

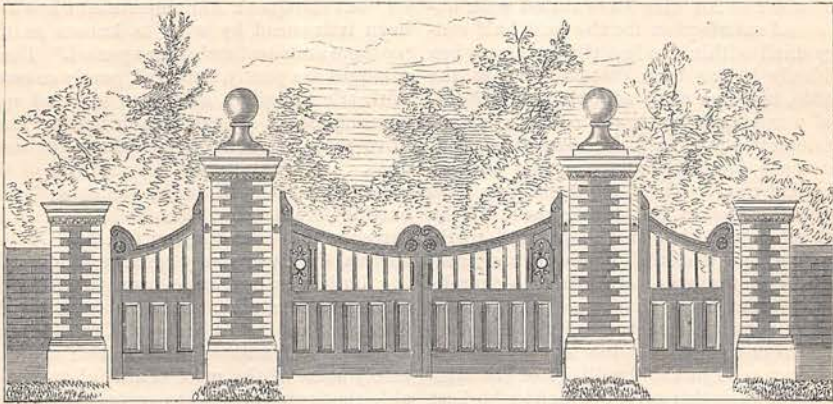
ley, dryly. "I offered him a rousing good bunch the other day, and he swallowed it without winking. But, by-the-bye, my dear, aren't we getting pretty deep in the woods?"

"Oh, we sha'n't get lost," she answered,

with a smile. "Keep to the left. I was brought up in the woods, you see, and can always find my way." They kept to the left accordingly, and are lost to our sight amidst the falling gold of autumn.

## MODERN DWELLINGS: THEIR CONSTRUCTION, DECORATION, AND FURNITURE.

By H. HUDSON HOLLY.



DESIGN FOR GATEWAY.

### I.—CONSTRUCTION.

**A**RCHITECTURE is a comparatively new art in this country, and has had but little earnest and intelligent study; so we can not be said to have any styles and systems peculiarly our own. Yet out of our necessities there have grown certain idiosyncrasies of building which point toward an American style. In the absence of such a style we have been apt to use inappropriately the orders of foreign nations, which express the especial needs of those countries, and those alone. Doubtless we may introduce from abroad methods of design which meet our requirements; but we must not hesitate to eliminate those portions for which we have no use, or to make such additions as our circumstances demand.

For instance, in our pure atmosphere, where odors are readily absorbed, it would be foolish, except in large establishments, to build the kitchen apart from the house to escape from its fumes, when a simple butler's pantry between it and the dining-room would effectually prevent their entrance. So, too, it would be the merest folly, in building an English cottage, not to have a veranda, simply because its prototypes in England have none. We evidently have need of this appliance in our dry and sunny climate, and from such requirements a distinctive feature of American architecture must arise.

In this way we are doubtless building up an architecture of our own, profiting,

as other founders of styles have done, by precedents in older countries. Our materials, climate, and habits differ enough from those of Europe to demand a distinctive change in their use and arrangement. For example, in European countries, wood, a most valuable building material, is rare and expensive, while in most sections of our own it is very abundant. But instead of using this in accordance with its nature and capacities, we have stupidly employed it in copying, as exactly as we can, details of foreign architecture which were designed with reference to the constructive capacities of brick and stone. Hence we see rounded arches, key-stones, and buttresses of wood; wood siding is sanded and blocked off to represent stone; and the prosperous American citizen with a taste for feudal castles, like Horace Walpole, may live to see three sets of his own turrets decay. Fortunately our people are beginning to recognize the folly of such unmeaning shams, and when stone or brick is adopted, it is treated as such; and when wood is employed, we are properly commencing to show details adapted to its nature. Until, however, we come to possess a vernacular style, we must content ourselves with copying; and the question arises, Which of the innumerable systems is best suited to our requirements? We have tried the Egyptian, but nothing cheerful seems to have been the result, as our City Prison will testify. The Greek, as set forth by Stuart



and Revett, has had a more successful career. But while the "counterfeit presentments" of the temples of the gods have mocked the eye with their exterior of wood and whitewash, so within we might sometimes find the Pythia with a wash-bench for a tripod, with the fumes of soap-suds representing the vapor of inspiration.

But the Gothic revival, started by the masterly hand of Pugin, glorified and made national by such men as Street and Ruskin, seemed to have decided the matter, and both England and America have rested with unmolested satisfaction for the past half century until within the last three years, when suddenly it has been discovered that the Gothic, however well adapted to ecclesiastical purposes, is lacking in essential points for domestic uses; and Norman Shaw, J. J. Stevenson, and others have openly advocated the heresy. Their argument was that the Gothic meant the development of the arched construction in the pointed work, vaulting, and traceried windows, and that, while these features were suited to churches and great halls, they were unfitted for modern domestic structures, divided as they are into comparatively low stories; therefore that even in the dwellings of the Middle Ages, when this style reached its highest perfection, its characteristic features could not be displayed. In fact, Gothic architecture was not originally intended to meet domestic wants.

These writers, then, exempt themselves from a slavish conformity to the Gothic, admirable as it may be in its proper sphere, on the ground that it is manifestly inadequate to meet all modern requirements. One of the principles upon which the promoters of the Gothic revival insisted with energy and eloquence was "truth in architecture"—that the construction should not be hidden under some fair-seeming mask, which had no affinity with it, and often represented something very different from it, but should be made apparent, and the basis of whatever adornment should be employed. But these new reformers say that truth is not the peculiar possession of Gothic architecture; and, indeed, *modern* Gothic has often found the temptations of an age that loves to be deceived too strong for it, and has fallen into the errors of the system it has attempted to replace. What, then, do they propose as a substitute for this in domestic architecture? They claim that in what is loosely called the "Queen Anne" style we find the most simple mode of honest English building worked out in an artistic and natural form, fitting with the sash windows and ordinary doorways, which express real domestic needs (of which it is the outcome), and so in our house building conserving truth far more effectively than can be done with the Gothic. One great prac-

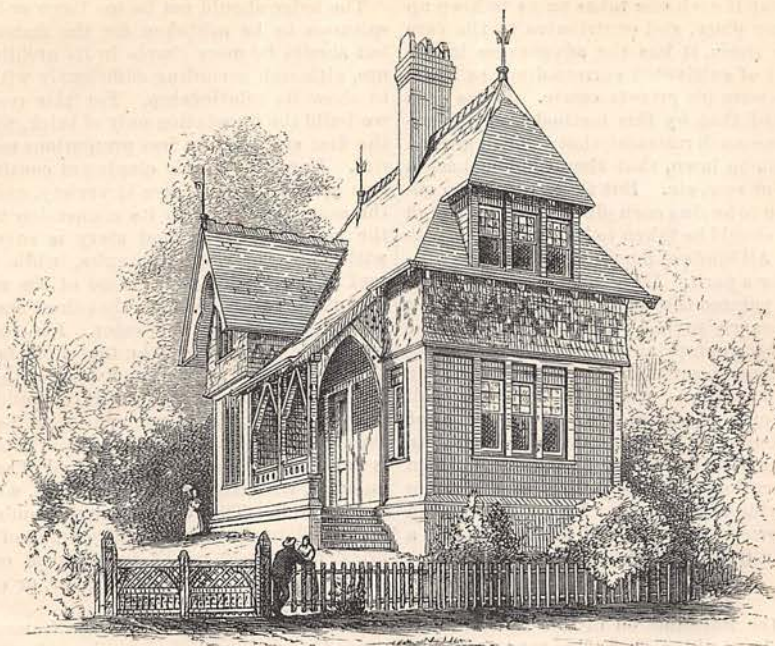
tical advantage in adopting this and other styles of the "free classic" school is that they are in their construction and in the forms of the mouldings employed the same as the common vernacular styles with which our workmen are familiar. They are described by Mr. Ridge somewhat as follows: "The Queen Anne revival shows the influence of the group of styles known as the Elizabethan, Jacobite, and the style of Francis I., which are now, indeed, to be arranged under the general head of 'free classic,' but the Queen Anne movement has also been influenced by what is known as the 'cottage architecture' of that period." These cottages are partly timbered, partly covered with tile hangings, and have tall and spacious chimneys of considerable merit. They have really nothing by which to fix their date. Their details partook strongly of the classic character, while the boldness of their outline bore striking resemblance to the picturesque and ever-varying Gothic. Nevertheless, they were very genuine and striking buildings, and have been taken freely as suggestions upon which to work by Mr. Norman Shaw in Leyeswood, Cragside, and a house at Harrow Weald, which are certainly some of the most beautiful and suitable specimens of modern cottage architecture in England; and the cottages erected by the British government on the Centennial grounds at Philadelphia are adequate illustrations of this style.

In America it is the privilege of nearly all classes to build for themselves homes in the country, where, for the same rent as they would pay for a flat or tenement in town, they can secure an entire house, with sufficient ground for a garden and ornamental lawn; and if not immediately in a village, sufficient acres can be obtained to afford the luxury of a horse and cow, the products of the little farm going far toward the support of an extra man, and with good management may be made a source of profit also.

Railroads and steamboats have now become so numerous that all classes, from the humblest mechanic to the wealthy banker, can have their homes in the country, reaching them in about the same time, and as cheaply, or nearly so, as they could ride from the City Hall to the upper part of the city. It is not an occasion for wonder, then, that there are so many ready to avail themselves of this rapid transit, and that we see studded along the lines of our railroads picturesque and cheerful homes, where the heads of families are not only recuperating from the deleterious effects of the confinement of city life, but are, with the aid of fresh air and wholesome food, laying the foundation of greater strength and increased happiness for their children.

In the selection of a site, of course sanitary considerations are paramount. Next





DESIGN NO. 1.—SMALL COTTAGE, OR LODGE.

should be the advantage of fine scenery. Our country abounds in beautiful ocean, river, and mountain scenery, equal to, if not surpassing, that of Europe. Yet how seldom is this considered in locating our homes! It is too often the case that an unattractive, barren spot is selected—inland, apart from views, devoid of trees or other natural beauties. If a pretty pond or brook should enliven the scene, the former is likely to be filled up, or, at least, stoned around like a dock, and the brook as likely as not to be turned into a sewer. Of course there are reasons why these beautiful sites can not always be chosen. One is, that they are apt to be lonely. Society is a consideration, and society, strange to say, will not bear you out in the love for the picturesque; so that your family must either possess superior resources within themselves, or have the means of entertaining largely, in order to find contentment in “the Happy Valley.”

There is a method adopted in England, however, by which fine scenery and agreeable company may not be incompatible. It is by a number of families clubbing together and procuring an attractive spot, filled with shady nooks or pleasant streams, which can, by mutual agreements, and with some slight restrictions, be laid out in a picturesque manner for building.

This park system has been attempted in this country, but hitherto has in most cases signally failed, for the reason that it has

been started by men without the knowledge necessary to select the locations, to say nothing of laying them out, or conducting the parks when complete. Instead of employing an educated landscape gardener, who would take advantage of its topography, and with care and judgment would accommodate its roads to the natural curves and best positions for building, they are satisfied if only an outline survey be made, the roads laid out on the checker-board pattern, and the lots numbered in the auctioneer's office. The proprietors then cause the place to be extensively advertised, and the lots sold to the highest bidder. The result is that the ground is seldom improved, because one does not know who his next door neighbor may be or what he may do; or, if one has the temerity to build and settle, he finds the roads are left to grow up with weeds, and there are no funds to keep them in order; moreover, he discovers that none of the owners intend building, as each has bought only on speculation, and will not sell unless for extravagant prices, and, like the dog in the manger, these speculative owners neither improve nor allow any one else to do so.

Now as these parks on the speculative system have proved a failure, could not the community plan be adopted, combining real business and real taste, making judicious laws and restrictions simply with the view of facilitating improvements and keeping up the enterprise? Of course the value of this would not be solely of a social charac-

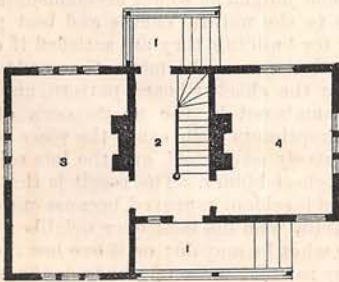


ter; but if each one takes pains to keep up his own place, and contributes to the care of the roads, it has the advantages in the matter of cultivated surroundings as if the whole were his private estate. It has been objected that by this method they experience too much restraint, that all their ground is common lawn, that they can not keep a horse or cow, etc. But there can be no objection to having each place inclosed, though pains should be taken to have a tasteful barrier. All kinds of fencing would not be suitable for a park. An inexpensive plain wire-work, painted the color of the grass, so as to be as nearly invisible as possible, would be the most appropriate.

Perhaps a satisfactory way of arranging these conditions would be to submit all plans of improvement to the censorship of a commission; but it would be wisest to have as little constraint as possible, for men of education and taste in our day seldom go very wide of the mark. No one is expected to grow potatoes on his lawn, or build a barn in front of his house.

#### DESIGN NO. 1.

In the introduction of this series of cottages it would perhaps be appropriate to commence with the gate entrance (see illustration at the head of this article), in connection, if you please, with the porter's lodge, through which we may pass on entering such a park as we have just described (let us suppose), in which we might expect to find, each on its appropriate site, the following designs.



GROUND PLAN FOR DESIGN NO. 1.

1. Porch.—2. Main Hall.—3. Kitchen, 10×17.—4. Living-Room, 10×12.

*Estimated cost, \$2200.\**

\* In regard to estimates, I would say they depend upon the time they are made, as there are many influences which cause their fluctuation. In a book of mine published in 1861 the estimates were given at the then low rates. A few years later, when prices had advanced nearly fifty per cent., these figures had the effect of greatly misleading many persons who contemplated building. The following estimates are based upon the present low price of labor and material. It may be, however, that as business revives, the greater demand will cause an increase of cost, but I sincerely trust that the present standard may be maintained, as the cost of building for the past dozen years has been extravagantly high.

The lodge should not be too large or conspicuous to be mistaken for the mansion, but should be more simple in its architecture, although according sufficiently with it to show its relationship. For this reason we build the foundation only of brick, while the first story is of a less pretentious material. Here the simple clapboard construction appears, and to give it variety, and at the same time to show its connection with the mansion, the second story is covered with cut ornamental shingles, while the roof should be of slate. One of the most important requirements is that there should be an agreeable effect of color. Let, therefore, the clapboards on the first story be of French gray—a color harmonizing with the brick—the shingles buff, and if the building is well shaded, the trimmings might be of Indian red, with black chamfers. If there is not much shade, however, a kind of salmon-color, with Indian red chamfers, would appear well. The roof, of course, should be of dark slate, and the chimney, being of red brick, unpainted, might be relieved occasionally with brick of dark color, or even black.

The old plan of filling in the frame has proved objectionable, inasmuch as it is found to collect moisture, making the house damp, and thereby hastening decay. Brick filling, therefore, has been abandoned, and the process of sheathing employed. This is simply a covering of hemlock boards, nailed diagonally over the outside, which adds so much to the strength of the frame that it may be made considerably lighter, and consequently less expensive. This sheathing is covered with thick paper or felt, and then is ready to receive the outside shingles and clapboards. In houses built after the old plan, the frame, in shrinking away from the bricks, is liable to leave numerous seams on each side of the studs, through which wind and cold may penetrate, while the felt, a perfect non-conductor, being wrapped around the entire building, serves as a blanket, keeping all warm and dry within.

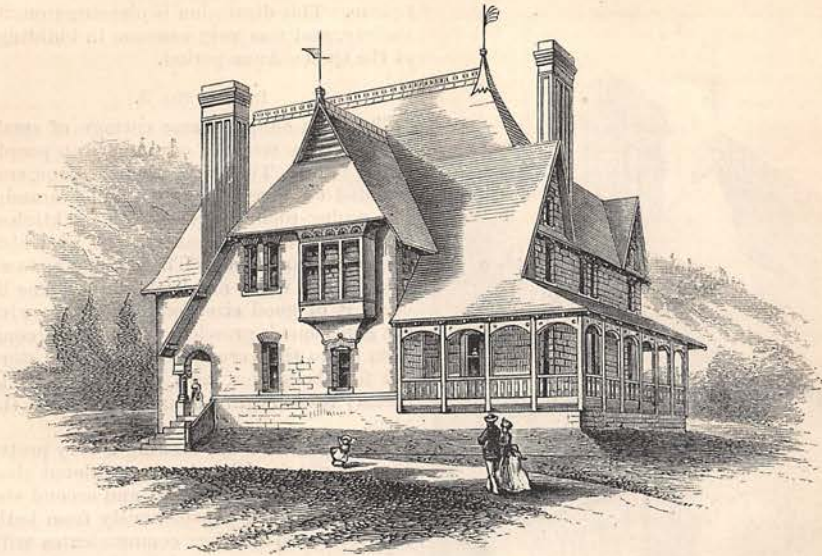
#### DESIGN NO. 2.

This cottage, designed for some picturesque site, where the scenery is of an undulating character, and rugged rocks and shady trees blend harmoniously with the ivy-covered walls, is irregular in its plan and somewhat broken in its sky-lines, in order to assimilate the nearer to the nature of the scenery amidst which it is placed.

However plain a structure may be, it is well to have some little extravagance in a prominent part, to which the rest of the work may appear subordinate, like one bright jewel in the firmament, to which the lesser lights seem proud to pay homage.

In the present instance I have selected the column at the entrance, and as there is





DESIGN NO. 2.—STONE COTTAGE.

but one, we can afford to have this of the best; therefore let the shaft be of polished Scotch granite, and the capital and base of marble richly carved in foliage pertaining to the locality.

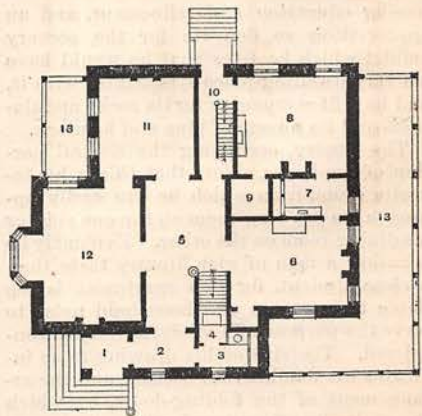
There are four rooms on the first story, five on the second, and four on the third. The sitting and dining rooms are placed opposite each other. The main hall is roomy, and may be also used as a sitting-room, being but little obstructed by the stairs. These occupy an alcove of their own, and protrude into the hall only so far as to show agreeably, without taking up too much space. We should strongly object to having the staircase entirely shut off from the hall, as it seems to belong to it by old association, and to suggest invitingly that there are comfortable apartments above.

So, too, the superseding of the spacious fire-place and hearth-stone in our family sitting-room by the modern hot-air furnace, is an abomination grievous to be borne by those who remember fondly that ancient symbol of domestic union and genial hospitality. Indeed, if our means would allow, I would prefer to have a fire-place in the hall itself; and instead of the little narrow hard-coal grate, with the inevitable marble mantel surmounting it, a generous, old-fashioned open chimney, large enough to sit in if one so desired. But in a house of this size we could not do justice to the subject; and I have preferred to carry out this idea in a larger dwelling, which will be represented in a future number.

A gentleman, by frequent communications with his architect, necessarily to a very great extent imprints his own charac-

ter upon his house; and this is one of the most important æsthetic ends of the art, and proves how possible it is to express in a manner even the most delicate idiosyncrasies of human character. It is the duty of the architect, studying the desires and needs of his client, carefully to manage the design in all its parts, so as to fit into and harmonize with the lives to be spent under its roof.

Thus a house of this kind, we think, will at once impress the beholder with the conviction that it is the habitation of a gentleman of small family and means, yet pos-



GROUND PLAN FOR DESIGN NO. 2.

1. Entrance Porch.—2. Vestibule.—3. Lavatory.—4. Water-Closet.—5. Main Hall,  $13\frac{1}{2} \times 26$ .—6. Dining-Room,  $16 \times 21$ .—7. Butler's Pantry.—8. Kitchen,  $17 \times 19$ .—9. Kitchen Pantry.—10. Back Hall.—11. Library,  $15 \times 17$ .—12. Sitting-Room,  $17 \times 24$ .—13. Verandas.

Estimated cost, \$8500.





VIGNETTE, SHOWING TWO-STORY BAY-WINDOW.

sessing education and refinement, and an appreciation so delicate for the scenery amidst which he lives that he would have his very dwelling-place sympathize with it, and be a fit companion for its rocky undulations and its forests of pine and hemlock.

The library, occupying the central portion of the house, shows that this is his favorite room, from which he can easily approach his drawing-room on the one side, or his dining-room on the other. Evidently he is rather a man of nice literary taste than a close student, for this apartment is too liable to intrusion and household noise to serve the purpose of a study, strictly so considered. The size of his drawing-room indicates his fondness for society, and the arrangement of the folding-doors, by which the entire first floor may be thrown into one apartment, gives evidence of generous hospitality and large social qualities.

The vignette shows the two-story bay-window on the parlor side of the house. This may appear somewhat peculiar, as the first story is octagonal, and the second

square. This digression is pleasing from its variety, and was very common in buildings of the Queen Anne period.

## DESIGN NO. 3.

This is a simple frame cottage of small cost, such as many of our American people might build. The living-room is large, surrounded on three sides by a wide veranda. The dining-room connects with the kitchen through a butler's pantry, out of which opens the store-room. The kitchen has two closets, and there are back stairs. The library is of good size, communicating with the gentlemen's growlery; both these rooms open on to the veranda. The second story has four bedrooms, bath, and two dressing-rooms; the servants' apartments are in the attic.

From the staircase landing a very pretty effect is obtained by the three colored glass windows lighting the first and second stories, and showing conspicuously from both. The left-hand window communicates with a large balcony, covered by the main roof. Another unusual feature is the bracketing out of the main roof over the sitting-room veranda, in order to cover the second-story balcony.

In this climate supplementary roofs, tacked on promiscuously, are very objectionable. Balconies, canopies, dormer-windows, and even veranda roofs necessitate much work, and are a continual source of annoyance and expense from leakage. Roof decks are also productive of much trouble, especially in our climate, where we are subject to heavy falls of snow; they should be abandoned, and the roofs carried up to the ridge, sufficiently steep for it to slide off without obstruction. The nearer we get to the form of a tent, the nearer we reach perfection in this respect. Here the Queen Anne system comes to our aid, and seems to offer the precise method that most fully meets our requirements. Designs 2, 5, and 6 are examples of this, in which the main roof covers every thing, even to the balconies, dormers, and verandas.

In imitating ancient examples, as was said before, it is not incumbent on us to give up all that we have gained in the course of centuries, but to adopt and incorporate with the old every thing that has been proved to be desirable in the new. For example, in Queen Anne's time small panes of glass were universally used, for the simple reason that they had no large ones; but for us to go back to the use of small panes only because they belong to the style, would be absurd and ridiculous. We should not only injure our view by cutting it up with these little checkering squares, but we would miss the brilliant effect that we might obtain from that beautiful modern invention, plate-glass.

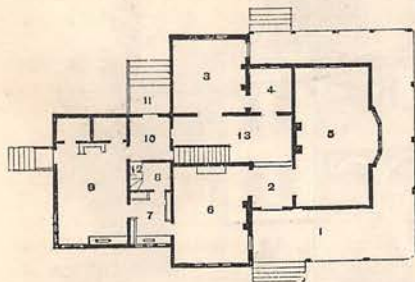




DESIGN NO. 3.—FRAME COTTAGE.

There are windows, however, intended only for light, and not in a position to command a view, as, for example, a window over a staircase landing, and, as a general thing, all upper sashes, in which, being above the eye, it would be proper, in order to conform to the style, to use not only small panes, but even stained glass, with leaded sash. Such could be used with good effect both outside and in. Though this is borrowed from the Gothic, and seldom found in examples of the Queen Anne, yet we do not hesitate to accept it as being extremely beautiful and capable of the most artistic treatment. I have recently fitted up two dining-rooms where the upper sashes are thus treated. Designs of fruit, game, convivial scenes, and texts of good cheer furnish appropriate decorations.

The vignette shows the interior view of the second-story bay-window, a peculiar feature being the coved ceiling, running up to the main cornice, which is one of the characteristics of this style, and strongly recommends itself over the ordinary flat ceiling, separated, perhaps, from the main room by a plaster arch or transom. The vexed question of blinds, especially for frame houses, has been in dispute as long as wooden structures have been built—whether they shall be placed on the outside or within. The great objection urged against inside blinds



GROUND PLAN FOR DESIGN NO. 3.

- 1. Veranda.—2. Main Hall.—3. Library, 15x15.—4. Office, 8x9.—5. Living-Room, 15x28.—6. Dining-Room, 15x20.—7. Butler's Pantry.—8. Store-Room.—9. Kitchen, 14x20.—10. Servants' Hall.—11. Servants' Porch.—12. Back Stairs.—13. Principal Stairs.

Estimated cost, \$8000.



VIGNETTE, SHOWING BAY-WINDOW AND BLINDS.



has been the waste of room occasioned by furring out or thickening the walls, rendered necessary in order to accommodate the boxes into which the blinds must fold. In stone or brick buildings this objection does not exist, as the extra thickness of these affords sufficient room for shutter boxes without furring. In single windows there can be but little objection to the blinds being arranged on either plan, but when windows are grouped with three or more openings, each seems objectionable; for in the adoption of outside blinds, the middle one, when open, necessarily interferes with those on each side. It is also difficult to make the mullion wide enough to accommodate inside shutters without presenting a heavy and awkward appearance. In order to overcome this, in England blinds to draw or roll up have been adopted, and the Venetian and rolling blinds are largely employed. The fault of these is, the first offers no protection against intrusion from without, and the latter is expensive. There is an objection to each, however, when the upper sash is of stained glass, for as this in itself sufficiently excludes the sun, it would be superfluous to have in addition the shutter, thereby excluding from view the rich effect of stained glass.

In order to meet this exigency, I have devised an arrangement by which the inside blinds may be made to slide downward in two sections, occupying the space between the sill and the floor, and, when raised, cover only the plate-glass portion. The centre openings shown in the vignette illustrate these blinds when down, those at the right when raised, and the openings on the left

show one section at the top and one at the bottom, none of which conflicts with the upper sash, containing the stained glass.

The same rule that applies to blinds when the upper sash is of stained glass also holds good in regard to shades. These should be made of a pliant material, such as silk or lace, and be secured to the lower sash, arranged to slide with rings on metal bars above and below, as represented in the vignette.

#### DESIGN NO. 4.

This design, which is somewhat irregular, has its entrance on the dining-room side, although the perspective is taken from the rear or garden view. The two front-rooms, parlor and dining-room, communicate by opposite folding-doors across the hall, forming a vista with the parlor windows at one end and a niche containing the dining-room sideboard at the other. The library is a spacious room with a large bay-window. The hall, which passes through the house, is nine feet wide, and is unobstructed, the stairs being placed in an alcove at the left. Passing through this alcove, we come to the butler's pantry, containing two dressers and a sink. This pantry communicates with the kitchen, store-room, main hall, and dining-room. It is connected with the latter by a double door swinging both ways, and closed by a spring, so as to shut off both odor and view from the kitchen.

The kitchen has a large pantry and a back porch. It is accommodated with private stairs leading to the servants' rooms above. The advantage of this arrangement is that when the residents are absent, the domestics



DESIGN NO. 4.—FRAME COTTAGE.



may be shut off completely from the family portion of the house, while yet having free access to their own, by simply locking the doors of the wing on each story.

The second story contains five bedrooms and the bath-room. There is also a dressing-room, with conveniences, connected with the front chamber. The hall in this story has a well-lighted alcove, intended for reading or sewing.

The attic is quite roomy, having four good-sized bedrooms. Two of these are in communication with a recessed balcony, which, owing to its elevation, may command an extensive view. These rooms are kept cool by a loft between their ceilings and the roof. Both attic and loft are thoroughly lighted and ventilated.

This is a frame building, sheathed and clapboarded as described in design No. 1.

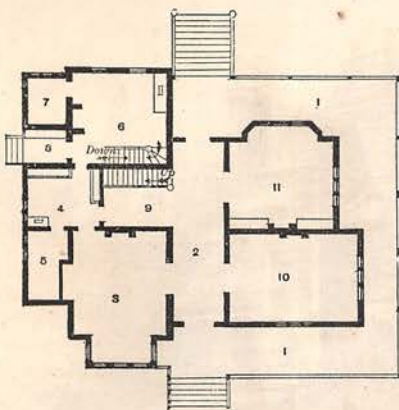
The vignette shows the rear porch or servants' entrance, with the kitchen pantry on the left. This porch is of good size, and provided with a settee.

One of the most important subjects in connection with a dwelling is that of proper heating and good ventilation. Modern improvements are excellent things until used in excess, when they become more troublesome than useful. This is especially true of ventilation, for however complicated an arrangement may be requisite for this purpose in a public building, yet in a dwelling the more simple the method, the more effectual will it prove in operation. It is perhaps difficult to say which, among so many, is the best system, but we would suggest the following as simple and effective. Warm air, as we are all aware, has a tendency to rise; hence, if we place our register at the floor and ventilator near the ceiling, the flow



VIGNETTE.—DESIGN NO. 4.

of air will be in a direct line between these points, and consequently only this portion of the room will be either warmed or ventilated. Where, then, shall the opening for ventilation be situated? Placing it at the bottom of the room, the warm air rises, as before, to the ceiling, but finding no escape there, it must seek a downward channel, by this means keeping all the air in circulation. It now remains for us to describe the construction of the ventilating flue. Every room in our house is supposed to have a fire-place, though we have obviated, in a great measure, the necessity of fires. Here, then, is unquestionably the place for the ventilator, and the whole complicated mystery of successful heating and good ventilation is solved by a large hot-air or steam furnace in the cellar and a fire-place in every room. The advantage in having the furnace large is that, if too small, the radiating surface is liable to be overheated, thereby destroying the vital properties of the air before it is introduced into the rooms; with a larger furnace a greater amount is admitted, which may be simply warmed instead of heated, so that the fresh air flows throughout the building in no way diminished in purity, but merely changed by having the chill taken off, and rendered mild and delightful. We would also advise, as a material assistance in the work of ventilation, a little fire in the grate, securing by this a better draught, and requiring less heat in the furnace. The old style of anthracite grates has almost fallen into disuse, and the English soft coal is taking their place. This is not only more cheerful, reminding us of the good old days



GROUND PLAN FOR DESIGN NO. 4.

1. Verandas.—2. Hall, 9×31.—3. Dining-Room, 16×23.—4. Butler's Pantry, 10×13.—5. Store-Room.—6. Kitchen, 16×16.—7. Kitchen Pantry.—8. Servants' Porch.—9. Staircase Hall.—10. Parlor, 15×22.—11. Library, 15×18.

Estimated cost, \$14,000.

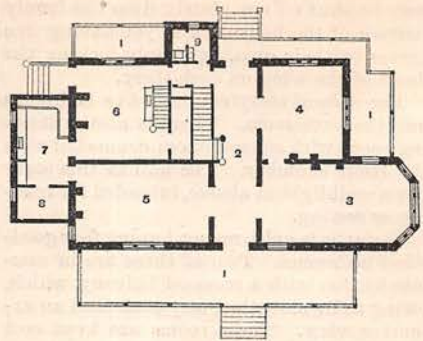


of wood fires, but its effect upon the air is not so drying.

If wood or bituminous coal is used, however, the chimney flues should be built larger, as they otherwise are apt to become obstructed by soot.

#### DESIGN NO. 5.

The candor and simplicity with which this design expresses the plan on which it is built, in the picturesque breaking of its sky-lines, with gables, hips, crests, and chimneys, its fair acknowledgment of all constructive obligations, and in its freedom from the cockney frippery of pretense, may serve as a good illustration of the progress which American rural architecture has made since its days of Puritan plainness. But few specimens are now left of the real Puritan architecture of "the good old colony times" in New England, of the old stone Revolutionary Dutch farm-houses on the Hudson, or of the plantation houses of Maryland and Virginia, built by the first settlers with imported bricks. There is an Old-World expression about these venerable buildings which recommends them to our interest as historical reminiscences, and it must be confessed that there are truth and solidity about their construction, which we look for in vain in the architecture of a latter day. Undoubtedly they fairly express the solid energy, determination, and great-heartedness of the founders of a new empire in the wilderness. The straightforward respectability and honorable pride of the old Governors are strongly imprinted upon their mansions. Our prosperity, however, was too great and too rapid to preserve invio-



GROUND PLAN FOR DESIGN NO. 5.

1. Veranda.—2. Hall, 8×32.—3. Parlor, 15×28.—4. Library, 15×17.—5. Dining-Room, 15×25.—6. Kitchen, 17×17.—7. Butler's Pantry.—8. Store-Room.—9. Lavatory.

*Estimated cost, \$10,000.*

late this marked self-respect and simplicity in architecture, and soon pretentious display, without the refinement of education, became the aim, finally settling into the era before mentioned of domesticated Greek temples and immense classic porticoes in wood. The true refinement of colonial aristocracy, the hearty hospitality of the gentleman of the old school, seem to have been overwhelmed by the conspicuous show and glitter of a society whose "new-crowned stamp of honor was scarce current," and which naturally in architecture develop a fever for base imitation.

This cottage, one of the half-timber and tile designs of the Jacobite period, is a good example of the exceedingly ornamental



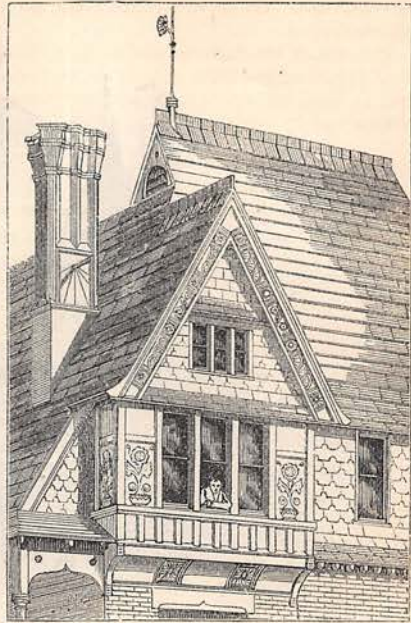
DESIGN NO. 5.—JACOBITE STYLE, BRICK, TILE, AND TIMBER.



structures of that time. Like its prototype, it is built of brick at least to the second story, where the tile-hanging and half-timber work begins. As tiles, however, are difficult to obtain in this country, shingles of equal width and cut to a pattern may be substituted. If these are of good quality, neatly shaved and jointed, they require no paint, dipping them in oil being sufficient to preserve and give them a deep warm color. These might terminate on a moulded cornice, with dentals underneath projecting about six inches from the brick wall, the furring being arranged so that the shingles may curve outward. There might be a similar cornice and curve at the foot of the main gable and at the head of the gable window. The roof, of course, should be of slate; but it is better not to repeat this material on the walls, for even if a different color be used, a hard, rigid appearance is sure to be the result. The half-timbering of the library gable may be treated as follows: The principal uprights can be solid, the intervals filled in with brick, and then covered with a coating of cement. There is a difficulty here, however, for unless the timbers are thoroughly seasoned, they are liable to shrink away from the brick-work, leaving openings for the admission of cold. Another method is to have the squares lathed in the ordinary manner, and then stuccoed. In this case there should be a sinkage in the side of the timbering, on the principle of a tongue and groove, which the cement will enter, so that in case of shrinkage the joint will not be exposed. In order the further to prevent dampness, it would be well to have the sill or bottom rail rabbeted, as in the case of a groove here the water is apt to lodge, and thereby hasten decay.

So far as tightness is concerned, I think the better way is to carry the brick walls up to the eaves of the second story. A series of planking in lieu of half-timbering is then secured to the walls, and the bricks between are covered with stucco. Still another way is to seal the walls with vertical boards, to which affix plank battens as above. The last two methods might be thought objectionable on the ground of imitating half-timbering, thus pretending to be what they are not, and so failing to preserve the truth, which, as we have before said, is one of the first principles of architecture. This appearance of sham, however, may be prevented by treating the planking on the principle of battens simply, without any attempt at imitation.

The ornaments represented in the panels should be stamped in the stucco while it is fresh, and then filled up with red or black mortar. If wood is used as a backing, these figures might be produced by scroll-sawing, or even stenciled in red or black outline.



VIGNETTE, SHOWING THE HALF-TIMBER GABLE.

If cement is used, the cove under the projection may be of the same material.

The employment of different-colored slate on the roof is objectionable, especially as in this case it is sufficiently broken without being cut up into patterns. We think that red or purple slate appears the best; but all should be of uniform color.

In the accompanying vignette we have attempted to illustrate the library gable, showing the half-timbering and ornamental panels on a larger scale.

#### DESIGN NO. 6.

In this arrangement we have three rooms, a greenhouse, and a kitchen on the first story. As in designs Nos. 2 and 3, the rooms are placed opposite, allowing the breeze to circulate unobstructed through the living portion of the house. The veranda, being exposed to the morning sun, is protected by an awning, which, while affording ample shade, is at such an elevation as not to cut off the view. This awning, of course, can be raised when the sun has sufficiently retreated to leave the piazza in the shade. It is generally considered an advantage to have the veranda on the easterly side of the house, the afternoon being the time it is most in use.

It will be observed that the library and dining-room chimneys come in the corner of the rooms. There is often an advantage gained in such digressions from stereotyped customs, and they can be treated as agreeable and novel features; and, if thought advisable, the opposite corners may be made



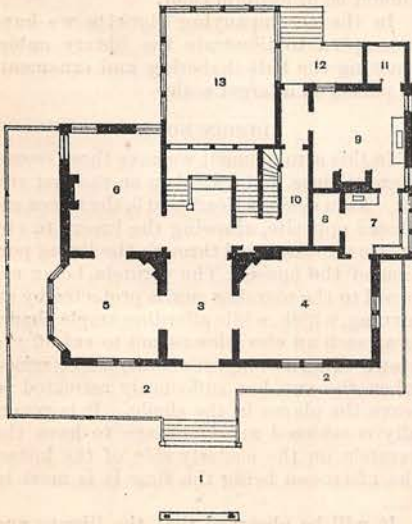


DESIGN NO. 6.—IRREGULAR ROOF.

to correspond, as shown in our plan of the library. Yet we have no hesitation in accepting the situation and coming out boldly with this corner treatment without attempting symmetry, especially when there is an evident motive. The object in this case is to bring the two chimneys together

in the attic, so as to unite on the roof in a single stack.

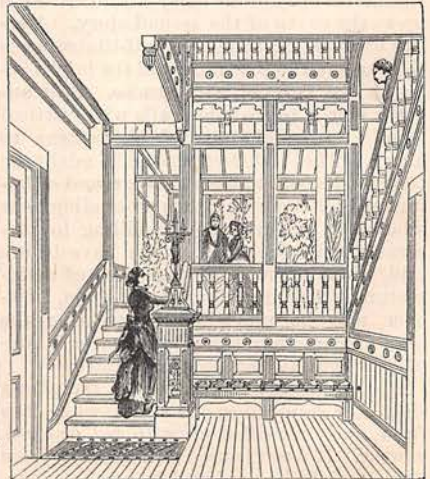
One of the most important features, and one that is peculiarly susceptible of bold and artistic treatment, is the main staircase. In the present instance, as shown in the vignette, it is placed at the end of the hall. The first landing being raised but six steps, gives the appearance of an elevated gallery or dais, beyond which, and agreeably terminating the vista, there is a spacious greenhouse. The principal newel is plain but elegant, and is surmounted by an appropriate gas standard. The niche between



GROUND PLAN FOR DESIGN NO. 6.

1. Carriage Porch.—2. Verandas.—3. Main Hall.—4. Dining-Room, 15×20.—5. Library, 15×15.—6. Parlor, 15×18.—7. Butler's Pantry.—8. Store-Room.—9. Kitchen, 14×15.—10. Back Hall.—11. Kitchen Pantry.—12. Servants' Porch.—13. Conservatory.

*Estimated cost, \$5000.*



VIGNETTE, SHOWING MAIN STAIRCASE.



the flight, not serving as a passage, is occupied by a seat of plain construction covered with an ornamental leather cushion. Through the door at the right we pass down six steps to a lavatory beneath the platform, beyond which, under the greenhouse, is the billiard-room.

On the exterior I have endeavored to show how a simple square cottage, constructed in this style, may be made exceedingly picturesque. This is not accomplished by any straining after effects, but each line seems to fall naturally into its place, and the whole appears a legitimate outgrowth of the requirements suggested by the peculiarities of our climate.

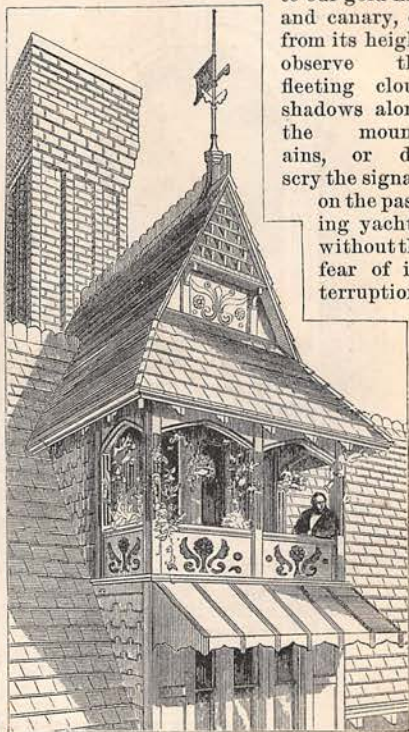
It is often remarked that these broken and irregular roofs are pretty enough to look at, but very uncomfortable to live under. This is because the ceilings of the second story are frequently cut off and made to follow the sloping lines of the roof, so as to interfere with the headway; and, being directly on the rafters, there is not sufficient space to protect the room from the external changes of heat and cold. But these inconveniences are far from being unavoidable; they are simply blunders of the builder, and can always be avoided in a well-studied plan. The roof in this design not only permits the second-story rooms to be square, but serves as a protection from the elements by covering the triangular space over the veranda, which may readily be utilized as closets.

The attic has a similar protection in a loft, which is lighted and ventilated by louver boards in the peak. This loft may be roughly floored, and used as a storage and trunk room.

One of the most effective, and at the same

time convenient, features of this design is the recessed balcony coming under the main roof. This to the chamber is like the veranda to our living-room, and where in pleasant weather most of our time is spent. Here, amidst flowers and twining vines, we may vary our literary occupation by attention

to our gold-fish and canary, or from its height observe the fleeting cloud shadows along the mountains, or descry the signals on the passing yachts, without the fear of interruption.



VIGNETTE, SHOWING RECESSED BALCONY.

## TO MY MAPLES.

Your time is come, my tall and straight-limbed maples,  
Whose boles the wrathful winds have bleached, not bent;  
We've done, at last, with frosts and snows as staples,  
Or haled them for a while to banishment.

This is your hour; ye shall no more be flouted  
With leafless honors by the vaunting spruce,  
Whose verdant arms old Winter's legions routed,  
While all your blazoned banners drifted loose.

Already has its glowing shields grown dusky,  
While emerald tints are deepening in the brake;  
And odors, resinous no more, but musky,  
Steal from the beds where the young violets wake.

I mark your slender twigs against the azure  
Grow bossy with the rounding of their gems,  
And soon soft leaves will veil each fine embrasure,  
And crown your ample brows with diadems.

For every blast that through the spruce went crooning,  
A gentle breeze your tender breasts shall stir;  
Your grateful shade shall woo the lovers' nooning,  
When he will read sweet parables to her—

So sweet the mid-day silence shall be golden  
Of thrush and oriole, in the morn that sing;  
Less dear their notes than those, both new and olden,  
Which Love's young ecstasies to young hearts bring.

And so, my maples, tall and verdure-crested,  
Ye shall fling back the floutings of the spruce,  
Till the bright minstrels in your bosoms nested  
With happy even-songs to strife give truce.

I love you all, O trees, that round my garden  
Stand sentries 'twixt me and the common air;  
Nor less the spruce than maple count I warden,  
To shut without the ill, within the fair.

Grand winter trees that draw your fringy curtain  
To shield my cottage idols from the snow,  
I sing in strains nor grudging nor uncertain  
Your sombre vigilance while tempests blow.

And if I praise you, maples, in my rhyming,  
And brush the spruce's light reproach away,  
I bid you heed how gifts depend on timing,  
And trees, like all our treasures, have their day.