

259

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FIG. 1. DETAIL—RESIDENCE OF H. BELLAS HESS, ESQ.,  
HUNTINGTON, L. I HOWELLS & STOKES, ARCHITECTS.

# THE ARCHITECTURAL RECORD

VOLUME XLVI



NUMBER IV

OCTOBER, 1919

## The American Country House



By Fiske Kimball

**B**Y the "country house" in America we understand no such single well-established form as the traditional country house of England, fixed by centuries of almost unalterable custom, with a life of its own which has been described as "the perfection of human society." Even in England today the great house yields in importance to the new and smaller types which the rise of the middle classes has strewn over the country and on the fringes of the city, and with the variety is infinite, from the dwellings of the further suburbs to the distant, self-sustaining estate. Yet the common characteristic of all is clear enough—a site free of the arid blocks and circum-

scribed "lots" of the city, where one may enjoy the informality of nature out-of-doors.

Much as has been written on the subject, we are still far from having any such fundamental analysis of the American country house of today as that which Hermann Muthesius in his classic book "The English House" has given for England. Perhaps the reason may be that we have taken too much for granted and should try, as Muthesius does, to look on the work more with the eye of a stranger.

Things we never mention are in many cases the very ones which go farthest to make the specific architec-



FIG. 2. DETAIL VIEW—RESIDENCE OF JOSEPH BUSH, ESQ., FIELDSTON, NEW YORK CITY. DWIGHT JAMES BAUM, ARCHITECT.



FIG. 3. SUN ROOM—RESIDENCE OF J. B. RICHARDSON LYETH, ESQ., FIELDSTON, NEW YORK CITY. DWIGHT JAMES BAUM, ARCHITECT



FIG. 4. ENTRANCE DETAIL—RESIDENCE OF DR. EDWARD B. KRUMBHAAR, WHITEMARSH VALLEY, PA. ARTHUR H. BROCKIE, ARCHITECT



FIG. 5. VIEW FROM THE SOUTH—RESIDENCE OF STEWART DUNCAN, ESQ., NEWPORT, R. I.  
John Russell Pope, Architect.



FIG. 6. RESIDENCE OF TRACY DOWS, ESQ., RHINEBECK, N. Y.  
Albro & Lindeberg, Architects.



FIG. 7. "THE MANOR HOUSE," ESTATE OF JOHN T. PRATT, ESQ., GLEN COVE, L. I.  
Charles A. Platt, Architect.

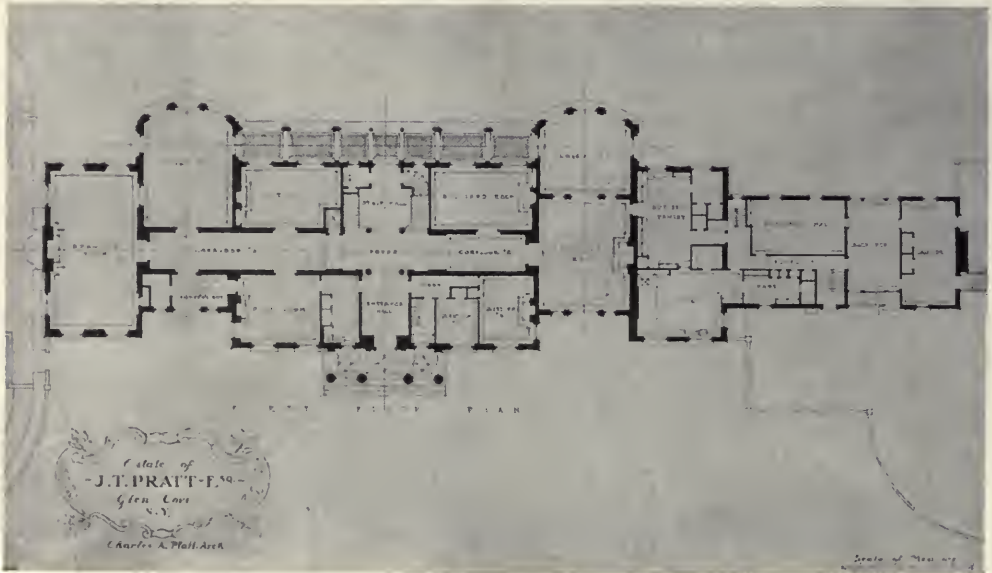


FIG. 7A. FIRST FLOOR PLAN—"THE MANOR HOUSE," ESTATE OF JOHN T. PRATT, ESQ.,  
GLEN COVE, L. I.  
Charles A. Platt, Architect.





FIG. 7B. VIEW FROM GARDEN—"THE MANOR HOUSE," ESTATE OF JOHN T. PRATT, ESQ.,  
GLEN COVE, L. I.  
Charles A. Platt, Architect.

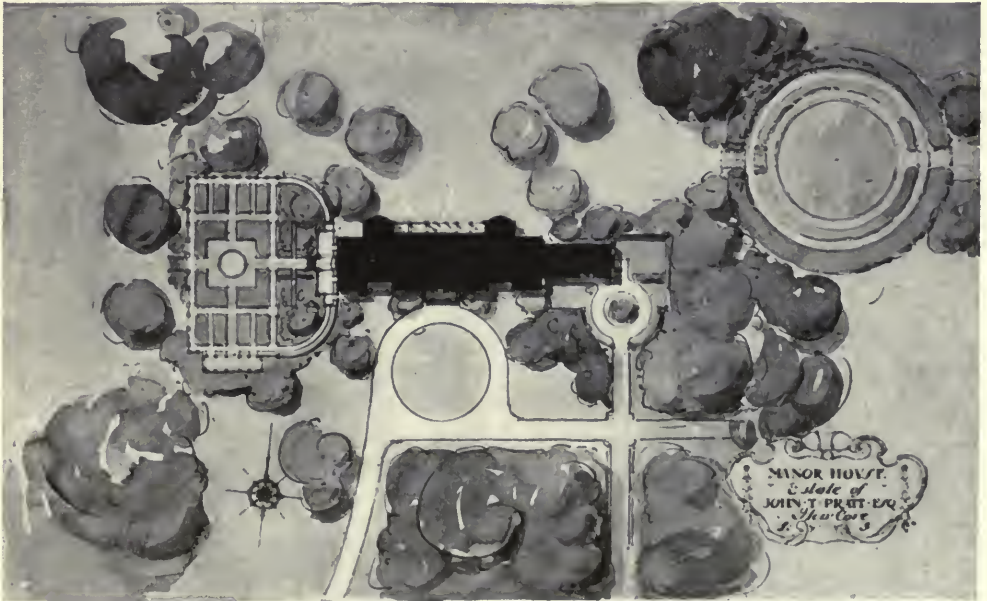


FIG. 7C. GENERAL PLAN—"THE MANOR HOUSE," ESTATE OF JOHN T. PRATT, ESQ.,  
GLEN COVE, L. I.  
Charles A. Platt, Architect.



FIG. 8. RESIDENCE OF JAMES SWAN FRICK, ESQ., GUILFORD, BALTIMORE, MD.  
John Russell Pope, Architect.



FIG. 8A. PLAN—RESIDENCE OF JAMES SWAN FRICK, ESQ., GUILFORD, BALTIMORE, MD.  
John Russell Pope, Architect.

tural and domestic character which we recognize intuitively as American. A search for these basic conditions and elements cannot fail to bring us greater clarity of thought in our domestic design, and help make conscious and direct the adaptation which tends to remain merely intuitive and groping.

Let us, then, apply to our own problem of today the same thoroughness of

analysis which has been so successful in helping us to understand past styles, but which we have usually been content to drop at the year 1800: seeking, first, the bearing of the practical conditions, natural, economic, social, next, the bearing of artistic conditions, the traditions and tendencies of style; and, with the insight thus won, examine the prevailing types and recent examples.

# 1 Practical Conditions

┌ Natural ─ Economic ─ Social ┐



SO far as concerns natural conditions, certain diversities are so obvious that it might seem impossible to formulate generalizations such as are readily made for a homogeneous country like England. Closer examination, however, reveals much underlying unity with respect to all but a few exceptional districts: semi-tropical Florida, the deserts of the Southwest, and the temperate Pacific Riviera.

In climate, the fundamental characteristic is a range of temperature out of all proportion to Western Europe. Whereas there the difference between the means of January and July is but ten or fifteen degrees, as on our Pacific coast, throughout the rest of the United States the mean annual range is immensely greater, seventy degrees in the northern prairies and plains, and forty or fifty degrees even along the Atlantic seaboard. As summer temperatures of a hundred degrees are occasionally carried to the Canadian boundary and freezing winds sometimes sweep down to the Gulf of Mexico, the extreme range is even greater than this would indicate—110° and even 135° in given localities. It follows that building materials are exposed to

exceptional conditions of weathering and of expansion, and that unusual provisions of defense must be made to secure comfort both in summer heat and in winter cold. No small share of the greater cost of American buildings in proportion to relative prices abroad is due to this struggle with severity of climate.

In winter freezing temperature not only demands deep foundations and careful protection of plumbing, but also makes central artificial heat an absolute necessity for the plumbing system as well as for the comfort of the inhabitants. The high cost of foundations tends to prevent the house from ramifying and to force it into the air, while the cost of the heating system restricts the open fireplace—still desirable as the best means of ventilation and cheer—to the few principal rooms at most. On the other hand, the development of artificial heating gives us certain advantages that other countries where winter is less drastic do not possess, making the house relatively independent of unfavorable orientation and permitting large openings between the rooms without incurring the foreign bugaboo of draughts. The tendency in the last generation of adequate

heating has been to utilize these possibilities through replacing the more European. Colonial plan of isolated rooms with inside chimneys and closed doors by one with outside chimneys and with rooms thrown together by broad-cased openings.

The heavy and lasting snows of the north have also their influence, by forbidding the horizontal valleys and freedom of roof composition of the English, and by rendering interior courts exotic and unsatisfactory, unless in houses not intended to be occupied in winter.

The heat of summer must be met either by high ceilings or by large openings, both, but especially the latter, again demanding adequate winter heating. The nineteenth century solution, seen most characteristically in mid-Victorian houses, was to use high ceilings with openings relatively small, windows closed and shaded by blinds—on the principle of holding the imprisoned air at its night temperature. The system was satisfactory except for the neglect of one factor, disclosed by the medical science of the turn of the century, sufficient to destroy the whole equilibrium and gradually bring about the wholly different adjustment of today. It was the discovery that tuberculosis flourishes in closed rooms but yields to fresh air and sunlight, with the complementary discovery that malaria comes not from "night air" but from mosquito bites, which threw wide the windows of our houses, gave casement sash a greater vogue, and brought the demand for sleeping porches. At the same time, in view of a prevalence of flies and mosquitos unknown in western Europe, this required complete screening, for safety as well as comfort. In the new houses, where the breeze blows through unrestrained, high ceilings have become unnecessary, and, in all but the most pretentious, have generally given way to low or at least lower studs, in the interest of coziness with economy of first cost and of heating. Blinds, no longer so much used either day or night, and impossible to close with full screens or casements opening outward, have tended to be abandoned, unless retained

for reasons of style. Even the forms of porch posts and railings have been affected by the screens, the column and the balustrade tending to be replaced by the square pier and the solid parapet.

Of building materials the natural abundance in most sections has always given a wide range of physical possibilities, and has left the choice to be determined primarily on economic grounds. That the dominant form of construction in America has hitherto been of wood has not been due to special difficulty in securing stone or brick, but to the cheapness of wood itself. In the pioneer settlement and on the Colonial estate timber was actually to be had for nothing as a by-product of clearing the land necessary for tillage, and masonry has remained at a relative economic disadvantage quite unknown in the deforested countries of Europe. With the depletion of our own forests in recent years, however, this disparity has been rapidly decreasing. In 1910 careful investigations showed that the excess first cost in dwelling houses of brick over wood had fallen to ten or twelve per cent. And unless reforestation is carried out on a large scale, it is merely a question of time when the difference shall ultimately disappear. Already products of clay, cement, and metal tend more and more to replace wood at this point or that. Wall coverings of stucco on metal lath, floors of tile composition, girders of steel at crucial points become relatively less extravagant. New materials and structural devices, such as hollow tile for walls, are further reducing the relative expense of masonry construction, and causing an increasing number to assume the added first cost for the sake of greater durability and dignity.

In our more ambitious houses, of course, these motives of preference have always led to the occasional employment of masonry; and, in this, local conditions at first played a large rôle. The clay of Maryland and Virginia suggested brick; the stratified ledge-stone of Pennsylvania, stonework of special technique and texture. Although cheap transportation has tended to make brick and stone of all



FIG. 9. VILLA OF JAMES DEERING, ESQ., MIAMI, FLA.  
Paul Chalfin & F. Burrall Hoffman, Jr., Architects.

(From the Architectural Review for July, 1917)

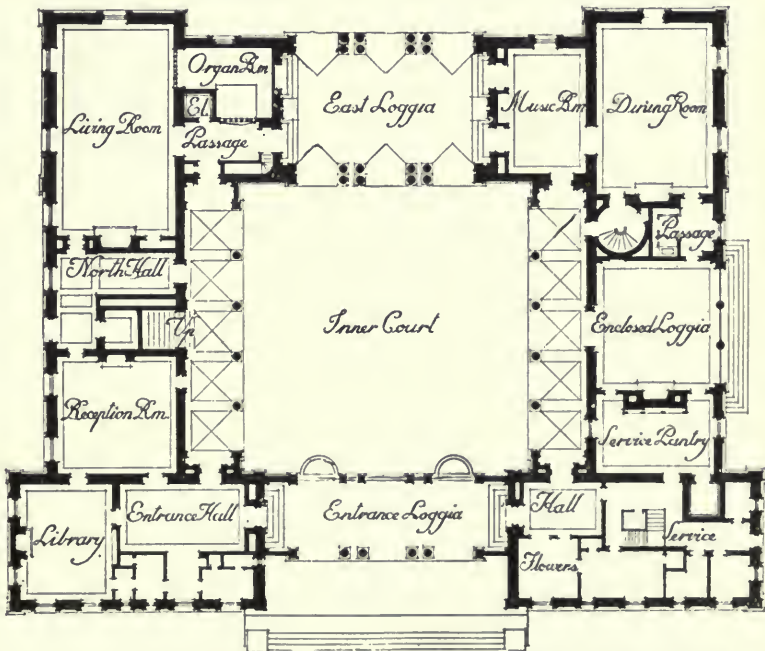


FIG. 9A. FIRST FLOOR PLAN—VILLA OF JAMES DEERING, ESQ., MIAMI, FLA.  
Paul Chalfin & F. Burrall Hoffman, Jr., Architects.

(From the Architectural Review for July, 1917)



FIG. 10A. RESIDENCE OF JOSEPH C. BALDWIN, JR., ESQ., MOUNT KISCO, N. Y.  
Benjamin Wistar Morris, Architect.

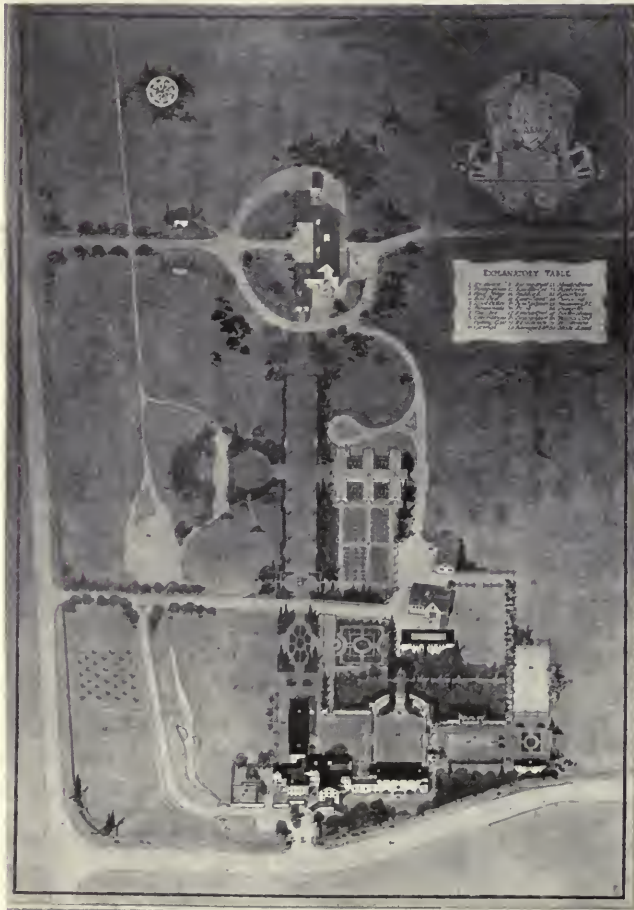


FIG. 10. "SHALLOW BROOK FARM," RESIDENCE OF JOSEPH C. BALDWIN, JR., ESQ.,  
MOUNT KISCO, N. Y.  
Benjamin Wistar Morris, Architect.



FIG. 11. RESIDENCE OF JOSEPH C. BALDWIN, JR., ESQ.,  
MOUNT KISCO, N. Y.  
Benjamin Wistar Morris, Architect.



FIG. 11A. RESIDENCE OF JOSEPH C. BALDWIN, JR., ESQ.,  
MOUNT KISCO, N. Y.  
Benjamin Wistar Morris, Architect.



FIG. 12. RESIDENCE OF THOMAS R. BARD, ESQ., HUENEME, CAL.  
Myron Hunt, Architect

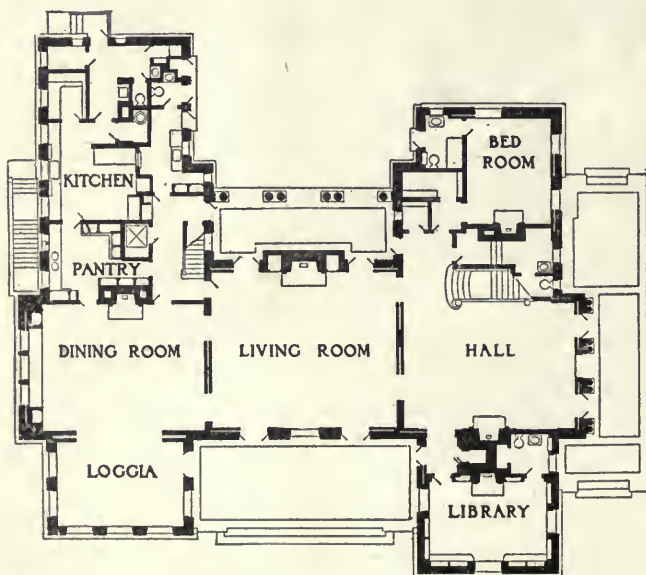


FIG. 12A. FIRST-FLOOR PLAN—RESIDENCE OF THOMAS R. BARD, ESQ., HUENEMA, CAL.  
Myron Hunt, Architect.





FIG. 13A. ENTRANCE TO COURT—RESIDENCE OF C. A. BARTLETT, ESQ.,  
LAKE GENEVA, WIS.  
Howard Shaw, Architect.



FIG. 13B. COURT—RESIDENCE OF C. A. BARTLETT, ESQ., LAKE GENEVA, WIS.  
Howard Shaw, Architect.

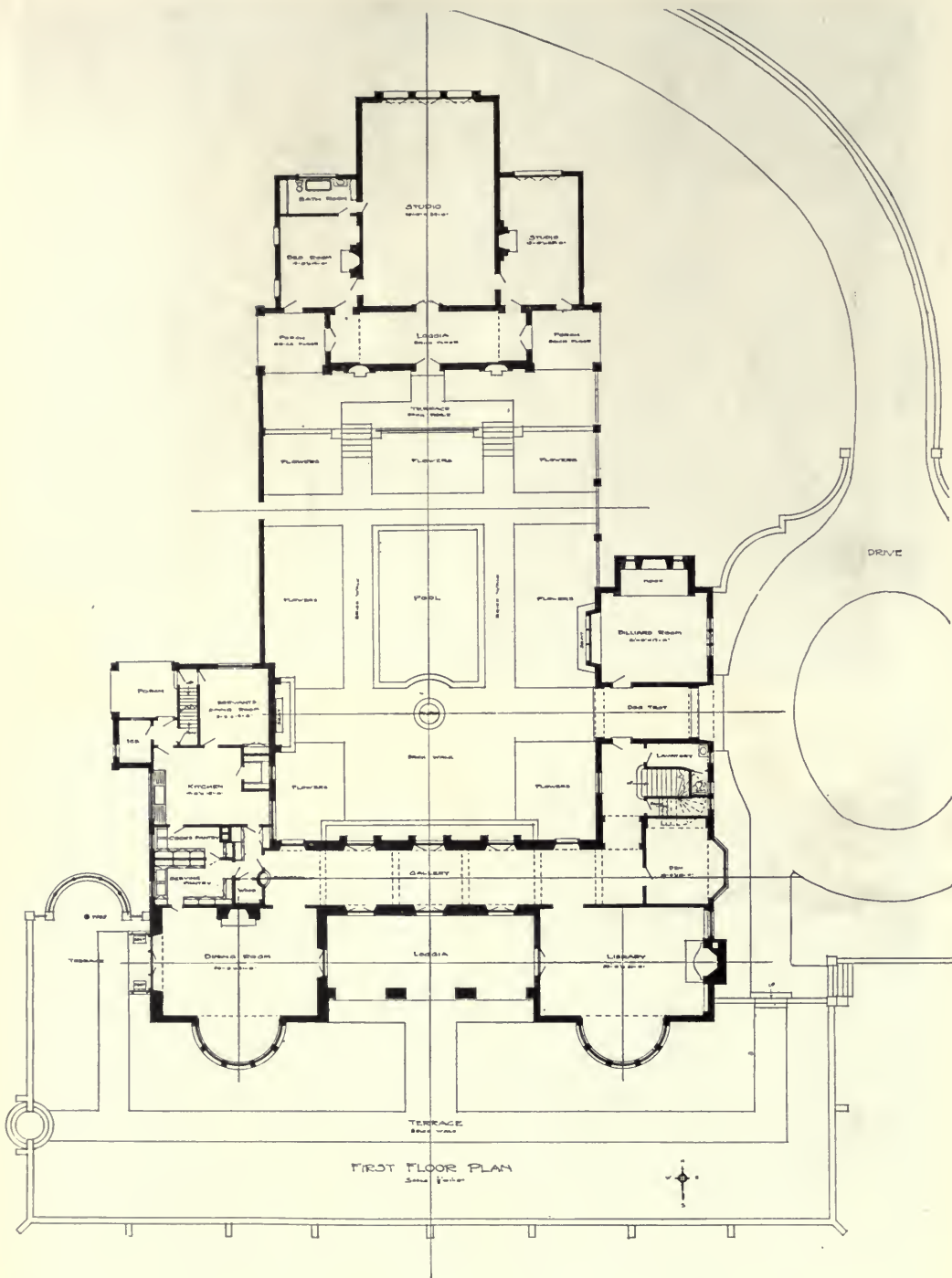


FIG. 13. FIRST FLOOR PLAN—RESIDENCE OF C. A. BARTLETT, ESQ., LAKE GENEVA, WIS. HOWARD SHAW, ARCHITECT.

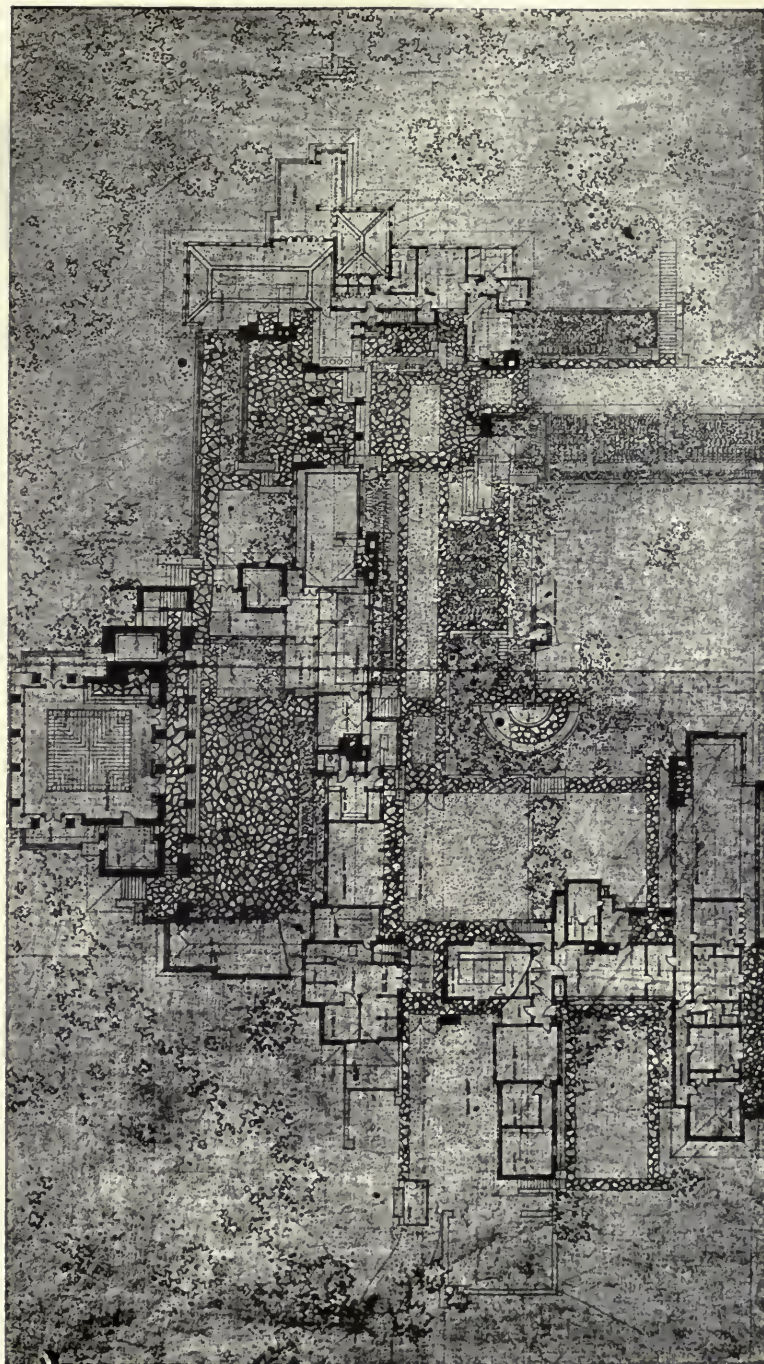


FIG. 14. GROUP OF BUILDINGS ON ESTATE OF FRANK LLOYD WRIGHT, SPRING GREEN, WIS., INCLUDING RESIDENCE, ARCHITECTURAL OFFICE, FARM BUILDINGS, FARMER'S DWELLING AND DORMITORIES FOR EMPLOYEES, FRANK LLOYD WRIGHT, ARCHITECT.

sorts universally and equally available, and fashions of style rather than necessity have thus been able to determine the preference among them, the influence of local supply of materials either on cost or on style is by no means exhausted.

II

Economic conditions, revolutionized by war and still in rapid change, determine both the costs of building and operation and the sum available for them.

Who and how many can build country houses depends ultimately on the distribution of income in the nation. Figures really exact are difficult to arrive at, but the most reliable are these:

cent., have over \$10,000 a year. Obviously but a very small fraction of the population is in a position to build country houses of any sort. Equally striking, at the other end of the scale, is the large absolute number of "millionaires," and their rapid increase from the 4,027 shown by the exhaustive investigation of the New York Tribune in 1892—a quadrupling in twenty-five years.

For the time being and for some time to come, it must not be forgotten that the "net income" of the individual suffers a large further reduction by taxes, amounting for 1918 to \$830 on an income of \$10,000; \$11,030 on an income of \$50,000; and over \$100,000 on an income of \$200,000. Even with the reduction of

Annual Income		Number of families or "income receiving units"		
		1910	1916	1917
		(Estimated)*	(Federal tax returns on basis of "net income")	
Over	\$1,000,000			
\$200,000 to	1,000,000	154	206	141
100,000 to	200,000	261	2,243	1,959
50,000 to	100,000	3,145	4,184	4,604
		11,630	10,452	12,439
Total over	\$50,000			
	("millionaires")	15,190	17,085	19,143
20,000 to	50,000	39,000	36,690	47,197
10,000 to	20,000	73,000	67,926	95,696
6,000 to	10,000	117,000	98,522	
3,000 to	6,000			831,429
		476,000	209,178	
Total over	\$3,000	720,190	429,401	993,465
Total families or income receiving units .....		27,945,190	.....	.....

The smaller numbers in certain classes of incomes in 1916 are not due, of course, to decrease in incomes since 1910, but to deductions exempt from tax and to failure to file returns on the part of those with the smaller incomes. It is notable that in spite of such factors and the inevitable proneness of tax returns to understate the facts, the number of incomes of \$100,000 or more in 1916 greatly exceeded the estimates of 1910. The striking, almost incredible conditions—verified, however, by a multitude of other evidences—are that the families with incomes over \$3,000 constitute but three per cent. of the whole number of families in the country; and that not much over 150,000 families, or one-half of one per

one-third in the normal tax for 1919, these amounts will remain very substantial.

How much of this actual income is available for country house building and operating may be traced by examining budgets for different classes. To begin with incomes as low as \$3,000, the apportionment between the five usual groups established by Professor Ellen H. Richards is somewhat as follows:

Food	Rent	Operating Expenses (light, heat, service, etc.)	Clothes	Higher Life
25%	20%	15%	20%	20%

\*W. I. King: "The Wealth and Income of the People of the United States" (1915), pp. 224-226.



FIG. 15. GENERAL VIEW OF FORECOURT AS SEEN FROM THE GRANARY—ESTATE OF FRANK LLOYD WRIGHT, SPRING GREEN, WIS.  
Frank Lloyd Wright, Architect.

For larger incomes the percentage for food and clothes naturally decreases and that for higher life increases, the other proportions remaining much the same. Taking the average rent in any case as 20 per cent. and capitalizing it at ten per cent. to allow for taxes, repairs, and depreciation, we find the amount which might be available for building and operating expenses in different grades of income somewhat as follows:

Annual Income	Annual Rent	—Amounts Available for:—	
		Building (house and land)	Operating Expenses
\$3,000	\$600	\$6,000	\$450
6,000	1,200	12,000	900
10,000	2,000	20,000	1,500
50,000	10,000	100,000	7,500

With the prices of building in 1914 the country or suburban dwelling of ordinary character and minimum dimensions cost, with the land, roughly a thousand dollars a room. This is on the basis of a rate of 22 cents per cubic foot of habitable space including the basement, or \$3 per square foot of floor area

above the basement, and allows for but one bath. For each additional bath the allowance would have been some \$300, for additional servants' rooms about \$500 each. With higher standards of material and finish the expense ranged in 1914 from 30 to 50 cents per cubic foot or \$4 to \$9 per square foot in country houses of the better classes. Meanwhile costs have risen to entirely new levels. On figures given out by the United States Department of Labor, prices of building materials, excluding metals, have advanced 84 per cent. in the last five years. Owing to the slower rise of wages, to be sure, the advance in the total cost of construction has not been so great. By actual comparison of costs the increase between June, 1915, and May of this year on a two and a half story frame dwelling with stucco exterior, in the vicinity of New York, is 48 per cent. On the basis of present incomes it is easy to see not only why the great mass of city dwellers finds anything like a country house out



FIG. 16. LIVING ROOM—RESIDENCE OF FRANK LLOYD WRIGHT, SPRING GREEN, WIS.  
Frank Lloyd Wright, Architect.

of the question, but why many who might have built before the war now find it impossible to do so, even though assured that prices are not coming down.

No less important a factor than the cost of building is the cost of operation. In this the largest element by far is represented by service. Even before the war at an average wage for white maids of seven dollars a week with room and board, and at a cost for board of four dollars, the current expense for female help was some \$550 a year per servant. At present wages of ten dollars and upwards, \$850 to \$1,000 would be a conservative estimate. If the first cost of a thousand dollars or more for a servant's room and bath are considered in addition, it is obvious that in the North, with families of average numbers, even the keeping of a single maid is a burden on incomes less than six or eight thousand dollars. Few of the houses illustrated in this number have provision for more than three servants, on incomes very much larger than that. When it is real-

ized that at the wages prevailing in England before the war it was not abnormal there to keep three servants on an income of a thousand pounds a year, the notable influence of present American economic conditions will be appreciated.

### III

Foremost of the social conditions affecting the country house is the very impulse to its building, the great wave of renewed love of out-of-door life and of nature which swept over America in the last years of the nineteenth century and the opening years of the twentieth. Predominant in it, no doubt, is the fondness for out-of-door sports, which have had such an unparalleled development in the last generation; but beside this has come a fuller enjoyment of gardening and the quieter pleasures of country life. To permit the indulgence of these tastes even modern business has had to give way, adapting its organization to vacations and week ends, not only of the executives but of the whole sales and office force.



FIG. 17. COURT—RESIDENCE OF CHARLES  
A. WIMPFHEIMER, ESQ., LONG BRANCH,  
N. J. HARRY ALLEN JACOBS, ARCHITECT.

NOTE: DIMENSIONS  
 GIVEN ON THIS PLAN  
 ARE IN FEET AND  
 INCHES.  
 DIMENSIONS IN  
 PARENTHESES ARE  
 FOR THE  
 FINISHED  
 WORK.  
 DIMENSIONS IN  
 SQUARE BRACKETS  
 ARE FOR THE  
 UNFINISHED  
 WORK.  
 DIMENSIONS IN  
 CIRCLES ARE  
 FOR THE  
 FINISHED  
 WORK.  
 DIMENSIONS IN  
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 ARE FOR THE  
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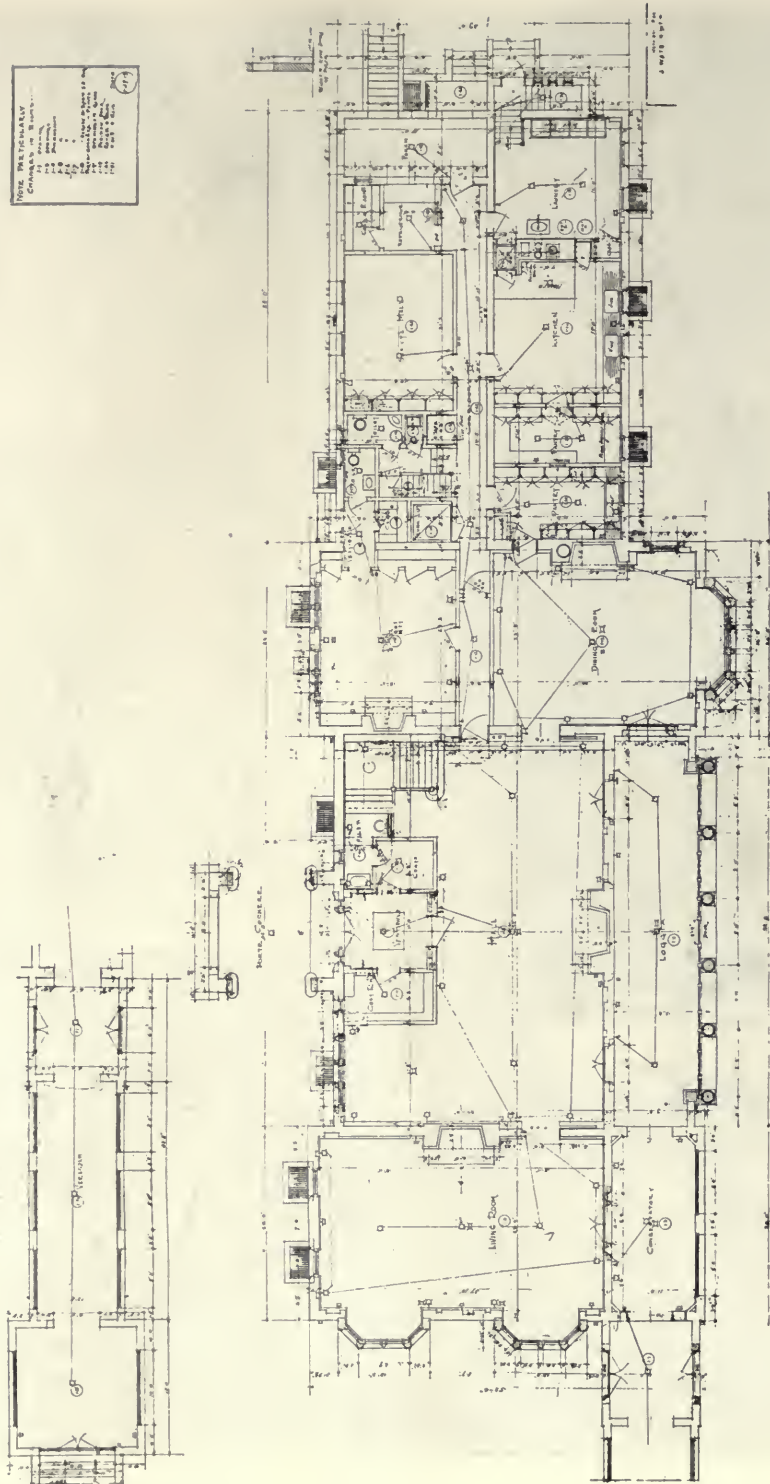


FIG. 18. FIRST FLOOR PLAN—RESIDENCE OF J. WATSON WEBB,  
 ESQ., WOODBURY, L. I. CROSS & CROSS, ARCHTCTS.





FIG. 19. RESIDENCE OF J. WATSON WEBB, ESQ., WOODBURY, L. I. CROSS & CROSS, ARCHITECTS.



FIG. 20. RESIDENCE OF J. WATSON WEBB, ESQ., WOODBURY, L. I. CROSS & CROSS, ARCHITECTS.



FIG. 21. HALL.—RESIDENCE OF J.  
WATSON WEBB, ESQ., WOODBURY.  
L. I. CROSS & CROSS, ARCHITECTS.



FIG. 22. DETAIL—RESIDENCE OF H. BELLAS HESS, ESQ.,  
HUNTINGTON, L. I. HOWELL & STOKES, ARCHITECTS.



FIG. 23. RESIDENCE OF WALTER  
B. WALKER, ESQ., ARDSLEY, N. Y.  
FRANK J. FORSTER, ARCHITECT.



FIG. 24. RESIDENCE OF WALTER B. WALKER, ESQ., ARDSLEY, N. Y.  
Frank J. Forster, Architect.

The impulse into the open is strong enough to make a man bear hardships, if necessary, to relish camping, or make the best of living in old farm houses or inadequate shacks. But in its cooler and more permanent moods it is still subject to the imperative demand for modern and American ideals of comfort. A complete water supply, drainage and plumbing system, with special facilities for servants, if any, central heating in winter supplemented by one or more fireplaces, electric lighting, ease of communication and transportation, are our universal requirements, to a large degree independent of income. To make possible enjoyment of country life without the loss of these modern facilities, applied science has devoted itself in recent years with complete success. Gasoline pumping and pressure tanks have insured a constant water supply; long distance transmission and private generating systems have made electricity universally available; rural delivery, the parcels post and the telephone have solved the problem of communication. Most important of all,

the automobile and good roads have made transportation over long distances rapid, easy, and pleasant. With over four million passenger cars in the United States in 1918, of which some two and a half million are used in farm and country life, the car is rapidly coming to be considered a necessary, like the furnace, the fixed bath tub, or the telephone.

The result of these ideals and facilities has been the great decentralization of the more favored classes of towns and cities, whether by summer exodus to the seashore and mountains, or by life the year around on the borders of the country or in the country itself.

In determining the main types to which these houses conform, social stratification plays the chief part. It is idle to ignore the reality of existence of social groups in contemporary America in spite of the continuous gradations between them. Our political democracy does not exclude industrial aristocracy, and the war and its aftermath are making the essential cleavage between capitalists, business men and professional

men and the laboring masses, but too pronounced.

Of the classes it is only the first two that come at all into consideration as builders of country houses. Between their dwellings there is a difference more fundamental than disparity of expense grounded on social conventions and mode of life. Whereas in England, with an ancient aristocracy rooted in feudal landholding, the conventions and the historic form of the house alike are native with it and tend to impose themselves on the middle class, with us the middle class conventions are the fundamental ones, to free itself from which our industrial aristocracy tends to have recourse to foreign, especially English, models. This does not exclude, of course, imitation of the reigning social fashion in externals by all classes. Thus it comes about that in the basic form of the American house, however large, the traditions of simpler American society are apt to govern, while in style and decoration the successive modes of the leaders of fashion ultimately prevail even in the modest dwelling.

For the fashionable world, residence in the country is a part of the conventional division of the year, which involves also residence in town during the social season, with visits to Florida or California in the depth of winter and to Mount Desert in the height of summer. By such migrations there is an escape from conditions of climate which the house reflects in its freedom from provision for extremes. In the country house not occupied in winter, an open court becomes feasible, as in the Wimpfheimer house at Long Branch (Fig. 17). The sleeping porch is not needed for comfort, and under favorable circumstances even screens may be omitted, with advantages for picturesqueness testified, for instance, by the open loggias and canopies of the Rogers house on Long Island (Architectural Record for January, 1916). The house of this class, costing a hundred thousand dollars or indefinitely more, is distinguished from the small house less by any greater number of living rooms than by greater am-

plitude and luxury—a stamp which shows that in its building lavish means were at disposal. There are numerous rooms for house guests and enlarged facilities for entertaining; corresponding provisions are made for the privacy of the hosts through dressing rooms, boudoirs and additional baths; the service arrangements are calculated for a numerous staff; gardens, dependencies and surrounding land are of generous extent, and all rooms, especially the living rooms, of liberal dimensions. While in all this to a large degree it is the old ideal of the English country house which is followed, it is only in a minority of cases, except in the South, that this is carried to the extent of making the estate self-sustaining. Agriculture and stock-breeding as hobbies are rarer here than in England with its feudal background.

The houses of this class in general are of an importance to demand individual illustration and comment, more extended than can be made here. A few examples only, such as the Watson Webb (Fig. 19), Appleton (Fig. 109) and Hess (Fig. 41) houses on Long Island, themselves relatively modest in their pretensions, are shown in some completeness; but otherwise houses like these are discussed merely in so far as they have had influence on the smaller type, principally in matters of style.

For American business and professional men, ideals of life and standards of comfort do not differ so greatly from those of the greater capitalists, but absence of social pretensions permit a more modest establishment, while difference of means enforces certain limitations. Full material conveniences of plumbing, heating, lighting and transport are an absolute requirement, taking unconscious precedent of any other. To them must be sacrificed, if the money available is limited, dimensions and number of rooms, quality of materials, number and very presence of servants, and even size of families. Thus where there is not money for both, the *confort moderne* has brought the loss of the *confort ancien*—the grand dimension, sterling quality,



FIG. 25. RESIDENCE OF J. B. VAN  
HAELLEN, ESQ., HARTSDALE, N. Y.  
FRANK J. FORSTER, ARCHITECT.





FIG. 26. RESIDENCE OF J. B. VAN  
HAELN, ESQ., HARTSDALE, N. Y.  
FRANK J. FORSTER, ARCHITECT.



FIG. 27. RESIDENCE OF J. B. VAN HAELEN, ESQ., HARTSDALE, N. Y.  
Frank J. Forster, Architect.

ample service, hospitality. Although these consequences were scarcely foreseen and not incurred consciously, any voluntary return to former conditions is unimaginable.

The most drastic of these curtailments is in the matter of service. The trouble here is not merely that money is available for only very few servants, or perhaps only one, at present wages; but that this reduced number of servants tend to regard the work as too great and will not stay at all, if indeed the absorption of the limited supply by larger establishments permits any to be secured in the first place. Thus, a constantly greater number of housewives are forced to carry on the work with little help or none at all. In either case the resulting trend is toward a still further reduction in the scale of the establishment, and toward the adoption of laborsaving devices. The vacuum cleaner and many other electrical appliances, recommended also by other advantages, are already very widespread, the dishwasher is rapid-

ly following, with the washing machine and the mangle where commercial laundry service is unavailable or unsatisfactory. Such equipment, of course, brings a large additional increase in first cost, augmented still further by the American readiness to make technical development an end in itself.

This whole development is best seen in the kitchen, which with the reduction of personnel and the substitution of gas and electric cooking, is fast becoming in the North a little galley, bristling like a laboratory with technical devices. In the South, negro help earning lower wages and also of less technical capacity perpetuates, on the whole, the conditions of an earlier day.

In the ordinary business and professional circles two establishments are the most that can be afforded, and the pressure is to emphasize but one, or even to concentrate wholly on one, especially if the advantages of both city and country can be secured there. For some whose occupation or retirement permits, a per-

manent residence in the country is possible. For those whose occupation is in the city, two schemes for enjoyment of country life are practicable: a house at some distance used for vacations and week-ends, in connection with a house or apartment in town, or a house on the

while its head spends the middle of the week in town. With the large suburban estate, on the other hand, the impulse to spend the summer elsewhere is greatly reduced and the briefer vacation trips may be spent at hotels and camps. Thus, although one type is primarily a residence



FIG. 28. RESIDENCE OF J. B. VAN HAELEN, ESQ., HARTSDALE, N. Y.  
Frank J. Forster, Architect.

outskirts of the further suburbs with daily trips to the city by rail or motor. In the former case neither establishment can be as ambitious as if there were but one, and, with the migratory apartment life of cities, the trend is to make the country house principal, to regard it as the true home, occupied by the family continuously during the good weather

for the summer, the other for the winter months, heating and other facilities of a permanent residence are introduced into the "summer cottage," porches and related features are multiplied to make the suburban place thoroughly livable in summer, and both become fundamentally one with the permanent country residence.



FIG. 31. RESIDENCE OF HORATIO GATES LLOYD, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 32. RESIDENCE OF HORATIO GATES LLOYD, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 29. RESIDENCE OF HORATIO GATES LLOYD, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 30. RESIDENCE OF HORATIO GATES LLOYD, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 33. SOUTH FRONT FROM LAWN—RESIDENCE OF DR. EDWARD B. KRUMBHAAR, WHITEMARSH VALLEY, PA.  
Arthur H. Brockie, Architect.



FIG. 35. NORTH FRONT—RESIDENCE OF DR. EDWARD B. KRUMBHAAR, WHITEMARSH VALLEY, PA.  
Arthur H. Brockie, Architect.

In a suggestive note in the Architectural Record for October, 1914, Mr. Herbert Croly spoke of the large suburban place as a development specifically Middle Western. It is true that the type is necessarily uncharacteristic of New York with its monstrous urban extent, although in Greenwich, Conn., in Westchester County, N. Y., and in Northern

New Jersey many examples of such essentially suburban country places might be cited, but about smaller Eastern cities they are very numerous, and should be regarded as characteristic rather of the size of the city than of any particular section. So far as social requirements are concerned, then, there is likewise no need of a sectional division.



FIG. 34. SOUTH FRONT—RESIDENCE OF DR. EDWARD B. KRUMBHAAR, WHITEMARSH VALLEY, PA.  
Arthur H. Brockie, Architect.

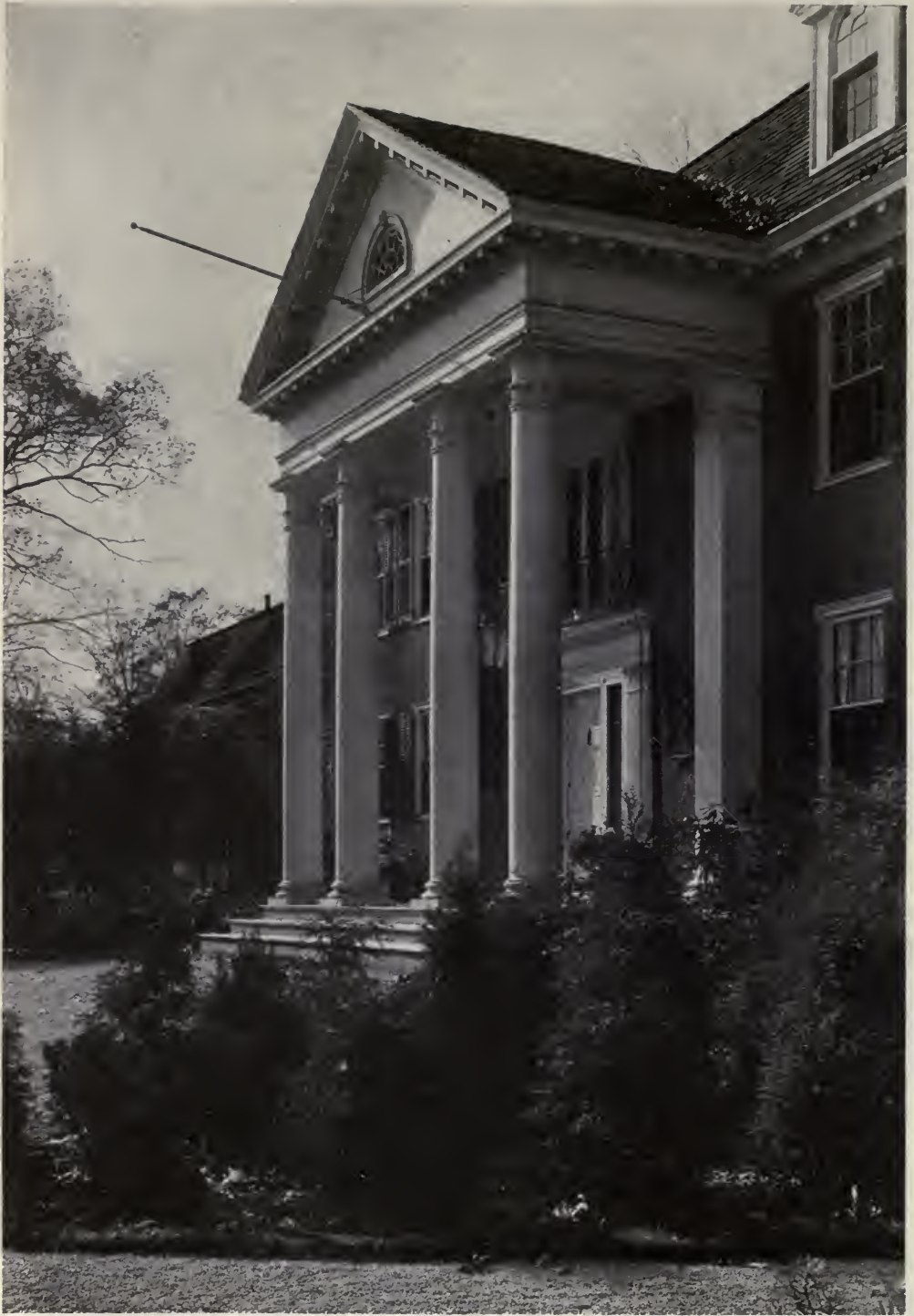


FIG. 36. MAIN ENTRANCE—RESIDENCE OF EDWARD C. DELAFIELD, ESQ., RIVERDALE-ON-HUDSON, NEW YORK. DWIGHT JAMES BAUM, ARCHITECT



## 2 - Artistic Conditions - Traditions & Tendencies of Style



WHILE practical conditions determine the main types and the accommodations of our country houses, artistic conditions—the traditions and tendencies of style—have a decisive influence not only in fixing the character of the exterior and interior treatment, but even in determining the plan. That they are not unified to the degree to which national traditions were in less omniscient ages does not make them less vitally felt—does not make our modern situation fundamentally unique. In so far as they involve a conflict between inherited forms and novel or exotic elements they but continue an age-long process. What is novel in the last century is merely that the inherited forms themselves embrace a wide range of selection. The eclectic theory as developed by the nineteenth century was that choice between all these “historic styles” is perfectly free, to be exercised by client or architect according to unrestrained personal preference, even in such isolated experiments as the Pompeian house at Saratoga. Within a single design also the principle permits a combination of elements of different styles, a fresh composition with elements of one style, or the literal reproduction of an individual historic example. In its application there have always been certain favored styles that have the advantage of conformity to practical needs or cultural inheritance. Even among these at any given moment a consensus of preference tends to reestablish the old unity of style; a changing fashion continues the old evolution of style at a quicker *tempo*. For better or worse this eclectic principle is still dominant in American design, which, as Mr. Henry James has said of New York, “like an ample childless

mother, consoles herself for her own sterility by an unbridled course of adoption.”

In current American domestic architecture the extreme range of accepted precedent does not extend beyond Renaissance or post-Renaissance architecture in certain of its manifestations. Italian, English, Colonial and, to a less degree, French and Spanish. Whatever the case in ecclesiastical or collegiate work, domestic Gothic is now felt to be an anachronism, and even French work of the Valois, with its strong mediaeval tinge, has come to seem exotic and is scarce attempted. Perhaps it is hardly too much to suggest that even Tudor and Elizabethan treatments in any strictness no longer appeal to us as quite capable of American naturalization. The domination of the classic spirit which this indicates is revealed also in the general distaste for anything florid or baroque—the expurgation of styles in the direction of classical purism.

The Tudor style, to be sure, has had recently superlatively sympathetic exemplification in two houses by Mr. John Russell Pope—the Stuart Duncan residence (Fig. 5) at Newport and the Allen S. Lehman house at Tarrytown, but by their very perfection in the reproduction of motives, textures, and weathering they seem mirages of old England rather than growths in American soil. It is only through its modern adaptations at home by Lutyens, Voysey and others, that the older English tradition becomes really assimilable by us. These retain of the mediaeval elements no more than the casement window, the steep roof with gable and chimney stack, and the flexible mode of composition, accepting without reluctance every possibility of adaptation



FIG. 37. FORECOURT—RESIDENCE OF H. P. WHITNEY, ESQ., GLEN COVE, L. I.  
Charles Willing of Furness, Evans & Co., Architect.



FIG. 39. WEST AND SOUTH FRONTS—RESIDENCE OF H. P. WHITNEY, ESQ., GLEN COVE, L. I.  
Charles Willing of Furness, Evans & Co., Architect.



FIG. 38. NORTH FRONT—RESIDENCE OF H. P. WHITNEY, ESQ.,  
GLEN COVE, L. I.

Charles Willing of Furness, Evans & Co., Architect.



FIG. 40. KITCHEN WING—RESIDENCE OF H. P. WHITNEY, ESQ.,  
GLEN COVE, L. I.

Charles Willing of Furness, Evans & Co., Architect.



FIG. 41. RESIDENCE OF H. BELLAS  
HESS, ESQ., HUNTINGTON, L. I.,  
HOWELLS & STOKES, ARCHITECTS.



FIG. 42. TERRACE.—RESIDENCE OF H. BELLAS HESS, ESQ., HUNTINGTON, L. I. HOWELLS & STOKES, ARCHITECTS.

to practical requirements, and turning them to picturesque advantage on the exterior. In this vein Mr. Lewis Colt Albro and Mr. Alfred Hopkins, among other architects, have had notable success of recent years; and this issue contains interesting examples by Mr. Frank J. Forster and others.

Similarly we find, as the sole versions of the French *château* which are now acceptable, adaptations of such Louis XIII buildings as *les Grotteaux*, most successfully in Mr. Platt's house at Rockville and Mr. Pope's house for Commodore Gould. In them the steep roofs and tall chimneys do not preclude the level cornice lines, wooden sash bars, and pure if simple detail which connote modernity.

The central body of forms in American style of the present is beyond dispute the academic vocabulary of the Italian Renaissance, of Palladianism and classicism in France, England and the early American republic, and their more vernacular expression in Georgian England and the American colonies.

How this came to be, within twenty-five years from the date we still incline to regard as the close of the dark ages of American architecture, is a story the incidents of which in the realm of monumental building are familiar enough. To understand its bearings in domestic architecture, however, we must give attention to a phase much less known. The obscure origins of the neo-classic renaissance in America are to be sought long before the dazzling object lesson of the World's Fair of 1893 in domestic architecture.

It was the stirrings of the much travestied "Queen Anne" movement in England—the initial program of its founders, Neshfield and Shaw, was the revival of the native vernacular materials, and detail of the period of Anne—which led Charles F. McKim, with Meade, White and Bigelow, to make in 1876 what they came afterwards to call their "celebrated trip" along the New England coast to sketch and measure the American work of Anne and the Georges so that it might furnish a similar inspiration. Thus to the young *Beaux-Arts* *élèves*, with their portfolios full of high-roofed *châteaux*,

and to the right hand man of Richardson came the impulse responsible for their first executed works of classic character, the revived Colonial houses of Newport and Lenox. It was the decisive impulse of the great movement which, gathering strength by reverting to the Italian sources in the Villard houses, the New York clubs, the Boston Library, and then finally to the classic fountain-heads themselves, has swept all before it.

Appreciation of the basic importance of the Colonial revival in this movement gives added significance to the work of the long line of its exponents, from the late Robert S. Peabody and Arthur Little onwards. Beginning with the copying and compounding of isolated details, with a consequent overloading of motives very far from the simplicity of the original work, they have made constant advances in sympathetic knowledge and employment of the styles. The initial enthusiasm for the properly "Georgian" buildings of about 1750, from the James River, Annapolis, Charleston, Philadelphia, Newport and Massachusetts Bay, has widened into catholic appreciation of all the work from the time of settlement down to 1830. Study and publication, the necessary prerequisites to revival, have recently made familiar the seventeenth century houses; and, in spite of the difficulty of adapting these mediaeval survivals to modern requirements of living, there have been already a few experiments in imitation. Much more fruitful so far has been the revival of post-Colonial work, whether the delicate Adam detail of Bulfinch and McIntire, or the more classic Jeffersonian porticoes of the South. Whereas at first elements from widely different periods were combined, greater discrimination has brought a greater consistency which makes the work of each generation seem illiterate to the one that follows. While most designers have nevertheless continued the effort to use the Colonial forms as the vocabulary of a living language, there have been an increasing number of direct reproductions, such as Mr. Platt's of Westover. A model of special attraction has been Mount Vernon, which has



FIG. 43. RESIDENCE OF E. E. BAKER, ESQ., KE-  
WANEE, ILL. FREDERICK W. PERKINS, ARCHITECT.

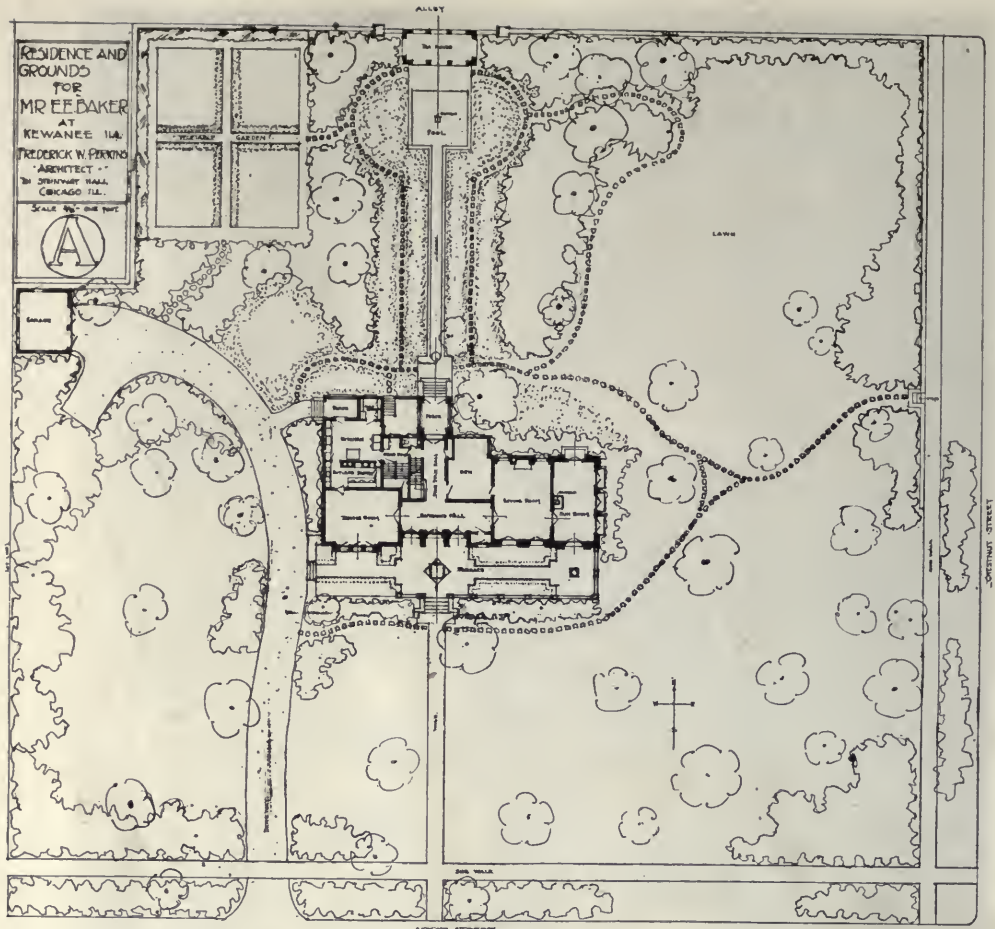


FIG. 43A

been followed with greater or less strictness in a multitude of examples, notably, though here with the freedom of a new creation, in the Tracy Dows house at Rhinebeck (Fig. 6).

The lack of luxuriousness and amplitude in the Colonial style, as exemplified in the simplicity and extreme smallness of scale even of such houses as Mount Vernon and Whitehall, has led designers to seek inspiration or reinforcement from the English, prototypes of the early American work. Here also Georgian influence has recently been succeeded by a vogue of Adam detail and character, initiated in the Ritz-Carlton hotels and in several houses of Mr. Pope, such as that of Mr. James Swan Frick at Guilford (Fig. 8). The related French work of

Louis XVI has so far found more application in city houses than in the country. Indeed it must be realized that in country house architecture, even where it remains academic, French influence is waning; and the Grand Trianon, which inspired the Oelrichs house at Newport, would scarcely be selected for reproduction today.

Italian precedent, on the contrary, has been steadily invoked, both to supplement the Colonial and to replace it. It was in the gardens by Mr. Platt that Italian influence first made itself strongly felt in the American country place. His houses in connection with them were at first almost purely Colonial or Georgian, and it has only been later, for instance, in his McCormick house, that he has car-



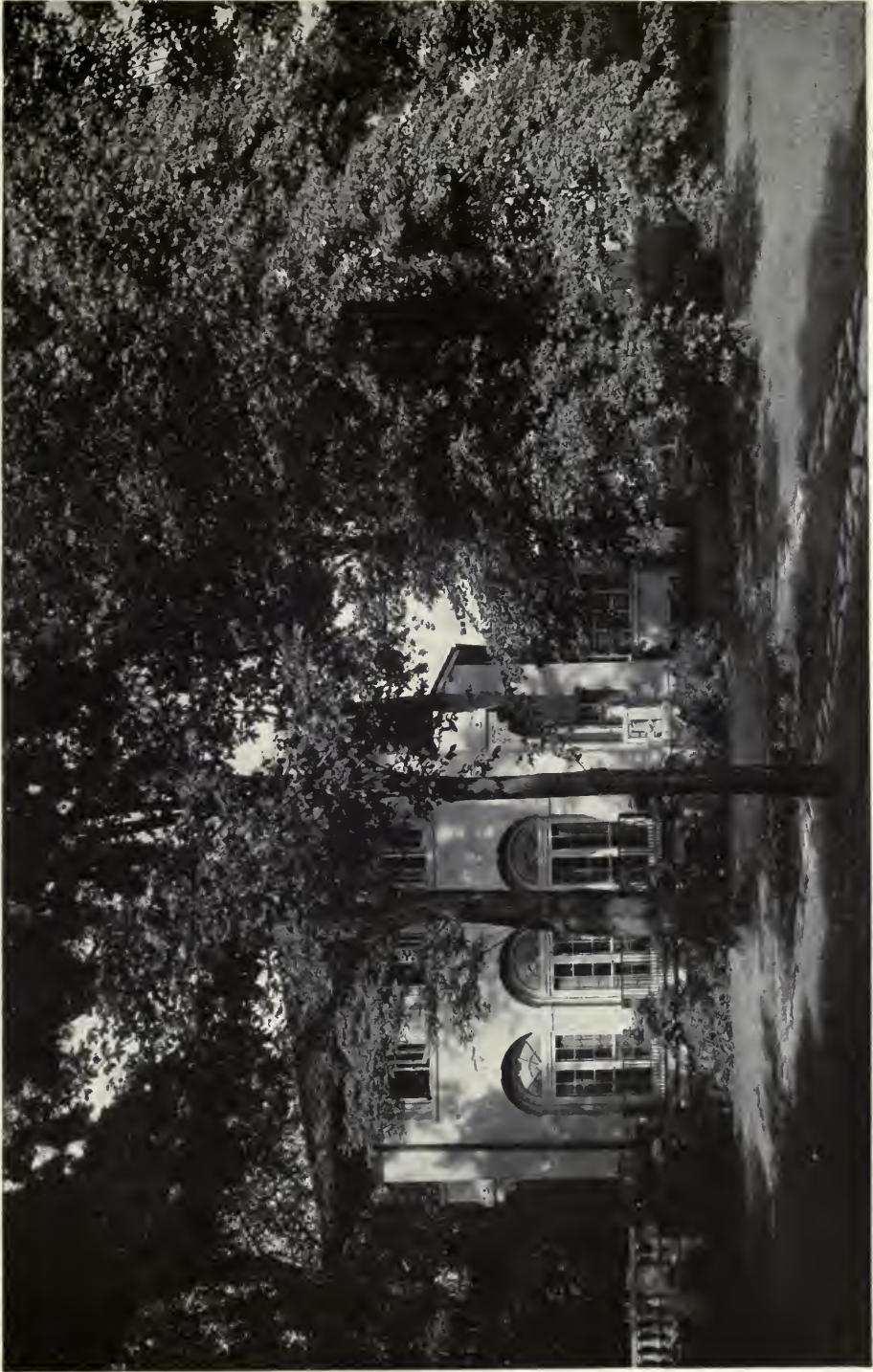


FIG. 544. RESIDENCE OF E. E. BAKER, ESQ., KE-  
WANEE, ILL. FREDERICK W. PERKINS, ARCHITECT

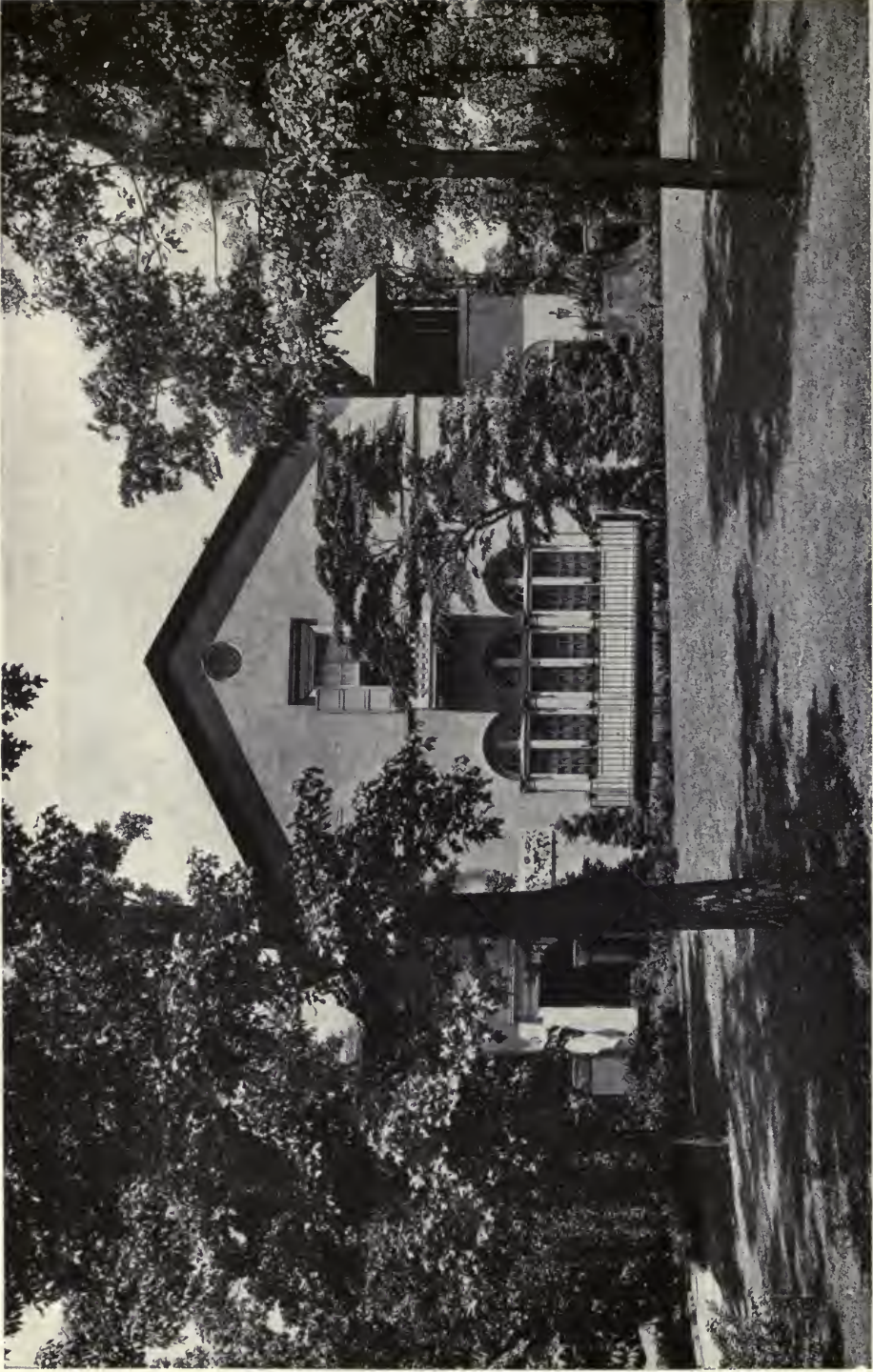


FIG. 45. RESIDENCE OF J. LOUIS REGENSTEIN, ESQ.,  
ATLANTA, GA. HENTZ, REID & ADLER, ARCHITECTS.



FIG. 46. RESIDENCE OF S. W. MOORE ESQ., KANSAS CITY, MO.  
Van Brunt & Hertz, Architects.

ried the style consistently through grounds, house and interiors, even to the extreme of an open interior court. The phase of style adopted—not the Roman of Peruzzi, as with McKim, but the early Florentine of Michelozzo in San Marco and the Villa Carregi—has advanced rapidly in public favor and is beyond doubt *the* mode of the moment. The needed material has been furnished by new publications on the smaller Italian villas and farm houses and, in addition, on Italian furniture, which have been avidly taken up by furniture makers and decorators. Such notable works as the remodelings at “Shallow Brook Farm” (Fig. 10) by Mr. Benjamin Wistar Morris have established a vogue attested by several of the houses here illustrated.

In view of this vogue of the Italian house and of the Italian garden it is specially significant of the strength of the classic spirit that the architecture associated par excellence with the gardens of Italy and with their creation, the Baroque, except in Spanish treatment, has had but a single notable exemplifica-

tion, the Deering villa at Miami, Florida (Fig. 9). In spite of the virtuosity and fantasy of its architects, Messrs. Paul Chalfin and F. Burrall Hoffman, it seems so far to have remained without imitators.

With these retrospective tendencies of broad or nationalistic scope is related another which manifests itself in the conscious revival or perpetuation of local traditions of style, materials, and workmanship. The idea, originating in the last generation of English architects and brilliantly exemplified in Lutyens’ earlier work, is one of the dominant forces in the whole architectural world today, widely influential in Germany before the war through the efforts of Otto March and Hermann Muthesius, and now taken up officially for the rebuilding of the devastated sections of France. In America, while a similar idea lay at the root of the whole Colonial revival, in general the emphasis has lain on the universal rather than the local characteristics of the style, and any strong emphasis on Colonial traditions peculiarly local came first with the

group of Philadelphia architects under English influence, such as Walter Cope and John Stewardson. Thus has arisen the revival of the ledge-stone houses of

and Long Island, have likewise had an interesting renaissance.

The return to Spanish traditions in Florida, begun as early as 1879 by Messrs.



FIG. 47. GARDEN FRONT—RESIDENCE OF S. W. MOORE, ESQ., KANSAS CITY, MO.  
Van Brunt & Hertz, Architects.

Pennsylvania, developed especially in late years by Messrs. Mellor and Meigs and Duhring, Okie and Ziegler, and well illustrated by several works in this number. Other local variants of the Colonial, especially the Dutch work of East Jersey

Carrère and Hastings, has found expression in domestic architecture in their Flagler house and many others; and in California a similar inspiration has stimulated some of our finest classic work, in houses by Mr. Robert Farquhar, Mr.



FIG. 48. EAST FRONT—RESIDENCE OF C. E. McINNES, ESQ., RYDAL, PA.  
 Duhring, Okie & Ziegler, Architects.

Myron Hunt, Mr. Elmer Gray, Mr. Goodhue and others. In both these regions the style of Spain itself has been drawn upon freely, and the influence of the local heritage of old buildings appears chiefly in the simplicity and restraint which lack of means forced on Spanish builders in these outposts of empire. In New Mexico, on the other hand, where such limitation was even more pronounced and the resulting style took on more the character of the native Pueblo than of Spain, its recent revival at the hands of Mr. William Templeton Johnson and a few colleagues has strictly retained this character, with such interesting products as Mr. Sylvanus G. Morley's house at Sante Fé.

It remains to speak of those eclectic designers who, while drawing largely on traditional sources for their elements, have aimed at a free and personal mode of expression—for example, Mr. Wilson Eyre or Mr. Howard Shaw. In their

earlier houses, such as Mr. Shaw's Bartlett house at Lake Geneva, the spirit of freedom or invention was dominant, but it is noteworthy that in their recent works respect for precedent tends to have the upper hand. To an even greater degree Mr. Charles Barton Keen has abandoned the individual blend of native and original elements with which his first triumphs were achieved, in favor of the relatively impersonal Georgian seen in the Leas house (Fig. 61).

The striving for a style which shall be specifically modern and American has had to face heavy odds since the overwhelming popular victory of the classical at Chicago in 1893. But in spite of this defeat in the heart of their own territory, coupled with the death of their leader, Root, the "progressives," rallied by Mr. Sullivan and Mr. Wright, have established a certain sovereignty in the vicinity of Chicago, and have even secured recognition by foreign powers while still



FIG. 49. SERVICE END—RESIDENCE OF C. E. MCINNES, ESQ.,  
RYDAL, PA.  
Duhring, Okie & Ziegler, Architects.



FIG. 50 BREAKFAST PORCH—RESIDENCE OF C. E. MCINNES,  
ESQ., RYDAL, PA.  
Duhring, Okie & Ziegler, Architects.



FIG. 51. WEST FRONT—RESIDENCE OF C. E. MCINNES, ESQ.,  
RYDAL, PA.  
Duhring, Okie & Ziegler, Architects.



FIG. 52. WEST DOOR—RESIDENCE OF C. E. MCINNES, ESQ.,  
RYDAL, PA.  
Duhring, Okie & Ziegler, Architects.



FIG. 53. NORTH FRONT—RESIDENCE OF E. H. FITCH, ESQ., MEADOWBROOK, PA.  
Tilden & Register, Architects.

regarded by our own ruling artistic authorities as rebels beyond the pale of the law. The attraction of the "merely novel" or the "bizarre" is not enough to explain this vitality, which rests partly on the fundamental appeal of the progressive argument, partly on the fact that, while the academic school has tended to subordinate functional to formal considerations, the progressives have steadily emphasized the suggestions of function. Thus the wide, ramified plans of Mr. Wright—unconventional in a strict sense though they are—do not rest merely on caprice but on acceptance of the current preference for rooms all on a single floor and on a logical grouping

of living rooms, bedrooms, guest rooms, service, and so on, in individual suites with light and air on three sides. Nowhere is this better seen than in Mr. Wright's own place at Spring Green (Fig. 14), where studios and draughting rooms, living quarters for assistants, and farm buildings are included in the ensemble, the consistency and personal character of which make it beyond most in America an authentic work of creative art. Though acceptance of the progressive principle does not necessarily imply imitation of this or any single formula, and few designers have pushed its application to such logical extremes, there is a body of work of related impulse impressive in its mass and cohesion.





FIG. 54. DOOR TO MASTER'S ROOM—RESIDENCE OF E. H. FITCH, ESQ., MEADOWBROOK, PA.  
Tilden & Register, Architects.



FIG. 55. HOUSE DOOR—RESIDENCE OF E. H. FITCH, ESQ., MEADOWBROOK, PA.  
Tilden & Register, Architects.



FIG. 56. SOUTH AND EAST FRONTS—RESIDENCE OF E. H. FITCH, ESQ.,  
MEADOWBROOK, PA.  
Tilden & Register, Architects.



FIG. 57. FORECOURT—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA.  
Wilson Eyre & Mellvaine, Architects.



FIG. 58. TERRACE AND SOUTH FRONT—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 59. SOUTH FRONT—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 60. BREAKFAST TERRACE AND EAST FRONT—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 63. RESIDENCE OF BENJAMIN ODELL, ESQ., KENILWORTH, ILL.  
George W. Maher, Architect.



FIG 61. RESIDENCE OF LEROY P. LEAS, ESQ., OVERBROOK, PHILADELPHIA, PA.  
Charles Barton Keen, Architect.



FIG. 62. RESIDENCE OF LEROY P. LEAS, ESQ., OVERBROOK, PHILADELPHIA, PA.  
Charles Barton Keen, Architect.

# 3- The Solutions

## Disposition & Treatment of House & Surroundings



IN the solutions of the country house problem of today in America economic and social conditions determine the general type of house and its accommodations, while natural conditions determine many details of its construction and equipment; but in the disposition and treatment, artistic motives dominate to an unusual degree. In England, at least until the most recent years in which technical development and a recrudescence of academicism in style are bringing a similarity to American conditions, this has not been the case; natural conditions and minute considerations of convenience have largely governed the choice of site, the orientation and the grouping of rooms, the outline of the plan being less preconceived than resultant. If, for instance, in placing the living rooms choice were necessary between the usual southern exposure and a fine prospect to the north, the outlook would inevitably be sacrificed to the need of courting the sun. The mediaeval, picturesque mode of composition has permitted, even invited, the most accidental resultant combinations of exterior forms, and even the fondness for using a wing of the service quarters to frame an Elizabethan forecourt has been due not only to romantic revivalism but to desire to give the butler easy oversight of the arrival and departure of guests. With us, on the contrary, mechanical development permits climatic difficulties in the choice of site or orientation to be disregarded in the interest of prospect, and our academic tendency of twenty-five years standing generally dictates the adoption of a plan of formal regularity.

In the general disposition of the American house the idea of separation of functions of approach, living and service rules in a general way, without being carried out with the same minuteness as in England. Thus there is a broad separation between the entrance front and the opposite garden front, along which lie the principal living rooms, but it is not regarded as a positive objection that some of these run through and command the entrance. The service quarters are isolated in a wing with their own drive and entrance, but the limitations of our formal planning make it not unusual even in the largest establishments that the servants must traverse the dining room to reach the body of the house and that the hand luggage of guests must be taken in at the main door and carried up the main stairs.

In the arrangement of the plan the diversity of artistic tradition leaves room for the greatest variety of schemes, and no single one has the almost universal acceptance of the Elizabethan U, E, or H plan of the larger house in England. Nevertheless among the prevailing formal plans one scheme is clearly predominant. It is that of a rectangular main mass with entrance and garden fronts on the longer sides and with wings for porches and service at opposite ends, as seen in the Hess (Fig. 64) Leas (Fig. 69) and many other houses in this number. In the smaller houses with the servants' quarters limited to kitchen, pantry and a room or two above, these wings may be perfectly symmetrical, at least in apparent mass, as in the Gaylord residence. With greater development of the

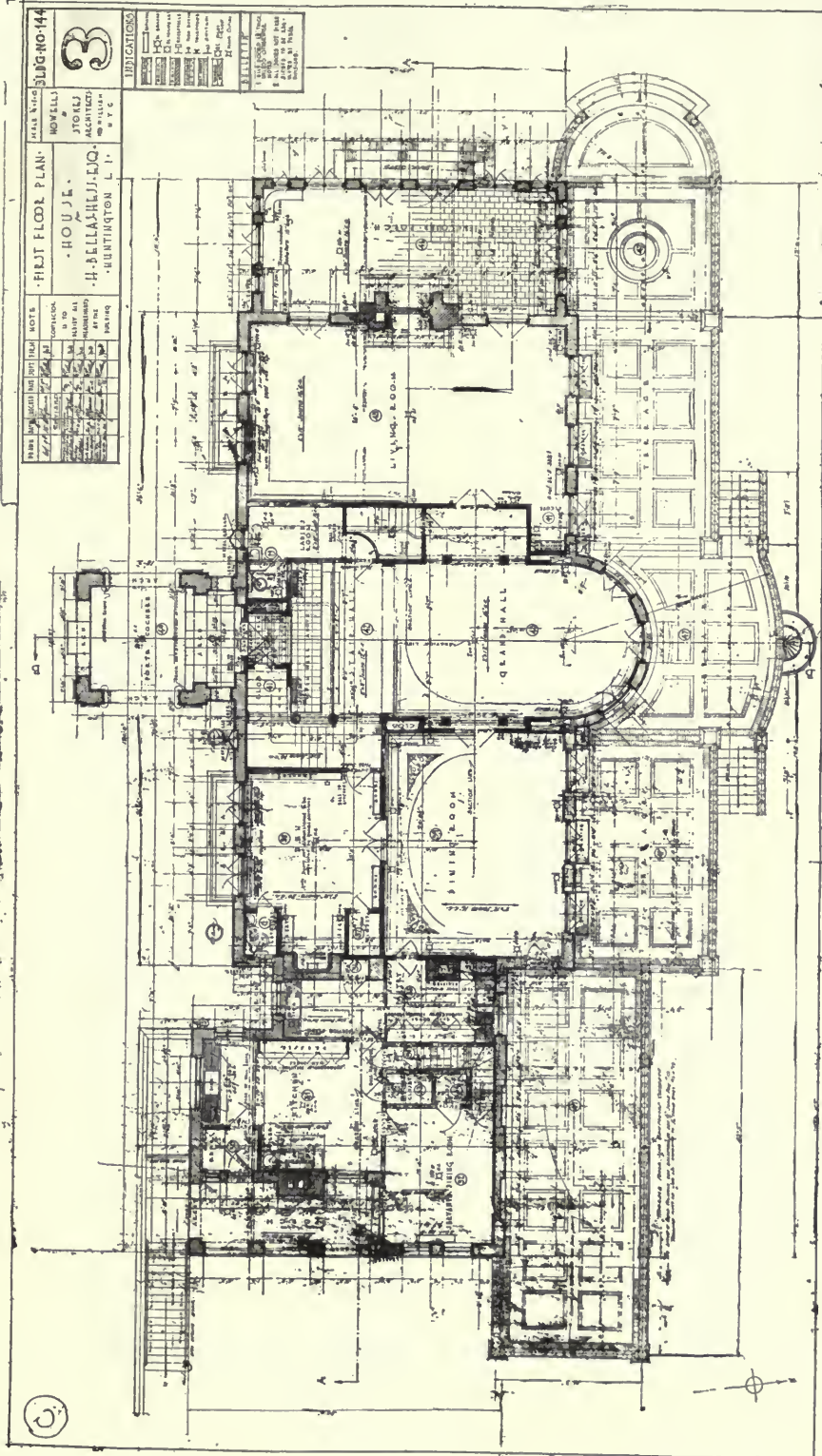
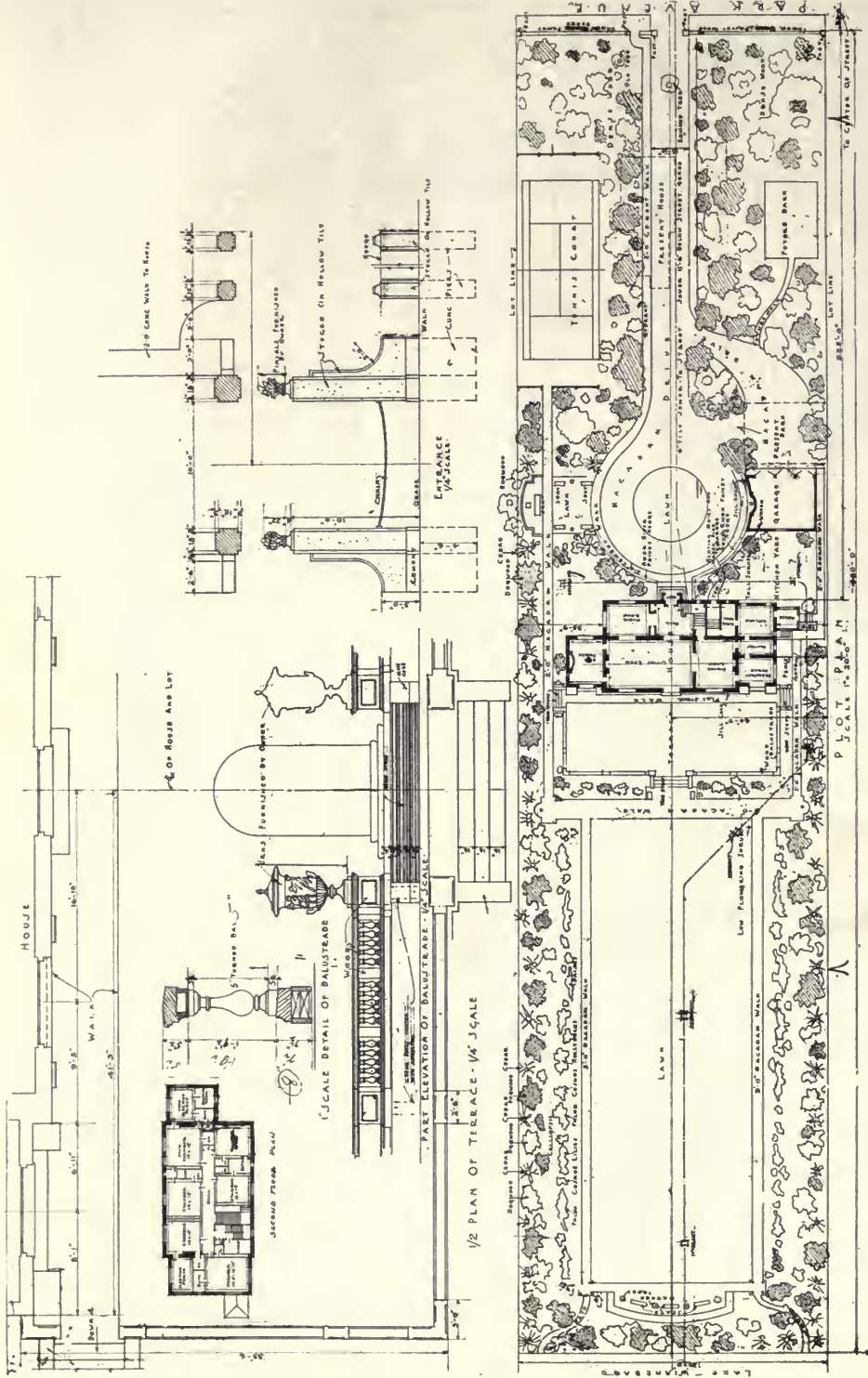


FIG. 64. FIRST FLOOR PLAN—RESIDENCE OF H. BELLAS HESS, ESQ., HUNTINGTON. L. I. HOWELLS & STOKES, ARCHITECTS.



FIGS. 65 AND 66. FIRST AND SECOND FLOOR PLANS—RESIDENCE OF G. S. GAYLORD, ESQ., NEENAH, WIS. CHILDS & SMITH, ARCHITECTS.



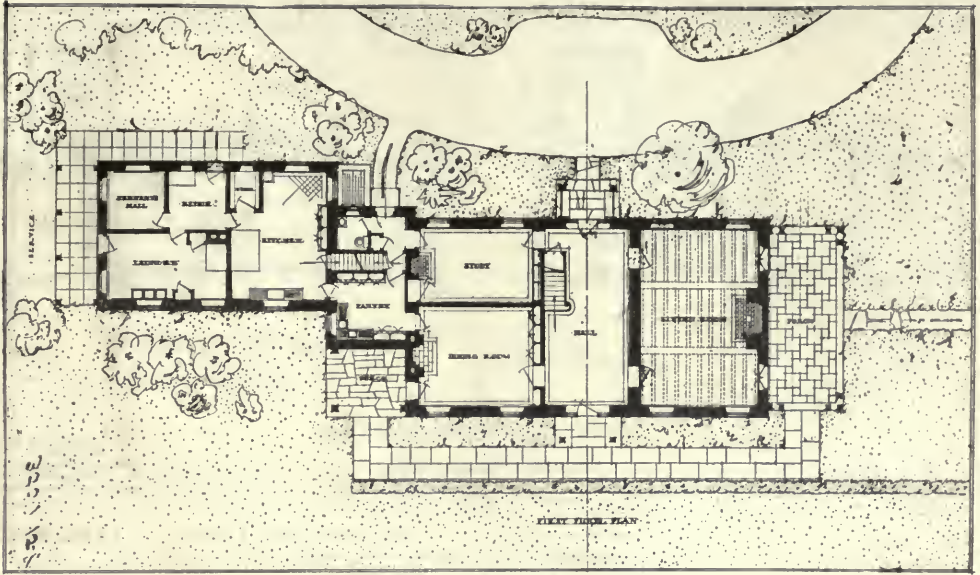


FIG. 67. FIRST FLOOR PLAN—RESIDENCE OF E. H. FITCH, ESQ., MEADOWBROOK, PA.  
Tilden & Register, Architects.

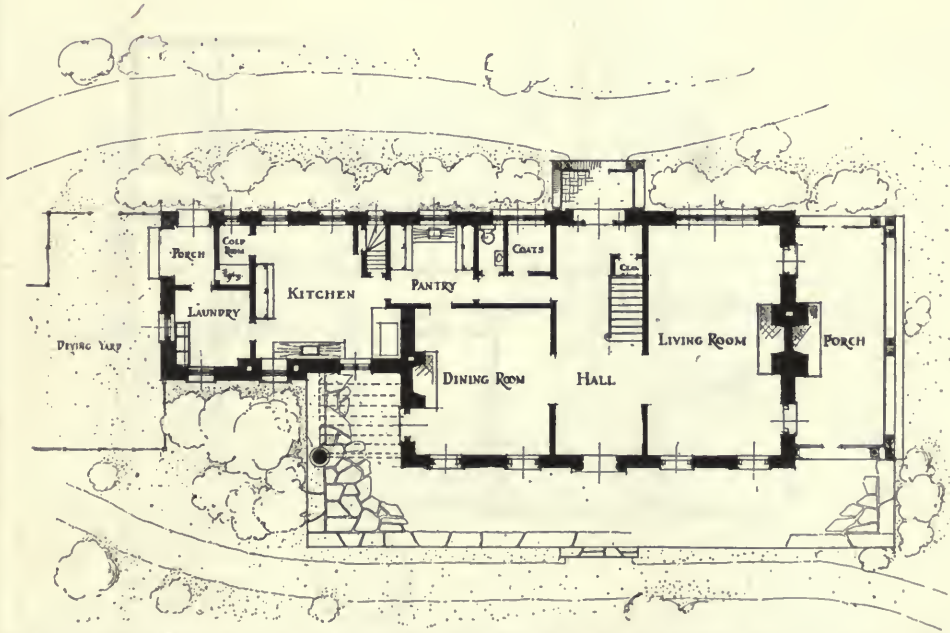


FIG. 68. FIRST FLOOR PLAN—RESIDENCE OF C. E. MCINNES, ESQ., RYDAL, PA.  
Duhring, Okie & Ziegler, Architects.

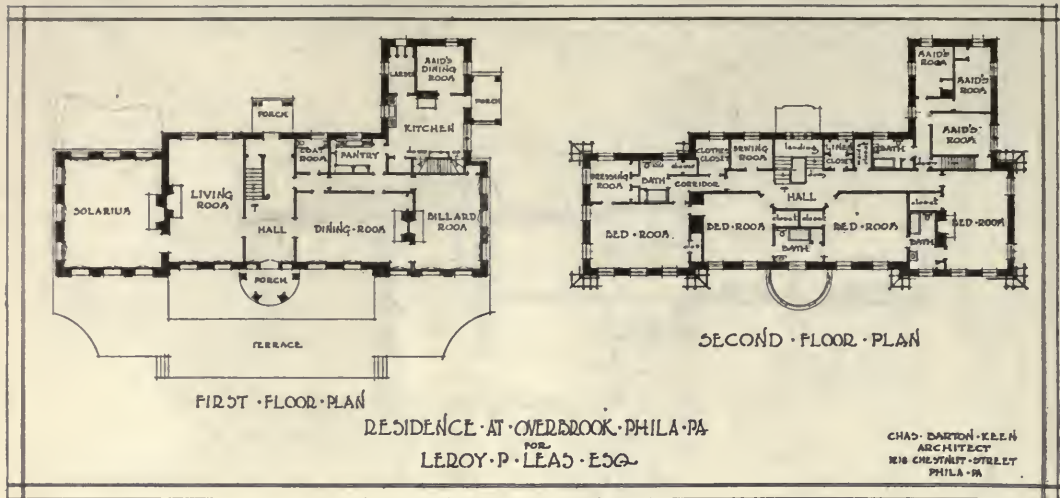


FIG. 69. FIRST AND SECOND FLOOR PLANS—RESIDENCE OF LEROY P. LEAS, ESQ., OVERBROOK, PHILADELPHIA, PA. Charles Barton Keen, Architect.

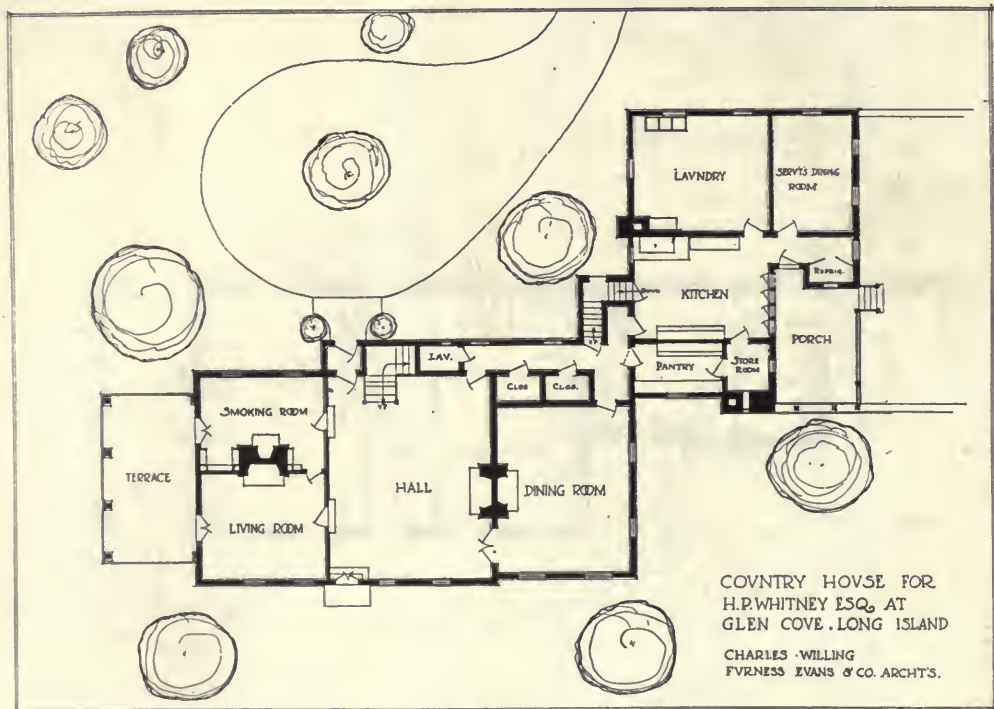


FIG. 70. FIRST FLOOR PLAN—RESIDENCE OF H. P. WHITNEY, ESQ., GLEN COVE, L. I. Charles Willing, of Furness, Evans & Co., Architect.

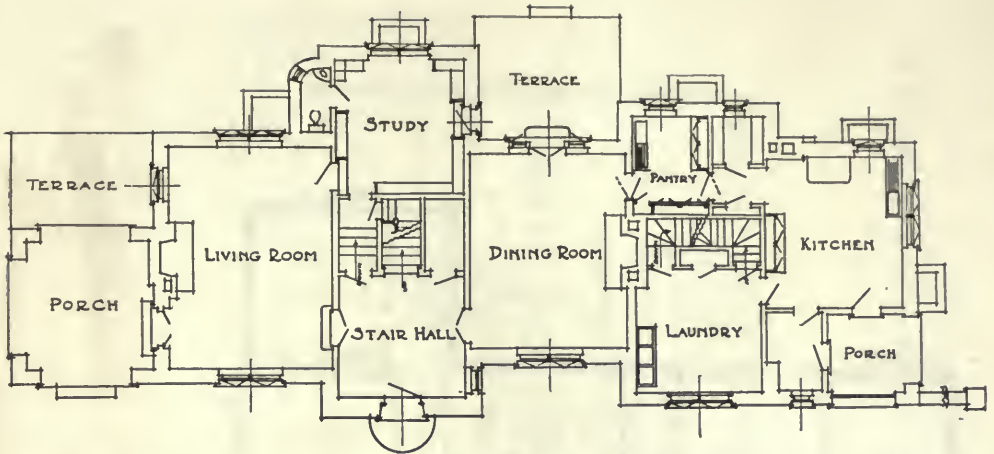


FIG. 71. FIRST FLOOR PLAN—RESIDENCE OF DR. EDWARD B. KRUMBHAAR,  
WHITEMARSH VALLEY, PA.  
Arthur H. Brockle, Architect.

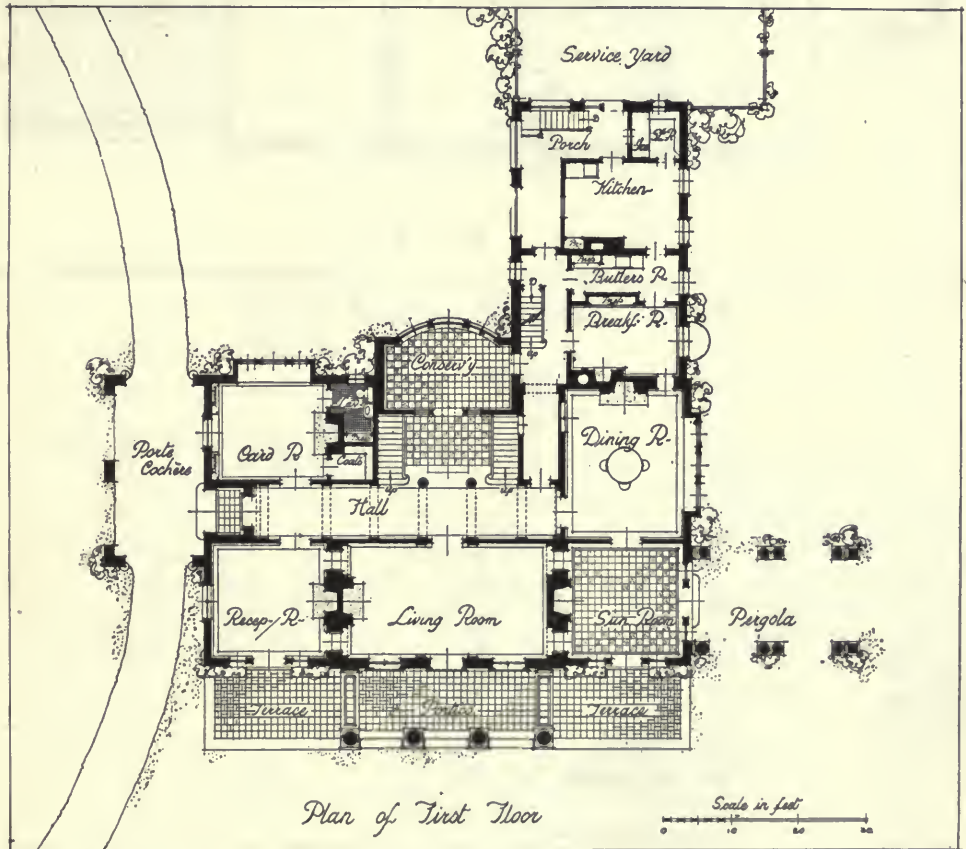


FIG. 73. FIRST FLOOR PLAN—RESIDENCE OF JOHN A. HITCHCOCK, ESQ., NASHVILLE,  
TENN.  
Dougherty & Gardner, Architects.

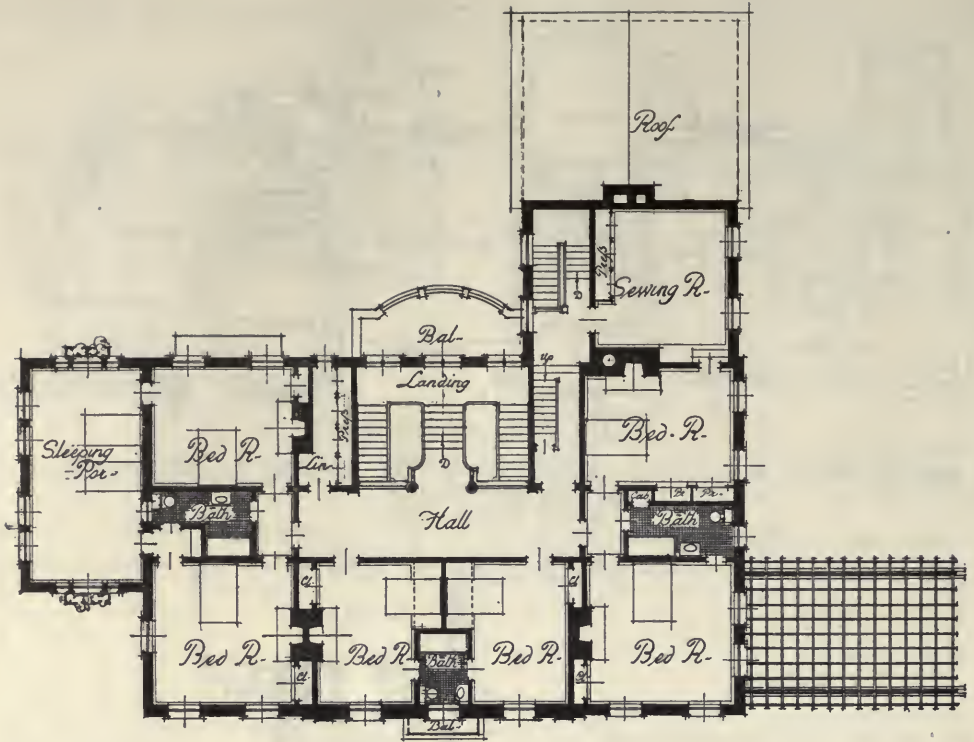


FIG. 74. SECOND FLOOR PLAN—RESIDENCE OF JOHN A. HITCHCOCK, ESQ., NASHVILLE, TENN.  
Dougherty & Gardner, Architects.

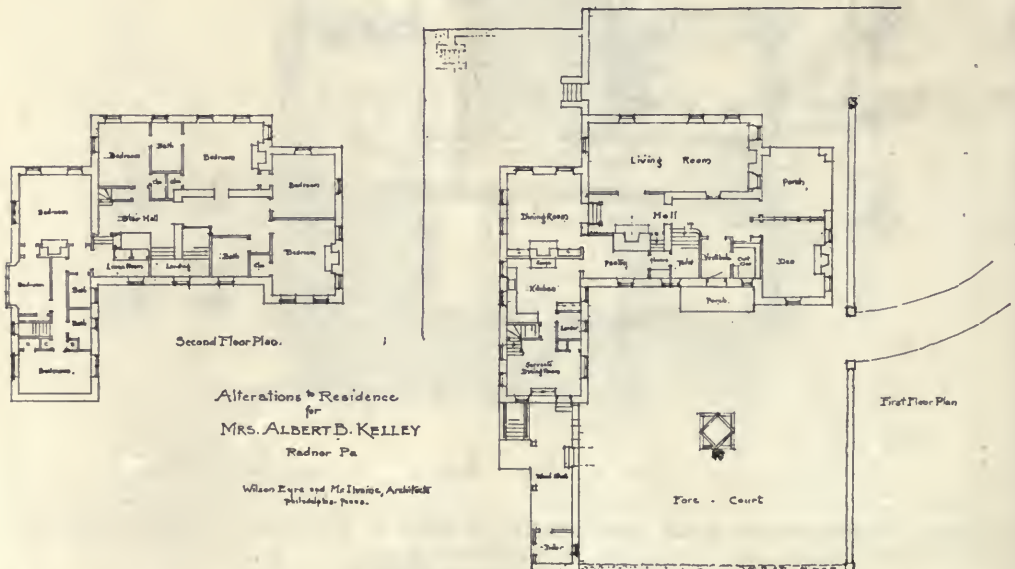


FIG. 72. FIRST AND SECOND FLOOR PLANS—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA.  
Wilson Eyre & McIlvaine, Architects.

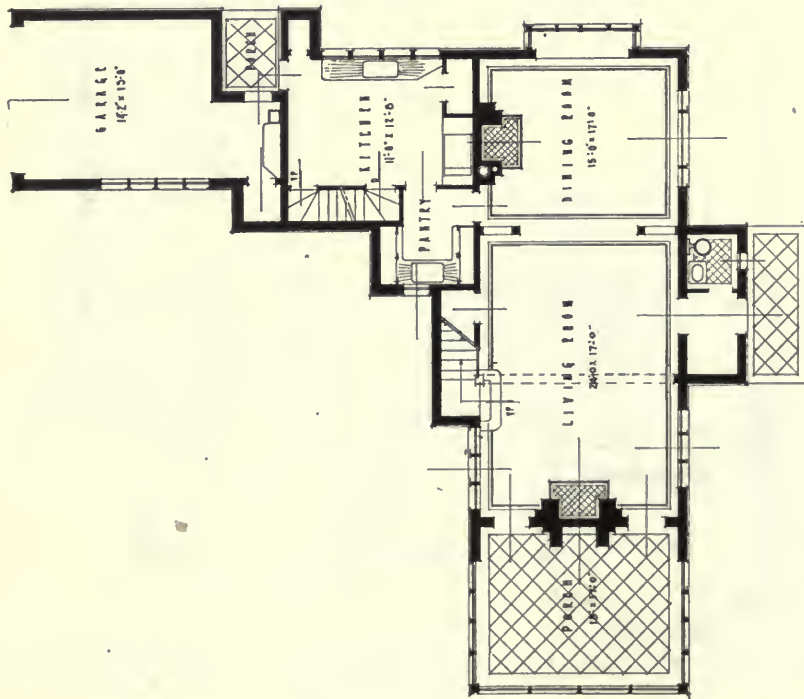


FIG. 75. FIRST FLOOR PLAN—RESIDENCE OF WALTER B. WALKER, ESQ., ARDSLEY, N. Y. Frank J. Forster, Architect.

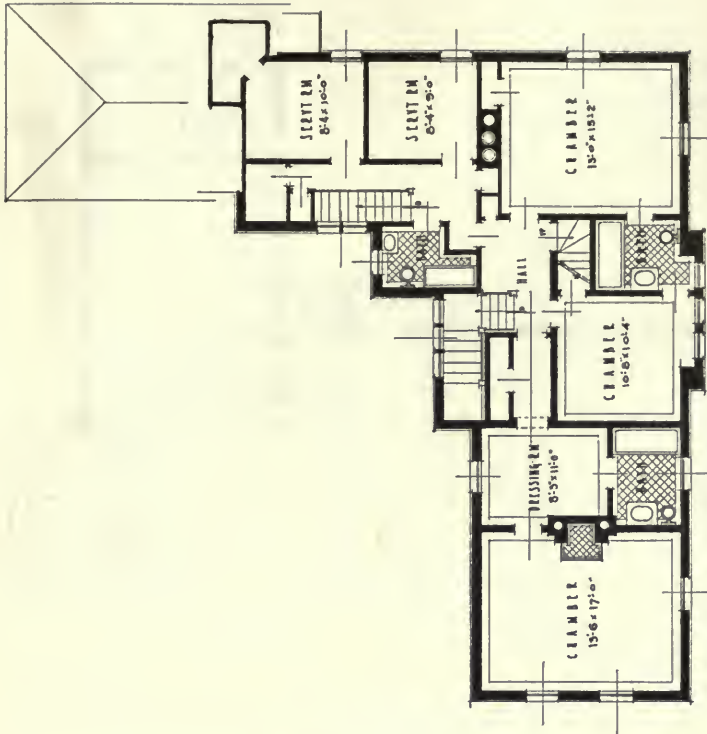


FIG. 76. SECOND FLOOR PLAN—RESIDENCE OF WALTER B. WALKER, ESQ., ARDSLEY, N. Y. Frank J. Forster, Architect.

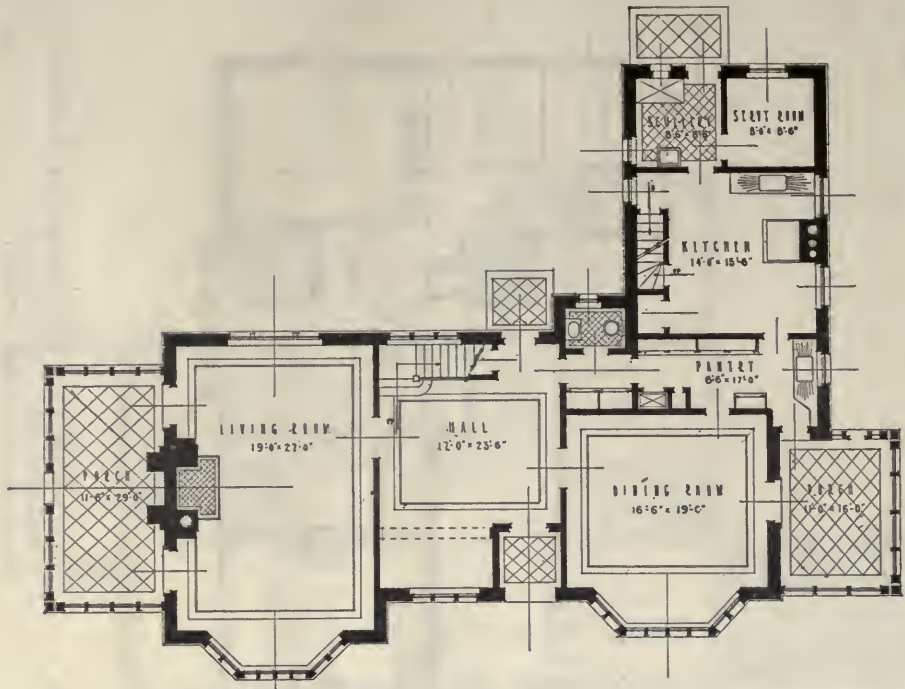


FIG. 77. FIRST FLOOR PLAN—RESIDENCE OF JOHN B. VAN HAELEN, ESQ.,  
HARTSDALE, N. Y.  
Frank J. Forster, Architect.



FIG. 78. SECOND FLOOR PLAN—RESIDENCE OF JOHN B. VAN HAELEN, ESQ.,  
HARTSDALE, N. Y.  
Frank J. Forster, Architect.

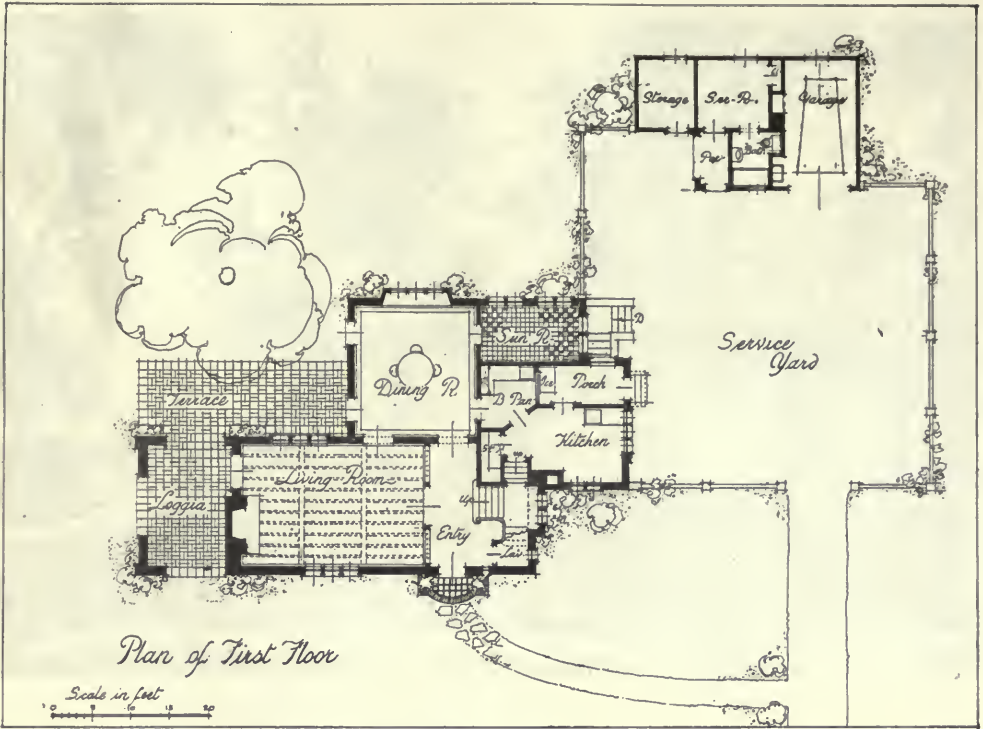


FIG. 79. FIRST FLOOR PLAN—RESIDENCE OF T. I. WEBB, ESQ., NASHVILLE, TENN.  
Dougherty & Gardner, Architects.

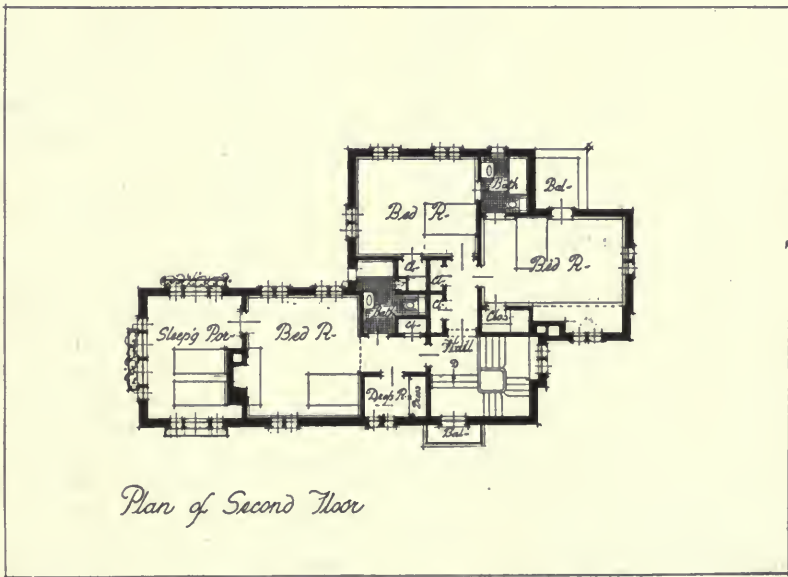


FIG. 80. SECOND FLOOR PLAN—RESIDENCE OF T. I. WEBB, ESQ., NASHVILLE, TENN.  
Dougherty & Gardner, Architects.



FIG. 81. RESIDENCE OF T. I. WEBB, ESQ., NASHVILLE, TENN.  
Dougherty & Gardner, Architects.

service end the dissymmetry may be ignored if the main mass is sufficiently strong; or may be masked by trees, as in the Hess (Fig. 64) house, or by treating the service as a primary wing of the same weight as the porch wing, with a secondary, subordinate wing, perhaps of considerable length, beyond. The latter scheme appears, almost identically, in the Fitch (Fig. 67) and McInnes (Fig. 68) houses, in each of which a small dining porch fronts the beginning of the service wing, and, by balance with the living porch, heightens the symmetry of the garden façade. The setting back of the wing itself tends to open the view from the living rooms even on this fourth side of the house. The secondary service wing generally continues in the lengthwise direction, so as not to obtrude either on the entrance or on the garden front, but it is occasionally carried at right angles toward the entrance side, as in the Leas (Fig. 69) and Whitney (Fig. 70) houses. Only rarely, however, is this wing long enough to form one side

of a forecourt there, the two examples of this English feature which are shown here being both from the firm of Mr. Wilson Eyre. In exceptional cases with the entrance at the end of the house, as in the Hitchcock house at Nashville, (Fig. 73) both long sides may be free and the service wing may still be retired from the approach.

In more informal planning—associated usually with styles outside the academic canon—when this basic scheme and especially the idea of two symmetrical fronts is abandoned, it is common to find the service wing brought into closer connection with the entrance hall, making a plan pronouncedly L-shaped. The Zenke house at Riverdale, illustrated in the *Architectural Record* for October, 1917, is a small house of this sort in which the living rooms are kept toward the garden and the service wing projects beside the entrance. In general, however, this scheme is felt to cramp the entrance too much, and the wing is reversed, bringing the dining room on the entrance front



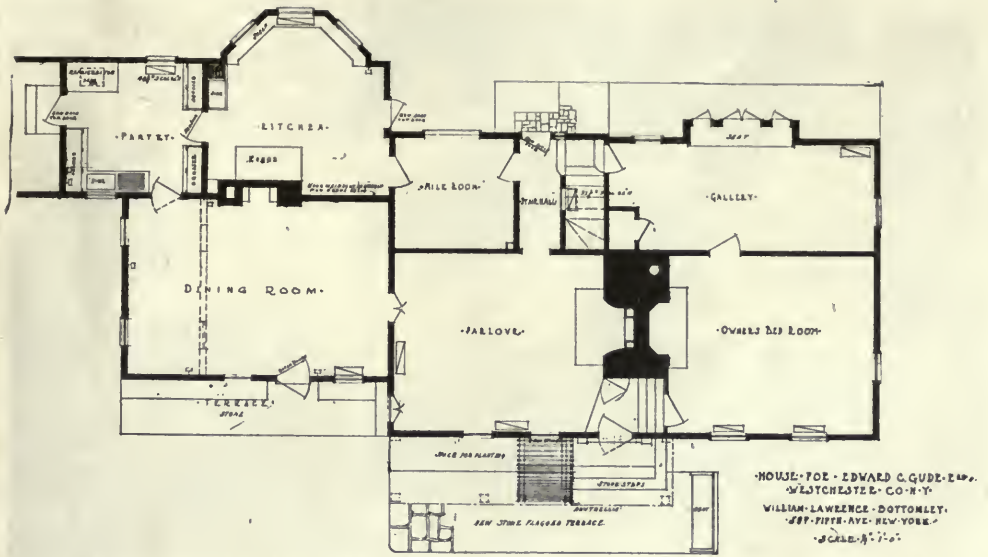


FIG. 82. FIRST FLOOR PLAN—RESIDENCE OF EDWARD C. GUDE, ESQ., WHITE PLAINS, N. Y.  
 William Lawrence Bottomley, Architect.

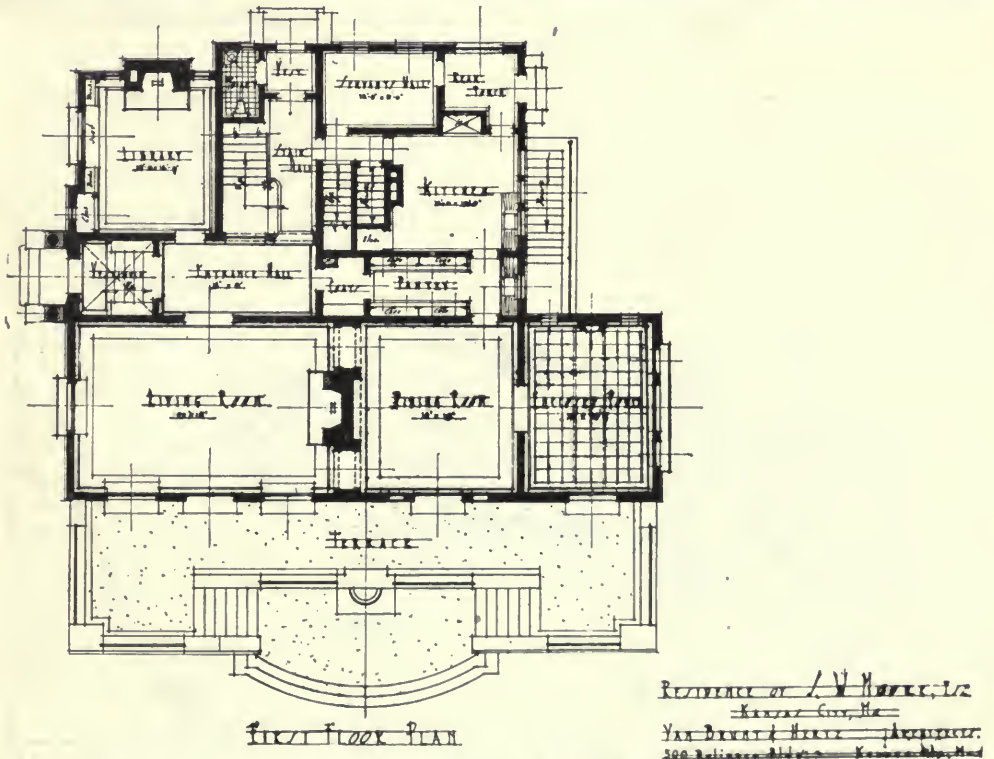


FIG. 83. FIRST FLOOR PLAN—RESIDENCE OF S. W. MOORE, ESQ., KANSAS CITY, MO.  
 Van Brunt & Hertz, Architects.



FIG. 85. RESIDENCE OF DR. W. D. HAGGARD, NASHVILLE, TENN.  
Dougherty & Gardner, Architects.

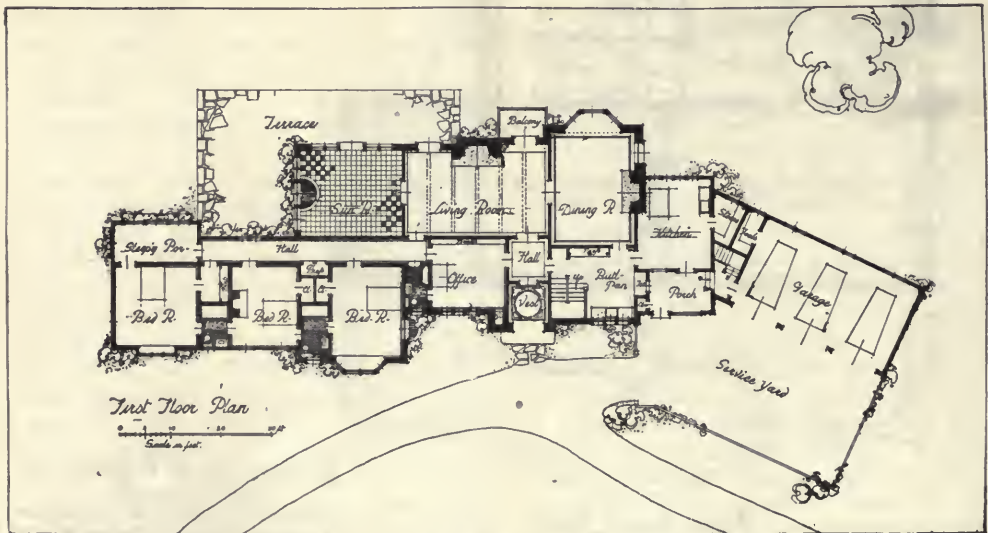


FIG. 84. FIRST FLOOR PLAN—RESIDENCE OF DR. W. D. HAGGARD, NASHVILLE, TENN.  
Dougherty & Gardner, Architects.



FIG. 86. GARDEN FRONT—RESIDENCE OF DR. W. D. HAGGARD, NASHVILLE, TENN.  
Dougherty & Gardner, Architects.

and making the house conform more to a conventionally suburban scheme in which the "street front" is principal. This is illustrated by the Walker house (Fig. 75), which nevertheless retains a clear view from the living room over the garden to the rear. In the Van Haelen house at Hartsdale (Fig. 77) the scheme is fundamentally the same, although turned at right angles to the street. The T. I. Webb house at Nashville (Fig. 79), on the other hand, has an ingenious irregular scheme which surmounts all practical difficulties, placing all living rooms toward the garden without allowing the service wing to crowd the entrance. A scheme with one of the sides adjacent to the entrance front developed as the garden front with a resulting plan rather more "chunky" than would be otherwise desirable, appears in the Moore house near Kansas City (Fig. 83).

Among informal plans there is an interesting group in which the right angle is abandoned where this is desirable in the interests of adaptation to outlook or

topography. The most common of such irregularities is the placing of the service wing diagonally so that it shall be less obtrusive on the garden side and still shall not encroach too much on the entrance front. Something of this sort is seen in the plan of the Haggard house in Nashville (Fig. 84). Coupled with picturesque style, however, the irregularity often goes further, as in the Sherman Hall residence (Fig. 86).

In the disposition of all but the main living rooms other considerations beside those of plan make themselves felt. Ordinarily there is one full story above the ground floor, but occasionally bed rooms as well as living rooms are kept on a single floor. In the North this involves much added expense for foundations, and it is not an accident that the scheme is more in favor in California and the South. Wide ramification of the service quarters on the ground floor level—made necessary in England by the omission of cellars—is likewise only practical in southern latitudes, and since in the old





FIG. 88. RESIDENCE OF SHERMAN R. HALL, ESQ., PORTLAND, OREGON. LAWRENCE & HOLFORD, ARCHITECTS.

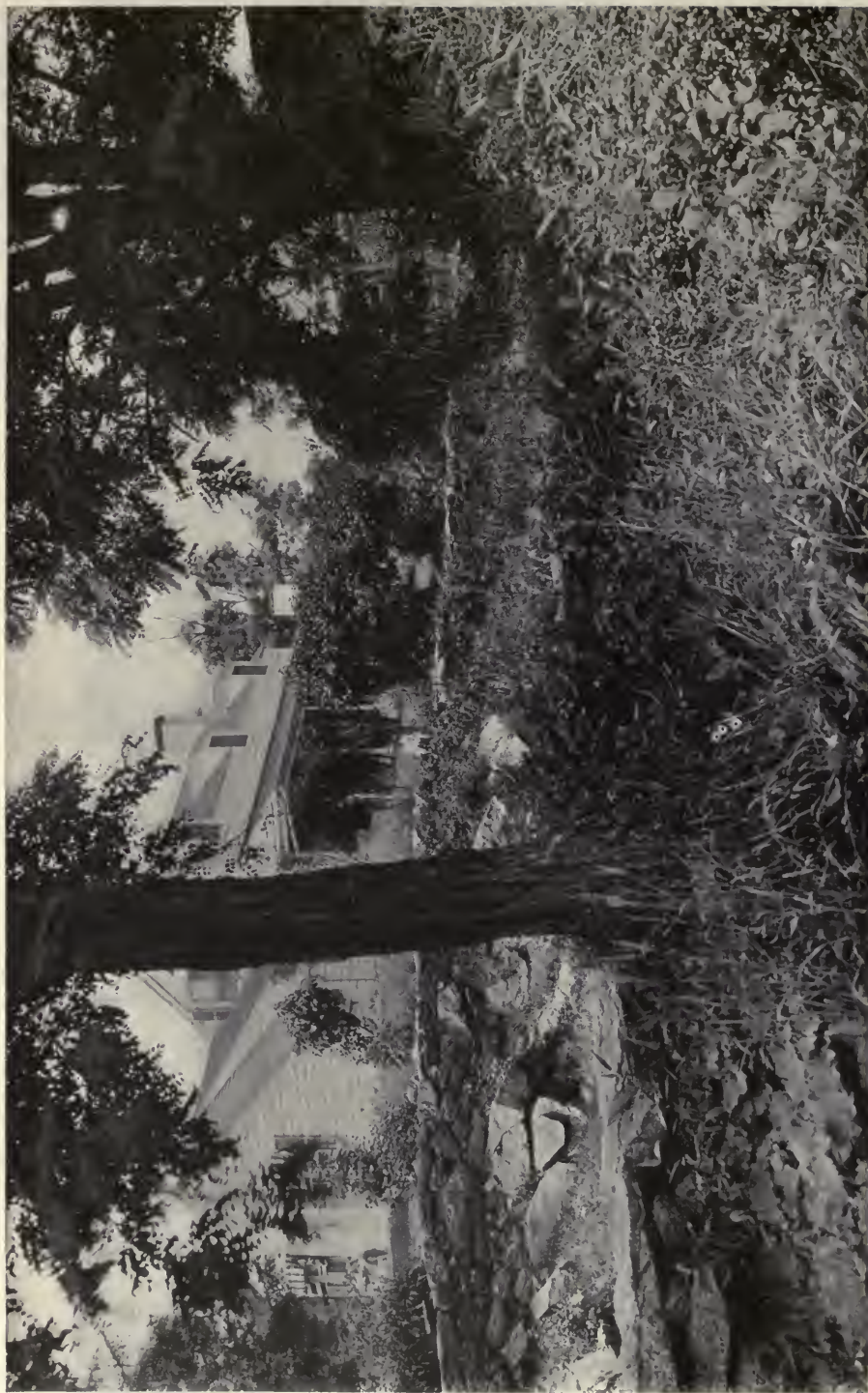


FIG. 89. RESIDENCE OF CHARLES G. WITHERSPOON, ESQ., LARCHMONT, N.Y. WALKER & GILLETTE, ARCHITECTS.

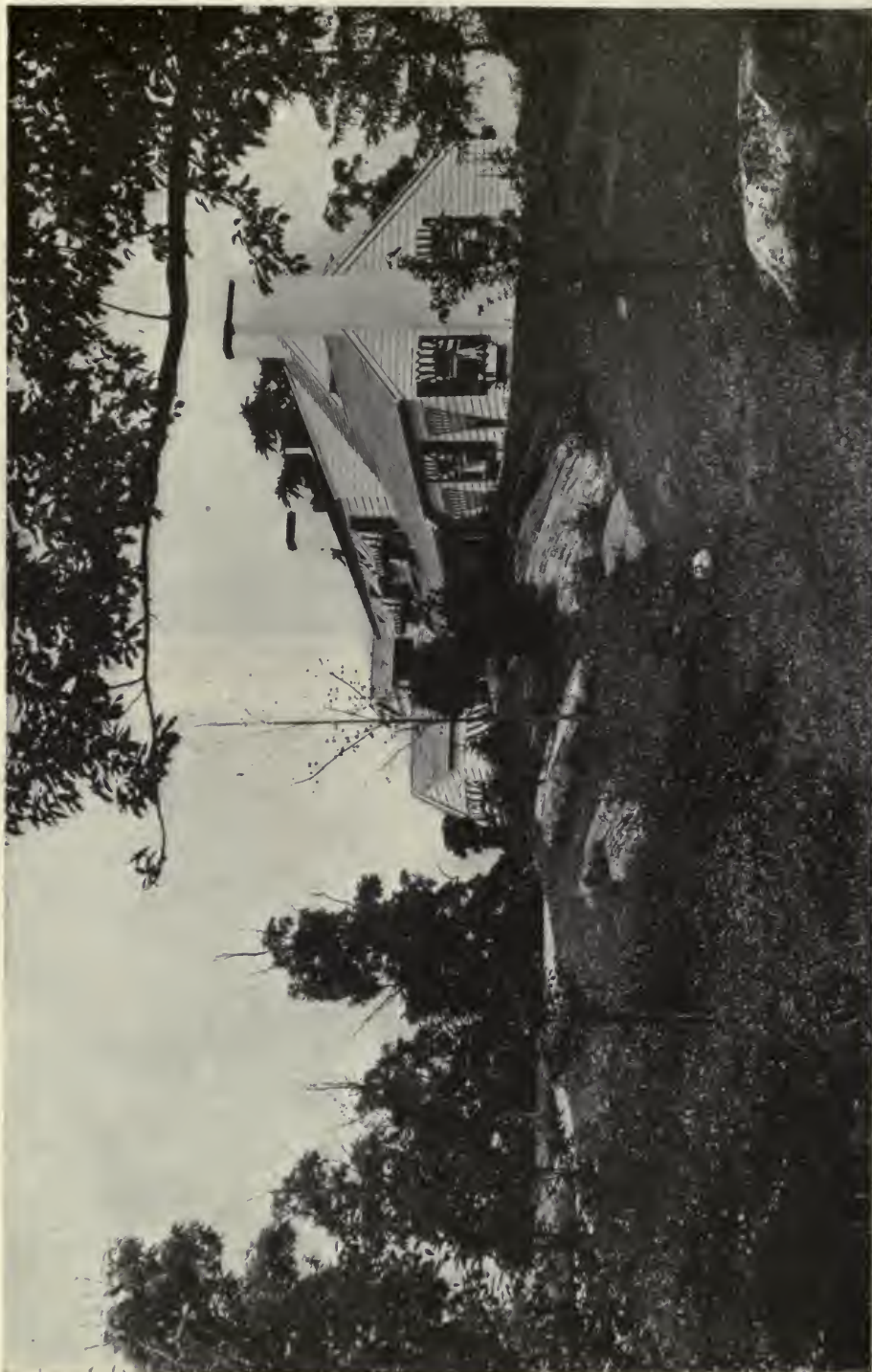


FIG. 90. RESIDENCE OF CHARLES G. WITHERSPOON, ESQ., LARCHMONT, N. Y. WALKER & GILLETTE, ARCHITECTS.



FIG. 91. RESIDENCE OF SAMUEL D. STEVENS, ESQ., MARBLEHEAD, MASS.  
Allen W. Jackson and Charles M. Baker, Architects.



FIG. 92. RESIDENCE OF SAMUEL D. STEVENS, ESQ., MARBLEHEAD, MASS.  
Allen W. Jackson and Charles M. Baker, Architects.





FIG. 93. RESIDENCE OF SAMUEL D. STEVENS, ESQ., MARBLEHEAD, MASS  
Allen W. Jackson and Charles M. Baker, Architects.



FIG. 94. SOUTH FRONT—RESIDENCE OF EDWARD C. GUDE, ESQ., WHITE PLAINS, N. Y.  
William Lawrence Bottomley, Architect.



FIG. 95. EAST END—RESIDENCE OF EDWARD C. GUDE, ESQ., WHITE PLAINS, N. Y.  
William Lawrence Bottomley, Architect.

South few servants live in the house, scarcely occurs outside of California. On the other hand, the cellars made necessary in the North by artificial heating, which are relatively inexpensive owing to the deep foundations required in any case, take care of many minor phases of service. Motives of economy and convenience, of course, suggest that the excavation be carried no lower than below the frost level, giving the "light cellars" so beloved of the American philistine of the nineteenth century; but appreciation of the aesthetic merit of keeping the house close to the ground has now made deep excavation and lighting by areas universal in good work. This gives the further advantage of permitting direct access to terraces and lawns on all sides by means of French windows which have thus multiplied rapidly in recent years, when not forbidden by close adherence to a chosen style.

The desire to keep the house low has led in the past fifteen years to a wide reversion to the scheme of the "story-and-

a-half" house, such as the Colonial farm house with its eaves at the second floor level. First used with notable success by Mr. Keen, and afterwards widely popularized by Mr. Embury as "Dutch Colonial," this essentially modern effort to provide livable rooms in a roof by the aid of wide eaves projection or the employment of the gambrel, although now a trifle hackneyed, still has many adherents. It involves the development of the "long dormer" and the "sunk dormer" and has advantages for the unity of the whole in permitting a single eaves level for house and porches. Interesting variants on it appear in the Witherspoon (Fig 89) and Stevens (Fig. 91) houses. A novel experiment in placing two stories of minor rooms against the living room is seen in Mr. Bottomley's Gude house on Long Island (Fig. 94), with its pseudo-Connecticut doorway. When there is a full second story the desire for lowness and appreciation of the superiority of unbroken roofs tends increasingly to cause the suppression of dormers, even



FIG. 96. HOUSE DOOR—RESIDENCE OF EDWARD C. GUDE, ESQ., WHITE PLAINS, N. Y. WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT.



FIG. 97. RESIDENCE OF DR. R. BIS-  
HOP CANFIELD, ANN ARBOR, MICH.  
LOUIS H. BOYNTON, ARCHITECT.

though, in the case of hip roofed houses, this involves the loss of all habitable room in the third story. With a fundamentally mediaeval style such dormers can be managed, and dormers and gables are utilized in the Watson Webb house

terior of the house is governed in general by the tendencies of style discussed above. The choice of historic suggestion once made, sympathetic interpretation of this is, except in the modernist work, almost the principal effort, and the range



FIG. 98. RESIDENCE OF DR. R. BISHOP CANFIELD, ANN ARBOR, MICH.  
Louis H. Boynton, Architect.

(Fig. 20) to make the whole third story available for comfortable guest rooms. In general, however, even servants' rooms are now rarely provided there, being placed, with better relation to their use, in the second story of the service wing or even on the ground floor.

In its architectural treatment the ex-

of personal liberty includes chiefly matters of proportion, texture, and detail. By themselves, however, these offer wide possibilities of success or failure, as well as of variety of effects. In the wall today simplicity of membering goes hand in hand with search for novelty and beauty of texture. Any form of pilaster



FIG. 100. RESIDENCE OF WALTER RICH, ESQ., ATLANTA, GA. HENTZ, REID & ADLER, ARCHITECTS.



FIG. 99. RESIDENCE OF WALTER RICH, ESQ., ATLANTA, GA.  
Hentz, Reid & Adler, Architects.



FIG. 101. RESIDENCE OF I. HELLER, ESQ., CEDAR LAKE, WIS.  
Brust & Philipp, Architects.

treatment in country houses is now of extreme rarity, and detail is concentrated on doorway, porch and cornice as exclusively as in early Colonial days. When wood is retained as a material the effort

which are obviously overstrained. Stucco, widely recommended not only by its technical development but by Italian and English vogues, has numerous potentialities. Smooth floating, pebble dash,



FIG. 102. RESIDENCE OF I. HELLER, ESQ., CEDAR LAKE, WIS.  
Brust & Philipp, Architects.

is to escape from banality by the use of wide clapboards, long shingles or coverings of trellis. In brick the rage for textures has run riot to such an extent that, along with many commendable for their richness and softness of color, a multitude of striking effects are secured

and brushing all have their adherents, but the fashion of the moment is for the rough trowelling seen in the Appleton (Fig. 109) and Lloyd (Fig. 29) houses. Tinting and washing to show selected aggregates give a welcome opportunity for color. In stone the popularity of the





FIG. 103. RESIDENCE OF J. A. HITCHCOCK, ESQ., NASHVILLE, TENN.  
Dougherty & Gardner, Architects.



FIG. 104. RESIDENCE OF SIGMUND MONTAG, ESQ., ATLANTA, GA.  
Hentz, Reld & Adler, Architects.

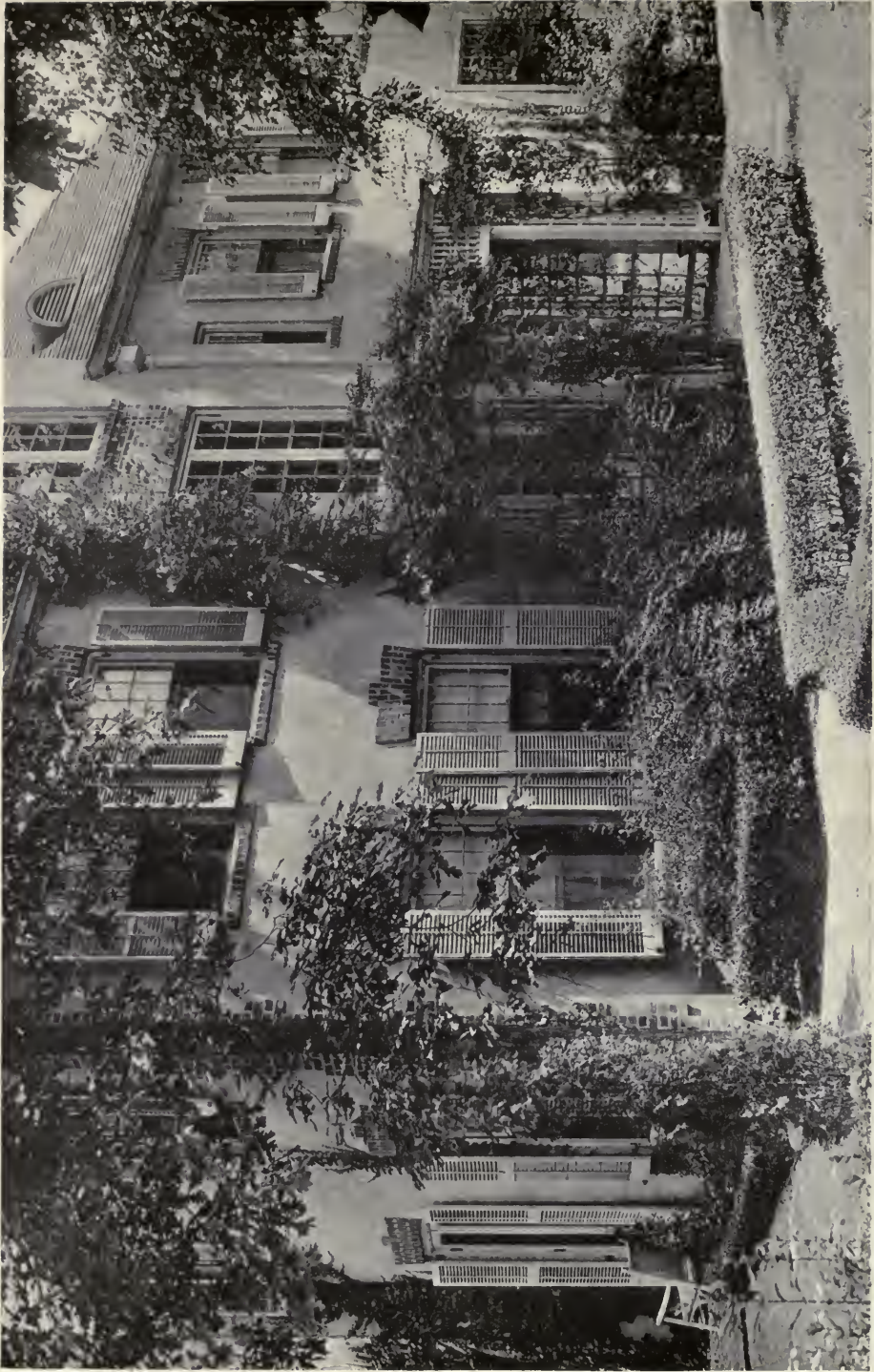


FIG. 105. RESIDENCE OF SIGMUND MONTAG, ESQ., ATLANTA, GA. HENTZ, REID & ADLER, ARCHITECTS.



FIG. 106. HOUSE DOOR—RESIDENCE OF SIGMUND MONTAG, ESQ., ATLANTA, GA. HENTZ, REID & ADLER, ARCHITECTS.



FIG. 109. RESIDENCE OF ROBERT  
APPLETON, ESQ., EAST HAMPTON, L.  
I. FRANK E. NEWMAN, ARCHITECT.



FIG. 107. MAIN ENTRANCE—RESIDENCE OF G. S. GAYLORD, ESQ.,  
NEENAH, WIS.  
Childs & Smith, Architects.



FIG. 108. RESIDENCE OF ROBERT APPLETON, ESQ., EAST  
HAMPTON, L. I.  
Frank E. Newman, Architect.



FIG. 110. RESIDENCE OF ROBERT  
APPLETON, ESQ., EAST HAMPTON, L.  
I. FRANK E. NEWMAN, ARCHITECT.



FIG. 111. DINING ROOM—RESIDENCE OF SIGMUND MONTAG, ESQ., ATLANTA, GA.  
Hentz, Reid & Adler, Architects.



FIG. 112. LIVING ROOM—RESIDENCE OF SIGMUND MONTAG, ESQ., ATLANTA, GA.  
Hentz, Reid & Adler, Architects.



FIG. 113. LIVING ROOM—RESIDENCE OF LEROY P. LEAS, ESQ., OVERBROOK, PHILADELPHIA, PA.  
Charles Barton Keen, Architect.



FIG. 114. DINING ROOM—RESIDENCE OF LEROY P. LEAS, ESQ., OVERBROOK, PHILADELPHIA, PA.  
Charles Barton Keen, Architect.





FIG. 115. RECEPTION ROOM—RESIDENCE OF WALTER MACH, ESQ., ANN ARBOR, MICH.  
Louis H. Boynton, Architect.

Pennsylvania ledge-stone has led to widespread imitations with local materials, often with violence to their own properties, and even, in some instances, to transportation of the Pennsylvania stone to distant States such as Michigan, not only in violation of the very principle of its use but to the neglect of an extremely interesting rusty native ledge-stone. Were the principle of using local materials really more widely applied, far more good stone work would be done than at present.

Window treatment perhaps more than any other feature is dependent on choice of style, and leaded casements appear with the adoption of any mediaeval suggestion. In spite of the advantages of casements in increasing ventilation and the overcoming of some of its difficulties by improved steel sash, our constant reversion to the double hung window is

not accidental—as is proved by the preference which the modern English architect and housewife alike give to it. Casement and sash window are both small-paned, almost without exception. Only in the work of the modernists is there any attempt to give greater interest to their treatment by substituting varied designs for the stereotyped equal rectangles.

In roof treatment the academic spirit makes the level cornice line normal and the hip roof frequent. The eaves at present are rarely given the extreme projections of a few years ago, seen here only in the Moore house in Kansas City (Fig. 46); on the contrary, we find, in the Hess house (Fig. 41), Mr. Howells using as his cornice the single great moulding of the Villa Madama. Roof parapets and eaves balustrades are almost wholly lacking, whether in Elizabethan



FIG. 116. STAIRCASE HALL—RESIDENCE OF WALTER MACH, ESQ., ANN ARBOR, MICH. Louis H. Boynton, Architect.



FIG. 117. ENTRANCE HALL—RESIDENCE OF DR. EDWARD B. KRUMBHAAR, WHITMARSH VALLEY, PA.

Arthur H. Brockie, Architect.

or post-Colonial revivals. On the other hand great attention is given to the texture and color of the roof itself. The shingles of the Colonial style are sawn and laid with slight irregularity; the so-called "thatched shingle" with its bolder curvature, while somewhat discredited by rank imitations, is still undergoing fresh development, as in the Appleton house (Fig. 109), with its heavy mass of shingles not steamed but shaped to the roof as laid. Graded and variegated slates and tile, both flat and curved are an ever increasing resource. The Moore residence has a variegated "fire flash" Spanish tile, the Hess house a remarkable special tile sprayed with moss green.

The handling of interiors has undergone a change of fashion in the last five years, the dominant vogue becoming Italian instead of Georgian or Adam. Under the leadership of Mr. Platt and Mr. Henry Forbes Bigelow, paneling has given way to broad surfaces of plaster, enriched only by an occasional tapestry or heavily carved mirror in old gilt, and crowned by groined arches or coffered

ceilings. Mantels and occasional doorways of carved stone, gates, lanterns and sconces of metal, floors of tile, and sparing furniture heavily carved carry out the effect. Such fashions are not adopted instantly or universally, and a number of fine Georgian and Adam or McIntire interiors are still being done, especially in regions of strong Colonial tradition—witness the Montag house at Atlanta (Fig. 112) and the house at Overbrook (Fig. 113). The hall of the Krumbhaar house at Whitmarsh Valley (Fig. 117), however, shows how even in a panelled Georgian room furniture of an earlier and more Italian character replaces the work of the eighteenth century cabinet makers, and in Mr. Rich's living room at Atlanta (Fig. 118) the victory of the Italian is complete. Most interesting in their illustration of the new tendency are the rooms of the Baker residence at Kewanee (Fig. 119), with their plain walls, rich plaster ceilings, and dependence almost entirely on the carved or painted furniture for their success. A novelty is the treatment of the sun room in Della



FIG. 118. LIVING ROOM—RESIDENCE OF WALTER RICH, ESQ., ATLANTA, GA.  
Hentz, Reid & Adler, Architects.

Robbia faience. The old French treatment of the living room of the Gaylord house at Lake Winnebago (Fig. 124) is really but a variant of the Italian manner; and Elizabethan suggestions, whether strict or free, are today relatively rare.

The studied chastity of the Italian work, or the feeling which underlies it, is responsible also for a new simplicity in Colonial interiors, which shows itself by a reversion to the homespun work of the earlier eighteenth century farmhouse. Bare plaster, with paneling only on the chimney walls, mantelless fireplaces, rag rugs, and—with more regard for archaism than for consistency of style—the hewn beamed ceilings of the seventeenth century, mark the Gude (Fig. 128), Whitney (Fig. 129), Kelley (Fig. 132) and one or two other houses. While in all this there is no doubt a healthy reaction from the extreme formality and stereotyped repetition of the Adam work of the day just past, no conclusion should be formed that anything more funda-

mental is indicated than a change of fashion itself destined to become equally banal tomorrow. To be "in good taste" in interior decoration and furnishing nowadays seems to consist, like being in fashion, in doing what everyone else is preparing to do, and stopping before they begin.

The surroundings of the American country house are at once less intensively developed and less formal than those of the English house. For this there are several causes: the relatively lesser fondness for flower gardens and the greater expense of maintaining them, the dislike of near neighborhood of the kitchen garden and stables, the absence of the Elizabethan tradition of formal paneling out of the whole immediate surroundings in sharply marked rectangular areas for definite purposes, and, finally, the strength and saneness of American traditions of informal landscape design, based not on artificial picturesqueness but on preservation and expression of the native and local character. Italian influence in re-



FIG. 120. STAIRCASE—RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL. FREDERICK W. PERKINS, ARCHITECT.



FIG. 119. HALL—RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL. FREDERICK W. PERKINS, ARCHITECT.



FIG. 121. DINING ROOM—RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL.  
Frederick W. Perkins, Architect.



FIG. 122. LIVING ROOM—RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL.  
Frederick W. Perkins, Architect.



FIG. 123. SUN ROOM—RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL.  
Frederick W. Perkins, Architect.



FIG. 124. LIVING ROOM—RESIDENCE OF G. S. GAYLORD, ESQ., NEENAH, WIS.  
Childs & Smith, Architects.



FIG. 125. LIVING ROOM—RESIDENCE OF CHARLES A. WIMPFHEIMER, ESQ., LONG BRANCH, N. J.  
Harry Allen Jacobs, Architect.



FIG. 127. CARD ROOM—RESIDENCE OF ROBERT APPLETON, ESQ.  
EAST HAMPTON, L. I.  
Frank E. Newman, Architect.





FIG. 126. BREAKFAST ROOM—RESIDENCE OF ROBERT APPLETON, ESQ., EAST HAMPTON, L. I.  
Frank E. Newman, Architect.



FIG. 128. DINING ROOM—RESIDENCE OF EDWARD C. GUDE, ESQ., WHITE PLAINS, N. Y.  
William Lawrence Bottomley, Architect.



FIG. 129. LIVING ROOM—RESIDENCE OF H. P. WHITNEY, ESQ., GLEN COVE, L. I.  
Charles Willing, of Furness, Evans & Co., Architect.



FIG. 130. STAIRCASE—RESIDENCE OF H. P. WHITNEY, ESQ., GLEN COVE, L. I.  
Charles Willing, of Furness, Evans & Co., Architect.



FIG. 131. DINING ROOM MANTEL—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA. WILSON EYRE & McILVAINE, ARCHITECTS.



FIG. 132. LIVING ROOM—RESIDENCE OF MRS. ALBERT B. KELLEY, RADNOR, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 133. HALL AND STAIR—RESIDENCE OF E. H. FITCH, ESQ., MEADOWBROOK, PA.  
Tilden & Register, Architects.



FIG. 134. MASTER'S ROOM—RESIDENCE OF E. H. FITCH, ESQ., MEADOWBROOK, PA.  
Tilden & Register, Architects.

cent years has restored the formal garden and the house terrace to important places in the scheme, to its great advantage, and there has been thus some of that extension of the house proper by out-of-door living rooms which is so attractive in England and on the Continent; but such features are generally confined rather strictly to a single "garden side," and elsewhere lawn and grove sweep uninterruptedly to the base of the walls. Thus the approach drive, whether straight, balanced, or irregular, seldom terminates in a formal forecourt. An enclosed service court or yard is more common for practical reasons, but there is rarely an attempt to give it an architectural character in connection with the buildings of the service wing. The garage may be attached to the house or form a single composition with it, but stables and farm buildings, if present at all, are generally placed at some distance in a group wholly distinct, and often of most interesting individual character.

The garden itself, formerly often

treated as an isolated unit at some distance from the house, is now generally laid out in intimate connection with it, accessible directly from the living rooms or from a terrace on which these open. The necessity of a sense of enclosure and privacy for the true effect and enjoyment of a garden is now also more widely recognized, and such solecisms of our early attempts at formality as the confounding of garden and forecourt are now happily rare. In its own treatment the garden shows a welcome reaction from the obtrusively architectural character of too many of the first "Italian" designs, and it is realized that vegetation rather than masonry is the essential feature of a garden. A garden unique in spirit is that of the Appleton house on Long Island, where hooded walls make a fertile little oasis in the wind-swept sand, and justify its name, "Le nid de papillon."

To sum up current tendencies in the design of the country house we need only emphasize its fundamental character of



FIG. 135. RESIDENCE OF HORATIO GATES LLOYD, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 136. RESIDENCE OF HORATIO GATES LLOYD, ESQ., HAVERFORD, PA.  
Wilson Eyre & McIlvaine, Architects.



FIG. 137. DETAIL—RESIDENCE OF H. BELLAS HESS, ESQ., HUNTINGTON, L. I. HOWELLS & STOKES, ARCHITECTS.



FIG. 138. GARDEN—RESIDENCE OF E. E. BAKER, ESQ., KEWANEE, ILL.  
Frederick W. Perkins, Architect.

simplicity. There are no rooms not in every day use, there is no ornament, even no "architecture," and the fundamental expression—for which even the parvenu learns to strive—is that of unpretentious decency and comfort. If for the moment this sound renunciation is carried to the verge of asceticism, we may rest assured

that the strictness of the regimen is not permanent. If the choice of forms is retrospective and dependent, we may quiet our artistic conscience by reflecting that our civilization itself is still fundamentally that of a passing era, and that a truly creative art can triumph only with a new social order.