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The MODERATE COST HOUSE—ITS DESIGN *and* PLAN

THE problem of confining the cost of a building within the appropriation is always present whether the structure is large or small. While cost presents a serious aspect in the million dollar class of buildings, it is more acutely felt in houses costing from ten to twenty thousand dollars. If it is the latter class which presents somewhat greater difficulties, it is also this class in which the problem is less often successfully solved.

Owners who build within the small house group are faced with the securing of a maximum amount of space at a minimum cost and often at considerable personal sacrifice. Actual necessary living requirements, or those thought to be essential, usually exceed the practical limits of what can be built within a reasonable cost. Under these conditions architects are called upon to solve what frequently proves a most perplexing problem and one which will tax their ingenuity, resourcefulness and accurate knowledge of costs. The situation is one which demands of the person selected as a professional advisor the utmost of his ability and his most careful consideration.

Architects rarely solve the small house problem successfully as to cost or only do so after a prolonged and wearisome procedure which results in lack of confidence in the mind of the client, irritability in the contractor, and a loss of profit to the architect.

In average offices it is common occurrence to have bids exceed the appropriation. Where the excess is but a small percentage of the whole amount no alarm is felt, for certain items demanded by the client, which we may class as non-essentials or luxuries, can be readily omitted. Where the price greatly exceeds the appropriation a more serious situation is met, one which does not reflect creditably upon the architect. This situation has too often been made the subject of adverse criticism and perhaps justly since the matter has actually been within the architect's control.

Architects often clear their own conscience by placing the blame upon the "unreasonable demands" of the client. This may occasionally be true, but should be forestalled by a frank discussion with the client before plans are submitted

to the contractors. A client's demands are often unreasonable for no one presumes that architects can design a structure the size of which is out of proportion to a reasonable price.

It is not uncommon for an owner who has built a house, designed by an architect, at a cost in excess of his appropriation, to find that a contractor-builder's home of the same size actually cost less than his original limit. He is very apt to look for the reason and may not be satisfied with the fact that the architect designed a house that architecturally is more correct, or share the architect's opinion as to the difference in quality of materials and workmanship between the two houses.

Many factors enter into the problem and while, unfortunately, no rules can be advanced for securing a maximum amount of space for a minimum amount of money, certain fundamental principles can be suggested.

The most conspicuous factor is often the architect's lack of knowledge of construction costs. If such were not the case, high bids would be less often the rule than at present. High bids do not always mean exceeding the appropriation. They may take the indirect form of insufficient quantity of building or its poor planning for the price paid.

The situation would be unfortunate and discouraging if due to desire upon the architect's part to induce the client to spend more money. This is rarely, if ever, the case but usually due to ignorance of cost or a disposition to help the client satisfy all of his building desires. Conditions would be greatly improved if architects were honest not only with their clients but with themselves.

The subject of cost usually accompanies the first interview with the client. If not actually discussed, it is none too early to begin educating the prospective owner on the necessity for keeping down costs. The matter requires diplomacy and tact and when properly done will not antagonize the client but rather inspire confidence particularly when bids are received.

The first question that should be settled is what the client expects his appropriation to cover. This should be reduced to the available amount for the construction of the building. A comparison of

THE AMERICAN ARCHITECT

the stipulated cost and client's requirements should indicate to what extent the client must be educated on the subject of costs.

A knowledge of cubic foot costs is at this stage of the problem useful as a guide, but must be used with judgment. Methods of arriving at the cubic contents vary and as a result produce corresponding variations in the price per cubic foot.

In a small house containing 30,000 cubic feet, each one cent difference in the cubic foot cost produces a difference of 300 dollars in the total cost. The cost of a house at various cubic foot prices is given below.

Cost of building containing 30,000 cubic feet	
Price per cu. ft. in cents	Total Cost
40	\$12,000.00
45	13,500.00
50	15,000.00
55	16,500.00
60	18,000.00
65	19,500.00

In respect to estimating the cost of building by cubing, the annual report of the Associated General Contractors states in *The Constructor* for January, 1926, "Experience has shown that the cubical contents for the same building may vary as much as 20 per cent under various rules of cubing and consequently introduces excessive error even for rough calculations. To throw some light on this subject or develop standard rules for cubing, a joint committee representing The American Institute of Architects, the Associated General Contractors and others is now working on this subject. They have not finally reported yet, but unquestionably recommendations of merit will come from this committee in the future."

The small house is a problem unto itself and as such presents new angles in residence design. It is a common mistake to assume that the small house is a large house reduced in size and may account for the many examples of unsuccessful solutions of this problem.

The moderate cost house requires the most intensive study of plan of any problem which architects are called upon to solve. The house must be planned just to meet the owner's living requirements and no more. Additional space must be regarded as wasted. Owners who could formerly afford, and thought it essential that the house contain at least a reception hall, parlor, library, dining room, kitchen, a bath, and at least four bedrooms, have during the past fifteen years been called upon to revise their ideas and manner of living. This has resulted in a gradual evolution influenced by rising prices and the time required

for adjustment to newer conditions. The result has in many ways been fortunate and often conducive to better and more practical homes.

Often the first step taken to reduce the size of a house was the reduction of the reception hall to a stair hall and the combining of the parlor and library into a living room of practical size. The next step combined the living room and stair hall. In recent years there has been a sensible tendency toward reducing the dining room to a dining alcove with built-in furniture and arranging for a living room of sufficient size to be used as a combination living room and dining room when the dining alcove lacks the required capacity.

Reducing the client's requirements to the minimum number of rooms that will enable his family to live comfortably, is then the first consideration in keeping the cost within the stipulated limit. The next step is so to plan and study the individual rooms that each may be made a size convenient for use. The problem has not been solved when rooms become so small that their use is impractical.

In determining the size of rooms it is important to study the location of doorways, windows, wall space and the disposition of furniture. It will often be found that changes in location of openings permit an arrangement of furniture which allows a reduction in room size.

There is much to be said for built-in furniture in the small house. What might otherwise prove waste space or produce a plan too "tight" can often be utilized for built-in cupboards, shelves, drawers, etc., which would eliminate dining room sideboard, bookcases, bedroom bureaus, etc. This may appear to add to the cost of the structure, but through permitting an economy in space and through the elimination of certain movable furniture plus the cost of this furniture, these items ultimately become an economy.

The plan is so largely a matter of individual study, ingenuity and foresight in taking advantage of local conditions that definite suggestions as to the arrangement of rooms would be of doubtful value. Certain fundamental principles, however, can be stated.

Keep the plan simple and straightforward. If it looks easy to build, it probably will be found to be so. This produces a psychological effect upon the contractor's estimator. If the plan appears complicated and cut up it undoubtedly requires more labor and material but the estimator may assume that more labor will be consumed than is actually the case because it looks "expensive."

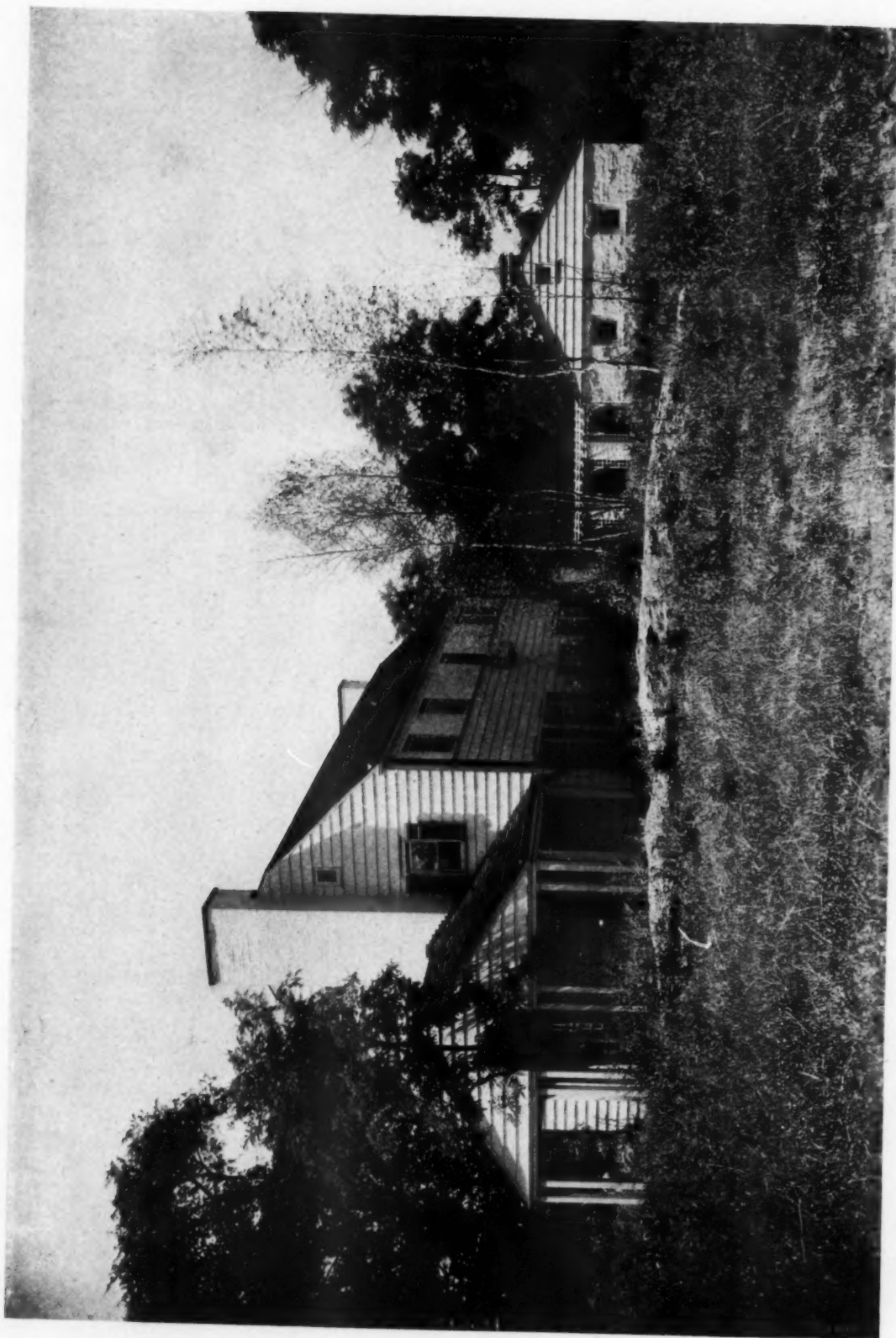
Good judgment should be used in eliminating partitions. It is doubtful economy to sacrifice

(Continued on page 313)

THE AMERICAN ARCHITECT



A HOUSE AT WHITE PLAINS, N. Y.
ANDREW J. THOMAS, ARCHITECT



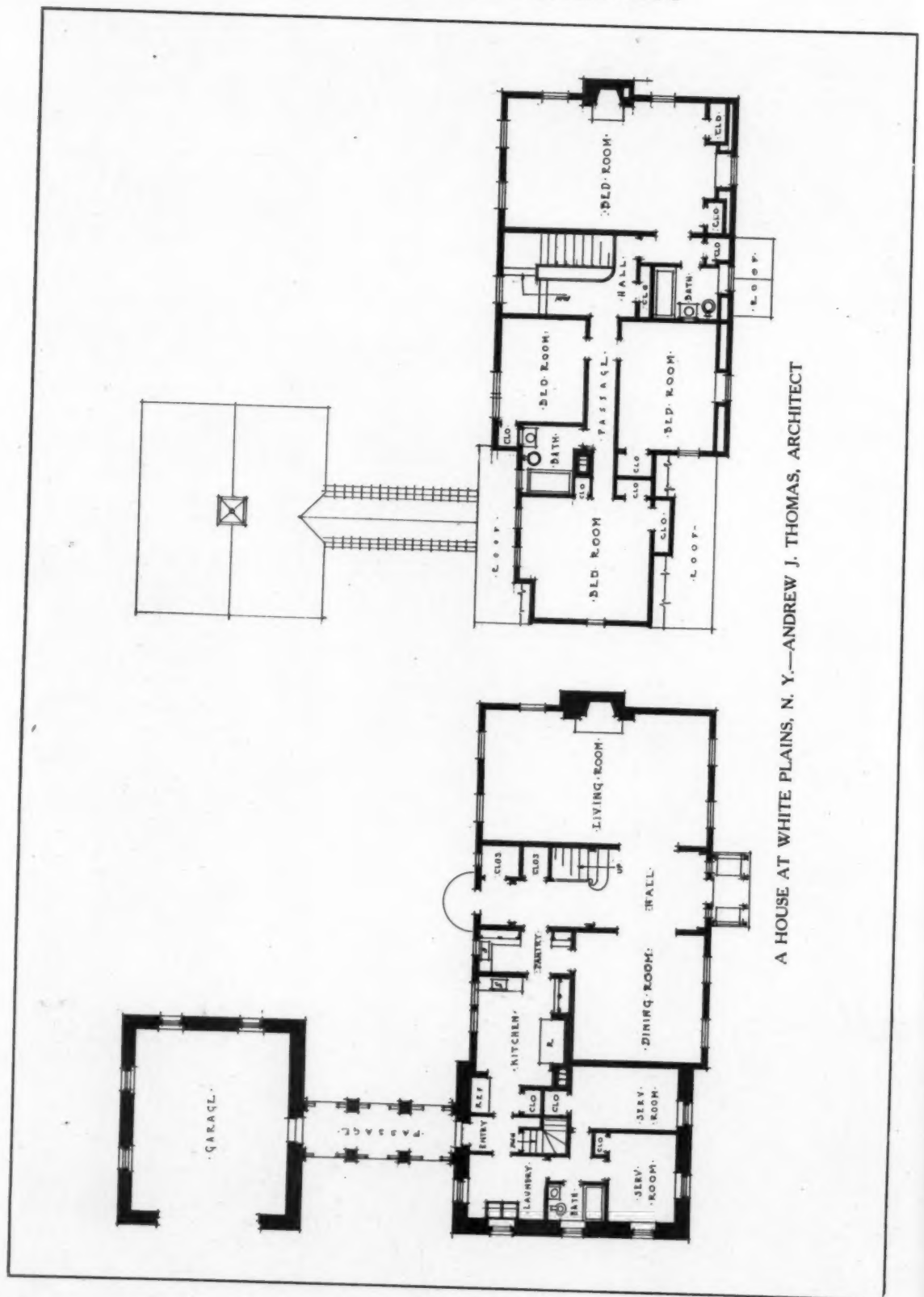
REAR VIEW

A HOUSE AT WHITE PLAINS, N. Y.—ANDREW J. THOMAS, ARCHITECT



DETAIL OF PRINCIPAL ENTRANCE

A HOUSE AT WHITE PLAINS, N. Y.—ANDREW J. THOMAS, ARCHITECT



A HOUSE AT WHITE PLAINS, N. Y.—ANDREW J. THOMAS, ARCHITECT

THE AMERICAN ARCHITECT

(Continued from page 308)

convenience and circulation to save a small amount of partition work.

The savings which can be effected in stair work have not always been adopted. Open stairs are more expensive than closed stairways. The closed stairway is incidentally more appropriate for the small house and has the added advantage of greater household privacy where hall space must be sacrificed. The reason for the stairway being at the front door no longer exists. In a practical way the enclosed stairway eliminates drafts and makes heating easier. Enclosed stairways can be made attractive and if made a trifle more generous in width than that ordinarily used for open stairs, they are in no way objectionable in appearance or practical use.

Reduce the basement to the space actually required for the heater, coal and perhaps a small laundry. When properly arranged there is no objection to first floor rooms built over unexcavated areas. This saves foundation walls and excavating.

Arrange for the location of rooms having plumbing fixtures to come in close proximity so that the number of vertical soil lines can be reduced to one, if possible.

In England this matter of building livable homes at moderate cost has been given serious consideration and probably it is in that country that the situation has been most successfully met. A careful study of recent work in England will be suggestive. Many economies are effected through the English practice of planning the small house one room deep. This method tends to increase the apparent size as respects the exterior and avoids the box-like appearance of the square house two rooms deep.

Roof lines should be kept as simple as possible. Badly cut up roofs are impractical except where only the best materials and workmanship are used and climatic conditions are favorable. In addition they increase labor cost and rarely add to the external appearance.

An architect who studied the picturesque roofs of England stated that he believed that the early builders designed those buildings from the roof down. A study of the English roof discloses that, contrary to the usual impression, they are simple and straightforward. The simpler types are based upon a rectangular or L shaped plan with few or no breaks which are often considered by designers as essential to obtain picturesque roof lines.

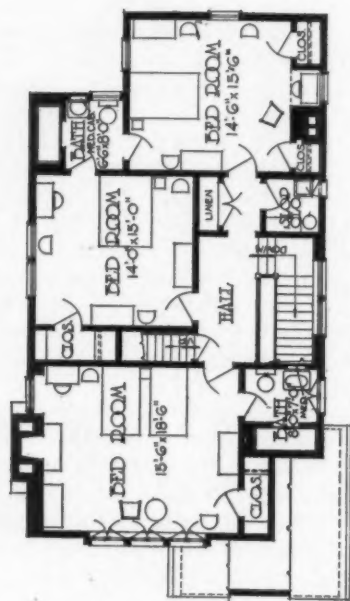
The successful handling of the exterior depends largely upon simplicity of composition, the proper proportioning of masses, the relative proportioning of the different units contributing to the mass as a whole, and the size and disposition of wall openings.

Color and color combinations undoubtedly play important roles in this part of the design. The use of advancing colors, except as accents, produces unfortunate results in the small house which would not occur in a house having expansive wall areas. The employment of a few colors in large areas produces a sense of breadth which is lost when broken up into smaller areas. The latter also tends to produce a restless composition, while the former gives repose and quiet. The small house can rarely afford to be obtrusive.

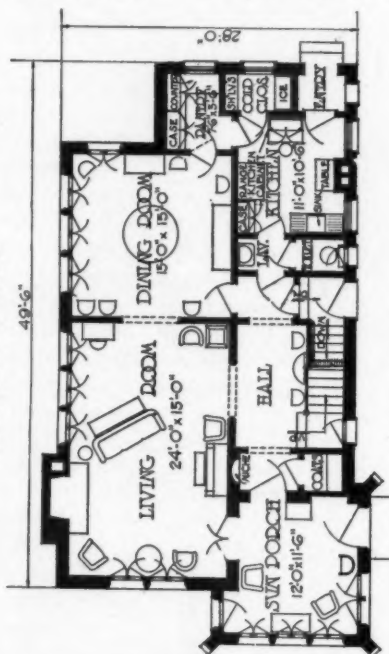
Through harmony between the house, its immediate surroundings and neighboring houses, its smallness is lost sight of. One must consider the location of the house. Are there trees on the site? If so, are they high denizens of the forest or are they small, of a slow growing type, or is the site relatively bare? In the latter case keep the appearance of the structure as low to the ground as possible, otherwise it will appear to be much higher than it actually measures. Where lofty trees prevail, the house may be higher but will appear lower than would otherwise be the case.

Simplicity and economy both in design and the use of materials are the factors which, combined with an accurate knowledge of construction costs, should produce livable, small homes in this country at reasonable cost.





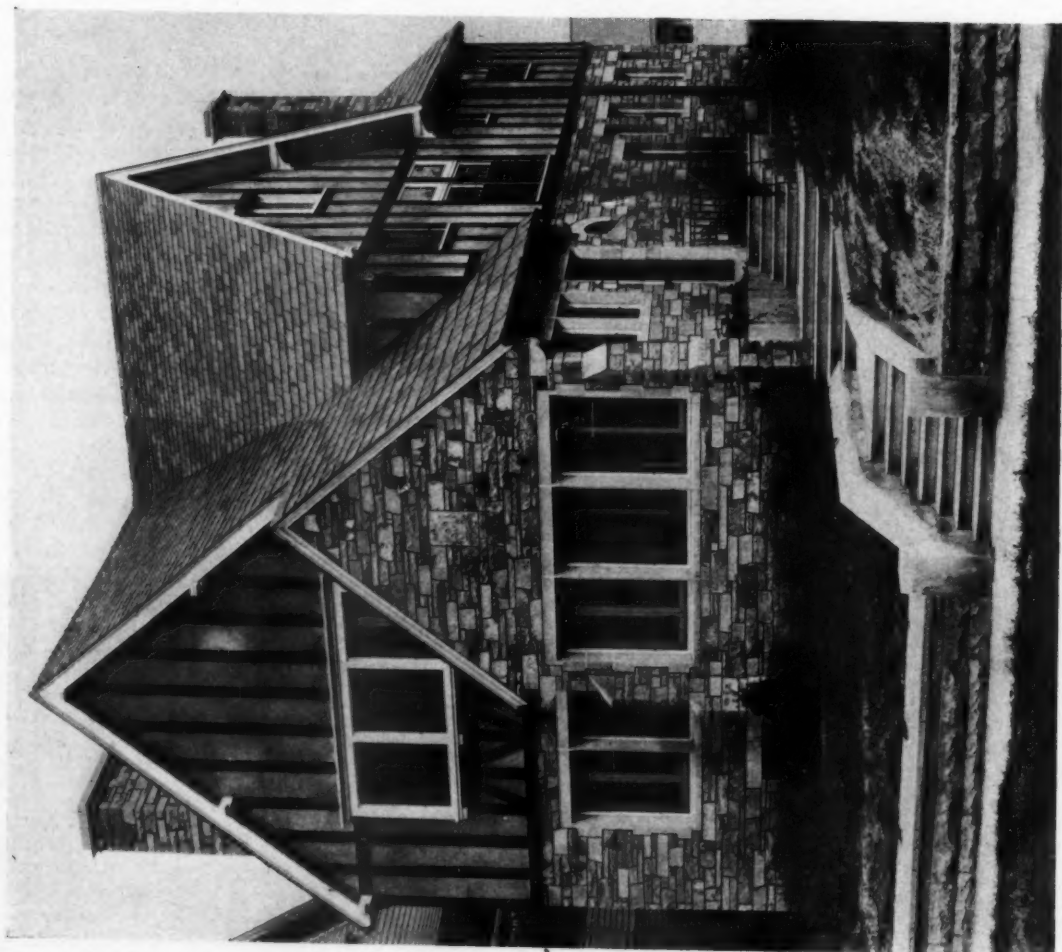
SECOND FLOOR PLAN



FIRST FLOOR PLAN

HOUSE OF J. A. ROWE, BEDFORD, IND.

JOHN SCUDDER ADKINS, ARCHITECT



THE BOSTON SCHOOLHOUSE COMMISSION

BY C. H. BLACKALL, F. A. I. A., Member, Board of Schoolhouse Commissioners, City of Boston*

IN most of the large cities of this country the architectural work in connection with the schoolhouses is carried on by the Board of Education, or the School Committee, either through a department of such Board, or Committee, or through a single architect who is employed by them. Both methods were tried in Boston, and during the incumbency of Mr. Wheelwright, the City Architect, the results were on the whole quite satisfying, but inevitably politics crept more and more into the whole matter and a decided change was brought about by the legislature in 1901, when an act was passed creating a Board of Schoolhouse Commissioners, which Board was to have the entire charge of planning and supervising the erection and maintenance of schoolhouses. This Board was authorized to employ such assistance as it deemed advisable in the carrying out of this work. The initiative as far as the location of schoolhouses and the determination of the desired accommodation was left in the hands of the School Committee, who also were empowered to make specific appropriations of money on the recommendations of the Schoolhouse Commission. This scheme has been in operation now for more than twenty-five years and has survived several very fundamental upsets in city government, and while it is not claimed that it is a perfect system, it seems to have avoided at least some of the difficulties inherent in many of the schemes which have been worked out elsewhere. The great difficulty always has been to avoid crystallization in mere set rules of procedure or design, and to keep the designing of schoolhouses in the city abreast of the times and free from political influence. The latter, of course, can be only partially accomplished under any system of city government, but on the whole the schoolhouses in Boston have been erected with a minimum of political interference and a maximum of architectural development.

The Board of Schoolhouse Commissioners as constituted, has always included one architect and generally one builder, though there is nothing in the law that requires that the Board shall be so constituted. The Department was organized and given its present shape by Mr. R. Clipston Sturgis, who was chairman of the Board for many years and who systematized all the work and gave services to the City which were of inestimable value, and which were so carefully thought out and so perfectly reasonable in application that practically his recommendations and his systems have been followed ever since.

The Board does not of itself, or through its

direct employees, do any architectural work, except such as is in connection with alterations and repairs, of which separate mention will be made later. It employs architects to do the work, and from the beginning Mr. Sturgis initiated a form of contract which recognized the rights of the City and the rights of the architect. This policy has been adhered to ever since. The architect employed by the Board is given full charge of all the work entering into his building, except that up to the present time he has not had charge of planning and specifying what is called the domestic engineering, especially the plumbing, the electric work and the heating, all of which have been done by departments in the Board organized for this purpose. A change has been made this year, however, and the recent contracts which have been written with architects provide that the architect shall do himself all of the work incidental to the completion of the building, including all the engineering work and the supervision thereof. This change has been made by the present administration because it was felt that the tendency was more and more for the Board through its departments to usurp a larger share of the architect's function, that if the architect were paid 6% to do all of the work, complete service should be required, and that a greater degree of responsibility could be insisted upon if he were to do it all. This change, however, is an experiment and the action of the Board this year in writing new contracts giving the architect all the work may be reversed by a succeeding administration.

During the twenty-five years of its existence, the Board has very naturally systematized a great deal of the schoolhouse work so that the planning of a school for the City of Boston follows very closely along identical lines for buildings of the same general character, and one of the conditions which the Board has constantly to meet is the tendency of the architects to assume that as the program is cut and dried with very little leeway, therefore the architecture does not count for a great deal. The Board has always tried to combat this attitude and to lay stress upon the freedom of the individual architect to work out his own ideas. It has been felt that when all the work of a city like Boston is designed and planned either by one architect, or by one organization, there is danger of a deadly commonplace result, and the scheme under which Boston operates is believed to be more likely to develop the desired individuality than any other that has been proposed in other cities. The architects who are chosen every year include some of the best members of the profession as well as some of the younger men who have

* Since this article was written and put in type, Mr. Blackall has resigned as a member of the Boston Schoolhouse Commission.

everything to fight for, with the result that there is a constant emulation, and the resulting schoolhouse is, it is believed, better for being a composite rather than the work of any one organization.

The members of the Board are appointed by the Mayor. The chairman receives a salary of \$5,000 per year and the other two members \$4,000 each. There is no requirement in the law as to amount of time each shall give to the work, but in practice of late years the chairman has done practically all the work and the functions of the other two members have been largely advisory. Mr. Sturgis is the only chairman the Board has had who is an architect. The members are appointed for three years, but in accordance with the provisions of the City Charter, the Mayor can call for resignation at any time and there have been frequent changes, consequently the employees acting under the Board, all of whom are appointed under Civil Service rules and are independent of political interference, constitute the real organization. This organization has continued, some of the chiefs of division having been with the Board since the very day of its creation, and have thus been able to hand along the traditions of the work and formulate very distinct and hard and fast methods.

There are seven departments under the Board. They are as follows: Accounting, Repairs and Alterations, Architectural Department, Heating Department, Plumbing Department, Electrical Department and Engineering Department. There has never been a deputy commissioner, with the consequence that there has always been a considerable amount of lost motion between some of these Departments, but not as much as is often the case in city departments.

The architects are nominally appointed by the Commission, but as all contracts for the city work are made by the Mayor, and his assent is essential to any employment whatever, the architects are in reality chosen by the Mayor in consultation with the Board. During the last three years twenty-five architects have been so selected and have been entrusted with the carrying out of approximately \$10,000,000 worth of work. The schoolhouses ranged all the way from \$40,000 to as high as \$2,000,000. Employment of an architect does not imply that he will be employed on a subsequent schoolhouse, nor does it follow that because an architect has built a schoolhouse, he will surely be employed should a subsequent addition be made to that particular building. The City and the Board are perfectly free to engage architects as seems most expedient, and this means that new blood, new ideas, new points of view are constantly being put at the disposal of the Board, so that while it is true that the planning of the schools has been very much systematized and nearly every detail

that enters into a building has been rigidly standardized, there has been really a great variety in the architecture of the buildings and there is little likelihood that under this system any one scheme of design would become fixed. In the last few years there have been several notable examples of a distinct innovation in design, and in some cases, in construction. It was held for many years that every school window must be rectangular and the amount of glass per school room was mathematically determined. But we have had several schools in which the amount of glass has been varied to meet the architectural conditions, and which have been built in some cases with round-headed windows without in anywise detracting from the efficiency of the school. So that this system under which the School Board operates would seem to justify itself, if in no other way than by its having provided for the constant intrusion of fresh ideas and new blood. The Commissioner never designs anything. The members cannot accept private commissions for any schoolhouse. Their function is administrative, supervisory and judicial, but only incidentally architectural. Of course it naturally follows, however, that certain portions of the work would be governed by certain members of the Board. Generally speaking, matters of design and construction, and variations in plan are decided by the architect member of the Board. Up to a short time ago a member of the Board was a heating engineer and had grown up with the Department, and naturally all the heating work was subject to his direct supervision. But none of these conditions necessarily limit an architect who has original ideas and is willing to work them out, and in fact a constant difficulty with the Board has been to make the architects feel that they are free to be independent in their ideas and to treat the City work just as they would treat their private work and bring to it a desired amount of new ideas and untrammelled thought.

The actual operation of evolving a schoolhouse in the City of Boston is somewhat as follows:

Early in the Spring of each year conferences are held with the so-called Board of Apportionment, composed of delegates from the School Committee, and the chairman of the Schoolhouse Commission, together with one of the heads of departments. This board makes a pretty careful survey of the different school districts and determines where new schoolhouses are called for, and then determines approximately the amount that shall be allowed for land and for buildings. A budget is then made covering generally a three-year building term, providing for the cost of all the schoolhouses which will be required throughout the city during that period. A careful estimate is made also of how much would be required for department expenses and for repairs and maintenance, the latter being based upon data gathered

THE AMERICAN ARCHITECT

every year from the schools. The funds available for school purposes come partly from a fixed tax, which, however, is quite inadequate for the needs and is, therefore, supplemented by special appropriations, voted by the State legislature sometimes each year, and sometimes for a program of three years. The School Committee and the Schoolhouse Commission appear before the legislature, defend the estimates and ask for definite permission for the City to raise the specified amount by taxation. When the money has been so voted by the legislature, the City Collector of Taxes is notified every Fall of the amount of money that will be required under the appropriations during the following year, these amounts being inserted in the assessment of taxes. In the meantime the School Committee has again gone over the requirements for schoolhouses and following the recommendations of the Board of Apportionment, has made definite appropriations for land and buildings in the different districts. At the same time the Committee formulates a program and sends to the Schoolhouse Commission a statement showing what it wishes to have provided for in each schoolhouse. With the appropriation of money and the letter requesting certain accommodation, the duty of the School Committee ceases as far as relates to the school building. The law requires the Board to obtain the written opinion of the Superintendent of Schools on all plans of new buildings and all major alterations, but the subsequent work is entirely in the hands of the Schoolhouse Commission. There is constant co-operation between the two departments and a more or less constant changing and readjusting of the appropriations as well as changes in the plans for

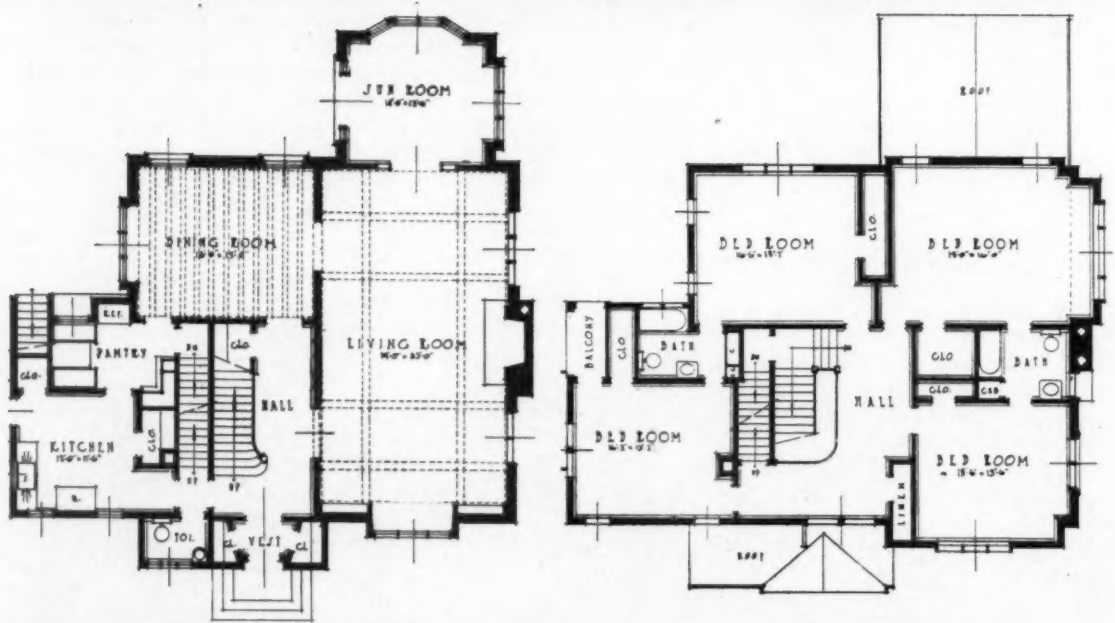
individual buildings, though as a matter of law, the Schoolhouse Commission has the full authority to build the schoolhouses under the appropriations and the program of the School Committee, and it is not required to submit the details of its work to anyone.

The law does not recognize the legality of any contract made for services, or for purchase of land or materials, unless there has been previously an appropriation made for that specific purpose, consequently the first appropriation is for land and architect's plans, though as a matter of practice, the architect is generally selected before the land is purchased, and this may precede the land taking and the formulation of the Committee's program by a period ranging from a few weeks to two or three years. Nominally the first step is the land taking. The School Committee notifies the Commission that it desires a site in a certain district. The Commission investigates the possible sites, endeavors to obtain offers of land, which, however, it seldom receives, and usually in last analysis, makes a direct taking under the right of eminent domain of the property which it considers best suited for the purpose, this taking being approved by the Mayor after obtaining the written opinion of the Superintendent of Public Schools, the legal portion of the taking being carried out by the Street Commissioners, who advertise the land, give a public hearing and thereafter make the legal taking. When this is approved by the Mayor, the land is in the possession of the City and any tenants occupying any part of it are called upon to pay rent to the City until such time as the construction of a schoolhouse can be begun.

(To be concluded)



THE TOWER, MIAMI-BILTMORE, MIAMI, FLORIDA—SCHULTZE & WEAVER, ARCHITECTS



THIS house was built in 1921 at a cost of \$29,000. It is of frame construction with both brick veneer and stucco on wood lath over. It has a slate roof with copper flashings. The living room and entrance hall are panelled to

ceiling. Heated by a vapor system. Plumbing drainage is directly to a sewer and a public water supply is used. Wrought iron piping is used throughout. Special equipment consists of water softeners and a garbage disposal plant.

HOUSE OF ROYER H. BROWN, INDIANAPOLIS, IND.—WILLARD OSLER & LEE BURNS, ARCHITECTS

EDITORIAL COMMENT

WHILE THE Municipal Art Society of New York City concerns itself primarily with civic art in that city, it from time to time issues special bulletins that have nationwide importance. A recent bulletin (No. 23, February, 1926) treats of the regulation of outdoor advertising by law. This report exhaustively discusses the fast growing evil of outdoor advertising in a manner that constitutes a direct service to every city in the United States. We strongly urge its attention by municipal art societies everywhere. The bulletin has been prepared by Frank B. Williams, an authority on outdoor advertising.

Outdoor advertising has now reached a point where it may be regarded as a social evil, and its regulation and restriction to proper limits become the duty of every community. The fault in this matter lies directly in public opinion, and the laxity and lack of civic pride that unfortunately are so distressingly apparent in this country. In this matter, as in every other public movement, there never occurs legislative remedial action until our lawmakers, ever with an ear to the ground for "indications," are assured that it is a matter so acutely and persistently unfavorably regarded as to become a vote controlling measure.

There are in this country, two legal methods of suppressing public evils,—the taking over of property by eminent domain with, as a rule, compensation; and the regulations as to the use of property under the police power, the latter without compensation or legal process.

It will, therefore, be seen that outdoor advertising can be restrained to proper limits and that the remedy lies exactly with the people. The various means by which a body of citizens may legally proceed to abate this measure are set forth in the bulletin. Summarized, they are: passage of laws defining stability, fire hazards and sanitary requirements; the prohibition of advertisements on public property; a penalty for placing unauthorized advertisements on private property, and the confining of advertising displays to industrial localities. The last two suggestions, if done into law and enforced, would serve to abate a large amount of roadside advertising, and restore the open country to its former sylvan beauty.

It is unfortunate that in this country we move so slowly in these important matters. The remedy has been many times stated, a line of action suggested that would restrain from further action those who are responsible for this orgy of bad taste. It seems that the time has now come when citizens who have, or should have, a decent feeling of civic pride, should actively bestir themselves.

IN AN EDITORIAL REVIEW of the volume of proceedings of the First International Congress on Architectural Education, *The Builder*, of London, finds that the proceedings as printed form more than a summary and epilogue of the Congress; they provide "fascinating reading for the man on the street." While it is of opinion that the many different international conferences have become so frequent that they fail to evoke special interest, it is believed that they "indicate a new standpoint which gradually and inevitably is replacing the pre-war conditions of national consciousness."

We believe that the good results of this first conference on architectural education will be far-reaching. This point has been well expressed by Professor William Emerson of Harvard, who in his contribution to these proceedings, stated:

"It seems reasonable to point out that our great achievement lay in the general recognition that our educational problems were essentially similar, that the fundamental principles that we are striving to express are the same, that our differences lie in the individual application. We were all able to agree that we should strive for honesty of expression, whether in relation to materials or conditions; that the past was valuable because of the lessons it taught, not because of its immediate applicability to our modern problems, but in order that our modern architecture might as truly express its civilization as did the architecture of the past. England, in calling the Congress, has rendered a signal service to us all by helping us to realize that what we thought was our own problem is the problem of all those who are striving for the improvement of architectural education."

It is certainly "a great achievement" to be able to prove that irrespective of countries, the basic problems of architectural education are the same and that the working out of these problems to a successful conclusion is a matter purely of national characteristics.

There is a distinct literary charm, as *The Builder* points out, to the various essays that form the larger part of these proceedings. Not only is there a fine and carefully phrased expression of opinion, but the basis of it all is a practical idea as to just what the future course in architectural education should be.

We may easily believe if education in architecture of young men all over the world is to be in the hands of groups of men who so thoroughly realize their responsibilities and so clearly envision the needs of architectural education as do the members of this Congress, that the future is a bright one, and the best results are assured.

This report is an important document and should be carefully studied by architects as it treats of a subject in which they should take a lively interest.



"TOUR DE BEURRE," ROUEN

FROM THE ORIGINAL PAINTING IN OILS, BY PIETER VAN VEEN

(Permission of Milch Galleries)



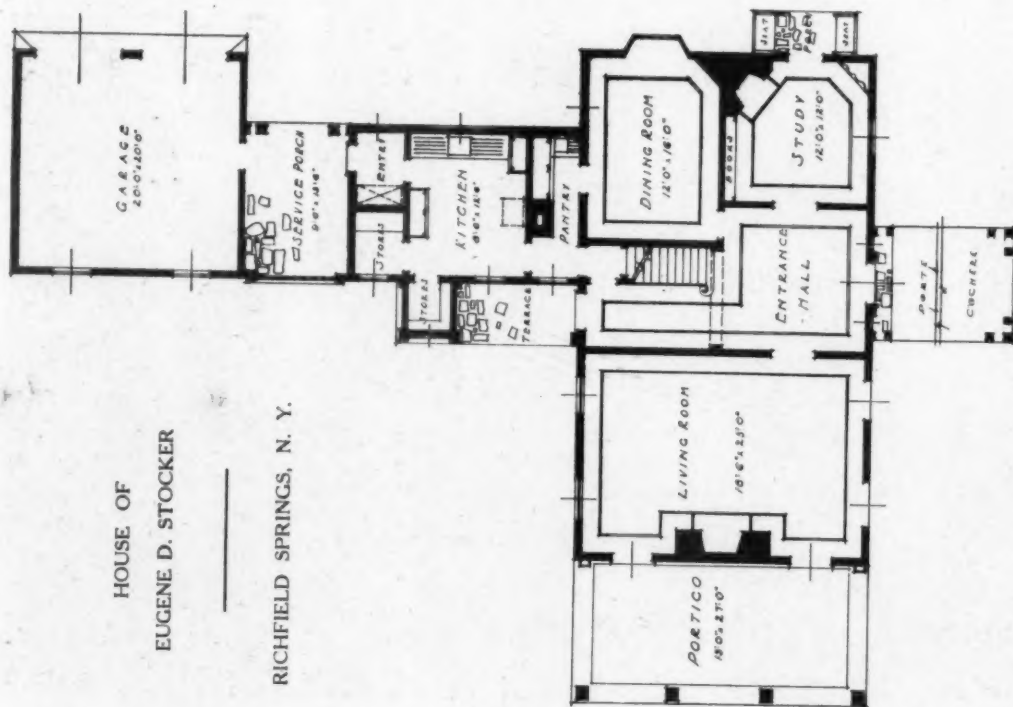
HOUSE OF EUGENE D. STOCKER, RICHFIELD SPRINGS, N. Y.—DWIGHT JAMES BAUM, ARCHITECT

(See plans on back)

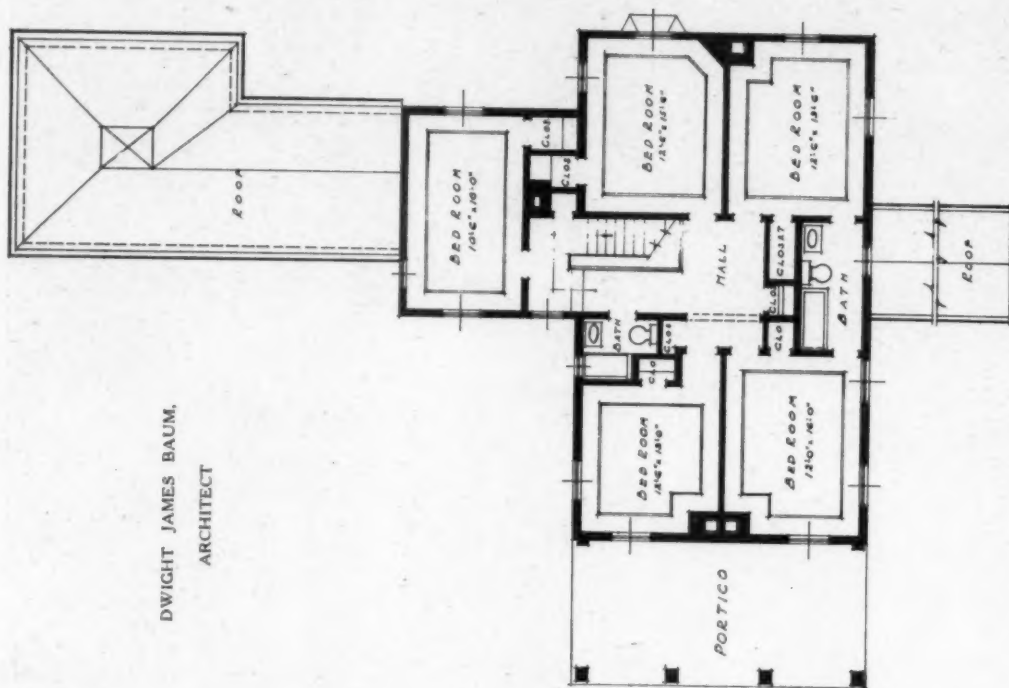
THE AMERICAN ARCHITECT
March 5, 1926. Plate 37

HOUSE OF
EUGENE D. STOCKER

—
RICHFIELD SPRINGS, N. Y.



DWIGHT JAMES BAUM,
ARCHITECT





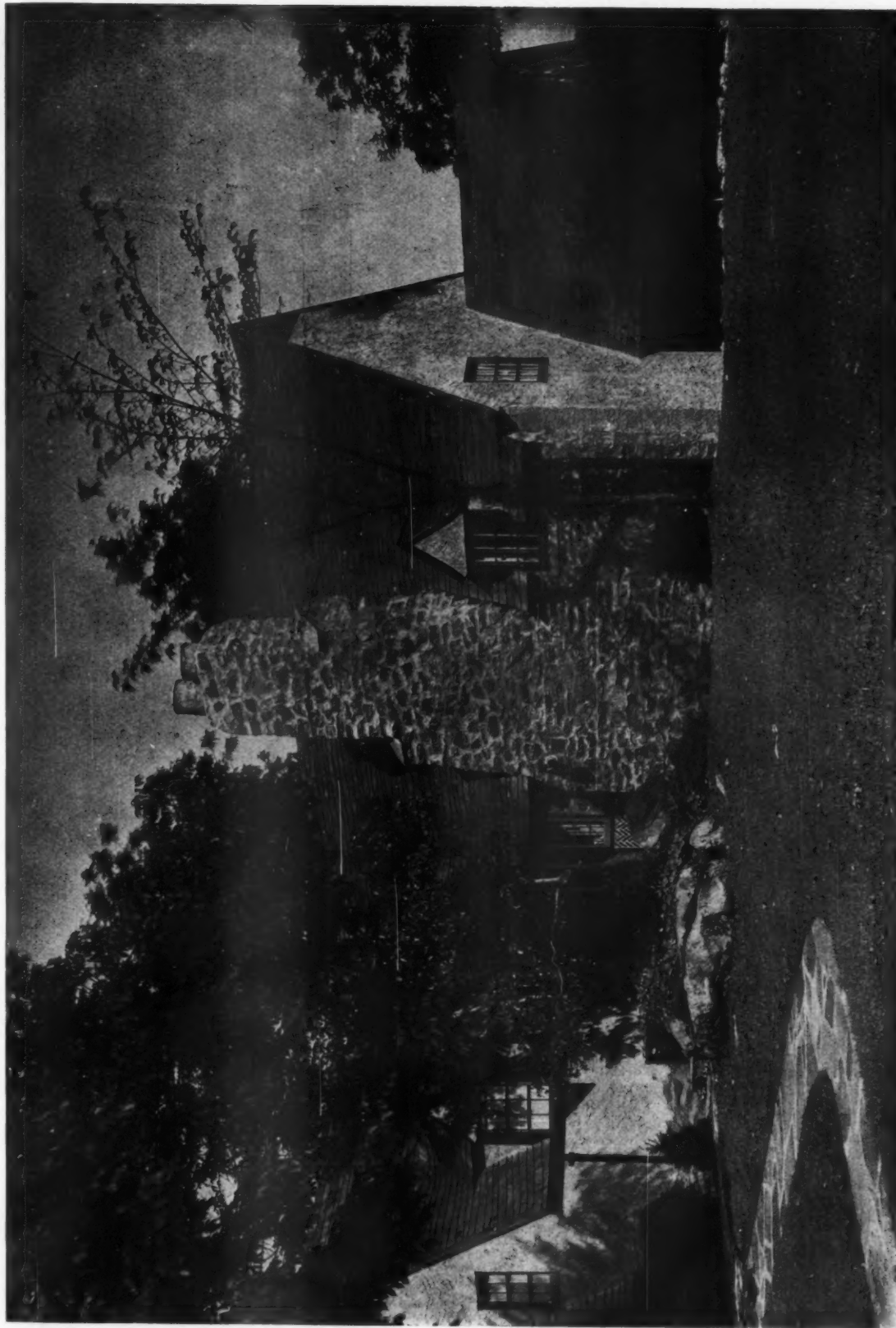
HOUSE OF EUGENE D. STOCKER, RICHFIELD SPRINGS, N. Y.—DWIGHT JAMES BAUM, ARCHITECT

THE AMERICAN ARCHITECT
March 5, 1906. Plate 38



STUDY ENTRANCE

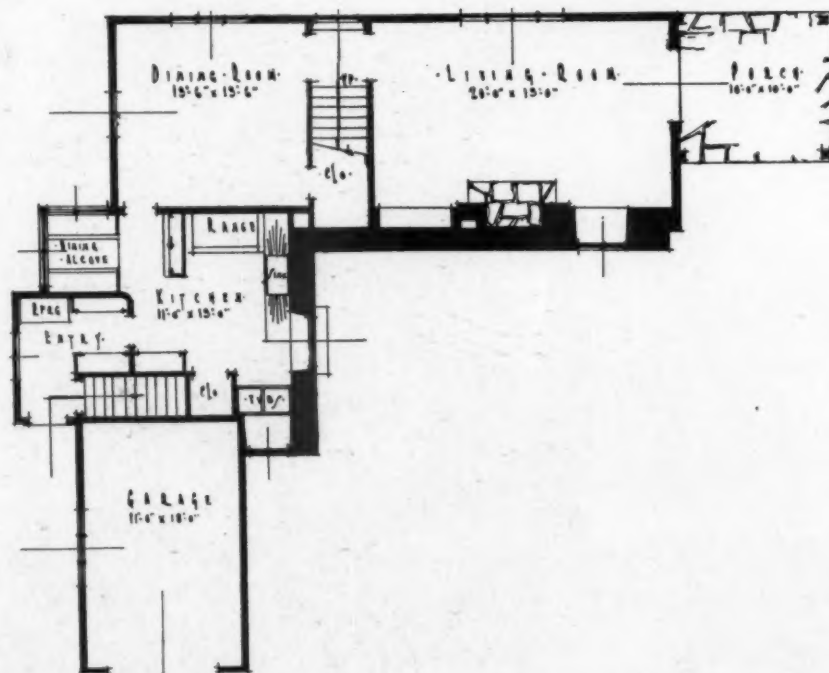
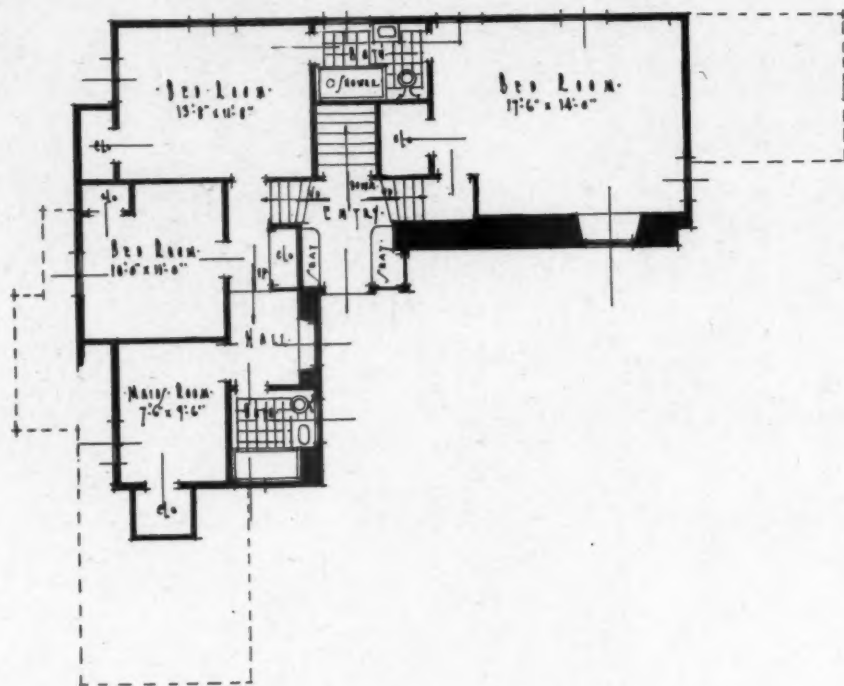
HOUSE OF EUGENE D. STOCKER, RICHFIELD SPRINGS, N. Y.—DWIGHT JAMES BAUM, ARCHITECT
THE AMERICAN ARCHITECT
March 5, 1926. Plate 39



HOUSE OF E. PONCHELET, RIVERDALE, N. Y.—FRANK J. FORSTER, ARCHITECT

(See plans on back)

THE AMERICAN ARCHITECT
March 5, 1926, Plate 40

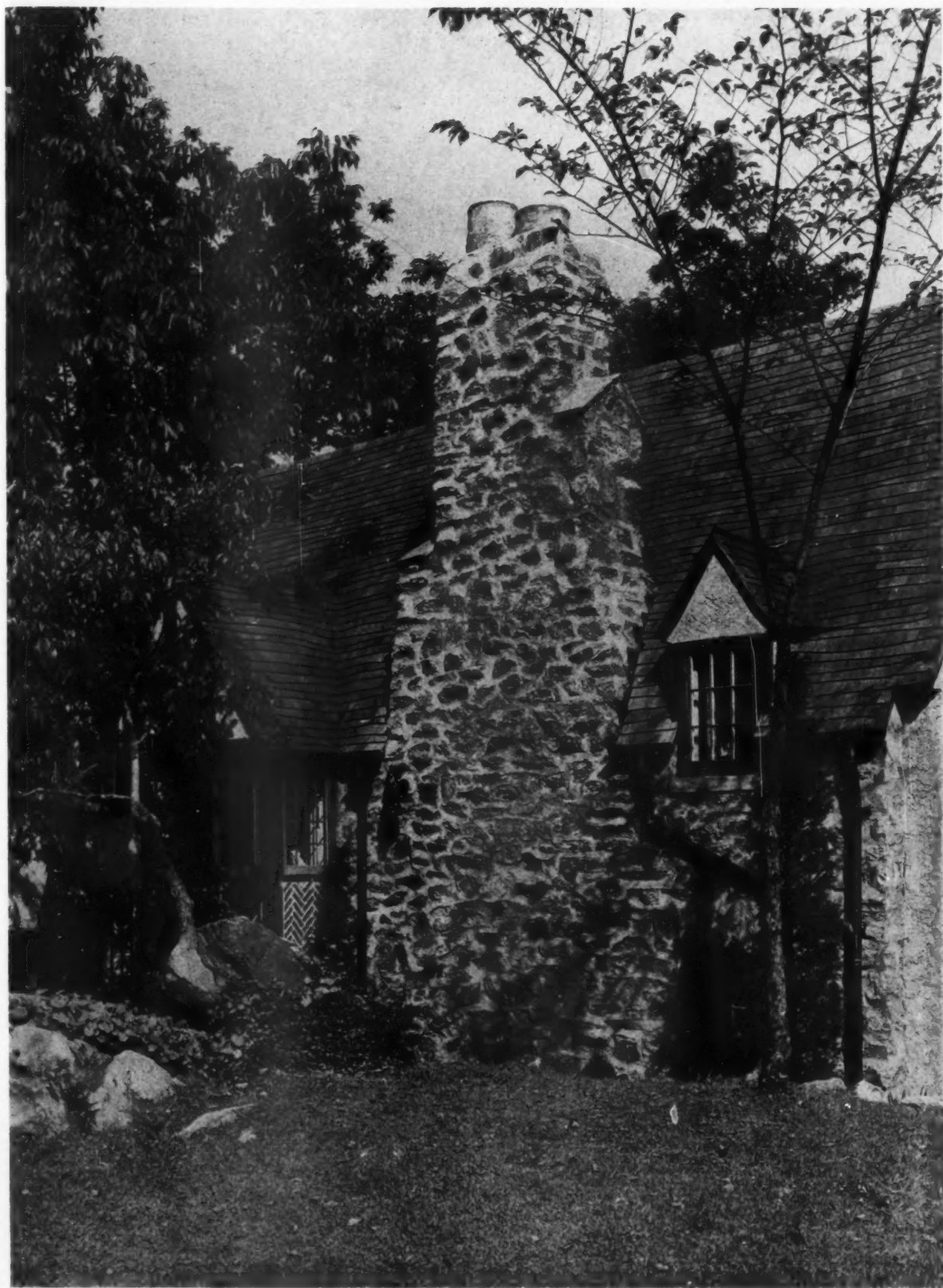


HOUSE OF E. PONCHELET, RIVERDALE, N. Y.—FRANK J. FORSTER, ARCHITECT



HOUSE OF E. PONCHELET, RIVERDALE, N. Y.—FRANK J. FORSTER, ARCHITECT

THE AMERICAN ARCHITECT
March 5, 1926. Plate 41



HOUSE OF E. PONCHELET, RIVERDALE, N. Y.—FRANK J. FORSTER, ARCHITECT

THE AMERICAN ARCHITECT
March 5, 1926. Plate 42

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INTERIOR ARCHITECTURE

Economizing on the Interior of the Moderate Cost House

IN these days when budgeting is a factor in any operation where money is concerned, one of the by-problems presented to the man who seeks to build a moderate cost house is how to "cut his coat according to his cloth." In the problem surrounding the moderate cost dwelling the owner has, as a rule, a certain fixed sum beyond which he may not go. The economies he will effect under these conditions are applied both to the general fabric of the structure and to such interior architectural decorative elements and furnishings as may be reduced in cost or entirely dispensed with. Considering the fabric itself, the economizing may, of course, be safely left to the architect whose duty it will be to effect such

reductions as will solve the problem. Approaching the economies that it is possible to effect in the interior, the owner's ideas must be more heeded, his requirements more considered, and his preferences or his tastes more generally satisfied.

It is an interesting question to determine just what proportion of the "cut" is made in the fabric of the structure, what in the interior architecture, and what in the furnishings, of the average house of moderate cost. Let us suppose, as an example, that a prospective builder has allowed himself \$20,000 to spend on his house complete. This would be classed as a moderate cost house. Based on preliminary plans and specifications, approved by the owner, the cost runs up to \$25,000. How



ROOM IN THE COUNTRY HOUSE OF MADAME LOUISE HOMER, LAKE GEORGE, N. Y.

EDWARD SHEPARD HEWITT, ARCHITECT

THE WALL COVERING ADDS INTEREST TO THE SCHEME BY ACCENTUATING THE ARCHITECTURAL PROPORTIONS TO WHICH IT IS APPLIED; ITS DESIGN IS IN SCALE WITH THE ARCHITECTURAL MOTIVES AND SIMILAR IN CHARACTER AS WELL. THE FIGURED RUG EMPHASIZES THE FLOOR PLAN AND SERVES TO BLEND THE ARCHITECTURE AND THE FURNISHINGS INTO ONE COMPLETE WHOLE, AND THEREBY IS A SUCCESSFUL SCHEME ATTAINED

THE AMERICAN ARCHITECT

is the five thousand dollar cut to be distributed? Of the twenty-five thousand dollars, the fabric of the house and the interior architecture total twenty thousand, and an extra allowance of five thousand covering the necessary new furnishings. This is twenty per cent of the total cost, which represents an average, exclusive of certain furnishings in possession of the owner which might be used to advantage in the new house. Seven thousand five hundred dollars are allotted to the interior architecture, and the balance of twelve thousand five hundred covers the main structure of the house. The necessary economizing will probably be distributed in this manner: 15% from the structure or the main fabric; 25% from the interior architecture, and 60% from the furnishings.

As regards the interior architecture, how is this twenty-five per cent cut to be effected? Where and how to economize on anything is a problem that few people can correctly solve. In attempt-

ing to economize by cutting down on quality, economy always defeats itself. Economy is best obtained by first eliminating what may be considered as non-essentials. It is often a revelation to discover how many non-essentials are included in a preliminary scheme. Certain so-called decorative features, such as carved ornamental members of trims, ornamental caps of columns and pilasters, ornamental friezes, and ornamental overmantels, could easily be dispensed with without detriment to the original scheme. And, after all, is it not true that the interior is better, from an architectural viewpoint, after these non-essentials are done away with? Interior architecture, as well as exterior architecture, is based firmly on structure and much of the so-called decorating which embellishes interiors today is not architectural and might better be omitted. Furthermore, such decorations often detract from the impressiveness of the architecture. Rough plaster



ROOM IN THE AMERICAN WING OF THE METROPOLITAN MUSEUM OF ART, NEW YORK, TAKEN FROM A HOUSE IN HAMPTON, N. H., TYPICAL OF THE EARLY EIGHTEENTH CENTURY. ANY DECORATIONS IN THE ROOM ARE ENTIRELY EMBODIED IN THE INTERIOR ARCHITECTURE, TO WHICH THE FURNISHINGS ATTUNE AND WITH WHICH THEY HARMONIZE IN CHARACTER AND DESIGN. THE INTEREST IS THUS CONTINUOUS AND UNBROKEN

(Courtesy of Metropolitan Museum of Art)

THE AMERICAN ARCHITECT

walls, for example, so popular today, would not have been so considered twenty years ago, and forty years ago they were probably an evidence of poverty in the household. Today, with increasing knowledge of architectural design and the basic principles on which it is founded, rough plaster walls have a good architectural significance and, therefore, a decorative value,—a combination that is eagerly sought for in any building product. Much of the ornamentation which is applied to the architecture might better be eliminated, for it neither accentuates the architectural motifs which it is supposed to enrich, nor does it give character or personality to the complete design, as ornament should. The method of applying ornament, by which architecture is supposedly enriched today, lacks sincerity as well as character. It fails to emphasize the materials from which it was developed, or to suggest the method of its execution. Furthermore, it detracts the eye by the lack of

unity which is so evident, and, thus, fails to add interest to the design as a whole, as all ornament should. A great saving, at least the necessary twenty-five per cent, could generally be effected by the complete elimination of such ornament, and the value of the design, as a piece of interior architecture, relatively increased.

Reference to the value of rough plaster walls should not be construed to mean that decorative wall coverings are not desirable, even in houses of moderate cost. Wallpaper is probably as inexpensive a means of adding interest to a room through ornamentation or decoration as can be conceived. Wallpaper or any other wall covering—there are some in relief, affecting tooled leather, some in a woven fabric, suggestive of tapestry, and others which can be washed and readily redecorated—adds considerably to the decorative interest of a room by its design and colorings, if well chosen, and, by emphasizing the



ROOM FROM A HOUSE IN WOODBURY, L. I., N. Y., REPRESENTATIVE OF THE MID-EIGHTEENTH CENTURY, IN THE AMERICAN WING OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. THE DESIGN OF THE INTERIOR ARCHITECTURE, BASED WHOLLY ON STRUCTURE, IS OF SUFFICIENT DECORATIVE INTEREST TO NEED NO FURTHER DECORATIONS. THE FURNISHINGS ARE IN PERFECT KEEPING WITH THE ARCHITECTURE

(Courtesy of Metropolitan Museum of Art)



THE RUG BEARS STRUCTURAL SIGNIFICANCE TO A ROOM IN THAT IT EMPHASIZES THE FLOOR PLAN, AND SERVES TO HARMONIZE ARCHITECTURE AND FURNISHINGS. THE FIGURED WALL COVERING COMPLEMENTS THE ARCHITECTURAL DESIGN BY ACCENTUATING THE PROPORTION OF WALL SURFACES, ADDING A DECORATIVE INTEREST

proportions of the wall surfaces which it covers, it serves to accentuate the architectural design. And other purely structural features of the interior, entering into the interior architectural scheme, as the mantel, door and window trims, overdoors, and overmantel treatments, can be detailed in a simple manner, to be inexpensively executed, so that their decorative interest will be secondary only to their structural significance. For architectural and structural details—proportions, contours of mouldings, structural forms, as well as the materials in which these elements are expressed—can be made decorative so that the interior architectural design needs no additional decorating, but is ready at once for the furnishings.

It seems almost incredible that architects and decorators today so little appreciate the value of color as a means of adding interest to an interior scheme. Figured wall coverings in brilliant colorings are coming more and more into favor, and floors and floor coverings in various color combinations are proving their worth. But there color stops, and the several architectural motives, painted often in neutral flat tints, suffer by comparison, for certain elements are so greatly emphasized over others that harmony in the scheme is entirely disrupted. But the value of color is

not limited to retaining harmony. By a careful application of color, the architecture may be accentuated and, at the same time, the added interest in the scheme may be so great that any further decorations are unnecessary. Personality, too, may be readily introduced into the design of the interior through the use of color, and a room that otherwise may be somewhat stereotyped in its details and in the selection of its furnishings immediately becomes distinctive and original. Economizing on color, just as economizing on quality, defeats itself. In fact, a free and intelligent use of color is a money-saver itself and the various qualities that make for success in interior design—harmony, personality, originality and decorative interest—are all assured of recognition besides.

The economizing on the furnishings,—the elimination of the non-essentials—is largely determined by the interior architecture. They should be placed according to the part they play in the interior scheme, and selected with an eye to create unity and harmony in the final result. This means that the architect who designs the interior should know what these furnishings are to be, as well as where they are to be located, in order to detail his work properly; and the

THE AMERICAN ARCHITECT



LIVING ROOM IN THE HOUSE OF MRS. TOMLINSON CURTISS, ASHFIELD, MASS.

LOUIS S. WEEKS, ARCHITECT—MRS. TOMLINSON CURTISS, DECORATOR

decorator, if one is employed, must appreciate that the interior architecture dictates the furnishings, for they are, after all, but the living utensils in a room, and they must not be so prominent or conspicuous that they overshadow the architecture, or the permanent structure of the building.

Carpets and rugs are generally considered as a part of the decorations, or furnishings. But the size of the rug, its proportions, and its design and colorings, are all logically dependent upon the plan of the room and the treatment of the walls, before considering it in relation to the placing of the furniture. Even the window and door draperies—the type of design or pattern of the fabric, its colorings, and the form that they will take when draped—are largely governed by the number of windows and doors in the room, their proportions, the detail of their surrounds or trims, the height of the sill, and even the direction which they face or the treatment of the room into which they open, before considering the shape of the valance, whether or not the curtains shall be tied back, or the type of fringe that shall be used, if any.

Such things as these give the room its personality and individuality, which the architecture in the moderate cost house can only prepare for. They cannot be dispensed with entirely, but they can be greatly reduced in cost, and, perhaps,

would be better so. A rug, for example, gives a comfortable, informal, homelike feeling to a room, where attempts to attain that atmosphere by adding furniture, changing draperies, and even laying a new floor, have dismally failed. A rug ties the furniture and all the other furnishings together and creates unity among them, which a structural floor, no matter how decorative, cannot accomplish. But it all depends on its selection—its appropriateness to the room,—and not on its cost. For in order to assure the success of the complete scheme, unity between rug and interior architecture would seem to be the only requisite.

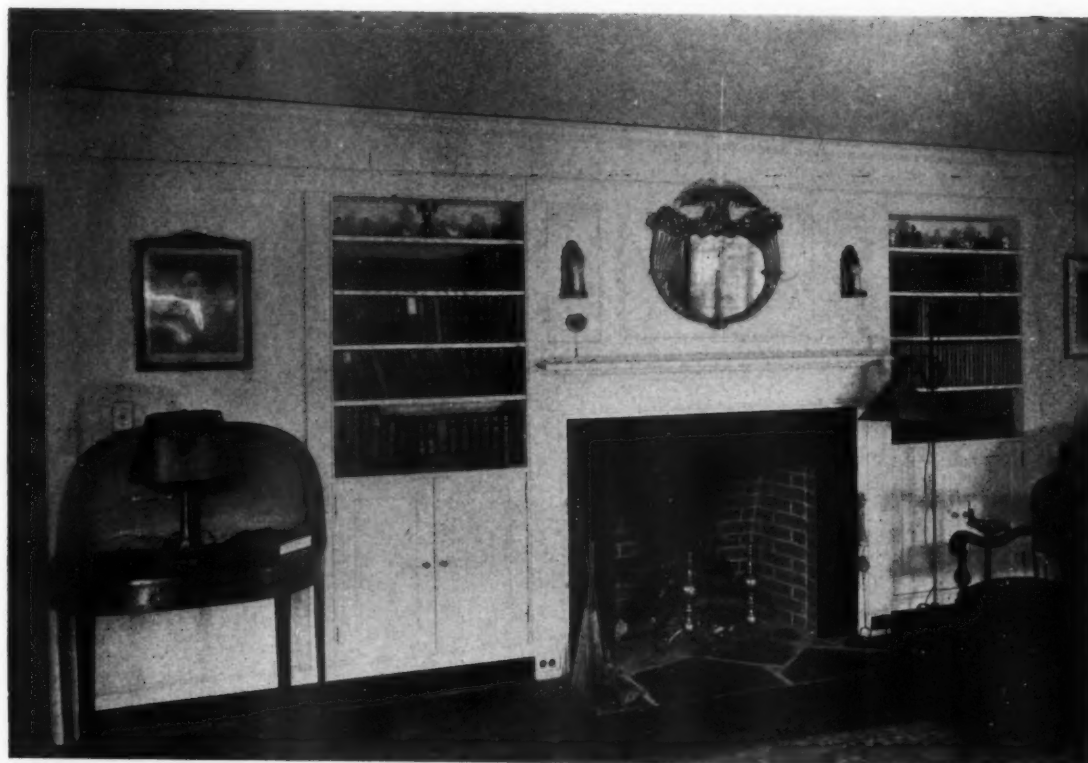
So, then, a cut of eighty-five per cent of the total above the \$20,000 limit in the interior architecture and furnishings is not, perhaps, too much to expect, if it is done in the right way. It must be done together to retain the harmony that existed in the original scheme. Final success is dependent on harmony and unity between architecture and furnishings, and the simplifying of one demands the simplifying of the other. Total cost is, thus, materially reduced in one operation. The percentages used must be considered only as an average, and are not in any way binding.

Acknowledgment is made to the following for their courtesy in supplying illustrative material: Hardwick & Magee, Baeck Wallpaper Co.



MAIN ENTRANCE AND RECEPTION HALL IN THE HOUSE OF REEVE SCHLEY, BERNARDSVILLE, N. J.—PEABODY, WILSON & BROWN, ARCHITECTS

THE AMERICAN ARCHITECT



AT TOP: THE FIREPLACE WALL IN THE LIVING ROOM. BELOW: THE DINING ROOM

HOUSE OF YALE STEVENS, LOUDON WOODS, RYE, N. Y.

H. M. WOOLSEY & F. B. CHAPMAN, ASSOCIATED ARCHITECTS



MAIN STAIRCASE IN THE HOUSE OF YALE STEVENS, LOUDON WOODS, RYE, N. Y.

H. M. WOOLSEY & F. B. CHAPMAN, ASSOCIATED ARCHITECTS

ENGINEERING and CONSTRUCTION

REDUCING BUILDING COSTS

Materials and Equipment

A FURTHER discussion of the moderate cost house with particular reference to economy in its construction and the matter of keeping the cost within the appropriation. The leading article in this issue has considered the problem from the standpoint of design and plan.—The Editors.

WITHOUT a thorough knowledge of construction costs, including both labor and materials, architects cannot intelligently

judge the quantity of building that can be obtained for a given amount of money. There are wide variations in quality, workmanship and methods which become important factors and matters of fine judgment.

Throughout the design maintain simplicity—simplicity in plan as well as elevation. Study the plan to eliminate waste space through proper arrangement of furniture, wall openings, and the advantages gained through the use of built-in furniture, enclosed stairways and the reduction of excavated areas.

With these primary factors settled numerous items may be called to the client's attention and left to his decision as to whether first cost or ultimate cost is of greater concern. For instance, the sub-floors may serve as the finished floors until some future time. Certain rooms may be left entirely unfinished. Other rooms may be arranged to serve a temporary purpose until an addition planned as a part of the ultimate design is eventually realized. Plan to add the porch or enclose it in glass and screens as funds become available.

Shutters, lattice work, sleeping porches, built-in refrigerators and similar items can be deferred or omitted without injuring the practical aspects.

Eliminate basement partitions. These can be built in later if found essential. An advantage of the English plan one room deep is that basement girders and posts are not required. This effects a saving and while the perimeter of the exterior walls may be increased, this is not serious in the small house since it produces economy in framing.

Of all the economies which are possible, the least desirable is that of cheapening the foundations and structural frame. Too many vital factors depend upon solid, rigid framing and adequate foundations. Design, specify and insist upon a good structural job. But in this connection savings can be made through a careful attention to details. Use adequate size joists, studs and rafters but do not call for them to be larger than is really necessary. The floor, roof and wall loads in residence work of this class are not great and it is usually safe to reduce masonry walls to a minimum. Do not waste material.

Every problem has more than one solution. Investigate the

various ways of accomplishing the same result and adopt the least expensive method. Investigations are always time-consuming, but when made in conjunction with the present topic it must be recalled that the cost of this is distributed over numerous buildings and may be charged off to profitable experience.

Select the simplest type of construction. It will



EMPLOYEES HOUSES FOR YALE & TOWNE MFG. CO.,
STAMFORD, CONN.

PERRY, SHAW & HEPBURN, CONSULTING ARCHITECTS
ARTHUR SHURTLEFF, CONSULTING LANDSCAPE ARCHITECT

THE AMERICAN ARCHITECT

be the cheapest and very likely the best. New types of construction, claiming to reduce materially the cost of construction are constantly appearing. It is decidedly worth while to investigate the merits of these and ascertain whether savings can actually be made. It is often found that local contractors, unfamiliar with these products, base their figures upon the construction with which they are ordinarily familiar and the purpose of the new system or material is thus defeated.

In this connection an English publication, *The Builder*, recently stated the following:

"Whatever might be the system adopted, the most economical type of labor was skilled labor. The employment of entirely unskilled labor upon house building work, even if such, for a moment, could be considered a practical proposition, or, indeed, the employment of entirely unskilled labor upon any part of house construc-

tional work, had been found, and would continue to be found, unremunerative in the highest degree. Labor must be skilled if economical work was to be produced, and the speed and cheapness of the work produced—to say nothing upon the question of the quality—were measured exactly according to the degree of skill possessed by the labor employed. It was unreasonable to suggest that the strength lacking in these essential skilled ranks could be made up by a wholesale recruitment from the ranks of the entirely unskilled unemployed. Semi-skilled labor, under the direction of highly skilled men, could be used to the greatest advantage in the execution of some of the most approved methods of modern building.

"Any new method of house construction which, in its execution, misapplied the labor of essential craftsmen, was doomed to absolute failure, unless the method proposed enabled the superficial or cubical output of the work of these craftsmen to be considerably increased. The real and urgent need was not to find new methods of cottage building which would supplant the existing well tried methods, but new methods which, whilst not making a demand upon the already fully engaged essential skilled arms of the industry, would add to the total number of



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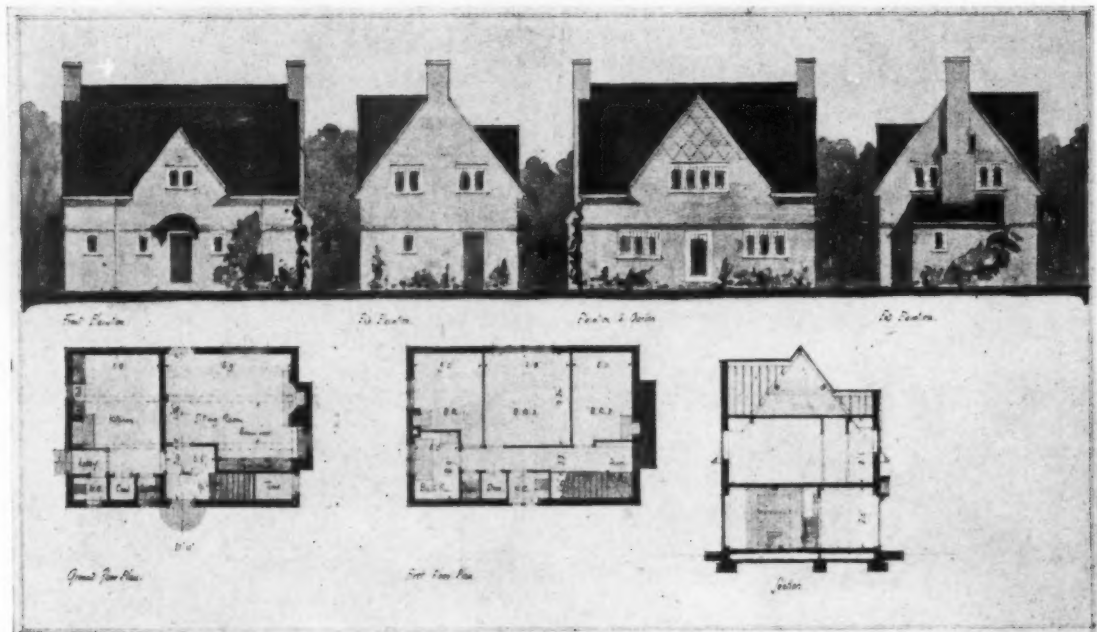
THE AMERICAN ARCHITECT



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THE AMERICAN ARCHITECT



COTTAGE NEAR RUDGWICK, SUSSEX, ENGLAND—W. SYDIE DAKERS, ARCHITECT

A typical English cottage, reproduced from *The Architects' Journal*, London. The walls are of local hand made bricks and the roof covered with hand made tiles. Trim is of oak left clean. Note the simple framing which will be required and picturesque yet straightforward roof lines as a result of a simple plan and exterior design

houses already being produced by normal methods. Or alternatively, new methods which would enable the output of the essential arms of the industry to be augmented."

The necessity and advantage of using stock mouldings, trim, sash and glass sizes are too generally known to require more than this reference. It is worth while to investigate the local stock material available and study possible combinations to obtain architectural effects. It is advisable to reduce interior trim to a minimum and to use plaster jambs where possible.

Where beam ceilings are appropriate use 3" or 4" joists spaced 20" o.c. Nail wall board between the joists. The saving in height is a minor economy but success in keeping the cost within bounds usually consists in numerous small savings which altogether may be a surprisingly high total.

It is worth while to obtain prices on warm air, steam and hot water heating to weigh the relative advantages and cost. The heating plant must be designed with more than usual care. The price paid for a poorly designed system is money ill spent. A system even very little larger than necessary increases the first cost and results in an uneconomical heating cost each heating season.

Plumbing fixtures should be of good quality and mechanical construction but simple in design. Sinks and lavatories should not be so small that they are impractical to use, nor at the same time larger than necessary. Cheap fittings should

never be recommended in the small house, but economies can be effected in the type of fittings selected. If possible arrange to have all plumbing fixtures served by the same vertical stack. This usually means that the bathroom must be approximately over or adjacent to the kitchen and the laundry adjacent to the kitchen or below it.

Consider the layout of electric outlets. The use of electricity has increased to enormous proportions in recent years. It is interesting to note that the cost of current at the meter has in general gradually become less. The cost of electrical appliances and incandescent lamps has decreased with increased efficiency, but the connecting link between the two has steadily increased in cost. This is due in part to the cost of wiring materials, the demand for an increased number of outlets, and advances in the wages of electricians.

Having selected the least expensive wiring system meeting the underwriters' requirements, economy then becomes a matter of using a minimum number of outlets and circuits, and inexpensive types of switches and convenience outlets. Wherever possible use one duplex outlet to replace two separate outlets. Avoid the use of any type of outlet which complicates the wiring problem.

Local conditions must be thoroughly investigated by the architect. This applies to labor, materials and methods of working. Confine the construc-

THE AMERICAN ARCHITECT



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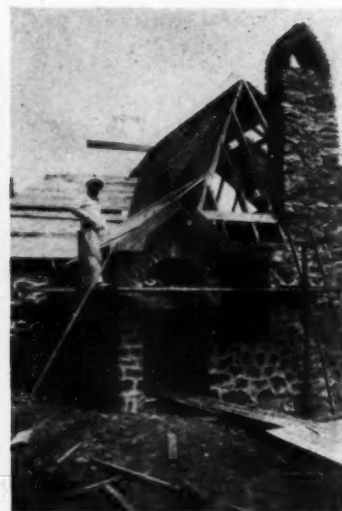
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HOUSE OF R. R. BLACKWELL, RYE, N. Y.—ALFRED E. BLOUIN, ARCHITECT

1. Wooden forms for back of wall in place. Forms were shifted from wall to wall. Boards and braces eventually used for roof construction. 2. Face stone laid against low wooden forms. Concrete poured back of the stone and against the back form. The face forms were raised as the wall increased in height. 3. Door and window frames nailed to the back forms. 4. Window frame nailed to back form. A section of wall with back form removed is seen at right. 5. The outside walls pointed after the forms were removed. 6. At left, a portion of exterior wall before pointing. At right, outside forms raised. 7. House completed in about three months. The system followed in the construction proved to be an economy. Except for chimney and arches, the stonework can be built with ordinary labor and a foreman carpenter. Note that but one low scaffold was required for mason's use

THE AMERICAN ARCHITECT



DOUBLE HOUSE OF ENGLISH COTTAGE TYPE



GROUP OF HOUSES ON CHURCH STREET

HOUSING DEVELOPMENT AT KOHLER VILLAGE, WIS., FOR THE KOHLER CO.—BRUST & PHILLIPS, ARCHITECTS

tion work to the minimum number of trades. The introduction of small portions of work which bring in new trades usually increases the cost. Take advantage of every opportunity to become familiar with local costs and comparative costs. Confine the materials used to those most economically obtained in the local market. Keep in touch with estimators from contractors' offices. Never hesitate to ask their advice and give it careful consideration. They are in a position to know.

After bids are received upon a job where complete advantage has apparently been taken in planning and specifying the work, and the price exceeds by a relatively small amount the limitations of the client's finances, the following procedure may be productive of results. Go through each major trade and see whether the percentage which it bears to the whole can be reduced by an amount equal to the percentage relation between the proposed cost and contractor's estimated cost.

The following table recently prepared by the United States Department of Labor may be taken as a guide. These figures include labor and materials. Labor is stated to represent 59.5 per cent of the total cost of building construction.

Foundations and Masonry	36.10
Carpentry	29.10
Plumbing	10.00
Heating	8.70
Hardware	7.60
Paint	6.50
Electric Wiring and Fixtures	2.00

100.00

In a five room and bath, frame and stucco house, the percentages were stated to be as follows:

Excavation	.07
Masonry	6.00
Carpentry	7.05
Lumber	10.06
Hardware	1.05
Millwork	11.67
Painting	4.17
Plastering and Stucco	10.25
Tile bath	.07
Grading	1.25
Furnace	4.16
Wiring	1.33
Fixtures	2.00
Plumbing	7.50



GROUP OF HOUSES ON CHURCH STREET



GROUP OF HOUSES ON CHURCH STREET

HOUSING DEVELOPMENT AT KOHLER VILLAGE, WIS., FOR THE KOHLER CO.—BRUST & PHILLIPS, ARCHITECTS

One important factor in the designing of small houses which must not be overlooked is the resale value and loan value. A house which in plan and exterior meets the requirements of the greatest number of people has considerable more loan value than one which is good architecturally but which appeals to but few individuals in character and arrangement. The extent to which the loan value factor enters is determined by the financing arrangements required by the client's purse. Where the maximum loans must be considered it is highly desirable to obtain the opinion of a mortgage company before completing the working drawings.

An illustration of how careful attention to details repays the effort has recently come to our attention. A house was to be built upon a peculiar site which presented a difficulty in location of the house. The architect had a contour map made and from it modelled in clay on a cardboard foundation the conditions of the property. This resulted not only in establishing the best location of the house but enabled him to take advantage of the natural grades which effected a large saving in the cost of excavation which happened to be in rock.

It is doubtful whether architects fully appreciate the extent to which the knowledge or lack of knowledge of prices may react for or against the interest of the entire profession. Where plans and specifications produce a building greatly in excess of the cost limit, the client is disgruntled, dissatisfied and very likely to lose confidence in the architect. Contractors lose faith in the ability of the architect to judge their work. A thorough understanding of costs results in the production of buildings within the cost limit, satisfied clients and almost automatically removes the temptation of contractors to cut corners, produce inferior work or substitute inferior materials. Architects who continually fail to produce buildings within the cost limit gradually find it a difficult matter to retain a clientele.

The solution of this problem as well as that of the production of good buildings at a reasonable cost is within the power of the architectural profession. By training, experience and knowledge they are in a better position to find the solution than any other group in the building industry.

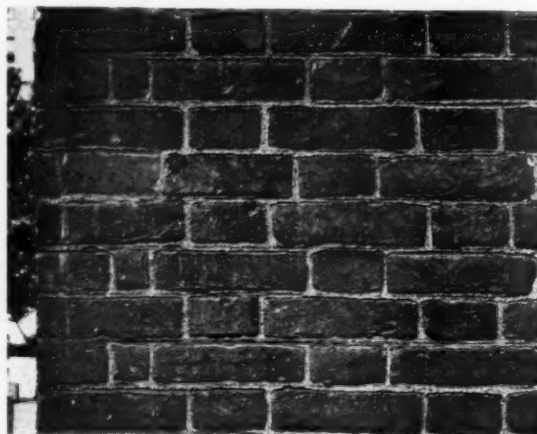
SECOND ANNUAL MEETING, CONCRETE REINFORCING STEEL INSTITUTE

THE Concrete Reinforcing Steel Institute will hold its second annual meeting at the Hotel Traymore, Atlantic City, March 10 and 11. The tentative program includes as speakers W. Chattin Wetherill, U. S. Department of Commerce, and Thomas S. Holden of the F. W. Dodge Corporation. The Institute will hold a symposium on unusual reinforced concrete construction during 1925.

THE BRICKWORK OF INDEPENDENCE HALL

THE brickwork of few buildings is of greater interest than that of Independence Hall at Philadelphia. The building designed by Andrew Hamilton, was begun in 1731 and, while it was being used in 1736, it was not until 1753 that it was completed by the addition of the steeple.

Philadelphia, at that time the southern metropolis of the colonies, was known as the brick city. It is said that fully four-fifths of the buildings in that city were built of brick. Independence Hall was the most important early brick structure in Philadelphia.

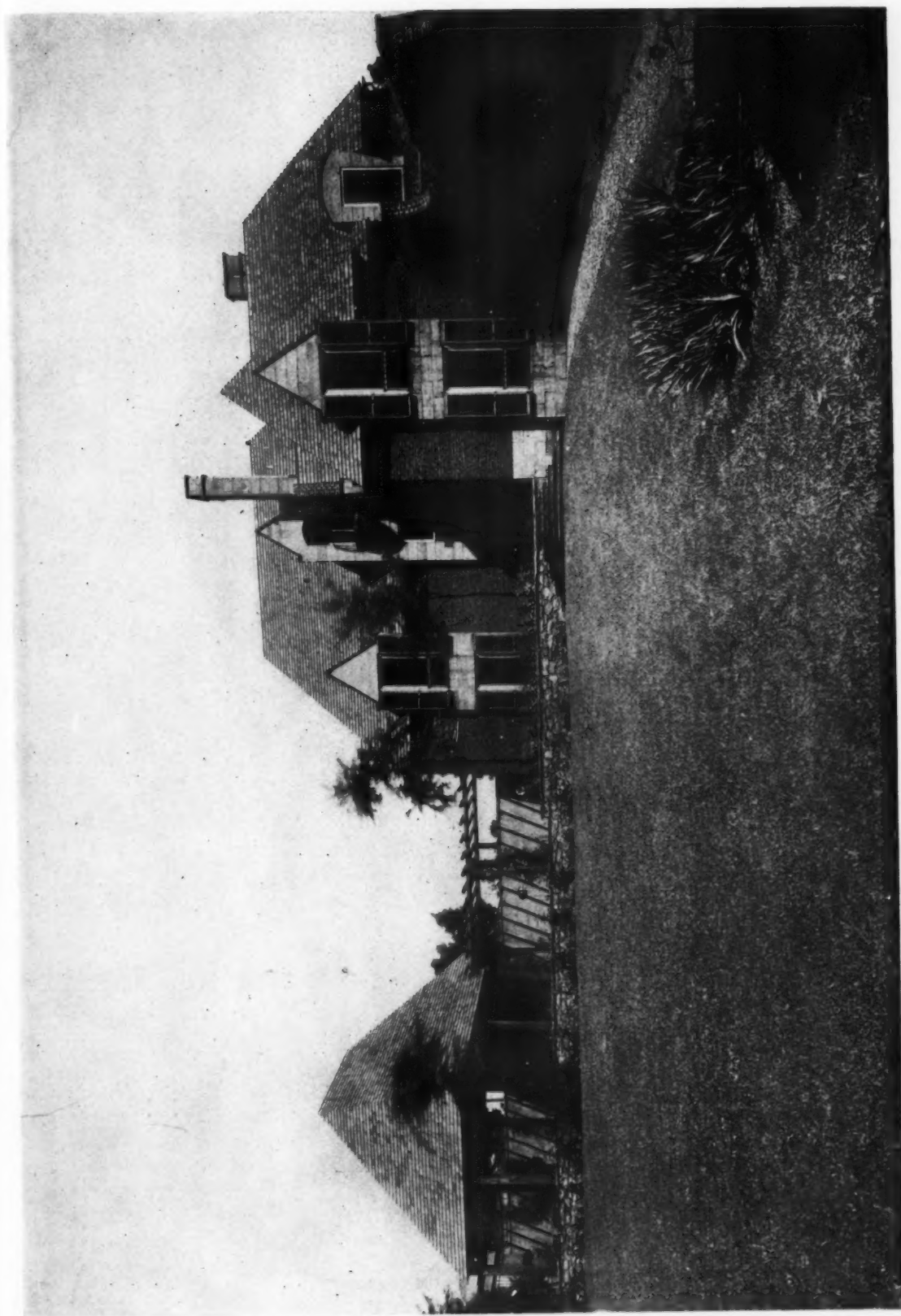


CLOSE-UP VIEW OF BRICKWORK OF INDEPENDENCE HALL, PHILADELPHIA, PA.

The interesting character of the brickwork is due to the color of the brick and the mortar, the irregularities of the individual bricks which, at the same time, produced irregularities in the mortar joints, and the method used in bonding the work, known as Flemish bond. Not only are the brick irregular as to shape but upon examination it will be seen that the size of the stretchers and headers is also variable. It is further observed that the vertical joints are not in perfect alignment. Numerous factors, minor in themselves, contribute to this very successful piece of masonry.

CORRECTION OF AN ERROR IN CHART FOR DETERMINING THE SIZE AND CAPACITY OF WATER PIPES

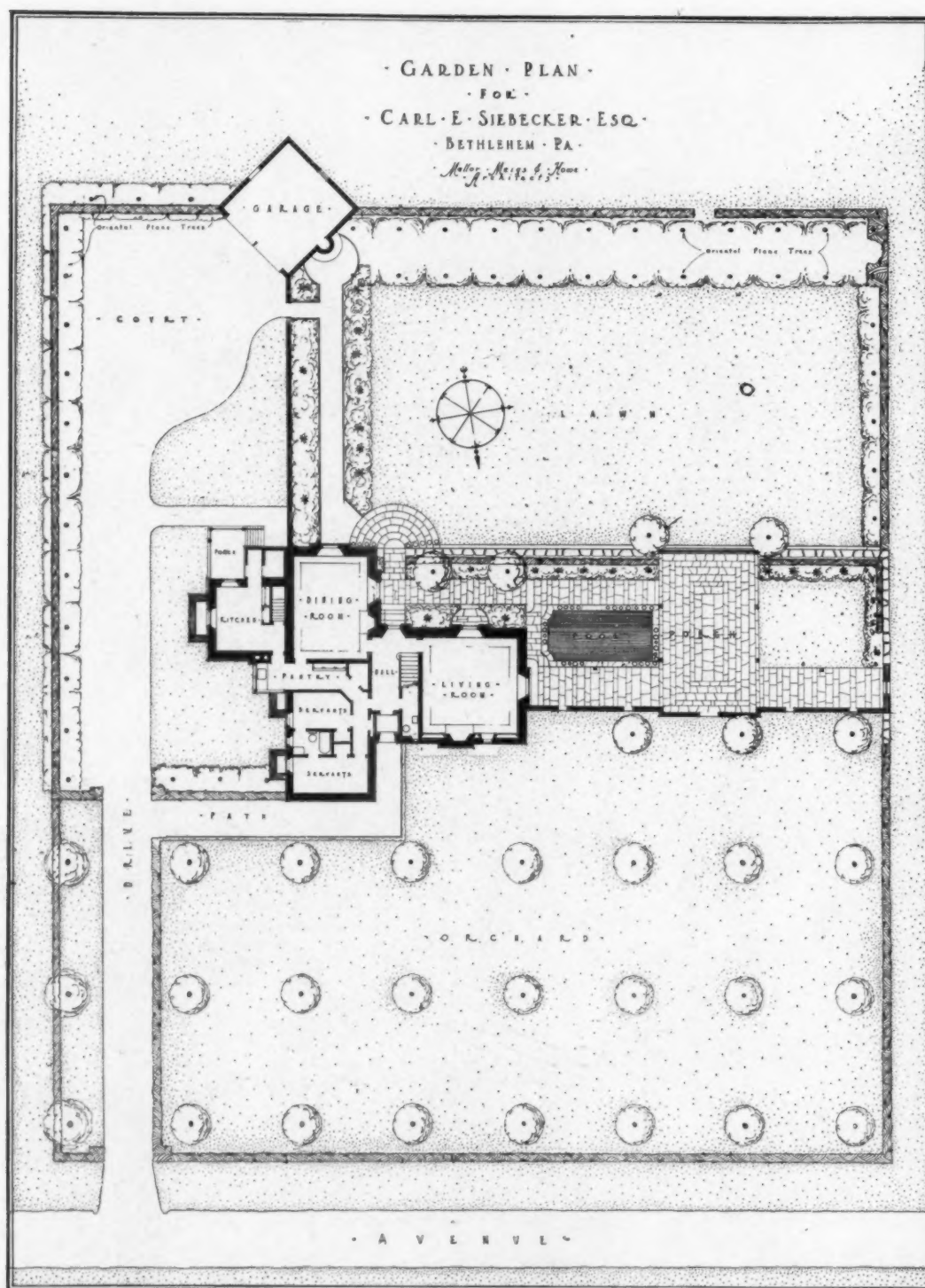
THE following correction should be made to the "chart for determining the size and capacity of water pipes" shown on page 194 of THE AMERICAN ARCHITECT, issue of January 20, 1926, in connection with an article entitled "Flush Valves and Water Supply," by Verner F. Davis. At top and bottom of the chart showing "Gallons of Water Delivered Per Minute" 600 should be changed to 500. It will be appreciated if all subscribers will make this change at once to avoid future errors in the use of this table.



HOUSE AND GARDEN OF CARL E. SIEBECKER, BETHLEHEM, PA.—MELLOR, MEIGS & HOWE, ARCHITECTS

(See plan on back)

THE AMERICAN ARCHITECT
March 5, 1906. Plate 43



MELLOR, MEIGS & HOWE, ARCHITECTS



HOUSE AND GARDEN OF CARL E. SIEBECKER, BETHLEHEM, PA.—MELLOR, MEIGS & HOWE, ARCHITECTS

THE AMERICAN ARCHITECT
March 5, 1926. Plate 44



HOUSE AND GARDEN OF CARL E. SIEBECKER, BETHLEHEM, PA.—MELLOR, MEIGS & HOWE, ARCHITECTS
THE AMERICAN ARCHITECT
March 5, 1926. Plate 45



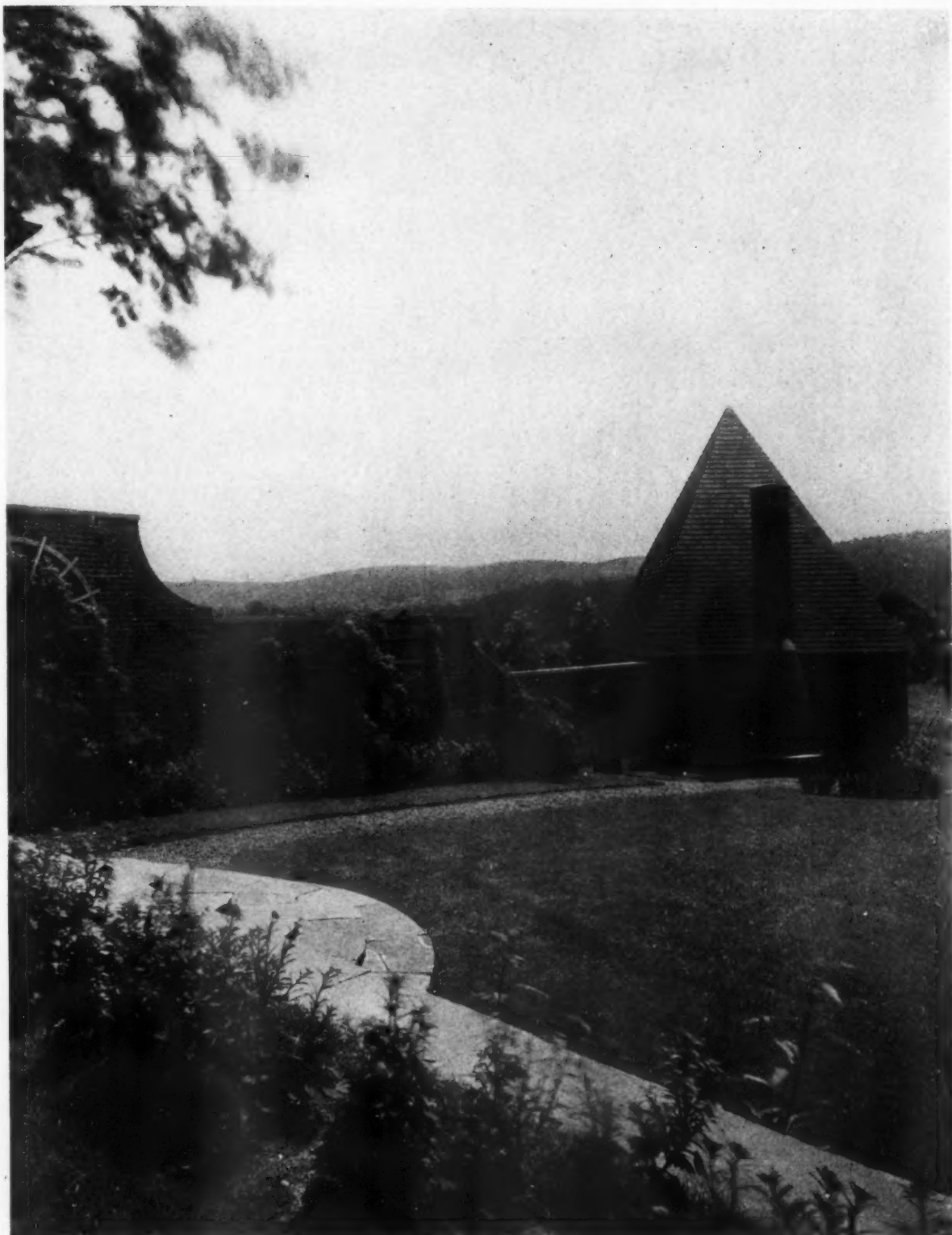
HOUSE AND GARDEN OF CARL E. SIEBECKER, BETHLEHEM, PA.—MELLOR, MEIGS & HOWE, ARCHITECTS
THE AMERICAN ARCHITECT
March 5, 1926. Plate 46



HOUSE AND GARDEN OF CARL E. SIEBECKER, BETHLEHEM, PA.

MELLOR, MEIGS & HOWE, ARCHITECTS

THE AMERICAN ARCHITECT
March 5, 1926, Plate 47

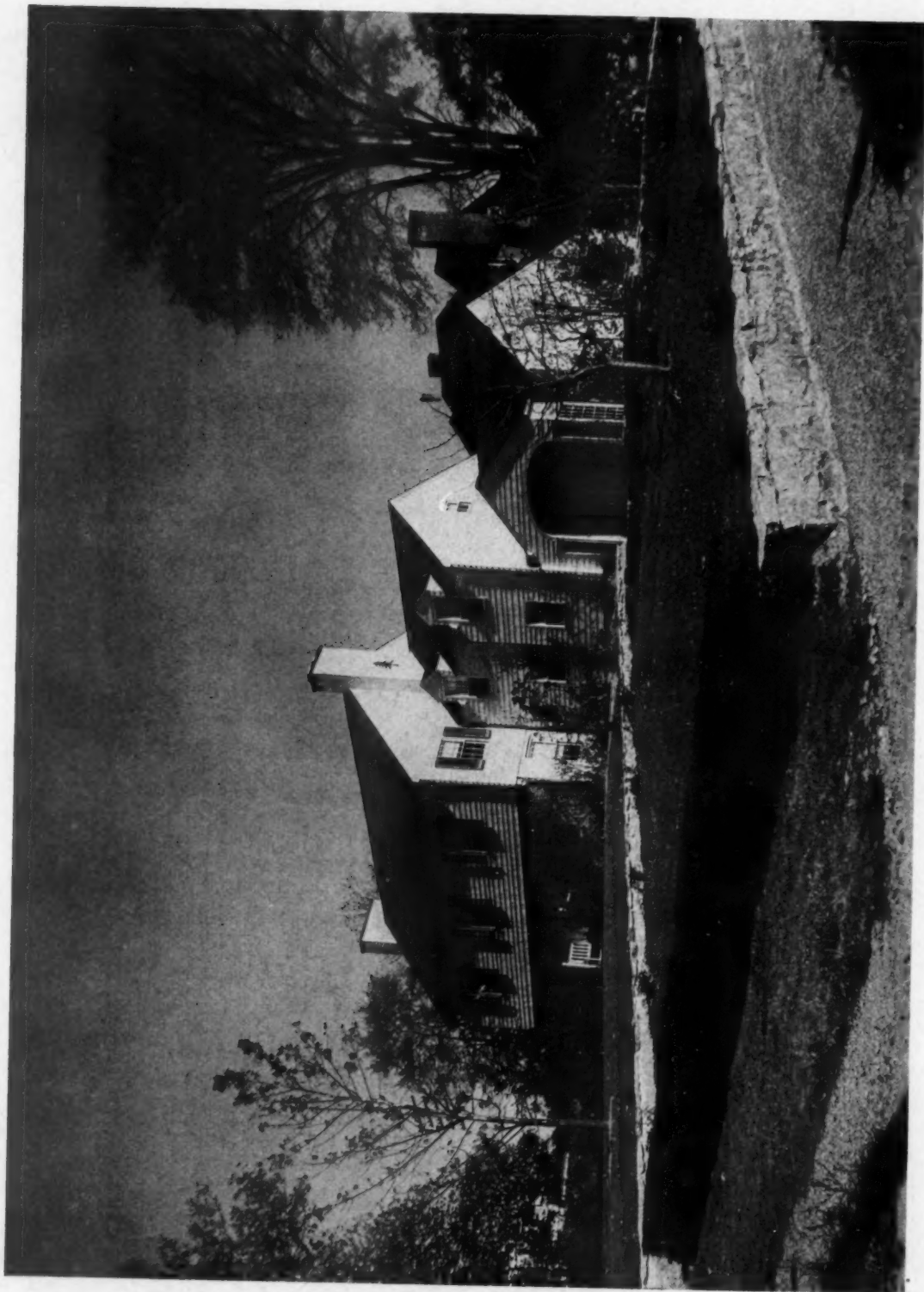


HOUSE AND GARDEN OF CARL E. SIEBECKER, BETHLEHEM, PA.—MELLOR, MEIGS & HOWE, ARCHITECTS

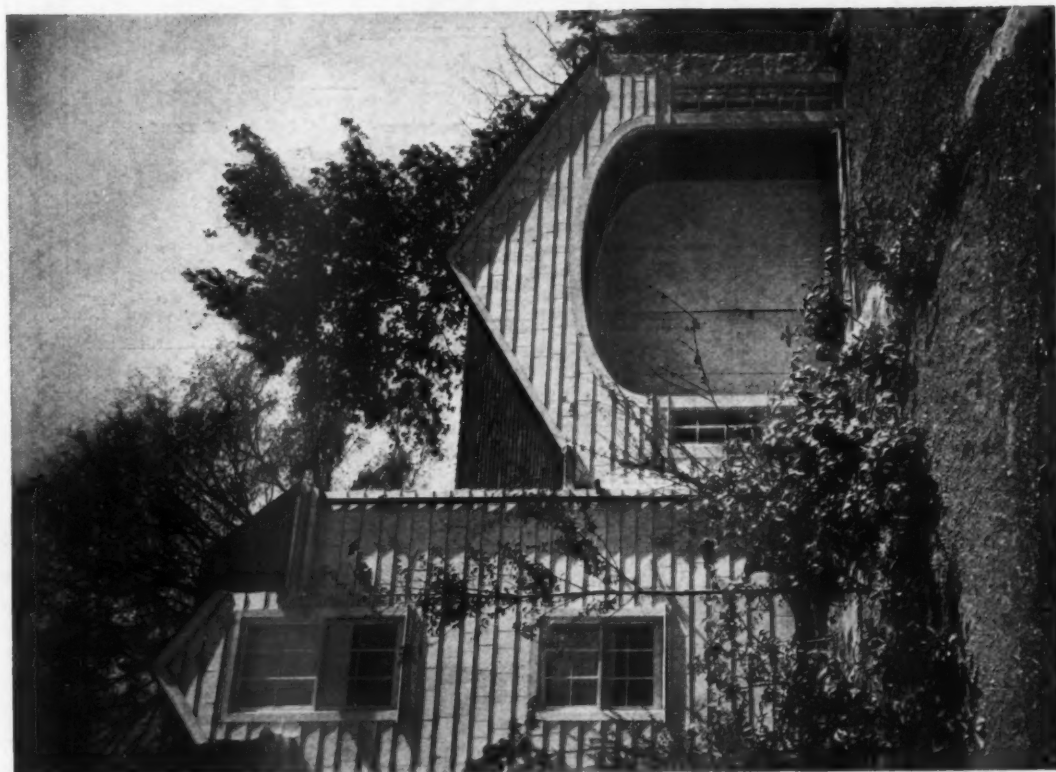
THE AMERICAN ARCHITECT
March 5, 1926. Plate 48



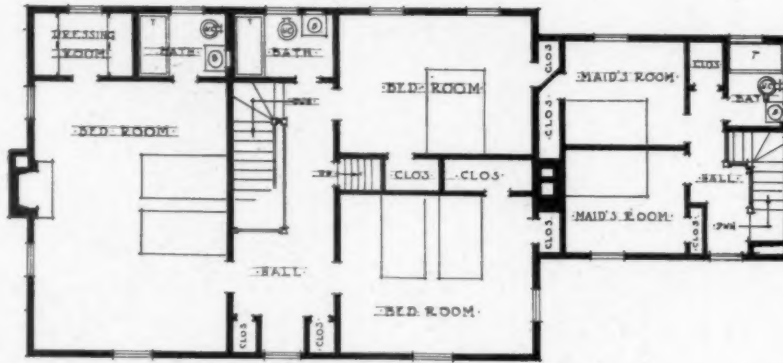
STABLE GROUP OF EUGENE D. STOCKER, RICHFIELD SPRINGS, N. Y.—DWIGHT JAMES BAUM, ARCHITECT



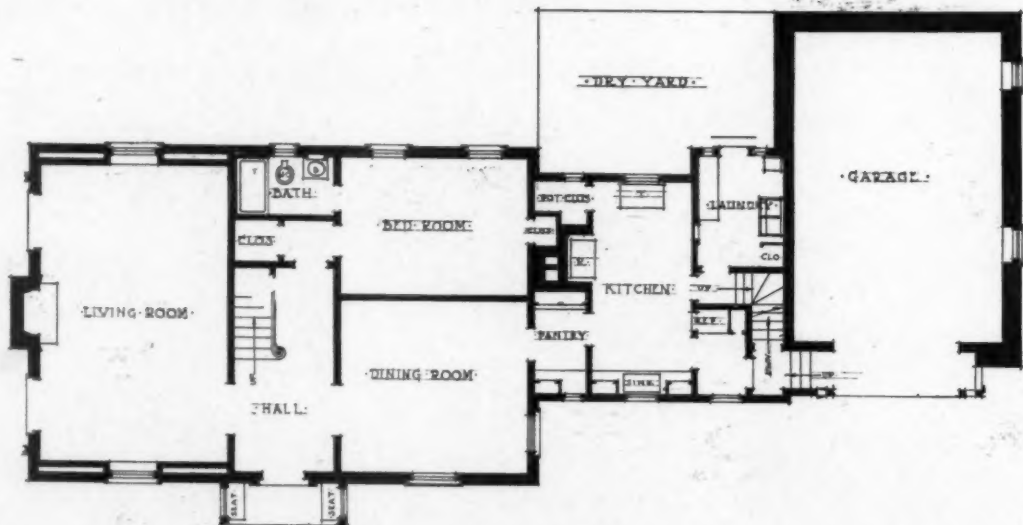
A HOUSE AT HARTSDALE, N. Y.—ANDREW J. THOMAS, ARCHITECT



A HOUSE AT HARTSDALE, N. Y.—ANDREW J. THOMAS, ARCHITECT

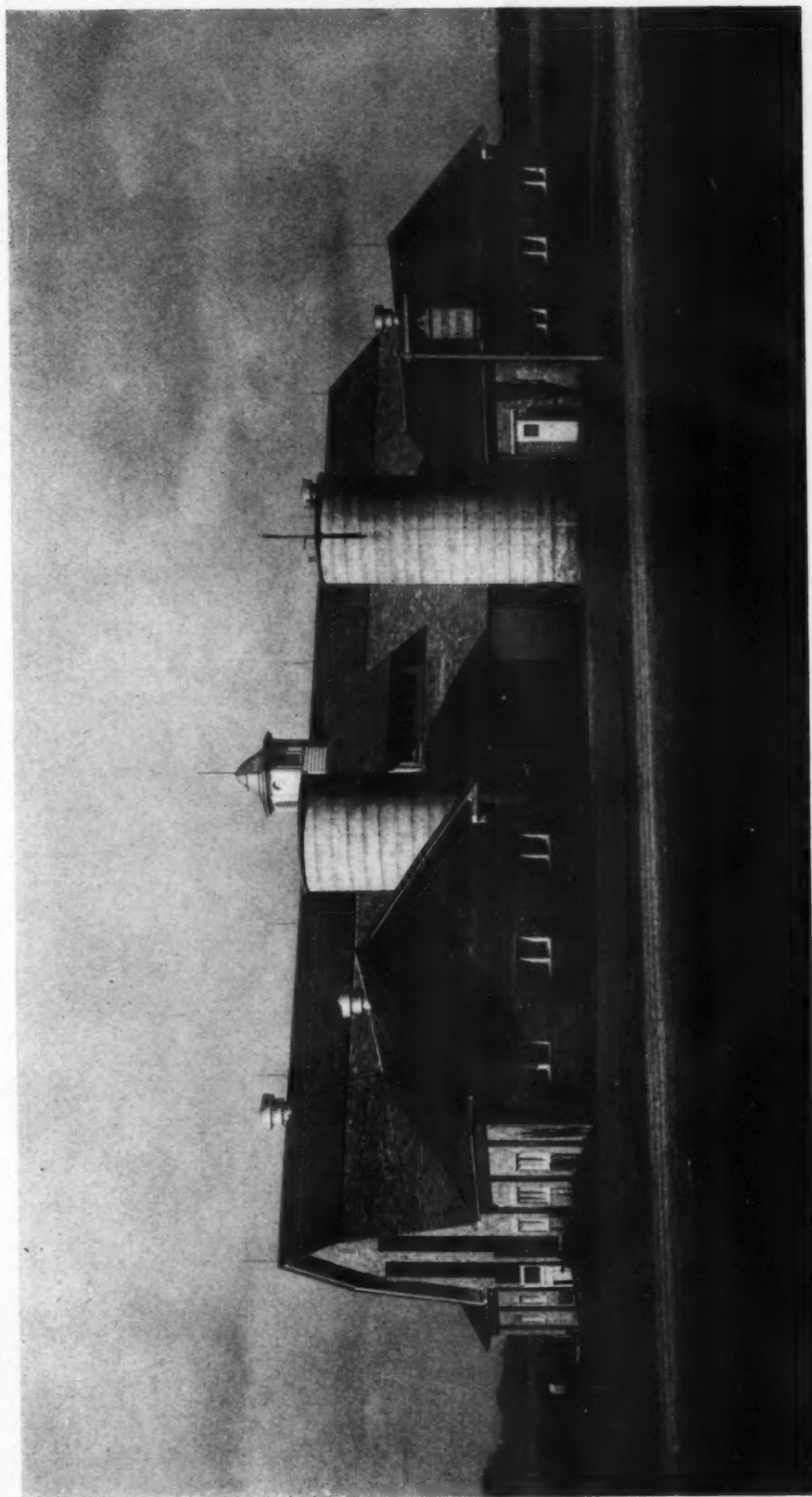


SECOND FLOOR PLAN

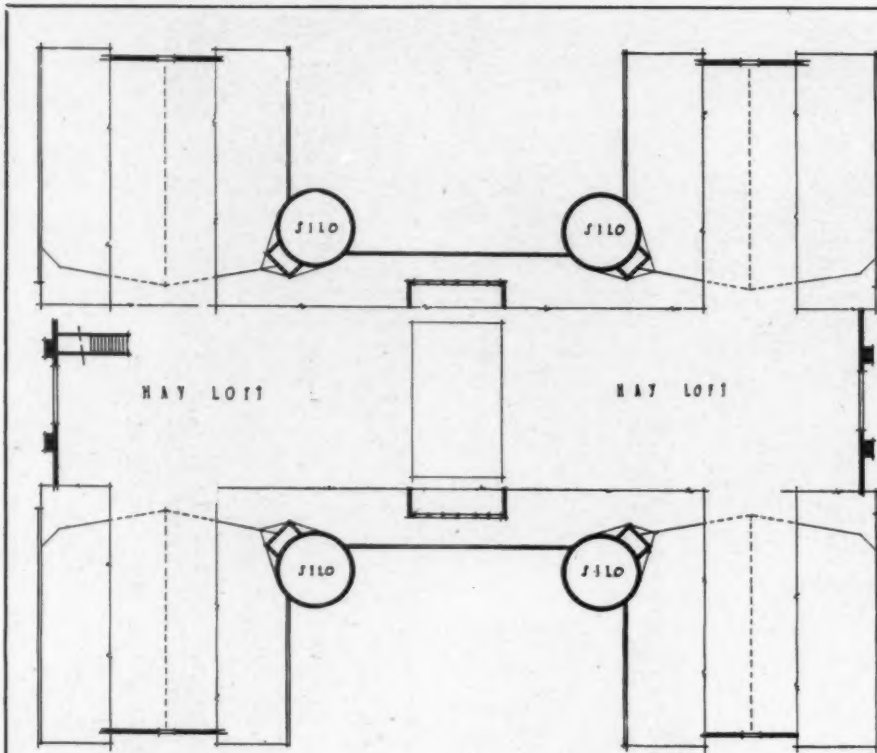


FIRST FLOOR PLAN

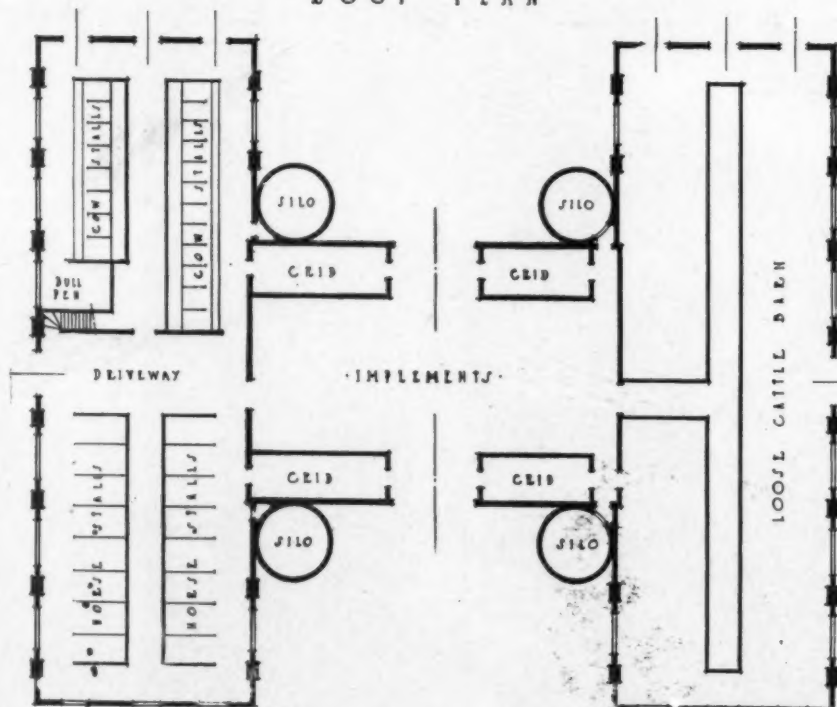
A HOUSE AT HARTSDALE, N. Y.—ANDREW J. THOMAS, ARCHITECT



BARN FOR WM. P. HAPGOOD, INDIANAPOLIS, IND.—WILLARD OSLER & LEE BURNS, ARCHITECTS

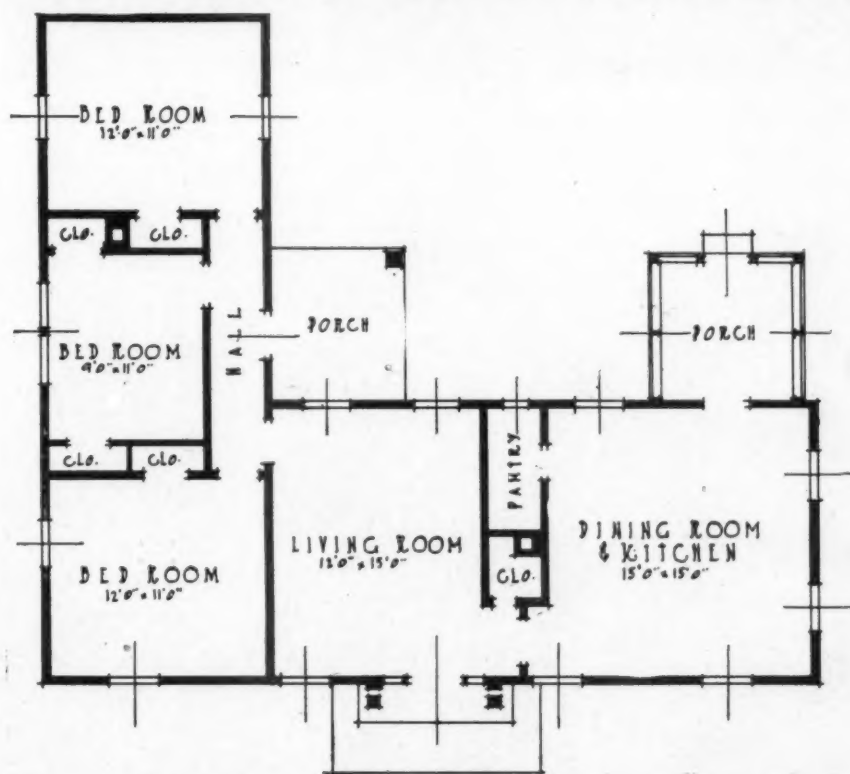
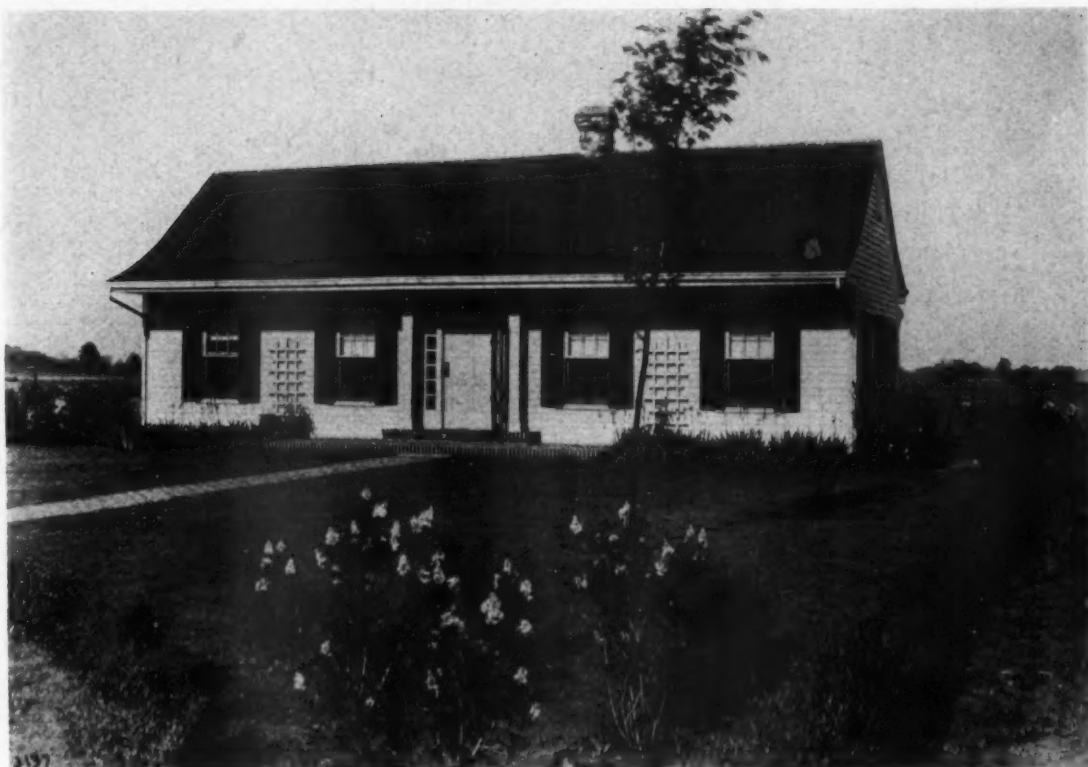


· FLOOR PLAN ·



BARN FOR WM. P. HAPGOOD, INDIANAPOLIS, IND.—WILLARD OSLER & LEE BURNS, ARCHITECTS

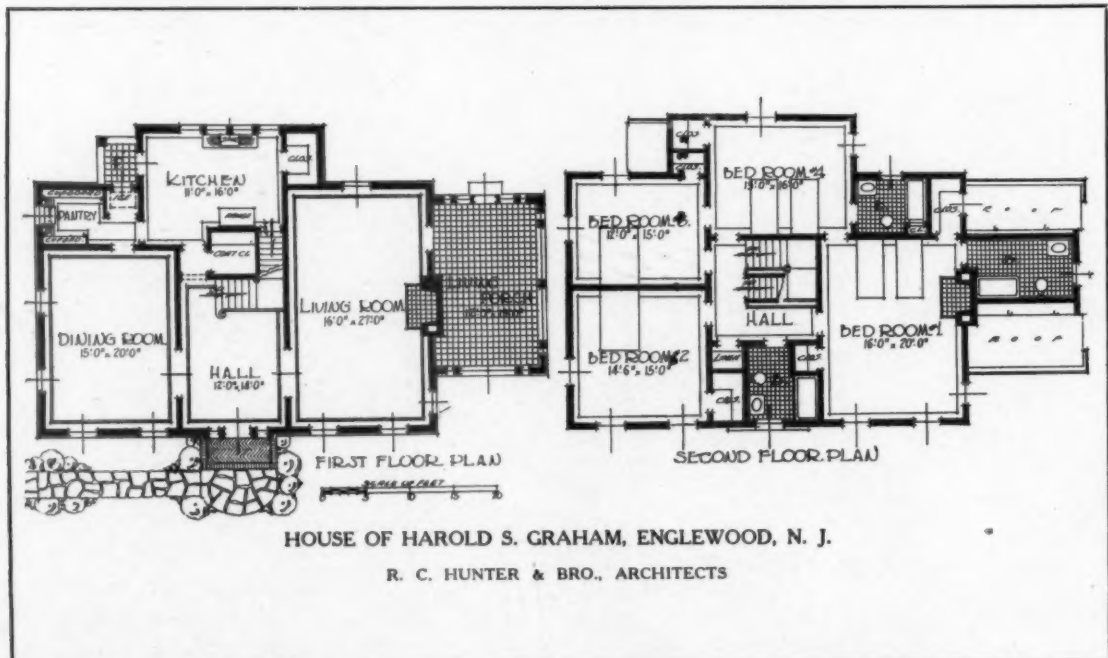
THIS is one of the best barns in the neighborhood of Indianapolis. It is operated in connection with a company that are large packers of tomato products. Many hundreds of acres of tomatoes are raised and the four large silos are used for storing tomato waste which has been found to make a valuable food for cattle and hog. The barn contains the most modern equipment and is scientifically drained and ventilated. It was erected in 1920. The exterior walls are of concrete blocks. The roof is of wood shingles. Barn has a private water supply. The floors are of both wood and concrete. The building is electrically lighted.



THIS is one of a group of farmhouses on the Columbia Farms near Indianapolis. The plan is an exceedingly good one and provides in the best way for convenience and the daily usage of the farmhouse. It is of frame construction. The roof is of wood shingles. The interior walls are hard white finish and papered. House has a warm air furnace, a private water supply served by a water storage pressure tank and is heated by electricity.

TYPICAL FARMHOUSE FOR WM. P. HAPGOOD, INDIANAPOLIS, IND.

WILLARD OSLER & LEE BURNS, ARCHITECTS





ENTRANCE DETAIL, HOUSE OF HAROLD S. GRAHAM, ENGLEWOOD, N. J.

R. C. HUNTER & BRO., ARCHITECTS

A NEW England Colonial house of extreme simplicity, the only mark of ornamentation being the entrance doorway. The wooded setting and simple planting establish good relations with the house. The floor plans are well laid out, with large livable rooms that are not cut up with breaks and corners. Hall space above the first floor has been reduced to a minimum. Two servant's rooms and a bath are arranged in the attic. Entrance detail is shown above.



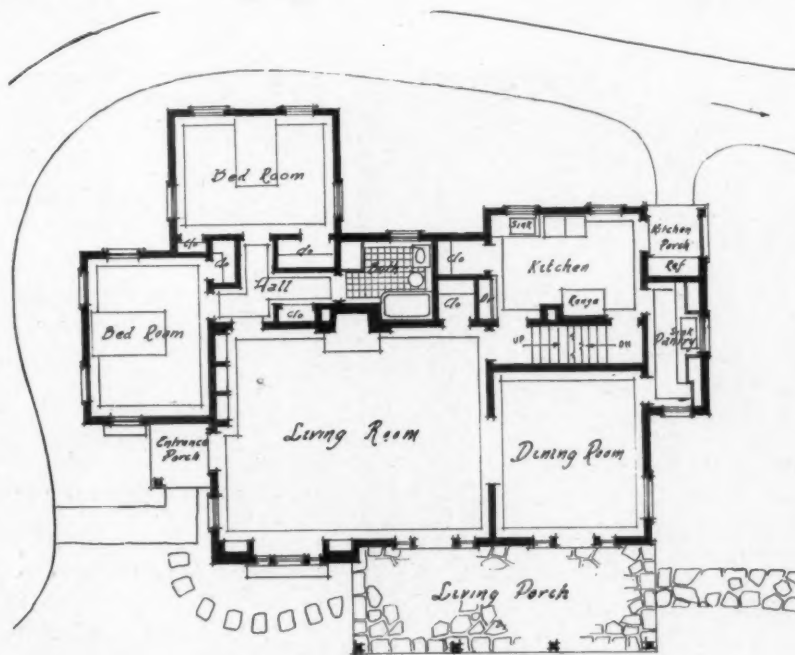
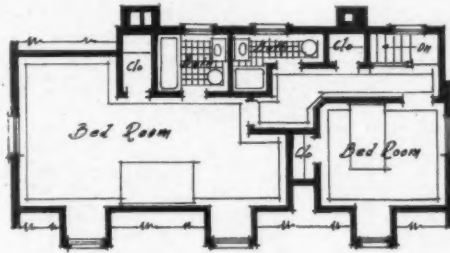
HOUSE OF A. W. HICKS, ROSLYN, L. I., N. Y.

GEORGE ROGER THOMPSON, ARCHITECT

HOUSE OF A. W. HICKS, ROSLYN, L. I., N. Y.

GEORGE ROGER THOMPSON, ARCHITECT

THIS attractive house admirably fits its site and the ensemble is particularly picturesque. It was constructed at a cost of \$18,000. It is of frame construction, the exterior walls being covered with wood siding. The roof is of cedar shingles. Sheet glass is used for windows, and the doors and window frames are pine. The exterior color scheme is Quaker gray siding with white trim and blue-green blinds. The partitions are wood stud covered with sheet iron with cast and wrought iron piping. House and garage are electrically lighted.



FIRST FLOOR PLAN

THE AMERICAN ARCHITECT



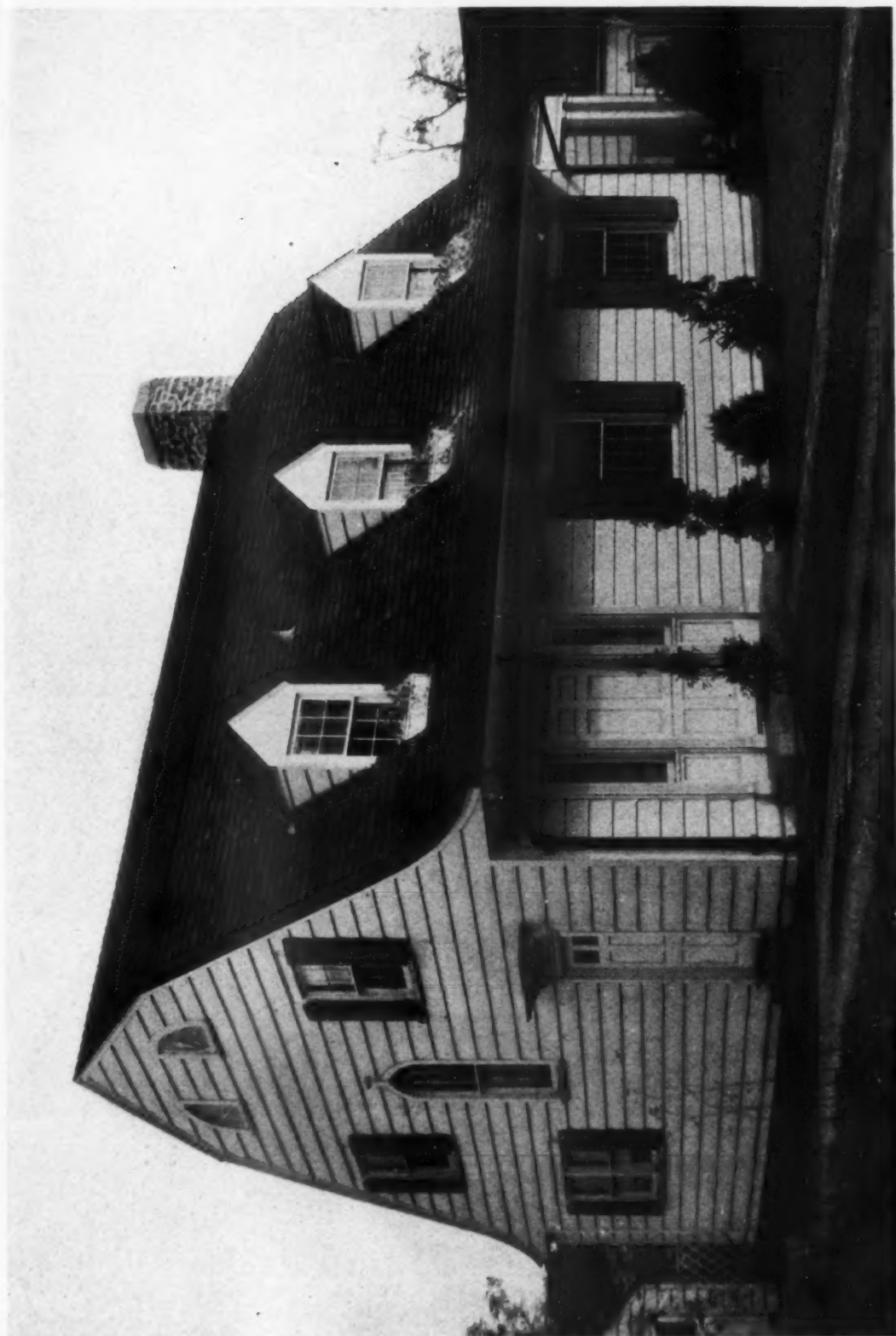
HOUSE OF A. W. HICKS,
ROSLYN, L. I., N. Y.

GEORGE ROGER THOMPSON,
ARCHITECT

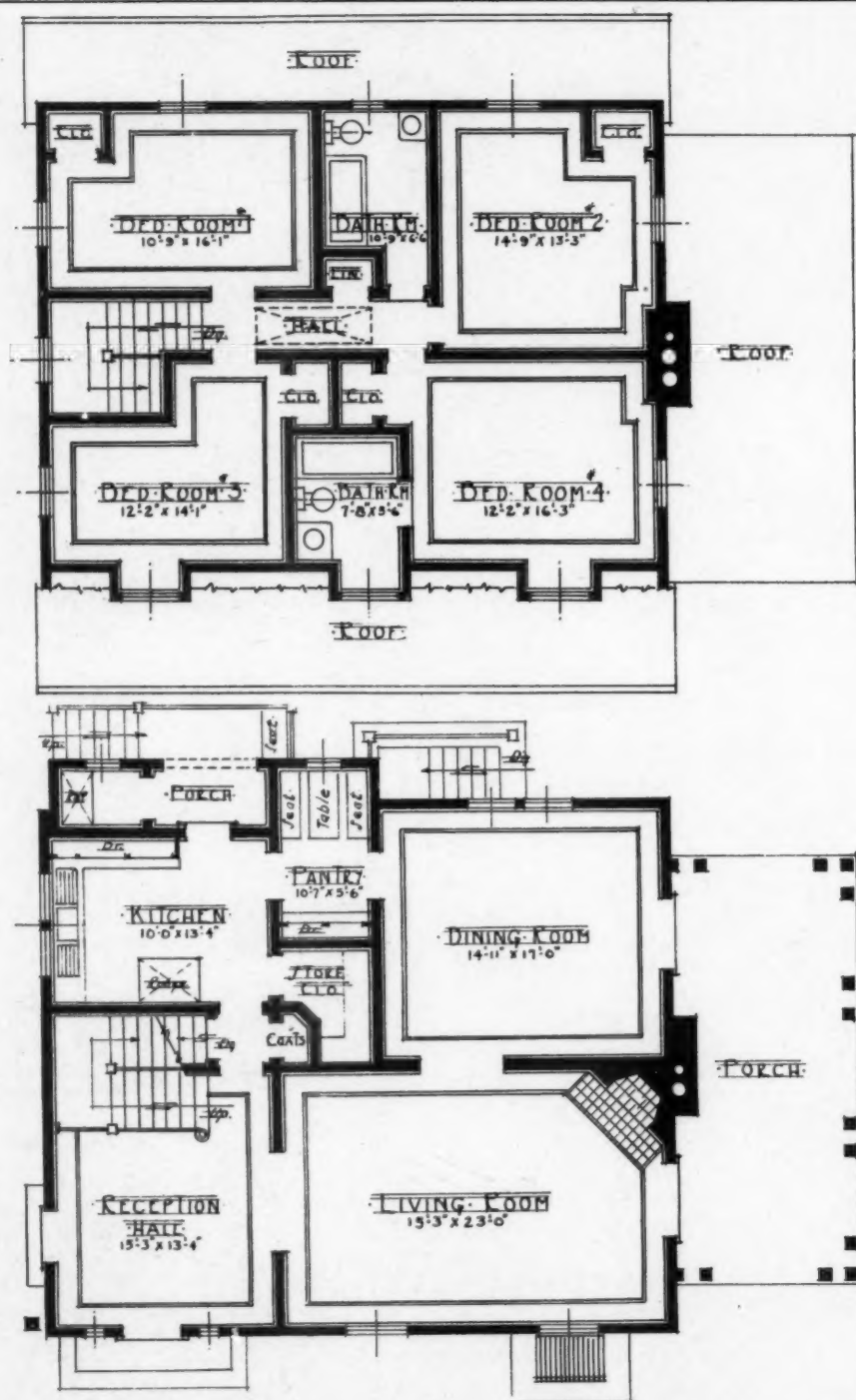
Above is a view of the living room end. There are two entrances to the living room, the one shown above and the more formal one leading directly from the terrace at the front. At left is an end view of the garage.



A HOUSE AT WHITE PLAINS, N. Y.
ANDREW J. THOMAS, ARCHITECT



HOUSE OF DR. WILLIAM C. CALHOUN, FIELDSTON, NEW YORK CITY—DWIGHT JAMES BAUM, ARCHITECT



THIS house was built in 1923 at a cost of approximately 51c per cubic foot. It is of frame construction throughout. The exterior color scheme is white with a green roof and green blinds. Partitions are wood stud and lath. The wall finish is plaster, in the service portion a hard white finish, and in the main rooms sand finished and painted. Wood floors and trim. House has a hot water heater with temperature control. The plumbing connections are direct with sewer and a public water supply is used.

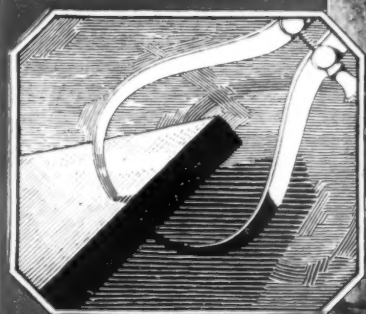
HOUSE OF DR. WILLIAM C. CALHOUN, FIELDSTON, NEW YORK CITY

DWIGHT JAMES BAUM, ARCHITECT

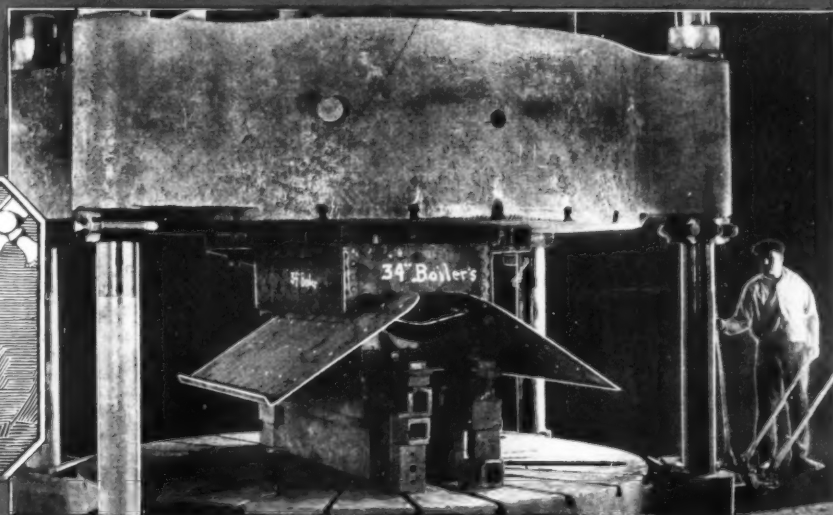
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The Heggie-Simplex Boiler combines in one portable, electric-welded steel unit all the recognized advantages of both firebox and return tubular, double pass boilers. It has four distinctive features of fundamental importance:

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4. A single, unimpeded, freely circulating body of water.

Made in both smokeless and direct draft types and in a complete range of sizes for bungalows, residences and all larger installations.

WHEN you see a steel plate going into the presses at the big Heggie plant, you know that it is genuine firebox steel of low carbon content—guaranteed to work up without brittle spots into a tenacious and practically unbreakable unit.

You also know that it is as heavy a plate as any ever used in boilers of similar size — and heavier than most.

This same care of quality follows through every detail of material and manufacture. From the first day when this unique, portable steel boiler is carried in and connected, this policy assures you of uninterrupted satisfaction.

Upon request—a new catalog with complete, detailed information, showing how the Heggie-Simplex saves 25% to 45% of the fuel, burns any fuel smokelessly, reduces firings, saves 33% the floor space, flues clean from the front—and how much more simple and less expensive to install.

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Joliet	Kan. City, Mo.	New York	Schenectady
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		Washoe, Ia.	

Just look up "Heggie-Simplex Boiler Co." in the phone book in any of the above cities for representative's number and address.

Specifications of most products advertised in *THE AMERICAN ARCHITECT* appear in the *Specification Manual*.

The LAW as to ARCHITECTURE

BY CLINTON H. BLAKE, Jr., of the New York Bar

GREATER emphasis is being placed yearly by the profession on the question of "service." As has been very well stated in a recent editorial, the architect who gives service to his client above and beyond the attention which he is called upon to give to the work under his contract of employment will in the long run reap a goodly reward.

There are many ways in which this additional attention to the interests of the client may be given. One of the most practicable is in the nature of advice with respect to legal points which might not otherwise be considered by the owner. This does not mean, of course, that the architect is called upon to act in the role of attorney to the client. It does mean, however, that he may quite properly, and with advantage to himself as well as to the client, advise the latter on various questions which, from his practice, he has learned are important in the protection of the client's interests and the insuring to him of a proper job. The architect will doubtless comply sufficiently, from the legal point of view, with the obligation which rests on him under his employment, if he merely prepares the plans and specifications and supervises the work. He can in many cases, however, go beyond these limits at very little expense to himself, if any, and secure rich returns in the appreciation and good will of the client whom he serves.

A practical illustration of what I have in mind is advice to a client with respect to the importance in some jurisdictions of filing the construction contract. In New Jersey, for example, if the contract be filed before any work is undertaken, sub-contractors will be barred from enforcing liens against the property. The owner ordinarily will have no knowledge of this fact and will probably see no necessity for filing his contract. It costs the architect nothing to advise him to have the contract placed on record promptly after it is signed and before the work is commenced. The client will appreciate this advice and the care of his interests which it shows. Under the New Jersey law, if the filing of a contract is delayed until some of the work has been started, the owner may lose all of the benefit which the prompt filing of the contract would give to him. It has been held that, where the contract is not filed until after the work is started, a sub-contractor whose work is started at a later date or a materialman who at a later date provides materials, may nevertheless file liens.

It may seem that this is an injustice and that so long as the contract is filed before the work of a given sub-contractor is performed, the owner

should be protected. The holding of the courts is logical enough, however. The theory is that, to hold that any work done before the filing would not be the basis of a lien and any work done after the filing would be the basis of a lien, would place upon the sub-contractor the burden of making a search practically from day to day of the county records to ascertain whether a contract had been filed before continuing his work. The New Jersey courts have refused to place this burden upon the sub-contractor.

In a recent case which has come to my attention in New Jersey, an owner filed his contract more or less on general principles, but did not file it until after the work on his house had been started. Thereafter, the contractor got into difficulties and a sub-contractor filed a lien. The work of the sub-contractor was started after the contract was filed, but the owner nevertheless had to take care of the lien, because some of the work on his house had been commenced before he filed the contract. In the case to which I refer, the architect was not requested to give the ordinary architectural services or assume the ordinary architect's responsibility. He was not in touch in the ordinary sense with the work or with the activities of the owner. Had the case been an ordinary one, however, and the architect had been employed on the usual basis, it is evident that he would have saved the owner considerable expense and reaped the benefit of considerable good will on the part of the owner, had he advised the latter to file the contract immediately it was made. The owner would then have had a good defense to the lien action, and would doubtless have sung the praises of the architect as one who went out of his way to protect the interests of his clients.

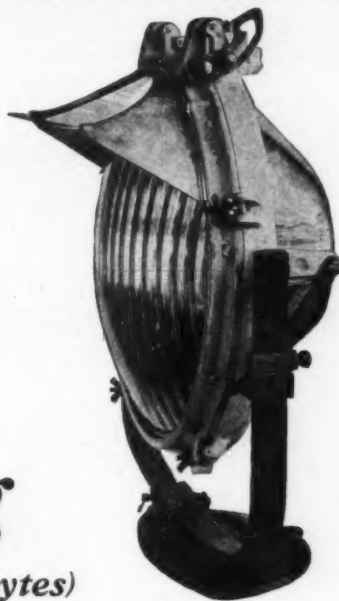
Many other ways in which the practicing architect can be of service to the client by the giving of similar advice and by cautions on various points will readily occur to any architect who has had experience in active practice. He will do well to explain to the client the latter's rights with respect to extras and changes in the work, and the importance of saying and doing nothing which can be interpreted as waiving in any way his rights under the construction contract.

Some architects will be able, by reason of their larger and better equipped organizations, to give a greater degree of service than others. Whatever the extent of the service that is given, it will be found to be, in any event, an excellent investment, and the greater the service that can be given in any case, within of course reasonable limits, the greater the dividends which will be returned in the form of good will and in the prevention of difficulties.

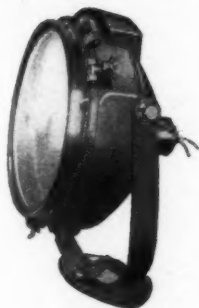
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Type No. 2375
Pyle-O-Lyte, the
big, efficient flood-
light projector
that is setting new
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economy.



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FLOODLIGHTING, even with ordinary projectors, returns its cost in advertising value, in enhanced rental values, and in its contribution to the development of the neighborhood.

With Pyle-O-Lyte projectors, the advantages of floodlighting are secured easily and efficiently, for the new Pyle-O-Lytes are far in advance of the types of projectors formerly available.

The type No. 2375 unit is designed for use where *large areas* and buildings are to be illuminated, and it is the biggest floodlight projector on the market today. This projector burns a 1000 or 1500 watt lamp, which in itself is more efficient than the use of smaller lamps which would total the same wattage.

The materials used in the type No. 2375 projector are permanent materials; the case is of cast aluminum alloy, with a drawn aluminum back, and even the small parts and fittings are of bronze or similar corrosion proof materials.

The Pyle-National glass reflector is a permanent unit, especially when mounted in the No. 2375 case. This floodlight is totally enclosed, and sealed. There are no entrances for dust, moisture or gases

and thus the reflector is kept permanently clean, and is not subject to the deterioration which must follow inside cleaning and the entrance of moisture or gases.

The Pyle-National type No. 2375 saves in its first cost, and in the cost of installation, for there are fewer units required; it saves in operating cost, for this unit gets the utmost out of the highly efficient large size lamps; it saves in maintenance, for lamp renewals are fewer, inside cleaning is entirely done away with, and the entire unit is permanent.

Send for descriptive bulletins with tables of sizes and range. Pyle-National engineers are available for consultation on projector layout to obtain any desired effects.

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LEGAL DECISIONS

A CONSTRUCTION contract reserved to the engineer of the owner the right to inspect the building. The owner brought an action against the contractor for damages for defective work. It appeared that the owner or its agents had inspected the work. The defendant requested the court to instruct the jury that the approval of the building by the owner, after his examination, bound him and prevented him from recovering any damages. The complaint set forth that it was impossible, from an inspection of the completed work, to detect the fact that it had not been installed properly.

The court held that the fact that the contract reserved to the engineer the right to inspect did not make him the arbiter of compliance with the specifications and did not render his acceptance or his failure to object to the work done binding upon the owner. It further held that the request to charge the jury was properly denied since an examination such as that in question does not necessarily imply a knowledge of latent defects, and that the inspection of the work did not conclusively estop the owner from recovering damages for any hidden defects or faults in construction which were discovered after the work was completed; that to constitute an acceptance of the work by the owner, which will be binding upon him and prevent his recovery for damages, it must be shown that the owner knew of the defects on which he later based his action, and that a waiver on his part will not be implied in the absence of such knowledge.

Rogue etc. Association v. Gillen-Chambers Co., 85 Oregon 113.

THE plaintiff sued, as the assignee of a contractor, to recover a balance claimed to be due for labor and materials. It appeared that the work done was defective in many particulars and that the defendant had paid all that the work actually accomplished was reasonably worth. It was claimed by the plaintiff, however, that the owner, by failing to serve upon the contractor a statement of the defects, claimed and which it was necessary for him to complete, in order that he might secure a certificate of completion, was estopped from denying the proper performance of the contract and from claiming defective workmanship or materials. The contractor claimed that the owner waived his right to object to the defects in the work by failing to furnish or make such an objection and specification of defects. It

appeared, however, that the departures from the contract on the part of the contractor were willful and with intent to defraud the owner. The court held that, as a matter of fact, a statement of defects was delivered and that there was no obligation on the owner, express or implied, to add to this statement of defects "directions as to the steps which the contractor should take in order to remedy the defects;" that, in view of the intent to defraud which was proven, "neither the contractor nor his assignee is in any position to assert that defendant has waived his right to object to the defects in the work by failing to serve a proper statement of defects."

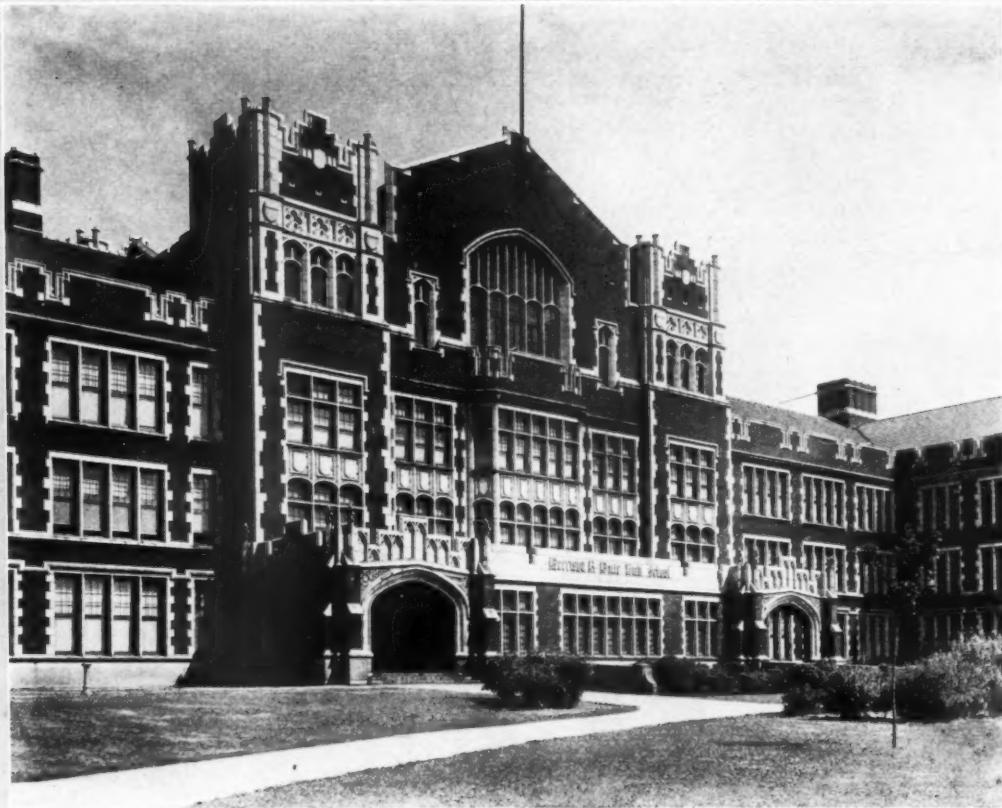
Patten Co. v. Amigo Company, 183 Pac. 439.

IT was provided in a contract that all payments should be made upon the certificate of the engineers. Evidence showed that nine out of ten payments were made and that no written certificate by the engineers to the effect that any one of these was due had been asked for or required. It appeared that the engineers had severed their connection with the job and that the owner and contractor had thereafter entered into a modified agreement by which the contractor was to furnish a certain ingredient to be mixed with gravel to be used as a hardener. The owner claimed that the defective condition of certain floors resulted from the use of this hardener. It appeared that these floors were laid under the supervision of another agent of the defendant. The contract further provided that, if the contractor failed to prosecute the work with promptness, upon his refusal or failure to do so being certified by the engineers, the owner, on five days' notice, might provide the labor and materials and deduct the cost from the money thereafter due.

The court held, with respect to the certificates, that the jury would be warranted in finding that the owner had waived the requirements of the contract as to payment; that with respect to the condition of the floors, it was a question for the jury whether their defective condition was a result of the substance furnished by the defendant and whether the floors had been properly laid; that, with respect to the failure of the contractor to prosecute the work, the owner could not recover damages for delay in this connection, in the event that he failed to proceed and to give notice and to provide materials and labor himself in accordance with the contract terms.

Mayer Brothers Construction Co. v. American Sterilizer Company, 258 Pennsylvania 217.





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David L. Stine, Architect. Trimmed throughout with Terra Cotta.

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59TH CONVENTION, A. I. A., WASHINGTON, D. C.,
MAY 5-7, 1926

WE print below a communication from President Waid with reference to the forthcoming convention of the Institute.

"Attention of our members, and all other architects, is called to the next annual meeting. The 59th convention will occur in Washington, D. C., in the fine new building of The Chamber of Commerce on Lafayette Square. Note May 5-7 on your calendar.

"The program which will be sent to members (and to other architects who request it) will include certain features of entertainment. Notable men will address the convention and the delegates will have opportunities for discussion of subjects upon which there are divergent opinions. Although the Board of Directors are working hard to dispose of routine business which would be a bore in assembly, there will be questions for consideration and decision of the convention.

"Chapters should be warned that there is possibility of some new policies being inaugurated and of some old ones being modified. The delegates who are coming (and as many members as possible who are not voting delegates) should know their Chapter's mind and be ready to discuss "The Small House Service Bureau," "The Scientific Research Department," "The Structural Service," "State Registration and Architectural Education," "Significance of the Fine Arts," "Architecture and the Public," "The Proposed Development of the Octagon Property," "The Plan of Washington," and "The Proposed National Department of Public Works." The convention will consider also the raising of dues, etc., and the election of new Officers and other Directors.

"Young architects and draftsmen are particularly invited. Members are urged to make it a vacation week, bring their wives, and also to invite all architects whether members or not to attend all sessions of the convention.

"The Washington Hotel will be official headquarters. Reservations there or elsewhere should be made as early as possible. Try to remain over Saturday of convention week. That, thanks to the Convention Committee, may be the best day of all."

D. EVERETT WAID, *President.*

THE TREND IN BUILDING COSTS

BUILDING costs will be more inclined to seek lower levels than to mount during 1926, according to indications drawn from statistics recently compiled by the Associated General Contractors of America. Whether the downward tend-

ency of these costs, manifested perceptibly in 1925, will continue depends upon wage scales that will prevail during the coming year.

It is pointed out that costs dropped during 1925 to the lowest mark they had held in three years, and this despite the fact that the year saw all existing records for volume of construction broken.

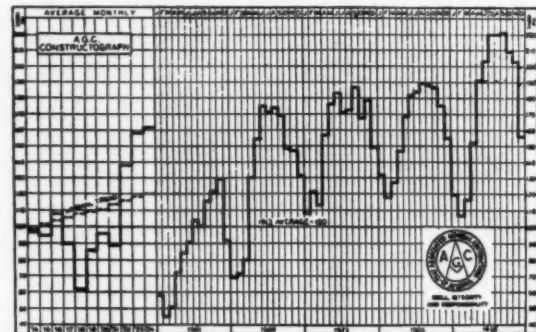
A study of the newly compiled statistics shows the average of prices paid by general contractors for the basic building materials was four per cent lower in December than during the opening months of 1925.

With the housing situation fairly well met in many sections of the country, expectation that a decline in speculative building operations will put in its appearance during 1926 is being expressed. This anticipation, coupled with the growing conservative attitude of industry in general, leads to the conclusion that 1925 will stand as the peak year.

Success in the campaign for increase of construction operations during the winter months is shown by the December figures which topped all marks for volume of construction set by that month in previous years.

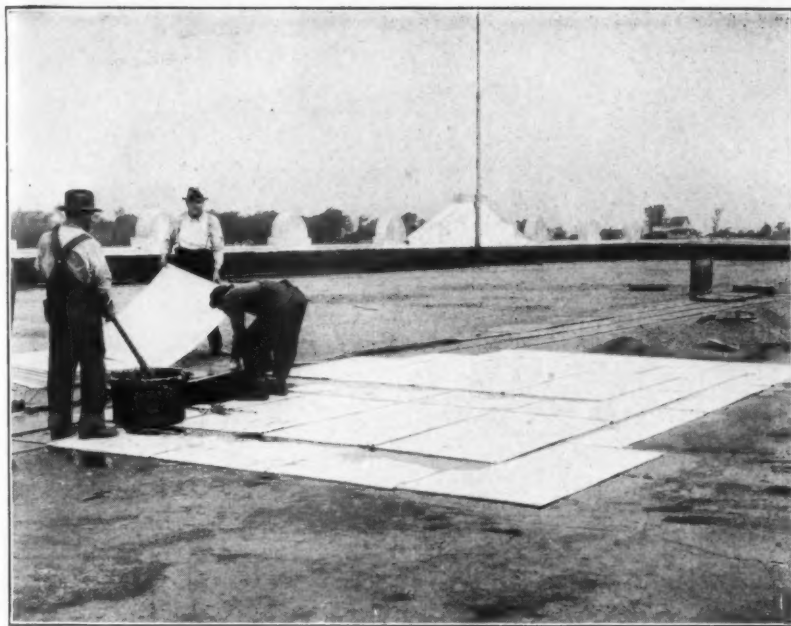
The volume of construction in 1925 was approximately 8 per cent greater than that in 1924, the next highest mark in the history of the country.

VOLUME OF CONSTRUCTION



The total volume of contracts awarded during the first eleven months of 1925 exceeded by 23 per cent the total volume awarded during the corresponding period of 1924. While the volume recorded for November was 8 per cent smaller than that shown in October, it exceeded the November, 1924, volume of awards by 21 per cent.

The volume of building permits issued in 20 principal cities during November was 9 per cent smaller than the October figure. The volume of permits issued during the first eleven months of 1925 was 17 per cent greater than the volume for the corresponding period of 1924.



Montgomery Ward Building, Kansas City. Celotex Industrial Board used for roof insulation.
McKecknie & Trask, Architects. R. V. Aycok Company, Roofers.

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Celotex Industrial Board is made especially for roof insulation. For sheathing and other purposes, use Celotex Standard Building Board.

FOR HOUSES

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Reducing EXPANSION or CONTRACTION of [Why McKecknie & Trask Specify Celotex Industrial Board Insulation for Such Roofs] Concrete Roof Slabs

A frequent source of trouble in concrete slab roof decks is their expansion and contraction due to temperature changes. It may cause breaking and failure of the roof covering; or even throw the parapet walls out of line, endangering your whole structure.

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Celotex Industrial Board is also the ideal insulation for other types of roof decks.

Due to the tendency of heat to rise, the greatest fuel loss is naturally through the roof. Celotex stops this waste. For example: two $\frac{1}{2}$ -inch layers of Celotex on a 3-inch concrete roof deck covered with 5-ply built-up roofing save 59.8% of the heat that would pass through an uninsulated roof of this kind.

Celotex Industrial Board eliminates condensation.

It permits the use of smaller heating plants, less radiation surface—saves fuel.

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It is exceptionally easy to apply. Any roofer can lay it. The size of the boards, 3 x 6 feet, represents the approximate coating capacity of a mopping of pitch or asphalt.

Celotex Industrial Board compresses less than 1.25% under a load of 720 lbs. per sq. ft. It is waterproofed and will stand traffic and exposure during application.

It will be to your advantage and that of your clients to investigate this remarkable roof insulation. Send the coupon below for A. I. A. portfolio of details.

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ATLANTIC TERRA COTTA

THE February issue of *Atlantic Terra Cotta*, the house organ of the Atlantic Terra Cotta Company, treats specifically of the use of terra cotta in Japan. It is interesting to note the adaptation of terra cotta in the reconstruction of the devastated areas due to the recent earthquake in Japan. The illustrations refer to buildings in Osaka, Kobe and Tokio. This publication, issued monthly, may be had free upon request to the Atlantic Terra Cotta Company, 350 Madison Avenue, New York City.

LECTURES ON ANCIENT AND MODERN
PAINTED GLASS

THE Art Department of the University of Wisconsin has added to its regular program of lectures, a talk on ancient and modern painted glass by W. Francklyn Paris of New York. Mr. Paris in his lectures covers the field of painted glass from the 12th century down to the present day, the lectures being illustrated with slides, some of them in color, giving a graphic view of the masterpieces in Chartres and elsewhere.

KEATS' HOUSE RAZED

A HOUSE at Edmonton, England, in which the poet Keats served his apprenticeship to a surgeon-chemist has recently been demolished before a group of his admirers had time to raise money to save it. The bricks and stones, it is reported, will be used to erect a memorial.

HARRY D. PAYNE, A. I. A. RETAINED AS SUPER-
VISING ARCHITECT FOR HOUSTON INDEPENDENT
SCHOOL DISTRICT

THE Board of Education of the Houston, Texas, Independent School District has retained Harry D. Payne, A. I. A., as Supervising Architect for its 1926-27 school building program. Mr. Payne was until January 1 an associate architect in the organization of Wm. B. Ittner, F. A. I. A., St. Louis, Mo.

The Houston Independent School District recently approved a four million dollar bond issue for the erection of additional schools and for the improvement and expansion of present buildings.

NEEL REID DEAD

NEEL REID, of the architectural firm of Hentz, Reid & Adler, Atlanta, Ga., died at his home in Roswell on February 14. Mr. Reid was born in Jacksonville, Ala., and since his entry into the profession has practiced in the South. He studied at Columbia University in New York, and later in Paris, and graduated in 1909.

PERSONALS

A. T. North, A. I. A., until recently engineering and associate editor of *THE AMERICAN ARCHITECT*, has joined the staff of the American Institute of Steel Construction. With a thorough background of practical experience and editorial work Mr. North will direct the extension of the Institute's activities along two important lines—the organization of a Department of Architectural Relations and the publication of a sales manual.

I. N. Phelps Stokes announces his retirement, on January 1, 1926, from the general practice of architecture. After January 15 Bernard E. Jamme, for twenty years head draftsman of the firm of Howells & Stokes, and during the past seven years associated with Mr. Stokes, will be connected with the firm of Walker & Gillette, at No. 128 East 37th Street, New York City, to whom Mr. Stokes takes pleasure in referring his old clients. Mr. Jamme takes with him most of the drawings and other documents that Mr. Stokes retained at the time of the dissolution of Howells & Stokes.

Elmo C. Lowe announces his retirement from the firm of Granger, Lowe & Bollenbacher, architects, and the opening of a new office in the Professional Building, 636 Church Street, Evanston, Ill., to continue the practice of architecture under his own name.

Sutton & Rountt, architects and engineers, have opened an office for the general practice of architecture in the Maxwell Building, Fort Lauderdale, Fla. Manufacturers are requested to send catalogs and samples to them at their mailing address which is Drawer D., Department A-17, Fort Lauderdale, Fla.

W. W. LaChance has severed his connection with the firm of White & LaChance, architects, and has opened an office in the Niagara Trust Company's Building, Niagara Falls, where he would be pleased to receive a full line of manufacturers' catalogs, especially those relating to schoolhouse materials and equipment.

Arlos R. Sedgley, architect, has moved his office from 1547 Northwestern Avenue to Suite 1103 Kerekhoff Building, Los Angeles, Cal., which suite has heretofore been occupied by Frederick J. Soper, architect. Messrs. Sedgley and Soper will continue to carry on their work at the latter address, both independently and as associates.



Nature's Mosaic of Jewels

THE beauty of a stained glass window is the nearest approach of man-made things, to the glories of Nature's mosaic of jewels—Granite.

Granite has the beauty that comes only from light reflected and absorbed by countless gems—amethysts, opals, sapphires, garnets, vari-colored by nature beyond the power of man to imitate, utterly unlike the coloring produced by mere surface pigments.

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Keep this quality of beauty in mind as peculiar to granite when selecting the exterior material for a worth while project.

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*Ballad Singer of Toledo by Ramon Zubiaurre
Courtesy of The Dudensing Galleries*

The PUBLISHERS' PAGE

THE City of Buffalo, N. Y., has developed a city plan that in many respects is outstanding. The Commission in charge of this development has proceeded in a most efficient way and after careful study and consideration has developed a scheme that may serve as an excellent guide to other cities who are now, or will be, engaged in a similar undertaking. The latest ideas as relating to zoning, the solution of the vexatious traffic problems and the development of a civic center that will become eventually a "center" in the truest sense, are all incorporated in this excellent plan. A very complete account of the ten outstanding accomplishments and the ten major developments that, when brought to conclusion, will be the fruition of the Commission's project, will be thoroughly described and illustrated in a specially prepared and official article to appear in an early issue.

* * *

Alfred H. Granger, of Chicago, is now on his way to Europe. He will visit, among other cities, Athens and Budapest and will set down his impressions of those cities in a special series of articles to be very thoroughly illustrated.

* * *

The attention of the reader of this issue is directed to the illustration and description of an interesting feature,—the old Mayfair Inn, in London, the new town residence of Arthur J. Davis, F.R.I.B.A. It is by permission of Mr. Davis that we are able to present the alteration of this old English tavern into a modern city residence.

* * *

In this issue, Department of Engineering and Construction, there will be found a full description of the new Union League Swimming Pool in Chicago, and some notes and illustrations on the building of a foundation in an old river bed, referring particularly to the New York *Evening Post* building on West Street, New York.

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The Confederate Memorial at Stone Mountain in Georgia, is a projected scheme, the like of which has never before been attempted. Originally planned as a group of gigantic figures on the face of Stone Mountain, it now becomes through the appointment of Augustus Lukeman, A.N.A., the sculptor selected to bring the scheme to completion, a matter of considerable architectural interest. The plan as finally agreed upon will be very thoroughly presented in a forthcoming issue.

From far away India, from antipodian Australia, from tropical Brazil, letters are being received from subscribers, appreciative of our Golden Anniversary Issue. And it is interesting to learn from these valued communications the very keen interest that is shown by architects all over the world,—for this journal reaches around the globe in its circulation,—in our architectural development in this country.

Japanese architects, yet actively engaged in the upbuilding of those areas laid waste by earthquake, state that the series of articles on materials and their development are proving of the utmost value, while in Europe architects in the field of the late war now being rehabilitated, are loud in their praise as to the practical value of this historical number.

A common purpose, the practice of good architecture and the development of means of quick and sure communication, has overcome barriers to a free and intimate relationship among architects. No longer is each country hedged in by its own borders. Art is, or should be, a universal language, a common tongue, spoken alike by all people. That the art of architecture as shown in different countries is reaching this desirable end, may not be questioned. We are led to this belief on reading these letters from foreign subscribers.

* * *

Our issue of April 5, out the day after Easter Sunday, will relate largely to churches. Churches have become something more than a place where meetings are held on Sundays with perhaps a mid-week gathering. They are now, to a greater extent than ever before, the social, as well as the religious, center of communities or groups. This change has very radically affected the planning of churches. Many interesting examples will be found in our next issue. The principal article will be by Professor Cram, whose description of Palma Cathedral will, we feel sure, be found an outstanding and scholarly essay.

* * *

"I have received," writes a Swiss architect, "your special number of January 5, and want to thank you for having developed so fine an issue. Please accept the congratulations I now send to you."

* * *

From sunny Hawaii a subscriber writes, "Your anniversary number is a valuable one. We here are much interested in Dr. Cram's series, and we much appreciate the fine sketches of Mr. Chamberlain and Mr. Eggers."



THE CATHEDRAL, AMIENS
FROM THE ORIGINAL PAINTING IN OILS, BY PIETER VAN VEEN
(Permission of Milch Galleries)

THE AMERICAN ARCHITECT