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ARTS & CRAFTS



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NUMBER 5

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"GARTH"; HOUSE OF ROBERT T. McCracken, Esq.,
GERMANTOWN, PHILADELPHIA

MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS

DESCRIPTION AND PHOTOGRAPHS BY ARTHUR I. MEIGS

THE McCracken house was built in 1919 and enlarged in 1926, and its name is "Garth." "Garth" means a piece of ground, usually small, set aside or enclosed by a wall or other barrier. It is a modest name for a modest place. It is descriptive; and it is more easily explained than some selection such as Chatsworth or Haddon Hall.

When the house was built there wasn't a notion of any possible future enlargement; in fact, such enlargement seemed impossible. The property is one hundred feet wide by one hundred and seventy-five feet deep, the back, or north-west end of it—that part outside the garden wall—being a steep bank down to Kitchens Lane; and the problem was, whether the house could be enlarged without spoiling the garden. By making the old garage into the new work room, and digging the new garage into the unavailable bank, the Gordian knot was cut, and the apparent paradox achieved of increasing the size of the house without decreasing the limited size of the grounds. To explain the paradox is simple. That part of the land originally devoted to an automobile, namely, the garage and its road and

turning space in front, was ceded to the owner in the form of the work room and living room, and the old road became the new service yard.

"Necessity is the mother of invention," and, while the first scheme was close knit enough, it was the pressure of the need to enlarge that put Mr. Automobile in his proper place, that is, almost underground, and forced him to move on his own wheels from the front to the back, for it should be mentioned that it is only necessary to go around one small adjacent property to get from entrance to garage, and thus is Mr. Automobile evicted from the occupancy of almost invaluable space.

In presenting the McCracken house for the second time—for the house in its original form has been published far and wide—we are in the satisfactory situation of being able to present it without apology. It is complete. This being its tenth year, it is not necessary to wait for things to grow, nor to explain how nice they will look after they have grown, and the house has settled into its place both within and without.

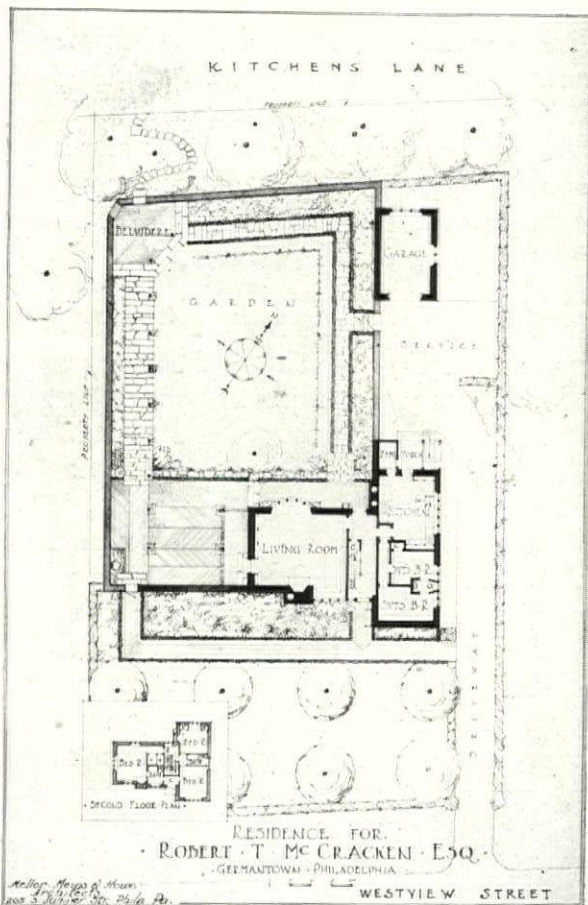
Three main sub-divisions, outside of the

house itself, are apparent from the plan: the orchard, in front—which was a matter of necessity, since a building restriction keeps the house forty feet back from Westview Street—the garden, and the services. The servants are close by, but one doesn't feel them; and the services proper extend all the way from Westview Street to Kitchens Lane along the northeast side of the property. So effective is the protection of the front from Westview Street, by its orchard and hemlock hedges, that the only photograph of this aspect is the upper one shown on page 357, which was taken in winter on account of the impossibility of taking it at any other time.

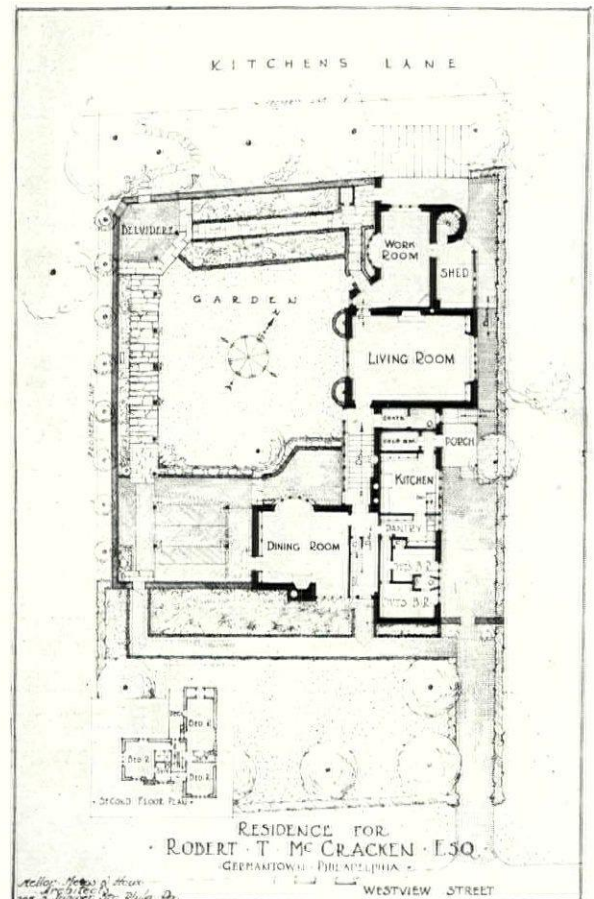
Coming to the other photograph on page 357, namely, "House from Kitchens Lane," we have an interesting example of beauty as a by-product, if there is any beauty in it. The design seems to drape it-

self over the hill like a garment, and to cling to its ground like a good fellow. But this wasn't an objective. It was a result. And a result of necessity. Originally, the house sat up above its garden some five feet. It had to, since it was snuggled down as low as it could get in the front—in fact, it had to be dug out a bit—and the garden slipped away below it whether it liked it or not. But when the alteration came, the house ran after its garden and caught up with it again—or rather caught down with it. Anyway, it caught it, and held it, almost in its lap. The living room and work room are part and parcel of it; on the same level, and connected by the two main windows, which make the garden a part of the rooms from within, and the rooms a part of the garden from without.

But all this change of level wasn't because somebody had been to Italy and had



PLAN OF HOUSE AS ORIGINALLY BUILT



PLAN OF HOUSE AS AT PRESENT

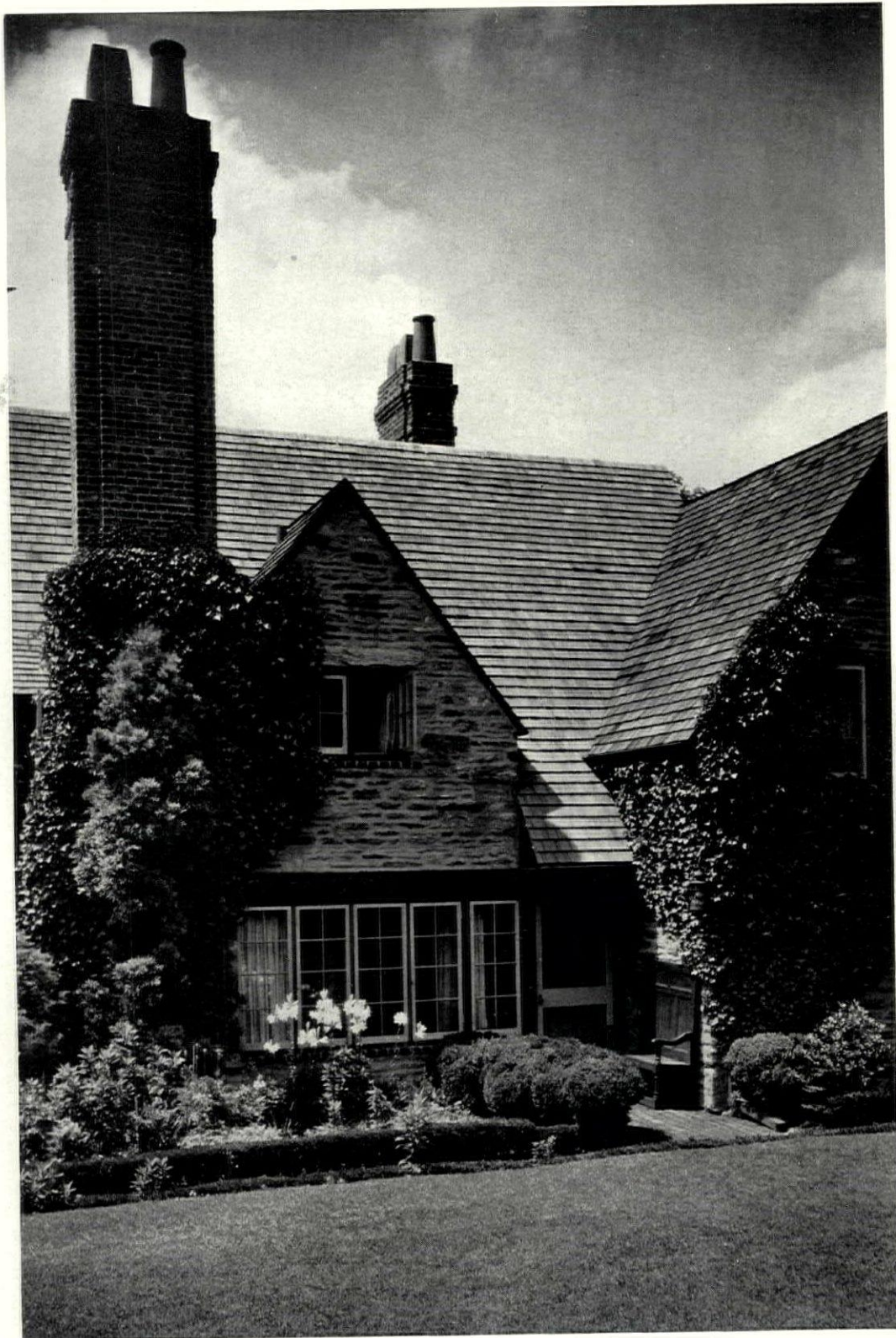


(ABOVE) VIEW OF HOUSE FROM WESTVIEW STREET
(BELOW) VIEW OF HOUSE FROM KITCHENS LANE
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



FRONT GABLES

"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



FRONT CHIMNEY

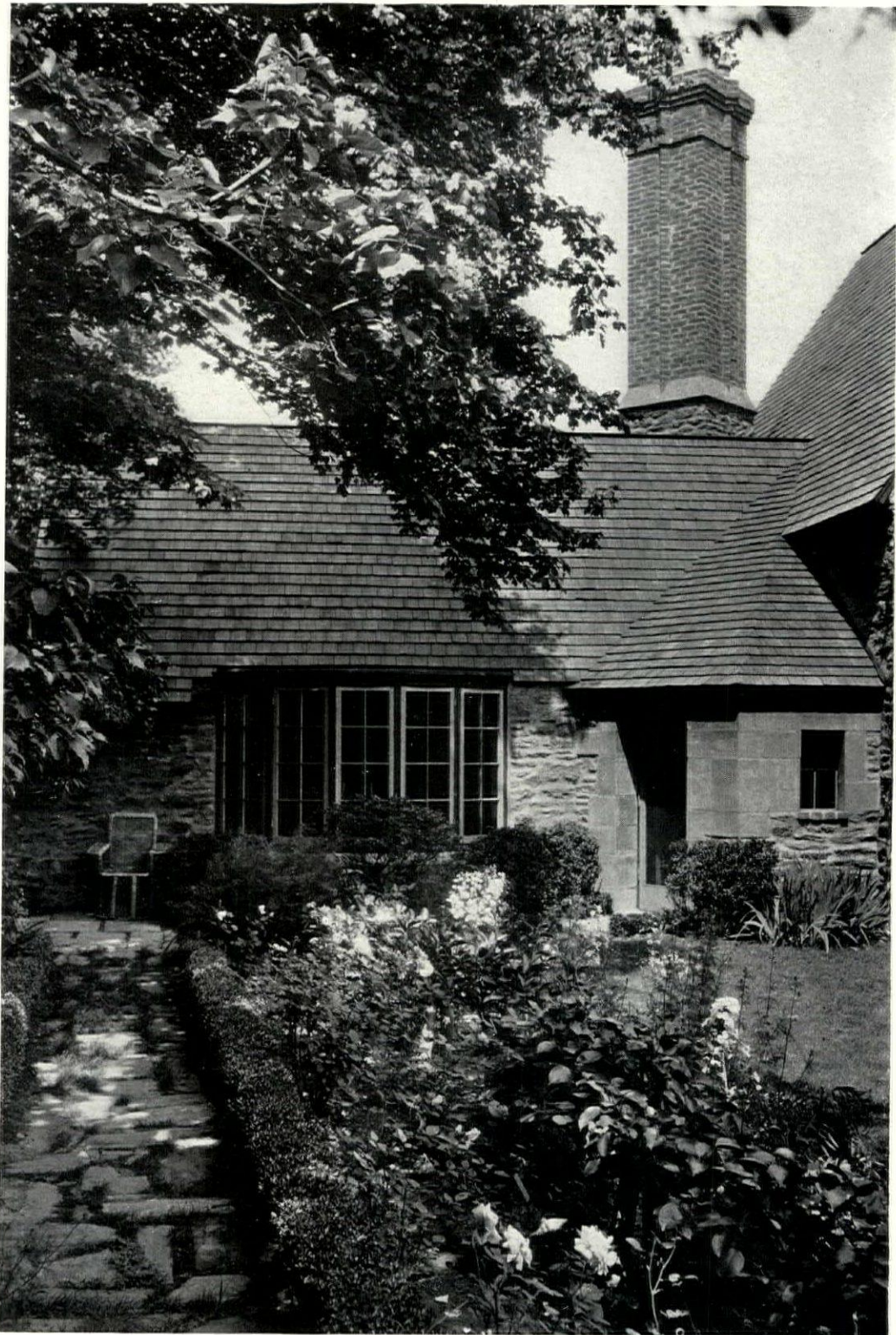
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
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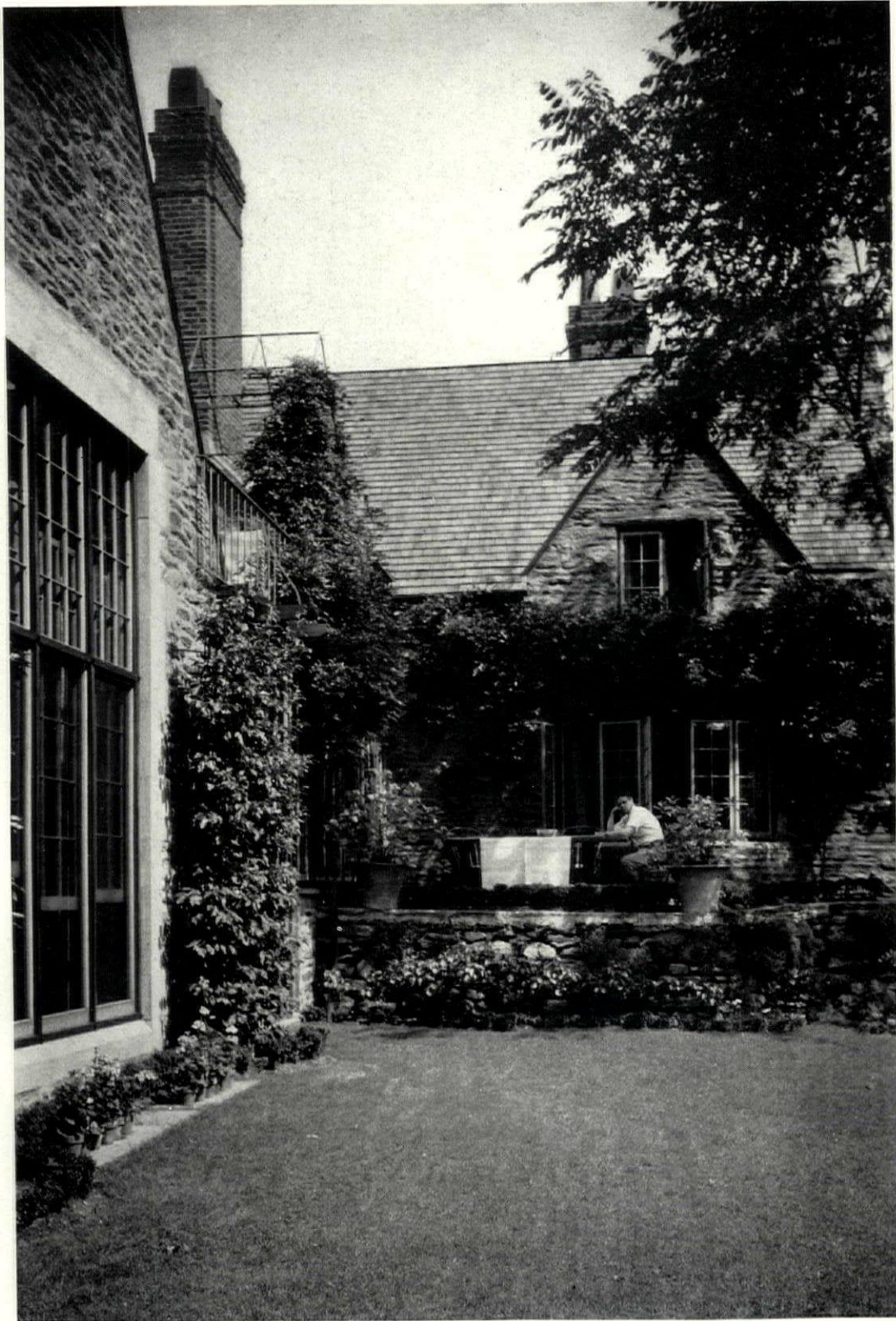
WIDE BED IN FRONT OF HOUSE
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



VIEW THROUGH DOOR INTO GARDEN LOOKING DOWN GRAPE ARBOR
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



WORK-ROOM BAY FROM OUTSIDE
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS

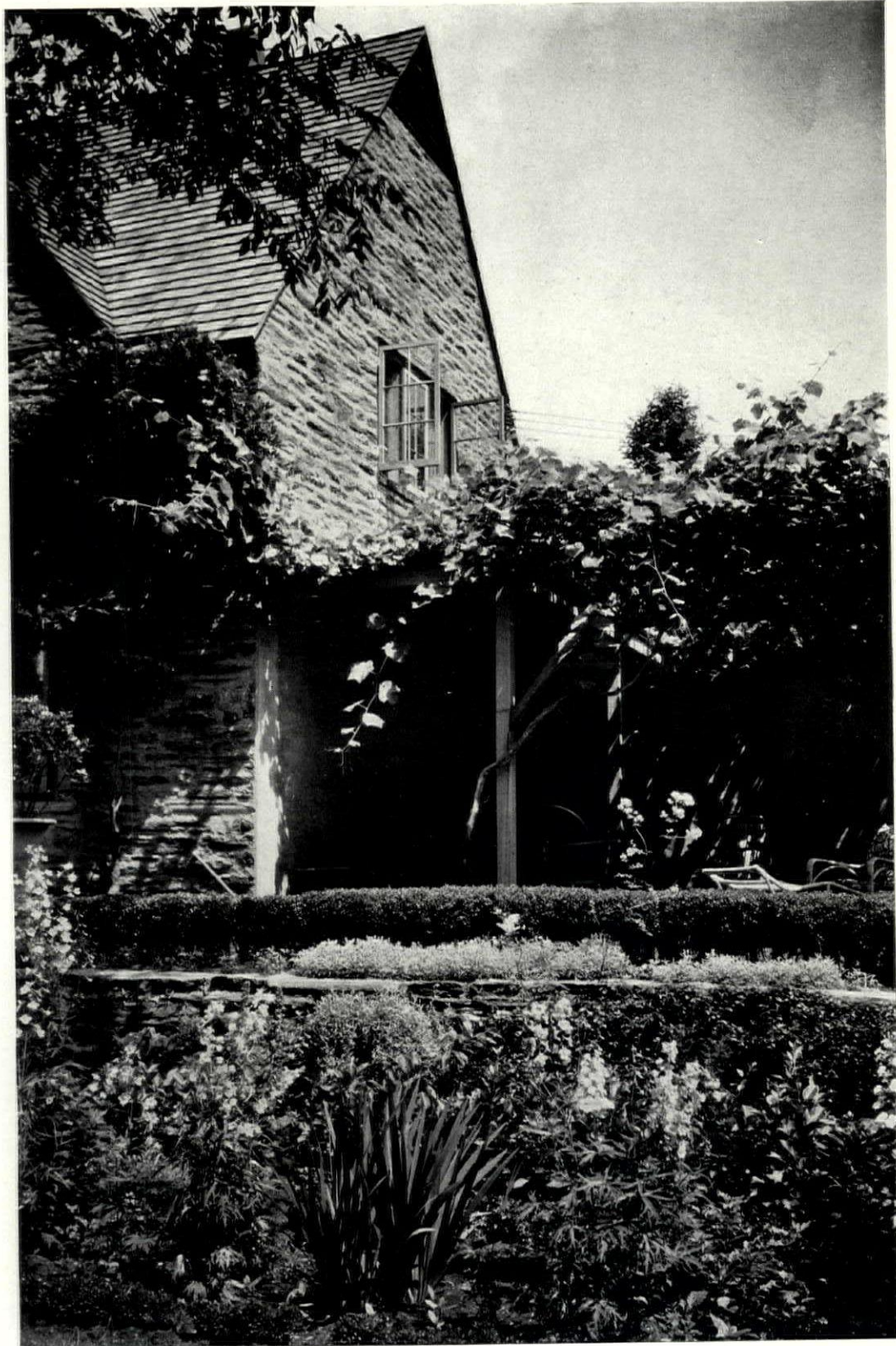


DINING TERRACE

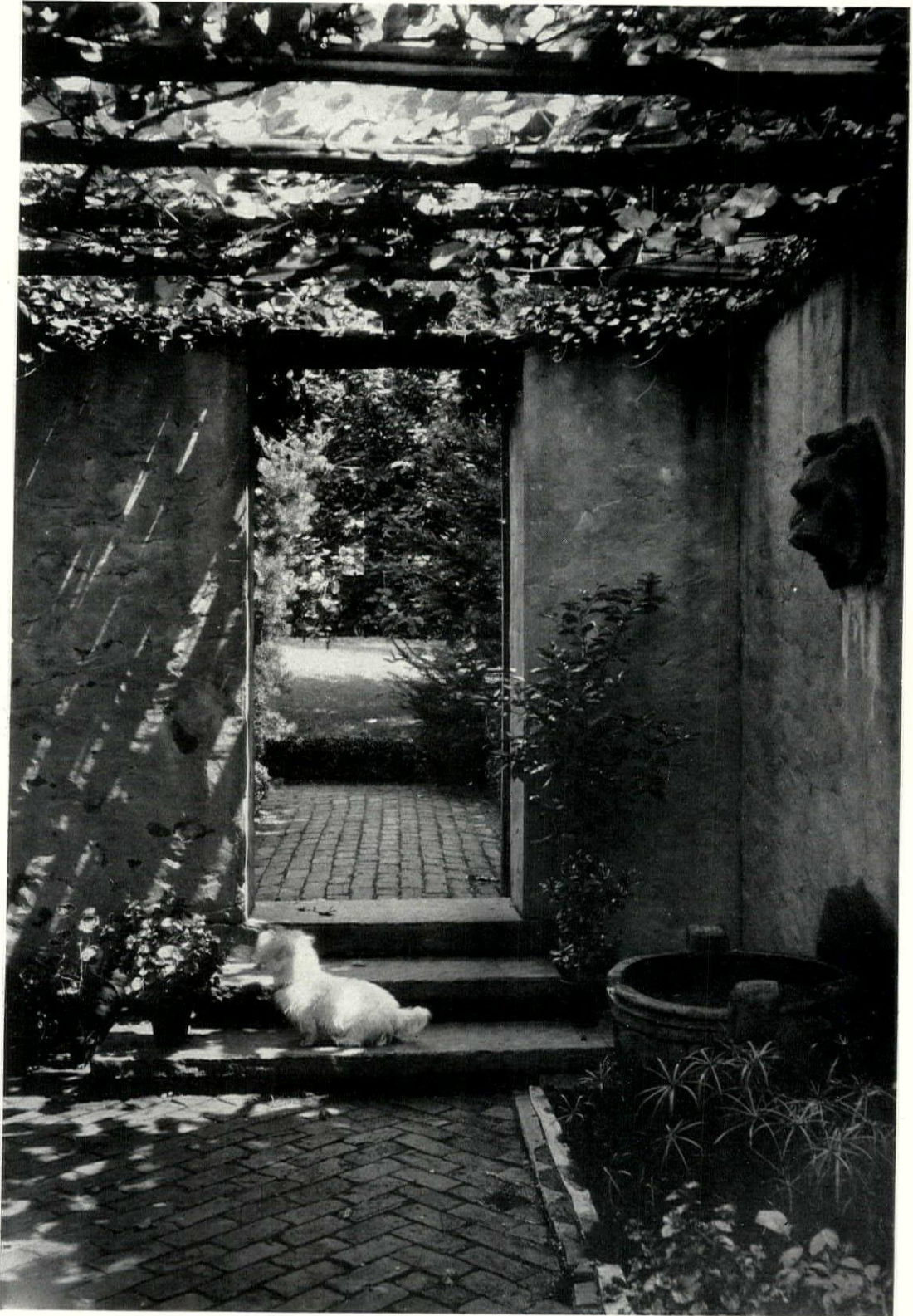
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



CONSERVATORY FROM GRAPE ROOM
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



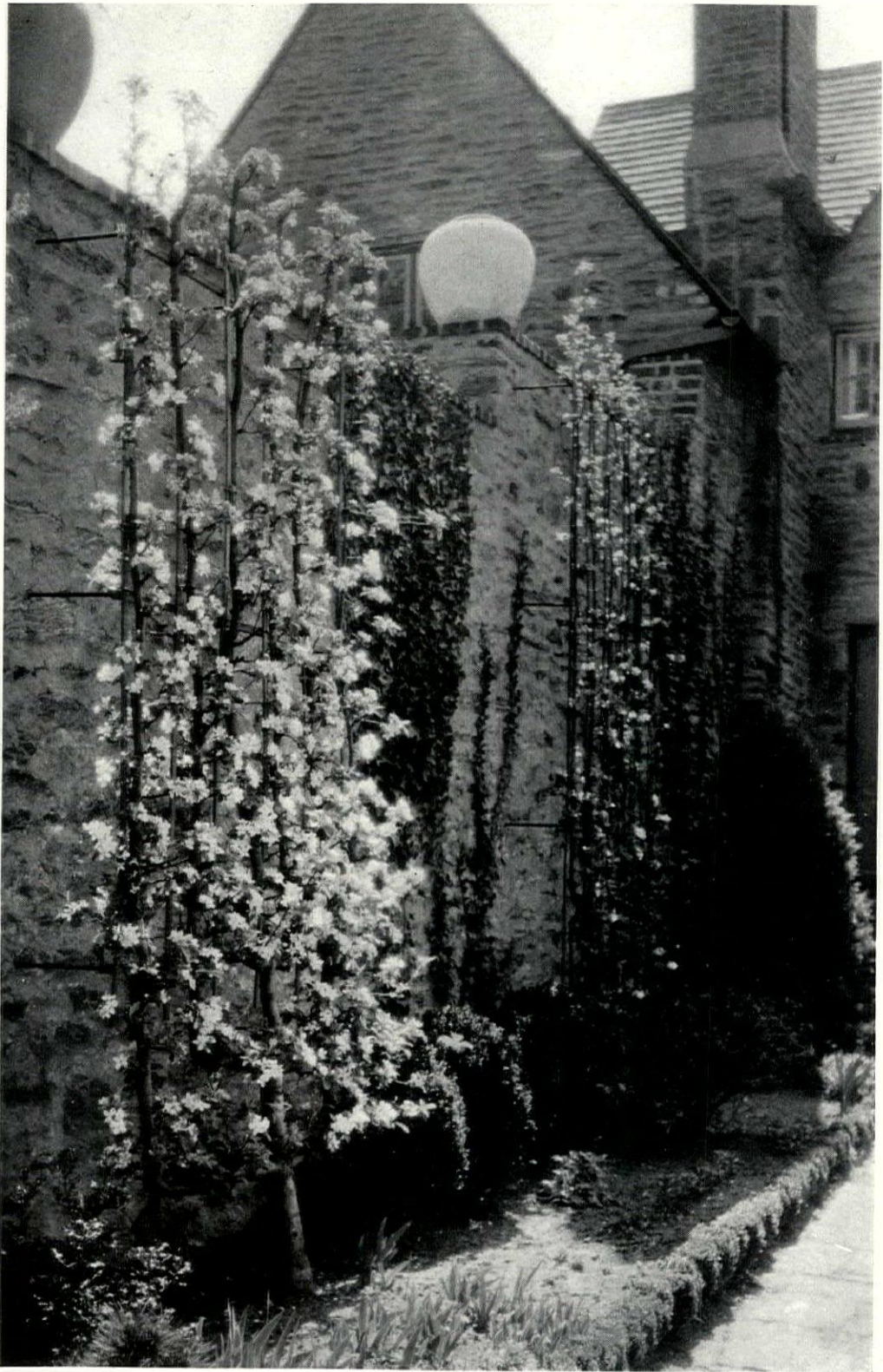
GRAPE ROOM FROM GARDEN
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



GRAPE ROOM LOOKING OUT DOOR TOWARD FRONT
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



GRAPE ROOM FROM DINING ROOM
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



ESPALIER APPLE TREES IN BLOOM
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



BELVEDERE

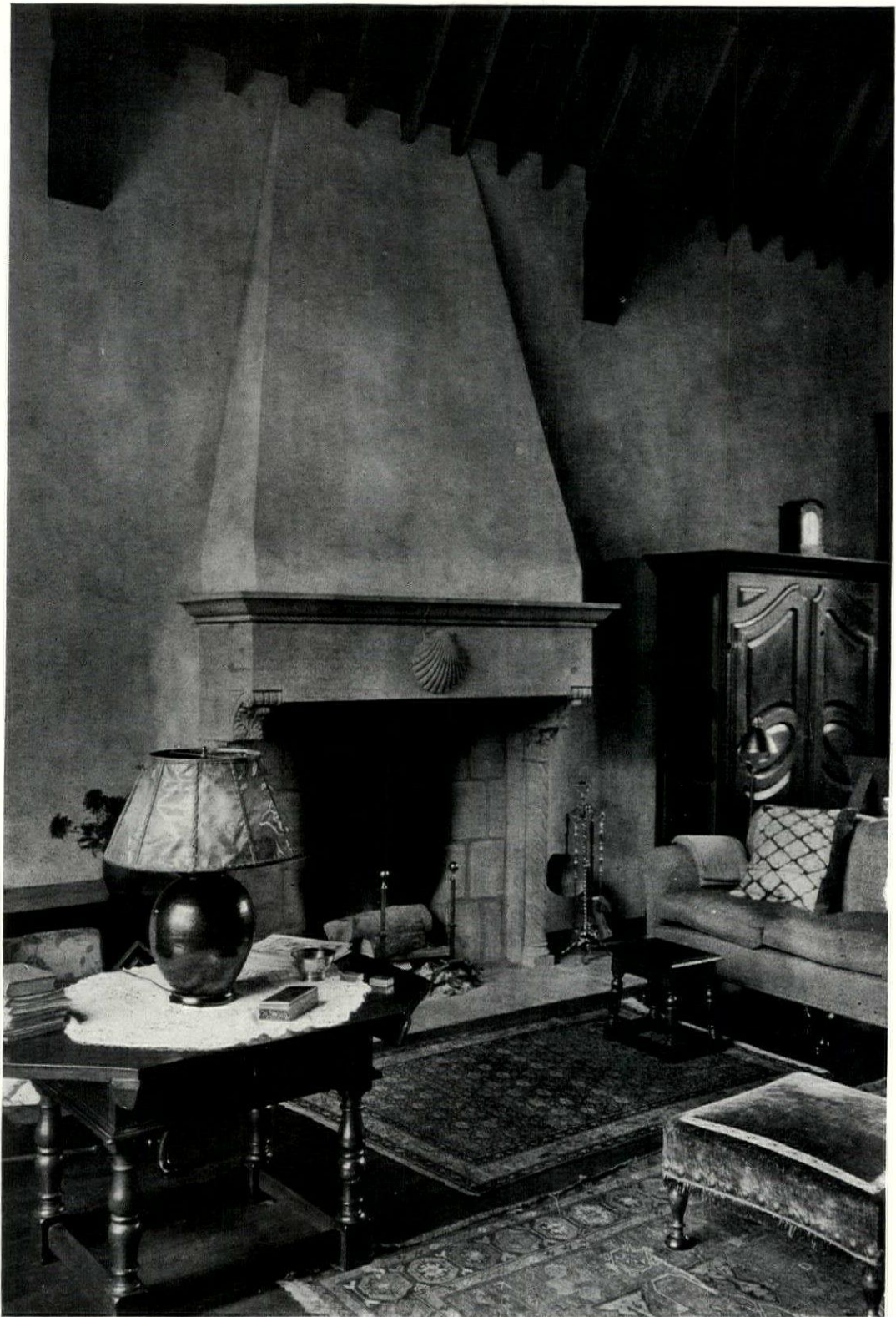
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



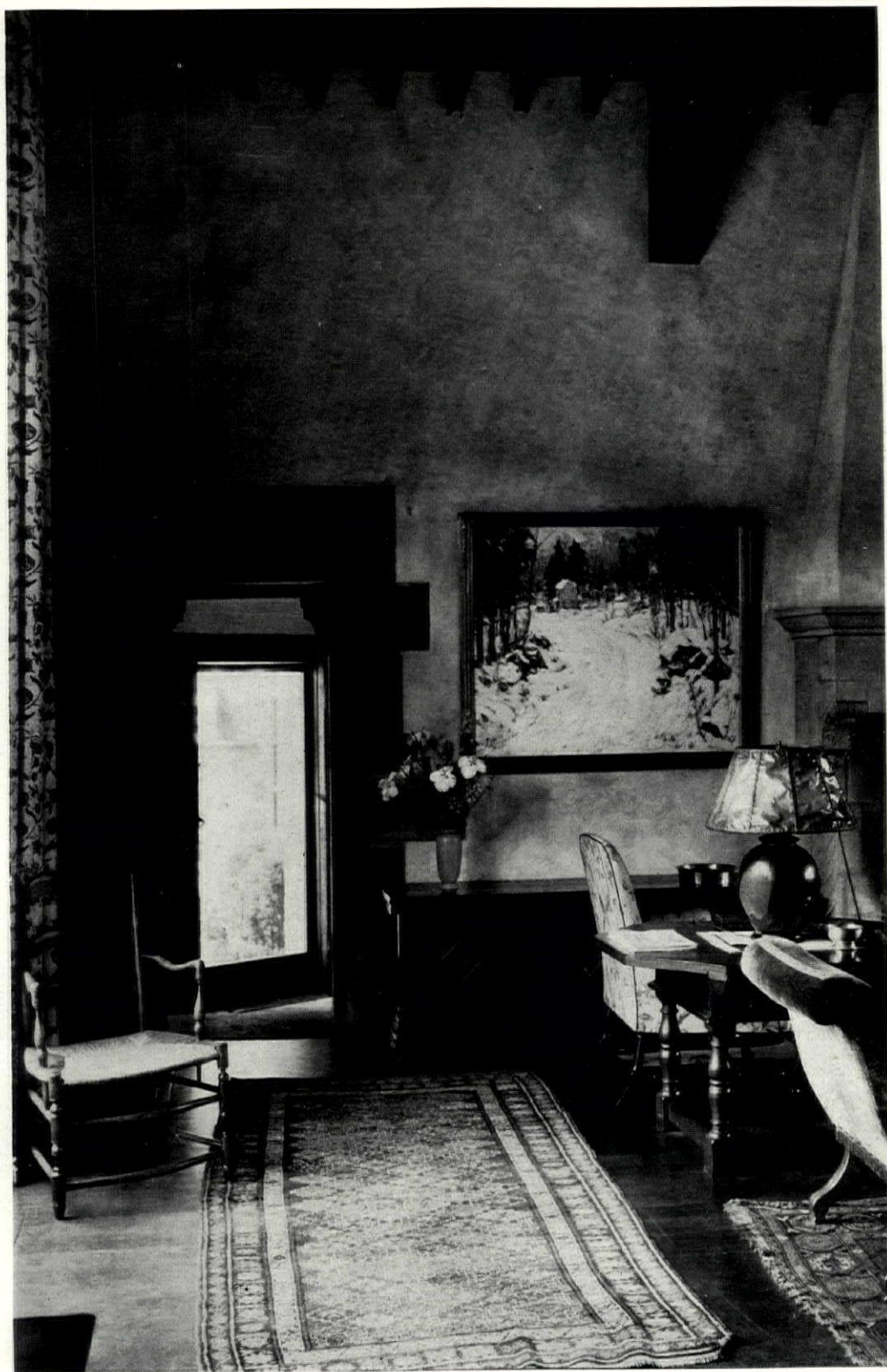
CONSERVATORY LOOKING DOWN STEPS
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
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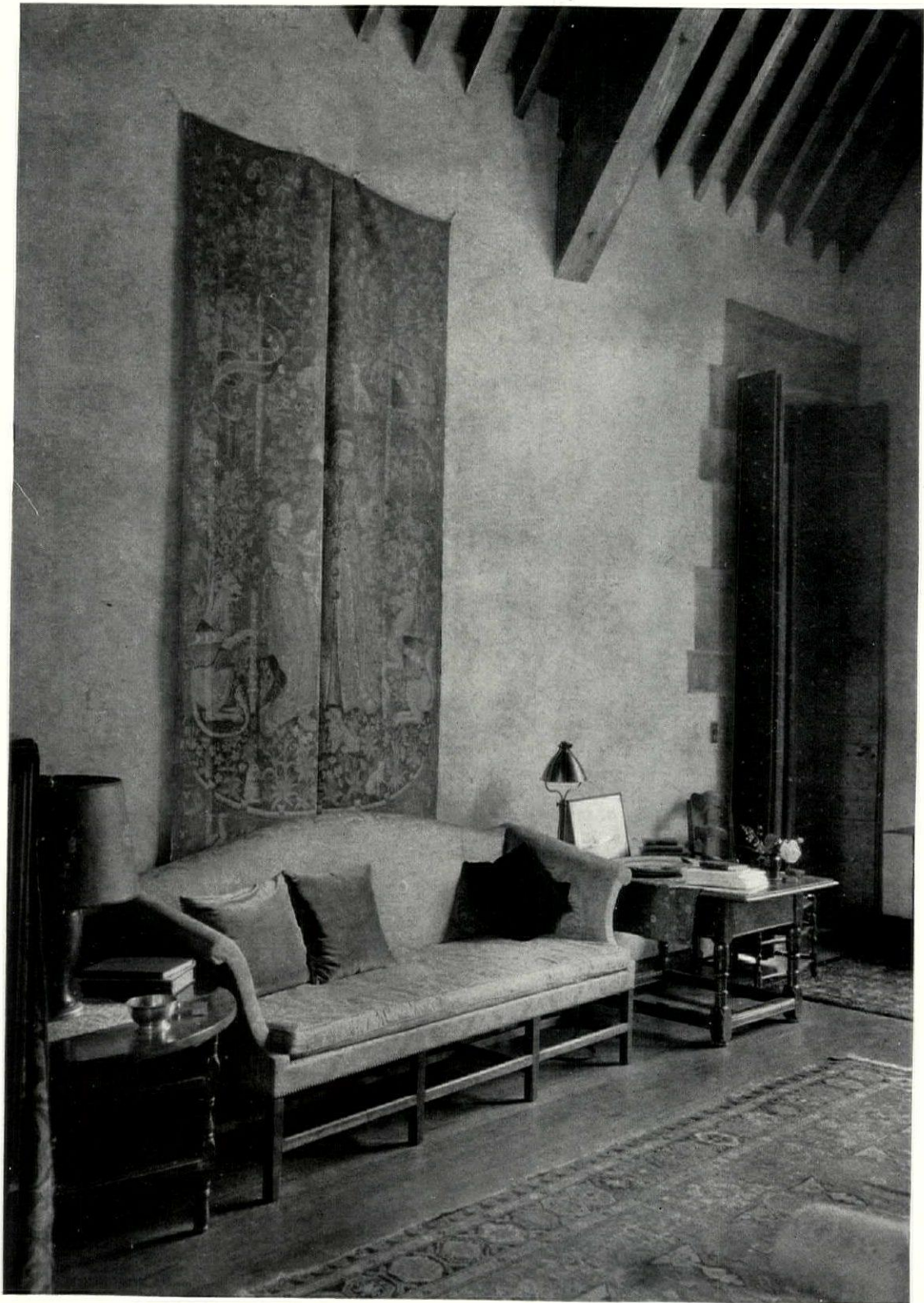
CONSERVATORY FROM LIVING ROOM
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



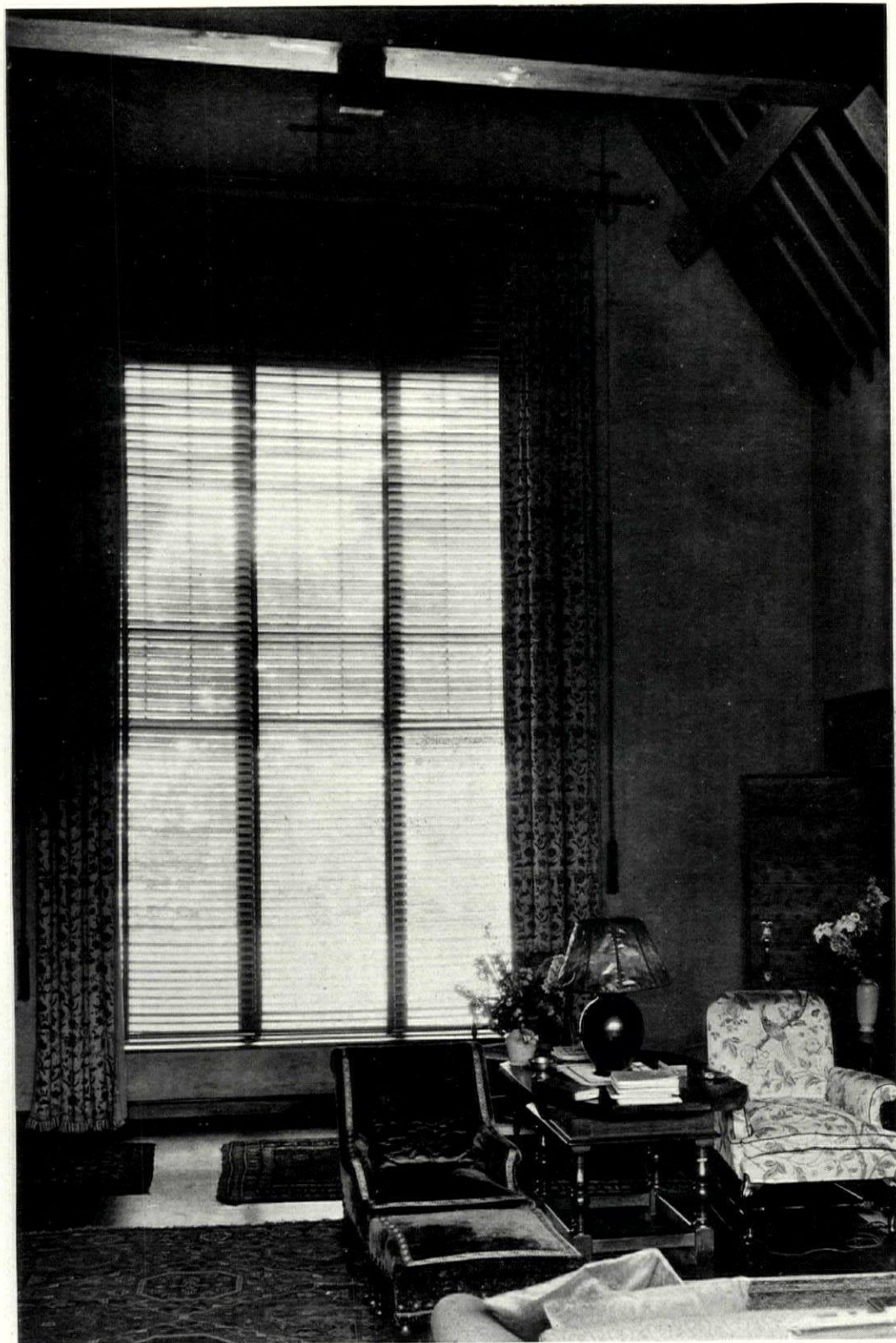
LIVING ROOM FIREPLACE
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



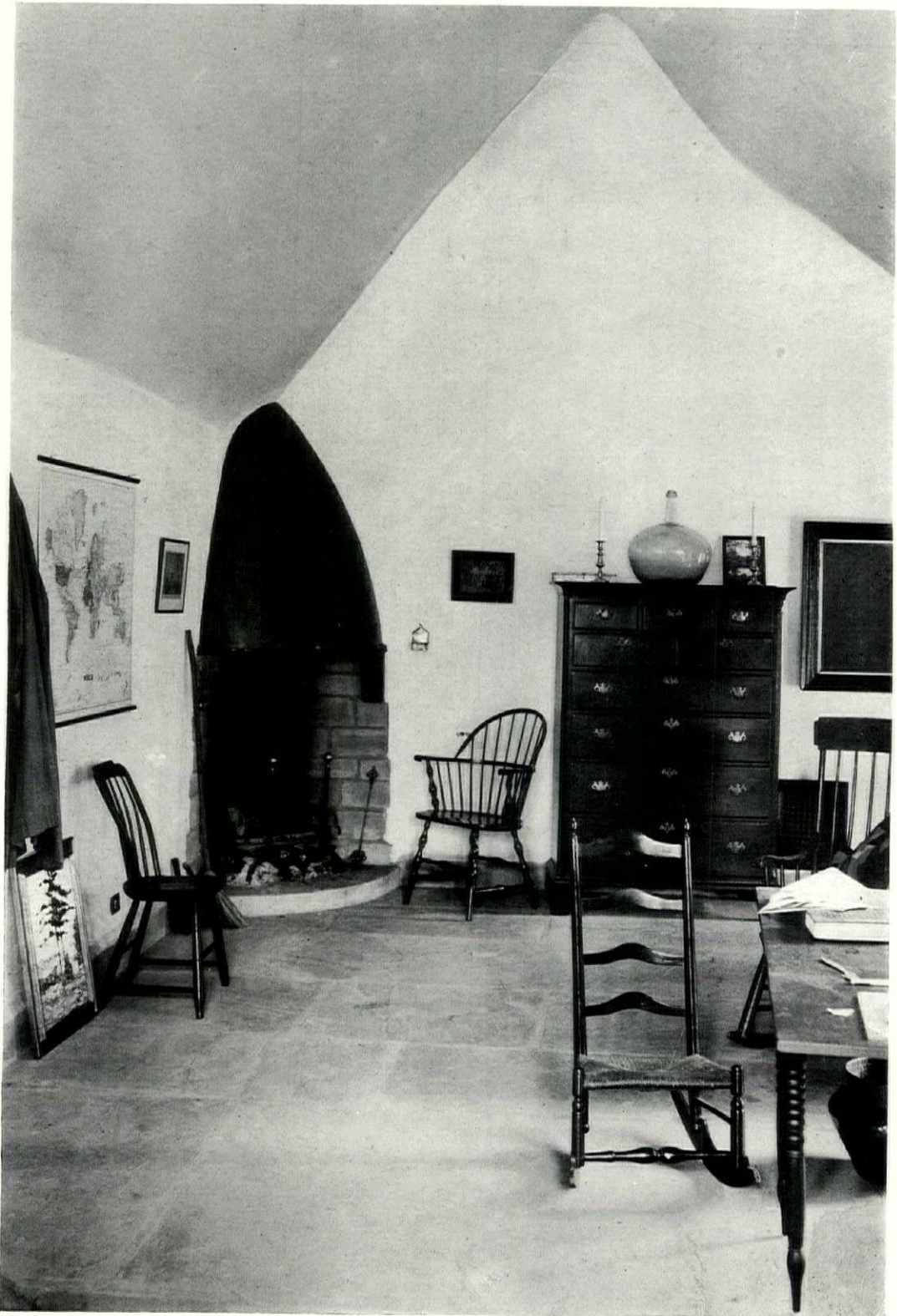
DOOR FROM LIVING ROOM TO WORK ROOM
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



LIVING ROOM WITH BROCADED SOFA
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



BIG WINDOW IN LIVING ROOM
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



WORK-ROOM FIREPLACE
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS



WORK ROOM; DIPPING TANK
"GARTH"; HOUSE OF ROBERT T. McCracken, Esq., GERMANTOWN, PA.
MELLOR, MEIGS & HOWE; OFFICE OF MELLOR & MEIGS, ARCHITECTS

there fallen in love with the darlingest house in the world, and one in which you went up and down steps; and so, therefore, if we ever build a house we must have one just like that whether the ground is as flat as the back of your hand or not.

The change in level also gave birth to the conservatory. This conservatory had to be with a vengeance. There was no other way around. Situated as it is, it constitutes the connecting link in the house's center. Through it one has to pass whether one wants to or not. Therefore it is glorified. Glorified by being made as simple as possible: fixed sash, flagstone floor, plaster walls. Turn the hose on, if one wants, to water the plants. Miss the plants and water the floor, and no damage done. Very satisfactory.

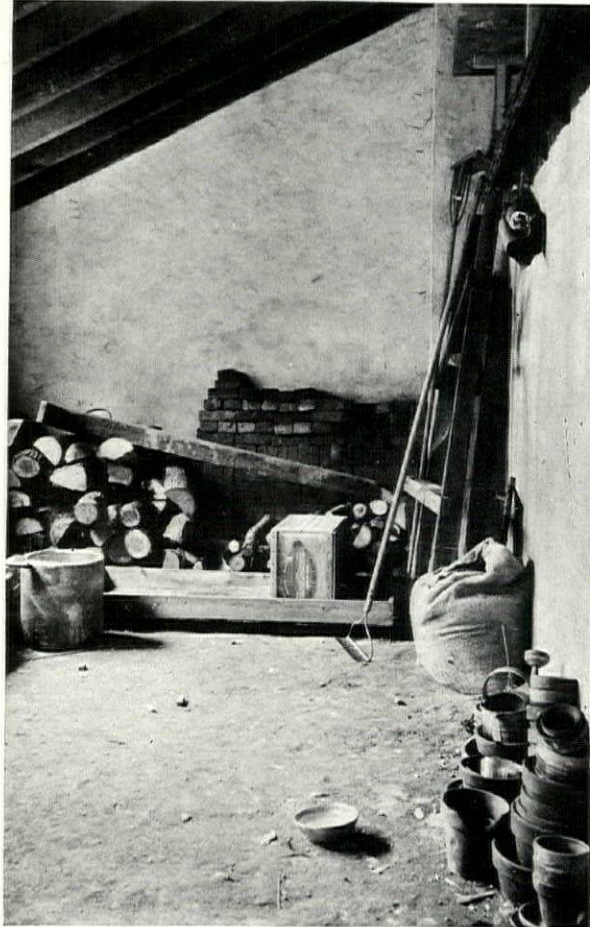
Could this house have been built all at one time, just as it is, and have been sensible? We doubt it. Mystery enters. The ultimate outcome is natural as the result of two operations, and might have been forced as the result of one. We end up with a house most of which is on the first floor; not on purpose, but by accident, as it were. A big sprawling first-floor plan, with only three bedrooms above. All honor to such a restrained owner. There is so little cubic above the first floor that the gables and chimneys look like the ears of a jack rabbit sticking out from the briars.

To ascend such a crescendo as from the

humble front door and hall through the conservatory to the well-fed living room, and thence tapering off, to the sound of muted strings, through the purposely untidy work room, tool shed and circular stairs to garage, might give a meticulous critic a shock; but be that as it may, it accords with Ben Franklin's precept in discussing his own tombstone; namely, that he'd rather have future generations inquire "Why didn't he have a finer one?" than "Why did he have such a fine one?"

To describe in detail what is clearly shown by the plans and photographs is superfluous. It matters little to our present purpose to tell whether the brocaded sofa is bright yellow or pale pink; whether the stone work is of a "grayish yellowish cast with rough mortar joints"; whether the floors are varnished with a trick varnish, or waxed to a "mellowed" tone.

Unfortunately, a story told by photographs is incomplete. Incomplete as to color; incomplete as to scale; incomplete as to heart and soul. Photographs are marvelous for their mendacity. They can make a bad thing good, and are utterly incapable of true presentation of a good thing; so readers and beholders beware. Look sharp for yourselves, and take nothing for granted. Remember the fate of the student in Samuel Butler's "Erewhon," who got plucked from college for "insufficient disregard of printed matter."



TOOL SHED

HOUSE PLACEMENT AND USE OF GROUNDS

BY ALBERT AYRTON FARNHAM

ASIDE from poor design, nothing is more detrimental to an architectural scheme than the improper placement of a house. It is of course impossible to set forth any definite rules and regulations to govern house placement and the arrangement of grounds, because each site has its own peculiar, individual problems. But there are certain fundamentals which can be applied to almost all problems, and certain things which experience has taught one to avoid.

The utmost care should be taken in observing the topographical advantages of the ground if the house is to fit naturally on its site. One must study the orientation of the house with regard to its good views, the points of the compass, and the prevailing winds. The architect should have all of these necessary facts in hand before he starts work, so that he can make use of as many of the desirable qualities of his location as possible. They can best be brought into the office by the careful preparation of a topographical map of contours dependent on the shape of the ground. As much useful data as possible should be accumulated on this, such as the kind, size, and condition of all trees, with their ground elevation, the outcroppings of rock, the water courses, and so forth. A visit to the ground with a contour map not only enables the architect to jot down other obvious factors, but to make his preliminary house location with a view to more careful development in the office. This concise information together with good photographs of salient points provides an excellent working basis.

In a general way, there are three types of sites—the small, restricted type from fifty to seventy-five foot frontage, the larger suburban lot of a hundred feet or more, and the country house of unlimited acreage.

THE SMALL PROPERTY

On the small property, much detailed data is not necessary because the architect is more or less governed by the work that has already been done on adjoining properties. He is compelled to a great extent to follow existing conditions. Buildings placed on small lots, to be outstanding, must lend themselves to every opportunity the place affords. The building line has usually been already established, and the only opportunity the architect has is to move his house farther back, or to place it off center laterally.

At the present time there seems to be a tendency towards placing the house too far back in the small lot community. If the architect moves his house back very far, it is apt to ruin the street vista unless his façade is narrow enough to assure proper transition between the frontage of existing adjoining buildings and his proposed building frontage. Sufficient front lawn is imperative if the house is to appear well in perspective from the street. Inasmuch as the vertical angle of vision is less than the horizontal, the house should, except in extreme cases, be at least as far back as its height. With all the commotion of present day motor-driven traffic, more and more people are living in the rear of their houses. The house acts as a buffer and a screen against the bustle and confusion of the street, providing more rest and quiet in the back.

In order to reserve the greatest amount of space in the rear for living purposes, it is wise to make the garage either part of the house proper or close to the kitchen, so that as much space as possible can be reserved in the back for lawn and garden. On a small lot, room for turning a car takes up too much space. It is better to come in

direct from the street and back out. The architect can group his service with that of the adjoining property on one side by pulling his house away from the center of the lot and allowing more light and circulation on the living side, and at the same time provide room for screen planting to shut off his next door neighbor on the other side.

THE LARGER SUBURBAN PROPERTY

In larger suburban properties with greater frontage, the architect has more freedom in the placement of his house and arrangement of his grounds. Too often on places of this size the development is over-done. All the elements of a country estate cannot be crammed into a suburban property. With property of this size to build on, the design should begin on the inside and work out. It is very important that the layout of the house and grounds be designed together. Interior vistas in the living section of the house may be quite attractively terminated on some outside feature. Outside views from doors and windows can influence the design of the grounds. The shape of the terrain may control the ground plan of the house as well as the plan of the grounds. Too many houses are planned for flat areas and then built on uneven ground. In many cases this sort of stereotyped study causes a loss in money and most certainly a loss in ingenuity of design. Whether artificial or natural, the transition between house and grounds should be graceful and not stilted.

Accessibility is a paramount factor in establishing the floor elevation of a house. Houses look best close to the ground, and two steps up are sufficient in entering. Generally speaking, the higher or lower a floor level above the street, the farther back the house must be placed so that the grades can be kept as low as possible. If the floor level of a house is six feet above or below the level of the street, the house should be at least sixty feet back. For every foot lower,

go back another ten feet. On steeply sloping lots, take up as much of the change in grade in floor levels and interior steps as possible, so that the rear terrace will require the minimum amount of cut and fill. Avoid steep terraces, keeping them as near three feet in the horizontal to one vertical foot as possible. One terrace change in grade is usually enough between the house and the street. In houses several feet above the street, make the platform in front not less than twelve feet in an outward direction before rolling the grade to the street. Too narrow platforms cause an optical illusion, throwing the appearance of the house out of plumb.

Try to keep the grades of drives within ten per cent, not only for looks, but to keep from skidding in icy weather. A lot must be large and the house at least a hundred feet from the street to afford a circular drive. Such drives on small properties take up too much room and do not compensate in appearance for the loss in grass area. The closer the house is to the street and the flatter the grade, the more direct should be the approach. Walks on steeply sloping ground look better swinging in from the corner with simple or compound curves to the house grade. By so doing the grades are made easier and the steps are not necessarily pulled together at one point. In the case of a house below the street level, a straight walk gives the house an appearance of being closer to the street sidewalk and usually gives occasion for a long flight of steps. There is hardly any excuse for an S curve in a drive or walk. In nearly every case it looks unnatural and stilted.

The same service conditions involving economy of space rule on larger properties as well as in small ones. However, it is always possible to make enough swing in the drive so that a planting will screen it from view. If the lot is sufficiently large, a service court spacious enough to turn a car in is desirable. The house, of course, will still be in close relation to the service prop-

erty line, giving more room on the living side for lawns or garden.

THE COUNTRY HOUSE

The ideally located country house is out of sight of the entrance gate. It is seldom desirable to place it on the top of a hill unless the top forms a plateau of considerable extent. The approach is very important. Swings in the drive are very desirable. As one nears the house, one may catch a glimpse of the building in the distance and lose it again. Never see just the legs of the house. The top is interesting but not the legs. Then as one nears the house, it suddenly bursts into view and the whole perspective is caught at once. It is always best to see the house for the first time on a rising grade rather than on a descending one. Do not let the drive come closer than twelve or fifteen feet from the house. There should be sufficient room for planting and especially for grass between it and the edge of the drive. Inasmuch as the vertical angle of vision is considerably less than the horizontal, the observer is able to get a better perspective by being forced to see it some distance away from the house. This short expanse of grass also gives enough contrast to bring out the mediums used in the construction of the house; in other words, the grass forms the canvas upon which the building is portrayed.

Again, avoid steep terraces. They are thoroughly impractical and, because of the difficulty in upkeep, usually unsightly. Where changes in grade are extreme, it is sometimes better to build a wall and use planting at its base to form the transition in grade. In almost every case, a study of equalization of grades will enable the architect to grade up naturally to his house. The trouble usually is that the architect does not consider the grades far enough away from the house. He should study his grades for at least seventy-five feet in all directions so that his slopes will flow to and from the house. There are often too many jig-saw

terraces and banks, which create a spotty, nervous condition and distract the eye from the whole mass. If there is a good view, orient the house so that the living terrace commands it. Gardens are seldom put in front of a good view. When they are, they should be designed with the view as the terminus, and almost entirely evergreen in character. If the view is panoramic, break it up into a series of views by placing trees close up or in the distance, as the case may demand. It is more restful.

In the country place where there is plenty of room, it is possible to place the house in such a way that flower gardens will not interfere with any view from the living terrace. One should never be able to see everything from one point. If the garden is to be made in direct connection with the house, it is better to take it off the dining room rather than the living room, because there are always periods during the growing season when the garden is somewhat unsightly, unless with the aid of plenty of green-house facilities and a corps of gardeners it is kept constantly in bloom. Furthermore, if it is strictly a flower garden with a small amount of grass, it becomes tiresome to live with. The most satisfactory close-up garden is composed mostly of grass and evergreen material, with the flower garden farther removed.

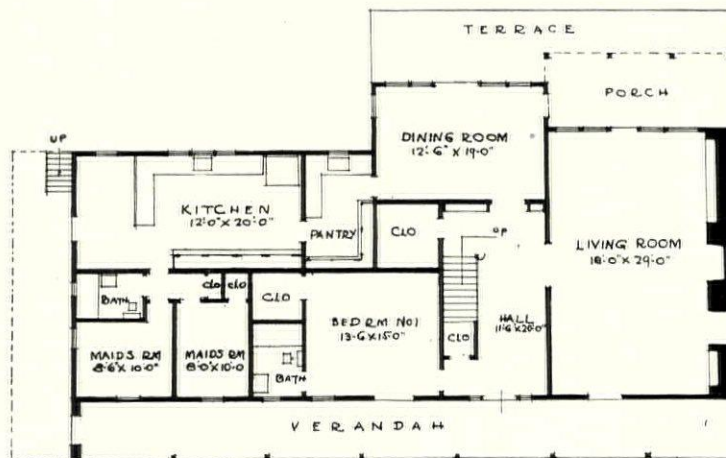
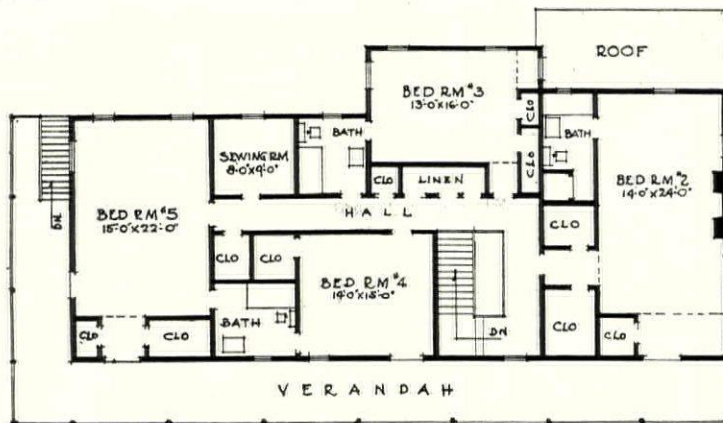
Service is usually the bug-a-boo and stumbling block in the development of any place. In this motor-driven age there should be ample room provided for parking of cars. Of course the fore-court or turn at the entrance of the house should be of sufficient size to accommodate the number of cars that ordinarily come during the daily life of the place. But as most country places do more or less entertaining, the service court must be made ample enough to take care of extra car storage. It therefore behooves the architect in placing his house to arrange his service wing so that his service court will lie on an area as nearly level as possible.



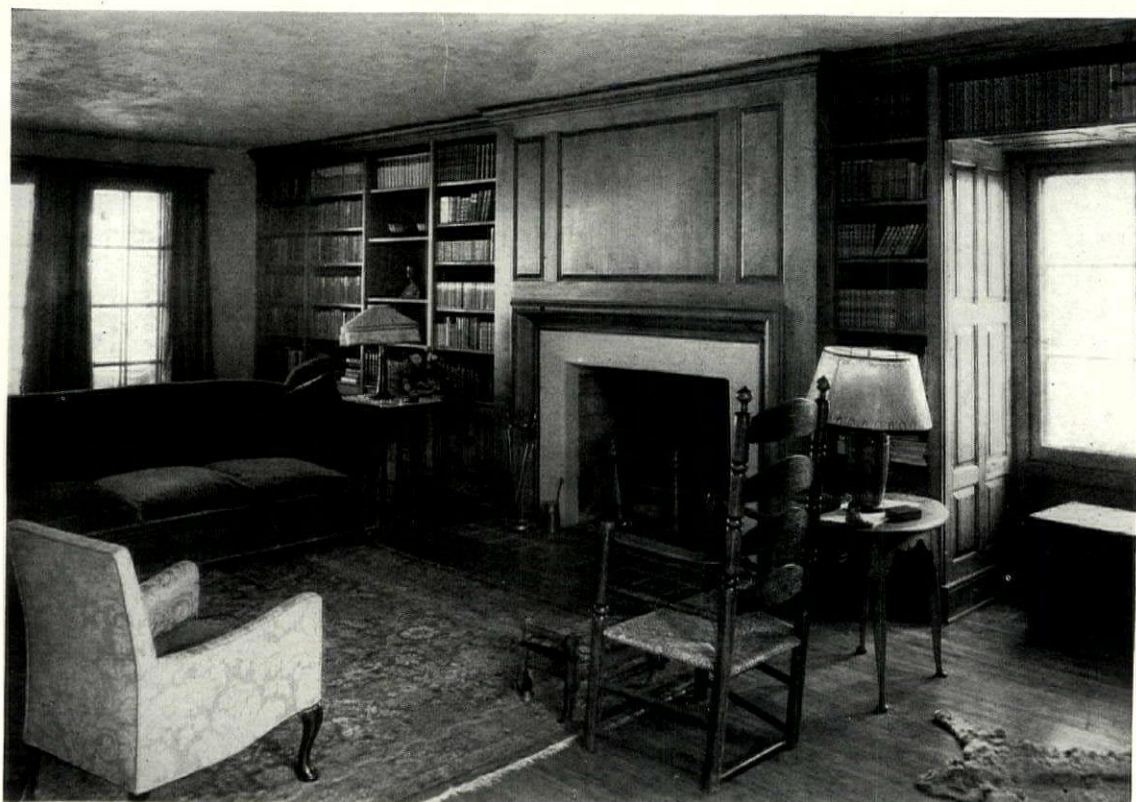
DETAIL OF EXTERIOR
RESIDENCE OF MR. AND MRS. CARLTON B. SWIFT, PASADENA, CALIFORNIA
DONALD D. McMURRAY, ARCHITECT



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GARDEN ELEVATION AND FLOOR PLANS
RESIDENCE OF MR. AND MRS. CARLTON B. SWIFT, PASADENA, CALIFORNIA
DONALD D. McMURRAY, ARCHITECT



WEST ELEVATION AND LIVING ROOM
RESIDENCE OF MR. AND MRS. CARLTON B. SWIFT, PASADENA, CALIFORNIA
DONALD D. McMURRAY, ARCHITECT

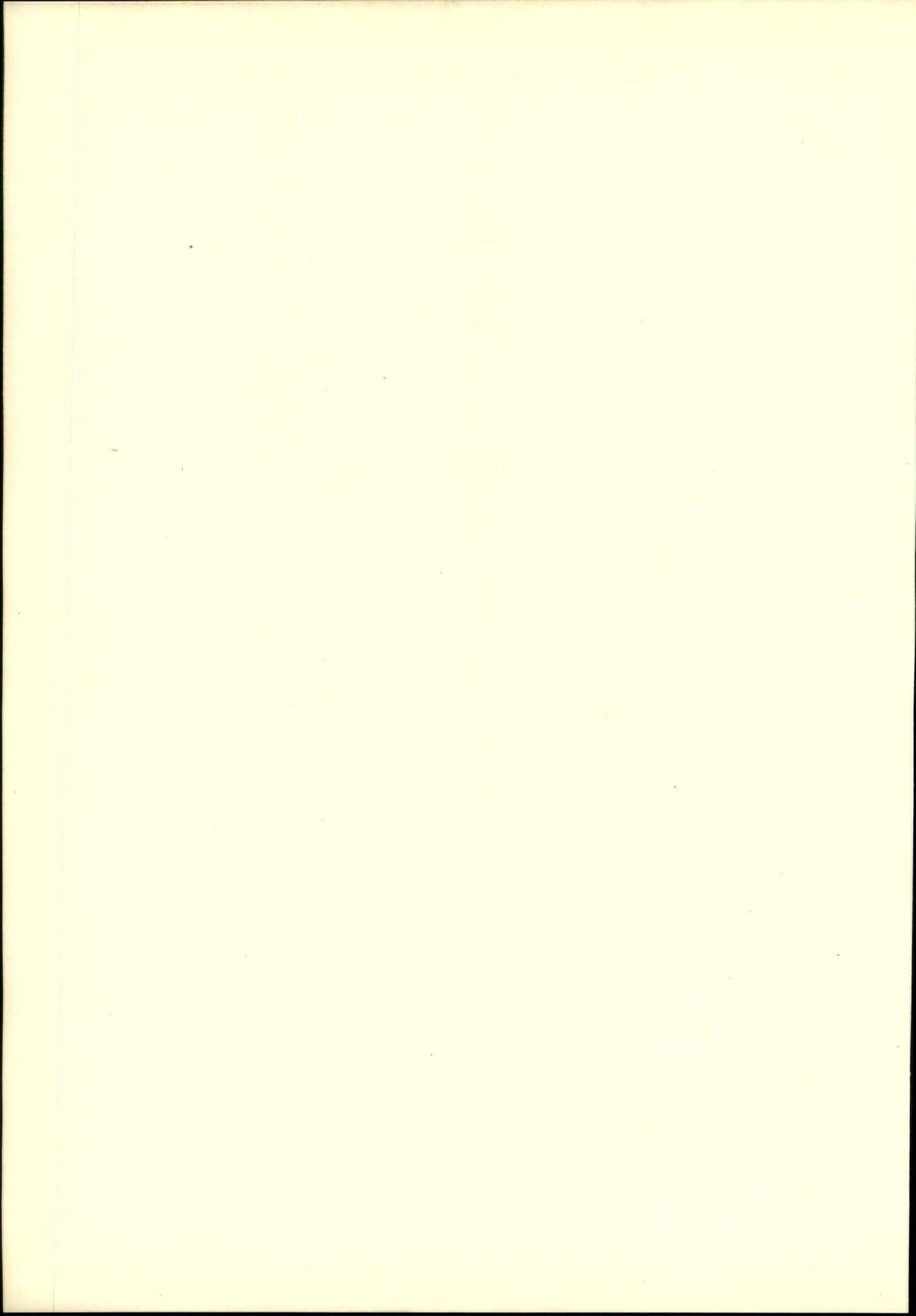
PORTFOLIO
OF
CURRENT ARCHITECTURE

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Photo. Mott Studios

Residence of Mrs. L. Russell, Pasadena, California
H. E. RUSSELL, ARCHITECT



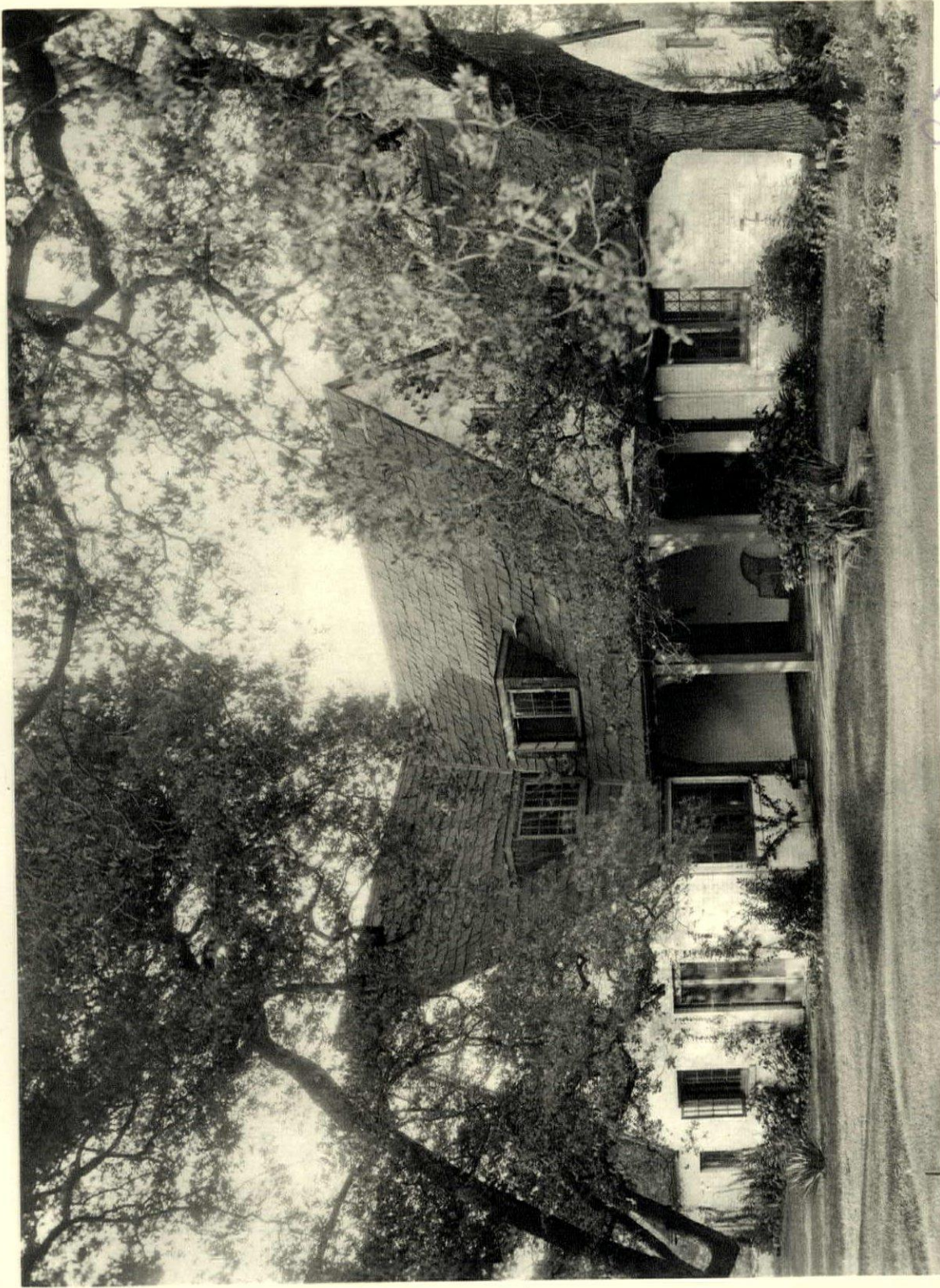
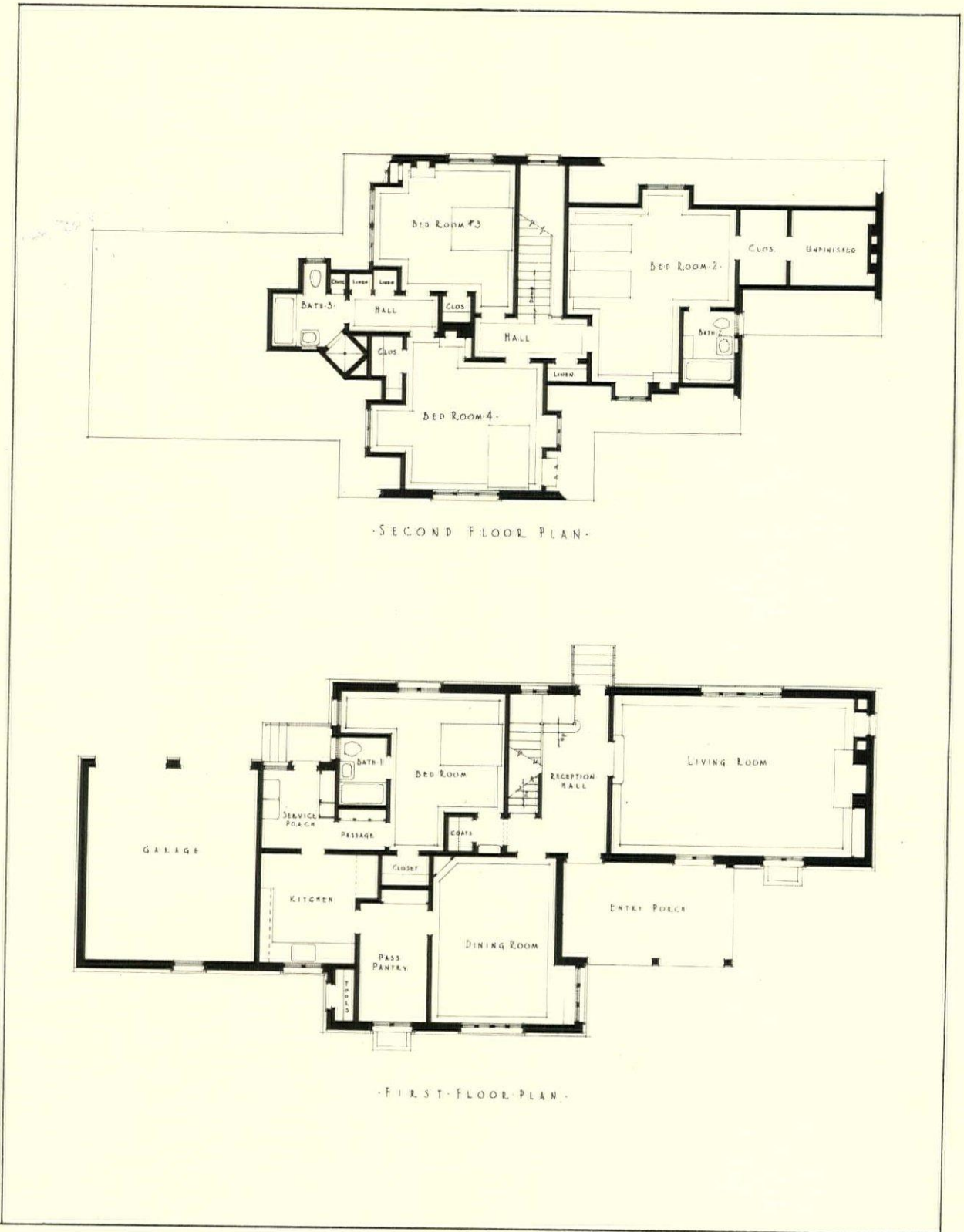


Photo. Mort Studios

Residence of Mrs. L. Russell, Pasadena, California
H. E. RUSSELL, ARCHITECT



-SECOND FLOOR PLAN-

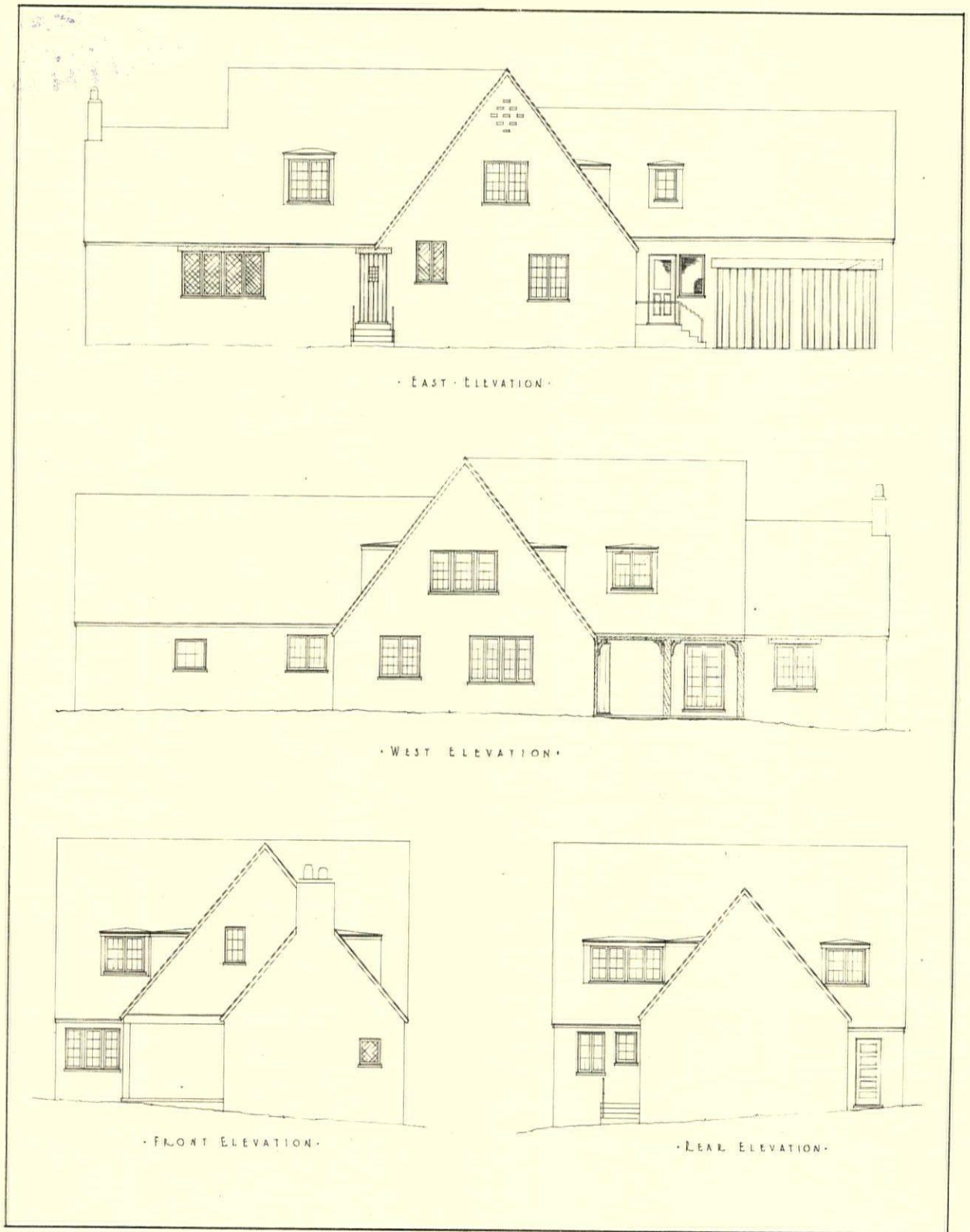
-FIRST-FLOOR PLAN-

Residence of Mrs. L. Russell, Pasadena, California
H. E. RUSSELL, ARCHITECT



Photo. Matt Studios

Residence of Mrs. L. Russell, Pasadena, California
H. E. RUSSELL, ARCHITECT



Residence of Mrs. L. Russell, Pasadena, California
 H. E. RUSSELL, ARCHITECT

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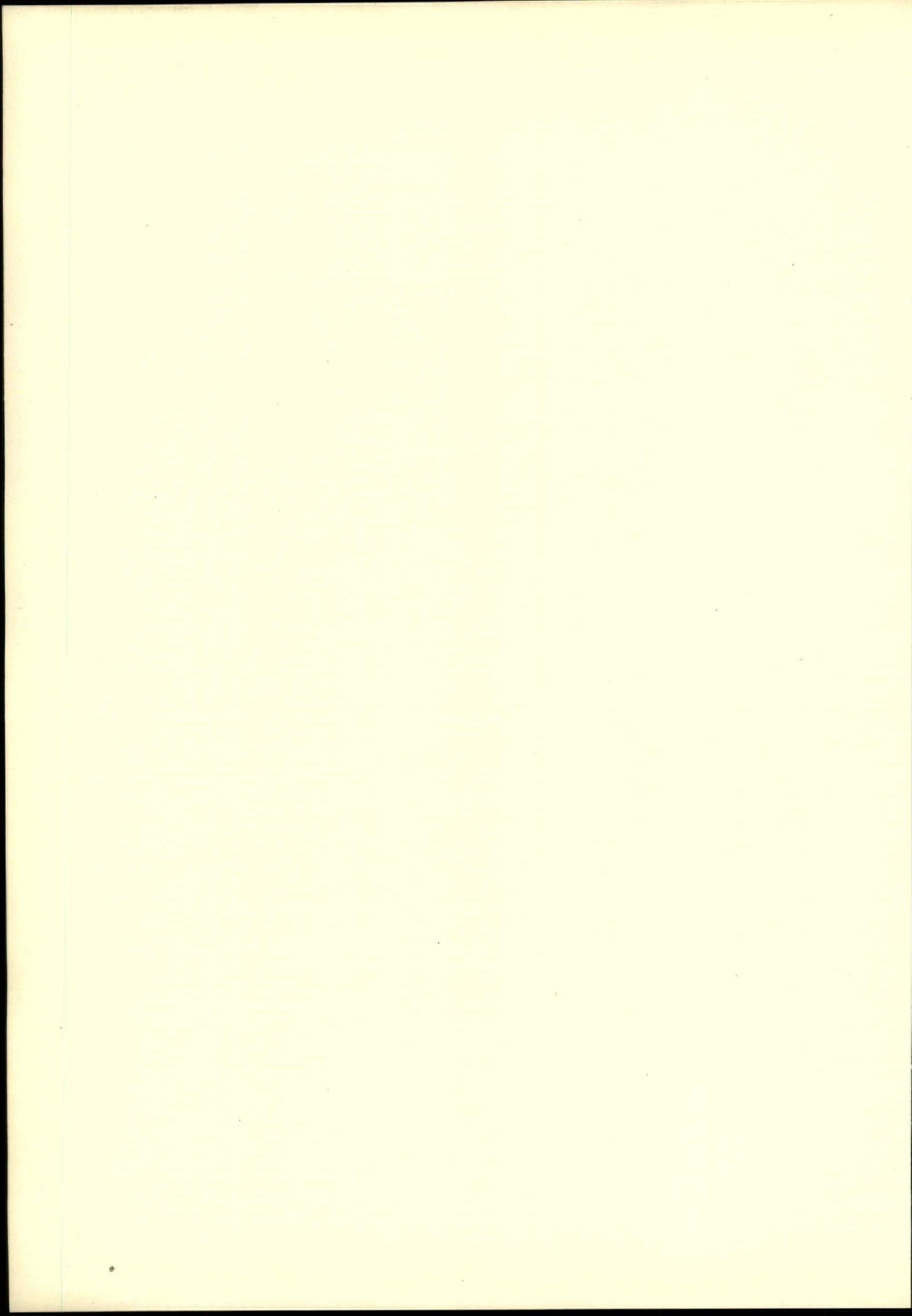
Residence of Mrs. L. Russell, Pasadena, California
H. E. RUSSELL, ARCHITECT





Photo. Gottscho

Residence of J. Averell Clark, Esq., Westbury, L. I.
PEABODY, WILSON & BROWN, ARCHITECTS



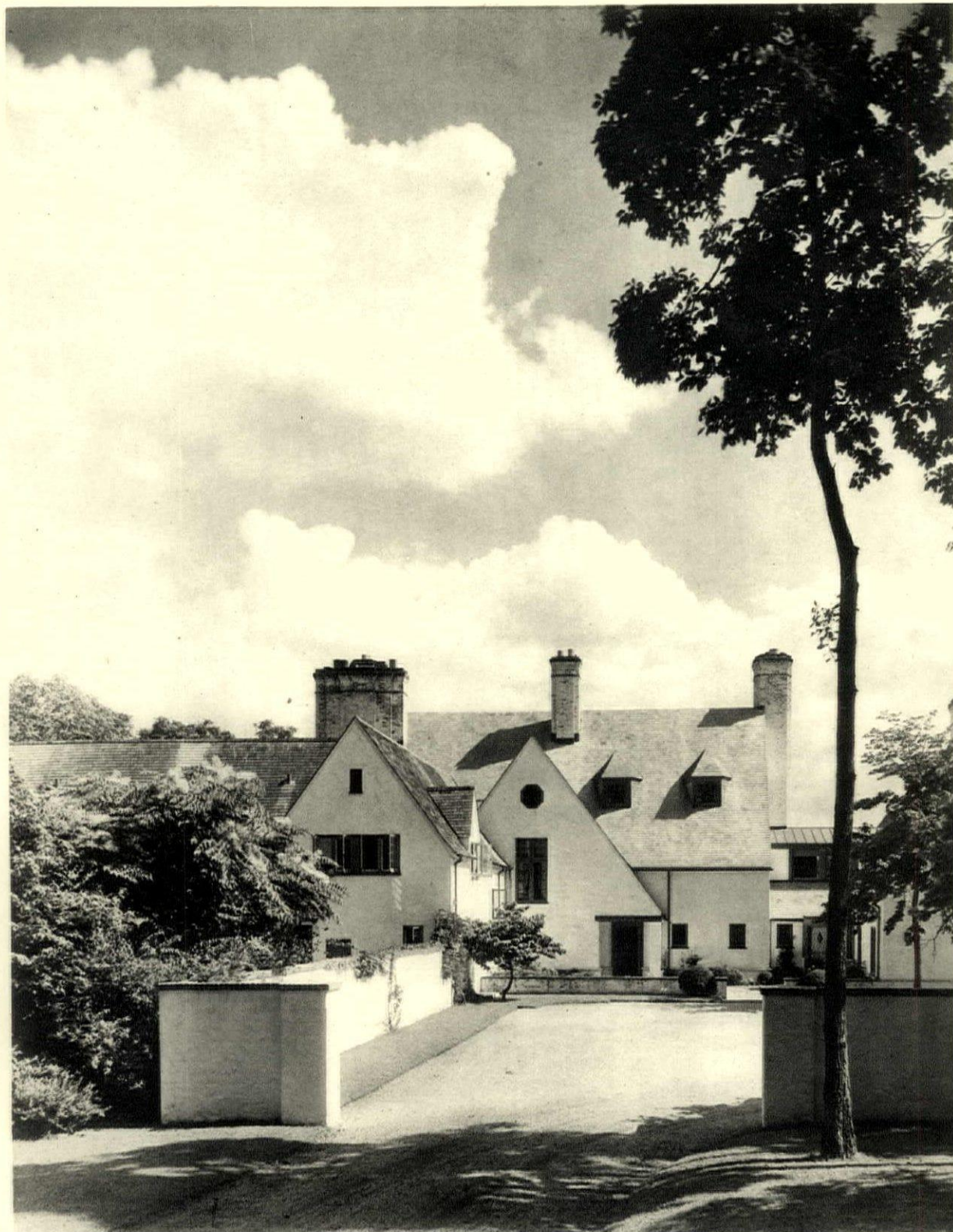
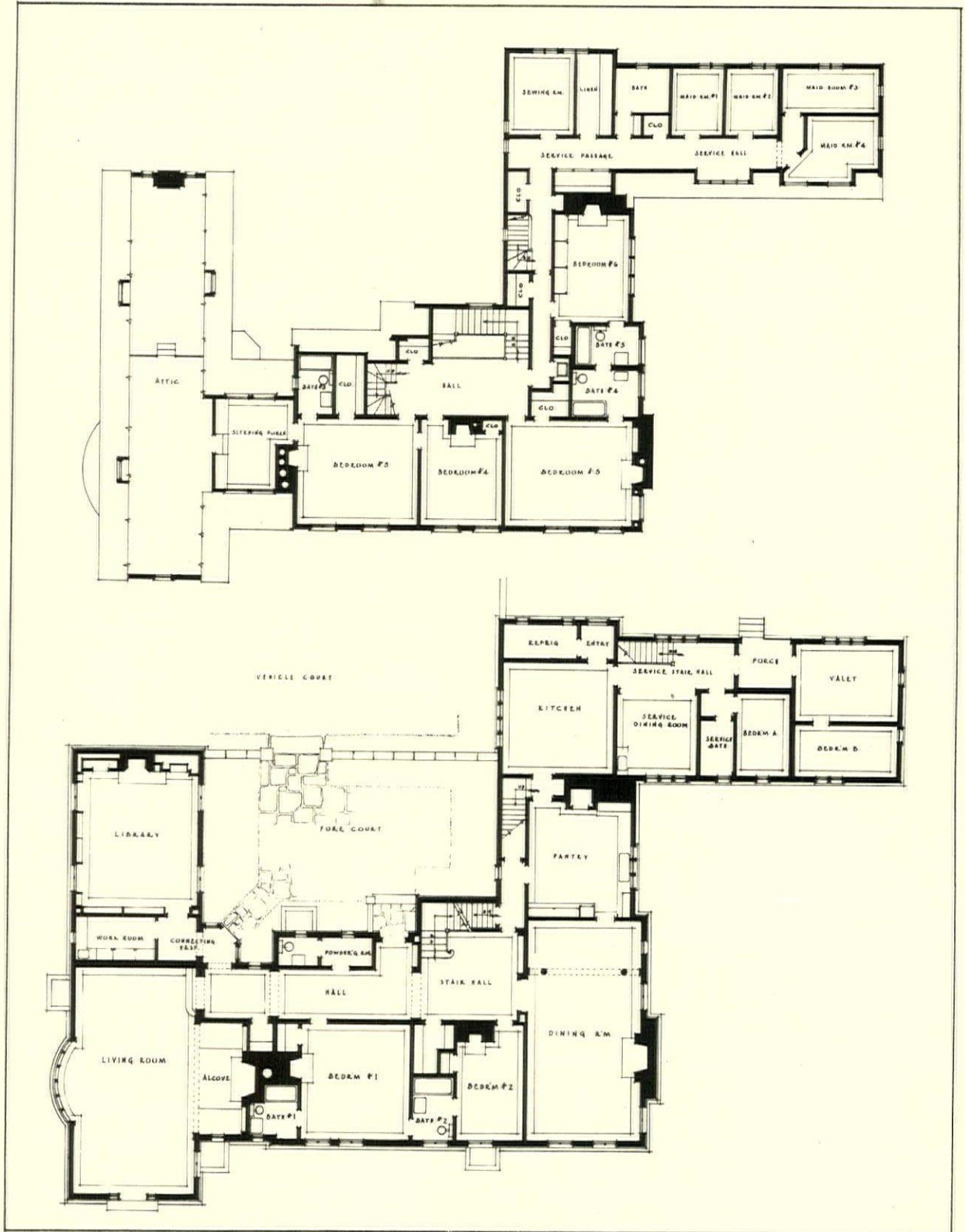


Photo. Gottscho

Residence of J. Averell Clark, Esq., Westbury, L. I.
PEABODY, WILSON & BROWN, ARCHITECTS

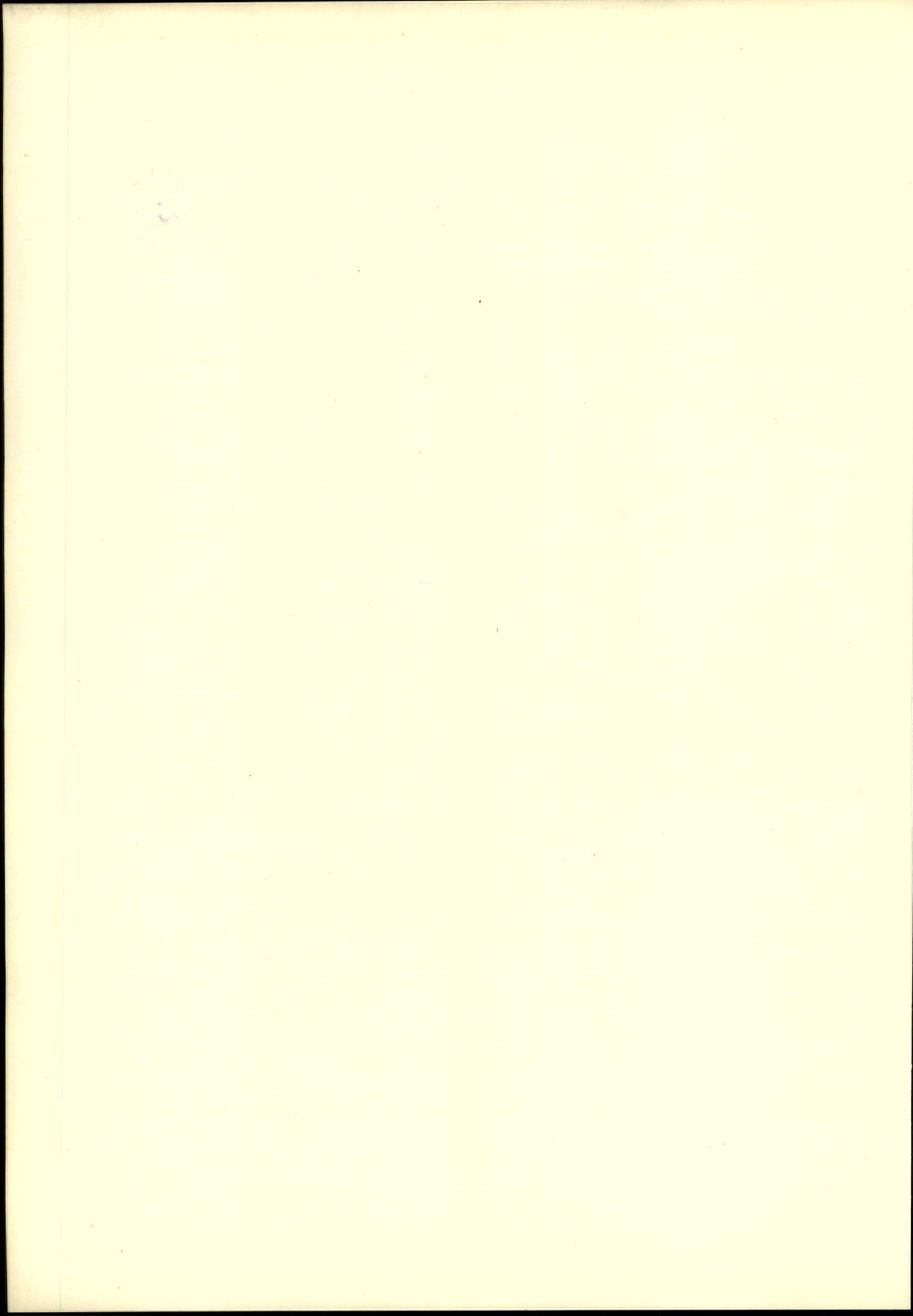


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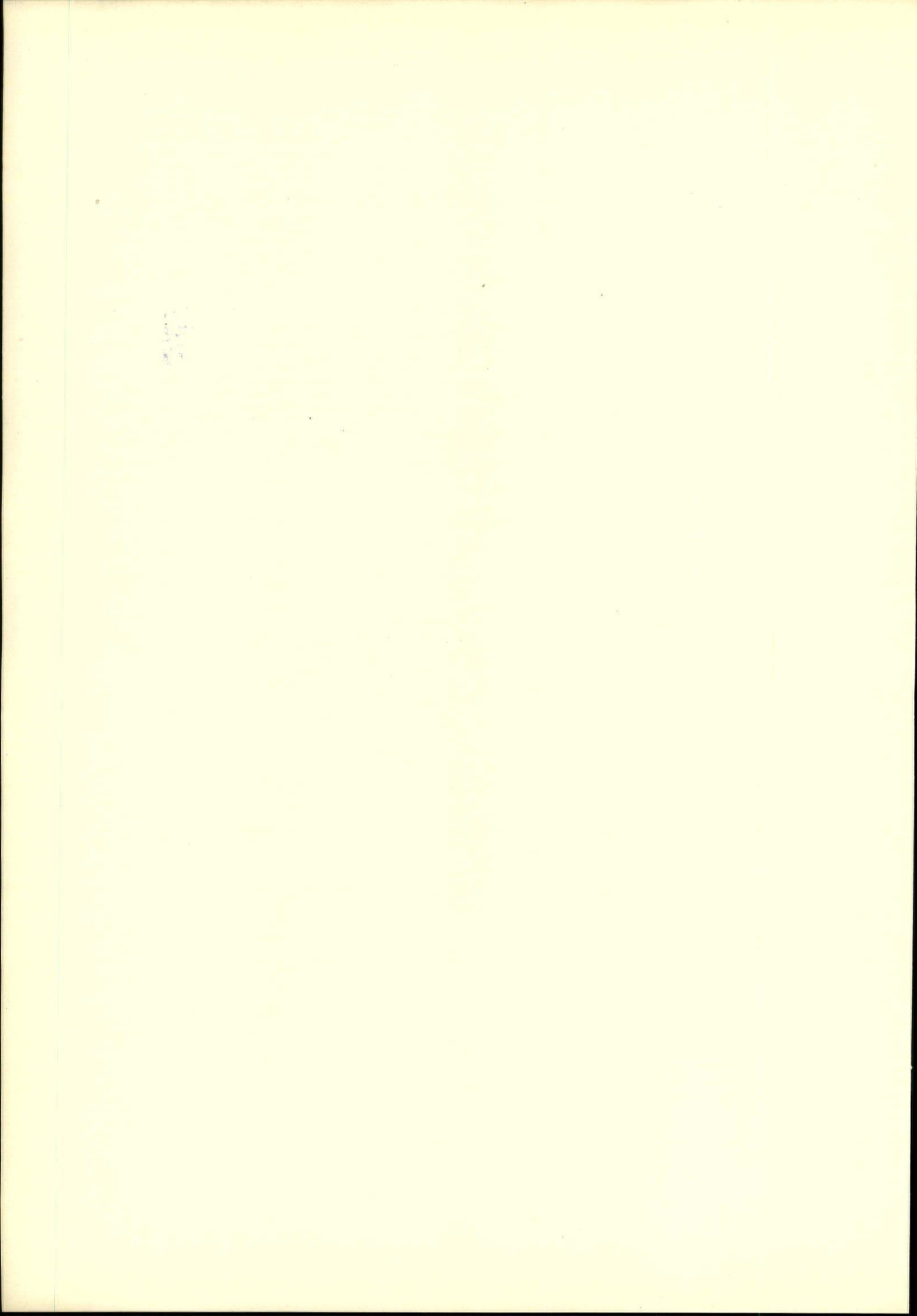




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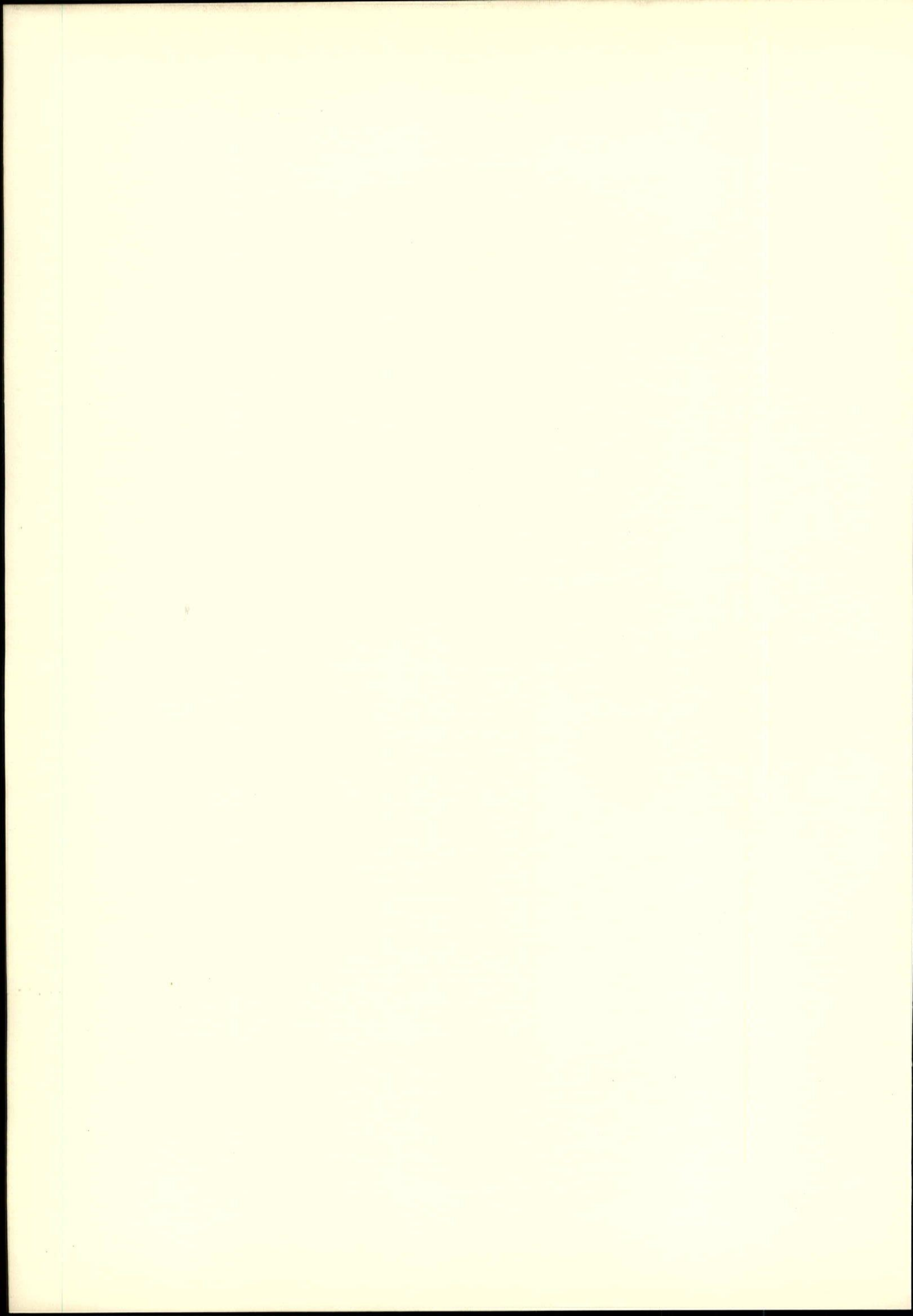
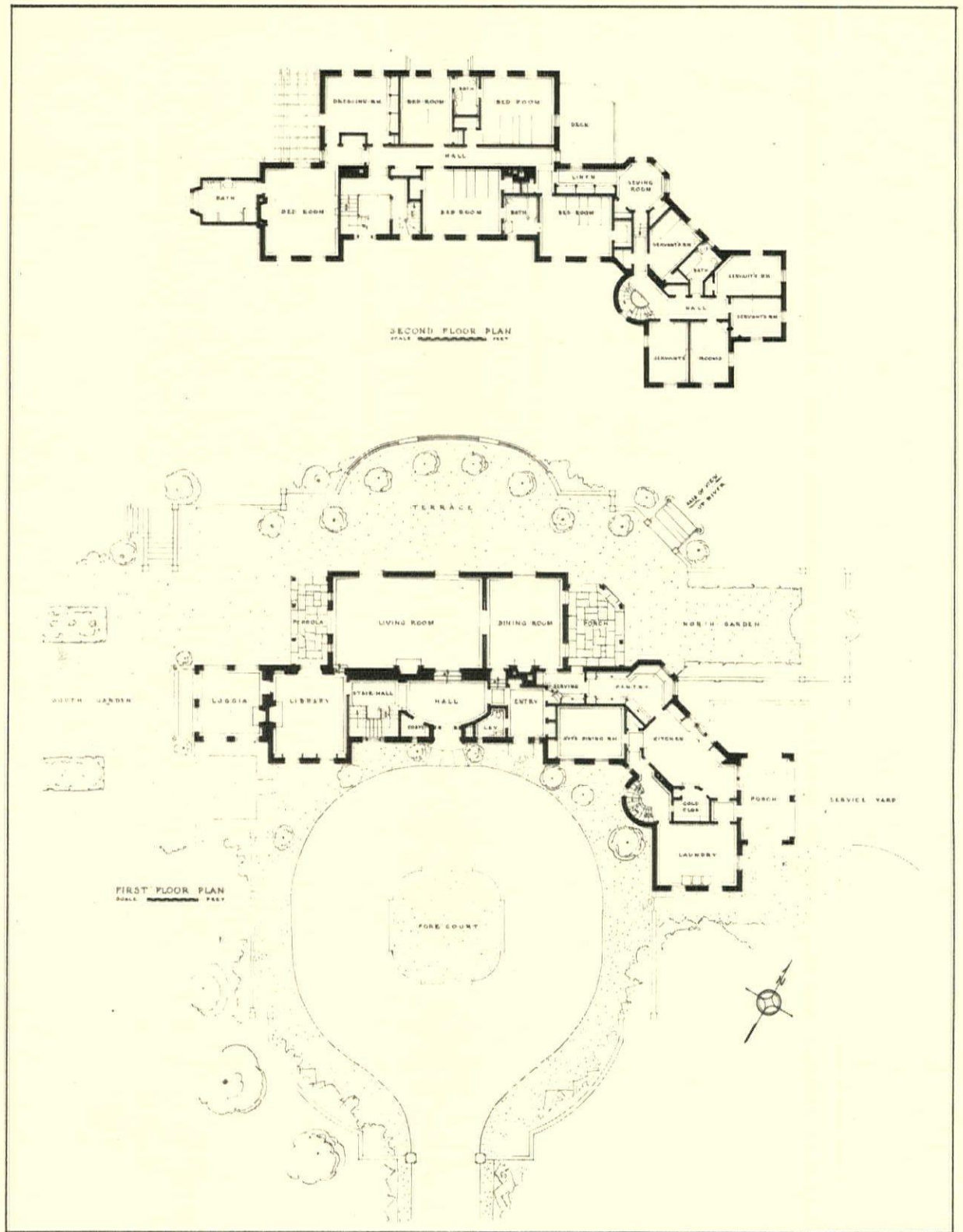




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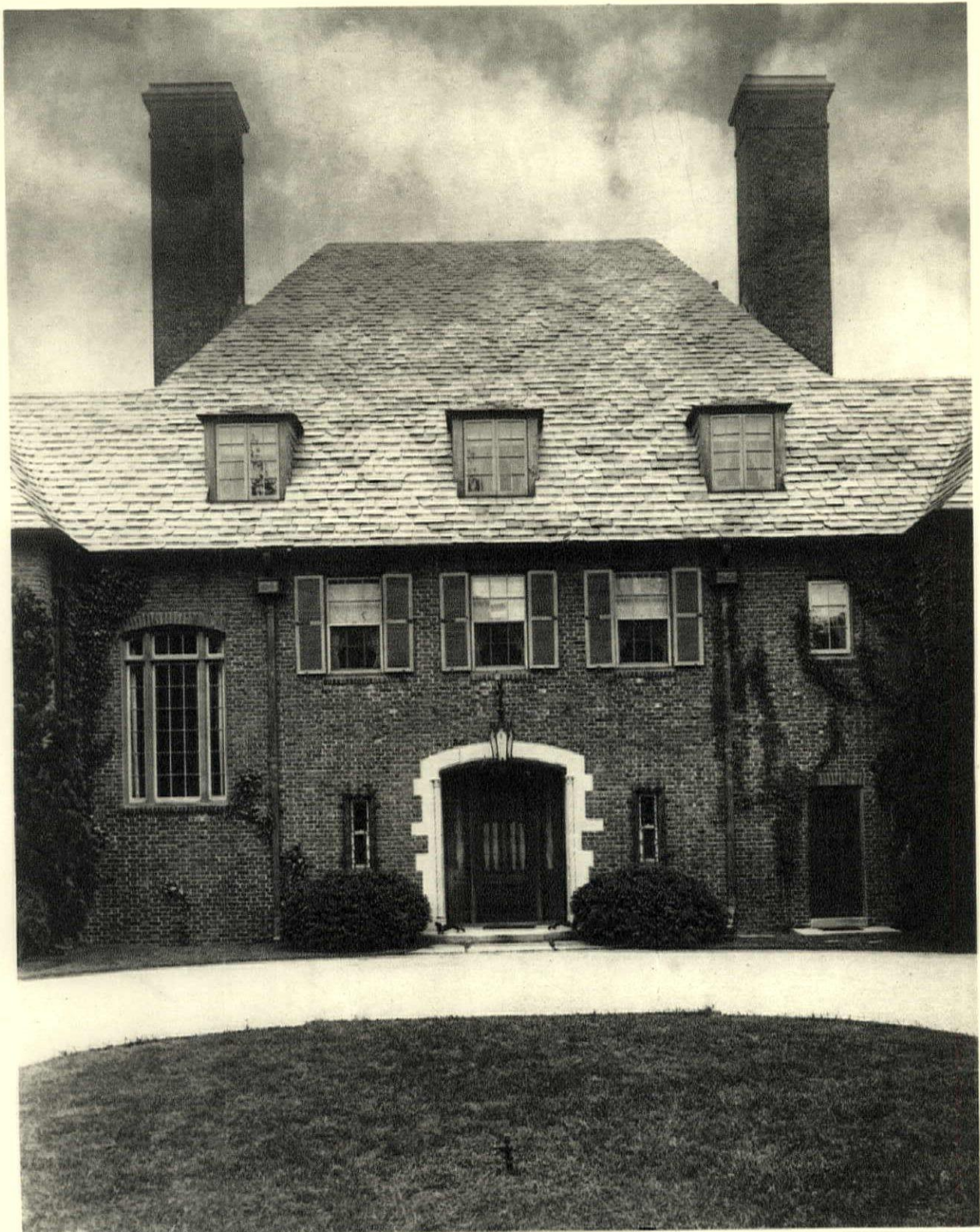
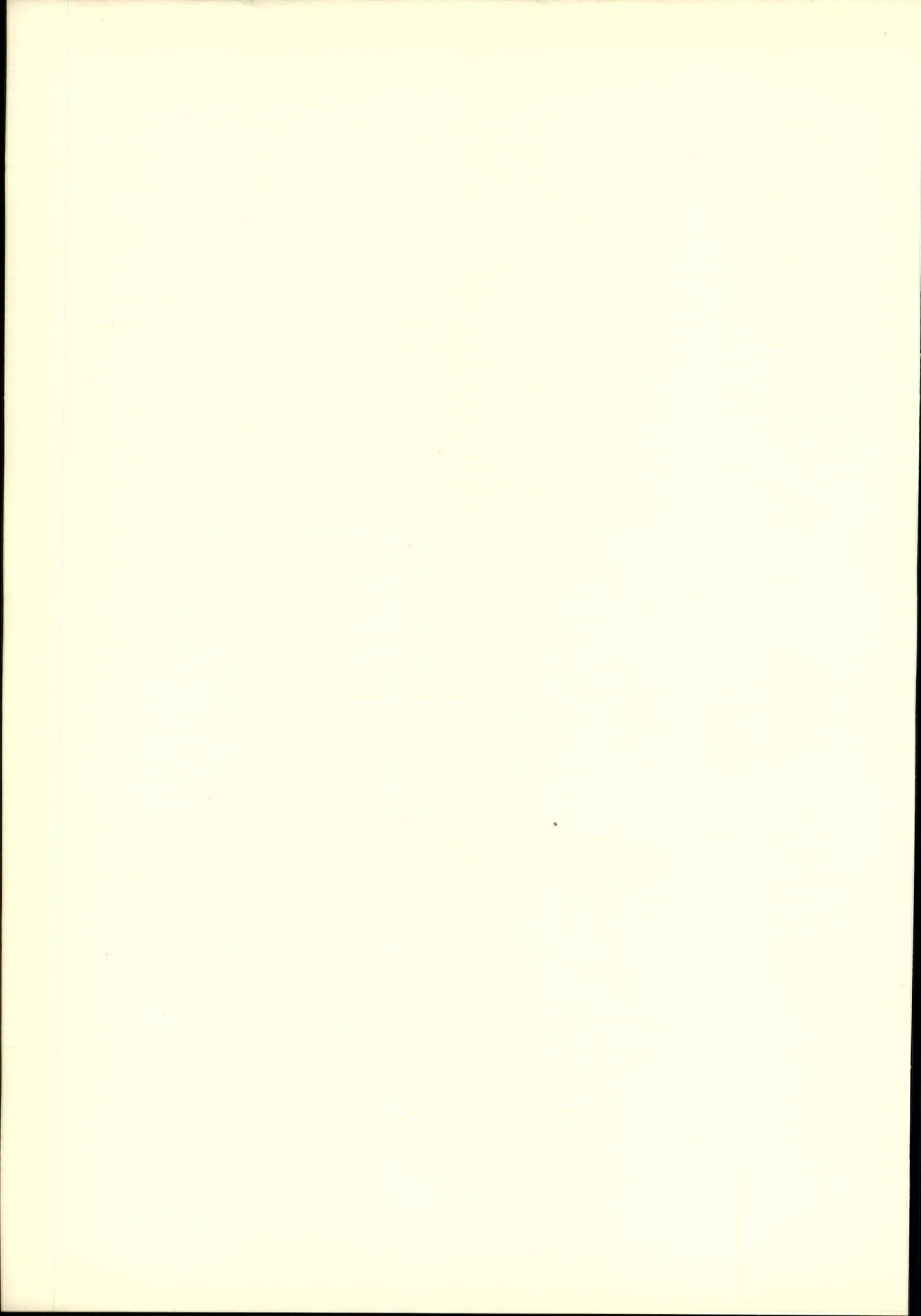


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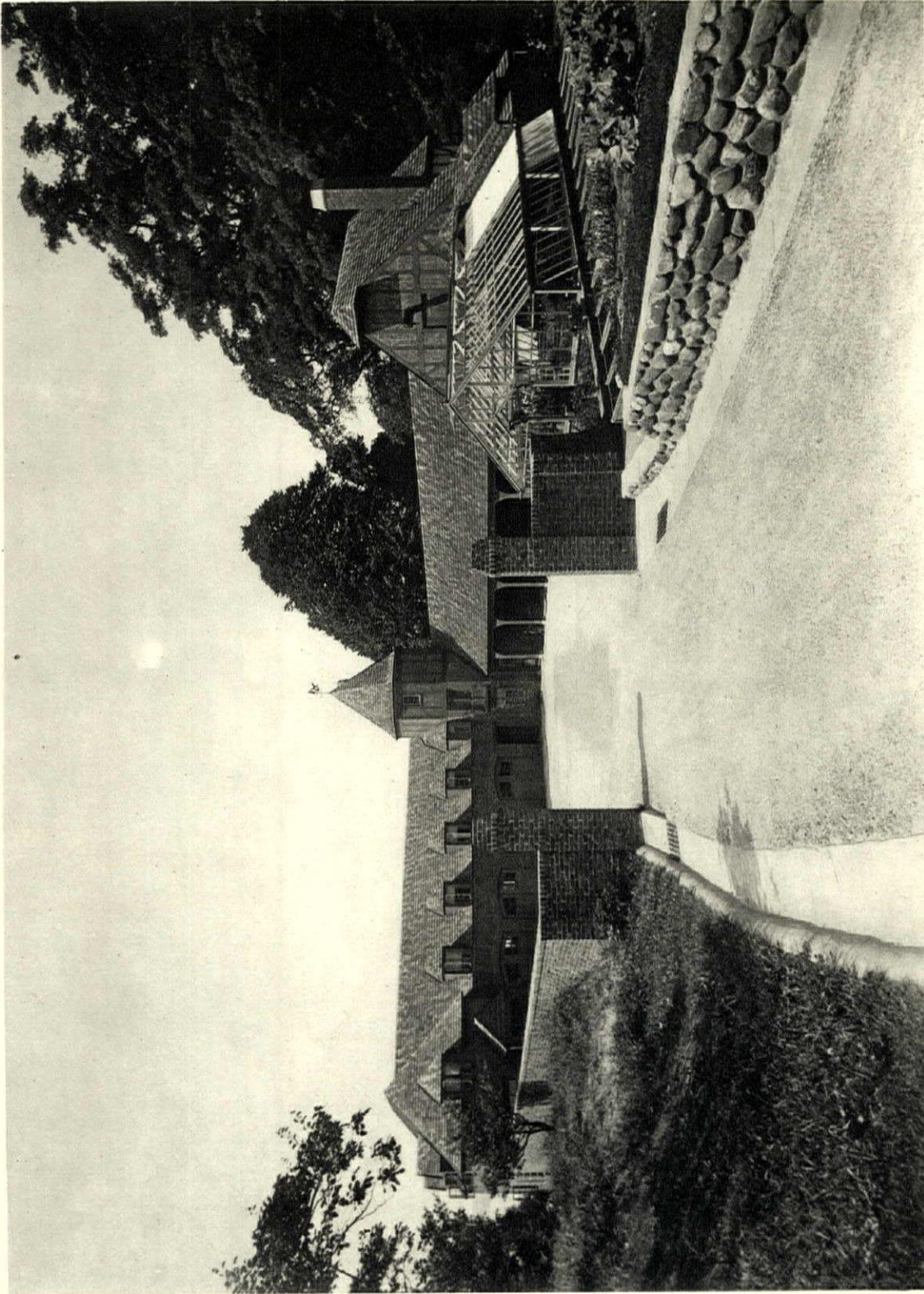


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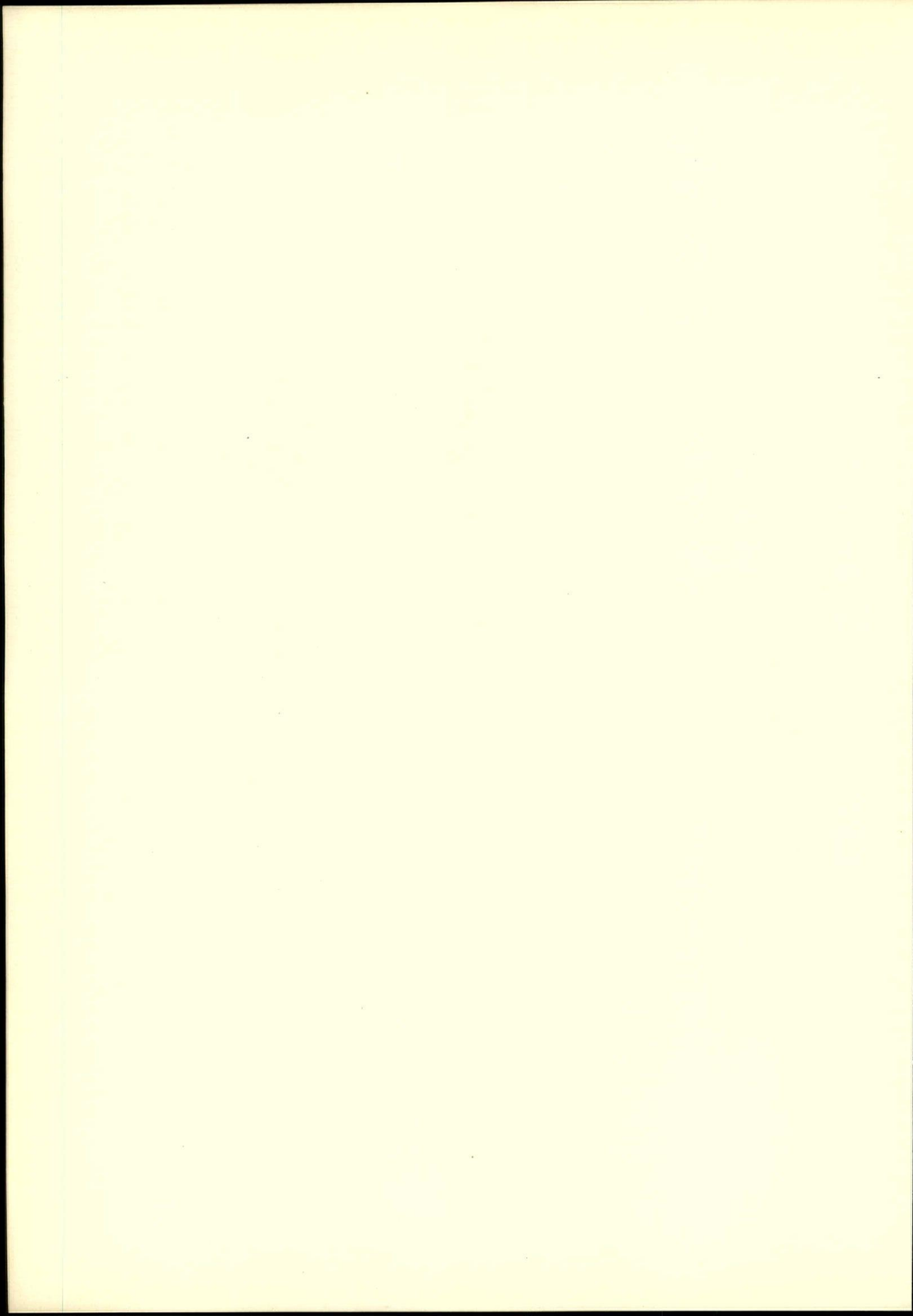
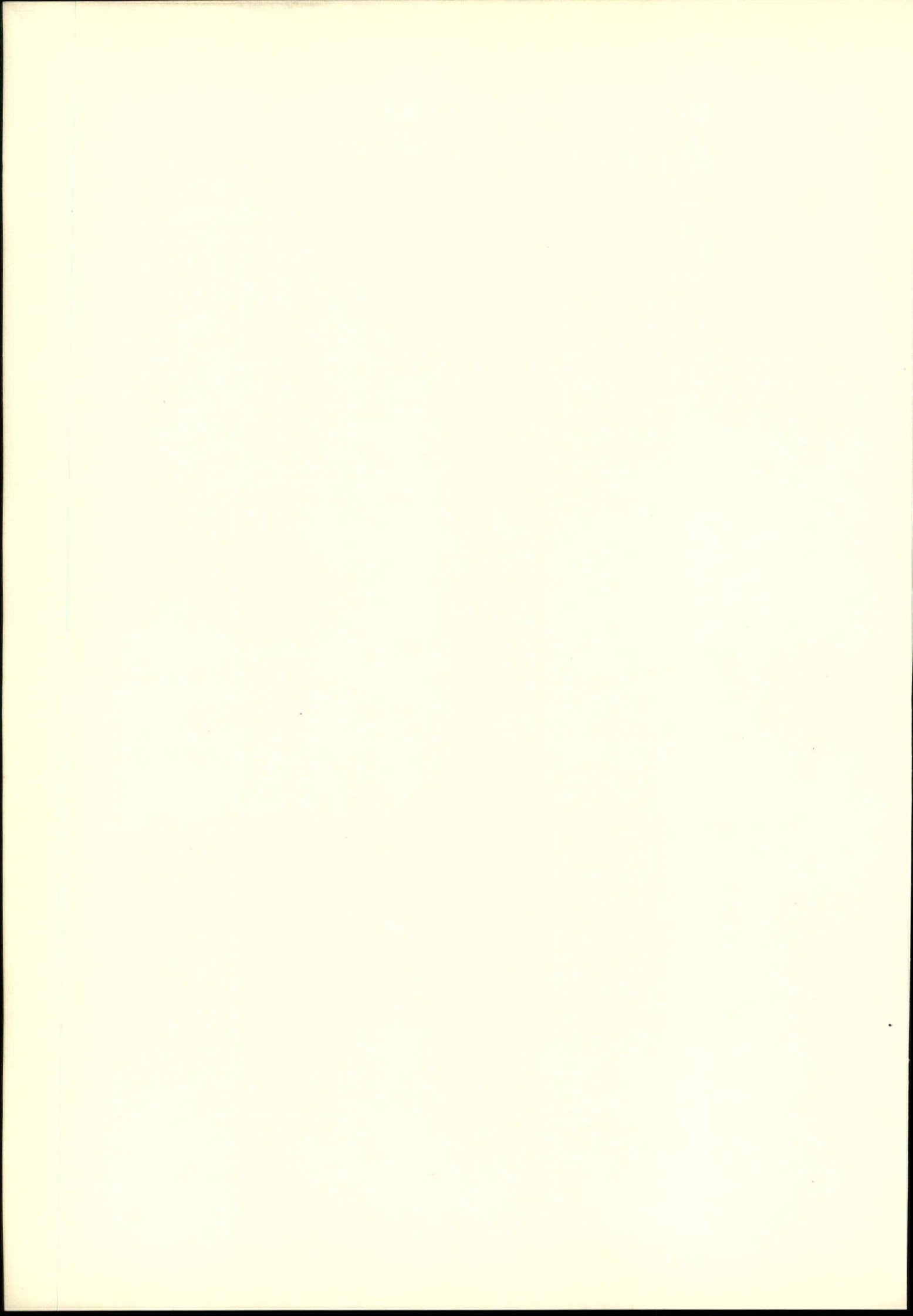




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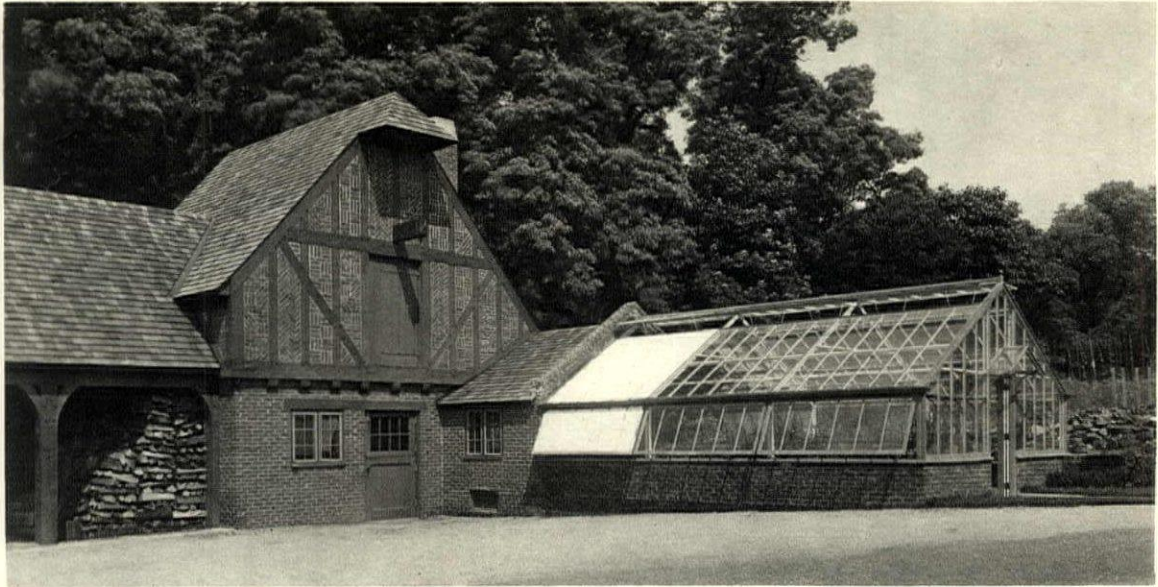


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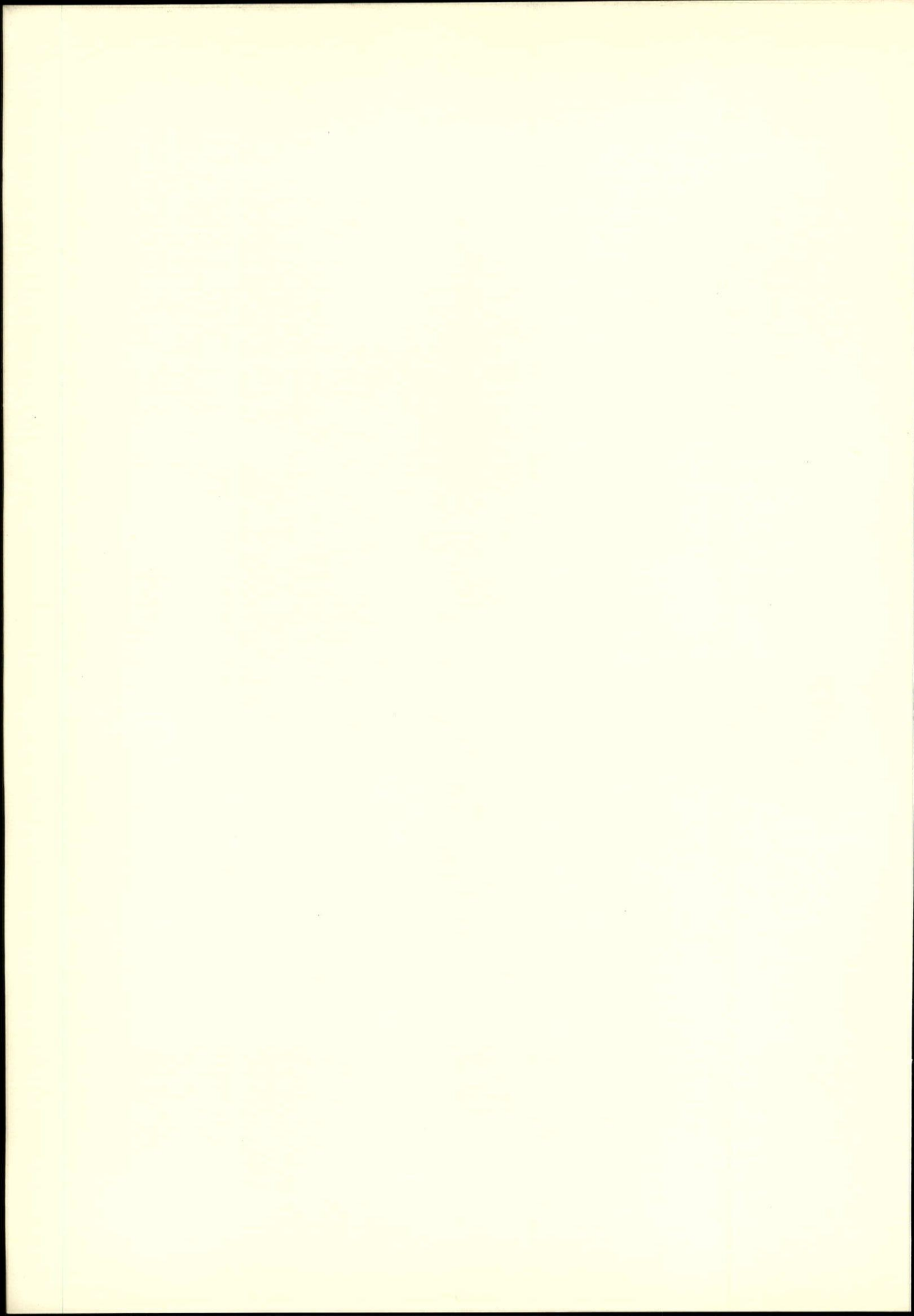
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THE FUTURE AMERICAN COUNTRY HOUSE

LESCAZE, ARCHITECT

THE ACCOMPANYING sketches and plans visualize the country house of 1938 but, inasmuch as all of the mechanical devices incorporated exist at the present time and since such a house fulfills more than any other type the needs of present-day people there is no reason why it could not be the country house of 1928.

There are four important points to which a house can contribute for better, more complete living: health, comfort, service and beauty. A man should say before starting to build for himself: "Give me a place in which I can live most healthily, think most clearly, and rest most completely!"

Man's requirements—the things that he should demand and expect from a house, have altered and increased enormously during the past century. So much is this the case that it would seem that his 1928 ideals cannot be attained through a house primarily designed for another century, another race, another climate. It is, perhaps, the chief contribution of modern architecture that it considers and meets these needs and ideals. So far, in America (with the exception of some houses by Frank Lloyd Wright) the only interpretation of modernism in architecture has been to plaster so called modern decorations or tiling on Colonial, Tudor, Byzantine, or what-have-you designs.

The people of today want more air, more light, and more convenience in their houses than any architecture of the past centuries has given them or is capable of giving them. And they want a beauty that meets the aesthetic standard and feeling of the twentieth century—the same aesthetic satisfaction that they get from their aeroplanes or from well designed automobiles, from all the improvements of these days that make their life more complete, more their own. The present day house should be the tool of

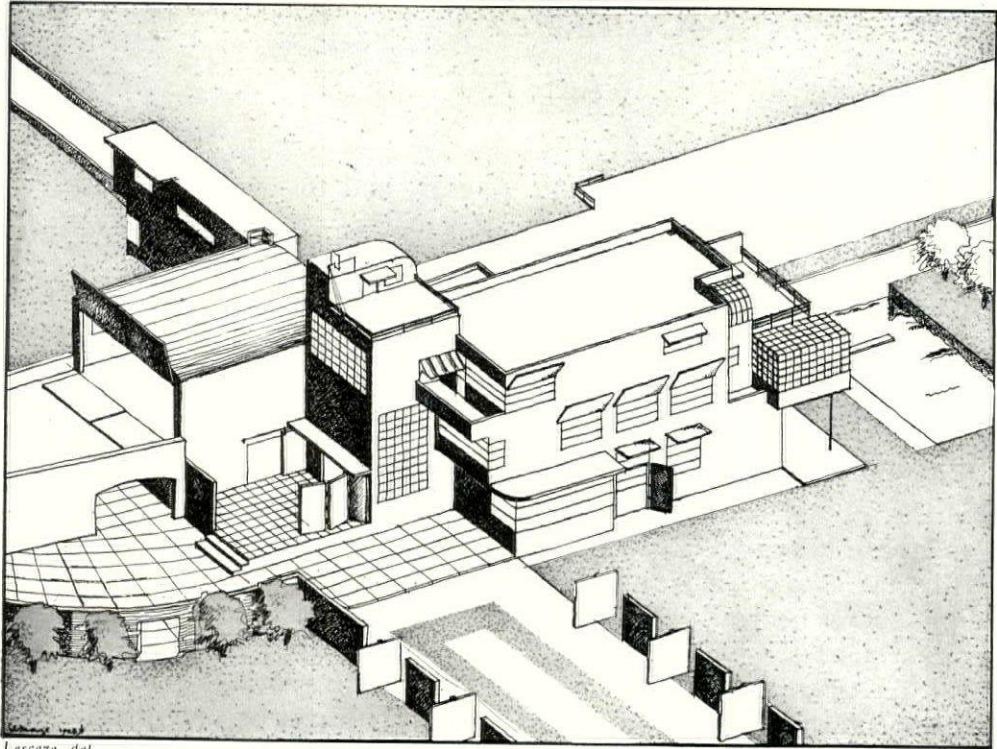
man, his implement which helps him to grow and to live just as efficiently as his telephone, radio, and other machines help him to conquer distances. The house that belongs to a man who utilizes the apparatus and materials of his century, should express the same spirit which animates the existence of the twentieth century individual.

Transportation is a factor of increasing importance in influencing the location of a country house; dictating a change in its expression that will be more complete than the evolution of city architecture. Transportation, by automobile, by rapid electric trains, by aeroplane—as with many other scientific inventions of recent date—has not yet been given an architectural expression.

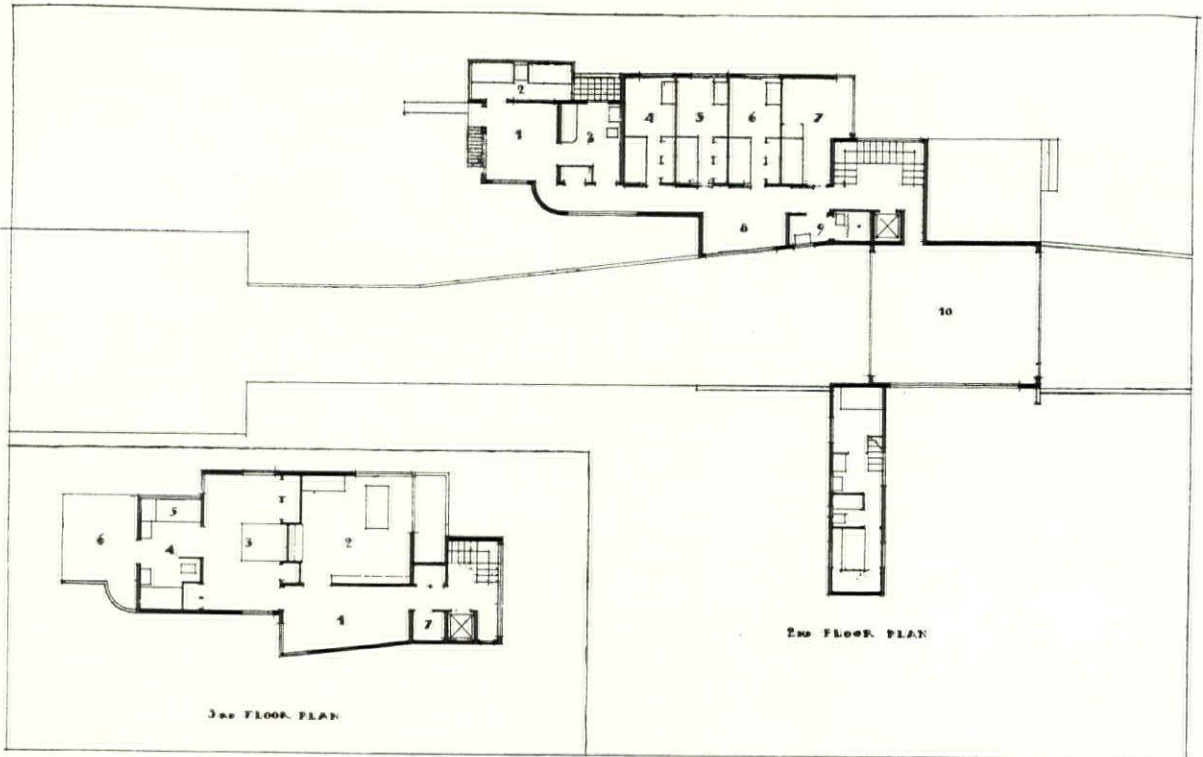
The modern country house architect is dealing with a type of design that is in a state of change and transition. The architect must provide for an elaborate apparatus of conveniences and diversions, he must use new modes of construction and appointments and arrangements that meet the new needs and in doing so express the life and spirit of the day.

Here are some of the details of such a house. Walls are constructed with columns and light slabs of concrete. Inner walls are lined with an insulation product to conserve heat, faced with metal foil to create surfaces for the soft reflection of light. Lighting fixtures are here, sources of light that may flood or softly radiate the zones of activity.

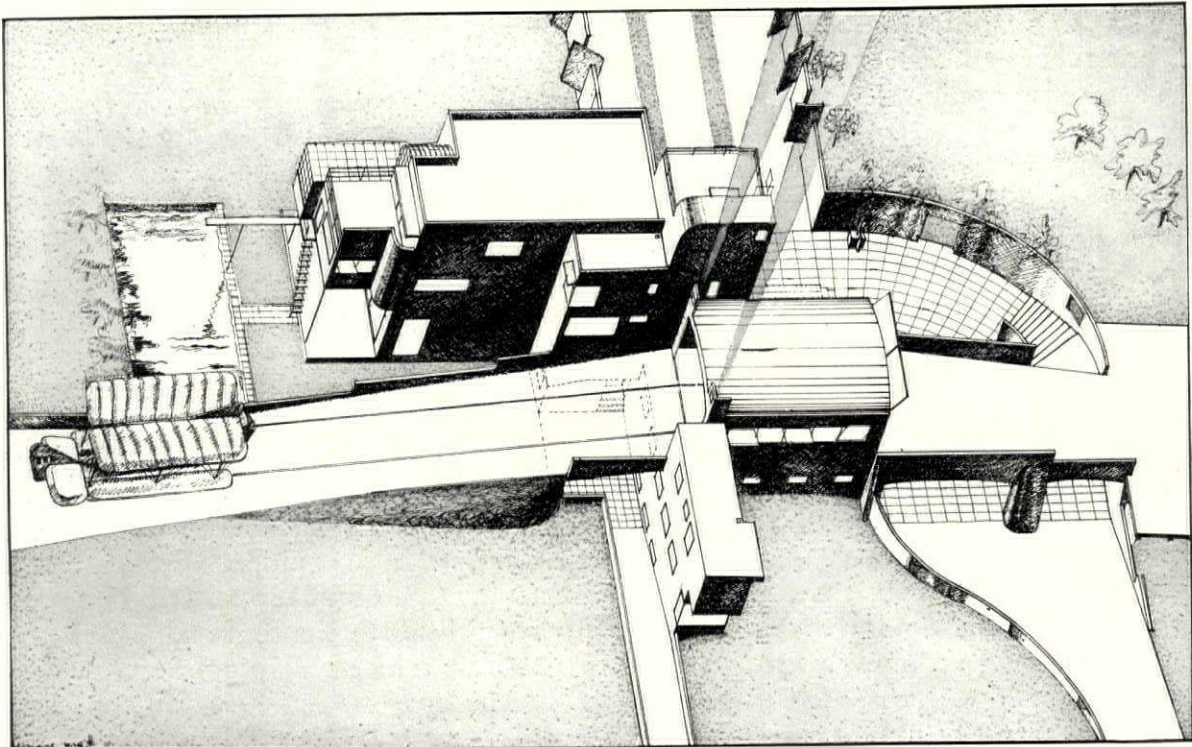
The bathroom is enclosed, in part, with a wall and roof of Vita Glass or Quartz-Lite to add the specially beneficial rays of the sun to customary bathing facilities. Similarly, there are glass walls and roofs to bring the health-giving sunlight to the exercise room. The bedroom, of small dimensions, is ventilated by scientific regulation of air. The kitchen and pantry are



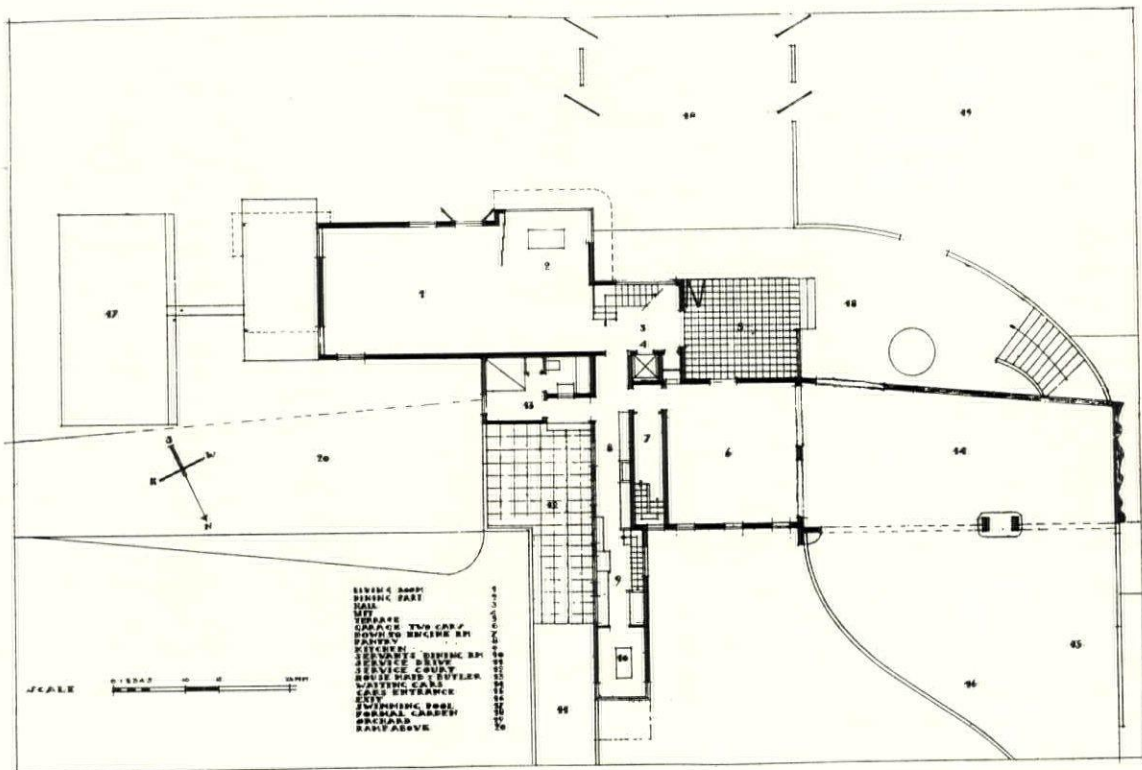
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SKETCH AND FLOOR PLANS
AN AMERICAN HOUSE IN 1938
LESCAZE, ARCHITECT



Lescaze, del.



DRAWINGS SHOWING HOUSE AND GARDEN LAYOUT
 AN AMERICAN HOUSE IN 1938
 LESCAZE, ARCHITECT

lined with Vitrolite. Floors are of cork, sponge rubber and cement depending upon the demands of porch, living rooms or passageway.

Countless mechanical conveniences add to the ease of living and conduct of house-keeping. Windows with steel frames are wide and comprehend the adjoining landscape, with horizontal muntins that do not obstruct the sweep of vision. Windows of houses of today, as Arnold Bennett says, are "little more than glazed holes in walls."

Not of the least importance is the study of house and garden layout so as to create a picture from the air as well as from the ground approaches.

The ground floor plan contains: A large living room, with windows placed in such a manner as to give ample light and vistas and also ample wall space (1). Collapsible screens for a bay or dining recess (2). The hall with an electric lift (3). A terrace, covered with sponge rubber, and so equipped that it can be screened at will (5).

The paved and wall enclosed garden is a transition between the house and nature, a sort of wide open air room (18). The walls pivot in parts and shelter from the wind. A stair leads to the aeroplane runway (14). A covered waiting space for automobiles, where guests may alight and enter the house through (18). Two car garage (6). Store room and stairs down to boiler room, pump room, and electric plant, all of which are below grade, under the service wing (7). Pantry (8). Kitchen (9). Servants' dining room (10). Stairs leading up to four servants' rooms (13). Sheltered service court (12). Under part of ramp leading to landing platform (20). Swimming pool (17).

SECOND AND THIRD FLOOR PLAN

When one arrives by aeroplane one goes through the hangar directly into a hall and into the guest washroom (9) which is equipped with gasoline faucets to remove grease and oil.

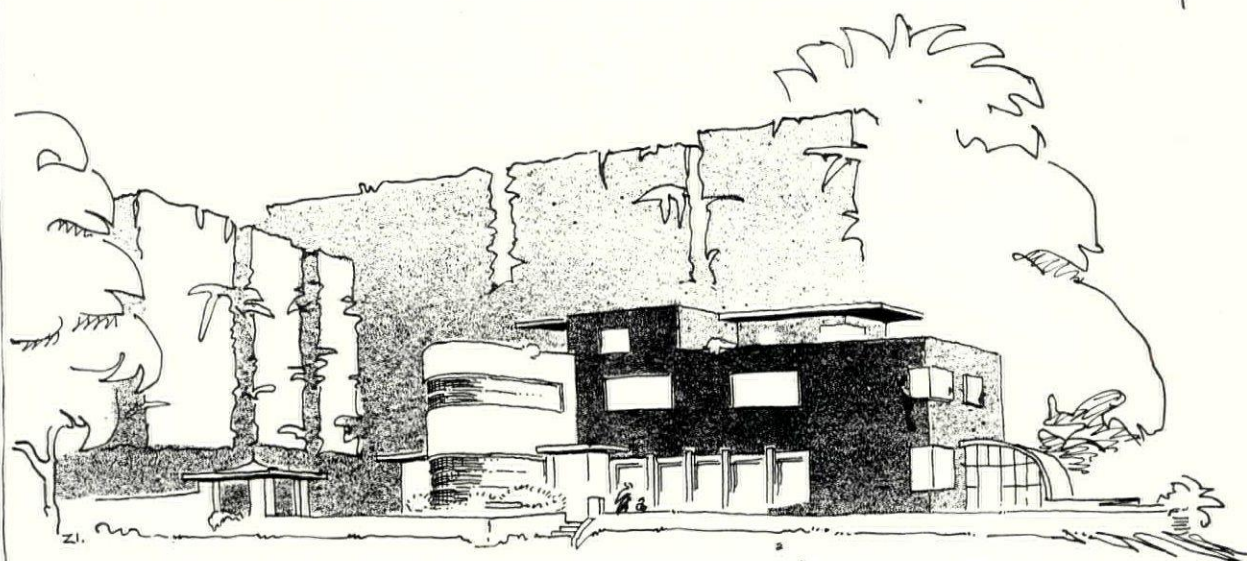
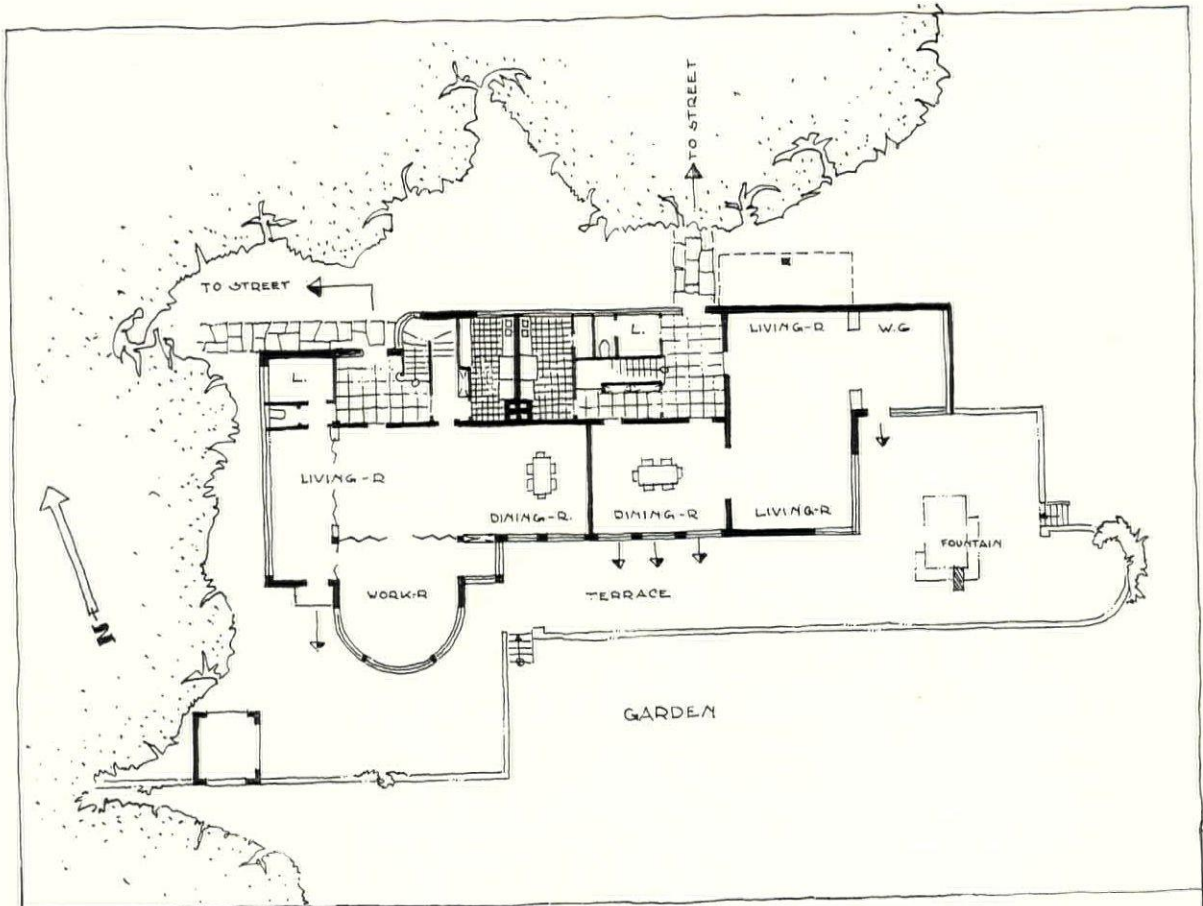
The main part of this floor is taken up by

four combination bed and study rooms for the children and guests. Across the corridor (8), is a wide recess for breakfast. (3) is a bathroom of unusual size (8'x11') and adjoining it is the exercise room with a diving board, allowing one to plunge into the swimming pool below. Then leading from this small "gym" there is a violet ray glass porch containing two cots.

The rest of the floor is devoted to the service wing containing two rooms for the cook and chauffeur.

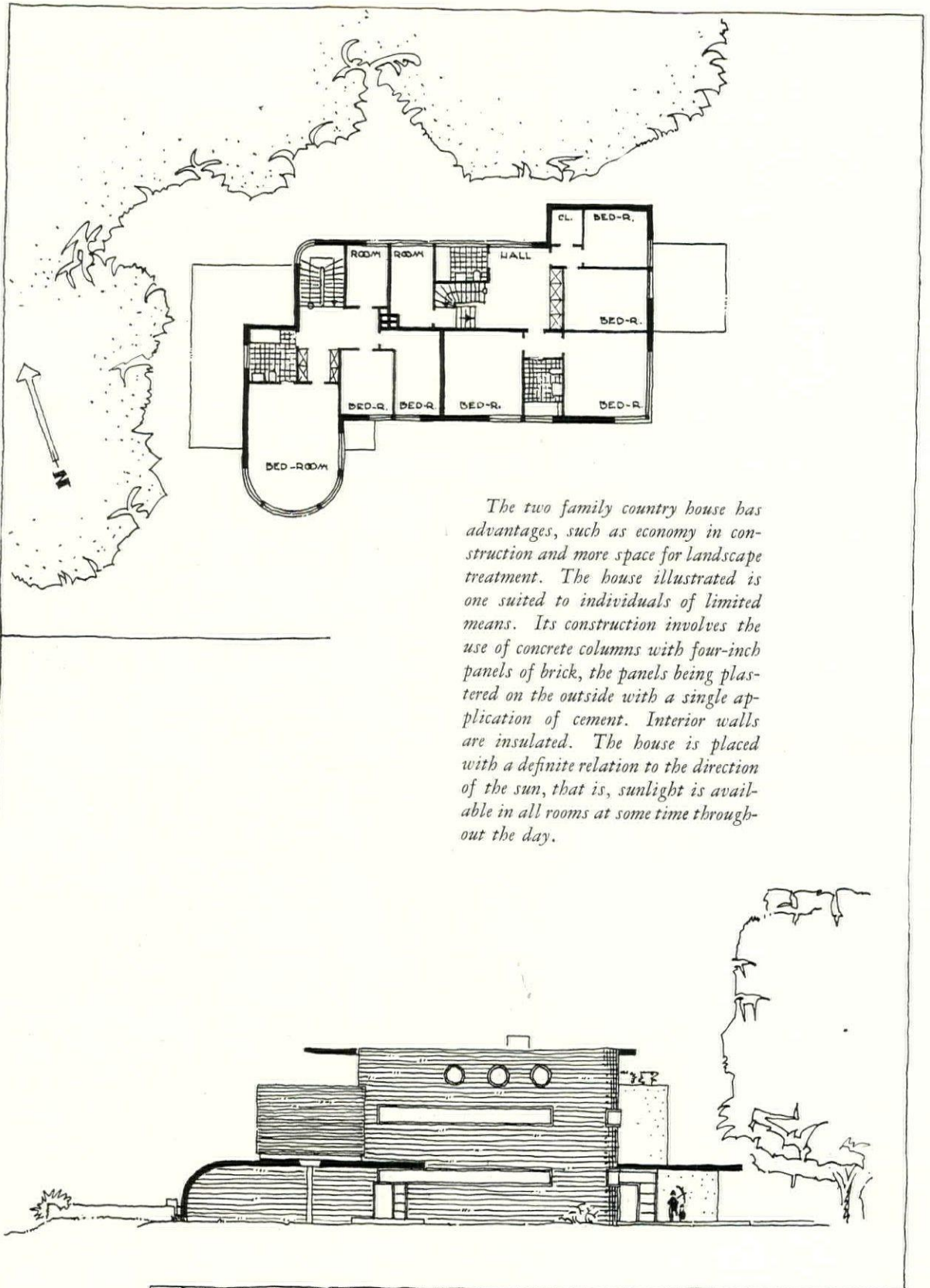
The top floor is divided into Lady's sitting room (1), Man's study (2), Master bedroom (3), Bathroom with cot beneath ultra violet glass, also equipped with a violet ray machine (4), Open terrace (6). The stairway (7) leads to the roof and to the tower which contains meteorological instruments.

1. The house is to be constructed of concrete.
2. Melted snow and rain will run down from the roof to the ground through special pipes.
3. The outside floor covering is to be sponge rubber.
4. The house is to be heated by pipes running the full length of the room and in plain view. No fireplaces.
5. The house is to be lighted by refracting surfaces, the walls acting as reflectors, or there are to be rows of glass with lights behind them.
6. The ventilation throughout the house is to be artificial.
7. The windows are to be spaced so that there will be large window spaces, with equally large spaces of wall.
8. The downstairs hall connects with the roof tower containing meteorological instruments, wind direction and force indicator.
9. The glass porches are to be equipped with ultra violet ray lamps.
10. There is to be an electric lift running through the house.
11. The hangar doors are to rest one-half on the floor.



DESIGN FOR A TWO FAMILY COUNTRY HOUSE
DENSELKAMPS, ZIEGLER ARCHITECTS.

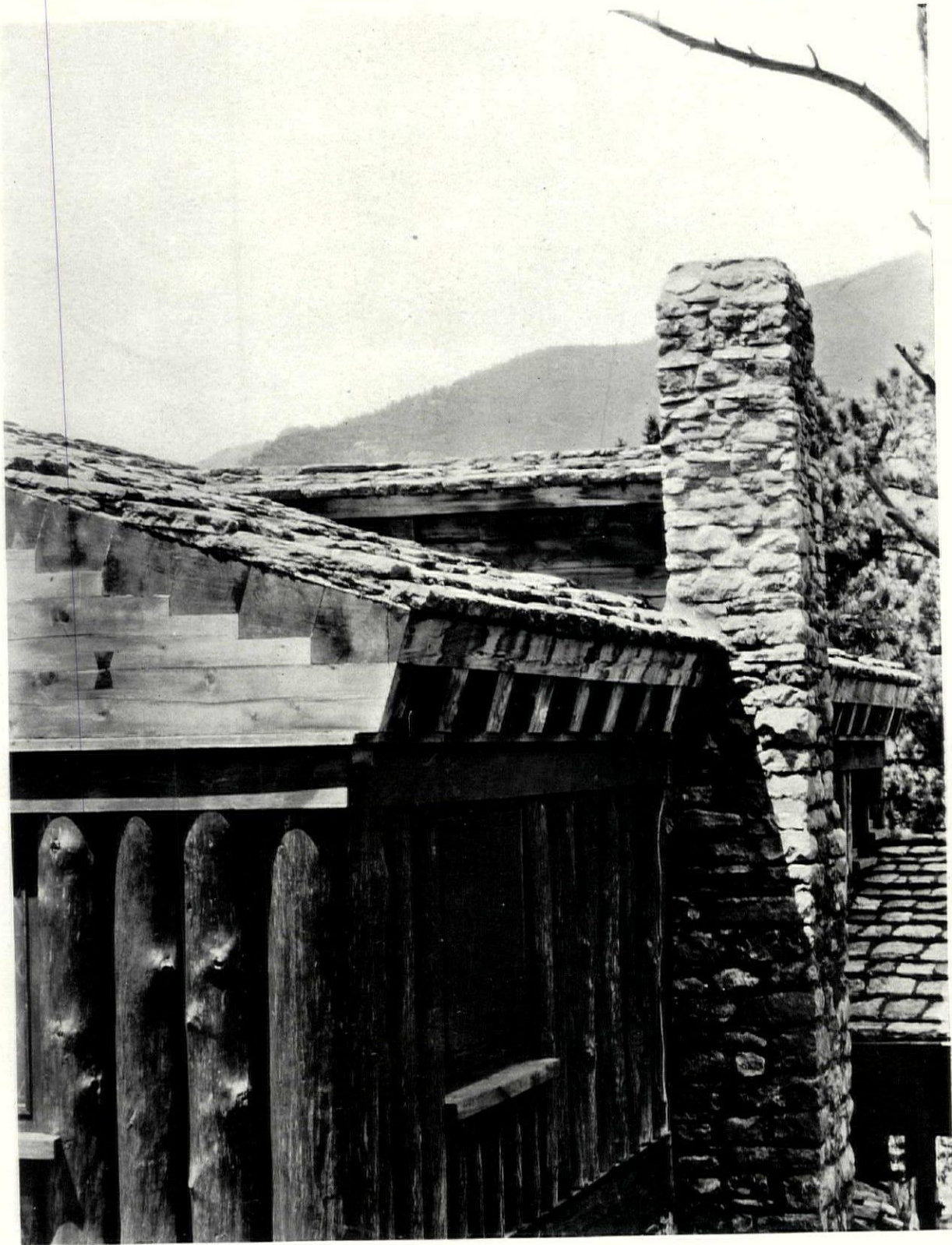
Gerhardt Ziegler, del.



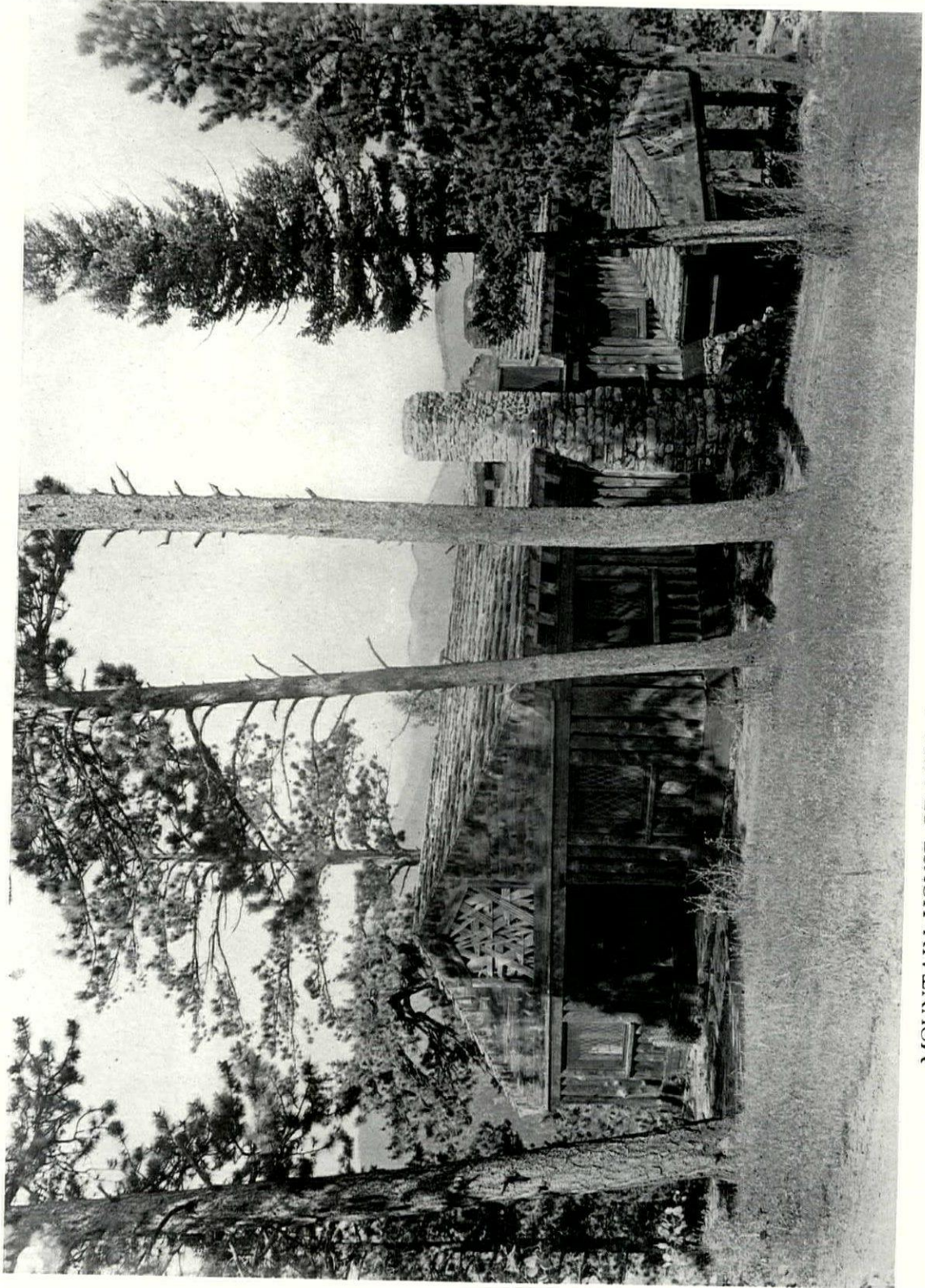
The two family country house has advantages, such as economy in construction and more space for landscape treatment. The house illustrated is one suited to individuals of limited means. Its construction involves the use of concrete columns with four-inch panels of brick, the panels being plastered on the outside with a single application of cement. Interior walls are insulated. The house is placed with a definite relation to the direction of the sun, that is, sunlight is available in all rooms at some time throughout the day.

DESIGN FOR A TWO FAMILY COUNTRY HOUSE.
SECOND FLOOR PLAN. BENDEL & KAMPS, ZIEGLER, ARCHITECTS.

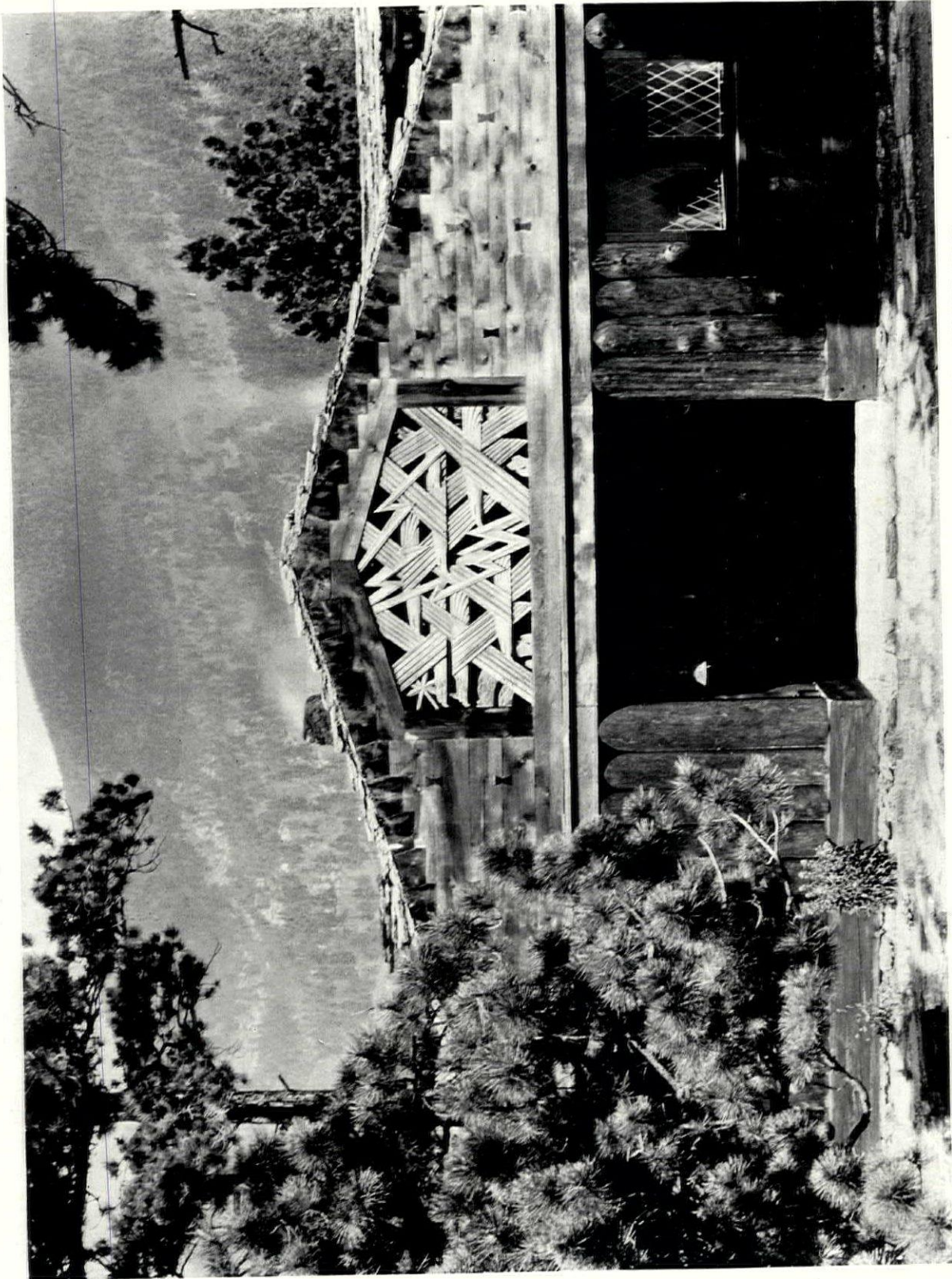
Gerhardt Ziegler, del.



EXTERIOR DETAIL
MOUNTAIN HOUSE OF MISS ANN EVANS, NEAR DENVER, COLORADO
BURNHAM HOYT, ARCHITECT



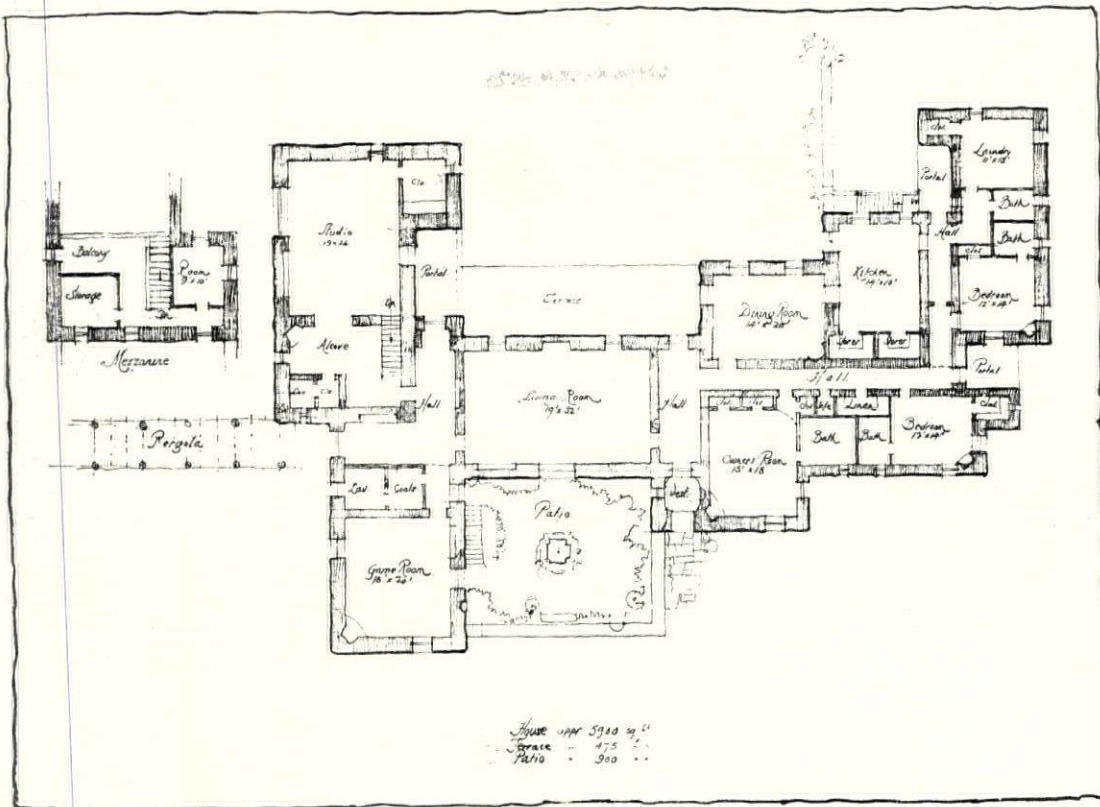
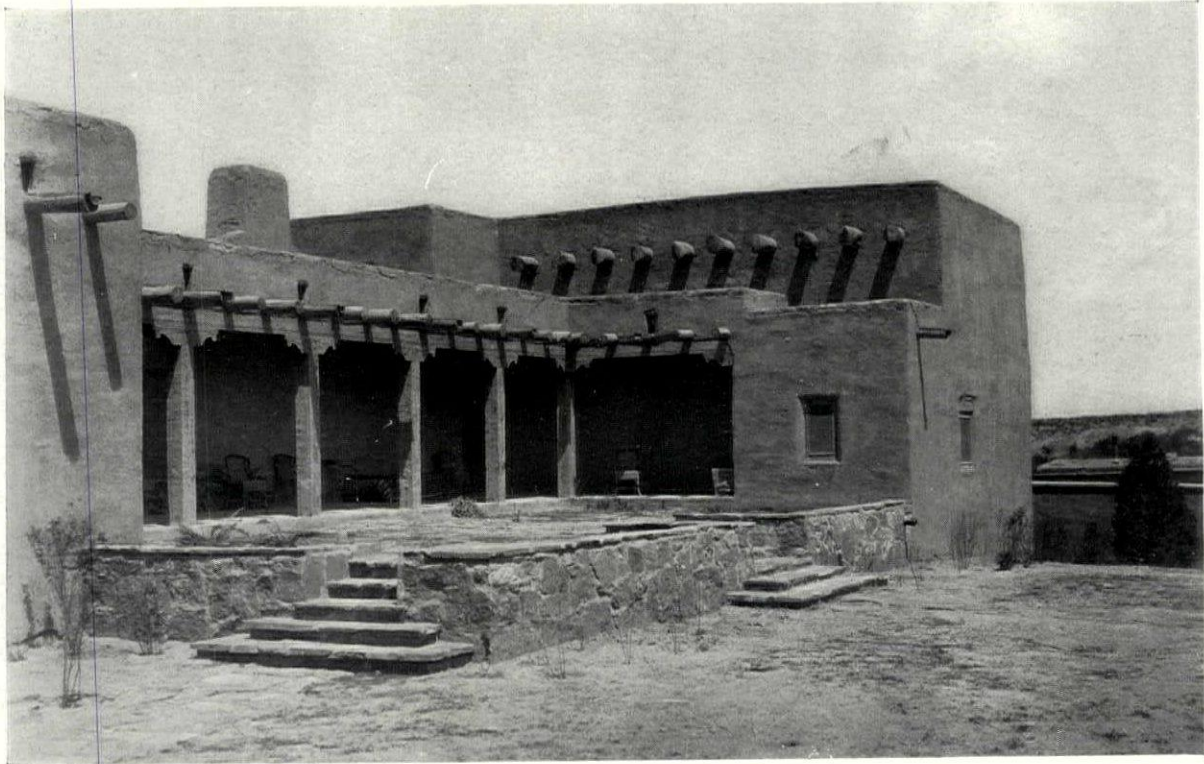
MOUNTAIN HOUSE OF MISS ANN EVANS, NEAR DENVER, COLORADO
BURNHAM HOYT, ARCHITECT



MOUNTAIN HOUSE OF MISS ANN EVANS, NEAR DENVER, COLORADO
BURNHAM HOYT, ARCHITECT



MOUNTAIN HOUSE OF MISS ANN EVANS, NEAR DENVER, COLORADO
BURNHAM HOYT, ARCHITECT



RESIDENCE OF MRS. ALICE CLARKE MEYERS, SANTA FÉ, N. M.
 REGINALD D. JOHNSON, ARCHITECT



RESIDENCE OF MRS. ALICE CLARKE MEYERS, SANTA FÉ, N. M.
REGINALD D. JOHNSON, ARCHITECT

ALLIED ARTS
AND
CRAFTSMANSHIP

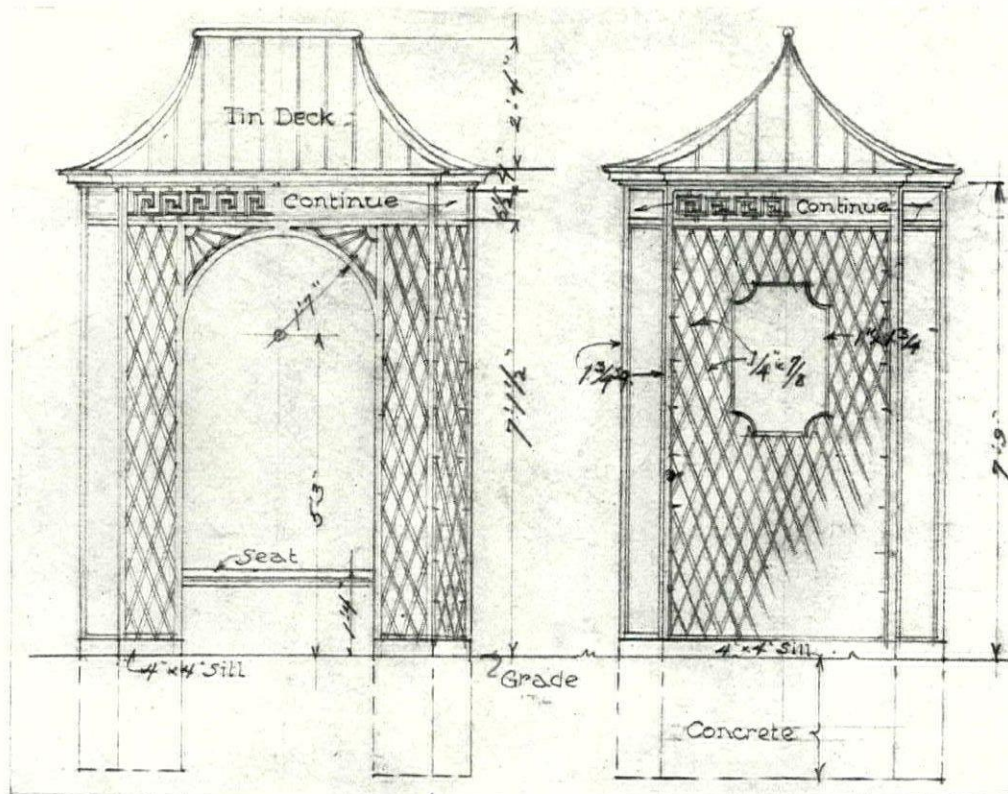
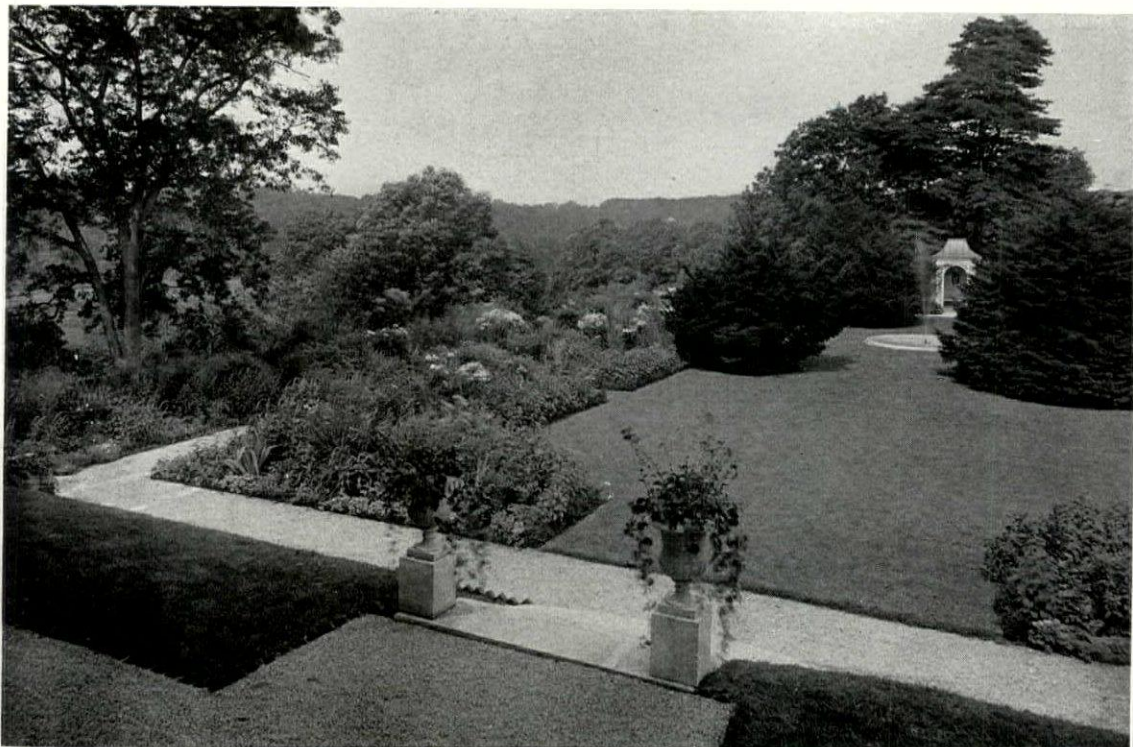


Photo, Amemiya

GARDEN DETAIL
ESTATE OF HENRY J. S. HALL, ESQ., SMITHTOWN, L. I.
RUTH DEAN, LANDSCAPE ARCHITECT

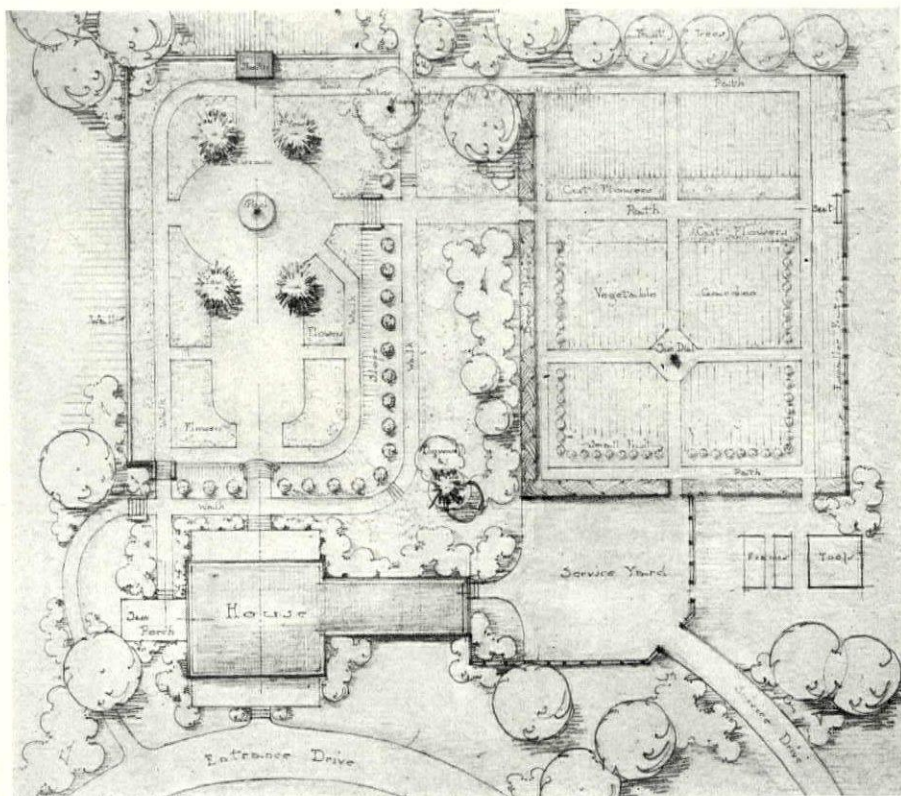
Featuring
LANDSCAPE ARCHITECTURE
THE CRAFTS

¶ 429 ¶



Photo, Amemiya

GARDEN AND WORKING DRAWINGS OF SHELTER
 ESTATE OF HENRY J. S. HALL, ESQ., SMITHTOWN, L. I.
 RUTH DEAN, LANDSCAPE ARCHITECT



Photo, Amemiya

PLOT PLAN
ESTATE OF HENRY J. S. HALL, ESQ., SMITHTOWN, L. I.
RUTH DEAN, LANDSCAPE ARCHITECT

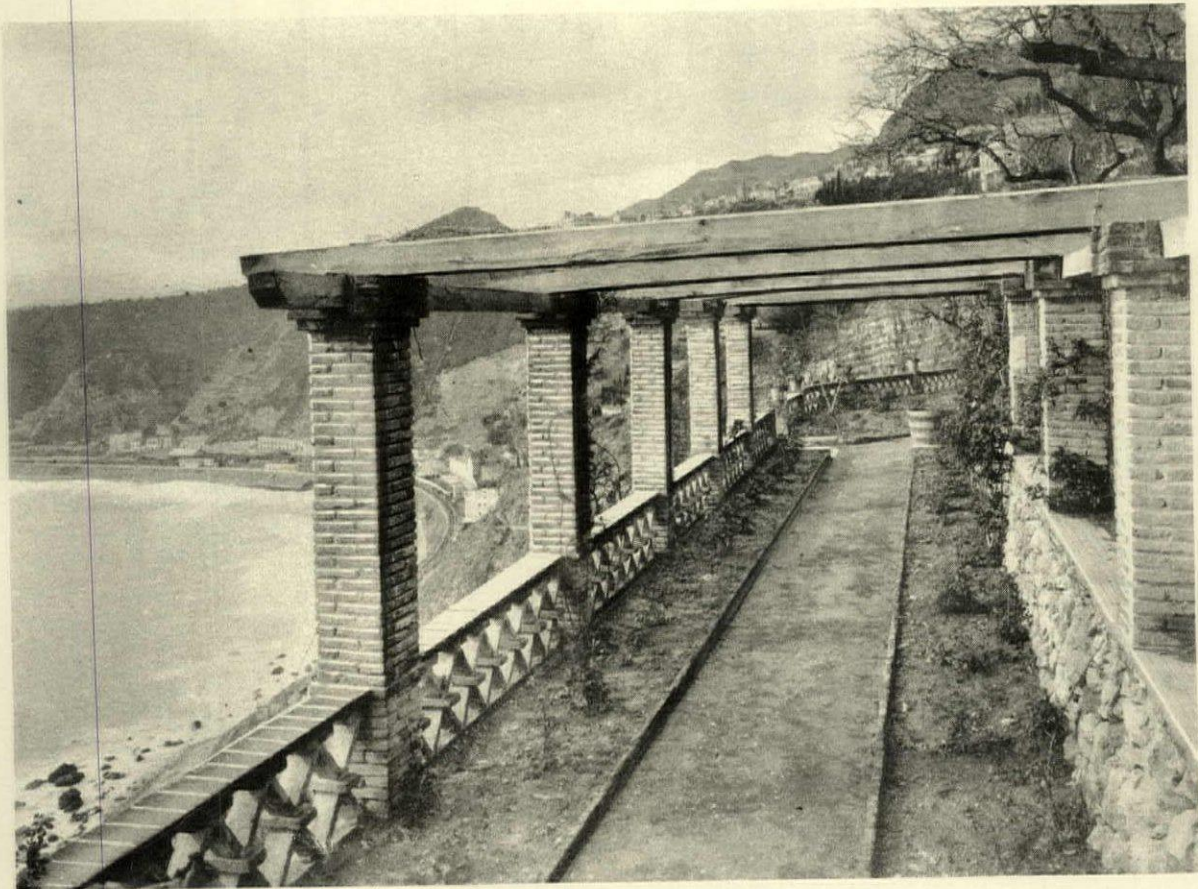


LANTERNS ON A HOUSE IN GLEN HEAD, L. I.

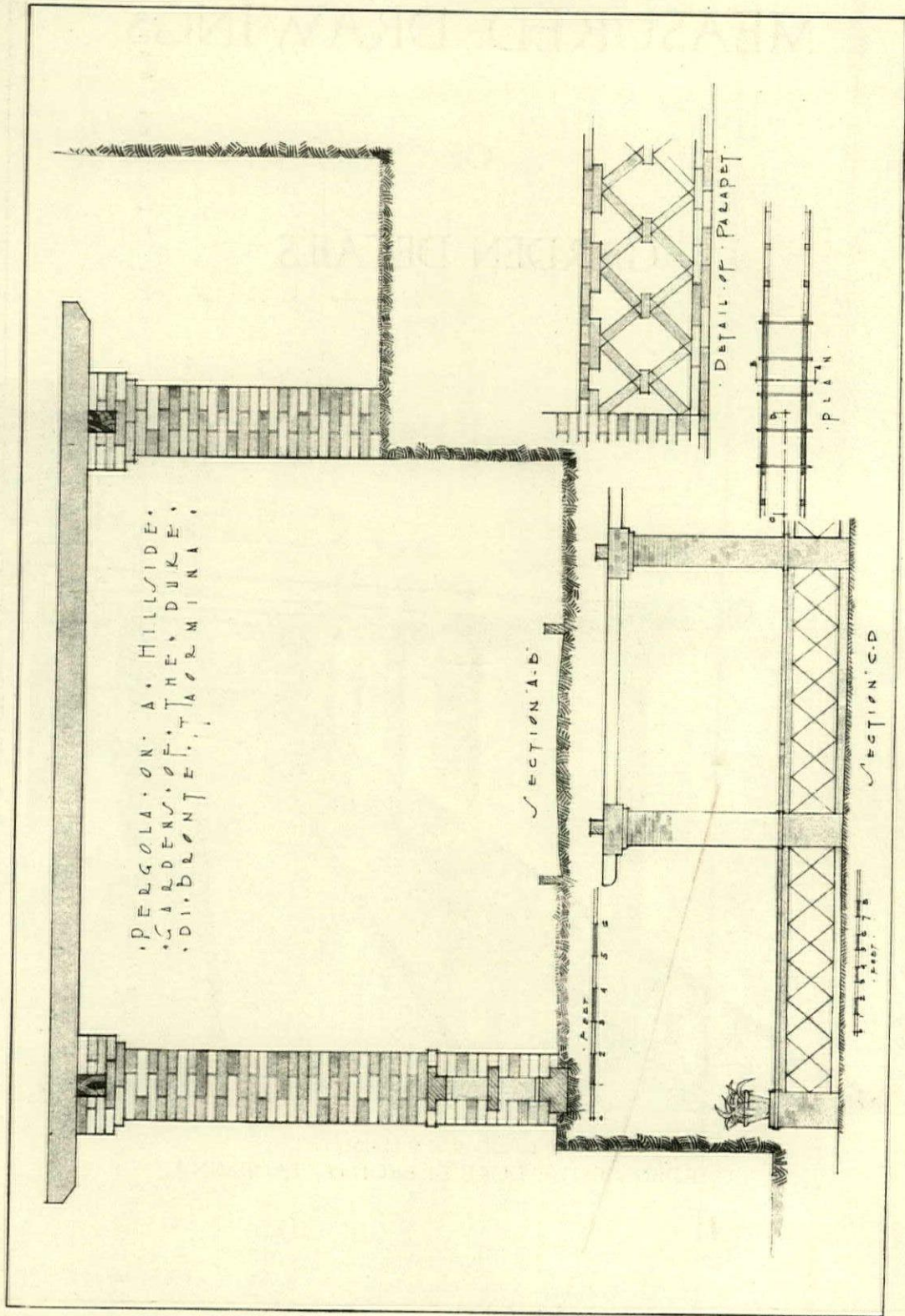
ROGER BULLARD, ARCHITECT

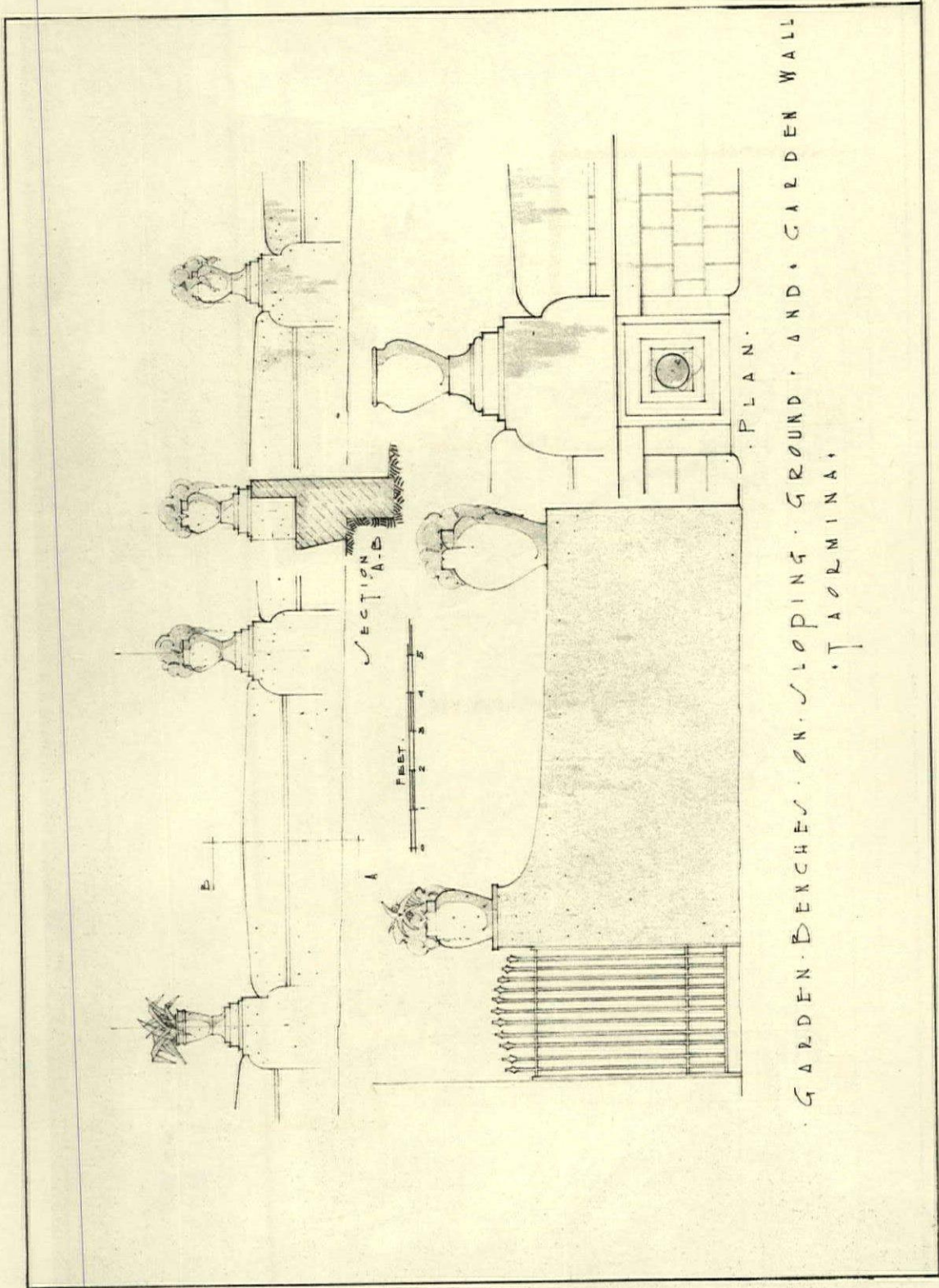
SAMUEL YELLIN, CRAFTSMAN

MEASURED DRAWINGS
OF
GARDEN DETAILS

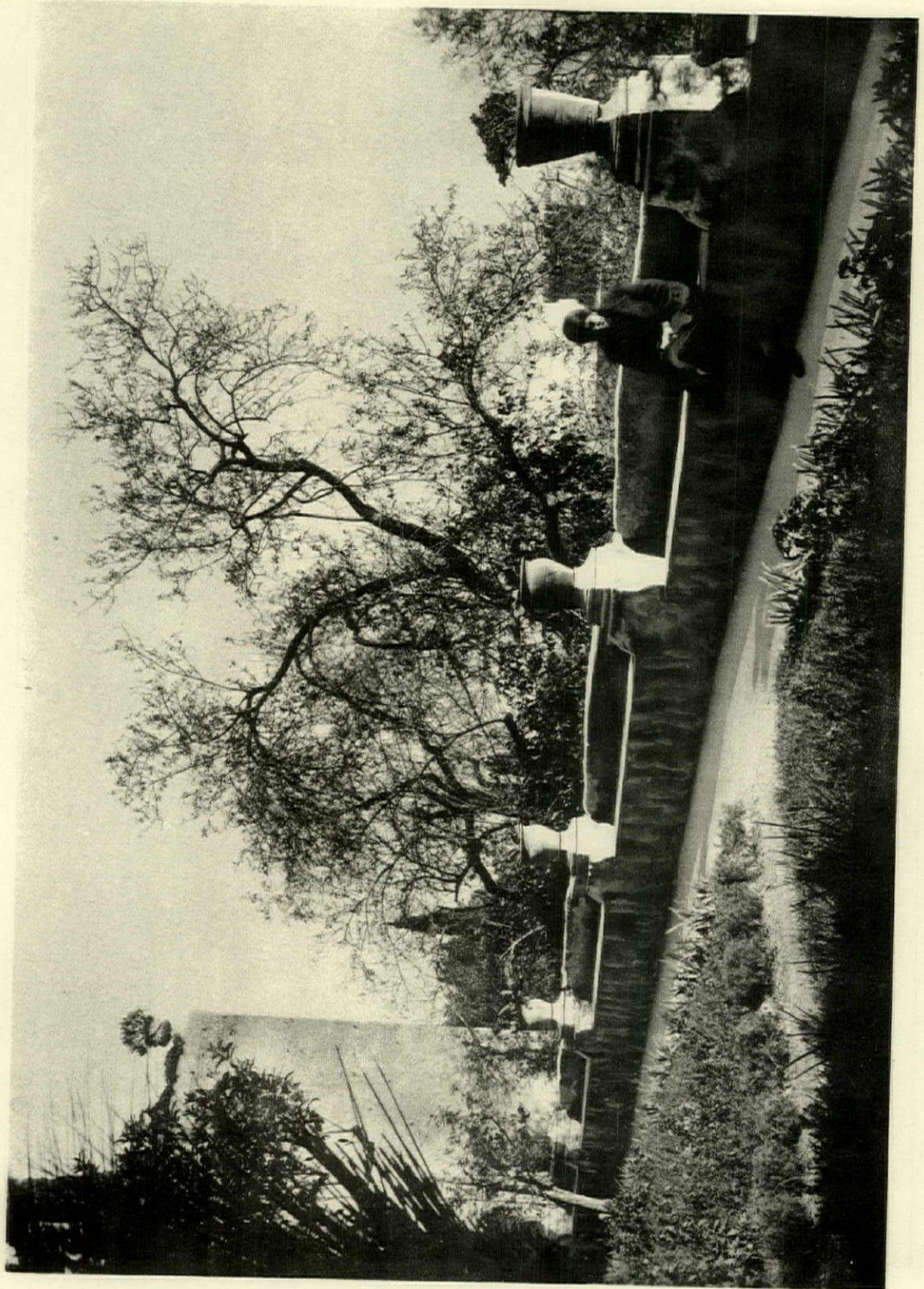


PERGOLA ON A HILLSIDE
GARDEN OF THE DUKE DI BRONTE, TAORMINA





GARDEN BENCHES ON SLOPING GROUND AND GARDEN WALL
AT AORMINA



GARDEN BENCHES AND GARDEN WALL ON SLOPING GROUND, TAORMINA



Photo, Nyholm

RESIDENCE OF ROBERT S. CHAPIN, ESQ., BRONXVILLE, N. Y.
PENROSE V. STOUT, ARCHITECT



Photo, Nyholm

PORCH
RESIDENCE OF ROBERT S. CHAPIN, ESQ., BRONXVILLE, N. Y.
PENROSE V. STOUT, ARCHITECT



Photo, Nyholm

ENTRANCE
RESIDENCE OF ROBERT S. CHAPIN, ESQ., BRONXVILLE, N. Y.
PENROSE V. STOUT, ARCHITECT



Photo, Nyholm

RESIDENCE OF ROBERT S. CHAPIN, ESQ., BRONXVILLE, N. Y.
PENROSE V. STOUT, ARCHITECT



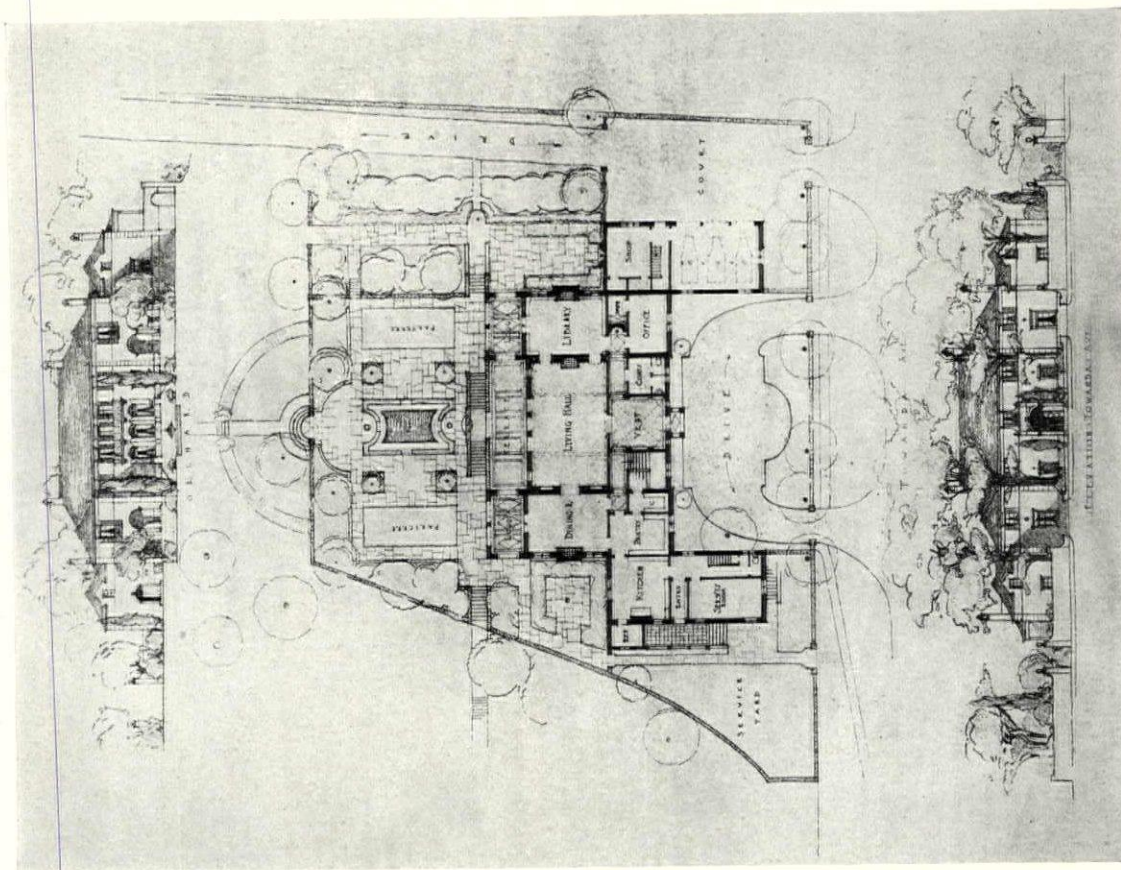
Photo, Nyholm

RESIDENCE OF DR. HENRY D. CHAPIN, BRONXVILLE, N. Y.
PENROSE V. STOUT, ARCHITECT



Photo, Ph. B. Wallace

RESIDENCE OF MRS. NORTON DOWNS, CHESTNUT HILL, PHILADELPHIA
ROBERT R. MCGOODWIN, ARCHITECT



Photo, Ph. B. Wallace

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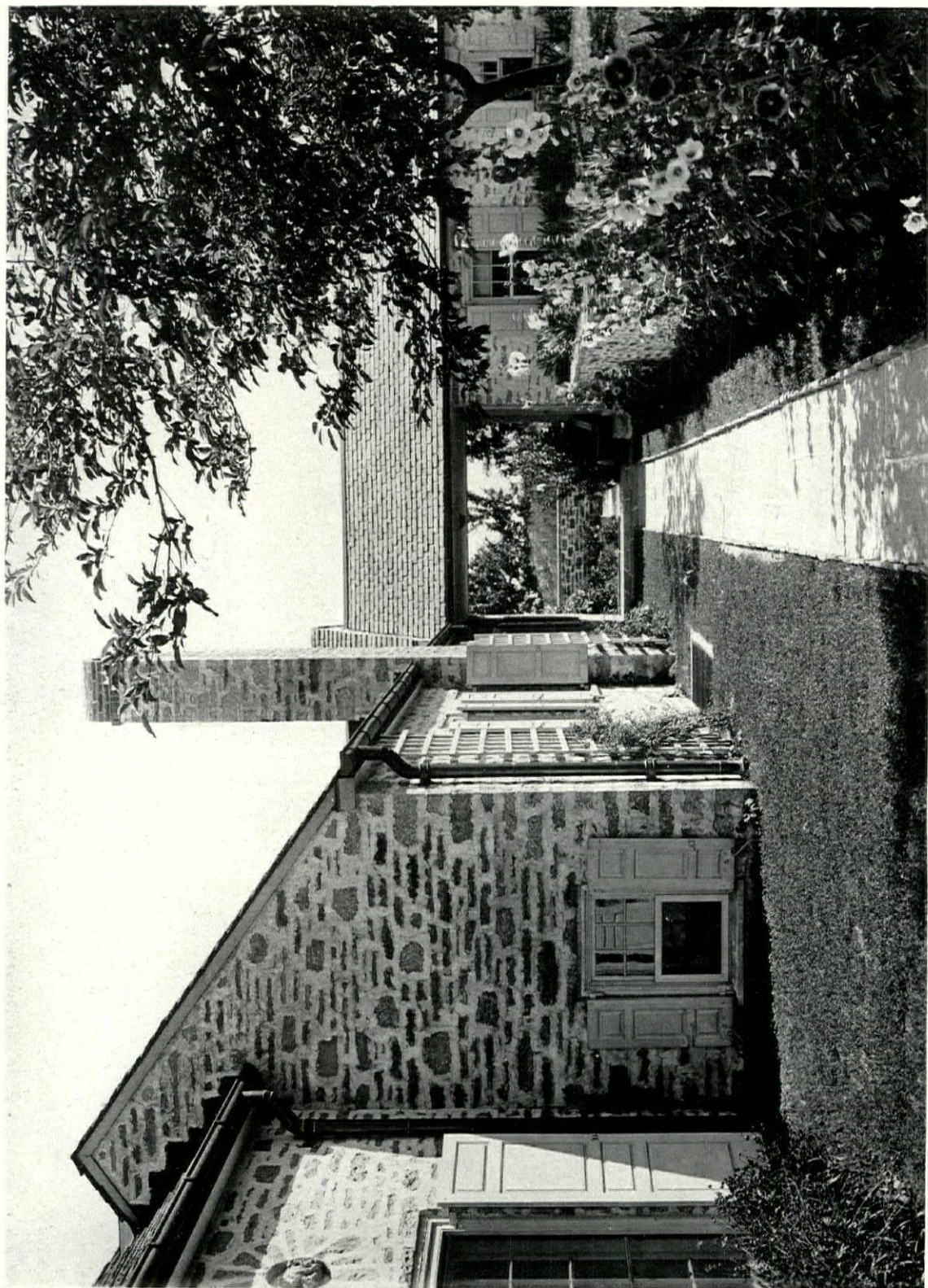
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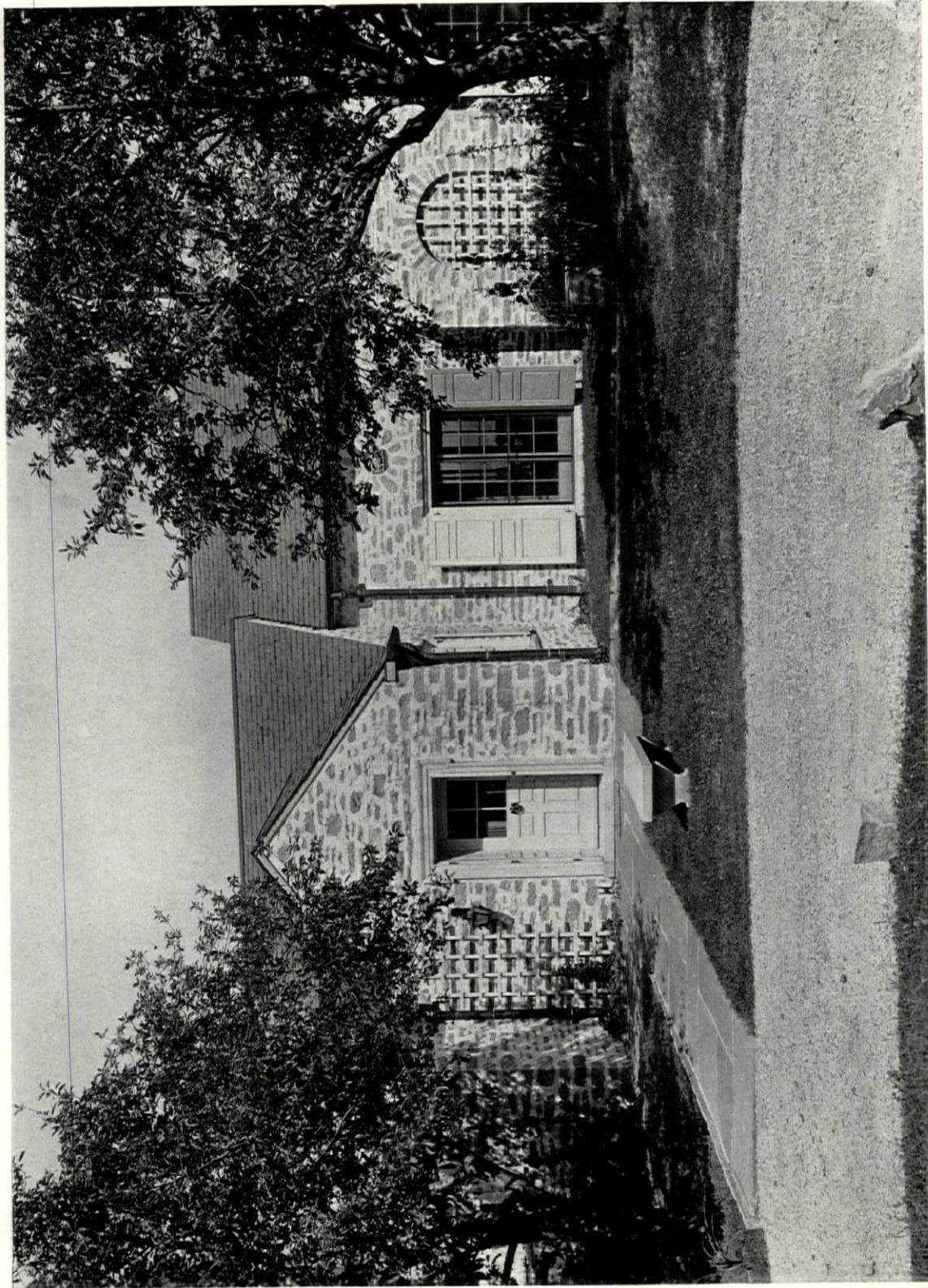


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RESIDENCE OF MRS. NEWTON R. WILSON, ST. LOUIS CO., MISSOURI
STUDY & FARRAR, ARCHITECTS

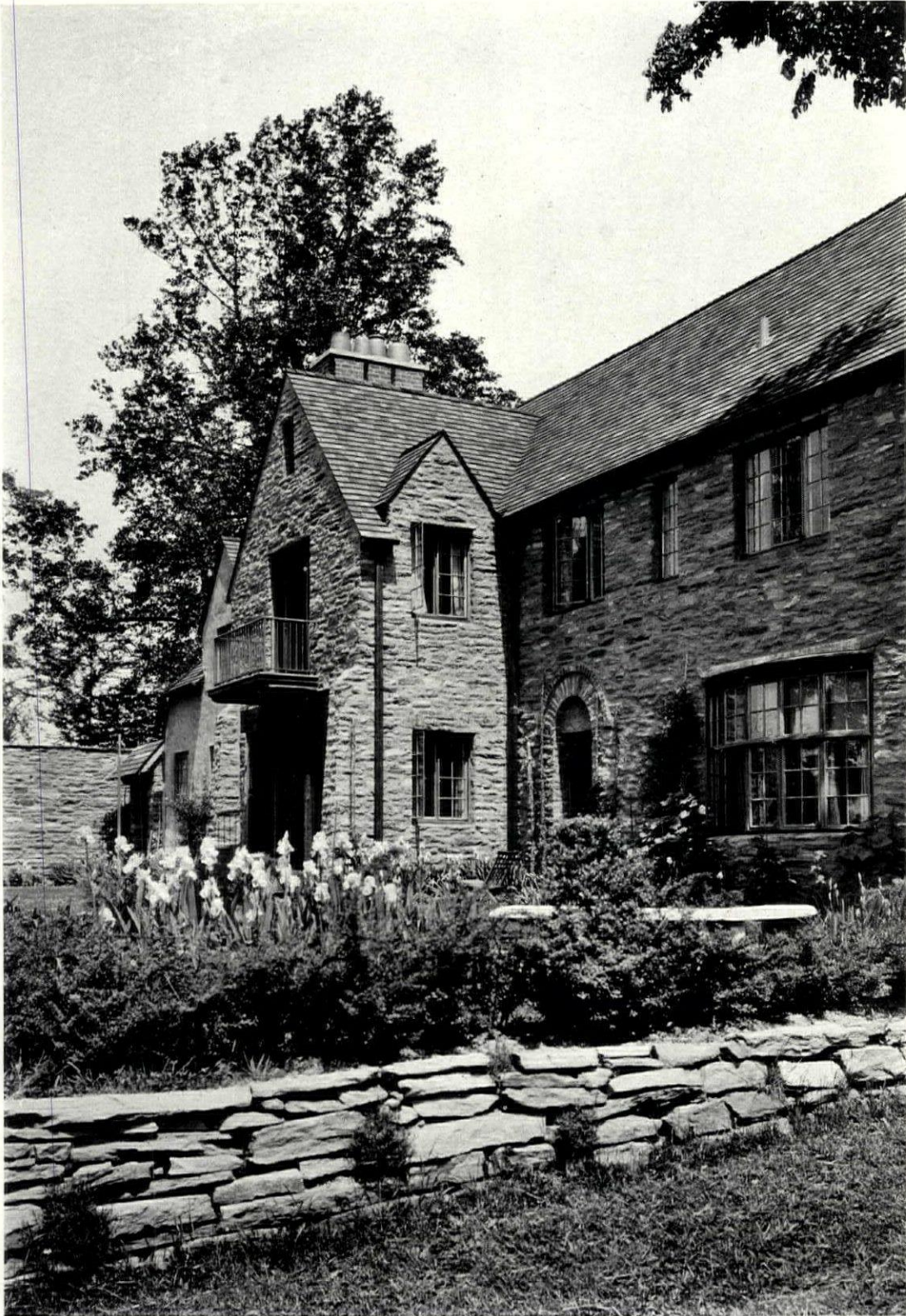


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STUDY & FARRAR, ARCHITECTS



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RESIDENCE OF CHARLES E. HIRES, JR., ESQ., WYNNEWOOD, PA.
EDWARDS & HOFFMAN, ARCHITECTS



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EDWARDS & HOFFMAN, ARCHITECTS



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STAIRWAY AND HALL
RESIDENCE OF CHARLES E. HIRES, JR., ESQ., WYNNEWOOD, PA.
EDWARDS & HOFFMAN, ARCHITECTS



Photo, Ph. B. Wallace

SECOND FLOOR HALL AND STAIR LANDING
RESIDENCE OF CHARLES E. HIRES, JR., ESQ., WYNNEWOOD, PA.
EDWARDS & HOFFMAN, ARCHITECTS

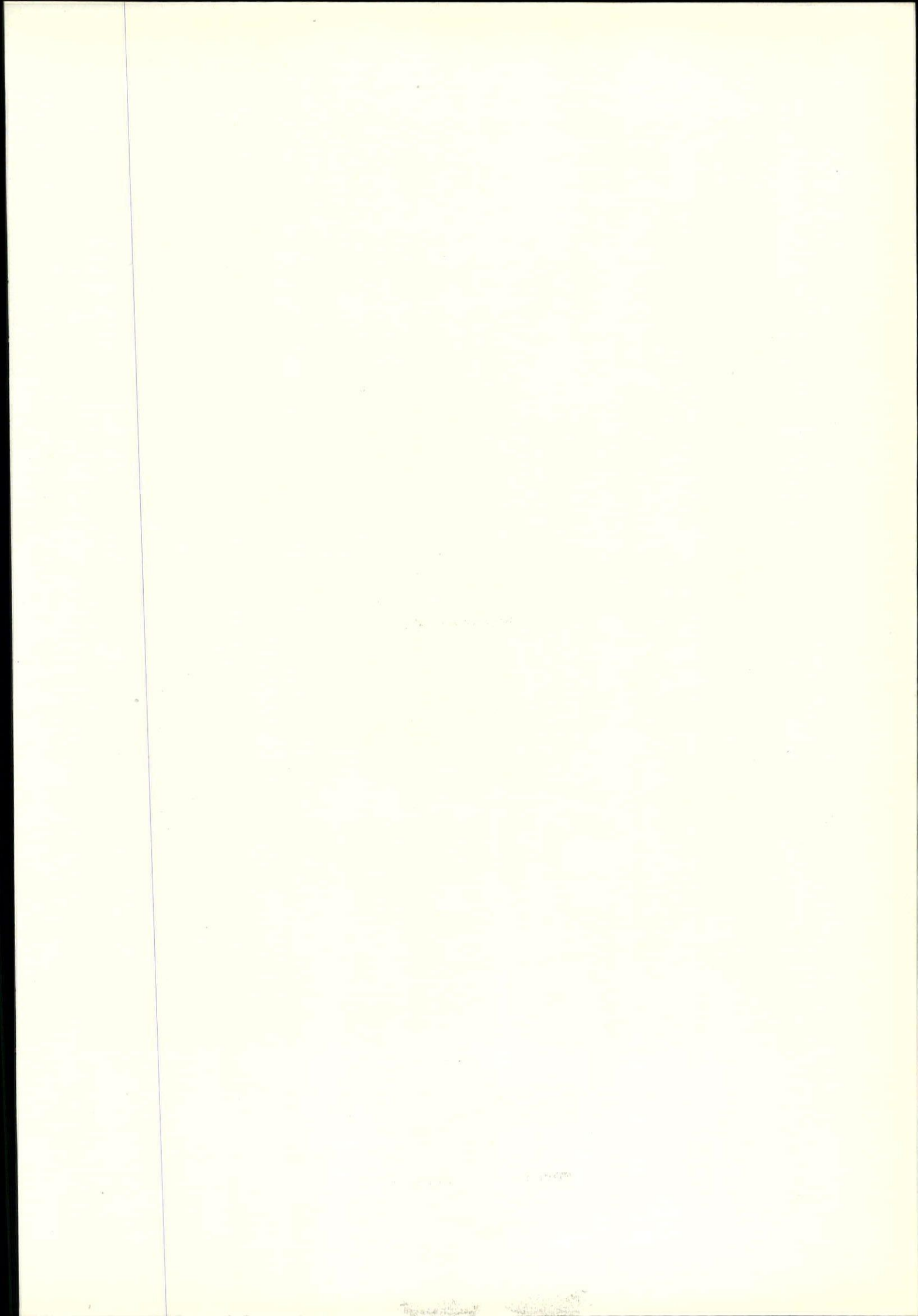


FRONT FAÇADE



Photo, Ph. B. Wallace

LIVING ROOM MANTEL
RESIDENCE OF CHARLES E. HIRES, JR., ESQ., WYNNEWOOD, PA.
EDWARDS & HOFFMAN, ARCHITECTS





Photo, Nyholm

ENTRANCE TO STUDY HALL
CRANBROOK SCHOOL, BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT
GEZA MAROTI, SCULPTOR