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HOUSE AND GARDEN OF JACQUES BRAMHALL, ESQ., ORANGE, N. J.
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STYLE IN THE COUNTRY HOUSE

By HORACE B. MANN

STYLE in architecture may be defined as the selective manner of construction and arrangement of proportion and detail that is a characteristic expression of the individual or racial personality. The historical styles have been developed in this way, not imitatively but as the composite of a continued growth of similar problems by individual artists of like tempera-

ments working in similar mediums. Thus, style is by definition a component part of architectural expression and every building cannot avoid showing this element of personality, even if a definite attempt were made to conceal it. There is a vast difference between style and fashion in architecture. While the latter may centre now upon one novelty and now upon another, the more

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A HOUSE AT ENGLEWOOD, N. J.
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complex elements that go to make up a style allow it to continue in a steady course and to be influenced only partially by the changing fashions.

Until the present century, country house-work in the United States has been characterized more by passing fashions and by the lack of definite style than by any consistent growth. In the almost entire lack of unity that was for so long a part of our suburban and country work was found the basis for regrets that the architects were creating no original style and for protests against the slavish copying of European models. But quietly and gradually, through the influence of several really great American architects who have definitely restricted their chief interest and attention to country house work, a distinct trend has been given to this phase of architecture and it is not, perhaps, being unreasonably hopeful to predict that before many years we shall find that unconsciously we have been laying the foundation for a distinctive American style of architecture

in country house designing.

The habits of American country life are becoming more and more definitely fixed. They are no longer confined to what has sometimes been termed the upper strata of society, but their benefits have been placed within the reach of the great middle class. And, just as the habits of out-of-door life are permeating the country and becoming a normal part of our lives, so the design of our country houses is reaching a definite level that denotes the beginnings of architectural style.

It might be worth while to trace roughly this comparatively recent development. The early nineties opened with an absolute chaos of style that was not confined to country house work, but there it was probably most noticeable. When one considers how comparatively recent in point of time has been this growth, the decided and rapid progress that we have made is truly phenomenal. Quite definitely can be seen the different European influences that have successively come into play. The French trained

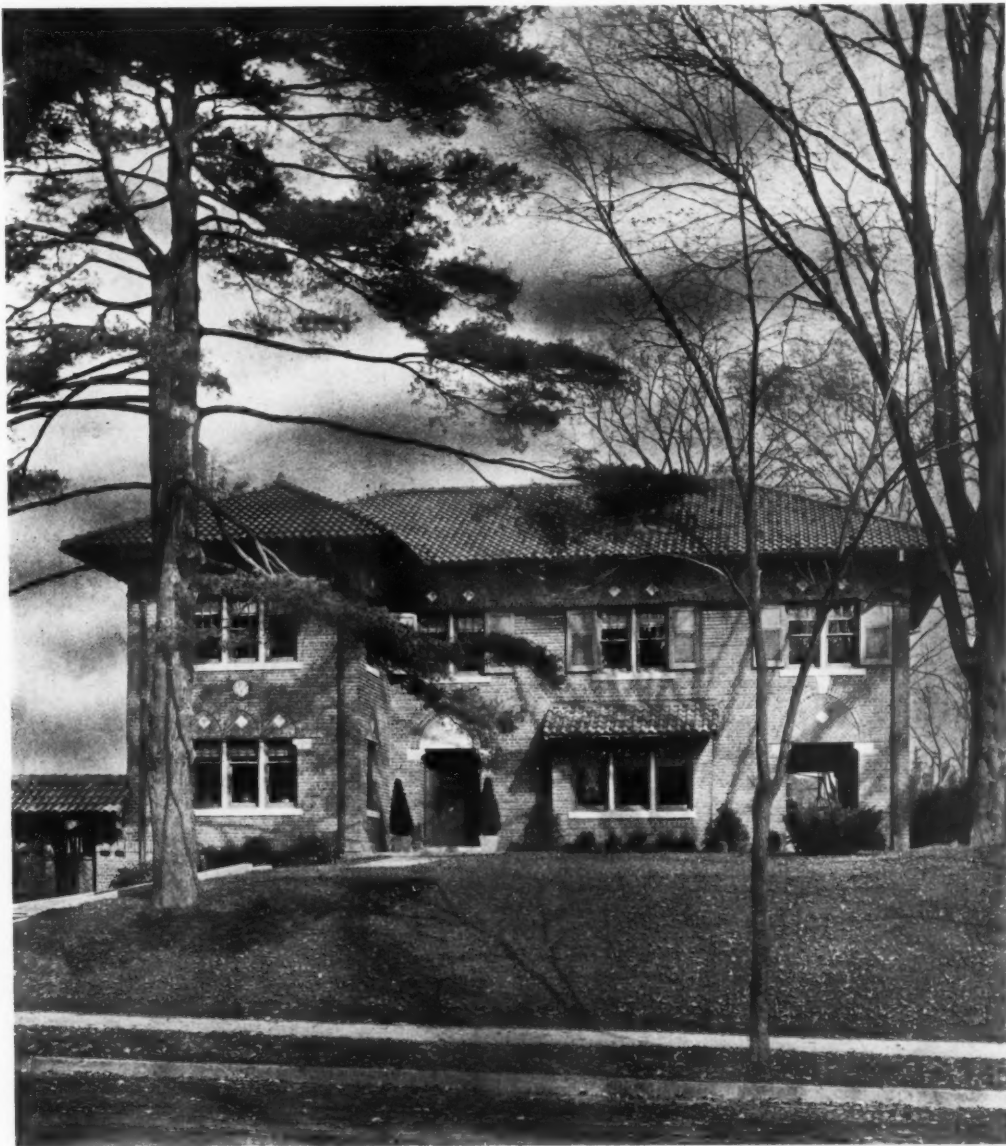


LIBRARY IN HOUSE AT ENGLEWOOD, N. J.
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men brought back formal and partially assimilated ideas of planning and detail that put its stamp upon many of our country estates and villas, although these were usually the more elaborate ones. From England came the charming Tudor and half timber work, with its attractive quaintness. Fortunately this healthy influence has come to stay with us, although it is being realized that much of its attraction is de-

pendent upon the most exacting ideas of construction and craftsmanship. Italy has given us the inspiration of excellent design and classic profile, and, while different climatic conditions forbid us transcribing literally her motives, she has probably furnished the strongest and most healthful of all these influences. All this while the most permanent and indigenous style and the one that is most nearly our own, the Colonial, has been



A HOUSE IN NEW HAVEN, CONN.
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developing along its own lines and even molding our adaptation of the European motives. These have been the different influences that have gone to make up our domestic style.

Let us now attempt to analyze their effect more closely and to see what permanent value they have to us. Assimilative as we are in character, we have appropriated the best from each one, like Montaigne, who says, "I take my own where I find it," and are discarding that which, after considera-



DETAIL OF HOUSE OF MR. P. R. MACNEILLE,
SUMMIT, N. J.

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tion, is found inappropriate or unsuited to our temperament and conditions.

The French nation without doubt represents the superlative development of social manners. Its architecture has always been marked by much that makes for good taste and elegance, and this is most notable in French interiors where even the simplest problem is solved by an application of the classic principles. We have learned these lessons thoroughly in the interiors of our

country houses and they are now a real part of our architecture. The French ideas of exterior design are perhaps playing a less important role, but they have influenced us greatly, especially in garden design and arrangement with a creation of vistas and axes, and in the constantly increasing use of treillage. The charm that this latter motive is bringing to our gardens is a debt that we owe first of all to France. Modern taste in country house work is once again set in the direction of French motives and I feel confident in saying that the next decade will bring out much inspiration that France still has to give.

But when we are considering the garden feature of the country house we are bound to turn at once to the gardens of England. Probably nowhere else in the world does the garden setting play as important a part in country house design as in England. With ideal conditions of climate for the growing of flowers and vegetation, the English have given us a lasting impetus to the proper treatment of the summer home grounds. A survey of English homes and gardens is in itself an architectural education, not only in the design of the house but in its fitting relation to the landscape. The English have taught us this important fact, that the house must first of all be properly placed, and American architects are generally keeping this in mind in their work.

And even in the house itself our ideas of comfort and cosiness, if not arrangement, have been greatly modelled after English houses. These have a lack of apparent formality that is really a studied appreciation of the habits of its occupants. The necessity for privacy and seclusion is not sacrificed to any misguided striving after vistas and axes, and this is a lesson that is probably not yet fully realized by us.

To Italy, however, we owe most of all an appreciation of the value of good proportion and of the appeal of classic detail and profile. Its villa architecture is never very closely related to our own problems, and our adaptations are necessarily greatly changed from the originals, but underlying them are the basic factors of what constitutes good design. Italy is now realized as being the first source of Renaissance architecture, and it would be restrictive to attempt to define

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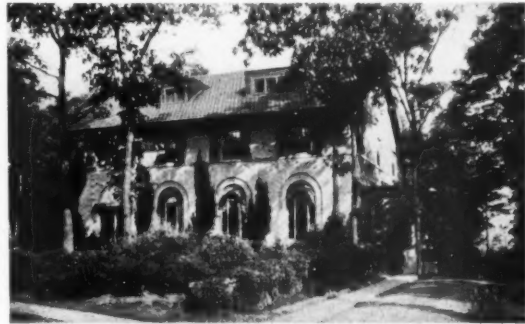
all the influences in terms of the country house.

But, after all things are considered, there remains in our own Colonial or Georgian style—call it by which name you choose—a real sense of ownership that gives it its strong hold upon us. It has grown up with the nation, and no more tangible expression of our national character could be found. There is between Americans and Europeans an actual difference of habit of mind. We are less complex and more direct, less formal and simpler, and all this our Colonial work expresses. Its forms and materials are also fairly inexpensive and are more easily adapted to many of our purses. We are anxious to get the maximum of appearance, taste and comfort with the least expenditure of time and labor, and these demands are usually most easily satisfied in the Colonial style. I think architects generally feel most at home when working in this style, as if it fitted into their own personalities.

I feel a strong preference for this adapted Georgian style and yet would like to regard it more as an inspiration than as a definite number of examples to be copied line for line. The work of the eighteenth century has about it an air of simplicity and Puritanism that does not entirely coincide with our busy life and broad interests. So I feel perhaps that if we hold as a basis to our Colonial traditions, but mellow and adapt them to our modern sophisticated society, we will be treading the right road.

The art of garden design will become more and more a part of the architect's work, at least to direct in a general way. Clients are now fully educated up to the point where

they consider this a part of the country house and there exists everywhere such a passion for out-of-door and garden life that the modern architect must be familiar with the elements of its design. The motor car is rapidly changing our ideas of living in the country. Estates that once were inaccessible to the man of average bank account are now within his easy reach, and this is resulting in a greater spreading out of country



HOUSE AT SUMMIT, N. J.

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places and of the enlarging of individual properties.

All things considered, it is not difficult to note the trend of country house work today. The milestones are being set by Mr. Platt and other notable men, and it is safe to say that their individual distinctions are having a country-wide dissemination. The West is producing equally good work in many instances, that possesses characteristics all its own, and even into the idiosyncrasies of the radicals is apparently coming an appreciation of good taste.

LANDSCAPE TREATMENT OF THE SMALL SUBURBAN PLOT

By E. POST TOOKER

BY the term "small suburban plot," as used in this article, is meant properties of from one-half acre to three acres, such as are usually found in the better class of developments. It is only recently that the man who spends from eight to twenty thousand dollars for his house has come to appreciate the desirability of competent advice in the treatment of his grounds. The majority of "new suburbanites" are drawn from the city dwellers, and seldom realizing the complexity of their problem they either develop their grounds from their own scanty knowledge or depend upon some local nurseryman, who plants surplus stock without proper consideration for the architecture or environment of the house. Even though an owner is not in a position to immediately develop his grounds, he should start with a complete scheme and carry it out in sections as he can best afford, thus assuring a satisfactory final result.

The most glaring error of the "home-made" variety of planting is that of using in conspicuous places showy specimens which, although they may be beautiful in themselves, do not harmonize with the natural surroundings. The true feeling of landscape development is that of preserving the natural growths and accenting them by proper locations of features and planting.

After the house plan sketches have been approved the ground's plan should be made in detail, in order that the house architect and the landscape architect may determine the location of the house and the grades adjoining. The first point to be considered is that of accessibility by roads and paths, which should have easy grades and graceful lines. Vistas and exposures also have an important bearing. On the level plot locations are a matter of right proportion, while on the rugged plot circulation of traffic to and from the highway is largely the determining factor. If possible the garage should be located in the rear of the service end of the house, a suf-

ficient distance away to avoid increasing the fire risk. Such a location allows the screening of the garage from the highway and the living rooms and also permits a combination service and garage court.

After the locations of the house, garage, entrance drives and walks have been made, the treatment with lawns and plantations is to be considered. It should be borne in mind that the suburban home is a "year round" home and thus plan to make the setting attractive during the winter months. Evergreen trees, evergreen shrubs, American white birch, red-twigged dogwood and the yellow-twigged willow, all enhance the winter landscape and should be interspersed through the plantations.

The plantations adjoining the house will depend largely upon the style of the house, accenting a line here and concealing a line there to bring forth good points in the design and to harmonize it with the natural surroundings.

Border and screen plantations of evergreens and flowering shrubs should be planned with consideration to mass, height, color and period of flowering. The following flowering shrubs are suitable for general use:

Philadelphus Coronarius (Mock Orange), *Syringa Vulgaris* (Lilac), *Deutzia*, *Pride of Rochester* (*Deutzia*), *Deutzia Gracilis* (*Deutzia*), *Forsythia Suspensa* (Golden Bell), *Spirea Van Houttei* (Van Houtte's *Spirea*), *Althea* (Rose of Sharon), *Viburnum opulus sterile* (Snow-ball), *Lonicera Tatarica* (Bush Honeysuckle).

When hedges are required selection can be made from the following: *Berberis Thunbergii* (Japanese Barberry), *Ligustrum Iboia* (Japanese Privet), *Thuya Occidentalis* (*Arborvitae*), *Tsuga Canadensis* (Hemlock), *Buxus* (Boxwood).

If walls are constructed, either as division or retaining walls, a growth of vines creates a pleasing effect, destroying the hard lines

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of the masonry and blending the walls into the lawns and plantations. Climbers generally used are *Hedera Helix* (English Ivy), *Ampelopsis Veitchii* (Boston Ivy), *Ampelopsis Quinquefolia* (Virginia Creeper), *Euonymus radicans* (*Euonymus*), *Lonicera Halliana* (Hall's Japanese Honeysuckle). Where slopes occur that are too steep to be maintained as lawn areas, "ground covers" are planted to keep the soil in position and offer attractive color or blooms. "Ground covers" recommended are, *Vinca Minor* (Myrtle), *Rosa Wichuriana* (Trailing Rose), *Rosa Setigera* (Trailing Rose), *Lonicera Halliana* (Hall's Japanese Honeysuckle), *Phlox Subulata* (Moss Pink), *Pachysandra* (Japanese Spurge).

Usually the flower garden must be small, due to limited area, and undoubtedly the best results can be obtained from the perennial garden of "old-fashioned" flowers. Blooms can be obtained from early spring until late fall, supplying ample quantities for cutting. Magenta coloring should be avoided and white predominate, unless a monochrome effect is desired. By careful planting of the following varieties a uniform bloom over the entire garden area may be obtained: *Oenothera Youngii* (Evening Primrose), *Anchusa Italica* (Alkanet), *Stokesia Cyanea* (Stoke's Aster), *Iris Pallida Speciosa* (Iris), *Lupinus polyphyllus* (Lupine), *Phlox decussata* (Phlox), *Aquilegia Canadensis* (Columbine), *Delphinium Burbank's Hybrids* (Larkspur), *Campanula medium* (Canterbury Bells), *Aster Nova Angliæ* (Aster), *Chrysanthemum Pompon* (Hardy Chrysanthemum), *Myosotis Palustris* (Forget-me-not), *Iris Cristata* (Dwarf Iris), *Helleborus Niger* (Xmas Rose), *Convallaria Majalis* (Lily-of-the-Valley), *Digitalis purpurea* (Foxglove), *Papaver Orientale* (Oriental Poppy), *Papaver Nudicaule* (Iceland Poppy).

On the small place a rose garden is not planted extensively, for the reason that the blooms are limited to a short season and require a great amount of care. When sufficient space is available a combination rose and perennial garden, or one of each, may be used. The topiary or trimmed evergreen garden should not be considered in connection with the small plot, as it is only used

effectively in large estates where a variety of gardens are possible.

An effective garden walk can be made of stepping stones, which are odd-shaped flat stones laid in the earth with their upper sur-

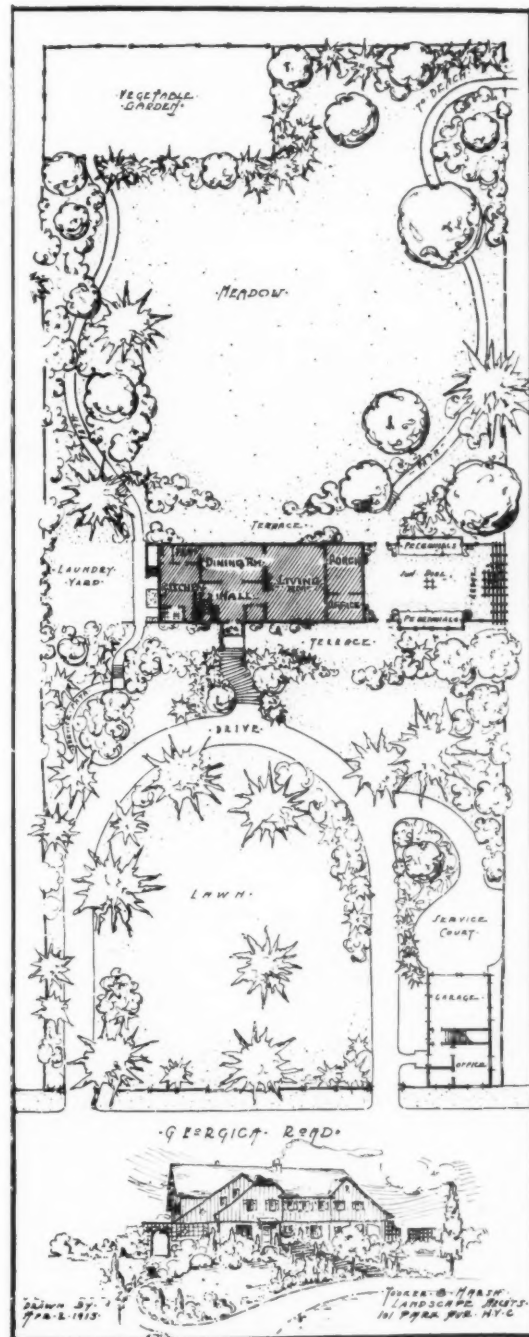


FIG. NO. 1.

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face flush with the grade of the ground. By leaving spaces of from three to five inches between each stone rock mosses, dwarf pinks or sedums can be planted.

A kitchen garden is desirable and a small area for this purpose, located near the serv-

known, to have a soil analysis made in order that the right kind of fertilization be prescribed. Standard grass mixtures under ordinary conditions give a satisfactory lawn, but under unusual soil conditions a special mixture should be made.

Figure 1 is a preliminary study for a layout at Easthampton, L. I., where the house is built on a sand-dune, the grade falling off rapidly both in the front and rear of the house site. The greatest problem in the development of this property was in the selection of the planting stock. To import large quantities of topsoil would have been too expensive, consequently the natural growths were used as a basis and varieties of stock suitable to dry soil conditions selected, such as Barberry, Aromatic Sumac, American Hazel, Native Red Cedar, Jack Pine, Black Pine, Pine Oak, Scarlet Oak, Wild Rose, Butterfly Weed, Honeysuckle and High Bush Huckleberry. A large portion of this stock had been removed from similar locations, set out in nurseries, root-pruned and trimmed and then transplanted on this plot.

The location of the combined office and garage was influenced by the profession of the owner, who required an office away from his house. Therefore, the location shown was selected in order to be near the highway, and also to utilize the building as a gate lodge.

Figure 2 represents a layout of a corner plot where one street is to be planted out entirely and access to the house from one street only.

The garage and service court location on this plan is especially inconspicuous and illustrates nearly an ideal arrangement.

The locations of the garden proper, perennial garden, vegetable garden and tennis court are all inter-related, obtaining the maximum number of features for the space utilized. The principal features of this plan are the simplicity of the treatment

(Continued on page 308.)

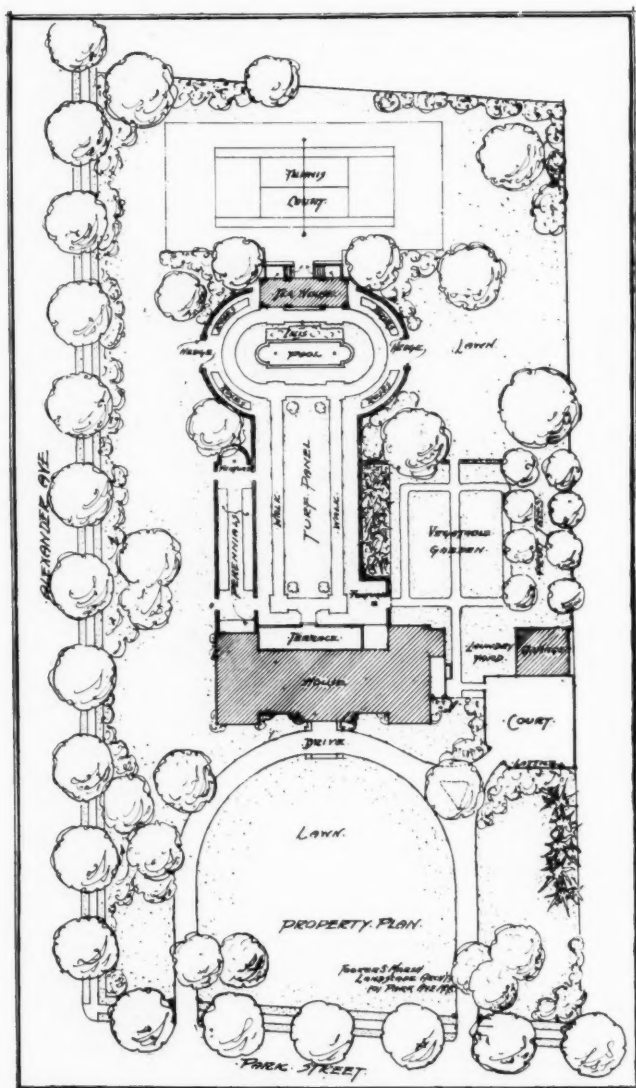


FIG. NO. 2.

ice end of the house, should be screened off by planting or lattice.

All plantations should have from 18 to 24 inches and all lawn areas eight inches of good topsoil, well worked and fertilized. It is advisable, when growing conditions are un-

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THE MODERN COUNTRY HOUSE

LOVE of country or suburban life is probably one of the chief characteristics of the American people. It is an inheritance from the hardy race of pioneers who were first attracted to, and settled this continent after its existence became known to the nations of Europe. The freedom and lack of restraint enjoyed by early settlers in this country has had a marked effect on their descendants which finds expression in a spirit of instinctive revolt against the conditions of life in crowded cities. This fondness for the open air has, however, been intensified by several causes that now give a new and added zest to modern country life in America.

One of these causes, which has the effect of turning our faces toward the natural life of the country, and one for which we are not able to hold our ancestors responsible, is the high nervous tension at which we, as a nation, are accustomed to work. The open country or small town appears to offer the only practical relief from this habitual overtaxing of our nervous systems. To maintain a high degree of mental and physical fitness, we are now compelled to either free ourselves from the noise and turmoil of a

congested city during a part of each twenty-four hour period, or else recuperate our minds and bodies with comparatively long vacations each year. The former method is undoubtedly the most natural and effective one, for the latter, as usually practiced, consists only of alternate processes of building up and wearing-away, a process which eventually leads, in many instances, to a breaking down.

Until within comparatively recent years, living in the country, except for the very wealthy, amounted to complete isolation from the activities of the outer world. Those who were forced to keep in touch with commercial or professional activity were practically compelled to adopt the vacation plan of recuperation and to crowd their recreation into a few weeks, during which their ordinary vocations were entirely abandoned. But with the extension of steam and electric transportation facilities, and with the more recent advent of the motor car—and its widespread adoption by people of all classes—vast areas of open country were placed within comparatively easy reach of the city, and living in the country, once the privilege of the wealthy, was made possible for people of even the most moderate incomes. To add further to the conveniences of life in the country, the telephone has completely annihilated the unpleasant state of isolation that once was not only an element of inconvenience, but even of some danger.

Probably, all things considered, the most notable progress which our architecture has made within the present century has been in the province of the country house. The old types of carpenter-built cottages with their meandering verandas and jig-sawed ornaments have entirely passed away. The modern country house is now recognized as a problem of the greatest importance, with immeasurable possibilities, and is receiving the study of our foremost architects. In fact, one of the most distinguished practitioners of the present day has earned his reputation almost entirely in this field of endeavor. As a problem of design, its range is so wide that even the smallest house has been made a thing of charm and beauty, when given sufficient study, while in its more elaborate forms the widest knowledge and most consummate art are demanded of the architect.

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An eminent English writer has recently commended the sobriety and simplicity which our architects have introduced into their country-house work, and contrasted it with the extraneous picturesqueness that characterizes so much of the English country-house design of to-day. While this commendation may not be entirely deserved, as we still have many examples of country houses entirely devoid of merit, our best work in this field is unquestionably well designed and charmingly placed. The future of the house is bound to be influenced by these examples, and indeed the average of design in this branch of practice is materially higher each succeeding year.

The essential principle in accordance with which the country house is only a component part of its surroundings, into which it must fit, is gaining a slow but general recognition. This is evidenced by the increasing value that is placed upon the profession of landscape architecture. This art is being assessed more and more at its true valuation, and even when the employment of a landscape architect is considered, for one reason or another, inexpedient, the principles of his art, namely, the tying together of the works of nature with those of man, are still recognized as essential to a successful development of a country or suburban building project.

The practical problems of heating, lighting, sanitation and water supply, reduced to their most primitive elements in the early history of the country house in America, have now been solved in terms of both the house diminutive and the house palatial, so

that a prospective home builder need not feel that he must forego city conveniences if he wishes to live in the country. These are readily obtainable to fit any requirements, in practically any country location, and at a comparatively moderate cost.

There are other features of the country house that have undergone great changes in recent years. Formerly it was occupied by city dwellers for but a few months in the summer, and its furnishings were frequently the discarded fittings of the town house. At the present time, however, there is no feeling of the temporary habitation about the country house interior. The plan is as carefully studied as that of city dwellings, in order to afford privacy and comfort to the occupants, and its furnishings and decorations are individual problems which demand and receive as great attention as do those incident to the furnishing of the city residence.

The tendency of modern country architecture appears to be rather away from the old idea of the picturesque and toward simplicity, both in design and materials. The rapid advance in the science of fireproof construction alone is adding daily to the range of materials from which a choice can be made, affording at once both safety from fire, and harmony in color with the surroundings.

Probably the most sanguine hope of those interested in the future development of the country house in America, if expressed in words, would be that the average in design might eventually come somewhere near equalling some of the best examples to be found to-day. In truth, they leave little to be desired.

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Planting List for Fig. 3.

No.	Scientific Name.	Common Name	No.	Scientific Name.	Common Name
1	<i>Acer platanoides</i>	Norway Maple	43	<i>Wistaria Chinensis</i>	Wistaria (purple)
2	<i>Populus monilifera</i>	Carolina Poplar	44	<i>Wistaria alba</i>	Wistaria (white)
3	<i>Quercus pyramidalis</i>	Pyramidal Oak	45	<i>Vinca minor</i>	Myrtle
<i>Evergreens and Broad-Leaved Evergreens</i>			<i>Roses</i>		
4	<i>Andromeda Japonica</i>	Andromeda	46	Bessie Brown	
5	<i>Azalea amoena</i>	Azalea	47	Etocle de France	
6	<i>Azalea Hinodegiri</i>	Japanese Azalea	48	Helen Gould	
7	<i>Biota orientalis</i>	Chinese Arborvitae	49	Killarney	
8	<i>Juniperus Hibernica</i>	Irish Juniper	50	Liberty	
9	<i>Juniperus procumbens</i>	Trailing Juniper	51	Maman Cochet	
10	<i>Juniperus Virginiana</i>	Red Cedar	<i>Tree or Standard Roses</i>		
11	<i>Juniperus Virginiana Schottii</i>	Red Cedar	52	Kaiserin Augusta Victoria	
12	<i>Picea excelsa densa</i>	Dwarf Spruce	53	Magna Charta	
13	<i>Picea Remontii</i>	Remont's Spruce	<i>Climbing Roses</i>		
14	<i>Pinus Mughus</i>	Mugho Pine	54	Baltimore Bell	
15	<i>Pinus nana</i>	Dwarf Pine	55	Dorothy Perkins	
16	<i>Retinospora obtusa nana</i>	Dwarf White Cedar	56	Flower of Fairfield	
17	<i>Retinospora plumosa</i>	Feathery White Cedar	57	Tausendschon	
18	<i>Taxus Hibernica</i>	Irish Yew	58	Veilchenblau	
19	<i>Thuja occidentalis</i>	Arborvitae	59	White Rambler	
<i>Deciduous Shrubs</i>			60	Yellow Rambler	
20	<i>Aralia pentaphylla</i>	Five-leaved Aralia	<i>Perennials</i>		
21	<i>Berberis Thunbergii</i>	Japanese Barberry	61	<i>Althaea rosea</i> (assorted)	Hollyhock
22	<i>Berberis vulgaris</i>	Common Barberry	62	<i>Aquilegia</i> (assorted hybrids)	Columbine
23	<i>Deutzia gracilis</i>	Deutzia	63	<i>Convallaria majalis</i>	Lily-of-the-Valley
24	<i>Forsythia erecta</i>	Golden Bell	64	<i>Aster Novae-Angliae</i>	Aster
25	<i>Forsythia intermedia</i>	Golden Bell	65	<i>Aster White Queen</i>	Aster
26	<i>Forsythia suspensa</i>	Golden Bell	66	<i>Bellis perennis</i>	English Daisy
27	<i>Hibiscus Syriacus</i> , var., Jeanne d'Arc	Rose of Sharon (white)	67	<i>Campanula Medium</i>	Canterbury Bells
28	<i>Hibiscus Syriacus</i> , var., rubra pleno	Rose of Sharon (red)	68	<i>Chrysanthemum Pompon</i>	Chrysanthemum
29	<i>Lonicera Tatarica</i>	Bush Honeysuckle	69	<i>Delphinium</i> (assorted)	Larkspur
30	<i>Lonicera Morrowii</i>	Bush Honeysuckle	70	<i>Digitalis purpurea</i>	Foxglove
31	<i>Rhodotypos Kerrioides</i>	Rhodotypos	71	<i>Lupinus alba</i>	Lupine (white)
32	<i>Spirea Thunbergii</i>	Dwarf Spirea	72	<i>Lupinus rosea</i>	Lupine (pink)
33	<i>Spirea Van Houttei</i>	Van Houtte's Spirea	73	<i>Myosotis palustris</i>	Forget-me-not
34	<i>Symphoricarpus racemosus</i>	Snowberry	74	<i>Papaver orientalis</i>	Oriental Poppy
35	<i>Symphoricarpus vulgaris</i>	Coral Berry	75	<i>Phlox decussata Coquelicot</i>	Phlox
36	<i>Syringa vulgaris</i>	Lilac	76	<i>Phlox decussata Flambeau</i>	Phlox
<i>Hedge and Edgings</i>			77	<i>Phlox decussata Jeanne d'Arc</i>	Phlox
37	<i>Berberis Thunbergii</i>	Japanese Barberry	78	<i>Phlox decussata Miss Lingard</i>	Phlox
38	<i>Buxus suffruticosa nana</i>	Box Edging	79	<i>Phlox decussata</i> (assorted)	Phlox
<i>Vines</i>			80	<i>Phlox Subalata alba</i>	Trailing Phlox
39	<i>Ampelopsis Veitchii</i>	Boston Ivy	81	<i>Phlox Subalata rosea</i>	Trailing Phlox
40	<i>Clematis paniculata</i>	Clematis	82	<i>Sedum acre</i>	Stonecrop
41	<i>Hedera Helix</i>	English Ivy	83	<i>Sedum sexangulare</i>	Stonecrop
42	<i>Lonicera Halliana</i>	Honeysuckle	84	<i>Sedum stoloniferum</i>	Stonecrop
			<i>Bulbs</i>		
			85	<i>Hyacinthus</i> (assorted)	
			86	<i>Narcissus</i> (assorted)	

Landscape Treatment of the Small Suburban Plot

(Continued from page 300.)

connecting the house to the terminal garden beyond and the utilization of the tea house as a garden terminus, and as an overlook to the tennis court.

Figure 3 shows a working planting plan illustrating the proper method of location, quantity and variety of plant material. The number in parentheses indicates the quan-

tity, the key number the variety, and the circles individual specimens.

The principal item of interest in this plan is that the pedestrian entrance is from one street and the vehicular entrance from another. The grade of the plot compelled this arrangement; so the house was designed with the entrance hall extending from front to rear.

The garden space being particularly small necessitated the selection of well-designed features to give proper proportion, the

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central point of interest being an old Italian sun-dial set prominently in a panel of turf with no other features adjacent to detract from its interest. A latticed pergola acts as a backstop to the tennis court, and as a vine-covered background for the perennial garden.

The development of the three plots illustrated shows a greater diversity of treatment than is indicated on the drawings, which goes to prove that no set rules of layout can be prescribed for a certain acreage. Each plot has its individual problems to be solved.

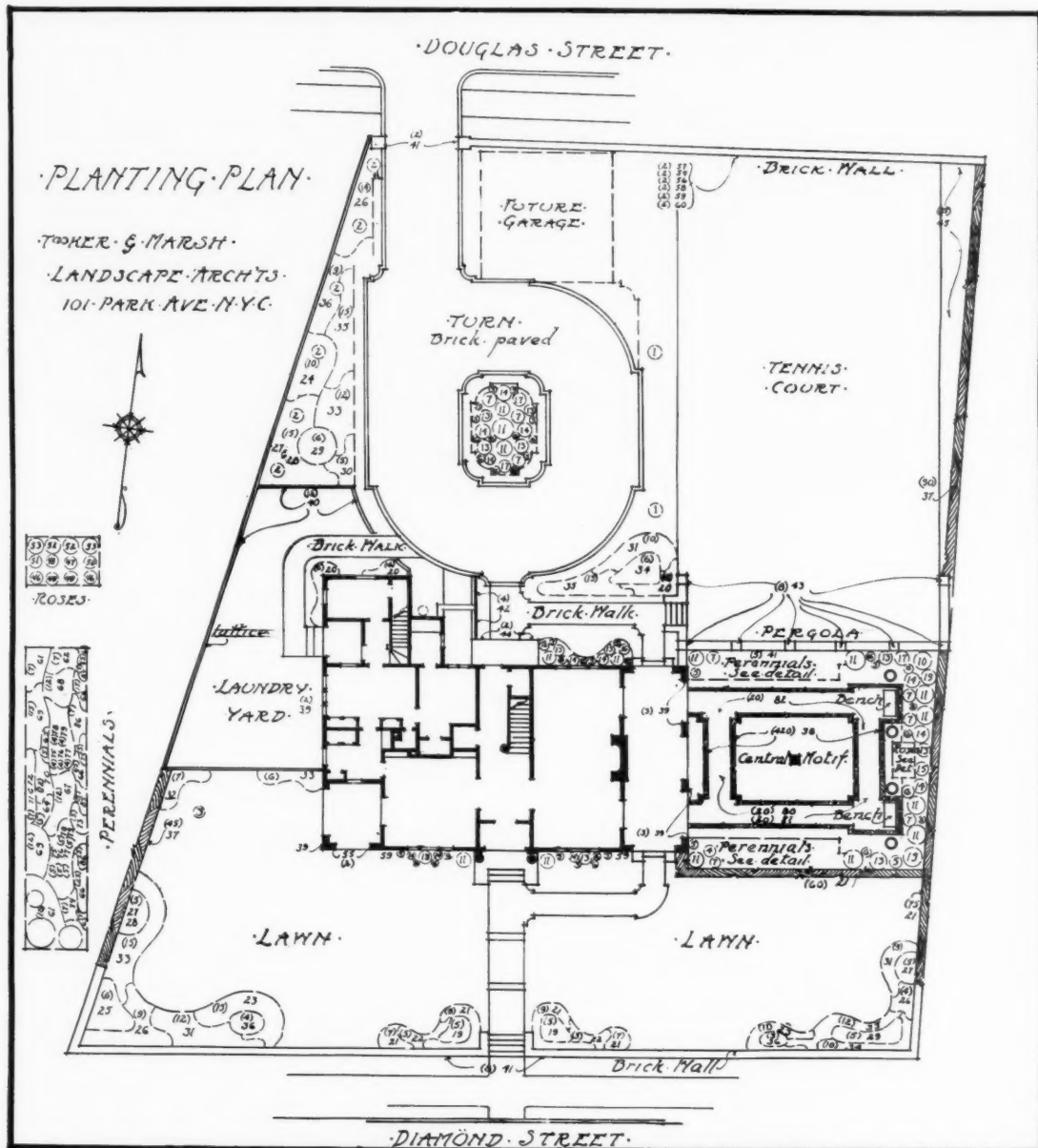


FIG. NO. 3.



HALL IN HOUSE OF F. C. SAYLES, ESQ., IRVINGTON, N. Y.
MESSRS. ROWE & SMITH, ARCHITECTS

ADVANTAGES OF SIMPLICITY IN THE FURNISHING OF A COUNTRY HOUSE

By HENRY W. ROWE

THAT two important factors of anything of permanent aesthetic value are good taste and simplicity, we all know. The first we are supposed to have before attempting to cultivate the latter, and, as the latter is cultivated, it often reverts to the former. This does not mean that a lavishly conceived motive is not in good taste, but that to be good, it must be built upon a structure of simplicity. And so it is with the furnishing of a house, except that in this instance enters the danger of the lack of conformity. Conformity in furnishing, not having the permanency of conformity of design in a structure, is subject to the abuse of careless hands and passing notions.

To teach the client the value of these fac-

tors in decoration should be the task of every architect. Sometimes the client possesses them, and it is indeed a relief to find a consistent and simple conception of furnishing carried out. More often, however, it is the contrary, in which case the problem should be entrusted to the architect.

Conformity should never be carried to the extent of rigidity, for therein lies the germ that grows to the erroneous conception of periods. Duplicated period rooms, for instance, lack interest to those who are constantly coming in touch with them, for they only tell a story that has been told many times. This is not to say that period rooms can not be made interesting, for the story may be told many times with flavor, provided

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HALL IN A HOUSE IN BROOKLINE, MASS.

MESSRS. ROWE & SMITH, ARCHITECTS

it suffers not from parrot-like repetition, but rather enjoys the varieties of detail necessary to shift the key. Much more to the point, however, is a carefully selected interlocking of kindred periods, a blending, so to speak, of the families. Chippendale, Heppelwhite, Sheraton, etc., are never at odds with one another, and may be used collectively in the same room. Likewise, Tudor, Elizabethan and Jacobean are harmonious in the grouping. To carry the point further, the refined delicacies of many of the Louis XVI motives may be successfully interlocked with those graceful offsprings of the Adam brothers.

Before this mingling of happy families becomes burdensome, we will depart and enter upon a somewhat more limited discussion of the interior. The hall is naturally the first room to receive consideration. It must be remembered always that this room should strike the introductory note for the rooms adjoining, and, therefore,

should never be too aggressive in color. Particularly in a house of Colonial atmosphere, figured wall covering should be considered only with great caution. The quaintness of some of the Colonial scenic effects may be used to advantage if the hall possesses those characteristics fitting for such treatment. For example, the hall must not be small, as the result will be overpowering. Neither must it be large, as the motive becomes tiresome. Rather should it be of moderate size, with its wall spaces sufficiently ample to admit of the use of this scenic treatment. Very excellent wall papers may be obtained with woodland scenes and landscapes of this Colonial fashion. The fitness of plain wall covering with good texture is too evident to dwell upon. Grass cloth, linen and canvas may be had in

all of the desirable shades. Wall patterns should be confined to tapestries, velours, silks, etc., which, in turn, are fitting only in the imported atmosphere of the halls of the more elaborate residences.

That a hall may be easily burdened with furniture is a point overlooked by many.



BEDROOM IN A COTTAGE AT LOCUST VALLEY, L. I.

MESSRS. ROWE & SMITH, ARCHITECTS

THE AMERICAN ARCHITECT

One chair and table are often sufficient. There should never be in a hall furniture hinting at repose; it might rather have a character of stiffening grace, an attitude that welcomes and is suggestive of the fact that there are other rooms in which to tarry.

The living-room should, of course, be what its name implies, having in it sufficient measure of comfort. Its furniture must, necessarily, have variety, but should always be complimentary, with a flavor of period running through it.

Ornaments here, and, in fact, throughout the house, should be selected with care and used sparsely. A chimney-piece, for instance, overloaded with meaningless bric-a-brac is in extremely bad taste. Usually a clock with two subordinate pieces, such as candlesticks, all, of course, in good design, are sufficient.

Pictures, if used, should possess merit and even then should be hung sparingly. Fine pictures in proper settings will, of course, add greatly to the appearance of rooms, but

unless this combination can be achieved, the rooms are more effective without them. Plate-rails and plates might well be omitted in the treatment of any room.

The question of the placing of lighting fixtures is always an important one. In rooms of moderate size a central chandelier is in bad taste, as it interrupts the dignity of the room. The argument that side lights are not sufficient to illuminate a room properly may be met by the suggestion of placing table or floor lamps at suitable places.

The dining-room should be a room of dignity. Display of tableware should properly be confined to the silver on the sideboard and serving tables. Rathskellar effects are ordinary and should not be found in a house of refinement. To depart from a Colonial or simple English conception of this room, one must take up an atmosphere more or less imported, and, in so doing, invites a suggestion of elaboration. While a room in this spirit may be treated with great dignity, and even simplicity, the cost of the fabrics,



DINING ROOM IN HOUSE AT IRVINGTON-ON-HUDSON, N. Y.

MESSRS. ROWE & SMITH, ARCHITECTS

THE AMERICAN ARCHITECT

hangings and furniture would make the problem somewhat difficult to many.

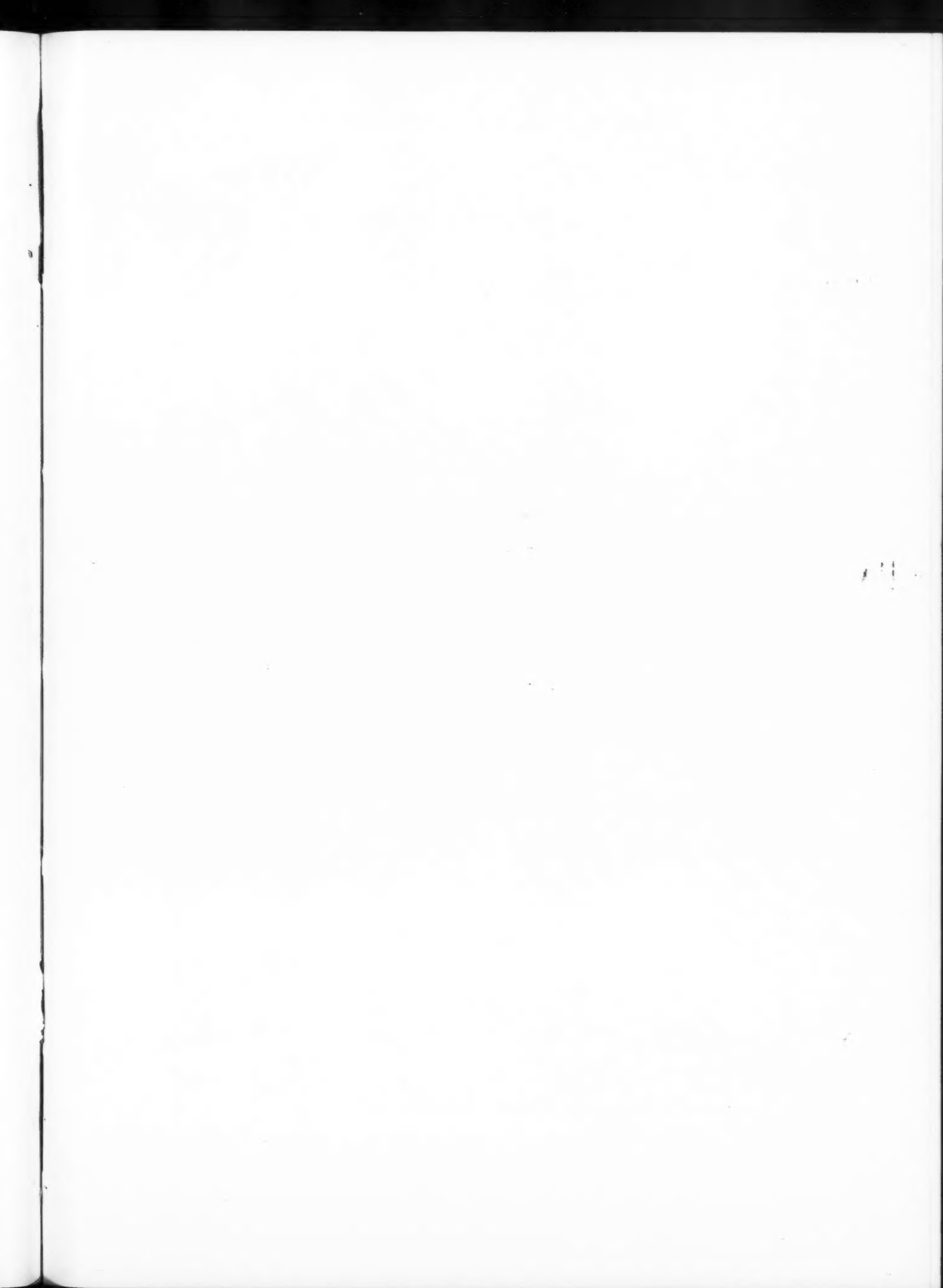
In the decoration of a bedroom, one may be a little more personal in the latitude of the fittings. Quaint wall papers may be used in pattern, although the plain or monotone striped paper with the color suggested in the border is perhaps preferable. Figured curtain material is likewise most successfully used when there is a plain wall value for a contrast. Chairs of good line with flat cushions upholstered in a fabric of harmonious color may be collected at a very moderate cost, and assembled in an inviting manner of quaint simplicity. Likewise, dressing tables, beds, etc., may be procured separately, thus breaking up the monotony of the bedroom "set."

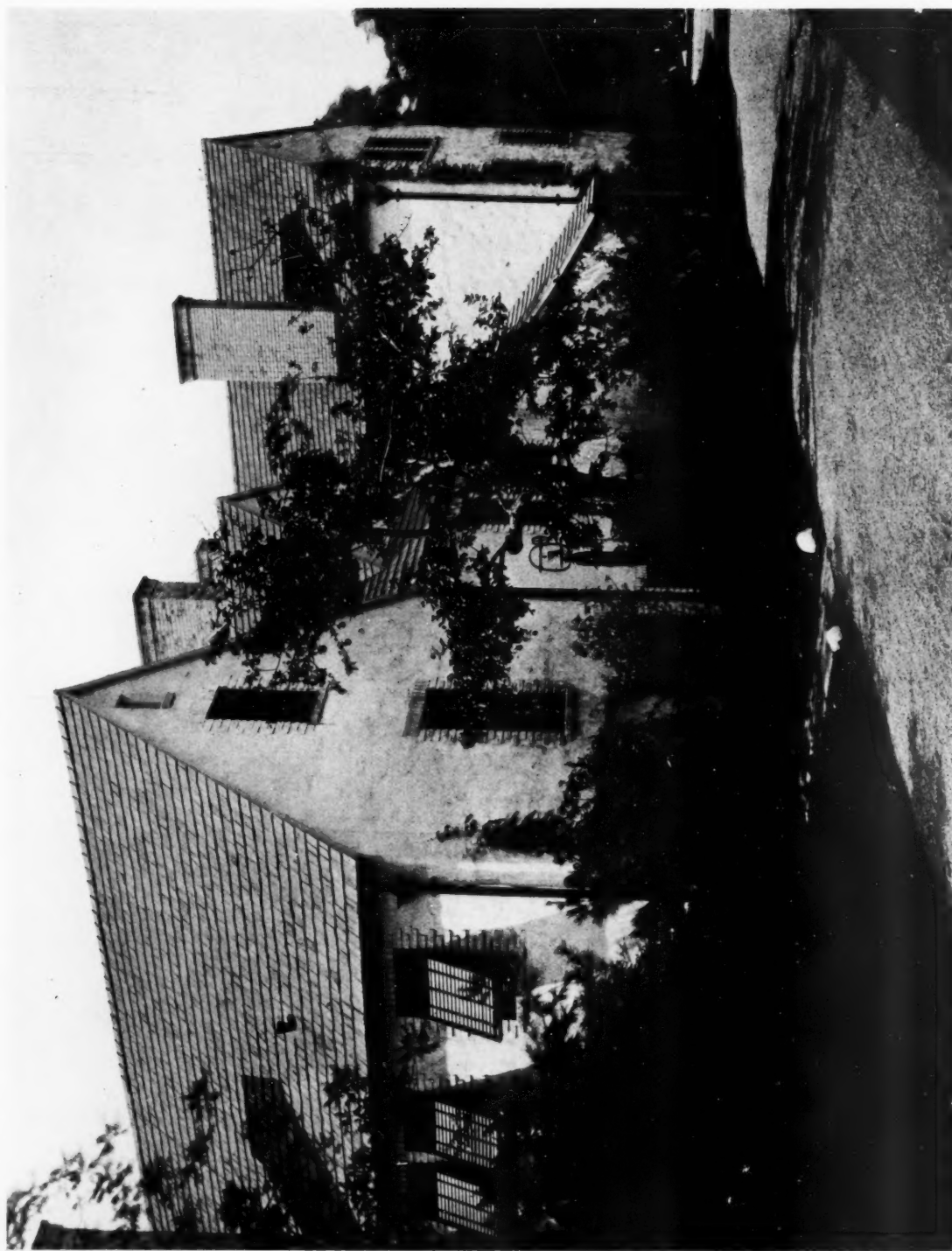
Good taste in furnishing costs nothing, and may be had, inexpensively, by any client who is fortunate enough to possess a little ingenuity. For instance, replicas of good pieces of furniture may be purchased from many of our trading houses at startlingly low costs, finished, or in the rough. If purchased in the rough, a person with tact can have them finished properly, thus saving considerable expense. An extreme case of inviting simplicity is one in which a kitchen table of good line was purchased, and, by suitable finish, converted into a hall table of extremely good taste. In this manner a client may match his wits with one who went to the laundry, came forth with a laundry table, and, by telling strokes, transformed it into a living-room table of simple effectiveness.



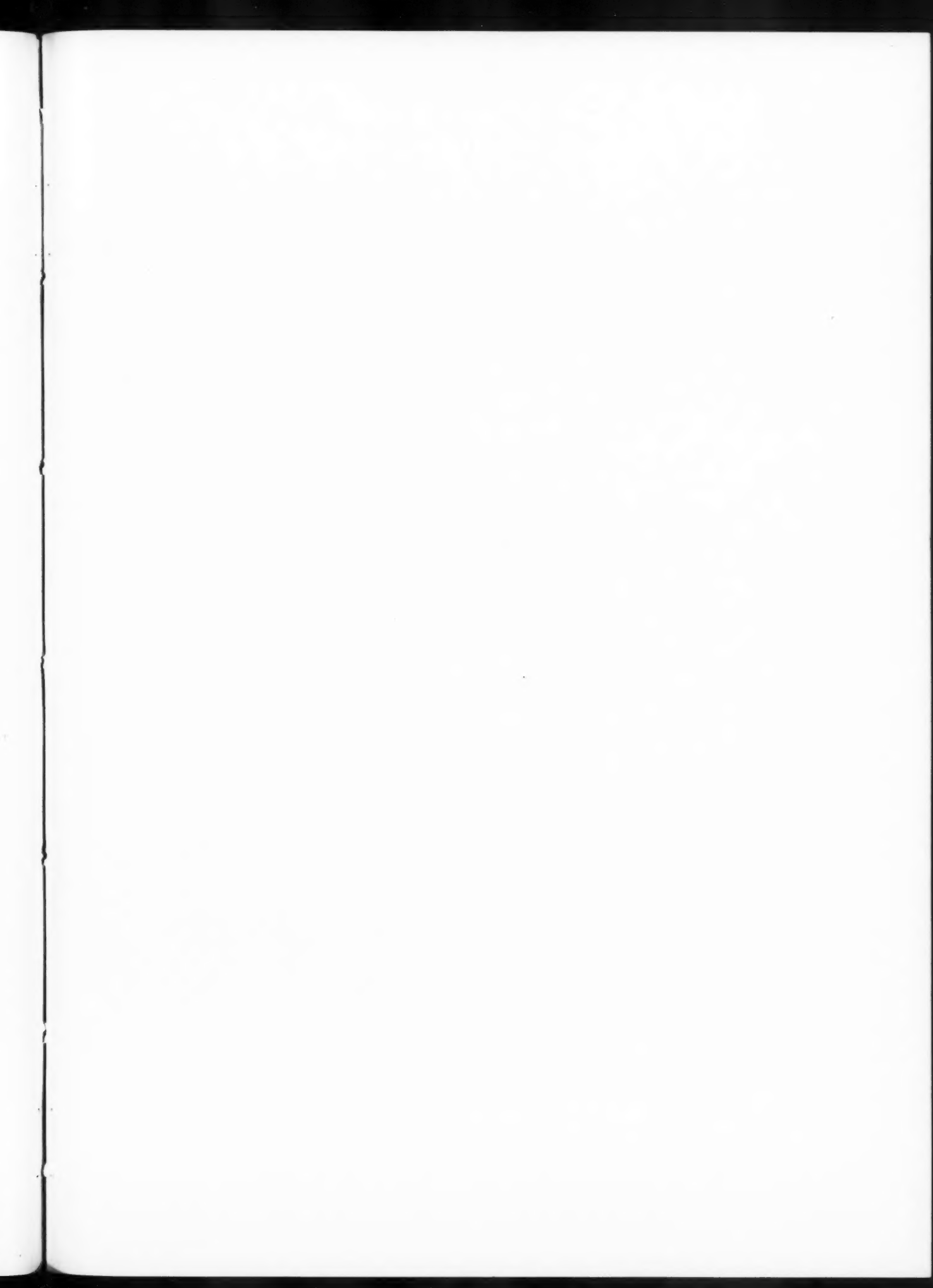
HALL IN HOUSE OF H. L. HOFFMAN, LYME, CONN.

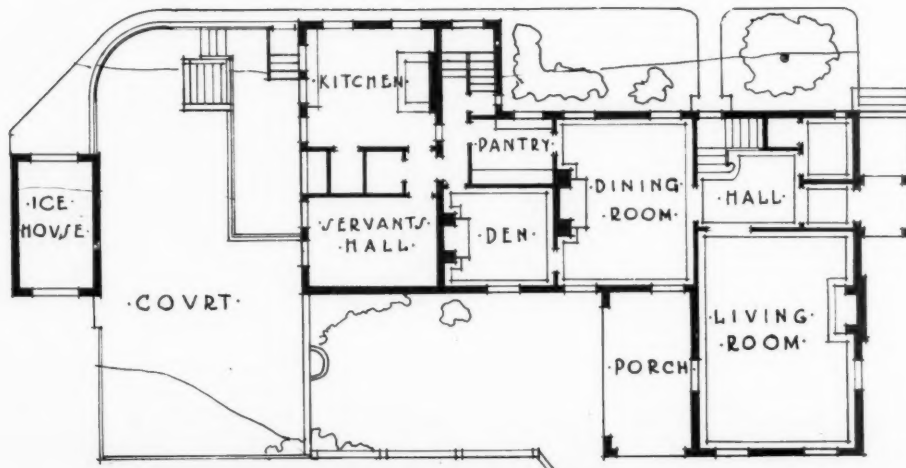
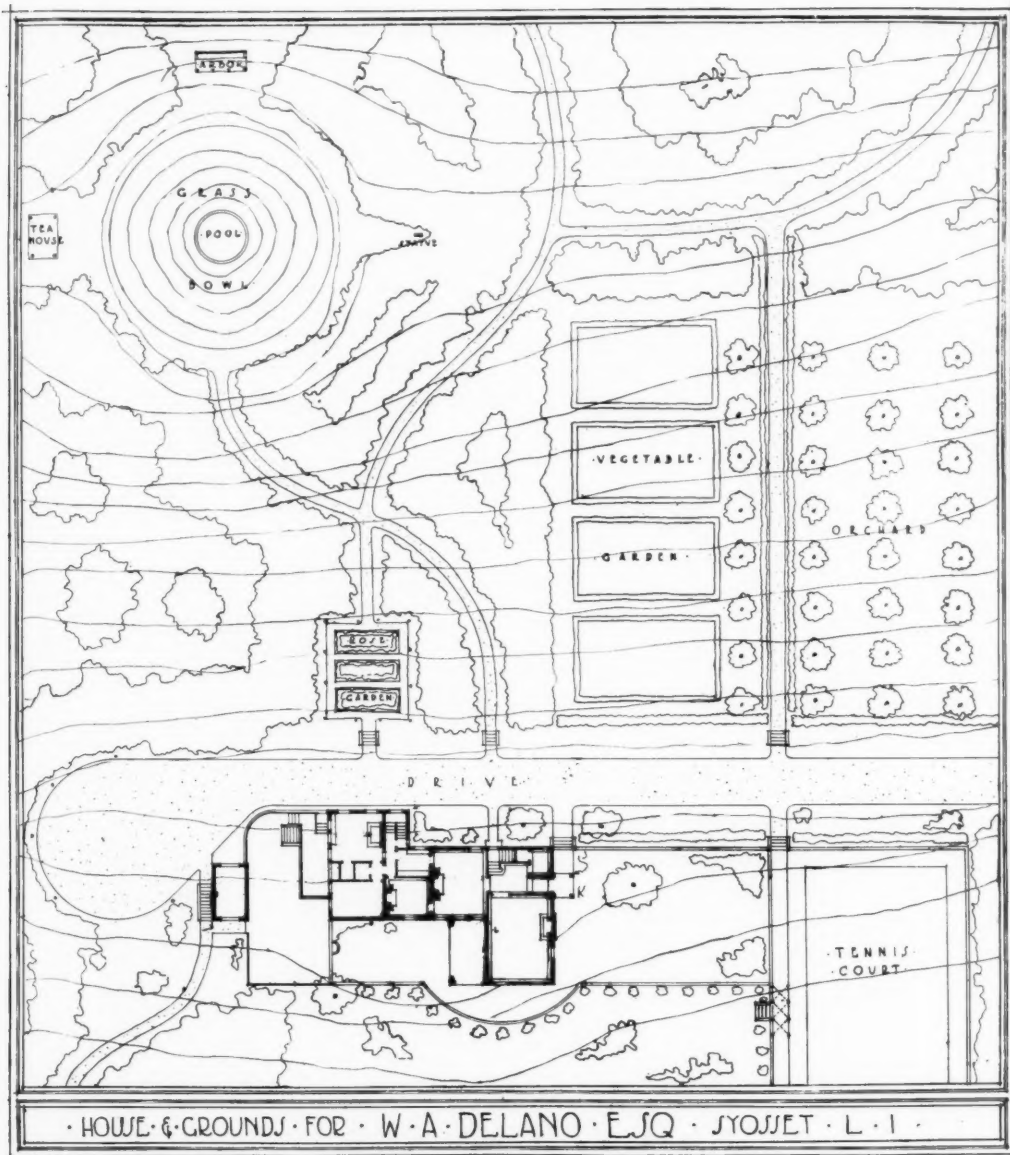
MESSRS. ROWE & SMITH, ARCHITECTS





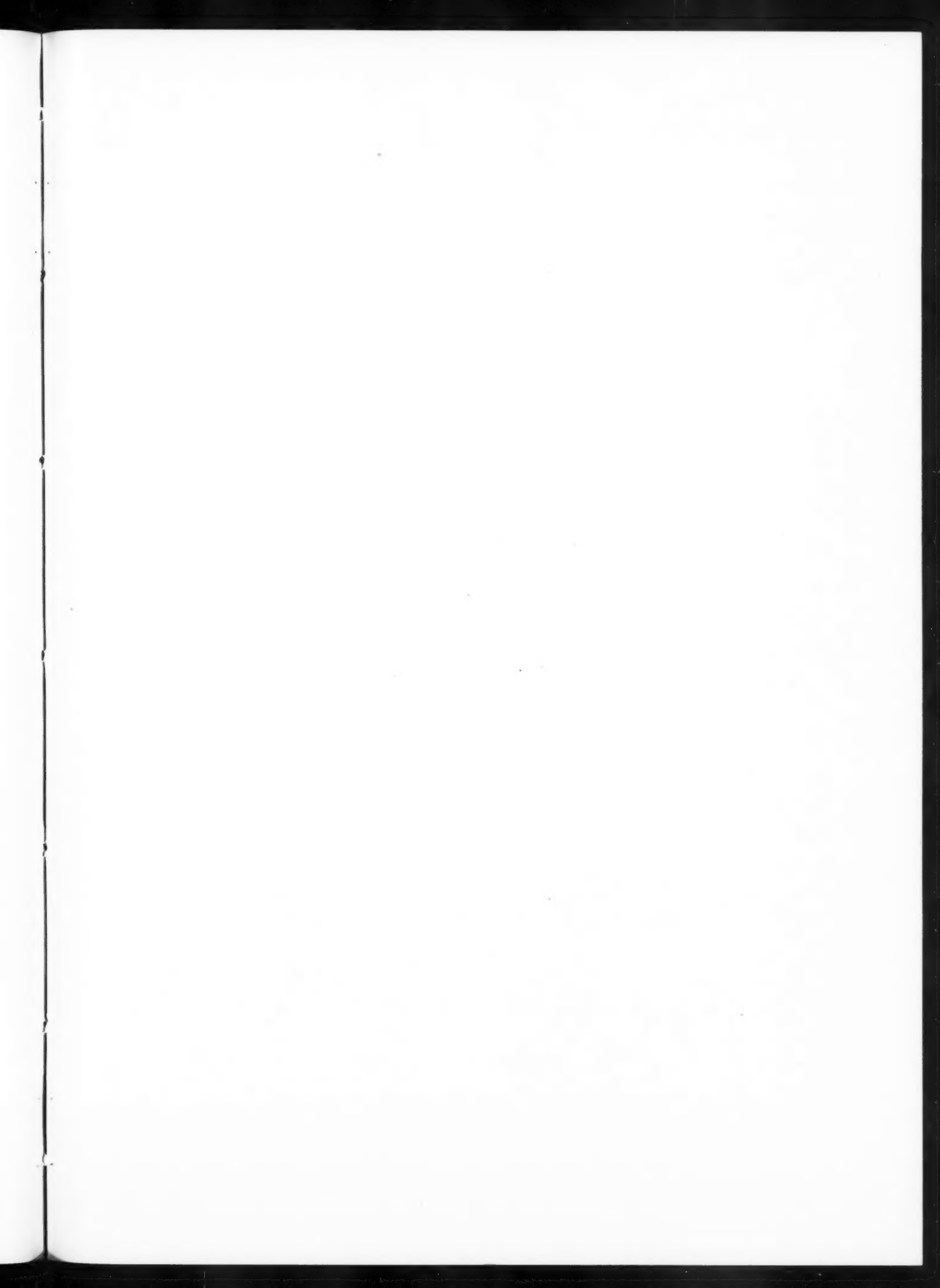
HOUSE OF W. A. DELANO, ESQ., SYOSSET, L. I., N. Y.
MESSRS. DELANO & ALDRICH, ARCHITECTS

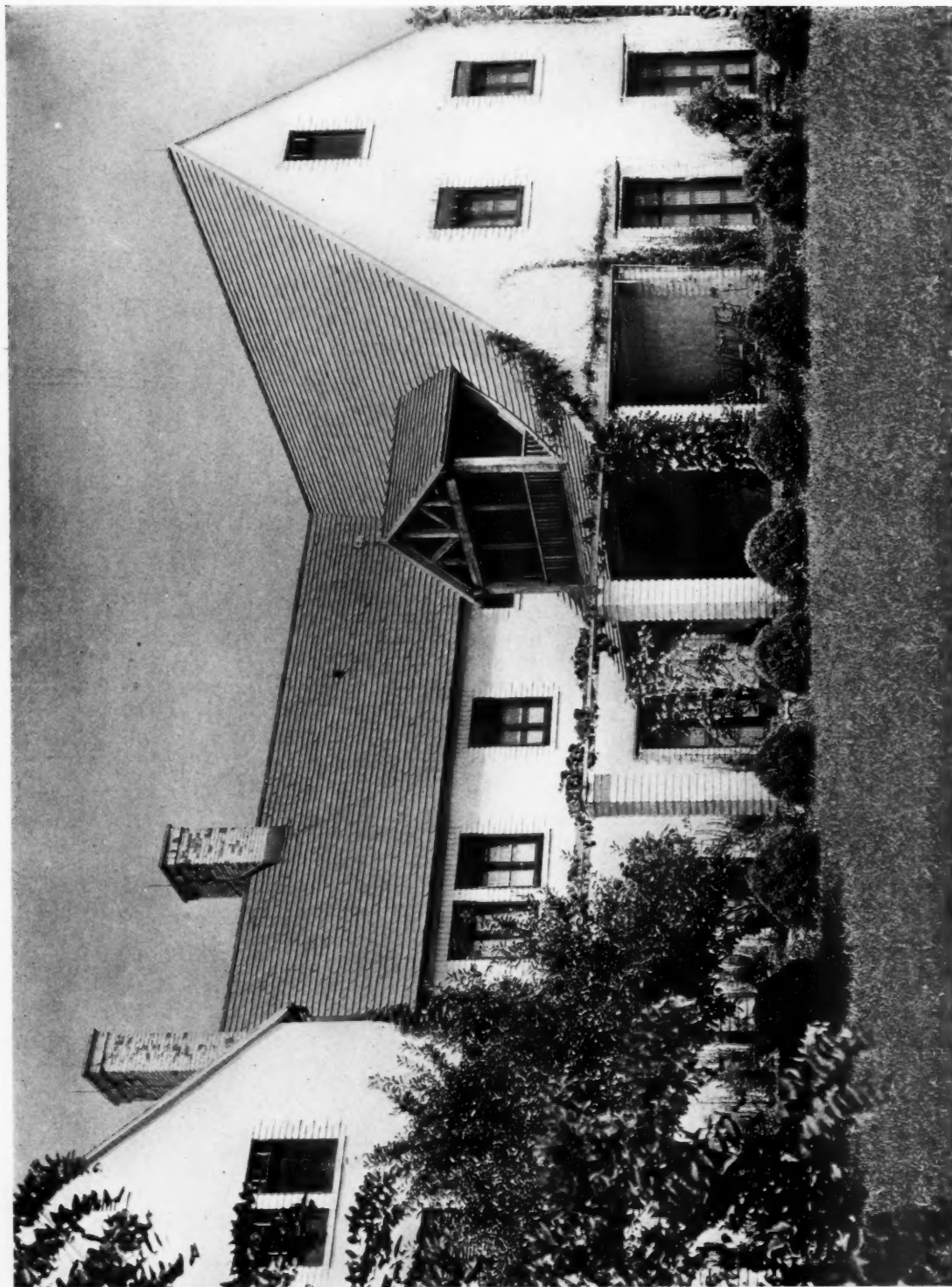




ENLARGED PLAN OF FIRST FLOOR

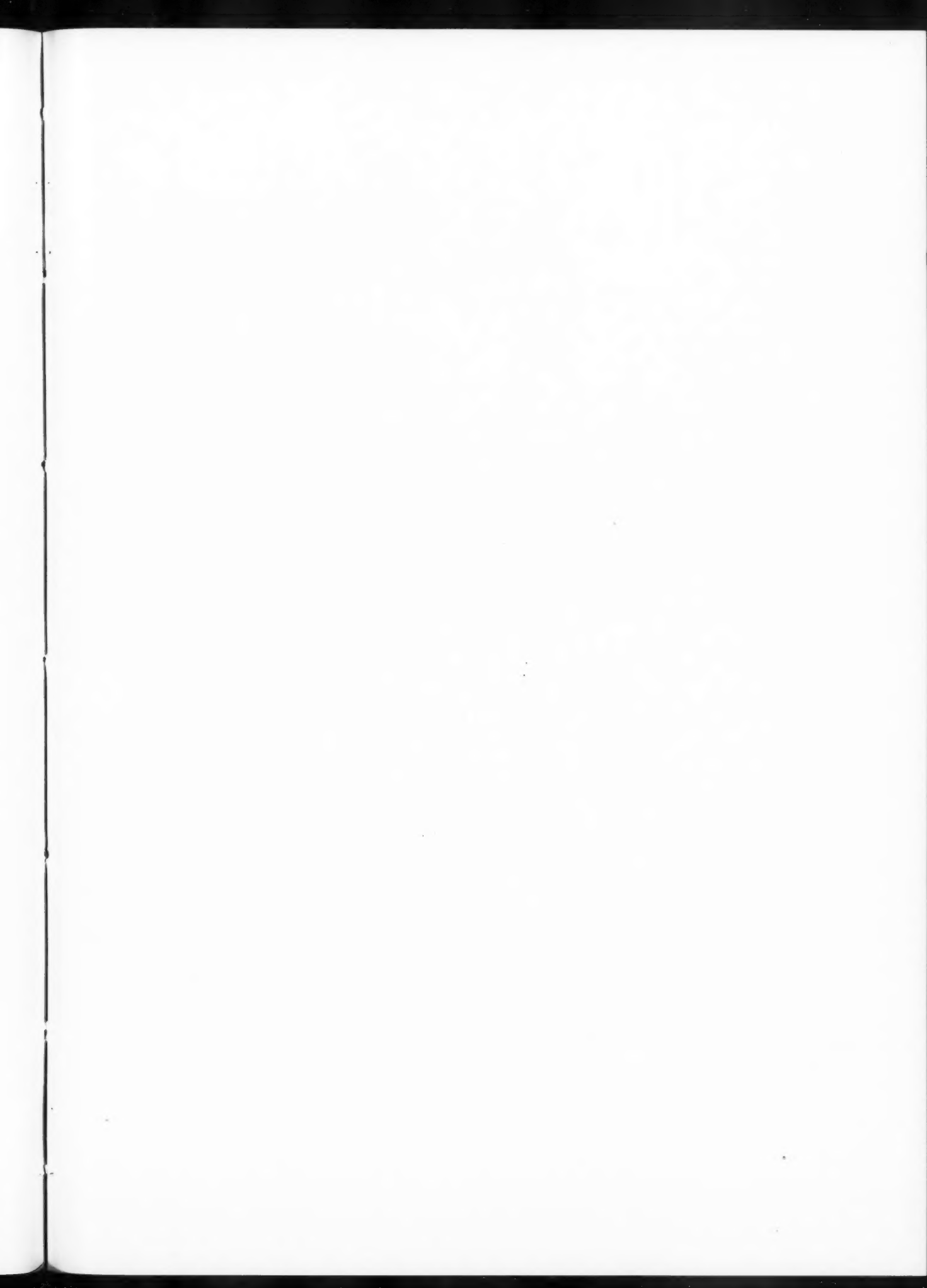
MESSRS. DELANO & ALDRICH, ARCHITECTS





GARDEN FRONT

HOUSE OF W. A. DELANO, ESQ., SYOSSET, L. I., N. Y.
MESSRS. DELANO & ALDRICH, ARCHITECTS





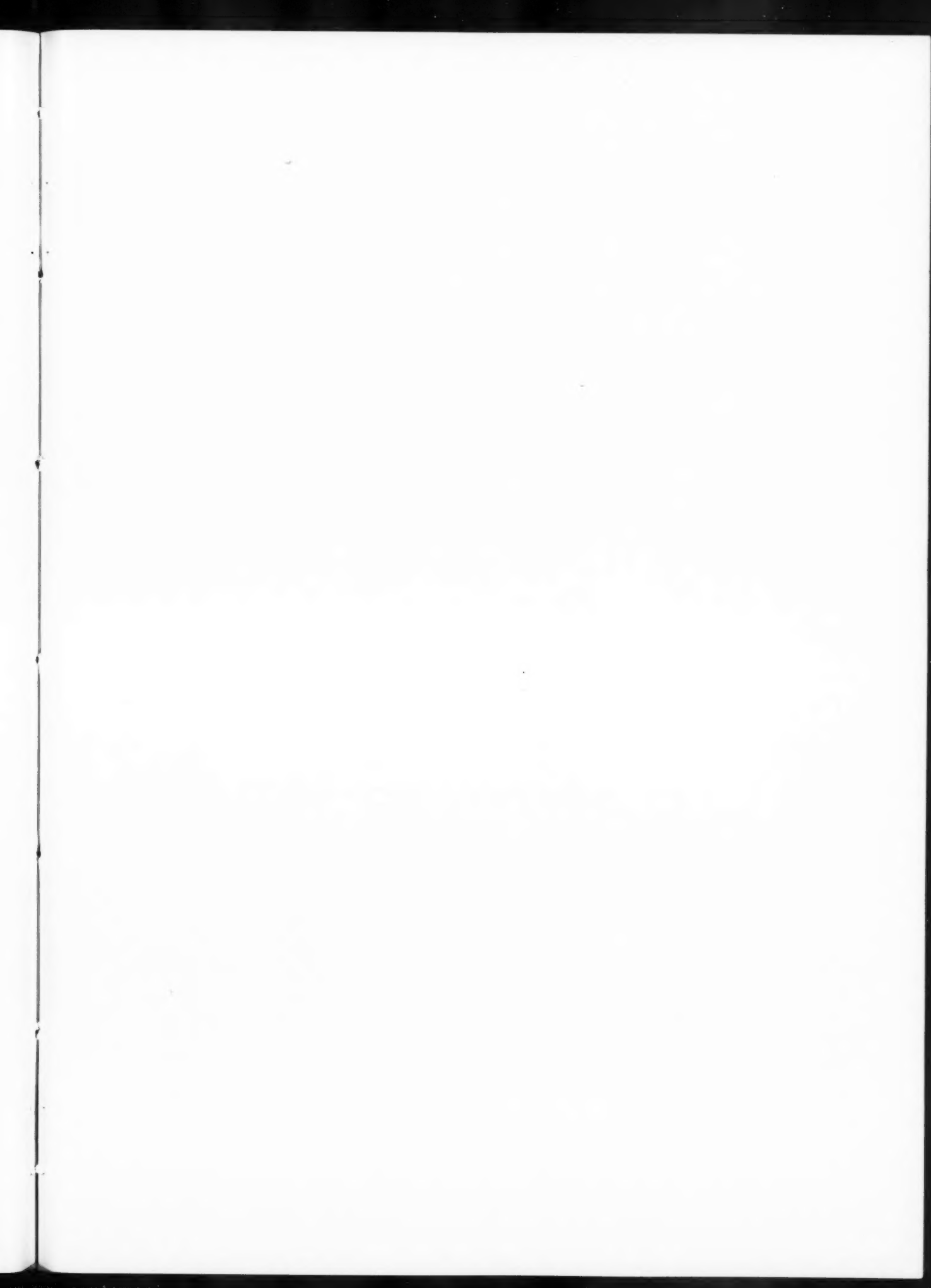
VIEW FROM SOUTHWEST

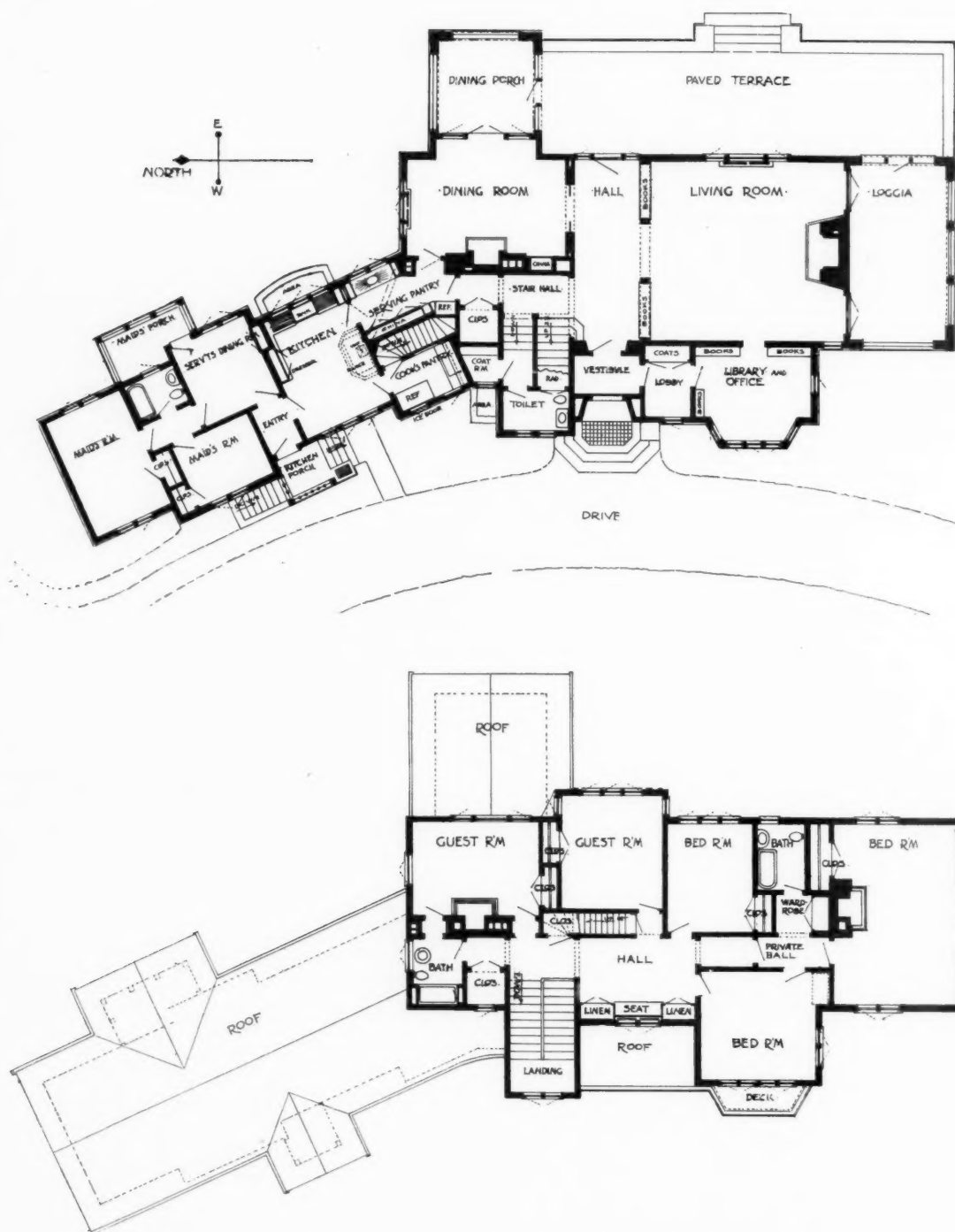


VIEW FROM NORTHEAST

COUNTRY HOUSE OF W. P. COWAN, ESQ., NEAR WHEATON, ILL.

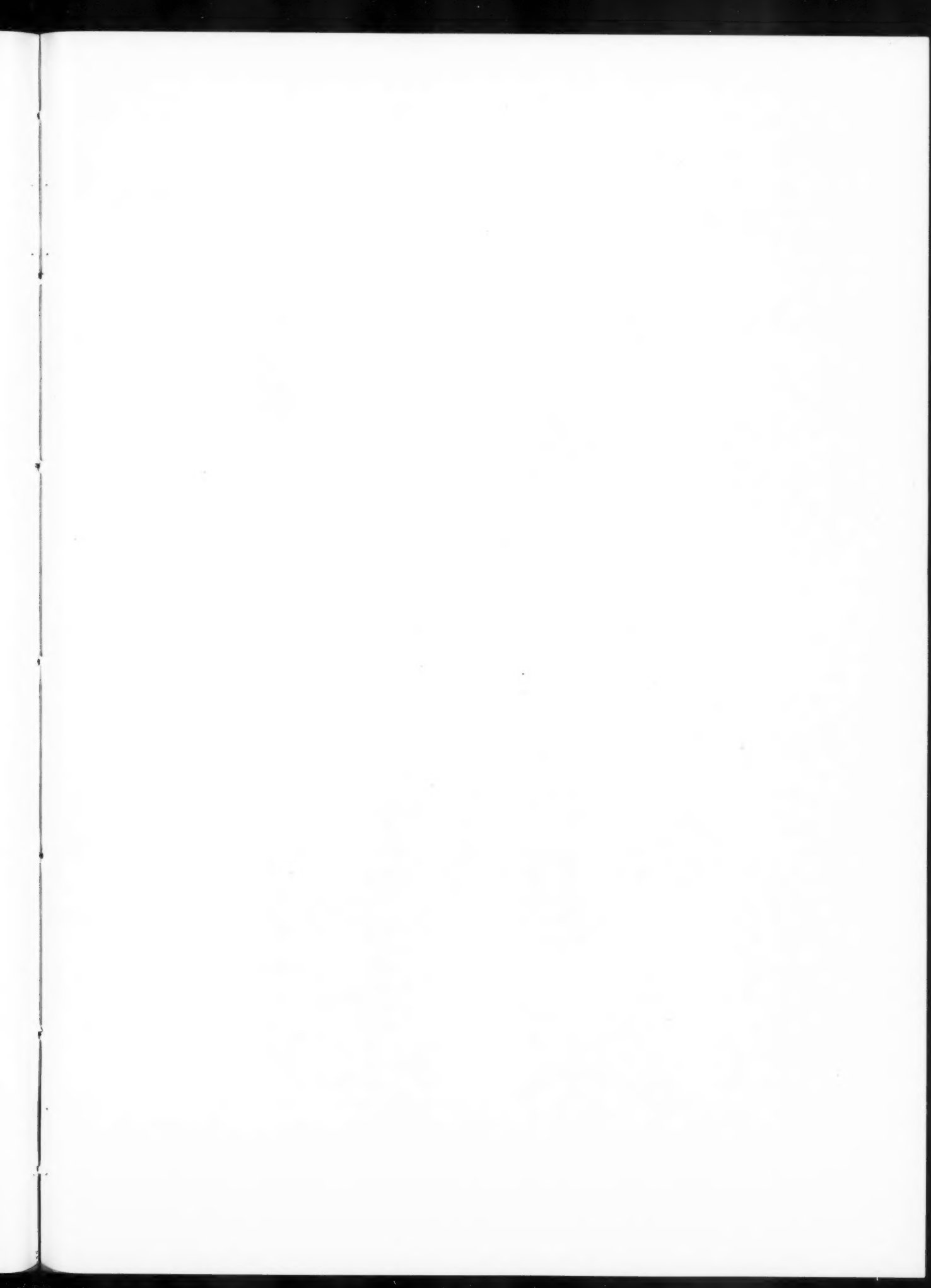
MESSRS. SPENCER & POWERS, ARCHITECTS

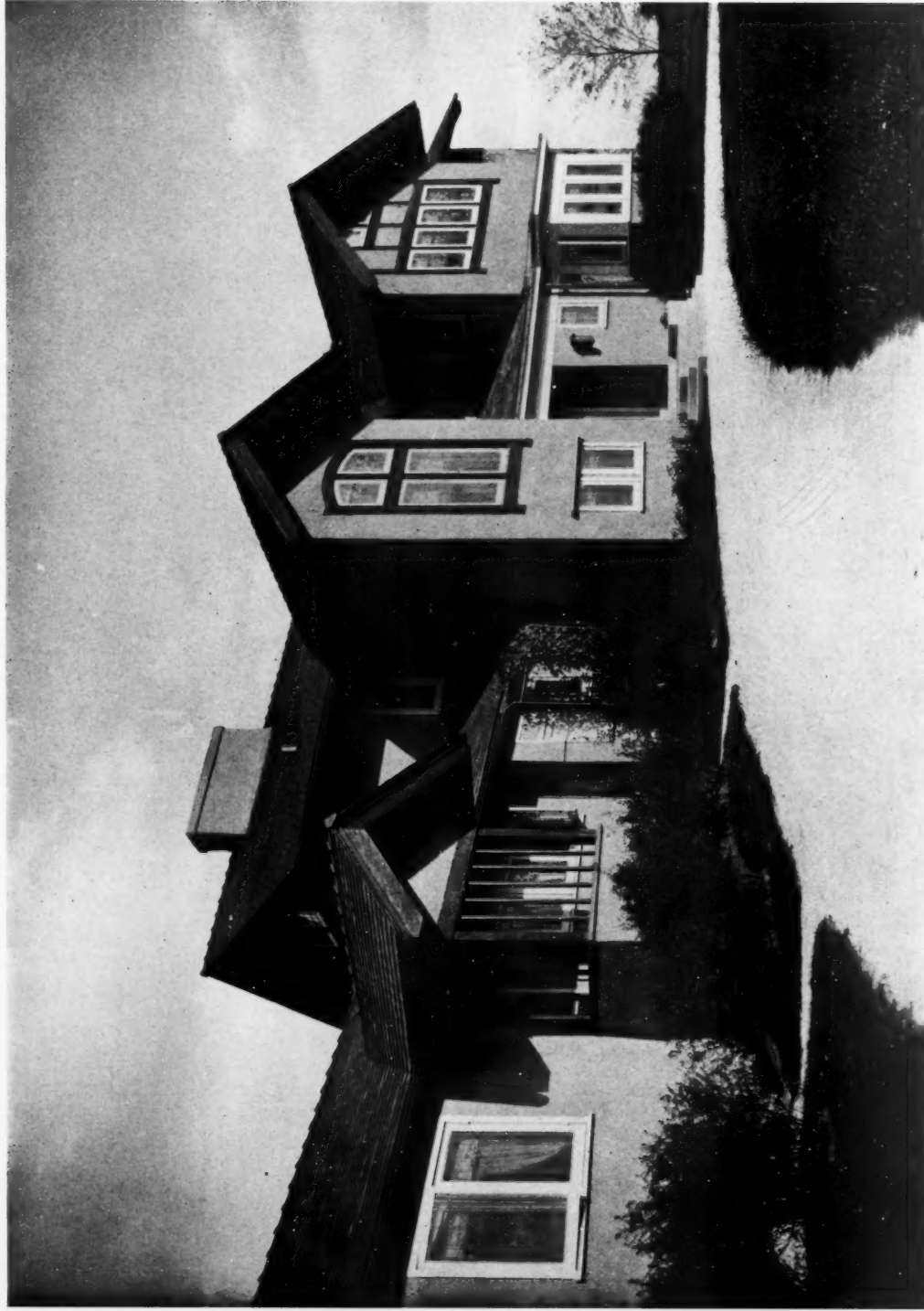




COUNTRY HOUSE OF W. P. COWAN, ESQ., NEAR WHEATON, ILL.

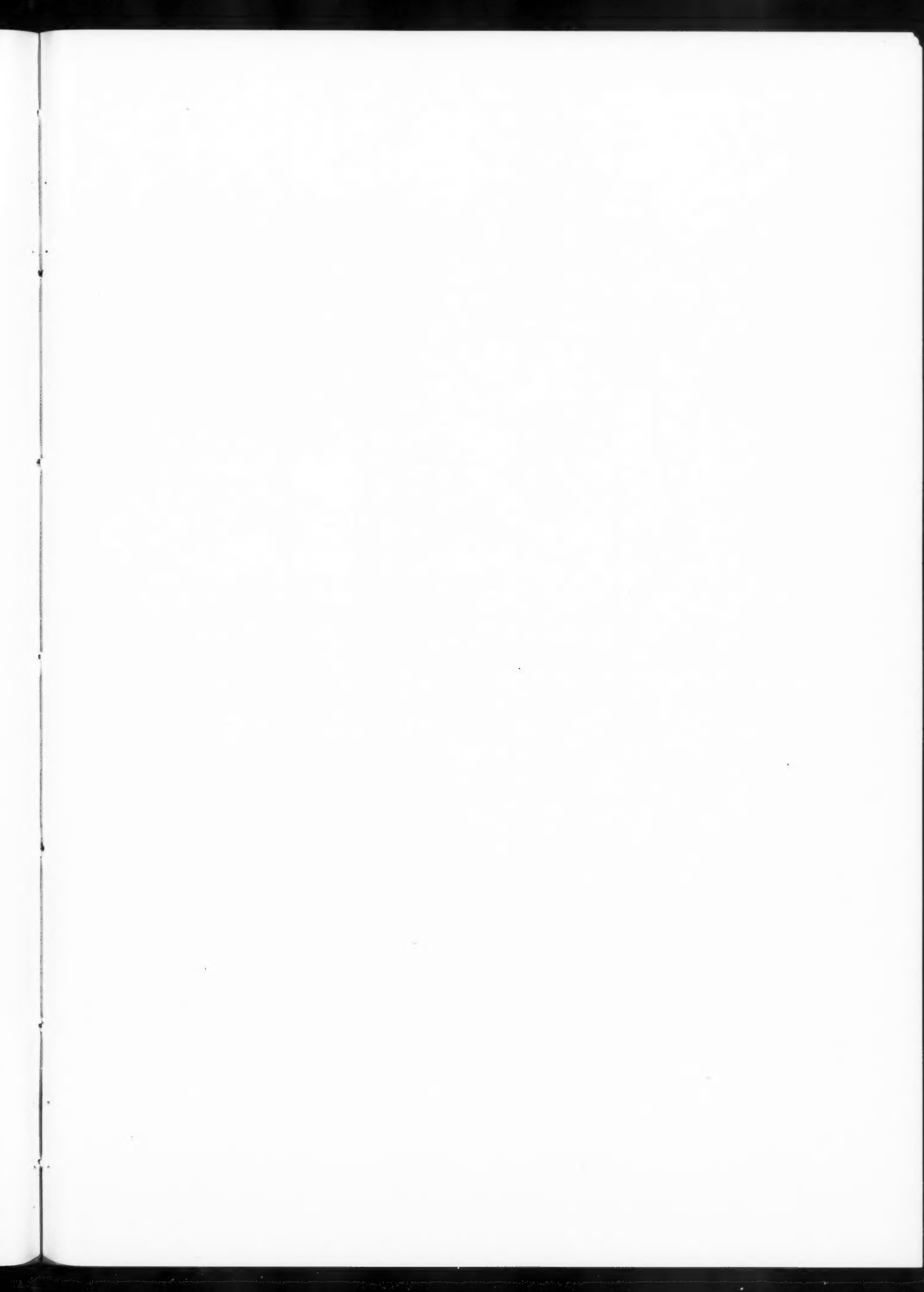
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WEST FRONT

COUNTRY HOUSE OF W. P. COWAN, ESQ., NEAR WHEATON, ILL.
MESSRS. SPENCER & POWERS, ARCHITECTS

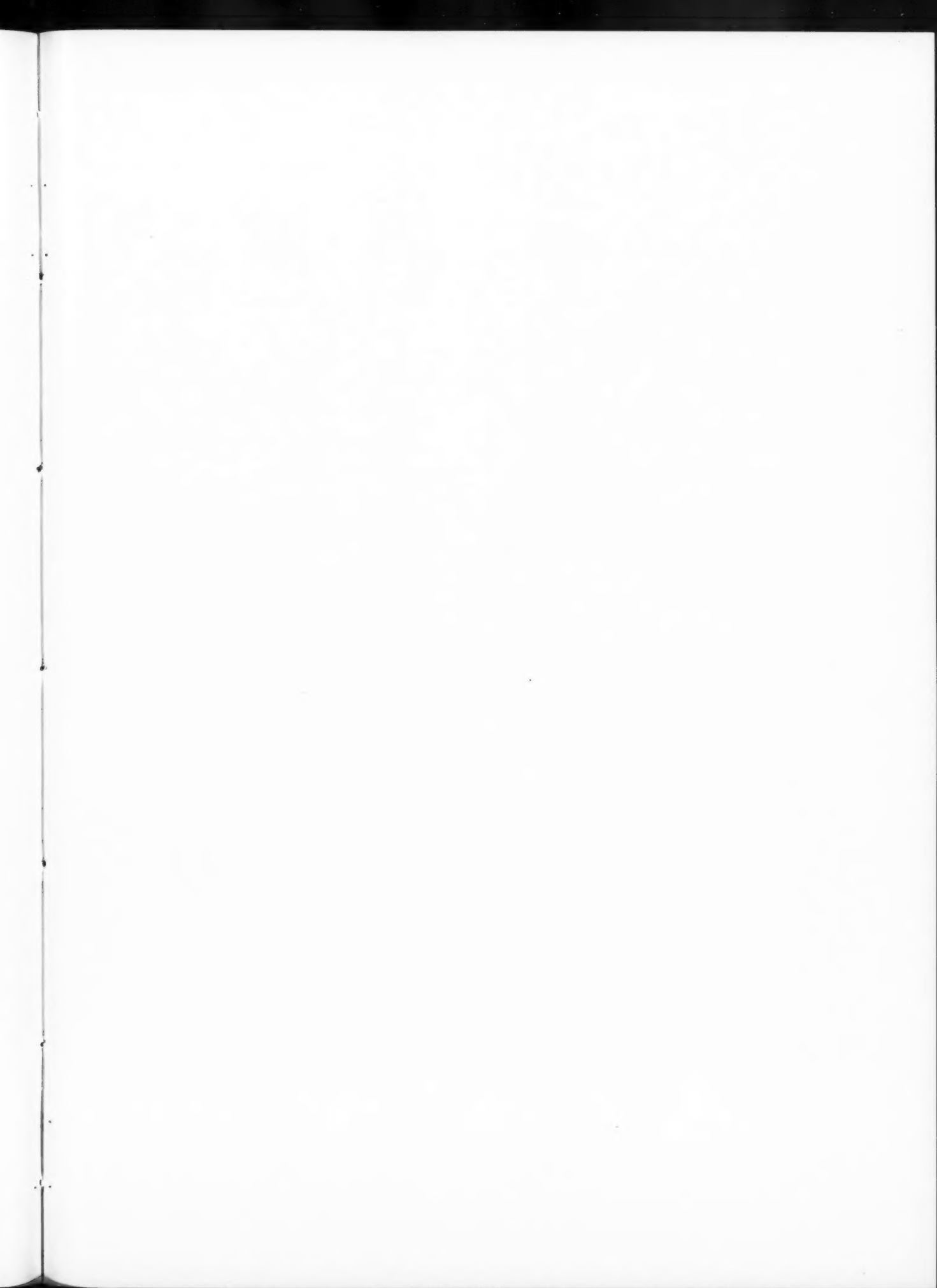




DETAIL—EAST FRONT

COUNTRY HOUSE OF W. P. COWAN, ESQ., NEAR WHEATON, ILL.

MESSRS. SPENCER & POWERS, ARCHITECTS





LOWER HALL



SECOND STORY HALL

COUNTRY HOUSE OF
W. P. COWAN, ESQ.,
NEAR WHEATON, ILL.

MESSRS. SPENCER & POWERS, ARCHITECTS



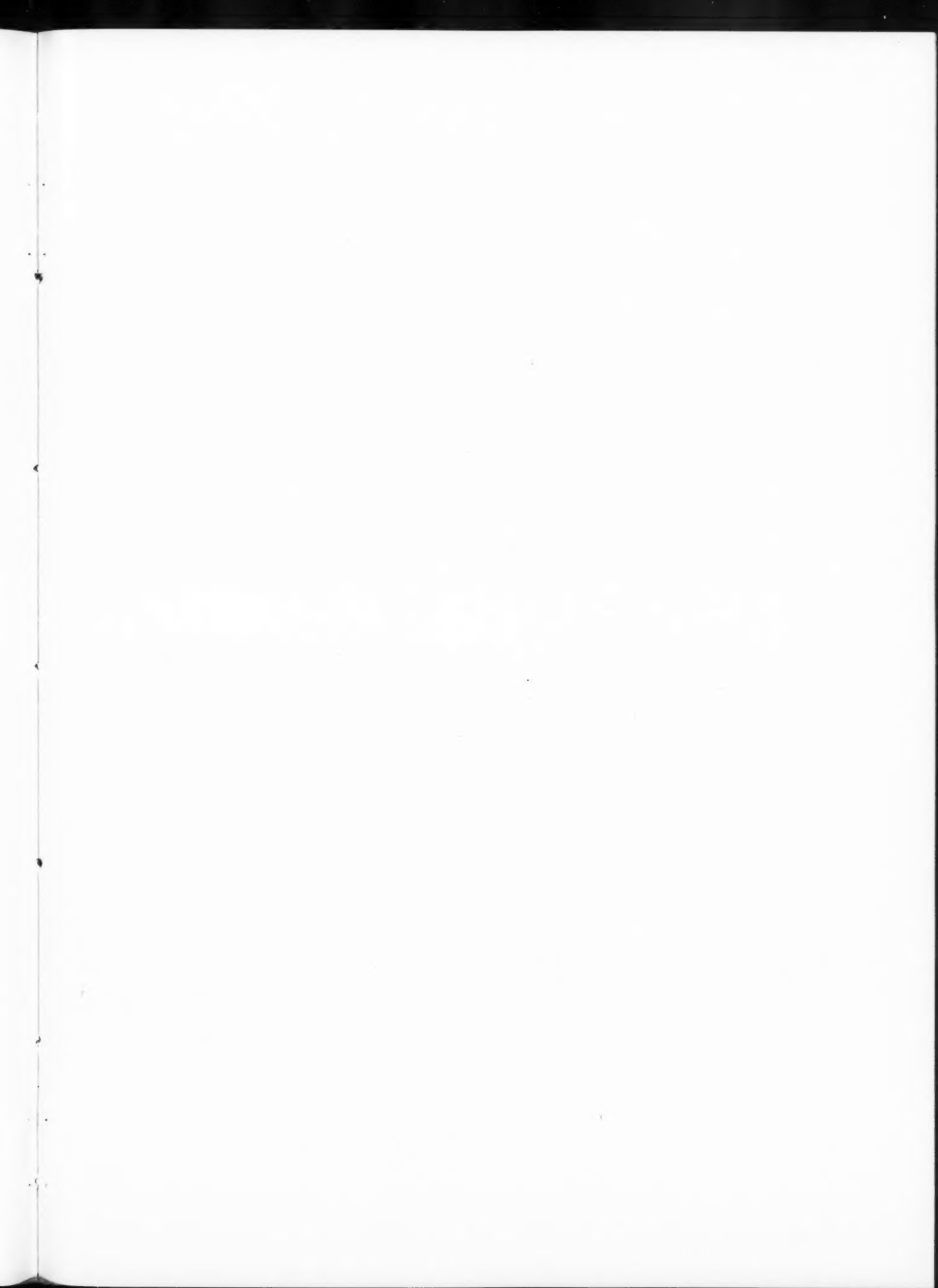
LIVING ROOM



DINING ROOM

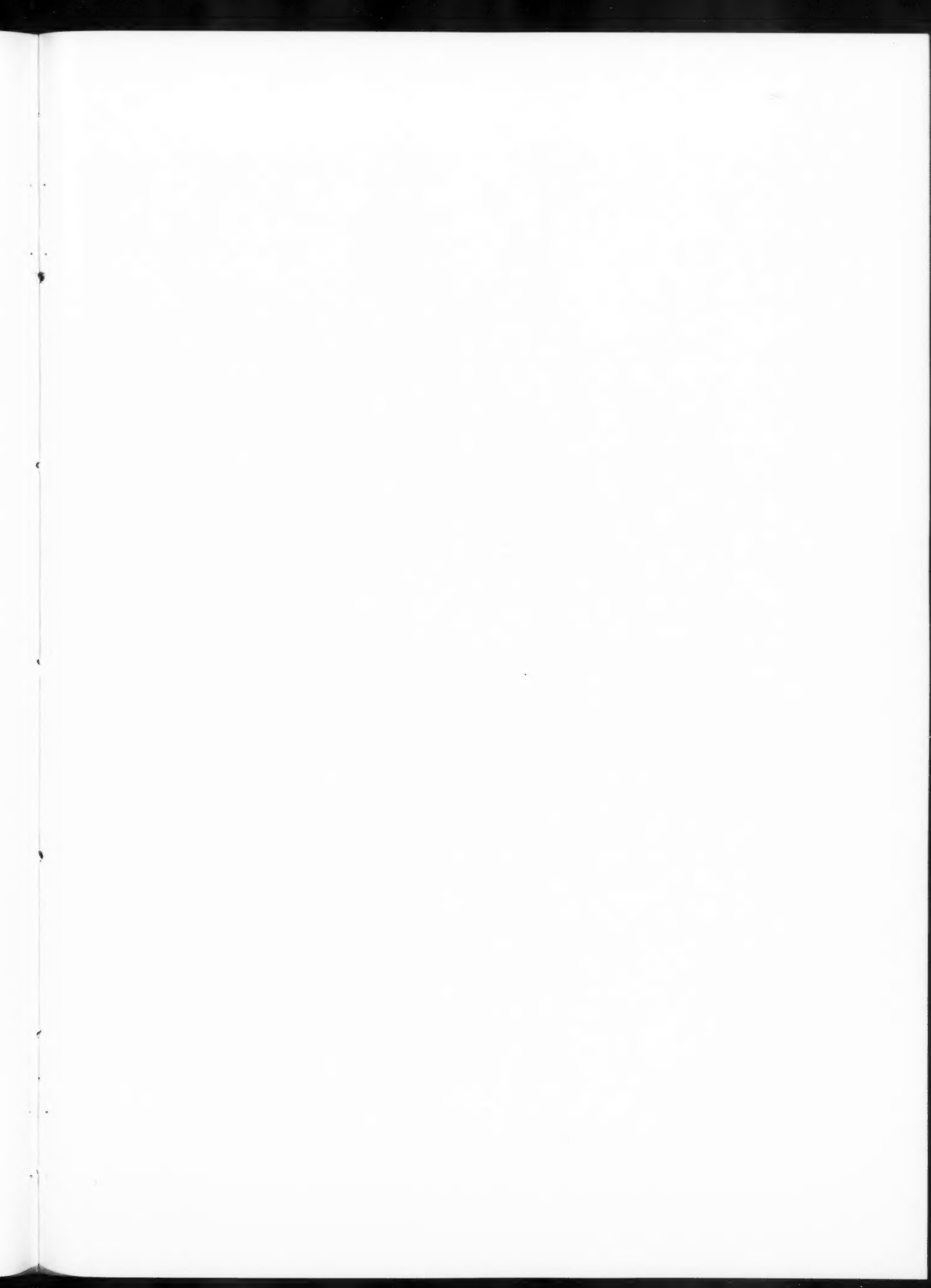
COUNTRY HOUSE OF W. P. COWAN, ESQ., NEAR WHEATON, ILL.

MESSRS. SPENCER & POWERS, ARCHITECTS



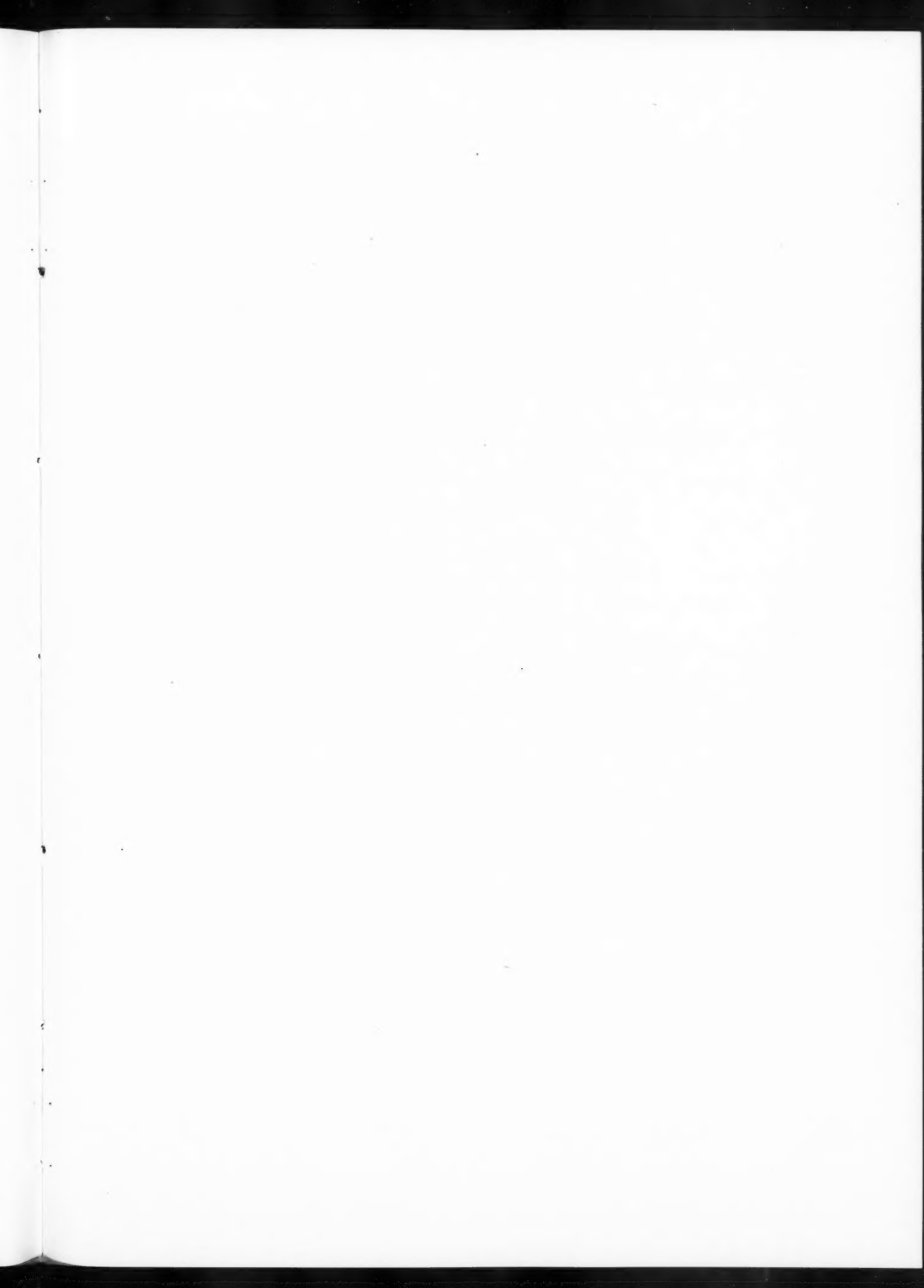


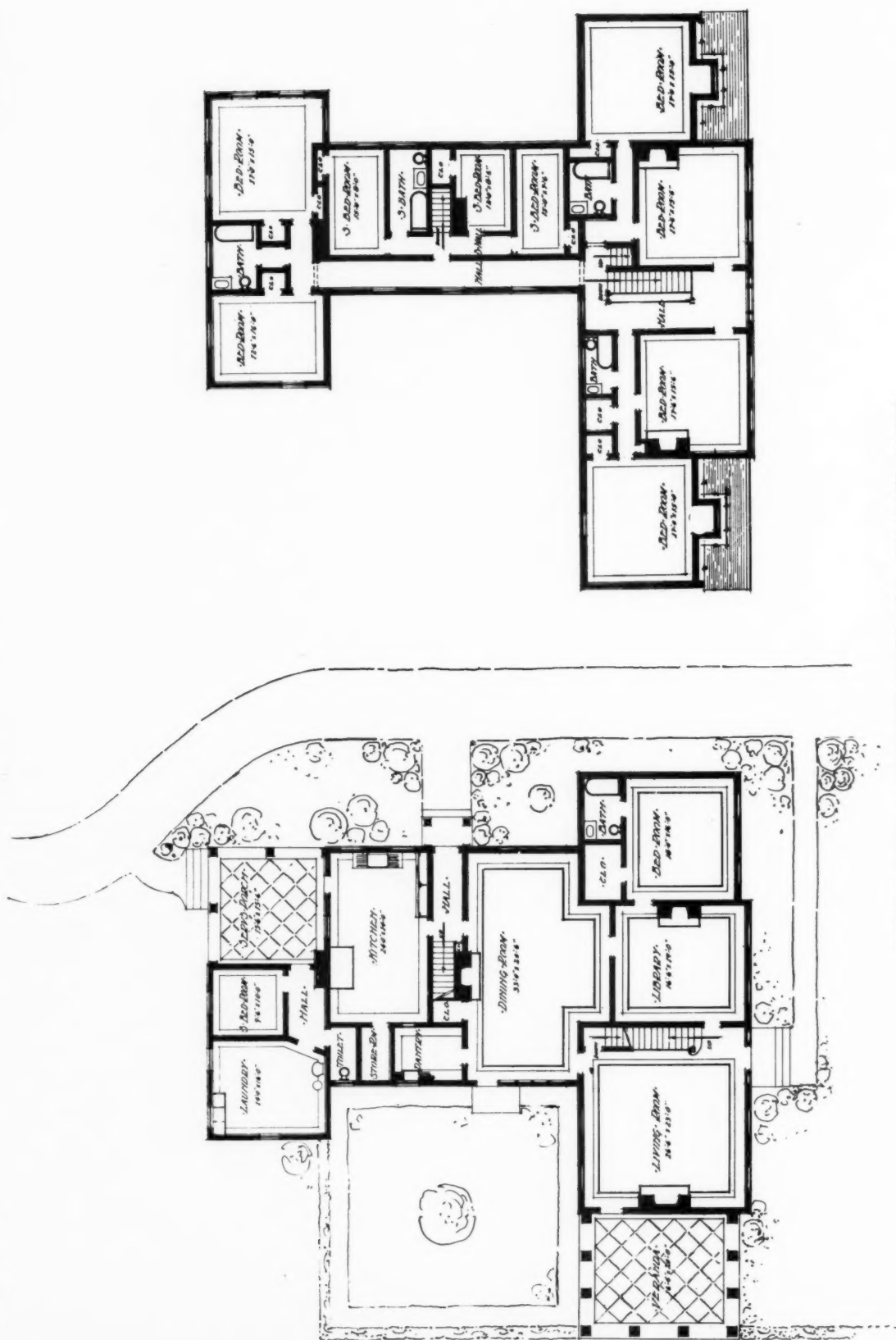
GARAGE OF W. P. COWAN, ESQ., NEAR WHEATON, ILL.
MESSRS. SPENCER & POWERS, ARCHITECTS



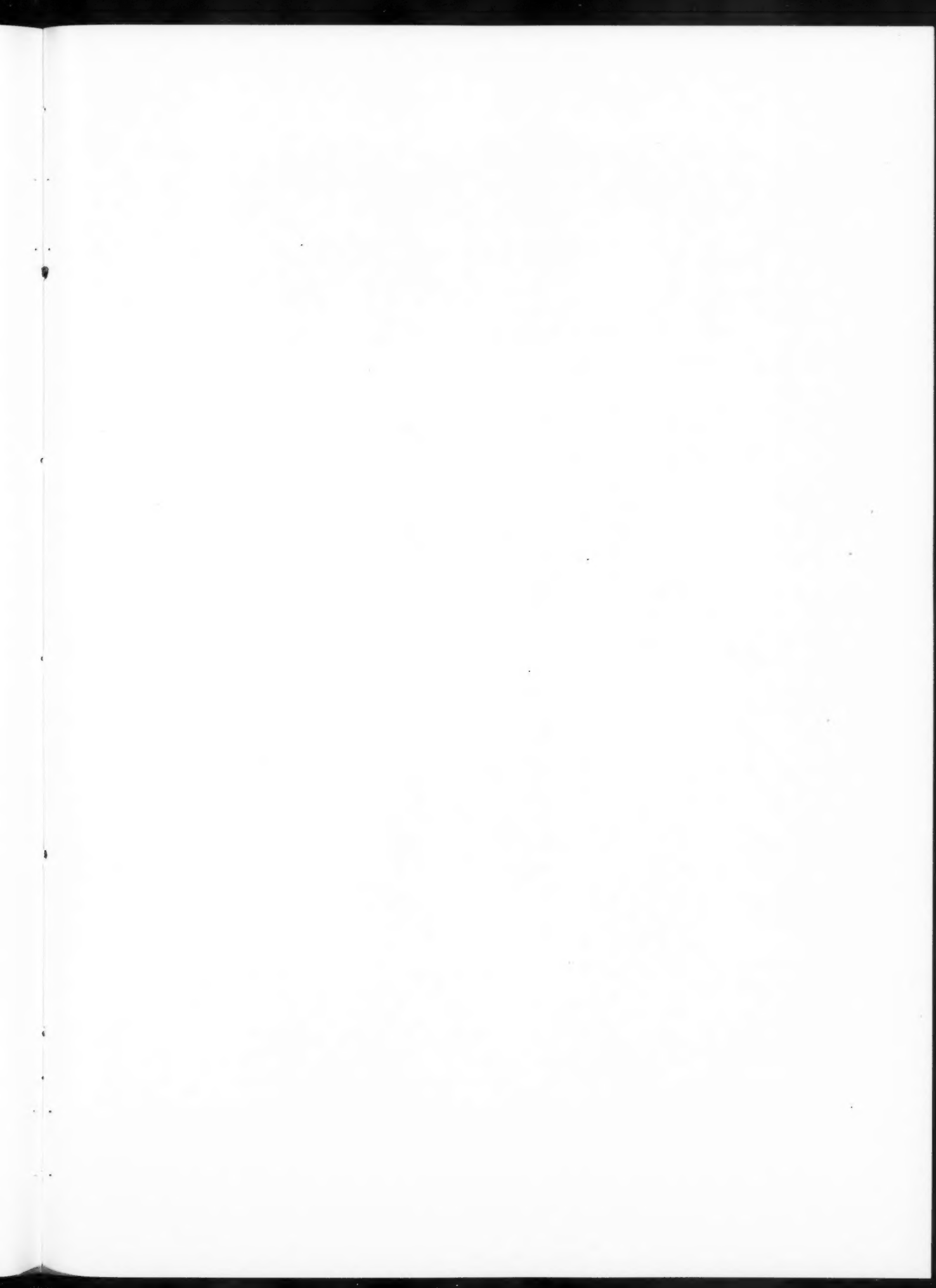


HOUSE OF W. R. HOUGHTALING, ESQ., SHARON, CONN.
MESSRS. MANN & MACNEILLE, ARCHITECTS





HOUSE OF W. R. HOUGHTALING, ESQ., SHARON, CONN.
MESSRS. MANN & MAGNEILLE, ARCHITECTS

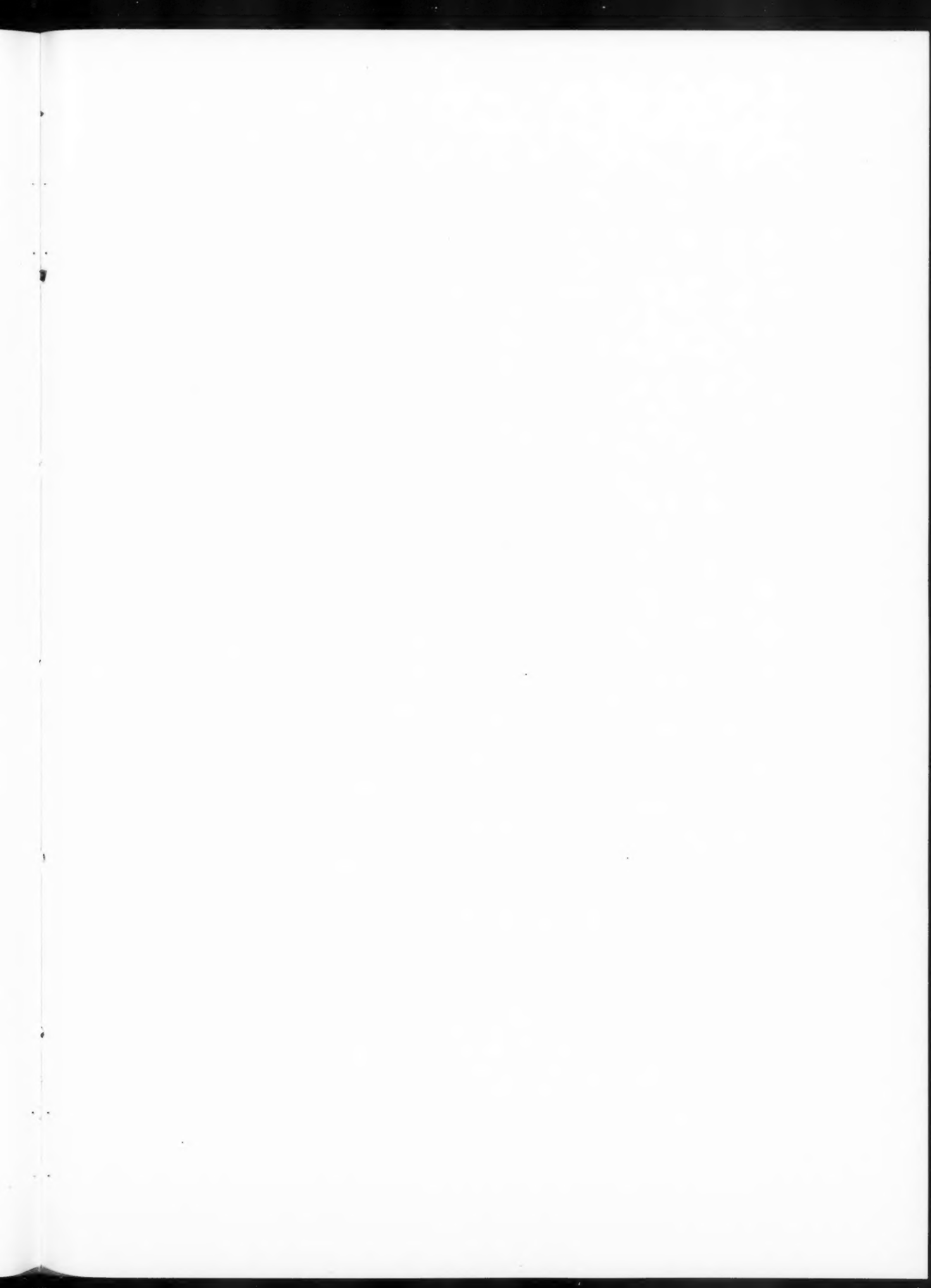




DINING ROOM

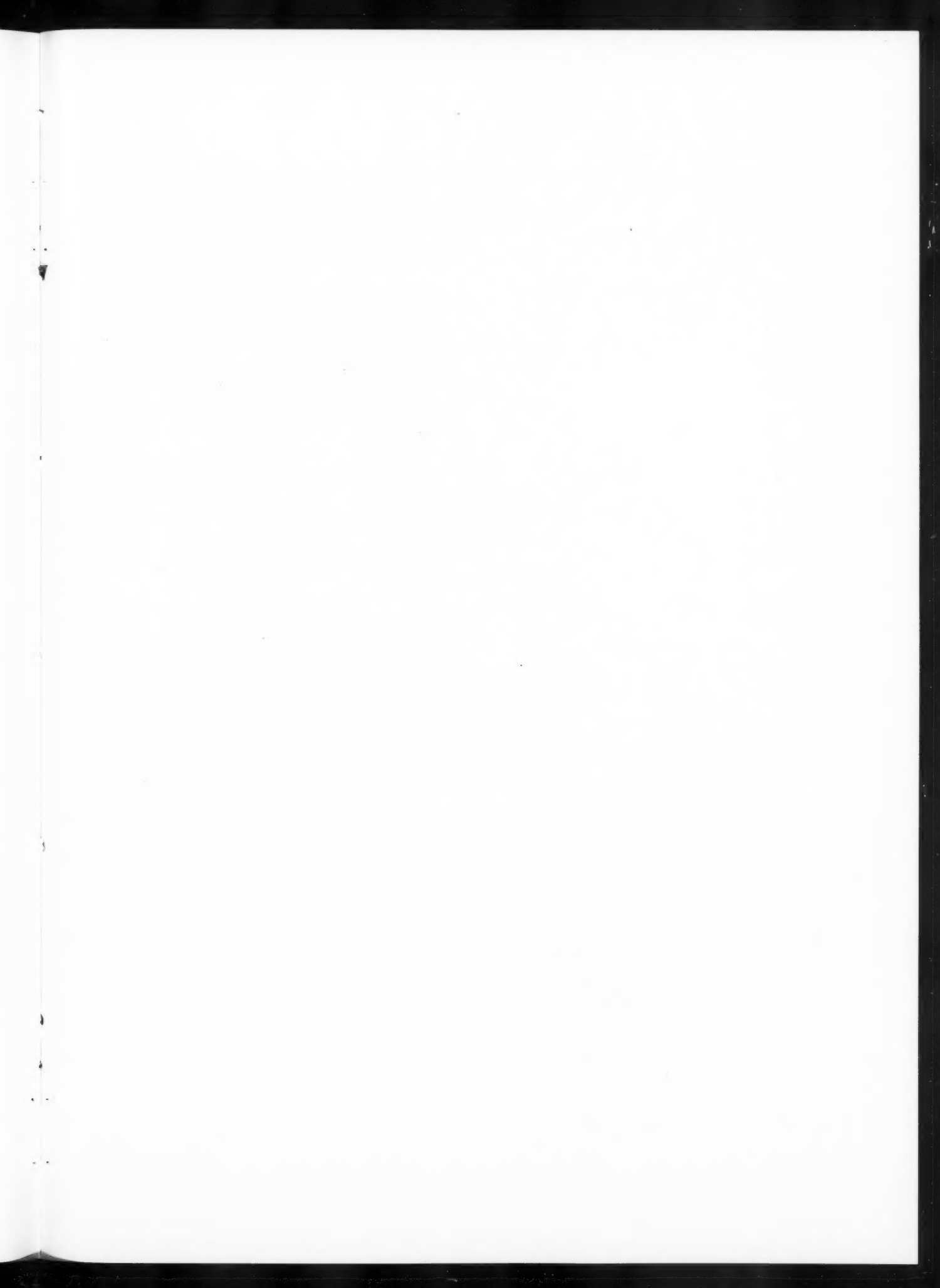
HOUSE OF W. R. HOUGHTALING, ESQ., SHARON, CONN.

MESSRS. MANN & MACNEILLE, ARCHITECTS



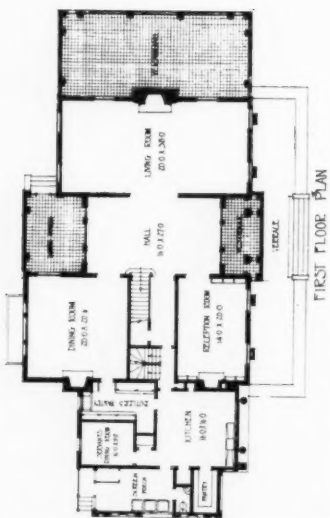


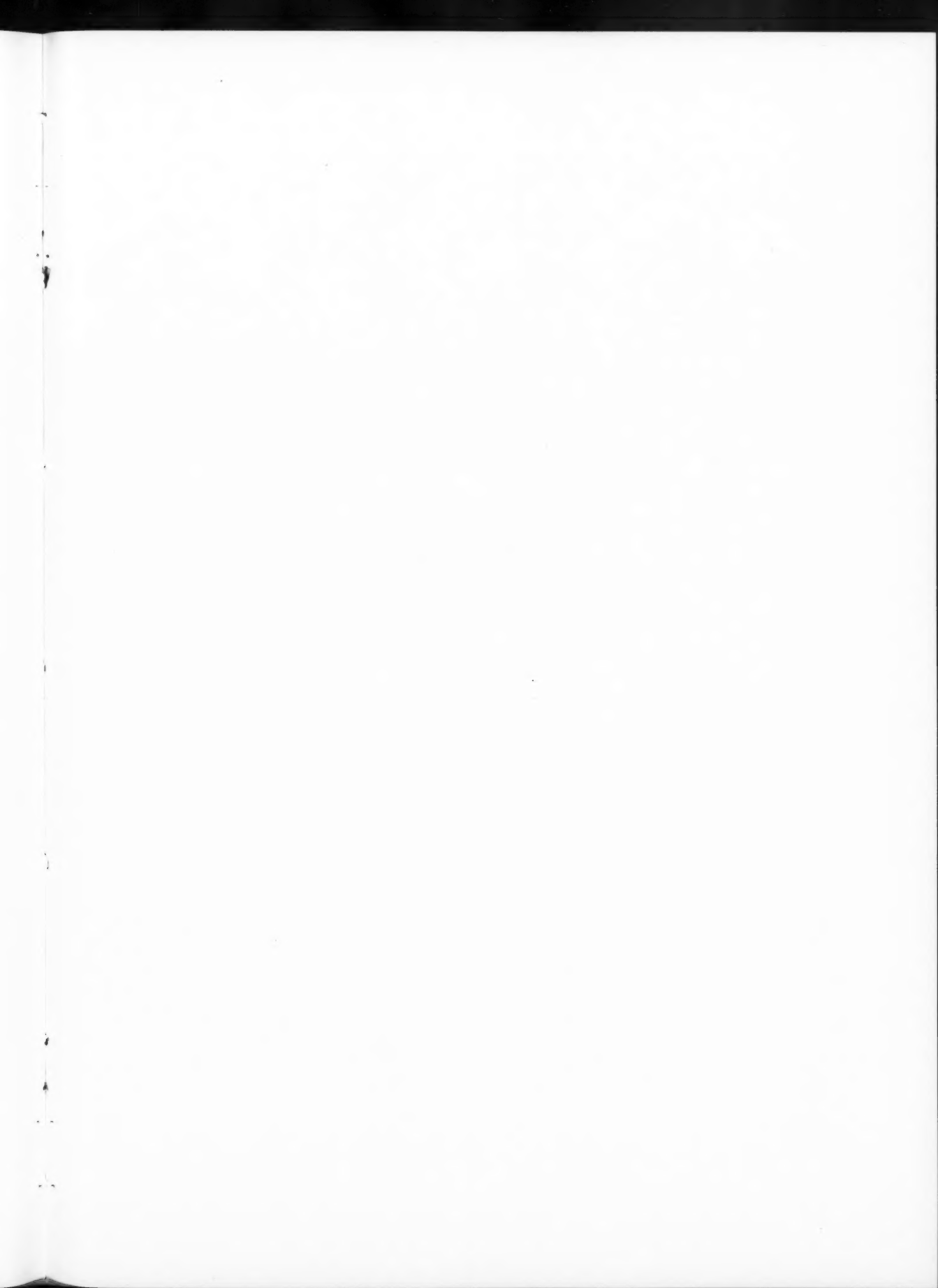
HOUSE OF MRS. R. D. GIRVIN, SAN MATEO, CAL.
MESSRS. BLISS & FAVILLE, ARCHITECTS





HOUSE OF MRS. R. D. GIRVIN, SAN MATEO, CAL.
MESSRS. BLISS & FAVILLE, ARCHITECTS







HOUSE OF MRS. R. D. GIRVIN, SAN MATEO, CAL.

MESSRS. BLISS & FAVILLE, ARCHITECTS

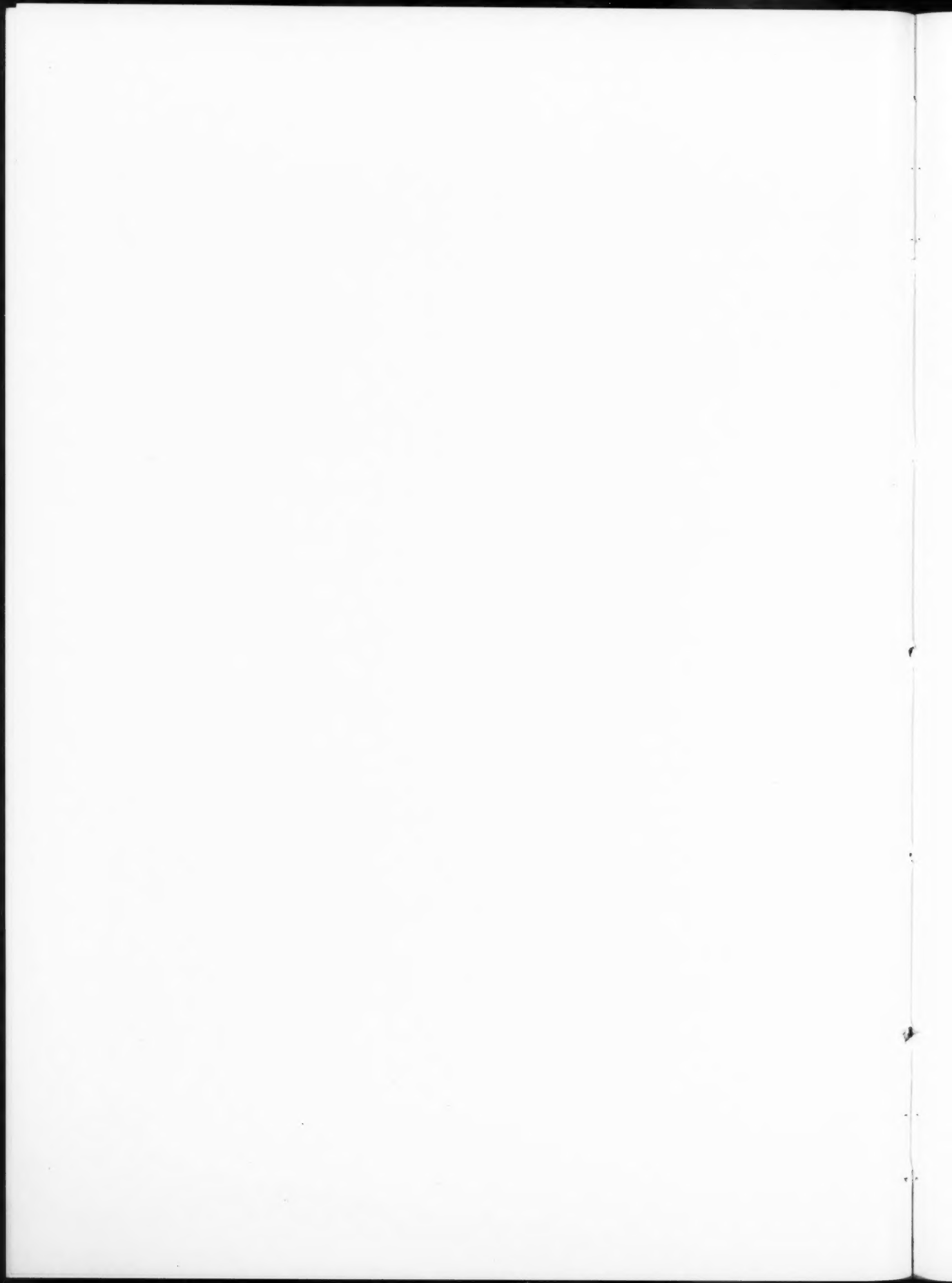
THE AMERICAN ARCHITECT

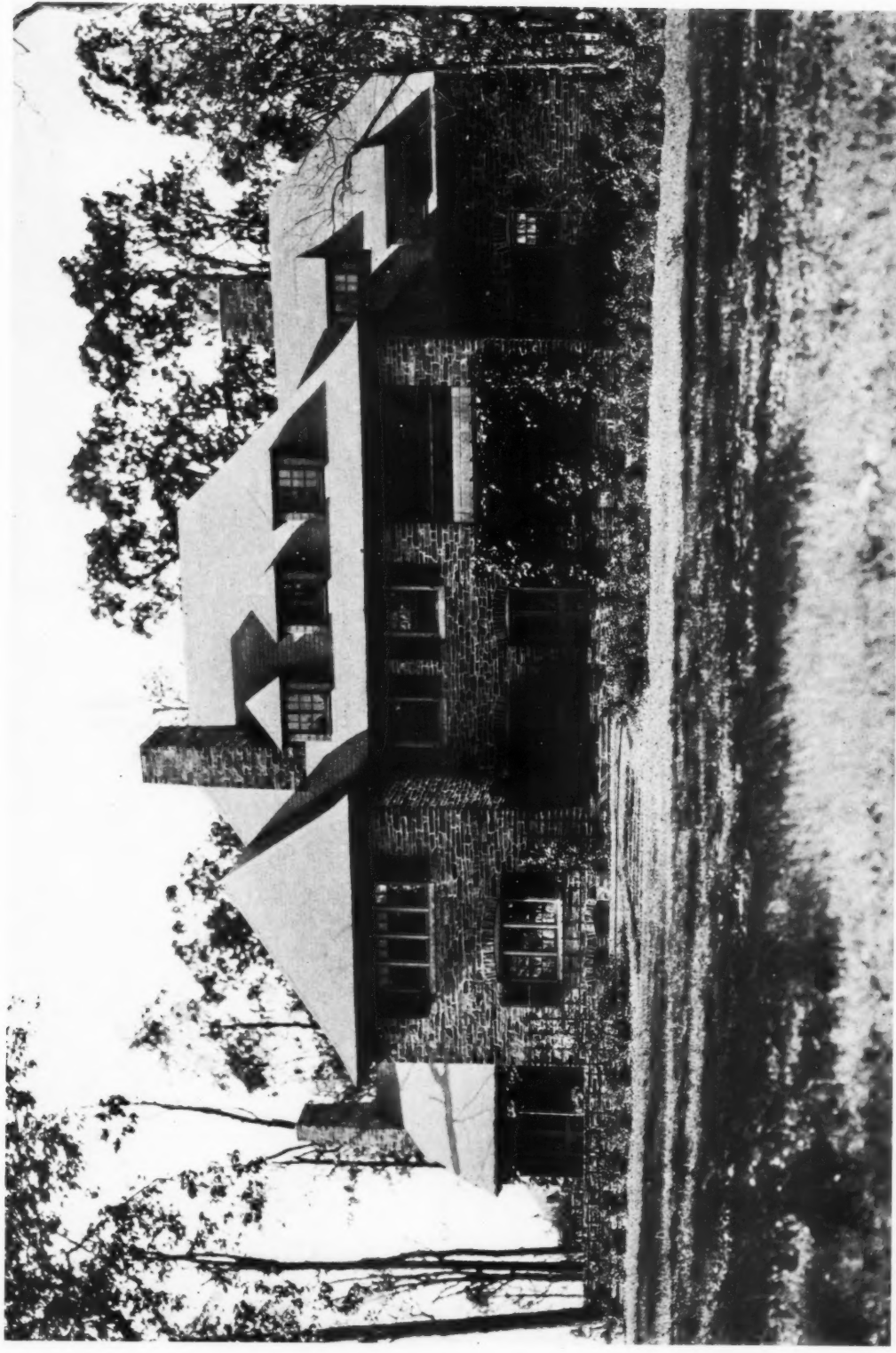
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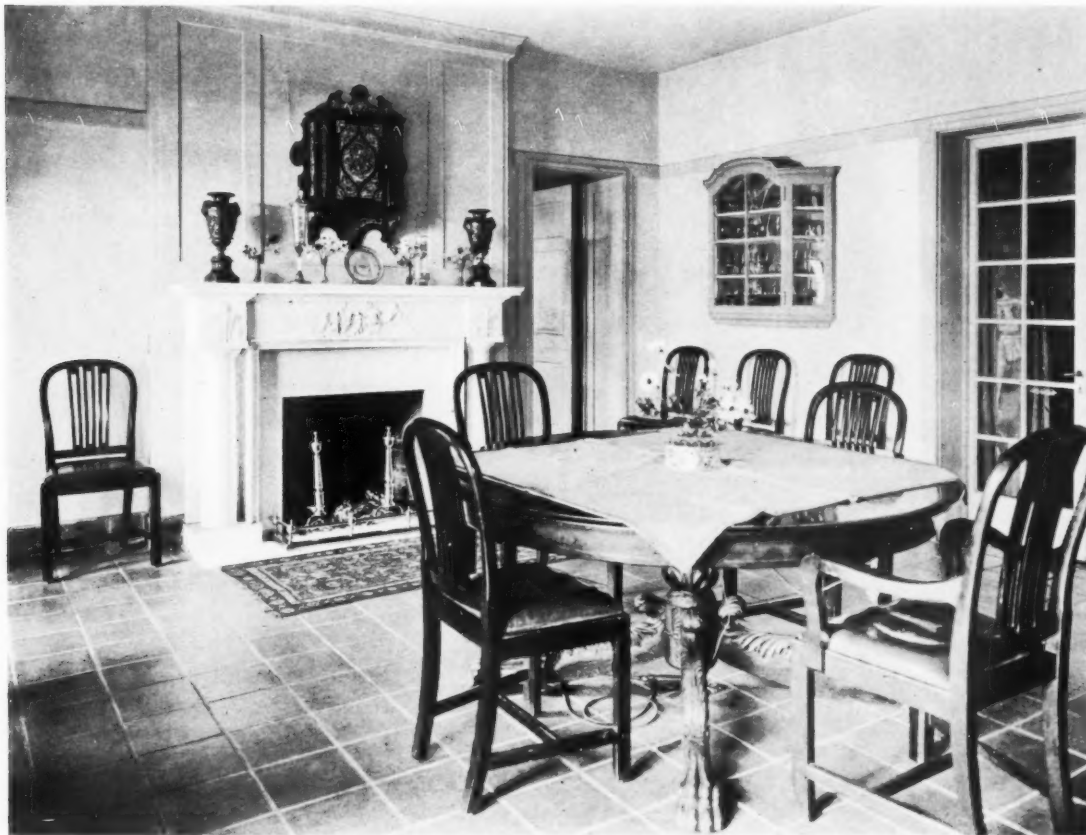


A HOUSE IN PRINCETON, N. J.
MESSRS. TROWBRIDGE & ACKERMAN, ARCHITECTS

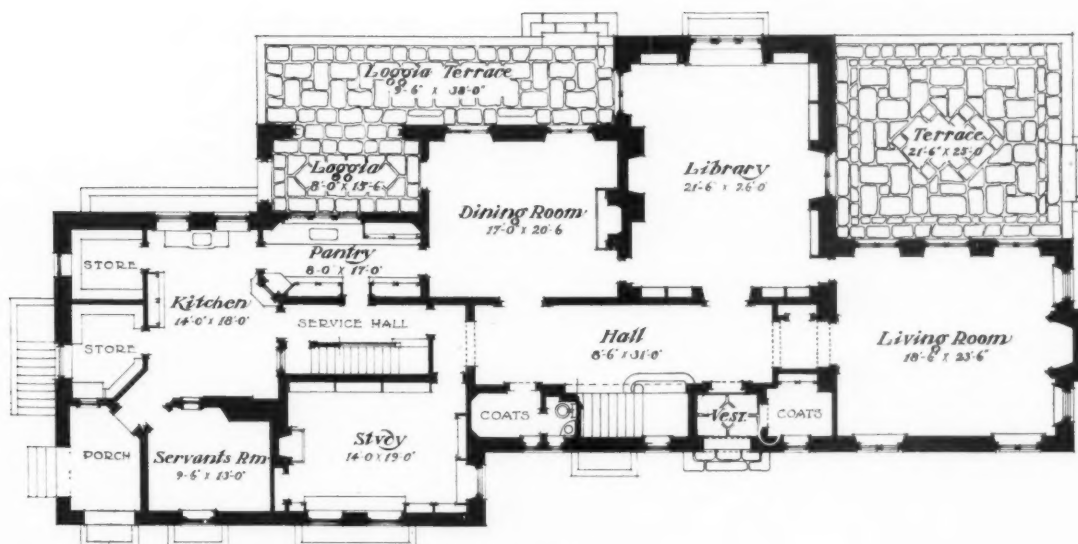




A HOUSE IN PRINCETON, N. J.
MESSRS. TROWBRIDGE & ACKERMAN, ARCHITECTS



DINING ROOM

First Floor Plan
of Jacobus House

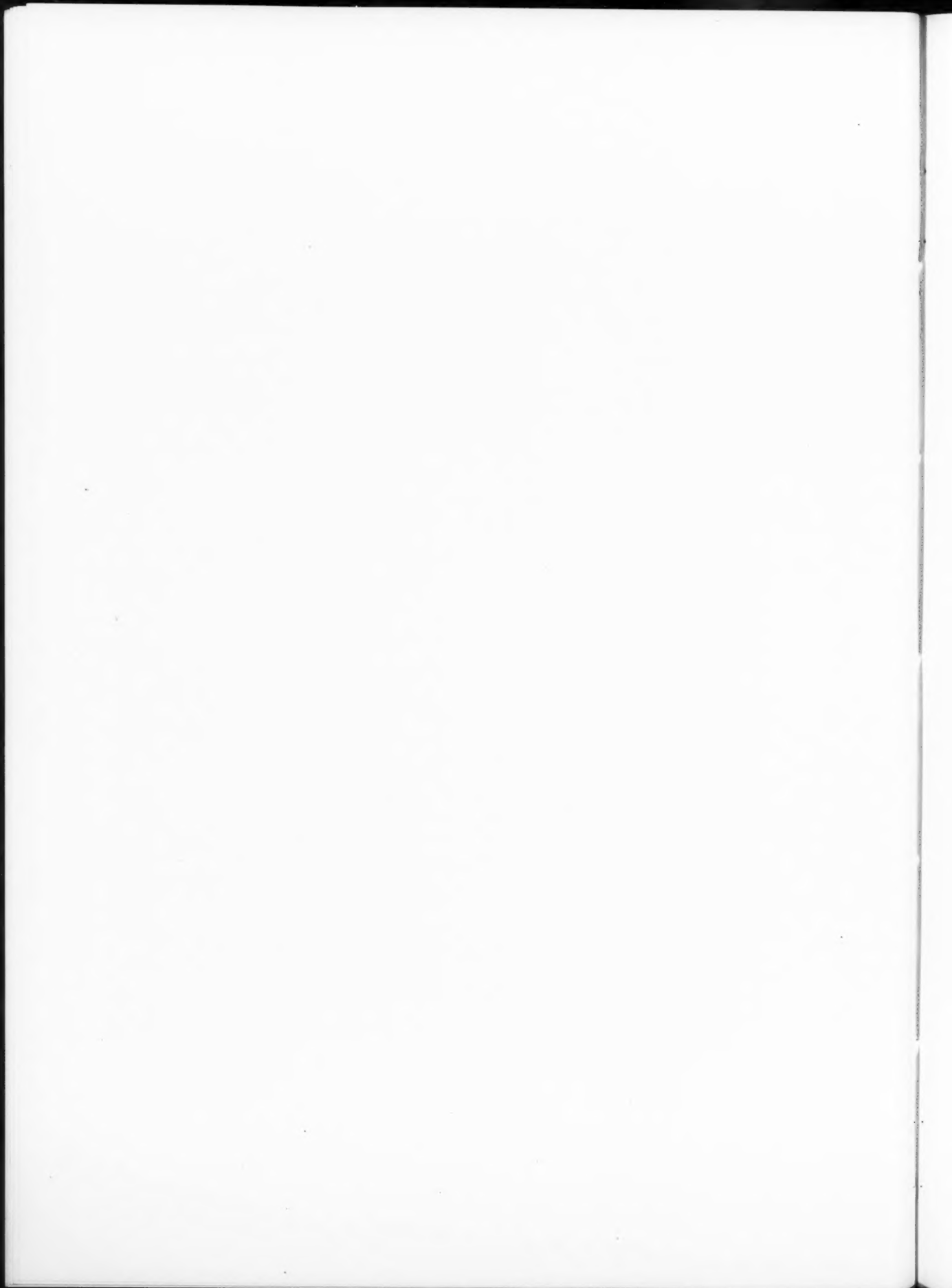
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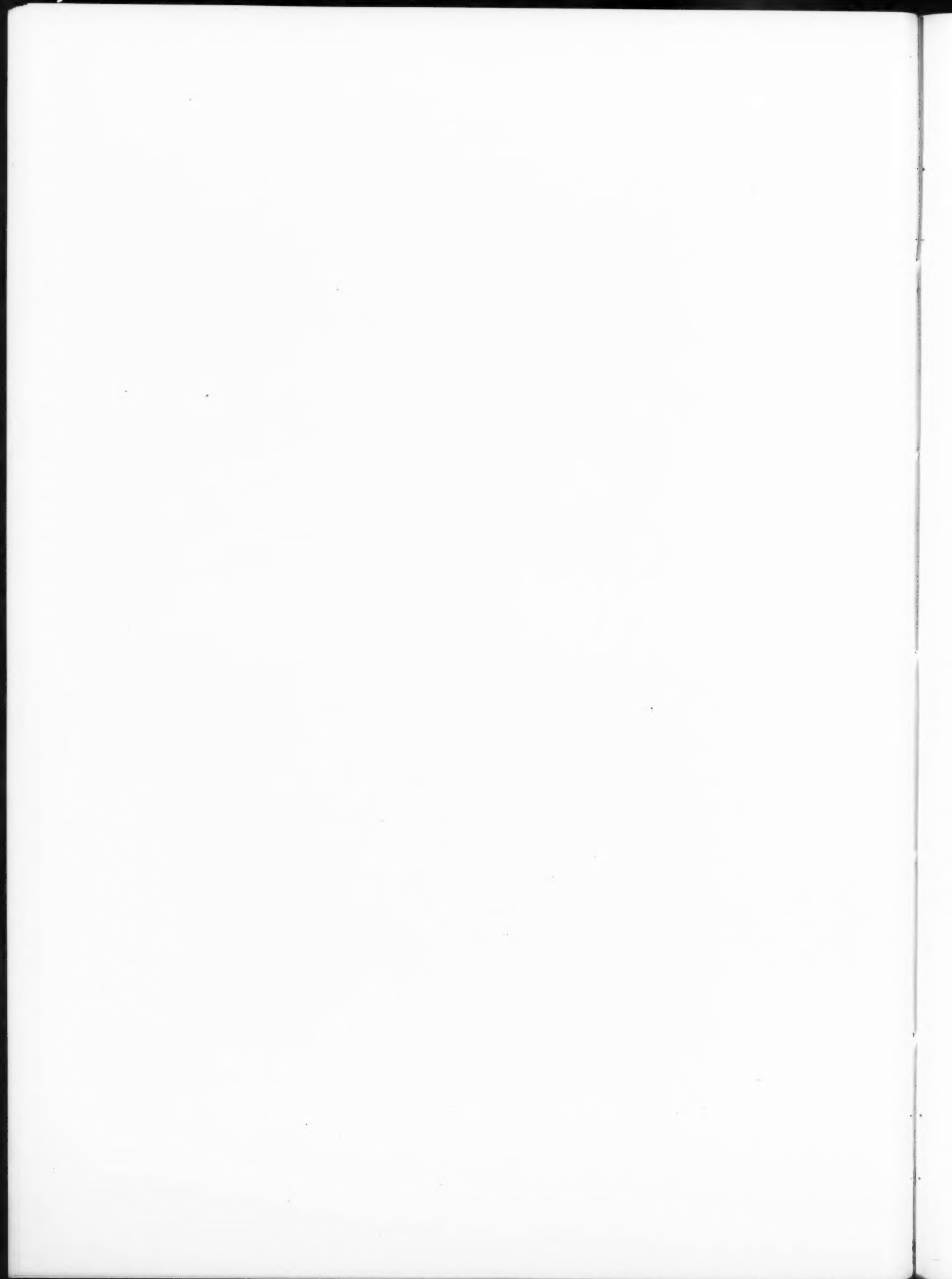




LIVING ROOM

A HOUSE IN PRINCETON, N. J.

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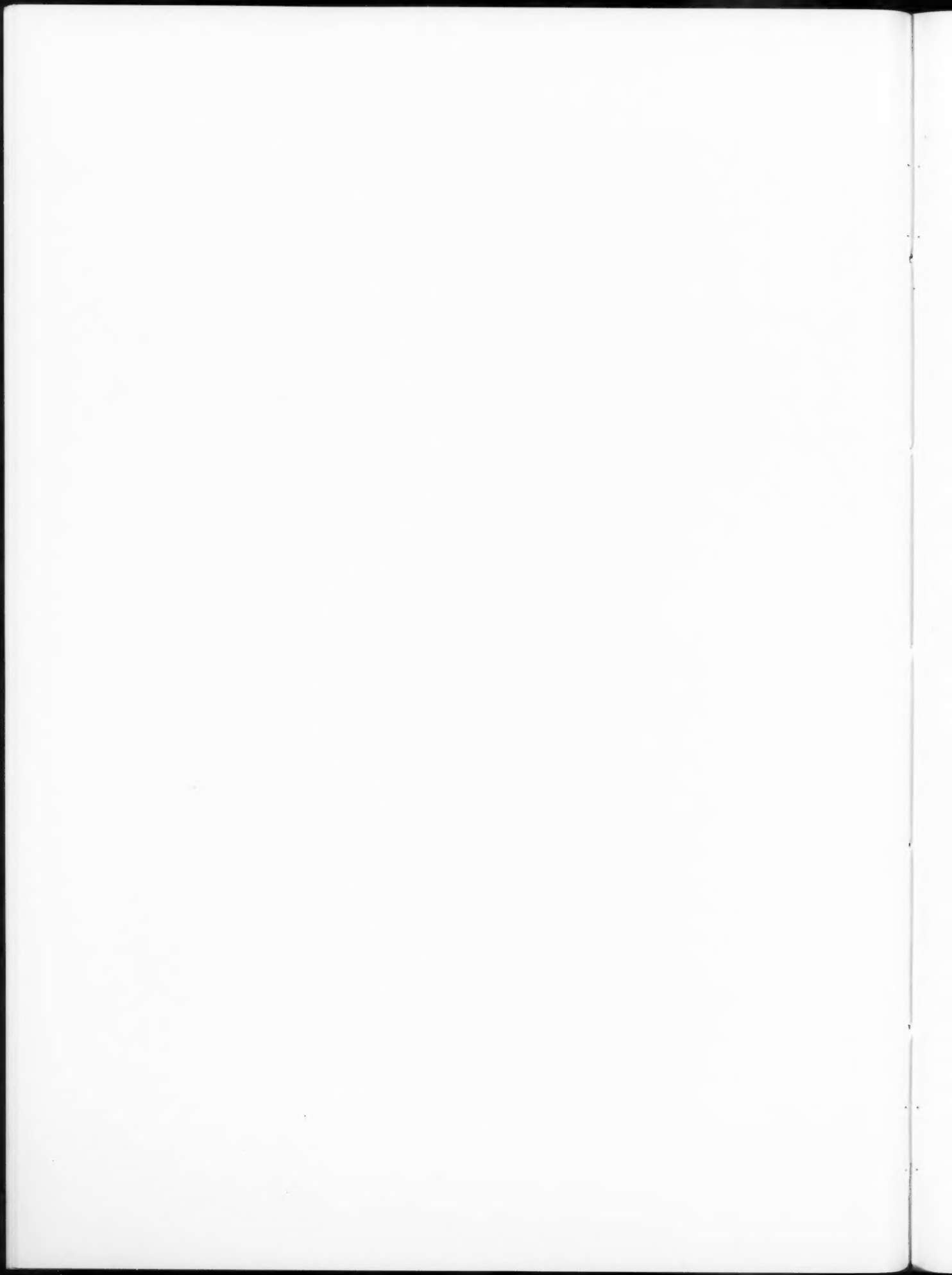
LIBRARY

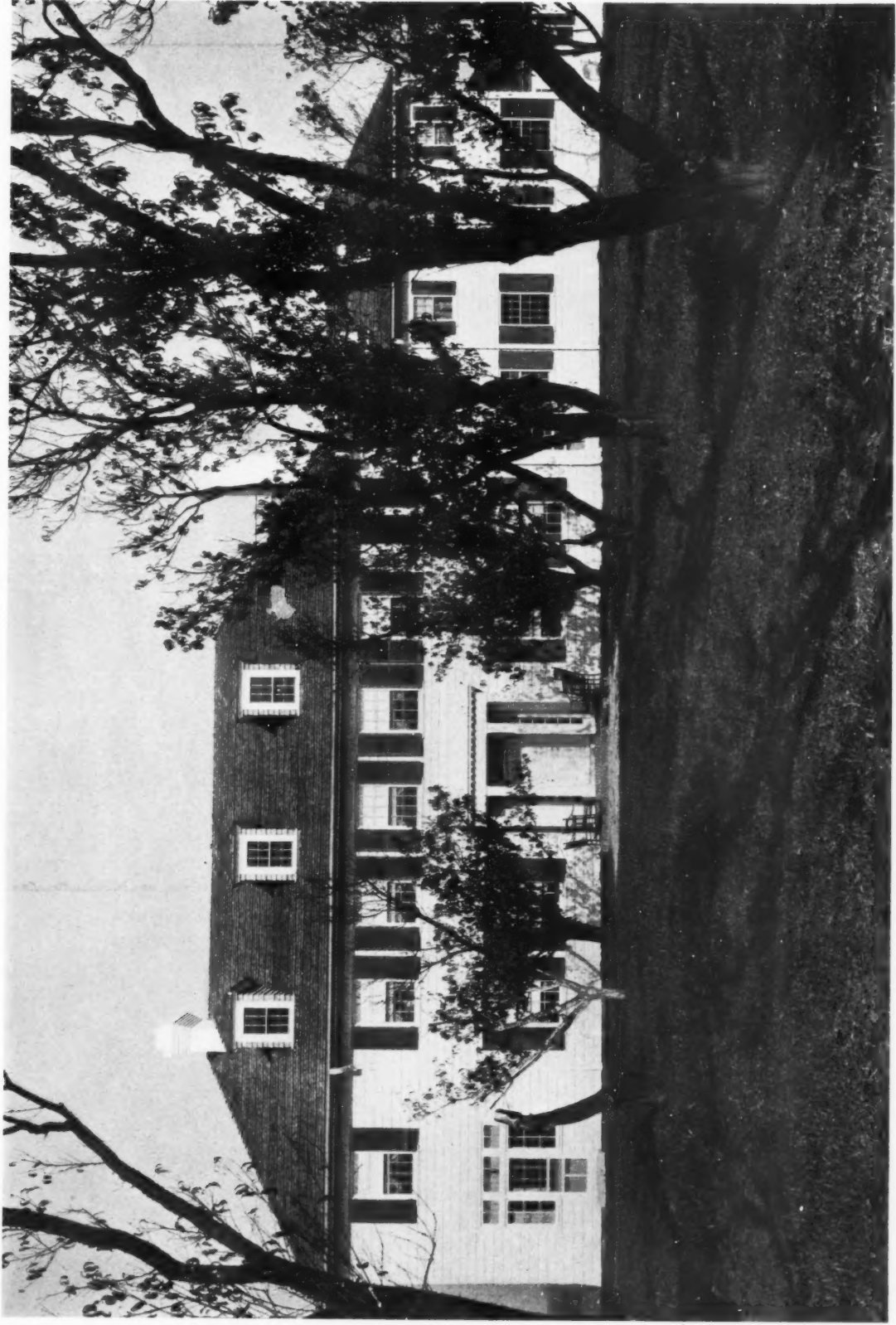


HALL

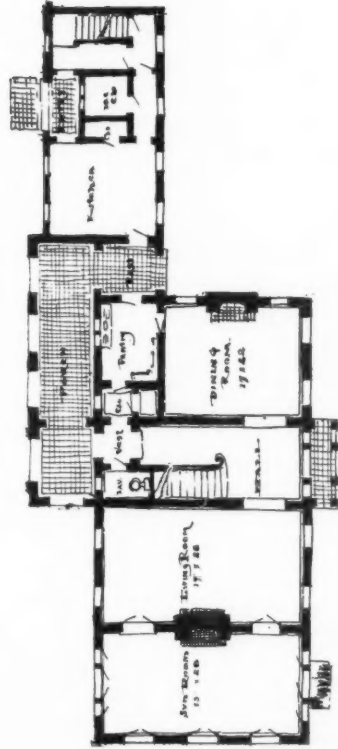
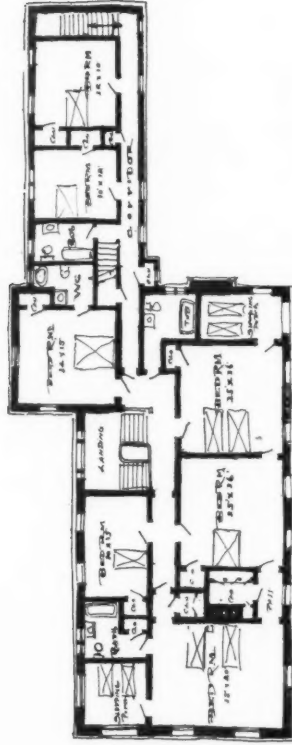
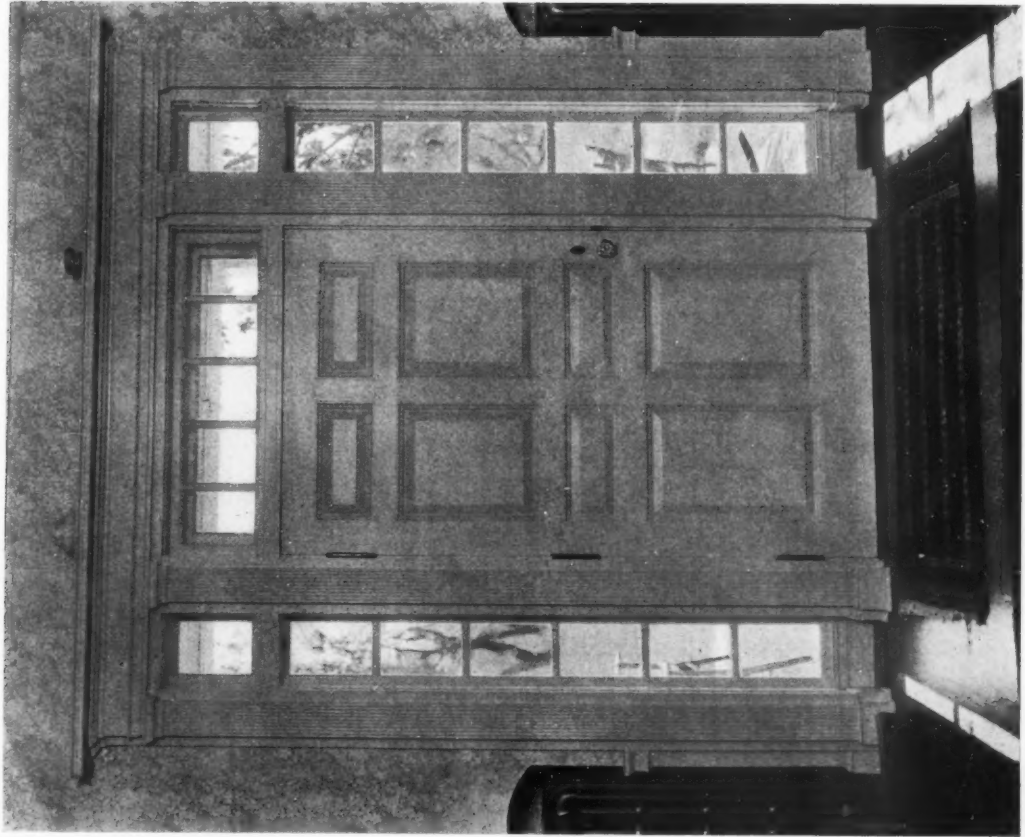
A HOUSE IN PRINCETON, N. J.

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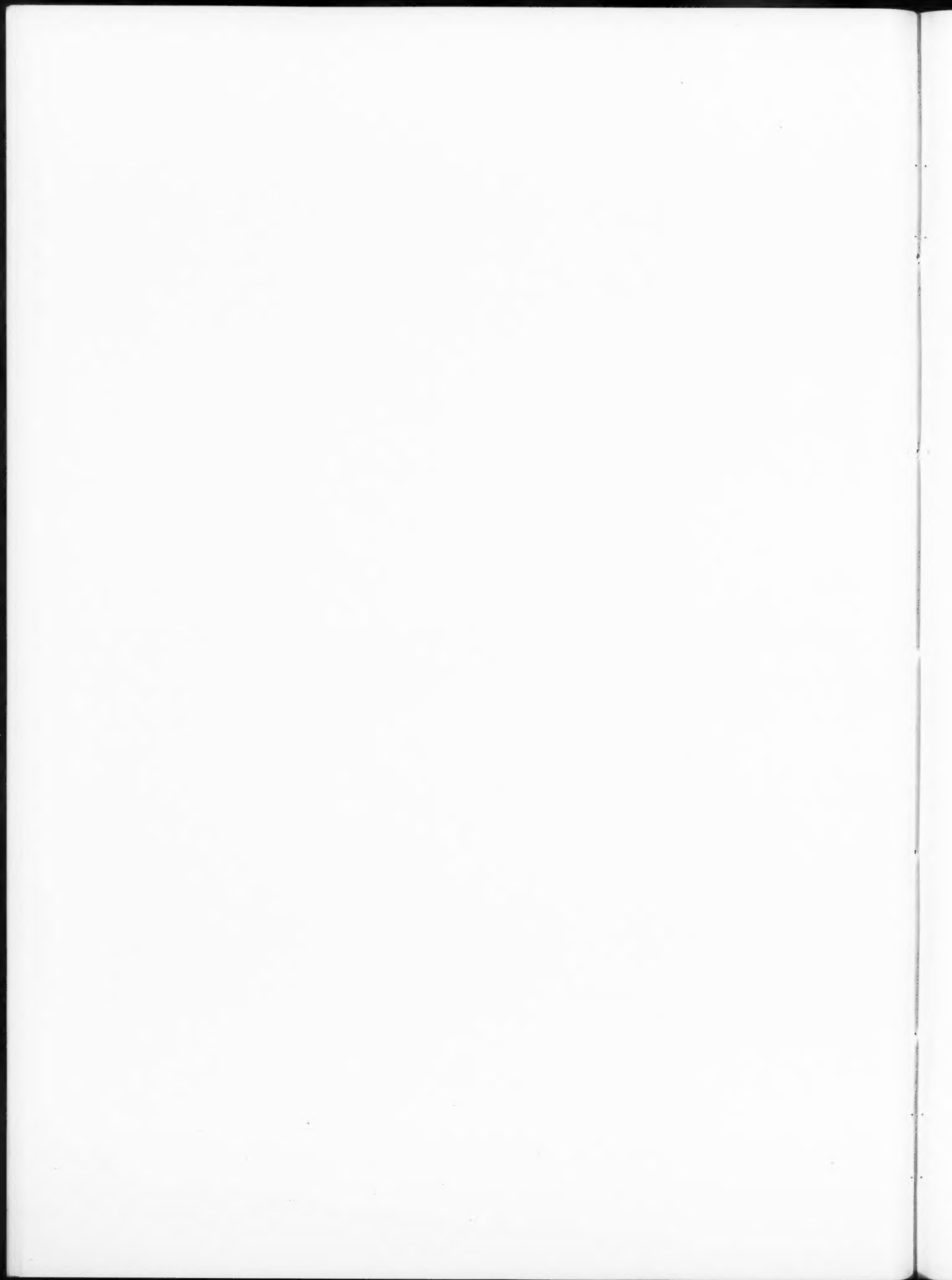


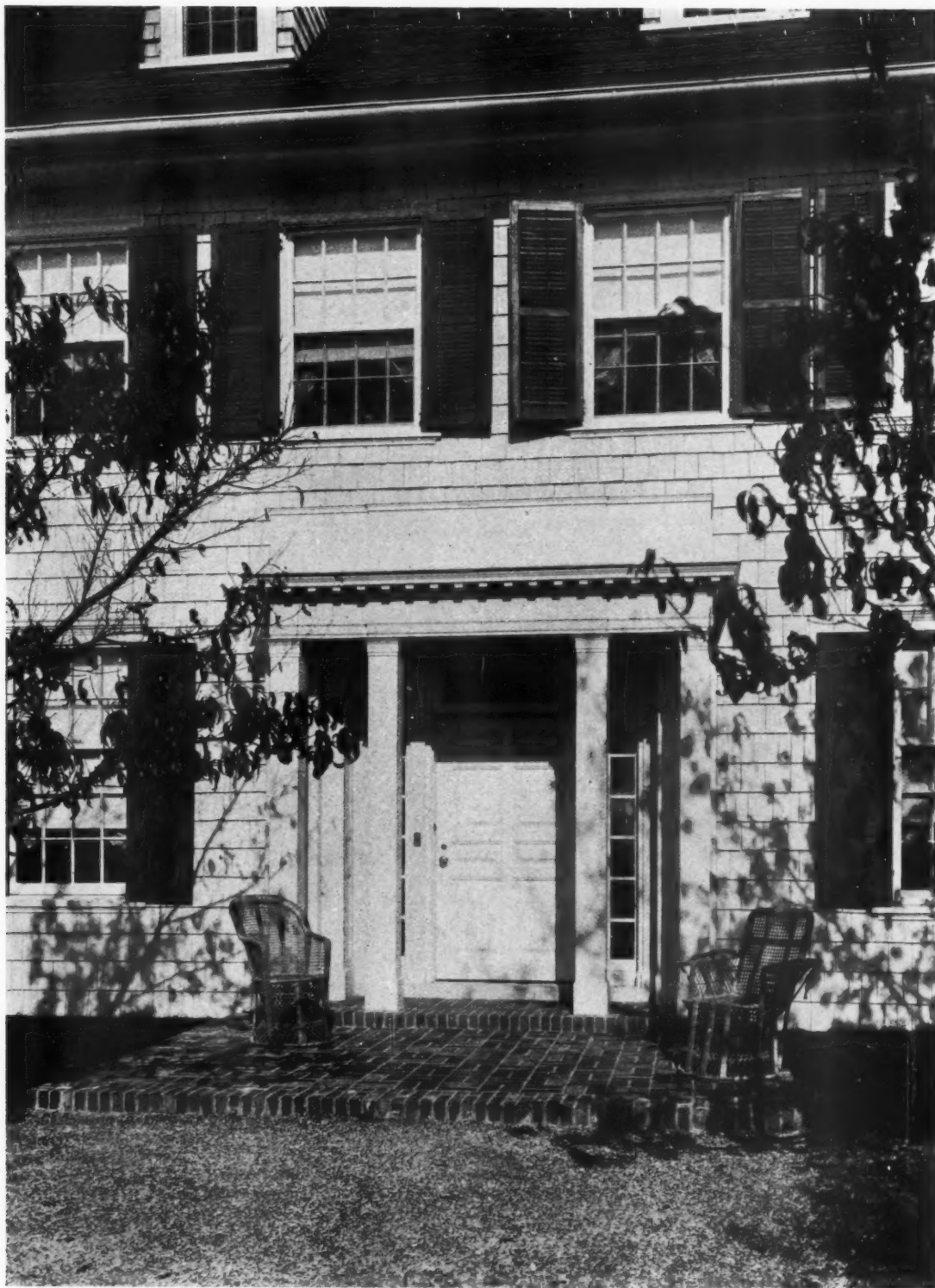
HOUSE OF GEORGE K. SMITH, ESQ., ST. LOUIS, MO.
MESSRS. ROTH & STUDY, ARCHITECTS



HOUSE OF GEORGE K. SMITH, ESQ.
ST. LOUIS, MO.

MESSRS. ROTH & STUDY, ARCHITECTS





DETAIL OF PRINCIPAL ENTRANCE

HOUSE OF GEORGE K. SMITH, ESQ., ST. LOUIS, MO.

MESSRS. ROTH & STUDY, ARCHITECTS



GENERAL VIEW



LIVING ROOM

HOUSE OF GEORGE K. SMITH, ESQ., ST. LOUIS, MO.

MESSRS. ROTH & STUDY, ARCHITECTS



SECOND STORY HALL



STAIRCASE HALL

HOUSE OF GEORGE K. SMITH, ESQ., ST. LOUIS, MO.

MESSRS. ROTH & STUDY, ARCHITECTS

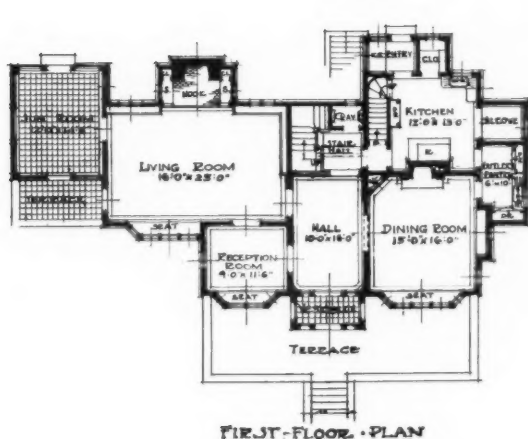


HOUSE OF ROBERT O. HAYWARD, ESQ., BRONXVILLE, N. Y.

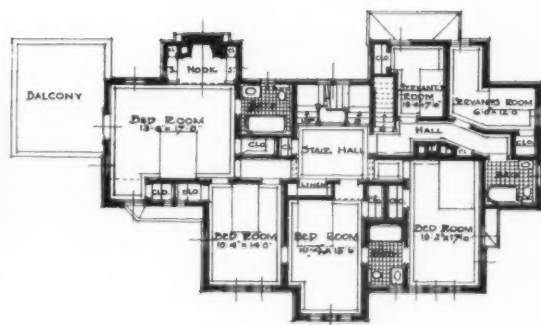
MESSRS. BATES & HOWE, ARCHITECTS



LIVING ROOM



FIRST-FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF ROBERT O. HAYWARD, ESQ., BRONXVILLE, N. Y.

MESSRS. BATES & HOWE, ARCHITECTS



REAR VIEW

HOUSE OF ROBERT O. HAYWARD, ESQ., BRONXVILLE, N. Y.

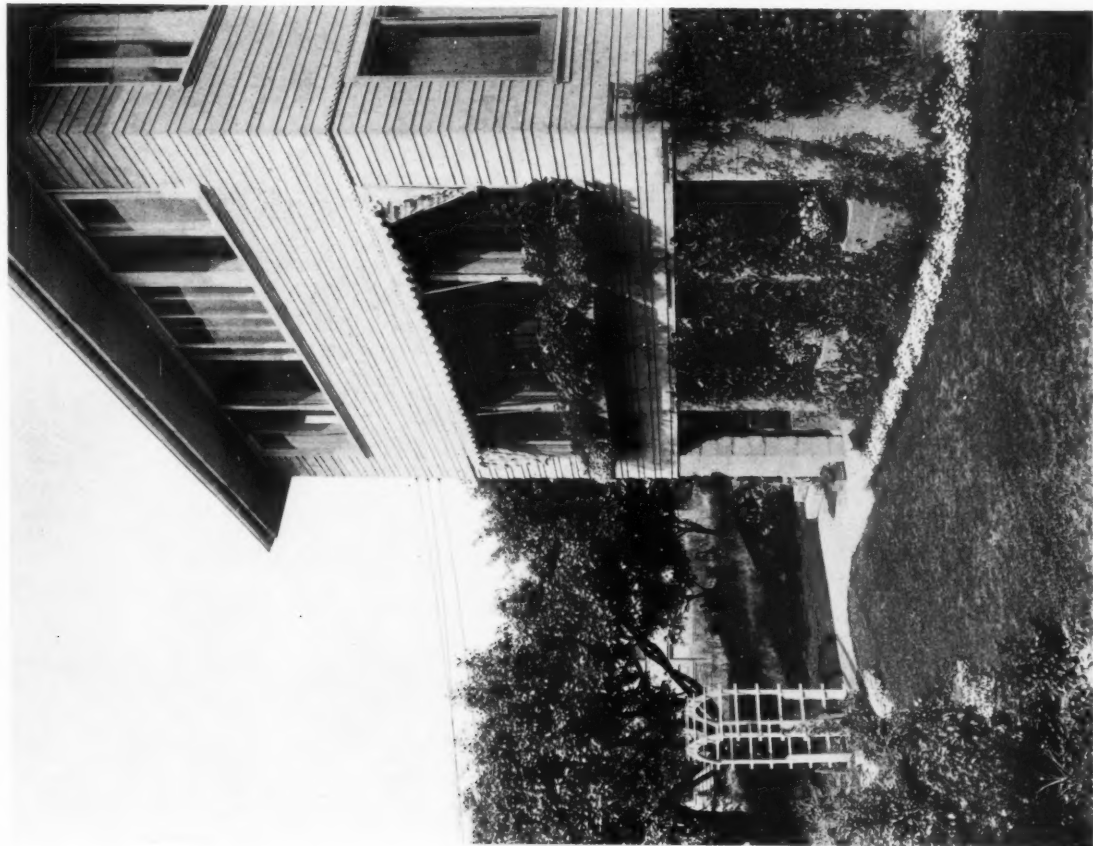
MESSRS. BATES & HOWE, ARCHITECTS



HOUSE OF PROFESSOR S. C. WILLIAMS, ROCHESTER, N. Y.

MR. HORACE T. HATTON, ARCHITECT

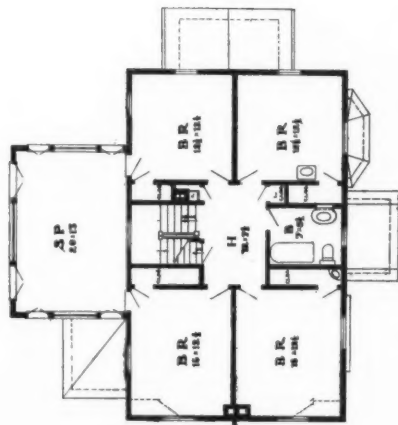
Shingles stained greenish grey, red cement tile roof, red brick chimney



REAR VIEW

HOUSE OF PROFESSOR S. C. WILLIAMS, ROCHESTER, N. Y.

MR. HORACE T. HATTON, ARCHITECT

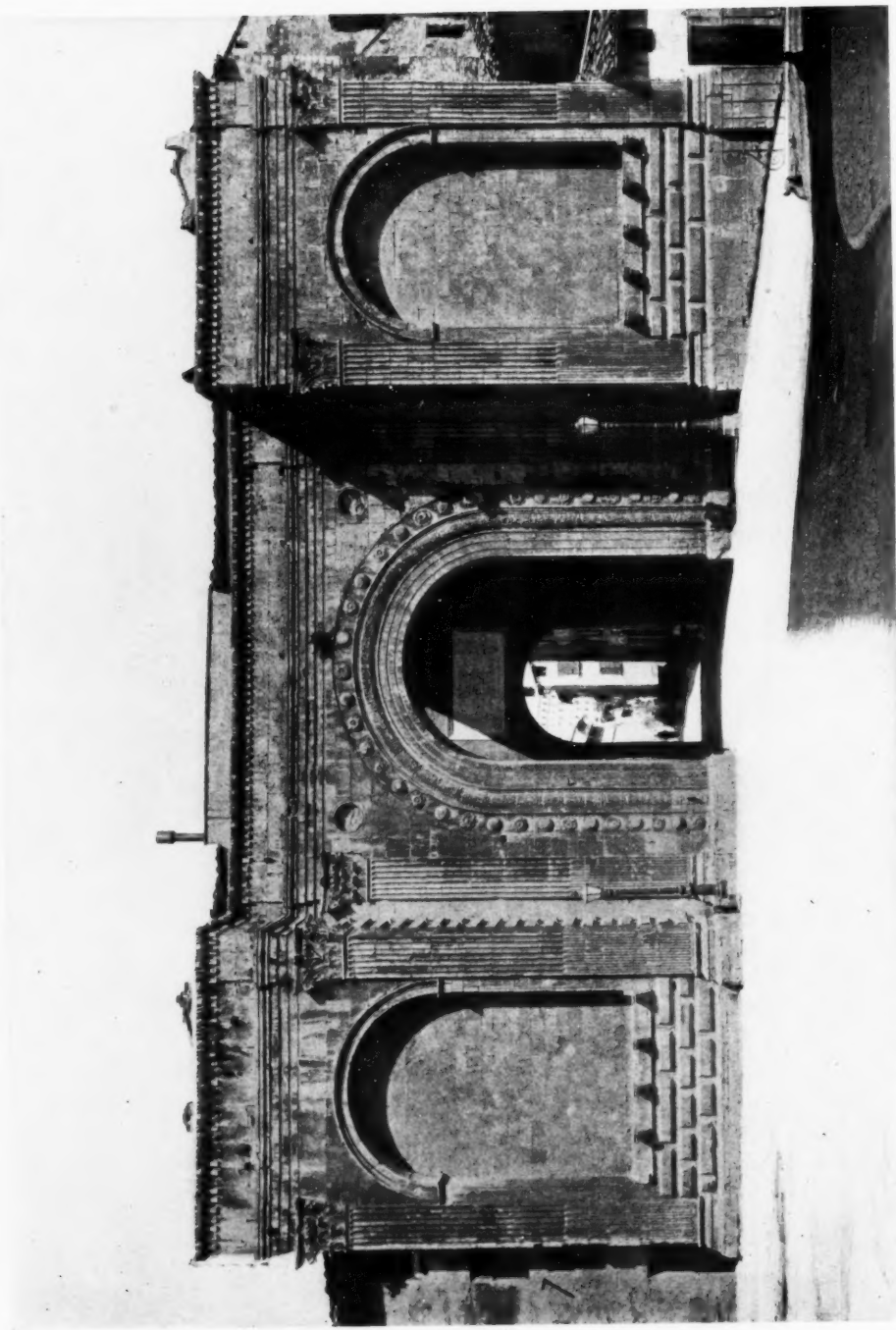


SECOND FLOOR PLAN



FIRST FLOOR PLAN

THE AMERICAN ARCHITECT



PORTA S. PIETRO, PERUGIA, ITALY (1473)

AGOSTINO DI DUCGIO AND POLIDORO DI STEFANO, ARCHITECTS

An important and rare example of Renaissance style for the given date

