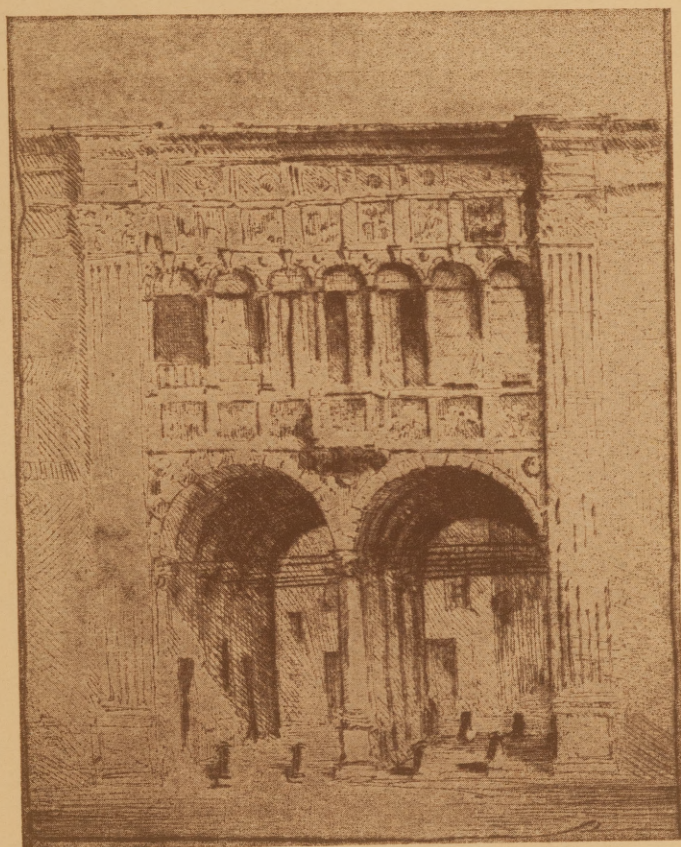


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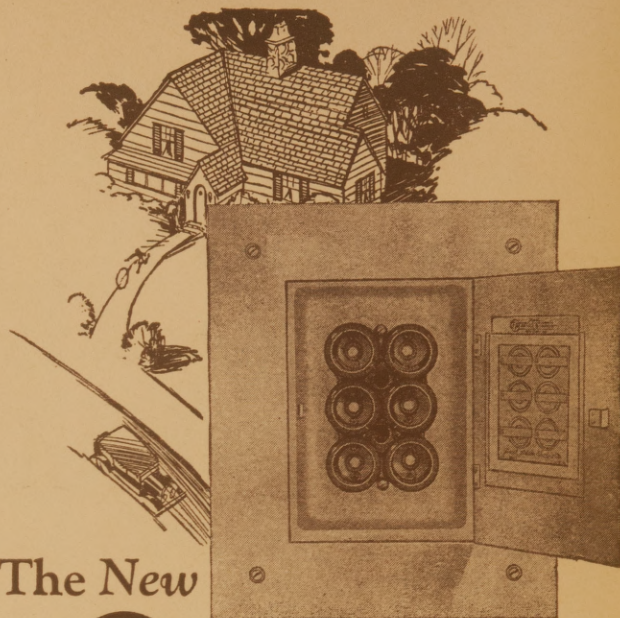


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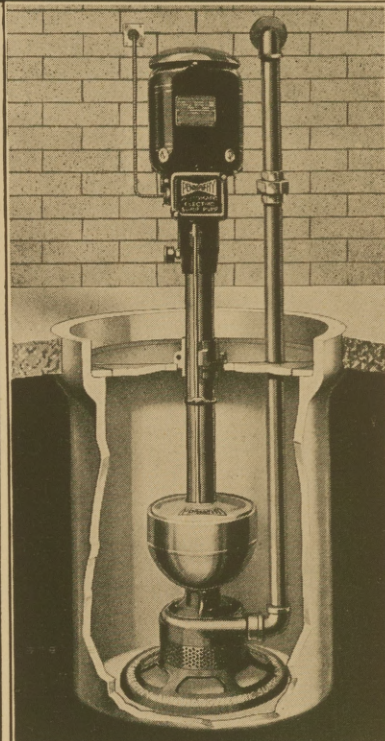
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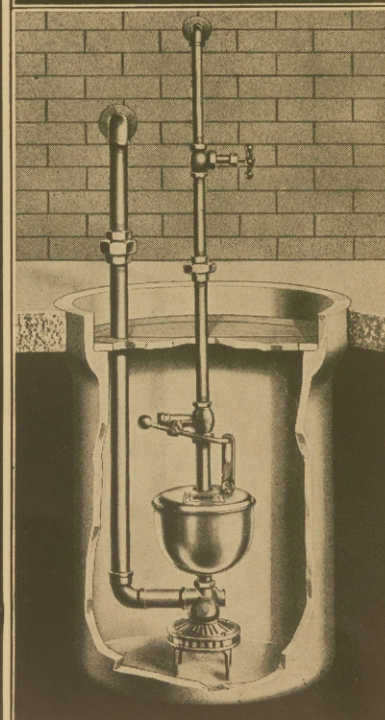
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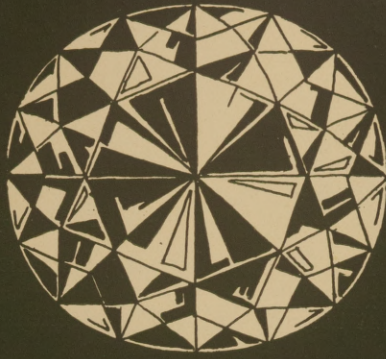
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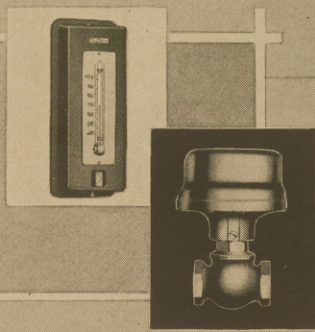
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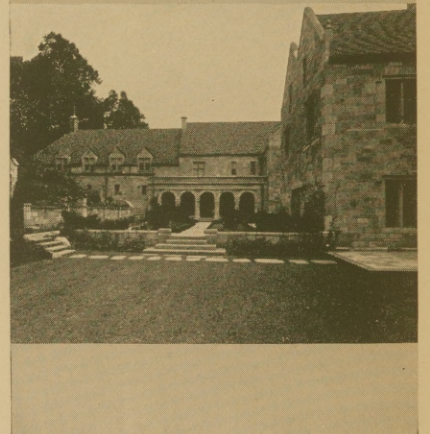
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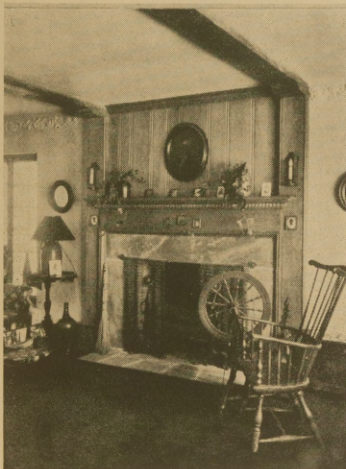
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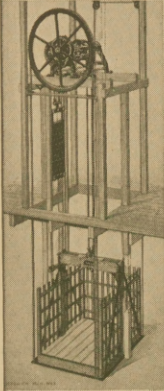
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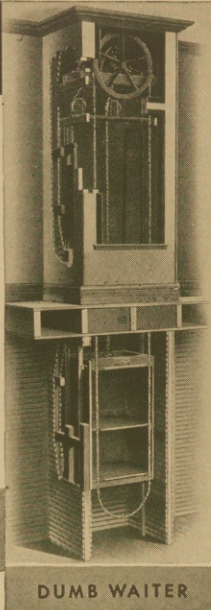
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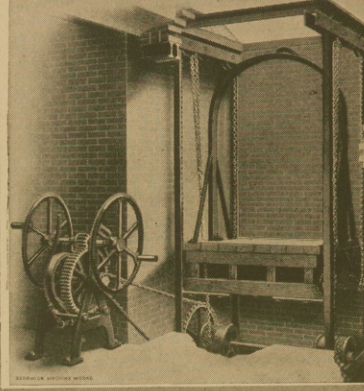
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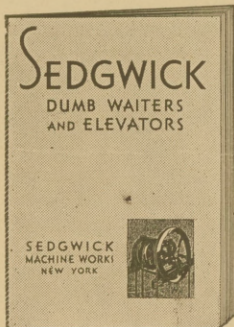


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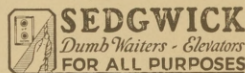
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Let Us Look At Tomorrow's Opportunities

By

Ernest Ray Denmark, Editor

THE saying that, "through adversity we progress" is sure to again demonstrate its truth. The architectural profession surely understands by now that its sole existence depends upon the action and reaction of the business cycle. The profession cannot stand upon its own legs. Looking ahead and interpreting in advance these changing trends of business is vital to the well-being of the profession, individually and collectively.

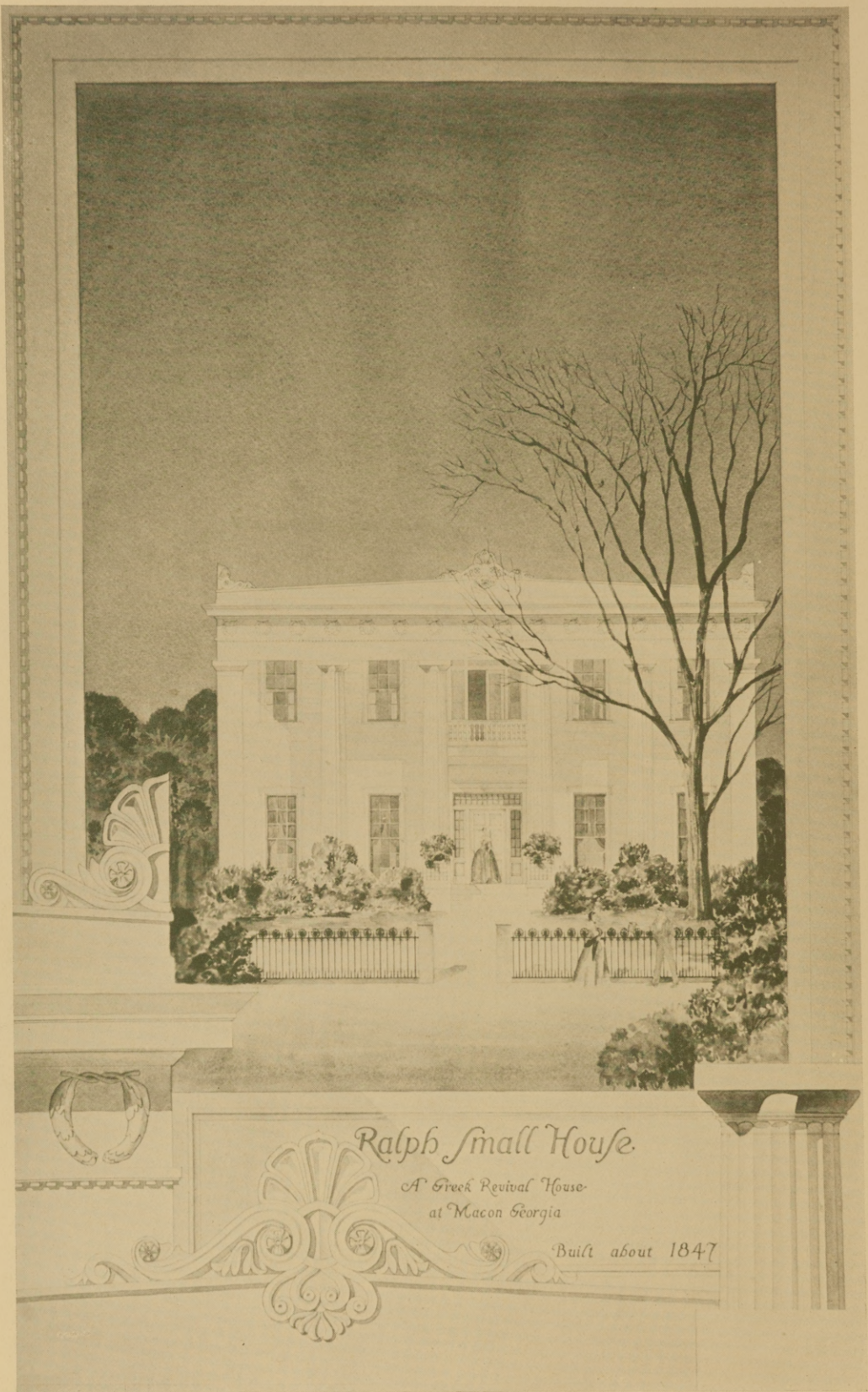
Today, we must realize that this is a revolutionary era in business. From 1910 to 1920 the business world was concerned almost wholly with the problem of mass production. From 1920 to 1930 was an era of advanced selling ideas. From 1930 to ? . . . will be a period of controlled distribution. A period in which we will be more concerned with profit than with seeing how much can be produced and sold. Frozen initiative, congealed ideas and plans are worse than frozen credits, upon which much of our troubles have been blamed. It is time to look confidently ahead and prepare for tomorrow's prosperity.

And how is this new era of business going to effect the architectural profession, especially here in the South? With controlled distribution as the weapon of progress we are going to see a decentralization of industry, a re-distribution of our population. Industry will be moving to the base of raw materials. Lower land values will be sought. Congestion will give way to order. With this movement of industry and the consequent distribution of population will come the development of urban centers in every part of the South. Whole towns must be created, factories, stores, churches, schools, homes, all carefully planned as a unit. These urban centers will be in close proximity to our cities and with modern transportation there will be a constant inter-feeding of business between the key cities and the urban units.

With the development of these urban centers will surely come a higher standard of living. The man who has lived in a congested district all his life is not going to be satisfied with the mere essentials of life when he once comes to know what fresh air, sunshine, and recreation means to the health of his family. An ambition for the better things in life will result in greater demands for articles of merchandise that he never dreamed existed. The desire to change from city to country is growing constantly stronger and more fundamental than the country to city urge.

Some of our theorists in the profession would have us believe that soon we will be seeing the population of an average American city living and doing business under one roof. We do not believe that people want to own a co-operative part of a bee-hive smothered by smoke, deafened by sound and fumed out by gases; but they do thrill to green grass and an occasional feel of naturalness.

The South offers the greatest opportunity for this expansion of business under the new order of lower production cost, concentrated merchandising and controlled distribution. The architects of the South will do well to study this changing business cycle with a view of preparing themselves to take advantage of tomorrow's opportunities.



THE RALPH SMALL HOUSE, MACON, GA.
FROM A MEASURED DRAWING BY WARD DENNIS
GEORGIA SCHOOL OF TECHNOLOGY

THE RALPH SMALL HOUSE

By

WARD DENNIS

THE Ralph Small House was built about 1847 for Skelton Napier. The stately entrance portico, which is without pediment or other expression of the roof marks it as typical of the Greek Revival architecture popularly termed Southern Colonial. It illustrates well the freedom of the style from academic rules of proportion and from the monotony one might expect of houses so much alike in composition. The most distinctive thing about the colonnade is the use of square piers or antae at the corners in place of the fluted Doric columns. The frieze is of wreaths and there is a low parapet, pitched slightly towards the center. This is decorated with acroteria at the corners of the house and on the axis of each facade. Parapets were used frequently to conceal the low hipped roofs, but on account of inadequate protection from the weather they have been removed from many houses. In this example the acroteria give a welcome relief to the severity of the silhouette. The proportions of the columns, slendered than those of antiquity, produce a graceful dignified effect. The columns are $7\frac{1}{2}$ diameters high and the antae are 9 diameters high. Outside mouldings are few and simple. The cymatium, contradicting its derivation both in form and language is entirely without curvature and is composed of a splayed fascia and two fillets. It is interesting to note that the house follows closely in proportion and detail the LeRoy Napier house (a brother of Skelton Napier) which was built ten years earlier on a commanding site about two miles away. Both houses have suffered removal from their original sites. The LeRoy Napier house was rolled away to make room for a yellow brick school building and now stands on a bald lot in the dejected role of an "Apartment House." The Ralph Small house has been deprived of its stately approach through a long avenue of cedars. (Probably inspired by The Avenue in Eatonton where Skelton Napier lived before moving to Macon.) Fortunately it has re-

ceived gentler treatment; the yard is well planted and the spacious interior is in character with the period of the house.

These houses record a unique chapter of American history. By critics they are either assailed as trite and illogical or admired as expressive of the culture and refinement of the period which produced them. By some they are proclaimed America's first real contribution to architecture. For economic reasons many of them have been deserted to ruin and decay. With the growing vogue for country life, we hope to see many of the old plantation houses restored.

In the study of these Greek Revival houses of the lower South we should not take their details too seriously as being purely reproductions from antiquities, for as we observe them closely it is evident that their builders sometimes took unreasonable liberties both as to archeological forms and details. If we are to derive any benefit from these houses of the Old South we must look at them with a sympathetic feeling for the sincerity of their builders and appreciate the many handicaps in their erection.

There is today a great opportunity offered in these older works both to the young and more seasoned practitioner for a modern revival of an architecture characteristic of the ideals of the South based upon the best form of this discarded style. After so many years of indifference and neglect we are at last beginning to see something in the style which can be used to advantage. The layman has, like most of us, admired these old houses from a distance without taking the time or trouble to really analyze their better qualities. The architects have been content to let them remain unexplored until public sentiment became ripe. It should not be long before we shall see a demand for this type of house with all the conveniences of the modern dwelling house included. We will do well to study them now while we may.



"We Need To Understand Each Other Better"

By

R. J. Pearce, A. S. I. A.

Birmingham, Ala.

THE old adage still holds true that, "it's best to get acquainted with your neighbor for you might like him," is just as true in relation to allied professions such as that of architecture and landscape architecture. For a long time there has been an understanding that the engineering profession was a vital necessity in relation to the architectural profession. In other words, I believe that it has been conceded that it would be unwise for one man to spend enough time to perfect his training and experience in both architecture and engineering so that he was proficient along both lines. Therefore two separate professions are usually represented in every architectural office.

But what about the landscape architect? Not the man who runs around with a rose bush in his hand wondering where would be the best place to plant it, but the technically trained and experienced landscape man whose life work has been devoted to problems such as the location of buildings, grading, drainage, location of traffic ways by means of drives, paths, and walkways. Recently an architect said to me, "I don't want a landscape architect to tell me where a house should be placed." "Right you are," I replied, "for on your problem it would be hard even for the owner to go wrong on the location of this house, but what about the layout of a complete set of buildings, such as the layout of a college or university campus, an exposition, or a

group of public buildings?" My suggestion would be that probably the landscape architect who has had training and experience in working with large areas and the grouping of units on large areas would be of particular advantage in helping to work out such a scheme.

Frankly my impression as a landscape architect is that we as landscape architects are at fault. We have not taken time to present our services to the practicing architects in such a way that our services will be shown to be worth while and an advantage to him. When we are presented with an opportunity to work with our architectural friends we are a little over anxious, we want to dictate too much and we do not take time to get the viewpoint of the architect. In this way I am sure that many times we create in the minds of the architect that the landscape architect wants to do all the designing and take all the credit. Naturally any architect would resent this method of procedure and, therefore, the landscape architect is left completely out of the picture until the architect is through with his work and there is no opportunity to combine the work of these two closely allied professions.

Another point of contact that is quite often overlooked by the landscape architect is that of wanting to dictate the design of all the architectural features that are a part of the landscape scheme out-

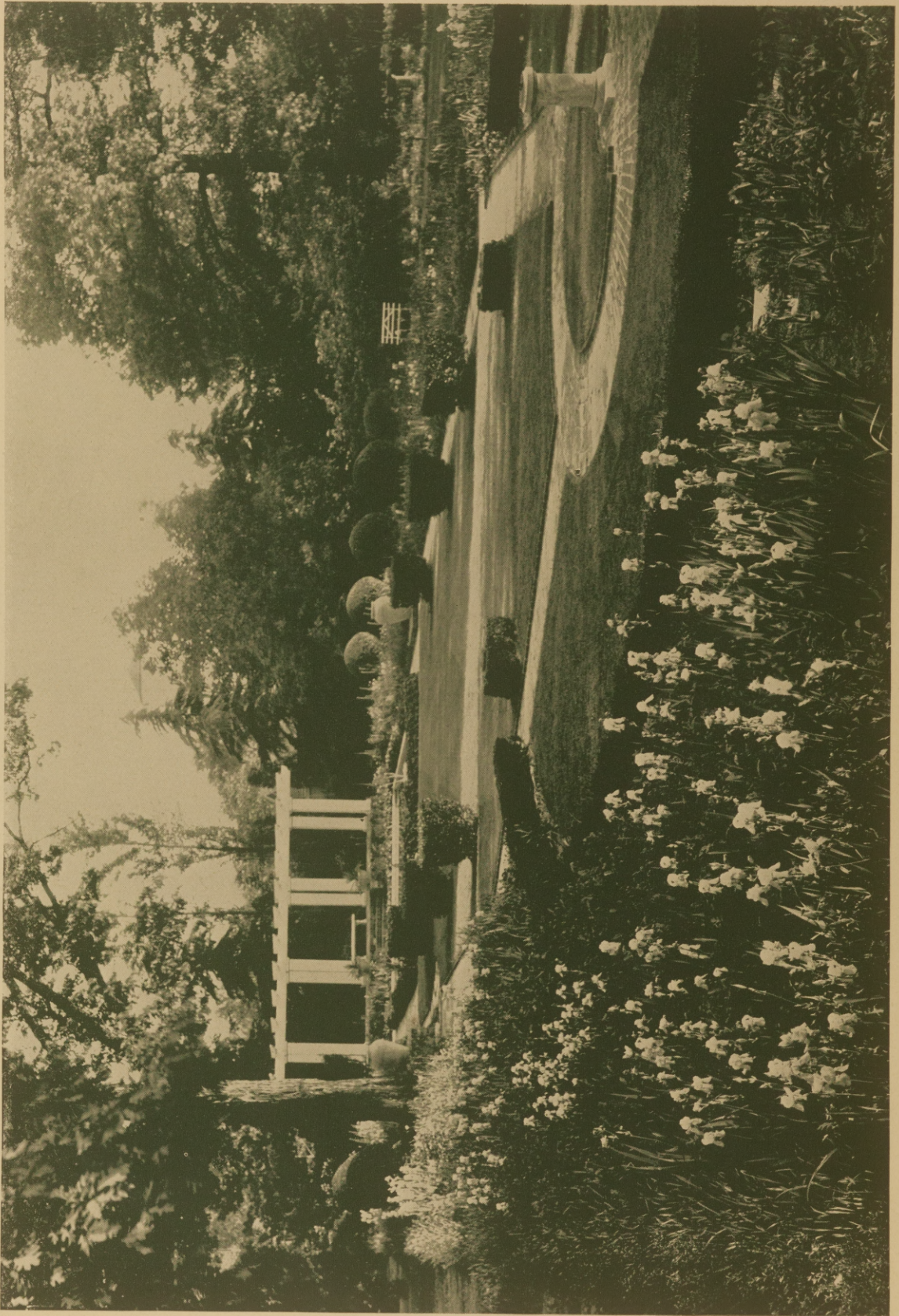
This Article Continued on Page Thirty-six

And Landscape Architects In The South



Proper Landscaping Has Added Greatly to the Beauty of This Fine Work of Art

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THE SINCLAIR BUILDING, FORT WORTH, TEXAS
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Lobby, Sinclair Building, Fort Worth, Texas

By Ross W. Edmondson, Architect

MR. CLARENCE WARD in "The Architect's Viewpoint" in "The Architect and Engineer," for August states that the set-back type of structure would be useless in, "say—a third rate town in Texas, which has nothing else but acreage and sunshine." I, myself, under like conditions, would not recommend such a type of architecture. Yet, I read between the lines; perhaps my California friends think that all Texas has only what Mr. Ward expressed in the above phrase. I hope, in my small way, to remove that impression.

To Californians Texas is a long way off, and when one thinks of Texas he invariably thinks of cow towns and mesquite. He thinks of Billy the Kid, of Roy Bean and his Law West of the Pecos, of two-gun bandits, of long-haired cattle, and of ranches that cover several counties. Plains hot and dusty, yes, but there are hotter plains in California!

But Mr. Ward must have been thinking that Texas has only plains, and forgot that there are

mountains, hills, and vales within our borders, wherein we, too, have beautiful skyscrapers, public edifices, costly homes, country estates, oil, and no third rate towns. Speaking of verdant growth, why, right up in Montgomery County is a wood called the "Big Thicket" through which no man has penetrated. It just has not been done. Bathing, I doff my hat to the sandy beaches of Galveston and Corpus Christi. Fishing, I am not mentioning how the gulf fish might straighten out hooks. But that is far from the subject of Architecture.

My first impulse led me to call on the Publicity Agent for the Houston Chamber of Commerce. I knew he had been traveling around a bit gathering data about Texas. I was only interested in the state's architectural beauty, and told him so. He had photographs of old Spanish missions that would vie with those of California, of stately colonial homes amid moss-covered live oaks and cotton fields, and also of the French Embassy in Austin. Further,



Photo by Patterson

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SCOTTISH RITE CATHEDRAL, SAN ANTONIO, TEXAS
RALPH CAMERON, ASSOCIATE ARCHITECT



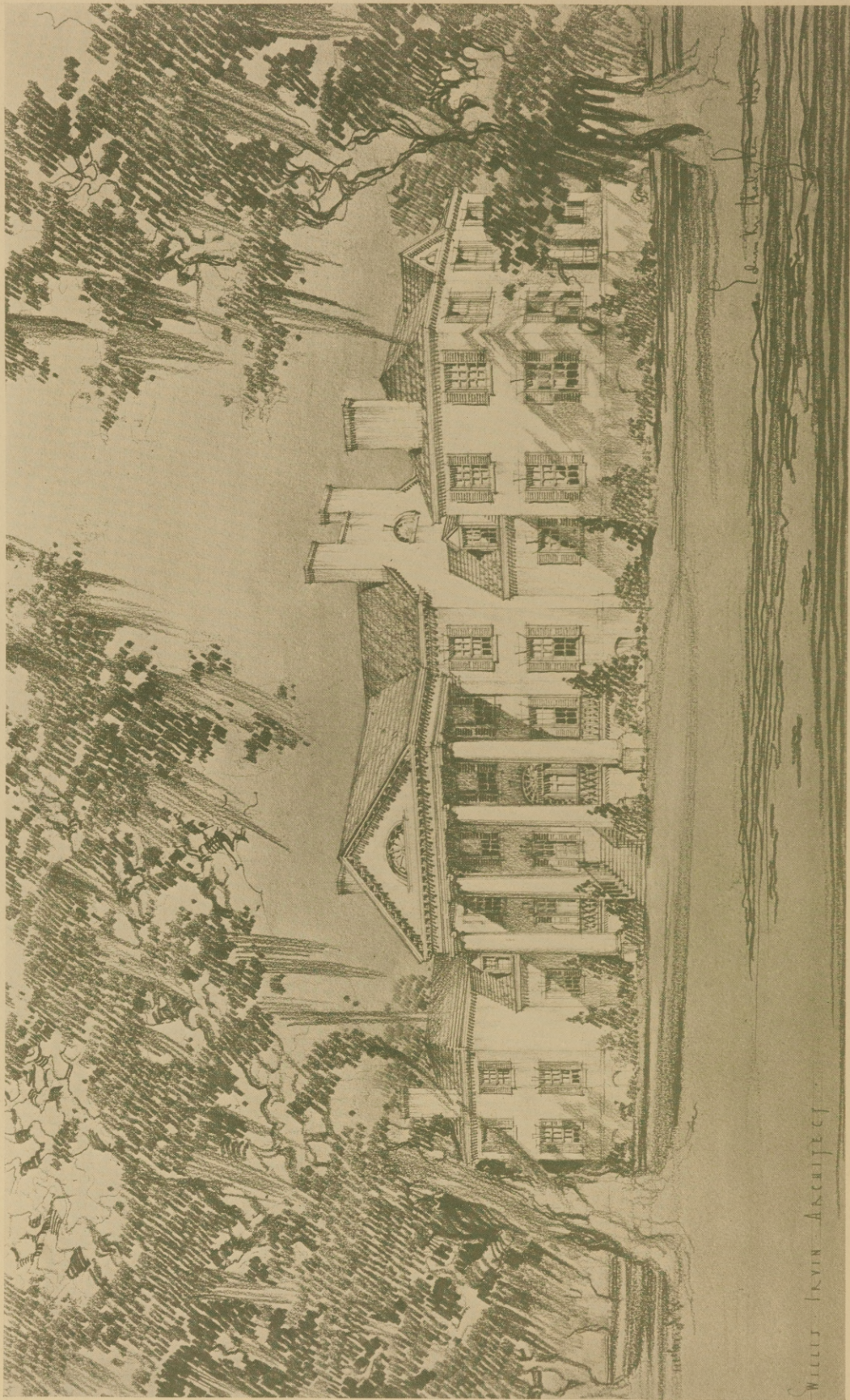
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I had in mind grain elevators, ship channels, coastal waterways, cotton gins, and wharves. Then for scenery there were the mountains, forests, rivers, lakes and orchards.

Of the missions, the one known as the Alamo in San Antonio, has become a shrine for Texans where in 1836 they were bested by Santa Anna. It is so well known that its historical significance outweighs its architectural beauty. Then while in the environ-

ments of San Antonio visit the San Jose mission. Huisar, the Spanish sculptor, executed the exquisite carvings of the Baptistry window, sometimes known as the Rose window, which is copied by architects and artists alike. It is interesting to note that of the many missions in the Southwest these two are the only ones which have two-story cloisters.

Refreshed at seeing those gems of Texas archi-
This Article Continued on Page Thirty-eight



APPROACH TO CASPARY HOUSE, BETWEEN CHARLESTON AND SAVANNAH
WILLIS IRVIN, ARCHITECT, AUGUSTA
FROM A RENDERING BY EDWIN KEY HODGKINS



VIEW OF THE CASPARY HOUSE FROM THE RIVER

WILLIS IRVIN, ARCHITECT

RENDERINGS

By Edwin K. Hodgkins

GARDEN FRONT
 HOWE HOUSE, AIKEN, S. C.
 WILLIS IRVIN
 ARCHITECT





ENTRANCE FRONT
THE ALBERT PIKE HOUSE, LITTLE ROCK, ARK.
BUILT IN 1840

The Albert Pike House

By Lucy Marion Reaves



HALF hidden by great forests of oaks, pines, massive magnolia and holly trees, stands a Southern Colonial mansion, the beautiful ante-bellum house of Mr. and Mrs. David Dickson Terry.

In the year 1840 Albert Pike, that genius, poet, editor, lawyer, famous Rebel and leader of Indian regiments and "The Grand Old Man of Masonry," beloved in the North and South, conceived out of his poetic fancy this Colonial edifice which was built as a home for his wife and their five sons and two daughters.

When Albert Pike removed to Memphis after 1866 the house was purchased by Miss Lou Krause, aunt of Mrs. Terry, to be used for a girl's boarding school. In 1889 John Gould Fletcher purchased the building as a home for his wife, the former Adolphine Krause, daughter of John Krause, pioneer Little Rock merchant, and their three young children, Adolphine, now Mrs. Terry; John Gould Fletcher, eminent Imagist poet, now living in London, Eng-

land; and Mary, the wife of Maj. L. H. Drennan, retired from the United States Army. At that time the house, which had been one of superb appointments inside and out and furnished without thought of expense, was disordered and desolate with squirrels climbing in windows and scampering through the halls. It now stands in the state of perfect preservation, a true example of Southern Colonial or Greek Revival architecture, which has served as a valuable model for modern emulation.

Typical of its period, the oblong structure is simple and plain in plan with full height chimneys at each end. A wide walk of brick leads to the impressive entrance and beautiful wooden doors on the long front that is facaded with six majestic columns topped with Ionic capitals through which "the nine great windows of its face" look out, shuttered with green wood. I quote from John Gould Fletcher's impressions of his boyhood home told in "The Ghost of an Old House" contained in the volume, "Preludes and Symphonies."

This Article Continued on Page Thirty-eight



HOUSE OF WILLIAM BANKS, ESQ., NEWNAN, GA.
R. KENNON PERRY, ARCHITECT; WM. C. PAULEY, LANDSCAPE ARCHITECT



LIVING ROOM



DINING ROOM

HOUSE OF WILLIAM BANKS, NEWNAN, GA.
R. KENNON PERRY, ARCHITECT



HOUSE OF MRS. J. R. KIDDER, ATLANTA, GA.
BURGE & STEVENS, ARCHITECTS



DUDLEY M. PATTIE HOUSE, KANSAS CITY, MO.

HARRY L. WAGNER, ARCHITECT

Today's Small House Problem

By Ernest Ray Denmark

SMALL houses of architectural merit to be found in this country still remain an exception rather than a rule. Though it might be said that this phase of our domestic architecture is greatly improved over that of a decade ago. There are signs at present that lead us to believe that the public conscience in the matter of good taste will in the near future be fruitful for our minor domestic architecture.

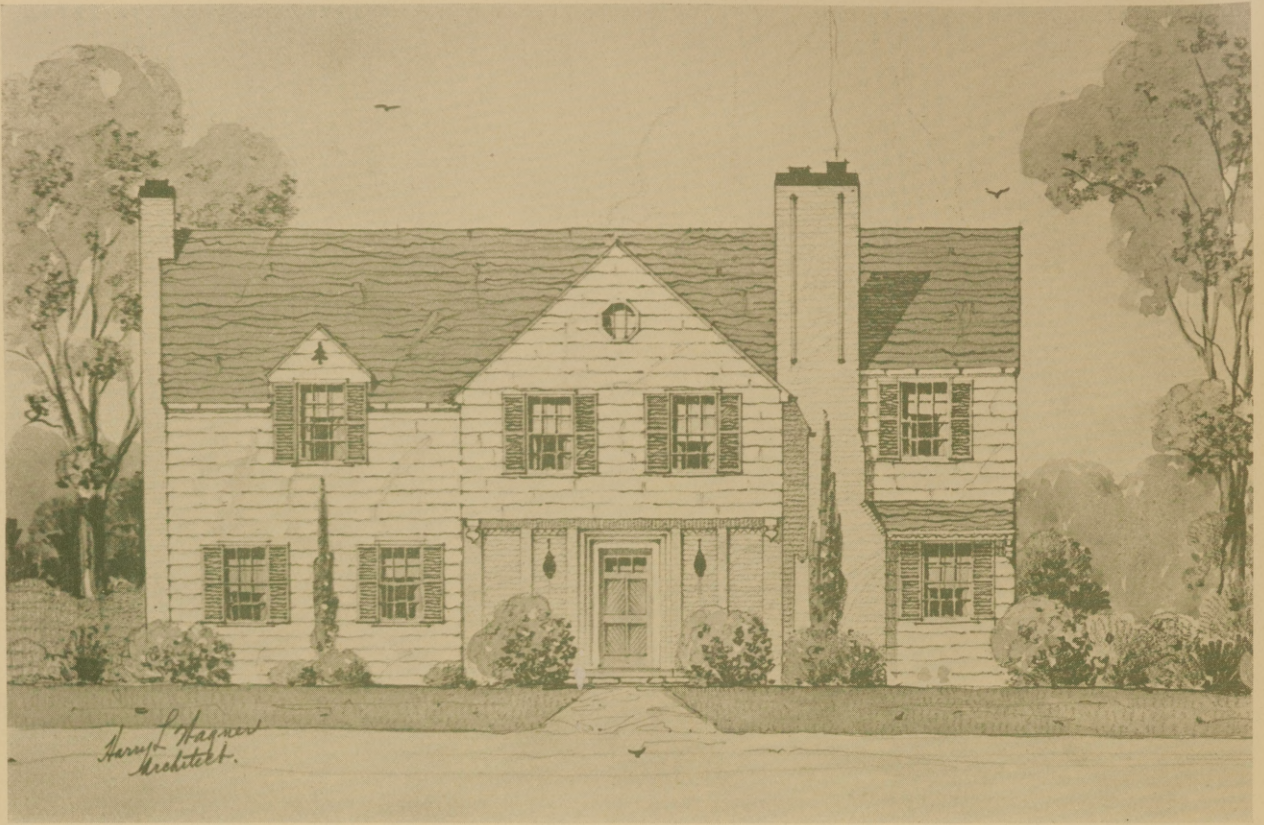
The problem of the small house even when reduced to its simplest terms is a difficult one. Most clients who come to the architect for assistance in planning their small home are at the outset confronted with the lack of financial backing or funds commensurate with the home building undertaking. The architect's problem, of course, becomes that of his client in this respect. Without a reasonable amount from the family exchequer it is a clever architect who can design a house, especially in this day when the client always desires every convenience usually found in the more expensive houses, that will

embody the refined characteristics we associate with outstanding architecture.

In spite of the difficulty involved there is really no excuse for much of the mediocre work we find at every turn, and that done by some architects is no exception. If we can, I mean both architects and the public, for once conceive of beauty as a simple expression of function and apply this to our small house design we will have accomplished much for our minor domestic work. This is not a new thought and I do not take any credit for its advancement here. I simply at this time recall to mind many of those delightful little cottages along the New England Coast which after more than a hundred years remain the very essence of good taste.

There are several architects in this country who have successfully applied this theory, if you wish to call it such, to their more pretentious country houses. These houses are a study in mass composition—a combining of well chosen materials that is effective

This Article Continued on Page Thirty-two



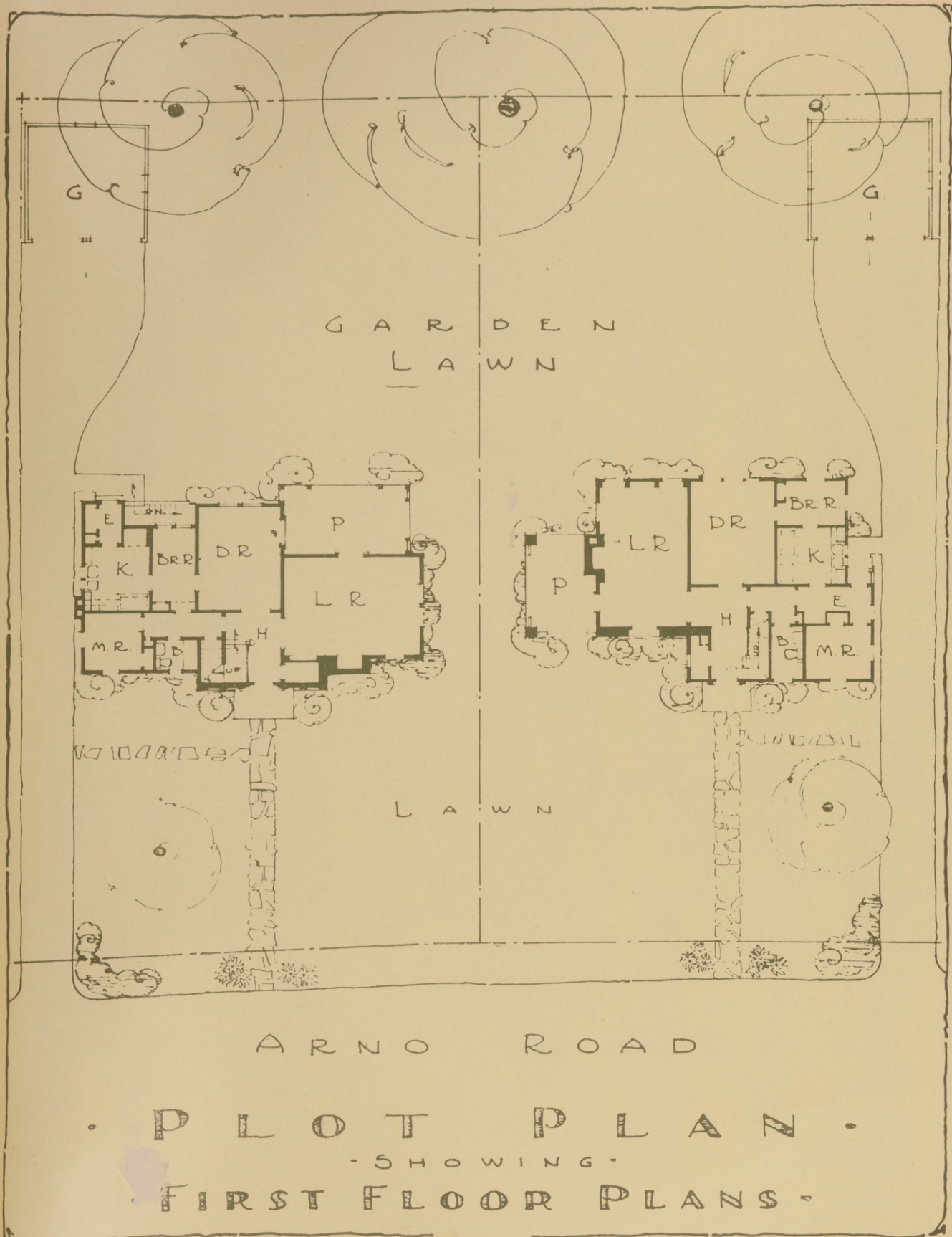
No. 1. SMALL HOUSE, KANSAS CITY, MO.

HARRY L. WAGNER, ARCHITECT



No. 2. SMALL HOUSE, KANSAS CITY, MO.

HARRY L. WAGNER, ARCHITECT



LEFT. PLAN OF HOUSE No. 1

RIGHT. PLAN OF HOUSE No. 2

HARRY L. WAGNER, ARCHITECT



HAZELWOOD, HOUSE OF A. F. SELMAN, ROME, GA.
LOCKWOOD & POUNDSTONE, ARCHITECTS



*A Simple Colonial Interior Appropriately Adapted
to the Small House*

and pleasing. What Peabody, Wilson & Brown, De-lano & Aldrich and Harrie T. Lindberg have accomplished along this line should furnish inspiration for architects who are doing small houses. The sooner we learn that decorative detail cannot be successfully applied without great expense the better it will be for the client and for architecture. Why not acknowledge the limitation and go forward with a simple well studied composition relying upon materials, brick, concrete, stucco, wood and even limestone, in combination and interesting wall surface effects for life and character. If ornament must be applied let it be simple and well studied.

I had the pleasure not so long ago of observing a small caddy house in connection with a country club—a simple, square building of brick, painted white, and yet in these four walls was a wealth of architectural character embodied in the effective wall surface, placement of windows, an unusual but interesting cornice—a simple expression of function.

The small houses here illustrated done in the Colonial manner are expressive of the good taste of their owners and the skill of their designers. I can hardly understand why the layman will continue to have the usual monstrosities imposed upon him when he can have such houses.

Do You Know Your Operating Cost?

Orderliness In Design Is Axiomatic With The Architect; Orderliness In His Business Is Not So Fixed A Virtue

By Edwin Bergstrom, F. A. I. A.

OF all the professional men, the architect should be most concerned with costs. Usually the architect is more familiar with building costs than he is with the costs of carrying on his profession and creating his art. How many architects know what it really costs them to get to the point where working drawings can be begun or even preliminary sketches made? How many know what working drawings cost sheet by sheet, job by job? How many know what supervision costs—supervision adequate to ensure the workmanship and materials to which the owner is entitled? How many know what these costs should really be? With what other costs can they be compared?

As an impractical dreamer the architect is accepted by the business world; as a business man to whom it would entrust the spending of its money, he has not the entire confidence of that world.

Orderliness in design is axiomatic with the architect; orderliness in his business and in his time is not so fixed a virtue. The artist points thumbs down on schedules and budgets and anything regular or regulated, yet these things are essential to good business. They are necessary to conserve time, they are imperative if we would not waste our money. Our most limited and most precious asset is time. To conserve it is a duty we owe to ourselves and to our families. Our business day should be organized and every hour of it scheduled. Each day we have things to do—we should list them in the order of their importance, with the most important at the top, and then tackle and do each of them in turn and in that order. We must work against time. We should set aside each day so much time for the drafting room; so much for specifications, for accounting; so much for supervision; so much for conferences and callers; for correspondence; for reading in architecture, construction and the allied arts; and lastly but most importantly, for constructive thinking about our business. So far as possible, we should fix positive and regular hours, especially for our conferences, calls and correspondence and our thinking. We should

make those hours the same for each day. Regularity and regular hours must be acquired no matter how monotonous or distasteful it may be to do so. That you can be found in your office each day at the same time for conferences, calls and callers is a sound business asset; it gives you a business standing and you have created an invaluable credit. Do not let one period overlap the other, nor let callers disturb you except within the hours you have set for conferences. Keep telephones away as well if you have a tactful secretary. Arrange conferences to fit your schedule of time; you will be surprised how this can be done without losing the job! Your time may be as important to you as your client's is to him.

I repeat—conserve your time; schedule your hours exactly. Begin this when you begin your practice, when it seems unimportant to do so. The habit established in the lean years will be worth innumerable dollars when you become busy and of inestimable value to your health and happiness. You will be surprised how much quicker your decisions will be given; how much more concentrated will be your thinking; how much more time you have for the amenities of life and for your family, if you have found and use the secret of conserving your time and making it work for you. Above all, do not let anything persuade you to give up the hour of constructive thinking about your business. Take that hour early in the day if you can, when you are fresh. It is the most necessary hour of the day to you! Do nothing but think; if you have no definite problem, think just the same. Let nothing interrupt you.

Budgeting our time is perhaps the most important thing we can do to ensure our business success. Budgeting our finances is the next most important thing to do. Once you have learned to conserve your time, and have acquired the habit of regulated and regular thinking, the budgeting of your finances will come naturally and inevitably. The budget is the control, and the means of lower costs in producing your drawings and documents. Men work for money and for glory. Money means profits and profits are the reasons for business. I do not speak of profits

in the pure accounting sense. Profits can be ensured only by insisting that cash outgo always shall be less than cash income. Business is conducted at present on a monthly basis; if your total expenditures have been less than your cash income, month by month, your business has made a profit. If there is no profit you run the risk of financial embarrassment, loss and failure. The budget should control the distribution of all money you receive into your business. If you hold within that budget, it ensures cash profits and financial stability.

To make your financial budget, you must first know costs. To fix the price which you should charge for your services, you must know costs. To know costs, you must first determine expenses.

The architect should fix a salary for himself, as a fundamental element of expenses. Salaries are for the expenses of daily living; profits for investment and surplus. Salaries should be considered as income; profits may be considered as capital. Salaries should be paid regularly month by month; profits must be deducted in cash from each payment received by the architect before any part of that payment is used for any other purpose. Profits are illusive; if not deducted first, they have a way of disappearing altogether. It is fundamental to set aside profits first. Profits should be banked separately from other funds, as savings. One-half of profits should be considered as business surplus and be kept in the business and invested in first-class securities. One-half may be considered as dividends and invested in securities or real estate or such other forms of investment as may please you. Income derived from dividends should be put back into capital, but may be added to salary.

Costs are direct expenses plus distributed expenses. Expenses are direct when they can be definitely identified as having been incurred solely for any item of Costs; they are distributed expenses when they cannot be definitely identified as a proper charge against any single item of Costs. An expense should be considered as a distributed expense only when the cost of determining the direct charge would be greater than would be the margin of error if the expense is arbitrarily segregated into parts and each part made a direct charge to the item. Expenses should be distributed monthly. Distributed expense is ordinarily called overhead.

Costs in the business of architecture fall into five major divisions. Department Cost, incurred prior to the time when the contract between the owner and architect is executed; Production Cost, incurred to produce the preliminary sketches, working drawings, specifications and contract documents; Supervision Cost, incurred in the field during construction, and Administration Cost, incurred for general office expenses. These four become the Cost Divisions of the Budget. Development Costs, Production Costs

and Supervision Costs are always direct charges. Administration Costs are always overhead and are distributed to the other three major cost divisions. Each major cost division may also have its own overhead to be distributed within itself.

The fifth major division of the Budget is Profits. Profits plus Development Cost plus Production Cost plus Supervision Cost plus Administration Cost, equal total business Income. Set up the fifth division first in the budget; deduct it from income, what is left of income are Costs. This is fundamental.

The next step is to fix these Costs in money. When that is done, if the costs so fixed prove to be greater than the balance you have left of income after deducting Profits, you can do either of two things, reduce costs or face a loss of profit. A loss of profit will start you on the way to worry, fear and insolvency; to reduce costs may mean lowering the quality of service you render your client. If you lower the quality of your service, your action will affect the standing of the entire profession, affect your own standing and clearly indicate that a day of reckoning is in the offing. You cannot do either of these things if you would preserve your business integrity, protect your family and ensure your own happiness and that of others dependent on you. You may lessen but not forego, the Profits. Therefore, Profits being fixed, if you cannot reduce your major costs without lowering the quality of your service, it is evident that the income is too small and must be raised. There is no alternative.

Unalterably this means that for business success in the profession, costs must be accurately determined and should be locally and nationally comparable, and profits must be stable and maintained. Quite plainly, too, it indicates that our present system of fees is unscientific and fundamentally inaccurate.

How are these four major costs fixed? An accurate estimate for budget purposes cannot be had, except through years of experience. The beginner in the practice of architecture at present has no basic data available to permit him to fix these costs at all accurately. This information should be available to him, in some form. If it were, he could start his business and professional life on an economically sound basis. This would be good for the profession at large. The infant mortality in our profession is unduly large—perhaps it might be reduced by the right economic start. Budget costs should be built up, item by item, into an aggregate total and not vice versa. The more accurate the items, the less the contingency for failure.

Development Costs vary greatly and cannot be standardized. They should include every item of expense chargeable to a job prior to the signing of the contract with the client. Advertising of every form, dues to business organizations, all such kinds

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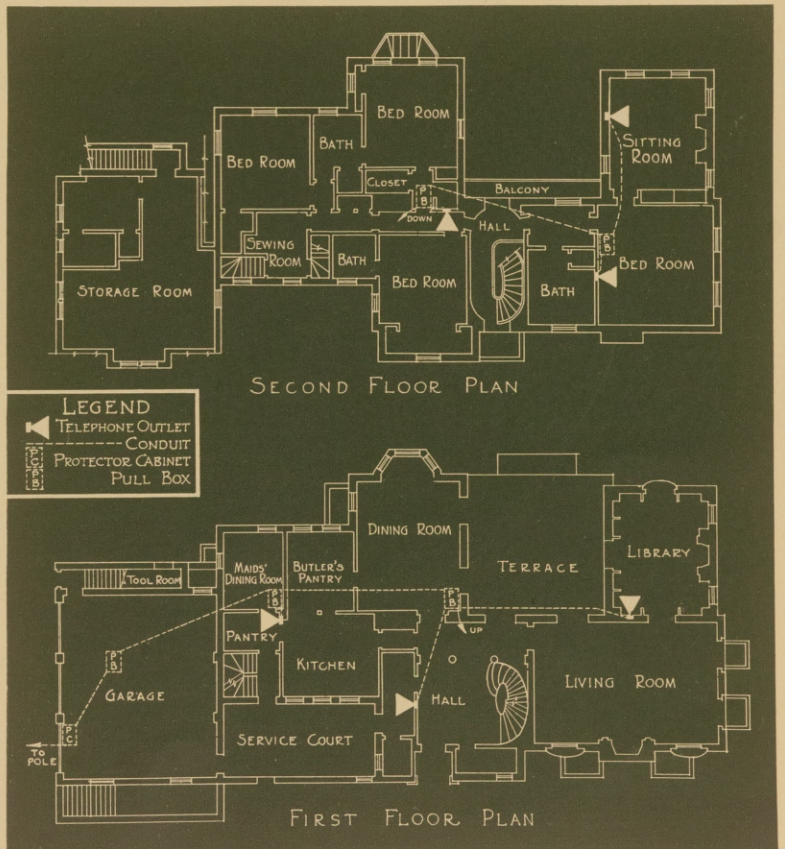
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ROBERT O. DERRICK, Architect, Detroit



of expenses which the architect would not incur if he did not think it would help his business, should be charged to it. Immediately any development expense is incurred looking toward securing a job, the tentative job should be set up on the books as an account and given an account number. Development expenses incurred in getting that job should be charged directly to that account so far as practicable and the job should be charged with its share of the development overhead and its proportion of Administration Costs. If the salary of the architect has been properly segregated between the Development, Supervision, Production and Administration Costs, the Development Cost will be quite accurately determined. I guarantee that every one of you who does not so keep his accounting will be astounded at the cost of procuring jobs.

The Development Costs should be charged each month to the tentative jobs. When the contract for service is signed, the Development Cost, heretofore charged to the tentative job, becomes a direct charge to the job, to become a part of its final cost; otherwise, Development Costs should be charged off periodically.

I seem to have wandered into accounting; a subject not within the limits of this paper but one which should be amplified and determined before an accurate budget can be set up.

Production Costs are kept in some form or other by every architect. Usually he figures up his outgo for draftsmen and other tangible items, adds something for overhead and carries the total as a cost. This can be only approximately right. Production Costs can be closely estimated and fixed for budget purposes. Immediately the contract with the owner is signed, the architect should use his hour of constructive thinking to plan the progress of the job through his office. During that hour and others like it he should plan the drawings to be made and list and give a number to each one. He should plan what is to be placed on each drawing. This list of drawings, marked with its estimated number of drafting hours, goes to the drafting room and should not be varied from nor other drawings made unless they become absolutely essential. Once the sheets are so

planned, with the proper cost data at hand, the probable expense of making each sheet can be quite accurately fixed. In no other way can Production Costs be set up with any pretense to accuracy. If this procedure or some other system as accurate is not followed, a budget cannot be set up. To follow this procedure is to set a firm control on drafting and only thus can drafting room expense be maintained within the budget estimates. Too much care cannot be exercised by the architect in preparing the Production Costs for the budget.

Supervision Costs are the easiest to estimate. The direct expenses of superintendents, clerks, inspectors, testing, reports, traveling are easily determined items. The principal distributed expenses within this major division of cost are the architect's salary and the allocation of the Administration Costs which has been transferred to it. Supervision Costs are usually estimated too low, principally because the supervision and superintendence furnished by the architect in the usual run of things is woefully inadequate.

Administration Costs are not difficult to determine. All items of Administration Expense are overhead and must be distributed. Therefore they should be kept as few in number as possible. By applying the rule for determining overhead, this is quite easily done and the distributed charges can be made much smaller in volume than is usually the case.

Each of the five major items of the budget is thus determined. To go further into their makeup is impossible in this paper, except in one instance. In each of the four major cost divisions, set up a cash reserve. This is the safeguard of your budget. It must be sufficient to cover your errors of judgment in making up the budget, and sufficient to cover the additional expenses which will creep in, in spite of the best made budget. Set aside this cash reserve in each division out of the first income received; if not all, at least its full proportion. I said before, first deduct profits from income—now I say, deduct cash from the balances in each major Cost division and set it aside as a cash reserve in each division. Make this reserve what you think is right, then usually double it. It is better to be right than sorry. Keep these reserves intact as cash to the close of the work so far as you can.

Co-operation of Architect and Landscape Architect

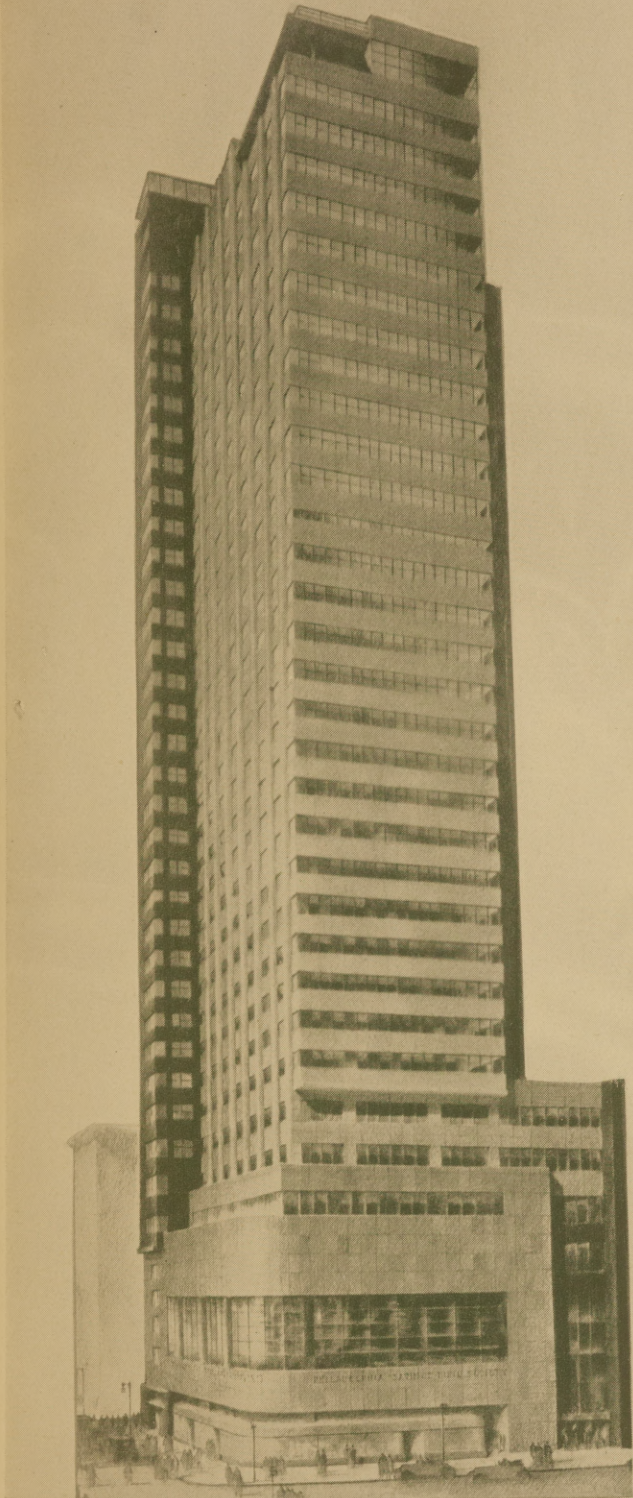
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side of the building. For example, the walls in formal gardens, garden houses, buildings to accompany recreational units, balustrades, terraces, steps, etc. My belief is that these features should be worked out by the architect of the building in co-operation with the landscape architect. The reason being that the architect in designing the residence of a private estate has in mind a certain architectural treatment that he wishes to have carried out all through the estate. If the landscape architect will co-operate

with the architect and together they work out the garden features, gate posts, balustrades, etc., both approaching the problem with an open mind and the spirit of working together for the good of the client, surprising results will be brought about.

This same co-operation can be carried over into the planting field. The architect desires certain results as to the appearance of his building, the plantings should be so located and certain types be selected that will assist in bringing about these results.

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They Talk About Texas Architecture

Concluded from Page Twenty-one

ecture, and having only last week come down from the mountains to the west of Austin, I thought, "Surely, Texas has more than acreage and sunshine." I went over to call on Alfred Finn.

"Well, Mr. Finn," I said, "I am glad to see you again. It has been some time since I saw you at the Architect's luncheon."

He was seated at his desk, and it was late in the afternoon. As he looked at me wondering, I suppose, what brought me there after office hours (not for a job, I hope), I said, "California might have an erroneous impression that we dwell in wide open spaces surrounded by cacti and dust." I continued, "The Gulf Building of your design would obviate such ideas."

"It would," he said, "but you must add Kenneth Framzheim and J. E. R. Carpenter as Consulting Architects of that building."

Later I sauntered over to the office of Governor Ross Sterling, and there I saw the ambitions of one man come true. From barefoot boy, up through the grades of hard work to the oil fields, and then amassing millions; riches beyond the touch of Midas. Dreams; a newspaper, a railroad, tall buildings, a home on the bay, and then the attainment of all barefoot boys of Texas—the Governor of the state that has flown six flags.

And then we must not forget our capitol in Austin. It is the largest state capitol building in the Union, and cost, not in terms of money, but in terrene, a total of three million acres of state-owned land. The exterior walls are of pink granite from Granite Mountain, Texas, and dominating this structure is a dome not unlike the one on the National

Capitol. Within, the rotunda is encircled by balconies, and from the uppermost one stairs leads to the top of the dome. It is in this building that the business of the state is carried on, and unfortunately the American Institute of Architects Chapters have not yet succeeded in passing a satisfactory law for the licensing of architects. But the time is coming!

I ought perhaps to add here the old Land Office on the capitol grounds, resembling somewhat an ancient castle on the Rhine.

Then my thoughts turned to our schools, and in particular that of the Rice Institute in Houston so wondrously designed by Mr. Ralph Adams Cram, structures neither Byzantine nor Moorish, but a combination of those details borrowed to create the ensemble. Later he was commissioned to design the Public Library which is the start of a Civic Center.

Finally, we have our River Oaks with homes designed by nationally known architects. One never tires of walking along the curved walks of this suburb of Houston. A new vista greets the eye at every turn, and one sees the modest colonial home or an English manor nestling in a wealth of stately trees. These grounds, a park in the Southern pines, were laid out by Chas. W. Oliver, Supervising Architect for the River Oaks Corporation, and all construction programs are submitted to him for his approval.

I could dwell more fully upon the beautiful things and places found in Texas, but hope that this little sketch will suffice to prove that all here is not acreage and sunshine. This, purely as a light essay, is so written, and I hope some day Mr. Ward will enjoy a stay here that he may become convinced that our state is something more than deserts and cow towns.

The Albert Pike House

Concluded from page Twenty-five

The house is built of white bricks. Its original plan has only been altered by joining to the dwelling proper the dining room and kitchen which were separate buildings, customary in Colonial days. An iron picket fence surrounds the spacious grounds and a flower and vegetable garden blossom and grow in the rear. The old summer house in the garden is still preserved. The cellar, now used as a furnace room, was originally built to hold the wine supply for the Pike family and during the War Between the States was a place of refuge in raids.

The interior and its furnishings have been kept true to type. The wide hall into which the house door opens directly is so commodious that one could readily drive a coach and four through if there were occasion. The white wood panelled walls and mahog-

any-railed stairway of rare beauty in proportion are striking features. The formal parlor to the left of the entrance with wood detail under the paned windows, the exquisite plain mantel and the white walls is an exact reproduction in furnishings and accessories of a Colonial room in the American wing of the Metropolitan museum. Mrs. Terry was the decorator of her home. A well stocked library is on the right side of the hallway. Just back of the parlor are the music room and large dining room. The numerous bed chambers upstairs are large and airy with their high ceilings and many windows.

Truly Southern as to history, tradition, form and type this show place of the South houses an aristocratic Southern family and is the scene of numerous social functions.



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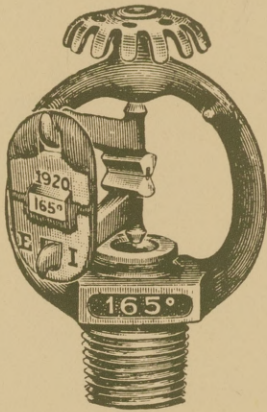
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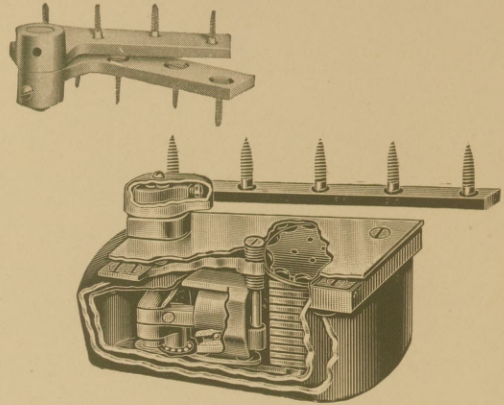
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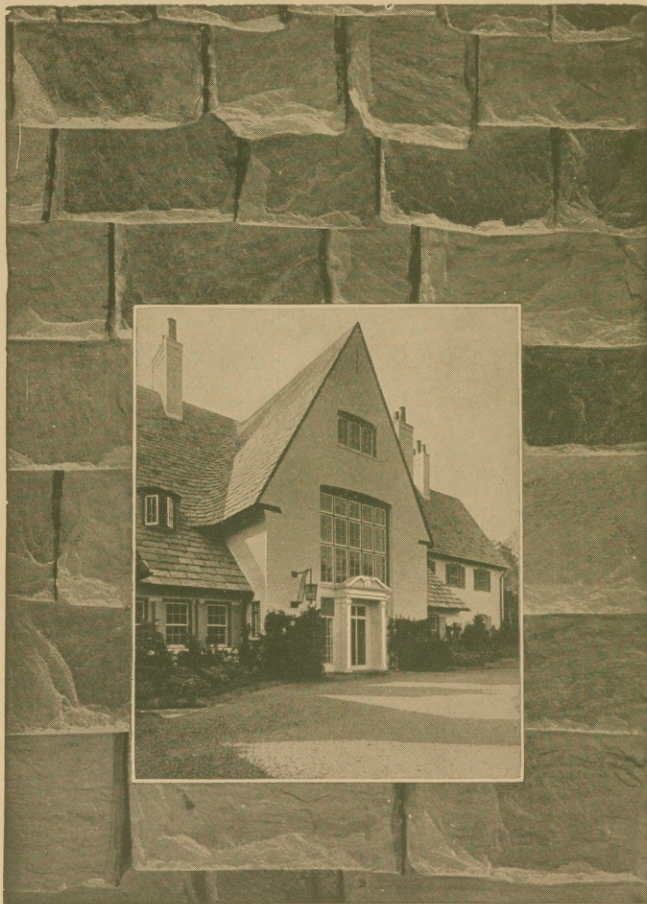
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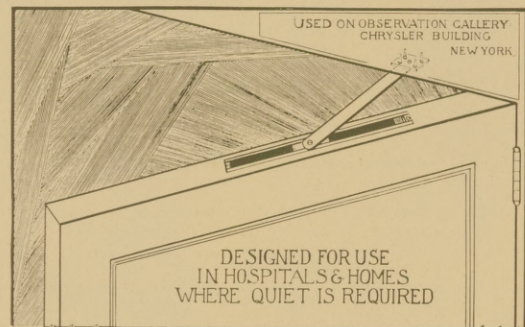


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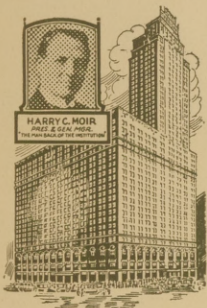
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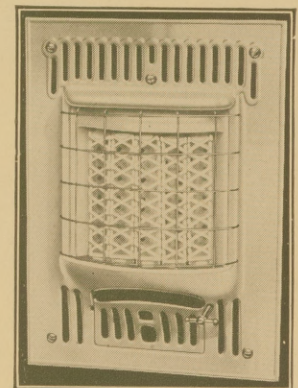
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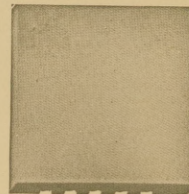
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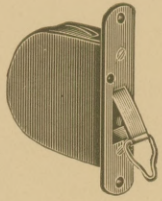
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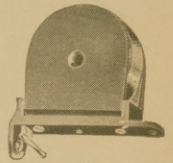


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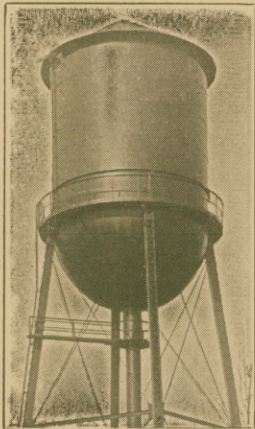
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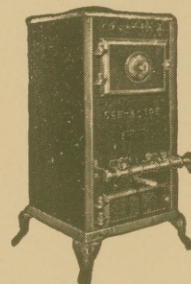
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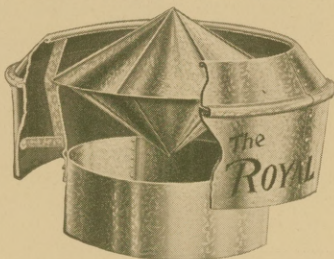
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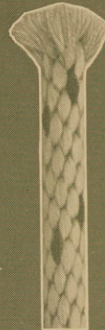


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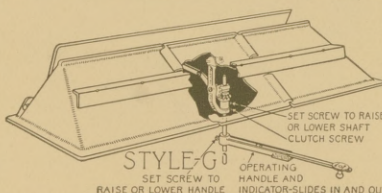
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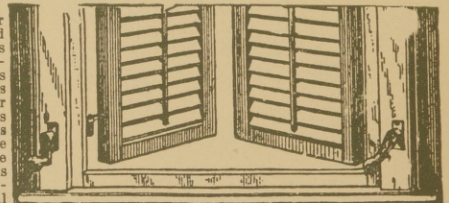
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Of Southern Architect and Building News, published monthly at Atlanta, Ga., for October 1, 1931.

Before me, a notary in and for the state and county aforesaid—Georgia, Fulton County—appeared E. R. Denmark, who, having been duly sworn according to law, deposes and says that he is the editor of the Southern Architect and Building News and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption.

That the names and addresses of the publisher, editor, managing editor, etc., are:

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Sworn to and subscribed before me this 30th day of November, 1931.

(Signed) Frank N. Allen, Notary Public, State at Large.

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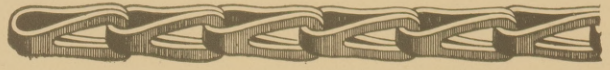


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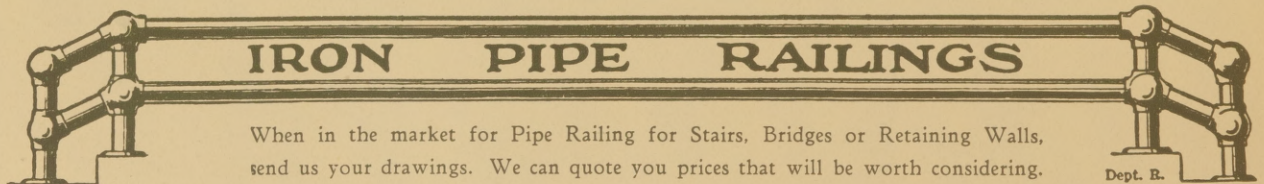
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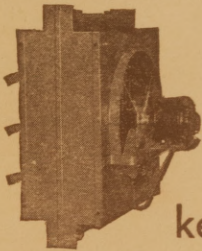
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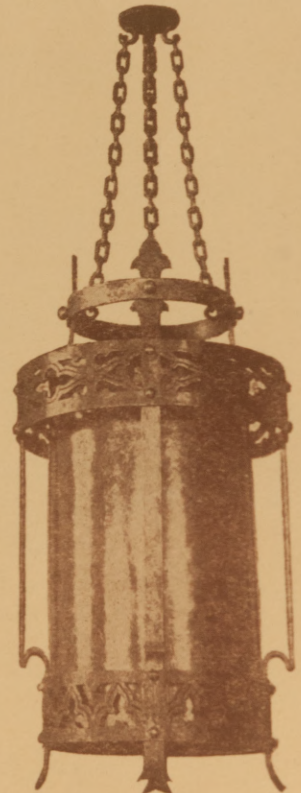
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