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HOUSE IN GARDEN CITY, L. I.

While the owner's personality is clearly stamped upon this building, not many exacting demands were made. In general, the writer was allowed considerable latitude in deciding questions of design and equipment.

THE ARCHITECT AND HIS CLIENT

THEIR RELATIONSHIP IN PLANNING AND BUILDING THE HOME

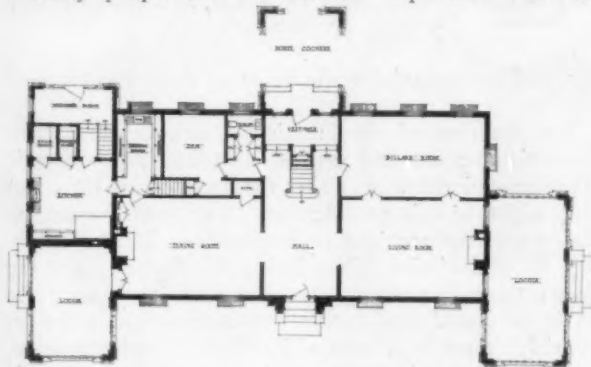
By OSWALD C. HERING

With Illustrations of Residences Designed by the Author

WHILE many statements made in this commentary apply to different kinds of building operations, the facts from which the writer has made his deductions have been obtained mainly from his experience in problems of domestic architecture wherein appears a personal element that is negligible, if not wholly absent in building operations of a purely commercial character.

Many people labor under the impression that the

planning of the residence involves neither special skill nor any large amount of experience. The problem appears to them simple of solution as against the designing of the apartment house, office building, church or other larger and more costly edifices. In this belief the homeseeker often requires no greater evidence of the architect's ability than a more or less mysterious array of "plans and specifications," nor of the builder's worth than that he shall be the "lowest bidder." Either he



FIRST FLOOR PLAN

FIRST FLOOR PLAN, GARDEN CITY HOUSE



SECOND FLOOR PLAN, GARDEN CITY HOUSE

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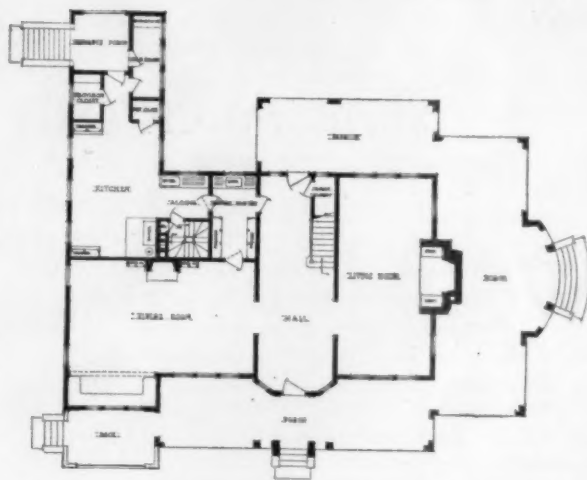


HOUSE IN BELMAR, N. J.

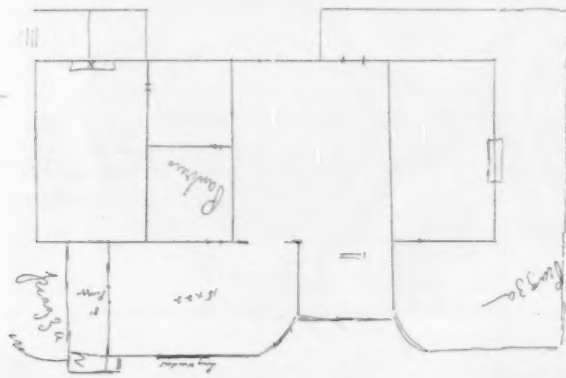
Here the owner's ideas were more definitely outlined at the start, and covered many details usually left to the discretion of the architect. It is very interesting to compare the original sketch prepared by the client's wife with the plan as executed, and to note that while no essential wants were denied, the writer was permitted to model the requirements along architectural lines.

hands over his pocketbook with a childlike trust in the wisdom and discretion of the first architect who happens along, or, having acquired a smattering of architectural terms and a cursory knowledge of construction, derived from visiting mechanics, he himself takes the helm and, with the builder as mate and the architect as cabin boy, steers a direct course for the rocks.

"Are there not many more dwelling houses built," argues number one, "and are they not easier to construct, and less costly, than other types of buildings?" "Where are the difficulties after the cash has been raised?" asks number two, "Why, in fact, employ an architect at all?" A safe reply would be that more money is squandered yearly in and about our great American cities upon badly designed and poorly constructed private dwellings than in any other form of investment. Much of this vast sum could be saved by the employment of architects of known ability and stand-



PLAN OF FIRST FLOOR OF HOUSE IN BELMAR, AS EXECUTED BY THE AUTHOR



FAC-SIMILE OF SKETCH OF PROPOSED FIRST FLOOR PLAN OF HOUSE IN BELMAR, AS SUBMITTED BY THE CLIENT'S WIFE

ing, and by recognizing the value of their disinterested services.

The architect of standing is primarily a gentleman. Confusion occurs and general all-round ill feeling is often engendered when either the architect or his client loses sight of this qualification. Any such breach on the part of the architect is inexcusable. He should resign his commission before losing his dignity. For the owner there is perhaps the excuse of ignorance. So let it be stated again, that the architect in order to "qualify" must be a man of intelligence and education, with all the breeding, tact, and virile honesty that this implies. If he is a member of the American Institute of Architects he has subscribed to a code of ethics that in-

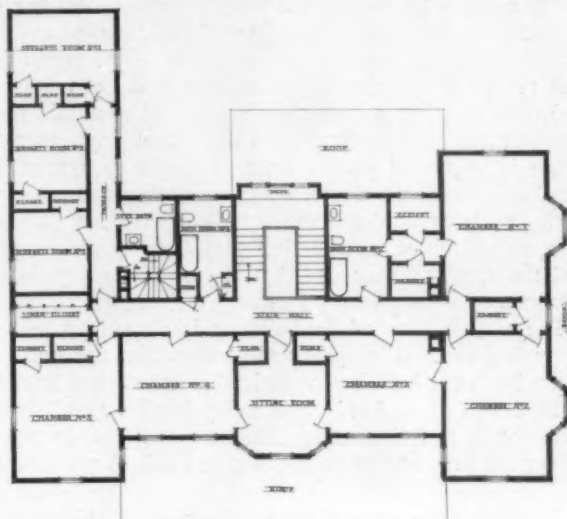
sures the highest and most honorable type of service. He is the owner's agent in all dealings with the contractor, and in so far as they are just he always stands first for the interests of his client. His experience teaches him what is generally best and safest and what in the end will give his client the greatest return on the investment whether in money or in pleasure. Each should consequently invite the confidence and trust of the other, for a successful solution of the house-building problem hinges above all upon mutual respect and sincerity. The architect wants to make or maintain a good reputation. The owner wants a comfortable and attractive home that represents to him his money's worth. The former wants a product that will do him credit, but he should not require the layman to sacrifice himself upon the altar of Architecture. The latter pays the bills and is entitled to have what he wants and can purchase, but he should lend an ear to the counsel of experience and taste.

In the selection of an architect the client is very apt to be influenced by the suggestion of a friend, but without any further guarantee of the architect's ability than this, he might as well take a flier in Wall Street on the first stock that catches the eye. A safer course to follow would be for the client to note the architect's name and address and ascertain from the Institute his professional standing. This being found satisfactory he will then call upon the architect and look over his work. No obligation is incurred on either side and few architects will begrudge an interview, particularly if a letter of introduction, or other evidence is presented to reflect the caller's sincerity. If an agreeable impression is received the architect may properly receive a request for more detailed references, and if he is young and inexperienced he should be willing to divide the honors with an associate of proved ability.

After a choice has been made, the architect and client should have a heart-to-heart conference. A successful solution of a problem in domestic architecture is only possible when the client allows his architect to see the "inner man." If the client will acknowledge that he knows but little about the details of designing and building, encourage him to disclose to you his weakness and his strength. Let him ride his hobbies and if he says, "Here I am, now build me my home," explain to him that a house is not necessarily a home. Unless the architect touches the secret spring to the owner's personality, releasing the "atmosphere" that must surround and

penetrate every nook and corner of the material structure, the product is foredoomed a failure.

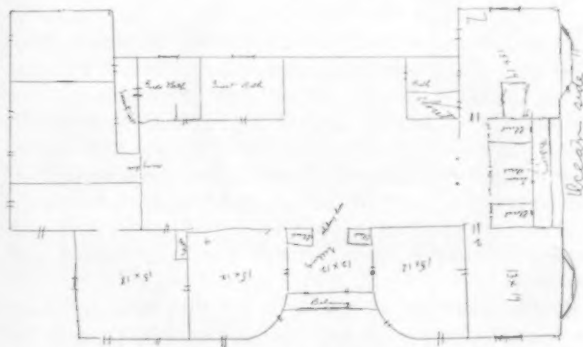
The client should be asked to indicate with pencil or word his needs and his desires. He should be encouraged to disclose at the outset the limit of cost. Explain



PLAN OF SECOND FLOOR IN BELMAR, AS EXECUTED BY THE AUTHOR

to him that the employment of a capable architect is generally a guarantee against "extras" except from two causes, the financial failure of the contractor and the changing of and adding to the plans by the owner after the work is started. The failure of the contractor is a rare event; but altering and adding to the plans and specifications after the contract has been signed and the work begun is a daily occurrence. If the owner hasn't the moral courage to resist the temptation to make "changes" it would be profitable for him to sign the contract, go to Europe and not return until the house is completed. The saving will more than pay for his trip. The author has never known of a house that was completed without some modification of the original scheme. Statistics show that in his practice only one out of every seven houses has been completed within the original contract price, but, while all of these plans had undergone some change, there were allowances for work omitted sufficient to offset the cost of the changes. As every architect knows, the cause of the "extras" is almost invariably the inability of the owner to comprehend from the drawings and specifications what he is going to obtain. Almost every house owner is skeptical at the start and desires to spend as little money as possible, and his eye not being as adept and practiced as the architect's in picturing in advance the finished product, one of the two things is bound to happen. Either he is disappointed with the result and finds it unlike what he had pictured, or he is so pleased at the development and finds that his house is going to be so much more attractive than he anticipated that his skepticism vanishes into thin air and he is everywhere tempted to substitute more costly material and workmanship.

If the architect's services were employed at an earlier stage than is generally the custom, better results would be obtained, and a lot of money saved. He is rarely consulted until the site has been purchased, when "plans"



FAC-SIMILE OF SKETCH OF SECOND FLOOR PLAN OF HOUSE IN BELMAR, AS SUBMITTED BY THE CLIENT'S WIFE

are desired forthwith and the client is disappointed that ground cannot be broken at once. In some instances, the author has been approached and his advice sought in regard to the proposed site. (After all is said and done the site is the main thing, for the aesthetic value of a house as of a jewel depends largely upon its setting.) Tentative sketches are then prepared and "mulled over" by the owner perhaps an entire season. The result is that the house fits the environment, and the owner has had time to study accurate drawings and ascertain the approximate cost, so that when the actual work on the house is begun all parties know what to expect, very few hitches occur and practically no changes are made. A house built under these conditions is apt to be cheaper and much more satisfactory both to the owner and the architect than one that is rushed through in a few months from unstudied plans.

The time consumed in building is dependent upon many factors, and in residence construction not undertaken by large building organizations there are bound to be delays of all kinds, and a day lost now and then soon totals a full month. Country builders in particular are prone to be easy going and fail to appreciate the loss entailed by all concerned in protracted delays. It is worse, however, so far as the house itself is concerned, to build it too rapidly, and not to allow it to settle and season and become thoroughly acclimated, particularly when wooden construction is employed. From seven to nine months is a reasonable time to allow for the construction of country houses costing from \$15,000 to \$25,000 and a longer time for more elaborate and costly buildings, while small cottages and bungalows if of simple construction may be completed in four months' time.

And here it might be well to remark the penny wise and pound foolish policy that prompts the client to ask the architect to give the best of his talent and experience and in the same breath to cut the rate of his commission. The rates established by the Institute are no more than will give a fair return for the services rendered. The architect who shirks his duties to obtain a larger profit and the "scab" who makes a practice of rate cutting are in the same class, and inferior workmanship may be expected of both. No reputable architect will overcharge for his services. He is much more apt to undervalue them. Furthermore, he is in a position to save his client a sum as much as and often more than his commission by reason of his familiarity with the supply markets, and his experience in the use of materials of one kind and another. In a hundred and one ways he is fitted to suggest savings and economies unknown to the layman. It is not to be expected, however, that he will busy his brain seeking legitimate means of reducing the cost to the owner (when every dollar saved lowers his own commission proportionately) unless he feels that he is being adequately paid, and is insured a fair profit on his labors. The architect's commission is but a small part of the cost of the house, and the owner makes his first expensive mistake when he figures to "save" anything on this score.

When the architect is in possession of the "clues" to the problem before him, its happy solution is merely a concern of his ability to turn them to interesting account. The client should be the main source of needed

information and assistance in supplying the "personality" of the plan, but he should allow it to be evolved in a rational, individual manner in harmony with the environment and the spirit of the times. The architect should bear in mind that he acts largely in the capacity of an adviser, and he must respect the owner's wishes unless he can convince him of his error with clear argument and clean-cut illustration. In other words, he must demonstrate what detriment to the work would result if any erroneous measures that his client might desire are enacted. It is to be supposed that the client will seriously consider the architect's advice before it is rejected, for it represents the fruit of many years' study and experience, which cannot be safely disregarded.

Probably the most embarrassing moment in the architect's intercourse with his client is when there arises a question of taste. Unless you know your man it may well lead to blows! Taste is a product of personality and environment, and good taste is merely a measure of local standards. The Indian's wigwam and his personal attire may conform as accurately to the precepts of good taste

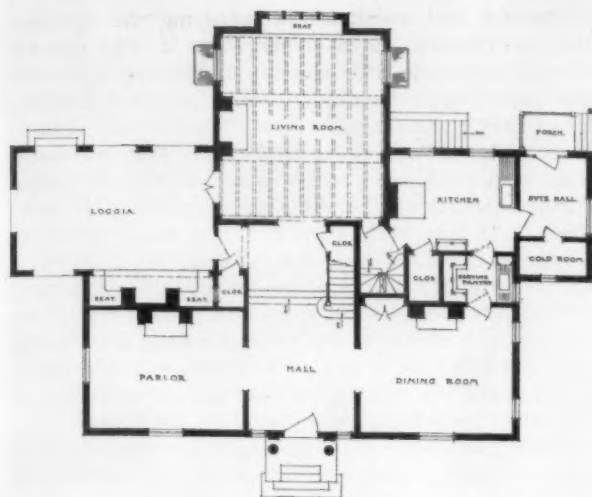


HOUSE IN PELHAM MANOR, N. Y.

In this building the owner allowed the architect very little freedom in matters of design and construction.

as the fashionably dressed American millionaire in his modern chateau. Many a layman considers himself a competent art critic who would never question the opinion of his lawyer or his doctor, or advance any views upon finance or attempt to explain a problem in engineering. And in the wide field of art, domestic architecture seems to have been a common heritage of the public, due perhaps to the environment of the four walls, floor and ceiling with the accompanying furniture, draperies and bric-à-brac that have encompassed the human being since the cradle. That these surroundings and chattles are not highly "artistic" is in no sense discreditable to their possessor. If we have lived our lives in the narrow high studded rooms of the "brown-stone front" amid gloomy walnut trimmings and Victorian furniture, is there any wonder that our sense of beauty and proportion in things architectural has been dulled and warped?

The architect must bear in mind that there has been for many years past a prejudice against him, largely deserved. He has been regarded either as a luxury, a necessary evil, or, as was the case with a great majority



FIRST FLOOR PLAN, HOUSE IN PELHAM MANOR

of building operations in America in the latter part of the nineteenth century, his services were never even considered. Witness the solid phalanx of brownstone that until the last few years has ruled with unbroken sway the resident streets of New York. Behold still the dreary façade of brick and well-scrubbed marble "stoops" of Quakerdom, and the fat bellied progeny of Tweedledum and Tweedledee that line the thoroughfares of staid old Boston. All the product of the speculative builder. All begat of the same ill-conceived plan with only such occasional and trifling variations as his barren fancy might dictate.

The architect is just beginning to show the public that he is a valuable member of society and that his labor may be employed with advantage. By slow degrees he is convincing the people that beauty and refinement of line and form and a good sense of color and proportion in the buildings he designs means not only something pleasing to behold, but a profitable investment. That a well-planned building of tasteful design is a valuable asset is now an accepted fact with experienced proprietors. Not long ago it was a common saying that the value sunk in the house could never be dug out again and that any subsequent profit must come from a rise in value of the

land. That this is no longer an axiom the author has plenty of evidence at hand.

Reviewing America's contribution to domestic architecture during the last twenty years, gratifying evidence is everywhere apparent of an awakening to the practical value of aesthetics in the design of the home, even though numerically the buildings of any real worth are not abundant. But while a great stride has been made in providing for the comforts and conveniences of the family and its employees, and in evolving pleasing types of architecture, the vital question of durability and permanency of structure, the idea of an architecture for posterity, has not yet aroused any general enthusiasm, and beyond an occasional example of individual foresight we are still building temporary structures. This has probably been due more to the "American Idea" than to any other cause, to the demand for quick results, superficially attractive and casting a spell for the moment. We live and change too rapidly to spend any serious thought on the lasting properties of our wares. But we are growing older and wiser each year. Already the age of concrete is upon us and the dawn of a to-morrow discloses the dim outlines of masterly monuments rising from the decay and the ashes of yesterday.

Many laymen are of the opinion that in two essentials the average architect's capacity is susceptible of material improvement. They say that his inability to render the owner preliminary estimates of cost within gunshot of the successful contractor's bid is proverbial, while his failure to appreciate the importance of economy of plan is often so costly as to lead to the abandonment of the project. That there is ground for this criticism is beyond question but it rarely applies to the experienced practitioner. Estimating is merely a matter of conscientious labor in keeping accurate records of the cost of the buildings he has executed, and giving the figures intelligent study. From these data and a knowledge of the subsequent rise or fall in the price of material and the conditions peculiar to the environment of the proposed new structure, he should generally be able to approximate the cost within ten per cent and should rarely be further astray than fifteen per cent of the whole. Contrary to popular fancy, the architect is generally able to estimate with far greater accuracy than the competing contractors. The author recalls no instance in his practice where, in the half a dozen bids submitted by competent builders, there has been a discrepancy of less than ten per cent between the highest and the lowest bid, and several times it has been over forty per cent. As against this the author reiterates that a competent architect should be able to estimate within ten per cent of the cost of work totalling \$20,000 or over, and be not more than twenty per cent out of the way on commissions of less than \$10,000.

Economy of plan is of vital importance. How often do we hear a man say: "I gave up the idea of building because the estimates were too high." Probably nine such cases out of ten are due to an ill-conceived plan, in which no regard has been paid to economies of structure and arrangement. By reducing the waste space in rooms and halls, by figuring spans and heights to accord with the market sizes of structural members, or by using one material or method in place of another, the



SECOND FLOOR PLAN, HOUSE IN PELHAM MANOR

cost may often be so materially reduced that an otherwise almost hopeless proposition becomes an acceptable consideration and a profitable investment.

Among the economies to be effected there is one whose importance is rarely appreciated. It is the superfluous room. The room that you think you want but never use. Few owners realize what this actually means in dollars and cents. The cubic contents of an unnecessary reception room, billiard room, den or the like, which frequently carries with it an idle room above, materially increases the total cost. Here is money invested which brings no return and there is entailed a constant expense in interest on the capital squandered, not only on the room itself but for furnishings and maintenance. By omitting all but necessary rooms, and, if desired, designing the plan so that it may be added to when needed, a sum may be saved that is generally more than the fee of the architect. In countless other ways the advice and suggestion of an experienced practitioner will be found to have substantial value and his worth in this respect cannot be economically ignored.

Two of the most active retardants to artistic and practical house building at the present time are the influence of the "popular" magazines, in which are portrayed pictures and plans of houses with a contractor's detailed estimate of the cost; and various companies that advertise a method by which they build the house complete for a given price "including the services of an architect."

Let us glance for a moment at one of these pictures, "a charming villa," which a "reliable contractor" swears he can produce for "\$4,114.40." "The exterior," according to the description, "is an original design." Painfully true. In other words an architectural abortion. The plan resembles a crazy quilt with a pattern of "nooks" and "bays" and "seats." But the full note of bad taste and irrational design is sounded in the "perspective view of the living room." Here we have a baronial hall in the "New Art Style" which if executed in modest materials of the size depicted in the generous "perspective" would total as much as the estimated cost of the "villa," and rapidly induce "Dementia Americana" in the unfortunate occupant. The pictures themselves would merit no serious attention were it not for the accompanying "detailed estimate of cost." Here is practised the most brazen deception. Of what possible value are these figures without a specification? Allowing that the prospective owner succumbs to the pictorial anesthetic and actually believes that the thing before him could become a home, let us examine the "estimate." First we have "Excavating, \$80." Good. In a favorable soil it might be accomplished for the sum named. But what if rocks, boulders or solid ledge are encountered, to say nothing of silt and quicksand? The next item is "Masonry, \$740." A vague term is "masonry" at best.

Stone laid in mortar is perhaps the first picture in the mind's eye of the layman, or if he is more sophisticated he will translate into brick, concrete, stucco and plaster. But of what quality and kind? The writer who boasts of no more than ordinary physical strength recently kicked over a section of "masonry" wall 12 inches thick, 3 feet high, and 3 days old, built of dry brick laid in a mortar composed of lime, loam and a suspicion of

cement (at least there were some empty cement bags lying ostentatiously in the foreground). What is assured therefore in the sworn statement of a reliable contractor that the "masonry" will cost \$740? Nothing except that it will probably be very poor stuff. And so on through the list. What *kind* of plumbing and hardware, what *quality* of woodwork and painting? "Steam heat and electric light" sounds alluring, but at the price it would be cheaper and safer to rely upon the trusty fireplace and candle of our forefathers.

A house of the size indicated might possibly be built for the sum mentioned in seasonable weather, and barring a stout gale of wind, it might hold together and be fairly habitable for a time. A \$4 straw hat has been known to last through two seasons and be presentable if cleaned once a month, or six cleanings for \$1.50. Then it suddenly disintegrates. In a like manner the \$4,000 house pictured would probably require \$1,500 worth of repairs in a very short time and its deterioration into a hopeless wreck would be briefly accomplished. That some of the plans published in these magazines have merit is unquestioned and that a few might be substantially built for the sum named is possible, but most of the perspectives are "faked," the plans are generally illogical, if not impractical, and the estimates misleading. Their baneful influence extends too, further than might be supposed. Time and again has the writer received preliminary data for a pretentious residence innocently based upon the size and equipment of one of these "villas." The client reasons as follows: "If I can build the house pictured here for \$4,000 then I can obtain one ten times as large and luxurious for \$40,000." Many a fond hope has been dashed by accepting the \$4,000 "villa" as a working hypothesis.

It is a curious fact that where a man will hesitate to spend \$100 for a reliable watch, or \$50 for a serviceable suit of clothes, or 25 cents for a good cigar, he will deliberately contract to spend \$20,000 for an unknown quantity without proper safeguards and guarantees. The best way to secure himself against disappointment is in the employment of an architect of good reputation, and there are few who will not agree, after the work is completed, that the services of this individual are the most important and least expensive factor in a building operation.

In general the layman values mostly the superficial appearance of the house. Women in particular are rarely interested in anything but the pictures of the finished outside and inside surfaces. The plan, other than as an assurance that the rooms will be of a certain size, "with plenty of big closets," claims but little of their attention. As for the specification this is often ignored entirely, even by the man, or passed over with general instructions to "have it substantial." In actual practice the value of these three departments is reversed. Of most importance is the specification. It designates the kind and quality of the material and labor to be employed. Of similar importance is the plan. To the practical arrangement and interesting sequence of the rooms is due in a large measure the comfort and pleasure of the occupants. The plan and specification are the backbone and vital organs of the structure. As for the superficial treatment of the exterior and interior surfaces, "handsome is as handsome does" applies to build-

ings equally as to humans. And just as clothes do not make the man so the decoration of walls and ceilings do not make the home. As a matter of fact, an architect who can draw a logical and interesting plan and write a good specification can generally be depended on to produce a pleasing façade.

Much that has been stated in the last few paragraphs applies equally to the "building companies" referred to above. These are in general purely money-making institutions having no regard for the rights and privileges of the owner. Their claim to the services of "experienced architects" is a clever ruse, for the average layman does not know that architects of standing do not sell their services to the contractor. By this method of building individuality is lost and the home is machine made. The very fact that these people advertise advantages and savings from their system of wholesale buying and manufacturing, and the employment of men "skilled in every department from foundations to furnishings" means a cut and dried process, and a fair guarantee that the product will be finished in execrable taste. The man who intrusts his bank account to such organizations and to the so-called "builder-architect" should have cash aplenty and to spare and not be over particular as to quality and style. He will get the product of the mill and the factory, and no more. The specification, if indeed there is such an instrument, has no value at all unaccompanied by an accredited agent of the owner who shall see that it is carried out. The charge for this supervision if adequate would probably be as much as an architect's commission for complete services, so no real saving in cost is effected as claimed, and all manner of trouble and dissatisfaction is invited in the absence of a qualified architect. The money so invested is more than likely to be tied up or sunk irrevocably in bad construction and tawdry decoration. However, "'tis an ill wind that blows nobody good," and if bitter trial teaches the folly of engaging in building operations under the guidance of "popular" literature, and that the factory-made home is more apt to be a curse than a blessing, the layman who makes these discoveries may be trusted to sow liberally the seed of his experience.

One of the most trying commands received by the architect is to provide something "original"; something odd and unlike what his neighbor has. This desire to be "different" is a healthy one and highly commendable, if not carried to an extreme. Many people are beginning, however, to realize that to live among oddities is tiring to the eye and generally disturbing. Simple forms and harmonious colors, avoiding the conspicuous and the glaring, will generally be found to "wear well" and be the most productive of real enjoyment. It is a great mistake to suppose that there is no intermediate step between so-called originality (often perilously near to vulgarity) and what is termed commonplace. Taste employed in the modification of good precedent to conform to local conditions is invariably the safest course to pursue. Beauty of color and chastity of form finds a parallel in harmony of sound and purity of tone. Our ears are generally better trained than our eyes, and where we can readily distinguish between harmony and discord, in music, we often fail to discover incongruity in form and color.

A serious mistake is made by the owner when he al-

lows, or courts, intimacy with the contractor, as it invariably provides a loop hole through which the latter may escape from his responsibility. After winning the owner's confidence, often by the ostentatious performance of an "extra" without rendering a bill, the builder is sometimes tempted to follow up his advantage and, under the guise of friendly disinterestedness, to make all manner of suggestions that if followed will save himself trouble and money. He will often give the owner clever and apparently plausible reasons for delays of all kinds, and for altering the plans and specifications, and it will end up by the owner becoming confused, and even suspicious of his architect. Owing to the friendly relations that have been established with the builder the owner is apt to turn a deaf ear to the architect's warning and unless "caught with the goods" the contractor will succeed in putting away a handsome profit in extras, and from lucrative modifications of the contract. His eyes opened, the owner is thoroughly unhappy and curses the hour that he embarked on so treacherous a project. All this heart-burn might be avoided by conducting the work through the architect, placing in him the same confidence that must be accorded any professional adviser.

From these references to the contractor it must not be assumed that he is, as a class, dishonest and tricky. The author enjoys the acquaintance of many builders who are not only honest and capable but who take such pride in their work that they will not tolerate any deviation from first-class building methods. The honest and capable contractor labors under a great disadvantage. He is the victim of the pernicious custom of awarding the work to the "lowest bidder." The owner's unquenchable thirst for the "lowest bid," and the paradox it evolved in the mind of a conscientious builder, is illustrated in an answer made recently by one of these worthies to the author's query: "Do you want to estimate on Mr. T's house?" "Yes sir," he replied. "I'll be glad to give you a bid, but dang me if I ain't sorry nowadays when I get a contract for then I'm plumb sure I've bid too low!"

But we are improving every day, and the signs of the times indicate a decided advance in public appreciation of good art and good building. To be assured of this we need only point a finger to the tardy and costly remodelling which the City of New York is now undergoing. In but a few instances is the change retrogressive. The architect should feel exultant at the prospect before him, for no profession offers a wider field of promise than is opened to him in American architecture. All the more serious becomes his duty to cultivate and guide the public taste. His work, unlike that of most other professions, is ever "in the public eye" and subject to daily comment and criticism. There it stands, a monument of virtue, or of iniquity, open to praise or ridicule, from

"Rich man, poor man,
Beggar man, thief;
Doctor, lawyer,
Merchant, chief."

All of these gentlemen may successfully hide their failures. Even the engineer may temporarily cloak his defective structure with the architect's mantle. Endowed with such powers for good and for evil there rests

upon the architect a grave responsibility, demanding from him the highest form of mental and moral equipment. Let him but show his capacity for good deeds, let him but prove his worth, and the public can be trusted to give him place in the councils of the Nation.

THE CURRENT ARCHITECTURAL PRESS

Aside from the purely technical architectural journal, there appears to be no magazine more helpful to the profession than *The International Studio*. The September issue of this publication continues the series on "Recent Designs in Domestic Architecture." A country house, by Runge & Scotland, architects, Berlin, is so much saner in its design than the majority of examples that have been shown in the German architectural press that we are encouraged to hope for a return to a more coherent style of domestic architecture in Germany.

There is a description of the collection of German art, owned by Mr. Hugo Reisinger, who, it will be remembered, was the prime mover in the exhibition of contemporaneous German art recently held in this country; reviews of current arts and crafts exhibitions in America and Europe, with appreciative articles on the works of contemporaneous artists.

The Brickbuilder for September is an interesting number and presents in well-taken photographs a variety of subjects.

The most important is unquestionably the railway station at Waterbury, Conn., by McKim, Mead & White. This is a most dignified treatment of a diffi-



A German Country House. Runge & Scotland, Architects
(From the *International Studio*)

cult subject and is replete with interesting details of the brick and tile used in construction.

A stately country residence at Broadmore, Colo., McLares & Thomas, architects, a well designed Georgian house at Washington, D. C., by Marsh & Peters, are other important items in this issue.

In the text, Mr. Samuel Swift writes of the "Pictorial Representation of Architecture," illustrated with some work by Jules Guerin, Part V of George B. Fords' series of papers on The Housing Problem, and the continuation of Mr. Kimball's articles on "Warming and Ventilating of Hospitals."

The most attractive feature of *The Western Architect* for September is the civic development plans for Baltimore, by John M. Carrere and Arnold W. Brunner.

This proposed plan for the city of Baltimore is of much interest, as showing what might have been done to provide for the future growth of this progressive city. Unfortunately there are so many questions of expediency and politics intervening that complete accomplishments of a plan of this kind can scarcely ever be hoped for within our generation. Much, however, might be done now, with assurance that the work will be continued.

With a plan so admirably conceived and so easy of accomplishment it is to be regretted that after the disastrous conflagration that swept Baltimore some such scheme as the one proposed was not adopted, in place of the hasty and ill advised proceeding that was permitted.

A school by Mr. William B. Ittner, single views of a number of suburban houses, a Catholic church at Lenox, Mass., and a republication of a Beaux Arts problem, part of which appeared in *THE AMERICAN ARCHITECT* April 29, 1908, complete the illustrations in this issue.

The leading features of the text are articles on the "Origin and Character of Colonial Architecture," by F. Mason Gilbert, and Mr. Royal Cortissoz's paper on "Common Sense in Decoration."

The New York Architect for September shows the



Railway Station, Waterbury, Conn. McKim, Mead & White, Architects

(From the *Brickbuilder*)

work of Mr. Grosvenor Atterbury, either individually or in collaboration or association with Stowe Phelps, John Almy Tompkins, 2d, and W. Leslie Walker. All the subjects presented are familiar through illustrations in the architectural press at different times, the Governor's Room, New York, appearing in *THE AMERICAN ARCHITECT* of July 7, while the work at Bayberry Point, on the Havemeyer estate, was fully illustrated and described in the issue of September 8.

The text amounts practically to a critical analysis of the work illustrated.

The September issue of *The Architectural Record* presents in its initial article a paper by Prof. William R. Ware, Professor Emeritus of Architecture at Columbia University, entitled "Drawing, Designing and Thinking." Professor Ware's high place in his profession entitles his utterances to a respectful reception. We find in his article much to commend.

Mr. Robert C. Sweatt writes of the architecture of the Pacific Northwest, a most prolific subject.

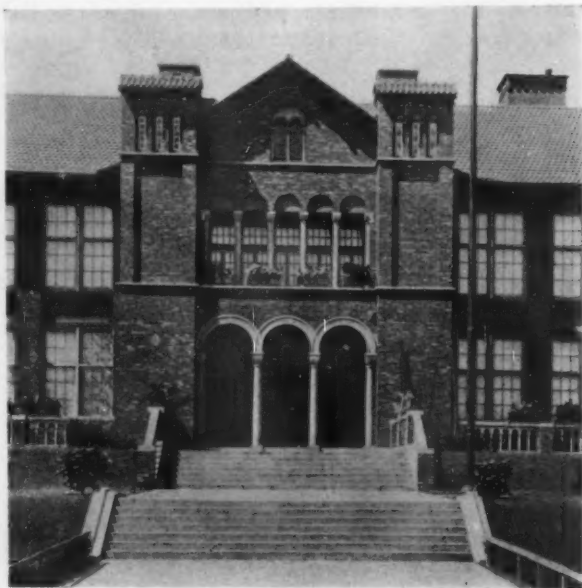
Mr. Montgomery Schuyler contributes a lengthy and fully illustrated article on the work of the late William A. Potter.

Mr. Albert Hoyt Granger's article on "Impressions of German Architecture," illustrated with many examples, treats in an enthusiastic manner of the present trend of architecture in the German Empire.

We fail to catch the fire of enthusiasm that pervades this article, and are unable to see any reason for imitating the examples shown in this country.

In an article by Mr. Frederic Lees on Some Sixteenth and Seventeenth Century Parisian Mansions are many interesting references to landmarks in Paris, and will appeal to the layman as well as to the professional. In fact, this entire issue presents its various subjects in a manner that makes it particularly attractive to a non-technical reader.

Architecture, for September, presents in its illustra-



Detail of School, St. Louis, Mo. Wm. B. Ittner, Architect
(From the *Western Architect*)



Boston College Competition: Perspective of Recitation Building. Allen & Collens and James W. O'Connor, Associate Architects

(From the *Architectural Review*)

tions a variety of subjects. Probably the most interesting is a country house, by Mr. Horace Trumbauer, of unusual excellence both as to matters of design and detail; an Elizabethan type of suburban residence, by G. Howard Chamberlin; a church at Bologna, Italy; some interior views of a city residence, by Edward I. Shire, architect; a clubhouse at Princeton, N. J., by Francis G. Stewart, and some indifferent photographs showing interiors in the Metropolitan Life Building, this city, complete the illustrations of this issue. With the exception of Mr. Trumbauer's work there is nothing shown deserving special mention.

In the text are the usual notes of architectural criticism of the illustrations, and an article by Edward W. Harris, of the New York Bar, entitled "The Powers of Architects in Building Operations." It is, in fact, a discussion at some length of a recent legal decision.

The Architectural Review for May, issued in September, devotes the principal space in its illustration form to a reproduction of the premiated designs in the Boston College competition. The varying treatment of the subject by the different contestants is interesting and instructive. The value to architects might have been made still greater by including in the text form the salient features of the programme of the competition, which perhaps accounted for some features the necessity for which is not readily apparent.

Two examples of English domestic architecture, by Walter E. Hewitt; Mr. James Brice's house for H. L. Pratt, of Brooklyn, published in the *AMERICAN ARCHITECT* two years ago, and a somewhat familiar but excellent house at Briarcliff Manor, by H. Var. Buren Magonigle, complete the illustrations.

The leading article treats of "An Open-air Exhibition of Sculpture," and describes the exhibition held in Chicago in 1908, under the auspices of the Municipal Art League.

The usual review of current (April) magazines completes the text.

The Architectural Review for June, presenting a number of sheets of details of a house on Fifth Ave-



Fireplace in House of Bertram G. Goodhue, New York. Cram, Goodhue & Ferguson, Architects
(From the *Architectural Review*)

nue, New York, by Charles A. Platt, will be found of much interest. This splendid illustration of the architect's working drawings affords a comprehensive idea of the subject which, coupled with the excellence of design and the high character of Mr. Platt's work, leaves nothing to be desired.

Other illustrations are of the residence of Mr. Bertram G. Goodhue, by Cram, Goodhue & Ferguson, showing an exterior and several interior views. Any possible criticism of the exterior will be disarmed by the excellence of the interiors shown. The photographs, evidently made with a view to "artistic effect," lack that crispness of detail necessary to a perfect presentation of a subject for half-tone reproduction, but enough is shown to indicate the charming and thoroughly satisfactory interior of Mr. Goodhue's house; St. Swithin's Church, Kent, England, by Ernest Newton, also a Y. M. C. A. building at White Plains, by Albro & Landsberg, a departure from the usual type, but quite satisfactory, at least in the matter of exterior design. In the text, in addition to a descriptive article on Mr. Goodhue's house, is an article on the Berlin "Underground," by Julius Grundmann. The illustrations accompanying this article would seem to suggest to the builders of future subways in America a method of treatment to be avoided.

The usual review of current periodicals (May) with illustrations completes the issue.

RECENT LEGAL DECISIONS

OWNER'S RIGHTS UNDER BUILDING CONTRACT

If a contractor has failed to perform his part of a building contract, or has performed it in a different manner from that provided by the contract, or abandons the work, the owner can refuse or accept it, and require performance, before being liable on the contract price or a quantum meruit; but he may, by word or act, or by a failure to speak or act, accept the partial performance, or performance in a different manner, and thereby waive strict or full performance, and render himself liable on a quantum meruit, less such damages as he may sustain from the contractor's breach, but not for the contract price, unless so agreed, after breach on the part of the contractor. That which will make an owner liable on a quantum meruit, or a partial or incomplete performance on the part of the contractor, does not necessarily amount to a waiver of his right to recoup damages for the contractor's breach; and upon the whole he should certainly have such amount deducted from the contract price as will be equal to the difference between the value of the work agreed to be done, and that of the work done.—*Walstrom vs. Oliver-Watts Const. Co.* (Supreme Court of Alabama) 50 So. 46.

CONTRACTOR'S RIGHTS UNDER BUILDING CONTRACT

A building contractor may sue on the contract when he can show that he has substantially performed his part except as he may allege and prove a legal excuse of being prevented by the act of the other party, of God, or of the law. A substantial performance or compliance is in such cases considered sufficient. It would be illogical and unjust to allow a recovery of the contract price, when suing on the contract, without proof of performance on the part of the plaintiff; and partial performance is not sufficient. The undertaking must be performed fully. This is usually a condition precedent. In order to recover on a partial performance, the contractor may sue on a quantum meruit where the other party has permitted him, without objection or complaint, to do the work, but not in strict accordance with

(Continued on page 152)



Interior of a Country House at Lansdowne, Pa. Horace Trumbauer, Architect
(From *Architecture*)

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Recent Evidence of Growing Appreciation of Art.	

ILLUSTRATIONS:

Detached Dwellings at Merion, Pa.; Bronxville, N. Y.;
Englewood, N. J., and Glen Ridge, N. J.

Frontispiece:

Mantel, University Club, Chicago.

RREALIZING the human tendency to regard as most difficult and exacting those tasks which confront us with greatest frequency, we are, nevertheless, constrained to believe that Mr. Hering's impressions concerning the relative amount of tact and ingenuity required in treating with prospective owners of various classes of buildings while plans are being drawn or evolved, as set forth on another page of this issue, are not inaccurate. The client who would defer to the architect's superior knowledge and broader experience without hesitation or question in matters relating to a commercial or monumental structure will very often oppose his own judgment and uncultivated taste to that of his architect when plans for his own home are under consideration. An architect whose resourcefulness, perception and skill enable to present to the client plans in which are incorporated unobtrusively the pet features desired—thus meeting the special requirements, but which at the same time provide for an architectural and artistic whole—deserves credit beyond the average. It is much simpler and easier to follow suggestions, and then shift the responsibility for failure to the client who told you what he wanted, and was too obstinate to listen to your remonstrances. Only the real architect who is interested in his art beyond the mere living it affords will take the trouble and incur the expense incidental to educating the client so far as possible, and then discover means of rendering inconspicuous the inartistic features absolutely insisted

upon. Doubtless there are instances where it is impossible to produce even a reasonably logical plan in accordance with the suggestions and requirements of the owner. Under such circumstances, if no concessions can be secured, it would seem to be the part of wisdom to resign the commission rather than proceed with a work that would only reflect discredit upon both the individual and the profession.

PROBABLY every architect of any considerable amount of experience has had occasion to deplore the increasing difficulty experienced in obtaining a sufficient number of properly skilled workmen to satisfactorily execute not only the more intricate and exacting details of work required in carrying out a contract, but also even the ordinary tasks of the wood-worker or mason. If the workman or artisan has the requisite knowledge and skill to produce the desired results, the architect can, in the majority of instances, overcome a tendency toward carelessness under haste or general lack of interest conducive to poor workmanship and shoddy buildings; but when those upon whom he must depend to execute his plans have neither knowledge nor skill, his difficulties are indeed real. The reasons for the apparent dearth of competent mechanics and artisans in the building field have been variously assigned, and it seems probable that it may be due to a number of influences. Chief among these appears the breaking down of the time-honored apprenticeship system, which in turn is a result of labor conditions that have been developed in this country during recent years.

THE Rhode Island Chapter A. I. A. has taken cognizance of this condition, and at its annual meeting in September went on record as strongly favoring vocational education and training in the schools. That is, a training in the handling of tools, preparing the boy for taking his place as a competent workman in some trade—a mechanical training in the actual doing of work. In the opinion of the Chapter's Committee on Industrial Education the crying need of the hour is not for heads to plan but hands to execute. We agree heartily with the second portion of this pronouncement, but are not entirely at ease regarding the first. The need for craftsmen and mechanics is undeniable and probably greater at this time than for designers, but we would hesitate to announce the demand for brains satisfied.

TO those who have expressed some doubt concerning the accuracy of published statements asserting an increase in appreciation of art by the masses we would suggest a contemplation of the conditions obtaining in the art galleries and museums of New York during the recent Hudson-Fulton celebration. The buildings housing the various collections of paintings brought from abroad or loaned from private galleries, were thronged with visitors, even when weather conditions were ideal and attractive programmes for entertaining visitors were arranged on both land and water. A more convincing demonstration of the fact that works of art are regarded as of absorbing interest by the general public would be difficult to devise.

(Continued from page 150)

the contract, and has accepted the work and voluntarily appropriated his labor or the result thereof and derived a benefit therefrom.—Walstrom vs. Oliver-Watts Const. Co. (Supreme Court of Alabama) 50 So. 46.

ACCEPTANCE OF WORK

Mere occupancy by the owner of a building erected on his own land, without more, does not justify the conclusion, or warrant the inference, of acceptance of the work as done in compliance with the contract. Nor do part payment and occupancy, without more, justify such inference or conclusion; nor is he precluded, by such occupancy, part payment, or liability on a quantum meruit from showing defects in the performance and recovering damages therefor. An unauthorized or improper acceptance or approval of the work by an architect or superintendent will not be a waiver of the owner's right to recover damages of the contractor for failure to fully perform.—Walstrom vs. Oliver-Watts Const. Co. (Supreme Court of Alabama) 50 So. 46.

MODERN IRRIGATION METHODS

A PRACTICAL DEMONSTRATION OF BEST KNOWN METHODS OF SUPPLYING MOISTURE BY ARTIFICIAL MEANS

The landscape architect will read with interest the following description of the practical demonstration of modern irrigating methods, as shown at the Alaska-Yukon-Pacific Exposition, at Seattle, Wash.

Fourteen approved methods of irrigating, adapted to practically every kind of land and the various tree, root and vine crops, will be demonstrated on a 15-acre tract in the Spokane valley within a stone's throw of the city limits, in connection with the seventeenth sessions of the National Irrigation Congress in Spokane, August 9 to 14. The purpose is to afford the delegates to the congress and visitors an opportunity to study the best-known means of supplying moisture by artificial means to orchards, berry and sugar beet fields, vineyards and hay and grain lands. There will also be demonstrations by manufacturers of apparatus used in modern irrigation. Ten acres of land has been set aside for displays of machinery.

What is considered by experts to be the acme of scientific irrigation, and at the same time the most economical method, will be shown in the use of porous tile pipe laid under the ground. The principle is the antithesis of drainage, in that the pores and joints of the pipes give out sufficient water to supply the plant life above them. This plan is declared to be practicable in supplying moisture for fruit trees, vegetables, berries and almost every kind of product, the advantage being that the water carried by the pipes is discharged directly below the roots of the plants, instead of on the surface of the soil.

In comparison with the foregoing plan there will be shown the primitive method, practiced by irrigators before it was learned how to distribute water economically and to the best advantage. No grading or leveling was done on this tract; in fact, in contour it is as Nature left

it. Water is taken to the highest point on the land to distribute itself over the ground. The idea in this is to show waste of water and soil by washing and erosion.

The individual system, also to be demonstrated, calls for piping water to every tree. To make it effective the water must have a head. The pipe, which may be small, is run to within 3 feet of a tree to discharge water into a circular dish or basin built around the tree. This method is desirable in districts where a small amount of water is desired to do a large amount of irrigating. There is no loss from evaporation or seepage, and only the ground in which the tree grows receives the water. The cost of installing this system is much larger than for the open ditch or flume system, but the difference is soon made up on the cost of water, or where it is paid for by the acre-foot.

Sub-irrigating by means of open ditches will also be shown. The ditches are of such depth that the water is absorbed without moistening the surface. This method is advantageous where soil has a tendency to bake or become crusted after watering.

Two tracts will show the practicability of watering steep land in open ditches. The inclines on one tract are from 30 to 45 degrees. The others show the terrace system, water being dropped from one terrace to the other. It will be demonstrated that land can be irrigated by this plan without washing or erosion.

One form of the corrugation system is applied to soil where the land slopes in more than one direction, the ditches being made to follow the natural contour, which needs no grading. Water is supplied through one box and the ditches spread out in fan shape over the land.

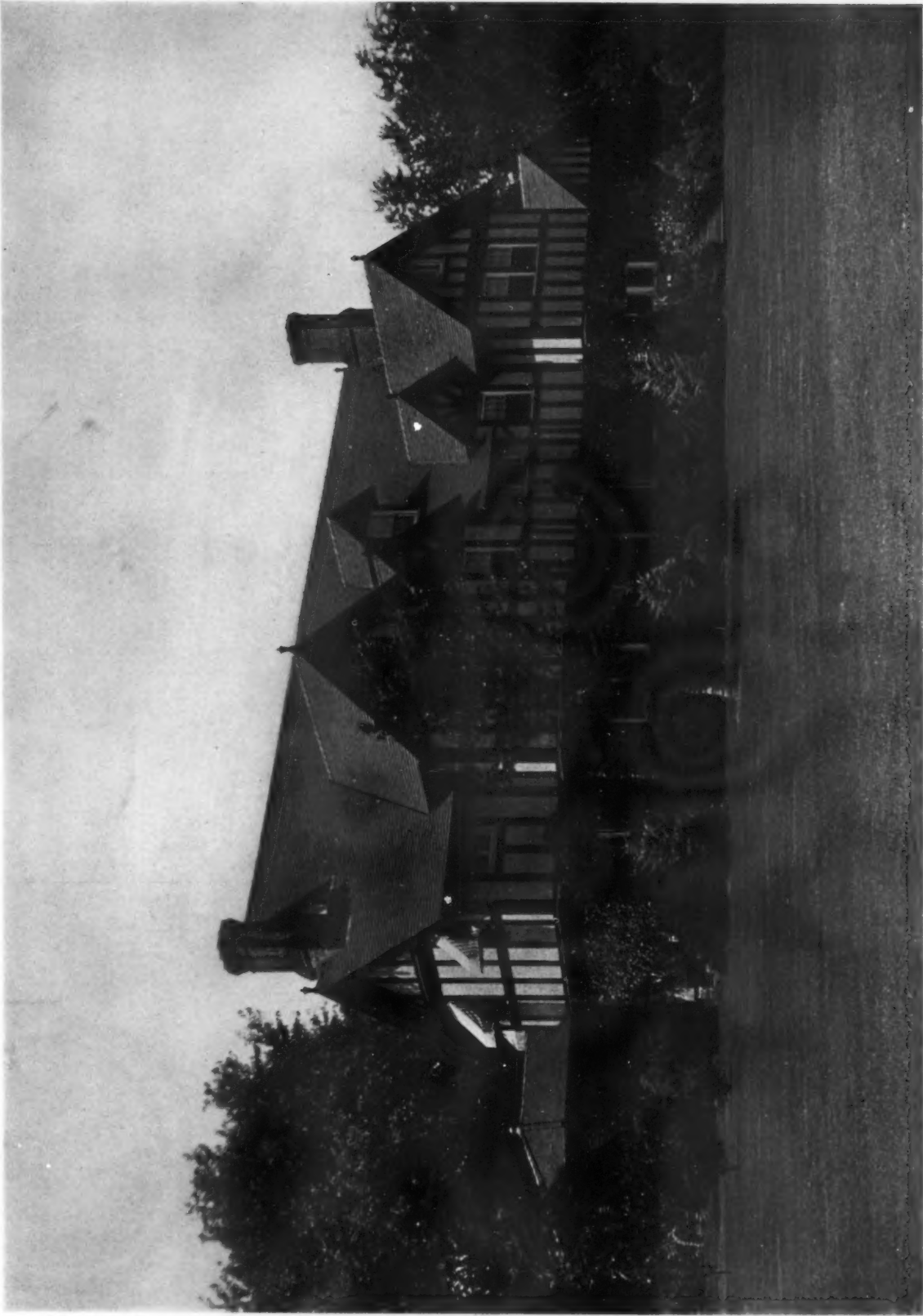
Another plan of the so-called corrugation idea, best adapted to sugar beet, alfalfa and grain lands with a gentle slope, shows water distribution by means of V-shaped ditches or rills, 2½ inches deep and about 18 inches apart. The marginal dike or basin system of irrigation shows ditches built surrounding the tract of varying size running from 1 acre to 10 acres in area. To practice this method successfully the land must be level or have only a gentle slope. Sufficient head may be had in the water itself to cause it to spread over the ground.

On another tract is the dike system, which follows the natural contour of the land. This method is adapted to ground with a slope, but is not practical for level land. It is similar to the side dike system, but the first cost is less and the results not as satisfactory.

The side dike system is used to best advantage on ground with a uniform slope. The method is to build dikes 100 feet apart, from 8 to 12 inches high, depending upon the character of the soil. Water is taken from the head ditch and spread in a sheet over the areas between the dikes. The surplus passes into a ditch and is carried to the next area.

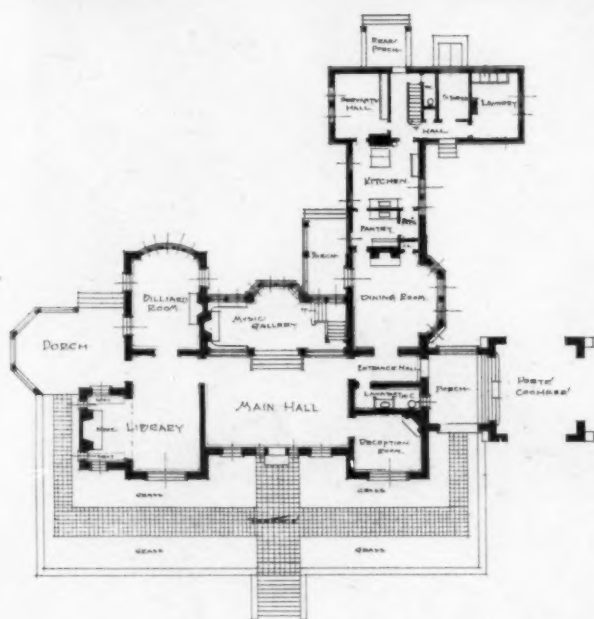
The sprinkler plan calls for spray sprinklers arranged between the trees or vegetable rows, and so placed that they water all of the ground. This system can be used only where water is supplied under pressure.

Another system is to distribute water to each tree in an open flume. The water is supplied from a head ditch. This is similar to the piping method to individual trees, but is a waste of water, though the cost of installation is less.



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FIRST FLOOR PLAN

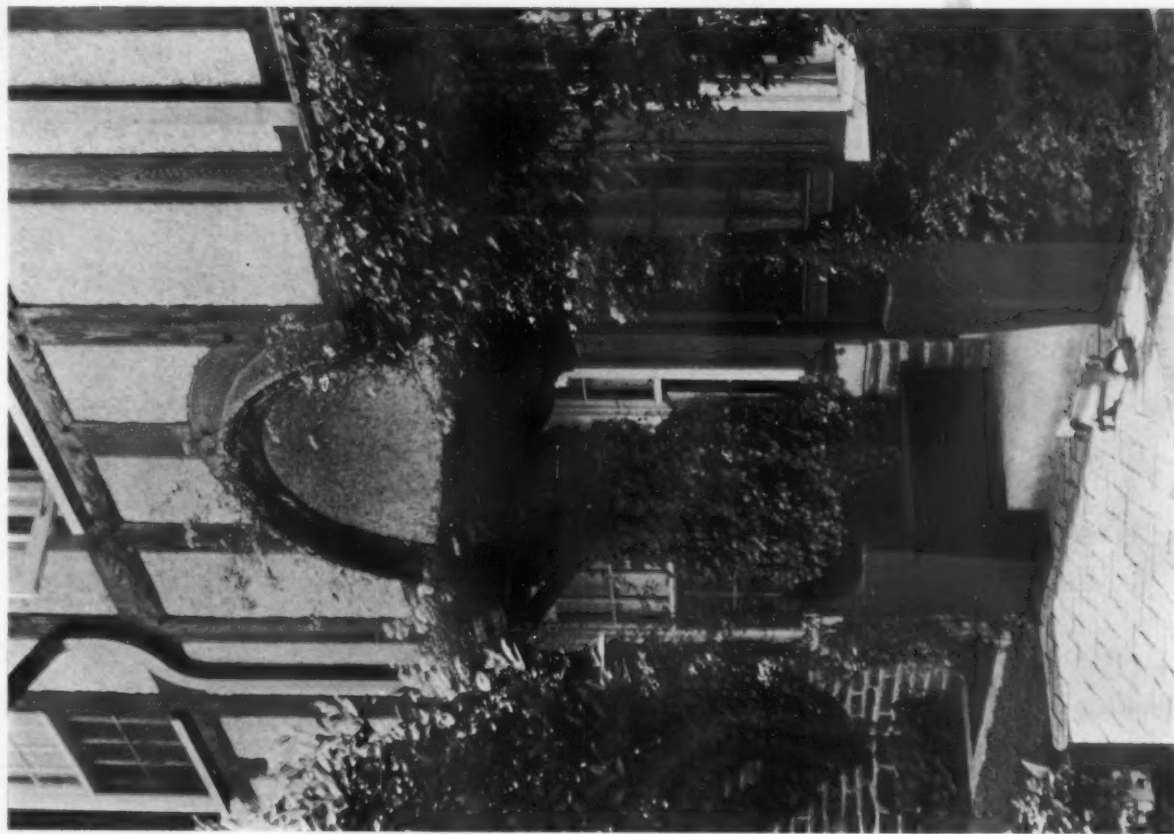
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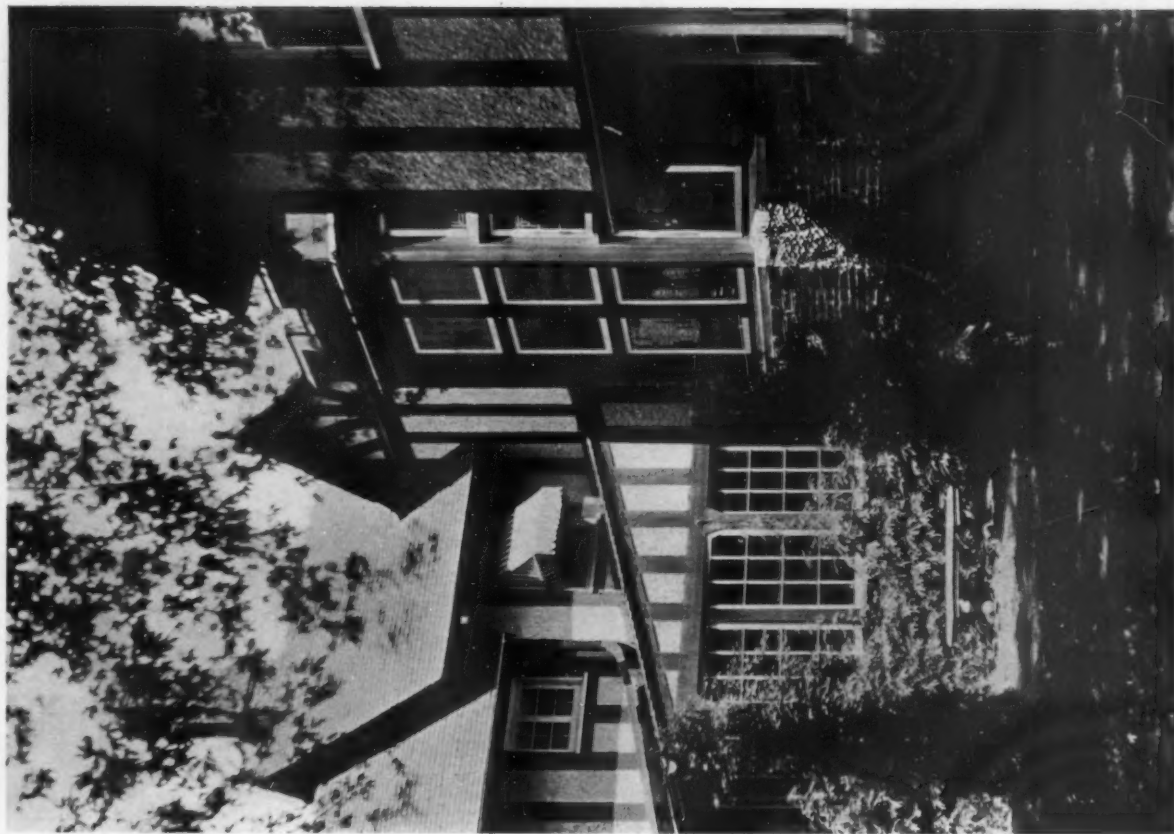
SECOND FLOOR PLAN

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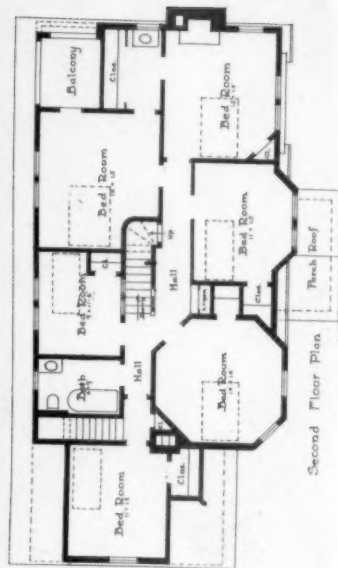
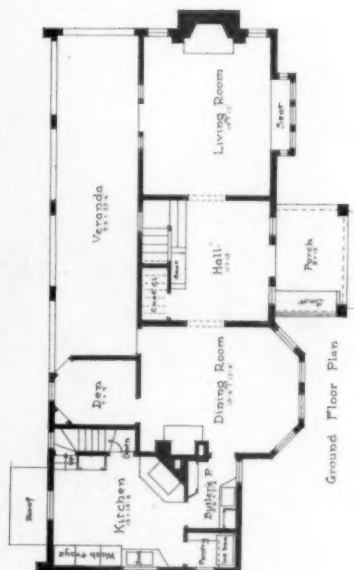
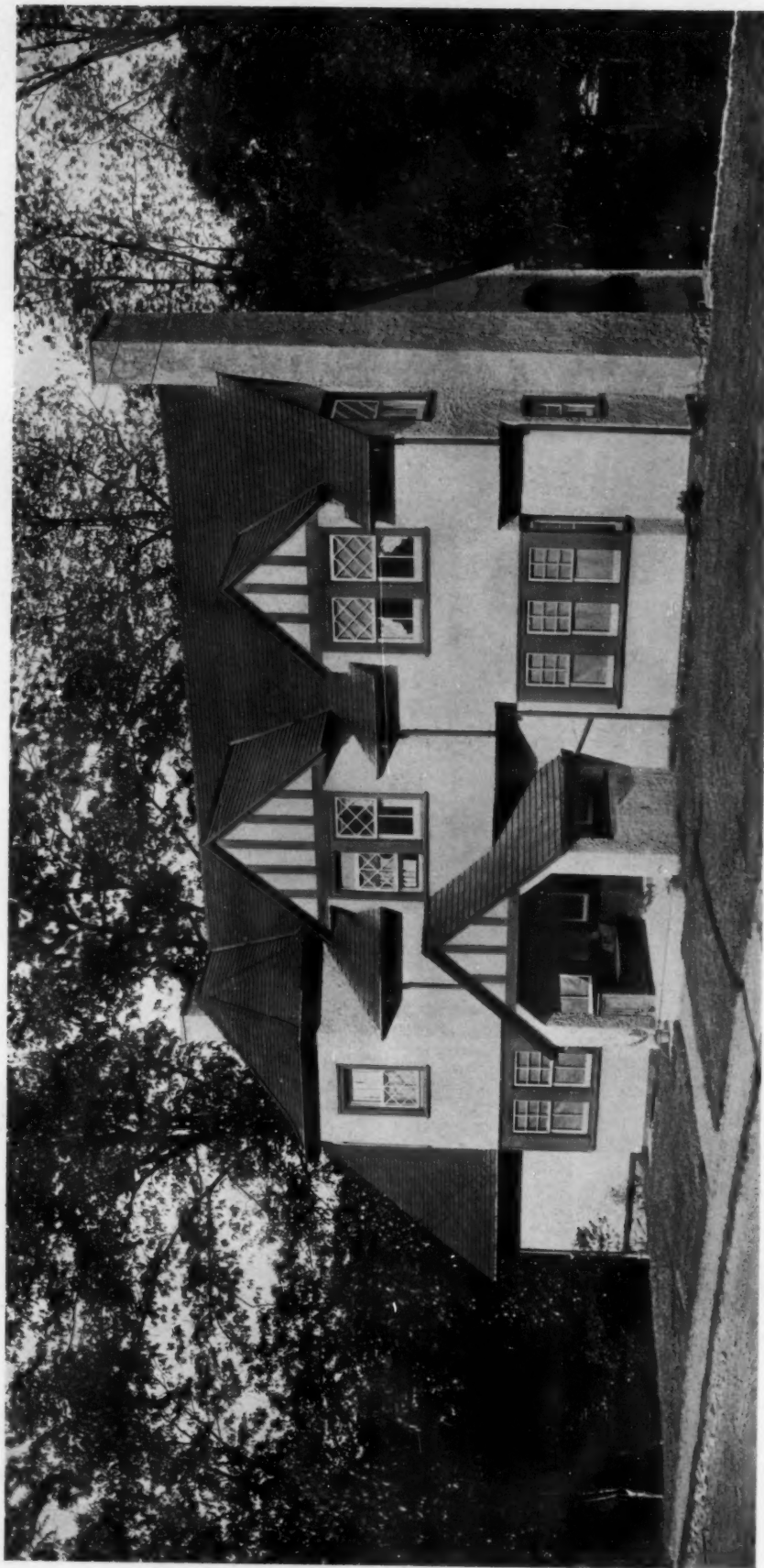
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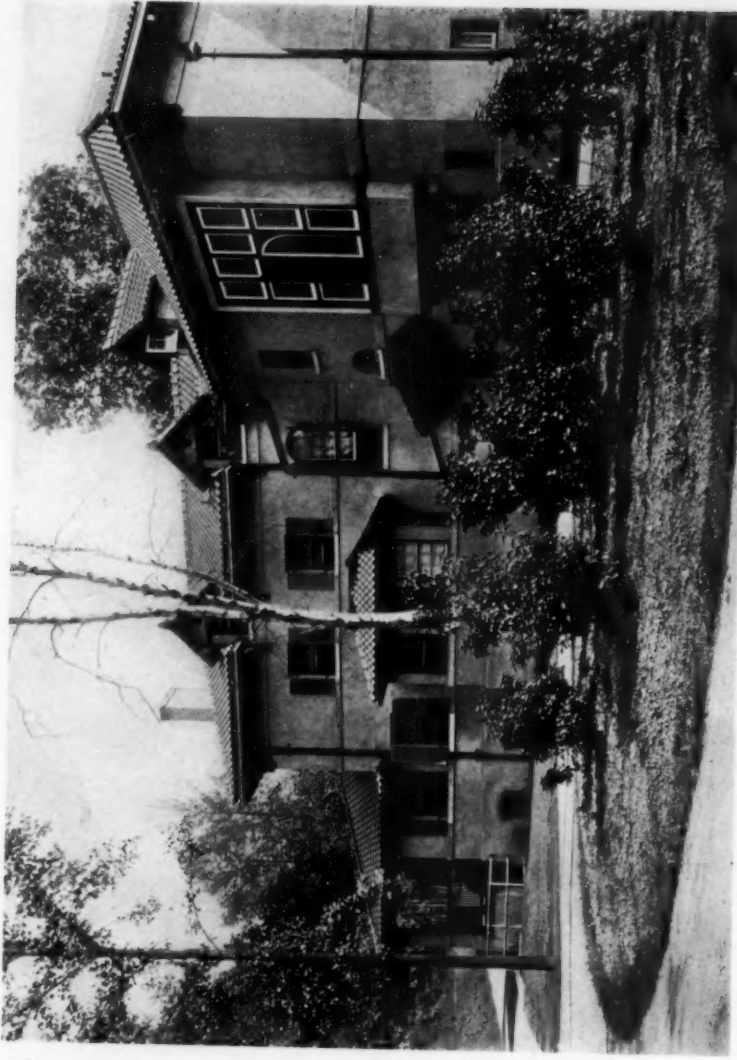
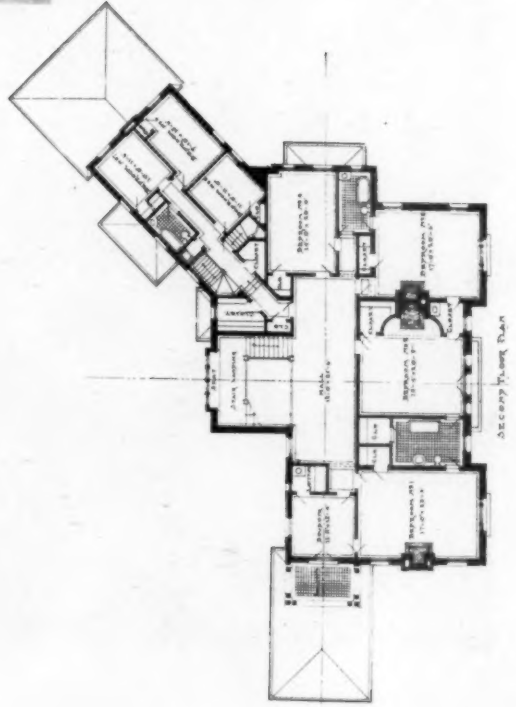
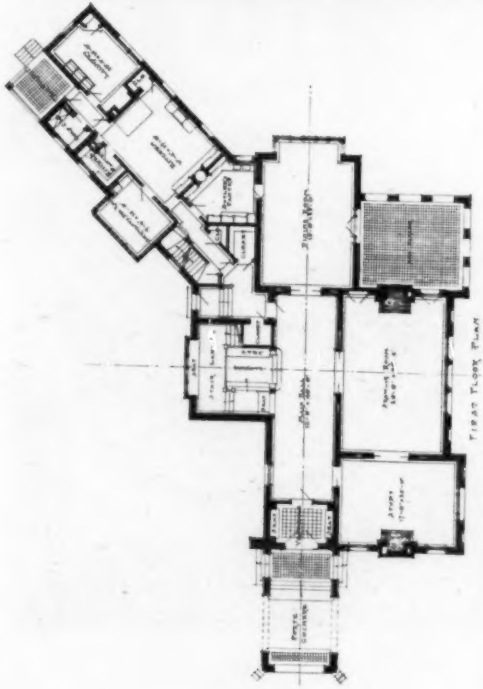
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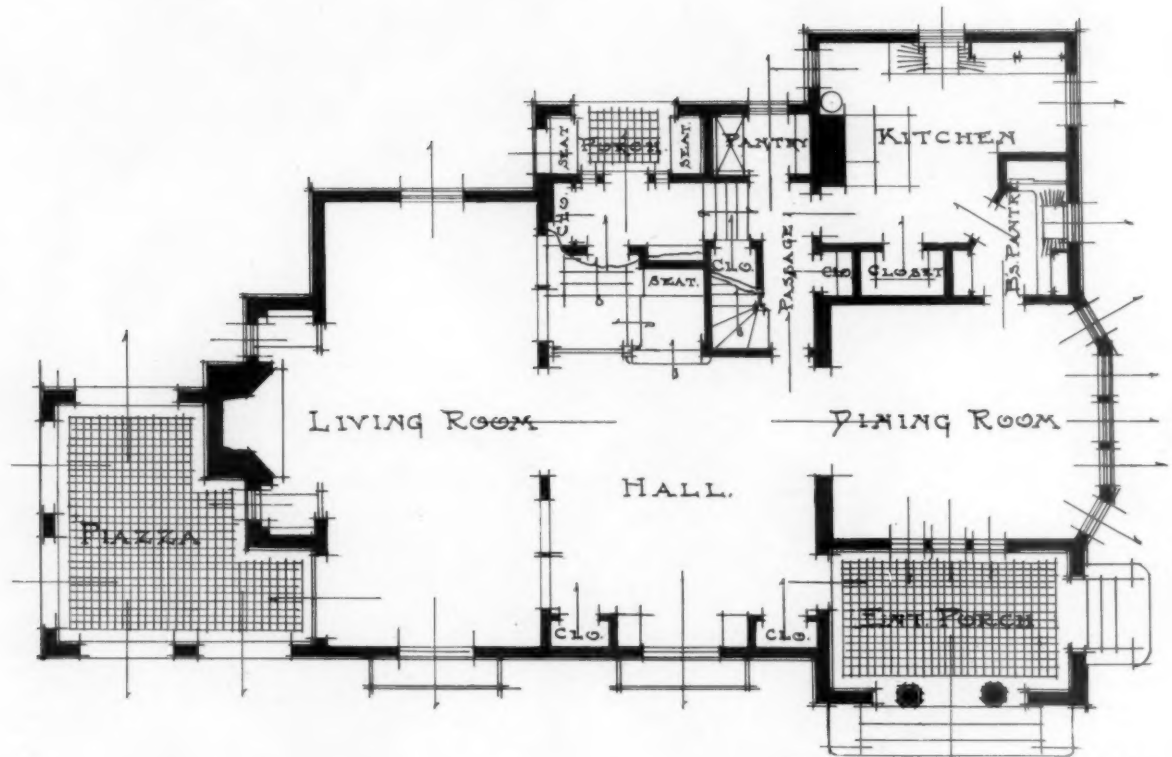
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