

THE AMERICAN ARCHITECT

VOL. CIX

WEDNESDAY, MAY 24, 1916

NUMBER 2109



"TUMBLESTONE FARM"

HOUSE OF HUGH REILLY, ESQ., MONTGOMERY COUNTY, MD.

MR. APPLETON P. CLARK, JR., ARCHITECT

For other illustrations of this house see plate section

A SHOT AT TWO TARGETS

By HERBERT WHEATON CONGDON, A. I. A.

WHEN is the architect's work completed? Most persons realize that long before excavation can be begun he must start his work, but there is not a definite and generally accepted conception of the meaning of a completed building. In the terms of the specification, it is finished when it has been "swept out broom-clean and all keys delivered to the owner." But the architect's work does not end there; the house is not finished, does not become a home, until it has a setting of garden and

lawn without, and is furnished within and decorated with paint and paper, pictures and ornaments. These things are as necessary to the completion of a house as a frame to a picture. They may make or mar the beauty of the house, may cunningly set off some parts and unify the whole, or may be a positive detriment to the appreciation of a fine thing.

There is an increasing appreciation of the architect's function in the completion of his work by its furnishing, especially by the clients of moderate means, who

Copyright, 1916, by The American Architect

THE AMERICAN ARCHITECT

are building dwellings that cost from four to six thousand dollars. In a costly dwelling, effects may be obtained by panelling or the use of pilasters that are to be had in the cheaper building by the careful selection and appropriate placing of furniture, giving character and atmosphere to the simplest interior. That this is not

to furnish it, he is doing it on an efficiency basis, to get results; therefore, it will pay the man of small means, too. The millionaire can afford to waste money, but he is too clever to do it; he sees to it that he gets one hundred cents' worth for every dollar expended, which accounts for his wealth, perhaps. The poor man



DETAIL IN DINING ROOM

HOUSE OF GEORGE FORRESTER, ESQ., ATLANTA, GA.

MESSRS. HENTZ, REID & ADLER, ARCHITECTS

yet general is a heritage from the time when the architect was considered a luxury for the wealthy, an almost unnecessary appendage to a building project—a convenient fellow to have about to arrange minor details, like staircases in one's plans that would not otherwise permit an ascent to the bedroom floor in a dignified and erect posture; but after all a luxury rather than an economy.

If the millionaire retains his architect after the shell of the house is completed

cannot afford to waste money, yet he continually does it by furnishing his house with "relics" or ill-assorted wedding gifts, or by purchasing inappropriate furniture or selecting the wrong tint for his walls. He is not getting the best results from his house; he is not getting his money's worth, nor does his house pay dividends in the shape of results as good as he should naturally expect.

When an architect designs a house, he does not think in terms of blueprints; he

THE AMERICAN ARCHITECT

sees a vision, a "castle in Spain" if you will. In his mind's eye it relates itself to the landscape so that it *belongs* just as much as does the outcropping granite ledge that worried Jerry when he bought the lot and filled Griselda with dreams of columbines in spring and goldenrod in August. Moreover, it is not a solid that he sees; it is not a bit more solid than the real house. It has rooms and corridors, and the rooms have walls, and ceilings, and floors, and windows; and the architect is seeing them all completed and woven into unity by just the right sort of furniture and wall-paper and hangings! His vision is of the completed house, not the shell that the carpenter swept out and locked up with a sigh of satisfaction that his work was all done.

This vision has to be translated into terms of blueprints, and there is so much discussion over plans and elevations that the client is apt to think that his architect's work is finished when they are at last sent out for bids. Then he learns that the architect is needed to interpret these blueprints as they take concrete form, and if he does not grasp the full scope of the architect's function and seek his aid for the furnishing and decorating of the completed shell, it is too often the architect's fault; yet not his only, but the handicap of our system.

Supposing that the house has successfully passed through the "awkward age" when the architect devoutly prayed that his clients might be called to New Zealand or Asia, and that they have had a graphic demonstration of the wisdom of his advice and the soundness of his taste. The architect is anxious to make his dream come true, and has explained his vision of the interior. He has already arranged for the simple but telling setting of the building

with wisely placed shrubbery and lawn, the hardware has all been selected from samples that he has shown his clients, and they have also purchased the lighting fixtures from the selection that he made from the numerous stock patterns and showed to them by the dealer's clever sketches; perhaps he even took his clients to the showroom of the fixture dealer, with its bewildering array.

Griselda has seen some sophisticated spider-legged chairs in gilt and old rose in her chum's boudoir, and Jerry has pronounced ideas about armchairs pudgily upholstered in green leather "like those at the club." Perhaps the Dear Family discovers forgotten treasures of ancestral



DOORWAY IN LIVING ROOM
HOUSE OF GEORGE FORRESTER, ESQ., ATLANTA, GA.
MESSRS. HENTZ, REID & ADLER, ARCHITECTS

THE AMERICAN ARCHITECT

Chippendale. In any event, there is a threatened irruption of incongruous motives, perhaps even discordant in effect. The clients are in a receptive mood for his advice, for they have learned to rely on it; how can he advise them on the furniture that means so much to the effect of his house?

All trades except the furniture dealers rally to his aid; he can show his clients

vise his client in purchasing wisely as to values and design. It is more difficult for him to present the important matter of furniture to them than to show them the products of other trades vastly less important to the general effect of his building. If his clients dwell in a small town, there may be only one available local dealer whose warerooms can be visited; probably the stock carried there is over-



HALL IN HOUSE OF LEONARD MARTIN, ESQ., ST. LOUIS, MO.
MESSRS. ROTH & STUDY, ARCHITECTS

samples of paints and stains, hangings and wall-papers, hardware, leaded glass, tile and wrought iron; the lighting-fixture men will make clever and veracious sketches or show photographs of stock or special-order fixtures, from which clients may judge of effect practically as well as if they had seen the article itself. The furniture trade alone does not give this assistance to the architects.

The architect is not a merchant, nor does he desire to be one; but he does want to know enough about merchandise to ad-

burdened with the usual run of commercial furniture that is so unsatisfactory to persons of discriminating taste, and the range of good design is limited.

If the architect sacrifices time that costs him far more than his expected fees, in going shopping on his own account, he will find a large amount of good material scattered through the various stores of a large city, but no means of illustrating his finds to his clients; the dealers have neither photographs to offer nor the ability to prepare sketches. His experiences

THE AMERICAN ARCHITECT

with the wholesale houses who do issue illustrated catalogs is even more trying. Unless he is a dealer, or armed with a passport *visé* by a dealer, he finds he is not welcomed, hardly permitted to enter the showroom; and of course he is not kept in constant touch with the new products of the factories.

Our makers are turning out large quantities of really excellent stock designs, but

these firms makes an excellent, but limited and cheap, line of Colonial reproductions. Another has built up its business on the "mission" style of furniture, that ponderously simple type of design known to some as the "stable" style!

Both of these firms issue on application excellent illustrative material, but what of the vast quantity of beautiful and satisfying furniture that is being made



ENTRANCE FRONT, HOUSE OF H. B. CHESSE, JR., ESQ., PITTSBURGH, PA.

MR. EDWARD B. LEE, ARCHITECT

the architects are not informed of it. The combined purchasing power of the architects of this country who are designing small houses must run well into the millions of dollars, but they are not sought out by the makers. One or two firms do make a specialty of retailing, but even they do not make any effort to reach the architects; their campaign is directed at the client through the advertising columns of various women's papers. One of

by the hundreds of other companies? By diligent search it may be unearthed, here a little in a wilderness of impossible material in a department store, there a few pieces in some local "furniture emporium." But no pictures or sketches are available and at once there is a deadlock, as the client, very naturally, is not willing to buy a thing he has not seen, and possibly he lives too far away from the architect's hunting-grounds to visit these

THE AMERICAN ARCHITECT

shops even if he is willing to take the time. The end of the difficulty is usually a triumph for the local dealer, who will buy in the client's discarded furniture at a good price and sell him what is finally selected as the best that can be had under the circumstances. The client has tables on which to put his lamps and books, and chairs on which to sit; they do not bring out the fine points of his house, they cannot be arranged to give that air of distinction and emphasis of certain points that was the dream of the architect, because they are not the right sort.

There is nothing wrong or disgraceful about the result; it is merely commonplace. But the client has not received his hundred cents' worth for his dollar, and the architect is tempted to forget his dreams and go back to the bad old way of deserting his building when his friend the carpenter packs up to go. The furniture dealer has made a sale, a portion of the manufacturer's output has been moved, but both the dealer and the manufacturer have lost a chance to make a friend whose advice might lead to many

sales, and probably more profitable ones.

It should be remembered that cheap furniture is often bought because the purchaser does not know there is anything better, or because the only expensive furniture in the "emporium" is as vulgar and pretentious as that name. The architect is accustomed to guiding the taste of his clients in relation to their pocketbooks, and would no more advise a man who can afford to spend money, to buy cheap stuff, than he would lead the man of small means into extravagances. His aim is to get the best results possible for his client's expenditure; the furniture trade of the country should awaken to their opportunity to aid him and themselves at the same time.

Co-operation with the architect might not result in more sales, but it would surely secure better orders. The final result would be to the advantage of the client in that his money would produce more true value, the standard of taste of the community improved and the inexpensive home raised above the level of the commonplace.



LIVING ROOM

"TUMBLESTONE FARM." HOUSE OF HUGH REILLY, ESQ., MONTGOMERY COUNTY, MD.
MR. APPLETON P. CLARK, ARCHITECT

For other illustrations of this house see plate section

RECLAIMING THE OLD HOUSE

THE ILLUSTRATIONS ARE OF ALTERATIONS TO HOUSE OF J. M. TOWNSEND, ESQ.,
MILL NECK, LONG ISLAND

MESSRS. HEWITT & BOTTOMLEY, ARCHITECTS

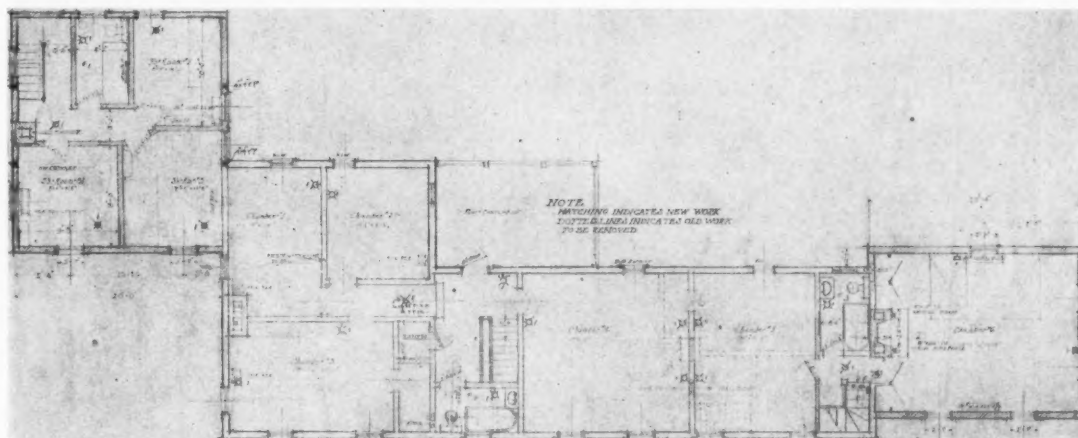
SUBURBAN life in America has undergone a complete change within the comparatively short span of two decades. The dweller in the country found at one time his work there, and only journeyed to the city on such special matters as might engage him. In the same way the dweller in town, whose horizon was more or less circumscribed by brick and mortar, knew few of the joys of suburban life, nor experienced any of those health-giving conditions afforded by a radical change of environment at the close of the business day, such as is now a part of the life of the "commuter."

Perfected means of transportation for those of moderate incomes, and the automobile for the more prosperous, have brought the country-side almost to the doorway of the city dweller, and for those who affect the simple semi-rural life of the suburbs, have made it possible to select a residence, in some instances, at long distances from the scene of their daily occupation.

Large areas or tracts, acquired by ultra rich men, represent another phase of country home building, and, under the counsel and guidance of skilled architects, these tracts have been developed into estates of great beauty. But, with these for the present we are not concerned. It is the house of the man of moderate income that now commands our attention, and it is this type of man, more than any other, that is responsible for our suburban growth.

Fortunately it often happens that properties are acquired on which stand old houses, originally good in their architecture and erected at a period when good, straightforward colonial architecture was the rule. Many of these old places are to be found in suburban localities, surrounded by fine old trees, the place needing but the touch of a reverential and artistic hand to restore it to its erstwhile dignity and aspect of the finest domesticity.

The reclamation of the old house offers unusual possibilities, and it is desirable



SECOND FLOOR PLAN

ALTERATIONS TO HOUSE OF J. M. TOWNSEND, ESQ., MILL NECK, L. I., N. Y.
MESSRS. HEWITT & BOTTOMLEY, ARCHITECTS



ALTERATIONS TO HOUSE OF J. M. TOWNSEND, ESQ., MILL NECK, L. I., N. Y.
MESSRS. HEWITT & BOTTOMLEY, ARCHITECTS

THE AMERICAN ARCHITECT

that such opportunities are everywhere fully conserved by those who are in position to avail of them.

There can be no doubt as to the artistic excellence of our modern domestic architecture. That is conceded, but no architect who has ever set about the restoration of a fine old house will dispute the fact that its rehabilitation, its restoration to its original beauty with the needed added touch of modernity, is one of the most interesting features of practice.

before the days of steam heat, electric lights, and more hygienic ways of living, the plan was principally one of small rooms, each with its open fireplace or, later, the coal stove. Rooms will need enlargement, ceilings and walls strengthened to allow for increasing spans and greater weights. All of these details will of course be obvious to every architect of experience.

Every house that it is proposed to restore, represents in a definite way the



A DINING ROOM DETAIL

Many so-called restorations or remodeling of old places have resulted disastrously for the reason that the shell or fabric has become so weakened with age that it could not withstand the strain of newly added material. It is therefore often necessary to commence from within, giving to the building such added strength as will be required.

It is the plan that first engages the attention of the architects. In our Northern climate, with its cold Winters, and

period of its erection. It is a study of that period, the habits or daily customs of the people, the building methods employed and the material and the way it was handled. It is these features that provide a large measure of interest to architects. Everyone that has had the opportunity to carefully inspect a well effected restoration of an old country house has had these facts well impressed, and has found in such scrutiny much to admire. Most of these old houses originated at a time



LIVING ROOM
ALTERATIONS TO HOUSE OF J. M. TOWNSEND, ESQ., MILL NECK, L. I., N. Y.
MESSRS. HEWITT & BOTTOMLEY, ARCHITECTS

THE AMERICAN ARCHITECT

when woodworking machinery was unknown, and when every detail of wood, and even of stone and plaster, was patiently wrought by hands that had from long practice, guided by good artistic perception, reached a high degree of mechanical and artistic proficiency. The wide floor boards, sawed from the log, and dressed by an adze, in the same way as were the heavy ceiling beams, the rived shingles, no two just alike, all combined to give an individuality and charm that is unquestionably lacking from the modern product. The hand-wrought hardware to be found in these old houses is eloquent of the days before the craftsman in wrought iron had been forced to other and more prosaic fields. All of these, in the old house, are witnesses of a period in

our history when men labored with a pride in the work executed, and before the labor-saving machine had begun to supply an accurate substitute that, however, destroyed interest by its monotonous sameness.

It is in the conservation of these original effects that rests the truly successful results in modern restoration methods. And, when the architect has brought all his work to a satisfactory conclusion, when he has created a house whose every aspect breathes the truest spirit of rural domestic life, he is doubly fortunate if he has a client who will permit him to carry still further this scholarly adherence to period consistency by the proper selection of furnishings to be placed within.



DINING ROOM

"TUMBLESTONE FARM." HOUSE OF HUGH REILLY, ESQ., MONTGOMERY COUNTY, MD.

MR. APPLETON P. CLARK, JR., ARCHITECT

For other illustrations of this house see plate section



ALTERATIONS TO HOUSE OF J. M. TOWNSEND, ESQ., MILL NECK, L. I., N. Y.
MESSRS. HEWITT & BOTTOMLEY, ARCHITECTS



"TUMBLESTONE FARM," HOUSE OF HUGH REILLY, ESQ., MONTGOMERY COUNTY, MD.

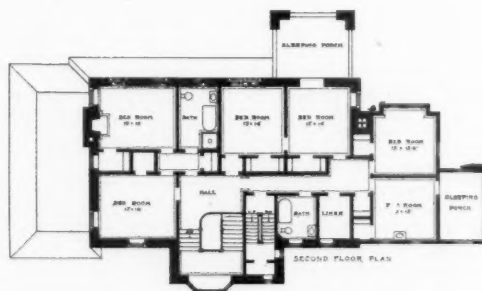
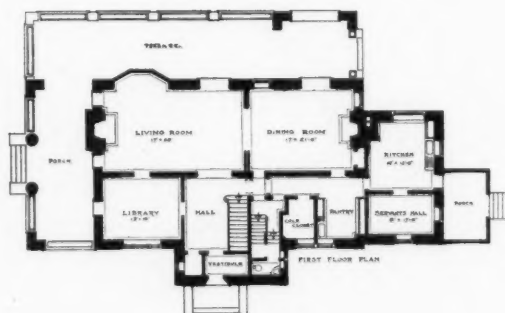
MR. APPLETON P. CLARK, JR., ARCHITECT

See Text Pages for Additional Illustrations



"TUMBLESTONE FARM,"
HOUSE OF HUGH REILLY, ESQ., MONTGOMERY COUNTY, MD.

MR. APPLETON P. CLARK, JR., ARCHITECT





HOUSE OF F. H. SCOTT, ESQ., HUBBARD WOODS, ILL.

MESSRS. OTIS & CLARK, ARCHITECTS

Shingle Roof, Concrete Foundations, Exterior Walls Plaster. Interior Finishes, Oak, Red Gum, White Enamel. Indirect Steam Heating System. Cost, Per Cubic Foot, 30c.

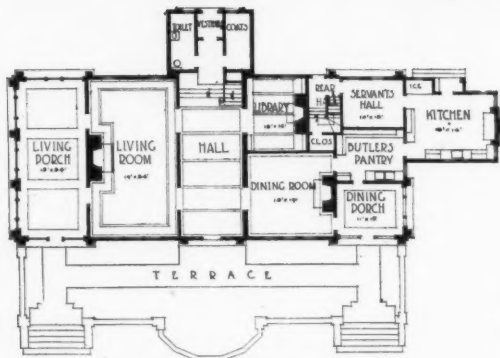


TERRACE

HOUSE OF F. H. SCOTT, ESQ., HUBBARD WOODS, ILL.
MESSRS. OTIS & CLARK, ARCHITECTS



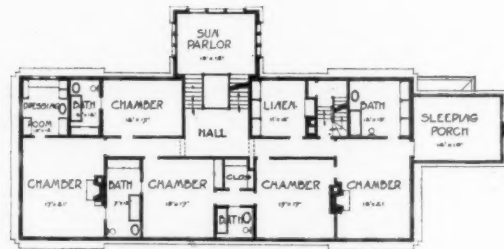
LIVING PORCH



FIRST FLOOR

MESSRS. OTIS & CLARK, ARCHITECTS

HOUSE OF F. H. SCOTT, ESQ.,
HUBBARD WOODS, ILL.



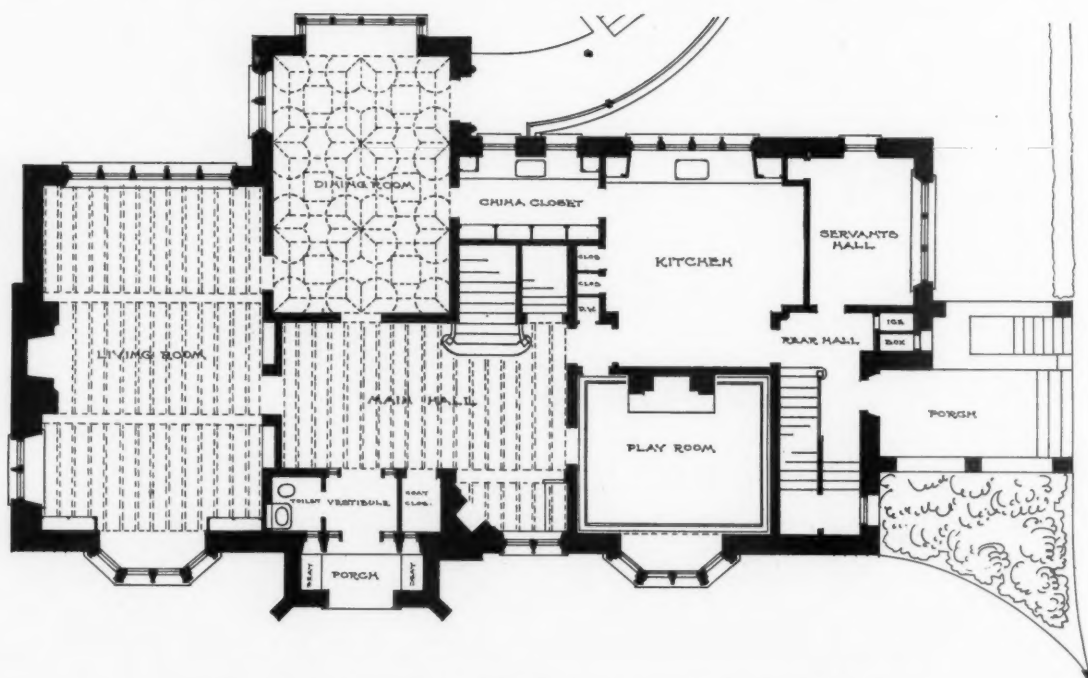
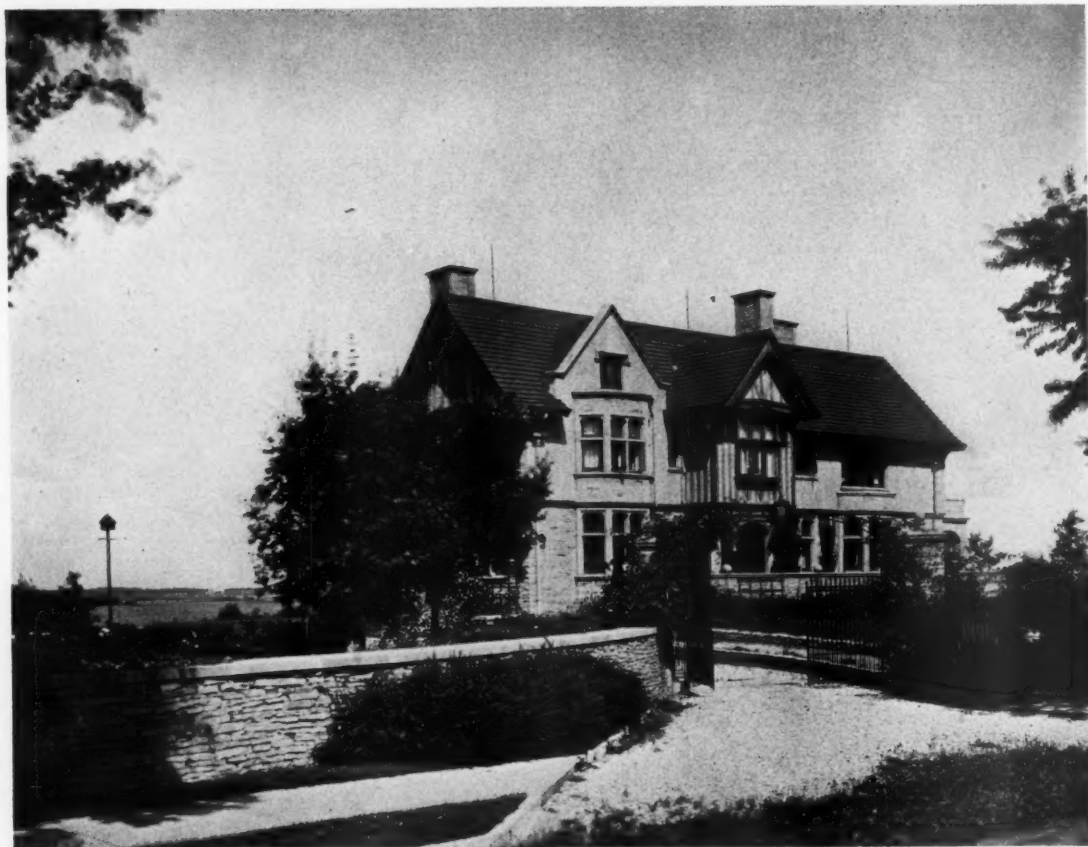
SECOND FLOOR



HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.

MESRS. BRUST & PHILIPP, ARCHITECTS

Tile Roof, Stone Foundation, Exterior Walls, First Story, Local Stone, Upper Stories, Rough Cast on Hollow Tile and Half Timber. Interior Walls and Partitions Wood, Interior Finish, Wood. Hot Water Heat, Electric Light.



HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.

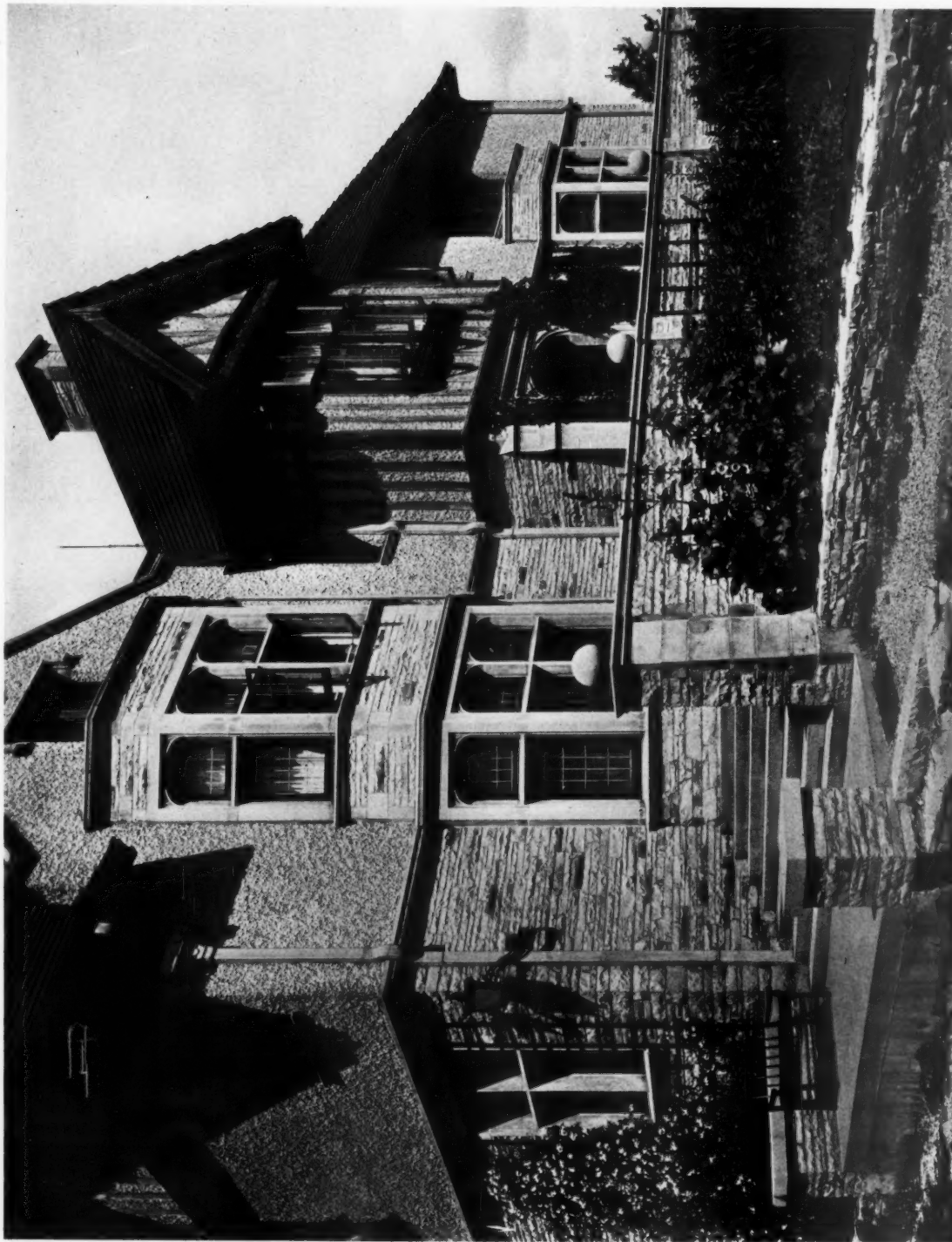
MESSRS. BRUST & PHILIPP, ARCHITECTS



SECOND FLOOR PLAN

HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.

MESSRS. BRUST & PHILIPP, ARCHITECTS



HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.

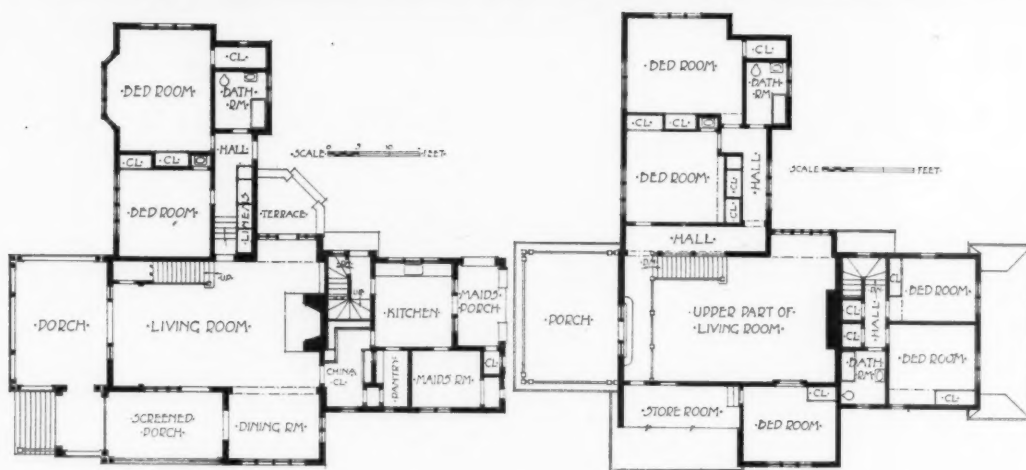
MESSRS. BRUST & PHILIPP, ARCHITECTS



HOUSE OF A. C. HELMHOLTZ, ESQ., PINE LAKE, WIS.

MESSRS. SCHUCHARDT & JUDELL, ARCHITECTS

Non-Fireproof Construction. Roof, Wood Shingles, Cement. Exterior Walls, Shingles and Rough Cast. Interior Finish, Cypress. Hot Air Heating System, Electric Light. Cost 24c. Per Cubic Foot



FIRST FLOOR PLAN

SECOND FLOOR PLAN

HOUSE OF A. C. HELMHOLZ, ESQ., PINE LAKE, WIS.

MESSRS. SCHUCHARDT & JUDELL, ARCHITECTS



HOUSE OF E. H. GOLD, ESQ., HOLLAND, MICH.

MESSRS. TALLMADGE & WATSON, ARCHITECTS

Non-Fireproof Construction. Roof, Cedar Shingles. Foundations, Concrete. Exterior Walls, 2 x 6 Studs. Sheathing, Expanded Metal and Plaster. Interior Finish, Quarter Sawed Oak and Birch. Note Plaster Treatment Running Down Through Stained Rough Boards. Cost 22 7/10c. Per Cubic Foot.



GARDEN FRONT

HOUSE OF E. H. GOLD, ESQ., HOLLAND, MICH.

MESSRS. TALLMADGE & WATSON, ARCHITECTS



HOUSE OF F. LINCOLN PIERCE, ESQ., NEWTONVILLE, MASS.

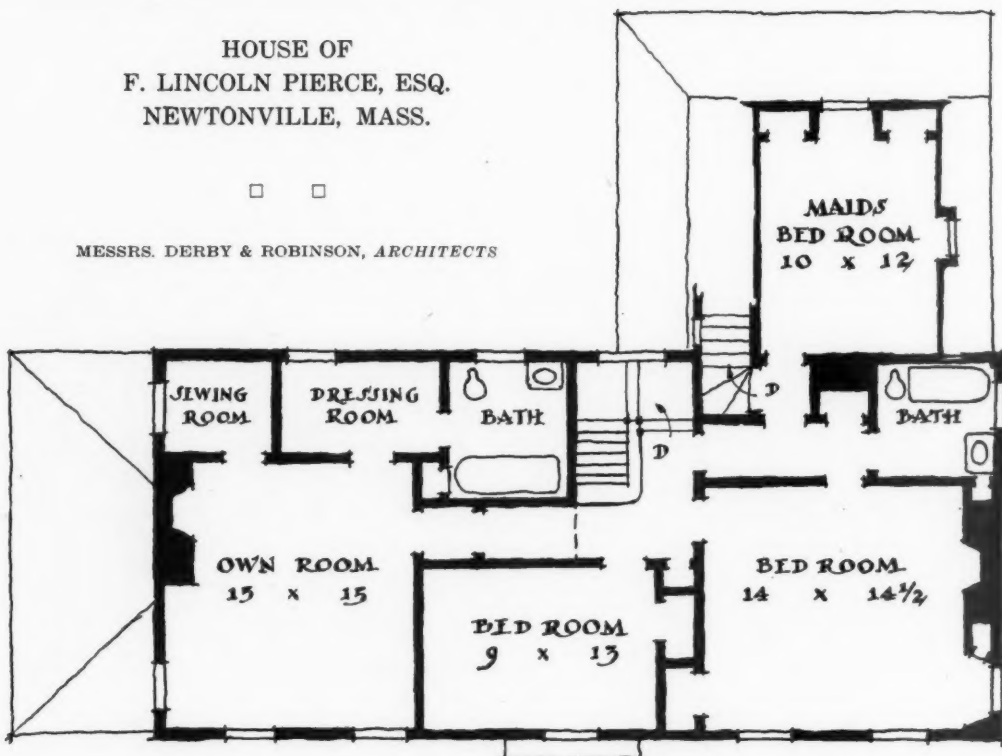
MESSRS. DERRY & ROBINSON, ARCHITECTS





HOUSE OF
F. LINCOLN PIERCE, ESQ.
NEWTONVILLE, MASS.

MESSRS. DERBY & ROBINSON, ARCHITECTS

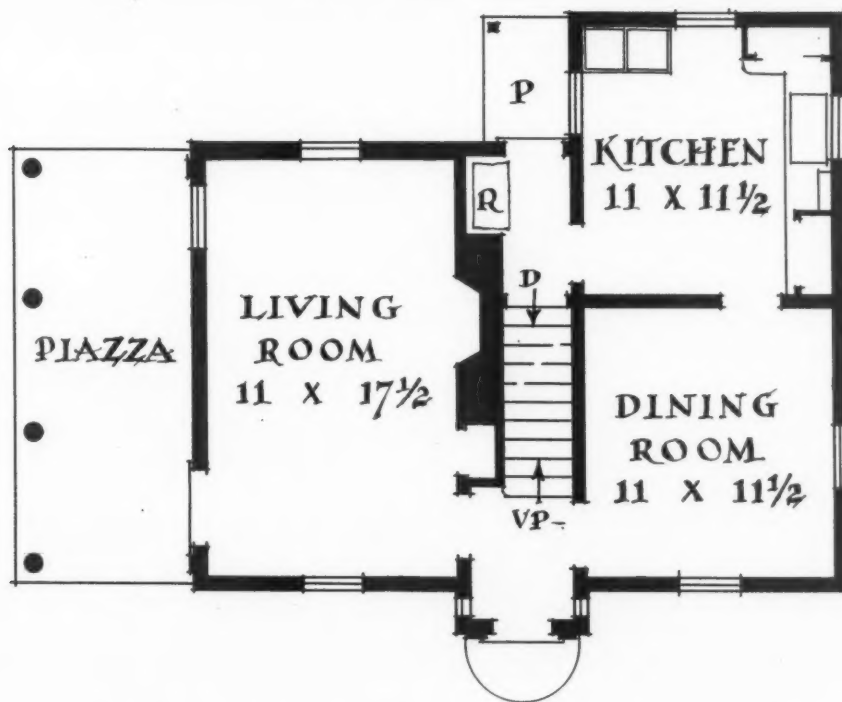


SECOND FLOOR PLAN



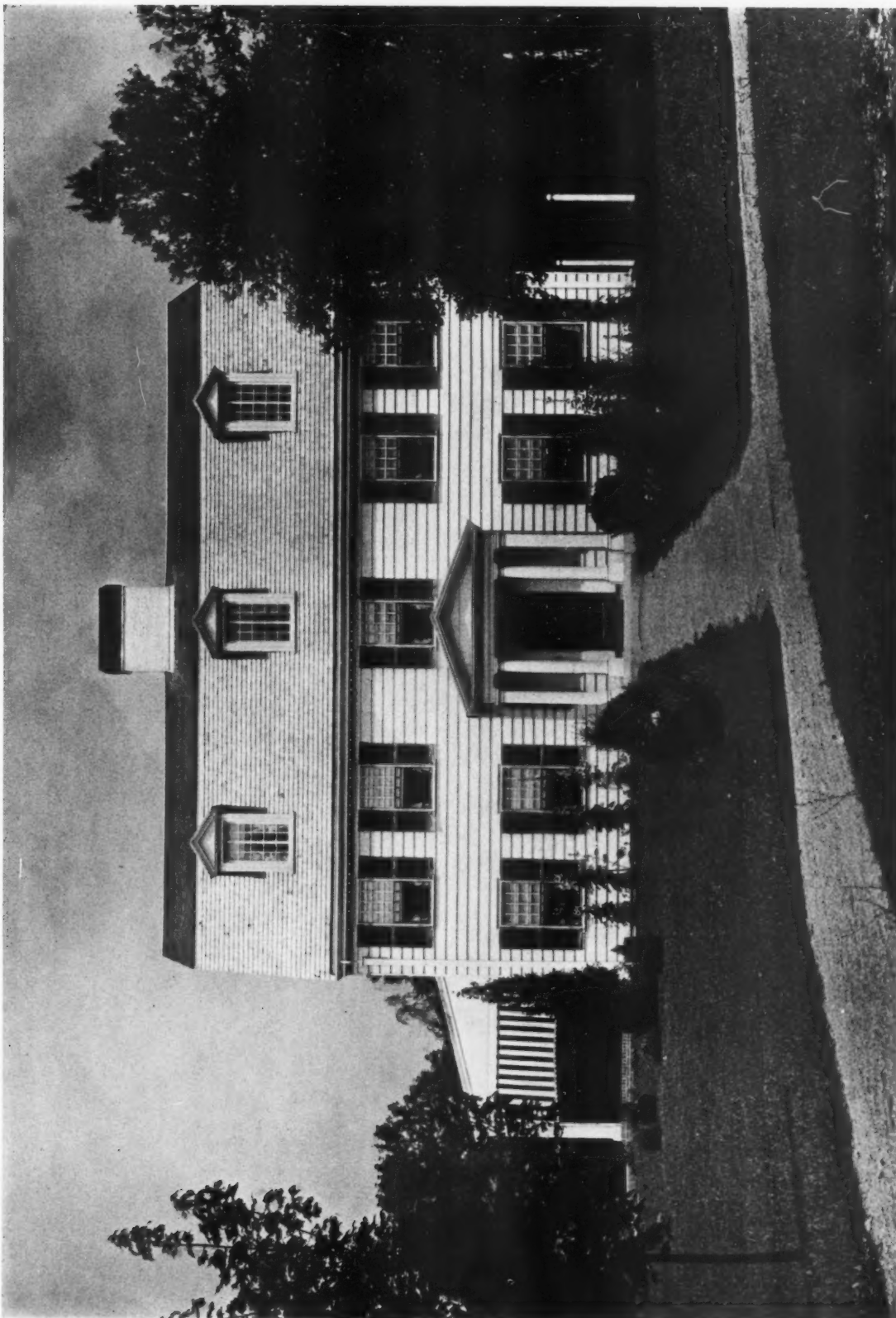
HOUSE OF F. LINCOLN PIERCE, ESQ., NEWTONVILLE, MASS.

MESSRS. DERBY & ROBINSON, ARCHITECTS



COTTAGE ON ESTATE OF F. LINCOLN PIERCE, ESQ., NEWTONVILLE, MASS.

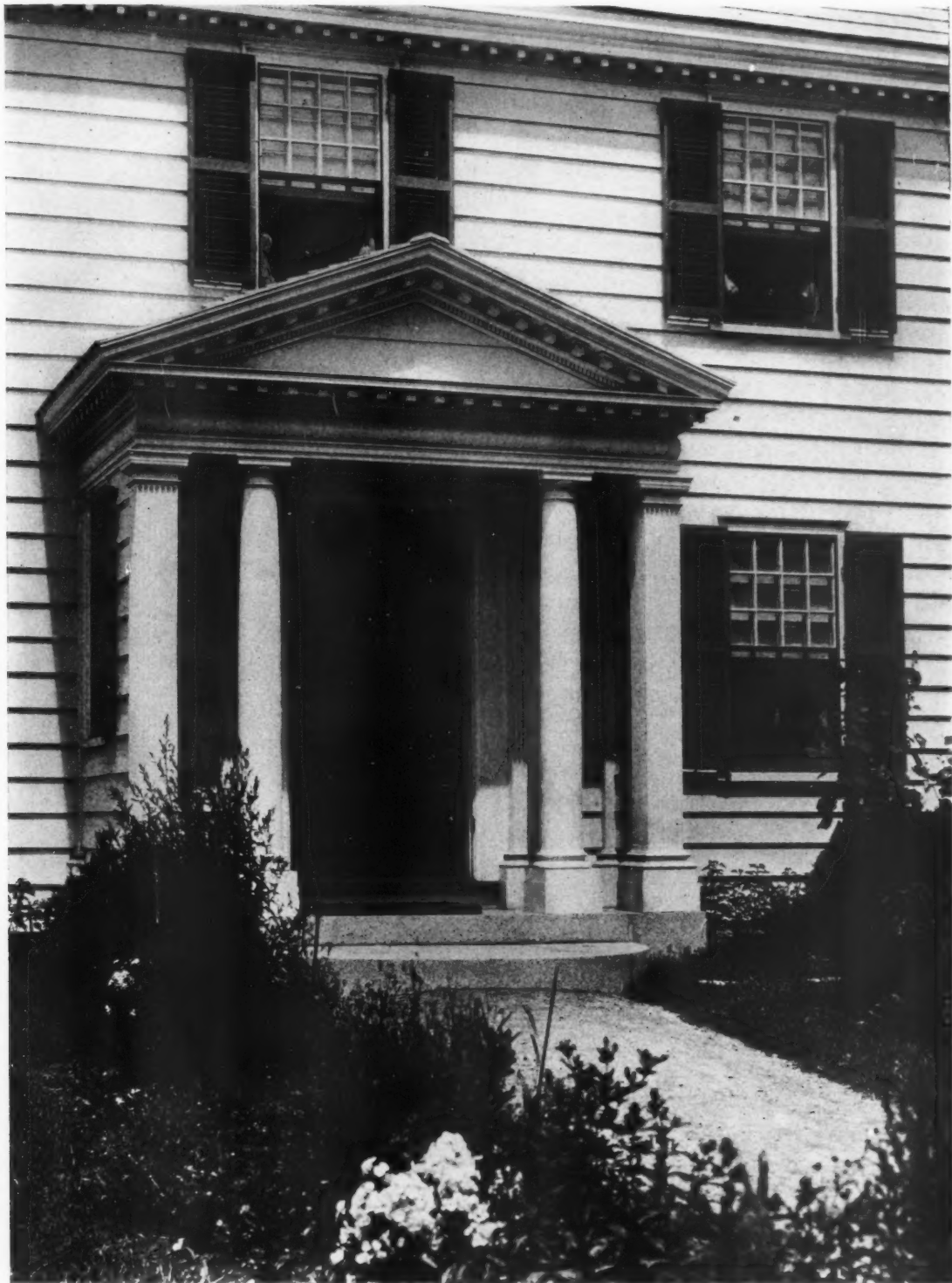
MESSRS. DERBY & ROBINSON, ARCHITECTS



HOUSE OF E. L. CUTTER, ESQ., MILTON, MASS.

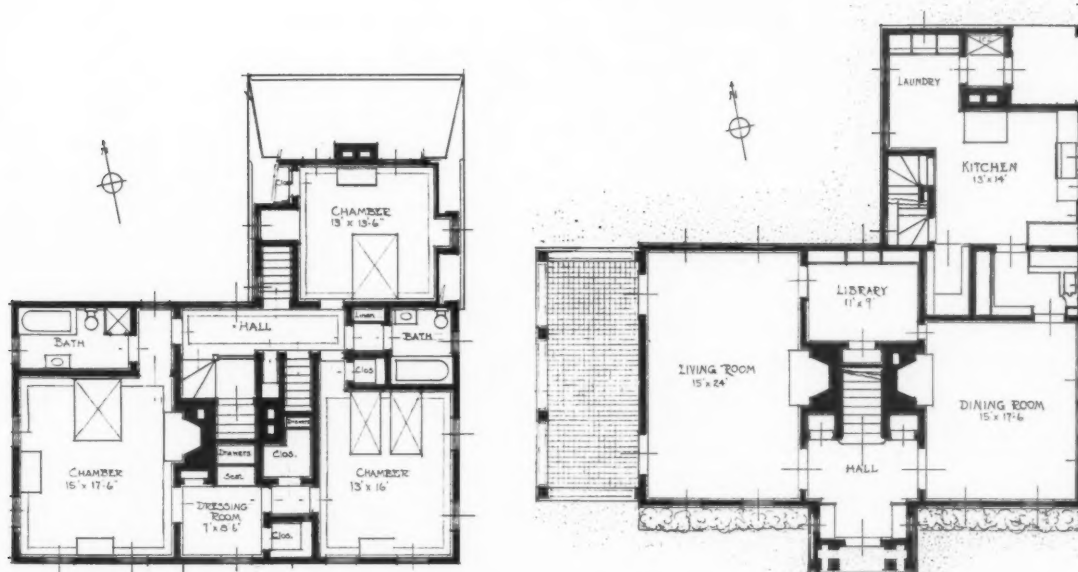
MR. HARRY B. LITTLE, ARCHITECT

Shingle Roof. Exterior Walls, Red Cedar Clapboards, 8 Inches to Weather. Interior Finish, White Wood, Painted White. Interior Walls and Partitions, Stud and Plaster. Hot Air Heating System, Electric Light. Cost Per Cubic Foot, 24c.



HOUSE OF E. L. CUTTER, ESQ., MILTON, MASS.

MR. HARRY B. LITTLE, ARCHITECT



HOUSE OF E. L. CUTTER, ESQ., MILTON, MASS.

MR. HARRY B. LITTLE, ARCHITECT

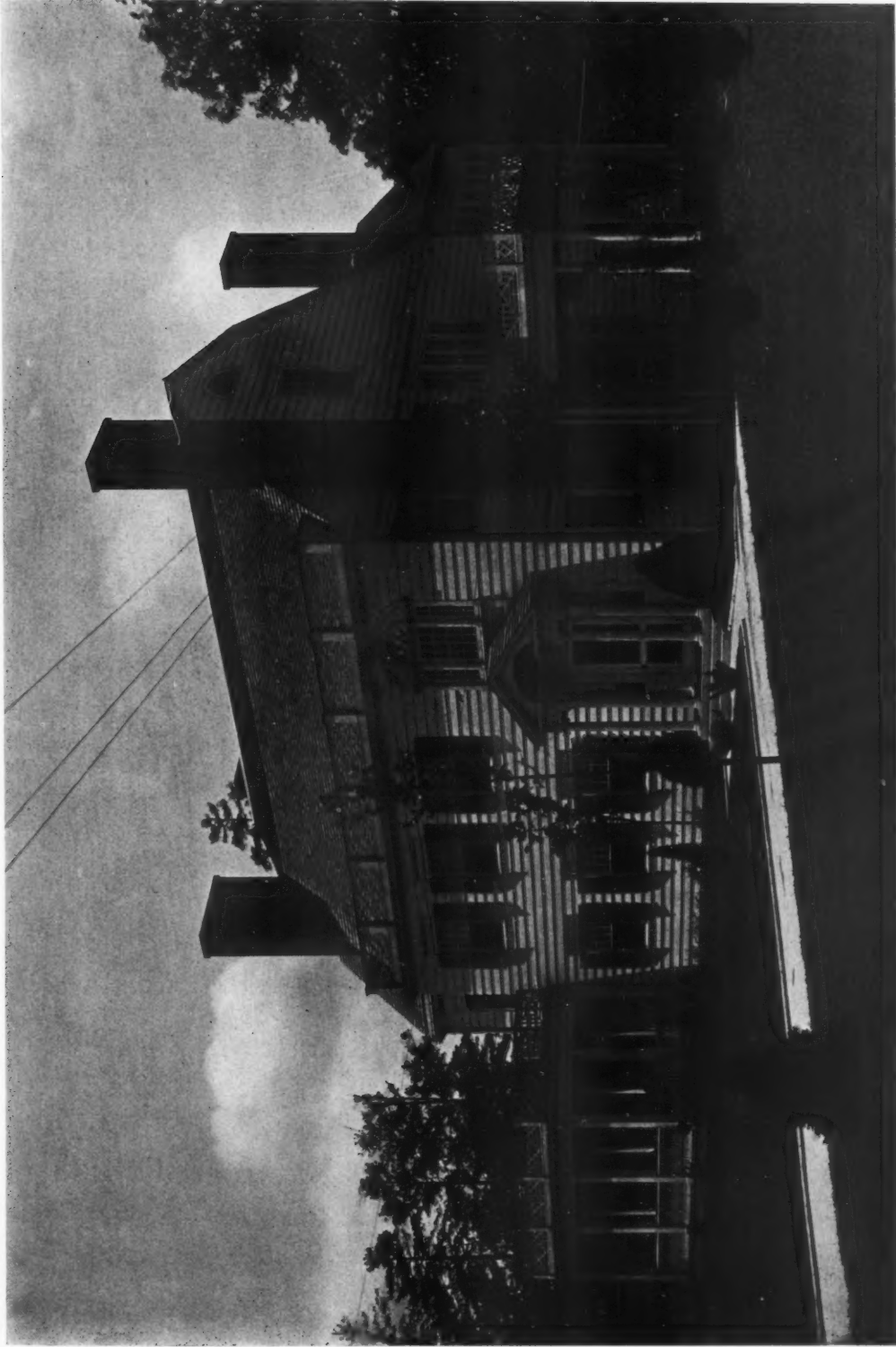


HALL



LIVING ROOM

HOUSE OF E. L. CUTTER, ESQ., MILTON, MASS.
MR. HARRY B. LITTLE, ARCHITECT



HOUSE OF CHARLES DANNALS, ESQ., ATLANTA, GA.

MESSRS. HENTZ, REID & ADLER, ARCHITECTS

Roof, Cypress Shingles. Foundations, Brick and Concrete. Exterior Walls, Wood Clapboards. Interior Finish, Poplar, Painted. Vacuum Vapor Heating System, Electric Light. Cost 19c. Per Cubic Foot

THE AMERICAN ARCHITECT

VOL. CIX, NO. 2109

MAY 24, 1916



FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF CHARLES DANNALS, ESQ., ATLANTA, GA.
MESSRS. HENTZ, REID & ADLER, ARCHITECTS

THE AMERICAN ARCHITECT

VOL. CIX, NO. 2109

MAY 24, 1916



MANTEL IN LIVING ROOM

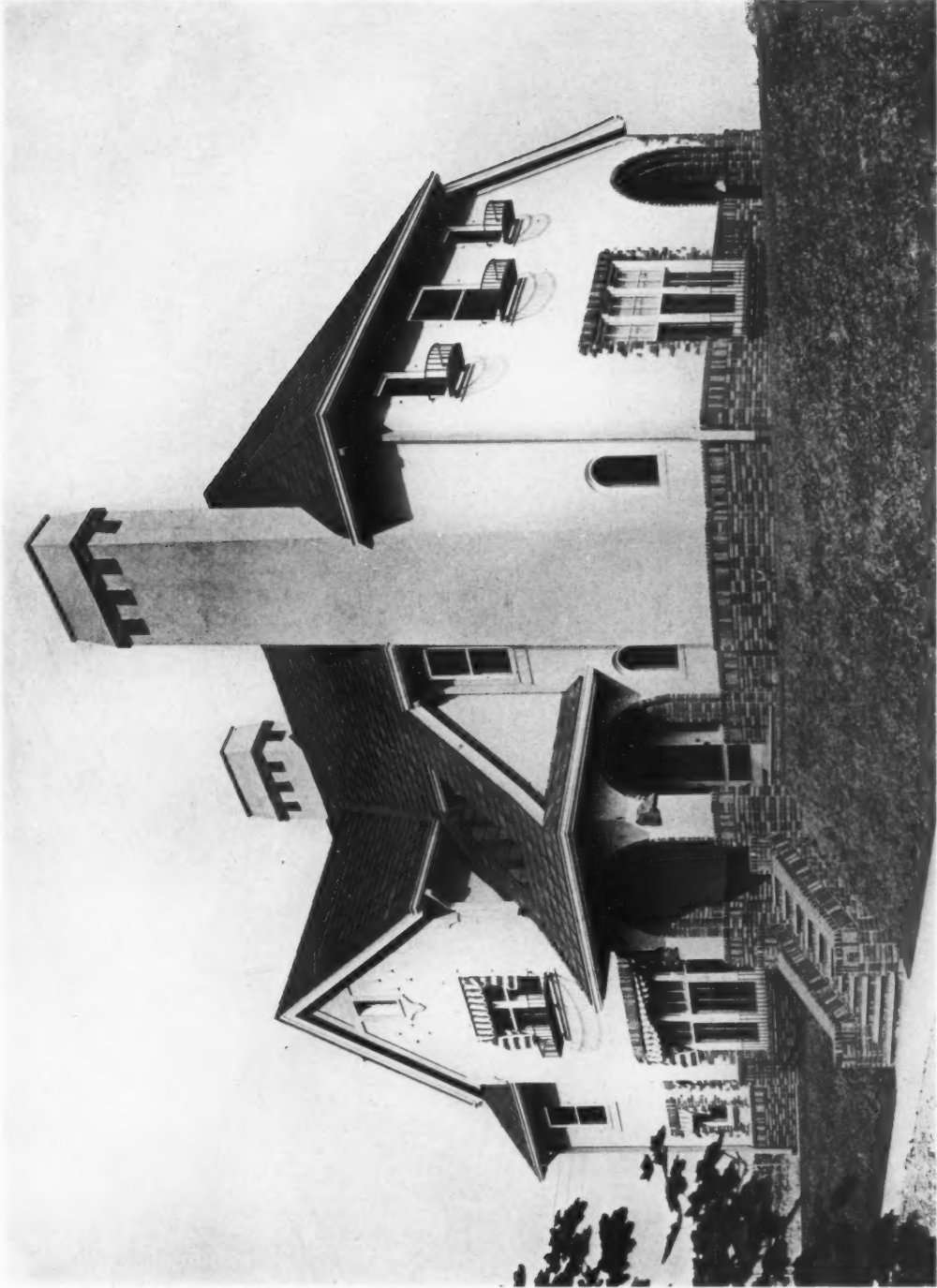


STAIR HALL

HOUSE OF CHARLES DANNALS, ESQ.,
ATLANTA, GA.

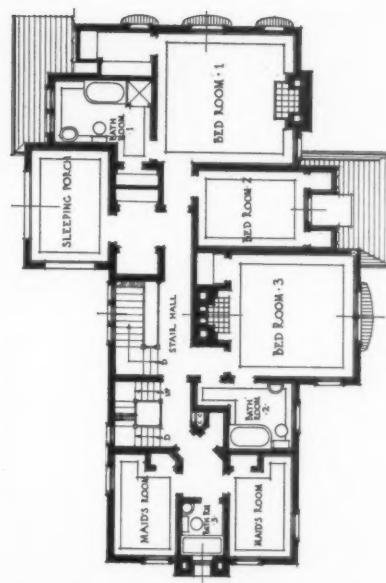
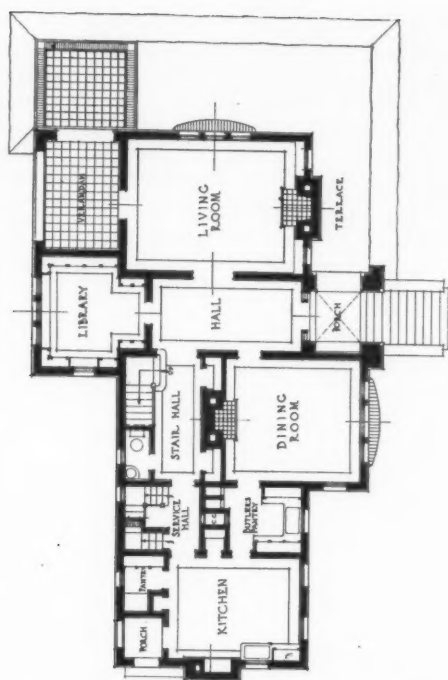
□ □

MESSRS. HENTZ, REID & ADLER,
ARCHITECTS



HOUSE OF H. B. CHESSE, JR., ESQ., PITTSBURGH, PA.

MR. EDWARD B. LEE, ARCHITECT



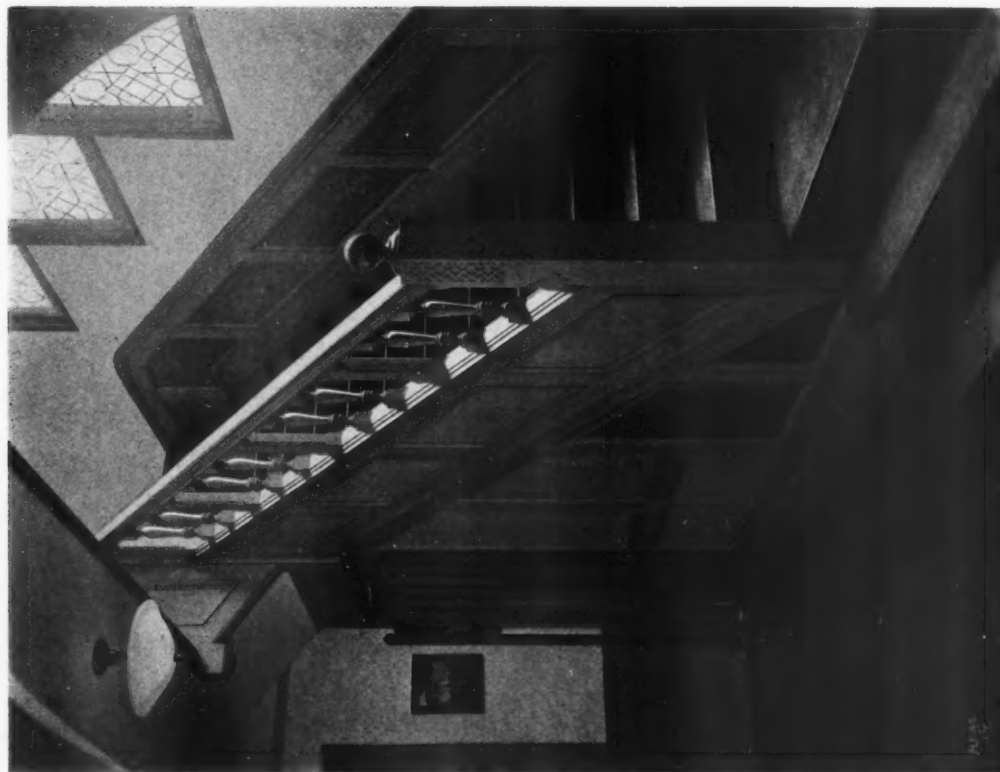
HOUSE OF H. B. CHESS, JR., ESQ., PITTSBURGH, PA.

MR. EDWARD B. LEE, ARCHITECT

VOL. CIX, NO. 2108

THE AMERICAN ARCHITECT

MAY 24, 1916



HOUSE OF H. B. CHESSE, JR., ESQ.,
PITTSBURGH, PA.

□ □

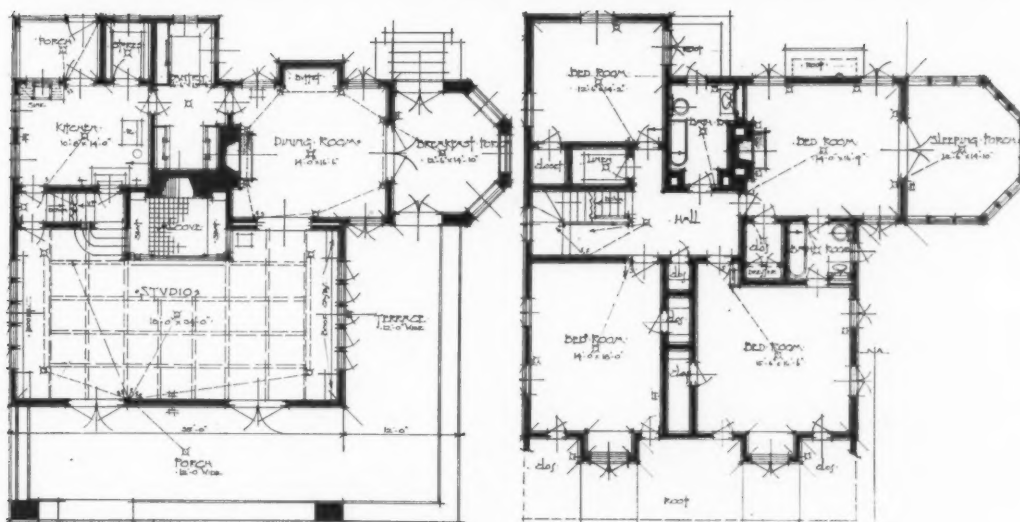
MR. EDWARD B. LEE, ARCHITECT



HOUSE OF LEONARD T. BEECHER, ESQ., BIRMINGHAM, ALA.

MR. WILLIAM LESLIE WELTON, ARCHITECT

Frame Construction. Roof, Composition Shingles. Foundations, Concrete. Exterior Walls, Cedar Shingles. Interior Walls, Lath and Plaster. Interior Finish, Yellow Pine. Furnace Heat, Electric Light. Front Porch, Cement Finish with Della Robbia and Plaster Panels.



HOUSE OF LEONARD T. BEECHER, ESQ., BIRMINGHAM, ALA.

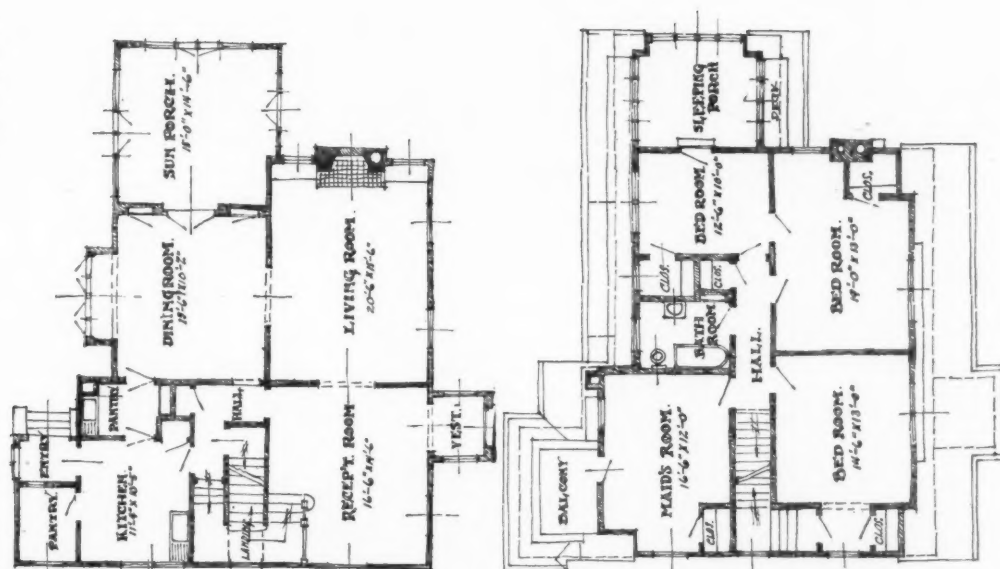
MR. WILLIAM LESLIE WELTON, ARCHITECT



HOUSE OF LEONARD MARTIN, ESQ., ST. LOUIS, MO.

MESSRS. ROTH & STUDY, ARCHITECTS

Mill Construction. Roof and Exterior Walls, Shingles. Foundation, Concrete. Interior Walls, Stud and Plaster. Interior Finish, Red Cypress. Hot Water Heating System, Electric Light. Cost Per Cubic Foot, 20c.



HOUSE OF LEONARD MARTIN, ESQ., ST. LOUIS, MO.

MESSRS. ROTH & STUDY, ARCHITECTS

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE AMERICAN ARCHITECT (INC.)

No. 50 Union Square, New York
(Fourth Avenue and 17th Street)

G. E. SLY, PRESIDENT

E. J. ROSENCRANS, SECRETARY AND TREASURER

Address all communications to "THE AMERICAN
ARCHITECT"

SUBSCRIBERS' RATES

In the United States and Possessions (Porto Rico,
Hawaii, Philippine Islands and Canal Zone),
Mexico and Cuba

TEN DOLLARS PER YEAR, POSTAGE PAID
ALL OTHER COUNTRIES . . \$12.00 PER YEAR
SINGLE COPIES (Regular Issues), 25 CENTS

CHICAGO OFFICE, *Insurance Exchange*

Page A. Robinson, *Western Manager*

Entered at the Post-office, New York, as Second-class
Matter

VOL. CIX MAY 24, 1916 No. 2109

THE COUNTRY AND SUBURBAN HOUSE

A CURSORY survey of our domestic architecture is usually sufficient to convince even the least observant person that there is a wide difference in the architectural excellence of our country and suburban houses belonging to different classes. Only in comparatively few instances do the houses of low cost—by which is meant houses that do not exceed \$10,000 in cost of construction—compare in design with the more pretentious dwellings. The reason for this disparity in artistic aspect is no doubt due to the fact that many of the owners of low-cost houses have, through motives of economy—false though they be—dispensed with all competent architectural service. It is manifestly difficult to convince a man who, after years of frugality and patient saving, has accumulated barely sufficient money to build a modest home, that it is either economical or wise, to spend a considerable percentage of his capital in the form of architectural fees. As a matter of fact, it is

not unlikely that the process of saving has entailed more or less self-denial which in itself has barred him from knowledge of, or relation with, an artistic environment, and as a result he is unable to appreciate the value of these features.

There is, in addition, another and very material reason why architects do not design more low-cost houses, and one for which the owner is not responsible. In brief, it is that the remuneration which this form of architectural practice offers, is so much less than can be obtained in other lines of work, that an architect can ill afford to devote any considerable amount of his time to the low-priced house, if he is dependent upon his practice for a livelihood. He enjoys the work from a purely artistic viewpoint and in some few instances the interest that has been awakened has in a measure compensated for the efforts put forth, but only the financially independent can accept commissions on such a basis of return.

These two, then, are probably the chief reasons for the character of design usually to be found expressed in the inexpensive house—the lack of appreciation of the value of architectural services on the part of the owner and the inability to perform the service for the remuneration offered, on the part of the architect. Unfortunately, these conditions leave the builder of low-cost houses largely at the mercy of a class of speculative builders, in whose hands he is more than likely to suffer the disillusionment and loss frequently attendant under such circumstances.

The remedy is difficult to find. Many have been suggested, but few, if any, have been found entirely satisfactory and practicable. A method now being developed in some of the middle western states would seem, however, to offer possibilities. The Art Commission of the State of Minnesota, for example—one of the few states that has yet shown a sufficient appreciation of the value of art to create a commission to supervise its development—has been for several years working out a plan for improving the designing of farm houses or farmers' dwellings. The

neglect and ignorance exemplified in the design and plan of these buildings throughout the country had become so general, and as it was rightfully believed, was exerting so harmful an influence on domestic life among the agricultural classes, that a competition was devised and held under the auspices of the Art Commission to secure plans for artistic farm dwellings not to exceed a certain sum in cost. The results of this contest, in which leading architects of the state participated, have been widely published, and much surprise has been expressed by the popular press that such artistic and attractive buildings could be expected for the sums stipulated. It would seem that possibly this plan, which it appears is to be continued with various modifications in Minnesota, could be adopted elsewhere and extended until suburban communities or even counties in every state created similar art bodies to direct the designing and planning of houses of moderate cost. Prizes might be offered of sufficient value to make it an inducement for competent men to enter competitions conducted by these bodies, or a royalty paid on the accepted designs. Plans so secured should be made available for use by home builders at nominal cost, together with explicit directions for use in addition to the usual detailed specifications. By this means the artistic welfare of communities could undoubtedly be greatly enhanced, and at the same time many refinements of plan embodying economy and convenience of space, as well as economy of materials, could be obtained.

If this method were generally adopted by suburban and rural communities, it would no doubt receive the prompt and cordial support and assistance of the profession. Few architects of ability would feel that any lucrative part of their practice had been taken from them, but on the other hand, would be more than willing to assist in every way possible for the general advancement of a phase of architecture in which the greatest number of people are unquestionably interested. The beneficial effect of real improvement in the design of low-cost dwellings would be tremendously far-reaching and im-

portant. In fact, there is probably no way in which the education of the masses to a greater appreciation of architecture could be better accomplished.

THE REDUCTION OF FIRE LOSS

STATISTICS published by the Fire Department of New York, covering fire losses in this city during the past year, seem to demonstrate conclusively that fire loss is not wholly dependent upon materials of construction or appliances employed in fire-fighting. With no material change in laws governing the use or selection of building materials used in New York, and with no appreciable variation in building equipment or fire prevention rules, the loss during the past twelve months was \$2,460,793 less than that of 1914. With eight times the population, says Fire Commissioner Adamson, the loss was actually nearly \$1,000,000 less than in the first year after the creation of the paid fire department.

The diminishing loss from fires and the reduction in their number are undoubtedly due to a variety of causes, chief among them being the education of the public in methods of fire prevention, and the ever-increasing efficiency of the fire department. It is obvious that for every fire in a residence there is a preventable cause, and if home owners and people who dwell in country houses and detached dwellings in our cities' suburbs exercised sufficient care, the fire loss in this class of buildings could be reduced so materially as to result not only in less fire loss but, eventually, in a very great reduction in the cost of insurance.

While the broader, more general adoption of incombustible building materials in the construction of country and suburban houses is in the line of progress, and should be encouraged in every way possible, it will probably be a great many years before the unburnable house will be universally adopted in this country. In the meantime, great loss of both life and property can be prevented by systematic campaigns of education against all forms of carelessness.



HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.

MESSRS. BRUST & PHILIPP, ARCHITECTS

For other illustrations see plate section

THE CONSIDERATION OF MATERIALS IN ARCHITECTURAL DESIGN

BY RALPH S. FANNING,

Instructor in Architectural Design, University of Illinois

PERHAPS the most vital question in architectural design, and one that is often sadly neglected in the consideration of the present-day architect, is that of the proper use of materials. Our American cities are all too evident a proof of this statement. The public becomes so accustomed to seeing imitation stone cornices executed in sheet metal, false stone tracery in wood, and sham stone walls in plaster or concrete blocks, that when a rare designer executes a building with an honest expression of material as its keynote, it hails him as a genius.

The only reason that can be given for this rather astounding truth, for no one would condemn the modern architectural profession as wanting in integrity, is the fact that modern science has developed more rapidly than the art of design,

which is ever loath to shake off the rich inheritance of established precedent in form and ornament. New building materials are added almost daily to the architect's store of mediums. It seems natural to adapt these new materials to some established form, rather than to consider the possibilities that they might suggest in the way of artistic design themselves. Any draftsman of experience will tell of the difficulties involved in executing and supporting a widely projecting classic cornice in terra-cotta, and every modeler in the shops will object to the undercut modillions and acanthus leaves; yet how many times we see designers inflicting these pains rather than creating new forms suitable to the material at hand.

Because the ancient Egyptian erected architectural masterpieces in native granite and the Greeks secured the most

THE AMERICAN ARCHITECT

beautiful edifices in the pure marble of their land, are no reasons why we, when we find neither granite nor marble within our means, should deem an imitation of them necessary for works of architecture. Concrete is as honest a material as granite, nearly as durable and much more servile; tile and plaster will produce as pleasing proportions and as brilliant colors as marble; but neither of the former are adaptable to the forms of the

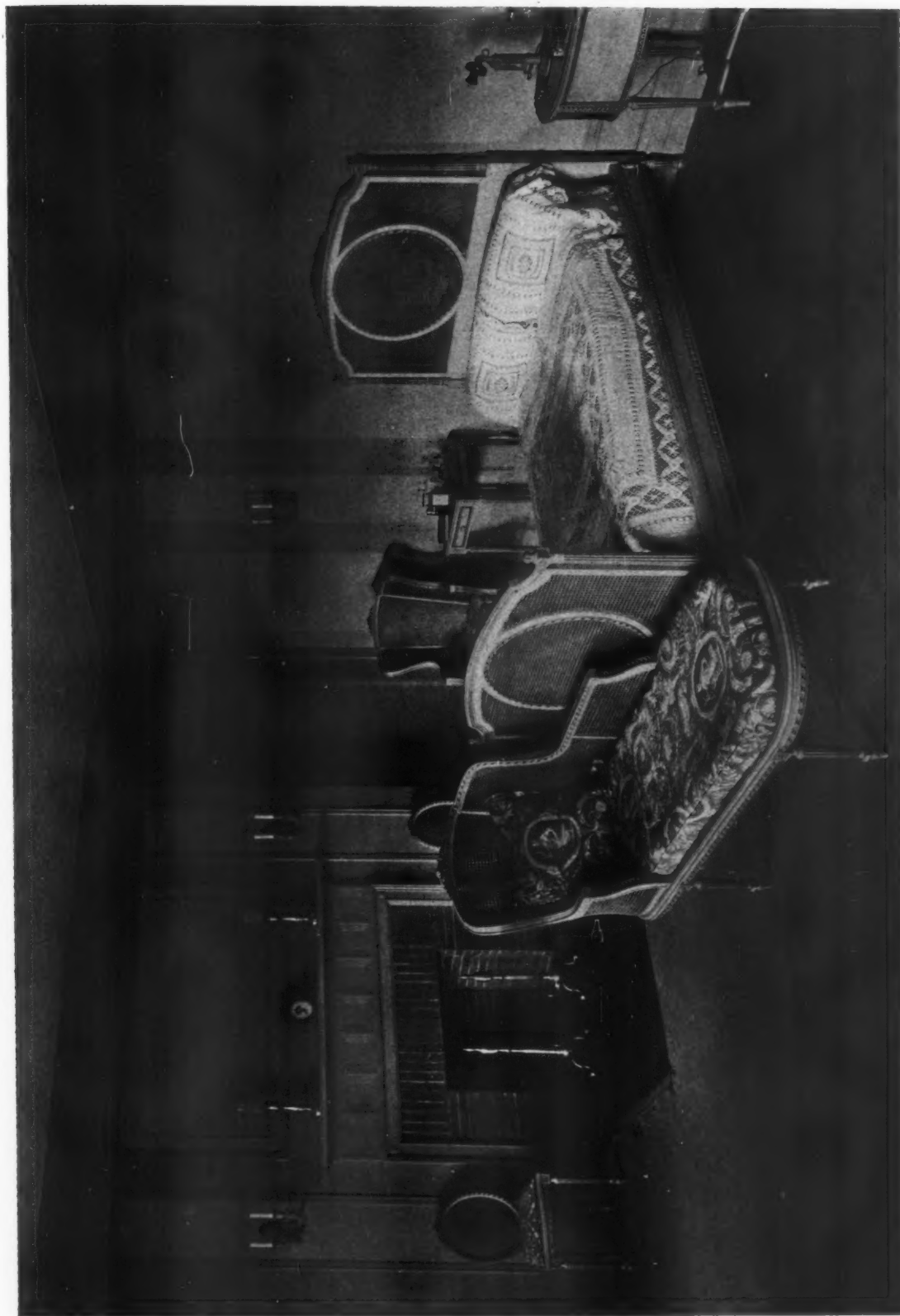
latter in the truest expression of themselves. How frequently, nevertheless, are seen "rock-faced ashlar" of concrete and Doric shafts of terra-cotta veneer, covering an ample steel support.

If the material is good and its construction honest, beauty of form and ornateness of decoration may be readily secured by study of proportion, scale and expression; for ever must true architectural form follow function.



LIVING ROOM

HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.
MESSRS. BRUST & PHILIPP, ARCHITECTS



BEDROOM IN HOUSE OF MRS. ERNEST ALLIS, LOUISVILLE, KY.
MR. LEWIS COLT ALBRO, ARCHITECT

THE AMERICAN ARCHITECT

DAWN OF A NEW ERA IN ARCHITECTURE

Mr. H. T. Lindeberg has contributed to a recent issue of *The Craftsman* an article under the above title. The subject is admirably treated, and the author sets forth more logically than most writers who seek to trace over beginnings in architecture the influences that have resulted in our present achievement.

Referring to the earliest days of an attempt at architecture in the United States, Mr. Lindeberg writes as follows:

"Our country was too large and too free for a century or so for people easily to make a choice as to where and how they would live. The lure of the frontier was ever about us, and to many minds this is a much greater fascination than the lure of the soil. We could not bother to create homesteads with so much unrealized adventure awaiting us.

"This condition, of course, was mitigated in the very early days of our settlement in America, for then the Indians established boundaries of fear. And as the first settlers were held back by the red man, and as their children and generations following were practically held in bondage by the terrors and the difficulties of the outlying country, they of necessity took root, and as is always the case, real architecture began to develop.

"The first beautiful flower of architecture in America was the Colonial, with its many variations, from the old plantation house of Greek inspiration to the Dutch Colonial in Pennsylvania and the Adam-Colonial in New England. It was an architecture suited to those days, born of the interest as well as the memory of the people, and furniture came from the hands of native craftsmen that fitted it and silver to adorn the table and fabrics and tapestries for the walls.



SOUTH ELEVATION

"GOSHEN PLANTATION," HOUSE OF JOS. McK. SPEER, ESQ., NEAR AUGUSTA, GA.

MR. EDWARD B. LEE, ARCHITECT

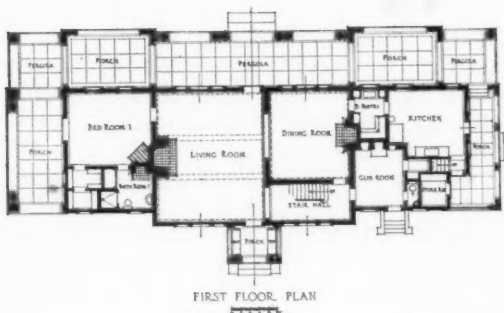
THE AMERICAN ARCHITECT

"This artistic state lasted just so long as the people were held in check; but once the freedom of the land was ours, with all its fairy wealth and undiscovered beauty, we were up and away again. And all along the trail from New Amsterdam

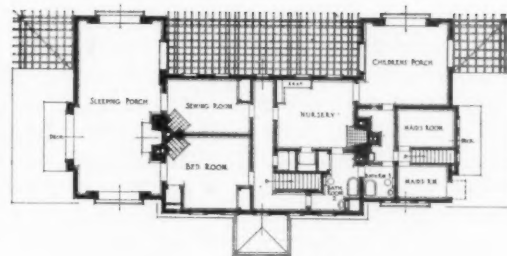
to the Pacific coast we camped—we lived in wagons, in dugouts, we contented ourselves for a month or two in log cabins, we developed new characteristics with this roving free life, we became a new race, a new nation."



DOORWAY TO GUN ROOM



FIRST FLOOR PLAN



SECOND FLOOR PLAN

GOSHEN PLANTATION

HOUSE OF MR. JOS. McK. SPEER, NEAR AUGUSTA, GA.

MR. EDWARD B. LEE, ARCHITECT



NORTH ELEVATION

"GOSHEN PLANTATION," HOUSE OF JOS. MCK. SPEER, ESQ., NEAR AUGUSTA, GA.
MR. EDWARD B. LEE, ARCHITECT

CURRENT NEWS AND COMMENT

Traveling Fellowship in Architecture, Harvard University

The annual competition for the award of the traveling fellowship in architecture at Harvard University, has just been held, the fellowship for this year being the Robinson Fellowship, which alternates with the Appleton Fellowship. The terms of these two fellowships are similar and each sends the successful competitor to study his profession for two years in Europe. The competition is open to graduates of the School of Architecture of Harvard University. Five candidates presented themselves, coming from Kirkwood, Mo., Los Angeles, Cal., Pittsburgh, Pa., Fayetteville, Ark., and Washington, D. C.

The subject given out for the competition this year was "A Monument to the Unknown Dead in a Great War," to be

placed on the banks of a river, against a steep hill. The jury consisted of Dr. Charles A. Coolidge and Mr. Guy Lowell, acting with the instructors in the School. The design placed first was that of Mr. Jean Vernon Wilson, of Pittsburgh, Pa., Master in Architecture, Harvard University, 1915. The design of Mr. James Hicks Stone was placed second and was highly commended by the jury.

Owing to the disturbed conditions in Europe, due to the war, the successful candidate is given the option of going to Europe now, or waiting the termination of the war.

A Movement to Improve Wisconsin Farm Buildings

The College of Agriculture of the University of Wisconsin is actively proceeding in the matter of the architectural im-

THE AMERICAN ARCHITECT



LIVING ROOM

HOUSE OF F. H. SCOTT, ESQ., HUBBARD WOODS, ILL.
MESSRS. OTIS & CLARK, ARCHITECTS

provement of the farm buildings throughout the state.

In order to aid in the development of better ideals with reference to farm home buildings, it is planned to erect on the campus of the College of Agriculture at the University of Wisconsin a model farm home provided with all necessary modern conveniences, which will serve primarily as a practical demonstration to farmers.

The plan it is proposed to follow will consist of the selection of the most satisfactory drawings submitted for this proposition, including in this list from six to ten of the best designs, one of which will serve as a model for the structure which is to be erected upon the agricultural campus. It is proposed to give full publicity to the selected plans by issuing a bulletin giving the ground plans, perspective and elevations; also, through the medium of the state and agricultural press, in order that there may be wide

publicity regarding the general features of the movement. Further, it is hoped that small models of the best plans can be constructed so that these can be used in conjunction with farmers' institutes in all parts of the state.

The offering of a cash prize for the best plan of a model farm house is impossible at the time of the decision, but from the plans submitted, not to exceed ten of the best designs selected by the jury will be published in a special house bulletin. One of the prize houses will be built on the campus of the Agricultural College at the University of Wisconsin.

After the plans are published, full-sized working drawings and specifications will be available to prospective builders who are residents of this state at a cost of \$2.50. To non-residents the charge will be \$5.00.

In order to make it worth while for the architects to enter this competition it is

THE AMERICAN ARCHITECT

further agreed that for each order received for one of these plans, the respective architect of any of the prize designs will receive \$1.00 a plan until such sum reaches six per cent of the estimated cost of the house. Competition closes at noon, July 15, 1916.

Detailed program may be had on application to H. L. Russell, Dean and Director, College of Agriculture, University of Wisconsin, Madison, Wis.

Rotch Traveling Scholarship

For the past two years the winners of the Rotch Traveling Scholarship have been unable to go abroad on account of the war.

The 1916 competition is now being held, and the name of the successful competitor will be announced in due course.

This year it is planned that the successful men shall go abroad as heretofore.

Albany Architects and Engineers Form Association

At a recent meeting held in Albany, N. Y., there was organized the Albany Architects and Engineers' Association.

The officers are: President, Marshall L. Emery; vice president, William R. Davis; secretary-treasurer, Charles V. Merrick. The association will include architects and consulting engineers in Albany, Schenectady and Troy.

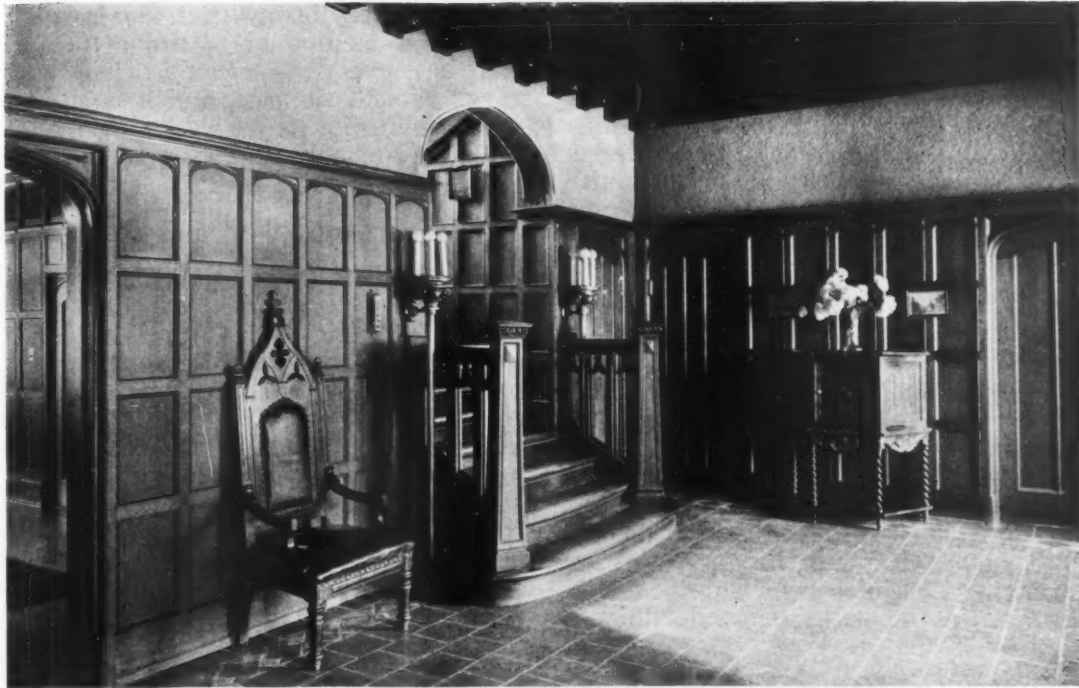
Associates of National Academy

At the spring meeting of the National Academy, the following were elected associates: Sculptors—Paul Bartlett, Charles L. Hinton, Anna V. Hyatt. Painters—William Cotton, Jules Guerin, Lawton Parker, Guy Wiggins, all of this city; Leopold Seyffert of Philadelphia and William H. Singer, Jr., of Pittsburgh, Pa.



DINING ROOM

HOUSE OF F. H. SCOTT, ESQ., HUBBARD WOODS, ILL.
MESSRS. OTIS & CLARK, ARCHITECTS



THE HALL

HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.
MESSRS. BRUST & PHILIPP, ARCHITECTS

INDUSTRIAL INFORMATION

Garage Door Equipment

The Richards-Wilcox Manufacturing Company, Aurora, Ill., has issued a catalog of Garage Door Equipment that can scarcely fail to interest the architect of buildings presenting similar problems. Probably the closing and opening of large sections of a wall, such as the entrances to garages, involves one of the most difficult problems encountered by an architect. To handle doors readily and easily, at the same time closing and opening securely, has caused the designer much study, and many of the solutions adopted have given the impression of being makeshifts.

The Richards-Wilcox garage door hangers, together with tracks, locks, etc., seem to afford a solution of the problem that merits careful consideration. Copy of this catalog may be had upon request.

Fireplaces of Brick and Tile

The H. W. Covert Company, 351 Lexington Avenue, New York City, has issued a portfolio consisting of ten fireplace designs. Each design is accompanied by a description, giving in detail the manner of construction and the materials which are required. Brick and tile necessary to construct each fireplace will be furnished at a given price, and, in order to make the fireplace complete, a Covert throat damper is included in each instance. It is pointed out that to have a practical fireplace that will not smoke is perhaps of even greater importance than to have one possessing artistic merit. The flue problem and proper throating of the fireplace are carefully worked out in drawings, which have been prepared to accompany the fireplace designs, and the fifteen years' experience of the H. W. Covert

THE AMERICAN ARCHITECT

Company in this line of work is pointed to as a practical guarantee that any fire-place built in accordance with directions furnished will give satisfactory results. It is believed by the company that any competent mason should be able to erect any design shown in this portfolio, guided by the instructions and working drawings that are furnished. This collection of designs will be furnished architects upon request.

Gas Burning Appliances

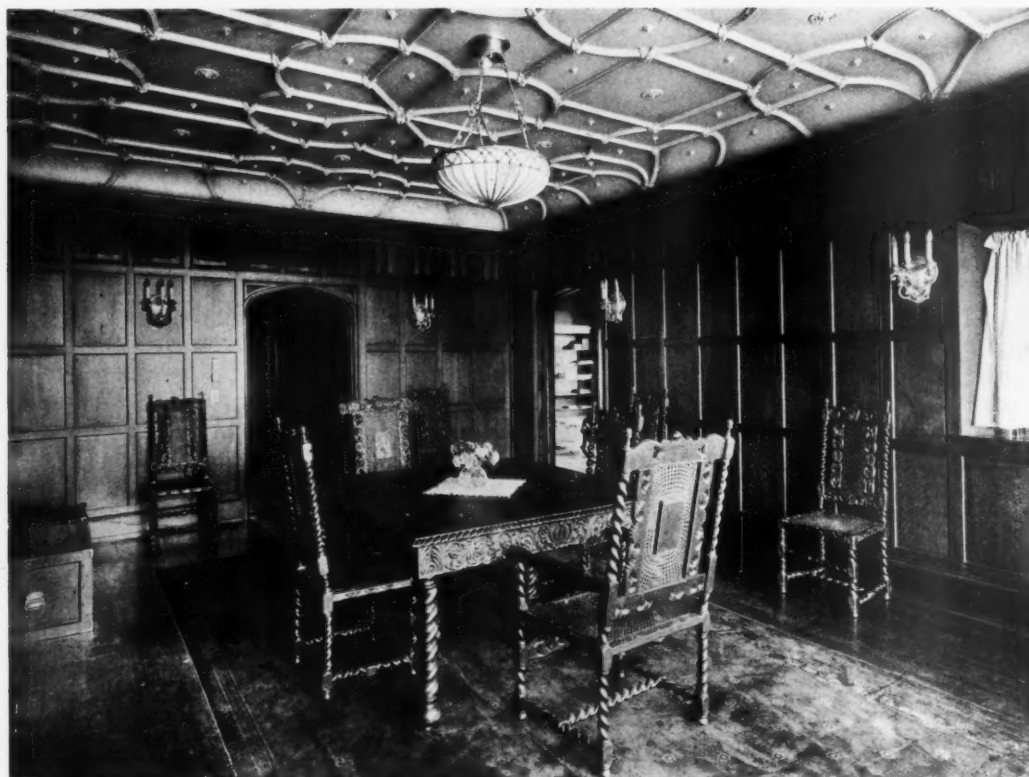
The Superior Manufacturing Company, Pittsburgh, Pa., has recently issued Catalog No. 8, describing Superior gas logs, gas grates, gas stoves, gas furnaces, garage heaters, etc. With the descriptions are shown illustrations of the various devices, among them a bathroom heater for natural or artificial gas. This heater is installed in the bathroom wall, finishes

approximately flush with it, and is said to furnish a method of bathroom heating that is convenient, economical and sanitary. No flue is used, and it is claimed that combustion is odorless.

Catalog may be had upon request.

Atlantic Terra Cotta

The April issue of the Atlantic Terra Cotta house organ, published at 1170 Broadway, New York City, is devoted to garden pottery, and presents a very attractive appearance by reason of being printed in colors. Garden pottery offers a decorative material of undoubted value and interest at a moderate cost. Its possibilities have never been fully developed, and it would seem that this publication contained suggestions in the form of pieces shown very much worth while to the architect.



DINING ROOM

HOUSE OF D. P. LAMAREAUX, ESQ., BEAVER DAM, WIS.
MESSRS. BRUST & PHILIPP, ARCHITECTS



II-7

BATHS OF STABIAE, POMPEII