

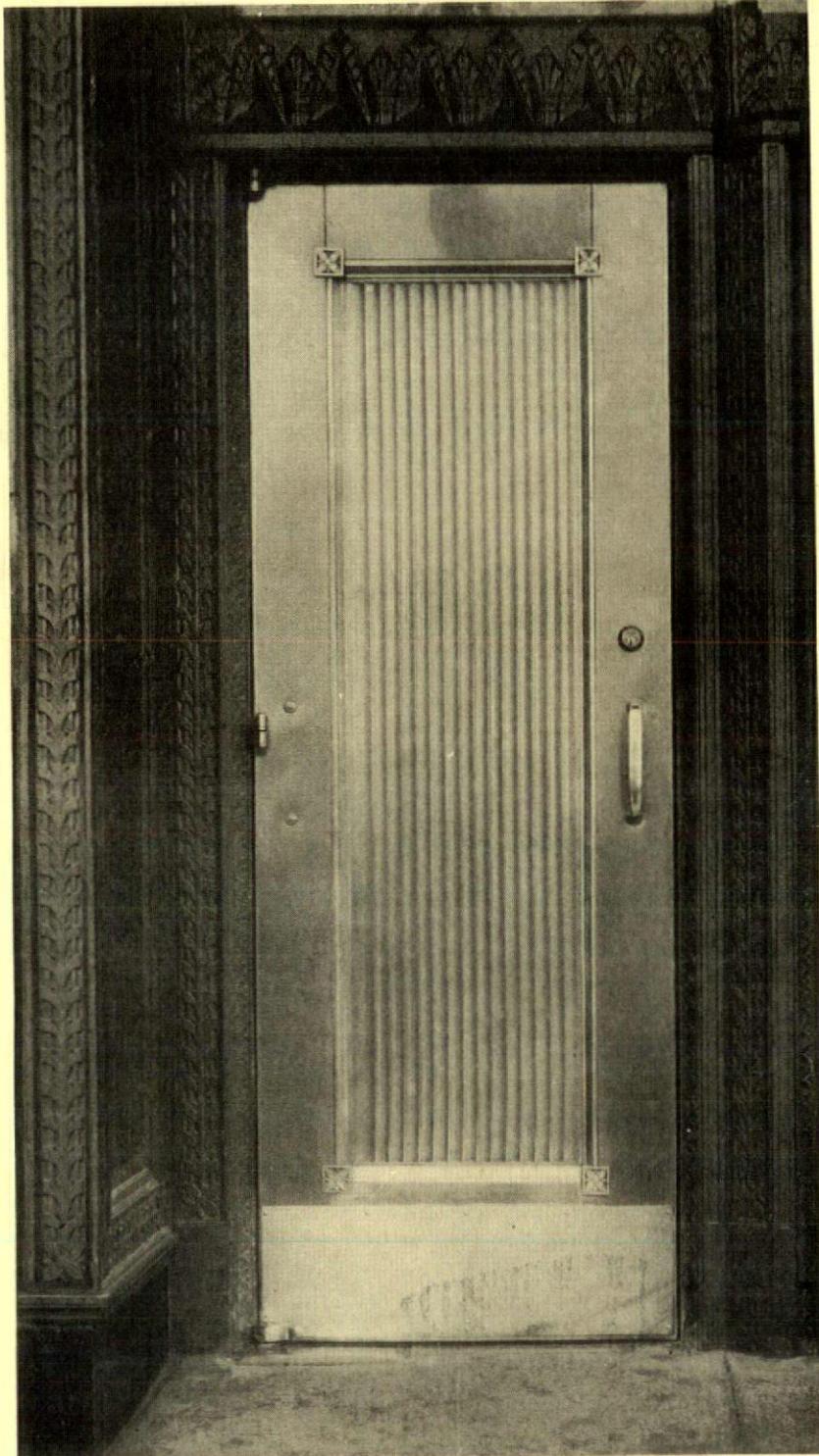
THE AMERICAN ARCHITECT

FOUNDED 1876

April 1931

Northwestern National Bank Building, Minneapolis. Graham, Anderson, Probst and White, Chicago, architects. One of the several entrance doors.

Specify **THORP DOORS**



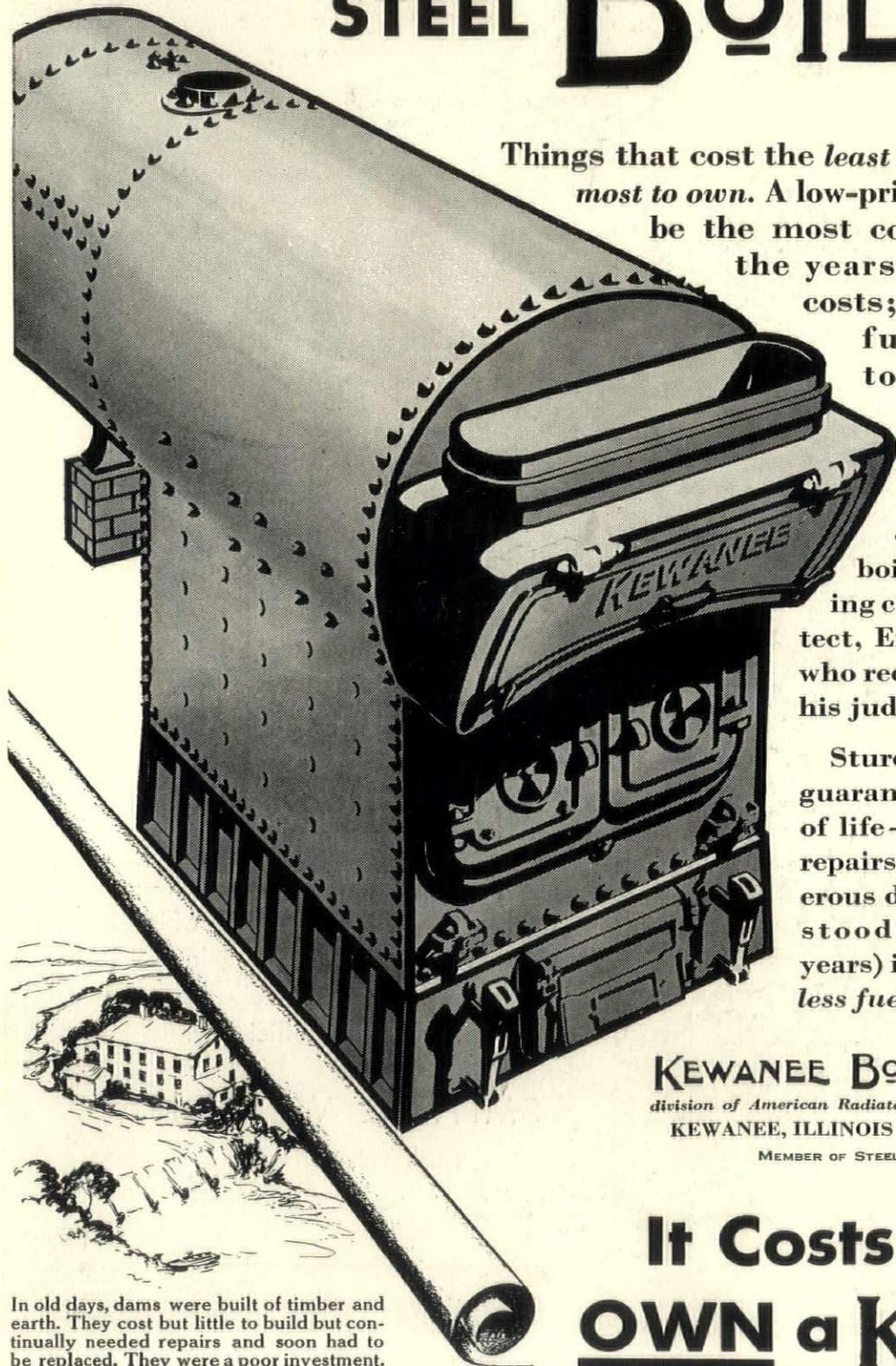
IN the entrance doors to the Northwestern National Bank Building is again found the faithful execution of the architect's design that characterizes Thorp craftsmanship. The treatment is simple and dignified, yet an impression of strength, impregnability is created. The doors are of bronze with ornamental fluted panels, extruded bronze mouldings, and cast bronze ornaments.

The Northwestern National Bank Building occupies a full one half city block rising 16 stories high. All entrance doors of the type illustrated and all stair doors and frames throughout the building are by Thorp. The latter bear the Underwriter's label

THORP FIREPROOF DOOR COMPANY., Minneapolis, Minnesota

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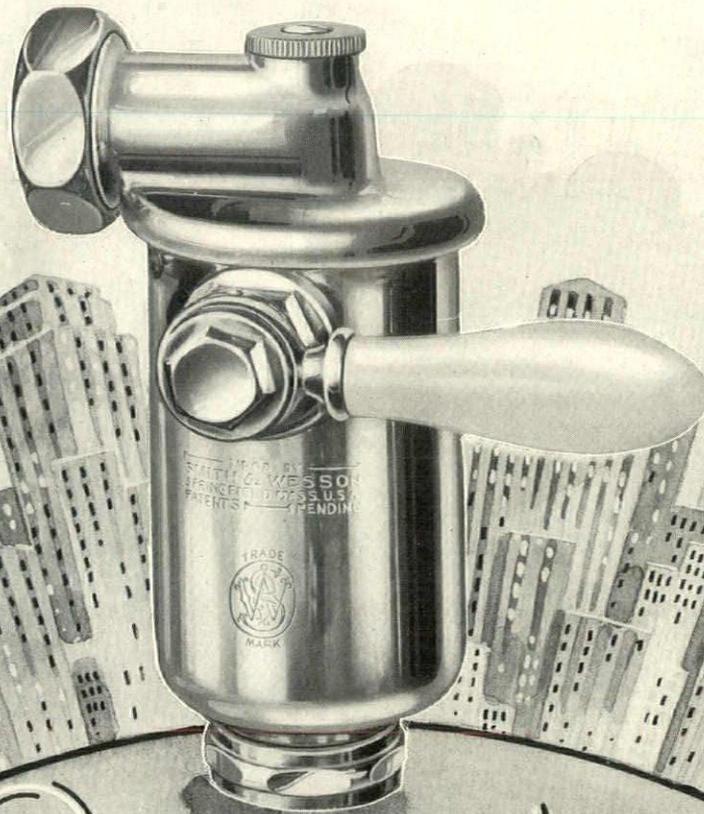
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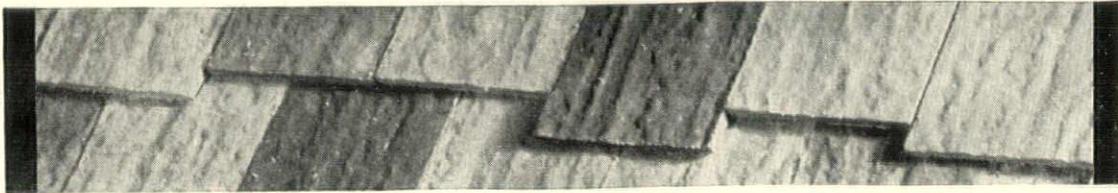


DEXTONE

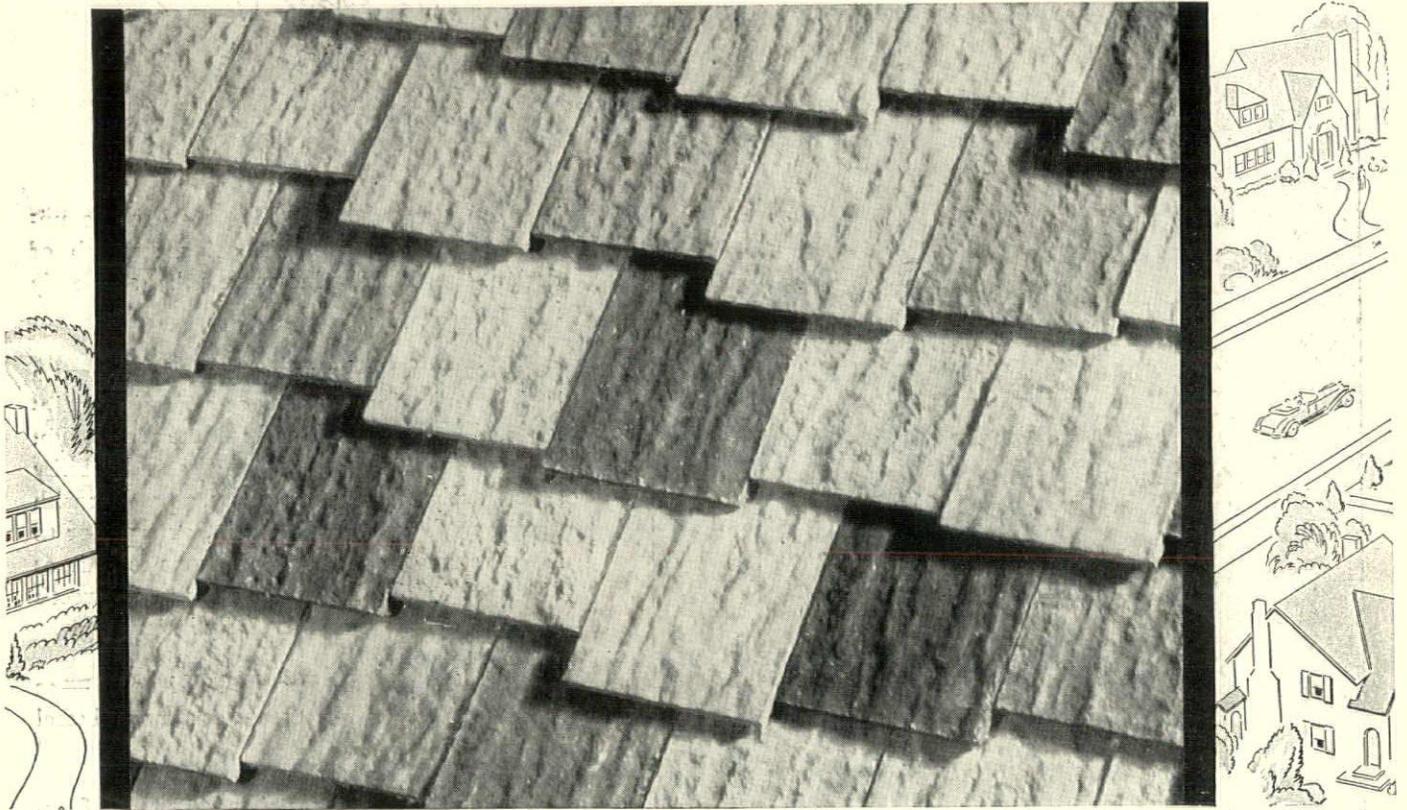
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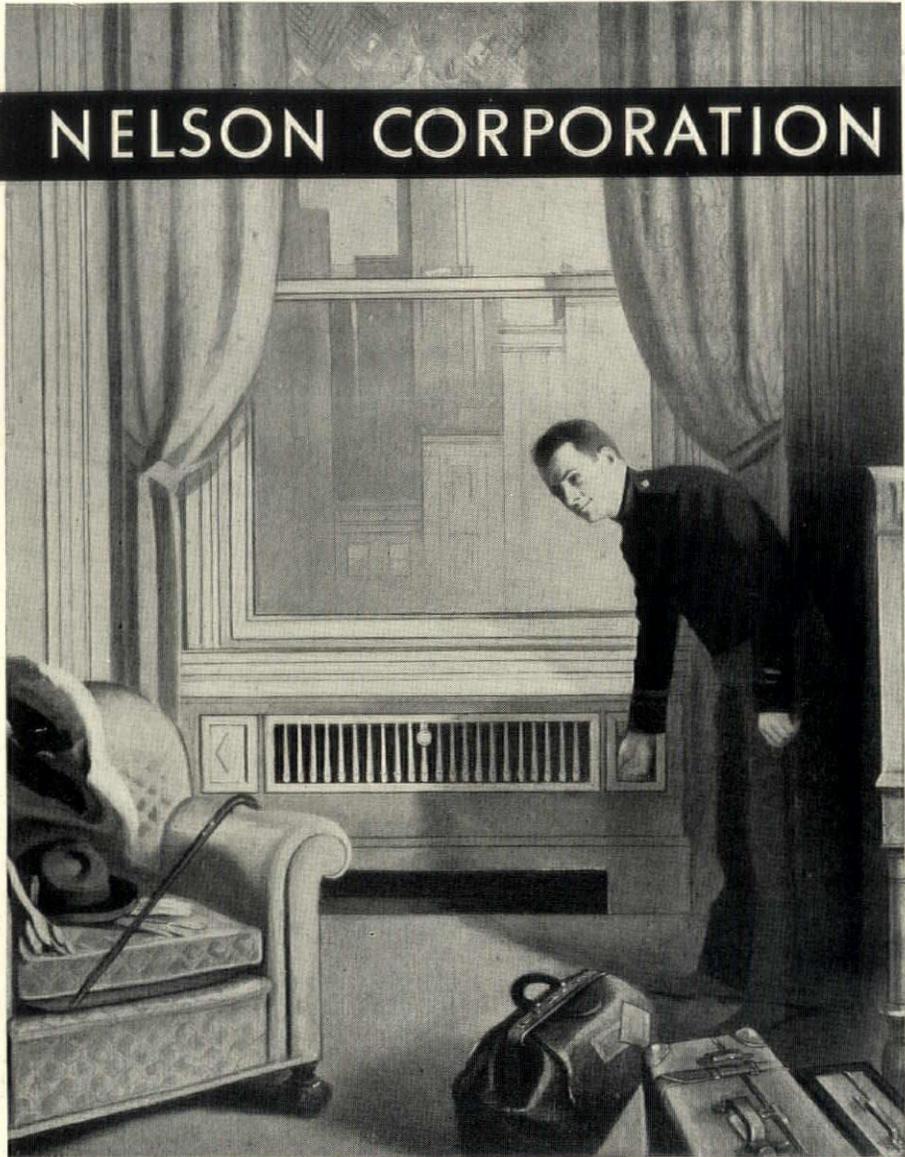
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STORE FRONTS



Sundt and Wenner, architects, Philadelphia, Pa., specified Armstrong's Corkoustic in natural finish for St. Paul's Methodist Episcopal Church, Brooklyn, N. Y.

For this church the Architect has captured forest silence

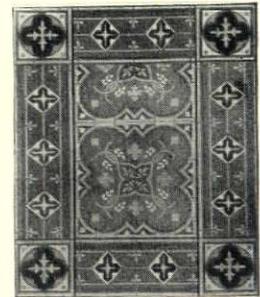
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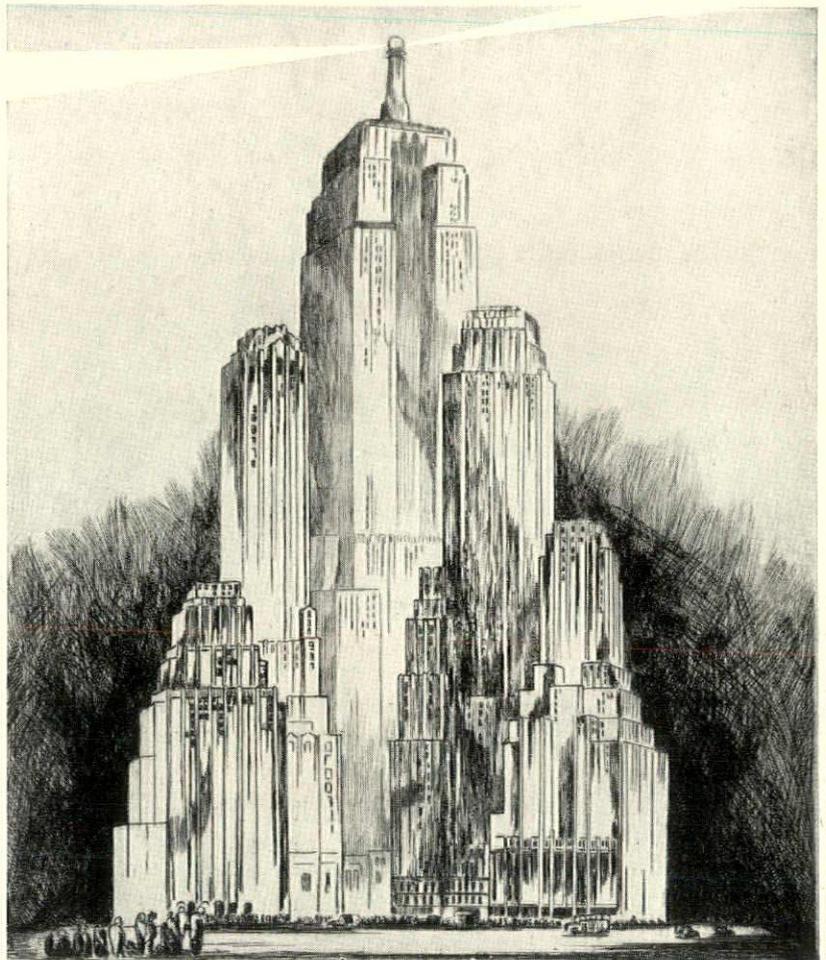
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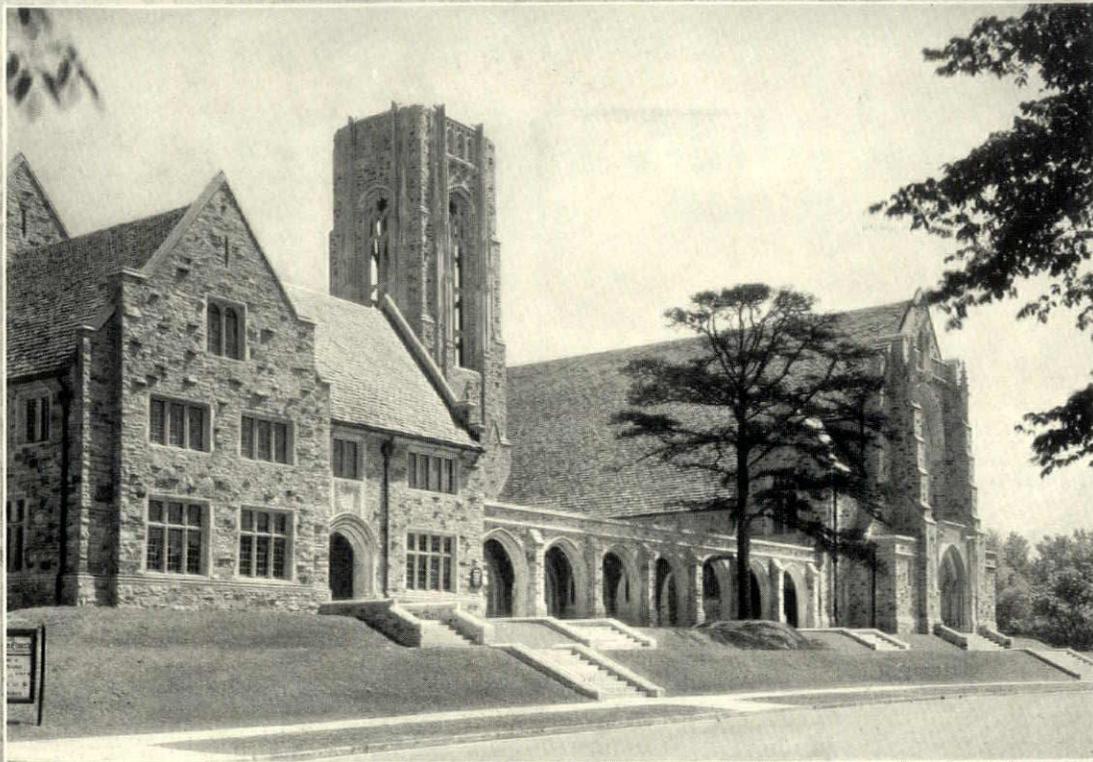
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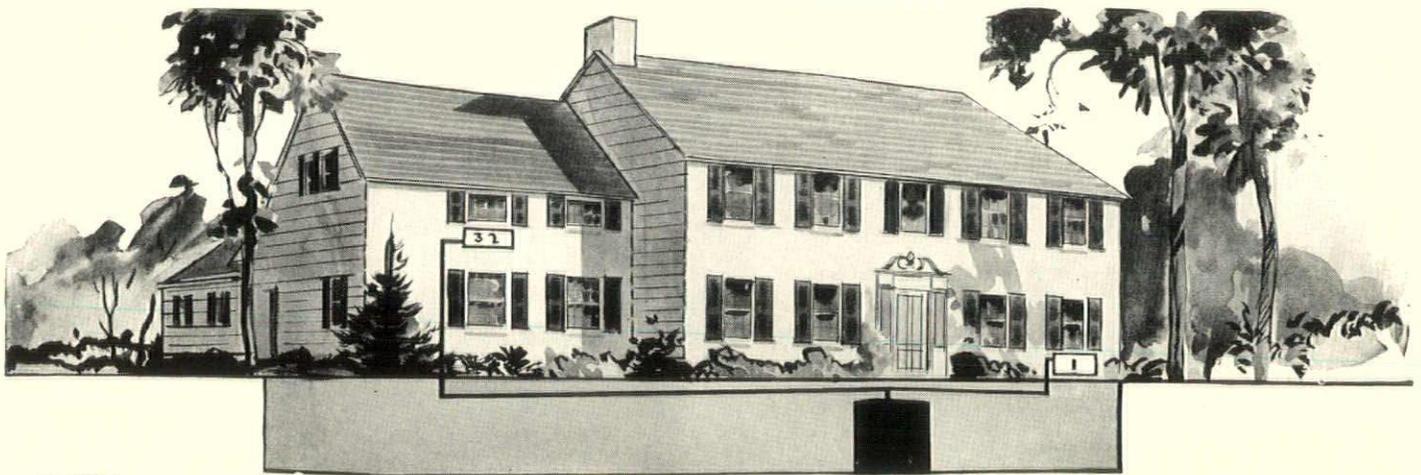
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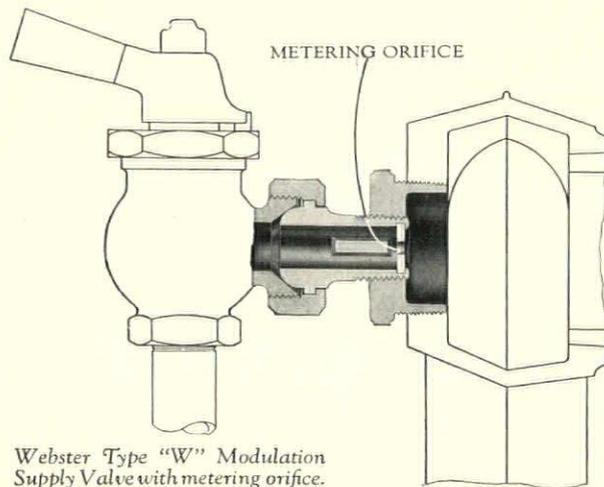
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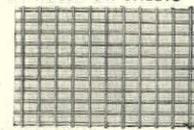
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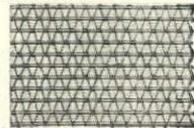
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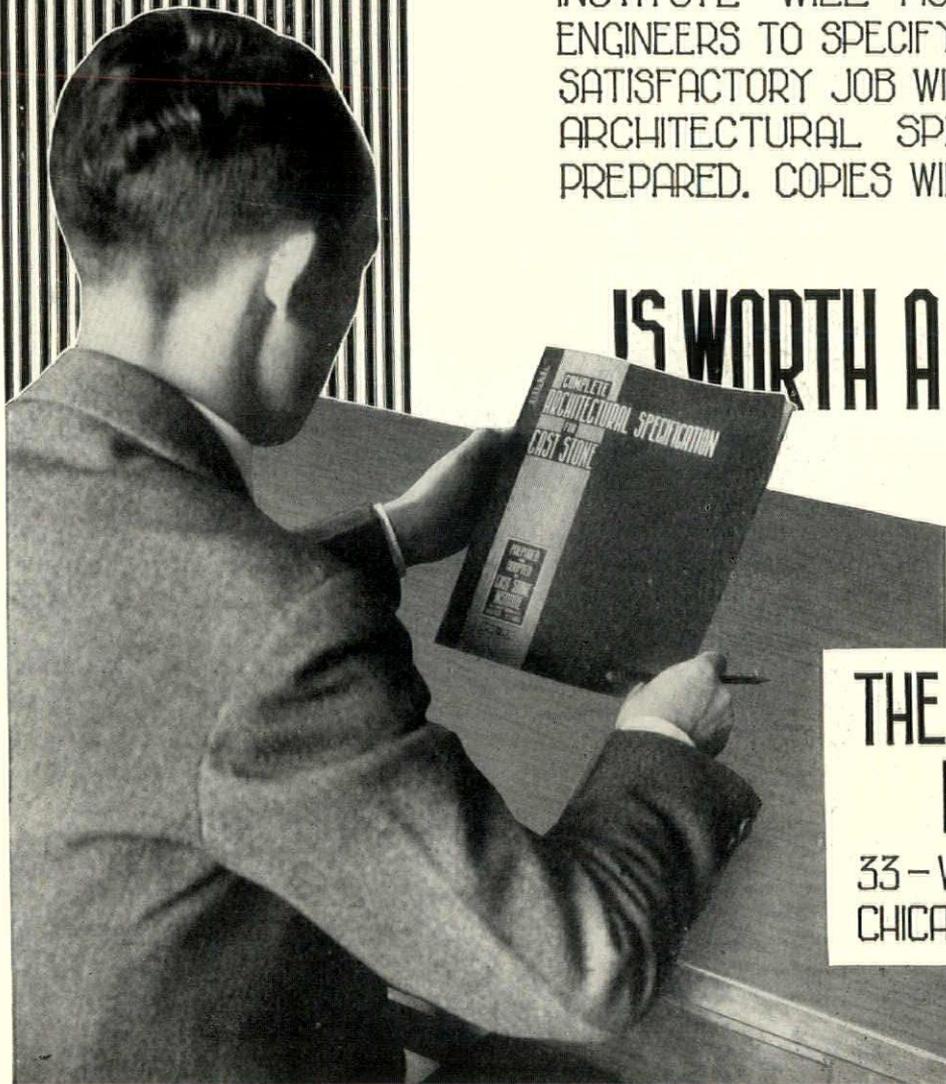
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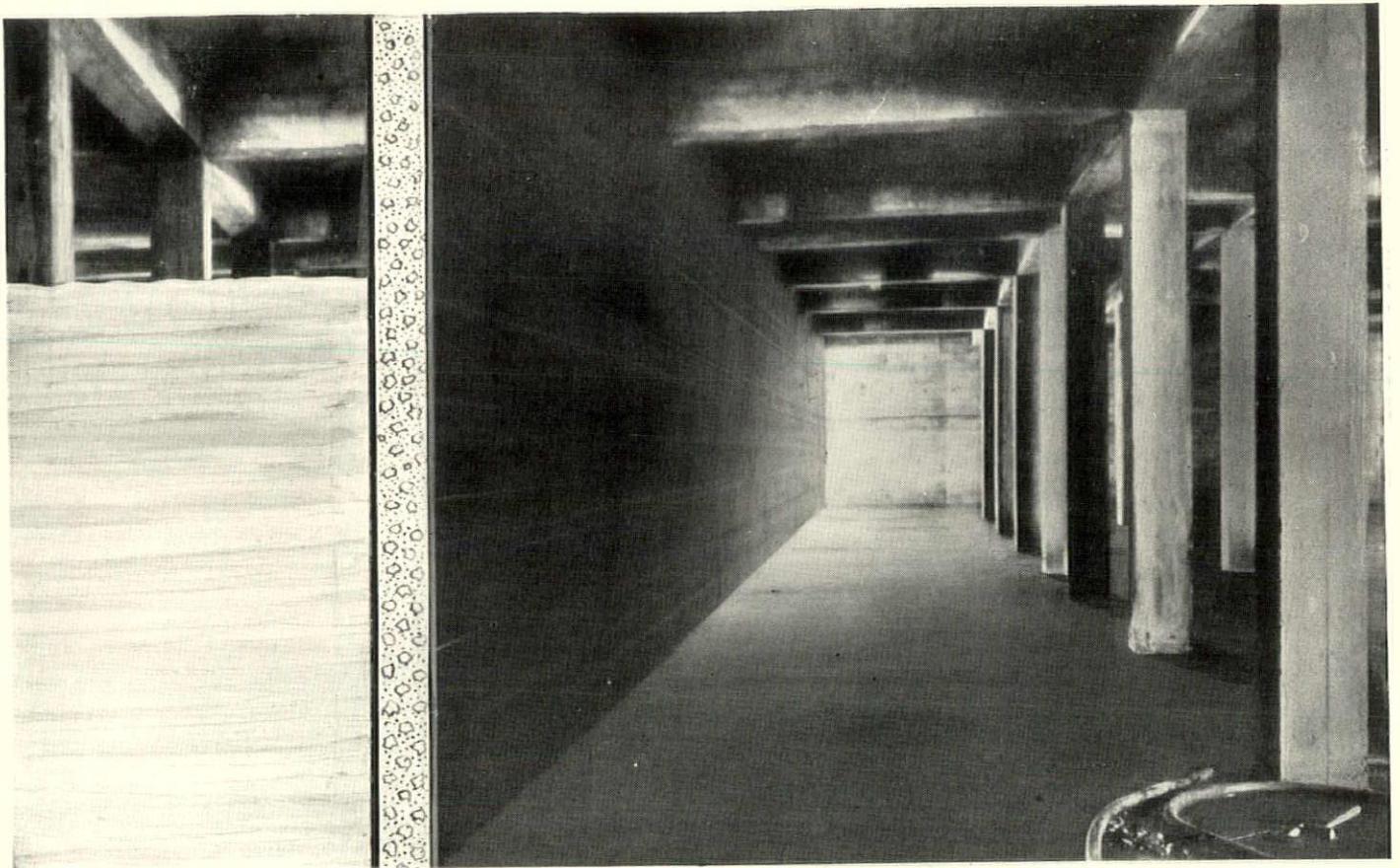
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New reservoir at Kankakee, Illinois. Burnip Construction Co., Columbus, Ohio, contractor

A 12-foot head of water on one side. bone-dry on the other

In the new city reservoirs at Kankakee, Ill., the observance of the principles of modern concrete design insured more watertight concrete. The design for this concrete limited the amount of mixing water to seven gallons per sack of cement. Proper proportioning of local aggregates enabled the contractors to maintain a plastic, easy-to-place mix at all times. Collection of large quantities of water on the surface of the concrete during the placing operation was avoided and no

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72

The AMERICAN ARCHITECT

FOUNDED 1876



This Month's Cover

PORTREE BAY

PORTREE BAY is a beautiful sheet of water which takes its name from the little fishing village of Portree, a picturesque spot on the Isle of Skye, which nestles close to the northeast coast of Scotland. The reproduction on this month's cover is taken from a block print by Norma Bassett Hall of Howard, Kansas. The method of making prints like these is described on page 50 of this issue, where other prints by Miss Hall are presented.

Miss Hall was born in Oregon in 1890 and took an academic course in art at the School of the Portland Art Association. Then she attended the Chicago Art Institute, graduating in 1918. A job in a drafting office followed, with later activities in commercial art and teaching in Portland, Oregon. She became interested in Japanese prints in 1924, her first experiments being made with block printing with oil paints. Upon reading Fletcher's book, "Wood Block Printing," she determined to try her present method of using water-colors. Her work has appeared in most of the important print exhibitions in this country where block prints are shown.

BENJAMIN FRANKLIN BETTS, A.I.A., *Editor*

ERNEST EBERHARD, *Managing Editor* HARRY F. CAHILL, *Advertising Manager*
RAY W. SHERMAN, *Editorial Director* EARLE H. MCHUGH, *General Manager*

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BUSINESS—How to build up a list of prospective clients.

PLANNING—Requirements of stages in school buildings.

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Fifty-seventh Street at Eighth Avenue, New York, N. Y.

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a **NEW** **HIGH FIRE-BOX BOILER**

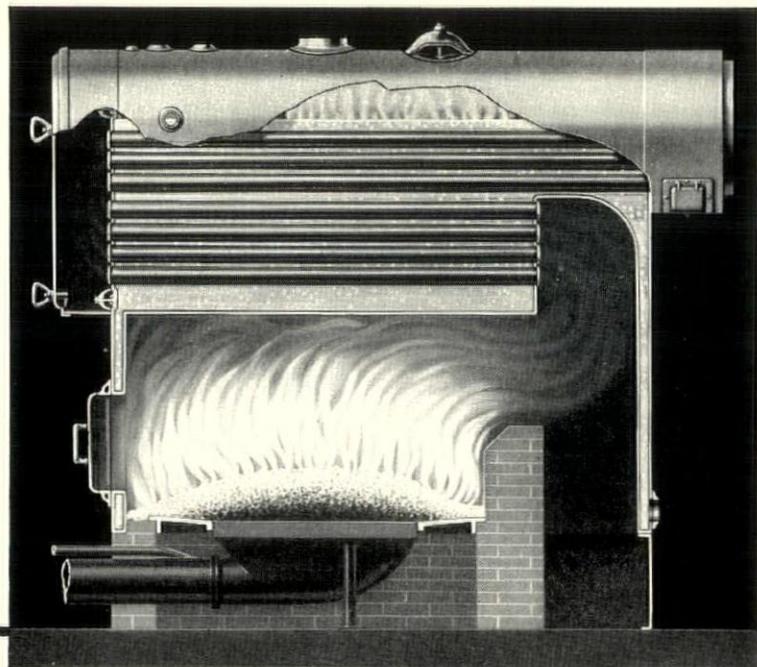
THE new Heggie-Simplex High Fire-Box Boiler provides additional furnace volume for stoker operation, without requiring an expensive built-up refractory setting. It also eliminates the need for countersinking the retort of the stoker in a pit below the floor.

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for **Stoker Operation**



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Government to Employ PRIVATE ARCHITECTS

Appeal by Profession Brings
Increase in "Outside Work"

By BENJAMIN F. BETTS, A.I.A.

EMPLOYMENT of private architects on government work has been a subject of agitation by the profession and one to which THE AMERICAN ARCHITECT has lent its support. The Government's policy in this matter has not until recently been made entirely clear.

An executive statement by Assistant Secretary of the Treasury, Ferry K. Heath, sets forth the present policy of the department which includes the employment of private architects in so far as is possible on much work handled by the department. On certain small projects where plans and specifications merely are repeated, on extensions of existing designs and numerous other work of that character where new designing is not necessary, the present plan is to handle the work within the department.

Under this policy, the selection of local architects becomes a problem and certain general suggestions are made by Mr. Heath. On the following pages in this issue is an article by William Jones Smith, Chicago, written before the new policy of the department was announced. Much of what Mr. Smith suggests in government practice is now government policy and what he says concerning the method of selecting architects is a useful contribution to the solution of the Government's problem.

A side light is thrown on the situation by Senator Royal S. Copeland, New York, a member of the Appropriations Committee, who informs THE AMERICAN ARCHITECT that during hearings of the committee the senators emphasized to Assistant Secretary Heath that in principle the government should not take over any of the functions of private business in the building industry of this country and should so far as possible leave in the hands of private architects the work which is their livelihood.

Senator Copeland adds that any contrary policy seems to have been a matter of routine development and not an attempt to encroach on the province of the profession.

H. C. Hallam, representative of THE AMERICAN ARCHITECT in Washington, was requested to secure from the department a statement of its policy, which, at Assistant Secretary Heath's direction, was given by George O. Von Nerta, technical officer immediately under the Supervising Architect.

According to Mr. Von Nerta's statement the public buildings program of the Federal Government at present totals \$620,000,000 to be expended during the next ten

years. This program has been set up, but not all of it has been authorized by Congress. A total of \$340,000,000 has been authorized by Congress. In addition a total of \$154,000,000 has been allocated to be appropriated for the same purpose.

Contracts have been made by the Supervising Architect with private architects for projects involving a total construction cost of over \$130,000,000. Contracts will be made with private architects for additional projects totaling about \$200,000,000. The total volume of Government construction work that has been and will be placed in the hands of private architects amounts to a little more than half of the total amount of money to be spent on this work.

Special appropriations by Congress are necessary in order to permit the employment of private architects in connection with public buildings. For this purpose Congress has appropriated a total of \$5,000,000 for the current fiscal year 1931 and for the fiscal year beginning July 1, 1931. An estimate will be submitted to Congress next December for an appropriation for the same purpose, to be utilized during the fiscal year beginning July 1, 1932.

THE Government pays private architects approximately 4.8 per cent for architectural and engineering service. It does not pay for the supervision of public building projects by private architects, because the Government supplies that supervision. The Supervising Architect now has a staff of about 120 construction engineers, which soon will be increased to 200 to do this work.

Ferry K. Heath, Assistant Secretary of the Treasury, on March 2, 1931, issued the following statement relative to the policy of the Treasury Department in regard to the employment of outside architects:

In order to expedite public building construction during the present period of unemployment, the Treasury Department is availing itself of the services of outside architects for a limited number of federal building projects, but it is not possible to state in advance what particular projects will be considered for this outside service.

The present organization of the office of the Supervising Architect of the Treasury is turning out from fifteen to twenty construction projects per month, and it is necessary to keep this force occupied.

Projects for which the limits of cost are fixed at less than \$150,000, are of such (Continued on page 102)



Local Architects FOR Government Work

By WILLIAM JONES SMITH, A.I.A.

CHILDS & SMITH, Architects, Chicago, Illinois

THE selection of architects in private practice to design and execute Government buildings throughout the United States is only a question of time. Already the size of the Supervising Architect's Office in Washington approaches a plan factory comparable to the Soviet business groups in Russia—a governmental business which is thoroughly un-American in spirit and which was never contemplated in its inception. The time is approaching, if it is not already here, when the entire architectural profession will be called in to aid in the development of the ever-increasing huge Government programs of building construction.

Today there exist agencies for the proper selection of architects which merely need the proper recognition and authority to proceed. Within two months after receiving instructions, these agencies could secure all the necessary data and submit final reports with regard to the architects for each building contemplated, and four months thereafter it is quite conceivable that every authorized project could develop into actual construction of the building.

Think of the immense value to this country at the present time if nine months from now, allowing three months for legislative and authoritative action, the wheels could be set in motion for hundreds of millions to be spent in Government building construction, in fact, for the entire amount now under contemplation!

What a Godsend it would be not only to the architects but much more so to the many contractors and, still more, to the hundreds of thousands of laborers in building material and actual construction, also to lawyers, realtors, and all groups connected directly or indirectly with the building construction industry.

In any such arrangement as that suggested above, there would have to be a liaison agency which would link up the various factors involved in Government work—such factors as the Department of Justice, the Treasury Department, and all factors connected with the actual design or construction of Government buildings. It is natural that this agency should be the present Supervising Architect's Office in Washington which has carried on so successfully for many years.

This organization could most conveniently link up

The question, "how should architects be selected for Government work," was asked in the January issue of *The American Architect*. Last month, Albert O. Larson presented one solution. This month Mr. Wm. Jones Smith presents another.

HOW ARCHITECTS SHOULD BE SELECTED WHEN THE GOVERNMENT BUILDS

BY ALBERT O. LARSON

THIS IS MR. LARSON'S PLAN

1. To select by competitive bids the best plan of a building to be built.
2. To select a body of five good living architects to act as a "Board of Architects."
3. To have a "Board of Architects" select the best plan of a building to be built.

BOARD TO MAKE APPLICANTS ACCORDING TO

TO HAVE THE APPLICANTS SELECTED BY THE BOARD OF ARCHITECTS

"Only local architects can reduce the LOCAL BREAD LINE"

THE BOARD OF ARCHITECTS SHOULD BE SELECTED BY THE GOVERNMENT

THE BOARD OF ARCHITECTS SHOULD BE SELECTED BY THE GOVERNMENT

THE BOARD OF ARCHITECTS SHOULD BE SELECTED BY THE GOVERNMENT

the various elements necessary to the proper execution of each of the buildings, such as the question of site, the appropriation for each structure, the auditing and handling of the financing arrangements, the standardizing of plans and specifications wherever possible, the checking of estimates and supervision of the construction of the building.

The Supervising Architect's Office in Washington has always handled these functions and could extend them to any necessary degree, acting in an administrative as well as a supervisory capacity, and representing the owner in all questions which may arise in connection with the building.

In addition to the items of cost, planning, and construction, the question of design is of great importance. It is quite natural that the design of Government buildings would conform to the general artistic feeling of the various communities as expressed by the best art, and of

THIS PLAN WOULD PUT EVERY PROPOSED GOVERNMENT BUILDING UNDER CONSTRUCTION WITHIN SIX MONTHS, SAYS MR. SMITH

LIAISON AGENCY, the Supervising Architect's office, to act as owner and link up the various factors involved in Government work: Department of Justice, Treasury Department, etc.

TO HANDLE DESIGN, the National Commission of Fine Arts, so far acting largely in Washington, could extend its activities nationally.

COMPETENT ARCHITECTS could be located through the A. I. A. and its various Chapters, and the National Chamber of Commerce and its various Associations of Commerce.

NATIONAL ARCHITECTS' COMMISSION to be formed in Washington from representatives of above four functional groups.

NINE REGIONAL COMMISSIONS, made up of local representatives of the four functional groups cooperating locally, acting under the general direction of the National Architectural Commission.

DUTIES OF REGIONAL COMMISSIONS

- 1 . . . to grade questionnaires formulated by the Supervising Architect's Office and filled out by applicants
- 2 . . . to grade design ability of various architects through photographs submitted with questionnaire
- 3 . . . to rate experience and professional practice of applicants
- 4 . . . to rate financial responsibility and business ability of applicants as viewed by important business connections in districts where applicants have done work

FINAL SELECTIONS for any local projects to be made by the National Architects' Commission after receiving carefully considered recommendations made by regional groups.

the artists and architects in the different portions of the country.

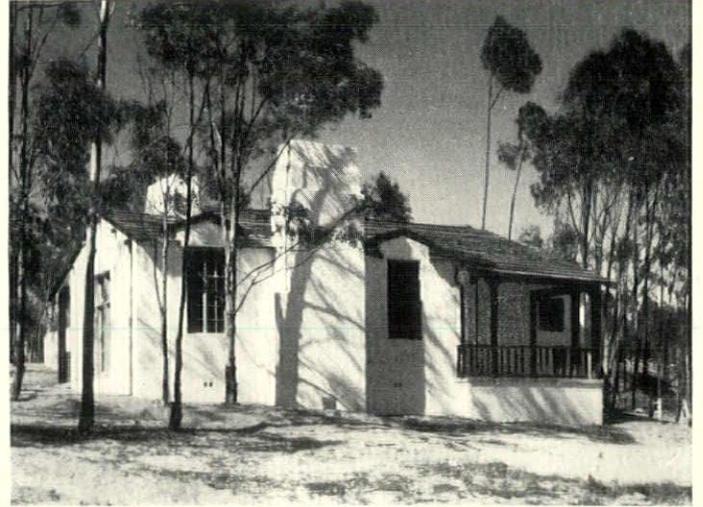
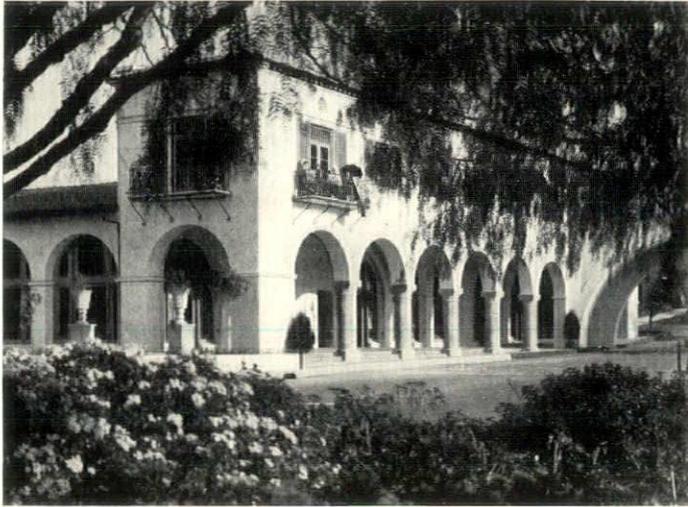
A group to handle this question of design has already been established—the nucleus of a second agency—the National Commission of the Fine Arts. Up to the present time, the Commission has acted largely with respect to structures in Washington. This Commission could be expanded by the appointment of smaller committees, acting under the advice and control of the central committee, for each region or district of the United States.

To correlate and secure information regarding all architects throughout the country, there are two well-known and respected organizations—The American Institute of Architects and its various Chapters, and the National Chamber of Commerce and its Associations

of Commerce. Both groups are well-staffed and well-equipped to handle items of this nature.

Since the American Institute of Architects does not include in its membership all architects throughout the country, the inclusion of the Associations of Commerce everywhere in a fact-finding job of this nature would insure the complete tabulation and rating of each architect in the United States, without possibility of criticism or undue influence.

If, by act of Congress or through the proper sources, the Treasury Department were instructed to appoint architects for each building, the appropriation for which would exceed \$200,000, the Supervising Architect's Office in Washington could proceed immediately with its plans for all of the build- (Continued on page 78)



BEAUTIFUL BECAUSE . . .

As with all communities where architectural control has been given a fair trial in competent hands, public opinion in Palos Verdes Estates, California, insures refusal of permits to build ugly buildings

WHAT MUST BE DONE TO MAKE
CITIES BEAUTIFUL THROUGH

Architectural Control

BY CHARLES H. CHENEY

Chairman, Committee on City and Regional Planning, A. I. A.

President Hoover said:

"The Fine Arts Commission should be required to pass upon private buildings which are proposed for sites facing upon public buildings and parks. Without such control much of the effort of the Congress in beautification of the Capital will be minimized."

Beautiful buildings surrounded by ugliness partake of that ugliness and their beauty is impaired. So it is with all American cities where there is no architectural control.

WHY are American cities and towns so infernally ugly? Because we allow the ten per cent of buildings in our cities that are real and attractive architecture, designed by competent men, to be smothered, surrounded and depreciated by ninety per cent of ugly, off-color and carelessly designed structures—the cheap substitute, the "promised to be just as good." Because of the almost complete unawareness of the public that anything better can be obtained.

In the past year approximately \$3,000,000,000 in value of new buildings were erected, sixty per cent of the 1929 total, which was about \$5,000,000,000. It is time both investors and public awoke to the fact that nearly ninety per cent of these buildings, of a value probably exceeding \$2,000,000,000 in 1930, belong to that bad building class which make cities so intolerably ugly.

This, the most serious and probably greatest economic loss of our time, is a problem to solve in the coming decade. On account of it we find consolation for the falling off of building in 1930. Some way must be found to correct the situation before the volume of building materially increases again. It is a matter of grave concern to the entire building industry—to owners, contractors, the general public, and architects.

Ugliness is a disease inherited from a careless past—a millstone around the neck of a better age. People do not want it. There is an increasing consciousness of

its bad environmental effect, and a growing determination on the part of the public to put a stop to it.

As I write this the mayor of a nearby city is recalled by vote of the citizens because, among other things, a new public library was erected without the aid of any architect—a poor looking thing that must now be suffered by the people because the money is spent—a political substitute for the real thing. Many similar indications of an awakening public interest could be cited.

America is at the point where it demands relief from ugliness. Our world has progressed greatly in other matters of human comfort and welfare. The first bathtub came only three generations ago. Modern sewer systems are not much older. Pure food laws have existed little more than a generation, but they have put a stop to substitutes. Public health work and sanitation have advanced rapidly in our time.

Thus, naturally, our civilization turns now to sanitation of the mind—the improvement of environment, the importance of attractive as well as healthful surroundings, to produce the most fruitful life.

Once the public understands these things, and is thoroughly aroused about them, it will put a stop to the deluge of bad buildings which we now find everywhere—but not until then!

What is the modern remedy? Two definite, practical steps.

First, put brakes on poor architecture—architectural control or some equally competent form of check up of plans, before a building permit is granted, to ensure that they provide "a reasonable decency of design."

Second, widespread information of the public as to what they can have, and what they are entitled to.

Architectural control is established to assure attractiveness and satisfaction in the finished product of any community. It is effected by setting up an architectural board of review, art jury, or protective barrier, to weed out and prevent the ninety per cent in number of bad plans. Competent machinery is essential to stop bad design and bad color before they get started, to ensure reasonably good architecture before a building permit is issued.

Architectural control is an international problem. Practically every civilized country of the world has taken some more or less effective measures to establish it. We have reports as to the (Continued on page 94)

An Architecture Finer Than

By HARVEY WILEY CORBETT, F.A.I.A.

Sketches by Lansing C. Holden, Jr., A.I.A.

YOUR Council's Executive Secretary, Mr. Laurence, was very polite in explaining why it was that so many notable architects didn't attend this gathering. He failed to mention the fact that in your notice you said I was going to speak.

The architects hear me too often. In fact, it has become such a habit that recently I had the unusual experience of dining at my own home. Just as the coffee was served, I arose automatically and, turning to Mrs. Corbett, said, "Madam Chairman, this evening," and so on.

I am not here today to tell you about the Producers' Council, but I am here possibly to tell you the architect's point of view in reference to the Producers' Council and to manufacturers. Perhaps you will permit me for a moment to review a little history in the architect's life.

I can recall when I first came to New York some thirty years ago, when we started in practice, that an architect in those days could, if he wished to, wear long hair, have whiskers on his chin, work in a studio and wear a smock. He was an artist in every sense of the word and it was possible for an architect in those days to know personally about all that was needed to be known about a house or a building. He could, as a painter does, understand the materials with which he was working both, in essentials, and in non-essentials.

You will note that the people in this world who deal in non-essentials, with the purely esthetic, philosophical view of life, are the people who always regard themselves as quite superior to the ordinary run of individual who simply is engaged in business and selling or producing something. The architect did acquire that high-hat attitude of mind. He felt himself quite superior to the material man and to the builder, and as long as he knew and could know all there was to know about a building, why, perhaps he had some reason for that attitude as the director of the building operations, although I think that attitude, as a matter of fact, is inexcusable in any of us.

He was a professional man in the sense that he was rendering service to his client, being paid for that service in the form of a commission which was independent of the building or the materials used or any other item in which he might have a possible financial interest. That put him, in a sense, in a somewhat different class from the man with whom he deals, the man selling materials and the man making contracts.

That point of view carried on for some years, but the building game became increasingly complicated. Today,

as you know, a building is the most complicated machine that is manufactured by man. You can take an automobile, a printing press and a dozen other things and put them together and they don't begin to equal the complications of great structures as they are carried on in our cities today.

Now he begins to realize—I am talking from the architect's point of view—he knows, in fact, that it is just simply impossible for any one man or an organization of architects to know all the necessary facts to carry out a building operation and he finds that the men, particularly a group such as you represent here, having started out to manufacture some commodity and very properly having started out to sell that commodity, are taking a new point of view which is on just as high a

professional plane as the architect's point of view. In other words, you are engaged in something quite superior to simple manufacturing or simple selling. You are engaged in public service just as the architect is engaged in public service, and you have learned in my opinion, that very important fact that public service on the highest plane, the most honest, the most direct possible standard is, in the long run, the most successful financially, the best economically.

I had this sort of an experience a short time ago: I was planning a theatre in Hartford, a memorial hall, so called, but it was a theatre, and when this plan was schemed out, it was very important, of course, that the acoustics should be properly covered. A man who

was engaged in supplying acoustic material came to me. He stated that was his commodity and he was selling it. He wanted an opportunity to sell it to me in this building. I said, "All right, I will give you the plans of the building. Let me have your report on it."

He took the plans of this building. He actually constructed a model from these plans. They made a photographic test with light within that model, testing out the acoustics, showing where there might possibly be a concentration of sound that would set up an echo or reverberation and such a location would, of course, become a location for some acoustic material.

At the end of very exhaustive research, which must have taken a great deal of time and a great deal of money, he came to me and said, "Are you going to use hangings?" I said, "Yes." "And carpets on the floor?" "Yes." "Upholstered seats?" "Yes." He said, "I am sorry, but I can't sell you anything."

He could have brought in a report to me indicating



Thirty years ago we could wear long hair and sport chin whiskers

The World Has Ever Seen

"The best talk Mr. Corbett ever gave," was the verdict of more than one of those who listened to him at a recent meeting of the Producers' Council Club of New York. This organization is one of a series of local groups composed of members of The Producers' Council, Inc., a national body affiliated with the A. I. A. and representing building material and equipment manufacturers, formed for the purpose of promoting the best interests of all branches of the building industry

that I should have had his material in every part of that hall and it would have been necessary for me to make an exhaustive research to check on it.

I am only citing that as one illustration. You are interested in selling things, but you are not interested in selling the wrong thing. That puts the manufacturers, as I said, on exactly the same plane as the architect and the architect realizes he has to know these men. He meets them on the basis of equality. In fact, as I grow older and work more in buildings, I am much more impressed with my ignorance of building construction than I am with my knowledge. It seems to me that the builders, the manufacturers, and all those other people know more about it than I do, and I wonder why they don't just build the building and let the architect play golf.

Mr. Waid and I had one experience in connection with the Metropolitan Life Building which may indicate to you that architects still have a position to fill and are probably the only men who can fill that particular place.

We had the problem there of a building in its final form to contain some 25,000 clerks. That is quite a population for one building. It is just about half the population of the City of Athens at the time of its height, so you can imagine what that means. We naturally wanted to get as large a building as the zoning laws would permit us to erect on that site. So we out-



Why don't they just
let us play golf?



There Are Many New Things

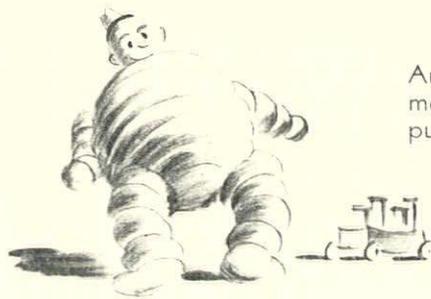
lined a scheme, taking advantage of the zoning regulations in every possible way, and then we called in the experts on elevators, heating and ventilating, mechanical equipment, pneumatic tubes, electric light—all the thousand and one things that have to go into a building of that sort. There is no necessity for my enumerating them all.

We gave this general outline plan to them and asked them to put in the equipment, which they proceeded to do. They had a most marvelous elevator system. It delivered the people, all those 25,000, just at the right time, took them up to the right floor, shot them up and back again, brought them down to the kitchen where they fed 25,000 people in one hour and three-quarters and gave them good food. All these things were taken care of.

Then the heating men and the ventilating men came in and they provided conditioning from top to bottom. The pneumatic men came in. You could send a letter from one part of the building to another in a fraction of a second. It was simply marvelous, the information we got. We put it all on our plans. We noticed that these experts had overlooked only one fairly unimpor-



So we labored under data the experts sent



And the pneumatic men trailed in, all puffed up with ideas

tant point and that was that when we were through, there was no space left for the checks.

The architect comes into the picture at about that time. He is the only man in all this great field of building who is not personally interested financially in any one phase of that industry. These men who had given us these ideas had given them to us with the greatest sincerity, not necessarily from a point of view of selling their commodity at all, but of selling service, but someone has to be at the top to coordinate these things, so that each one will take its proper proportion in a great operation of that character.

As I say, I don't believe anybody but the architect can do it and for the reason that I give you, that he is not personally interested and he has changed his position from that of an artist creating a sort of an esthetic mass with beautiful proportions, creating possibly something in a given style of architecture. He has changed his position today into that of what I call a coordinating

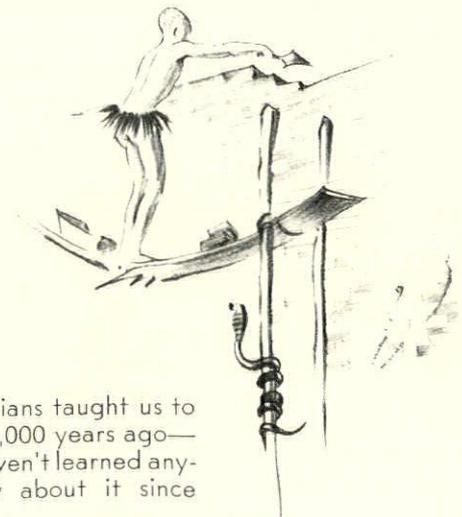
director of a building operation. He must know and understand the principles back of these things. He must get information from you men in regard to these things. He must take the time necessary to appreciate what you have to offer and to take advantage of it.

It wasn't so many years ago that when new materials were brought into my office, interesting in themselves, economical, durable, having many qualities, I would look at them and say, "Well, that is fine, very interesting. Now I tell you what I suggest you do, I suggest you take that material back to the factory and make it look like bronze or brick or marble or wood; make it look like something else than what it is; make it look like something with which we are accustomed to dealing and bring it back to me and possibly I can use it."

I am happy to say that in this movement that has come through the country which we call modern, or modernistic, whatever you want to call it, the architect has begun to open his eyes and to think of these newer products in terms of their use and the advantage it would be to the building industry to have them *not* as an imitation of something else, but actually for themselves and to create possibly new forms of construction which are more rational, logical and economical than methods of construction which are now in vogue.

Every time I see a man on the fortieth or fiftieth story of a steel frame building, laying brick exactly in the manner that the Egyptians did 6,000 years before Christ, I wonder how much the architectural world has advanced its ideas.

As a matter of fact, I don't mean to criticize the architects in what I am saying, because they haven't been entirely to blame in their use of older forms and styles of architecture. They have had an enormous problem. In America alone, in the last one hundred years, I think in the last seventy-five or fifty, really, more space has been enclosed, greater value expended than in all the previous history of the world. That is the problem that has confronted the American architect. It is a tidal wave of building, literally, and if he hadn't had the architectural styles, the precedent of Europe as a basis for conceiving of his building and his design, he



The Egyptians taught us to lay brick 6,000 years ago—and we haven't learned anything new about it since

With Which We Can Build

simply would have been swamped with the immensity of this thing.

In the early days, we used to start out at once to sell an architectural style. That was our first problem, not necessarily how to plan the building conveniently, or anything of that kind, but we took a preconceived idea of a building and then very ingeniously fitted the client and his necessary spaces into that building. We proceeded by an inverse method of design and we did it because to have taken the time to have made the necessary research, to have given the thought required to a real, sincere solution of the problem, would have been impossible under the pressure of the work that the architects were doing.

We sold architectural styles; we sold them very successfully. We used to look down upon salesmen. We didn't realize that we, ourselves, were, after all, the

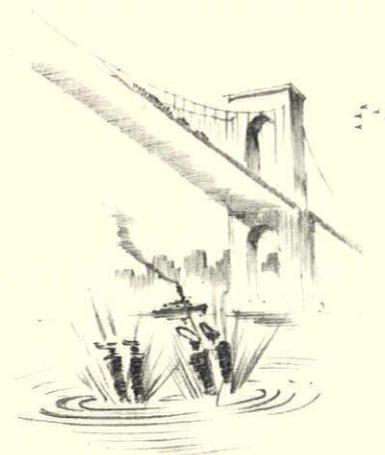
We sold style so successfully that now we can't go on with an original building until the client is put to sleep



best salesmen and I can assure you today that an architect, if he is to succeed, must above everything else be a salesman, because he is selling a very indefinite commodity.

We sold architectural styles. In the early days, people used to say, "What do I care about the Strozzi Palace? Why should I live in a cottage from Cotswold in England?" Nevertheless, we sold architectural style. We persuaded our client to have his windows where he wouldn't want them, the door where it didn't fit, where he either looked over a sill so high that he couldn't see over it, or under one so low he had to duck. The client gradually became acquainted with styles. He began to think they were essential. It is a fact today that we have sold architectural style so successfully that the first question any client asks us when we propose a building is, "What style is it going to be?" Until we can satisfy him, put him to sleep, so to speak, we can't go on with the building.

I don't know whether I have told you this story or not, but it illustrates the point. A very successful salesman was making money enough to get married. He thought so, at least. Of course, I don't know what his salary was. It was around \$35,000 a year. Whether that was enough to get married on, I am not willing to say. Anyway, he decided to get married. He selected a girl and proceeded to sell himself to her. It was the first time in his life he failed to sell something. He didn't get it across. He was so completely discouraged that he sold himself the idea that life wasn't worth living and he decided to commit suicide. He walked out on the Brooklyn Bridge, and was just jumping over the



So they both jumped overboard

edge when a cop grabbed him and said, "See here, young fellow, what are you doing?"

He answered, "There is nothing in life. I am going to commit suicide."

The cop said, "You have this all wrong. Let's walk along here and talk it over."

They walked back and forth for a half hour. At the end, they both jumped overboard.

I want to say a word in regard to this modernistic, this modern idea in architecture. We, as architects, have to unsell architectural styles we have sold in the past and I want you, as the Producers' Council, to jump overboard with us on the modern idea, because we have problems in America today. Our whole social organization, industrial, commercial, educational and otherwise, is so totally different from anything the world has known before that for us to continue to try to house those industries, those businesses within old forms that came out of the middle ages and antiquity, is absolutely ridiculous.

We as architects and you as producers want to make the best use we can of the materials, the methods of construction, and so on, which we have. We want our clients to go along with us and if they will do that—and I think they will—we will evolve a type of architecture, a style of architecture (Continued on page 120)



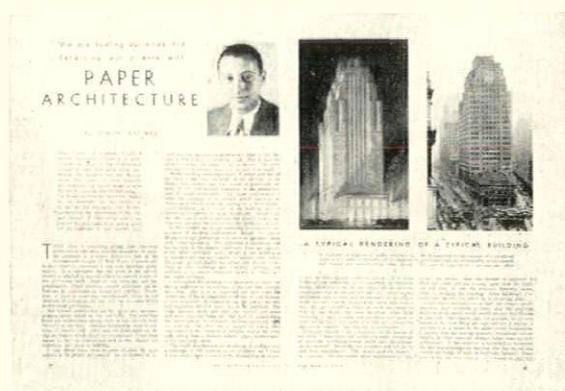
Can you imagine what an archeologist will think of Harkness Hall 2,000 years from now?

» » » PAPER, ROMANCE and THE HUMBLE ARCHITECT



By RALPH WALKER, A. I. A.

Voorhees, Gmelin and Walker, architects, New York



"Paper Architecture," by Simon Breines, published in the March issue of *The American Architect*, resulted from a meeting on education recently held at the Architectural League of New York. This month Mr. Walker states his own views on "paper architecture"

WE COMPLAIN, as students, that our architectural education is but a trial flight on paper. As architects, while realizing that its beginnings are of necessity paper, we complain that so much of it also has its endings on the paper where it began.

Like the fisherman whose creel has never held the biggest fish that he has looked, the architect regrets that the finest building, the most beautiful, the most logical, is the one that did not go ahead and is now buried as paper in the dead files.

The business world about us, which is the reason for all our architecture, is all too apparently cluttered up with more paper.

We are bombarded day and night with news sheets, waste paper basket letters, books of this and that man's opinion, until our own opinions are so regimented that we are forced from a personal sense of preserving our individuality to use a little more of this endless flow of paper which, after all, laid end to end as thousands of words in articles, books and drawings, reach to no other end than just more paper. The sad part of it is that this is all too true of a great deal of creative effort and even more so of criticism.

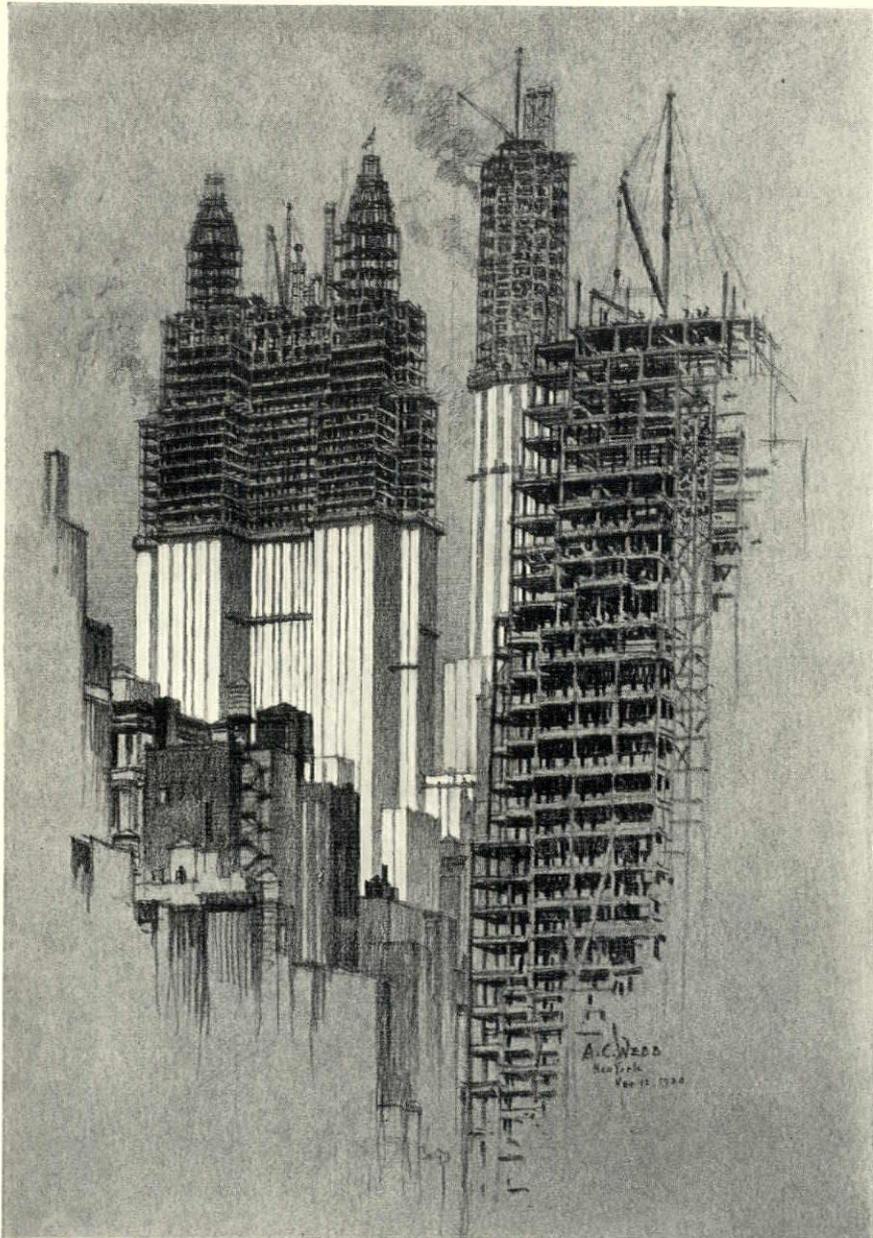
In a world so filled to the brim with devastated forests, it would seem that perhaps the architects are justified in producing paper architecture and of thinking of buildings as transitory as paper itself. Strange as it may seem, so capable is paper of aiding in a facile expression of ideas that certain architects are considered as being great on this medium—so great, in fact, that they have followers who are vainly endeavoring to be as great in execution.

Both the creator who writes and the critic who proclaims him are protagonists. They are neither reluctant to don the robes of prophecy, nor are they disdainful of the values of self-advertisement.

The abuse which comes from this constant rain of paper is that what little intelligence exists is whirled like a dried leaf in the autumn wind, and the poor architect, instead of thinking for himself, tries to find the solution of his problems by hitch-hiking onto the tailboards of those who are proclaimed geniuses.

The modern building is only standardized by the unthinking, for what architect is perfect, which engineer has understanding, and where is the client who knows his problem?

Fortunately the architect and the engineer may build, tear down and rebuild again on paper before actually building in the materials which comes from the four ends of the earth. Therefore, paper becomes not only a necessity but of prime importance in expressing, for



DRAWING BY A. C. WEBB

"It is as easy to weave the glamour of romance about steel, concrete and glass as it is about faked antique plaster and clinker bricks"

the few who can read, the building which is envisioned as the client's need. Moreover, this paper on which architecture is first built is a marvelous thing from which grows orderliness and dispatch and that organization in building which we think of as being American and which is the despair of the European.

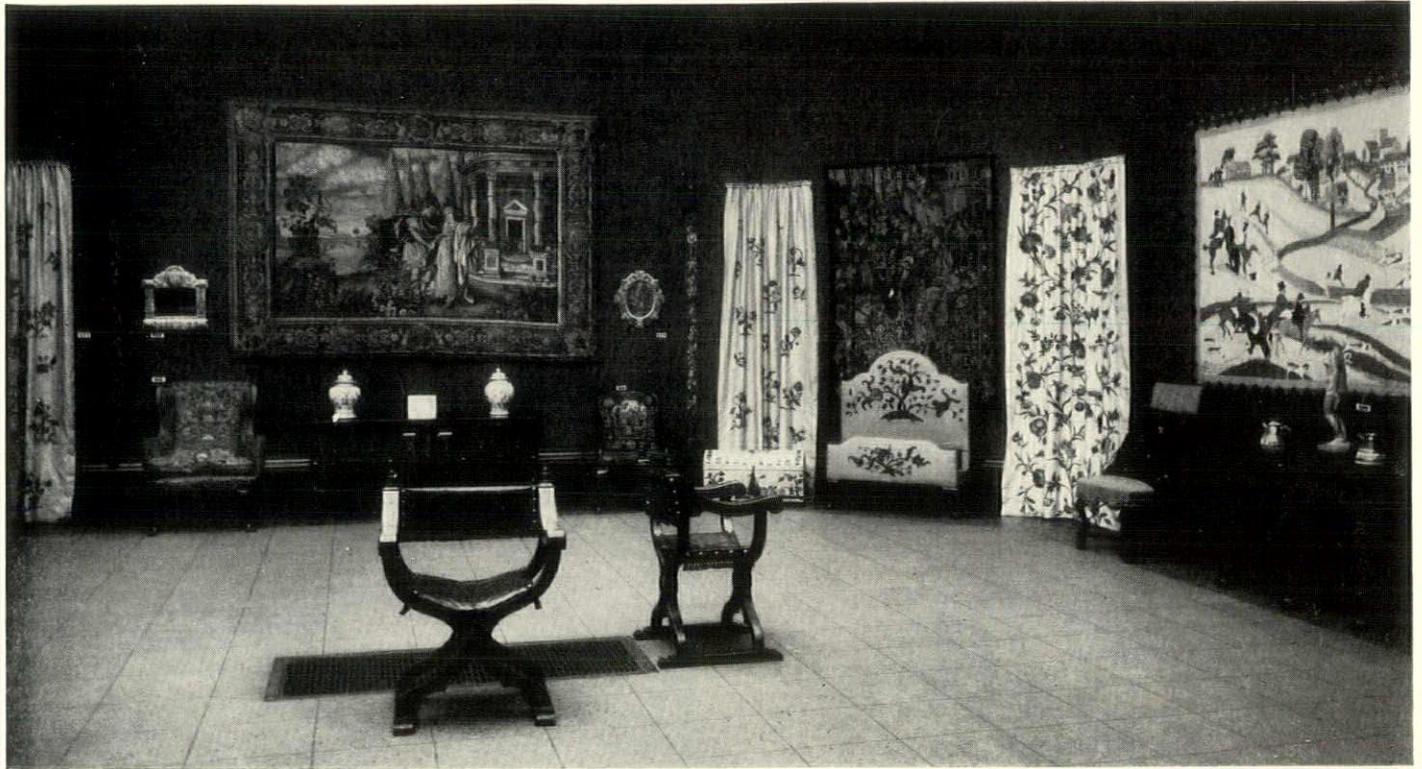
Of course, we "kid" ourselves, but that is as readily accomplished in a perspective without rendering, or in a model, as it is on a colored rendering. However, that is not the fault of the medium, because most men delight in that advocacy and receive a great deal of pleasure in self-delusion. Contrary to Mr. Breines' opinion, my own is that this tendency is just as evident in the work of the men he mentions and in the drawings of most of the architects in Europe as it is in the renderings of the American architect.

The inherent fault in all perspectives lies in the viewpoint itself. A building is never seen from one point of view and a remembrance of a building is a composite mental picture of four sides of a solid. Another fault

is that from the distance from which most viewpoints are taken, it is impossible to see detail clearly, and that is just as true whether or not the perspective is rendered, with a slight advantage in favor of the rendering. The medium by which a designer creates is the result of individual experience; the copyists merely imitates another's medium.

The designer creates only within the limitations of his own understanding and experience. It is futile to expect masterpieces from everyone, and equally so to expect a continuous flow of masterpieces from a master's hand.

The snare is not in the use of paper but due to the desire on which the design is based. All artists are romanticists and users of rose-colored glasses, and in that respect they have that which is common to all men. Frank Lloyd Wright is romantic and to his credit he admits it. Corbuisier and Oud are also romantic but as yet are not self-searching enough to realize the extent of their romanticism. It is (Continued on page 84)



HELD IN ART GALLERY

Sculpture, metal crafts, wood carving and the decorative arts from needle-work to mural painting were included in addition to architecture. Models of early buildings in Ontario attracted considerable attention, as did models of present day residences

Architecture and Allied Arts in TORONTO

THE Ontario Association of Architects' exhibition proved to be of exceptional interest and attracted an unusually large number of visitors to the Art Gallery of Toronto during February, 1931. The committee made as their objective the stimulation of the interest and education of the public. Judging by the attendance and newspaper comment this was successfully accomplished, at least so far as arousing interest was concerned.

Four galleries and the Sculpture Court are devoted to architecture and its allied arts of sculpture, mural painting, metal crafts, wood carving and other minor decorative arts.

The largest gallery is devoted entirely to photographs of the work of architects located in Toronto. These were required to be of a uniform size mounted on a uniform mat. They were hung in groups according to classification of subjects. From past experience it has been found that this arrangement is the most interesting and lends itself to an easy comparison of the design of buildings used for the same purpose.

Awards were made in each building classification,



EXHIBITION

By William Lyon
Somerville, A.R.C.A.

with the object of developing public taste. For the building of greatest architectural merit regardless of type, cost or importance, a medal of honour was awarded to the architect.

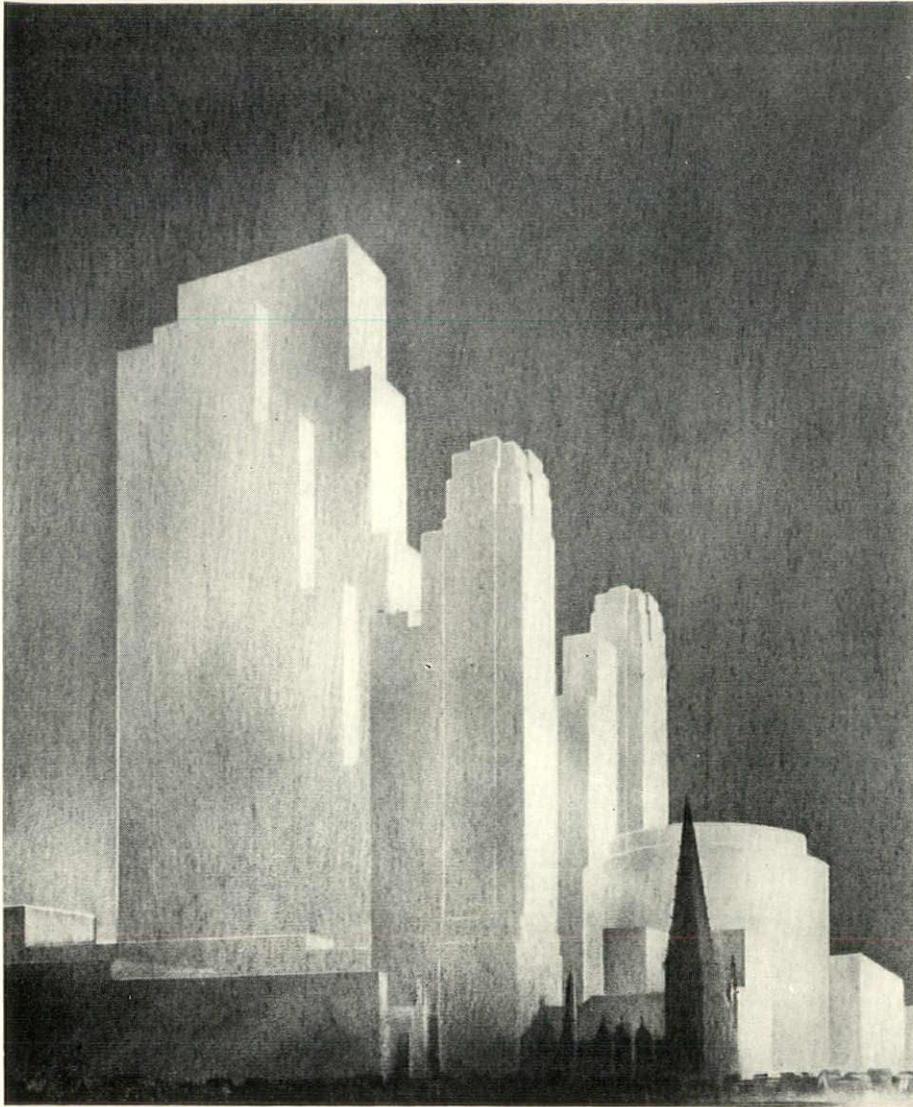
This year the jury of award consisted of a layman and two architects, the Honourable Vincent Massey P. C. (Canada) L.L.D., formerly Canadian Minister at Washington and an enthusiastic student of architecture, Galt Durnford of Montreal, graduate of the Department of Architecture, McGill University, and T. J. Young, a graduate of the School of Architecture, Toronto University, now with John Russell Pope of New York. The award was made to Messrs. Marani, Lawson and Morris for the Office Building of the Provincial Paper Co., Toronto. This is a modest two-story building and it is of particular interest to note that among its competitors were many much larger and more costly buildings.

As the principal theme for this year's exhibition, the early architecture of Ontario was chosen after careful consideration by the committee. Although not so well known, Ontario has an interesting architectural tradition quite distinct in character from that of Lower or

French Canada. With a view to making this better known and thereby adding to the enjoyment of those interested in Canadian art and history, every effort was made to present as complete a picture as possible of early Ontario. The period covered by this portion of the exhibition is the late eighteenth and early nineteenth century.

Upper Canada, or what is now known as the Province of Ontario, was largely settled immediately following the little disagreement George Washington had with George the Third, and to a large extent by those who were forced to hurriedly leave their beloved New England to establish themselves in primitive surroundings with nothing much more than the clothes on their backs. It is not surprising that they should have been influenced by their New England background. Many of these United Empire Loyalists had been men of wealth and education, and although forced to build with the materials at hand and in a simple manner, did so with evidence of extremely good taste and discernment.

Under the direction of Prof. E. R. Atkins of the University of Toronto School (*Continued on page 108*)

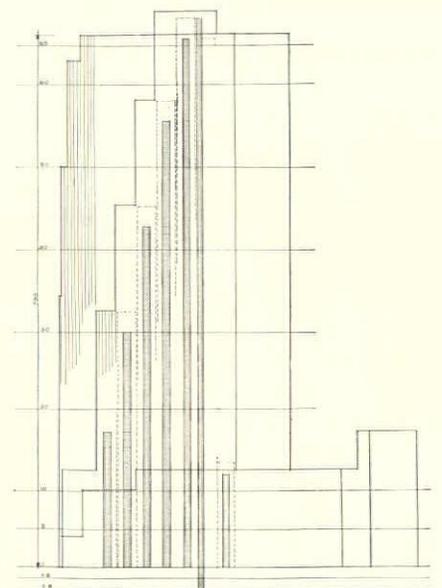
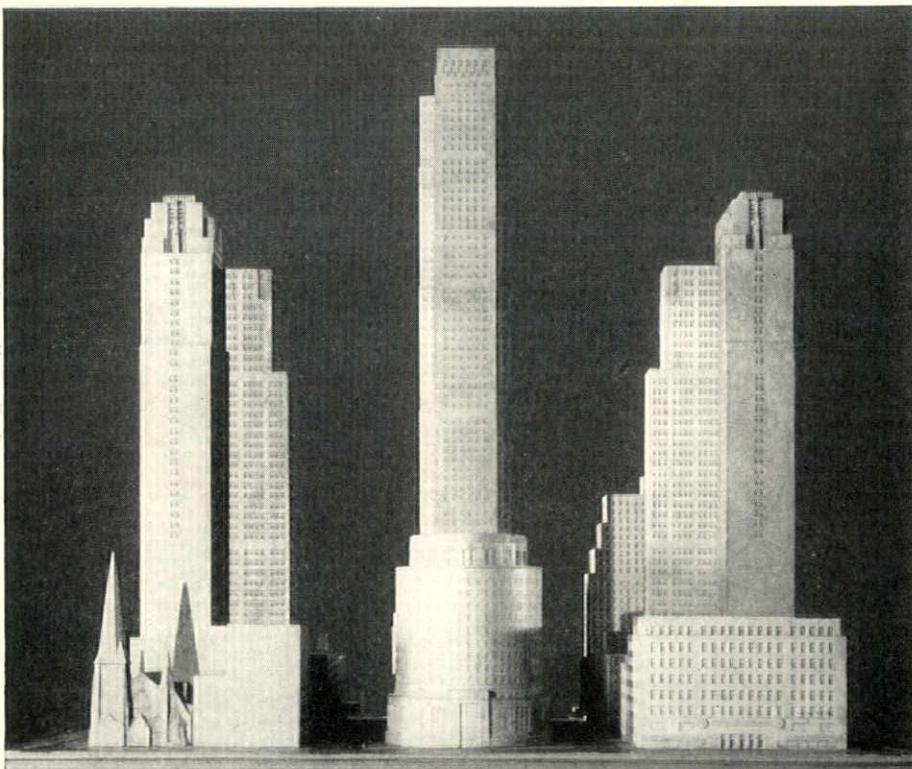


Studies for Metropolitan Square New York



A study of masses in perspective, photograph of a recent model, and elevator diagram of Building No. 1 are shown on this page.

Building No. 1, also known as the Radio Building, is the predominating mass. Present plans indicate that it will provide a rentable floor area of approximately two million square feet, which is about the same as the Empire State Building, or more than a million square feet greater than the Chrysler Building.

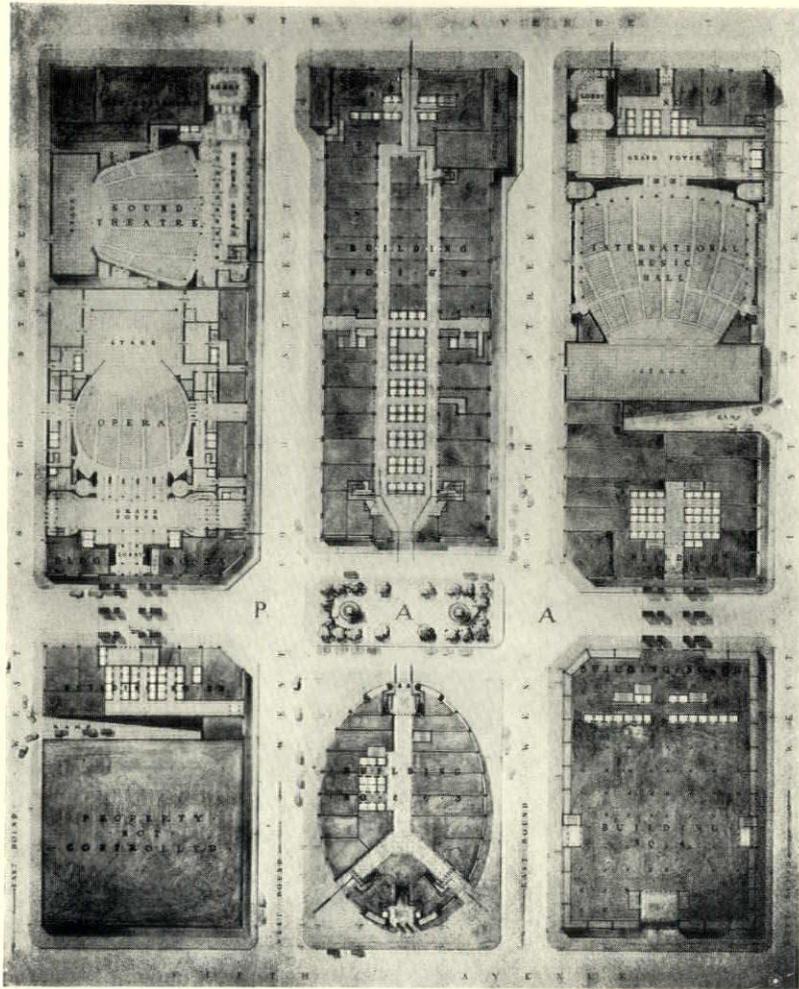


A New Idea in CITY REBUILDING

By
Henry H. Dean

Reinhard & Hofmeister
Corbett, Harrison & MacMurray
Raymond Hood, Godley & Foulhoux
Architects.

Todd, Robertson, Todd Engineering Corp.
Todd & Brown, Engineers.



Plot plan of Metropolitan Square, popularly called "Radio City"

THE Metropolitan Square project is of an essential character that has not heretofore appeared on the horizon of the building industry. It is, perhaps, a forerunner of the general tendency towards broader policies and a more civic-minded attitude in the rebuilding of a city in order that it may conform to modern requirements. The extent of the property—a ground area of 500,000 square feet or an equivalent of twelve ordinary city blocks, approximately 200 feet square—the diverse nature of the proposed occupancy, the provisions for parking, the intercommunication between building, all these make apparent that here is a project which is a thing apart from anything heretofore done.

The project is to provide accommodations in one

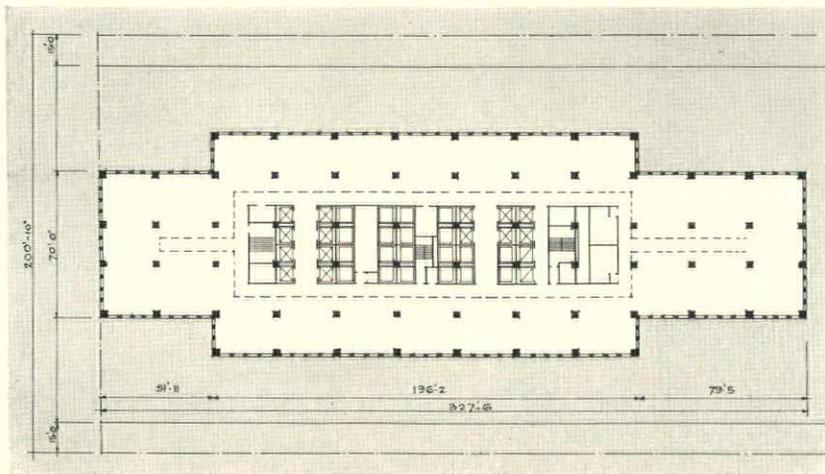
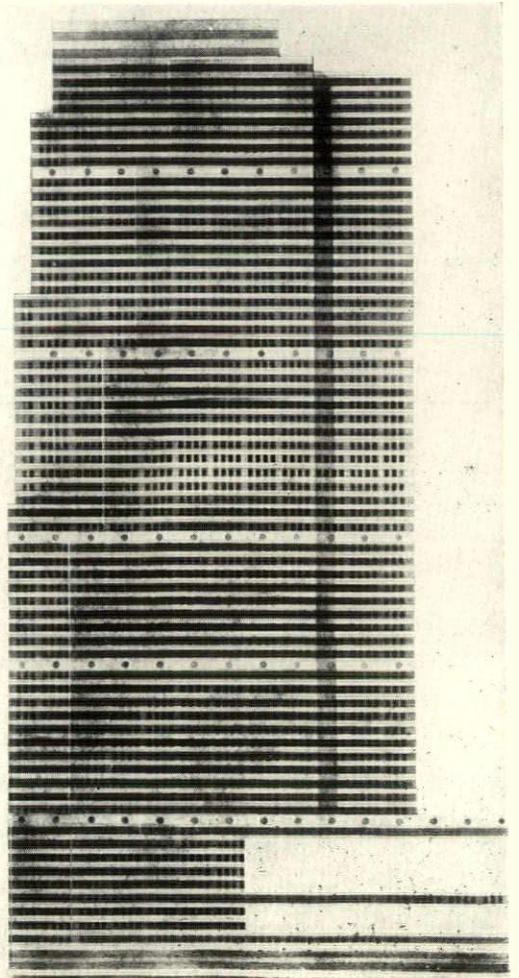
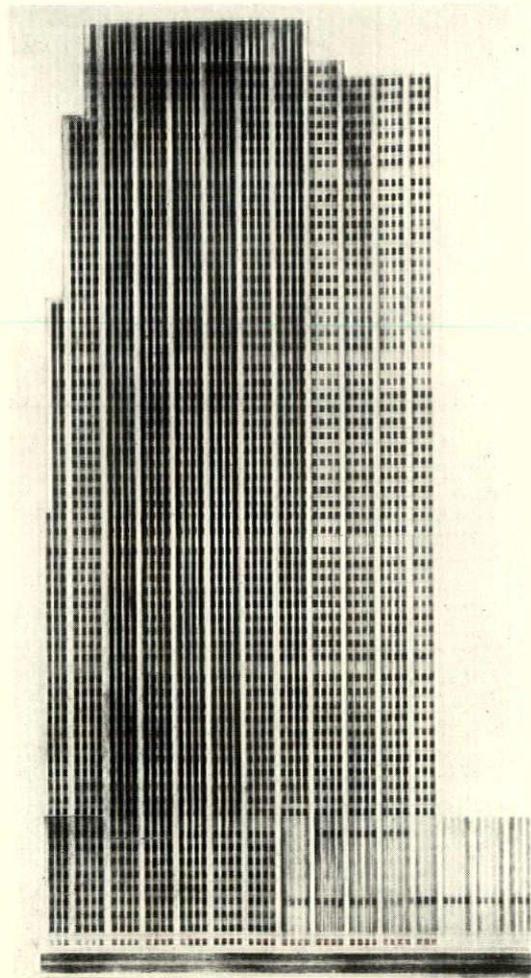
unified and interrelated group of buildings for the largest business, cultural, music and entertainment center in the world. Backed by John D. Rockefeller, Jr., and located on the Columbia leasehold property, which is composed of the blocks between 48th and 51st Streets, New York, and extending from Fifth to Sixth Avenues, it has naturally received a degree of publicity and speculative comment not always accorded even to our major activities of modern construction and city development.

The various preliminary plans, studies and models which have been made public are interesting from the viewpoint of approach and method of investigation rather than as a finished product of architectural aesthetics. None of the exteriors are presented as being in their final form—none of the enrichment or materials indicated are to be considered as illustrative of what will actually appear in the finished structure. The scheme and approach aspect of the problem are therefore of greater interest to the profession at large than would be an analysis concerning aspect or detail of expression, which is a consideration being held for further study.

As is emphasized by the architects in their exposition of the development, light, air and utility have been the primary considerations, and the essence of any feature of the plan may be found in any one or all three of these governing factors.

The accompanying photographs show the general disposition of the various properties and the introduction

TYPICAL PLAN,
19th to 31st floors,
Building No. 1. There
will be 25,000 sq. ft.
of rentable area on
a typical tower floor



Fenestration proposed 68 Metropolitan

and shopping center on which the Radio Building fronts.

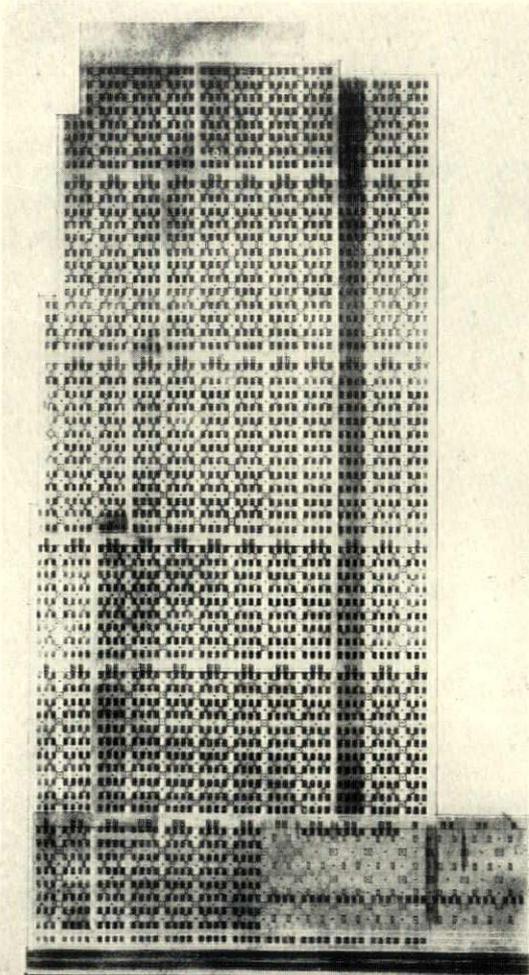
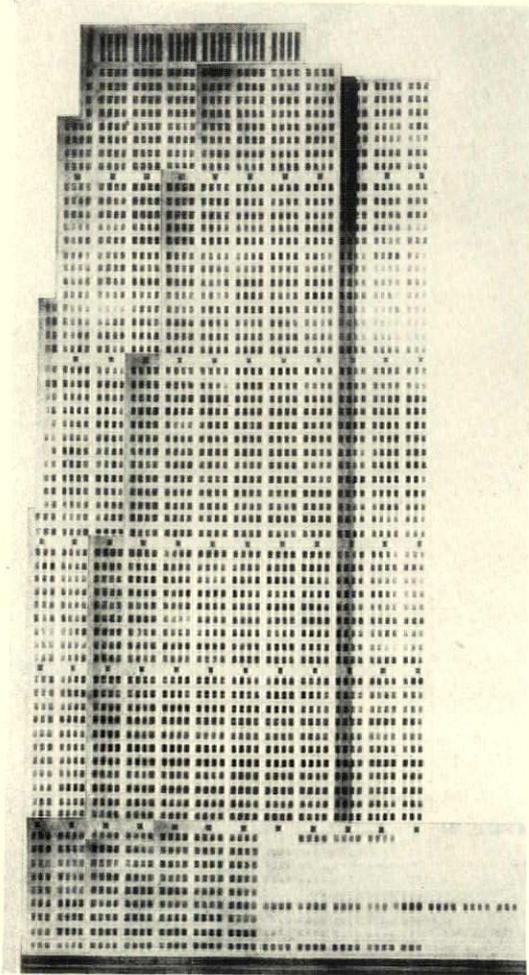
West of this Plaza, is the great tower containing the main bulk of the office space and designed to house the multifarious activities of the radio and

of a private thoroughfare, approximately three hundred feet west of 5th Avenue, running north and south from 48th to 51st Street, and so forming an entrance and part of the Plaza. Around this plaza will be developed a shopping center.

The oval building, located on Fifth Avenue between 49th and 50th Streets, was determined upon because of the desirability of a distinct marker for the group that would break up the city's gridiron plan, invite a view into the group, and an easy entry into the Plaza

broadcasting industry, while on the two side blocks, somewhat closer to Fifth Avenue and bridging the new streets noted above, are other office units of lesser mass forty-five stories high and containing 750,000 square feet each, but studied to compose about the main tower and its approaches on either side of the oval building, which by reason of its location and form is the real and visible focus, or frontice-piece of the scheme.

At the Sixth Avenue end of the three blocks, reaching out toward Times Square and the White Lights of

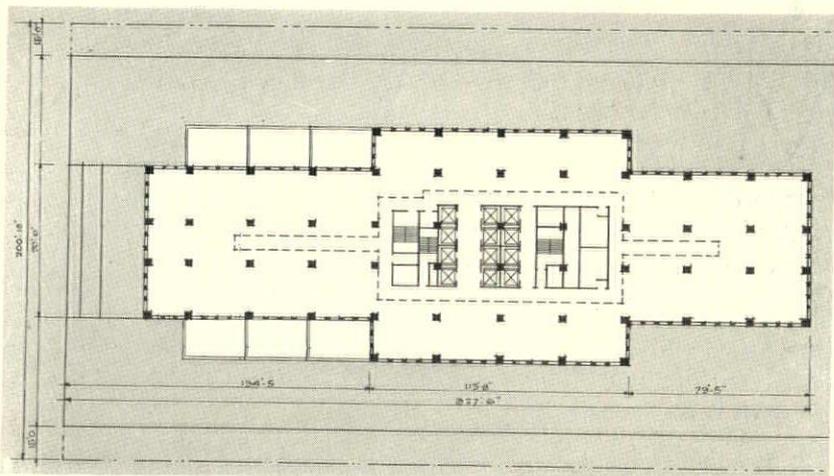


TYPICAL PLAN, 58th to 65th floors, Building No. 1. Office depth is 27 ft. Light, air and utility were primary planning considerations

studies for story unit in Square . . .

Broadway, are the plots devoted to theatres of various purposes—pictures, "sound theatres," vaudeville and play-houses. Included in the scheme is an opera house facing on the Plaza between 48th and 49th Streets.

Present plans provide for a shopping or store level about seventeen feet below the street. This level ties together all the buildings in Metropolitan Square with a central promenade over one thousand feet long, extending east and west from the mezzanine of the proposed Sixth Avenue subway to the Saks Building on the east side of Fifth Avenue. Eventually this promenade will probably be connected to the underground street which now extends from the Grand Central Station to 46th Street. Provision has been made for auto-



mobile parking, freight and automobile deliveries to all buildings in the group on a second level about thirty-four feet below the street. Automobiles will reach this level by means of ramps from 48th Street and exit to 51st Street.

With this grouping of masses, and full utilization of street front advantages, including the fifteen feet widening of 49th and 50th Streets, the development of the main building becomes the outstanding feature, and in this, it will be seen that a

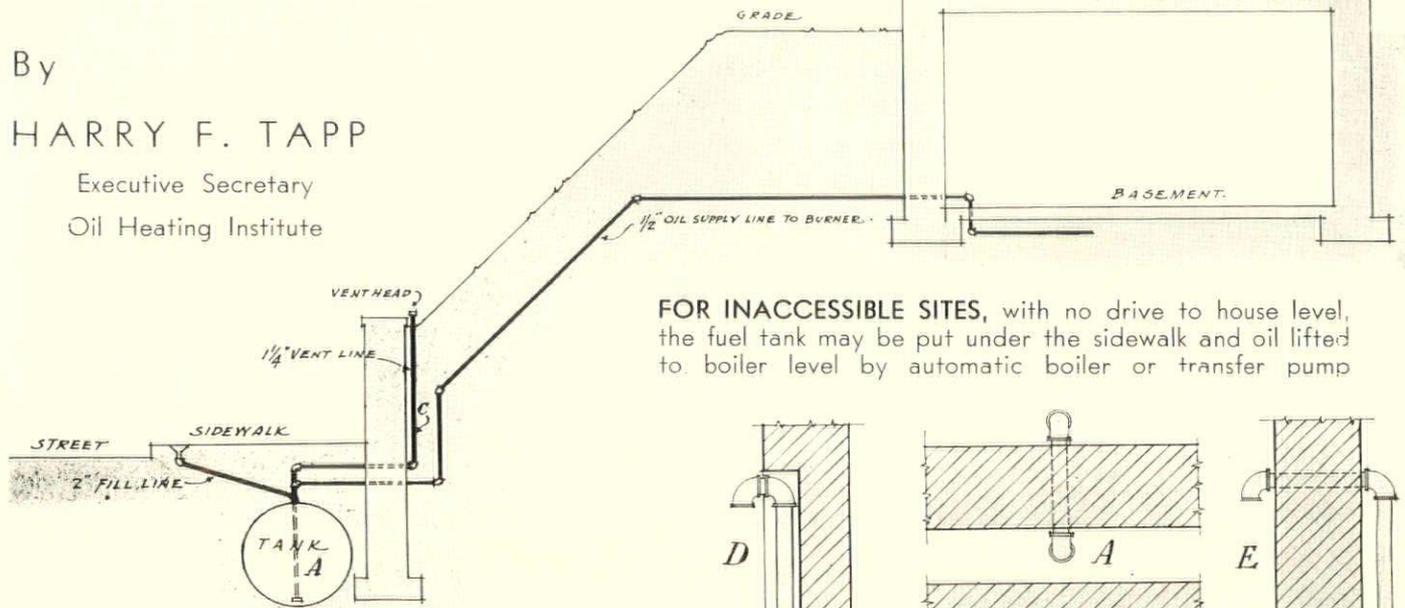
(Continued on page 114)

How to provide for an OIL BURNER Installation

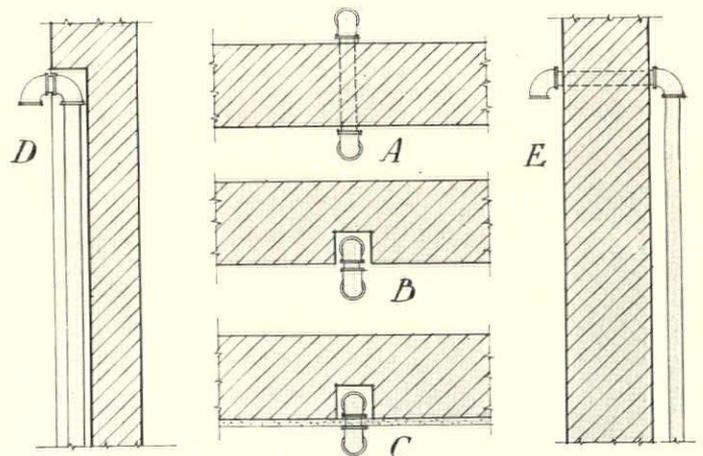
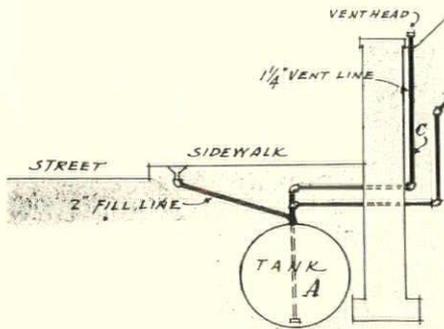
By

HARRY F. TAPP

Executive Secretary
Oil Heating Institute



FOR INACCESSIBLE SITES, with no drive to house level, the fuel tank may be put under the sidewalk and oil lifted to boiler level by automatic boiler or transfer pump



VENT PIPES inconspicuously placed. A and E show use of goose neck; B is a recessed vent which in C and D is plastered over, this arrangement being used when tank is close to wall

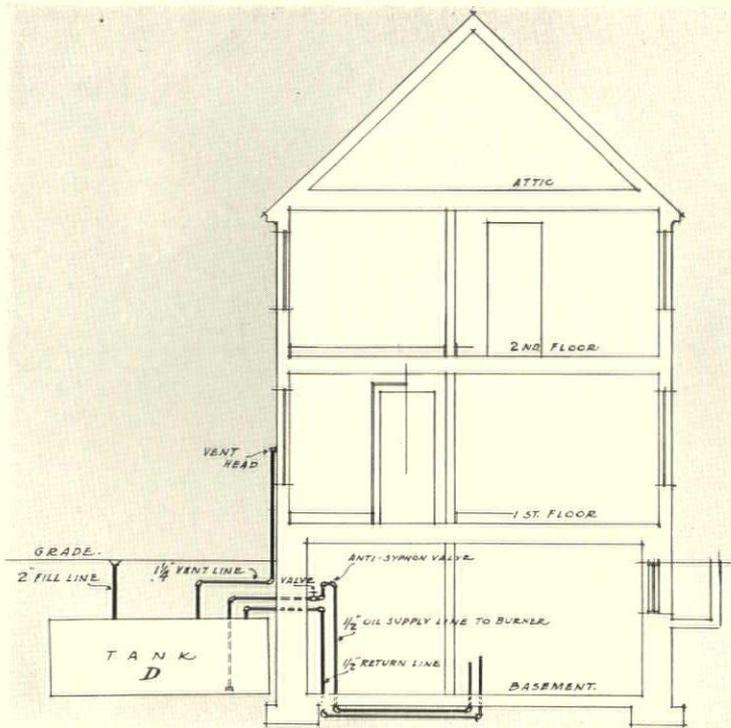
MODERN heating equipment, burning oil, can be installed with greater ease and at less cost during the construction of a house than at any other time. Once an oil burner is decided on and the dealer is selected to do the work, he should be given all the responsibility possible. Because of the dealer's familiarity with local rules and ordinances governing the installation of oil burners and the storing of fuel, he can be of valuable service in planning the installation.

One of the most important considerations for the architect in the installation of oil-heating equipment is the proper location of the fuel storage tank. If a buried tank is to be used, the tank excavation should be made at the time the house excavation is made. The tank, whether placed outside the basement walls or under the floor, can be installed with less trouble and at less cost at that time.

The level at which a buried tank must be placed is usually regulated by local ordinances. In most cases the top of the tank must be at least two feet below the ground level and in some cases three feet. Though most communities require oil tanks of over 275-gallon capacity to be buried below the fuel intake on the burner, this rule generally is not enforced where rock, water or other unusual conditions make it impractical to go to the re-

quired depth. In such cases a siphon-breaking device is installed in the fuel line. This prevents any possibility of oil being siphoned from the tank in event of pipe breakage.

The type and size of the tank that should be installed depends on the fuel requirements of the house, the ease with which oil deliveries can be made, and the amount of space available in the basement. In most communities, regulations permit oil to be stored in the basement according to the specifications of the National Board of Fire Underwriters. In short, this allows basement storage in quantities not to exceed 550 gallons. This must be placed in tanks of not more than 275 gallons each and if two tanks are desired, one must be encased. The



WHEN TOP of outside tank is above burner level, an anti-siphon valve, which may be an automatic pump, is required. Supply line must leave tank at top except for tanks over 275 gallons

underwriters' rules at present require a six-inch space all around the tank with inclosure walls six inches thick when of cement, or eight inches when of brick. Many authorities do not require the enclosures for the second tank as it serves no useful purpose. Basement storage of oil is desirable in houses where the cellar is sufficiently large to allow space for tanks without causing inconvenience to the family, and where oil deliveries can be made as frequently as required.

All tanks placed inside the basement walls must be at least 10 feet from the burner or boiler, and must be anchored securely to prevent floating in case the basement should flood. If more than one 275-gallon tank is used, in connection with gravity feed, a three-way valve may be installed in such a way that only one tank can feed oil to the burner at any time. Tanks should not be located more than twenty feet below the burner, nor more than ten feet above the burner.

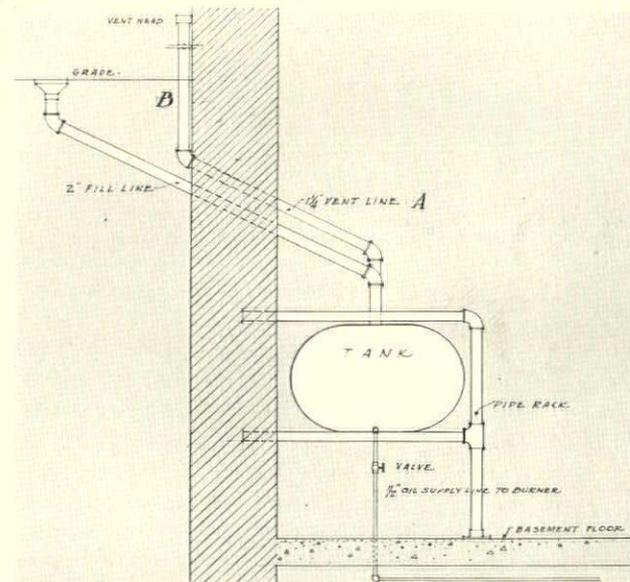
In the location of any tank, consideration should be given to the ease with which it can be filled. It is desirable to have it placed so the fill-line can be run as near the street as possible. If a buried tank can be placed under a lawn toward the street, it will eliminate the necessity for delivery trucks coming on the property. A fill-box located at the curb or near it can be reached by a hose from the truck in the street.

Fill-lines for tanks in the basement should be brought up on the side of the house nearest a driveway or street, so it can be reached with as little trouble as possible.

Fuel is delivered in tank-trucks similar to the familiar gasoline trucks. Most of these are equipped with a hose from 10 to 50 feet in length, which is used to reach the fill-box. Some oil companies, in communities where a

THESE THINGS ARE ESSENTIAL

- select a reliable dealer
- locate tank before construction starts
- check local ordinances governing location of tank
- provide for necessary electrical work on the plans
- provide separate electric panel board for oil burner wiring
- if burner is under living rooms, use a type of construction that will prevent floor above from acting as a diaphragm that amplifies operating noises
- use flue size recommended by manufacturer of apparatus
- provide adequate ventilation for burner
- locate thermostat 5' above floor and away from drafts or heating influences



INSIDE TANKS must be more than ten feet away from boiler, with feed line from tank to boiler under basement floor. Vents, if placed outside building, must be at least two feet away from windows and six to twelve feet above grade

considerable number of small tanks are installed, have a system of delivering oil much like the familiar milk delivery system. The oil truck calls regularly and fills the tanks, and bills are rendered monthly. Where this method of delivery is used, there is little need for large storage capacity, such as the 1000-gallon and 1500-gallon buried tanks afford. If the house is located in a town where delivery cannot be made within a few hours of the time an order is given, or if deep snows in winter or other factors make frequent fuel deliveries impractical, a large tank becomes highly desirable.

Chimneys in houses where oil burners are to be used should not be considered light- (Continued on page 70)

IN INDIANA, ARCHITECTS ARE DOING A GOOD ADVERTISING JOB

By George Caleb Wright, A. I. A.

President Indiana Society of Architects

It has been estimated that the loss to the American public through faulty and uneconomic construction has reached a disturbing total of one billion dollars a year.

This is, of course, a rough and perhaps inadequate estimate, but placing it in figures that we can understand makes us pause. It is a perfectly huge amount which our country has squandered because of rapid depreciation—the result of poor design and the unwise and uneconomic use of materials.

And as architects we share in the responsibility of allowing such a condition to prevail. There are two answers:

1. Either the architect does not offer a service of sufficient merit, or—
2. The public has not been informed.

We know that there is but one answer. If we don't know that with all the strength and power and conviction of our whole being—body and soul—we should be in some other business. We know that a qualified architect is the most essential element to the success of any building project. We know that a good architect, thoroughly informed on the problem to be met, in sympathy with the owner's desires, will produce a building more certain to give satisfaction, and at less cost than any syndicated plan or mass production service can possibly give.

But the public doesn't know all this. There is then only one answer—the public has not been informed. That leaves only the obvious answer—*tell the public.*

And this is offered as the fashion in which the Indiana Society of Architects or, more truthfully, the Building Industry of Indiana, is telling the public.

This conviction of the need of education is a reflection of the real sentiment of the Indiana Society of Architects, as expressed in the minutes of its annual meeting. The Indiana Society represents very close to ninety per cent of the reputable architects of Indiana. We are therefore justified in feeling that this "conviction of the need" is thoroughly expressive of the longing in the hearts of Indiana architects, and Indiana is certainly representative of our Middle West.

The next logical step following the recognition of our convictions was the piecing together of a workable plan. This bit of real hard work was placed in the hands of Mr. A. G. Bacon of Evansville, as chairman of our Publicity Committee, with Mr. Ralph Yeager of Terre Haute and Mr. E. D. Pierre of Indianapolis as members. What is presented from this point on is the result of the intensive work of this committee.

We reached the point in our discussion where we were definitely pledged to a program. Certain generalities must, of necessity, have been agreed upon before we could arrive at a method of procedure. The generalities covering the situation were four-fold.

1: Our educational effort had to comprehend the entire building industry. The matter of architecture alone is an intangible something (Continued on page 76)

THE CAMPAIGN IS BASED ON SOUND COMMON SENSE

1. Architect, engineer, contractor, material man unite in a friendly cooperative campaign of greater influence than would be possible by individual action.
2. There is no competition between different factors of the industry in the campaign. The industry presents a united front with jealousies left out of the picture.
3. The theme of the campaign is, "A good building is the product of a good architect, a good contractor, and good craftsmen using good materials." Every
4. Each factor in the industry is allotted its logical place under the natural leadership of the architect. For when the architect loses, all lose.
5. This kind of logical cooperation should remove many of the evils in the building industry in Indiana.
6. The result should be a more desirable class of business for the entire industry and better service to clients.

YOUR BANKER WILL TELL YOU
that cheap building materials often prove the most expensive



All buildings that represent a profitable investment, have one thing in common... there has been no compromise with quality. They are well designed... and will built of good reliable materials... Your banker knows this to be true, and will tell you so. In fact, many institutions which speculate on building financing, now require that a building meet certain standards of design, workmanship and materials before they will consider an application for a loan... Why? Simply because, through much experience, they have found that it pays to build that the first cost may be slightly the only cost, as it may be but the 1/3 of a never-ending circle of repair bills, resulting from poor design, poor workmanship and the use of "cheap" building materials... Benefit from this experience. Protect your building investment against wild, impracticable price fluctuations, rapid depreciation and obsolescence... You can employ a good architect, a good contractor, good craftsmen building materials. These are the elements which insure your building's maintenance... Fortunately, right now, there is no reason for employing "cut-throat" methods of construction. For standard quality of building materials are lower in price than they have been since 1917; skilled craftsmen are available, and there are reputable architects ready to help and advise you on every detail of your building program... Build Now... the time is opportune. Build Well... because it pays.

"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."

THE BUILDING INDUSTRY OF INDIANA
[Sponsored by the Indiana Society of Architects]



IT PAYS IN DOLLARS
to Employ an Architect



WHETHER the structure be a modern home or a towering commercial building... it pays in dollars, to employ a reputable, competent architect... Far from adding to the cost, the architect actually enables you to build a better building.



TO THE PEOPLE
of INDIANA

Here is an announcement of real importance to every one in Indiana who has ever given a thought to building.

Money too, is available at decidedly favorable rates. It has been withdrawn from highly speculative channels and is now seeking conservative investment, such as is offered by building mortgages.

THE BUILDING OPPORTUNITY
of a lifetime



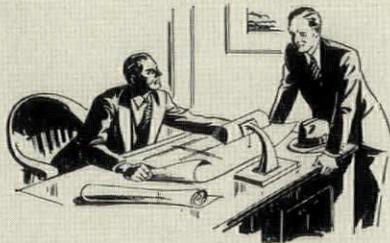
HAVE you ever felt a real building need? Perhaps a new commercial building or factory... enlargement or modernization of your present plant... or perhaps a new home?... If you have such a need, are you? Indiana has these been such an opportunity for the prospective builder... Today, the three building program... money... skilled workers... building is available under the most favorable conditions... Money, with highly speculative channels, is seeking sound, conservative investment in building. Therefore, interest rates are decidedly... Skilled workers are available, and in a steady wage scale. This week end a saving in labor cost to the builder... Building of standard, reliable grades, are lower in price than for years past. Statistics reveal that prices are down to 1917 levels. This means a saving to the builder on good, reliable materials... Freshly, we do that the present favorable situation can last long. The condition is not while it there last, you can build better and for less money than all probability, for a long time to come... And the man who act now, will also be wise protect his building investment wild design, poor construction, rapid depreciation and obsolescence... He will know that a wise investment is not an accident product of the co-operative skilled Building Industry.

"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."

THE BUILDING INDUSTRY OF INDIANA
[Sponsored by the Indiana Society of Architects]



WHEN TO CALL IN THE ARCHITECT



FROM the very moment the decision to build is made, the advice of a capable architect is invaluable to the owner... This is true whether the building be large or small. Particularly is this the case when the building project is a large one, requiring a bond issue or other means of financing. For the architect is best fitted to advise you concerning the necessary sum required to erect the type and size building you desire... When a new building site is to be selected, the architect should be consulted. He will know if the proposed site and its surroundings are suitable to the purpose and nature of the new building... His preliminary drawings enable you to make changes BEFORE the work is started, thus saving bitter disappointment and the needless expenditure of money... Then, once the plans are perfected in all their detail, he serves as your personal representative on the job... Here, his knowledge of contractors, building methods and building materials... in getting reliable bids... in making favorable contracts and in supervision of the actual construction, results in the greatest saving of your money, time and energy, as well as protecting your investment against wild design, poor workmanship and imperfect building materials... In the execution of any one of these functions, the architect, more often than not, saves you a much larger sum than his fee. Far from adding to the cost, the architect actually enables you to erect a better building for less money... so call him in just as soon as the decision is made to build.

"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."

THE BUILDING INDUSTRY OF INDIANA
[Sponsored by the Indiana Society of Architects]



When selecting a contractor USE HORSE SENSE



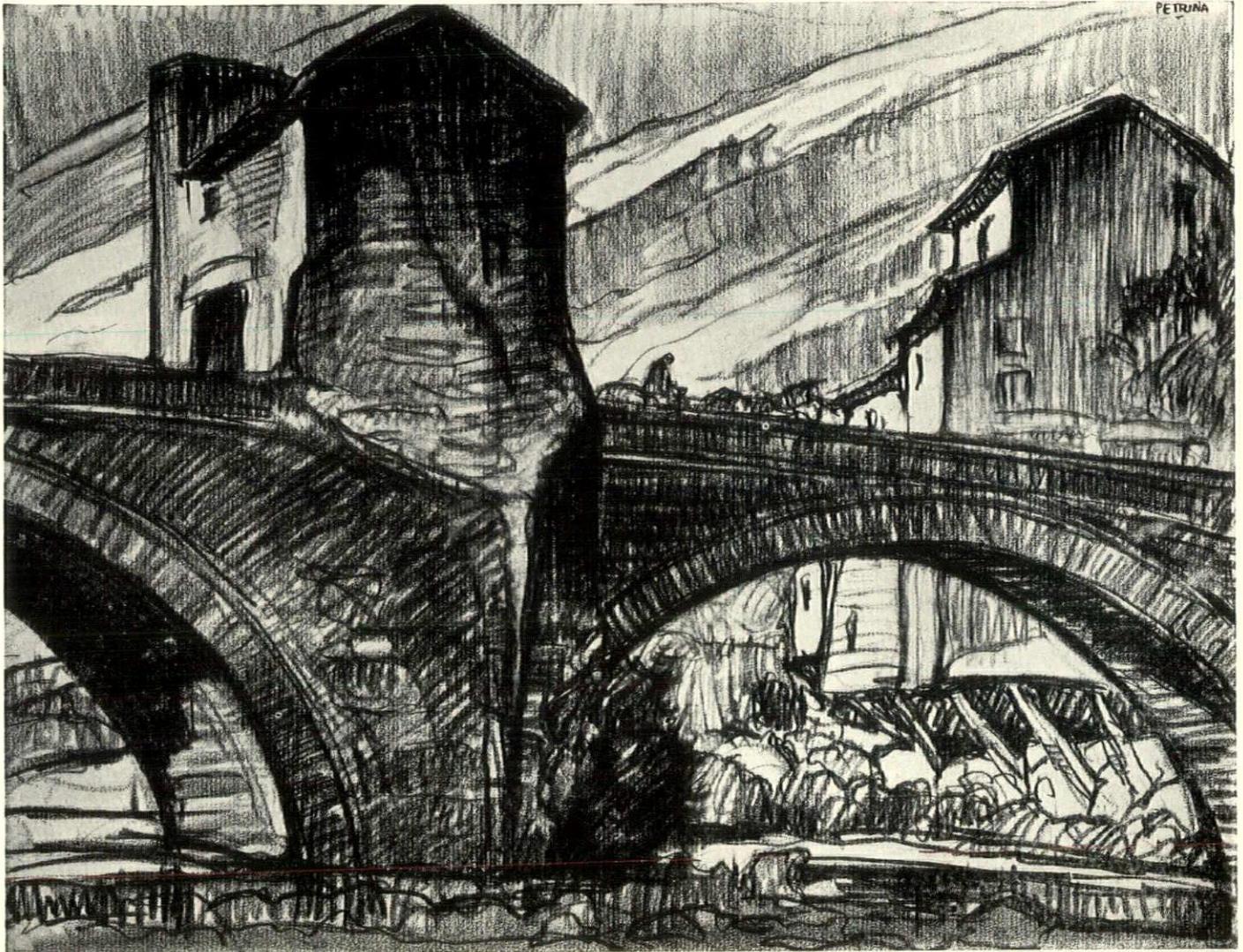
IN your own interests, Mr. Prospective Builder, use good judgment in the selection of your contractor... Too often, the contractor is chosen solely because his original bid is the lowest... without regard to other and even more important considerations. The bid is important, of course. But even more so is the moral and financial reliability of the contractor himself, to say nothing of his ability and adequate equipment... A very big book could be written concerning the ways that the unscrupulous, "shoe-string" type of contractor manipulates the original bid until, in the final result, the owner has paid far more for inferior construction, than would have been the case had he accepted the fair original bid of the reputable contractor... Perhaps you have heard of instances where a building project was tied up for months because of the involved finances of the contractor... perhaps you know of examples where the sub-contracts were let by this type of contractor, because the price "was right", with no questions asked concerning the quality of either the material or the methods of installation... These are but two of the many pitfalls you avoid when you employ a reputable contractor, who is morally responsible and financially able... and has the organization and equipment... to do as he promises... Protect your investment by employing a good contractor.

"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."

THE BUILDING INDUSTRY OF INDIANA
[Sponsored by the Indiana Society of Architects]



NEWSPAPER ADVERTISING is telling people what they ought to know about building. Architects and societies desiring proofs of the first ten advertisements may secure them from the advertising agency, L. W. Ramsey Co., 230 North Michigan Ave., Chicago



THE BRIDGE, SOSPEL, FRANCE

by JOHN
PETRINA

JOHN PETRINA recently joined the art faculty of Pratt Institute, New York, and helped to organize the new class in lithography. His "Chapelle sur le Pont, Avignon," was purchased by the French government for its national collection. Mr. Petrina made the water-color used for the Oct., 1930, cover of *The American Architect*



RUE DES TEINTURIERS
AVIGNON, FRANCE



IN GRANADA, SPAIN. A LITHOGRAPH

How to avoid the pitfalls of CUBIC FOOT ESTIMATING

BY H. VANDERVOORT WALSH

. . . Assistant Professor of Architecture,
School of Architecture, Columbia University

AND ALEXANDER T. SAXE

. . . In charge of Classes in Estimating
and Superintendence of Building Construction,
School of Architecture, Columbia University

TO be able to estimate the cost of a proposed structure quickly and with fair accuracy is a much desired accomplishment. Many are the proposed structures which would go ahead if some assurance of cost could be given by the architect. To have to carry the plans of a building through to finished working drawings and to have to work out the details of the specifications before obtaining any real conception of the cost is not entirely satisfactory and often a wasteful procedure. Yet the architect who leads his client to believe that he is designing a \$75,000 structure and obtains the order to develop working drawings on this basis, is in a most unhappy position when the estimates come in for \$100,000 or more.

There is one quick method of estimating that has been used a great deal to get a preliminary costs and it's about the only one that has shown any real value, yet more often than not this method has been the means of misleading architect and owner concerning the real costs. The method is usually referred to as the cubic foot system of estimating. It is widely known, but misused, abused, misunderstood and therefore discredited.

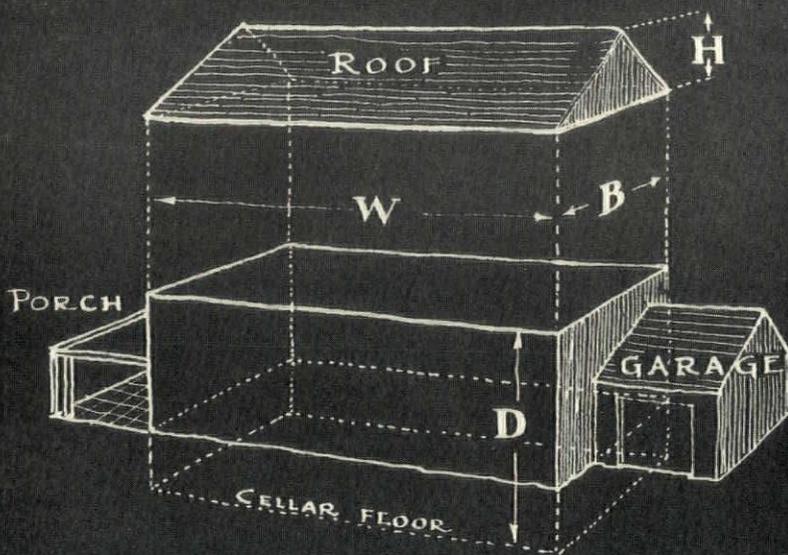
The general description of how to estimate with this system seems so simple and obvious that most individuals having a knowledge of construction take it for granted they know what it is. The process seems nothing more than calculating the cubical contents of the structure and multiplying it by an assumed cost per cubic foot, a figure which is supposed to be the average for the kind of structure under consideration.



Many of the articles on estimating, submitted at the request of the editors, pointed out the dangers of the cubic foot method and its general unreliability when not guided by wide experience. Mr. Walsh and Mr. Saxe submitted an article which points out what these dangers are and how to deal with them

But to employ this method of estimating without having sufficient knowledge of existing conditions as a background to temper the arithmetical calculations is inviting misunderstanding and trouble. As simple as it seems, the factors to be considered are far from being obvious. The basic error usually made is in selecting the wrong unit of cost per cubic foot. To assume a correct one is not a matter of guessing or using something that worked on another building or taking one from some periodical. To say that because a certain average cost per cubic foot for a job just finished is the probable cost of the new job on the drafting board is common, but dangerous.

Architects have been known to use a favorite figure,



$$\text{Volume of Body} = W \times B \times D$$

$$\text{Volume of Roof} = \frac{H \times B}{2} \times W$$

Volume of Garage is divided by 2

Volume of Open Porch is divided by 3

If Closed Porch take $\frac{2}{3}$ Total

ALWAYS FIGURE CUBIC CONTENT THE SAME WAY

Remember that equipment, materials and many other variable factors must be taken into consideration before setting the basic unit price

the house is the more this is evident. Indeed, the small house is the most difficult to estimate by the cubic foot system, because the unit price may vary considerably with the slightest change in the elements which make up the structure.

For example, the cost per cubic foot is based upon a certain amount of cellar under the house and a certain amount of attic space. Suppose the finished portions cost 70 cents per cubic foot and the cellar about 18 cents. It is necessary in getting

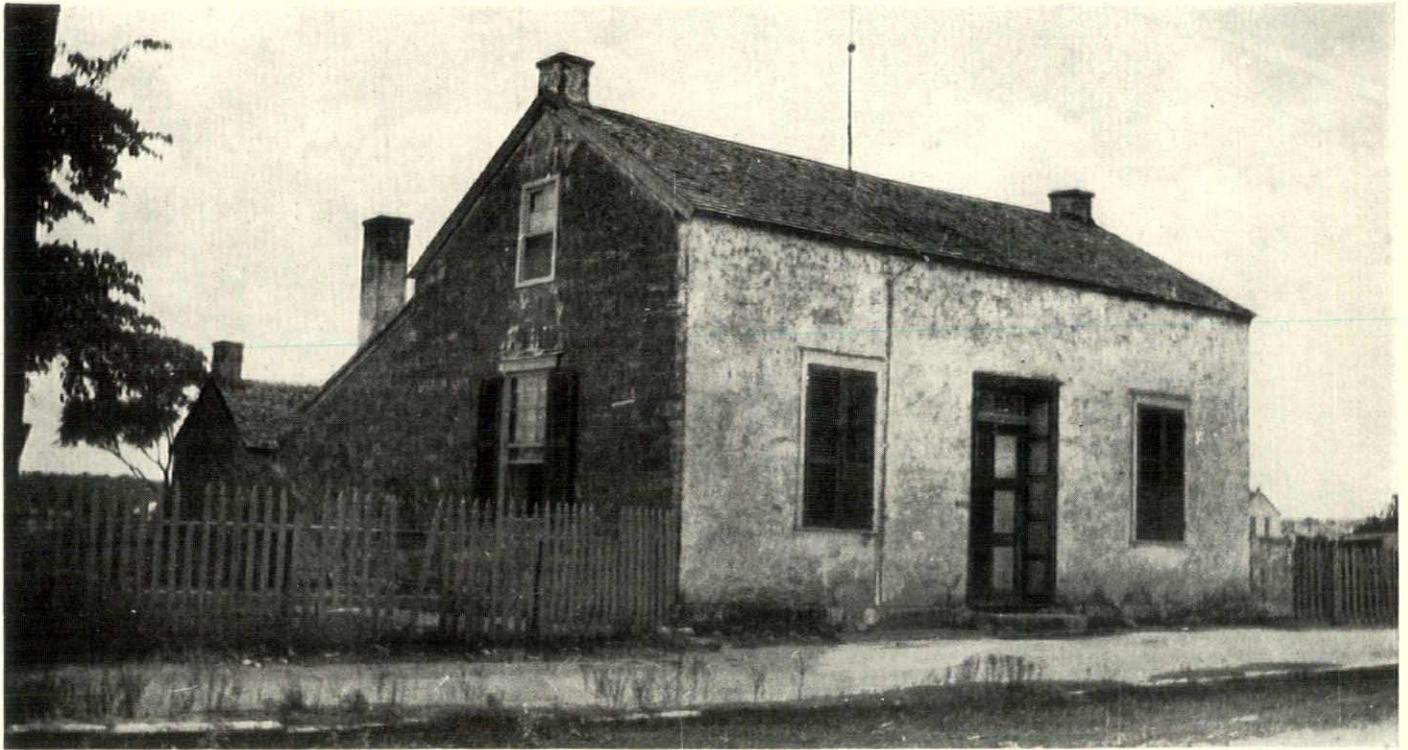
compiled from a hunch, like 50 cents per cubic foot, for residential work. When a client comes with a request for the plans of a \$17,000 residence, this is interpreted as meaning a house having 34,000 cubic feet, regardless of whether it is to be built of brick, stone, frame or hollow tile or whether the roof is to be slate, wood shingles or composition or whether or not the attic is to be finished.

The cost per cubic foot used in calculations must be determined from all of the factors which influence the proposed structure. It is important to realize that any such unit cost is built up from all of the units that go into structure. It represents the *average cost* of building a *certain type* of structure under *certain conditions* of the labor market, *certain price levels* for materials and *special conditions* of the site. In residential work the unit price varies greatly, according to the things which go into the structure. In general it may vary from 43 cents to 90 cents depending upon the kind of trim, plumbing fixtures, paint job, floors, electric fixtures, decorations, etc., required.

The variation of any one item materially influences the cost per cubic foot in residential work and the smaller

a unit price to assume a certain proportion of cellar to upper story, so that the higher cost of the upper portion is brought down by the lower cost of the basement. The same thing is true of unfinished attic space. Indeed one of the tricks of shrewd speculative builders is to add as much unfinished attic space as they can to a design for a house, knowing that the estimator for the Mortgage company will cube up the house and not make allowance for the excess attic. The builder asks for a large loan and the mortgage company gives it to him because the cubic foot method of estimating seems to confirm the cost. However, the builder knows that the great amount of attic space built at a lower cost per cubic foot pads up the total cubage and when the estimator for the Mortgage Co. multiplies this by his average cost per cubic foot he will forget to lower the unit price and so overestimate the cost of the house. Thus this builder gets a fatter building loan than his less clever competitor.

The usual cost per cubic foot can also be thrown out of gear, if the number of bathrooms is above the normal, or the interior finish is more elegant than the average. Excessive numbers of chimneys and fireplaces likewise affect the unit price. (Continued on page 104)



A LITTLE GERMAN TOWN IN
 the Lone Star State

By SAMUEL E. GIDEON, A. I. A.
 AUSTIN, TEXAS

T EXAS is a land of vastness and variety. At the same time, one part of the state may be freezing and another enjoying semi-tropical sunshine. There are high mountainous districts, vast stretches of rolling country, ranch and prairie and there are wooded districts where grow pine, cedar, gum, sycamore, oak, elm, walnut, cypress, the Eucalyptus in the South, hackberry, chinaberry, pecan in the creek and river bottoms, the feathery mesquite and many other varieties.

Nowhere, in the springtime, are the fields, prairies and hillsides carpeted with such profusion of wildflowers as in Texas. There are swift, sparkling streams whose banks are lined with ferns and caladium and whose beds are green with watercress and other aquatic plants and there are sluggish streams that, over night, may become raging torrents and rise to dangerous heights and breadths.

Fabled Italian skies are no more beautiful than Texas skies and the stars are clear and near.

There are hundreds of miles of sea coast with picturesque stretches of beach, colorful fishing fleets and



fishermen; there are cotton fields and oil fields, fruit farms and various phases of ranch life.

For character study—the primitive backwoods Texan, the charcoal burner, the picturesque negro and the colorful Mexican, all in their naivete, furnish an abundance of subjects attractive to artists and writers, and the field has hardly been touched.

Texas served under six flags—France, Spain, Mexico, the Texas Republic, the United States and the Con-

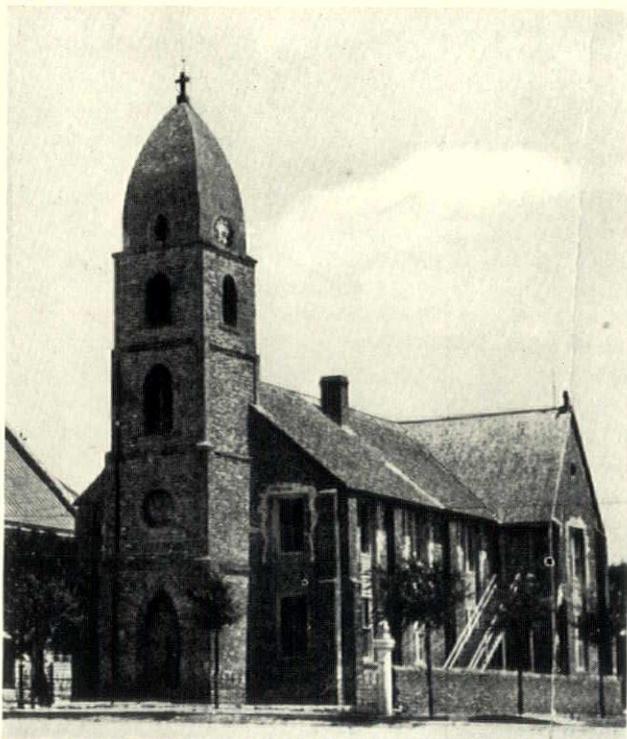


NO HEAD-ROOM PROBLEM, for the sunny skies of far-flung Texas form a roof which no man may measure



ONCE A FARMER'S HOME, now an eyesore to those who do not view with the sympathetic eye of an artist

AS IF FROM NUREMBURG seems this old Catholic church, built of stone even to the convex sided spire



federacy—and each regime has left its indelible imprint.

The missions of the state, particularly those of San Antonio, are without parallel in this country for architectural beauty and they are picturesque, even those that remain in a state of ruin and neglect. The Mexican houses and life of San Antonio, and many of the border towns of the state, furnish to the artist an almost inexhaustible supply of subjects. The stamp of the cultured old South is in Jefferson, in other East Texas towns, in Austin, Victoria and Galveston. There are unique settlements like the French town of Castroville, near San Antonio; the German town, New Braunfels, near San Antonio, and the sister German town, Fredericksburg, about seventy-five miles from San Antonio and the same distance from Austin, the capital of the state.

Though much could be written about the foregoing places, Fredericksburg, to me, is the most interesting because of its provincialism, in spite of advances of modernism. Being isolated for more than half a century, due to its distance from a railroad, it has retained many quaint old buildings and quaint old customs.

In 1842 an organization of noblemen in Germany

**WEATHERED
WHITEWASH**

Stone was often whitewashed or plastered by those who loved the neatness of its sun-lit surface



Once a courthouse, now a post office where the townfolk gather



First of logs, then plastered over, and finally shingled



An old church of stone, well shaded from the midday sun

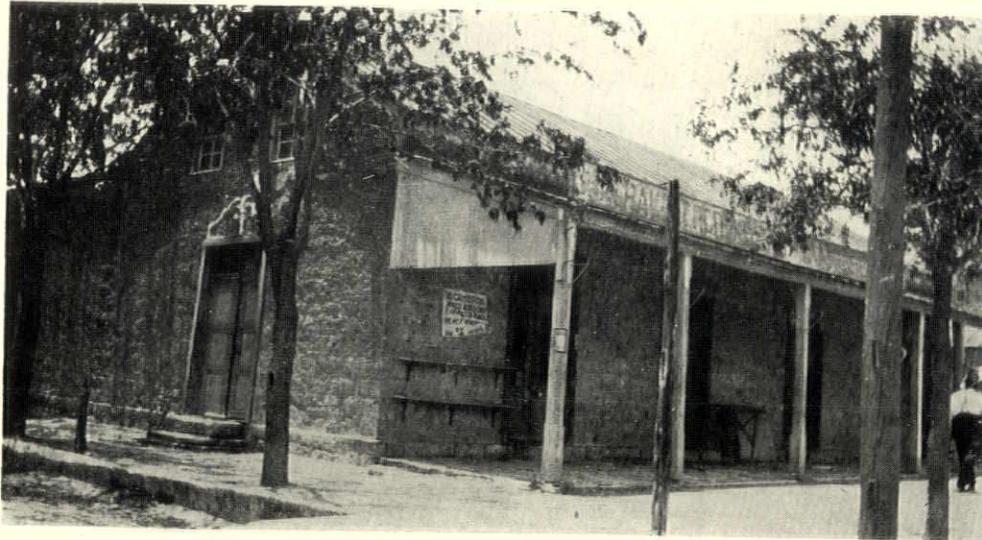
» » » Built as the
of rude stone and

formed an immigration society for establishing colonies in Texas. New Braunfels was founded several years before Frederickburg. In April, 1846, seventeen families, having recently arrived at New Braunfels, left that settlement in ox carts for their new home, Frederickburg, reaching there about three weeks later.

An expedition had previously been sent out to make a wagon road and to lay out the new town site, but a shortage of supplies soon forced them to return to New Braunfels, leaving, unfinished, a block house they had commenced. The trip of these seventeen families was beset with hardships. They were met at a river by Comanche Indians, who wished to know their mission. An American guide explained that the newcomers were Germans and this brought the exclamation: "Oh! Allemanes from across the great water," and the Germans were allowed to pass on. The Indians had previously dealt with Germans through a tactful land agent, a German, and thought well of them, and not until later, when they were driven from their lands, did they grow hostile and begin their depredations in that section.

The block house begun by the first expedition, was finished, a stockade was built, and for the first few nights the men slept on the ground and the women and children in the wagons. One old settler told me that upon rising the first morning, he was somewhat amazed to find that a huge rattlesnake had been his bedfellow.

The first houses of the settlers were made of post oak logs set upright in the ground and covered with split bamboo. Later, the houses were built of straight logs dowelled together with wooden pins, and the chinks between the logs were filled in with rock and mud. This type of house as not unlike the house of the American settler in Texas, and like the American settler, as his family and his means grew, the German settler added to his dwelling by duplicating his first log hut a few



**AMBER-COLORED
LIMESTONE**

Local stone used in this old store building has weathered to an amber-color

Germans built . . . rough hewn timbers

yards away and uniting the two roofs, leaving an open space, or hallway, through the center. At a later time, these hallways were closed in and made into rooms.

It was not long, however, before the traditional German style of house and method of construction appeared. This was called the "Fachhaus." The log skeleton of the house was first put up and the space between the upright timbers and diagonal braces was filled in with rocks. Sometimes these were plastered or whitewashed over. More numerous, however, are the houses built entirely of stone, which comes from the surrounding hills—a limestone which weathers a rich amber. The joints are wide and white and no attempt was made to do careful "pointing."

Some of these stone houses are a story and a half with gable roof parallel to the street, but most of the stone houses are a single story with attic, and to save inside room, the stairway runs up on the outside of the house leading to a door in the end gable. The house is usually one room wide with the entrance pair of doors in the center of the front, flanked by casement windows at either side. At the rear the roof continues, but at a flatter pitch, covering the service portion of the house. A stone smoke-house, or wash-house, and the picturesque stone well curb complete the arrangement.

In the old yards, and some of the new, for that matter, there are no grass lawns, but isolated beds of flowers, bordered with inverted wine bottles, and the sandy yards and walks are swept just like the floors of the houses.

Sometimes a house rambles on and on as rooms were needed, presenting a saw-tooth appearance. Some of these added units to the original room were bought from a Mormon colony four miles away. In 1847 a colony of two hundred families of Mormons settled near the town, establishing a saw mill (Continued on page 88)



Half timber and stone nogging with wide joints of white mortar



A straggling saw-tooth of added-on rooms, now a "Sunday House" where ranchers stop



Why have a hall when it is so easy to have a door to every room?

Advertising and ... ADVERTISING!



By

CHARLES KYSON, A. I. A.

Hollywood, California

THE fellow who has the courage to climb up from his failures—who can take it on the chin—smile and start figuring why that last punch landed—well! he's a man! It is this kind of a fellow who has made history, because he simply wouldn't stay licked. The editors of *THE AMERICAN ARCHITECT* asked in the February issue why a certain architectural advertising campaign had failed. A fair question and timely too. It is up to us architects to find the answer or take an awful beating.

Really there is no pleasure in taking a crack at the other fellow's efforts when they are so obviously earnest and sincere. But when the claim is made by an architectural organization that "advertising wasted our money," as they stated in the February issue of *THE AMERICAN ARCHITECT*, then it is that we who believe in the power of advertising and publicity must enter the squared circle and put on the gloves in defense of our ideas.

In commenting on the advertising efforts of our earnest friends and brothers in the Washington Chapter of the A.I.A., the writer feels that they will take this genial kidding all in good part. They grow 'em big up there in the Northwest where the sporting blood runs red.

Advertising is truly a specialist's business—that adroit art of influencing public opinion. We are inclined to wonder if our hardy architectural friends up there didn't neglect to take on a skilled navigator when they shoved off to explore the uncertain and troubled seas of an advertising campaign. It would appear so when we read some of the advertisements which are quoted from the Washington papers, and, friends, "believe it or not," the following is what they actually said! But, in order to get the full effect, let us architects place ourselves in the position of our lay brethern who are to read these "ads," and who may be a bit shy on the knowledge of architecture and the ways of architects. Assuming, then, that we are in the state of blissful ignorance of the *Vox Pop*, we take up a paper and are startled to read, "For Kiosk and Kurhaus Consult an Architect." We are intrigued; we have heard of Kirschwasser and Kummel. Our thoughts turn to cocktail shakers and cracked ice

and we wonder if the architects aren't branching out and taking on a profitable sideline. We note in the "ad" that the A.I.A. eagle is dizzily leaning against a column with joyously outstretched wings and we mildly wonder if the worthy fowl hasn't schnapped up a little too much Kiosk and Kurhaus and acquired unto himself a genial binge!

Turning to another paper we become concerned as we read, "For Excubitorium and Auditorium Consult an Architect." We are appalled and hope we won't contact a case of Excubitorium. Boy! That would be bad! Maybe we ought to see a doctor rather than an architect. In our further informative literary pursuit, another advertisement flags our attention and we are advised: "For Horologium and Hippodrome Consult an Architect." Believe us, when we go out in the rain after this we wear our rubbers, and no foolin'—we can't afford to take chances—we don't sneeze around with Horologium if we can help it!

Then again we read right there in black and white: "For Exedra and Exhibition Hall Consult an Architect." Poor old Job would really have had something more to moan about if he had developed a bad case of Exedra in addition to his boils. He would have probably lost all of his hair! We wonder what the harrassed prophet would have thought had he received a Washington paper and been urged to "Consult an Architect for Tablinum and Tabernacle." We are willing to bet that he would have probably added several more chapters to his lamentations.

After a dose of these architectural advertisements we begin to think that there are no breaks in a tough old world. We realize our old home town is all out-of-date when we scan this one: "For Stoa and Schools Consult



"This Advertising WASTED OUR MONEY"

The Experience of the Washington State Chapter, A. I. A. By JOSHUA H. VOGEL, Chairman, Committee on Public Information.

Does not your advertising pay off? So far as the architectural profession is concerned, this is a question to be answered in the negative according to conclusions reached by the Washington State Chapter of the American Institute of Architects. This Chapter spent \$1,500 during 1928 and 1929 and the committee in charge felt the results did not warrant further newspaper advertising since the chief benefits expected were not realized.

The benefits were: 1. that the newspaper would give architects proper credit when buildings were illustrated; 2. that new clients would be developed through paid advertisements; 3. that the advertisements would be read by important business men.

The committee came to the conclusion that the greatest benefits result from properly prepared stories, written by architects, which are effective in the way of general education of the public. These stories are read.

If the money is to be spent for general matter, the committee believes direct mail pamphlets should receive first consideration.

The Chapter, like other architectural associations, has had a great deal of something should be done to influence the public in the use of architectural services. Plans were accordingly made and an agreement was entered into with the Seattle-Post-Tribune to the effect that the Chapter would purchase advertising space for a definite term, and that the paper would

its weekly small house plans since over to the Chapter and exclusive editorial arrangements were made with other Seattle newspapers, and they were supplied with news articles which were also made available for publication in other cities in the State.

An advertising fund was raised by sending personal letters to each Chapter member asking for a weekly subscription pledge. These pledges constituted contracts, and when a sufficient number were received to cover six months advertising in a newspaper, these contracts were turned over to the newspaper for collection.

The advertising copy was prepared in cooperation with the newspaper. News articles were published generally on the building page of the newspaper. The plans used on the building page were obtained from the Architects' Small House Service Bureau.

In addition to this, contacts were made with insurance companies, and through social events, cooperative displays and exhibit of photographs of Brick Architecture made possible the Pacific Northwest Brick and Tile Association. Thousands of people visited this exhibit in 1928, which was held in the main showroom of Seattle's leading department store and in another large department store in Tacoma.

The Chapter supported the introduction to the public of the Metropolitan Builder's Exhibit in Seattle as a permanent exhibit of building materials. The local architects have contributed to an architectural exhibit which is displayed throughout the building material store, where prospective builders daily pass in and out.

The Chapter adopted a design for a sign to be (Continued on page 118)

The editors of the American Architect would like to receive a story written by an architect analyzing the campaign of the Washington State chapter. The story should tell:

1. what was wrong with the advertising;
2. what advertising plan there is a possibility of being used on the building page of the newspaper.

Seventy-five dollars will be paid for the best story submitted. It should be not more than 1,500 words and be sent to the editor by February 28.

WHY WAS THE CAMPAIGN A FAILURE?

and Mr. Kyson gives his reasons why

When the above article was published in the February issue of The American Architect, the editors asked for articles telling what was wrong with the campaign and what should have been done. Mr. Kyson, despite the humorous way in which he analyses the campaign, presents some sound views on what architects should tell the man in the street in order to interest him

an Architect." Our civic pride is aroused—if they have "Stoas" up in Washington, believe us, we are going to hot foot it over to the Chamber of Commerce and do something about getting one of the blamed things put up in dear old Los Angeles. These northern fellows can't put anything over on us! But we are in an awkward fix; we don't know what a "Stoa" is and we've got to own up to our ignorance and write up to those Washington boys and find out.

Now "ads" of this kind may mean something to the architectural lads up where the Fir trees pine and sigh, but what does it mean to the public? We wonder! No, friends, the writer isn't kidding or wisecracking; the above are literal quotations from advertisements which the Washington Chapter caused to be published in local papers. They paid \$1,500.00 to do it, too! Now they are competing with Job and writing some private lamentations! Their theme song is, "This advertising wasted our money," and they are not getting a nickel's worth of argument from us at that! Let's set up a row of exclamation marks and knock 'em all down, one by one! Out hat! Did it pay? Could it pay? We gasp weakly—sink to our knees—we take the count!!

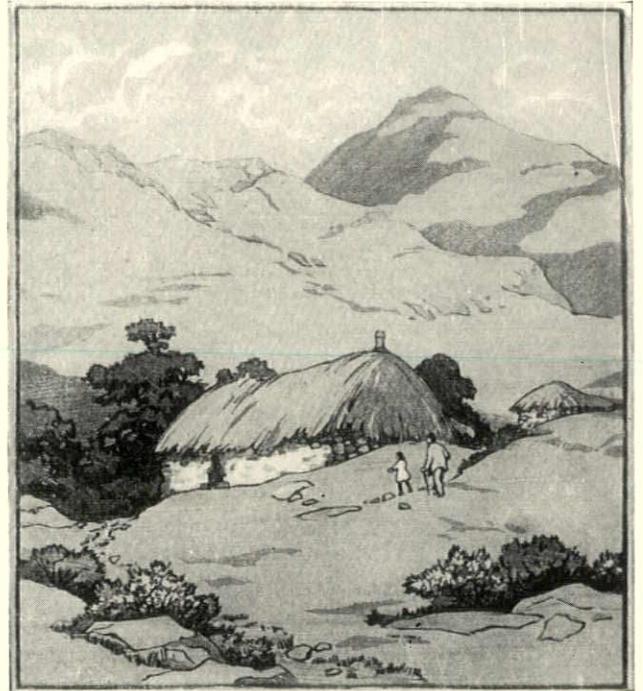
Really, isn't the difficulty decidedly self-evident? The writer's Better Three-quarters called the turn cannily, when upon being shown those Washington architectural "ads," she exclaimed: "Why those are the most amazing things I ever saw—they are positively funny! What are they talking about, anyhow?" Now she is a rather intelligent lay lady and she learned about architecture from Papa, and if she couldn't get the import of those "ads," what chance has the Vox Pop?

Why can't we architects learn to state our case in simple understandable English? Before our Washington friends condemn advertising and become discouraged, it might be a good scheme to really give ADVERTISING a try. Obviously, we mean the kind that is written by a qualified expert, skilled in the art of persuasion.

There is plenty of mysterious hokum and psychological flap-doodle associated with advertising. To define our position in easy simple words, let us say that we want to persuade folks to see things our way—to buy the services we have to sell. We want to get them to thinking they might save money and get better results if they employed an architect. And so, let's give them a break and let them become acquainted (Continued on page 110)



WASHERWOMEN OF ST. PAUL



CROFT AT CRIANLARICH



MT. HOOD, OREGON



A STREET OF VILLEFRANCHE



TOURRETTES
- SUR - LOUP

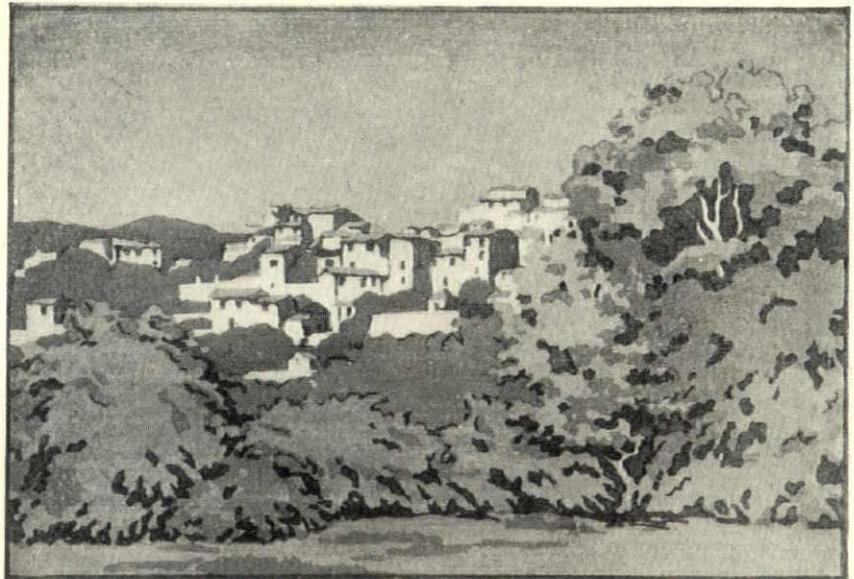
Prints
by
NORMA
BASSETT
HALL

BLOCK PRINTS MADE Japanese Style

THE beauty inherent in the Japanese method of making block prints with water-colors has been caught in the work of Norma Bassett Hall, one of whose prints is used for this month's cover of *The American Architect* through the cooperation of Goodspeeds Book Shop, Boston.

These prints are made by first cutting a key block, which is usually a line block. Then, from this key block, prints are made on thin paper and pasted face down on as many other blocks as are needed, the number of blocks used depending on the number of colors. The various color areas are then marked on these blocks and the parts which are not to be printed are cut away. This leaves the blocks each with its part of the design raised for printing. An important part of the work is the placing of register marks, which must be done accurately for proper superimposing of the various printings.

Colors in powder form are used. These are mixed with water and rice flour paste and applied sparingly to the block with a broad, thick brush. The print paper, which is of Japanese manufacture because of its absorbent qualities, is placed on the block with corner and edge in the register marks, and a baren is rubbed quickly and firmly across the paper. The baren is a little Japanese contrivance, consisting of a circular piece of cardboard padded with coiled hemp or something similar,



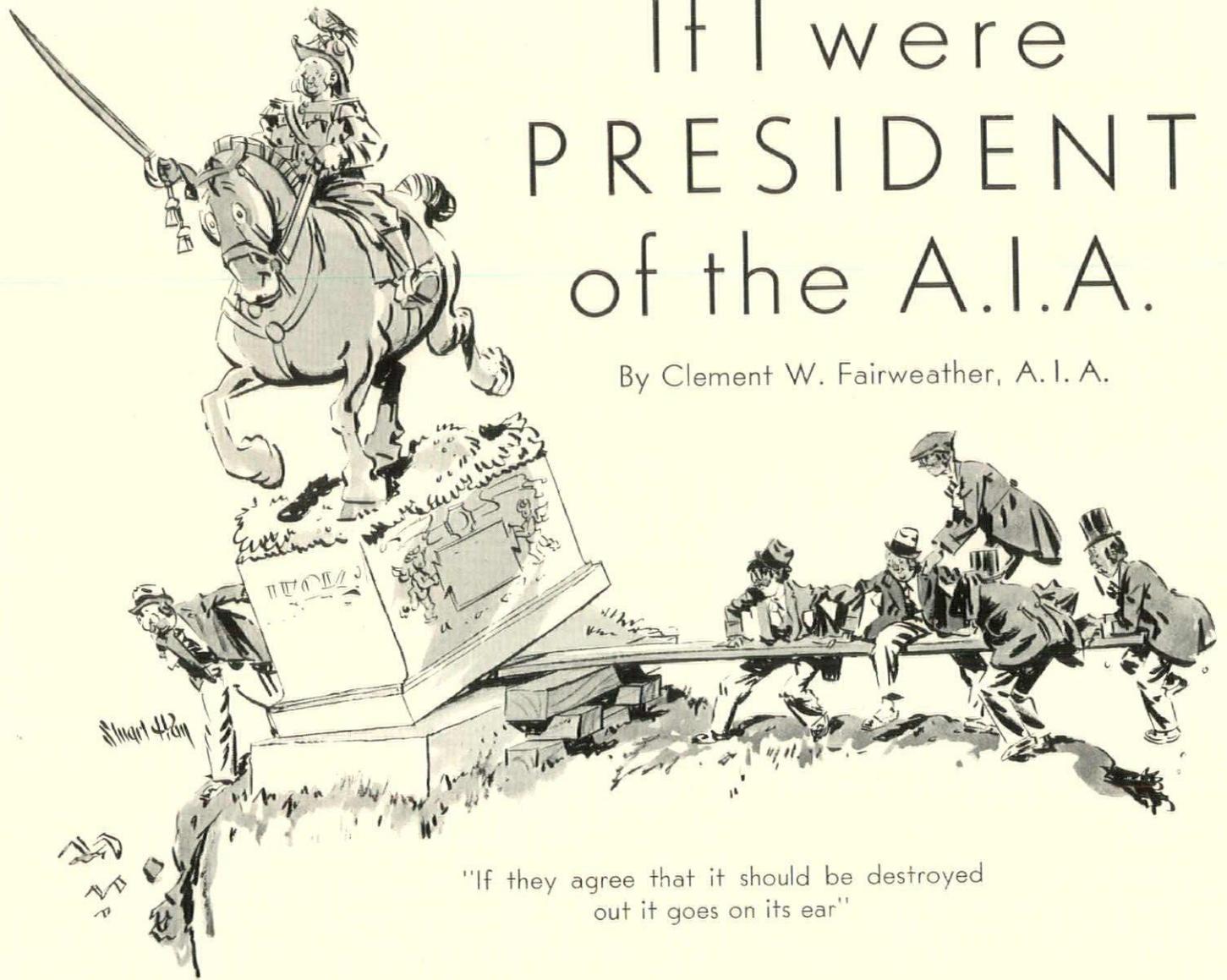
A PROVENCAL VILLAGE

and covered with a stretched bamboo leaf. With the slightly ridged surface of this, the damp paper is pressed against the block and the color transferred to the paper.

Mrs. Hall uses maple, cherry and basswood blocks for cutting, but prefers cherry. She usually prints an entire edition as soon as a set of blocks are completed, as she finds that better and more uniform prints result. Most of her designs require six or seven blocks for printing, but sometimes she manages to do with five.

If I were PRESIDENT of the A.I.A.

By Clement W. Fairweather, A. I. A.



"If they agree that it should be destroyed
out it goes on its ear"

SOMETIMES when we foregather with our competitors and settle down to the enjoyment of a foaming mug of root beer we get to talking about the Institute and its glorious past. We talk of its early beginning and of the illustrious men who founded it and wonder if they sensed how great a body the Institute would become. We think of the great men who have controlled its destiny through the passing years and of all the good they accomplished, and worry as to who will carry on the work in the years to come.

We talk with the boys about it, but it is hard to get them to be serious. They tell us not to be so morose, that Bob Kohn will take care of things all right. That is true enough, but what about after that? Some one of the younger men who can carry on the burden must be found. We said to one member, "Bill, who is there that can carry on when Mr. Kohn gets through?" He replied, "I'm sorry, old man, I'm too busy." We asked another and he said, "You can't stick me." A third wanted to know what the salary is, and so on down the list—nothing but discouragement.

Now it is obvious that the next president must be a member of the farm bloc and since no one else will come forward we are reluctantly compelled to announce our

own candidacy, that is, not to announce it exactly because we don't approve of that. We think the office should seek the man but we want the office to know that it should seek the man in Metuchen and not go bumming around New York and Chicago all the time.

For the benefit of those who will want Committee appointments, we announce our program as follows so that they can be studying up their work:

A slogan of our administration will be more and better beer.

If the Bar Association has a right to say it's thirsty, why haven't we?

We pledge ourselves to work for the repeal of the Competition Code and the restoration of State's rights. The Federal Institute should assist the farming communities in their efforts to prevent the big cities from shipping architects into their territory.

We will do all we can to further the interests of the Small House Service Bureau. It hurts us to say this, but we need the votes and maybe we can give it a kick in the slats afterwards anyway.

A committee for the destruction of historic monuments will be appointed as well as the one for their preservation. When a monument comes up for discus-

"A slogan of our administration will be,
'More and better beer' "

sion, we will have the committees meet in joint session and if they agree that it should be destroyed, out it goes on its ear. If they agree that it should be preserved, off it goes to the jam factory. If the committees find it hard to agree, we will leave them to fight it out, catch as catch can—but spitting barred—and will find out if the instinct for preservation is stronger than the forces of destruction. That point settled we will do nothing further in the matter.

The number of committees will be increased so that the total committee membership will be equal numerically to the Institute membership. No one shall go without an appointment when we are president.

We also promise to encourage graft among the committees. We hate to make that promise but our political adviser (Marion Isobel) insists that we won't have a chance for election unless we do. The members will get it from the public and slip something to the chairmen of the committees. The chairmen will pass it along to the directors and the directors will give it to us. What a grand old time we will have until we are indicted!

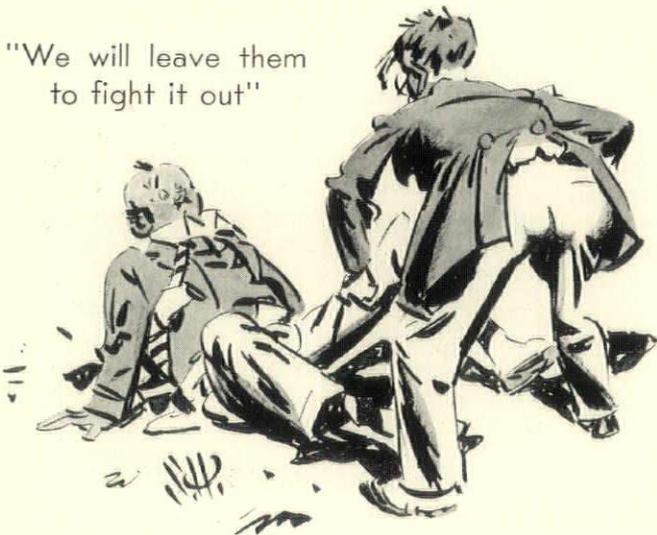
We will not appoint a Jury of Fellows. We are going to keep that portfolio ourselves. And those who have helped us will receive their reward and those who have opposed us will be lucky if they are not suspended from membership.

The committees on cooperation with the engineers will be abolished. Let the engineers cooperate with us. We are not sure that we will agree even to that.

The Industrial Relations Committee will be expected to cook up some scheme with the Federation of Labor whereby the Unions will refuse to build anything unless the plans are prepared by our members—and after that we will revise the schedule of charges. The more we think of this thing the more we wonder whether we want to be president, or if it wouldn't be better to be a Mussolini. Well, we will try the president thing out—but the Executive Committee will have to be careful. There is going to be no monkey business from it.

The Allied Arts idea will receive all the help we can

"We will leave them
to fight it out"



give it. Not for any credit we may get but because some of them need assistance. Being an architect is an awful way of making a living but being an artist is worse.

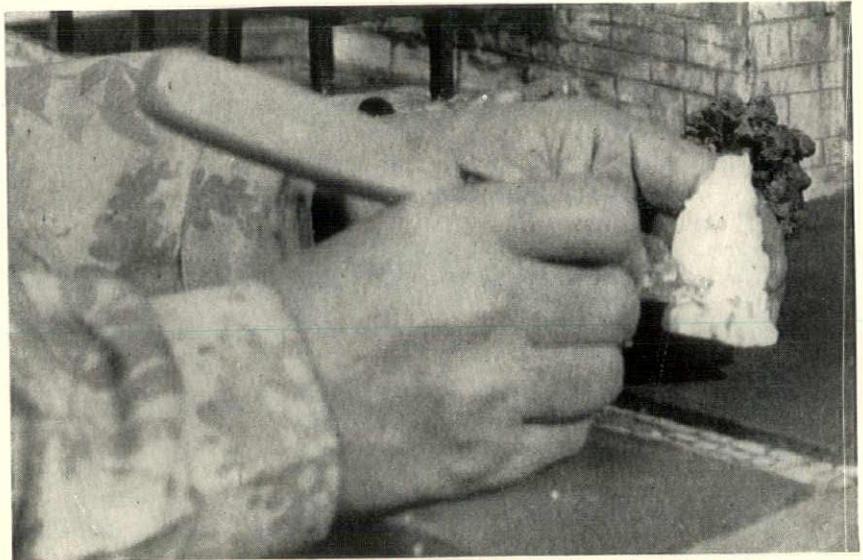
The above platform represents our deep-seated and life-long convictions on the urgent problems confronting the profession of today, and we believe that our views are in agreement with those of a substantial majority of our fellow architects. If we are in error as to this we will, of course, adjust the views as required to meet the conditions. We also stand ready to reach private understandings with organized minorities if they have any considerable voting strength and are sure that they can deliver the vote.

One thing we will not do. We will not buy votes. It is a dishonorable and unethical thing to do. At least we don't think we will. Unless they will take I. O. U's.

We want it understood, too, that we don't want action until the Convention after next. We have to have time to perfect our machine.

In an effort to make this, our first campaign document, foolproof, we read it to our wife, reminding her that we have never run for the School Board, have never been a Councilman and have a right to be president of the A. I. A. She heard it through in silence, looked at us sadly but not unkindly, and said, "I wish you were bright like Mr. Kohn and Mr. Hammond. It must be nice to be the first lady of the land."

How to model with SOAP



The sculptress completing a detail of the carving

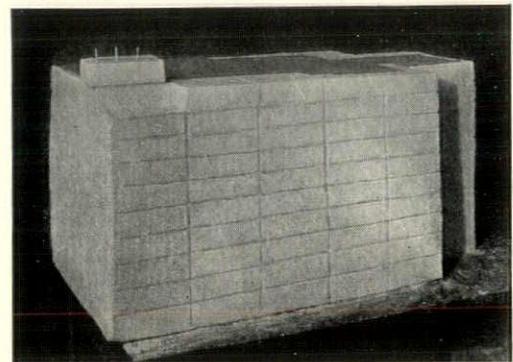
By Henry Bern, Secretary
National Soap Sculpture Committee

WHITE soap as a sculpture medium has created considerable interest in recent years. While this interest has perhaps centered particularly around small figures and fanciful reliefs, the material upon occasion has been found useful in connection with architectural models of various kinds. To indicate the possibilities of soap in conjunction with models of this nature, the editors of *THE AMERICAN ARCHITECT* selected a house, designed by Barber and McMurry, architects, that had been built in Chattanooga, Tenn. The plans of this house were submitted to Miss Juanita Leonard, director of the School for Soap Sculpture in New York. From these documents Miss Leonard carved the model shown in the accompanying illustrations.

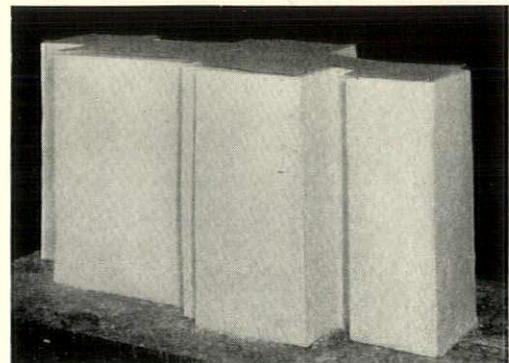
The house was carved from a block of soap, made by joining over 300 bars of Ivory soap together. The procedure followed in carving this house is that commonly used in making such models. The scale in this instance was one-quarter inch to the foot, though ordinarily a scale of one-eighth inch to the foot is used. The cakes of soap were joined by smoothing off the surfaces, immersing the edges to be united (in this case often the whole cake) in water, heating it slowly until the sides became jelly-like, then pressing firmly together, using toothpicks as dowels to give greater strength. After each joint hardened, another cake was added in the same way.

A pattern was then made of the floor plan of the house, and laid on top of the mass of soap. Using an orange wood stick to make a tracing of the plan, the sculptor cut away with a knife the excess soap one-quarter inch at a time, using a steel rule to guide the knife. Then the height of each story was marked off, the roof carved out, and the details added, always progressing from the larger to the smaller dimensions.

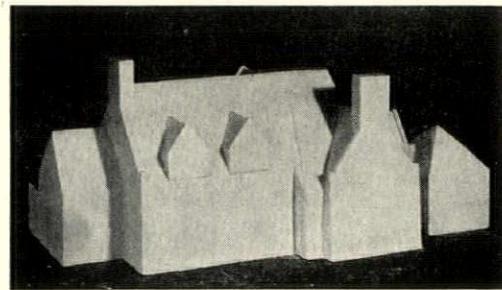
In models made in this medium, porches, balusters, chimneys, and so on, are often carved separately and stuck on. Every



1 SOAP blocks were held together by toothpicks after the surfaces were smoothed and softened



2 A PATTERN of the plan was laid on the block, the shape outlined, and excess soap cut away



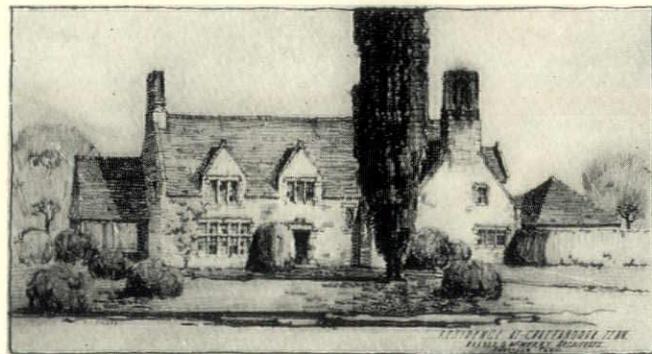
3 STORY HEIGHTS were marked, roof carved out, and details added



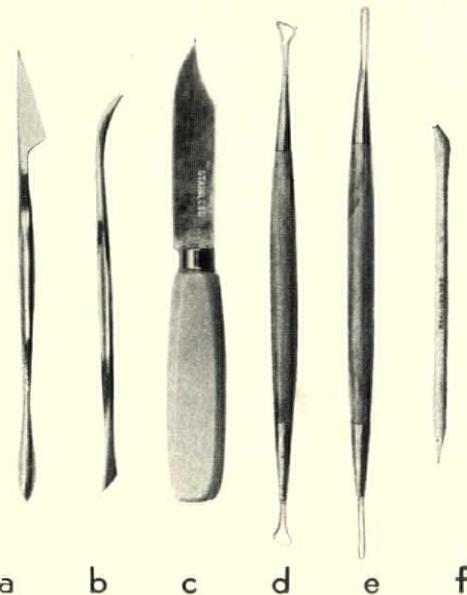
4 MATERIALS WERE IMITATED so that stucco, wood, stone flagging, windows, etc., presented a realistic appearance



5 ALL FOLIAGE was carved from soap, as were the vase and terrace furniture, necessary colors being painted on



ARCHITECT'S SKETCH, rendered by C. I. Barber of Barber & McMurry, which was handed to the sculptress together with quarter inch scale blueprints. This house has been built at Chattanooga, Tenn.



TOOLS USED—a and b, plaster tools, a for shingles, b for fine details. c, ordinary paring knife for heavy work. d and e, modeling tools for windows, trees and furniture. f, orange wood stick for marking pattern

one of these features, in the house illustrated, is part and parcel of the original mass of soap.

Infinite care was given the details. Over three thousand shingles were carved out, one by one, on the roof. The chimneys presented an intricate problem. They had to be carved down from the top, the design being worked out as the sculptor progressed. The terrace with its porch was carved out from the original mass, though the pilasters were put on later. The back porches, however, were carved out entirely from the great block, even the floor and the balusters being of one piece with the main body of the house.

The windows and doors (Continued on page 74)



BACILLUS ACIDOPHILUS
flasks and a suggestion of
white milk bottles are used
for the main lighting fixtures

.... Inspired by
COWS
and
milk bottles

» » THE NEW YORK OFFICE OF
THE WALKER-GORDON COMPANY

TO a group of business men who ask whether it is possible to create an interior for their New York office that will "express the spirit and purpose of their organization" the architect says in return: "Tell me in what way your organization is unique, startling, world-beating or what have you?"

In the present instance the Walker-Gordon Company, New York City, pioneer producers of specially certified milk, replied by taking the architect to one of its farms, pointing out actual daily procedure as well as the strategic plans of development, demonstrating the physical framework, the "cowsonnel" and the spirit of the plant, looking backward into its history and forward to its future, thus giving the architect not only a definite idea of the objects and attainments of the organization, but also the opportunity to collect a notebook full of source material: geometrical, animal and plant forms.

There remained to study the office space and the precise role of the city office. This space was in a new building, well lighted from the front, but narrow and long on the entrance floor, with a mezzanine reached by open stairs from the main floor, extending along one side of the entrance floor and over the rear of it.

The problem was a two-sided one. On the physical side the aim was: first, to modify the feeling of narrowness at the entrance; second, to give pleasant and easy access to the mezzanine, avoiding difficulties raised by structural columns; and third, to provide comfortable and strategic quarters for the office force. Psychologically, the aim was to create an atmosphere expressive of the highly specialized service offered by the company.

The difficulties of dealing with the arrangement of

the existing columns and girders precluded any logical period solution, and the rural atmosphere desired made it impossible to use a consciously "moderne" treatment. It was necessary, therefore, to solve the problem simply on the basis of the logical layout for the various functions, and to decorate the resulting accented spots with forms abstracted from the wide range found at the farm itself, from bacilli acidophilus, to calves hoofs, silos and thunderstorms.

The unifying motif of the design was derived from the sun, both because of its value as a source of life and growth and its esthetic contribution as a rich and fluent decorative note. Practically, also, there was a dramatic advantage in the rush of day- (Continued on page 86)

By
**ELIZABETH
COIT**
Architect





MINIATURE SILOS form the principal decorative motif. The metal railings were fashioned from cow stanchions glorified with floral forms. The floor is linoleum, tan in color and with dark streaks suggesting shadows.

WHAT ARCHITECTS

ARCHITECTURAL control throughout the United States is planned by the American Institute of Architects which, through urging the formation of Architects' Advisory Councils all over the country, hopes to attack ugliness in blueprints rather than in finished structures. It is intended to use the procedure in effect at the national Capitol as a model. Each A. I. A. Chapter is to be asked to undertake the organization of a Council in the spirit of civic philanthropy. One such council has been established in Cincinnati, Ohio.

IMPROVEMENT in acoustics is sought by the Mohair Institute, which was recently established in Chicago with A. C. Gage as director. Research will be made in acoustics of theatres, lodges, churches, halls and various other types of auditoriums.

SEE your house already built and then have it delivered to your lot by truck, is the idea of the Steel Frame House Company, Farmingdale, L. I., a subsidiary of the McClintic-Marshall Corp. The houses are manufactured with six floor-plan arrangements. Before delivery, foundations are prepared and the house is then merely set upon them.

ANALYSIS of business done by contractors in 1929 has been made by the Construction Section of the United States Census of Distribution. A total of 149,798 reports have been received. Of these, 23.2 per cent reported construction work during 1929 amounting to \$25,000 or more. Connecticut has more contractors per 100,000 of population than any other state, 302.7, and California is second with 261 contractors per 100,000

A. I. A. Plans

National Architectural Control

Houses Delivered by Truck

Acoustics To Be Studied
by Mohair Institute

population. New Jersey has 215 per 100,000, and New York 169 contractors per 100,000 population.

OIL burner manufacturers will exhibit at the Eighth Annual Convention and Oil Burner Show to be held April 13 to 18 in the Gimbel Building, Philadelphia. The industry is optimistic as 1930 was a record year.

THE Washington State Chapter, under the chairmanship of J. H. Vogel, has prepared a proposed act for the licensing of architects in that state, after having conferred with attorneys and state authorities. The act is now in the hands of Charles W. Saunders, a member of the Legislature and a former member of the Chapter.

BROADCASTING to educate the public is being done by the Department of Architectural Engineering of the Washington State College. There are two different types of program, one dealing with the aesthetic side of architecture and the second with the technical. Data for the programs are furnished by the faculty and the

A MOVIE IDEA of what our cities will look like fifty years from now. Photograph of the model used in the Fox motion picture, "Just Imagine," in which much of the action takes place in scenes like this



ARE TALKING ABOUT

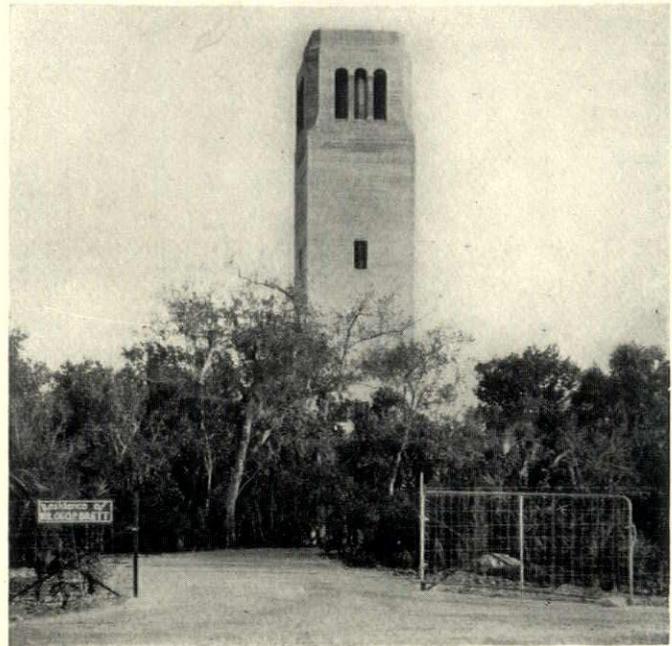
Washington A. I. A. Prepares
Licensing Act

Oil Burners Had Record Year

23% of Contractors Did
Over \$25,000 Business

students, part of which has resulted in a skit called, "The King's Castle," which has to do with the experience of a newly married couple in planning a home.

ARCHITECTURAL societies that wish to show the three reel film illustrating the growth of the City of Washington may secure it from Charles H. Cheney, Palos Verdes Estates, California, upon payment of express charges to and from Palos Verdes or the next booking place. A new copy of the film is ready, the old one having been by over 200,000 people in 35 cities, under the auspices of the American Institute of Architects. It is suggested that Chapters or other local societies offer the subject at an open meeting, following which it might be shown at a motion picture house with a spoken introduction by a society member. (Cont'd on page 118)



OF ROUGH CAST CONCRETE, the campanile tower on the estate of George P. Brett, Miami, Florida. The structure is eighty feet high and sixteen feet square; it is designed to resist a storm of hurricane velocity. A water tank is at the top. Wade & Oemler, architects



AFTER TWO AND A HALF YEARS. Two views of downtown New York, taken from the same spot on Governor's Island. The lower view was taken in June, 1928; the upper, in January, 1931.

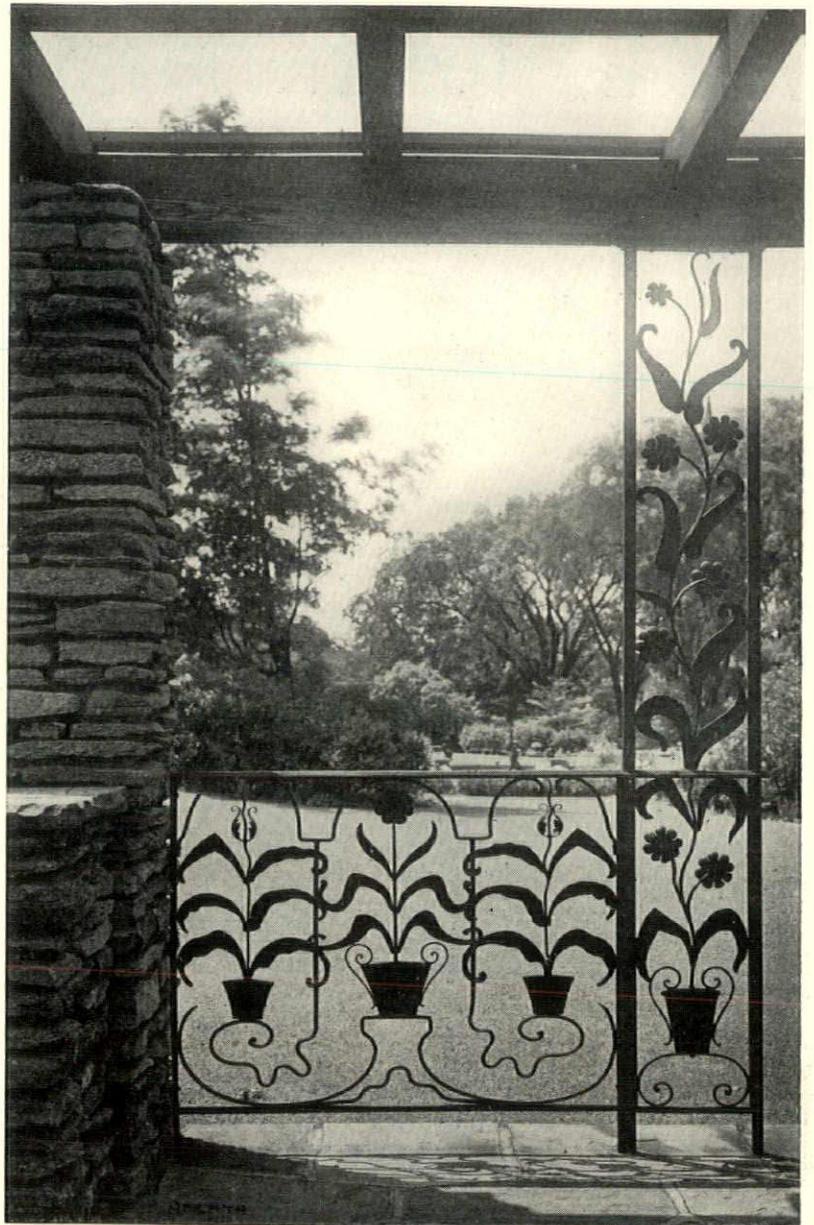
CUSHING

EXHIBITION OF LANDSCAPE ARCHITECTURE



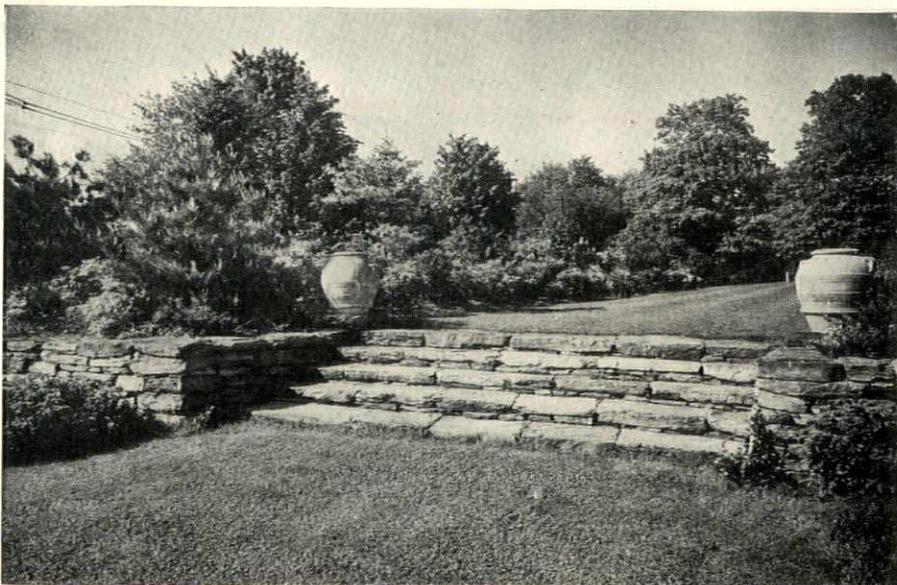
Marian Coffin, Landscape Architect

AMENYA



Helen Swift Jones, Landscape Architect

AMENYA



Charles Wellford Leavitt & Son, Landscape Engineers

AMENYA



Robert Ludlow Fowler, Jr., Landscape Architect

AMENYA

THE AMERICAN ARCHITECT



AMENYA

AMENYA

Helen Swift Jones, Landscape Architect

PHOTOGRAPHS SELECTED from the Eighth Annual Exhibition of the New York Chapter of the American Society of Landscape Architects, March 6 to 28, at the 56th Street Galleries, New York

. . . As It Looks

Wright on World's Fair

REFERRING to the World's Fair to be held in Chicago in 1933, Frank Lloyd Wright recently made the statement that it is going to be an exaggerated affair of Babylonian license, whose expression and thought is mid-Victorian, though stated in different terms. He believes it to be an "outrageous senility in the name of modernism." Right or wrong, one thing is certain, fairs are never highly satisfactory to everyone. They have always been the subject of endless controversy beginning a year or two before and ending only when memory of the exposition has passed—if at all.

Paid Publicist for Michigan

THE Michigan Society of Architects held its seventeenth annual convention in Grand Rapids, February 20 and 21. Judging by the spirit of the convention, the Michigan architects are a group united in purpose and alive to the problems that face the profession today. The convention was devoted to the subject of publicity. Two important resolutions were adopted: one endorsed the importance of group publicity and the other makes it possible for the Society to engage a paid publicist-secretary. The Michigan architects are approaching this movement in a logical manner that should spell success to their efforts.

Health Insurance Plan of Doctors

FREE medical treatment is received by one-eighth of the population of the United States either in the form of charity treatment or uncollectable bills. A part of this sum must be recovered from solvent patients in the form of higher charges—an unjust and unbusinesslike procedure. The New York County Medical Society is therefore seriously considering the formation of a health insurance bureau under its own management, which it is felt would be welcomed not only by the public but also by reputable physicians who would like to see their profession put on a sounder business basis.

Britain's Best Salesman

A STORY told about the Prince of Wales illustrates the likeableness that lies in naturalness, in lack of affectation. The scene was a night club in Paris. In one corner sat the Prince of Wales with a group of friends, drinking quietly and dancing occasionally. Suddenly there was a disturbance. The music stopped abruptly. An apologetic manager announced that the waiters and cooks had taken advantage of the presence of the distinguished guest to demand a thirty per cent increase over their already ample wages; he asked for volunteers so that

the prince might be served. Immediately a score or so of men and women stepped forward. After a bare moment's hesitation, the Prince of Wales stepped up and quietly joined them. What more pleasant gesture could Britain's greatest salesman have made, a gesture that made a party to be eagerly talked about for the rest of the participants' lives.

England and Advertising

CORRESPONDENCE in the architectural journals of England indicates that the need for informing the public on the value of employing an architect is as acute over there as it is in the United States. Our English brothers can profit from the efforts that are gathering momentum in America, efforts which are constantly showing an ever more intelligent and capable understanding as to what should be done and how to do it.

Croakers in Every Country

BENJAMIN FRANKLIN wrote in his autobiography, "There are croakers in every country, always boding its ruin." From there on Franklin tells about one Samuel Mickle, who lived in Philadelphia and who constantly forecast the city's ruin. For years Mickle refused to buy a house there because all was going to destruction. Franklin says, "At last I had the pleasure of seeing him give five times as much for one as he might have bought it for when he first began his croaking." As in Franklin's time, every community today has its "croakers." They bode ill for all places in which they live. If listened to, they can do untold harm. Fortunately, they soon make their own reputation and then no one takes them seriously enough to be influenced.

Business Men Will Be Artists

H. G. WELLS, about thirty years ago, said in effect, "Thirty years from now the ordinary man won't be an ordinary man. He'll be a mechanic." And so he is. Who today doesn't know something about gas engines and electricity, who can't set up an aerial or wire a doorbell—whereas thirty years ago, the only piece of machinery with which the ordinary man was familiar was a bicycle. Today we are machine-conscious. But tomorrow the story will be different. The machine-man has invited the artist into conference, just as the ordinary man once invited the machine-man into conference. Advertising had to be made beautiful, and hundreds of thousands of dollars are being spent annually for art of notable quality. But there are now specialists in making products, in making machines beautiful! And why? Because the public is gradually coming to prefer the beautiful. Every automobile is sold as much on beauty as on efficiency. The colored kitchen utensil, well de-

to the Editors . . .

signed, out-sells its more homely, drab companion. People today may not be conscious of the lack of beauty in a product, but they are certainly conscious of its presence and have proved that they will buy on the appeal of beauty. This all means that soon a new generation will be in our midst, a generation with a fine conception of art and beauty, a conception so fine that it will unquestionably pervade all business. And so the business man, brought up in this atmosphere, must of necessity himself be an artist if he is to survive the stern competition of a business world actuated by beauty.

Government on Architects

FROM circular No. 24 of a series entitled "Careers for College Students," issued by the United States Department of the Interior, Office of Education, comes a gem which indicates that the Government does not have a very high idea of the practical value of an architect. "The architect and the architectural engineer work in allied fields which are distinguished mainly on a basis of aesthetic values. The architect, on the one hand, finds inspiration in the historical monuments of the master builders and craftsmen such as the Parthenon, the Coliseum, the Taj Mahal, and other masterpieces of design; his trade is truly a fine art. The architectural engineer, on the other hand, is a product of the machine age in America; his steel and concrete structures have no counterpart in history; his first consideration is the utilitarian purpose of a building, and the efficiency with which it may be managed when completed."

Typographical Errors

PUBLISHERS have never been able to bring out a book entirely free from grammatical and typographical mistakes, the average book containing about 150 errors. One of Conrad's totaled over 400. The book nearest to perfection is the Bible which, due to its many reprintings, has offered many opportunities to correct mistakes.

The Right Sales Idea Necessary

A DOCTOR and a druggist went into the business of making and selling a laxative by direct mail, according to Richard Forde in "Printers Ink." They tried lists of mechanics, factory employees, farmers, and others—results did not even pay the cost of the campaigns, let alone show a profit. So they sent 500 letters to people with incomes of over \$50,000; returns were 3½ per cent, a thoroughly satisfactory response. Later letters to the wealthy class also pulled well. It was then determined that \$1 was not enough to charge and so the price was raised to \$1.50. Sales immediately dropped off to under 2 per cent. Against all rhyme or reason, the price was then jumped to \$2—and returns were higher

than when the original \$1 was asked, running from 4½ to 5½ per cent of the people solicited. This all goes to show that there is a lot more to successful advertising than just the purchase of advertising space.

Advertisers Who Forfeit Respect

BUILDING material advertising which illustrates chimneys over windows, Christmas scenes with green foliage outside, and similar "bulls" indicating that the manufacturer knows little about building causes loss of respect of architect and public, according to Marsh K. Powers, president of the Powers-House Company, an advertising agency, in a recent issue of *Advertising & Selling*. He states that an architect said to him, "I wish that advertisers would either refrain from publishing house exteriors and interiors or else would refuse to use anything not bearing the O. K. of a qualified architect. I am constantly being shown cute ideas, clipped from advertisements, that are completely impractical. Each time it means a half-hour of my time wasted while I prove that the manufacturer simply didn't know what he was advocating. Believe me, I do a thorough job of it!"

The Great Smokies

"GOD dipped his finger in sunshine at high noon, and, as if with a wand, created East Tennessee and the Smoky Mountains. It was out of this God-blessed area that the Great Smoky Mountains National Park has been carved." It is with these words that Clarence F. Holland, executive vice-president of the Knoxville Chamber of Commerce, so eloquently and briefly describes the mountains of which the State of Tennessee may be justly proud. Round Top, Leconte, Balsam, Thunderhead, the Sugarlands, Indian Gap, Chimney Tops, Cades Cove, and Dry Sluice Gap are names that stir the imagination, but convey no picture of their scenic grandeur. The Smoky Mountains, true to their name, repose in quiet dignity in a continuous smoky haze of thin, veil-like clouds.

In May, 1924, Congress passed a bill providing for the creation of a National Park of 428,000 acres in Western North Carolina and Eastern Tennessee. Good roads make possible a one hundred mile drive on the scenic loop through the park, or a two hundred seventy mile drive around it. Numerous trails for hiking, camps and hotels make possible the enjoyment of the Smokies to the full.

The majesty of the lofty peaks of the Smokies, the late afternoon sun piercing the mist like a gigantic spotlight casting immeasurable shadows over the mountain sides, and masses of unbroken forest, all these linger in one's memory as a never-to-be forgotten spectacle. Where is there a man with soul so dead that he cannot be stirred by so beautiful a panorama.

Is contract
broken when
draftsman does

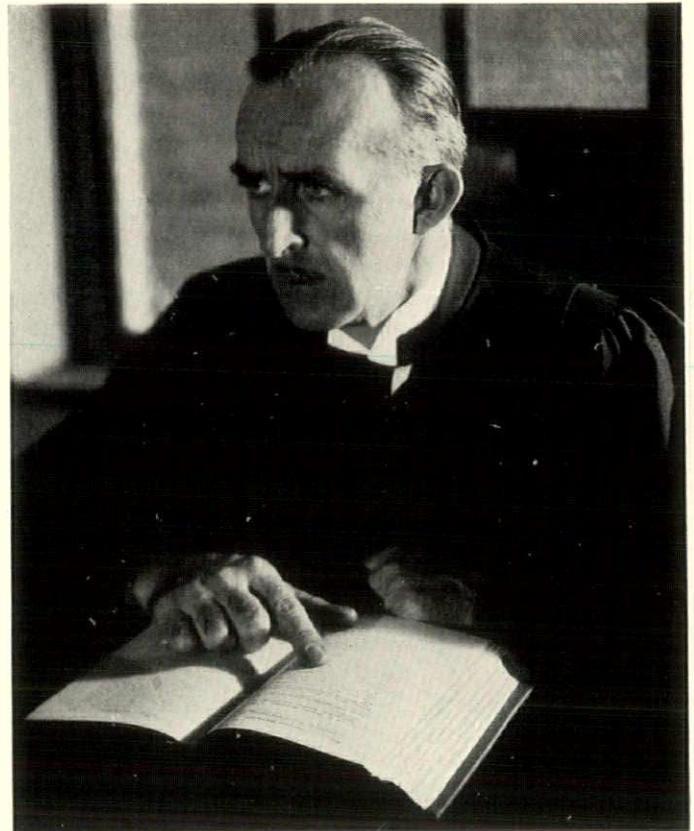
OUTSIDE WORK?

By GEORGE F. KAISER, LL.B.

● **WHAT HE DID:** Patton, Pendency and Palmer were the leading architects in the city of Xville. One day Patton heard that Parker, a draftsman employed by an architectural firm in a nearby town, was thinking of making a change. Patton, who thought very well of Parker, communicated with him, and made him a very fine offer to sign a contract to give his whole time to Patton, Pendency & Palmer. Parker accepted and went to work. Patton was perfectly satisfied and so was Parker. Pendency and Palmer, the other members of the firm, however, were not so well satisfied. They thought Patton was paying too much money to Parker. When they learned that Parker was in the habit of doing a little work on his own account evenings and holidays, they complained to Patton. As a consequence, Patton demanded that Parker cease all work on his own account. Upon his refusal Patton told the draftsman that he had broken

. . . when architect is injured on what basis are damages settled?

● **WHAT HE DID:** Brennan was an architect who did not believe in partnerships and consistently refused to become a member of one. Then one day while crossing a street he was knocked down and severely injured. As a consequence, his practice came to a standstill and his overhead expense went on while his income stopped. Brennan started suit for damages and an insurance company defended. Finally Brennan's lawyer and the insurance lawyer got together and began to talk settlement. "How much do you want?" Brennan's lawyer was asked, so he named a figure. The other lawyer submitted a counter offer, but no settlement was arrived at. Brennan's lawyer insisted on figuring on the amount of income lost by his client being so incapacitated that he



his contract by doing work on his own account and, so far as the firm was concerned, their relationship was terminated.

WHY HE DID IT: Patton was searching for some way to terminate his contract with Parker. He thought he had found it when he learned Parker was doing some work in his spare time.

WHY HE SHOULDN'T HAVE DONE IT: Parker, finding himself out of a job, went to see a lawyer and told him his story. As a result suit was started. When the case was tried the court held that a contract to give one's whole time as a draftsman to the interests of the employing architect is not broken by doing a little work on holidays and at nights for other parties or for himself, so long as such work does not result in damage to his employer.

could not attend to his practice, but the insurance company's lawyer refused to take such loss of income into consideration.

WHY HE DID IT: The defendant's attorney refused to consider the architect's probable earning capacity for the period he was incapacitated, for he said that while it was not probable it was possible that the architect might not have earned anything at all during that time if he had not been injured.

WHY HE SHOULDN'T HAVE DONE IT: In one recently decided case the court said, "The plaintiff was an architect, a business depending on his personal services as much as that (Continued on page 124)"



This fortunate roof, reminiscent of the steep roofs of the smaller French chateaux, is made of Ludowici Crude Shingle Tile. Whatever the type of architecture there is a pattern of Ludowici Tile appealingly appropriate. No



*Residence of A. E. Cross, Evanston, Ill.
Richard Powers, Architect*

other roofing material has so wide a range of design and color; none is more enduring. We shall be glad to mail our illustrated catalogue or have a representative call on you. Your attention is directed to our pages in Sweet's.

LUDOWICI TILE

Made by
LUDOWICI-CELADON COMPANY

NEW YORK: 565 FIFTH AVE. • CHICAGO: 104 SOUTH MICHIGAN AVE. • WASHINGTON: 738 FIFTEENTH ST., N. W.

THE READERS

Have a Word to Say

• CONGRESSMEN'S VIEWS ON GOVERNMENT EMPLOYMENT OF PRIVATE ARCHITECTS

EDITORIAL NOTE: The editors of THE AMERICAN ARCHITECT have received a number of letters on this subject from Congressmen, from which the following have been taken:

Scott Leavitt—Second District, Montana

"I am quite in accord with your viewpoint in the matter and you may be assured that I shall continue to have an active interest in this matter."

Phil D. Swing—Eleventh District, California

"You may rest assured that I am helping this situation in every way I can."

Edith Nourse Rogers—Fifth District, Massachusetts

"I will be glad to do what I can and assure you the matter will receive my careful consideration."

M. H. Thatcher—Fifth District, Kentucky

"Many, many months ago I took this matter up in the interest of architects in my home city, but have been met with the suggestion that the Treasury Department's regular personnel was amply able to cope with the situation."

Will R. Wood—Indiana, Chairman Committee on Appropriations

"I agree with you that it would hurry up the construction in our building program if local architects might be retained to prepare plans. I hope such an arrangement may be made before the end of the present Congress."

Albert E. Carter—Sixth District, California

"As I have a number of public buildings to be erected in my district, I have been much interested in the work of the Supervising Architect's Office. As stated in your article, the Treasury Department was authorized on July 3, 1930 to employ outside architects. The statement in your editorial that the Treasury Department will probably employ outside architects, providing Congress grants additional funds, is something I am unable to understand, because the Treasury Department has already employed a number of outside architects and so far as I know, has plenty of authority and money to pay them. I have been in constant touch for the past two years with the Supervising Architect's office. While I appreciate that they have been handed a tremendous job, it seems to me that they have been decidedly slow in organizing their force and turning out the work. I have been advocating with all the energy I possess the employment of as many outside architects as were reasonably necessary to carry on this building program. I am glad to know that your organization is interested in this matter, and trust that it may tend to speed up the work coming through the Supervising Architect's Office."

• OKLAHOMA CHAPTER, A. I. A., ENDORSES "CONSULT ARCHITECT"

REGARDING the merit of your practice of inviting manufacturers and others to use the slogan "Consult your architect" in their advertising, I wish to state that our Chapter has passed the following resolution:

Resolved, "That the Oklahoma Chapter of the American Institute of Architects endorses the suggestion that manufacturers and dealers in building materials and equipment be reminded that the words "Consult an Architect" are appropriate to use in connection with their advertising."

I can assure you that the members of our Chapter appreciate your work along this line.—*A. Thomson Thorne, secretary-treasurer, Oklahoma Chapter, A. I. A., Tulsa.*

• MORE ABOUT, "IS GOVERNMENT TREATING ARCHITECTS FAIRLY?"

Editor, THE AMERICAN ARCHITECT:

I HAVE read your article, "Is the Government Treating Architects Fairly?" If I had been a judge to decide the winner of this debate I believe I should have had to call it a draw. You brought out some very good points, but for some reason you seemed to want to make sure to be very cautious. The American Institute of Architects seems to be charged with that same caution.

As citizens of the United States we have been reared behind a tariff wall and have had to pay tariff wall prices in our endeavor to supply our needs. But while our tariff is fostered, industries suspend and we stand idle all day. Then our Government appropriates hundreds of millions of our tax money for an unemployment relief building program, without giving us a hearing or a chance, lets us continue in our idleness, lose our property, starve or ride our grocers if they will be ridden, while it does the work we architects should have, on a basis of economy. The most disreputable example of architecture we have in the business section of our city is our Government Building. Our new building is to be very inconveniently located as a result of inefficiency of the survey and architectural service, both of which are examples of this economy.

There is no question about Government competition being unfair to private architects, or that the Supervising Architect's Office in functioning out of harmony with the constitutional intent of fostering private industry and out of harmony with the best interests of the Government. The question is, why is it allowed to continue? If it is economy that we are attempting to demonstrate, let us take down our tariff walls and take over all of our industries and compete with Russia. We are not organized on a basis of an endeavor to promote prosperity. I hope by fall someone will put on a real campaign to overcome this unconstitutional injustice.—*R. J. Hughes, architect, Greensboro, N. C.*

In Philadelphia A. D. T. stands guard



THE new Fidelity-Philadelphia Building, one of Philadelphia's finest and most modern office buildings, insures its protection by A. D. T. Central Station Watchman Supervisory and Fire Alarm Service.

A. D. T. Protection is an essential part of the equipment of many of the country's leading establishments. Properties valued at over 22 billion dollars rely on A. D. T. Central Station Service.

Specify A. D. T. in designing your buildings—there are types of A. D. T. Service for various requirements. See our catalog in Sweets'.

Simon and Simon, Architects
Irwin and Leighton, Gen. Contractors
Riggs-Distler Co., Elec. Contractors

Controlled Companies of
American District Telegraph Company
155 Sixth Avenue, New York, N. Y.

Landmarks of Modern Protection

NEW CATALOGS

Covering What Manufacturers Have to Say About
the Advantages and Uses of Their Products

ILLINOIS CHAIN GRATE STOKER

95 . . . Illustrated booklet issued by the Illinois Stoker Co., Alton, Ill., describing the new Illinois Junior Grate Stoker, which is particularly adapted to use in the smaller industrial plants, apartment buildings, etc.

INSTRUCTION FOR HANGING AND FINISHING FLEXWOOD ON PLASTER WALLS

96 . . . Illustrated folder showing how to use this material, which is a wood veneer mounted on fabric and pliable as canvas. Issued by the Flexwood Company, 919 North Michigan Avenue, Chicago. A.I.A. file 28-C.

KEWANEE FIREBOX BOILERS

97 . . . Catalog 90 of the Kewanee Boiler Corp., Kewanee, Ill., illustrates and describes this company's line, gives setting measurements, and other data.

COLONIAL AND EARLY ENGLISH HARDWARE

98 . . . Catalog bound in boards of P. and F. Corbin, New Britain, Conn., illustrating and describing Colonial and Early English Hardware, Early American wrought iron hardware, lanterns, and locks and latches. There are a number of pictures of entrance doors.

CONCRETE FACTS FOR CONCRETE CONTRACTORS

99 . . . Illustrated booklet published by the Portland Cement Association, 33 West Grand Avenue, Chicago. Includes the latest information on how to make quality concrete.

DECORATIVE FLOOR DESIGNS

100 . . . Color reproductions showing sixteen floor effects in Armstrong's Inlaid Linoleum, made by the Armstrong Cork Co., Lancaster, Pa. Full size.

RU-BER-OID BONDED BUILT-UP ROOFS

101 . . . Booklet illustrating and de-

scribing this material, and giving specifications for use over board sheathing, poured concrete, steel decks, book tile, precast gypsum blocks, etc. Issued by the Ruberoid Co., 95 Madison Avenue, New York. A.I.A. file 12 b 1.

CAMPBELL INDUSTRIAL WINDOWS

102 . . . Booklet illustrating and describing basement windows of cast iron, utility windows of steel, and lintels of pressed steel, made by the Campbell Industrial Window Co., Inc., Pershing Square Building, New York City.

CRYER THERMOSTATIC RADIATOR TRAP

103 . . . Folder illustrating and describing this new type of radiator trap. Issued by the D. G. C. Trap and Valve Co., Inc., 1 East 43rd Street, New York City. A.I.A. file 30 c 2.

CONDUITS AND ARMORED CABLES

104 . . . Illustrated catalog No. 2 of the National Electric Products Corp., Pittsburgh, Pa. Gives six wiring systems and fittings for every requirement. Also gives observations on corrosion of iron and steel and its prevention.

CONDITIONING AIR

105 . . . Illustrated booklet discussing air conditioning for health and comfort and describing the various types of apparatus in the Lewis system. Published by the Lewis Corporation, 529 Second Avenue South, Minneapolis, Minn.

DECORATIVE LIGHTING FOR HOMES AND GARDENS

106 . . . Bulletin 2226 of the Crouse-Hinds Company, Syracuse, N. Y., giving the lighting layout for a typical residence.

NEW SANITARY DRINKING FOUNTAINS

107 . . . Circular No. 619-C of the Crane Company, 836 South Michigan Avenue, Chicago, illustrating and describing a new line of drinking fountains.

GLASS SPECIFICATIONS

108 . . . Booklet issued by the Blue Ridge Glass Corp., Kingsport, Tenn., as an aid to architects and engineers in specifying glass. Illustrations show various finishes. A.I.A. file 26 a 3-5-6.

MULTICELL UNIT HEATERS

109 . . . Illustrated booklet issued by the Multicell Radiator Corp., Lockport, describing the various apparatus made by this company for steam, vapor and vacuum heating systems.

MATCHED BEAUTY IN PLUMBING FIXTURES

110 . . . Booklet which illustrates and describes the various bathroom fixtures made by the Kohler Co., Kohler, Wis., which are now furnished in matched designs. A.I.A. file 29 h.

SPECIFICATIONS AND DATA ON GYPSTEEL GYPSUM PLASTERS

111 . . . Service sheet No. 6, issued by the Structural Gypsum Corp., New York. Gives basic specifications for plastering on various materials, colored finishes, etc. A.I.A. file 21 a 2.

ANACONDA PIPE FOR WATER DISTRIBUTION

112 . . . Illustrated booklet of the American Brass Co., Waterbury, Conn. A discussion of the economic advantages of permanent plumbing, recommended specifications, installation suggestions, etc. A.I.A. file 29 b 4.

WATERPROOFING AND FLOOR TREATMENTS FOR THE CONSERVATION OF BUILDINGS

113 . . . Illustrated booklet of the A. C. Horn Company, Long Island City, N. Y., intended to show the use of products for every condition that may arise. Has a table of places where waterproofing should be used and what should be used there. Covers walls, floors, etc.

PERMAFLECTOR LUMINARIES

114 . . . Illustrated folder containing information on indirect illumination and designing such installations. Issued by the Pittsburgh Reflector Company, 304 Ross Street, Pittsburgh, Pa.

THE NAILOCK SYSTEM

115 . . . Illustrates and describes the system of the Wheeling Corrugating Company, Wheeling, West Virginia, for non-bearing partitions, and suspended and attached ceilings. A.I.A. file 20 b 1.

ORNAMENTAL STREET LIGHTING

116 . . . Catalog 218-B of the Westinghouse Electric Co., Cleveland, Ohio, giving information on equipment on this subject.

● AMERICAN ARCHITECT

57th Street at Eighth Avenue, New York City

Please see that I receive the following catalogs reviewed on this page:

Numbers

Name

Address

Occupation

April

“Four years without even touching a washer”

This test sold me on **CHICAGO FAUCETS**

“About 7 years ago I decided to give Chicago Faucets a trial and installed several in a restaurant kitchen for a real test. As you know, kitchen faucets get lots of work and plenty of abuse. I didn’t have to touch those faucets for 4 years—never even had to replace a washer. That was a test if ever there was one. Since then, as fast as possible, I have been replacing all worn-out faucets with Chicago Faucets. Being responsible for the plumbing in four Chicago office buildings keeps me on the jump, but the way Chicago Faucets stand up cuts down my labor and expense to the absolute minimum.”

(Signed) Frank J. Decker.

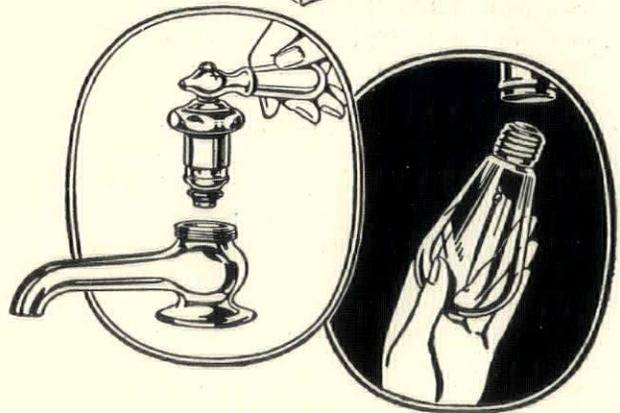
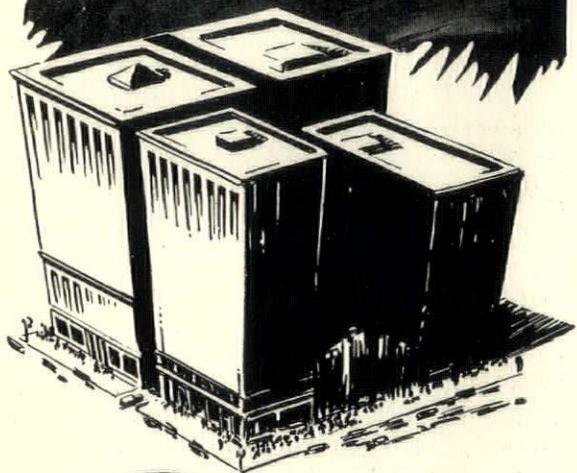
The Chicago Faucet Co.,
2700-22 N. Crawford Ave., Chicago.

(A.A.)

What Mr. Decker says carries a real punch, so send me your catalog and free cut-open sample.

Name

Address



Chicago Faucets are made with a standardized, removable unit that fits all faucets. Only the seat or washer need replacing—cost only a few cents—changed as easily as renewing a light bulb. Same body can be used for self-closing or compression.

CHICAGO FAUCETS

Oil Burner Installation

(Continued from page 37)

ly. Good draft is an essential to the proper and satisfactory operation of any heating system. Wherever practical it is desirable to give the oil burner a chimney of its own. If the heating system is connected with a chimney that also is used by a stove, range or fireplace, the possibility exists for leaks that will impair the draft and make for a varying and improper operation of the burner.

The flue should be the size recommended by the manufacturer of the boiler or furnace to be used. A separate round of square chimney flue is desirable wherever possible, and must be tight. The code of the National Board of Fire Underwriters should be followed in its construction.

ALL chimneys should be carried at least two feet above the highest part of the roof. If there are higher buildings or trees near the chimney, it should be carried above these. In this way, air moving over these obstructions will not eddy down the chimney and cause so-called "back drafts."

While the operation of the burner is not affected by the location of the boiler or furnace, there are practical reasons why it should be placed in the rear of the house. For example, the chimney for the heating plant should be designed for utility rather than appearance, and is therefore often built in the rear. If recreational rooms are to be provided in the basement it is usually desirable that they connect through the living rooms to the front of the house. If a boiler or furnace is to be placed under the living rooms, the floor above it should have supporting columns close enough together to preclude the possibility of the floor acting as a diaphragm to amplify the slight sound incidental to the operation of the burner.

If warm-air heat is to be used in the house, the furnace should be located as nearly as possible with regard to the direction from which the prevailing winds blow. The furnace should be placed in the corner or side from which the winds come. Prevailing winds in most sections of the country come from the west or northwest during the winter. This causes the air within the house to be forced toward the east as the wind pressure pushes the cold air through the cracks around doors and windows. Because of this, it is difficult to make warm air circulate by gravity against the natural flow of air in the building. To overcome this condition, a "booster" fan can be installed and connected electrically with the oil burner in such a way that it will operate only when the burner is supplying heat and force warm air to any part of the house.

WHEN the burner and boiler is to be located in a specially constructed boiler room in the basement, provision should be made for adequate ventilation of this room. A considerable amount of air is required to support combustion. An insufficient air supply will make the proper combustion of oil or any other fuel impossible.

A small amount of electrical wiring is necessary in making an oil burner installation and attention to this

detail in planning the house will simplify the job. The thermostat controlling the operation of the burner should be situated at the breathing level about five feet above the floor in a room where it is not subjected to drafts of hot or cold air. The dining room is frequently selected. Allowance should be made for placing the electrical conduits in the proper room so that the wiring can be run without tearing down a panel or defacing the decorative features of the room.

The architect should provide a separate circuit on the electric panel board for the oil burner. If the panel board is located in the boiler room, no further work should be done but if it is placed outside of the boiler room, a conduit from the cut-out box to the boiler room wall should be supplied. As the motors of domestic oil burners are seldom larger than one-quarter horse power, it is not necessary to provide heavier wiring than that ordinarily used for lighting circuits.

Many oil burner appurtenances can be concealed if due allowance is made at the time of construction of the house. For instance the vent pipe from an indoor tank can be run up through double walls with only the goose-neck opening visible on the outside of the house instead of the entire pipe being run up the outside wall as is often done.

Another factor to be considered in planning the automatically heated house is the use to be made of the basement. With an oil burner the basement becomes clean and livable. Either a smaller excavation can be made with no allowance for coal bins or an intelligently planned extra room can be developed. There is a wide variety of uses this space can be put to and the subject should be considered in planning the house.

It is well to remember that the oil burner can perform other duties in addition to heating the house in winter. Any automatic burner may be used in connection with steam, vapor, or hot water heating system for furnishing hot water for household use both summer and winter by means of an indirect heater on the boiler. A temperature control set at 180 degrees Fahrenheit maintains the temperature of the water in the boiler at all times. In hot water boilers an automatically operated valve is placed in each one of the risers. The actuating mechanism of the valve is electrically connected to the room thermostat and only opens the valve when the thermostat calls for heat. There are also indirect heaters having an automatically operated valve which controls both the water flow to the radiators and the supply of domestic hot water. For warm air systems—or when desired—separate automatic oil burning hot water heaters are used.

The selection of the dealer who is to install the oil burner is most important. He should be a financially responsible and a mechanically competent man, representing a reliable manufacturer. This dealer should be allowed to do all the work on the installation. Under no circumstances should the work be let out to disinterested mechanics who are not familiar with the equipment or the problems of its installation.



IN ONE OF THE WORLD'S GREATEST MEDICAL CENTERS

The COLUMBIA-PRESBYTERIAN MEDICAL CENTER
NEW YORK CITY

Architect: James Gamble Rogers, Engineer: Werner Nygren,
General Contractor: Marc Eidlitz & Son, Heating Contractor:
Gillis & Geoghegan, Plumbing Contractor: W. G. Cornell Co.

A great modern hospital lays exacting requirements upon those who build it. Within its walls, temperature, air, light, noise, vibration, and whatever else has influence must be controlled in the interest of the skilled work that is to be done, the precise use of delicate instruments that are to be employed, the sensitive processes of nature that are to be invoked, for the restoration of health.

All these provisions must be guarded. No makeshift devices, no compromises of quality in material or thoroughness in workmanship, can be tolerated. It is

an evidence of merit for any equipment or any product to find important use in such a building.

In the magnificent structures that make up the Columbia Medical Center in New York, NATIONAL was used for the major pipe tonnage. Superior special processes (applied to butt-weld sizes $\frac{1}{2}$ to 3-inch) make it Scale Free and give a uniform, dense surface to resist corrosion. Serving in many of the finest buildings in the country—NATIONAL has proved worthy of the confidence that has made it—

America's Standard Wrought Pipe

NATIONAL TUBE COMPANY, PITTSBURGH, PA.
Subsidiary of United States Steel Corporation

NATIONAL PIPE



EFFLORESCENCE

THESE
TREMENDOUS IMPROVEMENTS ARE NOW
AVAILABLE IN CARNEY CEMENT, WITH NO
INCREASE IN COST

In addition to the improvements demonstrated on the opposite page, Carney Cement now attains its full plasticity the moment it is mixed. It requires no soaking or slaking whatsoever, and assumes an even better working consistency than before. Consequently, still greater economies in mixing and application are made possible, because the price of this superior Carney remains the same as before. As has always been the case, the strength of Carney Cement far exceeds the requirements of every building code, forming a joint harder than the bricks themselves.

If you have masonry work coming up, be sure to have your nearest Carney representative give you a practical demonstration of this remarkable material in your office or on the job—it is truly outstanding. Call, wire or write our nearest office.

SPECIFICATIONS

All mortar shall be composed of one part CARNEY CEMENT, manufactured by the Carney Cement Company, Mankato, Minnesota, and three parts clean sharp sand, mixed and measured by volume. The CARNEY CEMENT and sand, if mixed by hand, shall be mixed thoroughly in a dry state. For machine mix put water and sand in machine first, then add CARNEY CEMENT, after which water shall be added in such quantities as to produce a mortar of the desired workability under the trowel. When color is

added, an approved brand of good double strength color shall be used in accordance with the directions of the manufacturer of the particular color used. In warm weather common brick shall be wetted; in cold weather the sand and water shall be heated, and the wall units kept dry and free from frost before being placed in the wall. For parapet walls, chimneys and all masonry above the roof line, as well as other places requiring maximum strength, durability and load-bearing capacity the mixture shall be one part CARNEY CEMENT and two parts sand, as above.

THE CARNEY CEMENT COMPANY

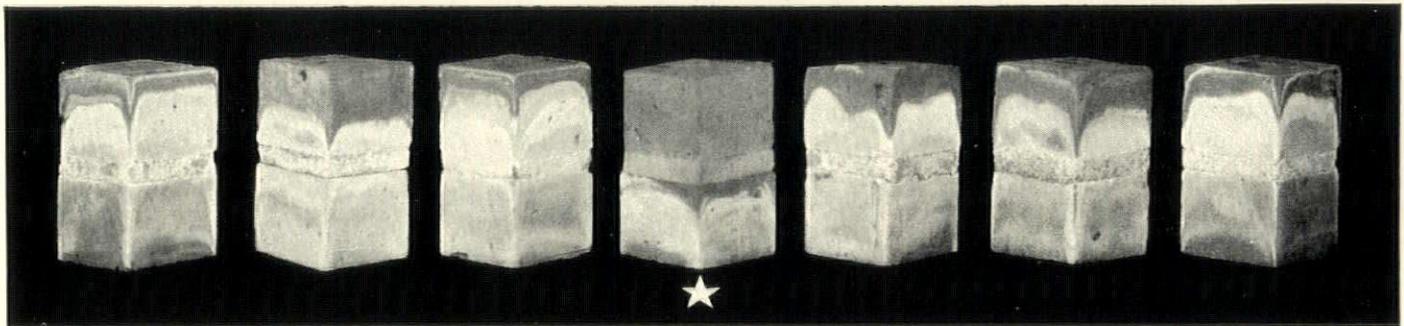
DISTRICT SALES OFFICES: CINCINNATI CHICAGO DETROIT ST. LOUIS MINNEAPOLIS
MILLS: MANKATO AND CARNEY, MINNESOTA

Cement Makers since 1883

CARNEY CEMENT
for Brick and Tile Mortar

CONTROLLED!

THIS TEST
ILLUSTRATES ANOTHER GREAT ADVANTAGE THAT CARNEY
CEMENT NOW OFFERS THE BUILDING FRATERNITY

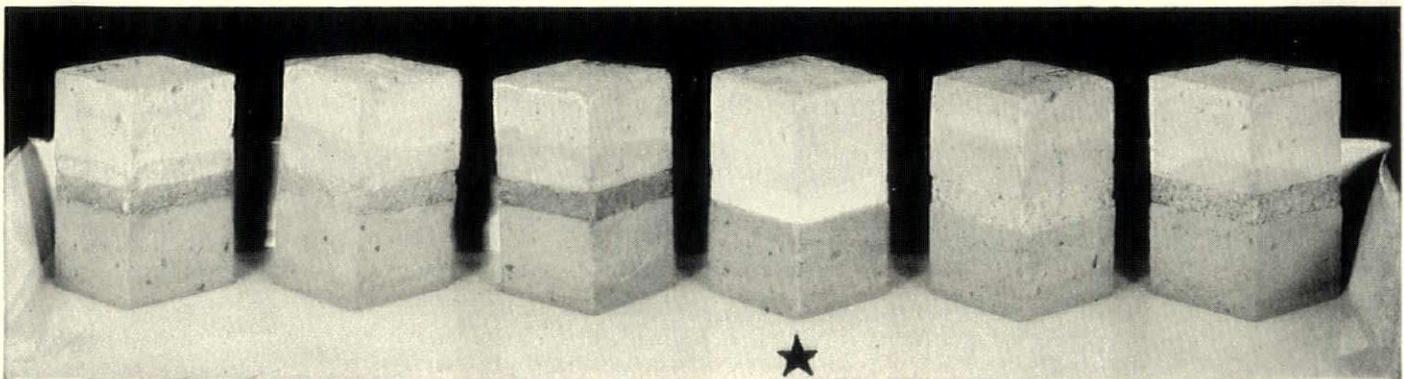


STOPPED BY THE CARNEY JOINT!

HERE is an effective illustration of how Carney Cement with its new improvements controls the spread of efflorescence. One Carney specimen (marked by star) together with six other masonry material specimens were made. The mortar for all was mixed, one part cement to three parts sand, by volume. The same quality common bricks were used in all cases—the sand and water were identical and all specimens were the same age. They were placed together in one receptacle containing one half inch of

sodium sulphate solution, and left standing in this solution for 48 hours. Efflorescence became apparent above all the mortar joints except the Carney joint within 24 hours and continued until the condition shown above was reached.

While this test is more severe than any that will be met under ordinary conditions, it demonstrates how completely the Carney mortar joint now resists the invasion of salts in solution. It also illustrates immunity of the Carney joint to moisture absorption.



THE DRY WALL TEST

How CARNEY CEMENT eliminates capillary attraction

THIS test offers a splendid example of the water repelling qualities of the improved Carney Cement joint. These specimens were photographed after standing in one half inch of water for one hour. You will notice that in all cases, excepting the Carney specimen, the water has been drawn up by capillary attraction, through the joints and into the

top bricks. Five hours later the water was drawn to the top of all the specimens excepting Carney. With the Carney specimen, capillary attraction was completely checked at the bottom of the joint—which means the elimination of wet walls resulting from water absorption through the joints when improved Carney Cement mortar is employed.

How to model with SOAP

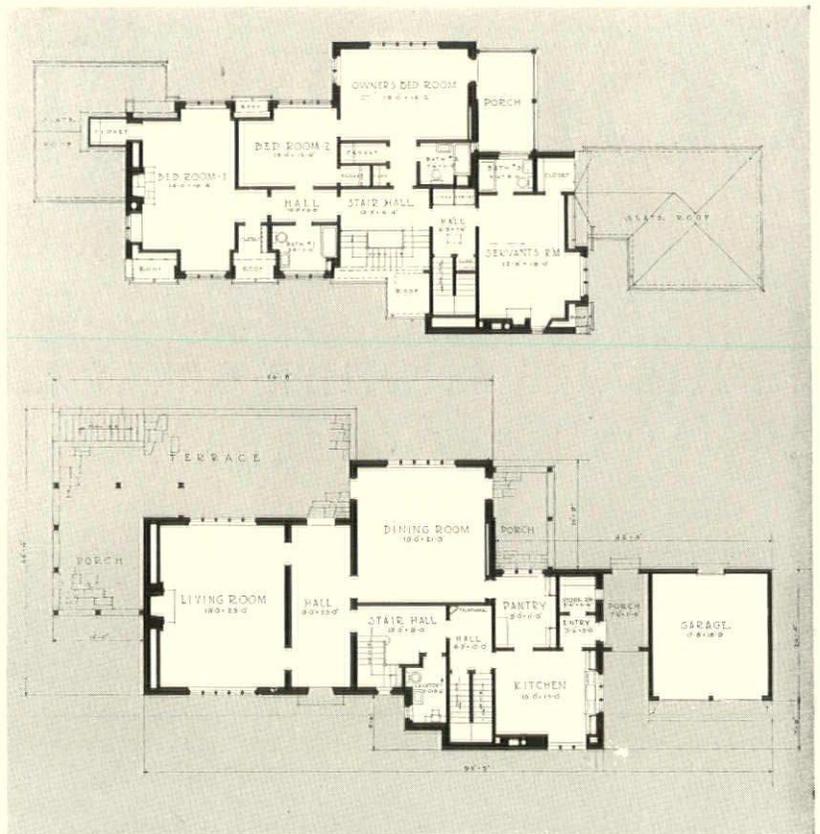
(Continued from page 55)

of the accompanying model present a new solution of the problems connected with making these look real. The space for them was cut out to a depth of one-eighth inch, and painted gray to give the appearance of depth. Sheets of isinglass were cut to fit these spaces and painted to represent window panes, and paper, representing shades and draperies, was pasted on the windows. The door spaces were incised for paneling, and painted in colors to represent natural wood. The garage doors were painted, then the paint rubbed over so as to simulate rough finished wood.

A variety of surfaces had to be represented in this house, and they have been done with a remarkable similarity to the various materials represented. The stucco, for example, was made by scraping the soap with a knife, then painting over it with gray and rubbing this off. The fine detail which can be obtained in soap made this process fairly easy. The dressed stone was smoothed off, incised to represent the joints, the whole painted gray and rubbed off with the hand, giving a remarkably accurate representation of the warmth and texture of this material. The same process was used for the flagging of the walks. The shingles were made slate color, chimney bricks painted red.

The automobile in front of the garage was carved of one piece of soap, with isinglass set in to represent windshield and windows.

The surroundings of the house presented a special problem for the sculptor, who had to judge the surface



FLOOR PLANS of the house at Chattanooga, Tenn., of which a soap model was made. Barber & McMurry, architects

of the land by the shape of the house, since she had never seen the site upon which the house is built. Accordingly, she had to work out a sloping plot, to take care of the difference in height between the back and the front of the house.

The glass was colored natural green, and each piece of shrubbery represents, in color and contour, an actual shrub in the grounds of the house.

The chairs and the Chinese porcelain vase on the terrace were all carved of soap. The model was made entirely of soap, with the exception of the toothpicks used to hold the bars together, the colors, the isinglass, and the paper decorations.

BULLETINS

CONSTRUCTION OF CHIMNEYS AND FIREPLACES. Farmers bulletin No. 1649, published by the U. S. Department of Agriculture. This is a revision of Bulletin 1230. Illustrated. Price five cents.

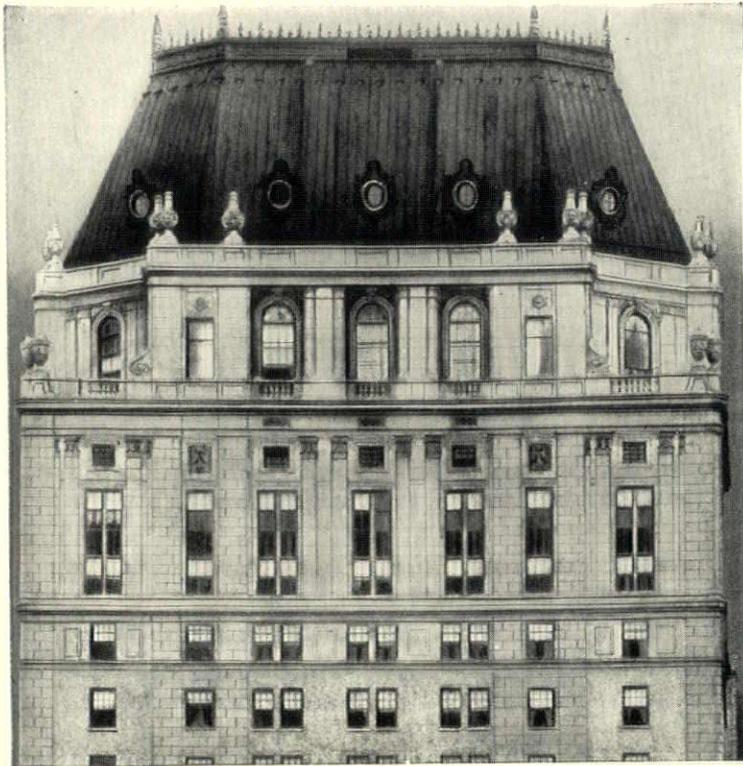
THE COLUMN ANALOGY. By Harry Cross. Bulletin No. 215 published by the Engineering Experiment Station, University of Illinois, Urbana. Being an analysis of elastic arches and frames by the general formula for flexure. Price forty cents.

MUNICIPAL, SCHOOL AND UNIVERSITY STADIA. By Randolph O. Huus and Dorothy I. Cline. Publication No. 18 of the Municipal Administration Service, 261 Broadway, New York. Analysis of data of 117 of the 144 stadia in the United States. Thirty-five cents.

RECOMMENDED MINIMUM REQUIREMENTS FOR FIRE RESISTANCE IN BUILDINGS. Report of the Building Code Committee, U. S. Department of Commerce. An authoritative basis for use wherever revision of building codes is taken up.

RAPID METHOD FOR PREDICTING THE DISTRIBUTION OF DAYLIGHT IN BUILDINGS. By Waclaw Turner-Szymanowski. Engineering Research Bulletin No. 17 of the Department of Engineering Research, University of Michigan, Ann Arbor. Price one dollar.

AMERICAN STANDARD SAFETY CODE FOR MECHANICAL REFRIGERATION. Published by the American Standards Association, 29 West 39th Street.



HOTEL PIERRE

Fifth Avenue at 61st Street
New York City

SCHULTZE & WEAVER, Architects

GEORGE A. FULLER CO., Builders



ATLANTIC TERRA COTTA used from 3rd floor to parapet for balustrades, sill courses, piers, cornices and decorative trim.

ATLANTIC TERRA COTTA

*Fabricated and marked for
assembly same as steel skeleton*



ATLANTIC TERRA COTTA has long been noted among leading architects for its wear-resisting qualities. Impervious to all weather condition, its excellence as a facing material for office buildings is made even more desirable because of its unlimited range of shapes and sizes fabricated for erection from accurate shop designs, each individual part ready for quick and economical assembly on the job... And there are hundreds of attractive colors to choose from, a variety of colors unequalled by any other facing or decorative material today on the market.

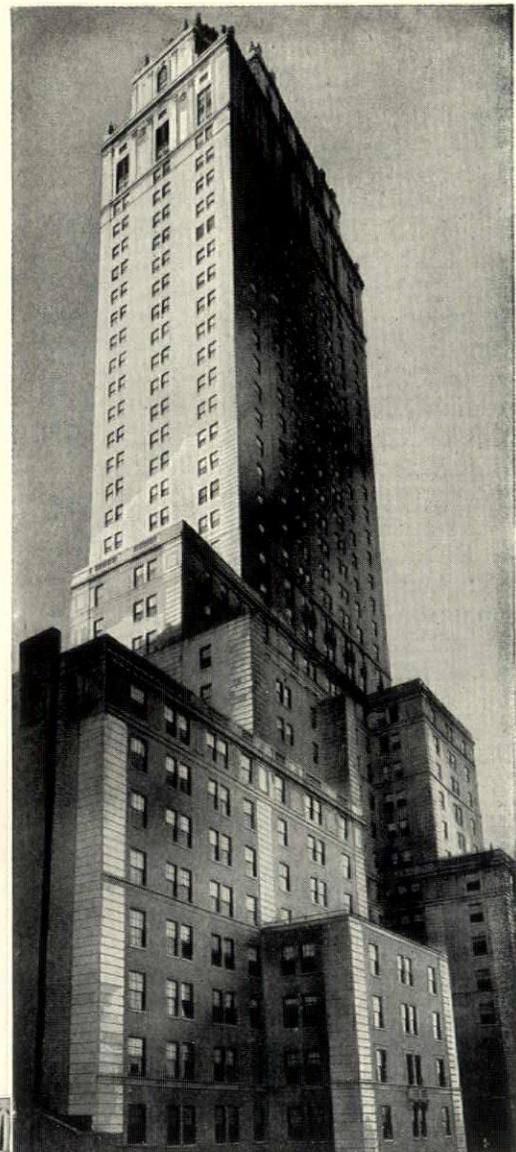
*Write for illustrations of recent applications of Atlantic Terra Cotta
and book illustrating our new Atlantic WALL UNITS.*

ATLANTIC TERRA COTTA CO.

19 West 44th Street, New York, N. Y.

PHILADELPHIA, PA. · NEWARK, N. J. · DALLAS, TEXAS

ATLANTA TERRA COTTA CO., ATLANTA, GA.



A Good Advertising Job

(Continued from page 39)

which is very difficult for the building public to comprehend. It is also incomplete standing alone—only a part of the story. The thing of prime interest to a client is the completed structure. That is something which can be analyzed from the standpoint of investment. It will cost so much, and will yield so much return. The building, after all, is what has a sound appeal to the client. It was therefore necessary that our program be all-inclusive. It had to include the architect, the contractor, the material dealer, and had to insure the employment of competent labor—all the elements entering into a completed structure.

2: This led naturally to our next generality. The architect had to dominate and direct the program. The architect is the directing medium in the building program whereby the elements of excellence in workmanship and materials are obtained. It is through his direction of the contractual negotiations, and through his specification and supervision, that these items are made possible. And of course the architect's design assures the owner against rapid obsolescence on the score of "jazz" design.

Conversely—when the architect loses all lose. The honest contractor loses a job, or find himself with an unsatisfactory contract; the dealer sees his standard material supplanted by shoddy goods, and the owner finds himself with a poor building. He has a losing investment on his hands, and suffers a disappointment that turns him against building the rest of his life.

The architects must give an educational program for the Building Industry its initial shove.

3: Our next conclusion was that our effort should commence immediately. The figures before quoted about depreciation indicated that our responsibility to the public was serious and required prompt attention. We knew that any further delay in the State of Indiana was going to seriously jeopardize the standing of the business of building as a legitimate undertaking for legitimate, honest business men. During our so-called depressed period is the time to build a strong foundation work for future activities. And finally we had the definite possibility of encouraging immediate building on the basis of showing that now is the best time this generation has seen for a building program.

4: Our final generality was that we needed expert advice. I am not depreciating other speakers at the last national A. I. A. convention when I say that the wisest things concerning publicity were not said by an architect but by a layman, Bennett Chapple, vice president of the American Rolling Mill Company. His entire speech was tremendously worth while. He said during it:

"Your problem is a difficult one, but you can get nowhere by lifting on your own boot straps. You need the best of advertising counsel and advice to keep you from making mistakes, the same as I needed an architect to build my home."

Agreed as to these generalities we were now prepared to start a definite program.

We employed a national advertising agency, particularly experienced along architectural lines and cooperative advertising, as our advisor. Our conclusions reached in consultation with this agency were as follows:

First: There should be sufficient funds to carry out the campaign as planned. Parenthetically speaking, these funds have been raised and the architects have assumed their share of the burden. We are riding on no one's gas.

Second: Time. Experience has proven that we cannot achieve our purpose in a month, a year, or two years. It will take at least four years of steady, consistent pounding to make an impression that will be lasting in the minds of the people of the state.

Third: Cooperation. We had to enlist the cooperation of everyone—architect, contractor, material dealer, manufacturer, for the campaign was to benefit them all.

Our educational program was planned to follow a few very definite lines of activity.

Large sized advertisements are appearing in leading Indiana newspapers, carrying our story into every home, office and factory in the state.

A headquarters publicity bureau is being maintained to assist newspapers in preparing accurate and timely articles to stimulate interest in building and primarily in building well.

Booklets and other mailing pieces have been and are being prepared for subscribers to use in promoting their own business, and to enable them to benefit to the full from their campaign.

A campaign slogan and insignia for purposes of identification are available to all subscribers. This insignia is synonymous with good building, and identifies its users as the leaders in the building industry.

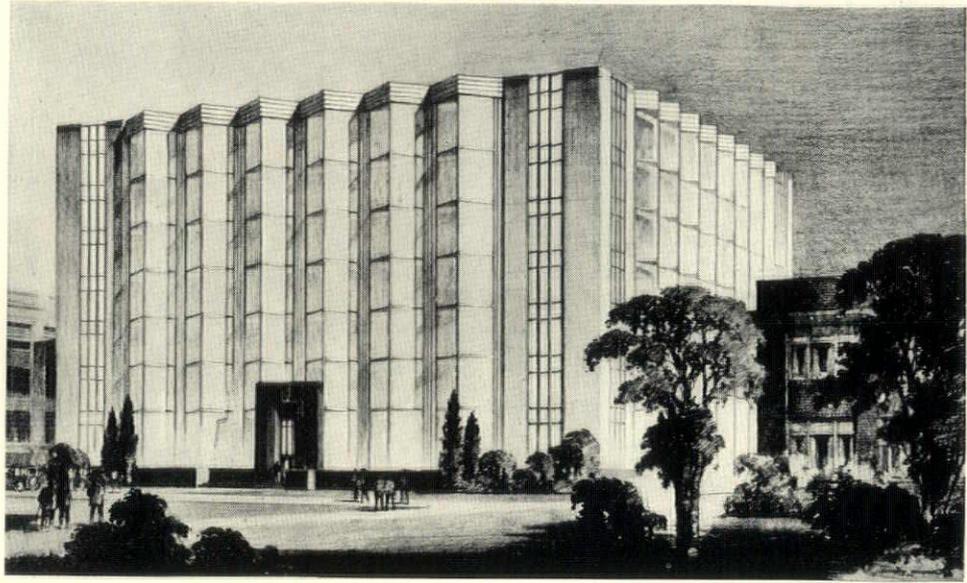
Our appeals are understood by the average man. We talk to this average man through the instrumentality of his pocket book, telling him that it pays in real dollars and cents to employ a good architect, a good contractor, and to use good materials.

That is the answer of Indiana to this interesting problem of educating the man in the street. We believe it to be a real answer because it is logical and inclusive. We have scrutinized closely other efforts which have



CAMPAIGN INFORMATION is circulated among subscribers by a bulletin which keeps them in touch with what is going on

Building—Engineering and Research Laboratory of the A. O. Smith Corporation, Milwaukee, Wis.,
Architects—Holabird and Root, Chicago; Aluminum Erection—Super Steel Products Co., Milwaukee



An
innovation
in design

faced almost entirely of Aluminum and Glass

Gleaming with aluminum and glass—symbolizing invention and discovery—purposes for which it is to be used—the Engineering and Research Building of the A. O. Smith Corporation at Milwaukee puts progress ahead of precedent. Here is a building that brings the coming of all-aluminum building design and construction years nearer to the present.

The facade of this 7 story U shaped building is a vision of silvery aluminum and glass surmounting a base of black benedict stone. More than 150,000 pounds of Alcoa No. 43 Aluminum alloy is used for the exterior interlocking assembly, cornice, flashings, louvres, copings and plinth blocks. 308 large aluminum windows and 48 triple windows, over 32,000 Alcoa Aluminum screws and bolts and more than 7,500 lineal feet of aluminum welding were required. Pilasters and other

ornamentations are fabricated entirely of extruded Alcoa Aluminum sections. This is another example, bold in concept, and unusual in execution, of the unique possibilities in construction and design at the command of architect and artisan conversant with the different forms and the different alloys of

Alcoa Aluminum. It is the first job on which aluminum extruded sections for architectural purposes have been so extensively applied.

In this departure from usual construction it is interesting to point out that no scaffolding was necessary for the erection of the aluminum—and that the building was completely closed in much less than the normal time.

Our district offices have a wealth of data of interest to anyone planning the use of Alcoa Aluminum in building. ALUMINUM COMPANY of AMERICA; 2440 Oliver Bldg., PITTSBURGH, PENNSYLVANIA.



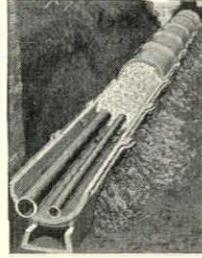
Extruded aluminum window and pier construction and erection method—also the expansion joint provided at each floor.



ALCOA ALUMINUM

95.6% efficiency at the St. Lawrence State Hospital

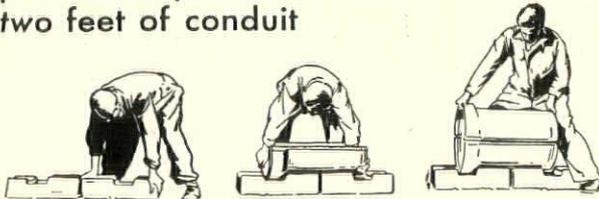
ON SEPT. 17, 1930, a test was made to prove the guaranteed efficiency of a Ric-wil Conduit System at the St. Lawrence State Hospital, Ogdensburg, N. Y. The test was conducted by two representatives of the Chief Engineer, State Dept. of Public Works, and witnessed by two representatives of the Contractor. The test was on a 20" Ric-wil Conduit housing, a 6" steam and 4" return pipe—the return not being in use during test. The installation was standard Ric-wil Type F Conduit with Base Drain and Ric-wil Insulating Filler. And the test proved that the Ric-wil Conduit System exceeded the guarantee and actually showed an efficiency of 95.6%—5.6% above the guarantee.



Ric-wil Type F Conduit with Base Drain, showing application of Ric-wil Insulating Filler. Note Loc-lip side joint which locks top and bottom sections with water-tight joint.

Remarkable? Not at all—it's in line with other tests of Ric-wil Type F Systems. Fact is, we guarantee 90% efficiency for Ric-wil Type F with Ric-wil Insulating Filler. And any underground steam pipe conduit system is only as good as the efficiency it delivers.

—and Ric-wil is so easy to install—
just three pieces to handle to every
two feet of conduit



Nothing complicated about a Ric-wil installation. Just lay Base Drain end to end, put on bottom conduit sections and, after steam pipes are installed and insulated, set on top sections. Pipe Support: just snap into position. And the last operation is the cementing of the Loc-lips—the secret of a practical, permanent and waterproof joint.



Write for complete report on the St. Lawrence Hospital test and Catalog No. 8. And avail yourself—without obligation—of the services of Ric-wil Engineers.

THE RIC-WIL COMPANY

1562 Union Trust Building Cleveland, Ohio

Branches: New York • Atlanta • Chicago

AGENTS IN PRINCIPAL CITIES

REG. U. S. PAT. OFF.

Ric-wil

CONDUIT SYSTEMS FOR
UNDERGROUND STEAM PIPES

been made in the way of cooperative advertising by architects, and our conclusions were that they were inadequate. We believe that our comprehensive program answers this matter of adequacy because it takes into consideration all branches of the building industry.

Times change—I trust that the practice of architecture may be sufficiently flexible to change also. I dislike the idea of being sentenced to practice my profession in an unchangeable fashion for ever and ever and ever. Therefore let us use the modern tool of sound advertising and publicity.

Local Architects For Government Work

(Continued from page 21)

ings under contemplation. The work under contemplation could be apportioned in the Supervising Architect's Office between a number of its staff groups—groups corresponding geographically to the regional districts which now exist and provided with directorships in the American Institute of Architects.

Similarly, with regard to the National Arts Commission, regional groups could be appointed by the main commission, corresponding to the staff groups from the Supervising Architect's Office, for the purpose of design approval or control, of each building in the respective districts. The American Institute of Architects and the National Chamber of Commerce would be called upon to appoint similar corresponding regional groups—groups to tabulate and secure information with regard to all architects who have had experience in handling buildings of such a nature as would enable them to properly design and carry out structures of the importance designated.

SUCH procedure would be based on questionnaires sent to and answered by each architect, and the grading of the answers to these questionnaires would be made on the basis of the standards agreed upon by the National Architects Commission as described hereafter.

Thus there would be available four functional groups; the first, representing the Supervising Architect's Office in Washington; the second, the National Arts Commission; third, the American Institute of Architects; and fourth, the National Chamber of Commerce. Each of these groups would have members in Washington which would form a National Architects' Commission. The National Architects' Commission would be represented in each of the nine regions or districts by nine regional commissions. Each of these commissions would be formed by the cooperation of the four functional groups for each region.

The duties of the regional groups would be: First, to grade the questionnaires on the basis of the standards agreed upon by the National Architects' Commission—standards which would be made out by the Supervising Architect's Office in Washington. Second, to grade the design value of the various architects through the aid of photographs of buildings which have been submitted with the questionnaire. Third, to rate the experience and professional practice of the various architects under

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A 750-A intercommunicating system and eleven telephone outlets provide complete telephone convenience in the residence of Mr. Merle Thorpe, Rockville Pike, Montgomery County, Maryland. APPLETON P. CLARK, JR., Architect, Washington, D. C.

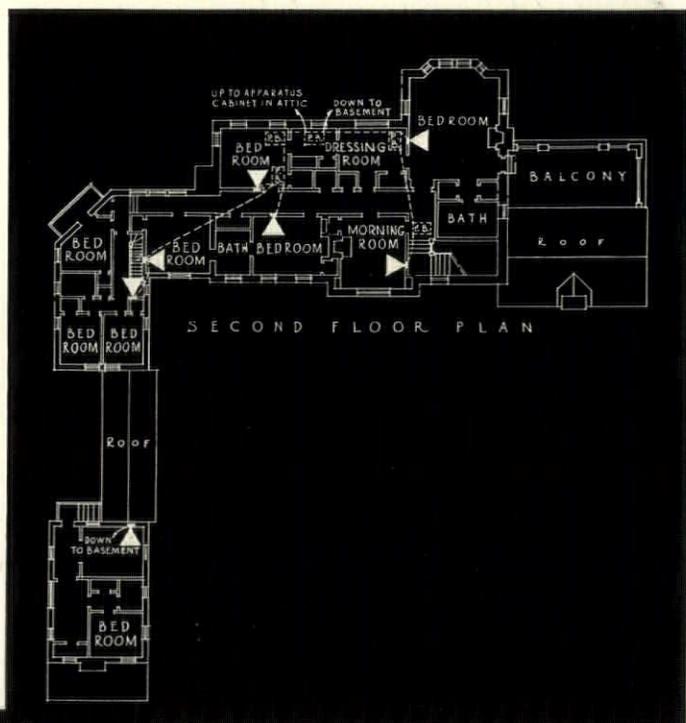
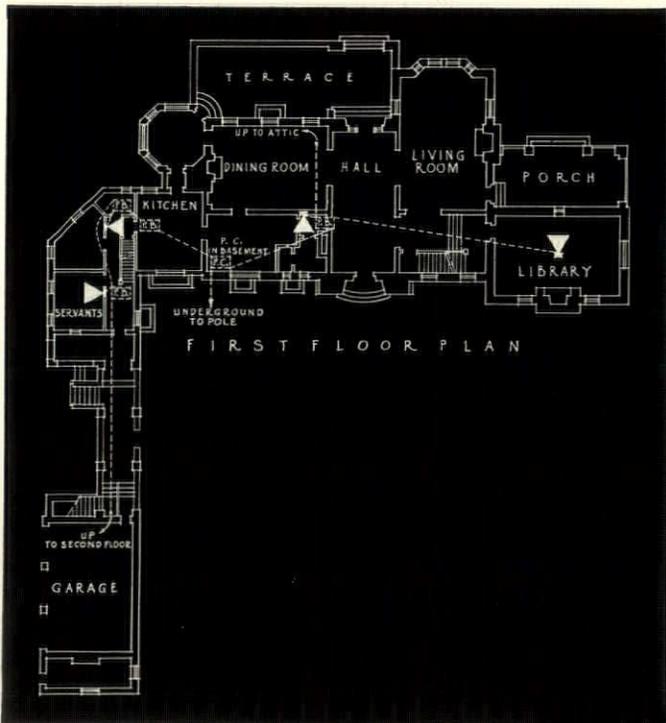
Today most well-planned homes, whatever their size, include *enough* telephones as a matter of course. Conveniently located in all important rooms, they save time and steps and energy for every member of the family, every day.

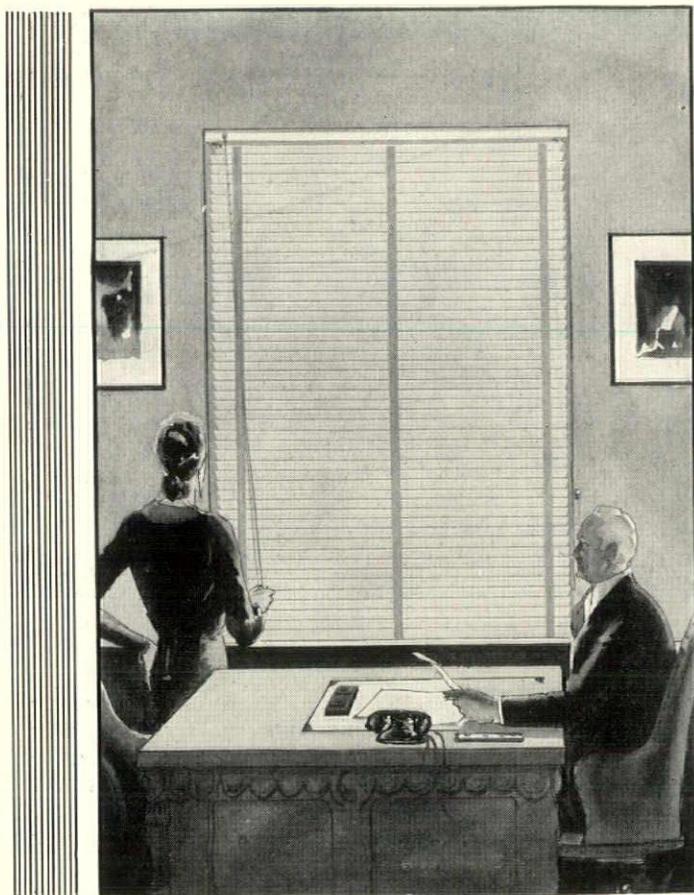
In larger homes, it is often desirable to be able to talk from room to room . . . from boudoir to kitchen . . . from library to garage . . . as well as to the world outside. Where such a need exists, it is easily met by one of several available intercommunicating systems employing regular Bell telephones.

For efficient and satisfactory results, all telephone

arrangements, and particularly intercommunicating systems, should be planned in advance. By specifying telephone conduit throughout the house, it is possible to place outlets wherever they are most convenient and to move the instruments easily as requirements change. All unsightly wiring is concealed and there is greater freedom from service interruptions.

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consideration for the purpose of ascertaining their general professional ability. Fourth, to rate the financial responsibility and business ability of the various architects in accordance with the opinions of important business connections, bankers, etc. in the districts in which the architects have been working.

In rating on the basis of standards agreed upon in the Supervising Architect's Office, it would seem fitting that the Supervising Architect's staff would have great weight; in rating the design of the buildings, the opinions of the Art Commission would govern; in connection with professional practice, financial responsibility, and business ability, the opinions of the American Institute and the Chamber of Commerce would have considerable weight.

ON the basis of the above four ratings, selection could be made of the architect for each particular building, and final decision would be made by the National Architects' Commission on the basis of the recommendations furnished to it by the regional groups.

Such procedure would make the final selection governmental and would preclude any possible undue influence from local groups of architects, business men or politicians. By such a method, every architect whose rating was high would have the opportunity personally of meeting his own regional commission and of supplying it with the necessary information.

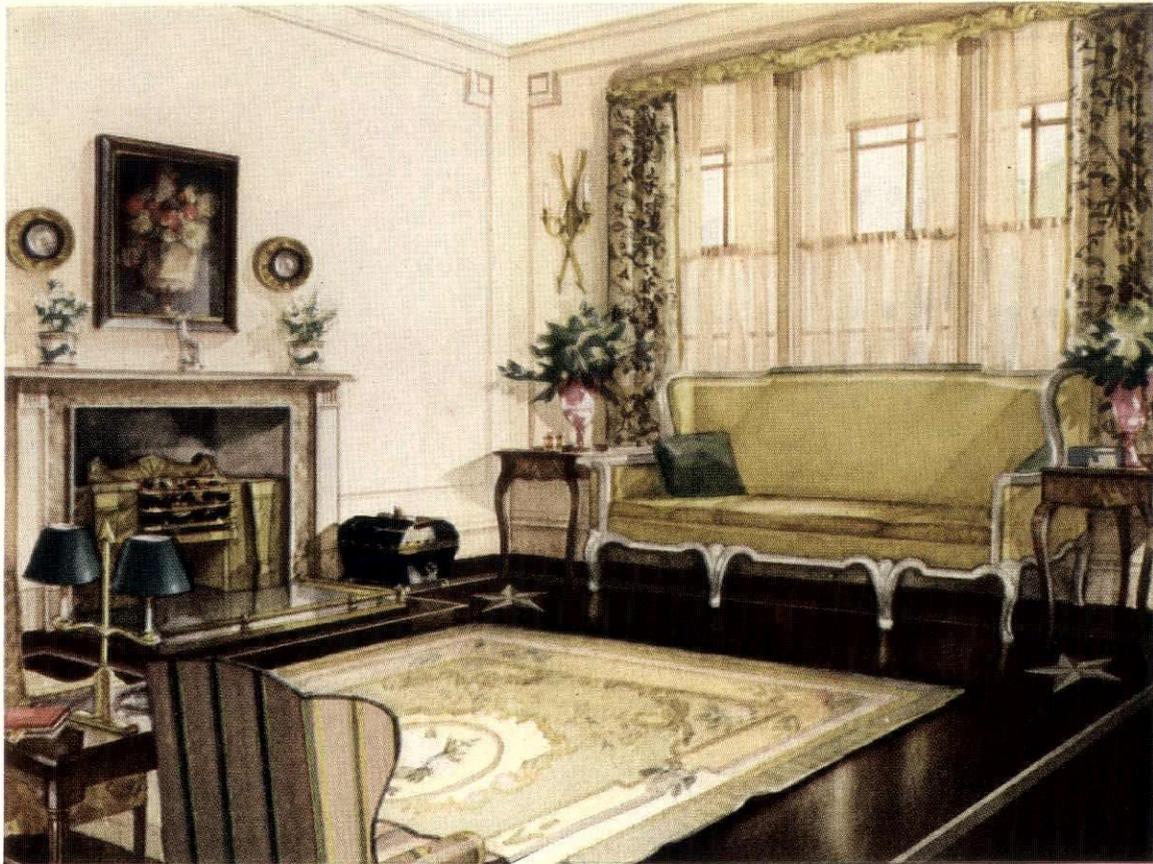
It is evident that a way must be found for avoiding the continuance of the ever-increasing size of the Supervising Architect's Office in Washington. It was never the intention of the United States Government to usurp or take over elements of business which properly could be handled by private enterprise.

On the other hand, it is extremely important that the Government should always be able properly to supervise and facilitate in every possible way the carrying out of Government building construction.

In all of this work, it is essential that there should be no political or private interests which would influence the selection or the carrying out of any of this Government work and that the agencies for selecting the architects and for seeing that the work is properly executed should always be composed of an active number of important members of the building industry.

A PROCEDURE such as suggested above would enlist under the Supervising Architect's Office of the United States Government the best architectural talent in the country; would permit immediate procedure of the immense program now under consideration; and would insure the same supervision and control in connection with each building as now enjoyed by the Supervising Architect's Office. It would tend also to lighten the duties of the Supervising Architect's Office and would bring into contact with the Government members of the building industry from each regional district in the nation.

It is extremely essential that the Government be aided so far as possible by all units of the building industry and, vice versa, that the Government lend its aid as well as its concentrated and impartial experience to all factors in the building industry throughout the country.



Plain brown Armstrong's Linoleum (No. 46), with narrow double border (Linostrips of colors Nos. 28 and 23) and star LinoSETS, form the background against which this interesting room interior was designed.

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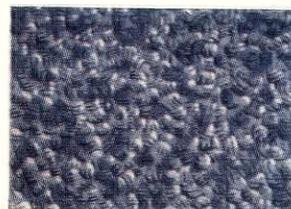
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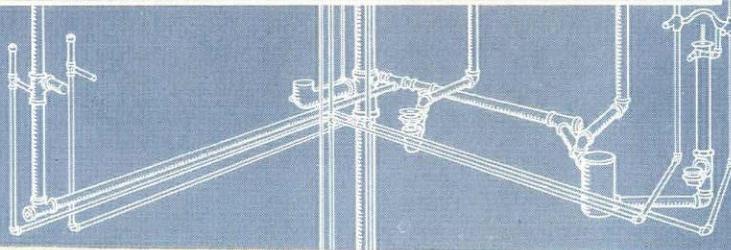
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✦ Obviously, the first step in planning the bathroom that is to be an expression of yourself is to see the materials that are to go into it, just as you insist on seeing living room furniture before you buy. Nearby Crane Exhibit Rooms, where newly designed fixtures in color and white, new fittings, all new ideas are on display, give you that opportunity. Visit them.

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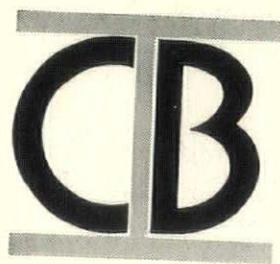
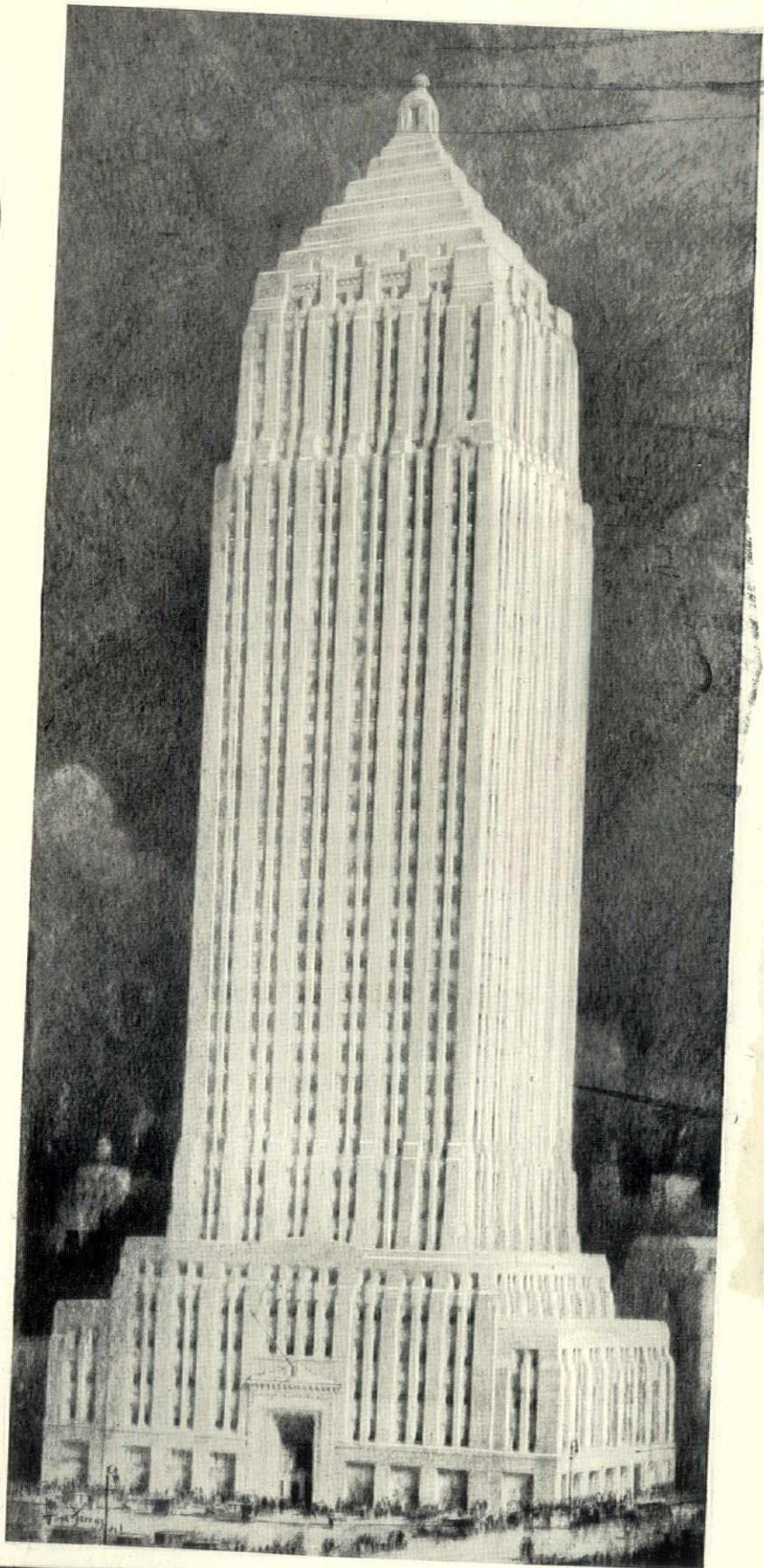
TO add new interest to the rapidly mounting sky-line of downtown Pittsburgh, will be this magnificent 575 ft. tower . . . the Gulf Building, Pittsburgh's tallest, now under construction. Here again the popular C B (Carnegie Beam) Sections form the steel frame work. These modern sections bring to steel construction greater efficiency and economy. Carnegie Engineers are at your service to discuss with you the unique advantages of C B Sections.

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127



SECTIONS

FOR APRIL 1931

Paper, Romance, Advertising and the Architect

(Continued from page 29)

just as easy to weave the glamour of romance about steel, concrete and glass as it is about faked antique plaster and clinker bricks, and it is even more difficult not to be romantic while violently disclaiming romanticism.

There has been, because it makes a ready critical toehold, more romantic cant written on paper about structural functionalism than any other part of architecture. A truly critical and engineering analysis of past architecture and art will always find structure bent to human and decorative ends. There is a relationship, for example, that exists between the Parthenon of Ictinus, the sculpture of Phidias and the pottery of Tleson (which is founded more on a conception of living and beauty than on any formulated theory of structure) and this is as true of the whole range of Gothic art as it is of the Greek.

The vital part of architecture is not structure but shelter; it is not a mere juggling with cantilevers, steel or glass, stone or brick; it is not expressing them or the elevators or the sewer pipes, but vitally it is a place in which to be physically comfortable and mentally happy. For the attainment of the latter state, ornament may be as essential for the usages of happiness as the elevators are for the usages of transportation. The modern building is not a machine but it is a mechanized shelter. The mechanization is not an end in itself but is a series of tools which enhance the desirability of the shelter.

We moderns are inclined to think that among the evils of the time there is a new thing under the sun—advertising. Mr. Breines objects to it as a factor in architecture. So does Douglas Haskell, who hands it out for consideration as if it had never happened before.

No building has been built but that somewhere in it there was the element of advertising. The advertising stunt we call the pyramids, that which we call the Parthenon (except that it lead to a dissatisfaction within the league of Greek states that advertisement meant the ruin of Athens) and that advertisement that we know as Chartes. These are no less noble because they were built partly for advertisement.

INTO these buildings went a desire for beauty that in time has transcended even the use and structural functionalism, and gave meaning to them. It is that beauty which now lives when the use and structural factors are no longer vital.

The quotation of Frank Lloyd Wright in Mr. Breines' article is only a repetition of Whistler's "Ten O'Clock"—"There never has been an artistic nation." To have reason, however, the artist must seek for an audience, and even though the audience be but one he becomes an average as well as an individual for the artist. An artist need not be less great because he is aware of the average man. The artist is not great when he tries



Carved Panel

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EPISCOPAL CHURCH

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Leander E. Higgins, *Architect*

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character in wood
carving as rendered
in the workrooms of
the American Seating
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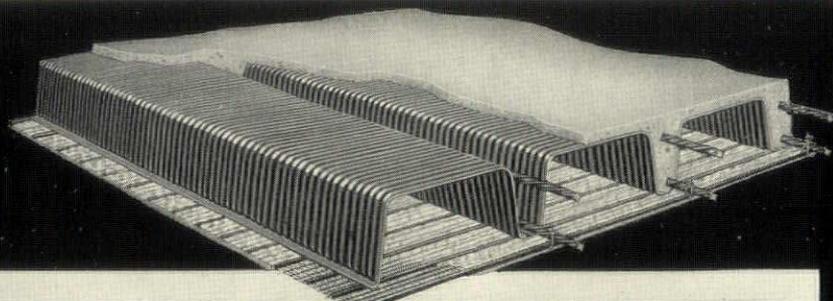
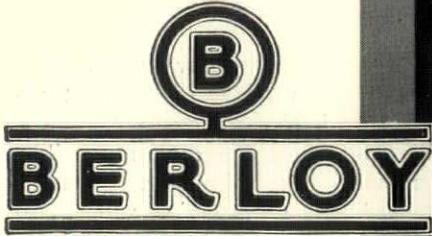


TABLE OF SUPERIMPOSED LOAD IN POUNDS PER SQUARE FOOT

DEPTH 12"	BASE 20"		CONCRETE SLAB 2 1/2"		BASE 20"	
	4" JOISTS	6" C TO C	4" JOISTS	6" C TO C	4" JOISTS	6" C TO C
DEAD LOAD PER SQ FT. = 10 LBS.	100	120	100	120	100	120
DEAD LOAD PER SQ FT. = 15 LBS.	150	180	150	180	150	180
DEAD LOAD PER SQ FT. = 20 LBS.	200	240	200	240	200	240
DEAD LOAD PER SQ FT. = 25 LBS.	250	300	250	300	250	300
DEAD LOAD PER SQ FT. = 30 LBS.	300	360	300	360	300	360
DEAD LOAD PER SQ FT. = 35 LBS.	350	420	350	420	350	420
DEAD LOAD PER SQ FT. = 40 LBS.	400	480	400	480	400	480
DEAD LOAD PER SQ FT. = 45 LBS.	450	540	450	540	450	540
DEAD LOAD PER SQ FT. = 50 LBS.	500	600	500	600	500	600

TABLE OF SUPERIMPOSED LOAD IN POUNDS PER SQUARE FOOT

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 - ... 1/2-inch Ribplex
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Washington, Pa., Nicklas and
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Detail of Reredos

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to pour life into the narrow mold of his art, but he attains greatness when he accepts life and creates a master mold to fit it—in which he makes a pattern not only of his own but in harmony with his world. The artist who is afraid of compromise is one who fundamentally is afraid of himself.

The architect should be not only an artist but a business man, an engineer, and above all, a builder. He has always been all these things and should continue to be so. That he is all these things means a closer relation to the life about him, a relationship in which to make the necessary compromise fit his works. He must assume control. He must be a leader in the marketplace, for it is both his inspiration and his audience. The business competition, finance, and other social factors that exist are just as much the architect's problem, in a large sense, as the need for building, and he must aid in finding a way of living, and living well, in just those conditions or in helping to change them. The architect cannot practice his art in the wilderness nor in a studio. When he learns that fact he will be less self-deceived by renderings, perspectives, models and other mediums he may use.

The medium is unimportant.

Paper is unimportant.

The individual and the average are important when their needs are understood.

Cows and Milk Bottles

(Continued from page 57)

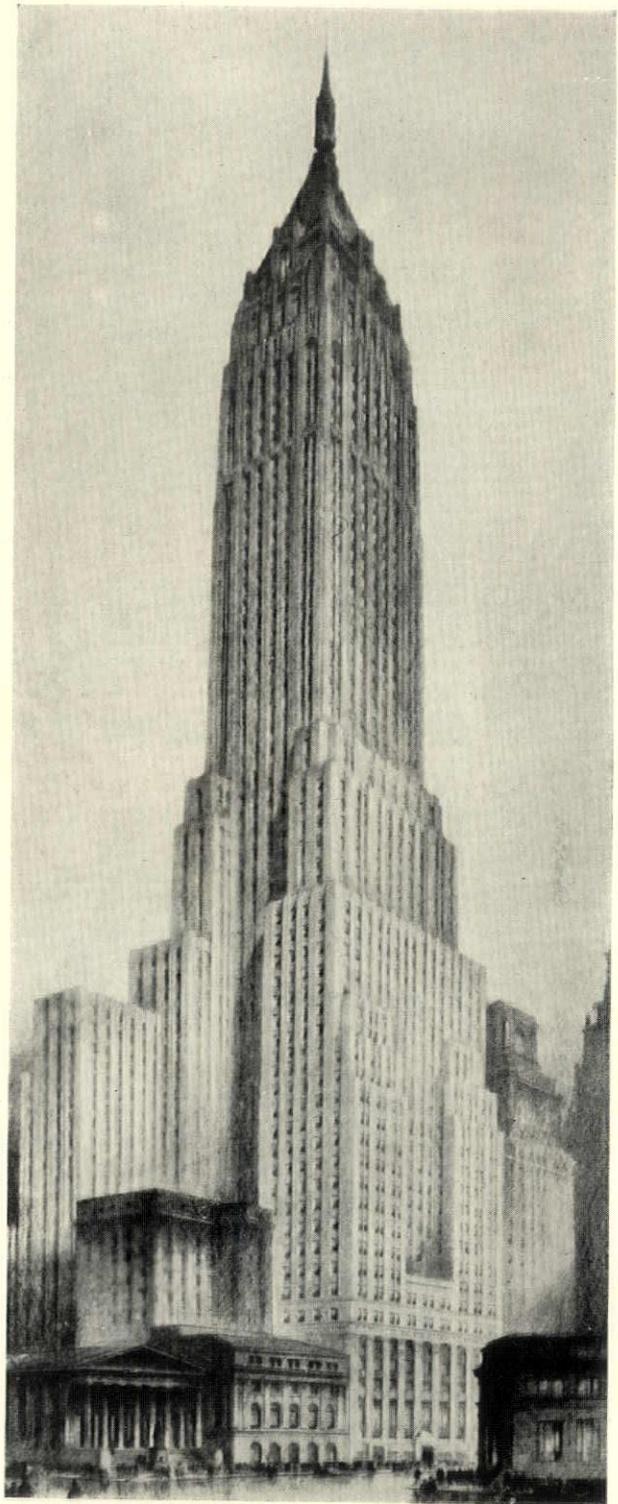
light from one end of the space which could be emphasized by forms casting patterned shadows and at the same time reaching for new light. This sun motif was used in various ways: first, by having the walls painted with a graded wash from a pale corn color at the ceiling to terra cotta at the base, so as to create an atmosphere in the office suggesting sunny outdoor light. The floor, of tan linoleum, was accented with simple geometrical shadow patterns, those on the main floor being quite frankly crossing shadow lines cast by the cheeks of the main piece of furniture, a large divan, its back built in sun form with rays overlapping in two planes, and placed opposite the axis of the stair landing where it would act as a strong focus to mitigate the perpendicular effect of the high wall behind it.

This divan back, eleven feet high, the wooden cupboard set in the curved face of the stair landing, and the long flower box over the inset entrance door were painted with a riotous series of rural scenes: flowers, fruit, grains and the like, all done in the most happy manner by Martha Ryther of New York, who spilled shepherdesses, chickens and timothy grass out of her tubes of plenty with joyous abandon and a fine sense of design withal. The basic tones of her composition were matched to the wall colors and to the greens of the curtains, so that harmony was secured in spite of the dynamic quality of the subject matter and the intensity of color.

The curtains, designed to introduce contrasting color to the walls, to form a transition from outdoor to indoors, and to intensify every ray of natural light, were made of heavy poplin in three tones of dull green, shading from dark at the top down to light, and were cut in horizontal zigzags to accent the shading and counteract the long lines of the window jambs. They were cut

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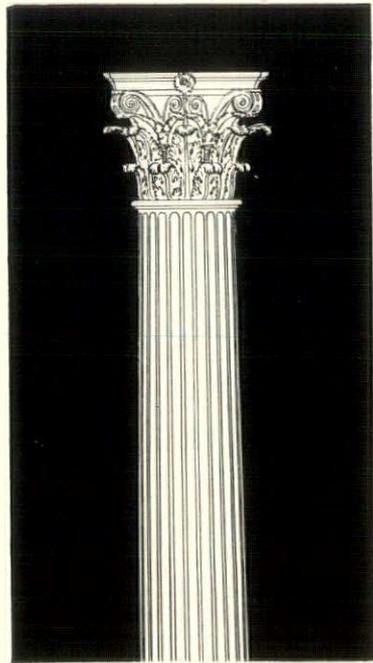


W. & J. SLOANE LINOLEUM

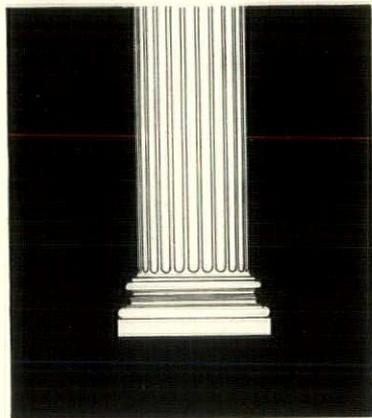


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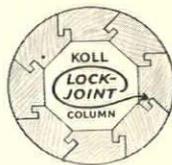


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increasingly full from top to bottom, presumably at an angle in direct proportion to the variation of intensity of light through the vertical dimensions of the window (Physicists, please check!).

The pleasantly wide stairs to the mezzanine were interrupted halfway by the crescent-shaped landing already mentioned, swinging away from the structural pier to afford easy passage. The motif used for accenting the stair treads and the outer face of the mezzanine floor was derived from the huge concrete silos which seem to guard the farm buildings. The metal railings were fashioned from cow stanchions glorified along the uprights with floral forms in metal spotted with lights to increase the number of pleasant small shadows which nature throws about so prodigally.

For the main lighting fixtures, the actual flasks in which bacillus acidophilus is grown in the laboratories of the Walker-Gordon Company were combined with a suggestion of milk bottles in white glass, to catch and intensify the small lights from the stairway and from the drum fixtures in the low-ceilinged mezzanine.

A conventionalization of field corn in metal was used for the screen between the reception space at the front of the entrance floor and the working space at the rear, the leaf and cob lending themselves to the very open treatment desired. A similar abstraction of alfalfa has been used for the design of the radiator grilles, not yet in place.

These main motifs and their disposition are described here fully so as to make clear the extent to which farm-inspired forms were emphasized, these forms being, of course, conventionalized and reduced to the decorum of good servants.

The fact that this treatment led so surely to a "moderne" result (without placing any emphasis on the "mode" in moderne) is of interest because no conscious effort was made to produce a modernistic solution, but aimed only at solving the problem, namely, that the aim and spirit of the Walker-Gordon company be expressed in the arrangements and decorations.

A Little German Town

(Continued from page 47)

and flour mill. They turned out many of the doors, windows and boards for floors of the early Fredericksburg houses. Some of the floors—planks over sixteen inches wide—are still in good unwarped condition. Much furniture now in use was made from black walnut planks sawed by the Mormons. Only recently, walnut stumps in the ground were bought by an upstate furniture concern. The Mormons withdrew from the state in 1853, a few years after Texas entered the Union.

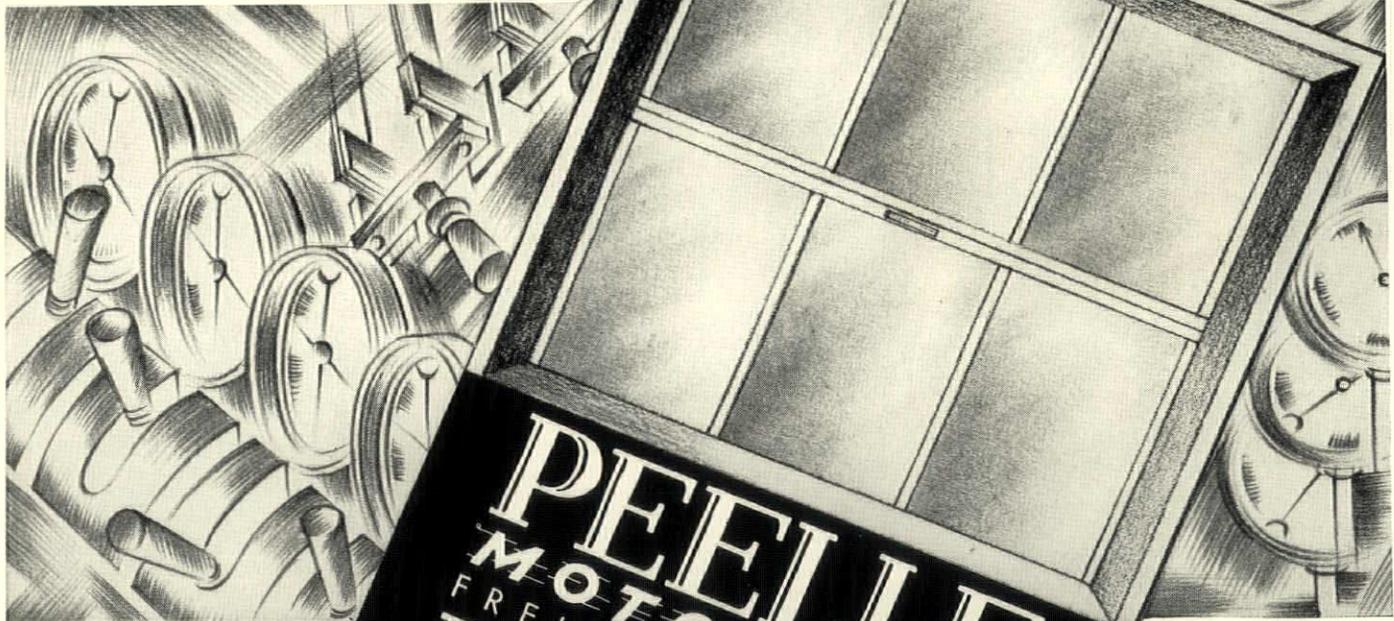
The churches in the town are decidedly foreign looking. Some of them have stone spires, but recently, unfortunately, several have been plastered over. The quaint old Catholic Church, though it has been much disfigured by the substitution of square headed windows for the original pointed windows, still retains its convex sided, pointed stone spire.

Fredericksburg has its "Sunday House," a town house, as it were, where the ranchman or farmer may spend the weekend in the town doing his shopping or trading, and attending Divine service, for there are practically

control

A glance at a gauge . . . a finger presses a button . . . a hand clutches a switch . . . and mighty forces are controlled . . . aroused or stilled at a touch. Such control, magic in its immensity, depends upon efficiency in its detail. Peelle Doors give industry greater control of interior traffic, its horizontal and vertical flow. A control within a control that prevents waste of time and stoppage of costly activity. Motorized . . . at the touch of a button . . . Peelle Doors provide instant, automatic ease of entrance and exit. They link floor to floor in a smooth, safe, highway for men and freight. A catalog will gladly be sent upon request, or consult our engineering division.

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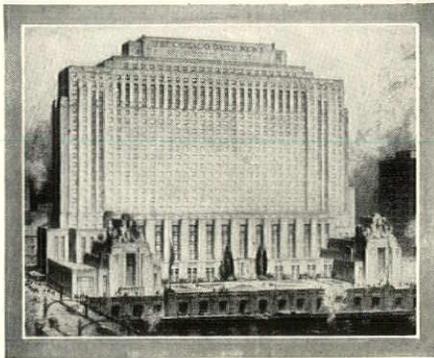
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CHICAGO DAILY NEWS

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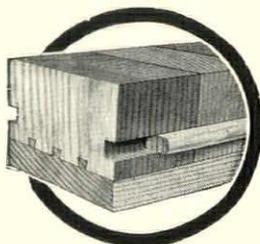


DETROIT TIMES

Albert Kahn, Inc., Architects. 13,000 sq. ft. of Bloxonend in mechanical departments. Other Hearst papers using Bloxonend include N. Y. American and Evening Journal, Chicago Herald & Examiner, Omaha Bee, San Antonio Light.

CLEVELAND NEWS

Monks & Johnson, Architects. Mechanical departments floored with 17,000 sq. ft. of Bloxonend.



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BLOXONEND
Lays Smooth **FLOORING** *Stays Smooth*

no rural churches, and the town institutions draw from the surrounding country within a radius of twenty miles. At first, a grove of live oak trees was the "Sunday House." The country people attended church in the morning and traded in the afternoon, camping at night under the trees. A little later, they built rude, single-room huts for the purpose, then came the log and stone house, all of which were interesting in proportion. The recent "Sunday Houses" appear to have been selected from a mail order catalogue. "Sunday Houses" are usually a single room with a porch. The space in the gabled roof is reached by an outside stairway and used by the children of the family. Sometimes a second room is added to the first. The "Sunday House" is unique—there is no mistaking it, particularly on week days when it puts on a deserted air, with doors, windows and shutters tightly closed.

There are character types here, too—great, picturesque, portly Germans—careless about dress, but clothed for comfort. The sunbonnet is still used by some of the women, though less than formerly, and it is not unusual to see the sunbonnet in church, where, according to an old custom, now disappearing, the men and women separate to their respective sides of the church. One occasionally sees sunbonnets in high-powered cars—the driver with five-gallon hat, leather vest and boots and spurs. I am not sure that it would be an easy matter to get these people to pose, since they are independent, and though a spirit of hospitality prevails, they are conventional. Nevertheless, there are some interesting faces.

On every side one finds picturesque country and magnificent vistas.

Three miles from Fredericksburg there is a mountain called Bear Mountain, which is unlike any of the surrounding mountains. It is covered with enormous boulders and blocks of red granite seemingly piled in confusion and disorder. One huge, spherical mass poises precariously upon three tiny points of contact and this, as well as all the other exposed rock, is almost entirely covered with a lichen of exquisite color. Bear Mountain, alone, rivals many of the boasted Colorado show places.

The most wonderful attraction near Fredericksburg is "The Enchanted Rock," about twenty miles out on the "Crab Apple" Road. It rises in one huge dome of red granite from the plains, and covers an area of six hundred and forty acres. There is very little vegetation on the rock, but huge rectangular shafts of the granite stand on end and in other positions.

In the distance rise jagged pinnacles of tinted rock, and in the haze one can visualize castles, knights, and ladies. The district is not without romance, either, for near the foot of one of these peaks, several miles from the rock, is a Spanish gold mine of the early days. Its location was lost for a long time, until two ranchmen came upon it while running a steer. They failed to locate the mine again and its whereabouts still remain unknown, even though this and other mines in Texas are located in an old document in Mexico.

Artists are beginning to recognize art possibilities in Texas. Several art colonies are already established in a number of places in the state and it will not be surprising to learn that a colony of artists has been formed in Fredericksburg because of its wealth of subjects.



Arch Construction—the finest hard rubber seat on the market with a 3/16-inch uniform wall of pure hard rubber. Hollow core. Unusually strong and resilient.

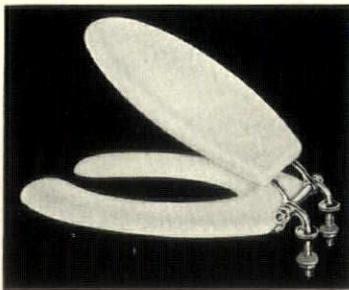
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Stasco Empire Seamless Finish toilet seats are surprisingly inexpensive. Architects and owners are making worthwhile economies in their toilet equipment costs by specifying these time-proved sanitary seats. Recommended for private homes, apartments and hotels.



EMPIRE WHITE SEAMLESS FINISH
SEAT No. 270
For Standard Bowl

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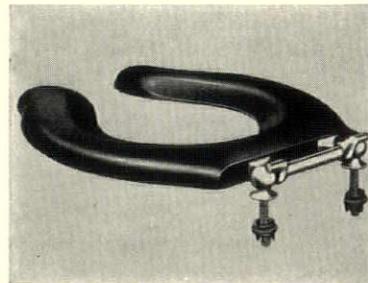


STASCO ARCH-BUILT HARD RUBBER SEATS

For office buildings, industrial plants, hospitals and other structures where toilet seats must stand up under all manner of abuse, Stasco Arch-Built Hard Rubber Seats have a record of faultless performance.

Because these seats are made from pure hard rubber and utilize the arch construction principle, they are stronger than the ordinary hard rubber seat.

Stasco hard rubber seats have a uniform protecting wall of hard rubber 3/16-inch thick. The corners are heavily reinforced. All hinges are embedded in solid hard rubber.



ARCH-BUILT HARD RUBBER SEAT
No. 0970
For Extended Lip Bowl

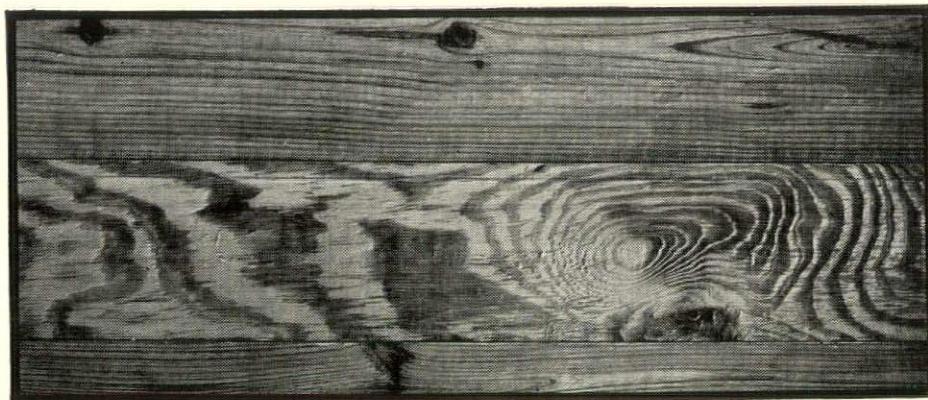
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STANDARD TANK AND SEAT CO., CAMDEN, N. J.

MEAN WOOD TO PAINT?



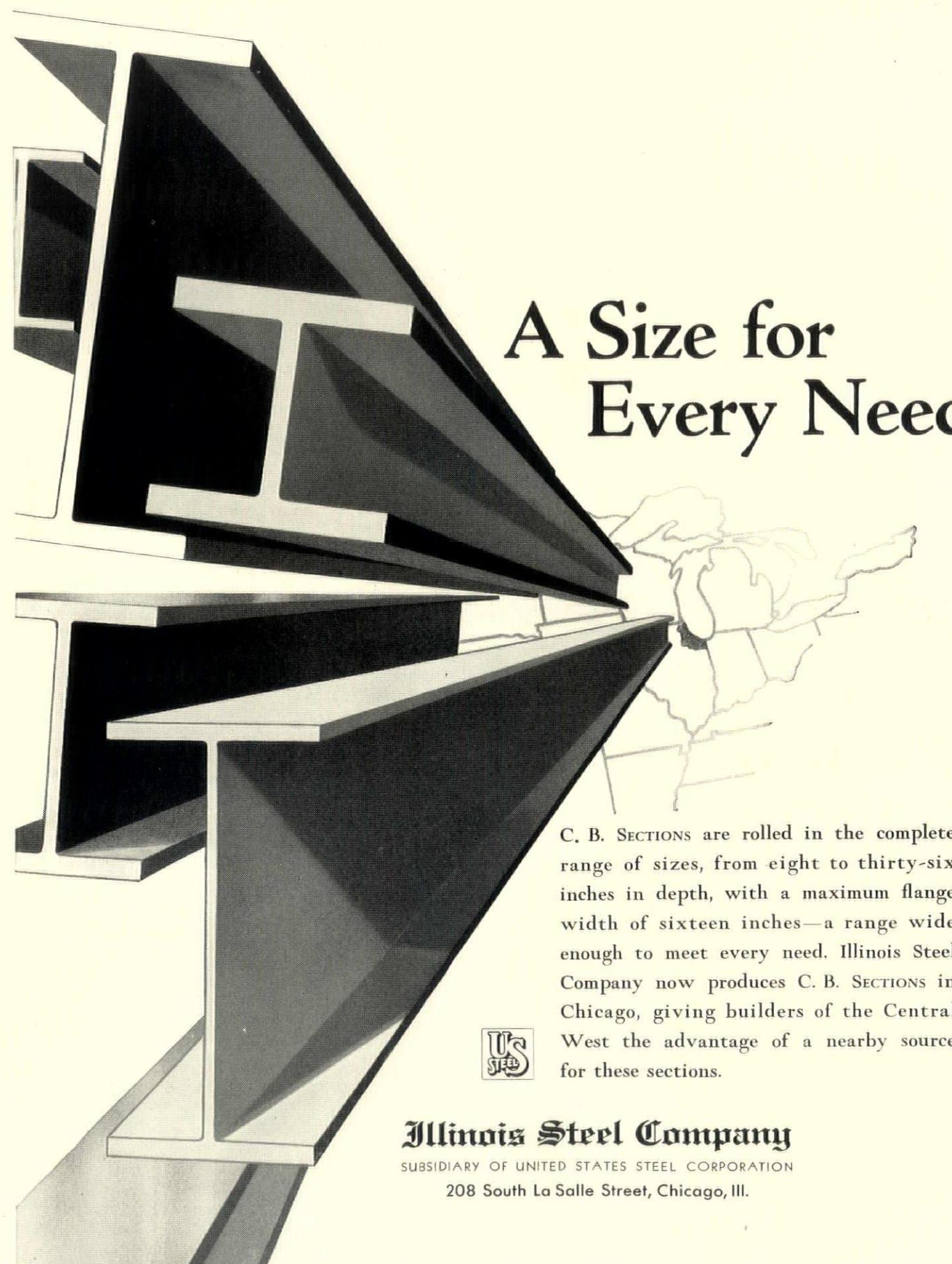
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DEVOE

A black and white illustration of a man in a hat and suit, looking towards a small house. Musical notes are floating around him, suggesting a connection to architecture or design. The illustration is signed 'd.m.' in the bottom right corner.

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C. B. SECTIONS

Architectural Control

(Continued from page 23)

exact steps in each of the principal countries of Europe in the form of papers published in the Bulletin of the International Housing and Town Planning Federation. For some years I have been a member of the Federation committee which has been making research as to how these older communities have handled the situation, and we have discovered some very profitable experience.

In England, "control of facades," as they call it, is agitating architects and the public, as a glance at almost any recent number of the *London Builder* or other of their architectural journals will show. The "Bath Act" was the first attempt at regulation. It has been followed by a number of others.

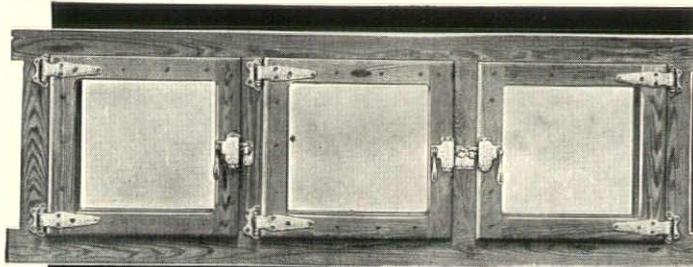
IN Washington, D. C., Congress has established architectural control over plans for all new private buildings facing public building groups by passage of the Shipstead Bill in May, 1930, requiring their approval by the National Fine Arts Commission. This was at the urging of President Hoover, who said in his message to the last Congress: "Under the provisions of various acts of Congress \$300,000,000 has been authorized for public buildings and the land upon which to construct them.

"In consideration of these projects, which will contribute so much to the dignity of the National Capital, I should like to renew the suggestion that the Fine Arts Commission should be required to pass upon private buildings which are proposed for sites facing upon public buildings and parks. Without such control much of the effort of the Congress in beautification of the Capital will be minimized."

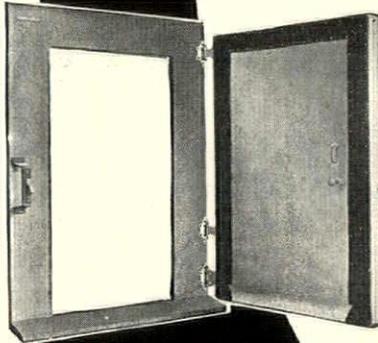
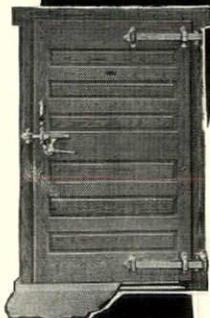
To allow ugly and off-color or depreciating structures in any part of Washington is without defense and will become increasingly abhorrent to the tax payers of the rest of the country as they come to understand the situation. The jurisdiction of the Fine Arts Commission should be extended by the next Congress to control all private building in the National Capital.

WASHINGTON has fortunately been well educated to the possibilities of architectural control by a volunteer board of review, which for several years has carefully scrutinized each application for a building permit for private buildings in the District of Columbia. On this board, called the "Architects' Advisory Council," local members of the American Institute of Architects have served in rotation, without compensation, under the able leadership of Horace W. Peaslee. They call the attention of owners, designers and public alike to each set of plans that they find inadequately or improperly designed. This service has done a great deal toward making the public realize the importance of such advance scrutiny. A similar council has recently been set up in Cincinnati, to check up all private applications for building permits. These boards are, however, voluntary and without power to enforce their findings. Official machinery such as established recently in the District of Columbia is the only sure protection.

Establishment of Architects' Advisory Councils will be urged by the Chapters of the A. I. A. in all parts of



COMPLETE PROTECTION FOR ALL WALL OPENINGS



AT TOP: Cold Storage Window

ABOVE: Vestibule Door (Stevenson "Door That Cannot Stand Open")

LEFT: Jamison Standard Cold Storage Door

BELOW: Super-Freezer Door (overlap type) frame without jambs

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Automatic Ice Chutes, three distinct types in single or multiple units.

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BEAUTY—of enduring quality! That's a broad specification. But doesn't it express your preference in wall decoration — for your own home?

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the country, following an endorsement adopted by the Board of Directors at the November meeting. This is the first constructive step in showing the public the way toward proper architectural control.

ARCHITECTURAL control in Washington is particularly significant to the rest of the country because of its being done under police power, as an extension of the principle that public welfare requires it. Cities in the next decade undoubtedly must widely come to use police power for this purpose, just as they so generally adopted zoning under police power in the past decade.

But architectural control is still new and attempts to establish it must come cautiously, with a well built-up local demand and backing of public opinion. Courts follow public opinion. They cannot be counted upon to sustain this new use of police power until the public is both informed and aroused. Much educational work must be done before it is safe to proceed.

Architectural control by private agreement is quite general in this country. The remarkably beautiful and harmonious results obtained from requiring plans to be passed on may be seen in suburbs and tracts of all sizes adjoining the principal cities of the United States and Canada. Perhaps the outstanding successes have been at the Roland Park-Homeland-Guilford section of Baltimore, the little model village of Forest Hills, Long Island, in the Country Club District of Kansas City, and at Palos Verdes Estates and Rancho Santa Fe in Southern California, because these places have taken

great care in perfecting the competence of their juries or boards of review.

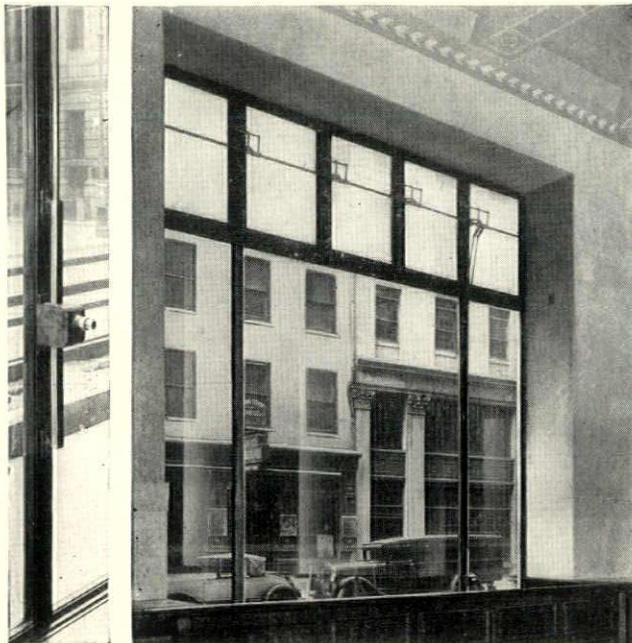
However, until such a protective barrier is set up all city, community or regional plans, even the best of them are most likely to be spoiled in the construction stage.

Some architects have expressed the fear that their work would be hampered or interfered with by boards administering architectural control. Such statements have almost invariably come from men who have had no experience in presenting their plans to the boards. I think such criticism is largely conjecture.

In seven years as member and secretary of Palos Verdes Art Jury, which has to approve the color and design of all buildings in an area of over five square miles, we have had very little argument with any architect. Our only trouble has been with the people who refuse to engage the help of a competent architect, and whose contractor "lays down on us," as Myron Hunt puts it, by saying, "Well, you tell me what to do and I'll do it."

GREAT as has been the service of THE AMERICAN ARCHITECT and other fine architectural periodicals of the country, and the work of the public information bureau of the A. I. A., and other agencies, they admittedly reach only a small fraction of the public. And the improvement of the country, as well as the prosperity of individuals, may be said to depend upon the ability of people to distinguish between architecture and bad building, between the good designer and the pretender.

(Continued on page 98)



Windows in the main offices of the International Telegraph & Telephone Co., Broad and Beaver Sts., New York City. (Left) Detail at gear case, showing screw thread covers.

Providing Safe Operation for Bottom Hung Sash

At this building transom sash above the large plate glass windows are bottom hung. Chains and latches were used, to permit the opening of these sash for natural ventilation.

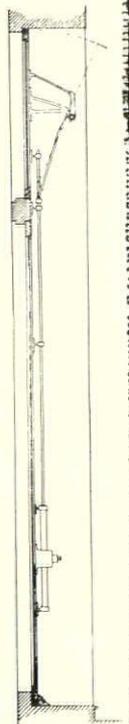
There was no positive assurance that the latches would be properly fastened. And there was an ever-present hazard of accident with these heavy sash, under wind pressure.

Lord & Burnham's screw thread operators now hold these sash securely shut, or rigidly in any other desired position. No dangerous poles are required. Operation is entirely by means of a detachable crank, from a convenient point on one of the mullions of each window.

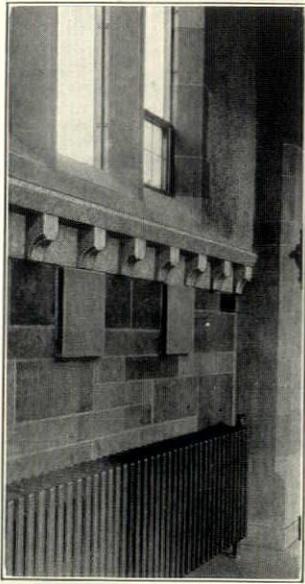
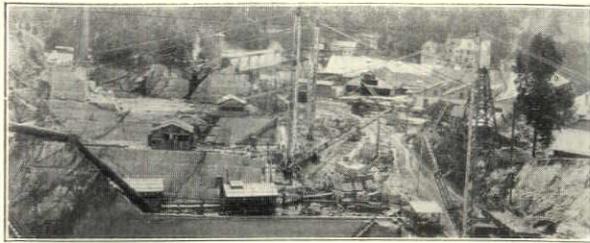
Lord & Burnham Co.

SASH OPERATING DIVISION

Graybar Building, New York City
Representatives in principal cities of the
United States and Canada

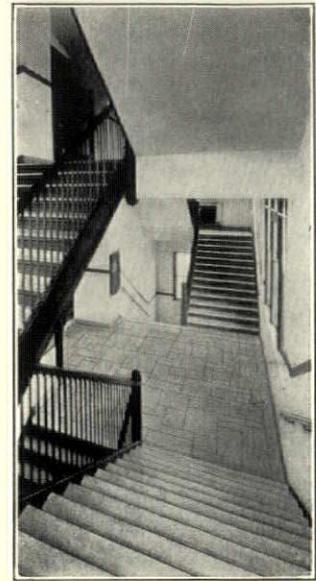


Vertical section through window

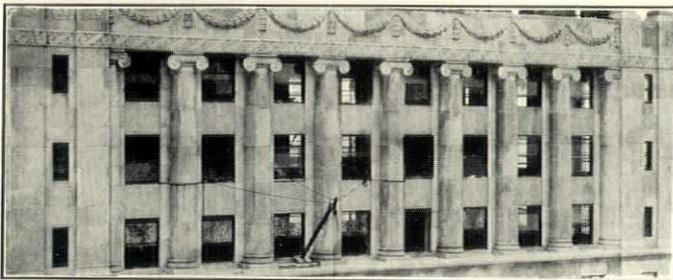


TRIM

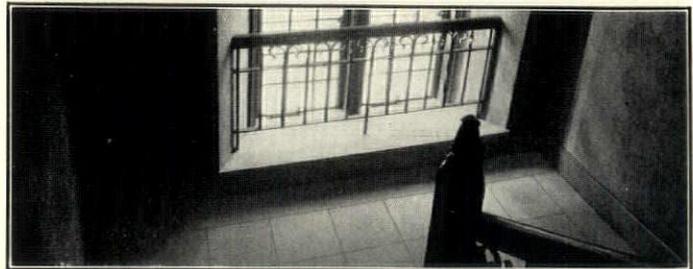
The unique qualities
of SOAPSTONE
 make it an interesting
 material with which
 to work



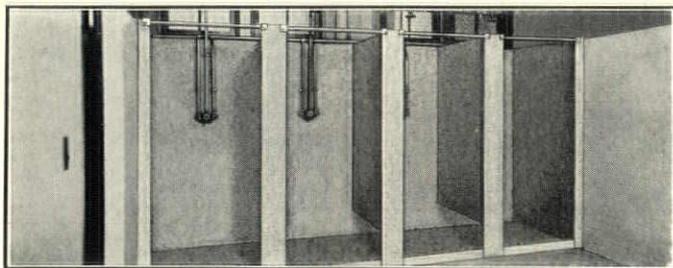
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FLOORING

The Tennessee marble quarries and mills of the Ross and Republic Marble Company have been acquired by the Virginia Alberene Corporation, and the business will be continued as the Ross-Republic Marble Corporation. Alberene Stone Company continues to act as Sole Selling Agent.

WE solicit inquiries for samples from architects who are not familiar with the various textures and finishes of soapstone, because we believe that this natural non-stratified material has possibilities as an architectural medium that will not be known until its qualities are familiar to all architects.

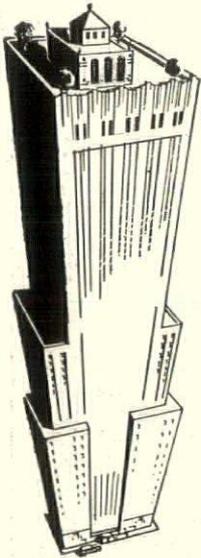
With knowledge of properties, colors and textures, we are confident that creative minds will see artistic and economic uses as yet unknown.

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 THE VIRGINIA SOAPSTONE OF DIVERSIFIED UTILITY



Complete data and plates in full color showing Alberene Stone in conjunction with marbles and other building stones make the brochure "Architectural Alberene" of interest.



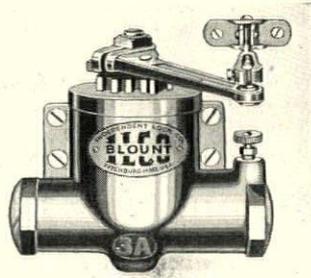
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D O O R
CONTROL
under all
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On the draught-teased doors of the penthouse bungalow, on the thirtieth floor executive offices, on the brutally swinging doors to the street, ILCO-BLOUNT Door Checks prove themselves sturdy obedient servants. Modern skyscraper construction demands the utmost perfection in door-control. By their superior service under every possible draught and atmospheric condition, ILCO-BLOUNT Door Checks have established their position of excellence. On your next bid, investigate the comparative price and efficiency of ILCO-BLOUNT equipment. We will gladly supply you with the full specifications of this outstanding and original liquid door closer, and our twelve branch offices located from coast to coast will co-operate with you on prompt delivery and specific details.

It will pay you to specify ILCO-BLOUNT.

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Twelve Branch Offices Throughout the United States — NEW YORK — PHILADELPHIA — PITTSBURGH — BALTIMORE — ATLANTA — CLEVELAND — DETROIT — CHICAGO — KANSAS CITY — DENVER — LOS ANGELES and SAN FRANCISCO



What is needed is a national news bureau to send out an interesting *daily* wire on architecture and allied topics to every daily newspaper in the United States, a weekly news service with pictures to every weekly newspaper, similar services to see that the monthly magazines and other periodicals are regularly covered. The radio, news reel and lecture fields should also be properly supplied.

There are approximately 2,000 daily newspapers besides many weeklies and other papers in this country. These papers are anxious to receive and will publish informative material of this kind provided it comes from a strictly disinterested source (*NOT* professional or commercial propaganda).

ESTABLISHMENT of such a bureau has been under discussion for several years in this committee. It has been endorsed by the directors of the A. I. A. to be set up as a disinterested public service, entirely outside the Institute, probably under a board of leading citizens to include architects, landscape architects, editors and civic leaders interested.

No one proposes to see such a bureau established unless the work is to be done well. A research group would be necessary to gather appropriate material, of which there is a wealth at hand. They would have in collaboration trained newspaper and editorial writers for presenting the matter simply and accurately to newspapers and periodicals. Careful estimates show that from \$90,000 to \$100,000 would be necessary to carry on the bureau. This committee is now soliciting funds for its establishment.

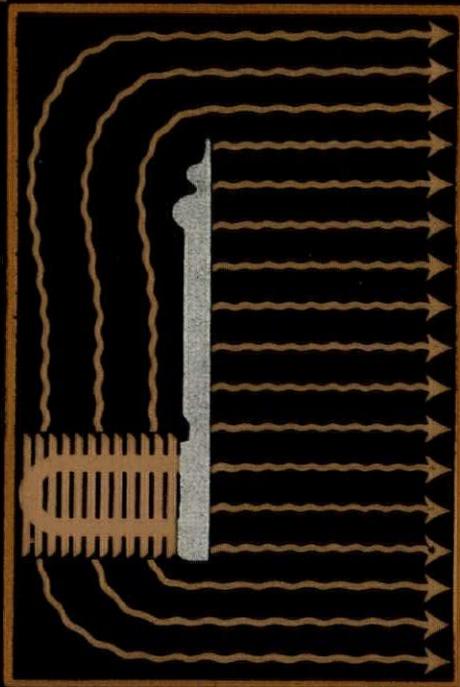
The proposed bureau would spare no pains or expense in the endeavor to get the best possible quality and accuracy of popular writing on architecture and the allied arts and, second, to get it to the largest possible number of readers.

SCIENCE SERVICE, INC., furnishes a successful parallel for the proposed architectural bureau. Some seven years ago the science people made up their minds that the country would never be "science-minded" until it was much more regularly and thoroughly informed. They thereupon solicited funds and set up a bureau of this name, in Washington, D. C., as a disinterested public service. Few people realize that the great wealth of information on science furnished by the newspapers of the country during the last five or six years originated largely with this educational institution.

The late Dr. Edward M. Slosson, who was the able director of Science Service until last year, gave me a half day of his time in June, 1929, going over their scheme of gathering information and disseminating it, their budgets, etc. He said that the architects would have a much easier time getting public attention because of the great wealth of beautiful photographs available.

Give us \$100,000 a year for five years and we can create that awareness and demand on the part of the public for what it is entitled to, in the way of good architecture, landscaping, city and regional planning that should reverse the bad building percentages—give the country at least fifty or sixty per cent of good stuff, instead of the fifth of that amount it is getting now.

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Copper & cast iron
Economy & comfort
Light weight & big capacity
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old heating principles

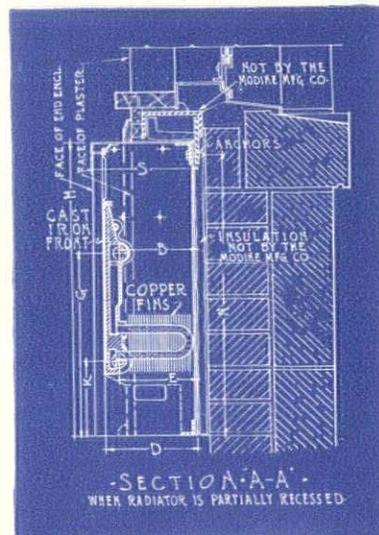


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WASHINGTON ATHLETIC CLUB BUILDING



S E A T T L E
W A S H I N G T O N



Architect — Sherwood Ford, Seattle
Engineers—Hall and Stevenson, Seattle
Contractors — Sound Construction
and Engineering Company, Seattle



A large tonnage of Bethlehem Wide-Flange Structural Shapes — known to Architects, Engineers and Contractors everywhere as "Bethlehem Sections" — was used in the steel framework of this magnificent structure.

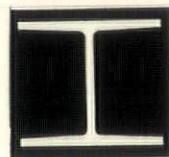
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General Offices: Bethlehem, Pa.

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The Energy Invalid Lift is a typical illustration of this fact. Prospective purchasers of such a Lift desire three features above all others—first, absolute safety; second, dependability; third, smoothness in operation.

The Energy Invalid Lift fulfils these requisites to the entire satisfaction of its many users, because it has the background of 43 years of engineering experience in the solution of just such problems—an experience which shows its value also in the ease of operation and the trifling upkeep of both the electrically-operated and hand-operated types.

People have awakened to the fact that the Invalid Elevator is not necessarily a luxury for the rich, but that it can be installed reasonably in the moderate-sized residence—an evidence of thoughtfulness by the home designer.



Page D6275
1931 Edition

Bulletin 105, describing and illustrating both Electric and Hand-operated types, will be sent at your request. Just address Energy Elevator Company, 220 New St., Philadelphia.

Been Making Them Since 1887

ENERGY
ELEVATORS &
DUMBWAITERS
WHEREVER A LIFT IS NEEDED

Government to Employ Private Architects

(Continued from page 19)

a size and character that plans for certain buildings already constructed can be adopted to such projects, thereby saving much time in the preparation of drawings and specifications. For this reason projects of this character are generally handled in the office of the Supervising Architect. Also, experience has shown that the plans for extension and remodeling projects can be handled more expeditiously in that office, all data relating to the existing building being on file there.

However, the department will continue to employ outside architects in connection with the larger projects *wherever it is evident that the public building program will be expedited by so doing.* To date contracts have been made with outside architects for projects involving a total construction cost of more than \$130,000,000.

The customary procedure is for the architect to submit to the Secretary of the Treasury a tender of his services, accompanied by an outline of his office organization, a list of the more important work done by him, and photographs of several of the buildings which he considers the best examples of his work. When occasion arises to select an outside architect, the file relating to all the architects who have thus tendered their services for the building in question is submitted to the Secretary for his information in making the selection.

Selection is generally made from architects maintaining an office in the city in which the building is to be constructed, and in some cases it has been found advisable to make it a condition that they associate with architects of wide experience in monumental buildings.

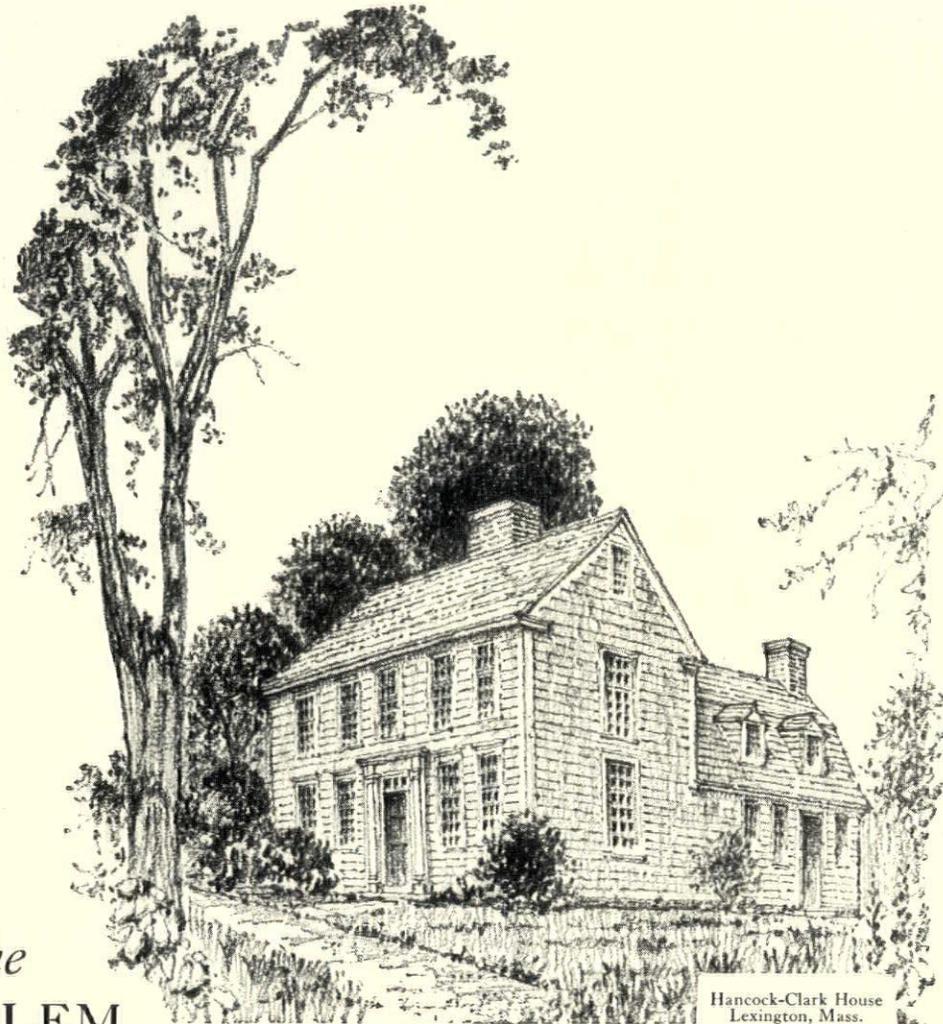
(Signed) FERRY K. HEATH,
Assistant Secretary of the Treasury.

AS a rule private architects are not employed on projects costing less than \$500,000, although there have been a few exceptions to this. This question is often decided by the ability of the Government office to immediately proceed with the work.

It was stated that even when the department gives a contract for a building project to an outside architect that it still does about one-fourth of the work involved. The department believes that it cannot be relieved of a considerable amount of its work even when private architects are employed. The department is required to keep control of the money expended at all times to secure approval of the Comptroller General of the United States to payments to architects and contractors.

The Supervising Architect's office ascertains the space requirements of various departments and bureaus of the Government and submits to them the preliminary and later sketches and final plans. The special requirements of Government buildings, especially in the matter of mechanical equipment is stated to be of such special nature that the department must assume at least the partial preparation of specifications.

The department also must carry on conferences, correspondence, checking of details and other routine work. It is pointed out that the more work that is placed in the hands of private architects, the more work there is for the Supervising Architect's office to do. (Cont. on p. 104)



The
SALEM

Hancock-Clark House
Lexington, Mass.

Roof... colonial charm re-created

THE birthplace of John Hancock in Lexington, Mass., stands today as it did in 1698—quaint, colonial—an historical landmark of early America. The roof of this cherished historical structure was recently restored. The trustees were particularly anxious not to destroy its charming time-aged appearance and yet use every precaution to secure permanent protection.

J-M Salem Shingles were selected for the roof because of their almost exact simulation of the old weathered roof which was removed,

and because they insured absolute protection from fire and other destructive elements.

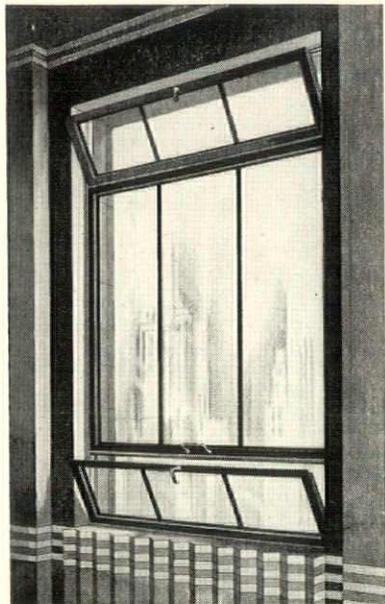
Developed by Walter McQuade, consulting architect for Johns-Manville, Salem Roofs are available in a wide range of colors. Forest Brown, Autumn Brown, Olive Green, Weathered Black, Weathered Gray, Touraine Red, Sea Green and Granada Red. For full information and samples, address Johns-Manville, 292 Madison Ave., New York, or 159 New Montgomery Street, San Francisco, California.

JOHNS-MANVILLE
ARCHITECTURAL SERVICE DEPARTMENT

ARCH
SCULE
PAINT
SHINGLES

WINDOWS

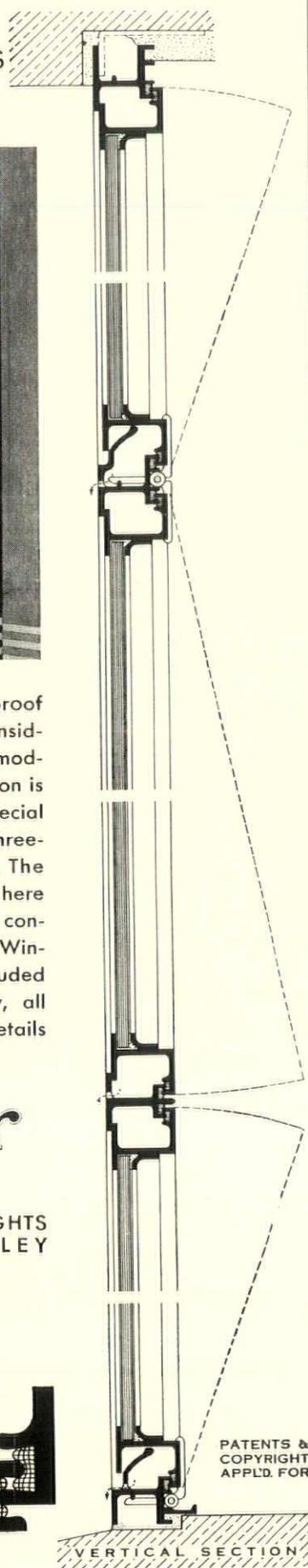
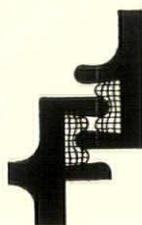
OF
RUSTLESS
METAL



This Weatherproof and Rustproof Window deserves major consideration in the fenestration of modern buildings. Its construction is interesting, embodying a special hinge arrangement and three-point contact weathering. The In-Swinging type featured here combines modern lines with controlled ventilation. Sealair Windows are furnished in extruded Bronze or Aluminum Alloy, all joints strongly welded. F.S. Details furnished on request.

THE
Kawneer
COMPANY
NILES, MICHIGAN
FACTORIES
NILES • CHICAGO HEIGHTS
CHICAGO • BERKELEY

F.S. SECTION SHOWING
POSITIVE WEATHERING
BETWEEN THE SASH AND
FRAME OF THIS WINDOW



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COPYRIGHT
APPLD. FOR

VERTICAL SECTION

Applications have been received by the Supervising Architect from some 2000 architects seeking employment or contracts in connection with the public building program. While the department realizes the situation facing the profession at the present time it states that it would be impossible to give all of these architects employment, even if all of the projects were placed in the hands of outside architects. The department discourages applications from private architects for relatively small buildings, since the allocating of such work is contrary to the policy of the Supervising Architect's office. One reason for this is the fact that the department uses standard designs for small buildings whenever possible.

Cubic Foot Estimating

(Continued from page 43)

Unusual conditions of foundation waterproofing and excavation, specially fine electric fixtures or hardware or kitchen equipment will do the same. After all, the cubic foot cost is a proportional part of the whole cost. Now as each item that goes into the make up of the total cost bears a certain proportional relationship to the whole, so this will be reflected on a small scale in the cubic foot cost.

For example if the cost of a chimney is 61/100th part of one percent of the total cost of the structure, then it likewise bears that same relationship to the cost per cubic foot. In a small house where the number of items are few, they are a larger part of the whole than in a big building, so that the leaving out or the addition of one or more affects the cost per cubic foot a great deal more. The plans for the identical house can be varied in cost from \$10,500 for elaborate finish, \$7,750 for an average job, down to \$6,750 by practicing strict economy. The unit cost per cubic foot would vary in the same way. Unless, therefore, careful attention is paid to the details of the structure so that modification of the cubic foot cost can be adjusted from one job to another, this method of estimating for small and average work is certain to give wrong results.

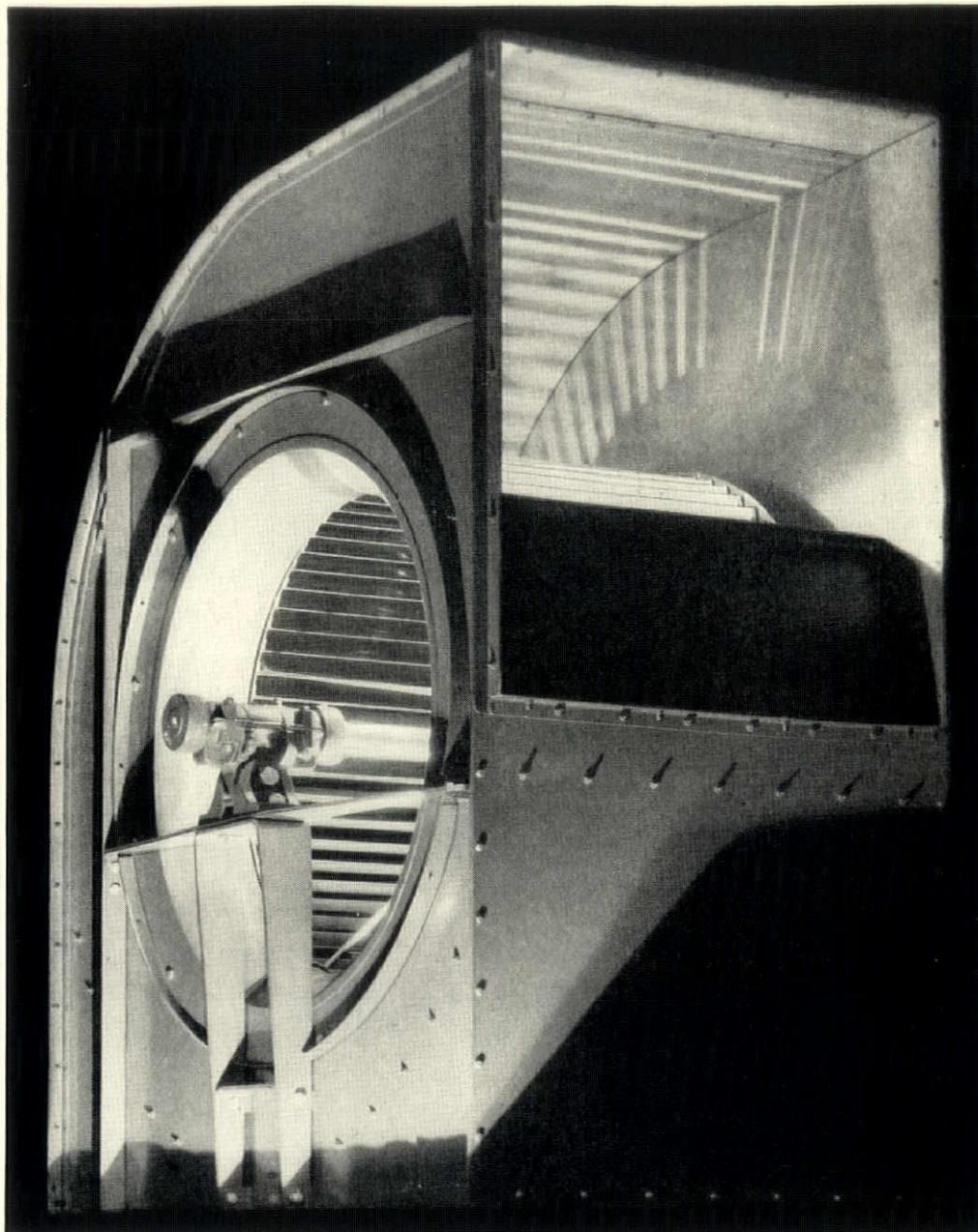
ON the other hand, the cubic foot system of estimating can be applied with greater accuracy to large commercial structures like office buildings, hotels, apartment houses and the like, because the construction, architectural embellishments, mechanical equipment and general form are more standardized. Indeed, any structure of this type which departs radically from common practice and becomes too elaborate cannot compete as an investment with the others. Moreover, variations of details on a large structure do not proportionally affect the cubic foot cost as much as in the small building.

Even in large buildings certain elements may vary so much from the general run of things that the cubic foot cost may be thrown off. For example, the cost of elevators must bear a certain relationship to the whole cost to be considered average. However, in a tall building with a very narrow base, the cost of the elevator equipment may run far beyond the average relationship it holds to other items. In such a case the cost per cubic foot must be increased to make an allowance for this variation. The same is true when special work is needed on foundations, like sheet piling, caissons, concrete piling, etc. Long flat buildings, too, will present distortion

SIROCCO . . . THE STANDARD OF THE WORLD

**The New
"Series 30"
Sirocco Fan**

**« for Heating
Ventilating
and other
Industrial
Applications**



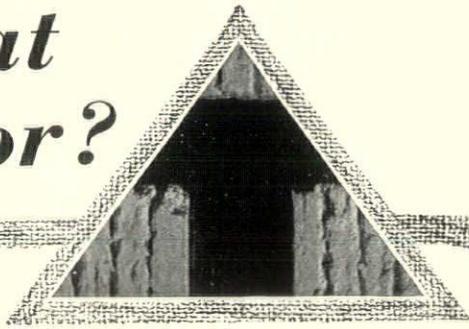
The Sirocco Fan is the original multi-blade fan. Today, as always, the Sirocco Fan operates at a lower speed than any other fan of the same size. Slow speed means longer life, high efficiency, quiet operation and freedom from vibration. Write for illustrated catalog describing the new "Series 30" Sirocco Fan. (1117)



AMERICAN BLOWER CORPORATION, DETROIT, MICH.
CANADIAN SIROCCO CO., LIMITED, WINDSOR, ONT.
BRANCH OFFICES IN ALL PRINCIPAL CITIES



Between the Bricks, What Color?



YOU know exactly what brick to use to attain the effect you want. You specify the bond, the thickness and finish of the joints. Do you take advantage of the opportunity to use color in the mortar?

About a fourth of the surface of most brick-work is mortar. You have a wonderful color ratio to work with—three to one—for producing blends. You have the possibility of matching masonry for solid color effects. You have the striking contrast of black lines available.

Brick, tile, marble, slate, stone — any masonry work can be improved by the use of color in the joints. Either lime or cement mortar can be stained, and the effects are good for either exteriors or interiors.

The true colors and the permanence of stains are to be considered first. The cost and the ease of use are also of practical importance. Pecora Mortar Stains are permanently satisfactory from every point of view. They are available in eleven standard colors (listed in Sweet's Architectural Catalog) that you can use with confidence. If you will sign, address, and mail the coupon, we will be glad to supply more detailed information.

Pecora Paint Company

Third St. and Erie Ave.,
Philadelphia, Pa.

Established 1862 by Smith Bowen



PECORA PAINT COMPANY
Third St. and Erie Ave., Phila., Pa.

Name

Street and No.

Town and State.....(MS)

of costs for items such as excavations, foundations, horizontal runs of plumbing and heating pipes. Thus before any average cost per cubic foot is used, the abnormal conditions of the structure must be considered so that the unit price can be intelligently modified upward.

CERTAIN rules must be followed in calculating the cubic contents of the building, in order to be consistent. The cubage of buildings having sloping roofs, unexcavated portions and additions like open porches may be computed in a number of different ways. Indeed we have checked competition designs which actually exceed the limitations of cubic contents imposed by the rules but which were so juggled that the figures showed them to be within the limits. The desire of owner and architect to have a certain design come within the limits of a budget often leads them to unconsciously stretch the figures when computing the cubage. The rules usually followed are:

1. Compute the actual contents of the building from exterior walls to exterior walls and from cellar floor to finished roof. If sloping roofs are used, figure the real cubage and don't assume too many averages.
2. The exceptions to the above are:
 - a. Where no cellar is built below, figure from the underside of the first floor construction.
 - b. Figure enclosed porches as 2/3rds the cubage.
 - c. Open porches as 1/3rd.
 - d. Garages attached to the house as 1/2.

In compiling cubic foot costs from buildings previously constructed, it is very important to get the cubic foot content by the same rules that are used in calculating the cost of a new structure. Likewise, one should consider carefully whether the completed job is an average one or has special features. Buildings with unusual conditions are good models to use for information about costs for future structures. But in using figures, compiled from a good average job, to estimate a new one, all the variations from the normal must be considered and allowances must be made. It is, therefore, certain that no one with little background knowledge of building costs can use the cubic foot system of estimating with much success.

It can be used, however, with considerable accuracy by one who knows enough of building costs and the items which modify them. When an architect figures the cost by the cubic foot system and then hands over the sketches to "friend contractor" to estimate in the same way, the difference in the two resulting total costs obtained by each is usually in proportion to the difference in "cost sense" which the builder has developed more than the architect.

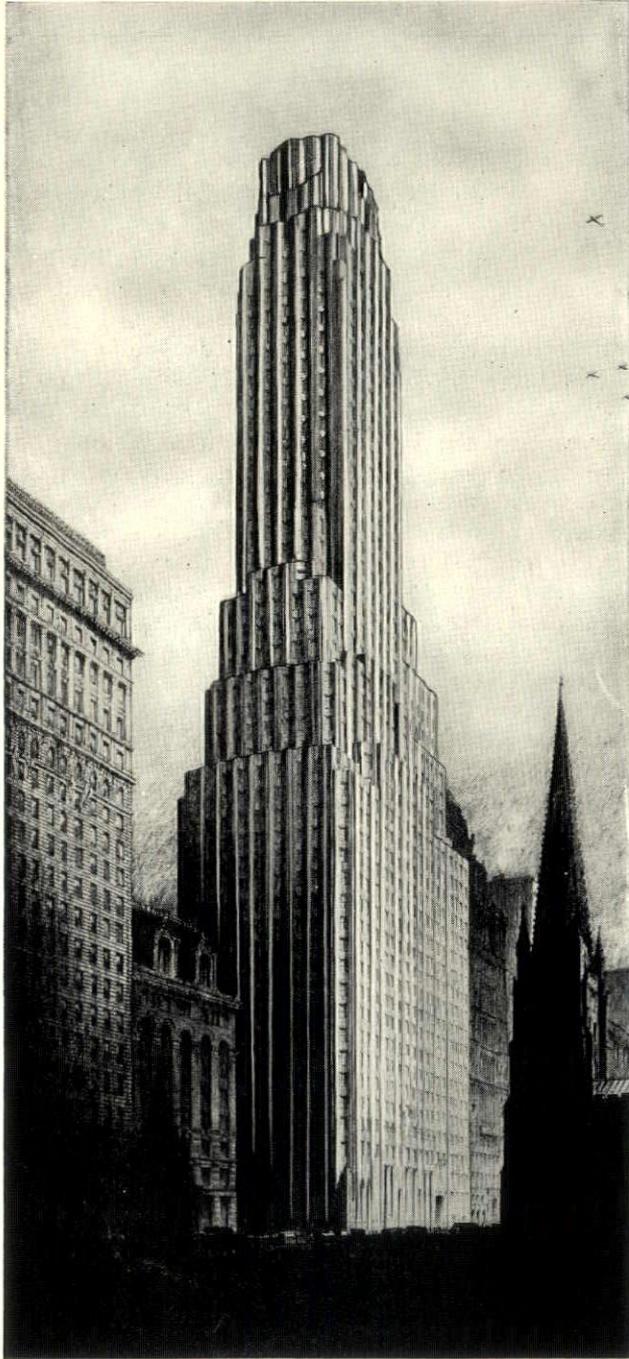
DEATHS

Charles C. Morgan, senior member of the architectural firm of Morgan, French & Co., New York, died February 10 at the age of 65.

Leroy S. Buffington, known as the "father of the skyscraper," died February 16 in Minneapolis at the age of 83. Mr. Buffington had said the idea for a "cloud scraper" came to him while he was reading an architectural book which had a picture of a stool.

AMERICAN

STEEL SHEETS



Are specially adapted to all construction purposes. Hundreds of tons of AMERICAN Apollo Best Bloom Galvanized and American Blue Annealed Sheets were utilized in the heating and ventilating systems in the new

Irving Trust Company Building

One Wall Street, New York City

Voorhees, Gmelin & Walker, *Architects*
 H. C. Balcom, *Structural Engineer*
 Marc Eidlitz & Son, *General Contractors*
 American Bridge Company, *Steel Fabricators*
 Post & McCord, *Structural Steel Contractors*
 Baker, Smith & Co., Inc., *Heating and Ventilating Contractors*

This beautiful 50-story structure stands on an historic site, and is a distinct addition to the imposing list of splendid buildings in New York's famous skyline.



Wherever sheet metal is adaptable, it is to your interest to specify AMERICAN Blue Annealed, Black and Galvanized Sheets, Formed Roofing and Siding Products, Tin and Terne Plates, Stainless and Heat Resisting Steel Sheets. When maximum resistance to corrosion is important, use KEYSTONE Quality—the original rust resisting copper steel alloy. Send for *Anti-Corrosive Metal* booklet.



American Sheet and Tin Plate Company

GENERAL OFFICES: Frick Building, PITTSBURGH, PA.



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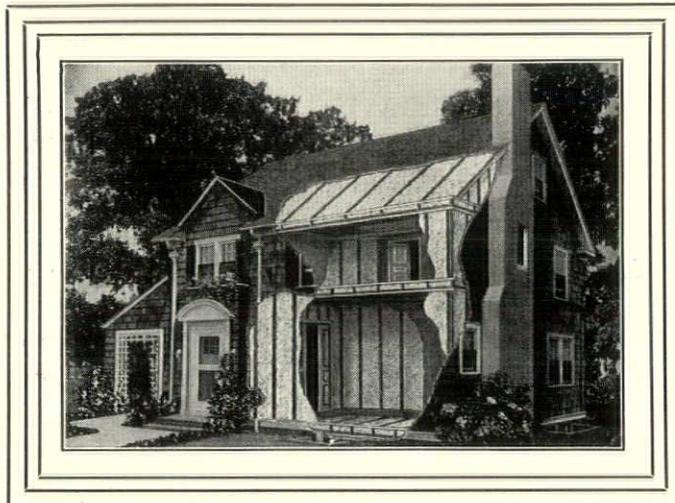
ILLINOIS STEEL COMPANY
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Insulate with U. S. MINERAL WOOL

The perfect insulator

COLD PROOF . . . HEAT PROOF . . . FIRE PROOF
SOUND PROOF . . . VERMIN PROOF



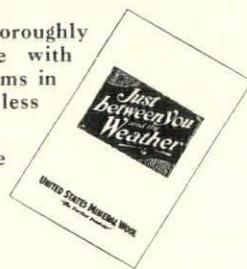
The Best Built Homes Are Insulated!

Best-built because in insulation they possess the greatest modern protection against the elements.

Individual home builders, without exception would insist on insulation, if they fully understood the many advantages gained in actual savings and increased living comfort.

U. S. Mineral Wool assures a thoroughly sound-deadened, vermin-free home with warmer rooms in winter, cooler rooms in summer, reduced fire hazard and less fuel consumption.

Our FREE booklet describes the value and economy of insulation and why it is invariably used in the better homes. Send for it and sample of Mineral Wool.



UNITED STATES MINERAL WOOL CO.
280 Madison Avenue, New York

Western Connection—Columbia Mineral Wool Co.,
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U. S. MINERAL WOOL CO., DEPT. F
280 Madison Ave., New York
Send FREE sample and illustrated booklet to

Name

Address

City State

Toronto Exhibition

(Continued from page 31)

of Architecture, many of these early buildings have been measured and photographed. The architects availing themselves of this material prepared models, to a uniform scale, of a number of the best examples. These included a church, school house, village shop, inn, and a number of houses arranged around a village green modelled by Gordon Culham, M.L.A. This exhibit has proved to be of exceptional interest and has excited a great deal of comment, having apparently been sufficiently well done to bring back the suggestion of the quiet dignity of the days of crinoline skirts, mail coaches, and the village pub.

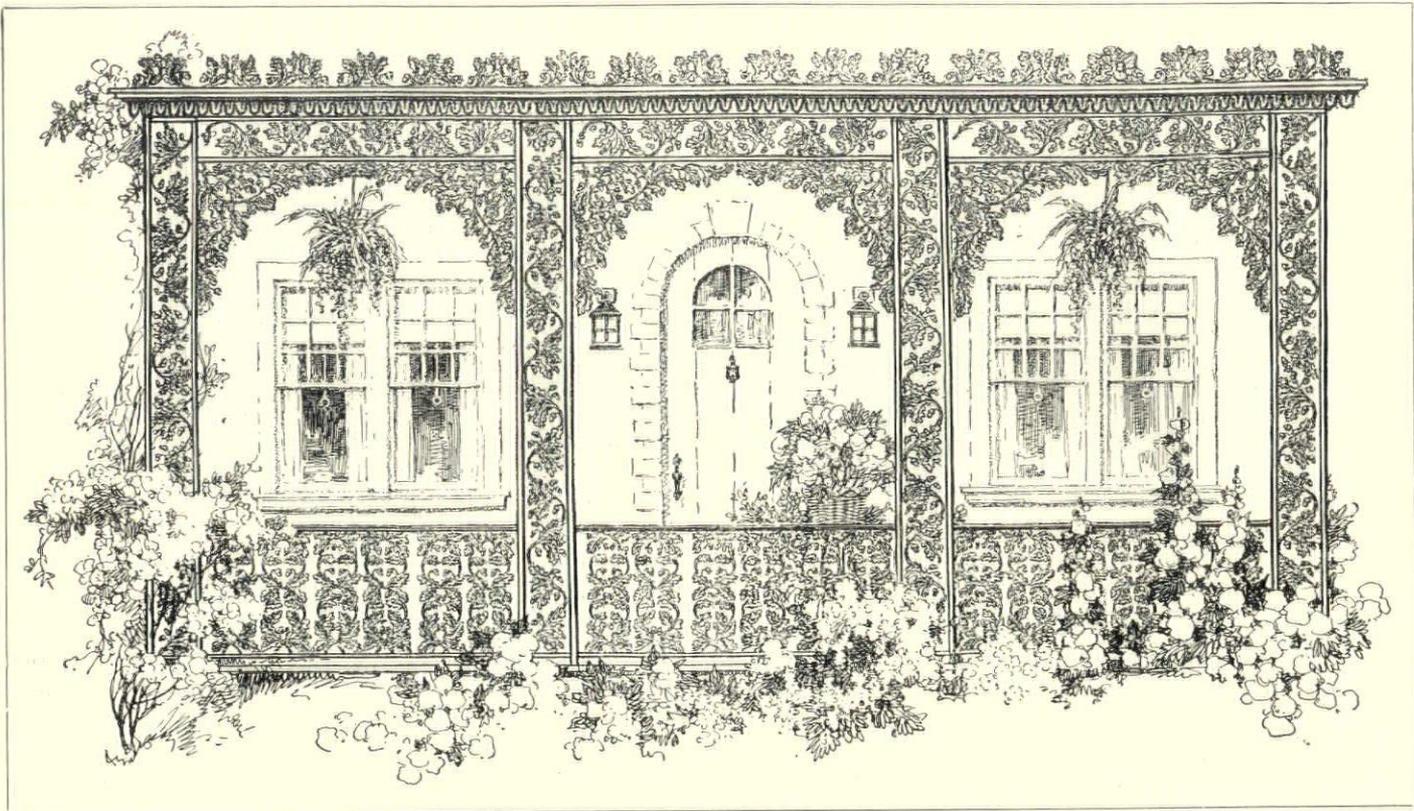
The models in this group were prepared in different offices, each being assigned a building to reproduce. Methods of indication, materials and colours to be used were all carefully considered and decided upon by those engaged in the work. The result left nothing to be desired.

Supplementing the model village an exhibition of furniture of the same period was arranged. Authentic Empire Loyalist furniture is extremely rare. Owing to their hurried departure and the confiscation of their goods and chattels left behind, very little New England furniture reached Canada. Those early pieces are therefore in most cases chairs, cradles and other small articles. The exhibition included several pieces of furniture made in Ontario in the later eighteenth or early nineteenth century of historical interest as well as being excellent examples of craftsmanship of that period.

In contrast to what might be called the background or theme exhibition of Early Ontario already described, a splendid group of models, uniform in state, of modern residences was shown. These were arranged in a manner similar to the village but allowing more individual treatment. Models apparently have a much stronger appeal to the public than photographs or drawings. The response to the Committee's request that models be shown in preference to drawings was gratifying.

The Royal Institute of British Architects very generously, and at considerable expense, loaned to their Canadian confreres a portion of their valuable collection of original architectural drawings. Those exhibited were mostly of the late eighteenth century and include the original plan of Greenwich Hospital attributed to Nicholas Hawksmoor, signed drawings of Robert Adam and some drawings of a later period, the most important of which are Sir Charles Barry's drawings for the Palace of Westminster. This is the first exhibition of drawings of historical interest in this country. Unfortunately those drawings arrived too late to be catalogued and also to be hung in accordance with their importance.

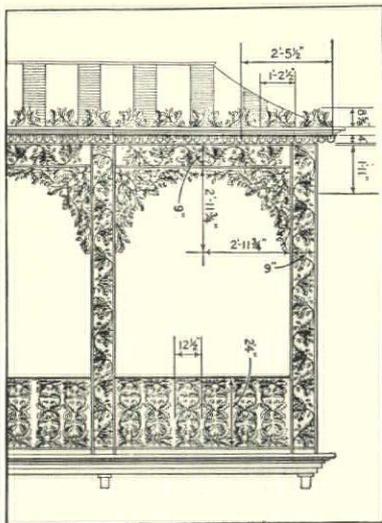
The modern trend in architecture and decorative arts was not neglected. There was a special exhibition of photographs of the work of John M. Lyle, F.R.I.B.A., F.R.A.I.C., a leader in the modern movement in Canada. The photographs illustrated his use of Canadian motives in conventional architectural ornament designed for the Bank of Nova Scotia Building, Halifax. (*Cont. on p. 110*)



CAST IRON VERANDAS

by

SMYSER-ROYER



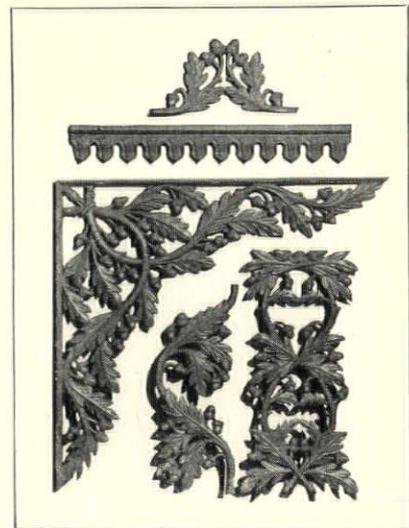
Line drawing showing dimensions of Veranda Number 72 illustrated above.

In Smyser-Royer cast iron verandas you will find the re-creation of Colonial charm and dignity.

Almost a century's experience in architectural iron-work insures the authenticity and craftsmanship of all designs by Smyser-Royer. Many of the patterns used in casting these verandas are originals almost a century old. Other designs are more modern and are the result of study and change in detail and effect over a long period of time.

Architects and builders who are contemplating the use of cast iron verandas are extended a cordial invitation to consult Smyser-Royer Company about any phase of design or execution.

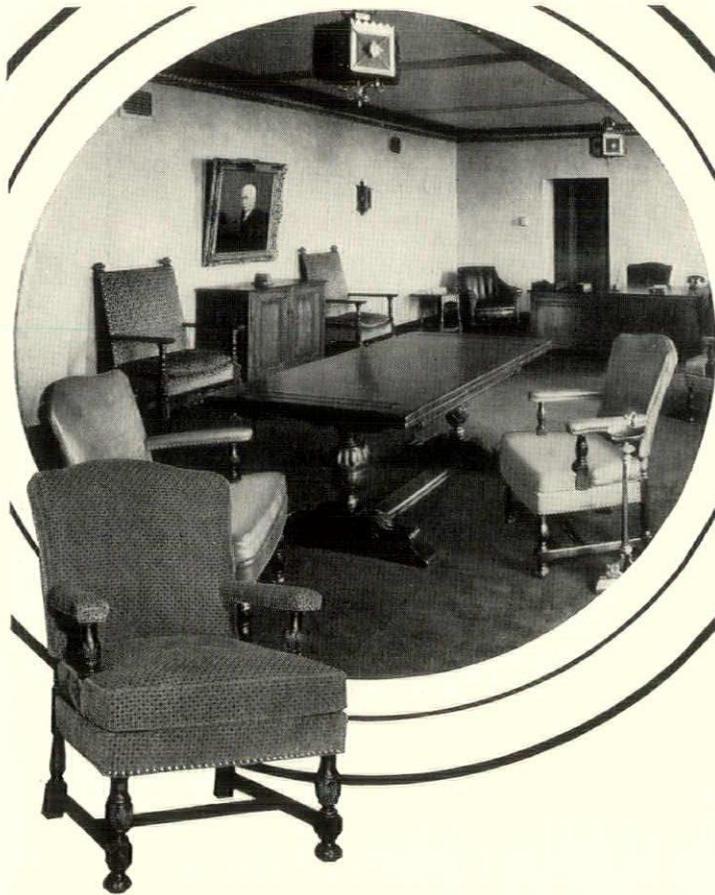
Our catalog of veranda designs will gladly be sent at your request.



Detail showing the grace and dignity of Veranda design Number 72.

SMYSER-ROYER COMPANY

MAIN OFFICE AND WORKS . . . YORK, PA.
PHILADELPHIA OFFICE . . . 1700 WALNUT STREET



Individuality

CHAIRS do express individuality! For the modern office they should be selected, not only to harmonize with desks, and to fit in with the chosen scheme of decoration, but to express fittingly the needed character and distinction. The extensiveness of the B. L. Marble line permits full freedom of selection. Whether the problem is one of furnishing a simple and practical clerical room, a richly appointed lobby or a luxurious private office, you will find in this line the chairs that strike the right ensemble note.

B. L. Marble Business Chairs . . . fashioned by master craftsmen from the finest of cabinet woods, give a natural beauty, warmth and friendliness . . . true *individuality* . . . that can never be approached by chairs made of substitute materials.

The B. L. Marble Catalog includes chairs for every office requirement. Your copy will be mailed on request.



We are qualified to originate special designs or to build chairs from Architects' specifications and drawings.

The
B. L. MARBLE CHAIR COMPANY
 BEDFORD, OHIO

New York Office: 101 Park Avenue · Telephone: Caledonia 5-7026

A number of drawings and studies by Professor Jacques Carlu of the Massachusetts Institute of Technology were also shown, contributing to the interest in modern architecture. Professor Carlu also delivered a lecture on "Tradition and Modernism."

In the allied arts section, sculpture claimed a place of first importance as it should. The work of nearly all the well-known Canadian sculptors was represented. The most important pieces were the large figures representing "Victory" and "Mourning Peace" by Frances Loring for the War Memorial at Galt, Ontario.

A special loan exhibition of bronzes, the work of Chana Orloff and Isamu Noguchi attracted considerable attention and although not particularly architectural were a valuable contribution of great interest.

In recent years design and craftsmanship in metal has developed very rapidly as a result of the increasing use of these materials. A number of examples of executed work, such as doors, gates and grilles, were shown—many of these being a combination of metals, such as bronze and aluminum.

Of the decorative arts, examples of everything from needle-work to mural decoration were shown, although this section was necessarily limited owing to lack of space.

This exhibition might be said to have been fairly representative of the work being done in Canada at the present time, although under the auspices of the architects of Toronto and consisting largely of their work.

Advertising and Advertising

(Continued from page 49)

with that shy, reticent animal, the architect.

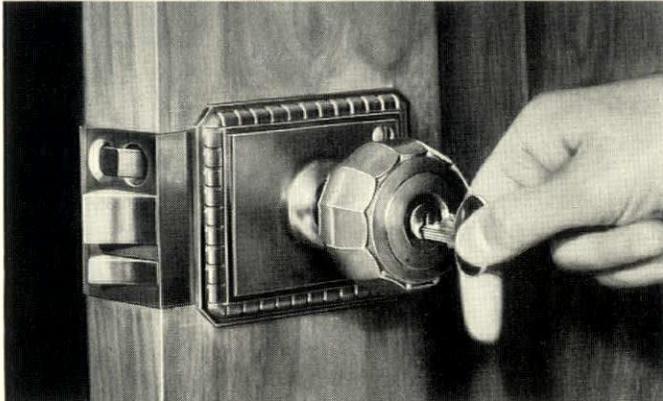
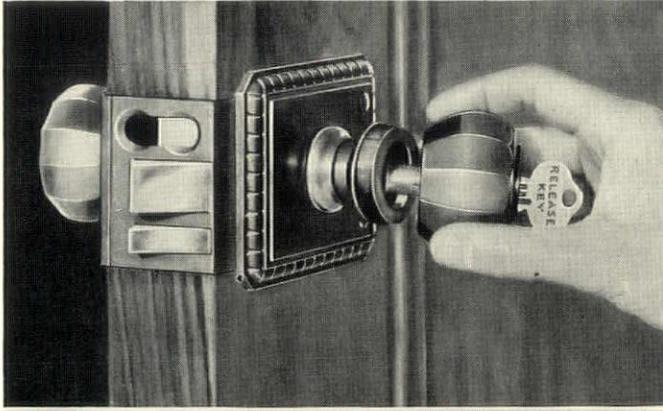
Funny thing about folks. They don't seem to get greatly excited about what *they* can do for architects—but when it comes to what *we can do for them*, well, that's different. And can they be interested in an advertised service? Well, ask the man who knows! If we architects are to interest the public in our cause, let's forget the big "I" and develop more of a "you" complex. In delivering our message to the public, let us always keep in mind the point of view of our lay readers, first, last and all the time! Let us try and see things as Mr. and Mrs. Everyman see them—let us think of their fears and their hopes, their desires and ambitions. Let us show them, by simple, easily understood illustrations, what we architects can do for them. They are not going to read our stuff if they have to wear out a dictionary to find out what we are talking about. To put it bluntly, they are not sufficiently interested.

To determine the effectiveness of any advertisement or publicity effort, a simple but acid test can be applied: Does it make the following appeals to its readers or hearers?

1. To their self-interest.
2. To their pride or vanity.
3. To their pocketbooks.

If our message fails to make these appeals, let's tear it up and start all over again, for the advertisement or "story" will fail to click. (Continued on page 112)

Proprietary design of the Fisher Building, Detroit



The Sargent Union Lock in standard designs

ORIGINAL KEY CONTROL

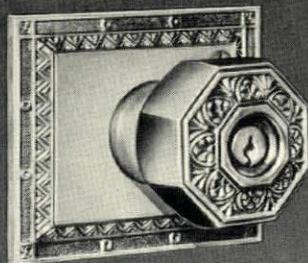
IN SARGENT UNION LOCKS FOR MODERN BUILDINGS

With this feature any Sargent Union Lock may be placed under a new key control in a moment's time. A special key removes the knob. The cylinder may then be exchanged and the knob replaced with ease. This is ideal equipment for modern commercial structures. Building managements, at negligible cost, may offer every new tenant a lock that only his and the master keys will fit.

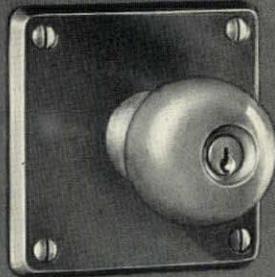
The Sargent Union Lock is easy to install— all parts are in one complete unit. Its operation is smooth and sure. Of solid brass or bronze, it is made in beautiful standard designs or in proprietary patterns for particular structures. Our illustrated booklet, "Important and Exclusive New Features in Locks for Office Buildings," will be sent you on request. It explains in detail the Sargent Union Lock with demountable knob and exchangeable cylinder. Sargent & Company, New Haven, Conn.; 295 Madison Avenue, New York City; 150 North Wacker Drive, Chicago; Belleville—Sargent & Co., Ltd., Belleville, Ontario, Canada.

Our line is adequately represented in Sweet's, 1931 edition, volume C, pages C3780 to C3878.

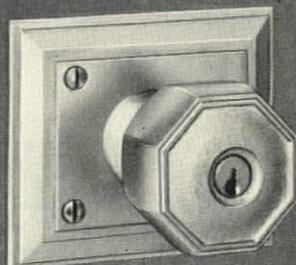
M. T.
DESIGN



M. B.
DESIGN



M. P.
DESIGN



SARGENT

LOCKS AND HARDWARE

It is well to remember that over ninety per cent. of human action is actuated by appeals to emotion, rather than to reason. If we want to start an argument with people, then appeal to their reason, but if we want to PERSUADE, let's try influencing them through their emotions. Of course, we don't need to ignore logic or reason entirely, but brothers, let's soft pedal it! Soft pedal it! The customers like to be amused!

It is said by great sales' authorities that the master salesman of all time was Jesus Christ. He had something worth while to say and he effectively demonstrated the quality and practicality of his spiritual goods. Of the religious phases of his message, the writer makes no comment; but the technique of his methods of persuasion, from a sales or advertising point of view, is most interesting. His language was always gauged to the mental capacity of his listeners—it was simple and sincere, yet forceful. There was an arresting quality in his persuasions. Jesus illustrated his points by stories that were interesting to his hearers—the parables. He did not go into a lot of highbrow abstractions to impress his hearers with his wisdom or erudition, but he verbally pictured his message so vividly that his hearers mentally saw the picture clearly and so remembered the more easily. A pictured event, either mental or actual, makes a more striking and lasting impression than thousands of words of abstract or involved theory.

Let us profit by the methods used by Jesus, the Master of persuasion. If we have a point to put over in our spoken or written message, let us illustrate it by telling the story of real human people, living through experiences which make our point clear, and thus our story

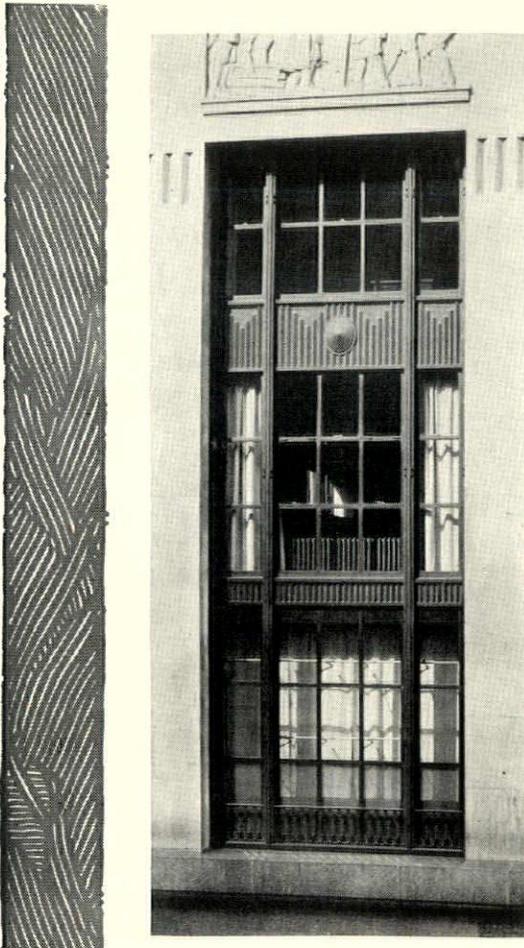
will be more vitally alive and convincing.

It is impossible in this brief article to discuss, adequately, the HOW of architectural publicity or advertising. We are merely attempting to analyze why the Washington Chapter failed to profit in a greater degree by its courageous effort. Four reasons follow.

1. They used, in their advertising copy, strange, difficult and incomprehensible words, which conveyed no meaning to the public.
2. There was little or no direct appeal to the readers' pride or self-interest. Rather, it was a case of the ponderously pompous "I" and the little "you."
3. These "ads" talked *down* to the public—they failed to meet folks on a common, interesting ground—they were patronizing in tone.
4. \$1,500.00 is an inadequate advertising appropriation for two years. It allows little or nothing to pay for expert talent in the writing of the "ads." Without such expert advice was the chapter not placing itself in the same unfortunate position as the fellow who builds without an architect?

The Washington architects' paid advertising of course opened the columns of the papers to the "news stories" and thus accomplished, perhaps, the major benefit. We assume that such "news stories" exerted some influence, but, if they were written with the same point of view as were the advertisements, then the articles were not as effective as they should have been.

Now, to wind up this literary potlatch—let's give the Washington Chapter a burst of hearty applause—the big hand. They had the courage to back their convictions



Halco CASEMENT SASH and Cast Iron Window Frames by HALBACK

At the Industrial Trust Building in Providence, R. I., the large windows of the banking room were furnished and installed by us.

This includes the cast iron window frames and Halco casement sash, furnished complete and installed, ready for the glass.

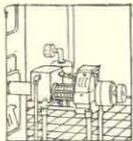
Unit service such as this prevents costly errors; and delays in construction schedules, which so often occur when responsibility is divided.

All ornamental and miscellaneous iron work throughout the building also by Halback.

Banking room windows in the
Industrial Trust Building, Providence, R. I.
Walker & Gillette, Architects.
Starrett Brothers, Inc., Builders.

HALBACK
C. E. HALBACK & CO.
Banker Street, Brooklyn, N.Y.
WORKERS IN METALS FOR ARCHITECTURAL PURPOSES

With
 gas
 or oil
 for heat
 what about
 Waste
 Disposal?



THE use of modern fuels in heating has given rise to a very definite problem in the disposal of waste and rubbish. Oil- or gas-fired heating plants are obviously out of the question for the destruction of wrappings, wilted flowers, sweepings and other refuse; it is dangerous to accumulate them in the basement, and ordinances—in most cities—prevent burning them out-of-doors.

Convenience, the keynote of modern housekeeping, makes the Kernerator a necessity when modern fuels are used. Your insistence upon the specification of a Kernerator is one of the things that will win the sincere appreciation of your clients.

The Kernerator and its unqualified success in thousands of installations are evidence enough of the correctness of its principle and the quality of its service.

Send for A. I. A. Folder or see our Catalog in Sweet's, pgs. C-4526-33

KERNER INCINERATOR COMPANY
 3548 No. Richards St. Milwaukee, Wisconsin

KERNERATOR
REG. U.S. PAT. OFF.
INCINERATION

FOR NEW AND

EXISTING BUILDINGS





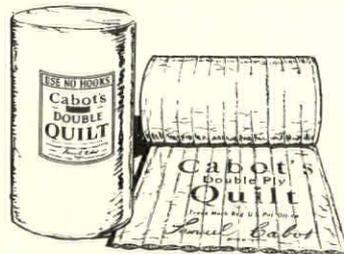
The Beverly Apartment Hotel, 50th Street and Lexington Avenue, New York City. Architect, Emery Roth; Builder, Moses Ginsberg. Cabot's Sound-Deadening Quilt used in block partitions between apartments.

QUIET!

CABOT'S QUILT has long ago proved its worth as a sound-deadening material for apartment buildings. In New York, it is used in all of Tudor City, in London Terrace, and is the leading insulation on Park Avenue and East 57th Street.

Its economy is an added factor in its steadily growing adoption for sound-deadening. Its initial cost is low and it is quickly and inexpensively installed. In addition, Quilt is vermin-proof, rot-proof, fire-resistant, and will never pack down or lose its sound-proofing power. Send the coupon below for our Laboratory Bulletin No. 5.

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Sound-Deadening Heat-Insulating
"Quilt"



Samuel Cabot
Incl

141 MILK STREET, BOSTON, MASS.

Gentlemen: Please send me your Laboratory Bulletin # 5

Name

Address

AA-4-31

with real money and sincere effort. These hardy pioneers have helped to blaze the way and their experience has made our trail the more clear. So, more muscle to you, skookum lads of the virile Northwest! There is hope for the fellow who acts, even though he may make mistakes, for he usually has the good sense to learn from them; but the fellow who talks and does nothing, in due process of evolution, will turn into an angleworm and probably serve as bait on the hook of the man courageous.

A New Idea in City Rebuilding

(Continued from page 35)

high degree of office space efficiency has been obtained. The third to twelfth stories inclusive with their large floor areas are designed for twenty-seven radio broadcasting studios, ranging in size from the average small library to several 65 by 115 feet, with provision for broadcasting sound and television. This usage of the space is well adapted to floors necessarily containing "dead" spaces so objectionable from the standpoint of office building efficiency. Above these floors the tower takes shape—a great rectangle, running east and west, 107 by 327 feet, and 70 by 327 feet in the wings, with the elevators and utilities in the center and office space, 27 feet in depth, around the perimeter. In this manner tower floors are achieved, with all their advantages and accepted desirability, and of a rentable area at any one level tremendously greater than anything so far available. Sixty-eight stories in height, the so-called Radio or "Building No. 1" is practically a sheer shaft from top to bottom except for a series of shallow stepped setbacks along the easterly face which mark the terminations of elevator banks and which are the natural result of maintaining uniform office depth.

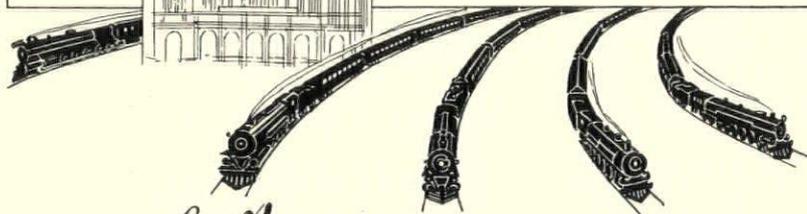
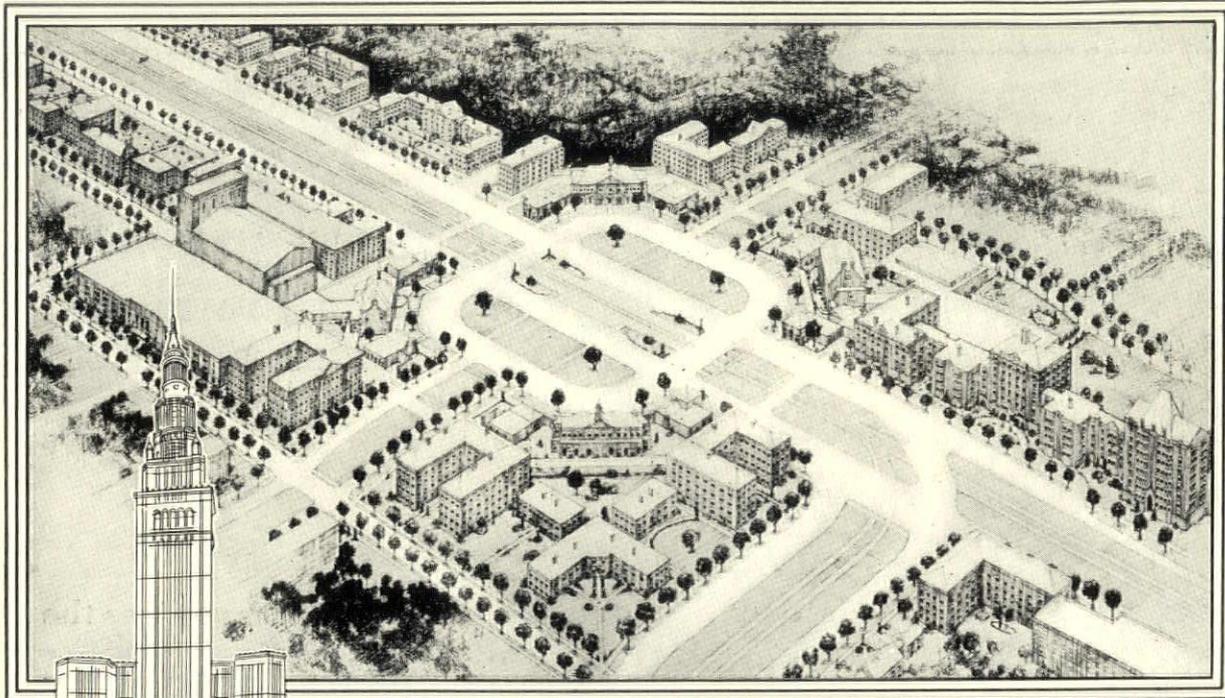
Problems of wind-bracing, economic framing and anchorage are considerably less complicated by reason of such a plan, and conceived from the first stages of its development purely as a functional integer which will achieve aesthetic distinction through the expression of its nature, it marks another milestone in the process of abandoning accepted formulas of architectural design. The group of fenestration studies which are shown in the illustrations are indicative of the care which is being expended to assure the most satisfactory aspect of this main shaft.

Intercolumnation of steel having been fixed by engineering considerations, and window spacing in the various bays by comparative study of renting conditions, the question "what to do" was succeeded by that of "how to do it." So, commencing with the same skeleton requirements, the investigation then turned respectively to the vertical, horizontal, and diaper or tapestry system of expression.

There is thus afforded an opportunity for anyone so inclined to choose according to his own particular taste and to combat it against any and all contrary opinions. But so far as concerns the gentlemen who have nurtured the project and brought it to the present state of development, they beg leave, for the present at least, to refrain from nominating their selection.

VAN SWERINGEN'S

Shaker Square



The Van Sweringens, those master minds of railroad management and mergers, have developed this beautiful and exclusive subdivision in Cleveland, Ohio. The historic "Shaker" settlement once occupied this same site.

Sylphon Temperature Regulators selected and serving

The Shaker Heights Village is another monument to the master minds of the Van Sweringens. Nothing has been spared to make this Cleveland sub-division the ideal home site of the Nation. Visitors are awed with its striking beauty of lay-out and array of modern homes, apartments and business buildings. Residents are ever praising the forethought of these men who planned so thoroughly for their comfort, recreation and general well-being.

It is not surprising that Sylphon Temperature Regulators were selected to control the temperature of service water in many of these buildings and institutions. This is just one of the hundreds of instances where such honor is bestowed upon Sylphon Products. Such recognition should be convincing to you that Sylphon quality is outstandingly recognized where accuracy in temperature regulation is paramount.

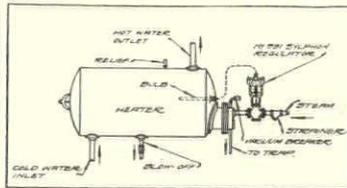


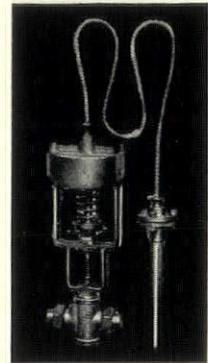
Diagram Shows a No. 931 Sylphon Temperature Regulator used on a storage heater.

The Sylphon No. 930 Regulator is a lever type self contained instrument for controlling hot water service heaters and in industrial plants is preferred in special process work requiring frequent changes in the temperature setting. Adjustment for different temperatures is made by moving the weight along lever bar.

No. 931 Regulator is a spring type instrument and owing to its compactness and the fact that it can be installed in any position is largely used where one definite temperature is required day by day.

Ask for Our Bulletin

A bulletin describes our complete line of Regulators for the temperature control of liquids. Not only does this literature describe our products, but it gives much valuable information on general temperature control problems. It will prove to be a valuable addition to your library or file. Ask for a Bulletin **GJ 125**.



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REPRESENTATIVES IN ALL PRINCIPAL CITIES IN U. S. A.



Informality accentuates the charm of this stone and frame house shown in April Good Housekeeping. Davis and Walldorf, Architects

**Doing what
the architect
cannot**

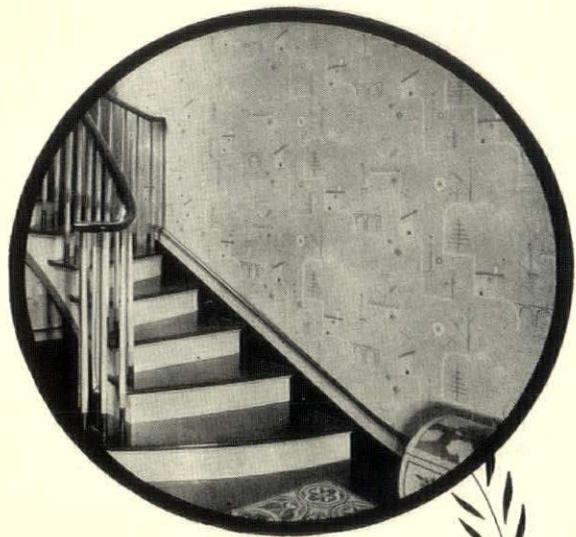
GOOD HOUSEKEEPING is doing editorially for the architect what the architect cannot do for himself. Through the architectural pages of Good Housekeeping Studio of Architecture and Furnishings, it is "advertising" the need and value of the architect's services to the very class of homes he looks to for his clients.

Every month Good Housekeeping's 1,750,000 readers see, from the work of eminent architects how beauty, good taste, comfort and utility can be inherently a part of the houses they plan to build—if they have a good architect.

This editorial development gives the architect, for the first time, the support of a magazine that is truly one of the most influential. It is creating a deeper appreciation of good domestic architecture and stimulating the urge to build among families everywhere of the type that constitutes the primary market for the architect and manufacturers whose products he recommends.

**GOOD
HOUSEKEEPING**
Everywoman's Magazine

THE COUNTRY HOME OF
Mrs. Wm. K. Vanderbilt, Sr.
and Miss Anne Morgan
 CHARMINGLY DECORATED WITH
 SALUBRA WALL COVERINGS



NOWADAYS, architects work wonders re-modeling country homes and one of their most valuable assets in these modernizing programs is that versatile, imported wall covering—Salubra. Salubra Wall Coverings are in a class by themselves, both because of their special properties and because they offer hundreds of beautiful color schemes and patterns from the hands of Europe's most famous designers. Salubra completes and decorates the structure of the wall in one operation. It acts as a "protective veneer" to the plaster, seals the pores and eliminates the appearance of unsightly fire cracks. Salubra is actually "paint-by-the-roll"—fine oil colors on a strong parchment base. Salubra cannot fade, wears for years, and can be scrubbed with soap and water when soiled. The wall that is redecorated with Salubra is permanently decorated—as long as you choose to keep Salubra on the walls. Yet initially, Salubra costs no more on the wall than good paint. For further information address: Frederic Blank & Co., 230 Park Ave., New York, or 24 N. Wabash Ave., Chicago.



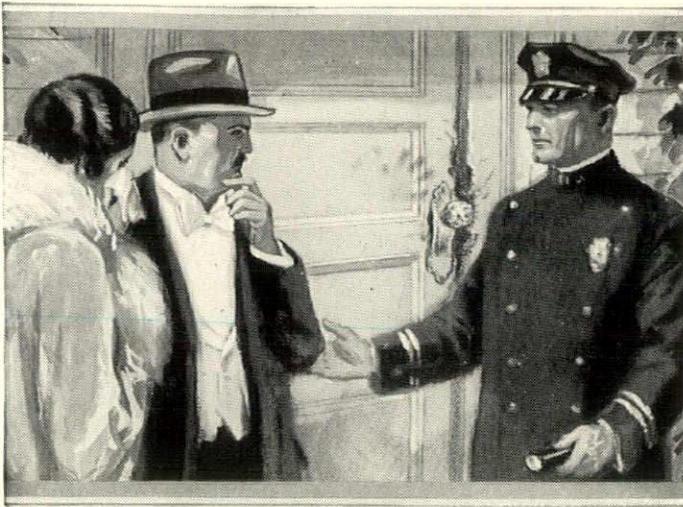
Sprays of old fashioned garden flowers and butterflies in yellow, blue and terra cotta (Salubra Pattern No. 31583) create a cheery atmosphere in this guest chamber.

Salubra Pattern No. 31624, an amusing and colorful design on a gray background is used throughout the hallways in this lovely country home at Mt. Kisco, N. Y.

PHILIP L. GOODWIN, New York,
 Architect

Walls in aquatone blue, with woodwork painted putty color trimmed in terra cotta, key the decorative scheme of this lovely room. Its unusual texture adds greatly to the beauty of the plain color Salubra Pattern No. 30071. Draperies, bedspreads and upholstered furniture by Miss Margaretta Van R. Schuyler.

Salubra
REG. U. S. PAT. OFF.
 WON'T FADE WILL WASH



Any prowler with a jimmy can make short work of ordinary household locks.

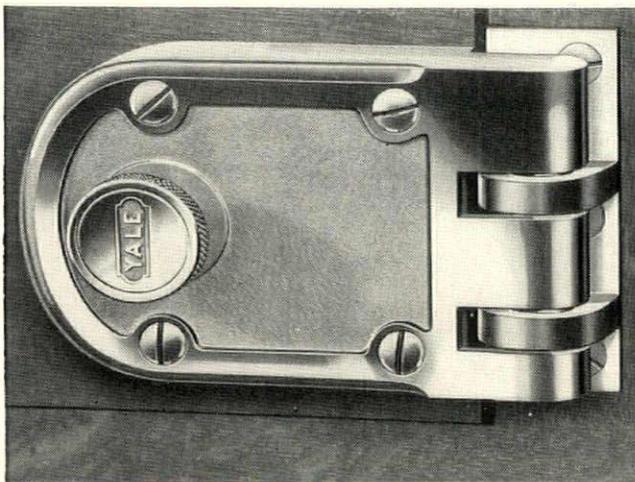
TRADE YALE MARK Jimmy-Resisting Guard Locks

WHEN YOU are called upon to remodel a home or other building, consider whether it has adequate protection against burglary. One of the greatest improvements you can make is to give it the modern security of Yale Guard Lock No. 197 on its outside doors.

The Yale Guard Lock is jimmy-resisting. Its unyielding bar of steel defies the most skilled and daring house-breaker. It is endorsed by insurance inspectors, by expert locksmiths and by the police.

Write for illustrated folder.

THE YALE & TOWNE MFG. CO.
Stamford, Conn., U. S. A.



The most skilled burglar is powerless against this Yale Jimmy-Resisting Guard Lock No. 197.

What Architects Are Talking About

(Continued from page 59)

ALLOCATION of building costs is discussed by William J. Lawlor, who says, "As a very crude guide to allocate the relative expense of various portions of a building, the table below will serve:

	Per cent.
Masonry	20.8
Steel	15.
Carpentry	10.6
Elevators	10.4
Marble and Tile	8.
Cut Stone and Terra Cotta.....	6.2
Heating and Ventilating.....	4.6
Plumbing and Roofing.....	4.4
Fireproofing	4.2
Plastering	3.8
Ornamental Metal	3.7
Wire and Lighting Fixtures.....	3.5
Glass	1.7
Painting	1.
Windows	0.9
Hardware	0.4
Miscellaneous	0.8
	100

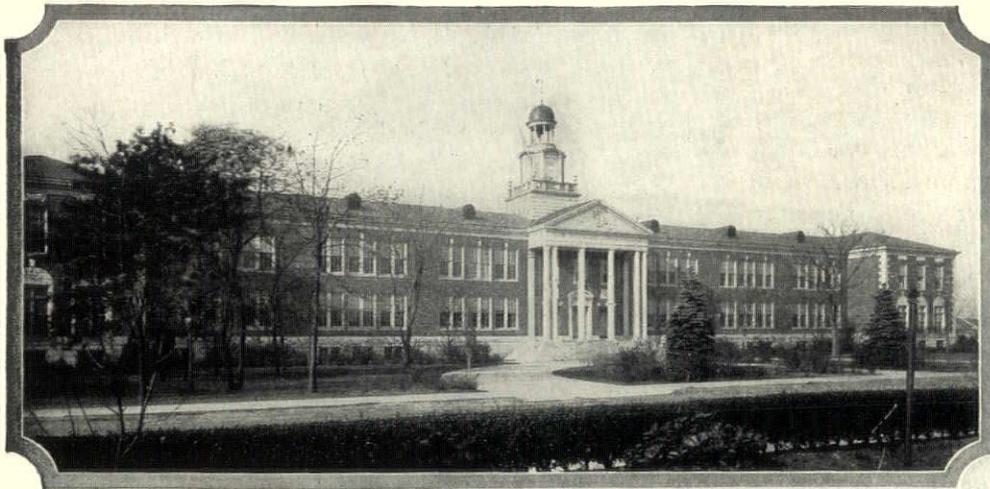
IN order to show the owners just what was going on at the new building at 29 West 47th Street, New York, the architects, Pruitt & Brown, are making use of motion pictures. Shots were made at various periods of the work; future pictures will show plasterers at work, fitting of doors and windows, and the work of other trades.

A MANUAL of standard bidding and awarding practices is being prepared by the Associated General Contractors of America. It is being compiled under the supervision of H. E. Foreman, engineer of the association, in response to requests made by several Federal agencies, which will use the information in calling for and evaluating bids and in making construction awards.

FIFTY-ONE steel producers have agreed to standardize specification symbols for chrome-nickel steel produced within agreed analysis ranges. The action was accomplished by mutual concessions and unanimous agreement on the part of those companies producing chrome-nickel steels under Krupp Nirosta Company license.

CHARLES W. BEESTON, New York, is the winner of the Guy Lowell Memorial competition in architecture. First mention was awarded to Wayne A. Soyerns, Boston.

APPLICATIONS to enter the competition for the Princeton prizes in architecture should be made by April 18. The prizes will be awarded as the result of a competition in design and carry a cash value of \$800 in addition to free tuition. Further information may be secured from the director, School of Architecture, Princeton University.



Left

FLORAL PARK-BELLEROSE
SCHOOL

Floral Park, Long Island
New York

Architect:
EDWARD HAHN
Hempstead, L. I.

Contractor:
JAMES McCULLAGH CO.
Hicksville, L. I.

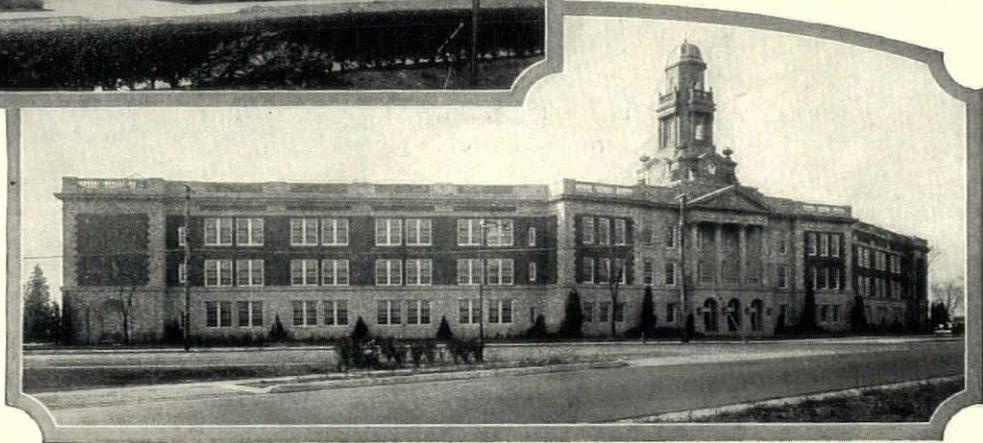
Right

SEWANHAKA CENTRAL HIGH
SCHOOL

Floral Park, Long Island
New York

Architect and Engineer:
KNAPPE & MORRIS
New York

Contractor:
JOHNSTON HEATING CO.
New York



Install PeerVents in the old school building as well as in the new



WHEN you are planning alterations or new wings for schools or other public or semi-public buildings, why not have PeerVent Heating and Ventilating Units installed in the existing rooms as well as the new rooms. This installation is easily made. Existing piping can be used for the new units. For the air intake, small openings are provided through the wall directly back of the unit, or, if necessary, the air inlets are brought in just above the window sill.

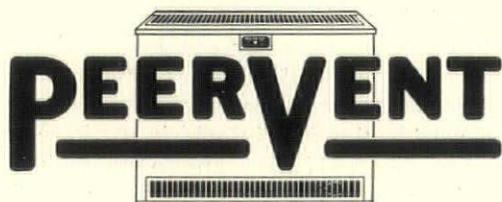


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years ago, was then based on 22 years of experience.

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We will gladly submit photographs of their work in some of America's leading Churches and Fraternal Buildings. Address Department AA, DeLong Furniture Company, 1505 Race Street, Philadelphia; or 329 Fourth Ave., New York.

Illustrated: A section of the "Tree of Life," a 15-ft. reredos carving, for Calvary M. E. Church, Frederick, Md., Sundt & Wenner, Architects.

WOOD CARVING
by **DE LONG**

A Finer Architecture

(Continued from page 27)

which will not be a rehashing of something that has gone before; which will not be masquerading in borrowed clothes, but which will be a style and type of building absolutely expressive of this time and of this age and of our life.



Harkness Hall was perfect to me—until a Yale student barged through

Can you imagine the situation of an archeologist coming 2,500 years from now, we'll say, when portions of this country or all of it may have disappeared, and dropping down and beginning to excavate the Harkness Hall at Yale, knowing something, possibly, about the history of this country as it was 2,000 years before? He finds to his intense surprise that here in a new land is an old monastic building that must have had its origin 3,000 years previously. It will be very confusing to him. As a matter of fact, it is just as confusing to us today.

I walked in Harkness Hall not so long ago, into one of those lovely quadrangles, beautifully done. The architect of that building had the esthetic sense to an extreme degree. He has created as fine a motion picture set as you can possibly imagine and I felt at once that change of atmosphere, the feeling that I was in a foreign place. It was perfect until suddenly a couple of Yale students, with sweaters, barged through one of those arches and had to duck to get under it. The picture was destroyed.

It is that sort of thing I hope we are going to get away from. As a matter of fact, architects are getting away from it, not through any desire on their own part. It was fairly easy to decide in advance what a building was going to be by going to the library and picking out a style, turning it over to the draftsman and telling him to go to it.

The reason we are moving away from it is the fact that you men have gone into scientific research, invention, and so on, and produced new things with which we can build. We, on our part, want to step into that picture and use those things intelligently, logically, rationally, have functionalism as a basis of our design and make sure we move along in our art with your newer science. Therefore, we today, as architects—I don't know that I include the whole profession in this, but I think I do all those men who are alive above the neck—do not look upon you as salesmen, as manufacturers, as men selling something or forcing yourselves upon us. We look upon you as collaborators with us in this great building industry. We expect you, in your capacity as manufacturers, to help us in the research work which must be done in order to solve our problems and from that point of view, we are all together in a common field which happens to be, in America, the largest single industry in the world—the one in which we have the broadest and finest field. If we can go on with the collaboration we have started, we will produce an architecture finer, better, greater, more impressive and more beautiful than the world has ever known.

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enhancing
the values of

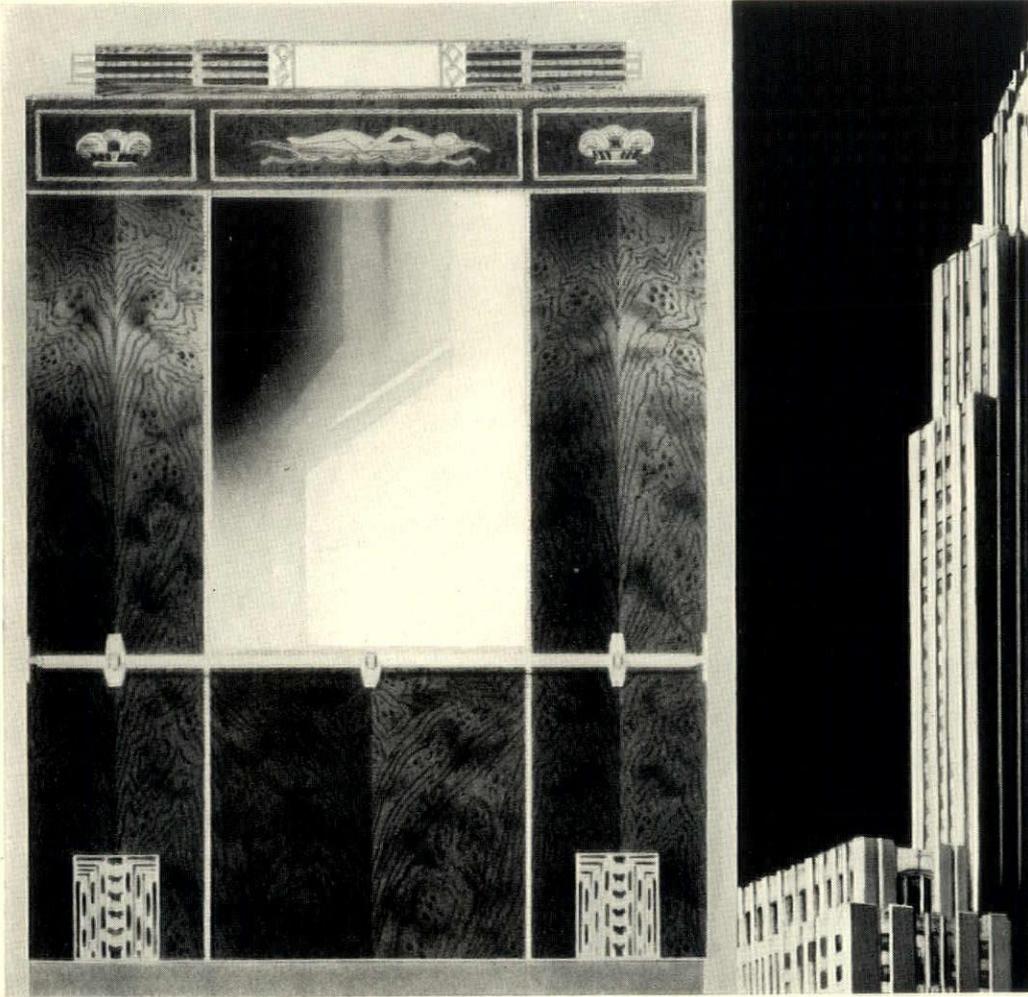
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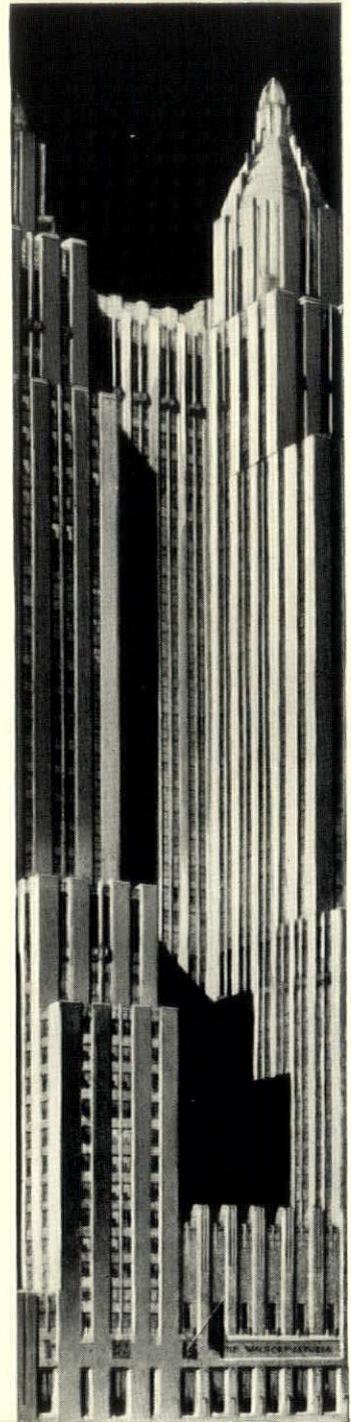
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450 E. Ohio Street Chicago, Illinois

2731

Side-panel view of original design developed by Otis for elevator cars to be installed in the new Waldorf-Astoria Hotel (at right), New York City. (Schultze & Weaver, Architects; Thompson-Starrett Co., Inc., General Contractors; Clyde R. Place, Consulting Engineer.)



VERTICAL TRANSPORTATION involves a highly complex set of problems. . . . For the architect and builder, Otis can resolve them into one. . . . In this way: Otis co-operates in the development of plans and specifications without obligation, supplying essential technical data; then, if Otis Elevators are decided upon, with *one contract* the architect and builder can settle all details of mechanical and operating equipment; cars, doors, accessories and decorations; installation; and, for a flat yearly sum, complete maintenance of all equipment. . . . Every step, from manufacture to maintenance, is performed by, and of course guaranteed by, the Otis organization.



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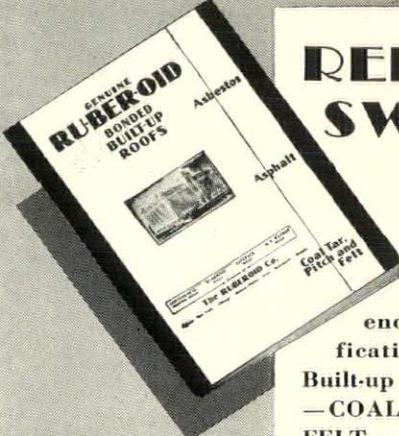
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PERSONALS

Gordon Robb, architect, has moved his office to 87 Beacon Street, Boston.

Klekamp and Whitmore, architects and engineers, have moved their offices to 188 Randolph Street, Chicago.

Charles Wellford Leavitt and Son, civil and landscape engineers, have moved their offices to the Chrysler Building, New York.

Lynn Troxel and Charles Pahl, Jr., have formed a partnership for the practice of architecture under the firm name of Troxel and Pahl, at 201 Laird Building, Tiffin, Ohio.

Cowles & Colean, architects, have moved their offices to 180 North Michigan Avenue, Chicago.

Kenneth W. Milnes, architect, has moved his office to 2081 Richmond Terrace, Port Richmond, Staten Island, N. Y. He requests manufacturers catalogs.

George A. Curtin and Harold J. Smith have become partners in the firm of Stevens and Lee, architects and consultants, whose offices are at 45 Newbury Street, Boston, and 62 Charles Street, East, Toronto. The practice of this firm is limited to medical institutions.

Nimmons, Carr & Wright, architects, have announced that Daniel Edwards Sawyer will be associated with them in the administration of their work, offices being at 333 North Michigan Avenue, Chicago.

Henry R. Parmley, architect and engineer, has opened an office at 526 Judge Building, Salt Lake City, Utah, and requests manufacturers catalogs and samples.

TECHNICAL CO-OPERATION

In the new Commercial National Bank Building in Peoria, Illinois, co-operation of the local electric service company with the architects resulted in an electrical installation that assures the building against electrical obsolescence.



COMMERCIAL NATIONAL BANK BUILDING
Peoria, Illinois
Hewitt, Emerson & Gregg, Peoria, Illinois
ARCHITECTS

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ARCHITECTURAL DRAFTSMAN, fifteen years' experience in building line, also engineering experience, desires position that requires some structural engineering with architectural. *American Architect Want No. 111.*

SECRETARY, desires position with architectural firm in New York City. General experience, stenographic work and executive. Formerly assistant to editor of architectural magazine. *American Architect Want No. 112.*

ARCHITECT would like position with any firm that can use his service. Can handle complete project from start to finish, doing all drafting, specifications, supervision, office and field work, etc. Also can handle contacts, publicity, etc. Will represent firm in every capacity. Salary is secondary. Age 38, married. *American Architect Want No. 113.*

ARCHITECTURAL DRAUGHTSMAN and superintendent of construction. College graduate. Twenty years' practical experience on all types of high-class work and construction. Squad boss. Can handle complete work. Registered New York and New Jersey. Best of references. Do designing, specifications and general routine. Familiar with all departments' requirements. Also chain store and fixture experience. *American Architect Want No. 114.*

MIDDLE WEST ARCHITECT experienced on commercial work desires connection with old established architect. Proven ability to develop new business, capable designer and colorist. Closing my office and am immediately available. *American Architect Want No. 115.*

The American Architect receives many requests for information, covering everything from men who seek positions and architects who require men or want back copies of a magazine. To make this service as useful as possible, such requests will be published without charge. Address your reply to The American Architect Want No. . . . () and enclose in a separate envelope. It will be readdressed and forwarded.

Types of subjects eligible for listing are: Architects seeking designers, draftsmen, engineers, specification writers or other assistants—men seeking positions—partner wanted—practice for sale—architects draftsmen and students who have books for sale or exchange, or who want back issues of a magazine—firms seeking a man with architectural training—architects who wish commercial connections, etc.

REG. ARCHITECT State of Ill., Structural Engineer, Graduate University of Illinois in Accountancy, leaving organization where for five years has had active charge of firm including contact man. Single, age 30, American, Protestant, desires position with Architect, Engineer or Contractor. *American Architect Want No. 116.*

SENIOR ARCHITECTURAL DESIGNER - DRAFTSMAN with schooling and 11 years' experience in best southern offices wishes to seek connection with reputable architect or manufacturer. Experience completely diversified and highest caliber designing and contact ability. *American Architect Want No. 117.*

ARCHITECTURAL-DRAFTSMAN. Over twelve years' office and field experience, no college, just good sound training. Can work from "thumbnail" to the last detail and then go on the job and see that it is done right. Consider any salary over \$250.00 per month. Will consider straight-superintendence and contact work. *American Architect Want No. 118.*

REGISTERED ARCHITECT with engineering training desires association with architect having established business. Is able to bring with him considerable commercial business if located in New York City. *American Architect Want No. 119.*

REGISTERED ARCHITECT, graduate engineer, experienced in fireproof and non-fireproof construction, wants a partner or associate with good connections among builders. *American Architect Want No. 120.*

Is Contract Broken When Draftsman Does Outside Work?

(Continued from page 64)

of a common laborer, a clerk or a mechanic and his emoluments were the results of his own earnings. By reason of the injuries he received he was for a time incapacitated and prevented from pursuing his occupation and sustained damages by reason thereof. These damages resulted approximately from the wrongdoing of the defendant's servants and obviously should be included in the compensation awarded to him. To what extent he had sustained pecuniary injury in that respect must depend upon the nature and extent of his

business, and the jury would not be in a condition to reach any correct conclusion on that subject unless they had before them some evidence of the value of the services to himself. In the case of an injury to a doctor, lawyer or other professional man, the personal and intellectual ability of the individual is the predominating feature, and it is universally held that the income and profits of his profession may be shown in an action to recover damages to enable the jury to estimate the value of his earning capacity."



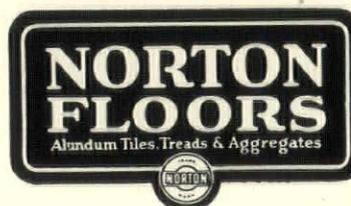
Modernistic Design for Beauty

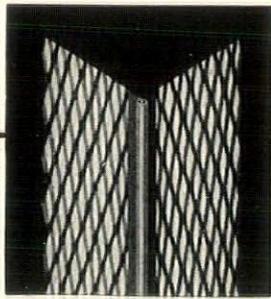
Modern Materials for Safety

THIS stairway is typical of the new Chrysler Building—thoroughly modern in design from the viewpoints of both safety and beauty. Alundum Aggregate Treads assure permanently non-slip walking surfaces on the main stairways that lead from the street floor to the next floors above and below.

Another form of Norton Floors—Alundum Terrazzo—has been used under the revolving doors of the entrances, for elevator mats, and in the many store vestibules.

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Patent No.
1,419,232

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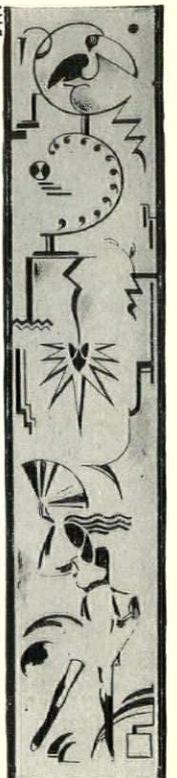
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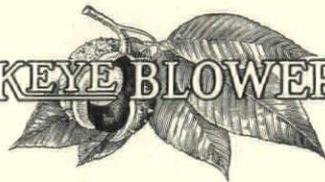
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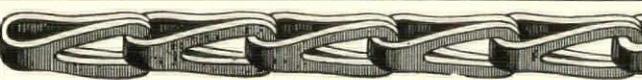
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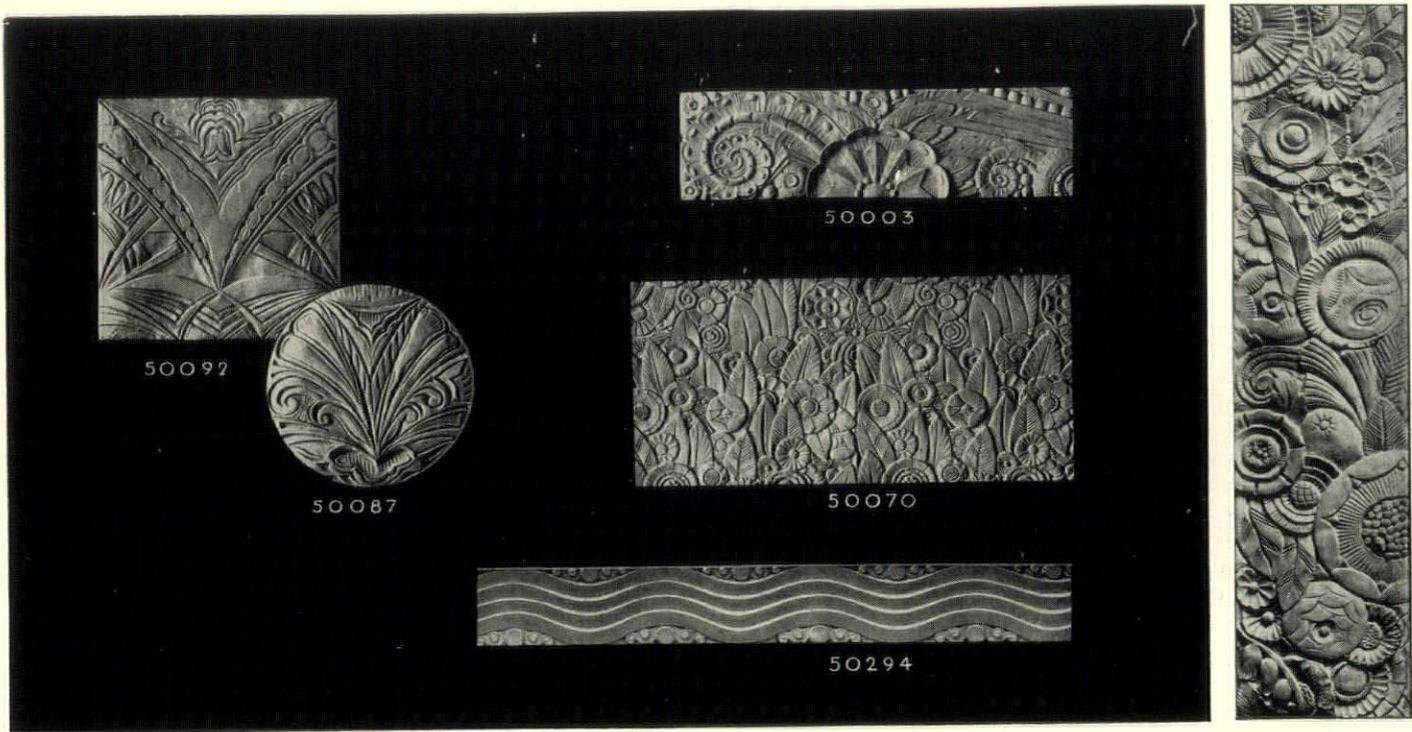
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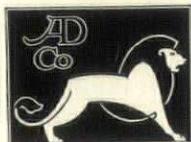
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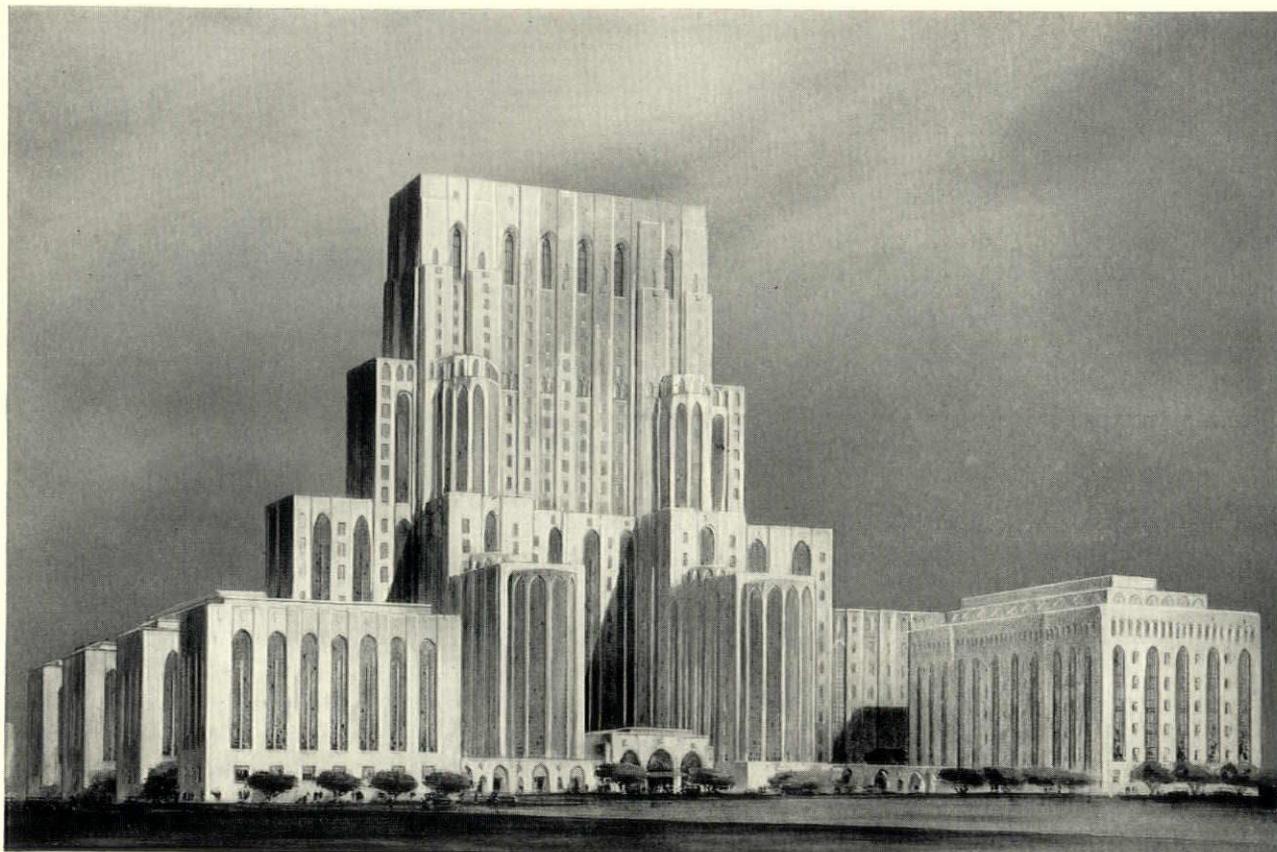
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