Mariska G. Hill

WPA Handicraft Project

The 83 photographs this book contains depict models of human shelter, made on a WPA Museum Extension project in Pittsburgh, Pennsylvania, and sent as visual aids to public schools and junior colleges. The book itself was made on a WPA craft project in Milwaukee, Wisconsin. Its cloth binding was designed, blocked, and hand-printed on the same project.

These miniature houses are used in teaching the history of housing, down the ages. They are used also in art, architecture, and home-making classes. Models showing the history of transportation; working models; historical figurines; costume plates; dioramas; and models of famous old forts and of modern cities are other visual aids made on WPA Museum Extension projects. These projects for making visual aids for education operate in 32 States.

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This scrapbook is loaned to Home Economics Student Clubs by Mrs. Florence Kerr, WPA Assistant Commissioner, who administers all professional and service programs of the Work Projects Administration, Federal Works Agency.

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CAVE DWELLING - WELLS, ENGLAND - PREHISTORIC

The ancient cave of Wookey Hole, near Wells in Somerset County, England, was once the dwelling of pre-historic man. One entrance to the cave is from the river bank and is now below water level, today an opening from a higher level in the cliff may be used. There are two large chambers in the interior. In these, potshards, charcoal, arrow points of bone and stone and roughly chipped instruments indicate that man once lived there. There are also remains of eighteen mammals, including the mammoth, wooly rhinoceras, cave bear, cave hyena and Irish elk. It is presumed that bands of hyenas dragged many of these carcases into the cave.

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IGLOO, NORTHERN AMERICA AND GREENLAND

Large snow blocks--about three feet long, 18 inches high, and eight inches thick--are cut out with a long knife and laid end to end to form a circle. Upon this foundation row upon row is laid, in spiral and sloping slightly inward, with loose snow packed in at the seams, until the top of what has become a dome roof is reached. Then the key block is deftly fitted in to close it, a semi-circular opening is cut out for the doorway, another square opening higher up for a window, and the outer wall is complete. The window is covered with thin ice or a strip of dried seal intestine pegged down at the corners. A narrow tunnel serves as an entrance.

The sleeping bench is a knee-high wall of snow blocks placed side to side. The space between this and the igloo walls is filled with rubble-like snow, which is trampled down until brought to the necessary level. Side pieces are built out from the sleeping bench to form solid shelves for the lamps and to serve generally as storage places for oil and blubber. Finally the inside of the igloo must be glazed. The door and window are sealed and two oil lamps are lighted. The temperature rises and all the surface of the snow is lightly melted. As the lamps die out, the temperature falls again and the surface freezes to glasslike smoothness. Water is then thrown on the floor and allowed to freeze to make it as smooth and durable as cement.

Furnishing the igloo is essentially the women's work. Heather is heaped on the sleeping bench and covered with heavy winter skins of deer. Soapstone lamps are placed on the stands at each end of the sleeping bench and a rack is set up for drying clothes. Frequently the inside of the snow house is lined with skins, which become the summer tent when spring comes.


ESKIMO IGLOO

WIGWAM, EASTERN UNITED STATES

Wigwams were round, oval, or rectangular. Among some tribes they sheltered a single family; among others they housed several under a communal arrangement, which assigned to every member of the household his portion of the common task. A large wigwam at the center of every village was the council house, in which the leaders deliberated, solving problems of peace and war.

Among the Ojibwas, or Chippewas, who were a large tribe of Algonquian Indians occupying the territory round lakes Huron and Superior, two kinds of wigwams were used. One, lightly constructed and portable, was called the "birch bark camp"; it was a temporary shelter employed on hunting and fishing expeditions. The other wigwam was fixed and quite substantial.

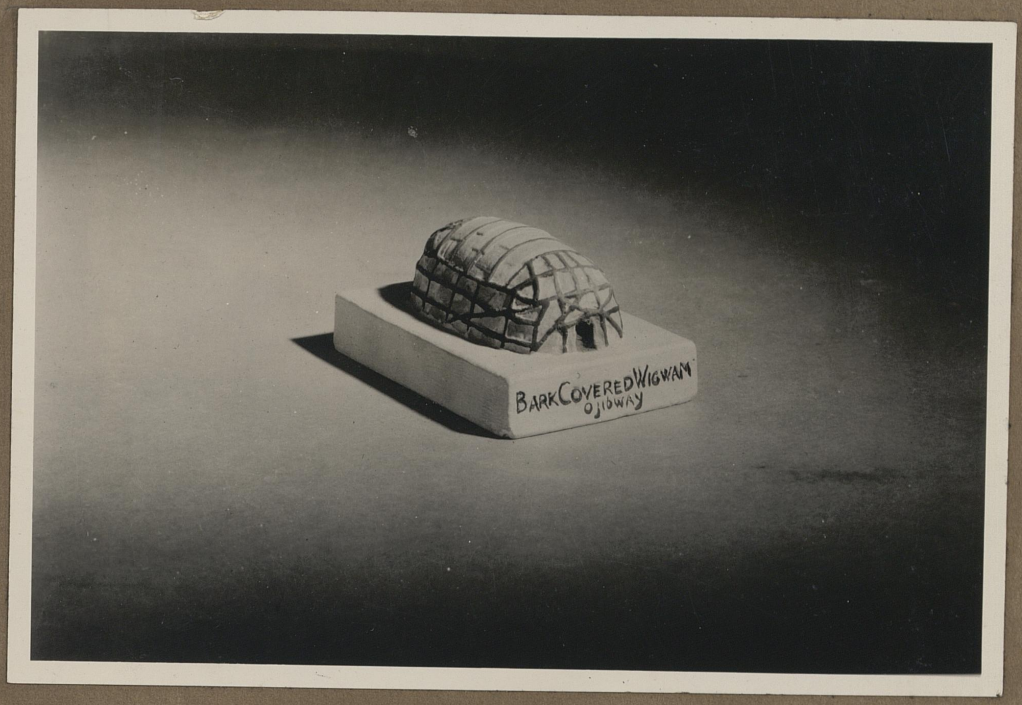
The framework of the permanent shelter consisted of tall saplings which, pointed at the base by means of stone hatchet, were fixed in the ground to enclose an oval space, bent inward until they met, and lashed together with rawhide thongs. The framework was then covered with any of various kinds of bark--cedar, oak, chestnut, elm, pine, or hemlock. Sometimes it was covered with mats made by sewing cat-tail leaves together with hemp. When the pieces of bark or the mats were in place, a lighter frame was bent over the hut to secure them. In covering the framework, three openings were left: one, at the crossings of the saplings, was for a smoke-hole; and one, in each side, was for an entrance. These doorways were three feet high and were closed with large pieces of bark or with flaps of skin.

TIPI, CENTRAL NORTH AMERICA

The tipi (also spelled "teepee") is a form of shelter used by such Indian tribes as the Arapahoes, Amanches, Kiowas, and Sioux, who inhabited the central North American plains in the early history of our country. The word "tipi" is taken from the Siouan language, "ti" meaning "to dwell" and "pi," "used for," thus, "to be used to live in."

To construct their tipis, the Indians used materials that were at hand, and they made these shelters in such a way as to be easily moved on to other places. The tipi was a conical tent of poles and skins.

A circle about fifteen feet in diameter was marked on the ground; on it poles were planted firmly to form a cone-shaped framework. These poles, averaging twenty-five feet in length, were cut from saplings, preferably cedar, were trimmed down to the heartwood, and were firmly fastened together with a hide cord about four feet from their ends. The ends of the poles above the lashing projected beyond the skin covering of the finished tipi.





Tipi

AFRICAN HUT - BA VENDA TRIBE - TRAUSVAAL

By divination the medicine man learns whether the intended site is good. If it is, he places sticks to relate it to the cardinal points of the compass and so guard it from evil. Finally, he nails down at the entrance gate a very special stick.

A piece of string, a peg, and a stick--the primitive compass--are used to mark the plan on the ground. The men, who do all the skilled work of construction and thatching, cut poles for the framework. The women gather grass for thatch. A trench is dug around the circle and stout six-foot stakes are set up close together. At three levels the uprights are joined inside and out by flexible sticks lashed in place. The cylindrical walls are capped with a conical roof. The lower part of a space between stakes provides an entrance, closed with a lattice door of sticks and withes.

The Ba Vendas make the roof-frame on the ground. Four sizable poles are lashed together at one end, then raised and spread far enough apart to let the finished roof have a wall-overhang of three feet. The pyramid thus formed is made into a cone by laying slighter poles between the principal ones. This framework, too, is crossed with circles of boughs; but here they are spaced one foot apart to give support for the thatch. The roof is not fastened to the walls but to posts spaced three feet out; thus, with little trouble, the hut is provided with a veranda.

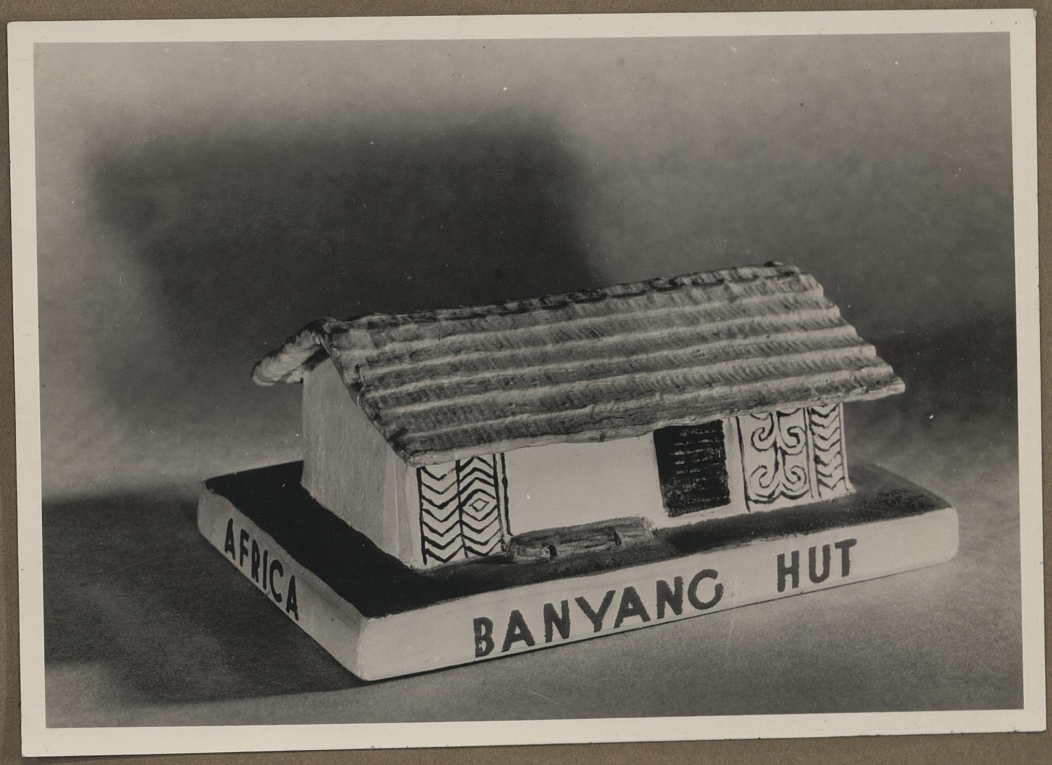
The thatch is made by tying long grass in bundles to form a long curtain. The lower half of the roof-frame is thatched first with very long grass. Shorter finish thatch is then spiraled up from rim to apex. The peak is closed with a bundle of grass lashed about a stick. This is pushed down into it, and the grass is pulled out a little, all round, to overlap the thatch perfectly.

While the roof was being made, the women were plastering the walls and surfacing the floor. Their material was anthill-earth and ashes mixed with water. If the hut is rated important--for every householder owns several--the veranda is encircled with a mud wall two feet high. Separate huts contain the kitchen, the sleeping quarters, the stores of grain and beer. The kitchen-hut interior shows a central fireplace of stones, wooden grain-stamping blocks set in the floor, a peg at the door for the husband's hat, another for a sleeping mat, a rack for food, baskets for pets, pieces of pottery, and various utensils shaped from wood or gourds. The sleeping hut is also the man's armory and shrine: there he keeps his weapons and his sacred objects. There, too, on the veranda, are his drums.


African Hut

BANYANG HUT, CAMEROONS, WEST AFRICA

Beyond its simplicity, the Banyang hut has no special character; nor has the Banyang village, apart from complete formal irregularity, for the placement of the huts depends entirely upon the fancy of the builders. The dwelling of the Banyang is a rather low rectangular structure with a flat gable roof. Its walls are thick and consist of mud laid over poles and interlaced branches. Poles also form the frame for the roof of thatch. The wood is supplied by that most valuable of West African trees, the raffia palm. In spite of its thickness, the thatch covering leaks badly when the rains commence, but after several days the fibers swell and it becomes waterproof for the duration of the season. A partition divides the hut into two rooms. One of these is kitchen and living room combined, the gathering place for all the family. Its equipment consists mainly of cooking utensils, pottery, hanging baskets, and stools. The other room is a bedroom and is furnished with grass mats thrown on platforms of palm leaves. The Banyang embellishes his rude dwelling both inside and out by impressing various figures into the walls while the mud is still soft. These decorations are geometrical in character, consisting of bands, zigzags, triangles, and meanders.


AFRICA
BANYANG HUT

PLANK HOUSE

The "plank house" dwelling belongs to the Pacific coast from San Francisco Bay to Prince William Sound, Alaska. Through those regions extended a great forest of cedar, fir, and spruce. Plank house Indians were discovered by Juan Perez in 1774.

There were two types of this shelter—the gable-roofed and the shed roofed. Tribes that used the former included the Salish of Alaska and British Columbia, the Quinault and Chinook of Washington, and the Yurok and Hupa of California. The latter type was favored by the Indians of Puget Sound.

The gable-roofed houses were rectangular in plan. Square buildings were 24 to 40 feet to the side, others measured 18 to 25 feet in width and 32 to 75 feet in length. Houses were 12 to 18 feet high at the apex of the roof, with eaves five or six feet from the ground. Often they stood in excavations with their eaves just above the ground surface.

The stout vertical members of the frame were raised in position by means of skids, ropes, and props. They included four corner and two central end posts, which sometimes exceeded a diameter of two feet. These supports were notched at the top to receive ridge and eaves poles. Framing for the roof, which had a pitch of about 30 degrees, was a lattice construction of poles bound together and to ridge and eaves poles with cedar bark. The wall planks, set in the ground, reached a little above the eaves, their ends were covered by the extension of the roof. Slate or tile arrangement of the roof planks made the house rain-proof yet permitted the escape of smoke. Sometimes a larger vent was made by the removal of a plank.

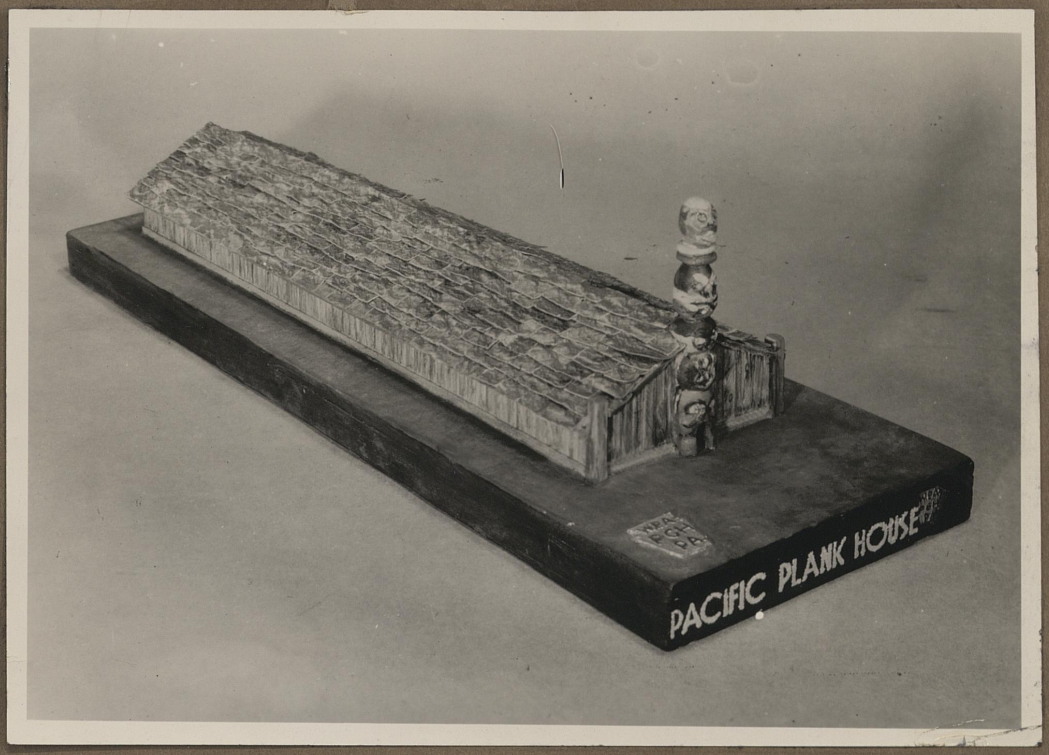
A doorway was provided by cutting a hole in a plank in the seaward end of the house; sometimes a board was used to cover it from the inside. Among some tribes, the opening passed through the base of the totem pole—that vertical series of grotesque painted carvings which proclaimed the kinship of the owner and his wife to certain beasts or birds.

THE LAKE DWELLING, CENTRAL EUROPE

Lake dwellings, devised to make their occupants safer from human and animal enemies, are of two types: those raised above the water on piles, and those set up on pile-strengthened artificial islands of earth, stones, and brush. Of the first type were the prehistoric Swiss structures and the somewhat more recent but also prehistoric Po valley settlements. Of the other type were the crannog dwellings of Scotland and Ireland, which attained their full development in early historic times. Lake habitations of today, found in Russia, Africa, South America, New Zealand, and several islands of the East Indies, are again chiefly of the first type.

A series of rude platforms paralleling the shore at a small distance, the typical lake settlement stood upon slender piles. These supports, frequently of split tree trunks and usually irregularly spaced, were sharpened by fire or stone axe and fixed firmly in the lake bed. Over timbers laid across the piling, planks and branches were placed to form the platform. Gangways communicated with the shore and no doubt cross walks connected hut groups. The huts, in most cases rectangular—but sometimes oval and circular—in shape, and with high-pitched roofs, were from ten to thirty feet wide. Their walls consisted of upright poles interwoven with branches and lined with clay; their roofs of bark slabs, reed or fern thatch, or layers of moss. Each house—for some huts were used for storage or stabling—had one door, a stone slab hearth, and a trapdoor. The trapdoor was a means of casting refuse into the lake below.

Although the dwellers of the lakes came to use bronze before they abandoned their rude villages, they were culturally a New Stone Age people.


PACIFIC PLANK HOUSE


CENTRAL EUROPE
LAKE DIVELLING

PICTS' TWOER - NORTHERN BRITISH ISLES

The Picts, a warlike race whom the Romans found inhabiting Scotland when they invaded the British Isles in 80 A.D., were never subdued by Roman swords. Their towers, built for defense, were round and of dry-laid flat stones. Within the walls, fifteen feet thick at the base, were continuous staircases leading to rooms on six levels. There was but one door, small and narrow. One twoer, still standing, is forty-five feet high.


PICTS DWELLING

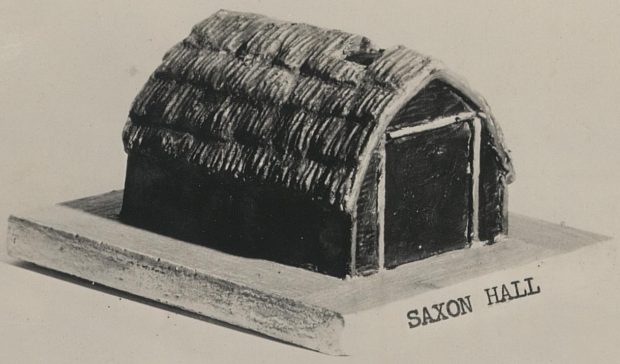
SAXON HALL - ENGLAND, FIFTH CENTURY

A huge, rectangular, one-room structure was the early Saxon hall, or farmhouse. Framed of heavy timbers, it was walled with mud or clay-plastered wickerwork, and roofed with straw thatch. The peculiar structural feature of the Saxon house was the A-shaped frame unit made of two great curved oak timbers, set up point to point, and braced by a crossbar at just above man's height. In the larger buildings the framing was further strengthened by upright posts, which divided the interior into a nave and side aisles.

The master of the house, his family, servants, and cattle all occupied the one single room. Along one side were stalls for horses; along the other side, stalls for cows. The men-servants slept in a hay-loft above the horses; the women in the hay above the cows. The family had quarters at the opposite end of the room, on both sides of the large, open fireplace. Their beds were in high, narrow cupboards. Sometimes mud-plastered partitions screened the family from the servants and livestock. Great quantities of food were cooked on the fireplace. As there was no chimney - only a smoke-hole in the roof - the hall was more often than not filled with smoke.

LOG HOUSE

Typical of primitive habitations in both Europe and America is the log house. Either whole or split logs, in matched lengths and thicknesses, are used as building material. The ends of the legs are notched and made to fit snugly together as the building progresses. Cracks between logs are daubed with mud or cement to make the walls wind-proof. Floors in very primitive log houses, or huts, may be of hard-beaten earth, or of puncheons - logs split in halves and laid flat side upward. The roof is usually of clapboards, laid shingle fashion and nailed in place. Early American log huts often had no windows, light and ventilation coming through the door, or the two doors. Heat was provided by a fireplace - which in early days served also for cooking. Chimneys were built of native rocks, of stick-and-mud, and later, of brick. Log houses range in size from the single hut, or cabin, to the two-story structure of several rooms.



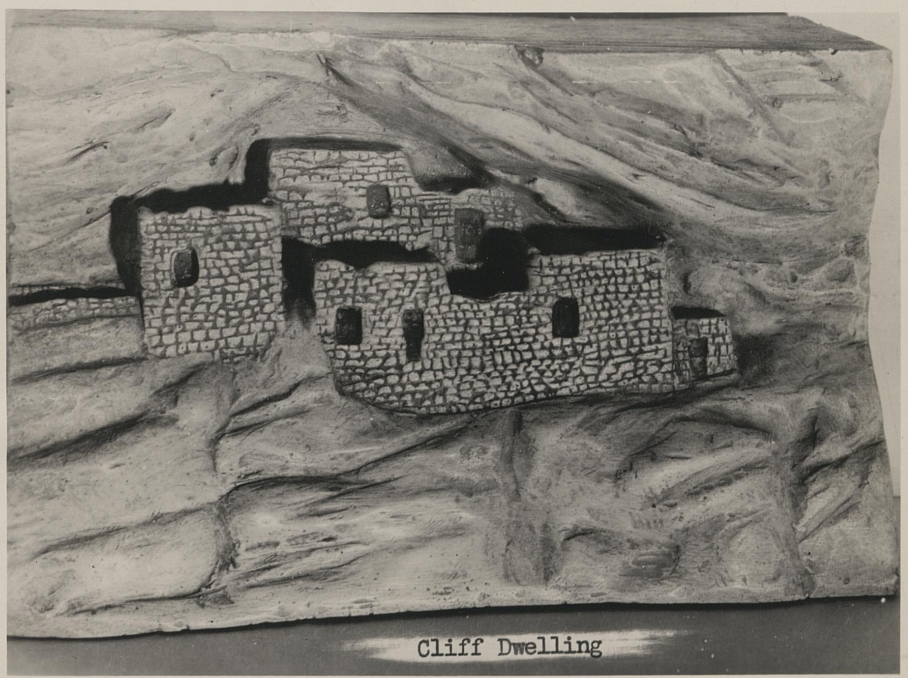
SAXON HALL



LOG HUT

CLIFF DWELLINGS - SOUTHWESTERN UNITED STATES

Cliff dwellings were the homes of the Pueblo Indians who inhabited the southwestern United States and northern Mexico. Built inaccessibly on ledges of cliffs and canyons, the houses were of adobe brick or stone. The walls rose from the edge of the cliff two or three stories. Small, square windows were numerous. For protection they were set high, reached by ladders. The doors too were small, with stone lintels. The first floor was the rock surface of the ledge; other floors were adobe spread over a lattice of branches. Another type of cliff dwelling, the cavate, was a cave in the cliff wall.



Cliff Dwelling

PUEBLO - SOUTHWESTERN UNITED STATES

Pueblos, dwellings of the southwestern Indians, were composite structures of several square or rectangular units built in a series of stories, each set back from the one below. There were usually three stories. Walls were of sandstone or adobe covered with handlaid clay. Ceilings were of cedar poles covered with closely laid small poles, over which went a layer of bark slips, then adobe coating. An opening was left in the ceiling for a ladder entrance to the next floor. Some pueblos accomodated from five hundred to eight hundred persons, with buildings three hundred feet long.



PUEBLO

BEHIVE HUT - HEBRIDES ISLANDS

Beehive huts are found throughout the Hebrides Islands, a group of five hundred bare and rocky islands off the west coast of Scotland. The circular structures are built of undressed stones laid so as to lap inward until all is roofed save a small hole in the top center. The thick walls are covered outside with turf. Inside is a fireplace to the right of the entrance; and a row of stones which furnishes seats and curbs off the sleeping compartment. More modern huts have two doors. Some are still inhabited.


BEE-HIVE HOUSE

SAXON FARM HOUSE

The Saxon farm house here pictured illustrates the use of stone in building - a development that followed the use of mud or clay for the walls. The stone walls help to support the roof of plaited twigs and turf, but rough crucks and interior posts also helped to sustain the roof. The thatched roof was sometimes extended to cover an additional room, or shed. In the farm house of this type there was a hearth and a rude chimney - made of wickerwork daubed with clay - helped to carry the smoke from the room. A mud-plastered partition separated the family living quarters from the animals.

SAXON CRUCK HOUSE

"Cruck" seems to be an earlier spelling of the word "crook." In the simplest form of the cruck house the natural curve of a tree trunk was utilized. In the cruck house here pictured the timbers were set up in the form of the letter A, with cross pieces used as braces.

The cruck idea played a prominent part in Saxon building methods. Saxon builders used crucks in pairs to support the roof, and filled in the side walls with wattles, wicker, or hurdle work, covered with mud or clay. All these structures were rectangular. For larger structure, where increased support was needed for the roof, the interior was divided by upright posts into a main central section - like a nave in a church - with an aisle on each side. The family lived in the "nave" and the cattle were sheltered in the aisles. The floors were the hard-beaten earth, covered with reeds. Windows - the word "window" derives from "wind's eye" - could be closed by wooden shutters.


SAXON FARM HOUSE


SAXON CRUCK HOUSE

IRISH STONE HOUSE

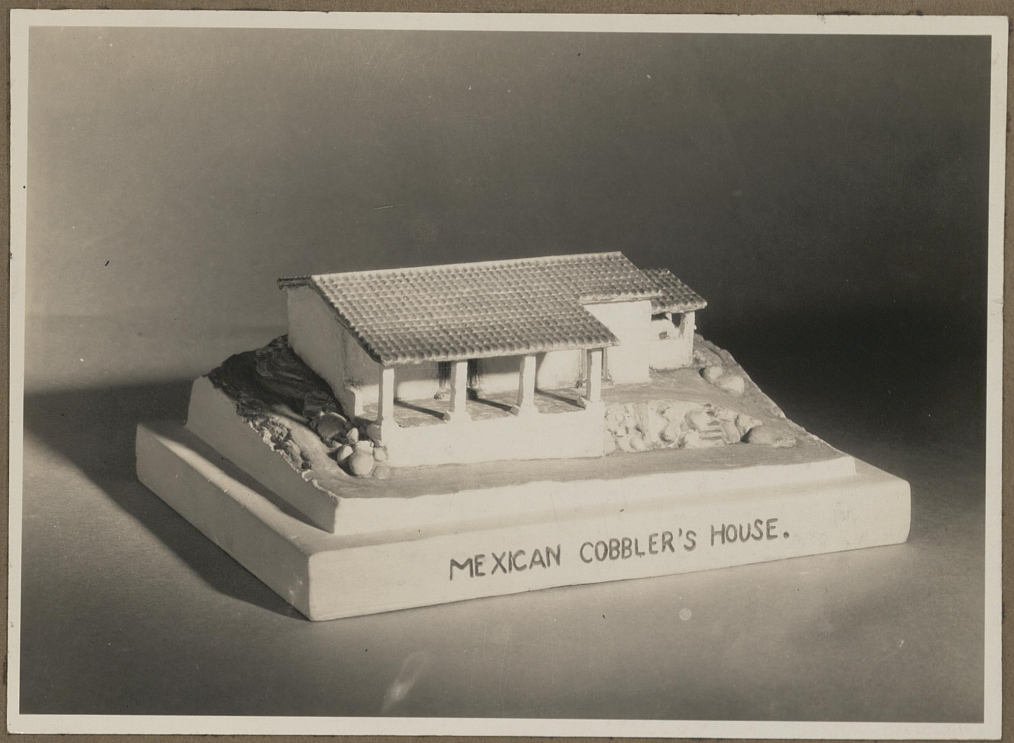
The straw-thatched roof on this Irish farmhouse is held in place by a widely spaced wicker of rods. The walls are of rubble stone, as is also the well-built chimney. Wood is used for doors and gates. Thatch laid shingle-fashion roofs the attcahed byre, or cow-stable.

This type of dwelling postdates the 12th century in Ireland. Up to that period the residence of even the most prosperous farmer was a compound of one-room mud houses. The mud was plastered over a framework of stout poles, fixed firmly in the earth, standing close together, and the spaces closed in with wicker-work of hazel rods. The plaster on the outside was brilliantly whitewashed. Sometimes a design was shown, made by leaving rods of the wicker-work unpainted, the whole effect being one of barbaric splendor. The arrangement of the houses called for a living-house, in which the master of the farm, with his family, ate and slept; a cook-house; a kiln for drying corn; a barn; a byre for the calves; a sheep-fold; and a pigsty. In the more wealthy families, there was a separate house for the women, called the sun-house. There were no chimneys. In the living-house and cook-house were fireplaces, but the smoke went out through a hole in the roof, or through the open door, or stayed in the room. Beds were in individual niches, sometimes with handsomely carved wall and doors. At the foot of each bed was a low seat, often comfortably padded. Other low seats were scattered about the room. Saxon slaves of the Irish slept on the floor. Captives taken in battle were fettered to the walls. The Christian Church of Ireland banished slavery in the 12th century. All the houses of a farmer's residence were usually circular in shape, and roofed with straw.


IRISH STONE HOUSE

MEXICAN COBBLER'S HOUSE, TAXCO

The town is situated high in the Guerrero mountains about 100 miles from Mexico City, toward the Pacific. It was begun in 1529 when Mexico was a Spanish Colony. The houses are mostly small, and very similar in construction and design. The universal building material is adobe. The dwellings are planned on various levels and are pleasingly adjusted to their unusual, hilly sites. Some of them, like the Cobbler's House, have a walled yard or garden made possible by buttressed retaining walls of stone. The Cobbler's House, too, is built almost on the edge of a steep drop. The columns, made of brick and plastered over, lean in slightly, thereby seeming to give the little house greater security. The dwelling has two rooms, each of which can be entered only from the outside. On the outside, to the right, is the open-air kitchen consisting of a dome-shaped adobe stove with a roof over it. The walls of the dwelling are whitewashed both inside and out. The floors are of orange-red brick. The ceiling consists of the exposed rafters and the underside of the red tiles of the roof. A flower garden, colorful and fragrant, surrounds the entire dwelling.


MEXICAN COBBLER'S HOUSE.

TELOK DJULO, BORNEO

The Telok Djulo is the typical dwelling of the Dyaks. Because of the great and frequent rains, it is built on high ground, above the river banks. It is one story high, and rests on a platform supported by about eight poles which are fixed in the ground around the shape of a rectangle. The posts are rough-hewn trunks of trees.

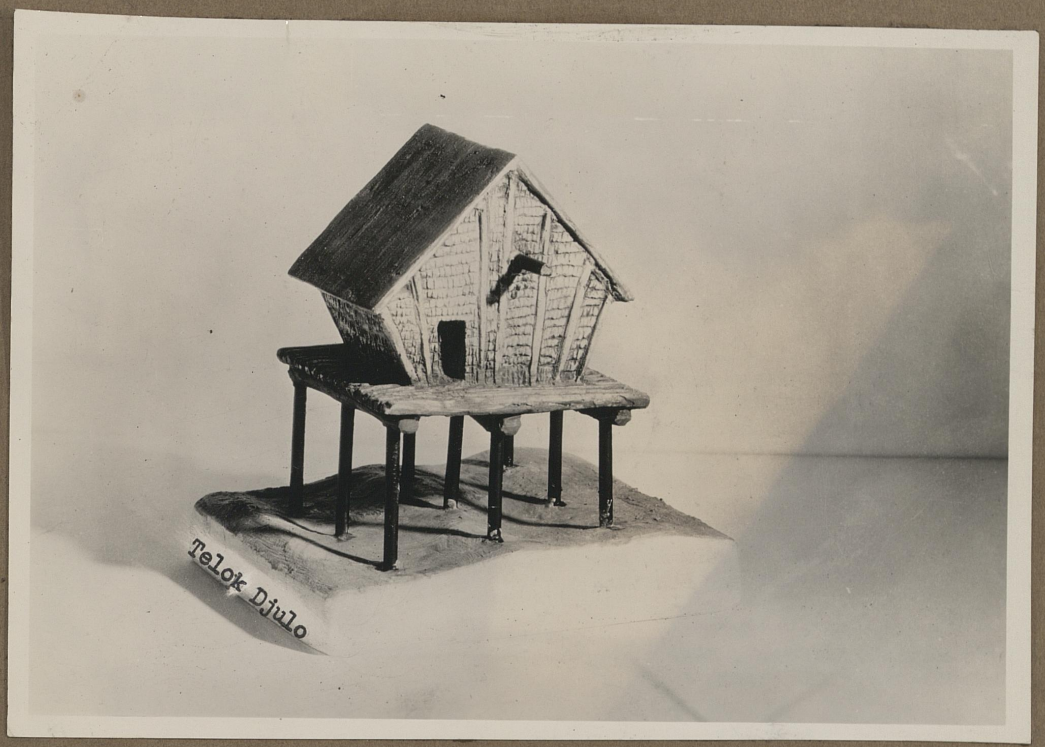
When the posts have been raised, and the platform set upon them, the hut begins to take shape with the erection of the walls, which are a lattice construction of vertical and horizontal bars, the former on the outside. The end poles at the four corners incline outward to meet the gable roof, giving the house a pentagonal silhouette. The roof consists either of shingles tied in place or of palm leaf thatch. Frequently it contains several trapdoors which, being raised by means of poles, control the entrance of light and air. The floor is constructed of bamboo strips; the walls and doors are made of bark. The entire house is strengthened at points of stress with fastenings of rattan.

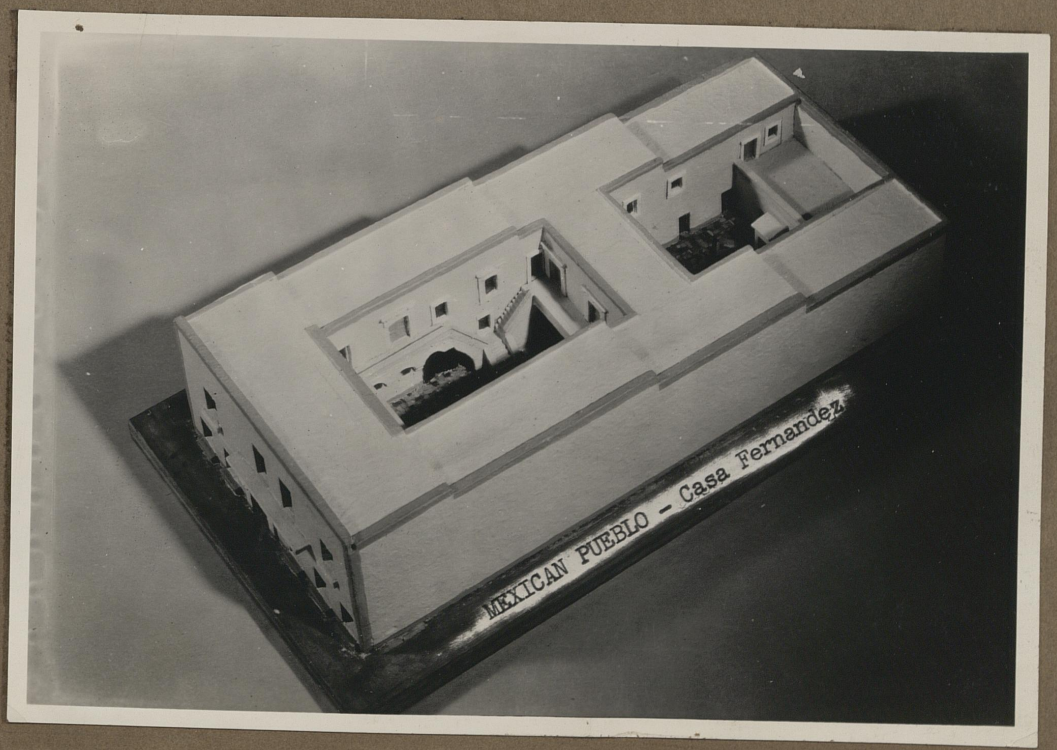
The interior is divided in two sections; one is a sort of living room, the other a sleeping chamber.

All huts have a verandah, which is that portion of the platform extending beyond the walls like a porch. It is utilized for cooking and other household purposes.

CASA FERNANDEZ - MEXICO - 17TH CENTURY

The Mexican house does not present itself to the exterior; its life centers around the inner court or patio. Casa Fernandez retains more Spanish features than its contemporaries. A long two-story structure, it has two patios. That toward the street has a balcony around three sides, which drops on the fourth to form a double stairway. The innermost rear patio is a simple court without balconies. The Mexican house was usually of adobe; more pretentious houses were of brick or stone coated with plaster. The decoration of the plaster added to the appearance of the house.


Telok Djulo

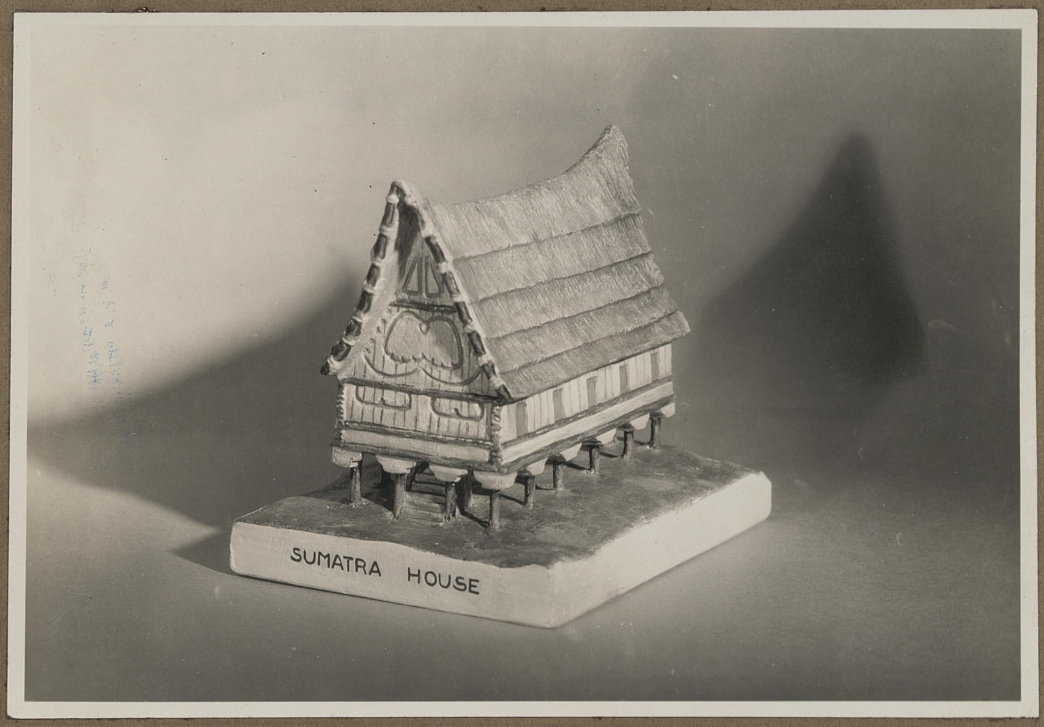

MEXICAN PUEBLO - Casa Fernandez

EAST INDIAN DWELLING. SUMATRA

The Batak village is picturesque. Its houses are scattered within a space of several acres enclosed by a high fence. Tall palm trees shade them, the ground about them is beaten bare by the feet of the inhabitants. A block for stamping out rice stands in a common square, and in the center of the village is a special house where the people gather, receive friendly strangers, and keep valued possessions.

The queer huts look like arks on stilts, mainly because of their graceful high gable roofs peaked at the ends in curious horns. These roofs, well thatched with areng palm leaves and having overhanging eaves, make the slight structures seem sturdy. The stilts, necessary because of torrential rains, are evenly spaced posts about six feet high. Ladders or steps give access to the houses.

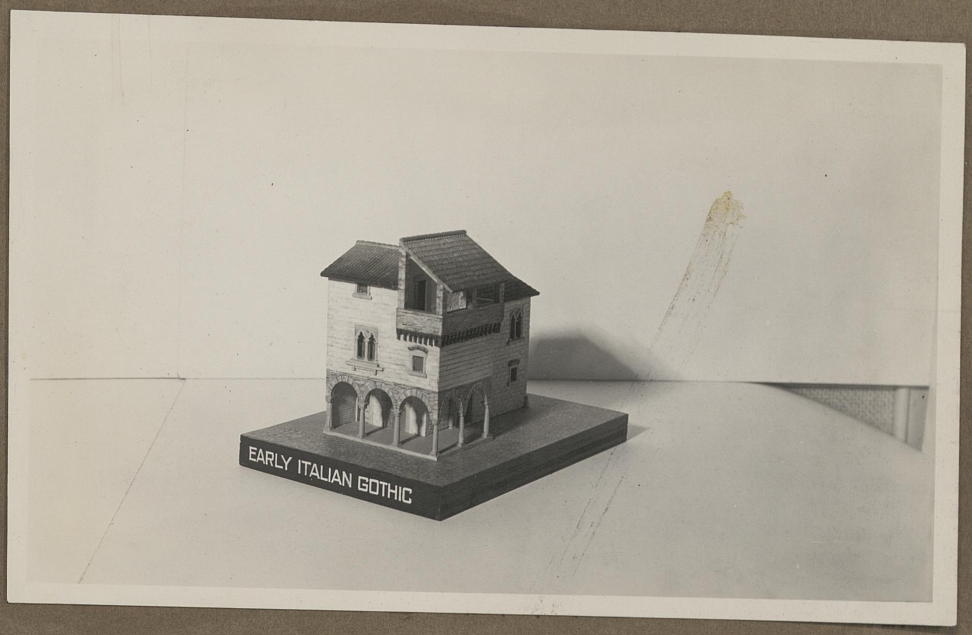
Outside, the Batak dwelling is enriched with fine carvings painted in the national colors white, red, and black. Inside, it is dark and smoky. A corridor extends through it, with the family hearths on each side (for as many as twelve families may occupy it) and a balcony at each end. The floor is shaky and usually sags in the middle. Mats on the floor serve for benches and chairs. Dogs and chickens have the run of any space not wanted by the inmates.

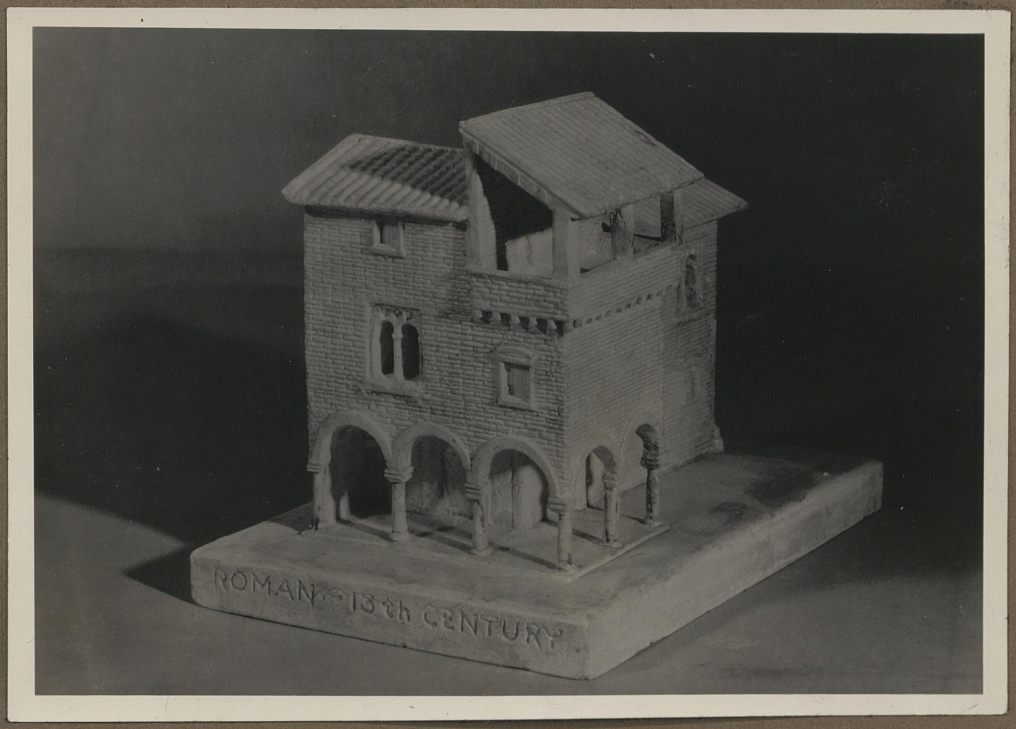

SUMATRA HOUSE

EARLY ITALIAN GOTHIC HOUSE, 13TH CENTURY, ROME

Our example of a 13th century Roman house is of necessity the home of a man of means. Termed Gothic because its double windows are in that style, it is a three-story building formed of two masses, one along the street, the other behind and making a right angle with the first. The material is dressed stone for the walls and red pantiles for the roofs, which are flat-pitched and have long eaves. Red brick is used in the arcade which, supported on columns with Ionic capitals, underlies the front and the right side of the house. The presence of brick is significant, for remarkable use was made of this material in medieval Italy. Within the arcade the house walls are coated with red stucco. The ground-floor arcade was a regular feature of the Roman house, and entire streets were lined with arches. Also characteristic was the loggia, or porch, which corbelled out from the walls. The walls are sparingly pierced with windows, which are of two forms. One is small and square; the other, large, is divided in two by a cononnette and surmounted by Gothic arches and tracery. The latter window-type does little more than impart a Gothic touch to what is undoubtedly a Romanesque building. The interior of this dwelling is divided into two parts: the ground floor, entered from the street through a strong double door, appears to have been designed for a place of business; the upper floors, reached by a staircase from the street door at the left, contain the lodgings.

Roman house interiors of the 13th century, even among the wealthy, were simple and cheerless. As a rule, only the kitchen had a fireplace, the other rooms being heated by means of braziers. A dull illumination fell from the windows, which were not glazed as in the churches but merely stretched over with oiled linen or sheepskin. Bedroom furniture consiated, at best, of a large curtain-hung bed, a long footstool, a bench, a three-legged table, a strongbox, and possibly a wedding chest. The dining room contained little more than the long, ample table with its flanking benches. In houses of wealth fine linen and gold and silver dishes appeared on the table; in humbler homes only the basic wooden trenchers, bowls, and spoons were to be seen. When means permitted, mats relieved the bareness of floors. The ordinary covering for floors was strewn sand or rushes.


EARLY ITALIAN GOTHIC


ROMAN - 13th CENTURY

HILDESHEIM - GERMANY - 15TH CENTURY

In Germany and the low countries the national characteristic art developed through the Middle Ages offered stubborn resistance to the new architectural ideas of the Renaissance. A striking example can be found in the well-known house at Hildesheim in Hanover, Germany. In typical medieval tradition is its high-gabled steep-roofed form, with projecting upper stories. Concessions to the Renaissance are made only in the round-arched door and the curving of spandrels and string-courses.

VENETIAN GOTHIC - 15th Century

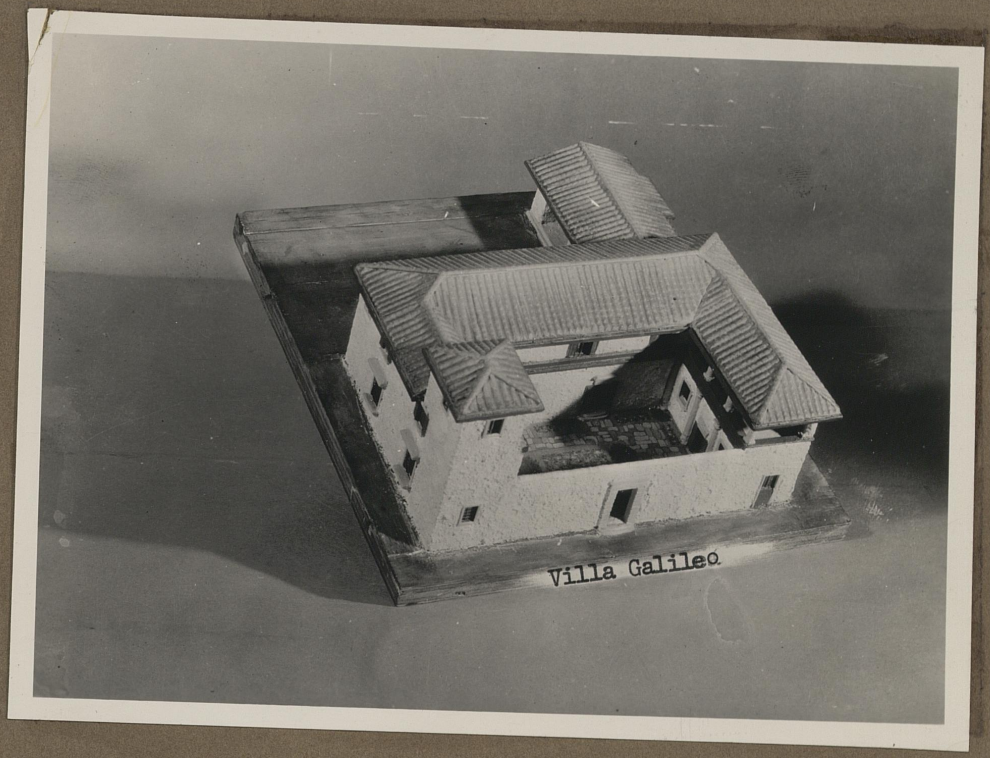
One of the finest examples of domestic architecture in Venice is the small palace built for the Contarini family and known today as the Palazzo Contarini-Fasan. The building itself appears to belong to the first half of the 14th century, but the balconies wear the magnificence of a later period, and are attributed to Scamozzi, an architect of the late 15th century. A remarkable fact about this palace is that its facades, overlooking the Grand Canal, is actually a wing and has no doorway. It is constructed of brick with marble reimming and rises three stories in height. The three exquisite marble balconies have been termed the only truly distinctive Gothic balconies in Venice. The windows, with their Gothic arch headings, are flanked by columns and pilasters with ornate capitals. The cornice is supported by corbels in the form of lionheads and the entire facade is framed by slender spiral shafts resting on decorated mouldings.


GERMAN GOTHIC


VENETIAN GOTHIC

VILLA GALILEO - FLORENTINE COUNTRY HOUSE - 15TH CENTURY

This house of smooth gray stucco, with overhanging red tile roof, pale green shutters and window trim of clear stone stands at the end of a hilly road in the village of Arcetri, near Florence. In plan it is a double L with an oblong courtyard open to the south. A wall divides the outer garden from that in the court. Nine rooms and a loggia comprise the ground plan. The upper floor has bedrooms and a loggia. In the house Galileo spent the last eleven years of his life after he had been banished from Florence for his heretical - though correct - astronomical theories.



Villa Galileo

ELIZABETHAN COUNTRY HOUSE. EARLY 17th CENTURY. KENYON PEEL.

Kenyon Peel Hall at Tyldesley in Lancashire is a fine example of rustic Tudor architecture. It was built by George Rigby in the early 17th century and is today owned by descendants of Lord Kenyon. Belonging to the Elizabethan or late Tudor period, its plan is the E with which "Good Queen Bess" was honored, as the earlier H had honored "Good King Hal." Before the house is a staunch-walled inner court guarded by a strong gate-house at the center of the far side. Beyond this the plan broadens to meet the road, and provides a large outer quadrangle, a farm yard, and between these a structure housing stables, coach house, barn, and other rural appurtenances.

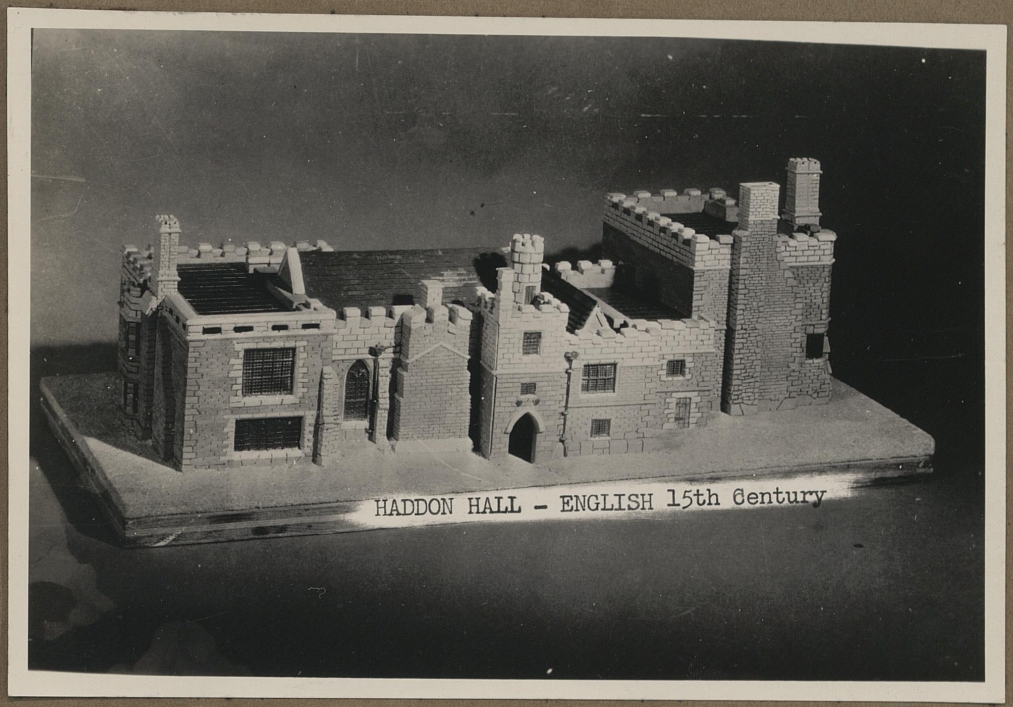
The house itself, which seems to frown medievally with its forecourt wall and gate-house, appears quiet and homelike when these are passed. It is an extended fabric of stout horizontal, vertical, and oblique timbers filled in with plaster, rising from a high stone foundation to a many-chimneyed, many-gabled roof of flag stone. The second and attic stories overhang successively, resting on the projected joists of the floors. The exterior, essentially humble, wears a rich textural quality imparted by the bands of casement windows with their small leaded lights and by the variegated pattern of the timbering.

Kenyon Peel is typically Elizabethan in plan. At the center is the great hall, entered from a corridor which traverses the house. The porch or entry to this passage flanks a bay projected on the court by the hall. Beyond the hall are two parlors and the kitchen with its subservient rooms; beyond the passage, the important rooms are a parlor, a withdrawing-room and "Lord Kenyon's room."


ELIZABETHAN COUNTRY HOUSE

HADDON HALL - ENGLISH MANOR HOUSE - 14TH CENTURY

Part of the manor house was erected between 1300 and 1380, during the period when the semi-fortified home was still in vogue. Haddon Hall forms two closed quadrangles, with the great hall forming the division between them. The kitchen and service quarters were at the other end of the hall from the owner's apartments. The exterior walls were of hammer-dressed stone. There was an entrance tower; battlemented parapets topped the walls.



HADDON HALL - ENGLISH 15th Century

ITALIAN ROMANESQUE, 12TH CENTURY, VITERBO

The building material is volcanic tufa, a dark, easily worked stone abundant in the region. It is dressed into smooth blocks and laid in regular courses. In this material the ornamentation of surfaces is achieved, simply but effectively, by means of nailhead or dogtooth patterns.

The houses rise three stories over a cellar which is half above-ground. The first story is almost as high as the upper stories combined. Steps descend from the street, through an arched opening, into the cellar. Built out from the house-front so as to shadow this opening, curious entrance steps climb to a low-placed loggia or, perhaps, a balcony framed behind a sweeping surbased arch at the top and a bold, corbel-supported, cornicelike projection at the bottom. Its frame is enriched with bands of nailhead decoration. A stringcourse, projecting over close-set corbels and livened with carving, crosses the house at mid-height. The window openings throughout are small and plain, under surbased arches. The eaves of the tile roof rest upon corbels. Only the kitchen, as a rule, had a fireplace; the other rooms had to be warmed by means of charcoal braziers. Water had to be carried from a public well; it was stored in jars and only sparingly used.

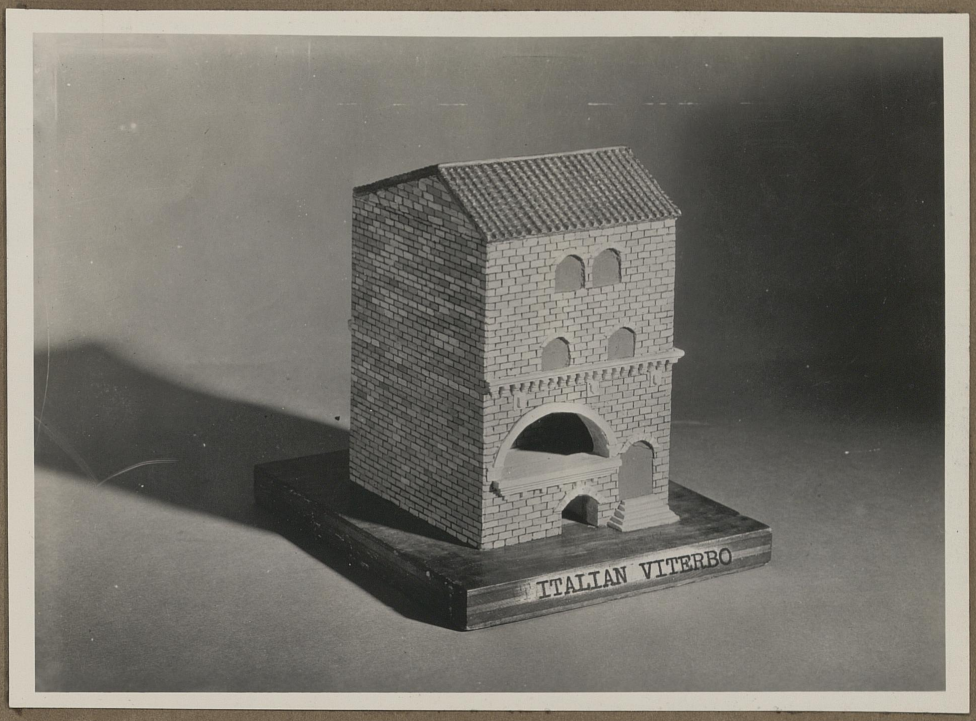
ITALIAN RENAISSANCE--15th CENTURY--GONDI PALACE--FLORENCE

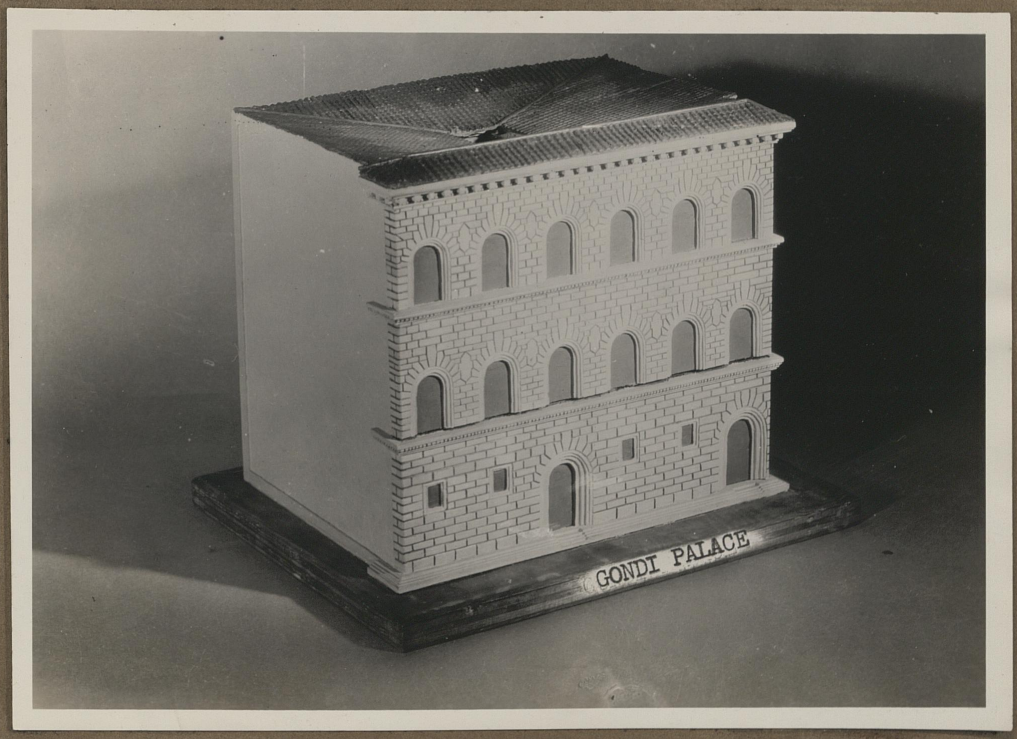
One of the most interesting houses built during the Renaissance, when the Florentines were devoting much study to the ancient arts of Rome, was the palace erected for Giuliano Gondi, surnamed "the Magnificent" for his wealth and political distinction. One of Giuliano's forefathers, Bellincozzo, owned a house and tower in Florence in the 12th century. Early in the following century a descendant, Forte, signed a peace treaty with Genoa; from his son Gondo the family took its name. Geri de Gondi loaned money to the republic of Florence and his name appeared as a large creditor, as did that of his son Simone, a few years later, who also swore allegiance to the Guelph party. It was Simone's nephew Giuliano who commissioned Giuliano da San Galbo, a celebrated architect of the time, to construct the palace that today bears his name. The Palazzo Gondi was begun about the time that Columbus was sailing across the sea to America, and was not completed until 1501.

The palace itself may be said to be a huge cubical mass of stone, three stories in height, built around an inner court, the facade completely rusticated.

The interior of the palace is best known for its remarkable staircase, with its fine balustrade curiously and delicately ornamented with animal and foliage forms. At the head of the staircase is a large statue of a Roman senator which was found in excavating the foundation of the Temple of Isis.

The great salon of the Gondi Palace has a finely moulded ceiling and many family portraits adorn the walls. In this room is a magnificent sculptured fireplace.


ITALIAN VITERBO

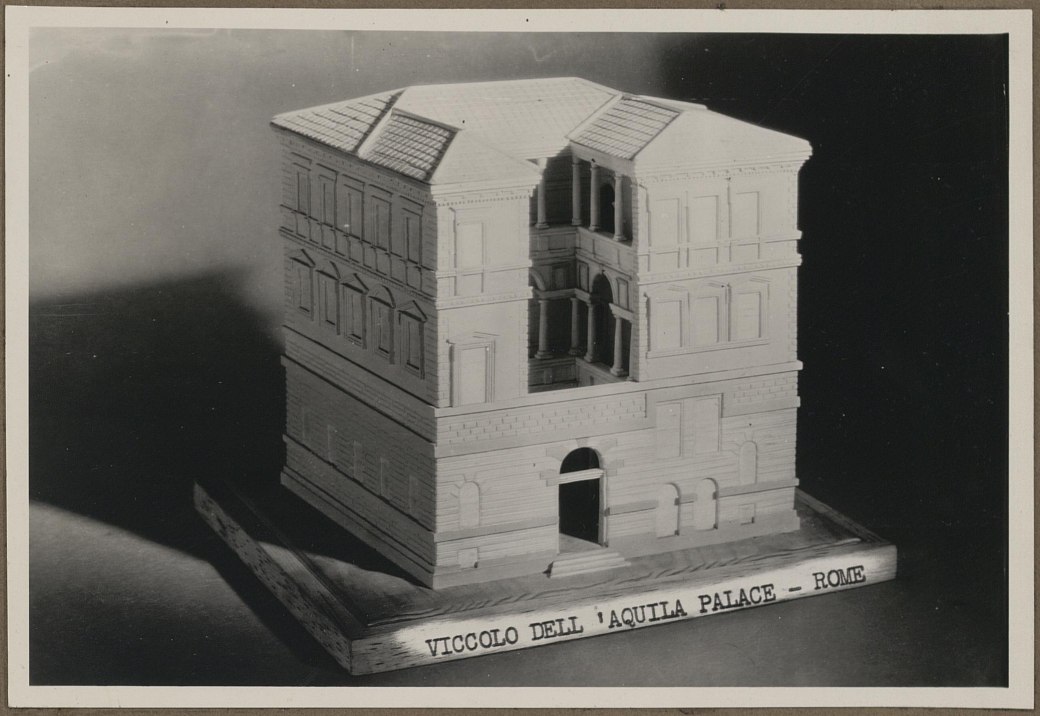

GONDI PALACE

VICCOLO DELL AQUILA - ITALIAN RENAISSANCE - 16th CENTURY

This town palace of Rome has simple dignity, massiveness and strength. It presents an austere three-story front to the street. A round arched central doorway and small windows give severity to the lower story. The upper stories are more refined, with finely formed windows, their pediments alternately triangular and arched. A great projecting cornice crowns the walls and gives unity to the building.

FIGEAC - FRENCH GOTHIC - 14th CENTURY

Figeac, a town of southwestern France, grew around an abbey founded by Pepin the Short, son of Charles Martel, in the 8th century. It still contains several fine medieval mansions. An entrance leads into an open court and a stairway in the rear of the house. Other arches of the ground floor open before individual shops. Apartments at the rear of the court were probably stables. Second floor rooms are lighted by small chamfered windows. The arcade of the third and principal story is impressive with its columns, its two-fold subdivision containing trefoil and cinquefoil forms and its rich ornamentation. The attic had an open gallery.


VICCOLO DELL 'AQUILA PALACE - ROME


TOWN HOUSE AT FIGEAC

CONTARINI - FASAN PALACE - LATE GOTHIC - 15TH CENTURY

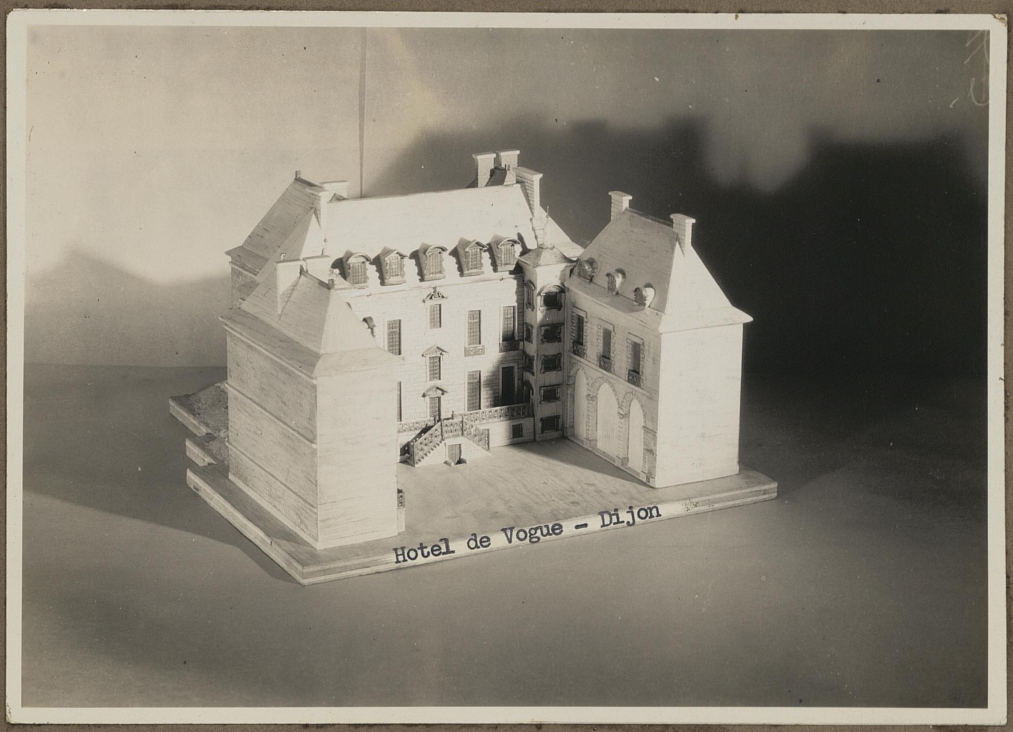
This small Venetian palace overlooking the Grand Canal is considered a gem of architecture. Constructed of brick with marble trim, it rises three stories. Three exquisite marble balconies make it distinctive. The windows, with Gothic arch headings, are flanked by columns and pilasters with ornate capitals. The cornice is supported by corbels in the form of kion heads. The entire facade is framed by slender spiral shafts resting on decorated mouldings.



VENETIAN PALACE (c.1400 A.D.)

HOTEL de VOGUE, DIJON, FRANCE

Houses of the old walled town of Dijon, with its scent of French mustard and gingerbread, are built for the most part of freestone. Dating from early Christian times, and once the capital of the Duchy of Burgundy, when Burgundy was a Duchy, the type of architecture is predominantly Romanesque. The Hotel de Vogue, usually termed Renaissance in style, shows the Romanesque influence in the rounded arches overlooking the court, and runs slightly to the Gothic in the pointed copings over the three central windows. The several dormer windows are rather a rare feature in this type of structure.

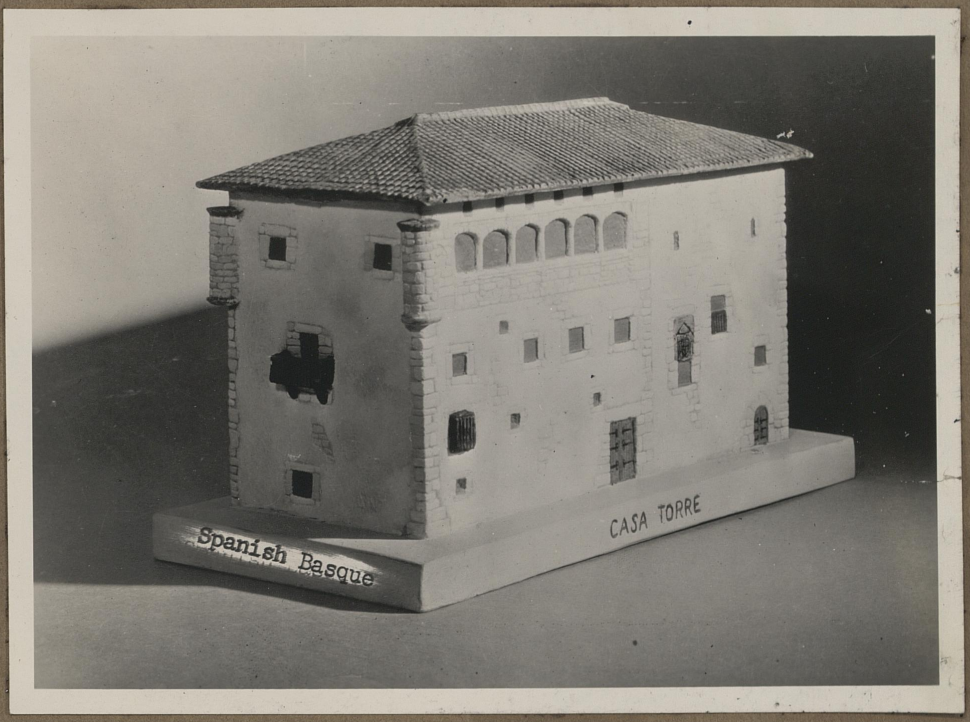

Hotel de Vogue - Dijon

SPANISH BASQUE
CASA TORRE OXIRANDO, GORDEJUELA, VIZCAYA

The fortified farmstead of Oxirando is in Gordejuela, a village in the province of Vizcaya. This four-story house, with its turrets and arcaded loggia, has the appearance of a palace; but the floor plans betray the fact that it was the house of well-to-do laboring people, who tilled the soil themselves and lived by its fruits. It consists of two parts joined without a break in wall surface but apparently different in character. The tower on the right was the original house—the casa-torre; the addition is of later date. The windows are irregularly spaced, owing mainly to the difference of floor level in the two buildings. Certain windowlike forms are really mere beveled slots through which the occupants fired their guns in defending the house. Typical of the Basque country is the slightly pitched roof of boat-shaped tiles. Elsewhere in the world the scarcity of rain has caused the use of such a roof; here it was determined by the covering material, for a steeper roof will not hold such tiles.

The most interesting detail of the facade of the old part is the beautiful carved stone escutcheon, bearing the coat of arms of the owner, which decorates one of the living room windows. Escutcheons, curiously enough, are not found on French Basque houses.

On the ground floor separate rooms are partitioned off for the horses, cows, and hogs; and two fairly large cellars are reserved for storing cider and wine. The two floors above comprise the living quarters. Each has, besides the numerous bedrooms, its own kitchen and large room or hall. From the upper of these floors stairs lead to the well ventilated attic, which was designed for use as a granary.


Spanish Basque
CASA TORRE

ENGLISH GOTHIC, LATE 13TH CENTURY
LITTLE WENHAM HALL

The fortified manor house was a logical evolution of the early Saxon hall. Little Wenham Hall is a later 13th century fortified manor and the earliest known Gothic structure in England. Built of brick with stone trimming, it has a crenelated parapet which could only have been constructed on a license from the King. The plan is L-shaped with a square tower; a circular stair turret in the enclosed angle connects the vaulted ground floor to the chapel and hall above. The great hall itself, sixteen by thirty-six feet, has a flat open-beamed ceiling and four windows deep seated in embrasures. Heat came from a hooded wall fireplace. Representing a real luxury in Little Wenham's day is a shallow wash basin which is cut into the south wall and drains to the outside. The hook above it once held a can of water, or, at times, a lamp.

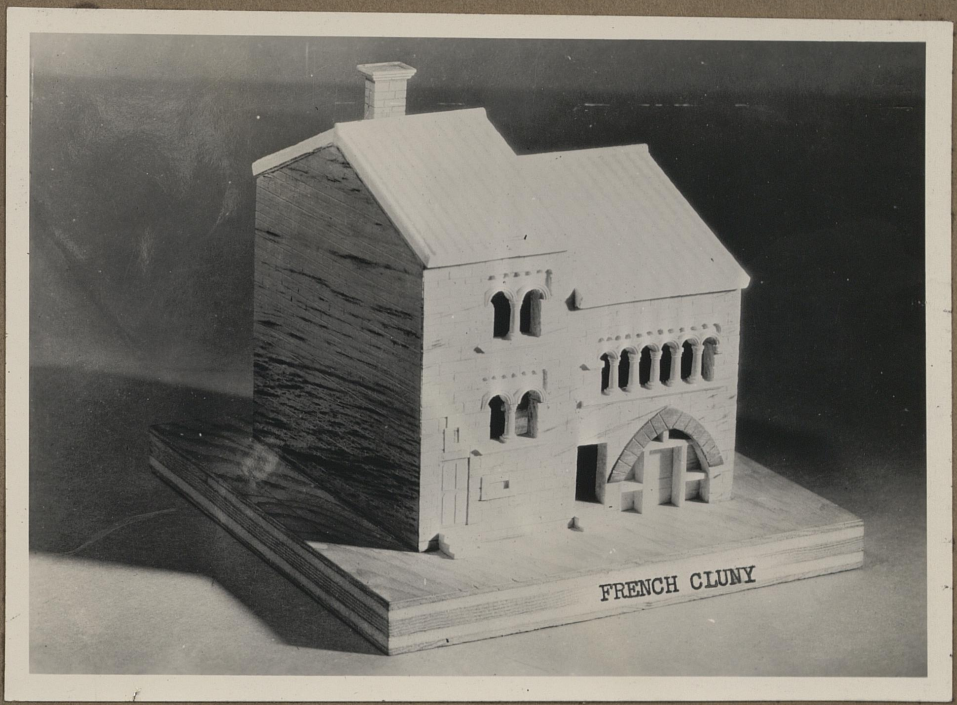
An oak slab on trestles formed a table, with rough benches and a stool or two for seats. Oaken storage coffers and scanty woven hangings completed the bare furnishings. The bedstead had appeared; but mattress sacks, to be stuffed with straw, were still kept for the occasional guest. Spoons, knives, drinking horns, and wooden platters served the table, and cooking was done in earthenware pans and iron stew pots.


ENGLISH FORTIFIED MANOR

FRENCH ROMANESQUE, 12TH CENTURY, CLUNY

In the first half of the 12th century, a group of burghers and merchants sought refuge in the Cluniac monastery from the violence of warring lords, in 1153, they were sufficiently grateful to the abbey to promise that they would defend its life and property against those same turbulent lords. Cluny then was second only to Rome in influence. The great monastery was founded in 909 A.D. At about the time when it opened its walls to the fugitive burghers, its recently completed basilica was consecrated by Pope Innocent II himself. The burghers raised their town on the ridge of the hill above the church, and the abbots enclosed it with a wall, for which additional protection the townsmen contracted to pay perpetual tithes.

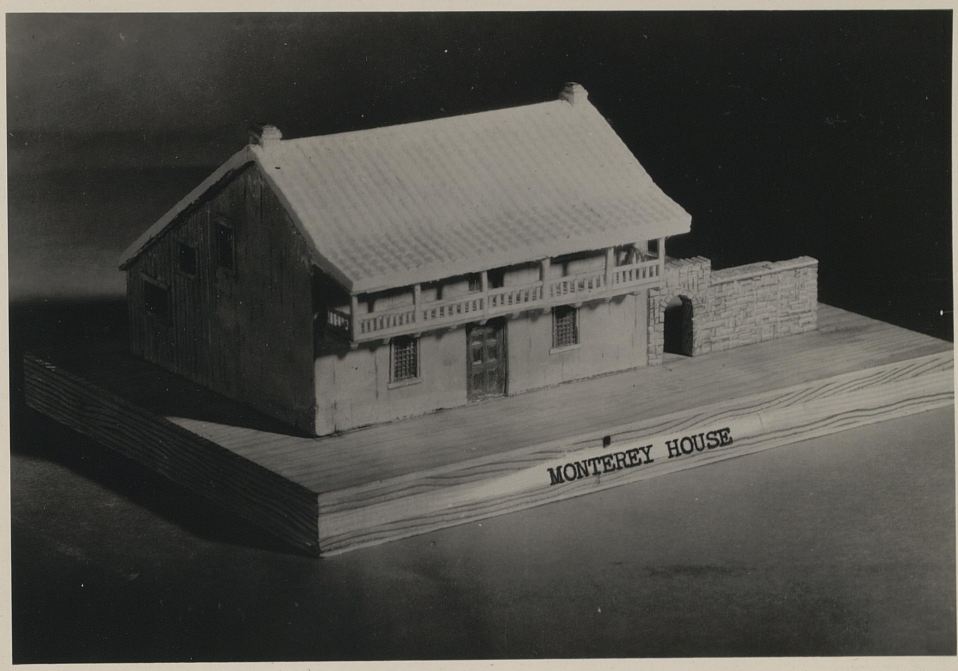
In his book The Habitations of Man, Viollet le Duc has described the house of a 12th century burgher of Cluny whom he calls Michael the woolen-draper. On the ground floor was a large shop with an arched opening to the street. Wooden shutters in two leaves closed all the opening except the portion allotted to the shop doorway. The upper leaf folded up to fasten out of the way; the lower fell outward onto brackets to form a shelf or counter. Michael's extra rooms on the ground floor were a parlor and a kitchen, the latter opening, like the shop, on a rear court. In a small wing were a wash-house and latrines. The house door opened directly off the street to a straight flight of stairs rising to the family's living quarters on the second floor. A small square window over the door lighted the passage. Michael's family enjoyed the use of three rooms on the upper floor--two bedrooms in the rear and a large living room in front. In our model there are, again, only two rooms on this floor. The front room, lighted in Michael's house by four double windows, in ours by one such window on the one hand and by a graceful arcade on the other, was the assembly room of the family. It was a pleasant place, with its quiet light, diffused by the thick glass bull's eyes of the windows, its large fireplace and gayly painted beamed ceiling, its hangings of serge, its chest-benches, iron-bound cupboards, and large table surrounded with stools, and, not least, its neatness. Michael's house had an attic in which he lodged his apprentices; before the attic extended a substantial balcony, supported by wooden and stone brackets and covered by an extension of the tile roof. In one of our houses, the loss by width is compensated by height, and there is a full floor in addition.



FRENCH CLUNY

MONTEREY HOUSE

This type of house - thick walls, few windows, walled outer court, sheltered upper porch - is well suited to a hot, sunny land, where trees are scarce, and suggests the Spanish influence on California architecture even as far north as Monterey. Monterey's history dates back to the days of the very earliest settlement of California. It was at one time the center of Spanish life and gaiety. Up to a few years ago many of the old homes of Spanish grandees were still standing.

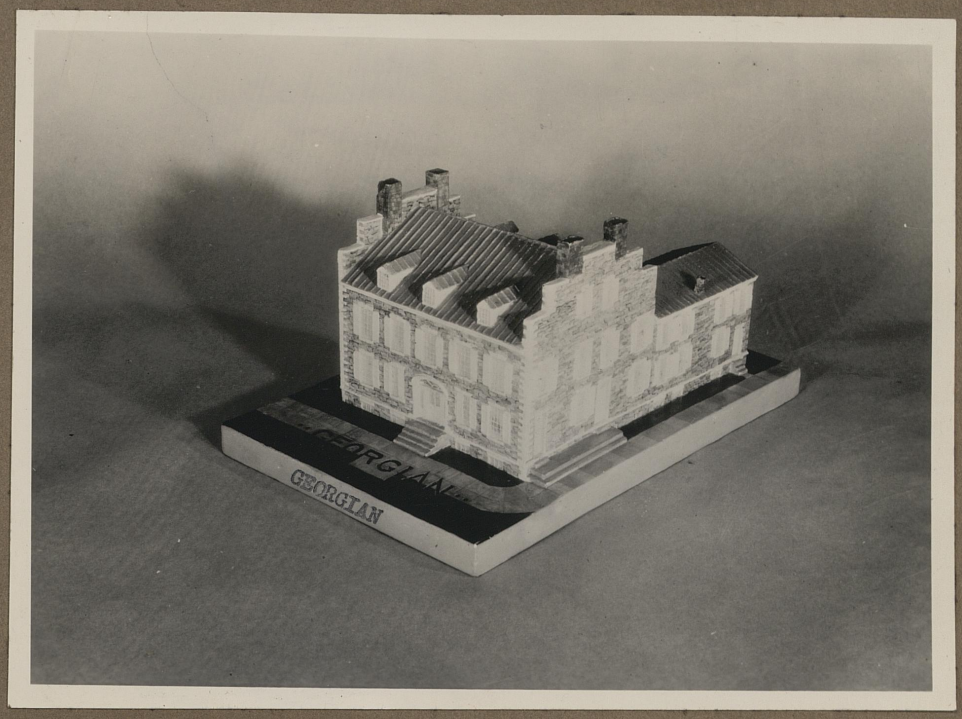

MONTEREY HOUSE

GEORGIAN HOUSE

Type of Georgian house, with dormer windows and double chimneys at each end. The walls rising by steps to the peak of the roof between the chimneys contribute an unusual feature. The house is characterized by its simple lines, lack of verandahs, and its deeply set door.

FLEMISH HOUSE - HOLLAND - 16TH CENTURY

Constructed in 1536, this building is a simple structure of red brick set off with gray stone trim. Resting on a high base, it has a decidedly vertical character, to which a steep-pitched gable roof with stepped parapets rising to round chimneys, adds. At the angles of the buildings are slender ornamented turrets. The most striking feature of the facade is a portal over the door enclosing a great window flanked by two sculptured columns.


GEORGIAN


DUTCH HOUSE

PETIT TRIANON - FRENCH COUNTRY HOUSE - EIGHTEENTH CENTURY

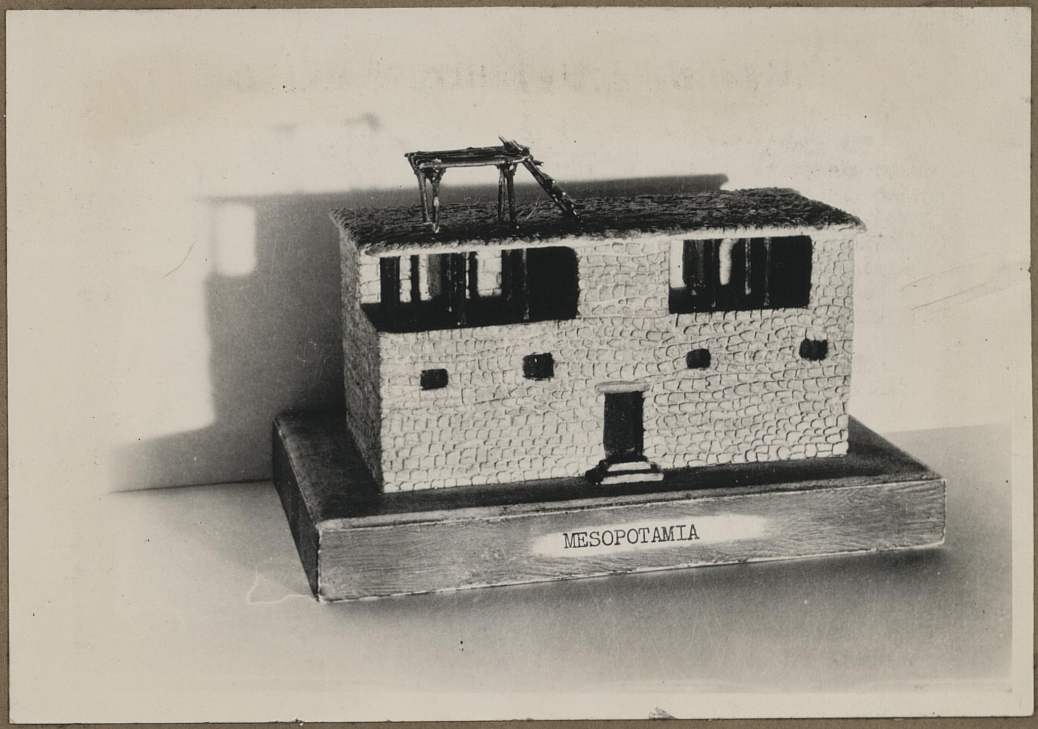
This little palace, which stands in a secluded corner of the gardens of Versailles, was built by Louis XV to humor one of his favorites. It was completed in 1768. In this gem-like work the architect Gabriel combined the art of the whole age. In plan it is almost square; in elevation it is horizontal, with the roof concealed by an entablature and a balustrade surmounting its walls. The low upper story is lighted by small-paned square windows; the principal story with very tall windows which form doors commanding the terraces. Corinthian columns and pilasters decorate three walls. The material is cream-colored limestone.


French Country House
PETIT TRIANON

WEST ASIATIC HOUSE.—MESOPOTAMIA — 4,000 B.C.

The great plain of Mesopotamia, so rich in archeological remains, where almost every mound is the memorial of a time-crumbled city, contains the earliest traces of Semitic civilization. This far-stretching level land has seen the rise and decline of many nations—Sumerian, Akkadian, Amorite, Hittite, Chaldean, Parthian, Greek, Roman, Abbasid, Mongol, and New Persian. Today it is the flag of Iraq that flies over the plain—Iraq, the latest state to enter the family of the League of Nations.

The dwellings of ancient Mesopotamia were bare rectangular structures with heavy walls of sun-dried brick. The sides were perpendicular and the roofs flat. The intense heat of Mesopotamia's summer caused openings to be few and very small, and resulted in the characteristic gallery or porch which extended across the top of the facade. The house stood at the back of a court. Painted stucco was the common means of wall decoration, but among the wealthy, painted terra cotta or plating of bronze or gold was used. The structure was two stories high and had walls consisting of three thicknesses of brick. The entrance opened to a central passage flanked by two cell-like storerooms with high-placed slots for light and ventilation. At the back of the passage a ladder rose to the second floor, which contained two living rooms and a porch. The roof, extended on stout beams to cover the porch, was supported by wide-spaced posts. Its flat top served as a terrace for lounging in the cooling airs of evening.


MESOPOTAMIA

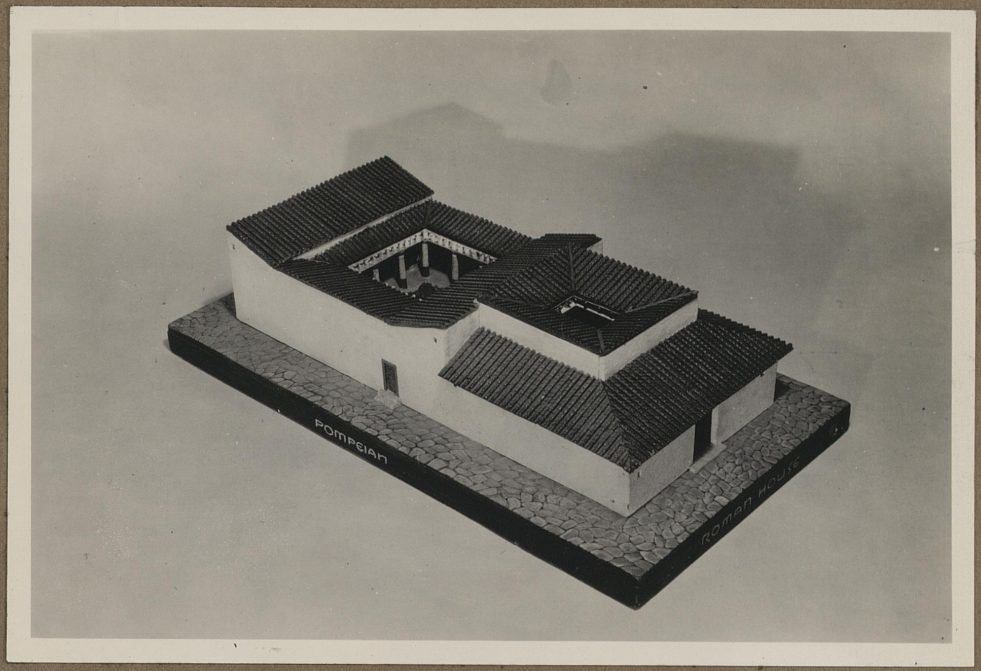
ROMAN HOUSE - POMPEII

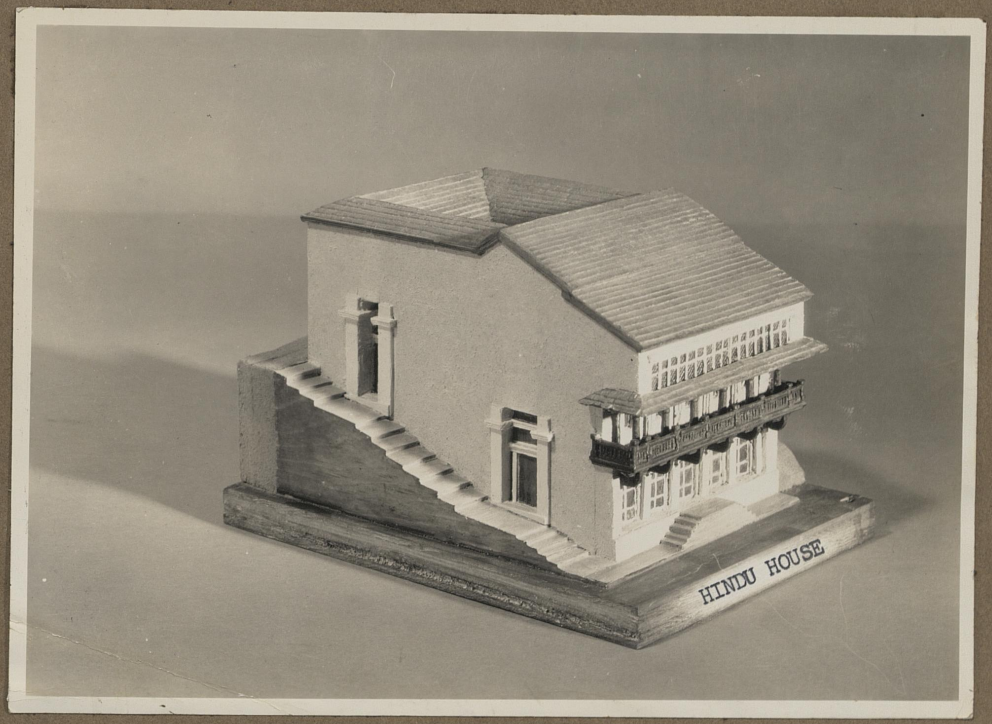
The lava from Mount Vesuvius which buried Pompeii also preserved this Roman city as an archeological specimen. Since Pompeii was a sea-side resort town, its people spent most of their time outdoors and in the gardens and courts which surrounded their homes. The high-ceilinged houses were designed to be cool. In the main room, the atrium, were the hearth and the table. The roof had a rectangular opening to which the roof sloped, designed to catch rain, and hold it in a shallow basin in the floor, from which it was piped to the cistern and the street. The dining table with its reclining couches was to the side of this basin. There was a smaller room off the atrium in which visitors were received and business conducted.

HINDU HOUSE. NASIK, INDIA. 17TH-18TH CENTURIES.

The Hindu house varies considerably from district to district, race to race, and class to class. The Jathars Wada house is framed with massive timbers and reared to a height of three stories upon a cut-stone platform. The walls are heavy, consisting of brick laid within the framework and coated inside and out with plaster. The whole structure makes a weighty impression, as though, like the ancient temple caves for which Nasik is famous, it had been cut out of rock. The building stands on a shelf dug into a steep slope and only the front, with its veranda and gallery, supported by ornately carved columns and beams, exhibits lightness of construction. The impression of massiveness is increased by the roof of the forepart, descending as it does in a long, slightly broken slope to overhang the timberwork of the front.

The house is constructed upon a square court called a "chowk." All but the humblest dwellings possess this chowk, which contains, upon a small alter in its center, the sacred tulsi plant, and which is surrounded with pillared galleries. Tending the tulsi plant is one of the manifold domestic duties of Hindu women. The greatest care and skill of the carver are lavished upon the timberwork which supports the galleries of the chowk. In the Jathars Wada house twelve pillars resting upon high pedestals encircle the chowk on each floor, and the enclosing walls are recessed with shallow niches between the pilasters.

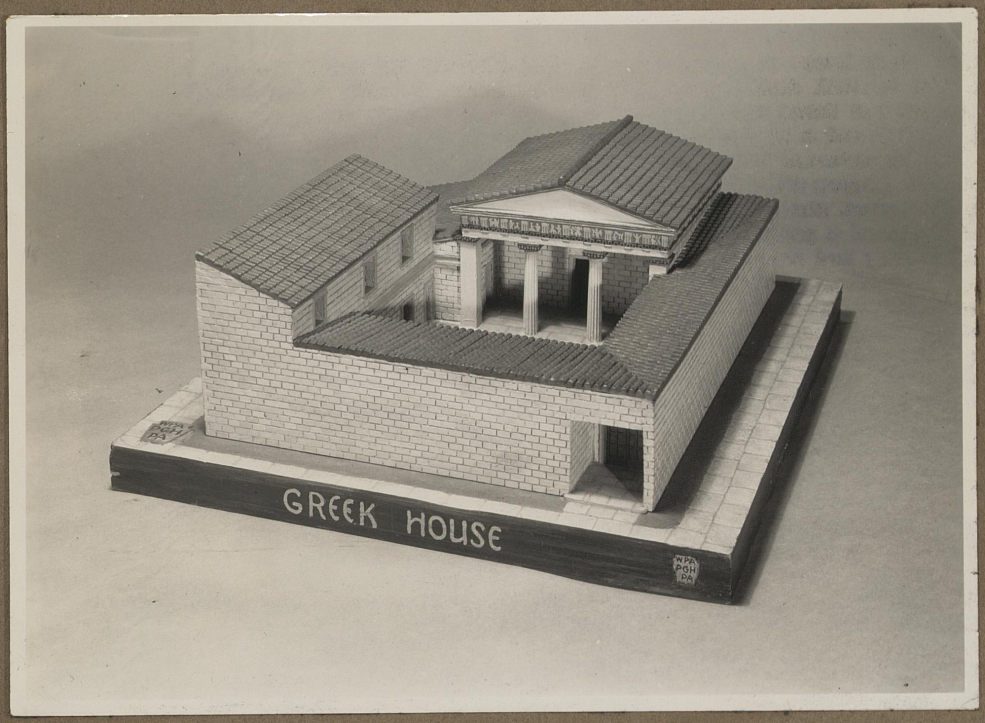

POMPEIAN
ROMAN HOUSE


HINDU HOUSE

GREEK HOUSE, 3RD CENTURY B.C. PRIENE, ASIA MINOR

The Greek house at every stage of its development was a simple structure. The typical dwelling of late (Hellenistic, 350-200 B.C.) centers like Priene and Delos was no exception. It was a rectangular series of small rooms round a central courtyard, with perhaps a second story on one side. Blank exterior walls shut out the direct rays of the sun and the dust of the narrow streets, the house receiving all its light from the court. A square shadow at a corner marked the deep-vestibuled entrance. Behind extended a passage through the length of the house to the porter's lodge. Midway and on one side, it opened through a colonnade into the court. Commanding the space, a portico rose on one side. Borrowed from the temple architecture, it dignified the most important room, the megaron or living room, the essential element of the Greek house since original times. The side walls of the megaron, extended, formed antae which with two Doric columns supported the pediment. The megaron and porch each communicated with a bedroom. Opposite the portico was the exedra or sitting room with a small chamber opening from it on each side, probably a store room and an office. The fourth side of the court was closed by the two story section of the house. Kitchens occupied the lower floor and the women's quarters the upper. The only windows were on the second floor. They were screened with shutters, as window glass appeared only in late Roman times. There were no fireplaces, for a fire was seldom needed; and their place was taken by braziers in which charcoal was burned. Illumination at night was supplied by lamps of bronze or clay containing olive oil and wicks of flax.

As a rule the simple interior was simply furnished. Chairs and stools, beds, tables, chests, rugs, utensils, and vases composed the household equipment. The chief piece of furniture was a large thronelike chair for the master or an honored guest. It was heavily constructed, and so high that a foot stool was necessary. Beds were cushioned with feather pillows and covered with woolen blankets, rugs, fleeces, and goat skins. All sorts of chests, painted with historical scenes, were used for storing clothes and valuables.

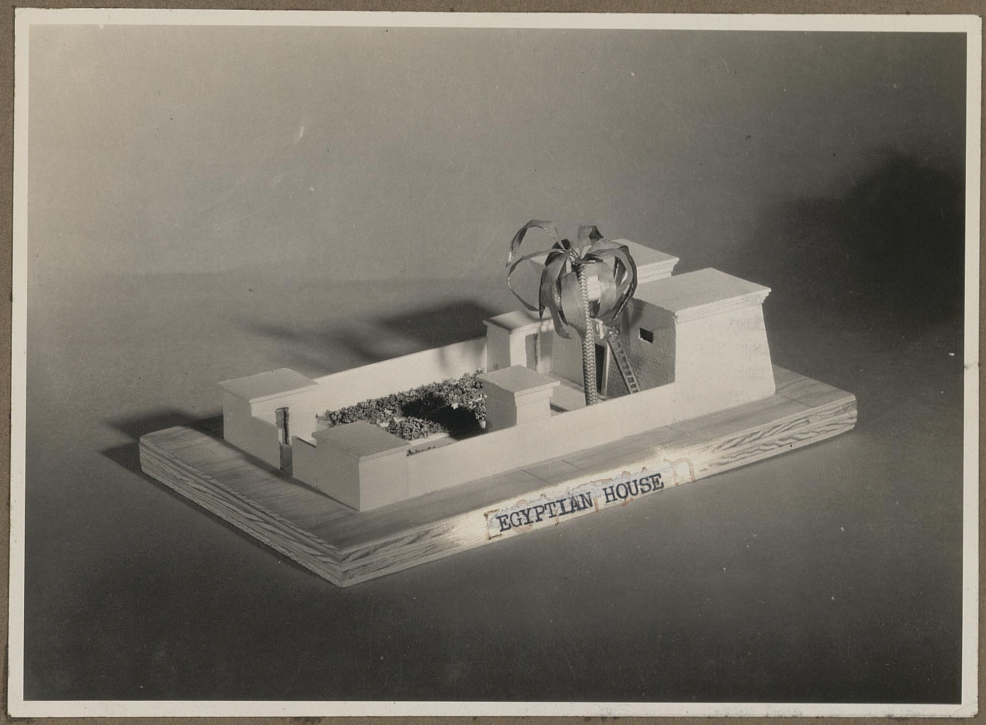

GREEK HOUSE

EGYPTIAN HOUSE

The Egyptians were a secluded, home-keeping people. Cut off by deserts and seas from other nations, they worked out their civilization unaided by foreigners. The Pharaoh, his great lords and officials, and the priests were the landowners. Most of the people lived in low mud huts crowded close together along narrow crooked lanes. The houses of the tradesmen were in a quarter by themselves.

Both public and private houses were constructed of crude bricks molded of Nile mud and straw. The earthen walls were built around posts consisting of canes and reeds tied in bundles. The climate of Egypt required a type of building that would keep out the intense heat, and it permitted making such a structure of the abundant though impermanent materials that lay at hand. Therefore the typical Egyptian house had thick, slanting mud walls pierced for ventilation with a few small windows set high and screened against the bright sunshine. It stood with its fellows on the bank of a Nile-fed canal, from which water was lifted to it by slaves or donkeys operating a pump.

The Egyptian house, in its simplest form, consisted of two cells flanking a central passage. It was quite like a box with flat top and sloping sides. The roof level, canopied with awnings, provided the family with an airy refuge when the temperature at the ground was unbearable. Through openings in the roof ventilating devices reflected air into the cells below. The house-top, however, was usually reached from the outside, by means of a ladderlike stair which rose from a forecourt. This court, within its high surrounding wall, contained outbuildings which served necessary domestic functions--kitchen, latrine, fowl house, and storage rooms, also a garden of rare plants and graceful palms. Egyptian home life centered in this enclosure: here the meals were eaten, homely comforts enjoyed, domestic and industrial work done, and guests entertained. The house proper was used only for sleeping, or for shelter from the sand storms which blew out of the desert.

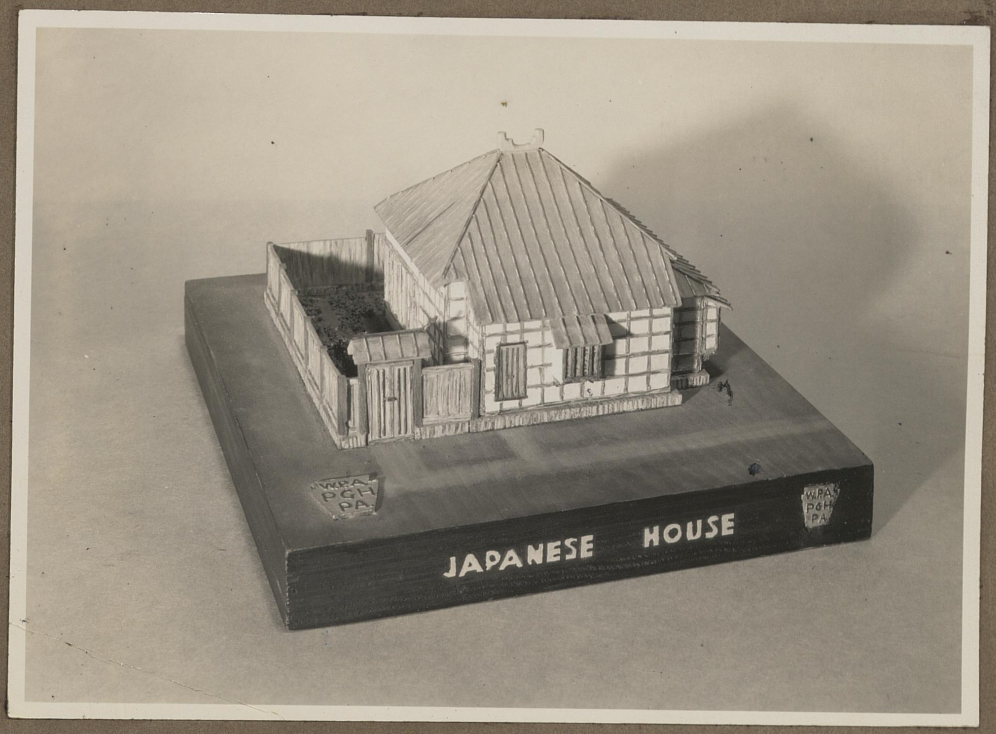

EGYPTIAN HOUSE

JAPANESE HOUSE

The typical Japanese house is lightly constructed of wood; usually a single-story dwelling, rectangular in form, covered by a low-sloping gray tiled roof. The house is divided into rooms by sliding screens, which can be adjusted so all is thrown into one room. Light is admitted by a paper-covered lattice mounted as a sliding window. At night the house is shuttered by wooden panels running in groves. A verandah usually opens onto the garden, which is considered almost an integral part of the house.

CHINESE HOUSE

Chinese houses turn blank walls to the street. The house, one story high as a rule, is a group of buildings loosely linked around a central courtyard or garden. The foundations are granite; the walls brick, and the roofs tile. The main room of the house is a guest hall; next to it is a large dining room. The main door of a Chinese house is of heavy wood, beautifully ornamented. Every ornamentation has a meaning.


JAPANESE HOUSE


CHINESE HOUSE

BYZANTINE HOUSE, CONSTANTINOPLE, 10TH - 15TH CENTURY

After the conquest of Constantinople by Mohammed II, the Greeks who had aided the Moslem in that campaign were rewarded with a section of the city called the Fanar quarter. Two adjacent houses in Karabasch Dschaddesi Street are among the few Fanar houses still standing. The first house has a front construction of stone and brick. Two rooms occupy the first floor. On the second there is one large room and a sort of by-room separated from it by two marble pillars of Corinthian style. It is interesting to note that the upper floor is more elaborately constructed than the lower. The large upper room has two windows and a balcony in front. Above the two pillars forming the entrance to the by-room are keelforms; domelike ceilings cover the center of both rooms. These ceilings, as well as the bay windows, are of brick, plastered and decorated with lathwork. The cage-like front of the building, resting on iron supports in front of the balcony, serves as an extension of the divan, from which the women could watch the bustle of the street.

SWISS CHALET

Since Switzerland is rich in timber, its basic building material is wood. The Swiss chalet, on a foundation of rubble which rises five or six feet, is of heavy timbers interlocked at every intersection. It is usually rectangular, with inner walls and floors interlocked with the outer walls to form a perfectly rigid structure as a protection against avalanches. The broad, flat-pitched roof, usually of tile and supported by heavy timbers, projects from three to nine feet; the eaves are supported by brackets. This roof is strong enough to support a whole winter's snow, which acts as insulation against the cold. Floor beams of the second story usually extend out to form a balcony.


BYZANTINE HOUSE


SWISS CHALET

NORWEGIAN PEASANT HOUSE

The house of the average peasant may be either a two-story timber-built structure with a red tile roof and a covered porch in front, or it may be a primitive square log cabin finished on the outside with weather boarding and roofed with turf laid over birch bark. Frequently masses of wild flowers flourish with the grass on these roofs.

The deep snows and heavy rains of the spring and fall make careful construction of these homes necessary. Cellars are built up to some three or four feet above the ground with solid, dry stone masonry. On this foundation are laid the carefully hewn logs, which are firmly locked and joined at the corners. The inside surfaces are lined with moss to make the joints perfectly air-tight. The more well-to-do peasants cover the logs inside and out with boards nailed in an upright position. Occasionally the outside is given a coat of red, yellow, or white paint, but usually the logs are permitted to acquire a rich brown tone from exposure to the elements. The earliest farmhouses had no chimneys and the smoke passed out through a hole in the roof; but in the 12th century the fireplace was removed to a corner of the room and a stone chimney constructed. Somewhat later, windows were added.

In the living room the meals are cooked and eaten, the wool is carded and woven, and most of the household tasks performed. The walls are usually bare or nearly so, and the floors likewise, except for an occasional mat or brightly colored hand-woven rug. Quite often beds are also found in this living room. These beds are of interesting construction, having a double frame whose lower part can be pulled out from the side to increase the sleeping space. Cupboards are scarce, but a range of shelves to accommodate the cooking utensils, books, papers, and tools is usually seen in the poorer houses. Wearing apparel is kept in a wooden chest which also serves as a receptacle for the bride's trousseau. The remainder of the simple furniture includes a clock, a heavy wooden table which is used both as dining table and as work bench, and some wooden chairs. In some of the larger farmhouses there may also be separate bedrooms, but these are plain and simple in the extreme.

In addition to the farmhouse many outbuildings are built to afford extra storage facilities: one for keeping clothing, tapestries, blankets, and treasured antiques; another for baking; another for brewing; and of course a barn with accommodations for horses, sheep, and pigs. A "Saeter," or mountain dairy, is a part of most Norwegian farms. In the summer the women and girls move up to them to find additional grazing for their cattle.

AUSTRIAN TYROL HOUSE

The houses of the peasants who inhabit the Tyrol, or Austrian Alps, were usually of two stories, the first stone or rubble, and the second of logs. The stone walls are usually stuccoed or white-washed; the red-pine timbers of the second floor acquire a reddish brown tint. The flat-pitched roof is of tile or logs, held in place with large stones. Heavy, far-projecting eaves are supported by ornate brackets. A wooden balcony is usually built level with the second floor, facing the south for the winter sun.


NORWEGIAN HOUSE


AUSTRIAN TYROL

RUSSIAN HOUSE

Russian architecture may be divided into two principal historic periods: the first, from the 10th to the latter part of the 17th century; and the second, from about 1700 to the present. The introduction of the Byzantine influence marked the first, and of the Western classical, the second.

For centuries the houses of country estates and farms have been built to conform to traditional models. Timber is abundant. The houses of today are a development from the crude log hut of the forest, and range in size from the simple cottage to the complex building of two stories containing many rooms. The structural members and the walls consist of logs, either in the round or squared by axe. The logs of the walls are laid horizontally, one on another, and are cut to dovetail at the corners. Between corners they are pinned together by wooden dowels. The interstices are caulked with sun-dried moss saturated with pitch. The steep roofs, either pyramidal or gabled, are shingled with hewn wooden slabs. The life of the average well-built wooden house is not a long one. The climate, with rain, snow, and heavy frosts, is a factor which hastens dissolution. Then, too, Russian craftsmen are not as thorough workmen in the field of building as they are in other trades.

From ground level to roof top a two-story house stands actually to a height of four and a half stories. The ground story, which is not a full story, is used to elevate the first floor above the outside dampness and mud. The first and second stories carry to the eaves of the roof. The roof, from eaves to ridge, equals two stories. The house is irregular in outline, with wings, balconies, platforms, and connected out-buildings varying in height from the half story of the ground floor to the extreme rise of the main roof. Ornament takes the form of deep carving about the windows, doors, and beam ends. Frequently the carved surfaces are stained or painted in rich variety of vivid color. The house, in plan, is a compact arrangement of living room, dining room, and bedrooms on the first floor; and nursery and bedrooms on the second floor. The ground floor is a storage space for food and other supplies.



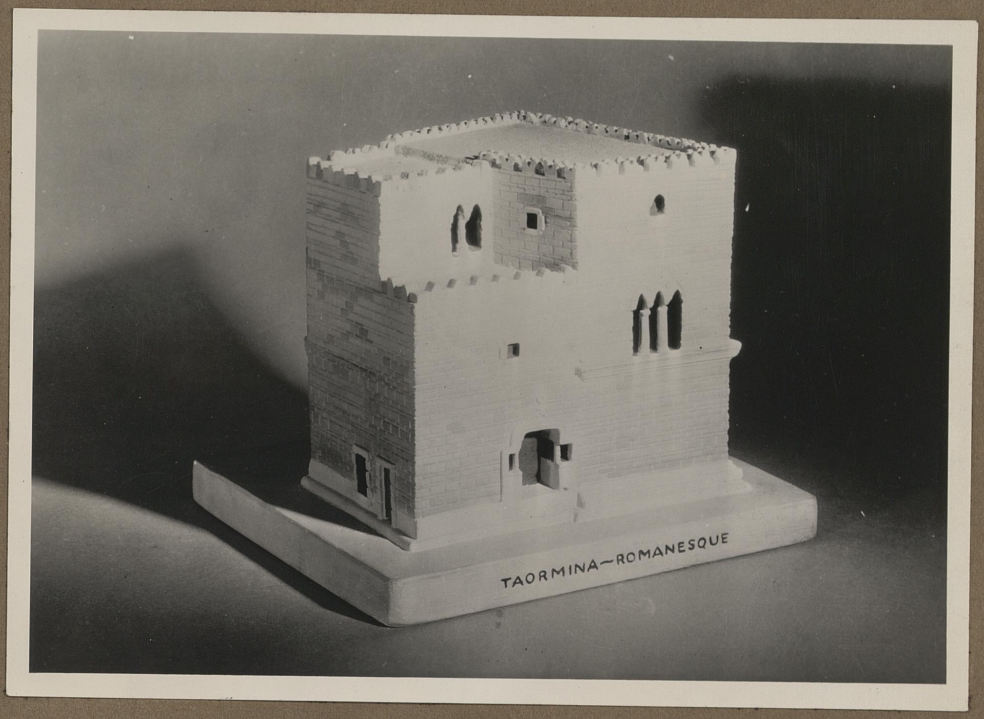
RUSSIAN HOUSE

ITALIAN GOTHIC, 14TH CENTURY, TAORMINA, SICILY
CORVAJA PALACE

In common with the other Sicilian towns Taormina has had an eventful past. Its definite history began in 397 B.C. with the Greek occupation, but it is believed to have been founded seven centuries earlier by a people called the Siculians.

The fine Gothic Palazzo Corvaja, named for the original owners, the rich and powerful Corvaja family, was built about 1372. It sheltered in 1401 persons of the Parliament of Barons assembled to elect a King of Sicily. Corvaja palace has an aloof distrustful air. Its large surfaces and severe battlements reflect the violent nature of its time, when family feuds were commonplace and political turmoil always imminent. It rises three stories on a trapezoidal base. The lower story contains the portal; the second, tall pointed compound windows with slender columns and interlocked ogee headings; the third, small pointed or segmental windows ranged widely under the battlements, which are of both forked and pointed form. A bold string course ornamented with chequered inlay of lava and marble partially encircles the structure at second floor level.

Extending along the string course of the facade is a Latin inscription in large Gothic characters which calls observance to the cardinal virtues--prudence, justice, temperance, and fortitude. The uncovered stairs of the interior court have at their head three 16th century bas-reliefs picturing the story of Adam and Eve. Over the passage is an inscription that appeals to the imagination. Long ago an owner of the palace cared to record in Latin, "This is my place of refuge."


TAORMINA—ROMANESQUE


CHATEAU DE CHEMAZE

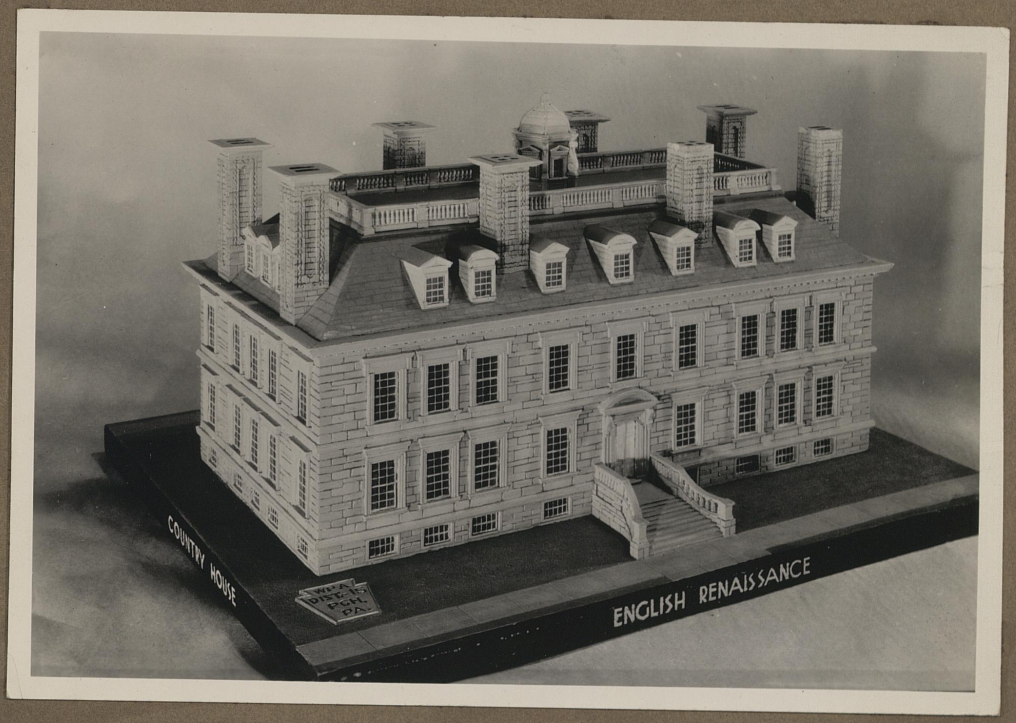
ENGLISH RENAISSANCE

This country house, "Coleshill," built in 1650 for Sir George Pratt, is characterized by refined strength and varied regularity. The simplicity of its general plan and its decorative scheme evidences a complete abandonment of the Elizabethan. It is a perfectly proportioned rectangle. The powerful straight lines and flat surfaces are both accentuated and tempered by quoins, belt courses, paneling, bold casings of windows and doors, alternation of pediments, and graceful curves of entrance stairs and cupola.

Planned for convenience, the raised basement has the kitchen, storerooms and cellar, the servants' quarters and the offices, with windows to let in the air and sun into rooms where they are most needed. The first floor has a broad hall and salon in its central portion. In the lateral parts there are on the one hand, a parlor and drawingroom; on the other, several bedrooms. Median corridors make a common passage connecting all rooms. A grand staircase rising from the entrance hall leads to the second floor, which has the dining room, billiard rooms, and several bedrooms. More bedrooms are in the attic. A stairway to the cupola gives access to the roof court, from which a wide view of the 300-acre park which surrounds "Coleshill" may be viewed.

The interior of this house is very beautiful, with its fine mantelpieces, pedimented doorways, its grand staircase, and, supreme over all, the beautiful ceilings, with the nobly moulded beams and the superb decorations.

"Coleshill" may be taken as a type of all that is best in the late 17th century country house.


COUNTRY HOUSE
ENGLISH RENAISSANCE

HOUSE AT VENDOME

The old French town of Vendome, on the River Loire, modern in its industries and some of its homes and business buildings, has castle ruins dating back to the 11the century. The Abbey of the Trinity, of which this "House at Vendome" is the Presbytery, was 300 years in the building. It was finished in the 15th century. Its facade is in the florid Gothic style.

The Presbytery, the house here pictured, has a center hall with an ell at one side. The main floor has a dining room, kitchen, library, and service rooms. The second floor includes two salons, and several bedrooms.

Important features of this house are the octagonal, almost free-standing tower, which contains the stairway, and the tall, steep-gabled dormers. By this time the Gothic sharply-pointed arch has almost disappeared, its place being taken by the three-centered head, or by the horizontal lintel with the curved ends. A flamboyant, double-curved arch form, flanked by buttresses decorated with flower crockets, still persists in the principal entrance.



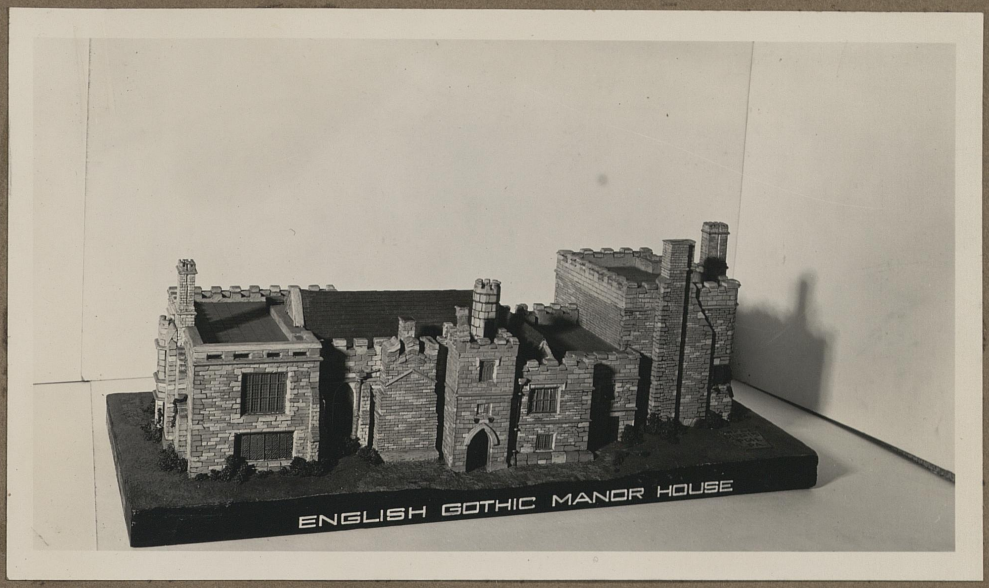
HOUSE AT VENDOME

ENGLISH GOTHIC MANOR

This manor house is an evolution of the fortified manor, described in this book on page opposite page 27, showing Little Wenham Hall. It has the crenalated parapet, continuous around the high, windowless building at the right, and showing at the back of the section to the left. The pointed arch over the main door is Gothic.

WYNN TOWN HOUSE - ENGLISH - 18TH CENTURY

This home was built on St. James Square, London, by Robert Adam, originator of the "Adam Style" - evolved from Renaissance and Classic models. The facade of Portland stone is two stories and an attic high. Over a rusticated ground floor rise four Corinthian pilasters supporting a balustraded entablature and framing three tall pedimented windows. The hip roof is of slate. The house is composed of three masses within a long rectangle. The oblong main part; a narrow wing on the right flanked by a court; and a two-story square part.


ENGLISH GOTHIC MANOR HOUSE


WYNNE TOWN HOUSE

GEORGIAN TOWN HOUSE, 1800, SAVANNAH, GA.
DAVENPORT HOUSE

Throughout the city of Savannah there are single houses of distinction and historic interest, such as the Davenport house, designed and built by Isaiah Davenport between 1800 and 1810. This dwelling, constructed of English brick, stands on a high basement floor. It is a two-story rectangular structure with evenly balanced windows and a large attic containing four commodious rooms. The regularity of the A-shaped roof is broken by the chimneys, two at each gable with parapets between, and is softened by three dormer windows. A horseshoe stair, with stone steps and an exquisite wrought-iron rail, leads to the main entrance. At the rear of the house is an odd feature consisting of a narrow door and window under a circular transom.

The interior is remarkable chiefly for its stairway and ornamented ceilings. The beautiful marble mantels have long since been removed. The hallway, less than seven feet wide, is made still narrower by Ionic columns holding blocks of entablature under an elliptical arch. At each end of the living room are elliptical arches over similar columns and blocks.


DAVENPORT HOUSE

GLESSNER HOUSE, CHICAGO, ILL. RICHARDSONIAN ROMANESQUE, 1885

The Glessner house has become the permanent headquarters of the Chicago chapter of the American Institute of Architects. The house is two stories with a ridge roof. It is built of grey granite and roofed with slate. The walls of the front, right side, and back are built to the street lines. They have few openings. Many of the rooms look on a court formed on the left side of the building by the L-shaped plan. It is a successful arrangement to afford retirement from the clamor and dust of the surrounding city. The large unbroken wall surface, so well justified by function in this particular house, is a recurrent motif in Richardson's work. For an accomplished architect, Richardson had a comparatively limited number of favorite architectural motifs. All of them are features of the Glessner House. In the long side wall is the low arch; over the front entrance is the heavy stone transom; along the front of the house runs the frieze of windows separated by ornamented shafts; around the walls run the predominant horizontal stringcourse and the course mosaic; the roof ends in the depressed gables; part of the dining room extends into the court in the apsidal projection; use was made, although less than usual, of accentuation by semi-barbaric sculpture; and the whole structure shows the characteristic tendency toward an exaggerated archaism.



Glessner House

HOMEWOOD - 1800

"Homewood" is a fine example of the better type of country house of the late 18th and early 19th century. This home was built by Charles Carroll of Carrollton, Maryland, in 1800, as a wedding present for his son. (At present it belongs to Johns Hopkins University.)

The plan is a late variation of the southern rectangular house, with lateral wings. The facade of the main building suggests Monticello. The ensemble, and the character of ornament, have a definite Adam feel. The raised basement has windows, indicating that this portion of the house was possibly used as quarters for house servants. The wings were connected by low-roofed rooms, or halls, each having its outer door - leading into the kitchen, the chief room of one wing, and into the office in the other wing.


HOMEWOOD HOUSE

ITALIAN VICTORIAN HOUSE, 1830-1860, UNITED STATES

The Italian villa, adapted to American needs, had dignity and charm without being stiff or formal. Its low horizontal forms fitted it admirably for extensive lawns and gardens in a city residential section or for the expanses of a country estate. Its broken masses afforded an irregularity of outline which allowed it to occupy a quiet place in the landscape. Two stories were its height limit, without attic space. The low hipped roof, with just sufficient pitch to shed rain, had a wide overhang supported by brackets. The correct roofing material was tile, for which tin ribbed in imitation was often substituted. The chimney tops were a feature in which design and variety found expression. Another outlet for this expression was the occasional semicircular headed window placed with due regard for proportion in the same wall with rectangular ones. A square tower, in past centuries in Italy a watchtower, rose slightly above the roof top. In most cases its one wall was a continuation of the wall of the house and its other three walls rose out of the roof. The tower was roofed like the house, with wide bracketed overhang. The house was built of stone, brick, stucco over brick, or wood. The wings might be two stories or only one in height. Bay windows were often used. A portico, rectangular or semicircular in plan, was customary. A variation, too, from the model was larger windows, the original ones having been small to keep the rooms cool. The main entrance, at the base of the tower, had a small porch within the wall.

Inside the main door a vestibule opened on the hall. The rooms of the first floor were drawing-room or parlor, dining room, sitting room, library, kitchen, and pantry. From the main hall a staircase led to the upper floor bedrooms and bath. A back stairway led also to the upper floor. The rooms were spacious and the ceilings high.

VICTORIAN COUNTRY HOUSE

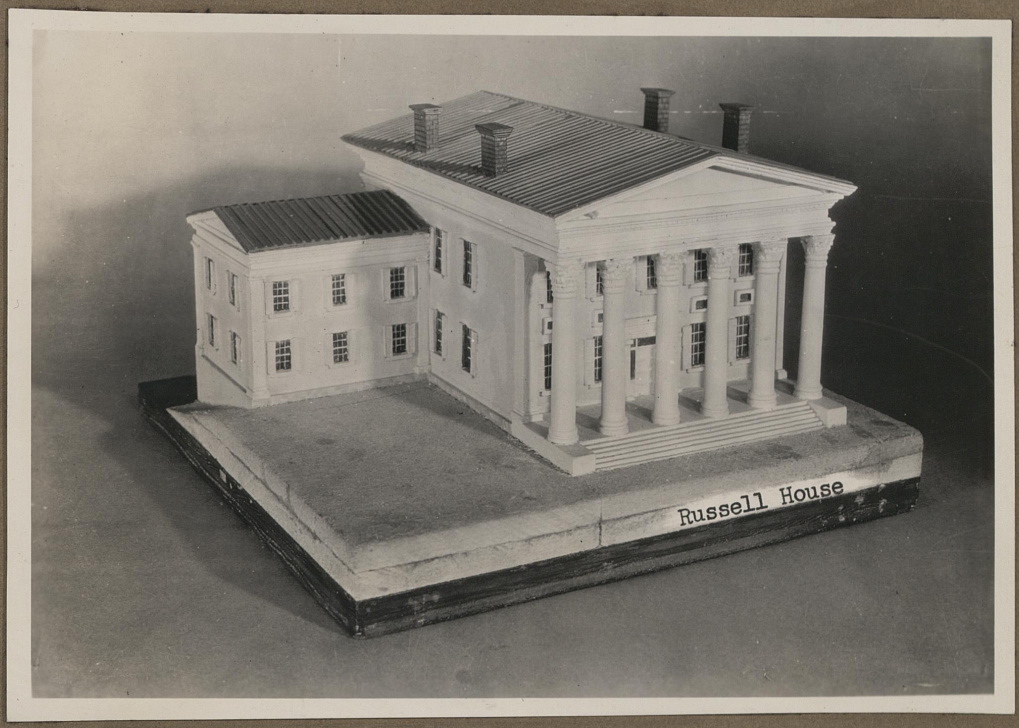
This type of house, common in the United States in the second half of the 19th century, might be called Victorian unexpurgated. If there is any form of architectural decoration that is not used for the exterior, it is one the architect did not know about at the time. Gothic window-heads in gables, tower effect, with rose window, bay window, fretwork parapet, brackets, slim columns, decorative roof lines, many times broken - they are all there. This is the type of architecture often referred to as "gingerbread." It had many variations, all marked by excessive ornamentation, but some having comfortable interiors, conveniently arranged. Edith Wharton commemorated this over-decorated type of dwelling in her novel, "Hudson River Bracketed."


Victorian Country House


VICTORIAN COUNTRY HOUSE

RUSSELL HOUSE - GREEK REVIVAL STYLE - 1828

An enthusiasm for things Grecian swept the United States in the late 18th and early 19th Centuries. It was inspired by the Greek War of Independence; and in architecture, by the British Stuart and Revett's "Antiquities of Athens." The Russell House at Middletown, Conn., built in 1828, is in the Greek temple style. It had a portico of six Corinthian columns, with a heavy wooden entablature carried completely around the house. The building material is brick covered with stucco. The wing was added later.


Russell House

TOWNSEND-SWEETSER HOUSE

As it now stands, this house is a 1725 enlargement of an older dwelling on the same site in Lynnfield, Massachusetts. It has a gambrel roof in front. The doorway, with its classical pilasters and broken pediment, indicative of the spread of the Georgian style which was beginning to make itself evident in American houses of this period.

SCHOENBERGER MANSION, PITTSBURGH, PA. GREEK REVIVAL, 1847.

The Schoenberger mansion of Greek Revival architecture has survived to represent the finest homes of the Pittsburgh of the Forties. The decade 1840-50 was a time of building and expansion.

The building differs considerably from the porticoed temple-type of the East. It is boxlike, two stories and a half high, without colonnades under the entablature, over which, at front and back, are mere symbols of pediments. Though the entablature has been carried completely round the structure, only the house-front has been given architectural importance. This is divided symmetrically into three vertical parts. The middle part, which expresses the hall, is flat; the lateral parts are bowed out through full house-height, giving to the rooms the semicircular end-bays that form an important feature of the interior. The building stands on a fairly high basement, which is marked off by a stone belt-course. Steps ascend between parallel piers to a dignified entrance, the entablature of which is supported on console brackets and crowned by a flattened pedimental form. Above the entrance is a fine triple window whose low pediment is crested with an anthemion. The other windows are tall and have handsome flat headings supported on console brackets. The attic story, which lies behind the entablature of the house, is lighted by windows grilled with cast-iron scrolls. In Greek Revival houses without colonnades this was an accepted mode of treating the frieze of the entablature. The materials used in the exterior of the mansion are brick, stone, and wood, the latter two as trim. The house-front is stuccoed, and appears ochre-yellow in color, with dull rose accents contributed by the trim.



TOWNSEND - SWEETSER HOUSE



SCHOENBERGER MANSION

SOUTH GEORGIAN, 1765, CHARLESTON, S. C.
MILES BREWTON HOUSE

This house, sometimes called the "Pringle house," was completed shortly after 1765. Its builder was Colonel Miles Brewton, one of old Charleston's most noted sons.

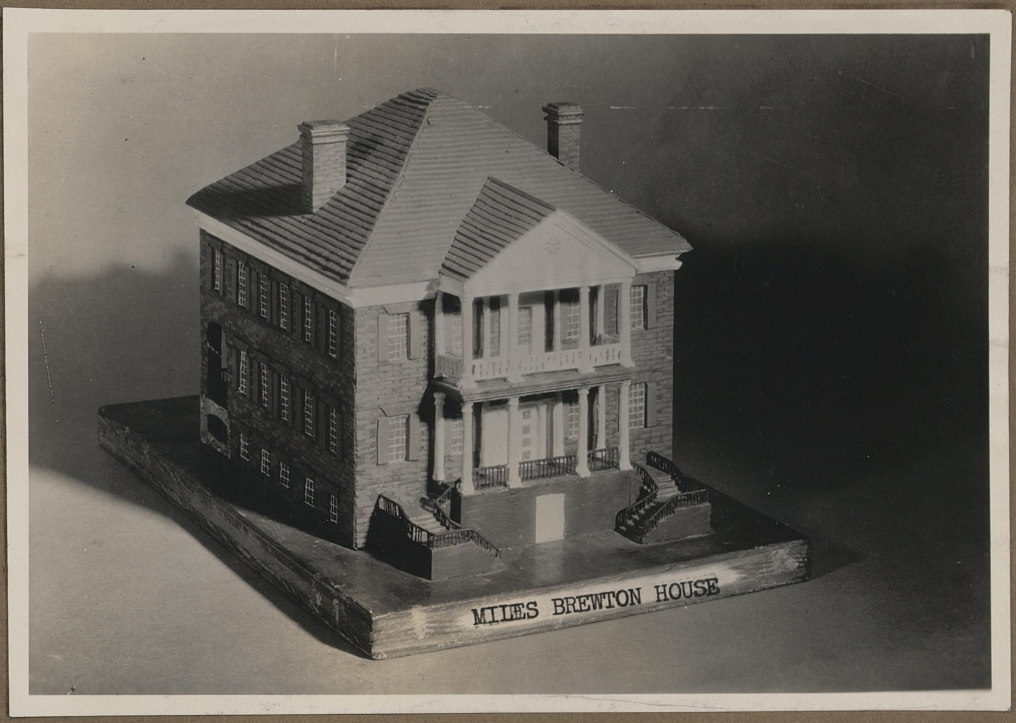
The Pringle house built of red brick and of stone, with white trimmings of painted wood, forms a square. The basement reaches high above the ground, shadowing the small flagstoned courtyard. A fine iron fence separates this courtyard from the street.

The facade shows an impressive portico lifting its stone columns to a height of two stories. The portico rests on a marble platform reached by twin flights of steps, one at each end. The steps, protected by handsome iron railings, have a broad landing at the turn. The harmonious entrance, with its carved door frames, is surmounted by a semicircular fanlight that adds a refining touch to the chaste exterior.

The doorway opens into a wide flagged hallway, flanked on each side by two large apartments. The hall is prolonged at the rear to give additional space for the broad mahogany staircase, whose polished wood is further burnished by the light falling from the triple arched windows that follow its ascent. This stairway leads to the heart of the house, for all the important rooms of the Pringle house, conforming to the tradition of the Southern country home, are on the second floor.

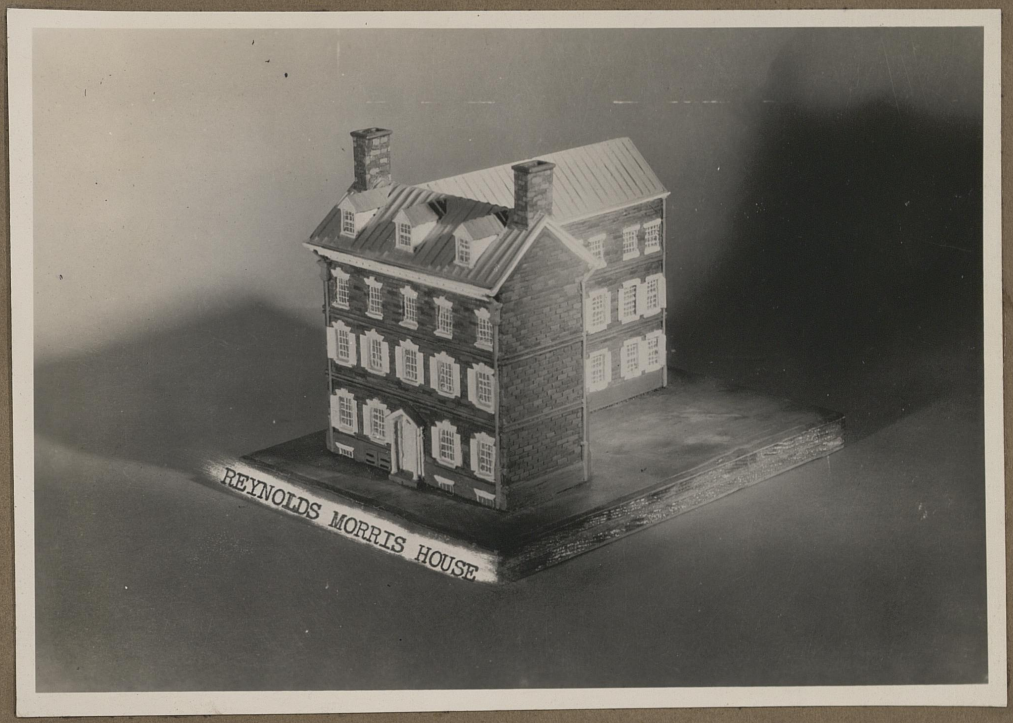
The cornices, the wooden entablatures round the walls, and the mantlepieces of the various rooms are delicately carved without the loss of that robustness which is so typical of the colonial period. The coved ceiling of the drawing room enhances the elegance of the interior architecture.

If we should seek a symbol of our country's birth and growth, we could hardly do better than choose this old house, which has seen the transformation of a scattered group of royally ruled colonies into the unified democracy of today.


MILES BREWTON HOUSE

MORRIS HOUSE, PHILADELPHIA - LATE GEORGIAN - 1787

Like many Philadelphia houses of the late 18th Century, the Morris house was built flush with the street. The facade has a double front, with two windows on each side of a central doorway. The brickwork is laid in Flemish bond with alternating red stretcher and black header bricks - a type of brick-laying much favored in the vicinity of Philadelphia. This house still remains in the possession of the Morris family.


REYNOLDS MORRIS HOUSE

BACON'S CASTLE - VIRGINIA - 1655

Among the first colonists in Virginia were brickmakers; as a result, many homes were built of brick. The large country house in Surrey County, Virginia, known as Bacon's Castle, is typical. It shows the survival of the medieval tradition in early American architecture. The clustered chimney stacks and stepped gables show characteristics of East Anglian brickwork. An enclosed porch on one side and a projecting porch-and-stair-tower on the other make the plan cruciform.


BACON'S CASTLE

VIRGINIA FARMHOUSE, 1740, CARTER'S BRIDGE
"VIEWMONT"

In the interior of the simple Virginia house of the 18th century a central hall extends from front to rear, with one or sometimes two large square rooms opening from it on each side. Ceilings are generally high. The massive chimneys permit each room to have a fireplace, which often rises to a height of seven or eight feet. Hearths are made of stones, cobbles, or bricks, various in size and shape. The type is well represented by "Viewmont," an early 18th century house standing at Carter's Bridge. Four rooms and the "passage" occupy the first floor; two rooms and central hall, the second. A stone foundation lifts the wooden structure well off the ground, from which simple stoops rise to the entrance and rear doors. The brick chimneys, projecting in almost their entire depth from the walls, are very broad at the base, narrow sharply midway, and taper slightly to their caps.


VIEWMONT, CARTER'S

VAN CORTLAND HOUSE, NEW YORK STATE - DUTCH COLONIAL - 1681

The original Van Cortlandt manor house at Croton-on-Hudson was built as a fort for protection against the Indians, but it has been modified since then. The wings were added in 1810 and 1847. The walls are of red free-stone rubble, the door and window openings being faced with "Dutch brick" (a size smaller than English brick). The Dutch Colonial dwelling was usually long and low, with gambrel roofs of lower slope than in New England houses. Though the Van Cortlandt house is not entirely typical, it retains many Dutch Colonial characteristics.

JERG MULLER HOUSE - MILLBACH, PENNA. - 18TH CENTURY

The Jerg Muller house, built in 1752, is typical of Pennsylvania German architecture of Provincial days. The house, two stories high, is constructed of rubble stone, the quoins being of dressed stone. The slightly splayed slopes of the gambrel roof give the house a curiously medieval air. A pent-roof hood (known as a Germantown hood because later it was much used in that area) extended around the house between the first and second floors. All the interior furnishings of this house are now in the Pennsylvania Museum at Philadelphia.


VAN CORTLANDT MANOR HOUSE


MILLERS HOUSE

WASHINGTON'S HEADQUARTERS, 1760, VALLEY FORGE, Pa. POTTS HOUSE

A sturdy little stone house in Valley Forge Park remains, for all its simplicity, one of our most stirring national monuments. It sheltered the Commander of the Continental Army during the crucial winter of 1777-8 when the Revolutionary cause stood at lowest ebb. It is a substantial farmhouse of two stories, with a high gable roof rising from a good cornice, which extends completely round the building. A small offshoot at one side, connected to the body by a covered passage, contains the kitchen. Over the house entrance is a graceful hood. The whole structure is in surprisingly good condition, and the imagination must strain to place it against a wintry background of one hundred sixty years ago. Yet the doors, windows, locks,--all are the same as then. Time has done little to the Headquarters house, save intensify its simplicity.

Of the five rooms the most important, historically, is "Washington's Office," the back room on the first floor. Only 13 feet square, it was somewhat inconvenient for the crowding business of the Commander. In the glow of its large fireplace, the military councils were held, the committee from Congress received, the stores of private solicitations of favor heard. There, too, the General wrote his reports and those pathetic appeals which he addressed to governors in behalf of his starving men. From the east window of this room Washington could view a part of the encampment. Below this window and within its casement is the secret box in which he kept important papers. Its two compartments are concealed by a blind trapdoor, which today, after thousands of inspections by visitors, does not fit too well. Another relic of Valley Forge days is a powder horn, displayed with other objects in the ample cupboard of this room.

One need not use the hall to go from the "Office" to the front room. He may use the so-called "secret passage," which is, however, merely a small side entry common to both rooms.

On the second floor are two regular-size rooms and a very small one, which is at the forward end of the hall. The front room was occupied by Martha Washington, who is said to have been a very real help and encouragement to both her husband and his devoted followers.

Washington's chamber was the garret room, today named after its round window. In furnishing the entire house as it might have appeared in 1777, this room was apparently given special care. Its pieces are historic antiques, for they were once the property of notable Americans. Among these are a bedstead which belonged to Charles Thompson, Secretary of the Continental Congress; a rocking chair that long ago soothed Colonel Edward Heston; a mahogany washstand used 160 years ago by the mother of Captain Andrew Geyer; and an arm chair brought from Wales in 1682 by Dr. Thomas Wynne, physician to William Penn. This last is curiously fitting, as the house occupies a part of Mount Joy Manor, presented by the great Quaker to his daughter Letitia in 1701.

The kitchen is reached by a door off the hall at the foot of the stairs. The old-time furnishings make it a most interesting part of the house. At the back of the kitchen is a modern lean-to addition of logs--the pump house,--noteworthy because it stands over the entrance to the "Passage to the River," a popular invention by which Washington was to have escaped British capture. Thirteen narrow steps descend to a vaulted chamber, which was doubtless the kitchen cellar.


POTTS HOUSE

CAPE COD COTTAGE - 1681-1715 - ADAMS HOUSE - QUINCY, MASS.

Forty-five years after its erection in 1716, the John Quincy Adams house came into the possession of John Adams who was destined to follow Washington as the second Chief Executive. Here was born his equally famous son, John Quincy, the sixth President. Not what is termed Colonial the house is an adaption of a type of dwelling which the early settlers had known in the homeland.

It is a gable-roofed two-story house, with an addition to the rear made by extending walls and roof until the rear wall is only six or eight feet high. So constructed, it is known as the "salt box" type of house. The windows are square. Set sedately, they were cut for light, not ornament. The central door way is framed by engaged columns and a pediment. Furniture and furnishing of every room date from the 18th century.

Abigail, the wife of John Adams, was a good housekeeper, as the old kitchen tells with its order and bright cleanliness. Shiny utensils and scoured bowls and tubs are ranked around the fireplace. In the corner cupboard we see quaint tableware of china and of pewter, some polished brassware, and an array of gleaming steel knives. On the floor is a curious cradle hollowed out of a great pine log. Its rockers are worn by the mother's foot.

Upstairs in Abigail's room is a small desk with a drop-leaf that serves as writing shelf. It was at this desk that Abigail wrote to her absent husband, "This little house has more satisfaction and comfort for you than the courts of royalty."


QUINCY, MASS
CAPE COD COTTAGE

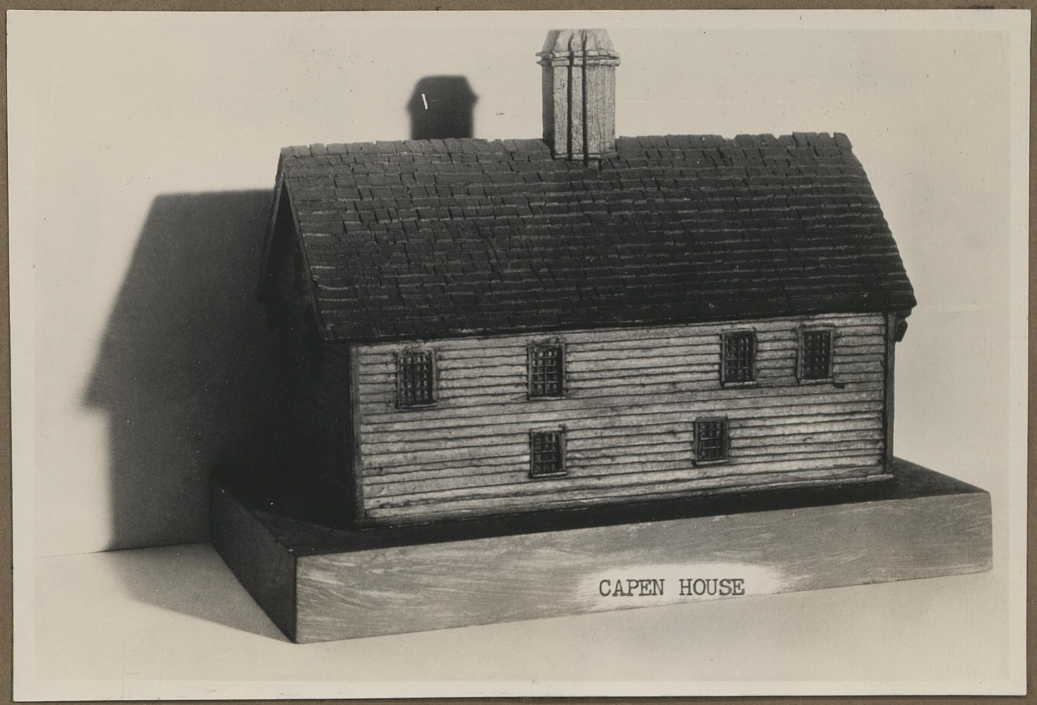
NIXON TAVERN, 1810, FAIRCHANCE, PA.

Nixon Tavern--hardly a tavern but rather a house whose owner entertained travelers and guests--is located at Fairchance, Pennsylvania. It was built in 1810. At that time, any home was easily converted into a tavern by adding to it a long, low porch, a room for public entertainment called a taproom, and more chambers for lodging. Nixon Tavern originally was a small log cabin. The taproom, which was a story and a half high, was built at a short distance from the log house, and the roof was merely extended to bridge the intervening space. In this way the difficult problem of joining the old and new log work was avoided. Two enormous stone chimneys provided fireplaces for cooking and heating on both floors. A winding stairway near the chimney breast led to the second floor. Here there was originally just a rude loft, but later the walls were plastered and the floors were planked with hewn oak. The entire building contained only four rooms and a full-length porch.

CAPEN HOUSE - NEW ENGLAND - 1683

Built by the Rev. Mr. Joseph Capen in Topsfield, Mass. in 1683, the Capen house followed the precedent of half-timber English architecture, covered with clapboards. The overhanging upper story is likewise typical of transplanted English architecture. A central chimney divides the single large lower room into two rooms. Under the parlor floor there is a lining of clay mixed with chopped straw, for warmth.


NIXON TAVERN


CAPEN HOUSE

SPINELLI PALACE

Gothic architecture was never so popular in Italy as in France and England. Renaissance architecture in Italy, however, combined forms of Classic origin with the Gothic, the latter much modified. In Venice, rich in commerce, many beautiful palaces were erected during the Renaissance. Of these, the Palazzo Corner-Spilnelli, with its symmetrical arrangement of balconies and arcaded windows, is an excellent example. The walls are of brick.

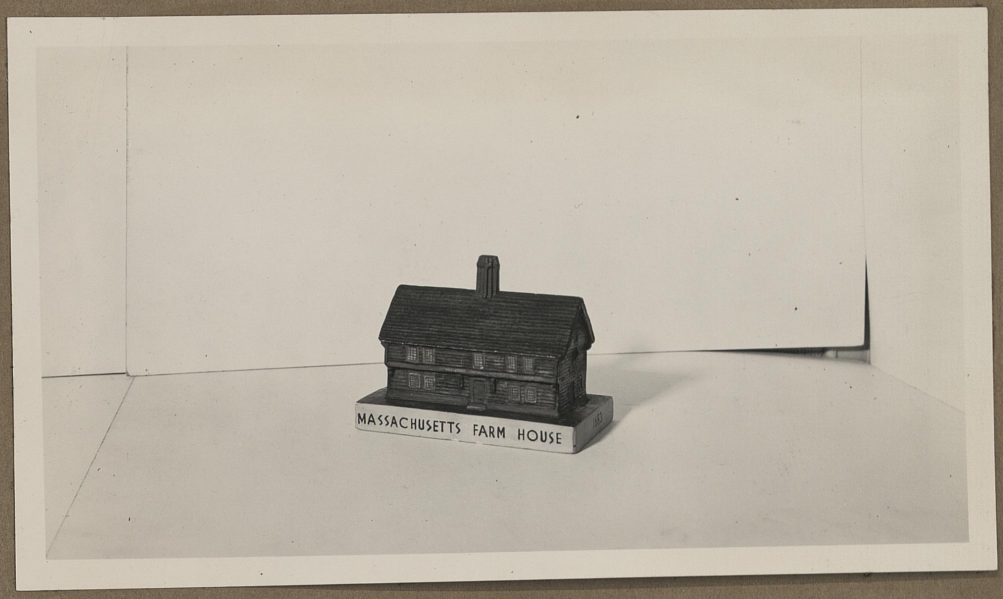

CORNER — SPINELLI PALACE

MASSACHUSETTS FARMHOUSE

Constructed of split and dressed logs, or more often, of frame construction, this farmhouse might have four, or eight, rooms - equally divided between the first and second stories. The central chimney served several fireplaces. Windows had wooden shutters. Usually a long shed running back from the kitchen made a continuous roof over smokehouse, barns and stables. The kitchen was usually the livingroom. The parlor was kept closed except on special occasions. Bedrooms upstairs were always called chambers.

GRAEME PARK - PHILADELPHIA - 1721

Graeme Park, an example of early colonial architecture, was built for Sir William Keith, colonial governor of Pennsylvania. It is constructed of reddish stone, the rear and sides being of rubble and the front of ashlar laid on in irregular courses. The gambrel roof is contemporary with its use in New England. Sashes, hung with weights and cords, replace the casement windows of earlier houses.


MASSACHUSETTS FARM HOUSE


GRAEME PARK

NEW WOODLANDS

This country house near Philadelphia is a remodeling by William Hamilton of an older house built about 1735. It is built of stone, with white wooden trim. The classical portico, the circular-headed windows, the restrained ornamentation of the square columns - or pilasters - mark the house as late Georgian. But the rooms are not square. They are oval, or octagonal, and have indentations, or niches, regularly placed.

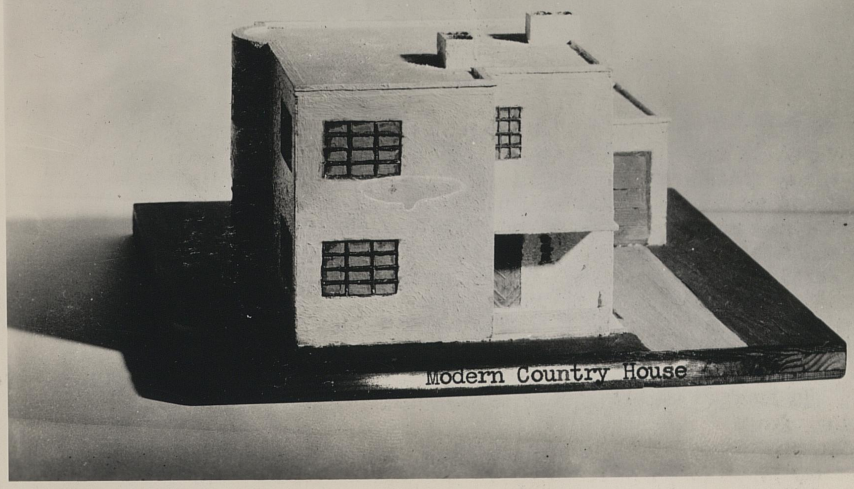

NEW WOODLANDS HOUSE

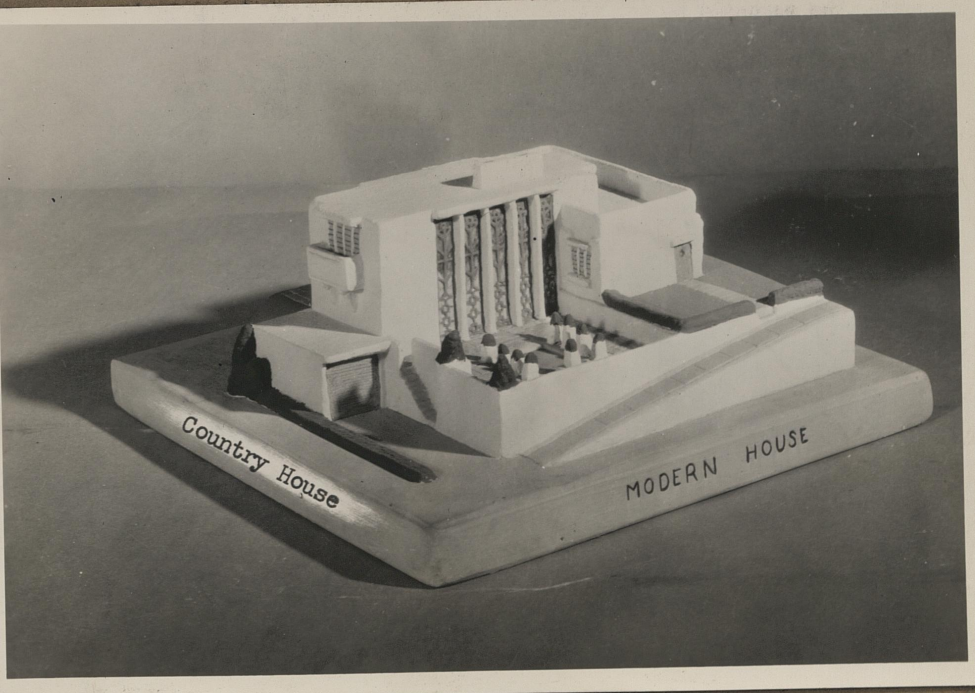
MODERN COUNTRY HOUSE, NORTHERN UNITED STATES

The International Style of architecture derives its name from its simultaneous development in several countries and from its adaptability to world distribution. It grew out of structural departures made possible by the use of modern materials, chiefly iron, glass, and concrete. As organic as Greek or Gothic and as candid as engineering which is its basis, International is a legitimate new architectural style. A new spirit in architecture which had begun to stir early in the 19th century, was largely confined to the studios and ateliers until the coming of Louis Sullivan (1856-1924) and Frank Lloyd Wright (1869---). Americans both, the first was a builder of skyscrapers and the second is a designer of homes. Wright, schooled for engineering, learned much from Sullivan the architect, with whom he worked and studied. In Europe, progressive architects still seeking a new expression, found in the early buildings of Wright the accelerating influence which sped the birth of the International Style. Four men may be called the founders of the style: J.J.P. Oud (1890---), Holland; Le Corbusier (1887---), France; Walter Gropius (1883---), Germany; and Mies van der Rohe (1886---), Germany.

Modern requirements in planning and scientific knowledge of the properties of modern materials, state the case for the new style. The emphasis placed on convenience in living has resulted in houses with a flexibility of plan, a flowing of one interior space into another, instead of adherence to a traditional rigid symmetry. The walls are not fortresslike barriers to light and air but curtains which allow the closed-in space to partake of the universal space outside. Ornament is subordinated to proportion and balance of form. Concrete, steel, glass, and other materials have been studied and developed for new uses in building.

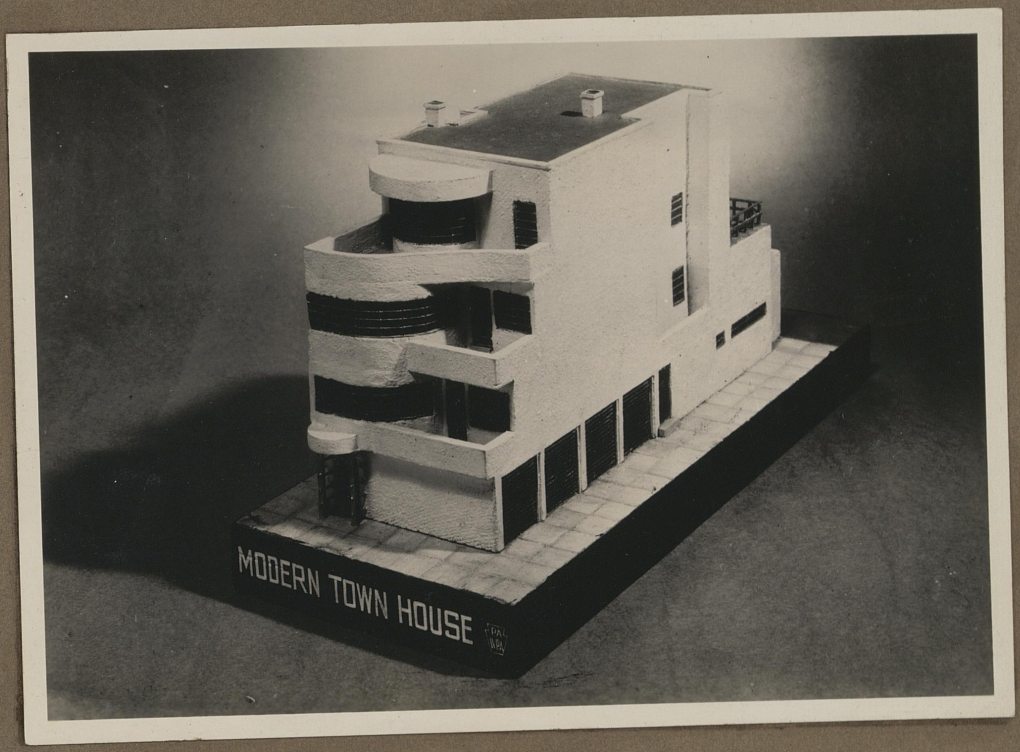
A typically modern two-story country house is flat-roofed and white stucco-finished, with a small veranda sheltering the front entrance. The rectangular lines of the house are broken only by a horizontal bow extending from basement to roof in one side wall. The windows and doors are rectangular. There is no ornament. The garage is detached.


Modern Country House


Country House
MODERN HOUSE

MODERN TOWN HOUSE, INTERNATIONAL STYLE

The isolated apartment building, to use it as an example for description, covers a city lot, is four storeys in height, and has a flat roof surrounded by a low fire wall. The foundation, the walls, the floors, and the roof are monolithic reinforced concrete. The basement, which is the ground floor, provides space for the heating plant, a four-car garage, and a storage or general utility room. The first, second, and third floors each have a tile-paved terrace, or deck, at the front of the building; and the first and second floors each have the same provision for outdoor living at the rear. The building contains two apartments, one occupying a single floor, the first, and the other, of course, both the second and third floors. Living room, dining room, kitchen, bath, and three bed rooms make up the six rooms of the first floor apartment. The other apartment has seven rooms, all of parallel classification except the extra room, which is a studio. The living room and the studio are on the third floor. A circular main stairway and a service stairs connect all floors. The steel casement windows open a large area of the walls to light and air. The plan allows of no waste space. Convenience and comfort for people in the city were the designer's primary motives in creating this building.


MODERN TOWN HOUSE

SHELTER DOWN THE AGES

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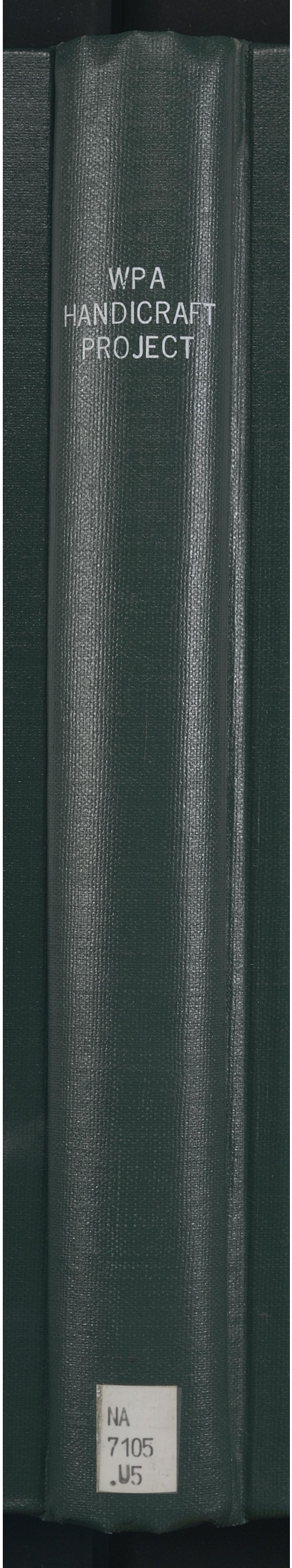
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