

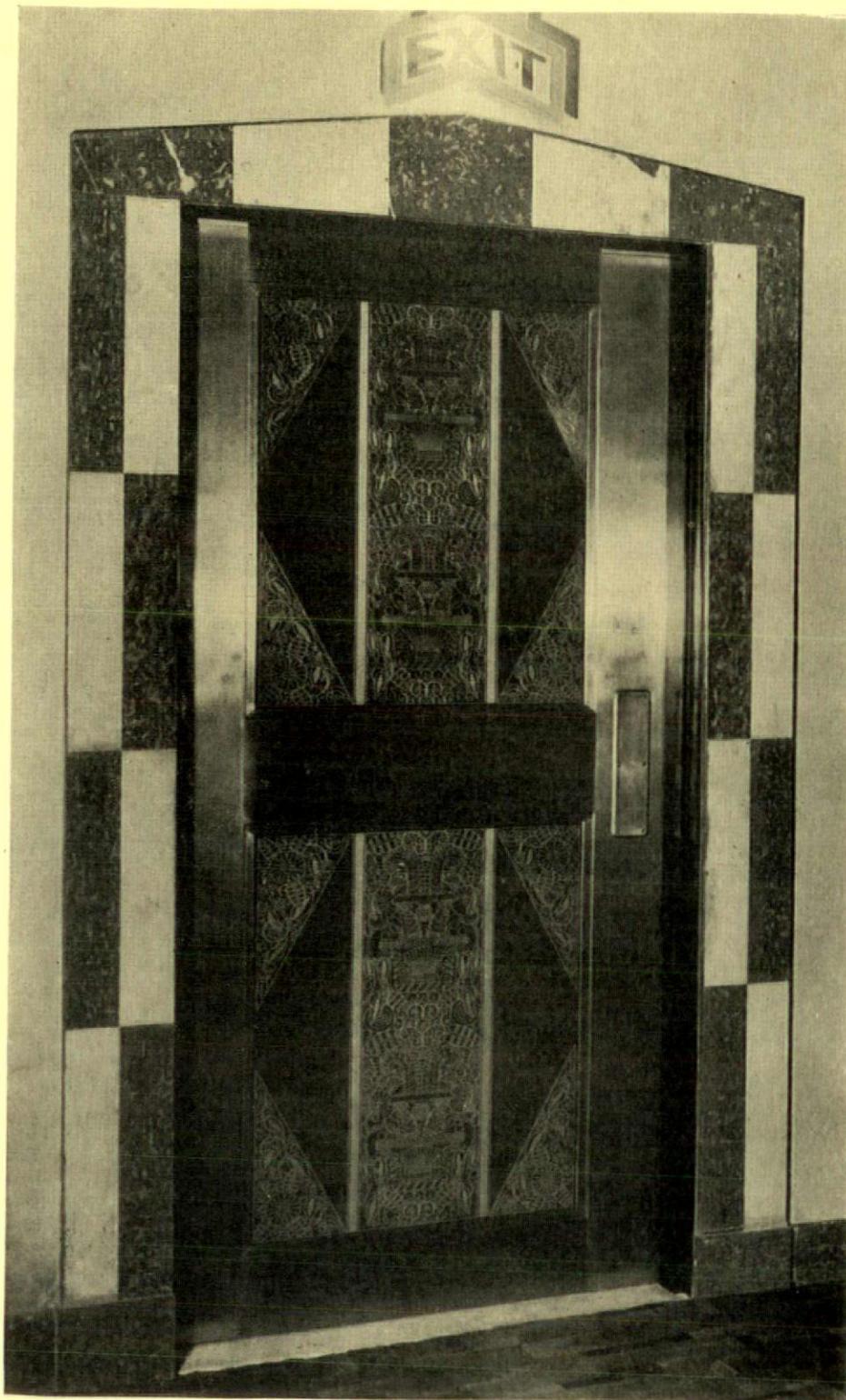


THE AMERICAN ARCHITECT.

FOUNDED 1876

June 1931

STAIRWAY DOORS IN THE WILLIAM LEN HOTEL,
MEMPHIS, TENNESSEE. EUGENE J. STERN,
LITTLE ROCK, ARKANSAS, ARCHITECT.



Specify **THORP DOORS**

● The door illustrated here is typical of all first and second floor stairway doors and elevator entrances in the new William Len Hotel. They are part of the complete installation of stairway doors and elevator enclosures furnished and erected in the building by Thorp.

● A striking, modern effect has been obtained through the use of Monel Metal doors with etched panels. Stiles and rails are satin finish, flat surfaces of panels are polished, and the background of etchings are natural color. Frames and trim are dead black. Doors are of hollow construction.

●
**THORP
FIREPROOF
DOOR CO.**

*Minneapolis
Minnesota*

●

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STEEL BOILERS

The "Good Name" Kewanee makes it the most acceptable boiler built

Kewanee is one of the best established heating boilers—
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Acceptable because of its Kewanee workmanship: Even
the best materials cannot stand the stress and strain
to which all equipment in buildings of today is sub-
jected unless responsible and skilled supervision is
used in fabricating them.

Acceptable because it is adaptable for any fuel—
Coal, Oil or Gas: And its design is such that a
conversion from one to another and back again
offers no complications.

Acceptable because its more careful engineer-
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that economy in the use of fuel which is so
necessary to successful building operations.

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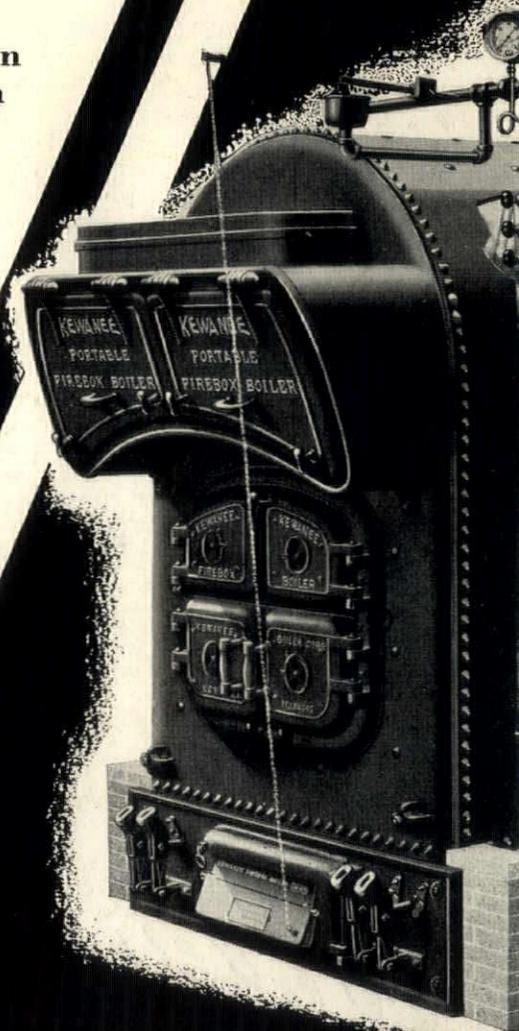
division of American Radiator & Standard Sanitary Corporation
KEWANEE, ILLINOIS Branches in Principal Cities

MEMBER OF STEEL HEATING BOILER INSTITUTE

Steel plus Rivets equals Strength

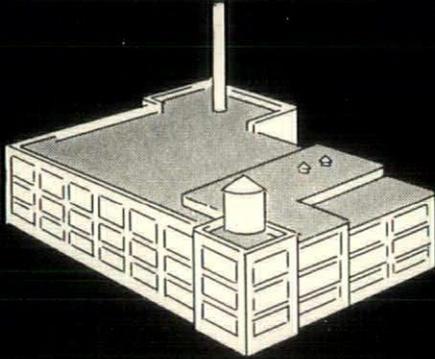
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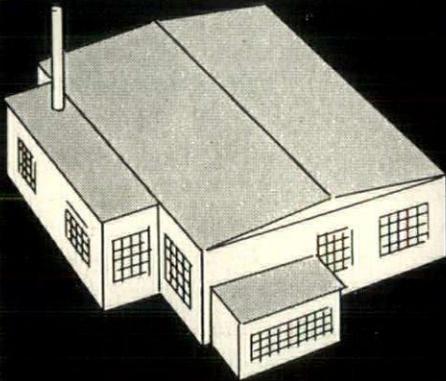


SPECIFY

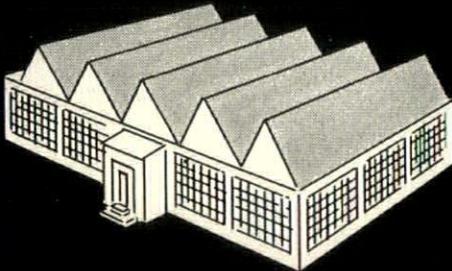
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A ROOF which gives satisfactory, dependable service on a steep pitch area may fail entirely when applied on a dead level deck. A type of built-up roof which gives excellent service in Michigan may prove wholly unsuitable for an identical building in Alabama, Texas or the Orient.

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BRANCHES IN PRINCIPAL CITIES

THE STANDARD FOR 58 YEARS

533

The American Architect, published monthly by International Publications, Inc., 57th Street at 8th Avenue, New York, N. Y.; Yearly subscription, \$5.00. Entered as second class matter, April 5th, 1926, at the Post Office at New York, N. Y., under the act of March 3rd, 1897. Issue number 2596, dated June, 1931.

They are saying great things about this

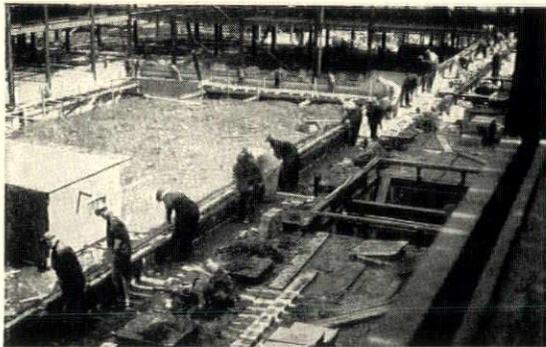
New

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"We are glad to report that we are highly pleased with the results obtained with the new waterproof Carney Cement on the Lane Technical High School job. Our expectations were exceeded in every respect. The mortar works very smoothly under the trowel, mixed with three parts sand and sets rapidly and strongly in the wall, which is noticeably free from efflorescence. The light gray natural color also gives a pleasing contrast with the variegated red face brick.



"We have checked our mortar costs on this project and find that they are quite satisfactory, both as regards yardage and labor of preparation and use. We are mixing the Carney Cement without preliminary aging or soaking, with two 1/4 yard concrete mixers, at each of which two men are easily keeping 100 bricklayers supplied with mortar.

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Signed: W. E. O'NEIL, Pres.

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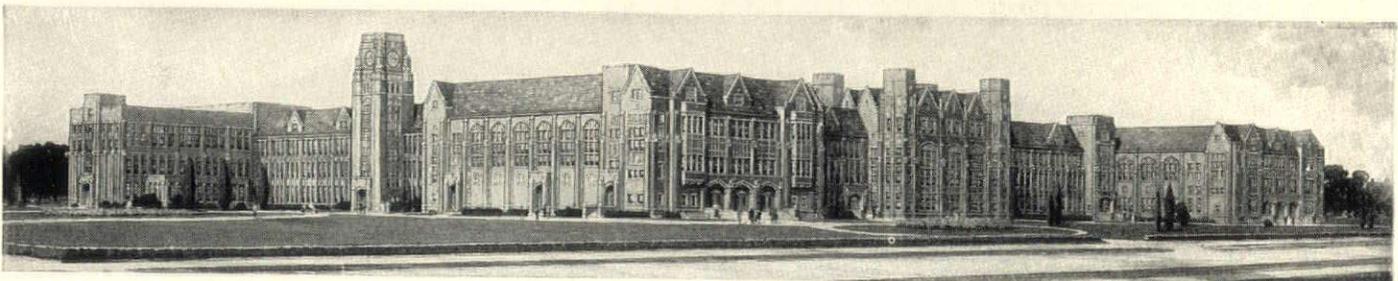
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Mills: Mankato and Carney, Minn.

Cement Makers Since 1883

CARNEY CEMENT
for Brick and Tile Mortar

The ALBERT G. LANE
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Chicago
PAUL GERHARDT, Architect



Beauty that Says:

"Planned by a GOOD ARCHITECT!"

IT'S often the little touches of beauty—the architect's regard for fine details—that give the home distinctive charm. And wall coverings form the background for such decorative accents.

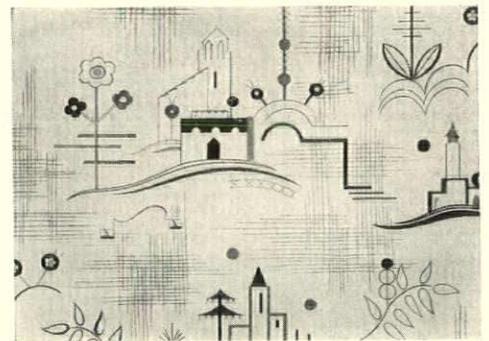
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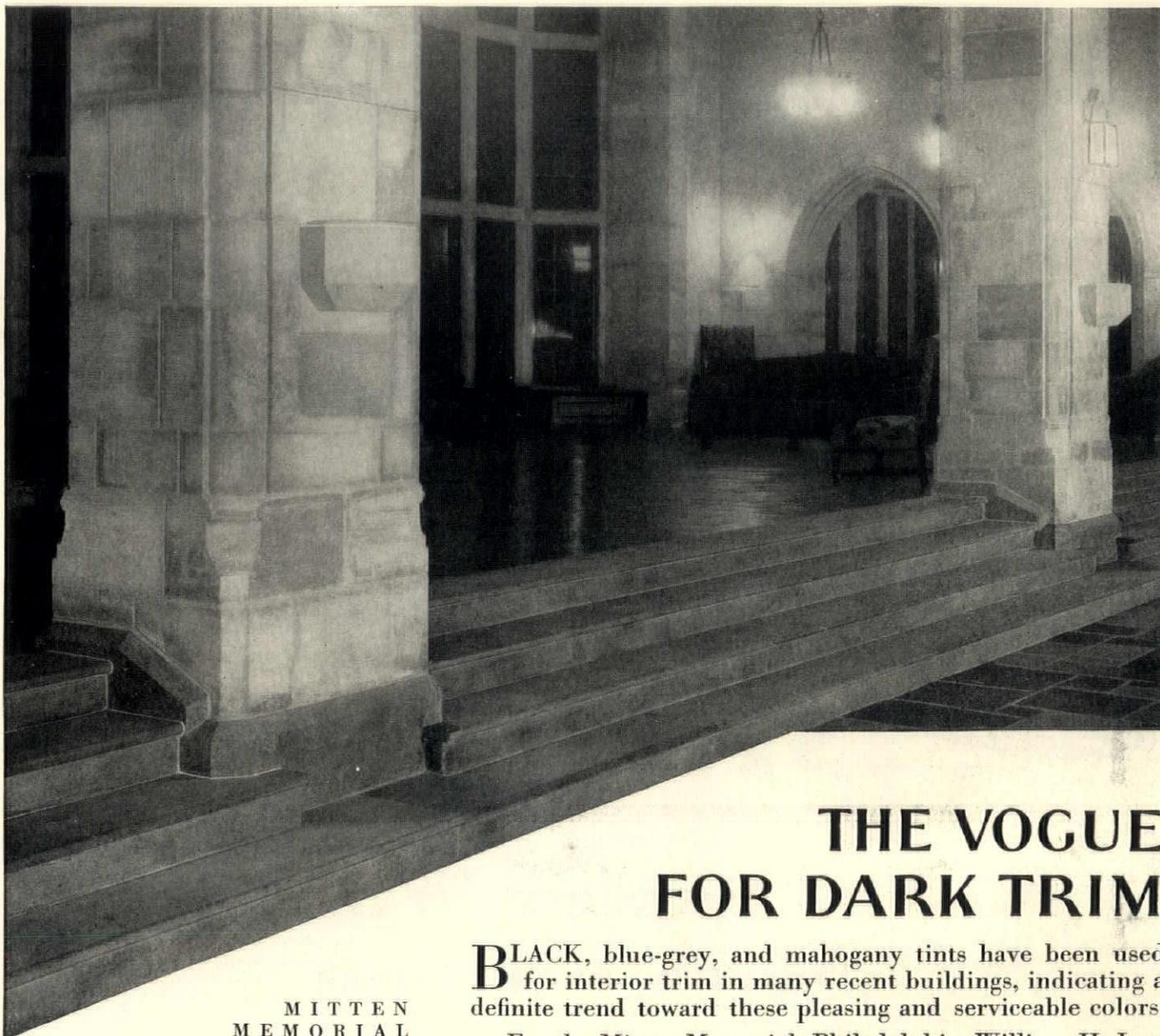
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fabric wall coverings of enduring beauty



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William H. Lee, Architect

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BLACK, blue-grey, and mahogany tints have been used for interior trim in many recent buildings, indicating a definite trend toward these pleasing and serviceable colors.

For the Mitten Memorial, Philadelphia, William H. Lee, Architect, selected Alberene Stone for the treads and trim leading from the main lounge of the building to the various levels surrounding it. The soft blue-grey of the Alberene blends beautifully with the tones of the variegated stone floor and the limestone columns. The ensemble is pleasing and in character with the building.

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We would like to submit samples and send you, also, the brochure "Architectural Alberene" which contains actual color reproductions of Alberene in conjunction with other stones often used for interior trim.

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Make Display Windows More Inviting

Desco Store Fronts, in handsome, modern designs, add greatly to the striking appearance of modern display windows and consequently make the ground floor shops easier to rent. This is why architects and owners prefer these fronts.

Manufactured in a wide variety of metals, including solid copper (plain or

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For full architectural details see Sweet's catalogues. Write us for complete working data and price list. Remember, too, wherever you are there is a distributor near you. We also carry a complete line of "Desco" construction material in our New York City warehouse.

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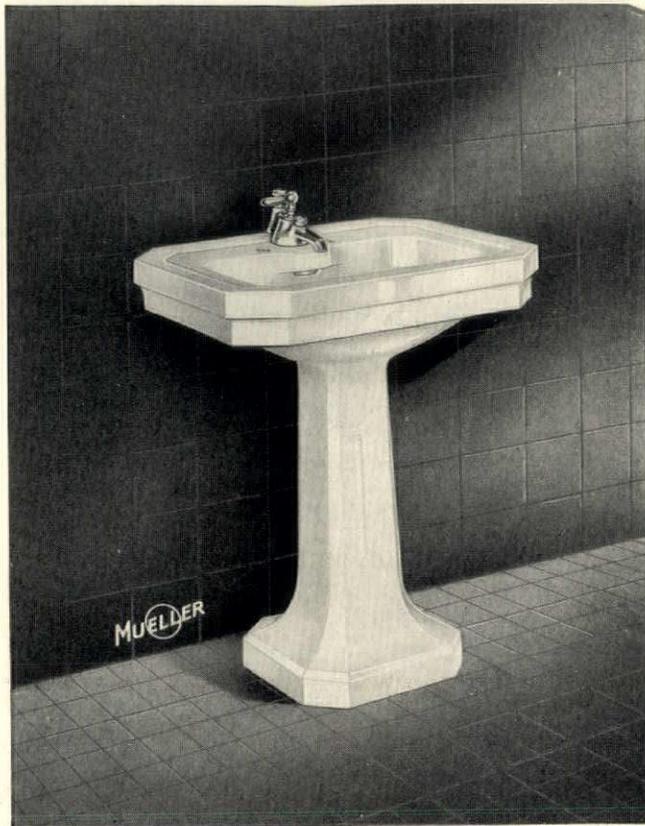
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Mixing valve, drain and spout placed in center for improved appearance and economy.



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MUELLER CO. (Established 1857). *Factory:* Decatur, Illinois. *Branches:* New York, 135th St. & Walnut Ave., Bronx, Telephone Ludlow 8629-30-3; Dallas, Atlanta, Los Angeles, Chicago. *Canadian Factory:* MUELLER, Limited, Sarnia.

THE "GLENCOE"

Plate H-8. MUELLER "Glencoe" vitreous china Colonial pattern lavatory with anti-splash rim; rear outlet square bowl; chromium plate wall brackets; vitreous china Colonial pattern pedestal.

All metal lavatory combination with mixing valve, pop-up drain with metal knob; flow velocity regulator, all integral. All operating parts through the center of the lavatory.

This fitting sold only complete with lavatory.

Finish: Chromium plate only.

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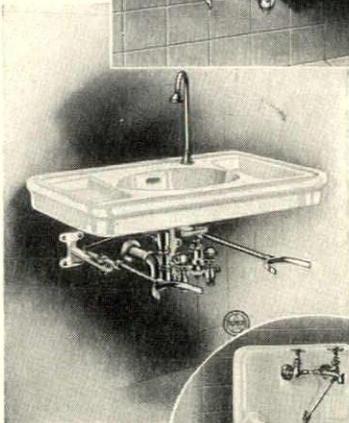
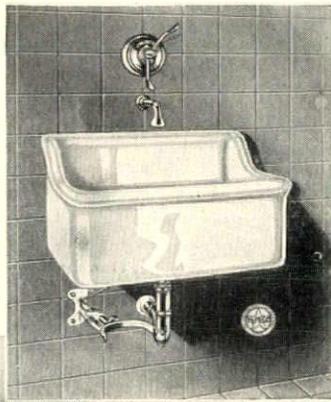
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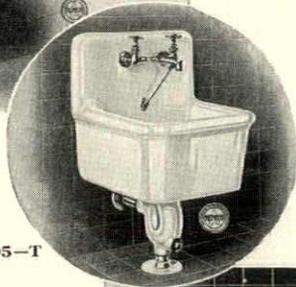
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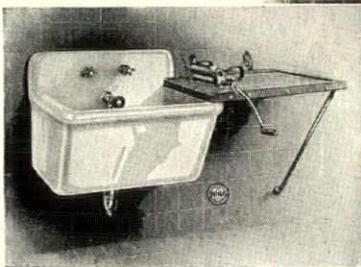
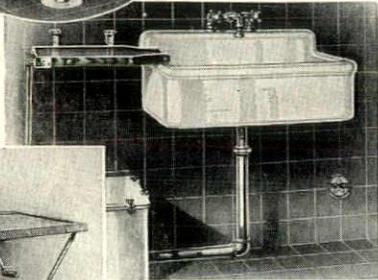


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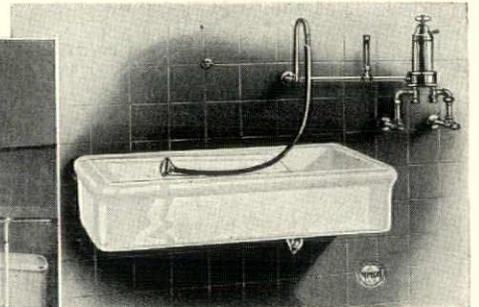
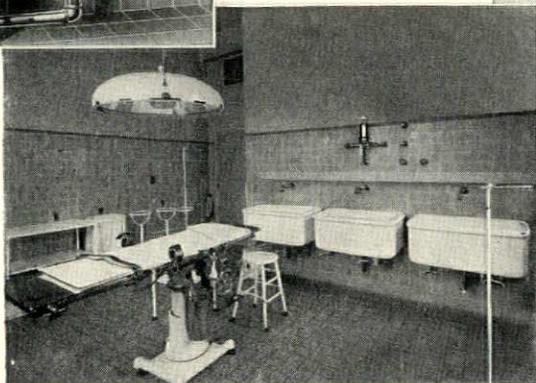


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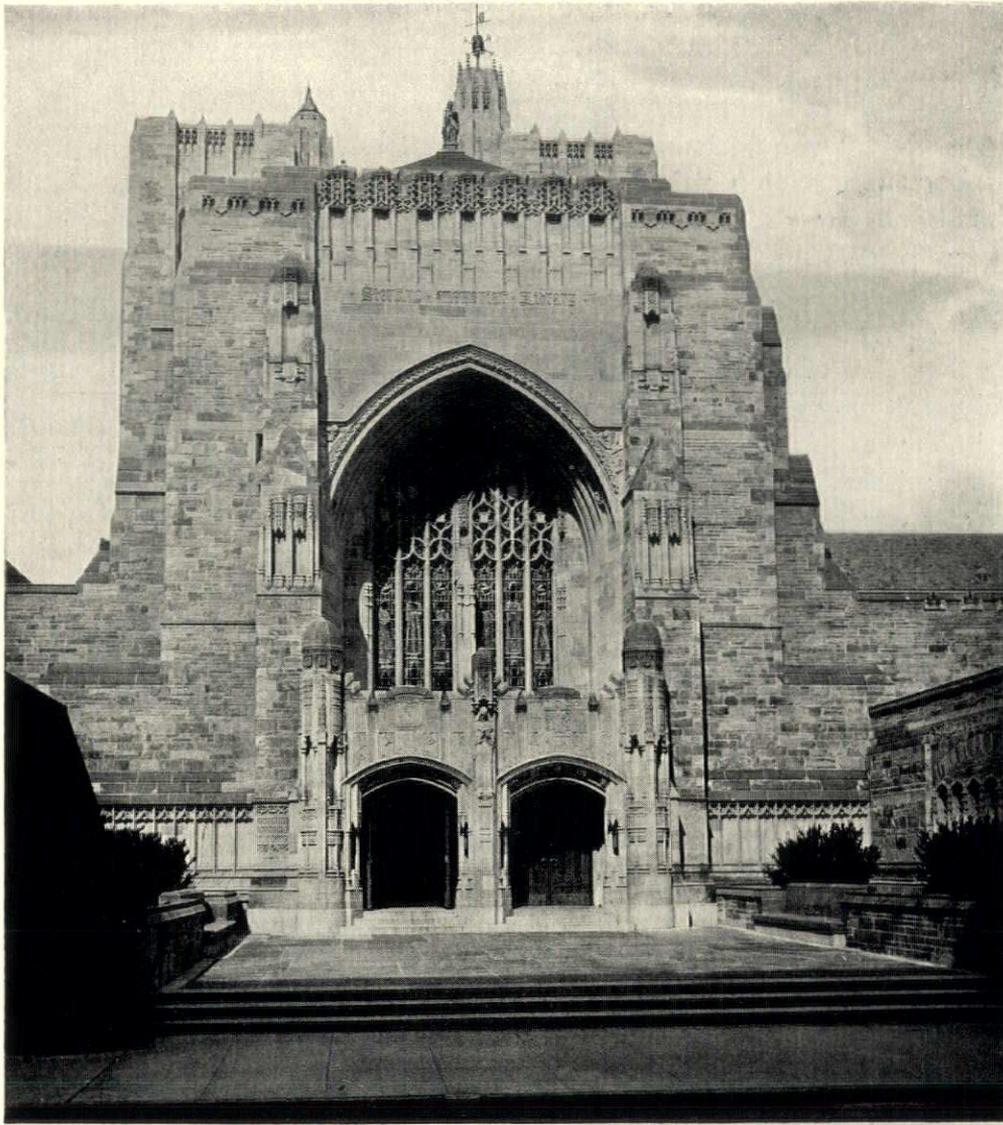
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Newest of Yale University's many imposing new buildings is beautiful Sterling Memorial Library, housing 2,000,000 volumes and with accommodations for 2,000 readers. Its architect: James Gamble Rogers. Its most prized possession: a Gutenberg Bible. Its floors: W. & J. Sloane Battleship Linoleum.

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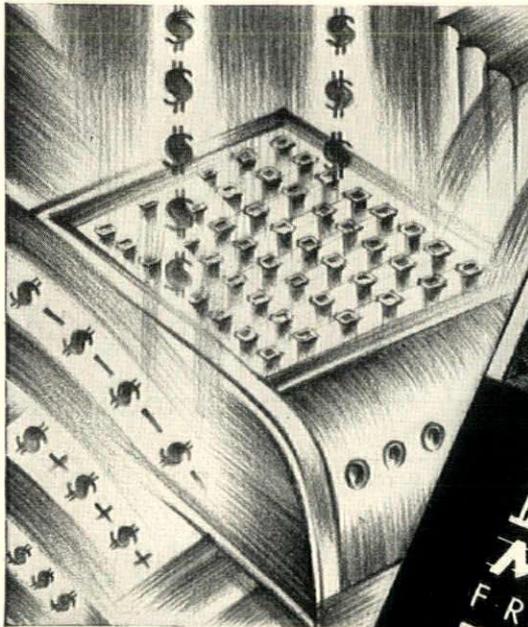
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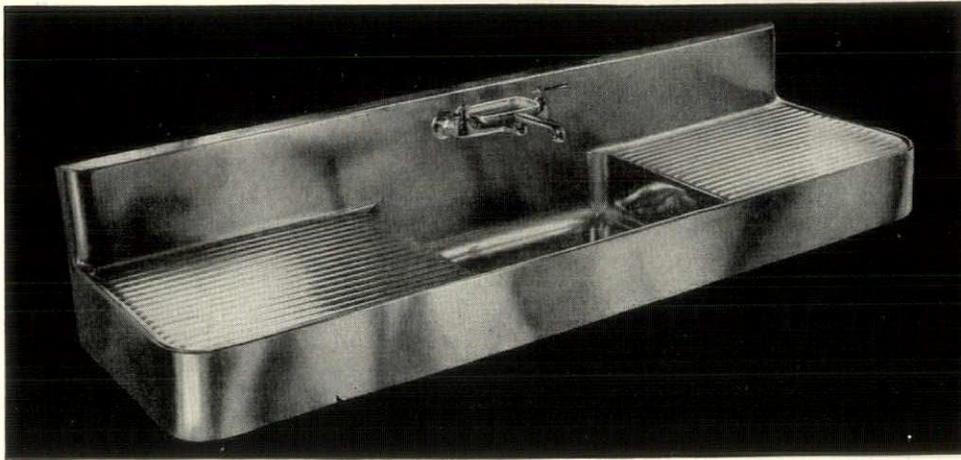
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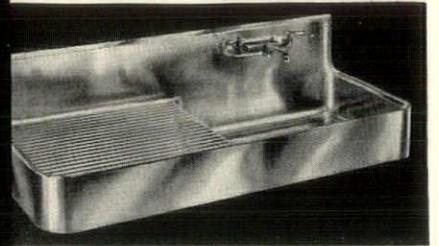
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You can NOW SPECIFY
Standardized MONEL METAL Sinks
for the homes you are planning



Double drain board Monel Metal kitchen sink. Made in nominal sizes of 72"x 21" and 60"x 21".



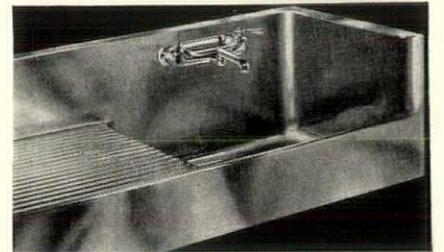
Single drain board Monel Metal kitchen sink. Available in both left- and right-hand drain board models. Made in nominal sizes of 50"x 21" and 41"x 21".

Standardized construction and quantity production have brought beautiful Monel Metal kitchen sinks, once the luxury of the few, within reach of millions of average homes!

It means that your clients' kitchens can now bask in the cheerful beauty that only Monel Metal sinks can impart... beauty that merges with every color and scheme of decoration. It means that women may enjoy sinks that always look bright and new in spite of hard daily service.

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Monel Metal corner kitchen sink. Splasher at bowl end, drain board either right- or left-hand. Supplied in nominal sizes of 51"x 21" and 42"x 21".

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1. Rich, lustrous beauty with a satiny, glass-smooth surface.
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3. Solid metal clear through, with no coating to chip, crack or wear off. Steel-like strength gives lifetime durability.
4. Neutral, silver tone blends with any kitchen color scheme. Gives new freedom to kitchen decoration.
5. 10 standardized models and 6 standardized sizes. A model and size for any type of kitchen.
6. 31% more working space than an ordinary sink of same nominal size.
7. One-piece construction of heavy gauge Monel Metal. No joints or seams. Reinforced and sound-deadened.
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MONEL METAL

MODERN AS TOMORROW



Remarkable discovery in woodworking opens whole new field of decoration

Cabinet wood paneling at 1/5 to 1/2 the former cost



FOR LARGE BUILDINGS: No longer is paneling too costly for the large wall spaces of public buildings. Already, Flexwood has distinguished many—notably the Chicago World's Fair Building illustrated.

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ANY GOOD DECORATOR can apply Flexwood. It goes up like canvas. Sheets of Flexwood are kept in sequence as they are cut from the log, so that they create a series of matched patterns on the wall.



FOR HOMES: With Flexwood, you can specify beautiful paneled interiors for even modest homes. Illustrated is a portion of a distinctive bedroom in natural Mahogany.

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CHOICE CABINET WOODS



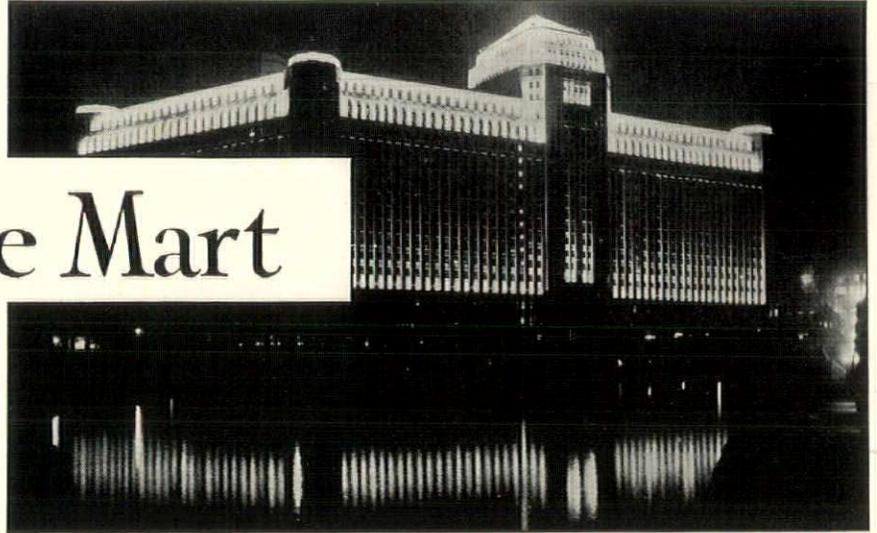
FOR FINE WOOD PANELING



FOR OFFICES: Flexwood is available in Walnut, Oak, Mahogany, Lacewood, Prima Vera and several special woods. The distinguished office shown here has Georgian paneling in Matched Walnut Flexwood.

FROM TOP FLOOR to TRACK LEVEL cork insulates

Chicago's Merchandise Mart



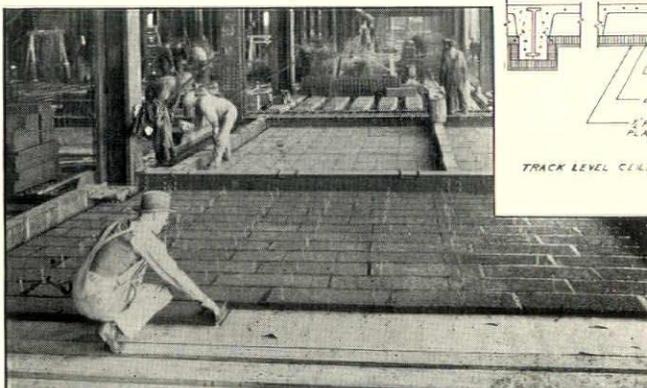
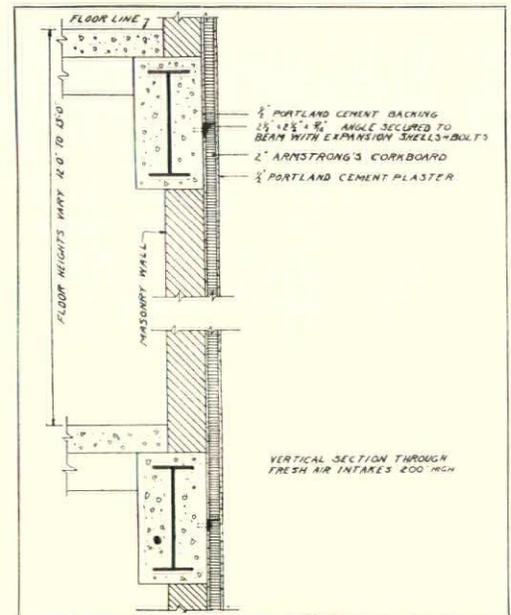
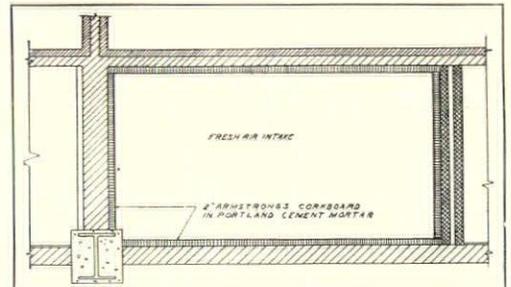
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ARMSTRONG'S cork products serve a wide variety of uses in Chicago's huge new Merchandise Mart. Some of them are shown on this page.

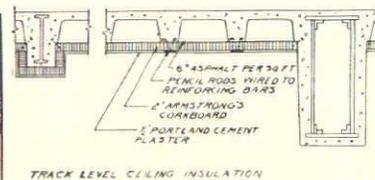
Corkboard in cold storage rooms seals in low temperatures. Cork Covering on brine and ammonia lines protects against loss of refrigeration. Corkboard insulates the fresh air intakes from surrounding rooms. On the ceiling of the track level, a 2" layer of Corkboard shuts out winter's cold from the upper floors of the building.

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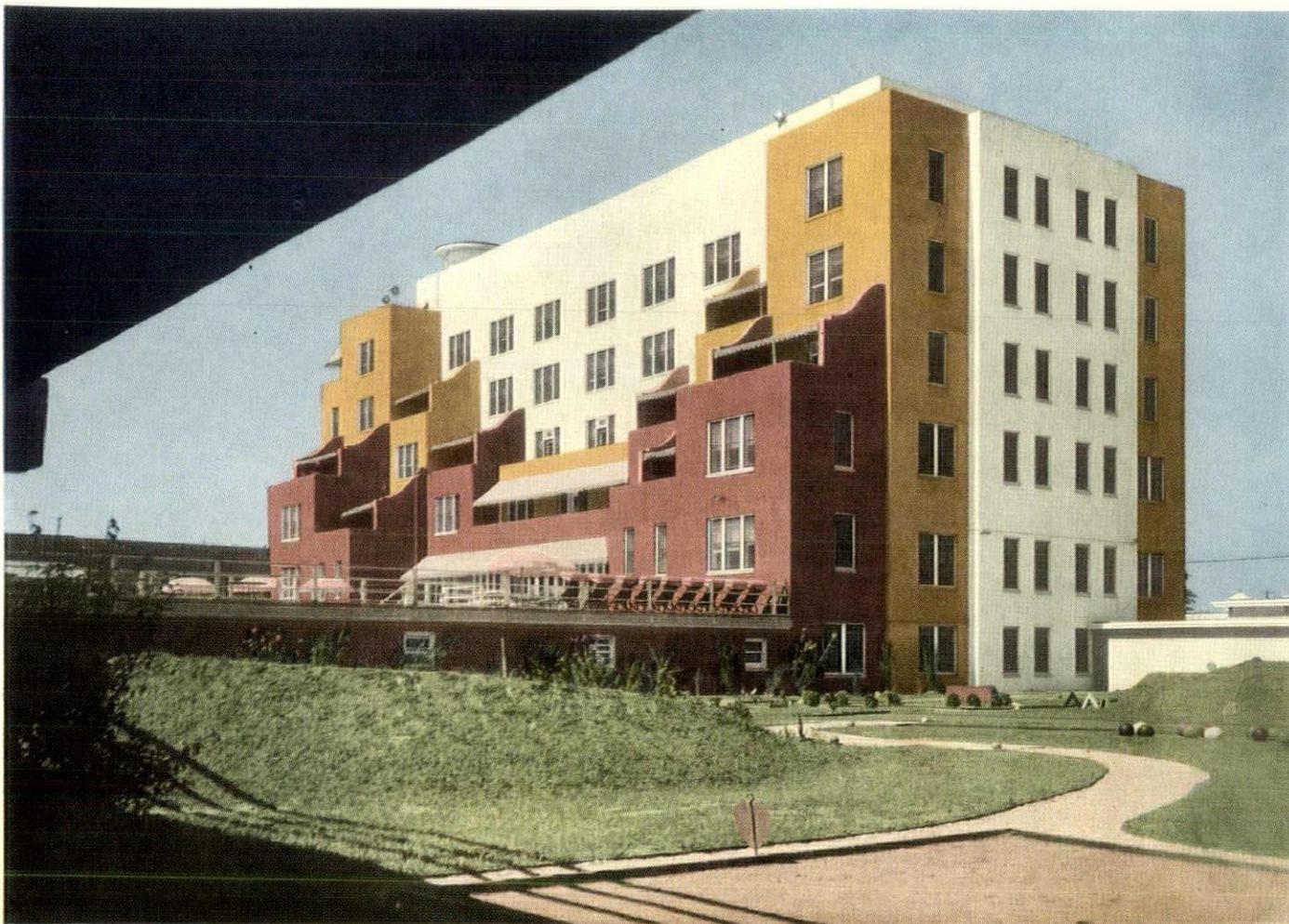


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The AMERICAN ARCHITECT

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FOUNDED 1876



This Month's Cover

GARDENS, VILLA D'ESTE

IN the gardens of the Villa D'Este, Tivoli, Italy, is a graceful stairway which surrounds the Fountain of the Dragons. As Mr. Mitchell phrases it, "having seen it once is to bring to mind Kipling's line, 'And the glory of the garden, it shall never pass away.'"

G. Evans Mitchell, the artist, is a member of the architectural firm of Warren & Mitchell, Cleveland, Ohio. This firm has recently completed the Cuyahoga County Criminal Court and Jail Building, and the Stuyvesant Hall of Ohio Wesleyan University. At present, the firm is doing an embassy building at Buenos Aires, Argentina, for the United States Government.

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

ERNEST EBERHARD, *Managing Editor*

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NEXT MONTH

MEXICO—Yesterday and today in Mexican architecture

AWNINGS—How to make them a complement of the design

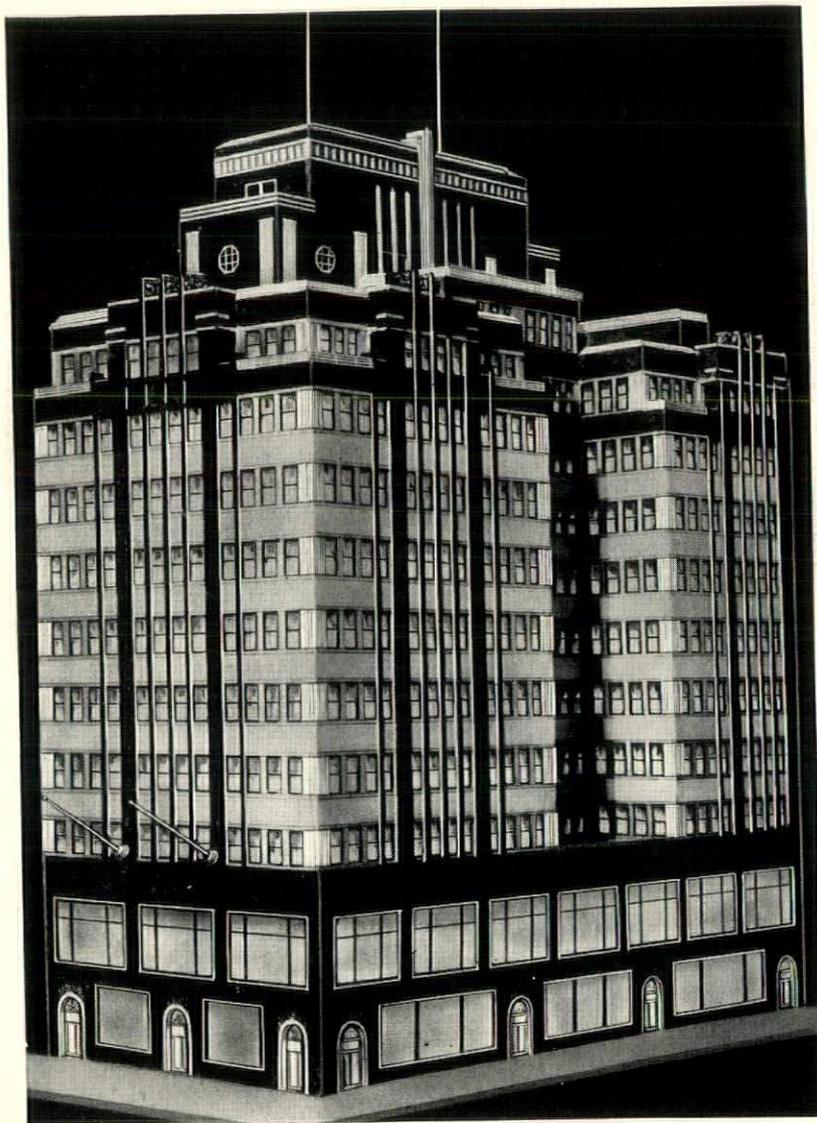
STRUCTURAL STEEL—How to figure costs in 30 minutes

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Another Fifth Avenue Building uses Alcoa Aluminum

Very striking are the strips of Alcoa Aluminum used on the Goelet Building. The beautiful verte antique marble strips are rimmed with pleasingly metallic Alcoa Aluminum, carrying upward to the horizontal panels of Alcoa Aluminum at the top.



Goelet Building, 49th Street and Fifth Avenue, New York. Architects, engineers and general contractors: *E. H. Faile Company*. Aluminum Contractors: *General Bronze Corporation*.

The entire building is another proof of the utility and artistic worth of Alcoa Aluminum for both exterior and interior use in commercial buildings. Here Alcoa Aluminum is used for pilasters, mullions, copings, the outside and inside window sills and radiator stools, cornices, flag poles, lighting fixtures, hardware and elevator doors.

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BOYS AND GIRLS ARE IN SCHOOL TODAY

There exists an opportunity for this country's architects

AN EDITORIAL ON THIS SUBJECT APPEARS ON THE FOLLOWING PAGES

IF only
A LITTLE
could be
taught them
about
Architecture



CAN there be doubt in anyone's mind that the place to begin educating the public on the value and importance of good architecture is in the public schools? Boys and girls, the school children of today, are America's future citizens. They are a group that will exert a powerful influence on tomorrow's architecture. What wonders could be accomplished if we could only inculcate in their minds a few fundamentals of what good architecture can mean to them!

The idea should present no insurmountable difficulties if properly approached. Present day school buildings commonly include assembly rooms or auditoriums, equipped with facilities for providing illustrated lectures. It should not be difficult to arrange for one or more talks before a large group of students during the school year. A few carefully prepared lectures as a beginning could contribute much toward molding public opinion and the public's attitude toward architecture. Eventually the program could probably be expanded to include other activities, as educators become convinced of the value of the idea as a means of preparing children to cope with some of life's problems.

The reason why so many people today accept and erect buildings of inferior design is because they were never told the difference between good and bad architecture. Had today's adults been told a few facts that

would have made them think and made them understand architecture, present conditions everywhere would be far different. The public wants beautiful buildings that satisfy its needs. But, since the public does not understand that better buildings can be had, nor how good buildings are obtained, it accepts what it is given.

The time is ripe to carry architecture's message to the people through the public schools. Today people are building better houses and are more interested in architecture and decoration than at any previous time in the history of America. Our people are becoming more appreciative of good art. They are in a receptive mood, eager to be told what is good and how it can be obtained. A powerful way to carry this message to them would be through their own children who are attending school.

Architectural history and the ability to distinguish the orders of architecture—Romanesque from Gothic architecture—should not be made the objective of teaching the subject in the schools. The history of architecture should be incidental and if touched upon at all might well be used to demonstrate how the life and social conditions of nations have been reflected in their buildings.

The objective to be attained in the presentation of architecture to school children should be the development of an appreciation—an understanding—of good architecture. The value of good architecture to communities and to individuals could be emphasized as well

A SUGGESTION TO AMERICA'S ARCHITECTS

By
Benjamin F.
Betts
A. I. A.

TOMORROW'S HOME BUILDERS

as the contribution that good architecture makes to the happiness, well being, and increased enjoyment of the nation and its people, through good housing.

The history of architecture is filled with romance and thrilling episodes that would enthrall youthful minds. Children thirst for knowledge. Why not tell them about the making of building materials, how they are used and why? They are at an age when they can be easily made to understand the difference in purpose and function of the architect, the engineer and the contractor. As a matter of fact, the field is so full of possibilities to capture the youthful mind in a way that it could never forget, that it would require a nice selection and careful discrimination of what to present and what to leave out.

But, the facts properly presented would mean that today's children would reach maturity with an under-

standing of the fact that "A good building is the product of a good architect, a good contractor, and good craftsmen using good materials." Tomorrow's adults would have a much finer conception of what architecture means and what good architecture can do for them than is the case today. Instruction and association are two important considerations that should be recognized in the development of any plans of this kind. Instruction might include class room work, lectures by men prominent in the building industry, and visits to well designed buildings. But much good could be accomplished through one or two lectures a year by a prominent local architect. This would be something. Visits to buildings under construction would be highly instructive if conducted in small groups under competent guidance.

Environment is recognized by educators as highly important in the development of individuals. Association with good architecture, or good art in any form, is equally important. This begins with a school building that possesses good architecture, and classrooms that are examples of good taste. The school building can be made an object of instruction (Continued on page 126)

» » FIFTY YEARS

Resolution . . . PASSED BY A. I. A. AT SAN ANTONIO CONVENTION

- "The American Institute of Architects affirms that the public buildings and monuments in every community of the nation should proclaim the highest standards of enduring architecture, and that in their design the customs, traditions and local materials of the community in which they are located should be fully recognized.
- "The Institute further affirms that such standards of excellence can be achieved only by enlisting the services of the best ability in the architectural profession that is locally available, and that every community is entitled to the benefit of such services.
- "It also affirms that men capable of producing these results are not to be found in subordinate capacities in state, municipal and other civic planning bureaus, and that the concentration of planning and designing buildings in such bureaus must inevitably tend to produce stereotyped, mediocre, uneconomic and uninspiring results.
- "The Institute further believes that a national policy of encouraging private business initiative is wise, and that therefore the operation of state, municipal and other bureaus for the designing of buildings and monuments is inconsistent with this policy and an invasion into the field of individual professional activity.
- "In urging upon state, municipal and civic authorities the desirability of availing themselves of the services of architects in private practice, the Institute stresses the importance of the care which must be taken in their selection. That they should be chosen for reasons of fitness alone, and on the basis of their records, cannot be too strongly emphasized.
- "The Institute through its delegates assembled directs Chapters to transmit these views to the proper state, municipal, and other civic authorities in their communities, and to take such other measures in cooperation with related organizations as may be necessary to accomplish the aims expressed herein."

By ERNEST EBERHARD

HANDLING of government building operations has been a bone of contention for many years. It is not a new agitation by any means. Allegations of excessive cost, of ugly designs, of sloth-like construction, were made as freely fifty years ago as they are being made today.

Progress has ebbed and flowed. Now, with the positive action taken at the recent convention of the American Institute of Architects, it seems on a flood tide that promises to settle this mooted question once and for all.

What has gone before in past years is interesting as a thoroughly human document of men who loved their profession and freely poured out their best in order that their country might have all that lay within the power of their profession to give. Too, it is interesting as throwing a new light on the traditions and activities of the Office of the Supervising Architect, explaining many things which might otherwise seem obscure.

Up to the middle of the last century, there had been but few public buildings erected for the Government outside of those in the city of Washington, these having been taken care of by individual architects, selected

for the purpose through competition. It had been held that no public buildings, besides those for the custom house service, mint, etc., could lawfully be erected under the Constitution. However, a more liberal interpretation of the then existing laws began to prevail, until there were no more constitutional scruples about government erection of post-office buildings, marine hospitals, and other necessary buildings.

In 1853, appropriation had been made for fifteen new buildings, the construction of which was entrusted to the Treasury Department. Almost everything was left to the discretion of the then Secretary of the Treasury, Mr. Guthrie. In order to develop this growing branch of his department, Mr. Guthrie tendered a \$1,500 clerkship to A. B. Young, an architect who had done Government work, and placed Captain A. H. Bowman, of the United States Engineers, in charge of the construction of these buildings.

Carefully compiled regulations for the design, construction, repair and preservation of all public buildings under control of the Treasury Department were draughted, accepted by the Treasury Department, and

OF AGITATION...

FOR

Better Design
of Government
Buildings

AND

Government
Employment
of Private
Architects

1884

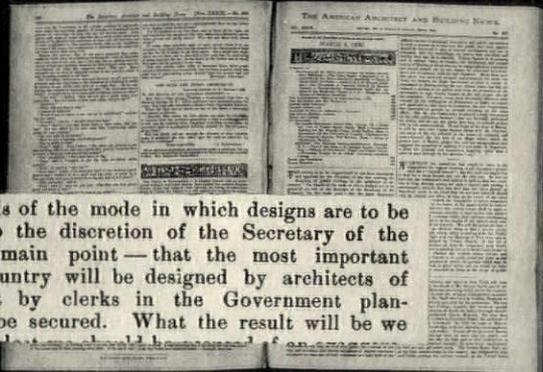
Stockslager Bill
Introduced



THIS bill, introduced by Mr. Stockslager of Indiana, gives expression to the idea, which has now become very general, that the present system of designing public buildings does not give the most successful results, in point either of design or economical execution. The Government has been

1893

Tarsney Act
Passed



country. The details of the mode in which designs are to be procured are left to the discretion of the Secretary of the Treasury, but the main point—that the most important buildings in the country will be designed by architects of reputation, and not by clerks in the Government plan-factory—seems to be secured. What the result will be we

1912

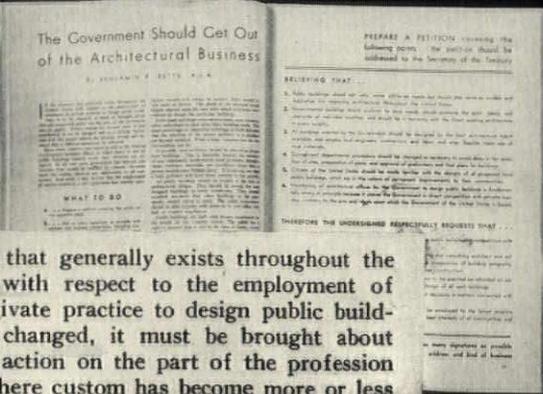
Tarsney Act
Repealed



The proposed repeal came as a surprise, it being generally believed among architects that the law was satisfactory, and that the improvement in Government architecture effected by its operation was generally recognized. Your Committee conferred

1931

Reorganization
Proposed



IF the situation, that generally exists throughout the United States with respect to the employment of architects in private practice to design public buildings, is to be changed, it must be brought about through concerted action on the part of the profession and the public. Where custom has become more or less

promulgated. These rules were gradually perfected to form the foundation of the Supervising Architect's Office.

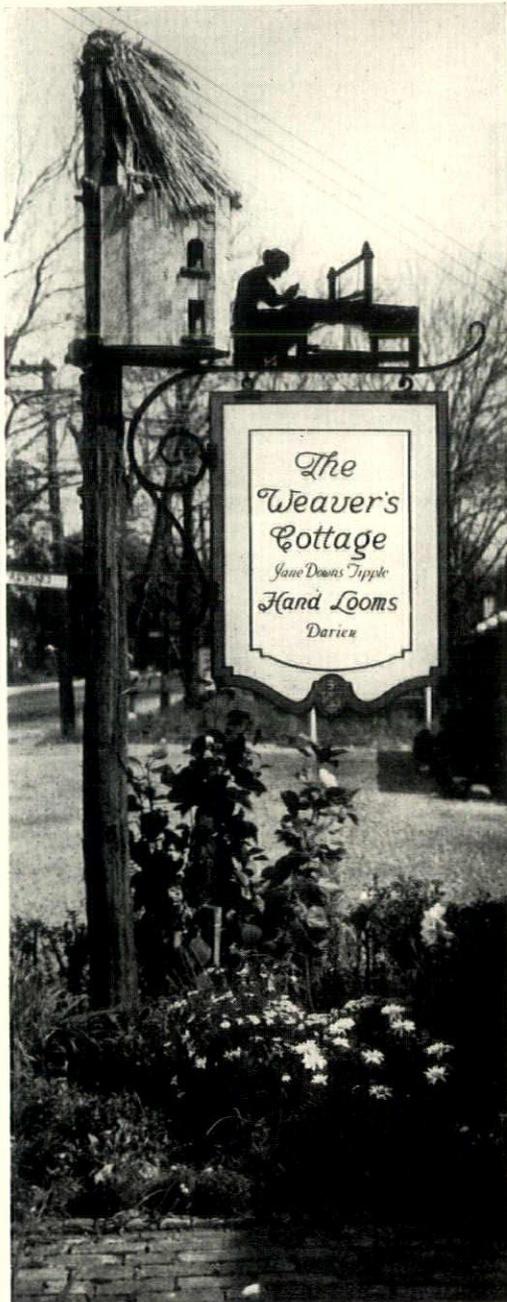
As time went on, considerable criticism of the designs developed by later incumbents of the office began to be heard and in 1874 the American Institute of Architects, through the introduction of the Fields Bill, started its efforts to induce the Government to employ the best talent available.

A complete remodeling of the Supervising Architect's Office was proposed in the bill introduced by Representative Stockslager on December 4, 1884. The Institute took active measures in advocating this bill. But the bill and its advocates received little consideration from the committee and it never was presented to the House.

(Continued on page 80)

CROSSED SAPLINGS

were used to hold the thatch straw in place. Thatch cost \$70 a square on the roof, which included the necessary fireproofing



It had to be THATCH and FIREPROOF

By DANIEL DAVID MERRILL, A.I.A.

A BIT of amusement was interjected into the prosaic office grind about a year ago when the job of designing a typical continental peasant cottage was given us. The Weavers in Darien, Connecticut, were in need of a studio that would be indicative of their activities and wanted a "bit of the old country" transplanted to our shores. Naturally the first thought that flashed through our memory was of those charming rural spots found so often in Hampshire County, England, with their quaint cottages, front door gardens, and thatched roofs.

The cottage part was simple but the roof caused misgivings and doubts—would the darn thing last? Would it, in after years, call forth startling telephone calls in the middle of rainy nights telling of various and sundry leaks? As well as I could remember, none of the country folks I had seen in my rambles in Hants had developed web feet, and the only birds I had noticed roosting in Irish thatched cottages had been chickens and not ducks. So far, the thoughts were consoling.

Fire hazard? Again the recollection of numerous thatched roof "smithys" still standing after a hundred years of service. The Fire Underwriters' clinched the argument by ruling that a thatched roof would not call for any greater insurance premium than any other inflammable material.



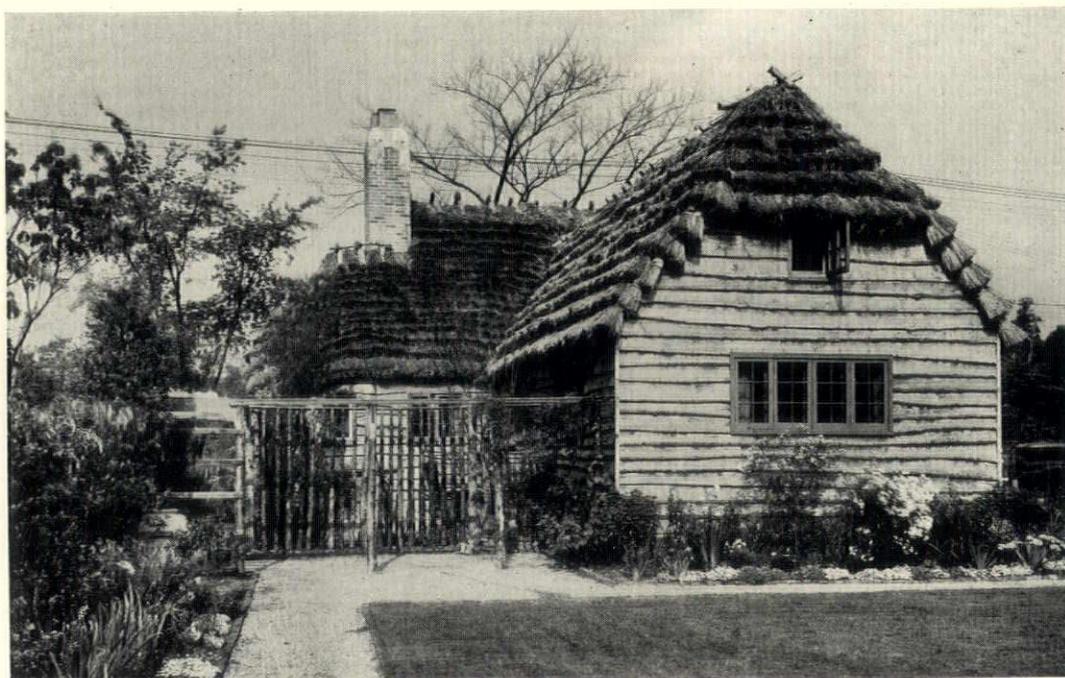
STAMFORD, CONN.

MAN from the old country, experienced in laying straw thatched roofs. Apply Merrill, 4 South St.

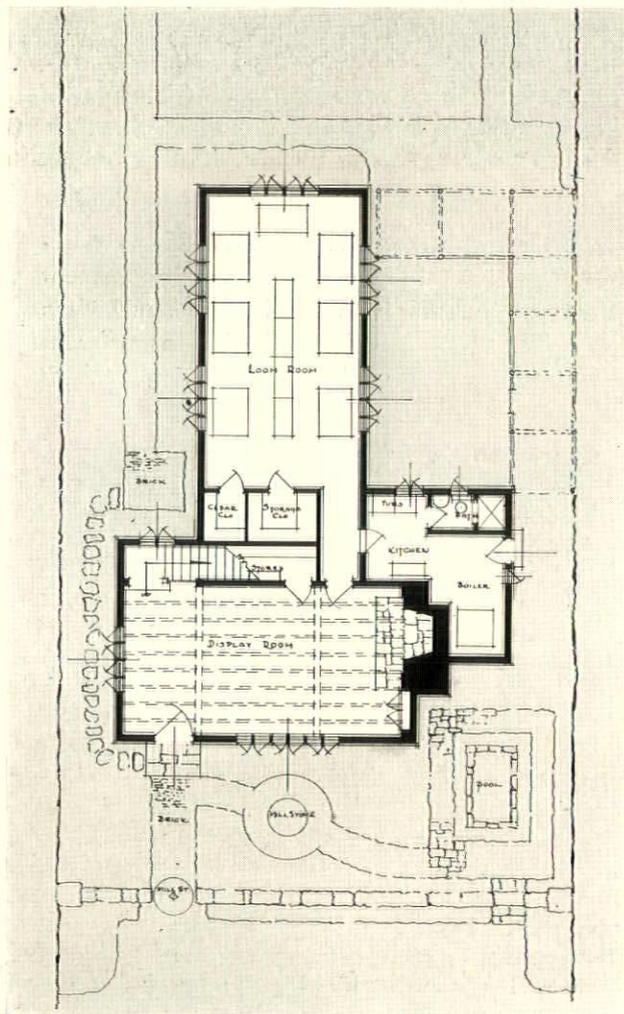
MARRIED dairy man no children

MANY ANSWERS were received to an advertisement in a local newspaper, each workman having a different method of laying thatch

NO RAKING of the thatch was done on the roof, which left irregular shadow lines resembling unusually long and thick shingles. Second boards cut from oak logs were surfaced, adzed and use as siding



DISPLAY ROOM
is in fine harmony
with the exterior
and forms a sales
setting well suited
to its purpose



LANDSCAPING carried out the quaint
atmosphere of the Weavers' Cottage

So a straw-thatched roof was decided upon. The next problem was, who the deuce could put it on? That was a tough one. As a feeler, an advertisement was run in a local newspaper. "Wanted—someone from the old country to lay a straw-thatched roof." The result was rather staggering and gave a remarkably clear insight as to the cosmopolitan make-up of our population. The office was besieged by Russians, Poles, Germans, English, Welsh, Irish, Dutch, Scotch and Swedes—every nationality except the Eskimo, and each with a different method of laying thatch. Thank heaven, they all agreed upon one thing, however, rye straw was the best to use. Several other advertisements in newspapers in farming districts finally located a stand of rye straw of the right length, which was cut and trucked carefully to the job.

In the meantime a Welshman had been selected to lay the roof. Before the time came to lay the roof he had obtained a permanent job as a gardener. A Holland Dutchman was then selected because he appeared to understand English better than the other applicants. He selected his own helpers. Upon consulting him as to the framing of the roof, we were assured that the usual rafter and shingle lath construction would be all that would be necessary.

In spite of the high wage scale, and the lack of the good old fashioned flails, the grain was shaken and beaten out of the straw as best it could be by hand. Amusing to see a group of workmen shaking straw. If practice counts for anything, each one of them could get a job in any Hawaiian chorus!

The only hints I have to offer to unsuspecting architects struggling over a thatched roof are, shake well before using, don't place a trellis within jumping distance of that roof, and don't build where there are rats! For on my job, a family of them wandered up into the roof and ate all the grain not thrashed out, which didn't help the roof any.

Anyhow, before laying, (Continued on page 76)



HAND HEWN half timbering and rough stucco dictated the choice of a garden setting typical of an English cottage. Davidson & Constable, landscape architects

A.I.A. TAKES LEAD

- IN... 1. Government Employment of Private Architects
2. Collaboration With State Architectural Societies
3. Organization of a National Building Congress

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

THE stand taken by the American Institute of Architects, as its 64th annual convention, on three important questions, marks the beginning of a new epoch in the history of the Institute and architecture in the United States. Resolutions were passed dealing with the Federal building program, collaboration of the Institute with state societies of architects, and the organization of a national building congress—questions that warrant the attention and support of every practicing architect in the United States.

Favorable consideration of matters that are today of paramount importance to the profession clearly indicates a broadening of the scope of Institute activities, a recognition of the fact that leadership must be retained by the architectural profession, and that the breadth of vision of the Institute has been decidedly broadened during the past year. Probably no convention of the Institute in recent years has been of greater importance nor indicated so greatly an appreciation of the needs of timely action on problems affecting the profession since that at which the Producers' Council was finally affiliated with the American Institute of Architects.

The report of the Board of Directors in referring to the Federal building program states that public policy will be best served by a more extended use of private architects in the design of public buildings; that the country is entitled to the services of the best architectural talent available and that the concentration of a large volume of work into the hands of a single government bureau must tend to produce stereotyped, mediocre and uninspiring results; that the operation of the Supervising Architect's office is inconsistent with the national policy of encouraging private business initiative; and that the present government policy in respect to the design of public buildings is unfair to the nation at large. The Board in its report emphatically urges the employment of architects in private practice, selected on the basis of their fitness and record alone. The suggestion is made that architects be selected by a board which

might be composed of the Chairmen of the Public Buildings Committees of the Senate and House, a representative of the Department concerned, disinterested architects and a qualified layman representing a national, civic or business organization.

The Board of Directors placed itself on record as sponsoring an early development of a Federal department of Public Works in order that all government construction agencies should be efficiently correlated under one executive head, presumably of Cabinet rank, with two assistant secretaries, one in charge of engineering projects, the other in charge of architectural projects. It was felt that the function of this department should be solely administrative and supervisory for the expressed reason that in this way only, can the best engineering and architectural ability of the country be made available for the execution of public works.

The following resolutions were adopted:

"Resolved, That the American Institute of Architects, through its delegates assembled at its Sixty-fourth Annual Convention, ratifies and approves the report of its Board of Directors relating to the Federal building program and to the desirability of enlisting the services of the nation's ablest architects in the execution of this program; and be it further

"Resolved, That the incoming Board is directed to transmit the views of the Institute to the proper legislative and executive branches of the Government, and to take such other measures, in cooperation with the chapters of this Institute and related organizations, as may be necessary to accomplish the aims expressed herein."

THE Institute is now committed by convention action to exert every possible effort to bring about the reorganization of the Supervising Architect's office to the end that the nation may secure the services of the ablest architects, throughout the United States, to design public buildings that will reflect credit to the nation and serve as an inspiration to the development of better architecture in every community. The public has a right to demand that this end be accomplished.

At a pre-convention meeting of representatives of state societies and associations of architects, it was made clear that these associations do not favor a second national architectural organization which might conflict with the Institute, since results benefiting architects throughout



PATTISON

OFFICERS ELECTED AT 64TH ANNUAL CONVENTION

FROM LEFT TO RIGHT, STANDING: F. F. WILLSON, C. T. INGHAM, F. O. ADAMS, F. W. GARBER, F. H. MEYER, M. H. FURBRINGER, A. L. BROCKWAY, F. M. MANN. SEATED: F. C. BALDWIN, E. J. RUSSELL, R. D. KOHN, H. W. PEASLEE, EDWIN BERGSTROM

the United States could more profitably be secured through cooperation with the Institute, affording, in effect, the power of a body representing the entire profession.

The report of the Board of Directors relative to the question of cooperative action of all architectural organizations in the United States reads in part as follows:

"The exercise of leadership is primarily the function of the national body and always should be. The Institute must lead the architectural thought of the country, and develop general principles and policies which it must promulgate for the general benefit of the public and the architectural profession. Consequently, it cannot act in detail to carry out these policies throughout the forty-eight states, and the state societies that have been developed are agencies which will achieve this result.

"The Board feels that the Institute, in collaboration with the state societies, should work out some plan of organization which will give the unattached men in the various communities an opportunity to become members of architectural societies in their states, and by which those state societies shall be related to the Institute in a very definite manner. . . . The Board believes that they should become a definite part of the Institute organization. It believes that this can be brought about without changing the character of the Institute membership, or giving up anything that it has so splendidly achieved in the seventy-four years of its existence. It believes that the Institute can immeasurably ex-

pand its usefulness and its influence by so doing. . . ."

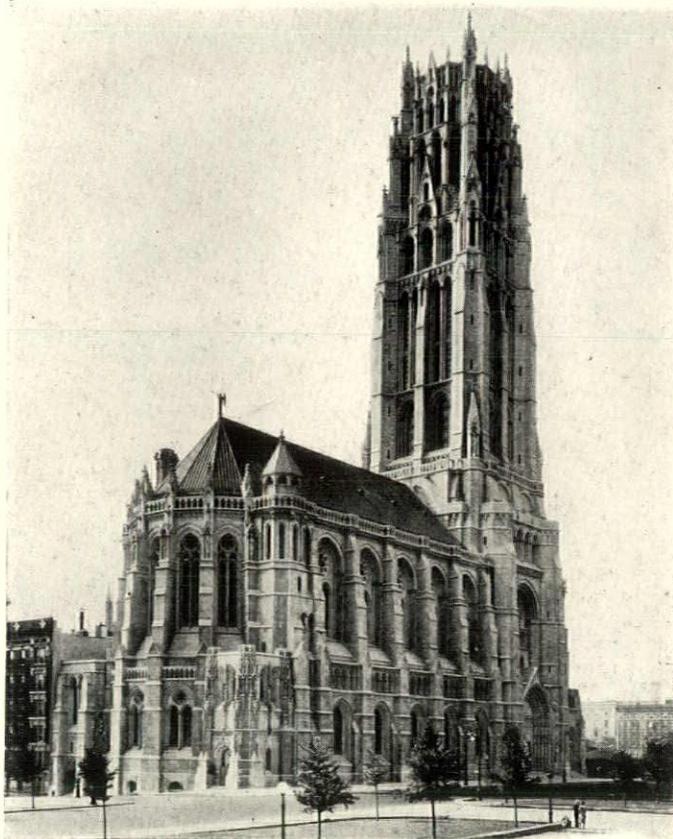
Unanimous approval was given by the Convention to the following resolution:

"Resolved, That the American Institute of Architects, in Sixty-fourth Annual Convention assembled, believing that the prevailing conditions with respect to the practice of architecture and the development of state societies of architects offer a most opportune time to collaborate with such groups and bring about a unification of the architectural profession, hereby authorizes and directs the Board of Directors of the Institute to invite such societies to collaborate with it and to formulate a plan whereby such societies can be brought into direct unified relationship with the Institute and to present at the next Convention the necessary recommendations to achieve such result."

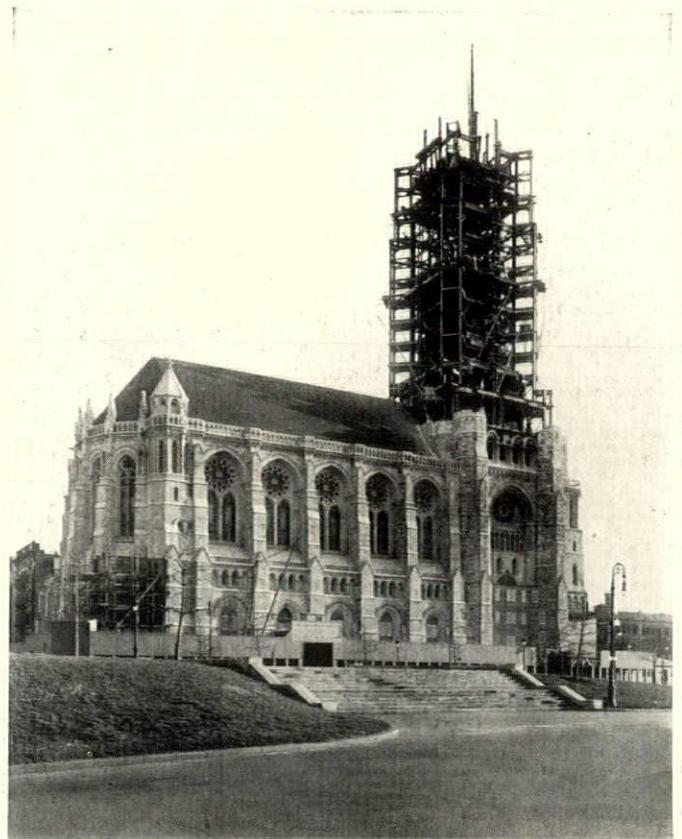
Few matters have transpired in recent years that may prove more fruitful of benefit to all architects than the action taken by the Institute to affect a single national architectural organization, as relating to matters of national import. Practical difficulties are faced in attempting to unify the profession, but they are not insurmountable, and it is believed that a plan can be prepared that will be mutually satisfactory to the Institute and state associations.

The question of organizing a national building congress was given wide discussion. A congress of this kind would consist of representatives from all national associations representing

(Continued on page 122)



WURTS BROS.



UNDERHILL

A CRITICISM...

of the RIVERSIDE CHURCH, New York

BY WALTER A. TAYLOR, A. I. A.

Lecturer in History of Architecture at Columbia University

Is architecture only skin-deep? Must large churches in America appear to be Gothic, or some historic style, regardless of and in spite of all considerations of practicability or appropriateness? May a structural system be ignored, concealed and disavowed, for the sake of sentimental stylistic design, even at the cost of great difficulty in design and construction? Is America's last word in church architecture to be a violation and betrayal of both Gothic tradition and steel construction? The newly completed Riverside Church in New York City, at Riverside Drive and 122d street, seems to answer all of these questions with an emphatic affirmative.

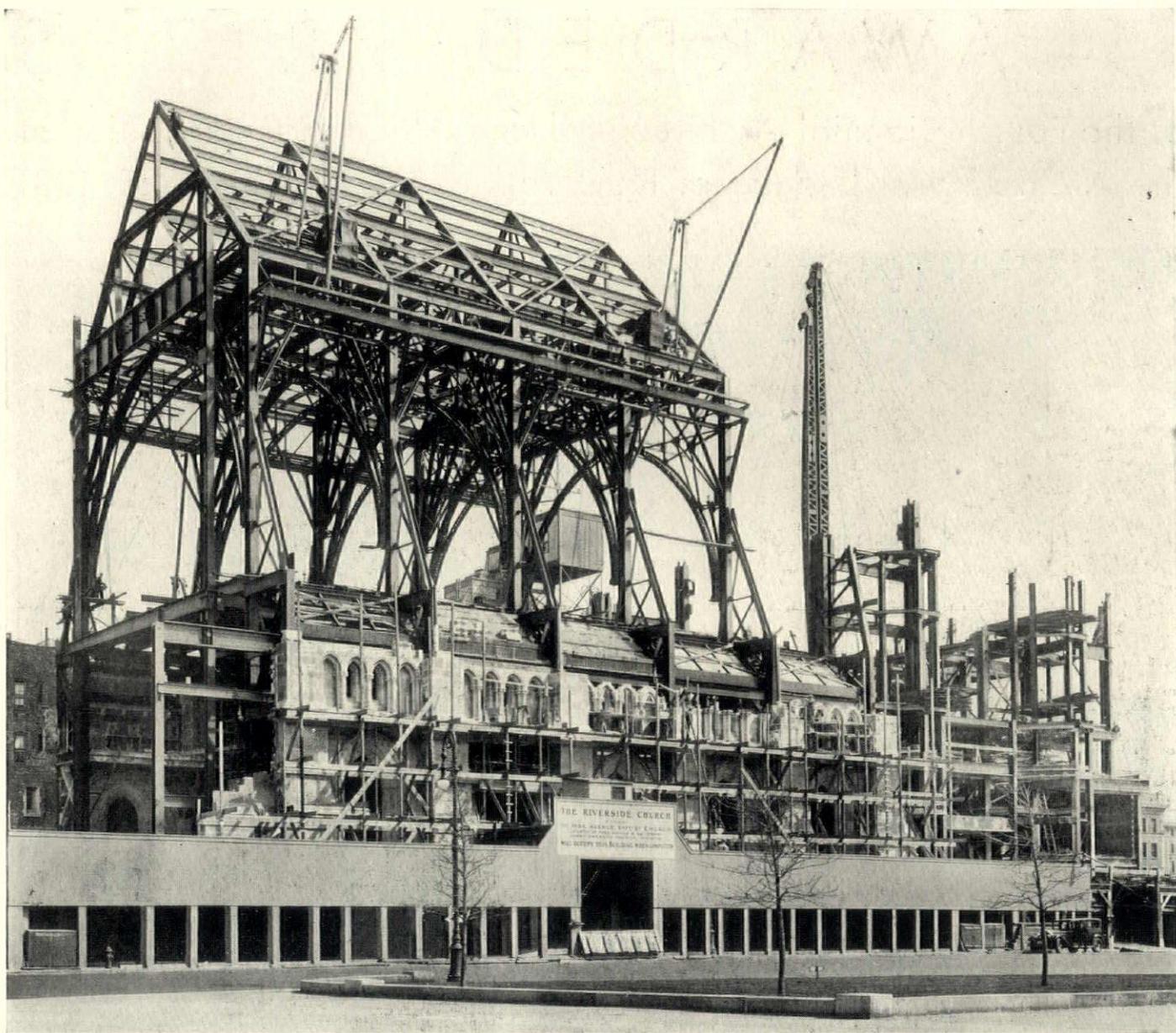
A prominent building such as this, which poses as a Gothic structure in this day and age, invites criticism from several points of view.

Let us imagine what future historians and students will have to say about it, its relation to our age, to the normal evolutionary processes in art. Is it not an ob-

struction around which the stream of vital, creative architecture will have to flow? Because of its complete change of structural system it cannot possibly be considered as a contribution to the Gothic tradition. It is so definitely archeological in detail that it cannot be called transitional. Neither is it getting anywhere as functionalism, in terms of the use of the building or the structural system employed.

The popular assumption that Gothic is the established or natural, or especially appropriate, style for a Christian church edifice may, of course, be disposed of at once as being without historical, geographical or architectural basis of fact, and as being usually the concomitant of a very restricted conception of the universality of Christianity.

Starting with a clean sheet of paper, what are the general requirements of this structure? They are, roughly, four: to provide a given amount of suitably arranged space for religious education; to provide a certain amount



UNDERHILL

are we justified in making STEEL look like GOTHIC?

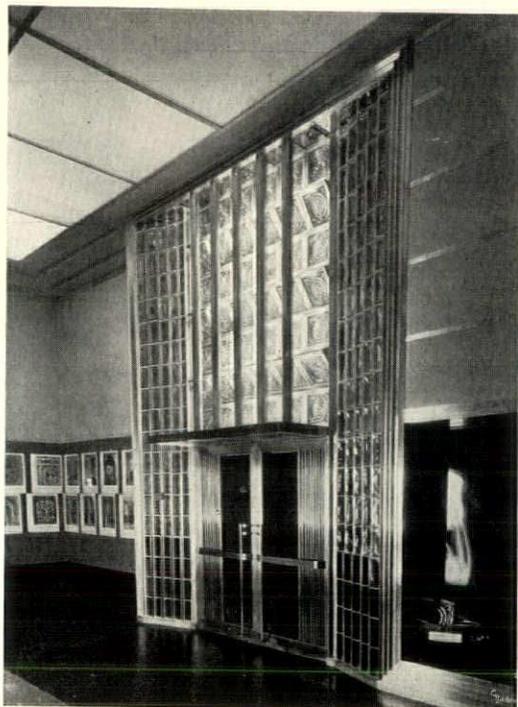
» » » **WHY THE ARCHITECTS MADE IT GOTHIC** will be explained next month by Charles Crane of the architectural office of Henry C. Pelton, with whom was associated Allen & Collens in the design of the church. Mr. Crane expresses many interesting reasons for the use of Gothic, particularly in a church structure, and ably presents the case of those favoring the steel-gothic

of space differently arranged and equipped for social, recreational and administrative purposes; and, as major requirement, to support and protect the world's largest carillon at a stipulated height in a tower which would be suitable as a memorial, and to provide seating space with proper audition and sightlines for twenty-five hundred people congregated for religious worship and to hear a famous Protestant preacher.

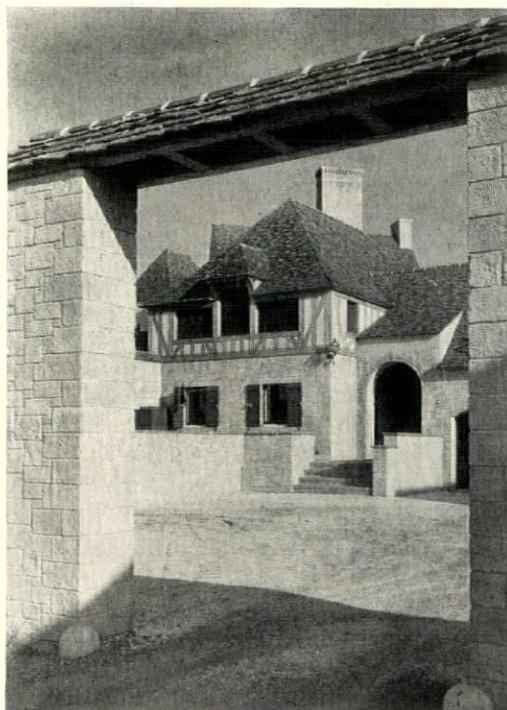
Only two elements of these comprehensive requirements would seem to call for Gothic architecture, and those only because of rather doubtful associative values. One, that in certain parts of Europe carillons have been housed in Romanesque or Gothic towers; the other, that the Gothic plan, with accompanying structural developments, grew out of the requirements of mediaeval, ritualistic, Catholic type of Christian worship. In all other respects the program and activities of this church are so unlike those of a mediaeval church that the forcing of the required facilities (Continued on page 68)

» » » AWARDED PRIZES

at the Fourth Biennial Architectural and Allied Arts Exposition at the Architectural League of New York April 18 to 25, 1931



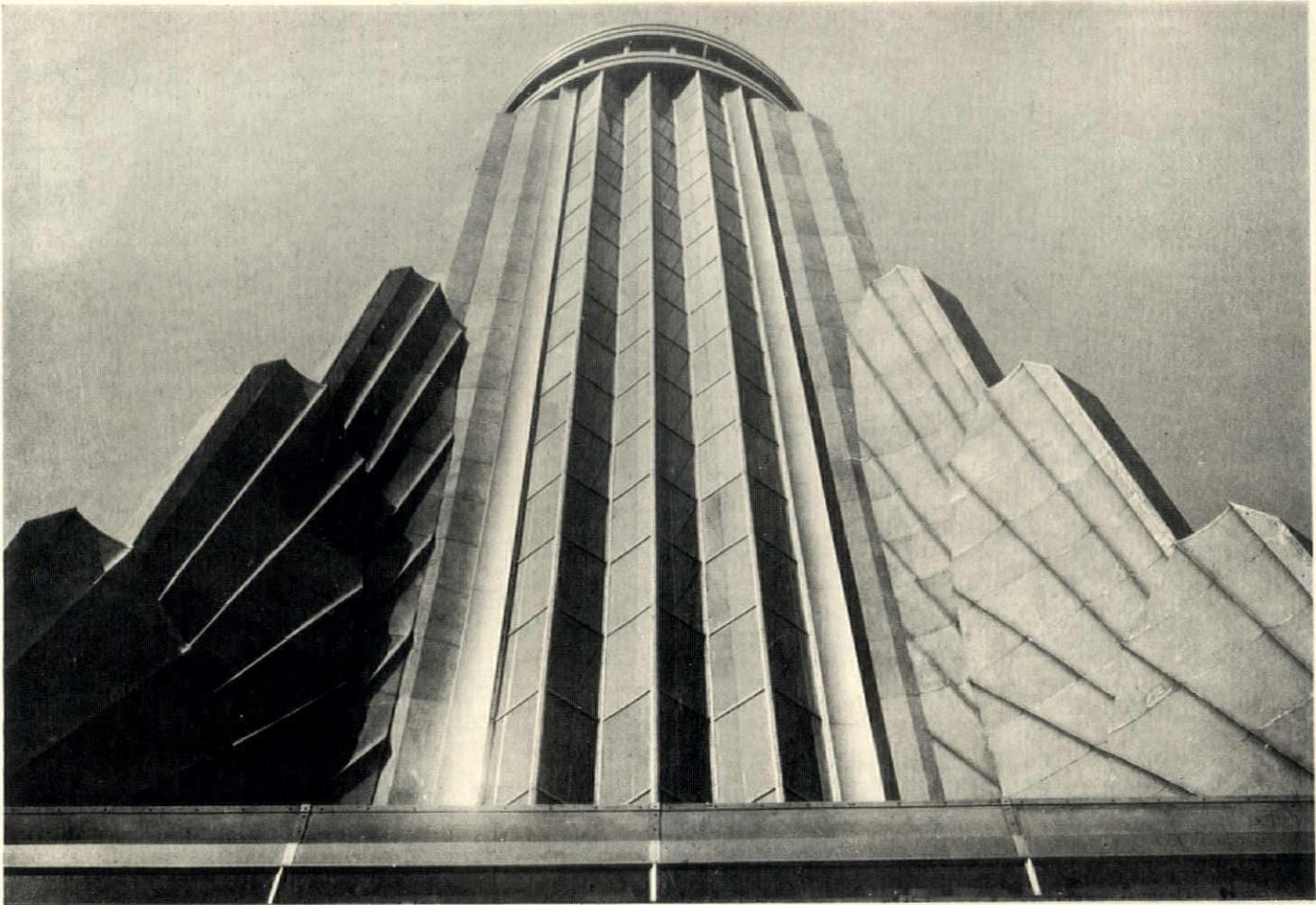
EUGENE SCHOEN was awarded the medal of honor in Native Industrial Art for a metal and glass building entrance. The jury especially commended the use of stock forms and patterns in the solution as showing their adaptability to current practice



PEABODY, WILSON AND BROWN were awarded the Silver Medal in Architecture for the distinguished quality of their domestic work as shown in the exposition. The picture at the right is a detail of the residence of W. F. Ladd, Southampton, L. I.

GOTTSCHO

LEE LAWRIE received the Medal of Honor in Sculpture for the outstanding decorative quality and inventiveness of design shown in his exhibited work. Finial for the Nebraska State Capitol

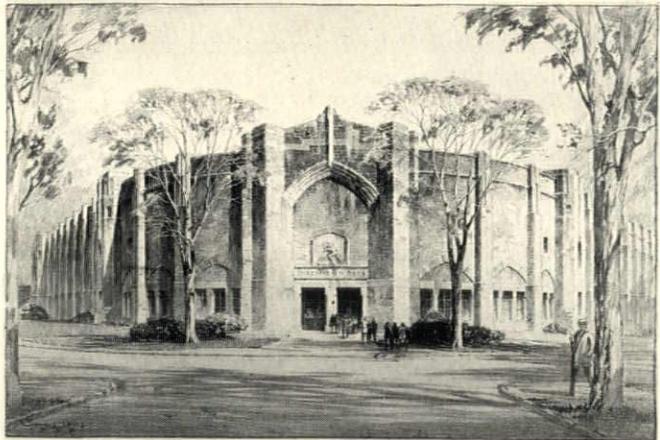


AMEMYA

WILLIAM F. LAMB, of Shreve, Lamb & Harmon, was awarded the Medal of Honor in Architecture for "the masterful treatment of an office building as exemplified in the Empire State Building"



ELIEL SAARINEN was awarded the Medal of Honor in Architecture for his work in the Cranbrook Foundation



SCHELL LEWIS received the Birch Burdette Long Memorial Prize for distinguished rendering. Gymnasium for Cornell University, Frederick L. Ackerman, architect

OTHER AWARDS: to John W. Norton, the Medal of Honor in Painting, for his paintings in the Tavern Club of Chicago; to Nino Geraci, the Avery Prize in Small Sculpture, for his "Perseus"; to Gilmore D. Clarke, Medal of Honor in Landscape Architecture, for his work in the Westchester County Park and Parkway development; to V. F. Von Lossberg, the Michael Friedsam Medal

WIRE

(a) All wire employed throughout this entire that manufactured by the X.Y.Z. Wire Company of the type known as the #30 Per Cent Rubber

HOW TO AVOID THE PITFALLS IN

» » » Electrical

KEENLY competitive conditions that exist today often compel contractors to take full advantage of loopholes in specifications to enable them to secure extra compensation on originally low bids. The remedy for these ills lies in the raising of the standard of the specifications. This document should be accurate and complete and should provide not only for the usual, but also, wherever possible, for unusual contingencies.

To retain the respect of the contractor who estimates upon it, there should be clear indications that the specification has not been copied bodily from one used for a previous similar job or from a reference book or catalogue, but that it has been written to cover the specific project under discussion. Nothing makes a contractor more cautious in his original bids, and in any subsequent claims for "extras," than the feeling that the plans and specifications have been prepared in a thoroughly competent manner.

Sound and adequate specifications are particularly important for the electrical installation. A good electrical specification should make good sense. And in the event of controversy, or possible law suit, good sense makes good law, albeit a certain number of disciples of Blackstone obtain a lucrative living trying to prove the contrary.

The relative qualities of the different grades of wires, conduit, wiring devices, panelboards, etc., are questions about which there can be no possible cause for dispute as these items should be designated in the specification by the name of the manufacturer, and it then merely becomes a case of making a field check to insure compliance. Hence, the following discussion is concentrated primarily on those questions which have in the past caused friction and misunderstandings between the architect and the electrical contractor and produced "extras" against the owner or general contractor.

WATCH THESE PITFALLS

- proper cooperation of trades
- compliance with ordinances, laws and regulations
- verification of door swings before installing switches
- installation, maintenance and removal of temporary light and power if required
- submission of unit prices with bid as basis of adjustment of credits and extras

The lack of proper cooperation between the various trades is often a source of trouble. As the electrical contractor is generally the last one called upon to start his work on a building project, he has a certain amount of justice in his defense against the accusation of delay, when he blames the work of other contractors as being responsible. To safeguard against this condition the electrical specification should require, under the general heading of "Cooperation," that the electrical contractor:

- (a) Shall consult the plans of all the other trades engaged upon the project.
- (b) Shall take all necessary steps to avoid interference with the work and materials of all other trades.
- (c) Will not be allowed any extra compensation as a result of neglect of the above rules nor on account of delays caused by any other contractor.

installation shall be
or approved equal and
Grade

INCOMPLETE AND INADEQUATE BECAUSE

It should be required that wire used shall not be older than six months from date of manufacture to date of installation and that all tags containing grade designations of the wire be delivered to the architect or engineer.

For large jobs, specifications should include a full set of insulation, chemical and life tests, detailed descriptions of the rubber and cotton or lead coverings, and elimination of "or equal" clause.

By LOUIS MACKLER, E.E.

Specifications

It is also desirable to draw a sharp line of division between those trades where either duplications, or partial or total omissions, of construction requirements may occur. If any electrical equipment forms part of the plumbing, heating or ventilating systems it should be clearly stated who is to furnish, and who is to install, this equipment.

In general it is best to require the plumbing, heating and ventilating contractors to purchase all electric motors and mount them in place and to require the electrical contractor to furnish and install all control and operating devices, indicating and recording instruments and all wiring. Practice concerning the mounting of motors may vary in different cities, and it is wise to ascertain the local labor union rules. In all cases, however, the electrical contractor should be made responsible for the correct direction of rotation and the proper lubrication of all bearings on both the motor and its connected apparatus.

Another thing to make clear in the electrical specification is the question of excavation, backfilling and concrete work, and where the installation of electrical equipment requires them. If conditions permit, it is advantageous to have the general contractor perform these duties, but the electrical contractor should be enjoined to give full cooperation and to have his pipes, cable supports, and other apparatus involved in this part of his contract, complete and ready for installation at the time set by the general contractor. If a trench containing electric or telephone conduits is also to contain other pipes, all around clearances of not less than 18 inches between them should be required.

With even the best design and supervision mistakes will sometimes happen, and if these mistakes are violations of either the National Electric Code or any of the many other laws and ordinances that govern electrical installations in the locality where the building is being

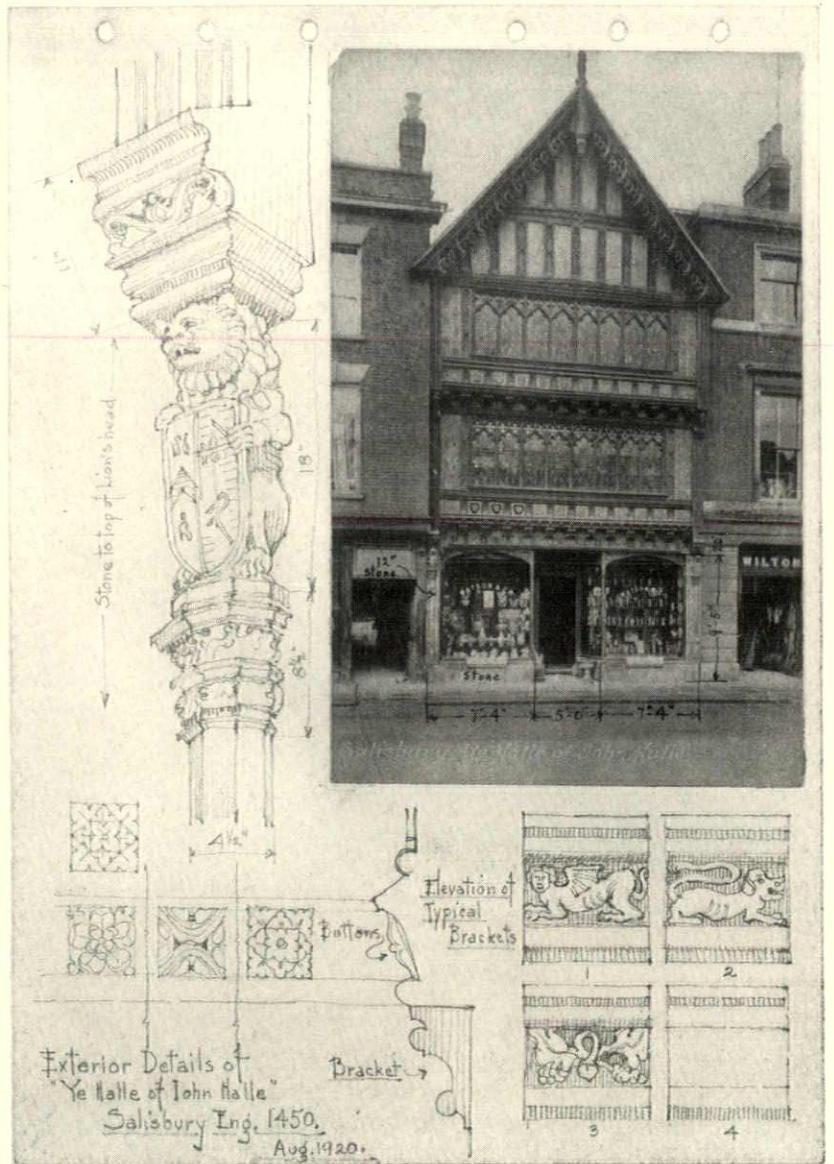
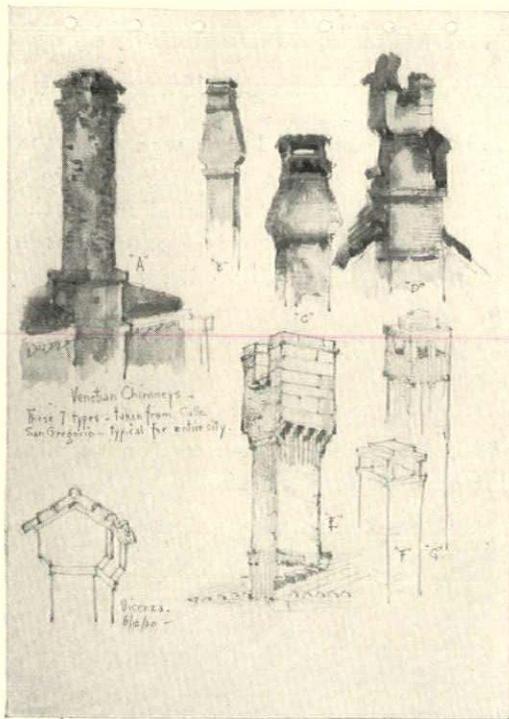
erected, the contractor has a legitimate right to claim "extras" unless in the specifications he has been required to:

- (a) Comply with all local municipal laws and ordinances, and also with the rules of the National Electric Code.
- (b) Comply with all rules of the local electric light company that pertain to this specific installation.
- (c) Comply with all the rules of the local telephone company that pertain to this specific installation.
- (d) In the event of conflict between the above rules and regulations, and information contained in the plans and specifications, the former shall take precedence and no extra compensation will be allowed the contractor, due to his failure to observe such conflict.
- (e) The contractor shall, at his own cost and expense, secure all necessary permits and licenses required in advance of actual construction and at the conclusion of the work, and prior to final payment, shall deliver to the architect all certificates of inspection and approval that are in vogue in this locality.

If a building project is located in a locality that is unfamiliar to the architect it is desirable to obtain a copy of the local electric code if one is in force. The clerk of the city or town can supply either a copy of the code or a statement advising that electrical installations are governed by the National Electric Code. If a local code is in force, let not the architect be deceived into thinking that if he complies with the electric codes of large cities like New York or Chicago, he will be perfectly safe. Such is not the case in a great many instances.

In the city of New

(Continued on page 78)



BY
 GERALD L.
 KAUFMAN
 A.I.A.

LOOKING back, after ten or fifteen years' practice, at the hundreds of sketches made on a tour of Europe, many of us are apt to ask ourselves what was the use of it all, what did we get out of it? Where are all these Renaissance balusters, Gothic mouldings, and Romanesque capitals, in our executed buildings? If we do ask questions, we have no right to be architects at all; we belong in Wall Street . . . and we also might as well ask what our college education was for; we have not been using the old "projects," nor the course in differential calculus, nor even Shades and Shadows and old Vignola, since the day we got that first country house and started the office with nothing but a few Beaux Arts medals and a list of so-called prospects.

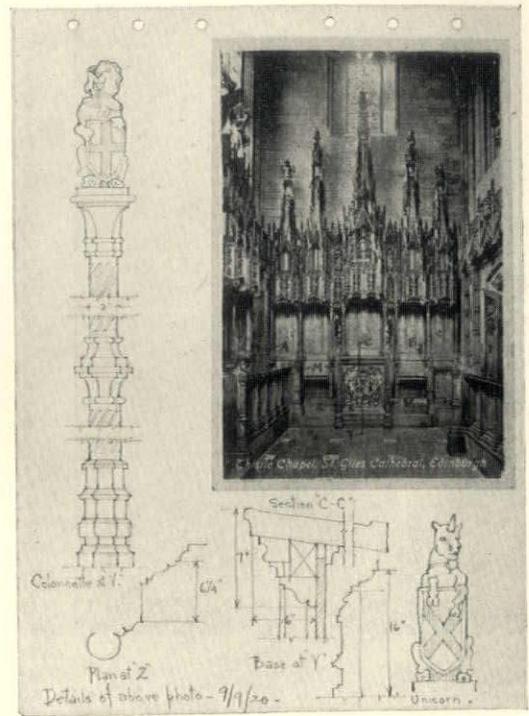
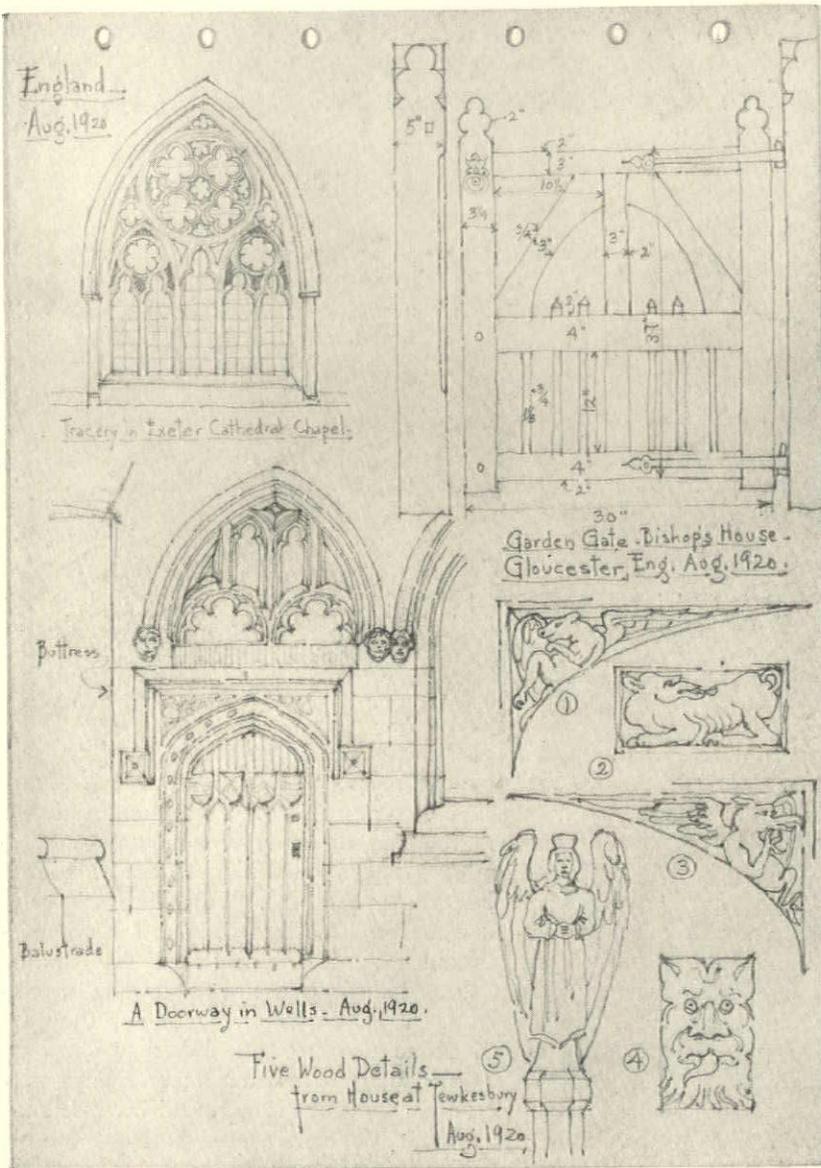
The chances are that the old sketch-book has lain on its shelf, covered over with dust, and that it never once was shown to the Chairman of the Building Committee. But if we think it has no value, just let some one come along and make an offer . . . would we part with it for fifty dollars? For five hundred? For five thousand? . . . well, now, about that last offer, is it for the sketch-book alone, or does it include also the memories

N O T E S A N D FROM AN Architect's

and the experience, the training in handling a pencil and making it speak, and the appreciation of architecture? For if it does, the last offer will be turned down as quickly as the first; the old sketch-book is priceless, even if new footwear is required for the next generation.

Though it is true that architectural sketches are usually made only by students, too many of us fail to apply the latter term to ourselves. Yet something of its professional significance should be evident to anyone who still admits he is "practising." We are all students throughout life; where are our sketch-books?

As a rule the trouble is traceable to a false start, and the false start itself may in turn be due to an error in nomenclature. The term "sketch-book" is misleading, and the student who purchases one and then sets out to fill it is apt to defeat his own purpose through a wrong



PICTURE POST-CARDS or camera snap shots may be pasted in the sketch-book and penciled notes made on the page. Thus the full flavor of old memories and travelled places may be retained to the fullest extent

govern the dimensions. The size should not be merely "pocket-size" as determined by the manufacturer, but should be actually that required to make a comfortable fit without ruining a suit of clothes. It is all very well to expect to have a rough tourist suit to be put on for sketching, but how about the pocket of a blue serge which may be worn

while waiting for Yvonne at Fouquet's on the Champs Elysées? The sketch-book should become a part of the clothing itself, and should be "worn" always; therefore, the term "pocket-size" must actually mean what it says—and the tilework of Fouquet's "Salle de Soulagement" may contain an architectural motif worth recording.

Having purchased the sketch-book cover and its pages, the next step is to make a resolution about scale. The principal revelation about an architect's drawings, differentiating them from those of a layman, is that an architect knows how to stay on the paper. The chances are that he has learnt this from handling a sketch-book; it is just as easy to get the facade of the Hotel de Ville on a sheet four inches wide, as it is to get the detail of a newel cap. Some day the client, describing a twelve-room house, will borrow (Continued on page 74)

M E M O R I E S S k e t c h - B o o k

psychological approach. The sight of the bound book with its clean Whatman surfaces spread in their virginal white before the defiling touch of graphite, is enough to create a subconscious complex even in the mind of a Samuel Chamberlain. The spirit of the sketcher, as well as the material he works upon, should be unbound and unfettered. Both objectives may be accomplished at once by starting off with a loose-leaf sketch-book cover containing only enough sheets for a few days at a time; the "book" of finished sketches may then be nothing more than the cardboard box which originally held the loose sheets of drawing paper, and the "pages" may be rearranged at will or even thrown away when it seems the black lead has truly brought them to ruin.

If the first paragraph of sketch-book specifications contains the words "loose-leaf," then the next should



WHAT THE ARCHITECT
SHOULD KNOW TO GET

Commercial Jobs

By CHARLES H. LENCH, M. Arch.

THERE is no better way to begin a discussion of the architect's function in the field of commercial architecture than by asking the question: What makes it so difficult for the general practitioner, however capable as an architect, to obtain commissions in the commercial field? The answer is simple: He is unduly influenced by his early training in the architectural schools which training we believe, from observation and experience, to have been fundamentally wrong.

Whether or not the distinction is recognized by the schools, it is a fact that the field of commercial architecture is separate and distinct from that of public and monumental work. Few architects are qualified to profit by this distinction even though it is well known that the bulk of important commercial work is done by a relatively small number of architects. This condition is especially pertinent when it is known that more than four times as much money is spent annually in this country for buildings of the commercial type as for public and monumental work.

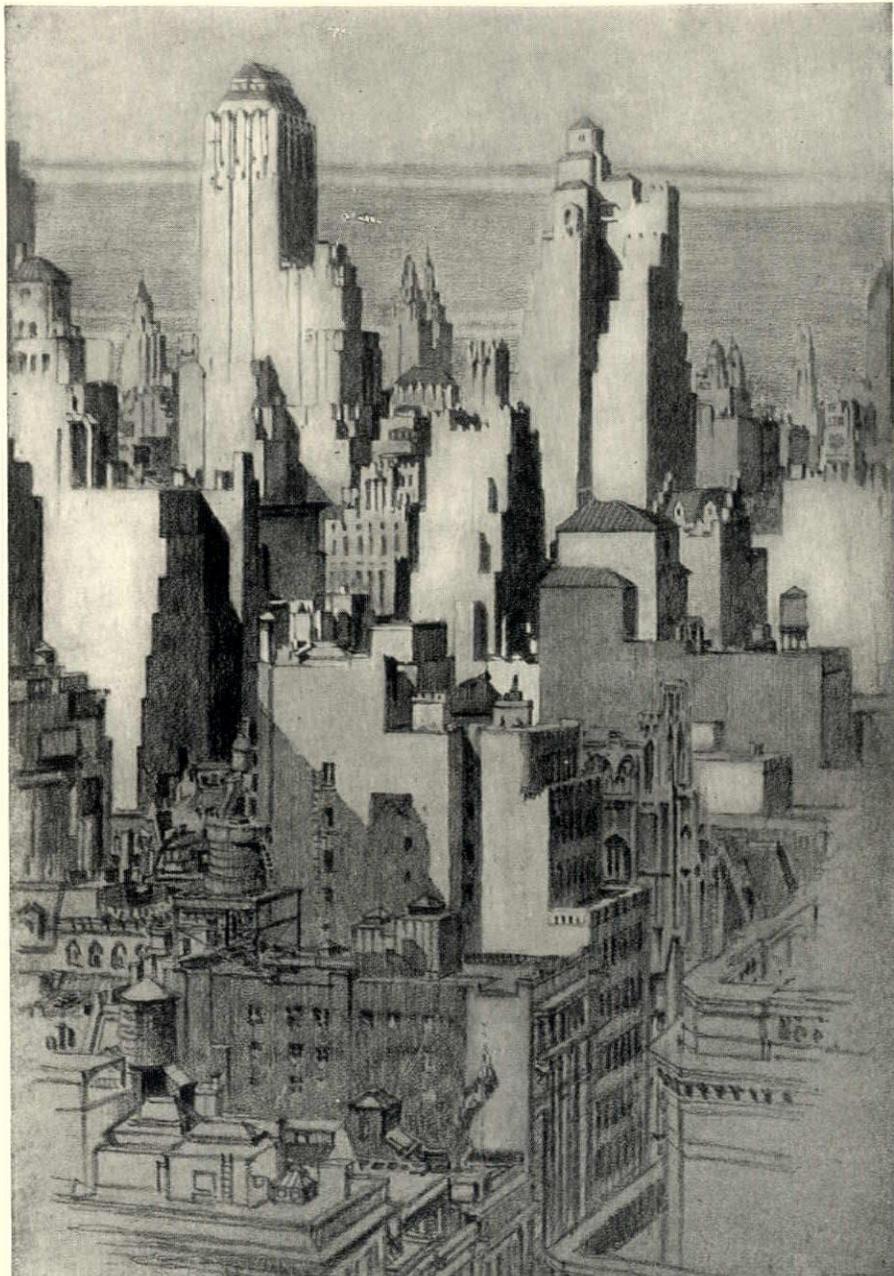
Most architectural schools spurn the practical every day problems of an architect and propound the falacious theory that the student can acquire this knowledge after graduation by working in an architect's office. It so happens, unfortunately, that after several years of office experience the graduate finds himself disillusioned on this point. He then realizes that there is something lacking in his education which neither the architectural school nor the architect's office has supplied. Should he earnestly desire to "make up for lost time" he will map out a program of his own upon which he will spend several years at the end of which, if he has been applying his activities in the right direction, he should be in a position to compete with those who have already gone through the mill. He soon realizes that most of the indispensable knowledge that he must acquire could have been taught him during his years in college, if less time had been spent on "art" and more emphasis had been placed on "fundamentals."

What then are some of the fundamentals, not included

in the usual college curriculum, that an architect will have to acquire before he can practice successfully in the commercial field? He must analyze and coordinate a mass of data obtained from those who possess specialized information on matters pertaining to the economics of commercial building operations. He will also have to study numerous existing buildings. Those must be approached not from the standpoint of determining whether or not these buildings are well designed architecturally but from the standpoint of whether they are serving a useful economic purpose. Do they show an adequate return on capital invested? It is always possible to find out how a building is financed because such data is "in the records." He can also find out the assessed valuation of a building for taxation purposes and also data on the cost of operation, percentage of vacancies, etc. To approach a commercial building operation from any other than the economic standpoint spells disaster. After the economic problem involved has been solved, if it is still possible to satisfy esthetic considerations, so much the better, but the blending of economics and art is an herculean task which many architects attempt but few successfully accomplish.

THE idea has been frequently advanced that sentiment or friendship plays an important part in the selection of an architect for a commercial building operation. This idea is absurd. The necessary qualifications of the architect are ability and experience. When a promoter selects an incompetent architect and presents his plans to bankers for financing, he soon discovers that there is no money available for the project. When soliciting financial assistance for a building operation it does not add to the prestige of promoters to be "turned down" by bankers. Consequently, promoters are usually cautious about obtaining the cooperation of any but competent practitioners.

What factors make one building an economic failure and another a success? A beautiful facade? By no means. A modernistic lobby? Ridiculous! We must



DRAWING BY A. C. WEBB

look further than this. The important factor is the PLAN. In the commercial field the plan must be considered solely from the standpoint of its income producing possibilities. Mass, symmetry, points of poché, circulation, proportion of rooms, and other fine points of planning stressed in the ateliers are of little avail now. All the space in the building must be included within walls, the location of which, with references to the lot lines, are determined by a rigid building code.

Legal requirements for light and air are rarely exceeded in commercial work. Competition in the renting of commercial space requires that valuable city property be cultivated to the ultimate limit. The location of units of rentable space with reference to the perimeter of the building is an extremely important factor. Portions of the building utilized for "service" are relegated to locations having minimum light and air.

In developing the plans for a commercial building the law allows the architect a certain maximum perim-

eter. It is this perimeter that produces income and its efficient utilization can well be made the subject of years of serious study on the part of architects desiring to specialize in the commercial field. Many a commercial building operation has died a natural death when the bankers discovered that elevators, stairways and other non-income producing units have been located along the outside walls of the building.

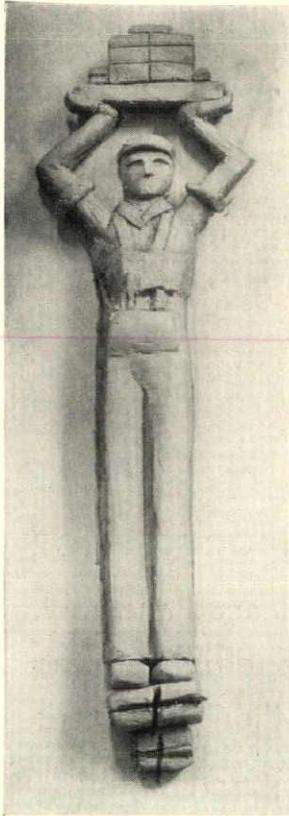
AFTER completing this research work, the architect must learn how to "get in on" new promotions. To do this he must understand the problems of the promoter and how they are approached. It has been previously intimated that the promoter is an important factor in connection with the promotion of commercial building operations. It may be well to inquire who this promoter is, what his function is and to what extent the architect is dependent upon him. A promoter is an individual who senses an opportunity to *(Continued on page 92)*

■ SPACE

MORE SPACE and
STILL MORE SPACE

to be financed and sold.
And the architect who
makes the promoter's
job most easy is the one
who gets the commission





THE MAD MEDLEY of modern life: dancing, movies,

WHY NOT SCULPTURE THAT SHOWS The Life of Today?

CARVED FROM BRICK,
a suggestion that might
fit into the decoration
of a tall brick building

made as well as with due regard for modern principles
of construction.

Metal surfaces call for a flat treatment in low relief
which accentuates its metallic character and structural
purpose. It may be finer in detail than a design for stone
or concrete, where the mass and color demand more
forceful treatment and usually higher relief with a depth
of shadow accent. Many interesting things are accom-
plished in brick pattern; in such cases would not brick
sculpture harmonize with brick buildings better than
sculpture in stone?

ONE of today's problems
is not that of decorating palaces or small public build-
ings but to decorate huge buildings devoted to big busi-
ness. Fundamentally, this problem in the past and in
the present is the same, it is obvious that decorative
motifs should be an integral part of the original concep-
tion and not an independent creation, the structural des-
ign of the architect as well as of the sculptor. A sky-
scraper needs ornament in scale with its size and sub-
ordinate units determined by steel and concrete construc-
tion, ornament designed to be seen at a glance from a
distance, and with regard to the material of which it is

Where contrasting materials are desirable, why not use
a glaze of copper or chromium? In Sweden there are
some beautiful examples on brick buildings of work
in beaten copper. There are spots where a combina-
tion of metal or stone with a glaze or mosaic back-
ground would be effective, but this necessitates skillful
handling to avoid an impression of over-ornamentation.

Apart from architectural suitability, there should be
suitability of subject matter (Continued on page 104)

FOR A MUSIC ROOM, what could be more fitting than utilization of the component parts of an orchestra,



A Fantasy of Life As We Live It. Story



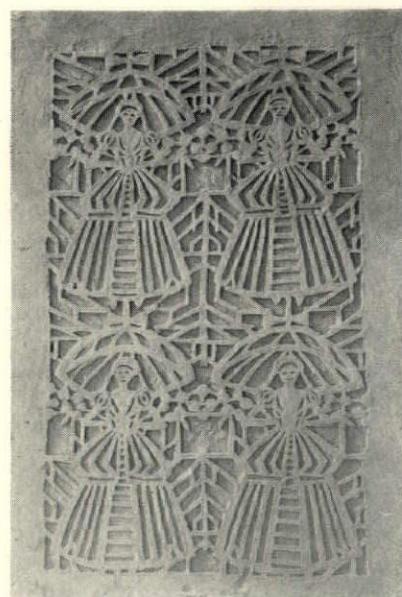
suicide, speeding automobiles, petting, gunmen, prohibition



NEW YORK TRAFFIC supplies the motif for this grille of modern hustle and bustle from French horn to bass fiddle



THE MACHINE, foundation of modern prosperity—why not incorporate its rhythm in our decoration? The sketch was designed for stone and intended to be seen at a distance



CLOTHES, conventionalized sketch for grille in a women's dress and lingerie shop

and Clay Sketches by Louise Cross

EXPOSING THE Exposition



as told by
"Chester Howard"
to W. W. BEACH
Chicago Architect

drawings by
STUART HAY

"It was essentially a one-man bank. Uncle talked to all the customers."

YOU asked me how I happened to drift into high-pressure selling. Well, I didn't exactly drift into it. I really jumped in, beginning by selling stock on a building project, by the way.

I had just turned twenty when I finished my college course in architecture at the University in 1922 and accepted a job as draftsman in the office of a third-rate architect in my home town. My parents had died while I was away and my only remaining near relative was Uncle Alfred Howard, president of a private bank in said village, the First National being his only competitor. This "architect and builder" with whom Uncle Al placed me was really the nether limit. He exemplified old Unc's idea of an architect, as well as that of many of his townspeople, hence our friends were not greatly surprised at finding me behind the bars in the Farmers and Merchants bank in less than a month.

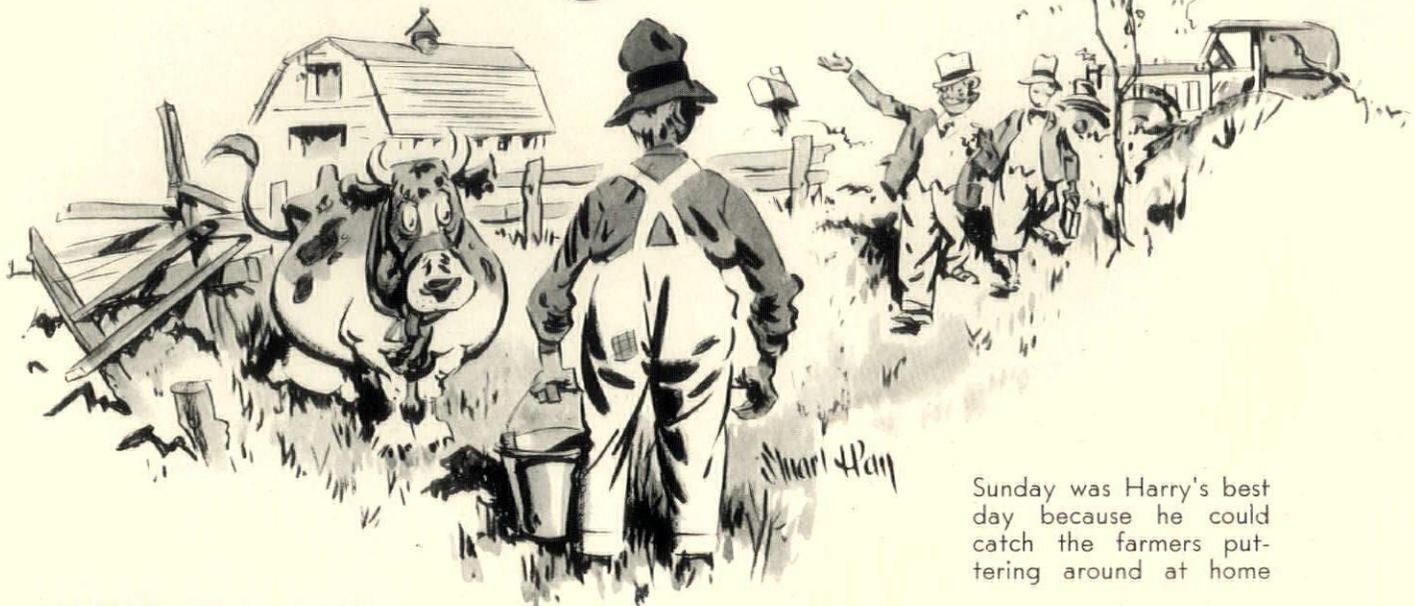
The salary of thirty a week was nothing to brag about, but I was at least able to collect it, which was more than could be said of the forty per that the architect was supposed to pay me. Anyway, our cashier only drew down sixty, after twenty years of service, so I had no kick coming; and everybody congratulated me.

It was essentially a one-man bank. You know the type. Uncle talked to all the customers, passed on all



"Our friends were not greatly surprised to see me behind the bars of a bank."

Building...



Sunday was Harry's best day because he could catch the farmers puttering around at home



Mr. Beach served as president of the Iowa Chapter, A.I.A., and of the Sioux City Planning Commission, and is now a consulting architect in New York, Chicago, and Los Angeles

the loans, attended to practically all the business except the bookkeeping, which was handled by Isabel, his widowed daughter-in-law, and the work at the teller's wicket, presided over by Fred Foster, the cashier but at which we all took turns. Banking hours were nine to four, five days a week, and nine to nine on Saturdays.

Well, in the summer of 1923, a bird blew into town to start a stock-selling campaign among the local business men and farmers in the interest of a proposed exposition building, to be erected in the nearby financial center, to be used both as a permanent exhibit hall for all manner of local products and as an auditorium for large gatherings, a project in which the surrounding territory was supposedly much concerned. Uncle talked to the guy in the back room, so I didn't get particulars till later, though I had seen something of it in the papers. Eventually, I got hep to the whole deal, and I'm right here to tell you that, if my revered uncle ever gets his

lamps on this story of ours, he'll be scared stiff that some of the bank's customers will see it, too, and get wise to the fact that Unc, himself, in person, leading citizen and pillar of the church, no less, helped that salesman to gyp them.

Harry T. Becker, high-pressure star salesman, had four-A credentials from every bank in the city where the exposition building was to be built, and he wanted Uncle's help in securing similar backing from our and the other local bank. He found old Unc an excellent listener.

The stock selling deal was to net \$65 to the treasury for every \$100 share of preferred stock sold at par, and the law didn't permit the sale of any at less than par. With every five shares of preferred stock went one share of no-par-value common, for which the purchaser supposedly paid \$5. In exchange for Uncle's good will, Harry let him have ten shares of the preferred at par, then secretly refunded the sales commission of \$25 a share. Uncle then called in the rival banker and Harry made a similar deal with him. The illegality of these transactions didn't seem to bother these leading citizens a particle. I have no doubt that their confreres in the city had received similar inducements in exchange for their gilt-edge recommendations.

The preferred stock was sold under contract, \$25 per share down (which paid the salesman's commission), and the balance on such installments as he was able to negotiate. For these, he took the purchasers' note and divided them between the two banks for collection. For this service, they got three per cent or \$2.25 a share, leaving \$7.75 a share for the brokers who were handling the sales from headquarters.

Harry was in and out for a week or more before he was all set to begin his actual selling campaign. Meanwhile, he and I became

(Continued on page 96)



If I were Boss

BY WILLIAM F. SHUMA

draftsman

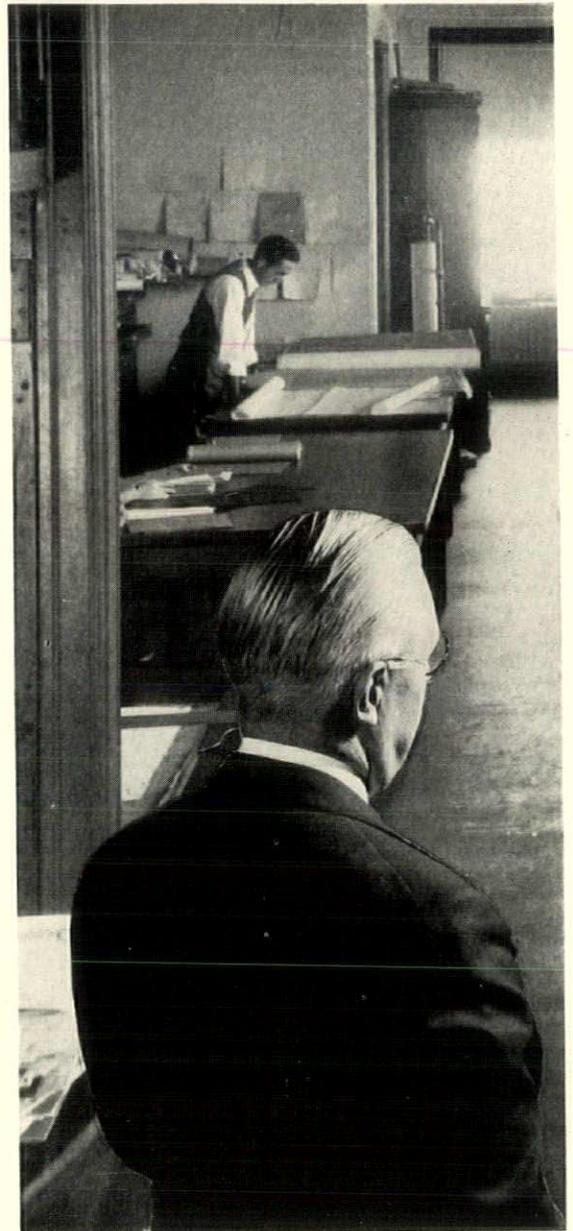
Alfred S. Alschuler, Inc., Architects, Chicago

AT last! How oft the down-trodden T-square teaser has ached for an opportunity to raise his teetle voice and tell the world how it should be done. Here is opportunity itself dressed up in *THE AMERICAN ARCHITECT*. All things come to him who waits and there are no better waiters than the architectural line-benders.

First, I would let it be understood that it was my purpose to maintain an office professional in character rather than commercial, and aiming to get the best possible results with the least friction, to do work of as high an order as possible, and to develop and improve continuously the organization and its work. This can only be done by the cheerful cooperation of every employee involved.

Then I'd take a personal interest in my employees' welfare and the welfare of their immediate families. Too often the employer overlooks the fact that contentment on the part of the hired help at home or in the drafting room is conducive to good work. A satisfied draftsman is a good investment. I'd look on all my men as assets—and not frozen ones either—and learn to know them personally, not being like the architect who had a man working for him for many years and never took the trouble to learn his name.

No man can work well unless he is given the stimulus of encouragement and enthusiasm and the approval of the people for whom he is working. Instead of always finding fault I'd spend some time in pointing out the merit of work well done. It must be borne in mind that too often the reason for a poor layout is due to the fact that the draftsman is not given all the information from the big boss. Instead of ridi-



WHAT WILL MAKE

culing the sketch submitted for approval or correction or condemning it entirely, I'd go over the problem with the draftsman and arrive at the solution with him. If my time did not permit me to do this, I'd advise him to give the problem more thought and re-submit it to me. I would endeavor to merit his admiration and respect.

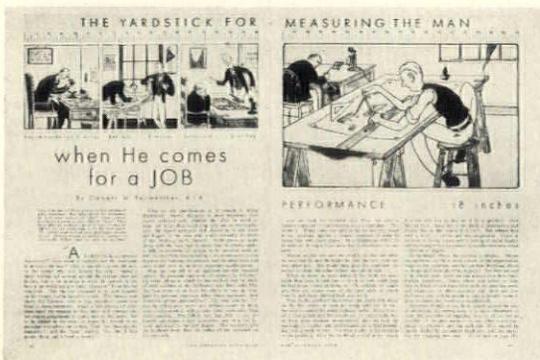
I'd avoid making a sour face and saying, "Why, is this all the thought you've given it?" I'd bear in mind that most likely the poor draftsman had to look over some shop drawings, consult with a contractor or two, straighten out the contractor on an alteration job, and call the superintendent about information he needs from the job.

Then again, I'd avoid making any draftsman work on more than half a dozen different jobs a day. Jumping from one job to



THESE MEN GIVE THE BEST THAT IS IN THEM?

LAZARNICK



another interrupts his train of thought, causes a lot of lost motion, and is bad mentally, morally, physically and financially —sometimes spiritually, too.

All employees would be looked upon as honest and I would avoid all forms of secrecy in their presence. A chief draftsman of my acquaintance looks on all his men as dishonest. The feelings are mutual. The average pencil-pusher is honest, is not a time and money waster. He realizes that the more work he turns out the more he learns and the less he works the longer the time seems to be. I certainly wouldn't snoop around and make him feel as though he were constantly watched. Put a draftsman on his honor and he'll honor you.

The drafting room would be decorated in a much better manner than is the average, with its suspended steam mains covered in pre-Egyptian style, overhead leaky valves, and cracked and dirty skylights. I'd look on my drafting room as the production department and would so appreciate it. No pink ribbons would be tied to the boards, but I'd certainly make it look better than an attic space that (Continued on page 90)

"What would the draftsman do if he were boss?" was asked in the December issue as a continuation of the articles explaining how architects select draftsmen. Seven draftsmen submitted articles and that by Mr. Shuma was judged to be the one with most general interest



WHEN THE FORMS LEAVE THEIR IMPRINT

Restful horizontal lines are emphasized and break up what otherwise might be a monotonous plane into an interesting play of light and shadow. Hawthorne School, Beverly Hills, Cal. Ralph C. Flewelling, architect. The picture on the opposite page is the house of W. C. Crowell, San Marino, California. Fred Kennedy, Jr., architect



IN CALIFORNIA THEY HAVE LEARNED THE BEAUTY OF

unsurfaced concrete

By R. W. SEXTON

WHILE architects in the east seem to even shy at visible construction, California architects take special pride in those buildings in which structure is so evidently the basis of architectural design. Eastern architects know the value of poured concrete as a means of construction; many pretentious buildings are constructed around a concrete core. And yet in almost every case a covering is applied to the outer surface, immediately concealing its real structure and imparting to the finished design a sense of unreality and insincerity.

It is not as if a poured concrete building cannot be beautiful. The method of pouring concrete into forms allows of the introduction of many interesting details, every one of which will tend to impress upon the mind of the observer that the building is of concrete construction. The ornamentation can be so definitely a part of the structure that harmony is sure to result.

Perhaps architects in California are more alert to the

decorative quality of a textured wall than are those in the east, due to the fact that in a locality of almost continual sunshine the play of light and shade is more pronounced. Or, perhaps, because they have born in them the simple traditions of an earlier day, they are quick to recognize the beauty in things that to others may at first seem crude and unfinished.

Whether or not, then, the wall of exposed concrete which shows clearly the marks of the wooden forms is suitable to the conditions in the east, the majority of buildings in California constructed in this manner and designed to emphasize rather than to conceal the structure are unusually interesting. And it is of more than passing interest to note that this method of construction has been adapted with equal success to the design of houses and stores, churches and schools, banks and industrial buildings; in other words, the material may be so shaped that it imparts the desired quality to a building of any type. And one of the greatest advantages of

PLAIN MASS relieved only by the shadows of the form marks. In the interior of the same building, shown below, the forms for the columns were set vertically up to the spring of the arches, thus expressing their structural relationship to the mass above. The City National Bank, Huntington Park, California. Harbin F. Hunter, architect

a wall of this kind is that it gives a character to the interior of the building that is absolutely in harmony with its exterior treatment.

Exposed concrete necessitates a particularly careful study of the forms into which the material is poured. In addition to its structural qualities, the material requires a smooth, durable finish and a definite sharpness of detail comparable to cut stone or carving. William C. Wagner, of Morgan, Walls & Clements, architects, of Los Angeles, California, states: "In our efforts to obtain the most satisfactory surfaces with this medium, we have revised many of our former opinions and extended our study to all agents and accessories that contribute to a concrete structure, for the uncertainty of success and the finality of the result make extreme care in preparation a mandatory consideration."

Generally speaking, there are three types of wall treatment encountered in the design of a building—plain, ornamented and molded surfaces—and when exposed concrete is used each of these requires a different type of form lining. For plain surfaces Morgan, Walls & Clements use a board of fibrous composition, generally of three-ply construction, and for ornamented and molded surfaces they employ plaster casts and wood patterns for forms. A rigid frame is constructed of two-inch stock.

Fibre board is desirable, first, because it is produced in large sheets which can be sawn to size; second, because it is rigid and light in weight, and, third, because its smooth surface is almost entirely impervious to water. "All wood milled for form lining should be as smooth as possible, kiln dried and entirely free of loose knots and other defects," is the specification used by Mr. Wagner. If the grain of the wood is deep enough to make an impression on the concrete surface, the wood should be sealed by means of lead and oil. Plaster molds, made in reverse from clay models, must be reinforced and fitted with wood ties and bracing for building into the forms. They should be not less than one inch thick at any point. These plaster molds should be sized with two coats of thin shellac, to prevent the absorption of moisture from the concrete.

After all lining materials have been erected, they should be oiled to simplify stripping, then greased and finally wiped clean with rags. Mr. Wagner tells me that the concrete should be deposited in continuous horizontal layers with a difference in levels not greater than 18 inches, in order that there be a minimum flow of the material. Forms should remain in place for from



F o r m M a r k s C a n E m p h a s i z e



■ **CAST ORNAMENT** on the exterior of the Church of the Precious Blood, Los Angeles, indicates the versatility of concrete for either simple or elaborate ornament. H. C. Newton and R. D. Murray, architects



five to seven days. The pour should be sloped to the inside face of the wall so that laitance and surface water will drain towards the inside, which can be cleaned and plastered; about an hour later the concrete should be leveled off with a steel trowel to a straight line to avoid noticeable demarcation with subsequent pours of the material.

Particular care must be employed in removing the forms to prevent damage to the surface of the concrete. The design should be so developed that it provides means of disguising the variations between pours either by actual or painted architectural joints or by applied surface treatments.

It can readily be appreciated that the design of a building constructed in this manner must be developed to conform to the method of construction. And it is because the design of a building of exposed concrete is so definitely structural in character that it makes its greatest appeal to this sense of fitness.

Vertical or Horizontal Lines

WHAT ARCHITECTS



SPIRIT OF FRENCH RAILROAD TRAVEL. Designed in metal and cement for the headquarters of travel interests at the French Colonial Exposition, Paris. Jan and Joel Martel, sculptors

RETURN after completion and not cost of erection is the principal consideration of the appraiser of real estate, according to Philip W. Kniskern, vice-president of the Continental Mortgage Guarantee Company. He says, "It is an axiom in the treatment of properties under appraisal, and a principle that must be continuously before the appraiser's mind, that while it takes bricks, mortar, lumber and labor to create a building, once the building is created, a buyer or owner is not interested in the number of bricks in the building nor their cost per thousand nor the labor cost of combining those various materials into the whole."

THE Prince of Wales is a thorough believer in the value of architectural services as evidenced by the following: "We have always found that the erection of cottages or blocks of flats was cheaper when designed by an architect than if we merely adopted a stock pattern. The architect is more economical, and he obtains his effects by trusting to good proportions rather than to unnecessary ornament. We have found, too, that a well designed, simple building invariably gives greater pleasure to those who live in it and creates in them a real pride in their home. So I should like anybody who con-

Wind Stress Research On
Empire State Building

Office Buildings Average Larger

A. I. A. and Contractors
Cooperate for Prosperity

templates the erection of a building, great or small, to beware of the fallacy that it is good policy to economize on the architect's fee. Speaking simply as a landlord, I can assure him it is not."

FORMATION of an association of real estate appraisers is under way as a result of the efforts of the appraisal division of the National Association of Real Estate Boards. The executive board of this division has approved detailed plans and the association may be authorized at the coming annual convention in May. The plan has been developed around the certification of real estate appraisers through high admission standards. This certification will enable the public to select an appraiser and be assured of his capability.

A WIND stress research on the Empire State Building has been inaugurated by the American Institute of Steel Construction in the expectation of affording actual performance data regarding the effects of wind on tall buildings. These studies are expected to prove whether or not tall structures of this type can be so designed and constructed that the amount of the sway under the most adverse weather conditions will not make them uncomfortably habitable.

OFFICE buildings have increased 39 per cent in rentable area in the past seven years, according to a report of the National Association of Building Owners and Managers. Seven years ago office buildings averaged 61,473 square feet of rentable area, while today they average 85,587 square feet.

"WE must coax capital back into the construction field," declared A. P. Greensfelder, president of the Associated General Contractors of America, in a recent statement stressing the need for good design. "Good design, like good construction, insures investment. Perhaps the architects and contractors themselves may presently decide to join together in financing construction."

THE aid of producers, engineers, bankers, and others connected with the building industry is being sought in an effort to bring prosperity to the building industry, according to announcement of committees appointed by the American Institute of Architects and the Associated General Contractors of America. It is hoped that a



LITHOGRAPHS

By Jerome Robert Cerny, Architect, Chicago, Illinois

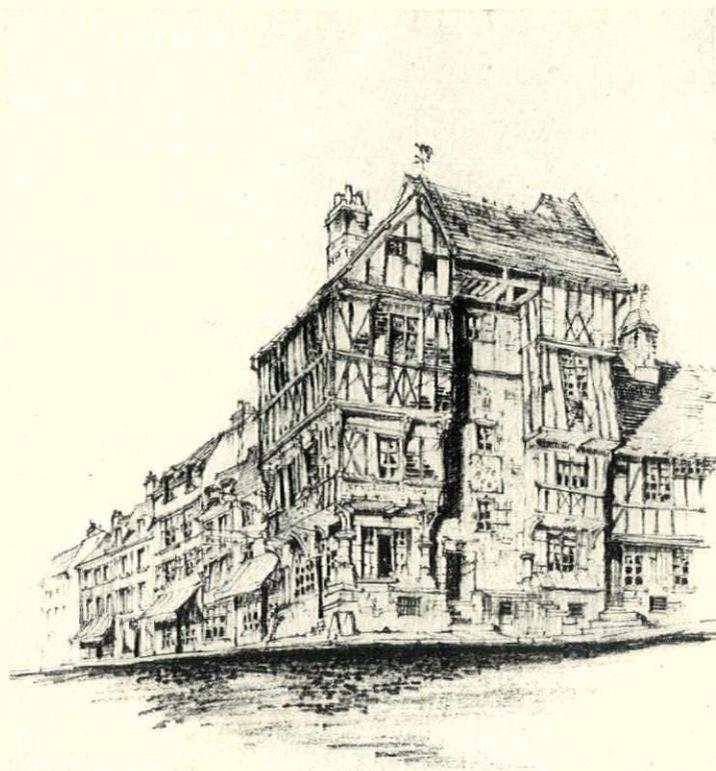
ABOVE—Rue de la Paix, Volganes, France, a picturesque little town typical of many Norman villages and bearing a marked resemblance to the Cotswold houses of England

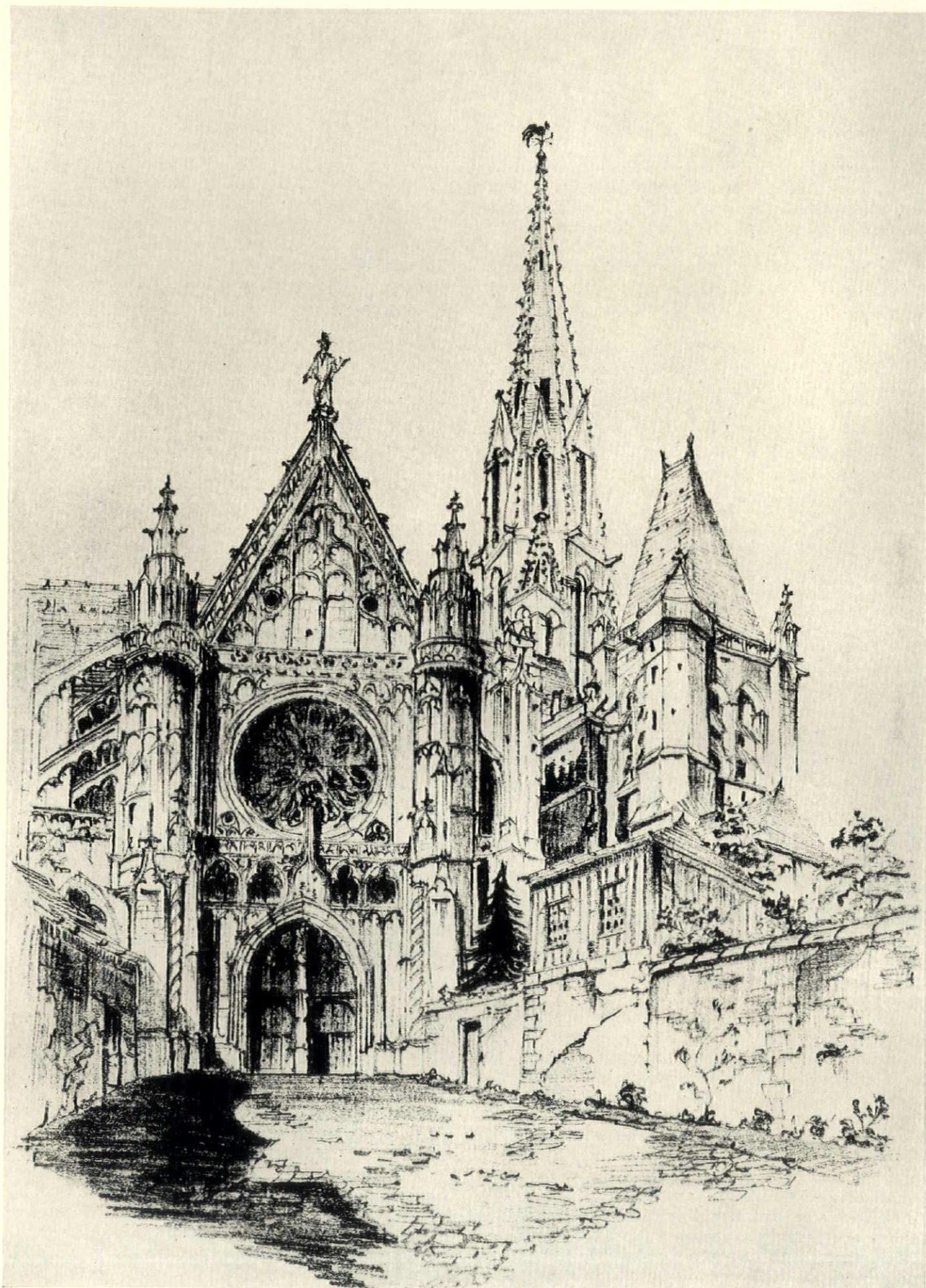
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AT RIGHT—Old inn at Bayeux, France, probably the oldest structure in Normandy. After seven hundred years it still functions as a hostelry and restaurant

•

FACING PAGE—The old cathedral at Senlis, France. An architectural gem, unsymmetric in design, with two different towers, fine windows and beautiful detail





. . . As It Looks

Registration Violators

IN New York, a new law deals drastically with the common violation of the registration law whereby registered architects put their name and seal on work of men who are not architects. The penalty is forfeiture of registration. There certainly should be no less a penalty than this, for those who help others to evade a law so just in its protection of the lives of a state's citizens are betraying the welfare of their profession.

Architects in Fee Competition

THE United States Government wishes to have a building constructed at Tatoosh Island for the Weather Bureau, and Congress appropriated \$30,000 for it, which sum was to include the architect's fee. *The Daily Pacific Builder*, May 1, gave the names of sixteen architects who submitted bids based on a percentage of the cost. Two sets of bids were submitted by each architect, one with supervision and one without supervision. With supervision, there was one bid as low as 4%; three bids were 8%; other bids ranged from 5½% to 7½%. Without supervision, there were two low bids of 3%; other bids ranged up to 5%. Five of the competitors were members of the American Institute of Architects.

And They Made It a Saga

ONE of the finest bits of contemporary interpretive writing concerning an industry recently appeared in the *New York World-Telegram*. Here, under the title of "Men and Steel," a staff writer, William Engel, proceeded to weave the glowing web of romance around buildings and the men who make them. First came George Maguelo of Cross and Cross, the man who designed the Farmers Trust Building; graphically told was the story of how the mass grew from under his hands: "Horizon makers huddled over a table. They looked like overgrown boys pottering there with a child's blocks. But they were juggling skyscrapers. From what seemed to be their aimless play that day with crude little plasticine cubes evolved, to spear skyward, fifty-four stories on the plot for which Mynheer Tymen Jansen once paid three-quarters of a cent and which is now worth \$1,000,000. The play with blocks was up in an office of Cross & Cross, architects; it was the first creative move to rear one of the world's great skyscrapers." And so, full of romance and personality, the story went on to tell how the design grew to full maturity.

Followed this, the story of the Empire State Building, woven around the daily doings of Aubrey Weymouth, chief engineer of Post & McCord. Then the drama of the building of the Manhattan Trust, with Colonel W. A. Starrett as a swashbuckling conquistador who mastered every obstacle of man and elements in his drive against time. And then the daily grind on that same building, through the eyes of young Grover Adams, job

captain; of death, fouled tackles, insistent fire officials. And on through the life of a riveter: "Architects? Engineers? Contractors? They built it? They pushed up this skyscraper? Tell some one to wrap you a good one with a dollybar for such foolishness. We built it!" And then on to the conclusion, the buildings of tomorrow.

That is the stuff of which newspaper stories are made. The blood and bone of living men, of brains wracked and torn by the eternal will to do, of obstacles fought and conquered. What a drama is this grim industry of ours, with its toll of sleepless nights and squishing death! Would that more newspapers would take their key from this *World-Telegram* and interpret the wonder of building to a public willing, nay, anxious, to know more of what it is all about.

Low Steel Bids Dangerous

DEMOLISHMENT and rebuilding of the steel structure of the new City Health Center, Yonkers, N. Y., is recommended by Mayor Fogarty to the Common Council. About fifty-five of the seventy columns were found to be light; many of the beams were either light or entirely omitted, according to Service Letter 44 of the Structural Steel Board of Trade, New York. The same letter states that connections and riveting were generally condemned, and points out the fallacy of the impression prevalent with buyers of steel that price is the only factor, since steel is steel and that it must be fabricated and erected as shown on the plans. The problem offered by the system of awarding contracts to the low bidder has always been a vexing one to the architectural profession. It is to be hoped that more data of this type may be gathered and made available to the public so that it may be thoroughly understood that the low bidder not infrequently is the most expensive one.

Radio City Not Liked

WE, here in the United States, have been given little credit for good taste, for regard for the Fine Arts. Our scurrying masses have been held up to the world as money grubbing individuals of little esthetic virtue. And so the outburst of public opinion against Radio City has been in the nature of a revelation. New Yorkers have stepped for more than a few moments from their blase pedestal and waxed wroth at matters purely artistic. The newspapers have taken up the cudgels with editorials and letters from the public until it is quite likely that Mr. Rockefeller wishes that he had never heard of Radio City. Raymond Hood, in defending the project, said that the main objective of the designers was, first and foremost, utility. Deems Taylor, writing in the *New York American*, vigorously replied to this by saying that, "Utility is not the whole of an architect's job. . . . Architects exist, it seems to me, for the purpose of proving that a structure can be useful and still ornamental."

to the Editors . . .

A Master Publicist

"ARCHITECTURE'S master publicist" is a term which might well be applied to Raymond Hood, for he certainly has managed to dominate the news columns of New York during the past months. The story of his life in the *Herald-Tribune*, a similar story in the *New Yorker*, the attack on his *Daily News* Building in *Hound & Horn* and particularly his masterly reply (quoted in part in the news section of this issue of THE AMERICAN ARCHITECT) are all tributes to a man who has enough fighting blood in his veins to become a colorful and interesting personality of prime news value. It is to be hoped that Mr. Hood's quips and quirks may remain front page news, for, willing or not, he has done much to bring architecture, in this way, home to the people of New York and to help them to realize that the practice of architecture is a human, lovable calling that is essentially a part of every man's life and happiness.

How Far Does A Dollar Go?

YOUNGSTERS of St. Cloud, Minn., members of the Junior Chamber of Commerce, had the bright idea of distributing two hundred over-sized checks, each for ten dollars. The receiver was urged to write in the name of his bank, sign the check, and use it to pay an old bill. The payee was to continue the check in circulation by paying one of his old bills. The campaign lasted two weeks. At the end of that time, the two hundred checks had brought about the payment of \$32,800 worth of debts. One check had twenty-seven endorsements.

"Ask Your Architect"

THE Indiana Limestone Company, in recent advertising, is tending to help bring about public thought of the architect. The headline on one advertisement states, "Indiana Limestone Enables Your Architect to Give You that 'Something Different' You're Looking For." Also displayed is, "Ask Your Architect." The best way for a manufacturer to secure proper specification and use of his product is through using the architectural profession as his sales channel, for the more work that goes through the architect's hands, the greater the market for the manufacturers of quality building materials.

Business Men And Art

WILL hard-headed business men ever come to appreciate art? Taking into consideration such events as that which recently occurred at the Barbizon Plaza, New York, the answer is undoubtedly, "Yes." For here was an exhibition of paintings, all executed by business men, all belonging to "The Business Men's Art Club of New York," which has over sixty members. This is not the

only club of its type; there are others similar to this in nine cities in the United States. It is more than probable that, with the growing competition among products and their packaging on the basis of beauty, business men who are artists will come more and more to head concerns. For with production difficulties solved, with advertising and merchandising largely based on beauty, what could be a more logical development?

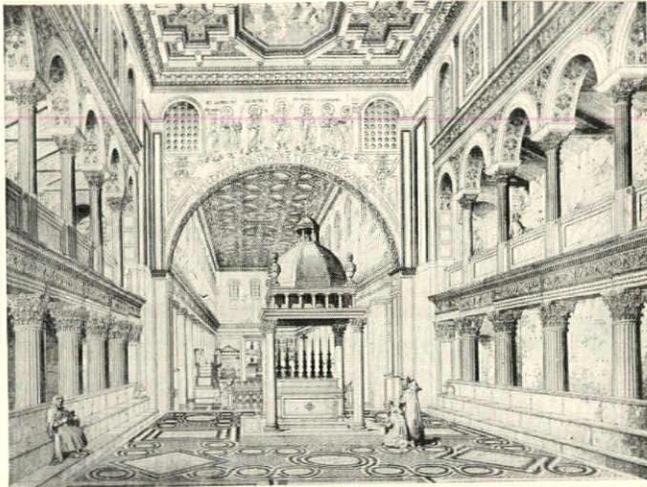
"All You Can Eat For 60 Cents" WITH that idea for a start, Childs, the restaurant chain, is making an experiment in one of its New York City restaurants which may well bring about revolutionary changes in the business. The idea of as much coffee as one wishes to drink, even of two desserts, is not entirely new, but the plan of handing a man a menu in a medium priced restaurant and telling him that he can eat all he wants, have as many portions as he wants, is something that is startlingly brand new. Sales have doubled, meals are being served at a net profit, and the plan is now being tried out at another restaurant in the chain. Maybe the good old days are on their way back, after all!

Stock Designs Never Good

MANY architects, particularly those specializing in country house work, have felt that cooperation of the American Institute of Architects with the Architects Small House Service Bureau was not to the best interests of the profession or the country at large. In a recent issue of "The Blue Print," the organ of the Westchester County Society of Architects, the following comments express the sentiment of a great many architects. "We feel that the selection of Mr. D. Knickerbacker Boyd as Director of Research is a very fortunate one, and we look forward to some desirable accomplishment along these lines besides the very praiseworthy work in aiding destitute draftsmen. "We would suggest as the subject for research the question of what desirable results, if any, have accrued either to the profession as a whole or to the public by the activities of the *Ladies' Home Journal* in their 'House Patterns,' or by the activities of the Architects' Small House Bureau in their stock plans.

"For years we have been looking to see one of these designs as executed, considered worthy of publication, either by the architectural press or by the lay press.

"After all it takes a trained architect to select the proper 'house pattern' to fit any given set of circumstances, and expert supervision to secure proper execution. Few builders of small houses have any appreciation of all the details which distinguish a mean little house from an attractive home."



Basilique de S. Lorenzo Les Murs.
From "Edifices de Rome Moderne"

EDIFICES DE ROME MODERNE, EGLISES ET COUVENTS

By Paul Letarouilly. Published by John Tiranti & Co., 13 Maple Street, Tottenham Court Road, London, W.1. Illustrated; indexed; 354 plates; size 10 x 15; price 15 shillings.

THIS single volume constitutes volumes 5 and 6 of the series, "Edifices de Rome Moderne." It contains all of Letarouilly's ecclesiastical work. In addition to 354 plates, beautifully drawn, of elevations, plans, perspectives and details, there are notes on the materials used and a brief description of the various plates.

Included is a chronological list of the principal architects who worked in Rome from the sixteenth to the early nineteenth centuries, a list of the principal buildings in modern Rome with the date of their erection and the name of the architect, and similar data.

MEMORIES OF GLENN BROWN

Published by W. F. Roberts Co., Inc., Washington, D. C. Indexed; 585 pages; size 6 1/4 x 9 1/4; price \$5.00.

"MY memories describe a campaign for the development of Washington City, giving personal recollections of public buildings, landscape, sculpture and painting; and personal reminiscences of artists and officials participating in the winning crusade. The larger part of the book is devoted to the public service achievements of the American Institute of Architects, of which for fifteen years I was Secretary."

So reads the first part of Mr. Brown's foreword, summing up what his book is about. The style in which the material is written is interesting; the subject matter, treated with warm feeling, is absorbing. Such things as the architectural trials and tribulations of the White

House, the efforts made to keep Washington from attaining its present beauty, form a story close to the heart of every architect. It is a story which, in other forms, confronts those working for architectural control so their own cities may attain their full measure of beauty.

Reminiscences of such outstanding members of the architectural profession as Burnham, Day, Gilbert, McKim, Mead, Kendall, as well as men like Saint Gaudens, and others prominent in the making of United States history should be found of interest to every architect in this country. This book can well find a place in the library of every office since it is an important contribution to the history of architecture in the United States.

INTRODUCTION TO ART

By Dura Brokaw Cockrell. Published by Richard R. Smith, Inc., New York. Illustrated; 475 pages; 5 1/4 x 8; price \$3.

BEING convinced that a real appreciation of art may be derived only from a knowledge of its history, purposes, and modes of expression, and hoping to prepare a basis for an understanding and perhaps practice of art, I am presenting a general view of the field of representation and design. I am introducing the principal achievements in architecture, sculpture, painting, and the crafts, and seeking to show that art is the living product of its civilization and that it holds an important place in relation to language, history, geography and community interests." Those words, quoted from the preface, give the idea of the book. The book is divided into three sections: theory, practice, and history. Each of these sections has its own subdivisions covering the various subjects concisely and yet with enough comprehensiveness to be a good presentation of the subject.

HANDBOOK OF THE MICHIGAN SOCIETY OF ARCHITECTS

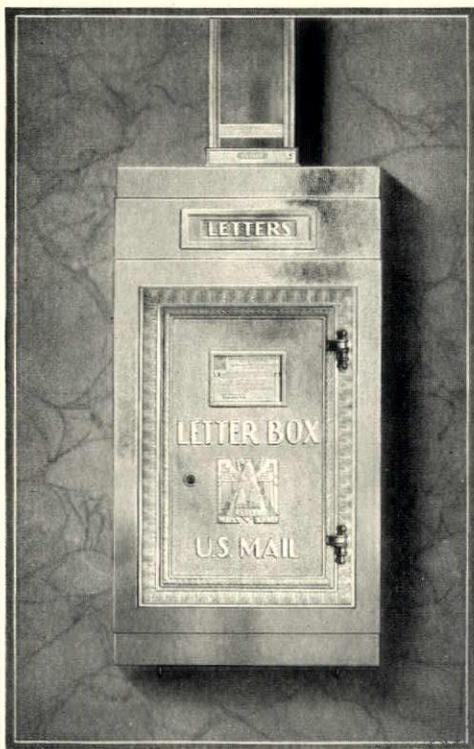
Published by the Michigan Society of Architects, Detroit, Mich. Indexed; 732 pages; size 6 x 9 1/4; price \$7.50.

A BOOK primarily intended for architects who work in Michigan. It contains the Detroit building code, department of safety regulations, etc. A chapter is devoted to the Michigan standard specification outline for architectural trades; there are various divisions of this chapter, covering various materials, all given the A. I. A. file number to make reference easy. In certain cases, such as under the data relating to carpentry, an effort is made to insure uniform terminology; thus all bidding on the work will be bidding on the same thing. A valuable chapter on business and professional practice outlines sensible things to do to facilitate work and promote harmony among all concerned. There is also considerable engineering and practical planning data.

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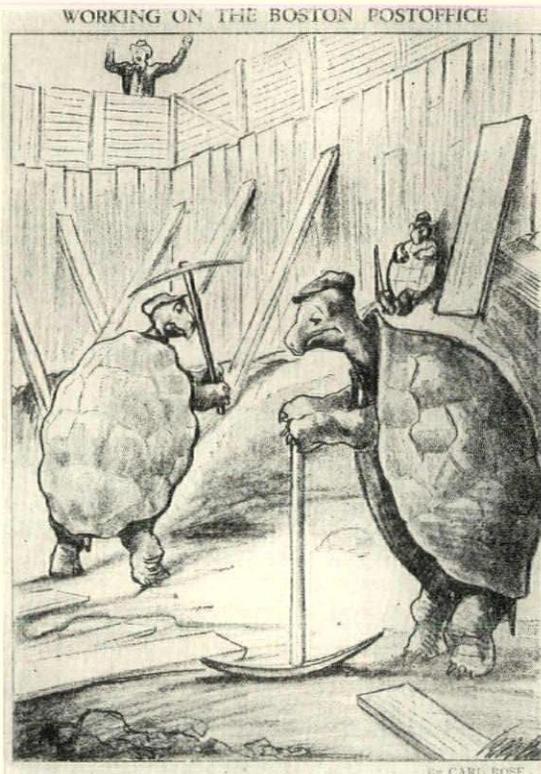
CUTLER MAIL CHUTE COMPANY

J. WARREN CUTLER, President

GENERAL OFFICES AND FACTORY, ROCHESTER, N. Y.

READERS HAVE A WORD TO SAY ABOUT

"The Government Should Get Out of the Architectural Business"



• BOSTON POSTOFFICE MAY HOLD ENDURANCE RECORD

Editor, THE AMERICAN ARCHITECT:

THE enclosure is a cartoon appearing in the Boston Herald of May 6. It is the latest Architectural News of importance emanating from "Sleepy Hollow."

The Boston Postoffice bids fair to become another endurance record unless some of your recent articles on Government building should suddenly bear fruit.—*F. W. Bang, Newton, Mass.*

• MINNESOTA CHAPTER

Editor, THE AMERICAN ARCHITECT:

WE are asking this group to pass such a resolution and send it on to the Secretary of the Treasury at Washington, D. C., so that he may be informed as to what we have done.—*Guy N. Crawford, secretary, Minnesota Chapter, A.I.A.*

Note:—The petition printed on page 23 of the May issue of THE AMERICAN ARCHITECT was typed and sent by the Minnesota Chapter to the following organizations with a request for the passing of a resolution covering the points in the petition: Minneapolis Federated Architectural and Engineering Societies; the Na-

tional Lumber Manufacturers Association; the northwest branch of the Associated General Contractors of America; the Minnesota Master Builders Association, and local organizations such as the Builders Exchange, the Real Estate Board, and the Engineers Club.

• KENTUCKY CHAPTER, A. I. A.

Editor, THE AMERICAN ARCHITECT:

THE matter was brought to the attention of the Executive Committee of the Kentucky Chapter, A.I.A., and the Resolutions were prepared for signature of the Chapter members. At a regular meeting, held on April 27, the Chapter decided not to take any definite action without first consulting the Institute at Washington regarding the action on your part.

The Institute has, at a recent convention, taken definite action on this matter and permits the Chapter to take any action it sees fit and consistent with the resolutions prepared by the Institute at the recent convention.

Probably it is too late to submit this matter again to the Chapter, but I feel that I am permitted to speak as Secretary of the Chapter, and to say that the Kentucky Chapter is in full accord with the resolutions prepared by the Institute, and that its members are heartily in favor with the program to secure Government work for private architects.—*G. M. Grimes, Secretary, Kentucky Chapter.*

• DETROIT CHAPTER, A. I. A.

Editor, THE AMERICAN ARCHITECT:

WE in Michigan are doing all we can to influence the Government in this direction.

We have here in Detroit a group known as the Associated Technical Societies which is very interested in adding the weight of their organization to this cause.

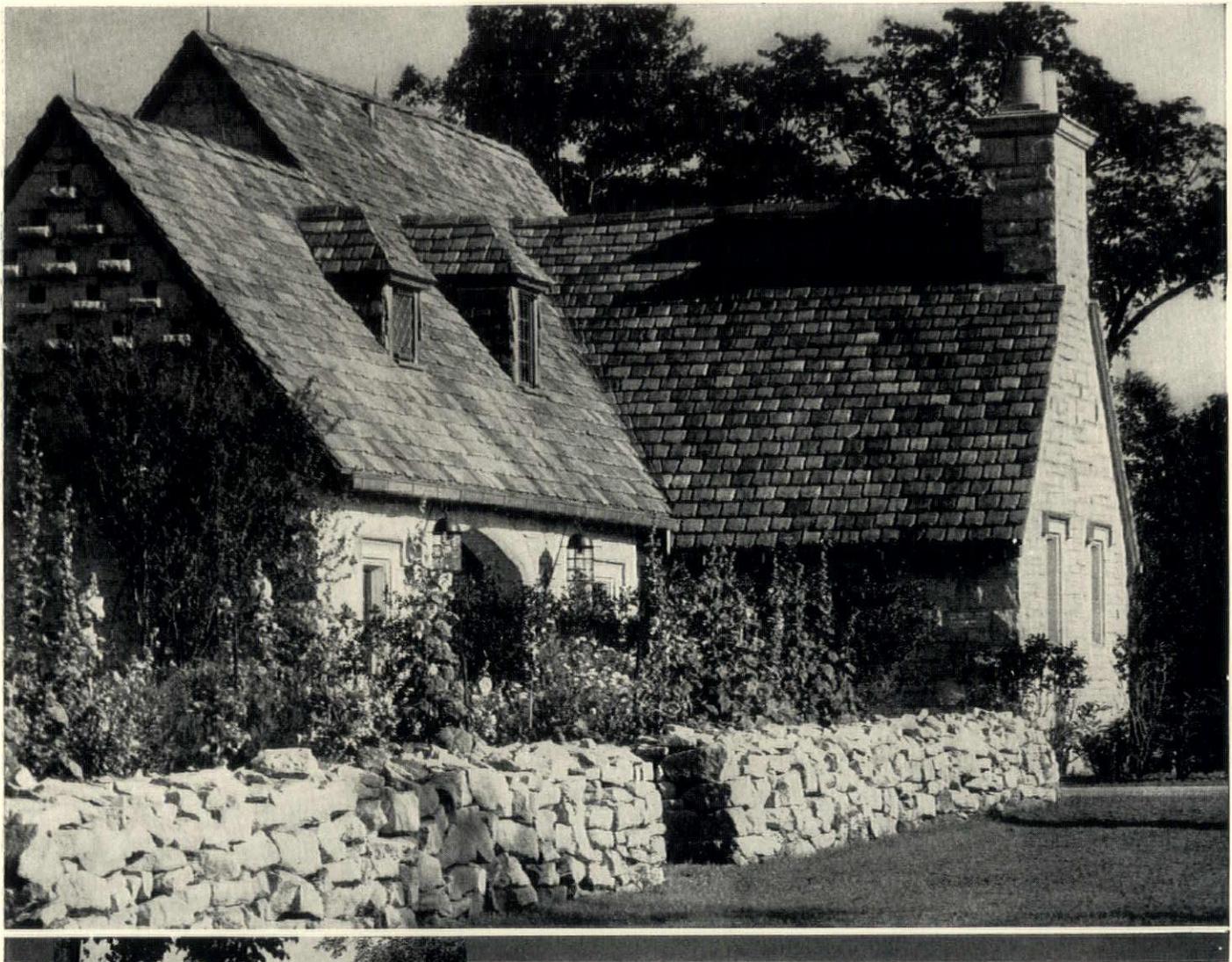
If further copies of the article you enclose are obtainable I would be pleased to receive one-half dozen of them which, I believe, I could put to good use. If this is not possible please let me know.—*Arthur K. Hyde, Secretary, Detroit.*

• NEW YORK CHAPTER, A. I. A.

Editor, THE AMERICAN ARCHITECT:

THIS will acknowledge the receipt of your letter of April 14, 1931, addressed to me as Secretary of the New York Chapter, A.I.A., with enclosure referring to the matter of the employment of private architects for governmental work.

I will be glad to present your letter, at the earliest opportunity, for the consideration of our Executive Committee. (Continued on page 62)



Residence of H. M. Seaman, River Road, Milwaukee
Fitzhugh Scott, Architect

The Pattern of Ludowici Shingle Tile used on the roof of this Cotswold stone house, was originally developed for the Harkness Memorial at Yale University. Tile is the adaptable roofing material, versatile in its beauty and lasting in protection. There is a pattern and color of Ludowici Tile to grace whatever type of building you may design. We shall be glad to send a representative to you or mail our illustrated catalogue. Please consult our pages in Sweet's.

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I note your reference to the statements which recently appeared in the Washington, D. C. Times in criticism of private architects engaged upon the Triangle Federal Building Projects in the Capital and would say that I am advised, upon excellent authority, that statements made in this article did not represent the opinion of responsible officials of the Treasury Department and that such officials were not responsible for the publication of the statements referred to.

The subject matter of your letter has been receiving the earnest attention of the committee on Public Works of the American Institute of Architects as well as that of the Board of Directors and I have no doubt the matter was considered at the Convention of the Institute which came to a conclusion yesterday in San Antonio, Texas.—*Theodore Irving Coe, Secretary, New York.*

• BOSTON CHAPTER

Editor, THE AMERICAN ARCHITECT:

TAKE the liberty of replying to your letter of April 14 to Mr. Pritchard, as I have succeeded him as Secretary of the Boston Chapter of the American Institute of Architects.

We take note of the contents of your letter and of the extract from *THE AMERICAN ARCHITECT* with regard to government employment of architects. This Chapter is cooperating fully with the American Institute of Architects in Washington in this matter and it is our understanding that they are the proper body to take action.—*Millard B. Gulick, Secretary, Boston Chapter, A. I. A.*

• CONNECTICUT CHAPTER, A. I. A.

Editor, THE AMERICAN ARCHITECT:

WILL refer the matter to the Executive Board of the Chapter as soon as possible.

My personal opinion on this matter is as follows:

The private practitioner would necessarily have to take the time to learn the problem whereas the Office of the Supervising Architect already *knows* it and of course *knows* it better than any private architect would hope to learn it. There would be delay there.

The private architect would have to consult the Supervising Architect's Office many times during the course of preparing the drawings, causing further delay.

At the end it would seem to me that the Supervising Architect would have furnished seven eighths of the brains and labor.—*Louis A. Walsh, Secretary, Waterbury, Conn.*

• MONTANA CHAPTER, A. I. A.

Editor, THE AMERICAN ARCHITECT:

WE had your letter of April 14th, enclosing a reprint from the May issue of *THE AMERICAN ARCHITECT*. The contents of the letter and the matter in the reprint shows that it is necessary that architects, as an organization, should get active. It is easy to see that Washington papers have an interest in maintaining a large personnel in the Supervising Architect's Office, which may account for their intense interest in the matter but it would also be very instructive if the architects at large could be informed as to the legitimacy of their criticisms.

It is conceivable that if work by private architects in Washington is dragging, that it might be due to an intense interference from the Supervising Architect's Office, although of course this may not be the case.

Would it be possible for us to receive authentic information as to the merits of their criticism. In the meantime, I am circulating a copy of your letter and reprint among the Chapter members, since our Chapter is so widely distributed we have meetings but twice a year.—*W. R. Plew, Secretary, Bozeman, Montana.*

• NEW JERSEY CHAPTER, A. I. A.

Editor, THE AMERICAN ARCHITECT:

THANK you for your letter dated April 14th and advance copy of Mr. Betts' article in the May issue. I think all the articles which *THE AMERICAN ARCHITECT* has carried on the subject of Getting the Government out of Business have been constructive and expressed with exceptional clarity.

I am calling your letter and this new article to the attention of the Executive Committee and will write you further on the subject as soon as possible.—*C. W. Fairweather, Secretary, Metuchen, N. J.*

• WHAT ABOUT MUNICIPAL GOVERNMENTS AND LOCAL ARCHITECTS?

Editor, THE AMERICAN ARCHITECT:

HAVE just read with considerable interest your letter of April 14th to Mr. Canfield suggesting action of our Chapter in the matter of the Supervising Architect's activities. Mr. Canfield is arranging a full Chapter meeting to consider this and you will hear from him.

I am writing today to ask about a similar situation, namely, the apparently increasing tendency of large boards of education to run their own architectural departments. The City of Cleveland has done this for years. Every one who has any thoughtful interest in the building industry knows that the Cleveland schools are costing more than they are worth and are in no sense progressive or creditable. Yet I believe the Board is satisfied with their experience, and are responsible for many smaller communities following their example. Akron has been copying them for several years, and there is no doubt that Youngstown will start soon unless some of us fellows can stop them.

In total volume involved the country over, this amounts to more work than the Supervising Architect.—*W. H. Cook, A. I. A., Youngstown, Ohio.*

• PRODUCER WANTS GOVERNMENT TO EMPLOY PRIVATE ARCHITECTS

Editor, THE AMERICAN ARCHITECT:

AM very much interested and in favor of your article "The Government Should Get Out of the Architectural Business" in the May issue of *THE AMERICAN ARCHITECT*.

It is difficult to enumerate the countless advantages which would result if government and state buildings were designed by architects in private practice.

Most business men are heartily in accord with the policy of permitting the government to withdraw as

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much as possible from all lines of business, and we believe that no exception should be made as regards the architectural profession.

We believe that many manufacturers of building materials and equipment will gladly subscribe to the petition suggested in your article, and we are in hope that a petition of the kind will be submitted to us so that we may be of some small assistance in the matter.

—*J. I. Wakelee, Vice President of the Sedgwick Machine Works, 150 West 15th Street, New York City.*

• STOCK PLANS AND HURRIED DESIGNS USED BY SUPERVISING ARCHITECT'S OFFICE

Editor, THE AMERICAN ARCHITECT:

THE bulletin from the Treasury Department at Washington, dated March 2, 1931, giving the present policy of the department in regard to the employment of architects for new projects in the building program of the government, contains the following statements:

"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 \$150,000.00 are of such a size and character that plans for certain buildings already constructed can be adapted 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."

Is not this an amazing policy? Buildings to represent the Federal Government are to be designed and turned out like warehouses on a quantity production basis.

Why should the government adapt stock plans for projects to cost less than \$150,000.00? Those buildings, which will be conspicuously located in the smaller cities throughout the country, will stand for years. Being built by the Federal government they will be regarded by many as the best expression of American architecture. They will influence the design of other buildings in each community.

If a number of such public buildings were to be built in the towns of any European country, can we doubt that the design of each would be carefully studied by an architect familiar with local conditions. That each would have some individual architectural treatment suited to its environment. That they would differ, as good paintings by different artists differ, but that each would be a work of art. And that each year tens of thousands of American visitors would enjoy them and would know that they represented the work of the best architects of their communities.

But here it is proposed that we be merely efficient. The Treasury Department can turn out plans for "from

fifteen to twenty projects per month." The greatest building program in the history of the government must be hurried through by these draftsmen. On certain of the larger projects architects are to be employed, but on buildings costing \$100,000.00, which is no mean sum old plans are to be adapted.

It has been said many times that competition with its own citizens should have no place in the functioning of our government. But this policy of the Treasury Department does not even permit members of the architectural profession to prove their ability by entering a competition.

There are many able architects throughout the United States who are capable and well trained, and who are eager to design buildings of this type. During this period of business depression, they have little work. Their draftsmen are working only part of the time. Under such conditions they would give these government buildings the most careful study. The result would be some masterpieces of design, each building would be individual and suited to its surroundings, and if it were a requirement that all designs must be approved by the National Commission of Fine Arts, which should be done and which is not done at this time, each building would be an inspiring addition to the community in which it was built.

Instead, government drafting rooms are to turn out typical stock plans that will look as though a facade a mile or so long had been designed of the usual classic type and then cut up into lengths suited to the different sites.

It has been urged that this great building program should be hurried through in order to help the unemployed. Yet if the proposed layout of each of these smaller buildings were given to a competent architect to study for ninety days he could in that time produce a series of finished studies ready for working drawings. In this short time there could be developed a design of distinction, and no one will seriously contend that the need for employment in the building trades will have disappeared in ninety days.

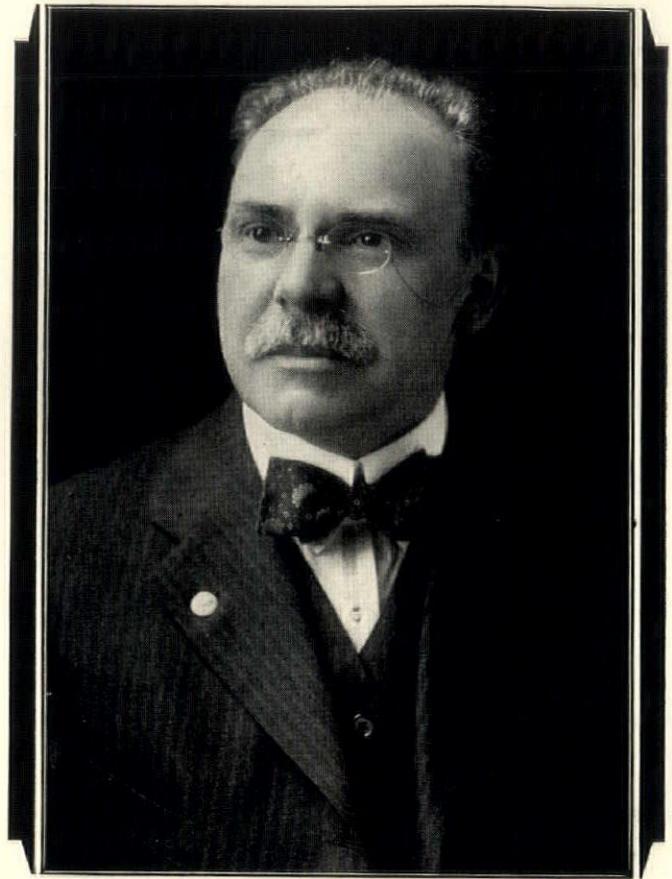
As a matter of course the government departments should prepare and furnish to architects through the office of the Supervising Architect of the Treasury the space requirements for proposed buildings, information as to special equipment that is needed, and all other data that they may have at hand. And the construction work should be supervised by the Treasury Department. It would be reasonable to suppose that was why such a supervising department was originally created.

But no informed person would suggest that their organization is composed of men of such outstanding ability in design that the services of the architects of the country would not be invaluable in producing the types of buildings most worthy to represent the Federal government.

This situation has arisen largely because architects as a group have not been outspoken in calling the attention of the country to the importance of having these new government buildings represent the best architecture of our time. Some architects have been uninformed; some may have thought it impossible to change the government routine; some employed on other government work may have been afraid of giving offence. (Continued)

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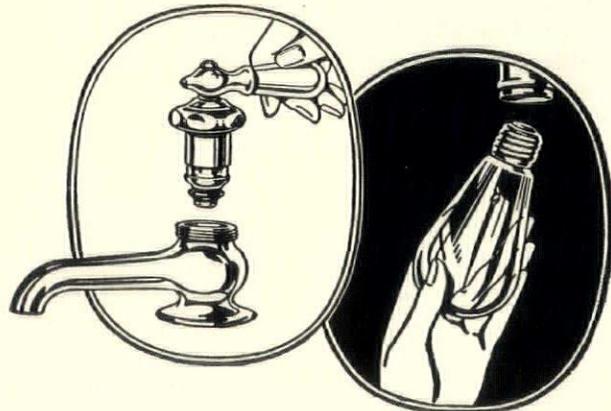


Alfred Johnson, Past-President, N.A.P. E.

"The department store in Chicago of which I am maintenance manager has 532 faucets, of which one-half are Chicago Faucets, mostly self-closing. The latter have been installed as replacements chiefly because of the ease of repair and the very low cost of maintenance. For example, for Chicago Faucet repair parts in 1930, our bill was only \$8.86. Another reason I like Chicago Faucets is that they are built to a standard that remains unchanged, with the result that we never have to buy new faucets, only minor repairs when necessary. If other faucets had these advantages we would not be bothered replacing them."

(Signed) ALFRED JOHNSON

Past-President, National Association of Power Engineers



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It is not too important a subject to be handled in this manner? While committees of various architectural societies are formulating some tactful method of approach, "the office of the Supervising Architect of the Treasury is turning out from fifteen to twenty projects per month."

If the people of each community, large and small, were better informed, is there any doubt that they would demand that their proposed building should be designed by the best architect available, and should be worthy in every way as to plan, construction, and artistic conception, to represent the government of the United States.—*Lee Burns, Burns & James, Architects, 333 North Pennsylvania street, Indianapolis.*

NOTE: The above letter was recently read at a meeting of the Board of Directors, Indiana Society of Architects, and the Society adopted it as an expression of its opinion on the subject. The letter was then printed by the Society as an article and distributed to members and others.

• PIPE ORGANS FOR PUBLIC SCHOOL STAGES

Editor, THE AMERICAN ARCHITECT:

○ N my return today from the meeting of the Acoustical Society the May issue greeted me. I was very much interested in the article on public school stages, and read the article through. Was very much interested in what Mr. Childs had to say.

On page thirty appear the illustrations with plan and section of the auditorium of The LaSalle-Peru Township High School and also the following statement: "Many high schools in the smaller cities install pipe organs for which it is necessary to provide lofts approximately 12 feet by 20 feet in size with motor and air connections. On account of the vibration, the loft should be enclosed on all sides with substantial brick walls, with the sound openings to the stage instead of the auditorium."

While it is true the organ in the LaSalle High School which happens to be illustrated on that same page, did have the organ speak onto the stage—and it was built by our company, this is not the desirable arrangement and is certainly something to be recommended as to be avoided rather than an ideal to be striven for. It only requires a little thought to imagine what happens to the tone of the organ finding its way through screens, curtains, etc. to realize that this statement cannot represent an ideal condition.

Stating the fact that a space 12'x20' in size is required for an organ with motor and air connections would instantly establish the fact that a school requires an organ of a definite size that will fit this space and an organ motor would also go in the same chamber, the height of which unfortunately is not mentioned.

Organs vary to a very wide extent in size, as outlined in the article by the writer published in your magazine July 5th and July 20th, 1929. Only as a last resort should the blowing equipment be placed in the organ chamber as the farther it can be removed from both auditorium and organ, the quieter the installation will be.

Am calling this to your attention in some detail as this very carefully detailed article will doubtless be thoroughly read by architects generally and the harm of

this one statement will probably not be undone for many years.—*L. N. Lect, Works Manager, The Aeolian Company, Garwood, N. J.*

• AN IDEA TO COMBAT STOCK PLANS

Editor, THE AMERICAN ARCHITECT:

Y OUR idea of combating the work turned out by stock plan artists is timely and interests me very much. My idea of the remedy is education and then more education. Those who patronize stock plan books are really ignorant of good architecture.

Now it seems to me that a comparison of good and poor work either in individual cases or in groups can be worked out and published through channels which will reach this class of the building public. For example, a well designed small house published with an example similar to those found in the average book of plans, with a short write-up explaining the good and bad points of the two examples and a caution to these people to employ an architect when they contemplate building, might be good missionary work.

The same result might be reached by organizing a group of fifty or one hundred architects taken from all parts of the country, each one to supply the plans, elevations and photographs of one example of their work; this to be judged by a jury of architects. A group of say fifty of the successful plans could be published merely as examples of good domestic architecture and not as examples of individual work, with a preface addressed to prospective home owners instructing them on the proper procedure for obtaining their desires.

This book could be widely distributed over the country without charge and form the nucleus for an advertising campaign in each center. I do not mean that these books should be distributed to individuals who think they would like to own a home, but as a basis for an educational campaign with the assurance that the public would receive the best possible advice with examples from diversified sources.

The cost of this publication could be assessed equally among the architects whose work is accepted, provided the examples published are all signed. In the other hand, if the book is published with anonymous donations for the benefit of the architectural profession as a whole, it seems to me the cost should be apportioned over the entire profession. This may seem drastic but if the problem is handled with sufficient energy every architect in the country will benefit and should be taxed accordingly. This tax could be arranged in installments in such a way that the advertising would be continuous just so long as the architects themselves are interested in this promotion and the whole campaign conducted as any large business would conduct an advertising program.—*R. B. Whitten, architect, 101 Tremont street, Boston.*

Charles R. Lamb, in a recent letter published in the New York Times, calls attention to the fact that in all discussion of the new Empire State building, no word has been said about the man who made hotel history, Henry J. Hardenburg, the architect of the original Waldorf-Astoria. The success of this hostelry brought him the Manhattan Hotel and the Hotel Plaza in New York, and others.



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designers have harked back to early traditions in this country. The result is a fine example of the American Colonial style, said to be the largest building of that style in existence, for any purpose.

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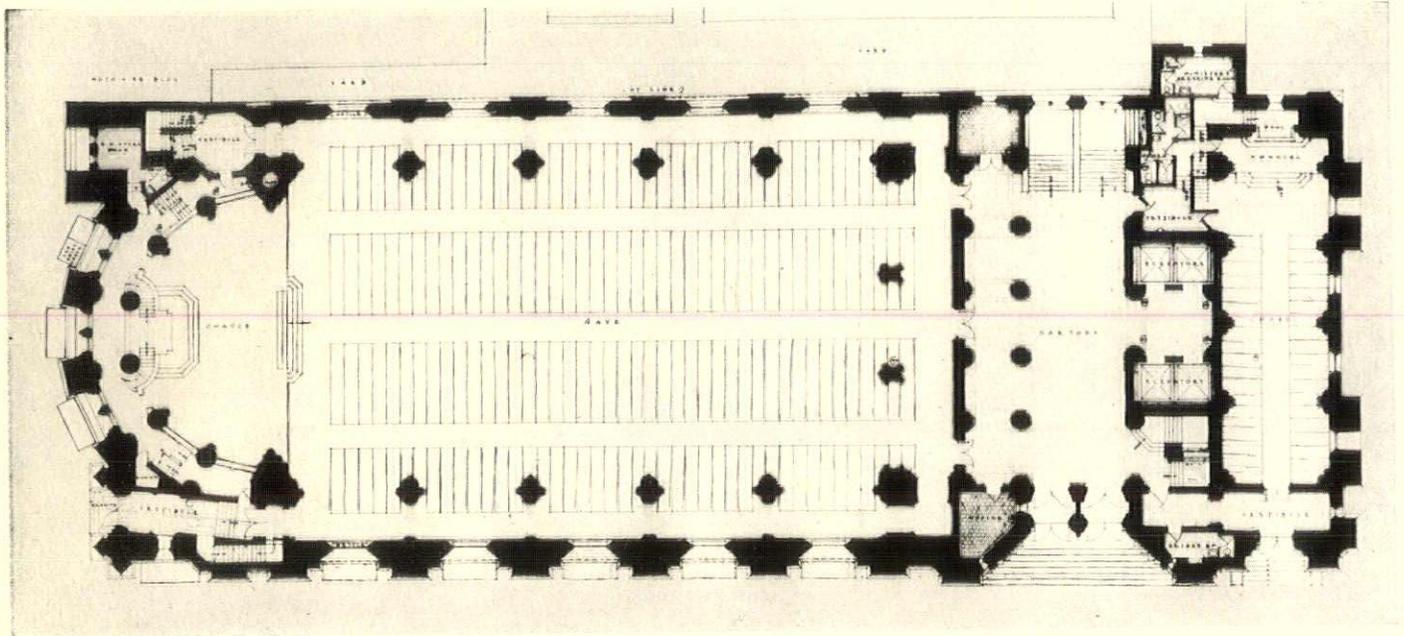
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Criticism of the Riverside Church

(Continued from page 33)

into the form of a 13th Century cathedral seems absurd. This institution has thoroughly up-to-date developments and methods of graded and psycho-analyzed religious education and seven-day-a-week programs of institutional, social and recreational activities.

The pastor has achieved fame by his fearless and aggressive attacks on the conservative and reactionary forces in religion, proclaiming effectively, not in Latin, but in the language of the day, that the power and truth and beauty of religion cannot be bound up in any one sect or creed or ritual. Yet the architectural expression of the new church is in the language of the Thirteenth Century, proclaiming that this same power and truth and beauty must be expressed and made to serve as attributes to worship, in the Gothic manner, no matter what must be done to Gothic architecture to make it fit all other requirements. We would not require a Gershwin to compose and perform on a harpsichord, nor would we limit a Vachel Lindsay to the vocabulary of Chaucer.

It may be thought that the very complete and interesting systems of iconography and symbolism which have been here developed require stone carving and stained glass in a Gothic setting. But why Gothic? It has been amply demonstrated that stained glass may be logically and successfully handled in ways other than the mediaeval.

Most people probably secretly dislike the stretched saints in the doorways even though they have been told that they should like them because they have been used on real cathedrals. How many first-rank American or European sculptors of today would of their own volition elect to work in the mediaeval technique? There are also several other mediums suitable for Christian art, which do not require any particular architectural setting. In any case the minor arts should not dictate the architecture.

In selecting a ritualistic form and style of preaching hall, this leading Protestant church gives emphasis to the tendency in most of the non-liturgical denominations, to endeavor to provide a more worshipful atmosphere in their meeting places.

But are these desired qualities to be found only in Gothic or some other historic style? Is not the answer to be found by the application of fundamental art principles to the particular religious temperament which desires fuller expression, rather than by modifying forms of architecture and ritual developed by and for the extremely ritualistic bodies? Applying fundamental art principles does not mean cribbing details of mediaeval stone architecture.

The general and practical requirements of the program, therefore, do not necessitate or justify the use of Gothic style. However, if the Riverside congregation and the donor of the tower specifically wished to have a Gothic preaching nave and memorial tower, we may agree that these traditional forms are beautiful, but we can also point to the fact that the utilitarian and physical factors in this case make it almost impossible to use these forms without destroying the very essence of their beauty.

However much else we may read into it, and however interesting are other incidental developments and attributes, *Gothic architecture is the dramatization and embellishment of a method of construction.*

Is it necessary to remind architectural readers that the dominant theme in Gothic architecture is the structural problem of enclosing space by means of *stone*, that the monumental solution of this problem was the result of several centuries of experimentation and evolution climaxing in structures such as Amiens, and that every part and every motif of this style, excepting those of the latest and most decadent periods, has a structural



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function or significance?

True Gothic architecture has therefore inherent beauty, and is our rightful heritage if we choose to use it, providing, however, that we do not violate the elemental structural principles which it expresses in beautiful forms. However, in the case of this structure there are actual definite limitations imposed by the requirements and site which preclude the use of Gothic architecture, and which, the attempt having been made, result in grave and basic inconsistencies which force us to classify it as some sort of unreal, theatrical pseudo-Gothic.

If, in common with the builders of the Cathedral of St. John the Divine, the builders of Riverside wished to relate themselves definitely to the historic mediaeval church, they would logically build with *stone* in the Gothic manner. Conversely, if they, with the Cathedral builders, wishing to build for centuries, had decided to use *stone*, they might logically follow Gothic architecture as the highest development of *stone* construction.

HOWEVER, to support hundreds of tons of oscillating bell metal four hundred feet above ground by means of a stone structure would be extremely difficult if not impossible on the given site, and at best there would be very little space within the tower for other uses. It is quite possible, proper and logical to do this with steel, and even to project the huge rear galleries of the nave into the base of the tower with an unobstructed opening some sixty feet wide. Also, if the requirements of a huge seating capacity with unobstructed vision in a given length call for a central space wider than nearly all cathedral naves having honest Gothic vaults, it is quite feasible to span it with steel. The sixty-five foot span of the steel-supported vaults is naively featured in the press description as noteworthy in contrast to that of true vaulting, whereas, of course, it might as well be one hundred and sixty-five feet without approaching the limit of steel spans. Also, if it is required to have one large auditorium over another with numerous adjoining spaces and a great complexity of mechanical and electrical equipment, which could not very well be accommodated with Gothic construction, steel again comes to the rescue. All of these things are, or could be, accomplished with no more difficulties than are met with and overcome every day in the design and construction of large secular buildings of all types. Yet we have the newspapers exalting over the agonies and triumphs of the engineers in trying to torture the steel frame into conformance with a Gothic profile!

THERE can be no objection to the use of steel in this church edifice. But with our future historian we ask why, in the name of all that we like to think is honest and sincere in religion, this structure should announce to the world in the eloquent phrases of apparently massive piers and buttresses, in the fine rhetoric of nicely detailed colonettes and finials, that it is built entirely of stone, that its structural system is that of a stone building? Why should the man on the street, who has not seen the building under construction, be deluded into thinking that the sweeping ribs and impressive buttresses are self-sustaining under the loads of the vaults and the tower? Or if he should later discover that these masses of masonry are shells containing toilets and store rooms and class rooms, why should he be encouraged to believe,

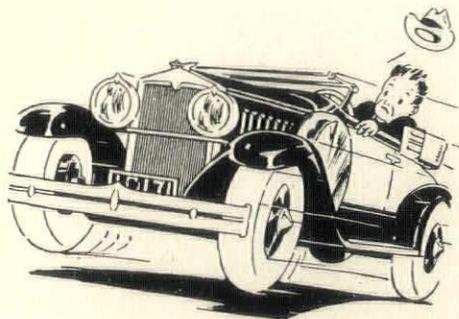
with the lady parishioners who have studied "Art Appreciation," that Gothic architecture consists merely of an agglomeration of pointed arches, stained glass and carved grotesques, even if hung on a steel frame? The preacher of this church warns us repeatedly of the danger of being so absorbed in formalism and details that we lose sight of great and fundamental principles. In this case, however, the guiding principle seems to have been the Seventeenth Century formula that the predetermined end justifies any means.

It would seem, then, that all architectural beauty has been finally and eternally coagulated into a certain number of treatments akin to many kinds of cake-icing, called "styles." If your cake is a church, you take from the vat marked "Gothic" some stuff which has a flavor of piety and the odor of sanctity, and lay it on. If your church is big and perforce of steel, this is the process, as described in the official guide-book of this church: "Arches, vaults, groinings, pillars, capitals, finials, canopies, niches, and all of the characteristic features of Gothic design, even including the suggestion of buttresses here and there, had to be worked out and literally woven around and laced through the almost lattice-like steel frame which the necessary columns, beams and wind-bracing dictated . . ."! One of the architects is quoted thus in the same guide-book: "Chartres Cathedral and the Riverside Church bear no resemblance in outline, merely in fundamental principles . . ." Does anybody recognize in this the fundamentals of Chartres? Is that what architecture is all about?

WERE the Gothic masters ashamed of their engineering? Were they afraid of it? Certainly not. They gloried in it, they pushed it to the limit, guided by fundamental principles of esthetic design, and produced some of the world's greatest architecture. That is the proven design formula for creative architecture, not the opposite, absurd, cart-before-the-horse process of arbitrarily imposing archeological forms which in this case are meaningless with regard to the institution and the structure, and which also imply a structural system which does not and could not exist.

The Gothic builders were not trying to be academic or respectable or to "recall" anything. They simply built for their day the best they could, with what they had and what they knew. With nothing more than stone of limited dimensions, wood, colored glass, lead, and the mechanics of jointed masonry, they produced masterpieces. Do we admit that we cannot, or are afraid to try, when occasion demands, to create architecture, religious or secular, out of steel members, rivets, terracotta fireproofing, re-inforced concrete, stainless metal, acoustical materials, structural glass, or with the older materials, without trying to imitate the past? If so we had better retire in favor of the engineers, or at least refrain from boasting about the advanced state of the profession in this country. Sinclair Lewis has told Sweden that our architecture is a virile art. Is it possible that he was wrong? We have materials and techniques which the ancients could only dream about. We have arrived in their Utopia, yet we walk through it backwards, wearing academic blinders, our eyes on the past.

It is reported that the architects searched Europe for precedent. Of course there is no precedent for a twenty-six-story steel-framed belfry in Europe or anywhere



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Pioneers of the Vacuum System of Steam Heating
Branches in 60 Principal U. S. Cities
Darling Bros., Ltd., Montreal, Canada
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-since 1888
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Steam Heating**

This is one of a series of advertisements discussing the subject of heating system control. The purpose of the series is to call attention to the need for adequate control and operation of heating systems, and to the control equipment and operating methods developed by Warren Webster & Company. Ask a Webster steam heating specialist to discuss with you this vitally important subject.

else. If we *must* copy from Europe we should wait for a few years. Sweden or Germany may build one some day and it would very probably be virile and straightforward and good to look at. They would, of course, be flattered to have us copy it. As for the nave, how about Die Stahl Kirche in Cologne? Dr. Fosdick with his penetrating logic and broad viewpoint would certainly be much more at home in such a space.

It is characteristic of Christianity that it enters into the world and grapples with the problems therein. The pastor of this Christian church urges us to abandon antiquated forms and theologies which cannot be applied to our modern problems. He invites us to make of our spiritual life a great adventure; what evidence of such abandon and adventure is there in the architecture? The fundamentals have been abandoned and everything else retained. The result seems to be a dignified retreat from the world and a compromise with the Pharisees.

OUR historian of the future may understand. Having studied the history of our architecture he will know that at this period we were the inheritors of a ghastly tradition of cheap imitation and flimsy camouflage in our church architecture, of wooden buttresses, tin cornices and stamped-steel columns. But nowhere will he have seen such costly camouflage. He may perchance find construction photographs depicting a rather impressive steel tower being gradually concealed by a vast amount of elaborate stage-scenery, of solid materials and in three dimensions, to be sure, but serving only incidentally to protect the steel and keep out the weather, and having hardly more relation to these functions or to the real structure than the stucco and papier-maché of Hollywood. He may be perturbed or merely amused by later photographs of the nearly completed building showing a pair of huge arches in the south side of the belfry holding themselves in the air because their common pier had been left out to permit placing of the bells.

Then, as if to epitomize this mockery of Gothic, he will find at the very heart of the church, the focal point of the whole interior, over the altar and baptistry, a pair of stone arches minus a pier, suspended from, yet somehow supporting, a pretty stone screen. And, of course, the electric candles.

Our future historian will have learned that for a period of five centuries we had used structurally derived motifs divorced from their generating types of construction, occasionally Gothic, usually of Classic derivation, but invariably frankly and obviously as decoration.

He will learn that at this time most everybody, including many architects, thought that good architecture consisted in putting a pretty but meaningless front on a

building designed by an engineer according to an unrelated system of construction. He will observe, also, that we seemed to tire of this rather harmless toying with archeology—we were entering into a new and promising period of really creative architecture. In similar high periods in earlier history, palace or funereal architecture, but most often religious architecture, had been the source and proving ground.

In this Twentieth Century period, strangely the pioneering had been done in secular, commercial architecture. By 1910 we had passed through the adolescent stage of trying to stretch the whole skin of earlier European masonry buildings over our new steel frames. But here as late as 1930 the same thing was being tried in religious architecture, which was lagging way behind.

The thoughts of this historian will run something like this:

What an opportunity this must have been to regain for religious architecture the leadership which it had so gloriously held in previous ages. How enticing this must have been to the architects of the contemporary school, limited in most of their work to layers of office and loft space. Here was an opportunity to create an interior a hundred feet or more in height, and a new problem in the way of a tower. A new expression for the Christianity of the day required inside and out! And see what happened to it—and look at its brood of ill-begotten offspring all over the country during the succeeding century!

AND so it seems the more perplexing to the historian, and perhaps disappointing, as it is to us today, that this building with its unique, almost unparalleled combination of ample funds, commanding site and significant location, including in its fabric almost every mechanical device of the day pertaining to buildings, to house a progressive pastor with a forward-looking gospel, and an institution which seemed to have proclaimed its independence in every other respect, should be reactionary in its architecture. He is obliged to classify this church, not as it might have been, the first notable example of its class in a new and glorious period, a monumental design, dramatizing a newly perfected system of construction, analogous to Thirteenth Century Gothic, but instead, as one of the last notable examples of a period of bewildered eclecticism, of cultural servitude to Europe, a travesty on Thirteenth Century Gothic. Our historian of the future, knowing that about which we can only prophecy, observes that if this same building were to have been built fifty or even twenty-five years later, it most certainly would not have been an attempted adaptation of mediaeval Gothic.

Prize Winners in Steel Bridge Competition

FOR the most aesthetic design of a bridge in steel, the American Institute of Steel Construction has awarded five prizes totaling \$1,200.

The first prize of \$500 for the best design by a student of architecture went to R. F. Weber of Atelier Adams Nelson, Chicago. The second prize of \$250 was awarded to Glenn E. Crippen and the third prize of \$100 went to Lester W. Casey, both of Iowa State College.

The jury decided to withhold the first prize to the group who contested for the best design by an engineer-

ing student. The second prize in this group for \$250 was awarded to Jeremiah C. Iandolo of the University of Pennsylvania and the third prize of \$100 went to Covert Robertson of the University of Michigan.

The jury making the selection consisted of Dr. Ralph Modjeski, Consulting Engineer; Dr. Shortridge Hardesty, Consulting Engineer; Mr. H. H. Murdock, Architect; Mr. Clinton Mackenzie, Architect, and Mr. F. E. Schmitt, Editor of Engineering News-Record.

This is the Institute's third annual competition.



APARTMENT ENTRANCE
340 East 57th St., New York. A most pleasing combination of black and silver Atlantic Terra Cotta. The base course and first story decorative spandrels are also of Atlantic Terra Cotta.
R. CANDELA, Architect
342 E. 57th ST., CORP., Builders



SCHOOL ENTRANCE, New Jersey Law School, Newark, N. J. A charming entrance in lustrous black, green, tan, mottled blue, sienna and orange Atlantic Terra Cotta, with figure group.
J. B. WERTZ, Architect. DOE-WATHEY CO., Builders



OFFICE BUILDING ENTRANCE
Threefoot Bldg., Meridian, Miss. Modern American style with oriental suggestion. The elaborately modelled polychrome Terra Cotta panels have seven brilliant colors in pleasing contrast with base color of mottled tan.
C. H. LINDSLEY, Architect
GARBER & LEWIS, Builders

In the Modern Style — THESE BEAUTIFUL ENTRANCES OF ATLANTIC TERRA COTTA

Of course, an entrance should be inviting, but it can be no more attractive than the materials selected to clothe it. For this reason, Atlantic Terra Cotta is now so frequently specified by architects, particularly for ultra-modern effects, because it is so limitless in its adaptability to the design With Atlantic Terra Cotta at his command, the architect knows he can choose any color or combination of colors he may prefer, to enrich the portal. He knows too, that his design may include ornament and figure motif without restriction. For this Company's staff of engineers and artists are capable of translating every design into everlasting Atlantic Terra Cotta, to stand as long as the structure itself, without loss of color or texture.



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From An Architect's Sketch-book

(Continued from page 39)

a pencil and run his description off the blotter, onto the desk, and out into thin air beyond; the architect who learned scale from a sketch-book can then easily land the job with a few lines on the back of an envelope—still unopened, and containing the rent-bill.

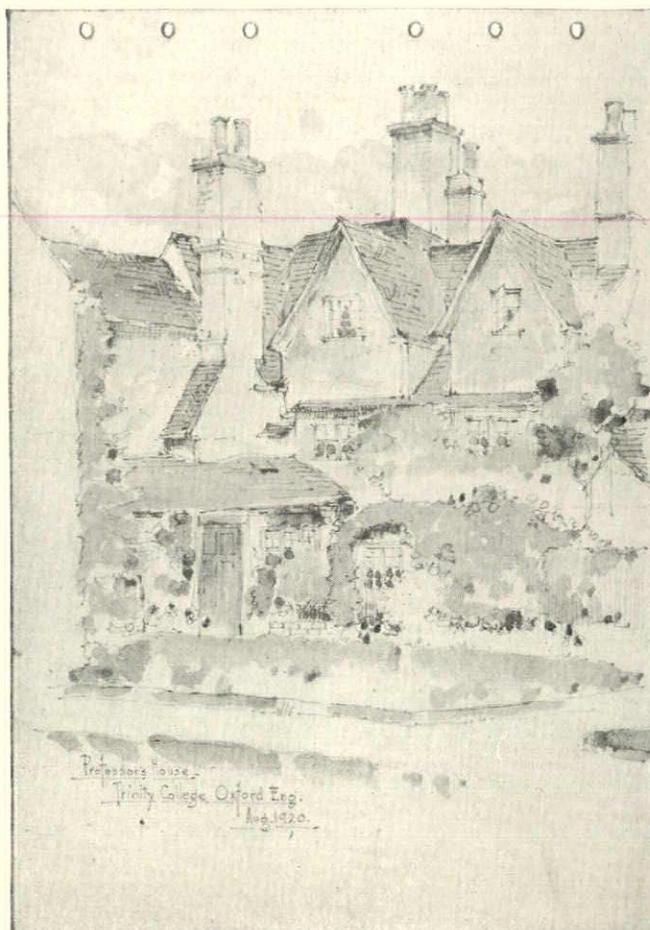
Regarding sketching-pencils, the less said the better; the subject is too personal, and there are no rules. But for those who dare, there is something still better than a pencil; the best sketches of all are those made with a fountain pen or ink-pencil, where every line is put in to stay and the brain is as active as the hand in the drawing. In no case should an eraser form a part of the equipment, even if a pencil is used; an eraser is the enemy of thought in sketching; its use is a confession of failure.

Something else which does not belong in the equipment is the water color box; nor should its little brother, the colored crayon-box, be carried along. If water-colors are to be made, let them be made separately at a proper time and place; the sketch-book is sufficient unto itself. But the rules of the game allow the making of written color-notes, and notes about textures and materials, in fact, the more of these the better. A sketch-book drawing is a record, not a picture; it should be clear and concise, not a confusion of technique and artistry; it is a statement of facts, not a display of talent.

Architectural facts, to be properly portrayed, may require the intimacy of a foot-rule or a spring-steel tape. If the student's pockets are to contain any recording apparatus other than paper and pencil, therefore, let it be one of these. Overall dimensions and a few intermediate figures are sufficient; there is no need to spend hours taking down the name and address of each moulding; far better to be off making the acquaintance of another baluster down the street. But the place and the date of the meeting both belong on the sketch, and if the name of the original architect can be added, so much the better. The thrill of caressing a Sansovino or a Sangallo moulding should not be lost in a moment of ecstasy; the sketch-book record insures its memory; let it be complete, therefore, to the name of its creator.

So far mention has been made of sketching materials and of the nature of the drawings themselves. All very well . . . but how about subjects? Just what should be sketched and what omitted? The question seems superfluous; *everything* should be sketched, the limitations being imposed by time alone. Even the wave in Yvonne's hair has architectural significance and should be recorded—and remember, the sketch-book is of the loose-leaf variety! Admittedly the time allowance for research of this sort must be brief; Yvonne has not the patience of a caryatid; but she, too, may become a memory, and some day, back in the office, memories may be all we shall have . . . and the sketch-book will be priceless.

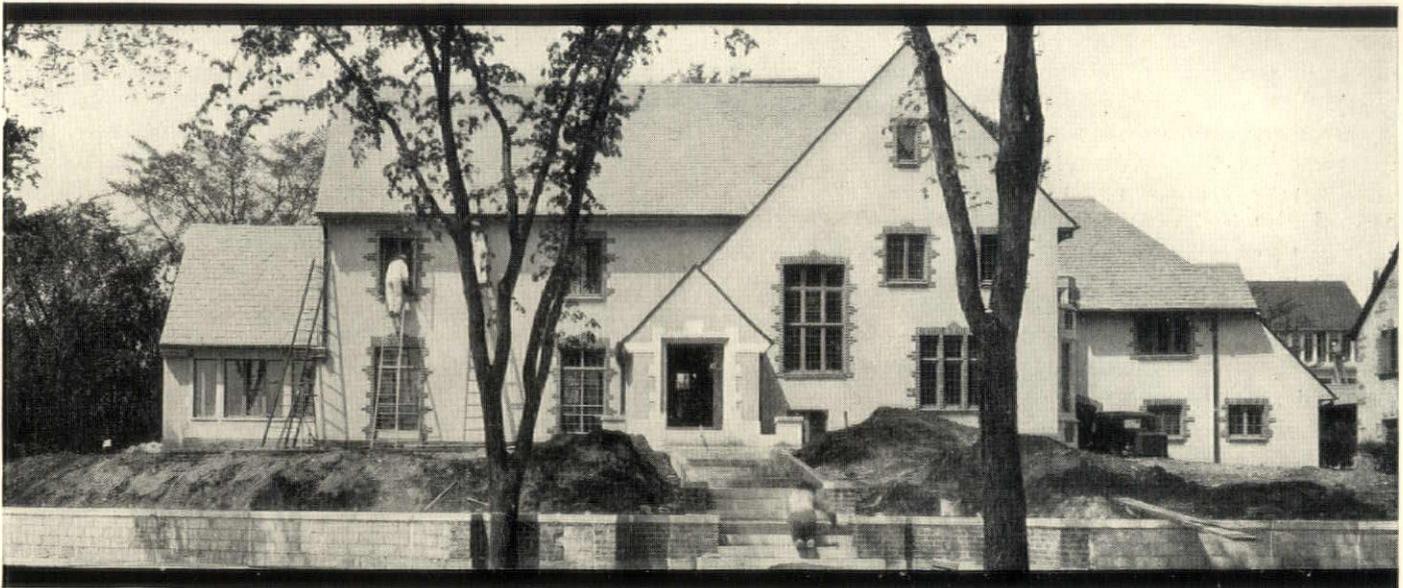
So let it be granted that everything should be sketched. If there are sermons in stones and books in the running brooks, surely there is a little Vitruvius in a Roman ruin, a little Vasari in the sign over a café door, a little Ruskin



IF WATER COLORS are to be made, let them be made separately at a proper time and place—the sketch-book is sufficient unto itself, for it is a record, not a picture

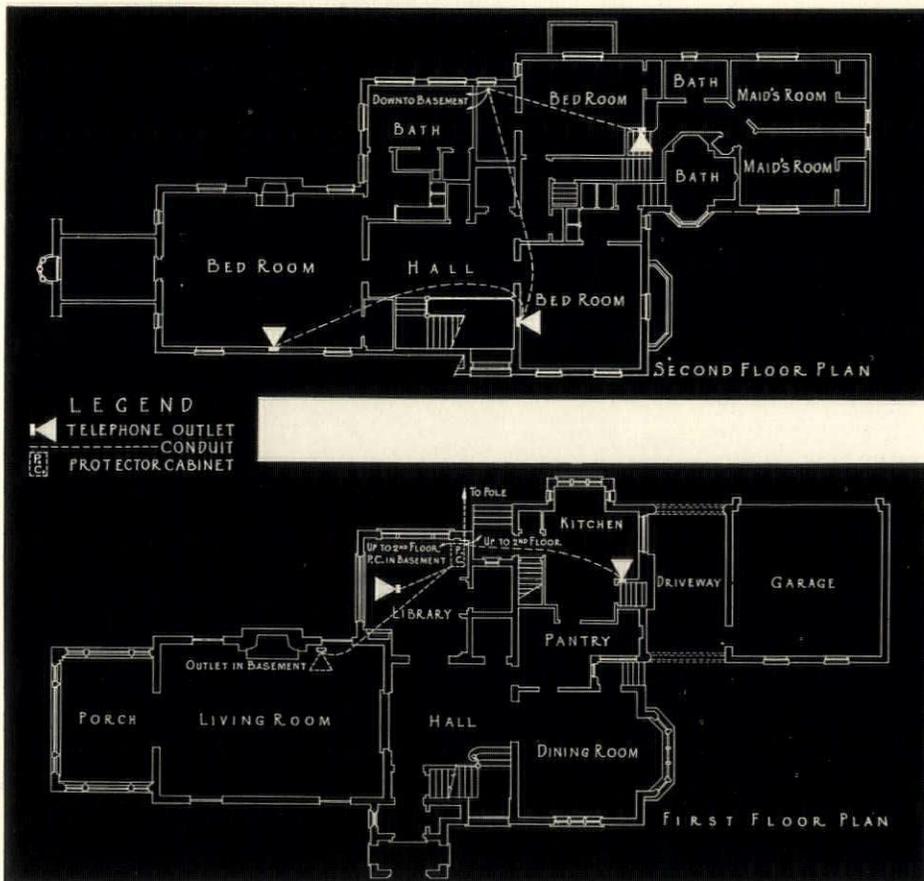
in every Venetian blind . . . and good in everything. So if the sketch-book is "pocket-size," it should not fit too closely, nor lie too comfortably in place; it belongs between the fingers and thumb of the left hand, under a pencil in the right. Even the ocean liner, on the way over, is full of architectural suggestions, and moreover, is the best place to start in order to avoid cultivating a habit of waiting for "something to sketch." For those who *must* be practical, what could be more interesting than a cross-section of a port-hole window, perhaps to be used some time in the future for ideas in storm-sash for a waterfront house.

The time to sketch is when the other fellow is reading a magazine; when Frank or Harry—or even Yvonne—is sitting around waiting for the waiter; when standing on the station platform, or even when in the train itself. When poor unenlightened mortals with their kodaks and post-cards are trying to gather material for memories, this is the time to jot down a few lines asserting an architect's superiority and duly flattering the ego. Though the tendency in the beginning will be to make pretty drawings, a day will come when sketches are truly sketches and nothing else; to hasten this day's arrival, one must cultivate the habit of using both sides



Provision is made for telephone convenience in the residence of Mr. J. R. Stewart, 2424 West Lake of the Isles Boulevard, Minneapolis, Minnesota, by built-in conduit serving six telephone outlets, including one in the basement game room. CARL A. GAGE, Architect, Minneapolis.

TELEPHONE CONVENIENCE, PLANNED IN ADVANCE, COSTS LITTLE, RETURNS MUCH



Few modern conveniences contribute as much to living comfort as provision for adequate telephone arrangements. Planned in advance, they yield generous dividends to the home-owner in time and energy conserved, and add little, if anything, to construction costs.

You can assure full, flexible telephone service to your clients, and keep them long content with the homes you plan, by providing for telephone conduit within walls and floors. With built-in conduit, telephone outlets can be located wherever they're wanted throughout the house—and the telephone instruments can be easily shifted to meet changing needs. All wiring is concealed, affording improved appearance and protection against most types of service interruptions.

In planning the telephone arrangements for new or remodeled residences, consult your local telephone company. Their advice and assistance is given gladly, without charge. Just call the Business Office.



of the paper, sketching anything that comes along, on the first blank part of a sheet that comes to hand, and not caring whether a detail of Florentine wood-carving comes next to a bit of Flemish hardware—the fact that both subjects come from the Steen Museum is quite sufficient justification, in case logic is desired.

When getting down to really serious recording, it is a good idea to try and find a post-card or, failing this, to take a snap-shot of the entire subject, and then devote a page or so to details and measurements of the most important parts. No harm in pasting the post-card into the sketch-book, nor in making ink-notes on the photo, of materials, colors, and with details of the parts sketched alongside.

One more little suggestion, told in a whisper since it is a dead secret:—slip a little bottle of fixatif and an

atomizer into the valise, and every night take out the day's sketches and blow over them. It is so easy to get a reputation for neatness and cleanliness—and sketches are much more interesting to look over than mere smudges resulting from an un-fixed pencil-dust.

As for the illustrations reproduced herewith, the less said about them the better. They show perhaps too well what should *not* be done; they are too finished; they were made, as is too often the case, without knowing the rules. Unfortunately the ones showing Yvonne had to be omitted for some peculiar reason of the editors—but these, too, were made without previous experience, so perhaps it is just as well. Yet strangely enough, these are just the ones which *were* shown to the Chairman of the Building Committee . . . and, oh yes,—we got the job!

It Had to Be Thatch and Fireproof

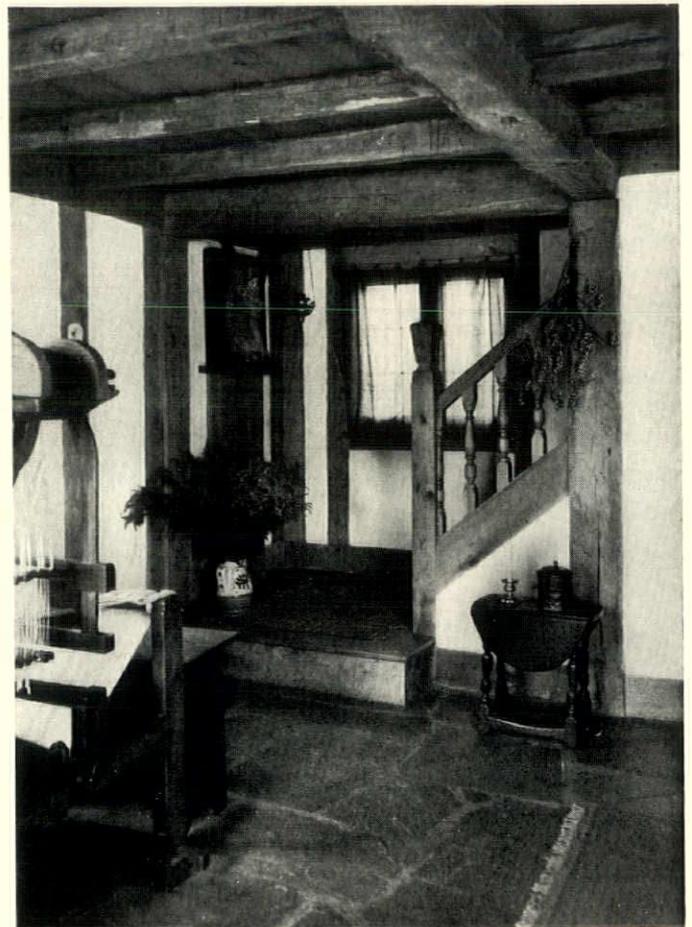
(Continued from page 29)

the stuff was soaked in a fireproofing liquid which, to my surprise, really fireproofed it—and the roof is still there.

Bundles of straw were cut to lengths of three and a half to four feet, and tied with withes of straw to make a bundle about six inches in diameter. These bundles were laid like shingles and tied to the roof laths with straw withes. Short cedar saplings were fastened together and laid across the ridge at frequent intervals. The thatch was not finished in accordance with English tradition. The Englishman rakes the roof until the thatch presents a fairly smooth appearance on the surface. Omitting the raking left the roof with interesting irregular shadow lines causing it to resemble unusually long, thick shingles.

For those who may be interested in the cost of thatched roofs, a checkup discloses that the total cost of this particular roof was eighteen hundred dollars or about seventy dollars per square. And for those who like statistics it may be added that to cover about twenty-six squares, ten tons of straw at forty dollars a ton were trucked to the job. Fireproofing the straw added another four hundred dollars to the cost. This leaves about a thousand dollars for labor.

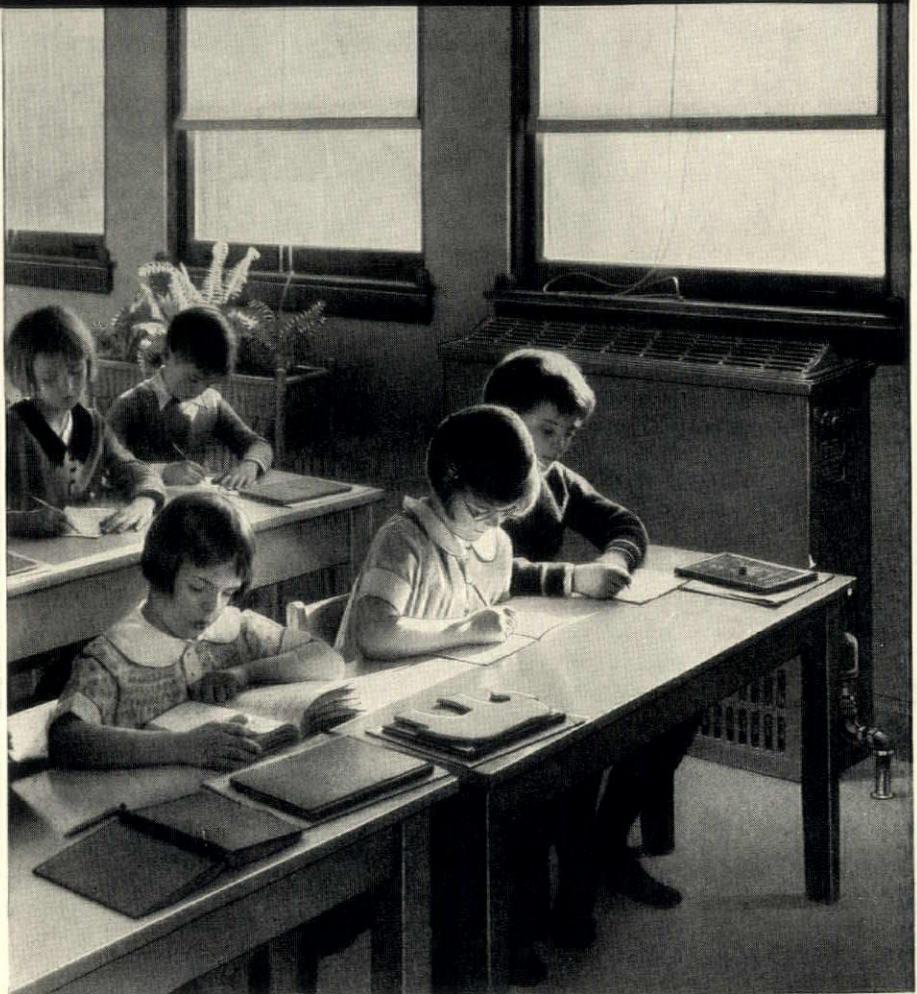
This little building is floating on a raft—believe it or not. The property was purchased during the winter when the ground was frozen, and when we were retained in the spring we discovered, much to our sorrow, that the site was so swampy that a two by four could be pushed down by hand at almost any point on the land to a depth of ten or twelve feet. Investigation disclosed that it would cost about \$5000.00 to bring in a pile-driver and drive enough piles for the foundation. A reinforced concrete floating slab foundation was found to be but little less expensive. After a few sleepless nights we decided to risk an experiment. The neighborhood was combed for second hand railroad ties. Several thousand were found and bought at prices ranging from ten to fifty cents each—in some cases they were given to us for carting them away. A raft of these placed as closely together as possible was laid over the property. A second layer was then similarly placed, extending at right angles to the first layer of ties. Tons of earth were



ADDITIONAL DISPLAY and storage space is in the attic, reached by this stairway

brought on to the raft in five-ton trucks and distributed evenly over the entire area in layers. The raft was naturally submerged by the weight of the fill until it came to rest and no more settlement was observed. It sounds expensive but actually cost only about \$1,000.00 to accomplish and the cottage has stood for over a year and a half without evidence of any settlement.

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Engineers, architects and school authorities see in the Her-Nel-Co System of Ventilation the practical solution of a most harassing problem.

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ROCHESTER	WASHINGTON, D. C.	EVANSVILLE, IND.	CHATTANOOGA	SPOKANE	MELBOURNE
BUFFALO	BALTIMORE, MD.	CHICAGO	MEMPHIS	PORTLAND, ORE.	TOKIO, OSAKA
PHILADELPHIA	CHARLOTTE, N. C.	PEORIA, ILL.	NEW ORLEANS	SEATTLE	BUENOS AIRES

Electrical Specifications

(Continued from page 37)

Brunswick, New Jersey, for example, the local electric code prohibits the installing of convenience receptacles on the same circuit that extends to ceiling or bracket outlets. The value of this restriction is at once obvious, yet the Electric Code of New York permits such connections. The size of a city or town is no criterion of how rigid its electric code may be.

In describing the type and manufacture of local toggle switches in the specifications it is highly desirable to add a sub-paragraph to the effect that:

- (a) The location of all door swings as shown on the plans is tentative only and should be checked in the field as construction progresses and switches installed accordingly.

A NOTE embodying the sense of the above can also be shown in a prominent place on each electrical floor plan. The field forces are not always provided with copies of the specifications.

If the building project is a residence or a group of small houses, or a public school or any structure where daylight would normally reach all portions during construction, it is not necessary to require the electrical contractor to furnish any temporary lighting system. It is sufficient to require this condition of the general contractor, who can make what arrangements are necessary when he or any of the sub-contractors are compelled to work after dark.

The cost of furnishing temporary light represents but a small percentage of the general contract, but may amount to a considerable percentage of the electrical contract. In a similar manner any electrical facilities required for temporary power purposes should be furnished by the sub-contractors who need them.

On the other hand, when the building project is of such nature that large areas will be in continual darkness and the power needs can be more or less definitely determined in advance, the electrical contractor should be required to furnish all temporary light and the apparatus necessary to provide the requisite current for motors. Specific descriptions should be listed, stating how many lamps will be needed on each floor, at each street exit, and at each stairway, and a fairly large number of lamps should be held in reserve for installation where and when directed.

The power requirements may be stated on a basis of one 10 HP motor each eighth floor, or some similar arrangement, the figures depending on the size of the project. A sufficient number of man hours should also be allotted for the maintenance of the entire temporary wiring system.

The specifications covering temporary light and power should contain the following sub-paragraph:

- (a) The wiring for the temporary light and power system shall be removed in whole or in part as, and when, directed by the architect.

Errors, both of omission and commission, vague and

questionable descriptions and requirements, mistakes in the plans, changes and improvements in design during construction, divided and sometimes irresponsible authority, all find a common channel and finally flow into the swollen sea of "extras."

Like the poor, "extras" in construction work will always be with us. In electrical installations, however, the growth of "extras" usually can be regulated and even completely stopped. There are cases on record where properly prepared plans and specifications have resulted in jobs being finished without a single "extra" accruing that could be fairly charged against the plans and specifications.

The solution lies in the accuracy of detail that "unit prices" are requested from contractors for changes, additions and subtractions in the different parts of the installation. So the architect should require that:

- (a) Any extra work, made necessary by changes in the design of the building or because of increases in any part of the electrical equipment beyond that shown on the plans or described in this specification, shall be done by this contractor after receipt and approval by the architect of the estimate covering such items of extra work.
- (b) In a similar manner any decrease of work called for on the plans and specifications shall be credited on the amount of the contract after receipt and approval by the architect of the estimate for such decrease.
- (c) In using unit costs to obtain these increases or decreases, the contractor shall be strictly governed by the figures that he has submitted in accordance with the requirements of the article "Form of Bids" contained elsewhere in this specification.
- (d) The architect reserves the right to arbitrate these estimates of increased or decreased costs, if they are not acceptable, and the contractor shall not permit any delay to the work on this account.

THE set of formal bids received from the various electrical contractors is sometimes a good criterion of how adequate a set of plans and specifications are. The figures, if obtained from reliable firms, should not vary more than five to ten per cent between the extreme high and low prices, the amount of such variation depending upon the magnitude of the project.

A noticeably low figure should be the signal for caution and investigation; a high figure is sometimes an indication that the contractor has submitted his price more as a courtesy than as a hope of getting the job. If all of the prices show considerable variations it is desirable to check over the plans and specifications to insure that all desired materials have been clearly named and that no misinterpretations are possible.

Each contractor should be required:



IT is a far cry from the little red schoolhouse of our fathers' time to the magnificent new 40-story Cathedral of Learning of the University of Pittsburgh. This imposing structure not only typifies the advance in education, but the great progress in building construction as well. It is fitting indeed that in the City of Steel, its University should be housed in the most spectacular contribution Steel has made to this generation . . . the skyscraper.

CB Sections, representing the most recent improvement in structural steel, were used in the construction of the Cathedral of Learning. A vast number of important educational structures throughout the country testify to the popularity and merit of CB Sections.

Charles Z. Klauder, *Architect*
H. G. Balcom, *Structural Engineer*
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Stone & Webster Engineering Corporation,
Supervision of Construction

CARNEGIE STEEL COMPANY, PITTSBURGH, PA.

Subsidiary of United  States Steel Corporation

141

CB SECTIONS

- (a) To submit a total price for the furnishing and installing of all material and the providing of all labor required for the complete electrical equipment, or any indicated sub-divisions thereof, as shown on the associated plans or described in this specification.
- (b) The contractor shall also furnish unit cost figures on the different items of electrical equipment as listed below, submitting four prices for each item:
1. Cost of installation previous to the completion of wood or metal lathing or any rough or finished floors, partitions or fireproofing.
 2. Cost of installation after any of the above named building processes have been contemplated.
 3. Decreased cost for removal from plans.
 4. Cost of removal after installation:
 - Ceiling outlet
 - Bracket outlet
 - Convenience receptacle
 - Phone outlet

Local toggle switches—1 pole, 2 pole, 3 way
Push button.

Each item of equipment shall be figured on a basis of employing not less than fifteen feet of ½ inch conduit, containing three No. 14 wires.

The list of items may be extended to any degree desired by the architect. There may be cases where it would not be necessary to call for four different prices, thus, for modest residence work price, No. 4 may be omitted. However, for office building construction the list should be amplified to contain all of the items of electrical equipment involved in tenant floor arrangements, thus giving the architect complete control over "extras" caused by changes from the original plans.

Plans and specifications are the means whereby the architect instructs the craftsmen as to his designs and requirements. Since the electrical installations in all types of modern buildings are increasing in complexity and in cost, it is highly important that as much thought be given to the formulation of these documents covering electrical work as to any other portion of the building project.

Fifty Years of Agitation

(Continued from page 25)

Seven years later, J. H. Windrim, at that time ex-Supervising Architect, read a paper before the 1891 American Institute of Architects annual convention at Boston. As a consequence of this and other influences, the directors of the Institute set actively to work. A committee was appointed with Mr. Windrim as chairman, and the bill drawn by this committee was presented to Congress by John C. Tarsney of Missouri. The object of this bill was to provide for the employment of private architects for government work, though this was not made mandatory in the bill, the Committee feeling that it would thus stand a better chance of passing. Slightly modified, the bill passed the House in 1892 and the Senate in March, 1893.

The law was very short and most simple in its requirements. It provided that the Secretary of the Treasury should, at his discretion, obtain drawings by competition among architects under such conditions as he might prescribe, payment to be made for professional services out of the appropriation for the respective buildings. No less than five architects were to be invited to enter each competition, and the general supervision of the work was to continue in the Office of the Supervising Architect of the Treasury Department. The Supervising Architect was to be the representative of the Government in all matters connected with the erection and completion of such buildings, to receive proposals, award all contracts, disburse all moneys, and to perform all duties which pertained at that time to his office, except the preparation of drawings and specifications and the local supervision of the construction. The drawings were at all times to be subject to such modifications as might be directed by the Secretary of the Treasury.

J. G. Carlisle, then Secretary of the Treasury, agreed that every government building thereafter should be built upon plans selected through competition among the architects of the country. The matter came to a head the following year, 1894, when designs prepared by the

Office of the Supervising Architect were published for a postoffice to be built in Buffalo, New York. In the words of D. H. Burnham, then president of the American Institute of Architects, in a letter to Mr. Carlisle, "Though the Board had understood that a competition was to be held for the Buffalo building, I believe no protest would have been sent to you concerning it, but for the fact that the design was unanimously considered to be inferior and unworthy for the purpose."

CONSIDERABLE correspondence passed on this subject, culminating in a definite recommendation from the American Institute of Architects as to how the Tarsney Act could be put into operation. A letter of reply from Mr. Carlisle, signed by a subordinate, stated that these recommendations did not show how the Act could be put into operation. This was replied to by a strong letter from Mr. Burnham stating that the recommendations covered every objection raised by the Secretary and reiterating the points in question together with what was deemed to be the proper solution. As a result, Mr. Carlisle wrote Mr. Burnham as follows: "Your very offensive and ungentlemanly letter of the 9th instant is just received, and you are informed that this Department will have no further correspondence with you upon the subject to which it relates, or any other subject."

Publication of the entire correspondence resulted in strong denunciation of Mr. Carlisle on the part of many daily newspapers. The *New York Sun* stated, "Mr. Carlisle cannot dismiss the question merely because he is angry. Enlightened public opinion is with the American Institute of Architects, and against the Administration in this matter. . . . The damage done to the public taste by the vile standard established and maintained by the Federal architects, so-called, is incalculable. The money wasted in the construction of the hundreds of costly postoffices and custom houses, drearily common-

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by
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IN choosing exterior lighting fixtures for important structures, architects and owners regard craftsmanship in stock patterns and dependable reproduction of original designs as the first requisites. The growing preference for Smyser-Royer fixtures is proof of dependability and craftsmanship established through their 91 years of unflinching service to architects, builders and owners.

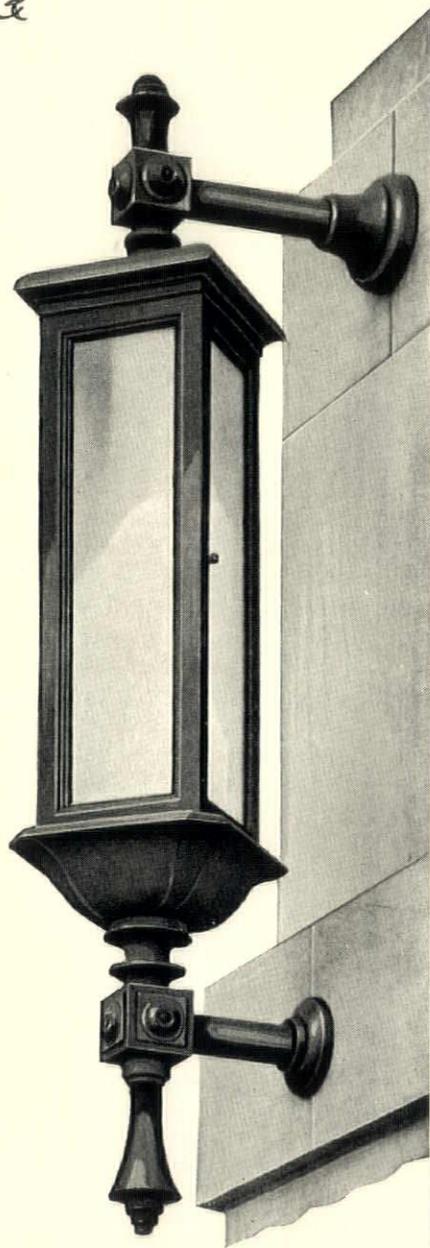
When either stock or original designs are desired, the name "Smyser-Royer" written into the specifications is sound insurance of the craftsmanship and permanence of the exterior lighting fixtures.

Smyser-Royer metal workers can faithfully reproduce the most difficult designs in iron, bronze or aluminum. Or, if stock designs are desirable, over 200 of them are shown in Sweet's Architectural Catalogue for 1931 (Section D, Pages 6034 to 6044) and in the Smyser-Royer Catalogue.

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Cast Bronze Lantern, North Wing, New Pennsylvania R. R. Station, Phila., Pa. Overall height 10' 6 3/16"; Extreme projection 3' 5 1/2"; Body of lantern 1' 5" square; Top wall plate 12 3/8" diameter; Lower wall plate 10 1/2" diameter. Lantern Design by Paul P. Cret, Architect. Graham, Anderson, Probst and White, Architects for the main station building.

place, or startlingly repulsive, according to accident, is nothing in comparison with the permanent injury inflicted upon this generation, and succeeding generations, by the constant contemplation of these degrading objects."

Later, W. E. Curtis, then Acting Secretary of the Treasury, wrote to the Speaker of the House of Representatives, stating certain points of conflict between the Tarsney Act and previous Acts, and suggesting an amendment to the Act in order to carry out the intent of Congress.

Following this, a letter was sent by Alfred Stone, secretary of the American Institute of Architects, to each architect in the country, advising them to acquaint themselves with the situation through reading the *AMERICAN ARCHITECT* for April 17, 1894, to write to their amendment in order to carry out the intent of Congress.

IN 1897, Lyman J. Gage, Secretary of the Treasury, issued an order putting into force the Tarsney Act, particularly for large buildings. In the issue of July 10, 1897, an editorial in *THE AMERICAN ARCHITECT* stated, "The new Supervising Architect will hereafter, it is understood, devote himself mainly to the conduct of the business of the office, while the designing of new buildings for the Government will be, so far as existing laws permit, entrusted to private architects, selected by some form of competition."

Regulations providing for the operation of the Tarsney Act were as follows: at least five architects of good professional standing, who were citizens of the United States, should be invited to submit plans, drawings, etc., to be passed upon as to merit by a Commission consisting of the Supervising Architect and four architects or experts in the construction of buildings; the Office of the Supervising Architect was to furnish data and information as to cost and requirements, the successful architect to be retained to prepare plans and locally supervise the building, receiving for his services 5 per cent upon the cost of the work; the Department agreed to make a selection if a suitable design were submitted, but reserved the right to reject all plans, if, in the opinion of the Commission, or the Secretary of the Treasury, a suitable design were not submitted; each competitor was to submit a detailed estimate of cost.

The Act ran into snags and politics. In 1899, Cass Gilbert won a competition for a government building in New York, but the appointment was held up because of Senator Platt, who, besides making various flimsy personal charges, seems to have been incensed because the accepted design did not contain a dome.

THE following year, 1900, a suggestion was made in the program for the Federal Building in Baltimore that the successful competitor should pay out of his own pocket a consolation prize of \$500 to each of his unsuccessful rivals because the law did not permit of secondary prizes, and also to promote good feeling among the contestants. Although each of the ten competitors agreed to the idea, Messrs. Post, McKim, Carrere and Cook, who were invited to act upon the jury of award, declined to serve on the ground that the competition was unprofessional and unsatisfactory. Four jurymen more obliging were therefore selected.

So many misunderstandings arose in applying the Act, that some of the country's leading architects declined in-

itations to compete, while others declared their intention to likewise refuse should they be invited. Therefore, Robert S. Peabody, president of the American Institute of Architects, was called into consultation with the Secretary of the Treasury to consider how the Tarsney Act might better be administered. It was subsequently arranged that the jury of award provided for in the Act should be appointed at the outset of the project, that it should visit the site of the proposed building and examine and advise upon the program of competition, and also have a voice in the selection of competitors; for this, the jury was paid.

Later in the same year, 1901, William A. Boring read a paper at the 35th Annual Convention of the American Institute of Architects in which he said, "Broadly speaking, the Tarsney Act is eminently successful, and if incapable builders could be eliminated, there would be no reason for criticism." The obstacles to the successful operation of the Act were stated by Mr. Boring to be, "First—there is a division of responsibility in having the architect supervise and the government representative superintend the work. Second—the architect has not power to withhold payment to force the contractor to comply with the terms of the contract. Third—the architect has not the control of funds to correct defects at cost to contractor." In the same paper, Mr. Boring, remarking on how difficult it was for the architect to get proper results from the builder, stated, "I have known of a contractor telling a government superintendent that he would do certain work his own way, that he would not be stopped by the superintendent, and that the government could only deduct a reasonable amount from his contract for the variation."

AT the same convention, John Hall Rankin stated, "In the short time the law has been in operation, it has been demonstrated that under it a building may be satisfactorily erected in practically as short a time as in private practice."

In spite of discussion about the practical application of the Tarsney Act, in 1903 it was extended in its operation so as to take in buildings of a smaller class. The reason given for this, quoting from *THE AMERICAN ARCHITECT* of February 7, 1903, was "that the practice of employing private architects for the large buildings of the Government has had such satisfactory results that the authorities desire to try the same system with small ones."

The Tarsney Act was repealed in 1913. The reason for this repeal, given in a letter from Ferry K. Heath, Assistant Secretary of the Treasury, dated April 6, 1931, and addressed to A. W. Rice, Chairman of the Committee on Public Works, New England Division, The American Institute of Architects, of which a copy was sent to *THE AMERICAN ARCHITECT*, was that, "the Act was not altogether satisfactory to this department or to private architects themselves."

In direct contradiction to this statement was that of J. H. Rankin, chairman of a Special Committee of the American Institute of Architects on the Repeal of the Tarsney Act, contained in a report to Walter Cook, then president of the Institute, and printed in *THE AMERICAN ARCHITECT* for October 2, 1912, ". . . The efforts of your Committee, together with those of architects in general throughout the country, and many members of

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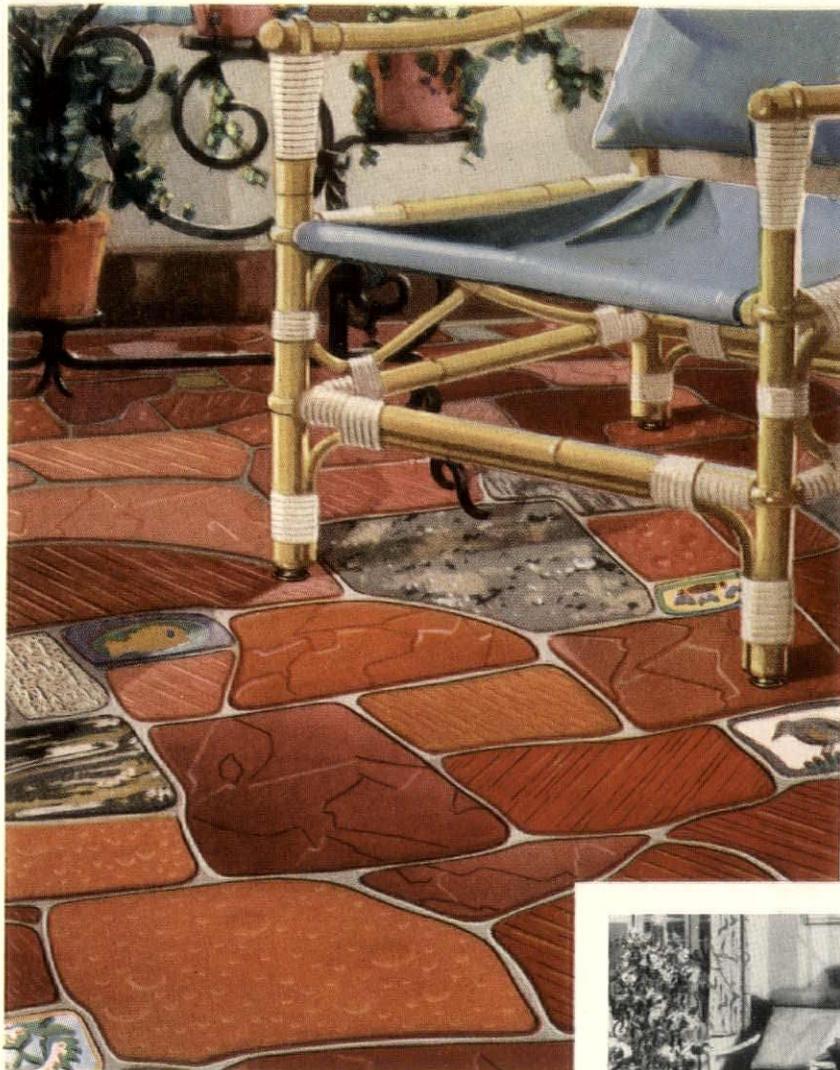
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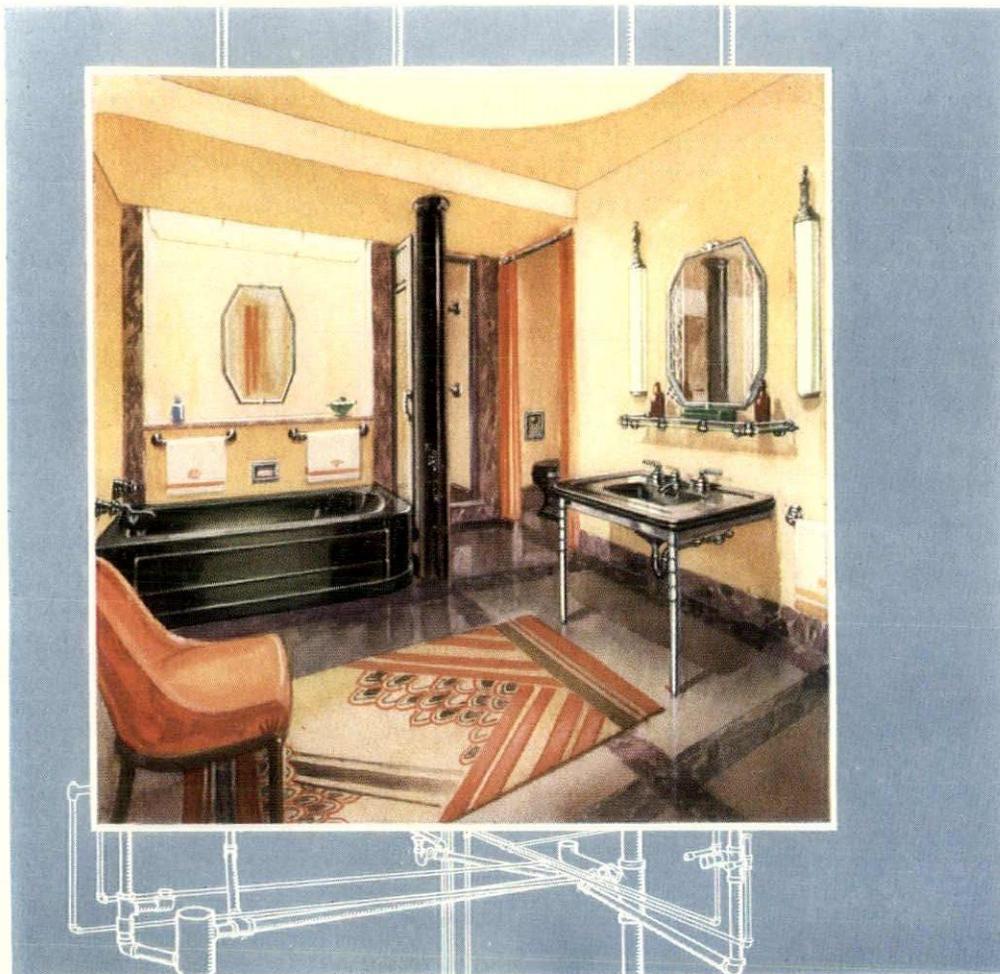


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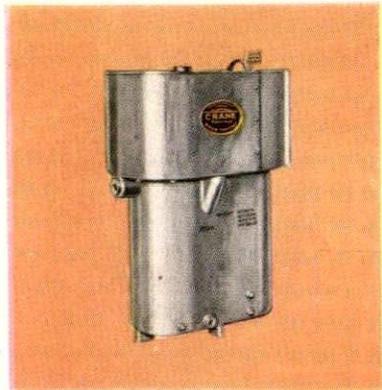
*it will be
through architects*



+ + +
 "For skilled guidance in planning a room to fit you and your house, see your architect." So was climaxed the description of this bathroom when it appeared in magazines destined for the hands of some million home owners and prospective home builders. It is typical of the steps Crane Co. is taking towards giving the architect every measure of cooperation. Crane Co. realizes that the advances it has sponsored in bathroom making—new fittings, new fixtures, new conveniences, color—have emphasized an element in bathroom planning which in the past was of minor importance . . . *taste*. And it, better than anyone else, recognizes that only architects can supply this factor.

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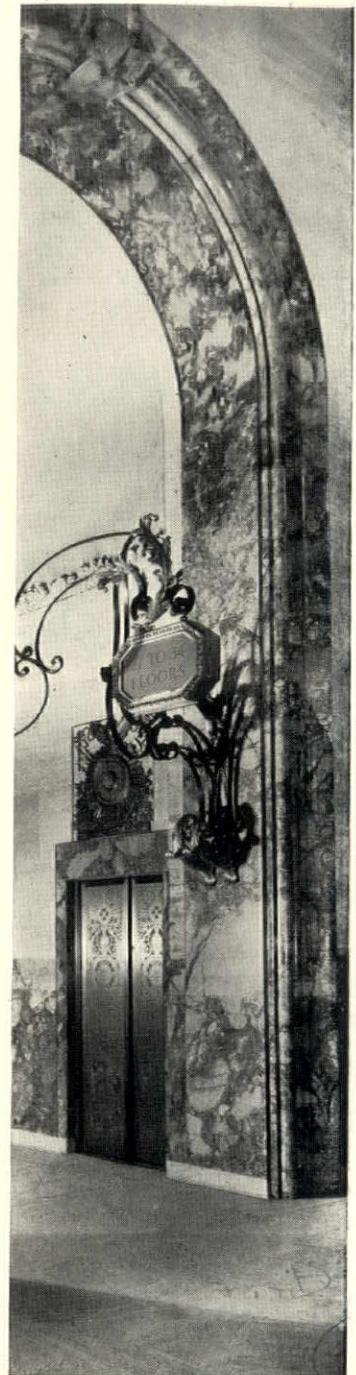
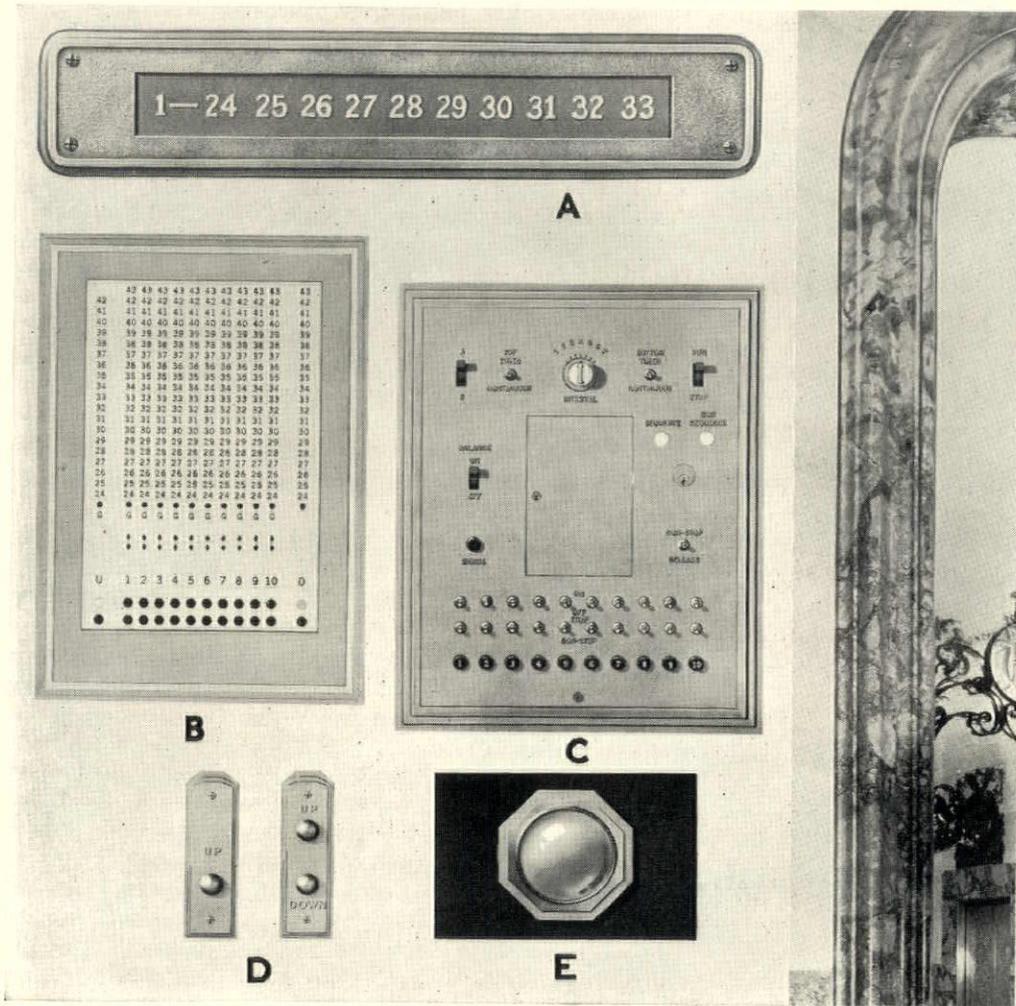
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BELOW: Some signal devices by Otis. . . (A) Multi-light position indicator—shows position of elevator to passengers. . . (B) Starter's indicator panel—shows position and direction of all elevators to starter. . . (C) Starter's control panel—schedules all cars to meet traffic conditions. . . (D) Call buttons. . . (E) Hall lantern.



TO FILL its place properly, an elevator installation must be a smoothly coordinated *whole*, both in operation and appearance. . . Mechanically, Otis gains this end by manufacturing *all* the equipment necessary to an elevator installation, in each case following a master design conceived as a unit. . . Artistically, a similar unity can be maintained, following either the architect's or Otis' basic designs. For Otis shops and foundries are fully equipped to produce special ornamental fixtures in any desired metals, alloys and finishes. . . The signal devices illustrated above give some idea of the way this works out in details of equipment. . . Such flexibility of manufacture is particularly valuable to the architect, both in the designing of new buildings and the modernization of old.

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the Senate and the House of Representatives, as well as many leading citizens and newspapers, to prevent the repeal of the law, have failed, and after having been in operation for about fifteen years, the Act has been stricken from the statute books.

"Upon receipt of your letter of June 7, 1912, appointing a special committee to take such action against the repeal as might be possible, immediate steps were taken to do whatever might be done. The proposed repeal came as a surprise, it being generally believed among architects that the law was satisfactory, and that the improvement in Government architecture effected by its operation was generally recognized. . . . The efforts to prevent the repeal received the hearty cooperation and support of the various art societies throughout the country, and of such organizations as the Merchants' Association of New York. The leading newspapers opposed the repeal and many of them contained strong editorials on the subject. . . . The repeal never actually came before the House in a way to be voted on its merits, for the House managers would not consent to make the repeal a separate matter and it could be defeated only by failure to pass the Sundry Civil Bill, one of the most important of the general appropriation bills. In the opinion of your Committee the repeal does not represent the sentiment of Congress, but is an example of the coercive power of the leaders of the House. . . . The repeal of this law affects directly or indirectly every one of the many thousands architects of the country, yet they received no consideration whatever from the committees who held hearings on the subject. . . . The art sentiment of the country is a force to be reckoned with and its influence should make itself felt in the halls of Congress."

CERTAIN it is, that the repeal of the Tarsney Act was entirely against public sentiment. There now, as before passage of the Tarsney Act, was no authority for the employment of private architects, except by specific provision of law, until the passage of the Keyes-Elliot Act of May 25, 1926, which was extremely limited in the authority it gave for employment of private architects. It permitted architectural contracts only for "floor plans and designs of buildings developed sufficiently to serve as guides for the preparation of working drawings and specifications," and certain engineering services.

However, on March 31, 1930, the second Keyes-Elliot Act was passed, by the terms of which it again became possible for the Office of the Supervising Architect to contract with private architects for complete architectural service.

This Act had become absolutely essential, for, with the growth of the country and the number of buildings it consequently became necessary to erect, the number of men possible to employ in one government office was altogether inadequate, particularly in view of the new government building program intended to relieve unemployment.

The Office of the Supervising Architect has availed itself of the terms of the second Keyes-Elliot Act to employ private architects and states that about half the money value of projects underway are in the hands of private architects. However, the policy of the Office is to keep projects costing under \$500,000 in its own organization, only letting out the larger and more expen-

sive operations. Also, to use stock designs wherever possible. But it is just as important, perhaps more so, for these smaller buildings to be handled by private architects, for a \$200,000 Government building in Paris, Illinois, is far more conspicuous and far more talked about by the average citizen of the town than is a five million dollar postoffice in a city like New York.

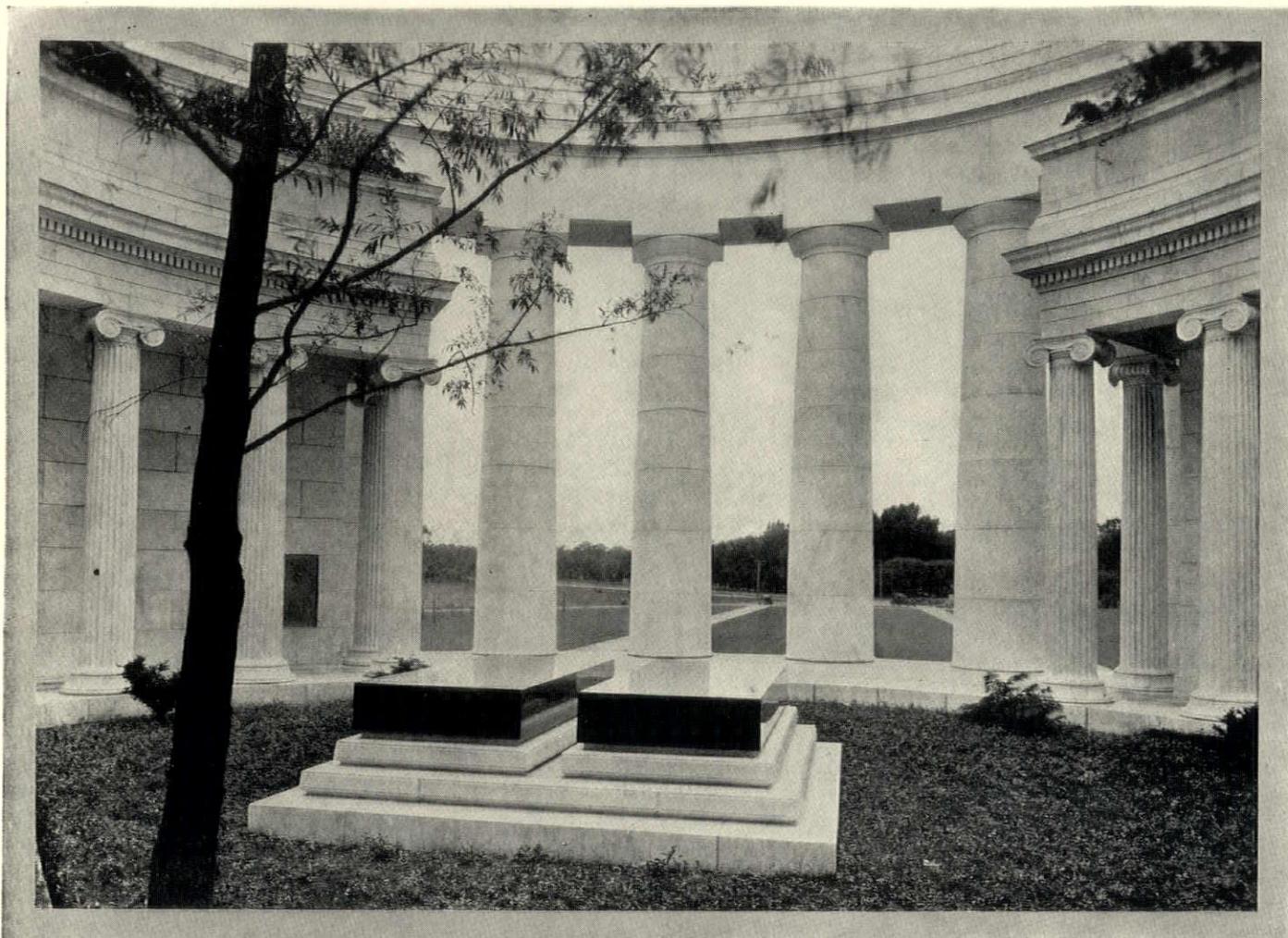
THE office of the Supervising Architect seems now to be more concerned with speed of output than with anything else, and states that competitions which have been held are mainly for the purpose of awarding jobs to architects who seem most likely to get them out quickly. To further this same craze for speed, many projects being handled by the Office are farmed out in whole or in part to Washington architects at fees which are stated to be so low as to cause the architects doing the work to lose money; the names of these architects and the jobs they have worked on are not made public by the Office.

In spite of this craze for speed, there still seem to be many unnecessary delays caused by the way in which the Office of the Supervising Architect is organized. It is quite natural that this organization should be similar to that prevailing before the passage of the second Keyes-Elliot Act, particularly as it is still producing buildings far greater in number than those allotted to private architects. Louis A. Simon and George O. Von Nerta, the two men who seem to be the only ones with authority to give decisions, are consequently so busy that they apparently cannot find time to keep in touch with the operations entrusted to private architects and now in progress. The result is that, in several cases at least, there are endless conferences at which the representative of the Government present, though willing and anxious, has not the authority to give a decision. As a consequence, the cost to the architects has so mounted that they are losing money on the work.

In what seems to be an effort to speed up decisions, the Office of the Supervising Architect has suggested the use of consulting architects, though it refuses to make public who these men are or on what projects they are employed. However, it is well known among Washington architects that J. H. De Sibour is particularly favored in this connection. The feeling among several of the architects who have paid Mr. De Sibour quite a number of thousands of dollars is that, although he has helped them to get decisions, he has done nothing beyond which one would naturally expect the Office of the Supervising Architect itself to do. In other words, the statement is made that because the Office of the Supervising Architect is not properly organized to contact with private architects, those architects commissioned to do Government work must, out of their own pockets, pay for services which the Government itself should logically provide.

It is quite natural that, under such circumstances, the Office of the Supervising Architect should feel that private architects are to blame for delays, as reported in Washington papers, for it is entirely human for it not to hold itself to blame. And it is just as natural for private architects employed to chafe at the endless delays caused because they cannot see Mr. Simon or Mr. Von Nerta to get definite decisions, delays which cost them time and money. Or for them to use that ugly and un-

GEORGIA MARBLE



THE WARREN G. HARDING MEMORIAL

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Dedicated in June by President Hoover

This superb monument of marble at Marion, Ohio, a memorial to the late President Harding, will be dedicated on June 16, 1931 by President Hoover.

National monuments, such as this, are built to stand for all time. For this reason, only the most durable materials were even considered for this structure. The requirements were strict, and the tests to which each material was subjected were severe. Georgia Marble stood out as the wisest choice—considered both for durability and beauty.

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fortunate word, "graft," in connection with the employment of consulting architects for the apparently major purpose of getting decisions.

It would seem essential to the prompt and successful operation of the Office of the Supervising Architect that each Government building done by a private architect should be under the direction of a capable man sufficiently acquainted with the requirements of various Government bureaus to be able to give immediate decisions or, should these decisions require authority greater than his own, to know where to go and how to get a reasonably prompt decision. The private architect should not, as at present, be compelled to pay for the services of such a man.

THE Board of Directors of the American Institute of Architects, at the recent San Antonio Convention, advocated the establishment of a Federal Department of Public Works. The report states, in part: "The Board of Directors of the American Institute of Architects places itself on record as sponsoring the early development of a Federal Department of Public Works in order that all government construction agencies shall be efficiently correlated under one executive head, presumably of Cabinet rank; with two assistant secretaries, one in charge of engineering projects, the other in charge of architectural projects.

"The function of this Department should be solely administrative and supervisory. In this way only can the best engineering and architectural ability of the country be made available for the execution of public works. . . .

"We believe that the country is entitled to the services of the best architectural talent available, and that the concentration of so large a volume of work as the present appropriations provide, into the hands of a single Government bureau, must inevitably tend to produce stereotyped, mediocre and uninspiring results.

"We believe further that our national policy of encouraging private business initiative is wise; and that therefore the operation of the Office of the Supervising Architect of the Treasury is inconsistent with this policy and an invasion into the field of individual professional activity.

"In urging upon the Government the desirability of availing itself of the services of architects in private practice, we stress the importance of the care which must be taken in their selection. That they should be chosen for reasons of fitness alone, and on the basis of their records, cannot be too strongly emphasized.

"Their selection should be left to a Board which might be composed of the Chairman of the Public Buildings Committees of the Senate and House, a representative of the Department concerned, disinterested architects and a qualified layman representing a national civic or business organization.

"We affirm that our Federal buildings in all parts of the country should proclaim the highest standards of enduring architecture. The special requirements, customs, and traditions of the communities in which they are located should be recognized and met in their design.

"Such standards of excellence can be achieved only by enlisting the best ability in the architectural profession. Men capable of producing these results are not to be found in subordinate capacities in government

bureaus, certainly not in numbers capable of creditably carrying into effect the greatest national building program the world has ever known. . . .

"Data furnished by the Government shows that while the public buildings in the National Capital have been entrusted to architects of distinguished reputation, the policy for the country at large has thus far been restricted to the appointment of comparatively few architects in private practice.

"Outside of Washington, of 378 buildings to be erected in the United States, only forty buildings in eighteen states have been assigned to architects in private practice, leaving the remaining buildings in the Office of the Supervising Architect of the Treasury. The American Institute of Architects submits that this policy is unfair to the nation at large. The Institute reiterates its stand that every section of the country is entitled to public buildings which shall represent the best architectural ability of the nation."

Sentiment throughout the architectural profession is aroused as it was back in 1892, when the Tarsney Bill was introduced. Now, as then, much publicity has been given to the ugliness of Government architecture, for just as the citizens of Buffalo agitated against the design of a proposed Government building for that city, so recently the citizens of Springfield, Massachusetts, protested against the design of a postoffice for their city. And this time, with success, for the Office of the Supervising Architect was forced to provide a new design. The resentment of the Office, and its determination to suppress criticism, was expressed in its statement that, as sketches of proposed buildings were not meant for publication, they would in future not be made generally available. There could be no greater admission of proposed ugliness in Government buildings than such a statement as that.

The sentiment of the public at large, as in 1892, seems to be in entire sympathy with the architectural profession in its efforts to develop a method of providing for the government beautiful buildings economically built with due regard for the rights and pocketbooks of the citizens who pay the bills. It is time that action was taken to bring to an end, once and for all, the storm of criticism and accusations which have been aroused by the failure of the present organization of the Office of the Supervising Architect to function as this country has a right to expect it to function.

New Library For Columbia

EDWARD S. HARKNESS has pledged funds to build a library which will ultimately house four million books for Columbia University. It will be located on South Field and face the present Low Memorial Library. The new library will be designed in the Renaissance style by James Gamble Rogers, architect. It will be five stories high.

According to Dr. Butler, president of Columbia University, the new library "will in effect be a working laboratory for students and research workers in all departments maintained by the university on Morningside Heights, save those of the experimental sciences and law." It is expected that the structure will be ready early in 1933.

An Announcement to the Public in The Saturday Evening Post
 May 30, 1931
 of Major Importance to Architects

MINNEAPOLIS-HONEYWELL ANNOUNCES
The MODUSTAT
Automatic Orifice System of Individual Room Temperature Control

Heating men, building owners and managers have tried for many years to find some practical automatic system of uniform temperature control for each room of large buildings. Many of large scale attempts have been made and eagerly welcomed by users, but they failed to measure up to the ideal, either in operation or in cost.

It is a heat control problem, and now heat control engineers have solved it. Minneapolis-Honeywell engineers, utilizing the fixed orifice system of proportioning steam to each room according to general room requirements, temperature requirements, and went a step farther and provided immediate automatic reaction to sudden changes in outside temperature, wind direction, wind velocity and solar radiation.

The result is the Modustat, an automatic orifice system which keeps room temperature always uniform. This first thoroughly satisfactory system of room temperature control for large buildings, available at a cost proportionate to its function, is an economic purchase not only for new buildings but also for buildings now in use.

The Modustat is installed directly on each radiator in exactly the same manner as any ordinary hand valve. No wiring or piping inside the walls. The steamitter makes two steam connections and the job is done.

On installation, the Modustat is set to maintain any temperature which the occupant of the room desires. This "Normal" setting is the normal orifice for that room.

As sudden changes in outside weather occur and vary the heat loss from the room, the resulting change is instantly felt by the Modustat, which automatically increases or decreases the normal orifice, increasing or decreasing steam flow to the radiator and keeping room temperature at the desired normal.

The Minneapolis-Honeywell Modustat is made in two types as illustrated — for control of exposed radiators (left), for concealed or cabinet radiation (right). Either with hand wheel or key lock.



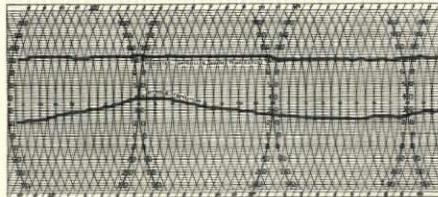
This news means **AUTOMATIC UNIFORM TEMPERATURE** for each individual room of **LARGE BUILDINGS**, an ideal long hoped for by architects, engineers, owners, managers and tenants

You spend an evening in a hotel room—and spend most of the evening shuttling from chair to window to radiator trying to keep the room even partially comfortable.

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perfect home heating thermostatic controls for 4,000,000 people, applied their 46 years of experience to the solution of this even more intricate puzzle.

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Every man who plans, owns, operates, manages, or occupies any building larger than an average-sized residence is invited to mail the coupon for the book which tells how the Modustat was developed, and how it operates automatically to maintain the desired, uniform, comfortable temperature in each room.

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The Better Blinds

If I Were Boss

(Continued from page 47)

has been educated. Proper and plenty of equipment with pleasing surroundings are conducive to better work.

The draftsmen would be permitted to read and take home for study after working hours all the magazines, manuals, catalogs, etc., that my office purchased or received. I'd encourage bringing into the office any job, unless too small, that the draftsman might get by paying him a bonus upon completion of the job. I'd encourage him to continue his architectural studies in evening schools and otherwise. I'd encourage him to specialize, but only to a degree where he would not prove stale in generalization. I'd encourage him to take a personal interest in the firm by calling him into a consultation once in a while. Very often the draftsman sees things from an entirely different point of view than the chief. His close contact with the job is often of value.

I'd not feel it beneath my dignity to my office boy to encourage him to study so as to show himself a workman who need not be ashamed because he has no college degree. Many a good man has only seen a college or university in pictures. I'd never underestimate an office boy or draftsman: he may be a potential master architect in disguise. I'd like to be able to say about a master architect, "Well, he learned a lot in my office."

In employing men, I would give him on recommendations, 2 inches; exhibits, 2 inches; sales-talk, 0 inches; performance, 32 inches. Before employing any man, all the phases of our office work would be explained—office hours, holidays, vacations, pay-days, office procedure, etc., would be discussed. And after he was employed and showed that he was either in slow company or company that was too fast for him, sufficient time would be given him to look for another position. Giving a man two minutes' notice is unethical. It isn't gentleman-like.

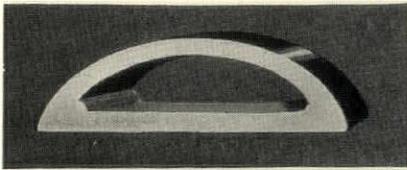
I'd differentiate between regular and journeymen draftsmen. Nevertheless, should one of the pilgrims show signs of human intelligence I'd talk matters over with him and make him a permanent fixture if he is willing to settle down and throw away his nomadic urge.

OVER-TIME work would not be compulsory, but should it be necessary I would pay the boys at least enough to buy themselves a good thirty-five-cent meal. And once a year we'd break bread over a common table and talk over the problems both of us have to meet. I'd show him I was a good fellow—a normal human being.

And then I would be enthusiastic about the work I obtained for the office. Enthusiasm is the oil that lubricates production machinery. Enthusiasm is contagious. It is the greatest business asset in the world. Enthusiasm is being alive; it achieves the impossible. It gets jobs and gets them done. The reason many of the jobs for which sketches are drawn never go ahead is due to the fact that as soon as they are brought into the office some one calls it a dream and drops a damp towel on the job. The draftsman picks up this soggy feeling, puts his worst into the sketch, and presto! the job is lost. I'd be enthusiastic about even the smallest job. The draftsmen would catch the spirit, in the sketches, and when I'd present them to the client I'd get the job.

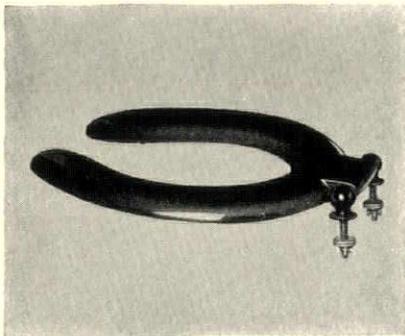
P.S.—And I bet I would.

Reduce Repair and Replacement Costs with STASCO TOILET SEATS



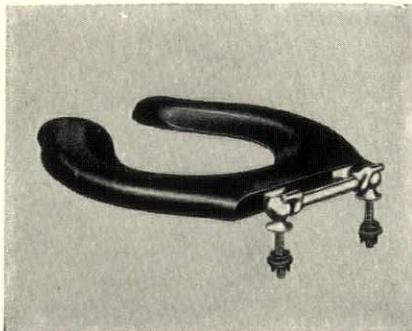
CROSS-SECTION VIEW STASCO ARCH-BUILT HARD RUBBER SEAT

This cross-section shows the arch-built construction principle of Stasco Hard Rubber Seats. Due to this construction, Stasco open front, hard rubber seats may be sprung apart with a weight of over 200 pounds and return instantly to perfect alignment. Note the uniform protecting wall of pure, hard rubber 3/16 inch thick. Reinforced corners provide additional strength where it is most needed.



HARD RUBBER SEAT
No. 0901

Open front seat for either Standard or Extended Lip Bowl. This same model also supplied with cover. No metal exposed, even the heavy cast-brass hinges are covered with moulded rubber. Regularly furnished with check. If no check is desired, please specify.



HARD RUBBER SEAT
No. 0970

Open front seat for either Standard or Extended Lip Bowl. This same model also supplied with cover. Equipped with heavy nickel or chromium plated brass bar hinge. Can be supplied with Hard Rubber moulded hinge. Regularly furnished with check. If no check is desired, please specify.

For many years Stasco Toilet Seats have shown by actual performance that they will withstand the test of time. Because they are constructed to withstand use and abuse they reduce repair and replacement costs to a minimum.

STASCO EMPIRE WHITE SEAMLESS FINISH SEATS

Stasco Empire White Seamless Finish Seats are recommended for private homes, apartment buildings and hotels. These seats are covered with a seamless surface of dissolved Pyralin applied in liquid form by a special Stasco process. This finish in our opinion is not excelled by any other type of toilet seat covering on the market today.

No moisture can penetrate the Empire Seamless Finish Seat because there are no laps or joints in its sealed surface. This means not only a longer lasting seat but a more sanitary one.

Stasco Empire Seamless Finish Seats are moderately priced and because of their time-proved construction they are saving building owners time and money in repair and replacement costs.

GUARANTEED FOR 5 YEARS not to crack, chip, craze, peel or discolor.

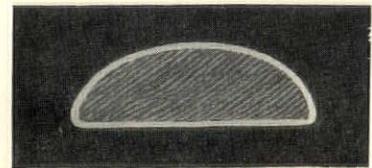
STASCO ARCH-BUILT HARD RUBBER SEATS

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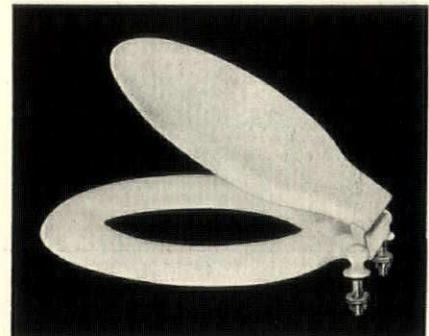
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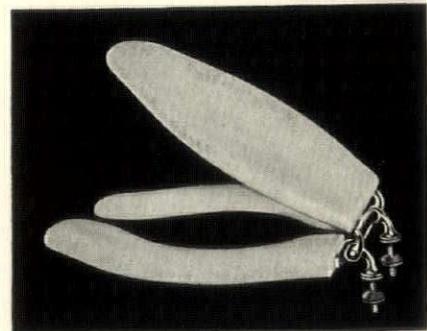
CROSS-SECTION VIEW STASCO EMPIRE SEAMLESS FINISH SEAT

This illustrates how the continuous protective coating of Stasco Empire Seamless Finish effectively seals the seat against germ-laden moisture. There are no laps or joints in this heavy protective covering. This makes the Stasco Seamless Finish Seat more sanitary and more durable.



EMPIRE WHITE SEAMLESS FINISH
SEAT No. 196

For Standard Bowl. Can be supplied less cover. In white or a wide range of plain colors. Sanitary white-covered or chromium-plated hinges.



EMPIRE WHITE SEAMLESS FINISH SEAT
No. 279

Open Front and Back Seat and cover for Extended Lip Bowl. Can be supplied less cover. Furnished in white or a wide range of plain colors. Heavy nickel or chromium-plated cast-brass hinges.

Commercial Jobs

(Continued from page 41)

make money by promoting a building operation in a location where commercial space is in demand, and proceeds to put his ideas into tangible form, first by financing and afterwards by erecting the type of building desired. The building may be sold either before or after completion or it may be held, upon completion, for its income producing possibilities.

Having selected a plot, the promoter first consults an architect. Does he go to the inexperienced general practitioner in such a case? By no means. The promoter expects an architect to talk his language. He cannot afford to take the time to initiate an architect into the intricacies of promoting projects. When the promoter calls on the architect, instead of dwelling on matters affecting the preparation of plans, he is more likely to talk about a "set-up" and will refer glibly to such matters as "subordination to an institution loan," "leasehold with permission to mortgage the fee," "disbursements on first mortgage at X points to cover," "amortization on second mortgage deferred until Y years after completion," "taxes on land during construction," "cost of advertising," "brokerage for renting," and other matters of a similar nature. The architect must pick up the threads of a conversation packed full of statistical information that will serve as a foundation upon which to approach the architectural problem involved. He must work by the "cut and try" method as never before. This

method must be used to coordinate in the plan all the factors necessary for the economic success of the operation.

The work of the promoter goes for naught unless he can carry through his ideas to a successful conclusion. Before cooperating with him, an architect should be sure that he has the backing of substantial interests who invest money in real estate and building operation upon his advice. The promoter who plays a lone hand rarely succeeds in obtaining his objective, and architects generally speaking should avoid him. It should not be overlooked that promises to pay in lieu of cash are frequently resorted to by promoters and this idea is bound up with the fundamental principle of credit upon which most business is transacted. Financing of this type presupposes the responsibility of the parties who will seek such credit when, as and if the project is finally launched.

In the early stages of a promotion the architect must ask the promoter many questions in order that he may analyze the situation in his own way. Such questions as "who owns the land," "if there are several parcels, will anything prevent their assemblage into one parcel," "are any of the parcels owned by adjoining property owners as light protectors," "who owns the corner and will he be liable to hold out for some fantastic price if it becomes known that a promotion is in process," "can the fee to the entire plot be acquired or will the assemblage be part fee and part leasehold," "is there any information available that will indicate at what price the property can be acquired?" The promoter will regard the architect with more respect if he asks such questions.



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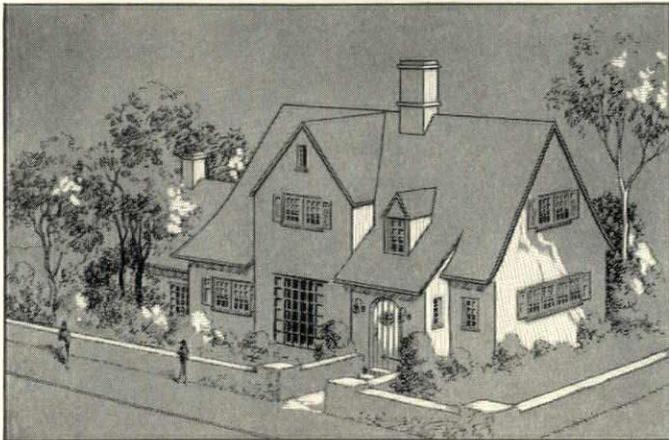
SAN ANTONIO, TEXAS † Ralph Cameron, Architect

Wood furnishings, from the "American" work-rooms, contribute to the beauty of this interior.

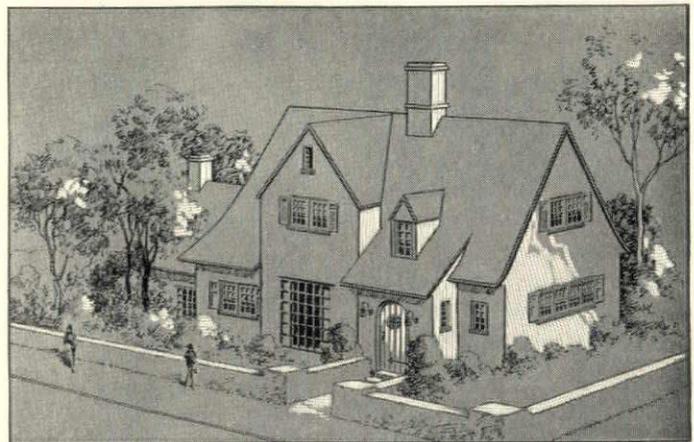
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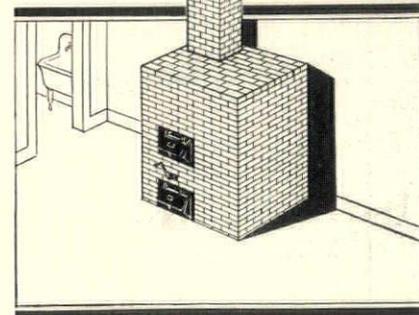
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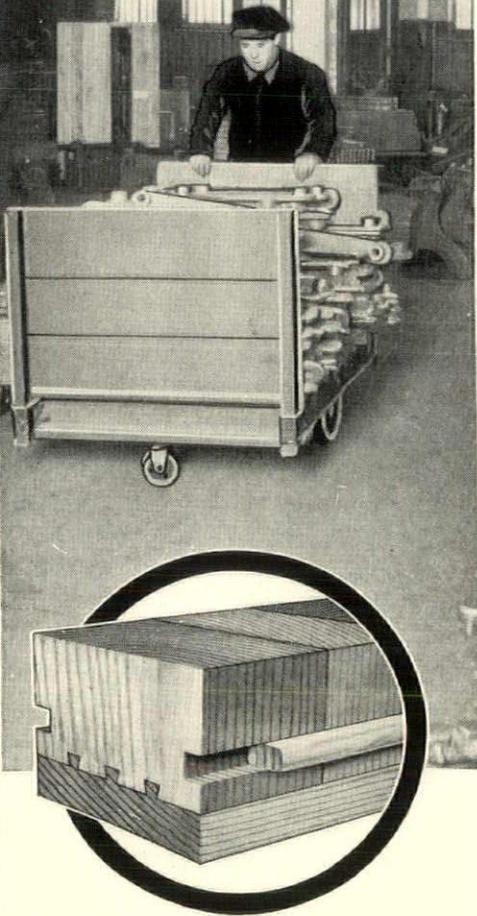
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In fact the promoter appreciates such interest on the part of a well informed architect.

Before getting in too deep with a promoter the architect should personally examine the property. The old buildings on the site may have a lesson. If, as the promoter states, this is such a splendid plot why haven't these ramshackle buildings been torn down long ago? Perhaps the neighborhood is not adapted to the type of operation that the promoter is contemplating. It is noted, for example, that it is an apartment house section and the promoter proposes to erect an office building. Evidently there is something wrong.

LET us assume on the other hand that the architect's reaction to the locality, the plot itself and various other factors is favorable. He will await with interest the return of the promoter. Should he tell him at once that he is “all set” and has already started work? By no means. There are a number of important matters to be ironed out and if the architect proceeds full tilt he will probably find later that he is contributing sketches and ideas for the benefit of some more businesslike practitioner who cares little about the architect who does the “dirty work” just as long as he gets the commission himself. The truth of this inference was as obvious in the “gay nineties” as it is today and in that supposedly naive period gave rise to a jingle in which the architect is pictured spending days and nights sweating over the drafting board, and concludes with the significant lines: “and after all their toil and wastings, who gets the job? Carrere and Hastings!”

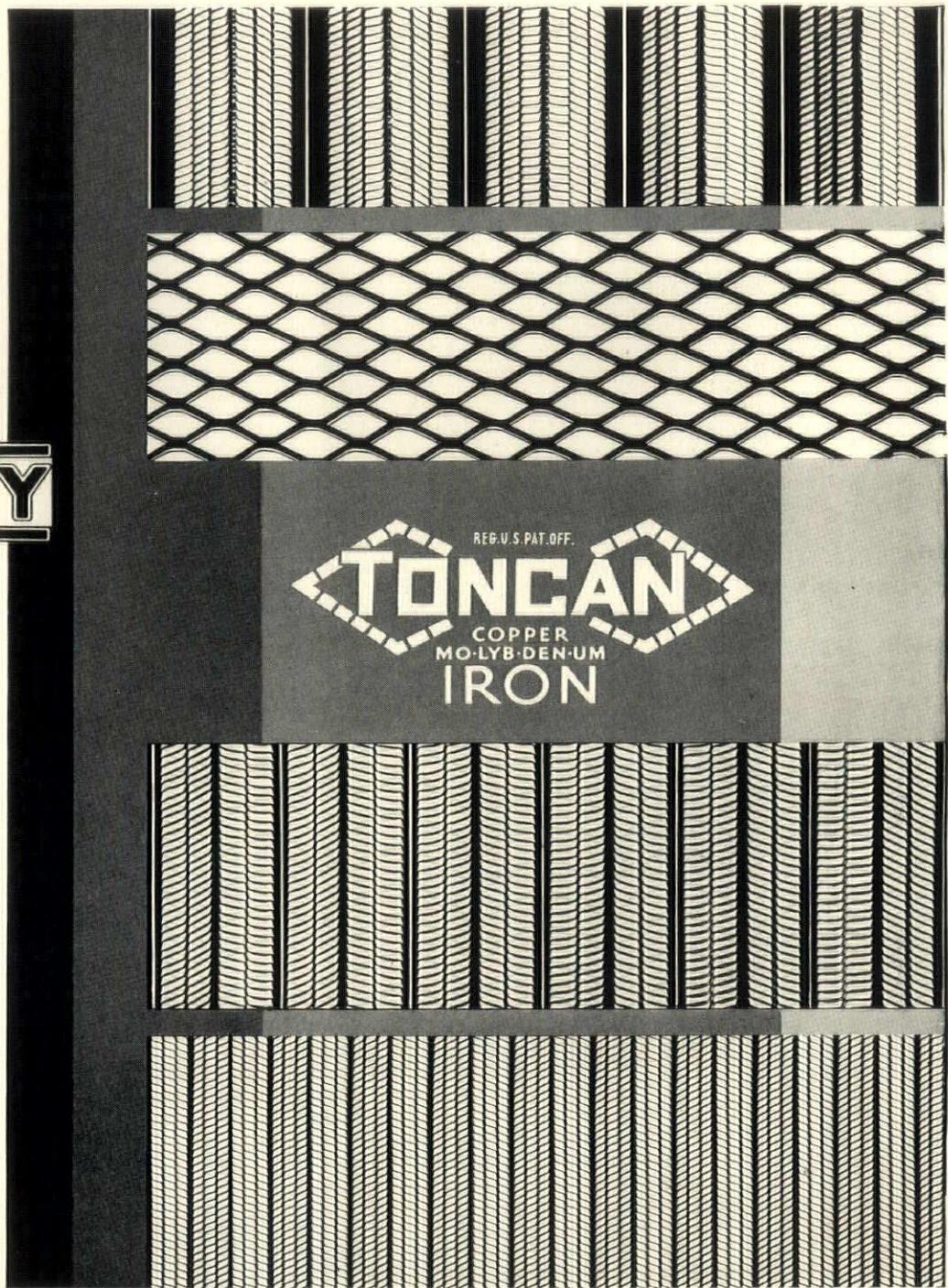
After the preliminary data has been assembled, the promoter usually works with the architect in preparing a financial set-up. If the set-up is attractive he next obtains an option on the property, in the event that he has not already done so, and then sets about securing money with which to put through the operation. When commitments have been obtained enabling him to balance his budget, he generally looks to his associates in the owning syndicate for the original cash disbursements. This money is needed for payments on land contract, and for miscellaneous expenses that arise in the early stages of a promotion.

IT is well known that promoters usually expect the architect to cooperate on a contingent basis in the early stages of a promotion. Many architects flatly refuse to render any service gratis and the question arises as to whether or not they are wise in taking this stand. If the architect is willing to cooperate on a contingent basis, there should be some kind of an agreement in writing setting forth the terms and conditions under which he will be retained if the job goes ahead. If the architect feels that he is unable to protect himself it will be well for him to consult an attorney, but by all means he should not proceed unless he has that significant “scrap of paper” tucked away safely in his files.

Many architects refer sarcastically to the promoter in some such words as “what does he know about architecture?” Promoters may know little or nothing about “pure architecture” but they have an uncanny way of knowing how many rooms or square feet of rentable space they must have to “make a deal.” The practical requirements of the promoter often results in a wail from disgruntled architects who contend that the only



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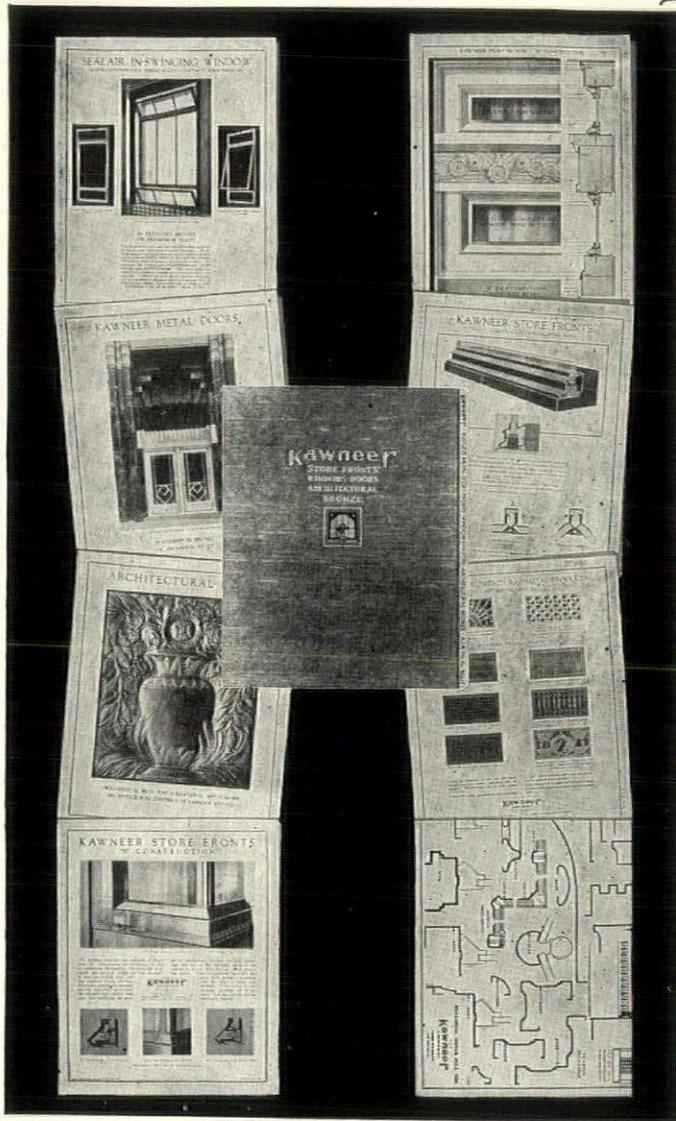
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thing their clients think of is income—"rooms, more rooms and still more rooms" and that "they don't appreciate architecture." This returns us to our original theory that the problem of securing "still more rooms" is of far greater importance than the proportions of the building and whether it is to be Modernistic or Romanesque.

Such practical considerations as net income indicates that the architect should not proceed too far with his sketches without determining, for purpose of a preliminary financial set-up, the number of cubic feet in the building, the number of square feet of space or rentable rooms as the case may be. A set-up based on these preliminary figures may cause him to change his whole idea of the project and possibly to throw it in the trash basket and have done with it. This leads naturally to another fundamental principle and it is this.

The architect should be just as capable of preparing a financial set-up and of analyzing it as is the average promoter. In case the architect lacks this ability he is on dangerous ground and is not equipped to work in the commercial field. Engineers as a whole are inclined to take economics more seriously than is the architect. They cannot understand why an architect who over-emphasizes the artistic in building matters can remain "captain of the ship" and dictate fundamental policies. Unless architects look to their laurels it is only logical to suppose that engineering schools will shortly include in their courses sufficient planning and architectural design to enable engineers to usurp the architect's place in the scheme of things in which he now feels so firmly entrenched. If the architectural schools will include in their curricula subjects dealing with the economics and promotion of commercial building operations, the architect of the future will be qualified upon leaving college to enter this commercial field and hold his own against increasingly difficult competition.

Exposing the Exposition Building

(Continued from page 45)

quite well acquainted. He was a sociable guy, only about five years older than I, and I was mighty glad to pal up with him, having no one else in particular. You know how it is in a small town. The poolrooms are about the only hangouts for a fellow; and Uncle didn't consider them fit places for amusement for a rising young banker—better spend the time in the bank, see?

Well, it wasn't long until Harry had me all worked up about the oodles of easy money in the selling game. He laughed when I admitted I was still only getting the thirty per that I had started with. His poorest weeks netted him nearly ten times that.

When he was finally ready for the killing, he had lists, supplied by the banks, of all the prosperous farmers within a radius of fifteen miles, and invited me to go out with him in his Packard coupe to call on his prospects. I went with him on three successive Sundays, being the only days I could get away. Of course, that was Harry's best day because he could catch the farmers at home or puttering around the barn. At the end of three weeks, he had finished his first campaign in our neighborhood and had disposed of a total of 215 shares of preferred stock in addition to the twenty shares he had

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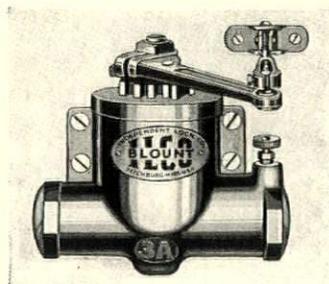
The plans for every public building should include consideration of door-control. Noisy areas inside a structure are nothing short of waste space from the standpoint of mental work. Noise is expected in a foundry or industrial plant, but office workers of the present day justly demand quiet. Despite the time and money spent on sound insulation, a building is not "noise-cured" until its doors are controlled. Silent, efficient door control under all possible conditions is the achievement of the ILCO-BLOUNT Door Check.

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placed with the banks. On these 215, he had collected \$5375, over \$1300 a week, for the four weeks he had honored our community with his presence.

This was too much for little Chester. I pulled out my year's savings, \$158, and accepted a seat in the Packard on Harry's return trip to the city. Uncle wasn't as sore as I imagined he'd be. He said he had come to realize that I would never rest content with the life and emoluments of a country banker, hence he had decided that, as soon as I had a good offer elsewhere, he'd have to let me go, and get in some young fellow with a business college training, who could operate a typewriter and relieve Isabel more than I had been able to. He paid my successor half what I'd been getting.

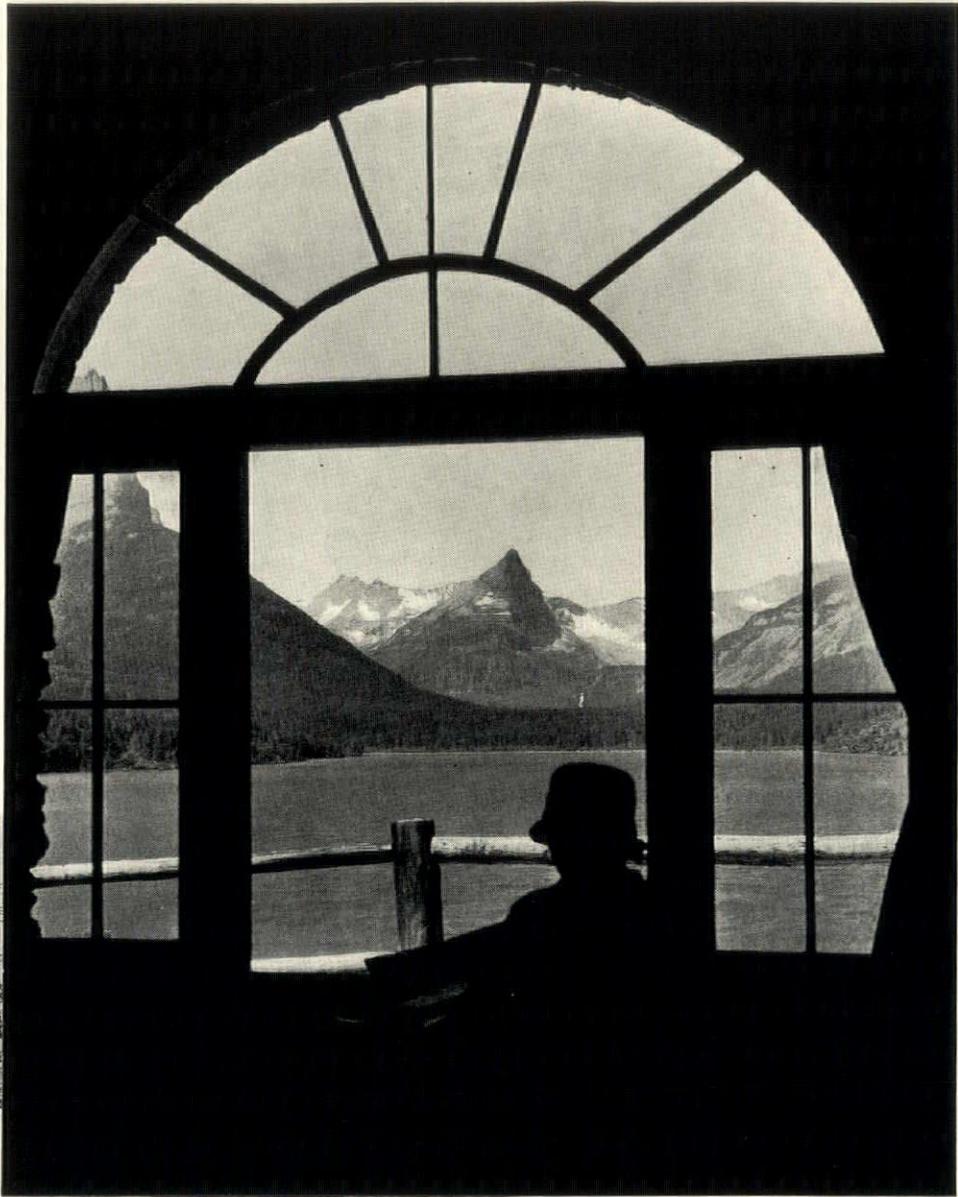
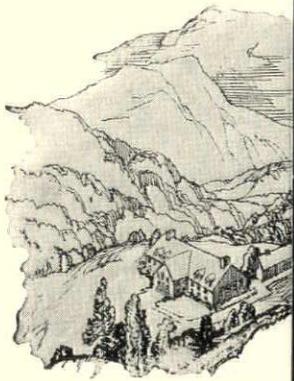
ON our way to the city, Harry and I came to terms that seemed fair enough. He said he figured that another six months would wind up the stock-selling end of the exposition building deal and he wanted me to agree to work for him during that period, at the end of which we could make a new agreement if we were both so inclined. He was to divide his front money with me, and to give me a bonus of ten per cent on his sales profits for the six months. The front money was \$100 a week, supposedly for expenses. It often sufficed for the two of us, when we were out on the road where the cost of living wasn't so high. In town, though, we spent much more; for our salesmen all lived high at the best hotel.

With such a bunch of go-getters turned loose in the city, with incomes averaging a thousand a week, and each one willing to spend all or a goodly part of it, the fast element of the local smart-set could not fail to be attracted. Whenever three or four salesmen were in, which was quite often, they were sure to throw a party or two, with plenty of liquor and poker, and the wives and daughters of prominent citizens were tickled pink to get bids. Our conference room was a big double parlor with a regular bar rigged up in one room, refrigerator 'n everything, and a phonograph for dancing in the other. It sure was the berries while it lasted.

WHY, I've seen as high as \$20,000 in a single poker-pot, and some of the boys insisted upon losing everything but their shirts before they'd quit. "Easy come, easy go," you know. They always knew where there was more. They were promoting the building that the community needed so badly, weren't they? I'll say they were! And how! The promoters back of the exposition project owned the town, so to speak, so there was never any interference, no matter how wild things got. Sometimes I wonder how much architects know about how certain of their buildings are financed.

Well, I stayed by Harry the rest of that summer and fall, my divvy running anywhere from a hundred to five hundred a week, depending on the territory we were working and on the weather. Selling wasn't so good when the weather was fine, because the farmers would be too busy to talk; so, on those days, we'd stay in the towns and unload on the merchants. They were fully as easy to sell as the farmers, though less disposed to go in debt for stock, but it was a poor day when Harry couldn't place anywhere from two to ten blocks of five.

But our crowning achievement came along toward the



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end, after the salesmen had been notified that each was to be allotted a proportionate number of the shares that remained in the treasury, for quick disposition. The building construction was well under way by this time and the deal was advertised as a splendid success. However, it was seen that more funds would be needed than the first five million issue, hence \$2,500,000 more was being offered, with preference to purchasers of the first stock. It was the last million of the latter issue that was still to be peddled. And here's where Harry got in his really wonderful work. Understand, all the advertising had been attended to by headquarters. All we had to do was to go out and get the money.

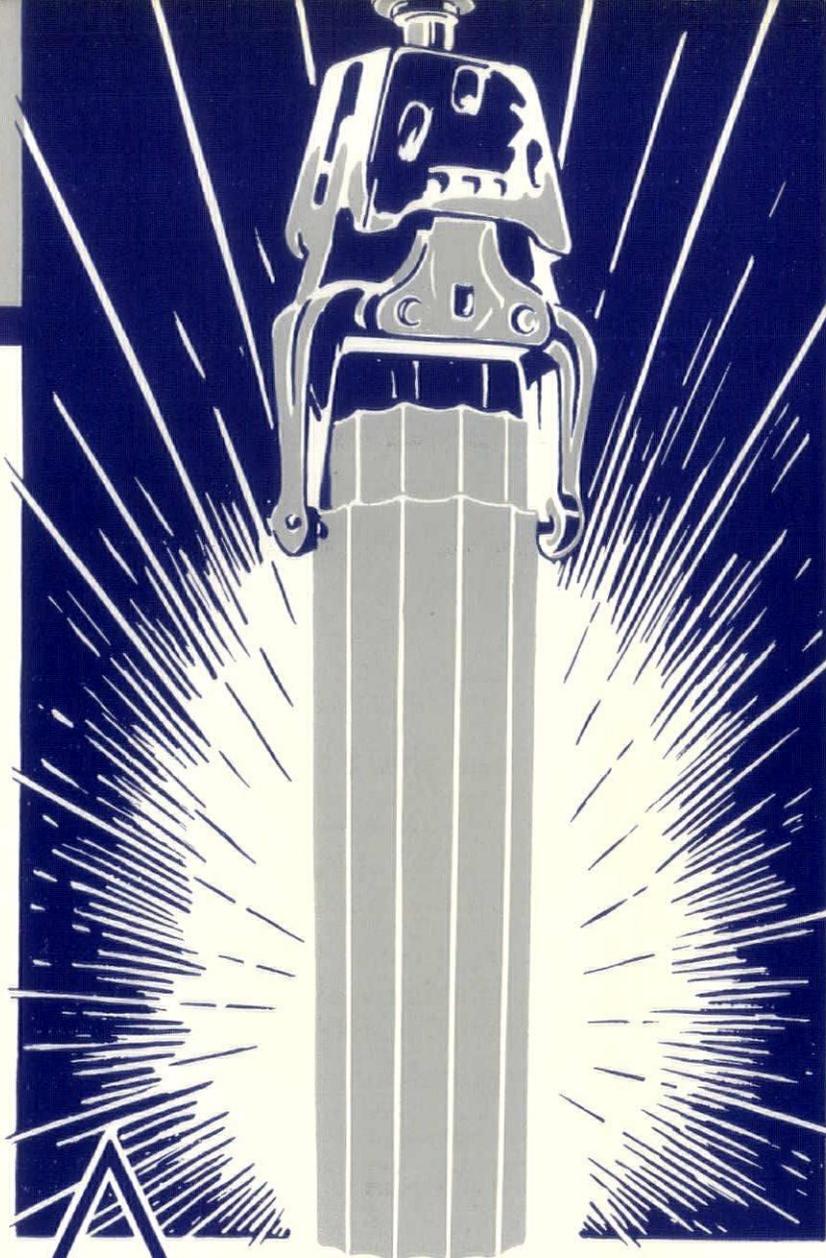
THE sales force had been cut down, or had cut itself down, for a lot of the boys had allowed their success to go to their heads and didn't attend to business like we did. Anyway, Harry was allotted \$200,000 for the grand finale. This he cut into five parcels of \$40,000 each, and picked out the five ripest fields in his district, those where he had done the best business. We allowed ourselves a week to each two districts—five weeks for the clean-up. And, oh boy! Did we clean up? The scheme was the same in each case and it worked like a charm in every one.

We would take a day to go around and offer each of the several former buyers, including the bankers, \$110 a share for all the shares that were fully paid for. You should have seen the cash roll in to pay up those balances. Of course, the bankers would neither sell nor advise their customers to do it. They knew there must be a joker in it somewhere. Then Harry would flatter them for being such wise old owls, and admit, confidentially, that the stock was scheduled to go to two hundred a share the day the building opened with the big live stock show that was being planned.

My smart old Uncle fell for the bunk as easy as the rest. No one wanted to sell. Instead, there was a strong inclination to buy. Of course, Harry wouldn't sell, either, at \$110, since he was offering to buy at that figure—but he would accommodate a favored few at \$125 a share—which he proceeded to do, to the extent of four hundred shares or more in each district, until, in less than four weeks, he had disposed of the last of the two thousand shares, having pocketed a cool hundred thousand dollars, less my cut of ten thousand. Can you beat it? And, I, five months before, drawing down a measly little thirty a week in that little two-by-four bank!

UNCLE's district was next to the last one we worked. He had already heard of the demand there was for the stock and wanted twenty-five more shares for which he was willing to pay par, and allow Harry to keep his commish. Of course, Harry had no difficulty proving by the demand that it was worth \$125 and that we, ourselves, couldn't pick up any at the \$110 we were offering. But we finally let him have ten shares at \$115 as a special favor, to keep him from knocking the game. We learned later that he bought up all he could at that price before the bubble burst.

Four days after we said good-bye to my unsatisfied relative, we had disposed of our last share and beat it for the city. Harry was nervous, because he wasn't dead sure whether or not they could get him for fraud. When



USS Chromium-Nickel Alloy Steels are produced under licenses of the Chemical Foundation, Inc., New York; and Fried. Krupp A. G. of Germany.

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OF CHARACTER

for **STAINLESS**
AND HEAT RESISTING
ALLOY STEELS

Five of the subsidiary manufacturing companies of the United States Steel Corporation are specializing in the manufacture of high grade Chromium and Chromium-Nickel Alloy Steel products. Communicate with these companies, as listed on the next page, relative to your requirements.

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STAINLESS

AND HEAT RESISTING

ALLOY STEELS

CHROMIUM-ALLOY STEELS *Ferritic*

USS 12

USS 17

USS 27

CHROMIUM-NICKEL STEELS *Austenitic*

USS 18-8

USS 18-12

USS 25-12

Typical Uses:

☑ **AUTOMOTIVE and AERONAUTIC**—For radiator shells, hub caps, lamps, bumpers, moldings, polished parts and fittings, hardware and trim, airplane parts and instruments.

☑ **MANUFACTURING and INDUSTRIAL**—Machinery and furnace parts, dampers, fans, preheaters, pumps, conveyors, turbine blades, nozzles, plungers, and machinery specialties.

☑ **CHEMICAL**—Vats, tanks, stills, digesters, condensers, retorts, paper and pulp manufacturing equipment, circulation systems, and laboratory apparatus.

☑ **OIL REFINING**—Bubble caps, still tubes, linings, heat exchangers, ducts, containers, tanks, agitators, and other refining equipment.

☑ **FOOD HANDLING**—Pasteurizers, tables, hospital and hotel kitchen equipment, restaurant fixtures, cafeteria trays, food preserving and dairy machinery and accessories, ice cream and milk containers and utensils.

☑ **ARCHITECTURAL**—Structural members and supports, hinges and hardware, decorative metal embellishments, flat surface facings, moldings, doors, grilles, panels, and ornamental work.

☑ **HOME APPLIANCES**—Kitchen equipment, cooking and canning utensils, furniture, cabinets, electrical appliances, sinks, plumbing fittings, stoves, ranges, and tableware.

☑ **MISCELLANEOUS**—Packing house equipment, soda fountain counters and fixtures, display cases, humidors, handles, hooks, trays, golf clubs, skates, switch boards, metallic mirrors, laundry machinery, tank cars, railway car parts and fittings, and many other uses where beauty and resistance to corrosion are important factors.

Manufactured by the following Subsidiary Companies of the United States Steel Corporation:

American Sheet and Tin Plate Company
Pittsburgh

Steel Sheets and Light Plates

American Steel & Wire Company, Chicago
Cold Rolled Strip Steel, Wire and Wire Products

**Carnegie Steel Company, Pittsburgh, and
Illinois Steel Company, Chicago**
Bars, Plates, Shapes, Special Sections and Semi-Finished Products

National Tube Company, Pittsburgh
Pipe and Tubular Products

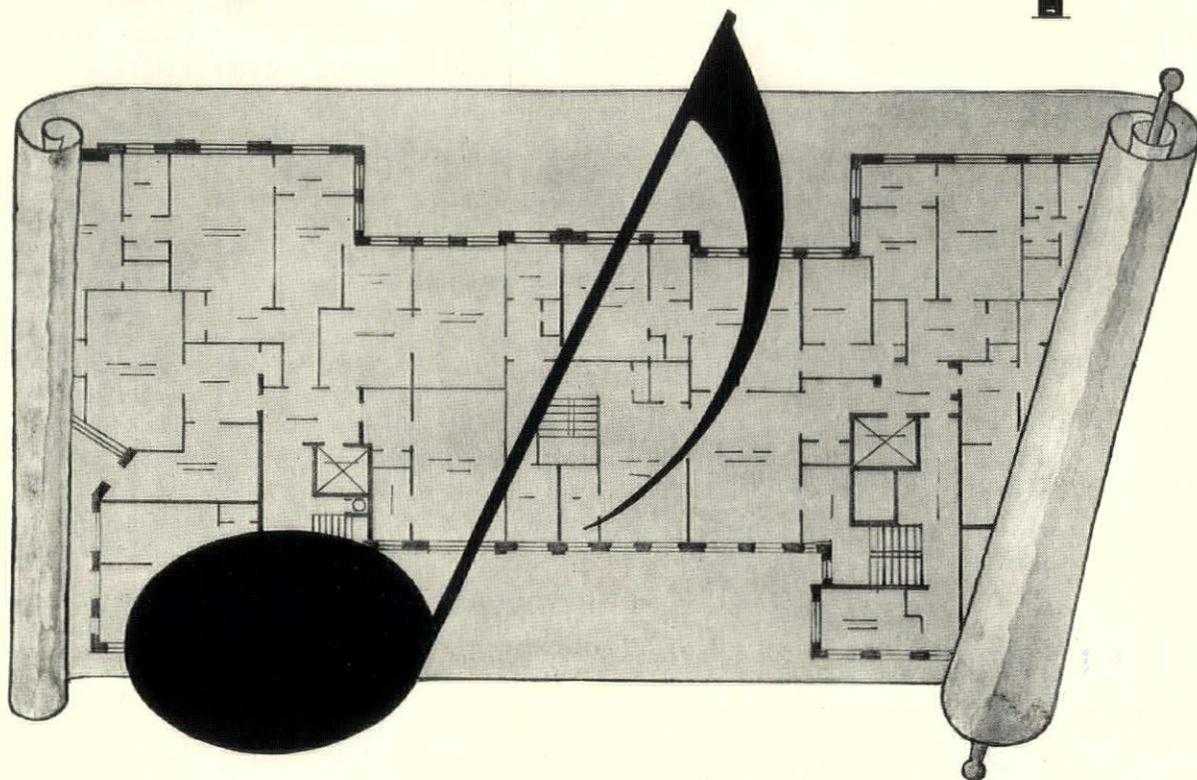
Pacific Coast Distributors: COLUMBIA STEEL COMPANY, San Francisco
Export Distributors: U. S. STEEL PRODUCTS COMPANY, New York City



These stainless and low carbon steels, in a series of appropriate compositions, are a distinct contribution to the requirements of modern arts and industries. To their development and production the subsidiary companies have applied vast resources of equipment, organization, and research, aided by the scientific investigations of the Department of Research and Technology of the Corporation. Furthermore, by direct arrangement with Fried. Krupp A. G. of Germany, the processes and patents controlled by that firm have been made available.

Buyers and users of Chromium and Chromium-Nickel Alloy Steel products are invited to discuss their requirements with the subsidiary companies mentioned above. An interesting booklet describing U S S Alloy Steels will be sent upon request.

MUSIC on tap



A new feature—now part of the architect's plans . . .



In the privacy of their rooms hotel guests switch on the orchestra. Hospital patients put on headsets and relax. Teachers tune in their classrooms on



broadcasts of the

classics. These are three of many applications of the Western Electric Public Address System which picks up sound, amplifies it to whatever



degree desired, delivers it at as many points as you want.

Engineers will gladly confer with

architects who wish to write "music on tap" into the plans.

Western Electric

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A.A.-6-31

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ADDRESS.....

CITY..... STATE.....

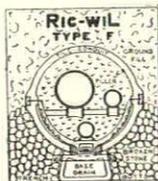


—and now
**A PHOTOGRAPH OF
 EFFICIENCY!**

It's seldom you see a photograph of *Efficiency*—but here is one anybody can understand. It is an actual picture of *Efficiency*—a photograph taken on a moderate day last winter at the Ball Memorial Hospital, Muncie, Indiana, showing the location of a 6" steam line, carrying 90 lbs. pressure, and 3" return insulated and protected in an 18" Ric-wil Type F Dry-paC



Conduit System. The top of Conduit averages only 3 feet below the surface, yet the snow over Conduit shows no sign of melting—the melted snow over manholes proves the system was in actual operation when this picture was taken. This is a definite and practical demonstration of the *Efficiency* of Ric-wil Conduit—conclusive proof that the heat loss from a properly installed



Cross section of Ric-wil Type F Conduit System with multiple pipes.

Ric-wil Conduit System is so slight that it won't even melt snow. *And that's Efficiency.*

And this is not an exceptional case—for Ric-wil Conduit Systems, when properly installed, deliver known *efficiencies*. As the manufacturers of several types of Conduit Systems—each designed for a specific purpose and each a Certified Conduit System—we can recommend impartially the System best adapted to your requirements.

Guard against excessive maintenance costs and repairs—make sure of efficiency in the very beginning—by specifying Ric-wil. Write to Ric-wil Engineers—they'll gladly assist you and recommend the Ric-wil System which will eliminate all doubt.

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AGENTS IN PRINCIPAL CITIES

REG. U. S. PAT. OFF.



**CONDUIT SYSTEMS FOR
 UNDERGROUND STEAM PIPES**

we reached headquarters, he put it up to the company's lawyer, who tried to stick him for a divvy, and then scared him because he wouldn't come across. This was on Saturday morning. Harry said he'd think the matter over and see the lawyer again on Saturday afternoon. Then we got busy and drew out all the funds we had in three banks and stuck all but a thousand apiece in safety-deposit boxes. I had over twenty thousand and Harry must have had ten times as much.

We spent the afternoon chasing around, getting ready for our fadeout, but were careful not to let anyone in on it. We traded the Packard for a second hand Buick (less easy to trace, you know) and, by dinner-time, had everything we wanted to take safely stowed away in it. Then we had dinner with some of the crowd, excused ourselves and retired early, leaving an eight o'clock call for the morning. But, by eleven o'clock that night, we were well on our way to California.

It was none too soon, for the storm broke on Monday, and nearly everybody who had been connected with the selling of exposition-building stock was indicted as fast as a grand jury could turn out the papers. It took years to straighten out the mess, the stock meanwhile dropping to next-to-nothing a share.

Naturally, being green at the game, my conscience troubled me a little at first, but Harry showed me how we had been misled by the biggest men in the city, including all the bankers, as well as those in the towns around; also, that all our customers were grown men who should have known better, but were too eager to get something for nothing. No doubt, some of them needed guardians, but that was none of our business; and, besides, the bankers, their natural financial protectors fell the hardest.

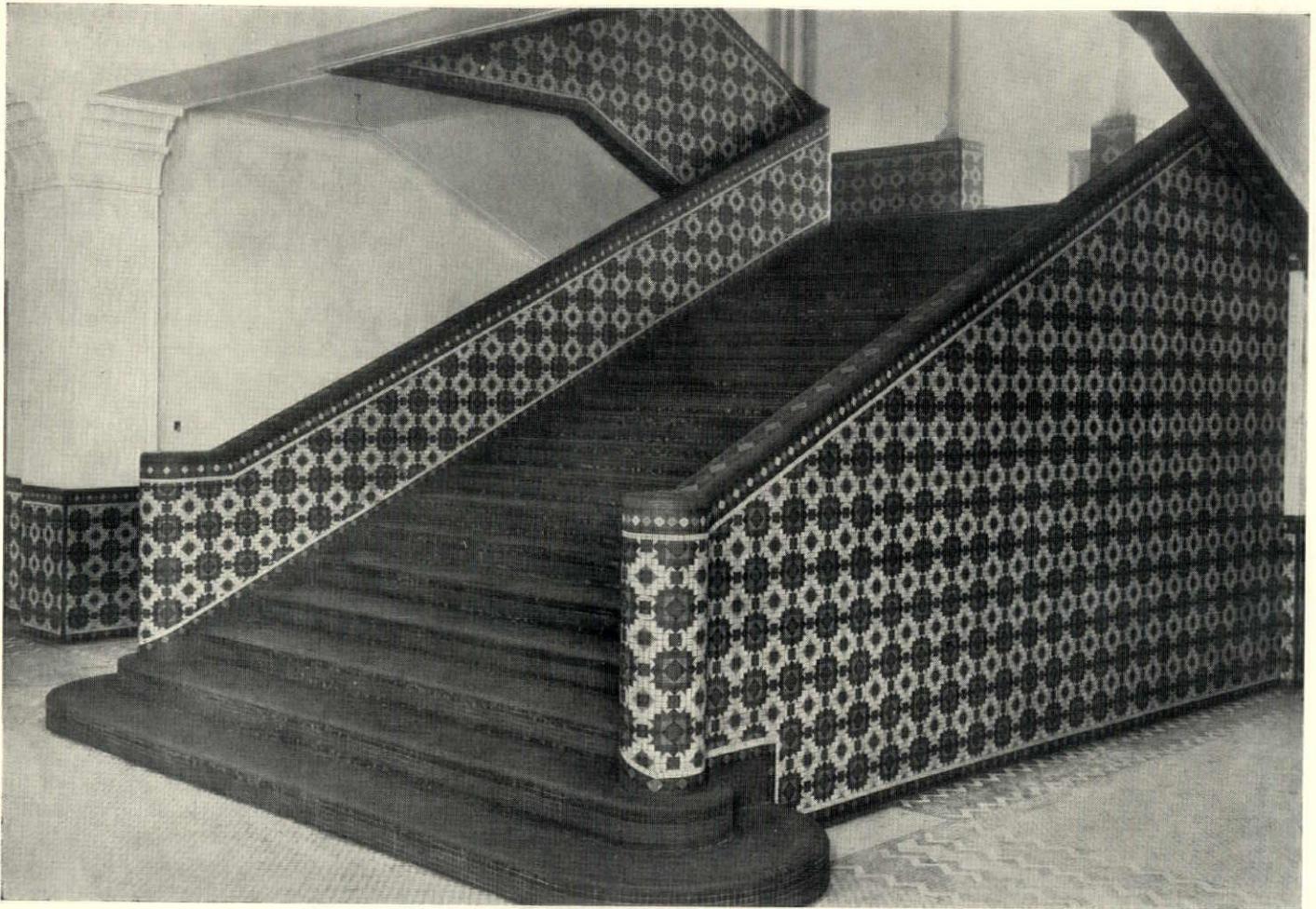
Well, we fooled round in the Southwest for nearly a year, at one thing and another, then decided that things looked better in Florida, principally because we'd heard that the Government had waked up to the fact that the mails had been used to defraud in our selling of exposition building stock, and we thought we'd rather be close to Cuba than Mex, in case of emergency, see?

**Why Not Sculpture That Shows
 the Life of Today?**

(Continued from page 43)

to the purpose of the building. For no matter how exalted and aesthetic a philosophy an artist may have, he cannot avoid at least the suggestion of subject matter. Decoration first, of course, and as abstract as is reasonable, but let the subject be suitable and expressive. Some have gone to the Gothic, which in the inherent breadth and strength of color of its pattern and in the variety, humor, and human quality of its subject matter has been more or less successfully adapted. Some have drawn on the art of the Egyptians and Assyrians, who were fundamentally architectural in their point of view. But why not follow the example of the ancients, rather than copying them and draw our motifs from the wealth of material that surrounds life today, as they did from their life of yesterday?

But what are we getting? Not many "Louis" nudes over a railroad station, but some really good things, par-



A Practical All-Tile Stairway —Alundum Mosaic Treads

THE decorative scheme called for an all-tile stairway worked out in colorful mosaics. In order that the steps might also be of small tile yet practical for heavy traffic—both permanently non-slip and extremely wear-resisting—a Norton Floors product was used. The treads are Alundum Ceramic Mosaic Tile— $\frac{3}{4}$ " square brown with a double row of green all around and green bull nose bead nosing.

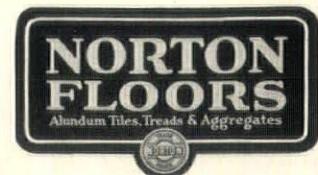
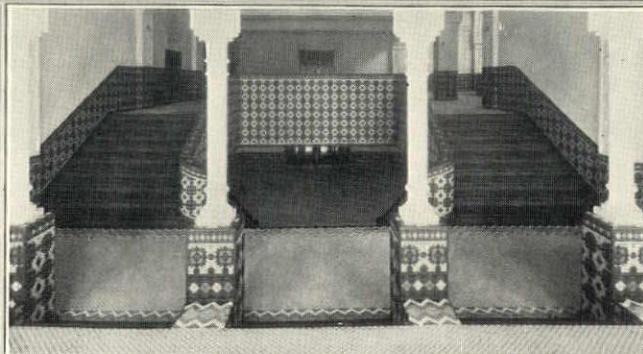
NORTON COMPANY - WORCESTER, MASS.

T-291

*Tripoli-Mosque Temple,
Milwaukee, Wisconsin.*

CLAS, SHEPARD & CLAS,
Architects.

U. F. DURNER CO., INC.,
Tile Contractors.





Forest Hill Development, Rockefeller Estate, Cleveland, Ohio. Architect, Andrew J. Thomas, New York City. Cabot's Creosote Shingle and Wood Stains were used on the sidings of many of the eighty-one houses.

The Best Possible House For the Money

The houses shown above are a part of the new Rockefeller development in East Cleveland, where every effort was made to build the best possible houses for \$20,000 apiece. They were designed and constructed by experts whose job it was to find the most economical first class materials. On a large number of these houses, where wood siding was used, Cabot's Creosote Shingle and Wood Stains were specified.

Cabot's Stains are 50% cheaper than good paint, yet their colors are deeper, richer and more lasting than paint, they are a thorough wood preservative, and extremely wholesome and sanitary.

Cabot's Stains are made by the patented Collopaking Process, which reduces the colors to such fineness that they act like dyes, becoming a part of the wood itself. Use them on all exterior wood surfaces—roof, clapboards, rough or smooth boarding. There is a range of twenty-three beautiful standard shades.

For quick action use the coupon below. It will bring you our Stain Booklet with Color Card and any special information you ask for under your name.

Cabot's Creosote Shingle and Wood Stains

Made by the makers of the famous Cabot's Quilt, everlasting house insulation that pays for itself by saving on first costs.

Samuel Cabot
Incl

141 Milk Street, Boston, Mass.

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Address

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ticularly in symbolism, solemnly explain the literary soul. But we are dealing with sculpture, not literature, and after all what does symbolism mean to most of us? Why should shops devoted to clothing be decorated with sweet nude ladies and pretty flowers? Possibly this is intended as some vague allusion to feminine charm. Acanthus leaves, and little scrolls, and coats of arms—what have they to do with New York or Chicago or any other modern city?

Fancy a Louis XV cupid dancing on the front of a Rolls Royce or a decapitated Saint Denis on a Ford! An active imagination might find reasons for them, but most of us would lie down and roll with mirth right in the middle of Fifth Avenue if we were confronted with such a thing. Why not apply the same common sense and humor to buildings?

Then there is the modern mania. Some one sees a fascinating bit of modern ornament in a one-story Paris shop, and the next thing you know, there is its little brother sitting, lonely, homesick and lost in the distance on a sixty story skyscraper.

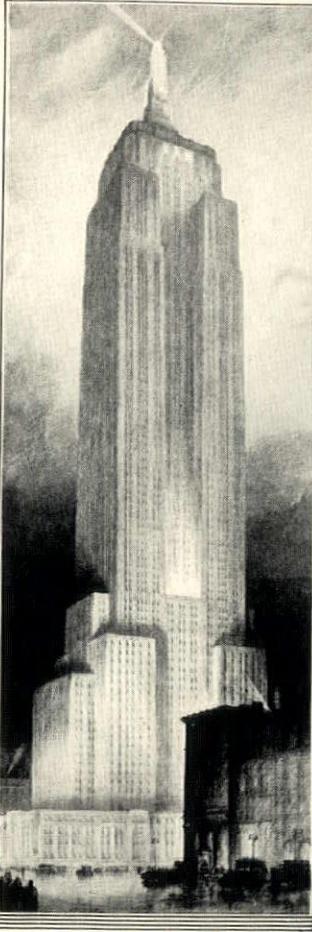
There are certain systems of geometric forms which have been distinctly overworked. Too many are the "ornaments" pulled by the distracted architect out of a sort of grab bag of ancient and modern ideas and shot on to the places where custom has decided there should be ornaments.

JUST what is the matter? The law of supply and demand is a commonplace of the business world. Can it be there is no demand for good architectural ornament? In the buildings themselves, American architects are recognizing new structural demands and new needs of modern life with its high speed efficiency, its concentration of business activity and practicality, and from these needs are evolving a new type of architecture. Although not all are equally successful, some of the buildings are thrilling because of their size, proportion, interesting mass, brilliancy in adaptation to practical requirements, and occasional excellency of ornamentation. Architects want better ornament. Then what is the matter?

One obvious reason, and this applies to architects as well as sculptors, is the strength of tradition. Never has there been available such a quantity of fascinating traditional material as there is today, and it is no wonder many are attracted by its ornamental detail, where the practical force of new material to demand fresh thinking is lacking. An architect's education is broad and he has the power of discrimination and freedom of mind which makes him able to face new problems as they arise. Add this to the force of modern conditions controlling the architecture itself but not the ornament and you have the reason why architecture has outstripped sculpture.

But why has the sculptor failed to keep up? For one thing, changes in material have not come close enough to his craft to make him think in new terms. And his education is against him. Most sculptors start specializing when they are extremely young and have little outside systematic training. Too early, they come under the influence of tradition and thus do not learn individual adaptability or how to think independently. They rarely know anything of the science and philosophy of architecture.

Partly because of these things architects and sculptors often find cooperation difficult. Things have to be done



FREDERICK O. ANDEREGG, PH.D.
 CONSULTING SPECIALIST ON BUILDING MATERIALS
 INCLUDING PORTLAND CEMENT — CEMENT PRODUCTS AND MASONRY
 205 FULTON BUILDING
 PITTSBURGH, PA.

April 11th, 1931

The Cheney Company,
 Winchester,
 Massachusetts.

Gentlemen:-

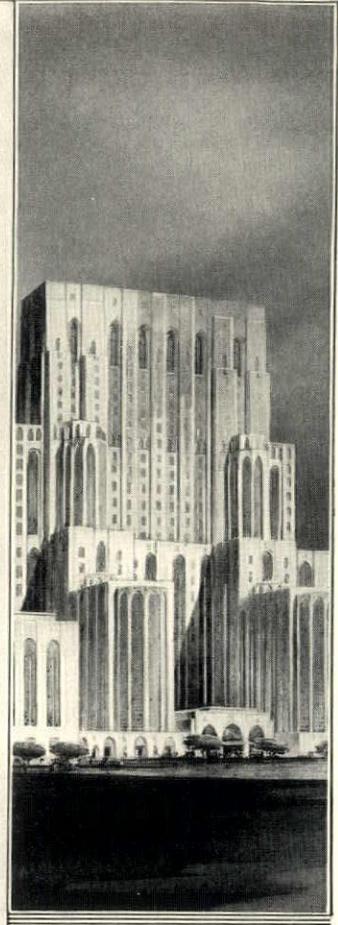
Recently I have completed some tests on Cheney Interlocking Wall Flashing. These experiments showed definitely that the mortar does make a positive mechanical bond with this type of flashing.

A brick panel was built, 12 inches thick, 36 high and 42 long and Cheney Flashing was carried entirely through the wall just above the roof line. Two angle irons were built into the top of the panel to provide additional leverage, and the bottom of the panel was securely fastened. After the panel had been exposed to the weather for 28 days, a rope was fastened to the angle irons and passed over a pulley to a platform of known weight upon which bricks were placed one by one. The panel finally broke, and the test showed that the wall had a modulus of rupture of 27 pounds per square inch. Before the wall could be pulled over, the mortar extending into the keys had to be sheared off, indicating an effective mechanical anchorage.

The force required to pull the panel over was equivalent to that exercised by a wind blowing with a velocity of 264 miles per hour, the full pressure of which was directly against the wall. Calculated in the same way, the Cheney Flashing would withstand a wind velocity of 1490 miles per hour under a six inch coping stone.

These figures are conservative, as you must bear in mind this panel was only 42 inches long and lacked the stiffening of adjacent sections of the wall and of cross walls at the ends. The slippage tendency of the wind gives an additional factor of safety.

Very sincerely,
F. O. Anderegg
 F. O. ANDEREGG



PROTECTED WITH
CHENEY
 THRU-WALL FLASHING
 EMPIRE STATE BUILDING
 Architects: Shreve, Lamb and
 Harmon
 Contractors: Starrett Bros., Inc.

PROOF

PROTECTED WITH
CHENEY
 THRU-WALL FLASHING
 NEW YORK HOSPITAL—
 CORNELL MEDICAL COLLEGE
 Architects: Coolidge, Shepley,
 Bulfinch & Abbott
 Contractors: Mare Eidlitz
 & Son

CHENEY INTERLOCKING THRU-WALL FLASHING FORMS A POSITIVE BOND BETWEEN COURSES OF MASONRY

CONCLUSIVE PROOF that mortar and Cheney Flashing form a positive—practically unbreakable—mechanical bond between courses of masonry is contained in Professor Anderegg's Test Report—illustrated above.

The extraordinary strength of this mechanical bond—which permits the elimination of dowels, is an additional reason why architects should definitely specify Cheney Flashing for preventing Seepage, Leaks and Efflorescence in masonry walls—for there is no "Or Equal" for Cheney Flashing.

Cheney Flashing is the only thru-wall flashing on the market that runs completely thru the masonry wall and forms a positive unbreakable key-bond in every direction within the mortar bed.

Cheney Flashing is made of 16 ounce copper, comes to the job ready-made to exact shape—and slips easily into the mortar bed as the masonry progresses without soldering or loss of time; the ends hook together to form a continuous watertight flashing.

At Right: Parapet above 86th floor—Empire State Building. Setting coping stone in mortar bed which was laid over the Cheney Flashing.



Cheney Service—Our engineers are available to assist in supervising installations and detailing plans and specifications. There's no obligation. Valuable information is contained in the new Cheney Catalog, which will be sent gladly on request.

DOES NOT BREAK THE BOND

The CHENEY COMPANY

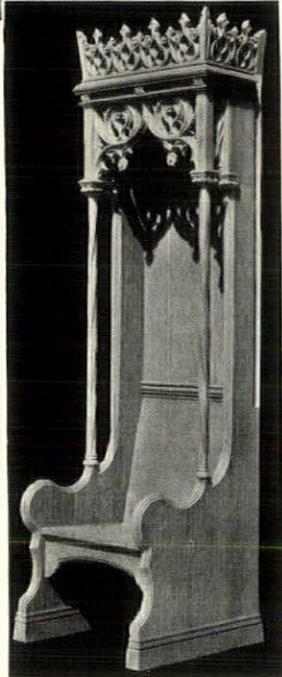
New York

WINCHESTER, MASSACHUSETTS
 Philadelphia Chicago
 In Canada—Corporate Steel Products Limited, Montreal

Pittsburgh



*Cyrus D. Jones Memorial Chapel
Elm Park M. E. Church,
Scranton, Pa. Albert and Dobbins,
Philadelphia, Pa., Architects*



Clergy Chair

PERMANENT BEAUTY

by Kundtz Craftsmen

IN THE CYRUS D. Jones Memorial Chapel of the Elm Park Methodist Episcopal Church, Scranton, Pa. the architect's idea of beautiful simplicity has been followed to the smallest detail.

Beautiful, dignified carvings create an atmosphere conducive to reverent worship. Enduring quality makes the chancel furniture and pews by Kundtz craftsmen an excellent investment.

We maintain a special architectural division of planning and designing to cooperate with architects and building commissioners. There is no charge for this service.

THE THEODOR KUNDTZ CO.

Cleveland, Ohio

KUNDTZ CRAFTSMEN
CHURCH AND SCHOOL FURNITURE

fast, in step with the efficient movement of big organization. The sculptor could often be called in earlier in the game. But many architects consider sculpture an accessory and leave it to the last minute and expect a "rush job" to be good. Again, the sculptor refuses to recognize that the architect is "boss" on his building and may have legitimate ideas as to its decoration! And so satisfactorily. However, if a sculptor is willing to accept the architect draws his ornament on paper—and who can design sculpture on paper? Then the design is given to a commercial modeler who will at least turn out something fairly like what is wanted, in the desired time, even though it still howls of draftsmen's instruments.

Modern specialization is also a serious drawback, for occasionally an architect's plans are handed over to a building contractor—and an engineer selects the modeler! There is also the development of builder's unions. Commercial modelers have met the union demands the situation he can still model for architecture! The artist is apt, however, to refuse to accept the irritating conditions under which he could do work.

This leads to another root of the trouble, the modern "craze" for self-expression. If the sculptor wants to do architectural work he will have to realize that, being himself, he can't help expressing himself, no matter what he does, nor the limits imposed on his creation. Why express yourself to the studio shelf?

From the Egyptians, the Chinese, or Mayas there is almost nothing which has come down as great which was not done for a practical purpose and definite location, usually architectural. The bits of self-expression where they exist are all relegated to the category of amusing background of the times. After all, we live in the world, not above or beyond it, and the value of our work must be not in the romance of our dreams alone, but in our relation to life around us.

And so, if we are to develop a sculpture which is suited to modern times, the architect must do what he can to give the sculptor a fair chance. And the sculptor must realize that while conditions are far from ideal, unless he can and will accept conditions as they are, there will be no sculpture at all except small bronzes, society portraits and pretty ladies to dance in gardens.

What Architects Are Talking About

(Continued from page 53)

"Thus, it required two workmen to saw a 2x4 joist, one on each end of the saw. The hammer had no claws for nail pulling. If a nail was to be pulled, a crow bar was used, or large pincers."

"IN accident Armstrong's Cement Was Poured Over Boy's Head Stop Advise What Will Remove Without Injury to Hair." So read a telegram received by the Armstrong Cork Company recently. The company's chemists had had many problems put up to them, but this was a brand new one. A hasty conference was called, and a return wire explained that denatured alcohol would be the best remover.

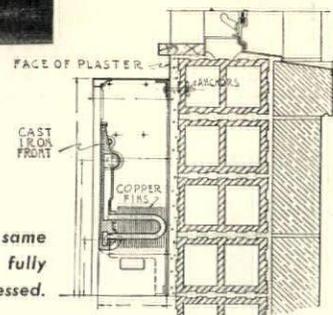
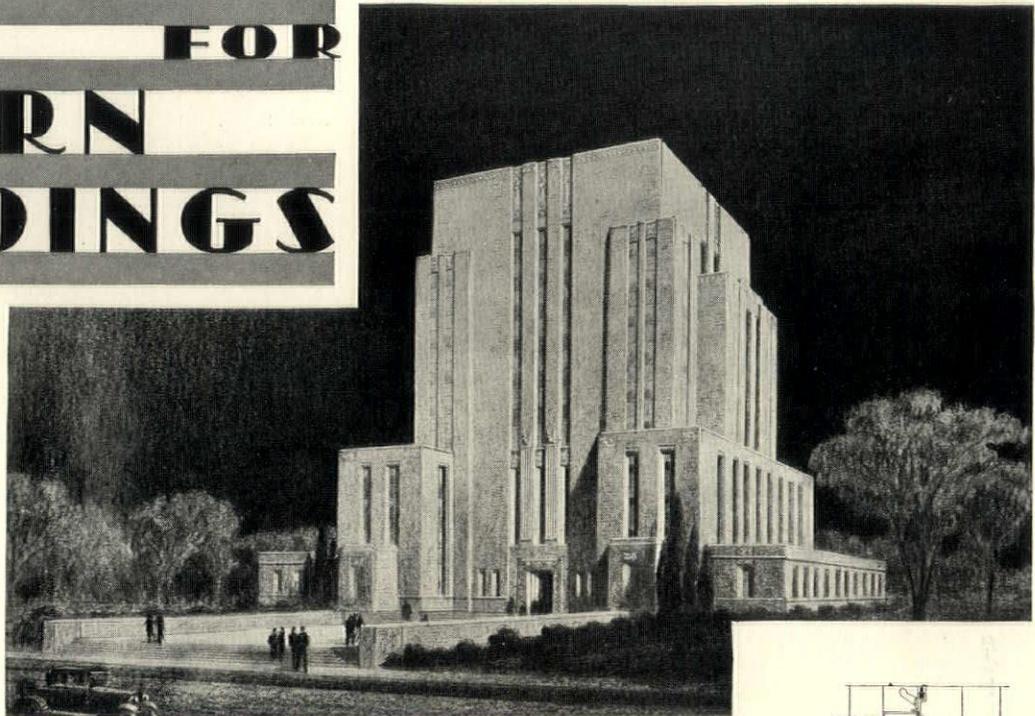
CERTIFICATES showing species shipped have been adopted by the Southern Pine Association according to the following provisions in the grading rules: "Long Leaf Dense Pine timber and dimension shall be

MODERN RADIATORS FOR MODERN BUILDINGS

*The Racine County
Court House*

*Architects:
Holabird & Root,
Chicago*

*Heating Contractors:
Wenzel & Hensch,
Milwaukee*



*Installed on the wall, this same
radiator can be either fully
recessed or partially recessed.*

USING proved principles of heating and employing old, familiar materials, Modine has produced a Radiator that is new. • It is the modern form of radiator that keeps heating equipment in step with the most modern building design and the emphasized demand for greater economy in installation and operation. • Important among its many advantages are its heating characteristics. Its sturdy, cast iron front retains heat and prevents rapid fluctuations in room temperature while its copper convection unit provides the quick response that is so characteristic of pure convection heaters. • There are many other real advantages in the new radiator that combine convected and radiated heating in proper balance and in a single, space economizing unit. • We will be glad to send you complete data on request.

MODINE MANUFACTURING COMPANY

Racine • Offices in Principal Cities • Wisconsin

Modine

COPPER • CAST
RADIATORS

timber and dimension manufactured from Long Leaf Pine trees, and shall show not less than six annual rings to the inch and contain not less than 1/3 summerwood (measured according to the density rule). Evidence of species shall be furnished by the manufacturer in the form of a grademark on each piece, or by a certificate upon demand."

A PERCENTAGE of the rental dollar, as applied to various expenses, has been worked out by R. Wyndham Walden, appraiser for the Prudence Company, as follows:

Taxes	\$.142
Water rate011
Insurance010
Heating050
Electricity023
Elevator maintenance009
Service and Supt. Apt.092
Management030
Repairs and Decorating070
Loss of rent.....	.100
Interest based on 1st mortgage of approx. 65 per cent value235
Leaving for the owner on 35 per cent investment. or approx. 10.4 per cent on investment	.228

\$1.000

THE Le Brun Traveling Scholarship for 1931, awarded annually by the New York Chapter, A.I.A., has been won by Bruno John Basil, Brooklyn, N. Y., who is em-

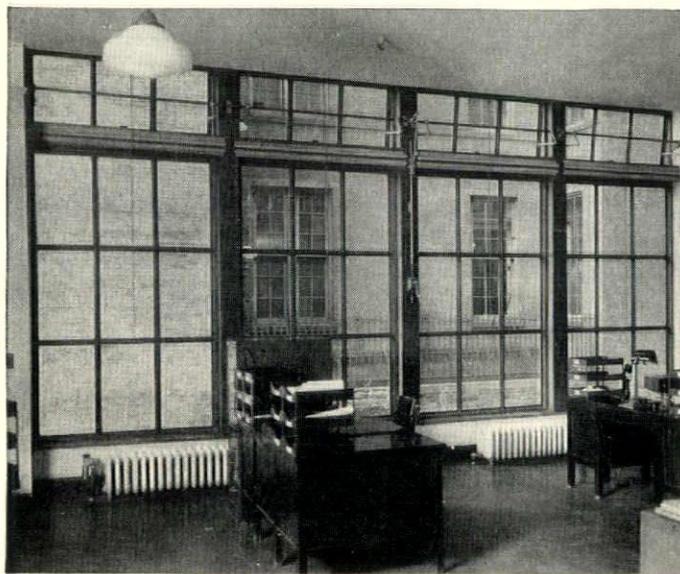
ployed in the office of Cass Gilbert. First honorable mention went to Carl Bertel Lund, New York; second honorable mention to Ralph Aubrey Jeffers, Elkton, Md.; third honorable mention to Simon Breines, Brooklyn, N. Y., and fourth honorable mention to George Daub, Forest Hills, L. I.

NEW Officers of the Michigan Society of Architects were elected at the recent annual convention as follows: H. Augustus O'Dell, president; G. Frank Corder, first vice president; Frederick Beckbissinger, second vice president; Christian Steketee, third vice president; N. Chester Sorensen, secretary; Andrew R. Morrison, treasurer; T. C. Hughes, executive secretary. One session was devoted to advertising and publicity.

SACRAMENTO architects have formed a new architectural organization called the Society of Sacramento Architects. The membership is nine out of a possible twenty-three residing in the city. Leonard F. Starks is president; Harry J. Devine, secretary; and Chas. F. Dean, treasurer.

WILLIAM ADAMS DELANO, F. A. I. A., of Delano and Aldrick, New York has been elected a corresponding member of the Academie des Beaux Arts, Institute of France.

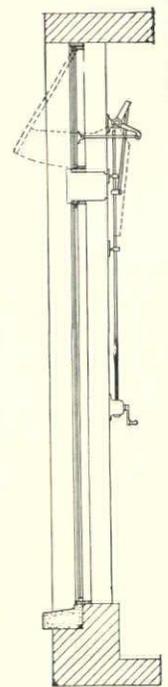
MOTOR cars are now showing a definite tendency toward longer overall length, and lower height, according to the Ramp Building Corporation, New York.



Daily News Building, East 42nd Street, New York City. Sash operating device by Lord & Burnham Company

A Practical Device to Operate Transoms in Series

IN the Circulation Department of the Daily News building, the iron transom sash are controlled by Lord & Burnham screw thread apparatus. Smooth, quiet operation is obtained, and the sash are locked in any desired position, at all times. The entire installation was made without disturbing the usual office routine. As in this case, operating equipment may be installed on sash already in place, although not originally provided for it.



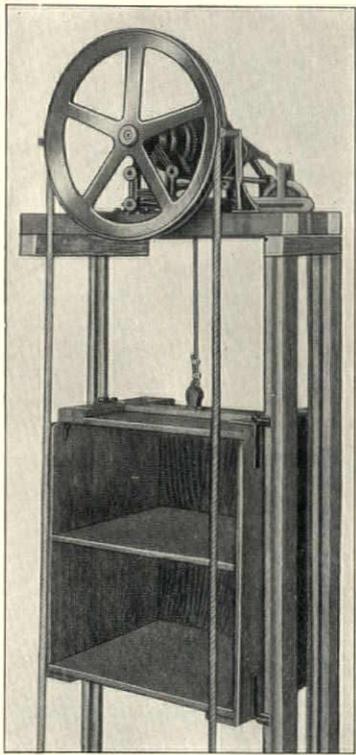
Section through windows showing type of equipment used.

Lord & Burnham Co.

SASH OPERATING DIVISION

Graybar Building, New York City

Representatives in principal cities of the United States and Canada



For store room to sales floor, under counter



For quick restaurant service — Little Beauty



For hospital supplies and food trays



For trunk lifts in hotels and dormitories



Messenger and supply service in office buildings



pp. D6273-6277

A Dumbwaiter for EVERY Need

When your plans call for the use of a dumbwaiter — hand-operated or electric — you can save yourself time and trouble by referring directly to Energy Catalog 31. You are sure to find the exact type for your particular service because there is an Energy Dumbwaiter designed for every need.

There is a big advantage to you in this Energy feature. In addition to saving your time, you save money for your client by the use of standard equipment. And your client will be better satisfied all the way because equipment designed for a certain duty will give better service.

If you don't have Catalog 31 in your file (A.I.A.-33d) we'll gladly send you a copy.

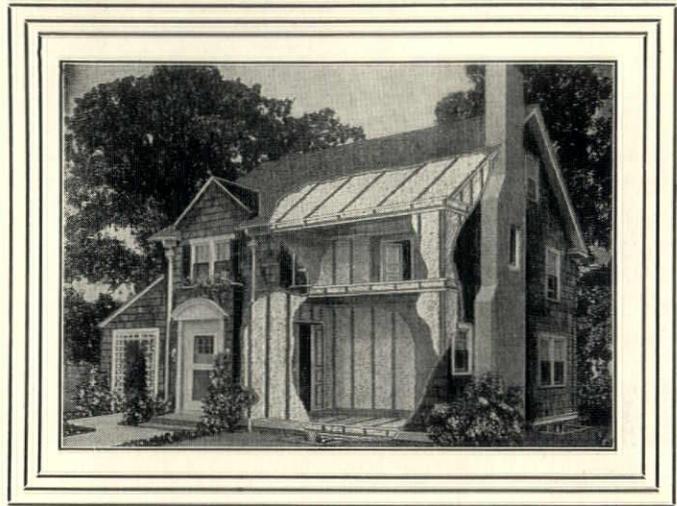
Energy Elevator Company
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Been making them since 1887



Insulate with U. S. MINERAL WOOL

The Perfect Insulator
COLD PROOF, HEAT PROOF, FIRE PROOF
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Even Attic Rooms Are Cool and Comfortable!

Intense summer heat holds no discomfort for the dweller in a properly insulated home.

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Mineral Wool forms a protective shield over a building through which heat, cold, sound, and vermin cannot penetrate.

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ARE PART OF THE ROOM

Important to the integrity of design of any room—simple or elaborate—are the chairs that grace it. ● B. L. Marble Chairs offer an unusual freedom of selection that assures unity to the last detail. Their fine workmanship—their beautifully figured cabinet woods—their authentic period designs—qualify them to take their place in the foreground of the finest offices. Depend on them, always to create exactly the effect you wish.

Chairs for every office requirement are included in the line illustrated in the B. L. Marble Catalog. Write for your copy.



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Where special chairs are desired, we originate new designs, or build the chairs to conform to the architect's specifications and drawings.

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IN the King's prayer book, sixteenth century, among the "sundry and godly prayers for divers purposes," there is a prayer asking for Divine intervention with landlords. It reads, "We heartily pray Thee to send Thy Holy Spirit into the hearts of them that possess the grounds and pastures of the earth, that they, remembering themselves to be Thy tenants, may not rack or stretch out the rents of their houses or lands, nor yet take unreasonable fines or moneys, after the manner of covetous worldlings, but may so let them out that the inhabitants thereof may be able to pay the rents, and to live and nourish their families."

A COMBINATION bond and mortgage is a novel form of real estate document proposed by a bill introduced in the New York State Legislature. It provides that the essential features of both bond and mortgage be incorporated in a single instrument. The suggestion was originally made in 1929 by a New York lawyer, Sanford D. Levy. If adopted, it will do away with the inconsistencies between bond and mortgage.

THE per capita income in the United States in 1929 was \$692 and the per capita wealth \$2,977, according to figures just made public by the National Industrial Conference Board. The increase in total national wealth since 1914, figured in 1913 dollars, was 32.8 per cent. Increase in national income for the same period figured on the same basis was 59.2 per cent.

CENTRAL PARK, New York, during its first twenty-five years cost the city for land, laying out, planting, roads, etc., twenty-five million dollars. Additional taxation, made possible by the increased values created by the park, was sixty million dollars. And since then, the park has continued to add hundreds of millions to the city's income.

THE University of Southern California announces a traveling class in modern architecture in England, Italy, Spain, France, Germany and Holland. The tour, which will be under the direction of A. C. Weatherhead, dean of the Trojan School of Architecture, is limited to architects and students of architecture and the allied arts. Lectures will be included.

AMSTERDAM, Holland, now has a school with window-walls, which can be opened or closed according to the weather. Attached to the outer walls are open, roofed balconies. On one side are the stairways. So successful has the school been, that it is said that it is to be used as a model in Holland's future school building program.

THE Whitney Warren Fontainebleau Scholarships offered yearly by the Beaux-Arts Institute of Design have been awarded this year to William T. Schmittmann and Adrian Waldorf, both of Brooklyn.

THE twenty-fourth annual meeting of the American Society for Testing Materials will be held at the Hotel Stevens, Chicago, June 22-26.

LAST year, 6,000 students enrolled in the correspondence course in general illumination conducted by the Westinghouse Lighting Institute, Grand Central Palace, New York. The course this year has been revised and registrations may now be made. It is intended primarily for central station employees who may be assigned to lighting work.

A SIGN placed on the side of the building and giving the number of each floor in a different language is a publicity idea used during the construction of the Roosevelt Hotel, Seattle, Washington, by the First Realty Corporation. Among the twenty languages used were Chinese, Serbian, Turkish, Arabian, and Norwegian.

SHOULD a three-inch brush or a five or six-inch brush be used by painters? That is a question which recently agitated the building industry in Brooklyn, N. Y. Employers insisted that if they permitted painters to use the three-inch brush proposed, it would take twice as many men to accomplish a given amount of work.

A CODE of arbitration practices and procedure has been published by the American Arbitration Association, 521 Fifth Avenue, New York, for use in settling business controversies in any jurisdiction in the United States.

JOSEPH H. MEYER, Meyer and Mathieu, has accepted the chairmanship of the architects' division for the Brooklyn section of the 1931 maintenance campaign of the Salvation Army, taking place May 18 to June 1.

HARVEY WILEY CORBETT and Colonel William A. Starrett were recently elected directors of the American Arbitration Association. Mr. Corbett is also a member of the Association's National Panel of Arbitrators.

PERSONALS

Byron H. Edwards, Inc., architects, West Jersey Trust Bldg., Broadway and Cooper Streets, Camden, N. J., would like to receive manufacturers' catalogs and samples.

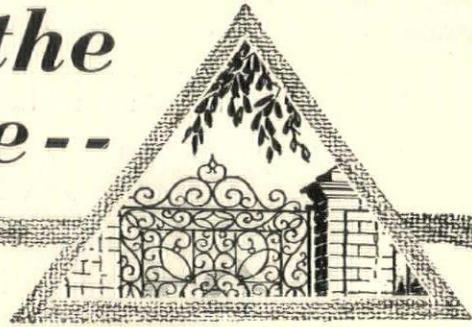
The architectural firm of La Farge, Warren & Clark has been dissolved, and C. Grant La Farge and Christopher La Farge will continue practice at 122 East Fifty-eighth Street, New York, under the firm name of La Farge & Son.

The office of Louis B. Huesmann, architect, has moved to 13-15 Orient Way, Rutherford, New Jersey, and is now known as Huesmann, Dynes, Osborne.

Shattuck & Laver, architects, have moved their offices to 221 North La Salle Street, Chicago.

Price and Walton, architects, and William W. Price,

As You Turn In At the Gate--



LET color begin to do its cheerful work at the very entrance to the estate. Let it be in evidence everywhere, so that the eye shall enjoy its pleasing and restful effects as nature intended.

No need to dwell upon the possibilities of masonry. Its forms and uses are infinite. Color in the material has always been one of its most attractive features. The introduction of other colors into the mortar, however, multiplied the combinations available and freed the artisan from the gray monotony of ordinary mortar joints.

Mortar stain makes possible the matching of mortar with the body of the masonry to secure uniform color. It offers strong contrasts. It may be made to supply the one missing element in an otherwise exquisite harmony of colors. In a word, it affords complete control over masonry color effects.

It seems almost unnecessary to add that mortar colors must match standard tints and shades exactly if they are to be dependable, and must be unchanging and permanent. These two prime requisites are responsible for the general preference that Pecora Mortar Stains enjoy. They are suggested as a "safe" specification where chances cannot be taken. The coupon below is for additional information.

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Third St. and Erie Ave.
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Established 1862 by Smith Bowen



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

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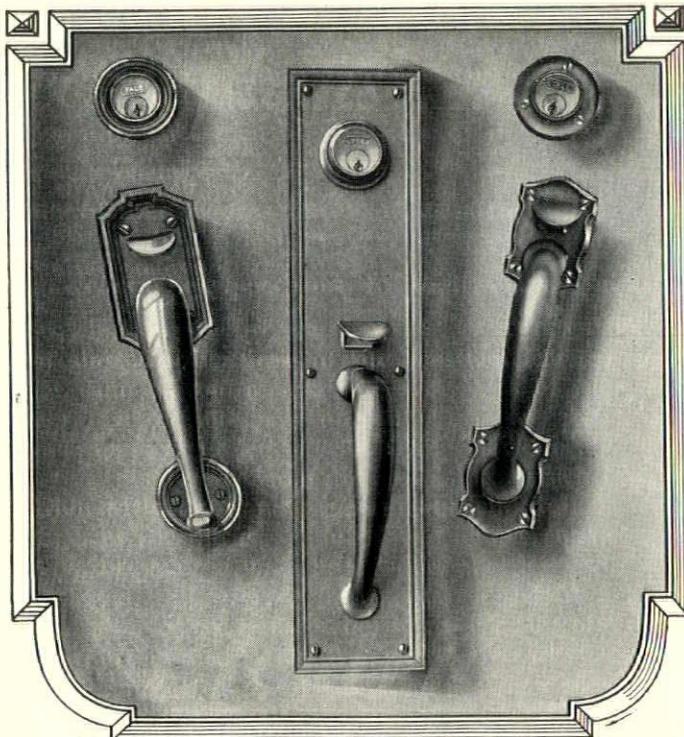
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THE YALE & TOWNE MFG. CO.
STAMFORD, CONN.

architect, have moved their offices to 1220 Locust Street, Philadelphia.

Geves George Kenny, architect, has moved his offices to 37 South Paint Street, Chillicothe, Ohio.

White and Weber, architects, have moved to 820 Tower Court, Chicago.

Yasuo Matsui, architect, F. H. Dewey and Company, architects and engineers, have moved their offices to the Empire State Building, New York.

Galen V. R. Gloyd, architect, formerly of Archer and Gloyd, has opened an office for the practice of architecture at 1016 Baltimore Avenue, Kansas City, Mo.

John P. Parrish, formerly of Indianapolis, has been appointed architect for the Wrought Iron Range Company of Saint Louis and also Culver Military Academy, Culver, Ind., with offices at 5661 Natural Bridge Ave., St. Louis, Mo., and would like to receive manufacturers' catalogs.

J. G. Braecklein, C. Hubert Swanson, and Walter A. Besecke have formed a partnership to practice architecture under the firm name of Braecklein, Besecke & Swanson, with offices at 719-A Minnesota Avenue, Kansas City, Mo., and under the firm name of Besecke, Braecklein & Swanson at 114 West 10th Street, Kansas City, Mo.

E. Dean Parmelee, architect, has moved his office to 31 Mamaroneck Avenue, White Plains, New York. As he is moving his catalog files complete, it will be unnecessary for manufacturers to send him new copies.

Jules F. Reither has opened an office for the practice of architecture at 628 Independence Street, Cape Girardeau, Mo. He wishes to receive manufacturers' catalogs.

BULLETINS

STRAIN MEASUREMENT IN THE REINFORCEMENT FOR THE NATURAL HISTORY BUILDING. By W. C. Lyon, H. L. Whittemore, A. H. Stang and L. R. Sweetman, of the Bureau of Standards. Research Paper 268 of the Bureau of Standards, and for sale by the Superintendent of Documents, Washington, D. C. Price fifteen cents.

HYDRAULIC SERVICE CHARACTERISTICS OF SMALL METALLIC PIPES. By G. M. Fair, M. C. Whipple and C. Y. Hsiao, of Harvard Engineering School. Republished by the Copper & Brass Research Association, New York.

CARE AND REPAIR OF THE HOUSE, INCLUDING MINOR IMPROVEMENTS. By Vincent B. Phelan. Published by the Bureau of Standards, and for sale by the Superintendent of Documents, Washington, D. C. Price twenty cents.

COMPRESSIVE TESTS OF JOINTED H-SECTION COLUMNS. By James H. Edwards, H. L. Whittemore and A. H. Stang, of the Bureau of Standards. Research Paper 277. For sale by the Superintendent of Documents, Washington, D. C. Price fifteen cents.

INVESTIGATION OF VARIOUS FACTORS AFFECTING THE HEATING OF ROOMS WITH DIRECT STEAM RADIATORS. Bulletin 223, Engineering Experiment Station, of the University of Illinois, Urbana. By Arthur C. Willard, Alonzo P. Kratz, Maurice K. Fahstock, and Seichi Konzo. Price fifty-five cents.

What is this material?



You would logically suppose that this is natural marble. **AMBLER MARBLEITE** is a perfect reproduction of the finest marbles — all the beauty, all the wearing qualities, and

yet the cost is but one-third to one-fifth of the cost of the quality marble it reproduces. **MARBLEITE** is available in three types—Verd Antique (Italian Type), Jaune Fleuri (Spanish Type) and Black and Gold (African Type). The hard polished surface can be readily cleaned, and **MARBLEITE** involves no maintenance cost whatsoever. It will not crack or chip, and the

VERD ANTIQUE
(Italian Type)

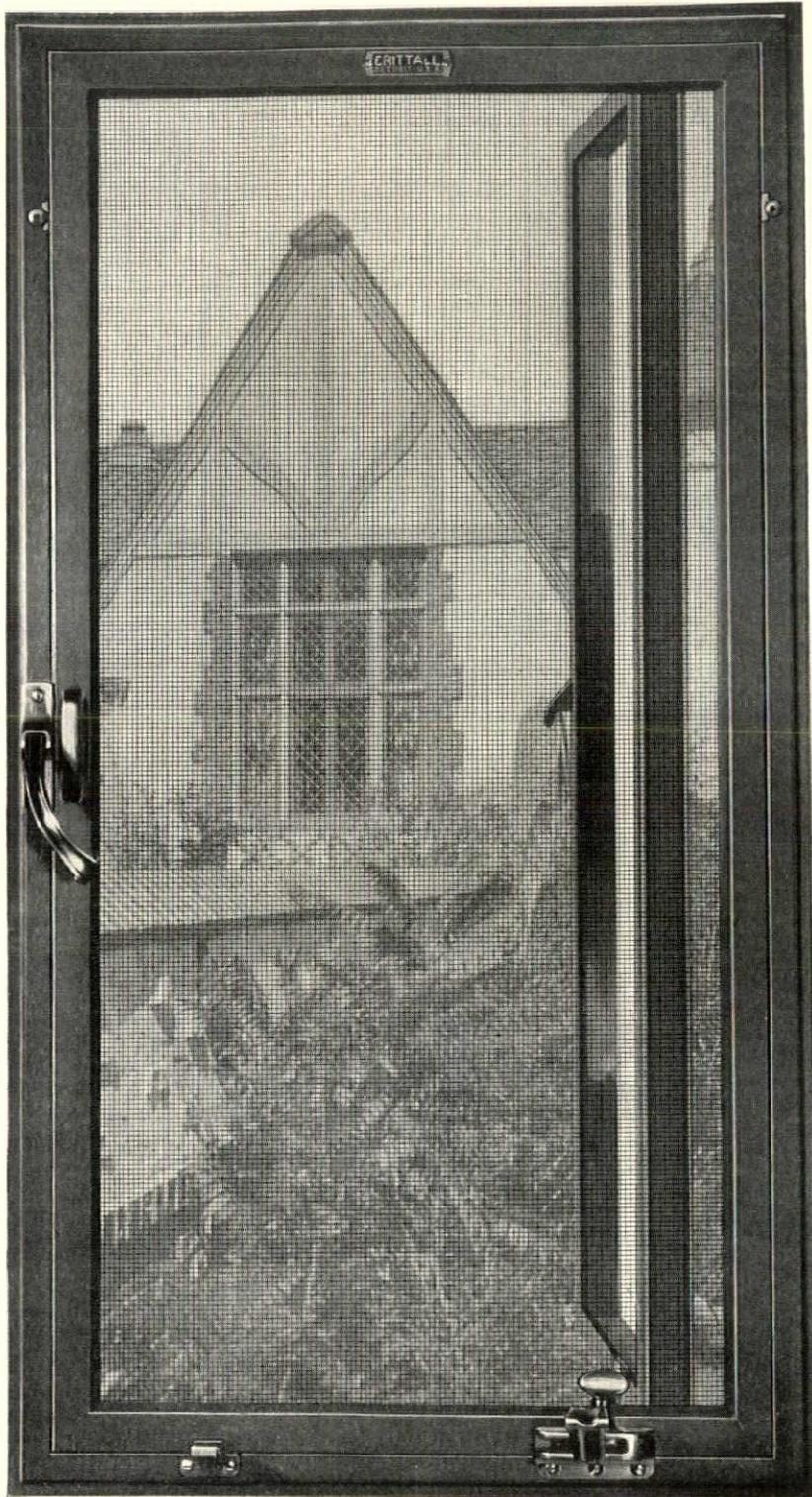
32 x 48-inch fire-proof asbestos sheets are readily installed. You will find **AMBLER MARBLEITE** ideal both for exteriors and interiors, as it is weatherproof and waterproof.

In addition, the economy of **MARBLEITE** allows it to be used in many places where the beauty and lasting qualities of such a material have been previously impossible on account of the prohibitive cost. Write today for data sheets and samples for your files, and keep **AMBLER MARBLEITE** in mind on your next specifications.

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THE NEW NORMAN SCREENED CASEMENT



WITH A SCREEN PANEL
UNCUT AT ANY POINT TO
ACCOMMODATE HARDWARE

THE new Crittall Norman Screened Casement presents an original and improved type of hardware arrangement. The screen frame and all fittings are attached directly to the window on the inside—at no point is the screen panel itself cut. Opening or closing the casement is accomplished without disturbing the screen.

The locking handle on the new Norman Screened Casement is of solid bronze and engages in a beveled strike plate, pulling the sections together snugly—thus insuring wind and weather-tightness. The sill operator, also of solid bronze, serves to hold the window in any open position by means of a thumbscrew adjustment—and in addition, becomes an auxiliary locking device when the casement is shut.

Held in place by two anchor buttons, the new Crittall Norman Screen lies perfectly flat against the casement frame. It is simple and sturdy in design and construction—easy to attach—and quickly removable.

A complete line of Crittall Norman Screened Casements in standardized sizes is now available. Special-sized Norman Casements with the same screen and hardware arrangement can be supplied on order. The screen frame is offered in steel, finished to match the casement—or in bronze with statuary finish.

We will gladly send you upon request a copy of our folder fully describing the new Norman Screened Casement. Or telephone our nearest representative and he will call and show you a sample.

CRITTALL CASEMENT WINDOW COMPANY
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CRITTALL CASEMENTS

STANWIN CASEMENTS • • NORMAN CASEMENTS • • UNIVERSAL CASEMENTS



A remodeled Colonial farmhouse shown in June Good Housekeeping. Wm. F. Dominick, Architect.

A foundation for the ARCHITECT'S SERVICES

Every month Good Housekeeping presents a good number of pages devoted to house design and construction, the selection of building material and equipment, and the decorating and furnishing of interiors. It is a major feature of the magazine, fostering the demand for beauty, good taste, comfort and utility in domestic architecture, and stressing the value and economy of the architect's services in securing them.

This editorial program, broad in scope

and thoroughly useful to the prospective home owner, gives the architect the support of a magazine that is truly one of the most influential. It emphasizes the need of the architect's services to a large share of the homes he looks to for his clients.

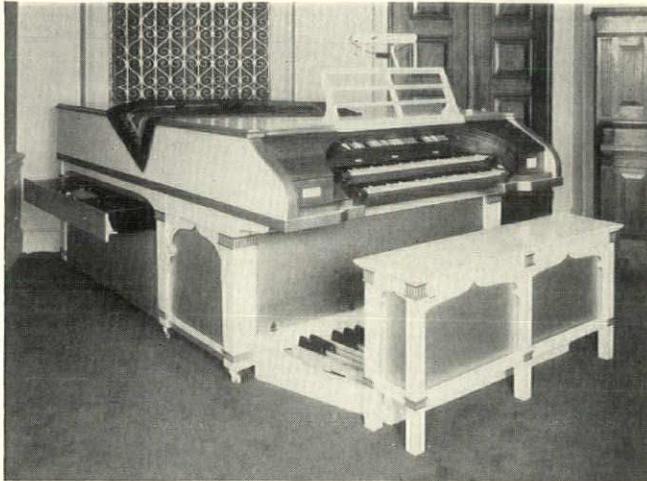
Good Housekeeping is laying a firm foundation not only for the architect, but for the products of the building material manufacturers whose products he recommends.

GOOD HOUSEKEEPING

Everywoman's Magazine

NEW MATERIALS & EQUIPMENT

BRIEF REVIEWS THAT MAKE IT EASY TO KEEP IN TOUCH WITH THE PROGRESS MADE BY PRODUCERS



New Model Pipe Organ

The Estey Organ Company, New York, has introduced a new model pipe organ called "Minuette." This instrument, which is entirely self-contained, it is stated, will fit into a house of moderate size, as well as music studios, hotels, restaurants, etc. It requires no more wall space than a piano, and may readily be removed with the rest of the furniture when occasion demands. Within the case are 231 pipes, including a sixteen-foot open stop, made possible by the recent perfection of an invention whereby a pipe may be designed to speak with the tone of one twice its length. Tonal openings, providing an outlet for the sound, are placed in the top of the instrument. An automatic player is attached.

Efficiency Sink

The Kohler Co., Kohler, Wis., has announced an efficiency sink termed "Crofton," embodying several new ideas in kitchen convenience such as a 3-inch wide integral ledge in the back of the sink providing a handy shelf for drinking glass, soap or washing powders, a disappearing spray hose for rinsing, curved spout of new design that swings over the sink and back out of the way, and long faucet handles. It is equipped with du-strained drain control, and viterous china swing arm garbage and utensil containers. It is available in any of the Kohler colors, as well as in black or in white.

Metal Arches

Rapid erection of the plastering base for arched openings is facilitated through metal arches recently placed on the market by the United States Gypsum Company, Chicago. The arch, which comes in sections in various shapes and to fit various widths, is nailed to the rough bucks over the laths, and in one operation the plastering base and the corner bead are in place.

Development in Air Filtration

A dry air filter which consists of a series of superimposed hinged panels, into which a continuous sheet of fabric or fibrous filter medium is folded, has been developed by the Independent Air Filter Company, 29 South Clinton Street, Chicago. The filter combines the principle of low velocity air flow without sacrifice of space or cleaning efficiency. The filter material is fed into the apparatus from a roll and is easily changed.

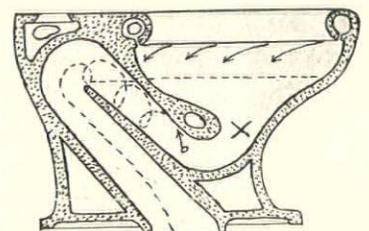
Small Unit for House Ventilation

The Buffalo Forge Company, Buffalo, N. Y., has introduced a Home Ventilating unit in which the space requirements have been reduced to the point that it can be installed in the smallest kitchenettes. All that is necessary is an opening in the wall thirteen inches square, the placing of a one inch frame, and leaving an eleven inch opening for the unit. The device consists of a door on the inside of the wall and a door on the outside of the wall, provided with springs which prevent rattling, and with a motor between. The doors are opened or closed, as desired, by a conveniently located lever, which also is used to start or stop the motor.

New Construction Feature for Fitzgibbon's Boilers

The Fitzgibbon Boiler Company, 570 Seventh Avenue, New York, has announced a new type of construction for its boilers. This is based on the principle of having all seams which are subjected to major strains riveted; all seams in, which water tightness is the essential requirement and which are additionally supported, are welded.

Kelso
Valve Bowl



A new closet bowl that it is claimed will not overflow or stop up has been placed on the market by the Kelso Co., Houston, Texas. It is also claimed that this closet bowl is self ventilating and self scouring. It operates on a flush valve, with small pipes and low pressures, and is suitable for use in either residences or large buildings. It comes in white and various colors. An important point of advantage is that the smallest point in the tube is at the start of the valve pan, marked "X" in the accompanying illustration, and anything leaving the bowl will therefore go all the way through.



THE PRICE OF LEADERSHIP

LEADERSHIP in an industry involves more than merely securing the major portion of the business. It involves the unescapable responsibility of *leading*, not only in product and policy, but in translating the aims of the industry to the users of its product.

The fact that The E. F. Hauserman Company enjoys more than three-quarters of the steel partition business is not the *cause* of its leadership, but the *result*. For fourteen years, Hauserman has pioneered all major improvements that have taken place in the industry. Its products always have had, and always will have, the advantage of advanced engineering and superior beauty.

The hundreds of thousands of dollars expended in research and development is part of the price of Hauserman leadership. Hauserman Partitions; One-Responsibility Service Policy; and Proven Financial Responsibility testify to the validity of Hauserman Leadership.

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HAUSERMAN MOVABLE
STEEL **PARTITIONS**

NEW CATALOGS

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

COPPER AND BRASS PIPE AND FITTINGS

136 . . . Catalog C of the Mueller Brass Co., Port Huron, Mich., illustrating and describing this new type of threadless pipe and connection for plumbing and heating. Gives pictures of building in which installed and various data concerning the product. A.I.A. file 29 b 4.

CORK COVERING FOR LOW TEMPERATURE PIPE LINES

137 . . . Booklet issued by L. Mundet & Son, New York, giving information as to cork as an insulation and pipe covering, and specifications for installing. Prices included. A.I.A. file 37 b 6.

DECORATIVE FLOORS

138 . . . Booklet illustrated in colors, published by the Armstrong Cork Company, Lancaster, Pa., and showing the possibilities of linoleum for various floors. Shows plain colors, combinations of colors and patterns, and various data explaining how to obtain distinctive floor surfaces with linoleum.

SAMSON COLUMNS AND PORCH WORK

139 . . . Booklet illustrating and describing the various types of columns manufactured by the Washington Manufacturing Co., Tacoma, Wash., together with buildings where used. A.I.A. file 19 e 8.

GUTH ILLUMINATION

140 . . . Catalog 25 of the Edwin F. Guth Company, St. Louis, Mo., illustrating and describing the various types of lighting fixtures made by this company.

NORTHERN HARD MAPLE, BEECH AND BIRCH FLOORINGS

141 . . . Booklet giving grading rules, standard specifications and other data about these floorings. Issued by the

Maple Flooring Manufacturers' Association, Chicago, Ill. A.I.A. file 19 e 9.

CAPITOL CONCEALED RADIATORS

142 . . . Illustrated catalog of the United States Radiator Corp., Detroit, Mich., describing the various cast iron radiators and radiator enclosures made by this company. Contains detail drawings showing manner of installation. A.I.A. file 30 c 4.

AMBLER MARBLEITE

143 . . . Folder of the Ambler Asbestos Shingle & Sheathing Co., Ambler, Pa., giving information on these reproductions of marble and pictures where used.

FULL SIZE DETAILS DESCO STORE FRONT CONSTRUCTION

144 . . . Sheets give full sized details of the store front construction made by the Detroit Show Case Co., Detroit, Mich.

PORTLAND CEMENT STUCCO

145 . . . Booklet giving information about making stucco with Medusa Water-proofed White Portland Cement, issued by the Medusa Portland Cement Co., Engineers Building, Cleveland, Ohio. A.I.A. file 21 d 1.

TERRAZZO SPECIFICATIONS

146 . . . Contains information and specifications for making terrazzo with Medusa White Cement, together with pictures in colors and other data. A.I.A. file 22 e 1.

GREENHOUSES

147 . . . Folder with details of greenhouse construction, specifications, and pictures of installations made by the Foley Greenhouse Mfg. Co., Forest Park, Ill. A.I.A. file 38 f.

HANDI-IRONING CABINET

148 . . . Booklet illustrating and de-

scribing this ironing cabinet made by the Creo-Dipt Company, Inc., North Tonawanda, N. Y. A.I.A. file 35 n 9.

KEWANEE RESIDENCE TYPE BOILER

149 . . . Catalog 88 of the Kewanee Boiler Corp., Kewanee, Ill., illustrating and describing this boiler for use in bungalows, houses, and smaller buildings. A.I.A. file 30 c 1.

MOHAWK ASBESTOS SHINGLES

150 . . . Folder containing loose leaf sheets illustrating and describing the asbestos shingles made by Mohawk Asbestos Shingles, Inc., Oneida, N. Y., and containing construction details and other data. A.I.A. file 12 f 1.

BROWN AUTOMATIC CONTROL

151 . . . Catalog 8008 of the Brown Instrument Company, Philadelphia, Pa., illustrating and describing Brown automatic control for temperature, pressure and flow in various industries and for various purposes.

SKYLINES BEYOND THE TWILIGHT ZONE

152 . . . Illustrated booklet containing a discussion of modern principles and practice in floodlighting, issued by the Westinghouse Lamp Co., East Pittsburgh, Pa. A.I.A. file 31 f 24.

INVALID LIFTS

153 . . . Electric and hand operated invalid lifts are illustrated and described in a folder of the Energy Elevator Company, 210 New Street, Philadelphia. A.I.A. file 33 b.

ORIENTAL EXTERIOR STUCCO

154 . . . Illustrated folder showing how to mix and apply Oriental stucco as made by the United States Gypsum Company, Chicago. Has progress photos showing how work is done.

WESTINGHOUSE VERTICAL PARKING MACHINE

155 . . . Illustrated booklet published by the Westinghouse Electric and Manufacturing Co., East Pittsburgh, Pa., describing this new invention which makes use of vertical space with minimum ground coverage, for the parking of automobiles. One model covering 50' x 50' ground area parks 144 cars; there are various sizes. The booklet discusses the parking problem, and similar data.

MONEL METAL KITCHEN SINKS

156 . . . Looseleaf folder containing illustrations and dimensions of the new monel metal kitchen sinks made by the International Nickel Company, Inc., 67 Wall Street, New York.

June, 1931

● AMERICAN ARCHITECT

57th Street at Eighth Avenue, New York City

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

Numbers

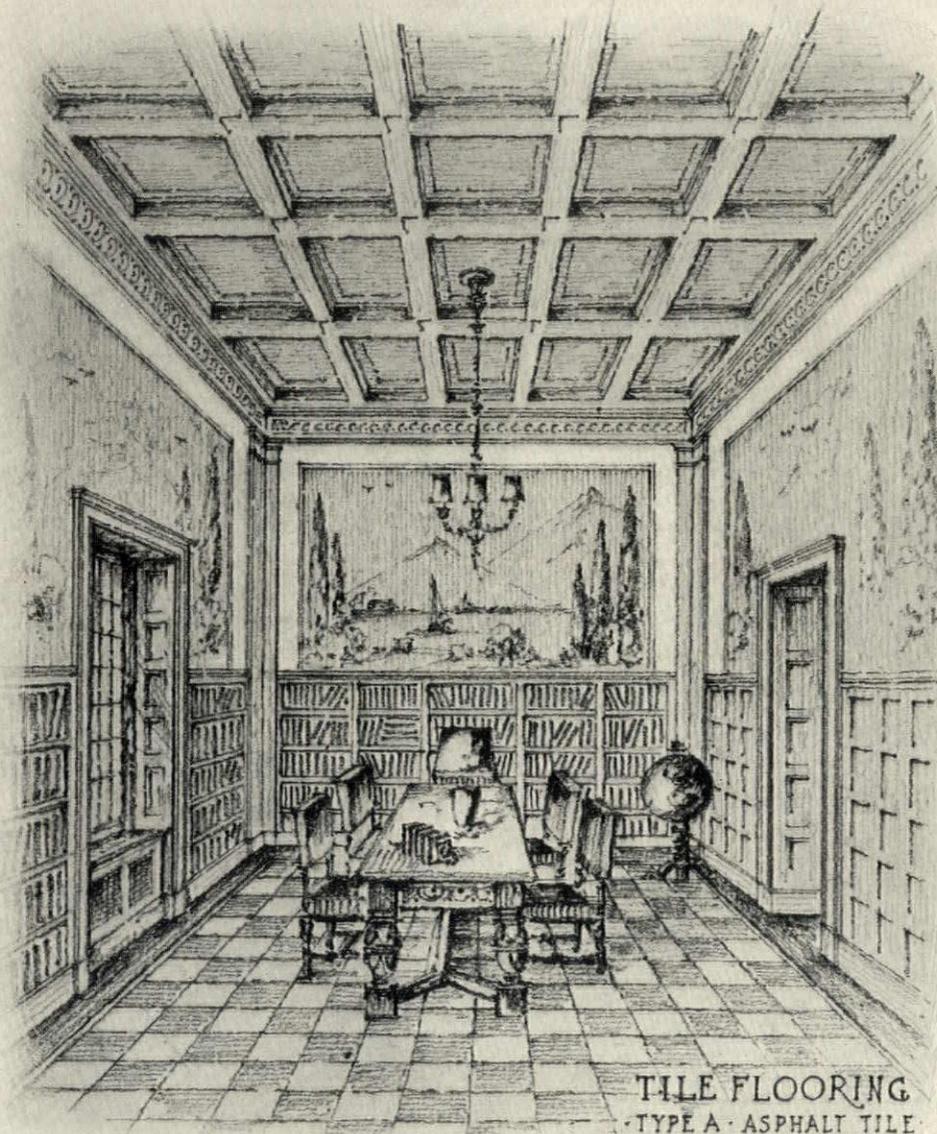
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In flooring, proper color, composition and design are important, but durability is of paramount importance.

Where outstanding service and utilitarian values must be combined with pleasing tones of subdued color—you will find resilient, permanent Johns-Manville Tile Flooring, the proper

specification. J-M Architectural Representatives are available to confer with you on flooring or any of the other J-M Building Materials such as Roofing, Insulation, Asbestos, Wainscoting or Plaster Board. Address your inquiries to Johns-Manville, 292 Madison Avenue, New York City.



JOHNS - MANVILLE
ARCHITECTURAL SERVICE DEPARTMENT

A. I. A. Assumes Responsibility of Leadership

(Continued from page 31)

architects, contractors, building material producers, labor, and other connected with the building industry. Its purpose would be to promulgate the best interests of the industry throughout the United States, in whatever form such interests might take. There are many matters that a national building congress could well undertake to discuss, and problems to be solved that would greatly improve building conditions to the benefit of those in the industry as well as the building public.

A RESOLUTION was adopted by the Convention that instructs and authorizes the Board of Directors of the Institute to set about as promptly as possible the study of how a national building congress can be formed, the value of such an organization, and the attitude of other national organizations to it.

In line with the idea of promoting improvement in the building industry, the Convention adopted the following resolution presented by the Committee on Industrial Relations dealing with the local building congress movement in this country.

"Whereas: The chapters are the logical points of initiation for building congresses, building industry luncheons and forums, recognition of craftsmanship and architectural exhibits of building materials, to the end that there shall

be a stimulation of a better understanding, a closer cooperation and a spirit of good will and mutual helpfulness throughout the building industry.

"Be It Resolved: That this Convention directs attention to the value of these activities and urges the consideration and participation of the chapters."

A further indication of the broadening scope of Institute activities was the announcement that a committee has been appointed to work with a committee of the Associated General Contractors on matters of common interest.

THE Sixty-fourth Convention of the American Institute of Architects was held at the Hotel Menger, San Antonio, Texas, April 14, 15 and 16, 1931. The character of the convention was based upon the practical aspects of architectural practice today, many of which have been brought about by the difficult economic situation of the past year. About 250 architects from all parts of the United States attended the Convention. With but few exceptions all chapters of the Institute were represented by delegates.

Emmett T. Jackson, president of the West Texas Chapter, A. I. A., opened the Convention with an address

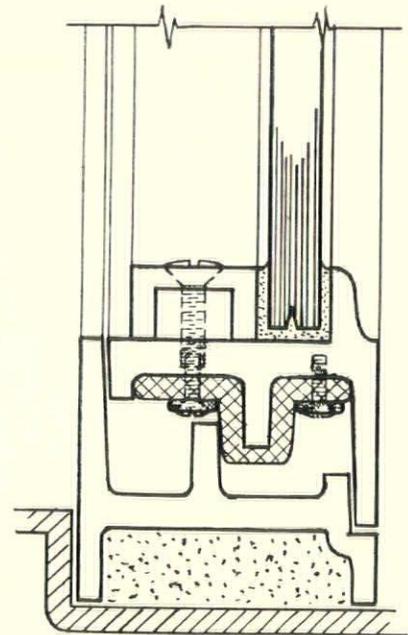
"HALCO" Casement Sash

As installed on the Mooring Mast
of the Empire State Building



THE enormous wind pressures at the top of the Empire State Building in New York City, make it obligatory that there shall be no air leakage around the sash.

"HALCO" aluminum sash, used exclusively on the mooring mast, has a perfect three-point contact with the window frame. In addition to which, there is a solid rubber cushion on the middle contact member that creates an air tight seal when the sash is in closed position.



Window openings are closed with "Halco" Casement sash, on the Mooring Tower of the Empire State Building. Note the three-point contact of sash and frame and the air tight seal of solid rubber, shown by the above detail, which is actual size.

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

Corrugated for
stucco; flat for
plastering.



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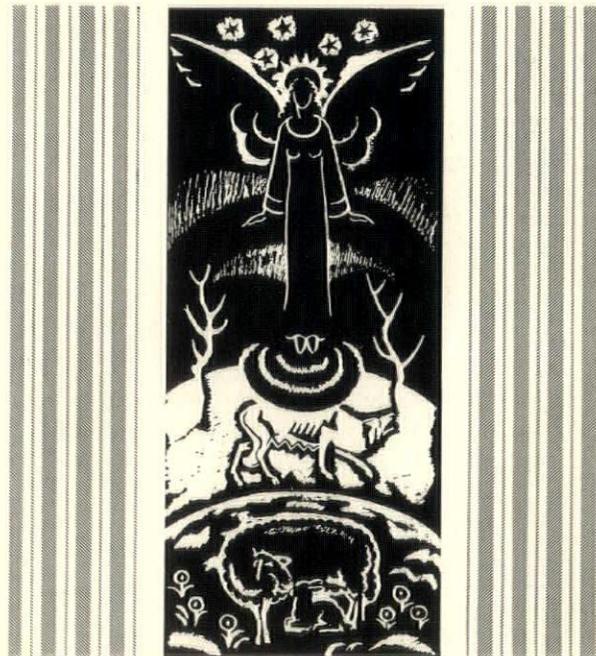
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of welcome from the West Texas Chapter. Robert D. Kohn, president of the Institute in his address stated in part:

" . . . there is an inter-relation which this national organization of ours must develop. A change has come over our social point of view. Once we were individualists, we architects. We avoided too close a contact with the common herd of workers, the builders and workmen and manufacturers. We were artists who must keep aloof from the world. Now we know better. Not only the esthetic and the technical contacts are to be fostered, . . . but above all other things we know now that we need to understand the relations of architects as a group with the larger world of things. We must ask ourselves what is the place of the architect as a citizen in this changing world by reason of his being an architect. If the group of which we are a part be right, then our effort must be to make every architect conscious of the importance of the function he performs, of the opportunities it offers and the obligations it imposes in every civic relationship, and conscious of the reforms that must be brought about in his own function in order that he may meet his obligations to those other many inter-related and inter-dependent functions. And we must make him capable of using the light gained through this study of his more intimate problems to give him insight into the ways in which all of industry must eventually be changed if we are to move toward a better economic and political organization in the future.

"For without such improvement in the architect's understanding of his functional relationship to the world at large, its effect upon that world and the re-action therefrom, there can be no permanent progress, in my opinion, in the Art itself. . . ."

Following the president's address, the report of the treasurer was read by Edwin Bergstrom. It is apparent from his report that current business conditions throughout the country during the past year have affected the finances of the Institute. Sales of Institute documents have fallen off to a marked degree and less dues were paid than during 1929. The general operations of the Institute, however, have been carried on well within its income, and the organization is in sound financial condition. For the present, however, "the Board is not entering into any new obligations that will increase the Institute's burden."

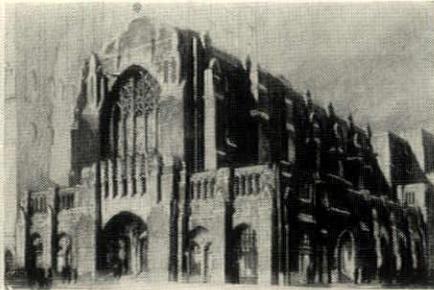
Meetings of the Convention, in addition to consideration of the report of the Board of Directors, were given over to discussions of "The Growing Scope of the Architect's Function," led by Stephen Voorhees; the Government Public Building program, led by Arthur W. Rice; "Newer Aspects of Land and Building Development," led by William Stanley Parker; Architectural Education, led by Charles Butler; and an open forum on "Practical Problems of the Architect," led by Max H. Furbringer.

A luncheon attended by the delegates, members and guests of the Institute and the Producers' Council, was addressed by Bennett Chapel, vice president of the American Rolling Mill Company, on the topic, "Working for Each Other." He said in part, "The constant development of new materials and new processes to make more and better materials available is the part the Producers' Council must continue to play in the future as in the past. The fight against cheap imitative ma-

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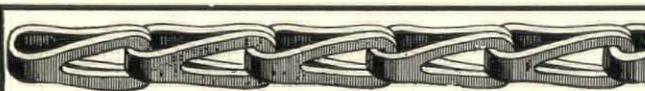
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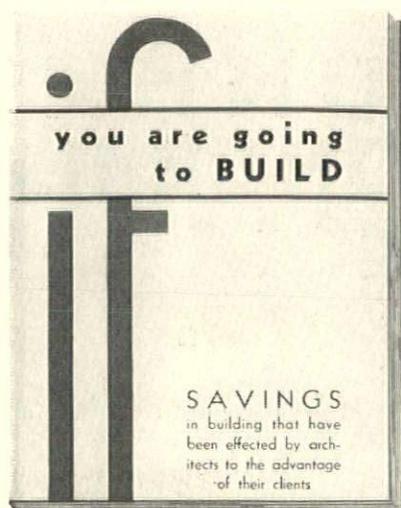
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A BOOK That Tells What the Architect Does

EVER since THE AMERICAN ARCHITECT began to cover the problems of "the business of architecture," there has been impressed upon it the need for some means whereby the architect could convince the home builder of the wisdom of employing an architect.

■ The architect cannot well do this because much of the story he OUGHT to tell would sound like self-praise. Yet thousands of houses and other buildings are erected each year without his services and when they are done, they are not the best possible investment or do not fully meet the needs of their owners.

■ There are many reasons why failure to employ an architect is the sheerest folly and these have been incorporated in a booklet by Benjamin F. Betts, A.I.A., editor of this magazine. The plan is that this booklet should be placed by architects in the hands of prospective clients.

■ A copy of this booklet will be sent on request to any architect, without charge. Quantities may be had at fifteen cents each. Each booklet has its individual envelope for mailing.

■ The first part of the booklet is the story of what an architect does. The latter part contains those examples of "services rendered to clients" which were contributed by readers of THE AMERICAN ARCHITECT during recent months.

materials affects every legitimate business and profession. . . . We have been going through a psychology of fear. What we need most is a return to common sense."

Eliel Saarinen, at the meeting on architectural education, delivered an address of outstanding merit which will be printed for distribution by the Institute. On the subject of the functional architecture he asserted, "It has to be practical to be able to be beautiful," and stated that design is influenced by the condition of life of the times, tradition, and conditions on the outside.

The annual dinner of the Institute was a brilliant affair held amid local colorful surroundings in the patio of the Menger Hotel. The speakers at the dinner were the Honorable C. M. Chambers, Mayor of San Antonio; John G. Meem, architect, Santa Fe; and Ernest J. Russell, vice president of the Institute, St. Louis. A Mexican orchestra, semi tropical plants and trees in the patio, and a starlit sky above made the occasion one that will long be remembered by those fortunate enough to attend.

Entertainment provided by the West Texas Chapter for the delegates and guests at the Convention was freely rendered and of so unusual a character to most of us that it was with regret that the Convention eventually drew to a close and the time of departure from San Antonio arrived. In addition to teas for the ladies, golf for the men, every facility was provided for visiting the many old mission buildings in or near San Antonio and Randolph Field, the new West Point of the United States Air Service. A most unusual and satisfying entertainment was that of the hospitality afforded by Dr. Aureliano Urratia at his home in "Quinta Urratia" and garden estate "Mira-Flores." In addition to the opportunity thus offered to view Dr. Urratia's art collection of paintings and tiles, he provided a delightful program of Mexican music and dancing performed on an open air stage adjacent to a swimming pool set amid magnificent trees and flowers—an event of the Convention that will live long in the memory of many architects and others from all corners, and "wildernesses" of our country.

If Only a Little

(Continued from page 23)

by telling the pupils why its architecture is good and why it was built as it is.

Association could be further completed through the medium of pictures of good architecture, past and present. These pictures should be displayed where the children can see them constantly. Frequent changing of the pictures would stimulate interest and broaden the students' point of view. The changing of the pictures could afford an opportunity for a suitable discussion of the buildings shown. The good and bad features of the buildings could be pointed out together with many subtleties in the designs that would be missed by the eye of the average person.

Constant association with good examples of architecture would soon develop a subconscious appreciation of beautiful buildings; many of the children would no doubt soon develop a critical sense that would permit them to distinguish between good and bad art. New

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GRADUATE ARCHITECT wishes to become associated with established architect in Washington, D. C., or vicinity. Good designer and delineator. Can handle work from start to completion. *American Architect Want No. 144.*

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.

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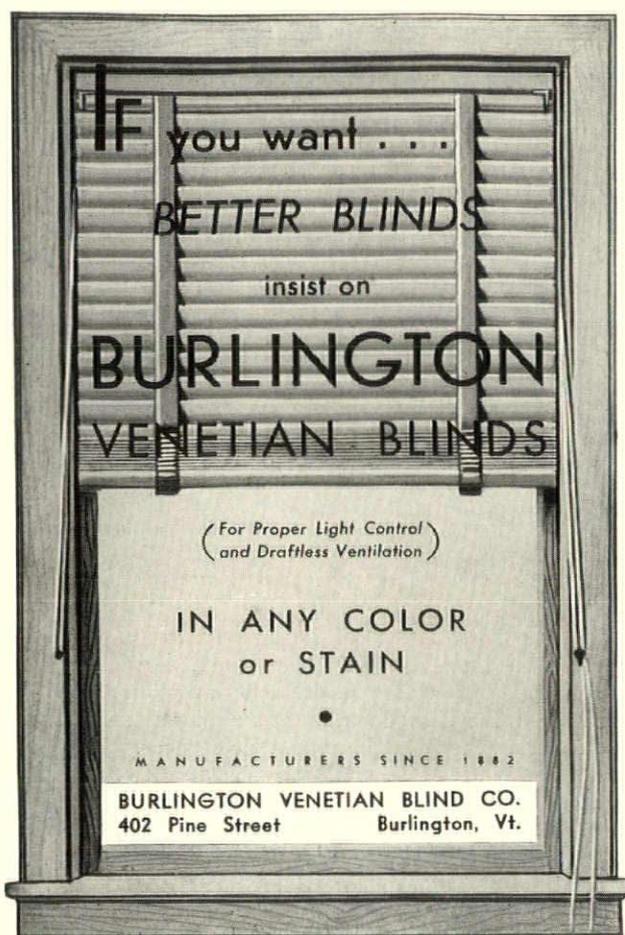
ARCHITECTURAL DRAFTSMAN, fifteen years' experience in building line, also engineering experience, desires position that requires some structural engineering with architectural. *American Architect Want No. 146.*

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 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. 147.*

ARCHITECTURAL DESIGNER, a woman, 37, accustomed to handling fine residence work from start to finish—sketches, rendering, working drawings, specifications, supervision and landscaping—would like to make connection with firm where she can specialize in this part of work and where initiative and a fresh viewpoint would be of value. Capable and well poised; can meet clients and contractors. Salary secondary to opportunity. Prefer south or southeast. Excellent references. *American Architect Want No. 148.*

STRUCTURAL ENGINEER performs spare-time services on buildings, framed structures, industrial plants. Examinations, computations, reports, miscellaneous. Steady position also acceptable. *American Architect Want No. 149.*

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. 150.*



STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of AMERICAN ARCHITECT, published monthly at New York, N. Y., for April 1, 1931.
 State of New York)
 County of New York) ss.:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared E. H. McHugh, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, International Publications, Inc., 959 8th Ave., New York City; Editor, Benjamin Franklin Betts, 959 8th Ave., New York City; Managing Editor Ernest Eberhard 959 8th Ave., New York City; Business Manager, E. H. McHugh, 959 8th Ave., New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) International Publications, Inc., 959 8th Ave., Sole Stockholder, Star Holding Corporation, c/o Corporation Trust Co. of America, Wilmington, Delaware. Sole Stockholder, W. R. Hearst, 137 Riverside Drive, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

E. H. McHUGH, Business Manager.

Sworn to and subscribed before me this 1st day of April, 1931.

(Seal) WILLIAM J. SPERL.

Notary Public Queens County, No. 1790, Reg. No. 7014. Certificate filed in N. Y. County, No. 1071, Reg. No., 3-S-706. Commission expires March 30, 1933.

school buildings might well include provision for suitable hanging space for pictures to be displayed in corridors, classrooms and any other parts of the building in which the children spend much time. Pictures should not be hung in locations where the children would rarely see them.

THE same idea might advantageously be extended to cover the allied fields of interior decoration and even clothing. To do so would not require devoting any considerable amount of school time to these activities. A lecture now and then, presented by a competent person who would impress school pupils with the fundamentals, would be all that should be necessary. Details are far less important to youth than fundamentals. A few fundamentals designed to impress young minds would plant the seed for future explorations often of their own initiative.

The argument of the educators that such a plan would open the way to introduce an endless number of topics that individuals believe should be taught in the schools to the exclusion of time required to teach reading, writing, arithmetic, geography, history and languages, requires but one reply. Architecture is something that touches every man, woman, and child. They must live and work in buildings. They are compelled to look at buildings whether they want to or not. It is something that exerts a great influence on their lives, their well being, happiness, and enjoyment of things mental and spiritual. Anything done in this direction is adding to the knowledge of our people and giving them something of practical value.

It should not be difficult to convince educators that an occasional illustrated talk on architecture to replace an evening spent at the neighborhood movie would be worth the time and small effort that would be required. The subject can be presented in a manner that would interest the student of high school age, and adults as well, just as thoroughly as the average motion picture interests them.

Taking architecture into the public schools has sound logic behind it. Its widespread influence for good, and the benefits that would be derived by individuals and the entire nation cannot be denied. It is an obligation that the present generation owes to those who are to follow. The architectural profession could undertake no more altruistic work, that would have more permanent and lasting effect, than to cooperate with America's educators in telling the youth of this country about good architecture.

The lead in this matter must in some way or other be taken by America's architects. It should not be left to those responsible for courses of study in the public schools to find the way or become convinced of their accord with the importance of the idea, for if that is done it will be many years before anything is accomplished. The profession must take an active interest in the movement and show those in authority in the schools how architectural appreciation can be easily developed in young America.

If only a little is done, it will be something—something that will react to the credit of the profession and the benefit of the entire country.

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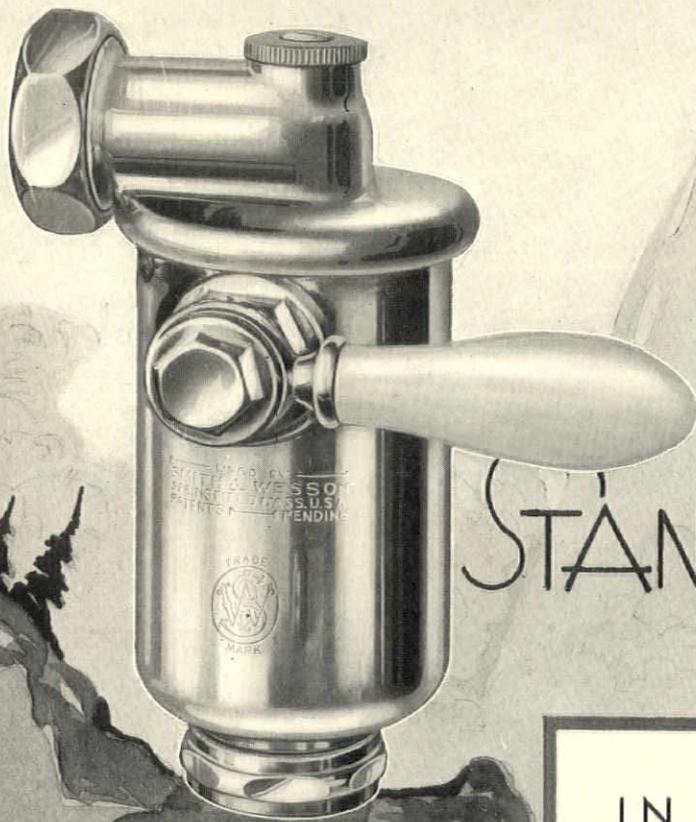
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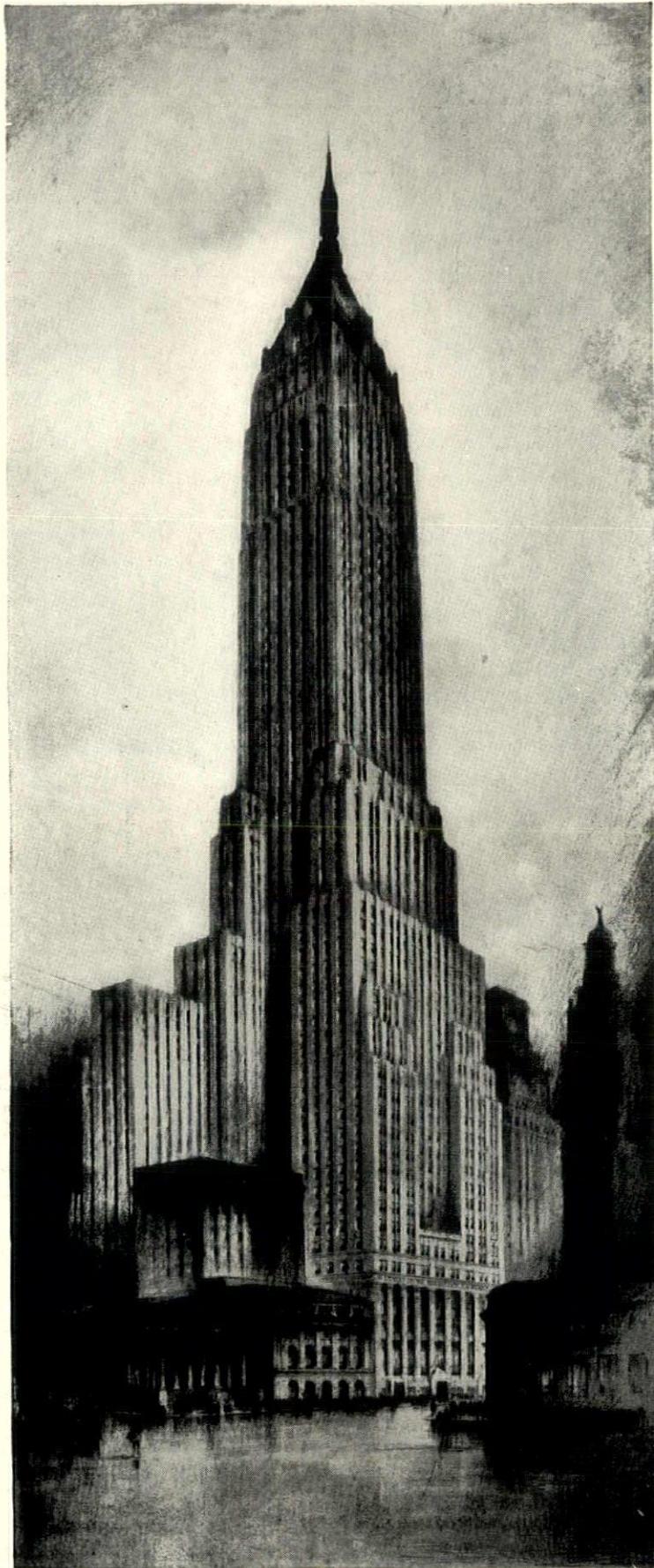
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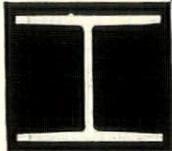
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