

THE CHAS. M. HARRINGTON RESIDENCE.

BY E. B. NORTHROP.

The twentieth century business man, whose affairs are conducted upon large and strenuous lines, becomes so engrossed in the work of money getting that it is fair to absolve him from any genuine devotion to the purely ideal or artistic in life. He is supposed to be able to buy whatever of convenience is necessary to his physical and mental comfort, even though he should affect the highest sentiments of culture, refinement and aesthetic repose. It is rarely, therefore, that the eminently successful American man of affairs develops his own and family's characteristics along artistic lines above the merely conventional. Occasionally, however, there looms up in the field of the ordinary and practical some example of lavished expenditure which at once assures an intelligent observer that culture and refinement have combined with wealth in its production.

Such an example is to be found in Mr. Charles M. Harrington's new home at the corner of Park avenue and Twenty-sixth street, Minneapolis, several illustrations of which appear in this issue of THE WESTERN ARCHITECT.

Situated upon a commanding terrace of ample space the quiet, dignified elegance of the exterior of this mansion of the Italian renaissance at once attracts special attention and vouches for something better than mere modern tawdriness within. The utilitarian and the artistic are at once combined in the plain walls of light colored brick which add delightful coloring to surfaces devoid of the many incongruous shapes and shades too often affected in other styles and other materials of costly homes. The exterior, indeed, is a noteworthy example of architectural perfection in perspective, coloring, form, style and simplicity characteristic only of what is highest and best in art.

Pleased with the exterior, the visitor who enters this home of Mr. and Mrs. Harrington naturally expects to be ushered into a reception hall of large and dignified proportions, rich, subdued and unostentatious in its decorations and colorings. Here at once is indicated a culture and refinement which is even more than high art architectural construction and established individual characteristics which must have dominated the prevailing idea and plan. Not a single glaring effect in wood-work, walls, glass, decorations, lights, colorings or furnishings has been permitted to detract from an unusually sumptuous yet quiet effect. The grand stairway rises from directly opposite the main entrance to the hall and it has therefore been possible to make it a prominent art feature of the splendid apartment. In addition to the large reception facilities of the hall upon the main floor, the second-floor landing room may be considered a desirable and unique addition thereto because of its extent and its finishing and equipments.

To convey anything like an adequate idea of the character and convenience of this model and modern home—which equals the most pretentious in any of our American cities and surpasses the general average of the finest

residences in cities like Cleveland, Detroit, Buffalo, Milwaukee and others of that class—would require a minute and technical description of every apartment; for each room possesses its own individuality and special adaptation to its purposes. To do that would require a volume, and therefore this description is necessarily limited to generalities.

The parlors, library, dining and tea rooms, living rooms, Mr. Harrington's personal "den," and the kitchens, pantries, etc., are all upon the first floor, but so arranged that all which pertains to the work of the household is perfectly isolated. In a general way there is a sustained plan of exceedingly elaborate and costly wood-work, wall decorations and furnishings, but there is a total absence of anything like hysterical bric-a-brac or excessive garrishment. While there has been a decided conformity in order to create a general harmony of effect, yet each room has a personality so distinct that its special uses are at once apparent. This is somewhat illustrated by the evident fact that every article of furniture has been made from special designs appropriate to its uses and its environment; and in the living rooms and individual apartments it is also evident that personal tastes have suggested the style and art of the belongings. It is perhaps permissible to state that in this particular few homes in any country can give better evidence of artistic perception and knowledge than is displayed by the quality and perfection of the various accessories to convenience and comfort that are here observable.

Again, there is evidence of not only careful study, but of special tact on the part (we presume) of Mrs. Harrington in the the central hall and adjoining apartment arrangements which affords unusually commodious and continuous room space for guests upon the occasions of large social functions; the floor plans in this regard could not possibly be improved upon.

In so complete a structure it was, of course, to be expected that there would be no exterior or room evidences of heating appliances; everything being confined within the walls—therefore more effective both as regards heating and ventilation.

The basement may be said to be devoted by Mr. Harrington to more masculine pleasures; for there is the superb billiard room and card rooms and accessories that are supposed to delight and entertain when not brought into competition with the drawing room or the ball room.

The second floor is a marvel of luxuriousness, and there are the private apartments of the family. A unique feature is in the fact that every apartment connects with one adjoining, and the entire circuit of the great house may thereby be made without entering a hall passageway, as may be seen by study of the floor plans as they appear in this connection. Here, as all the furniture and fittings have been made from special and original designs, is again evinced individual characteristics; and exquisite and cultivated taste is everywhere exhibited. All of the apartments are very large and, of course, supplied with every convenience and luxury known to these luxurious times. Miss Harrington's wardrobe apartment with its

cabinets for hats, laces, dresses, and general feminine belongings, must certainly be the admiration of her girl friends who are permitted to examine it.

The third or top floor of the mansion is given up entirely to the ball room, its stage and the adjoining retiring rooms. The ball room is fifty feet square and in some important features is probably unsurpassed by that in any private home in the country. Here, again, rare appreciation of the fitness of things is observable; for the simplicity of the decorations and colorings have been adapted to the important end that they shall not detract from nor make too conspicuous any gown effects that may appear upon the ball room floors. The walls are in soft gray with decorations that are mere suggestions of splashes of old rose and the finishings are in a light cream color. The upholstering of the seats corresponds with the wall colorings, and the total result is reposeful enough in itself to afford a degree of rest to the dancers. A comfortable feature of the seating arrangements consists of a half-step extending the entire length of the seats and forming a foot-rest which protects the draperies of those who are seated from contact with the dancers. The ball room is really an auditorium suitable to large dramatic or musical functions as well as dancing; and in size, decorations, stage and side-room accessories, it is one of the most notable private auditoriums in the country.

As a whole, Mr. Harrington's mansion is a composite art work upon which the careful thought and intelligence of himself and family has been concentrated for the purpose of creating an ideal home, directed and assisted by the technical skill, artistic temperament and thorough architectural and constructive knowledge of Messrs. Kees & Colburn, of Minneapolis, and the personal attention of Mr. John S. Bradstreet, whose name is everywhere recognized among the first in the profession of decorative art.

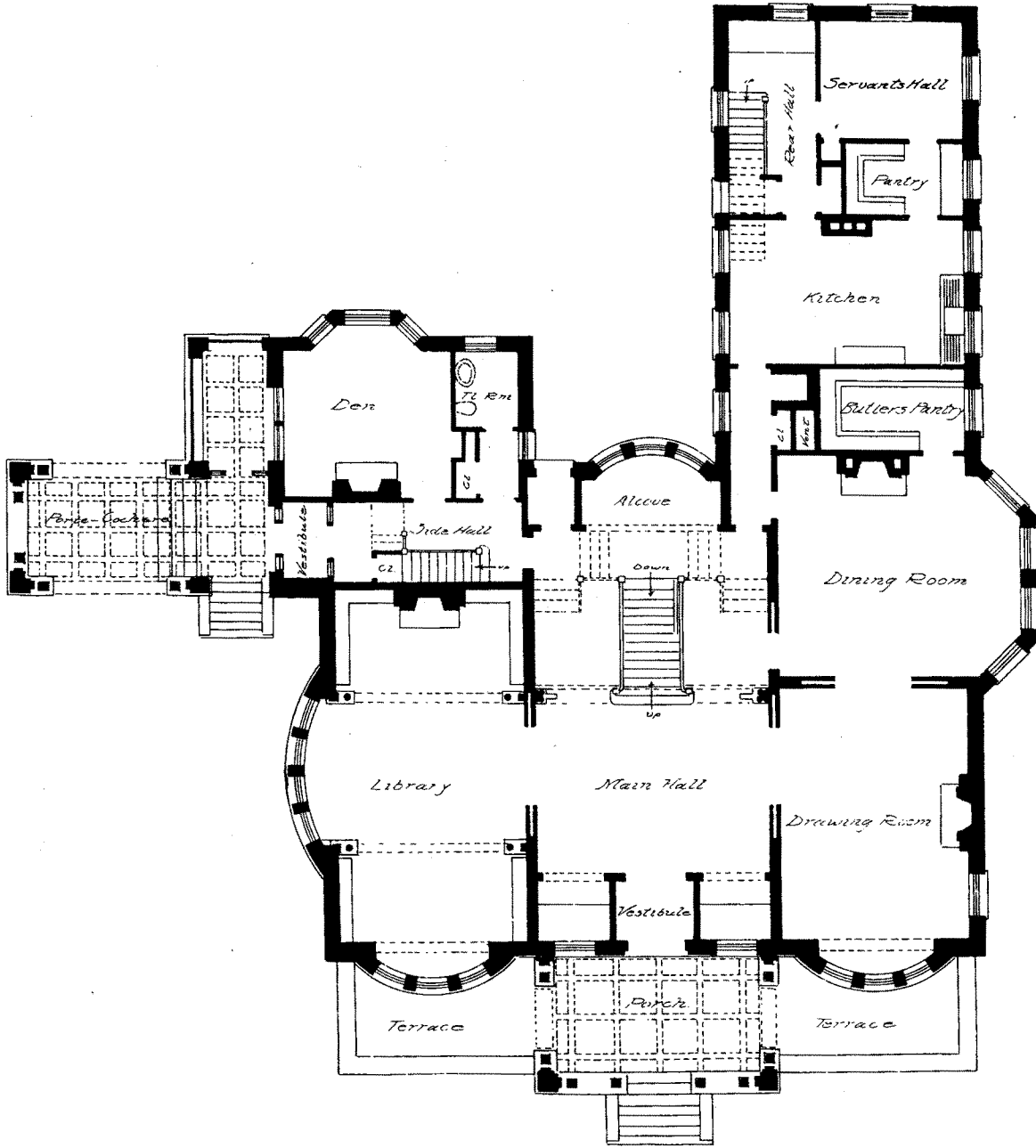
It is impossible, in the limits of this article, to detail even the most important constructive features; but the heating and ventilation of the building constitutes a matter of public importance. The boilers and all the machinery connected with the heating and ventilation are located in the basement of the stables, from which a tunnel-way for all piping connects with the residence. The system is of such perfection that any desired temperature may be produced and maintained in any part of the mansion wholly by wall radiation; and there is not a square inch of floor space but is constantly having its air changed and purified. Air pollution is simply impossible in any part of the building. An object lesson has been provided which every architect should at least familiarize himself with.

Mention should also be made of several innovations in the kitchens and pantries which add greatly to their conveniences, but they can only be appreciated by being seen.

It is quite a matter of course that the bath rooms and lavatories should be fitted and constructed in the most perfect manner known to convenience, attractiveness and sanitation. They are the perfection of modern appliances and materials.

THE STABLES

Relatively considered, the average man and trained architect and specialist would probably consider Mr. Harrington's stables even a more complete utilitarian and scientific triumph than is the residence. It is undoubtedly the most perfect building for its purposes that has yet been constructed either in this country or in Europe; for it possesses features of sanitation that as yet are not in general use and a number of special features which are unique and unsurpassed. Coupled with the use of materials that are the best attainable this palatial stable, although not yet finished in complete detail, is attracting the attention of owners of valuable horses, and of architects and builders from all over the country. So perfect is the heating, ventilating and flushing, which is that of the recently perfected American Sanitary Stall system, that not a trace of antimonial odors are possible anywhere in the building, not even in the stalls. Indeed, there are comparatively few residences in which the problems in sanitation have been so perfectly solved. The floor air is constantly renewed under pressure so that there is no opportunity for fouling or contamination, and stall drainage is immediate and complete. The flushing system is as perfect as enclosed conduits and pipes can make it, and may be continuous or periodical at will. Perhaps the reader will best appreciate the extraordinary care that has been taken to maintain cleanliness and sanitary conditions by knowledge of the fact that the feeding of hay—ordinarily attended by so much deliterious dust—is accomplished without a particle of dust accompanying or remaining with the material used, be it timothy for food or straw for bedding; the result of air blast cleansing before the material goes into the stall. Equal facilities for keeping dust and dirt out of every apartment of the stable are noticeable. The ceiling of the carriage room is in process of finishing and will be appropriately frescoed. There is room for six vehicles each side of the runway, which is covered with heavy matting. The carriage floors each side of the run-way affords opportunity for pleasing decoration, which is utilized by the foreman in charge by a light covering of snow-white sand upon which he has stenciled conventional designs in brilliant colors. For the week of the Fourth of July the designs will consist of "Old Glory" and other evidences of patriotic citizenship. Architecturally the stable, of course, compares with the mansion, and its living conveniences for the stable men in the second story are in keeping with every other detail of expenditure about the place. By the use of the basement of the stable for the heating and ventilating appliances, the fuel bins, etc., the house is free from any possible annoyance of noise or dirt, and affords so much more room in the basement in the main building. The harness, dressing, bath, working and tool rooms of the stable are each large and equipped with every facility for their purpose. There has been no effort at profuse ornamentation and there has been no limit to expenditure which was necessary to provide the best materials known to constructive work that might in any way add to the features which make this modern home for the horse perfect.



FIRST FLOOR PLAN

FIRST FLOOR PLAN OF C. M. HARRINGTON'S RESIDENCE, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis



Photo by Western Architect Staff

RESIDENCE OF CHARLES M. HARRINGTON, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis

C. F. Haglin, Contractor

Supplement to
The Western Architect.

June, 1904



Photo by Edmund A. Brush

ENTRANCE TO CHARLES M. HARRINGTON'S RESIDENCE, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis

C. F. Haglin, Contractor

Supplement to
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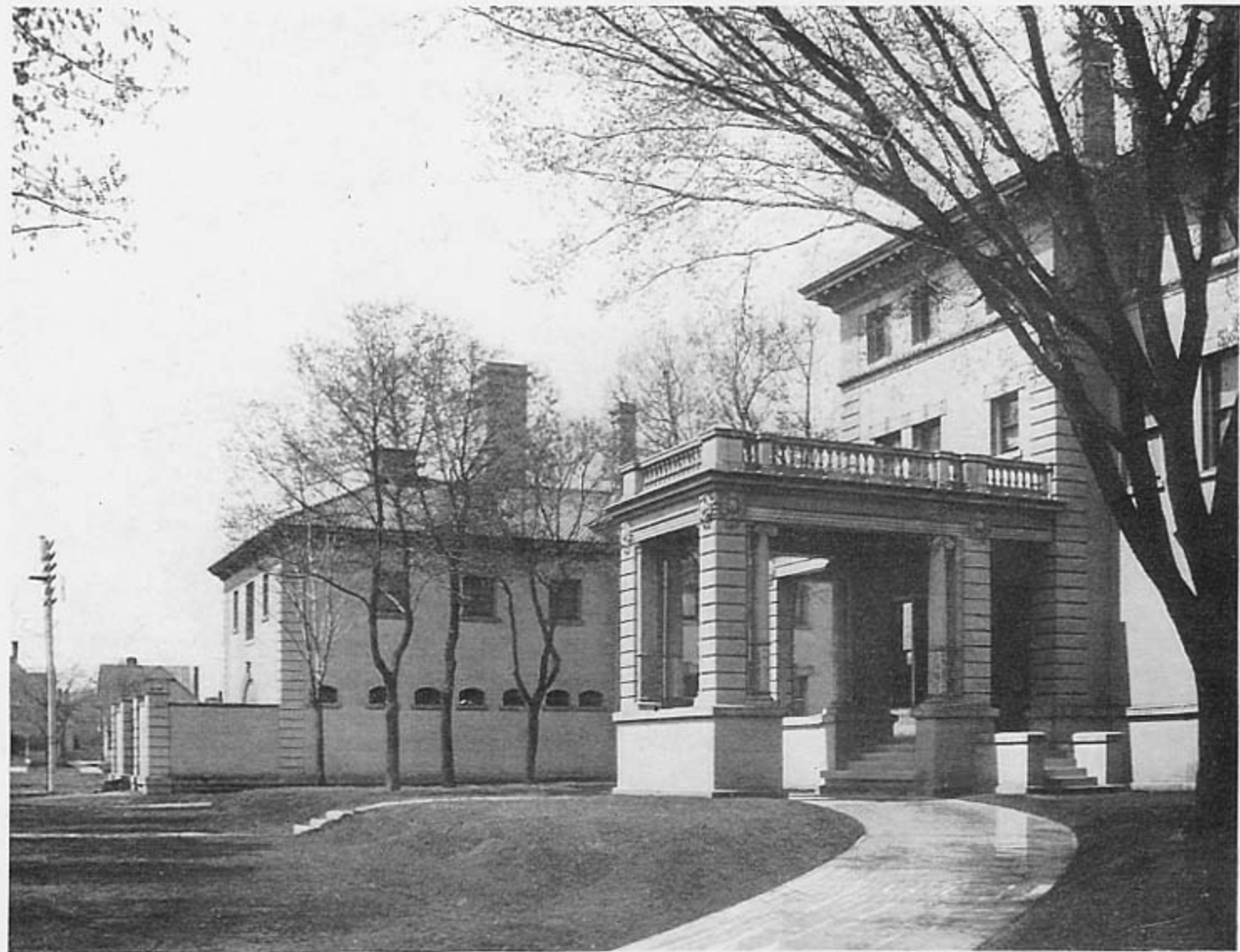


Photo by
Edmund A. Brush

CARRIAGE ENTRANCE—CHARLES M. HARRINGTON'S RESIDENCE, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis

C. F. Haglin, Contractor



HALL IN CHARLES M. HARRINGTON'S RESIDENCE, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis



HALL—SECOND STORY LANDING—CHARLES M. HARRINGTON'S RESIDENCE, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis



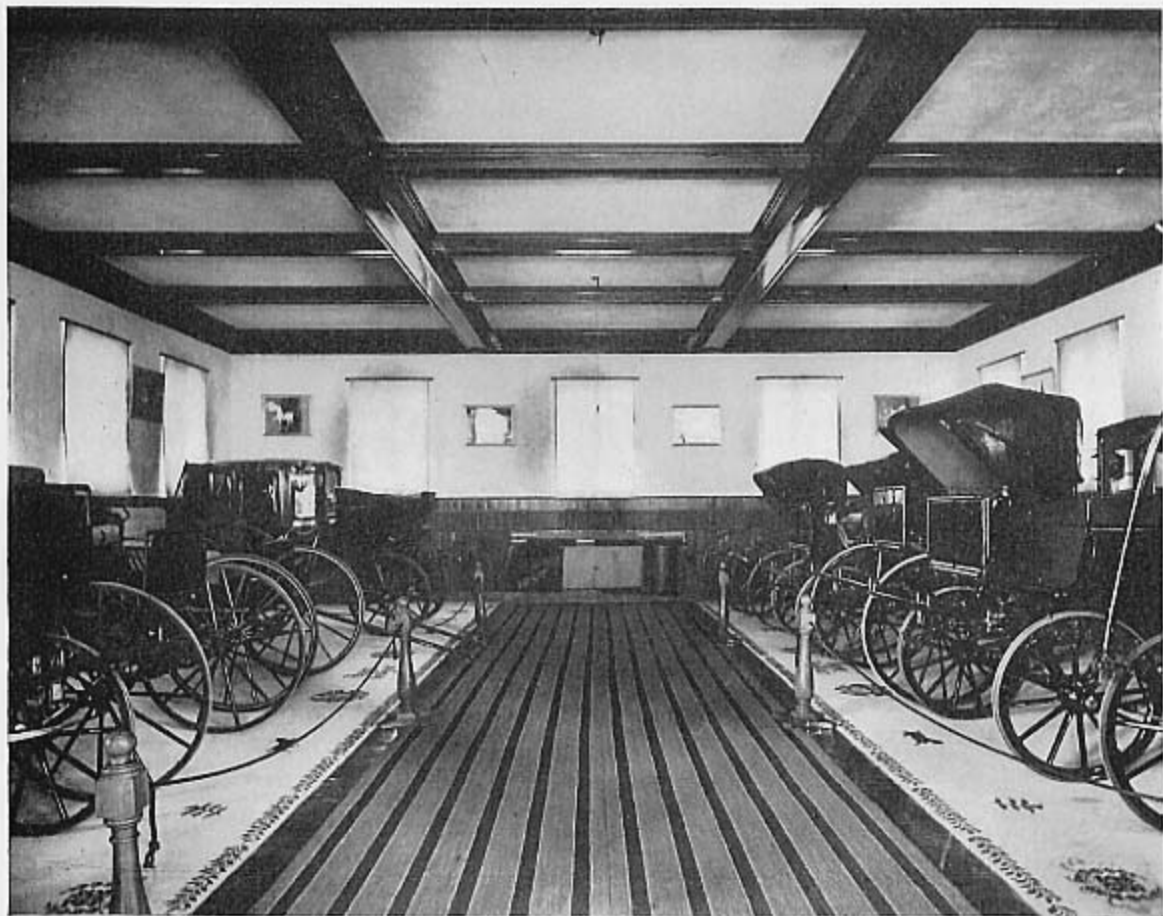
DRAWING ROOM IN CHARLES M. HARRINGTON'S RESIDENCE, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis



INTERIOR OF C. M. HARRINGTON'S STABLE, MINNEAPOLIS, MINN.

Kees & Colburn, Architects, Minneapolis

Equipped with the American Sanitary Stall System



COACH ROOM IN STABLE OF C. M. HARRINGTON, MINNEAPOLIS, MINN.
Kees & Colburn, Architects, Minneapolis

Stable Provided with the American Sanitary Stall System