

BIG HOUSE LITTLE HOUSE: MARKET MEETS DEMAND

GARY BREWER, PARTNER

The word "RAMSA" is rendered in a large, bold, serif font. The letters are filled with a detailed, colorful collage of various cityscapes and architectural structures, including skyscrapers and urban buildings, creating a textured, mosaic-like effect.

Our Office



Library



Studio



Writers' Penthouse



Writers' Penthouse terrace

RAMSA Academic Buildings



25% MODERN: ARCHITECT PREFERENCE

Park Center for Business and Sustainable Enterprise, Ithaca College



Greenspun College of Urban Affairs, University of Nevada, Las Vegas



75% TRADITIONAL: CLIENT PREFERENCE

Spangler Campus Center, Harvard Business School



McNair Hall, Jones Graduate School of Business, Rice University

RAMSA Office Buildings



75% MODERN: CLIENT & ARCHITECT PREFERENCE

Comcast Center, Philadelphia, Pennsylvania



The Plaza at PPL Center, Allentown, Pennsylvania



25% TRADITIONAL: CLIENT PREFERENCE

600 Thirteenth Street N.W., Washington, DC



222 Berkeley Street, Boston, Massachusetts

RAMSA Apartment Buildings: High-Rise



The Chatham, New York, New York



15 Central Park West, New York, New York



The Century, Los Angeles, California

99% TRADITIONAL: CLIENT PREFERENCE

RAMSA Apartment Buildings: Low-Rise



The Harrison, New York, New York



Superior Ink Condominiums, New York, New York



99% TRADITIONAL: CLIENT PREFERRED

Water's Edge, West Vancouver, British Columbia



One St. Thomas Residences, Toronto, Ontario

RAMSA Civic Buildings



Ocean Course Clubhouse, Kiawah Island, South Carolina



Calabasas Civic Center, Calabasas, California



99% TRADITIONAL: CLIENT PREFERENCE

Roger Tory Peterson Institute, Jamestown, New York



Columbus Regional Hospital, Columbus, Indiana

Market From the Architect's Perspective

INSTITUTIONAL
98%



MODERN HOUSES

2%



TRADITIONAL HOUSES

0.000001%



Market Share of Gross Billings at Architecture Firms by Type

	2002	2005	2008	2011	Avg. over past decade
Residential *	12%	18%	11%	14%	14%
Commerical **	28%	27%	29%	24%	27%
Institutional ***	52%	49%	53%	58%	53%
Other construction	5%	4%	6%	2%	4%
Nonconstruction	3%	2%	1%	2%	2%

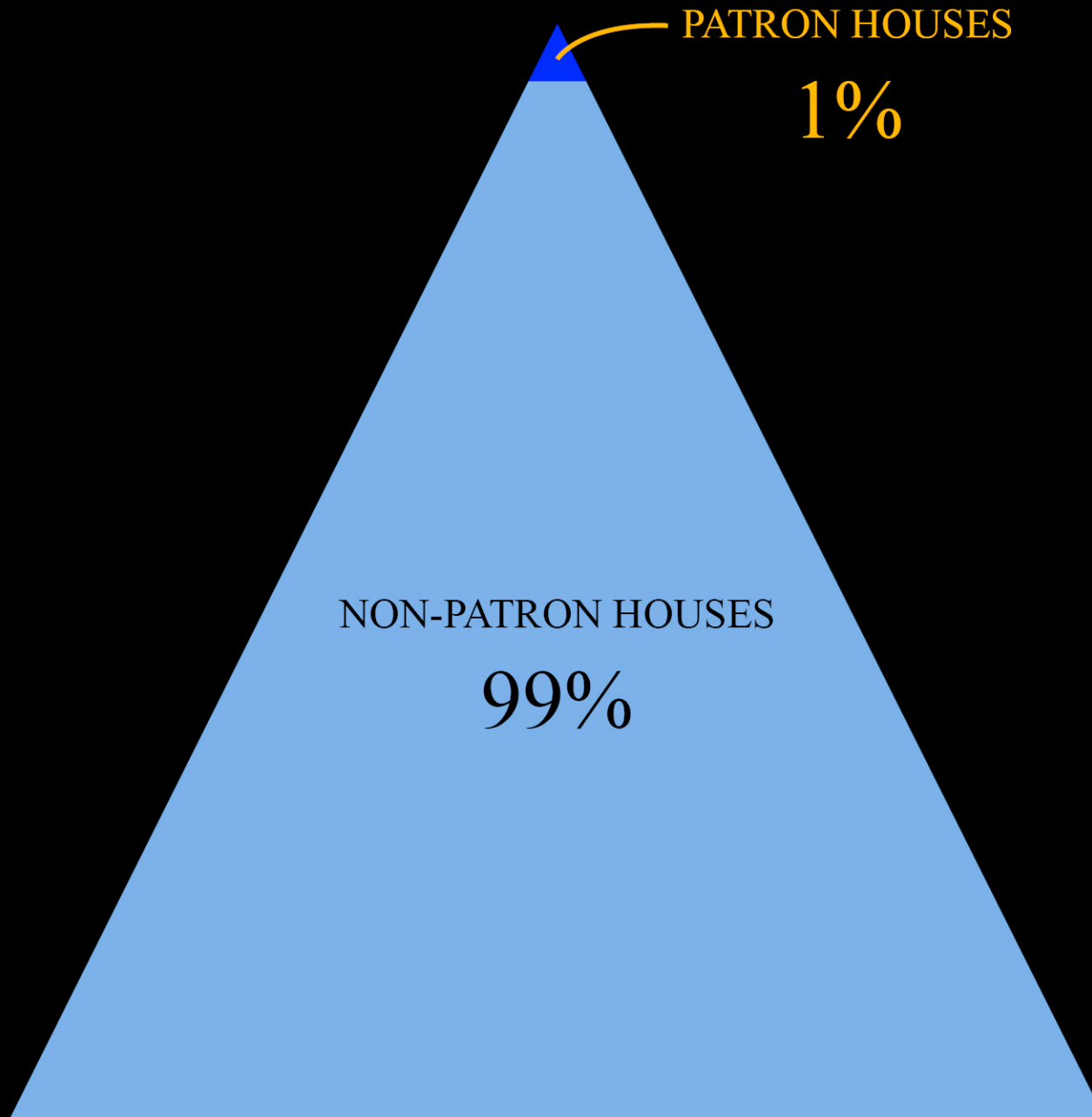
Notes:

* includes single-family and multifamily construction, and home improvements

** includes office, retail and other commercial, hotel/hospitality, manufacturing, and distribution facilities

*** includes education, health care, justice, other government, religious, cultural, recreational, and transportation facilities

Custom Patron Houses



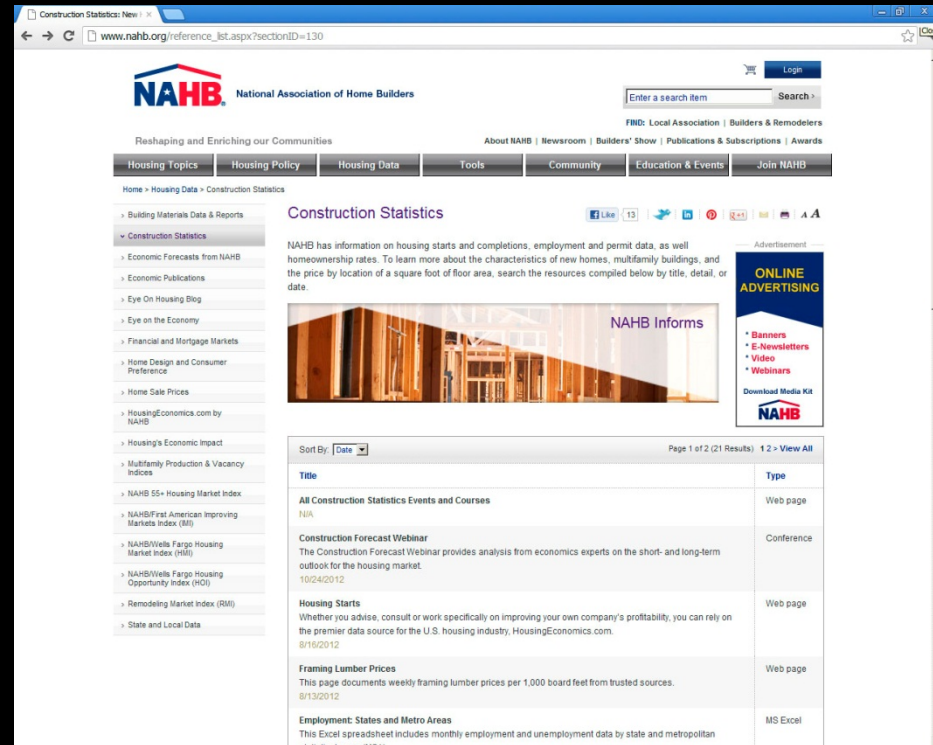
Housing Statistics

Number of Houses Built in 2005:

1,600,000

Number of Houses Built in 2010:

300,000



The screenshot shows the NAHB (National Association of Home Builders) website. The page is titled "Construction Statistics" and features a sidebar with a list of links including "Building Materials Data & Reports", "Construction Statistics", "Economic Forecasts from NAHB", "Economic Publications", "Eye On Housing Blog", "Eye on the Economy", "Financial and Mortgage Markets", "Home Design and Consumer Preference", "Home Sale Prices", "HousingEconomics.com by NAHB", "Housing's Economic Impact", "Multifamily Production & Vacancy Indices", "NAHB 55+ Housing Market Index", "NAHB/First American Improving Markets Index (IMI)", "NAHB/Wells Fargo Housing Market Index (HMI)", "NAHB/Wells Fargo Housing Opportunity Index (HOI)", "Remodeling Market Index (RMI)", and "State and Local Data". The main content area is titled "Construction Statistics" and includes a paragraph about NAHB's information on housing starts and completions, employment and permit data, and homeownership rates. It also features a "NAHB Informs" banner image. Below this, there is a table with the following data:

Title	Type
All Construction Statistics Events and Courses	Web page
NA	
Construction Forecast Webinar The Construction Forecast Webinar provides analysis from economics experts on the short- and long-term outlook for the housing market. 10/24/2012	Conference
Housing Starts Whether you advise, consult or work specifically on improving your own company's profitability, you can rely on the premier data source for the U.S. housing industry, HousingEconomics.com. 8/16/2012	Web page
Framing Lumber Prices This page documents weekly framing lumber prices per 1,000 board feet from trusted sources. 8/13/2012	Web page
Employment: States and Metro Areas This Excel spreadsheet includes monthly employment and unemployment data by state and metropolitan area. 8/13/2012	MS Excel

Houses Designed by Architects

Truth in Numbers | Metropolis

www.metropolismag.com/story/20081015/truth-in-numbers

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Truth in Numbers
A look at the origin of architecture's motivational "2 percent" statistic--and why it's wrong

By Suzanne LaBarre
Posted October 15, 2008

2 comments

They call it their rallying cry: architects design just 2 percent of American homes, a figure that logs five mentions in the new advocacy treatise *Expanding Architecture: Design as Activism* (Metropolis Books). Its inverse, "Designing for the 98% Without Architects," was the title of Design Corps' 2000 conference and serves as a working motto for the nonprofit studio. The phrase has become a shibboleth in the profession, the conscientious architect's "God and my right." The trouble, of course, is that the statistic is pretty much wrong.

In point of fact, architects are responsible for about 25 percent of new homes—or 5 percent, 10 percent, 15 percent, even 100 percent, depending on whom you ask and how you phrase the question. "The problem—and I hate to be Bill Clinton here—is the term design a home," says Kermit Baker, chief economist of the American Institute of Architects. "Theoretically, an architect could say, 'I designed a model home for a builder, and they made 5,000 of them. So did I design 5,000 homes or not?' There is a huge continuum, and that's why it's so difficult to put a figure on it. To some extent, it's one hundred percent; to another extent it's as low as two percent." The most accurate number, if we're talking about new single-family houses that have "significant architect involvement," is 28 percent, according to Baker's 2001 AIA report based on the institute's survey of firms and U.S. Census data. That the low estimate has emerged as something of an industry meme owes more to sloppiness than facts. That it has emerged as a stand-in for assorted occupational ills—architects' refusal to build middle-class homes, their insularity, their inaction against the Orange County aesthetic—is something else entirely, the activists' rebuke of the solipists in the profession.

Consider the figure's many permutations, excerpted from *Expanding Architecture*, edited by Bryan Bell and Katie Wakeford: "architects directly affect only about two to five percent of all that gets built"; "private architecture firms only serve as little as two percent of the population"; "in all likelihood only two percent of buildings are designed by architects"; "The often-mentioned statistic regarding the small number of homes actually designed by architects (usually cited at around two percent or less) illustrates the narrow role played by the discipline." It's like a

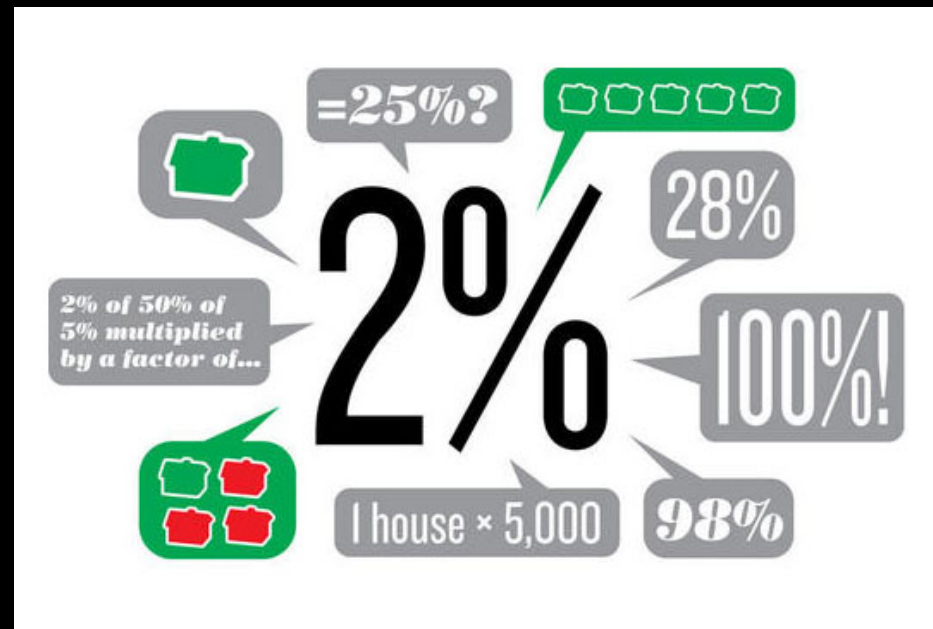
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RAMSA Custom Patron Houses



SMALL

Seaside, Florida



MEDIUM

Kiawah Island, South Carolina



LARGE

Chicago, Illinois



ESTATE

Santa Barbara, California

RAMSA Custom Patron Houses

Size

8,000 - 20,000 sf

Cost

\$500 - \$1,000 per foot

Duration from Design to Construction

2 - 5 years

RAMSA Custom Patron Houses



Clay massing model



Presentation model

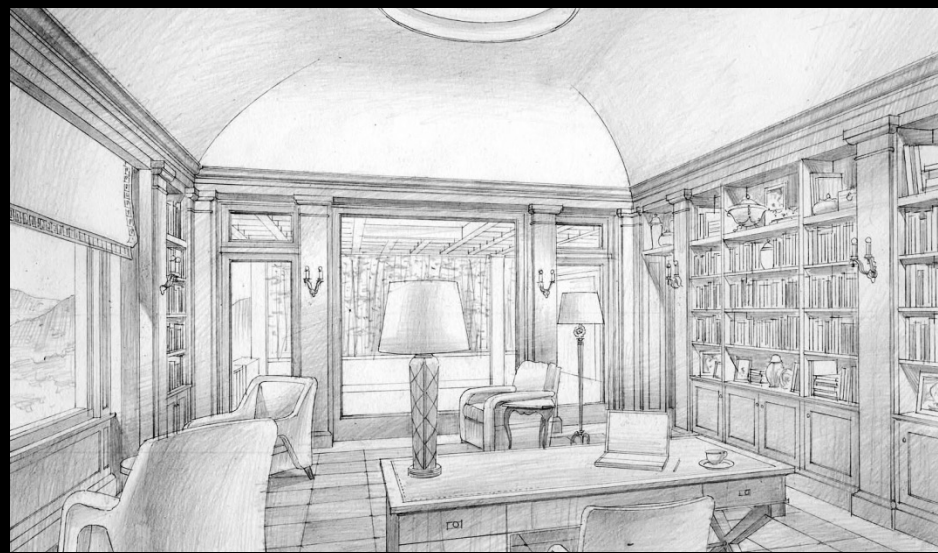
RAMSA Custom Patron Houses



Interior models

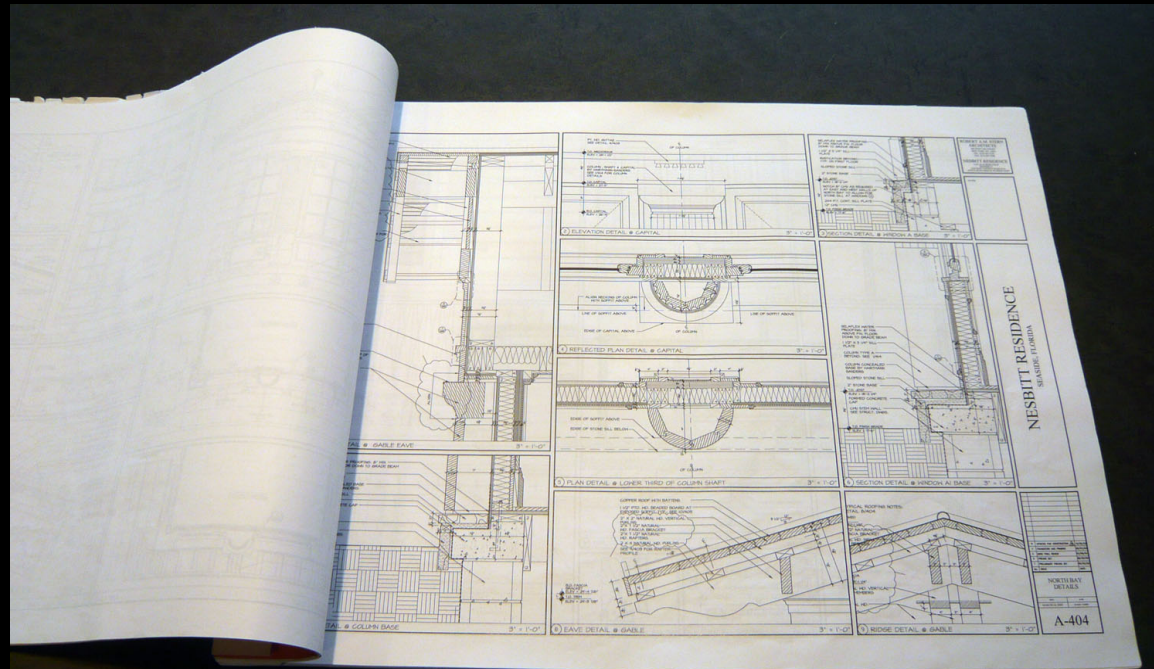


RAMSA Custom Patron Houses

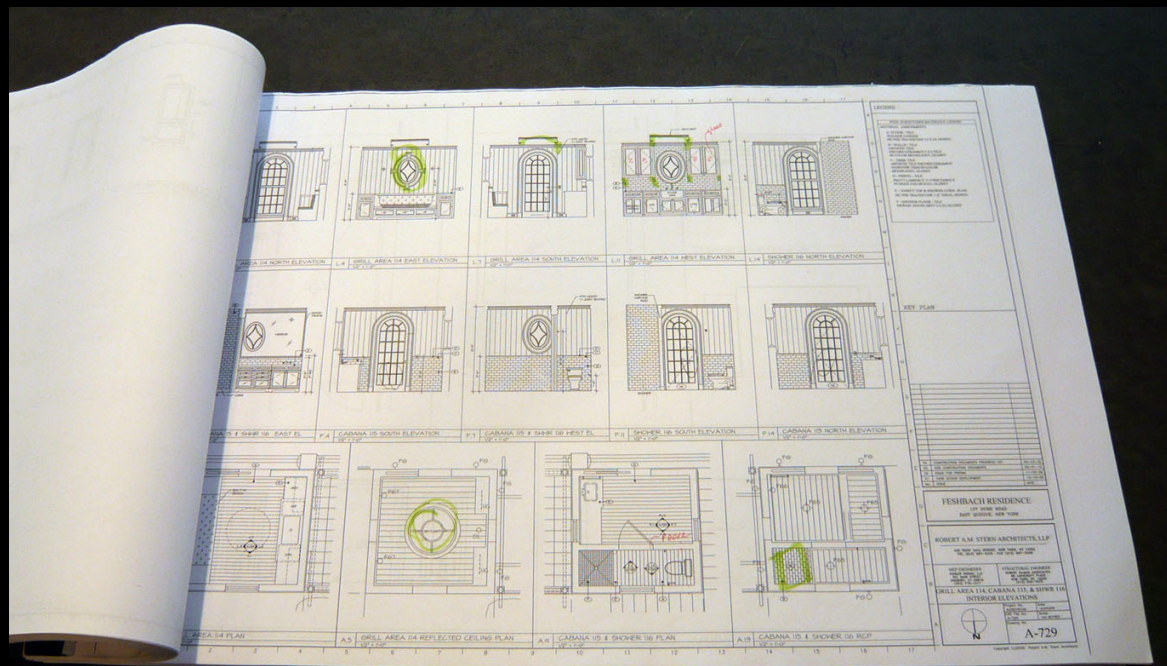


Renderings

RAMSA Custom Patron Houses – Small



RAMSA Custom Patron Houses – Large



Patron or Mass Produced?



Market From the Customer's Perspective

TRADITIONAL HOUSES
NOT CUSTOM DESIGNED
NOT BY AN ARCHITECT

98%



CUSTOM
TRADITIONAL HOUSES

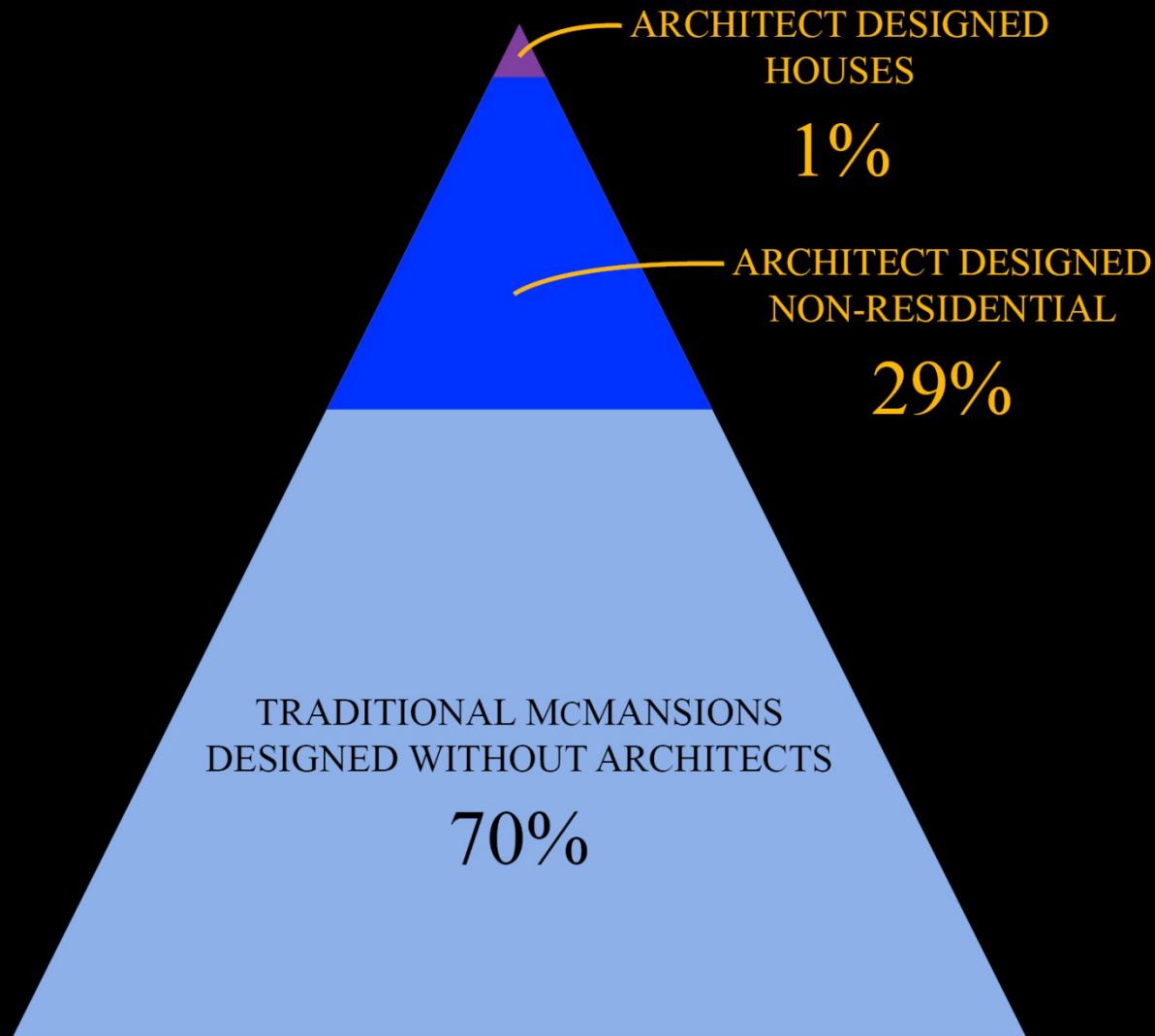
2%



CUSTOM
MODERN HOUSES

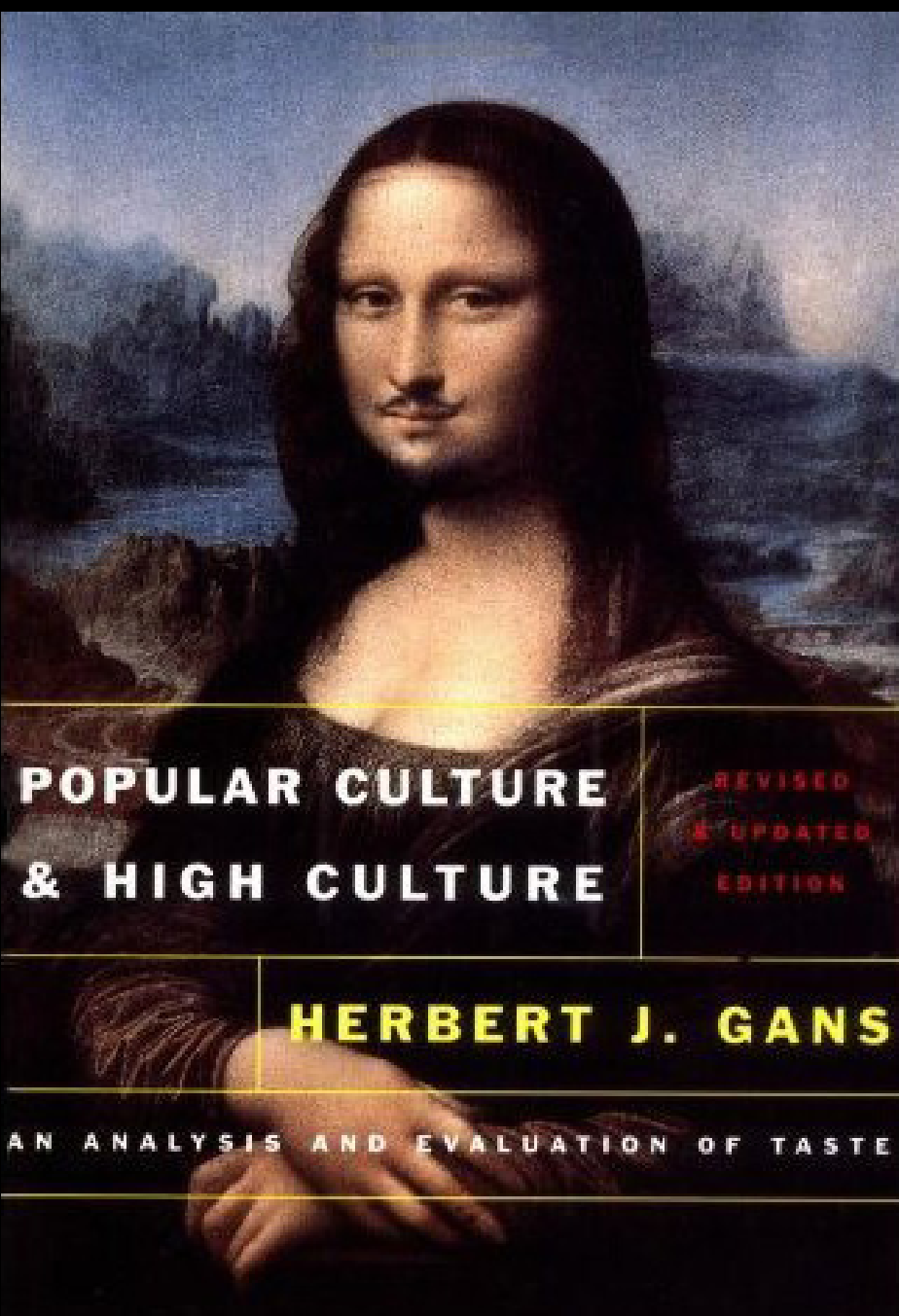
0.000001%





Architects need to support traditional houses
at all sizes and price points.

House Style Preference and Meaning Across Taste Cultures



ELSEVIER

Nasar & Kang

LANDSCAPE
AND
URBAN PLANNING

Landscape and Urban Planning 44 (1999) 33–42

House style preference and meanings across taste cultures

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Received 27 July 1998; received in revised form 14 September 1998; accepted 12 October 1998

Abstract

Theorists have speculated that taste cultures differ in their design preferences. To test this, we interviewed 150 adults (30 representing each of the five taste cultures) in central Ohio. We obtained their responses to photographs of house exteriors representing 15 different styles. Did the taste cultures differ as predicted by the theorists? Not really. The results showed strong similarities in the responses across the groups. However, the similarities decreased as the educational/occupational distance between the groups increased. In findings echoing many other studies, we found strong similarities with highest preferences for the Tudor style, and highest friendliness score for the Farm style. Even for style, preference is not a matter of taste. Widely different groups show commonalities. © 1999 Elsevier Science B.V. All rights reserved.

Keywords: Aesthetics; House preference; House meanings; Social class

1. Introduction

Architects have long thought that the style of a building conveys social meanings and affects emotional experience. Empirical evidence supports these speculations. One review found that residents use their house exterior to define identity and convey personality traits such as friendliness, privacy and independence, social status, aesthetic sense, life style, ideas and values to others (Despres, 1989a, b). Kinzy (Langdon, 1982) found common preferences among Buffalo suburbanites in response to black and white elevations of nine house styles. They liked Tudor most, Farm next, then Ranch, Mediterranean, Early American, Colonial, Contemporary, and Modern the

least. Tuttle (1983) compared the preferences of homeowners and developers. He found that they had similar preferences. Again, the public liked Tudor the most and the 'high' style – International – the least. The preference for Tudor was followed by Queen Ann, Mediterranean, Contemporary, Saltbox, Georgian Colonial, Greek Revival, International and Spanish Pueblo last. In an explicit test of responses to a variety of 'high' and 'popular' styles, Devlin and Nasar (1989) confirmed that adult professionals liked 'popular' styles and disliked 'high' design styles. Finally, in a two-city study, Nasar (1989) found that styles conveyed common meanings across adult respondents from Columbus, Ohio, and Los Angeles. As in many other studies, they gave the most favorable rating to the Tudor style.

The inferences from the exterior serve an additional purpose. Exterior form gives observers cues about

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Five Taste Cultures According to Gans

Table 1
Five taste cultures according to Gans

Taste culture	Education (and major)	Occupations
High	college graduate, private or state public university or some graduate/professional school (art, architecture, landscape architecture, industrial design, or other design).	creator-oriented artists, designers, design educators; and user oriented, administrators and managers
Upper Middle	college graduate, private or state public university (non-design, non-art)	manager, administrator, technical/professional speciality
Lower-Middle	high school graduate if over 45, community college graduate or some college at state university or small college if under age 45	administrative support, public school teacher, lowest-level white-collar
Low	some high school if over age 45, high school grad or pre-professional school if under 45	skill or semi-skilled factory or service worker (blue collar), operator, semi-skilled white collar
Quasi-Folk Low	less than 8th grade	unskilled blue collar, service unemployed

Selecting House Styles for Study (Nasar & Kang)

Table 2

Style lists derived from three kinds of sources

Historic and professional texts (22 styles)	Builder survey (24 styles)	Plan shop books (13 styles)
Cape Cod Cape Cottage	Cape Cod Carpenter Gothic Classical (or Colonial Revival)	Cape Cod
Coltswold		Colonial Contemporary
Dutch Colonial	Dutch Colonial English Colonial	Early American Mansion
Farm Federal French	Federal French Colonial	Farm French French Colonial
French Mansard Gambrel Roof Garrison Colonial Georgian Georgian Colonial	Georgian German Colonial Gothic Revival Greek Revival International Italianate	Gambrel Roof Georgetown Georgian
Greek Revival		
Medieval Neo-Victorian New Orleans		Neo-Victorian
Post Modern	Period Prairie Queen Ann Richardsonian Romanesque Roman Revival	
Saltbox	Saltbox Second Empire Shingle	Saltbox
Spanish Spanish Colonial	Spanish Colonial Stick	
Tudor (or Elizabethan) Williamsburg	Tudor	Tudor

Fig. 1. Ten houses used in the study of taste groups. From top down, the left column shows Farm, Garrison Colonial, Federal, International, French; and the right column shows Georgian, Greek Revival, Queen Ann, Spanish, Post Modern.



Summary (Nasar & Kang)

People across all taste cultures had very similar impressions of the 10 house styles presented. This does not support the systematic differences in responses across taste cultures predicted by Gans.

Table 4
Kendall Tau B correlations between taste cultures

<i>Desirability</i>				
	High			
Upper Middle	0.56 ^b	Upper Middle		
Lower Middle	0.49 ^a	0.72 ^b	Lower Middle	
Low	0.42 ^a	0.69 ^b	0.58 ^a	Low
Quasi-Folk Low	0.33	0.51 ^a	0.72 ^b	0.64 ^b
<i>Leadership</i>				
	High			
Upper Middle	0.96 ^b	Upper Middle		
Lower Middle	0.78 ^b	0.82 ^b	Lower Middle	
Low	0.76 ^b	0.76 ^b	0.85 ^b	Low
Quasi-Folk Low	0.60 ^a	0.64 ^a	0.73 ^b	0.76 ^b
<i>Friendliness</i>				
	High			
Upper Middle	0.67 ^b	Upper Middle		
Lower Middle	0.38	0.58 ^a	Lower Middle	
Low	0.47	0.81 ^b	0.73 ^b	Low
Quasi-Folk Low	0.42	0.72 ^b	0.78 ^b	0.78 ^b

^a $p < 0.05$
^b $p < 0.01$



Farm: Ranked most friendly by all



Post Modern: Ranked most desirable by all



International: Ranked highest in status by all

Survey on Favorite Home Styles

THE NEW YORK TIMES, THURSDAY, APRIL 22, 1982

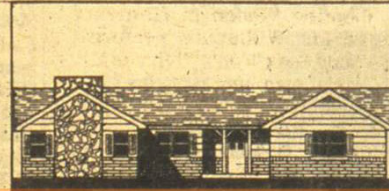
Suburbanites Pick Favorite Home Styles



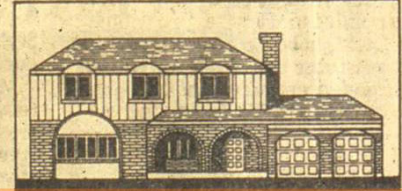
First: farm house.



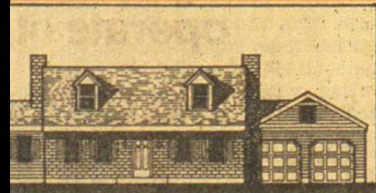
Second: Tudor house.



Third: ranch-style.



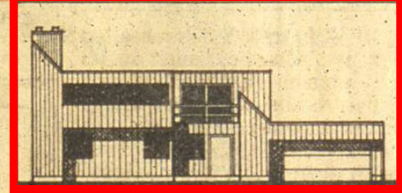
Fourth: Mediterranean.



Fifth: early American.



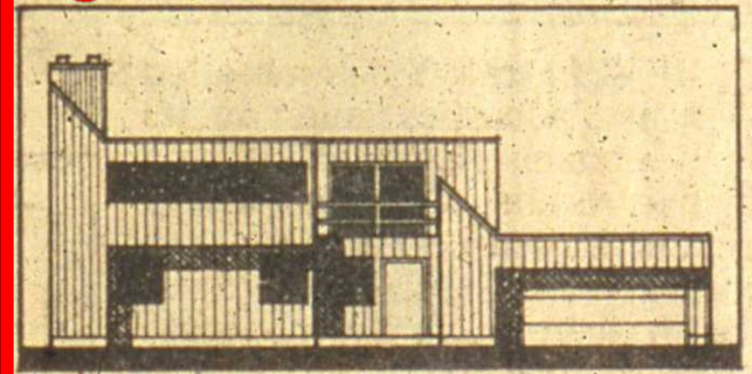
Sixth (tie): Colonial and contemporary.



Eighth: modern.

People were asked to choose from eight designs prevalent in subdivisions in the Northeast and the Middle West

Eighth: modern.



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Enter this elegant four-bedroom home through the two-story foyer and marvel at the flawless interior—complete with 308 square feet of bonus space!

Traditional style takes a lovely modern turn in this charming four-bedroom home. This home showcases plenty of windows, allowing the rooms to take advantage of natural light—dormer, bay, and box-bay are only a few of the window styles displayed throughout the home. Originally designed with a stucco exterior to add European charm, these homeowners chose a brick facade, giving the home a more classic look. The timeless exterior gives way to an interior that highlights some of today's favorite amenities, including a flowing floor plan with fireplaces, easy outdoor access, and even some home office/flex space.

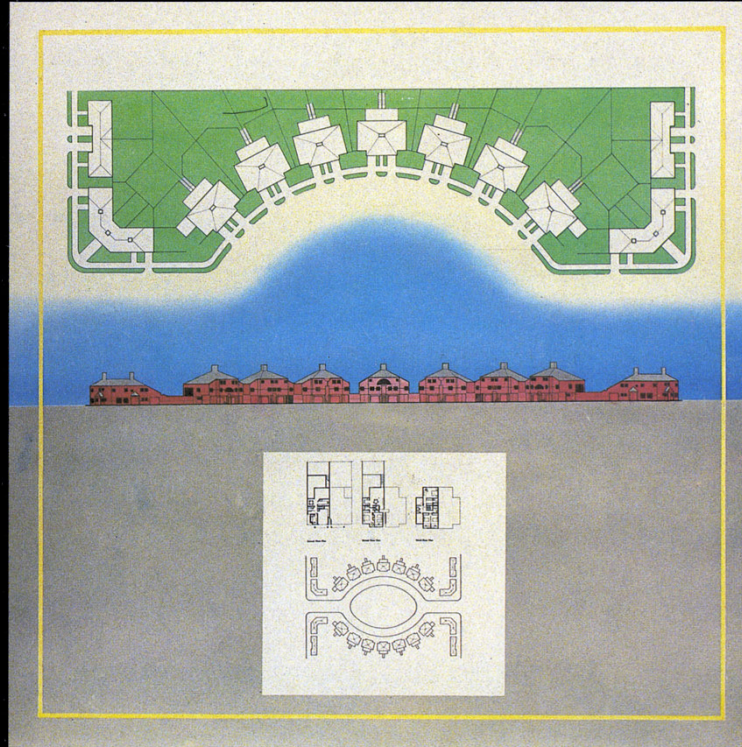
A SOARING DOUBLE-DOOR ENTRY
FOCAL POINT OF THIS DISTINGUISHED
TRADITIONAL




McMansions: Planning



The Anglo-American SUBURB



Guest-edited by Robert A M Stern
with John Montague Massengale

 Architectural Design Profile

The Anglo-American Suburb
1981

La Ville Bourgeoise

Robert A M Stern

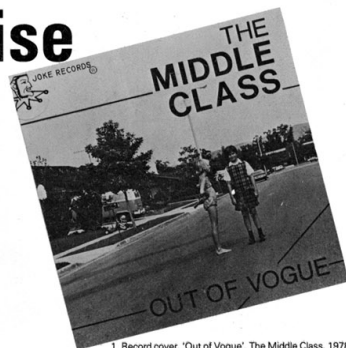
*Little boxes on the hillside,
Little boxes made of ticky-tacky,
Little boxes on the hillside,
Little boxes all the same...
Little people in the houses,
All went to University,
Where they were put in little boxes,
And they came out just the same,
And there's doctors,
And there's lawyers,
And business executives,
And they all look just the same.¹*

There is a story that Frank Lloyd Wright once took Alvar Aalto for a drive in the countryside around Boston to show him the American suburban landscape. Wright majestically gestured to the surrounding scene and said, 'None of this could've been accomplished without me.' And Aalto, telling the story later, commented on suburbia, 'You know, I couldn't see it.'²

Aalto's apparent myopia notwithstanding, the Anglo-American suburb is a remarkable achievement, not the degraded form of city planning that so many have called it. An important representation of our culture's traditions and aspirations, the suburb has nevertheless been spurned by modernist architects, theorists, and historians, who preferred the development of new dwelling types for the 'brave new world' they promoted. Sigfried Giedion neatly summed up the modernist position in *Space, Time and Architecture*: 'Contemporary architecture takes its start in a moral problem... Contemporary architects have been... willing to anticipate public understanding. They too have refused to wait until they could be sure of universal approbation for their work. Following an impulse which was half ethical, half artistic, they have sought to provide our life with its corresponding shell or framework. And where contemporary architecture has been allowed to provide a new setting for contemporary life, this new setting has acted in its turn upon the life from which it springs. The new atmosphere has led to change and development in the conceptions of the people who live in it.'³

In the light of the post-modernist devolution we see that the modernist architects' *Neue Haus* and *Neue Baukunst* housing models were more than anticipations of public understanding; they were a part of modernist sensibility common to all the arts that opposed traditional and bourgeois culture in whatever form it took, a movement that Lionel Trilling has called the 'adversary culture'.⁴ 'The intellectual bourgeoisie... has proved himself unfit to be the bearer of a German culture,' said Gropius; 'New, intellectually undeveloped levels of our people are rising from the depths. They are our chief hope.'⁵ Gropius's interest in the proletariat was perhaps only aesthetic or fashionable – 'somewhat like the interest of President Rafael Trujillo of the Dominican Republic in republicanism', as Tom Wolfe put it in a recent issue of *VIA*⁶ – but his anti-bourgeois prejudices were sincere. The aesthetic that he and other early modernist architects were developing at times took on the nature of a puritanical witch-hunt or crusade. From small scale to large, from ornament to building type, those architectural elements most intimately involved with traditional values were banished. New churches looked like factories, new forms of housing like office buildings.

Early modernist architects were inevitably influenced by the adversary culture already flourishing in the other arts. In literature, for example, it is virtually taken for granted that the modernist viewpoint is an adversary, subversive position intended to judge, condemn and perhaps revise the society that produced it. In his essay 'On the Teaching of Modern Literature', first published in 1961, Trilling traces this modernist tradition back to Goethe, but writes that it had reached its apogee in the first



1 Record cover, 'Out of Vogue', The Middle Class, 1978

quarter of the 20th century when the bright stars of early modernism – James Joyce, Pablo Picasso, Igor Stravinsky, et al – had all adopted it. By the time that Trilling came to teach at Columbia University in the 1930s, several generations of college students accepted the adversary intentions of modernism as the norm, a paradoxical situation that left the adversary culture an important and perhaps dominant part of the culture it supposedly opposed.⁷

Since that time we have been through the exuberant 'counter-cultural revolution' of the 1960s and the more lackadaisical cooling-off period of the 1970s that has been labelled the 'Me Decade'.⁸ Our traditional values have been overwhelmingly challenged, leaving us all to some degree a part of what was once the adversary culture. The adversary position has lost its vitality in the arts: its traditions always insisted that the artist stands in inspired isolation against society, but who can claim fundamentally to oppose society when its universities, galleries, media – the cultural establishment – all support him?

Now many of the traditional values of our society are attractive again. Artists in all fields are rediscovering bourgeois virtues denied to the avant-garde as recently as ten years ago. Although Pop artists, for example, stated emphatically at the time that the content of their work was unimportant, the painting that followed Pop art has been more influenced by Pop's content than its form. Even punk rockers 'even' because rock has always borrowed from the past while it consciously set out to threaten the present have gone from outright alienation to an uneasy fascination with the familiar, as seen in the evolution of band names like the *Dead Boys* and the *Sick F*cks* (sic) to the newer *Middle Class*, *Suburbs*, and *Suburban Lawns*.

Architects, too, have rapidly progressed from an acceptance of 'the dumb and the ordinary', ideas which seemed radical when Robert Venturi first proposed them, to an enthusiastic embrace of the simple, if not necessarily discrete, charms of the bourgeoisie, the obvious, and the familiar.⁹ This *AD Profile*, necessarily written from an American perspective, is a part of that movement. Unlike the Venturis' 'Learning from Levittown', a study of a suburban development one suspects they never really liked but felt obligated to learn from,¹⁰ 'The Anglo-American Suburb' is a look not at the kitschiest, most commercial suburbs, but at the tradition of planned suburbs and planned suburban enclaves which flourished between about 1790 and 1930 as the best and most comprehensively designed of their type. For the sprawling suburbs we build now, based on the mobility of the automobile, are not the ones our culture idealises: Forest Hills Gardens and not Levittown rings the bell of status on Long Island, and Roland Park is preferred in Maryland to the new town of Columbia. Even Lewis Mumford, the most articulate and in many ways most astute of the modernist urban critics and architectural historians, and one who for years has rallied against the automobile-dominated suburban environment, grudgingly acknowledges the important achievements of the planned suburbs of the pre-auto age. In his book *The City in History* he states emphatically that the builders of those



2 'A House Without Feeling' and 'A House With Feeling', Andrew Jackson Downing, 1850

suburbs 'evolved a new form for the city'.¹¹

Forest Hills Gardens is in the New York City borough of Queens, while Roland Park is a part of Baltimore. Like their counterparts in London, Bedford Park and Hampstead Garden Suburb, they raise the question of what a suburb is. Though it is clearly a planning type, the suburb is perhaps most importantly a state of mind based on imagery and symbolism. Suburbia's curving roads and tended lawns, its houses with pitched roofs, shuttered windows, and colonial or otherwise elaborated doorways all speak of communities which value the tradition of family, pride of ownership and rural life. That symbolic imagery, discussed by Denise Scott Brown in her article 'Suburban Space, Scale, and Symbols',¹² can be equally effective in rural or non-rural situations, with scattered single-family houses or at a higher density, so long as the imagery of the freestanding house on a tree-lined street is maintained as the dominant impression of the community.

While it is true that we cannot ignore the limitations of suburbia, it is also true that many of those limitations are the result of widespread social issues and not the result of the suburb as an architectural or planning type. But it should be pointed out that other problems of the suburbs – such as the dependency on the automobile for virtually any social or economic intercourse outside of the family, or the banality of the houses many of those families live in – may be as much the result of architects' and planners' neglect of the spread of the post-World War II automobile suburb as of the 'crass' commercialism which is usually assigned the sole blame. Considering the disastrous consequences of the housing built on the model of Le Corbusier's *Ville Radieuse* and other modernist social experiments that failed to capture the support of the market (we might call that benign neglect) we are now reopening the issue; businessmen and theorists alike are coming to believe once again that the architect must attempt to reflect society at least as much as to reform it, and it is in this light that we believe it is time for a re-examination of the suburb.

The Suburban Ideal and the House

Suburban imagery is familiar to us all – as American as apple pie, as English as a pint of bitter – yet its role in culture is little studied, and even less understood. The word suburb is itself evolved from the Latin *suburbium*, most likely adapted by the English from the Old French *suburbe* during the period of Gallic influences during the 14th century. Chaucer's casual use of the term in 1386 in the *Canterbury Tales* suggests that it had long acquired a definite meaning,¹³ but the suburb as we know it, the dependent dormitory town, could not exist without convenient transportation to carry the commuter into and out of his work in the city. Thus the origins of the modern suburb might be traced to the booming expansion of London under George III, when horse-drawn stages for the newly prosperous merchant class, aided by the building of an extensive paved highway system, fostered the development of country estates into new towns and the rapid growth of small, once-



remote villages that lay along the highways.

These early suburbs were popular because of their associations with life in the country. The merchants built small houses in emulation of the gentry's country estates, setting a pattern for the future suburban imagery. The romantic movements of the early 19th century contributed to the growth of suburbia. John Nash's rustic Blaise Hamlet, as well as the later twin villages and free-standing houses which he included in the predominantly urban Regent Park's development, are seminal models for suburbia. But it is doubtful that they or any of the prototypical suburbs of the early 19th century had any direct effect on the American side of the Atlantic where the imagery of the New England village was combined with the notion of Thomas Jefferson's gentleman farmer to focus the drive towards the establishment of homogeneously populated towns that were also sound real estate investments. Regardless of the early sources of imagery in either country, however, it was not until the rise of industrialism in both that the suburb flourished for the general populace.

Industrialisation contributed four factors to the development of the suburb: on the one hand, it brought increased prosperity for many; second, it brought better public transportation (particularly in the development of the railroad and the streetcar which in turn allowed workers new freedom of choice of where to live); third, although these advances were not of themselves exceptional, they were often at the expense of unprecedented environmental and moral problems in the cities which were in the long run very disruptive to the urban core; and fourth, at least in the minds of some, it was damaging to family and spiritual life. The American Congregationalist minister Horace Bushnell gained popularity for his sermons and lectures addressing the changes brought on the domestic realm by industrialisation and the problems of dealing with them. Bushnell did not mourn the passing of the pre-industrial age, in which he said everyday life was difficult, but he felt that the former existence had an 'old simplicity' characterised by 'severe virtues'. Once the trials of what he called the 'Age of Homespun' were removed he feared that civilisation might revert to barbarism. But to avert this, he preached the virtues of education and homelife in the raising of children, and proposed that 'the home, having a domestic spirit of grace dwelling in it, should become the church of childhood, the table and hearth a holy rite'. Moreover (we continue to quote, for fear, by paraphrasing, of losing the lovely flower of Bushnell's encomium), 'the manners, personal views, prejudices, practical motives, and spirit of the house is an atmosphere which passes into all and pervades all as naturally as the air we breathe'. But when he spoke of the 'spirit of the house' Bushnell meant not only the moral influence of the parents but the impact of the physical surroundings as well. He therefore advised parents to create pleasant homes, to make the 'house no mere prison, but a place of attraction'.¹⁴

Other ministers of the middle of the 19th century went so far as to describe the architecture of the suitable home, and often published their

Pullman

Illinois. George M Pullman, developer. Solon Spencer Beman, architect. Nathan F Barrett, landscape architect. 1880

George M Pullman's town was the first of the romantic industrial villages in the United States. It was designed in 1880 by the architect Solon Spencer Beman and the landscape designer Nathan F Barrett (who later designed a number of other model communities including Rochelle Park), in a collaboration that was perhaps the first between an architect and landscape designer for the purposes of establishing a new community.

The town grew up out of Pullman's simultaneously idealistic and opportunistic belief that a well designed industrial complex was not necessarily incompatible with a suitable environment for family life and that the benefits accruing from such an arrangement would benefit owner and wage-earner alike. But Pullman's virtues are often forgotten because of the despotic labour policies of the Pullman Palace Car Company, which kept ownership of all housing, commercial and industrial buildings, as well as the parks and the church. When the Pullman Company lowered wages but raised rents in 1894, the workers fought a famous and bloody strike which led to a Supreme Court decision ordering the company to sell all dwellings. It is ironic that 14 years earlier Henry Demarest Lloyd had written that Pullman need not fear strikes, and that a London newspaper in 1883 called Pullman 'the most perfect city in the world'.¹

Pullman was built on a portion of a 4000-acre site 13 miles south of Chicago's centre along the right-of-way of the Illinois Central Railroad. Beman and Barrett's scheme, bounded on one side by Lake Calumet and on the other by the railroad, employed a gridiron plan for the residential areas north and south of the Pullman factory. A greenbelt of open land was provided to buffer the community and allow for future growth. Pullman was a model community not only as a result of its provision for adequate housing, cultural and recreational amenities, but also because of its sophisticated infrastructure. Most notable were the separate storm and sewage systems which carried the storm water from roofs and streets through cobblestone gutters to Lake Calumet, while sending sewage in glazed pipes to a 300,000-gallon reservoir where, as part of a complex process, it was fermented, the unpolluted effluent recycled, and the remainder used as fertiliser for nearby farms owned by Pullman. Power for the factory and the town was supplied by the 700-ton Corliss engine which had powered the 1876 Centennial Exposition in Philadelphia, the same engine that initially inspired Henry Adams's observations on the Dynamo and the Virgin.

The construction of Pullman was notable for pioneering applications of mass-production techniques to housing development. The

housing was solid, if somewhat dour in its appearance, with a variety of types provided to meet the needs of a diverse community of workers. The workers housing, though unexceptional in its style, was admirably constructed with slate roofs and brick trimmed in stone, and provided amenities such as private backyards connected to rear service alleys.

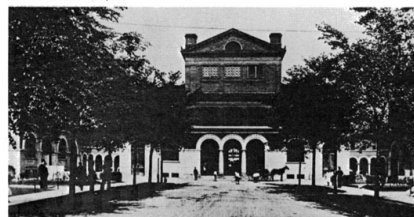
A large hotel, the Florence, was built at the railroad station. Nearby was Pullman's best designed building, the Arcade, a pedestrian mall with a 90-foot-long, glass-roofed gallery. A Market House provided to supplement the drygoods shopping facilities in the Arcade burned down in 1892, ten years after its completion, and was replaced by the present structure, a classical design reflecting the impact of the World's Columbian Exposition of 1893.

Pullman was almost destroyed in 1960 for the construction of an industrial park. But residents formed the Pullman Civic Organisation to save the town, which was soon granted national landmark status.²

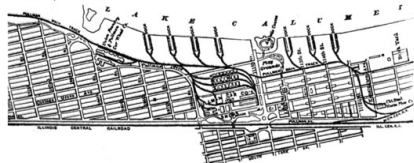
Notes

- 1 Quoted by H Mayer and R C Wade in *Chicago: Growth of a Metropolis*, University of Chicago Press, Chicago 1969, p 192.
- 2 Norbert J Pointner II, 'Pullman, A New Town Takes Shape on the Illinois Prairie', *Historic Preservation* 22, April-June 1970, pp 26-35.

1 Arcade on Market Square



2 General plan of 1880



3 Housing and Greenstone Church



Port Sunlight

Lancashire. W H Lever, developer. Thomas Mawson, landscape consultant. 1888

W H Lever, the founder of Port Sunlight (and one of the original Lever Brothers), appears to have learned from Pullman's mistakes and introduced a complex form of profit sharing which insured not only that the village would be fiscally sound and well maintained, but that the residents would come to regard it as their own.

Begun in 1888, Port Sunlight initially occupied a 52-acre site on a branch of the Mersey River. But the site was awkward, with muddy ravines, and over the following 20 years the town was expanded on filled land to 221 acres, 130 of which were devoted to the village, and the rest to the factories.

The authorship of the original plan for the village is unclear: it would appear that Lever played the decisive role in its formulation, although Thomas Mawson, a landscape architect who had worked at Saltaire, had a relationship with the project almost from its inception. Walter L Creese has written that the planning strategies employed are consistent and impressive: 'In angling the houses at the street

corners and forming rudimentary U-shaped courts out of the larger combinations, Lever's architects effectively forecast certain devices to be incorporated in the garden cities. The most important advance was in the use of the houses on both sides of the road to characterize and punctuate the space between, rather than simply to limit it. At Port Sunlight they were so designed that little or no distinction could be perceived among the individual houses of each group externally. What it amounted to visually was a street of mansions in which the volumes held up remarkably well, a need increasingly felt as the thoroughfares grew wider under the pressure of circular reform... the superhouse equated with the superbloc at last. The Shavian country house had become the multiple.¹

Many architects participated in the design of the housing, including J Lomax-Simpson, Ernest George and Maurice B Adams. As a result, the overall stylistic character of the village can be described as vigorously eclectic. Creese notes that: 'The sense of stylistic

eclecticism and artificiality which, to be sure, began in Bedford Park, grows almost rampant in Port Sunlight and Bourneville. The only possible way to explain Port Sunlight visually is as a kind of last, ruddy glow of High Victorianism, with all its little dignities and affectations, its prosperity and expansiveness. This eclecticism of forms, styles, and surfaces was to swell until, as W L George put it, each street exhibited its own "local nationality".²

Later developments at Port Sunlight reflect the academic planning principles of the City Beautiful movement. Ernest Prestwich won the 1909 competition for the expansion of the village with a formal scheme, which contrasted with the more picturesque original plan. As executed by Mawson, the new development showed the growing importance for English architects of the American Beaux-Arts movement.

Notes

- 1 *The Search for Environment*, Yale University Press, New Haven 1966, p 122.
- 2 *Op cit*, p 123.

1 W and S Owens, semi-quad of cottages, Queen Mary's Drive, The Diamond



Seaside, Florida: Duany Plater-Zyberk & Company



Celebration, Florida: Robert A.M. Stern Architects and Cooper Robertson



Celebration, Florida: Robert A.M. Stern Architects and Cooper Robertson

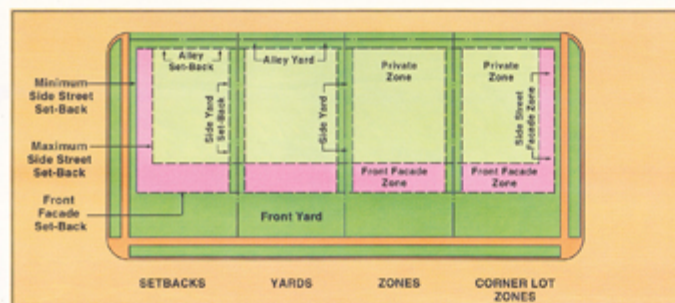
Village Lots vary in size and shape, but are generally 70 feet wide and 130 feet deep. The location and dimensions of the zones indicated on this page are typical ones. The specific location and dimensions of the zones vary and are defined in the guidelines for each of the community spaces (Community Space Guidelines).

Building setbacks and criteria for buildings and fences along Alleys are defined on Page B-19.

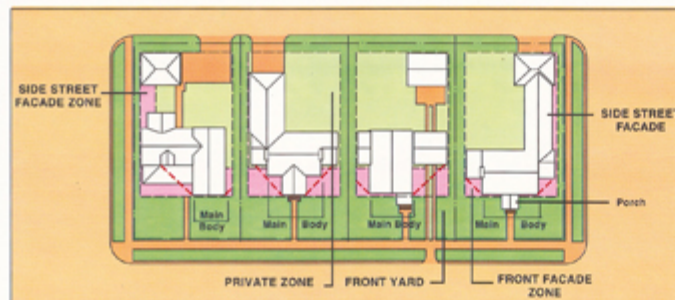
Within the **Private Zone (PZ)**, the house, garage, and ancillary structures can extend to the minimum Side Yard Set-Back.

Porches can extend into the Front Yard a maximum of 12 feet and can be no wider than the Main Body, except for wrap-around porches which shall be no deeper than 12 feet.

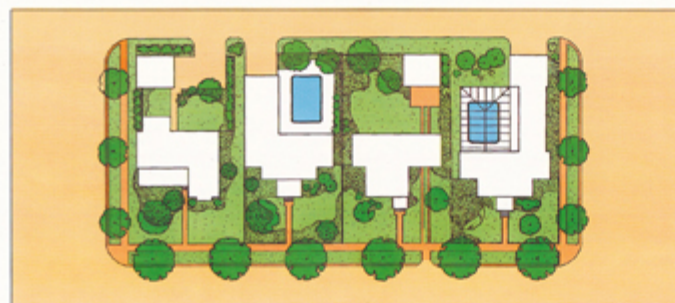
The landscape guidelines for Village Lots can be found on page B-21.



ZONES WITHIN THE SITE



PLACING THE CELEBRATION HOUSE ON THE SITE



LANDSCAPE AND ANCILLARY STRUCTURES

Alley Set-Back: Minimum 5 feet for all structures at Rear Alley and Side Alley.

Side Yard Set-Back for adjacent lots: Minimum 5 feet for structures less than two stories, and 10 feet for structures two stories and greater.

Side Street Set-Back for corner lots: Varies from 5 feet minimum to 25 feet maximum.

Side Street Facade Zone for corner lots: 10 feet deep except where noted in Community Space Guidelines.

Front Facade Set-Back (FFS): 25 feet except where noted in Community Space Guidelines.

Front Facade Zone (FFZ): 20 feet deep except where noted in Community Space Guidelines.

Garages shall be placed within the Private Zone at either the Alley Set-Back or a minimum of 15 feet from the Alley property line.

On corner lots, Side Wings and garages should be placed in the **Side Street Facade Zone** and, with fences, form a continuous structure within the Side Street Facade Zone to screen the Private Zone from public view. At a minimum, 50% of the frontage within the Side Street Facade Zone should contain a residential structure such as a house or garage.

The **Main Body** of the front facade shall be no wider than 36 feet and can be placed anywhere within the Front Facade Zone.

Side Wings within the Front Facade Zone shall be no more than one and one-half stories. Their maximum width within the Front Facade Zone is determined by a 45 degree line from the front corners of the Main Body to the rear of the Front Facade Zone. If the width of the Main Body is less than 36 feet, the 45 degree lines may be set from the endpoints of a 36 foot long line that incorporates the front of the Main Body.

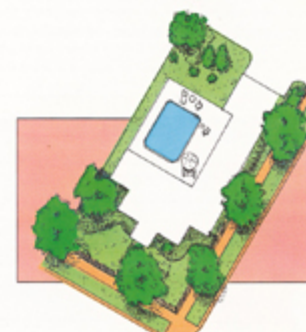
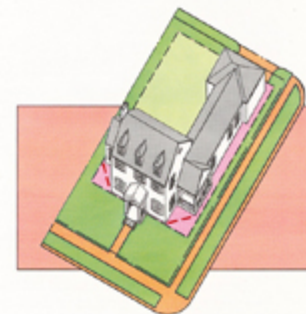
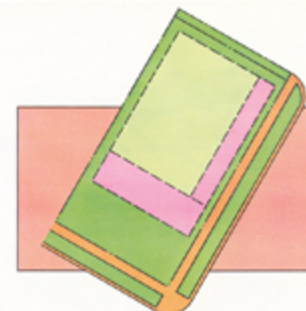
Private Zone Fences shall be a maximum of 6 feet high measured from the outside face of the fence. They can be 100% opaque except along the Alley. They can extend to and be placed on property lines between lots, but shall be within the rear and front set-backs for the Private Zone.

Front Driveways shall be a maximum of 10 feet wide in the Front Yard and Front Facade Zone. The use of paving strips is encouraged.

Front Walks shall be a minimum of 3 feet wide, and be perpendicular to the Main Body of the house.

Front Yard Fences and Hedges shall be a maximum height of 3 feet 6 inches measured from their outside face. Maximum opacity for fences or low walls within this 3 foot 6 inch high plane is 60%. Front Yard Fences and Hedges should be continuous around the perimeter of the Front Yard and should have a gate or opening at the Front Walk.

Impervious Surface Area shall not exceed 66% of the total lot area.



Celebration, Florida: Robert A.M. Stern Architects and Cooper Robertson



McMansions: Building Design



McMansions: Size



VINEYARD

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BIG HOUSE REGULATIONS READY FOR REVIEW

By REMY TUMIN



photo by Ray Ewing

A checklist of items could require special permits for very large houses.

As heated debate continues to swirl in Chilmark and beyond over how and whether to regulate very large houses, town planning board leaders said this week they were ready to send a draft bylaw to town counsel for review.

"It's time to start floating ideas to [town counsel] with the understanding that everything isn't crystallized yet . . . to see if we can add an extra layer of review and if the paths we're starting to go down have legal merit," said planning board

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Cheekwood, Nashville, TN (Bryant Fleming, 1932)



Frederick C. Robie House, Chicago, IL (Frank Lloyd Wright, 1910)



La Ronda, Bryn Mawr, PA (Addison Mitzner, 1929)

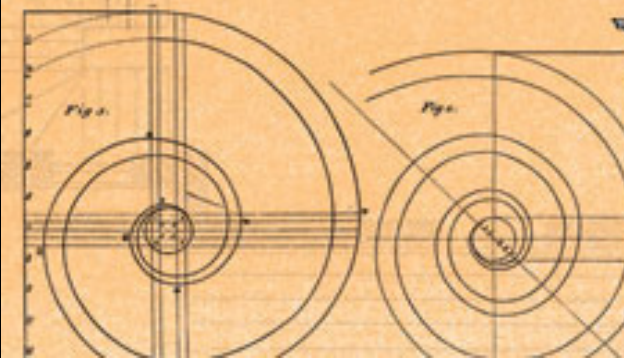
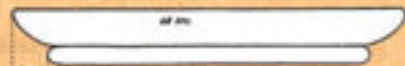
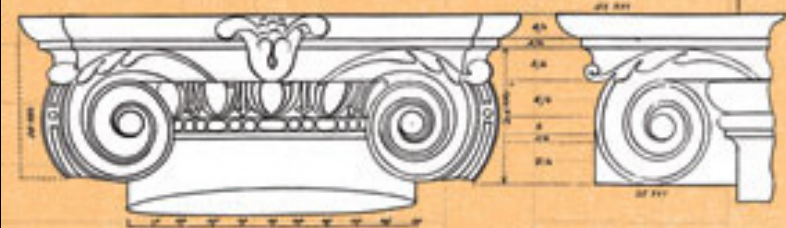
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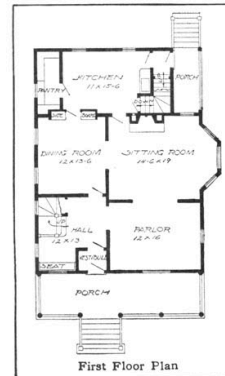


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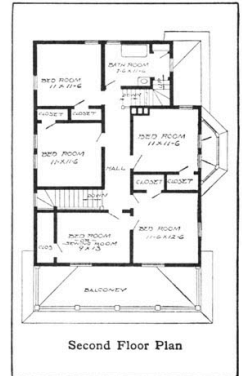
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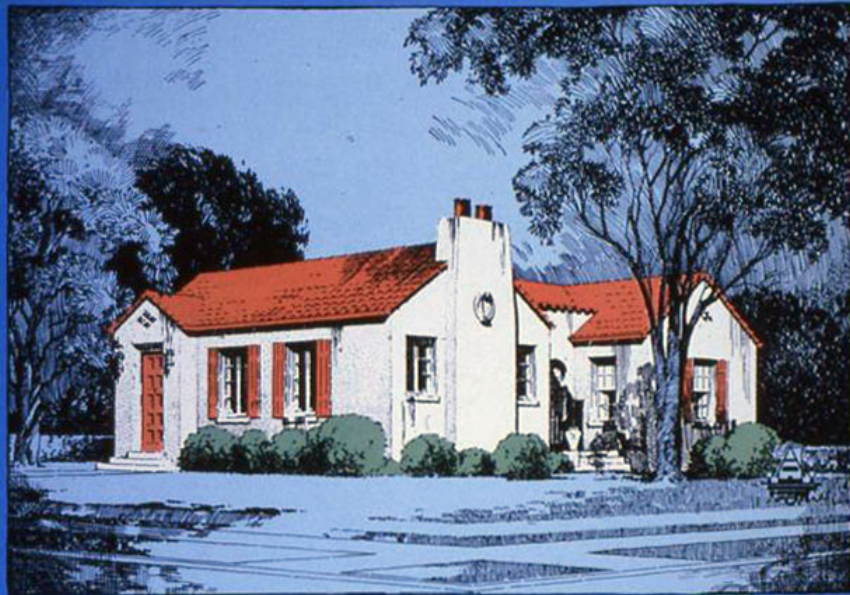
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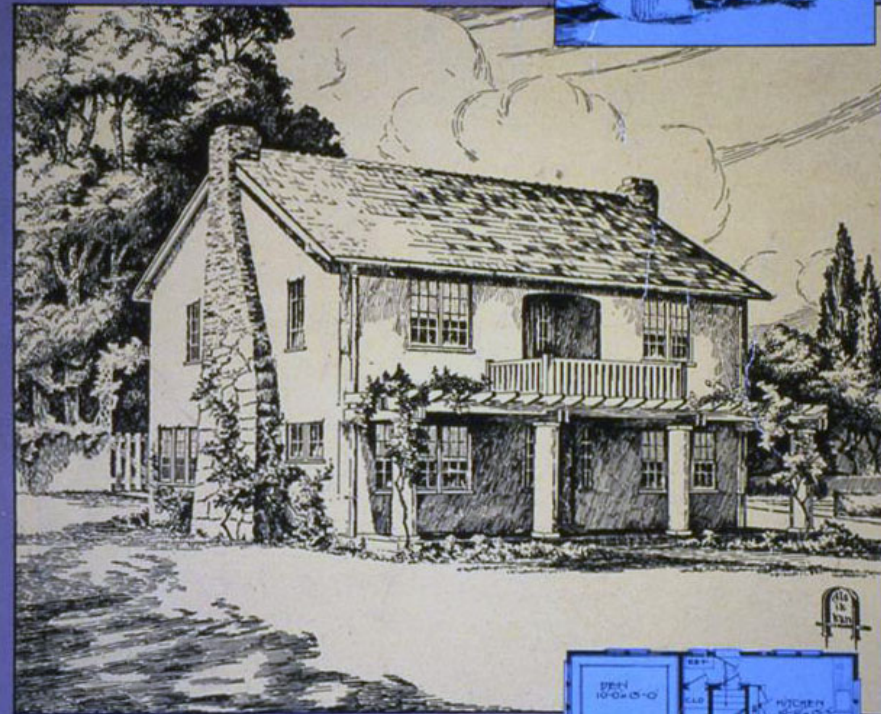
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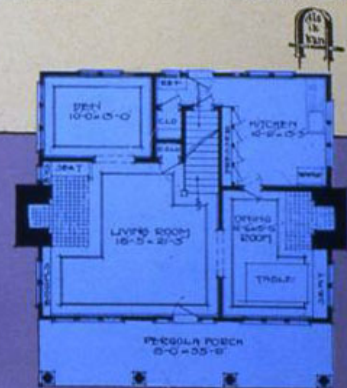
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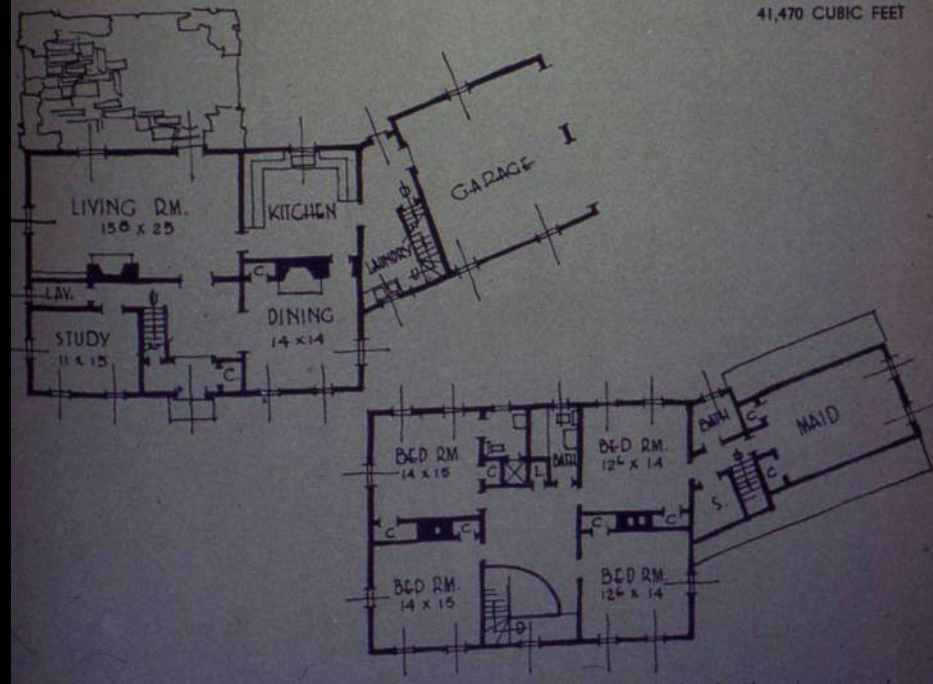
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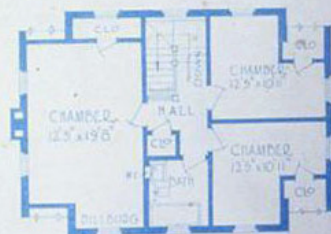
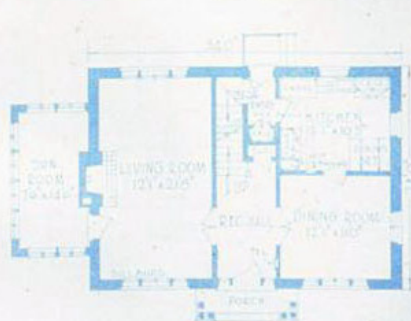


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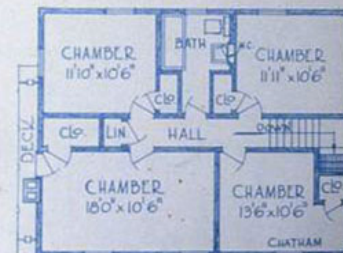
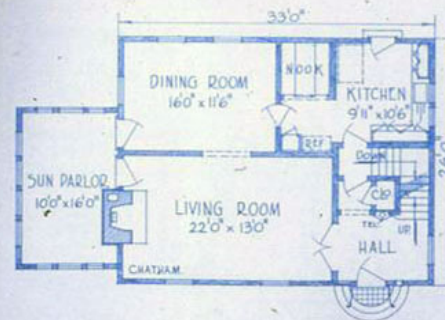


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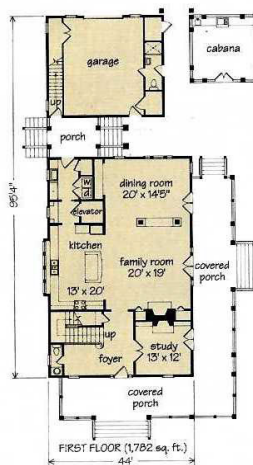
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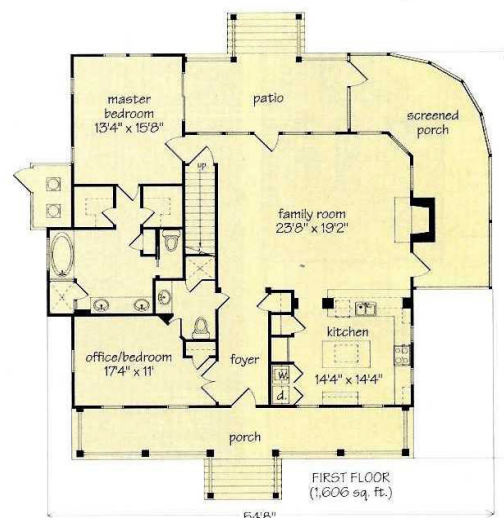


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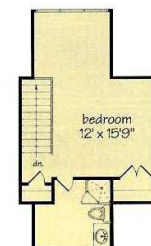
1,998 square feet

- Designed by Allison Ramsey Architects, Inc., Beaufort, South Carolina
- 2 or 3 bedrooms, 3 baths
- Ceiling heights: 10 feet first floor, 10 feet second floor
- Crawspace foundation
- Pricing category G

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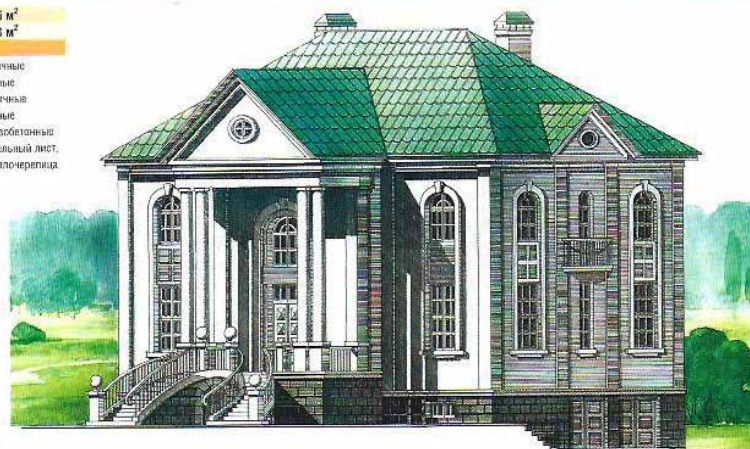
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5. Бассейн 98,4 м²
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7. Гараж 41,6 м²

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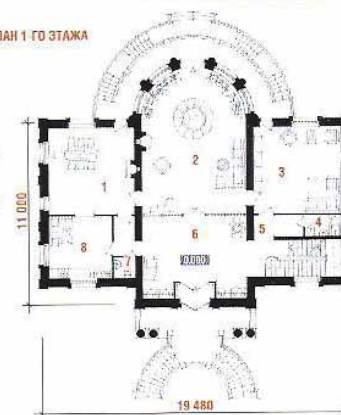
ПЛАН 1-ГО ЭТАЖА

ДЛЯ ТЕХ, КТО МЕЧТАЕТ

пожить в почти классической дворянской усадьбе, будет интересен проект большого современного загородного особняка. Основные планировочные идеи дома — представительность и комфорт высочайшего класса. Центральным ядром симметрично-осьевой композиции здания является большая двусветная гостиная, раскрытая во внутренний парк полукругом прозрачных оконных витражей. С одной стороны к гостиной примыкает столовая, с другой — зал для приема гостей. Центром второго яруса особняка является галерея второго света гостиной с большим овальным приемом над прихожей. По сторонам этого необычного холла находятся проходы к спальным комнатам. При супружеской спальне предусмотрена большая комфортабельная ванная комната с хорошим естественным освещением. При другой спальне — ванная поменьше. Роскошь особняка подчеркивает цокольный этаж с залом для плавания почти в 100 м², сауной и гаражом на два автомобиля. Укрупненный масштабный строй фасадов с входным портиком высотой в два этажа и высокими арочными витражами усиливает ощущение размаха всего проектного решения.



ПЛАН 2-ГО ЭТАЖА



ПЕРВЫЙ ЭТАЖ

1. Столовая 33,2 м²
2. Гостиная 66,6 м²
3. Гостиная 33,2 м²
4. Санузел 3,7 м²
5. Холл 3,7 м²
6. Холл 36,4 м²
7. Санузел 2,0 м²
8. Кухня 16,5 м²

ВТОРОЙ ЭТАЖ

1. Спальня 33,3 м²
2. Спальня 30,9 м²
3. Ванная 5,4 м²
4. Галерея 31,9 м²
5. Ванная 17,0 м²

ОБЛИЦОВОЧНЫЙ КИРПИЧ
ROSSER

АрхиКамень
АРХИТЕКТУРНЫЙ ДЕКОР ИЗ КАМНЯ

wavin



Critics vs. Clients



Cover of Architectural Record, April 2011

ARCHITECT PREFERENCE



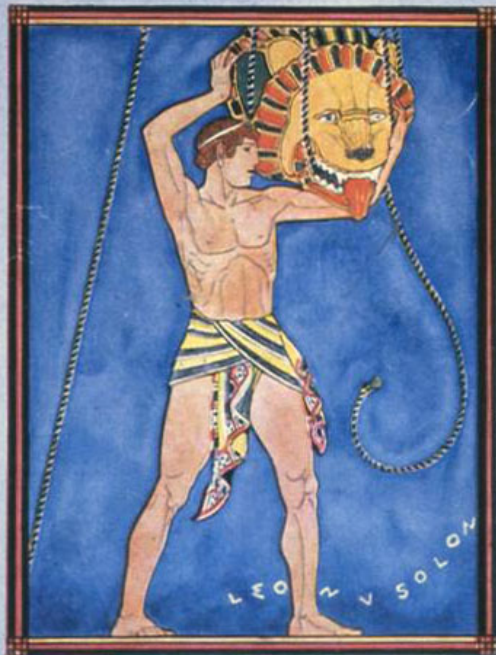
2010 AIA Newark Design Awards winner (Rosen Group)

CLIENT PREFERENCE

Architectural Journals: Architects Supporting Better Traditional Design

ARCHITECTURAL RECORD

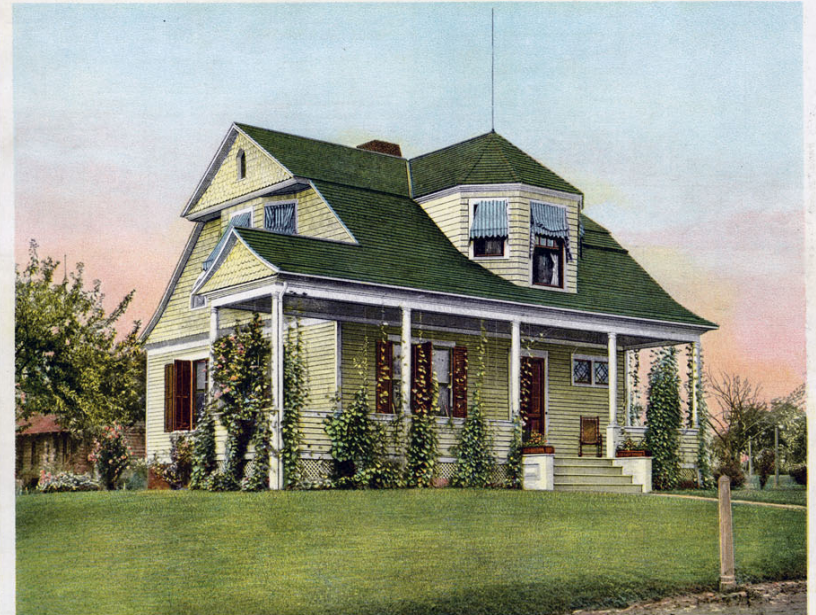
March 1919



PUBLISHED IN NEW YORK
35¢ A COPY \$3.00 A YEAR

SCIENTIFIC AMERICAN.

Building Edition.



A SUMMER HOUSE AT WOODMOUNT-ON-THE-SOUND, CONN.

No 153

JULY, 1898.

MUNN & CO. PUBLISHERS, NEW YORK

\$ 2.50 A YEAR.

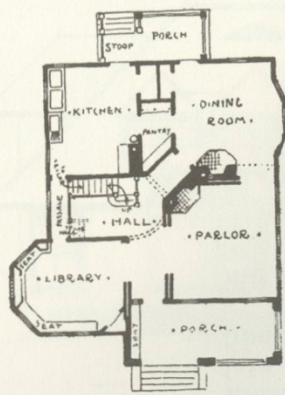
SINGLE COPIES 25 CTS.

361 BROADWAY.

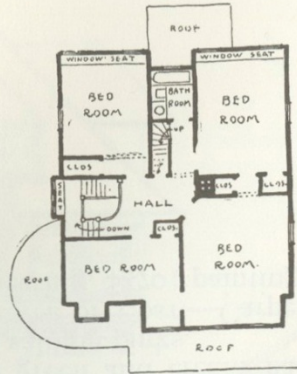
Architectural Journals: Architects Supporting Better Traditional Design

Suburban and Country Homes.

CHARLES P. BALDWIN, *Plate XVI.*
ARCHITECT,
PRUDENTIAL BUILDING,
NEWARK, N. J.

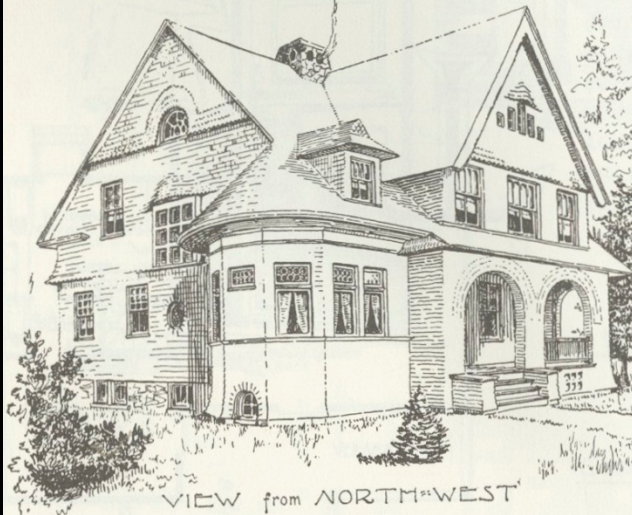


▲ FIRST STORY ▲

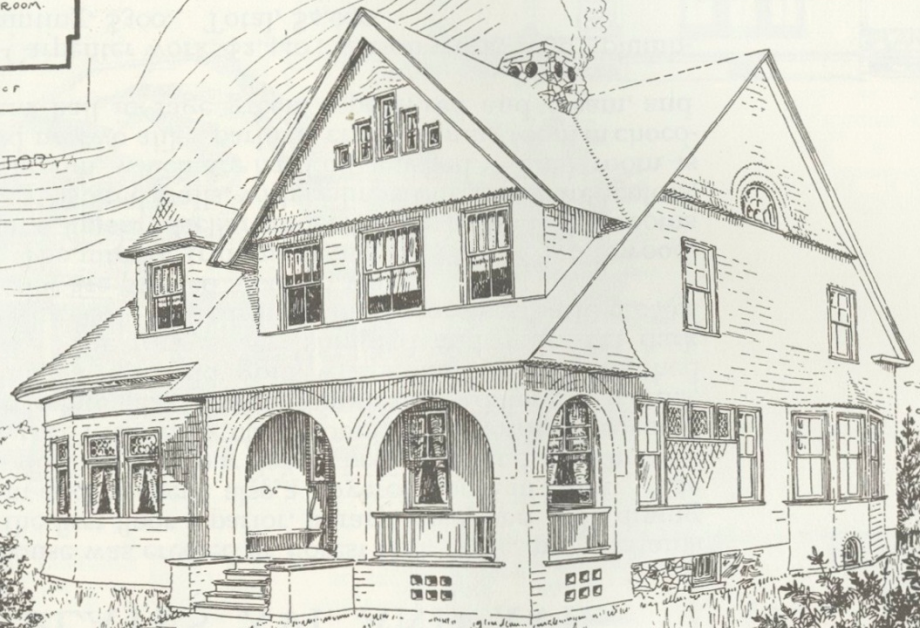


▲ SECOND STORY ▲

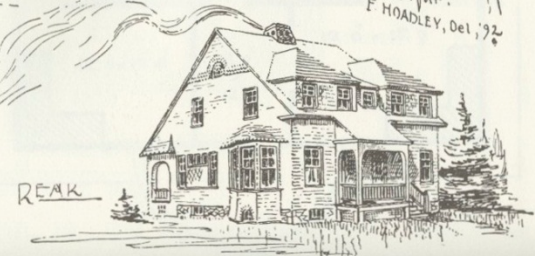
HOUSE AT
FOREST HILL



VIEW from NORTH-WEST



▲ VIEW
from
SOUTH-WEST ▲

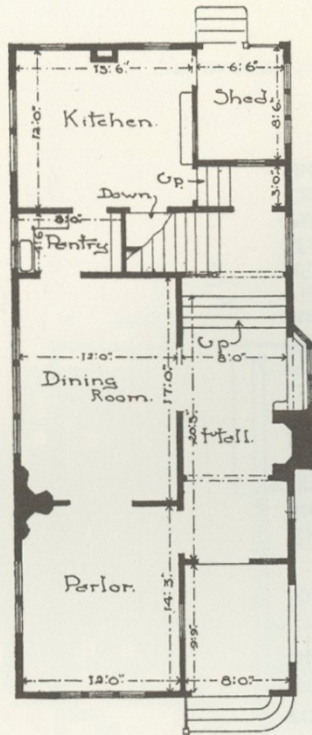


REAR

Architectural Journals: Architects Supporting Better Traditional Design

Suburban and Country Homes.

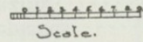
Plate III.



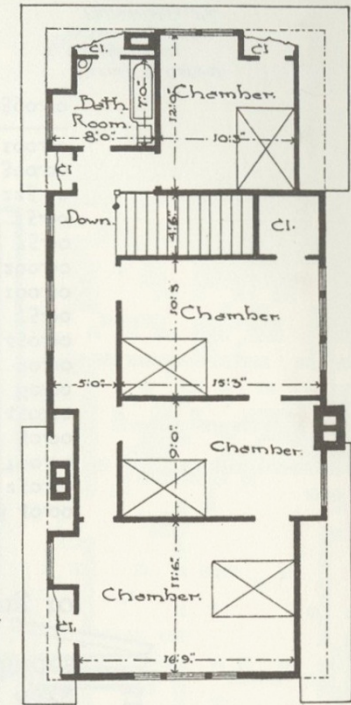
First Floor Plan.

Design for
A Suburban Cottage.

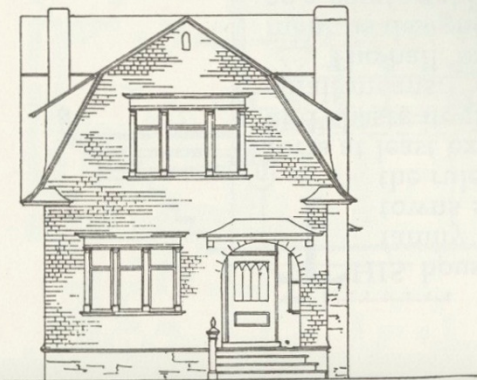
Gerrall & Goforth,
Architects,
14 S. Broad St., Phila., Pa.,



Perspective View from A.



Second Floor Plan.



Front Elevation.



Side Elevation.

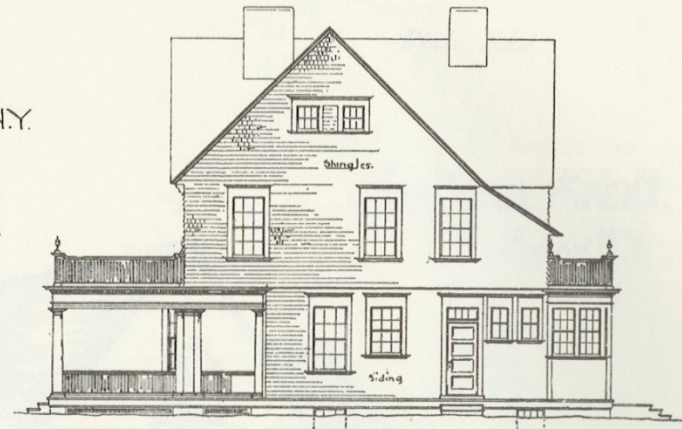
Architectural Journals: Architects Supporting Better Traditional Design



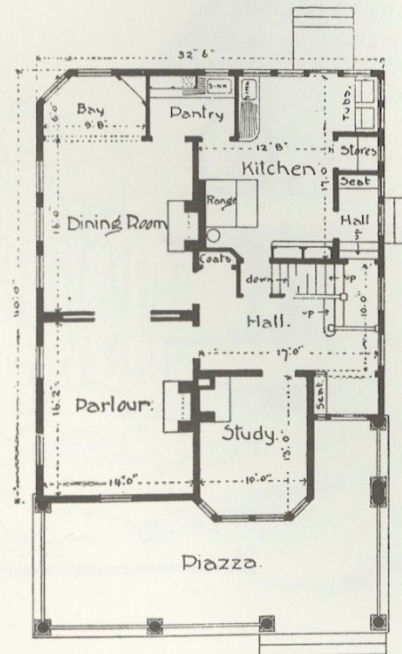
East Elevation.

House built at Yonkers N.Y.

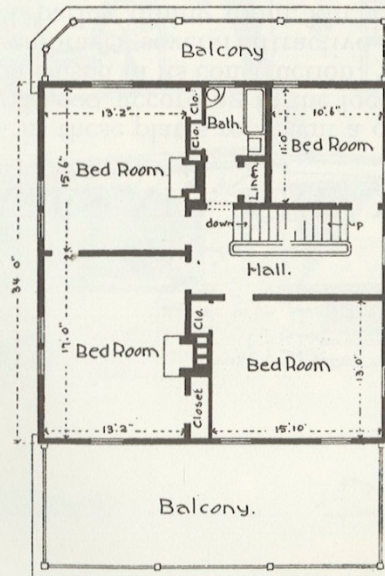
Creighton Withers.
Architect
21 State St New York.



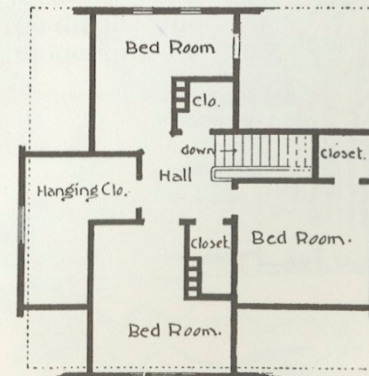
North Elevation.



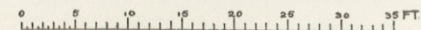
Plan of First Story.



Plan of Second Story.



Plan of Attic.

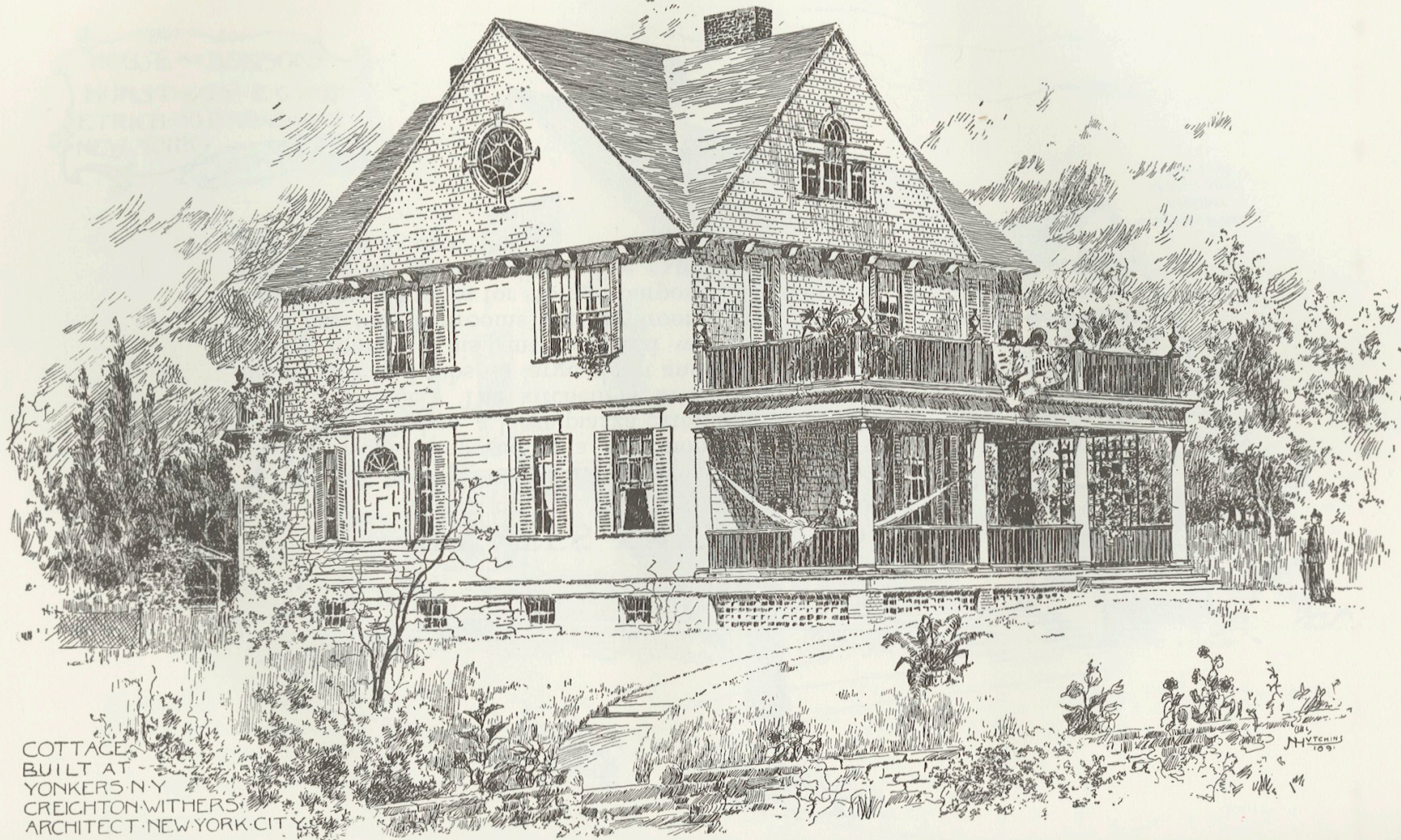


Scale.

Architectural Journals: Architects Supporting Better Traditional Design

Suburban and Country Homes.

Plate XXXIX.

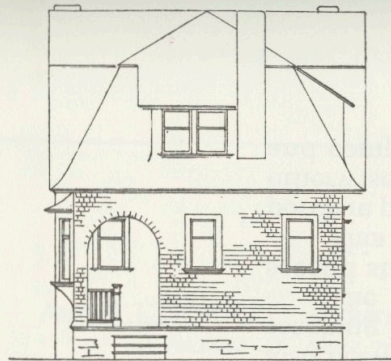


COTTAGE
BUILT AT
YONKERS N.Y.
CREIGHTON WITHERS
ARCHITECT NEW YORK CITY

Architectural Journals: Architects Supporting Better Traditional Design

Suburban and Country Homes.

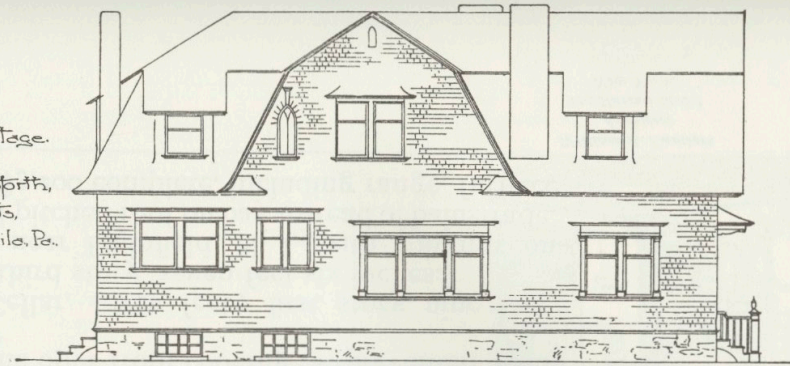
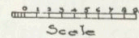
Plate IV.



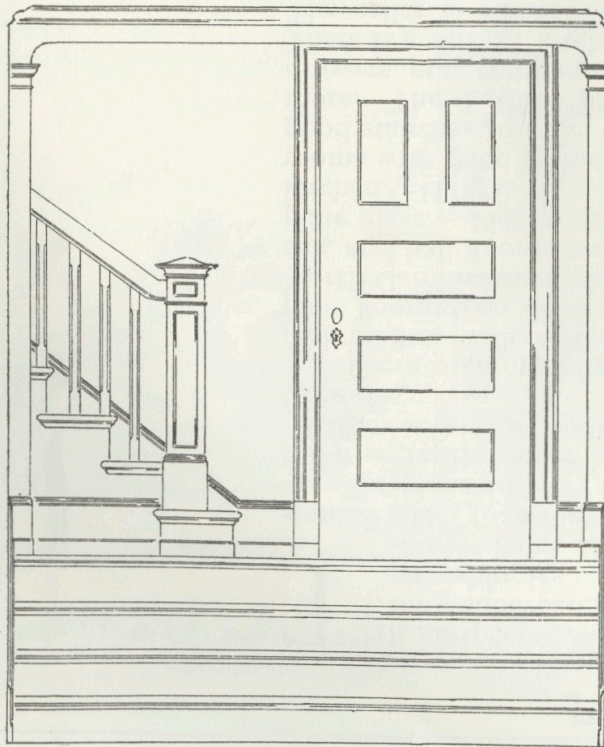
Rear Elevation.

Design for
A Suburban Cottage.

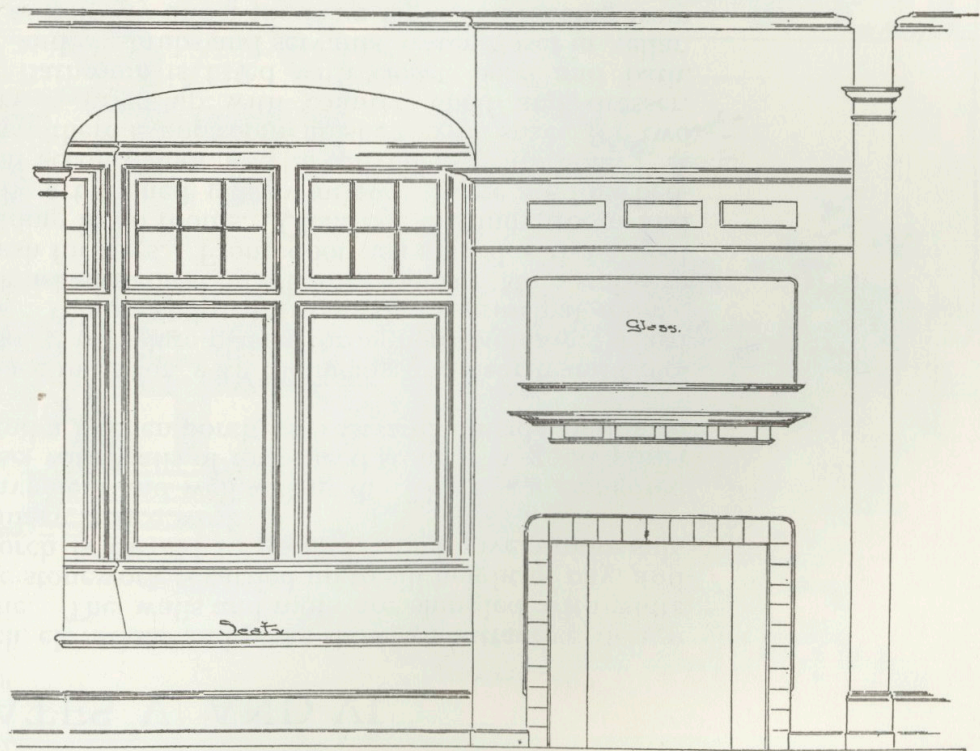
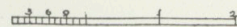
Gernell & Goffin,
Architects,
143 Broad St., Phila., Pa.



Side Elevation.



Detail of Stairway.



Detail of Bay and Fireplace.

Architectural Journals: Architects Supporting Better Traditional Design

Suburban and Country Homes.

Plate XVII.

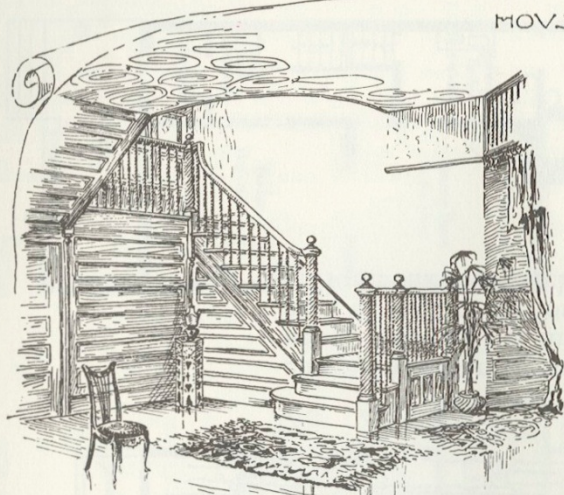
INTERIOR DETAILS

MOUSE AT FOREST MILL.

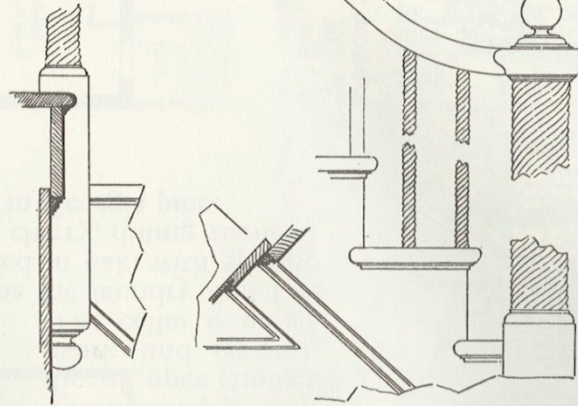
N J

CHARLES P BALDWIN,
ARCHITECT,
PRUDENTIAL BUILDING,
NEWARK, N.J

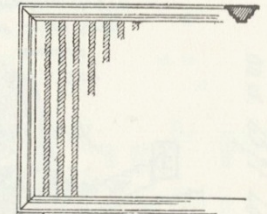
SCALE—
0 3 6 9 12 INCHES.



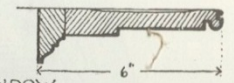
▲ THE STAIRCASE ▲



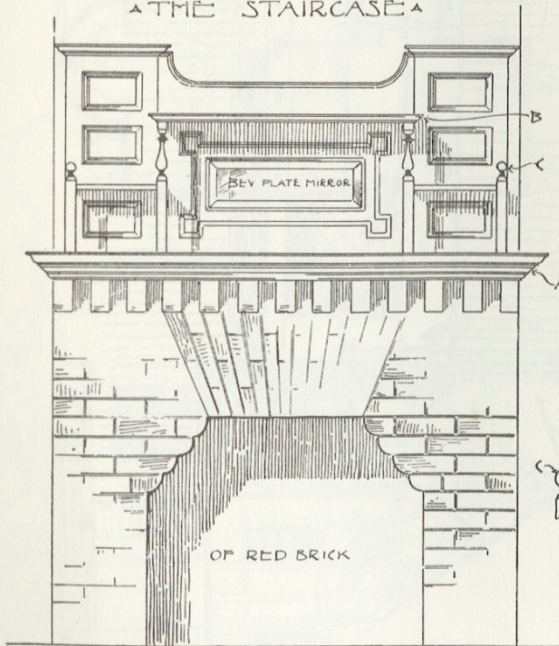
▲ STAIR DETAILS ▲



SPINDLE TRANSOM
IN WALL



▲ WINDOW
AND DOOR
CASINGS ▲



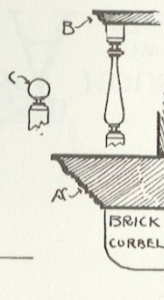
OF RED BRICK

▲ DINING ROOM MANTEL ▲

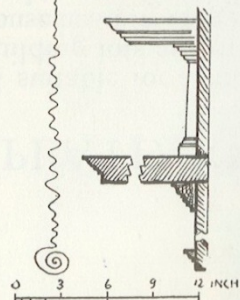
SCALE—
FOR MANTELS 0 3 6 9 12



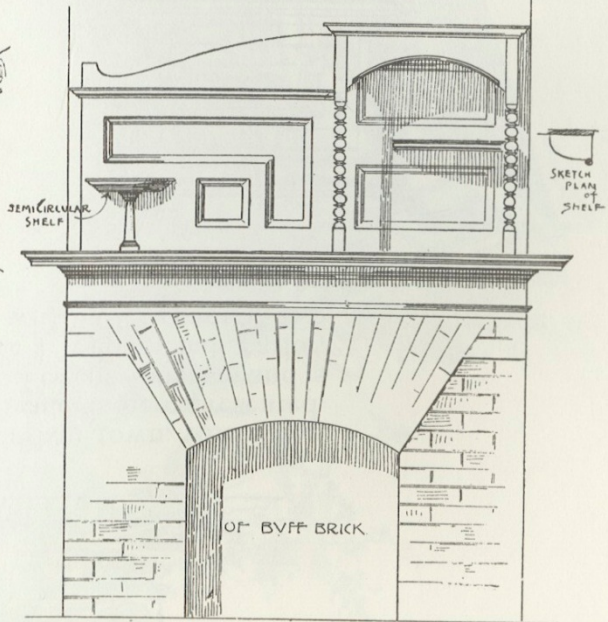
▲ VIEW IN DINING ROOM ▲



BRICK
CORBEL



SEMICIRCULAR
SHELF



OF BUFF BRICK

▲ PARLOR MANTEL ▲

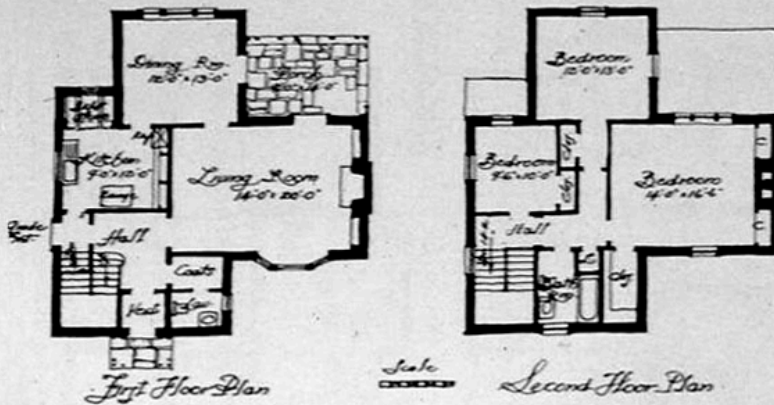
F. ROADLEY, DEL.

Architectural Journals: Architects Supporting Better Traditional Design

July 20, 1928

THE AMERICAN ARCHITECT

Page 135

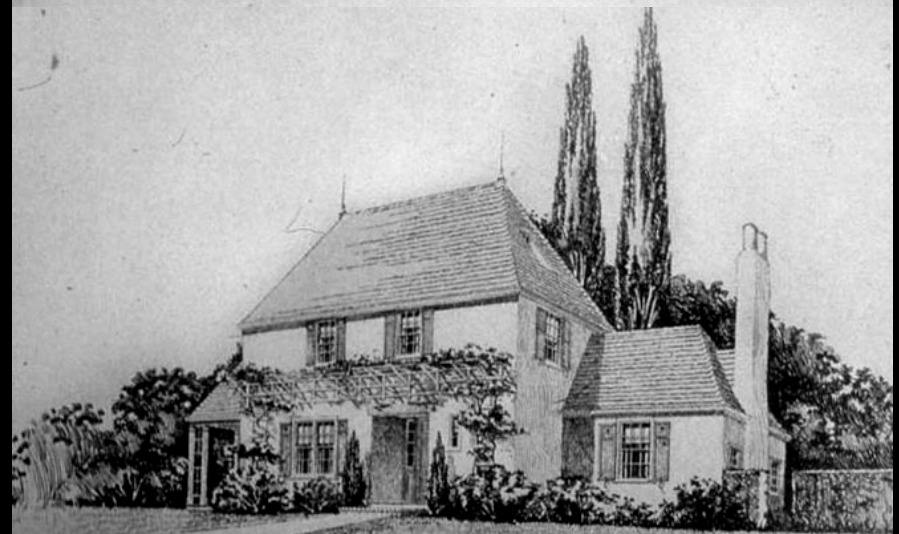


Cubage:
 A. 10' x 14' x 12' 6" = 5005 cu ft
 B. 10' x 14' x 12' 6" = 5005
 C. 10' x 14' x 12' 6" = 5005
 D. 10' x 14' x 12' 6" = 5005
 E. 10' x 14' x 12' 6" = 5005
 Total - 25025 - -

Materials
 Sillings to be of white washed pine, or Sand
 Pine, black. Hardwood floors white, iron
 roof - galvanized asphalt. Brown shingle
 with finished iron roof. E. Brown, galvanized
 Kitchen for the bathroom. E. Brown
 Elec. Ref. - Steam Heat.

PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION

SUBMITTED BY AMEDEO LEONE



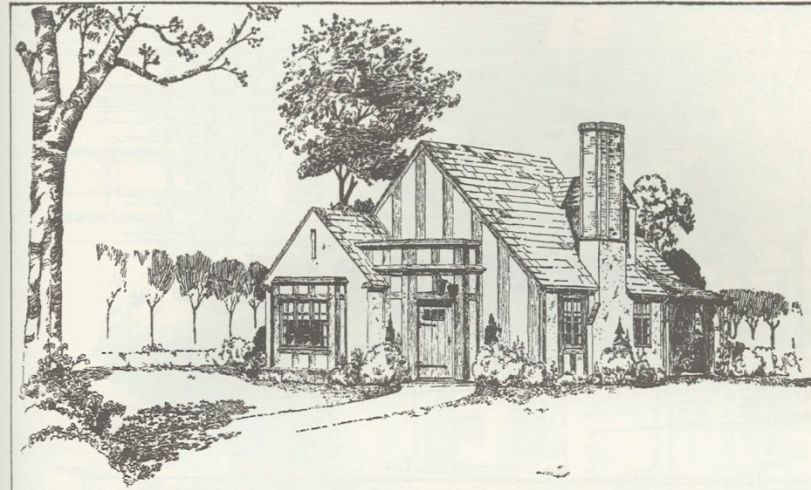
The architectural drawing is a comprehensive set of plans for a six-room house. At the top is a perspective view of the house, a two-story structure with a gabled roof, a central chimney, and a small balcony on the second floor. The house is surrounded by trees and shrubbery. Below the perspective view is a vertical section labeled 'Section', showing the internal structure and roofline. To the left of the section is a 'Rear Elevation' showing the back of the house with a large window and a small porch. To the right is a 'Side Elevation' showing the side of the house with a central door and windows. Below the rear elevation is a 'Basement Plan' showing a laundry room, a room, and a cool. Below the side elevation is a 'Second Floor Plan' showing three bedrooms, a bath, and a hall. A central vertical strip shows a 'Front Porch' and a 'Front Elevation' of the house. To the right of the front elevation is a 'Cubage' table with dimensions and a 'Notes' section. The drawing is signed 'DESIGN for A SIX ROOM HOUSE' and includes the architect's name 'Amedeo Leone' and address '100 Marquette Bldg Detroit, Mich'.

Cubage

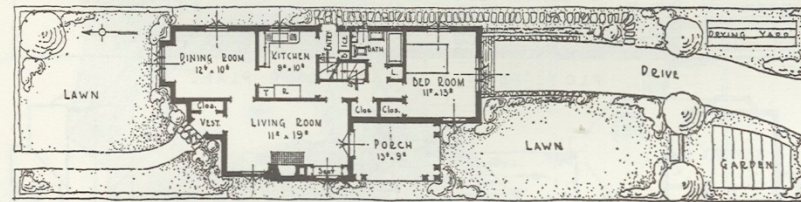
A	10'0" x 12'0" x 2'0" = 2400
B	12'0" x 12'0" x 2'0" = 2880
C	12'0" x 12'0" x 1'6" = 2160
D	12'0" x 12'0" x 1'0" = 1440
E	12'0" x 12'0" x 1'0" = 1440
F	12'0" x 12'0" x 1'0" = 1440
G	12'0" x 12'0" x 1'0" = 1440
H	12'0" x 12'0" x 1'0" = 1440
I	12'0" x 12'0" x 1'0" = 1440
J	12'0" x 12'0" x 1'0" = 1440
K	12'0" x 12'0" x 1'0" = 1440
L	12'0" x 12'0" x 1'0" = 1440
M	12'0" x 12'0" x 1'0" = 1440
N	12'0" x 12'0" x 1'0" = 1440
O	12'0" x 12'0" x 1'0" = 1440
P	12'0" x 12'0" x 1'0" = 1440
Q	12'0" x 12'0" x 1'0" = 1440
R	12'0" x 12'0" x 1'0" = 1440
S	12'0" x 12'0" x 1'0" = 1440
T	12'0" x 12'0" x 1'0" = 1440
U	12'0" x 12'0" x 1'0" = 1440
V	12'0" x 12'0" x 1'0" = 1440
W	12'0" x 12'0" x 1'0" = 1440
X	12'0" x 12'0" x 1'0" = 1440
Y	12'0" x 12'0" x 1'0" = 1440
Z	12'0" x 12'0" x 1'0" = 1440
AA	12'0" x 12'0" x 1'0" = 1440
AB	12'0" x 12'0" x 1'0" = 1440
AC	12'0" x 12'0" x 1'0" = 1440
AD	12'0" x 12'0" x 1'0" = 1440
AE	12'0" x 12'0" x 1'0" = 1440
AF	12'0" x 12'0" x 1'0" = 1440
AG	12'0" x 12'0" x 1'0" = 1440
AH	12'0" x 12'0" x 1'0" = 1440
AI	12'0" x 12'0" x 1'0" = 1440
AJ	12'0" x 12'0" x 1'0" = 1440
AK	12'0" x 12'0" x 1'0" = 1440
AL	12'0" x 12'0" x 1'0" = 1440
AM	12'0" x 12'0" x 1'0" = 1440
AN	12'0" x 12'0" x 1'0" = 1440
AO	12'0" x 12'0" x 1'0" = 1440
AP	12'0" x 12'0" x 1'0" = 1440
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AS	12'0" x 12'0" x 1'0" = 1440
AT	12'0" x 12'0" x 1'0" = 1440
AU	12'0" x 12'0" x 1'0" = 1440
AV	12'0" x 12'0" x 1'0" = 1440
AW	12'0" x 12'0" x 1'0" = 1440
AX	12'0" x 12'0" x 1'0" = 1440
AY	12'0" x 12'0" x 1'0" = 1440
AZ	12'0" x 12'0" x 1'0" = 1440
BA	12'0" x 12'0" x 1'0" = 1440
BB	12'0" x 12'0" x 1'0" = 1440
BC	12'0" x 12'0" x 1'0" = 1440
BD	12'0" x 12'0" x 1'0" = 1440
BE	12'0" x 12'0" x 1'0" = 1440
BF	12'0" x 12'0" x 1'0" = 1440
BG	12'0" x 12'0" x 1'0" = 1440
BH	12'0" x 12'0" x 1'0" = 1440
BI	12'0" x 12'0" x 1'0" = 1440
BJ	12'0" x 12'0" x 1'0" = 1440
BK	12'0" x 12'0" x 1'0" = 1440
BL	12'0" x 12'0" x 1'0" = 1440
BM	12'0" x 12'0" x 1'0" = 1440
BN	12'0" x 12'0" x 1'0" = 1440
BO	12'0" x 12'0" x 1'0" = 1440
BP	12'0" x 12'0" x 1'0" = 1440
BQ	12'0" x 12'0" x 1'0" = 1440
BR	12'0" x 12'0" x 1'0" = 1440
BS	12'0" x 12'0" x 1'0" = 1440
BT	12'0" x 12'0" x 1'0" = 1440
BU	12'0" x 12'0" x 1'0" = 1440
BV	12'0" x 12'0" x 1'0" = 1440
BW	12'0" x 12'0" x 1'0" = 1440
BX	12'0" x 12'0" x 1'0" = 1440
BY	12'0" x 12'0" x 1'0" = 1440
BZ	12'0" x 12'0" x 1'0" = 1440
CA	12'0" x 12'0" x 1'0" = 1440
CB	12'0" x 12'0" x 1'0" = 1440
CC	12'0" x 12'0" x 1'0" = 1440
CD	12'0" x 12'0" x 1'0" = 1440
CE	12'0" x 12'0" x 1'0" = 1440
CF	12'0" x 12'0" x 1'0" = 1440
CG	12'0" x 12'0" x 1'0" = 1440
CH	

[22]

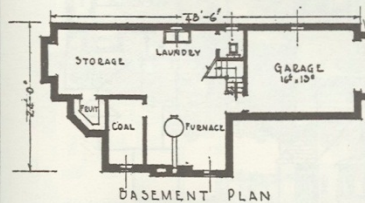
Architectural Journals: Architects Supporting Better Traditional Design



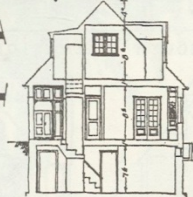
DESIGN FOR A FIVE-ROOM HOUSE



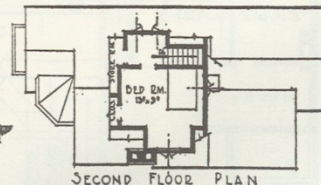
PLOT PLAN & FIRST FLOOR PLAN



BASEMENT PLAN



SECTION

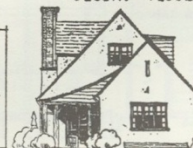


SECOND FLOOR PLAN



WEST ELEVATION

CUBIC CONTENTS	
MAIN PART OF HOUSE	19,830
PORCH	408
ENTRANCE	410
DAY WINDOW	12.6
TOTAL CU. FT.	20,974
COLOR & MATERIALS	
DUFF STUCCO ON 8" CINDER BLOCKS	
DULL DROWN TIMBERS & SHINGLES	

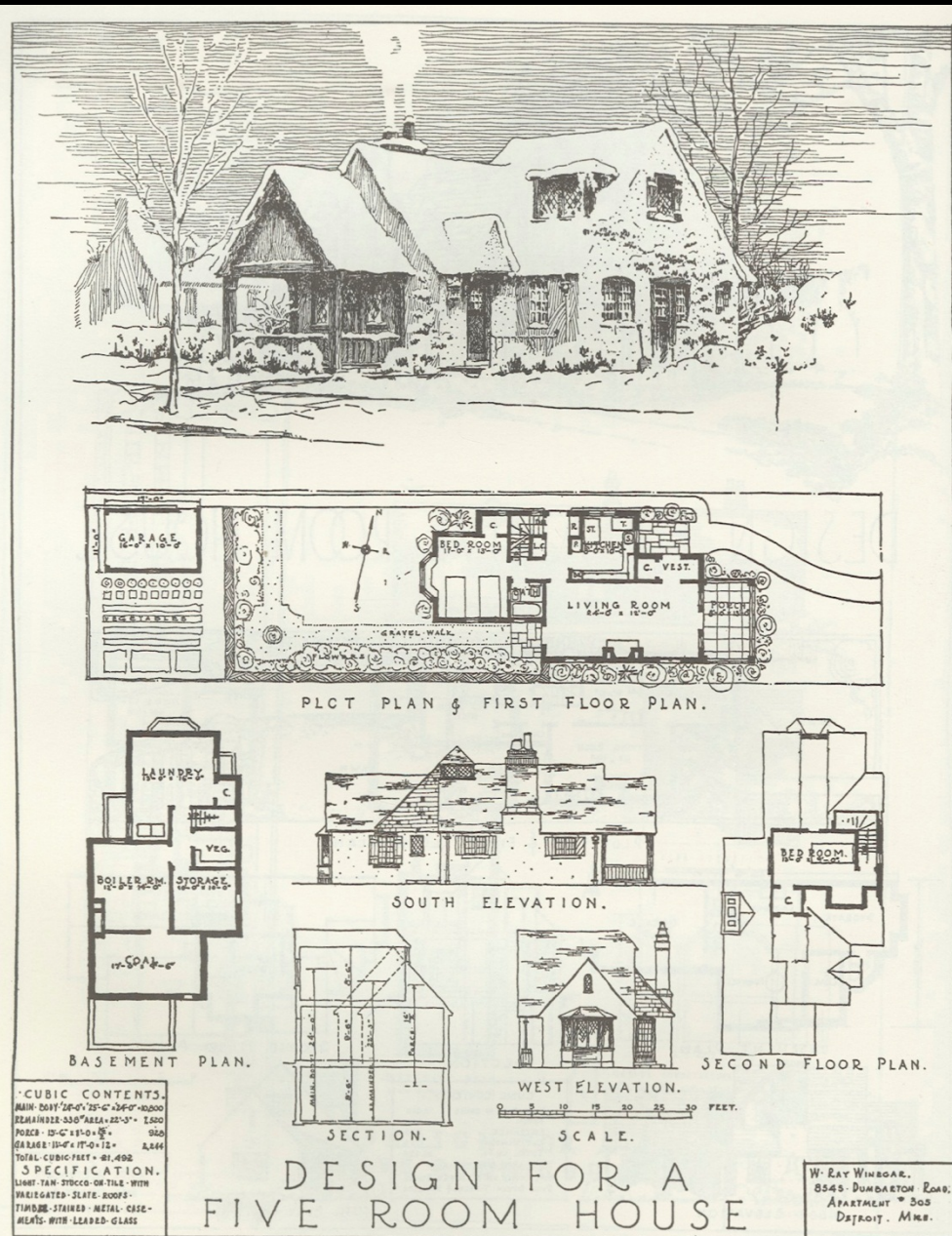


SOUTH ELEV.

0 5 10 15 20 FT.
Scale 8"=1'-0"

MAYOL H. LINSKOTT
6145 CHERRY ST.
KANSAS CITY - MO.

Architectural Journals: Architects Supporting Better Traditional Design

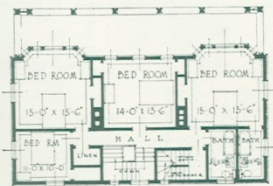


[illegible]

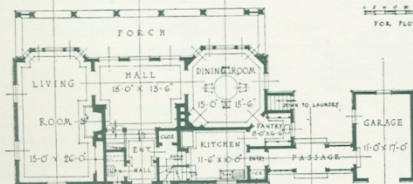
Architectural Journals: Architects Supporting Better Traditional Design

24

ARCHITECTURAL TREASURES OF EARLY AMERICA



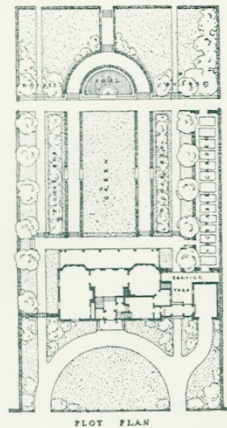
SECOND FLOOR PLAN



FIRST FLOOR PLAN

SUBMITTED BY
YANKEE
DOODLE
MAY 1, 1916.

GRAPHIC SCALES
FOR PLANS
FOR ELEVATIONS



PLOT PLAN

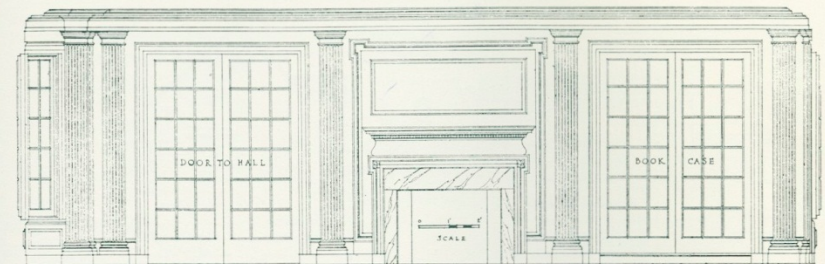
COMPETITION FOR A SUBURBAN HOUSE AND GARAGE
TO BE BUILT OF WHITE PINE

MENTION DESIGN

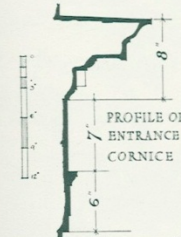
Submitted by J. Ivan Disé, New York, New York

SUBURBAN HOUSE AND GARAGE

25



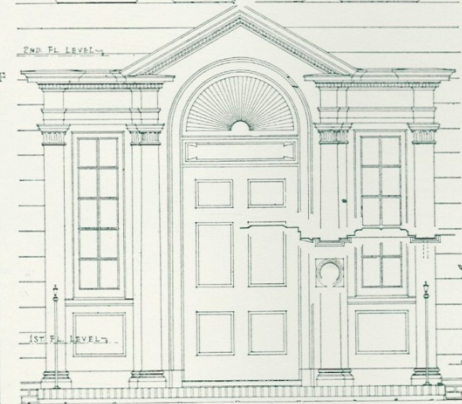
DETAIL OF LIVING ROOM



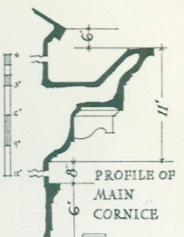
PROFILE OF
ENTRANCE
CORNICE

MAIN PART OF HOUSE
25'-0" X 50'-0" X 26'-0" = 40,000
DAY WINDOWS
24' X 12'-0" X 18'-0" = 864
PANTRY
5'-0" X 11'-0" X 12'-0" = 660
PORCH
14' X 10'-0" X 20'-0" = 2,800
GARAGE
12'-0" X 18'-0" X 15'-0" = 2,700
PASSAGE
14' X 6'-0" X 10'-0" = 840
TOTAL CVRAGE 46,986

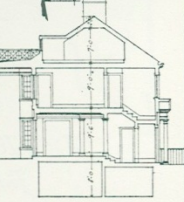
CVRAGE



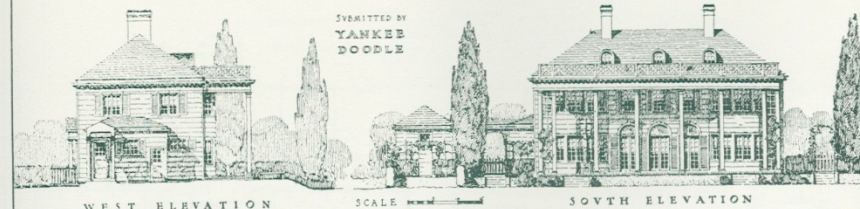
DETAIL OF ENTRANCE



PROFILE OF
MAIN
CORNICE



SECTION



WEST ELEVATION

SOUTH ELEVATION

COMPETITION FOR A SUBURBAN HOUSE AND GARAGE
TO BE BUILT OF WHITE PINE

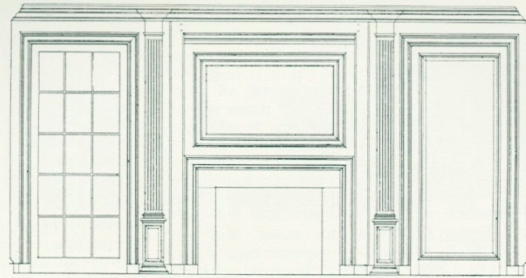
MENTION DESIGN, Detail Sheet

Submitted by J. Ivan Disé, New York, New York

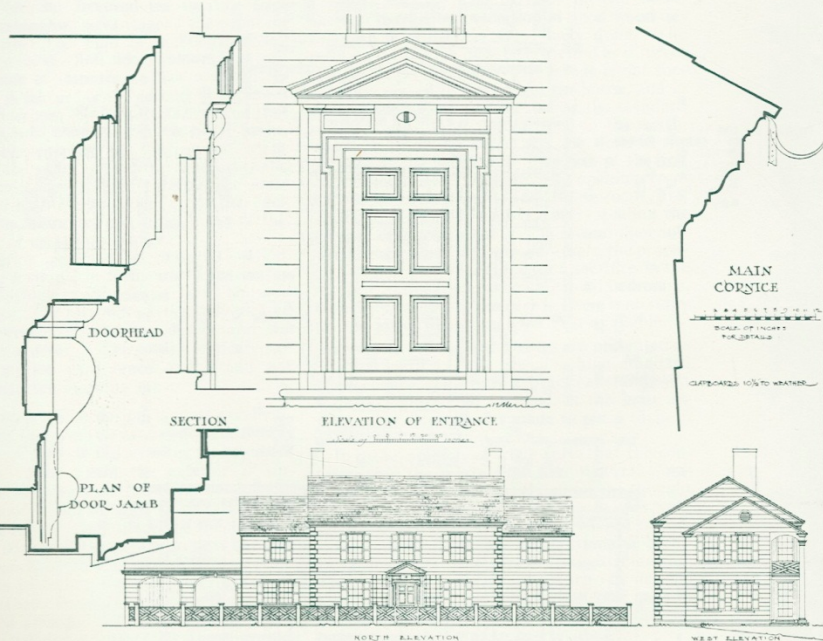
Architectural Journals: Architects Supporting Better Traditional Design

16

ARCHITECTURAL TREASURES OF EARLY AMERICA



ELEVATION OF MANTEL IN LIVING ROOM



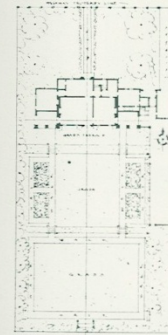
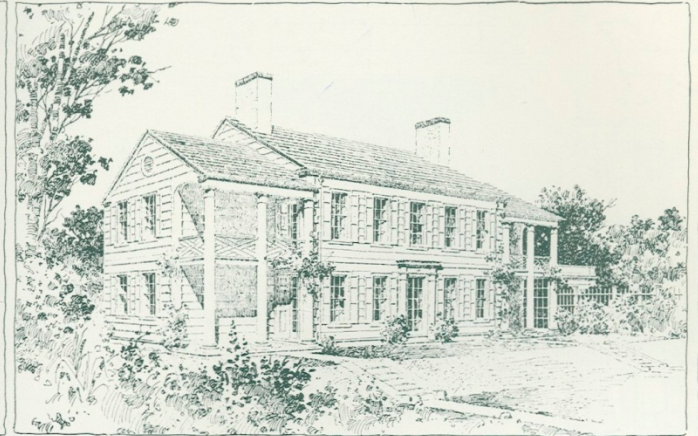
DESIGN FOR A SUBURBAN HOUSE
AND GARAGE OF WHITE PINE

SUGGESTED BY PINUS STROBUS

SECOND PRIZE DESIGN, Detail Sheet
Submitted by Alfred Cookman Cass, New York, New York

SUBURBAN HOUSE AND GARAGE

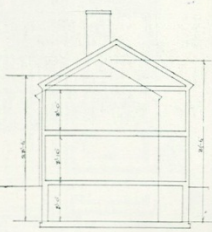
17



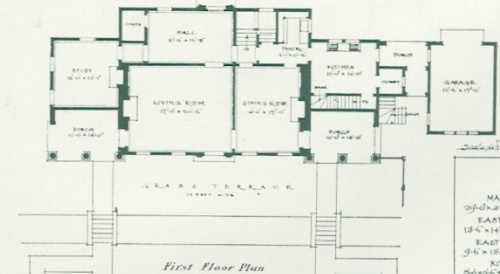
First Floor Plan



Second Floor Plan



Key Section



First Floor Plan

DESIGN FOR A SUBURBAN HOUSE
AND GARAGE OF WHITE PINE

SUGGESTED BY PINUS STROBUS

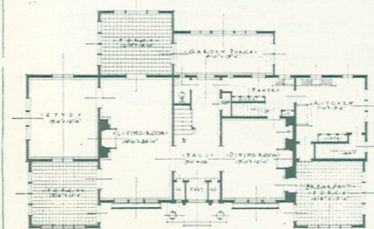
CUBAGE	
MAIN BUILDING	24488
EAST AND WEST WINGS	11000
EAST AND WEST PORCHES	1328
KITCHEN PORCH	500
KITCHEN GARAGE	265
GARAGE	5510
TOTAL CUBIC FEET	43280

SECOND PRIZE DESIGN
Submitted by Alfred Cookman Cass, New York, New York

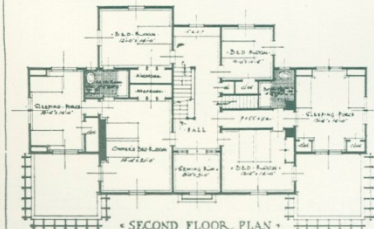
Architectural Journals: Architects Supporting Better Traditional Design

64

ARCHITECTURAL TREASURES OF EARLY AMERICA



• FIRST FLOOR PLAN •



• SECOND FLOOR PLAN •

• COVERAGE •

• MAIN BUILDING •	• 1000 sq. ft. 2500
• EAST & WEST WINGS •	• 1000 sq. ft. 1000
• NORTH EXTENSION •	• 1000 sq. ft. 1000
• BREAKFAST PORCH •	• 1000 sq. ft. 1000
• SOUTH PORCH •	• 1000 sq. ft. 1000
• TOTAL •	• 4000 sq. ft. 4000

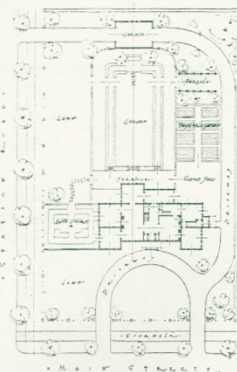
DESIGN
for
A WHITE PINE HOUSE
TO COST \$12,500

• SUBMITTED •

BY

FOR THE FINE

ART

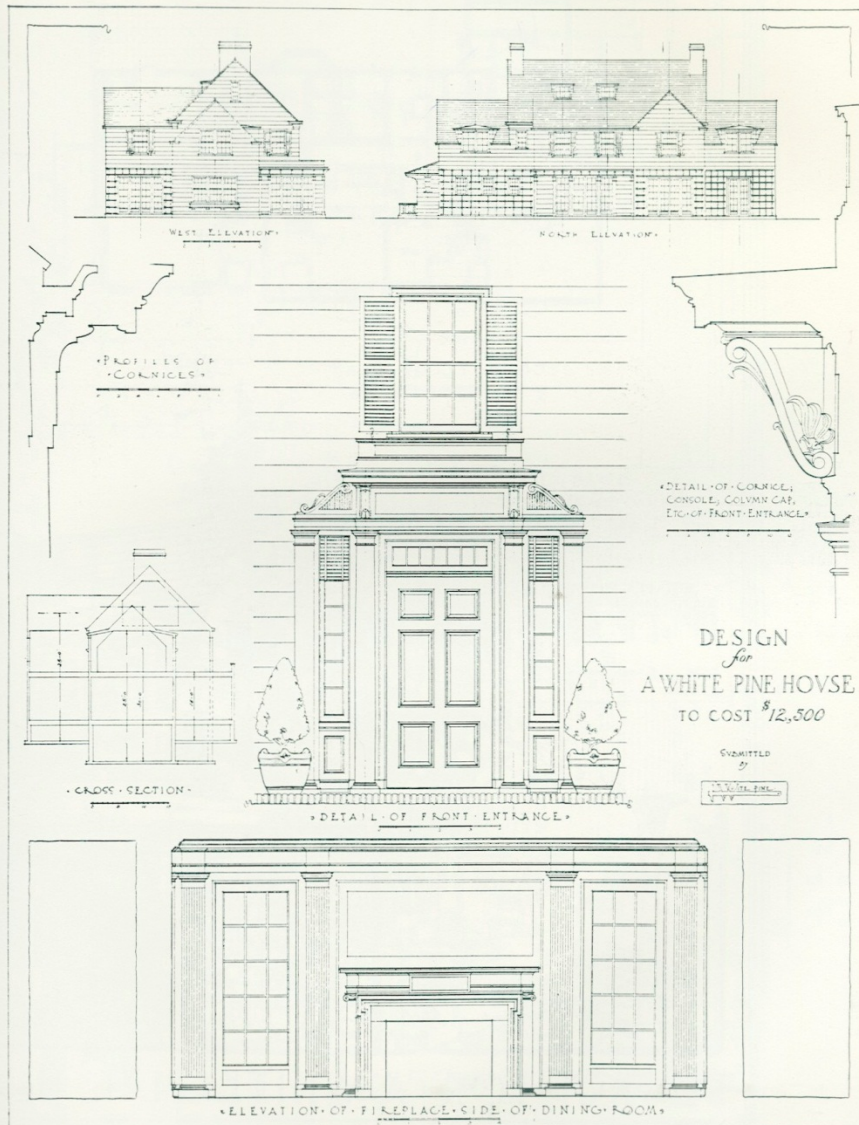


• PLOT PLAN •

MENTION, Design No. 194
Submitted by Benj. Schreyer, New York, New York

HOUSE TO COST TWELVE THOUSAND FIVE HUNDRED DOLLARS

65



MENTION, Design No. 194, Detail Sheet
Submitted by Benj. Schreyer, New York, New York

Architectural Journals: Architects Supporting Better Traditional Design

HOUSE & GARDEN

A Condé Nast Publication



Plan for Building This Fall · November, 1933 · Price 35 cents **

House & Garden

AUGUST 1939

DOUBLE NUMBER
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30 HOUSES AND PLANS
costing under \$10,000
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35c



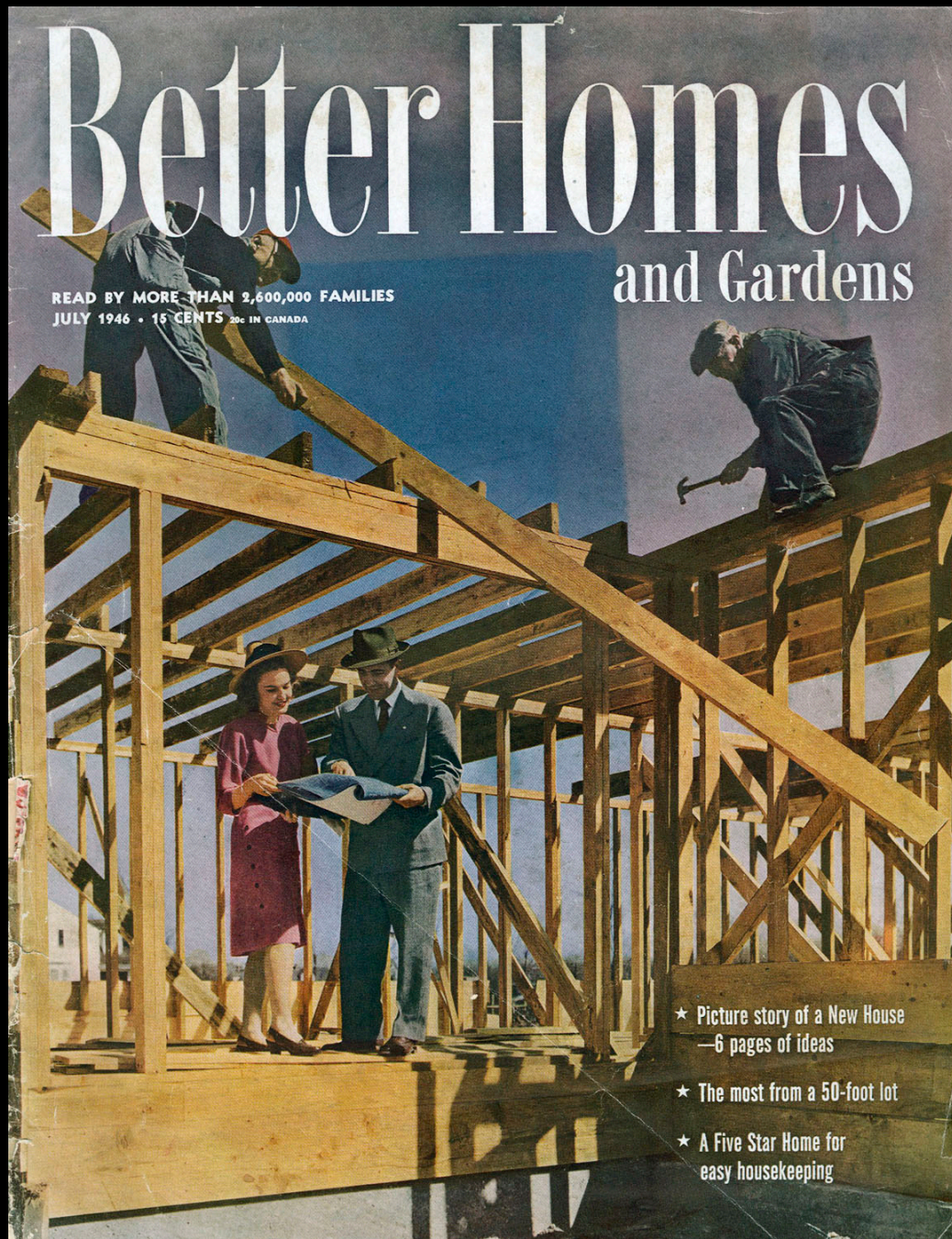
Architectural Journals: Architects Supporting Better Traditional Design



Architectural Journals: Architects Supporting Better Traditional Design



Architectural Journals: Architects Supporting Better Traditional Design



Better Homes and Gardens

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—6 pages of ideas
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- ★ A Five Star Home for
easy housekeeping

ROBERT

A.M.

STERN

HOUSES

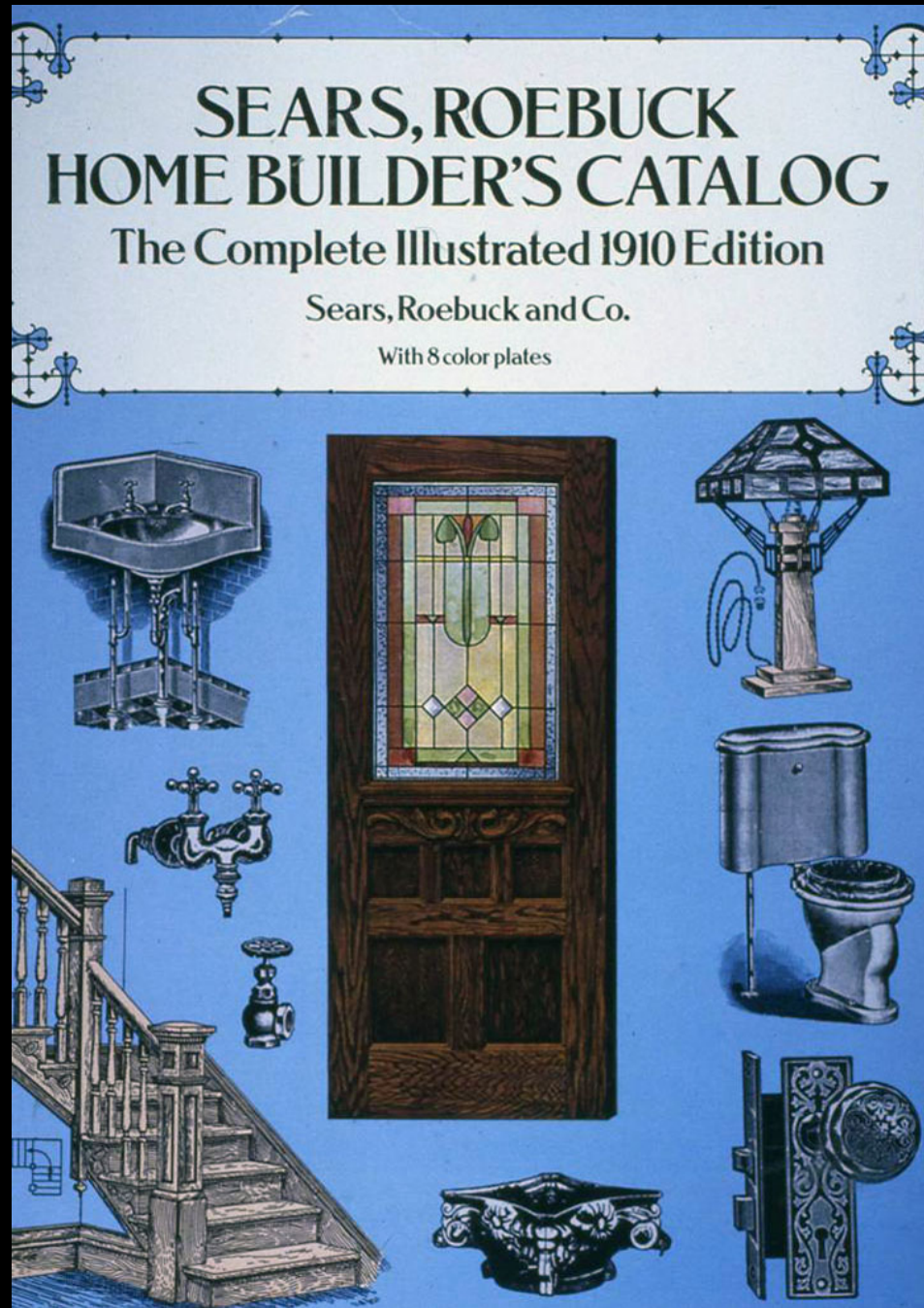
ROBERT

A.M.

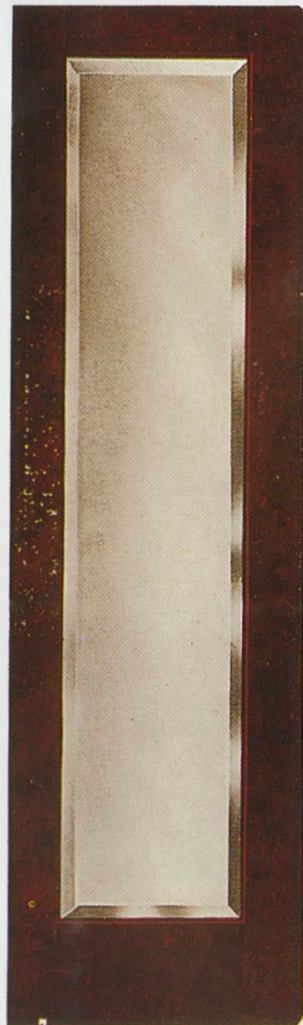
STERN

HOUSES AND
GARDENS

Home Building Industry: Building Components Supporting Better Design



THE BEAUTY OF A FRONT DOOR DEPENDS UPON THE MANNER IN WHICH IT IS GLAZED



EVERY SASH DOOR IN THIS CATALOG will prove to be rich and attractive if glazed with plate glass or one of the rich art glass designs shown on this and the following pages.

\$25.00 MIRROR DOOR FOR

\$11.20

Furnished in Red Oak, Birch or Nona Pine. The illustration to the left shows our Mirror Door, made of birch stained to imitate mahogany. Very effective when used with white enamel trimming in bedrooms, also very effective when stained to imitate cherry, walnut or other woods.

\$10.25 FOR THIS \$20.00 BEVEL PLATE GLASS DOOR

Read the description and see detail of construction on page 12.

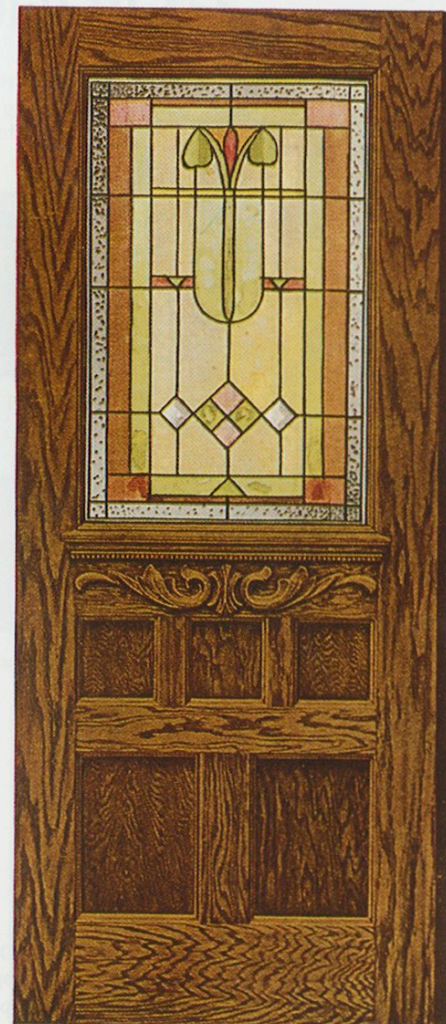


HALLS AND BED-ROOMS can be beautified and made to appear larger by using bevel plate glass mirror doors.

\$9.06 FOR THIS BEAUTIFUL PANEL OAK DOOR

Furnished in Red Oak or Wisconsin Birch, with hand carvings. For full description see page 12. Venetian leaded art glass adds much to the appearance of a door. It excludes the view of an intruder and yet does not exclude the light. This door or any door illustrated in this catalog can be glazed with this design or any other leaded design which is illustrated in colors on the following pages, at a slight difference in price.

LEADED ART GLASS IS MADE TO ORDER. Be sure to allow at least fifteen days, the time required to get a first class job.



MIRROR DOORS See prices below.

All these doors are 1 3/4 inches thick.

Catalog Number	Width Ft.	Height Ft. In.	Kind of Wood	Price, Including Bevel Plate Mirror	Price, Including Plain Plate Mirror (not beveled)
63A6776	2	6 8	Nona Pine	\$13.10	\$11.20
63A6777	2	6 8	Birch	15.75	13.85
63A6778	2	6 8	Red Oak	16.50	14.60
63A6779	2	7 0	Nona Pine	14.00	12.05
63A6780	2	7 0	Birch	16.25	14.30
63A6781	2	7 0	Red Oak	16.95	14.95

BEVEL PLATE GLASS DOORS

VENEERED DOORS, 1 3/4 inches thick.

SIZES		Unselected Birch		Red Oak	
Width Ft.	Height Ft. In.	No. 63A96 Glazed Bevel Plate		No. 63A92 Glazed Bevel Plate	
2	8	6	8	\$ 9.45	\$10.25
2	10	6	10	10.60	11.55
2	10	7	0	11.05	12.10
3	0	7	0	11.50	12.70

The prices printed on this page are for doors in the white. We do not fill, stain or varnish our mill work or interior trim.

LEADED ART GLASS DOORS

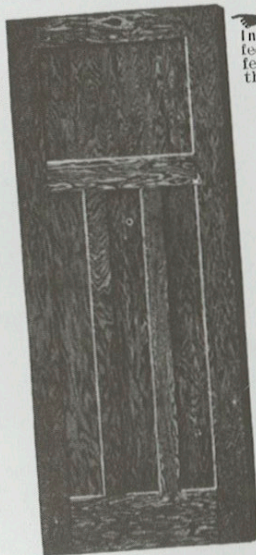
VENEERED OAK DOORS, 1 3/4 inches thick.

SIZES		Veneered Plain Red Oak	
Width Ft.	Height Ft. In.	No. 63A86 Glazed Bevel Plate Glass	No. 63A6537 Leaded Art Glass as Illustrated
2	8	6 8	\$ 9.35
2	10	6 10	10.40
2	10	7 0	10.95
3	0	7 0	11.30
			\$ 9.06
			10.19
			10.78
			11.20

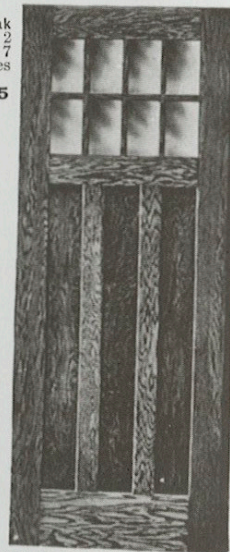
MATERIAL SPECIFIED FOR MODERN HOME No 146



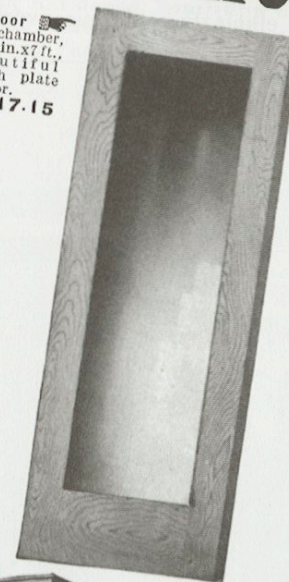
Birch Interior Door. 2 feet 8 inches by 7 feet, 1 1/2 inches thick.
Price...\$3.18



Craftsman Oak Interior Door. 2 feet 8 inches by 7 feet, 1 1/2 inches thick.
Price...\$5.65



Closet Door for front chamber, birch, 2 ft. 6 in. x 7 ft., with beautiful full length plate glass mirror.
Price..\$17.15



Rear Outside Door. 3x7 feet, 1 1/2 inches thick, glazed.
Price..\$4.80

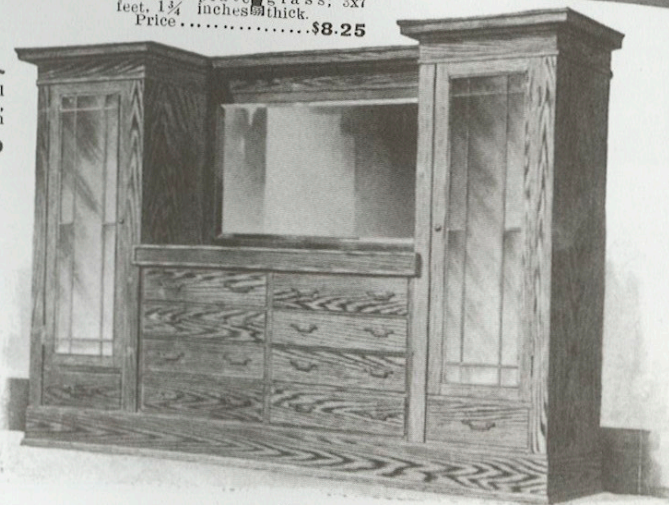


Craftsman Oak Front Door. glazed plate glass; 3x7 feet, 1 1/2 inches thick.
Price.....\$8.25



Two-Light Check Rail Window. 2 feet by 4 feet 6 inches, with glass.
Price.....71¢

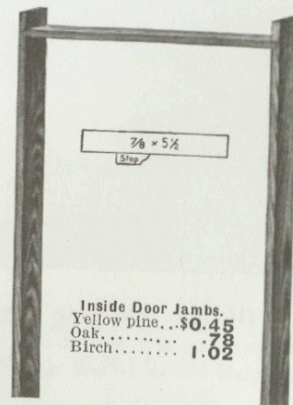
Craftsman Oak Buffet. bevel plate glass mirror, doors glazed with leaded art glass.
Price..\$46.00



All the doors, buffet and other materials shown on this page represent a few of the items we furnish for Modern Home No. 146 shown on page 4.



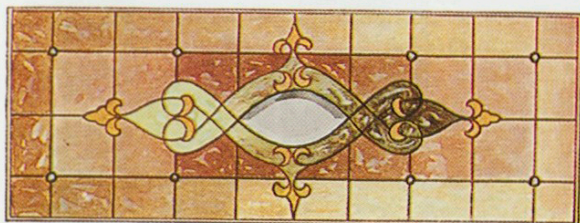
Note our low prices. All our material is guaranteed. We furnish the very latest designs at half regular prices. For complete line see our Building Material Catalog.



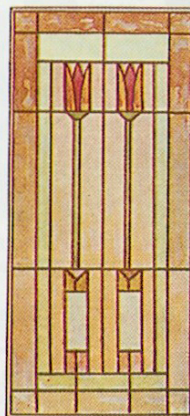
Inside Door Jamb.
Yellow pine...\$0.45
Oak......78
Birch.....1.02

HIGH CLASS L'ART NOUVEAU AND VENETIAN GLASS

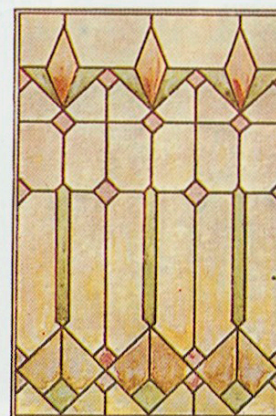
NEW CREATIONS, exceptionally new and attractive designs. Make your selection. They are all pretty and are excellent values, just about one-half regular prices, in many instances considerably less than half. While these patterns are inexpensive they will add wonderfully to the value of the house. These leaded glass windows, such as we show on this and the following pages, add tone and refinement when viewed from the exterior, while the soft and delicate colors add comfort and coziness to the interior, as well as enriching its beauty a hundredfold. We furnish in colors exactly like colored illustrations.



No. 63A8918 Price, per square foot \$1.00



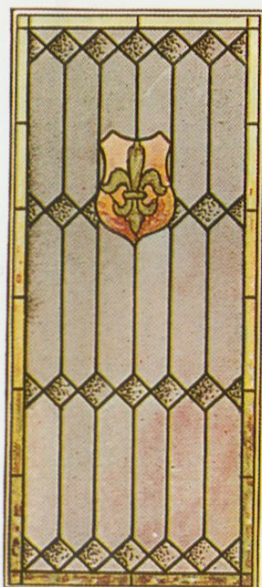
No. 63A6502 Price, per square foot 90c



No. 63A6507 Price, per square foot 89c



No. 63A8916 Price, per square foot . . . 80c



No. 63A6501 Price, per square foot 82c



No. 63A6503 Price, per square foot \$1.27



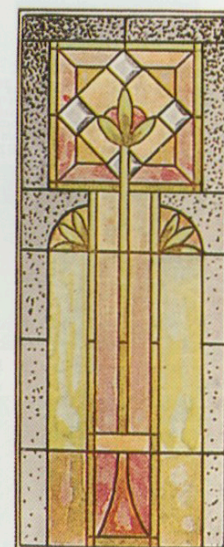
No. 63A6504 Price, per square foot \$1.08



No. 63A8920 Price, per square foot \$1.00



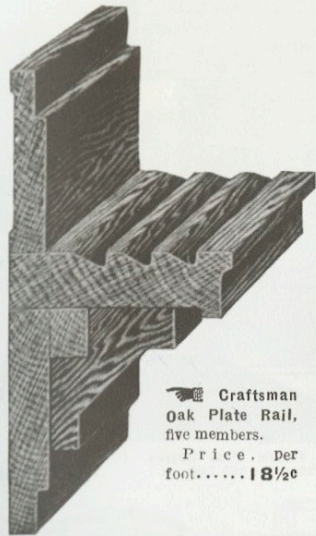
No. 63A6505 Price, per square foot. . 99c



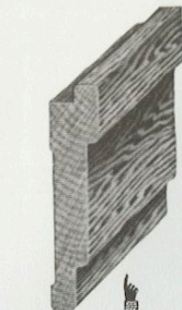
No. 63A6506 Price, per square foot. . . \$1.30

LEADED ART GLASS IS MADE TO ORDER. Be sure to allow at least fifteen days, the time required to get a first class job.

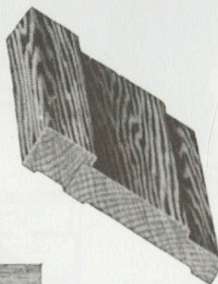
MATERIAL SPECIFIED FOR MODERN HOME No 146



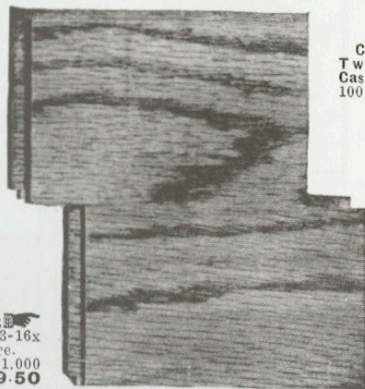
Craftsman Oak Plate Rail,
five members.
Price, per
foot.....**\$18½¢**



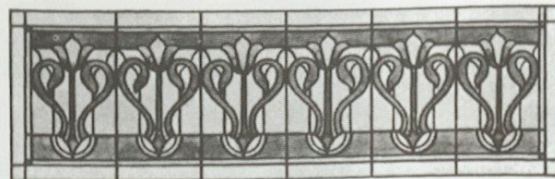
Craftsman Oak Band Picture Mold.
Price, per 100
feet.....**\$3.25**



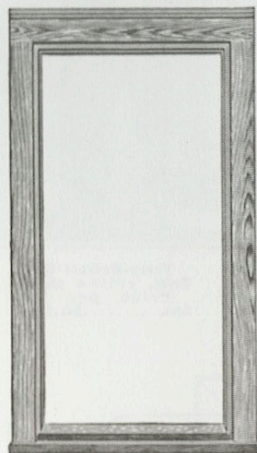
Craftsman Oak Two-Member Casing. Price, per 100 feet...**\$3.30**



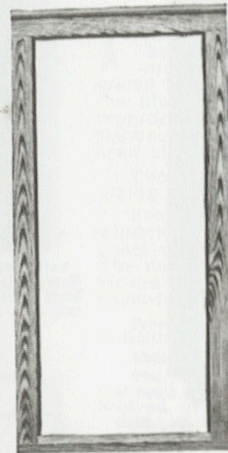
Clear Oak Flooring, 13-16x 2 3/4-inch face.
Price, per 1,000
feet....**\$59.50**



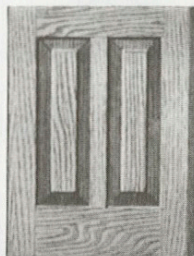
Colored Art Nouveau Leaded Glass over buffet.
Price, per foot.....**\$1.65**



Outside Window Frame, 2 feet by 4 feet 6 inches, with pulleys.
Price.....**\$1.62**



Outside Door Frame, 1 1/4-inch outside casing, 1 3/4-inch thick oak sill. Price.....**\$1.90**



Cupboard Door, 1 foot 6 inches by 2 feet 6 inches, 1 1/2 inches thick. Price.....**\$6¢**

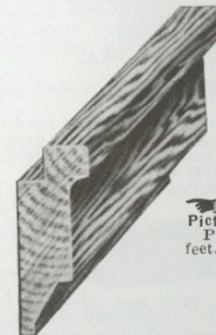


Craftsman Oak Three-Member Base.
Price, per 100
feet.....**\$6.40**

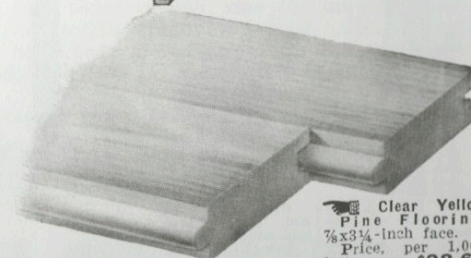


Craftsman Oak Window Stool.
Price, per 100
feet.....**\$4.75**

Craftsman Oak Window Apron.
Price, per 100
feet...**\$2.50**



Craftsman Oak Picture Molding.
Price, per 100
feet.....**\$1.60**



Clear Yellow Pine Flooring, 7/8x3 3/4-inch face.
Price, per 1,000
feet.....**\$28.60**

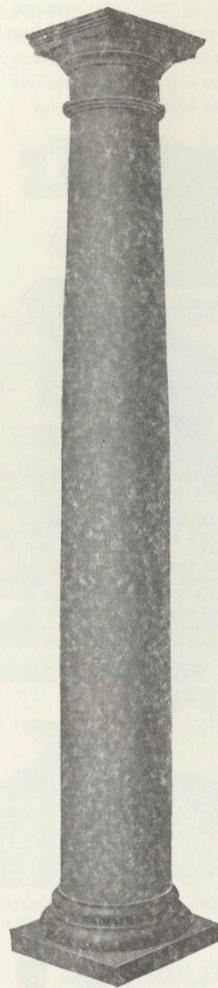
We specify the highest class of materials; strictly up to date designs. Our low prices explain why you can build a \$5,000.00 house for \$3,960.00 when you trade with us.



The interior of a home finished with materials such as shown on this page is sure to please. There are none better made at any price. We guarantee to please our customers.

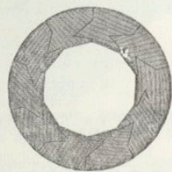


HIGHEST GRADE COLONIAL BUILT-UP COLUMNS



No. 63B8070

COLONIAL LOCK JOINT BUILT-UP COLUMNS.



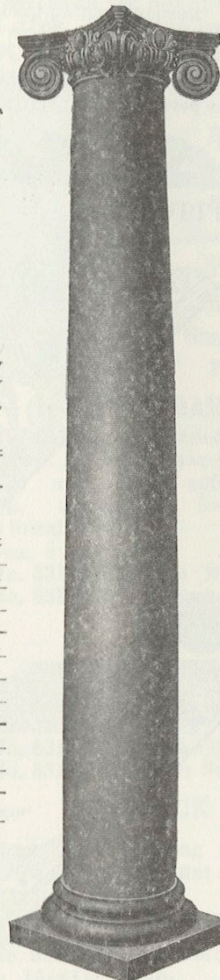
The illustration above shows an end view of our lock joint columns, showing how the staves of these columns interlock, allowing for contraction and expansion.

BUILT-UP COLUMNS—Plain Shaft.

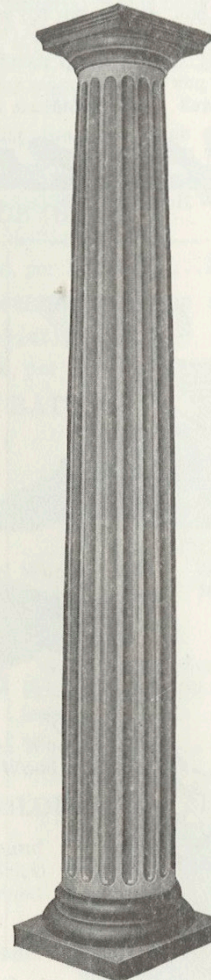
Diameter of Shaft at Base	Height Over All	No. 63B8070 With Plain Cap	No. 63B8073 With Composition Cap	Shipping Weight
6 in.	6 ft.	\$1.49	\$2.06	27 lbs.
6 in.	8 ft.	1.63	2.23	33 lbs.
6 in.	9 ft.	1.76	2.36	36 lbs.
8 in.	6 ft.	1.65	2.30	40 lbs.
8 in.	8 ft.	2.15	2.80	46 lbs.
8 in.	9 ft.	2.33	2.98	50 lbs.
8 in.	10 ft.	2.55	3.20	53 lbs.
10 in.	6 ft.	2.55	3.50	53 lbs.
10 in.	8 ft.	2.90	3.85	62 lbs.
10 in.	9 ft.	3.05	4.00	66 lbs.
12 in.	10 ft.	5.07	6.25	75 lbs.

Clear in the White.

FOR DIVIDING OR SPLITTING
THESE COLUMNS ADD 10c

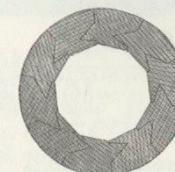


No. 63B8073



No. 63B8076

COLONIAL LOCK JOINT BUILT-UP COLUMNS.



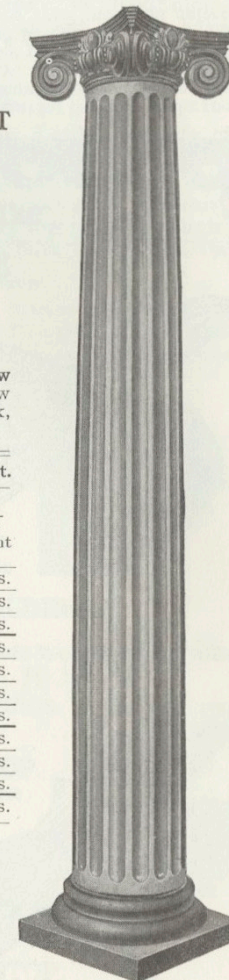
The illustration above shows an end view of our lock joint columns, showing how the staves of these columns interlock, allowing for contraction and expansion.

BUILT-UP COLUMNS—Fluted Shaft.

Diameter of Shaft at Base	Height Over All	No. 63B8076 With Plain Cap	No. 63B8079 With Composition Cap	Shipping Weight
6 in.	6 ft.	\$2.49	\$3.09	27 lbs.
6 in.	8 ft.	2.63	3.23	33 lbs.
6 in.	9 ft.	2.76	3.36	36 lbs.
8 in.	6 ft.	2.55	3.30	40 lbs.
8 in.	8 ft.	3.15	3.80	46 lbs.
8 in.	9 ft.	3.33	3.98	50 lbs.
8 in.	10 ft.	3.65	4.20	53 lbs.
10 in.	6 ft.	3.90	4.85	53 lbs.
10 in.	8 ft.	4.25	5.20	62 lbs.
10 in.	9 ft.	4.39	5.34	66 lbs.
12 in.	10 ft.	6.41	7.63	75 lbs.

Clear in the White.

FOR DIVIDING OR SPLITTING
THESE COLUMNS ADD 10c



No. 63B8079

We illustrate above four designs of our Colonial Lock Joint Built-Up Columns. These columns are constructed to withstand the worst weather conditions. They are made from selected lumber, practically clear and smooth, thoroughly kiln dried, and if painted immediately upon receiving them they are guaranteed not to check or warp.

A comparatively small amount of money invested in a porch will add greatly to the selling or rental value of your home, to say nothing of the added beauty and comfort. You can pick from this catalog the same material that is used on the handsomest porch in your vicinity and you will be surprised at the small cost. The columns with the plain shafts may be cut down to fractional parts of a foot. The columns that we list herewith are strictly the highest grade columns on the market, and when you receive these columns they are in the white or unpainted, so that you will have a chance to see the fine workmanship and lumber used throughout their manufacture.



IMPORTANT: WHETHER YOU BUY THE BUILT-UP COLUMNS OR SOLID COLUMNS, WE WOULD SUGGEST THAT YOU GIVE THEM A GOOD COAT OF PRIMING AS SOON AS RECEIVED TO KEEP OUT MOISTURE.

MISSION SIDEBOARD



This Mission Sideboard is of simple but massive design. When finished with a Mission stain or in golden oak, the effect is rich and imposing.

We are able to quote you these low prices on china closets, sideboards and buffets, by making them up in very large quantities by a well equipped factory.

We employ nothing but the most skilled cabinet makers on this class of work and every piece is perfectly made, well finished and every joint is perfectly fitted.

All our cabinets are perfectly crated to reach destination in good condition.

SPECIFICATIONS.

Width of opening in wall, 6 feet.

Height of opening in wall, 7 feet.

Depth of opening in wall, 5 inches.

Size of bevel plate mirror, 5 feet 3 inches by 1 foot 1 inch.

Doors glazed with leaded crystal sheet glass.

Furnished in oak or yellow pine.

Prices given do not include knobs, hinges and drawer pulls as this hardware should match the rest of the hardware in your house.

No. 63B8635 Yellow Pine (not oiled or varnished). Price\$39.00

No. 63B8636 Oak (not oiled or varnished). Price 40.00

Shipping weight, about 300 pounds.

QUEEN ANNE SIDEBOARD

The Queen Anne Sideboard shown below will impart an air of dignity and distinction to any dining room.

Furnished with leaded crystal sheet glass doors, heavy bevel plate mirrors, and with seven large, roomy drawers, allowing ample room for silver and table linen.

SPECIFICATIONS.

Width of opening in wall, 6 feet.

Height of opening in wall, 7 feet 4 inches.

Depth of opening in wall, 5 inches.

Measurement from front to back, 1 foot 6 inches.

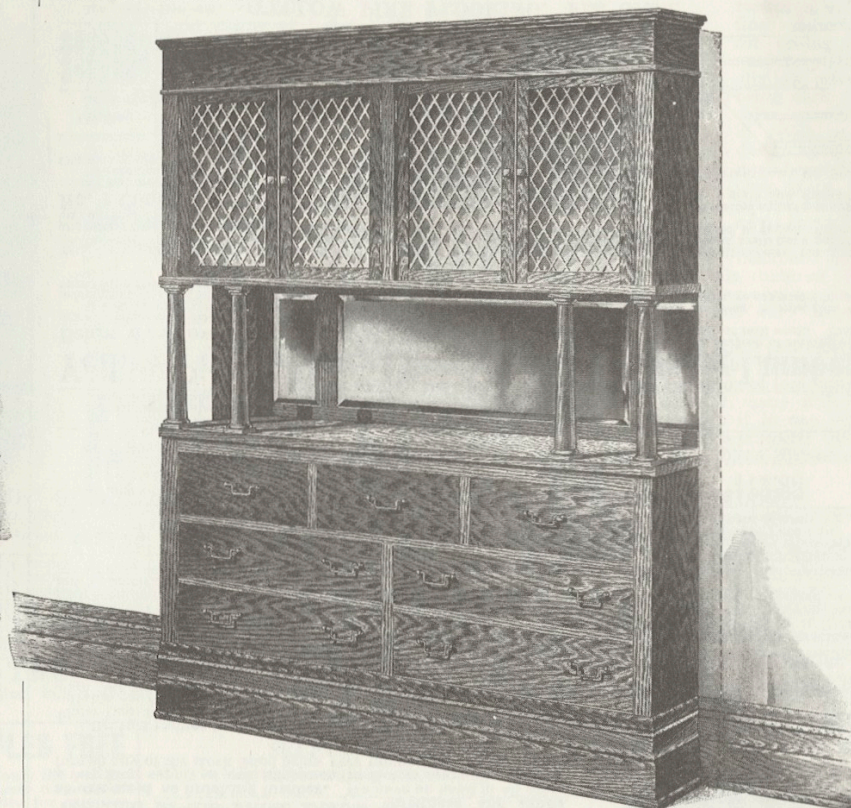
Size of large bevel plate mirror, 2 feet 9 inches by 1 foot 1 inch.

Size of small bevel plate mirrors, 1 foot 3 inches by 1 foot 1 inch.

Size of doors, each, 1 foot 4 inches by 2 feet 4 inches.

Workmanship the best.

Prices do not include knobs, hinges and drawer pulls as these articles should match the rest of the hardware in your house.



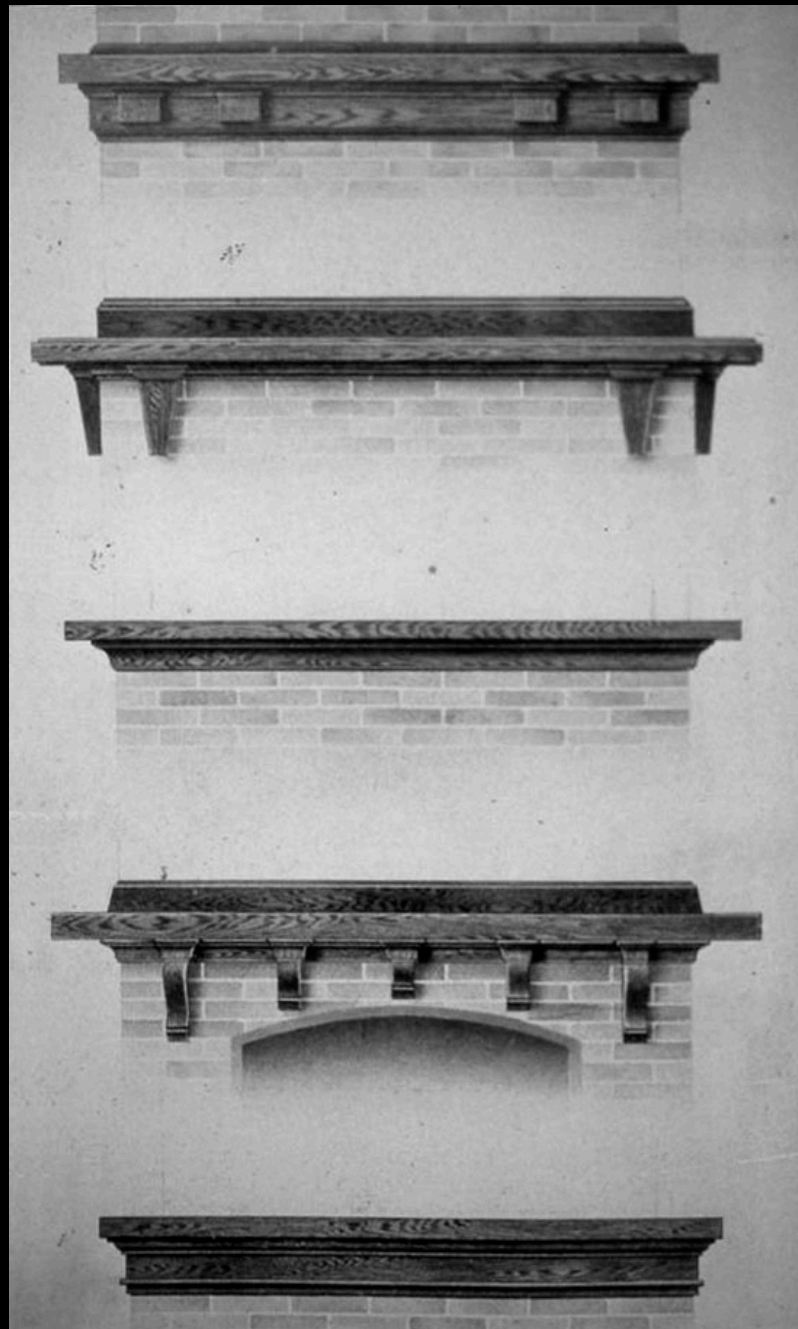
No. 63B8645 Yellow Pine (not oiled or varnished). Price\$38.00

No. 63B8644 Oak (not oiled or varnished). Price 39.00

Shipping weight, about 300 pounds.

Home Building Industry: Building Components Supporting Better Design

MORGAN RAFTER ENDS AND BRACKETS



Architectural Mix and Match



Architectural Mix and Match

M O R G A N P O R C H E S



M-2002

THE porch illustrated is designed with the combination corner post and trellis work between the columns. The stock patterns used are Column M-1012, shown on page 341, Trellis M-2039, shown on page 342.

M O R G A N P O R C H E S



M-2000

THIS porch is of simple but artistic design. With the brick balustrade and square column, it affords an exceptionally good opportunity for screens, or sash, or both if desired.

Architectural Mix and Match

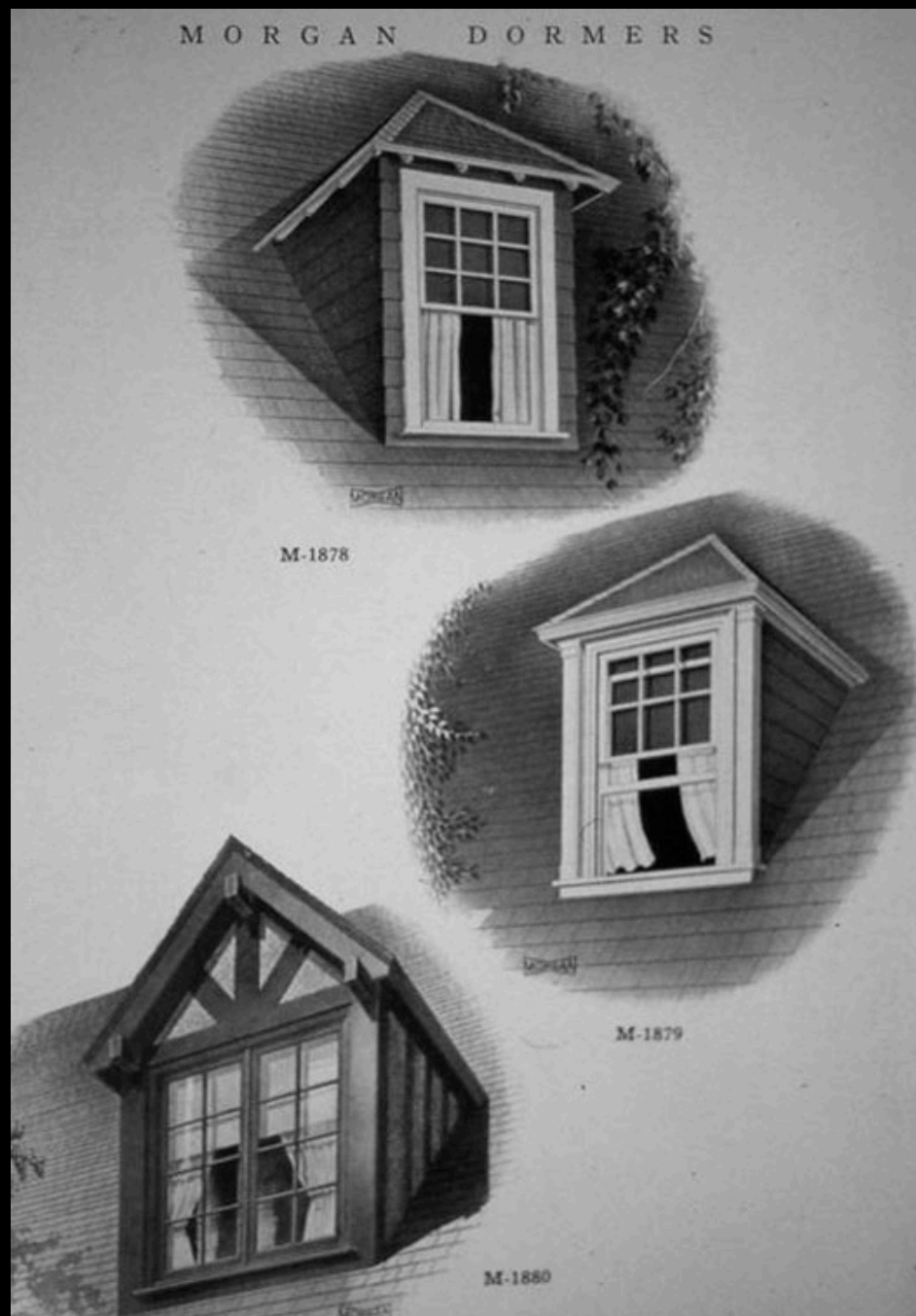


Entrance M-56



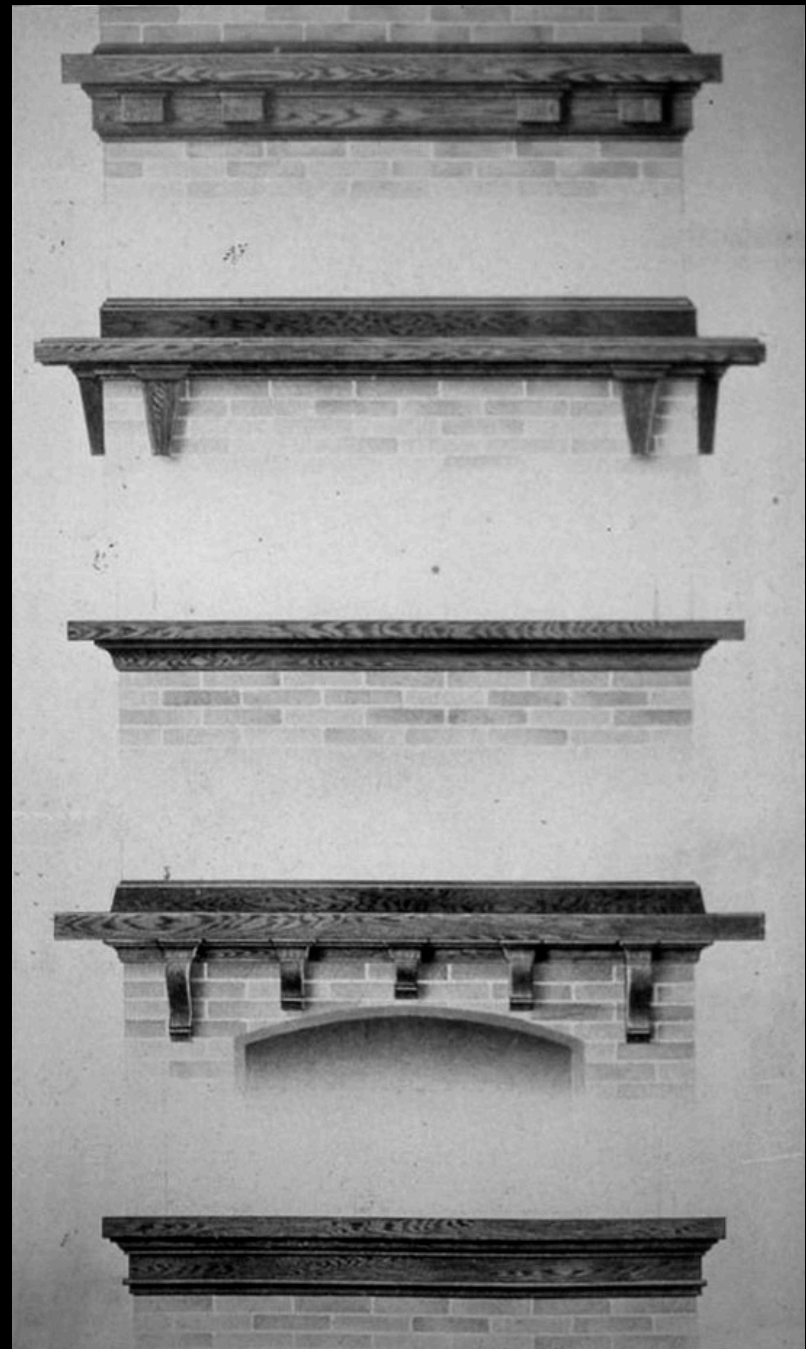
Entrance M-52

Architectural Mix and Match



Architectural Mix and Match

MORGAN RAFTER ENDS AND BRACKETS



Pattern Book Houses Built

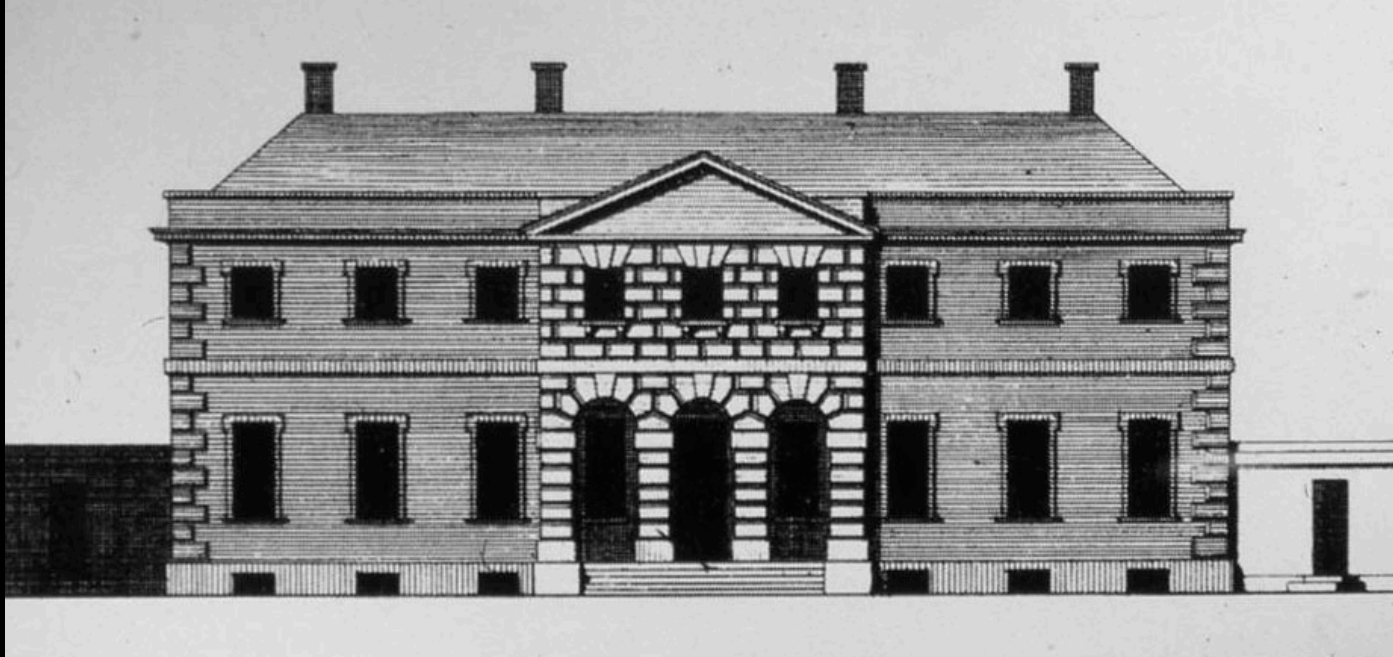


Plate 58 from John Gibb's Book of Architecture (1728)



Mount Airey, Richmond County, Virginia (1758)

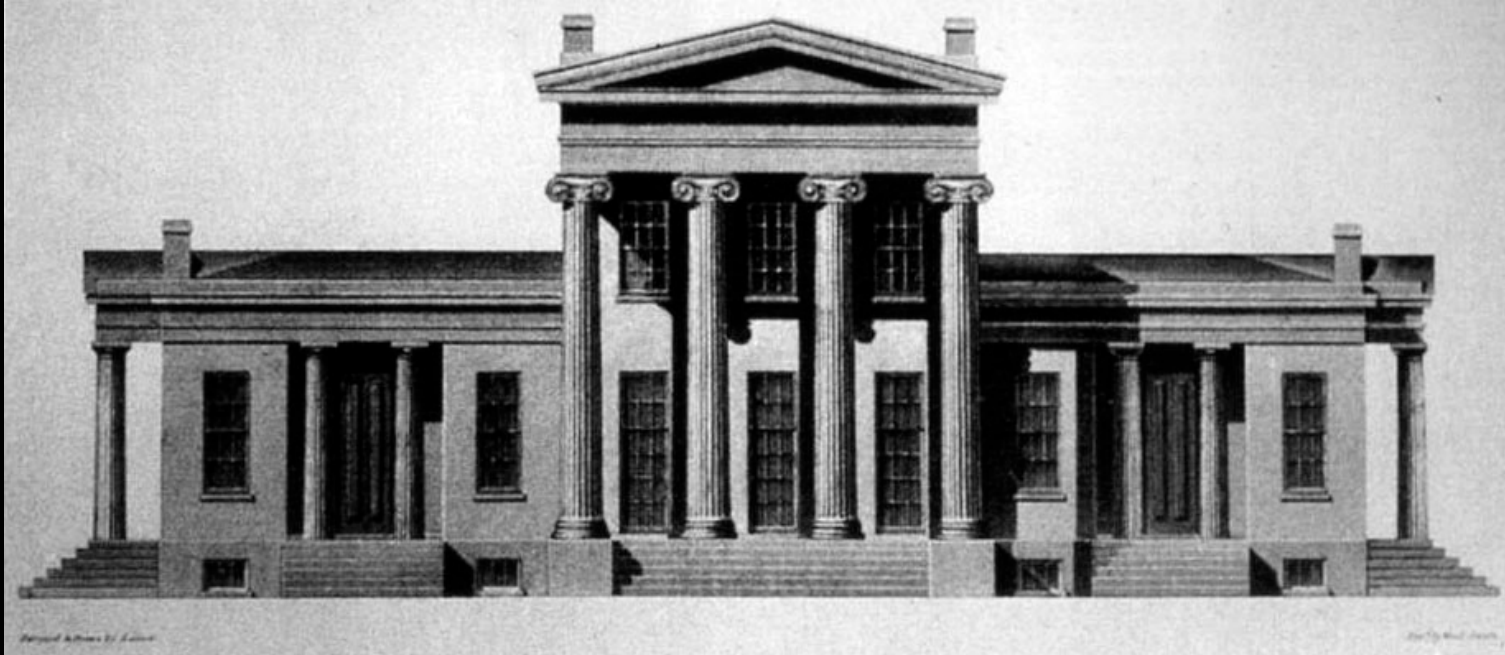
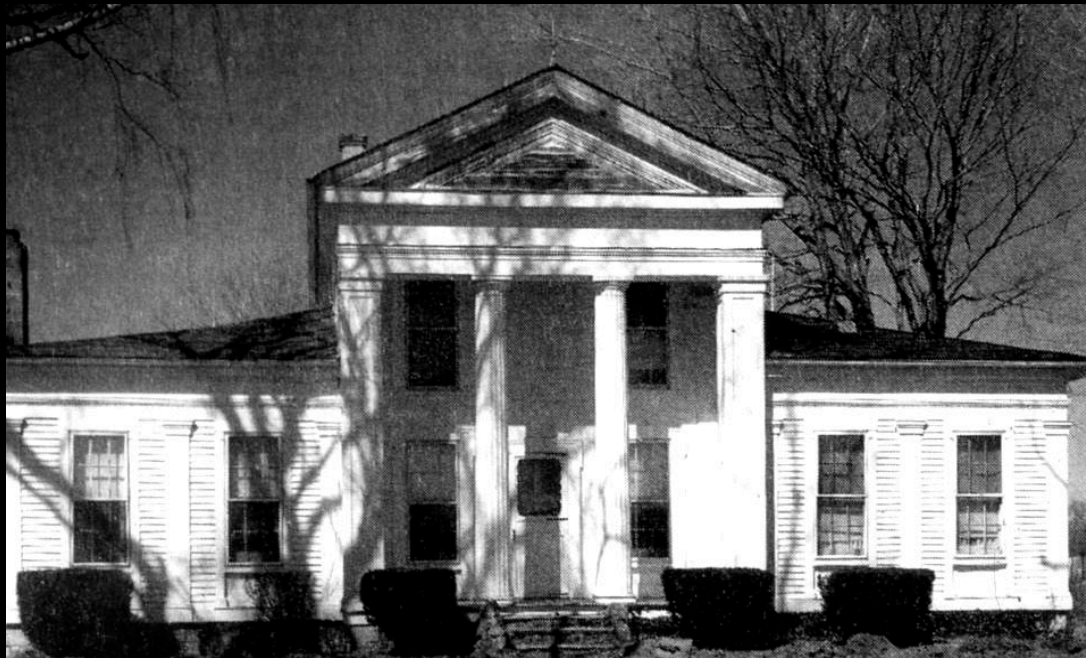


Plate from Minard LaFever's The Modern Builder's Guide (1833)



House in Alabama, New York



Design by Gervase Wheeler from Downing's Cottage Residences (1842)



House in Potsdam, New York (1852)



Prairie Style house from Sear's Catalog (1918)



Heath House, Buffalo, New York (Frank Lloyd Wright, 1905)



Aladdin House (1906)



House in Charlotte, North Carolina

The American Four Square House


















RAMSA Pattern Book Houses: Small House Market

FIFTY YEARS LATER: **D-DAY REMEMBERED** BY THE PEOPLE WHO LIVED IT

LIFE



We
hired a
GREAT
ARCHITECT
to design



Your Dream House

A house that's
CLASSIC
on the outside,
REMARKABLE
on the inside—and
AFFORDABLE.

It can be
adapted to suit
YOUR FAMILY
and can be built
ANYWHERE
you want.

See page 82.

JUNE 1994/\$2.95



Life Dream House
1994

Size: 2,500 sf

Cost: \$150 per foot

Construction Time: 10 months

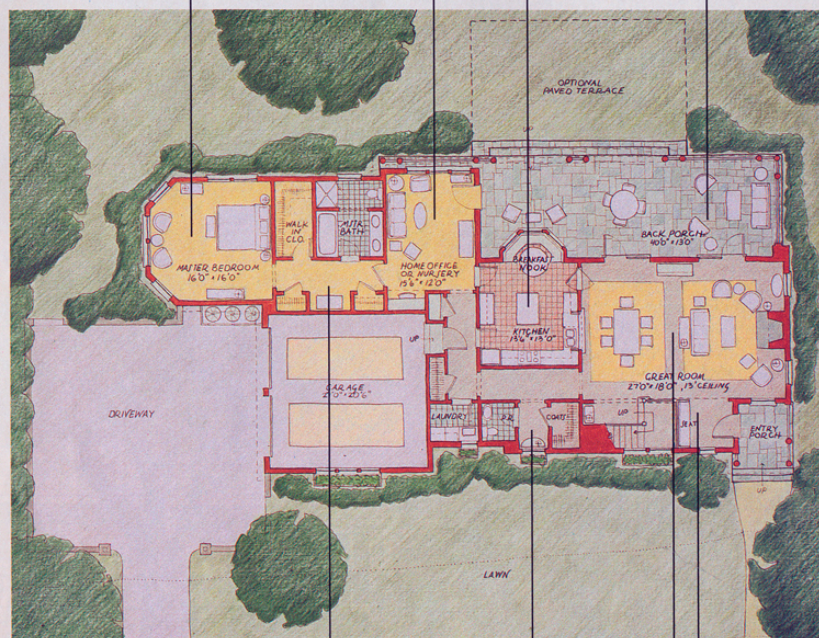
FIRST-FLOOR PLANS

Master Suite
Far from the madding sound of children's rooms, a sleeping space fronted by a giant bay edges into the yard.

Anything Room
A nursery or, years later, a place for a nurse, it can be a home office, family room or even a library.

Kitchen
Configurations of cabinets and appliances are numerous in this generous U-shaped space.

Porch
An old-fashioned veranda, suitable for a mansion, is an inexpensive way to expand space.



Private Space
A wide hallway lined with closets doubles as a dressing area.

Light Well
A windowed hallway off another hallway leads to a powder room and closet and keeps doors from blocking the main corridor.

Living/Dining
Two sets of French doors provide light and extend space to the sweeping porch beyond.

Vestibule
A bench for boots creates a small welcoming area for guests.

OPEN HERE

SECOND-FLOOR PLANS

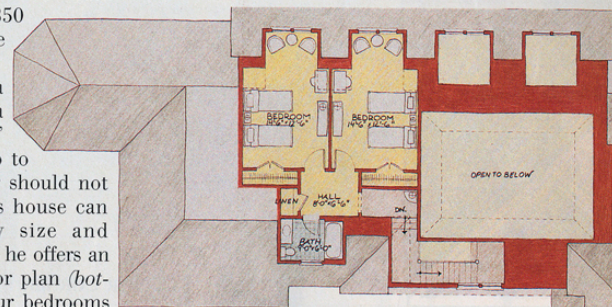
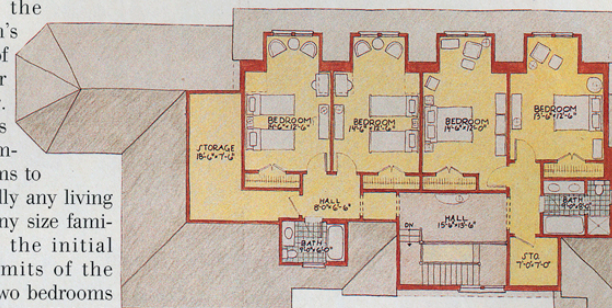
Flexibility is the genius of Stern's design, much of it found in plans for the second floor. Here a homeowner is free to juggle the number and sizes of rooms to accommodate virtually any living pattern for almost any size family. To stay within the initial design and cost limits of the house, Stern offers two bedrooms upstairs, as well as a hall bath (top), thus leaving 850 square feet of space to be used later.

Stern believes a house should be "a framework for life" and that trading up to another house later should not be necessary: "This house can grow with family size and means." To prove it, he offers an optional second-floor plan (bottom) that creates four bedrooms and produces nothing less than a six-bedroom house. Each bedroom upstairs is still large enough for twin beds, and each is large enough to provide a sizable sitting area, thanks to 8½-foot-wide dormers and their six-foot spans of windows.

Other options are nearly endless. One could build the two-bedroom plan upstairs and take the leftover space to create a second master bedroom suite and bath—useful if two single-parent families share the house or if aging parents move in. Or the leftover space could be used to make an office upstairs, a studio, a gym, a shop, a playground, an au pair suite.

There is a cost for adding more than the two bedrooms shown—loss of the soaring tray ceiling over the living and dining rooms below. Stern eased that pain by designing a ceiling height throughout of 9½ feet, a foot higher than in a typical house.

Ultimately, says Stern, architecture can be either a glove or a mitten. "Sometimes it's a glove made by a special glovemaking for one person's hands—a bad idea. It should be more like a mitten." Then it can fit almost anyone.



OPEN HERE

LIFE The 1994 American Dream House

A HOUSE WITH CHARACTER

As with people, so with houses: Character can show on the face. The outside of Robert A. M. Stern's handsome design is cheerful, spirited and sturdy. Most of the architect's Shingle Style houses are rambling, many-roomed mansions of up to 25,000 square feet. But here he has taken decades of expertise and scaled down his ideas to a snug site for suburbia, without losing any of the delights that make his houses romantic and nostalgic—shakes and shingles, dormers and gables, porches and columns, all evoking an American architectural tradition almost 400 years old. Says Bill Chapin, president of the American Institute of Architects: "In his design, Stern responded to the specific needs of the modern family and used a richer vocabulary than is found in most developer homes."

CAMOUFLAGED GARAGE

Garage doors that face the street, a common sight in new housing developments, are akin, says Stern, to "hiding your garbage from the street." Here he turns the garage doors to the side. Only the driveway is seen, approaching the left side of the house. The single window adds light and completes the disguise.

PEAKS AND VALLEYS

No other design element of the house commands attention like the complex roofline, which includes five dormers, nine gables, a half-tower over the master bedroom and a sharply pitched lip over the garage. Much of the house's expandability is contained within these master-invented V's.

PLenty OF PANES

Stern calls windows the eyes of a house and feels that too few of them make a facade seem anonymous. Although his offers dramatic variety in size and shape, all these windows are simple. They retain a traditional look yet incorporate modern thermal efficiency. The wood muntins separating panes are only glued on but appear to be real.

TWO STORIES OF LIGHT

An open stairwell is brightened by windows on both floors. The flood of sunlight also helps illuminate the main living area further inside. A great gable sheltering this area is the defining feature of the front of the house, giving it a formal street face.

SEXY SHINGLES

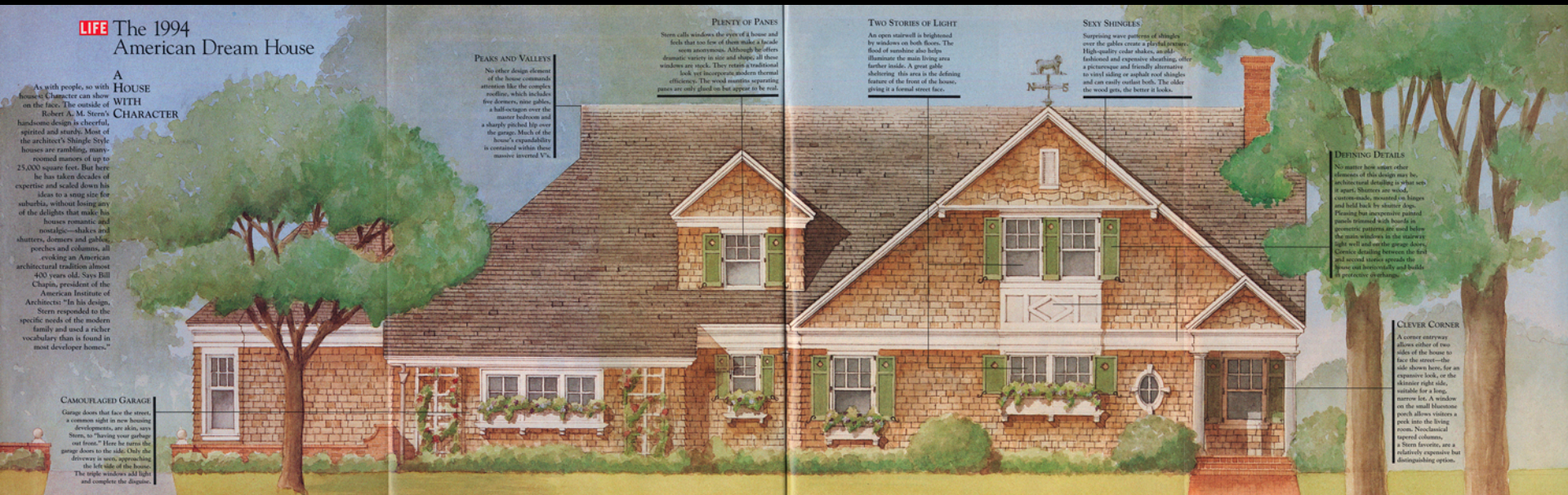
Surprising wave patterns of shingles over the gables create a playful pattern. High-quality cedar shakes, an old-fashioned and expensive sheathing, offer a picturesque and friendly alternative to vinyl siding or asphalt roof shingles and can easily rot and leak. The darker the wood gets, the better it looks.

DEFINING DETAILS

No matter how many other elements of this design may be, no house could dwell on what sets it apart. Windows are wide, custom-made, mounted on hinges and held back by shutters. Deep, planting box overhangs protect panes from rain and hold back by shutters. Deep, planting box overhangs protect panes from rain and hold back by shutters. Deep, planting box overhangs protect panes from rain and hold back by shutters.

CLEVER CORNER

A corner entryway allows either of two sides of the house to face the street—the side shown here, for an expansive look, or the thinner right side, outside for a long, narrow lot. A window on the small Neoclassical porch allows visitors a peek into the living room. Neoclassical tapered columns, as Stern favors, are a relatively expensive but distinguishing option.









DECEMBER 1999

This Old House[®]

A Dream Come True

The Ultimate Shingle-Style House

Build It Better:
Super Lumber, Perfect Walls

Point, Click, Renovate
The Best Web Sites

Our Guide to
Wood Veneers

Affordable Face-Lifts
for Any Room

AS SEEN ON
PUBLIC TELEVISION

Dream House for
This Old House Magazine
Wilton, Connecticut
1999

Size: 6,000 sf

Cost: \$350 per foot

Construction Time: 18 months



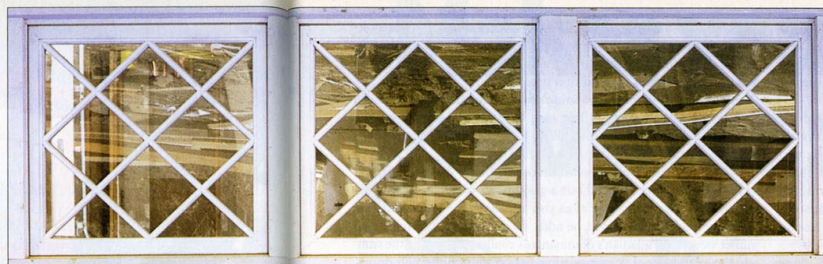








EIGHT-OVER-EIGHT
DOUBLE-HUNG
UNDER A FOUR-LITE
TRANSOM



DIAMOND-PANE GARAGE-DOOR LITES



FOUR-OVER-TWO DOUBLE-HUNG IN A BAY

FOUR-OVER-TWO FRENCH DOORS



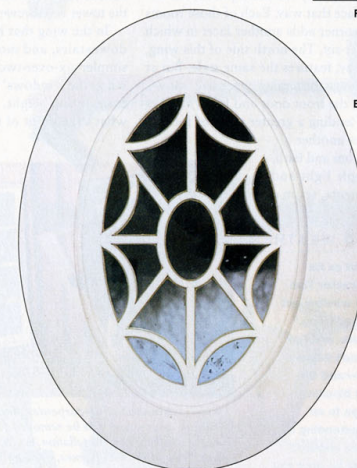
DOUBLE-HUNG WITH DIAMOND-PANE UPPER SASH



SIX-OVER-TWO DOUBLE-HUNG



HALF-LITE BACK DOOR WITH DIAMOND-PANE SIDELITE



BULL'S-EYE



PALLADIAN DOUBLE-HUNG
FLANKED BY THREE-PANE
SIDELITES

The right windows give a house strong character and distinctive style

G R E A T

A window's most important functional element may be the glass, but it's the least important design feature, because it disappears. What really distinguishes a window is its shape, size, and construction—all of which determine its appropriateness for a given house style. A Greek Revival, for instance, requires tall, double- or triple-hung units; a Prairie-style should have horizontal bands of

casements—just about anything else would look wrong. But it's different at the T.O.H. Dream House in Wilton, Connecticut, where a rambling two-story—looking as though it grew addition by addition over the decades—demands a wide variety of windows.

"Shingle Style is really a mix of styles: Queen Anne, Colonial, Craftsman," says Gary Brewer, project architect for the Robert A.M.

P A N E S

Stern-designed Dream House. "It's the mutt of architecture." The goal, he says, is for all the elements—including several kinds of windows—to create an informal, faintly whimsical look. Choosing the right windows, he adds, whether for a complicated house like the one in Wilton or for a modest renovation, is one of the more challenging steps in the design process. "There are many things to think

about," Brewer says. He starts by developing a furniture plan for each room because, he says, the placement of chairs, sofas, tables, beds, and other pieces affects all the sill heights and window sizes and locations. He also considers the site, the views it affords, the owners' preferences, the sun's position in each season, and whether there's a covered porch or wide overhang outside. Appearance is one of the last things

BY JACK McCLINTOCK

PHOTOGRAPHS BY JASON SCHMIDT

RAMSA Pattern Book Houses: Large Houses in Historic District

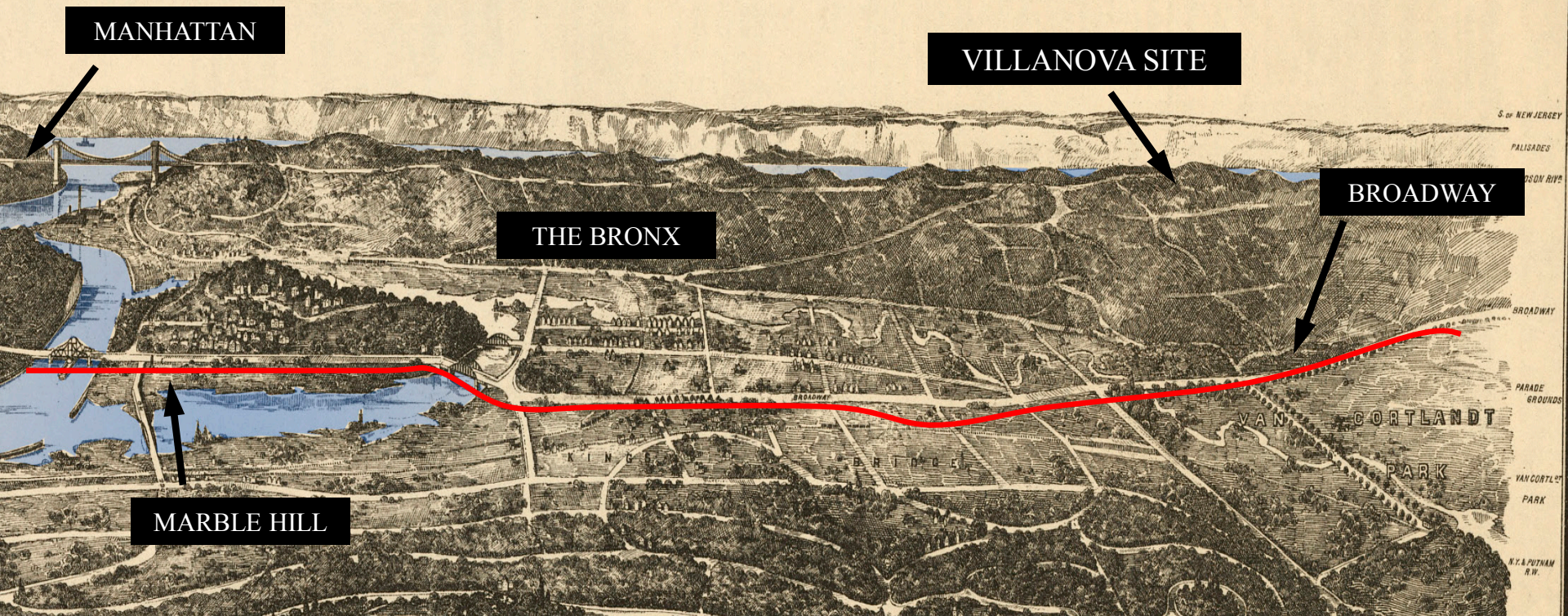


Villanova Heights
Fieldston, Riverdale, The Bronx
2006-Present

Size: 10,000+ sf

Cost: \$400 per foot

Construction Time: 14 months



Riverdale Ridge, 1898



Riverdale: Large Lot Estates

Fieldston Historic Houses



Colonial Revival Precedents



VILLANOVA HEIGHTS
PRECEDENT IMAGES - 5000 ISELIN AVENUE
MAY 02, 2006
ROBERT A.M. STERN ARCHITECTS

French Normandy Precedents



VILLANOVA HEIGHTS
PRECEDENT IMAGES - 421 W250 STREET
MAY 16, 2006
ROBERT A.M. STERN ARCHITECTS



SITE PLAN

- HOUSES UNDER CONSTRUCTION
- HOUSES DESIGNED
- NEW ROAD / DRIVEWAY
- EXISTING ROAD
- ORIGINAL CHAPEL FARM BUILDING
- SITE BOUNDARY

1. 5000 GROSVENOR AVENUE
2. 421 WEST 250TH STREET
3. 5000 ISELIN AVENUE
4. 5020 ISELIN AVENUE
5. 5051 GROSVENOR AVENUE
6. 5041 GROSVENOR AVENUE
7. 5031 GROSVENOR AVENUE
8. 5021 GROSVENOR AVENUE
9. 5020 GROSVENOR AVENUE
10. 5030 GROSVENOR AVENUE
11. 5041 GOODRIDGE AVENUE
12. 5040 GOODRIDGE AVENUE
13. 5030 GOODRIDGE AVENUE
14. 5300 GROSVENOR AVENUE
15. 5310 GROSVENOR AVENUE
16. ADDRESS T.B.D.

French Normandy



French Normandy



Colonial Revival



Colonial Revival



Colonial Revival







Shingle Style



Shingle Style



Dutch Colonial



Interiors: Entry Halls and Living Rooms



Interiors: Dining Rooms and Kitchens



Interiors: Bedrooms and Baths



Before



After



Guns or Butter?



Residential or Non-residential?



Traditional or Modern?



RAMSA