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Introduction

Among the multitude of perplexing problems that will face the builder of a home, especially if he be one who is unwilling to accept a mere box out of a mold, not the least troublesome will be the selection of an architectural style. As he visits the new homes of his friends his mind is keenly receptive to the impressions made by each distinctive style — or lack of it.

In this modern adaptation of the Colonial he feels that he has reached at last the acme of charm — what could be more hospitable, dignified and expressive of the spirit of America? Could anything be more satisfying than the treatment of that stairway, outlined by its mahogany rail and exquisitely molded white balusters? But in the ardor of his newly acquired conviction he visits a half-timber house, the architect of which has observed in conscientious detail the best English tradition. Perhaps, after all, the Colonial house was a bit stiff and formal — there is an indefinable charm in the irregularity of plan, in the quiet library, paneled to the ceiling in dark waxed oak. Surely this is more homelike. Then a friend tells him of the work that is being designed by the so-called " Chicago School," into which the dry bones of past

civilizations and peoples long dead have not been dragged — work that stands upon its own legs and draws its inspiration from the natural evolution of modern methods and materials as influenced by the character of the country itself, bringing to these homes of the West the long horizontal lines dictated by the vast reaches of the prairies.

Our friend who was about to build decides that the subject will bear deeper investigation, and postpones the execution of working drawings. It is an excellent thing, for most of us build but once, unfortunately, and the errors we fall into in haste we shall live to repent at leisure. While the failure to include back stairs may cause us temporary inconvenience, and may in time be remedied, the style of our house will abide with us for the rest of our days, and if we have chosen unwisely in our haste there is nothing about the whole structure that may become so insistently repellent.

There is a bright side to this matter, however, which I hasten to present. The man who has studied this question of style and weighed the arguments, pro and con, with the care their importance deserves, may make his choice with a fair assurance that he is not only on the right road, but that the farther he travels it the more interesting and attractive it will become. He is constantly finding new interest in the architectural style he has adapted as being best suited to his needs and desires — so much so that the road ahead is too attractive to allow him for a moment to turn back in the

thought that he may have chosen the wrong way at the forking.

It is with the aim of making easier the choice of an architectural style for the country house that these chapters have been written. It has seemed the best and most forceful style to follow in a way the debate, allowing the case of each style to be presented as strongly as an enthusiastic advocate could devise. It need hardly be said that it is no easy task to persuade an architect to argue for any one style as against all others, for no architect really believes that one style will be the proper one to select under all conditions. For the purpose of getting all the facts before the reader, however, the rôle of the enthusiastic advocate has been courteously assumed by the contributors, to whom my own hearty thanks, and I trust those of the reader as well, are hereby given.

These arguments have appeared at irregular intervals in *House and Garden* and it is believed that their assembled publication in this more enduring form can scarcely fail to be of real interest and value to the man who would build wisely and well.

HENRY H. SAYLOR

The Colonial House

By

Frank E. Wallis

J. Acker Hays & Chas. W. Hoadley, architects

The Hoadley homestead at Englewood, N. J.—where the architects have held very closely to the letter as well as the spirit of Colonial detail

Harry B. Russell, architect

A corner of the dining-room—formerly the kitchen—in the remodeled farmhouse home of Harry B. Russell, Pocasset, Mass.

The Colonial House

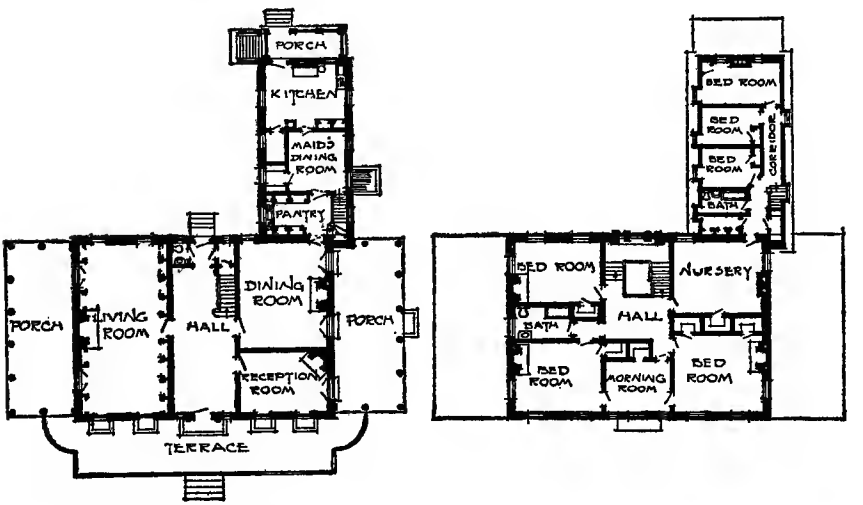
THERE are basically but two fundamental types of architecture, and all the numerous sub-styles are variations of these two. They are the Classic with its child, the Renaissance, and that marvelous expression of national and ideal socialism, the Gothic, which has come to be accepted essentially, though not necessarily, as church architecture.

The Greeks invented the custom of undressing before retiring, an invention of as much importance as the telephone. When the Romans absorbed the Greeks, they took this most domestic of habits, the night dress or undress, and it developed the private side of Roman life to a very great degree, giving the Roman homes a new spirit of domesticity and privacy with architecture to correspond — courts, semi-private and private, surrounded by rooms for the members of the family.

And later, when the unspeakable Turk took over unto himself the city of Constantinople, in the middle of the fifteenth century, he forced the later Greek with his ancient culture westward again to Italy, and this migration added a new inspiration to the jaded minds of the architects of

Europe, at that time exhausted by excesses in the use of the flamboyant type of Gothic. So we have the Renaissance and another impetus to the development of refined architecture along classic lines.

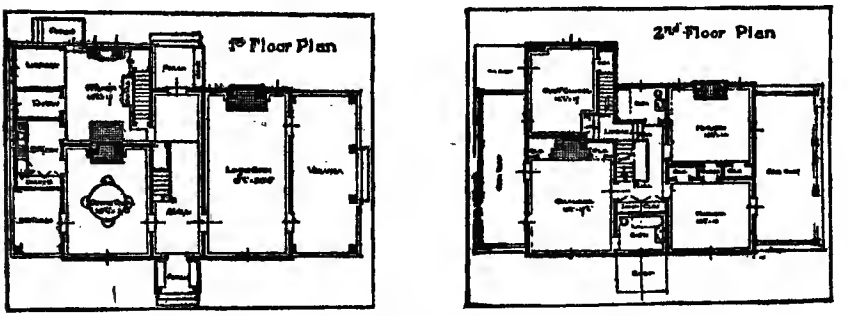
France discovered the Renaissance in Italy about the time of Francis I and developed it amazingly in the cha-



First and second floor plans, the home of Mr. Joseph Y. Jeanes, Villa Nova, Pa. Charles Barton Keen, architect

teaux. But the French were not then a domestic type of people, and their palatial chateaux can mean little to the home-builders of America; whereas the Englishman built for his wife and family, and later, when colonizing, wife, baby, axe and gun were with him. So that his interpretation of the Renaissance is a fine expression of dignity, truth and domestic virtue. This is the Georgian or Colon-

ial, the only type for our kind and for our children. The Englishman had got it from the French and the Italian, but he inoculated it with the spirit of the hearth, and made it his forever. During the reign of the bourgeois Georges in England, the people themselves set the pace in style development. These kings were uneducated, coarse-grained and foreigners — and, because of this, exercised no influence over



Floor plans of the Hoadley homestead, Englewood, N. J.
J. Acker Hays and Charles W. Hoadley, architects

the development of the style then being analyzed and used by such men as Christopher Wren, Chambers and Jones. These men studied in France and Italy, and the works of Palladio, Vignola and the other Italian worthies became household tomes. The Roman and Grecian orders were studied and applied with a freedom that was truly British.

England is full of the results — doorways, over-mantels, cornices and what not, but, best of all, the planning of the homes of this period reached the highest point in domestic architecture. Utilitarianism and Art were happily married,

and My Lady received in a real reception-room. The dining-room and withdrawing-room and the parlor took their proper places, and performed their natural functions. My Lady's boudoir was as domestic and proper, let us hope, in every sense, as the kitchen and butteries.

This style and this period belong to us — we call it Colonial — and, as we study it, we can see the human qualities sticking out of it everywhere.

For a gentleman of taste, for a lady of discernment, the Colonial is the only fitting environment. In it there is no deceit or sham. It will ring true throughout your time, and, if properly developed and studied, the style will grow and take to itself new dignities and new beauties, as it comes through new interpreters. It was in this way that the quaint, local characteristics of the Colonial we know, grew through the idiosyncrasies of the architects or joiners of that time. They studied the old authorities for the law, and when they became pastmasters of these laws they used their own individual invention as they jolly well pleased.

The limitations of the time also had much to do in creating sub-types. For example, it was impossible to make glass in large sheets, so we have small panes as a characteristic of the style. They were limited also in pigments, using most frequently reds or yellows, though the charming, home-loving atmosphere of most of the work of this period is better expressed in the white.

McKim, Mead & White, architects

"Sherrewogue," St. James, Long Island

The Paddock house at Portsmouth, Mass., impressive in the splendid dignity of its window treatment and the plain brick walls

Charles Barton Keen, architect

An example of the perfect symmetry that is a characteristic of true classic architecture of any period is the home of Joseph Y. Jeanes, Villa Nova, Pa.

I venture to say that most of you who read this have, at some time or other, dreamed of retiring for your mellow dotage to some old white clapboarded house, set a little back from the street, with elms shading the front, a fence of square pickets, cut along the top in sweeping curves, and a swinging gate, chained and balanced in its swing with an old cannon ball. Hollyhocks, petunias, verbenas and old-fashioned pinks border the herring-bone brick walk up to the portico — a pediment portico or one with upper balcony, it matters little. You insist, however, on having the fluted Doric or Corinthian columns, with flat pilasters against the wall framing the arched doorway — an elliptic arch, please, with radiating divisions in iron and little lead roses at the intersections.

Will you have a brass knocker or do you prefer a cut-glass door-knob, with the wire running to the back of the beflowered hall and ending in a coil of wire and large brass bell? Let's have both. And then, as we enter, we are delighted with the sweet incense of the rose jar, which seems to come from every corner; and then the delicate Adam hat table, presided over by the old gilt mirror with the curved and broken pediment, and the flamboyant eagle seems to reflect our pleasure. I often wondered, as a boy, why that eagle looked so happy and yet never moved.

Then there must be the staircase with the double twist in the newel post, the dark mahogany hand-rail — such a de-

lightful sliding place, a charming portrait of a lady with head-dress and cashmere shawl, a sampler or so, and the stern forbidding old gentleman with his forefingers stuck in the breast of his high-necked coat. We might continue to My Lady's chamber floor, or wander through the dining-room, open up the slatted shutters for a little light, so that we may see the conch shells on either side of a befluted mantel, china dogs, white with iridescent black spots, and always staring straight ahead at the other dog on the opposite end of the mantel. I always thought the old ship model, with its stiff American flag on the poop, rather frightened them and kept them apart.

Come into the library. We don't care much for the parlor. In the house of dreams this room is going to be opened up at all times, and not only for weddings and funerals. But we must not miss the library; books behind glass doors reaching to the ceiling, in Chippendale cabinets of mahogany, and leather — smelly book leather — and we must have a Franklin stove with brass balls and spread eagles — but we do really want that sort of thing. Now please tell me why — or shall I repeat what I have already said? That type of house represents dignity, education, cultivation and home, as no other style devised by man can do. It is the apogee of civilized domestic architecture. Your kiddies will grow up here with respect for the truth and an admiration for gentle cultivation. You the mother and you the

father will go about your several duties with the assurance of being properly garbed for all occasions, and you will welcome the coming and sigh with the parting guest. Is this not your dream?

The man's house — his castle — where his kiddies have the measles, and his daughter marries (not in the parlor), and his son grows to college years, and carries away with his grit, along with his sister, the memory of home. Imagine, if you dare, this being done with that monstrosity, the so-called, misnamed "Mission" with its wooden walls, wire lath and stucco.

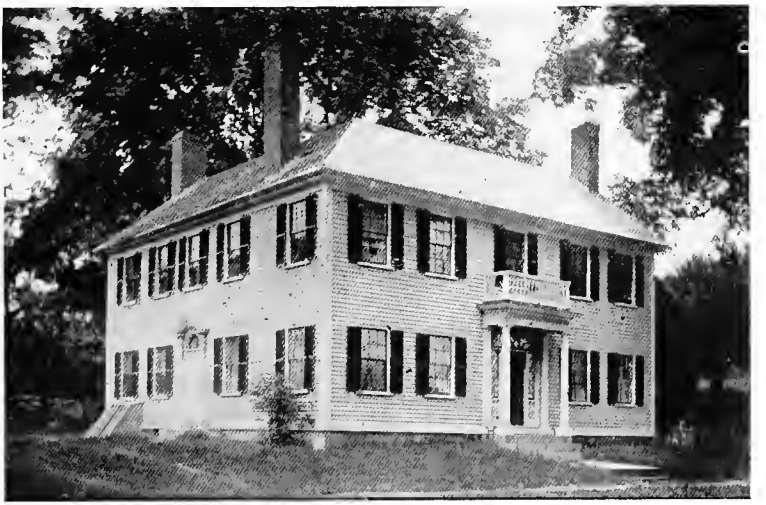
I cannot think of any other fit style for a house, except Elizabethan, which has much of the classic — enough to save it, and the Tudor, which also leans in a most suggestive manner toward the same influence. There is, of course, nothing in the way of a French domestic style — and what have you left?

There are two dominating types of the classic in this country, though they overlap and slip the one into the other in the most interesting manner. Each district or township has its peculiarities. The two predominant factors were the Puritan or Roundhead (a synonym for hard-head) and the Cavalier or gentry of England. The influence of the Dutch is slight and the type of William Penn differed little from his neighbor of New England. In the extreme north and south were the Latins, who had little influence.

While the Latins were brilliant, they did not have the staying qualities of the Anglo-Saxon.

We have, therefore, the two types with the local variations and traditions of caste and religion as influences. Remember, also, that the element of trade, which settled the coast and the rivers, helped to combine the ship carver or joiner with the landsman, and that prosperity, which always comes because of trade, allowed this type to develop faster towards a more finished product. They were travelers also, and, of course, took advantage of their opportunities.

New England is, or was, primarily Massachusetts and the smaller states along the Sound. The best examples of our style in the north are within a radius of one hundred miles of the city of Boston, though I have found most beautiful examples of Christopher Wren churches and of squire's houses, with delightful detail, in the remote towns of northern New England. And, of course, when we examine the Berkshires, we find evidence of wealth and culture also. Long Island got some of this New England influence, though we will discover a subtle change taking place in New York State — an influence which is traceable to the remnants of the Dutch temperament. This extends throughout Jersey, and loses itself in another shade in Pennsylvania. The Philadelphians had the same separate and distinct color that we have found among the Boston people. The Swedes, Quakers and Shakers, and what-nots of that sort,



In New England the materials used were clapboards and shingles, in contrast to the brickwork of the South

A real Colonial garden in "Oak Hill," Peabody, Mass.

The Pierce-Nichols house on Federal Street, Salem, built in 1782. "Most of you have dreamed of some old white clapboarded house . . ."

have left local colorings throughout Delaware, West Pennsylvania and South Jersey. Then we begin to slip softly into another distinct area before we reach the Virginian or the Cavalier gentleman. Baltimore and its environs is something of the South, a little bit of New England, Jacobite and Roundhead. And then the delightful atmosphere of the Middle South, the tobacco-producing and slave-using country, with its feudal lords and great plantations.

The people are mostly of the same breed as the Northerners, but with gentler blood, and a more continued and intimate association with the progress going on in the mother country; people educated more in the fancies of life, possibly, than in the facts, as were the more austere type of the North, but still English and loyal to the Crown.

The Colonial gentlemen used brick for the walls, with the Flemish bond, a "header" and "stretcher," a method of bonding intended for a two-brick-thick wall, as the header properly ties and appears on both faces. These headers frequently being used as arch brick, coming near the fire in the kiln, were darker and were laid with wide joints, which was not an affectation, shell lime not finely ground calling for a coarse mixture in the mortar. At the levels where floor beams are supported by the wall, you will notice a projection or band, and in the gables, a twisted scrap of iron, which ties through the brickwork into the framing and prevents spreading.

While brick walls were the most substantial, of course, of the many materials used, local conditions governed the selection to a great extent. Oftentimes these brick came over as ballast. In districts where stone was plentiful, quarries were opened up, the stones laid with the same wide joints, and, in some cases, plastered over the entire surface. In lumber districts, of course, you naturally find the use of wood in the form of clapboards or shingles.

The gambrel-roof type is early, and slowly disappeared in the more distinguished forms of hip and gable roof, though this form of roof allows more space and head room in the attic for the storage of hat boxes, wedding gowns, beds and what not. And, by the way, the combination of a rainy day, a Colonial attic, and the neighbor's children, will create a memory that time can never efface. The Secret Drawer in Graham's "Golden Age" has the spirit. Read it.

These old people believed in the use of plain wall surfaces for the exterior, with the embellishments provided at the proper supporting points. First came correct proportion, then the making of the entrance doorway, ornamented as a focal center. The cornice with the classic forms of decoration received equal attention, and with a Palladian round-arch and mullion window, lighting the stair landing or second-story hallway, and the careful consideration of the dormer windows, you have the entire secret. In the South

we find the colonnade extending through two stories, of stately columns capped with Corinthian or Ionic capitals, and supporting a projecting roof and pediment. This form varies, as you may, if you wish, pilaster the face of the wall, breaking the cornice, and increasing its beauties at the points of support. You should not be hampered by precedent, however. Knowing the laws of style and proportion, and with an appreciation of the human, you may play — and, as a matter of growth, you should. Study the local atmosphere, and design, as did the old chaps. The combination of line and mass and variation of detail and ornament are not exhausted by any means.

As to the interior: give the family a large room on the left of the hall, with a real fireplace and a paneled mantel to the corniced ceiling, cupboards concealed in the woodwork, for the surplus poker and wood-box; a low dado or a high wainscot, careful selection of the details of the trim and the wall coverings, comfortable davenport and strong-legged table for the home lessons.

On the opposite side, the reception or music room in the cool style of the brothers Adam; beyond, in the wing, the library or dining-room, with the proper appurtenances thereof — light, air and ease of communication, proper orientation, and the usual consideration given to these utilitarian motives by any conscientious and studious practitioner.

From your large family room on the left you may have French windows opening on a brick-paved terrace, with the supporting columns, or pilasters, and a second-story projection, or not, as you choose; steps to the box-bordered and grass-pathed rose garden; crimson ramblers at the porch and the wild pink rose on the border of the garden, where considered wildness begins.

Throw away the grape arbor, disdain the formal garden, eliminate the water pool with the green frog, forget the sun-dial, close up the attic, decorate your walls with "artistic" burlaps, furnish the house with that most distressing type of furniture, the bilious-green Mission, and you will find yourself far removed from refinement, from truth and from all the evidence of cultivated human sentiment. Under these conditions, you must, of course, give up your dainty table napery and cut glass or bits of old china. Your old silver must be put away, packed in a Mission wood-box, with affected hammered iron straps and handles. Lovely, isn't it?

Can you find any type that, equally with the Colonial, will set off My Lady's house-gowns on the second floor, and her dinner gowns on the first, or that will better suit the austere lines of man's evening clothes? The housemaids themselves are influenced in their manners and service, and can you not realize how the kiddies absorb unconsciously a keener appreciation of the finer things of life? Again, and

Local characteristics appear, such as the "Germantown Hood"

A McIntire garden arch in the Pierce-Nichols garden

A 1745 doorway on the Peabody house, Danvers, Mass.

A beautifully carved doorway in the Oliver house, Salem

"Westover," one of the finest and best preserved examples of the Southern Colonial type in brick

finally, the axiom — please say it for me! — the Colonial type typifies the gentlest, the purest and the most human of all domestic styles.

The cost of production has some bearing on the subject, with the continued cost of maintenance — and here again the Colonial leads as the most economical on first cost and continued care. In house building, brains are the cheapest commodity on the market and the most necessary part of the details of construction. You may see for yourself, if you wish, that a rectangle with plain surfaces, with wings or with the entire house confined under one roof, is the more economical thing to do, as compared with angles, bays, turns and quirks, which cost labor, waste material in the building, and add to the cost of maintenance in repairs in the many other styles. And, in the planning, if you will study for direct perpendicular bearings, for spans, without cozy corners — *á la* Mission — and without inserts or outserts, you may, when once begun, proceed with wall and floor timbers, without stopping the labor for adjustments, and for a new method or material.

When once carefully laid out, a house of this style should proceed continuously without break, or continued consultations with foreman or contractor. You need less labor, and less raw material of different sorts. In consequence, the road is straight and the cost per cubic foot is less.

A revival of the classic forms in the designing of our fed-

eral buildings has taken place in the last few years, and the style is being widely adopted for local public and semi-public institutions, much to the betterment of our cities and towns. This is merely proving my assertion that the classic styles are the most expressive of our national life. Out of them, undoubtedly, the " American style " of the future will be evolved, as it was in the case of the Colonial in earlier times. I believe a new and better era in architecture is with us. In domestic building we are slower to return to those excellent classic models of which we should be so proud, but a Colonial revival — not a faddish copying, but a sincere and studied acceptance of our most precious architectural heritage — is a thing to be hopefully and prayerfully looked forward to.

The Modern English Plaster Houses

By

J. Lovell Little, Jr.

G. C. Harding, architect

The Jacques house, Lenox, Mass., illustrates the harmonious way in which this type blends into the surrounding foliage

Charles A. Platt, architect

The Henry Howard residence in Brookline, Mass., combines the Colonial fence and classic doorway with the general mass of an English house

H. VanB. Magonigle, architect

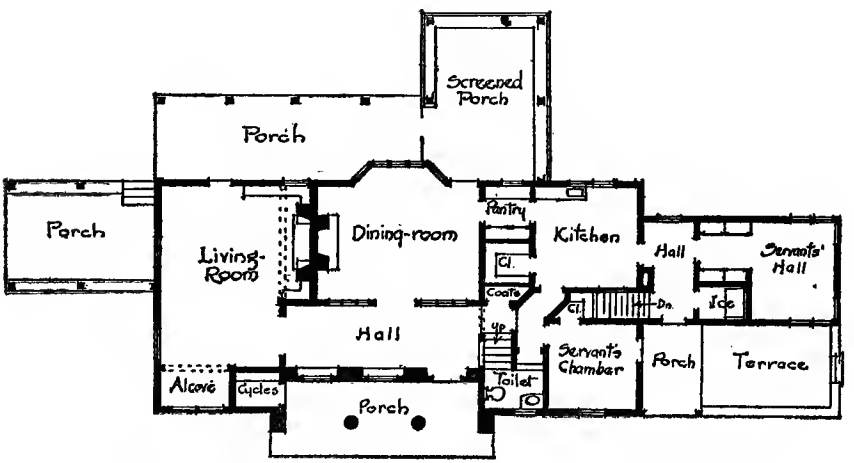
A modern plaster house of the English type at Glen Ridge, N . J.—one of the first to show the softening of the roof edges, achieved by "we aving" the shingles

Modern English Plaster Houses

WHEN I was asked to write one of a series of arguments, each advocating a particular style of architecture for the country or suburban home, I protested. I said it was foolish to try to prove that one style or another is the only one in which to build a house. The word style loomed large in the foreground; horrid with all its arbitrary importance, and exceedingly independent and pompous on account of the adulation and attention which it is always receiving from the public. I started to explain to the editor that style is a growth, a long painful process of evolution; brought about by the life of the people that has developed and perfected it, and not an arbitrary attribute to be bought and sold. You know the argument; for no doubt you have cornered an architect and asked him some poser about style, and he has retired behind this well worn armor; but I gave it up and said — well, never mind what I said, but I accepted the invitation to argue for a style.

I was not only to argue for a style but I was to present an enthusiastic argument. So at this stage in the game I was committed to do something that I didn't believe in do-

ing, and do it enthusiastically at that. I was to stand up and say, "You must build your house in this style or not at all." I was to be uncompromising in favor of a certain fashion. I had begged the editor to let me "hedge" a lit-



First floor plan, the home of Howard Van Doren Shaw, architect, Lake Forest, Ill.

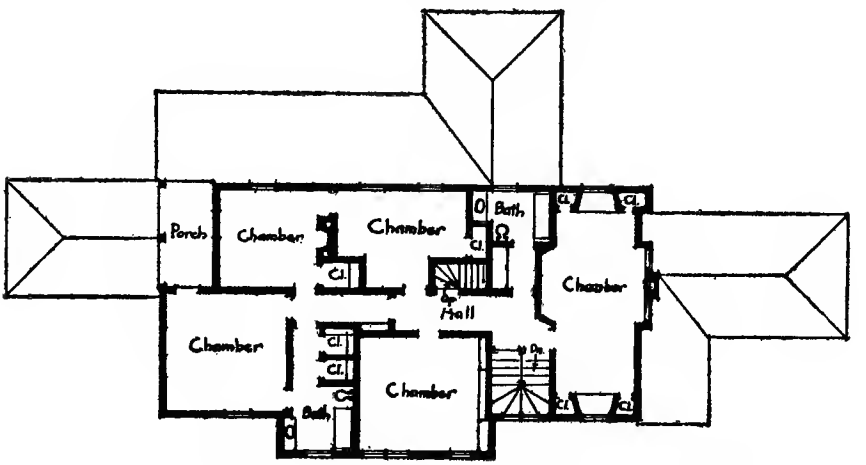
tle, and I wrote him some very sound truths on tolerance, but he scorned them.

Then he told me that I should present the case for the Modern English Plaster House. He knew I liked the modern English house and he played to my weakness. I still pretended to be disgusted, but I no longer worried, for I saw a great light, and I hope now to show why I felt that my troubles were over.

In "A Dictionary of Architecture and Building" by

Russell Sturgis, there are two definitions of " Style " in the following order of importance.

" I. Character; the sum of many peculiarities, as when it is said that a building is in a spirited style. By extension, significance, individuality; especially in a good sense and im-



Second floor plan, the home of Howard Van Doren Shaw, architect, Lake Forest, Ill.

puted as a merit, as in the expression ' Such a building has style.'

" II. A peculiar type of building, or ornament, or the like, and constituting a strongly marked and easily distinguished group or epoch in the history of art. . . . . ."

There is more of this second definition, but this is enough to show its meaning; it is a type, a fashion. I might have added to the sentence quoted, " such as the American Colonial Architecture," by way of further explanation.

But turn to the first definition and read it again, carefully. It is a big, broad definition. You will find three words worthy of note: "Character," "Significance," "Individuality"— qualities well worth finding in a house.

I am going to try to point out the value of these qualities, and to show you that the modern English house, with all its faults (and to an American these are not a few), combines these three qualities to a greater extent than do the average houses of our own and other countries. Finally, I should like you to consider how similar are our own needs and tastes when we want a home.

Character in house architecture means that the building inside and out shall have domestic qualities and suggest, more than all, a home.

Significance I understand to be the successful harmonizing of the needs of the client with the natural setting of the house; in other words, it is the logical solution of the problem, that brings peace and comfort to the occupants of the house, and gives an outsider the pleasure that one has in any well balanced view or picture.

Individuality is more or less the result of character and significance, and is greatly influenced by the relation of the architect.

Now Colonial houses have character; no one will deny that; and very charming it is, but it is the character of the past. In his definition of the Colonial, Russell Sturgis says

Charles A. Platt, architect

Does this English dining-room of an American country home lack any quality of home refinement? Does it not show character, individuality and significance?

C. R. Ashbee, architect

The dining-room in an English country home remodeled from a fourteenth century Norman chapel

Charles K. Cummings, architect

Whether symmetrical or not, the English plaster type of exterior grows naturally from the floor plan. The Robinson house, Cambridge, Mass.

in part that it is the architecture of the Colonies, "especially in American use, that which prevailed in the British settlements in America previous to 1776, and by extension and because the style cannot be distinctly separated into chronological periods, as late as the beginning of the present century," etc.

There are many times that a client comes to one and asks to have a Colonial house, for it is justly a popular type of American domestic architecture. The architect must set about to adapt the Colonial type to modern and special requirements. The difficulty is perhaps best illustrated in the preceding chapter devoted to the Colonial style, where the author pictures the house and its rooms. What does he do? He draws a delightful picture of days and customs gone by and places "My Lady" in a lovely frame. But "My Lady" is not a modern American woman. No doubt she still exists, and, when a specimen of her is found, give her the Colonial house by all means without a question. She will want it, she will be fitted to care for it; in short, to give it to her is the solution of the problem in this particular case.

Colonial house architecture to-day lacks significance, except in special cases. That is the truth of the matter. It is the architecture of a more aristocratic time, the architecture of men and women who lived more formally and with less of American independence than we do to-day. It isn't democratic, as we are democratic and as even the average English-

man is democratic. Take for example the informal out-of-door life, with its varied sports and occupations, shared alike by the whole family. This kind of life is being lived by an ever-increasing number of people in this country, and it is producing a different style of architecture than that which prevailed a century ago.

Where can you find any close relationship between this very vital characteristic of our modern life and the life of Colonial days? The whole scheme of life was more formal. The modern problem of domestic service did not present itself. The great families in the South and in the North had their slaves, their trained servants, and even in the average household there remained some traditions of English formality, of aristocratic rather than democratic life. To-day in most households life is entirely different. The younger generations have much more independence and it is the era of individual development. To-day our children conform less to any formal routine of the household than at any other time in our history. They and their friends share with us the informal life of work and play at home. There is a great movement towards the country and, whether large or small, American suburban and country houses reflect the trend of our life.

All this makes for a new type of house; a house with at least one large living-room that typifies the life of the household. There is no other one room in the house that can eco-

C. E. Mallows, architect

"Significance is the logical solution of the problem, that brings peace and comfort to the occupants of the house and gives an outsider the pleasure that one has in any well-balanced view or picture."

Howard V. Shaw, architect

Mr. Shaw's own home, "Ragdale," Lake Forest, Ill., is an interesting example of the substitution of balance for symmetry

nomically balance this in size, and it is this one fact that is largely responsible for the gradual growth of a type of house that is comparatively new to us.

No, the Colonial style is not significant to-day. The plan with its central hall and four corner rooms is economical, no doubt, but it is the economy of the bargain counter, inasmuch as one is getting more than one's money's worth of something one doesn't want. The type must always be twisted and turned to fit changed conditions, or the client must be molded to fit the frame.

I have dwelt somewhat at length on the inadequacy of the Colonial in itself because it is the most serious rival of the style I am championing. It has tradition, dignity and charm; it still has character and individuality to some extent, but only occasionally does it have significance. Perhaps I am too hard on this style, for I find myself trying at times to qualify my statements, but please remember that I am dealing with the subject in a general way and must treat it generally. I must not dwell too long on the many delightful examples of Colonial houses that I know. I must overlook the fact that I was brought up in a Colonial house, and I must stick to the point, which is that the modern English house hits the nail on the head more often than any other style of house.

I have just fallen a victim to the word " style " in its sense of " a peculiar type of building," which leads me to state

here that I am not arguing for the Modern English Plaster House, *per se,* but for the house with character, significance and individuality, and I must now justify my statement that the Modern English Plaster House has these qualities highly developed.

First, to get the plaster part of my title settled. No doubt the insertion of this word was a pitfall designed to limit my field of examples, but I hope to make it serve a useful turn.

" Plaster " is exterior plaster, stucco; a durable wall covering with a limited range of color possibilities, and a variety of textures. It is comparatively inexpensive to put on, easily and cheaply maintained, and forms a beautiful background for vines and shrubs, harmonizing with all natural surroundings.

Wood is expensive, but it is still the cheapest building material under average conditions in the East. It is cheapest for the first cost of a house, but the upkeep of wood and paint is no small item, and a material that after the first cost will successfully stand our varied climatic changes at almost no expense to the householder for repairs, is well worth serious consideration.

A wooden frame house, with exterior plastering on galvanized wire lath, costs about three per cent. more than a house shingled or clapboarded. This extra initial cost would not go far towards keeping wood finish and paint in good

repair. Then, too, plaster can be used to great advantage as a covering for second-hand or old brick, a material that is often easily and cheaply obtained. It can be applied to houses of fireproof construction, such as brick, hollow tile, or concrete. Added to practical reasons are artistic ones and the greatest of these is simplicity. This should be, I think, the key-note of the design of the average American suburban or country house. A house that depends on its proportions, on the spacing and arrangement of window openings in relation to the walls in which they come, must have, perforce, character and individuality. It must reflect on the outside the arrangement of rooms inside. It must be logical, and if it is it overcomes one of the great defects of our American houses, namely, the attempt to appear something that they are not. It is an American trait; you see it in the way our servants dress; in the one-story shop with a shingled front a story higher; and it is a vulgar trait that we seem to be outgrowing, architecturally at least. In this country we have countless examples of houses designed and placed without regard to customs and surroundings; but with a " style " carefully studied and historically correct. These houses lack something above all else. They lack the quality of a home. This quality is one which is preëminent in English houses. It is apparent to the man who views them from the outside, and it is even more apparent to him who stays for any length of time in one of these houses. It is intensely true of Eng-

lish houses that no matter how big the house, it is just as domestic and home-like when almost empty as it is when full of guests.

Slowly we are coming to a realization of the value of character, significance and individuality as expressed in our houses. Not so often as formerly do we start with a preconceived idea of the exterior of our house and then try to fit our rooms into this shell.

Independence was the key-note of our national beginnings, but it didn't extend to our house-building. Independence in house-building has for a good many years been the key-note of English domestic architecture. The Englishman plans his house, arranges his rooms to suit himself, and if he shows his independence in what we consider an absurd arrangement of his dining-room and service rooms, it isn't to the point, for what I want to show is that when he has got what he thinks will make him a comfortable house, he goes ahead, or his architect does, and produces an exterior arrangement that in nine cases out of ten is thoroughly charming.

If the charm of these English houses is often partly due to the setting of trees, shrubs and vines, should that be used as an argument against the design of the house? Not at all, but rather let us consider that it is a further proof of skill, for where is greater skill necessary than in designing in such simple forms that they harmonize with informal and natural

arrangements of flowers and trees, in such a way as to seem almost a part of the landscape.

The houses illustrated here, English and American, are chosen at random, and are essentially types of average houses such as the most of us might build. Some of them are as distinctly English as others are American, but they all have character, significance and individuality. I have purposely passed over many charming examples because they seemed to owe their charm to some special feature of design or of setting.

But the houses which are illustrated here seem to me to place before you examples of the results obtainable if you will start house-building unhampered by a "style." I have used again and again the words character, significance and individuality, perhaps beyond the limits of your endurance, but these qualities are the beginning and the end of a style. Russell Sturgis says that they *are* style, and that is exactly what I want to repeat to you. Look at the illustrations; the houses are varied in type. Most of them are irregular in plan and consequently in elevation. But the point I wish to make is that they are not necessarily so. Look at the interiors here shown, English and American. Do they seem to lack the quality of home or of refinement?

Start unhampered by a "style." Plan and build a home. Seek to express in your house your needs and your tastes, and not an historical reproduction. Sentiment for the past,

for traditions — yes indeed, lots of it. But reproduce in the spirit of Colonial or any other type of architecture and not in the form, and you will have what the modern English house has more than the houses of any other country. It will not matter what form the house takes or how closely it approximates what we call one or another style. It will have character, significance and individuality and it will stand for independence of thought on the part of both owner and architect.

The Swiss Chalet Type

By

Louis J. Stellman

A modern Swiss châlet near Grisons which shows the recent use of stone and concrete in connection with wood

Maybeck & White, architects

A pure type of the lowland châlet, providing a good example of the use of projecting roof supports—a common feature in the original type. The home of R. C. Hutsinpillar

The Swiss Chalet Type

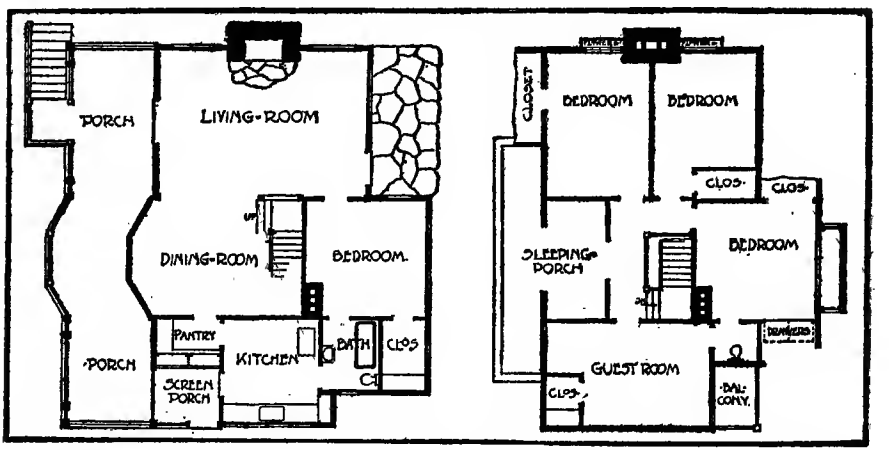
ANY type of architecture which has a genuine appeal to the public, must appeal to the heart as well as to the mind. I have heard it said that the appeal of architecture is through a combination of memory and symbolism: that is, it either reminds one of something one has seen or it stands for the traditions which the advancement of civilization has developed.

If one accepts this, architecture is removed from the sordidness of mere practicality and the commonplacery of pure expediency. A structure must be both wholesome and attractive; it must serve our needs well and, at the same time, remind us of something pleasant. In short the ideal house must simultaneously protect the body and uplift the mind.

Perhaps this may seem unnecessarily long a prologue for an appreciation of the Swiss chalet style in American architecture, but it is because this style satisfies so peculiarly my demands in the above connection, that I have gone to some pains in order to make them clear enough to serve as a working hypothesis.

There is about the Swiss chalet a rugged, honest picturesqueness, a simple, candid strength that I find in no other

type of habitation. Because of this impression, I mention the sentimental consideration first. It seems to typify — as plainly as a house can ever hope to represent a man — the hardy, fearless, simple mountaineer — whose life is spent



First and second floor plans, the home of C. W. Robertson, Nordhoff, Cal. Myron Hunt and Elmer Grey, architects

among the heights and broad vistas and who lives a simple frugal, happy, sincere life.

It is too much to suppose that the Swiss chalet will become extremely popular outside of its Alpine home. There is too much complexity in the vastly predominant and populous lowlands to give it great vogue, too much tendency to improve on nature instead of coöperate with it, to scatter Swiss chalets through the land. And yet, in America, especially along the Western coast, the Swiss chalet is becoming more and more observed.

Myron Hunt & Elmer Grey, architects

The home of C. W. Robertson, Nordhoff, Cal. The sawed-out board balusters around the porch and the sawed eaves-board are the most characteristic forms of Swiss ornamentation in building.

Frank May, architect

The Buckham châlet, California, showing the typical use of balconies

Maybeck & White, architects

The Reese house at Berkeley, Cal., was built from a model executed in Switzerland

Probably there is no place outside of its native land where the Swiss chalet may be more advantageously used than along the Pacific coast hills, particularly those around San Francisco Bay, where many interesting examples are to be found.

Of course there is little snow in California except in the extreme northern portions. This brings us to a consideration of the fact that climate alone did not produce the Swiss chalet. Perhaps, indirectly, it did, after all, for the Swiss mountaineer is the product of the invigorating climate which the Alps provide. But, out of his rugged, honest, sham-hating, art-loving heart and brain has come that picturesque style of habitation which is as nearly distinctive as architecture may be. His love of out-door life produced the broad veranda (forerunner, undoubtedly, of the modern winter-and-summer sleeping-porch), the wide eaves to protect this veranda and the court below, where he sat of an evening with his pipe. He courted the open at all times possible, this old Tyrolese, and the Californian is in agreement with him, as far as that goes.

But, more than all else, the Swiss chalet coöperates with nature. How many times does one see a house that seems a part of its general surroundings? Usually the surroundings are fitted to the house with the inevitable result that an incongruity, more or less blatant, is produced.

Man cannot hope to compete with God as a landscape

gardener or architect. The Swiss mountaineer felt this, even if he did not know it. He made no attempt to terrace the eternal hills, to create false and artificial plateaus upon which to build a conventional dwelling. He made a partner of Nature and worked to their mutual advantage. Out of it came an architecture which, if primitive, was big, harmonious and wholesome to a wonderful degree.

The original Swiss chalet does not seem to have been built against a hillside. Apparently it was a crude log cabin, not unlike the huts of our pioneer ancestors, erected by Alpine cowherds for more or less temporary shelter. It differed from the American log cabin in the mortising or notching of the log ends and the rudimentary attempts to square and dress the timbers. Out of this, undoubtedly, developed the present elaborate system of dovetailing and fitting together the timbers and framework of Swiss houses, a practically nail-less construction scheme.

From the rough habitation of the cowherd was evolved the village house, slightly more pretentious but still of the block-house construction; and being adapted to the exigencies of hillside construction, it was so modified as to present the progenitor of what is now generally known as a chalet.

Following this came two evolutionary phases of building development in Switzerland, characterized respectively as the *Standerwand* or "stand-wall" and the *Regal-bau* or masonry construction. The latter, however, is only an am-

plification or elaboration of the former. One, if not both, of these unquestionably inspired the steel-frame method of modern construction.

The "stand-wall" style of construction differs from the old block building and, for that matter, from most other methods of building, ancient and modern, in that the frame of the entire house is outlined by corner-posts and a skeleton roof before the walls are built. The original chalet, therefore, was built from the ground up, one timber being laid on top of another and dovetailed into a nice contact with ends that protruded beyond the intersecting unions. The second type of chalet was completed in outline and then filled in, as to walls and roof, with wood, plaster, stone or a kind of light brick, as fancy or necessity might indicate.

Here it may be pertinent to remark that the foregoing refers to the characteristic *holzbau* or wood construction of Switzerland. In a country so prolific in stone, however, it is inevitable that the latter be used to some extent as building material. Therefore the stone chalet is by no means a rare or illegitimate type, and, contrary to the popular belief, a chalet is not necessarily a wooden house. But the American adaptation of Swiss Chalet architecture so closely adheres to the popular conception that we may confine ourselves largely to this very characteristic sort.

While on the subject of American adaptation, it is interesting to note that the architects of this country seem so thor-

oughly to have understood the motif of Swiss architecture. Simplicity, strength, economy and picturesque harmony with natural surroundings, mark the chalet in American architecture even more perhaps than they do, nowadays, in Switzerland, where the bizarre influence of foreign builders has added much intricate and fussy elaboration in the trimming of houses. For instance, one sees on most Swiss houses of this and several past generations, much "ginger-bread" ornamentation. Porch roofs, cornices, doors, windows, often the entire front of a chalet, will be encrusted with jig-sawn fret, grill and scroll work, incorporating religious or family mottoes, intricate designs and every sort of distracting embellishment. It reminds one not a little of a wonderful wedding cake or one of the marvelous performing clocks for which Switzerland is famous. But under it all is the solid worth, the wholesome, nourishing delicious product of the baker's skill, the exact and reliable chronological instrument, the house that satisfies body and soul.

It is this underlying theme that American architects have exemplified in Swiss chalet adaptation. And, for the most part, the chalet has retained its individuality to a great extent. A number of Western houses are exact copies of existing Swiss chalets, notably the Reese house in Berkeley, California, which was designed by Maybeck & White from a small model of the Swiss prototype which Reese himself brought across the ocean. It is, as will be seen by observing

Willis Polk, architect

An interior in Mr. Polk's own house, San Francisco, showing a clever adaptation of the Swiss sawed-wood balusters

Boke & Maybeck, architects

The redwood of California is peculiarly well adapted for this bold type of interior treatment. A room in the Boke châlet, Piedmont, Cal.

the accompanying illustration, of the old *block-bau* style, with protruding timbers at the corners.

Alameda county, which includes Berkeley, Alameda, Piedmont and Oakland, and which abounds in hills, furnishes many fine examples of Swiss chalet architecture and a much larger number of less distinctive ones which are, nevertheless, of more than passing interest and display quite perceptibly their relationship to the architecture of the Tyrol. All of these follow the initial style more than the later ones, probably because the former is original and more picturesque than those which came after, and also because the redwood of California is peculiarly adaptable to chalet building.

Especially is this true of interior furnishing. For interior paneling there is nothing more attractive, all things considered, than redwood, and to the interior plans of American chalets, architects have given fancy full play. It is a difficult matter to preserve the artistic simplicity of the Swiss interior and yet to harmonize it with the requirements of modern convenience. Yet this has been done by many builders and has made the American chalet delightful both inside and out.

In our money-governed world one must not forget the matter of expense, which enters very largely into the building plans of so many people. Economy was necessary to Swiss people; consequently their architecture was of a style that cost little. And the same is true in America. One can

build a Swiss chalet for a third less money than it will cost to erect a house of similar pretension in other styles. Of course one may also put a great deal of money into a chalet, so that it really satisfies all classes; but to such as want an inexpensive home that will be homelike and picturesque and will not look cheap in that worst sense of striving for an elegance one cannot afford, the Swiss chalet is, to my mind, the ideal habitation. It is a happy, light-hearted style; it is capable of an infinite variety of treatment without radical departure from its central and fundamental principles of advantage and excellence; it is strong; it costs little and endures. What more can one ask of architecture?

Italian Adaptations

By

Louis C. Boynton

A. Durant Sneden, architect

Mr. Sneden's own home on the Shark River, N. J. The construction is stucco on brick, with floors of reinforced concrete covered with tile—a fireproof structure throughout

A large part of the charm centered in the smaller Italian villas is due to a well considered lack of stiff symmetry

An American adaptation that shows the distinctively Italian loggia treatment for an interior court

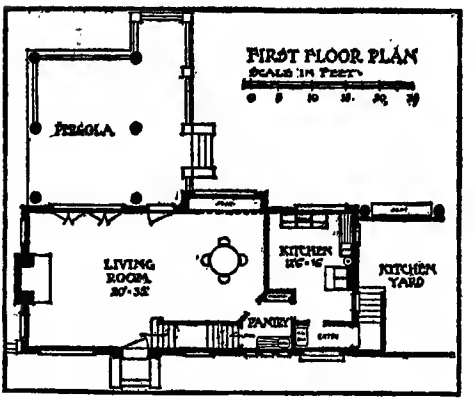
Italian Adaptations

LET us begin by frankly admitting that the style employed in the design of a house should be determined by the special conditions of environment, by the material used, and by the social and intellectual characteristics of the people who are to occupy it.

For instance, it is often appropriate to build a camp in Maine or in the Adirondacks of logs, and in its place this seems the most fitting material and properly influences the "style" or character of the building. However, while one may admit this, it would not make a structure built of this material with its resultant "style" seem especially appropriate or fitting on, say Fifth Avenue, New York. It is difficult to imagine an architect who really designs his buildings saying, "Go to, let us now design a building in Tudor Gothic or Dutch Colonial," without having first studied his problem. No; a design should grow from the conditions imposed by the site, the material to be used and the needs of the owner and his family, and the style should be determined, almost automatically, by these requirements.

Granting all this, there are still valid reasons why an adaptation of the Italian Renaissance is the logical style to

use in an increasingly large number of cases. Undoubtedly all good design is the result of a frank use of the materials employed; and any forcing of the materials is sure to result either in a distorted design, or in what, I think, may fairly be called "building scenery," that is to say, in constructing an effect that looks like something different from what it is.



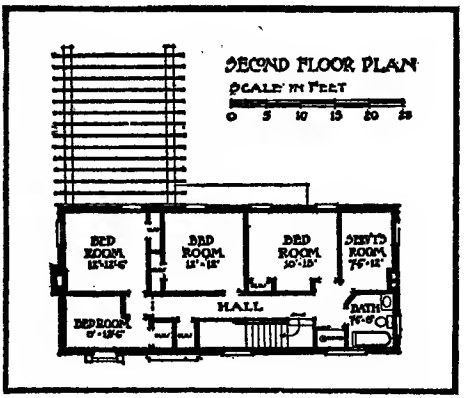
First floor plan, "Casa del Ponte," Rowayton, Conn. Slee & Bryson, architects

For instance, building in frame with a covering of stucco is, to my mind, distinctly disingenuous. Stucco represents the idea of plaster on a backing of some form of masonry — stone, brick, terra cotta, or what not, but never a cover for a wood frame.

Now, there is one question which has to be considered in building, and consequently in designing, every house; and that is the question of materials. "Of what shall we build our house?" is a question that has to be settled first of all for every case. Frequently there are only two or three materials

that are to be had, without undue expense, and usually the materials of the locality are the ones to use. Rightly used, they will generally give results which seem harmonious and fitting.

Of course, in this country the tradition is to build as much as possible of wood. Formerly wood was the cheapest as



Second floor plan, "Casa del Ponte," Rowayton, Conn. Slee & Bryson, architects

well as the quickest material to use, and the idea that wood is cheap is so firmly ingrained that most people are surprised to learn how little basis there is at the present time for this belief.

For some years there has been a well marked and increasing tendency among owners and architects to try to find some substitute for frame construction. This is partly to be explained by the constant advance in the price of lumber and the fact that the difference in the expense of building in wood and some incombustible material is rapidly reaching

the vanishing point; and partly by the growing conviction that the risks of fire in a wooden house are too great. People are realizing more and more fully that the extra expense of building either fireproof houses, or houses where the walls at least will resist fire, is more than justified by the added security obtained. Furthermore, the reduced cost of maintenance in buildings that do not require frequent painting is a factor that appeals more and more strongly to prospective builders, especially if they have had experience with the constant drain for repairs brought about in even a well built frame house.

Now, undoubtedly, the most economical and straightforward way of building in fireproof or semi-fireproof construction is to use straight, simple wall surfaces with the minimum of breaks, and to stop the wall at an even height.

If the tops of the walls are protected from the action of the weather by a projection of the roof, you have the maximum of efficiency with the minimum of effort and expense. These conditions naturally suggest the sort of building so prevalent in central Italy and especially in Florence.

In other words, they suggest the Italian type of building, with its plain, simple wall surfaces, its long, horizontal projecting cornice or eaves, and the simple roofs which are so characteristic of the type.

It may be said, and with some truth, that the Georgian or Southern Colonial type fulfills these requirements equally

In the living-room of "Casa del Ponte," an Italian house at Rowayton, Conn.

Slee & Bryson, architects

"Casa del Ponte." Red cedars take the place of the cypresses of Italy

The Villa Bondi, Florence, shows the typical enclosed court which might well furnish a precedent for American country homes

Louis Boynton, architect

A house at Cedarhurst, L. I. The Italian type with the broad overhang of the eaves gives opportunity for color on the protected portion of the walls

well. This may be true in some cases, but, as has been frequently pointed out, the almost entire lack of flexibility in the Colonial style makes it often difficult to use without forcing a plan into a more or less arbitrary rectangle, and in so doing distorting the natural requirements of the house.

Now, unlike the other Renaissance styles, and contrary to the usual impression, the Italian work, except in the later and more formal examples, is one of the freest, most flexible styles ever developed. Even the most cursory inspection of any of the well known works on Italian villas will convince the doubting homebuilder of the absolute accuracy of this statement.

During a somewhat prolonged stay in Italy, the present writer made a practice of measuring and making drawings of the most important, or at least the most interesting, buildings and details that came under his observation; and it happened, not once, but so many times that it came to be almost a commonplace, that some unexpected departure from the normal, some unperceived variation from symmetry perhaps, made a second visit necessary to check the measurements. This almost invariably resulted in uncovering some perfectly frank lack of balance which had been perpetrated in so naïve a way as to elude the eye of even a trained observer.

One came to feel, after a while, that there was no such thing as absolute symmetry in Italian work, and I firmly believe

that a large part of the interest in this work is due to that fact. That this subtle lack of obvious balance accounts in some measure for the strange compelling charm of the style seems no more than a reasonable deduction.

But it is in the Italian villas, which correspond most nearly to our country houses, that one sees this quality carried to an extreme that seems almost incredible. The general mass of the houses is so simple and the effect so regular that the mind scarcely grasps the fact that the windows are put in where needed for use, and without any thought of absolute symmetry, but with a wonderfully subtle sense of balance; so that the effect of a rectangular façade, with a strong shadow from long, horizontal projecting eaves, is of a well balanced symmetrical whole — an effect difficult to obtain in any other style.

Of course objection is made that this is not an "indigenous style." My own impression is that except for the pueblos and the cliff-dwellings the only "indigenous style" is the wigwam, but I do not feel myself entirely limited to this precedent.

The fact is that our modern conditions, both material and intellectual, are so far removed from even the Colonial farmer that his kind of house does not fit, at least not without such serious modification as to destroy its entity; whereas the architecture of the Italian Renaissance is the result of an activity, both intellectual and material, which is measurably re-

Howells & Stokes, architects

"Stormfield," the home of the late Mark Twain, Redding Ridge, Conn., is an excellent example of Italian motives applied to American needs

Louis Boynton, architect

The Italian type provides as does no other for a loggia under the roof which might be utilized in many ways

Albro & Lindeberg, architects

The "Villa Bleu," Hewlett, L. I. An example of symmetrical design along Italian lines. The color of the roof and blinds is a peculiar dull blue

produced in our present conditions. And the indications are very strong that we are entering upon a period of esthetic renaissance which has a very vital impulse.

Both on the score of practical economy, therefore, of adaptability to the materials, and as representing the intellectual and esthetic status of the present generation, the Italian Renaissance seems the most reasonable starting-point from which to develop our domestic architecture, especially as regards country house work.

Of course, it does not need saying that the fact that this Italian style is not necessarily formal and symmetrical, does not make it any the less well adapted to the most formal and precise type of building.

While this type of house may be executed with equal propriety in stone, marble, brick, or concrete blocks, it is peculiarly adapted to a stucco treatment. In fact a very large proportion of the buildings in Italy, even among the finest examples, are built of stucco on a rubble stone wall. The writer well recalls passing a Florentine palace near the Riccardi in the company of an educated Italian. Something was said about the building being of plaster and, surprise being expressed, my companion, with the utmost *sang froid,* took the end of his umbrella and broke off a good-sized piece from what looked like a heavily rusticated stone. This, however, should not be taken as an indorsement of the vicious practice of imitating stone in stucco. There is no worse

crime in the somewhat extended repertoire of an architect than this same lack of frankness.

As a rule, a stucco house, unrelieved by decoration or ornament, has a cold and rather uninviting look, and it is, I believe, for this reason that half-timber work has been so often tried, unfortunately with almost uniform lack of success. Now it is quite possible to use exterior color decoration.

By using simple designs and quiet low-toned color, the monotony of the plaster wall may be relieved. The method of decoration is, of course, not uncommon in the north of Italy and is found even as far south as Florence, and may be perfectly well adapted to the conditions of our modern design.

Tudor Houses

By

R. Clipston Sturgis

Cope & Stewardson, architects

The Sims house near Philadelphia, Pa.

Mr. Chandler's house at Tuxedo, N. J. The Tudor brick house has about it an air of solidity and permanence that cannot be had with less enduring materials

R. Clipston Sturgis, architect

A master's house at Groton School, Groton, Mass.

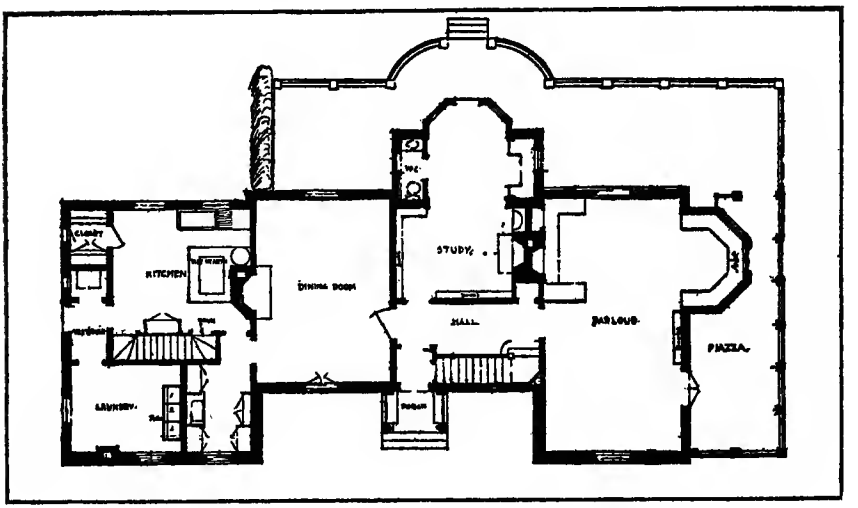
Tudor Houses

SO much has already been written, and so ably written, on the subject of domestic work in this country that there remains but little to add, and the special field I am asked to cover is so vague and so varied that I may perhaps be excused if I try to present some general considerations which may guide one in determining what his house should be.

Most of us who build houses, in fact a very large proportion, wish a home, and it is to the consideration of what a home should be that I wish to call attention. Preëminently a home should not only be homelike, but should look like a home, and the house should seem at home in its surroundings. This would seem much like saying that a circle should be round, except for the fact that although nearly every one has an idea of a home which is accurate and well-defined, and easily recognized, the idea is not always sufficiently clear to be grasped by the imagination.

It is right that we should turn to England for our precedence, for England is a country of homes, and in England more than in any other country we recognize the fulfillment of our ideals of what home life means. Of the Eng-

lish homes, the country home is the most characteristic and the most appealing, for the English of all classes have always made the country their home. They love out-of-door life and all connected with it, and they have done this for



First floor plan, a master's home, Groton School, Groton, Mass.
R. Clipston Sturgis, architect

centuries, and because they have done this for so long they have become pastmasters in the art of creating homes.

If, then, we turn to English precedence for inspiration, and try to find out the motives and spirit of the domestic work of England, we should surely gain some knowledge of what a home should be.

I think the prevailing character in all English domestic work is sound common sense. They build for comfort, not for show; they count the cost, and build economically.

They love the country, and build so as to preserve its beauties and not mar them when the necessary formality is introduced. They plan for privacy, because privacy is of the essence of home life, and, because they do all these things, almost incidentally as it were, they build beautifully. I say almost incidentally, because their most lovely work seems almost unconsciously beautiful, as if it were a beauty attained without effort.

The English house in suburbs or in country may be based on Gothic traditions as they filtered through the Renaissance days of the Tudor times, or tinged with the Italian spirit which grew side by side with Gothic, or touched by the influence of Dutch brickwork, which helped to produce the Georgian work, but in every case it will be homelike. It will set well on the level amid its well kept grounds, or on the terraced hillside, or in the pleasant valley.

It will have three divisions always more or less clearly marked. The public part, entrances and the like, for the family and for service; the master's part, both in house and grounds; and the service part, also in house and grounds. This is so obviously wise as a fundamental consideration that it is strange to find it so often ignored here, but we may comfort or excuse ourselves with the thought that they have been building to suit conditions of country life for centuries, and we but a short time.

With these three considerations in mind the owner will

view his lot of land to determine what part he may spare to the public, what to service, and what reserve for his wife and children. The aspect, the natural features, view, trees, and so on will largely determine these most important things, and if they are settled right, many problems in the plan are determined. The entrance to front door is here, and to the service there, the dining-room is near the service portion, the living-rooms command the private ground. Then the main features of the plan determine themselves. In just this way is it determined whether the regularity of a Classic plan or the freedom of the Gothic fits best the conditions. It seems to me useless to argue that one or the other is the only way. Both have their uses, both are wholly appropriate and fitting at times. The style should grow naturally from the demands of the special conditions, and neither is necessarily exclusive of the others. The best Tudor and Jacobean houses were planned with great formality of balanced parts, and the later Georgian work was often very free, and frankly unbalanced.

What is true of the plan is equally true of materials, always bearing in mind that what is honest and straightforward in construction is more likely to have the permanent qualities of beauty than what is either false, imitative, or ostentatious.

The English have always used honest, simple material — generally local and economical material. With us local ma-

W. G. Rantoul, architect

English precedent does not necessarily enforce rigid limits. There are some features here that suggest the transplanting of the type to American soil

The Cabot house, Brookline, Mass., built to fit the site of a house destroyed by fire. The English type was chosen on account of its flexibility

Cope & Stewardson, architects

The house of J. S. Morgan, near Philadelphia, showing how well this Tudor type is suited to the larger and more formal sort of country home

terial and economy have little to do with each other because in New England, for example, it is cheaper to bring cut stone from Indiana than to cut our obdurate granite. Nevertheless, we disregard local opportunities altogether too much, and rather pride ourselves on getting something our neighbors have not. We have, however, no excuse for not using honest material: wood, stone, brick, concrete, are all in this class, and have their place and use. Wood is still the cheapest material in first cost, but other more durable and safe materials are rapidly nearing its cost. To cover wood with stucco makes the frame house safer, and reduces the surface that requires paint, but it has the air of pretending to be more substantial than it really is. The English, Scotch or Italian stuccoed houses are built of brick or stone. It is, however, a somewhat harmless pretense, and economy may well warrant it.

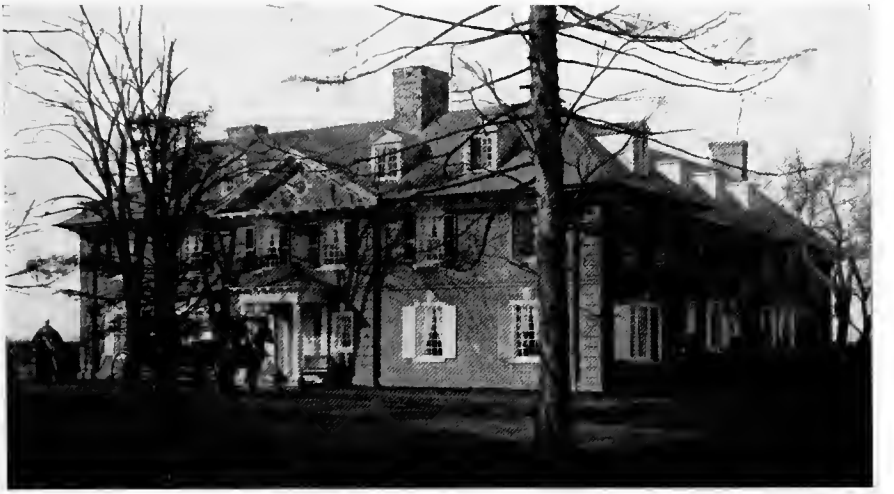
The stone house may be wholly charming or quite repellant, depending largely on how simple it is and how largely nature is allowed to beautify it (I am speaking of simple homes now, not of cut-stone palaces). Brick is the material which more universally and longer than any other has stood the test of time's judgment; and of all bricks that which has best stood the test is the common red brick with varied colors and textures that are the natural product of the kiln.

During all its great period of brick building England has set its stamp of approval on the red brick. Dutch influ-

ence introduced many interesting expressions of brickwork, varied bonds, diapers, rubbed moldings in belt-courses and chimneys, but through all the plain brick wall of good red brick, well laid and well bonded, has held its place as a method of building at once simple, beautiful and economical. For this reason I believe strongly in the use of common brick for our country houses.

There remains of the four I named, concrete. This is practically a modern material, at all events all reinforced forms of concrete. In appearance it is a stucco wall, with some possibilities which the stucco has not, namely, a surface as hard and durable as the best stones, which can be cut and hammered as stone can be. More than that, it can be treated in a unique way when it is still green, for then a brush and water will serve to give it texture and reveal the interest of its component parts.

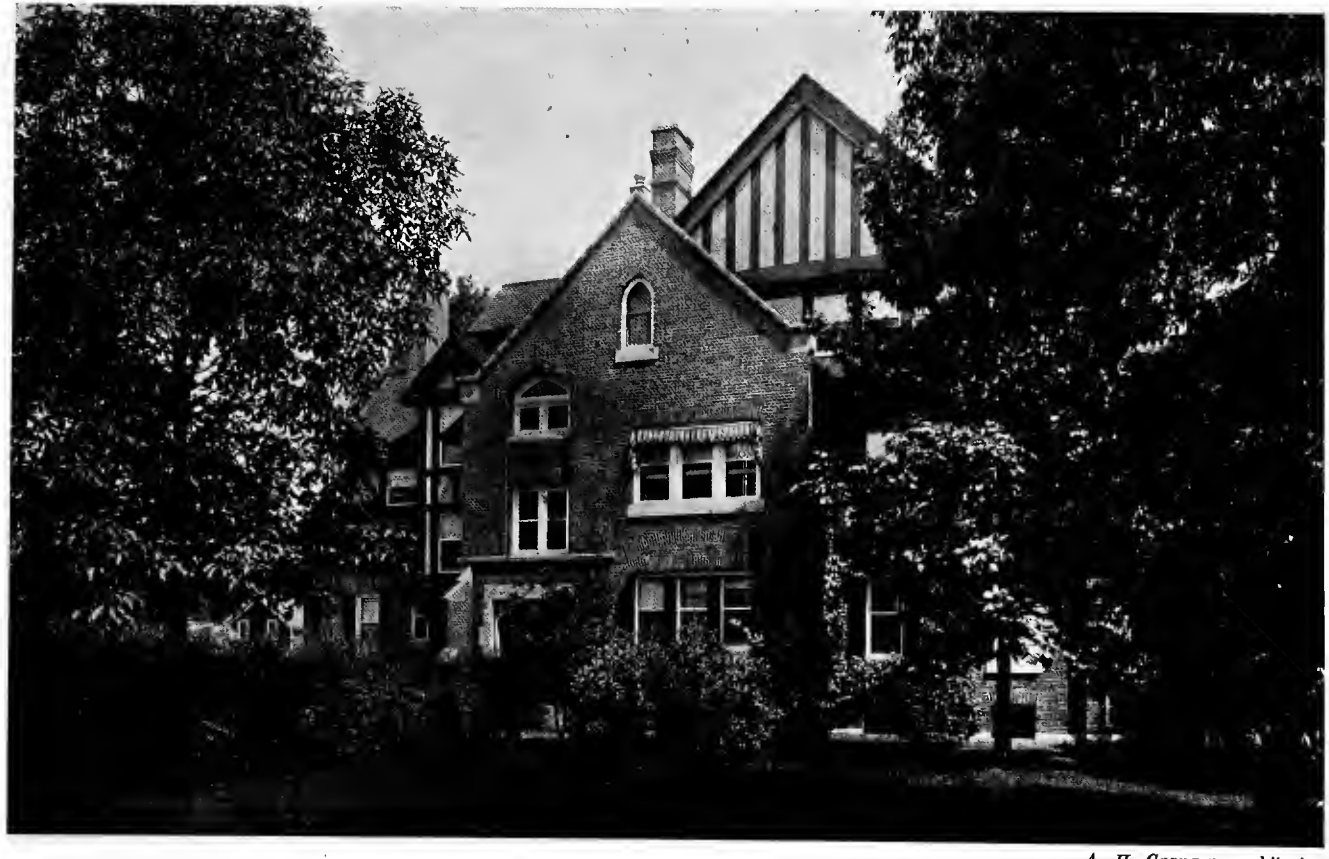
These four, then, are the simple materials, and because wood is perishable and inflammable, and, of the other three, brick is the most generally available material, I think it should always be considered when the material of the house is under discussion. There are few places in the country where brick can even be imagined as out of place, because there are few where clay and sand do not exist. Just as brick may be always entitled to consideration so may English precedence be entitled to come first. Yet in this broad and varied country it would be absurd to claim that Eng-



Cope & Stewardson, architects

The McManus house, St. Louis—built on English lines showing Georgian influence but not bound by the formality one usually expects to find with that type

A house in Brookline, Mass. There is the possibility of an interesting variation of texture in brickwork by the use of the many available bonds



A. H. Granger, architect

Mr. Granger's own house, "Woodleigh," near Chicago, Ill. Not infrequently half-timber bays, gable ends and other accents are used with the Tudor brick type

lish precedent should always govern. The Spanish set their stamp on the coast, and working along the lines of the Spanish Renaissance in material that was local and characteristic, they produced a type that gave Mr. Bertram Goodhue a chance to show how completely charming, and home-like as well, the white, flat roofed concrete house might be. (The Gillespie house at Santa Barbara, illustrated in the following chapter.) At first blush one would say this house could look well only in that luxuriant setting, but I can imagine it almost equally lovely and at home in some of the reaches of the Maine coast, set amid cedar and fir, on the hillside, springs feeding its fountains, and its outlook over the sea. At first blush a Virginian red brick house might seem out of place in California, but I can imagine one set in the midst of an orchard, or surrounded by formal gardens, looking as homelike as it does in England, and as much in keeping with its surroundings.

The Spanish Mission Type

By

George C. Baum

Many of the houses that have the tile roof and characteristic arches of the Mission type vary from it in other details

The arched doorways and gable ends are Mission characteristics; the porch is an addition made necessary by the lack of an interior court

The Mission of San Luis Rey as partially restored

The Spanish Mission Type

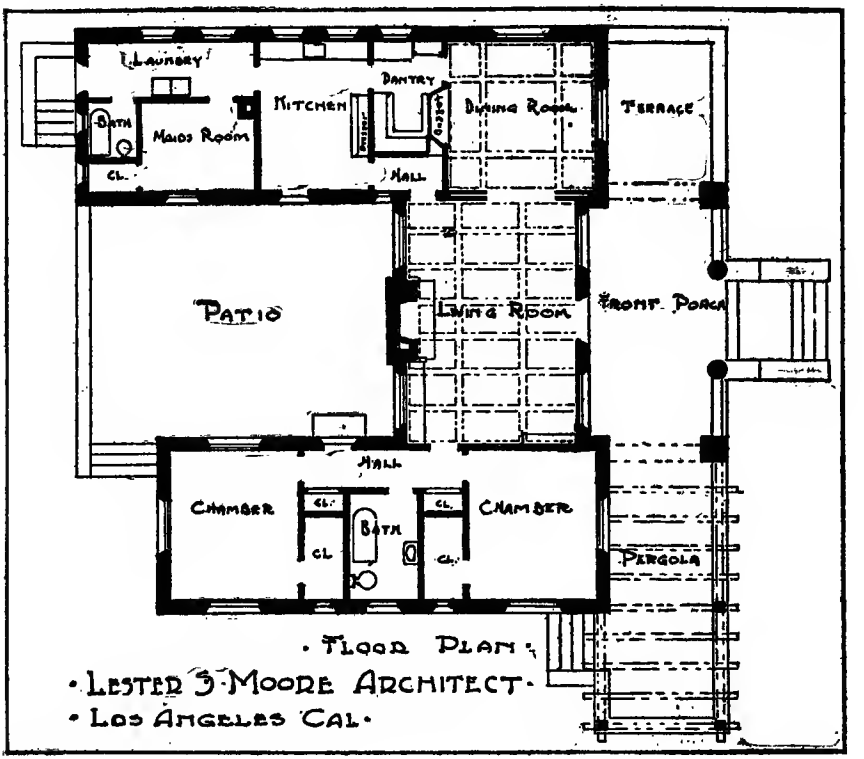
THE words "Spanish Mission" bring to the mind but one thought,— a group of buildings scattered over Southern California. The buildings and the location seem to be synonymous; the one suggests the other. Instantly the mind pictures a warm and sunny climate, a group of palm and magnolia trees, in the shadow of which nestles a low and rambling building, covered with vines and rose bushes. Charming! we exclaim. Yes, charming beyond description. California, the land of sunshine and roses, and, as Stoddard says of Southern California, "we think of it, and love it, as the dreamland of the Spanish Mission."

The Spanish missionaries coming up from Mexico were the first to settle in California, having as their ambition the conversion of the Indians. They began their enterprise with rude adobe huts, but as they became prosperous and successful, these huts gave way to extensive buildings, constructed in the form of a quadrangle, surrounding an inner court. The best examples can be seen in the remains of Santa Barbara, San Juan Capistrano, San Fernando Rey, Carmel, San Gabriel, San Luis Rey and San Miguel.

This mode of building around an open space, forming

an inner court or patio, was brought over with the Spaniards from their native land.

It was just the style of building best adapted to their



The home of Edwin G. Hart, San Marino, Cal.
Lester S. Moore, architect

needs, and frequently a number of patios were used as the demands required.

Within these enclosures their cattle and herds were driven at night for protection, where they were safe from the savages and wild beasts. These settlements were in reality

Lester S. Moore, architect

The house of Edwin G. Hart, San Marino, Cal.—typical in its single-story form and the thickness of the walls

Robert D. Farquhar, architect

A California house in which the architect has been influenced by the Mission type

large ecclesiastical farms, with their cattle grazing on the adjoining plains and the grain growing in the surrounding fields. Here also the Indians were gathered and instructed in the art of civilization, religion, trades and farming. Isolated as they were in those days, it was necessary for each Mission to provide for its own wants; therefore, rooms and apartments of different kinds were set aside for their particular purposes, and all gathered together, as it were, under one roof.

The most prominent portion of the building from the exterior would be the church, with its dominating belfry, while around it would be collected the bedrooms or cells for the monks, the refectory, the kitchen, hospital, schoolrooms, workshops and sundry buildings.

This is, in short, the history and description of the so-called Spanish Mission style of architecture. These settlements were made by Spanish religious orders engaged in frontier work, and this class of men naturally would not bring with them artists or architects, so they built with the best talent and skill they had at their disposal, following the examples familiar to them, such as appear in Spain and Mexico. They naturally built simply and substantially, but in that simplicity lies all their charm and beauty. Large, plain wall spaces are characteristic of this type of building, and when man finished his work, Nature started to embellish it with her clinging vines and overhanging trees, transform-

ing them all into a picture of charm and beauty. Any attempt at gorgeous enrichment and elaboration would have been fatal to the artistic and enchanting results.

The most characteristic points of this style of architecture can be described as a low building with heavy walls of adobe brick, covered with stucco; a low pitched roof, covered with tile, and wide, projecting eaves, casting the deep shadow so necessary in a sunny location; belfries, formed by the projecting of the walls above the roof, pierced with arched openings to carry the bells, while the inner courts were surrounded with arches, forming spacious and picturesque cloisters. The windows on the first floor were frequently enclosed with turned wooden grilles, a remnant of the iron grilles of Spain, and used for protection. The walls were of solid brick, covered with stucco, and have at times reached a thickness of six feet. Floors were frequently covered with large brick tiles, twelve inches square.

This style of architecture sounds very well, but how does it apply to the average modern suburban home? For the more northern climate where winds and storms predominate, and where the cold is severe, this style is not at all practical. There a building compact and sheltered is desirable, but where the sunshine abounds, and where winter is of short duration, this type of building is most fitting. In the South the Spanish Mission is at its best, but the architectural treatment when properly adapted to the conditions of the North,

gives a most pleasing and happy result. Other types of buildings seem to have been the popular types to follow for surburban homes, many of which have become monotonous, while the Spanish Mission has been overlooked. This type is not splashy or elaborate, but can be enriched in a quiet way to great advantage.

What are the requisites of a private residence or home? In common, it could be described as a place for rest, a place to eat and a place to sleep, a place for thought, and a place to entertain one's friends. The question is, how best to accomplish this within reasonable means.

The Spanish Mission house has the advantage of being easy and simple of construction, void of the complications of building principles, as in many of the other styles frequently adopted.

This simplicity does not detract from its beauty; but when properly handled, simplicity can be relieved by the grouping of motives and by the planting of trees and shrubbery. The appearance of the building is one of quiet and rest, refreshing to the eye; its stucco walls are cool in summer, yet not oppressive in the winter. It has been said, "nothing is so much to be desired as repose in form and color," and the Spanish Mission gives it.

The interior can be arranged to suit any condition. The tendency of the present day is to build the house reducing the number of stories in height, thus eliminating the climb-

ing of stairs. A house spread out has the preference. This gives the possibility of the inner court or patio, which forms the center of the Spanish family life. These courts are built with arches forming cloisters one story high, or as supporting arches carrying a second story above.

In the center generally is a fountain, around which are gathered potted plants and palms; here the family gathers and friends are received and entertained. The normal man, in his private life, hates publicity and craves retirement.

Houses thus built present this to the best advantage, as the interior of the building can be made very attractive and livable. The exterior walls can be opened by use of arches or posts, giving spacious porches for those who desire them. In the larger courts, trees were planted, and rose bushes were cultivated.

From the fountain often ran streams of water carried off in open channels, around which flowers were planted. These interior courts of the Spanish Missions were used first as centers for protection, within which the monks were safe and free from anxiety. Here they would congregate in leisure hours and take their exercise. Then they began to beautify the open space, which resulted in the adoption of forms similar to the luxuriant and charming formal gardens.

The writer does not advocate the Spanish Mission as the

Cram, Goodhue & Ferguson, architects

"El Fureidis," the Gillespie home at Santa Barbara, Cal. The patio is a requirement of the Spanish house and is a most acceptable addition to any house in the warmer parts of the United States

In many of the Eastern adaptations the two-story form of building and the lack of space have brought about a result in which only the tile roof, cornice brackets and perhaps decorative iron work show the source of the inspiration

best type of architecture to be followed universally, but this argument is intended to show how it can be adapted, and how appropriate it is to surburban life.

First and foremost we must build with the materials at our disposal. We are entering upon a period of wood famine. The lavish use of wood as in former days, must be curtailed, and it will soon be out of the question as a building material. We are by necessity rapidly advancing to the concrete and cement age, following the footsteps of the old world. Concrete is being used in buildings in this country more to-day than ever before. It is easy of construction when properly handled and does not require skilled labor in its formation. Thus the expense is reduced. This is a marked advantage, especially in the country where masons for stone and brick work are scarce and often must be transported from the city. The outside face of the walls is covered with cement or stucco, forming window and door jambs, and, with the roofs of tile, the use of wood is reduced to a minimum. It is not necessary that the walls be built of concrete for this style of building, as brick or stone will answer the purpose in place of the concrete. Tiled roofs are generally used. Where the floors are exposed to the rain and moisture, as in porches and cloisters, flat tiles are used. This flooring is good, and economical, as it requires practically no attention.

More and more the desire is growing for baths and

plunges. The "Roman bath" seems to be returning to popular use. Where land can be used freely the bath can be connected with the main house very conveniently in this type of building, surrounding it with rooms or with a blank wall as desired. In similar manner can be constructed the stable or garage.

The old Mission and Mexican buildings were almost hidden by trees, and for those who appreciate landscape gardening this type of building affords a splendid opportunity for enrichment with planting.

This Mission style of architecture is not applicable to congested city uses, where land is so valuable and height of building is the ambition, but when applied to country or suburban uses, what is more appropriate? What can be more refreshing than after the labors of the day to leave the city with its confusion and jumbled collection of all kinds and styles of architecture, as seen in the average business streets of all our cities, to come to the country home with its quiet and rest?

The modern houses of red brick, the fanciful reproduction and imitations of castles and chateaux, often perched in the most inappropriate positions, become irksome. Instead of this we come to the quiet and restful Mission with its setting of trees, flowers, vines and gardens.

The Half-timber House

By

Allen W. Jackson

There is no place for absolute symmetry in half-timber work. Any attempt to bring the two together is likely to fail

Much of the charm of old half-timber houses results from the use of various materials in combination and in the looseness of construction—notice, for instance, the uneven spacing of the gable-end upright timbers

It is impossible to escape a certain home-like quality that seems to distinguish the English house from all other types

The Half-timber House

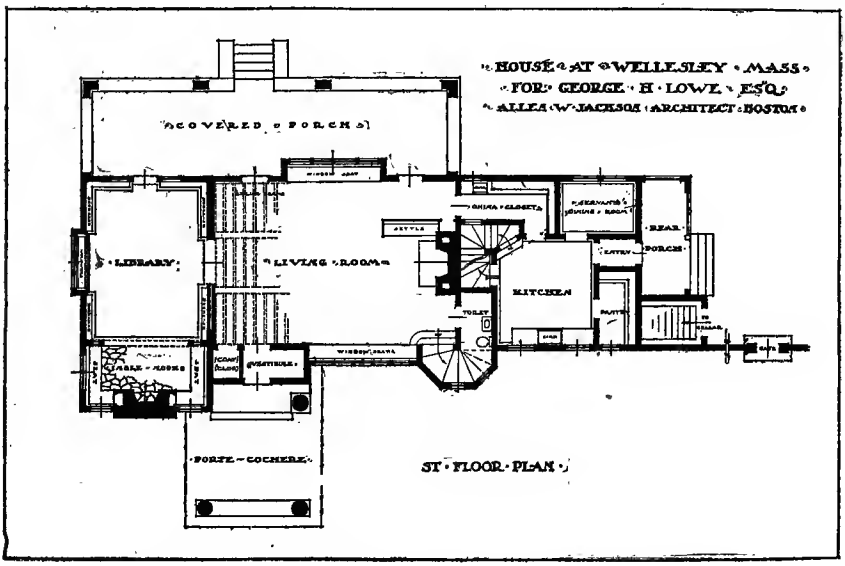
LET me warn the young architect about to dine out that, while the first question asked of him may be about the weather, the second will surely be "Why don't architects invent a new style of architecture?"

There may be more than one answer as to why we do not invent a new set of forms out of hand, but if it can be made perfectly clear what an architectural style really is we are provided at the same time with the answer to the question. If it is thoroughly understood that an architectural "style" is but a reflection of a certain type of civilization, is but a mirror of the customs, manners, limitations and environment of a race, showing the slow, painful process of the growth and development of a people, it ought to be apparent why it is that "styles" are not invented in the study.

Even when it becomes no longer possible truthfully to reflect the manners and customs, the requirements and desires of a people in the old inherited forms — even then we may not talk of a new style, but of modifications of the current one, the whole problem being one of growth. It is as impossible for us wilfully to repudiate our architecture as it would be our literature. A people's architecture *fits*

them, and no one else can wear it. We may admire others, but only our own is flesh of our flesh.

The particular style that *we* have been born into, developed by our forefathers through centuries, keeping pace



First floor plan, the home of George H. Lowe, Wellesley, Mass. Allen W. Jackson, architect

with the slow, painful progress of the race, always a true index of its contemporary condition, a perfect inarticulate measure of its culture and refinement; this style, this growing embodiment in stone of a people's dreams and idealism, keeping step down through the centuries with the upward march of the race — this for us is the Gothic style of England.

Stone and brick were the materials used for the impor-

A characteristic motive—the flat arch under a gable end

The overhang of the second story—a characteristic of the old work

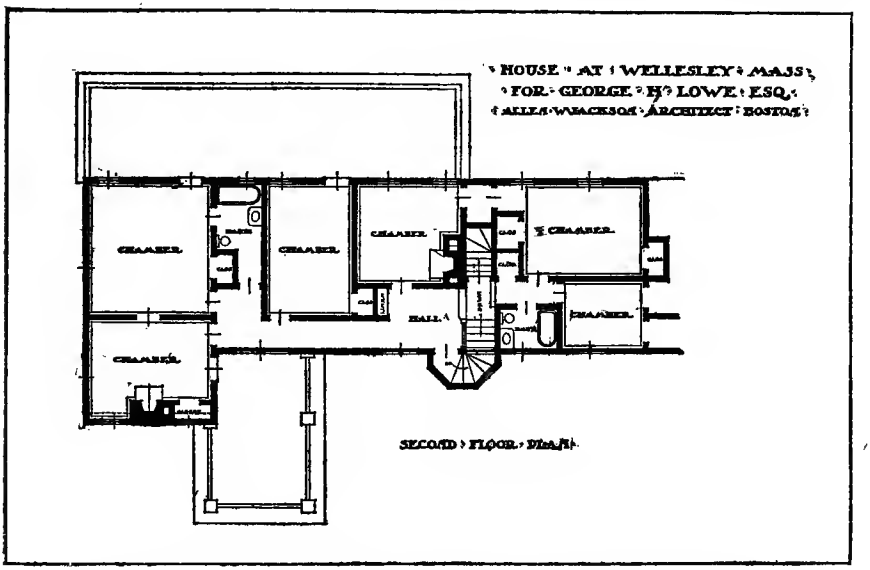
Half-timber work is best used as an accent for a gable or a bay here and there against plain plaster surfaces

Allen W. Jackson, architect.

Your Colonial mansion may be stately and dignified but can you with rule-of-thumb methods gain the picturesque individuality that half-timber work makes possible? A house at Wellesley, Mass.

tant work and plaster and timber for the farms and houses of the gentry.

The Georgian style, also brought over to this country, where we know it as the Colonial, was not an indigenous



Second floor plan, the home of George H. Lowe, Wellesley, Mass.
Allen W. Jackson, architect

manner of building; it was but an imported fashion, an alien style, as little at home in serving British institutions as one would expect such a typically Italian product to be.

Even if we admit that long custom had served to imbue these borrowed forms with something of the Anglo-Saxon temperament, we still have the inherent unsuitableness of an essentially monumental style of architecture forced to serve intimate, and domestic uses. It is the Arab steed harnessed

to the plow. Its simplicity and dignity are all very well, but they are bound to a tyrannical symmetry, rigid and immutable.

We all know the Colonial house, the front door in the center flanked on either side by the paired windows above and below; each window the exact size of every other; one-half the front the mathematical counterpart of the other. It may be there is a guest room on one corner and a bathroom on the other, but it never appears on the surface. We might have liked for comfort and convenience to have had three windows on one side and two on the other, or perhaps higher, or smaller, but it will do us but little good to carry our request to this austere front.

Like the unlucky traveler in the bed of Procrustes, the poor plan is made to fit by brute force, either by stretching or lopping off.

Now it is an architectural maxim, that, without regard for style, the elevations of a building shall express the plan; but how is it possible for the meanest and the most honored rooms to be expressed on the exterior by the same thing — the window, for instance? If one window is a truthful expression of the one room, how can it possibly be of the other? Working in the derivatives of the Classic style as applied to domestic work, not to be able to tell from the outside, the bathroom from the parlor, the butler's pantry from the ballroom, is a basic defect of style that forces

many undersirable compromises that would be unnecessary in a more flexible and less rigid system. There should not be this conflict between the plan and its elevations by which one must give way to the other, serious sacrifices having to be made before the two can be coaxed into joining hands.

In this feud between Truth and Harmony, Utility stands but a sorry chance.

As has been said, a primary necessity of good architecture is that the elevations shall follow and grow from the plan, that they shall express what they shield; they must be the effect and never the cause. Beauty must wait on Use and is only noble when it serves.

If, then, our exteriors will not subordinate themselves; if they are not perfectly tractable and flexible, it is a weakness, and this weakness is one that we think exists in the Classic style, a weakness which never shows so plainly and disastrously as in the manifold exigencies of modern house-building. And it is in this very matter that the strength of the true English work lies. The plaster and half-timber houses, by ignoring symmetry (but never composition) gain at the outset an immense freedom.

The plan may fulfill the most extraordinary requirements, may house the most incongruous matters under one roof; china closets may come next to chapels, pantries under boudoir, yet each have every requirement of light and space exactly fulfilled, with their proper and fitting exterior ex-

pression. There is the best possible understanding between the plan and elevation, the understanding that the plan is master and the other must honor and obey.

The results in England, where it is best studied, are those soft, beautiful houses, which affect us by their perfect repose and harmony, rest and simplicity; no stress or striving here, only peace and quiet. They take their place in the landscape more like some work of Nature than of man, nestling among the verdure almost like some larger plant, more as if they grew than as if they were made. Rules of the books, recipes from the schools, seem very thin and profitless in their presence.

These buildings are not dependent on the paint shop or the planing-mill; they are brothers to the soil — what else are the brick and mortar and rough-hewn timber? They are not designed under an artificial rule derived from nothing in nature. Then the adornment of these English houses does not consist of motives invented for use on Greek temples five hundred years before Christ. What detail and ornament they have were invented painfully, lovingly, and slowly through the centuries by the people themselves, improving and bettering as they came up out of their darkness of ignorance and poverty. Eloquent of a people's history, those who live in these houses own them in a very real sense.

As for their use in this country, the utilitarian has no complaint on that score, as they are perfectly suited to our

Modern half-timber houses in a group at Port Sunlight, one of the model English villages. The pins holding the timber ends together form a very decorative detail

Oswald C. Hering, architect

Inseparable from the half-timber house, whether large or small, is the terrace or garden upon which open the main rooms of the house

climate. The plaster makes a warmer wall in winter and a cooler one in summer than can be had with only wood. When properly done it is very durable and there is no cost of upkeep. It can be made thoroughly charming in color itself and wonderfully harmonious among the surrounding vegetation.

Of course in considering the modern work one must not expect to find in it the charm and fascination which so delight us in the old English crofts and manors. It is an exceedingly difficult thing to judge architecture *per se*, that is to separate the architecture, the conscious design, entirely from its setting, and pass judgment on it solely as an artistic composition, without regard to the accidental or fortuitous in its surroundings, or to those caressing marks by which we may know that Father Time has passed that way. This added beauty begins where the architect left off, but he is too often given credit for the beauty that is of Nature and not of man — the perfect result that neither may obtain alone. The English cathedrals — were they so beautiful, so noble, so satisfying, when the architect stood off and looked at his finished work, their future history unborn and timid Nature looking on from afar, not yet ready to run up and cling about its base and storm its walls and find a footfold in every cranny? I fear they were not so good then, for every picture is helped by its frame.

Your architect prefers the cathedrals of France, standing

in the midst of squalid villages, with the old houses circling thick about the base, clinging to its very skirts. These buildings are less appealing, less soft and beautiful, less picturesque and charming, but they stand without adventitious aid to proclaim and attest the greatness of their designers and builders.

And then, to be reckoned with, in its very powerful but extremely subtle appeal to the sensitive mind, is the potent power of age. For time means history, and nothing is more effective in making us feel the presence and reality of the past, in recalling historic events than buildings which saw or may have even sheltered them. The power which such works have of revivifying the former life which surged about them and profoundly affecting and moving the imagination of the onlooker by the subtle aura that hangs about and permeates them, is a force that must be carefully taken into account and guarded against by him who would sit in judgment on architectuure.

These pleasant emanations are, for the critic, illegitimate and must first of all be exorcised, before he is fit to don the ermine.

Let us therefore be a little careful before we are quite sure that our admiration is wisely bestowed and that our old buildings are really so much finer works than any we produce to-day. Let us eliminate Mother Nature and her accessories of verdure and decay, let us forget the singularly

happy results she obtains by sagging our roofs and staining our walls, by blunting our edges and playing havoc generally with the specifications. It is all so delightful — but it is not architecture.

In the same way let us banish Father Time from our thoughts, with the rich pageant that follows in his train, and try to discover only what it was our designer had in his heart, what colored his thoughts, what guided his hand, when he stood before his empty field with visions swarming through his mind.

Let us look now at what this English half-timber work was in its birthplace and what we make of it to-day. We shall notice in looking over the illustrations chosen for reproduction that many of the buildings are not entirely done in half-timber. Many of the most successful ones are those that use it in connection with plain plaster or brick, the black and white used as an accent, as a precious thing.

A particularly strong point of the English work is that your Englishman will spend $100,000 and when he is through will have a simple, quiet, modest cottage. We, on the other hand, with half the money at our command, at once try for a palace, Corinthian columns through three stories, and plenty of carved stone. We build the cottage only when we can afford nothing else. But it is pleasant to think that this quiet simple work is becoming more common with us every day. We are coming to recognize its picturesque-

ness and adaptability to varying conditions of site, its home-like quality and freedom from ostentation. All these considerations act powerfully towards making it the one suitable style for our country homes.

The Dutch Colonial House

By

Aymar Embury, II

The old tavern at Tappan, N. J., in which Major André was confined the night before his execution—a landmark in the Dutch Colonial country

The Westervelt homestead, Cresskill, N. J., 1807. Where a piazza was introduced the overhang of the roof was extended and supported by slender wooden columns, square, octagonal or round

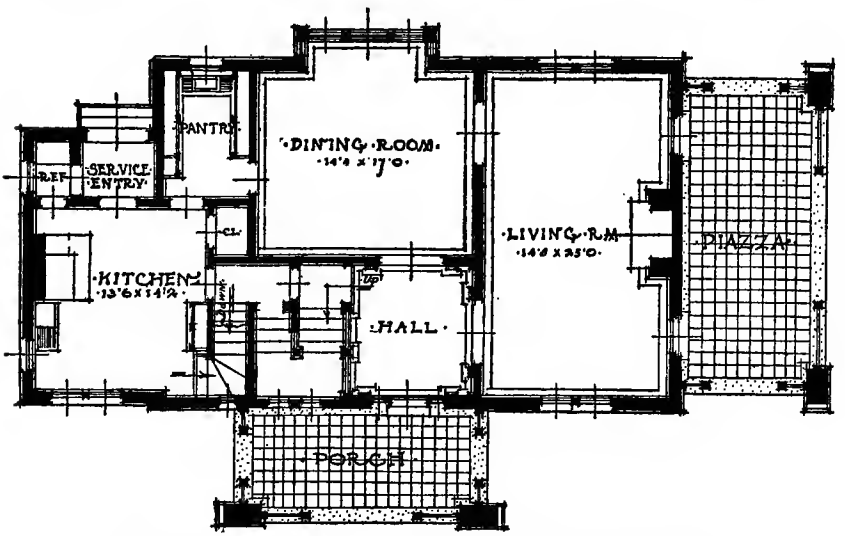
Frequently there was no porch—merely a front "stoop" in which case the overhang of the roof served as a protection from the sun and weather

The Dutch Colonial House

BEFORE going into the subject of the merits of Dutch architecture it may be well to define the meaning of the term as it is commonly used. It refers not to the architecture of Holland, but to the style which was built up by the Dutch Colonists and which was developed not only by them but by the French Huguenots and the English who later settled amongst them. The houses are entirely different from those of Holland in material, in mass and in detail. Here the houses are built of stone or of stone in combination with plaster or clapboards, but brick was very sparingly employed, except for the chimneys and the enormous baking-ovens. In Holland, on the contrary, the architecture was one almost entirely of brick; stone was about as common as diamonds are here, and came in about the same size pieces. The most characteristic feature of our Colonial Dutch houses was the roof, and this again was of a new type. Here either a long low sloping roof was employed or the gambrel type, so beautifully handled that the terms "Dutch" and "gambrel" are synonymous.

The origin of this roof has been long a subject for dispute. It is purely an American development, without any European precedent, and its use must have arisen from some

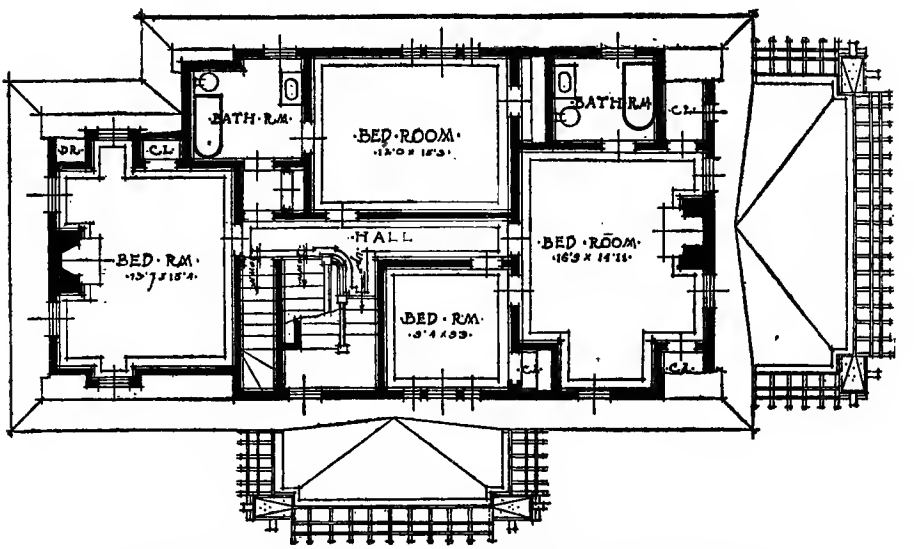
condition peculiar to this country. I believe this is to be found in the fact that two-story houses in Colonial days were heavily taxed, while one-story houses went free. The early designers therefore endeavored to evade the law by building a one-story house of two stories, and in order to



First floor plan, the home of St. G. Barber, Englewood, N. J.
Aymar Embury, II, architect

get the rooms in the second story as large as possible, the roof was given a wider overhang and sloped very steeply. But, since continuing the steep roof slopes on either side of the house up to their intersection would be excessively high, giving the house as seen from the end the shape of a stingy piece of pie, after the builders had run it up high enough to include the second story they covered over the intermediate spaces with as flat a roof as possible.

The wide overhangs, besides giving more space in the second floor, had another valid reason. The gable ends were usually built of stone, since they were difficult to protect from the weather, but the front and rear walls, covered by the wide roof, could be covered with plaster much more



Second floor plan, the home of St. G. Barber, Englewood, N. J.
Aymar Embury, II, architect

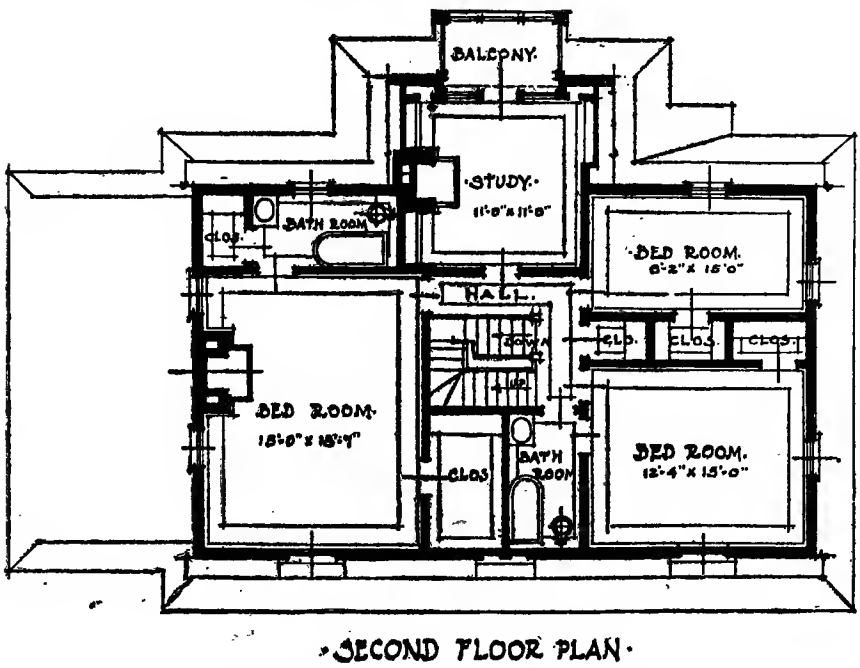
cheaply and with a maximum of effect. Yet while stone for the ends and plaster for the front and rear was the usual method of construction, it was by no means the only one. Any or all of the materials above mentioned were used in the same house, and it is by no means uncommon to see four or even five in combination even in a very small building; the charm of the free design which was the inevitable

Myron Hunt & Elmer Grey, architects

The home of Mrs. J. E. Speer, Los Angeles, Cal.—proving that the type is well adapted for use with the "shakes" of the Southwest

style; and the only one which has been developed in the United States.

Mr. Jackson in his chapter on half-timber houses has well stated that the proper style to employ is that developed by



SECOND FLOOR PLAN

The home of Jerome C. Bull, Tuckahoe, N. Y.
Aymar Embury, II, architect

the race which uses it, and he believes that we should therefore design our work following the English traditions. Yet the proportion of the American people whose ancestry is English is a comparatively small one, and English half-timber architecture is distinctly an importation in this country and not a development. Mr. Wallis, like Mr. Jackson, also

insists that the native style is the one which absolutely must be employed. I thoroughly agree with both of them, and, if we are all three right, the style to use is Dutch or nothing.

Colonial architecture is formal while the half-timber work is informal; both have advantages, the former in its dignity, and the latter in its flexibility. The Dutch work has the advantages of both without the disadvantages of either. If the symmetry of the Colonial house is disturbed its agreeable qualities are lost, while the half-timber house executed symmetrically becomes dry and tiresome in the extreme. A house can be executed in any way you please in the Dutch style. The central mass of the house may be flanked with wings of equal size and similar fenestration, or the house may ramble about, following the slopes of the ground and avoiding big trees without any loss of charm. The first-story rooms can be high, square and simple, or they can be low and broken with deep-set windows, should that be the type desired, and the "company" rooms can be of one kind and the living-rooms of the other; and, best of all, both can be combined into a single and harmonious whole without a discordant note.

Dutch architecture, even in its most conventional form, is extremely individual. Its designers have left us so many precedents that in working in that style you never have the least feeling that you must go look it up in a book and find out if it was ever done in that way before. You are very

sure that if it was never done, the only reason was because the Dutch did not happen to think of it.

Mr. Wallis has said that the influence of Dutch Colonial compared with that of the architectures of the north and south of it has been negligible. This is to some extent true, and it has been a matter of never-ending surprise to me that the style is so little known or appreciated even here in New York, within twenty miles of which we can find the most exquisite small houses that were ever built. It is true that we have no "mansions," nor are there any "villas," but we have *homes*. If country life is worth anything at all it is because the necessity for dress and convention is minimized, and the enjoyment of country life depends upon outdoor sports. Certainly nothing could be more ridiculous than golf clothes in an "Adam room."

I grant that the style has its limitations; there never was one that hadn't, but what I do most firmly believe is that there is no other architecture so perfectly adapted to American conditions, so plastic in permitting adjustments of exterior to plan, and so absolutely suited, aside from any sentimental reason, to small house architecture as is the Dutch Colonial. A small house cannot be built two stories high before the roof starts and not be too high for its width. It is essential that the walls of a house should be wider than their height and this can be attained in the small house only by bringing the roof low. The Dutch, two hundred years

ago, for purely practical reasons, discovered that the gambrel roof was the solution of the problem of getting the most room in a low house; their solution is still correct.

The architecture of the first settlers in a country is apt to be the most desirable to employ. Whether this is because of a reflex action of sentiment, or whether it is that the old houses were built from materials taken from the earth and fields around them — and there is something peculiarly fitting in the use of local materials — cannot be easily known. The fact remains that the Dutch is the only indigenous architecture and certainly the most suitable. With our complex modern conditions, the vast increase in the wealth, not only of the very rich, but also of the well-to-do, conditions in this country have somewhat changed. Our race is no longer English, but cosmopolitan; its dominant strain is English in political ideas only, our morals are of home growth, our educational system has been adapted from the German, our art is governed by French ideals. We are cosmopolitan, and yet everything we have taken from the old sources has been adapted and adjusted to our needs until it has become stamped with our ideals. We are reaching out and grasping for everything that is good, coining the world's gold to our use. That is precisely what was done in house-building two hundred years ago by the settlers in New York and New Jersey who developed Dutch architecture. We all agree that a dwelling house should

look like a dwelling house and not like a museum or a castle; the only point of disagreement is as to what kind of a looking thing a dwelling house is. In his effort to sustain the domestic reputation of the Colonial style Mr. Wallis has stated that the Greeks, whose architecture was a kind of "missing link" ancestor of Colonial, invented the night-shirt; can he deny that the Dutch discovered pajamas? Even more than Colonial, the Dutch has that quality of intimacy which is at the root of successful work; and it has a virility and sturdiness which makes it most suitable for modern work. English half-timber is frankly an importation, often charming, it is true, but as unsuitable to the United States as are thatched roofs. Colonial was the last cry of an age when politeness was made a god, and is mannered and conscious. The Dutch was sincere, expressive and vital; strong and pleasing in mass, refined in detail and beautifully fit, in both form and color, to the American landscape.

A Style of the Western Plains

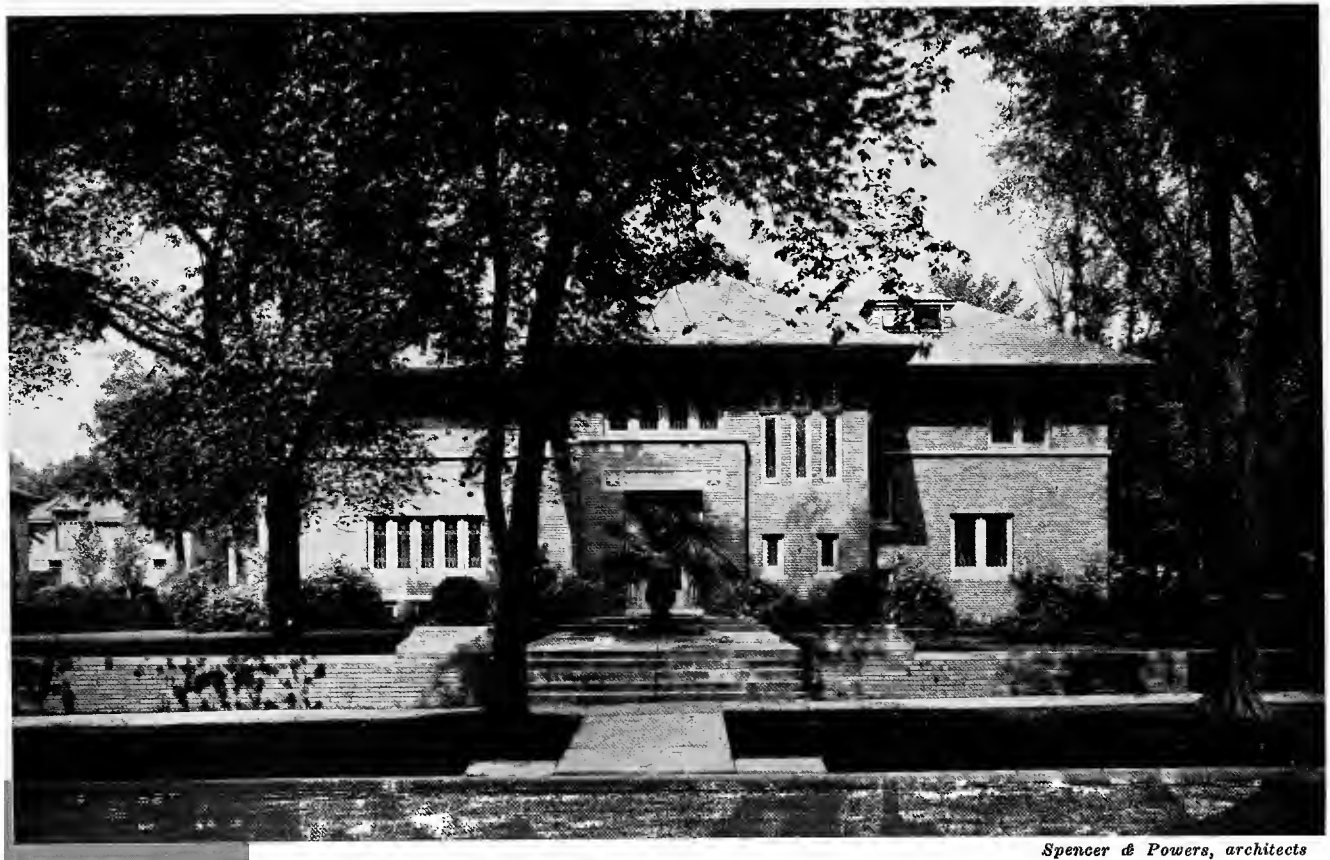
By

Hugh M. G. Garden

A perfect example of the "Western School" by its founder, Louis H. Sullivan

Walter Burley Griffin, architect

A suburban home that rests solidly on the ground by reason of its broad stone base. Plain brick and plaster surfaces with stained wooden strips secure the decorative effect



Spencer & Powers, architects

A house in Oak Park, Ill., built of brick with limestone trimmings, where the straight lines harmonize with those of the street

A Style of the Western Plains

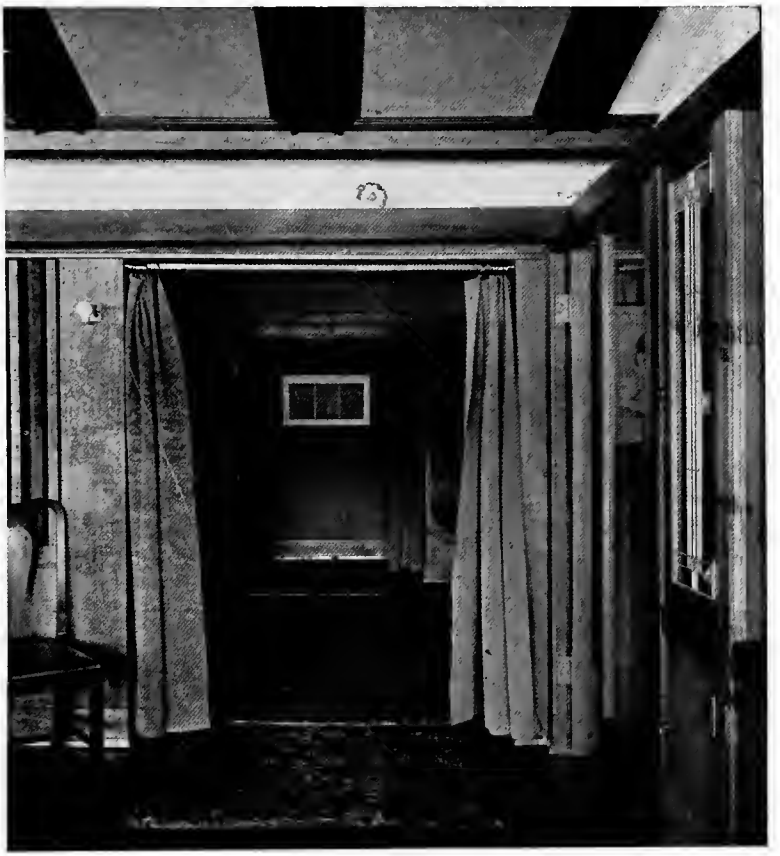
I AM asked to contribute something on an unnamed style, sometimes vaguely referred to as the product of the Western or Chicago school — it would be presumption to appropriate to anything so tenuous the imposing title "American Style." The reader who has followed the foregoing chapters has perhaps noticed that each author insists that the style chosen shall closely fit and express the local conditions. He has been shown that the Englishman, the Dutchman, the Italian of a bygone century, has each in his way produced a style or type of building that fits our local conditions and fits it better than any other style or type. All the authorities, of course, cannot be right, but all may be partly right, and I think that examination of the various arguments will show that the qualities which recommend each are broadly alike. The reader then is left where he began, and it remains, after all, a matter of choice, with similar arguments recommending different styles.

There is, however, a common gap in each argument. Let us take, for instance, the argument by the advocate of the Italian villa type. He says in effect that we for various good reasons should build houses having broad, simple wall surfaces, penetrated by openings which balance well, but

need not of necessity be obviously symmetrical, and that for the sake of unity we should have broad, overhanging eaves and simple, low-sloping roofs. He then proceeds to show that for reasons of economy such wall surfaces can be easily and beautifully made in plaster. His deduction is that we should therefore employ the Italian style which makes use of all these things. If we grant that these things are desirable and that they produce "style," a logical deduction would be that we should have them; not necessarily that we should have "Italian" buildings. If the result, after we have employed them in our design, prove similar to the Italian villas, well and good, but it is important that the horse be kept in front of the cart and that we strive for style in the abstract, not for English or Dutch or Italian style, not even for American style — consciously.

The real question is "What *is* Style?"— not "*What* Style?" If we are successful in determining what this elusive quality is, then the way to get it will be the next object of our search and will be, perhaps, not difficult to find.

All arts are alike in that the common end and aim of each is the weaving of a pattern. The pattern to be woven in the designing of a house is one of forms, lines, colors and textures; relating, repeating and contrasting one with the other, creating rhythms, directions and accents. Without these rhythms and accents, without the pattern, the work remains mere building. Style is the relation of these rhythms



"The intricate interweaving of texture, form and color to produce a pattern at once logical and interesting: that is style in architecture"

A house at Riverside, Ill., that is typical of the so-called "Chicago School"—the house growing directly from the logical floor plan without any slavish following of old world precedent

and accents, one to the other, to create a pattern; the relation of form to form, color to color, texture to texture and each to all creating one definite expression.

Style is synthetic, and the architect, taking rooms, halls and staircases, arranges them in sequence according to their use and importance; and in the rearing of their walls, floors and roofs, relates planes, solids, voids, lights, shadows, textures and colors so that each gives to each an added and enriched meaning and expression. A window designed essentially as a device for letting light and air into a room becomes by reason of its proportion and placing, a shadow in contrast to a plane of light, an accent or a note in a rhythmic scale, a line of direction or a spot of decoration according to its arrangement. The delicate adjustment of part to part, each comely in itself, the intricate interweaving of texture, form and color to produce a web or pattern at once logical and interesting: that is style in architecture. Simplicity of style is desirable if we have a right understanding of the word. The simplicity of the side of a grain elevator is not in itself admirable, but the simplicity of a flower is lovely; that simplicity which attains the highest degree of elegant and pregnant meaning without obtrusion. Let us say an interesting simplicity. In architecture there is a fatal tendency to consider style an affair of columns, cornices, doorways, etc., of low roofs and high roofs, of brick walls or plaster. A much more

intelligent view-point is necessary if we are ever to outgrow the hit-and-miss results that now make our streets a hodge-podge of incongruities, each swearing at each. It is doubtful if we shall ever again have any great uniformity of type such as has in given places and times produced marked and recognized styles. Altered conditions have altered our artistic ideals and expression. The development and growing independence of the individual call for a more various expression, but it is not inconsistent to assume that a growing intelligence on the part of the individual will ultimately result in an artistic expression richer in variety and still possessing unity commensurate with an even development of the individual unit. Such a style will be the outgrowth of democracy.

To apply these definitions and principles to house building, let us consider an entire property as the home, part under roof and part out-of-doors. If the property be located on a street in close contact with others, privacy will be sought, along with a certain formality consistent with the straight lines of the street and of the property. If the estate be large, privacy will be achieved by setting the living spaces both of ground and house back from the public highways. If the ground be susceptible to easy arrangement a measurable formality will still be desirable, for a house is but the background for human life, and to reclaim the ground from the wild will be the first necessity to prepare it

for habitation. If the ground be rough and intractable the architectural development will be less formal, less rigid, for the essence of good design is that each part shall harmonize with every other part, and the house is but a part of the home, a part of the picture.

A formal Colonial house perched upon the rugged rocks of the Maine coast is unsuited, in spite of the efforts of the Colonial builders to put them there, for the spirit of the house and of its setting are antagonistic. Contrast is a necessary quality in artistic composition, but its complement is harmony. Contrast and opposition are different words.

An appreciation of the "style" of the landscape is the first essential in determining the style of your house, and this style cannot be changed, for no matter how thoroughly you transform the garden and immediate surroundings to conform to the selected house style, there will still be a hedge over which you will look into the unalterable face of Nature as she is around you. The house must grow out of the ground as naturally as the trees. The very color of the air has a bearing on the style, particularly as to color. The bright hot colors suitable to the tropics are a pain to the eye in the gray-blue air of New England or Illinois, and when the snows of winter spread a cold white background they are unbearable.

It is as impossible to give a signed and sealed prescription for the selection of a style for an American house as it is

for the style of a portrait. A rough and rugged man must be painted in a different way from a frail and delicate girl, and the circumstances governing each house may change its character as widely. The site, the relative importance of the house, and the individuality of its occupants are potent factors in the determination of its style. Dignity, elegance, picturesqueness, simplicity and homeliness are not determining factors of style but merely attributes. Kinds, quality and availability of materials are details in the technique of architecture — not determining factors of style.

The illustrations shown are examples of houses having the elusive quality called "style," without being necessarily recognizable as essays in any of the historic styles. They show some of the characteristics of what has been sometimes referred to as the Chicago School. They are sufficiently unlike to raise, perhaps, some question as to just what the Chicago School is, and the question is hard to answer. They show, however, a common freedom from the restraint of accepted academic formulas of design and a general inclination on the part of their designers to build simply from local conditions, expressing logically the governing functions and developing the nature of the materials employed in a manner simple and at the same time interesting.

The chapter by Mr. Frank E. Wallis, "The Colonial House," is so well written and is so largely true that it com-

Frank Lloyd Wright, architect

Detail of a house in which the horizonal lines are strongly accented in every possible way to harmonize with the flat plains of the site

Walter Burley Griffin, architect

A living-room in which the arrangement and treatment of the English natural materials, free from applied decoration, tell the whole story of architecture

A living-room in which the frank and straightforward treatment of wood paneling takes the place of all decoration

pels our admiration and convinces us, at least, that a Colonial house by Mr. Wallis would be very lovely indeed. He deals some doughty knocks at what he calls "the so-called misnamed Mission" style, yet even Mr. Wallis would not advise Colonial for the hot and arid places whose local conditions produced and made lovely the old Missions that we still delight to see. It is the modern "Mission" style, the importation, that Mr. Wallis resents, and when he raises his little hammer, I, for one, wish more strength to his elbow. The old Missions were true to their time and place, truly and beautifully built, and we still find them good. The lesson is always the same — to build closely to the lines of need, of environment, is always to build truthfully and nearly always beautifully. Failure to do so always results in pretension, and generally in artistic chaos. The make-believe is never truly or permanently beautiful. As surely as a "Mission" house looks out of place in Massachusetts, just so surely does a Colonial house look ridiculous in New Mexico or Southern California.

The argument that Colonial is indigenous, American, and therefore to be preferred for use to-day could not be better presented than it is in the first chapter, nor could a fitter argument against its too literal use be advanced than the illustration facing page 7. This picture shows the living-room of a remodeled farmhouse at Pocasset, Mass. It is a beautiful room, perfectly typical of a Colonial farmhouse.

It has the old-fashioned wide and high fireplace, with iron crane suspending a large copper pot and tea-kettle. On the chimney-breast hangs a powder-horn and in the corner of the room an old flint-lock rifle. Beside the chimney rests a mortar and pestle for grinding grains, on the wall a warming-pan and over one of the doors the model of a ship. These, with a dozen other implements, including chairs, table and clock, serve now to decorate the room, just as they probably did in the days when this house was occupied by its builder. But in those days each item of what is now decoration was then a living vital implement in the life within that house. Does my lady of to-day boil the water and turn the roast over this fire on this crane and roasting spit? Does she grind her flour in this mortar, does she warm the beds with this warming-pan, and does the lord of this manor keep his rifle clean and his flint sharp and ready with powder and ball to repel the prowling savage who threatens the integrity of his scalp? I doubt it. Hidden away in the basement is probably a furnace; in the kitchen a gas stove and a sink, with hot and cold water; the grocer delivers the flour already ground, and the policeman takes care of the prowling redskins. This room then is a museum — not the living-room of a family of to-day. There is no trace here of the individuality of the present occupants; this room bears the imprint of the life of people long dead and gone, and no other. And why should the present lady of this house

be denied her expression in her home? Because, gentle reader, she does not belong in the Colonial picture; she is of to-day, and her living-room is of another day. This is art for art's sake with a vengeance, and it is just stage-setting, not architecture.

If you will look into any of the beautiful old creations of the historic styles or periods, you will find that the sweet and human qualities we now admire are entirely due to a faithful and free interpretation of their needs and environment. We in our work to-day are ignoring this great principle which is the life of architecture.

Mr. Wallis says, "I can think of no other style for a house." Is he, then, to search only his memory? Every creative artist is something of a prophet, a pioneer. Is it not reasonable, then, for him to search also his consciousness of the present and the future? The grape-arbor, the formal garden, the water pool with the green frog, the dainty napery, cut glass and old silverware, so much admired by Mr. Wallis and by all of us, are not the exclusive accessories of a Colonial house. But I do not argue against the Colonial style or against any style, but only for the honest method of design that produced those styles and which, if practiced to-day, would produce something different but just as good and certainly vastly closer to us and to our needs. The influence of beautiful things and a beautiful home on people, and especially upon children brought up amid such sur-

roundings, is of incalculable benefit, but it is important that this influence be founded upon a sound and logical base. The sham and the make-believe in architecture do not furnish such a base. Good traditions are excellent, but are the generations to come to have nothing vital of ours to remember with gratitude, excepting the wonderful machines which we have invented and disdained to use in our arts? The truth is that our civilization grows more and more definite by increasingly great strides, until the call for an artistic expression of it becomes imperative. We are no longer content with the plan or domestic arrangements of the Colonial house; we have outgrown it. Our list of building materials is vastly richer, our machinery for working materials is marvelously capable of newer and better uses than the imitation of handwork to which we now endeavor to restrict them. We have changed and improved our manner of heating and lighting our houses. Every sanitary arrangement has undergone change and development. Indeed, our entire life to-day is so radically different from the life of the Colonial builders that it would be strange indeed if their houses could in any way satisfy us except superficially for their prettiness, their scenery value.

What else is there, then? Certainly nothing ready-made or easily made; nothing more than a right method of working. Any skilful architect knows when he is violating the style traditions. It becomes his duty now to violate them

more radically, to examine more critically modern needs, and to interpret them in terms of his art. I am unwilling to believe that this is a great stumbling-block. Our painters, sculptors, musicians, writers and actors have passed it long ago. Architecture is the only one of the arts which is still struggling to escape from the Classic period.

The Northern Tradition

By

Alfred Morton Githens

Charles Barton Keen, architect

Two views of "Swarthmore Lodge," Bryn Mawr, Pa.

"There is nothing in these houses that is not a natural expression of contruction. The stout stone columns are doubtless taken from the old barns near Philadelphia, the pergola surely from Italy . . . but each is perfectly fitted to its uses

Edwin L. Lutyens, architect

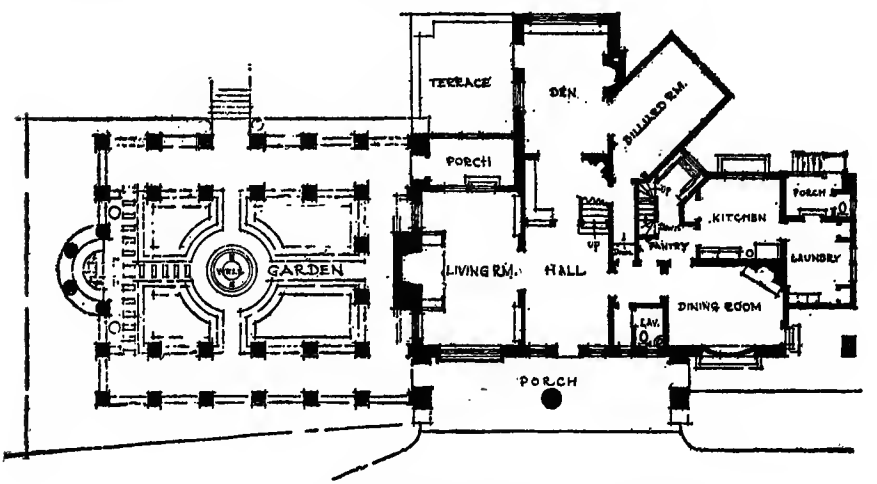
"The Orchards," a modern English example of the purest Northern Tradition, showing the English character in the roof of maximum pitch, the grouped windows and the marked predominance of chimney stacks

The Northern Tradition

WHEN the editor asks the most fitting style for an American country house — by which presumably he means the style proper to the major part of the United States, not South America or Southern California, with their different materials and traditions — the self-evident answer seems to be, "That style which is the natural expression of our building materials and constructive problems."

A house, after all, is an enclosure of walls with a roof over it. Now, no matter what the material, walls are vertical always, and windows and doors are merely holes in them. But the roofs vary in character with the material used, and seem to give the first broad impression. An Eastern house, and one pictures high parapet walls and hidden behind them a flat, clay roof where the master walks in the cool of the day; a house of the romance countries, Italy, Spain or Southern France, and one sees gently sloping tile roofs and broad eaves; Northern France suggests the excessively steep slate of Normandy farms or the chateaux of the Loire; Germany and Britain, and whatever the so-called "style," the roof-slope is neither steep like the Norman or flat like the Southern, but a half-way pitch, generally end-

ing in gabled walls. A child draws a house on his slate and though one cannot tell whether it be "Gothic" or "Colonial," still it never fails to show the roof-slope. Perhaps the roof should be the standard of classification, that just as a fossil-hunter ignores at first all other structure and broadly classifies his skeletons by the tooth formation, so the



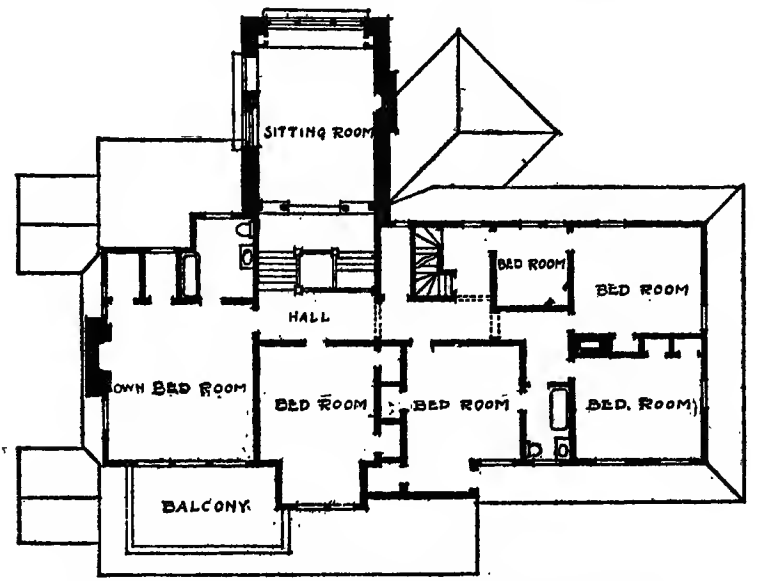
First floor plan. "Swarthmore Lodge," Bryn Mawr, Pa.
Charles Barton Keen and Frank Mead, architects.

philosopher-architect should look to his roofs for guidance — the teeth of the house, as it were.

Roof-slope seemingly should be determined by the materials used. Tin we have apparently discarded; interlocking tile is so expensive that for the immediate future it will not be common enough to count in the average; so the slope must be determined by slate and shingles. Build the roof

flatter than thirty degrees, and rain and snow will drift in; steeper than forty-five degrees or fifty, and space is wasted and money with it; narrow limits indeed — enough, it seems, to form a dominant character.

If this argument is just, then the conclusions must have

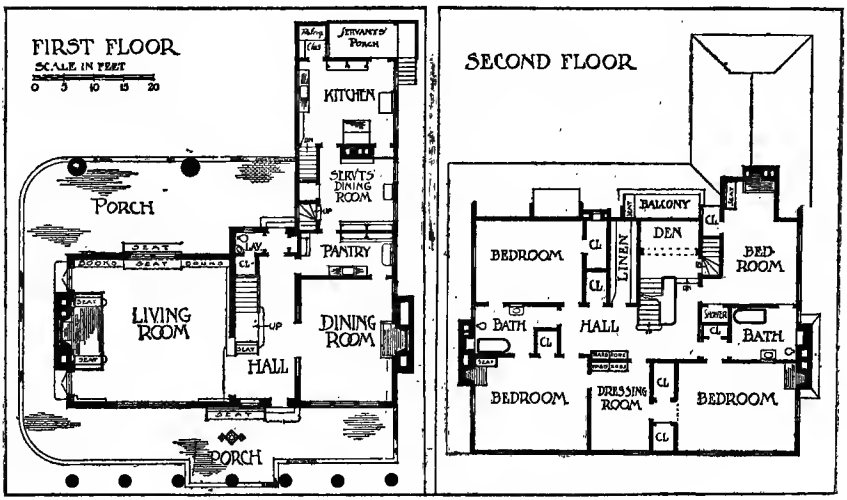


Second floor plan, "Swarthmore Lodge," Bryn Mawr, Pa.
Charles Barton Keen and Frank Mead, architects.

been reached long ago. They should be found crystallized as a type in use ever since building with these materials began. Fads and fashions might assert themselves for awhile, but after each there should be a recurrence to the type.

If we follow the history of country houses in a northern country, England for example, as it is best known, we find striking proofs of this surmise. The builder of the Middle

Ages knew nothing of distant lands, had nothing to copy, and therefore his houses should obey this natural law as to slope without attempt at concealment, and so they do; so do the later houses without exception down to Elizabeth's time,



A house at Villa Nova, Pa.
Charles Barton Keen, architect.

when certain men masked their roofs with high parapets, as at Hatfield or Bramshill; a few years, and under King James the fad is forgotten and the true tradition revives. The high Renaissance comes with its artificiality and the type is banished to the simpler houses of the countryside or the colonies. These recognize the Classic Revival by veneering a pilaster each side the entrance door, by inventing a sort of pediment to put over them, by elaborating the eaves into a

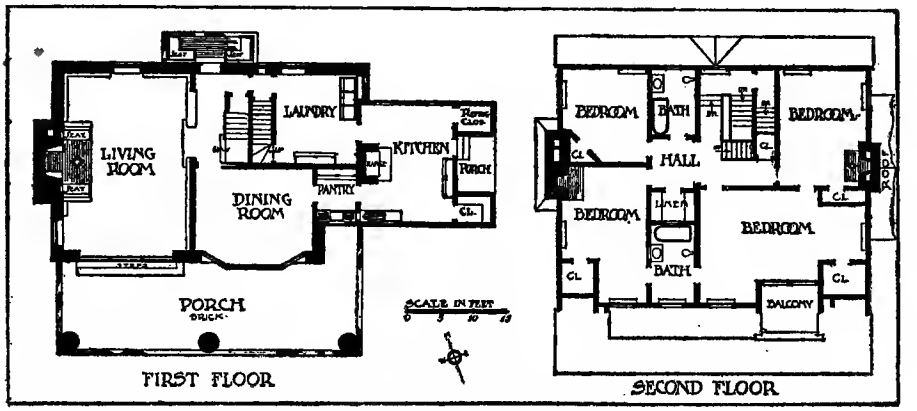
A house at Villa Nova, Pa., crowning the spur of a hill, its long roof lines appearing almost as a continuation of the hill slope

Charles Barton Keen, architect

There is something about this great expanse of simple roof that seems to belong not only to us as a people but to our countryside as well

cornice and perhaps adopting a more orderly arrangement of windows, but otherwise the type is little altered.

Then why not this for the answer to the question — this nameless basic type which one writer calls the " English Tra-



A house at Woodmere, L. I.
Charles Barton Keen, architect.

dition," though it was the tradition equally of Scotland, of Ireland, of the American colonies and, it seems, most northern countries? Its characteristics are its roof-pitch, its gables (for gables are simpler than hipped roofs framed to slope back at the ends of the house), the moderate overhang of roof (for broad eaves shut out the sunlight which in the north we need), and the importance given to chimneys. Examples of it are the Tudor country houses, the simpler of the Georgian, the Colonial of the northern states, barring those houses showing the worst artificialities; the Dutch Colonial, with its thrifty gambrel roof, framed to get most with

least expense, and, purest of all, the farmhouses and barns here and in Northern Europe. Just now the type seems undergoing a curious development in England, a complication of many gables, of strange and restless oddities of contorted, half-developed forms, the picturesque run wild. In America, Procrustes-like, we stretch it to fit a repertoire of "styles"— loaded with false half-timber to wear its appearance of some centuries ago; decked with pilasters in the fond hope that it will appear "Classic" or what is called "Colonial"; shorn of its gables, with roof depressed and wide eaves, it is "Italian."

One enters a certain suburb of New York. All the houses are new; no buildings were there a year or two ago; it was a clear field for architects to do what they could, for the promoters were anxious to make it an ideal suburb; yet its general impression is discordant in the extreme. Houses are individually most interesting, far above those of the average town in character, yet it is one of the most unpleasant towns one ever sees. One leaves it with discouragement, with the impression that our country architecture is resulting in a condition worse than the much-despised mid-nineteenth century, when at least there was a certain harmony; that our study, our familiarity with the best work in the world has resulted in nothing; that "the mountain has labored and brought forth a mouse."

One passes "Colonial," "half-timber," "modern English

plaster," "thatched shingle roofs," "Italian adaptations"— all seriously studied too, and most of the houses distinctly good according to their several ideals — and the result is wildest discord. Each house strives to assert its independence and drown its fellow. It is as if in an opera Brünhilde and Carmen, Yum-Yum and Aïda, Thaïs and the Runaway Girl were all on the stage together, answering each to each in her own song, some serious, some frivolous, each admirable, and the result diabolical.

An English or a German town never gives this impression. Is it possible that there they have a clearer conception of the basic type? One house may have the orderly arrangement of the Georges and the next a Tudor-arched doorway and mullioned windows, but the difference seems rather interesting. Is it because they are all perfectly natural in their use of materials and roof forms, members of the same family, so to speak, all examples of the same traditional type, nearer, perhaps, than their builders realized or that one can recognize at present on account of his having befogged his wits with much reading of the characteristics of these "styles?"

But this was to be an article upholding a certain "style!"

Until a style is past and done with, it has no name. The medieval architect would have been much surprised to learn that he was designing in "Gothic," or the early settler that

he was doing "Dutch Colonial." Let us beg the question then, and argue for a certain type, rather. "Grayeyres," "Two Stacks," "Swarthmore Lodge" or the Villa Nova or Woodmere houses are pure examples, but what can they be called more than "Northern Tradition?" As far as I can see there is nothing in them not a natural expression of construction. The stout stone columns were doubtless taken from the old barns near Philadelphia, the pergola surely from Italy, the porch about the Villa Nova house from nowhere at all, but each is perfectly fitted to its uses. What difference does it make whether windows are in groups with mullions between or each a single rectangle fitted with small, square panes, or the doors round-arched with fan-lights or depressed-pointed with clustered moldings?

They are of a type with gables and sloping roofs, the whole house under a single roof or with a long main ridge with intersecting gables disposed either formally or informally as the site, the plan, or the owner's whim suggests. In each the gentle lines of silhouette seem to fit our irregular treatment of a countryside where, for instance, the long tranquil lines of the Italian villas might seem unrelated. They must have a proper setting of formal terrace and garden to be in their full majesty; but our northern type is democratic and seems born of the soil. It suits hillside or meadow, formal gardens or no gardens at all with equal naturalness, a *sine qua non* of a successful American type, for

Charles Z. Klauder, architect

"Two Stacks," near Philadelphia, Pa.—Mr. Klauder's own house. The entrance front above; the garden front below. The texture and color of the stonework makes unnecessary and superfluous all exterior decoration

A Long Island homestead built early in the nineteenth century—a continuance of the Northern Tradition

A modern stone and stucco house near Philadelphia affecting no named style but embodying the Northern Tradition

while one man likes formality, another does not; where one man desires a garden with straight paths and arbors another would sow in grass with clumps of trees, and so it goes.

"Northern Tradition" as a title is misleading in one respect. Its defense has not been attempted because it is traditional; that were an emotional reason, as, alas! most architectural arguments seem to be — misty, built on a morass of sentiment, will-o'-the-wisps which lead to self destruction. But the argument is that the house should take its form from the materials employed and the constructive problem to be solved, all in the easiest and most natural way, the old, old argument of Ruskin, the "*Cherchez le Vérité*" of the Paris school, by which they mean that the most direct solution of the constructive problem should determine the form of the result. Now, since the problem has been substantially the same in Northern Europe since the Middle Ages, we should test our solution by comparison with the persisting basic type there; that, as it seems, our solution agrees with this, we may feel sure we have argued logically, that our type is the same as this, and that by so building we are merely continuing the "Northern Tradition."

Some of my predecessors have argued that historic association should govern style; others that any beautiful quality should be adopted. Both true, but is it not true that we should take only what we can properly assimilate; that all else, be it beautiful beyond words, we may admire but must

pass by, to work out our own solution with the natural use of our own materials?

Look at the *House and Garden* symbol in the circle reproduced on the title page of this volume; what "style" is that house? Dear knows; but it does not matter. Unconsciously the magazine has adopted in its simplest form the Northern Tradition, and what is unconscious is natural, and what is natural is best.

THE END