doubt, would result in transforming to much greater attractiveness our suburban districts.

Next to the lack of simple and permanent material, a large factor in the unattractiveness of suburban cottages is their general form. In many cases they are built on the plan of a square with their three dimensions equal. If we turn to examples of the old farm-houses of New England and the South, we find that one of the prime rules in their construction is that one dimension dominates. A comparison of a square house of a given area with one that is oblong and of the same area will show that the oblong house permits of more exposure in the rooms, and at the same time gains a great deal in general appearance.

A study of solids and voids is necessary, for the dignity of a quiet façade is sometimes dependent upon the rhythmic spacing of the windows. The grouping also must be studied; instead of several small windows, a great opening divided by many mullions may give a simpler and finer treatment to the façade, as well as better wall surface in the rooms. Then, too, the size and shape of the panes of glass should be kept uniform throughout the house, for perhaps nothing does more to lend "scale" and domestic feeling to a house than the careful study of the divisions of the sash.



DETAIL OF HOUSE OF J. A. STILLMAN, ESQ., POCANTICO HILLS, N. Y.

ALBRO & LINDBERG, Architects

The effect of light and shadow may be used in a telling way in house designing. The play of shadows on a building produced by a simple lattice may really take the place of architectural ornament, and may be made, to my mind, more effective.

In our climate a house in the country should be low, or at least give the effect of being low. Two stories would seem to be sufficient. Rambling single story wings often add a peculiar charm. It is pleasing, too, to pass through casement windows from the living room or dining room down but a single step to the lawn, or out upon the brick terrace. A house that sets high is never quite so friendly in its garden or lawn.

In country house designing the roof may be made to add much to the beauty of the house. The English cottages owe not a little of their characteristic charm to the unbroken roof surfaces, and a method has lately been devised whereby the softness and texture of the English thatch is obtained, without any tendency to a crude imitation. Briefly described, the effect is produced as follows, using cedar shingles: All valleys are furred and all hips and ridges rounded so that there are no sharp angles; at all gables the shingles are steamed and bent to meet the hanging barge board. Aside from this rounding of gables and softening of eaves and ridges, a unique feature of this type of roof is the texture, which is obtained by laying all of the courses of shingles out of the horizontal, in long, irregular waves, varying in exposure to the weather from one to five inches. This roof, however, should naturally and appropriately be used only as an integral part of the design. Any attempt to bed such a roof on a structure not architecturally meant to receive it results in an absurdity.

When a slate roof giving a similar effect is desired, a certain very thick, rough slate, varying in color from

green to purple, has of late been used satisfactorily. Here again discretion must be used in the manner of laying the slate. The thickness of the slate should diminish from eaves to ridge, as should also the exposure to the weather.

As far as planning the house is concerned, very little of value can be suggested. There is, of course, no "ideal plan," for what would meet the requirements of one family would be entirely inadequate for another. Every site, every difference in personal need, every vagary and individual fancy, set up new conditions, so that each house, no matter how small or unpretentious, is a new and distinct problem.

I might say, however, in a general way, that the living room—that room which to-day assumes the functions of the reception or drawing room, the library and the den combined—is most comfortable when three exposures are employed; and one of its dimensions should be greater than the other.

For the dining room the square plan lends a suitable suggestion of formality. It is desirable that the service be located at the end of the house where the prevailing breezes (in our locality, generally from the south and southwest) will carry the kitchen odors away.

A piazza at the end of the house permits of cross-drafts; it should not be stretched across the point where the house acts as a dead wall and its roof darkens the first floor rooms.

A southern exposure is desirable for the owner's bedrooms.

The sun parlor, when properly heated and glazed, becomes one of the most attractive rooms in the house during the winter months.

Concerning the interior finish, I would urge again a plea for simplicity. It is the care with which a simple trim is handled, both as to form and detail, that gives



HOUSE ON ESTATE OF J. A. STILLMAN, ESQ., POCANTICO HILLS, N. Y.



SUPERINTENDENT'S COTTAGE, ESTATE OF J. A. STILLMAN, ESQ., POCAHONTO HILLS, N. Y.

*ALBRO & LINDBERG, Architects*

to a room excellence of finish; the proper return of mouldings, the receiving of one member by another and two hundred other details that mark the difference between careful and clumsy workmanship.

The running of all flooring the long way of the room, the insistence of a three or four-strip border of flooring around each room or hallway, the use of hand-finished plaster if one is to paper the walls and a sand-finished if the walls are to be colored or painted, while apparently not matters of greatest import, must not be overlooked.

As to the heating and ventilating problems, these are solved by the question of expenditure. In the smaller country house the subject is not a difficult one as to ventilation. The window area is so large and the fireplaces so efficient as foul air vents that ventilation is not a serious problem.

Only from the point of view that the best is the most economical do we approach the plumbing problem of the country house. All fixtures should be vented into vertical risers extending above the roof, all soil pipes

should be extra-heavy cast iron. Supply pipes of lead are far more lasting than galvanized iron, and where the pipes are enclosed it is particularly recommended that they be of lead. Hot-water supply should be a return-pipe system, enabling hot water to be drawn the moment the faucet is turned.

As to quality of fixtures, here again it is purely a matter of the owner's purse. This will dictate the type of fixtures selected.

Neither is the electric wiring of the country house a serious problem, but, like everything else, there are two ways to go about it. It is safe to say that no system of wiring may be safely installed where the wires are not run in conduit.

Care should be taken that outlets flanking an opening should be the same distance from that opening. Twelve inches from the finished jamb has been found a convenient location in the case of windows. Side outlets, which are considered far more agreeable than ceiling fixtures, should be located from 5 ft. 6 in. to 5 ft. 10 in. above the finished floor.



ENTRANCE FRONT, HOUSE OF JAMES C. HOPKINS  
*KELHAM & HOPKINS, Architects*

## AN ARCHITECT'S SOLUTION OF HIS OWN HOUSE AND GARDEN PROBLEM

By JAMES C. HOPKINS, A.A.I.A.

FOR years one may have had in mind a certain piece of land and have built upon it from time to time many air castles of various styles, as influenced by local traditions, or perhaps the remembrance of some beautiful bit of architecture seen abroad in its setting of century-old lawns and shrubbery. More often, however, the important questions have to be decided upon quickly: use of, and approaches to, land never before considered, location and style of building and the immediate laying out of grounds and driveways. This necessary haste is usually followed by better results than when too much time is allowed, as one is then almost sure to be influenced by petty details and thus lose sight of the problem as a whole. We were of those to whom haste was important, and, although we owned no land, had definitely decided upon our town-to-be. A hasty consideration of the few locations available and immediate inspection of these a few days later decided us to purchase some land, the possibilities of which had for some reason until then remained obscure, probably due to a growth of thick oak and chestnut woods growing well over the top of a long ridge, and the usual un-

tidy door yard situated directly on the street, hen houses and untrimmed fruit trees had probably saved to us this modest chance of a lifetime.

The farm was divided into three distinct lots, separated from each other by country roads. The house lot was a long and narrow ridge on a gradual southeasterly slope, much higher and overlooking the other two lots, thus giving an absolutely protected view from southeast to northwest of the horizon, with a distance of almost half a mile across the lower fields.

The most unexpected and perhaps the most interesting view was toward the other half of the horizon, unseen or unthought of from the road below, across a rocky and juniper-covered pasture to the valley and hills beyond. The new house was placed upon the top of this high wooded ridge well in among the trees. The usual planting and long tedious years of waiting, although perhaps good for the development of one's own imagination, were unnecessary, as an immediate result was obtained simply by the elimination of a few of the trees. The greatest care was used not to disturb the original forest growth, and the Solomon's seal, anemones and

shad-bush are growing along the drive to-day. The drive itself winds up from the street to the top of the ridge, a rise of about thirty feet, and all the turns were made with easy curves to avoid cutting down the best and largest trees. For an informal country place the drives and gradings can best be laid out on the ground itself, modifying whatever drawings may have been made to fit the conditions as found. This brings one closer to nature, and in almost every case a natural way may be found to grade or to construct a driveway, where the actual contour plan would seem stiff. Indeed, the mere teaming of supplies to the house, if not restricted, often suggests the best and most natural way, just as our old New England roads follow the easiest path. One of the greatest charms of an English country house is its low setting in relation to the lawns and surrounding grades, usually only a step from the one to the other, thus knitting man's work and nature's into the most intimate relations.

Accordingly, this house was set low in the ground with only one step to the lawn. A low roof was of first importance, with very little wall showing above the surrounding shrubbery—only here and there a glimpse of plaster accentuated by the darker foliage.

Before the deeds were approved it was November, and in order to get the house habitable by May cellar plans were drawn even before the other sketches were made. Wood sills were laid December 5, and we moved in on April 30, although the outside plaster was not put on until the first of May and after the house was occupied. It was certainly a record for a winter-built house of this size. Vines and tall old-fashioned garden

shrubs and flowers were planted against the rough cast wall of the house and they have all done well in their two years' growth. The space enclosed by the driveway turns is thickly planted with rhododendrons, with mountain laurel and lilacs against the house. Many of the old chestnut and oak trees surround and overhang the roof, and in the fall the rustle of the leaves at night would be hard to distinguish from drops of rain in any year less dry than this.

The small old-fashioned garden is behind the house and overlooking the eastern slope. It is very informal and consists of a broad grass path running from the garden door opposite the front door to the boundary wall, with flower borders along each side; tulips in front for the early spring, with a later planting of annual candy-tuft, alyssum, etc., to take their place, clumps of German and Japanese iris between these and the rear border of phlox. The garden proper is enclosed along the southwesterly side by a cement-column pergola with rough bark poles on top. This pergola has a brick path running between the columns and joined to the front piazza of the house by three rough stone steps. The effect is to lengthen the house, as the columns of the pergola are the same in detail as those of the front piazza. Along the stone wall forming the easterly side of the garden is a long bed of perennials with hollyhocks, larkspurs, lilies, etc., at the back, and lower growing flowers, such as sweet william, dianthus, etc., in the foreground. All the paths are grass and the remaining portion of the garden is divided into two simple lawns. Many of the details used on the house

*(Continued on page 142)*



VIEW OF HOUSE, SHOWING ORIGINAL FOREST GROWTH



APPROACH TO THE HOUSE, SHOWING THE CONSERVATION OF EVERY NATURAL FEATURE.



LOOKING ACROSS THE LAWN, THE SURROUNDING FOLIAGE PROVIDES A PLEASING SETTING AND WITH THE GROWTH OF THE FIRST YEAR'S PLANTING, GIVES THE EFFECT OF YEARS OF LOCATION ON THE SITE.

# THE AMERICAN ARCHITECT

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## OUR DOMESTIC ARCHITECTURE

THE improvement made in the character of domestic architecture produced in America during the past twenty years has been such as to attract the favorable notice of writers on the subject of architecture in other countries. Possibly our advancement in this direction has been, as was stated in a recent article by one who speaks with some measure of authority, greater than in any other, but before accepting the statement and contenting ourselves with what has been proclaimed an abundant achievement it might be well to inquire somewhat into the nature of this notable progress. The questions that at once suggest themselves are: Does the improvement not consist after all largely in a higher average of excellence rather than in a measurably improved type? Are there, in fact, any individual examples that can with reason be declared superior in architectural merit to certain individual examples of a century or more ago? Does not the generally considered excellence of a large percentage of current domestic work depend more than anything else upon the accuracy and fidelity with which certain types, that reached their greatest perfection before this country had much need for architecture, are reproduced? As to arrangement and convenience of plan, as to equipment, and as to ingenuity of adaptation, in all of these respects the American architect of to-day is beyond question the peer of any, and his achievements are well worthy the respect and emulation of all; but when it is announced that the domestic architecture of this country as at present constituted appears as the forerunner of a distinctive American type, we believe the foregoing questions should at least be given consideration before the announcement is accepted as fact. Perhaps it is all justified, and yet a substantial return to earlier types and ideals, while possibly marking an advance from a level which intervened, does not necessarily constitute an absolute improvement in the art.

## THE STATE WORK COMPETITIONS LAW

THE annual report of New York State Architect Franklin B. Ware submitted to the Legislature on March 28th contained much of interest which space will not permit us to print. It seems desirable, however, to call particular attention to the following:

"The efforts heretofore made by the architects of the State resulted in the passage of Chapter 448, Laws 1910, entitled 'An Act to Amend the Public Buildings Law in Relation to Competition for the Selection of Architects for State Work,' which law provides that when competitions are held for State work such competitions shall be under the supervision of the State Architect and on such terms and conditions as he may prescribe, subject to the written approval of the Governor. Unfortunately it has been impossible to give the merits of this law a trial because of the fact that the appropriations made by the Legislature of 1910 were decided upon prior to the passage of the competition bill, and the amounts appropriated for construction work did not warrant these appropriations being charged with the expense of conducting a competition and the subsequent fees to be paid the successful architect."

It is therefore apparent that failure to take advantage of the law from which it was hoped the architecture of buildings erected by the State would benefit is due to lack of an appropriation to cover the cost of conducting competitions rather than to any unwillingness in any quarter to accept and utilize the means provided. No doubt the coming year will see this condition remedied. It should be borne in mind, however, that much of the State work consists of additions to existing institutional plants, and other operations of a character that do not readily lend themselves to competition in the ordinary sense and scope of the term. Whether there can be devised a feasible plan by which architects for State work of such peculiar requirements can be chosen in competition, or whether, in fact, it would be desirable, even if possible, to handle these special structures outside the State Architect's office is a question the answer to which would seem to be much in doubt if not positively in the negative.

## RECENT DISASTROUS FIRES

THE recent serious fire in the State Capitol at Albany which resulted in one death and a property loss of several millions of dollars, following so closely the factory fire in New York with its appalling loss of life, has directed public attention as perhaps it has never before been directed to the general subject of fire hazard. Investigations are being held, committees on code revision are being appointed, means of preventing fire, means of extinguishing fire, and means of escape from fire are receiving serious consideration on every side. All this activity is natural and to be expected. It will probably lead to some measure of improvement in existing conditions throughout the country. As a matter of fact it is probable that the construction of buildings of other than permanent and fireproof materials will not much longer be tolerated in cities of more than a few thousand inhabitants. Lack of adequate means of fire protection, and unquestionably sufficient means of exit in case of emergency should not be tolerated longer than the time required to make good existing deficiencies. No legal enactment need be awaited by architects preparing plans for new work.



THE INFORMAL GARDEN, AT REAR OF HOUSE OF MR. JAMES C. HOPKINS.

*(Continued from page 139)*

were thoughts of long standing, but which the architect had not quite dared to foist on any client without a careful tryout. This was his chance "to try them on the dog," but they have been used since with some success.

Every method, old or new, was used to give the appearance of an old English home, the verge boards being dropped at the top and the shingles rounded over, softening the usually hard ridge line. The tops of the dormers were also rounded and joined to the main cornice moulding with an easy sweep to correspond to the uplifting thatch of old England. This was the picture for which we were striving and it is fast materializing, although many different arrangements for the gardens and surroundings are continually suggesting themselves to us, and, in fact, form one of the keenest joys of country living.

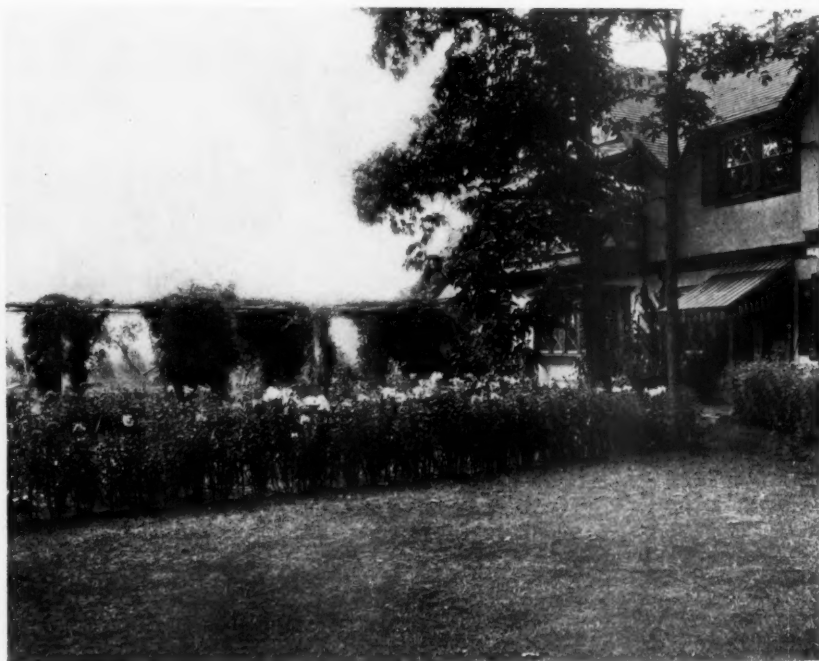
To one who has once tasted these joys there is little attraction offered by even the most pretentious city residence.

## THE HOUSE AND ITS GARDEN

The isolation of the country and suburban house, thanks to the work of the architect, no longer continues. That time when it was customary to place the house by itself in stately dignity and out of touch with its surroundings, is fortunately past. The trellised arbor, the more formal pergola, the well-planned schemes of planting, all bring the house into close relation and emphasize in a delightful way that sense of home-life and domesticity that has become so marked a characteristic of our modern country houses.

Even the more expensive and stately country houses

are losing some of that quality of austerity that marked their placing on the site, and now, seemingly content with their location and forming, as they do, a part of the general scheme of nature out of doors they invite acquaintances and suggest the home, and not merely a lavish expenditure of money as evidence of the



THE INFORMAL GARDEN, LOOKING TOWARDS THE PERGOLA, HOUSE OF MR. JAMES C. HOPKINS



DINING ROOM, HOUSE OF MR. JAMES C. HOPKINS

owner's marked success in his business. This satisfactory condition is not alone due to the architect's careful study of line and plan, but also to thoughtful consideration of the natural features of the site and its environment, so very necessary in the successful placing of the house.

The jewel, sometimes of imperfect "water," is often redeemed by the skillful manner of its setting. In a like manner certain shortcomings that are displayed in the house and not always the fault of the architect, but due to the insistence of clients, are overcome by the garden surrounding the house and the well-selected ornament and material that is there introduced. Area does not always increase the possibilities of the garden, nor do its restrictions to a very small size necessarily limit what may with success be achieved. There have from time to time been illustrated in *THE AMERICAN ARCHITECT* examples where the erstwhile unsightly city "backyard" has been transformed into a veritable bower, a delight to its owners and the envy

of its neighbors. If the skill of the architect can bring about so desirable a result in so restricted a situation, it is easy to understand how much can be accomplished when the problem is even the most restricted space that surrounds the suburban house. The natural contour of the land where a considerable tract is involved, will, unless much money is expended for grading, arbitrarily fix the lines of competition in planning the garden. But even with these problems it is often possible to solve them by the restrained use of garden ornaments and accessories that are at hand and which are made in an almost endless variety of forms both utilitarian and artistic. The

small fountain and basin, sundials, pottery for the tender plants and trees that must be housed indoors in winter, all can be had to-day in varying sizes and costs and along lines of best artistic composition at prices so low as to fit the purse of every home builder. These, with other modern materials, afford means of providing a beautiful setting for the house.



STAIRCASE HALL, HOUSE OF MR. JAMES C. HOPKINS



THE PERGOLA, HOUSE OF MR. JAMES C. HOPKINS

### Domestic Architecture Abroad

The *Builder* (London) reprints portions of a paper on "Domestic Architecture," read by Mr. Ernest Newton before the Liverpool Architectural Society, and draws particular attention to the statement therein contained with reference to developments in this field during the last forty years. Mr. Newton found it difficult to reduce this development to any sort of order or to see the end. He seemed rather optimistically inclined as to the future, stating that "as long as our work is really our best \* \* \* we can leave the future to straighten out the tangle." The *Builder* plaintively wishes that they could share Mr. Newton's

optimism. The following excerpts from the *Builder's* editorial make its position clear:

Walking with real conviction in the wrong direction never brought anyone to the right destination—even though the foot we put forward is really our best. If the path is wrong, the conviction with which we pursue it is the more likely to prevent us from turning back to the straight and narrow way that leads to architectural life. Mr. Newton is evidently not quite satisfied with present conditions; and we could wish that one so well qualified had attempted a more exhaustive inquiry into the reasons for our present discontent; had made a more definite attempt to straighten out the tangle, and not leave it en-

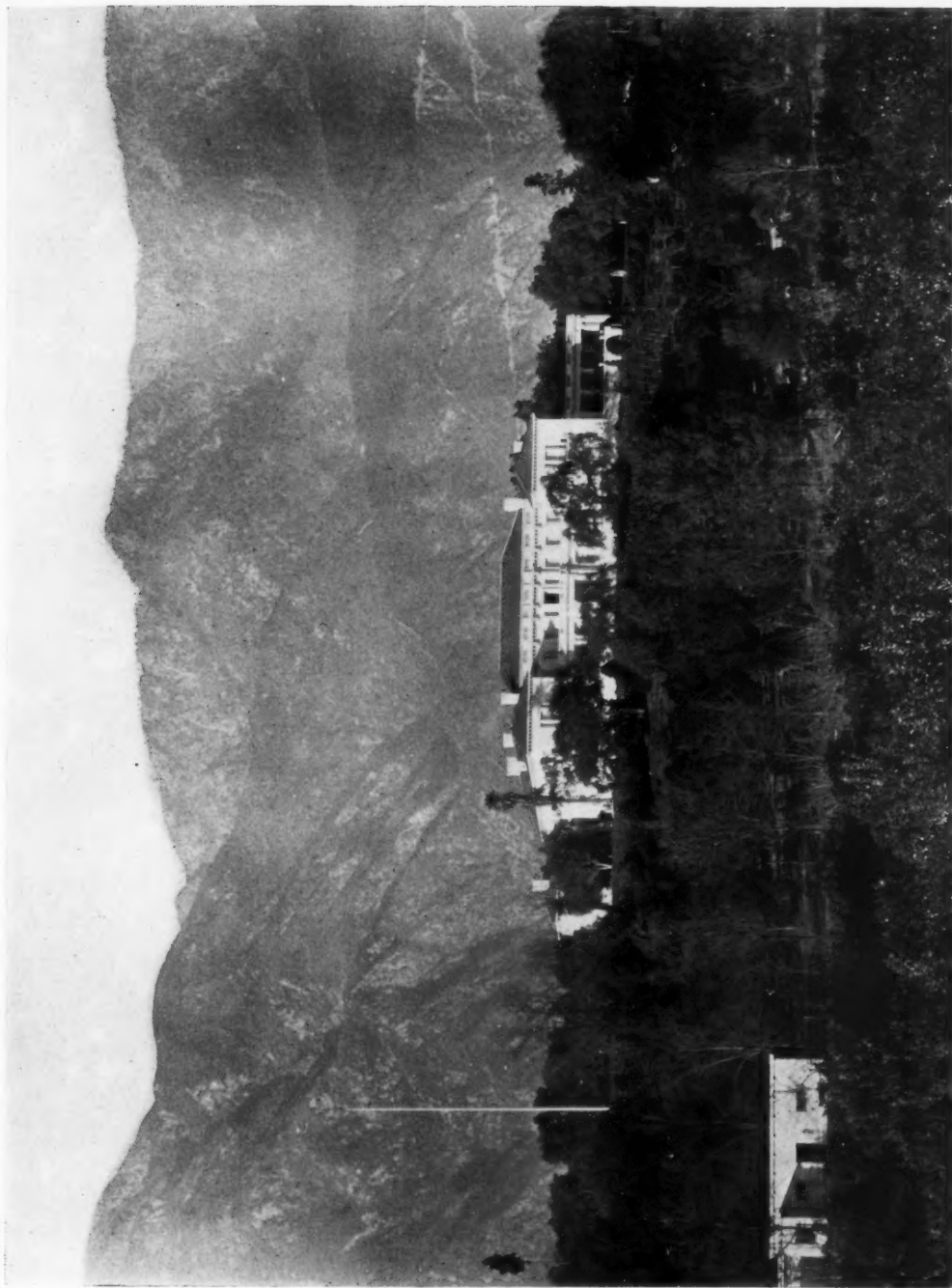
tirely to the future. The cause of our present confusion of tongues may perhaps be sought in Mr. Newton's remark that 'personal predilection was their only guide.' And the question might be asked—Will architecture progress in the right path with no other guide but this? Has it been found sufficient in the past? Did it lead to the great monuments of antiquity or to the very domestic work from which we are now drawing our inspiration? We are glad to see Mr. Newton advocating some system of education approximating to that of the Beaux-Arts modified to suit our character and conditions, for it is possible that the sanity of outlook which is the outcome of such a training is what is most needed in our domestic work.



GARAGE OF MR. JAMES C. HOPKINS



THE LIVING ROOM, HOUSE OF MR. JAMES C. HOPKINS



HOUSE ON ESTATE OF HENRY E. HUNTINGTON, ESQ., LOS ROBLES RANCH, CAL.  
MYRON HUNT & ELMER GREY, *Architects*  
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HOUSE ON ESTATE OF HENRY E. HUNTINGTON, ESQ., LOS ROBLES RANCH, CAL.

MYRON HUNT & ELMER GREY, *Architects*

APRIL 12, 1911

THE AMERICAN ARCHITECT



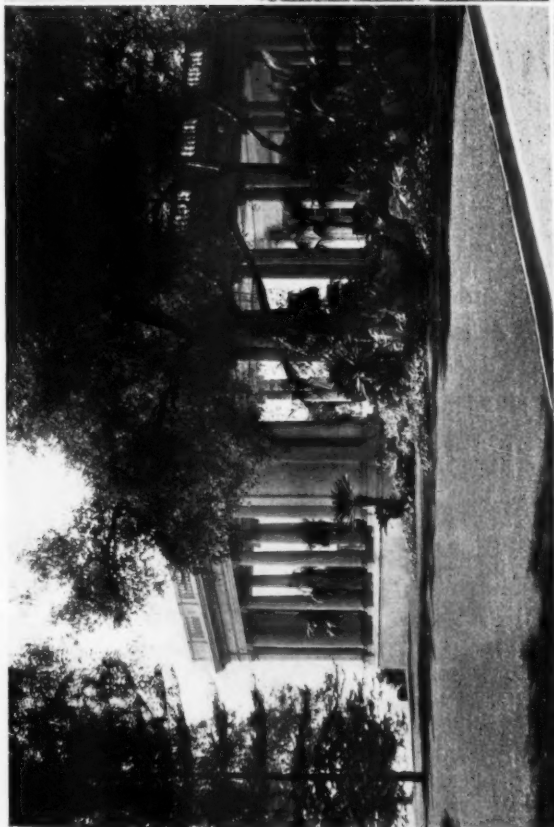
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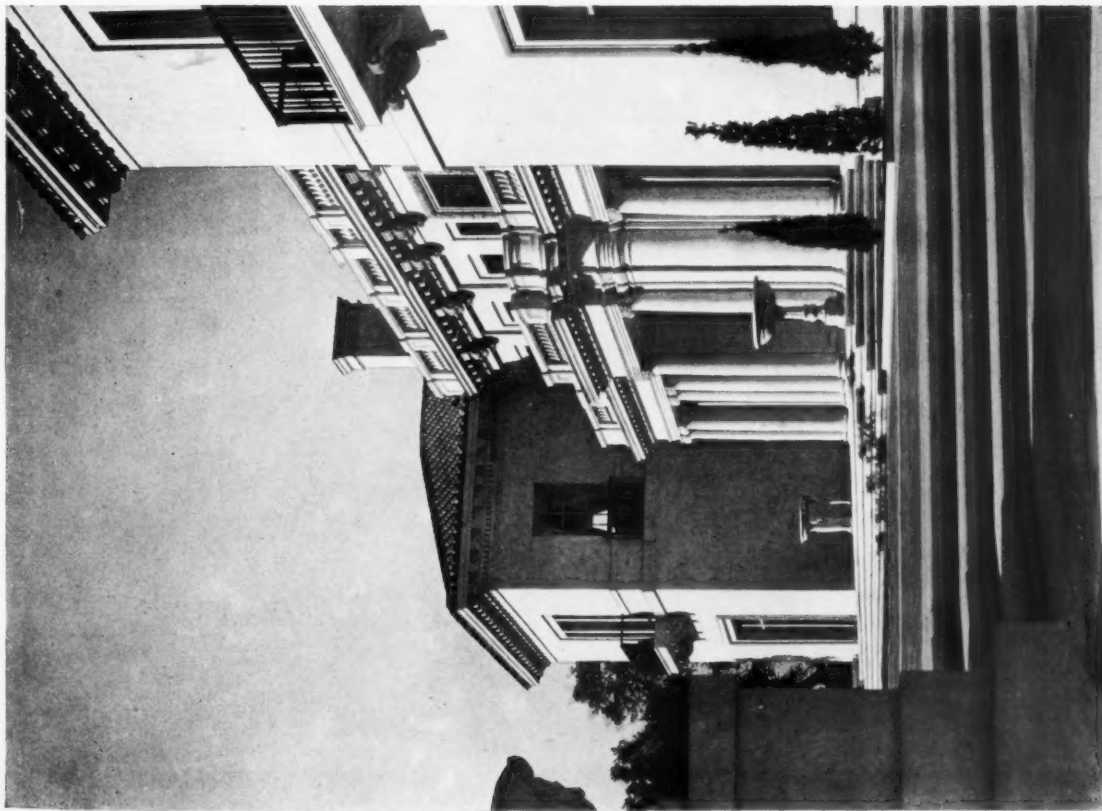


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MYRON HUNT & ELMER GREY, Architects



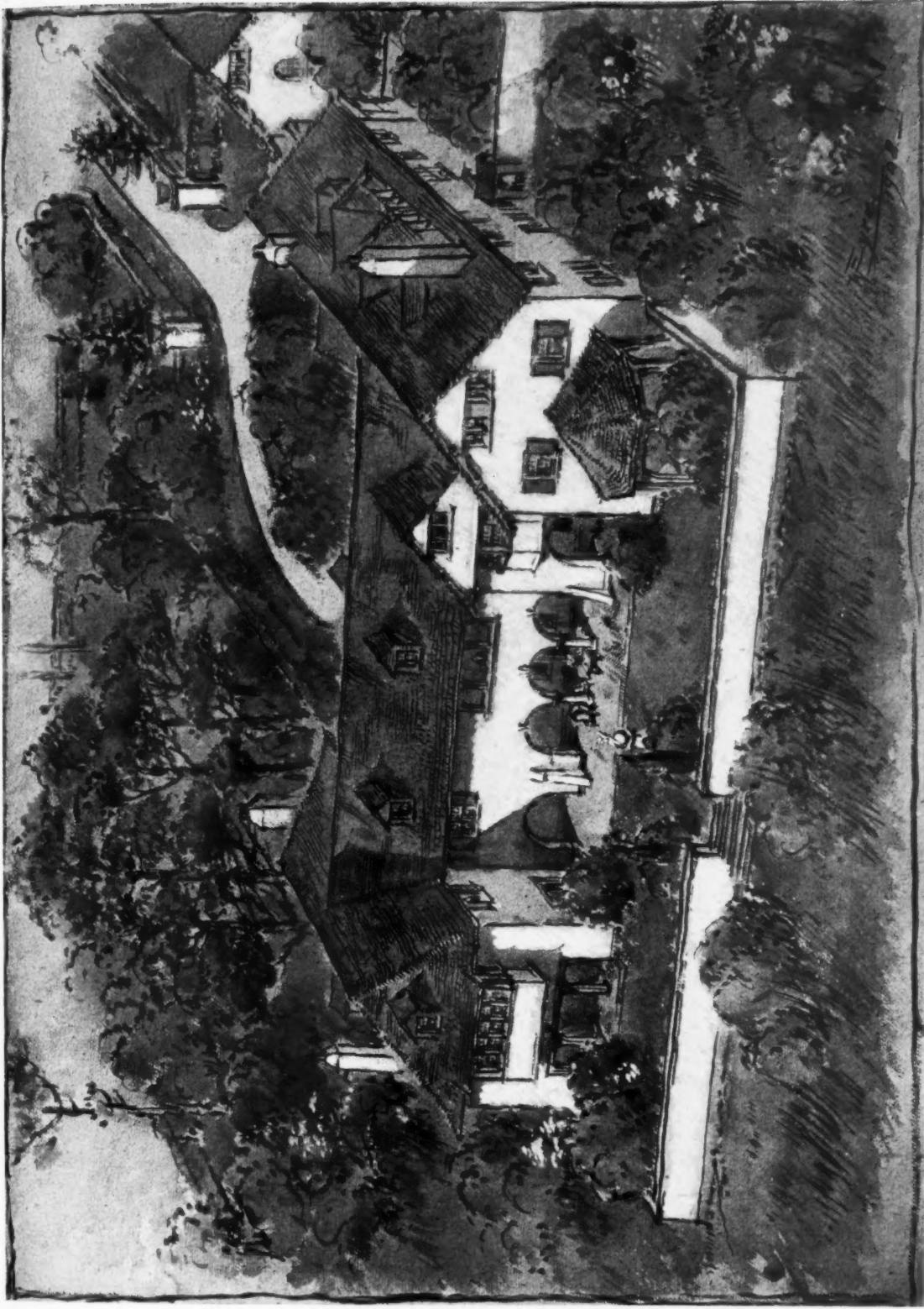


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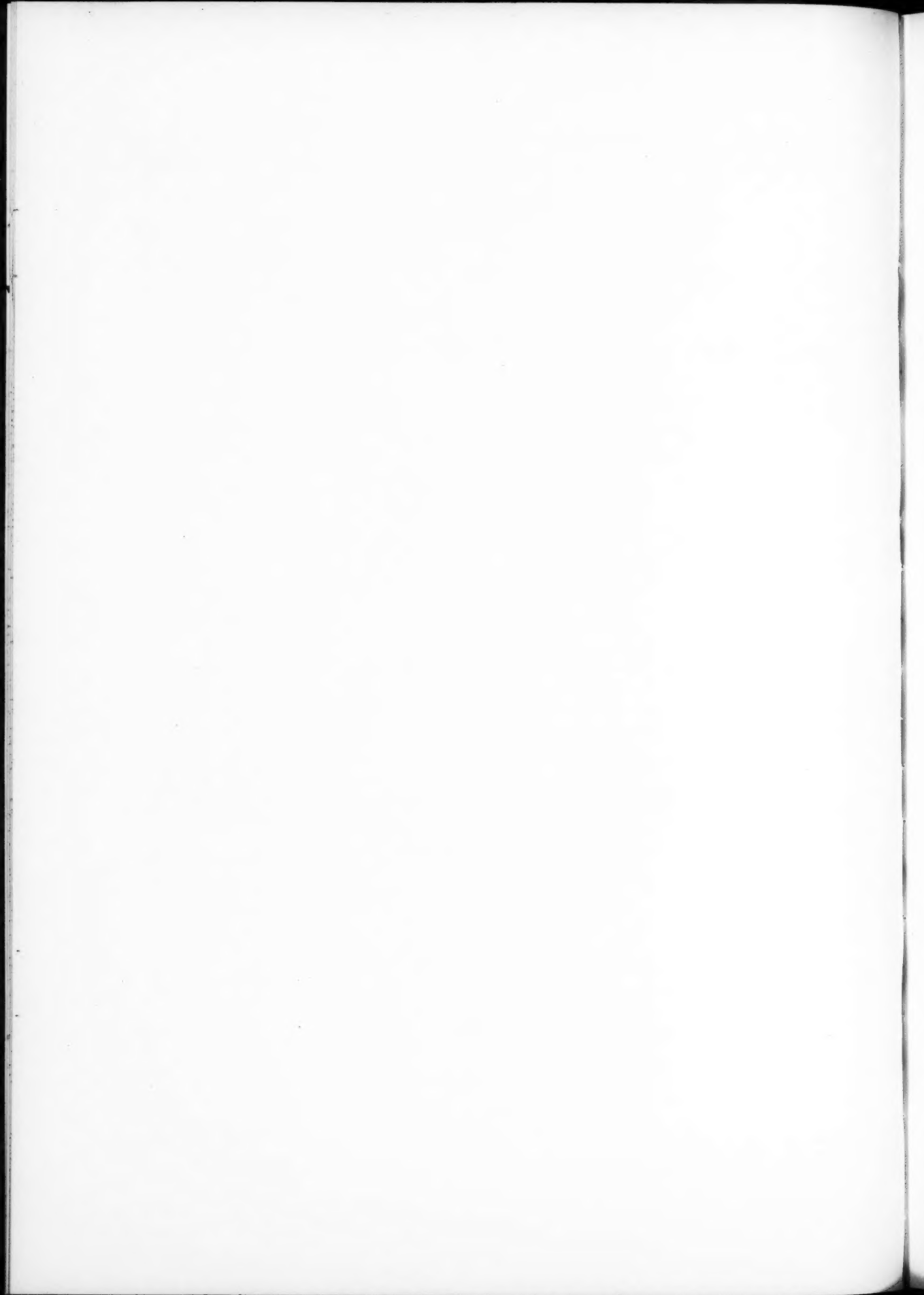


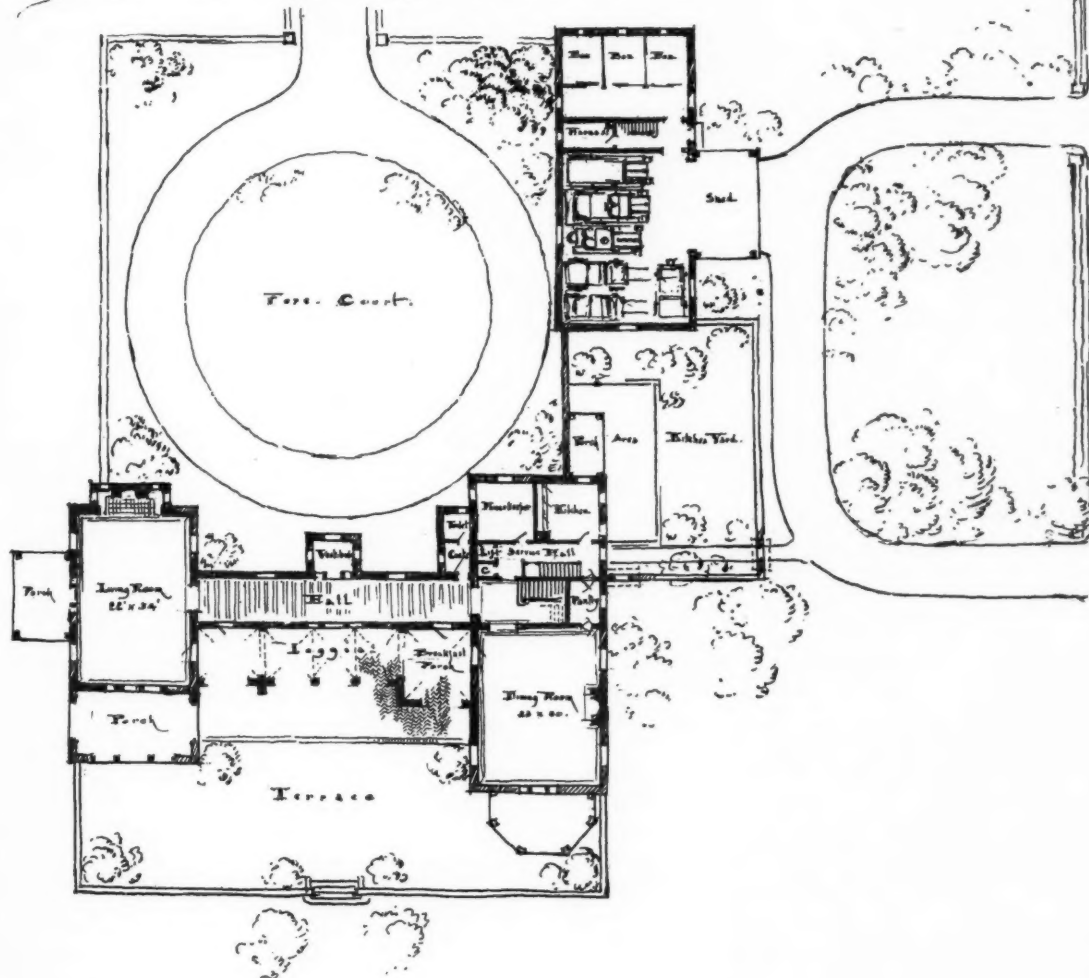
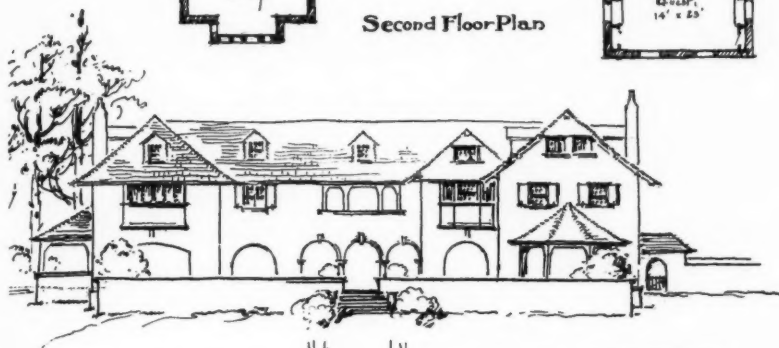
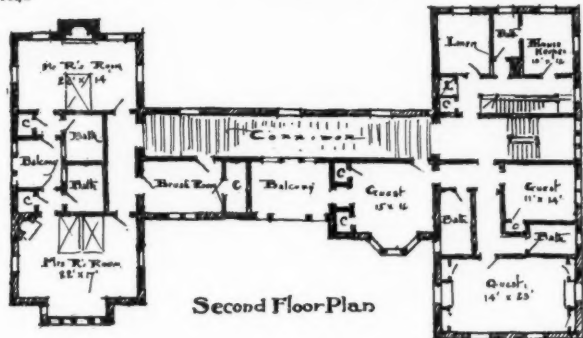


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WILSON EYRE, *Architect*

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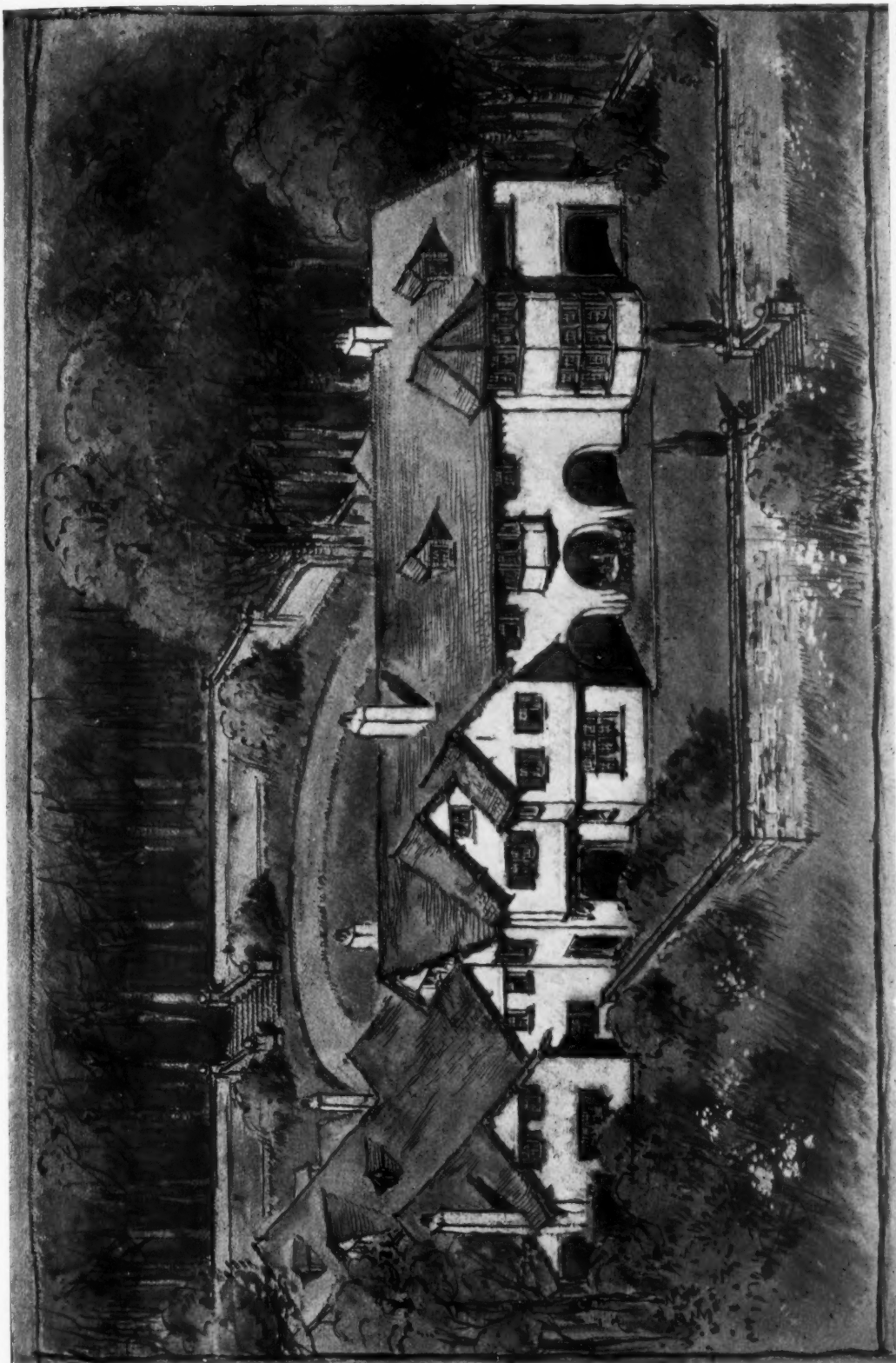
First Floor Plan

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WILSON EYRE, Architect

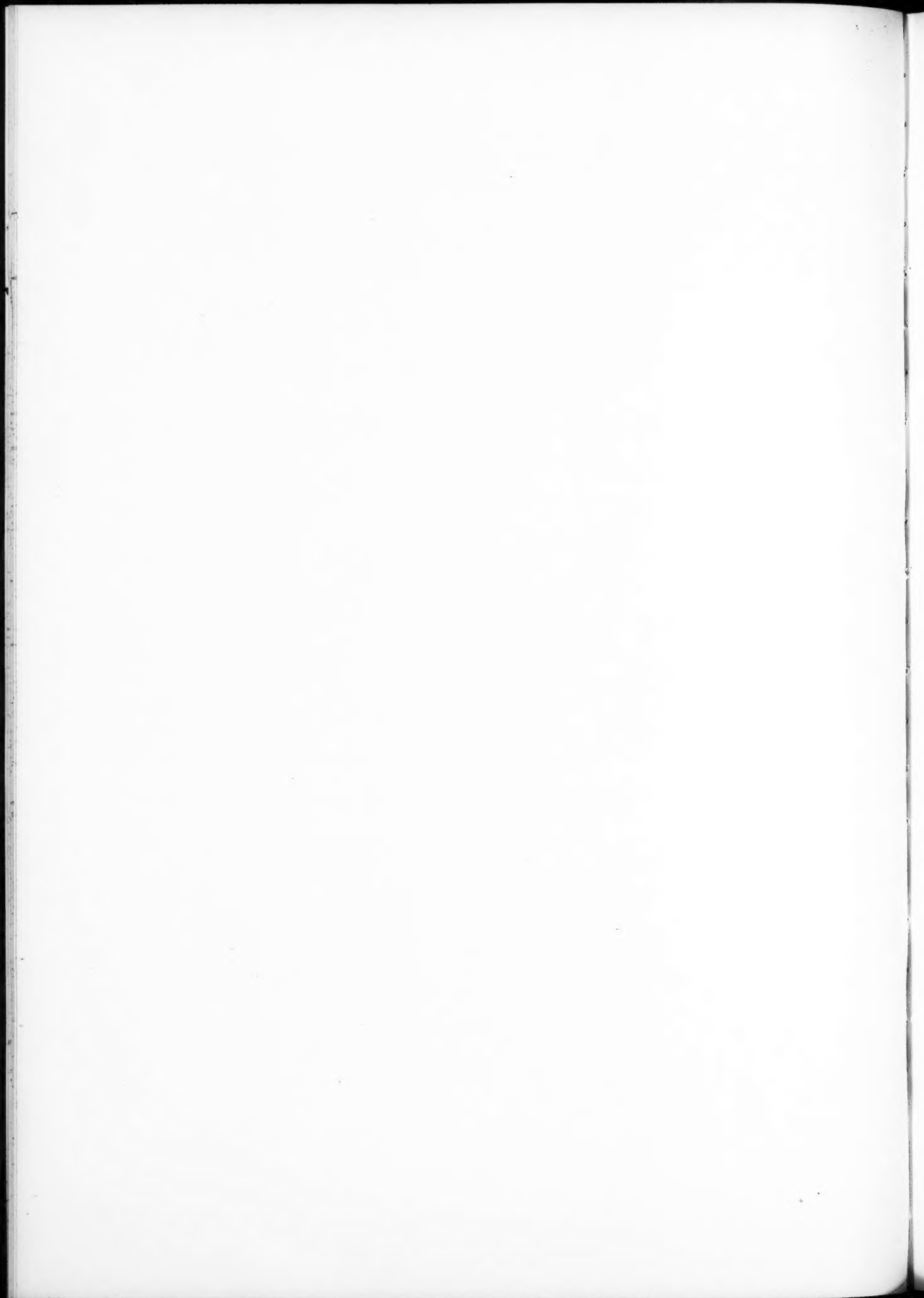


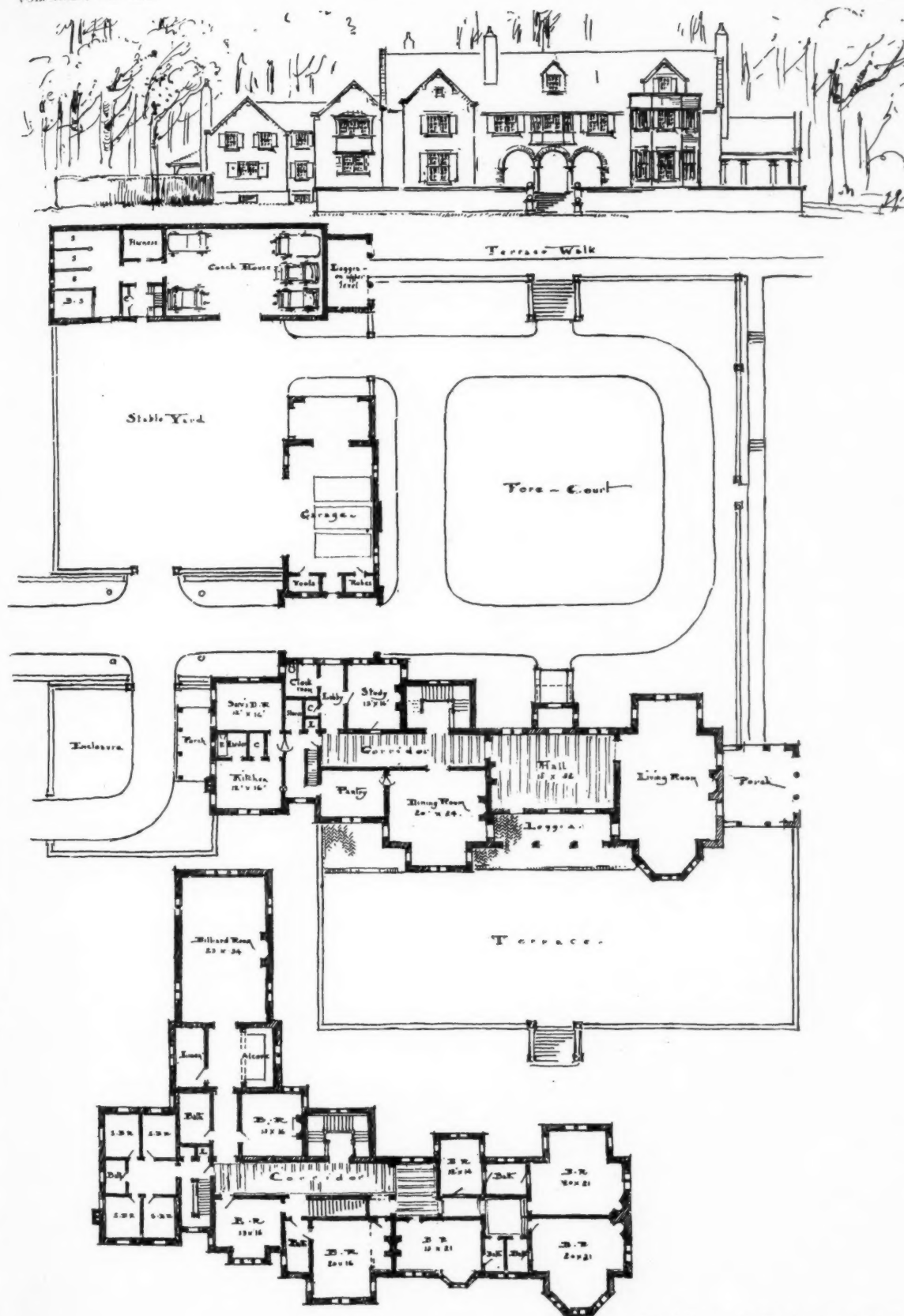


DESIGN FOR A HOUSE AT LITCHFIELD, CONN.

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DESIGN FOR A HOUSE AT LITCHFIELD, CONN.

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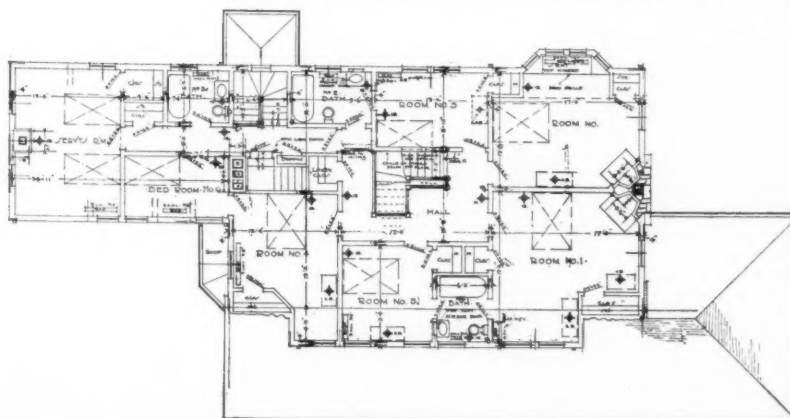
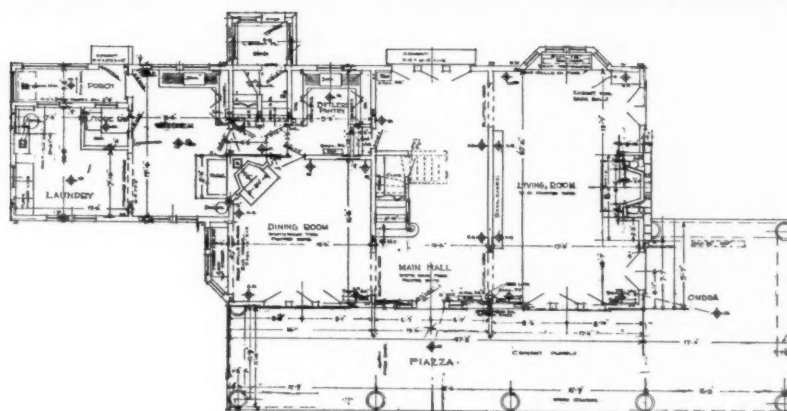


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WILLIAM ALLEN BATES, *Architect*





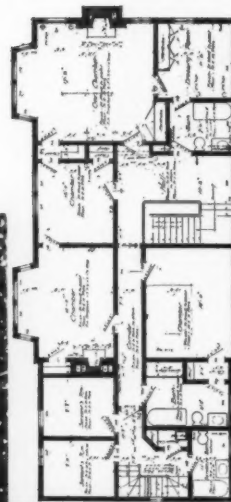
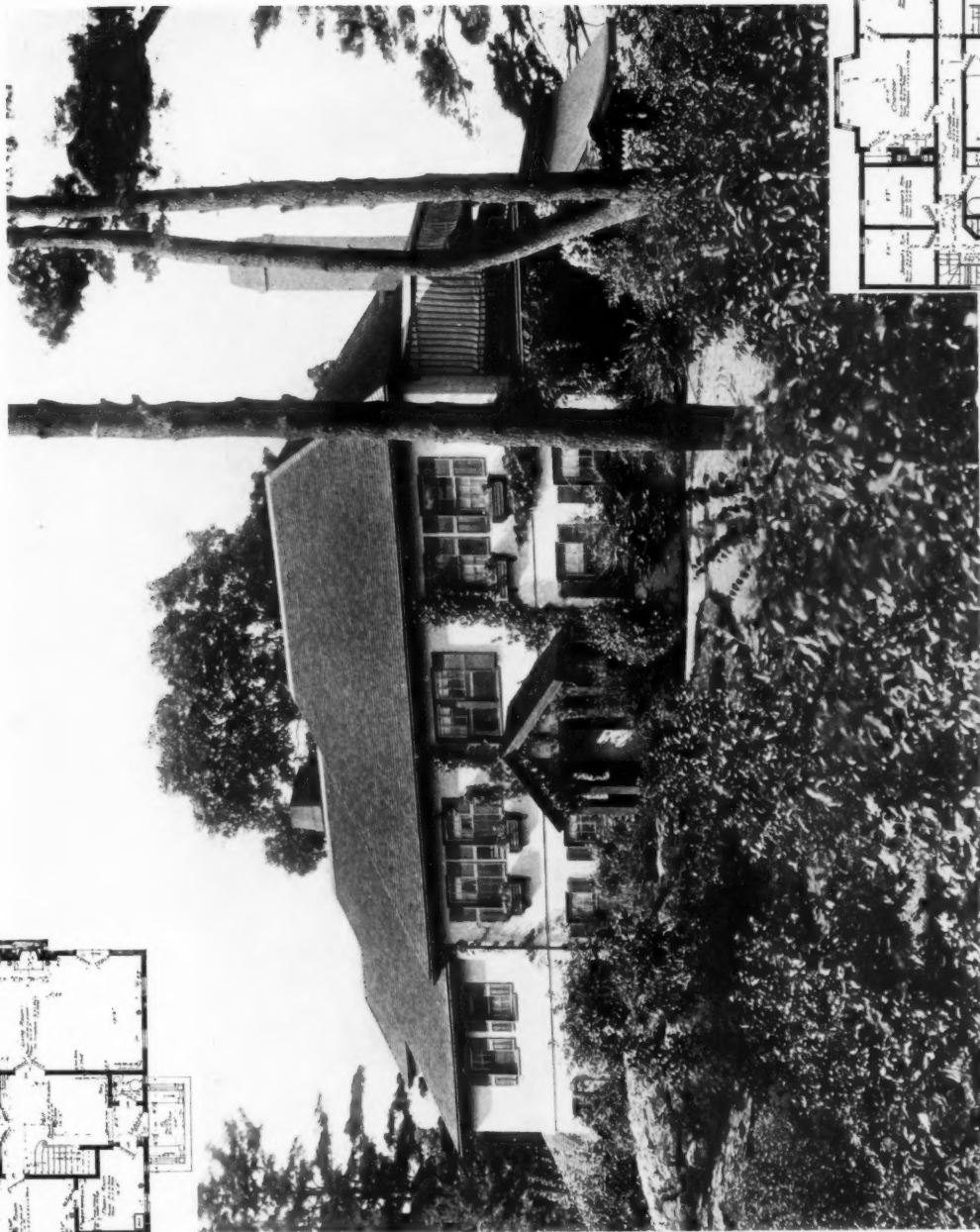
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WILLIAM ALLEN BATES, Architect



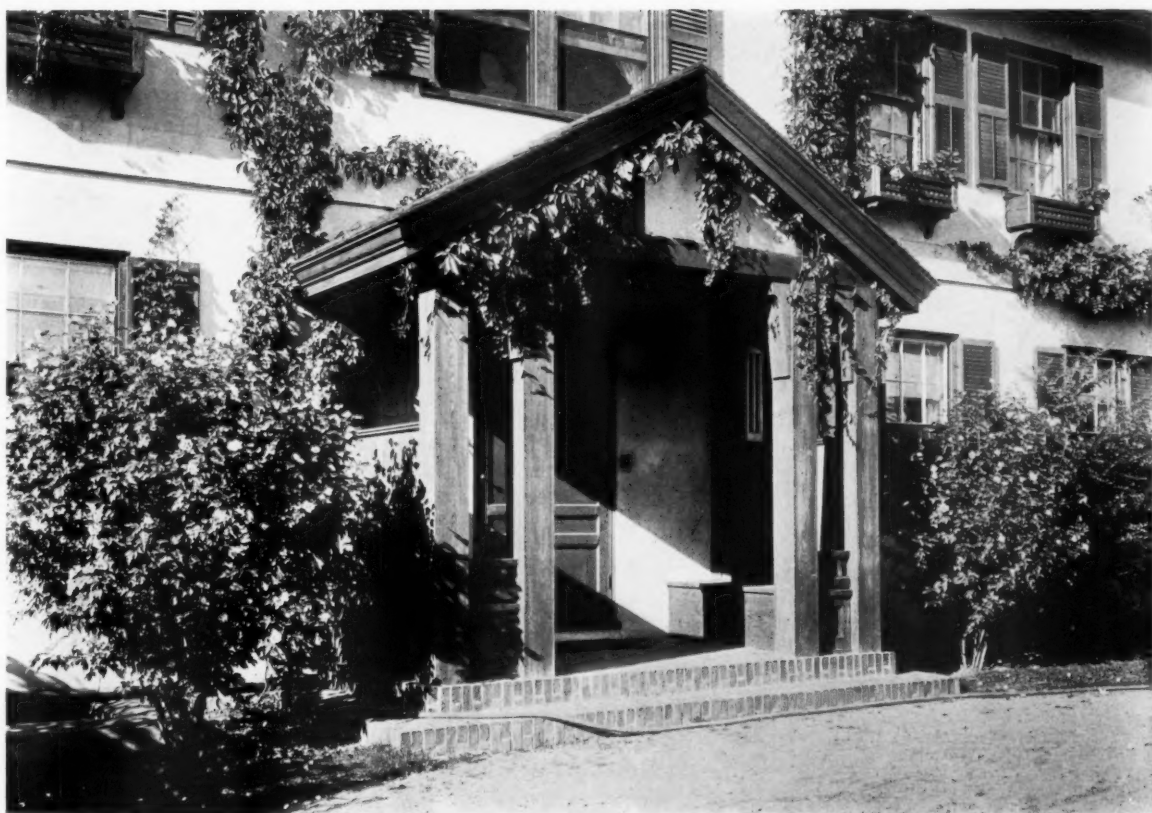
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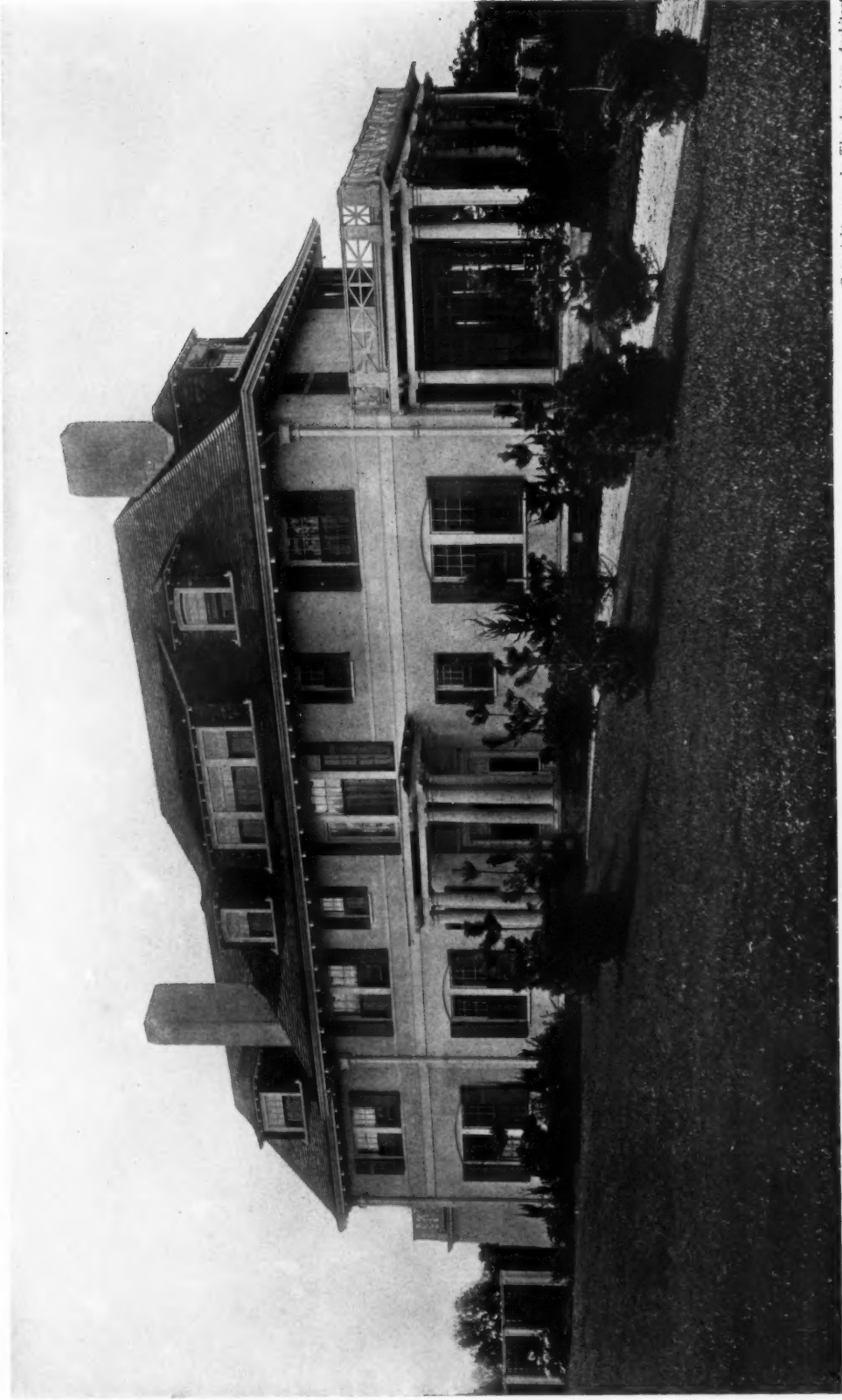


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JAMES PURDON, *Architect*

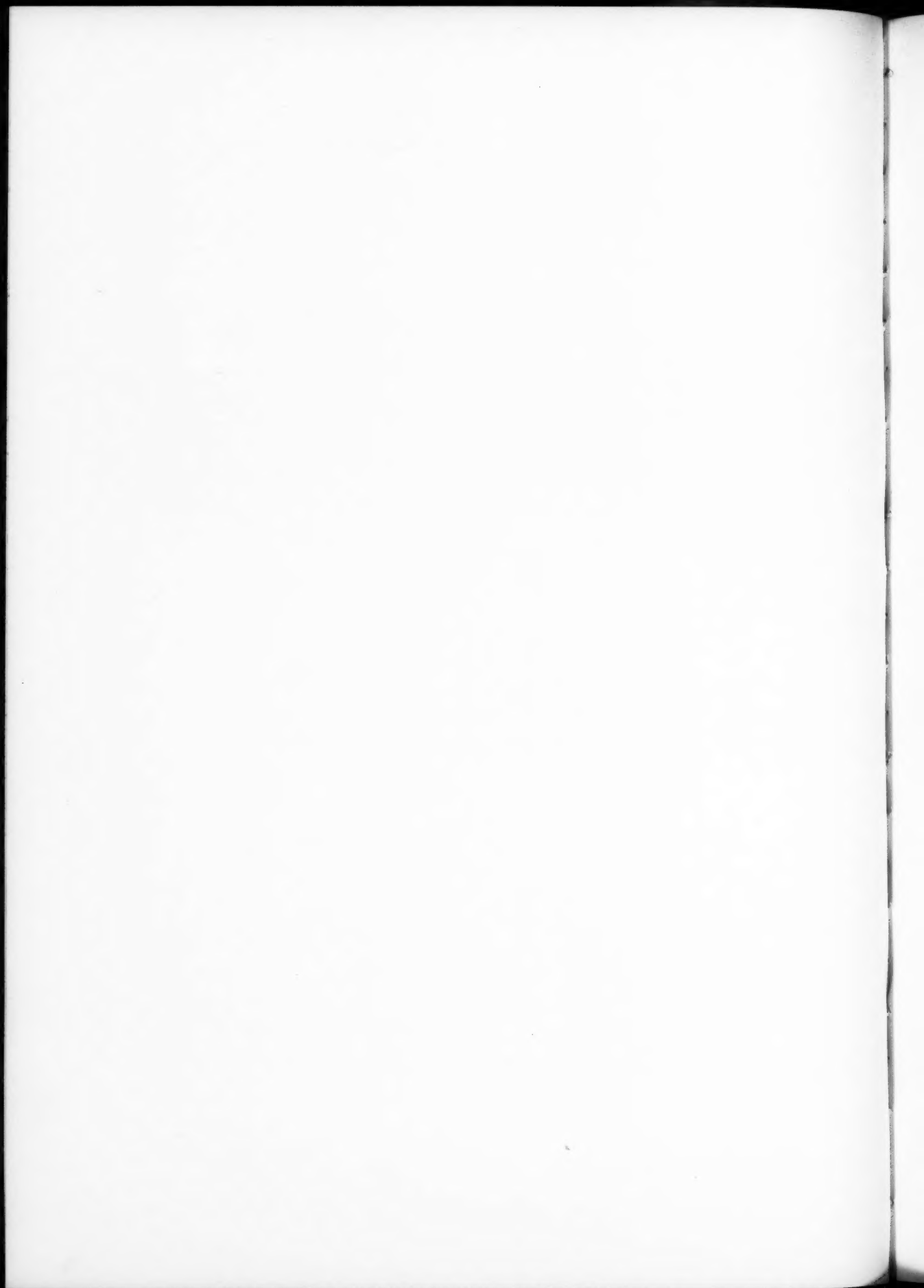




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JAMES PURDON, Architect

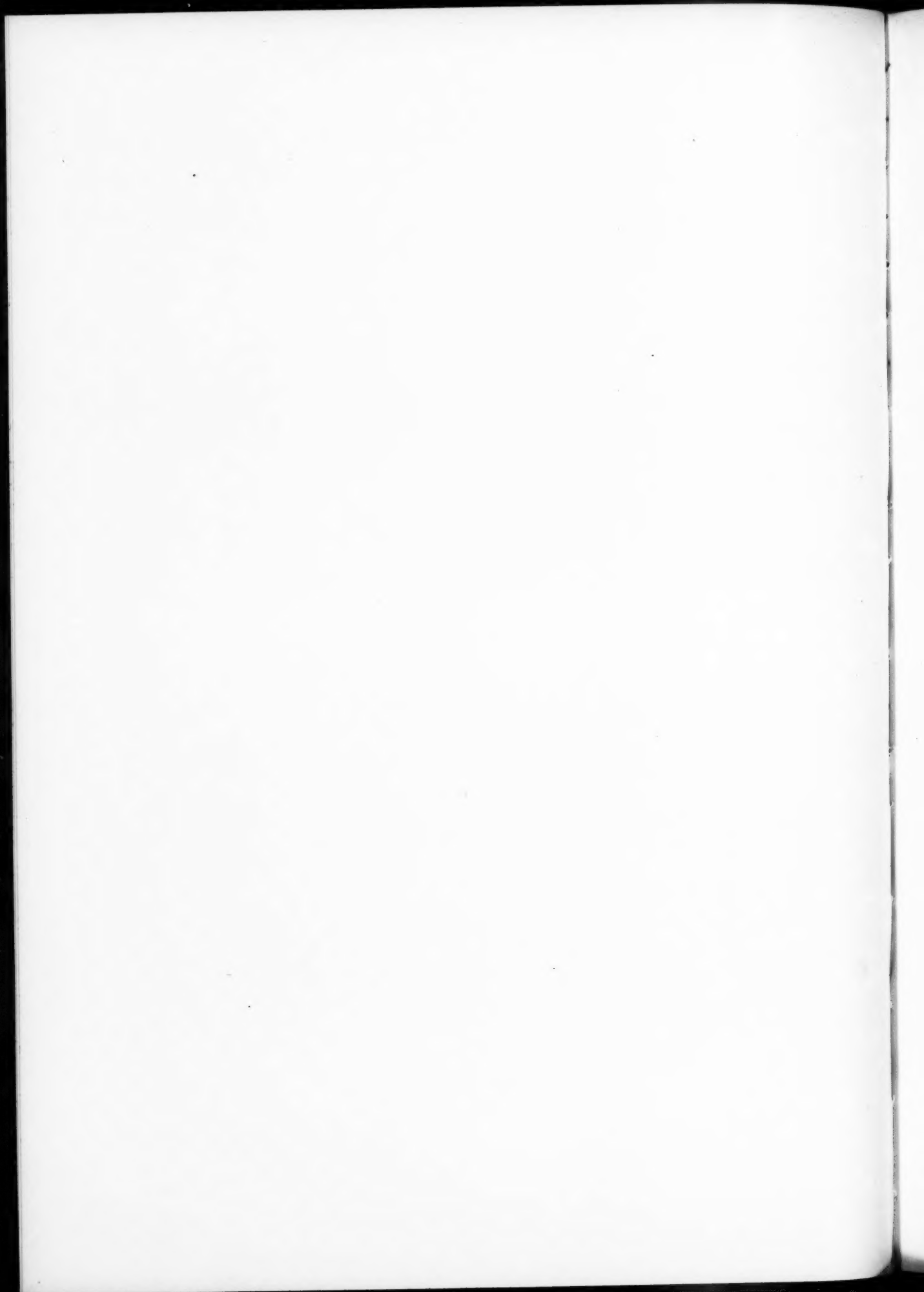




A COUNTRY HOUSE, LEBANON, PA.

BISSELL & SINKLER, Architects

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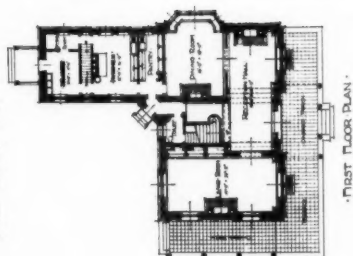
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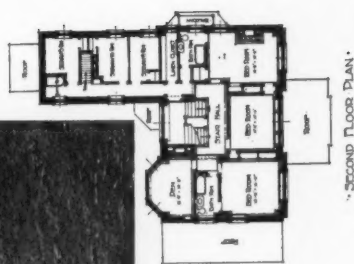
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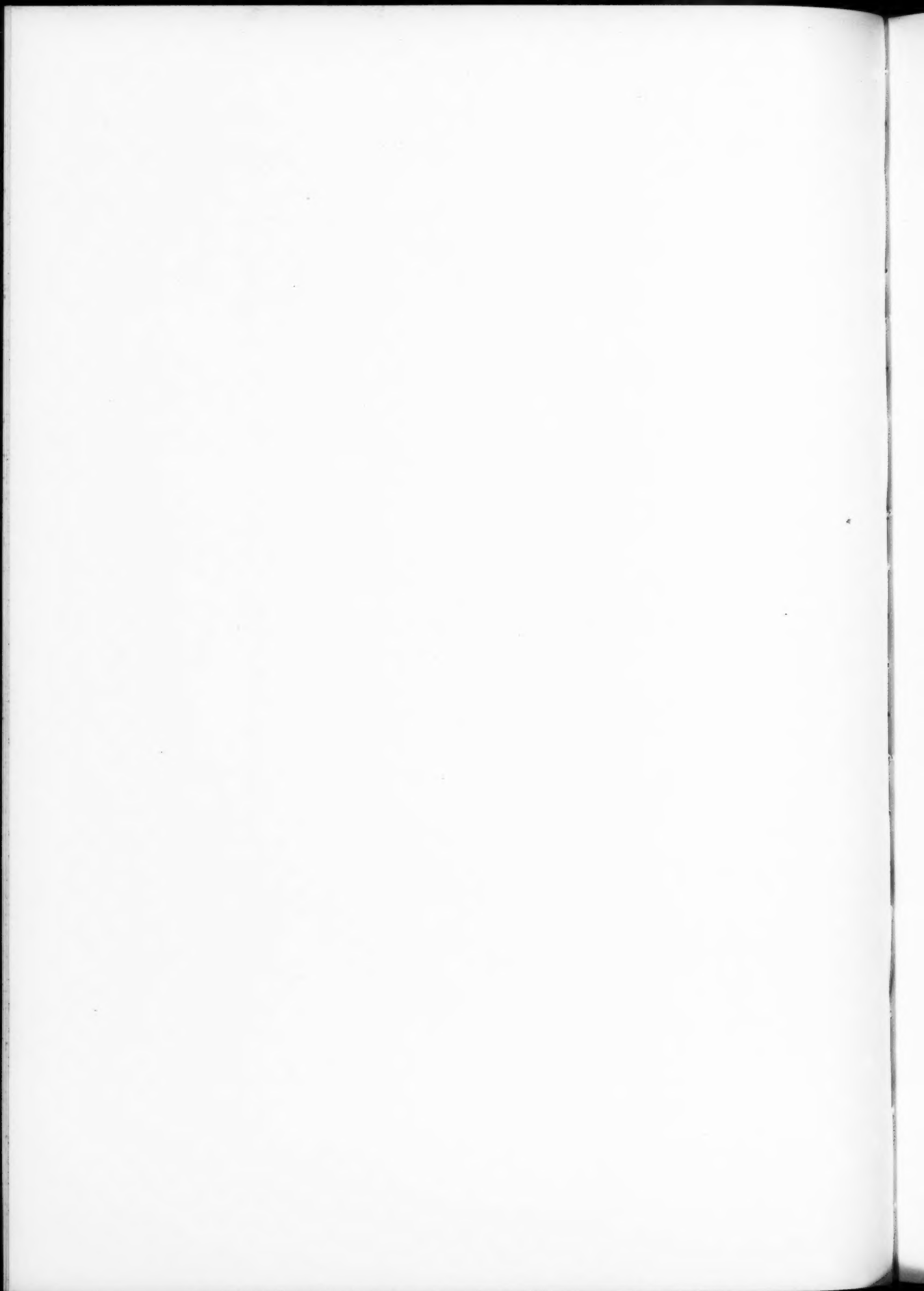
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HOUSE OF SAMUEL BOWEN, ESQ., GERMANTOWN, PHILADELPHIA, PA.  
WATSON & HUCKLE, Architects



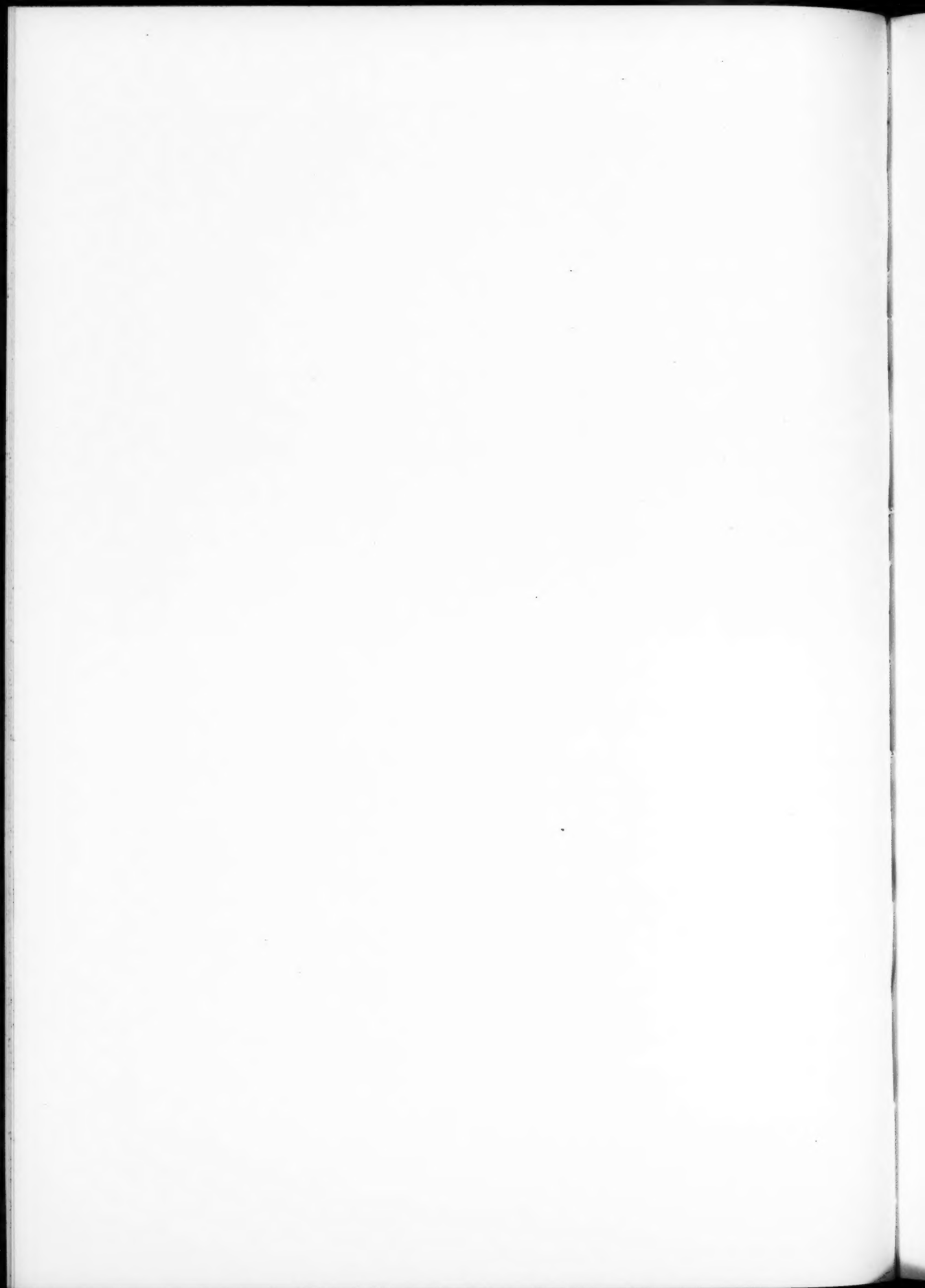
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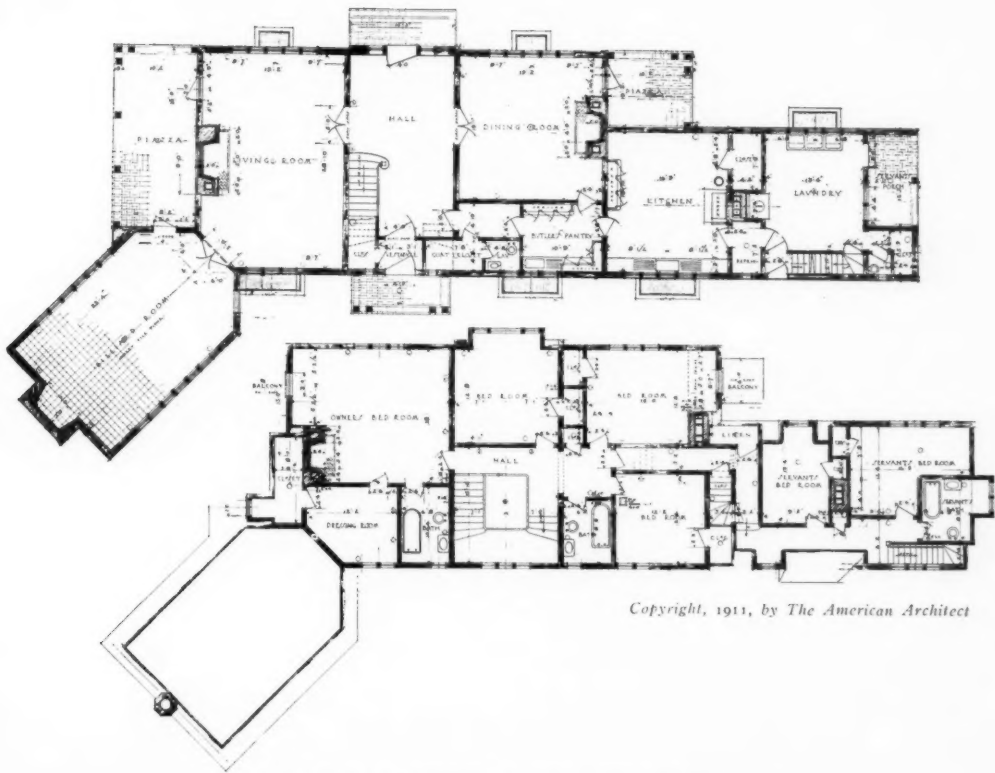




ENTRANCE FRONT

HOUSE OF F. G. SCHMIDT, ESQ., KINGSTON, N. Y.  
ALBRO & LINDBERG, Architects



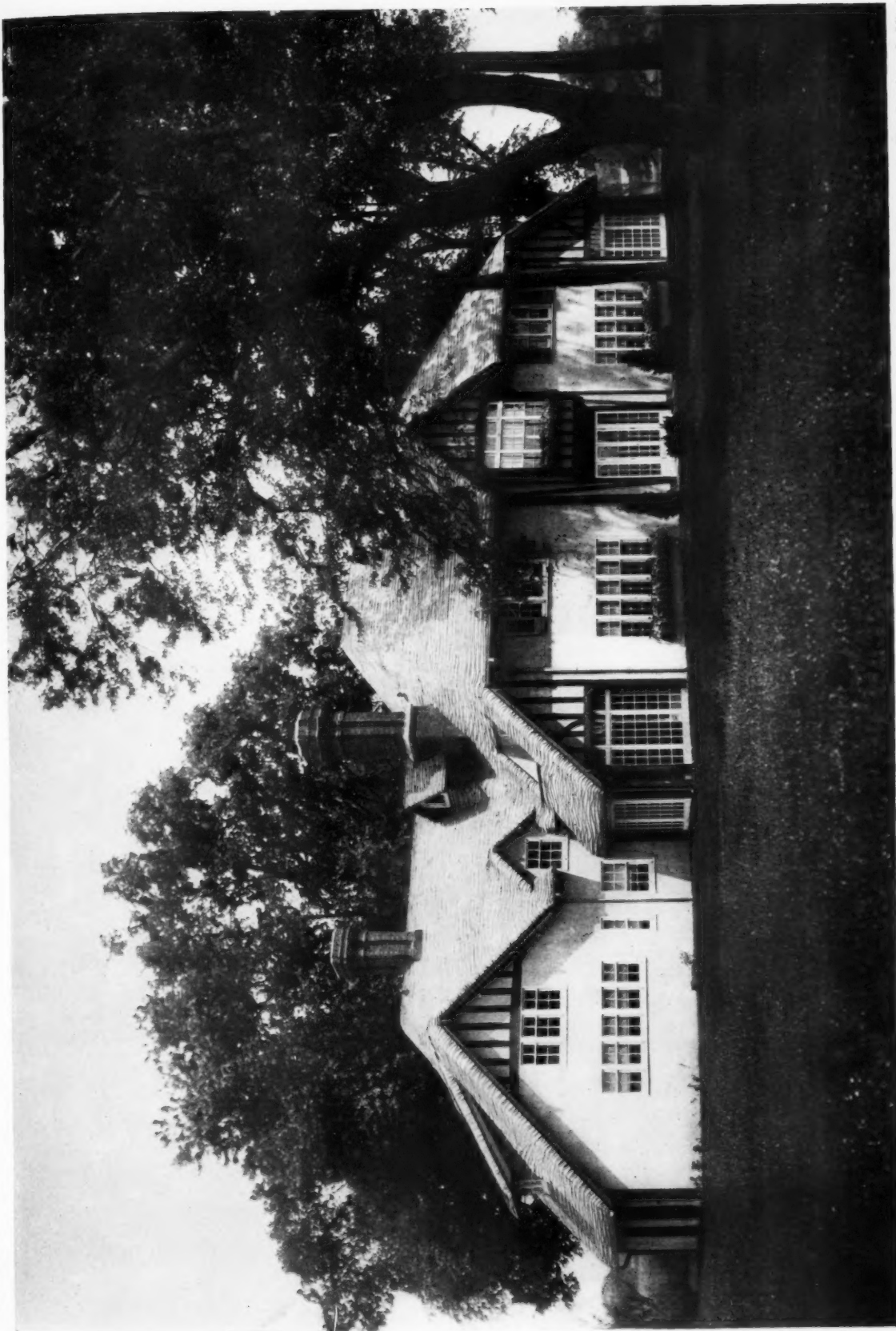


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ALBRO & LINDBERG, Architects



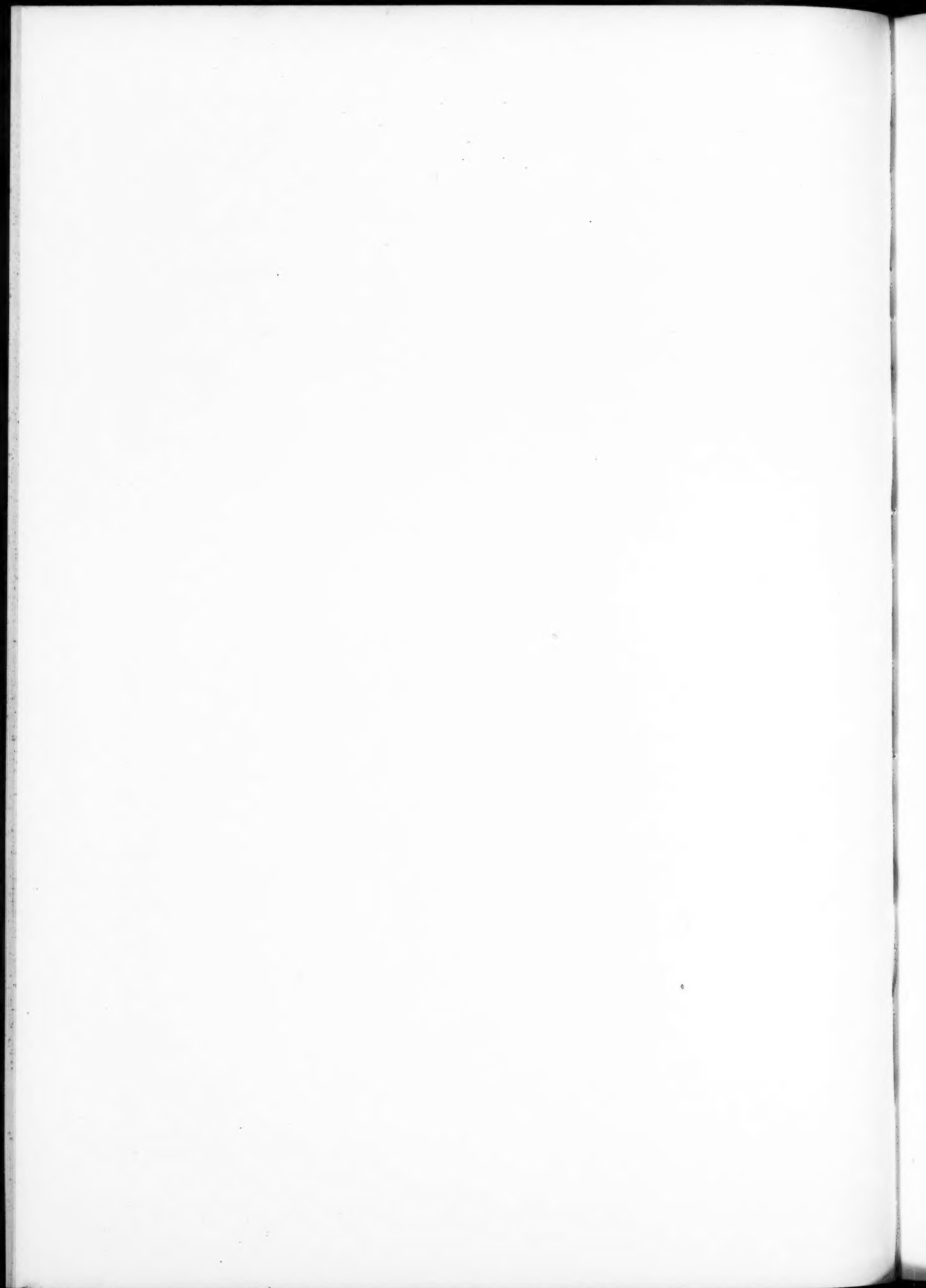


LAWN FRONT

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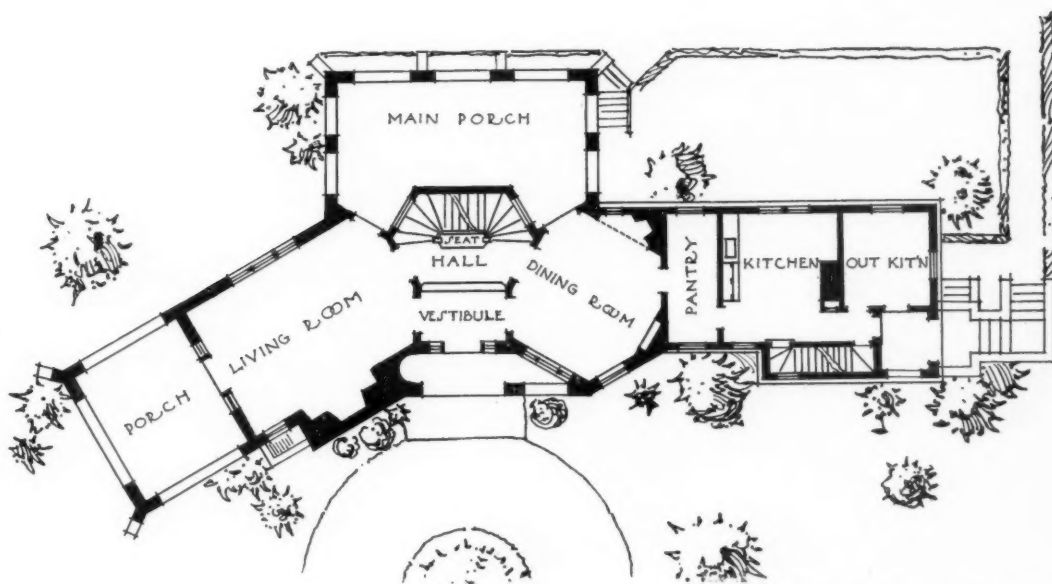
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FRONT ELEVATION

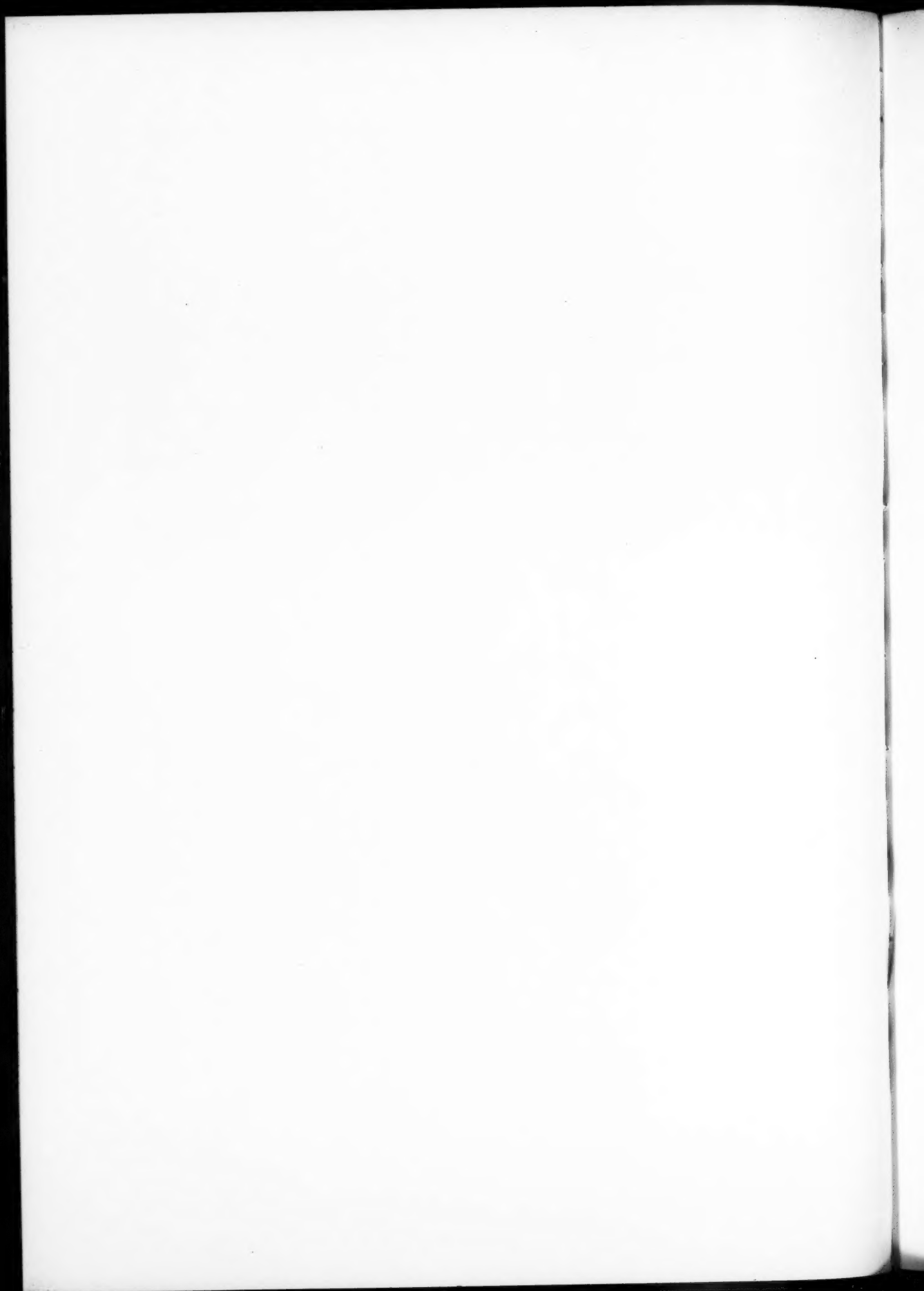


FIRST FLOOR PLAN

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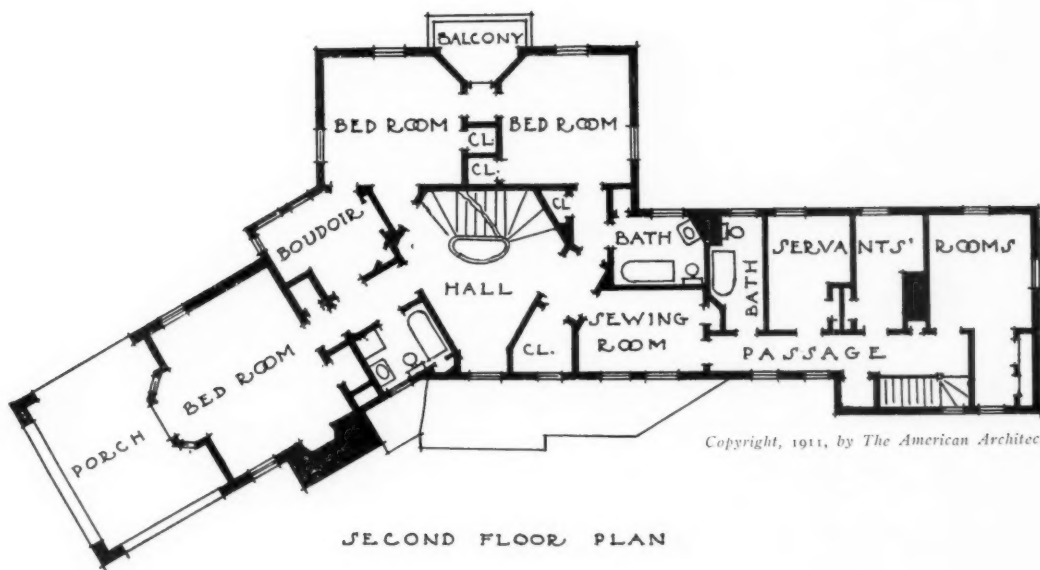
ORCHARD HOUSE FOR M. R. JACKSON, ROSE VALLEY, PA.

PRICE & McLANAHAN, Architects





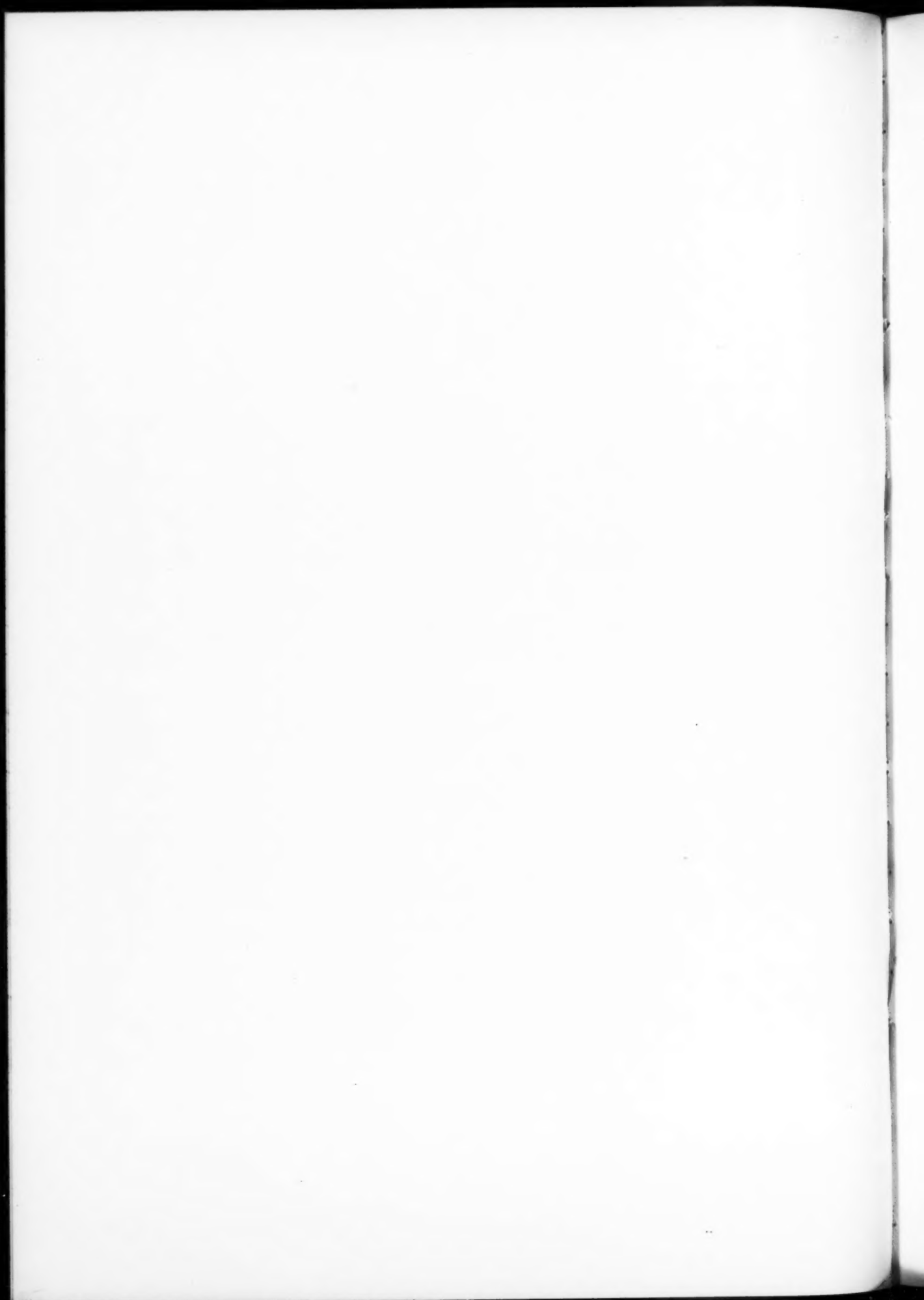
REAR VIEW



SECOND FLOOR PLAN

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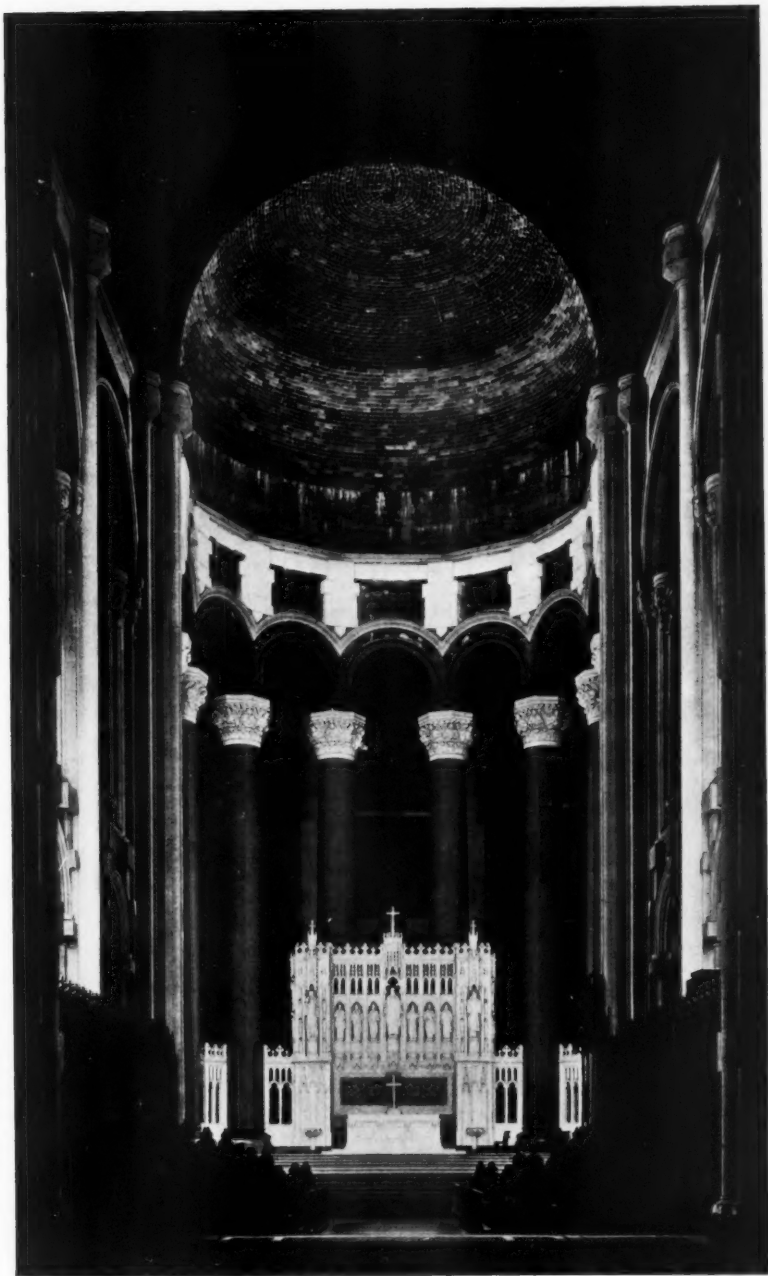
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