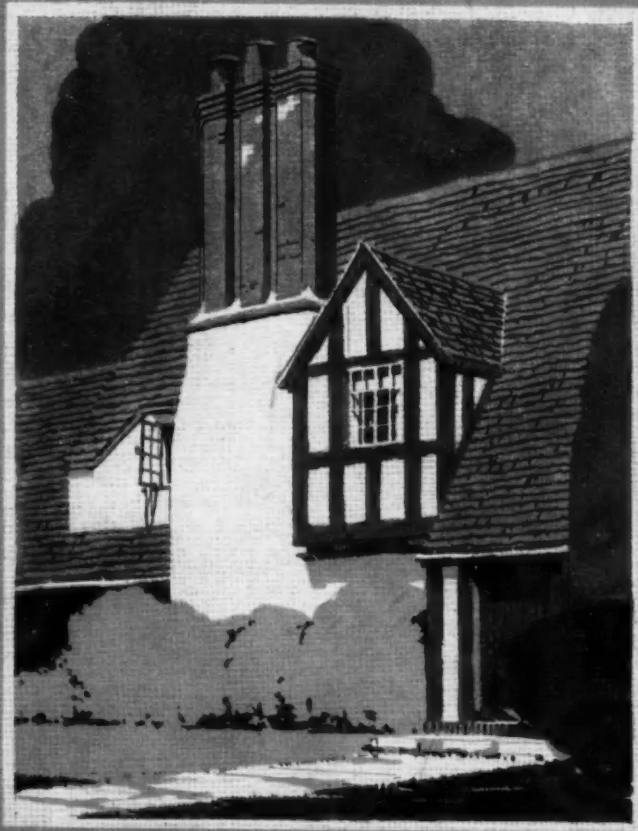


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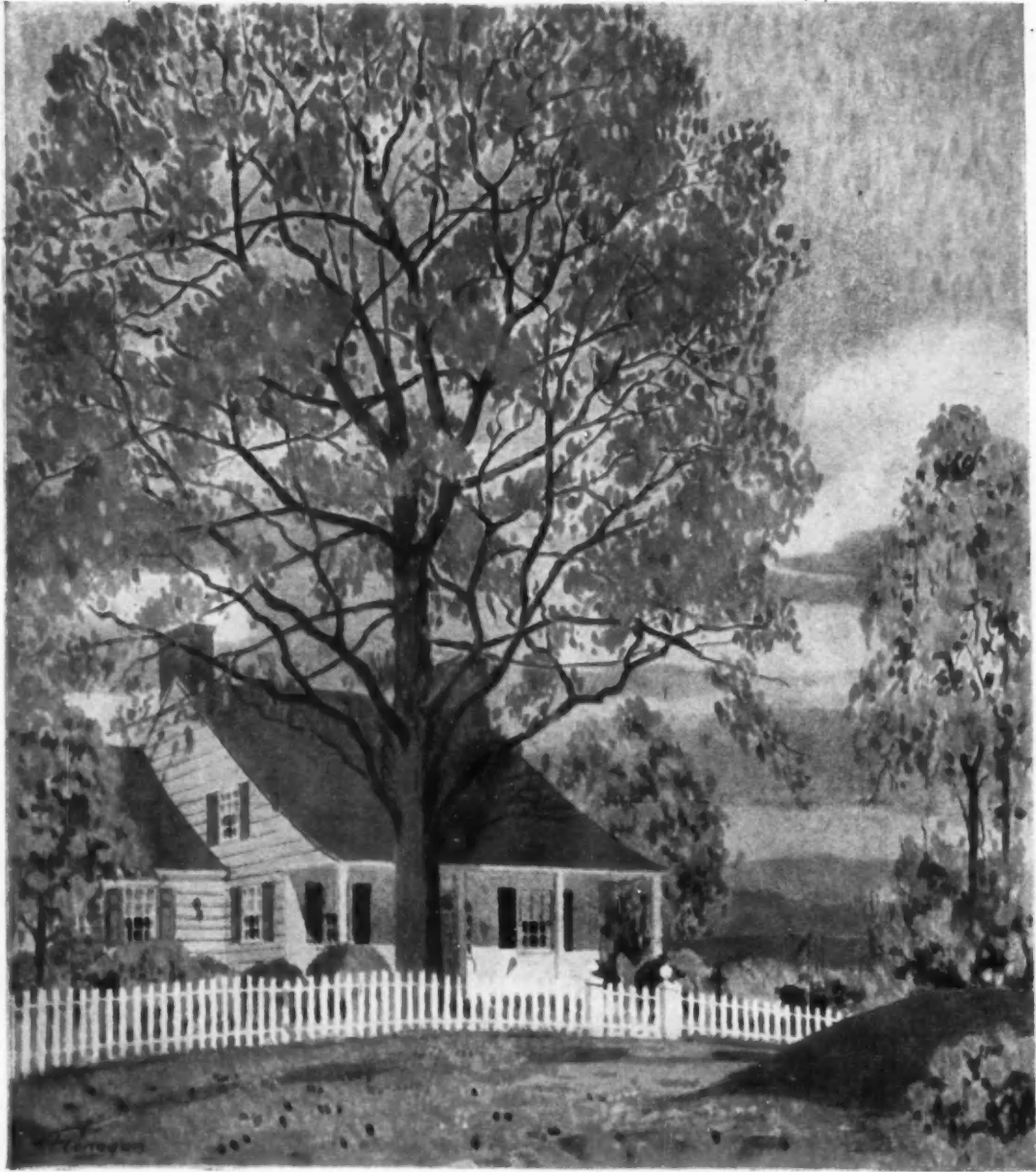
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From a Water Color Sketch by Edmund S. Flanagan

The Architectural Forum

The ARCHITECTURAL FORUM

Volume XLIV

MARCH 1926

Number 3

Importance of Good Architecture in the Small House

By D. EVERETT WAID

ARCHITECTURE to many people means good building made attractive, but the definition is not wholly true. The work of a competent architect includes good planning for space saving, convenience and economy; it means selection of materials, durable and suitable in various ways; it involves safe construction. If in addition it presents to the public artistic design, it is fortunate. Too often, however, the public's is a narrow conception,—merely decoration added to a building.

The importance of good architecture in the field of small houses may be realized by bringing to mind certain sections of Philadelphia, Baltimore, and other American cities, where mile after mile of houses has been built in monotonous rows,—a score in each row exactly alike. The deadening influence upon good taste of such communities is obvious. Such houses may be physically comfortable, but they are mentally, spiritually and aesthetically paralyzing. Individuality is submerged, and education in the higher, finer things of life is made difficult. By contrast, inspection of an attractive suburb, where the streets are not all parallel, and where some thought is shown in the grouping and in the interesting variety of designs of the individual houses and in the grounds around them, makes clear to the most superficial observer the overwhelming difference in educational and cultural value. Is it not clear that monotonous rows of ugly houses are a blot upon a community as well as a liability to good citizenship?

Speculative building has, in most cases, been the cause of monotony in community developments, where promoters have thought, with a false idea of true economy, that much money could be saved by using the same set of plans for row upon row of houses. A little initial cost may be saved in this way, but looking at it even with the purely commercial eye of the speculative builder, far higher rentals and higher selling prices are secured by better architecture and by that combination of variety and consistency which it requires training to create.

One of the few benefits to architecture of the World War took the form of industrial villages in which the individual houses had necessarily to be very inexpensive, and an entire project to be carried through with considerable speed. Wherever

architects were employed to help in this emergency, admirable results were achieved, and the many well planned groups and a few villages left to testify to this should have served as an object lesson to real estate developers more widely than has been the case.

In this sort of group designing a little more than good design for the individual houses is required. The related arrangement of the houses in the group, and the aid of well studied planting will do much to prevent the monotony which seems almost inevitable when houses of approximately the same sizes and similar designs are equally spaced and equally set back along a straight street. Where group building is proposed in a new real estate subdivision, with streets yet to be laid out, it is obvious that curving roadways, presenting the houses at varying angles, will give the greatest charm and diversity. The trained vision of the architect sees such things before pencil is put to paper. Untrained eyes and unappreciative minds too often fail to see the vision, even when it is carefully put on paper.

The intelligent public should realize that it is the architect who is trained and qualified to design not simply an individual "house beautiful" but whole streets of homes so charming in themselves, and so related to one another, and with such attractive surroundings that they will be an inspiration to home life. People should realize that although only a meager compensation is possible, so that he can hardly afford to render the service, the architect eagerly seeks the privilege of designing small houses.

In all parts of the United States there are towns in which the buildings and houses are frightfully bald and often positively bad. Only kind Mother Nature, with her shielding screens of trees and shrubbery, prevents our cities from being the ugliest places on earth. When journeying across the country and passing through towns and hamlets, the view of the handiwork of man is most depressing. When will people object effectively and protest sufficiently against living in shelters which are ugly habitations and not really habitable homes? When will the general public learn that houses artistically designed, well grouped, wisely planned and safely built constitute a financial asset and a spiritual inspiration, not only to each owner but to the whole community?



Photo. George H. Van Anda

HOUSE OF YALE STEVENS, ESQ., RYE, N. Y.
H. M. WOOLSEY AND B. F. CHAPMAN, ASSOCIATE ARCHITECTS

Norman-English Influence in Country Houses

By FRANK J. FORSTER

CONSIDERING that there is a constantly growing appreciation of the English and Norman types of country houses, it is remarkable that the general conception of their design and character is so vague and often so misleading. The types certainly mean more than a mere name; and they mean, too, more than a bit of real or imitation half-timber work and a picturesque roof line.

Along the northern coast of France there is a stretch of fertile country which the Normans claimed for their own because of its beauty, its wealth of natural resources and its strategic position. This aggressive, powerful race of men fed on the bounty of the country and gradually absorbed the characteristics, customs and traditions of the neighboring peoples. So vigorous, so dominating were the Normans that their traits are expressed in their buildings, many of which are sturdily standing today,—the churches, the chateaux, and *manoirs* and the peasant farmhouses of Normandy, possessed of strong charm and definite character as regards architecture.

Naturally the Norman imprint upon architecture made itself felt in England after the Norman conquest, and in the more sincere adaptations of the English country house in America today certain Norman traits are discernible, not only in general design but in details as well. Its origins lie deep in the soil of England; they are woven through the whole fabric of English rural life, from the earliest times to the present day. In the English country house there is much that is mediæval, and this mediævalism is not

only of insular English derivation; it derives strongly and inescapably from the Norman as well, and without a clear realization of this it is impossible to make any intelligent appraisal of the English country house, whether in England or in its various adaptations in this country, constantly growing in popularity. The Norman influence is important.

The distinguishing marks of Norman and English architecture are not difficult to detect, and once the eye becomes conscious of them they are everywhere apparent. In Norman buildings the roof pitch is generally steeper than in the English; there are smaller overhanging cornices; the placing of windows and doors, in Norman architecture, has a character quite its own. The Norman is an architecture of towers, roof masses and picturesque compositions; history and feudalism are suggested in its whole spirit, which is strongly expressive of romance.

Another distinctive detail of Norman buildings is the patterned treatment of brickwork, expressed in interesting designs of friezes, quoins, belt and band courses;—with frequently an entire wall surface laid up in squares or diaper patterns. There are possible, too, many interesting blendings of brick and stone,—not affectations, or in any sense “trick architecture,” but an inherently sincere expression on the part of the old Norman builders, who built only of materials from their immediate countryside, stones from the fields, the brick made of clay from nearby banks, and the slates from the quarries on the country’s hillside.

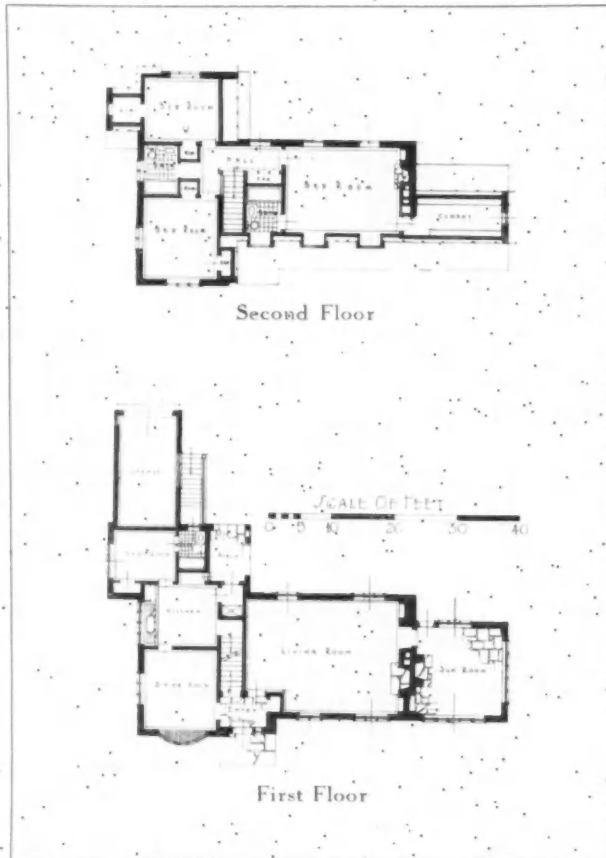
In Normandy we find broad expanses of wall



Photo. John Wallace Gillies

House of Wilbur Brundage, Esq., Douglaston, N. Y.

Frank J. Forster, Architect



surface in stone, brick or stucco, or in blends of brick and stone. Often the brick or stone surfaces are "battered" or "parged" over with stucco, which lends an individual richness of texture and color. Almost pathetic, in comparison with these rich wall surfaces, are the usual flat and unaccented brick or stucco wall treatments in so many of our attempts at English country house adaptations. There would be a vast improvement in this type of our domestic architecture if we achieved no more than the beautiful wall surfaces of the old buildings of Normandy.

There is a wealth of picturesque detail in the minor buildings of Normandy, not to speak of the châteaux, and much of this detail found its way directly into England. There were no finer woodworkers in the middle ages than the French of Normandy; and their half-timber work, their vigorous outdoor carving, their rugged yet graceful outside stairways, galleries and entrance porches are the finest of their kind in existence. The English, with the strength and artisanship that wrought ships from their native oak, worthily perpetuated the Norman tradition, merging it into a tradition of their own that equaled the Norman in vigor even if it fell a little short of the Norman's finesse in artistry. And turning toward Normandy we would discover, in readily adaptable form, much of the fundamental architectural character that makes up the English architecture we wish to adapt. I never think of the

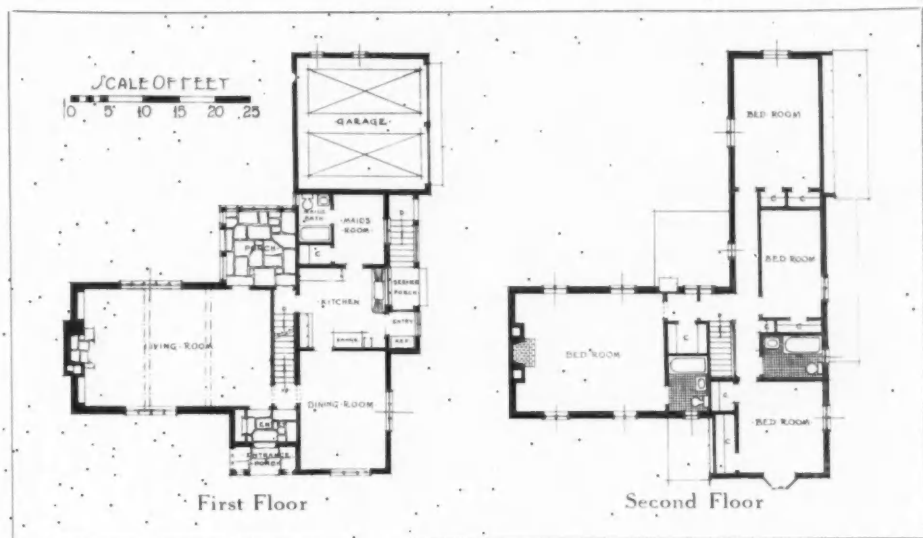


Garden Front, House of Wilbur Brundage, Esq.

Frank J. Forster, Architect

term "copy" in connection with architecture, because "copied" architecture almost invariably lacks vitality and spontaneity.

Looking at the modern version of the English country house in England, we find a type established not only by the authentic surviving examples of the earliest days, but by the kind of adaptation evolved by such eminent British architects as Lutyens, Voysey, Baillie-Scott and Dawber. These men have designed and built with a native vigor, tempered by the ideals of William Morris, which means that they have compromised very little in meeting modern living requirements in terms of the picturesque. Perhaps they have not been sufficiently concerned with meeting modern living requirements. From the American point of view the merits of the modern English country house seem sometimes to be obscured by its defects, the latter consisting mainly of impractical or inconvenient plans, and awkward room arrangements.



The merits of the modern small country house or cottage in England are apparent, and have proved peculiarly difficult to copy in this country, for several vital reasons. In the first place, the English country house is a tradition, with its roots deep in English life. Then, moreover, it is not a product of self-consciousness or an imported taste; it represents the Englishman's idea of a dwelling, and the ideas of his forefathers. It is picturesque by nature rather than by artifice, and much of this quality, much of the



Garden Front, House of Gerald M. Lauck, Esq., Upper Montclair, N. J.
Frank J. Forster, Architect



Bedroom, House of Gerald M. Lauck, Esq.

charm that has inspired a desire for its counterpart in this country came originally from the rugged, interesting local materials of which it was built. Local tiles and slates, the handiwork of the local artisan in the fashioning of timbers, in "paring" and in the whole technique of building made the modern English country house, like its ancient prototype, a thing virtually impossible to imitate with any success (until very recently) in America.

The English country house grew from its surroundings and was a part of them, as were, for instance, the stone cottages of the Cotswolds, and the houses built all of local slate in Cornwall. These houses "belong," and are good architecture for that reason, just as the houses of Chestnut Hill ledge stone around Philadelphia are good architecture, as are also the houses of local moraine stone in New York and some parts of southern New England.

The English country house or cottage type is ours by racial, if not by national heritage,—but then our only true national style is our Classic Revival of the early nineteenth century; for our "Colonial" is an English Georgian importation, localized, it is true, by the colonists, but none the less English. For many years after American architecture turned its back on the Classic Revival as being "old fashioned," through all the architectural depravity of the 1880's, American architects gave little thought to the development of adaptations of pure types. And when they finally took up the English cottage, along with



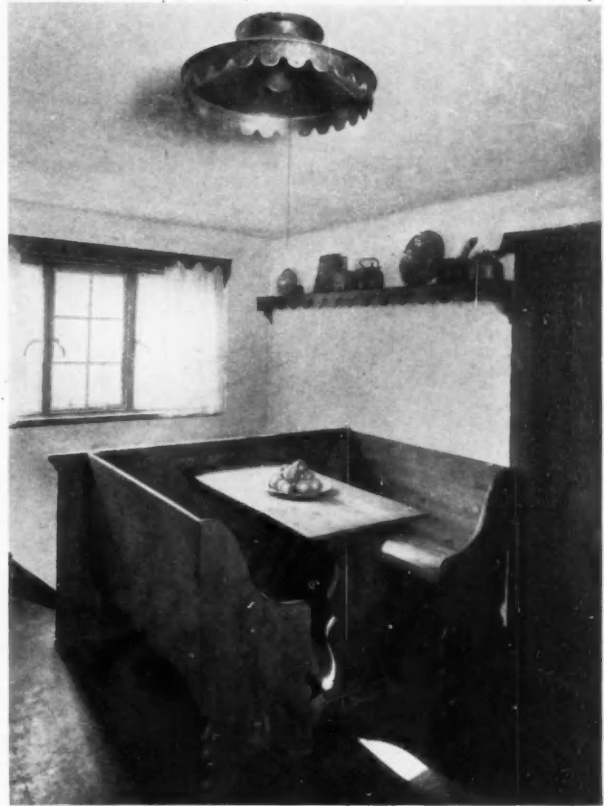
Photo, Kenneth Clark

Living Room, House of Gerald M. Lauck, Esq.

Frank J. Forster, Architect

a miscellany of other types, their versions of it were in the nature of very bad parodies. Handicapped not only by a prevailing lack of general taste, but also by the absence of any suitable materials or well instructed craftsmen, the first of the modern American adaptations of English country houses bore virtually no resemblance to the country houses of England. There was, for instance, no appreciation whatever of the natures of textures of building materials. Slate was split as thin as cardboard, surfaced smooth, and selected for uniformity of color, except when the architects' fancy called for the contrivance of patterns of red and light green slate in the darker gray expanses of mansard roofs. Brick was similarly made to meet the general demand for uniformity of color and total absence of anything like texture. The ideal brick wall, in those days, was as interesting as a piece of oilcloth. And lumber was mill-finished and not considered as possessing any natural or material qualities worth bringing out.

This matter of materials and the manner in which they are handled is especially important in any study of American versions of the English country house, because the English country house in its own country is not so much a matter of plans and elevations, or even of specific details, as it is a matter of technique. When architects realized this, they cast about for building materials that would at least approximate in character the building materials used by the ancient and modern builders of the English country



Dining Alcove, House of Frank J. Forster, Esq.



Photo, John Wallace Gillies



Details, Living Room, House of Frank J. Forster, Esq., Great Neck, N. Y.



Photo. John Wallace Gillies

House of Frank J. Forster, Esq., Great Neck, N. Y.

house,—and for a time they cast about in vain. Gradually the manufacturers sensed the demand, and it soon became possible to obtain without any difficulty bricks of every texture and color from the "tapestry" variety to the warped and burnt "clinker" bricks that used to be thrown on the scrap heap of every brickyard in the country. Then came graduated slates, as rough and rugged as the old hand-hewn slates of Cornwall, and ranging through

a fine variety of beautiful and useful natural colors. Materials alone, however, would not build the true American counterpart of the English country house. It became apparent that the architect must educate the artisan to a point where he could appreciate and, to a greater or less extent, emulate the age-taught craftsmanship of the European artisans, versed in methods handed down from father to son from the middle ages. Perhaps Wilson Eyre was



Secondary Entrance



Main Entrance

Details, House of Frank J. Forster, Esq.



Photos. John Wallace Gillies

House of Wilbur Brundage, Esq.; Douglaston, N. Y.

Frank J. Forster, Architect

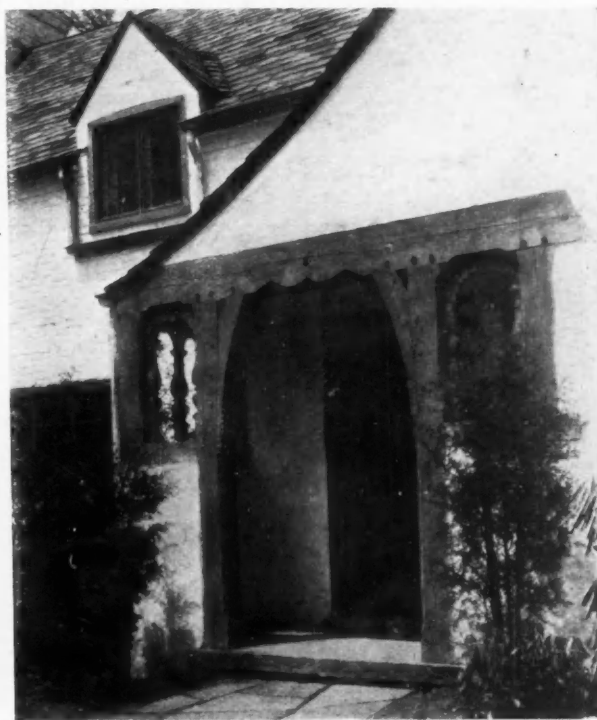
the first architect in this country to get this vitally necessary element of craftsmanship and technique in the hands of the artisans who built his houses. And this essential part of the building of an English country house in America has certainly been successfully achieved by Harrie T. Lindeberg, by Mellor, Meigs & Howe, and by John Russell Pope. In my own work, when I am doing a house of this type, the technique of its actual workmanship is a matter of

the utmost concern to me, because without it the house must lack the great essential of character.

This may be the place to say a few words about the mistakes that often occur through a too great insistence on rugged craftsmanship, an insistence that leads to unfortunate exaggerations. This is often apparent in the rough-hewn timber work of an English country house adaptation, which should look, of course, as nearly as possible like the hand crafts-



Entrance, House of Wilbur Brundage, Esq.



Entrance, House of Gerald M. Lauck, Esq.

manship of the early builders. Not content with this, hand-hewn timber work today is often made to appear actually mutilated, as though it had been hacked with an axe instead of rough-hewn with an adze.

It is obviously impossible to say much of a specific nature about country-house plans, partly because these vary considerably with individual clients, and partly because the American small house plan of today is so generally good. For economy of space, for efficiency in servantless housekeeping, our plans are on the whole very well studied. In the small house we usually plan for one fine big room, even if the house is so small that the dining room is sacrificed and its place taken by an attractive alcove, or if one end of the living room is used for this purpose. In formal types of houses the exterior is usually based directly on the plan; in the informal house of the English cottage type, plan and exterior are often studied together, bringing about a perfect relationship in which neither interior nor exterior sacrifices any of its charm for the other. We have achieved the picturesque, and have done it without making any compromise with our ideas of modern comfort and convenience, which are of importance.

On matters of cost it is also difficult as well as very unwise to become specific. The availability of required materials, the amount of hand craftsmanship made use of, the general character of the construction, as well as the materials employed, make it difficult to arrive at standardization. That charming gate lodge that John Russell Pope built for the Vanderbilt place on Long Island, a little building fashioned of hand-wrought oak timbers, with truly mediæval carved wood grotesques and old handmade tiles from a ruined building, probably cost as much to build as a good-sized dwelling of ordinary standard construction. It is a marvelous little building.

The Norman or English country house does not lend itself to the formulæ of standard construction. You arrive nowhere on an estimate of its cost "per cubic foot," for its construction calls for use of special materials and a considerable amount of hand craftsmanship. It is a type that lends itself either to very economical or to more expensive construction. If it is to be a simple affair, mainly of stuccoed exterior and shingle roof, with little more craftsmanship than a few adzed beams, it may be built with astonishing economy. If, on the other hand, it is to have considerable tenoned half-timber work, brick nogging, carved verge boards and metal casements, with corresponding niceties inside, its cost is increased. And even if all English or Norman country houses were of similar materials, which they are not, our varying local costs in America would make it no less difficult to arrive at standardization. The same house might vary considerably in cost in a New York and a Philadelphia suburb, or even in two New York suburbs, which is often the case.

Anyone who has built country-houses of the English type cannot but have come to the conclusion that they are in every respect a matter of technique rather than of formula; that they have become a definite and a creditable contribution to American architecture; and that the only method by which they may be successfully achieved in this country is through the sincerity of the architect who designs and builds them, through his real appreciation of the thing he is trying to do, and the conscientiousness with which he supervises every stage of the work. Here the sympathy and understanding of the client is necessary. More of the real character of an English or Norman country house adaptation lies in the workman's tools, properly directed, than could be shown in a full-sized detail in the architect's drafting room!



House of Gerald M. Lauck, Esq., Upper Montclair, N. J.
Frank J. Forster, Architect

On the Charm and Character of the English Cottage

By JULIUS GREGORY

THE English type of house as developed in this country constitutes one of the most interesting and picturesque forms of our domestic architecture. When carried out in the spirit of the old work and placed amid a proper setting, no other type of architecture can equal it in its quality of charm and what we may call "livableness." It is not only simple and practical, but in the rugged strength of its structure there is a softness of line, simplicity of mass and interest of texture hardly equaled by those of any other type. The old cottage in England,

usually a little farmhouse, low lying, and with a background of trees, a well kept garden and flag walks, is the prototype of our English cottage. Sometimes of plaster and timber with old slates or flat tiles for the roof, quaint brick chimneys and casement windows, often of stone, it always pleases with its inviting, intimate, appealing, and homelike quality.

There are many varieties of old English houses, due to limitations in use of local building materials. Where there was abundant wood, half-timber and plaster were used. Where there was stone, the stone



Photo. Sigurd Fischer

House of Miss Cora A. Week, Riverdale, N. Y.

Julius Gregory, Architect



Detail, Entrance Front,
House of Mrs. Mary McKelvey

house with slate roofs was built. In some parts of the country there are old plastered houses with thatched roofs, and in other places are houses of brick. Throughout the European countries the same conditions prevailed with a striking similarity of expression, the variation being mainly in the different pitches of the roofs. Underlying them all is the same quality of repose, accidental variety of detail, and invariably beautiful textures of exposed materials. Except in the houses with a preponderance of timber work, there was seldom a studied effort for effect. The old houses were built to endure, were structurally sound, and were wrought by the hands and souls of craftsmen whose traditions had been carried down from family to family, and whose pride of workmanship and understanding of building materials were parts of their lives. Time, with the growth of foliage and trees, has done much to give that quality of charm which we admire about the old houses; but without the fundamental honesty of structure in them there would not be much to enthuse over. The satisfying feeling of texture predominates, and affects our senses. It is pleasant to ponder over the old wall-surfaces of stone, brick or plaster, the hewn timbers and the roofs of slate and of tile, and to realize that it is the beauty of surface that arouses our enthusiasm. Texture, the elusive quality of a surface which makes it pleasing to the eye, permeates our picture of the old work. And it pleases because



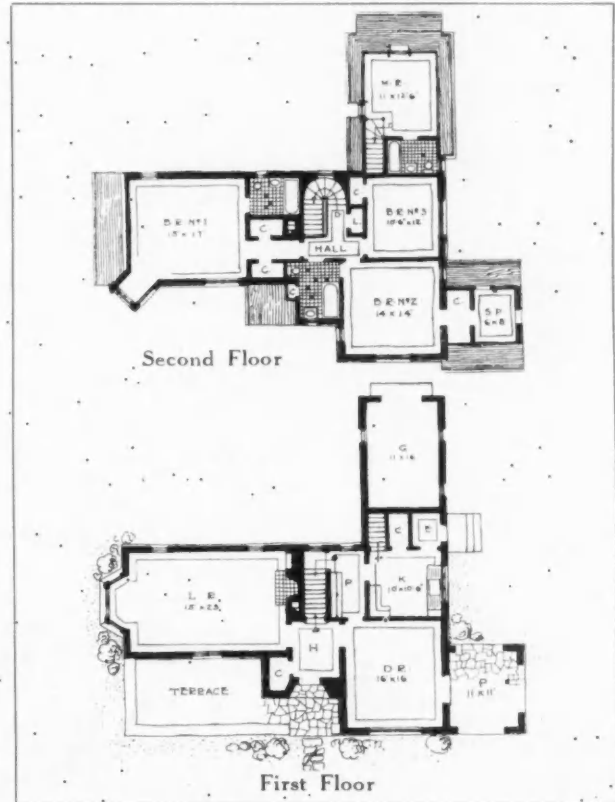
Photo. John Wallace Gillies

House of Mrs. Mary McKelvey, Spuyten Duyvil, N. Y.
Julius Gregory, Architect

it is the product of the understanding hand of the craftsman, done in humble reverence and with a feeling for his material. There is no striving for effect; nothing more than a straightforward use of wood, brick, stone and mortar in a simple and direct way, resulting in a surface that is hand-made, beautiful to look at, and one that will be satisfying through all time. Pleasing texture gives, in a large degree, that element of livableness we so much admire.

Another feature of these old English cottages, and hardly less important than that of texture, is simplicity of mass; large, restful areas of wall and roof with sparse spotting of openings; the windows grouped together and not many in number; the simple doorways, usually framed in oak and with solid, aged doors. The roofs, whatever the material, were seldom broken up by dormers. The passing of time has left its imprint on these,—the sagging lines of the old ridges and rafters, the toning of the old slates and tiles, evidences of a craftsmanship more beautiful than the result of labor of man's mere hands.

The old timbering is beautiful with its definite structural form and intelligent use, and its textural quality of surface. The precious old oak, put together to stay, mortised, tenoned and pinned in a wholly consistent manner, was adzed and planed down to a surface of beauty. Sometimes it was stained to contrast to the surrounding material; often it was left to weather to a soft gray; it has always satisfied our



Plans, House of Mrs. Mary McKelvey
Julius Gregory, Architect



Photo: Sigurd Fischer

Carved Entrance Doorway, House of Miss Cora A. Week, Riverdale, N. Y.
Julius Gregory, Architect



Photo. John Wallace Gillies

ANOTHER PICTURESQUE ENGLISH TYPE HOUSE AT SPUYTEN DUYVIL, N. Y.
JULIUS GREGORY, ARCHITECT

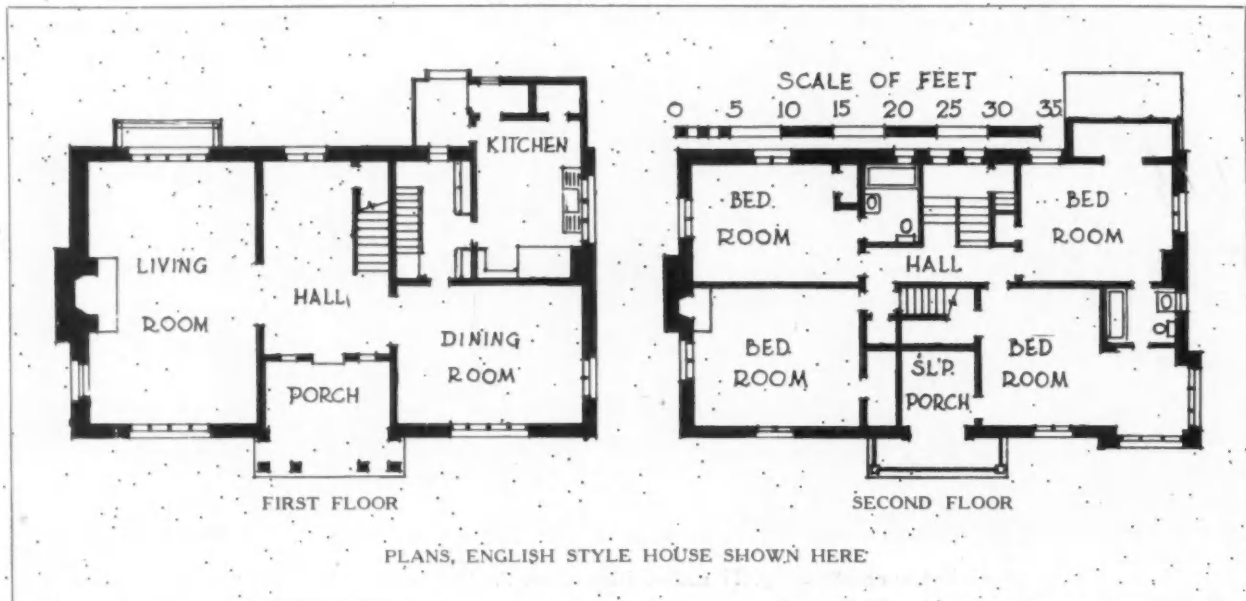
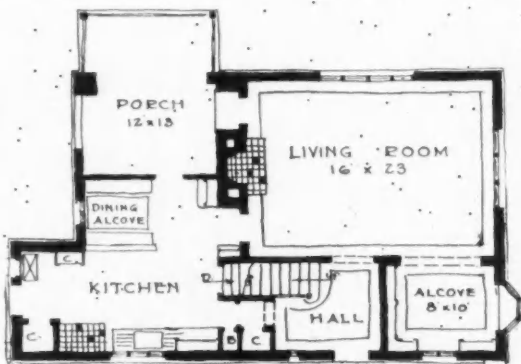


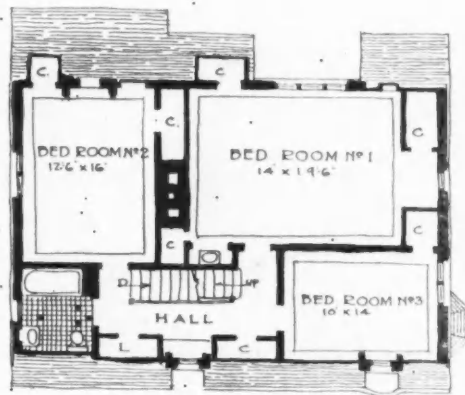


Photo. Sigurd Fischer

ANOTHER VIEW OF HOUSE OF MISS CORA A WEEK, RIVERDALE, N. Y.
JULIUS GREGORY, ARCHITECT



FIRST FLOOR



SECOND FLOOR

PLANS, HOUSE OF MISS CORA A. WEEK

feeling for strength and beauty. Inside the old house the same qualities of structural honesty, simplicity and directness, and softness of texture prevail. These elements dominate throughout the old buildings and aid in making them beautiful.

Our modern houses must be worked out in this spirit of the old work to be good; the timbers that show must be structural, not superficial, and the textures made with the instinctive freedom of the real craftsman, and not a striving for new or unusual sur-

faces. There must be a simple relation of materials and masses. A true feeling or conception of the straightforward uses of building materials in a natural way is essential. We can verify our ideas by reference to beautiful old work in our endeavor to get the spirit of settled genuineness inherent in the old buildings,—nothing more. It is wholly a matter of spirit; but before we can build in the old manner it will be necessary to unlearn much and to acquire a different point of view regarding building.

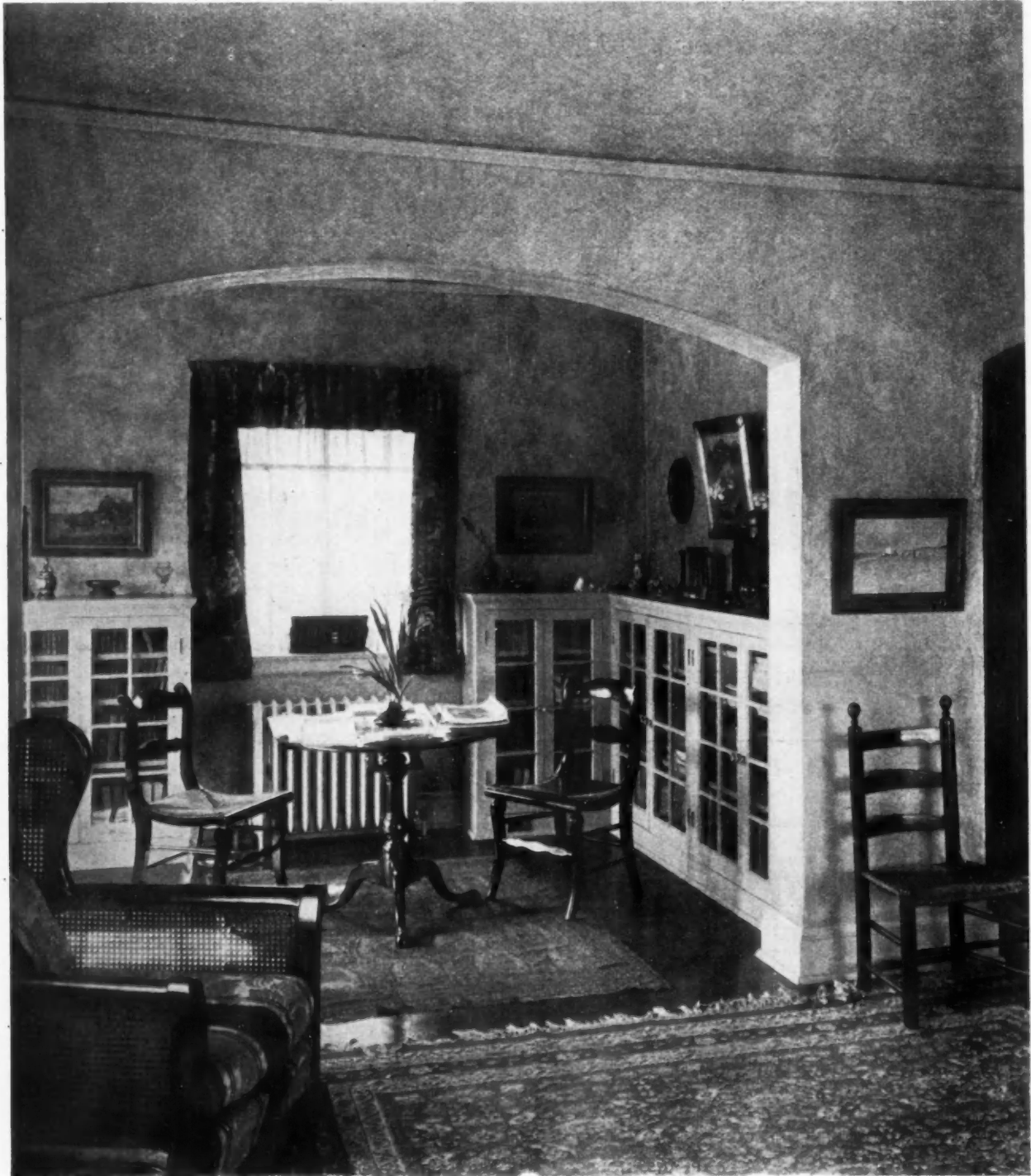


Photo. Sigurd Fischer

Living Room Alcove, House of Miss Cora A. Week, Riverdale, N. Y.
Julius Gregory, Architect



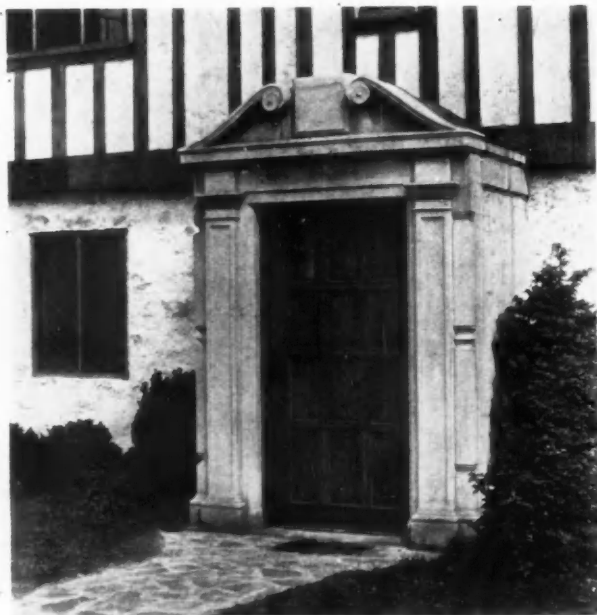
Photos, George H. Van Ande.

COTTAGE ON ESTATE OF RICHARD SELLERS, ESQ., BELLEVUE, DEL.
PRENTICE SANGER, ARCHITECT

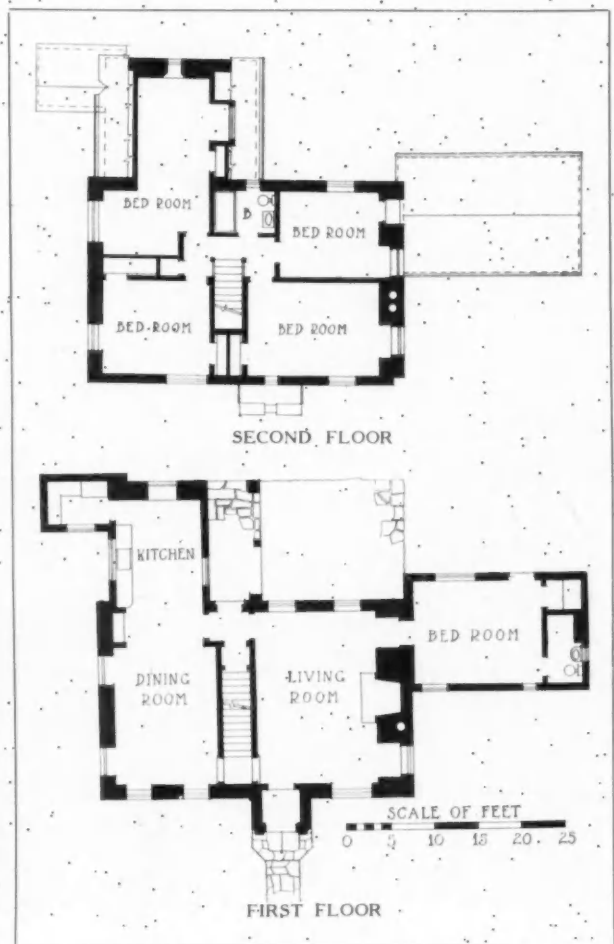


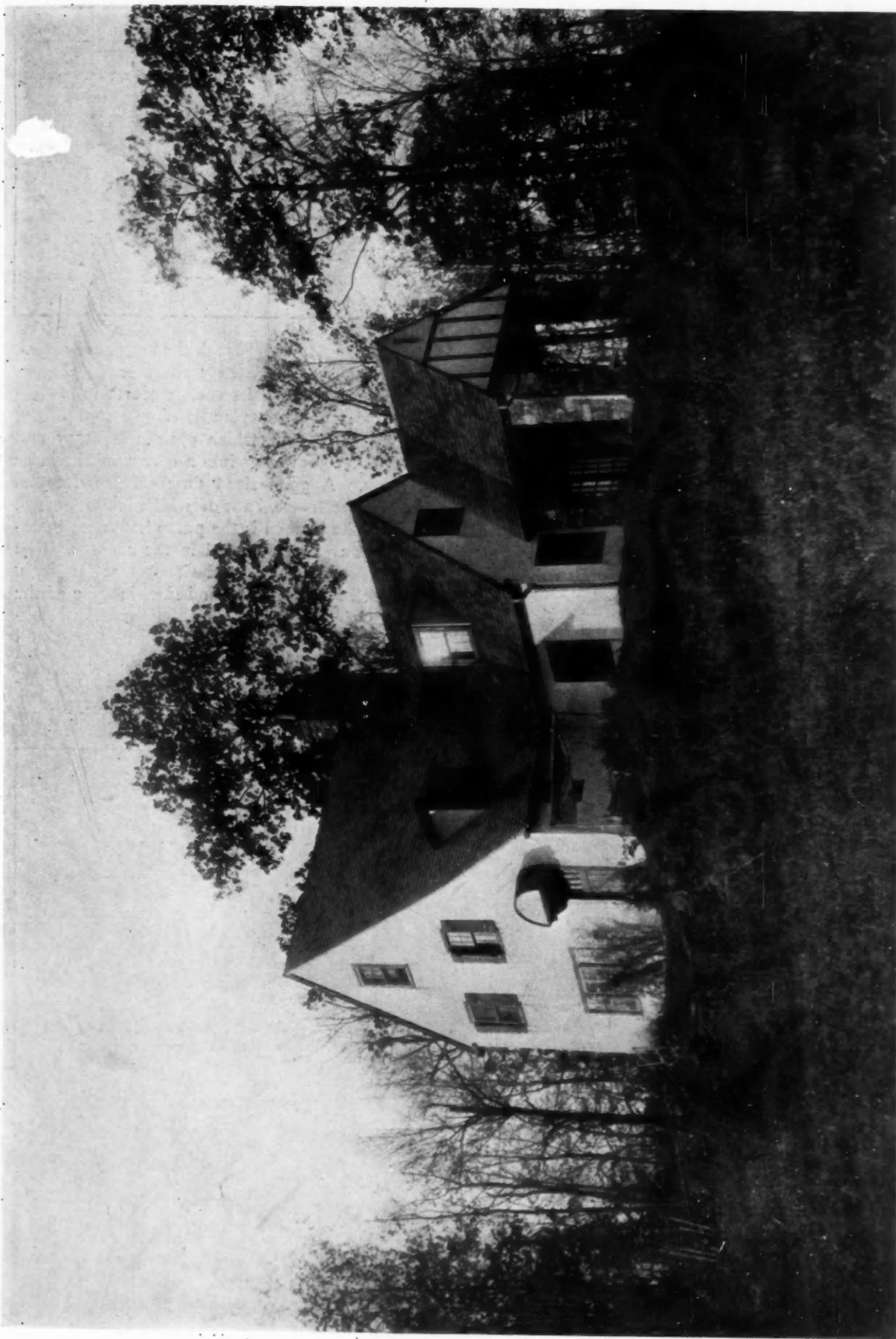
REAR ELEVATION

FROM the front elevation the size of this cottage is hardly to be appreciated, as a one-story bed-room wing extends from one end of the house, and a kitchen wing from the rear. The use of field stone, brought up to a fairly smooth surface with cement and then whitewashed, gives an unusual and pleasing character to the design. The use of half-timber and stucco for the front elevation of the second story is another satisfying variation, breaking the monotony characteristic of an all-stone house.



MAIN ENTRANCE





HOUSE OF JOSEPH S. ROBERTS, ESQ., CHAPPAQUA, N. Y.
MELVIN PRATT SPALDING, ARCHITECT



SIMPLE in plan and elevation, this house possesses a certain definite interest, owing to the size and placing of the windows, the broad unbroken wall surfaces, and the unusually interesting front door with its hood and its baluster-transom. The roof of the main part of the house has a high ridge-pole, from which the roof slopes down over the first story on the side, where the living room ell joins the main house. At the point of juncture a large brick chimney gives a picturesque and important note. Repeating the same roof slopes as the ell, a spacious living porch opens off the living room. Here heavy stone and half-timber work appear for the first time in the exterior design of the house. The stonework is of excellent workmanship, laid up to a flat surface, which might well have been repeated in the large chimney. Carefully designed

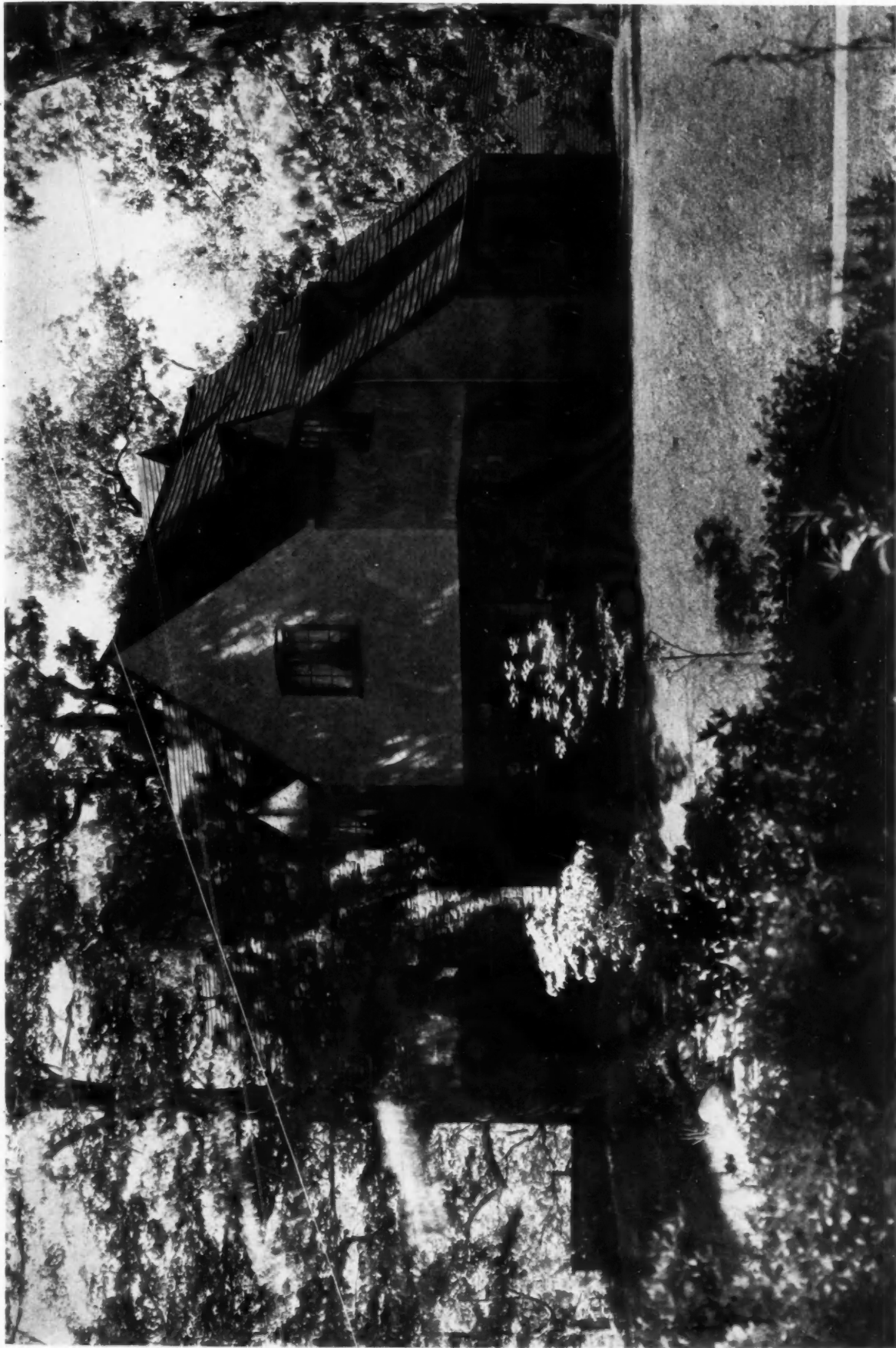
dormers not unpleasantly break the long roof slopes. Stability, solidity and severity characterize the exterior design of this wholesome, comfortable-looking house. The first floor plan is simple and direct. The entrance hall, off which open a lavatory and cloak closet, leads directly into a corner of the large living room. A good sized dining room occupies the front of the house, back of which is the kitchen. Opening off the kitchen is the pump house, an essential part of any house located in the country. The second floor contains three bedrooms and a bath, two of which are of fairly good size, in spite of the space taken up by the roof slopes. This house contains approximately 25,208 cubic feet and was built in the summer of 1923 at a cost of .53 cents per cubic foot. It is an excellent example of an important and increasingly popular architectural type.



ENTRANCE

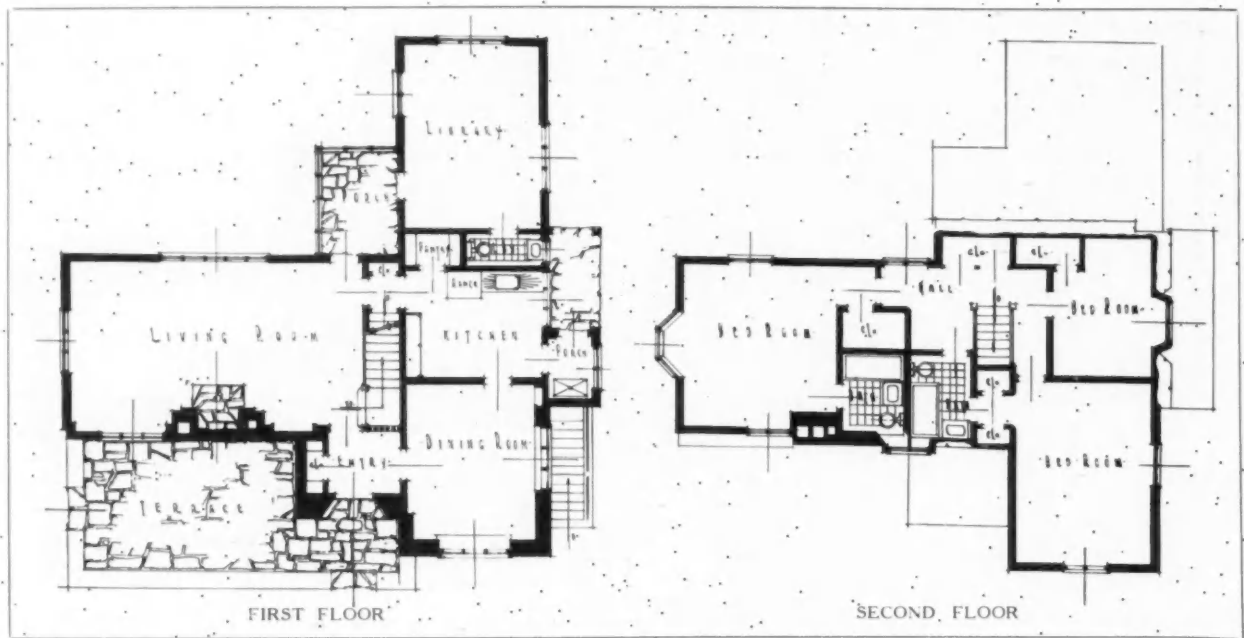


DETAIL, LIVING ROOM



Photos, John Wallace Gillies

HOUSE OF FRANK B. SMITHE, ESQ., DOUGLASSON, N. Y.
FRANK J. FORSTER, ARCHITECT



At Douglaston, N. Y., Frank J. Forster, Architect, has built a number of attractive small houses, all of which show an unusual amount of picturesqueness and originality. Among these several houses none is more attractive than this one built for Frank B. Smith, Esq. Stone and rough-finished plaster are the materials, combined in the

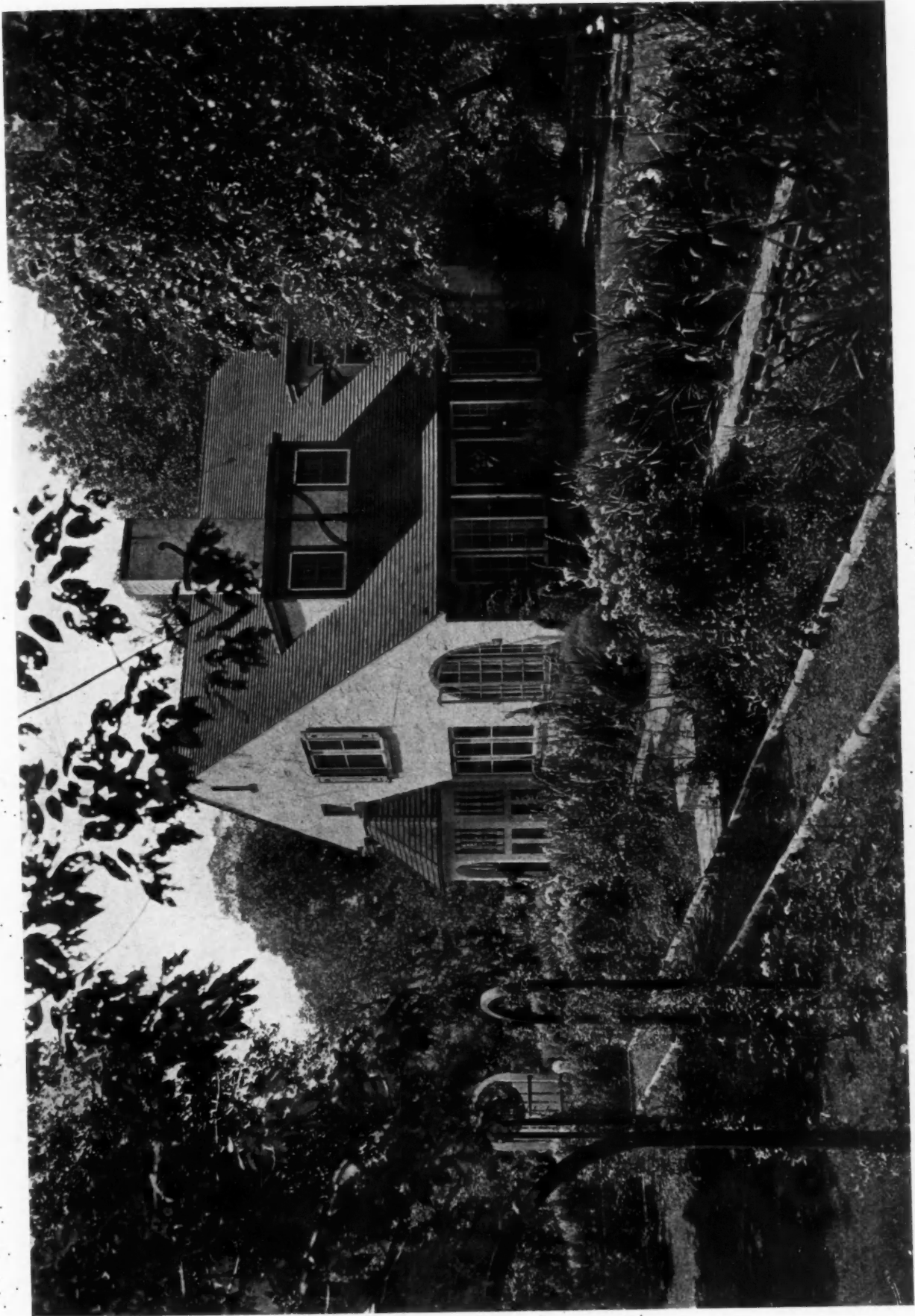
intelligent and logical manner characteristic of this architect's country house designs. The windows of the first floor, which are of good size, and well located, are balanced in almost every case by smaller windows or dormers in the second story. Completed in October, 1924, this house contains a cubic footage of about 29,247, and cost per foot of about 75 cents.



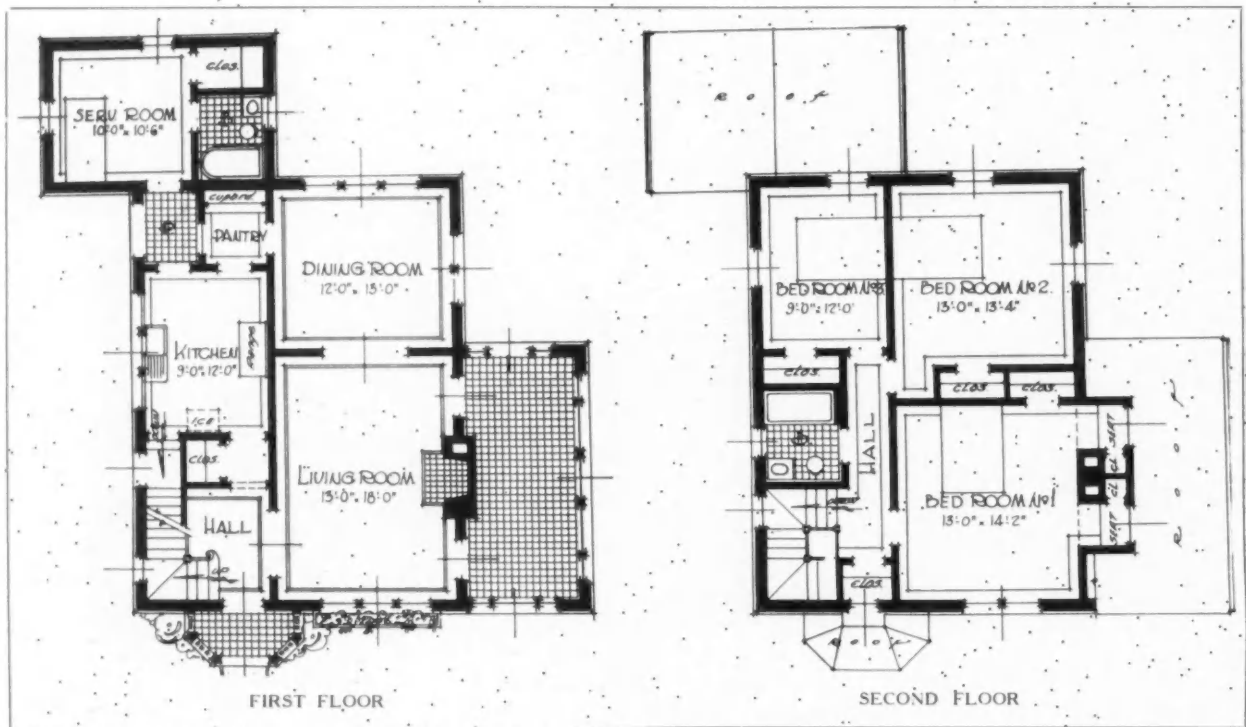
TERRACE



MAIN FACADE



HOUSE OF E. B. POWER, ESQ., BRONXVILLE, N. Y.
: R. C. HUNTER & BRO., ARCHITECTS



FREE adaptation of the English cottage style to the requirements of a small American house is here well represented. Containing approximately 25,100 cubic feet, and built at the cost of 55 cents per cubic foot in 1922, this small house with walls of stucco-over hollow tile shows an originality and charm in its design which might well be emulated

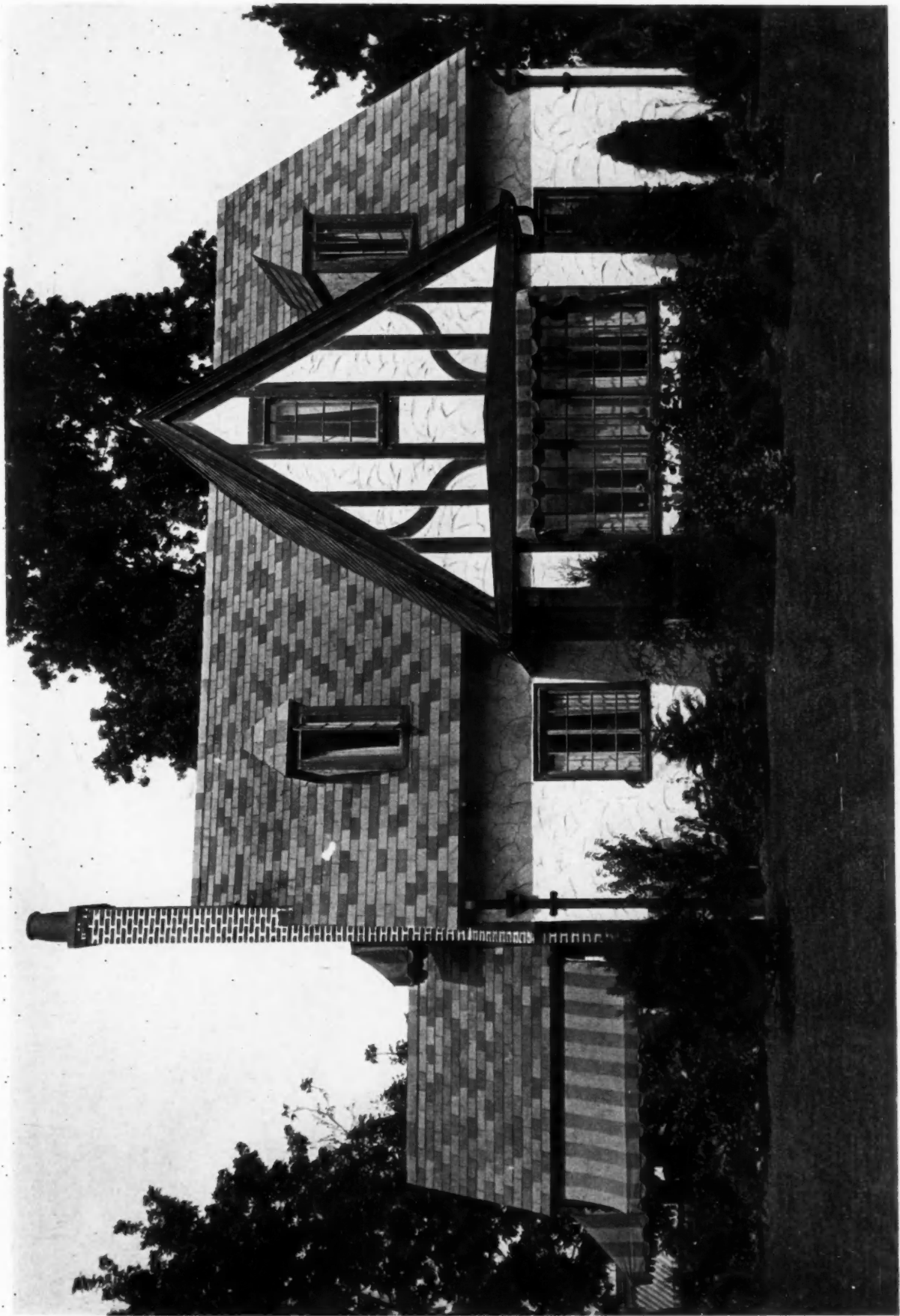
in more small houses. As the house is located on a corner plot, an entrance gate is provided from each street with walks leading to the front porch. This approach to the house is through a simple terraced garden, which, although informal, is thoroughly English in feeling and delightful in its abundance of varied planting of old-fashioned shrubbery and flowers.



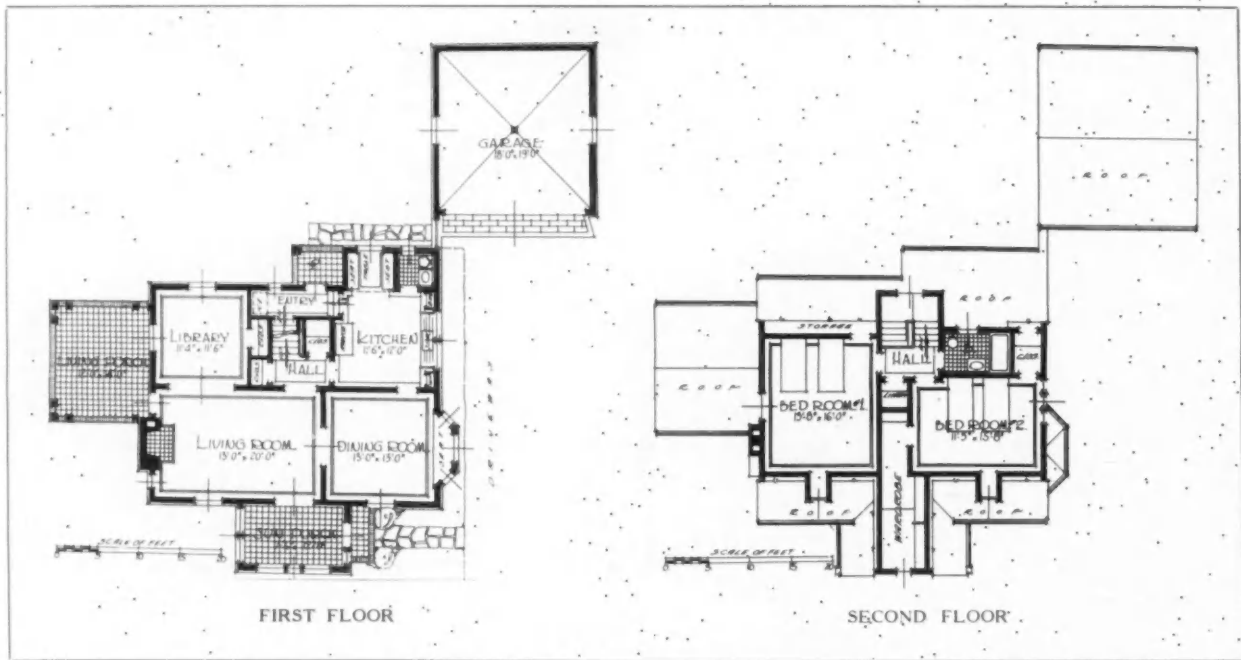
ENTRANCE



GARDEN FRONT



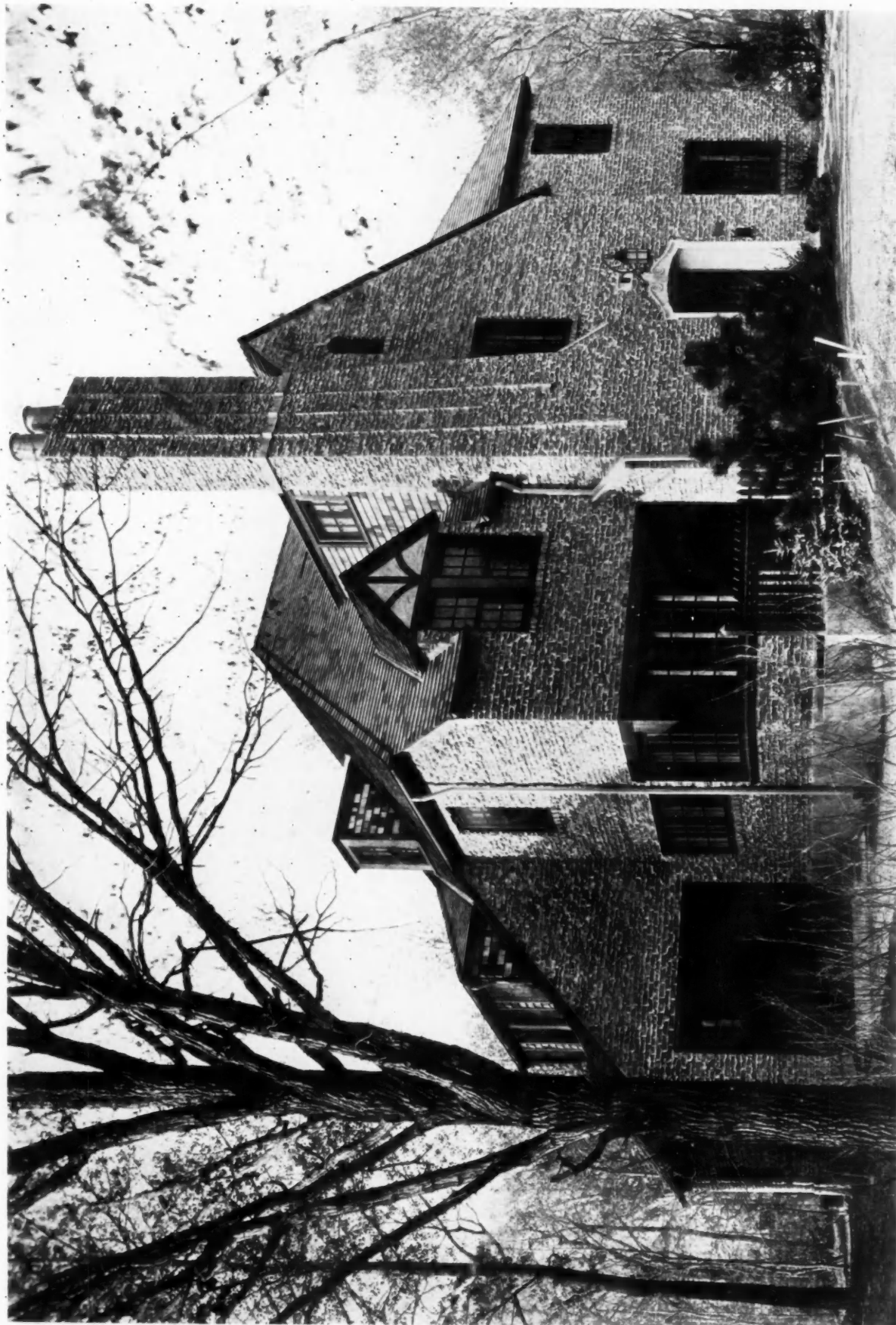
HOUSE OF THOMAS L. HEFFRON, ESQ., SOUND BEACH, CONN.
R. C. HUNTER & BRO., ARCHITECTS



THERE is a homelike quality about this small cottage in the English style which appeals to anyone wishing to have a small home of one's own. At the rear of the house is a garage which, although detached, is located so close to the house that it is only a step from the kitchen porch to the garage door. The cottage, which contains approximately 27,000 cubic feet, cost 55 cents per cubic foot in 1925. The general construction is wood frame, the exterior walls finished in stucco on metal lath. The floors of the house are oak, the heating is by hot water, the interior woodwork is white wood, and the interior walls are hard plaster which may be either painted or papered. This finish of the walls is not particularly appropriate to or consistent with the English cottage style, but in this country consistency between the exterior and interior architecture of a house is seldom considered as seriously as it should be. Studying the front elevation of this house leads to the conviction that the dormers are too tall for their width, giving vertical emphasis to these windows in sharp contrast to the low effect of the windows of the first story.

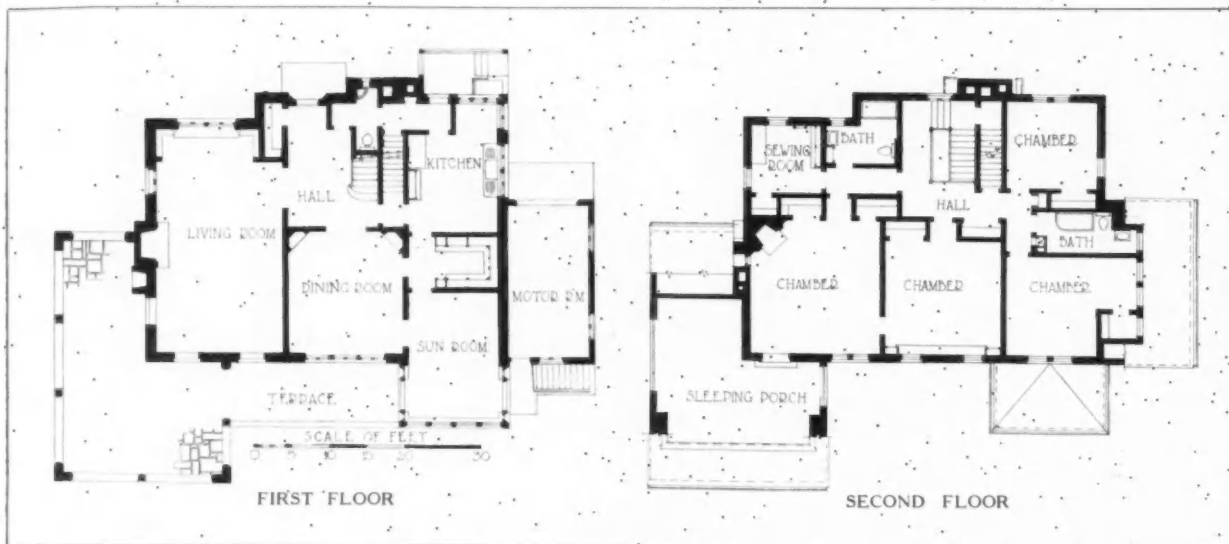


ENTRANCE AND SUN PORCH



Photos. Tresebridge

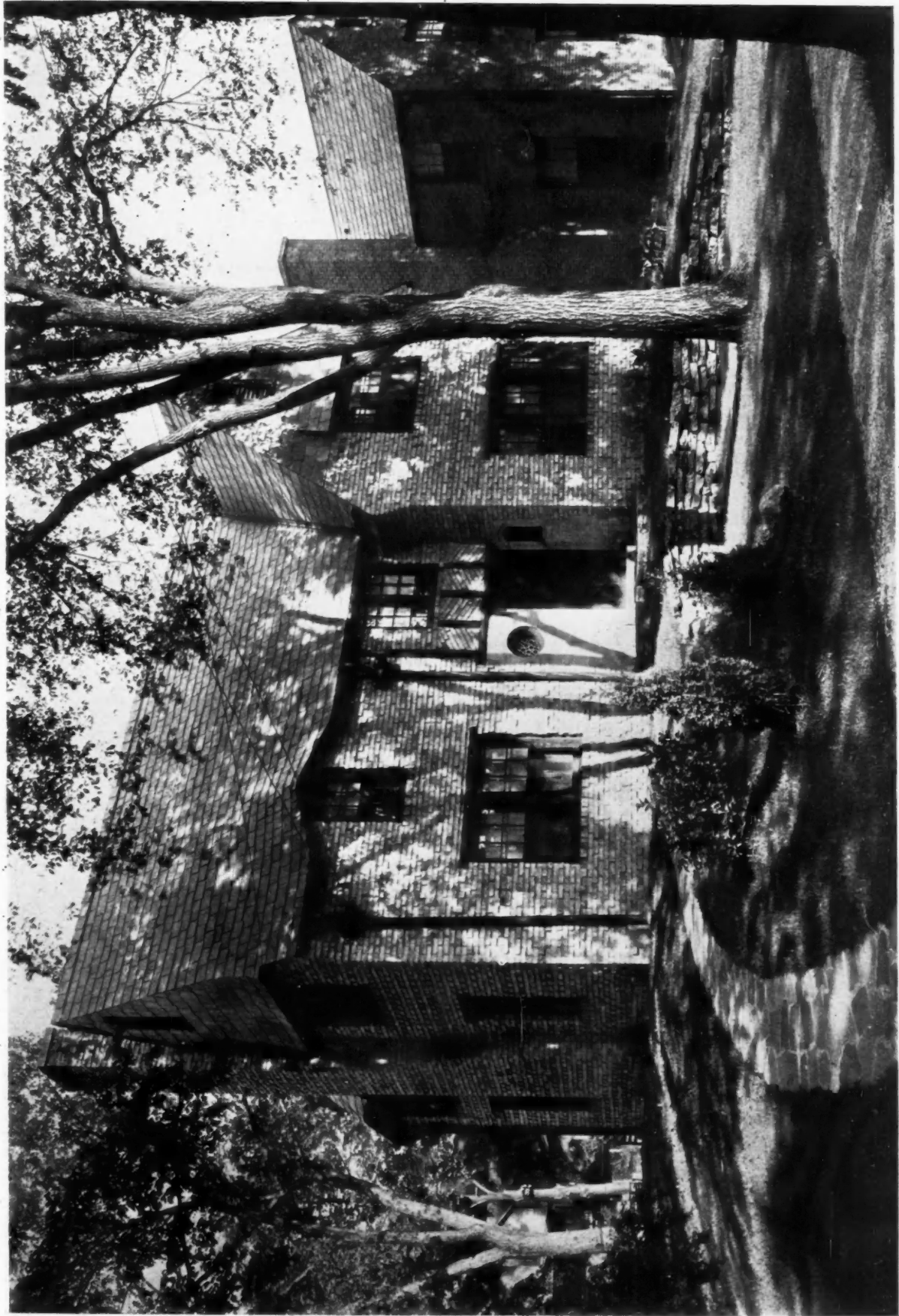
HOUSE OF JAMES ROY OZANNE, ESQ., EVANSTON, ILL.
EDWIN H. CLARK AND CHESTER H. WALCOTT, ARCHITECTS



“SKINTLED” brick has become very popular in certain sections of the country as a material for exterior walls. The surface obtained by the use of this brick, combined with very rough pointing, gives an interesting texture and color tone to the walls of a house. It should also make an excellent surface for the clinging of vines. In the suburbs of Chicago particularly, a large number of small houses have been built of this type of brick during the past five years. One of the most recently completed is the house of James Roy Ozanne at Evanston, the cubic contents of which are approximately 81,000 feet, which includes the garage as a part of the house. The cost of the house when completed last year was approximately \$30,000. Although this Reference Number of THE FORUM is intended to deal with houses costing not more than \$25,000, in a case where the garage is built as an integral part of the house, \$30,000 is set as an approximate cost limit.

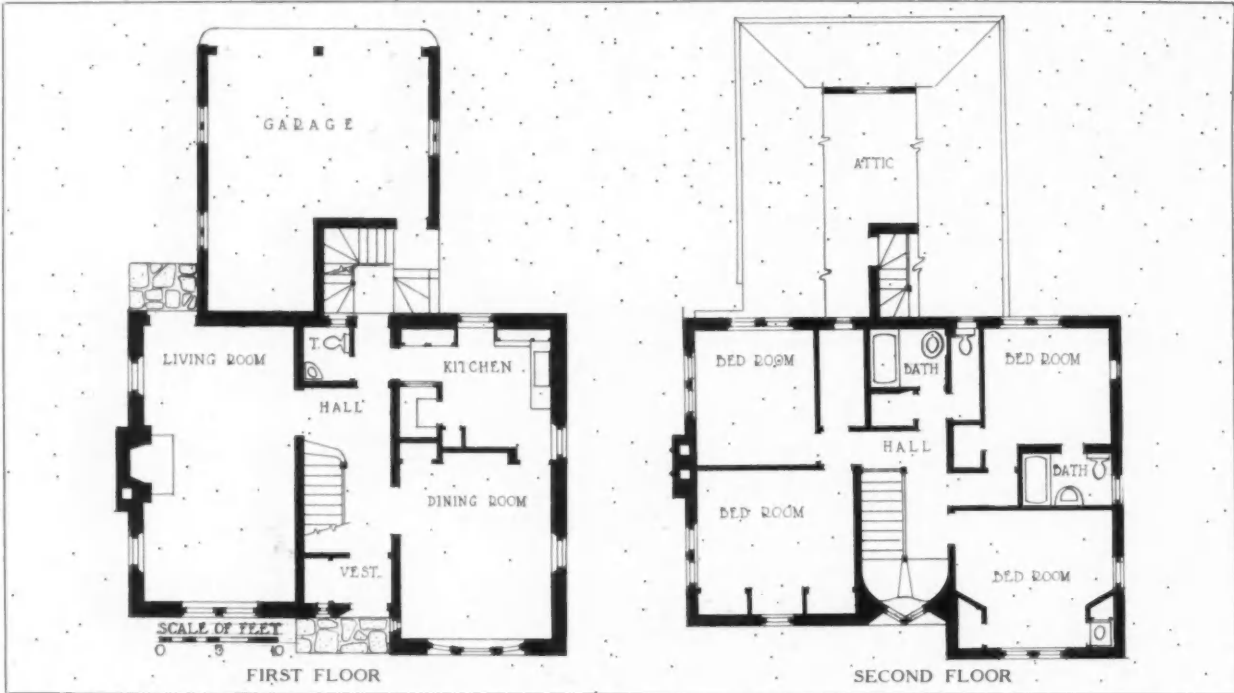


ENTRANCE FACADE



Photos: Trenchbridge

HOUSE OF DANIEL H. ELLSWORTH, ESQ., WINNETKA, ILL.
J. T. POMEROY, ARCHITECT

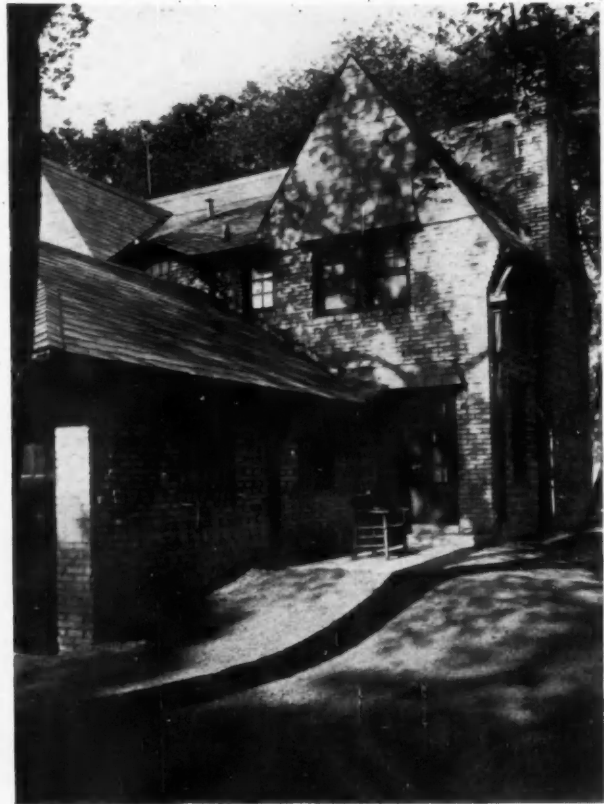


ANOTHER example of the use of skintled brick is found at Winnetka, Ill., in the house of Daniel H. Ellsworth, Esq., J. T. Pomeroy, Architect. This house shows a simple and straightforward design, slightly French in character on account of its steep straight roof and slated gable ends. The cubic footage is practically 29,000, and with the attached

garage (of 6,000 cubic feet), the cost is about 50 cents per foot. The garage, which is located at the back of the house on a level lower than the first floor, is reached by a short stairway from the rear of the entrance hall. Directly back of the dining room is the kitchen. This omission of a serving pantry is often desirable in small houses with few or no maids.



MAIN ENTRANCE

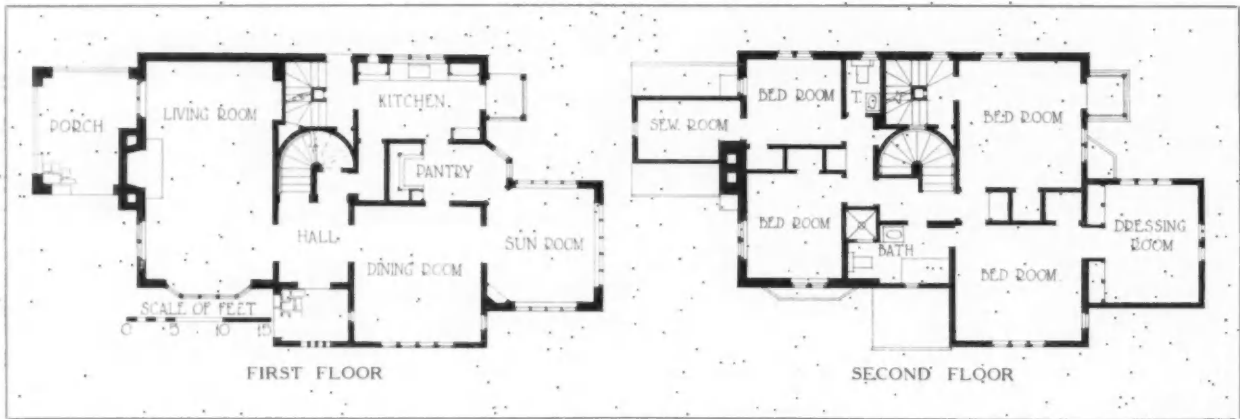


LIVING ROOM ENTRANCE



HOUSE OF J. IVAN DISE, ESQ., DETROIT
J. IVAN DISE, ARCHITECT

Photo. Thomas Ellison



BUILDING for himself, J. Ivan Dize, Architect, has obtained an attractive and comfortable residence. The exterior, treated in brick, half-timber and stucco, suggests that feeling of solidity and durability always associated with the English types of construction. The open porch off the living room, with its sharply pitched roof, relieves what might have been unpleasantly long lines in the outside chimney. The living room bay of pleasing proportions and the low-roofed entrance portico present attractive details. The plans of first and second floors show thoughtful consideration for space conservation and convenient arrangement of rooms. Typical of this is the utilization of the space above the open porch, where a small sewing room has been provided by the simple expedient of placing a win-

dow in the gable end. Without the window this area could have been used only for a closet or storage space. On the first floor the living room, to the left of the entrance hall, which extends the full depth of the house, together with the dining room and kitchen, one behind the other, utilize all the area except that occupied by the front hall and service entrance. Sun room and open porch give opportunity for outdoor comfort in both winter and summer. A dressing room over the sun room and four large bedrooms, in addition to the sewing room already mentioned, give assurance of adequate space and maximum comfort for the average family. Completed in 1925, this house, containing 34,452 cubic feet, cost 55 cents per foot. Both as to exterior and interior, it has been thoughtfully designed and planned.



ENTRANCE



PORCH

Some Considerations of the Colonial Style

By AYMAR EMBURY II

APPARENTLY it is at the present time impossible to design a building of any kind without putting a label on it, and no matter whether it is a 20-story office building or a five-room cottage, it is described as belonging to one of the traditional schools of architecture. Even the magnificent Shelton Hotel, which of all our larger buildings is the truest exponent of modern architecture, is often spoken of as "Byzantine" or "Romanesque" because on its first story some of the ornament feebly recalls the treatment of columns and arches common in Europe in the ninth and tenth centuries. As to the country house,—it seems impossible to design a building which is just a plain house, and not an "excellent example of the use of the Colonial"—or English—or Spanish—style, or whatever it may be.

It is impossible that this hyper-sensitiveness to the indelicacy of design without a label is in the end a good thing, since the architect, serene in the consciousness that his work is a shining example of the work of whatever school he prefers, is enabled to go

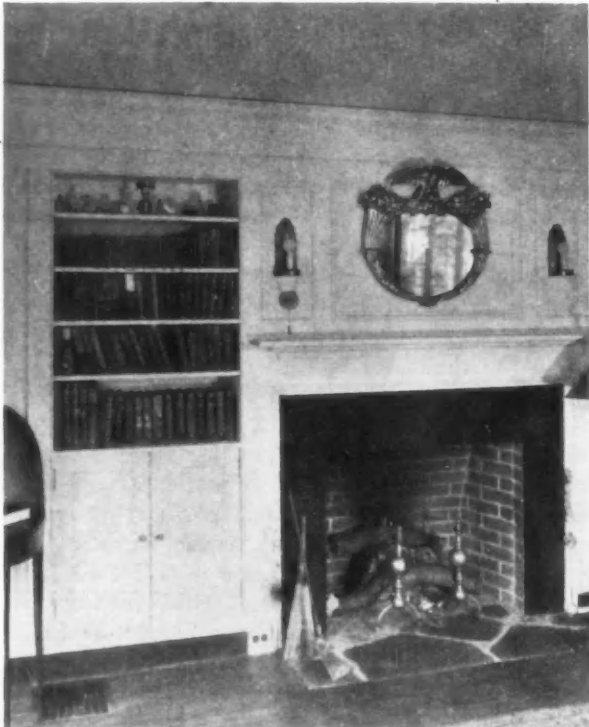
ahead and design to meet his conditions, introducing whatever anachronisms he pleases, without fear of criticism of his work purely on its merits as a piece of architecture. He realizes, perhaps subconsciously, that just as long as he can adduce a precedent or even the shadow of a precedent for every detail of his building he cannot fail to please the conservatives who in any age form the powerful majority, and within the limits set by these precedents, he is at liberty to progress just so far as his own capabilities will permit,—which is after all a rather healthy condition of things. In Europe, on the other hand, the man who makes use of historic motifs is *ipso facto* condemned for lack of real ability to design, and in most modern European work (even including the English) the careful avoidance of *all* traditional solutions of the various problems which confront the architect has produced what can hardly be called an architectural style, but only a number of buildings of little or no intrinsic beauty which frequently negate the creed of the modernist school of thought



Photo. George H. Van Anda

House of Yale Stevens, Esq., Rye, N. Y.

H. M. Woolsey and B. F. Chapman, Associated Architects



Detail, Living Room, House of Yale Stevens, Esq.
H. M. Woolsey and E. F. Chapman, Associate Architects

in that they do *not* express in simple and logical forms their purposes, and are *not* perfectly adapted to their uses, two prime tenets of modernist belief.

In any generation, and in any field of work, men with even a single spark of creative genius are rare; the multitude must be content to follow the leaders; and when the leaders themselves are floundering in a mire of indecision, knowing not whither, the work of the lesser men must inevitably be pathetically formless; and when, as in Europe today, one can recognize no man as inspired, no work as something genuinely fine and eternally beautiful, the situation in architecture seems pretty nearly hopeless.

Here we are in better case. Safe under the wings of that greatest and most useful of our national virtues, hypocrisy; we, while pretending and from long habit almost believing that we are proceeding along the safe traditional lines, are able to depart from them so far as we may wish; pulling the old motifs a little this way, pinching them a little the other; borrowing from some other period where precedent fails us in the one chosen, and winding up with a design which would appear to an authentic architect of the period as a work from another age and land,—as indeed it is. Even in the matter of rational expression of use and purpose we labor under less of a handicap than does the European, and by that we succeed in greater measure, since we are little concerned with external form, but most with



Photo. H. D. Barlow

House of E. J. Hopper, Esq., Ridgewood, N. J.
Thomas C. Rogers, Architect

the practical problems of convenience and light and ventilation. We know that with our plan established we have at hand the whole history of architecture from which to borrow forms to clothe the structure, and we refuse to consider the question of their propriety any more than the architect of the Italian Renaissance considered the structural principles of Roman architecture. From this arises much of no great significance, but also much that does constitute a real advance in architectural design. There is unquestionably too much effort spent in reproducing the architectural beauty of the past without much thought as to its fitness to the object to which it is applied, but this is a fault shared with the most admired of the men of the new school, and it may be questioned as to whether McKim, Mead & White's great Doric order on the Pennsylvania Station is more of a piece of stage scenery than are the towers of Saarinen's station at Helsingfors. This may seem a far cry from the small Colonial house; in size it is; in principle it is not. Many if not all of the houses called in this issue of THE FORUM "Colonial" are really as different from authentic work of the Colonial period in America as Saarinen's station is from the work of the Roman architect, although roughly speaking they are derivatives from it. Let us set down those characteristics of Colonial work which are tangible and see where we stand, since few of us have ever actually defined Colonial:



Fireplace, House of Yale Stevens, Esq.
H. M. Woolsey and B. F. Chapman, Associate Architects



Photo. Kenneth Clark

House of H. A. Groesbeck, Jr., Esq., Chappaqua, N. Y.
Melvin Pratt Spalding, Architect

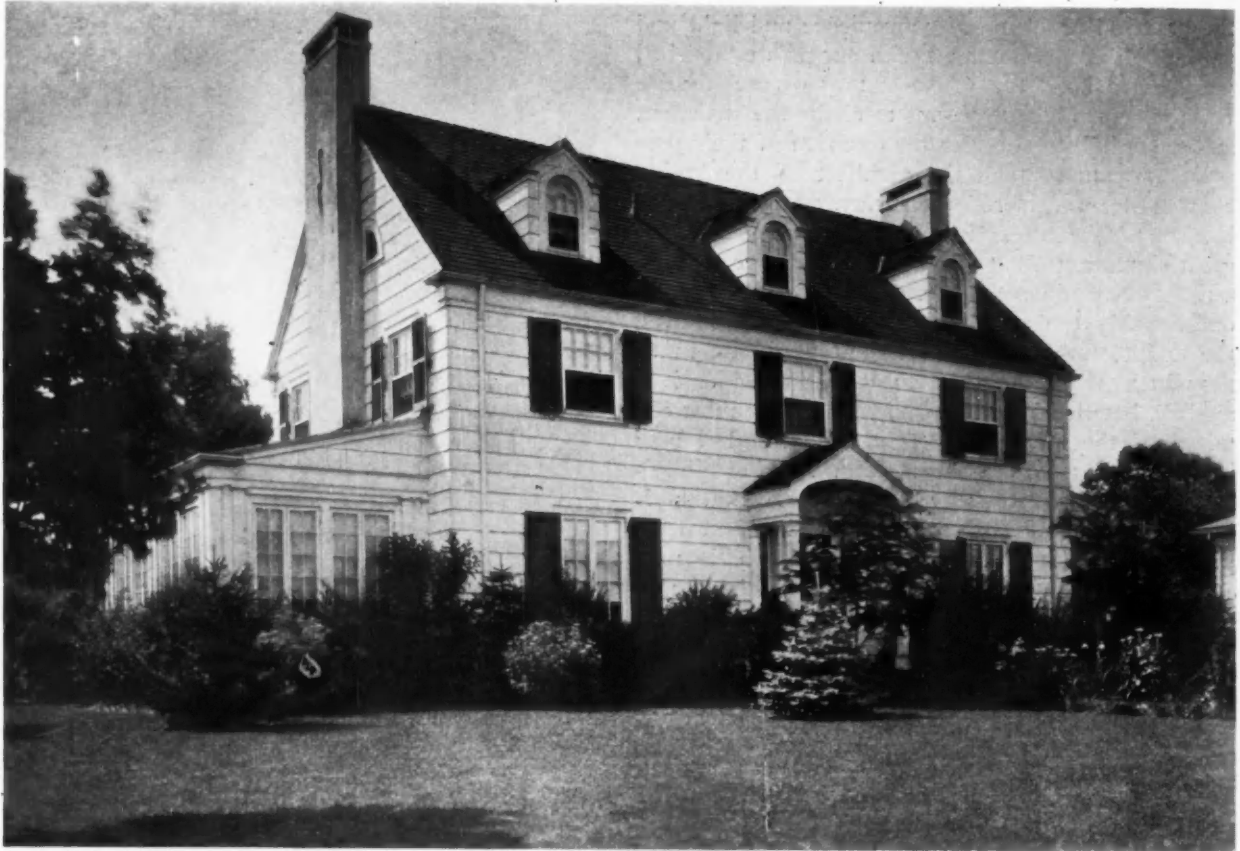
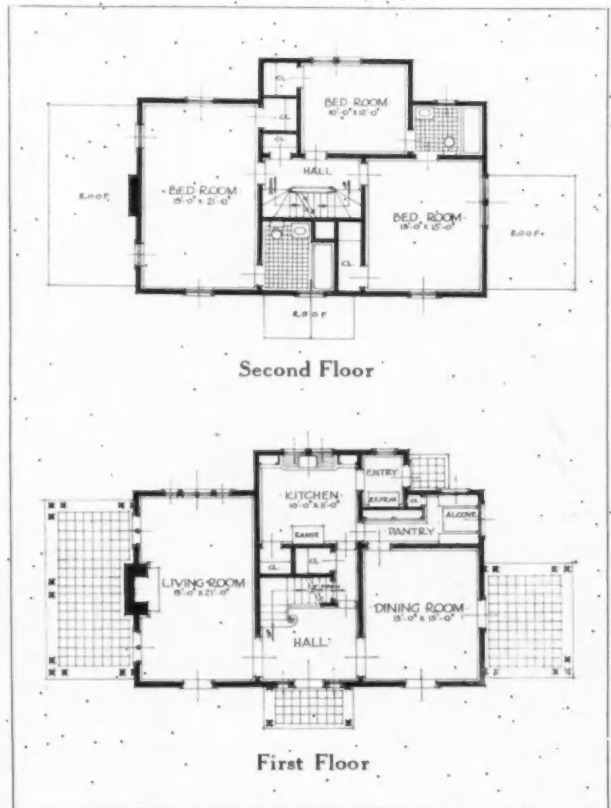


Photo. H. D. Barlow

House of Rev. Angelo Zabriskie, D.D., Ridgewood, N. J.
Thomas C. Rogers, Architect



Entrance, House of E. D. Wilson, Esq., Fieldston, N. Y.
Dwight James Baum, Architect

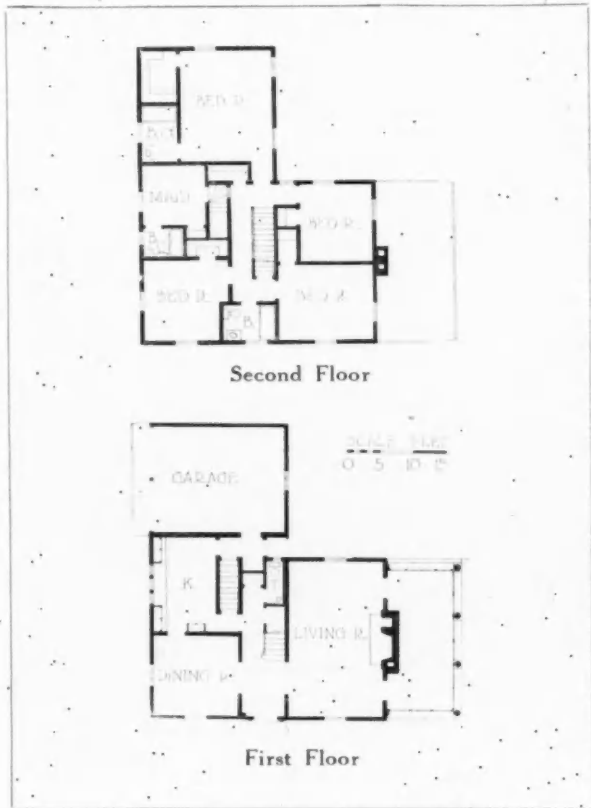


Plans, House of Rev. Dr. Zabriskie
Thomas C. Rogers, Architect



Photo. George H. Van Anda

House of Ernest L. Cosgrove, Esq., Bronxville, N. Y.
Henry Rowe, Architect



Plans, Ernest L. Cosgrove House



Entrance Detail, House of Ernest L. Cosgrove, Esq.



Entrance Detail, House of Dr. Francis Collins

No Colonial building had a double or triple window, except at the center of the principal facade, where the Palladian motif was occasionally employed.

No Colonial house ever had a French window.

No Colonial house ever had a double doorway in the interior, and very few on the exterior.

The Colonial cornice rarely exceeded in height one-twentieth of the height of the facade from the ground to the bottom of the cornice, and the projection of the cornice rarely exceeded one and one-half times its height (except in the projecting eaves of the Dutch Colonial work).

All windows were fixed or double-hung, and divided into lights of glass not exceeding 12 inches in width and 15 inches in height.

Piazas were rare except in the South, and columns of two stories were practically unknown except in public buildings (Mt. Vernon to the contrary notwithstanding).

The main facade of the principal mass was symmetrical or nearly so, often to the great detriment of the plan.

No paints were used except white, red, green and sometimes straw color; and it is questionable whether the latter was used before the Revolution.

In masonry buildings no openings were used which could not be spanned by masonry arches or lintels or wood beams. This is particularly true.

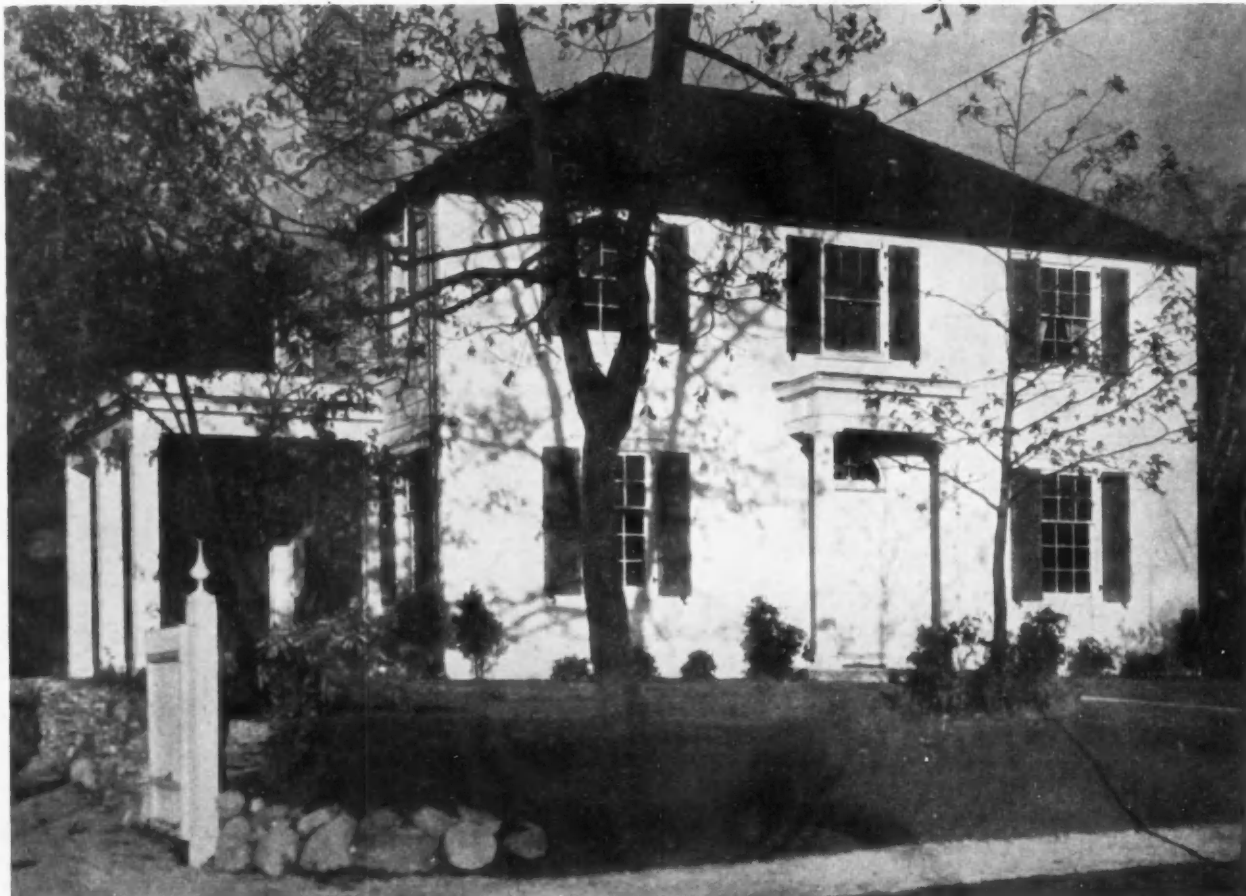


Photo. Paul J. Weber

House of Dr. Francis Collins, Fieldston, N. Y.

Dwight James Baum, Architect

These are the outstanding physical features of the Colonial style, but even if a building were designed with careful adherence to every one of these characteristics, would it necessarily appear to be a genuine Colonial house? It seems improbable; for just as no religion can be based on a series of prohibitions, so can no good architecture be based on a list of "do'n'ts." To one as to the other is necessary a certain vitalizing and driving spirit, and it was to this rather than to the physical features imposed by the structural limitations of the time that we owe the primly picturesque quality of the old work. That spirit died when the nineteenth century was born, and the attempt to resurrect it in its entirety is hopeless. Nevertheless, we are today doing work which is in itself possessed of considerable charm, and which can roughly be described as "Colonial." The label does not matter; the work assuredly does.

It seems, to the writer at least, that in this derivative from the Colonial lies the future of our architecture, at least in the northern part of the United States, for reasons which are neither profound nor commonly understood. In the first place, it is a rational method of achieving the desired results. A house is first and principally a place in which to live, and not something to be looked at, and the square box of the Colonial building gives a maximum of usable space at a minimum of cost; and no sys-



Entrance Detail, House of T. A. Spencer, Esq.
Joseph W. Northrop, Jr., Architect



House of William J. Devine, Esq., Englewood, N. J.
R. C. Hunter & Bro., Architects



Photo. Tebbs & Knell, Inc.

HOUSE OF CHESTER T. ALPAUGH, ESQ., NEW ORLEANS
MOISÉ H. GOLDSTEIN, ARCHITECT



HOUSE OF WALLACE GILL, ESQ., GLENCOE, ILL.
R. C. HUNTER & BRO., ARCHITECTS.

tem of architecture which is unsound economically can be enduringly successful, regardless of its aesthetic merits. Our climate requires bedrooms with much window area to admit sunlight in our cold winters and air in our long, hot summers; these we get in the Colonial house, and we do not get them in the house patterned after the long, low English cottage, admirable as that is in appearance and satisfactory in a country where by our standard spring merges imperceptibly into fall, and to fall succeeds another spring. The Colonial type means rooms without projecting corners or sloping ceilings; rooms easy to furnish, and easy to clean and wasting little area.

It may be argued that houses of the so-called Mediterranean type, the houses of the Spanish and Italian school, can also be designed to give such rooms; but if this is done the characteristics of that type are destroyed.

Instead of the heavy walls and few windows with the deep reveals of the Southern buildings, we are likely to have walls so thin that reveals are not possible; and comparatively few clients could be induced to permit the ample wall areas, unbroken by windows, which give to the Italian and Spanish buildings so large a part of their charm. Then again, even were we to use the identical materials of which the walls of these buildings are constructed; we have not the wealth of mechanics,—half masons and half sculptors, instinct with the decorative traditions of centuries,—to provide the stonework of the old Italian and Spanish houses. Everything would probably be changed or modified in the interest of cheap-

ness, with a more or less complete loss of the architectural character which renders the European houses so beautiful.

There is something essentially false in imitating the poor and careless work of the peasants of Europe to house our opulent and exacting civilization. No greater harm has been done to architecture in our generation than has been caused by the craze for "hand work," whether by William Morris or by the little decorator around everybody's corner, whose highest word of praise is "crude." The beauty and charm of much of the old, naïve, rough, unknowing craftsmanship of past centuries is undeniable; but its day is past and cannot be brought back; and any conscious imitation of its methods, whether in the broken and patched glass of the Harkness Memorial at Yale or in the rough beams hewn from sawn lumber in the living room of some tiny cottage, brands itself as false.

It is therefore from the Classic style, the style of architects and not of guildsmen, that we must expect our architecture to be derived, for architecture is derived, not created; no man in its whole history ever sat down and deliberately created so much as a new ornamental form; and it is naturally from that variety of Classical architecture nearest us, in both time and space, our own Colonial, that derivation is most logical. We shall not do many more buildings that are literal copies of old work, nor very many in which all the old traditions are preserved; but from our own Colonial will spring—*has sprung*—an architecture found to be perfectly suited to our needs.



Photo. Paul J. Weber

House of E. D. Wilson, Esq., Fieldston, N. Y.
Dwight James Baum, Architect

"Bungalows" in the Colonial Style

By D. WEST BARBER.

Barber & McMurray, Architects, Knoxville, Tenn.

THE type of house in which all or most of the important rooms are on one floor is becoming more and more popular, and I believe its popularity will survive this present day of rapid changes and passing fads. The true "bungalow," when thoughtfully planned and honestly built, makes one of the most charming and livable of homes. It is suitable for use in suburb, town or country, and has even been adopted for use on the roofs of some of our skyscrapers. It may be of any desired size, from the small cottage to the large country house.

The word "bungalow" has been very much misused and abused, at least in the section of the country in which I live. A few years ago the majority of people called any new house a "bungalow," no matter what the style, nor how crude the architecture. The term was applied so indiscriminately that people of good taste came to speak of certain styles of houses as "bungle, Oh's!" Because of this misuse, the word "bungalow," has long since fallen into disrepute. A client recently came into our office, and early in the

conversation said, "I do *not* want a *bungalow*! I want a cunning little one-story cottage, something like that you did for Mr. Smith out on the Pike." Of course the word "bungalow" was not mentioned again to her, nor did it appear on the drawings for her house. We need a new word, which will mean the same, but will leave a fresh, sweet taste in one's mouth! The present word is badly overworked.

I think we are all willing to admit, openly or secretly, that the so-called Colonial style is the lawful and splendid heritage of a large part of our country. Moreover, it can feel at home in any part of the United States, for it is the style that is best suited to the average American temperament. In this connection, I may say that there are quite a number of towns and villages here in east Tennessee, the beginnings of whose history antedate the Revolution. These towns have a priceless architectural heritage, which gives them a delightful character. This shows even through the tawdry embellishments that have been added in later days. A few individuals are be-



House of Clifford Pangburn, Esq., Chappaqua, N. Y.

Melvin Pratt Spalding, Architect

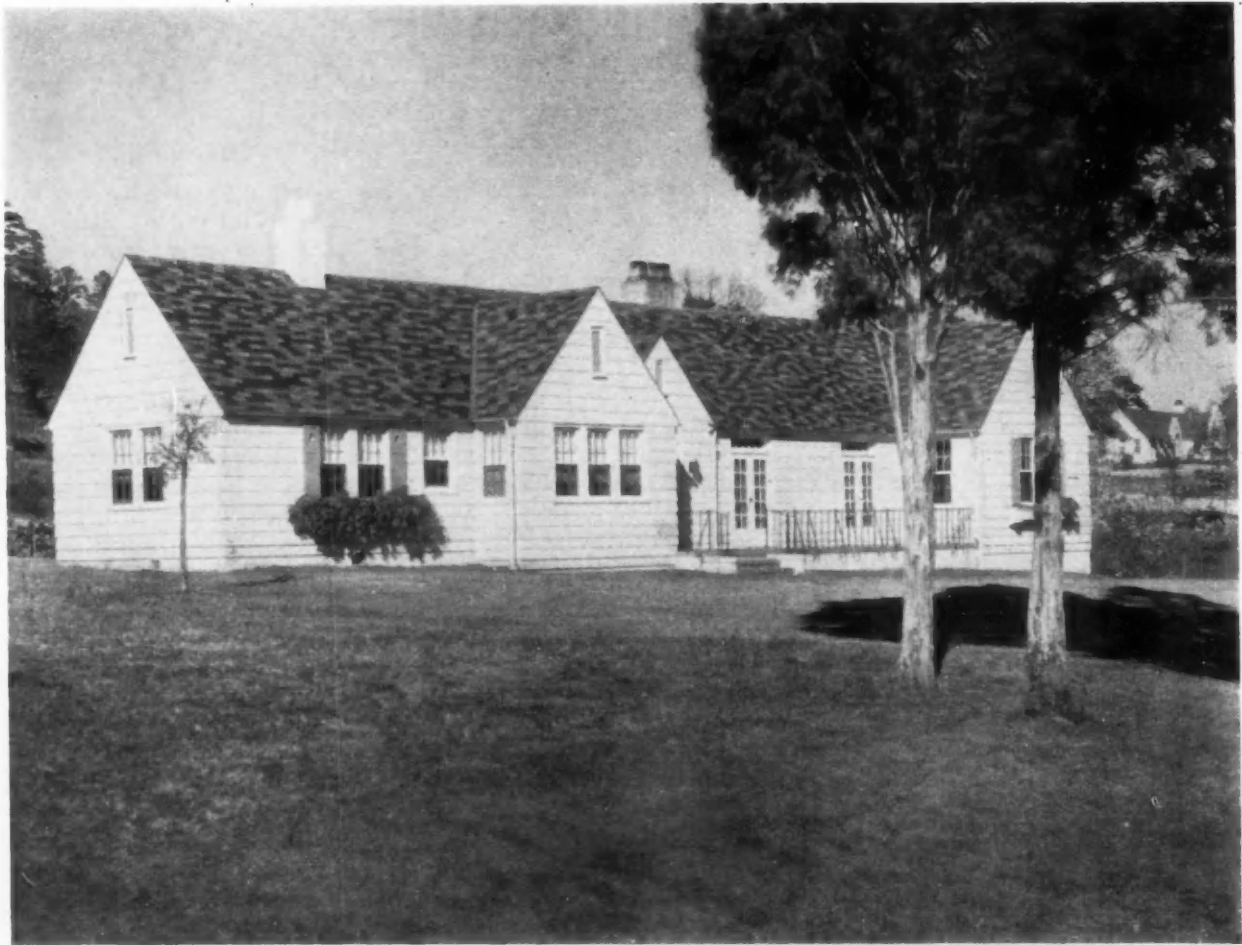


Photo. *Tebbs & Knell, Inc.*

House of O. G. Gresham, Esq., Birmingham, Ala.

Warren, Knight & Davis, Architects

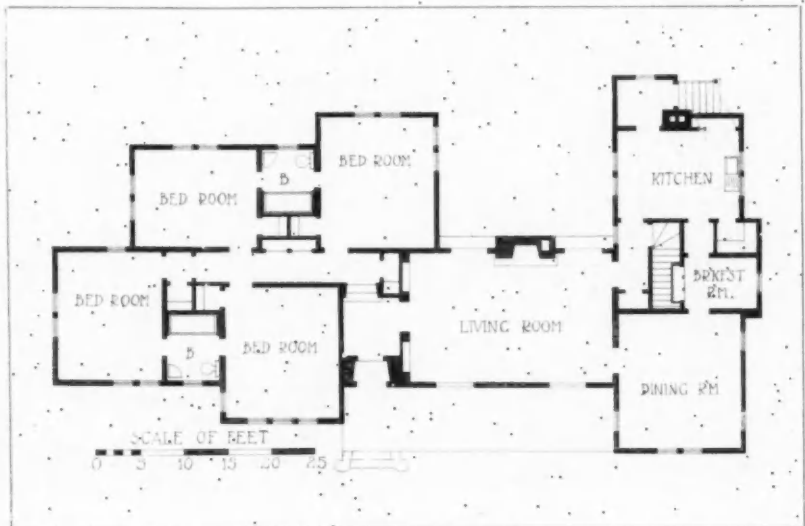
ginning to appreciate the long neglected traditions of the early builders, but it will be many years before these traditions are generally recognized at their true value and before the earlier types are followed.

One indication that the Colonial style is best suited to our use, is that it does not have to be adapted, excepting to meet modern living conditions and con-

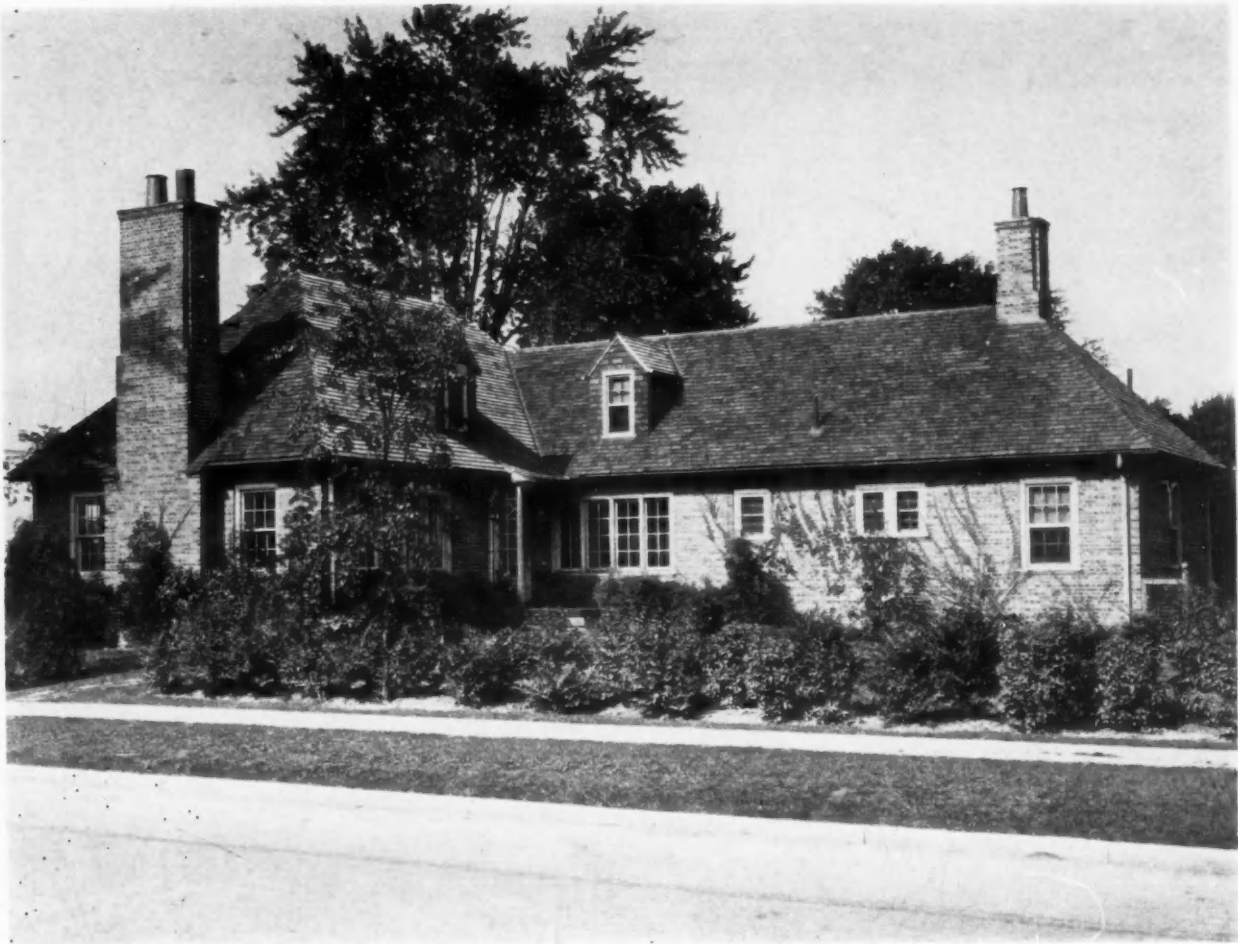
struction methods. It is ours to use as it stands. We all like to play with the imported modes, and many of our clients insist on using the English, Spanish, or what-not, for their homes. But we know in our hearts, that, in order to give our clients good, American houses, we must dilute the chosen styles to such an extent that the houses, when completed, will be less



Entrance, O. G. Gresham House



Plan, O. G. Gresham House

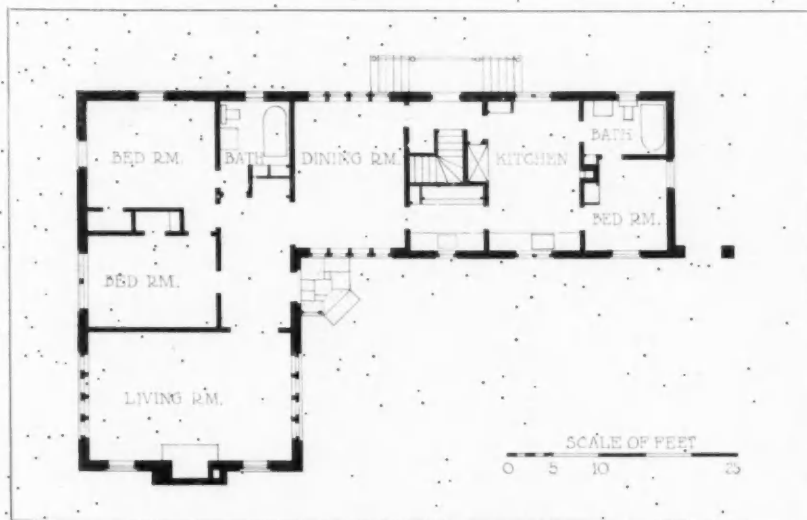


Photo, Thomas Ellison

House of C. B. Crouse, Esq., Grosse Pointe, Mich.
Marcus R. Burrowes, Architect

interesting than their prototypes. We do not see how Mr. McManus, perhaps, can build a Moorish house in the suburbs of, say, Baltimore, and live in it comfortably. The house would probably be colorful, and very interesting, and a wonderful place for a garden party, but in our opinion mighty poor architecture. To the client who wants a "bungalow" that he can

really call home, we heartily recommend the Colonial style, for various reasons besides that of historical appropriateness. The good American precedents at our command include all types, from the very early Colonial, almost pure English, to the late Georgian type; from the rugged and picturesque, to the formal and dignified and to the delicate, graceful, fem-



Plan, C. B. Crouse House



Living Room Wing

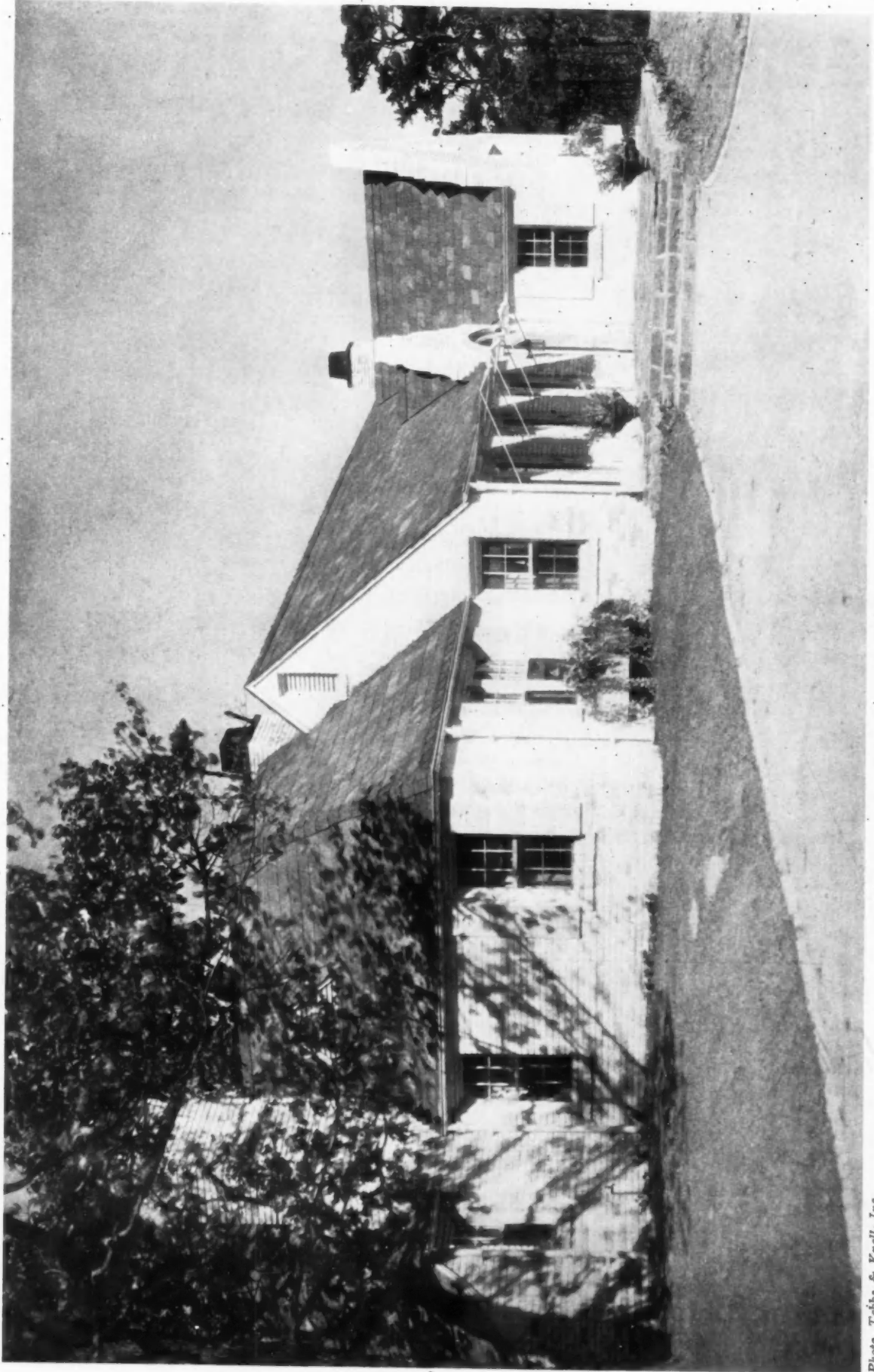


Photo. Tebbes & Knell, Inc.

HOUSE OF LE ROY PERCY, ESQ., BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS

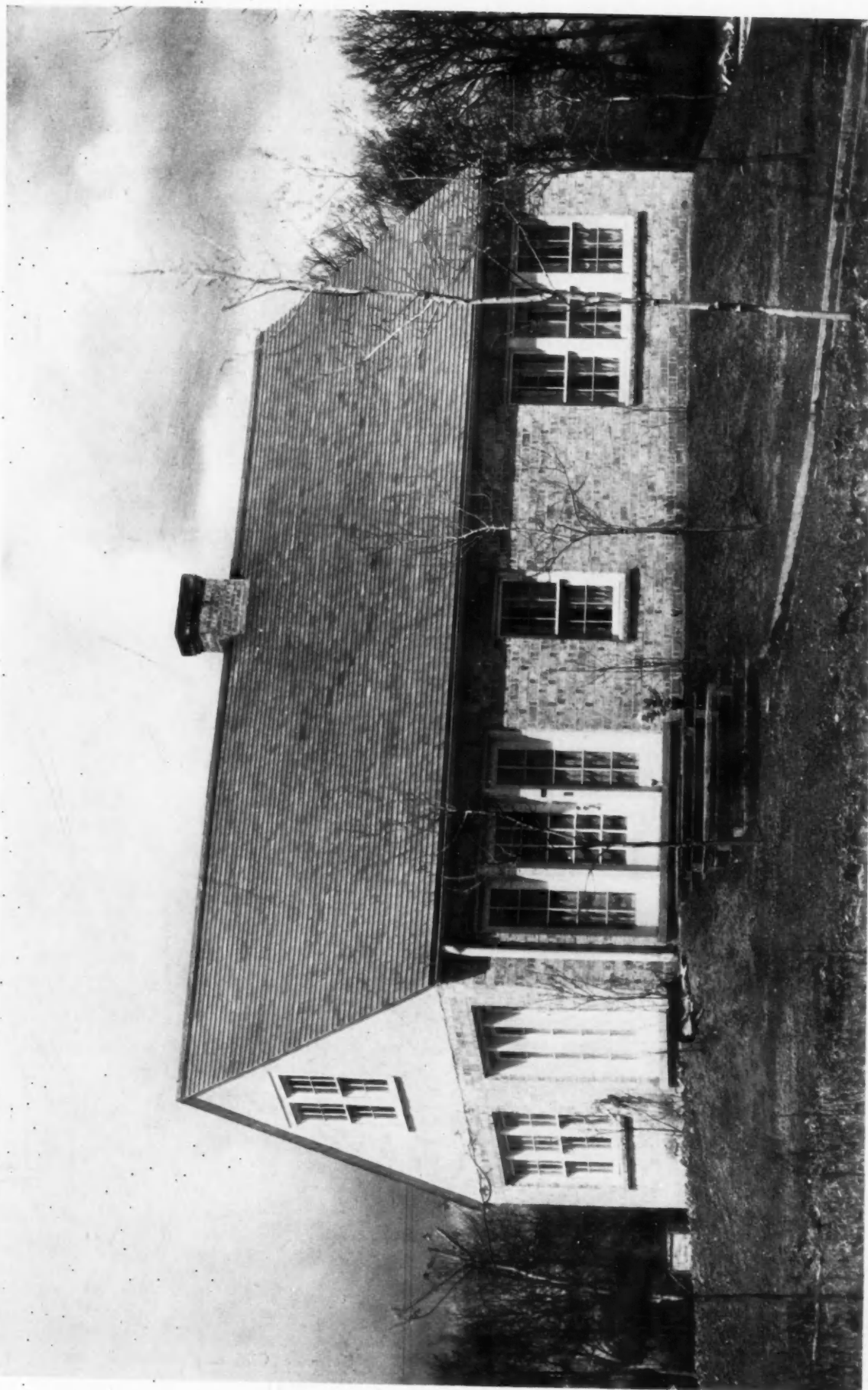


Photo. Chicago Architectural Photo. Co.

HOUSE OF WILLIAM OTTEN, ESQ., GLENCOE, ILL.,
S. S. BEMAN, ARCHITECT

inje type. Included in the range of our choice should be the types resulting from foreign influences, which came to our architecture and were assimilated at a time when styles did not change over night. Among these foreign influences were the Dutch, the French, and others which might be named.

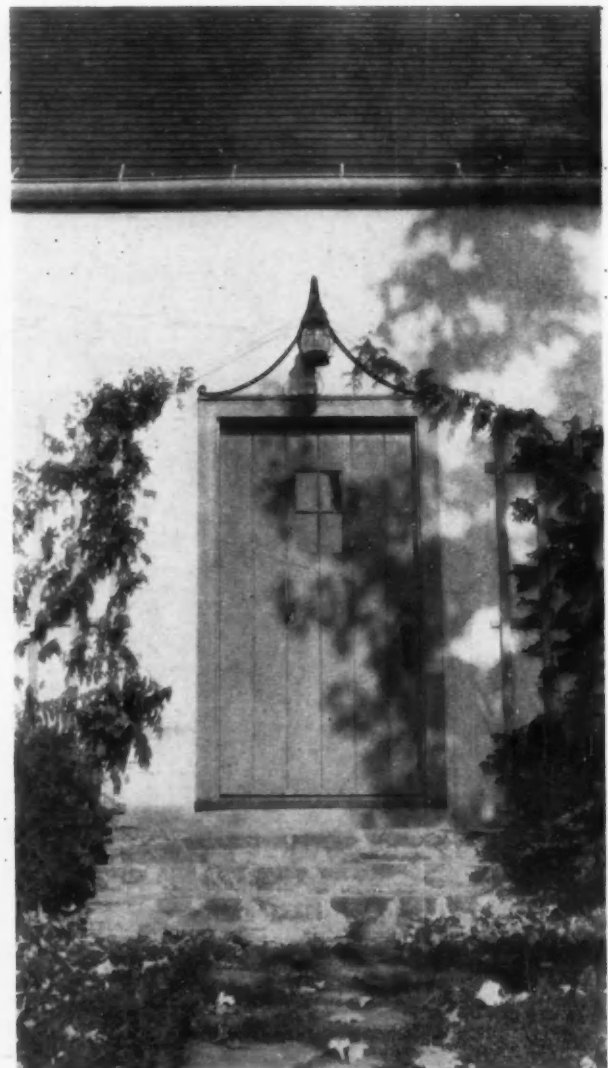
To those who must be economical in building, and this includes most of us, we can say that our experiences have taught us that the Colonial house can be built for less money per cubic foot than can any other type. It can be built using ordinary local materials, produced by modern manufacturing methods, and used without sham. The simple rectangular plan can be developed into a thoroughly interesting house possessing real character more easily and economically in the Colonial than in any other style.

I would say a few words about the problem of building a bungalow on the ordinary city lot, with 40 to 50 feet of frontage. The time has come when nearly every householder owns an automobile. With the motor has come the private driveway. This driveway usually runs past one end of the house toward

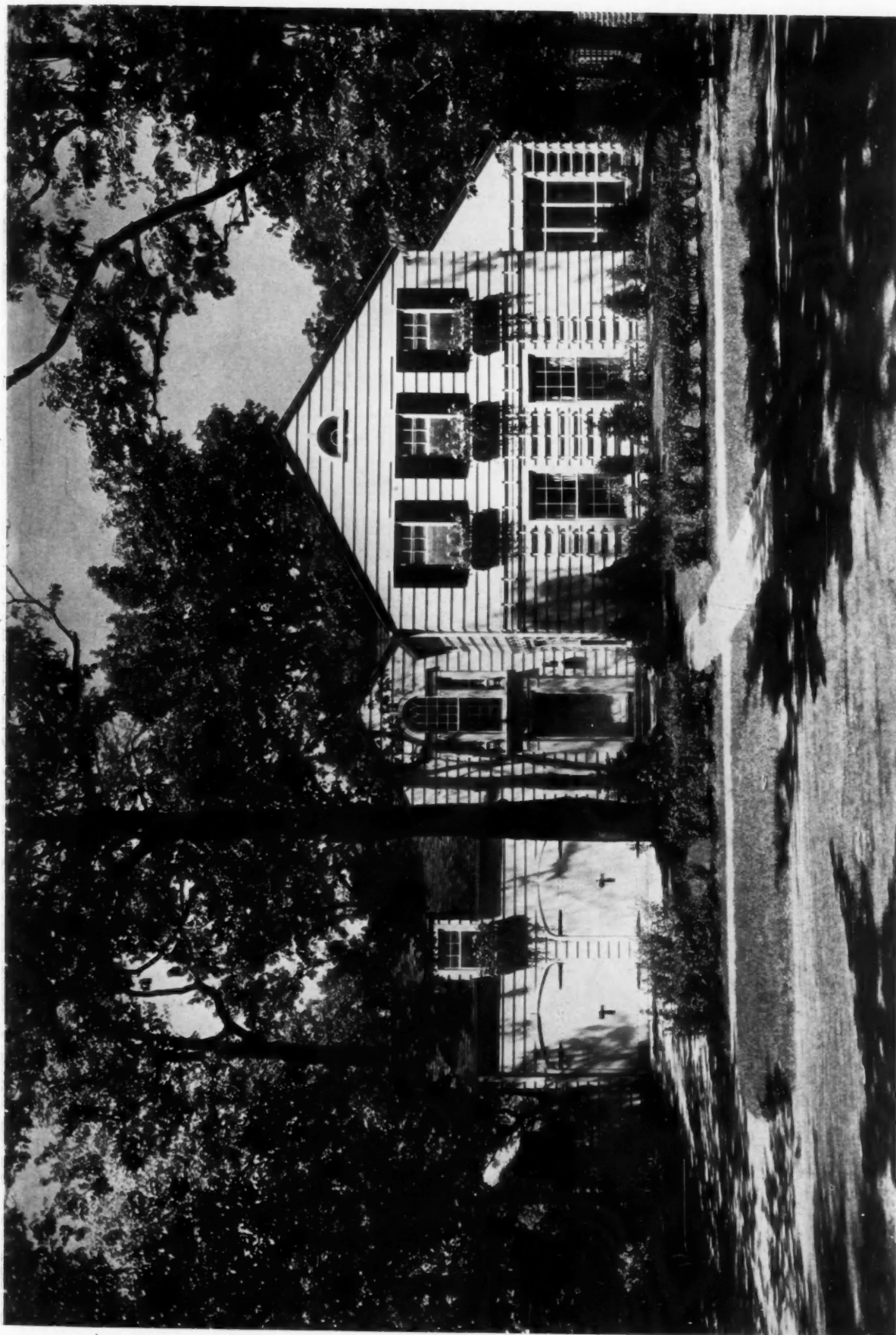
the rear of the lot, thus reducing the apparent width of the plot, and the usual center entrance walkway cuts the lot up into a series of narrow strips of lawn. The apparent solution, which works well in most cases, is to place the end of the house toward the street, have a corner or side entrance to the house, and eliminate the superfluous central walkway. Further interest may be obtained by attaching the garage to the house, or connecting the two with a covered passage. Also, more frequent use should be made of the services of the landscape architect, who can do wonders in a small area. The problem of planning for the small city lot is difficult and is seldom solved satisfactorily. I think that the principal reason for this is that architects and owners have ignored the changed conditions under which present-day building is often done and have not tried hard enough to climb out of the rut. Vastly more could easily be done with even the average city building lot than is now ordinarily accomplished. It requires the coöperation and united effort of owner, architect, and nurseryman or landscape architect.



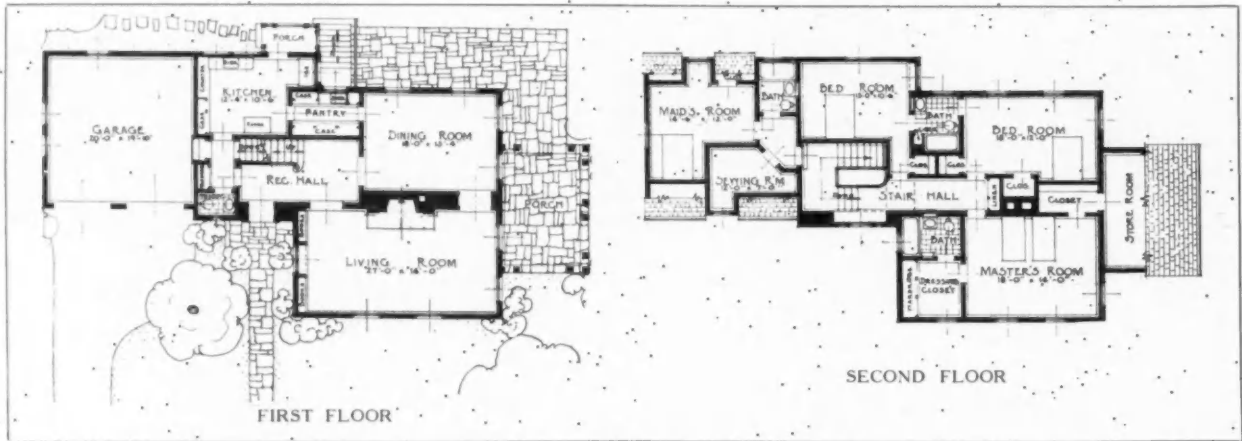
Detail, Le Roy Percy House



Entrance, Clifford Pangburn House



HOUSE OF RALPH M. GATELY, ESQ., WINNETKA, ILL.
HUSZAGH & HILL, ARCHITECTS



At Winnetka, Ill., Huszagh & Hill recently completed for Ralph M. Gately a very attractive small Colonial house with garage attached. The location and character of the design of the garage pleasantly suggest the old fashioned "long woodshed" attached to every Maine farmhouse. It is heartily wished that more attached garages could as perfectly complete the design of a house as is done here. The location of the entrance door, with the fine Palladian window above, is unusually well chosen, acting as a connecting motif between the main house and the garage. The spacious living room, which extends forward toward the street, is well indicated in the exterior design of the house. Back of the living room is the dining room, so

located as to connect with the living room porch as well as with an open rear terrace, where afternoon tea and summer suppers may be served. The plan of the second floor shows three good sized bedrooms and two baths, one bath so located that it is accessible from two of the bedrooms. The second floor is continued over the garage and contains a maid's room, sewing room and bath. As is often the case in small houses, one stairway serves for both family and servants. Careful study of the unusually interesting plan of this house, both the first and the second floor, proves that there are limitless variations in the plans of even small and moderate sized houses such as this, which cost \$20,000, or about 42 cents per cubic foot when it was completed in May, 1925.



ENTRANCE

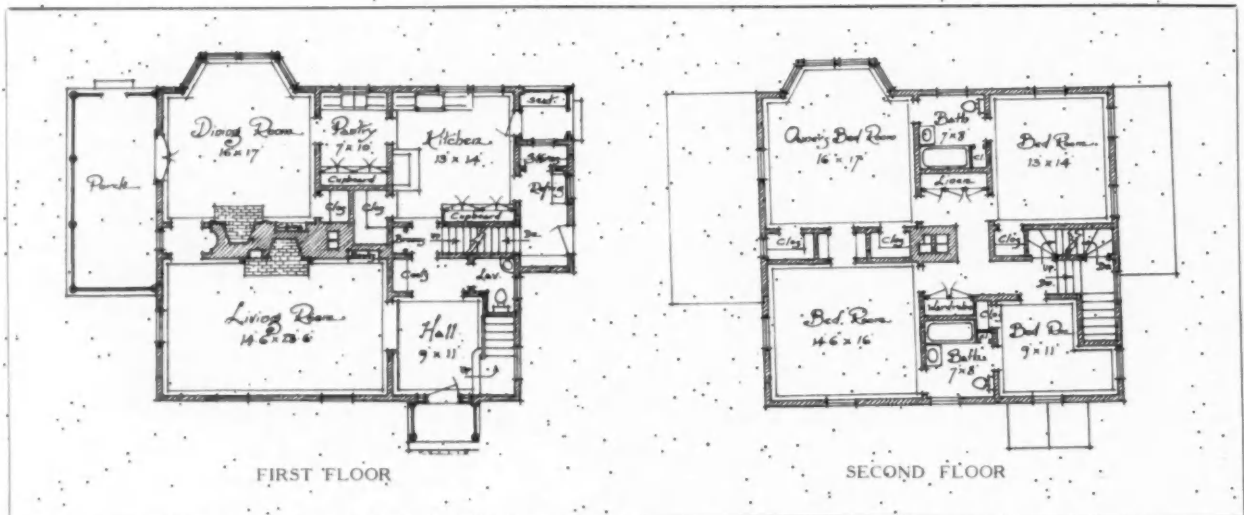


DINING ROOM



Photos. George H. Van Anda.

HOUSE OF MORRIS L. BEARD, ESQ., FLUSHING, N. Y.
ROGER H. BULLARD, ARCHITECT



THIS comfortable, old fashioned farmhouse built at Flushing, N. Y. in 1920 by Roger H. Bullard, Architect, for Morris S. Beard, Esq. cost to complete \$15,841, which was approximately 35 cents per cubic foot. So carefully studied and well designed is this house that it is difficult to realize that it was built only six years ago. As there is no more conscientious student of Colonial architecture and its details than Mr. Bullard, it is not surprising that this house of simple and almost severe design should possess very definite refinement and charm. The entrance

porch with its latticed panels and louver doors is an exact replica of several of the old New England porches. The use of paneled shutters for the lower windows and louver blinds for the upper is also characteristic of the Colonial farmhouse. One pleasant variation from the usual plan found in old houses of this type is the location of the entrance door and stair hall at one corner instead of at the center of the house. This permits an economical and direct plan, allowing the living room to occupy two thirds of the front of the house, making a spacious room:



THE HALL

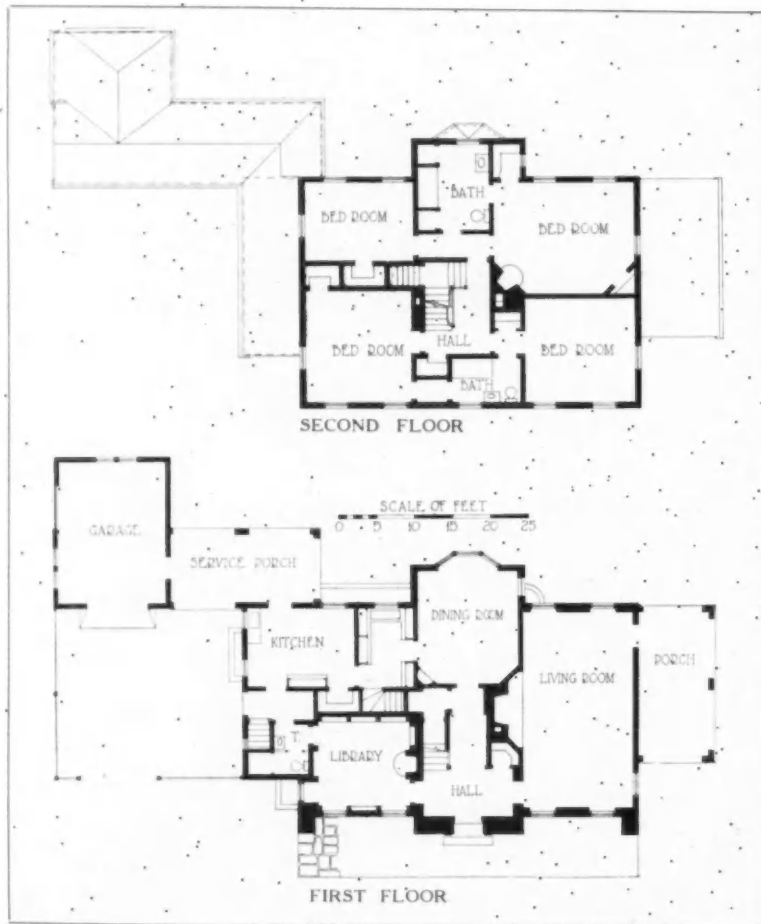


ENTRANCE



Photos. George H. Van Anda

HOUSE OF R. C. PROCTOR, ESQ., RYE, N. Y.
H. M. WOOLSEY, ARCHITECT.



AT Rye, N. Y., a house designed by H. M. Woolsey, Architect, for R. C. Proctor, shows the spirit of some of the early American farm-houses carried out in an attractive and interesting manner. The use of rough stone laid up with cement to a flat surface for the walls of the first-story, and the deep recesses on either side of the front door, add much to the unusual character of this comfortable looking home. It is rather to be wished that the same type of white-washed stonework had been used for the arcaded porch which opens off the living room. The heavy English Renaissance detail of the entrance door harmonizes well with the solid and rugged character of the house. The plan is straightforward and balanced, a library on one side of the entrance hall and a living room on the other, with the dining room at the rear. One of the best features of the first floor plan is the coat room with lavatory off of it, which connects the library with a side door leading into the service court. This arrangement makes it conveniently possible to reach the garage without going through the kitchen and through the service porch.



LIVING ROOM



ENTRANCE

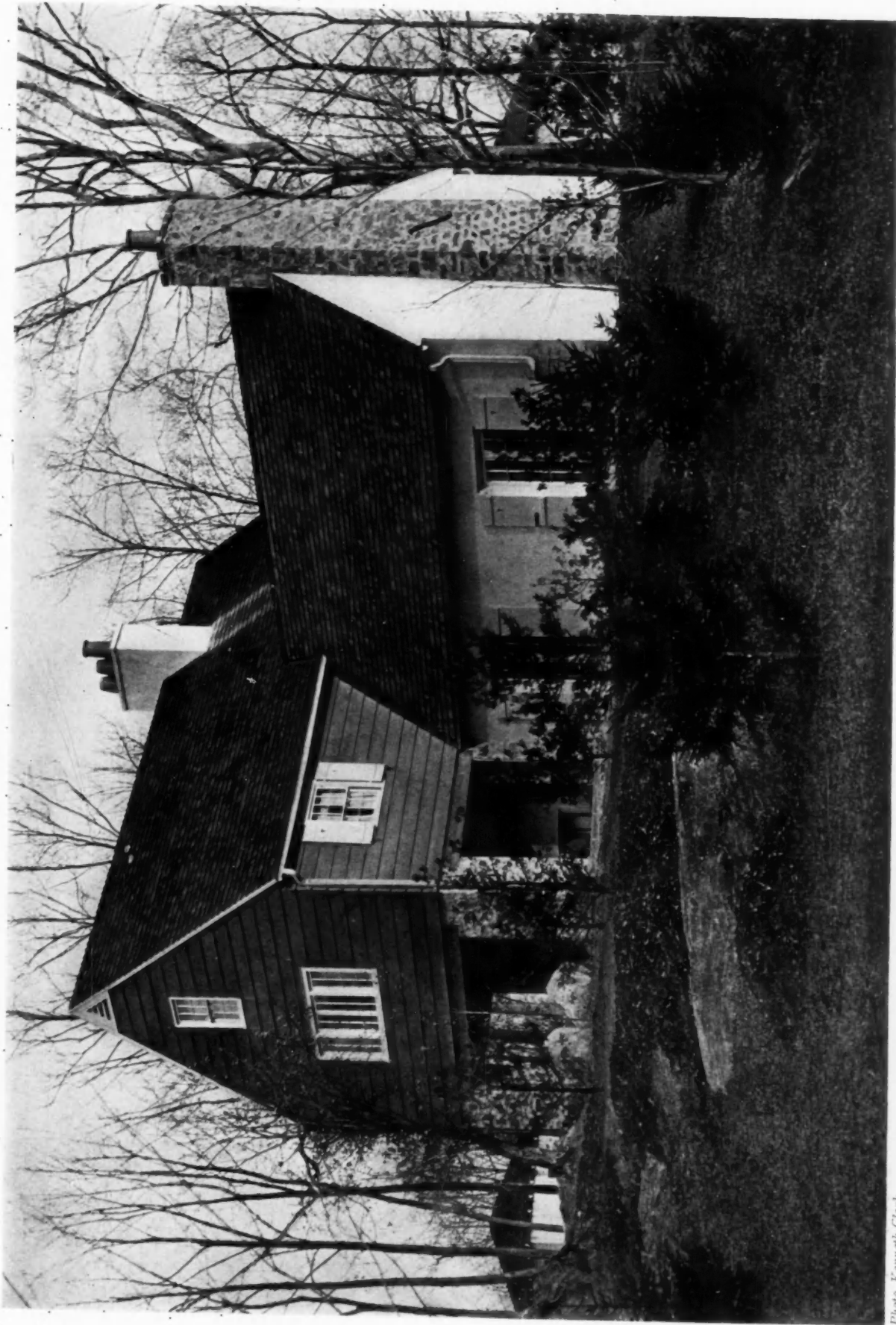
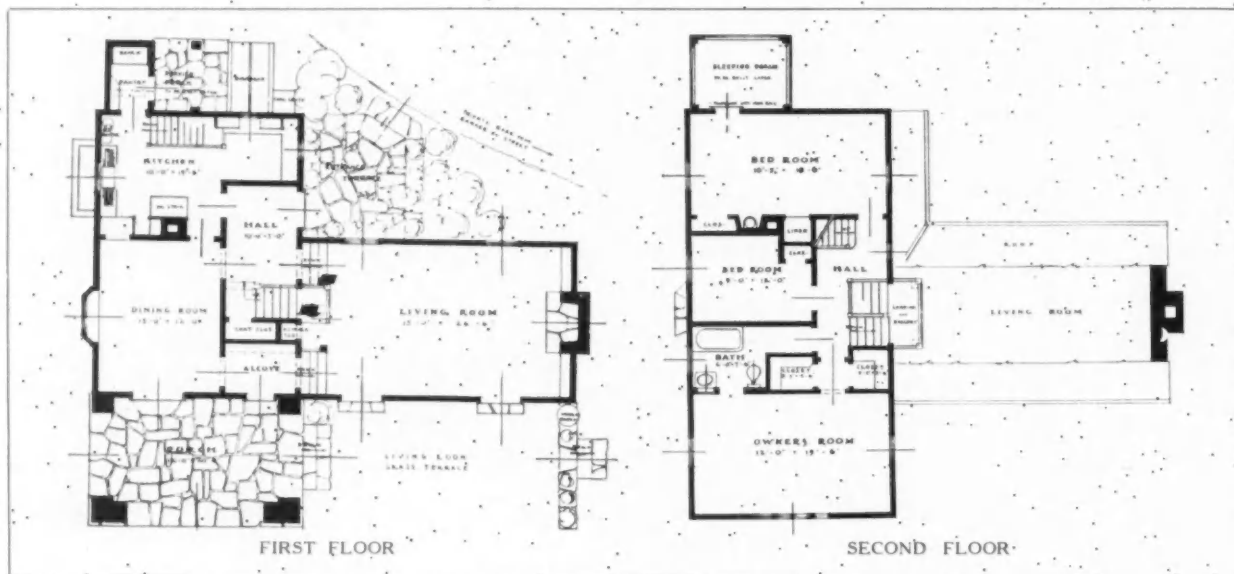


Photo. Kenneth Clark

HOUSE OF MELVIN PRATT SPALDING, ESQ., CHAPPAQUA, N. Y.
MELVIN PRATT SPALDING, ARCHITECT



AMONG several exceedingly attractive small houses built by Melvir Pratt Spalding at Chapqua, N. Y., is this built for his own occupancy. The uneven and rocky site has given him an opportunity of designing a building somewhat more picturesque than is often possible. The main entrance of the house is located in the corner formed by the living room wing and the main house. A flagstone walk leads up to a Dutch entrance door. From the entrance hall three steps on the left lead down into the living room. The stairway faces one on entering, and the dining room is at the right. Opposite the entrance a small door leads directly into the

kitchen. A little study of this interesting plan will make clear its directness and practical value. Off the stair landing is a good sized cloak closet, beyond which is another large closet opening off the living room. This living room, which is a story and a half in height, is open up to the timbers of the roof. At the inner end of this room, the stair landing forms an open balcony, making a pleasing architectural feature. The second floor contains three bedrooms, a bath and sleeping porch. Completed in 1923, this house, which contains approximately 31,872 cubic feet, cost 48 cents per foot. The house is unusual, distinctly individual, and picturesque to a high degree.



LIVING ROOM

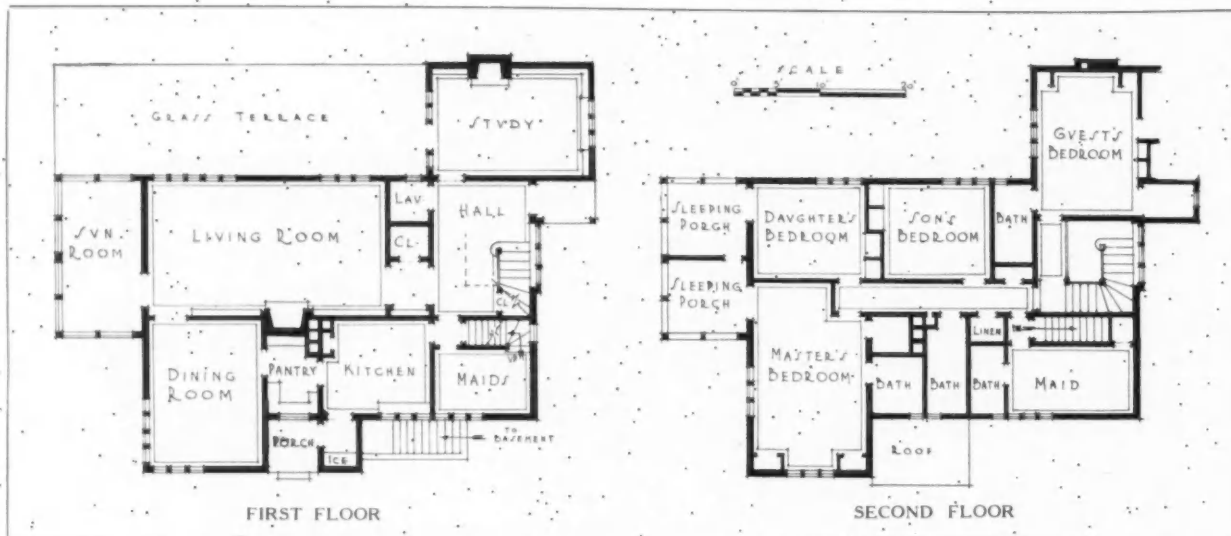


ENTRANCE



HOUSE OF J. E. BROWN, JR., ESQ., PRINCETON, N. J.
SHERLEY W. MORGAN, ARCHITECT

Photos, Trebbs & Knell, Inc.



IN Princeton, a small house of unusual character was recently completed by Sherley W. Morgan, Architect. Containing approximately 50,000 cubic feet and built at a cost of 50 cents per cubic foot in 1925, this small house shows an originality and quaintness of design which places it in a class by itself. Although the exterior walls are covered with 10-inch clapboard siding painted white, the rough-hewn details of the little entrance porch and the steep roofs suggest the type of cottage found in Kent rather than an early American prototype. The illustrations show the entrance front of this cottage. When the plan is studied, the house will be found to be much larger than the entrance front indicates.

The living room and dining-room have been logically placed at the rear of the building, where advantage may be taken of the privacy of the garden and rear lawn. The kitchen and maid's room are located near the street front on the first floor. This makes it possible to have the service entrance at no great distance from the highroad. The second floor shows an amazing number of rooms for a house which appears, from the street, to be so small and to have much space given up to long, low roofs. The plain, rough plaster walls and the simplified interior trim produce architectural consistency between the interior and exterior architecture of this house, which means desirable harmony within and without.



ENTRANCE

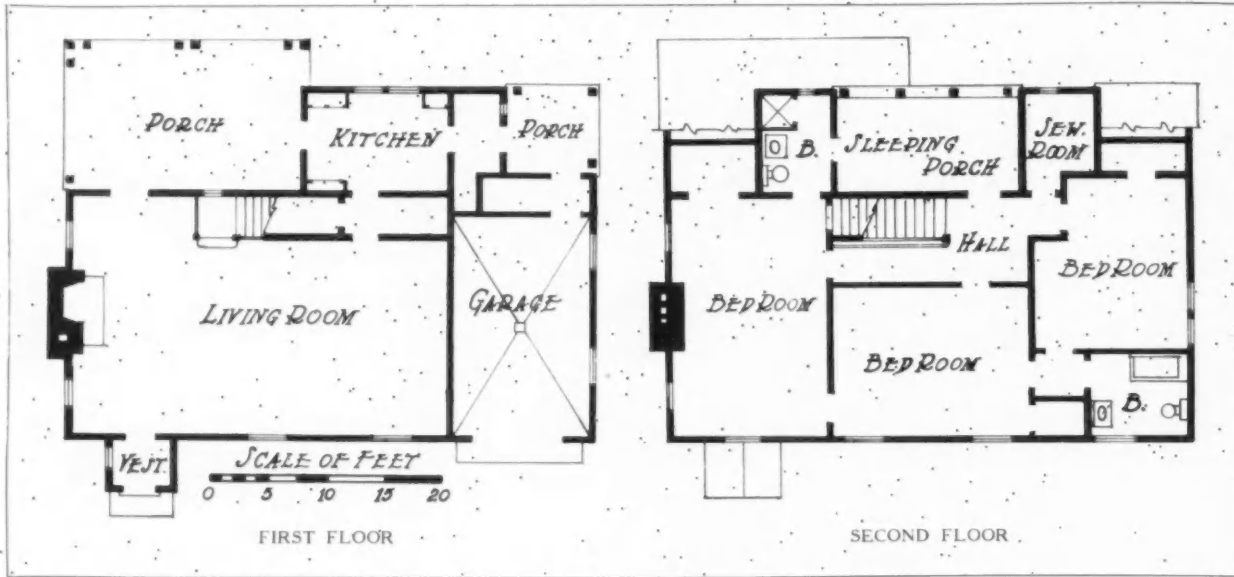


LIVING ROOM



Photo. S. H. Gottsche

HOUSE OF R. L. BATES, ESQ., KEW GARDENS, N. Y.
DWIGHT JAMES BAUM, ARCHITECT

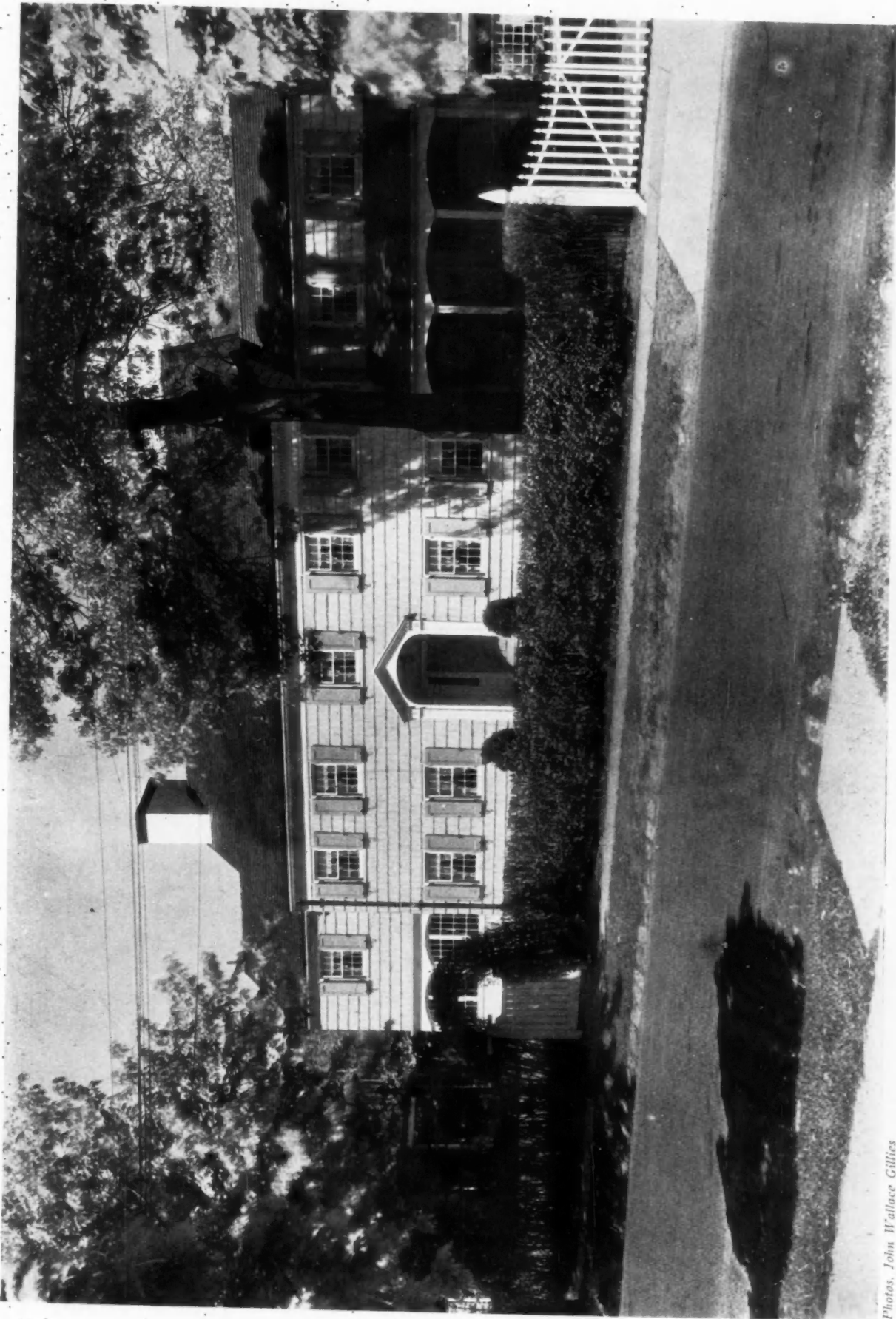


ONE look would convince any student of modern American domestic architecture that this house was the work of Dwight James Baum. The pleasant prominence given to the front door by its projection of 4 feet from the main house; the successful way in which the garage with its shed-like doors has been made a part of the design; the long,

low, homelike effect produced by the row of four windows on the second floor; all these mark the house as the work of an architect well versed in the handling of Colonial details. Completed in 1924, it contains approximately 38,650 cubic feet and cost 50 cents per foot, which, however, did not include the amount represented by the architect's commission.

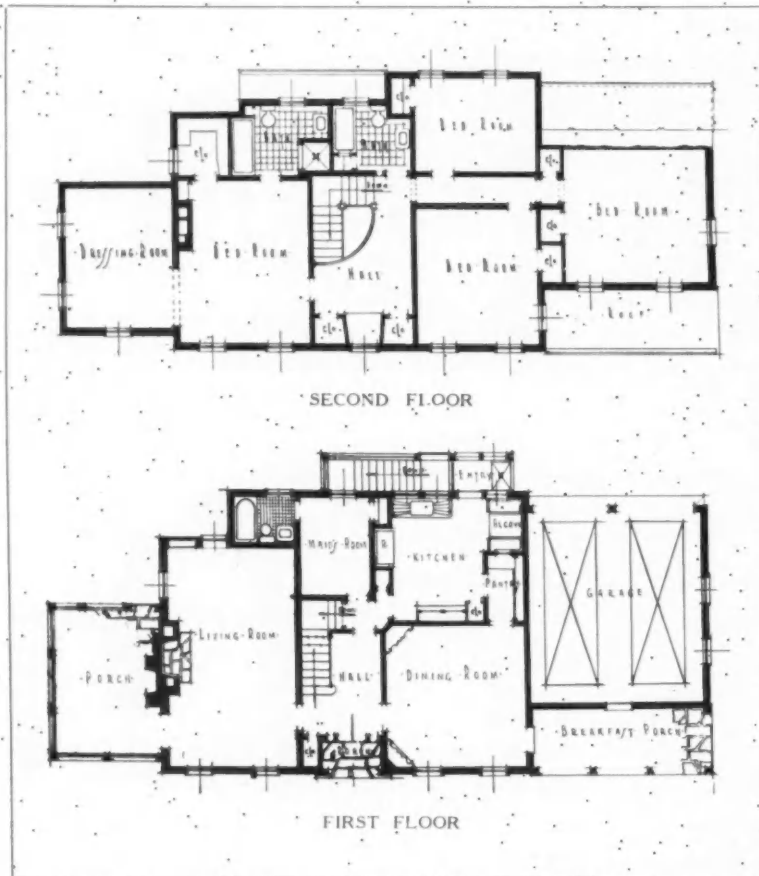


LIVING ROOM FIREPLACE



Photos, John Wallace Gillies

HOUSE OF CHESTER F. YOUNG, ESQ., PELHAM, N. Y.
FRANK J. FORSTER, ARCHITECT



LOCATED not far back from the village street in Pelham, N. Y., stands this delightful, homelike house designed by Frank J. Forster for Chester F. Young. If ever there was a house which bespeaks hospitality and good cheer, this is certainly it. The spacious, recessed entrance door, the many small and well proportioned windows, the big end chimney and the arcaded breakfast porch are some of the elements which give to this house its unusual charm. Containing approximately 42,000 cubic feet, this building cost to complete, 62 cents per cubic foot in the summer of 1925. In plan the house differs but little from the average center hall farmhouse type, with the living room on one side of the entrance hall and the dining room on the other. A pantry and kitchen take their customary positions back of the dining room. One variation of the usual plan is, however, found in this house. At the rear of the front hall is a maid's room with bathroom opening off. The second story plan shows four bedrooms and two baths. A good sized dressing room opens off the principal bedroom.



BREAKFAST PORCH

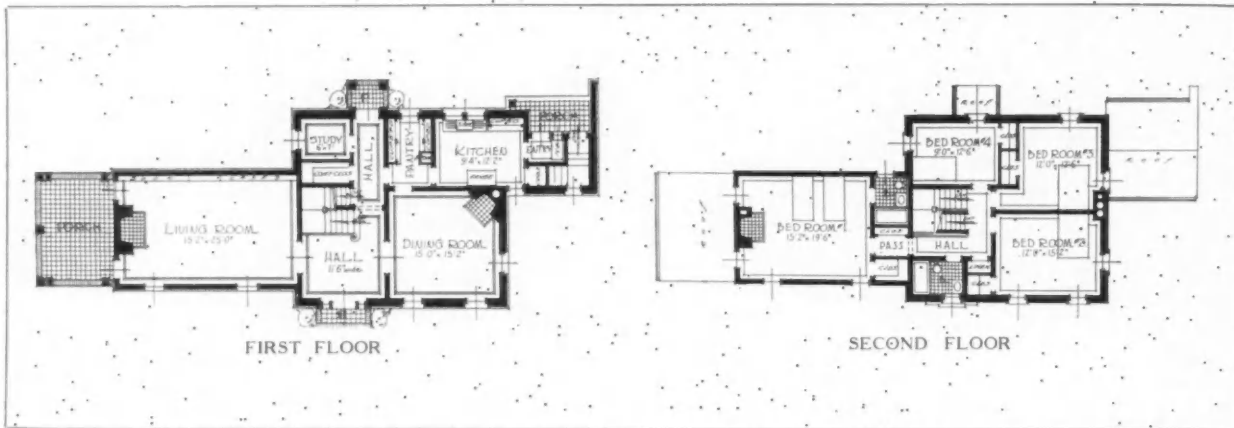


ENTRANCE



Photos, Kenneth Clark

HOUSE OF MISS LOUISE C. UNDERWOOD, TENAFLY, N. J.
R. C. HUNTER & BRO., ARCHITECTS



COMBINING rough common brick with white painted siding gives a distinct Colonial character and charm to this house built by R. C. Hunter & Bro., Architects, for Miss Louise C. Underwood, at Tenafly, N. J. Although a comparatively small house, its appearance leads one to believe it to be much larger than it really is. Every detail of the house, not only the main entrance and garden doors but also the paneled window shutters and the dormers of the ell, shows unusual appreciation and understanding of Colonial detail. It is seldom that the problem of designing a covered porch for a Colonial house is carried out as satisfactorily as in this case. It is an architectural treat to find a modern small house so carefully studied and successfully executed, as regards scale, proportion and detail,

which are the three principal elements of a successful design. Besides the pleasing diversity of materials, this house shows a well balanced relation in its masses. The variety in the treatment and placing of the material is a relief from the stiff formality of many Colonial houses. Balance is maintained through the principle of varying masses rather than upon symmetry, creating an informality which gives a more livable aspect to the house than does a scheme of design which is more strictly formal. The brickwork is of the clinker type, laid with raked joints and cement of natural color. This house, which was completed in 1924, contains an approximate cubic footage of 48,500, and cost to complete 56 cents per foot. This may be regarded as one of the most successful among the recently built small houses.



APPROACH TO MAIN ENTRANCE



THE GARDEN DOORWAY

Small Houses in the Formal French Style

By PHILIP LIPPINCOTT GOODWIN

THE art,—or perhaps it could be called the pastime,—of adaptation in the domestic architecture of this country has recognized few geographic boundaries and few racial or historical consistencies. Not infrequently aided by our clients, we have drawn from many lands and many ages to create the composite thing that is sometimes called the American country house; and whatever else may be said, we are at least doing our work of adaptation better and more intelligently than we once did.

Naturally, the first colonists drew largely upon the traditions of their mother countries when they built in America, and they produced true types because the houses they built were built on their own lives and experiences, modified by the conditions and resources with which they had to reckon in the new country. The Classic Revival, which came early in the nineteenth century, produced a type which differed greatly from the early Colonial work, because it was the product of erudition rather than a natural expression. Also, it was a style which, in some respects, resembled much of our present architecture. There were no climatic, structural or even architectural reasons why people should build houses to resemble Greek temples, either in the Southern or

in the New England states,—but they did, and often did it very effectively, considering how inherently unsuited to the domestic requirements of a dwelling is the Parthenon, or any other Greek temple. It was a genuine enough expression, even though it was far-fetched, in that it expressed a fashion of the times,—“the Classic taste,”—that impulse which inspired alike Jefferson in the building of “Monticello,” and a retired whaling captain in the building of his house on remote Nantucket.

Certainly the houses of the Classic Revival, even the worst of them, were infinitely better than the houses of that period of ignorance, sheer depravity and bad taste which followed, and which lasted practically until the Columbian Exposition in 1893. It was Mr. Cram who said that the year of the Philadelphia Centennial, 1876, found us “architecturally, the most savage of nations.” Nor, excepting for the influence of Richardson toward the “picturesque” type of house, could much be said in praise of our domestic architecture of the decade from 1890 to 1900. Aside from a prevalence of poor design, we made the hopeless mistake of trying to build picturesquely with machine-made products. From that time forward one style after another has come into the field of



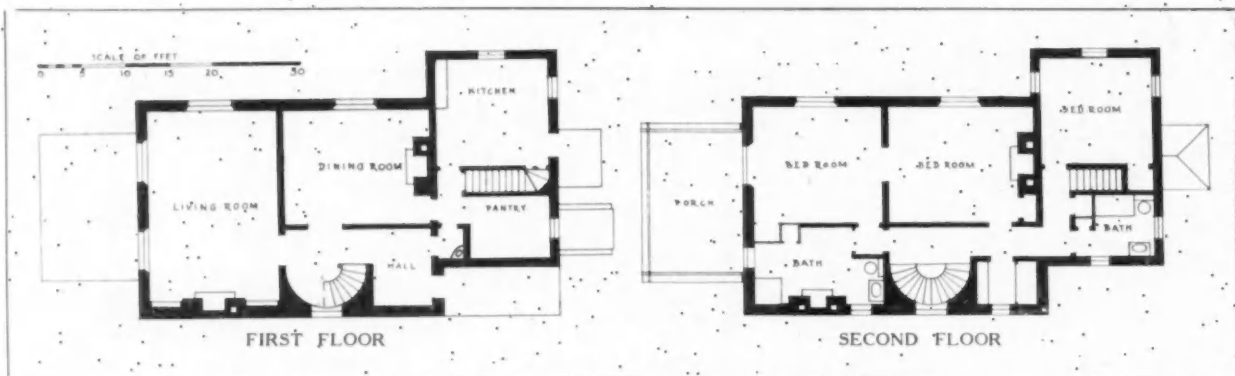
From a Rendering of Proposed Houses at Coral Gables, Miami

Philip L. Goodwin, Architect



Photo. Philip B. Wallace

GARDEN FRONT



HOUSE OF RICHARD E. BISHOP, ESQ., GERMANTOWN
EDMUND B. GILCHRIST, ARCHITECT

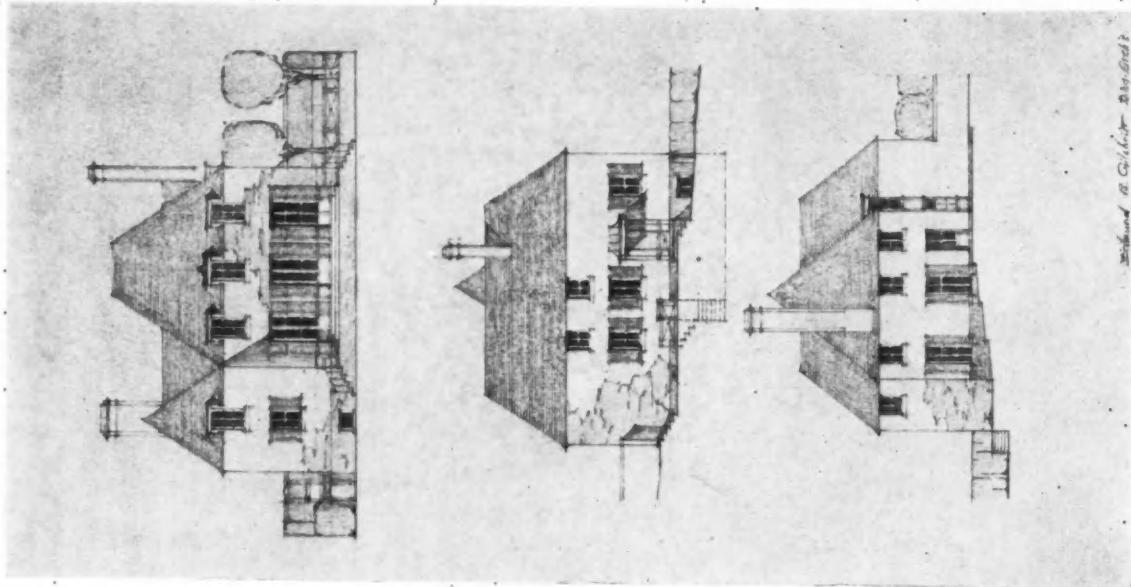


Detail, House of Richard E. Bishop, Esq.

adaptation here, and the work of translating foreign architectural idioms into expressions of American requirements in country house design has been done with constantly increasing skill and intelligence. Today, the domestic styles of England, France, Italy and Spain contribute to our range of precedents. Into the picture, naturally enough, has come a note of sophistication, and a desire on the part of some clients and some architects to express this quality.

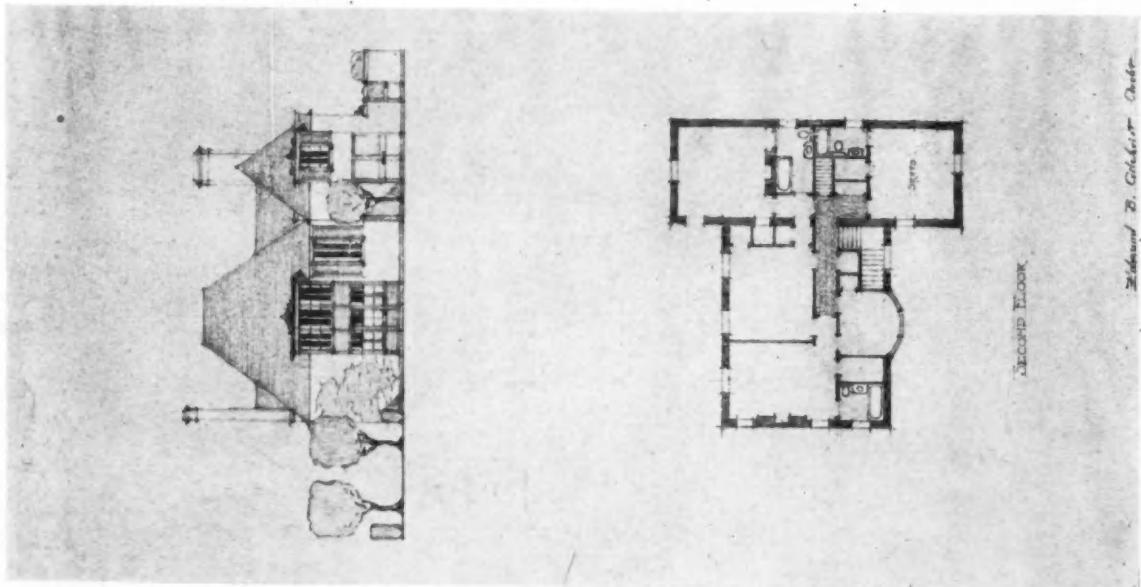
It would be interesting to trace, if it were possible, the origin of this note of sophistication in our architecture, and to discover at exactly what point we ceased making unconvincing limitations and began to build with a spirit of our own, rather than with a

borrowed sophistication. One observant architectural writer has expressed a belief that a definite difference in architecture and interior decoration has been observable in this country since the building of the Ritz-Carlton Hotel in New York. That hotel, certainly, profoundly affected the whole idea of our hotel architecture, and it is not at all impossible that it had a great deal to do with popularizing a certain kind of well bred sophistication that has become an expression of the real taste of a great many people in this country. The exact architectural quality of the Ritz is not easy to define with a single label. Essentially it has the sophistication of the Georgian English style of the brothers Adam, but it is per-



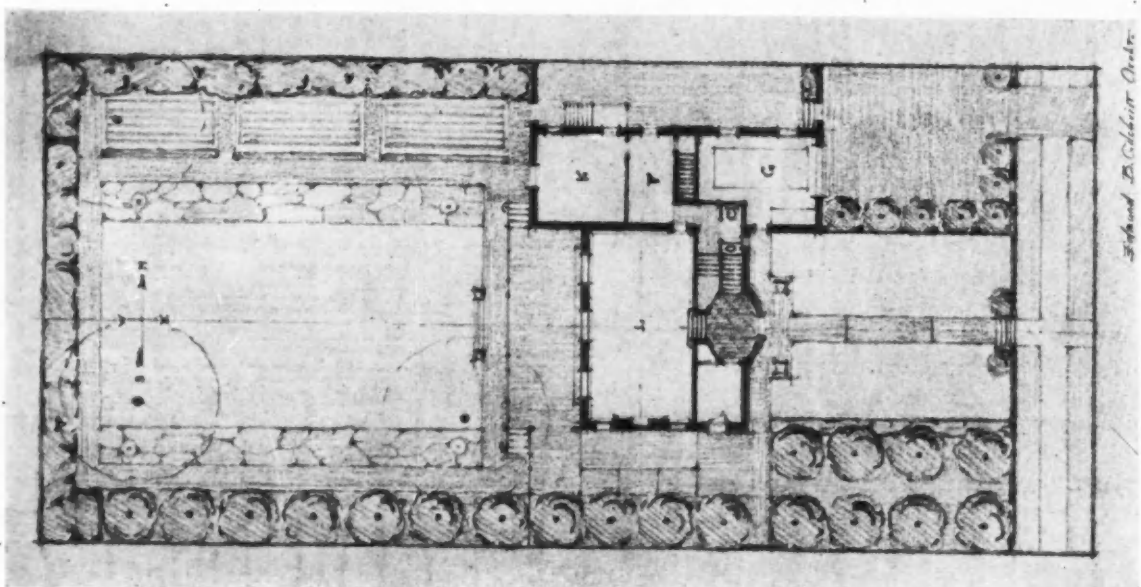
Edmund L. Gilchrist Architect

GARDEN AND END ELEVATIONS



Edmund L. Gilchrist Architect

SECOND FLOOR AND FRONT ELEVATION



Edmund L. Gilchrist Architect

PLOT AND FIRST FLOOR PLANS

FROM SKETCHES OF HOUSE DESIGNED BY EDMUND L. GILCHRIST
LATER BUILT BY FONTAINE FOX, ESQ., ON LONG ISLAND

vaded, too, by the same quality that is felt in the more restrained and formal architectural expressions of the eighteenth century France of Louis XVI.

For a great many years French architecture had meant to most people the profusion of Louis XV, the grandiose manner of Louis XIV, or a very rich version of Louis XVI. That there is such a thing as an extremely simple and very refined, yet highly sophisticated quality in French architecture, was not discovered until quite recently. It has now been discovered that architectural formality does not necessarily mean a palace or a great chateau, but that the whole essence and charm of that peculiar formality of eighteenth century France can be expressed in a most charming way in the smallest of buildings.

Much of great interest and of the utmost value to the development of our country house design has been done in the adaptation of the other type of the small French house,—the picturesque and informal farm buildings and cottages, the old types of Normandy and Brittany. The architects of the time of Louis XVI did this when they built the charming bijou play houses for Marie Antoinette at Versailles. This was a style that went back to the half-timber construction of the middle ages, and that expressed sophistication to the Louis XVI mind for the same reason that the shepherdess costume and beribboned crook were supposed to express sophistication to Marie Antoinette and her court ladies.

It is not, however, the purpose of this article to discuss the informal type of French small house, but rather the more formal type found in the minor chateaux and villas, and often seen in the gate houses

and hunting lodges of the period Louis XVI. This formal type is not one that lends itself to a very lengthy inventory, because its style lies more in feeling and mannerism than in specific details. Its most salient characteristic in form is the tall, steeply pitched roof of slate, with dormers that are a continuation of the main walls, breaking through the eaves. If there are dormers above these wall dormers, they are usually very small, and in shape are either elliptical or with curved tops.

Masses and profiles are rectangular, ultra-formal, with balanced and carefully proportioned fenestration, and usually with tall French windows on the ground floor. The wall surfaces are generally of stucco, smooth-finished, though sometimes of cut stone, and only the most simple details are used for incidents. Sometimes there are sunk panels of very flat relief, or mere blank sinkages above the first floor windows. The main doorways may show a little restrained elaboration; quoins are often seen; moulding are very flat and of simple composition; and all parts, characteristically of the whole Louis XVI manner, are in nice alignment and in perfect scale.

Formality in the small house is by no means easy to achieve, and the element of technique in the adaptation of this special type of French house is of the utmost importance if anything like success is to attend the result. The keynote of most small houses, quite naturally, is informality, because small houses have always been the cottages of unsophisticated people who have had neither the financial nor the architectural resources to build in formal styles. The situation today is different, and while the small



Photo. Chicago Architectural Photo. Co.

House of D. B. Douglas, Esq., Lake Forest, Ill.

Russell S. Walcott, Architect

house in America may or may not be formal and sophisticated, it is a long remove from the cottage of the peasant, and its ideal is invariably one that combines a highly developed standard of living conditions with an attractive and architectural appearance.

In Philadelphia, Mellor, Meigs & Howe have successfully translated the French type into country and suburban houses characteristic of Pennsylvania, in terms of local materials and their own admirable technique. . . And they have found its style by no means inflexible, because they have sought to utilize only its purely architectural spirit and not its literal forms. Their studies in this style have been by no means copies, and have not even attempted to be adaptations. They are Pennsylvania country houses of French descent, and illustrate the architectural accomplishment of taking certain salient features of a stylistic type and basing local design on them as a point of departure,—a procedure very different from setting, as the objective, a literal copy of the type. Also in Philadelphia, Edmund B. Gilchrist has been conspicuously successful in more direct adaptations of the formality of the style, which he has found to be perfectly suited to the design of the small villa in an American suburb. Perhaps Mr. Gilchrist's version is more true to type than any other Americanization of this kind of French architecture, though he has by no means tried to go back to eighteenth century France. His houses are essentially American, and yet in every essential way have preserved the spirit of the type they represent.

Although the small French villa is a formal type, its setting may be either formal or informal. It may

be set on a small terrace with a formal approach in miniature, utilizing clipped bay trees in boxes and garden beds laid out in symmetrical patterns, or it may be set in an old fashioned garden and treated more as a cottage than a villa. In either case much charm can be given its whole effect by embellishment with a little *treillage* in light green. Properly handled, this type of small house can be made a distinct addition to our domestic architecture, and this matter is largely one of sincerity versus affectation. In the past most of our architectural mistakes were due to a disastrous combination of ignorance and insincerity. Today ignorance is not so much to be reckoned with, but many adaptations of European styles have been lacking in merit because of insincerity. The designer did not quite believe in the thing he was doing,—and to make a successful adaptation the architect *must* believe in the style he is utilizing, to the utmost of his ability. This, obviously, is why architects in this country, despite their really extraordinary versatility, tend to become stylists. They design best in the styles in which they most thoroughly believe, and as their achievements in their best manner become definitely recognized by the public, they are called upon to design work in the styles that have won recognition.

As there is no specific American *locale* for the adaptation of the small French house, architects in all parts of the country may find in its purely architectural mannerisms an appealing field for study,—as they will assuredly find that without study the small French house is one of the most elusive and difficult of the types we have ever tried to Americanize.



Photo. Chicago Architectural Photo. Co.

House of S. A. Ball, Esq., Winnetka, Ill.

Howard Bowen, Architect

The Small House and Candor in Designing

By LEIGH FRENCH, JR.

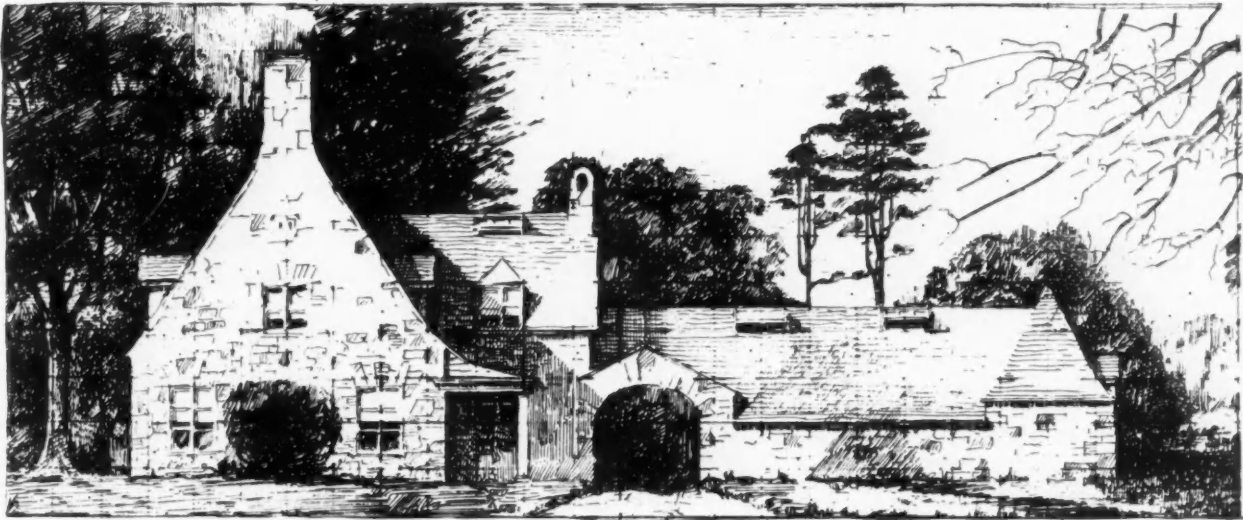
IN the order of present-day affairs, the small house is an increasingly insistent factor, and it will not down. Every day and in every place it clamors for attention and forces itself upon our notice. Since it is a factor that cannot be eliminated, nor evaded without inflicting uncomfortable penalties upon us in revenge, we may as well address ourselves with a good grace to solving the problems it offers. For very easily understood reasons, the majority of architects are not keen to devote time and energy to the designing of the small house. To design well a single small house, in the way it should be done, involves relatively much more time and office expense than it does to design a moderate-sized or even a large house, and the return of profit is not only relatively but actually much less. And architects must live; few of them, even though they might wish to do so, could afford to run their offices largely from motives of philanthropy. Fewer still wish to specialize in small house design or become known as "small house architects." They know that it would soon cut them off from all chance of developing a more lucrative practice.

At the same time, acute housing conditions render it imperative to find some solution to the pressing requirements of the hour. The small house *must* be built, and it is going to be built. It is going to be built whether the architect designs it, or whether it is left altogether to the mercies of the speculative builder, who is usually a capable agent in the wholesale marring of neighborhoods. It is going to be either well designed or badly designed. From mere force of numbers its presence is inevitably going to give the dominant architectural tone to entire neighborhoods and, indeed, to the country at large. The small house, therefore, is a matter of concern, not

alone to those who build or live in it, but likewise to the general public—those who cannot avoid seeing it or else who must live in close proximity to it.

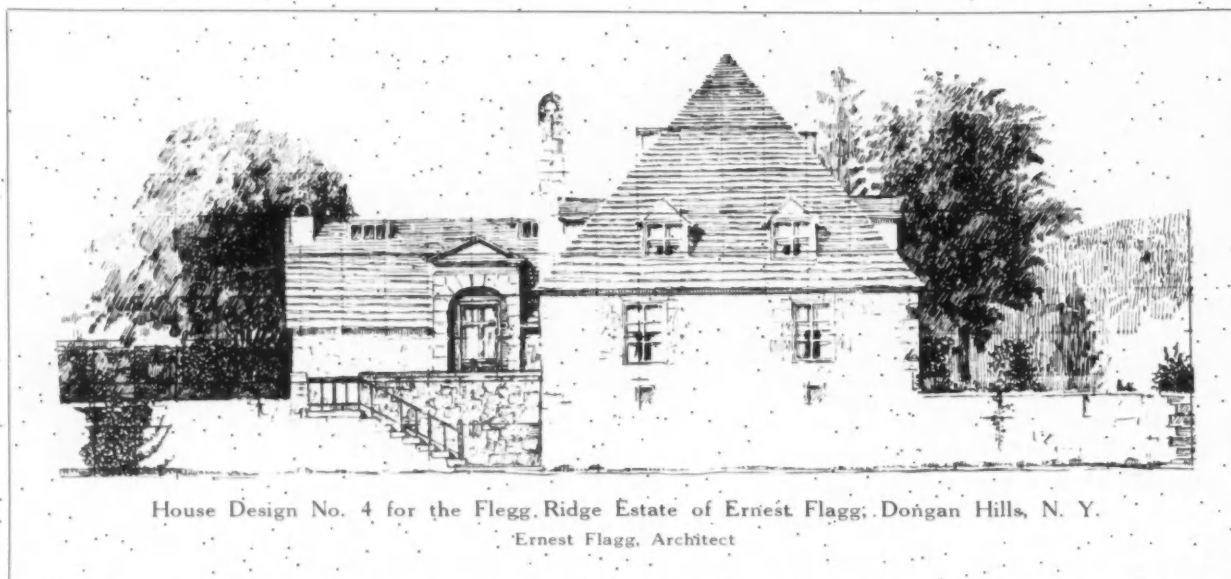
Except in the most unusual instances, the small house must be built inexpensively. Securing minimum cost is an inexorable condition. But, as well as being built with strict economy, the small house ought to be built for beauty and convenience. Most people, unfortunately, place beauty last on the list of requirements—as of least real importance. In our programs for architectural competitions, aesthetic requirements follow all others on the list. They are treated almost apologetically, as if they constituted concessions to an impractical taste which some people affect, but which are in themselves of no real importance. Perhaps this feeling is partly due to the quality of many of the samples of so-called art which abound. But true art is most practical; its very foundations rest on reason or common sense, and to make light of it is either to exhibit the instincts of the barbarian or the wisdom of the fool. In a work of construction made by civilized creatures, beauty should hold first place, for beauty depends on fitness, and fitness includes all practical considerations. Therefore, instead of "convenience, economy and beauty," let us write "beauty, convenience and economy," which is by far the more logical order.

Not only can beauty be successfully combined with convenience and economy in the construction of the small house, but good design can also materially help in securing convenience and economy. Furthermore, beauty or good design unquestionably renders the small house a more valuable asset, rated in actual dollars and cents, than the small house which is convenient and economical but which lacks beauty. Abundant experience has proved this beyond all



House Design for the Flegg Ridge Estate of Ernest Flagg, Dongan Hills, N. Y.

Ernest Flagg, Architect

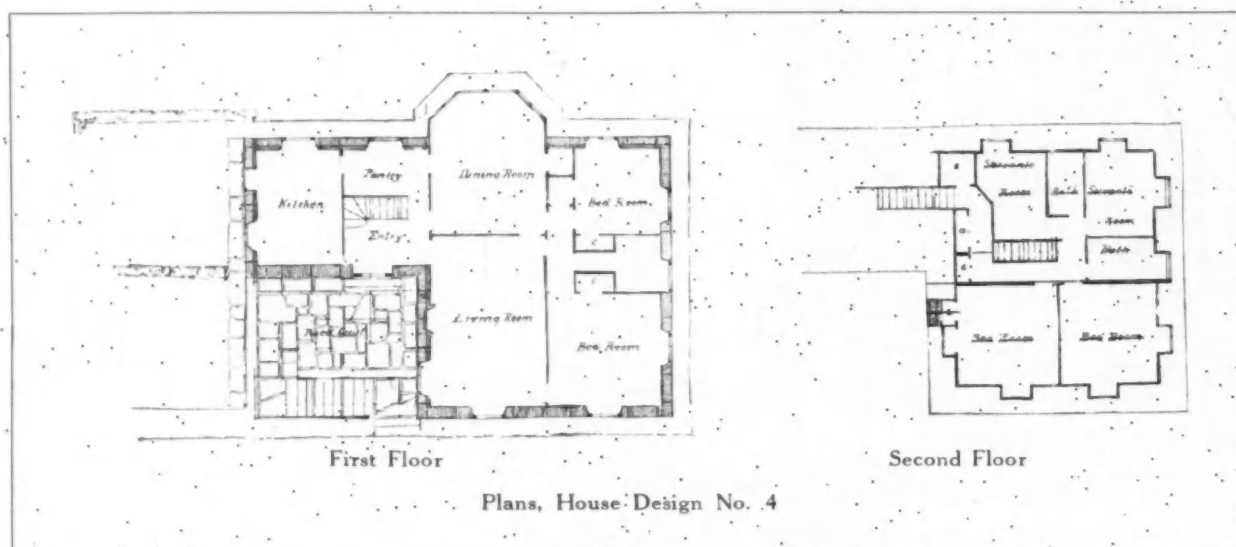


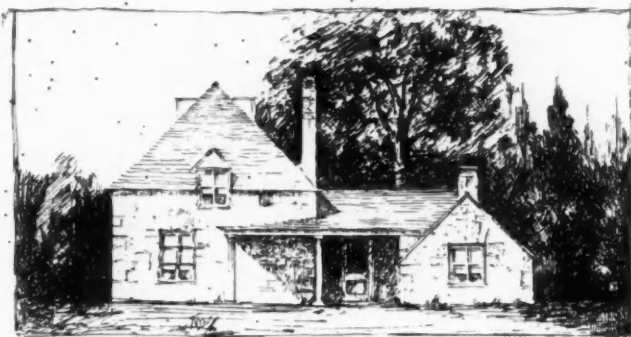
doubt. And the surest way to arrive at this result—the combination of beauty, convenience and economy—is by using candor and common sense in the methods of design and construction. Such candid and rational methods, I am persuaded, are exemplified in the small houses shown in the accompanying illustrations, designed by Ernest Flagg. They were designed and built with the solution of the problem just propounded very largely in view. The outcome has justified the expectations which were entertained.

In no other way can the first of these objects,—the attainment of beauty,—be so well and so surely arrived at as by applying the fundamental laws of good taste or the correct principles of design; for it costs no more to build in accordance with them than otherwise. Indeed, it often costs less, for vast sums, in the aggregate, are constantly being wasted in vain attempts to obtain beauty which might easily be had without much effort or expense. To plan the house conveniently, it is necessary for the designer to have constantly in mind the proper relationship

which should exist between the various departments that go to make up the home. These divisions ordinarily are: (1) The public part of the house, if we may so call it, to which friends and visitors are customarily admitted, including the entry, living room or rooms, and dining room. (2) The private part, consisting of the sleeping rooms and their dependencies. (3) The service department. (4) The means of communication, such as passages, corridors, stairways and the like. (5) Places for the storage of household effects, fuel, trunks and wearing apparel. (6) Those parts which provide for the outdoor life of the family, such as porches, verandas, lawns, gardens and walks, parts of out of doors.

It is in the fourth of these items in planning which the greatest economies can usually be made. Means of communication are of course necessary, but if they are separate they are of no value for any other purpose, and if communication could be had without them, usefulness would not be impaired. It is highly important, therefore, where economy is neces-





Front Elevation



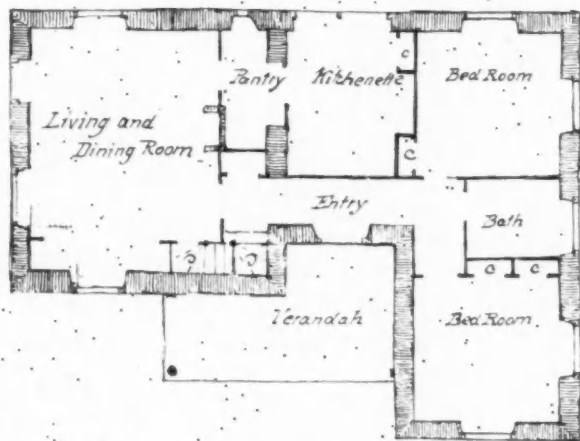
Rear Elevation

House Design No. 6 for the Flegg Ridge Estate of Ernest Flagg, Dongan Hills, N. Y.
Ernest Flagg, Architect

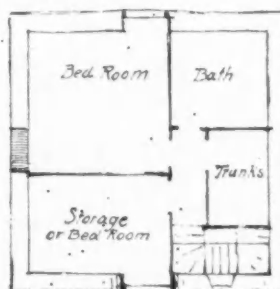
sary, to reduce to the limit of practicability the area devoted exclusively to communication,—not by pinching, but by elimination. Corridors cost as much to build and maintain as if the space they occupy were in rooms; indeed, they cost more, because the percentage of wall surface to floor area is greater. The skill and ingenuity of the planner can nowhere so well be shown as in reducing corridor areas without loss of convenience; that is, indeed, his chief problem. Anyone can plan with a liberal use of corridors, but it requires skill and ingenuity to plan conveniently without them. In the designs of the houses here illustrated great economy has been aimed at in the use of corridors. In general, the space devoted to circulation, including stairways, corridors and passages, seldom exceeds 10 or 12 per cent of the total floor area, and it is often much less.

Plans are frequently injured and much space and material are wasted by the construction of unnecessary partitions. One good room is often ruined for the sake of making two poor rooms, which together

do not answer the purposes for which they are used as well as would one larger room. Small houses are planned as if they were large, and subdivisions made which, however appropriate and convenient in a large house, had better be dispensed with in a small building. One subdivision, however, the planner of the very smallest English house thinks it necessary to make, and that is the "scullery," a subdivision seldom found on this side of the Atlantic. Every self-respecting English housewife requires a small place off the kitchen where pots, pans and dishes may be washed and all other unsightly work performed, and she is entirely right in this demand. The scullery is far from being wasteful; it is, indeed, a space-saver, for by means of it the usefulness of the kitchen is greatly increased. The actual work of cooking is neither unsightly nor uninteresting. In the very small house the kitchen, when relieved of all which is unpleasant about the preparation of food, is not a bad place to eat in, and the dining room may be dispensed with. In houses of



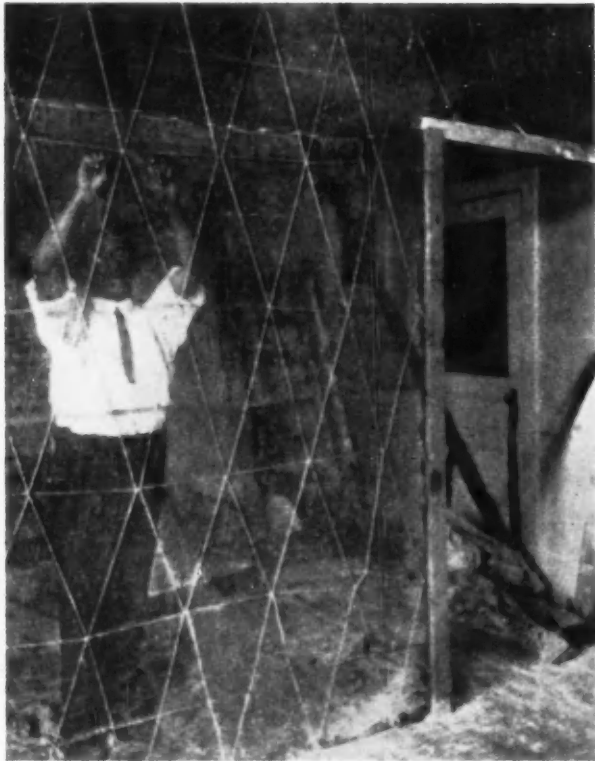
First Floor



Plan of Upper Floor

Second Floor

Plans, House Design No. 6.



Jute or scrim partitions instead of studs and lath



Plasterers working against each other on wire lath

more importance, where two or more servants are employed, the kitchen improved in this way may take the place of a servants' dining room, while in still larger houses a scullery should certainly be considered an essential feature of household equipment.

Provision of sufficient storage space in the shape of ample closets is especially important in houses

such as these, deprived as they are of the usual attic space in the roof by the introduction of the "ridge dormer" or "shed dormer" which makes the whole space within the roof available for living purposes. The presence of such a dormer and the utilization of the entire area within the roof, much of which is ordinarily waste room, has the further advantage

of making it possible to reduce the height of the walls, thus reducing construction costs at the same time.

While reducing waste space in the plan by eliminating needless communication area, doing away with unnecessary partitions, and gaining use of all the room contained within the lines of the roof, further legitimate economies can be effected in the matter of materials and in the manner in which certain features are constructed. One excellent way to save money in building is to be truthful, and in no one way can this be better done than in the matter of interior woodwork. The solid plaster partitions that have been used in these houses, built under Mr. Flagg's direction, made by simply hanging a section of



"Flagg Partition" in three stages of construction

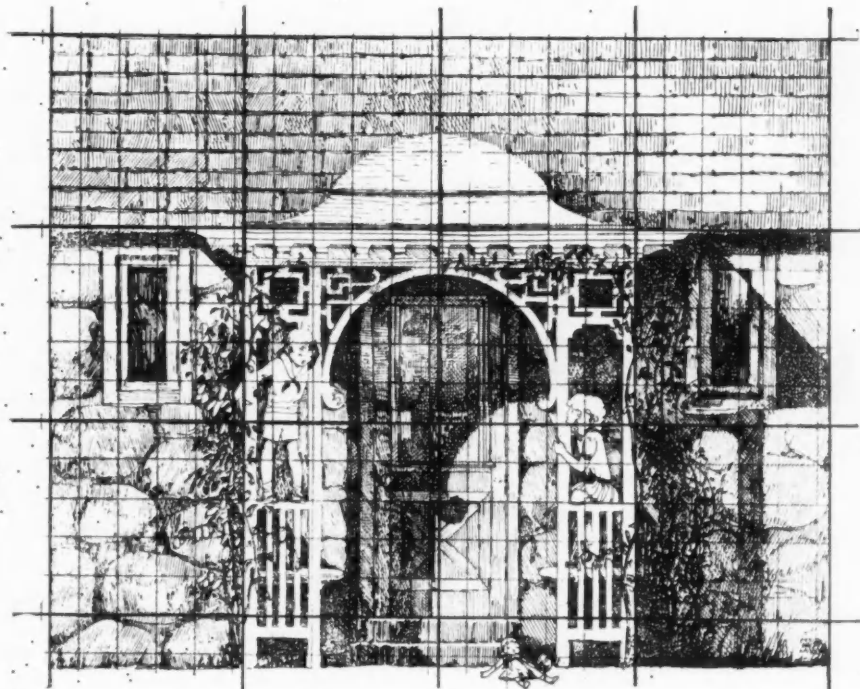


Ridge Dormers, Interior and Exterior

jute or scrim net and plastering both sides of it,— a method that has proved entirely satisfactory in point of solidity and strength,—render unnecessary the wooden studs and lath commonly used in making partitions. Such construction not only saves the cost of all these materials, their erection and maintenance, but permits of an important economy by omitting most of the ordinary trim or casing. If a doorway is made in the ordinary manner by constructing a frame around the opening (called a door-buck) and covering the buck with a casing after the plastering is finished, the true frame is concealed, and the visible architrave about the doorway is a sham.

In designing these houses it has been Mr. Flagg's object to save the cost of all such shams and counterfeits which, after all, are only concessions to convention and serve no structural purposes; therefore, no casings have been used, but the frames have been made sufficiently presentable to form the necessary finishes about the openings, the result being that more than two-thirds of the lumber and labor are saved,

and the appearance of the doorways is greatly improved. This is merely a return to old methods, for originally doorways were undoubtedly thus constructed. Straightforward methods of construction generally produce the best results, and this instance is no exception to the rule. Ordinarily, after the plastering is done the house is only half completed,



Porch Designed on the Module System



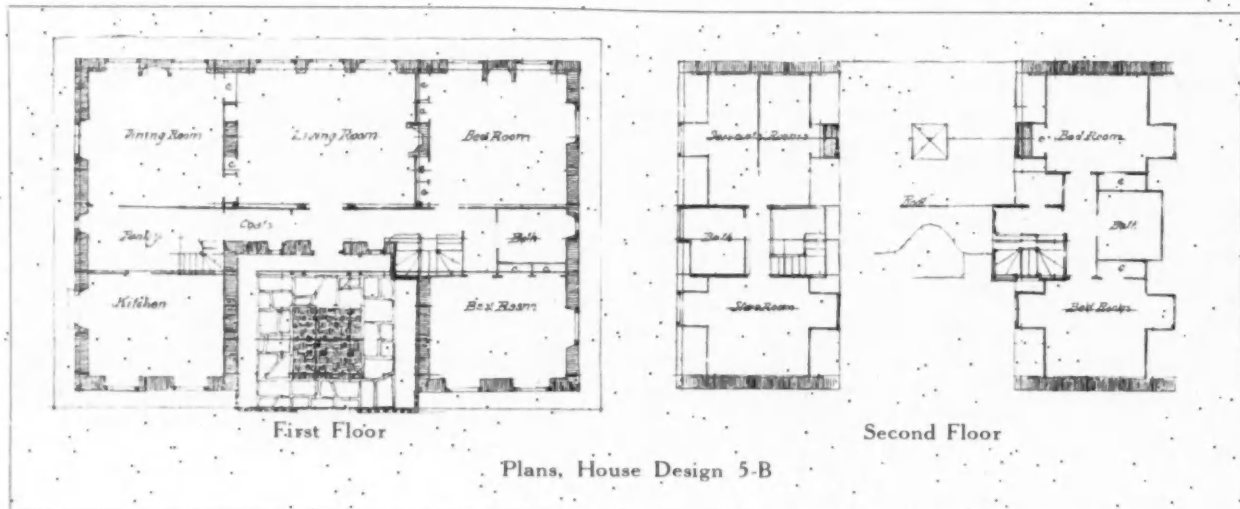
House Design No. 5-B for Flegg Ridge Estate

for the greater part of the carpentry work remains to be performed; trim must be applied to the door jambs, the doors be fitted and hung, window casing set, sashes hung, and bases with their mouldings must be installed. But, by the method advocated by Mr. Flagg, when the plastering is done the house is practically finished, for nearly all that work is eliminated. Nothing could well be more economical.

Hanging a door, under ordinary circumstances, is quite an operation and consumes much time, for

each opening when eased in with its sham architrave is bound to differ in size somewhat from the others, and each door must be separately adjusted. If the doorway is made in the manner here described, however, no such adjustment is required. In the shop the frames are put together of sizes to correspond to the doors, and the hardware applied. If the frames are set plumb, nothing remains to be done to them at the building but to place the doors on their hinges, which is the work of a moment. Thus a vast amount of material and much useless labor are saved, and a great deal of time gained. Nor is it only in doorways that useless materials are dispensed with. Similar methods apply to windows and all other places where casing is commonly used. Instead of building window boxes after the usual fashion, then covering them with false architraves, the frames themselves are moulded to adjust them to the sashes, and all casing about them, whether inside or outside, is dispensed with. By these means most of the ordinary woodwork of the house is omitted, and the cost of all that material saved,—also the cost of its installation, painting and upkeep. With thin partitions and narrow door jambs it is convenient to use the continental type of doors that have the rabbet on the door itself instead of on the jamb. They are easier to hang, and the hardware for them costs less and is better looking. When rabbeted doors are used the door frames need be no thicker than the plaster partitions; but if the rabbet is on the jamb it is necessary to use slightly thicker material.

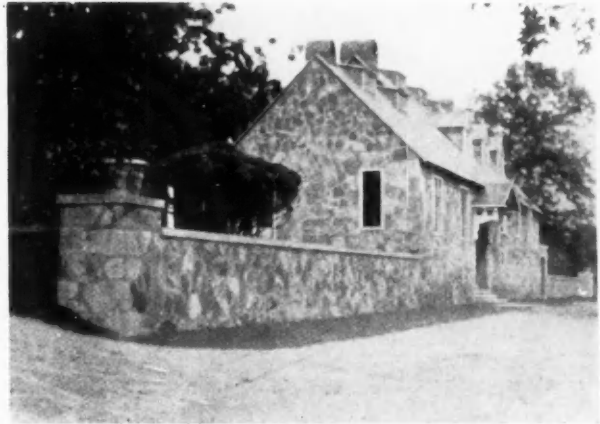
Another considerable economy may be practiced by using beamed ceilings. Under ordinary conditions, ceilings of that sort are so troublesome to lay out and construct that they cost more than plaster and are found generally only in expensive houses, where the chances are ten to one that the visible beams are not real but only sham, for fear that solid beams might "check,"—the certainty of a fake being preferred to the possibility of a so-called defect of a different sort. Experience in building Mr. Flagg's houses has shown that a good deal may be saved by not concealing the beams. The cost of



dressing the lumber and using a little better grade of material and workmanship than usual is more than offset by the saving in plaster; besides which, the space between the beams is gained. The ceiling is formed by the underflooring of the room above; upon this first covering comes a layer of building quilt, and on top of this are laid 1-inch strips of wood to which the upper floor is fastened. By thus exposing the ceiling construction, all plastered ceilings are eliminated and their cost saved, a considerable saving in time as well as in money.

Besides the possible economies just noted at some length, still further economies in construction can be carried out satisfactorily from every point of view by dispensing with a cellar under the greater portion of the house; by keeping down the heights of walls, and by building them of "mosaic rubble"—laying the stones in wooden forms and shoveling concrete in behind them;—by using casements instead of double-hung sash windows, and by employing sundry other devices of straightforward, candid structure. These devices, it is true, undermine certain strongly entrenched conventions and prejudices,—for example, the elimination of door and window casings,—but they are sound structurally. They also affect design, but if good design and beauty, on the one hand, and structural changes that make for economy and are often a return to old methods, on the other, cannot be reconciled, it does not speak well for the vitality of modern architecture or the capability of modern architects; architecture must be practical.

Finally, if we make the most of all the opportuni-



"House on the Wall," Flegg Ridge



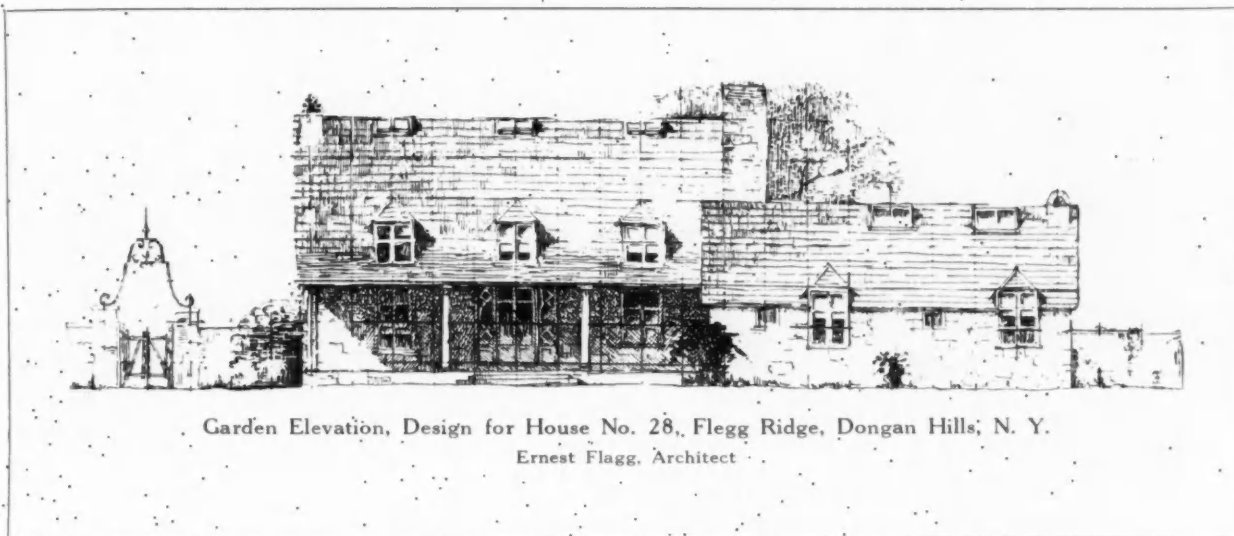
"House on the Wall," from South



Mosaic Rubble Before and After Pointing



Mosaic Rubble Finished



Garden Elevation, Design for House No. 28, Flegg Ridge, Dongan Hills, N. Y.
Ernest Flagg, Architect

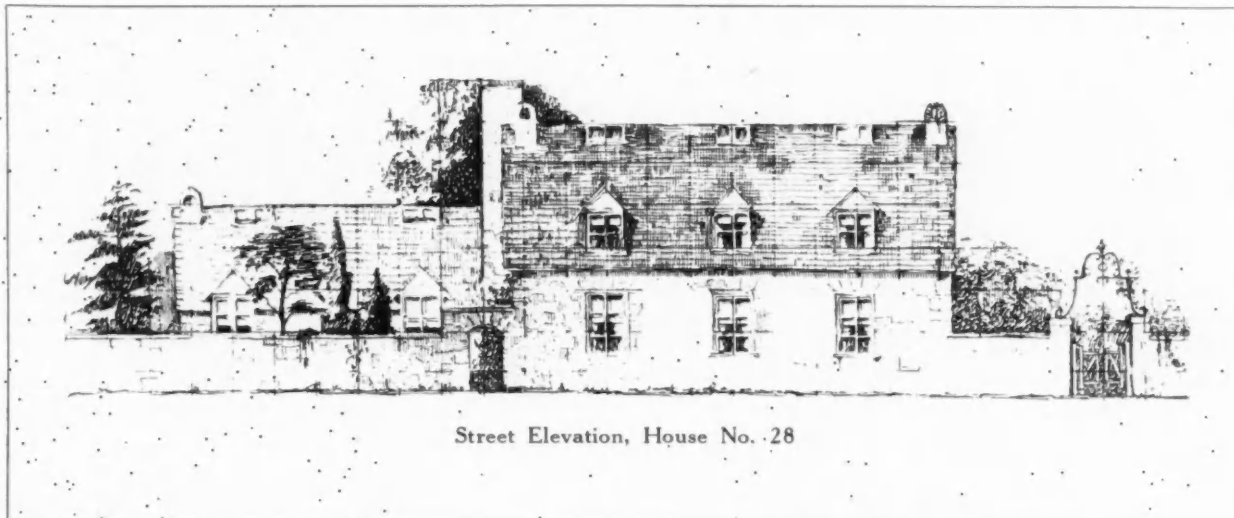
modules or building units in combination with a knowledge of the elementary principles of design as explained in my book. Thus equipped the designer of small houses can make all the money he ought to, provided he has enough to do to keep him busy, and the small house field then becomes attractive. I can perhaps best explain this by describing my own procedure when I am engaged on work of this kind.

"I value my time at at least one hundred thousand dollars a year, and if I could not make money at that rate when I work, I should be ashamed of myself. I find that by the use of the equipment just mentioned I can design several small houses a day, provided I have them to do, at an average profit after deducting the cost of draftsmen's time and 100 per cent overhead expense, of from \$100 to \$500 each. The working drawings consist of a single sheet for each of the houses and a set of standard details, with directions for use. I charge for this work 2½ per cent. At several times this rate I should lose money by using ordinary methods. I do no supervising, leaving that for the local architect. The plans, details and directions are so complete that he has

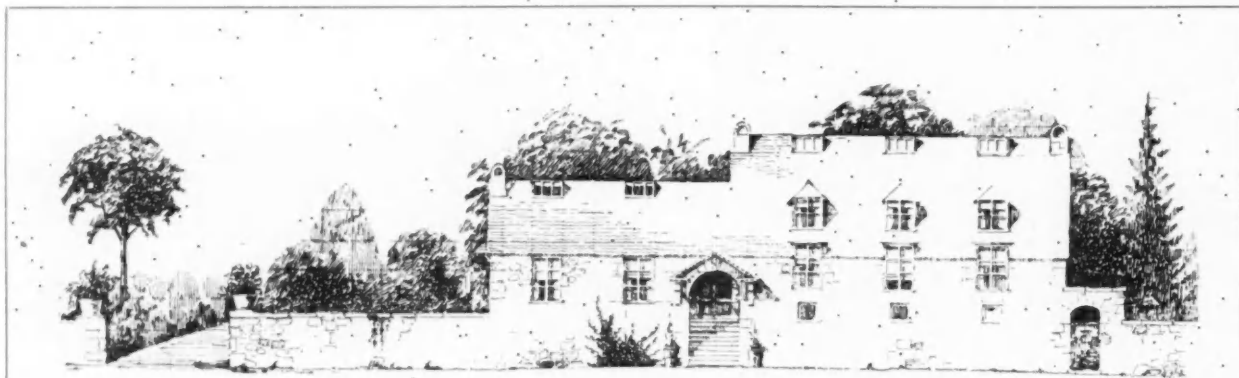
little to do beyond implicitly following instructions.

"The use of the module makes it possible to obtain, with certainty, those simple or primary ratios of proportion which the eye recognizes unconsciously, just as the ear unconsciously recognizes corresponding harmonies in sounds. It was the use of this principle which differentiates Greek art from all subsequent art. Incidentally, I hope that a good deal more will be known about this matter after I publish a book I am now writing on the subject. By this simple means beauty may be had without applied ornament, for the structure itself becomes an ornament. Its beauty consists in its form and outline, which are governed by the use of rules and not left to chance, which is often fatal to beauty.

"The unit permits of great rapidity in the making of plans; no figures are required, yet the exact size and location of everything are shown with much more precision and accuracy than old fashioned methods permit of. The building unit makes possible a huge reduction in the cost and difficulties of construction, facilitating the accurate laying out and execution of the work, and the standardization of parts. When



Street Elevation, House No. 28

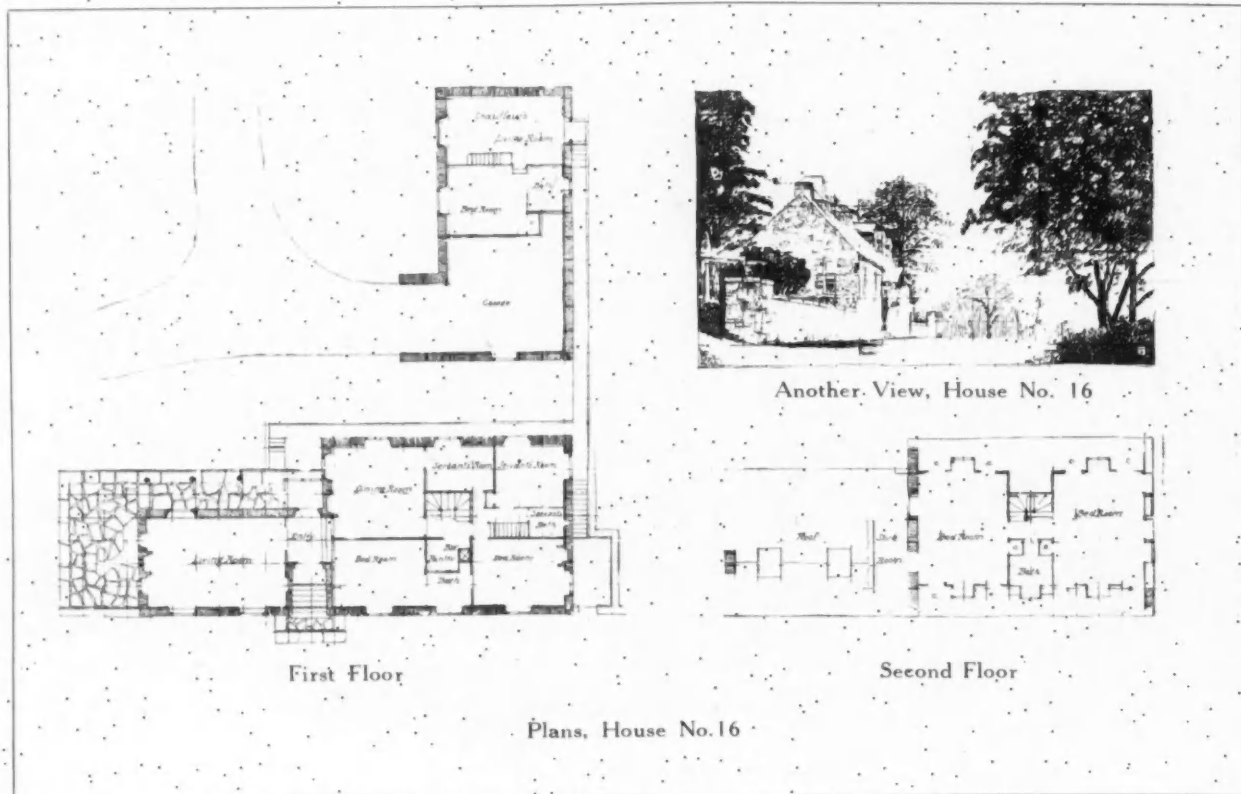


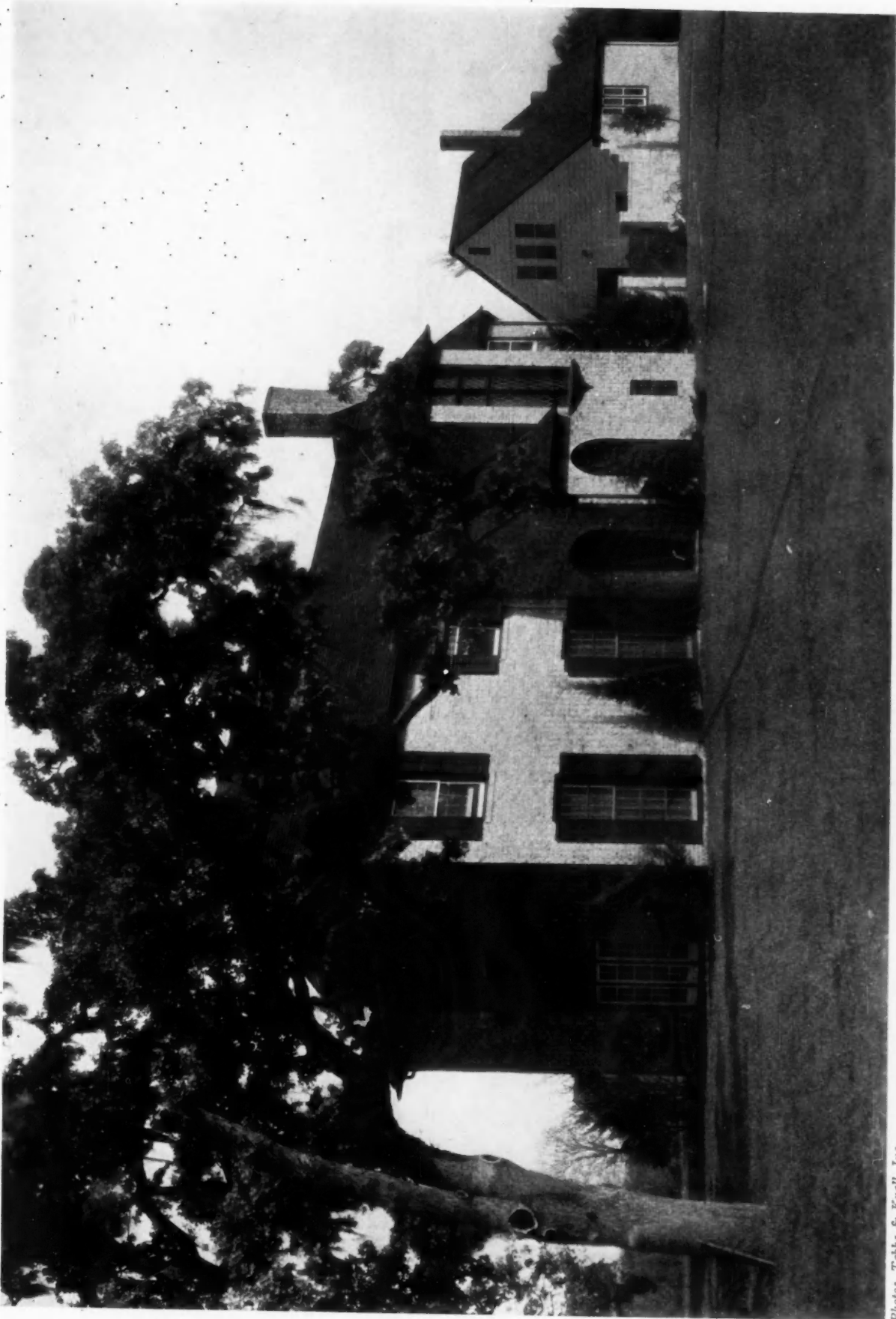
House Design No. 16 for the Flegg Ridge Estate, Dongan Hills, N. Y.
Ernest Flagg, Architect

there is commensurability throughout all the work, standardized parts will fit and construction resolves itself to a mere routine in which, though the designs may vary indefinitely, conditions are always the same, and the workman knows exactly what to do. It does for house building what Ford's methods do for automobile making, with the difference that in this case it is the parts which are standardized, and not the finished product. The ramifications which grow out of the application of this principle, both for improvement in design and facility and economy in construction, are simply bewildering in their possibilities. Some time the truth of this will

be recognized, and when that happens there will be a complete readjustment of our ideas of all the arts of design,—at least of those applying to building."

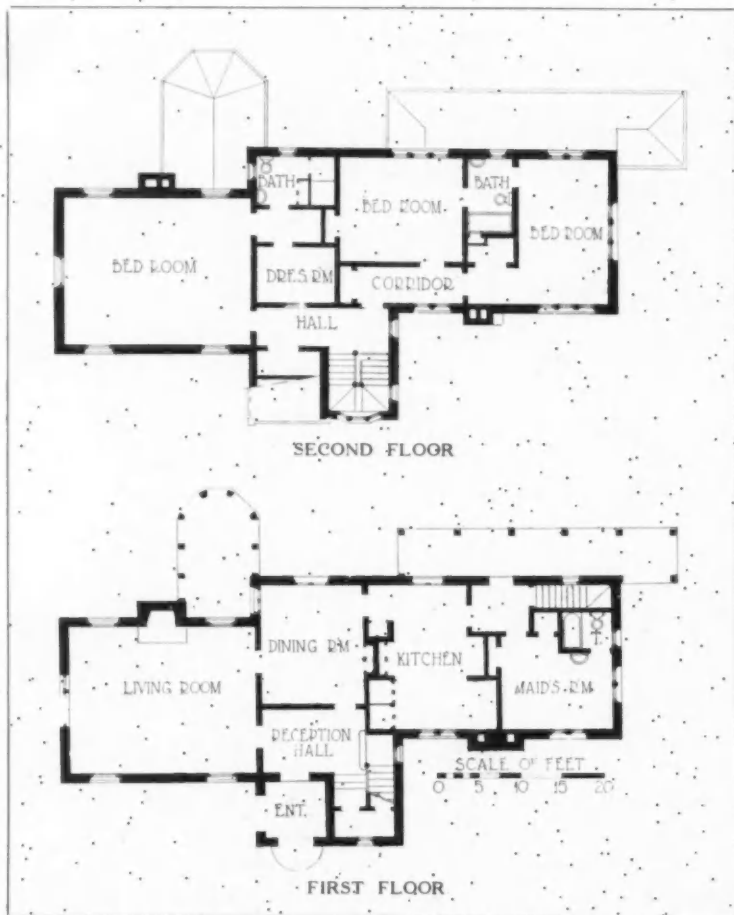
The great costs of construction, and the fact that any considerable reduction of such costs is not to be expected in the near future, lend a particularly strong appeal to whatever tends to lower building costs. Much can be done to promote economy in the use of material and in lessening the amount of labor required for a building. It is necessary, however, to consider the *quality* of construction as well as its *cost*, and to avoid cheap, flimsy building, but there are many economies which may well be employed.





Photos. Trebbis & Kneill, Inc.

HOUSE OF HENRY STUDE, ESQ., HOUSTON, TEX.
BRISCOE & DIXON, ARCHITECTS



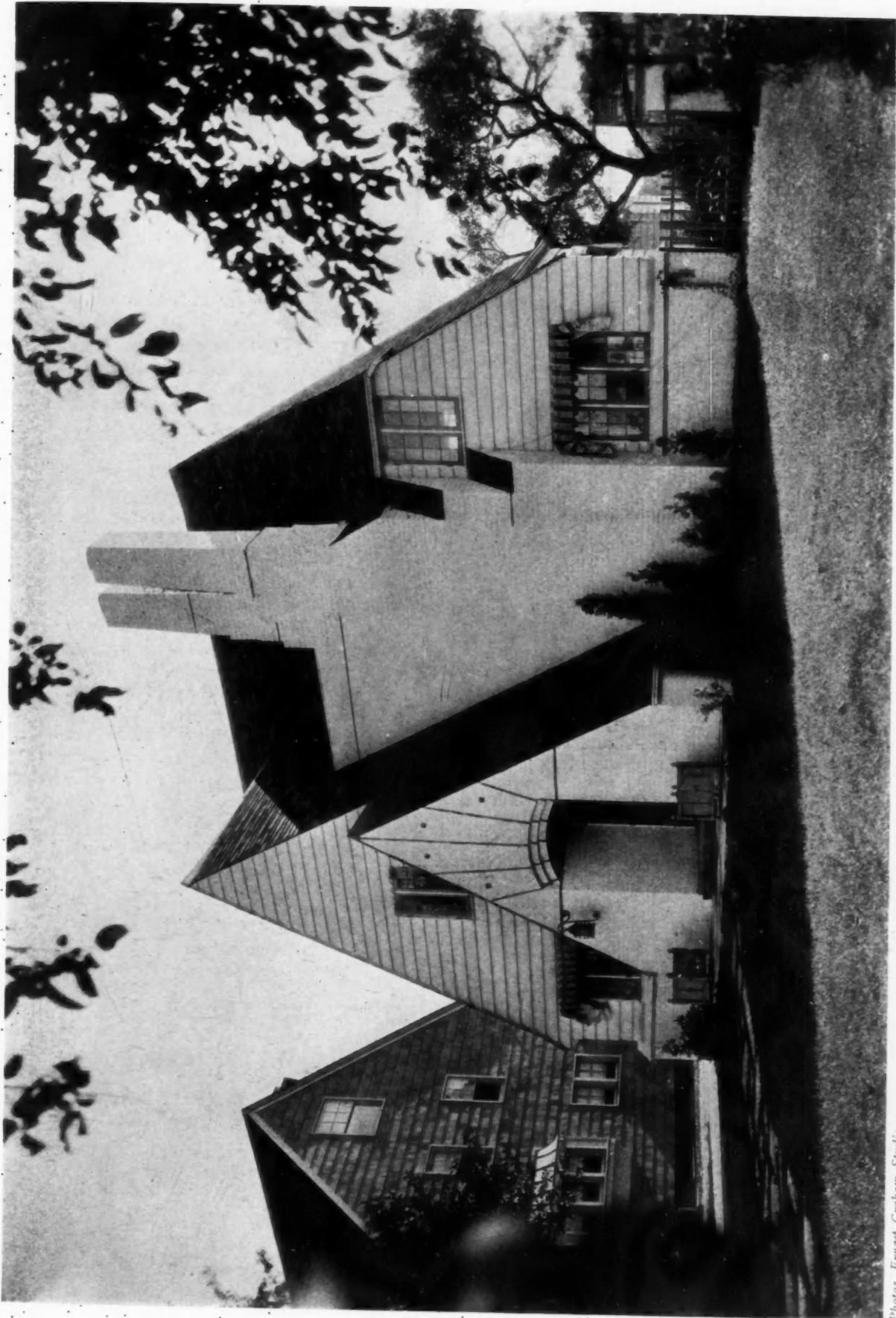
ANOTHER small house which somewhat suggests the use of the French style as a precedent is found in Houston, Tex., and was completed by Briscoe & Dixon in 1924 for Henry Stude, Esq. This house contains 43,400 cubic feet, and cost approximately 62 cents per foot. It is well-placed on a level piece of property, with the first floor practically on a level with the grade. At one end of the house and connected with it by a masonry wall is a large garage of interesting design. High casement windows on the first story indicate the location of the living room, at the side of which is an entrance hall with a dining room at the rear. The living room and the servants' porch are, unfortunately, not shown in any of the illustrations, but are interesting and unusual in design, and add much to the quaint charm of this simple house. Carrying down the slope of the main roof over the entrance porch produces a pleasant note in contrast with the high staircase gable beside it, in which is a tall mullioned window. The French character of the design could have been more fully indicated had casement windows instead of double-hung been used throughout the house. Two tall chimneys help to give balance and character to the design.



LIVING ROOM ENTRANCE

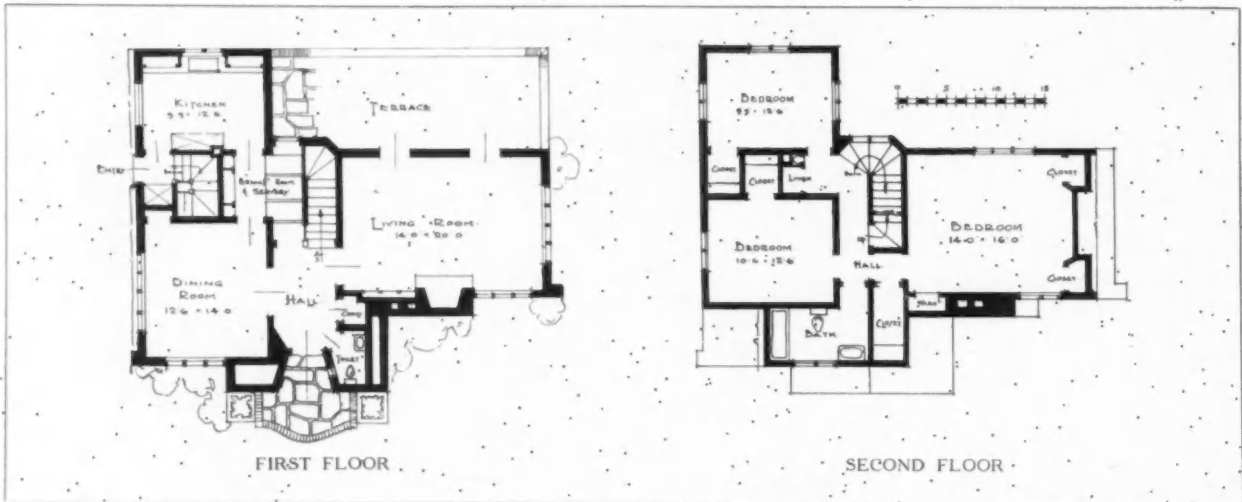


ENTRANCE PORTICO



HOUSE OF W. C. COIT, ESQ., CLEVELAND
BLOODGOOD TUTTLE, ARCHITECT

Photos, Ernest Graham Studio



IN Cleveland, Bloodgood Tuttle, Architect, has built for W. C. Coit, Esq., a house of unusual design. Its high peaked gables and steep roofs combined with a very massive double brick chimney, painted white, give the house a remarkably piquant and fanciful expression. Brick has been used for a high base course and the entrance door gable as well as for the massive chimney. The design certainly shows unusual originality and imagination, however much it may suggest to some people recent examples of domestic architecture in the suburbs of Berlin or Vienna. Originality in design is most welcome in these days of the close following of precedent. The interiors of the Coit house are simple and homelike. The paneled living room, recessed bookshelves, and spacious, tile-faced fireplace all indicate refinement and good taste. The plan of the house is less un-

usual than the exterior would suggest, but necessarily somewhat irregular. A living room, 14 by 20, is at the right of the entrance hall, and the dining room is at the left. A breakfast room or "servery" takes the place of the typical pantry between the dining room and kitchen. At the rear of the house on the first floor is a wide terrace opening off the living room. The plan of the second floor shows three rooms and a bath, with many large closets and a stair hall well lighted by a large window at the rear. Much of the charm of the exterior of the house is due to the combination of white painted brick and siding, in contrast to which the window frames are a bottle blue, and the roof is covered with vari-colored shingles. The projecting brick base course, extending to the window sills, ties the house to the ground in a solid and substantial manner.



LIVING ROOM

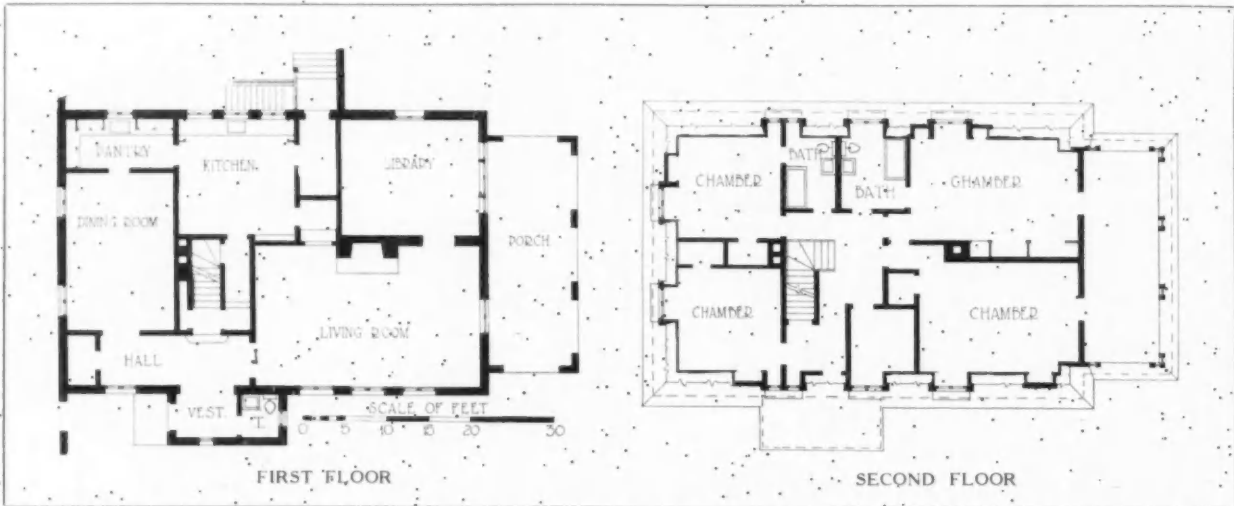


DINING ROOM



HOUSE OF J. M. DICKINSON, JR., ESQ., WINNETKA, ILL.
RUSSELL S. WALCOTT, ARCHITECT

Photos, Chicago Architectural Photo, Co.



A SMALL house of unusual interest and picturesque quality is this at Winnetka, Ill. A very high and steep shingled roof, casement windows and many roof dormers give a dignity, French in character, to the design, which is further heightened by the character and location of the small garage which is connected with the house by a high brick wall, forming one side of a small forecourt. The brick walls, painted white, and the projecting entrance porch with its arched doorway and urn finials, are characteristically French. The brickwork of the first story is laid up at the four corners as projecting quoins, emphasizing and strengthening the corners of the house. Painting all the brickwork white,—even the lofty brick chimneys,—further em-

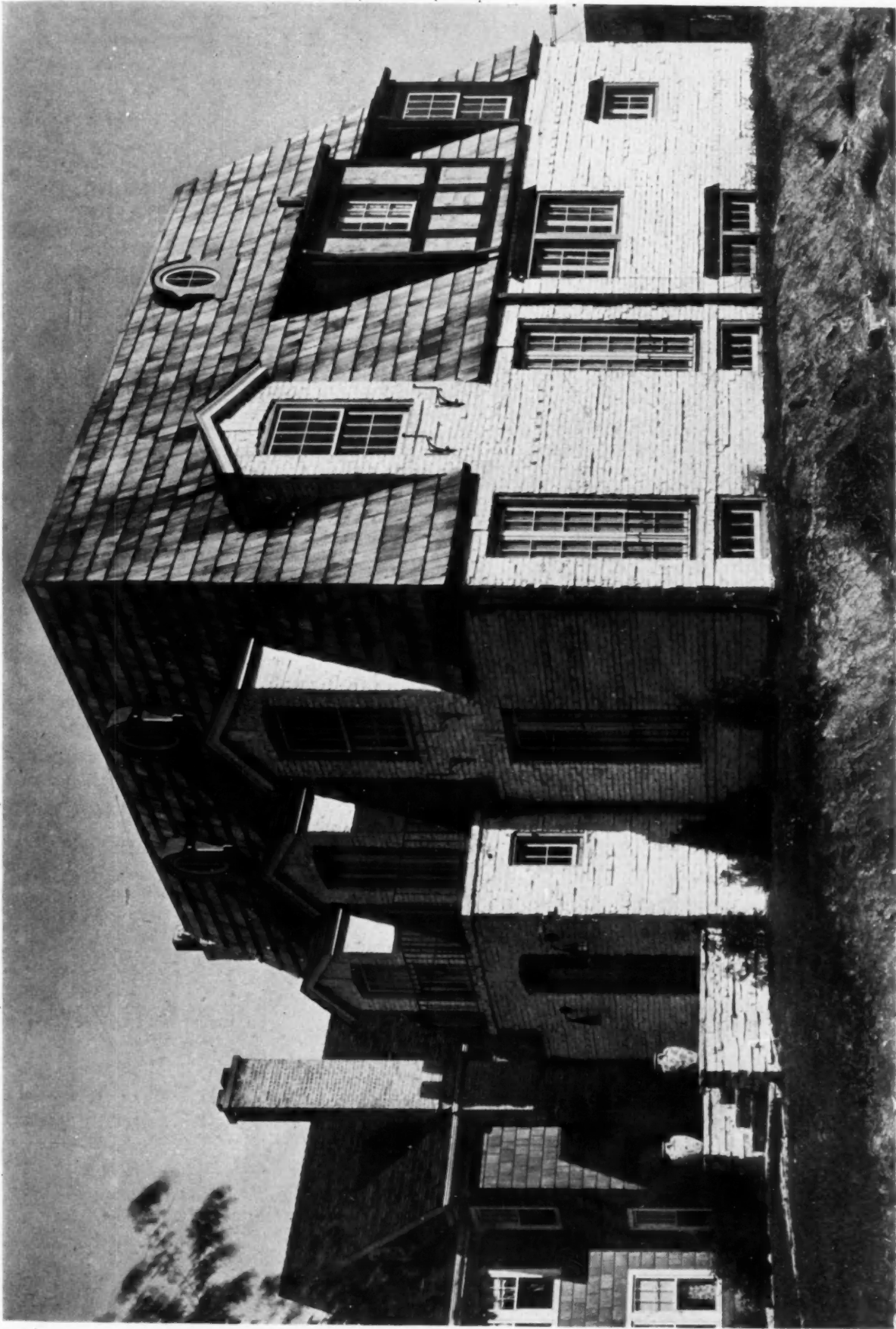
phasizes the French character of the house, which is both appropriate and suitable to its woodland location. In-plan this house is quite as interesting as in elevation. Almost square in shape, the arrangement of the various rooms is as practical as it is unusual. An oblong entrance hall connects the living room and dining room, which are at opposite corners of the house. The stairway is attractively reached through an archway opening into the entrance hall. Back of the living room is a library, in which room it seems rather a pity that a corner fireplace is not included, as it could easily be connected with the chimney of the living room fireplace. 58,000 is the approximate cubic footage of this house, which cost 54 cents per foot in May, 1922.



ENTRANCE GATEWAY

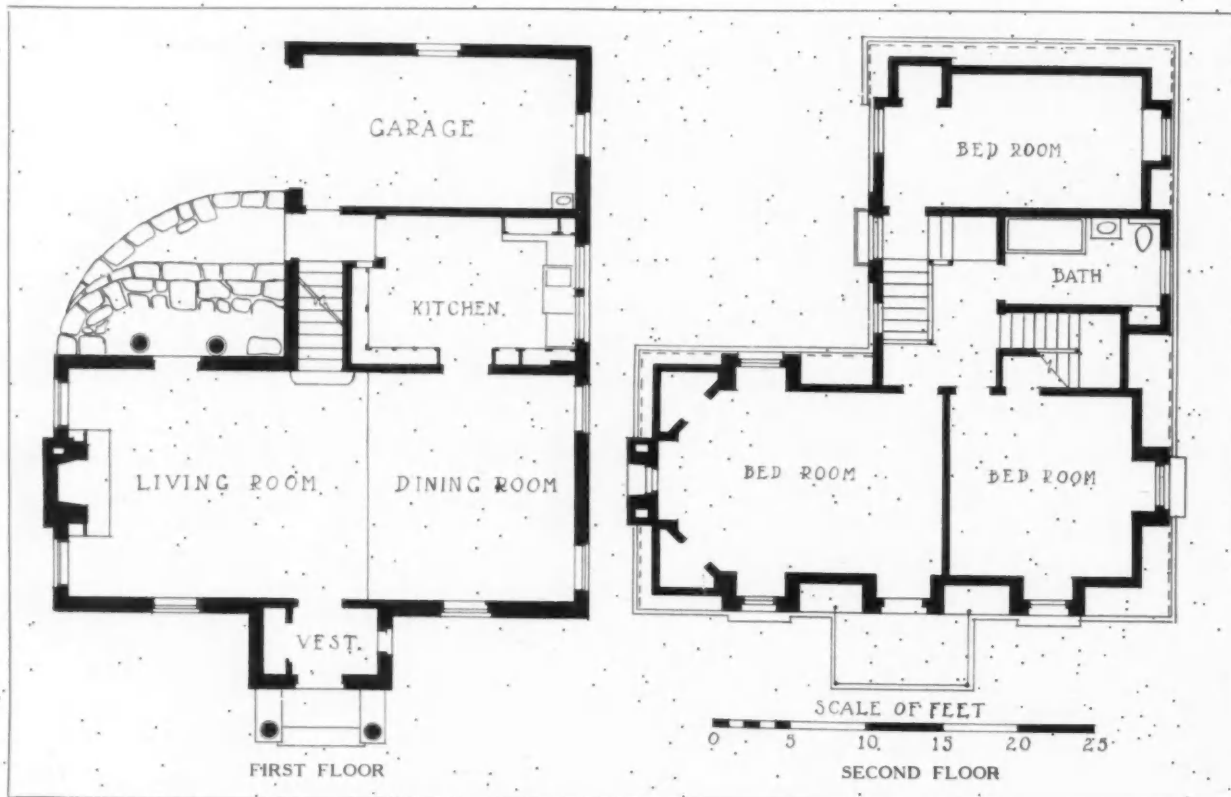


ENTRANCE FACADE



Photos, Trowbridge

HOUSE OF WILLIAM CAMPBELL WRIGHT, ESQ., WINNETKA, ILL.
WILLIAM CAMPBELL WRIGHT, ARCHITECT



PAINTED brick has been used in this adaptation of French architecture. The owner, the architect himself, has secured a pleasing result, notwithstanding use of the skintled brick and extra large roof shingles, neither of which is usually associated with French refinement of detail. The exterior is pleasing, perhaps because of its consistency, which is broken only by the dormer treated in half-timbered stucco. Oval lights, very French in feeling, are inserted near the house top. The entrance vesti-

bule opens into the living room, which with the dining room makes one large room across the entire front of the house. The kitchen back of the dining room and the garage complete the L-shape of the building. Upstairs the three bedrooms and bath are all of ample sizes. Costing 40 cents per foot, this 46,000-cubic foot house has redwood roof shingles, oak floors, gum trim, rough plaster walls and full beamed ceilings, these ceilings aiding materially in giving definite expression to the house.



MAIN FACADE

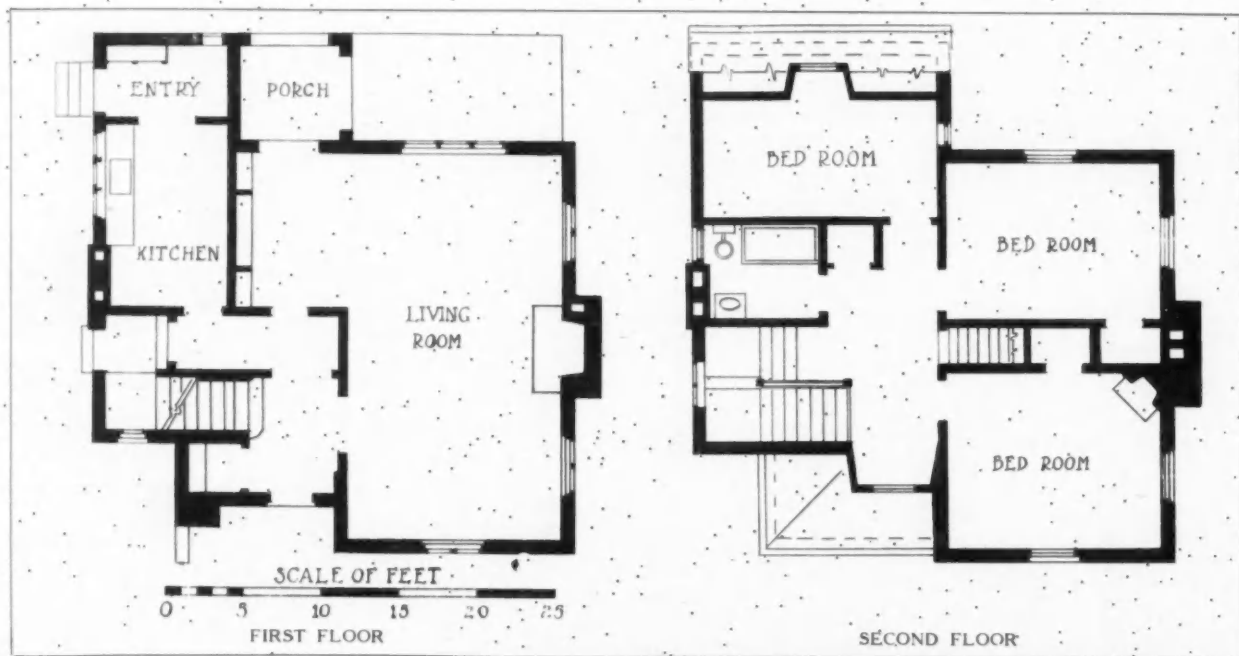


DINING ROOM



Photos, Tebbs & Knell, Inc.

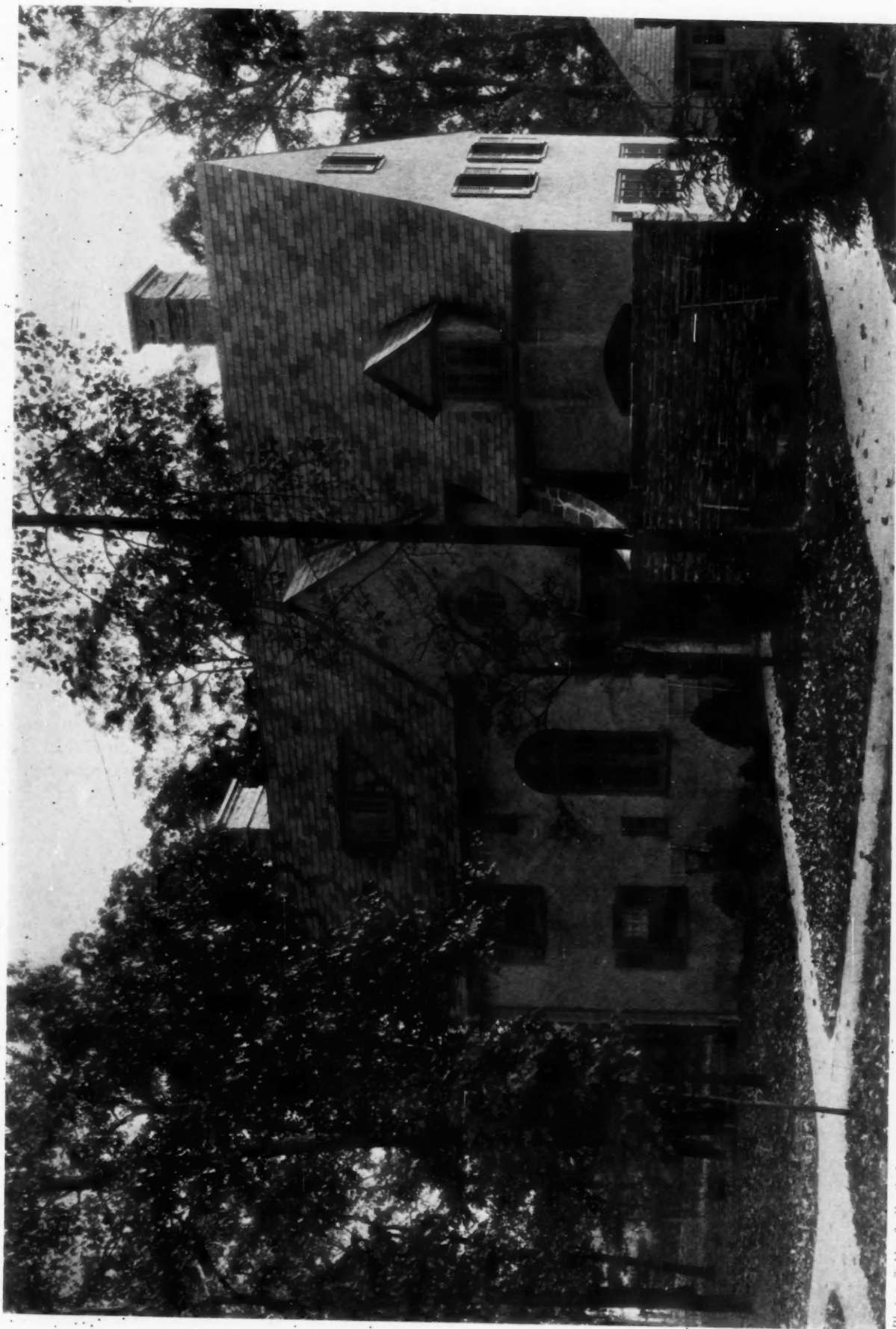
HOUSE OF C. BLESCH, ESQ.; COLUMBUS, O.
MILLER & REEVES, ARCHITECTS



SIMPLE adaptations of the formal French type of house are found more and more frequently among the latest small house designs. In Columbus, O., Miller & Reeves have recently completed for C. Blesch, Esq., an interesting small house suggesting in its smooth plaster wall surfaces; its dentil cornice and its high hip roof many of the small formal houses found in Versailles and other suburbs of Paris. Considerable originality has been successfully employed in working out the details, such as the slightly arched entrance door, the heavy wood balusters over the window of the lavatory, and the paved entrance terrace with its small painted gates. The first floor plan consists of an entrance stair hall, a large irregular shaped living room, and a kitchen. The second floor stair hall is well lighted by a dormer window which comes directly over the entrance door. This window does not improve the front elevation of the house, but it is indispensable as a means of lighting the second floor stair hall. The use of casements for the second floor windows as well as for the first would have given greater consistency to the design. This house contains 25,000 cubic feet, and was built in 1923 at a cost of about 40 cents per foot.

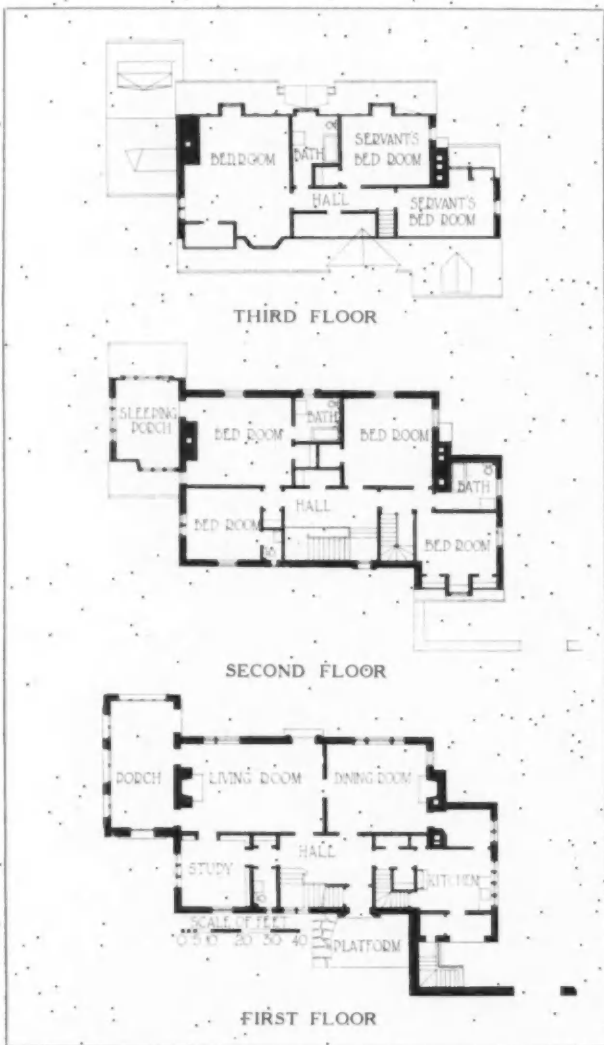


ENTRANCE



HOUSE OF DR. HARVEY G. BECK, GUILFORD, BALTIMORE
PALMER, WILLIS & LAMBIN, ARCHITECTS

Photos. Tebbis & Knell, Inc.



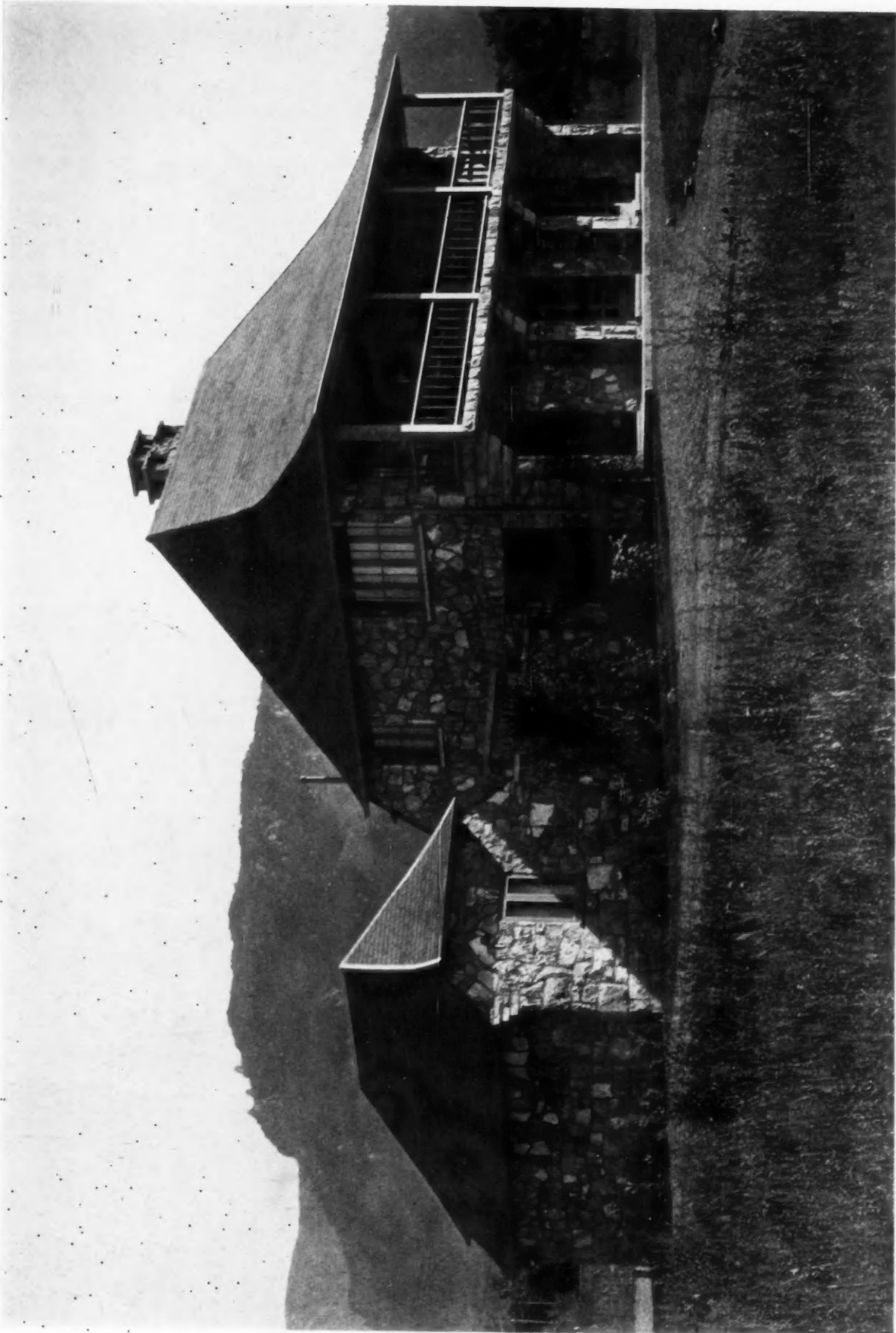
THE mottled slate roof adds much to the artistic effect of this stucco-covered house, which somewhat suggests French precedent. Built in the suburbs of Baltimore a year or two ago by Palmer, Willis & Lamdin, it is an excellent type of suburban small house. The cut stone, used around the entrance door and in the projecting wall which conceals the service court, is in pleasant contrast to the rough-finished stucco walls. The stonework itself is sufficiently rough in character to harmonize perfectly with the rest of the design. As casement windows are used in the dormers and the large stairway window, it is rather to be regretted that complete consistency in the design could not have been obtained by their use in the other windows of the house. Very small windows used to light the servants' stairway on one side of the entrance door and the first and second floor toilet rooms on the other side of the main stair hall are a not unattractive feature of the design of the front elevation; they tend rather to give scale to the larger and more important windows. The octagonal window with its heavy trim gives the needed note of formality to the gable over the entrance door. This window serves to light the upper landing of the main stairway. The first floor is conveniently arranged with a coat room, lavatory and corner study at the front of the house, and a large living room, living porch and dining room at the rear. One of these illustrations indicates the clever way in which the sleeping porch has been made an integral part of the design of the house through the use of coinciding roof slopes. The high steep roof of this house makes possible additional rooms of excellent size on the third floor, which are reached by the servants' stairway.



ENTRANCE

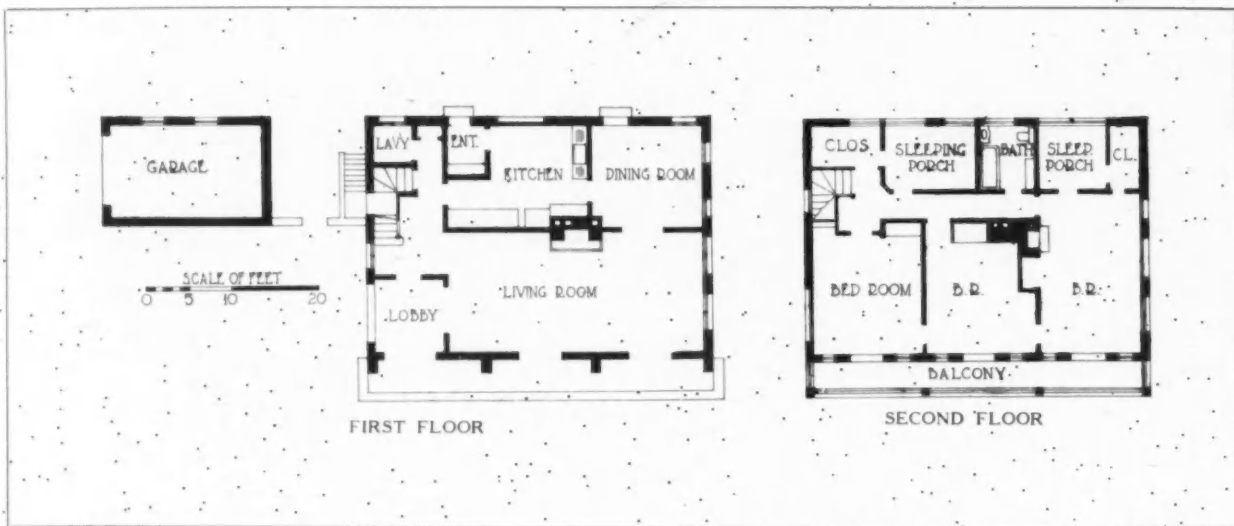


SIDE PORCH



Photos, Theodore M. Fisher

HOUSE OF L. C. PERKINS, ESQ., COLORADO SPRINGS
H. WATTS JOHNSON, ARCHITECT



AT Colorado Springs, H. Watts Johnson, Architect, completed a year ago a house of bold and interesting design, which suggests the Swiss chalet in its massiveness of construction and its second-story balcony, over which one side of the high hip roof slopes. Natural field stone varying in color and texture has been used for the exterior walls. Heavy piers and brackets of stone support the reinforced concrete and stone balcony across the front. The plan of the first story shows a simple arrangement of an oblong living room with dining room and kitchen at the rear. The stonework of the house is extended out through a short wall with a gate to a stone garage, which in reality is located at right angles to the axis of the main house instead of being parallel with it, as is shown on the plan. The

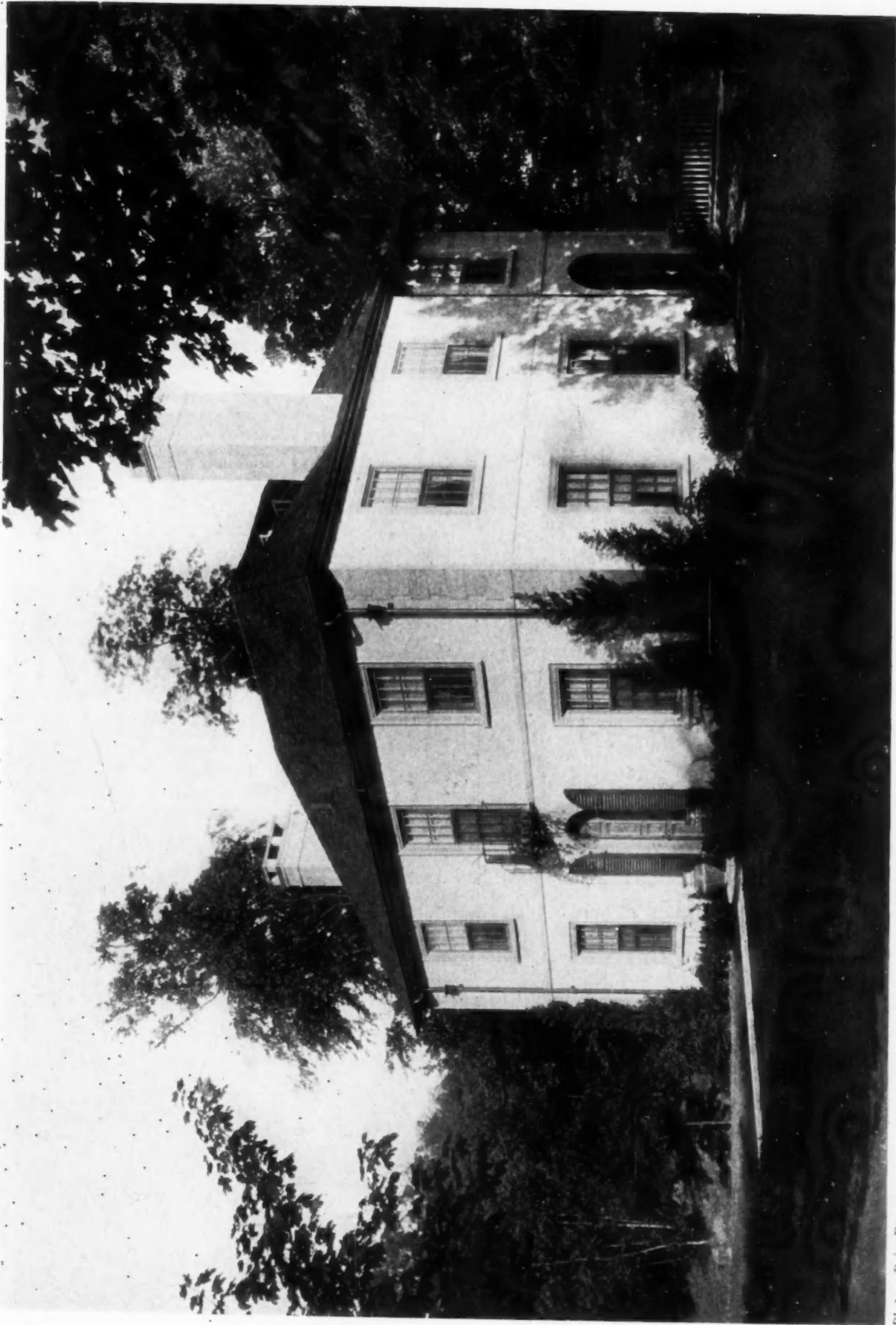
advantage of this change in location of the garage is found in the added accessibility derived from this arrangement. The one large center chimney of the house is so located to serve for the furnace in the basement, for the kitchen range and for the large fireplace in the living room. The principal view is from the living room side of the house. On the rear the hip roof extends down over the first story, which is of stone like the other three sides of the house. A shallow concrete terrace completes the design of the front of the house. Excluding the garage and wall, which cost \$750 additional, the 35,390 cubic feet of this house cost 36 cents per foot. The second floor of the house contains three bedrooms; a bathroom and two sleeping porches. All the bedrooms open upon the narrow balcony across the front.



END ELEVATION

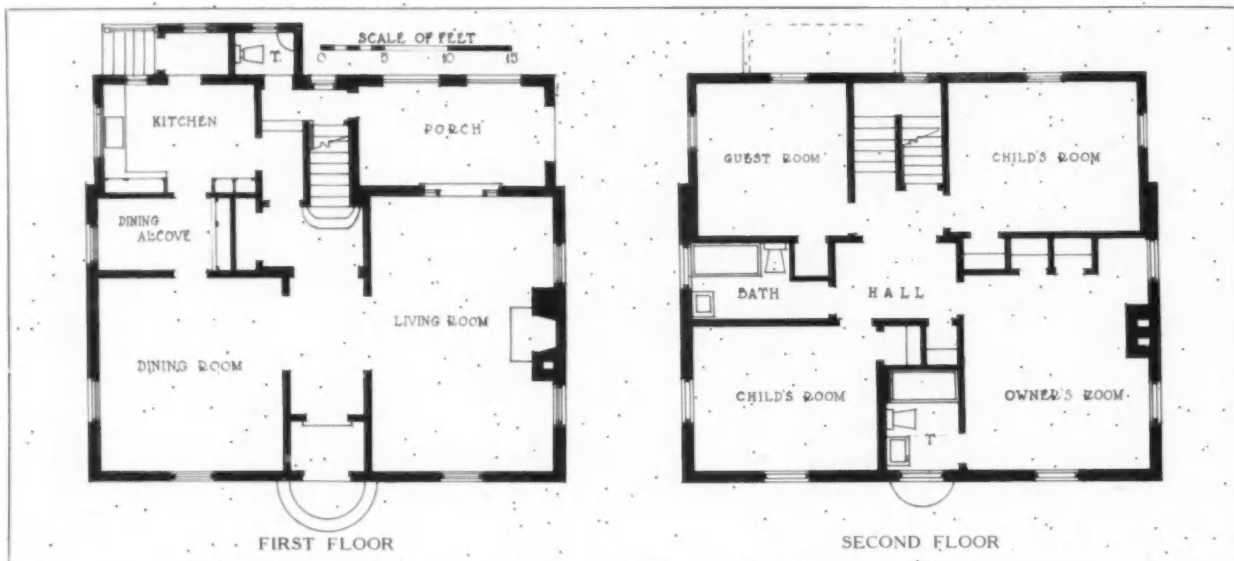


SERVICE ENTRANCE



Photos: Dix Duryea

HOUSE OF STEPHEN PICCHETTO, ESQ., FIELDSTON, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



IN this residence on the outskirts of New York, a happy combination of simple details has produced a delightful result. Despite the perfectly square plan and symmetrical arrangement of doorways and windows, unusual charm is expressed. The architect has studiously avoided elaborate ornamentation which would undoubtedly have detracted materially from the clear, clean simplicity constituting the most admirable feature of this house. Set on the edge of a thick wood, the building stands out sharply against its darker background. In arrangement of rooms the straightforward attention to securing maximum

space combined with ease of communication is to be highly commended. Dining room and large living room are to left and right of the entrance hall, with adequate double doorways. Behind the dining room a dining alcove is provided for use for the more informal meals. The kitchen, to the rear of the dining alcove, is lighted by one small window and one of extra large size. A large porch back of the living room gives a pleasant view into the woods. On the second floor, four large light and airy bedrooms are capably served by two baths and five large closets. A stairway leads from this floor to the garret.



ENTRANCE FACADE



MAIN ENTRANCE

Small Italian and Spanish Houses as a Basis of Design

By WILLIAM LAWRENCE BOTTOMLEY

THE small houses of both Italy and Spain possess a powerful attraction to which the average American is usually quick to succumb. They all display strongly marked characteristics and individuality, and nearly all of them have very distinct picturesque value as well. In other words, they are outwardly prepossessing to a degree, and their engaging exteriors stimulate curiosity as to what their interiors may reveal. Furthermore, the question immediately occurs to the enthusiastic admirer, "Why can we not have houses like these in America?" We can have houses of very much this sort, if we like, and we are having some of them.

While fully admitting the great charm of the small Italian or Spanish house, and conceding that it possesses not a few features from which we can gather suggestions that may be embodied in the design of the small house in America, it is just as well that we should understand very clearly at the outset exactly what and how much we can or cannot expect to derive from our study of the subject that will have any practical value for us here when we come to expressing ideas in tangible and procurable materials.

The Spanish house of a certain type, the Spanish Mission house, may be said to be indigenous to California and the neighboring parts of the southwest, as well as to certain parts of Florida. It was the sort of house built in those places when the country was first conquered and settled by white men. It proved itself suitable and adequate to local conditions, and it has always maintained its hold. Indeed, at the present writing its popularity is decidedly in the ascendant in California and Florida alike, and has been for some years past. It has proved its worth;

it has won a firmly established position; it is a known quantity; and we are in no doubt about what we can confidently expect of it when the type is adopted.

This is not at all the case, however, with the small Italian house in any of its forms, nor with other types of the Spanish house. We have no such long standing familiarity with them as local factors for centuries past in American domestic architecture. Although a number of professedly Italian and Spanish houses of various types have been built in different parts of the country in recent years, architecture of this description may be said to be still in a relatively experimental stage. Not a few of these houses have been virtually reproductions of Italian or Spanish prototypes. Others, again, might just as well have been exact replicas, so punctiliously has even the smallest detail been copied from some authentic model. There has not yet been sufficient time for these comparatively new factors, as adaptations, to become completely assimilated into the composite of common usage and form a homogeneous element of approved and constant strain. Besides, these houses of Italian and Spanish parentage have been derived from precedents that cannot by any means be classed as examples of small domestic architecture, and here we wish to confine ourselves to small house considerations, these being our present limitations.

The type of Spanish or Italian building that offers most in the way of possibilities for adaptation to American small house needs is the peasant dwelling or lesser farmhouse,—the *casa colonia* of Italy and its analogue in Spain,—of which innumerable examples, in the greatest diversity of style, are to be found throughout the length and breadth of the Ital-



Half-timber House and Mill Outside the Walls of Cordova



Outside Stairway, Garden of the Casa de las Duennas
Seville

ian and Iberian peninsulas. The Italian types that most commend themselves to study are those which occur from the vicinity of Rome northward; those of southern Italy are picturesque enough, but they yield comparatively little that can be turned to advantageous use in America under different conditions.

The Campagna and the Sabine Hills afford a number of fascinating variations, nearly all of them more or less mediæval in character: for, despite the universal introduction of electricity for lighting purposes and an occasional feeble attempt at modern plumbing in some of the towns, the daily living conditions of the peasants have changed but little since the middle ages, or, at any rate, since the Renaissance. The Italian peasant is an exceedingly conservative person, and farming operations today are carried on as they have been for the past thousand years or more: What sufficed in the middle ages or in the Renaissance period to shelter the farmer's or the peasant's family and domestic animals answers just as well today. Indeed, many of the buildings date from those times, and have experienced little or no change beyond trifling repairs, during centuries.

Much the same may be said of the peasant's cottages and farmhouses in Tuscany and Umbria; almost every one of them is rich in suggestive value.



House of Morris L. Cooke, Esq., Center Bridge, Pa.
William Lawrence Bottomley, Architect

Again, the towered farmhouses of the Romagna, which, curiously enough, seem to be altogether unknown outside of Italy and unnoticed even there, are peculiarly attractive. So, too, are some of the peasant dwellings in the Veneto, where, now and again, a thatched and white walled cottage, not unlike some of the Surrey cottages, is to be met with. The small houses of the Trentino, likewise, and those of Lombardy, Piedmont and Liguria, all of them plainly bearing the local stamps of their several districts, furnish a rich reward to the student of architecture.

Despite the strongly marked local characteristics that differentiate the peasant houses of one Italian province from those of another, they all have certain features or, rather, certain qualities in common which make it possible for our immediate purpose to generalize about them. All of them, almost without exception, have a definitely picturesque value. All of them are exceedingly simple in organization. The simplicity, moreover, is not due to sophisticated elimination and the exercise of studied restraint, but to untutored artlessness. Hence there is very genuine spontaneity. There is a noticeable absence of detail, the charm lying in composition and visible, convincing construction. Then, too, there is always a frank, straightforward use of materials, with agreeable



Entrance, Garden Side



Garden Facade, House of Morris L. Cooke, Esq.

William Lawrence Bottomley, Architect



ENTRANCE FACADE, HOUSE OF FRED J. MILLER, ESQ., CENTER BRIDGE, PA.
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT.



GARDEN FACADE, HOUSE OF FRED J. MILLER, ESQ., CENTER BRIDGE, PA.
WILLIAM LAWRENCE BOTTOMLEY, ARCHITECT

contrasts in texture and color. Fixity of plan is no more dreamed of than is uniformity of composition; the determining factors of plan and elevation are site, exposure and suitability for individual needs. In brief, the ancient dwelling of the Italian peasant very faithfully reflects certain traits of its builder and occupant. The Italian is conspicuous for his hard-headed common sense and directness of purpose. He is a stern realist, not an idealist. He has an appreciation of beauty, but he is not imaginative. Nevertheless, if left to himself, he can and usually does express his realism in a very ideal way, just as the old primitive painters did. It is part of his nature.

The Italian peasant house, then, makes its appeal to us through its austere simplicity, its directness, its flexibility to suit conditions of site and exposure, its contrasts of material, texture and color, and its sturdy straightforwardness in the use of materials and manner of construction; all of which are important elements in the picturesque value we so admire. It is well to remember, too, that as soon as any of these characteristics is lessened or obscured by too much polishing or refining in the process of adaptation, the charm disappears. Don't attempt to use a thin wall where the peasant wall would be thick, a smooth texture where the peasant texture would be rough, or a sawn timber where the peasant timber would be merely the unhewn trunk or branch of a tree with the bark removed. To do so will produce "pasteboard" architecture and stage scenery. The fustian qualities must be preserved in method if the charm is to be kept, and this charm is easily lost.

In the matter of plan the Italian peasant house has little or nothing to teach us. The ground floor is usually given over mainly to the storage of grain and housing the farm animals, while the kitchen, which is ordinarily the living room as well, time and again has no outer door and is entered through the stable, where bipeds and quadrupeds live on terms of friendly familiarity. There may be an inside stair to the upper floor, where members of the family sleep and store still more grain, or access may be only by outside steps. In spite of these peculiarities of arrangement, however, the Italian peasant house offers amazing possibilities of remodeling and conversion to a more polite fashion of living. Plenty of such remodeling has been done successfully in Italy.

What has been said of the Italian peasant house applies quite as well to the analogous types in Spain. In certain cases, the elements of austerity and sharp contrast are even intensified; the element of variety in composition remains about the same, for provincial characteristics are no less distinctly differentiated than in Italy. The Andalusian type, the type from which the Spanish Mission style familiar in California and the southwest was immediately derived, is noticeably different in appearance from the granite farmhouses of Segovia and Estremadura, the stone and stucco small manors and farmsteads of Catalonia with their open galleries or loggias at the tops, their frequently gabled compositions and their traces of

Gothic enrichment, the half-timber dwellings to be found in old Castile, the more genial forms that occur in the island of Majorca, or the galleried stone farmhouses with low roofs in the Basque provinces.

It is necessary here to add a word about the suitability of Italian and Spanish types for adaptation to the small house in America. Many people have the feeling that Italian and Spanish forms are appropriate only in sunny, southern regions such as California or Florida. This conception is probably due to the fact that most people have seen them in their native environment only in warm weather, and hence associate them with blinding sun and withering heat. As a matter of fact, not a few of the Italian and Spanish districts where these types are found have bitterly cold and inclement winters, far more severe than those in many parts of America where their architectural suitability is questioned. Strange as it may seem, there are mountain sides from Pennsylvania to Vermont where climatic conditions are paralleled by or even milder than the conditions in parts of Italy and Spain where some of the most engaging types of peasant house are found. The secret of suitability lies rather in analogies of site, exposure and vegetation. Italian and Spanish peasant and farmhouse types were in large measure born of the physical conditions of their surroundings, and where there is a reasonably close approximation to those conditions the types are suitable.

In adapting Italian and Spanish farmhouse types to the American small house, it is necessary, in some degree at least, to reverse the usual course of procedure and to work from the elevation to the plan, adjusting the main features of the interior scheme to the character of the outer shell, just as one has to do with much alteration work. This is not, of course, an absolute and unqualified demand, subordinating everything else to considerations of external and pictorial effect, but it does mean that the general conception must begin with the elevations and a mental picture of the type to be adapted, and that ingenuity in planning the interior will then get its direction from the mode of composition decided upon.

The greatest danger attending the adaptation of Italian and Spanish peasant types to the American small house lies in overdoing the effort and outdoing the prototype. We must beware of running to extremes and of becoming too much enamored of pictorial effects. The present type affords a splendid basis to work upon, so long as we are guided by reason; if we yield to rampant idealism, it can soon degenerate into an inconvenient piece of stage scenery. We ought not to complicate the result of our adaptations with too much nice and meticulous detail or by the introduction of too many "features." Whatever the temptation may be, it is a grave mistake to exalt some special or unusual decorative incident to undue prominence, making everything else play up to it. It kills that rugged simplicity, which is the essential and fundamental charm of the originals, and is very much like eating the icing and leaving the cake.

"Bungalows" in the Spanish and Italian Style

By REXFORD NEWCOMB

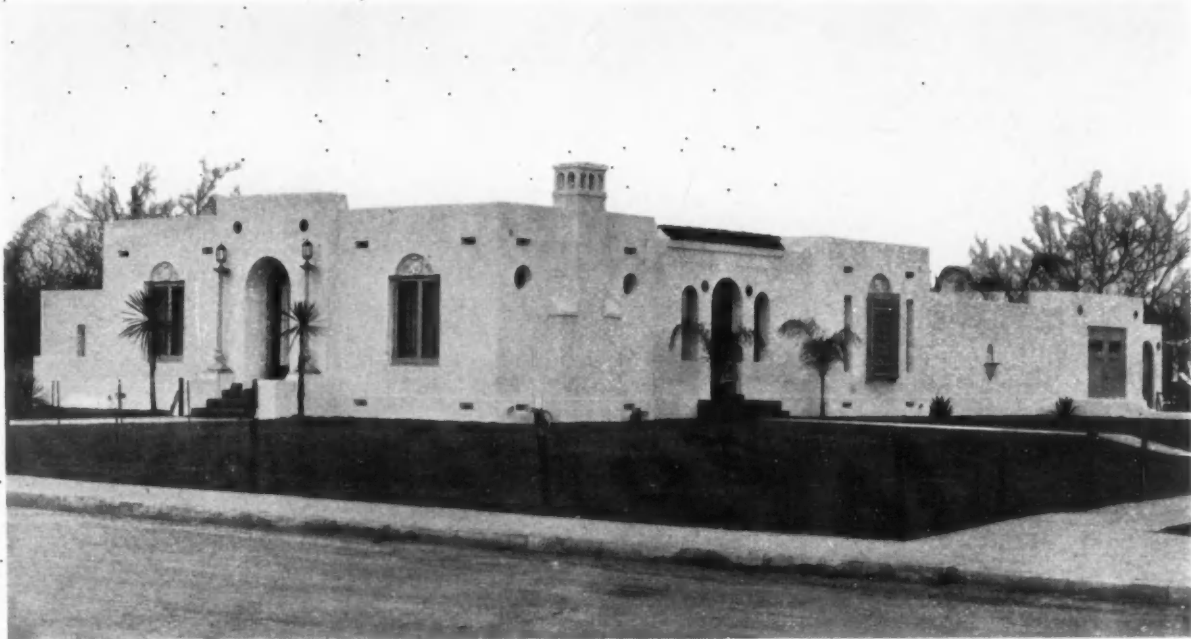
Professor of Architecture, University of Illinois

THE term "bungalow," which was imported from far-off "India's coral strand" to designate a more or less ephemeral type of small frame house constructed upon our Pacific coast, has, as time has progressed, been stretched to cover the various types of structure that, in good old Anglo-Saxon, are known by the simple name of "cottage." This popular use of the term, a use which, be it said, has not been generally adopted by the profession, has become very widespread, with the result that such terms as "Spanish bungalow" or "Italian bungalow" and indeed even "Spanish bungalow courts" are commonly used in popular architectural and garden parlance. This brief explanation of his concession to a popular usage the writer feels it is necessary to make at the outset, lest he be accused of dragging into formal company a term that, in some quarters at least, seems to mean "all things to all men" and has therefore little definiteness of meaning. Careless use has destroyed its utility.

But the small house, whether we call it a "cottage" or a "bungalow," is a type eminently necessary and therefore worthy of the architect's notice and artistic attention. The writer, who is not statistically inclined, is not familiar with the percentage of our population which lives in houses of seven rooms or less, but he is convinced that that percentage is very high, and thus it would seem that, if the art of the architect is to touch the great bulk of our people intimately, some very sane consideration and deliberate attention must be given to the small house problem. Here exists an opportunity for giving service.

Our country is a far-flung sisterhood of states, the historic backgrounds and ethnic relationships of which are, to say nothing of the wide geographical distribution, varying geological and topographical configurations and extreme ranges of climate, marvelously different one from another. As the architectural student leaves the valley of the Po and makes his way into the valley of the Arno in Italy, he is constantly confronted with a changing panorama of architectural expression that faithfully mirrors the changes in the territory over which it spreads itself. This kaleidoscopic change in architectural expression that accompanies geographical translation he delights in and holds to be just, logical and natural. Strange to say, however, when he returns home he seems to see no inconsistency in the fact that small houses in Pittsburgh look very much like small houses in Keokuk. This similarity of type and duplication of form has to the writer always seemed extremely inconsistent, and it appears more so as one studies the varying composition of our people and the diverging aspects of their environment.

In view of these tremendous differences it would seem that, instead of asking the native of Ohio to live in a house similar in significance and form to one reflective of life in Kansas, we should seek, even in our smallest architectural essay, to develop the "local color" of the region in which that essay finds itself. In other words, it would seem that, in the light of history, we are at cross purposes with natural and logical folk expression when we seek to force in any situation a form that is exotic or mean-



Adobe House, Walnut Park, Los Angeles

Victor Girard, Designer



Side Entrance



Window Grille

Details, Adobe House at Walnut Park, Los Angeles

ingless. Instead of leveling the architectural and artistic differences of our various sections, we should use every means to enhance the character and develop the phases in which the particular form in hand varies from all others. In so doing our great country would in time present a variety and wealth of architectural expression, the like of which the world has never seen, impossible in another land.

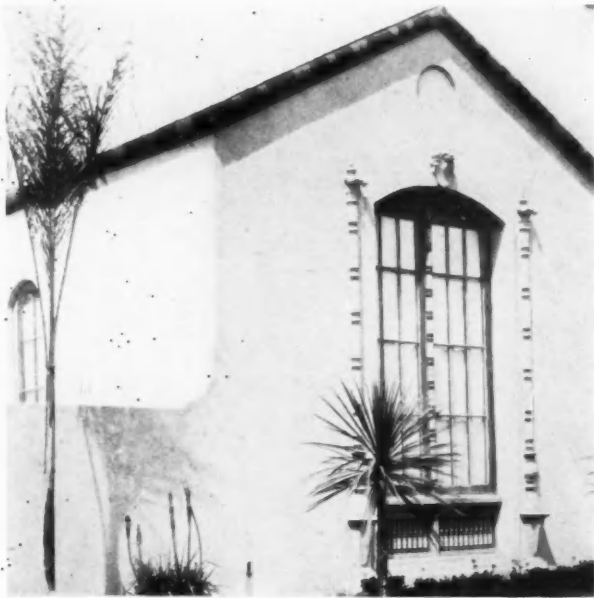
With these introductory remarks, it would seem that our sunny, Mediterranean types, of which the Spanish and Italian are part and parcel, would appear exotic in many sections of our land. This is exactly true, and nothing could be more ridiculous

than a Spanish *hacienda* upon the bleak prairies of Iowa or Dakota. But there are many sections of our land—vast area in fact—where climatic affinities and historic background bespeak just such an architectural expression,—parts of the South and the West.

Those of us who gained our knowledge of American history from the typical grammar school textbooks of a third of a century ago know really very little concerning the peopling of our country outside the narrow area of the original states. That Florida, the Gulf coast, Louisiana and the lower Mississippi valley, to say nothing of Texas, New Mexico, Arizona, California and parts of Nevada,



House at Flintridge, Pasadena
Myron Hunt, Architect



Gable, House in Los Angeles



Patio, House at Walnut Park

Details of Two Small California Houses

Utah and Colorado, were at one time parts of the vast, world-flung domain of the Spanish kings is not well known or, if known, little remembered. To all this vast area architectural forms of Spanish origin or of related styles appear wonderfully adapted, and within recent years they have been sought out as inspiration by the more thoughtful practitioners in these states. This type of house, in every way so expressive of the setting, has, particularly in California and Florida, been so well adapted to modern American living conditions that it has well-nigh become the universal vernacular. Thus has California, as more recently has Florida, capitalized upon her

history, romance and lore, with the result that her architecture speaks more eloquently of her colorful past and glorious present than does any other phase of her artistic expression. What California has done, what Florida, Texas and New Mexico are doing, and what the architects of Pennsylvania have done for the staunch old Quaker and "Dutch" types of their state, a well informed and artistically inclined profession may do for its respective area.

Nor must one be misled into believing that Spanish types of similar form are adaptable to the whole of the just named extensive "Spanish area," for this is not true. California, with its wide range of



House of W. P. Warrington, Esq., Ojai, Calif.

Robert B. Stacy-Judd, Architect



HOUSE IN LOS ANGELES



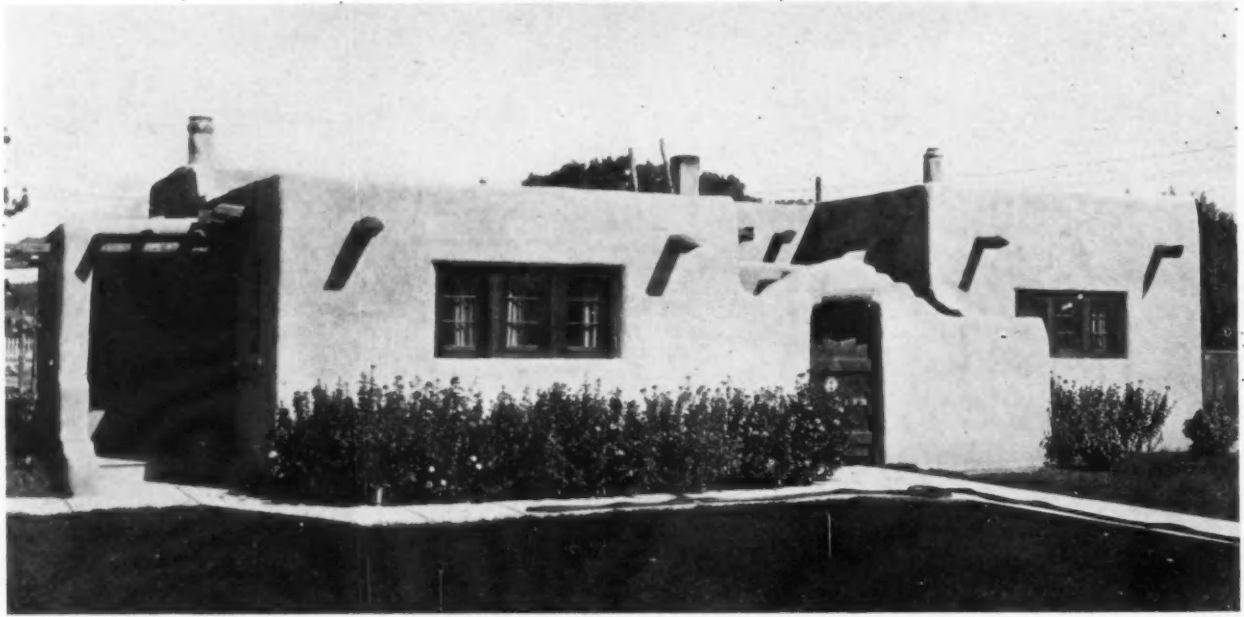
HOUSE IN HOLLYWOOD, CALIF.
MEAD, P. REQUA, ARCHITECT



GARDEN OF A HOUSE IN PASADENA
FLORENCE YOCH, LANDSCAPE ARCHITECT



A HOUSE IN THE OJAI VALLEY, CALIF.
ROBERT B. STACY-JUDD, ARCHITECT



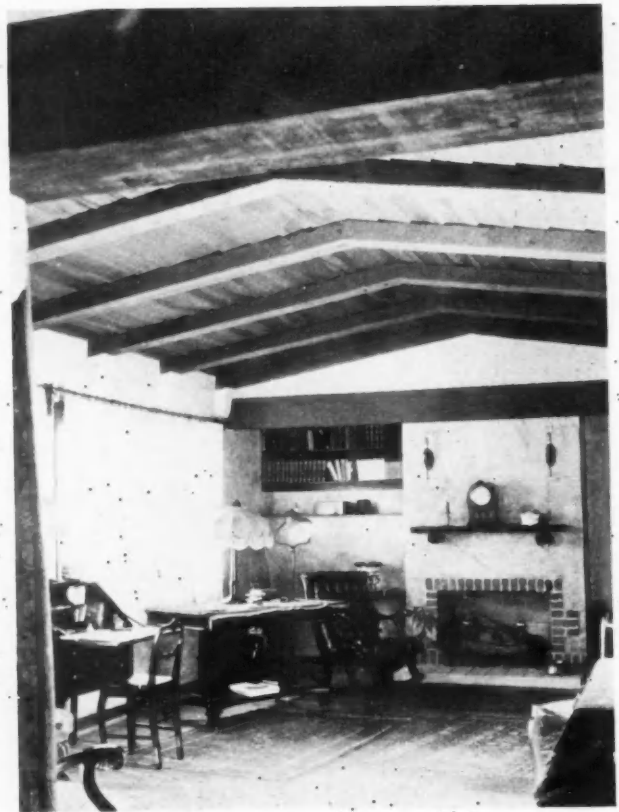
House at Albuquerque, N. M.
E. C. Mořgan, Architect

climate, its Mission history, its peculiar coast situation and its variety of flora, will accept forms that would not appear at all well in Santa Fe. Here the simplest of forms are enhanced by a wonderfully clear and vibrant atmosphere and the deep purple shadows induced by a vivid white sunshine, thus making unnecessary the elaborate forms and detail called for by less brilliantly lighted landscapes. This

fundamental simplicity of the architectural forms makes it possible to develop a delightfully varied small house architecture with the fewest of expedients. In this respect California has an artistic handicap over her less favored neighbors, and Californian architects have given us most delightful examples expressed with a restraint that is as frugal, straightforward, honest and craftsmanlike as the old



Interior, House at Santa Fe



Living Room at No. Hollywood, Calif.



House at No. Hollywood, Calif.

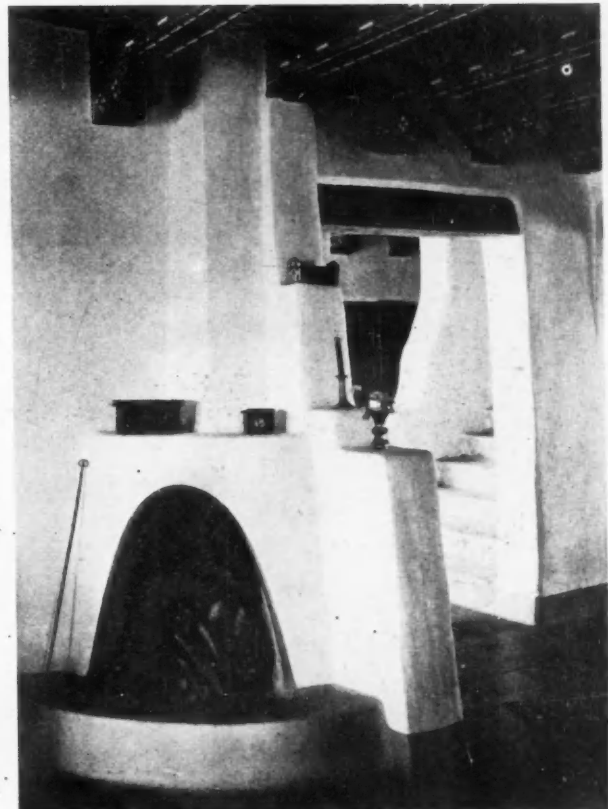
Robert B. Stacy-Judd, Architect

Missions, the simple forms of which to this day make such stunning pictures under California's bright sun. The forms of Arizona, on the other hand, are allied more closely to the Sonoran types of northern Mexico and partake of a large amount of "desert" feeling. Here the early Spanish domestic types, unlike the Californian work which presents widely projecting roofs covered with vari-colored, hand-

made Spanish tiles, were flat roofed, and thus contrast with the churches which show low domes or tunnel vaults, features which, as a matter of fact, figure very little in the perspective. Again, the houses contrast markedly with the churches in that they are eminently plain in detail, while the churches, like San Xavier del Bac, a fine old Franciscan structure near Tucson, present *fachadas* more or less elabo-



Reception Room, Art Museum, Santa Fe



Interior, House of Carlos Vierra, Esq., Santa Fe



Patio, Estudillo House, "Old Town," San Diego

rately modeled and "polychromed." The "desert" quality of many Arizona situations would prompt the architect to seek in Algerian, Moroccan or other desert types inspiration for his work in that district.

At Santa Fe and in New Mexico generally we find an entirely different architectural expression. Here the *Conquistadors* found a sedentary Indian population which had already developed an expressive native architecture. This many-terraced type, fine examples of which are still to be seen at Taos,

used at Albuquerque, Santa Fe and elsewhere in the state, with the result that the manner now embraces, in addition to "bungalows," structures as varied as churches and theaters, hospitals, and museums, schools, the University of New Mexico, warehouses, power houses, business buildings and clubs. Thus, again, this region is capitalizing upon its heritage with fine artistic and historically interesting results.

The many divisions of this great Spanish domain present a variety of characteristics that must be taken

Laguna, San Ildefonso and other places, generally passes under the name "pueblo." When the Spaniards employed these Indians to build structures with European plans and utilities of the materials and upon the lines of the native work, there resulted a new type half-Spanish, half-pueblo, the like of which has been nowhere else developed. This type, often spoken of as the work of "the Santa Fe school," and eminently expressive of the ethnic backgrounds and geological formation of New Mexico, has been much



A Corner in a Patio

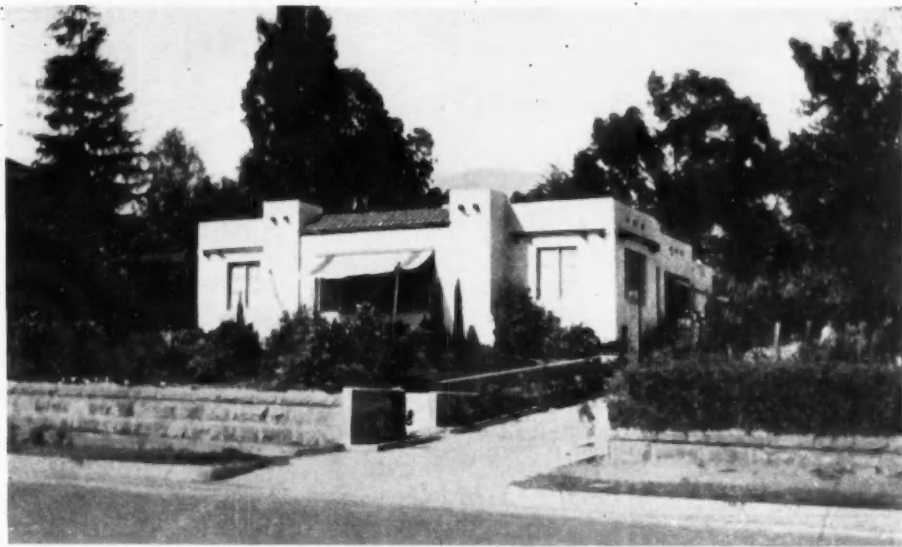


A Patio at Santa Barbara

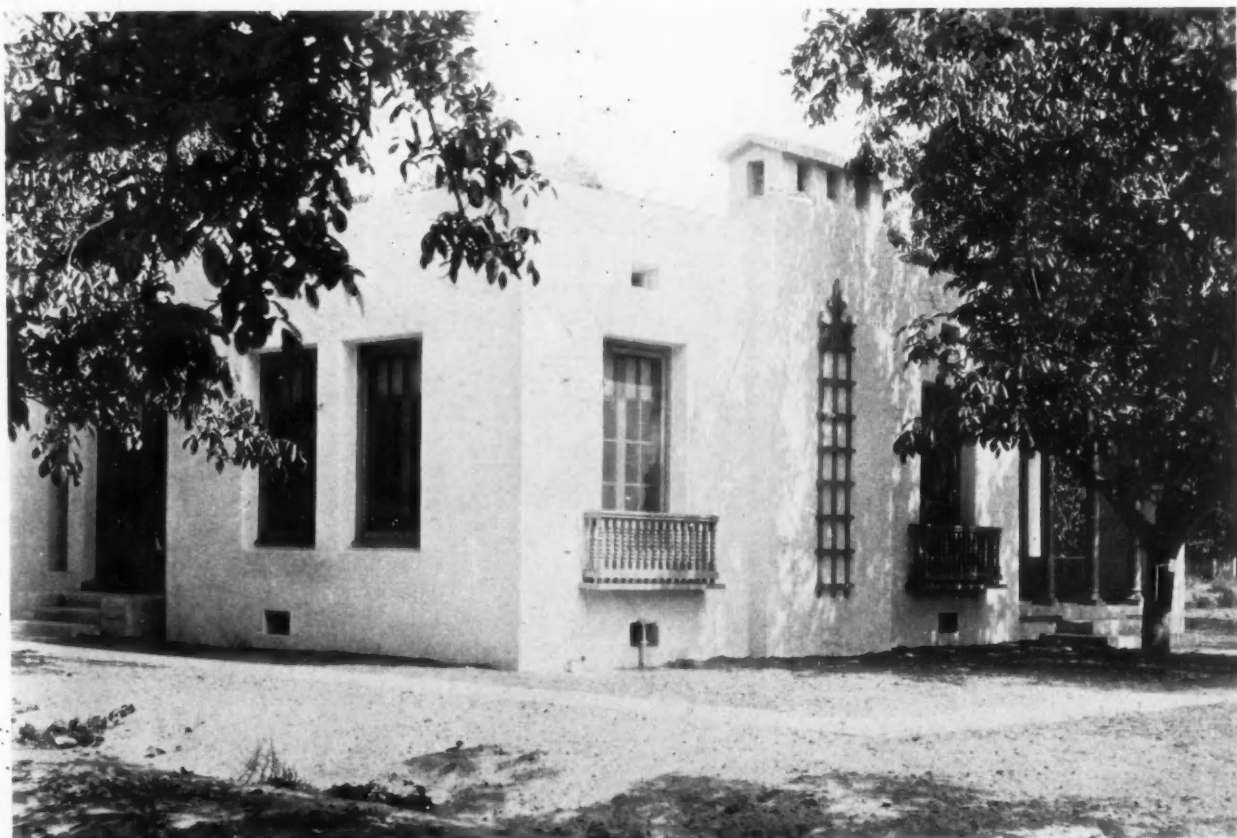
into consideration by the architect who proposes to design work in the Spanish manner. But, by relying upon the early local expression in each locality and by the judicious selection of forms from the varied parent styles of Spain and Mexico, the architect of our time may find a grammar sufficiently broad to mirror every phase of life as it expresses itself in these various states and climates.

The threads that weave themselves into that architectural fabric which we call "Spanish" go back in history a good many centuries. Based assuredly upon the round-arched, rhythmic forms of Roman Spain, this expression, as it came down through history, received the colorful Oriental threads of the north African Moor, the staunch monk's cloth of the Burgundian Cluniacs, reflected in tapestried picture the curved gables and pierced belfries of Holland, the delicate, decorative, Gothic lacework of France and Germany, and finished with the broad, golden fringe of the Italian Renaissance. This wonderfully varied warp and

woof, drawn from so many sources, received in Spain a color and spirit that indelibly stamped it with that quality that we have for centuries now called "Spanish." Imported into the New World with the coming of the *Hidalgos* to our shores, this work of old Spain was modified in Mexico by the influence of the Aztecs and other splendid barbaric peoples, giving us a style far more varied than it had been in the homeland. Especially was this true as regards the use of colorful ceramic tiles upon



Spanish Type House, Santa Barbara



Adobe House, Walnut Park, Los Angeles
Victor Girard, Designer

fachadas, vaults and domes. Extending northward and meeting special conditions in each of our American states to which it spread, this age-old Spanish-Mexican style was in each situation modified to give us the varied local expressions already enumerated. Thus the Spanish-Colonial, because of its peculiar parentage, its wide travels and its ranging climatic exposures, presents a variety of characteristics the like of which perhaps no modern style embraces.

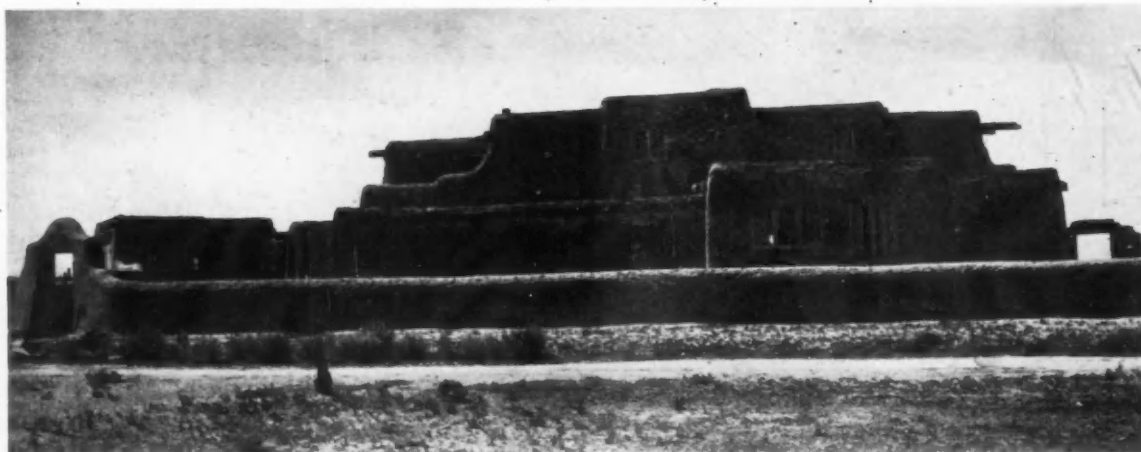
Most architects are familiar with the career in our country of that other sun-begotten style—the Italian Renaissance—so much used in the United States since the Exposition of 1893. Used first for monumental architecture and eventually as the vernacular for large residential work, particularly for country residences, it has given us little in the way of small house types, though in recent years there has been a tendency in this direction. But the Italians did not conquer or settle any part of our domain, and consequently the Italian has always appeared in the guise of a borrowed style, however beautifully it has, in some cases, been adapted to American conditions. Therefore it has had little part in influencing what forms the great body of our residential type—the highly important small house.

Called upon to do "Spanish" work, many of our men versed in the Italian unconsciously allowed the Italian to modify their less well understood Spanish forms, so that something that was neither Spanish nor Italian resulted. But this was only natural and, indeed, not as ridiculous as it might at first seem. As a matter of fact, we are neither Spaniards nor Italians, and the work in California, Florida, Arizona or Texas would contribute little were it simply archaeological parrot phrases of these Old World works. By this curious accident of artistic history in our own land, again the Italian meets the Spanish, just as it did under the influence of the Renaissance of Old Spain several centuries earlier.

Recognizing the affinities between the Spanish, Italian and, indeed, even north African work, an affinity most certainly testified to by the varying elements of our own Spanish Colonial, there has been

a tendency further to mix the elements of these styles, and many of our architects, seeking a wider inspiration and virtuosity of expression than the various types of our Spanish Colonial afford, go back to the parent styles which, in times gone by, have so eloquently contributed to this cosmopolitan expression. Thus the fine old examples of Spain, of Italy, of north Africa, and in fact of most of the Mediterranean countries, are being sought out as inspiration for modern work in our Hispanic states. And this is as it should be, for, as there is much that the desert architecture of north Africa may contribute to the desert architecture of our arid southwest, so in each country there are many situations that artistically parallel American conditions. Florida, while she is Hispanic in history and geographical associations, is in some of her aspects distinctly Italian,—Venetian Italian. Thus one is not surprised to see along some lagoon in Florida a house, generally Spanish in feeling, with a doorway that recalls Murano and a balcony that suggests the "Mistress of the Adriatic" herself. Spanish, Italian, Moorish, Byzantine—Mediterranean types generally—instead of being kept archaeologically segregated, are under this orchestral process merged into a new sun-loving style which, while eminently American in its plan and utilities, is Mediterranean in its origin and spirit.

At the center of a *patio*, which may be simply graveled, flagged, or brick-paved, there is usually a fountain. This may be anything from a simple, low bird bath to an octagonal, tile-plated basin or an Italian terraced fountain. In any case potted geraniums and other plants contribute their note of joyous color. Plantings of banana, oleander and other semi-tropical or tropical plants make green splotches against the broad areas of delicately tinted stucco. Along with these features go the splash of vari-colored awnings, the sharp staccato notes of the wooden or wrought iron grilles, heavy wooden shutters of brilliant colors, deep revealed windows, door heads of the utmost variety of shapes, and the concentration of elaborate ornament around openings;—especially around doorways and important windows.



Spanish-Pueblo Type House of Carlos Vierra, Esq., Santa Fe
Carlos Vierra, Architect

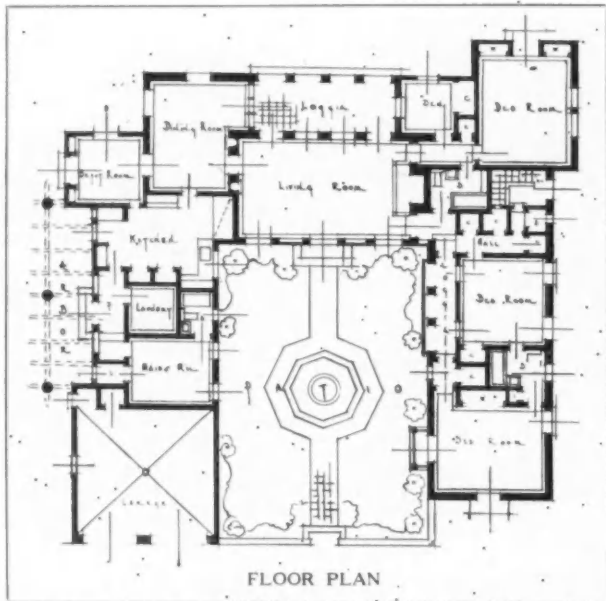


GENERAL VIEW



Photos. Loaned by Rexford Newcomb

TERRACE, HOUSE OF ROY B. WILTSIE, ESQ., LA JOLLA, CALIF.
EDGAR V. ULLRICH, ARCHITECT



OVERLOOKING the Pacific Ocean, near La Jolla, Calif., Edgar V. Ullrich recently completed for Roy B. Wiltzie, Esq., a one-story house in the Spanish style. The consistency and completeness of the Spanish details in the design of this charming house make it one of the most interesting examples on the Pacific coast of the use of this style in American domestic architecture. Built around three sides of an open court or patio, the

house is interesting in plan. One side of the open court is enclosed by the bedroom wing of the house, where three large bedrooms and two baths are located. The other side of the court is enclosed by the servants' portion of the house, containing the kitchen, laundry, maid's room and bath, and a large garage. The main part of the house, which encloses the ocean-end of the court, contains a large living room, dining room, breakfast room, "den" and arched loggia overlooking the sea. The detail of the entrance door, shown in one illustration below, is typically Spanish in design. Other details which add to the stylistic quality are the wrought iron gates and various grilles, decorative panels in Spanish tile, the low tile-covered roof, and the patio garden with its center fountain. The detail of the garage doors is also worthy of particular notice, as it is typically Spanish in character. The heavy columns and pergola beams of the servants' porch back of the garage are other well studied details.

This long, low type of house is particularly appropriate for a location overlooking the water. Its horizontal lines repeat in a way the lines of the sea itself, and produce a feeling of a closeness to the ground, which makes the place appear homelike and comfortable. Viewed from either the attraction of the sea, the house has unusual attraction. The living loggia with its four arches pleasantly breaks the ocean facade of the building. The severity of this facade is broken by the projection at one end.



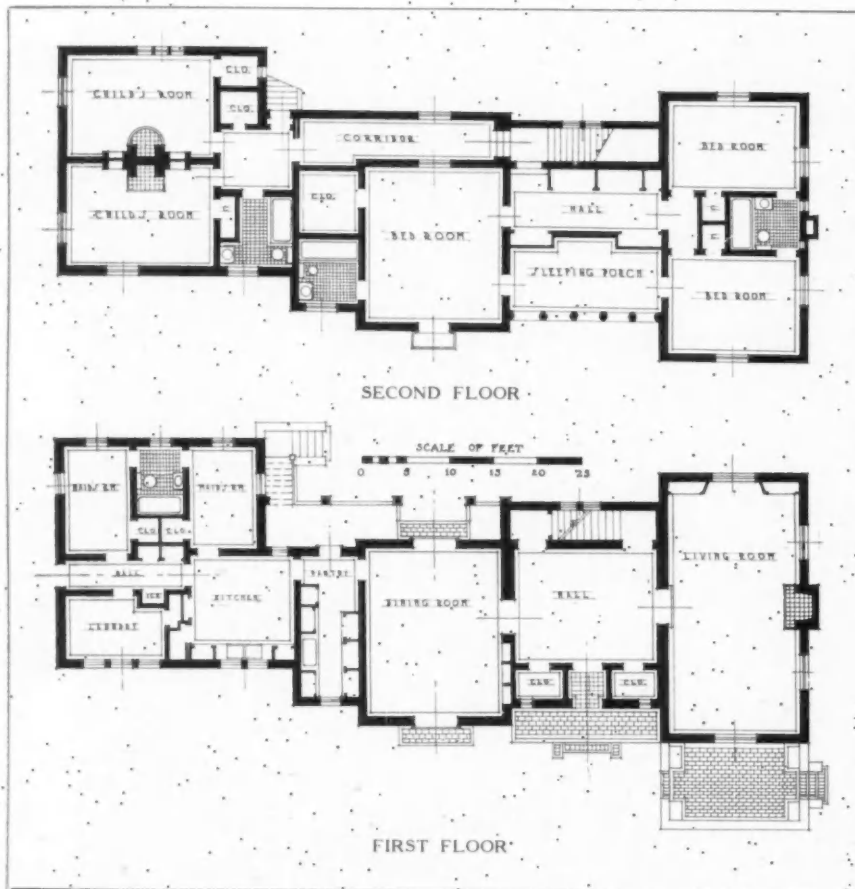
ENTRANCE FROM PATIO



ENTRANCE GATE



HOUSE OF CLINTON G. ABBOTT, ESQ., SAN DIEGO
WILLIAM TEMPLETON JOHNSON, ARCHITECT



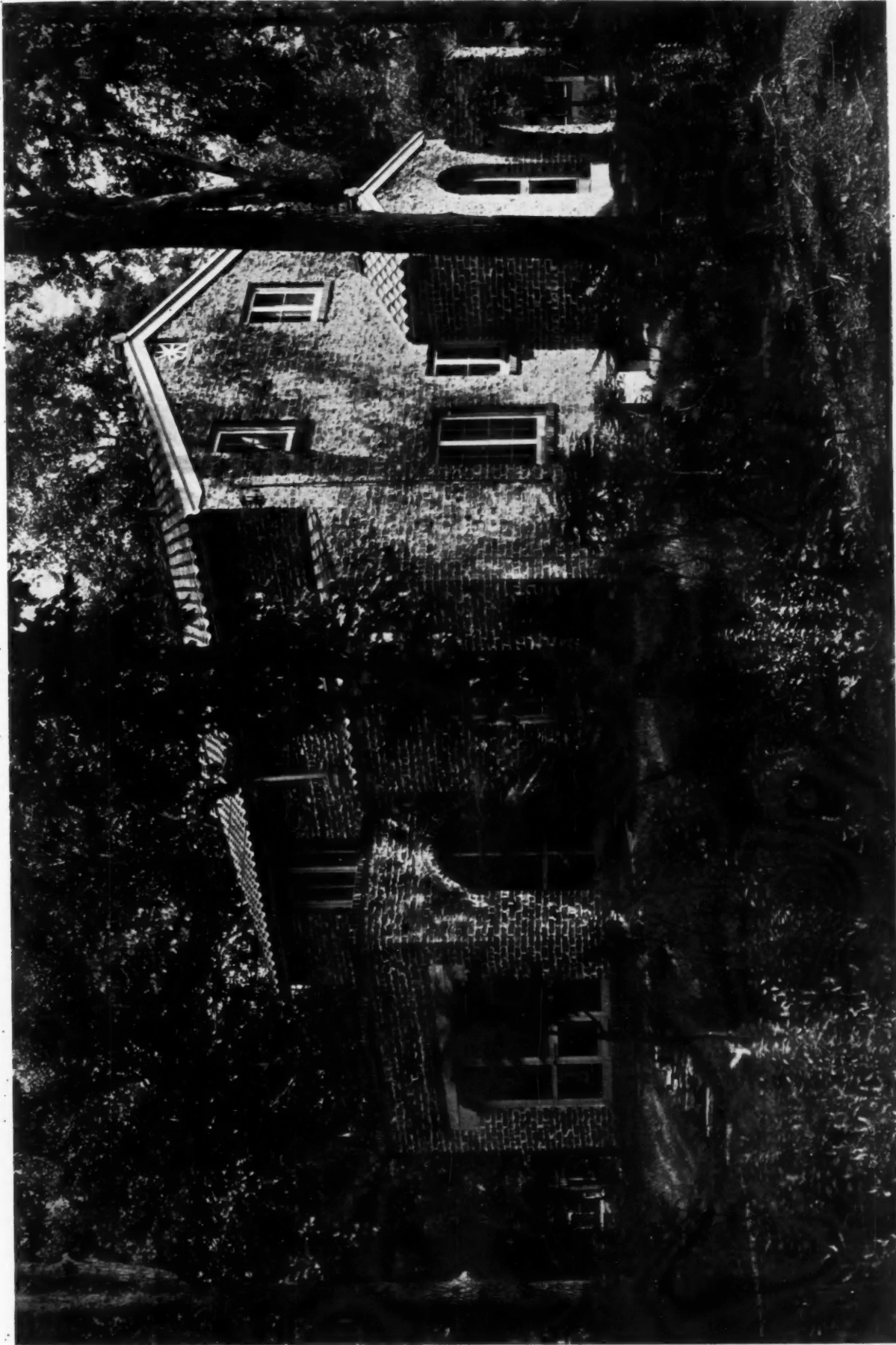
AMONG the many delightful houses in the Italian and Spanish styles found on the Pacific coast none is more interesting than this. Only two stories in height, the house is rambling in plan, which adds much to its interest and attractiveness. Walls built of smooth stucco on wire lathing, tinted after the Spanish style, set off well the dark tones of the mission tile roof. A square entrance hall separates the large living room from the dining room, which, in turn, is separated from the kitchen by a good sized pantry. Beyond the kitchen is a laundry and two servants' bedrooms with bath between. Intelligent and appropriate planting has done much to add to the beauty of the surroundings of this house, which while it is not small, is, on the other hand, not a mansion. With a cubic footage of about 60,000, this house cost in 1923 approximately 50 cents per foot.



OUTSIDE STAIRWAY

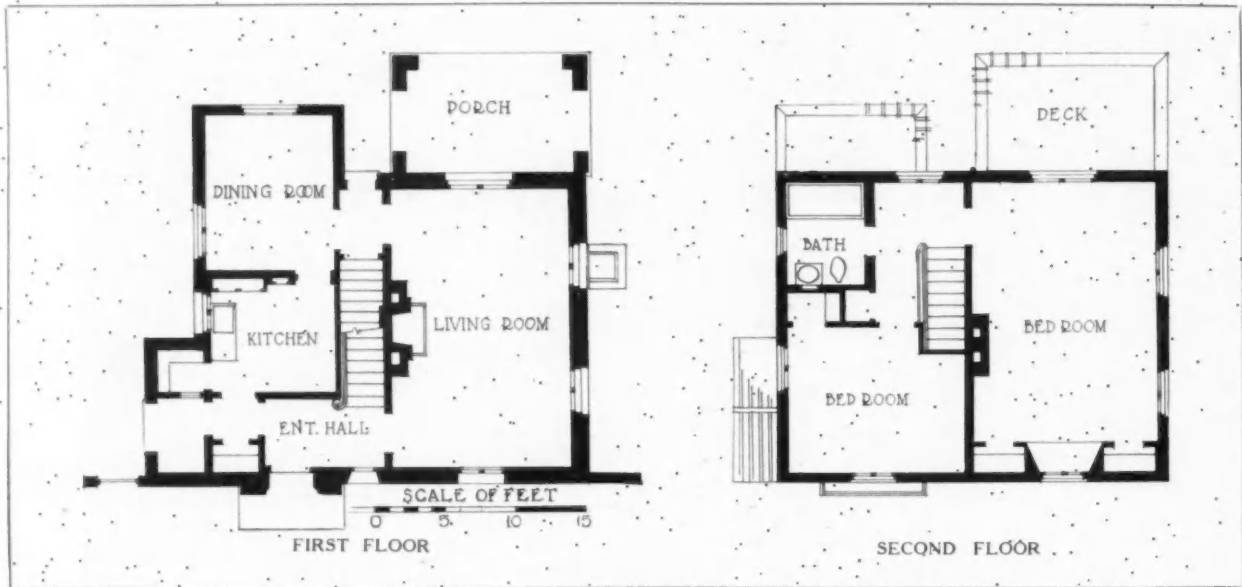


A TERRACE



Photos, 4 renebridge

HOUSE OF CLARENCE FUERMANN, ESQ., EVANSTON, ILL.
ZOOK & McCAUGHEY, ARCHITECTS



SUGGESTING the farmhouse type of northern Italy and southern France, this small house is unique in character because of the use of "skintled" brick and a low, tile-covered roof. The architects, Zook & McCaughey, have succeeded in giving considerable interest to a very simple, square planned house. The principal illustration shows the rear of the house with its large living porch and one-story projection of the dining room. The first floor has a living room, dining room, kitchen and front entrance

hall. The latter connects directly with the kitchen entrance. On the second floor are two large bedrooms and bath. As is the case in most small houses, there is but one chimney, which provides flues for the furnace in the basement and a fireplace in the living room. There is also but one flight of stairs, as this is the type of small house in which it is intended to employ servants who come in by the day. The approximate cubic footage of this house is 18,000, and the cost to build was about 45 cents per foot.



MAIN ENTRANCE

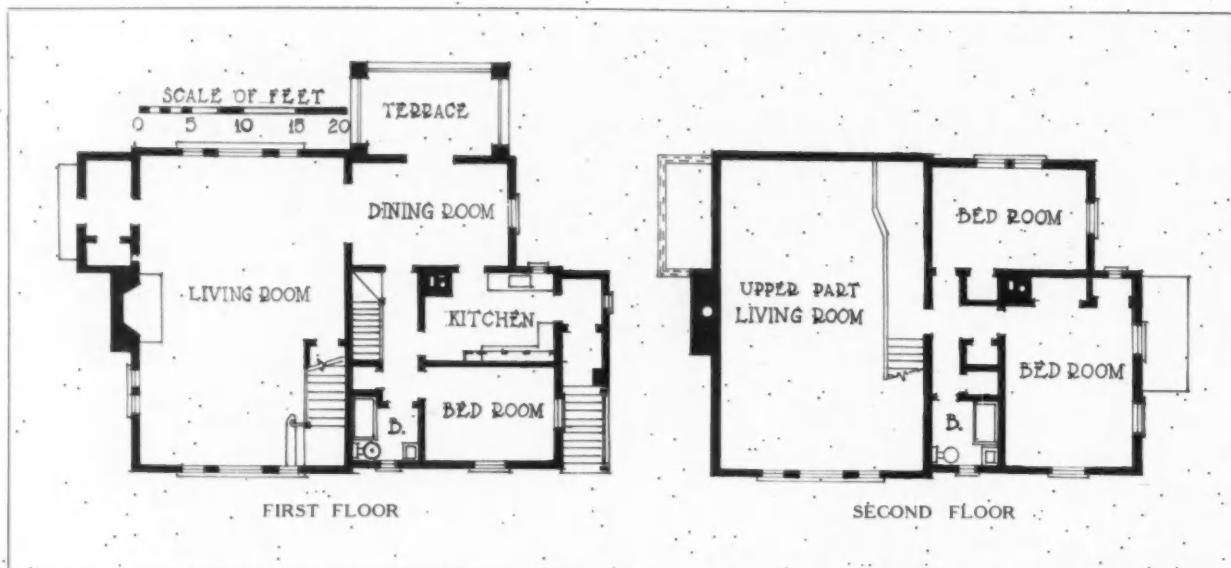


SIDE ENTRANCE



Photos. John Wallace Gillies

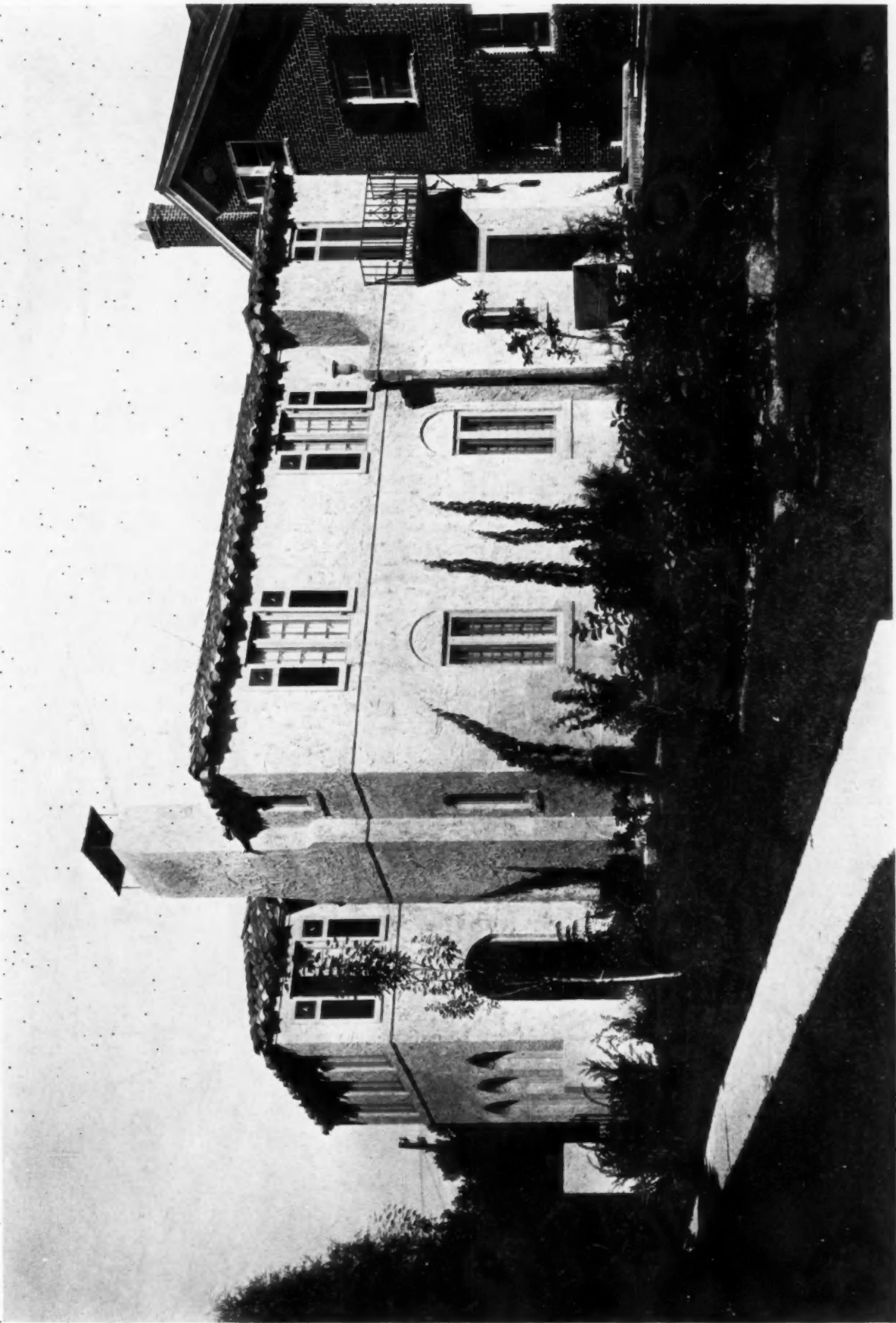
HOUSE OF H. L. TAYLOR, ESQ., RIVERDALE, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



IN quite a different style of architecture from the usual work of Dwight James Baum, and reminiscent of recent small house designs found in California and Florida, is this house of H. L. Taylor at Riverdale. The stucco-covered walls, large projecting chimney and small arched windows remind one of Spanish precedent, while the detail of the entrance door itself suggests Renaissance details found in Italy and England. The entrance door opens directly into a large living room, out of which the stairs ascend to the second floor. This room is well lighted by a large Palladian window at each end. Beyond the living room is a small dining room, off of which opens a covered porch. A sharp fall in grade between the front and the back of the house makes possible a high and light cellar. Iron balconies protect each of the Palladian windows, which run to the floor of the living room. Back of the living room and connecting with the dining room are located a kitchen, servants' stair hall, servants' bedrooms and bath. As the living room is two stories in height, there is a second floor only at the rear of the building. This house, which contains approximately 43,000 cubic feet, was built in 1922 at a cost of not far from 42 cents per cubic foot.



ENTRANCE



HOUSE OF FRED GREEN, ESQ., DENVER
W. E. & A. A. FISHER, ARCHITECTS



IT is interesting to find in Denver and Colorado Springs many examples of small houses deriving their design from Spanish or Italian inspiration and precedent. Among these houses is that in Denver built for Fred Green, Esq., by W. E. & A. A. Fisher, Architects. The general character and detail of this small house suggest Italian rather than Spanish influence. Rough stucco is used for the exterior walls of the house, which is consistently roofed with Spanish tile in dark tones. The windows are well proportioned and excellently spaced.

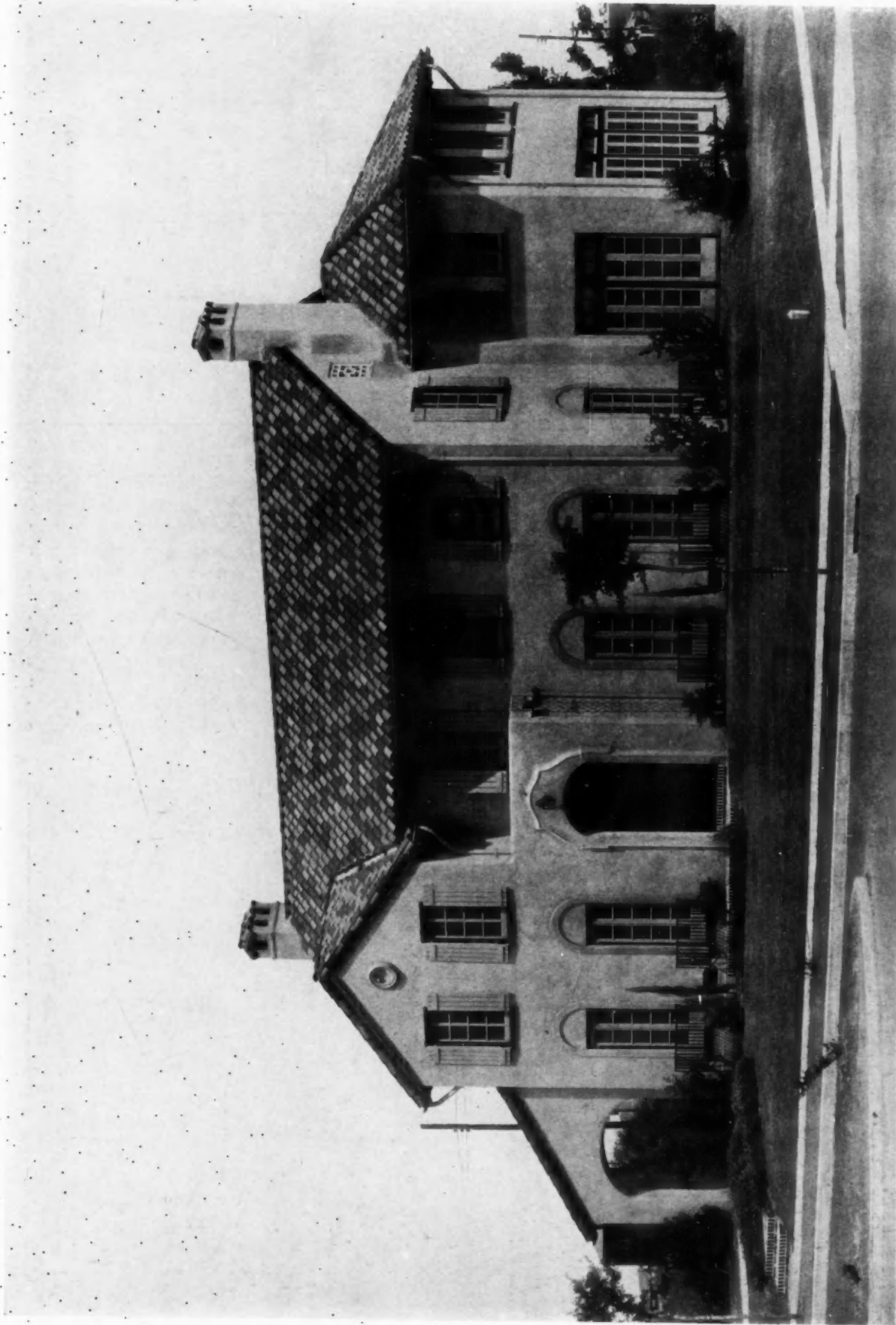
The plan is interesting and well studied, showing on the first floor a good sized living room opening at the rear into a dining room and large living porch. Beyond the dining room is a kitchen and service entrance. A single flight of stairs is accessible from both the front hall and the kitchen. The second story shows three bedrooms, a dressing room, sleeping porch and two baths, all these rooms, on both floors, being of fair dimensions. Containing approximately 37,000 cubic feet, this house was built two years ago at a cost of about 47 cents per foot.



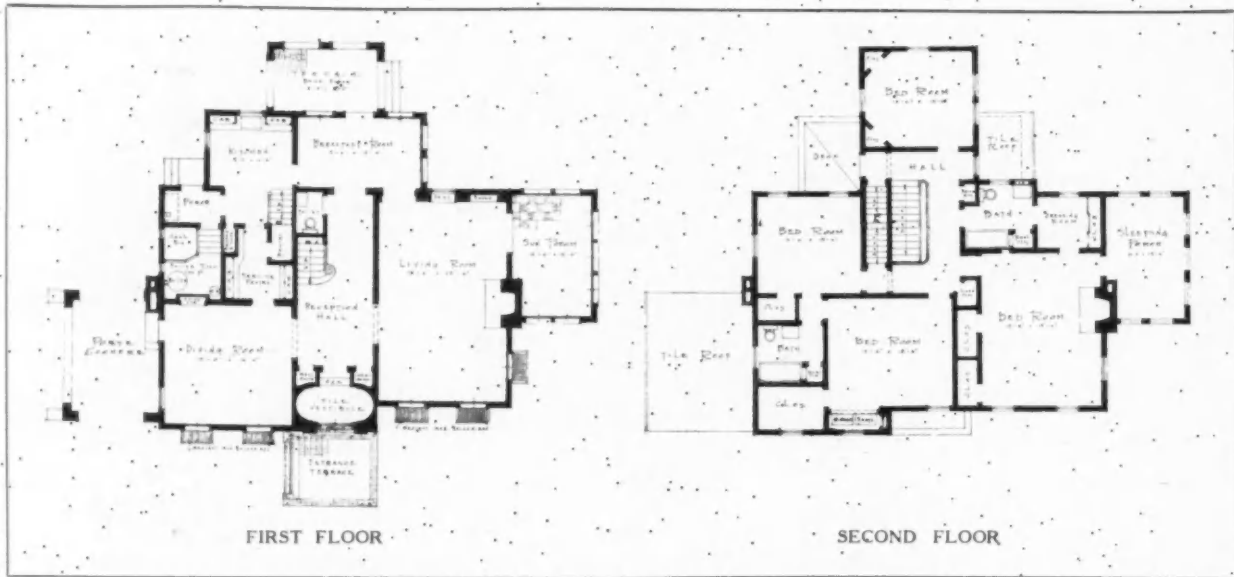
GARDEN FACADE



MAIN ENTRANCE



HOUSE OF GEORGE DORRANCE, ESQ., HOUSTON, TEX.
JOSEPH W. NORTROP, JR., ARCHITECT



IN Houston, Tex., a suggestion of Spanish inspiration is found in a house built by Joseph W. Northrop, Jr., for George Dorrance, Esq. This inspiration is largely evidenced by the overhanging tile roof, the tile-capped chimneys, and the detail of the entrance door. In general the shape of the house would suggest the use of Georgian, Colonial or French detail, but the design of this house indicates an honest endeavor to express some originality as well as consistency in design. The effect as a whole might have been improved if the two end chimneys could have been wider and with slightly more overhang to their tile caps. The enclosed openings of the sun porch would have been made

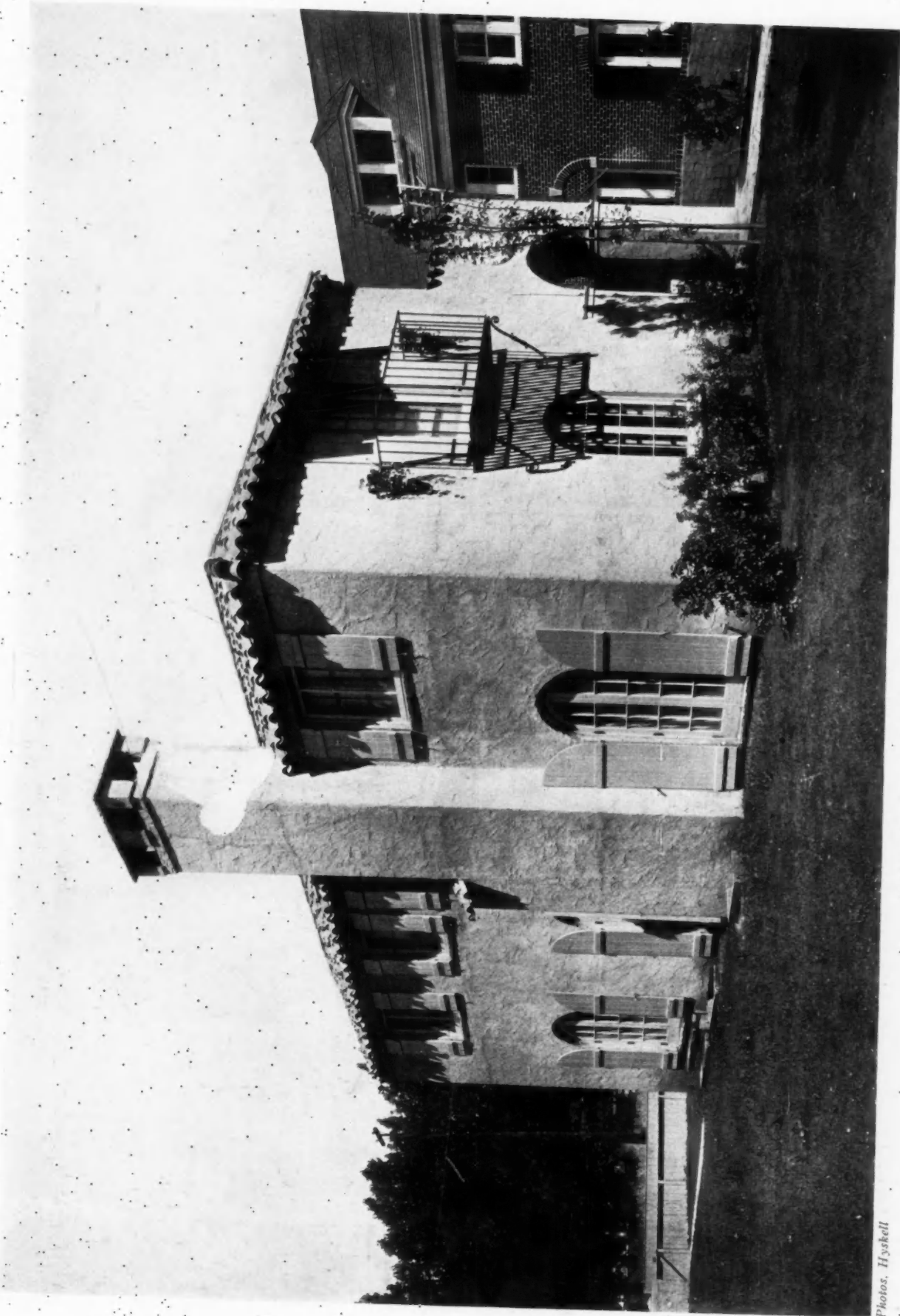
more attractive had they been arched in shape, similar to the driveway arch at the other end of the house, especially as the long casement windows of the first story are arched in effect, although not in reality. The plan of the house is simple and direct and unusual in no respect save for the fact that as the house has no cellar, the boiler room is located back of the dining room. In order to give this room proper depth for the hot water pipes which connect with the radiators on the first floor, this room is located five steps below the level of the first story. Completed in September, 1924, this house containing approximately 46,000 cubic feet, was built at a cost of a little more than 52 cents per foot.



VIEW IN STAIR HALL

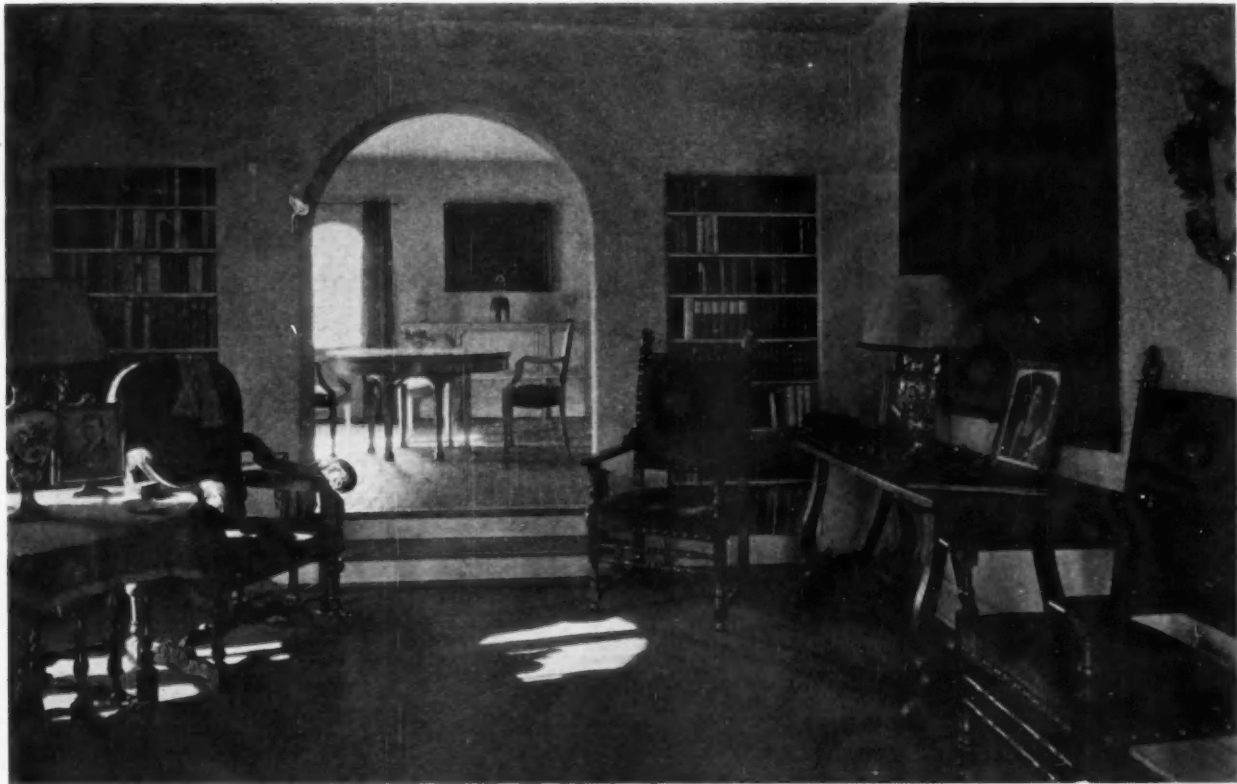


LIVING ROOM FIREPLACE



HOUSE OF W. O. MERRYWEATHER, ESQ., DENVER
M. H. & B. HOYT, ARCHITECTS

Photos. Hyskell

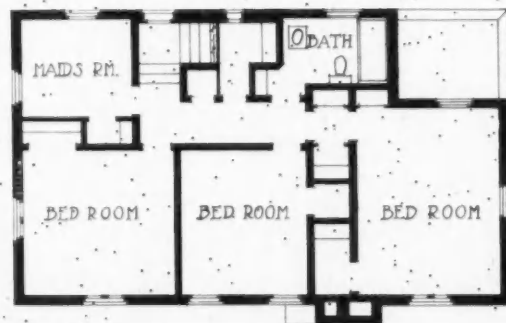


LIVING ROOM

THIS small house at Denver is an excellent example of the use of Spanish architecture as inspiration and precedent for a small house. Open archways, tile floors and a vaulted ceiling in the entrance hall are among the details which give a Spanish feeling to the interior design in keeping with the exterior architecture. This house contains about 27,500 cubic feet, and cost about 49 cents per foot.



STAIR HALL

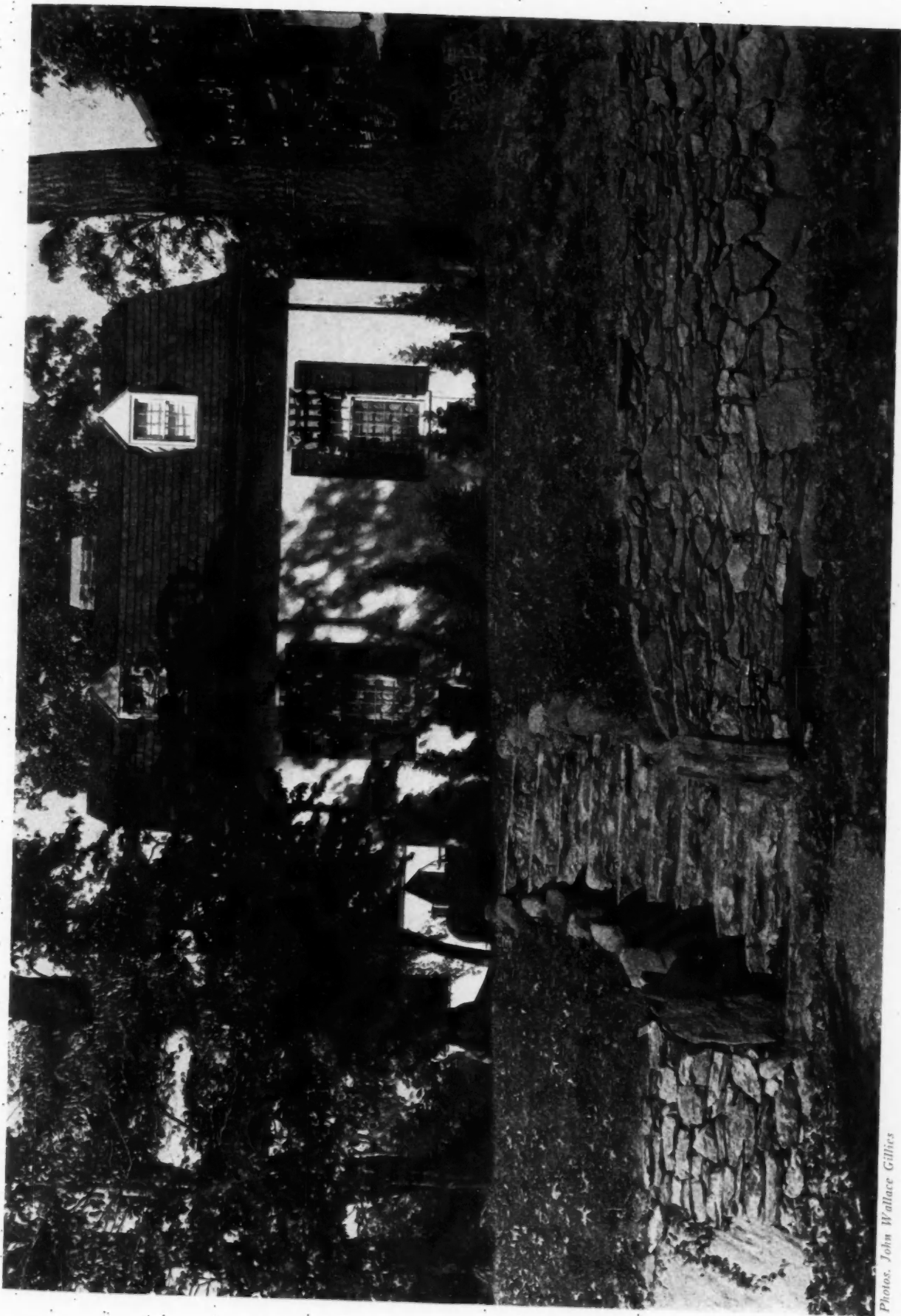


SECOND FLOOR



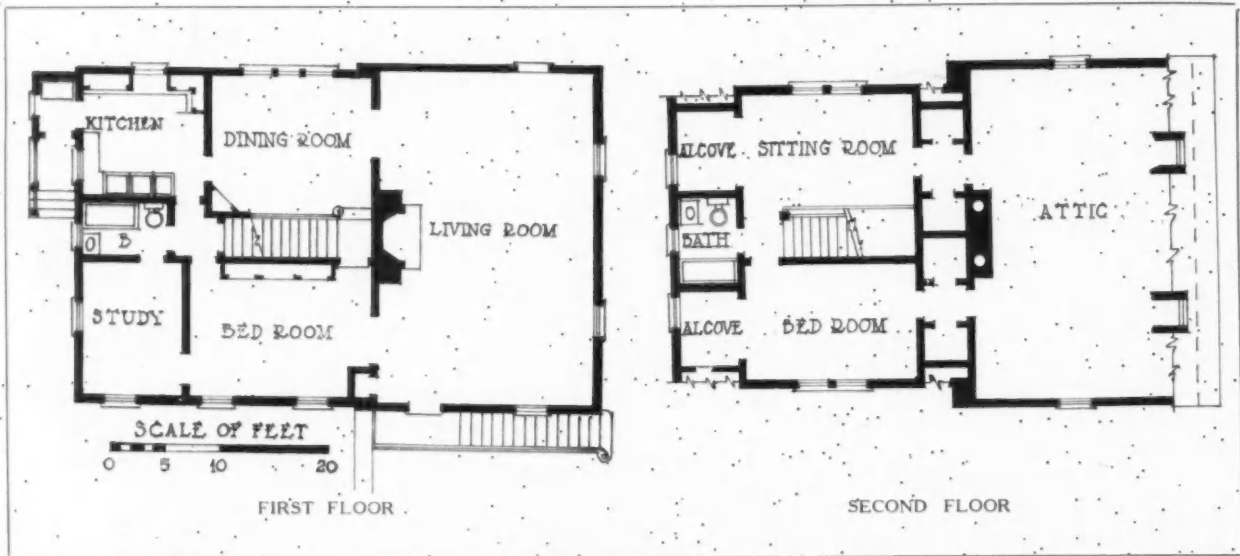
SCALE OF FEET
0. 5 10 15 20 25.

FIRST FLOOR

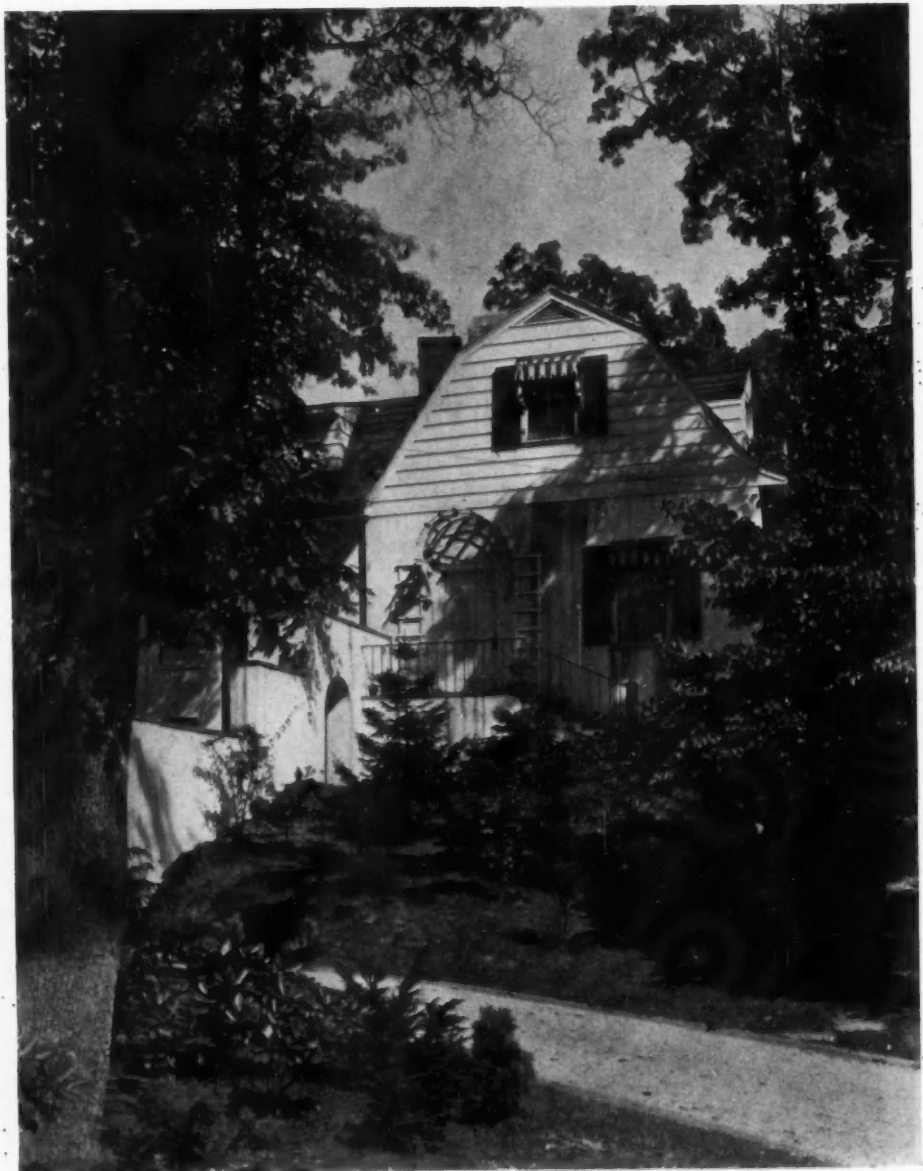


Photos. John Wallace Gillies

HOUSE OF E. D. WINSLOW, ESQ., RIVERDALE, N. Y.
DWIGHT JAMES BAUM, ARCHITECT



RIVERDALE is fortunate in having so many examples of the work of Dwight James Baum, Architect. Among the smaller houses built by him within the last three years is one belonging to E. D. Winslow, which shows decided originality and charm in its design. Although the house is almost square in shape, in location it is placed endwise to the highroad, with the living room across the end which is well indicated on the road elevation by two finely proportioned and well placed windows. The entrance door, which is reached by a flight of stone steps, is at one end of the living room, into which it opens directly. Back of the living room on one side are a dining room and kitchen, and on the other a bedroom and small study. At the rear of the second floor are the sitting room, bedroom and bath. Built in 1923, this house, containing approximately 41,000 cubic feet, cost 40 cents per foot. The house possesses the distinction found in all of this architect's work.



ENTRANCE FACADE

The Architects' Small House Service Bureau

By ROBERT T. JONES, *Technical Director*

THE Small House Service Bureau began as a professional experiment. Its purpose was to find out, if possible, whether there was any way by which the architect could serve the small house builder; whether there was any means at his disposal by which he might bring to the enormously important field of small home building the benefit of his experience and training. It was thought that if the experiment should prove successful it would not only result in an improvement in the character of small houses but that it might also help to establish the truth of the essential axiom that the architect is an economic necessity. Today, those who have been in close touch with the results of this experiment feel a sense of keen satisfaction in realizing that their vision is being justified. It has been proved that architects by concerted effort can serve the small home builder, can improve taste in small houses, and in so doing advance the whole cause of architecture in our country. This is to be a brief account of how the experiment has been conducted, and a presentation of some few results.

Six years ago a group of architects in Minnesota gathered to discuss problems of housing. It will be recalled that at that time, just after the war, there was a housing shortage. Preparations were being made to erect what seemed to be an infinite number of small homes. With the forces then in control of small house design, these preparations were looked upon as likely to result in nothing short of an architectural calamity. The architects in the northwest were appalled at the vicious architecture of small houses in that region. They saw that the prevailing architecture of the small home was being determined to a large extent in the service rooms of lumber dealers, by contractors or by carpenters. The architect, under a situation for which perhaps he was not responsible, had allowed himself to be eliminated. Building material dealers had evolved the custom of supplying blue prints free with the sale of a bill of goods; contractors anxious to secure clients were supplying free plans. Needless to say, the plans thus supplied not only did not contemplate the securing of good architecture, but they were extremely meager and incomplete. Often they were not accompanied by real specifications. The contractor was not bound specifically to the performance of any kind of delivery as to material, plan or design. Houses built from these plans rarely if ever had architectural qualities, nor indeed could they have.

The underlying cause of this situation was known by the Minnesota group. It is familiar to every architect. Briefly, the small house builder did not employ an architect because he thought the architect charged too much—if indeed, he thought about it at all. The small home builder did not understand that

a fee of \$300 for the building of a \$6,000 house really meant the addition of quality to his house. He did not know that the architect by his experience and skill might easily save for him the whole amount of that fee. It was only clear to him that \$300 would go a long way toward buying a furnace or enclosing a sun porch. It was difficult at that time, and it is still difficult, in the face of the free plans that were offered and are still offered, to make it apparent to the home builder that the \$300 which an architect might charge is inconsequential in comparison with the assurance it gives that an expenditure of \$6,000 for a home will be adequately safeguarded. It was still more difficult for him to comprehend that through the payment of this fee he gets a house of better construction, of better appearance, with a more commodious plan, and consequently one that may command a higher resale value. The average home builder did not distinguish between qualities of plans drawn by architects and those prepared by others, excepting perhaps in this way—that one set cost him \$300; the other cost him nothing. One set is architectural; the other, to quote a certain real estate operator, is "practical." Every architect is also familiar with the fact that the ordinary fee that he may charge for his necessary services in the building of a small home nets him no profit,—in fact, it may show a loss, as it not infrequently does.

Thus one has the picture:—the small home builder believing the cost of architectural service not necessary and beyond his means, and the architect convinced that the cost of giving such service is too great for him to bear. But the elimination of the architect from the field of small home building was having far more serious consequences than the erection of flimsy, unsightly small houses about the country. People were becoming accustomed to lower standards of building of all kinds. There were evidences that the architect, unknown or unwanted by the small home builder, was being dispensed with more and more in connection with larger and more important buildings, a condition disastrous to architecture.

In the minds of the Minnesota architects gathered to discuss this problem the remedy seemed to lie in perfecting the very service which they had feared—the stock plan service. They saw that if the home builder could not afford to employ an individual architect to prepare a complete service for him and to supervise his building, they must provide an architectural service of some other nature that could be made available to him at a price he could afford. They saw that if the drawings and specifications which an architect might prepare for one client could be used by a number with approximately the same requirements and tastes, the cost of preparing the original service might be distributed among many

home builders. There was no thought in the mind of anyone that a stock plan service, however well administered, could really take the place of the service an individual architect is equipped to give, but it would be a step in the right direction. It might at least give the home builder an accurate set of plans and specifications, one that could be made the basis of a proper contract, and which, with an honest and intelligent contractor, would be a distinct advantage to the home builder. It was at least worth trying.

Obviously the fault with such a service lay in the fact that it did not involve the presence of an architect during building operations, and made the contractor essentially the judge of his own work. An effort must be made to overcome this. It was thought that with a set of good drawings and specifications in the hands of the owner he could be shown the advantage of having an architect directly in his employ to help him select materials, let contracts and, supervise construction. Much must be done to educate him. Much might be done, but a beginning has been made.

The merits of this solution were so apparent to the group of Minnesota architects that they set about to supply means to put it into execution. They incorporated under the name of "The Architects' Small House Service Bureau of Minnesota," and then, in order to put their company on a basis from which the element of profit was as nearly as possible eliminated, they limited possible dividends on their capital investment to 8 per cent a year. Then each of them contributed to the general program a sketch for a small house that had proved successful. From these were selected a group. Working drawings were made, and the designs were given some local publicity. The idea had been developed to only a limited extent when it began to receive favorable notice in newspapers and magazines, and the group of architects became known as "the \$8 a year architects."

The Minnesota architects then financed the production of more than a hundred sets of working drawings, specifications and quantity surveys, and through the cooperation of a national lumber manufacturer a book of the designs was published. The publication of this book created a furor among those interested in home building. There was praise enough to satisfy almost any enterprise, but there was also so great a volume of objection coming from lumber dealers and contractors, from small home builders whom it was hoped to serve, and from architects, as to give the Small House Bureau considerable food for thought as the criticism accumulated.

The reasons for the objections on the part of the material dealers and contractors will be readily apparent. The real disappointment, however, lay in the protest of a number of architects. Some of these felt that the contemplated stock plan program would tend toward the standardization of small house design to such an extent that variety in home building would be lost. There were others who felt that the policy of the Small House Bureau was the first step in a program of standardizing every form of

architecture, the ultimate result of which would mean stock designs for larger homes, for schools, for jails, for court houses, for state capitols. Some architects saw, or thought they saw, their means of livelihood fading. Not a few objected because they thought that many of the designs did not represent much advance, if any, over what they were intended to displace, and that no improvement could be expected.

Then the Bureau set about to build a substantial foundation upon which to erect its service; to improve its designs; to enlist the approval of architects, of dealers, and of the home builders. Its members saw that it would be necessary to interest all the architects in the country in its program. They felt that if architects generally realized the imminent danger to their profession through the prolific construction of inferior houses, at least some of their objections would seem of small consequence. Other objections might be overcome entirely. But first of all the corporation must be reorganized, so that it would include members from every section of the country, for it was seen that climatic and economic conditions of different sections were such as to make it advisable for each section to draw upon the powers of its own architects. A new organization was then formed entitled "The Architects' Small House Service Bureau of the United States." Under it were provided 13 divisions. These divisions were made somewhat arbitrarily, but the states were grouped together around definite marketing centers, and climatic variations were recognized. There was a division for New England, another for California, a third for Florida, Georgia and Alabama, a fourth for the North Pacific states, and so on.

In order to limit any possibility of any one firm's or person's exercising undue control, voting power was limited to an issue of common stock, of which but one share might be held by any one person or firm of architects. The par value of this stock was fixed at \$100 a share. There was also an issue of special stock, similar in all respects to the common issue, excepting that it had no voting power. This second form of stock made possible the gathering of sufficient capital to finance production and operation. This issue was also limited to architects or firms of architects. Contrary to an idea that has gained some credence, it may not be sold by the Bureau to those outside the profession. Individual holders may dispose of this stock as they please—within their property rights. Very little of it has been transferred. The common or voting stock may be held only by architects, and it is not transferable. Each of the regional bureaus is organized in this way. There is no specific obligation to buy the special stock. That is a matter for each Bureau to decide as best suits its purpose. However, each architect holding a share of common stock in a regional Bureau is obliged to assume one share of special stock in the national corporation. "The Architects' Small House Service Bureau of the United States," the par value of which is \$10, a value which is, of course, entirely nominal.

Perhaps it should be said that the national corporation does not produce any of the technical service, the plans, specifications, or quantity surveys, nor does it sell them. Its sole purpose is to direct the policies of the regional Bureaus and to maintain a national program of publicity. The regional Bureaus are the producing and selling agencies. They create the designs,—which are limited as to size to a maximum of six principal rooms,—sell the service, maintain contacts with home builders and clients.

The American Institute of Architects put its seal of approval on this scheme and was given control of the national Bureau by the insertion of a clause in the by-laws whereby the Institute is given the right to appoint a majority to the board of directors. This board is made up of one director from each regional Bureau, and then an equal number, plus one, appointed by the Institute. The Institute, however, is no more responsible for the designs, plans, specifications, or other service of the Bureau than it is for the service of its individual members. It also disclaims responsibility for any specific acts of the Bureau in the development of its operations. It approves the idea only, and, as already said, controls the general policies through appointing a majority to the board of directors. The United States Department of Commerce, through Mr. Hoover, also endorsed the Bureau movement and gave its approval.

During the six years that have elapsed since the formation of the United States Bureau, the scheme has progressed to a point where there are now established eight divisions, each operating in its own sphere. Each of these is financed separately. Each maintains a central office, and some have established branch offices throughout their respective territories. Each has a group of plans designed by its members or has in course of production such a group of designs. All are promoted nationally by the United States Bureau by publicity intended for them all.

After the organization was effected it remained for the Bureau to produce designs that would sell readily,—and yet not quite that, but to produce designs that would measure up to high standards even though their distribution must be an arduous and long-drawn-out process. It was hoped through a campaign of education to raise the requirements of home builders to a higher plane, so that Bureau designs would find a more ready acceptance, and so eventually to make a market for the plans, or else, better still, to stimulate home builders to employ architects, which is of course the ultimate aim.

One must understand the difficult situation with which the Bureau was faced in attempting such a program. Practically all the available capital had been put into plans and management, and there were no funds remaining, either for new studies of designs or for promotion. The Bureau realized that its future depended in a large measure on how quickly and effectively it could tell its story to the public. It desperately needed publicity and advertising, but it had no money to pay for them. The Bureau had

been fortunate enough at the very beginning of its existence to secure the assistance of a man highly skilled in the arts of publicity,—Maurice I. Flagg. Mr. Flagg was able to show the editors of newspapers and magazines the essential nature of the Small House Service Bureau as an institution in the service of the public, and almost instantly he succeeded in getting them to devote large areas of their space to the telling of the work of the Bureau. A special newspaper editorial feature was evolved and wisely distributed. It gathered strength quickly.

Today the Small House Bureau releases to many of the great metropolitan newspapers 60 inches of type matter once every week. The influence of these newspapers is nation-wide. The combined circulation averages more than five million per week. The Bureau is paid a modest amount for this service. Each week in every one of these papers there is shown the design of a small house, accompanied by an explanation of its qualities. There is also published a short technical item in a popular vein, inspired by such subjects as financing, proper uses of materials, ways in which to reduce costs, methods of choosing a lot, and so on. These items are edited purposely to create a demand for the use of better materials and workmanship. Emphasis is put upon the essential elements of architecture, good room arrangement, sound construction, fine appearance, and how necessary it is to have an architect on every building—no matter how small. So closely has the Bureau aligned itself to the interests of architecture that when it tells about itself it is obliged to tell also of the architect. Then, to accompany the designs and technical stories, the Bureau devised a column of questions and answers, not unlike the columns devoted to public health that have been run in so many newspapers. Every architect will envision the potentialities of this column. The answers are constructive. They are carefully devised to improve building and to encourage the use of materials that an architect would rely upon. The column is a kind of an open forum, to which the home builder may address questions that are troubling him.

These designs, stories and questions and answers go out day after day, week after week, year after year, pounding away at one idea—the improvement of conditions for the home builder, the necessity of employing an architect. After a year's experience of this kind, it occurred to the Bureau that the newspapers could utilize books containing reprints of the editorial matter they were publishing, and immediately there was prepared such a book under the resounding title, "Help for the Man Who Wants to Build." For three successive years a book of this kind has been published and circulated by the newspapers. More than 115,000 copies have been distributed. On every page will be found the imprint of the American Institute of Architects. On almost every page there will be found something pertaining to the architect and how he is best able to serve. On every page has been written something in behalf of

the cause of architecture and its service to the public.

To complete this brief survey of the principal items of Bureau publicity, it is necessary to mention one of its most important publications, *The Small Home*. This little magazine is devoted to the purpose of making known the work of the architect. It illustrates houses built from Bureau designs. It also contains information about materials and methods of building, about architectural design and its worth. It is probably the only publication that limits its field strictly to small houses of from three to six rooms. Illustrations are of Bureau houses only. There has been some criticism of it on the score of its not having the proper tone for an architectural magazine, especially one under the control of the Institute; but is *not* an architectural magazine. It is edited purely for the small home builder, and is designed for his encouragement and education. It is not directed to the architect, but to the home builder, whose needs are very great and whose capacity to understand the function of the architect has not yet been fully developed. Its aim is exclusively educational.

There remains only to tell a little about the designs of the Bureau. The designs shown here in the pages of *THE FORUM* give some evidence of the particular quality for which the Bureau has been striving, but they give no indication of the expensive and laborious research that has been involved. The Bureau does not conceive of its problem as one to be solved through the production of individualistic types, however delightful to the architectural eye. The characteristics of a stock plan service are such that the designs must conform to the requirements of the average family. To those who, happily, can afford homes of greater individuality, the skill of the architect remains the only source of adequate service.

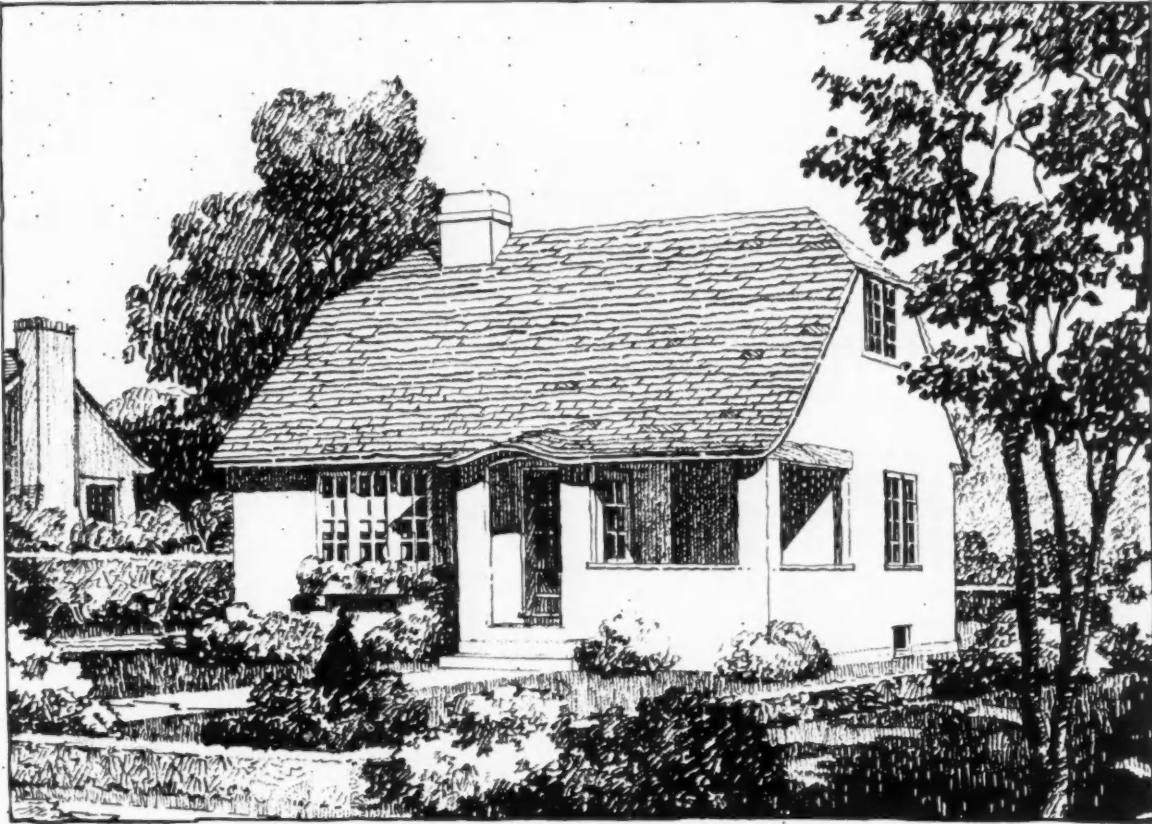
The Bureau has endeavored also to eliminate from its service all those types which the architect looks upon as ephemeral. The Bureau could no doubt sell a vastly larger number of working drawings if they

were designed to meet popular taste, but there is no tendency on its part to waste its opportunity to advance the cause of the architect for the sake of making money. The houses are intended to be sound from every architectural point of view,—not necessarily masterpieces of design. They are generally of types most economical to build. The houses illustrated in these pages are thus not intended to represent absolute architecture. The Bureau entertains no illusions as to their real worth.

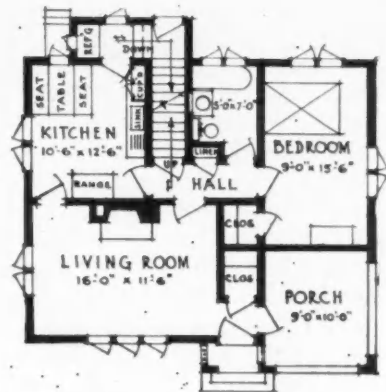
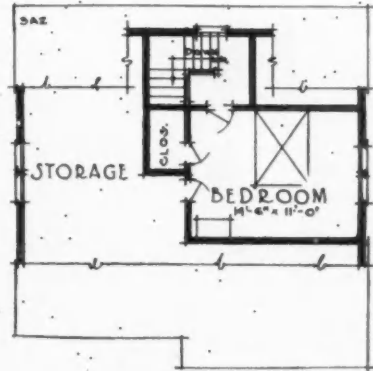
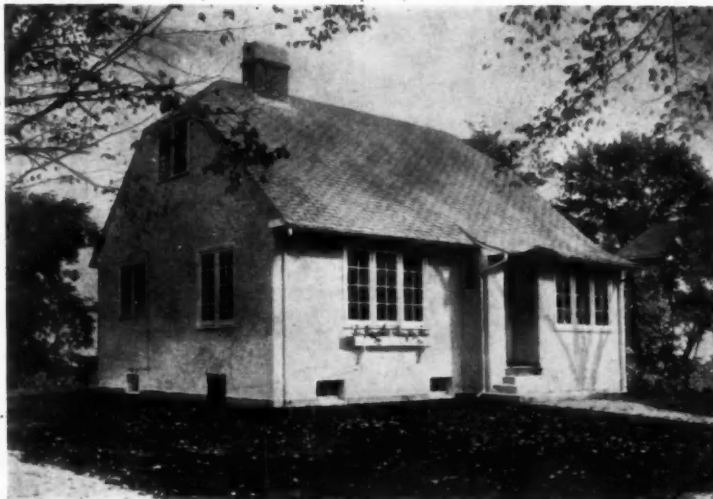
Perhaps a final word as to methods of obtaining the designs may not be amiss. The first group was prepared by the Northwestern Division, at an expense to its members of about \$40,000. Other divisions have also invested considerable sums in production. Many of the designs are obtained through competition, and the authors compensated by royalties. Some of the more important magazines have made use of Bureau designs prepared especially for first release in their pages, and they have paid the costs of production. A number of designs have been prepared through the financial assistance of certain national manufacturers. From a material point of view, some of the organizations of the Bureau have prospered,—have made a little profit. Others have not done so well, though none have assumed large losses. It is true also that, considering the size and extent of the Bureau and the multiplicity of its work, the amount of capital invested in the enterprise has been remarkably and ridiculously small. The influence of the Bureau indeed has been curtailed to a large extent by the limitations of the capital with which it has to work, and by the small number of those upon whom it can call for assistance; but there is, none the less, a record of accomplishment. It seems not unfair to say that the Bureau is making some impression on the home builders of America. When the time comes, as it must, that the name of the architect becomes a household word, the work of the Bureau will have been done, its function fulfilled.



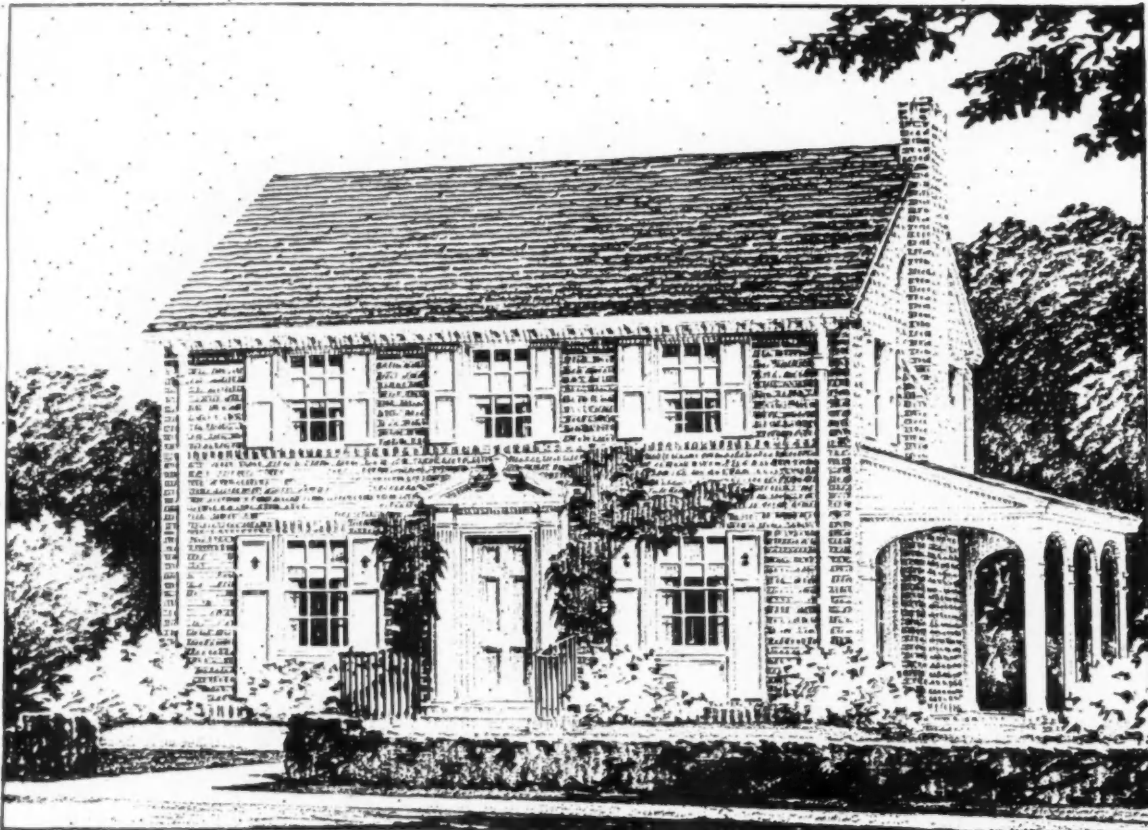
Small House Built from Plans Supplied by The Architects' Small House Service Bureau



ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 3A2



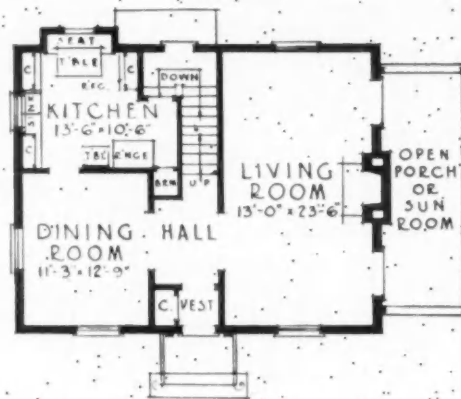
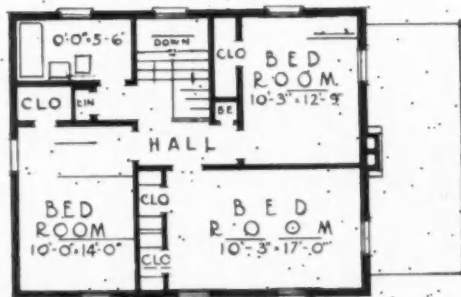
CONTAINING approximately 16,000 cubic feet, this small house, having asbestos, shingled roof and rough stucco on wire lathing for the exterior walls, is an excellent example of a carefully designed, small, story-and-a-half house. The first floor contains a living room and kitchen, bedroom and bath, with a stairway leading up to the second floor, where an additional bedroom and a large storeroom are located. The illustration of the house actually built shows the porch glassed in.



ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN NO. 6A72

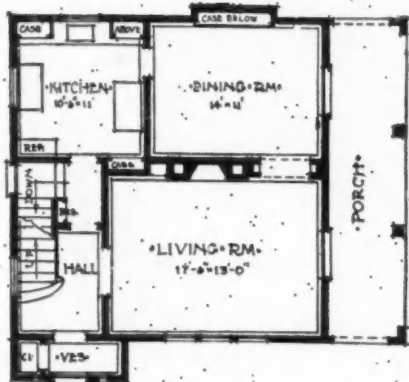
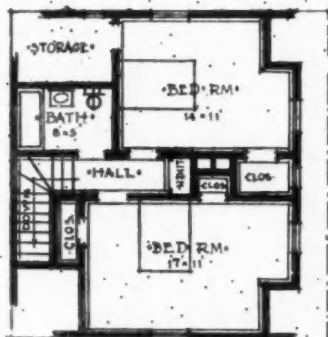


ONE illustration upon this page shows a simple brick Colonial house actually completed from plan No. 6A72. The omission of paneled shutters and the use of a lighter and less expensive type of porch construction detract considerably from the charm of the house as indicated in the pencil sketch. Such changes and omissions in the design, which are beyond the control of the Architects' Small House Service Bureau, are often, unfortunately, very detrimental to the artistic or architectural character of a building.





ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 5C10



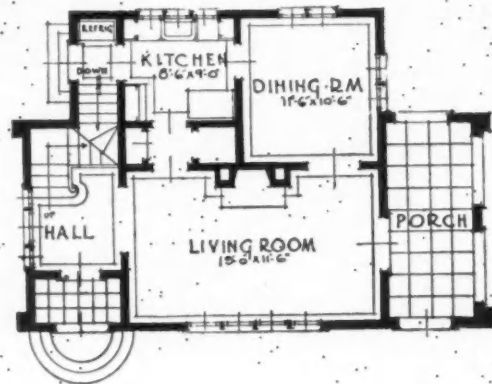
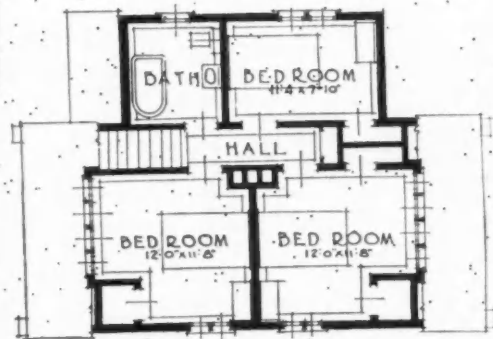
ALTHOUGH this house, built from plan No. 5C10, in general outline closely follows the original sketch, the change in the size and proportions of the window openings, the omission of blinds and the increase in the height of the house very nearly deprive the finished building of the charm possessed by the original design. This is an excellent example of what subtlety lies in correct scale and proportion, any variation from which causes a definite loss in charm. Cubic contents of this house, 16,500' feet.



ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 6B4

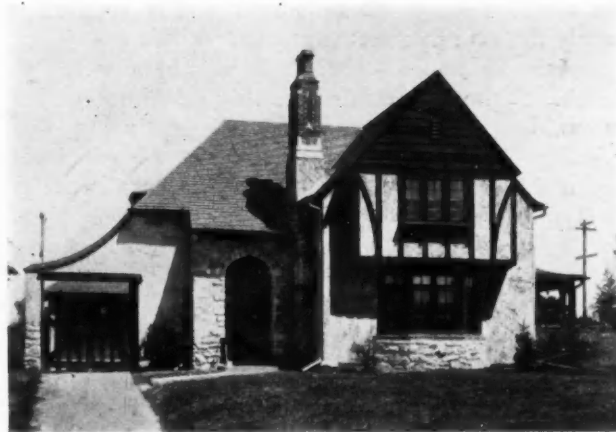
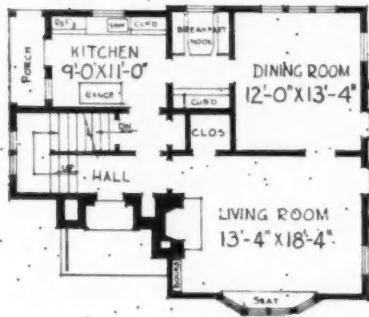
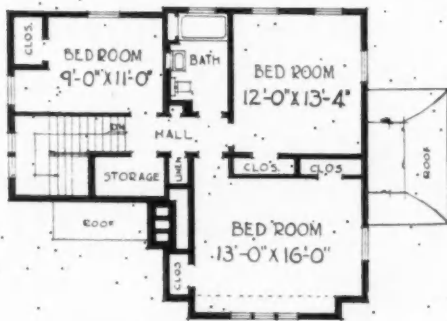


IN this illustration a view is shown of a small stucco-finished house containing 16,850 cubic feet, which quite closely follows the original sketch. The omission of the window box under the long living room window and the added height of the dormer roof are the two most conspicuous deviations from the original design. The plan of this house is particularly practical, as the front door and stair hall are at one side instead of at the center, making it possible to place the living room at the front of the house, the dining room at the rear.

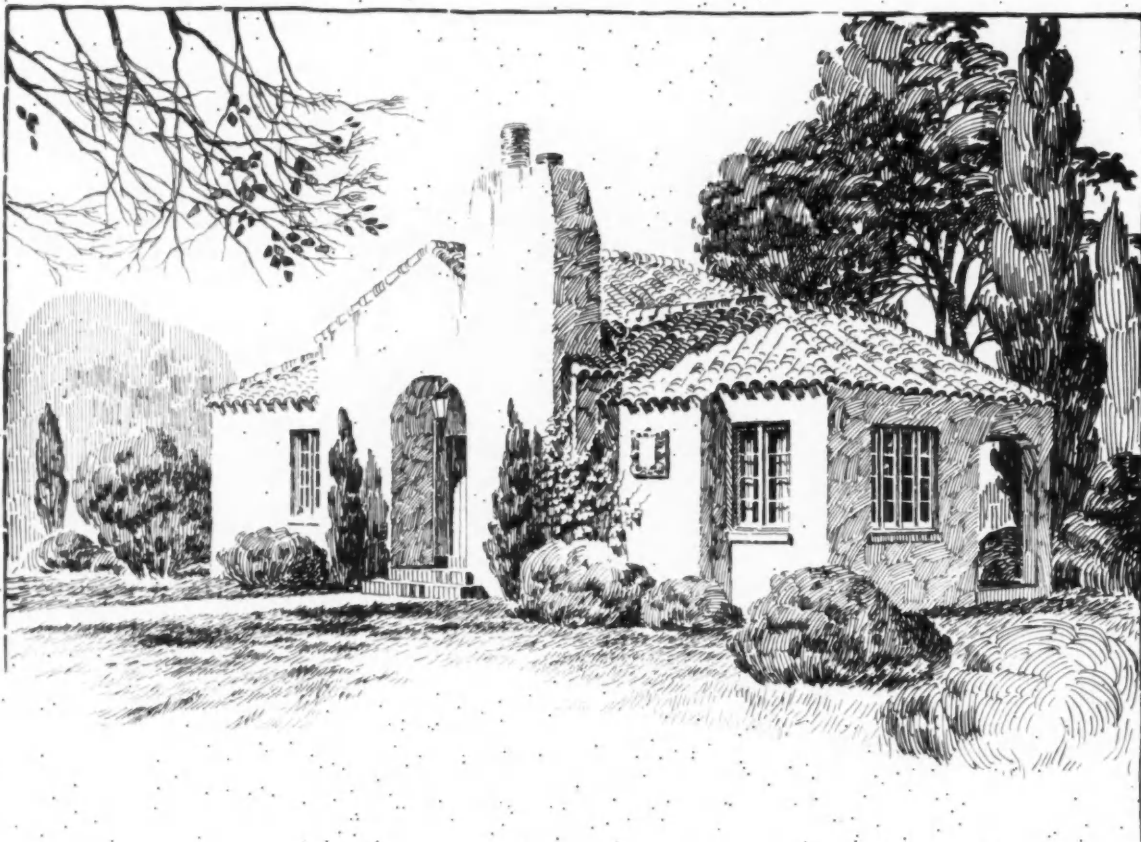




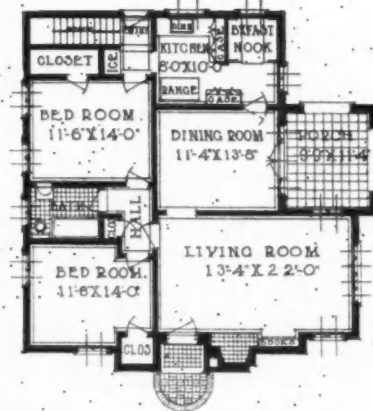
ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN NO. 6A64



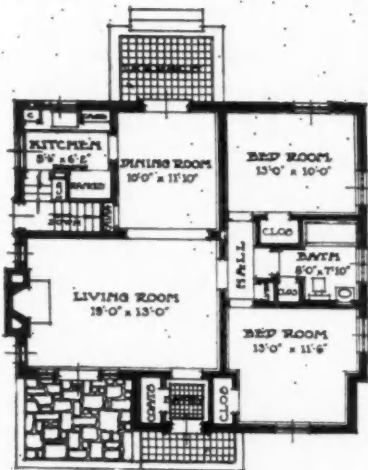
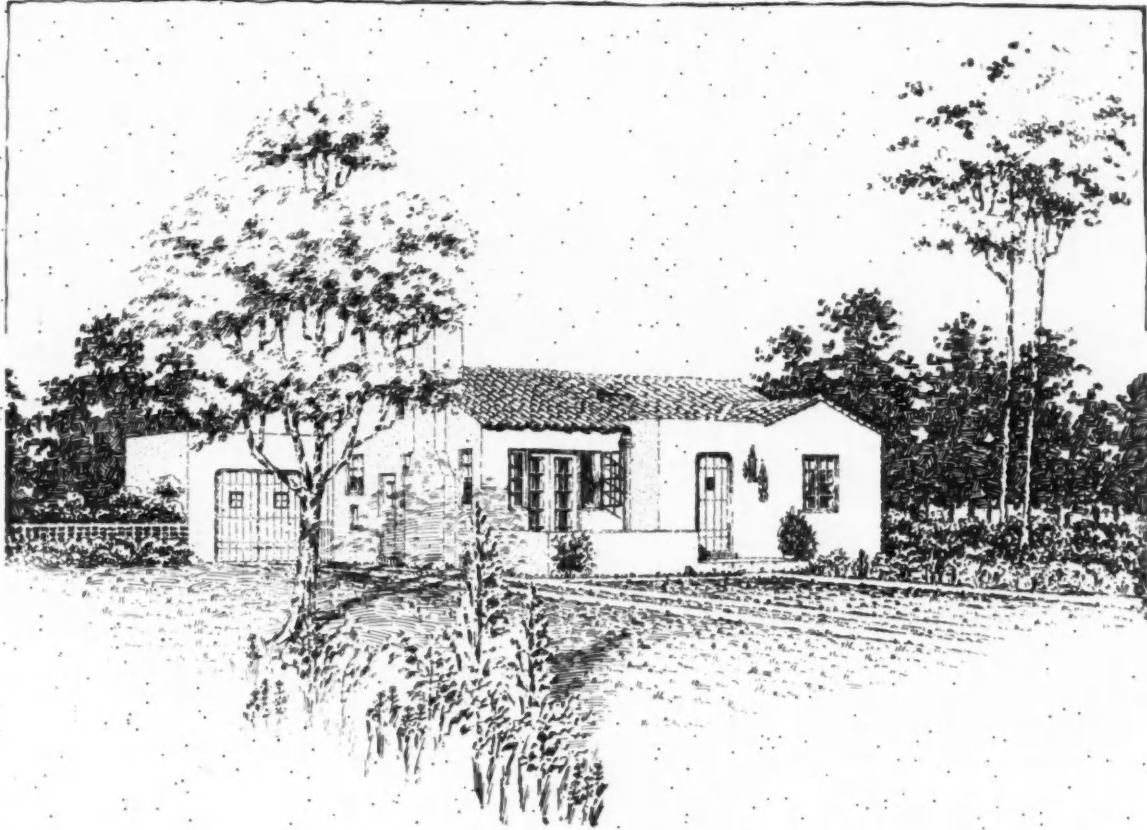
THE Architects' Small House Service Bureau Plan No. 6A64 shows an interesting little cottage in the English style. The illustration of the finished house shows how successfully, carefully and conscientiously the original design was followed, the only apparent deviation being in the increased width of the service yard gate at the left of the building. Stucco on wire lathing, native stone, brick, half-timber and siding are successfully used in this small English house, which contains approximately 27,500 cubic feet.



BRICK instead of stucco is used for the exterior walls of this one-story, small house which contains approximately 22,000 cubic feet. Except for this change in exterior materials, the house as built follows very closely the original sketch. Although permissible, this substitution of brick for stucco detracts somewhat from the stylistic quality of the building. To preserve the Spanish or "Mediterranean" feeling of the original design, the use of stucco is preferable.



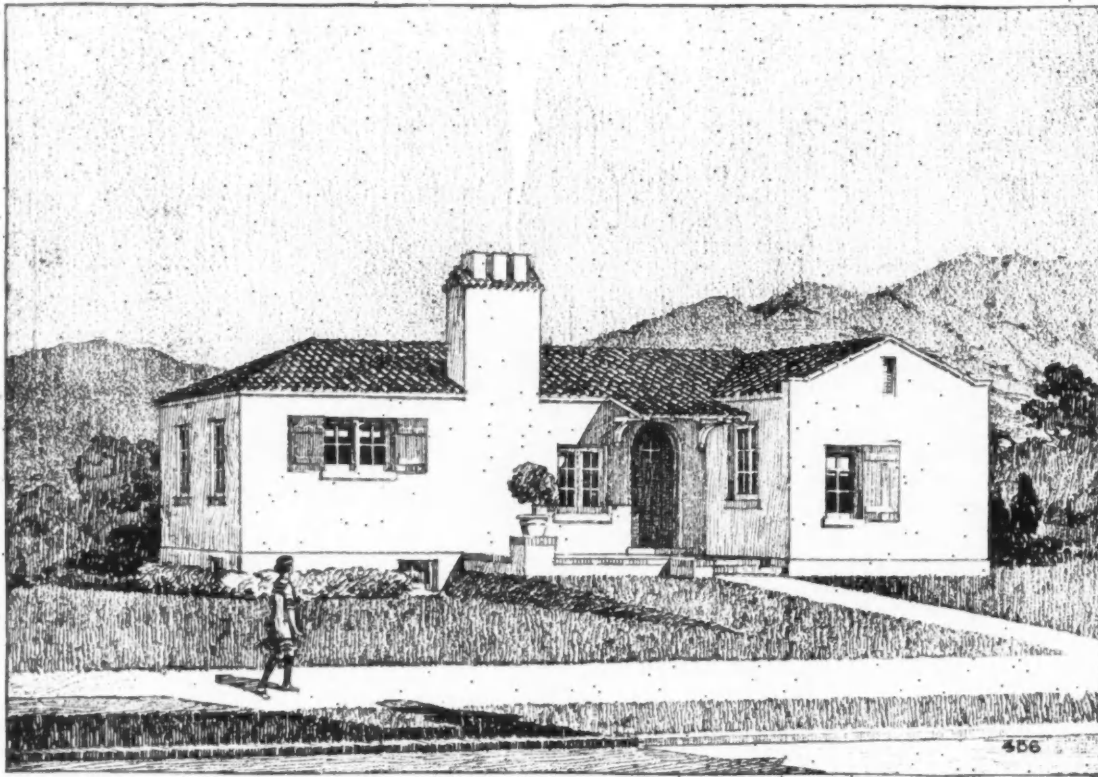
ARCHITECTS' SMALL
HOUSE SERVICE
BUREAU PLAN NO. 5B20



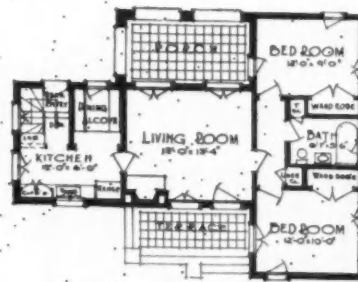
ARCHITECTS' SMALL
HOUSE SERVICE BUREAU
PLAN No. 5B31.

PLAN No. 5B31 shows a compact plan all on one floor; a "bungalow in the Spanish style" is the description which many will undoubtedly give. Although the original design has apparently been quite closely followed in the completed building, the fact that the original sketch shows a house located on level ground with a garage at one end, gives the impression that the two houses are not so closely alike. Constructed of hollow tile covered with stucco, this small house contains approximately 17,500 cubic feet, a complete house in small space.

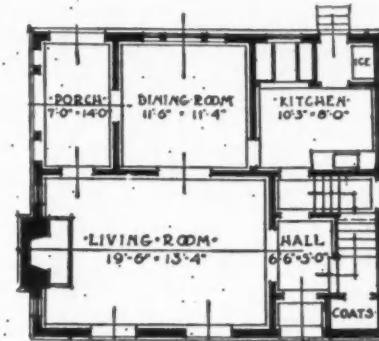
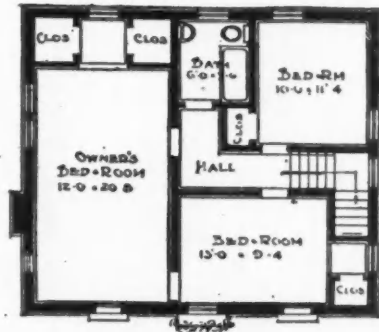




A LOW, one-story house, designed in a simple adaptation of the Spanish style, is shown in this illustration. In this instance, the completed house in its picturesque setting, with the peaks of the Rockies rising above the distant hilltop, will illustrate the adaptability and appropriateness of these Architects' Small House Service Bureau designs to the localities for which they are intended. Containing approximately 13,700 cubic feet, this one-story house is excellently planned, with a living room in the center, opening on both the front and back.

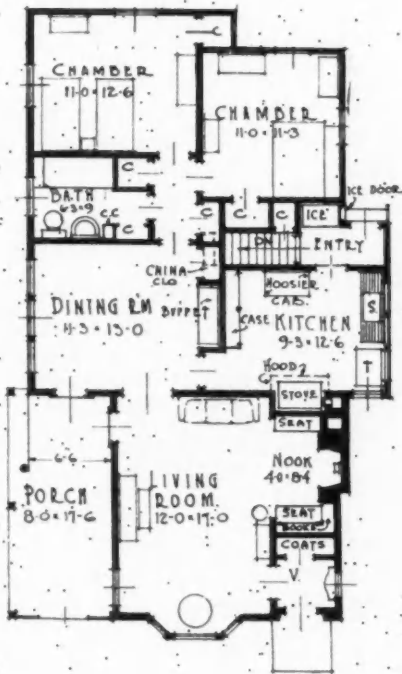


ARCHITECTS' SMALL HOUSE SERVICE BUREAU
PLAN No. 4B6



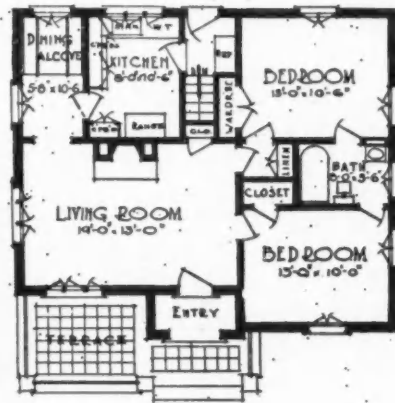
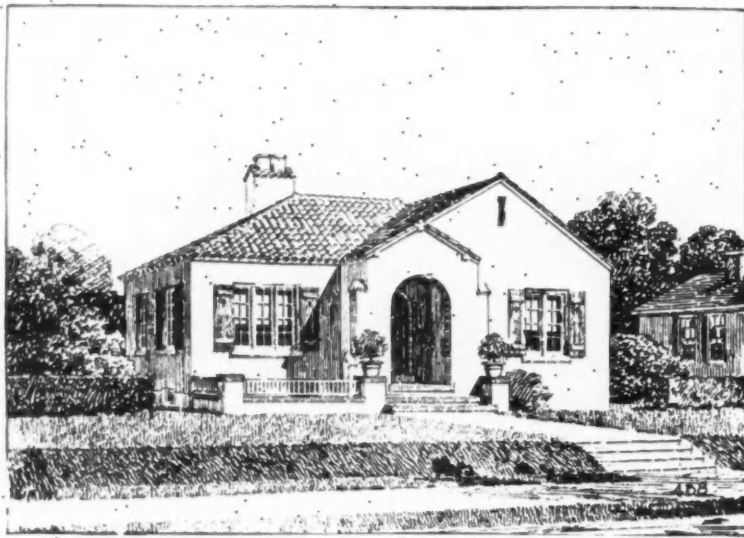
ALTHOUGH almost square in plan and box-like in elevation, this small two-story brick house has considerable charm and individuality on account of the carefully placed and well planned window and door openings. It is a pity that the house as built did not more closely follow the details of the house as originally designed. The exterior walls are brick veneer on frame construction. Cubic footage is approximately 22,500.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 6D2



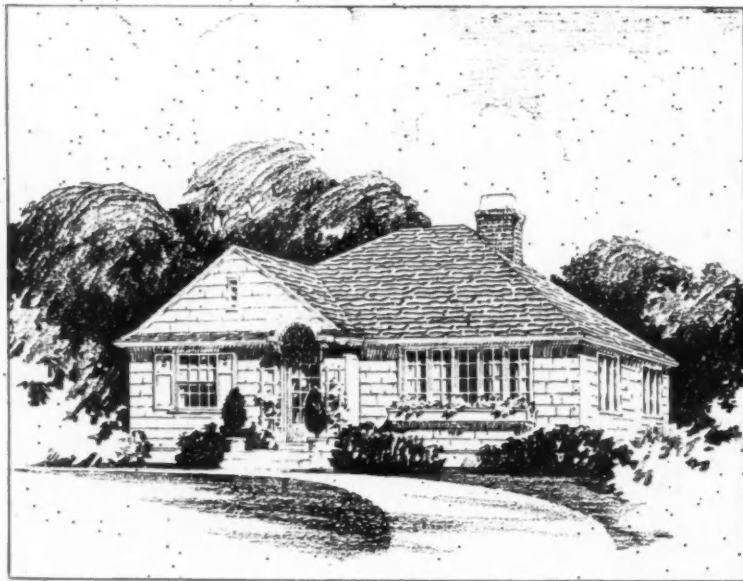
A SMALL bay window, simple Colonial entrance door, and gray stained shingles give a quaint, old-fashioned appearance to this five-room bungalow which contains approximately 18,800 cubic feet. The plan is unusually well arranged, having a small front entry leading into the living room, which in turn, together with the dining room, opens onto a covered porch. The single chimney is so located as to serve for both living room and kitchen. Two bedrooms and bath are back of the dining room.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 5D25



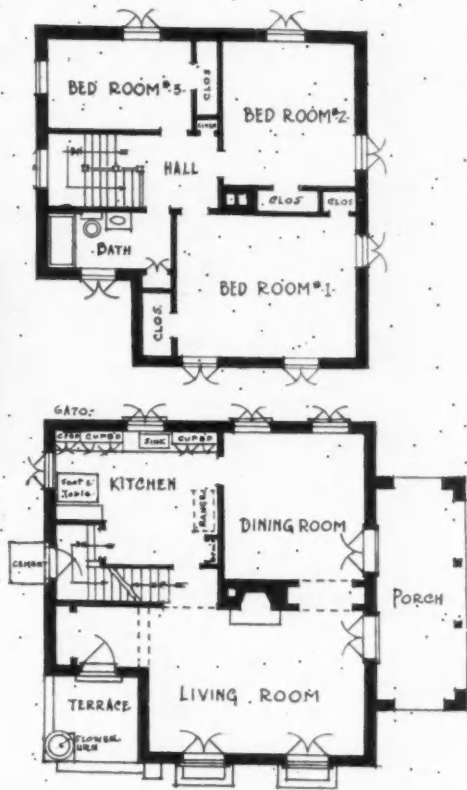
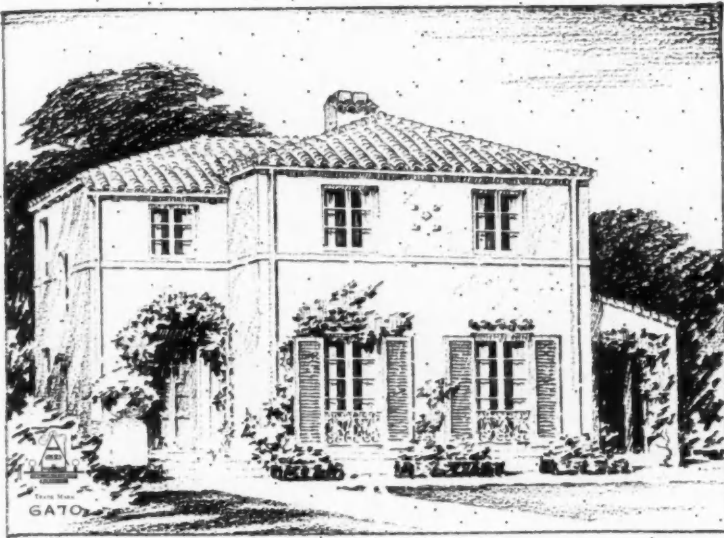
STUCCO on hollow tile is used for the exterior walls of this small bungalow, the cubic footage of which is approximately 17,100. The plan is convenient, compact and well arranged. The front door opens directly into the living room, behind which are a dining alcove and kitchen. Two bedrooms and a bath at the right of the living room complete the plan.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN NO. 4B8



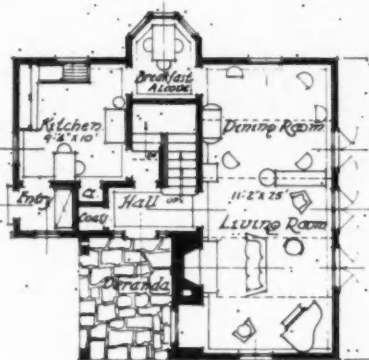
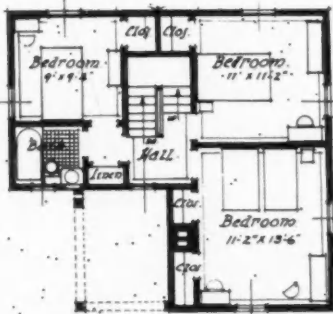
WHITE painted shingles or siding, small window panes and a Colonial hood over the front door give individuality and character to this small five-room bungalow, which contains approximately 23,500 cubic feet. Bricks for the entrance steps and the chimney add color and variety to the design.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN NO. 5E1



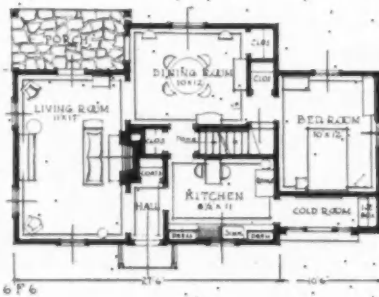
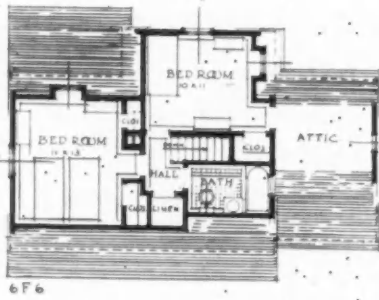
CONTAINING approximately 21,000 cubic feet, this house suggests in design the type of villa found at the seashore resorts of southern France. Casement doors, stucco finish on terra cotta blocks, and a Spanish tile roof are the details which give an unusual stylistic character to this small building.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN NO. 6A70



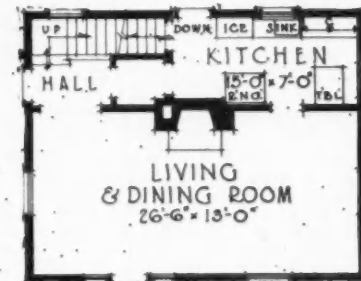
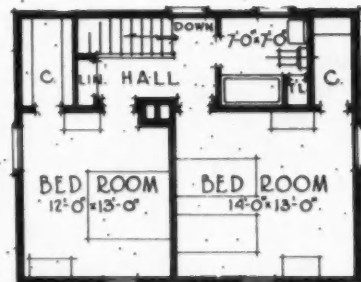
THE dignity and scale of this house, containing approximately 20,600 cubic feet, suggest in style the later colonial period and gives an impression of being of greater size than in-reality it is: One long room for living and dining purposes adds to the spaciousness.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN NO. 6F9



DUE to the use of dormers at the rear of this cottage, containing approximately 17,000 cubic feet, it is possible to get two bedrooms and a bath on the second floor. A remarkable degree of the spirit of the olden days has here been caught.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 6F6



THE use of a string course and stucco panels for the second story gives originality and charm to the design of this house, containing approximately 17,500 cubic feet. The entrance door and porch emphasize the Colonial feeling. In plan the entrance and living porches are interchangeable.

ARCHITECTS' SMALL HOUSE SERVICE BUREAU PLAN No. 4A36