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**THE SMALL HOUSE
FOR A MODERATE INCOME**



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The Small House for a Moderate Income



by
Ekin Wallick

New York
Hearst's International Library Co

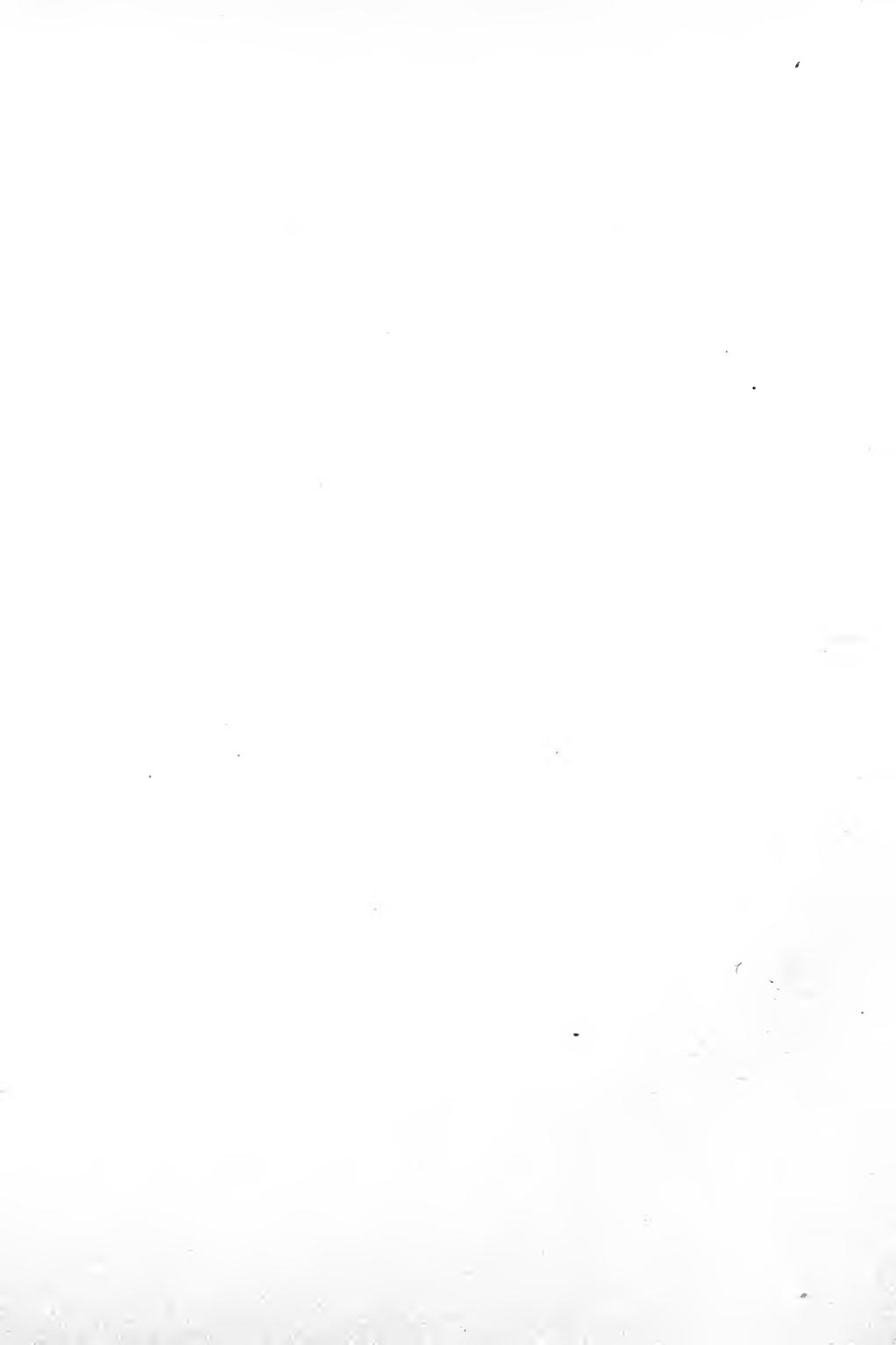
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AUTHOR'S NOTE

The houses which are illustrated in the following pages have been designed to be built. For each house pictured there are complete and comprehensive building plans and specifications available, which are arranged to duplicate any one of the designs exactly as it is pictured and described. For any information regarding the plans, kindly address me in care of Hearst's International Library Company, 119 West 40th Street, New York City.

EKIN WALLICK.



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INTRODUCTION

IN the publishing of this book, which deals exclusively with the small house in its various phases, it is my intention to promote the building of the attractive house, in keeping with our present-day mode of living. It is most encouraging to find that in recent years greater attention is being given to the building of small houses than ever before. The rapid development of suburban tracts of land in almost every part of the country has created a wide-spread demand for good houses of intelligent design, planned with an idea of comfort and convenience as well as artistic merit. In designing the houses which are illustrated and described, I have kept these points well in mind, also that most important factor—expense.

In the very short space of ten years we have successfully emerged from the influences of the Early Victorian Era, a period of abortions both in the building and decorating of houses. We can now look back on this period with a keen sense of disgust and fully realize that we are on the threshold of great achievement in the matter of house building. The general movement countryward is largely responsible for this new demand for better houses, linked with the

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tremendous strides which have been made in artistic appreciation. One has only to visit the more recently developed suburbs of our larger towns and cities to be impressed with the marked improvement which has been made in this class of building. Even in the older suburbs many of the hideous landmarks of forty years ago are fast disappearing and are making way for the more modern homes of taste and intelligence.

The period in American history, which we define as the Victorian Era was one of mediocre architectural achievement. There may be many excuses put forth for the unintelligence of the time, but the fact still remains that it was most decidedly an architectural blot on our national escutcheon. Wood was plentiful and with the introduction and rapid perfection of machinery it was almost universally employed in the building of houses. This does not mean, however, that the house which is built of wood is in any way inferior to those built of brick or plaster. I refer merely to those houses which were made grotesque by the misuse of the material. We were brought suddenly to the realization that wood as a building material could be successfully and cheaply employed in the construction of houses. But few architects at the time had had any real technical training from an artistic point of view, and the prosperity of the country was so great that the work was largely done by inexperienced men who were incapable of evolving intelligent designs. They at once depended on machine made ornamentation in an attempt to shield their own ignorance of architectural design. A curious phase of this situation was the craze for imi-

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tation and deceit in almost everything connected with the building of houses. Feudal castles with towers and turrets, often placed on narrow lots, were built of clap-boards or shingles, and usually painted in hideous and inharmonious colors. Houses built of wood were made to look like stone. Windows, doors and porches were profusely ornamented with cheap scroll work and filigree of all kinds to make them look expensive. In fact, the spirit of sham was dominant in most of the houses built at this time.

We still find many of these architectural atrocities in our towns and cities which stand as spectre reminders of a period in the history of this country when commercialism had conquered all the rudiments of good taste, both in the building and decorating of houses.

There seems to be no satisfactory explanation for the fact that our own Colonial style did not serve as an inspiration in the designing of houses. The old mansions of New England and the Southern States, those excellent examples of Colonial architecture were, to all appearances, overlooked, as few of the houses built during the Victorian Era bore any of their earmarks. We are reluctant to admit that it was through a lack of appreciation that their influence was not more universally felt, and are more than willing to attribute it to ignorance of their existence. In the present day, with our numerous magazines and books devoted to house building and decorating, we no longer need to remain in ignorance of such matters, for the best examples of houses, not only of this country, but of other countries, are all pictured and described and brought to our

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very doorsteps for our inspection. This very publicity, as it were, is almost entirely responsible for our progress in artistic appreciation and the results are proven by the many homes of merit which are being erected in all parts of the country. However, in the Early Victorian days the house building magazines were unknown and if any intelligence was to be obtained it meant a tour of personal inspection.

Although the houses which were designed and built during the late Victorian period were undeniably American in their conception, they have had no lasting effects upon American architecture. We have come to the full realization of their worthlessness and the style will not be revived. Fortunately, to-day we are no longer forced to accept the ideas of uneducated men in our house designs, as there has never been a time when there were so many competent architects. By comparing the modern home with that of a decade ago, we can fully appreciate the advance which has been made in artistic conception.

This improvement has not only made itself felt in the building of more artistic homes, but has had as great an effect on the general scheming of the plan to obtain the maximum of comfort and convenience. There has never been a time in the history of building when the various problems of housekeeping have been thought out on such a scientific basis. Each year witnesses many innovations and appliances which are created to reduce the labors and costs of housekeeping to a minimum. In fact, it is astonishing to find what each season has to offer in labor saving devices of

all kinds, which can be installed in our homes at little expense. The architect has been keenly conscious of this and gives his domestic quarters as careful and minute consideration as the proportions and details of his exterior designs. In the matter of kitchen arrangements alone there are unlimited possibilities. It is interesting to inspect the catalogue of any firm manufacturing such fitments, to note the great variety of designs of all kinds, which are made to promote efficiency in the modern kitchen. The questions of plumbing, heating, and ventilating have all been conscientiously thought out on scientific lines, so that to-day we are in a position to build our homes and equip them with such modern improvements, that but little comparison can be made between our modern houses and the homes of yesterday.

For many years we have depended largely on foreign influence for our inspiration in the designing of houses. With the exception of our Colonial houses, which we are justified in claiming as our own, our house designs have reflected the spirit of those of other countries. Many of our best architects have received their schooling abroad, and their work bears the earmarks of such training. The Beaux-Arts where the French Renaissance is so universally employed, have been responsible for many of our classic designs. The English styles have also been conscientiously studied and widely copied, but it is undoubtedly true that an American style in domestic architecture is fast claiming its place with the others.

The dominant characteristics of what we may term the American Style is simplicity of design. It is free from affectation, a con-

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crete crystallization of common sense. The American architect makes every effort to eliminate unnecessary features of all kinds. He strives for unbroken lines in his exterior designs, for he knows by experience that they add decidedly to the dignity and charm of the house. Unlike many of the foreign country homes, and particularly the French, the American house is not elaborate in its ornamentation. By accentuating those parts which lend themselves most readily to ornament, such as over doors and windows, his designs are rarely commonplace or uninteresting. I do not mean to say that all our designs are good, but the spirit in which the American architect works has already made itself felt in all parts of the country and we may feel confident of even better results in the future.

It is also true that the American house plan is excellent in its economy of space and general arrangement of rooms. We strive for the utmost convenience, particularly in our kitchen quarters. A well arranged kitchen in any house is a feature over which the architect expends his best efforts, for he knows that his house will not be successful unless his kitchen quarters are designed to promote efficiency. The average housewife takes a certain pride in her completely equipped kitchen, for she is ever conscious of its importance in the general scheme of living. In fact, all the economic problems of house planning have been thoroughly thought out.

The success of any house depends largely upon the common sense of the architect and the owner. In building the small house we

accept the fact that expense is a vital consideration. In many cases the very limitation of funds assures the best results as we are compelled to conform to simple treatments. Quite naturally, we may be forced to give up some of our pet ideas in regard to what a house should be, as we will constantly be confronted by the item of expense. However, we need not take this with discouragement. The cost of houses in many cases is increased by the addition of unnecessary features which could easily be dispensed with without affecting the general scheme. The most inexpensive house to build is the one which is simple and straightforward in its design. Eccentricities in the way of fancy gables and broken roof lines, add considerably in the cost and in the end we will, undoubtedly, obtain a more satisfactory result if we avoid them.

The building of a small country house in a desirable section may be looked upon as an eminently safe investment for the owner. Small houses are always in demand and whether the owner builds with the idea of eventually disposing of his property or not, he may feel confident that his money is well invested. The fact that the building of houses on speculation has increased with unusual rapidity in the last few years proves the point. I feel justified in saying that if good judgment is used in the selection of property and the choice of a good design, in ninety-nine cases out of a hundred the house can be sold with a substantial profit for the owner. We are gradually coming to the realization that life in a cramped city apartment has its many drawbacks, and in consequence there is a steady and ever increasing movement countryward.

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The cost of building is often a perplexing question. For some years the unsettled condition of labor and the inflated values of building materials have discouraged a good deal of country building. Fortunately, however, these conditions are rapidly assuming their normal condition. Keen competition has been the strong factor in putting building costs on a fair and reasonable basis, so that to-day we may feel confident that it is quite easy and possible to obtain fair estimates in almost any locality. To be sure, building values vary considerably in different parts of the country, so that it is only possible to quote approximate estimates, unless we base our figures on some specific section. For instance, it is cheaper to build in the far West than it is in the East, as labor and materials are cheaper in the West than in the East. One section may have cheap lumber and high labor cost and *vice versa* in another. However, these differences are gradually equalizing and I think the time will come when building costs will be the same the country over.

On the following pages are shown a number of houses which can be built at moderate cost. They are simple and straightforward in their design, appropriate to be placed on country or suburban sites. Every effort has been made to so plan them that they can be built at the lowest possible cost. The specifications call for thoroughly reliable building materials in every instance so that the houses when completed will be free from defects of any kind. It will be seen from the plans that every inch of available space has been utilized to advantage, and the rooms, though not sumptuous,

ous in proportion, are of comfortable size and convenient in their arrangement.

In most instances simple changes in the plans can be made to suit the owner's ideas, without affecting the general appearance of the house. Rooms may be enlarged if necessary, an additional bathroom added on the second floor if two baths are required, and in many cases small bedrooms with dormer windows may be arranged on the third floor. Of course, such additions will add to the cost of building somewhat, but to no serious extent. Most house plans are reasonably elastic in the matter of slight changes.

The estimates which appear on the following pages are approximate for all parts of the country. They are based on general building conditions, and are quoted to give the reader a reasonable idea of what the houses should cost. In some cases lower estimates may be obtained, but those which are quoted may be considered as a fair average. Approximate estimates are based on the number of cubic feet contained in the houses. In consideration of the fact that building costs vary considerably in different parts of the country, I have taken seventeen cents per cubic foot as an average on frame or clapboard houses and nineteen cents on houses built of stucco or plaster on metal lath. In some sections of the middle and far West, houses can be built as low as fifteen cents on clapboard construction and seventeen on stucco. However, on the general estimates which are quoted, I have taken the seventeen and nineteen cent basis.

Most of these houses will lend themselves readily to fireproof

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construction. The use of hollow terra cotta blocks in wall construction not only assures a fireproof house, but the material is durable and lasting. Fireproof floors of concrete are the logical sequence to this type of wall construction. A house built of hollow tile is naturally more expensive than the one built of plaster on metal lath. An increase of ten per cent. in the total cost will usually cover it. Hollow tile also has the advantage over ordinary construction of assuring a cool house in summer and a warm house in winter.

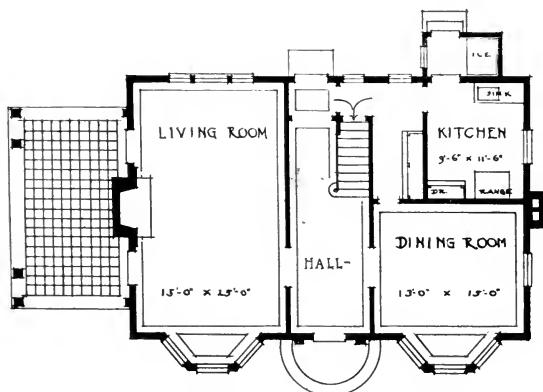
In the smaller houses shown the ceiling heights are eight feet and six inches on the first floor, and eight feet on the second floor, in the larger houses eight feet nine and eight feet three. A low ceiling creates a very cozy and homelike atmosphere and enables the architect to obtain better proportions in his exterior designs. In many houses the ceilings are unnecessarily high.

Cellars usually extend under the entire house. However, this is a point which may be determined by local conditions. A cellar under the entire house is not always necessary. In such cases the rooms on the back only have cellars under them.

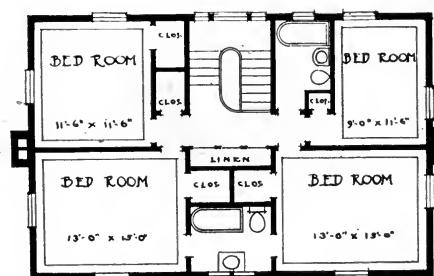
For many of the illustrations in this book, I am indebted to The Sherwin-Williams Company of Cleveland, Ohio, and *The Ladies' Home Journal*, through whose courtesy and interest in this publication, I have been able to more fully illustrate the chapters.



A COLONIAL CLAPBOARD HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER I

A COLONIAL CLAPBOARD HOUSE

THE conscientious study of architectural periods in domestic building brings us to the realization that our own Colonial style is about as well suited to our present day requirements as any we could follow. There is no accounting for tastes, however, in the building of homes and whether our preference is for an English house, an Italian villa or a Colonial house, the chief consideration is the building of an appropriate abode, in keeping with our mode of living.

I have often been shocked, in passing through the country or suburbs, to come across the freak house. By freak, I mean the house of exaggerated ideas, where all sense of fitness is lost in an attempt to create something unusual or extraordinary in the way of a home. In some cases we may be amused at such creations for a time, but they soon become tiresome.

We all know the charm of the old Colonial homes of New England, those wonderful old buildings which have come down to us as traditional examples of a period in our own history when we were molding a national style. Unfortunately, since those early days we have, to a large extent, failed to follow the spirit of these

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excellent examples of architecture. In our haste and eagerness to establish ourselves, we have lost sight of our greatest opportunity, that of maintaining and continuing the Colonial atmosphere in our towns and cities.

Aside from the fact that the style is justly our own, and is deserving of our reverence, there is an unmistakable charm about the Colonial house. The intimate and homelike atmosphere created by its simple lines and proportions makes a strong appeal to the lover of a real home. Surely, in choosing the Colonial as a style, we cannot go far wrong nor ever be accused of affectation.

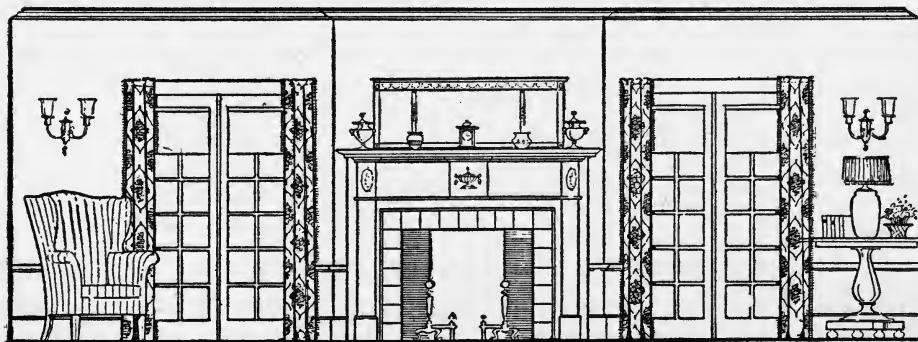
The present house is designed for a plot of average size. Let us hope that in time it may be surrounded by many flowers of varying shades and hues, with trees and shrubs to give it its proper setting. Although the design is simple, it is in no sense commonplace or uninteresting. The arrangement is symmetrical. The entrance door, centrally located, is flanked on either side by two well designed bays of excellent proportion. A sense of balance is obtained by the two chimneys, one at each end of the house. The roof is unbroken, except for a single dormer placed directly in the center, lineable with the entrance door. The living-porch is placed squarely at one end of the house and is of ample size. The small paned windows, with shutters painted in a soft harmonious green, as well as the lattice panels, are characteristic features of the exterior.

I have attempted to obtain a suggestion of the old Colonial treatment by the use of wide clapboards. They can now be ob-

tained measuring seven inches to the weather and certainly lend a far greater distinction to the exterior than the narrow sheathing so much used in cheap and commonplace dwellings. The average person is not conscious of the importance of such seemingly trivial details, but the fact remains that they have a great effect on the artistic bearing of any house.

The ground floor plan shows a good arrangement of rooms. From a central hallway the living-room is entered through a double doorway. French casement doors, placed at either side of the fireplace, open directly onto the living-porch. A detail drawing is shown which gives an idea of the architectural treatment of this room. The wall spaces are well arranged for the accommodation of furniture and book shelves. A good view of the garden is obtained from the broad window in the rear wall.

The kitchen and pantry are conveniently located in relation to the dining-room. A cellar stair leads down to the basement directly under the main stair, easy access being afforded to it from a



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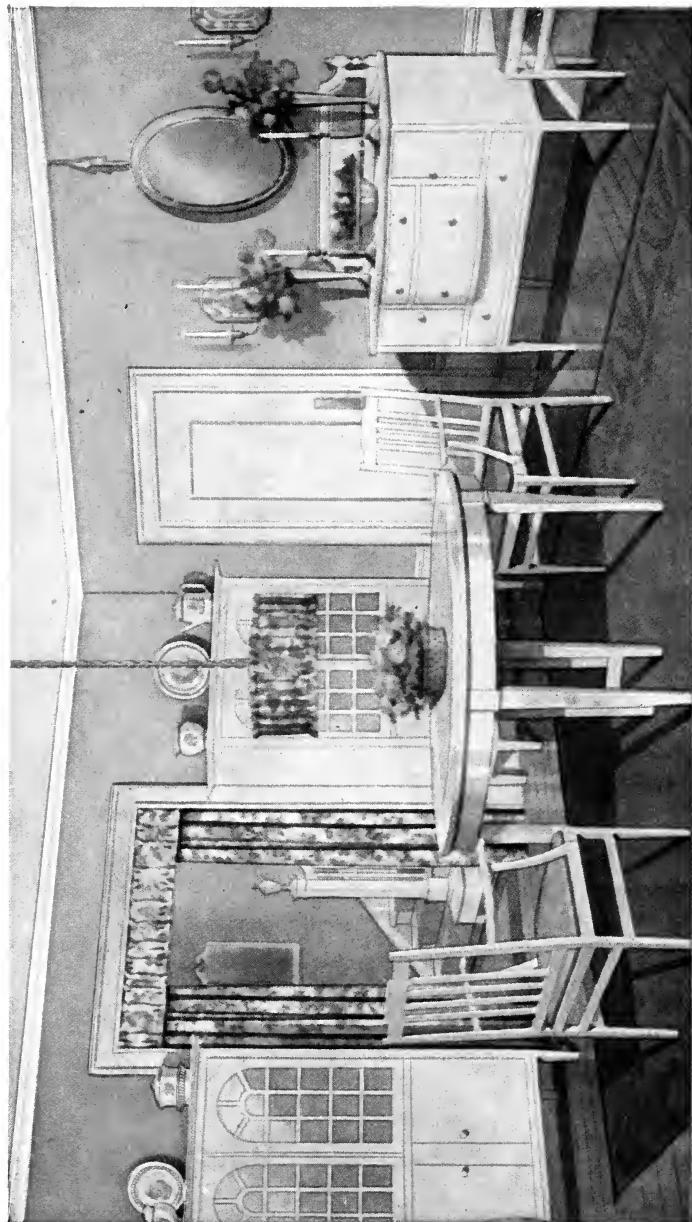
separate cellar doorway. Although the domestic quarters are not large, they are ample in size for the house and convenient in their arrangement.

A charming scheme for the decorating and furnishing of the dining-room is shown. A set of simply designed furniture of the Sheraton type in ivory enamel gives a distinct individuality to the room. The various pieces are very reasonable in price, and are unusually appropriate as furnishings for the small dining-room. The wall is a plain French green which contrasts well with the ivory tone of the furniture and woodwork. The rug is a deeper shade of the same color. For window and door hangings, a good pattern in cretonne, gay in color, is used to advantage. The odd bits of quaint old-fashioned china, the silver candlesticks and flower vases, as well as the brass wall sconces, all carry out the unique atmosphere created by the furnishings.

On the second floor four bedrooms are located in the four corners of the house. Each room is cross ventilated, the broad windows admitting plenty of air and sunshine. Excellent closet room with good hanging space is also provided, as well as a separate closet for the storage of linen and towels. A communicating bath is located between the two principal bedrooms on the front; a second bath convenient to the other bedrooms is placed at the back.

This house is estimated to cost \$6,000, figured on a basis of seventeen cents per cubic foot.

THE DINING ROOM IS MADE CHARMING BY THE USE OF IVORY ENAMELED FURNITURE

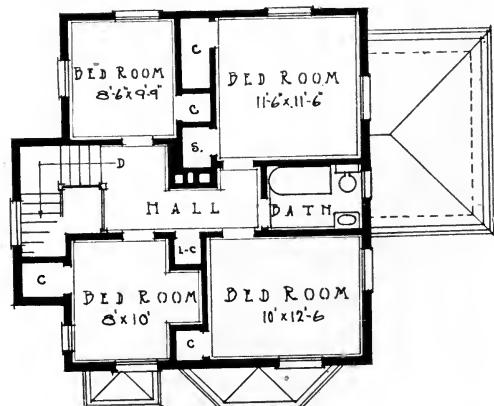




THE \$4,000 HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER II

THE FOUR-THOUSAND-DOLLAR HOUSE

If expense were not an important factor in the building of a home, we would probably have but few small houses. The average person who builds has a certain amount of money to spend for the constructing and equipping of a home. This specified amount must pay for the house complete, after the last carpenter, bricklayer, or plumber has finished his work and the house is ready for occupancy. The client usually has a fairly concise idea of what he wants regarding the size and number of rooms. The ideas which he has formed for his own house have, in most cases, been based on ideas which others have actually worked out, changed and altered to meet his personal requirements. After he has expressed his own desires regarding his house and how much he would like for his money, it remains for the architect to tell him how much he can have for his money.

Let us take, for example, four thousand dollars as a sum which we may have to build a home. This amount, quite naturally, will not build a spacious home, but if we are considerate and careful, it will build a comfortable one. If we are unacquainted with building costs, we are very apt to expect more for our money than we

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will eventually get. Having stated the amount which we are able to afford, the architect submits a rough sketch plan which shows the number, size and arrangement of rooms. In drawing his plan he has kept the four thousand dollar limit well in mind, and has, to the best of his ability, given his client as much as possible for his investment.

This sketch plan then becomes a basis for argument. Alterations and changes are suggested. Because of the stipulated sum which is to be afforded the architect has, in many cases, been forced to eliminate some of the suggestions made by his client. This is not done because the architect is indifferent to his client's wishes, but because he is honestly working in his client's interest in keeping the house within his price. On this point clients are often times unreasonable in their demands, and are apt to become discouraged. If, for instance, the client is told that the addition of another bathroom, enlarging the living-room three feet in its length and one on its width, and adding an extra bedroom will increase the cost, he becomes disheartened. Or, again, perhaps the client's wishes are for a more ornate and complicated exterior treatment. Dormer windows, broken roof lines, and fancy gable treatments all add considerably to the cost of building. These are all points which the architect understands and is usually perfectly frank about.

An architect's profession, by the very nature of his work, is an honest profession. He does not tell his client that a house can be built for four thousand when he honestly knows it will cost six, for the contractor's estimate will prove his dishonesty. Fortunately,

the client is protected by the contractor's estimate. Before he becomes responsible for the payments on his house an estimate has been submitted to him for his approval. If the estimate is too high and more than can be afforded, the plans must be altered and reductions made so that the house can be built within his amount. This means extra work for the architect, as the plans must be re-drawn and compromises made in order to reduce the cost. The fact then remains that although the contractor actually builds the house, the architect is the one who gives you the first idea of what the house will cost.

Of course, an important consideration in house building is a competent and thoroughly reliable contractor. Estimates for building vary considerably and it is customary to have at least two estimates submitted before one is accepted. Nor is it always wise to accept the lowest estimate, for a badly built house is a poor investment at any price. This does not mean, however, that the contractor who submits the lowest estimate is going to necessarily give you a badly constructed house. The really important point is the integrity and standing of the contractor.

Then let us be fair with the architect and give him his due consideration and be careful to choose an honest and reliable contractor who will build us a well constructed house.

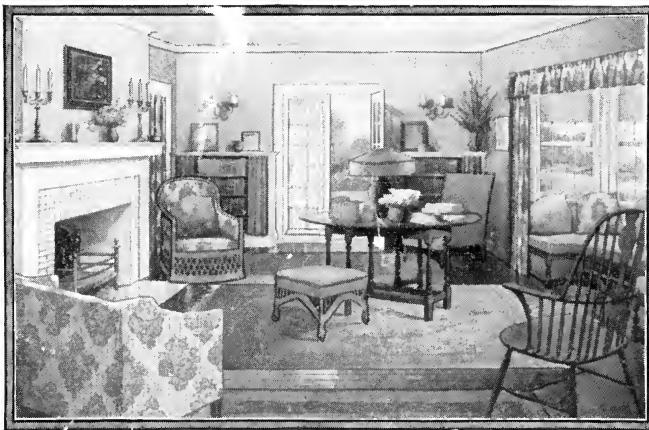
The house which is illustrated is estimated to cost \$4,000. The very simplicity of the design makes it an inexpensive house to build. With the exception of a single bay window, there are no ornamental features which usually add to the cost. The windows

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and doors are of uniform size and proportion, and the roof is unbroken, except for two ventilating dormer windows. The brick dado which is carried up to the sill line of the first story windows is not only a practical feature of the design in that it assures a dry wall, but adds a considerable charm to the general effect of the exterior. The rough plaster is a soft ivory tone, the shutters and front door are painted a dull shade of blue green, and the roof is stained a dark shade of brown.

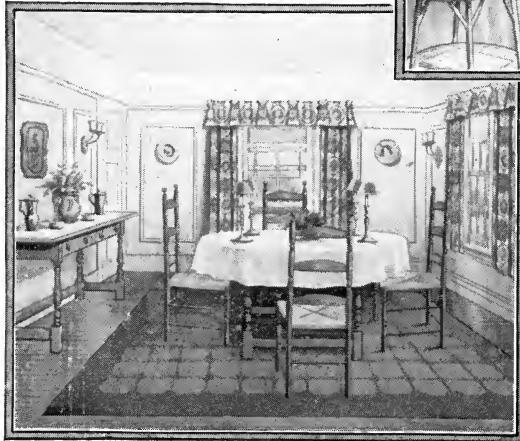
I would like to call especial attention to several clever points which have been worked out in the plan of this house. Immediately inside the front door is a small tile floored vestibule arranged with a seat and cupboard space below for keeping rubbers, umbrellas, etc. On stormy days this vestibule will be found invaluable. The cellar stair, which leads down immediately from the kitchen under the main stair, has an exterior door. This feature is a decided advantage in any house as it permits the removal of ashes and the installing of household supplies without the inconvenience of entering the kitchen. In the small pantry-way a dresser is built. This kitchen arrangement will, undoubtedly, make an appeal to the woman who does her own work, as it is planned to save as many steps as possible and to still give her ample space for her domestic duties.

The plan is arranged so that one chimney answers for the whole house. On the second floor each bedroom is provided with good closet-room. There is a separate closet for linen and a space provided with a ladder which admits access to the attic.



AN IMPORTANT CONSIDERATION IN THE LIVING ROOM IS THE ARRANGEMENT OF THE FURNITURE

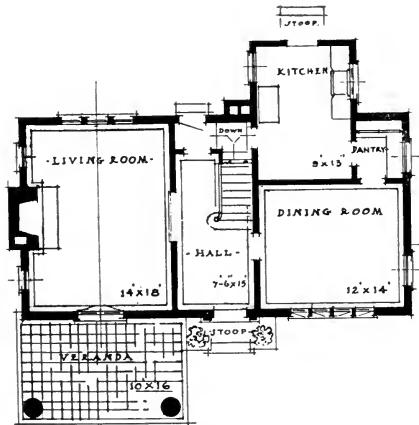
ONE OF THE BEDROOMS IS ATTRACTIVELY FURNISHED WITH INEXPENSIVE PIECES



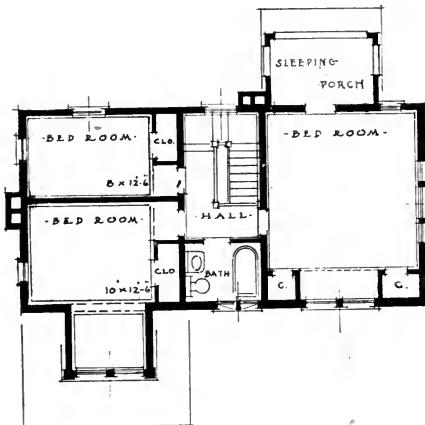
INDIVIDUALITY IS ADMIRABLY EXPRESSED IN THE SIMPLICITY OF THE DINING ROOM FURNISHINGS



THE HOMELIKE HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER III

THE HOMELIKE HOUSE

No house is really successful as a home unless it possesses the homelike atmosphere. It is often true that our best efforts to obtain this atmosphere are none too successful, but, at least, we can profit by the mistakes which others have made.

Every intelligent architect strives to obtain the homelike look in the designing of his houses. Have we not all seen the little old-fashioned rambling house, so snug and cozy that we have wished to possess one just like it? And what is it, we may ask ourselves, that creates this charming atmosphere? The architect will give you technical reasons for it. He will tell you, in the first place, that he strives to keep the roof lines of his houses as low as possible. This is done to obtain good proportions to his exterior design and invariably creates the cozy, homelike look. The house which is too high for its breadth at once loses its charm. We all know the hideous examples of the Early Victorian houses which were built up steeple-like in the air. Ceilings were made fourteen feet in height, and windows were extremely long and narrow in proportion. Windows that are short and broad look hospitable and inviting. If narrow windows are used they should

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be grouped in pairs, or a series of three, four or five. This arrangement produces the broad effect. In designing a house the architect does everything in his power to bring it down to the ground, for, by experience, he has learned the secret of the home-like look, and he knows what the effect will be after the house is built. These technical points the architect understands and employs especially when he is designing the small house, and although we may not understand them ourselves, it is far better for us to take his advice in the matter.

Color is also an important consideration. I have seen many houses so drab and ugly in their color combination that I have felt genuinely sorry for the people who had to live in them.

I once heard an English woman remark that she had been wondering what the one dominant difference was between the American and the English houses. After considerable thought she finally came to the conclusion that it was our lack of color. I agreed with her at once, for I have always argued that we Americans are afraid of color.

If you visit the rural districts of England, or the South of France and in Italy, you will realize the value of her words. There you will find the orange colored tile roofs, the whitewashed walls, the green and blue shutters. I lived for a year in an English village in a house which was whitewashed pink, and I have seen few houses more charming and inviting than this pink one. It was built of plaster with a thatched roof, set among elm trees of enormous size and surrounded on every side by flowers of the most

brilliant hues. The trim of the doors and windows was a faded blue and the entrance door and trellis were painted white.

Our houses should suggest our own individuality. We should all have our personal ideas regarding the houses in which we are going to live, but let them be intelligent ideas, and if we are told frankly and candidly by one who is in a position to understand these matters better than ourselves, that we are wrong, let us try to understand, for if we don't we are apt to regret it in the end.

In building a home, one is particularly anxious to incorporate in it, all the little pet ideas for comfort and convenience which have been dreamed of and pondered over. There are, of course, limitations which we must conform to in building the small house and we may have to give up certain theories which we have regarding it, but I believe that every one has a right to his own ideas when it comes to the details of interior arrangement.

The house which is illustrated is Colonial in design. It is built of cream white plaster up to the second story, with a wide clap-board treatment above painted in a soft Colonial yellow. The shutters and window trim are painted white and the roof is stained in a soft olive green. Such a color scheme could not help giving the house a certain individuality.

A medium sized living-room is situated at one end of the house, the living-porch opening directly off it, on the front. The dining-room is located directly opposite the living-room across the hallway. The kitchen projects from the back of the house, the space above it being utilized for the sleeping-porch. The small corner

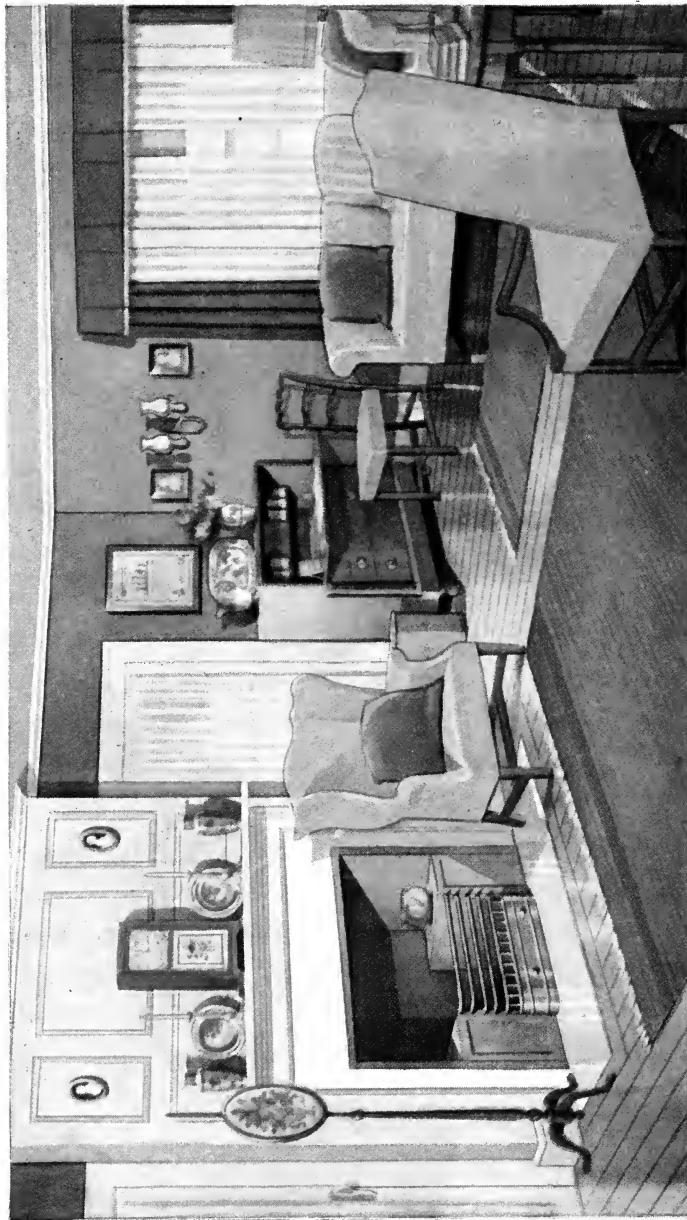
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pantry between the kitchen and dining-room is arranged with cupboards and drawers for china, glass and table linen. Easy access is afforded to the basement by a cellar stairway which leads down underneath the main stair. A garden door is arranged in the small passage at the back of the entrance hall. This door also admits direct access from the outside to the cellar stairway, without the necessity of entering the house proper.

The second floor provides for three bedrooms, and bath. The sleeping-porch opens directly off the principal bedroom, and may be used as an upstairs living-porch, if so desired. In the last few years the sleeping-porch has become exceedingly popular. The idea is, undoubtedly, a good one and the arrangement made for it in this plan is unusually convenient. In winter it can be easily arranged with glass partitions, so that it can be used for sleeping purposes in the coldest weather. It is large enough to accommodate two single beds.

A view of the living-room is shown on the opposite page in which excellent taste has been displayed in the furnishing and decorating. The old-fashioned atmosphere is admirably expressed by such furnishings, even the hob grate used in the fireplace is in excellent keeping with its homelike surroundings. Although all of the pieces of furniture used are of modern make, they are reproductions of the old Colonial models found in the farm houses and country homes of New England.

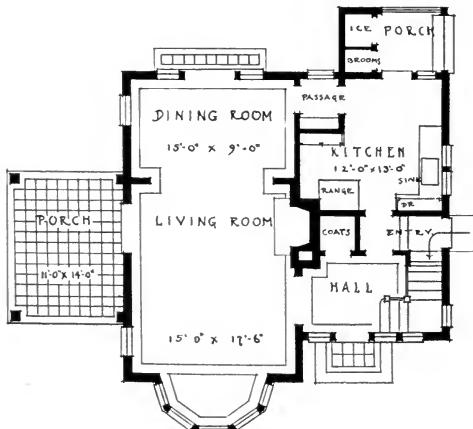
This house, which is constructed of plaster and clapboards, can be built for \$4,800.



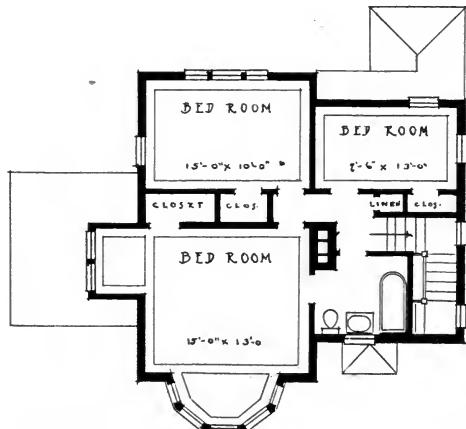
THE QUAINTE COLONIAL SPIRIT OF THE EXTERIOR DESIGN IS REFLECTED IN THE WELL-CHOSEN FURNISHINGS FOR THE LIVING ROOM



AN AMERICAN HOME IN THE ENGLISH STYLE



The First-floor Plan



The Second-floor Plan

CHAPTER IV

AN AMERICAN HOME IN THE ENGLISH STYLE

THE English plan their houses from the outside. This sounds like a curious remark, but if you are acquainted with the English methods of building, you will realize the full meaning of this expression.

A certain plot of ground has been acquired and the owner decides to build a house. Before he even thinks of the general plan and the arrangement of rooms, he takes his property into careful consideration. His first impulse is to decide on the most advantageous position for his garden. Perhaps the lay of the land will decide this point for him, or again, the relative position of the trees and natural shrubbery. This, to the Englishman's mind, is of the utmost importance, for what is an English house without its garden?

When the proper position which the garden is to occupy has been decided he may then turn his attention to the placing of his house. He knows that in deciding on his garden site one important point has been settled in regard to the house, the principal rooms as far as possible must face it. These points are all settled, mind you, before plans are even discussed. The Englishman's

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garden is just as important a factor in the general plan as the various rooms of the house, and I virtually believe that he would rather give up his dining-room than dispense with his garden.

We can then readily see why it is that in many cases the English house appears to be hindside before in comparison to our own. Kitchens often occupy a forward position, and living-rooms, in many cases, cannot be seen from the front. It is simply the fact that the English garden has been developed and made use of, and in so doing it has been brought into proper relation with the house itself.

How quickly we would adopt this method of planning our houses if our own gardens had been developed to this extent. How well we remember the old-fashioned back yard with its disorderly ash cans and barrels for garbage. Fortunately, however, conditions are not as bad as they used to be and gradually our own gardens are being developed and encouraged.

In the plan shown the living-room and dining-room are thrown together. The porch occupies a position at the side of the house and commands a view of the garden. To be sure, the exterior treatment of this house is more distinctly English than the plan, but few of our building sites have the proper surroundings to enable us to use the English plan as it is found in English country houses.

The distinguishing feature of the front is the well-proportioned two-story bay window. The two-story bay is characteristic of many English country homes. Aside from the fact that it gives

the exterior a certain dignity, it affords charming effects for the interior, both on the first and second floors. The well-proportioned windows grouped as they are will admit an abundance of air and sunshine. In a bedroom particularly, a window arrangement of this kind has no equal.

The house is built of plaster with a rough pebble dashed surface in an ivory white tone and when combined with the brown stained, half timberwork, the contrast is effective and pleasing. The roof is stained a medium shade of walnut brown. Although in the average English house the casement window is almost entirely used, it has not become popular as yet in this country. As a matter of fact, our double hung sashes are more practical and by using the small paned windows, we get very much the same effect. The windows in this house are short and broad in proportion, giving a very quaint appearance to the exterior.

The plan is quite simple and straightforward in its arrangement of rooms. The stairway is located in a medium sized entrance hall, which opens into the living-room with double doors. At one end of the living-room opposite the bay window, a pair of French doors look out into the garden and a similar pair of doors open directly onto the living-porch. The kitchen is conveniently placed in relation to the dining end of the living-room, and a good cellar stair arrangement provides for direct access to the basement both from the kitchen and from a tradesman's door at the side of the house.

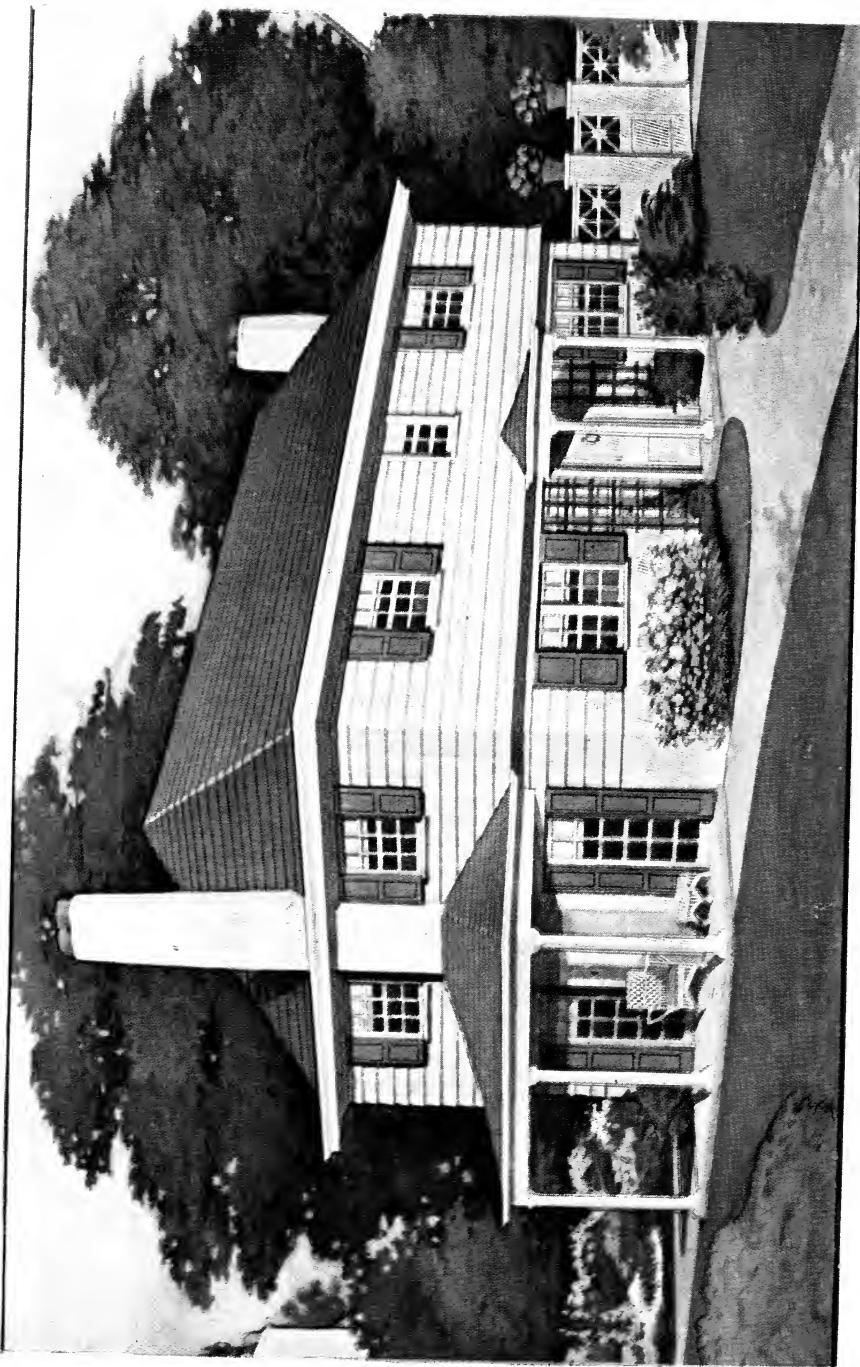
In evolving the kitchen quarters for a small house, the archi-

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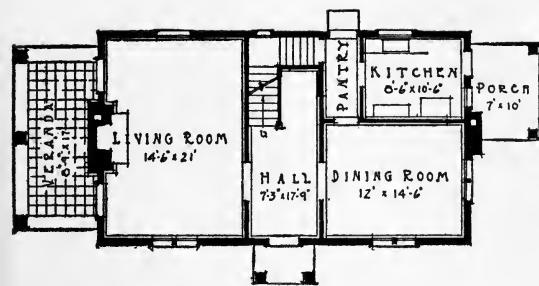
tect makes use of every inch of available space. This is done both as a matter of economy and convenience. A large kitchen in a house of limited proportions would not only be an extravagant waste of space, but would be quite unnecessary. All one needs in the average kitchen is sufficient space in which to conveniently place the range, the sink, and the cupboards and shelving. Where the housewife does her own work a large kitchen is a hindrance, as it merely increases her domestic labors, and makes unnecessary work. One important consideration is the ventilation. A kitchen, no matter how small, should be cross ventilated. If it is not well ventilated the cooking odors are bound to penetrate the other rooms of the house. Good cross draughts also assure a cool kitchen in summer.

The interior of this house should be treated in a typical English manner, bright chintzes at the windows and simple furniture in oak or mahogany. The woodwork on the lower floor may be stained or painted and the second floor is entirely in paint. The general characteristics of the exterior of any house should be a guide for the interior furnishing, and as long as this house is distinctly English in feeling on the outside, let the same spirit be reflected within.

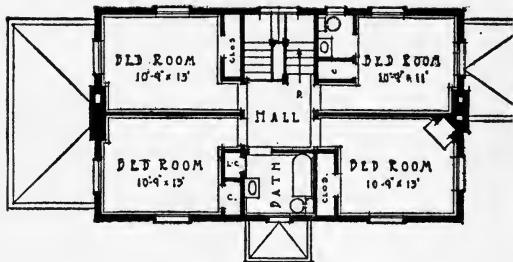
This house, built of rough plaster, is estimated to cost \$5,500.



THE HOUSE WITH THE GREEN SHUTTERS



The First-Floor Plan



The Second-Floor Plan

CHAPTER V

THE HOUSE WITH THE GREEN SHUTTERS

UNFORTUNATELY, the design of the exterior of a house does not interest the most of us as much as its interior arrangement. It is quite natural for any one to have a preference for a certain general style, but we must go farther than this. Try to think of the exterior as directly related to the interior, and let there be some common harmony between the two. If, for instance, we are in possession of Colonial furniture which we are eventually to use in a new home, this fact, alone, should decide the general style which we should choose for the exterior. By so doing, our homes will be consistent and in good taste. I have often been shocked on entering a Colonial house of intelligent design to find the rooms made grotesque by the use of Mission furniture. We should give this point considerable thought and be careful to avoid incongruous combinations.

Above all, let us beware of an eccentric design. Many houses

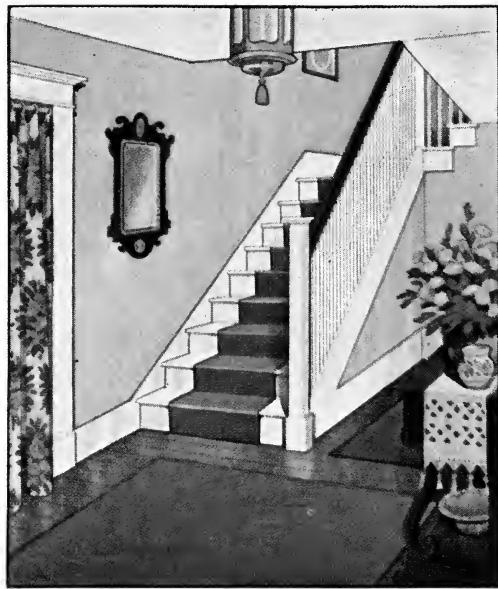
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are made grotesque in an effort to create something different from those others have built. The craze for novelty in houses should not be tolerated. I have seen many examples of such creations which looked more like inverted sideboards than habitable abodes. Some clients will insist upon this, that, and the other thing in the building of a house against the architect's advice, only to be embarrassed in the end by having to confess that they were in the wrong.

A woman once came to me with a dozen clippings from magazines showing small windows, large windows, bay windows, and in fact almost every kind of window usually installed in houses and wanted them all used in her home. She had even written on each the particular room in which she wanted that special design used, regardless of the plan or even the style of the house, for as yet we had not discussed these points. Her hobby was windows.

I can frankly say that I have never had such a struggle to convince my client that it was utterly impossible to comply with her wishes. It finally resulted in a compromise and I can say, with a sense of relief, that I have never seen the finished house or the woman since. I can only hope that she was pleased, but I have my doubts.

I do not mean to suggest that you should not have your own ideas in the building of a house, only give the architect credit for the experience he has had, for he prefers above all things, to be honest with you. The architect, after all, is responsible for the houses he builds and is it not reasonable to suppose that he is going to



THE SIMPLICITY OF THE HALL TREATMENT IS
EFFECTIVE AND TASTEFUL



EXCELLENT DISCRIMINATION IN THE CHOICE OF ODD FURNISHINGS
IS SHOWN IN THE LIVING ROOM

expend his best efforts in designing a house for you which will be a credit to him in the end?

There is a very limited opportunity for us to express individuality in the exterior of our homes. We may have a preference for a certain style, and the architect designs us a house following its traditional lines. We may change certain features to meet our fancy, but each change is affected by the plan and so we are hampered at every turn. In the interior, however, our field is much broader. Here it is that our imagination may have full sway. The rooms should be made distinctly our own by the use of furnishings and colors that are particularly pleasing to our fancy.

Successful interior furnishing, however, is an art which demands conscientious thought and study. It is impossible to evolve a successful room by an indiscriminate selection of furniture and colors. This, unfortunately, is the great mistake that many people make. In beginning they are apt to consider the task an easy one, and quite blindly acquire odd pieces of all kinds without considering the fact that they are to constitute the furnishings for a single room and that there should be a direct harmony between them. If we have chosen the Colonial as a style for the outside of the house, let it be frankly Colonial within. Let us learn something of the Colonial traditions in furniture and make our selections with intelligence. This does not mean that we need be discouraged if we cannot afford antiques, or expensive reproductions. There is a great deal of modern furniture designed in the spirit of the old styles, and many reproductions of simple pieces which can

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be bought at reasonable prices, and will serve admirably as furnishings.

The house which is illustrated is of frame construction with a concrete foundation which extends above the ground to the sill line of the first story windows, and is painted white to correspond with the general treatment of the exterior. The floors of the entrance and living-porches are of cement, colored a soft pinkish tone, and cedar shingles, stained green, are used for roofing. The color contrast in this house is particularly refreshing, and could never become tiresome or commonplace.

A glance at the plan shows an unusually simple and convenient arrangement of rooms, utilizing to advantage every inch of available space. The large square windows afford an abundance of light and ventilation in every room. There is not a dark corner or passage in the entire house.

The entrance hall, though not large, is sufficient for a house of this size. The stairs ascend in two turns, a large window on the landing giving a flood of light both in the upper and lower halls. The entrance from the kitchen to the dining-room is made through the pantry. The cellar stairs are placed under the main stair and can be conveniently reached from the kitchen and the rear entrance. Ample provision is also made for cupboards and dressers.

The four bedrooms of equal size and proportions are located in the four corners of the house.

The color illustrations give excellent suggestions for the decoration and furnishing of this house. The Colonial atmosphere is

THE HOUSE WITH THE GREEN SHUTTERS 41

retained throughout by a good selection of simple mahogany furniture.

A scheme of individual charm is suggested for the living-room. The wall is divided by a chair rail above which a wide striped green paper is used. The hangings are also of green, a deeper shade than the wall, and the rug still darker in tone. The narrow frieze and cornice are ivory white to match the woodwork. The contrasting color note in the furnishings is a dull shade of orange gold. The very informality of the furnishings produces an atmosphere of homelike comfort. There is certainly nothing strikingly unusual about the manner in which this room has been furnished, but it is pleasing in effect and is, undoubtedly, an expression of good taste.

The tendency, these days, is for informal furnishings. In Colonial rooms the assembling of odd pieces invariably produces effective results. In the old days houses were furnished slowly and with deliberation. They did not purchase their furniture in sets, as we are apt to do, but added the necessary pieces from time to time as they could be afforded.

An effective scheme in yellow is suggested for the dining-room. Here the idea of informal furnishings is exemplified by the use of an old mahogany chest of drawers which is used as a sideboard. The slat back chairs and the Sheraton leg table are quite widely different in style, but are unusually harmonious when combined.

One of the bedrooms is made charming by the use of a chintz paper combined harmoniously with old rose window hangings,

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rugs, and furniture coverings. The beds and dressing table in their white muslin coverings add an attractive note of freshness to the room. A room treated in this simple manner is in perfect keeping with the Colonial atmosphere of the house.

Tan and blue, with a suggestion of orange in the printed linen used as portières at the door to the living-room, makes a novel color scheme for the entrance hall.

"The House with the Green Shutters" can be built for \$4,200 if a reasonable estimate is obtained. The exterior treatment is the very personification of simplicity. The windows are uniform in size, and symmetrically placed. The slight overhang of the second story gives the house a very quaint appearance.

This house is a good example of what I call an unaffected design. It is a simple interpretation of the Colonial style. Its proportions are good and the general treatment unusually pleasing. If all our small house designs could possess this degree of dignity and refinement, our suburbs and newly developed tracts of land would become more generally popular.

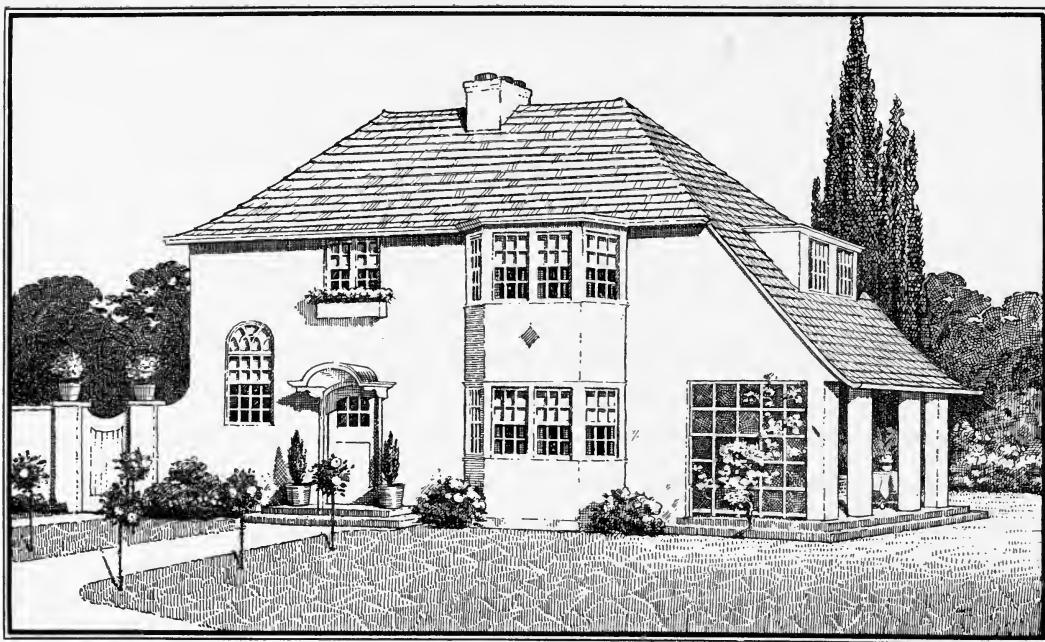




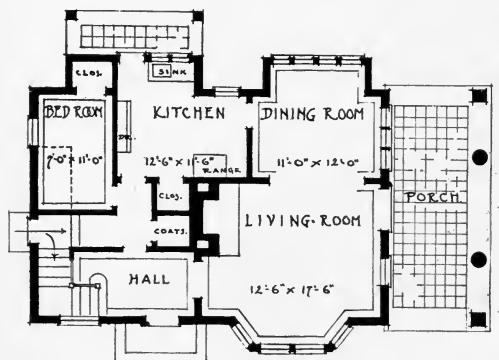
CHINTZ PAPER COMBINED WITH OLD ROSE HANGINGS
MAKES A CHARMING COMBINATION FOR
THE BEDROOM



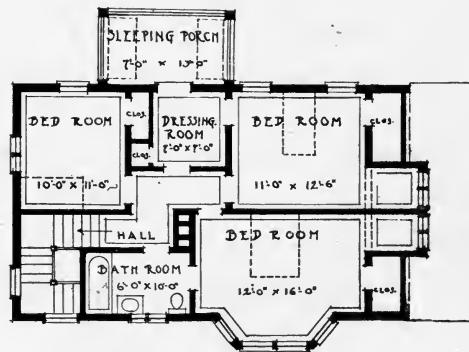
THE DINING ROOM EXPRESSES INDIVIDUALITY AND
GOOD TASTE IN ITS DECORATING AND FURNISHING



AN AMERICAN HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER VI

AN AMERICAN HOUSE

THERE is a spirit among the modern architects to break the bonds which have held them so closely to traditional styles, and create something distinctly their own. This spirit is not prompted, however, by any desire to renounce traditional styles, but has come through a desire for individual expression. In consequence, many charming examples of houses are being erected each year which cannot justly be defined under any period heading. In place of much conscientious rendering of historical ornament and detail, the architect is exerting every effort to create good proportions, well balanced elevations and harmonious groupings of gables, windows or chimneys.

As a matter of fact, there is but little opportunity for period style in the building of inexpensive houses. The reproduction of classic cornices, and details of all kinds is an eminently expensive process and in consequence our homes must be designed along very simple lines.

Through this desire for individual expression we have created what will eventually be known as the American Style. Its basic principles conform largely to traditional standards. We have not created anything distinctly new, but have evolved a style by adapt-

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ing that which is good from many periods in an intelligent manner. Although many of our modern designs reflect the spirit of a foreign style, we are justified in claiming them as our own. We may refer to houses as having been built in the Italian manner, or the English manner, when, as a matter of fact, they are eminently American.

Colonial architecture, although we accept it as an American style, is founded directly on the English Georgian. As a matter of fact, most of the architectural styles in building have been largely influenced by the traditional styles of earlier periods.

American people are not bound down by any superficial prejudices in regard to the building of houses. The very fact that, as a people, we are lacking in traditions in comparison to other countries, has created a wide field for the architect. Above all, our most potent characteristic, and one which dominates the work of the modern architect, is an intuitive sense of good taste. It is astonishing what originality and independence are being shown in all lines of artistic work. The homes of any country reflect the characteristics of its people, and it is encouraging to find that the American people are well versed in the rudiments of good taste.

The American house is in no sense a radical departure from traditional standards. Principally through a process of elimination we have created an unaffected style of building in which the keynote is simplicity.

The house illustrated is built of plaster on metal lath. The excellent grouping of the windows, doorway, and two-story bay win-

dow gives the front a decided individuality. The living-porch, which may be enclosed in glass and used as a sun-parlor in winter, extends across the entire end of the house.

The ground floor plan shows a combined living-room and dining-room. The fireplace is arranged so that the same chimney may be used for the kitchen range. The placing of the maid's bedroom on the ground floor is also an excellent idea. It affords more privacy and seclusion, and will prove a great advantage in a house of this kind. A small passage immediately behind the entrance hall leads to the kitchen and the cellar stairs which are located under the main stairway. A good sized coat closet is also convenient to the hallway.

On the second floor are three good sized bedrooms, all cross ventilated, a dressing-room, sleeping-porch, and bathroom. Like the living-porch, the sleeping-porch can easily be enclosed in glass in the winter and used as an upstairs sun-parlor, if so desired. It is always an advantage to have a small dressing-room arranged in conjunction with a sleeping-porch, if possible. In this plan the dressing-room is particularly convenient in its relation to the other rooms on this floor.

One of the great advantages in building a house of this kind, which I have termed the American House, is the fact that almost any style of interior furnishings will be appropriate. Oak, mahogany, or even furniture in the simplified French periods will be in keeping and in perfect good taste. In fact, a house built in the American manner offers greater possibilities for originality in

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interior furnishing and decorating than almost any other style. American houses are built to fulfil our requirements. The architect makes them interesting from an artistic point of view without being hampered by set rules.

On the opposite page is an interesting view of the living-room. The woodwork and walls are painted in a soft putty color, and the hangings are of printed linen in gray, green, orange, and blue. The arrangement of the furnishings is excellent. By placing the davenport and the reading table in the way indicated, it makes the most of the limited floor space. We are gradually coming to the realization that plain walls are far more interesting than the old-fashioned figured papers. They lend a dignity and refinement to any room, especially where the simple panel effects are carried out. The modern spirit in decorating and furnishing is to eliminate all unnecessary furniture, pictures, and ornaments of all kinds, and retain only those which are worthy from an artistic point of view and conducive to our comfort. It is a great mistake to crowd any room with numerous and nondescript furnishings. Our common sense and artistic appreciation will be our best guide in such matters.

This house is not an expensive one to build as there are no features of any kind which would materially increase the cost. The roof is unbroken except for a single dormer window over the living-porch. This design will lend itself readily to hollow tile construction, if a fireproof house is desired. Built of plaster on metal lath, the house is estimated to cost \$4,850 or \$5,250 in hollow tile.



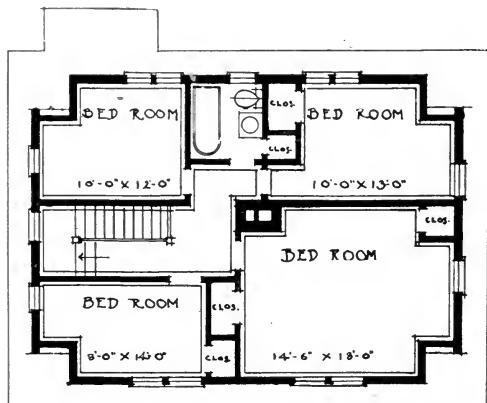
AN EXCELLENT ARRANGEMENT OF WELL-CHOSEN PIECES OF FURNITURE



A DUTCH COLONIAL HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER VII

A DUTCH COLONIAL HOUSE

THE Dutch Colonial is fast coming into its own as a style for country building. There is a noticeable preference for this style particularly in the East, and charming examples of Dutch Colonial homes are to be found in almost every locality.

The term, Dutch, applies to the use of the gambrel roof, and the heavy short columns. Frequent use was made of the gambrel roof in Holland, but we never use it in our own Colonial dwellings without attributing it to Dutch influence. The Dutch, however, built entirely of brick, while we interpret the style in wide clapboard sheathing.

There is a distinct charm surrounding these low comfortable looking houses. From every point of view they are picturesque and eminently homelike. The steeply pitched roofs coming well down over the first story windows are invariably broken by the distinctive dormer windows. The deep sharp shadows caused by the wide overhang proves a telling color contrast to the pure white of the exterior walls. There is an undeniable fascination about the very squattiness of these old-fashioned houses. In detail they are very similar to our New England Colonial homes. The broad

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small paned and shuttered windows, the wide clapboards, and refined moldings are all distinguishing marks.

In a few instances we find the Dutch Colonial employed in our early buildings, but the style was not universally popular at that time. The use of the gambrel roof is important only as it affects the exterior design. Because of the peculiar angle which the roof line takes, it is possible to obtain good lines and proportions for the exterior. The Dutch Colonial style is especially well adapted to small square houses. If a house is to be placed on a narrow lot the front dimensions must be reduced to a minimum. In many cases it is almost imperative to use the dormer window treatment, as the house would be far too high in proportion to its width if we attempted to raise the roof sufficiently to admit a full story on the second floor. By the use of dormer windows, we are able to bring the roof lines down. However, in the present instance, the dormer windows take the form of a projected second story extending nearly the entire length of the house.

On account of the limited floor space in this house, the stairway is planned leading up from the living-room at the left of the fireplace. A small vestibule affords a private entrance to the house. An attractive feature in the living-room is the square bay window placed directly opposite the fireplace. From the illustration showing a corner of this room it will be seen that the old-fashioned atmosphere is admirably suggested by the beamed ceiling and the broad simply designed mantel-piece. The furnishings are in keeping with the quaint homely spirit reflected by the house

itself, even to the rag carpet and the Grandfather's Clock. French doors lead directly to the well sheltered living-porch which extends across the entire end of the house.

A dining-room of good proportion is placed immediately back of the living-room, access being gained to it through a wide doorway at the right of the fireplace. A convenient place for a sideboard is arranged with three high casement windows above which open onto the porch.

An excellent kitchen, convenient in its arrangement, and well equipped with cupboards and shelving, occupies a position immediately back of the entrance hall. In these days of modern appliances and clever fitments of all kinds, a kitchen, no matter how small, can be made the very essence of cleanliness and utility. An important consideration is the lighting and ventilating. Cross draughts, for instance, prevent the cooking odors from penetrating through the house. The kitchen range, where possible, should be lighted from a window at the side. The sink should have a window immediately above the drain board. In planning the small kitchen, the architect does everything in his power to minimize the labors of the housewife by the arrangement of the fixtures and fitments. There is probably nothing that is more pleasing to the orderly housewife than a well arranged and convenient kitchen. In this particular instance, the woman of the house should have her way.

The second floor plan shows a good sized owner's bedroom, facing the front. The three other bedrooms, though small in size,

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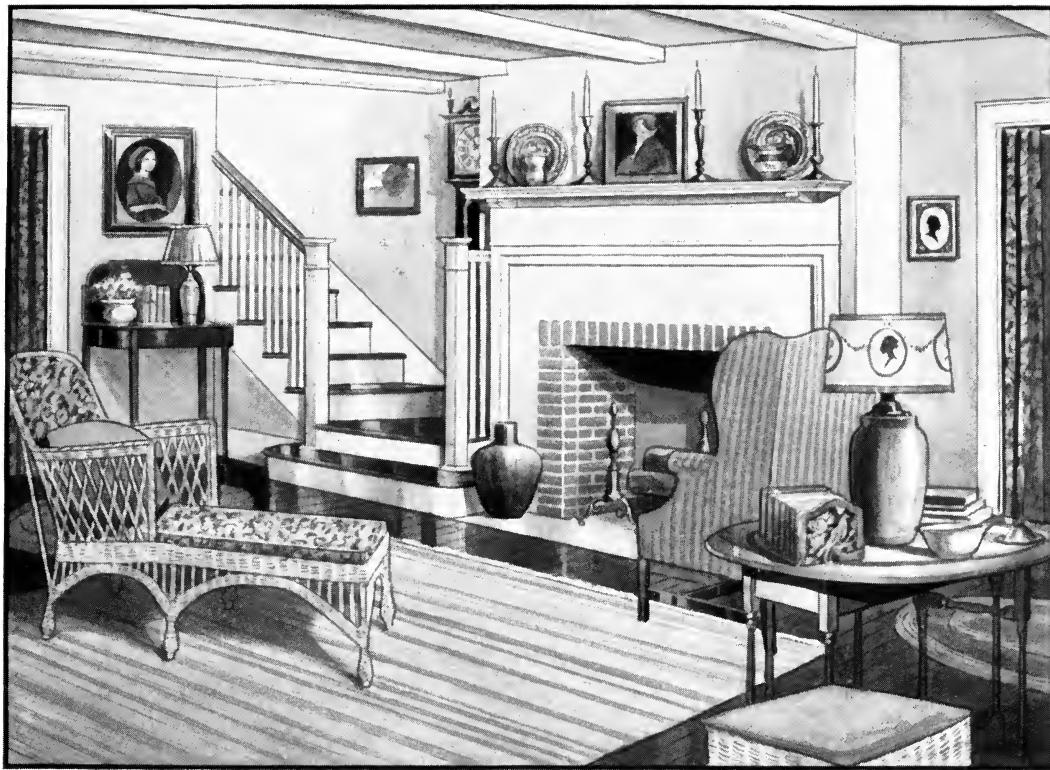
are ample in proportion for a house of this kind. Every inch of floor space has been utilized to good advantage and good closet space provided. The hallway is well lighted from a large window on the stair landing. These rooms can be made quaint and interesting by carrying out old-fashioned ideas in their furnishing.

For the small house, I do not know of a more genuinely interesting style than the Dutch Colonial. It seems so well suited to our present day mode of living and is appropriate and in keeping with its surroundings, whatever they may be.

The straightforward simplicity of a house of this kind seems to radiate an atmosphere of inviting hospitality. How delightful our suburbs would be if we could have more of just such houses, instead of the pretentious creations which invariably spoil the charm of any locality in which they are built.

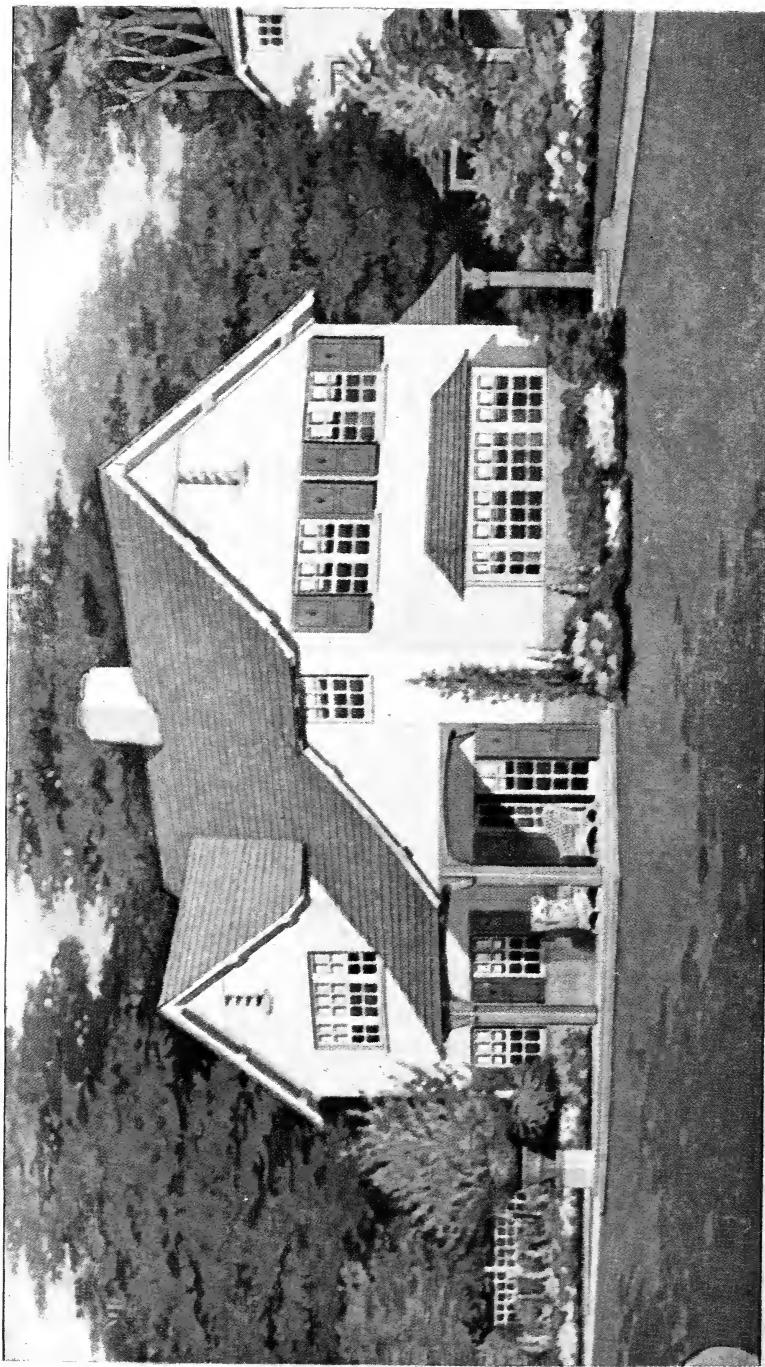
This house may be made doubly charming by painting the exterior white and the window and door frames a soft blue green. If this color scheme is carried out the roof would look well stained a deeper shade of green or brown. We need not be afraid to use a bit of color on the exterior of our houses. If done with restraint it will add a decided individuality to the house. Many of our houses could be made infinitely more charming if the framing and trim were painted in a good contrasting color.

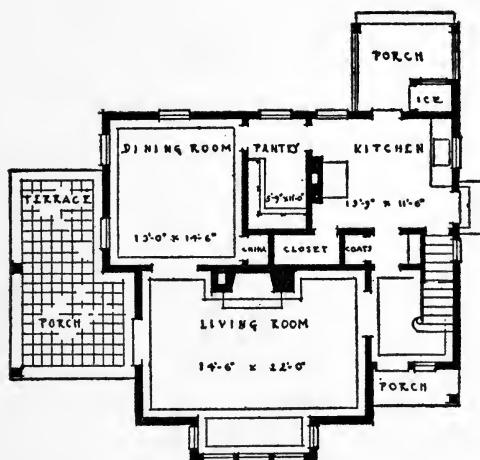
Built of wide clapboards, in a section where building prices are normal, this house would cost \$4,500.



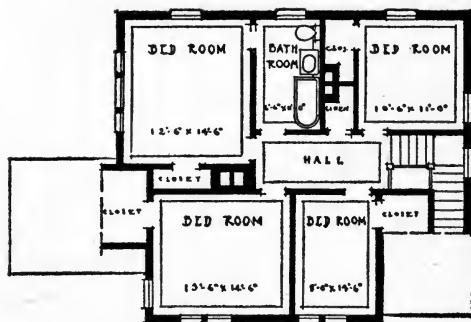
THE OLD-FASHIONED ATMOSPHERE IS RETAINED IN THE LIVING ROOM BY THE
CHOICE OF ODD FURNISHINGS

AN ENGLISH PLASTER HOUSE





The First-Floor Plan



The Second-Floor Plan

CHAPTER VIII AN ENGLISH PLASTER HOUSE

TH E last ten years have witnessed a notable development of the English style in country building. More than any other nation, the English have excelled in adapting themselves to country living, and their natural love of outdoor life is reflected in the characteristic country homes.

Unlike the French, who have erected miniature counterparts of their city mansions in the country, the English have caught the very spirit of the country itself. Their houses are full of fresh air and sunshine, each room being planned to remind its occupant that he is actually in the country, where the very trees and flowers are

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his to be enjoyed and lived with. This intimacy with nature is what is needed most seriously in our own country homes and it is a most encouraging fact that the English house is fast becoming one of the most popular styles for country building.

As Americans, we can well pride ourselves on being clever adapters, and although we rarely copy our English cousins, we are frank to admit that we have profited by the example which they have set before us.

There are a few marked differences between the English house plan and our own. In the first place, the Englishman loves privacy in his home, and in consequence plans his house so that the principal rooms will face the garden, which is invariably at the back of the house, away from the road. It is often the case that the kitchen quarters are given a forward position, so that the back of the house may be devoted to the living-rooms. We have not developed our own gardens to this extent as yet, but the prospects are at least encouraging. The old idea that the rear of the house, commonly termed the back yard, was a part to be screened off and avoided, only suitable for ash cans and garbage pails, is rapidly disappearing, and encouraging efforts are being made to bring it into proper relation with the house itself.

Another difference in English planning which many of us fail to understand is the fact that the living-porch is practically non-existent in the English house. The Englishman prefers his garden to being sheltered as we are on our snug and comfortable living-porches. He lives in his garden as much of the time as possible.



ONE INSTINCTIVELY FEELS THE AIR OF CHEERFULNESS AND HOSPITALITY WHICH IS CREATED
BY THE HARMONIOUS FURNISHINGS AND THEIR ARRANGEMENT

Breakfast and tea are quite commonly served beneath the trees on a graveled area arranged for the purpose, or as often on the well-kept lawn, so fine and close in its growth that it serves as the softest of green carpet. Yet in this case, I am free to admit that our own creation of the living-porch is certainly a most comfortable and convenient improvement.

A curious misconception among many people is the idea that the English house as it is built in England is not practical for America. There can be no real foundation for such a theory, but it is surprising to find that the English manner of building has not been more widely copied than it is. The idea of placing the kitchen on the front of the house, so that the living-room and dining-room may face the garden is considered insane; however, many of the English houses are arranged in this way. In most instances one enters the English house practically on the ground level, which adds an indefinable charm, and still we continue to raise our houses four or five steps off the ground, which, in many cases, tends to ruin the general proportions, of the exterior especially in small houses, by pushing the whole house up into the air.

The house illustrated is built of plaster on frame construction. There are no ornamental features of any sort that might lead to trouble in the plaster construction. The foundation up to the sill line is of brick. This not only adds to the artistic effect of the exterior, but guarantees a perfectly dry wall. The double hung sash is used at all windows, the small panes suggesting the casement window treatment, so much used in English houses.

54 THE SMALL HOUSE FOR MODERATE INCOME

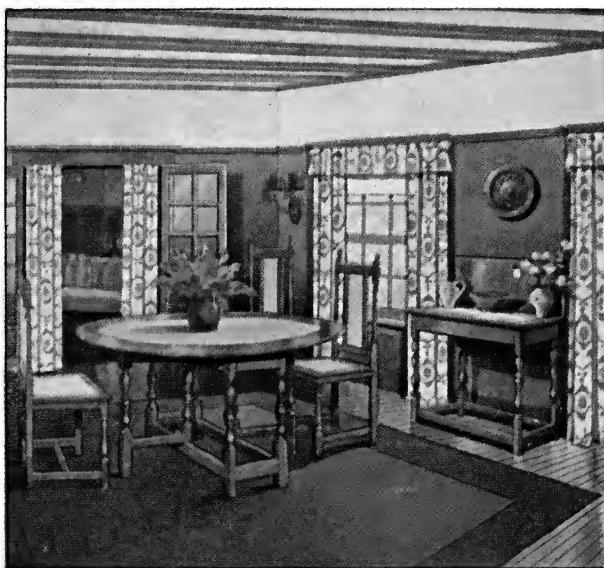
The front door, which is located at the extreme right a little back from the front, opens into the entrance hall. The living-room, which is entered through a double door, practically extends across the entire front of the house. Probably the most attractive feature in this room is the square bay, which looks out upon the front yard. Opposite this window is a well-proportioned fireplace of simple design, and to the left is a pair of French doors opening into the dining-room. A second pair of French doors lead directly to the living-porch and terrace, which is situated on the garden side of the house.

The dining-room, kitchen and pantry are all well-arranged in relation to each other. A cellar stair leads down to the basement underneath the main stair. Access to the front door is gained directly from the kitchen through the passage under the stairway.

On the second floor all of the bedrooms are well lighted and ventilated. A point which will appeal to the housekeeper is the ample provision made for closets. A large closet arranged for linen opens off the hall.

Pleasing decorative schemes are shown for the various rooms and an idea may be obtained from the color illustrations how comfortable and homelike these rooms can be made. The furnishings are all in good taste, though no attempt has been made to create anything unusual. An atmosphere of restfulness is dominant, and one instinctively feels the air of cheerfulness and hospitality which permeates these rooms.

This house is estimated to cost \$6,500.



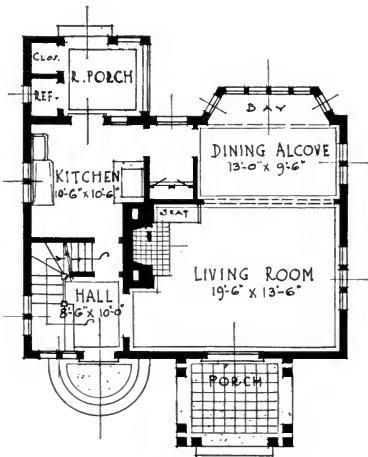
AN EFFECTIVE TREATMENT FOR THE FURNISHING AND
DECORATING OF THE DINING ROOM



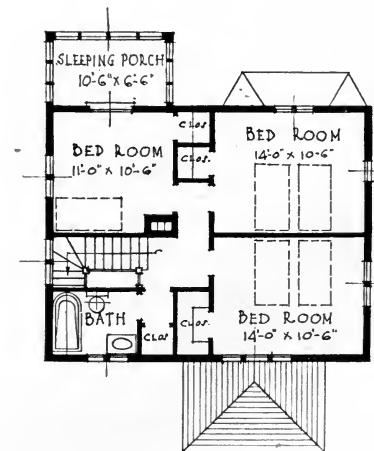
A PLEASING COLOR SCHEME IN YELLOWS AND GREENS
IS CHOSEN FOR THE PRINCIPAL BEDROOM



THE HOUSE ON A FORTY-FOOT LOT



The First-floor Plan



The Second-floor Plan

CHAPTER IX

THE HOUSE ON A FORTY-FOOT LOT

THE planning of a two-story house to be placed on a forty-foot frontage presents a difficult problem to the architect. If he is an idealist in his profession he pictures an expanse of trees and shrubs as a background for his design. He may tell you that it is quite impossible to build a house of any architectural merit on such a limited plot of ground and will, in all probability, try to induce you to purchase another lot, or discourage your idea of building at all until it is possible for you to acquire more ground.

This idea is quite admirable from the architect's point of view, but he should look at the matter philosophically. We all know that thousands of houses are built every year on forty-foot lots and it should be the architect's desire to handle the situation to the best of his ability, rather than decry an existing condition without giving his client any real satisfaction.

It is to be regretted that a great many land development companies are dividing their plots of ground into lots of far too cramped dimensions. They offer many inducements to encourage their clients to purchase more ground, but we are, in the present instance, considering the house which must be placed on a forty-foot frontage.

56 THE SMALL HOUSE FOR MODERATE INCOME

In actual figures, the house which is illustrated has a total breadth of thirty feet; this leaves ten feet to be divided as best suits the conditions. If an automobile driveway is necessary, it will require seven feet at one side of the house. This leaves three feet on the opposite side. As a rule, the average lot is at least twice its width in depth, so that the depth of the lot is of no vital consideration. However, in the case of this house it is advisable to place it at least half way back on the lot to assure privacy for the porch.

The design which is shown is suggestive of the English half-timbered style. The treatment is, for the most part, a sham, as we use it to-day, but is exceedingly effective if properly handled. The term "quaint" is often used in connection with the half-timbered house, and perhaps for the lack of a more expressive word, we are justified in using it.

The plan of this house shows an exceedingly compact and convenient arrangement of rooms, both on the first and second floors. The front stair is located in a small entrance hall, which serves as an attractive entry way to the house. It is, undoubtedly, an objectionable feature in any house to enter the living-room directly. In many small houses this arrangement exists as a matter of economy of space; however, a separate entrance should always be provided where possible, even if it takes the form of a mere vestibule. It provides a convenient space for hanging coats, and prevents the embarrassment of having guests or strangers entering immediately into the living-room. A clever idea has also been worked out by combining the dining-room and living-room, so that the two are

practically one room. The dining end of the living-room is arranged as an alcove, and can be shielded completely by the use of portières across the wide opening. This arrangement has become very popular in small houses as it provides a much larger space for the living-room in comparison to the plan when the two are distinct and separate rooms. Some people may argue that such an arrangement is impractical, as the setting of the table is an annoyance when entertaining. If we look at the matter sensibly we can see but little foundation for such a theory. As a rule, the invited dinner guest comes at some specified time, and the table is entirely arranged before the guest enters the house. If one feels the necessity of shielding the table from view, the portières can be drawn, or a folding screen used, which can be removed when the dinner is announced. In the small house, it seems useless to give up the space that a dining-room requires merely to be used at meal time. If this is done it is at a sacrifice of the size of the living-room.

The porch opens directly off the living-room on the front. The specifications call for glass partitions which will convert this porch into an attractive sun-parlor in winter.

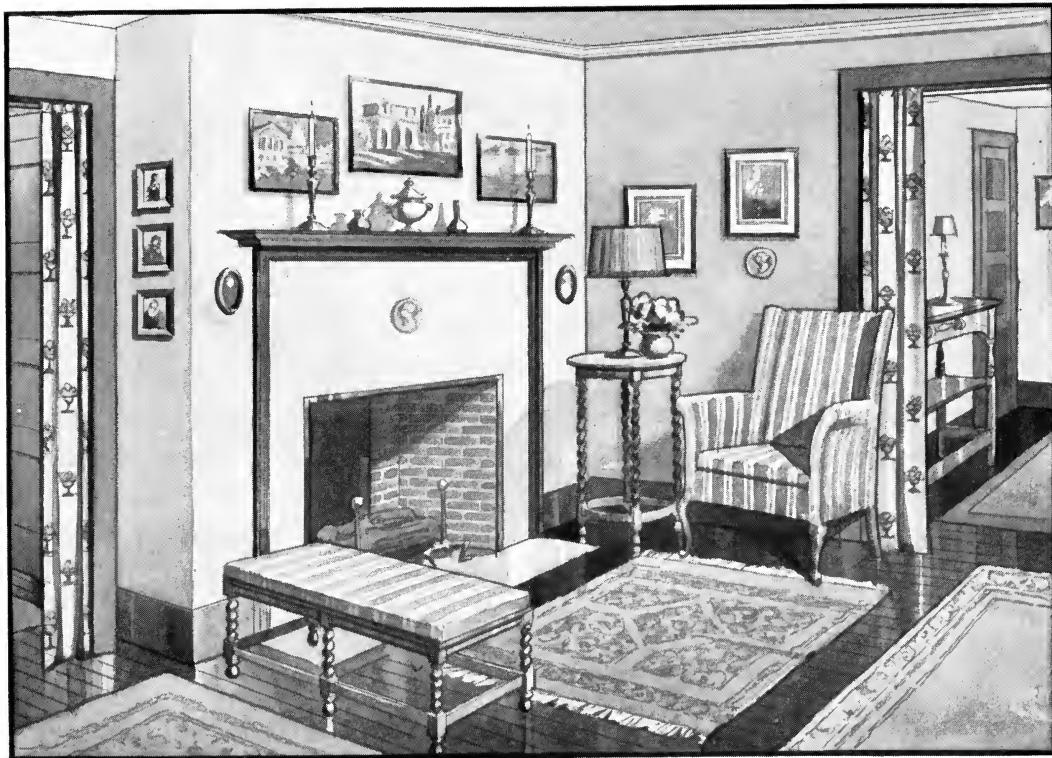
A pair of French doors open from the dining alcove to a small garden at the rear of the house. The kitchen and pantry arrangements are designed to minimize the domestic labors of the house-wife. A combination laundry tub and sink is one of the convenient fixtures installed in this kitchen. There is also ample provision made for cupboard and shelving space.

58 THE SMALL HOUSE FOR MODERATE INCOME

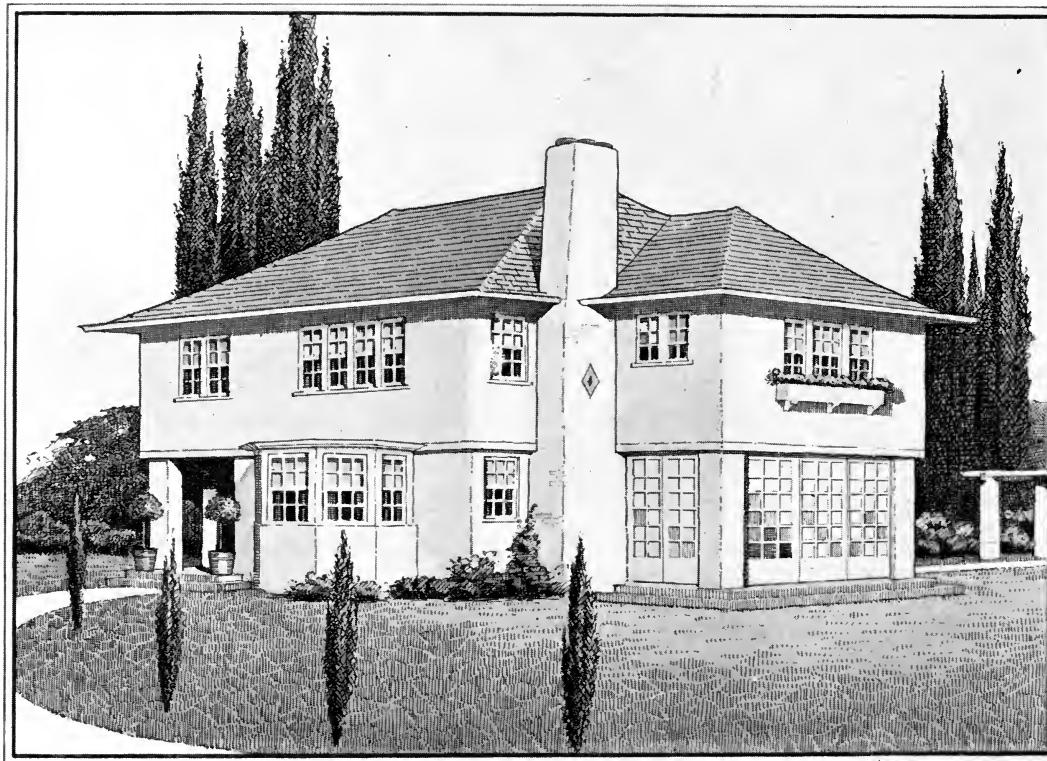
Three bedrooms and a bathroom are provided for on the second floor. Each room is cross ventilated and good closet space arranged. The ceilings are all full height as no dormer windows are used in the house. A sleeping porch which opens directly off the smaller of the three bedrooms is installed over the back porch. It is large enough to accommodate two single beds and may be enclosed in glass in winter.

The house can be built at very reasonable cost because of the simplicity of its exterior design and the compact arrangement of rooms. There are no expensive features of any kind to deal with and the construction is of the most inexpensive type. As an investment this house would, undoubtedly, be an excellent proposition, as there is always an increasing demand for houses of this size. People, these days, are becoming disgusted with the labor and expense of maintaining large houses. This is largely the reason for the popularity of the modern apartment. However there can be but little comparison between the charm of country living in a house, no matter how small, and the cramped and confined life in a city apartment. The demand for small country houses has never been more widespread than it is to-day. We only have to visit the newly developed suburbs and see the hundreds of small houses which are being built, to be impressed with this fact.

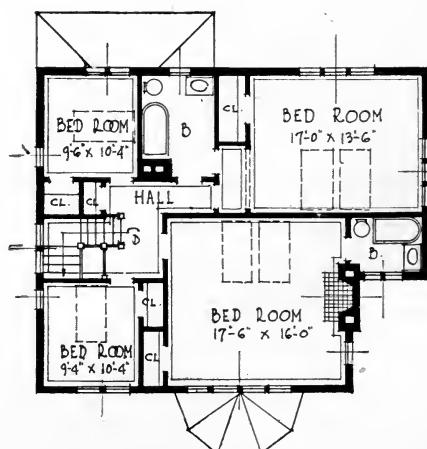
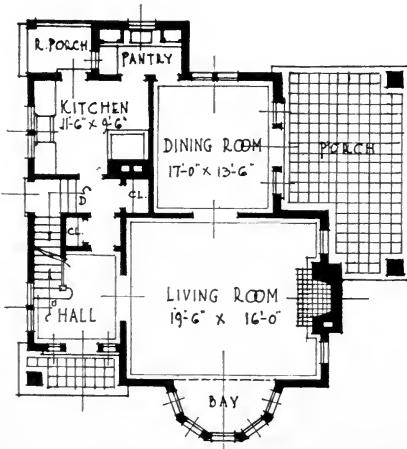
This house is estimated to cost \$4,000 in plaster or stucco on metal lath.



THE LIVING ROOM AND DINING ROOM ARE CONNECTED BY A LARGE DOUBLE DOORWAY



THE INEXPENSIVE HOUSE



CHAPTER X

THE INEXPENSIVE HOUSE

THE planning of the small house is entirely dependent upon financial conditions. This is the first and most important consideration and becomes the basis for all argument.

Next to this item of expense and second only in importance are the dimensions of the property upon which the house is to be built. The cost of land in desirable sections, and particularly in the new developments, is entirely responsible for the narrow lot. Some development companies divide their acreage into plots of twenty foot frontage. This necessitates the purchase of at least two plots in order to build at all, and many inducements are held out to the prospective builder to acquire three plots which will give him sixty feet. Other companies have established the twenty-five foot unit, and here our consideration is for a fifty or seventy-five foot frontage.

And thirdly, a house of sufficient size to accommodate those who are to occupy it must be planned for.

The narrow lot is apt to be taken with discouragement by the architect, for above all, he strives for a broad house, and when restricted to a narrow frontage his task becomes a difficult one.

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However, such limitation often makes the problem more interesting, and a conscientious architect will take as much pride in designing a successful small house as he will in planning the larger and more pretentious one.

In consideration of these restrictions, one important point has been decided in reference to the exterior design, its treatment must be as simple and straightforward as possible.

Affectation in house design has two detrimental characteristics of equal importance to the owner, an increase of cost and a display of bad taste. By affectation, I mean an attempt to create something unreal in effect, which usually takes the form of exaggeration. It should be borne in mind that houses are not flippant. We do not build for a day or a week, but in the majority of cases for a life time. The man who builds an ugly house is not the only one who suffers, for his home becomes a source of displeasure to the whole community in which he lives. We have surely all seen examples of such houses. Roofs, gables, windows, and doors are all eccentric both in design and composition. The impression is one of confusion and unrest. All sense of dignity and refinement is lost in an unintelligent attempt at display. This is not only an example of insincerity on the part of the owner, but should be considered as an architectural crime worthy of punishment.

Many of our better class developments are being restricted for just this reason. By experience, the owners and promoters have had to establish the censor system in regard to the building of

houses. The design must be approved and accepted by a committee elected for the purpose before the house can be built. This, at least, prevents the building of atrocities.

The item of expense is equally important to the owner. The cost of a house is materially increased by affectations in design. A large per cent. of the cost of any house is dependent upon the construction. If we have a complicated design to carry out, we have an expensive house to build, and in the end nothing is gained. This is an argument for the simple treatment.

The house illustrated is planned to be placed on a fifty foot lot. The overall dimension, from the exterior wall on the kitchen side, to the extreme outer edge of the living-porch, is thirty-eight feet. This leaves twelve feet to be divided as best suits the conditions. Houses are usually planned so that their breadth is greater than their depth. This is done purely as a matter of design, for the narrow house with a greater depth than breadth is seldom, if ever, good looking. In this particular instance, the house is very nearly on the square. The extended wing, however, gives it a broad appearance.

The house is entered through a small recessed entry at the extreme left of the front. The entrance hall opens into the living-room by double doors directly opposite the fireplace. This room measures nineteen feet and six inches in length and sixteen feet in width, not including the large five sided bay window which is extended on the front. This window arrangement, which is a particularly attractive feature in the room, adds considerable floor

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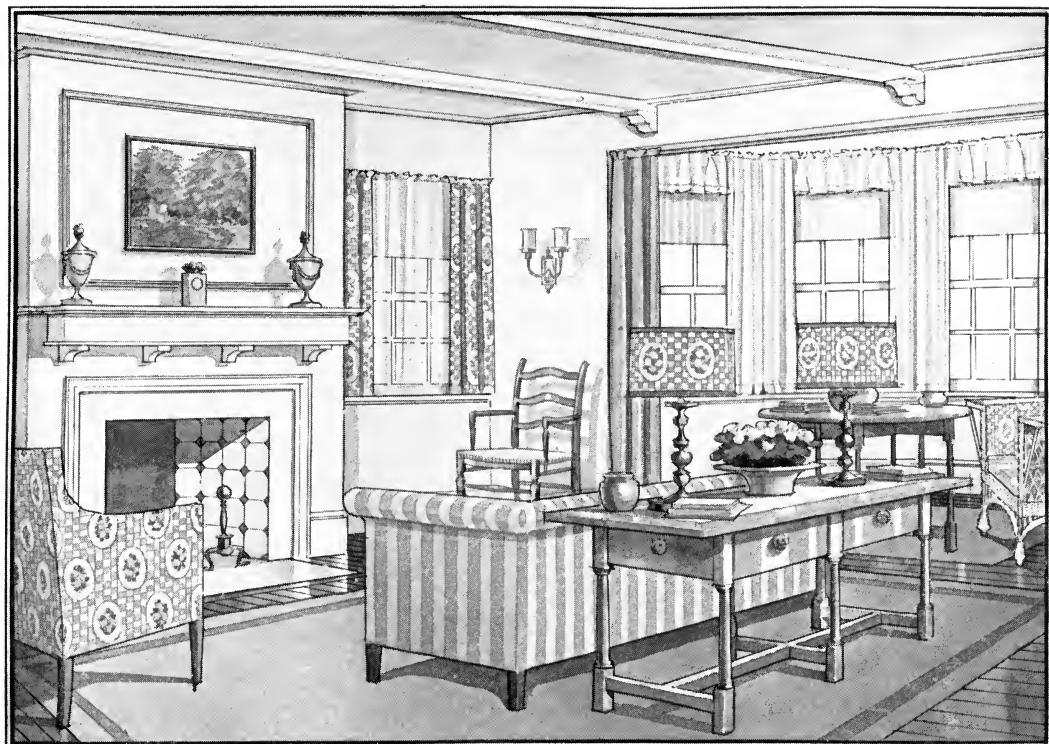
space. A French door to the left of the fireplace leads to the living-porch.

A series of glass partitions is arranged to convert the living-porch into an attractive sun-parlor in winter. The sun-parlor, like the sleeping-porch, might be called a modern innovation, as it has become universally popular in recent years. In this instance, the living-porch has been especially arranged for the adjusting and removing of weatherproof partitions. In some houses it is an expensive operation to enclose the porch in glass, and many porches do not lend themselves readily to such treatment. In this particular case, because of the square posts and the straight lines employed in the construction, partitions would add but a trifling expense to the general cost of the house.

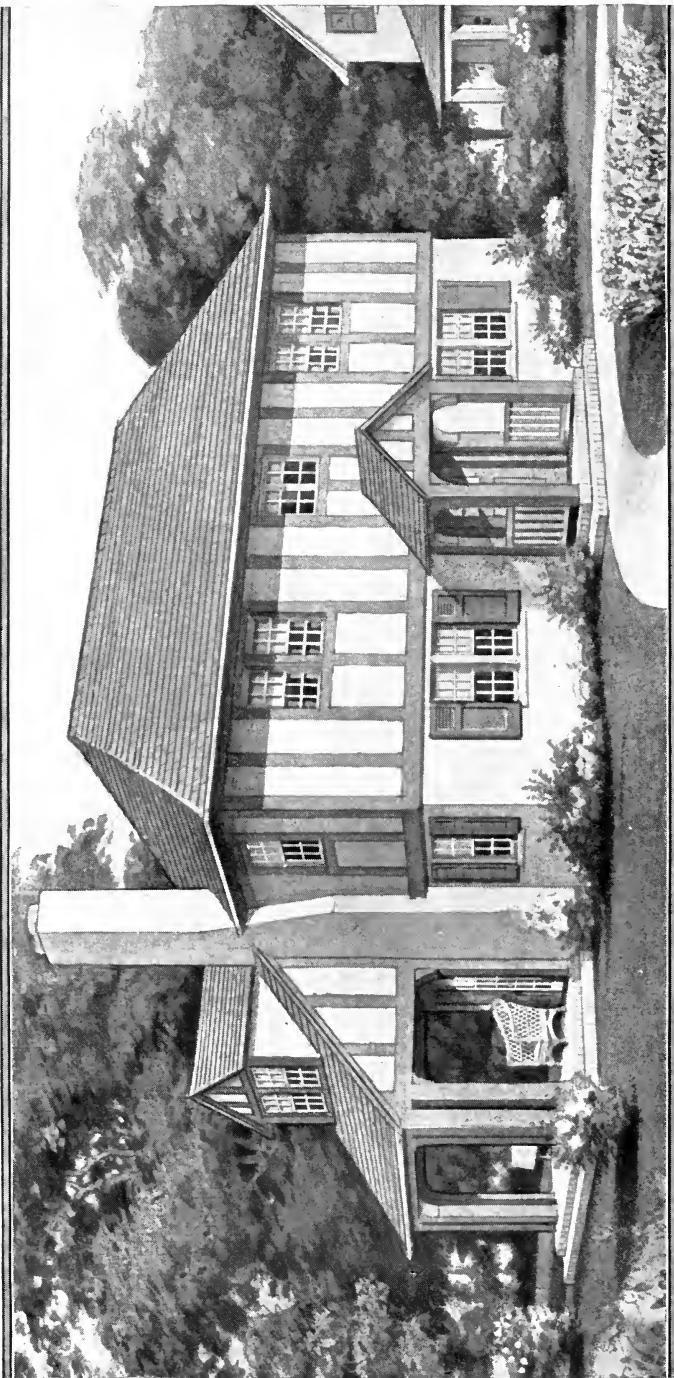
An unusually clever kitchen and pantry arrangement is well thought out from a utility standpoint. A sink is installed in the pantry flanked on either side by cupboard shelves. A small back porch, a good kitchen closet, and a separate cellar stair entrance, are all points which will prove their worth in the plan.

On the second floor are two large bedrooms and two small ones. The owner's bedroom on the front has a fireplace and private bathroom. A second bathroom communicating with the other large bedroom is also convenient to the others.

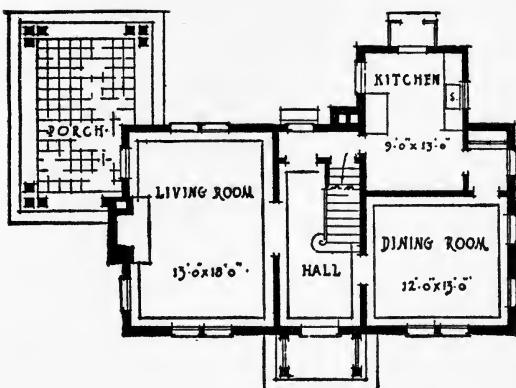
The exterior walls are of plaster on metal lath, with a rough pebble dashed surface. The specifications call for white painted trim throughout the interior. This house as described and illustrated would cost \$6,500.



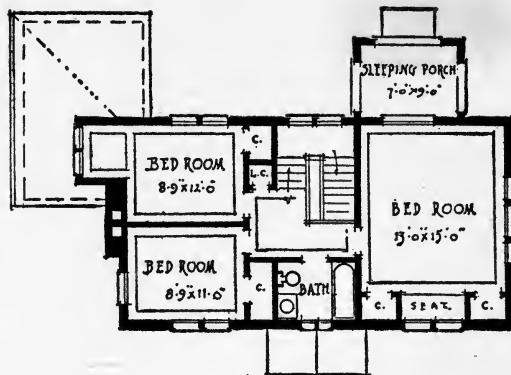
THE LIVING ROOM REFLECTS THE MODERN SPIRIT IN FURNISHING AND DECORATING



THE HALF-TIMBERED HOUSE



The First-Floor Plan



The Second-Floor Plan

CHAPTER XI

THE HALF-TIMBERED HOUSE

THE English styles have furnished inspiration for many of our modern houses. There is a dominant homelike atmosphere always surrounding the English country home which is largely due to avoidance of formality in design. The typical modern English country house has been evolved fundamentally from the Elizabethan and Tudor periods, although there is little evidence of strict adherence to either. The English architect shows marked originality in his adaptations and although he seldom departs from traditional influence, his designs show a fertile quality of imagination. In formal designs the Georgian period is closely studied and followed, and we find excellent examples of Georgian work in many localities.

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The half-timbered house comes down to us as characteristic of the Elizabethan period. The real derivation of the term, half-timber, may be taken literally—a house built half of timber and half of brick. Previous to the reign of Queen Elizabeth, brick was seldom employed in the building of houses. Although later in the period we find it quite generally used, we can see from the manner in which it was employed that the craftsman and builder were quite unacquainted with the material. Mortar, such as we use to-day, was unknown and a poor quality of plaster was used, which had little adhesive properties. As a consequence, they felt the need of reinforcing the walls with timbers in order to assure a lasting construction. A framework of heavy hand-hewn timbers was first erected, which served as the supporting structure of the house. The open spaces were then filled in with brick. A great many people are apt to consider that half-timbered construction in the old houses was evolved for purely decorative reasons. This, however, was not the case, as in all early work it was deemed a structural necessity.

Later, in the same period, the builders departed from the merely constructional idea and found that certain liberties could be taken which resulted in a very decorative treatment. The timbers were cut in odd shapes and patterns in very ornamental fashion, and the brick were used in herringbone pattern and many decorative bonds. Carving was also introduced and some of the existing examples which we may see to-day are elaborate in design and detail.

The cost of reproducing half-timbered houses, as they were

originally built, would be very great to-day, and we seldom, if ever, follow those early methods. To be sure, we gain very much the same effect, but the treatment as we apply it is merely decorative, and has no constructional value. Our method is to apply thin timbers to the exterior of the house and fill the intervening spaces with plaster. In reality, it is what is termed sham construction, as it is done in imitation only of the original style. However, the effect, if handled properly, is quaint and interesting. The timbers break up the large bare faces of the exterior and add a decided color contrast to the white plaster walls.

The timbers in the old traditional houses were hand-hewn, and this fact alone is the reason why many of our modern half-timbered houses do not possess the same quality of charm of the old designs. In building such a house, a slight irregularity is almost essential, and it is particularly advisable to have the edges of the timbers, at least, hand-hewn. In fact, the quality of the materials used is of the utmost importance. I have seen excellent designs ruined by an unintelligent choice of building materials, and this is particularly true of half-timbered houses.

In the house illustrated, only the second story is half-timbered. It is a great mistake to overdo half-timber work. If we use it to excess the effect is invariably cheap and tawdry.

The plan is extremely simple. A central hallway divides the living-room and dining-room, with a garden door under the stair landing. A door at the right of the fireplace leads to the large living-porch. A small pantry affords a passage from the kitchen

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to the dining-room. The kitchen is projected at the back, thus affording good cross draughts.

On the second floor are three bedrooms and bath. The space over the extended kitchen is utilized for a sleeping porch, which opens directly off the owner's bedroom. If more than three bedrooms are required, two bedrooms in the attic can be easily arranged. The third story stairway would be installed directly over the main stair, and two dormer windows in the roof would be necessary.

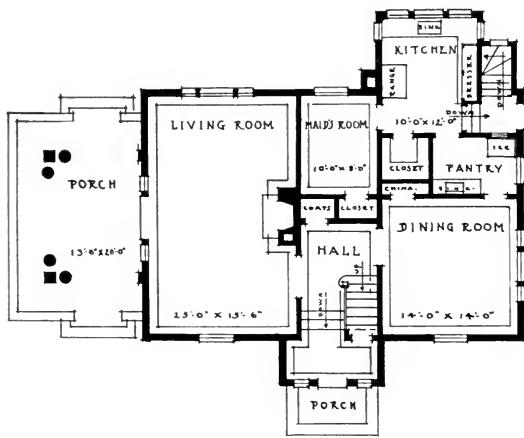
If we are fortunate in obtaining a good design, the half-timbered house is exceedingly charming and picturesque. However, it is advisable to avoid all ornamental half-timber work and conform strictly to the simple treatments. Many houses are cheapened in effect by the addition of unnecessary ornament. If a house is well proportioned, and a good selection of materials used, it needs no further embellishment.

The half-timbered house is not an expensive design to build. If the usual simple method of exterior construction is followed, the house will cost \$5,000.

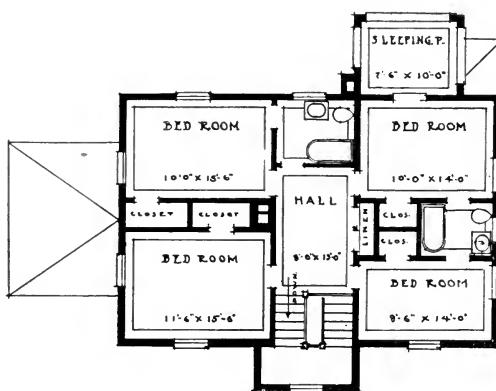




THE SYMMETRICAL HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER XII

THE SYMMETRICAL HOUSE

PEOPLE, generally, have an intuitive feeling for balance. We have an instinct that there is something inherently right in symmetrical arrangement. Symmetry is often the natural out-growth of striving for sensible arrangement, where balance of parts has been regarded as of first importance. This is just as true of houses as anything else, so much so that houses are defined into two general classes, those which are symmetrical and those which are not.

The most dominant characteristic of the symmetrical house is dignity. We have an unconscious feeling that the result finally obtained came from natural and not artificial reasons. After all, a house consists of four walls and roof, with windows and doors to admit air and light and afford an entrance, and why is it that in many instances we make our homes grotesque by attempting to affect some exaggerated ideas which invariably destroy the real merits of a good design. Our efforts to obtain individuality in our houses often lead us astray and we are apt to forget that simplicity is the great charm of any successful house.

I do not mean to suggest that the symmetrical house is the only

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one evolved from natural causes. As a matter of fact, it is entirely a matter of taste which we build, a symmetrical house or one of unsymmetrical design. Some people have a preference for the formal stateliness of balanced proportions, others prefer the informality of the rambling effects, and so we can lay down no rule which can be taken as a guide in such matters.

In building the small formal house, however, we should avoid any attempt to reproduce the effect of the stately mansion. Many symmetrical houses are made grotesque by an effort to reproduce in miniature, designs of larger and more ornate dwellings. This at once makes the house appear artificial, and will be considered as an expression of extreme bad taste.

It would be difficult to classify the house shown as belonging to any distinct architectural period or style, as no attempt has been made to so define it. Its dominant charm is, undoubtedly, its dignified simplicity. It is with a certain sense of relief that we accept such an unaffected treatment.

"The Symmetrical House" is designed for a country or suburban site. The very severity of its lines calls for a setting of trees and shrubs. A distinct feature of the front is the well proportioned center gable. The entrance door is sheltered by an iron balcony which opens off the stairway landing, and adds a novel note of interest to the exterior. The broad, almost square windows, with their green shutters, add a delightful color contrast to the cream white of the plaster walls. The porch is placed at the side of the house. It opens directly off of the living-room, and commands an

unobstructed view of the garden. The balustrade treatment affords a privacy which is always an advantage especially where it is necessary to place a house near the street. The low sloping lines of the roof and the wide overhang of the eaves are distinguishing characteristics of this design.

The house is entered through a conveniently arranged vestibule, placed directly under the stair landing. A closet affords ample space for hanging coats. From the hall the stairway ascends in two turns, an attractive view of the front yard being obtained from the glass door on the landing. A well-proportioned living-room, with a fireplace centrally located, is entered through a double door from the hall. The room is well lighted on three sides, access being gained to the porch through French casement doors. The dining-room, which is placed directly opposite the living-room, is fourteen feet square. An excellent pantry, with a sink, cupboards and shelves, occupies a position between the dining-room and kitchen.

One of the great advantages in this ground floor plan is the convenience of its kitchen quarters, and the maid's bedroom directly connected with it. As a rule, domestics prefer privacy in their own quarters, and by placing this bedroom on the ground floor, we have admirably gained the point. The kitchen is also provided with excellent closet space. The cellar stairs lead down directly from the back porch.

A glance at the second floor plan shows an unusually clever and convenient division of floor space, an abundance of closet room is

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provided, a good sized hall flooded with light from the large window on the stair landing, and two well arranged communicating bathrooms. A sleeping porch opening directly off one of the rear bedrooms is built over the extended portion of the kitchen.

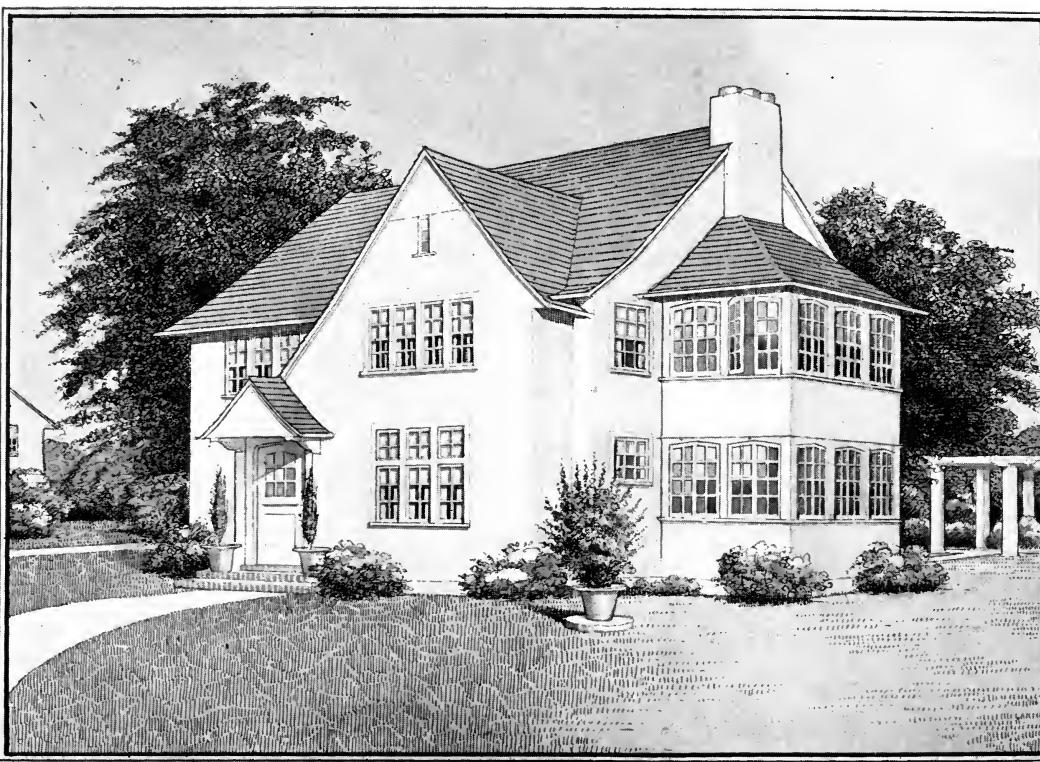
This house is built of plaster on metal lath, although the design would lend itself readily to hollow tile construction. The house is estimated to cost \$7,000 or \$7,700 in hollow tile, an increase of ten per cent.

A charming scheme for the decorating and furnishing of the dining-room is shown on the opposite page. The color scheme is old rose and gray with furniture enameled in soft French green. The woodwork is painted white and a plain French gray tint is used on the wall, finished at the top with a Greek fret, stenciled in green. An effective treatment for the three-part window is shown. The side curtains of a plain old rose color are finished with a narrow white fringe edging in which the old rose is introduced in small French knots. The sash curtains are of scrim, treated with a full valance which is carried across the tops of the windows. A plain, two-toned border rug is used, in a deeper shade of old rose.

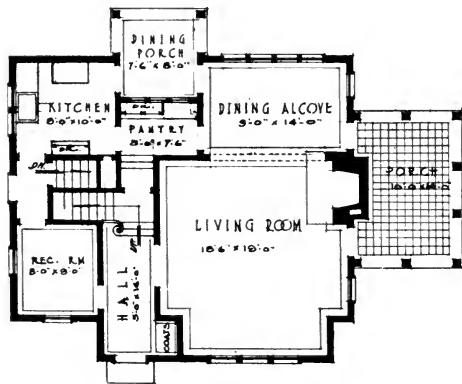
A room treated in this way strikes a new note in interior decorating. It is refreshing to get away from the old stereotype ideas which are usually carried out in the dining-room furnishing.



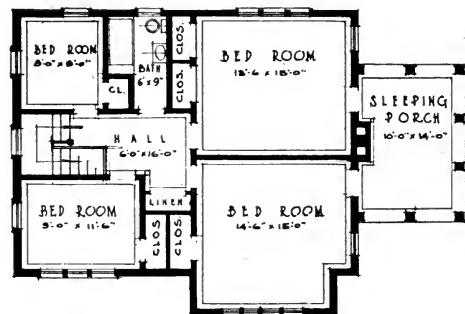
AN UNUSUALLY PLEASING COLOR SCHEME AND THE CHOICE OF INTERESTING FURNITURE GIVES THE DINING ROOM A DISTINCT INDIVIDUALITY



THE COMFORTABLE HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER XIII

THE COMFORTABLE HOUSE

THE average person is quite unacquainted with the method of procedure on the part of the architect in designing his houses. They form their conclusions from existing examples of houses built by their friends or acquaintances. They consider the result only, the finished house, without any definite knowledge of the conditions under which the house was built. Their tendency is to criticise from an idealistic point of view, and usually blame the architect unjustly for many things which were perhaps unavoidable. We all know that no house is ideal, and particularly the small house, for there are limitations which hamper us at every turn.

I have likened the planning of a house to the process of fitting together the various pieces of a jigsaw puzzle—each separate part is designed to fit its neighbor, and when actually placed together, they form a complete unit. If we change the form or size of any one of the parts, it at once affects the others.

Then what are the parts of the puzzle with which we have to contend in the building of a house? They are the rooms which the client must have to meet his requirements. The living-room must be large enough to comfortably accommodate those who are

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to occupy it, the dining-room of ample size to provide for the entertainment of guests and friends. The kitchen and its fitments must be arranged to promote the utmost efficiency. On the second floor, three, four, or five bedrooms must be provided, all well lighted and ventilated and each with ample closet space, one or two bathrooms convenient to the bedrooms, and arranged, as far as possible, so that the plumbing and water connections will come over the kitchen in order that all water pipes may be concentrated in one place. Other demands call for a sleeping porch, a separate linen closet, no dormer windows, ceilings full height, no dark passages or waste spaces and so on. This is the problem which the architect must reason out in such a way that all the features mentioned will be incorporated in the plan, and still the house must come within a certain stipulated amount. To use an old expression, he is often between the devil and the deep-sea. The devil in this case is the unreasonable client and the deep-sea is the architect's final resting place if he cannot comply with his client's wishes.

The architect, in most cases, however, is a good sportsman, and no reasonable problem is too difficult for him. If he fails, it is apt to be his client and not the problem that he cannot master.

Let us look at the plan of the "Comfortable House," and see how many of these necessary features are incorporated in it.

The living-room is nineteen feet in length by eighteen feet six inches in width. It is amply lighted on three sides and the wall spaces are well arranged for the accommodation of furniture.

The dining-room is, virtually, a part of the living-room. By connecting the two, we make the most of the limited floor space. The kitchen has an excellent pantry and broom closet, the sink, range and dresser are convenient in their placing. A screened porch is a feature which will make an attractive open air dining-room in summer, and an excellent conservatory in winter, if enclosed in glass.

To the right of the entrance hall is a small reception room or study. If not required for this purpose, however, it may be easily converted into a maid's bedroom with an entrance from the kitchen under the main stair landing.

On the second floor, all conditions are met in a satisfactory manner. Four good sized bedrooms are all cross-ventilated. Each one is provided with a good sized closet. The bathroom is located in a convenient position. A large sleeping porch, communicating with the two large bedrooms, is installed over the living porch. There is no waste space on this floor.

The arrangement of the exterior of the house is unconventional and effective. It can scarcely be characterized as belonging to any style or period, although it is distinctly English in feeling. We are prone to adopt the characteristics of established styles in many of our country homes, and perhaps it is just as well, for we cannot go far wrong if we keep traditional standards well in mind.

If the architects of real ability and reputation would turn their attention occasionally to the designing of small houses it would not only be a charity to the country from an esthetic point of

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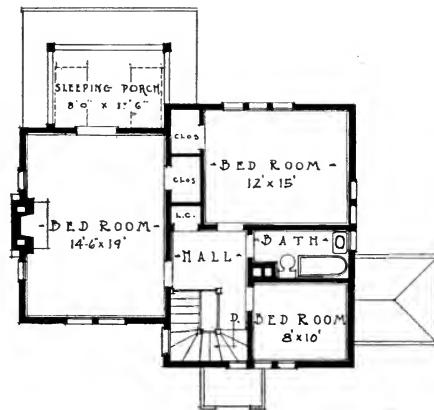
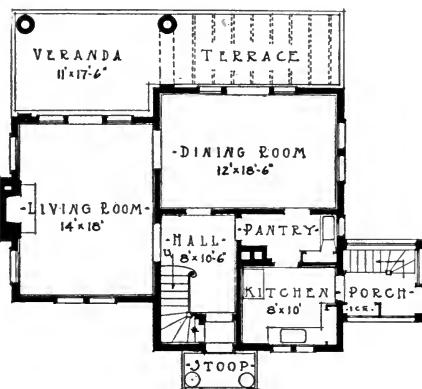
view, but would prove an inspiration to the inexperienced draughtman who seeks to establish himself as an architect. There is no influence more effective than a good example, and this is particularly true of house building. I have seen many localities where houses of mediocre design have been erected year after year for the simple reason that no one would set the neighborhood a good example by building one of intelligent design. On the other hand, I have seen the general character of an entire neighborhood changed in a reasonably short space of time by the inspiration it derived from one good house.

A point which I have not brought up in connection with the planning of the small house is the effect of size which is obtained by the use of wide openings between the rooms. As far as possible, these openings should be placed opposite each other to obtain a vista. I plan my houses almost invariably with a small entrance hall and vestibule. Upon entering the living-room, an agreeable impression of space is created by the combined living- and dining-room. In the "Comfortable House," for instance, a good vista is obtained from the living-room, through the dining-room, terminating with the large broad window which overlooks the garden. This proffers a good argument for the living-dining room in small houses.

The design is simple and straightforward, and although the house gives the effect of size, it is, in reality, of small dimensions. In a good quality of approved plaster, the house is estimated to cost \$6,000.



A COLONIAL HOUSE OF QUAINT CHARM



CHAPTER XIV

A COLONIAL HOUSE OF QUAINT CHARM

ACERTAIN fascination surrounds the old-fashioned clapboard house with its cream white walls and green shuttered windows. There may be a bit of real traditional reverence in our admiration for these refreshing examples of Colonial architecture and it is more than gratifying to find that the style is becoming more genuinely popular for country building. To be sure, we have always built Colonial houses and have, to a certain extent, caught the spirit of the old New England homes, but there are still great possibilities for evolving charming country homes, if we follow their traditional lines.

In this day of commercialism in art the small house has suffered from an artistic point of view. I have seen many instances where houses of extreme ideas and affected design have practically ruined the atmosphere of an entire neighborhood by their blatant display of ostentation. We can show just as poor taste in the choosing of a house design as anything else. In many cases the client is largely at the mercy of the architect, for the average home builder is, for the most part, ignorant of architectural styles and periods, and depends upon the architect for an intelligent design. However, while text book information is far from necessary, it should

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be every one's desire to be able to distinguish between a good and a bad design. Learn to know the houses in your own neighborhood which are well designed, discuss them with some one who has had an architectural training, and you will be surprised how quickly your sense of discrimination will be improved.

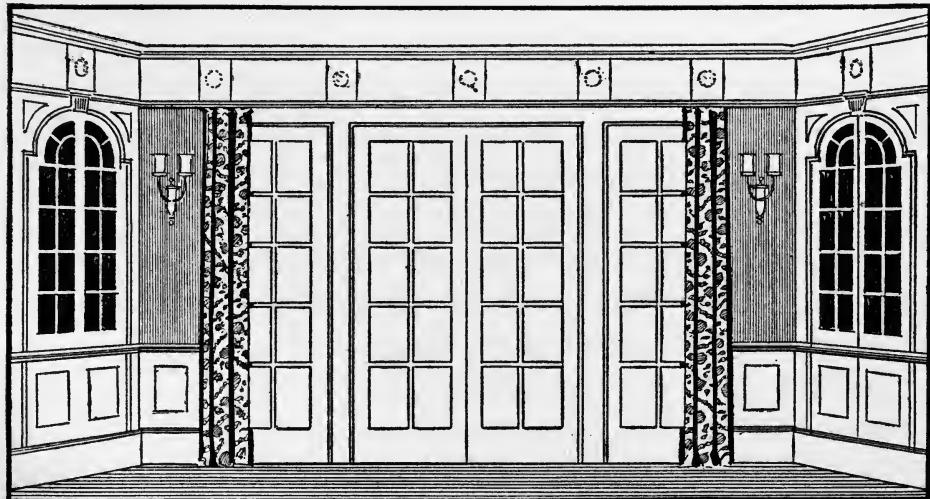
The house illustrated possesses that intangible quality, "the homelike atmosphere." This is the type of house that improves with age, as each year it becomes more closely related to its surroundings.

Although this house is Colonial in design, the plan follows the English idea of placing the kitchen on the front, so that the dining-room and living-room may face the garden. Let us plan our gardens, no matter how small, so attractively that this arrangement will come into general use. I can quite honestly assure you that if you have once lived in a house planned in this way, you would become converted to the English idea. The living-porch and terrace are placed directly at the back of the house overlooking the garden. However, if conditions do not permit such an arrangement, this plan can be easily altered so that the kitchen takes its usual position.

The house is entered under the stair landing, through a small vestibule arranged with a closet for coats. The well lighted hallway is an attractive feature of the plan and affords a pleasant entrance both into the living-room and dining-room. A dignified Colonial fireplace flanked by broad windows adds its distinctive charm to the living-room. French casement doors, from which

a delightful view of the garden may be obtained, open directly onto the tile floored living-porch and terrace. In winter this porch may be enclosed in glass and used as a conservatory or sun-parlor. In recent years the sun-parlor has become exceedingly popular and may be used in the present instance as a breakfast room. In fact, this porch, situated as it is, would make an admirable dining porch, for it is entirely shielded from the view of the passerby. The great advantage of placing the living-porch on the back of the house is the fact that it assures the utmost privacy.

The dining-room also has a set of French doors overlooking the garden. Old-fashioned corner cupboards may easily be installed in this room. These well-proportioned cupboards always add a charming dignity to any colonial dining-room, suggesting the quaintness of the old dining-room.



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The kitchen and pantry arrangements have been well thought out. A sink for the washing of the table china and glass is installed in the pantry and provision made for cupboards and shelves. The cellar stair leads down from the back porch.

The second floor provides for two large bedrooms, a maid's room and bath. A fireplace is planned for in the largest room, and a sleeping-porch is arranged, opening off this room, over the living-porch.

In recent years many of the old Colonial ideas in furnishings have been revived. The quaint old wall paper designs are being copied, rag carpets and rugs are again becoming popular and the old farm houses are being searched for spindle back and rush bottom chairs which, when found, are being widely copied and used in our modern homes.

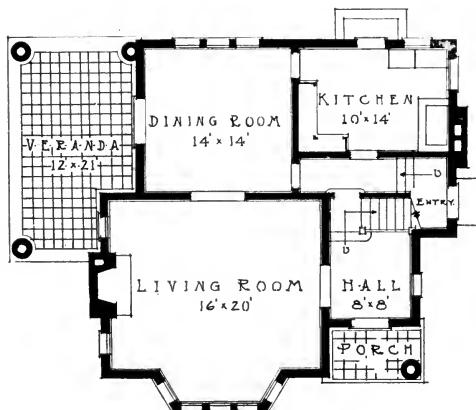
This revival of interest in these old-fashioned things is largely due to the fact that we are just beginning to appreciate their charm. For years they have remained unnoticed except by collectors and antique dealers, and practically no attempt was made to reproduce them.

Let it be hoped that in a short time our homes will again reflect the real spirit of the old Colonial days, when the furnishings of a house were looked upon more as a collection of interesting pieces than as mere necessary objects for comfort. If our homes are furnished in this spirit, they will never become commonplace or inartistic.

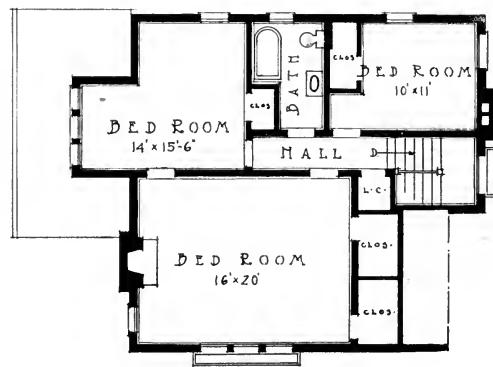
This house can be built for \$5,000 in clapboards or wide shingles.



THE COSY HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER XV

THE COZY HOUSE

THE ever-increasing congestion of our cities is largely responsible for the many new homes which are being erected each year on country sites. The great improvement which has been made in suburban railway service has placed our suburban sites in easy reach of those who prefer the fresh air and quiet of the country to the smoke and noise of the city. Most of the large tracts of land, which have heretofore been inaccessible to the city, are now being developed and improved as residential sections. This general movement has created a great demand for small house designs.

The development of house planning from early times is an absorbing study. Since mediæval days when the house served more as a protection and a shelter than a comfortable abode, every effort has been made to perfect it from the standpoint of utility, comfort and convenience. We live in an age of luxury and invention where the comforts of a well regulated home and its many accessories are taken for granted. Nor have we arrived at our goal of perfection in comfortable living, for each year witnesses the introduction of new ideas, designed to promote comfort and efficiency in house building and planning.

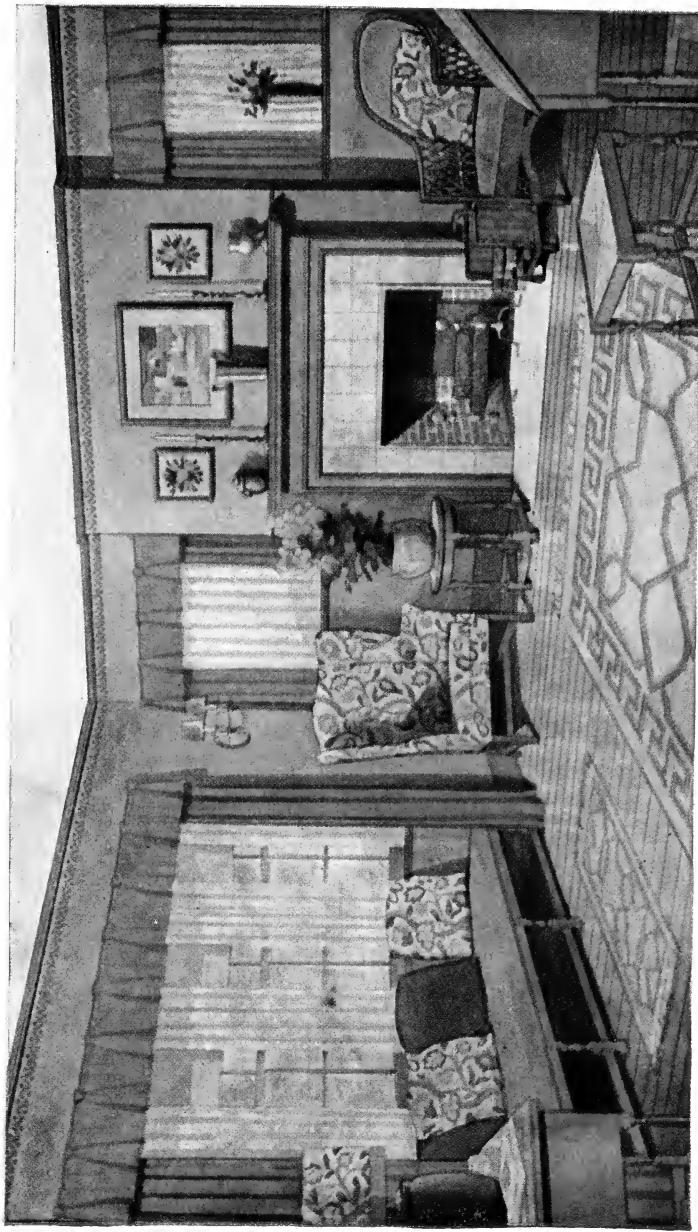
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The use of the word "cozy" in connection with the house illustrated is particularly appropriate. In fact, cozy is a good synonym for homelike, particularly when we apply it to small houses. But few large houses are ever cozy, as the word implies small, snug quarters. In the old days, rooms were vast in proportion, high ceilings, large windows, and enormous stretches of blank wall. Every effort was made to offset the cheerless atmosphere by the use of ponderous furnishings, tapestries, pictures and hangings, but the effect was rarely homelike, due entirely to the size of the rooms. In many of the historic mansions we find small cubby holes of rooms tucked away in some part of the building which were used as retreats for those who preferred a cozy room. To be sure, a large living-room is always desirable, but the dining-room and bedrooms may be small.

The rooms on the ground floor of the "Cozy House" are well arranged from the housekeeper's point of view. The living-room is entered through a double door from the entrance hall. Opposite this doorway is the fireplace, flanked on either side by high windows. The wall spaces beneath these windows may be utilized to good advantage by installing book shelves. An attractive feature in this room is the broad bay window with its convenient window seat.

The dining-room is agreeably placed in relation to the living-room. A good vista is obtained by looking from the living-room through the double door leading to the dining-room and terminating in the three windows which command a good view of the

EVERYTHING IN THE LIVING ROOM IS INTERESTING AND IN KEEPING WITH THE GENERAL CHARACTER OF THE HOUSE



garden. A pair of French doors open directly onto the well sheltered living porch.

It is always desirable in any house to have the living porch partially shielded from view. In the present instance, the slight recess and the position which it occupies in relation to the house itself assures a certain privacy. The old idea of placing the living porch on the front of the house is no longer popular and every effort is made to place it so that it will not be conspicuous. Occasionally, in building on very narrow lots the front porch is a necessity, but should be avoided wherever possible to do so.

The kitchen quarters are compact in their arrangement. In small houses, where floor space is naturally reduced to a minimum, it is often unnecessary to provide for a separate pantry. After all, the pantry in small houses is often nothing more than a part of the kitchen, partitioned off. In this case, I have dispensed with the pantry entirely, and have thrown the extra space into the kitchen.

A good cellar stair with a separate entrance is arranged for. The small passage immediately back of the main stair makes it possible for the maid to go upstairs without passing through the living-room or hall. It also affords direct access to the front door.

Three good sized bedrooms are provided on the second floor. The large bedroom, which is the same size as the living-room, has an open fireplace. The excellent closet space on this floor will make an appeal to the orderly housewife.

Taking this house as a whole, it would be hard to evolve a more

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economical plan. Every inch of available space has been used to advantage. Although the rooms are not large, they are all of comfortable proportions.

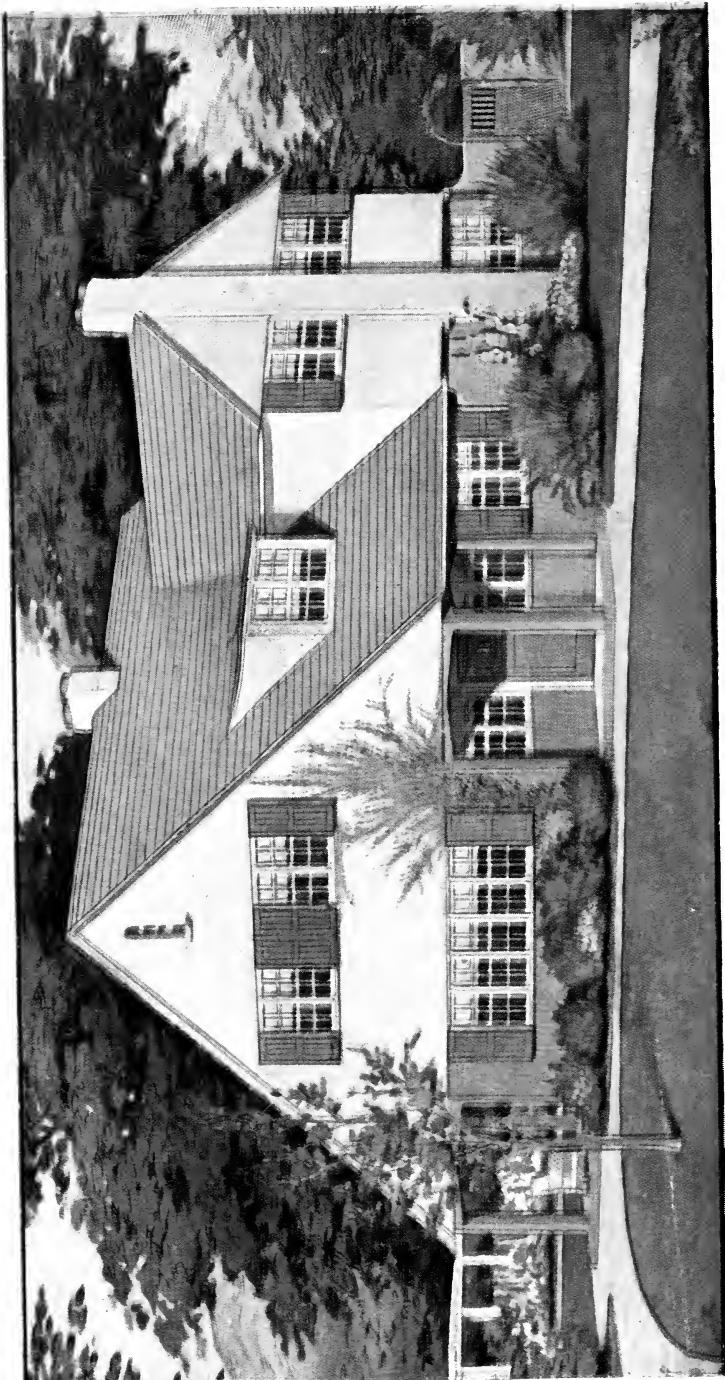
There is a great preference, these days, even among people of considerable means, for small, compact houses. I once heard a remark made by a woman who owned two pretentious establishments, a city house and one in the country. On being asked why she had not opened her city house for the winter season, which she was in the habit of doing, she replied, "because it's large."

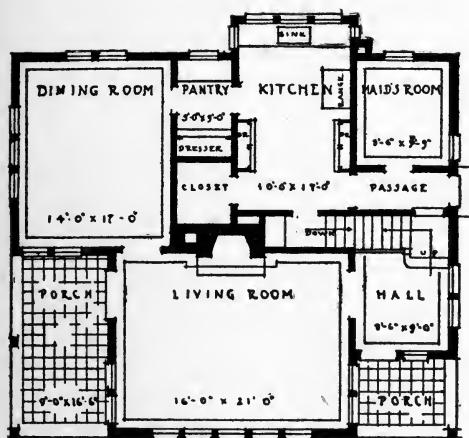
In planning the small house, the architect provides for the necessary accommodations and no more. Because of his restrictions in the matter of expense, he is hampered, to a large extent, in the matter of large rooms. Small bedrooms are a convenience in any house, as they are easily cared for and the labors of house-keeping are materially reduced.

In the color illustration will be seen an attractive scheme for the decorating and furnishing of the living-room. The simple furnishings are in keeping with the general character of the house. It will be seen from the illustration how effectively the broad bay window can be treated. Brown, tan and yellow is always an attractive color scheme for any living-room.

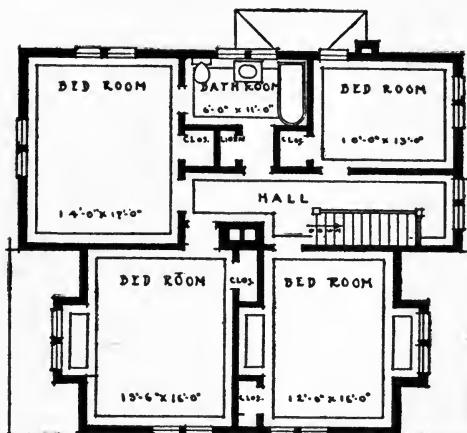
Although this house is shown in a shingle treatment, it will look equally well in rough plaster. The very simplicity of the exterior design will lend itself readily to such treatment. The design follows no particular style, its charm being dependent upon its good proportions. This house is estimated to cost \$4,500.

A COUNTRY HOUSE OF BRICK AND PLASTER





The First-Floor Plan



The Second-Floor Plan

CHAPTER XVI

A COUNTRY HOUSE OF BRICK AND PLASTER

THE old idea of country life as synonymous with the farm no longer prevails. In every part of the country, houses are being built, designed by architects who are endeavoring to infuse new life and intelligence into domestic building. This modern spirit of progress is becoming manifestly evident and is rapidly building up our heretofore undeveloped sections with homes of taste and refinement. This spirit has called forth a fine architectural talent and has created a new field for the development of the American home.

It is astounding what rapid progress has been made in a few

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years time. We are confronted on every side by evidence of a marked Renaissance in house building, and it is a safe prediction to make that, in a short time the American country home will be excelled by no other nation.

The architect who designs your house has made his profession, not only his life's work, but his life's study. It is often true that the architect has a better idea of the house which you ought to live in than you have yourself. This does not mean, however, that you must place your house unreservedly in his hands without an expression of your own likes and dislikes. Every home should express the individuality of the owner, but we must take the architect into our confidence in order to obtain satisfactory results.

As we visit the rural districts of England and the suburbs of the larger towns and cities, we are impressed with the infinite charm of their country houses. And what is responsible for this atmosphere? We will find that it is almost entirely due to the fact that the Englishman prefers to forget the city and all its complexities when he builds his home in the country. This love of outdoor life is a dominant English trait, which is expressed as strikingly in his home as it is in his love of outdoor sports.

Only in recent years have we Americans realized the difference between the house which is built in the country and that which is built in the city. The fact seemed to be accepted that the city supplied an element of life for which all men yearned, and which we found necessary to graft into rural life by attempting to carry its artificialities with us. This has, undoubtedly, been our funda-

mental mistake in building country homes. Our houses should be made to reflect the very spirit of the country itself—the spirit of trees and flowers, of growing things and productive soil.

Then, let us not attempt to duplicate our city houses in the country, but build houses appropriate and suitable to informal surroundings.

"A Country House of Brick and Plaster" is designed in the modern English spirit. The combination of materials used is particularly effective and gives the exterior a quaint appearance. The small windows are grouped in such a way that a broad, low effect is admirably obtained. The green shutters against the white plaster, the brown stained supporting timbers, and the low sweep of the roof, are all distinguishing characteristics.

The first floor plan shows a large living-room extending across the front of the house. Across one end of the living-room is a well sheltered porch which can be enclosed in glass in winter and used as a sun-parlor or conservatory. The dining-room is entered through a double door to the left of the fireplace. A series of windows on the garden side is a particularly attractive feature in this room. An excellent kitchen arrangement is also incorporated in the plan, with an abundance of closet room and shelving space. A maid's bedroom, with its entrance door opening on the small passage back of the main stairway, will be found a great convenience on the first floor.

On the second floor, four good sized bedrooms are all convenient to the bathroom. Each room is well lighted on two sides and

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ample closet space is provided. Additional bedrooms can be installed on the third floor, if so desired.

There are unlimited possibilities for charming effects in furnishing and decorating the English house. The shops and stores are full of characteristic furniture, decorative fabrics, wall papers and furnishings of all kinds, suitable for such rooms.

The woodwork on the ground floor of this house is stained a soft shade of brown. The walls are rough plastered, and may be left in the natural color or tinted to harmonize with any chosen color scheme. On the second floor, the woodwork is painted ivory white, and here it is that we may use the bright chintzes so popular in English bedrooms.

On the opposite page is an illustration showing a general view of the living-room, with some attractive suggestions for its furnishing and decorating. The walls are tinted a soft tan color. Orange and green are the predominating colors suggested in the hangings and furniture coverings. The furniture is all brown stained oak of simple design. A davenport covered in golden brown velour is placed near the center of the room. Although this room is simple in its furnishing, it admirably retains the general spirit suggested by the design of the exterior.

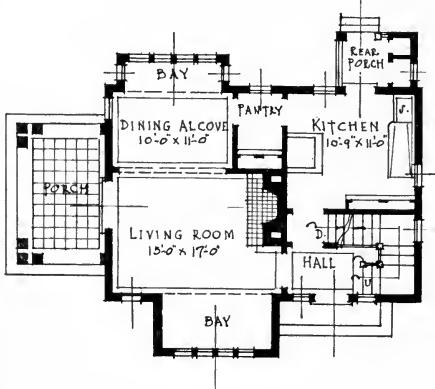
The cost of "The Country House of Brick and Plaster" depends largely upon the materials used. If the first story is built of brick as shown in the illustration, its estimated cost is \$6,500. However, this house would look exceedingly well if built entirely of plaster, in which case an estimate of \$6,200 should be taken as approximate.



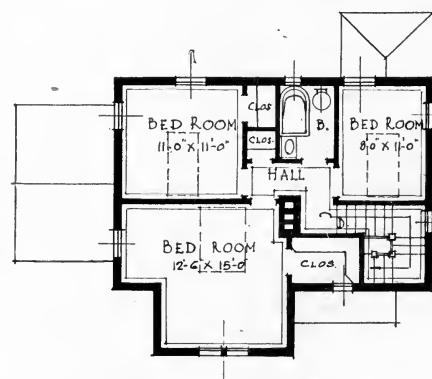
THE FURNISHINGS AND GENERAL TREATMENT OF THE LIVING ROOM ARE IN KEEPING WITH
THE ENGLISH SPIRIT EXPRESSED BY THE EXTERIOR DESIGN



THE ECONOMICAL HOUSE



The First-floor Plan



The Second-floor Plan

CHAPTER XVII

THE ECONOMICAL HOUSE

IN the planning of this small house the watchword from the beginning was economy. It was designed so that its cost would not exceed \$3,800. The plan provides for a small entrance hall, a living-dining room, pantry and kitchen, with three bedrooms and bath on the second floor. If so desired, two small bedrooms can be arranged on the third floor. This would necessitate a slight rearrangement of the second floor plan to make room for the third story stairway.

In this day of narrow plots of ground upon which many of us are forced to build, the architect's ingenuity is brought into play in the designing of good houses to suit such cramped dimensions. No matter what our restrictions may be, however, the architect can show just as great a degree of intelligence and good taste in the designing of a small house as a large one.

In the plan for the "Economical House," I have combined the dining-room and living-room in such a way that they practically become one large living-room. It is a senseless idea to divide the limited floor space of a small house into a series of small box-

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like compartments for the mere sake of saying that we have a dining-room and a living-room. As a rule, the average person spends about two hours a day at his dining table—for the remaining hours the dining-room is practically waste space unless we can take advantage of it by combining it with the living-room. By so doing, even in the smallest of houses, we can at least have one room which will be a large, spacious and habitable abode. In the present instance a beam is carried across the wide opening which connects the two rooms, and portières can be easily arranged to draw across this space, if so desired. As a consequence, instead of our living-room being seventeen feet in length, it will measure twenty-seven feet from wall to wall.

The kitchen arrangements in the house will make an especial appeal to the woman who does her own work. Planned to promote the utmost efficiency, the arrangement of the sink, range, and dresser are conveniently located in relation to each other. A clever combination of sink and washtub enables the housewife to do the light washing of kitchen towels and table linen, without going into the basement. A broom closet, and special compartment for the ice box is provided for on the back porch. A small pantry which divides the kitchen and dining-room is fitted with cupboard shelves and drawers for china, glass, and table linen. The cellar stairs are installed under the main stairway and a small passage affords direct access to the front door.

On the second floor, three cross ventilated bedrooms are all convenient to the bathroom. All ceilings are full height, with

the exception of the forward part of the front bedroom, which is slightly cut into by the slope of the roof in the extended portion.

In building the economical house, the architect is forced to do close figuring in order to give his client comfortable rooms. Every foot of space added is an increase in the expense. The rooms must be so arranged that there is no waste space of any sort. He is bound down by these restrictions at every point. His chief aim is to plan a house which will be successful as a home. His method of procedure resembles the fitting together of the odd pieces of a jigsaw puzzle—everything must fit exactly, in order to obtain a satisfactory result. He strives for a dignified treatment as far as his limitations will allow. It will be quite readily seen that his plan can in no sense be ideal. Many of his client's ideas in matters incidental to comfort will have to be held strictly in subjection.

The plan of this house proves to be one of the most economical for a narrow frontage. Its total breadth over the house proper, not including the porch, is twenty-nine feet. This is the body of the house, which must be roofed. Many people are ignorant of the main cost in connection with house building. For instance, I have often heard the remark that a bungalow was cheaper to build than a two story house because it saved the expense of installing a stairway. The individual who ventured the remark was too short-sighted to see that the cost of additional roofing and foundations, where the rooms of a house are located on one floor, far exceeds the cost of stairway construction. The roofing of a house

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is one of the most expensive items, and every effort is made to reduce its area. Complicated roof construction is also strictly avoided in the cheap house, as the cost of such construction alone will add considerably to an estimate.

The specifications for the "Economical House" call for reliable building materials in every case. There is no economy in cheap materials, as the constant trouble and expense to keep a house, which is cheaply built, in condition, soon exceeds the difference between the cost of reliable material and materials of inferior quality.

CHAPTER XVIII

TECHNICAL POINTS IN HOUSE BUILDING

LET us consider briefly, and in a general way, some of the technical points which should be borne in mind in building the small house.

In the first place, the quality of materials used is an important point in house building. The decision is largely dependent on our own knowledge and discretion in the matter of values and durability.

Take as a simple example our calculations in the purchase of a suit of clothes. The morning paper advertises a suit at ten dollars, which we are told is a remarkable bargain. We buy the suit and it lasts six months. We have been put to considerable expense in being obliged to have the suit continually pressed, because of the inferior quality of material used. At the end of six months it is practically worthless and is discarded. Our resolution is, no more cheap clothes.

The next time we visit our tailor he is amused. He tells us that we got our money's worth, but we made a poor investment. He shows us a number of samples which range in price from forty to sixty dollars. Our first impulse is to order the sixty dollar suit

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to be on the safe side. Then our tailor becomes diplomatic. He knows that we were disappointed in the ten dollar suit, but he wants our trade and prefers to be honest with us, for he finds, in the long run, that honesty is his best advertisement. He is willing for us to have the sixty dollar suit if we want it, but he is frank in saying that the forty-five or fifty dollar suit will give us just as good service. It will last just as long, look as well, and we will be satisfied in the end that his judgment was best.

And so it is with the building of houses. A literally cheap house is the poorest kind of economy, and a poorly built house will prove the very bane of the owner's existence. The cost of constant repairs on such a house will soon offset the difference in price between good material and material of inferior quality. It is every one's impulse to accept the lowest estimate submitted by contractors, but it is not always the wisest plan to do so. Our reason for obtaining several estimates is to place the house in fair competition. To be sure, there are specifications to be followed and lived up to, but the integrity of the contractor is an important consideration. Few of us have had sufficient experience to know values, and even though the architect is conscientious in his specifications for materials, it is impossible for us to watch the work closely enough to see that his instructions are carried out. I do not mean to suggest that contractors are dishonest in their dealings. However, they are too often forced to cut their estimates in order to get the work. Again, specifications in many instances are merely general, and the interpretation depends upon the integrity of the contractor.

TECHNICAL POINTS IN HOUSE BUILDING 93

In the matter of exterior construction and the materials used the danger of inferior work is not great. If it is a frame house, cross sections of the wall construction are given and must be accurately followed. The wood, painting, and finishing are all definitely specified by the architect. In building the plaster house care should be taken that the ingredients of the plaster or stucco specified by the architect are used. Inferior plaster work will lead to trouble; it will crack and peel under certain weather conditions.

There is no danger, however, in good plaster work. For the last ten years experiments have been constantly made so that today plaster may be entirely depended upon as a reliable building material. The charming effects to be obtained by the use of plaster as a building material are unlimited, and the constant increase in the building of the plaster house is a good proof of its reliability.

Although there is considerable difference in the use of materials in various parts of the country, due to local conditions, the general specifications for house building are very much the same the country over.

Red or white cedar shingles are universally used for roofing, unless a tile or slate roof is called for, which is considerably more expensive than a shingle roof. If the roof is stained, the red cedar is used. Many roofs are left unstained, and in time will take on a silver-gray tone from weather exposure. In this case, white cedar shingles should be used.

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It is a great mistake to economize on floors. A good floor more than compensates the owner for the extra cost in comparison to the floor where a cheap, soft wood is used. A number one quality of comb grain pine is satisfactory for all floors. However, pine is often used on the second floor and oak on the first floor. Soft woods are a constant worry and expense to keep in condition and repair.

If white painted woodwork is desired, the close grained woods should always be used, whitewood or white cedar being preferable. Any wood, in fact, that hasn't a hard yellow grain may be successfully employed. If a hard grained wood is used, unless it is of even texture, such as birch, it will be impossible to cover the grain, no matter how many coats of paint are applied. If stained wood is required, the matter of grain is not important. Chestnut will take an excellent finish, cypress may also be successfully used, and oak is always dependable. In the far West Oregon pine, flash grain, is largely employed for stained woodwork and resembles the Eastern selected North Carolina pine.

In the matter of heat, we can make our choice between hot air, hot water, or steam. Our choice is dependent upon climatic conditions. In the far West, where but little severe weather is experienced, hot air is general. In the North and Northwest, where long, cold winters are the rule, hot water and steam are often necessary. As a matter of cost, hot water is the most expensive to install, with the exception of a Vapor Vacuum System, which is generally accepted to be the most perfect heating system. Hot air is the

least expensive heat for the small house and steam strikes the happy medium between hot air and hot water.

The choice of plumbing fixtures is largely a matter to be determined by the owner. There are many grades which are to be had at varying costs. Like the purchase of the ten dollar suit, it is unwise to use too cheap a quality. The usual method employed in specifications is to allow a certain amount to cover the cost of hardware and plumbing fixtures—the selection to be made by the owner. If the owner is desirous of obtaining definite specifications for these items, the architect is always willing to supply them. However, clients, as a rule, prefer to make their own selection and can use the stipulated amount as a guide to quality.

The questions pertaining to interior effects, such as paneled rooms, fireplace designs, and built-in furniture, are usually decided upon by the client and incorporated in the plan by the architect. In my own plans I always supply detail drawings and specifications for mantels and all interior trim. Stock mantels, with the exception of those in the more expensive lines, are usually of very inferior design, so much so that the architects make a rule of avoiding them. However, this is always a debatable point. The architect would be glad to use the stock mantel if the manufacturer would meet his demands in regard to suitable designs. For some years the manufacturers of stock mantels have been so commercial in their policy that they have failed to realize that there is an ever-increasing demand for mantels of intelligent design. They are apt to argue that the demand for better material

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is not sufficient to warrant a change of policy, and are attempting to sell, to-day, the ugly patterns which were in vogue twenty years ago. The term "stock" applied to anything in connection with house building is usually avoided, because of the inferior designs which are offered.

A general knowledge of these points will be a valuable asset on the part of any one who contemplates the building of a house. Many mistakes in house building are due to the owner's lack of intelligence in technical matters. A mistake avoided is, in every sense, better than a mistake corrected. There should be a complete understanding between client, architect and contractor before the ground is broken, and all definite points cleared up as far as possible before the work is begun. In many cases it is necessary for the client to rely on the architect's judgment in technical matters, but, at least, an agreement should be effected. I have seen many clients disappointed in the building of houses, for the simple reason that they were too optimistic and would not bother to obtain a clear understanding of the whole situation.

There are, naturally, many unforeseen difficulties which come up in house building which have to be met, and in the majority of cases they are unavoidable. Such cases call for reasonable dealings on the part of everyone concerned. All building has its precarious side, and the client cannot expect to avoid the many little annoyances which, no matter how slight or trivial, are bound to occur.







