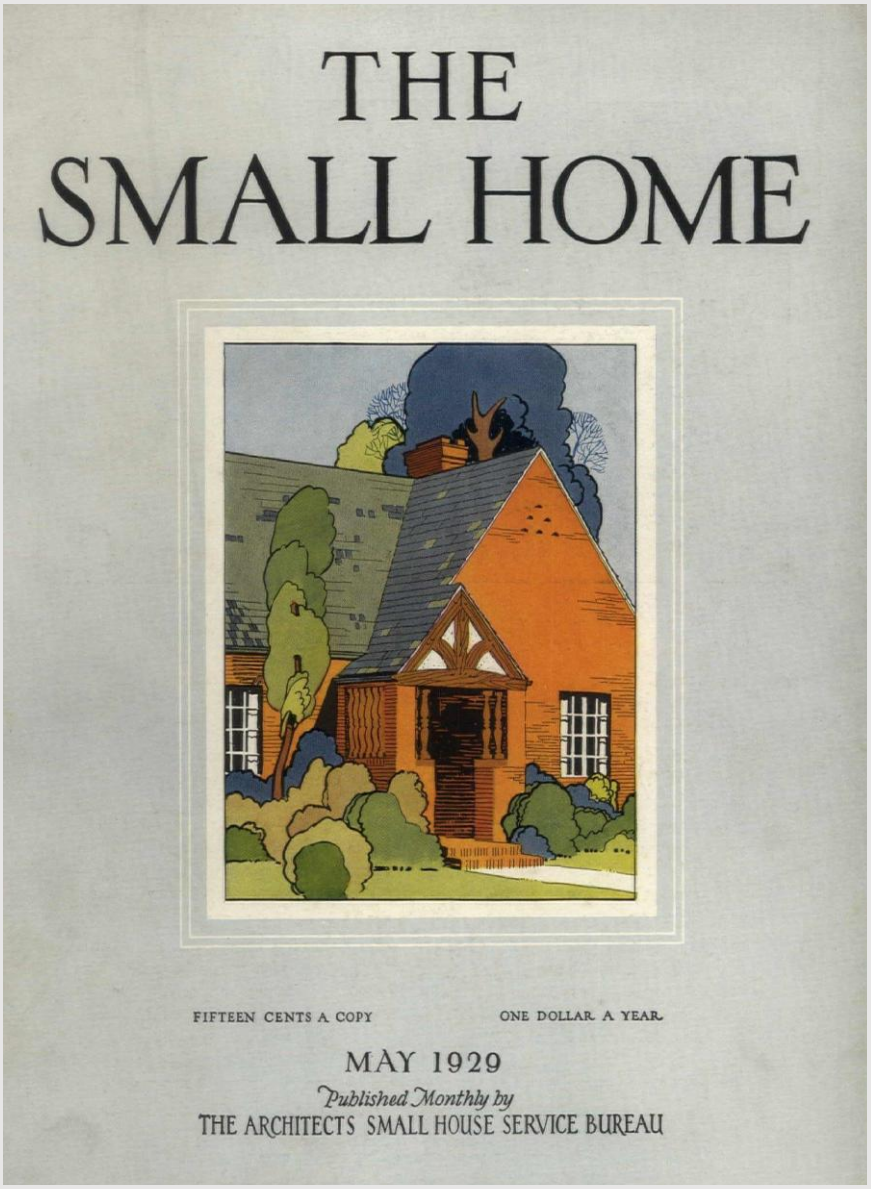
Educating and Marketing the American Home
The Architects' Small House Service Bureau and The Small Home publications



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Abstract

This thesis examines how the Architects' Small House Service Bureau (ASHSB) designed *The Small Home* publications to promote their architect-designed houses and educate readers about architectural design in early twentieth-century United States. Based on a random quantitative sample of issues from 1922 to 1932, this study investigates how layout, structure, imagery, type of content, and textual strategies were used to communicate architectural knowledge and persuade readers to purchase ASHSB house plans.

The analysis show that educational content was central to the publication. Initially designed as a service bulletin, *The Small Home* focused on practical guidance such as financing, construction, and planning, while reinforcing the Bureau's professional legitimacy and presenting its house designs to potential buyers. By the late 1920s, the publication had gradually evolved into an architectural magazine, shifting away from promoting their house plans and more towards a broader range of educational topics, including interior design, landscaping, and modern appliances, mostly written by external experts.

The analysis further show that while most house plans followed conventional presentation formats, some were strategically integrated with educational content. By pairing design guidance with educational articles, these plans both informed readers and promoted ASHSB designs. Advertisements, which made up roughly a third of the magazine, were also carefully selected and framed as curated, reliable resources, offering additional guidance and recommendations for readers planning to build their own homes or interiors.

Keywords

pattern books, architects' small house service bureau, the small home, stock plans, architectural magazine

Cover image - Front cover of *The Small Home*, *May 1929*.

Table of Contents

1. Introduction 4

2. Historical context 6

2.1 Overview of the ASHSB 6

2.2 Pattern Books & Stock plans 7

2.3 Summary 10

3. Analysis of The Small Home publications 11

3.1 Structure and Organization 11

3.2 Company Branding 15

3.3 Stock plans 18

3.4 Educational & Value of Architects Articles 23

3.5 Third-Party Advertising 30

4. Discussion 33

5. Conclusion 34

Bibliography 35

Appendix A – Overview of Authors 38

1. Introduction

In the aftermath of World War I, the United States faced a severe housing shortage.[1] To meet this demand, contractors prioritized speed, standardization, and low costs over design quality.[2] As a result, many small houses were poorly designed and constructed, often falling short in comfort, health, and efficiency.[3] In response, the Architects' Small House Service Bureau (ASHSB) was founded as a non-profit, nationwide organization of practicing architects, endorsed by the American Institute of Architects[I] (AIA) in 1922.[4]

The goal of the company was to make professional architectural design accessible through affordable, ready-to-build stock plans[II].[5] To promote these stock plans, the ASHSB produced a wide range of publications, such as *Your Future Home (*1923), *How to Plan, Finance, and Build Your Home* (1921) and *Small Homes of Architectural Distinction* (1929).[6] In addition to these pattern books, the ASHSB published a monthly publication named *The Small Home.*[7] These publications not only promoted their stock plans, but also aimed to educate readers about the value of architects, and good home design.[8] Although relatively few stock plans were purchased, the publications themselves were highly successful in publicizing the organization's goals and reaching a wide readership.[9]

Most research on ASHSB has been shaped by a small number of authors, most notably Tucker and Smith, whose work offers the most extensive engagement with the Bureau.[10] Together, their work examines the Bureau's founding, organizational structure, collaboration with the AIA and the Better Homes Movement, and its influence on American domestic culture and home design.

While Tucker and Smith refer to *The Small Home* publications and use them as sources for other topics, they do not examine in depth how this monthly publication was designed to communicate architectural ideas through educational articles and promotion of stock plans. This thesis addresses that gap by analysing the structure, content, and design strategies of *The Small Home* throughout the 1920s and early 1930's, and answers the following research question:

How did the ASHSB design The Small Home publications to promote their architect-designed stock plans and educate readers about architectural design?

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[1] Valerie Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses" (Graduate School of Architecture, Planning, and Preservation Columbia University, 2022), 27 & 36, https://santabarbaraca.gov/news/1920s-small-house-movement-presentation-historic-landmarks-commission; Lisa M. Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States" (Faculty of the Graduate School at the University of Missouri – Columbia, 2008), 129–31, https://mospace.umsystem.edu/items/c58e8911-1992-4b92-831f-1c5cbc8a83f7; Lisa M. Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects," *Enquiry: A Journal for Architectural Research* 6, no. 2 (2009): 66, https://doi.org/10.17831/enq:arcc.v6i2.38.
[2] Ibid.
[3] Ibid.
[4] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 129–31.
[5] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 33.
[6] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 49–54.
[7] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses"; Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 54–55.
[8] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 54–55.
[9] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 128–34.
[10] Lisa M. Tucker, "The Labor-Saving Kitchen: Sources for Designs of the Architects' Small Home Service Bureau," *Enquiry: A Journal for Architectural Research* 11, no. 1 (2014): 52–63, https://doi.org/10.17831/enq:arcc.v11i1.208; Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects"; Lisa M. Tucker, *The Architects' Small House Service Bureau and Interior Design in the 1920s and 1930s*, 34, no. 1 (2008): 57–69, https://doi.org/https://doi-org.tudelft.idm.oclc.org/10.1111/j.1939-1668.2008.00006.x; Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States"; Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses."

[I] The AIA was the main professional organization for architects in the United States founded in 1857.
[II] Stock plans are standardized, pre-designed architectural blueprints that can be purchased from a catalogue or service, offering a more affordable alternative to hiring an architect for a custom design.

Methodology

This study combines a qualitative and quantitative content analysis to examine *The Small Home* publications. The quantitative analysis is based on a random selection of *The Small Home* publications to ensure representative coverage. From the archives spanning from 1922 to 1932, one issue from the first half and one from the second half of each year were randomly selected (see Table 1). This approach allows for capturing both the Bureau's initial intentions and its evolution across the decade.

The qualitative analysis focuses on selected sections and topics, which are examined in more detail to explore design choices and the strategies behind them. Relevant secondary sources, as well as other publications from the same era, provide contextual support for these interpretations. The epistemology of this thesis adopts an interpretivist, constructivist approach, meaning that the analysis focuses on how *The Small Home* constructs meaning through its presentation of content.

Year	Researched publications first half of the year	Researched publications second half of the year
1922	January	July
1923	March	September
1924	May	November
1925	February	August
1926	June	December
1927	April	October
1928	January	July
1929	May	November
1930	February	August
1931	March	September
1932	January	June

Table 1 - Overview of the analysed publications of The Small Home *(compiled by the author)*

Thesis structure

The thesis is structured into three chapters. The first chapter presents an overview of the historical context, situating the research within existing scholarship. It examines prior studies on the ASHSB, with particular attention to what has been written about *The Small Home*. In addition, it provides a brief overview of the organisation's operations, founding, partnerships, and broader impact. Moreover, this chapter reviews prior research on pattern books in general and situates *The Small Home* within the wider development of pattern books in the United States during the early twentieth century.

The second chapter presents the core analysis of *The Small Home* and is structured into five paragraphs. The first paragraph examines the overall structure, organisation, and types of content included in the publications, as well as how this structure develops over time. The second paragraph focuses on the strategies used to promote their own Bureau. The third paragraph explores the presentation and promotion of stock plans, highlighting how designs were made readable and appealing to readers. The fourth paragraph addresses the educational role of the publications, analysing how architectural knowledge and domestic ideals were communicated, as well as the different strategies used to convey this information. It also examines the contributors to these articles, distinguishing between ASHSB members and external experts. The final paragraph investigates the integration of third-party advertising and its relationship to the Bureau's objectives.

The final chapter discusses the findings of the analysis, interpreting their significance in relation to other literature and addressing the limitations of the study. This chapter concludes by providing a final answer to the main research question.

2. Historical context

2.1 Overview of the ASHSB

In the aftermath of the First World War there was severe housing shortage in the United States.[11] To meet this demand, The majority of homes during this period were designed and constructed by commercial contractors that had little to no architectural knowledge oversight, and prioritised speed, standardisation, and low costs over spatial quality, comfort and health.[12]

It was within this context that four architects from Minnesota established the non-profit organization named the "Architects' Small House Service Bureau" (ASHSB).[13] Its primary goal was to make architect-designed homes more accessible by providing affordable, ready-to-build stock plans.[14] In addition, they also aimed to introduce their profession to a wider audience and increase public awareness of the value of professional design.[15]

Recognizing the challenges of the postwar housing crisis, the American Institute of Architects (AIA) and the Department of Commerce of the United States Government formally endorsed the ASHSB in 1922.[16] The Bureau later partnered with Better Homes in America[III] in 1924, further extending its influence and reach.[17] Following this endorsement, the Bureau expanded to thirteen regional offices across the country (see Figure 1). In its own publication, *The Small Home*, the bureau explains that these regional offices produced stock plans locally, while the National Service Bureau coordinated policy, maintained quality control, and oversaw publications.[18]

Over time tensions arose with the American Institute of Architects, as some members perceived the Bureau's work as unfair competition to individual architects.[19] This eventually led to the withdrawal of the AIA endorsement in 1934, which the ASHSB could not recover from and eventually disbanded in 1942.[20]

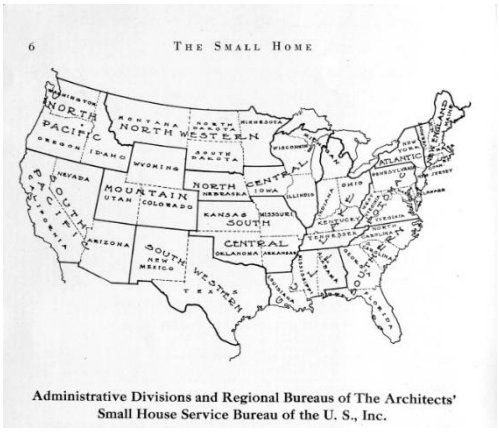


Figure 1 - Divisions of regional offices *(The Small Home, January 1922, 6)*

[11] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 27 & 36; Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 129–31; Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects," 66.
[12] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 27 & 36; Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 129–31.
[13] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 129–31.
[14] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 36.
[15] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 33.
[16] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 121.
[17] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 44–45.
[18] Architect's Small House Service Bureau, "The Small Home," *The Small Home* (United States), January 1922, 6, https://digitalcollections.hclib.org/digital/collection/House-Plans/id/29571.
[19] Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects," 67–69.
[20] Ibid.

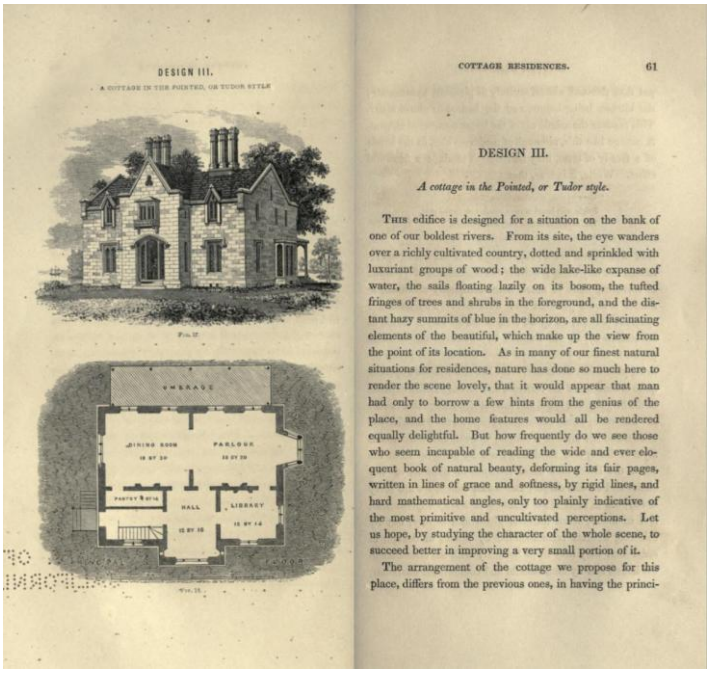
[III] Better Homes in America was an organization launched in 1922 to promote home ownership and better housing design.

2.2 Pattern Books & Stock plans

According to Daniel Reiff in his book *Houses from Books: Treatises, Pattern Books, and Catalogues in American Architecture, 1738–1950: A History and Guide* (2000), pattern books have a long history, originating in Europe during the Renaissance.[21] These publications were originally designed to spread architectural knowledge, provide design templates, and guide construction for both professional builders and clients.[22]

In the United States, pattern books became increasingly popular in the mid-to-late nineteenth century.[23] One of the more successful pattern books were publications of Andrew Jackson Downing's *Cottage Residences* (1842) and *The Architecture of Country Houses* (1852) (see Figure 2), which popularized domestic architecture and made design knowledge more accessible through illustrated plans and practical guidance.[24] Additional publications continued to appear later in the century, such as *Modern Dwellings in Town and Country, Adapted to American Wants and Climate* (1878) by Henry Hudson Holly (see Figure 3).[25]

By the early twentieth century, pattern books continued to play an important role in educating readers about home design, but access to architect-designed house plans became more widespread through the emergence of mail-order catalogues and the rise of stock plan companies.[26] Commercial companies such as Sears, Roebuck and Co., used mail-order catalogues to promote prefabricated kit houses through stock plans that could be purchased and constructed by homeowners (see Figure 4).[27]



COTTAGE RESIDENCES. 61

DESIGN III.

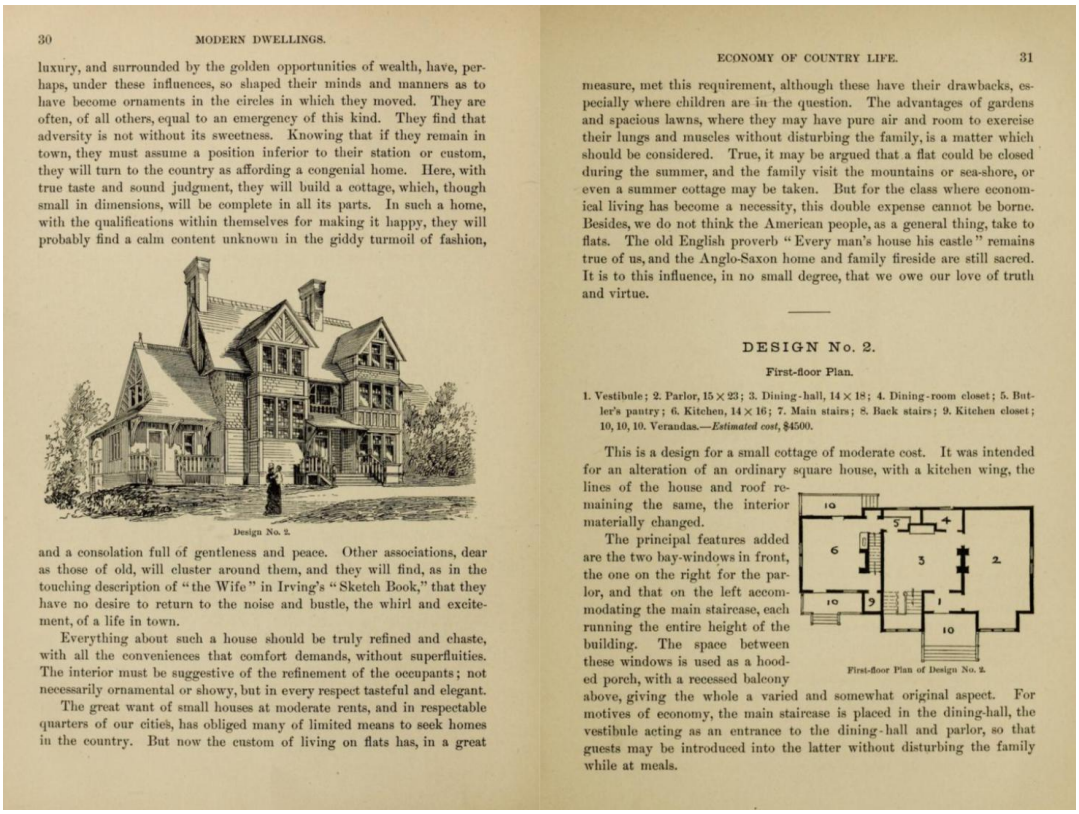
A cottage in the Pointed, or Tudor style.

This edifice is designed for a situation on the bank of one of our boldest rivers. From its site, the eye wanders over a richly cultivated country, dotted and sprinkled with luxuriant groups of wood; the wide lake-like expanse of water, the sails floating lazily on its bosom, the tufted fringes of trees and shrubs in the foreground, and the distant hazy summits of blue in the horizon, are all fascinating elements of the beautiful, which make up the view from the point of its location. As in many of our finest natural situations for residences, nature has done so much here to render the scene lovely, that it would appear that man had only to borrow a few hints from the genius of the place, and the home features would all be rendered equally delightful. But how frequently do we see those who seem incapable of reading the wide and ever eloquent book of natural beauty, deforming its fair pages, written in lines of grace and softness, by rigid lines, and hard mathematical angles, only too plainly indicative of the most primitive and uncultivated perceptions. Let us hope, by studying the character of the whole scene, to succeed better in improving a very small portion of it.

The arrangement of the cottage we propose for this place, differs from the previous ones, in having the princi-

Figure 2 - A cottage design in A.J Downing's pattern book *(Cottage Residences, 1842, 60-61)*

[21] Daniel D. (Daniel Drake) Reiff, *Houses from Books : Treatises, Pattern Books, and Catalogs in American Architecture, 1738-1950 : A History and Guide* (University Park, Pa. : Pennsylvania State University Press, 2000), 5–6, https://books.google.co.nz/books?id=qrvTy1hj0vIC&printsec=copyright#v=onepage&q&f=false.
[22] Ibid.
[23] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 11; James L. Garvin, "Mail-Order House Plans and American Victorian Architecture," *Winterthur Portfolio* 16, no. 4 (1981): 309.
[24] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 11; Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 36–39.
[25] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 11.
[26] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 13–15; Reiff, *Houses from Books*, 207; Garvin, "Mail-Order House Plans and American Victorian Architecture," 309–10.
[27] Amanda Cooke and Avi Friedman, "Ahead of Their Time: The Sears Catalogue Prefabricated Houses," *Journal of Design History* 14, no. 1 (2001): 54, https://doi.org/10.1093/jdh/14.1.53.



30 MODERN DWELLINGS.

luxury, and surrounded by the golden opportunities of wealth, have, perhaps, under these influences, so shaped their minds and manners as to have become ornaments in the circles in which they moved. They are often, of all others, equal to an emergency of this kind. They find that adversity is not without its sweetness. Knowing that if they remain in town, they must assume a position inferior to their station or custom, they will turn to the country as affording a congenial home. Here, with true taste and sound judgment, they will build a cottage, which, though small in dimensions, will be complete in all its parts. In such a home, with the qualifications within themselves for making it happy, they will probably find a calm content unknown in the giddy turmoil of fashion,

Design No. 2.

and a consolation full of gentleness and peace. Other associations, dear as those of old, will cluster around them, and they will find, as in the touching description of "the Wife" in Irving's "Sketch Book," that they have no desire to return to the noise and bustle, the whirl and excitement, of a life in town.

Everything about such a house should be truly refined and chaste, with all the conveniences that comfort demands, without superfluities. The interior must be suggestive of the refinement of the occupants; not necessarily ornamental or showy, but in every respect tasteful and elegant.

The great want of small houses at moderate rents, and in respectable quarters of our cities, has obliged many of limited means to seek homes in the country. But now the custom of living on flats has, in a great

ECONOMY OF COUNTRY LIFE. 31

measure, met this requirement, although these have their drawbacks, especially where children are in the question. The advantages of gardens and spacious lawns, where they may have pure air and room to exercise their lungs and muscles without disturbing the family, is a matter which should be considered. True, it may be argued that a flat could be closed during the summer, and the family visit the mountains or sea-shore, or even a summer cottage may be taken. But for the class where economical living has become a necessity, this double expense cannot be borne. Besides, we do not think the American people, as a general thing, take to flats. The old English proverb "Every man's house his castle" remains true of us, and the Anglo-Saxon home and family fireside are still sacred. It is to this influence, in no small degree, that we owe our love of truth and virtue.

DESIGN No. 2.

First-floor Plan.

1. Vestibule; 2. Parlor, 15 × 23; 3. Dining-hall, 14 × 18; 4. Dining-room closet; 5. Butler's pantry; 6. Kitchen, 14 × 16; 7. Main stairs; 8. Back stairs; 9. Kitchen closet; 10, 10, 10. Verandas.—*Estimated cost*, $4500.

This is a design for a small cottage of moderate cost. It was intended for an alteration of an ordinary square house, with a kitchen wing, the lines of the house and roof remaining the same, the interior materially changed.

The principal features added are the two bay-windows in front, the one on the right for the parlor, and that on the left accommodating the main staircase, each running the entire height of the building. The space between these windows is used as a hooded porch, with a recessed balcony above, giving the whole a varied and somewhat original aspect. For motives of economy, the main staircase is placed in the dining-hall, the vestibule acting as an entrance to the dining-hall and parlor, so that guests may be introduced into the latter without disturbing the family while at meals.

First-floor Plan of Design No. 2.

Figure 3 - A cottage design in Henry Hudson Holly's pattern book *(Modern Dwellings in Town and Country, 1878, 30-31)*



Figure 4 - *Honor Bilt Modern Homes* mail-order catalogue, showing the cover (left) and a page advertising that buyers could construct their own houses more affordably and quickly than with traditional methods (right) *(1927, cover and 4)*.

What distinguished the ASHSB's publications from other stock plan or kit-home companies of the same era was their combination of stock plans with educational articles.[28] During its operation, the Bureau produced over twenty-five plan books, including *Your Future Home* (1923), *How to Plan, Finance, and Build Your Home* (1921), and *Small Homes of Architectural Distinction* (1929), which combined planning, budgeting, and construction advice with detailed house plans intended for local adaptation.[29]

Alongside these plan books, the ASHSB published a monthly publication *The Small Home*, which became increasingly important as other pattern books ceased to provide ongoing guidance.[30] As noted by Tucker, this publication not only presented a selection of stock plans but also fulfilled an educational role, offering advice on various aspects of the house-building process, as well as promoting the value of architects through articles, endorsements, and client testimonials (see Figure 5).[31]

Although Tucker discusses some of the content of *The Small Home* and the Bureau's most succesful plan books within the scope of her specific research focus, these publications primarily function as supporting material rather than as the central object of analysis.[32] As a result, her research does not sufficiently examine why specific visual and editorial design strategies were adopted within *The Small Home*. Similarly, while Smith refers to *The Small Home* and outlines its content and purpose, the publication is mainly used to support broader arguments, and the discussion remains largely descriptive rather than analytical.[33]

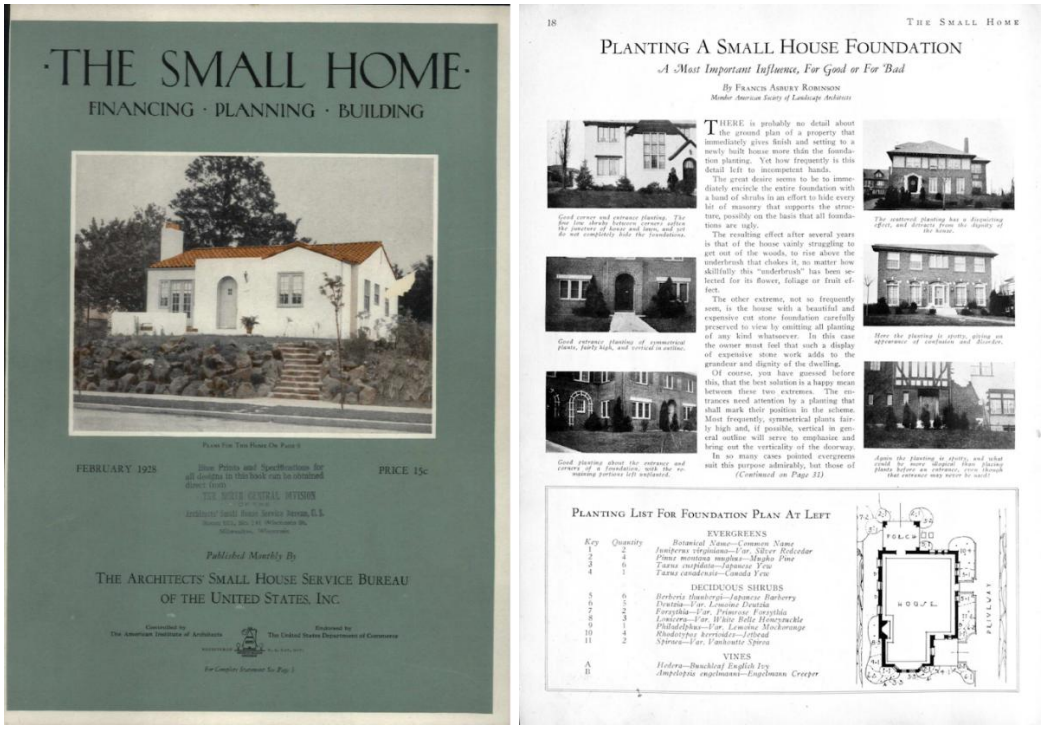


Figure 5 - *The Small Home magazine,* showing the cover (left) and an article instructing readers on landscaping their homes (right) *(February 1928, cover and 18)*

[28] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 55, 135.
[29] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 49–54.
[30] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 54–55.
[31] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 49–54, 136–39; Tucker, *The Architects' Small House Service Bureau and Interior Design in the 1920s and 1930s*, 63–65.
[32] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 54–55, 136–39; Tucker, *The Architects' Small House Service Bureau and Interior Design in the 1920s and 1930s*.
[33] Smith, "The Small House Movement of the 1920s: Preserving Small 'Better' Houses," 37–38.

The ASHSB publications achieved considerable visibility and reach. At its peak, the Bureau published house plans and advice columns in 76 magazines and journals, reaching an estimated two million readers weekly.[34] Additionally, over 165 million copies of its plans appeared in newspapers nationwide, and the Bureau's publications generated enthusiasm among architects and the public.[35]

However, despite the Bureau's public visibility, its impact on the homebuilding industry remained limited, with only a small number of stock plans eventually being constructed.[36] Tucker also questions the extent to which the publications succeeded in educating the public about architectural services, noting that the ASHSB was most likely seen as similar stock plan companies of the time offering comparable services.[37]

2.3 Summary

The literature on the ASHSB and its pattern books is dominated by a small number of scholars, notably Tucker, who details the Bureau's operations and publications, and Smith, who situates it within the broader 1920s small-house movement. Reiff and Garvin examines the history of pattern books as architectural and educational tools, while Friedman and Cooke explores their later link to mail-order catalogues and kit homes. Tucker recognises that the ASHSB combined traditional pattern book approaches with a strong educational mission. However, existing research mainly uses *The Small Home* and its content as a tool to address other research topics rather than examining it as a standalone object of study.

[34] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 128 & 131.
[35] Ibid.
[36] Tucker, *The Architects' Small House Service Bureau and Interior Design in the 1920s and 1930s*, 66.
[37] Ibid.

3. Analysis of The Small Home publications

3.1 Overall Structure and Organization of Content

Across the 1920s, *The Small Home* maintained a relatively consistent format, with booklets typically ranging from 30 to 45 pages. Despite this consistency, internal organization and thematic emphasis shifted over time. During the analysis, six recurring types of content could be identified which were: *company branding* (including endorsements and operational information), *promoting architects articles*, *ASHSB stock plans, educational articles* (covering design, construction, interior planning, landscaping, and practical advice), *Q&A sections* and *advertisements* (see Figure 6).

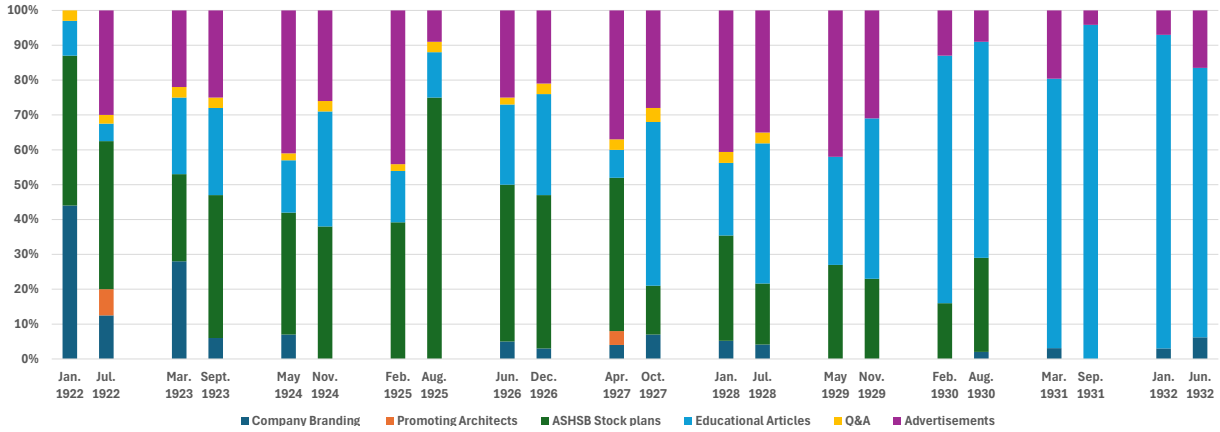


Figure 6 - Percentage of articles topics within each publication *(compiled by the author).*

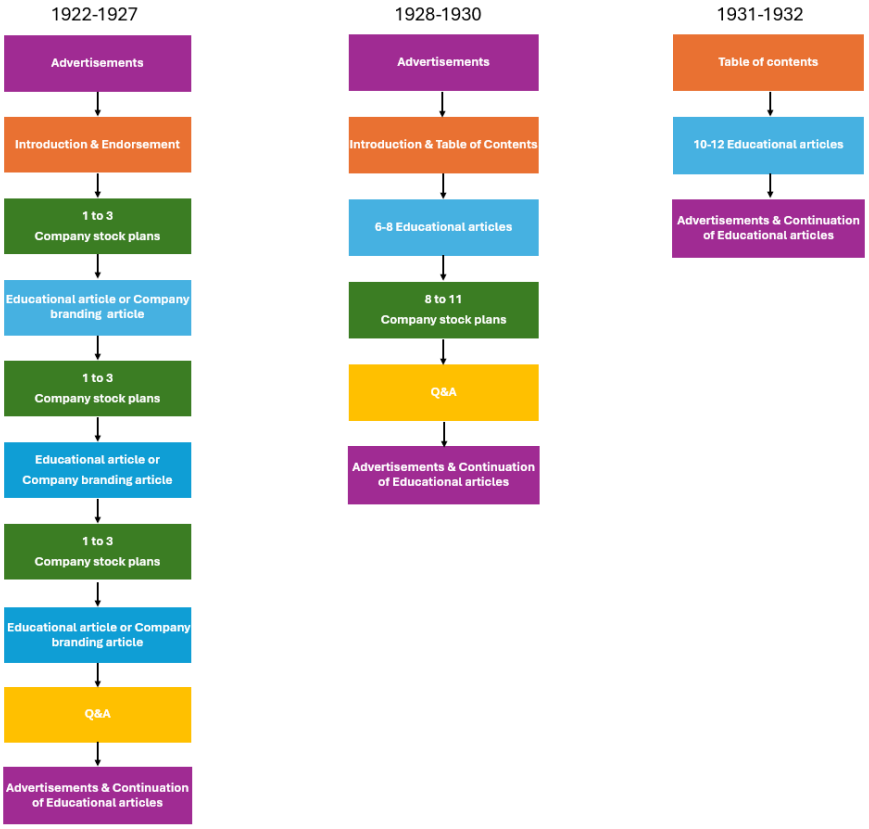


Figure 7 - Organizational structure of content across the years. *(compiled by the author)*

In the analysis, the early publications were originally designed as a service bulletin rather than a magazine. The April 1922 issue explicitly defines this purpose:

> Let us be quite frank about the purpose of this bulletin. In the first place it is small in size, but large in purpose. There is no other service bulletin quite like it. It is not prepared as a magazine nor a publication in the strict meaning of the word. It is a service document and is laid up to answer the many questions that come to the office of the regional Small House Service Bureaus now in operation. People contemplating erecting small homes want facts, figures, specific information. The bulletin is designed to present this information in a practical way. In studying the bulletin you will find on its pages illustrations of houses erected from Service Bureau Plans.[38]

As such, *The Small Home* functioned in close connection of the Bureau's earlier publication *How to Plan, Finance and Build Your Home* (1921), which served as its main catalogue of house plans. This relationship between both publications is clearly outlined in the January 1922 issue:

> THIS publication, THE SMALL HOME, is not intended as a magazine—it is a service bulletin. As such it is one of the documents we supply people who apply to our bureau for architectural service in the design and erection of small homes ranging in size from three to six rooms. Here is the usual sequence through which our bureau renders service to home builders. First we recommend careful study of our book, "How to Plan, Finance and Build Your Home." This 160 page publication containing more than 100 plans for small homes in all styles, sizes and materials, forms a convenient catalog for comparative analysis of small homes and the final selection of a home plan. Second—after the home builder has purchased a copy of our publication, "How to Plan, Finance and Build Your Home," his name automatically goes onto our list of clients for further preliminary service in anticipation of building a home from our plans. Each month he receives a copy of our second service document, THE SMALL HOME.[39]

Based on this quote, *The Small Home* served as an additional service, providing practical guidance on planning, contracting, and budgeting, while also presenting a selection of stock plans in each issue. The structure of the service bulletin followed a repeated content hierarchy in which one to three stock plans were presented, followed by an educational article or company branding, resulting in a relatively balanced distribution between the promotion of stock plans and advisory content (see Figure 7).

From 1928 onward, the internal structure of *The Small Home* became more segmented (see Figure 7). Educational articles were grouped at the beginning, followed by a central section containing approximately eight to eleven stock plans. This organization of content shows early signs of a shift in editorial priorities, as stock plans were gradually moved away from the front of the publication.

This shift may be linked to the introduction of other ASHSB stock plan publications, such as *100 Bungalows* (1927) and *Small Homes of Architectural Distinction* (1929), which followed a similar format to the Bureau's earlier publication of the *How to Plan, Finance and Build Your Home* (1921), but only contained house plans (see Figure 8).[40]

Following the promotion of these new publications, it becomes noticeable that the amount of content dedicated to stock plans gradually decreased after 1927, until they were removed entirely by 1931. (see Figure 6).

[38] Architect's Small House Service Bureau, *The Small Home*, April 1922, 3, https://digitalcollections.hclib.org/digital/collection/House-Plans/id/29650.
[39] Architect's Small House Service Bureau, *The Small Home*, January 1922, 1. https://digitalcollections.hclib.org/digital/collection/House-Plans/id/29571
[40] Tucker, "Architects and the Design of Ordinary Single-Family Houses in the United States," 49–54.



Figure 8 - Advertisements for new ASHSB publications *(left: The Small Home, April 1927, 17; right: The Small Home, March 1930, 35).*

Although ASHSB stock plans were no longer promoted, small-house designs continued to appear, featuring projects by other architects and serving primarily to educate readers about architecture (see Figure 9).

Based on this analysis, over time *The Small Home* gradually shifted from a service bulletin into an architectural magazine. This transition is also acknowledged in a 1932 issue, where it is promoted as a *five-star magazine* (see Figure 10).

Despite changes in content, organisation, and purpose, the analysis showed that several structural features remained consistent. For instance, Advertisements were typically placed at the front and back of the booklets. Moreover, both educational articles and stock plans rarely exceeded two to three pages, with longer content positioned toward the back and often interwoven with advertisements. This arrangement allowed the opening pages to function as an introduction to topics, guiding readers who wished to continue an article to the back of the booklet.



JUNE 1932 3

A CONNECTICUT COTTAGE

CHARLES S. KEEFE, A. I. A., Architect

ALTHOUGH it might, of course, have been built in practically any section of the country, nothing could be more appropriate than its New England setting for this little Colonial house. While it is a friendly, hospitable cottage it has its reticences, too, managing by the very nature of its plan and layout to provide seclusion for the garden, and a measure of it for the sleeping rooms also, since they overlook the side and rear yards alone rather than the more public area at the front. The facade is charming but, shall we say, non-communicative, so that with all due consideration for the passerby the cottage appears definitely designed for the use and comfort of the owners.

Although there are but five rooms, these are of comfortable size. Even the kitchen is a happy compromise between the compact kitchenette of recent years and the pleasant, roomy place that served an earlier generation as living room and dining room also.

The walls of the house are of rived cypress shingles, painted white, against which the fresh green of shutters and roof stands out delightfully. The porch, doubly useful, as it provides a covered passageway between house and garage, is more than a little ornamental, with its broad arched openings and square columns. This idea of a covered passageway between house and service buildings is an old, old one, and like many old practices decidedly attractive when modernized and put into operation anew.

The garden, like the house, is on a small scale and without elaboration. Straight walks, broad expanses of greensward, and narrow borders make it, in many ways, an extremely practical arrangement for a small place. Such a garden is not expensive to build, easy to care for, and possible to maintain well at a minimum of expense. The sun dial, which is shown in the illustration, is of wood with a brass gnomon, giving the garden a feature of distinction at slight cost. Indeed, all things together make this garden a place to be lived in and enjoyed as a garden should be.

Figure 9 - Article showcasing a non-bureau home design *(The Small Home, June 1932, 3)*

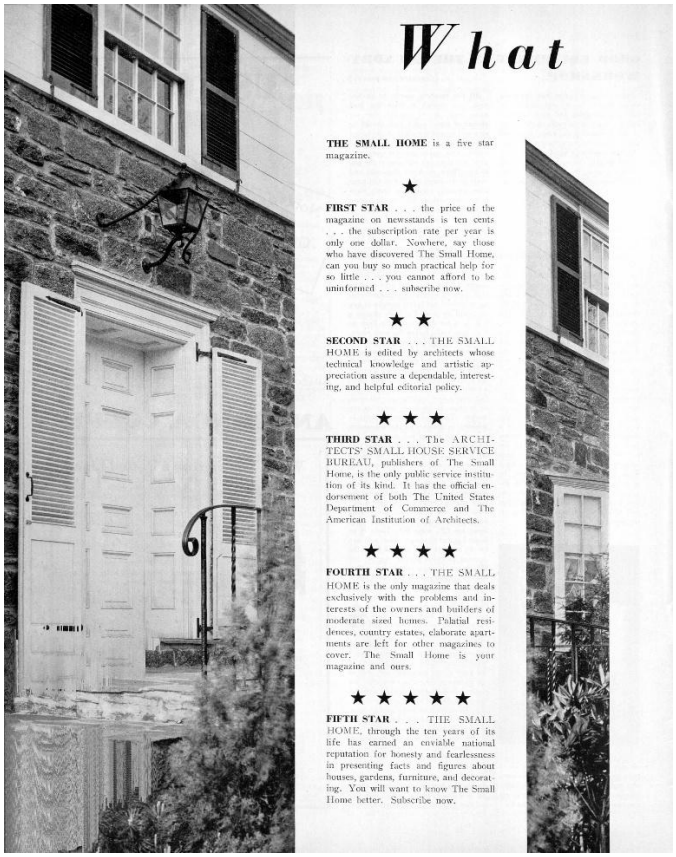


Figure 10 - Self-advertisement promoting *The Small Home* as a magazine *(The Small Home, June 1932, 30)*

3.2 Company branding

In the very first few issues, the ASHSB placed a strong emphasis on introducing and legitimising the organisation, reflecting that the Bureau was still relatively unknown. These editions included detailed explanations of the Bureau's purpose and organisational structure, as well as the meaning of the ASHSB logo (see Figure 11). In later issues published throughout the decade, these introductory sections disappeared and were replaced by articles providing updates about the organisation itself.

Professional endorsements and homeowner testimonials were another strategy used by the company to reinforce trust in the Bureau's services in its early publications (see Figure 11). Endorsements from the American Institute of Architects (AIA) and the Secretary of Commerce, Herbert Hoover, were prominently displayed on the opening pages to establish credibility, whereas homeowner testimonials were often placed randomly throughout the publications.



4 THE SMALL HOME

NORTHWESTERN DIVISION

What This Sign Stands For

THIS sign is the trade-mark of The Architects' Small House Service Bureau of the United States, Inc. Regional member bureaus are licensed to use the trade-mark plus the territorial designation or name assigned each Bureau by The Architects' Small House Service Bureau of the United States, Inc., depending upon the location of the individual bureaus.

This trade-mark stands for co-operative effort and service by groups of architects who in addition to their regular practice are able to supply professional service and counsel, well studied, carefully prepared plans, specifications, working drawings, quantity surveys, complete details—at low cost—for the erection of homes up to and including six primary rooms.

For larger homes an individual practicing architect should be employed at an adequate fee.

This trade-mark signifies professional architectural service at low cost because The Architects' Small House Service of The United States, Inc., and its regional member bureaus are primarily non-profit making enterprises. Each Bureau is a limited dividend corporation with small capital.

Home builders who use the service this trade-mark stands for are insured the best possible home plans, ready-to-use, designed to eliminate waste materials, labor and dollars without loss of maximum home comforts, conveniences and beauty.

THE ARCHITECTS' SMALL HOUSE SERVICE BUREAU, N.W. DIV., INC.
A Regional Bureau of
The Architects' Small House Service Bureau
of The United States, Inc.

Endorsed by
The American Institute of Architects and
The Department of Commerce, United States Government

MEMBERS

FREDERICK M. MANN — CARL A. GAGE — HEWITT AND BROWN — TYRIE AND CHAPMAN — DOWNS AND EADS
JONES AND DAY — A. R. VAN DYCK — C. R. STEARNS — STEDMAN AND HARRY
WM. CHANNING WHITNEY — GERMAN AND JENSEN — VAN HORN & RUTHERFURD — JACOB STOREA, JR. — ROBERT T. JONES

(All Practicing Architects)

5 THE SMALL HOME

The Architects' Small House Service Bureau, N. W. Div., Inc.
Home Office, located in this building

The Architects and Engineers Building, 1200 Second Avenue South, Minneapolis, Minnesota, in which is located the Home Office of The Architects' Small House Service Bureau, Northwestern Division, Inc. Branch offices of The Northwestern Division are established at 1410 Pioneer Building, St. Paul; 411 Exchange Building, Duluth; 209 Seventh Street, Bismarck, North Dakota. Our Bureau has many accredited representatives located in various sections of the country. These include architects, material dealers, manufacturers, realtors, bankers, home financing corporations and others.

A Section of our Technical and Service Department Offices

This picture shows a corner of our Technical and Service department. Here is where we answer the questions and solve the problems of home builders located in all sections of the United States. Here is where we take the mystery out of home building. Much of our service is by mail. We maintain in this office more than 100 plans for small homes. These plans are ready to use. Changes are made if home builders desire them. Those who use our service get the combined skill, knowledge and experience of fifteen firms of architects at one-tenth the cost of one. Prompt, complete, efficient service with no waits and delays is the basis upon which we conduct our business.

3 THE SMALL HOME

ENDORSEMENTS

I HAVE examined the plans and program of The Architects' Small House Service Bureau, Northwestern Division, Inc.; and heartily commend its work and the objects it seeks to attain. I believe it will be of real and important service to the owner who wishes the assistance an architect is best able to give at a cost permitted to those whose limit of expenditure generally prevents the direct employment of an architect.

President, The American Institute of Architects

THE Architects' Small House Service Bureau, Northwestern Division, Inc., is the first of the regional bureaus to be established under the plan presented to The American Institute of Architects in convention assembled at Washington, D. C., May 11th, 1921, and there accepted and approved. The Northwestern Division, Inc., is operating strictly in accordance with the plan submitted to the convention by the committee on small houses.

Chairman, Committee on Small Houses, The American Institute of Architects
President of The Architects' Small House Service Bureau of The United States, Inc.

I HAVE looked into the work of The Architects' Small House Service Bureau of The United States with its divisions and branches and have examined its organization and incorporation papers. The complete plans, specifications, documents and bills of materials with the designs worked out for local conditions and to use stock materials and eliminate waste materially simplify home building problems. The form of control by The American Institute of Architects should guarantee a high standard of service. It gives me pleasure to endorse this work and to assure you that the Department of Commerce will do all it can to co-operate with the Institute and the Bureau.

Secretary, Dept. of Commerce, United States Government

14 THE SMALL HOME

What Other People Say About Our Service

"I am building a home from your plan No. 422. Although the house is only about half completed I have heard many favorable comments on its appearance and arrangement. This indicates that a house architecturally designed has character even though small as this one is. I am more than satisfied with your plan and thoroughly convinced that no better plans can be obtained regardless of price. The contract price is approximately $4,300 without heating plant. You may quote this figure to whoever is sincerely interested."
A. E. SEWELL, Minneapolis, Minn.

"Have been collecting plans for the past five years and have built two houses during that time and can say that I have never come across any plans that have been as carefully and consistently worked out involving all the fundamentals of real comfort as these shown in your recent book."
NORTH DAKOTA STATE TEACHERS' ASSOCIATION.

"Your book, 'How to Plan, Finance and Build Your Home,' is a splendid piece of work. I was pleased to find on a recent trip to Nebraska and Kansas City that the architects are planning a similar enterprise. We will welcome the day that the real estate builder, the speculator builder and the individual builder of small homes may without difficulty obtain good architectural plans and your efforts and service are certainly leading the way to that situation."
RALPH STODDARD, Secretary,
The Common Brick Makers Association,
Cleveland, Ohio.

"In my thirty years in real estate I have never had the privilege of receiving so complete a resume of the small home problem as is contained in your book, 'How to Plan, Finance and Build Your Home.' You have done a great service for the prospective home owner and may your reward be equally great. We would like to present some of these books and possibly some plans to our customers."
C. F. GABRIELE, President,
Flower City Realty Co.,
Rochester, N. Y.

"We wish to congratulate you on the book you have published, the completeness of the plans and specifications which you furnish and hope you will have much success."
CERVIN & HORN, Architects,
Rock Island, Ill.

"For the last twelve years I have been wandering over many parts of the world with the knowledge home is the best place, but 'to own your home' is even better, and after seeing the American homes it has been my desire and ambition to own a home built after the fashion of modern American houses. Here in Shanghai we have expensive building designers and contractors only for the more business buildings and less for homes. Your interesting book, 'How to Plan, Finance and Build Your Home,' has convinced me what I wanted for the past. I can now make selection of a home for the future."
C. W. YUNG,
157 Shanghaikwan Road,
Shanghai, China.

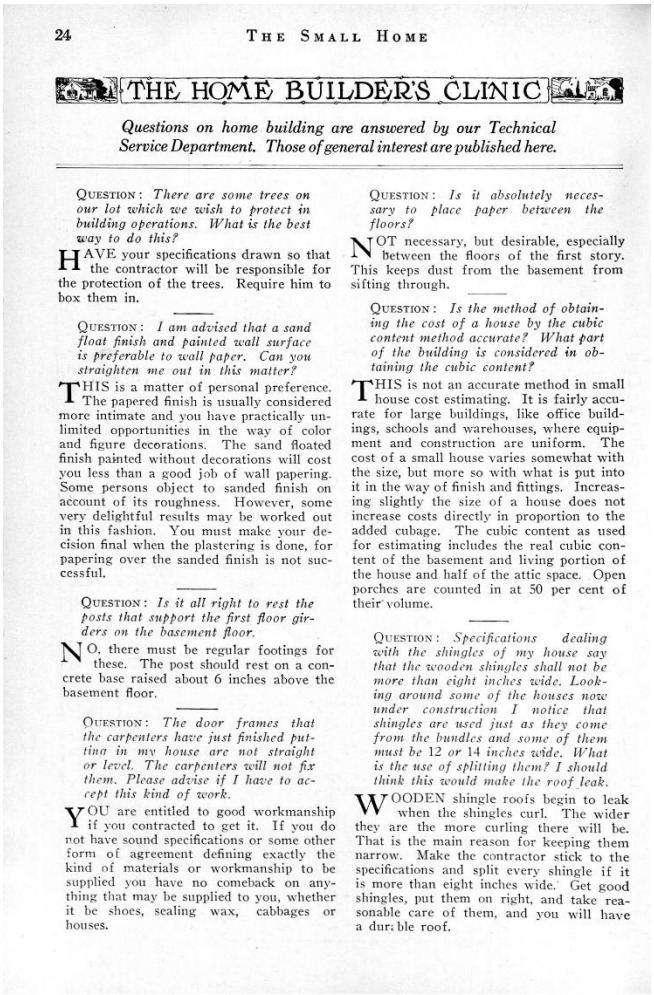
"Lunch had to wait this noon. I found that magnificent new home plan book on my desk when I came in. Every page contained information highly valuable for the home builder, in fact, I have never seen this subject so thoroughly and completely covered. The illustrations are works of art. Your simple arrangement of figures should clearly show the reader the folly of continuing to pay rent. You certainly covered the subject fully and showed items of cost which the average layman would never dream existed. It is just that completeness of figures which makes your book doubly valuable to the family endeavoring to build economically."
J. H. ROBINSON, Building Editor,
Duluth Herald.

"The $32.50 I paid for my plans and the service your Bureau gave me was the best investment I ever made. I am glad to recommend to every home builder who wants reliable and complete service that they use your service and rely implicitly on your advice. The savings the plans made for me more than offset many times their small initial cost."
A. J. KING,
Larpenteur Ave.,
St. Paul, Minnesota.

"The Small House Service Bureau idea seems to me the most constructive plan I have heard proposed. As Executive Secretary of the United States Housing Corporation and later as General Manager of the Government Hotels I have always believed in the idea. You can imagine the interest which your actual working plan has for me."
HARLEAN JAMES, Secretary,
American Civic Association,
Washington, D. C.

Figure 11 - Early editions included extensive content introducing the company, its endorsements, and strategies for reinforcing trust. Clockwise from top left: pages 4, 5, 14, and 3 *(The Small Home, January 1922)*.

The promotion of architectural expertise by the ASHSB also took place through interactive elements. Issues from 1922 to 1928 frequently featured a one- or two-page Q&A section, where the company would answer questions about construction, financing, and design (see Figure 12). These sections provided a platform for homeowners to consult directly with professional architects without paying a service fee, allowing them to access expert guidance, and therefore implicitly promoted the value of architects.



24 THE SMALL HOME

THE HOME BUILDER'S CLINIC

Questions on home building are answered by our Technical Service Department. Those of general interest are published here.

QUESTION: *There are some trees on our lot which we wish to protect in building operations. What is the best way to do this?*

HAVE your specifications drawn so that the contractor will be responsible for the protection of the trees. Require him to box them in.

QUESTION: *I am advised that a sand float finish and painted wall surface is preferable to wall paper. Can you straighten me out in this matter?*

THIS is a matter of personal preference. The papered finish is usually considered more intimate and you have practically unlimited opportunities in the way of color and figure decorations. The sand floated finish painted without decorations will cost you less than a good job of wall papering. Some persons object to sanded finish on account of its roughness. However, some very delightful results may be worked out in this fashion. You must make your decision final when the plastering is done, for papering over the sanded finish is not successful.

QUESTION: *Is it all right to rest the posts that support the first floor girders on the basement floor.*

NO, there must be regular footings for these. The post should rest on a concrete base raised about 6 inches above the basement floor.

QUESTION: *The door frames that the carpenters have just finished putting in my house are not straight or level. The carpenters will not fix them. Please advise if I have to accept this kind of work.*

YOU are entitled to good workmanship if you contracted to get it. If you do not have sound specifications or some other form of agreement defining exactly the kind of materials or workmanship to be supplied you have no comeback on anything that may be supplied to you, whether it be shoes, sealing wax, cabbages or houses.

QUESTION: *Is it absolutely necessary to place paper between the floors?*

NOT necessary, but desirable, especially between the floors of the first story. This keeps dust from the basement from sifting through.

QUESTION: *Is the method of obtaining the cost of a house by the cubic content method accurate? What part of the building is considered in obtaining the cubic content?*

THIS is not an accurate method in small house cost estimating. It is fairly accurate for large buildings, like office buildings, schools and warehouses, where equipment and construction are uniform. The cost of a small house varies somewhat with the size, but more so with what is put into it in the way of finish and fittings. Increasing slightly the size of a house does not increase costs directly in proportion to the added cubage. The cubic content as used for estimating includes the real cubic content of the basement and living portion of the house and half of the attic space. Open porches are counted in at 50 per cent of their volume.

QUESTION: *Specifications dealing with the shingles of my house say that the wooden shingles shall not be more than eight inches wide. Looking around some of the houses now under construction I notice that shingles are used just as they come from the bundles and some of them must be 12 or 14 inches wide. What is the use of splitting them? I should think this would make the roof leak.*

WOODEN shingle roofs begin to leak when the shingles curl. The wider they are the more curling there will be. That is the main reason for keeping them narrow. Make the contractor stick to the specifications and split every shingle if it is more than eight inches wide. Get good shingles, put them on right, and take reasonable care of them, and you will have a durable roof.

Figure 12 - Section of 'The Home Builders Clinic' *(The Small Home, November 1924, 24)*

The analysis further shows that over time explicit branding of the ASHSB and its services became less frequent. While professional endorsements continued to appear until 1928, later editions increasingly shifted their promotional focus toward advertising newly published books by the Bureau.

The covers of *The Small Home* also reflected shifts in the Bureau's branding strategy from service bulletin to architectural magazine (see Figure 13). Between 1922 and 1929, the cover design remained relatively consistent, typically featuring the main title *The Small Home* at the top, followed by the subtitle *Financing : Planning : Building*. In the center, an image of a small home was displayed, with the ASHSB logo and professional endorsements positioned below.

By 1929, the cover design shifted toward a more artistic illustrations depicting houses, interiors, or landscaped settings, often reflecting seasonal themes such as autumn foliage or summer gardens. This evolution in design also suggests a broader change in editorial priorities, coinciding with the publication's transition toward an architectural magazine.



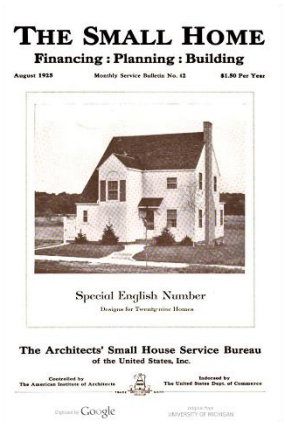
1922 - January



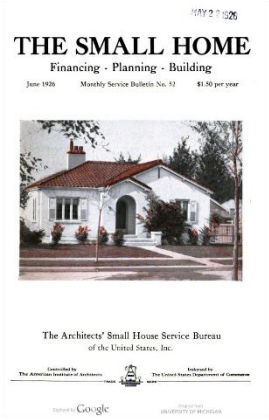
1923 - January



1924



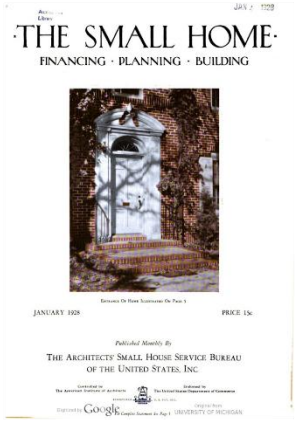
1925 - August



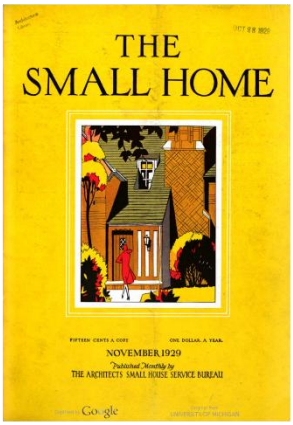
1926 - June



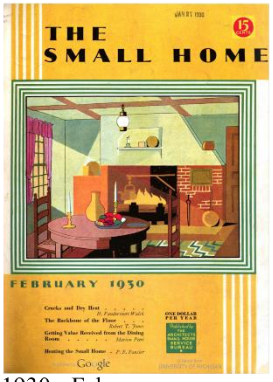
1927 - October



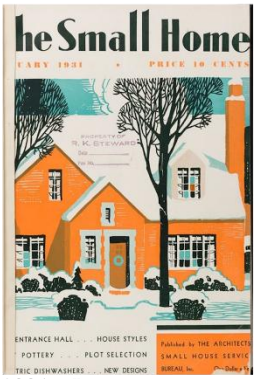
1928 - January



1929 - November



1930 - Feburary



1931 - January



1932 - June

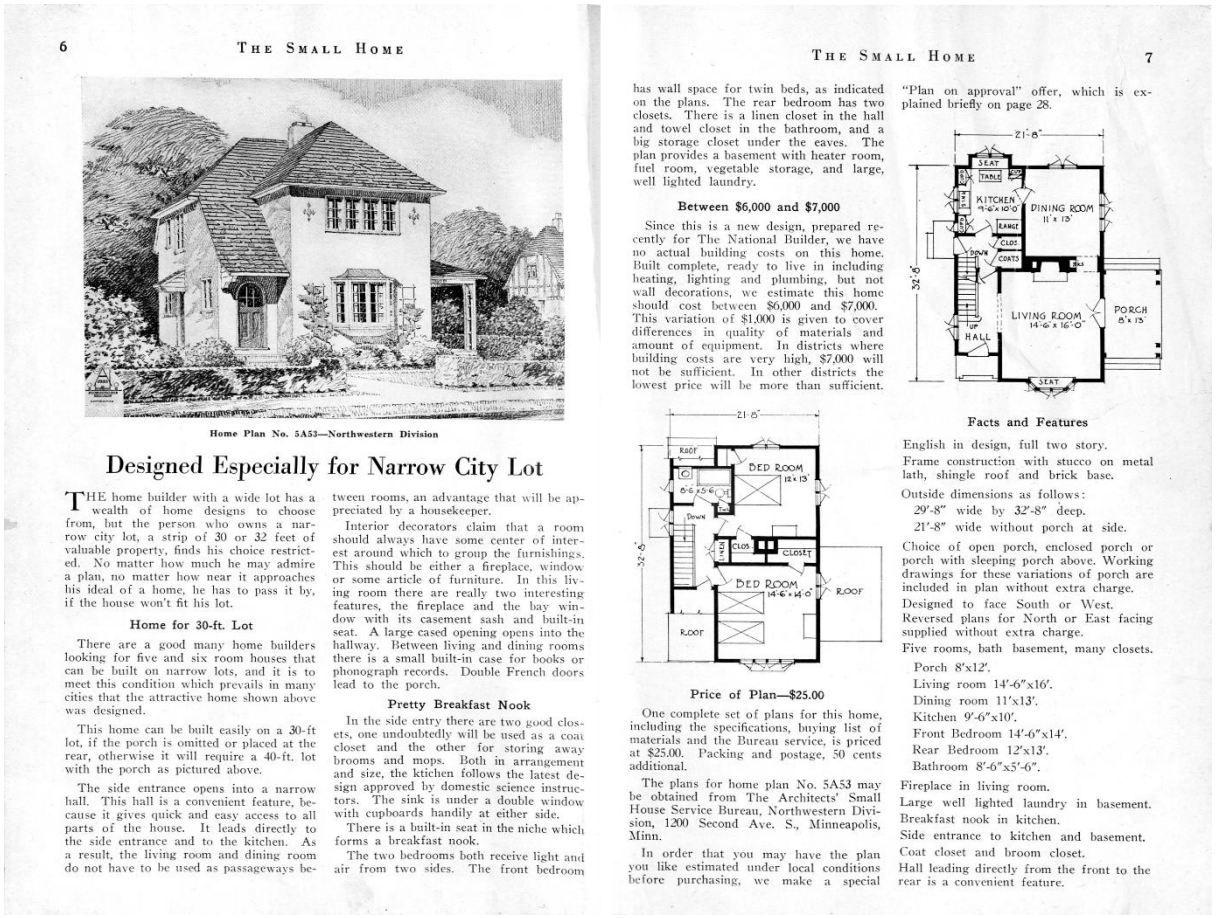
Figure 13 - Front covers of *The Small Home* across the years *(compiled by the author)*

3.3 Stock plans

In the analysis of the stock plans, it was noticeable that the Architects' Small House Service Bureau presented its home designs in a standardized and concise format. Each stock plan presentation, typically one or two pages in length, was intended to communicate a home's character and layout in a clear and structured way. This layout usually featured an exterior visualization of the dwelling paired with a floor plan illustrating the internal organization of the house (see Figure 14). Every design had its own title, often describing the main characteristics, such as "Dutch Colonial of Brick with Garage".

The stock plan also included practical information such as the dimensions of the house and rooms, building materials, the model number and estimated construction costs. The price lists for the stock plans varied across issues, with prices either displayed within the individual house designs or other times presented as a separate price list at the back of the booklet.

Accompanying text further highlighted architectural features and explained the functional organization of the home (see Figure 14). These descriptions generally summarized the key aspects of the architectural design and organizational layout, but in some cases they adopted a more personalized approach (see Figure 15). This personalised narrative may have been used as a strategy to build trust with readers by demonstrating that others had purchased ASHSB products before.



6 THE SMALL HOME

Home Plan No. 5A53—Northwestern Division

Designed Especially for Narrow City Lot

THE home builder with a wide lot has a wealth of home designs to choose from, but the person who owns a narrow city lot, a strip of 30 or 32 feet of valuable property, finds his choice restricted. No matter how much he may admire a plan, no matter how near it approaches his ideal of a home, he has to pass it by, if the house won't fit his lot.

Home for 30-ft. Lot

There are a good many home builders looking for five and six room houses that can be built on narrow lots, and it is to meet this condition which prevails in many cities that the attractive home shown above was designed.

This home can be built easily on a 30-ft lot, if the porch is omitted or placed at the rear, otherwise it will require a 40-ft. lot with the porch as pictured above.

The side entrance opens into a narrow hall. This hall is a convenient feature, because it gives quick and easy access to all parts of the house. It leads directly to the side entrance and to the kitchen. As a result, the living room and dining room do not have to be used as passageways between rooms, an advantage that will be appreciated by a housekeeper.

Interior decorators claim that a room should always have some center of interest around which to group the furnishings. This should be either a fireplace, window or some article of furniture. In this living room there are really two interesting features, the fireplace and the bay window with its casement sash and built-in seat. A large cased opening opens into the hallway. Between living and dining rooms there is a small built-in case for books or phonograph records. Double French doors lead to the porch.

Pretty Breakfast Nook

In the side entry there are two good closets, one undoubtedly will be used as a coat closet and the other for storing away brooms and mops. Both in arrangement and size, the ktichen follows the latest design approved by domestic science instructors. The sink is under a double window with cupboards handily at either side.

There is a built-in seat in the niche which forms a breakfast nook.

The two bedrooms both receive light and air from two sides. The front bedroom has wall space for twin beds, as indicated on the plans. The rear bedroom has two closets. There is a linen closet in the hall and towel closet in the bathroom, and a big storage closet under the eaves. The plan provides a basement with heater room, fuel room, vegetable storage, and large, well lighted laundry.

Between $6,000 and $7,000

Since this is a new design, prepared recently for The National Builder, we have no actual building costs on this home. Built complete, ready to live in including heating, lighting and plumbing, but not wall decorations, we estimate this home should cost between $6,000 and $7,000. This variation of $1,000 is given to cover differences in quality of materials and amount of equipment. In districts where building costs are very high, $7,000 will not be sufficient. In other districts the lowest price will be more than sufficient.

Price of Plan—$25.00

One complete set of plans for this home, including the specifications, buying list of materials and the Bureau service, is priced at $25.00. Packing and postage, 50 cents additional.

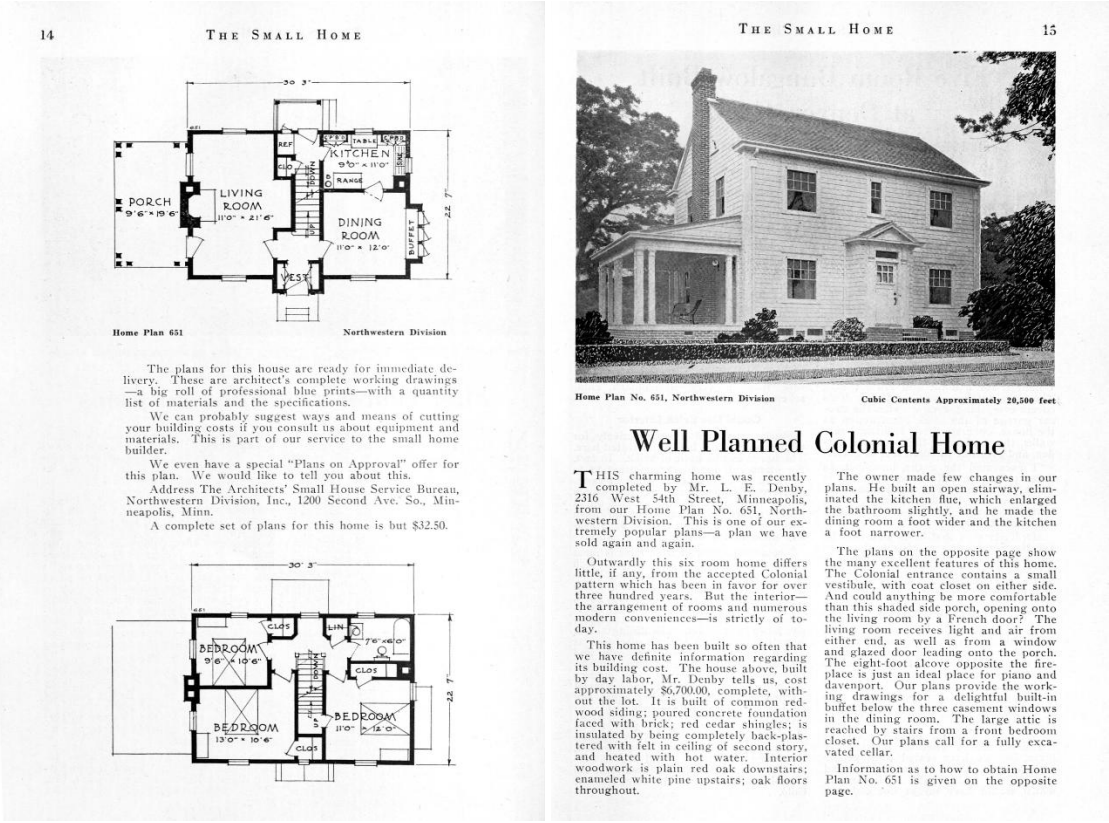
The plans for home plan No. 5A53 may be obtained from The Architects' Small House Service Bureau, Northwestern Division, 1200 Second Ave. S., Minneapolis, Minn.

In order that you may have the plan you like estimated under local conditions before purchasing, we make a special "Plan on approval" offer, which is explained briefly on page 28.

Facts and Features

English in design, full two story.
Frame construction with stucco on metal lath, shingle roof and brick base.
Outside dimensions as follows:
29'-8" wide by 32'-8" deep.
21'-8" wide without porch at side.
Choice of open porch, enclosed porch or porch with sleeping porch above. Working drawings for these variations of porch are included in plan without extra charge.
Designed to face South or West. Reversed plans for North or East facing supplied without extra charge.
Five rooms, bath basement, many closets.
Porch 8'x12'.
Living room 14'-6"x16'.
Dining room 11'x13'.
Kitchen 9'-6"x10'.
Front Bedroom 14'-6"x14'.
Rear Bedroom 12'x13'.
Bathroom 8'-6"x5'-6".
Fireplace in living room.
Large well lighted laundry in basement.
Breakfast nook in kitchen.
Side entrance to kitchen and basement.
Coat closet and broom closet.
Hall leading directly from the front to the rear is a convenient feature.

Figure 14 - Example of a typical stock plan representation *(The Small Home, March 1923, 6-7)*


14 THE SMALL HOME

Home Plan 651 Northwestern Division

The plans for this house are ready for immediate delivery. These are architect's complete working drawings —a big roll of professional blue prints—with a quantity list of materials and the specifications.

We can probably suggest ways and means of cutting your building costs if you consult us about equipment and materials. This is part of our service to the small home builder.

We even have a special "Plans on Approval" offer for this plan. We would like to tell you about this.

Address The Architects' Small House Service Bureau, Northwestern Division, Inc., 1200 Second Ave. So., Minneapolis, Minn.

A complete set of plans for this home is but $32.50.

THE SMALL HOME 15

Home Plan No. 651, Northwestern Division Cubic Contents Approximately 20,500 feet

Well Planned Colonial Home

THIS charming home was recently completed by Mr. L. E. Denby, 2316 West 54th Street, Minneapolis, from our Home Plan No. 651, Northwestern Division. This is one of our extremely popular plans—a plan we have sold again and again.

Outwardly this six room home differs little, if any, from the accepted Colonial pattern which has been in favor for over three hundred years. But the interior—the arrangement of rooms and numerous modern conveniences—is strictly of today.

This home has been built so often that we have definite information regarding its building cost. The house above, built by day labor, Mr. Denby tells us, cost approximately $6,700.00, complete, without the lot. It is built of common redwood siding; poured concrete foundation faced with brick; red cedar shingles; is insulated by being completely back-plastered with felt in ceiling of second story, and heated with hot water. Interior woodwork is plain red oak downstairs; enameled white pine upstairs; oak floors throughout.

The owner made few changes in our plans. He built an open stairway, eliminated the kitchen flue, which enlarged the bathroom slightly, and he made the dining room a foot wider and the kitchen a foot narrower.

The plans on the opposite page show the many excellent features of this home. The Colonial entrance contains a small vestibule, with coat closet on either side. And could anything be more comfortable than this shaded side porch, opening onto the living room by a French door? The living room receives light and air from either end, as well as from a window and glazed door leading onto the porch. The eight-foot alcove opposite the fireplace is just an ideal place for piano and davenport. Our plans provide the working drawings for a delightful built-in buffet below the three casement windows in the dining room. The large attic is reached by stairs from a front bedroom closet. Our plans call for a fully excavated cellar.

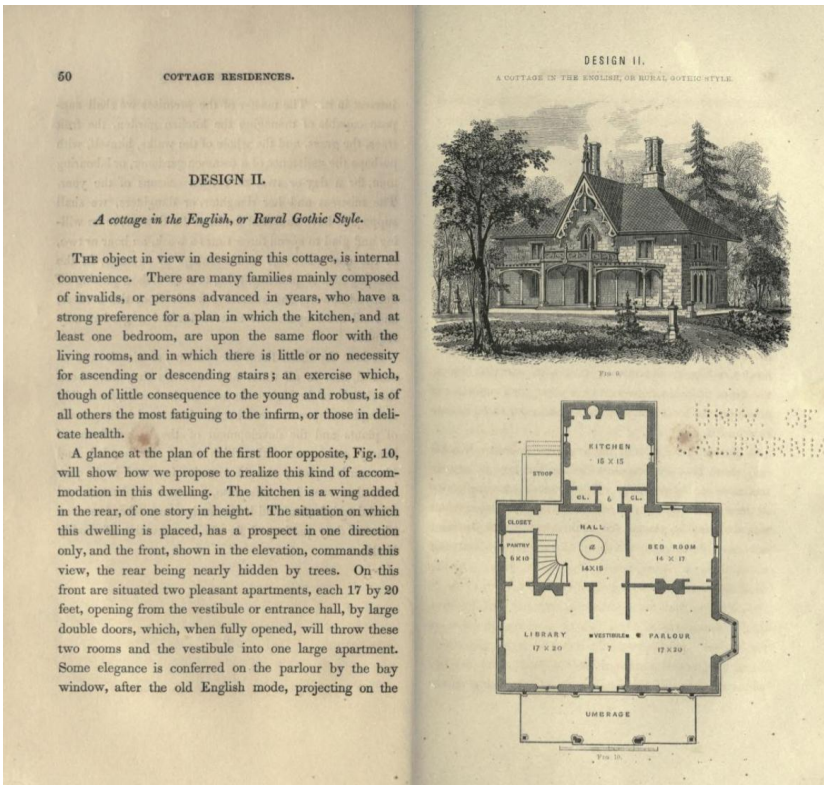
Information as to how to obtain Home Plan No. 651 is given on the opposite page.

Figure 15 - Example of a typical stock plan representation in a more personal approach *(The Small Home, July 1922, 14-15)*

Although the presentations provided a brief overview of the designs, the stock plans rarely included interior perspective views. One possible explanation lies in how the ASHSB defined the role of its designs and stock plans. In *The Better Homes Manual* (1931), Robert T. Jones, Technical Director of the ASHSB and editor of *The Small Home*, emphasized that their house designs were primarily based on the careful organisation of rooms and circulation rather than individual aesthetic preferences.[41] Within this framework, stock plans were designed as standardised solutions for a wide audience rather than bespoke designs for individual clients. Therefore, interior images were likely not included in order to preserve neutrality, as interior design is dependent on individual preferences that fall outside the architect's scope of control.

The presentation of the stock plan designs can also be understood in relation to the broader tradition of architectural pattern books. Publications such as *Cottage Residences* (1842) similarly relied on a combination of exterior views, floor plans, and descriptive text to communicate both spatial organisation and stylistic character (see Figure 16). However, while the ASHSB applied a visual language similar to traditional pattern books, their aim was also to persuade readers to purchase their designs. This aligns more closely with similar stock plan and mail-order publications from other companies of the same era, further indicating that this mode of representation was widely used and not something unique to the ASHSB (see Figures 17 & 18).

[41] Blanche Halbert, *The Better Homes Manual <published in Co-Operation with Better Homes in America>*, with Prelinger Library (Chicago, Ill., The University of Chicago press, 1931), 181–87, http://archive.org/details/betterhomesmanua00halbrich.



50 COTTAGE RESIDENCES.

DESIGN II.

A cottage in the English, or Rural Gothic Style.

THE object in view in designing this cottage, is internal convenience. There are many families mainly composed of invalids, or persons advanced in years, who have a strong preference for a plan in which the kitchen, and at least one bedroom, are upon the same floor with the living rooms, and in which there is little or no necessity for ascending or descending stairs; an exercise which, though of little consequence to the young and robust, is of all others the most fatiguing to the infirm, or those in delicate health.

A glance at the plan of the first floor opposite, Fig. 10, will show how we propose to realize this kind of accommodation in this dwelling. The kitchen is a wing added in the rear, of one story in height. The situation on which this dwelling is placed, has a prospect in one direction only, and the front, shown in the elevation, commands this view, the rear being nearly hidden by trees. On this front are situated two pleasant apartments, each 17 by 20 feet, opening from the vestibule or entrance hall, by large double doors, which, when fully opened, will throw these two rooms and the vestibule into one large apartment. Some elegance is conferred on the parlour by the bay window, after the old English mode, projecting on the

DESIGN II.

A COTTAGE IN THE ENGLISH, OR RURAL GOTHIC STYLE.

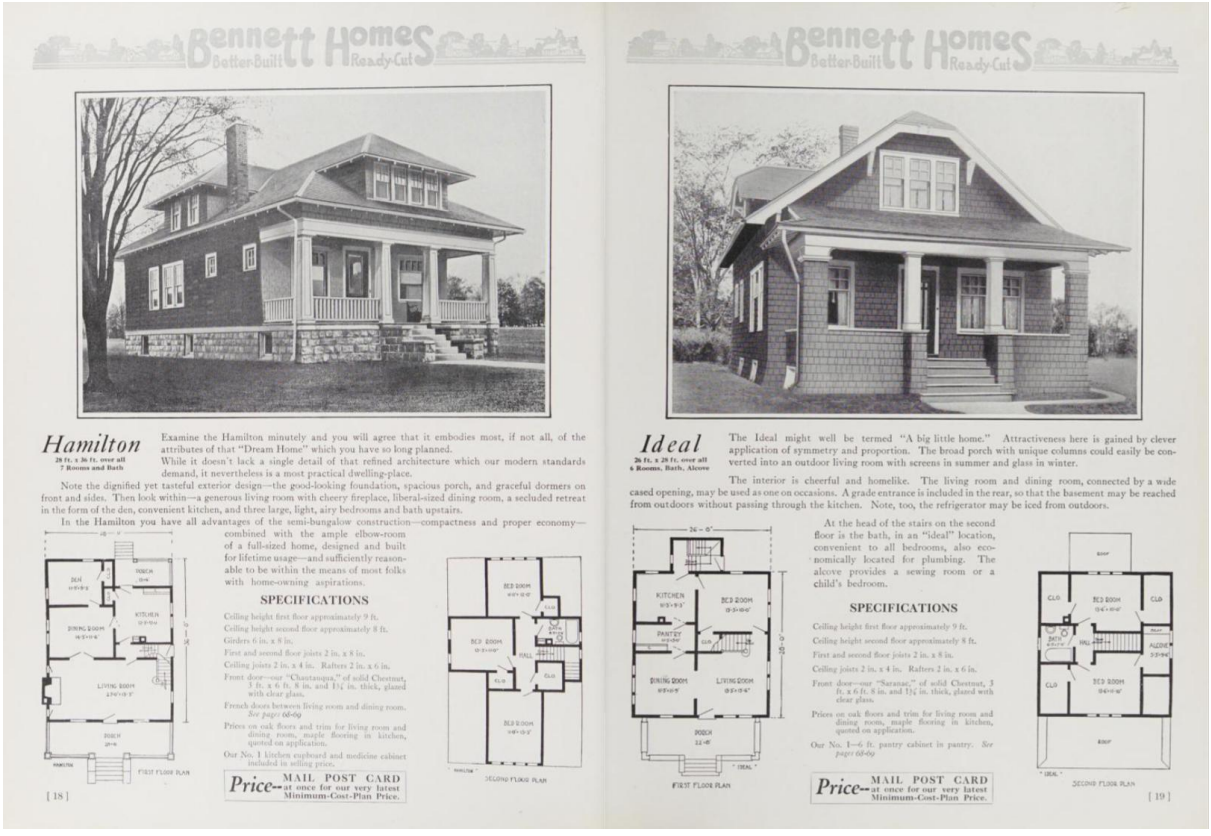
Fig. 9.

KITCHEN 16 X 15
STOOP
CL.
6
CL.
CLOSET
PANTRY 6 X 10
HALL
14X15
BED ROOM 14 X 17
LIBRARY 17 X 20
VESTIBULE 7
PARLOUR 17 X 20
UMBRAGE

Fig. 10.

UNIV. OF CALIFORNIA

Figure 16 - Pages of home design that uses a similar layout strategy and text description as seen in *The Small Home (Cottage residences, 1842, 50-51)*



Bennett Homes Better-Built Ready-Cut

Hamilton

28 ft. x 36 ft. over all
7 Rooms and Bath

Examine the Hamilton minutely and you will agree that it embodies most, if not all, of the attributes of that "Dream Home" which you have so long planned.
While it doesn't lack a single detail of that refined architecture which our modern standards demand, it nevertheless is a most practical dwelling-place.

Note the dignified yet tasteful exterior design—the good-looking foundation, spacious porch, and graceful dormers on front and sides. Then look within—a generous living room with cheery fireplace, liberal-sized dining room, a secluded retreat in the form of the den, convenient kitchen, and three large, light, airy bedrooms and bath upstairs.

In the Hamilton you have all advantages of the semi-bungalow construction—compactness and proper economy—combined with the ample elbow-room of a full-sized home, designed and built for lifetime usage—and sufficiently reasonable to be within the means of most folks with home-owning aspirations.

SPECIFICATIONS

Ceiling height first floor approximately 9 ft.
Ceiling height second floor approximately 8 ft.
Girders 6 in. x 8 in.
First and second floor joists 2 in. x 8 in.
Ceiling joists 2 in. x 4 in. Rafters 2 in. x 6 in.
Front door—our "Chautauqua," of solid Chestnut, 3 ft. x 6 ft. 8 in. and 1¾ in. thick, glazed with clear glass.
French doors between living room and dining room. *See page 68-69*
Prices on oak floors and trim for living room and dining room, maple flooring in kitchen, quoted on application.
Our No. 1 kitchen cupboard and medicine cabinet included in selling price.

Price—MAIL POST CARD at once for our very latest Minimum-Cost-Plan Price.

FIRST FLOOR PLAN

SECOND FLOOR PLAN

[18]

Bennett Homes Better-Built Ready-Cut

Ideal

26 ft. x 28 ft. over all
6 Rooms, Bath, Alcove

The Ideal might well be termed "A big little home." Attractiveness here is gained by clever application of symmetry and proportion. The broad porch with unique columns could easily be converted into an outdoor living room with screens in summer and glass in winter.

The interior is cheerful and homelike. The living room and dining room, connected by a wide cased opening, may be used as one on occasions. A grade entrance is included in the rear, so that the basement may be reached from outdoors without passing through the kitchen. Note, too, the refrigerator may be iced from outdoors.

At the head of the stairs on the second floor is the bath, in an "ideal" location, convenient to all bedrooms, also economically located for plumbing. The alcove provides a sewing room or a child's bedroom.

SPECIFICATIONS

Ceiling height first floor approximately 9 ft.
Ceiling height second floor approximately 8 ft.
First and second floor joists 2 in. x 8 in.
Ceiling joists 2 in. x 4 in. Rafters 2 in. x 6 in.
Front door—our "Saranac," of solid Chestnut, 3 ft. x 6 ft. 8 in. and 1¾ in. thick, glazed with clear glass.
Prices on oak floors and trim for living room and dining room, maple flooring in kitchen, quoted on application.
Our No. 1—6 ft. pantry cabinet in pantry. *See page 68-69*

Price—MAIL POST CARD at once for our very latest Minimum-Cost-Plan Price.

FIRST FLOOR PLAN

SECOND FLOOR PLAN

[19]

Figure 17 - Pages of stock plans that use a similar layout style as seen in *The Small Home (Bennet Homes, 1922, 18-19)*

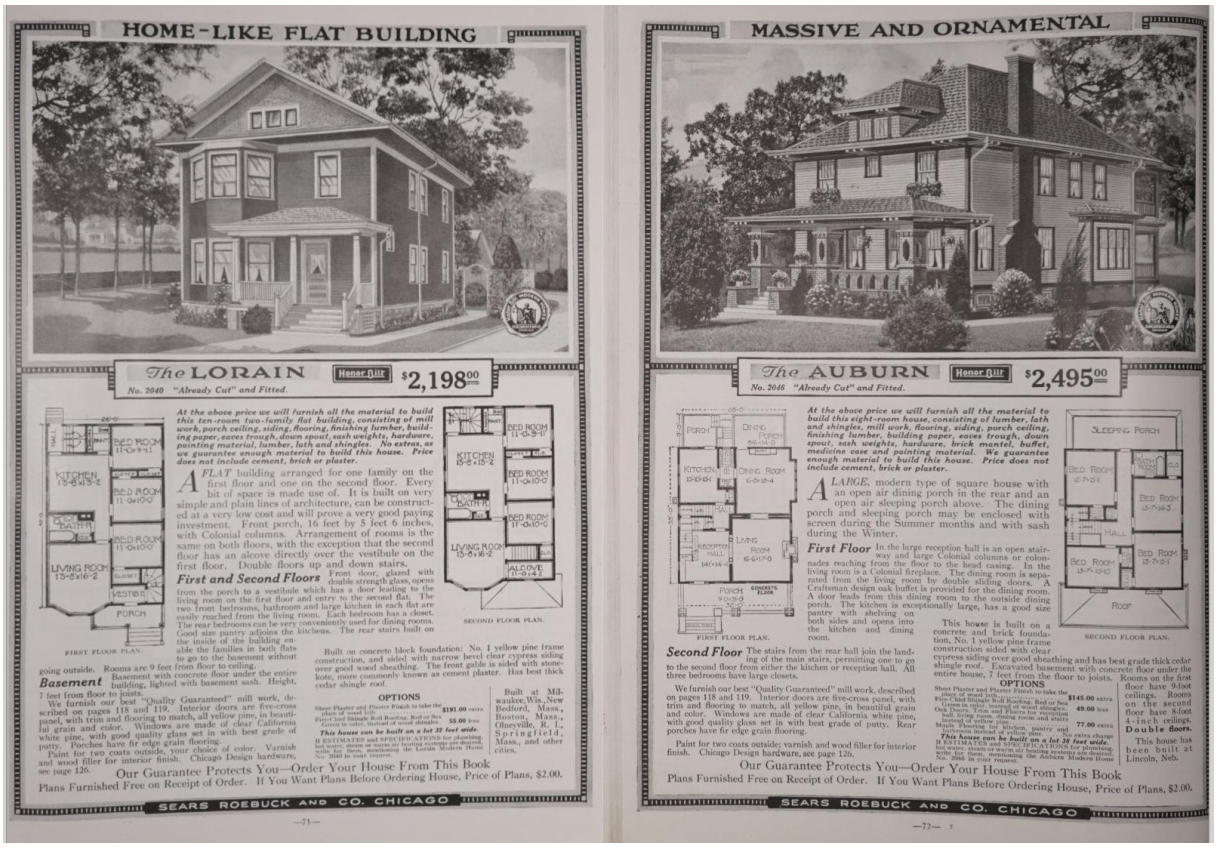


Figure 18 - Pages of stock plans that use a similar layout style as seen in *The Small Home (Honor Bilt Modern Homes, 1918, 71–72).*

One approach however, differed from other pattern books and catalogues. Rather than presenting stock plans as standalone products, some designs were integrated into educational articles related to architecture, construction techniques or building materials. In this way, the ASHSB used educational content as both a marketing strategy and a means of contextualising and promoting its own designs.

One such example features an article on the use of stained wood shingles for exterior siding (see Figure 19). The article begins with a general overview of the product, including its technical properties, describing aspects about costs, variations in shingles as well as construction methods. Next, one of ASHSB model homes is being presented where these shingles are employed.

Stained Wood Shingles for Sidewalls

A little discussion on their economy and selection

OF the various materials available for covering the roof and exteriors of wooden buildings, it is doubtful if any have a greater degree of attractiveness, combined with effective economy, than do high grade stained wooden shingles.

Stained shingles are particularly adaptable to the side walls of the small house. For this purpose they may be secured in any color or shade that may be desired. They can also be laid in various patterns to accentuate certain achitectural lines and areas in the wall. Perhaps one of the most popular ways of using shingles for this purpose is to employ the large size unit which is twenty-four inches in length. When this shingle is used a wide exposure may be obtained which may be as much as ten or eleven inches. The effect is that of wide bands running about the building. A similar result is obtained through the use of wide siding sometimes known as Colonial siding. This particular effect is very much desired on certain types of small homes.

Compared with the cost of siding for the covering of side walls, stained wooden shingles often show a considerable saving. The actual amount that can be saved varies with the local markets and with the qualities of the materials that are used. For example, it will be found that there are various costs for siding depending upon what kind of wood is used, its quality, and the width and thickness of the pieces. These different costs apply also to shingles. The variation comes from the kind of wood that is used and its quality and from the size and thickness of the shingle units.

Economy in Shingled Side Walls

One of the prominent shingle manufacturers has made a detailed investigation of the comparative costs of ready stained wooden shingles and siding. He has compared the finest grade of large red cedar shingles with wide Colonial siding of the same quality in a use that will give about the same architectural effect. The saving shown for the shingles amounted to something over $130 on a small house of two stories approximately 25 feet by 30 feet in size. The saving comes principally through the decreased cost in the material itself and in the charge for painting.

This brings out one of the greatest advantages of stained wooden shingles as applied to a side wall—namely that they do not require frequent repainting. The stain penetrates the shingles and lasts for an indefinite period. The quality of the stain, it must be understood, is something more than that of color. It serves as a protection for the wood, making it last much longer.

How Shingles Differ

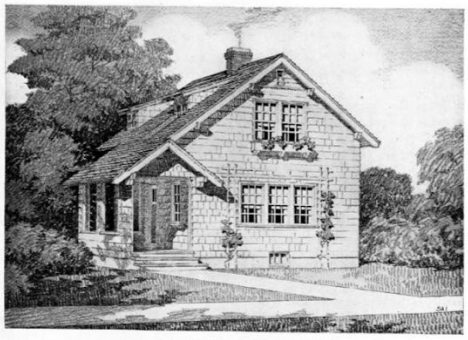
Of course it is not to be inferred that any kind of shingle will do for your walls or for your roof. There is as much difference between grades of shingles as there is in clothing. High grade wooden shingles are made from wood that is clear from knots and that is sawed like the best grade of soft wood flooring. That is to say, it is edge grain or straight sawed. The annual rings make parallel lines down the long dimension of such shingles. This makes them much more durable. These edge grain shingles present a surface which readily absorbs and holds the protective stain. The regular quality of the wood is such that the shingles do not warp, curl, or split as will the flat grain, knotty shingles. When it is understood that if a shingle starts to curl that is the beginning of the end, it will be seen how desirable it is to use only the quality that will lie flat at first and that will stay flat. Properly stained, high grade shingles applied as they should be, whether to the wall or to the roof, should last a long period of years.

In regard to the application of wooden shingles on the roof, it must be said that it is the low-grade poorly applied wooden shingle roof that has been the fire menace—not the high-grade properly applied roof of this material. As a matter of fact, a number of experiments conducted by reputable authorities have shown that the tight wooden shingle roof is a good protection for your house. It is by no means the highly inflammable affair that it is often pictured to be.

One of the most commonly neglected features is the matter of nails. Good zinc coated nails should always be used for wooden shingles. Often the shingles are blamed for a faulty roof whereas in reality the nails are at fault. Certainly it is folly to attach a high-grade roofing material, like the best wooden shingles, with cheap iron nails which will rust out in a short span of years and allow the shingles to work loose. For this reason zinc coated nails only should be used. They cost perhaps a few dollars more for the whole house, but they will not rust and will hold the shingles in place about as long as the shingles themselves will last, which should be for a long term of years.

When shingles are stained in the proper manner with good colors, the expense of recoloring and yearly painting is reduced to the minimum. Of course there will have to be some staining from time to time, but not as much of this as is necessary for wood siding.

Do not think that you can get any of these suggested benefits from every ordinary wooden shingle. It must be of the best grade and the color must be good. The method of applying the preservative is important. Reputable manufacturers have perfected stains, preservatives and methods to conserve your interests. Do not waste your money on an inferior shingle.



Home Plan No. 5A1—Northwestern Division

Where Shingles Would Be Attractive

THIS small home would look especially well if built with shingled side walls, as shown in the illustration here. Shingles stained a dark or silver gray are recommended, with trim cream color and roof stained a dark brown. A flower box under the second story windows and a trellis around the first story windows for vines would add a touch of warm vivid color that would be delightful against the gray side walls.

The ingenious way in which the main roof of the house extends over the porch adds interest to the exterior. The little porch entrance has its gable pitched the same as the gabled front of the house. The long sweep of the roof is broken by a recessed dormer, and brackets break the line of the cornice.

This is a story and a half home, planned to meet the most exacting modern requirements and to provide comfort, convenience and a pleasing exterior at reasonable building outlay. There are five main rooms, bath room, six closets, and basement with heater room, and large light laundry.

The living room is everything that its name implies. It is a large, light room, with windows on three sides and a fireplace for winter comfort. It has the unusual advantage of opening both from the front and side hall. Notice, in fact, how easy it is to get from one part to another of this home.

Among the conveniences are the coat closet in the front hall; the broom closet and the general utility closet in the side entry. On the second floor there is a shelved linen closet.

The kitchen is planned so all the fixtures are within easy reach.

The ice box, though in the kitchen, is iced from outside.

Both bedrooms have windows on two sides, and each has its own large closet.

The bath room is over the kitchen, an economical plumbing arrangement, as one stack can be used for both kitchen and bathroom.





Important Facts About Design 5A1

CONSTRUCTION: Wood frame on masonry foundations, cement base course. Exterior would look well with shingled side walls, although stucco or siding could be used.

DESIGNED TO FACE: North or West. Reverse for other facings.

SIZE OF LOT: From 35 to 40 feet in width.

CUBIC CONTENT: Approximately 16,500 cubic feet.

CHIMNEY: One inside chimney, containing the heater and fireplace flues.

CEILING HEIGHT: First floor 8 ft. 4 in. Second floor 8 ft. 2 in.

DEPTH: 30 feet. WIDTH: 21 feet.

PRICE OF PLAN: $25.50 with working drawings, specifications and service. For plans on approval see page 24.

ORDER PLANS FROM: Northwestern Division, 1200 Second Ave. So., Minneapolis, Minn.

THE RENTER'S DEPENDENCE

The renter is humiliatingly dependent on his landlord. He must ask for every repair; he must await his landlord's pleasure; he must comply with his landlord's whims as to children, or dogs, or cats, or chickens, or garden. He knows not what day the property may be sold, his rent raised, or he may be ordered to vacate.

Figure 19 - Example where an educational topic is combined with one of ASHSB stock plans *(The Small Home, September 1923, 5-7)*

3.4 Educational & Value of Architects Articles

After analysing the educational articles across the selected booklets, eight recurring topics could be identified (see Figure 20).

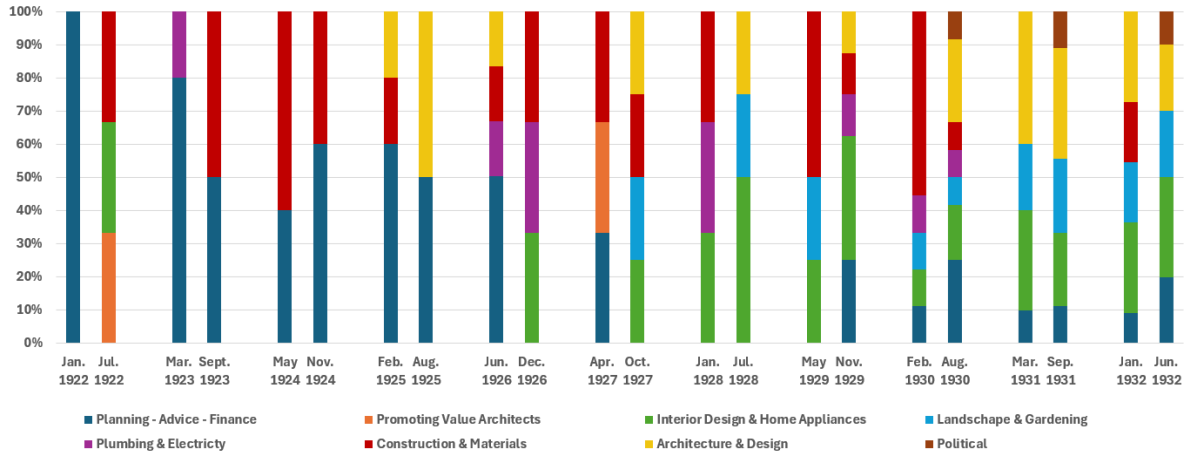
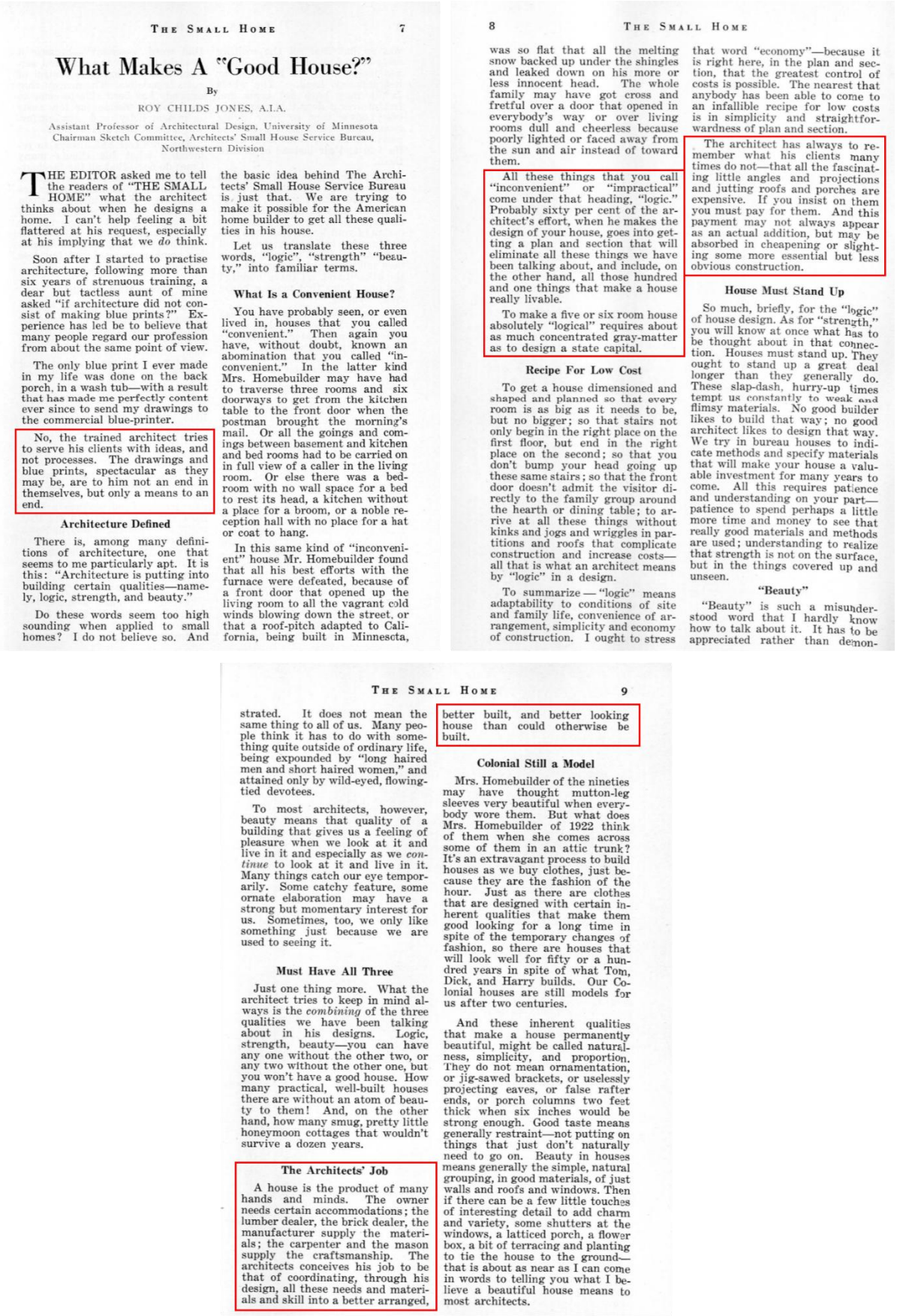


Figure 20 - Percentage of educational articles per topic *(compiled by the author).*

Between 1922 and 1926, the educational content was primarily written by the main editors of *The Small Home* and focused on core topics such as planning, financing and construction guidance, reflecting the booklet's role as a service bulletin (see Figure 20 and Appendix A). These editions also included contributions from third-party companies, addressing topics such as construction-related practices.

From 1927 onward, issues began to feature a broad range of topics, including interior design, plumbing and electricity, landscape design, and architectural design (see Figure 20). These articles were primarily written by external professionals such as architects, university professors, members of the American Institute of Architects, and representatives of initiatives such as the Better Homes Movement (see Appendix A). In addition, the educational content was often aligned with the season in which the issue was published, For example, the September 1931 issue included "Starting a Lawn in Early Fall," while the January 1928 issue featured an article named "The Facts About Insulation."

Articles discussing the value of architects also appeared in *The Small Home*. Based on the analysed publications, these discussions primarily functioned as self-branding for the ASHSB. Nevertheless, some early editions included broader reflections on the role of architects in general. For example, the July 1922 issue featured an article by Roy Childs Jones, member of the American Institute of Architects and the ASHSB Northwestern Division, titled *"What Makes a Good House"* (see Figure 21). In this article, Jones argued that architects provide value not merely by producing drawings or blueprints but by contributing ideas and expertise that shape a well-designed home. He describes architectural design as the coordination of three qualities: logic, strength, and beauty, resulting in houses that are functional, durable, and aesthetically pleasing.



THE SMALL HOME 7

What Makes A "Good House?"

By

ROY CHILDS JONES, A.I.A.

Assistant Professor of Architectural Design, University of Minnesota
Chairman Sketch Committee, Architects' Small House Service Bureau, Northwestern Division

THE EDITOR asked me to tell the readers of "THE SMALL HOME" what the architect thinks about when he designs a home. I can't help feeling a bit flattered at his request, especially at his implying that we *do* think.

Soon after I started to practise architecture, following more than six years of strenuous training, a dear but tactless aunt of mine asked "if architecture did not consist of making blue prints?" Experience has led be to believe that many people regard our profession from about the same point of view.

The only blue print I ever made in my life was done on the back porch, in a wash tub—with a result that has made me perfectly content ever since to send my drawings to the commercial blue-printer.

No, the trained architect tries to serve his clients with ideas, and not processes. The drawings and blue prints, spectacular as they may be, are to him not an end in themselves, but only a means to an end.

Architecture Defined

There is, among many definitions of architecture, one that seems to me particularly apt. It is this: "Architecture is putting into building certain qualities—namely, logic, strength, and beauty."

Do these words seem too high sounding when applied to small homes? I do not believe so. And the basic idea behind The Architects' Small House Service Bureau is just that. We are trying to make it possible for the American home builder to get all these qualities in his house.

Let us translate these three words, "logic", "strength" "beauty," into familiar terms.

What Is a Convenient House?

You have probably seen, or even lived in, houses that you called "convenient." Then again you have, without doubt, known an abomination that you called "inconvenient." In the latter kind Mrs. Homebuilder may have had to traverse three rooms and six doorways to get from the kitchen table to the front door when the postman brought the morning's mail. Or all the goings and comings between basement and kitchen and bed rooms had to be carried on in full view of a caller in the living room. Or else there was a bedroom with no wall space for a bed to rest its head, a kitchen without a place for a broom, or a noble reception hall with no place for a hat or coat to hang.

In this same kind of "inconvenient" house Mr. Homebuilder found that all his best efforts with the furnace were defeated, because of a front door that opened up the living room to all the vagrant cold winds blowing down the street, or that a roof-pitch adapted to California, being built in Minnesota, was so flat that all the melting snow backed up under the shingles and leaked down on his more or less innocent head. The whole family may have got cross and fretful over a door that opened in everybody's way or over living rooms dull and cheerless because poorly lighted or faced away from the sun and air instead of toward them.

8 THE SMALL HOME

All these things that you call "inconvenient" or "impractical" come under that heading, "logic." Probably sixty per cent of the architect's effort, when he makes the design of your house, goes into getting a plan and section that will eliminate all these things we have been talking about, and include, on the other hand, all those hundred and one things that make a house really livable.

To make a five or six room house absolutely "logical" requires about as much concentrated gray-matter as to design a state capital.

Recipe For Low Cost

To get a house dimensioned and shaped and planned so that every room is as big as it needs to be, but no bigger; so that stairs not only begin in the right place on the first floor, but end in the right place on the second; so that you don't bump your head going up these same stairs; so that the front door doesn't admit the visitor directly to the family group around the hearth or dining table; to arrive at all these things without kinks and jogs and wriggles in partitions and roofs that complicate construction and increase costs—all that is what an architect means by "logic" in a design.

To summarize — "logic" means adaptability to conditions of site and family life, convenience of arrangement, simplicity and economy of construction. I ought to stress that word "economy"—because it is right here, in the plan and section, that the greatest control of costs is possible. The nearest that anybody has been able to come to an infallible recipe for low costs is in simplicity and straightforwardness of plan and section.

The architect has always to remember what his clients many times do not—that all the fascinating little angles and projections and jutting roofs and porches are expensive. If you insist on them you must pay for them. And this payment may not always appear as an actual addition, but may be absorbed in cheapening or slighting some more essential but less obvious construction.

House Must Stand Up

So much, briefly, for the "logic" of house design. As for "strength," you will know at once what has to be thought about in that connection. Houses must stand up. They ought to stand up a great deal longer than they generally do. These slap-dash, hurry-up times tempt us constantly to weak and flimsy materials. No good builder likes to build that way; no good architect likes to design that way. We try in bureau houses to indicate methods and specify materials that will make your house a valuable investment for many years to come. All this requires patience and understanding on your part—patience to spend perhaps a little more time and money to see that really good materials and methods are used; understanding to realize that strength is not on the surface, but in the things covered up and unseen.

"Beauty"

"Beauty" is such a misunderstood word that I hardly know how to talk about it. It has to be appreciated rather than demon-

THE SMALL HOME 9

strated. It does not mean the same thing to all of us. Many people think it has to do with something quite outside of ordinary life, being expounded by "long haired men and short haired women," and attained only by wild-eyed, flowing-tied devotees.

To most architects, however, beauty means that quality of a building that gives us a feeling of pleasure when we look at it and live in it and especially as we *continue* to look at it and live in it. Many things catch our eye temporarily. Some catchy feature, some ornate elaboration may have a strong but momentary interest for us. Sometimes, too, we only like something just because we are used to seeing it.

Must Have All Three

Just one thing more. What the architect tries to keep in mind always is the *combining* of the three qualities we have been talking about in his designs. Logic, strength, beauty—you can have any one without the other two, or any two without the other one, but you won't have a good house. How many practical, well-built houses there are without an atom of beauty to them! And, on the other hand, how many smug, pretty little honeymoon cottages that wouldn't survive a dozen years.

The Architects' Job

A house is the product of many hands and minds. The owner needs certain accommodations; the lumber dealer, the brick dealer, the manufacturer supply the materials; the carpenter and the mason supply the craftsmanship. The architects conceives his job to be that of coordinating, through his design, all these needs and materials and skill into a better arranged, better built, and better looking house than could otherwise be built.

Colonial Still a Model

Mrs. Homebuilder of the nineties may have thought mutton-leg sleeves very beautiful when everybody wore them. But what does Mrs. Homebuilder of 1922 think of them when she comes across some of them in an attic trunk? It's an extravagant process to build houses as we buy clothes, just because they are the fashion of the hour. Just as there are clothes that are designed with certain inherent qualities that make them good looking for a long time in spite of the temporary changes of fashion, so there are houses that will look well for fifty or a hundred years in spite of what Tom, Dick, and Harry builds. Our Colonial houses are still models for us after two centuries.

And these inherent qualities that make a house permanently beautiful, might be called naturalness, simplicity, and proportion. They do not mean ornamentation, or jig-sawed brackets, or uselessly projecting eaves, or false rafter ends, or porch columns two feet thick when six inches would be strong enough. Good taste means generally restraint—not putting on things that just don't naturally need to go on. Beauty in houses means generally the simple, natural grouping, in good materials, of just walls and roofs and windows. Then if there can be a few little touches of interesting detail to add charm and variety, some shutters at the windows, a latticed porch, a flower box, a bit of terracing and planting to tie the house to the ground—that is about as near as I can come in words to telling you what I believe a beautiful house means to most architects.

Figure 21 - Article "What Makes A "Good House". Boxes highlighted in red talks about the responsibility of the architect. *(The Small Home, July 1922, 7–9).*

The following month, another article titled *"What is an Architect"* further emphasized the practical value of architects (see Figure 22). The article addressed common misconceptions by arguing that architects do not simply produce drawings or blueprints, but use their experience, and knowledge to prevent costly mistakes, make efficient use of space, and ensure the safe, functional, and economical construction of a home. The article also stressed that architects were not only for wealthy families, but could also offer real advantages for small-house clients by saving money and materials.



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Financing-Planning-Building
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THIS service bulletin, THE SMALL HOME, is the official publication of The Architects' Small House Service Bureau of the United States, Inc., controlled by The American Institute of Architects and indorsed by The Department of Commerce, United States Government, Mr. Herbert Hoover, Secretary.
The bulletin is published monthly by the United States Service Bureau to further extend the work and service of the various regional Bureaus now formed and organizing. Regional Bureaus are members of the parent organization, The Architects' Small House Service Bureau of the United States, Inc.

What Is An Architect?

MR. PAUL WATERHOUSE, P. R. I. B. A., the distinguished English architect, at a recent public meeting said that his favorite definition of an architect was: "A man who was engaged at small expense to make cheap mistakes with a twopenny pencil on a fourpenny piece of paper, and to rub them out with a half-penny piece of rubber to save his client making a £10,000 mistake on a £5,000 site."

Translated into United States rate of exchange this would read as follows:

"An architect is a man hired at small expense to make cheap mistakes with a one-cent pencil on a two-cent piece of paper and erase them with five-cent rubber to save his client making a $50,000 mistake on a $25,000 lot."

Many people have a curious idea about the work of the architect. Sometimes people who have not employed an architect consider that he is a luxury; that he increases the cost of a building far beyond expectations of the client. Others say that an architect is an artist. He makes pretty sketches on paper without regard for costs. On the other hand, many people regard fees paid to architects for service as unnecessary. They insist that this initial expense can be done away with and immediate savings made.

It should not be necessary to say that a trained architect is a man whose service, regardless of its cost, should more than justify the expense.

A trite saying in Small House Service Bureau offices, that is to say, among ourselves, is that the architect's service really costs the client nothing. This is true because it is proven daily in the case of hundreds of home builders who are seeking Service Bureau plans, counsel and direction. Because

what is true in regard to the architect and his function and service in bigger work is equally true in small home building.

Perhaps the outstanding difference between the service of an architect on a large job and a small home is that in large structures, where immense sums of money are involved and the planning, construction and completion of a building complicated, people usually recognize long in advance that somebody, usually an architect, must be entrusted with this work. They recognize that a service fee must be paid and they have the money to pay for this service.

In the case of a small home, the owner frequently feels that for some reason, architecture, in the accepted meaning of the word, doesn't apply and that the cost for engaging an architect or employing architectural service can be easily done away with and savings effected.

Now the truth of the matter is that designing a small home is a big problem. It involves providing within a restricted amount of space all the comforts, conveniences and much of the equipment that people demand in a mansion or dwelling of perhaps fifteen or twenty times the cost.

The usual procedure on the part of most small home builders is to almost instantly deny the need for architectural service. This denial is perhaps influenced nine times out of ten because of an opportunity to effect what appears to be a saving of three or four, or perhaps five hundred dollars for architectural service, even though the home builder or owner is quite well aware of the fact that through architectural service many hundreds of dollars might be saved.

It is very ofen the case of initial expenditure. Doing without architectural service, which would cost perhaps $300, would install the heating plant.

Right here the Small House Service Bureau is pointing the way. The Service Bureau of the United States and its regional Bureaus are proving the case each day that architecture is economy and that the architect is not only a designer, but he is a saver. His business is to counsel, advise, and give his clients the sum total of his experience, his training and knowledge of all phases of construction.

Through the Small House Service Bureau movement the architect is proving to a very large number of small home builders that architecture involves much more than the preparation of sketches or the making of blue prints. We are inviting home builders to use our Bureau as they use a Clinic. We are showing them that our documents and plans are not only well prepared and more complete than the average home plan, but we are inviting clients to use our counsel and advice.

This combination of counsel and service is preventing many mistakes on the part of the home builders who might otherwise waste materials as well as dollars. We admit that we are employed at small expense to the client, and frequently, with a five-cent pencil, a one-cent piece of paper and a five-cent eraser, all within the short space of perhaps five or ten minutes, we have saved many a home builder from making a $2,000 mistake on a $5,000 job. Perhaps this is one reason why the Small House Service Bureau of the United States and its regional Bureaus are growing so rapidly and are so enthusiastically indorsed and recommended by satisfied clients.

Figure 22 - Article "What is An Architect?" *(The Small Home, August 1922, 3-4)*

For the analysis of educational articles, different linguistic and visual strategies were deployed depending on the subject matter of the articles. Topics concerned with advice, construction, and technical guidance tended to use precise and practical language, often supported by diagrams, tables, comparative explanations, and step-by-step instructions to educate readers about issues such as masonry, insulation, structural efficiency, and material selection (see Figure 23).

By contrast, design-oriented topics relied more heavily on descriptive and visually focused language, seasonal illustrations, and examples of home interiors and outdoor spaces to communicate aesthetic principles. These articles not only provided practical guidance on spatial arrangement and stylistic choices, but also provided inspiration for the furnishing and improvements of the home with the latest modern inventions.. For instance, an article appeared in 1932 about the design of a radio box in the living room (see Figure 24). This was an era where during the 1920's and 1930's radio's started to make an appearances in residential homes.[42]

In addition, other educational articles addressed themes such as kitchen design, household appliances, laundry practices, and interior decoration, promoted modern domestic ideals of the period, often reflecting women's roles within the household (see Figures 25 & 26).

[42] Stephen Smith, *Radio: The Internet of the 1930s*, November 10, 2014, https://www.apmreports.org/episode/2014/11/10/radio-the-internet-of-the-1930s.

WHAT THE SPECIFICATIONS REALLY SAY V. Masonry

by **PHILIP G. KNOBLOCH, A. I. A.**

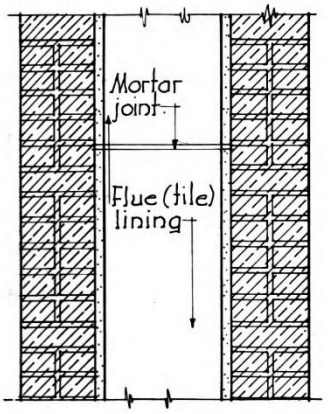


Figure I—Section through chimney with tile flue lining.

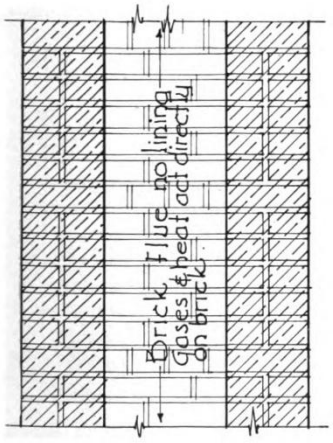


Figure II—Section through chimney having no flue lining. After the mortar crumbles and joints open in an unlined flue the draft is seriously affected, and the fire hazard from sparks and gases becomes a menace. The lined flue is not only a protection against such a condition but prevents this condition by protecting the brick from the action of the gases and heat.

YOU have probably noticed that under each heading of the specifications, there is an introductory paragraph entitled "Scope of Work." In a previous issue we explained that this paragraph, while an introductory one, is our method of reminding the contractor that he is responsible for the labor, materials, and delivery and setting of all work included on the drawings numbered (here we include numbers of each sheet of drawings) and in the specifications. We do this so that he can check his blue print set with our numbers and ascertain that his set is complete.

Masonry work includes brickwork and stone or terra cotta trim. If our building is one that requires great quantities of stone or terra cotta, we separate them and specify them under separate headings, but since the average small home requires little stone or terra cotta we include them under masonry.

For face brick, we must have an outside scaffold, as by means of this only is it possible to lay the brick correctly, plumb, and level. Patterns can be worked out more satisfactorily and conveniently. The bricklayer is working in a natural position from an outside scaffold, where he faces his work, whereas, if the work were being done from an inside scaffold, he must be working over hand, and his position is such that he must look down on his work. A mechanic working in this awkward position cannot perform at his best. While we specify plainly the outside scaffold, we have been asked many times why we could not work from an inside scaffold. Yes, no doubt we could, but we sincerely believe that the added cost for the outside scaffold is warranted by the result of the completed work. In addition we specify an inside scaffold for the backing up work.

Brick or stone arches are to be set on wood centers (that is a wood form built to form the curves of the arch). These centers are furnished and erected by the carpentry contractor. The water necessary for the mortar is furnished by the owner and the plumber installs the temporary piping.

The portland cement required is the same as we specified in a previous issue under concrete.

The sand for mortar is very different in grading than that used for concreting. For mortar we want a consistently even and smooth grade of sand. We want no pebbles that will interfere with the laying of the brick. The sand must be clean and must not stain. We want sand that is even in grade and high in silica. A fifteen pound sample is to be submitted to the architect for his approval before it is ordered. A crushed rock sand is very good, and is usually consistent in grading, as its size can be governed during the process of crushing.

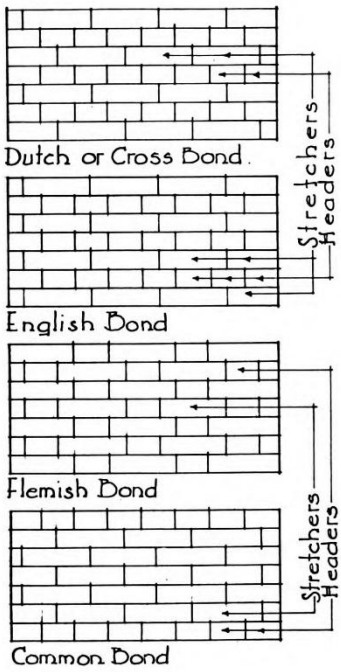


Figure III—Diagram of four commonlly used brick bonds.

Where the brick bonding cannot be carried through, due to the pattern work, or where a distinctly vertical bond is used that prevents correct bonding, we specify that 24-gauge galvanized crimped wall ties for bonding are to be used and placed on every third course, three to a brick, set in, and covered with mortar. The mortar holds the tie securely and protects it in the future from rusting.

For the furnace flue and the flue for the kitchen range the contractor shall furnish a terra cotta pipe that shall be built into the chimney wall, into which the iron flue pipe is placed later. This is protection against fire and is usually called for by local building codes. In addition, the chimney shall be lined with a terra cotta or clay flue tile of the size as shown on the drawings (See Figs. 1 and 2,

(Continued on page 40)

Figure 23 - Article "What The Specifications Really Say" *(The Small Home, August 1930, 29)*



Photograph by Mattie Edwards Hewitt

Here we have an especially well designed small radio. It fits the space admirably and harmonizes with the furniture in the room.

MUSIC HATH CHARMS

By MEHETABEL THANKFUL AMSDELL

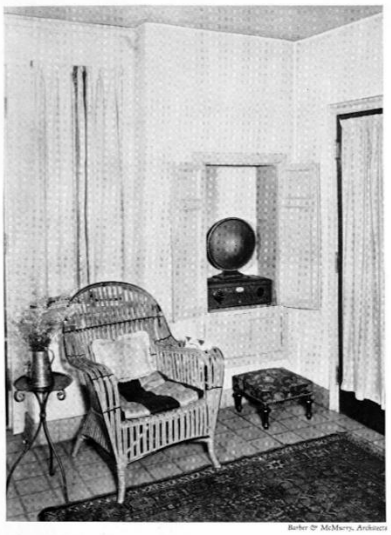
WHILE it is possible today to have more and better music in the home than ever before, at the same time a curious situation has arisen in regard to the placing and arranging of the different musical instruments in the home. In some cases I have almost come to regard the radio and the phonograph as "outlaw" furniture. This is perhaps due wholly to their being as yet very new in the world, and so busy being born that they have not had time to evolve into their best shape and form.

Always we think of the automobile as one of the modern creations that has really achieved a new form supremely fitted to its needs and its function. Those of us who are old enough to remember the first cars that appeared way back about 1900 have seen the present form emerge year by year, and with our musical instruments we are witnessing much the same thing. The radio is of course the baby of them all, and its appearance on the scene has quite upset the well being of the phonograph family just as it was beginning to feel the least bit grown up. With the radio the technical problems are so absorbing, and changes are coming with such breathless haste that there has not yet been time for the shape of this new marvel to take form, but once the mechanical and technical problems are fairly under control we may be sure that the form will emerge and be extremely interesting. Then we will witness real design, a form that is really the outgrowth of the function of the object itself.

With the piano we are confronted with another problem, that of size. No one will question the fact that a grand piano has better tone than an upright, and yet in the arrangement of a room a grand piano offers very real difficulties. To meet this the manufacturers are making smaller and smaller grands, midgets and apartment house models, in which it seems to me inevitable there must be a corresponding loss of tone. There is of course good tone in some grand pianos that are smaller than the large concert type, but many of the very small pieces seem to me to get into the "trick" furniture class, and are just another expression of the very American idea that we can get something for nothing. So at the risk of sounding very old fashioned and very out of the fashion, I should say that the person who has a small living room and who really wants a piano might much better get a good reliable upright than take up valuable space in such a room by using a reduced make-believe grand.

The most satisfactory disposal of a grand is to have a special space for it, either at the end of a very large room, or in an alcove, or in a small room just off the living room. This last is of course the ideal condition. Barring that, unless we have a fairly large room and can have a grand that is really a piano, I repeat that we had better stick to the old upright. It at least does not take up a great deal of room. It gives height to the furnishings, and it can give a very homey touch—all at the price of our having the courage to do what is the best thing under the circumstances even though it may be a bit against the style of the present moment. Only thus can we achieve any individuality at all.

It always seems to me that it is desirable to have the music center of the room at one end rather than in the main circle. This may be only a personal feeling, but it seems more appropriate that way to me. A space at the end



Barber & McMurry, Architects

Before this house was built the owner and architect planned to have the radio concealed in a closet in the sunroom. The illustration shows the successful arrangement. The closet below is for the batteries. Such a plan makes the radio "belong."

of the living room would be the first choice always for me. Sometimes at the end of the living room there will be space between the wall and a doorway that will just take the piano nicely, and fortunate is the home that has such a space.

If we are building and know we are to have a piano we should provide in the plans for the proper space for it. Sometimes in a long narrow room where there is a long wall space opposite the fireplace, the piano can be pushed well down to the end of the space, leaving the center free for the friendly grouping around the fire.

The less dressing up a piano gets the better. The space above it will call for a picture usually, and the composition may be completed by a pair of something on the top of the piano. In the flower season bowls of blooms are welcome everywhere, and the top of the piano makes a spot for more life and color.

When it comes to the matter of the radio, here we have an absolutely new medium, a true expression of the twentieth century, so what is more fitting than that it should be clothed in a modern manner. It seems rather pathetically out of place to see a modern radio placed in a Gothic or a Tudor cabinet. Somehow the two ideas just don't pull together. With that as a beginning let us not forget another principle of good design—that the radio should somehow belong to the room architecturally, and not be casually dropped in as it too often is. One thing sure, a radio so planned and considered immediately takes on a significance impossible in any other way.

If it is to have real structural quality we may decide to build it in in some way, or at least to build a cabinet to house it. Open bookshelves offer one solution. In planning them space for the radio may be definitely allowed. Or we may go further and put a hinged drop front on the open shelves, making it possible to conceal the radio when not in use and to give a shelf when open. This is more attractive and more interesting than when the cabinet is left open. A thoroughly modern touch was shown in a piece of living room furniture in an exhibit of modern

Figure 24 - Example of an article that discusses the latest technology of radio's in home design *(The Small Home, November 1929, 7-8)*

KITCHENS . . .

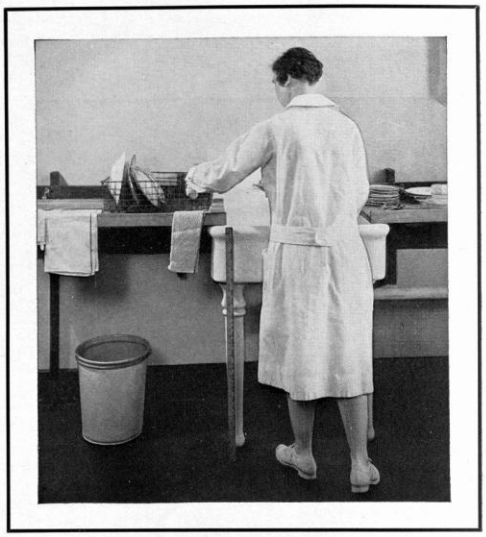
Easier Work Shops

by L. RAY BALDERSTON

A BUILDER once said: "You know women look only at the living room and dining room; a kitchen or laundry never sells a house." Fortunately that time is past, and today those of us as consultants in centers where housewives feel that it is not embarrassing to ask questions are set thinking by the innumerable inquiries: "How can I make over my kitchen and put in the helps and comforts that are practical and that will make my work easier?"

Oftentimes it takes two people to do it—the woman expert in household affairs to interpret, the architect to produce. The focal point seems to be arrangement for better conditions of work in the kitchen, as it affects work-hours of the housewife. The arrangement of the kitchen really ought to begin with the blue-prints showing where sinks and stoves are to be connected or piped. To us again come these questions: "Will you explain this blue-print to me? What does that cross mean?" One way to visualize such a blue-print is to cut small pieces of cardboard of different color from the print, and place them on the floor plan. These cut to scale can show relative size of room, walking spaces, and also arrangement.

Remember after the housewife moves in, it is too late to route the work, to change the heights of working levels, to establish shelves or cupboard storage. Routing is an engineer's term, but in the language of housewives it means how far we walk, how many times we need to retrace our steps, how many times we advance in doing a special task. The man at a work-bench may do just one job; the woman preparing a meal with its many processes needs and asks for help. If every woman in the building of her own house would actually try out her own plan—pretend she is doing some special process in food preparation or washing dishes—and prove the relationship of the job to the workshop; she would see for herself how much energy was lost. Try to make a custard, beginning at the very beginning; literally walk to get the double-boiler. How far is it necessary to go for the eggs, the sugar, the egg-beater? These suggestions may prove their worth by using a ball of string and some pins, and each time that the housewife stops to get needed equipment, or to go after vanilla or the custard cups, knot the string and fasten it by a thumb tack. It will be more than a game—a glaring fact of waste time and energy because of poor planning and



Side light from a window, two drain-boards, and combined hot and cold faucets make this sink good even though rather small. The deeper the sink the lower it must be set.

illy-arranged storage closets. Shorten the string, better the plan. Improvement in the arrangement or routing may be tested by a string of another color. Measure this arrangement and what has been saved.

Engineers call it "routing". Housewives may well use some of their technical ideas and call their job labor-saving. An old-fashioned housekeeper was finally persuaded by her daughter to try to make dish-washing easier. It was a big kitchen, very old-fashioned, and as it was too costly to move the place of the sink, a study was made of her dish-washing journey, testing out the kitchen as it was. It really was a journey, for as it was it averaged for one meal a walk of 137 feet. It was impossible to move the sink, so how could we help matters? It ended with getting from the attic a sturdy bookcase and establishing it as a storage place for the many regular dishes and bowls, such as are commonly used in getting a meal. The mother had thought that these belonged in the dining room—a long distance away. The rack for dishtowels was put by the window at the sink [*Continued on page 30*]

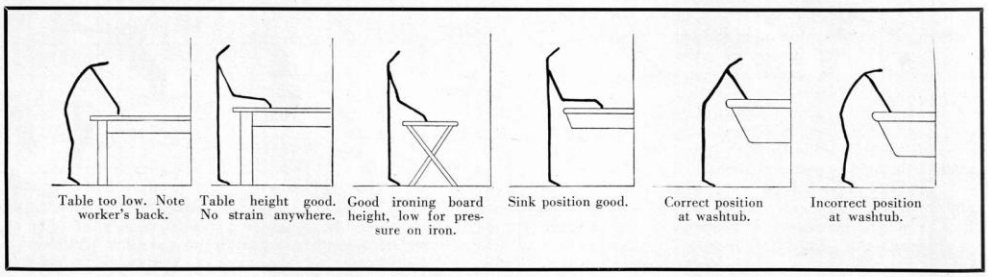
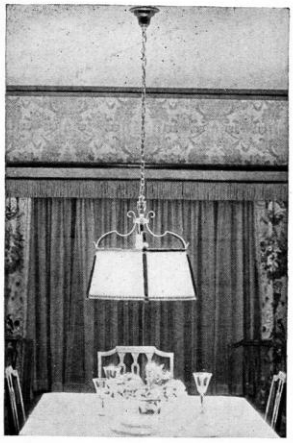


Figure 25 - Example of an article that discusses about design of the kitchen with the housewife in mind (*The Small Home, January 1932, 22)*



. . OUTLETS WHERE YOU NEED THEM

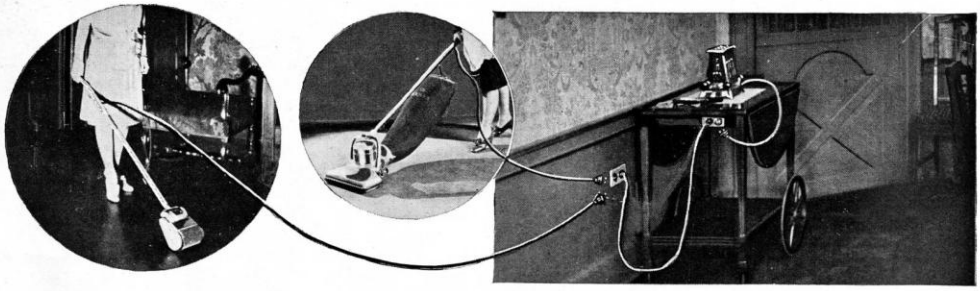
II. Dining Room and Kitchen



Center Fixture . . . The center fixture should not be omitted from the dining room unless adequate lighting is provided by one of the other two systems illustrated on this page. This is the least expensive way to light the dining room.

The second of four articles illustrating adequate electrical installation. Reprinted by courtesy of The Electrical Record.

Buffet Outlet . . Decorative lighting in the dining room often calls for the use of candles on the buffet. An outlet should be provided for such lights as well as for appliances often found here.



Brackets—Switch Controlled . . . Below is a dining room lighted entirely by brackets. A series of brackets used in this way will almost surely be used all at once, in which case they should be controlled by a single wall switch. Brackets used in the dining room should be equipped with adapters which eliminate glare.

Outlet for Wired Tea Table . . . This is one acceptable method of providing electric service for table appliances in the dining room. The outlet shown should be near the hostess's chair. If the outlet is a double outlet, it is made doubly useful, for it will then provide service for the vacuum cleaner or floor polisher.

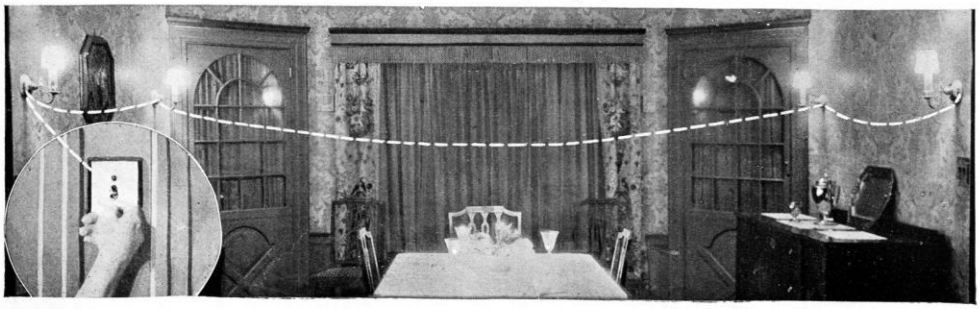
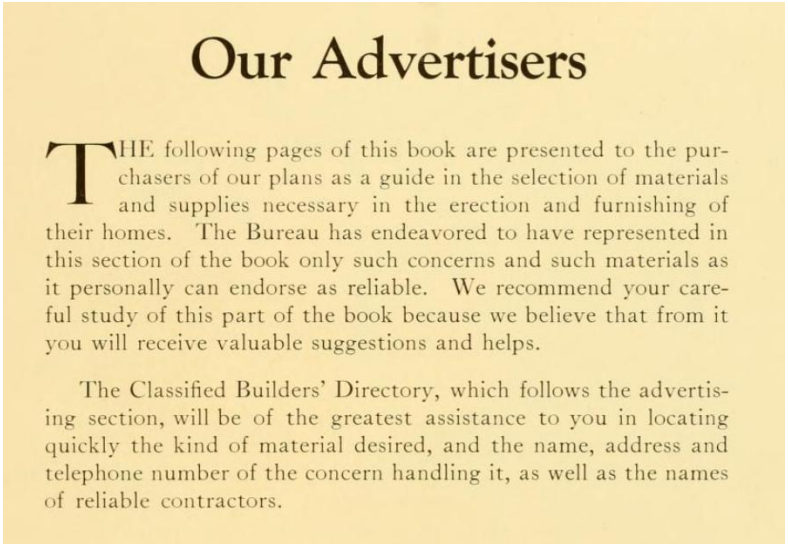


Figure 26 - Example of an article that discusses about positioning of power outlets with the housewife in the image doing household chores *(The Small Home, August 1930, 22)*

3.5 - Third-Party Advertising

Advertisements formed a significant part of the magazine's content, typically accounting between a quarter to a third of each issue. At first glance, the integration of commercial material appears to contradict the Bureau's non-profit status as it promoted external brands within its publications.[43] While *The Small Home* does not explicitly explain the purpose of its advertisements, a possible explanation can be found in the in ASHSB publication *How to Finance, Plan and Build Your Home* (1922), where the advertising section is described as a source of additional suggestions and guidance for constructing and furnishing a home (see Figure 27).



Our Advertisers

THE following pages of this book are presented to the purchasers of our plans as a guide in the selection of materials and supplies necessary in the erection and furnishing of their homes. The Bureau has endeavored to have represented in this section of the book only such concerns and such materials as it personally can endorse as reliable. We recommend your careful study of this part of the book because we believe that from it you will receive valuable suggestions and helps.

The Classified Builders' Directory, which follows the advertising section, will be of the greatest assistance to you in locating quickly the kind of material desired, and the name, address and telephone number of the concern handling it, as well as the names of reliable contractors.

Figure 27 - Image of the Advertisement section *(How to Finance, Plan and Build Your Home, 1922, I)*

When comparing the company brands featured in the advertisements of *How to Finance, Plan and Build Your Home* and those in *The Small Home* reinforces this interpretation (see Figure 28 & 29). Advertisements for building materials and construction-related services appear in both publications, suggesting that the ASHSB applied a similar strategy in selecting advertisements that they endorsed and considered reliable.

Furthermore, the ASHSB included advertisements promoting additional home-building booklets produced by other companies, presenting them as recommended readings for further information and advice (see Figure 30).

Taken together, these findings suggest that the advertising section in *The Small Home* functioned not merely as a source of revenue, but as part of the Bureau's broader educational mission, offering additional information and selected brands to support readers in constructing and furnishing their homes.

[43] Architect's Small House Service Bureau, *The Small Home*, January 1922, 8. https://digitalcollections.hclib.org/digital/collection/House-Plans/id/29578.



Firesafe Homes of
Permanent Construction

The surest safeguard against loss by fire is a home constructed so that it cannot burn.

Concrete homes are the highest type of fire-safe construction. They are the last word in fire protection.

Concrete Blocks, Brick and Tile have come to be a major building material. Walls, floors, lintels, sills, fireplaces, chimneys, shingles, ash pits, fence posts, sidewalks and driveways built of concrete represent economical permanent construction which successfully resists fire and storm, rust, rot and the ravages of time.

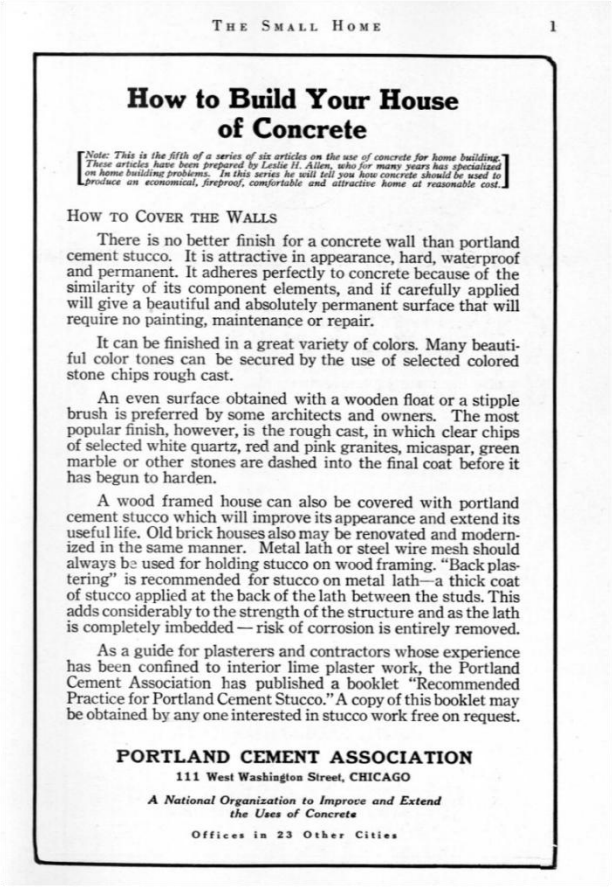
This is the age of concrete. This is the day to think in terms of permanent construction.

Build it into your home with safe, sanitary and durable Concrete—NOW.

U. S. Portland Cement Co.

Colo. Portland Cement Co.

IDEAL BUILDING
DENVER, COLORADO



THE SMALL HOME 1

How to Build Your House of Concrete

[Note: This is the fifth of a series of six articles on the use of concrete for home building. These articles have been prepared by Leslie H. Allen, who for many years has specialized on home building problems. In this series he will tell you how concrete should be used to produce an economical, fireproof, comfortable and attractive home at reasonable cost.]

HOW TO COVER THE WALLS

There is no better finish for a concrete wall than portland cement stucco. It is attractive in appearance, hard, waterproof and permanent. It adheres perfectly to concrete because of the similarity of its component elements, and if carefully applied will give a beautiful and absolutely permanent surface that will require no painting, maintenance or repair.

It can be finished in a great variety of colors. Many beautiful color tones can be secured by the use of selected colored stone chips rough cast.

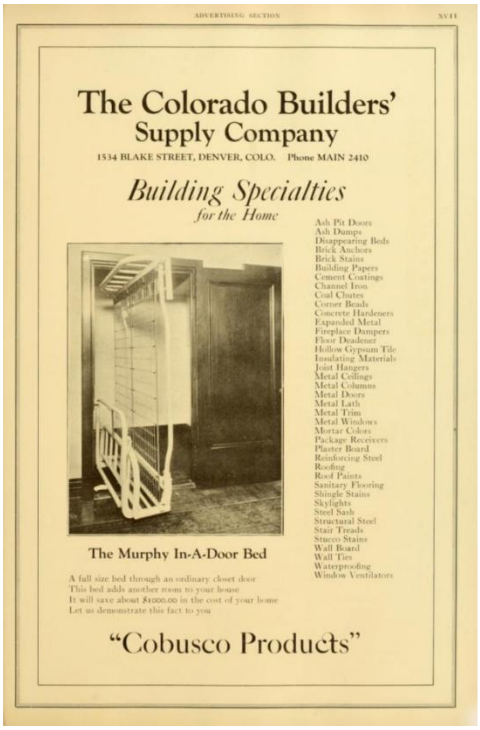
An even surface obtained with a wooden float or a stipple brush is preferred by some architects and owners. The most popular finish, however, is the rough cast, in which clear chips of selected white quartz, red and pink granites, micaspar, green marble or other stones are dashed into the final coat before it has begun to harden.

A wood framed house can also be covered with portland cement stucco which will improve its appearance and extend its useful life. Old brick houses also may be renovated and modernized in the same manner. Metal lath or steel wire mesh should always be used for holding stucco on wood framing. "Back plastering" is recommended for stucco on metal lath—a thick coat of stucco applied at the back of the lath between the studs. This adds considerably to the strength of the structure and as the lath is completely imbedded — risk of corrosion is entirely removed.

As a guide for plasterers and contractors whose experience has been confined to interior lime plaster work, the Portland Cement Association has published a booklet "Recommended Practice for Portland Cement Stucco." A copy of this booklet may be obtained by any one interested in stucco work free on request.

PORTLAND CEMENT ASSOCIATION
111 West Washington Street, CHICAGO
A National Organization to Improve and Extend the Uses of Concrete
Offices in 23 Other Cities

Figure 28 - Examples of similar advertisements from the same company appearing in two different publications *(left: How to Finance, Plan and Build Your Home, 1922, V; right: The Small Home, July 1922, 1).*



ADVERTISING SECTION XVII

The Colorado Builders' Supply Company
1534 BLAKE STREET, DENVER, COLO. Phone MAIN 2410

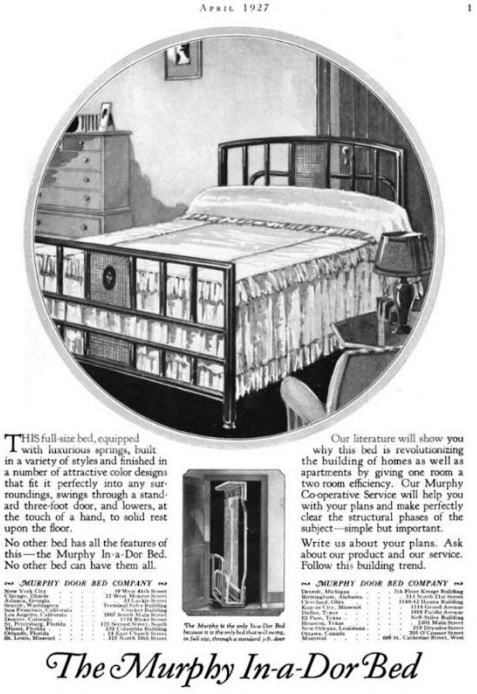
Building Specialties for the Home

Ash Pit Doors
Ash Dumps
Disappearing Beds
Brick Anchors
Brick Stains
Building Papers
Cement Coatings
Channel Iron
Coal Chutes
Corner Beads
Concrete Hardeners
Expanded Metal
Fireplace Dampers
Floor Deadener
Hollow Gypsum Tile
Insulating Materials
Joist Hangers
Metal Ceilings
Metal Columns
Metal Doors
Metal Lath
Metal Trim
Metal Windows
Mortar Colors
Package Receivers
Plaster Board
Reinforcing Steel
Roofing
Roof Paints
Sanitary Flooring
Shingle Stains
Skylights
Steel Sash
Structural Steel
Stair Treads
Stucco Stains
Wall Board
Wall Ties
Waterproofing
Window Ventilators

The Murphy In-A-Door Bed

A full size bed through an ordinary closet door
This bed adds another room to your house
It will save about $1000.00 in the cost of your home
Let us demonstrate this fact to you

"Cobusco Products"



APRIL 1927 1

THIS full-size bed, equipped with luxurious springs, built in a variety of styles and finished in a number of attractive color designs that fit it perfectly into any surroundings, swings through a standard three-foot door, and lowers, at the touch of a hand, to solid rest upon the floor.

No other bed has all the features of this—the Murphy In-a-Dor Bed. No other bed can have them all.

Our literature will show you why this bed is revolutionizing the building of homes as well as apartments by giving one room a two room efficiency. Our Murphy Co-operative Service will help you with your plans and make perfectly clear the structural phases of the subject—simple but important.

Write us about your plans. Ask about our product and our service. Follow this building trend.

MURPHY DOOR BED COMPANY

The Murphy In-a-Dor Bed

Figure 29 - Examples of similar advertisements from the same company appearing in two different publications *(left: How to Finance, Plan and Build Your Home, 1922, XVII; right: The Small Home, April 1927, 1).*

Booklets on Building

Building Materials and Household Equipment

Many beautifully illustrated and all containing highly helpful information prepared by experts in their field. You can secure these from our advertisers. Sent free unless price quoted.

Basement, Garage and Casement Windows

"A Book of Casement Windows" contains practical descriptions and illustrations of this new Fenestra Product.

"They Are Easy To Install" for contractors and builders. Explains the advantages to be derived from using Fenestra Steel Basement Windows and the methods of installing them.

"Modern Garages" offers some interesting suggestions for the use of Fenestra Steel Windows in private garages of concrete block, brick, field stone or frame construction.

The above booklets are issued by the Detroit Steel Products Company, 2250 East Grand Boulevard, Detroit, Michigan.

Building Tile

The advantages of hollow tile walls for small homes is plainly shown by the fact that so many houses of medium size today are being built with this material. A helpful circular "How to Use Denison Load-Bearing Tile," will be sent upon request by the Mason City Brick and Tile Company, Mason City, Iowa.

Casement Window and Transom Hardware

The features of Whitco Casement and Transom Hardware are explained in a well illustrated pamphlet that may be obtained upon request from your local hardware merchant. If he does not handle Whitco Hardware write direct to The Western Distributors, Vincent Whitney Company, 365 Market Street, San Francisco, California, or The Eastern Distributors, H. E. Holbrook Company, 444 Massachusetts Trust Building, Boston, Mass.

Casement Window Operators

Casement Windows." Gives a bit of their interesting history in pictures and text; tells of the charm of casements; explains the advantages of a window opening fully to the breeze. For a copy write The Casement Hardware Co., 240 Pelouze Building, Chicago, Ill.

Closet and In-A-Dor Beds

Complete information about installing an In-a-Dor-Bed, Murphy Door Bed Company, 22 West Monroe Street, Chicago.

Door Beds and Space Saving Conveniences

A booklet "White" Efficiency Homes has suggestions for home builders upon ways of reducing building costs without impairing comfort. Contains suggested plans and exteriors for homes. Sent without charge. Ask for Book S. H. 98. Can be obtained from The "White" Door Bed Company, 130 North Wells St., Chicago, Ill.

Face Brick

"The Story of Brick." Facts about building with brick.

"The Home of Beauty," 50 designs for brick houses, 50c.

For your copy address American Face Brick Association, 1771 Peoples Life Building, Chicago, Illinois.

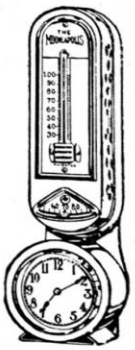
No Overheating — No Underheating!



The "MINNEAPOLIS" HEAT REGULATOR

"The Heart of the Heating Plant"

In homes where the temperature is hand-regulated, the rooms are generally too hot or too cold; seldom comfortable. This variation in temperature is unnecessary. The "Minneapolis" automatically maintains normal, healthy temperature. Lowers the temperature at night, raises it in the morning while you sleep. Cuts fuel bills. Saves steps. Quickly and easily installed in old or new homes on any type of heating system burning any kind of fuel. Half a million in use. Write for free booklet.



MINNEAPOLIS HEAT REGULATOR CO

Established 1885

2730 Fourth Ave. So., Minneapolis, Minn.

Figure 30 - The ASHSB also promoted other booklets from third-party companies as a way to provide additional guidance to its readers. *(The Small Home, November 1924, 34)*

4. Discussion

Looking back at the analysis, the results confirms that the ASHSB designed *The Small Home* to both promote architect-designed homes and educate readers about architectural design. This aligns with Tucker's argument that the ASHSB's core mission was to educate the public about good architecture while making housing more accessible.[44]

The analysis reveal that education was not limited to specific articles, but was embedded across multiple elements within the publications. One of these embeddings can be seen in the presentation of stock plans; while their layout, visual style, and textual presentation largely resemble those found in traditional pattern books and other mail-order catalogues of the same period, the ASHSB occasionally integrated stock plans within educational articles as illustrative examples. In this way, stock plans also functioned as a strategy for promoting the Bureau's designs.

A similar dynamic can be seen in the advertisements. Although the ASHSB presented itself as a non-profit organisation, advertisements were not treated as separate commercial elements. While *The Small Home* itself does not explicitly explain the role of these advertisements, a possible explanation can be found in the earlier publication *How to Plan, Finance and Build Your Home* (1922), where advertisements are described as additional information intended to guide readers towards endorsed and trusted companies by the ASHSB. For this research, a comparison between both publications was made to show that similar companies appear in the advertisements, suggesting that the same purpose for the advertisements was used in *The Small Home*. This supports the interpretation that advertisements were not randomly included. Instead, they consisted of carefully selected companies that the ASHSB considered reliable resources for readers.

Alongside this educational framework, the analysis also reveal how *The Small Home* gradually shifted from a service bulletin to an architectural magazine at the end of the decade. Several aspects showed this gradual change. For instance, The cover design evolved into a stylistic design, often depicting domestic and landscaped scenes. At the same time, the internal organisation of the content changed, with educational articles moving to the front of the publication, while stock plans shifted to the back and were eventually removed entirely by 1931. Around 1927, the scope of educational content also expanded to include topics such as interior design, landscaping and modern appliances and were primarily written by external contributors.

However, many authors remained unidentified in the research due to missing names within the articles itself or limited biographical information. This made it difficult to determine in all cases whether contributors were affiliated with the ASHSB or not. Appendix A therefore lists these as "unidentified." While a considerable number remain unclear, a decent amount of authors could be identified, which allowed for a meaningful interpretation that educational articles were written by a mix of people from both the ASHSB and external professional experts.

[44] Tucker, "The Architects' Small House Service Bureau and the American Institute of Architects," 54–55.

5. Conclusion

This thesis examined how the Architects' Small House Service Bureau (ASHSB) designed *The Small Home* to promote architect-designed homes while educating readers about architectural design and modern domestic ideals. The findings demonstrate that educational content was not a separate component of the publication, but functioned as a central organising principle through which different elements were structured and connected.

Originally designed as a service bulletin, *The Small Home* gradually developed into an architectural magazine during the late 1920s. Early issues combined company branding and the promotion of stock plans with practical guidance on topics such as planning, contracting, and budgeting. Over time, educational articles became the main form of content and expanded to include a broader range of topics, primarily written by external contributors. In contrast, the promotion of stock plans gradually became less prominent until they were removed entirely by 1931.

The presentation of stock plans in *The Small Home* largely followed conventional formats comparable to traditional pattern books and mail-order catalogues. However, some stock plans were integrated into educational articles, where they were used as illustrative examples to both educate readers about architectural and construction principles as well as to promote the Bureau's own designs.

Similarly, third-party advertisements, which made up roughly a third to a quarter of the publications, were carefully selected and framed by the ASHSB as curated and reliable resources that offered additional guidance and recommendations for readers planning to build their own homes or interiors.

Taken together, these findings indicate that *The Small Home* operated through a coherent communication strategy in which education, promotion, and professional authority were closely intertwined across all aspects of its content. Rather than merely informing readers or promoting its designs, the publication actively shaped how architectural knowledge was communicated and understood.

Since this thesis focused on the design of *The Small Home* itself, additional research could explore how readers at the time perceived and engaged with the publication, as well as the extent to which this may have influenced its content and design. Moreover, further research could investigate the contributors that wrote the educational articles, as a considerable number of authors were involved in their production but could not be identified within the scope of this study. This could provide further insight into how the ASHSB collaborated with external experts to present a diverse range of educational topics.

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Appendix A – Overview of Authors

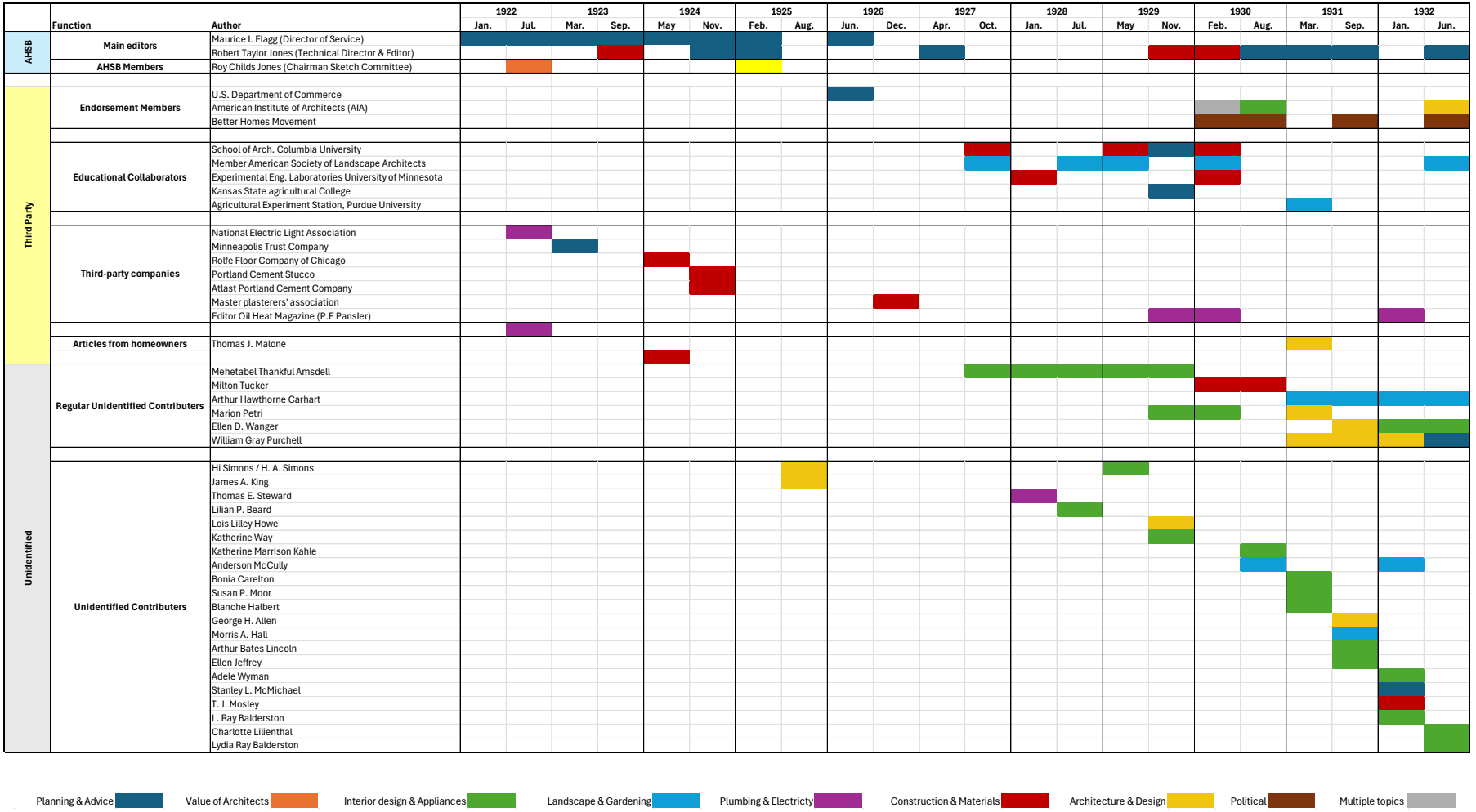

Figure A.1 - Overview of authors and the type of educational content they wrote per issue *(compiled by the author)*.

Statement on the use of generative AI

When writing this text, I:

o Did not use generative AI

o Used generative AI to generate (parts of) the content of the text. Where applicable, this has been justified in a footnote and/or with a literature reference, according to APA guidelines.*

● Used generative AI (to gain inspiration) to structure the text.

● Used generative AI to improve the grammar, style and/or spelling of the text.

*When marking the second option, you are required to provide further explanation and justification of how you used generative AI here: