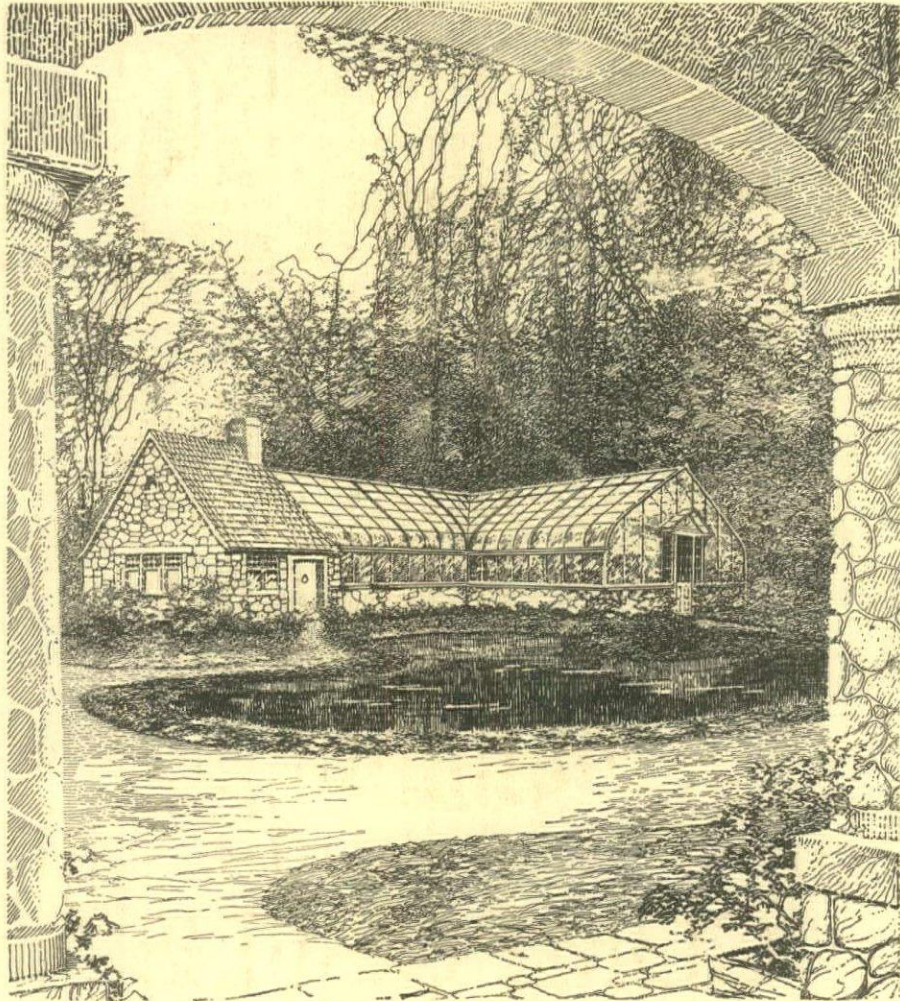


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DECEMBER, 1927

Piranesi
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The L-Shaped Plan

CERTAINLY it's practical. The way greenhouses are constructed these days, they are just about as light and sunny as all out doors.

Therefore it matters not whether a house runs north and south or east and west. Or both, as in the L-Shaped one. The growing conditions will be entirely satisfactory.

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Yes, you are right, we will build greenhouses, conservatories, swimming pools or vitalariums for you, with either the L & B Improved V-bar construction; or our standard cypress bar and iron frame.

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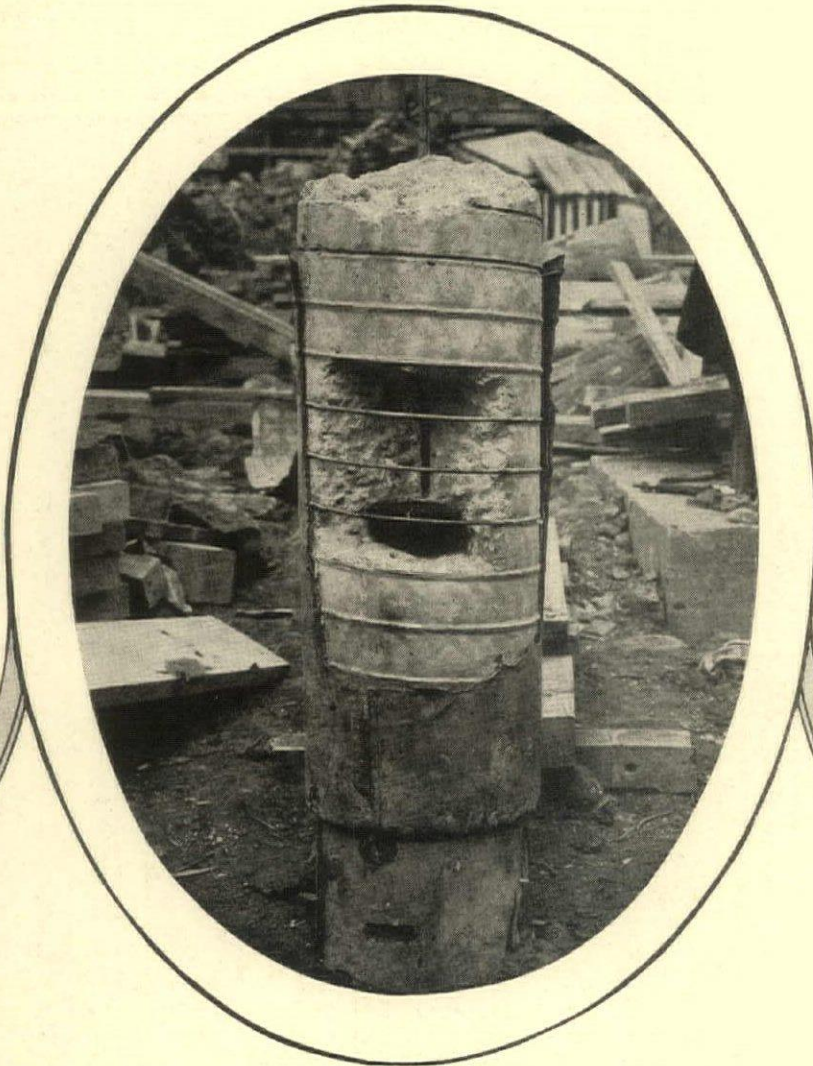
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Continental Bank Bldg., Chicago, Ill.

St. Catharines, Ontario, Can.

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In the light of past Raymond pile achievements, architects and engineers can confidently rely upon the method of timber-plus-concrete (composite) piles developed by this organization. This is the ideal pile for unusual length—a perfect joint and perfect driving alignment are *certain*. Study the “cutaway” section. See the bond.

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Architects' Service Department: 101 Park Avenue, New York City

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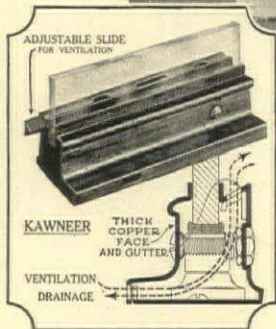
DETROIT

PHILADELPHIA

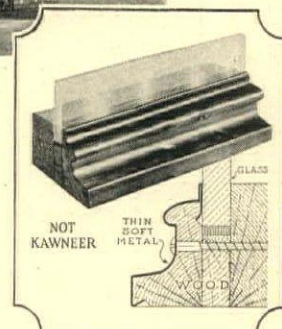
BOSTON



Chamber of Commerce Building, Indianapolis, Indiana.
Robert Frost Dagget, Architect.
T. A. Moynahan Construction Co., Contractors.



Photograph and diagram of a Kawneer hollow metal sash. Age and rough usage will not affect its strength and beauty. The heavy copper mouldings from which Kawneer sash and bars are built require no wood reinforcement.



Wood strips covered with thin metal (to imitate Kawneer shapes) are perishable, thus endangering the safety of the glass. The thin, soft metal is easily dented and marred.

All store fronts in the above building equipped with Kawneer Solid Copper Store Front Construction.

We are in a position to fill your specifications whether for a front of the most simple or the most ornate design.

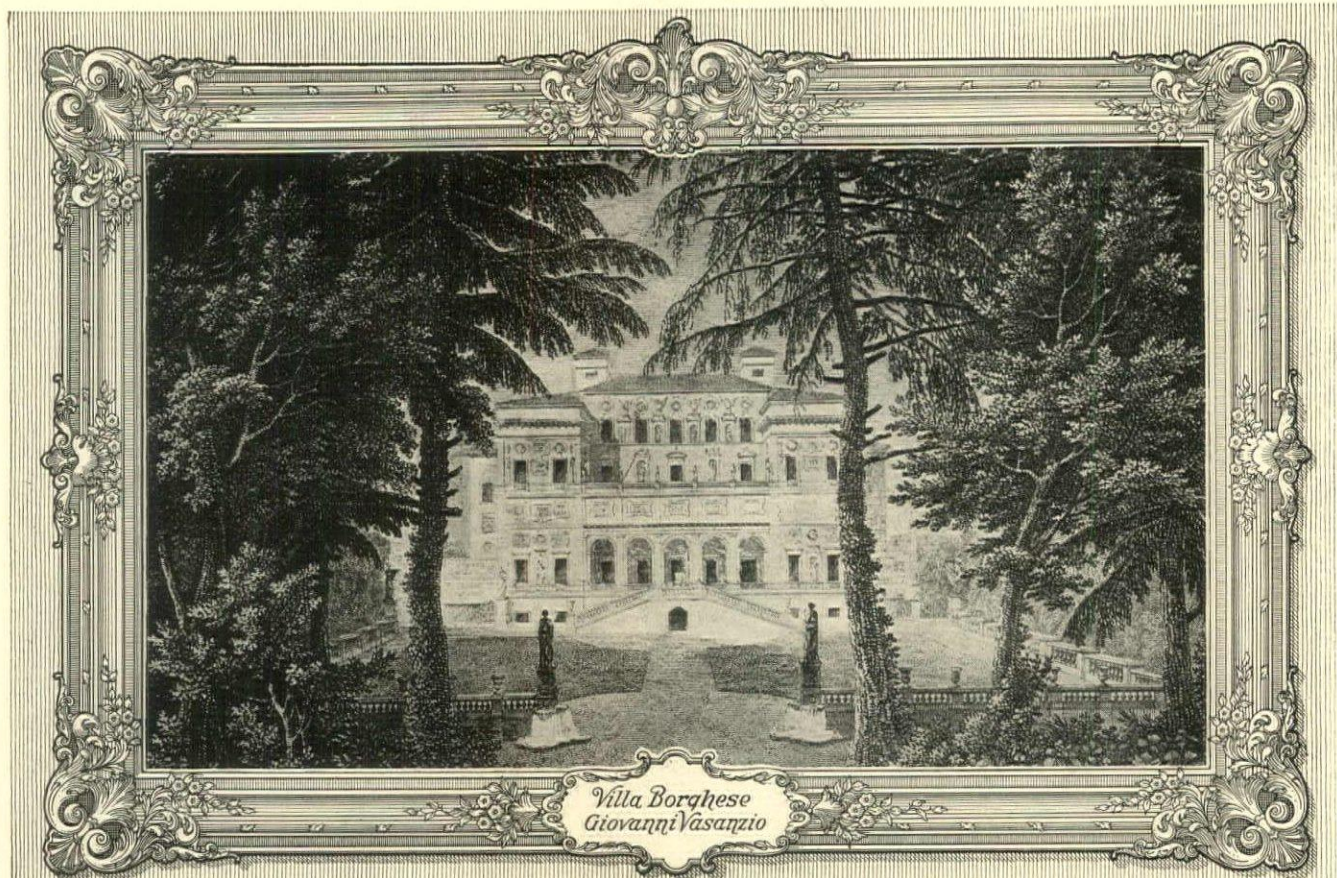


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*The ornamentation of the Villa Borghese,
now a government art museum at Rome,
has inspired designers for centuries.*

Northwestern Terra Cotta

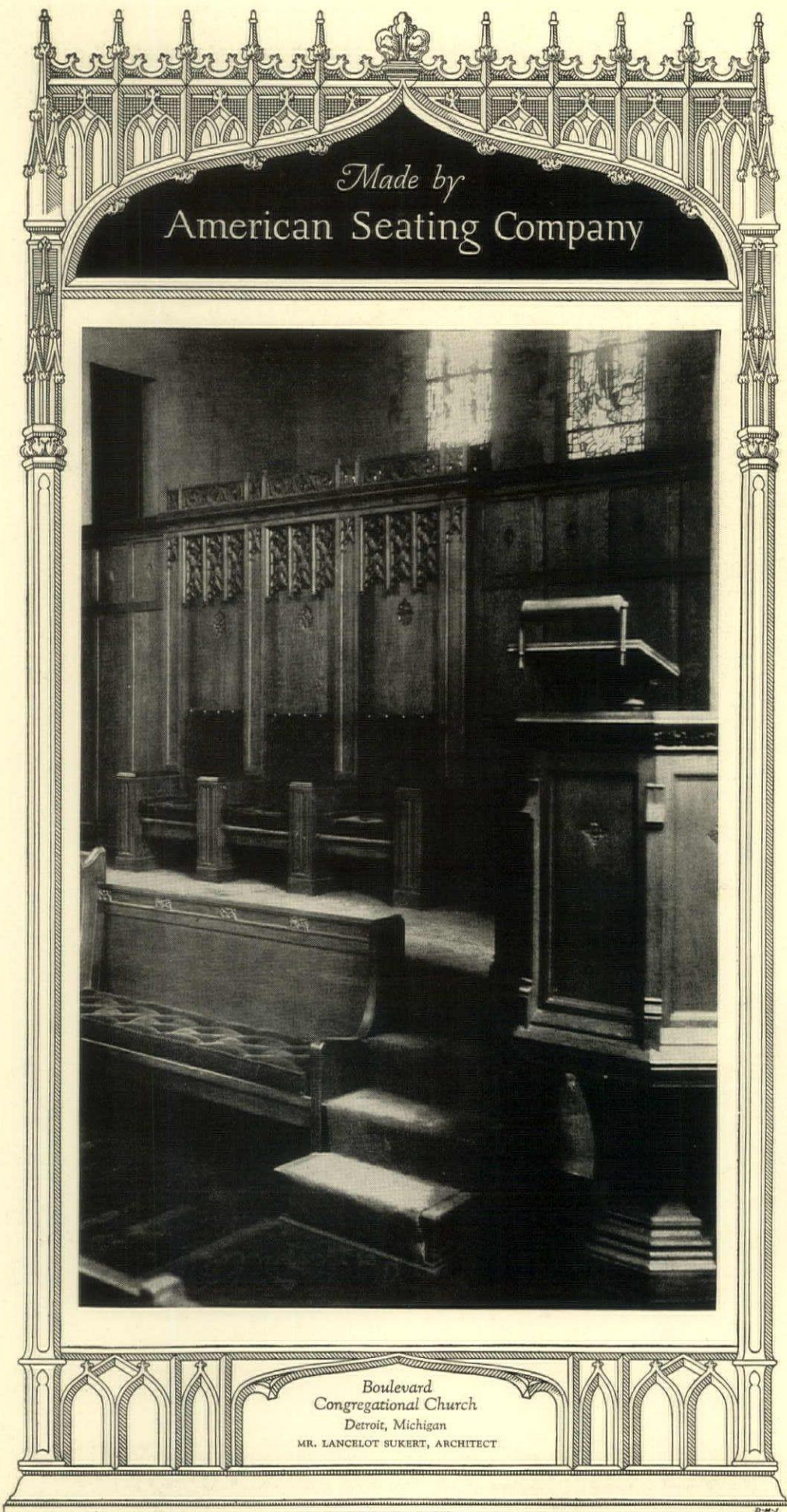
*makes practical the use of repeated
ornaments to enhance the beauty of
American Architectural Masterpieces.*

The Northwestern Terra Cotta Company

Denver

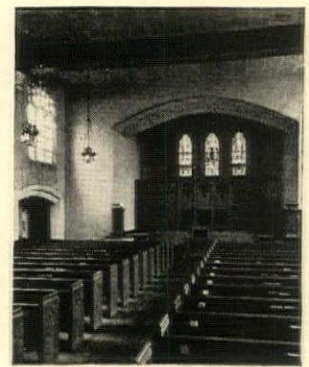
Chicago

St. Louis



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Benjamin Moore & Co.

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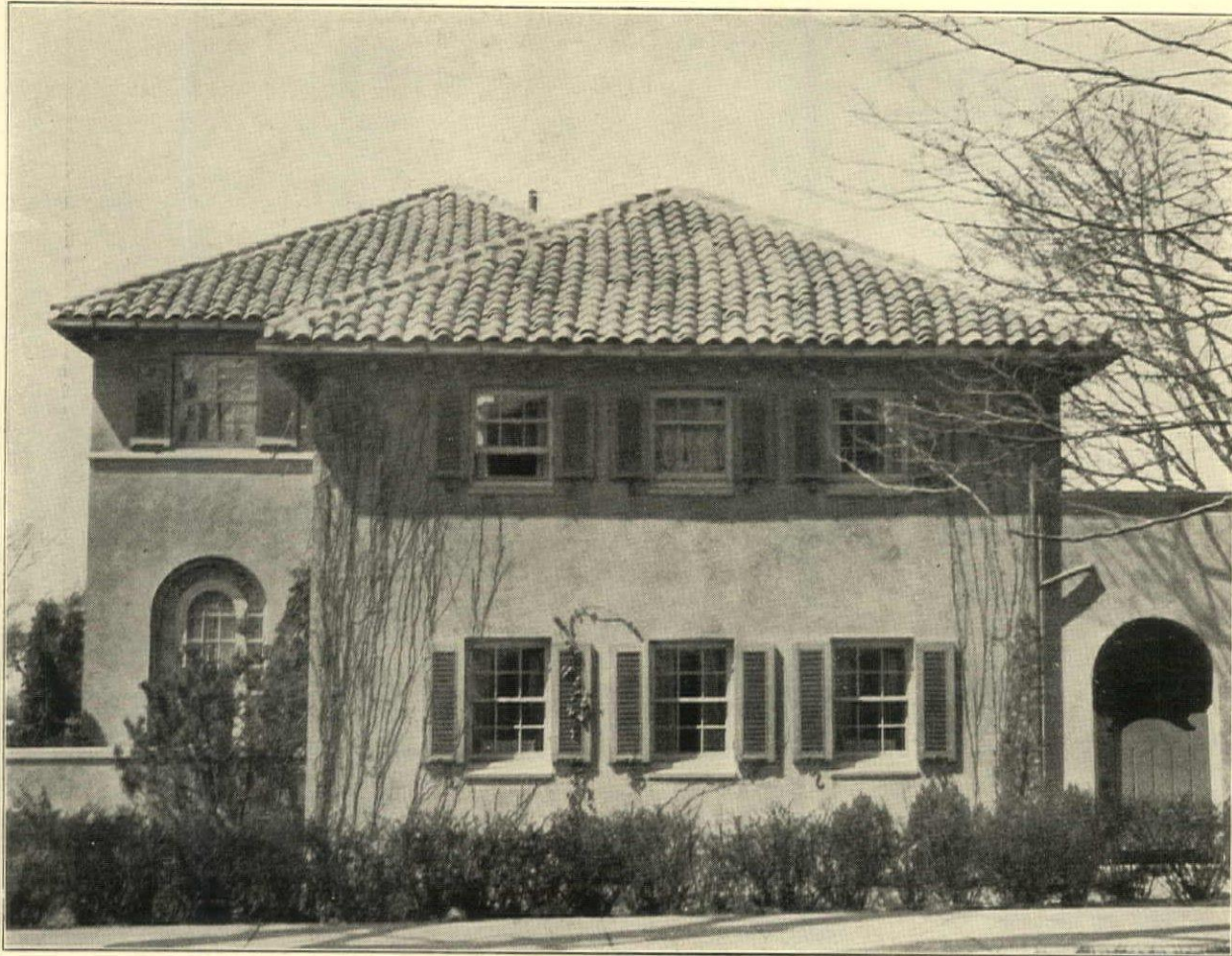


ST. LOUIS
CARTERET
TORONTO

W. P. Nelson Co., Chicago, *Painting Contractors*

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Allerton Club, Chicago—"Muresco" and "Impervo Surface" used throughout



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This is but one of many unusual roof treatments which can be achieved with IMPERIAL Roofing Tiles. Because of the variety of ways in which they may be laid, and the countless color effects obtainable with them, they give the architect a greater opportunity for self-expression than does any other roofing material.

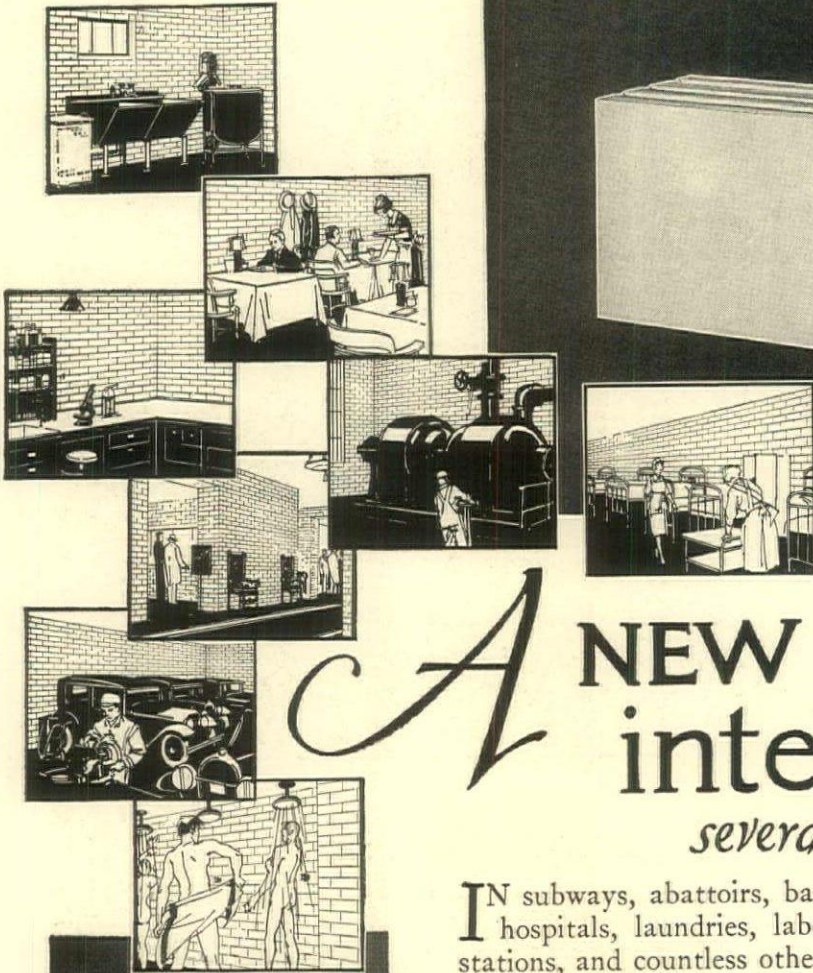
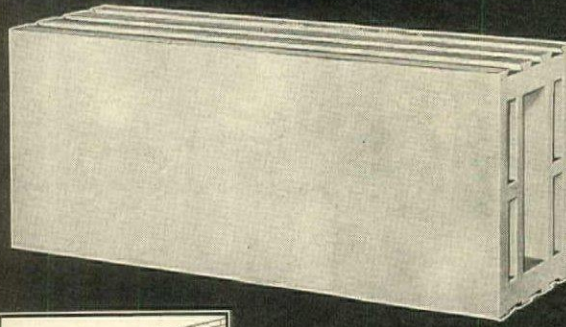
Moreover, by employing them the architect can rest assured that he has given his client the most enduring roof it is possible to specify. Long after roofs of less permanent materials have required replacement, a roof of IMPERIAL Roofing Tiles will be warding off weather quite as efficiently as it did when it was new.

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several color ranges

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NATCO

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HOLLOW BUILDING TILE

The Good Will Account is Growing



A. E. Dickinson

By **A. E. DICKINSON**
President
Indiana Limestone Company



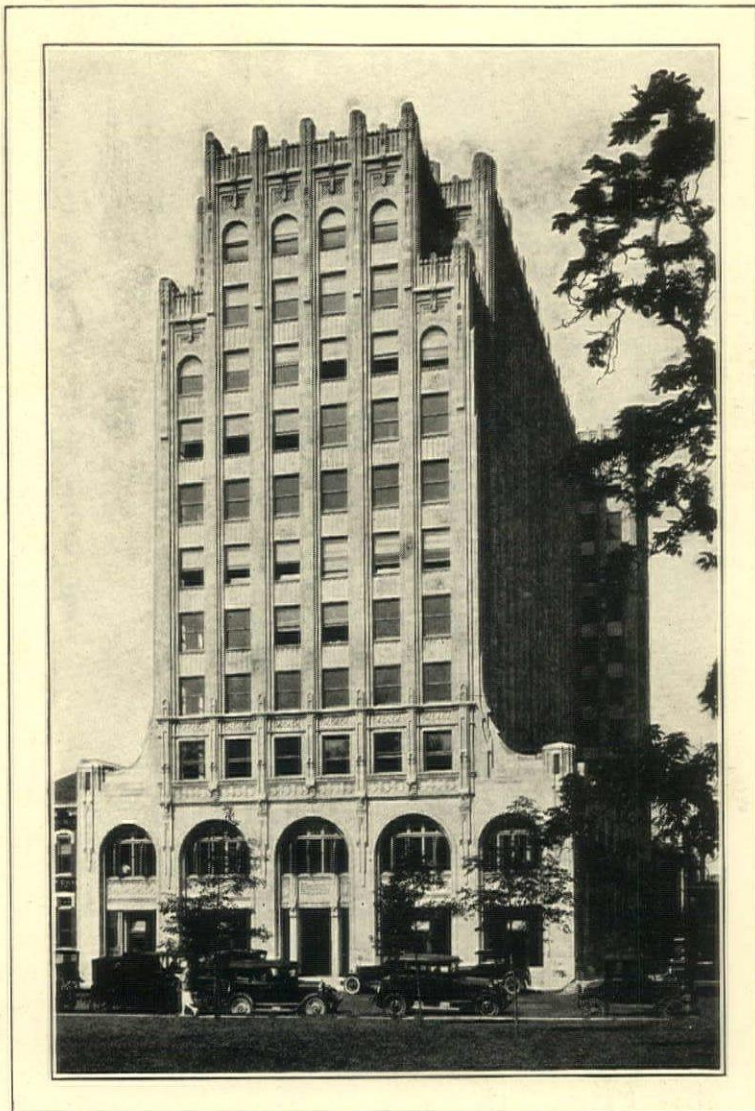
(Indiana Limestone Company is a consolidation of 24 of the oldest and largest companies in the Indiana Limestone district. With assets at over \$46,000,000, this company has facilities for handling any number of large contract operations)

INDIANA Limestone Company's service, as might be expected, is winning the enthusiastic approval of architects everywhere. The following excerpts from letters and reports indicate their opinion of our service:

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"Mr. Anderson of York & Sawyer's complimented the Indiana Limestone Company on the good workmanship and service which we had given them on this job (Euthenics Building at Poughkeepsie, N. Y.)."—From a salesman's report.

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Chamber of Commerce Building, Indianapolis. Robert Frost Daggett and Thomas Hibben, Architects. Awarded medal Indiana Society of Architects. Built of Variegated Indiana Limestone from the quarries of the Indiana Limestone Company.

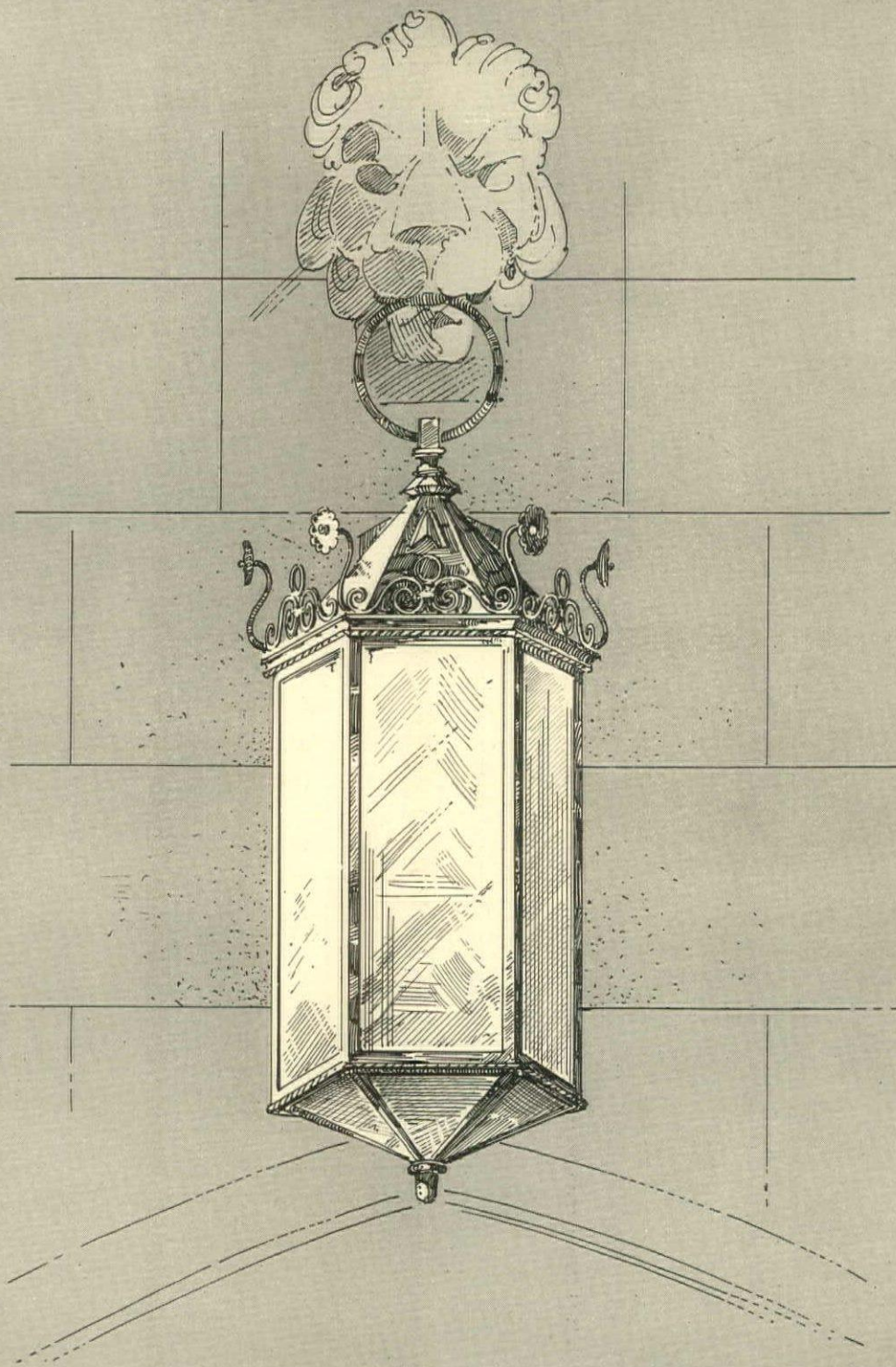
One of the fundamentals of Indiana Limestone Company policy since the beginning has been to maintain a higher standard of service than has ever been given in the stone industry before. It is a pleasure to know from our friends in the architectural profession that we are succeeding.

Please write us when information on any question pertaining to the use of Indiana Limestone is desired. Address Box 744, Service Bureau, Indiana Limestone Company, Bedford, Indiana.



General Offices: Bedford, Indiana

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*This fixture was designed and made for the residence of
Mr. Spaulding Bisbee, Cumberland Foreside, Me.*

John P. Thomas, Architect

MITCHELL VANCE COMPANY, INC.

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A Chest from Old Hadley

IN this reproduction of a rare chest from old Hadley, Massachusetts, there are enough ideas in design to build an entire room.

It seems to us, as manufacturers of furniture for American institutions and homes, that too many people perhaps still think it is necessary for furniture to bear a foreign stamp in order that it may have merit. Yet all are agreed that our American architects are setting the pace for the entire world in creative design.

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THE HADLEY SUNFLOWER CHEST—a careful reproduction of a rare old Jacobean chest from Hadley, Massachusetts. In the "Sunflower" carving is reflected the spirit of Early America.



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TERRA COTTA



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Beautiful
Detail*

DETAIL of Terra Cotta,
Fine Arts Building, Los
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& Eisen, Architects.

Decorative interest is often forgotten
in the present swing to simplicity.

Form, mass and outline may im-
press but the architecture which
appeals demands grace.

Terra Cotta offers this completing
touch without the handicap of ex-
cessive expense.

NATIONAL TERRA COTTA SOCIETY

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A reproduction of this rendering by Hugh Ferriss, suitable for framing, will be mailed free of cost to any architect

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STRUCTURAL steel will last indefinitely. No other building material can be erected with such certainty of safety, security and continued usefulness. No other building material so easily and economically postpones a structure's obsolescence. Steel is the modern building medium . . . flexible, durable, truly permanent.

Steel has proved strength—known durability . . . and time does not destroy them. In the opinion of leading

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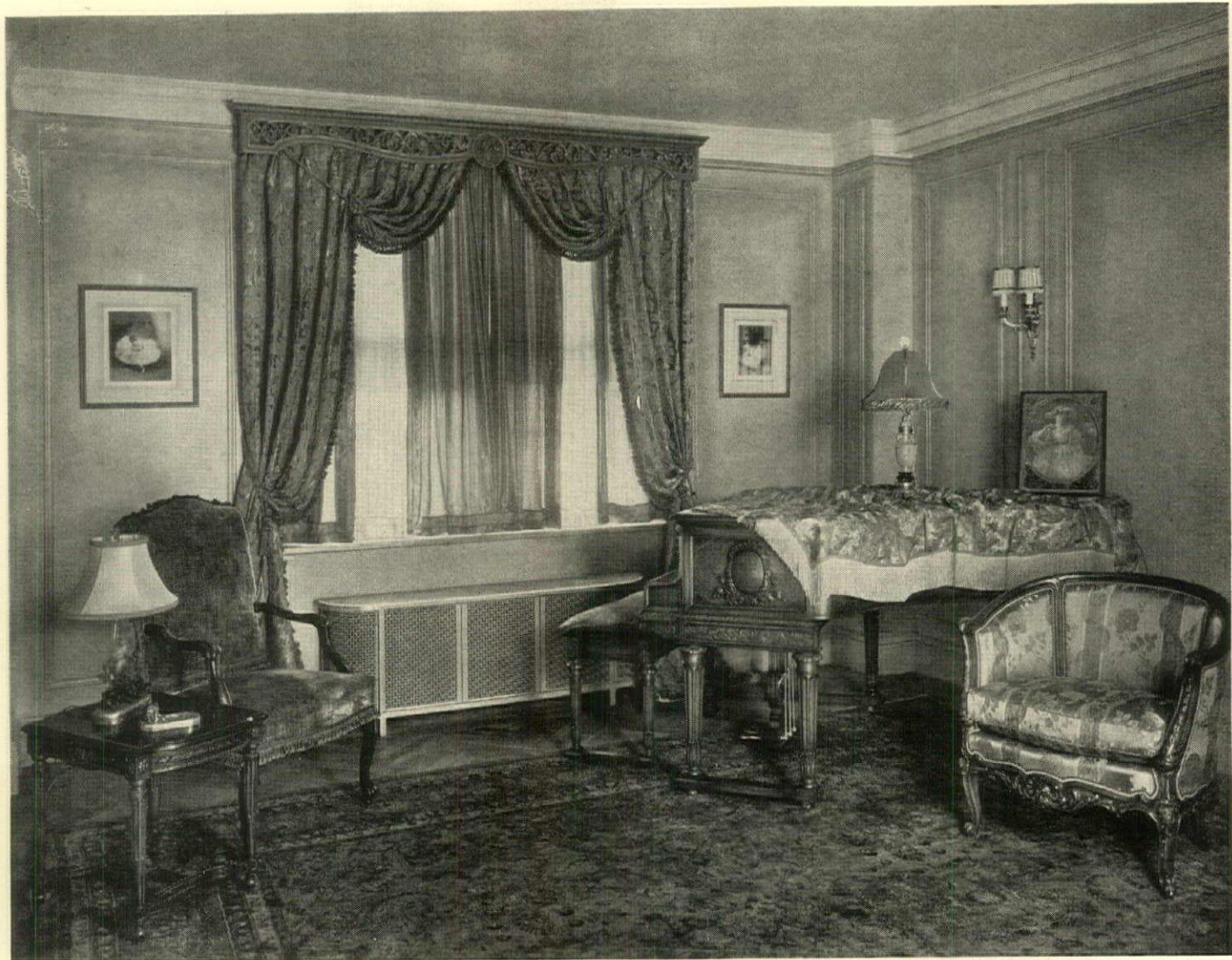
The easy adaptability of structural steel . . . its remarkable flexibility as a building medium . . . often saves the cost of replacement by permitting extensions, alterations, or complete remodeling to keep a structure modern.

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Interior Designed and Furnished by Ann Mussmann

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J. E. R. Carpenter, Architect

SOME architects still think of radiator cabinets in terms of wooden enclosures or of the flimsy, sheet metal cabinets made to sell rather than to serve. But those architects should investigate Tuttle & Bailey Radiator Cabinets, which, incidentally, are being more and more widely adopted as standard equipment for prominent buildings everywhere.

The architect need no longer hesitate in recommending Radiator Cabinets when he specifies Tuttle & Bailey. These cabinets are made

New
Artistry in
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Concealment

for high-class surroundings. Their construction, design and finish truly portray a *New Artistry in Radiator Concealment*. Their efficiency and practicability have earned widespread recognition in the architectural field.

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Established 1846

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Tuttle & Bailey Radiator Cabinets have been installed as regular equipment in such prominent apartments and apartment hotels as:

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| 129 East 21st Street | Hotel Windemere |

Hotel Wyndham
The above are all in Manhattan

Parbrook Hall, Brooklyn
Duncan Apts., Jersey City

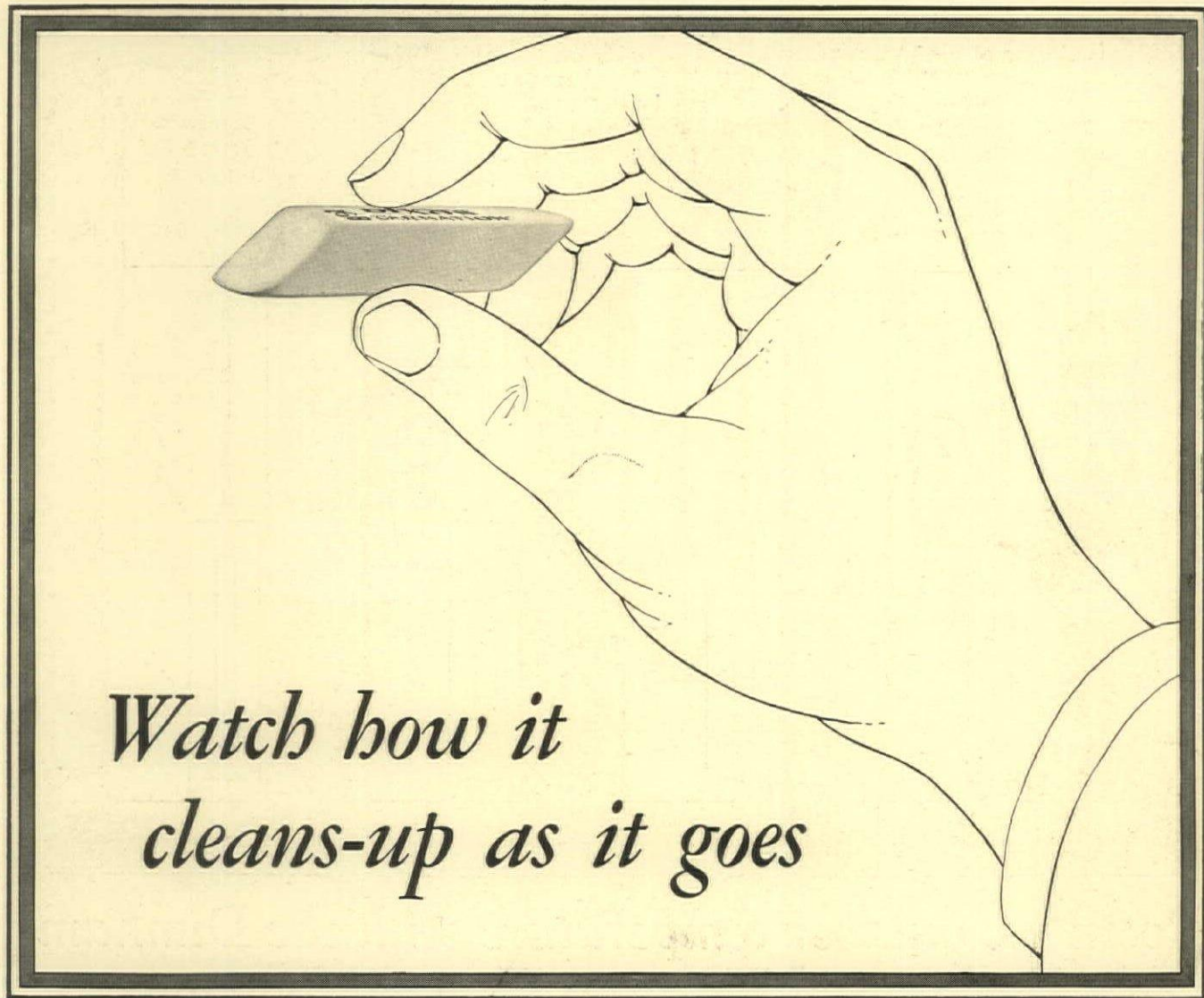
Tuttle & Bailey Mfg. Co.,
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Gentlemen: Please send illustrations and particulars of your All-Metal Radiator Cabinets.

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*Watch how it
cleans-up as it goes*

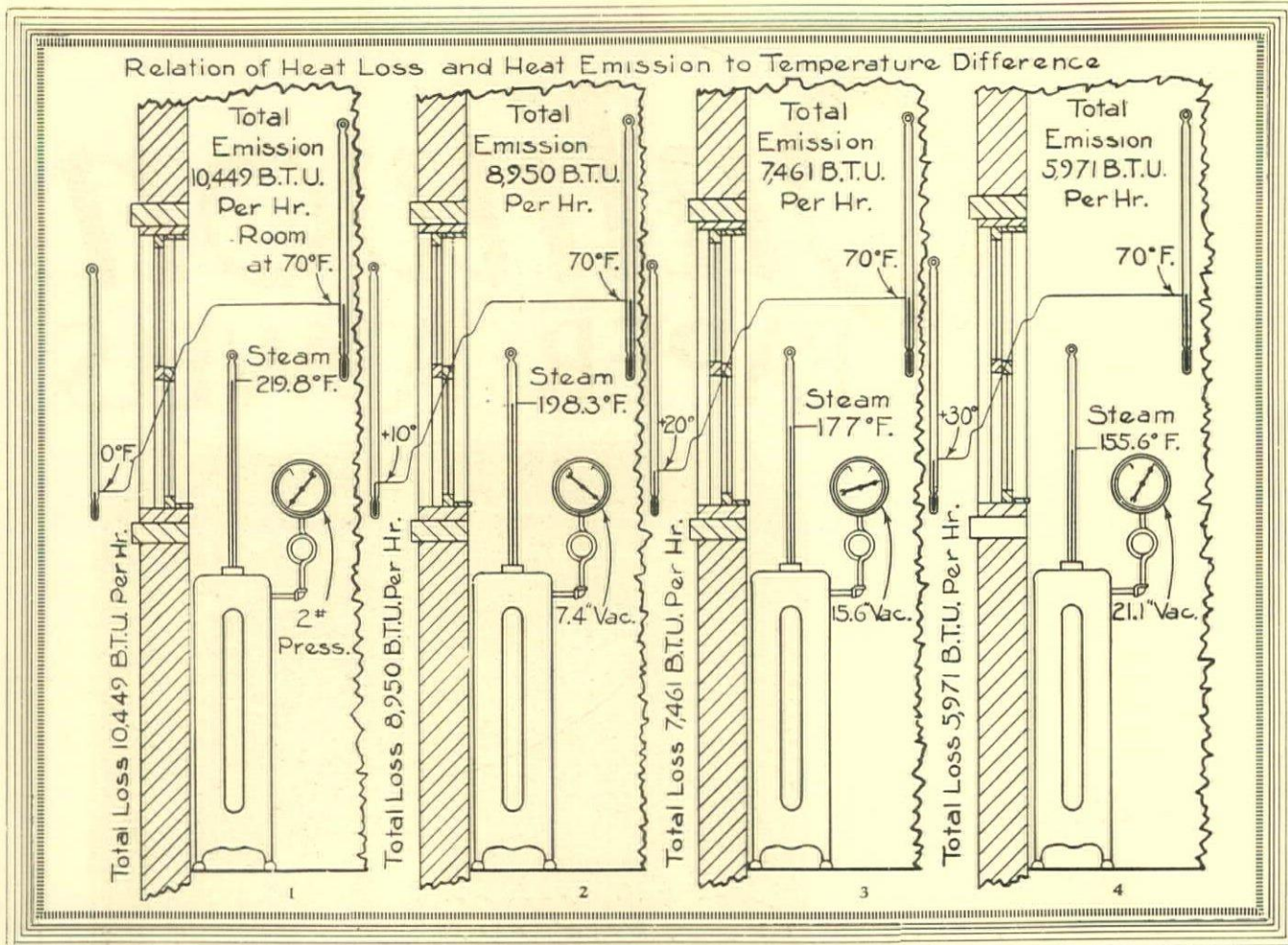
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1827 THE HUNDREDTH YEAR OF DIXON SERVICE 1927



Room vs. outdoor temperature with the Dunham Differential Vacuum Heating System

UNTIL the advent of the Dunham Differential Vacuum Heating System, steam could not be circulated within the radiators and piping on sub-atmospheric pressures.

The rate at which a building loses heat is directly proportional to outside temperature and wind pressure, providing the temperature within the building remains constant. Inside temperatures can remain constant only when the heat given off by the radiation equals the heat loss from the building. This condition was impossible to secure until the advent of the Dunham Differential Vacuum Heating System.

The relation of room temperature to outside temperature is shown in the above illustration. It will be noted that with the Dunham Differential Vacuum Heating System it is possible to decrease the steam temperature within the radiators and thus reduce the heat loss from the building as outdoor temperatures increase.



Reference to section 1 in the illustration shows that with a zero outdoor temperature there is a total heat loss from the room of 10,449 B. T. U. per hour, which is equalled by a heat emission from the radiator of 10,449 B. T. U. with steam at 219.8 degrees (corresponding to two pounds pressure). With an outdoor temperature of 10 above zero (Section 2) the heat loss and heat emission are respectively 8,950 B. T. U. per hour, but now steam is supplied at 198.3 degrees (corresponding to 7.4 inches of vacuum).

Sections 3 and 4 of the illustration show further reduction in steam temperature with corresponding decreased heat emission from the radiator and consequent reduced heat loss from the building.

It should be particularly noted that the room temperature is maintained constant at 70 degrees under these varying outdoor temperature conditions.

Look for the Name
DUNHAM
This nameplate identifies a
genuine DUNHAM
Radiator Trip



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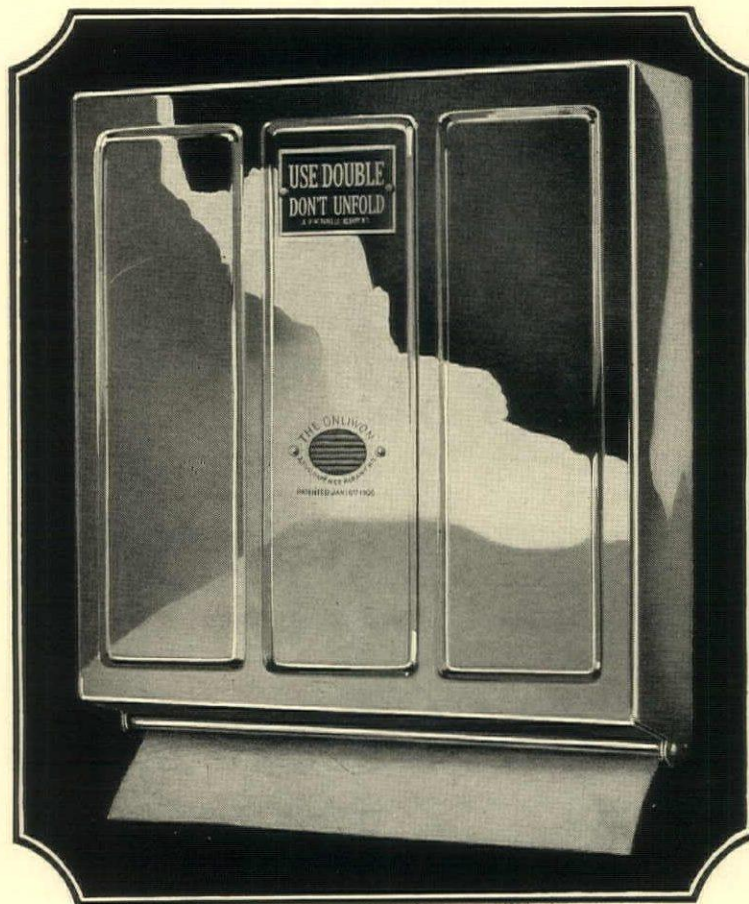
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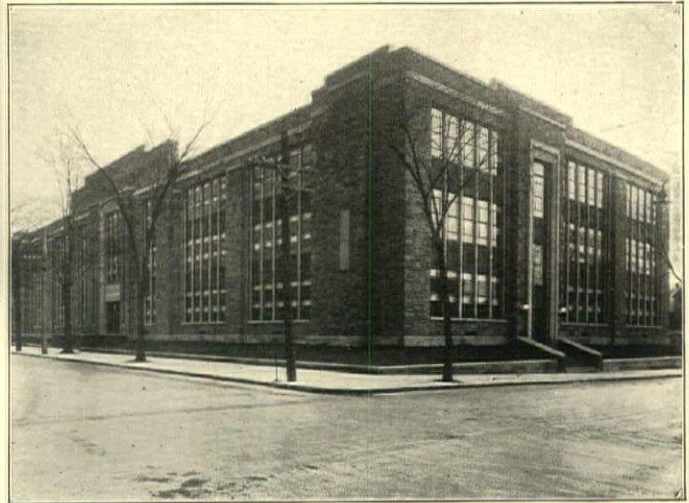


CHRISTOPHER COLUMBUS SCHOOL
erected in 1926, was equipped with forty-seven (47)
Buckeye Heatovents.

Architects
TIFFANY & KALEY, Binghamton, N. Y.
Heating Contractor
GAYLORD & EITAPENC Co., Binghamton, N. Y.

EAST JUNIOR HIGH SCHOOL
erected in 1925, was equipped with forty-nine (49)
Buckeye Heatovents.

Architects
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Heating Contractor
M. E. LEWIS, Binghamton, N. Y.



Benjamin Franklin School now under construction will be equipped with Forty-nine (49) Buckeye Heatovents. Heating Contract let to Gaylord & Eitapenc Co., Binghamton, N. Y. Architects, Conrad & Cummings, Binghamton, N. Y. (photo not yet available.)

Results from previous installations are the best recommendations for the use of Buckeye Heatovents, the modern, self-contained unit, Heating and Ventilating System.

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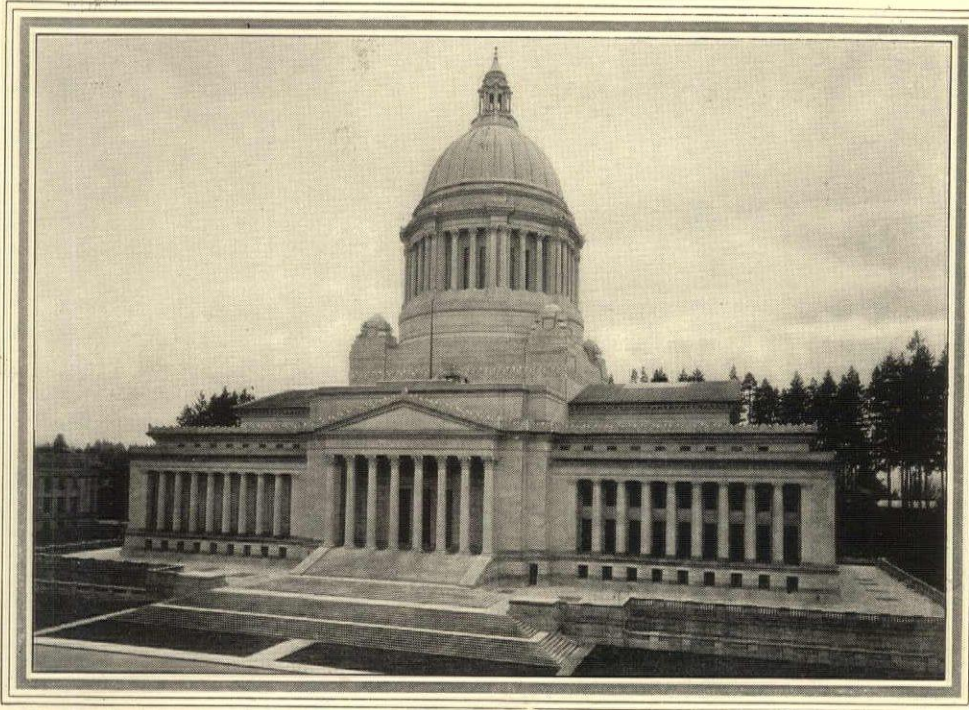
150 Pounds Pressure



CRANE VALVES



2500 Pounds Pressure



The new Legislative Building in the State Capitol Group at Olympia, Wash. Architects, Wilder and White, New York. Associate Architects Bebb and Gould, Seattle. General Contractors, Sound Construction Co. Plumbing and Heating Contractors, McNeal-Taylor Co.

CRANE MATERIALS IN A \$7,000,000 STATE CAPITOL

That Crane plumbing and heating materials were used exclusively in the \$7,000,000 Legislative Building of the State Capitol Group at Olympia, Wash., is gratifying. Especially so, when the exacting circumstances under which the materials were installed are considered.

Architects and contractors naturally felt that only fixtures of exceptional beauty would be worthy of the classic charm of the structure. Piping must be of assured

quality, since it was to be placed behind marble walls that could not easily be torn out for repairs. Fittings must conform accurately to outlet holes cut in the marble.

In brief, materials and workmanship must be of the finest. And the installation must be rushed. Crane beauty and quality, and the wholehearted co-operation of the Crane Seattle branch in speeding deliveries, enabled the builders to fulfill every requirement.

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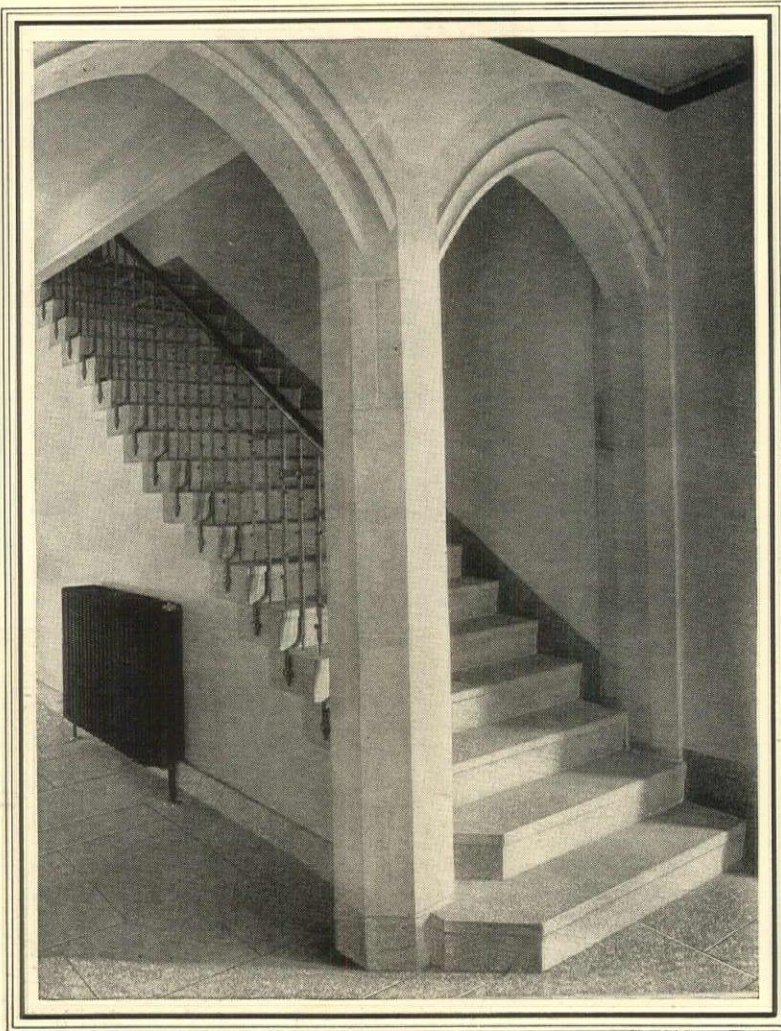
Works: Chicago, Bridgeport, Birmingham, Chattanooga, Trenton, Montreal, and St. Johns, Quebec; Ipswich, England

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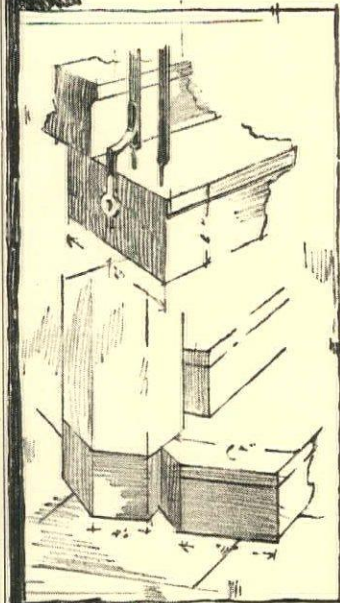
CRANE-BENNETT, LTD., LONDON

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ST. PAUL'S PRESBYTERY
PITTSBURGH, PA.

Carlton Strong,
Architect



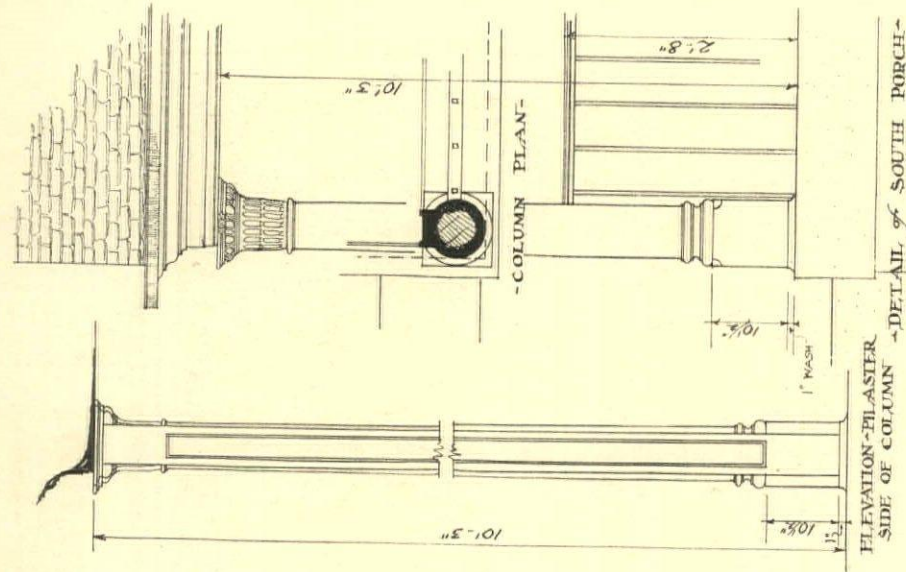
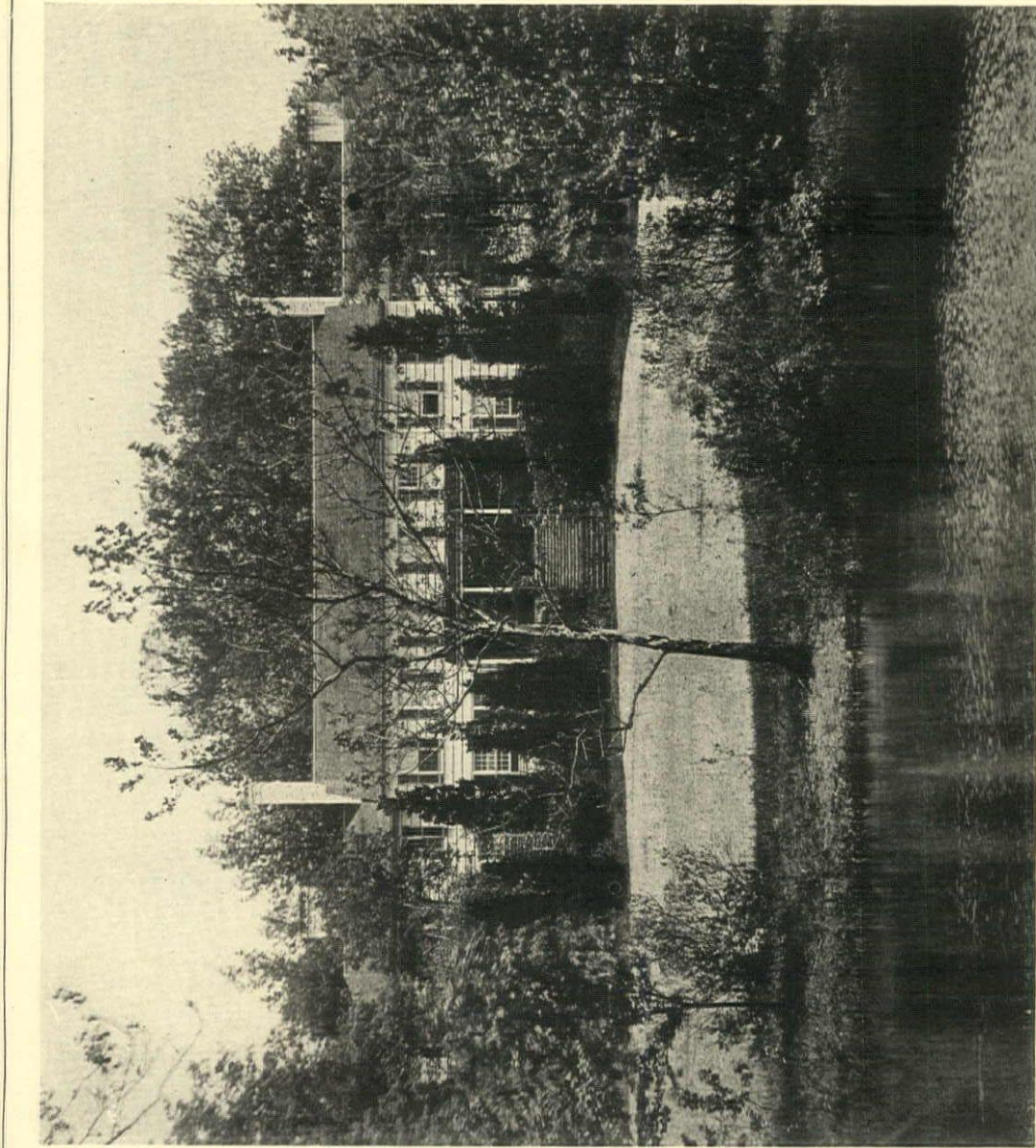
CONTRASTING YET IN PERFECT HARMONY

Stair steps machined from solid blocks of Alberene Stone—strings, floor tiles and base of the same material—by thus availing himself of Alberene's soft blue gray color, the architect achieved an effect embodying contrast without loss of harmony. Alberene's color is unique and distinctive in natural stones—its use makes possible color combinations to be had in no other way. *A request to the Alberene Stone Company, 153 West 23rd Street, New York, will bring the Catalog—and samples, if desired.*

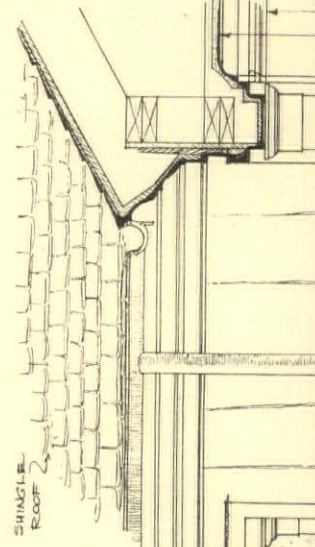
ALBERENE STONE

A NATURAL STONE OF DIVERSIFIED ARCHITECTURAL UTILITY

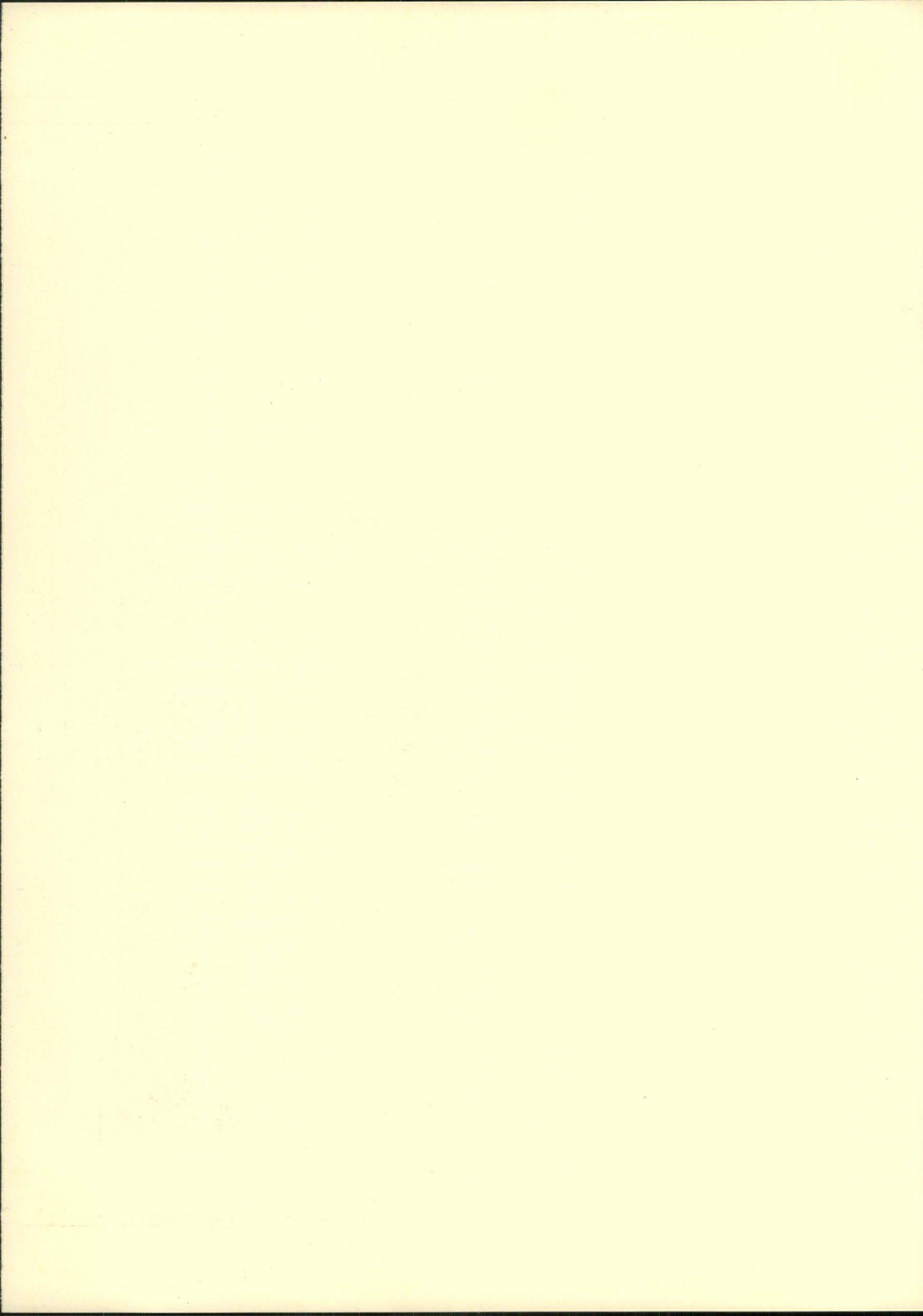
THE ARCHITECT'S DETAIL SERIES

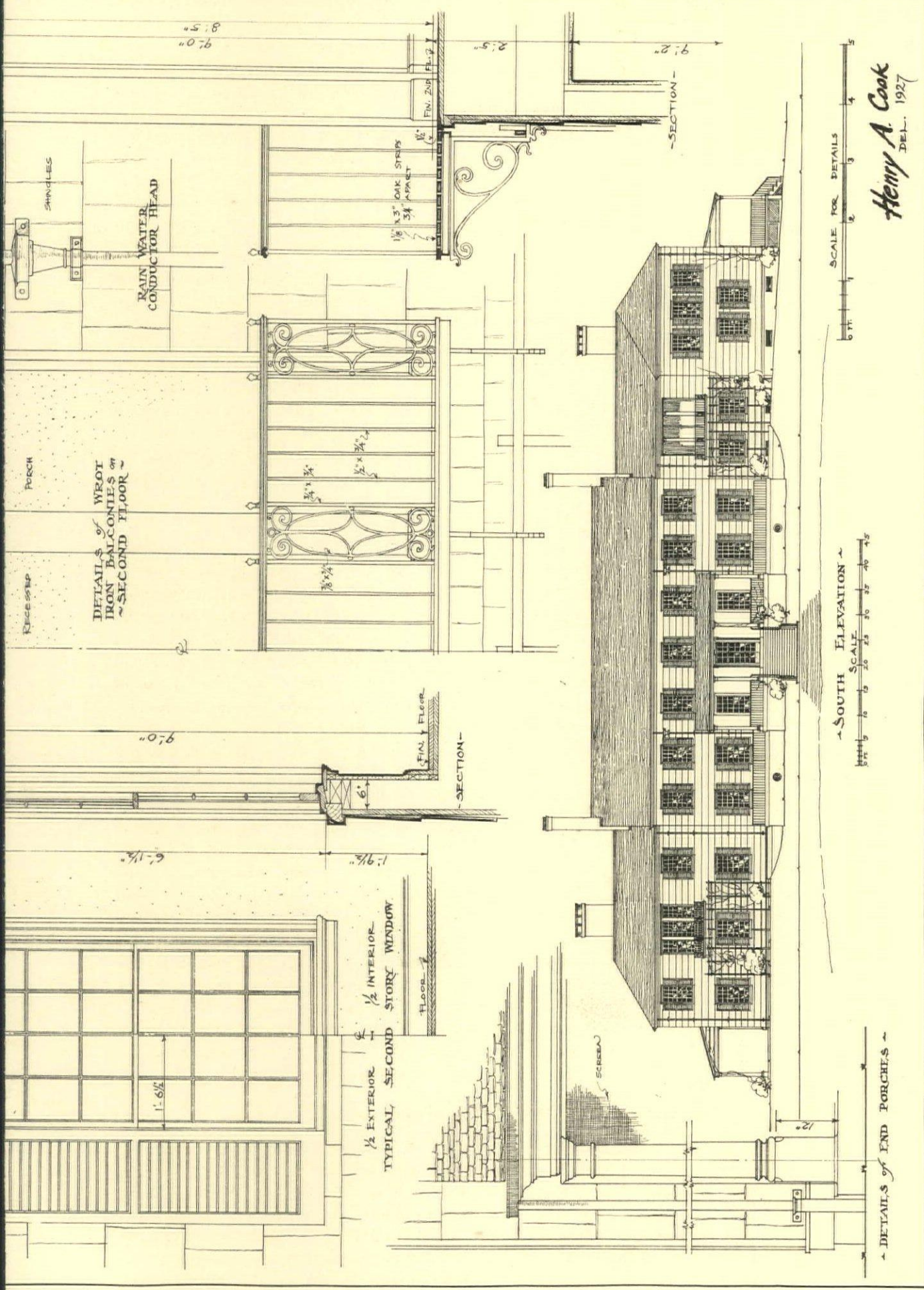


ELEVATION-PLASTER
SIDE OF COLUMN -DETAIL of SOUTH PORCH-



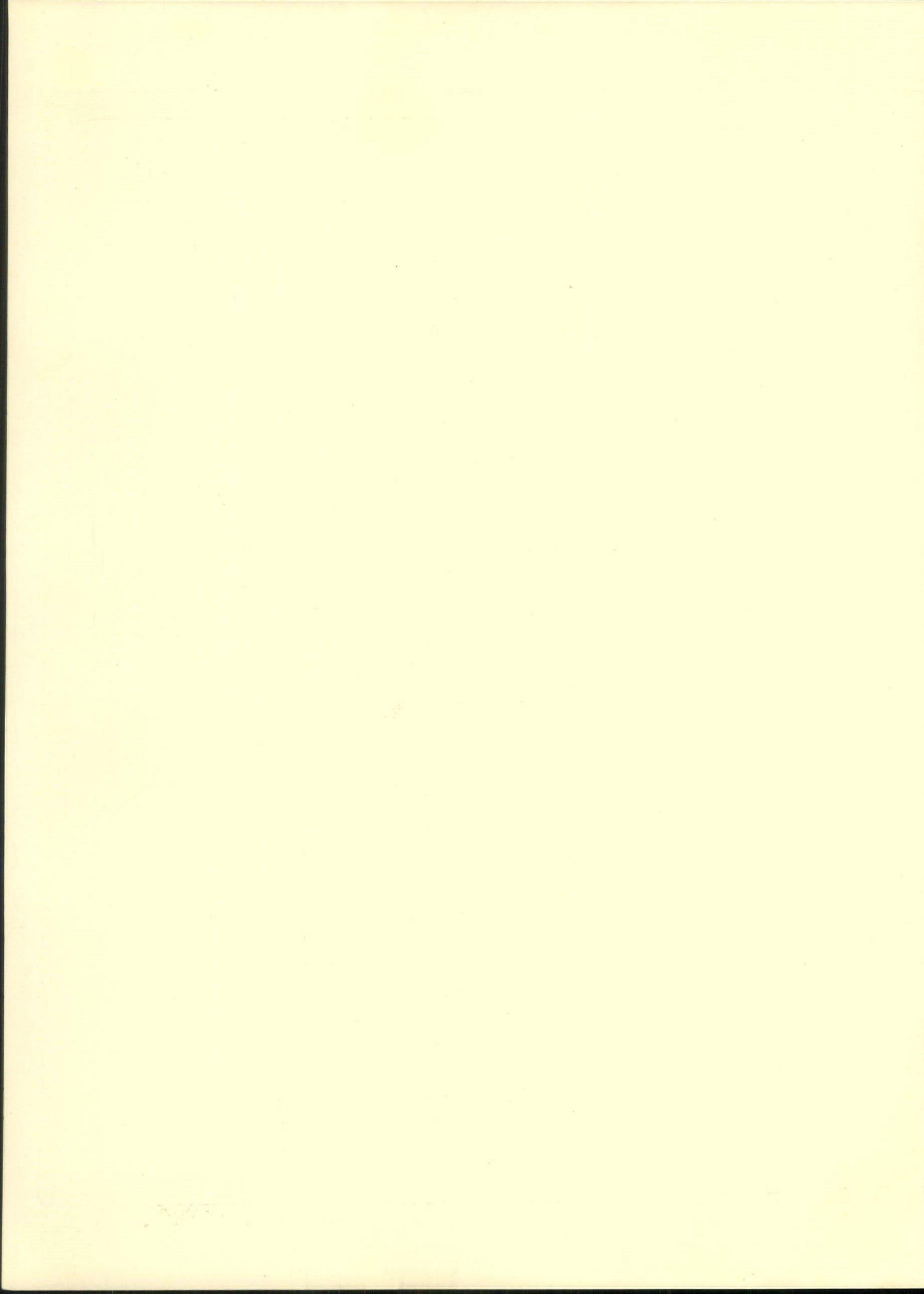
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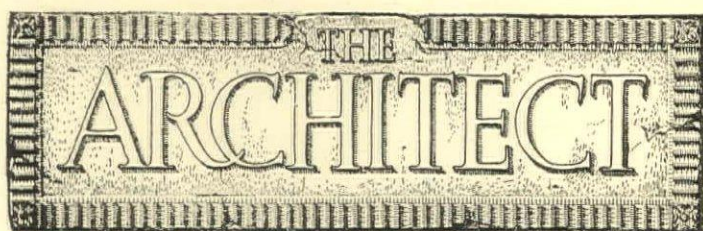




Henry A. Cook
DEL. 1927

~ SOUTH ELEVATION WITH DETAILS ~
 HOUSE for MEREDITH HARE Esq. HUNTINGTON, L.I.
 ~ Charles A. Platt, Architect, New York City, N.Y. ~
 December 1927





Volume IX

DECEMBER, 1927

Number 3

THE ARCHITECT is issued the first of every month and contains illustrations of the best work being produced in America. The selections are carefully chosen by a Board of Architects, thus saving the profession valuable time in weeding out worthless material.

FEATURES: Every issue will contain twenty-four to twenty-eight plates, eight to twelve pages of perspectives or line drawings. The outside cover will be a Piranesi drawing, changed monthly.

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Editorially Speaking

IT IS PLEASANT to call our readers' attention to the plates in this issue of that finely studied building, The Detroit Institute of Arts. It was designed by Paul Cret, Zantinger, Borie and Medary, Associated Architects, and, in our opinion, all these gentlemen, as well as the city of Detroit, are to be heartily commended. An examination of the various plates showing the noble entrance elevation and the simple, vigorous treatment of the auditorium in the rear, the beautiful entrance lobby and the main exhibition gallery, combine to create the impression that here is a noteworthy building, one that will take its place among the finest creations of this decade. Only an architectural "red" will quarrel with this classic architecture so eminently suited for its purpose. Such lovely things as this are a comforting reaffirmation of ancient and enduring beauty.

We hope, too, that our readers will not overlook the beautiful "St. John's Episcopal Church" at Los Angeles, designed by Pierpont and Walter S. Davis.

This is an "honor" building, having received from the architects of the Pacific coast what is known as the "Distinguished Honor in Architecture" award. This award is issued only for buildings which are esteemed of special and extraordinary merit and we feel that in this case the Jury was amply justified. The early Italian quality of both interior and exterior has been exquisitely sustained and the size of openings and disposition of detail on the front elevation seem well-nigh perfect. The outside pulpit, picturesquely placed at one corner, gives a fine idea of the vigor and character of the detail.

WE ALSO PRESENT in this issue plates selected from a series of drawings of prominent Detroit buildings, prepared during the past summer by Hugh Ferriss. The series was commissioned by the J. L. Hudson Company of Detroit who exhibited it in connection with a recent anniversary celebration. This Department Store took the rather unusual step of removing all merchandise from its twenty-five windows during the period of the celebration, giving the entire space over to these architectural drawings.

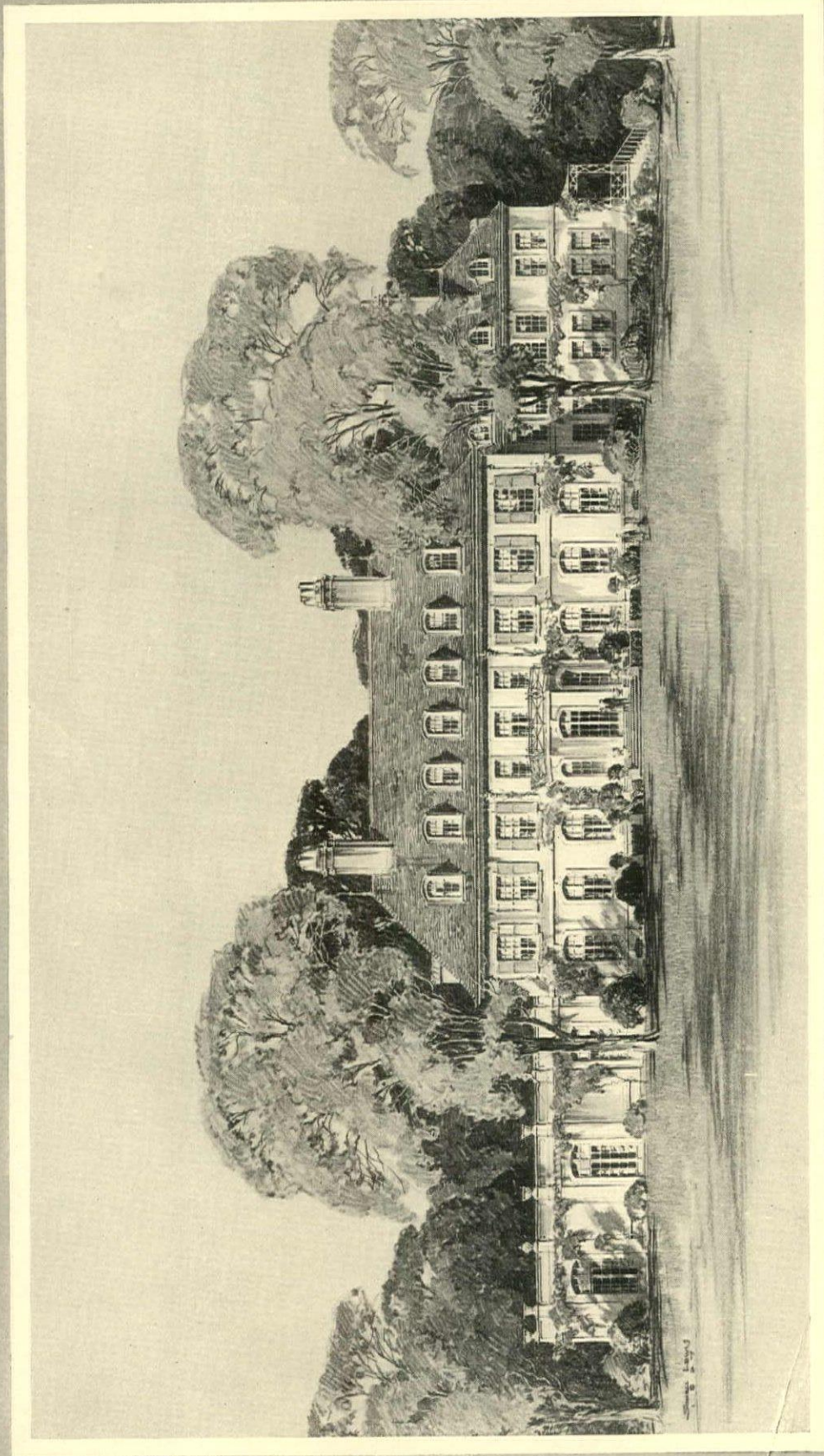
For the Love of Mike!

THE NEW YORK Herald-Tribune front-pages an item to the effect that Sir Michael Sadler, whoever he may be, has made up a list of the twenty most beautiful cities in the world, in which Quebec is the only one on the American continents, North or South, to win an honorable mention. New York, Boston, Washington . . . surely we should think nobly planned Washington could get in, or lovely, mellow Charleston, or New Orleans . . . but there we go, doing what so many will do, namely, making up a list of our own of all the places we like best, and a fig for Sir Michael.

It's a queer thing about lists. All an editor has to do is to publish a notice saying that Prof. Aloysius Whoozis says that the ten best pictures . . . or books . . . or Victrola records, are so and so and the good old Public falls heavily and begins calling the Professor all kinds of a nut. And hundreds of people send in lists of their own, all of which is fine for the publishing business. But there is no use getting excited about what Sir Michael thinks. If you really want a representative list of the most beautiful cities in the world, get an American to make it out . . . someone who knows!

"Words, Words, Words. . ."

SOMEWHERE . . . IN Shakespeare, we believe . . . there is an outcry against the verbosity which, along with other things, afflicts this world. We have come along considerably since the Bard of Avon's day and if there was "plenty talk" then, what can we say of our own times? A consideration of our voluminous news-sheets . . . blankets, we may well



Schell Lewis, Del.

Study, House, Mr. William Falmestock, Newport, R. I.

Charles A. Platt, New York, Architect

call them . . . and a glance at any one of our newsstands with its array of magazines, make it evident that we are engulfed in a deluge. The written word would surely swamp us, absorb all our energies and leave little time for anything else but for the important fact that we read only a modicum of it. Sated by the mere contemplation of the banquet that is offered, we turn away, leaving the viands untouched.

There is, we believe, a superabundance of printed matter in many periodicals devoted to architecture and the allied art of decoration. Turn the pages of many of these and what do you find? Perhaps the word which most completely answers our question is "repetition." Certain topics reappear so often that they have become typical. Ten to one there will be a snappy article on "Architectural Ornament in Tuscany and Lombardy," illustrated with the dear, delightful old photographs that are in all the libraries. Or we may hit upon an equally novel treatise on "Furniture and Its Place in the Home," of which the examples given seem oddly familiar!

Now, we do not say that much of this material is not perfectly sound and in good taste but, bless us, hasn't it all been said, over and over by scores of writers? Is not much of it, after all, but a reheating of old dishes?

We are proud to feel that *THE ARCHITECT* has, from its foundation, stood for a minimum of talk that was trite and repetitive. As one of our friends puts it, "I like to read you; you are so mercifully short and to the point." We shall endeavor, as we grow older, not to succumb to the senescent trait of prolixity.

For Better Design

IT IS INTERESTING to know that such practically minded men as compose our great real-estate development companies and building federations realize more and more the importance of good architecture. Within recent months there have been a number of meetings of such organizations to discuss the subject of architectural control. To a certain extent, the principle is already operative in a number of our cities.

Certainly it would result in a much more beautiful community development if plans for important projects, even though privately financed, could be submitted to a central body composed of the best architects available in that particular locality. Just how far this can be accomplished is hard to say. Of one thing we feel reasonably certain and that is that such a desirable end should not be attempted by legislation. The American people are fed up with

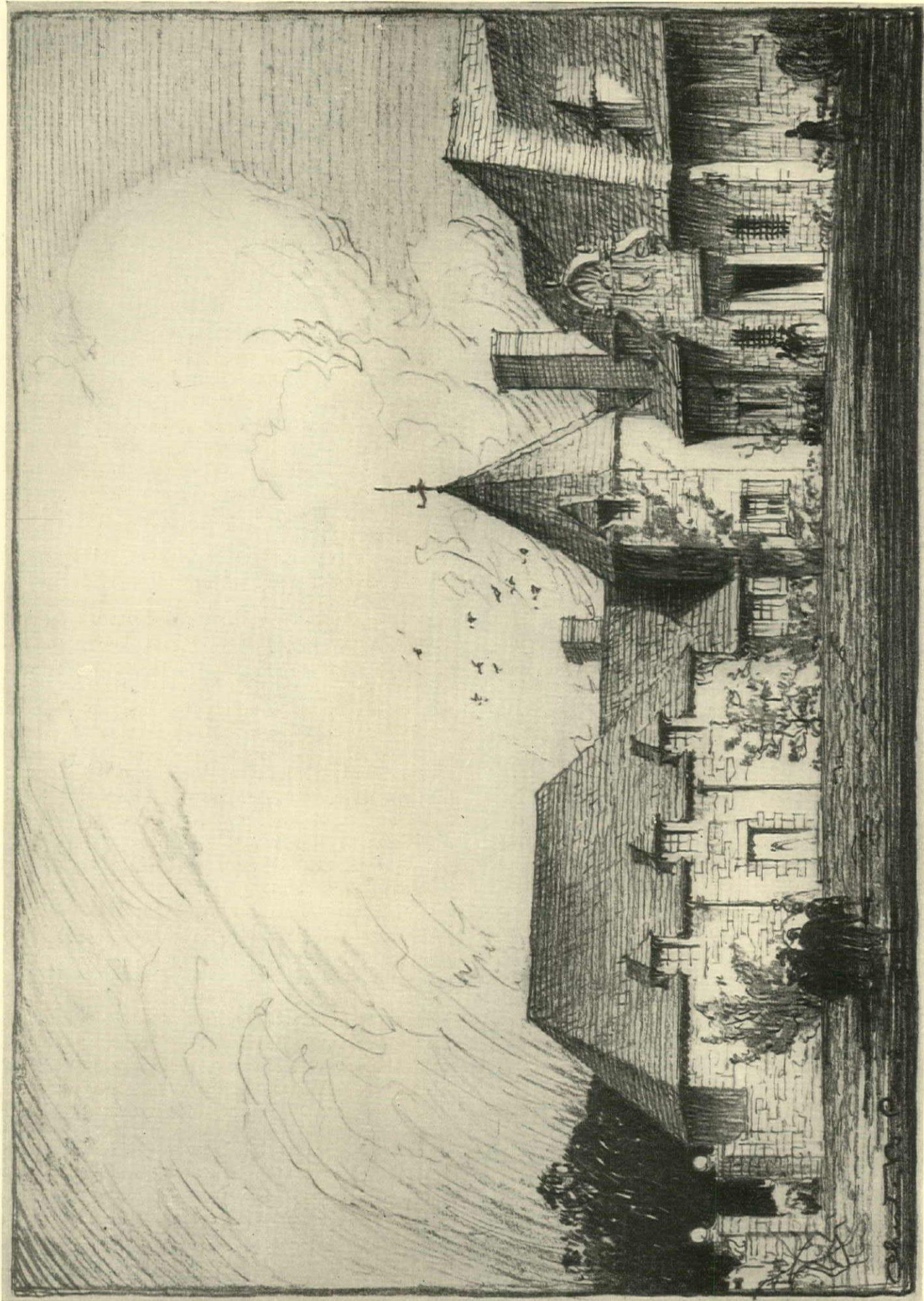
mandatory regulations. It is hard, too, to see how any such law could be applied. A design may outrage the feelings of a large majority of citizens without falling under the ban which applies to an indecent play or a flagrantly pornographic book. A building may be hideously ugly but the architect and builder thereof may find it eminently satisfactory.

But this should in no way discourage the proponents of this admirable movement for better design. The solution lies, we believe, in the coalition and close co-operation of the best groups in each community that can possibly be enlisted. Let the outstanding architects, builders, promoters, realtors, estate managers, city-planners, civic-betterment workers and all other interested parties in any city . . . or village, for that matter . . . get together and, by their example, set a standard which will inevitably have a tremendous and far-reaching effect. Such a group will surely become, in effect, the unofficial and impersonal "Czar" in its community, ruling not by force but by example. Its validity will be recognized by its accomplishments and the uncontrolled "mavericks" will soon come into the corral. Had such a Committee been in existence a few decades ago, when building operations were completely uncontrolled, it is safe to say that the city of Baltimore, to give an example, would not be dominated by the gigantic bromo-seltzer bottle which, to quote an outraged Baltimorean, "far from advertising its product, gives everyone that looks at it a headache!"

Watt's Watt in Electricity

AFTER THE ancient "Ages" of Stone, of Bronze and of Iron have come our modern Ages of Steam, of Steel and now, of Electricity. The annual shows dedicated to this mysterious force are truly Wonder-Worlds. The layman can only look and marvel. The explanations given by the experts of the working of this or that appliance only leave him more bewildered. Completely ignorant of "watt's watt" in electricity, he can only scratch his head and walk away dubiously.

We say dubiously because there are certain modern manifestations of this miracle-working force that will make the average man wonder what is going to become of him. He may be supplanted entirely, it seems, by electrical mechanisms. Some of these are comforting, some quite the reverse. Among the former, one of the latest is a child of the enterprising Westinghouse family which they have christened "Televox." It consists of a neat box of tuning forks, the vibrations of which control electric currents trained to do a lot of handy things. For instance, if we understand it correctly, it can be permanently installed by the parental bed where,



Chester B. Price, *Del.*

Study, House, Mr. Roy G. Watson, Biltmore Forest, N. C.

James C. Mackenzie, Jr., New York, *Architect*

if the right buttons are pressed in the still, gray dawn, the furnace will be shaken down by unseen hands, the windows closed, the ice-pan emptied, the bath-heater turned on, the milk brought in and the cat let out, all homely offices but oh, so grateful to the commuter or his wife who prize the last comfortable snooze in bed. Also, have not many of us realized with a tremor of horror that we have left our home tenantless with the gas hot-water heater turned on! How gratifying to be able to step to the nearest phone-booth, hook up the tuning forks and call up the gas-heater, personally.

There is another machine which, however, falls in the "disturbing" class. This devilish device operates the mysterious ultra-violet ray that we hear so much about. A knowing report of this contraption says that "it actually seems to have a moral sense. No fake can withstand its searching scrutiny and, as it casts its pale violet lights on objects brought within its range, bottled-in-bond whiskey is shown in its true bootleg colors, raised checks give up their secrets and the peroxide blonde is exposed!"

All this is very upsetting. What is to prevent its use upon unsuspecting husbands, returning from a happy, care-free evening with a group of emancipated companions? Will not this searching ray be played relentlessly on his person by his cruel consort, a wife like one we heard say, coldly, "What we need is not a good non-refillable bottle, but a non-refillable husband!"

An Architect's Idea

ANOTHER INTERESTING suggestion has emanated from the fertile brain of architect Harry Allan Jacobs, who gives much thought to the problems of city-planning. It has to do with the creation of numerous small parks by the condemnation of relatively inexpensive land in crowded city areas. What it amounts to, in sum, is the turning of property inside-out, the utilization of wasted back-yard space by setting new buildings back from the street. For further information see what "Mr. Murchison Says" in this issue.

It is a fascinating idea. It is also encouraging to know that the hard-boiled city authorities of the Metropolitan district look on it with considerable favor and that some test parks may be created. "Mr. Jacobs," they say, "has apparently created something out of nothing, and at no ultimate cost to the city."

This is but another instance of how the thoughtful architects of the country can be of enormous service. Their minds, by the very nature of their profession, are both trained and imaginative. But they must

fight for the recognition of their ideas. Such instances as this that they are doing so and are succeeding are distinctly encouraging.

Our Constant Benefactors

ONCE MORE that stalwart pair of well-doers, John D. Rockefeller, Jr., and Edward S. Harkness come to the front with important gifts to the fund which is being raised for the construction of the Shakespeare Memorial Theatre and Drama School at Stratford-on-Avon. Together, these liberal gentlemen have subscribed six hundred thousand dollars, an important part of the million which has been set as our national quota.

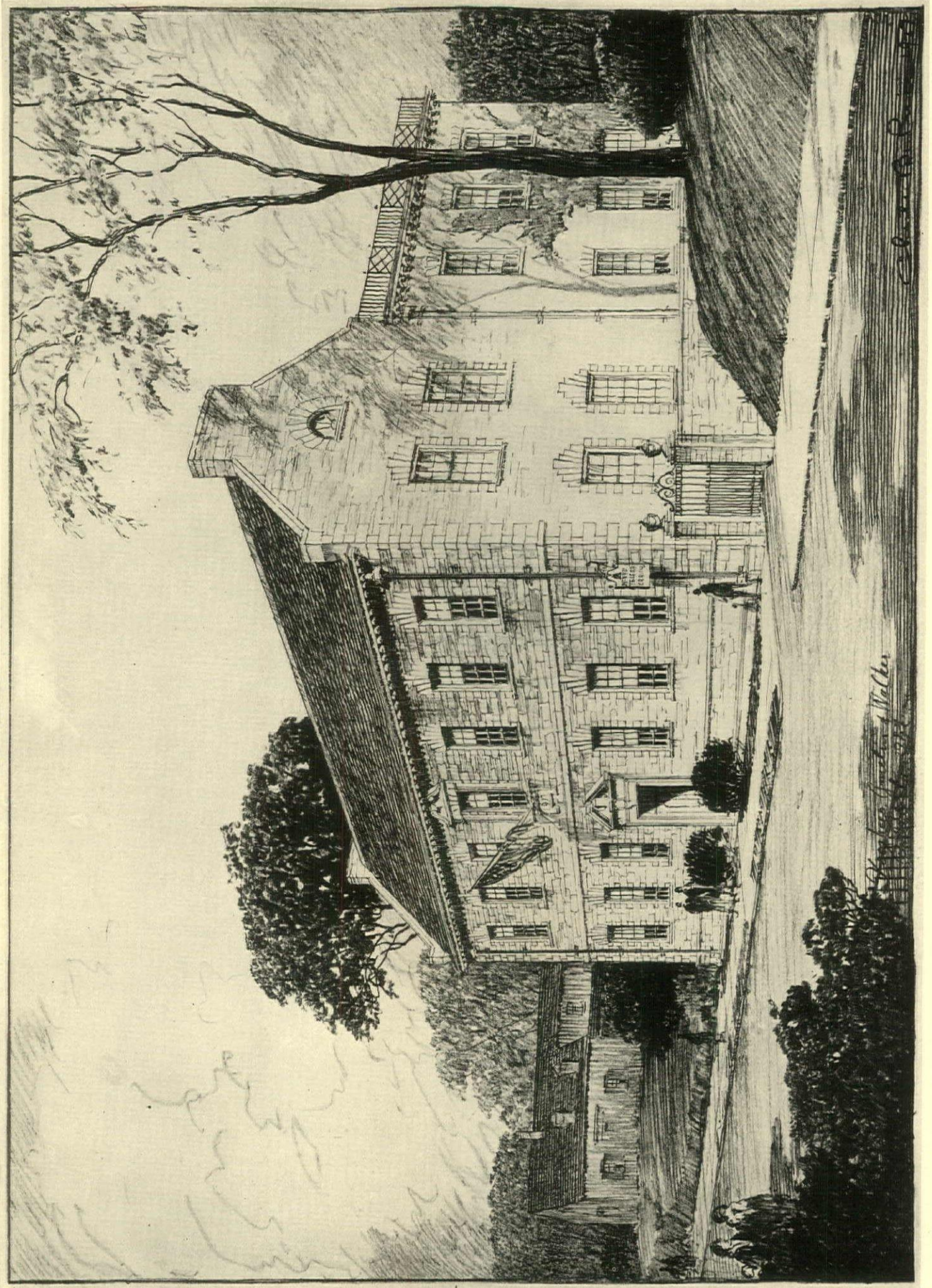
The Shakespeare Theatre will be a literary monument not only for all English speaking peoples but for the world. It will be vital and alive in the training which its school will offer and in the performances which will be enacted therein. The total amount to be raised is two and one-half millions. No matter how often we extend our editorial thanks to the generous donors whom we have mentioned, they always go us one better. And now they have done it again.

On our Library Table

WE ENTHUSIASTICALLY recommend to all students of our ever-moving architecture a book translated from the French of M. LeCorbusier, who, according to the foreword, is "an eminent architect" in his own land. We must admit that his name has heretofore been unknown to us but his book is certainly an awakening and stimulating treatise. It is called "Toward a New Architecture." Though disclaiming the epithet of "Revolutionist" he is far from being a Conservative. The styles, he holds—Classic, Gothic, Byzantine, what you will—are outworn and meaningless traditions. The principles which evolved them are enduring but we must create our new architecture by adhering to these principles, not to the vocabulary of ornament they have left behind.

He sees the greatness of our future in a scientific expression of the possibilities of steel beams, mass-production units, bare concrete walls and a complete avoidance of all unnecessary detail. In a word, we must consider the *function* of a building and that *only* if we are to arrive at a truly *new* and beautiful architecture.

Many will find this volume extreme but we have only to look about us in our own cities to see how, already, many of our most notable buildings are expressing this spirit. Let us hope that many of our profession will recognize the sincerity and truth in this brilliant and arresting book.



Chester B. Price, *Del.*

Study, New York Telephone Company Building, Rye, N. Y.

Voorhees, Gmelin & Walker, New York, Architects

III. Charles Bulfinch, First American-Born Architect of Distinction

By REXFORD NEWCOMB, A. I. A.

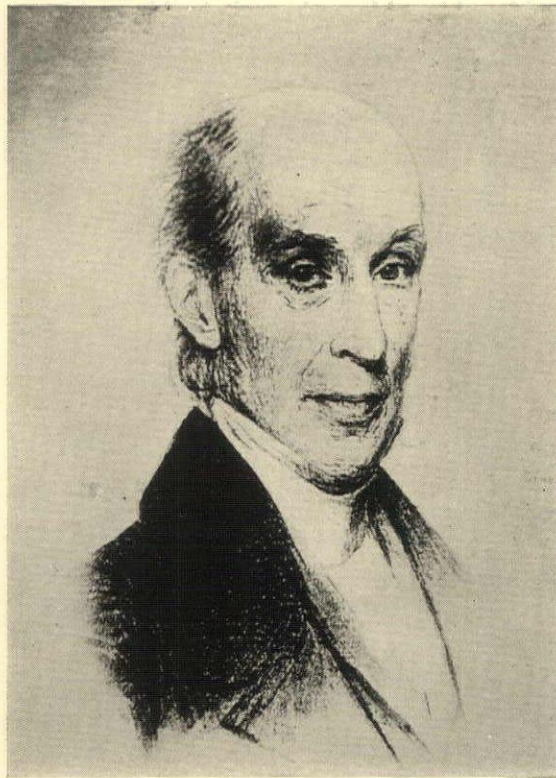
EDITOR'S NOTE: At the University of Illinois Professor Rexford Newcomb has for some years given to senior students, about to graduate from the Curriculum in Architecture into the offices of the country, a course in American Architecture. Among the aims of the course is that of acquainting the embryo architect with the lives, works and ideals of those men who have made and are today making architectural history in America. Believing that some of the points touched upon by the course would be of interest and value to the members of the profession Professor Newcomb has been asked to contribute a series of papers upon the more important early men who have contributed to the building of the profession in America. The series will contain, among others, essays upon Samuel McIntire (1757-1811) of Salem, Mass., Benjamin Latrobe (1764-1820) of Philadelphia, Washington and Baltimore, Charles Bulfinch (1763-1844) of Boston and Washington, Thomas Jefferson (1743-1826) of Charlottesville, Robert Mills (1781-1855) of South Carolina and Washington, Dr. William Thornton (1761-1828) of Philadelphia and Washington, William Strickland (1787-1854) of Philadelphia, Honorable Andrew Hamilton (1676-1741) the architect of Independence Hall, Philadelphia, Peter Harrison (1716-1775) of Newport, James Hoban (1762-1831) architect of the White House, John Haviland (1792-1852) of Philadelphia, Ithiel Town (1784-1844) of New Haven and New York, Isaiah Rogers (1800-1859) of New York, Gideon Shryock (1802-1880) of Lexington, Frankfort and Louisville, Thomas U. Walter (1804-1888) of Philadelphia and Washington, James Renwick (1818-1895) of New York and Richard Upjohn (1802-1878) of New York.

ADVERSITY CRUSHES the creative spirit in most men and those, therefore, who rise above distinct physical or economic handicaps and push forward to a distinguished success in any creative art should have a double measure of our consideration and praise. Charles Bulfinch of Boston was such a man. Overwhelmed for a long period of his life with the debts incurred through the failure of a building venture and occupied through many years with the harrassing and petty details of public office in his native city, he kept perennially a sure grip upon sanity, performed every trust and duty with sterling Puritan honesty, maintained a sweet composure and an unsoured attitude toward life, and emerged the successful suiter of that elusive mistress, the creative Muse, being recognized at his death the outstanding professional of his time.

Bulfinch came of excellent family; his grandfather, Dr. Thomas Bulfinch, received his education at London and Paris, and his son, Dr. Thomas the second, the architect's father, studied at London and Edinburgh. Charles Bulfinch, born August 8, 1763, was reared in an atmosphere of culture and refinement and, according to his own words, his "earliest recollections are of the altercations and political disputes occasioned by the attempts of the mother country to raise a revenue in the colonies." He witnessed the battle of Bunker Hill from the roof of his father's house and followed with the interest of an impressionable lad the military events that centered about his native city.

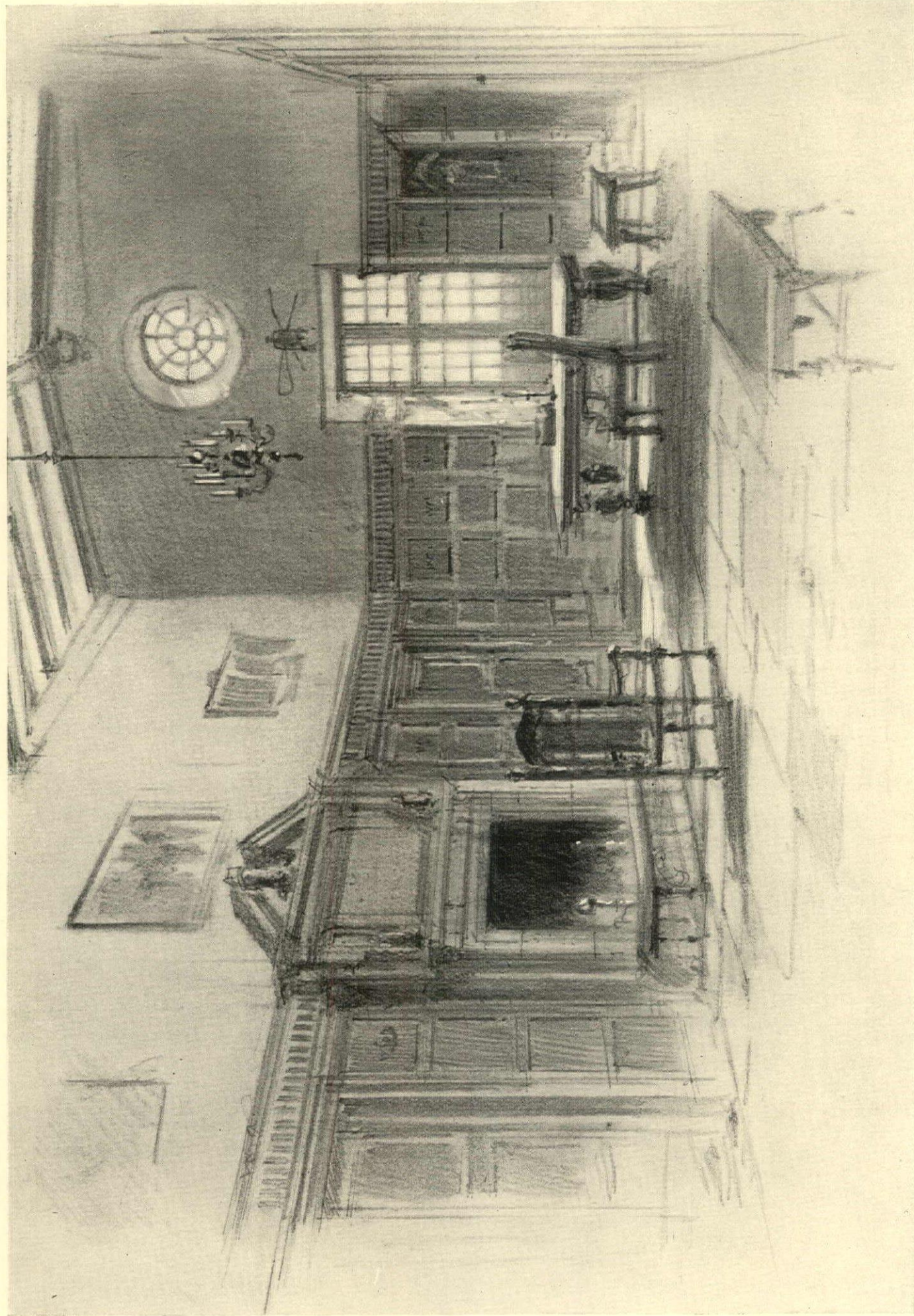
In 1778 he was re-admitted to the Latin School, temporarily disbanded, and fitted himself for college. "The class," he says, "consisted of only twenty-seven, and it now appears extraordinary . . . that the parents of even that small number could determine to pursue an expensive education of their children at a time when war was raging and business interrupted." At any rate he was graduated, and matriculated at Harvard College in 1778, graduating there in 1781.

"My disposition," he tells us, "would have led me to the study of physic, but my father was averse to my engaging in the practice of what he considered a laborious profession, and I was placed in the counting-room of Joseph Barrell, Esq., an intimate friend and esteemed a correct merchant, but unfortunately the unsettled state of the times prevented Mr. Barrell from engaging in any active business so that . . . I was at leisure to cultivate a taste for Architecture, which was encouraged by attending to Mr. Barrell's improvement of his estate and (repairs) on our dwelling-house and the houses of some friends, all of which had become exceedingly dilapidated during the war.



CHARLES BULFINCH (1763-1844)

"Coming of age about this time, an Uncle George Apthorp, died in England, and a portion of his property, about 200 pounds sterling, came to my parents, who devoted it to my use for a visit to Europe. I accordingly embarked in June, 1785 and returned January, 1787. The time of my visit to Europe was passed, partly in London and in visits to friends of my family in different parts of Eng-



O. R. Eggers, *Del.*

Study, Tack Room, Stable, Mr. Marshall Field, Lloyds Neck, Long Island

Office of John Russell Pope, New York, *Architect*

land; in a visit to France and through that country to Italy. At Paris I tarried some time to view its buildings and other objects of curiosity, to which I was introduced by letters from the Marquis La Fayette and Mr. Jefferson, then minister there. From Paris I proceeded in the spring of 1786 through Nantz and Bordeaux and by the canal of Languedoc to Marseilles and then to Antibes, from which place I crossed in an open felucca to Genoa, thence to Leghorn and Pisa, by Viterbo and Sienna to Rome, where I remained three weeks, and then returned by Bologna, Florence, Parma, Placentia and Milan over the Alps by Mont Cenis, to Lyons and again to Paris: after a short stay there, I returned to London by way of Rouen and Dieppe, crossing the channel to Brighton."

Thus, in the architect's own words, we have his European itinerary and note with interest that he did *not* visit Venice or Vicenza, the admitted capitals of Palladianism. Therefore anything of the Palladian manner reflected in his work must have been imparted to it through English contacts or by architectural publications. We are conversant with the books which Bulfinch used and among these were: Crunden's "*Original Designs*," Thomas' "*Original Designs in Architecture*," Sir John Sloane's "*Designs in Architecture*," an English edition of "*Palladio*," Atwood's "*Construction and Properties of Arches*," "*Essays on Gothic Architecture*," (London, 1800) and others to the number of some fifteen. Many of these show evidence of diligent use and include voluminous notes.

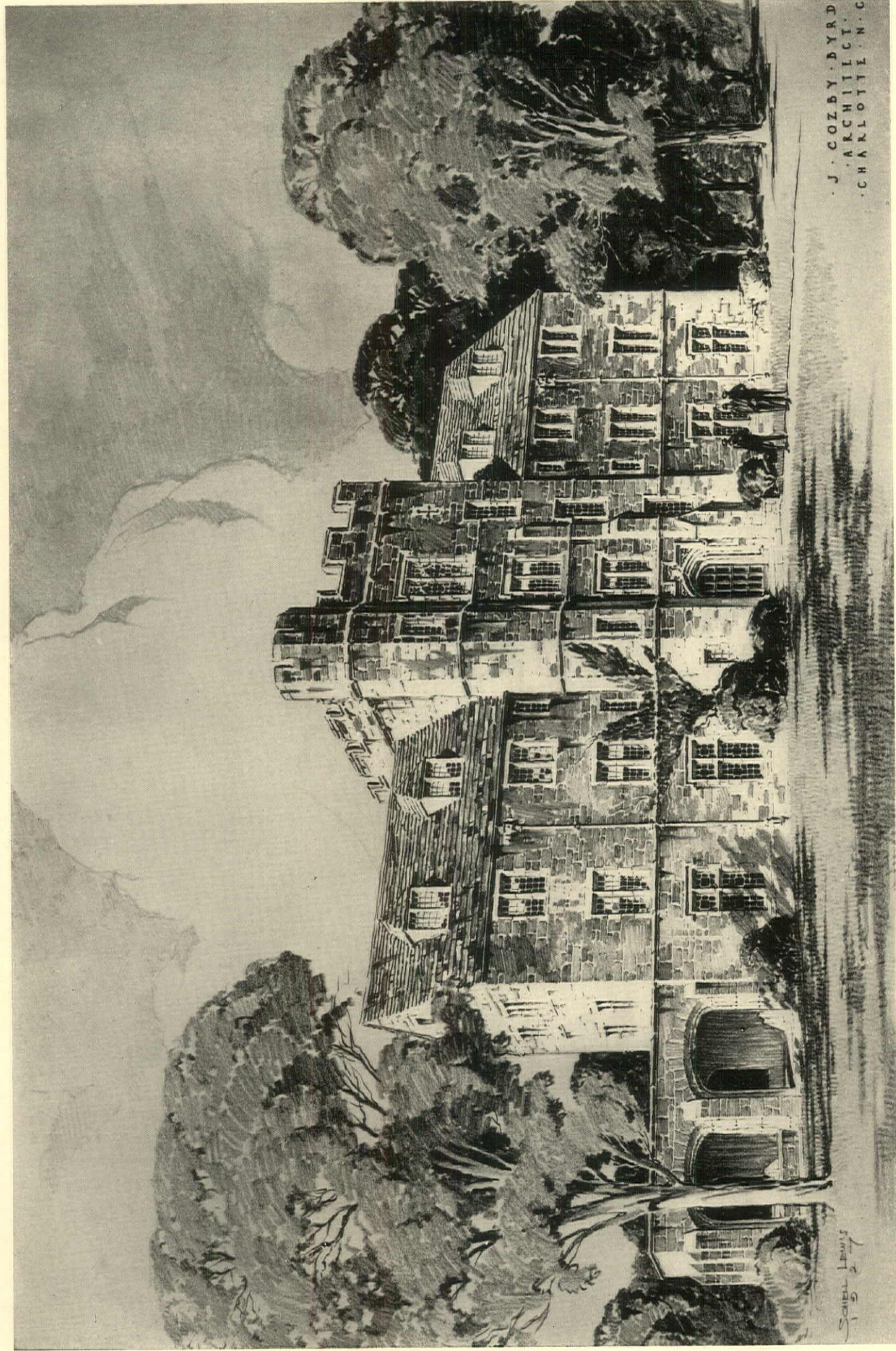
When Bulfinch returned to Boston, the "hub of the Universe" was a city of only 15,000 people, and architecturally it possessed few monuments of any pretensions whatever. To be sure there was the "old state house" or colonial government house; Faneuil Hall, which Bulfinch himself was later to rebuild; King's Chapel, where he attended worship; Christ Church, "old" South Church, the Hancock House, the Faneuil House and a few others. But none of these compared in taste or scale with those fine things he had seen abroad, and the haphazard "cow path" scheme of the town suffered in marked contrast to the town-plans of France where, he tells us, "Every town . . . has one or more public walks, shaded with trees and kept in constant repair; these walks are usually surrounded by the public buildings of the place which are an additional beauty . . . I own myself much pleased with this mode of public walks." The reader must remember that in Boston cows still grazed upon the Common and on Beacon Hill; the Mill Pond had not as yet been filled and the south and west portions of the city were still undrained marshes. What a splendid opportunity for a young man of taste, ability and industry! Boston's future greatness was in the

making and Bulfinch arrived at just the time to take a large place in that development.

I think in the minds of many the professional life of the architect only is held to be of value. Often, however, the seemingly unimportant services of these early professionals were of immense value to the society of their time and, as in the case of Bulfinch, constituted a large portion of their contribution to American progress. Within four years after his return from abroad, Bulfinch was unanimously elected by the Board of Selectmen of Boston to fill a vacancy in that body. Then began a long period of service which, with an interruption of four years (March, 1795 to March, 1799) was to continue until his removal to Washington in 1817. Thus at the age of 27 Bulfinch began to take an important place in the affairs of his city, and upon the Board of Selectmen he was always to enjoy a position as a final authority on civic improvement, education, and other matters, and for nineteen years to serve as chairman.

As chairman, Bulfinch became superintendent of police, and it fell to his lot to enforce the Puritanical blue-laws of the day such as the prohibition of skating on the Pond on Sunday and seeing to it that "no chariot, chaise or other horse-drawn carriage . . . go at a rate greater than a walk," and that "no horse be bathed in any pond on the Sabbath." In spite of such physical and spiritual limitations for long periods of time, Bulfinch's interest in civic betterment and architectural adornment never abated. Moreover, he carried on his practice with energy and dispatch and during the first nine years of his professional career had erected the following important structures: the Hollis Street Church, (1788), Beacon Column, Boston (1789), a church at Taunton (1789-94), a church at Pittsfield (1790-3), Joseph Coolidge residence, Boston (1793), Connecticut State Capitol, Hartford (later the City Hall), (1792-6), First Boston Theatre (1794), besides numerous minor works.

Up to 1793 he was measurably prosperous, but at this time, he with friends and relatives entered upon an elaborate housing scheme of which he was architect. This development, known as the Franklin Place, was comparable to similar schemes of the Brothers Adam at Adelphi and elsewhere. The difficult readjustments following the Revolution rendered such ventures unpropitious, however, and his partners became cautious and withdrew, leaving Bulfinch to carry the entire responsibility. He persevered in continuing the work which was done, as he says, "at heavy interest on loans and losses on forced sales." The burden became too difficult and in January, 1796, he went into bankruptcy, carrying down his father and brother as his endorsers.



Schall Lewis, Del.

Study, Alpha Tau Omega Fraternity, University of North Carolina, Chapel Hill

J. Cozby Byrd, Charlotte, Architect

This was a terrible blow to the young architect, but in spite of the insufferable chagrin and pinched circumstances, he labored on in the confidence of the commonwealth for whom he had already begun the erection of the State House (1795). By January, 1798 this building was ready to seat the General Court, but the structure was not completed until 1799. This accomplished milestone must have measurably lightened these dark years for the architect, but he was not again free himself from debt and obligation until after 1811. Indeed in the latter year he spent a month in jail for debt to satisfy belated litigants in the Franklin Place venture. It must be remembered, however, that at this very time he was Chairman of the Board of Selectmen and made a splendid record in the conduct of public affairs, unquestionably sacrificing the mending of his private fortune in order to serve his city.

From 1812 to 1817 Bulfinch was not only extremely active as Chairman of the Board, but also carried on a professional practice of no mean proportions. It was during these years that he designed and erected the Latin School (1812), Mason Street School (1816), University Hall at Harvard (1813-15), New South Church (1814), Blake-Tuckerman Residence (1815), McLean Hospital (1817-18), all in Boston; the Salem Almshouse (1816), the Church of Christ at Lancaster (1816-17), Bartlett Chapel (now Pearson Hall) at Phillips Andover Academy (1817), the Insane Hospital in Charlestown (1817) and other important works.

In 1817 President Monroe, recently elected, visited Boston, staying nearly a week, and as Chairman of the Board of Selectmen it was Bulfinch's duty to entertain him. The friendship that thus sprung up, coupled with the fact that Bulfinch by this time enjoyed considerable fame as an architect, led the President, upon the resignation of Latrobe as architect of the Capitol at Washington, to offer the post to Bulfinch. In December of that year Bulfinch resigned from the Board of Selectmen and in January, 1818, he began a service for the government that was to last for nearly twelve and a half years. Doubtless shortly before his departure he had begun studies for the Massachusetts General Hospital which was erected after his removal to the capitol city (1818-20).

At Washington Bulfinch spent the happiest and most successful years of his life and, with no more difficulty than usually attends government work, he had by 1830 completed the Capitol as it was to stand until 1851, when Thomas U. Walter took up the work of adding the wings and building a new dome that would adequately crown the enlarged structure.

Bulfinch's work at the Capitol consisted in building the "central" portion and finishing those parts of

the "wings" left incomplete by Latrobe. By December, 1818, the wings were ready and Congress held its first session in the House of Representatives. In April of that same year Congress had appropriated \$100,000 for the "central" part and by the end of 1822 the exterior appeared almost completed. From 1826 on Bulfinch gave considerable attention to the approaches and *entourage*, and by 1828 the building was so nearly complete that the position of "Architect" was abolished and the structure passed into the hands of the "Commissioners of Public Buildings and Grounds." Bulfinch stayed on, however, to complete details, terminating his service June 3, 1830.

I shall not go into a discussion of Bulfinch's work at the Capitol, or elsewhere for that matter. It speaks for itself and clearly marks him as one of the ablest practitioners of his day. Certainly after Latrobe's death in 1820, his was easily the foremost name in the profession in America. While at Washington he designed the Unitarian Church of that city (1822), a building unfortunately no longer standing, together with the Maine State House at Augusta which was finished by 1831.

Upon his return to Boston, Bulfinch retired from active practice, making no design or performing any public duty for fourteen years before his death. Of these years Mrs. Bulfinch wrote, "We in our advanced age are receiving from each other's society the best enjoyments of which we are permitted to partake—the united prayer, the confidential converse, the quiet readings, or the peaceful walks along our pleasant Common. I often think that we are far more dependent upon each other now than in early life." At last the quiet and peace, so richly deserved, had come to America's first native-born architect of distinction. For the last six years of his life he was again to live in the house in Bowdoin Square where he was born, passing his days in quiet reading, serene contemplation, and amid the universal approbation of his fellow townsmen. He passed from this life April 15, 1844 and two days later his funeral sermon was preached in King's Chapel.

Girls-Shun Architecture

"OUT OF something over 5000 United States college students who answered a questionnaire as to their life ambitions, not a single girl wanted to be an architect. Although they wanted to be everything else on earth—everything except soldiers and architects," says the Los Angeles Times.

"It would seem that one of the greatest jobs any woman could undertake would be architecture. Especially of private residences. After all, the designing of a residence is just putting a wall around a housekeeping job."



H. H. Stewart, *Del.*

Elliott Lynch, New York, *Architect*

Study, St. Anastasia's R. C. Church, Douglaston, Long Island

Engineers at Play

By WILLIAM L. STEELE, F.A.I.A.

THE ENGINEER seems to be a serious minded man, and accordingly he is not often accused of owning a sense of humor. The supposition is unfounded, and when all the facts are known the engineer is discovered to have a great many more ways of enjoying himself than is generally supposed. Many of his avenues of humorous interest lie across the path of the architect, which accounts for these ruminations.

One of the pleasantries of engineering is the perquisite of those who are "consulted" by architects. The architect is afflicted with a conscience, and he decides that a certain job is big enough to warrant some special engineering talent. Architects have spent a lot of time, energy, and some money getting the proper line-up set forth in the official A.I.A. documents. It is, of course, right and proper that the owner should pay extra for special engineering talent as aforesaid, but he usually will not. It is hard to make the average layman understand why, the hurdle having been taken by employing an architect at all, there should be anything in the entire field of expert knowledge not covered by the fee which the architect demands. The attitude of the average layman is one of willingness that the engineers be employed, but the architect's standing in the mind of his client is apt to be lowered by the mere admission that the architect's own organization is not equal to the entire program. The architect retires from the discussion somewhat ruffled, but tries to console himself for the heavy "dig" in prospect by the thought that his fee will be a pretty good one anyhow.

He waits a few days, if the pressure of time permits, until he has recovered something of his self-esteem, and then calls on (or up) his friend the engineer. He is lucky if the engineer has not already been "tipped off" by the owner. He says:

"Say, listen! Mr. Gwypus won't allow me any appropriation for engineering outside of my fee and I'll have to pay you myself. How about it, old chap?"

The engineer does not let the architect know how much he is enjoying himself. He is sympathetic, very, and sorry, exceedingly, but—he has a little chart showing the curve of engineering income and

the curve of engineering outgo, and the curves lie very close together. Of course the architect, being a good sport, and a professional man, and a' that, sees at once how impossible it is for the engineer to make any deductions whatsoever. Just can't be did, nohow. So they agree and off they go. It is great fun for the engineer. He suggests with great force and compelling logic a lot more things that ought to be done to that building than the architect would dare more than timidly to intimate. If the engineer wants an automatic sprinkler installed he has his way. He has all the data and can give the owner (if he gets a chance at him) chapter and verse on just why it is unthinkable to ask people to occupy an "unsprinkled risk."

The architect has a client who doesn't want to spend a cent more than he absolutely has to, and the architect is kept busy holding down the engineer. This is sometimes successfully achieved through the items of ordinary construction, but when the mechanical equipment comes up for discussion it is a difficult chore. The up-to-date engineer, if unimpeded, will lay out and specify the whole gamut of modern ingenuity. If unchecked he will lay out fan systems, air washing, air conditioning, humidifying, cooling, warming, with thermostats and trick safety devices—everything.

If there is plenty of money it all works out "swell," but if, as so often happens, the bids run higher than expected, the real play time for the engineer begins. He is remote and unsympathetic, assumes a lofty professional air, is grieved at the mere suggestion that Mr. Gwypus does not appreciate the real economy of first rate equipment. But if the architect is very firm, and perhaps even gets a bit tough, the engineer will finally yield, especially if the low bidder is smart and able to coach the architect on the items which are extravagant. The architect spends a busy two weeks cutting down the cost (and his own fee) and finally gets a contract awarded and signed up. He then has to settle with the engineer. It is not always easy. We have known, perhaps an extreme case, a building project which was finally abandoned. The owners were pecuniarily unfortunate, and, owing to a change in the general situation, were unable to finance their project. The architect considered himself lucky to get a small



Chester B. Price, *Del.*

Voorhees, Gmelin & Walker, New York, *Architects*

Study, New Jersey Bell Telephone Building, Newark

fraction of his fee. He had a terrible time trying to persuade the engineer to accept a proportionate cut.

We have known of another case, also perhaps extreme, where an architect prepared documents for a small theatre and office building costing about \$150,000.00. The architect went to great length in the effort to please his own professional conscience as well as the client. His drawings were exceptionally good. He employed engineering assistance and advice. When the bids were opened the low bid was nicely inside the architect's estimate. The architect was gleeful, until the owner announced that all bids would have to be rejected, because the concern which was financing him had a contractor whom he was compelled, under the conditions of the loan, to employ. In view of the statements made that this contractor enjoyed the complete confidence of the source of the cash, it would not be necessary to employ the architect for supervision. The architect had to be satisfied with payment for drawings and specifications, amount deferred until the actual cost would be arrived at on a cost-plus basis. The architect protested against the delay and was forced to accept a ruinous settlement pressed upon him by men highly skilled in such adventures. He then had to settle with his engineer and, not being skilled in the fine art of making the other fellow pay, was obliged to hand over his entire profit to his canny and humorous subordinate.

The engineer has no very serious scruples about engaging in business as a contractor. He is a very valuable addition to the ranks of the builders, and as a builder can lay claim to the best there is. But his sense of humor leads him to seek amusement where more serious minded gentlemen would refrain. After the architect and the architect's engineer have done their darnedest to get a building designed at as low a cost as is consistent with reasonable economy, the engineer-contractor is apt to bring forward a lot of brand-new ideas presumed to reduce the cost still further. One of them is, of course, some form of the cost-plus contract, the gist of which is that the owner assumes a share in all the elements involving risk, and the contractor fixes himself so that it is impossible for himself to lose. The engineer-contractor has various ways of impressing an owner. One is to exhibit a marvelous schedule-bid in which everything is itemized and listed, beautifully neat and with costs meticulously figured. He also has to show a lot of data from other jobs, progress photographs, testimonials, letters, etc. The owner is flattered to have the cards all laid on the table in front of him, as he thinks. The architect is at a disadvantage in this kind of game, because he has thought of the building as an organ-

ized entity in which the form has followed the function and the final result aimed at is utility plus beauty. It is disconcerting to have the thing dissected and laid out in terms of so many thousand brick vs. so many square feet of terra cotta. He knew in the first place that brick would be cheaper than terra cotta, but he decided after mature reflection that brick wouldn't do for that particular building and that terra cotta would. It seems to be a part of the engineer's sense of humor, to consider it entirely right and appropriate to design a building for terra cotta and then to build it of brick. Are there ornamental string courses? Oh well, yes, let's corbel out a couple of rows of brick work! It is all very funny for the engineer but sad for the architect.

The engineers who conceal their identity behind the name of some large manufacturing or jobbing concern have a lot of fun too. Theirs is the privilege of finding out more about how little the average architect knows than perhaps is even imagined by others of their fraternity. For are they not the boys who answer the call of the architect who falls for the lure of "free engineering service?" We knew a structural engineer on the pay roll of one of the big steel companies. He was a nice fellow and very well liked by the architects in the city where he lived. They called up his company when they had an office building to design and he came right over and gave the draftsmen the sizes of all the beams and columns. I checked up one job after him and found that he had figured all the spandrel beams heavy enough to carry solid wall for the full height in each case, and all the steel throughout was excessive in proportion. It was good business for his company to have him do that little "free" service for the architects. At that, his was a good fault compared with the other kind of "expert" who figures over-stresses on his company's patented reinforcement to make it appear that their "system" is more economical than somebody else's.

We believe that the use of "free" structural engineering service is not practiced so much as it used to be, except for the so-called "engineering" companies who sell structural material and will make arrangements as follows: They will do the structural engineering for the architect on a contingent basis, that is, if they sell the steel he doesn't have to pay them; if they don't sell it, he does. This is quite humorous, especially if, as sometimes happens, the architect is a bit of a slicker himself and refuses to pay them either way. Mechanical engineers who work for large corporations are still in great demand by the architects who, forced by pressure of keen competition, are hard pushed to keep down their office costs. We know of one architect



Hugh Ferriss, *Del.*

Albert Kahn, Detroit, *Architect*

Study, Fisher Building, Detroit

who pays for such service. The corporation who employs the engineer takes the money grudgingly and informs the architect that his is the only office in their territory which is so "particular."

The engineers need their sense of humor when dealing with the competition which exists within their own ranks. There are certain classes of manufacturers whose product is, in the nature of things, subject to engineering tests. As is well known, there exist large and extremely reliable engineering agencies which do nothing but conduct such tests. Their services are extremely valuable and can be dispensed with on important work only at great risk. They now have to contend with some extremely playful engineers who hire out to certain manufacturers, and do enough sketchy inspecting to make their employers feel justified in advertising that they sell only "tested" materials. Nobody knows just what these tests are, but the product sells the better for the sense of security which the purchaser feels after listening to the sales talk, and reading the ads.

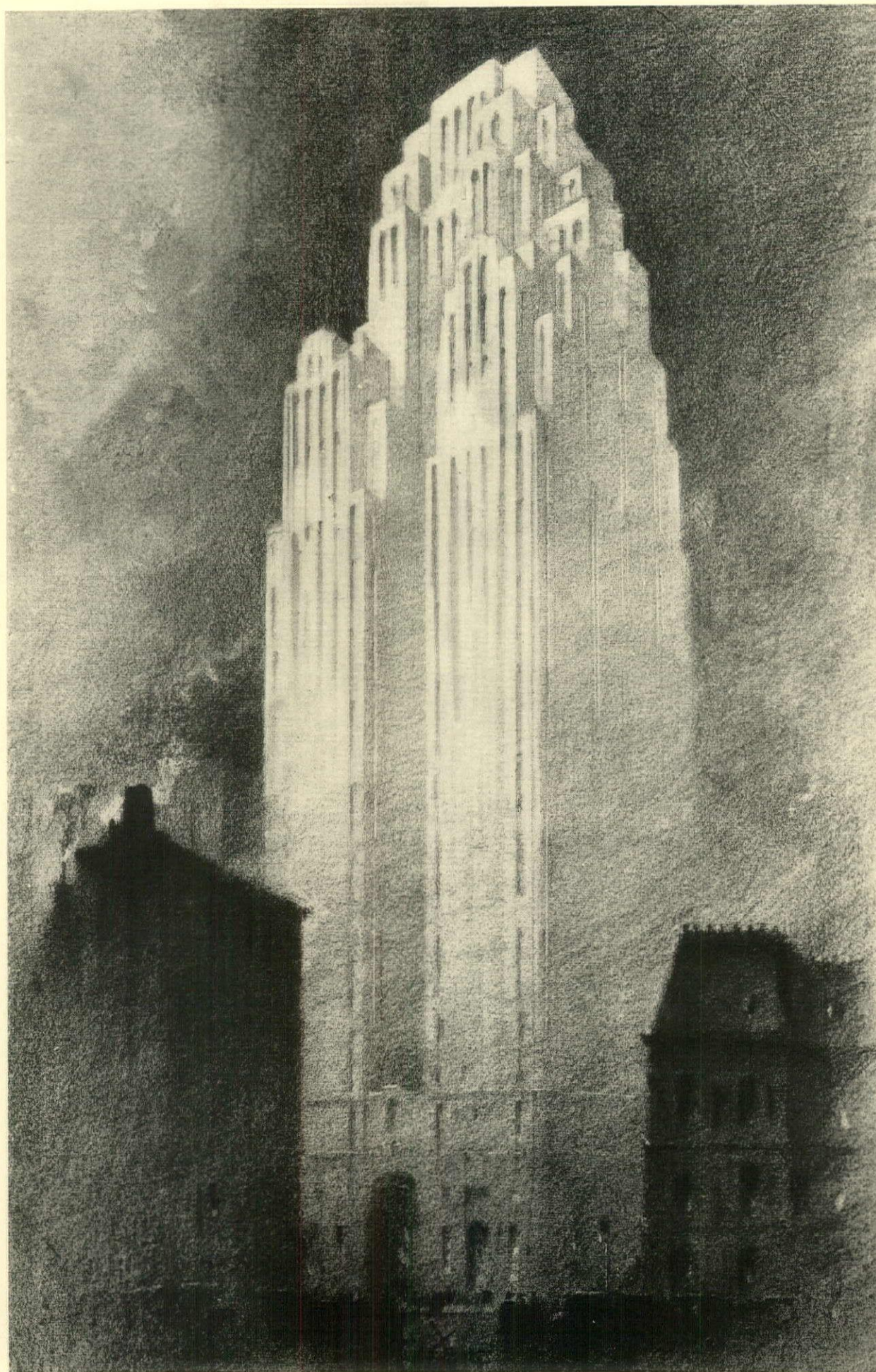
Engineers sometimes get into politics. There is one who specializes in extremely low-cost bridges. They seem to be good bridges too. We all know that there is usually a good chance to save the people's money on all public work. The idea works both ways. It is splendid sport for an engineer to "show up" an architect.

We never have heard of an engineer filing charges of unprofessional conduct against another engineer. They may do so in a quiet and facetious way, but the matter doesn't get noised abroad. We have heard, however, of at least one engineer who brought such charges before the Committee on Practice of the A.I.A. against a very prominent architect. So far as we know it was just another sally into the field of the Joke Practical. Maybe not, but it seems to us that the idea of a sense of humor, however misapplied, is a fine explanation for many things which, taken seriously, would have a sinister implication.

The stationary engineers have their own fraternity and a very high grade little society it is. There is a duty inculcated and practiced of loyalty to the job which the rest of us could well emulate. Nobody ever heard of a member of the N.A.S.E. (I think it is) going on strike and leaving his high-pressure boiler to blow up and kill somebody. It simply isn't done. They do, however, have their less serious moments. They do enjoy telling an owner how bum is the layout for a heating or power plant. They are fond of dictating (by the owner's expressed desire) to the architect just how big a boiler and how much radiation, etc., to install. They are often

handicapped by an owner who insists on keeping track of the cost of operation, who has his eye on the coal pile. Sometimes, however, the owner is negligent and easy going, averse to having trouble with "help," anxious to keep employees contented and happy. Such engineers enjoy specifying large grate areas which will not have to be fired often. They dearly love automatic stokers and other labor-saving devices, whether the plant is large enough to make such things really economical or not. The architect is apt to forget that the stationary engineer is going to be on the job a long time after the architect is not. It is no uncommon experience for an architect to watch operation of a plant through one winter. All is well and he thinks he is through and has done a good job. But the next winter the engineer is on his "own" and begins to experiment. He shuts valves that ought to be left open, and vice-versa. He gets peevish because a pump designed for continuous operation won't do all its work in an hour in the morning and another hour at night. He changes things around, and when there is trouble, it is the architect's fault. Still more difficult is the situation created by a change of engineers. The new man wonders why his predecessor did this, that or the other thing. No satisfactory explanation is ever forthcoming until the new man discovers that there was an architect on the job. It then pleases him to beg the owner to get the architect to come and be quizzed. Happy the architect who can remember everything he ever did and why he did it.

Of course architects and engineers need each other, and perhaps they would work better together if there weren't so many of the wrong kind of both. This is a great country for men who have nerve and who think they can do things. The art of self-appraisal and self-criticism is the hardest to acquire. There ought to be some way of distinguishing those who know they know how from those who just think so. Perhaps the registration laws will solve the problem ultimately. Increasing knowledge of how to select professional assistance will help. For the architect in the smaller cities who has to compete with his brethren from the larger places there exists a real problem. He needs engineering help and cannot afford to hire it on salary in the drafting room. Neither can he stand the cost of sending his drawings to an outstanding engineer in the big city. He wants to pay somebody but a lot of the big manufacturing and jobbing concerns laugh at him and say—"We keep engineers all the year round and they do nothing but lay out stuff for architects. It won't cost you a cent. Everybody's doing it." It is right funny for the engineers, and they seem to enjoy it, but it is an abuse, just the same, gentlemen, and we ought to stop being amused by it.



Hugh Ferriss, *Del.*

Smith, Hinchman & Grylls, Detroit, *Architects*

Study, Penobscot Building, Detroit

The Producers' Council

AFFILIATED WITH THE AMERICAN INSTITUTE OF ARCHITECTS.

F. P. BYINGTON, CHAIRMAN OF THE COUNCIL



THE PRODUCERS' COUNCIL is an organization of some forty nationally known manufacturers of building materials who have a broader vision of selling than a mere moving of goods from maker to user. They believe cooperation and understanding will benefit them, their friends the architects, and the Building Industry. The vital and fundamental thing in the whole program is the working contact effected between the Architect and the Producer.

A Forum to discuss problems affecting Architects and Manufacturers, that the latter may better meet the need of the former for information and research on Building Materials, thus promoting the Ideal of Architecture and Building-Service to the Client. Conducted by John F. Gowen, Member Executive Committee.

THE FOURTH SEMI-ANNUAL MEETING of the Producers' Council opened in the Detroit-Leland Hotel at Detroit on the morning of Wednesday, October 19th.

Never before has there been a gathering of this body at which there was in evidence such willingness to discuss individual problems openly before competitors and to seek for advice and consolation. This particularly marked the meeting. "GIVE AND TAKE;" the Golden Rule applied successfully to the sordid business of making a living, was the keynote of everything.

THE CHAIRMAN'S OPENING ADDRESS contained many trenchant statements.

"If all the manufacturers knew as much of the work of the Council as they think they do of the value of the small amount of money they are asked to contribute as dues we would have more applications than we could take care of."

"There seems to be a delusion among some that the benefit derived is measurable in dollars and cents. Nothing could be further from the truth."

"Each member can only profit as he increases his understanding of the architect he sells and serves. The greatest service the Council does its members is this—it increases their opportunity to and ability for understanding."

"In the past manufacturers followed the idea that any product put on the market should be received by the architects unquestioningly. Today the wise producer enlists the cooperation and ideas of the architect in the constructive development of the product. The whole secret of success in selling to architects may be summed up in one word—SERVICE." That, by the way, is the whole secret of any successful selling. The architect is by no means peculiar in his desire for and susceptibility to the helping hand.

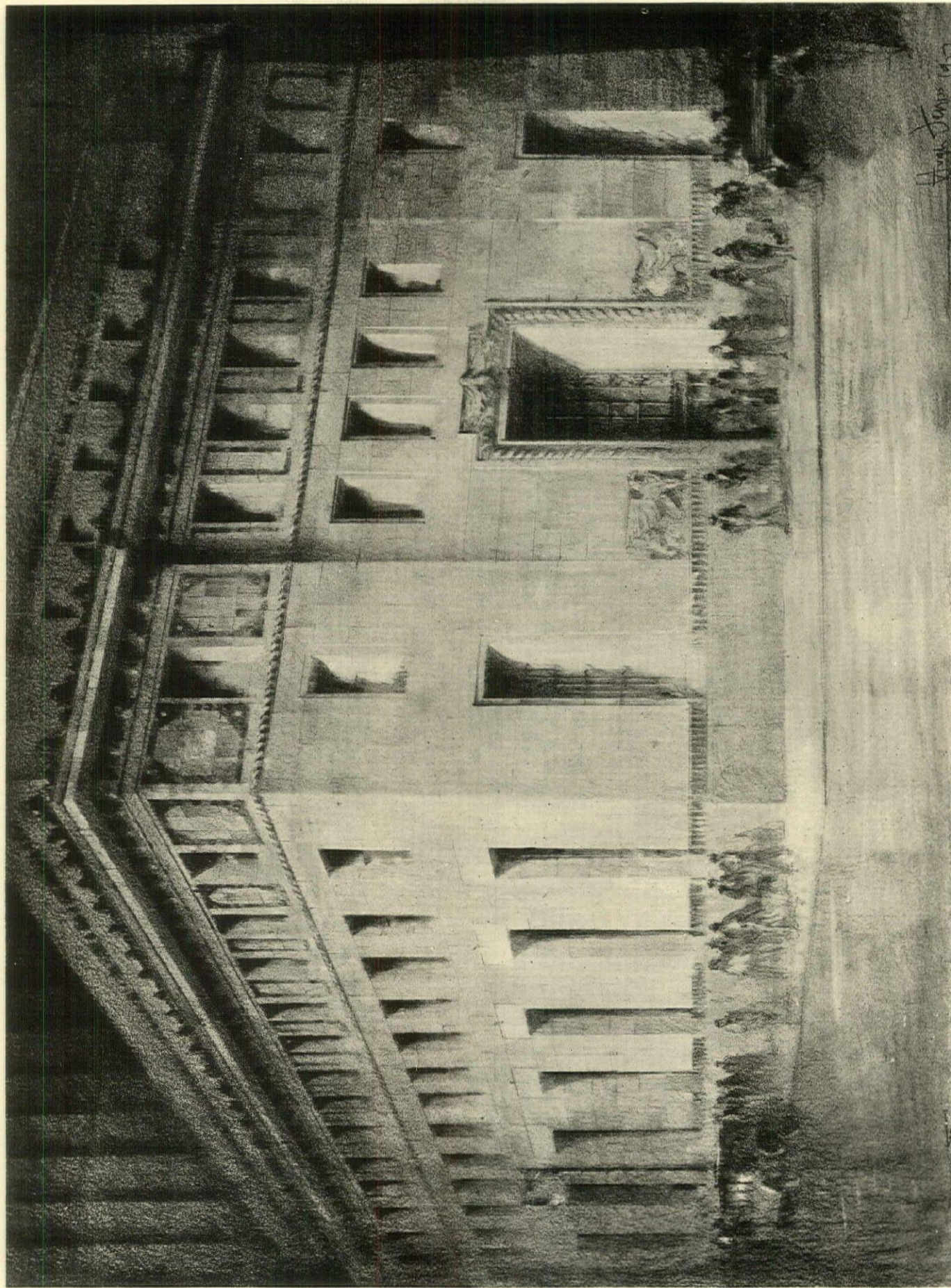
WORDS OF WISDOM. Alexander G. Donaldson, President of the Detroit Chapter, A. I. A., in his address of welcome said, "You producers do not stress enough the value of advertising, and the amount of sincere effort back of the message and the product. Blow your horns harder, so that the architect will have to hear—and heed." To that we say a hearty Amen. But by all the slides in the trombone and the stops of the cornet, see that the notes you blow are not flat!

"Architects find their greatest of many difficulties often lies in selling the client. An organization such as this helps, through proper advertising, to satisfy the client by making clear to him the nature of the tools the architect works with, that is, materials." Let us give thanks, oh comrades, that at least one architect appreciates all we are doing to make life easy for him.

"Producers might be very useful in collecting clients for an architect, if in no other way than by providing a smoke screen to keep off other architects." Unfortunately, however, most business methods are frightfully crude in comparison with the consummate skill and finesse of an architect stalking his prey. But what a lovely idea to play with. Think of being able to tell the client what architect to choose!

ADVERTISING CENSORSHIP. To what extent should architectural magazines edit the copy which goes into their advertising pages to eliminate untruths and unfair statements about competitive materials? Ah, what a debate was here, my hearties! The magazines all swear they do this sort of thing, but it is evident that the rewrite man falls asleep once in a while. While it's a subject over which good friends will disagree with great rancor,—as witness ourselves—it's all a tempest in a teapot, anyway. The practice is dying out and so obviously defeats its own purpose that it is not a serious source of discomfort, even to the one sinned against.

THE SEAL OF THE COUNCIL and its use on members' literature, etc., came in for any amount of discussion. The objection seems to be that it may offend architects and the high ideals of the profession. Arguments of this sort are entirely specious. The only possible objection to a member using the seal



Hugh Ferriss, *Del.*

Study, Detroit Branch of the Chicago Federal Reserve Bank, Detroit
Graham, Anderson, Probst & White, Chicago, Architects

is that the seal is the insignia of an organization, not of the individual parts of the organization. Certainly if the Institute members can write A. I. A. (and F. A. I. A.) after their names because such initials mark them as somehow distinguished from their fellow men, the members of the Council, who subscribe to the same high ideals, should use some similar designating mark so to announce. The argument that some might use it for selfish gain does not carry. Any ban placed against it will find itself (as Sam Weller did) completely "circumvented" by anyone so inclined.

We believe we're doing something to benefit society generally and our industry particularly. If we believe in the idea back of this affiliation of manufacturers and architects we ought to be proud to tell the Argus-eyed world about it. Who was it said "Let your light so shine—?"

MAX DUNNING SAID (among other things): "If perfecting understanding between architect and manufacturer means better materials of construction, used in a better way, we can do as much for society as any inventive genius the world has ever seen."

"The best selling consists in finding out what architects, as a profession and as individuals, need and keeping them everlastingly up to date about it, whether it be tracing paper or shackle bolts." (By the way, Max, what is a shackle bolt?)

T. D'ARCY BROPHY ALSO SPOKE: "Sales engineers who call when wanted are really the best salesmen. Salesmen soliciting architects usually tell their story to the office boy."

"We must not debase the Council. If any feel that they are not getting a definite return for their dues, the quicker they resign the better for them and the Council."

"THE BEST BUILDING MATERIAL IN THE WORLD is one made of imagination, brains, understanding and intelligence," according to LeRoy E. Kern of the Structural Service Department, A. I. A. "Are the first two confined to architects and the last two to producers? The use of brains in the production of building materials is fortunately on the increase. This meeting is an example of such use."

COLOR IN ARCHITECTURE was the subject of a computation following the dinner Wednesday evening. There were seventy-five present.

Mr. N. E. Stephens of the North American Society of Arts opened the discussion. "The genius of industry is at last being directed to the creative world. Artist and layman realize somewhat the value of color in the every-day business of life but very few

understand its proper application and use. Color can be effectively employed, by scientific application of fundamental principles, in all lines of endeavor."

MR. R. T. WALKER of Voorhees, Gmelin and Walker: "Architecture heretofore has been concerned with the thickness of materials and masses. Now with the steel frame we have a new conception of art. Color in architecture is something between a dream and a delusion, the dream being an architectural masterpiece in full color; the delusion being that some day a client will supply money and opportunity to do it."

MR. W. C. ROLLAND of J. Maxwell Grylls' Office: "Architects have been studying color possibilities for years but really they are only playing dolls with architecture, for they have accomplished little and hardly understand the trend of the age in which we live. In this country we are obsessed with the past; in the old world they are through with the past and look toward the future."

MR. W. D'ARCY RYAN of the General Electric Co.: "Light is indispensable to any consideration of color in architecture. The flood lighting of monumental buildings which brings out their color at night may aptly be termed 'Night Architecture.' Here is a new art for the architect to study and a new field of endeavor for him to enter. The psychological influence of color and light is a vital force in everyone's life."

MR. F. S. LAURENCE of the National Terra Cotta Society. "The public is tired of the drabness of our cities, and the responsibility rests with those architects who fear to use color because some might laugh at them. We, as a nation, no longer have in our blood a predominance of the Nordic strain with its cold, austere personality; there is intermixed a deal of southern strain which is making an insistent demand for warmth and color in its surroundings."

SUBJECTS OF DEBATE were, as I said before, many and often. Of unusual interest are the thoughts voiced on salesmen and the producer's attitude toward the architects' client. Here are some of them:

SALESMEN:—WHAT SHOULD THEY BE? "Eighty per cent. of the qualifications of personality that make up a good salesman are intangible. A man with the other twenty per cent. only will be a poor salesman."

"The qualifications for a good salesman are, an undying belief in what the salesman sells, enthusiasm for the task, and a full knowledge of it. It takes at least two years training before a salesman can be sent out."

"The first interest of the good salesman is to give sound professional advice on the particular problem under consideration."

SHOULD THE MANUFACTURER TRY TO SELL THE CLIENT? The Noes said No—because it offends the architect; it is an attempt to induce the client to substitute materials for those specified. The Ayes said Yes—because clients today wish to know about the materials which are being used; architects can thus be saved much time and effort in selling clients the materials they want to use.

A nice chance there for disagreement and discussion: I wish the debate might have been prolonged.

THERE WAS A GOLF MATCH which caused lots of hard feeling among a certain few who shall be nameless. In the first place the architects didn't do particularly well. Were they nervous or are they just rotten golfers? They were equally bad at St. Louis last year. They tell me the producers actually had to add strokes so that the architects would be anywhere up the list at all.

Then the Committee on arrangements (consisting of the Chamberlin Metal Weatherstrip Co.) fixed things so that their men and the Monarch Weather-

strip fellows won three of the five prizes. This evidence of collusion needs thorough investigation and there is some talk of preferring charges against them. It seems to me a matter for the Federal Trade Commission. As an example of brotherly love among competitors it's the bunk.

The most exciting thing about the game was the side bets. Johns Mansville paid International Casement good money, and David Stanley Works took Goliath General Electric into camp to the tune of twenty cents cash, and Gosh! how he crowed about it! (General Electric, I heard, also got trimmed at bridge.)

The nineteenth hole was popular even though it stayed fixed this year and didn't move around the course as it did at St. Louis.

Nobody seems to know who really won. Sounds to me a good deal like the Caucus Race in "Alice in Wonderland."

OH, YES, THE ROOM WAS IN USE, but it had a different number and many architects never found it at all. However, those who did aver and depose that the Producers' Council mixes well and is, all in all, a mellow host.

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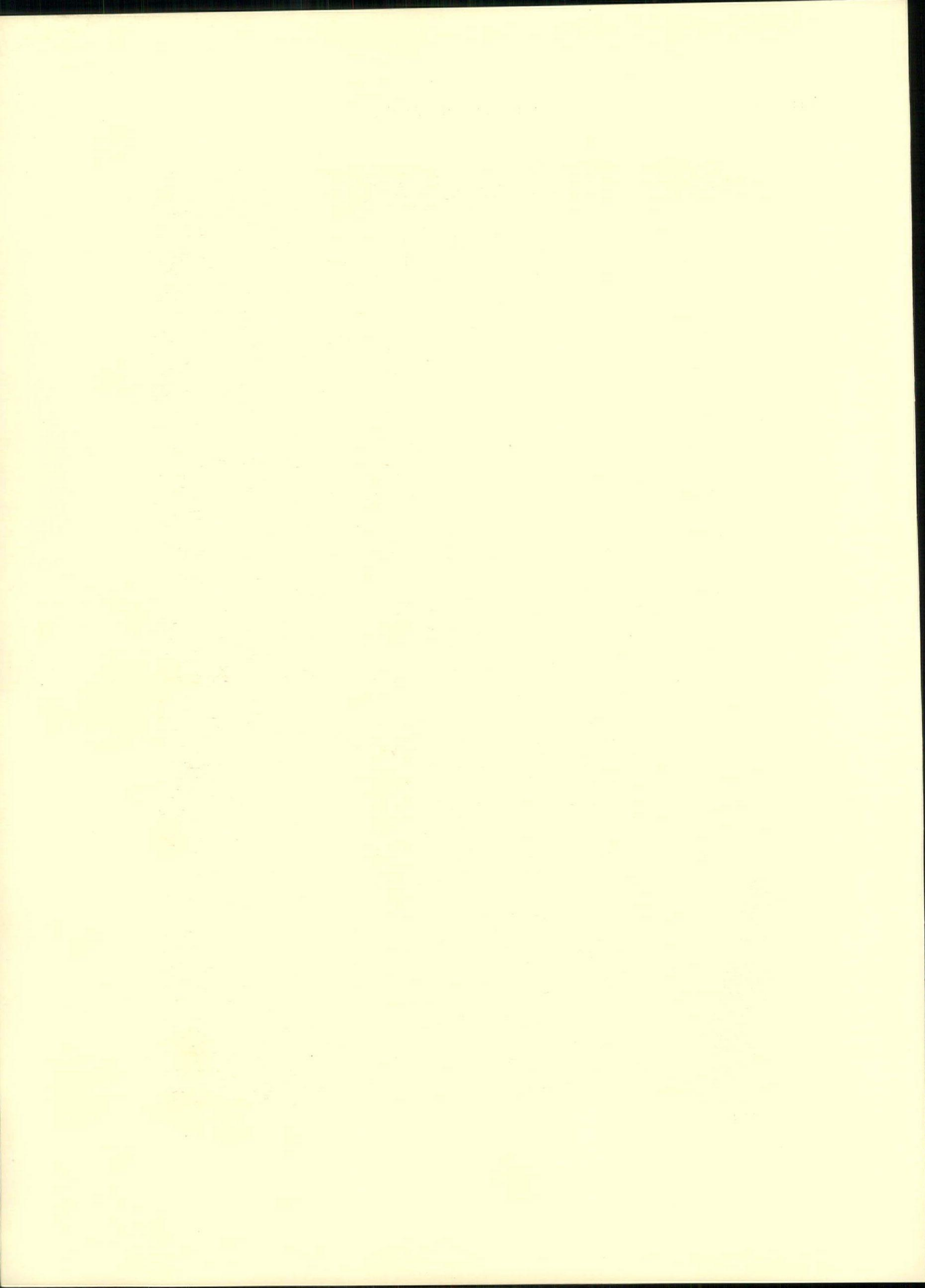
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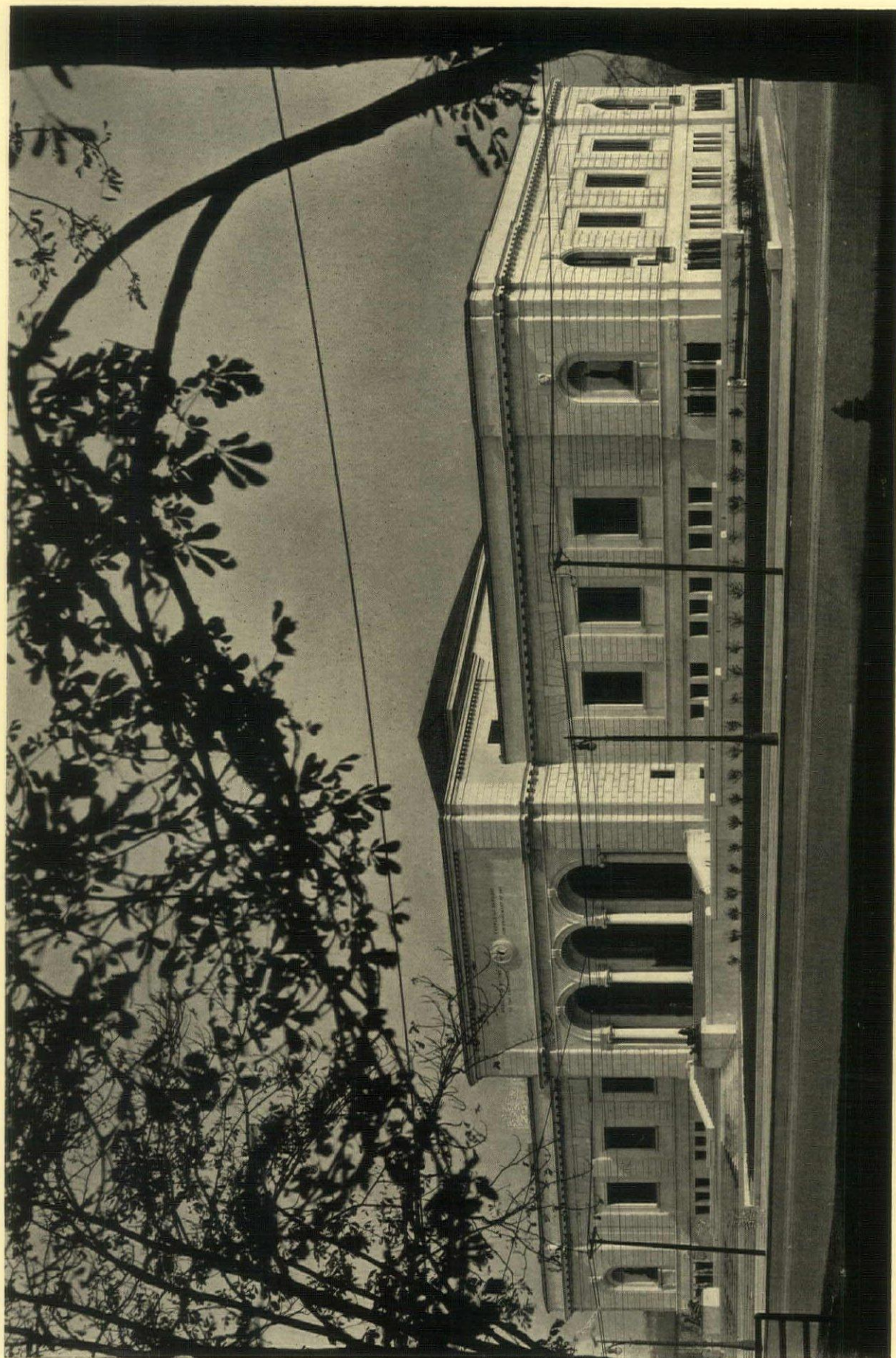
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Ellison, *Photo*

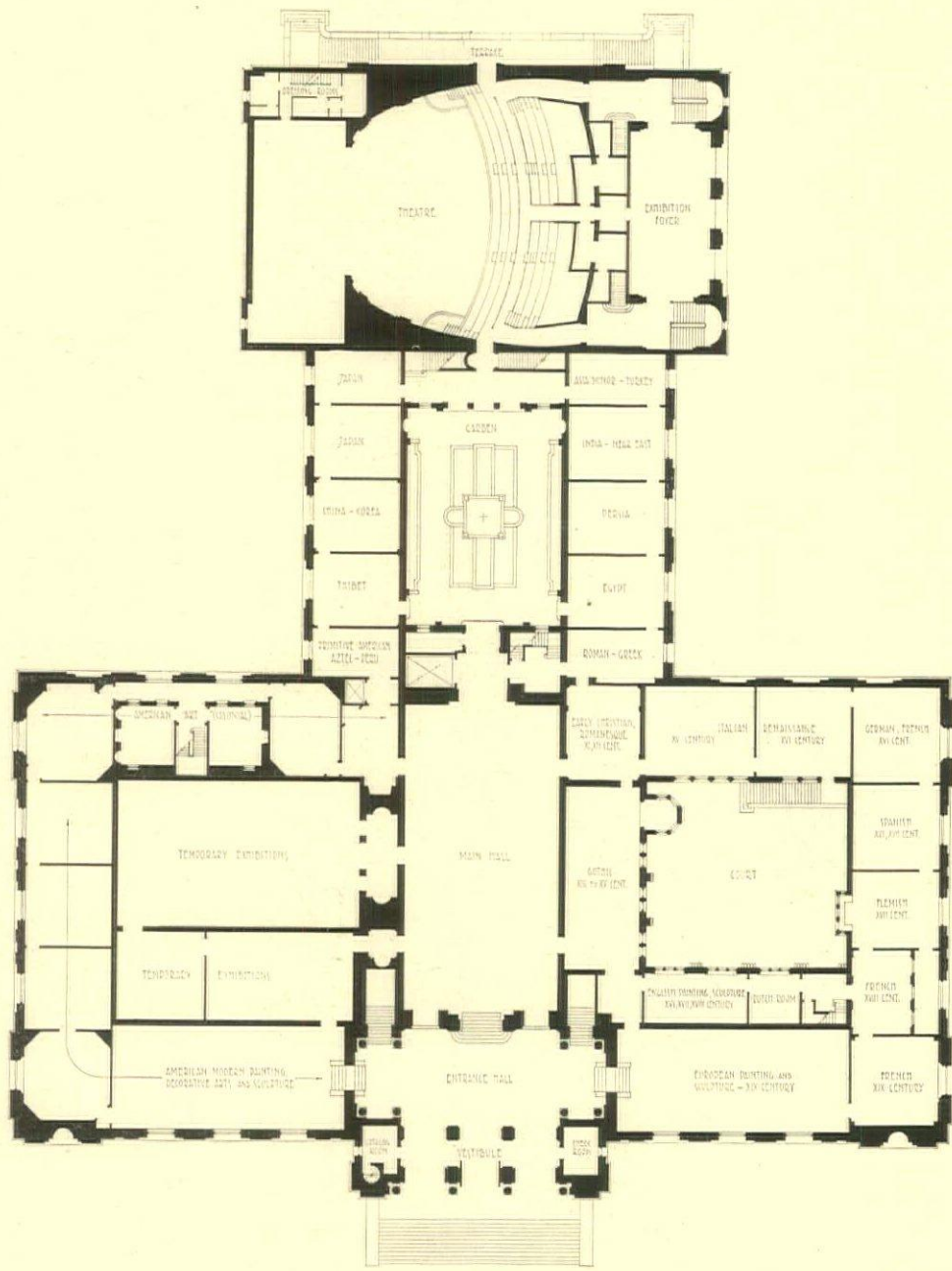
Paul Cret, Zantzinger, Borie & Medary, Philadelphia, *Associated Architects*
Entrance Motif, Detroit Institute of Arts, Detroit





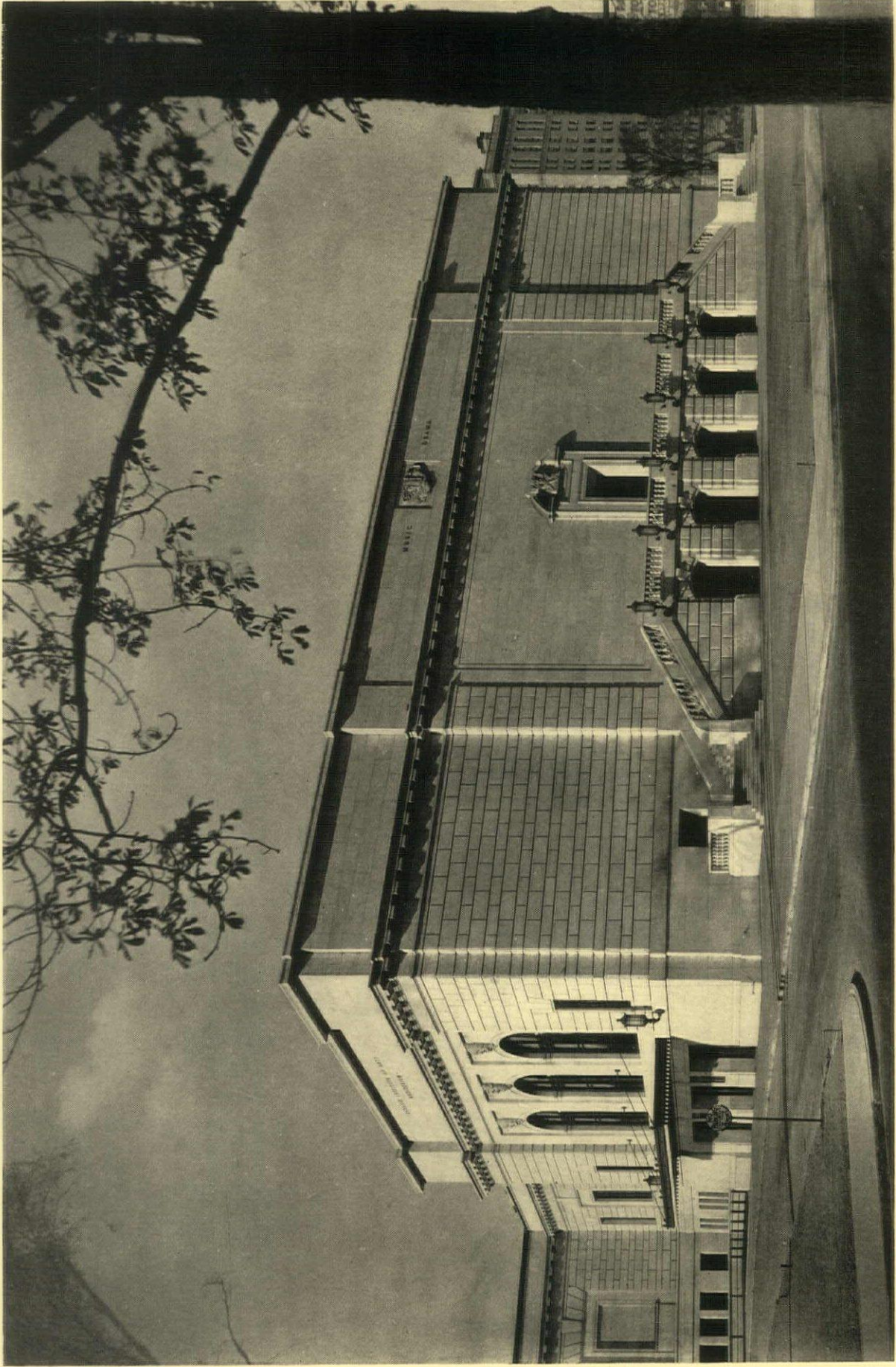
Ellison, *Photo*

Detroit Institute of Arts, Detroit (Plan on back)
Paul Cret, Zantzinger, Borie & Medary, Philadelphia, Associated Architects



Main Floor Plan (including first balcony plan of Theatre),
Detroit Institute of Arts, Detroit

Paul Cret, Zantzing, Borie & Medary, *Associated Architects*



Ellison, *Photo*

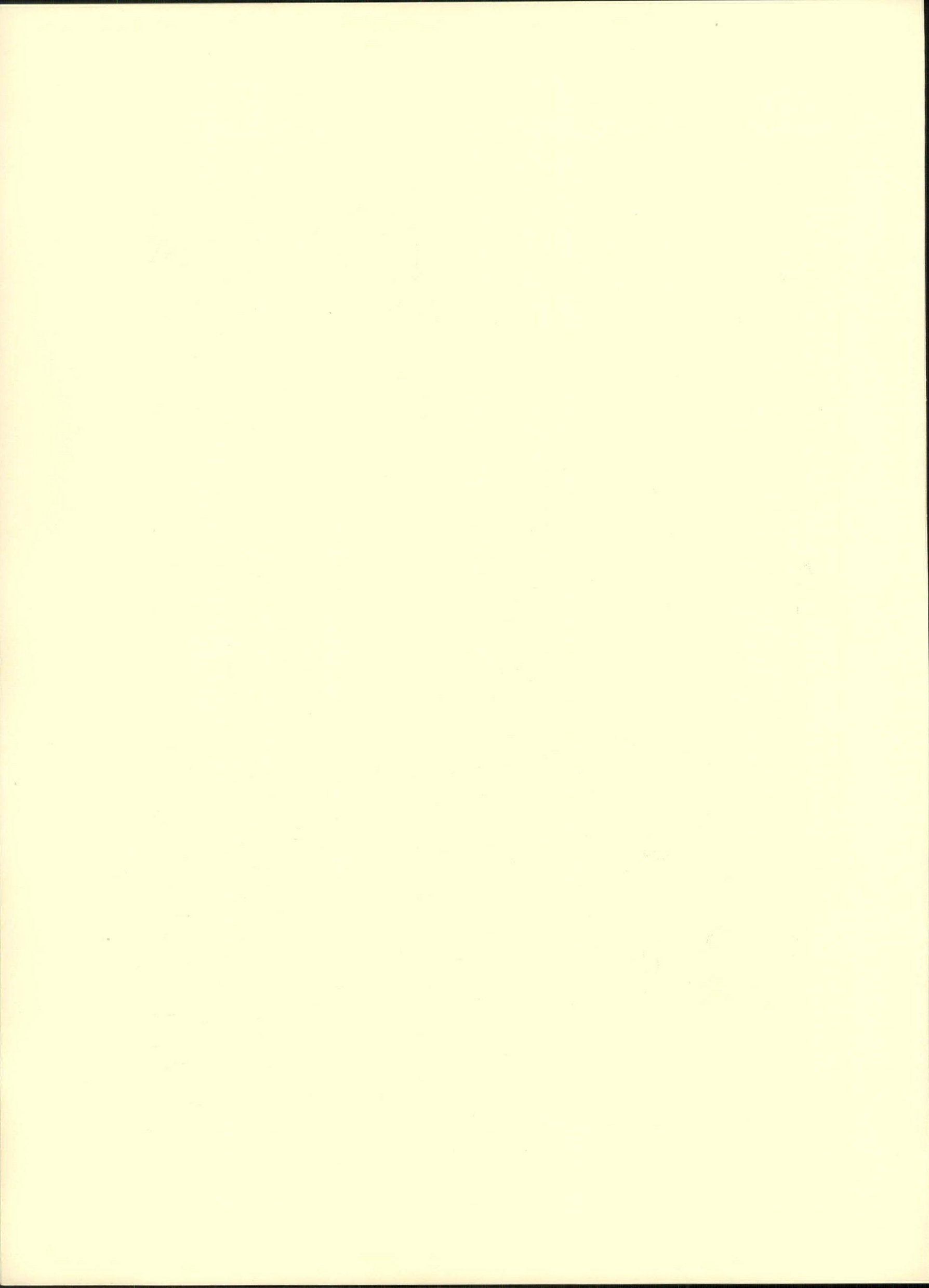
Paul Cret, Zantzinger, Borie & Medary, Philadelphia, Philadelphia, Associated Architects
Theatre, Detroit Institute of Arts, Detroit





Ellison, *Photo*

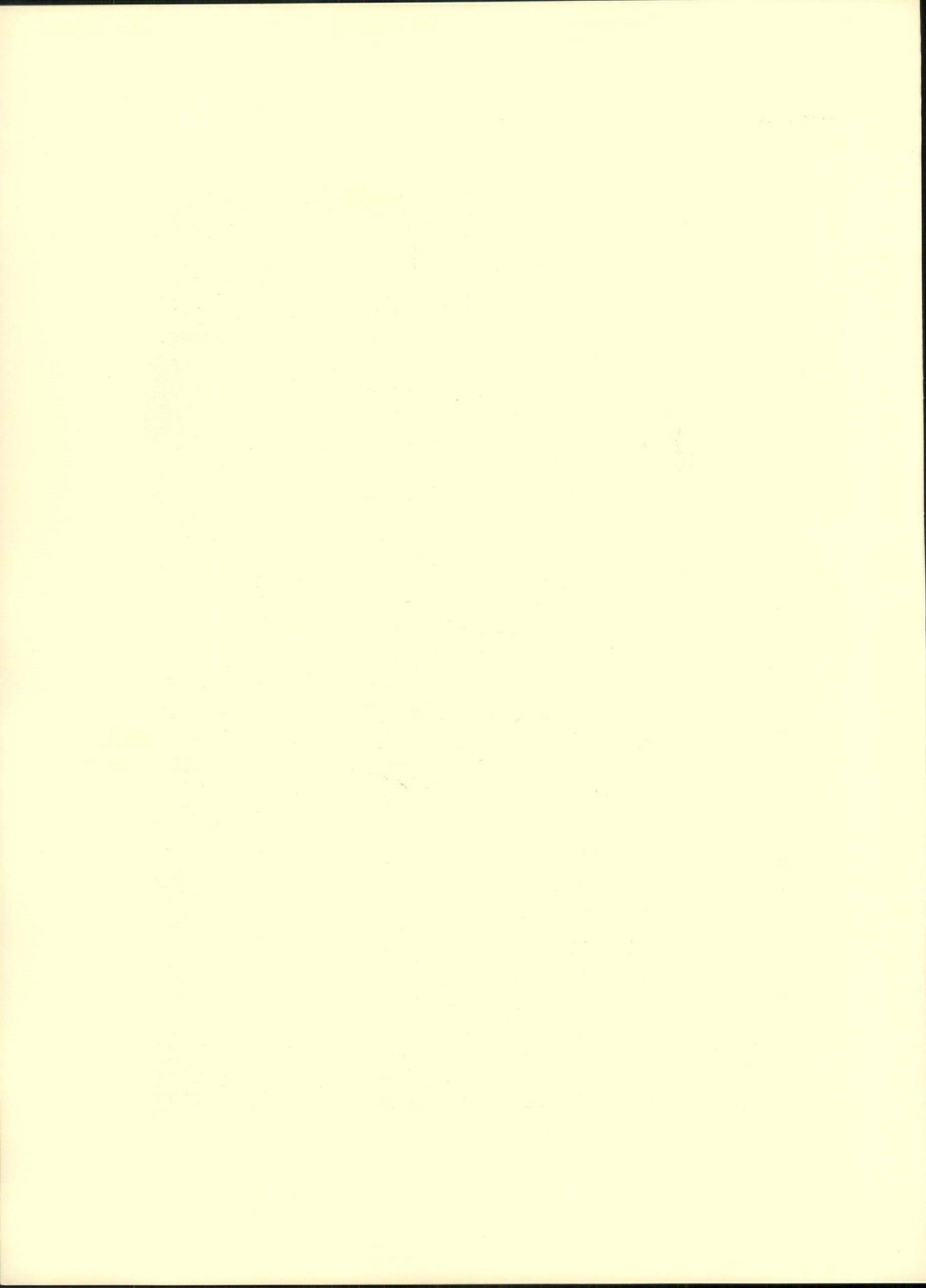
Paul Cret, Zantzinger, Borie & Medary, Philadelphia, *Associated Architects*
Street Exits, Theatre, Detroit Institute of Arts, Detroit

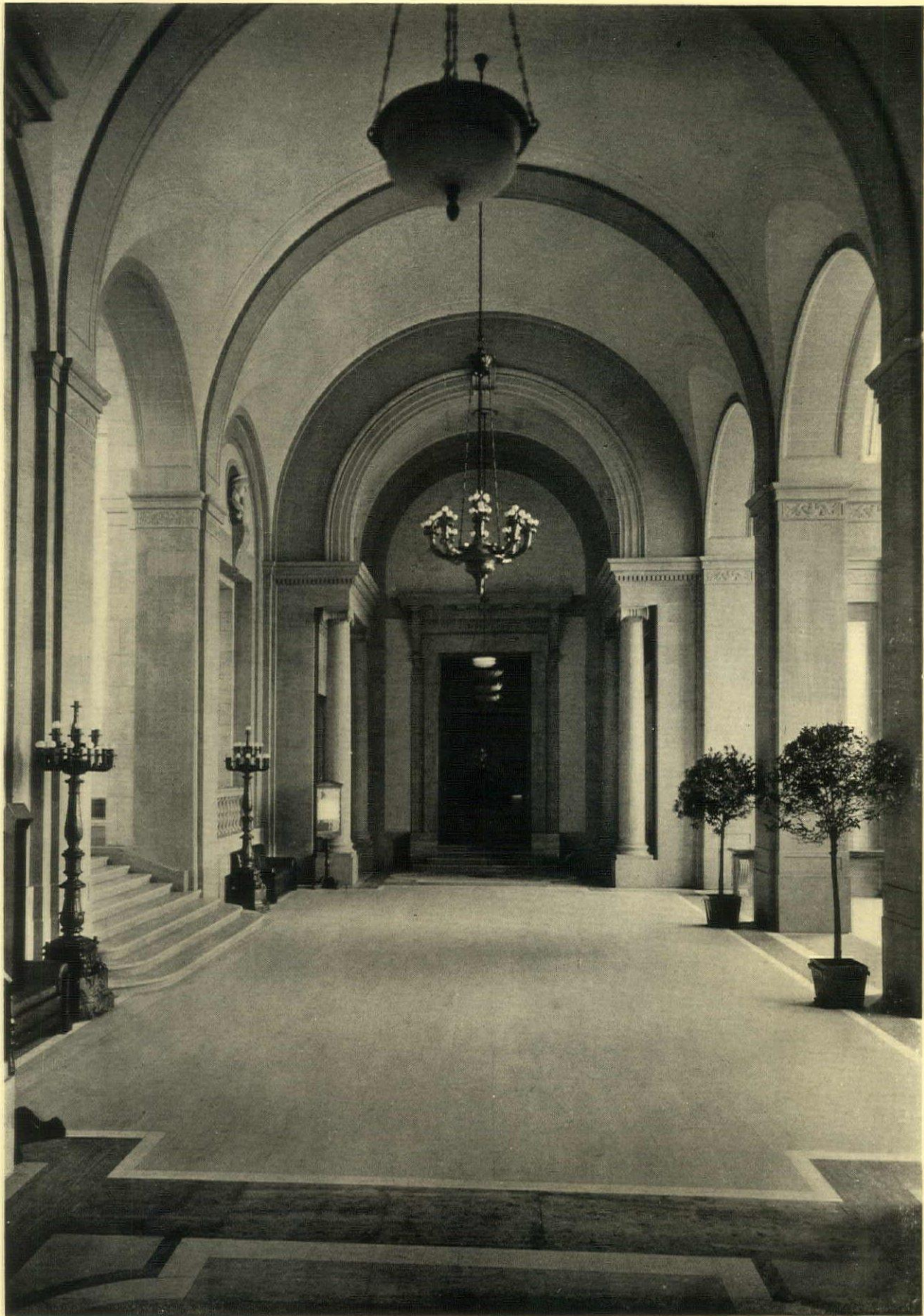




Ellison, *Photo*

Paul Cret, Zantzinger, Borie & Medary, Philadelphia, *Associated Architects*
Detail, Detroit Institute of Arts, Detroit

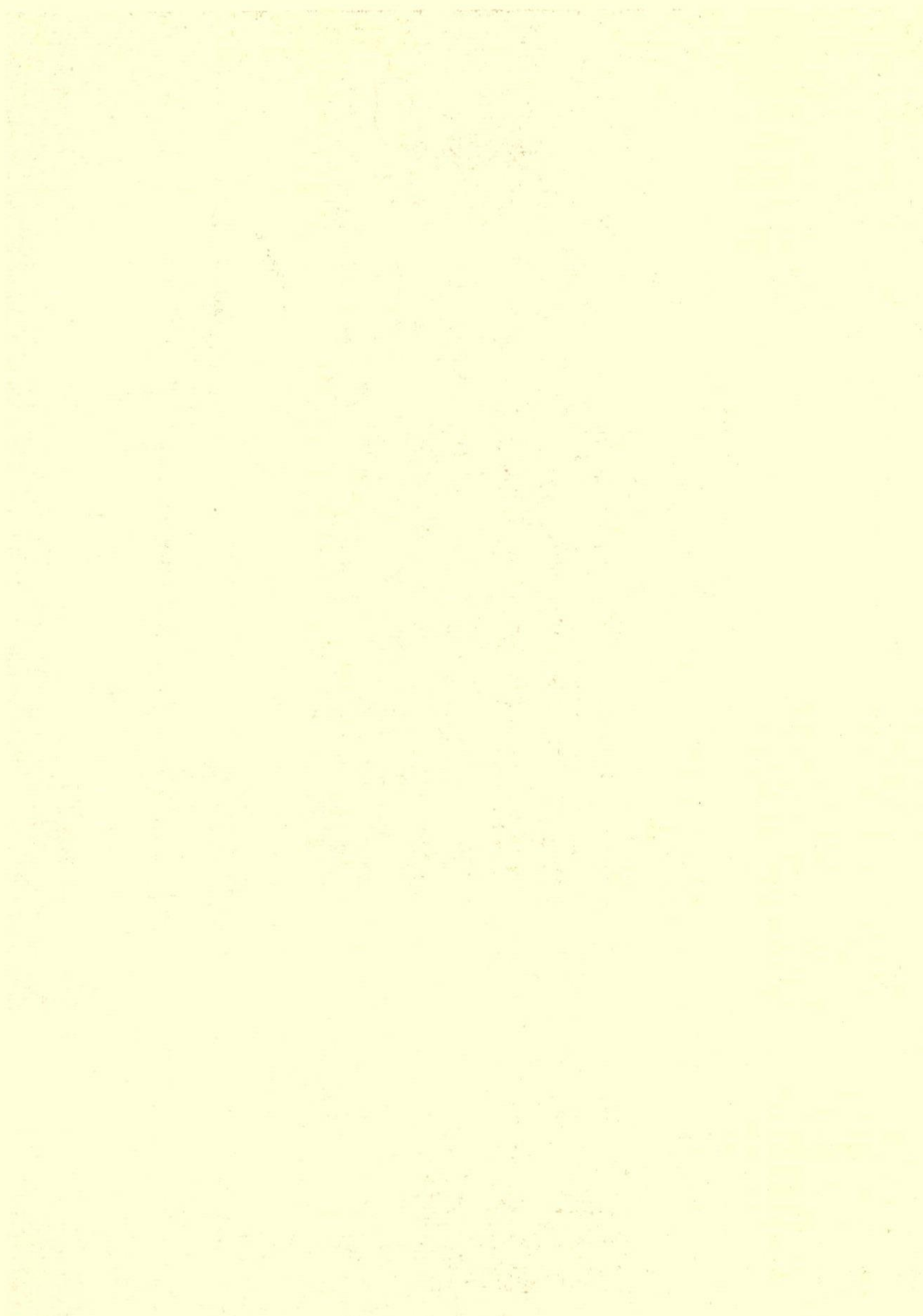




Ellison, *Photo*

Paul Cret, Zantzinger, Borie & Medary, Philadelphia, *Associated Architects*

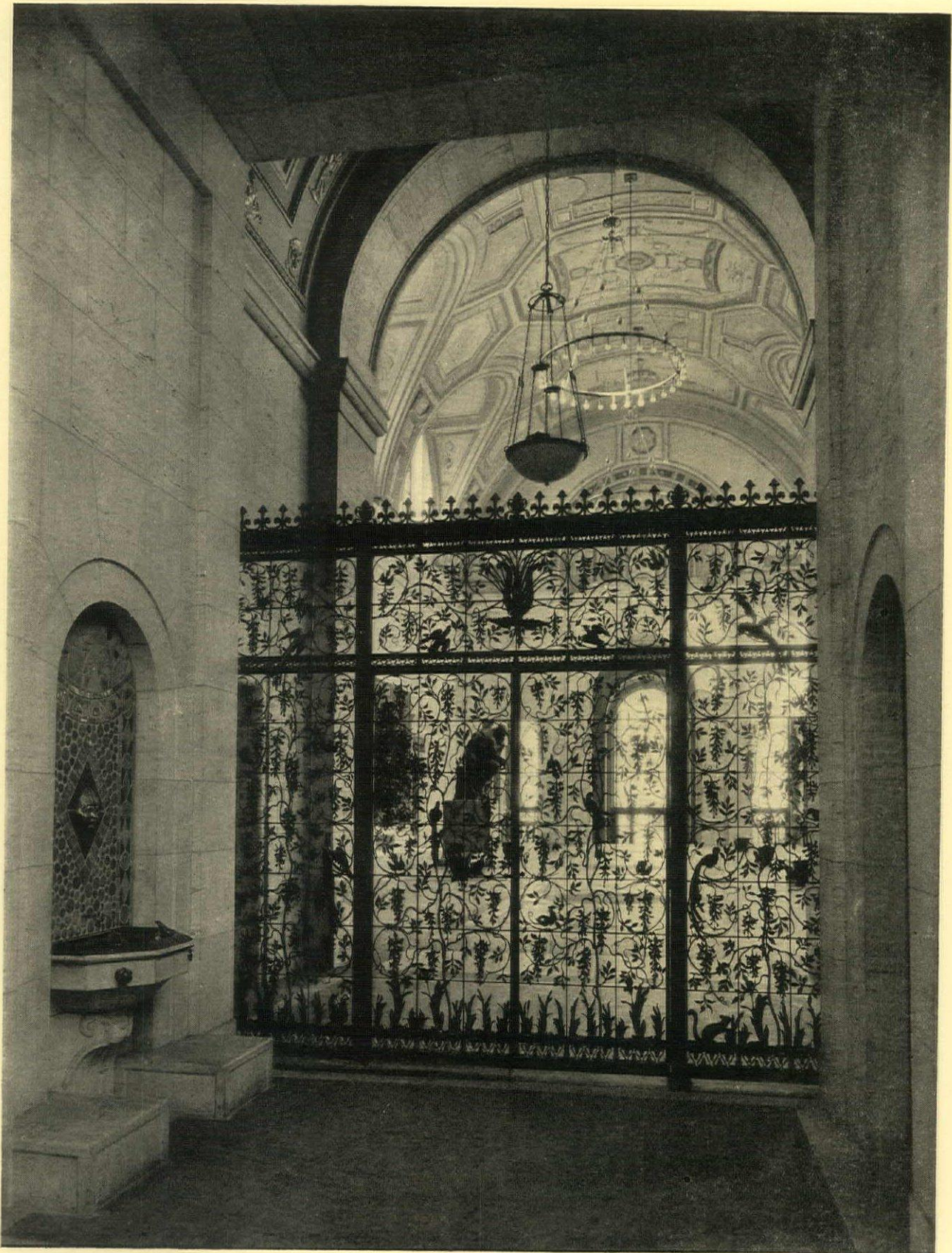
Entrance Hall, Detroit Institute of Arts, Detroit





Ellison, *Photo*

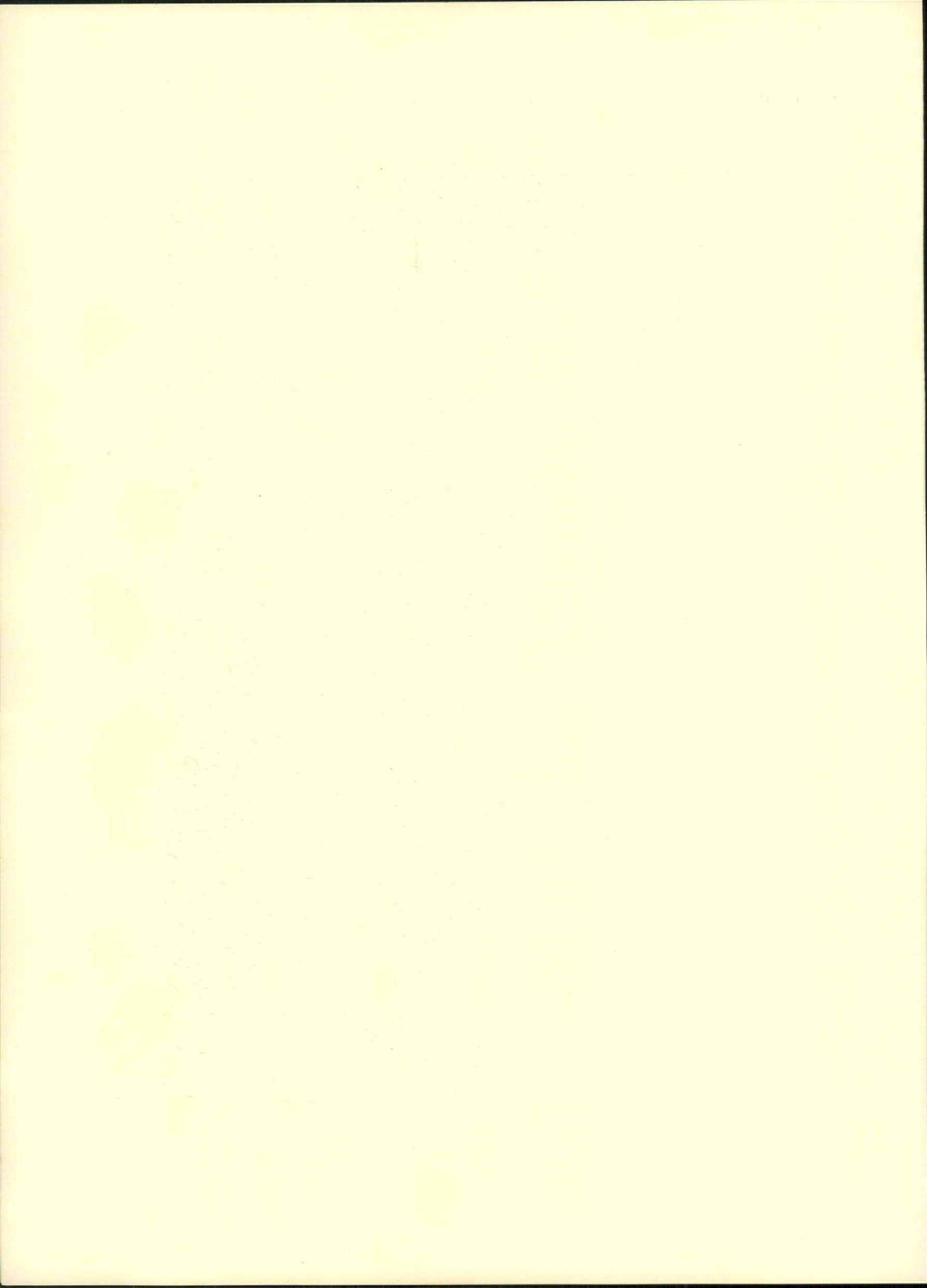
Paul Cret, Zantzinger, Borie & Medary, Philadelphia, *Associated Architects*
Main Hall, Detroit Institute of Arts, Detroit



Ellison, *Photo*

Paul Cret, Zantzinger, Borie & Medary, Philadelphia, *Associated Architects*

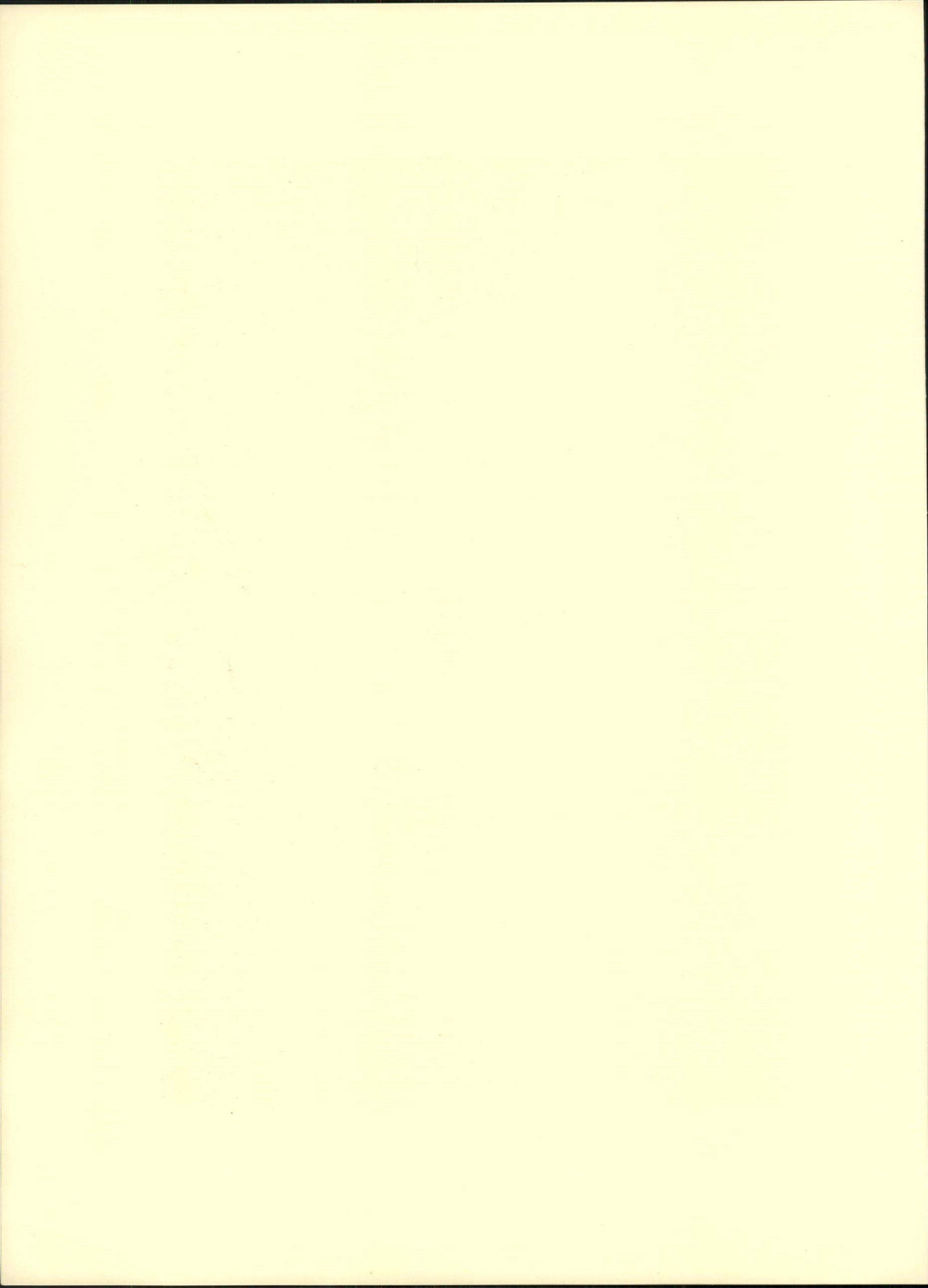
Entrance to Main Hall From Garden Court, Detroit Institute of Arts, Detroit

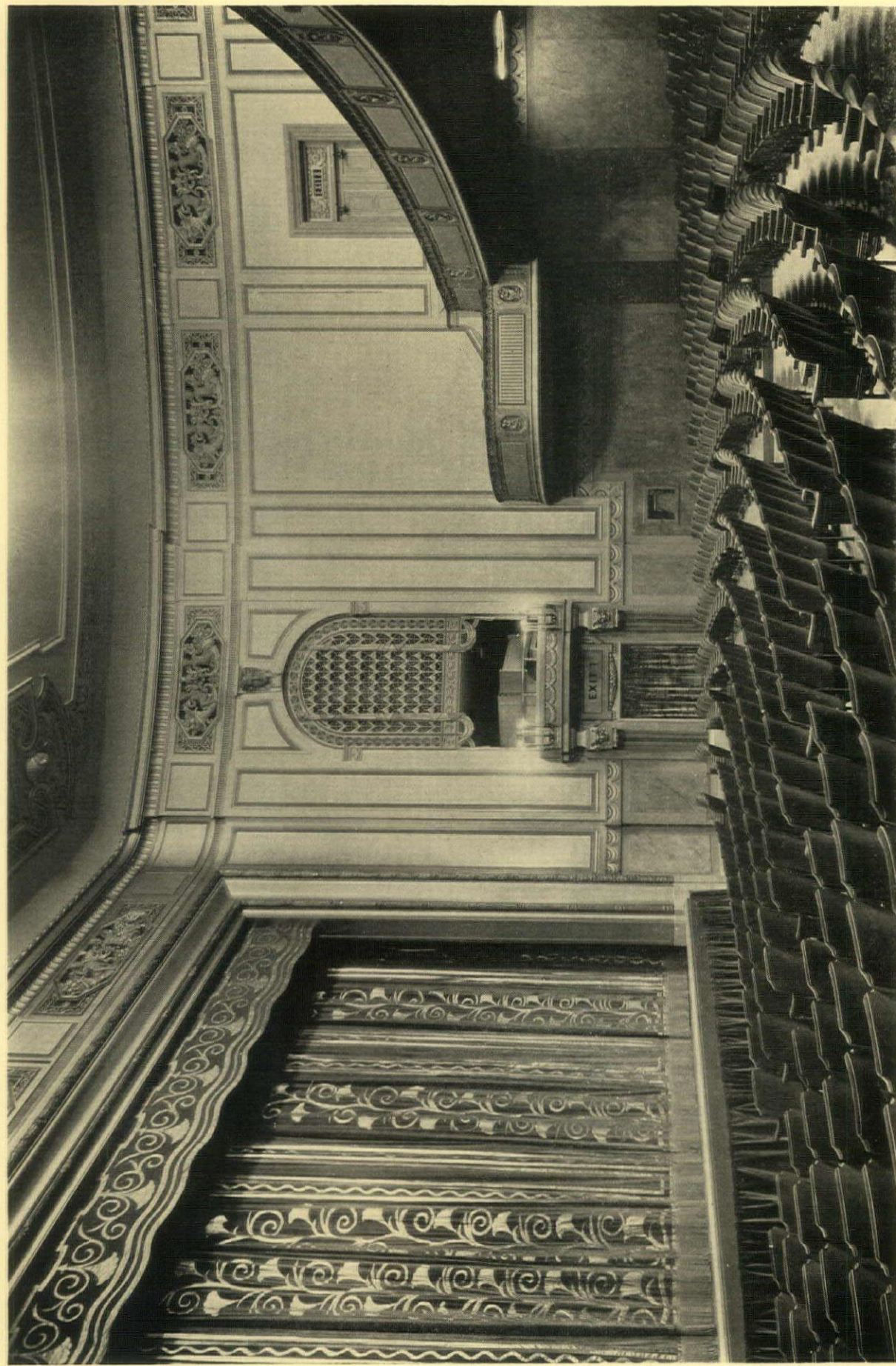




Ellison, *Photo*

Paul Cret, Zantzinger, Borie & Medary, Philadelphia, Philadelphia, *Associated Architects*
Garden Court, Detroit Institute of Arts, Detroit





Ellison, Photo

Auditorium, Theatre, Detroit Institute of Arts, Detroit
Paul Cret, Zantzinger, Borie & Medary, Philadelphia, Associated Architects

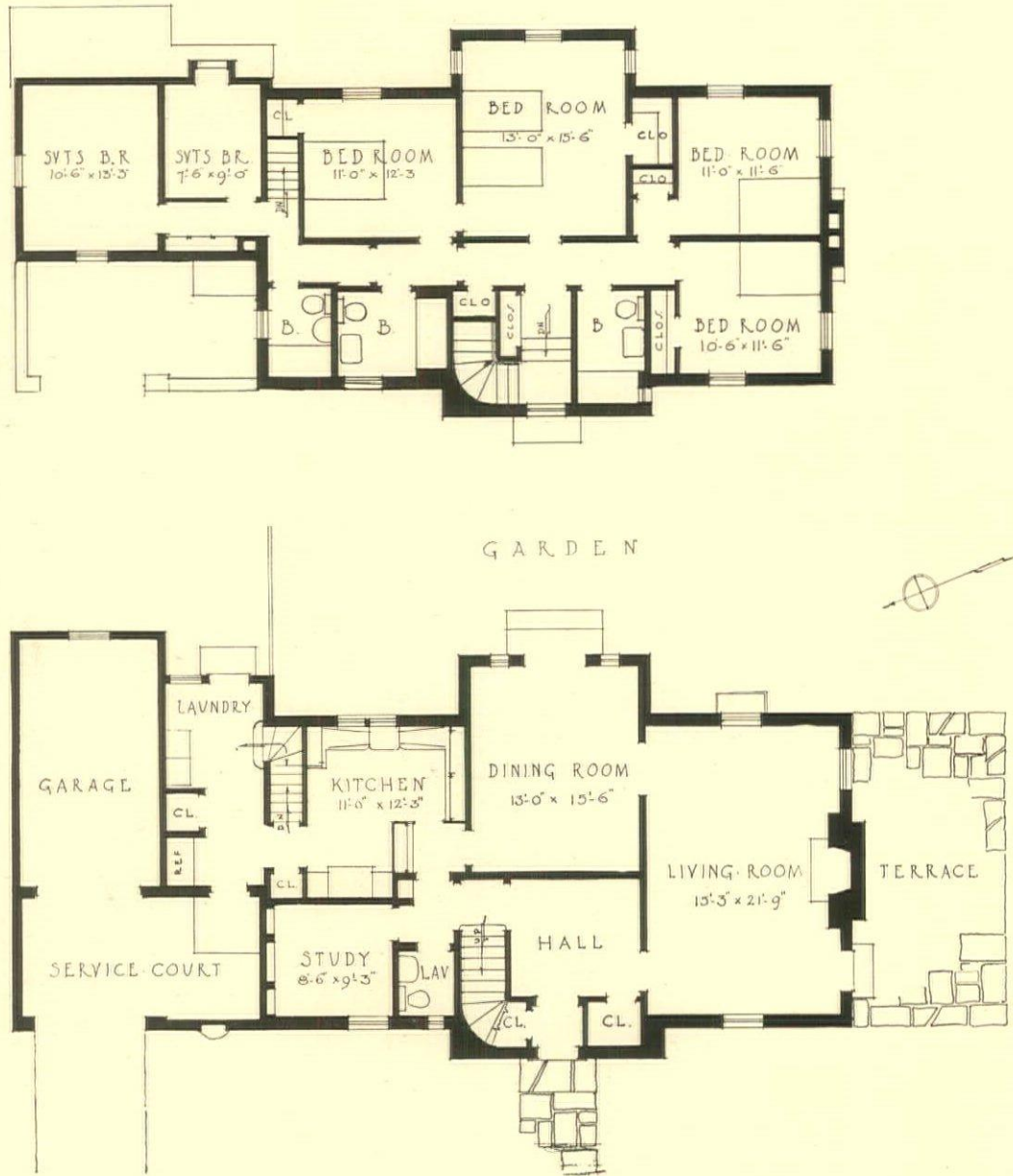




Amemiya, *Photo*

James C. Mackenzie, Jr., New York, *Architect*

House, Dr. Randolph West, Riverdale, N. Y. (Plans on back)



Plans, House, Dr. Randolph West, Riverdale, N. Y.

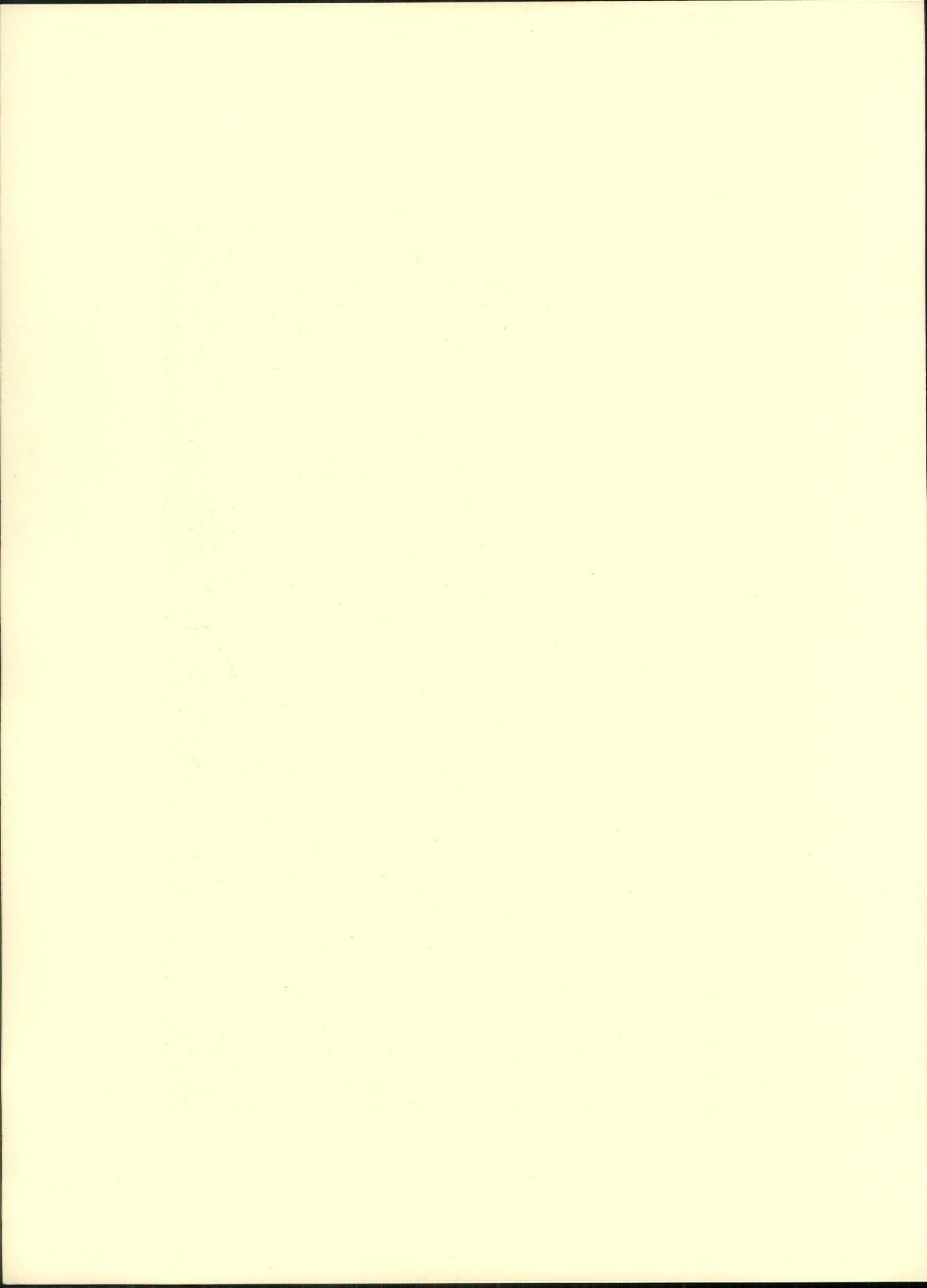
James C. Mackenzie, New York, *Architect*



Amemiya, *Photo*

James C. Mackenzie, Jr., New York, *Architect*

Main Entrance, House, Dr. Randolph West, Riverdale, N. Y.

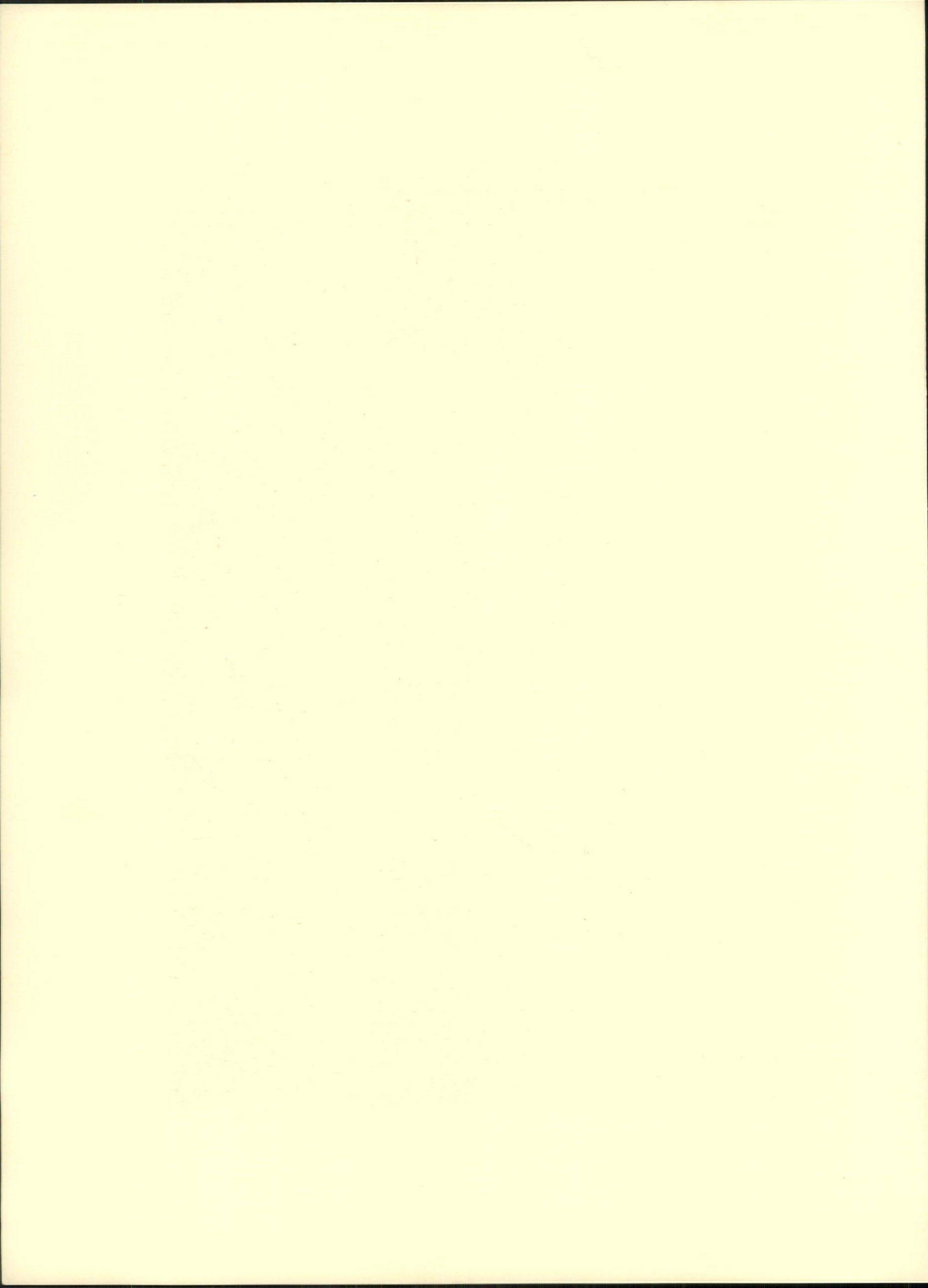


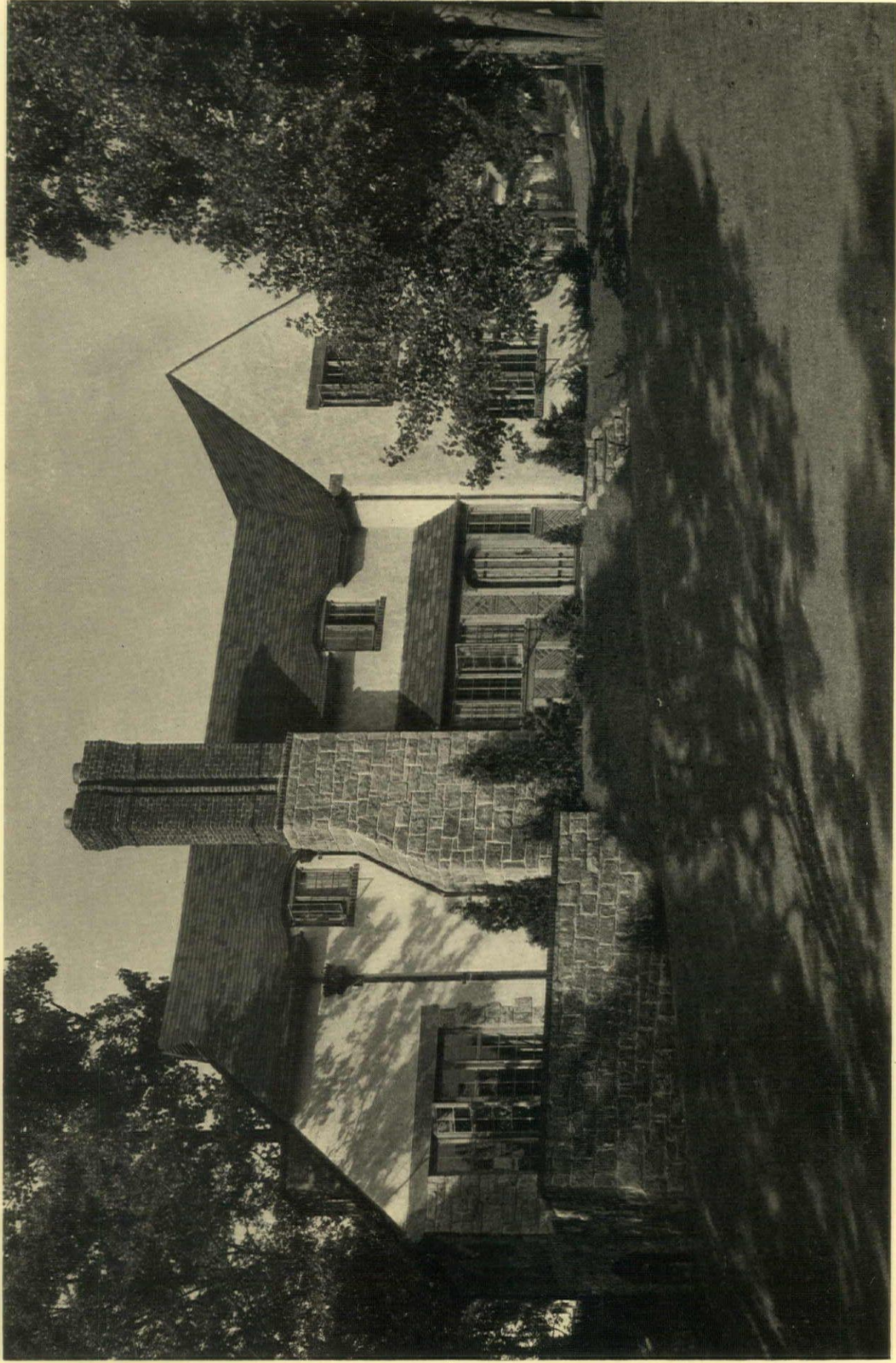


Amemiya, *Photo*

James C. Mackenzie, Jr., New York, *Architect*

Service Court Entrance, House, Dr. Randolph West, Riverdale, N. Y.

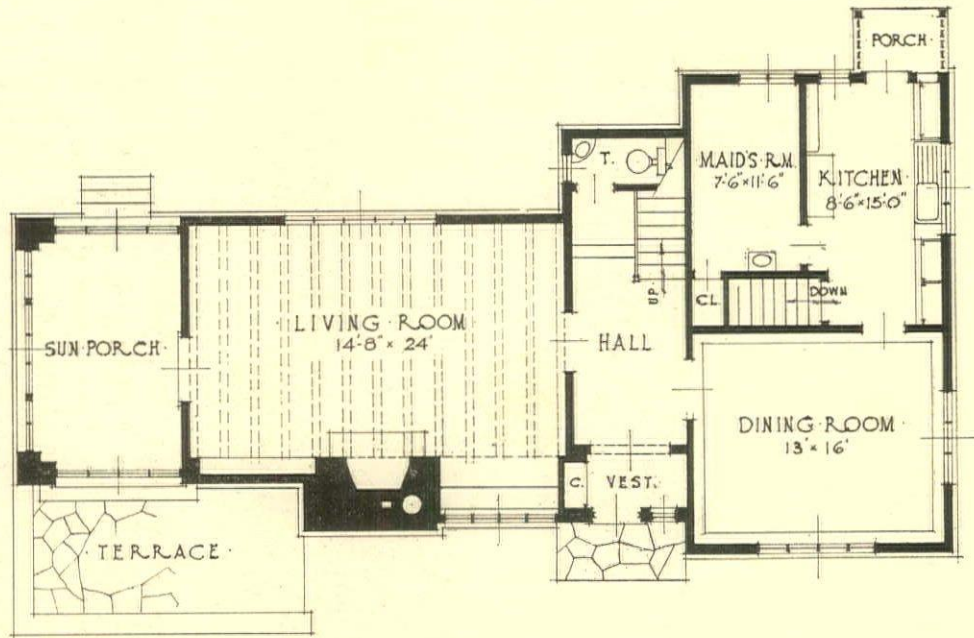
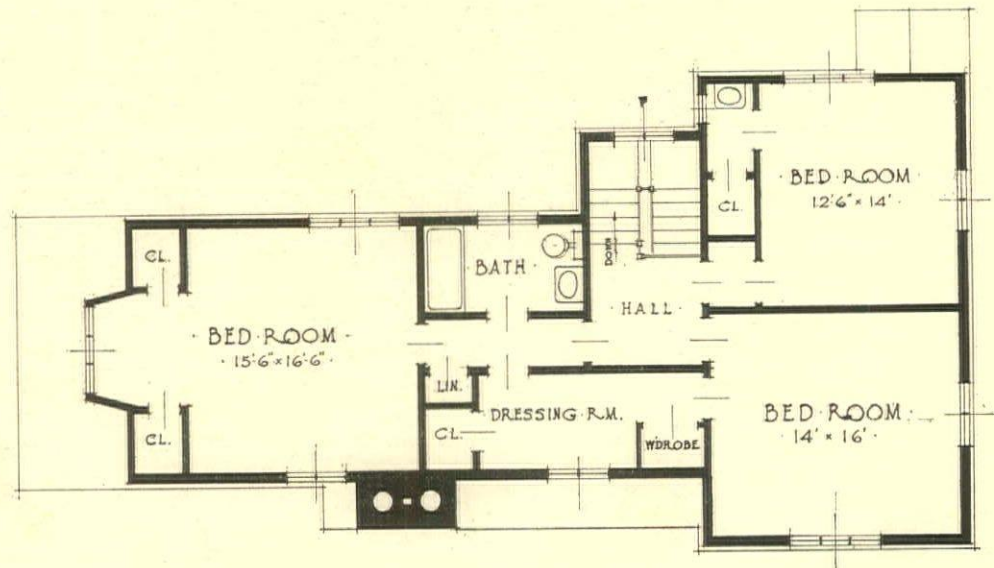




Clark, *Photo*

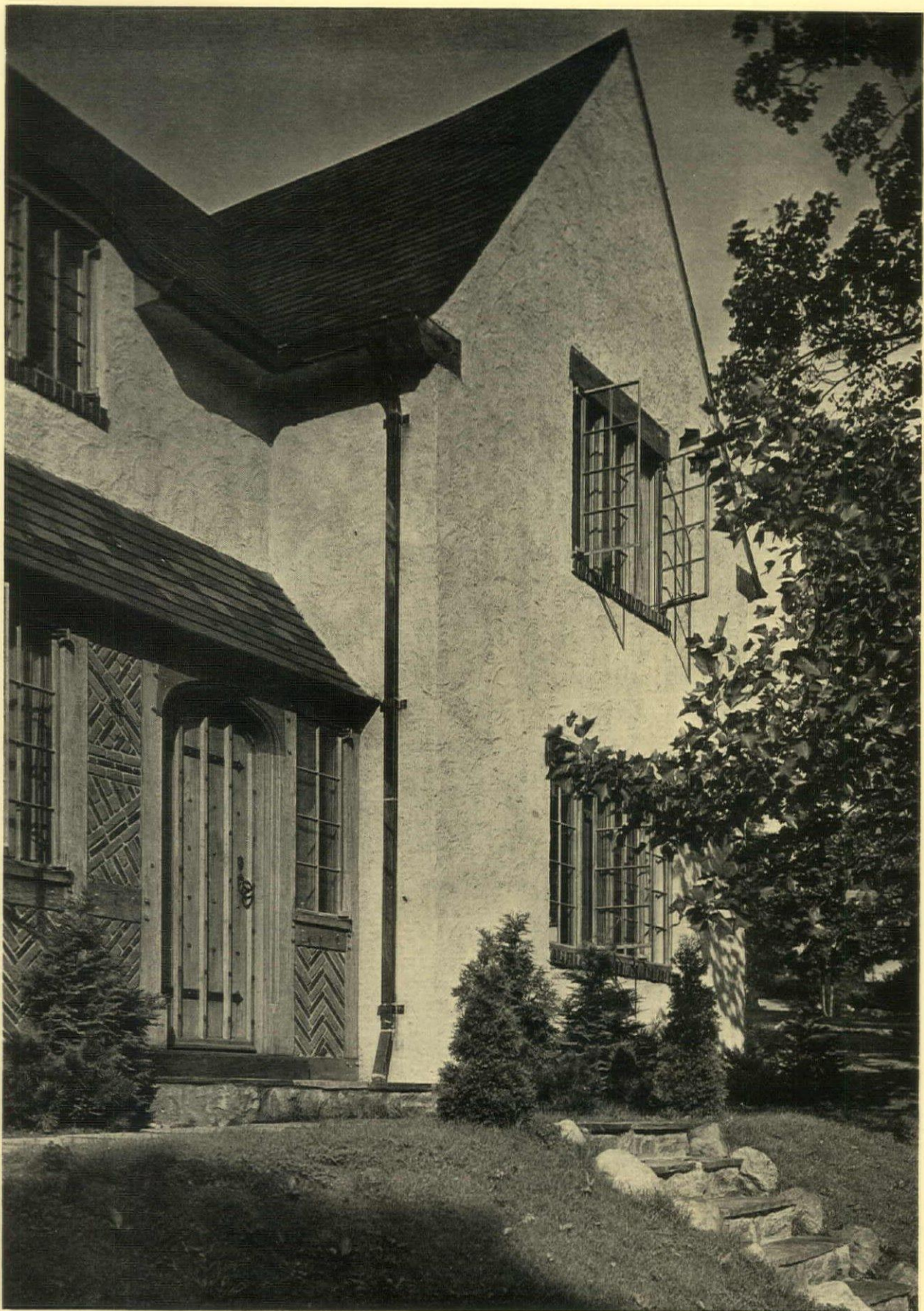
House, Mr. Hunter McDonnell, New Rochelle, N. Y. (Plans on back)

Hunter McDonnell, New York, *Architect*



Plans, House, Mr. Hunter McDonnell

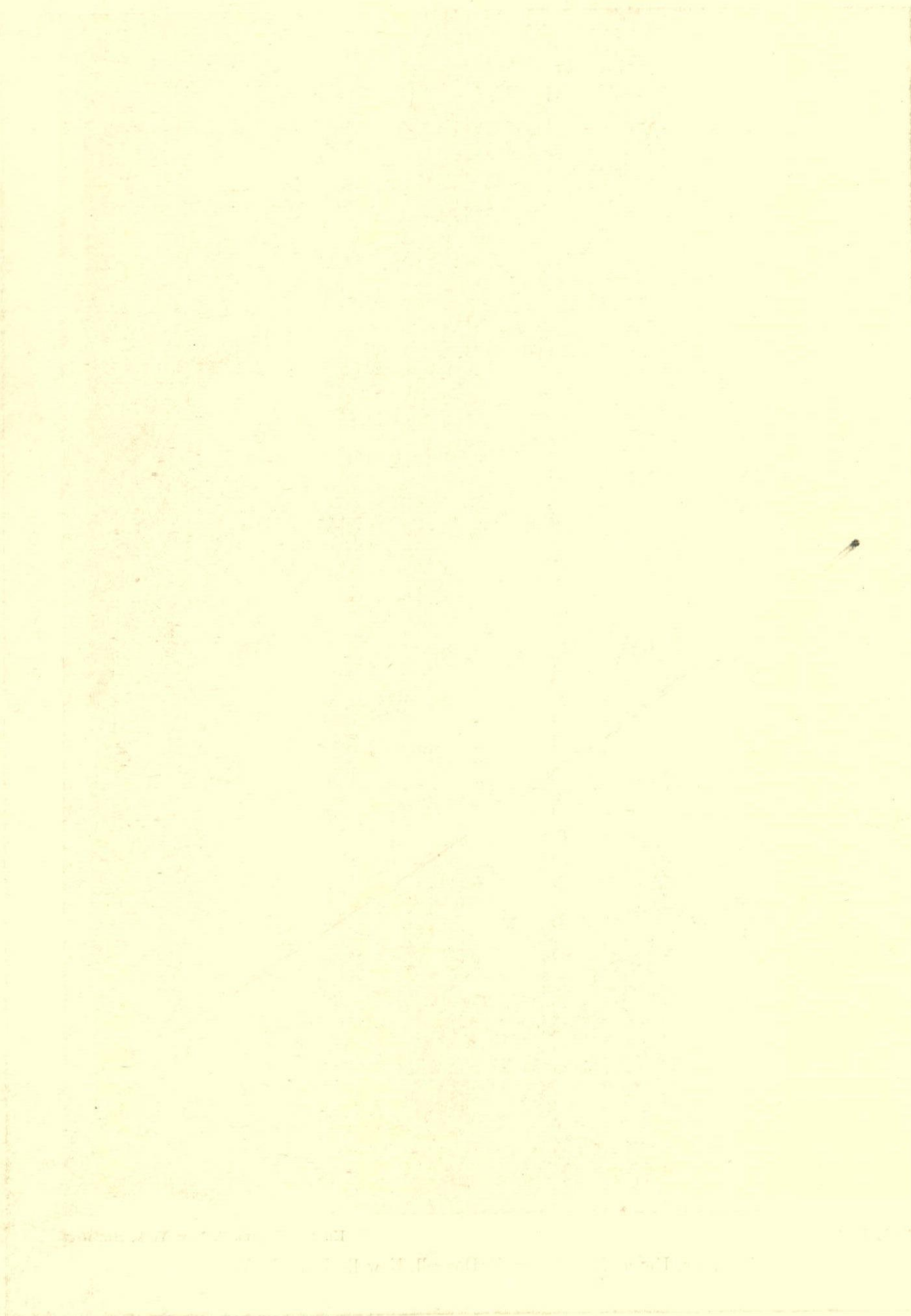
Hunter McDonnell, New York, *Architect*



Clark, *Photo*

Hunter McDonnell, New York, *Architect*

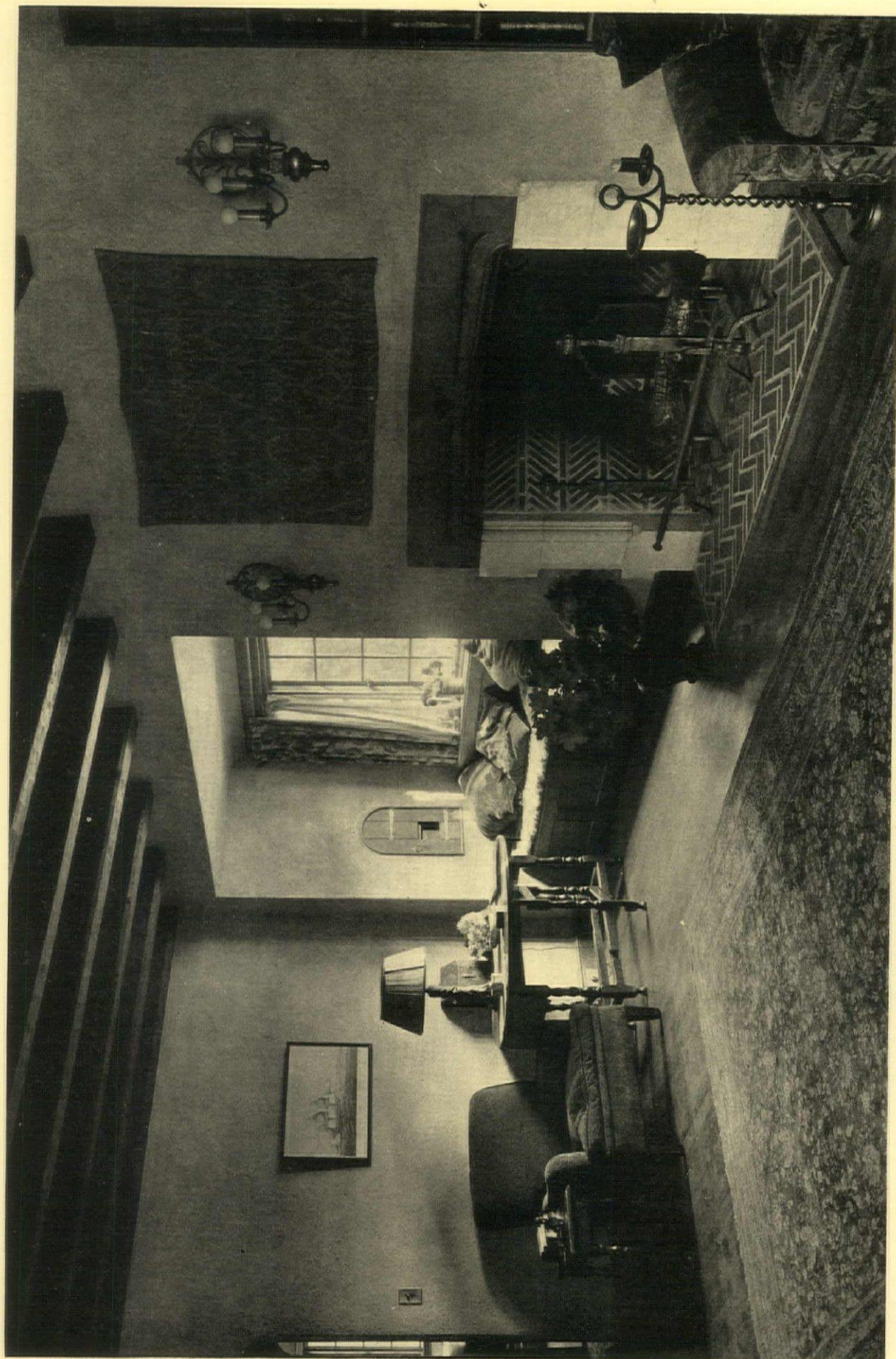
Entrance, House, Mr. Hunter McDonnell, New Rochelle, N. Y.



THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

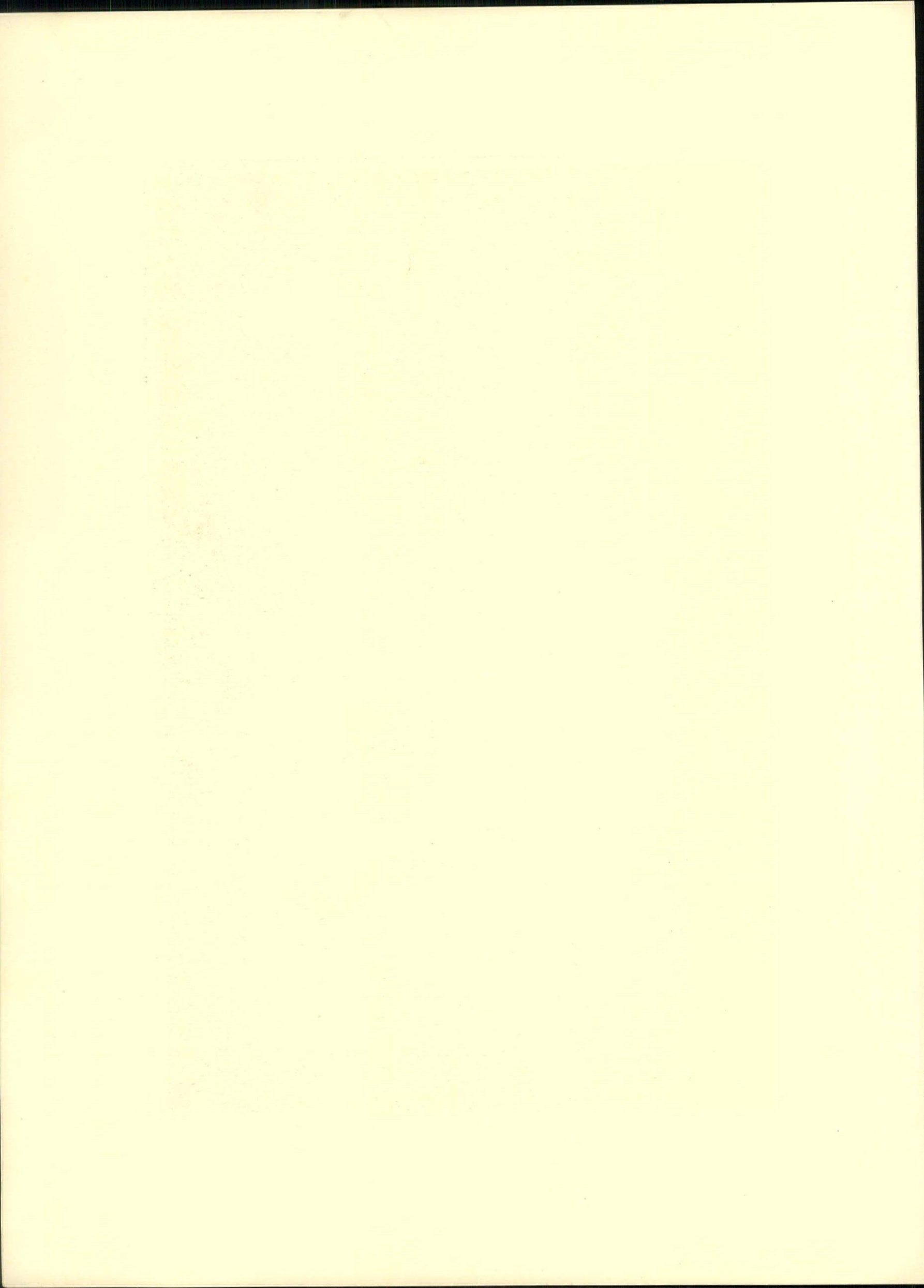
1950



Clark, Photo

Living Room, House, Mr. Hunter McDonnell, New Rochelle, N. Y.

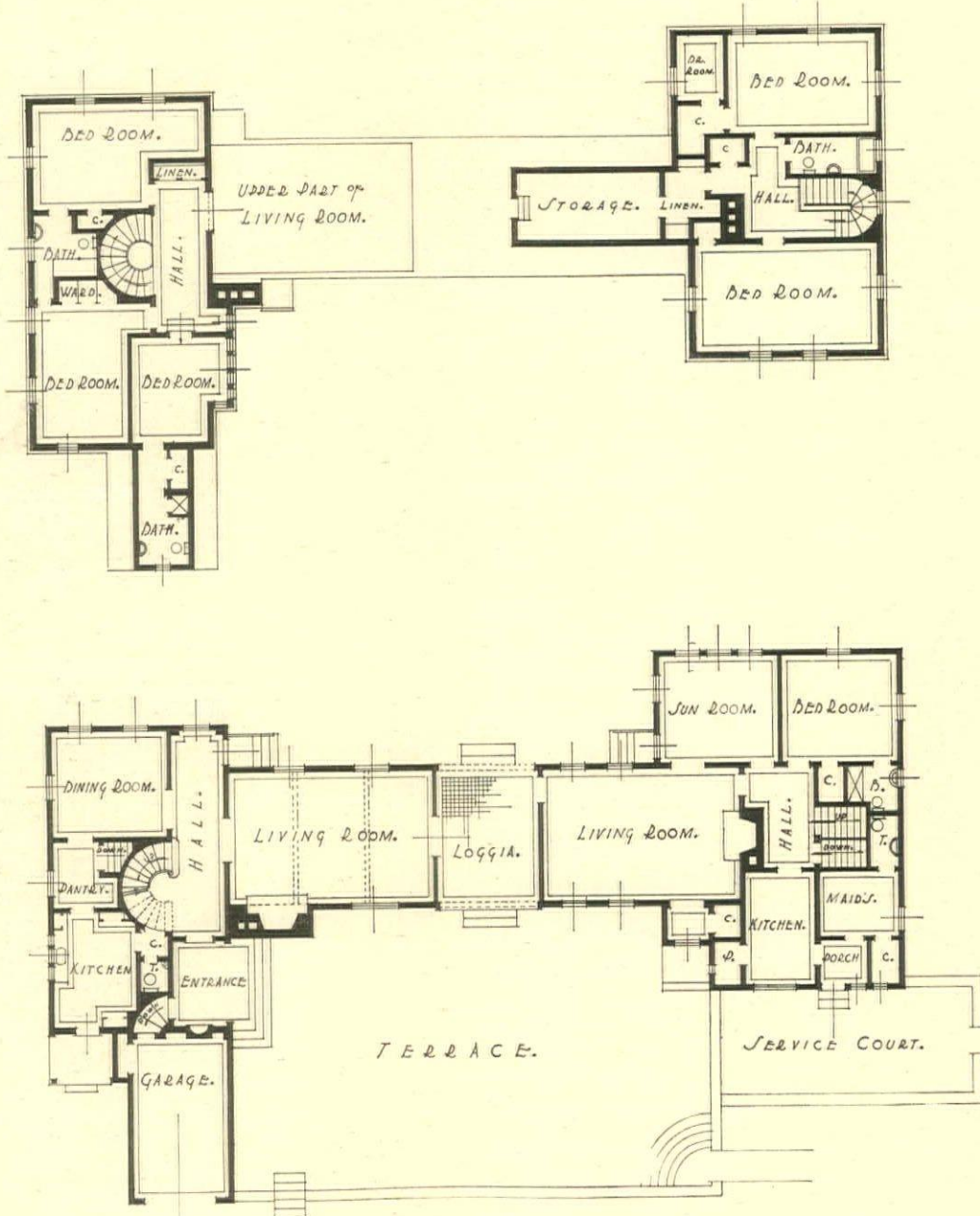
Hunter McDonnell, New York, Architect





Tebbs-Knell, *Photo*

Terrace Front, Double House, Yeager-McDowell, Knoxville, Tenn. (Plans on back)
Barber & McMurry, Knoxville, Architects



Plans, Double House, Yeager-McDowell, Knoxville, Tenn.
Barber & McMurry, Knoxville, Architects



Tebbs-Knell, *Photo*

Barber & McMurry, Knoxville, *Architects*

Detail of Rear, Double House, Yeager-McDowell, Knoxville, Tenn.

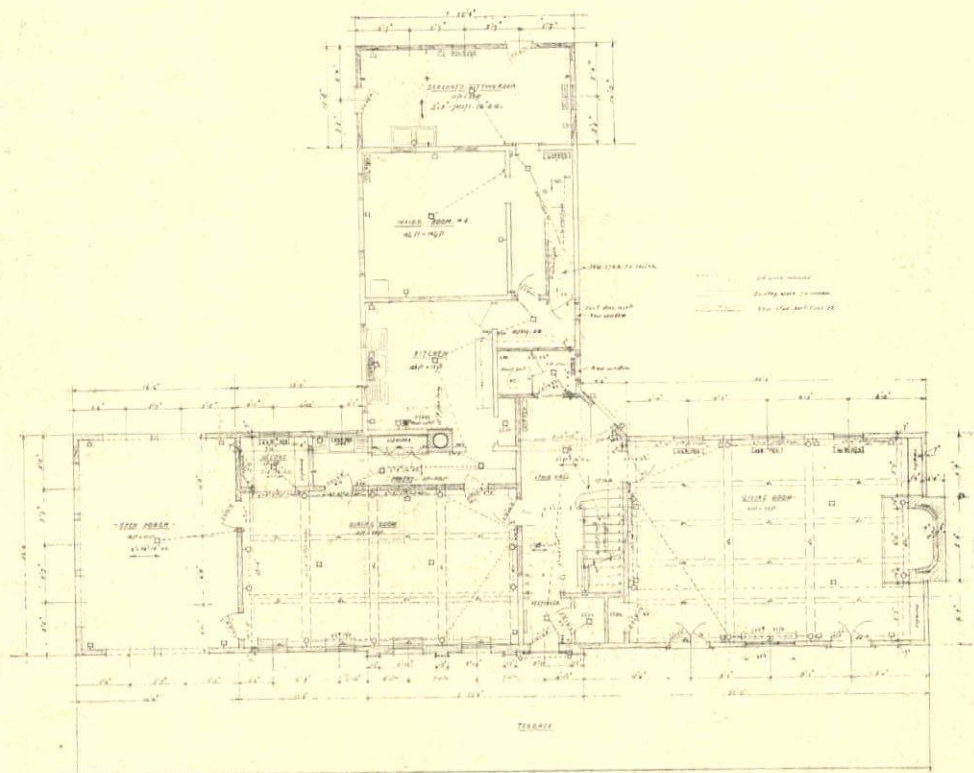
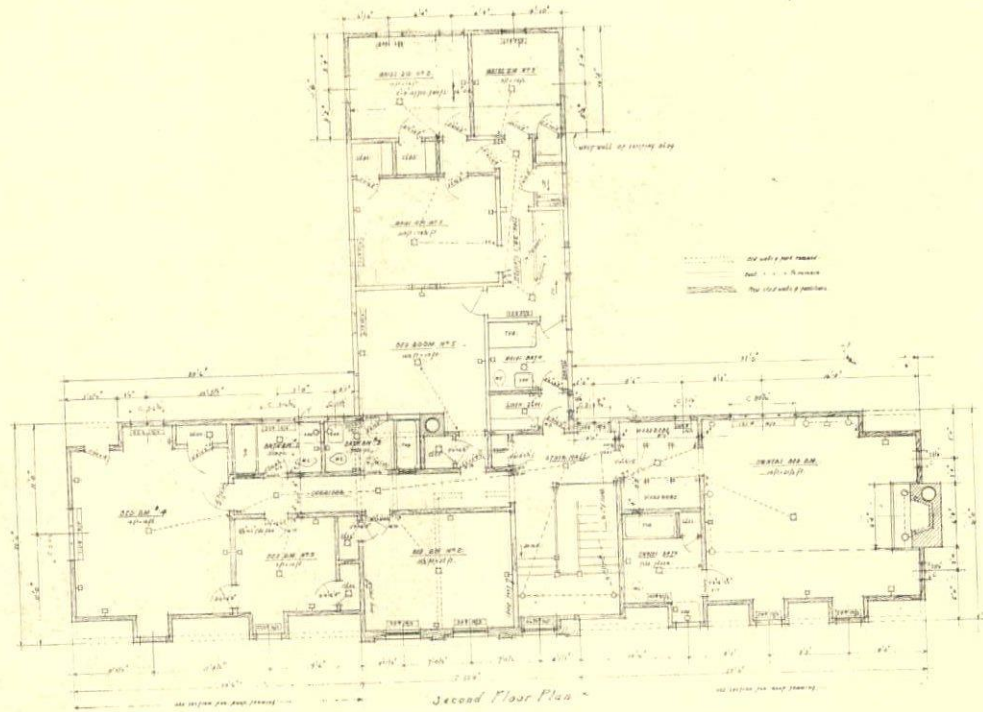




Fellowcraft, *Photo*

Kenneth G. Reynolds, Albany, *Architect*

Terrace Front, House, Mrs. Kenneth G. Reynolds, Loudonville, N. Y. (Plans on back)



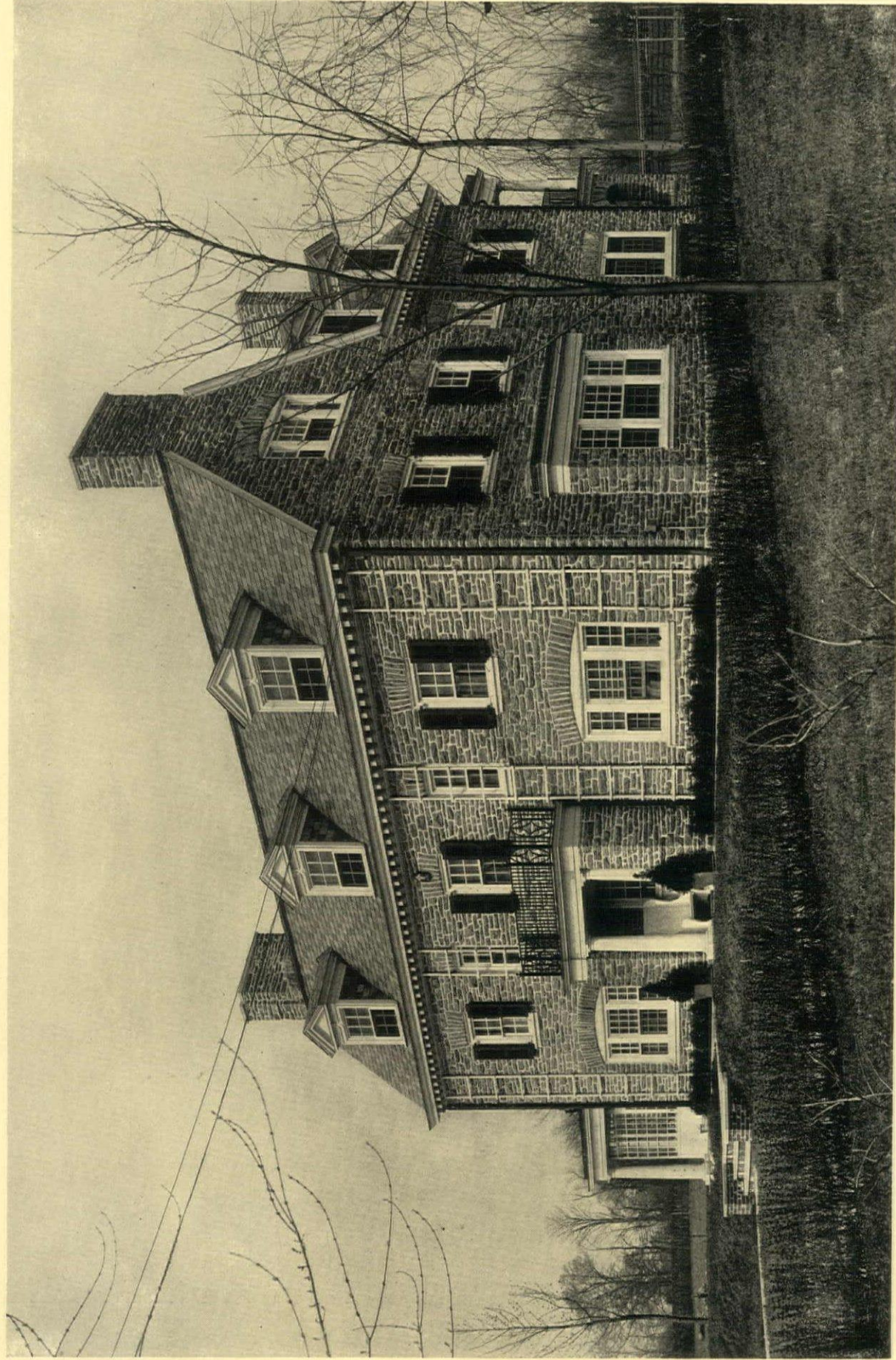
Plans, House, Mrs. Kenneth G. Reynolds, Loudonville, N. Y.
Kenneth G. Reynolds, Albany, *Architect*



Fellowcraft, *Photo*

Living Room, House, Mrs. Kenneth G. Reynolds, Loudonville, N. Y.
Kenneth G. Reynolds, Albany, Architect

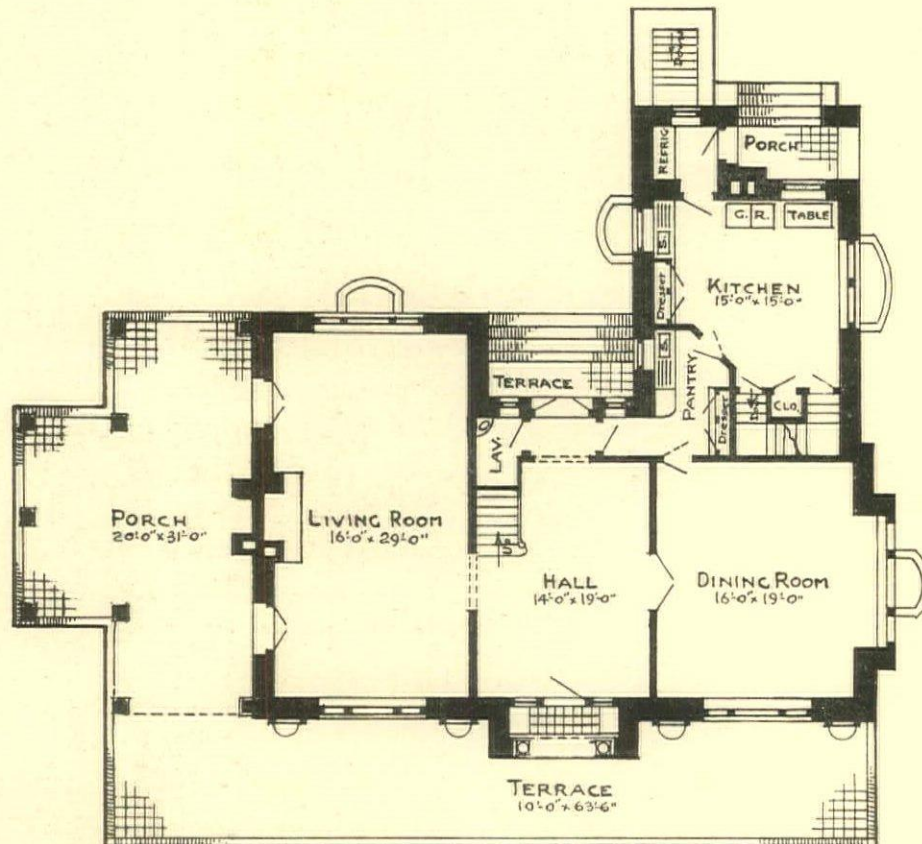
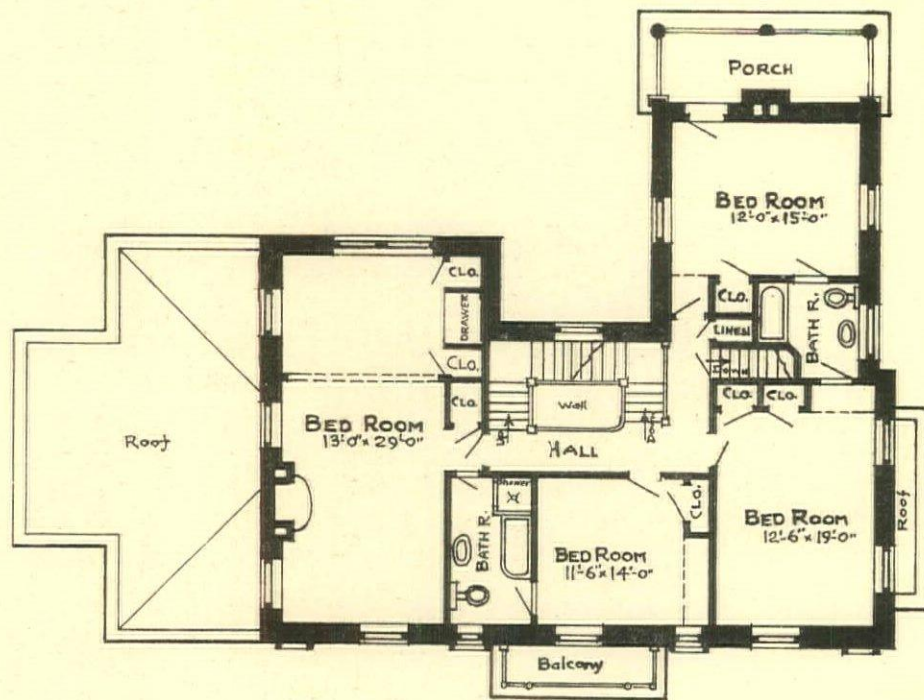




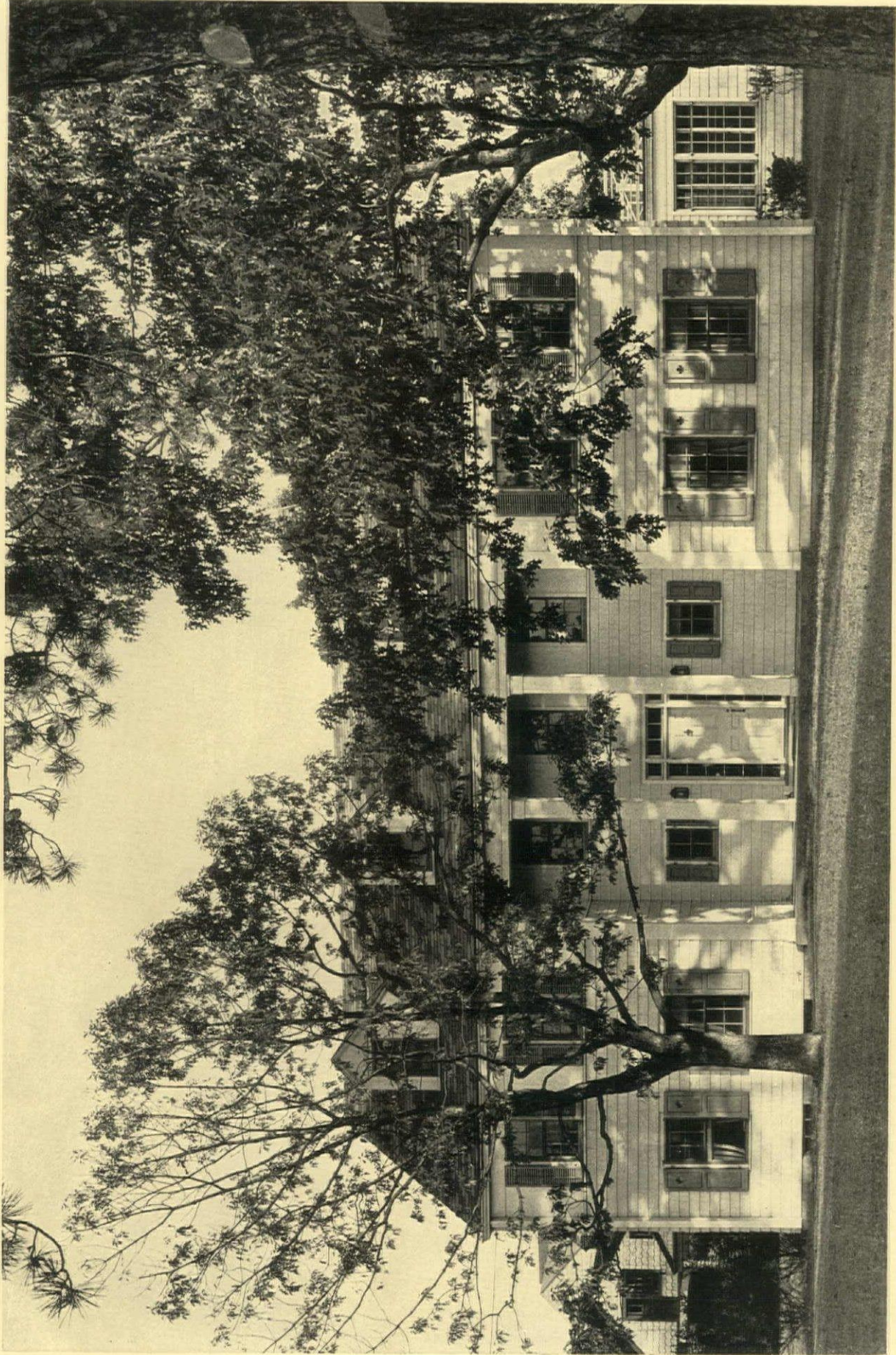
Klein, *Photo*

House, Col. William P. Barba, Queen Lane Manor, Philadelphia (Plans on back)

Lawrence Visscher Boyd, Philadelphia, *Architect*



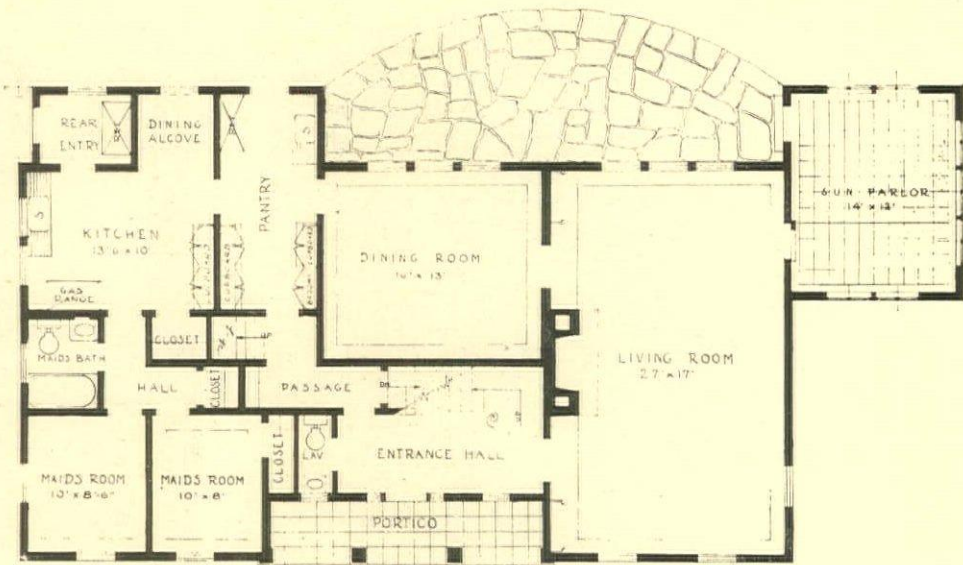
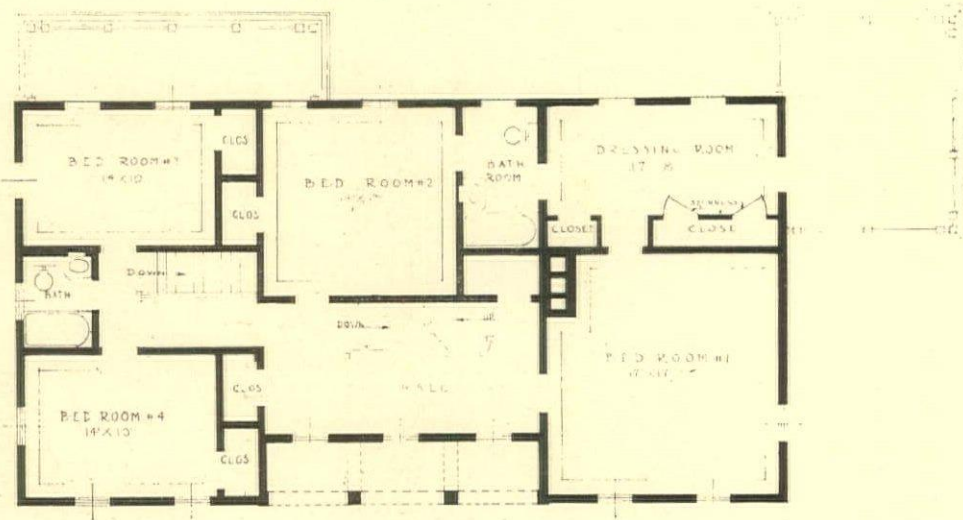
Plans, House, Col. William P. Barba, Queen Lane Manor, Philadelphia
Lawrence Visscher Boyd, Philadelphia, Architect



Nyholm, *Photo*

House, Mr. E. C. Rutter, Cedarhurst, Long Island (Plans on back)

La Farge, Warren & Clark, New York, Architects



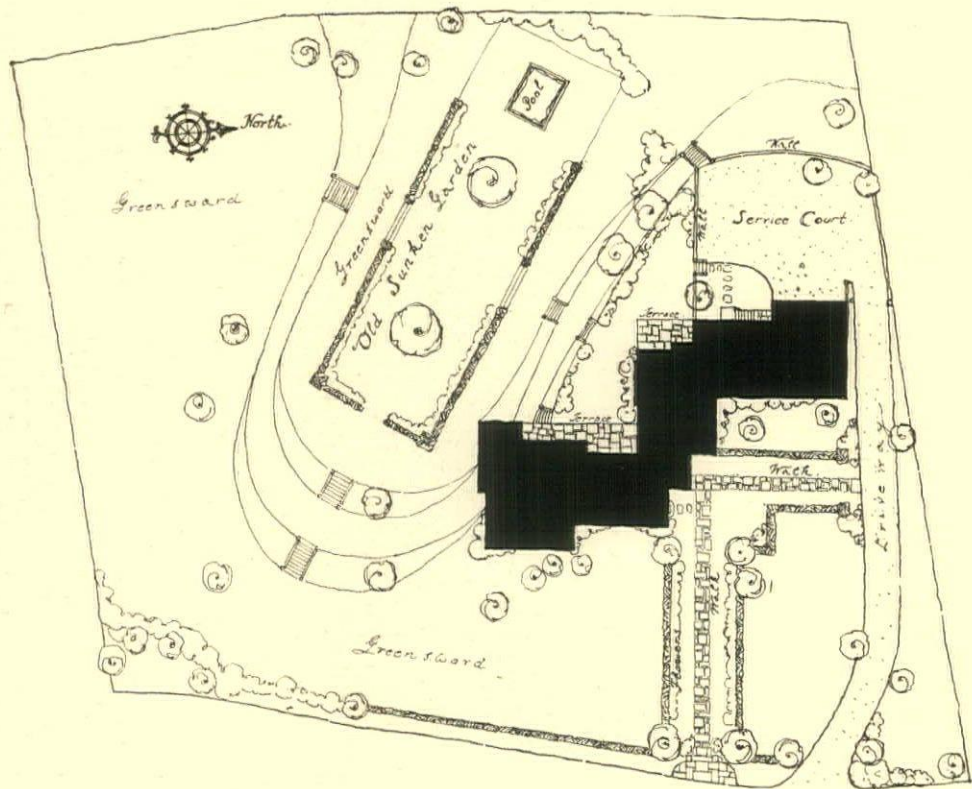
Plans, House, Mr. E. C. Rutter, Cedarhurst, L. I.
La Farge, Warren & Clark, New York, *Architect*



Fischer, *Photo*

House, Mr. Frank T. Lyon, Port Washington, Long Island (Ground Plan on back)

Wesley Sherwood Bessell, New York, *Architect*



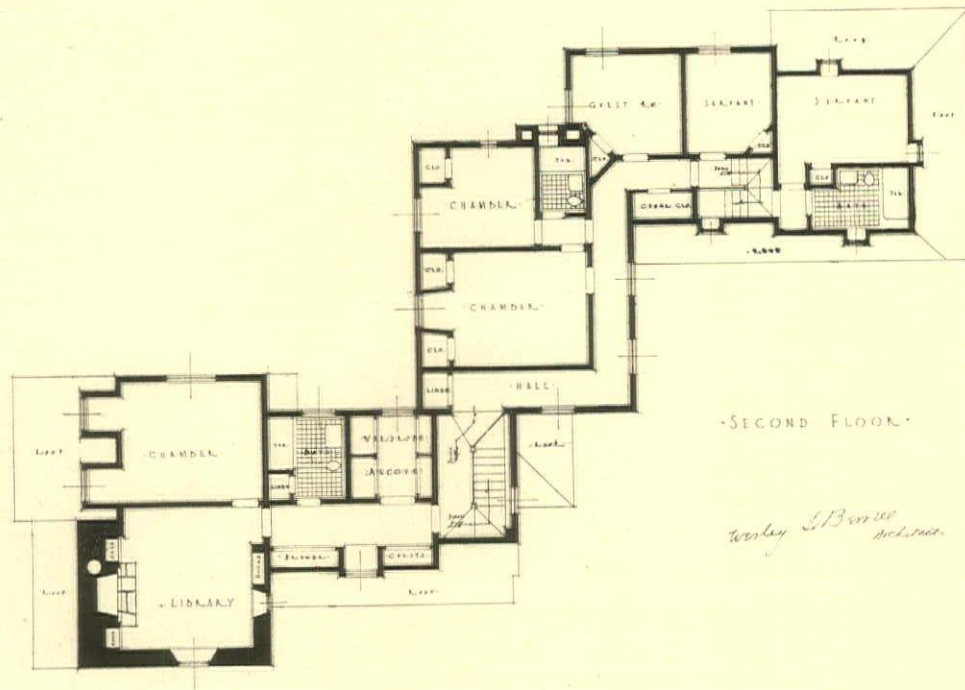
· PLOT PLAN ·
Old Farm
 at Port Washington L. I.
 for
 FRANK T. LYONS Esq.
 WESLEY SHERWOOD BESSELL ARCHITECT



Gillies, *Photo*

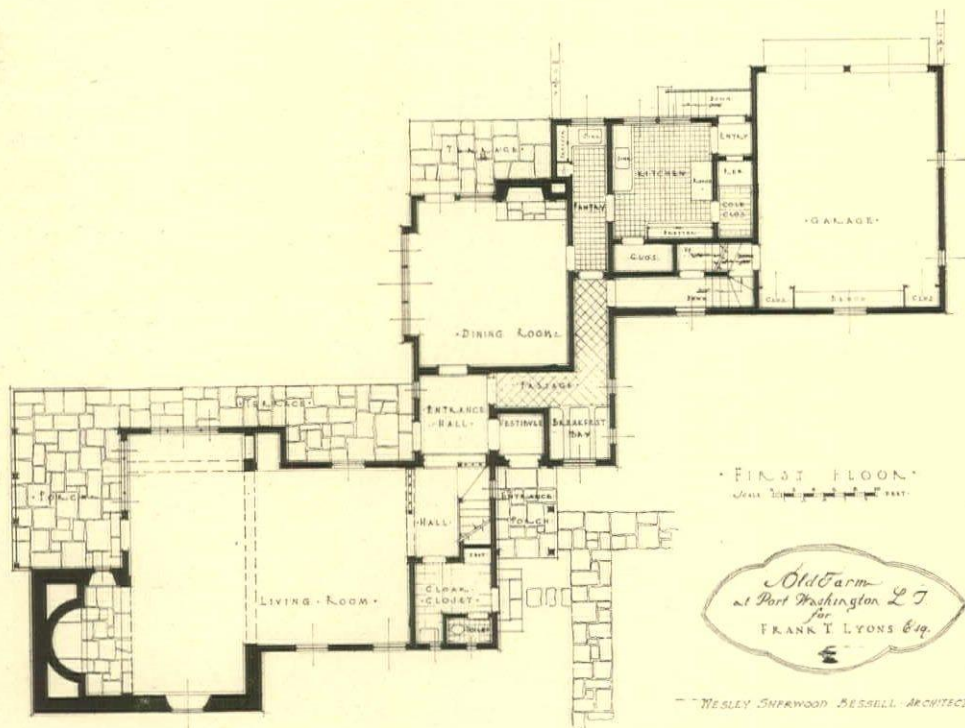
Wesley Sherwood Bessell, New York, *Architect*

Main Entrance, House, Mr. Frank T. Lyons, Port Washington, Long Island (Plans on back)



SECOND FLOOR

Wesley S. Bessell
Arch. 1927



FIRST FLOOR

Old Farm
at Port Washington, L. I.
for
FRANK I. LYONS Esq.

WESLEY SHERWOOD BESSSELL ARCHITECT

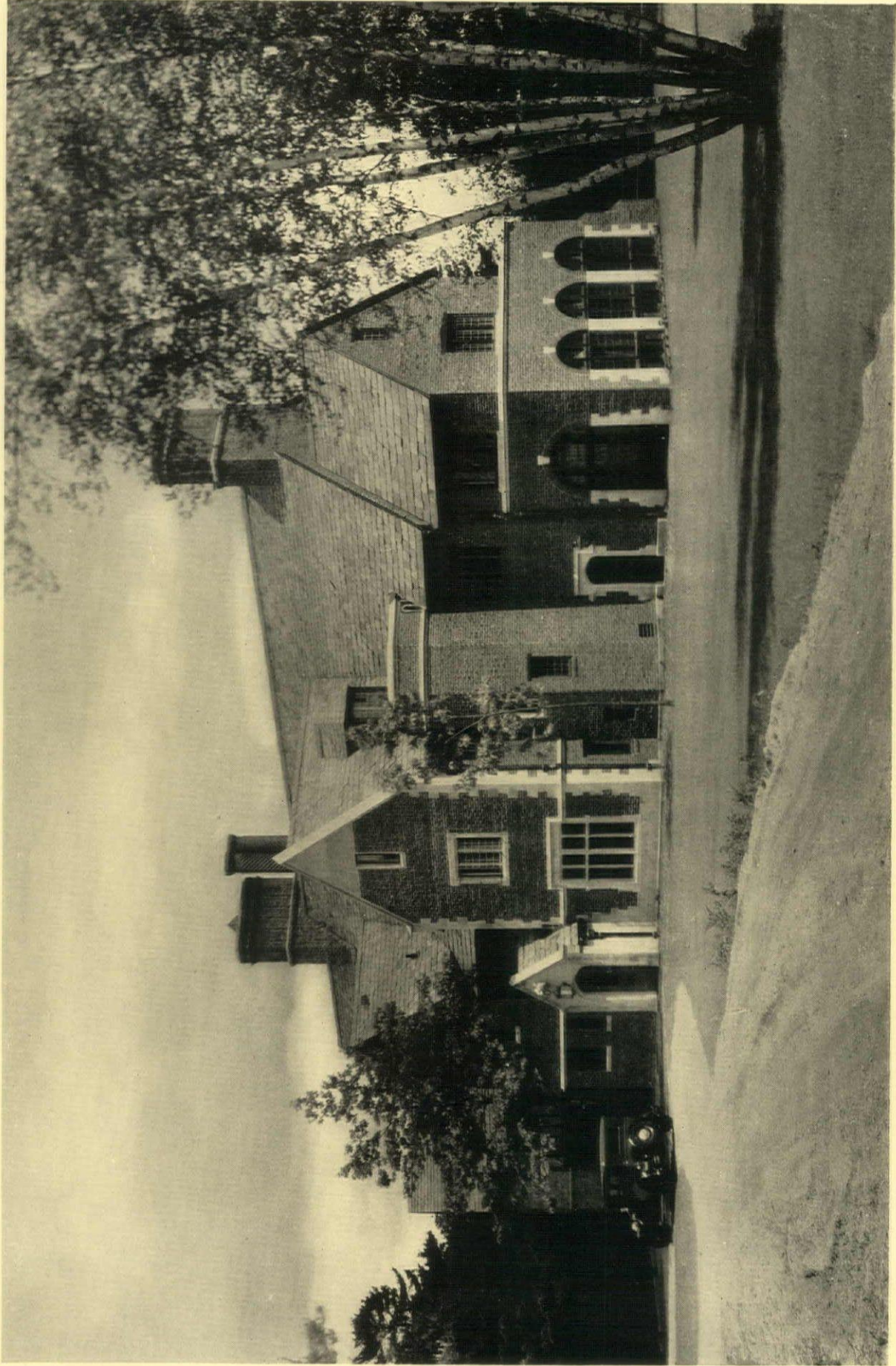


Fischer, *Photo*

Wesley Sherwood Bessell, New York, *Architect*

Living Room Porch Overlooking Garden, House, Mr. Frank T. Lyon, Port Washington, Long Island

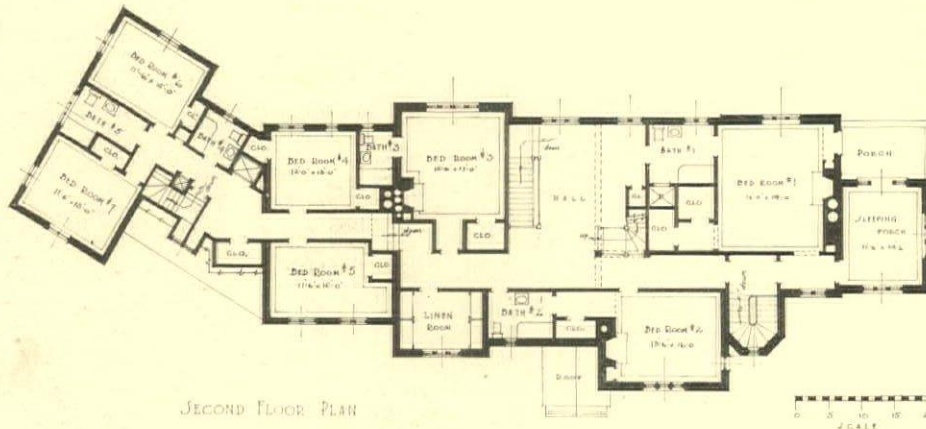




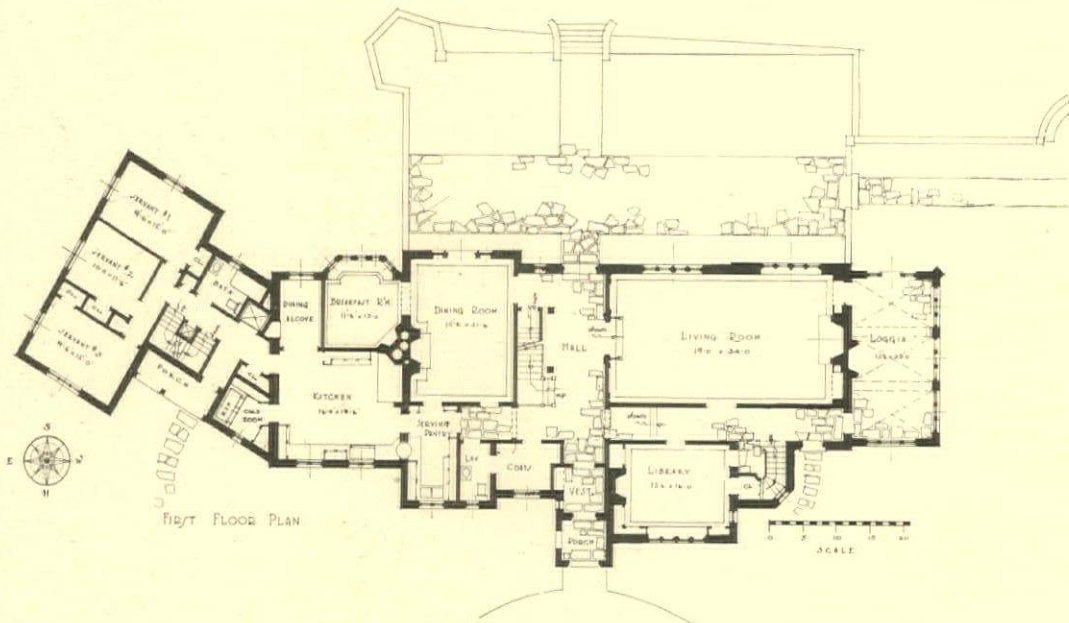
Jordan, *Photo*

House, Mr. Spaulding Bisbee, Cumberland Foreside, Me. (Plans on back)

John P. Thomas, Portland, *Architect*



SECOND FLOOR PLAN



FIRST FLOOR PLAN

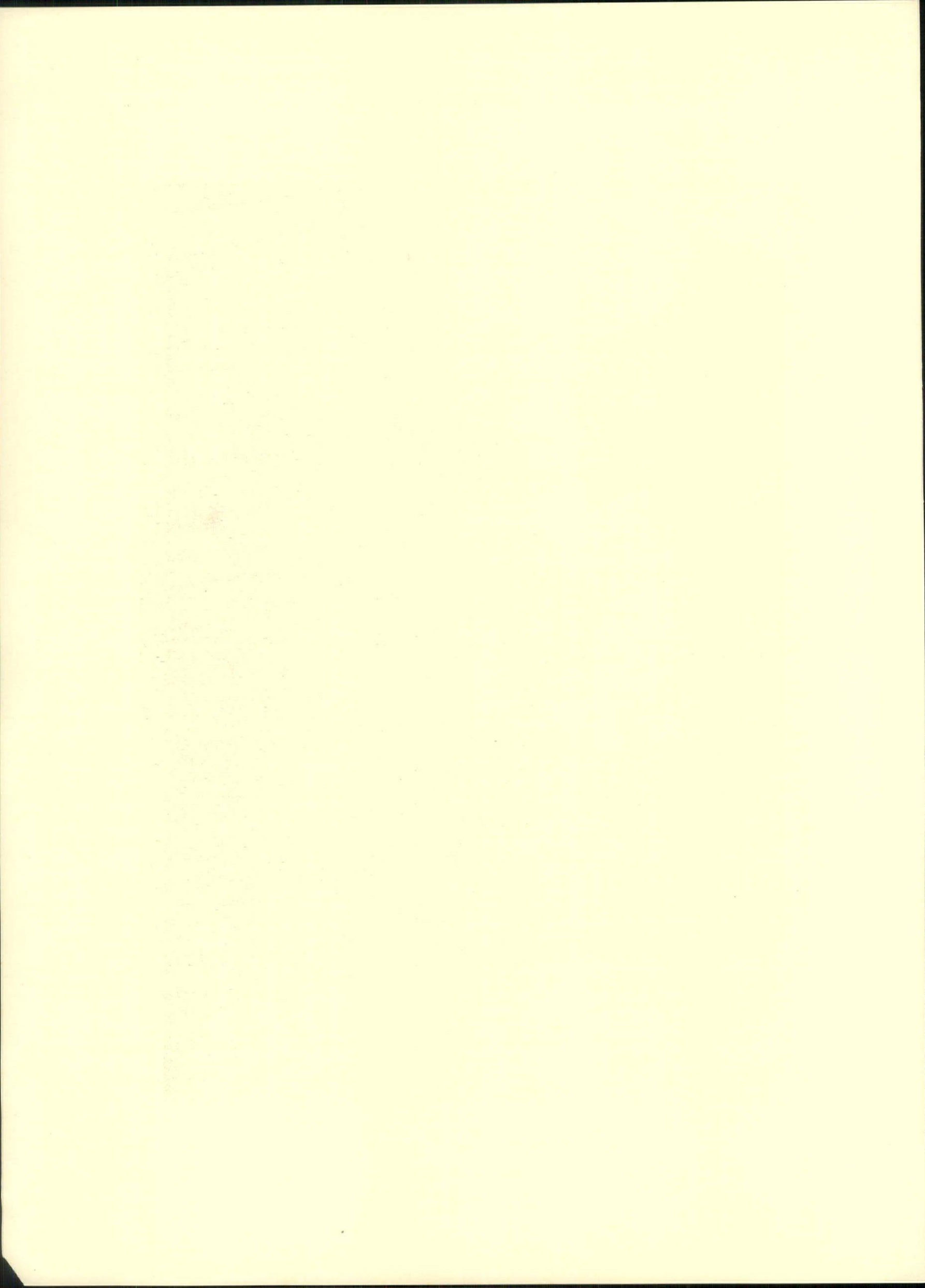
Plans, House, Mr. Spaulding Bisbee, Cumberland Foreside, Me.
John P. Thomas, Portland, *Architect*



Jordan, Photo

John P. Thomas, Portland, Architect

Terrace Front, House, Mr. Spaulding Bisbee, Cumberland Foreside, Me.

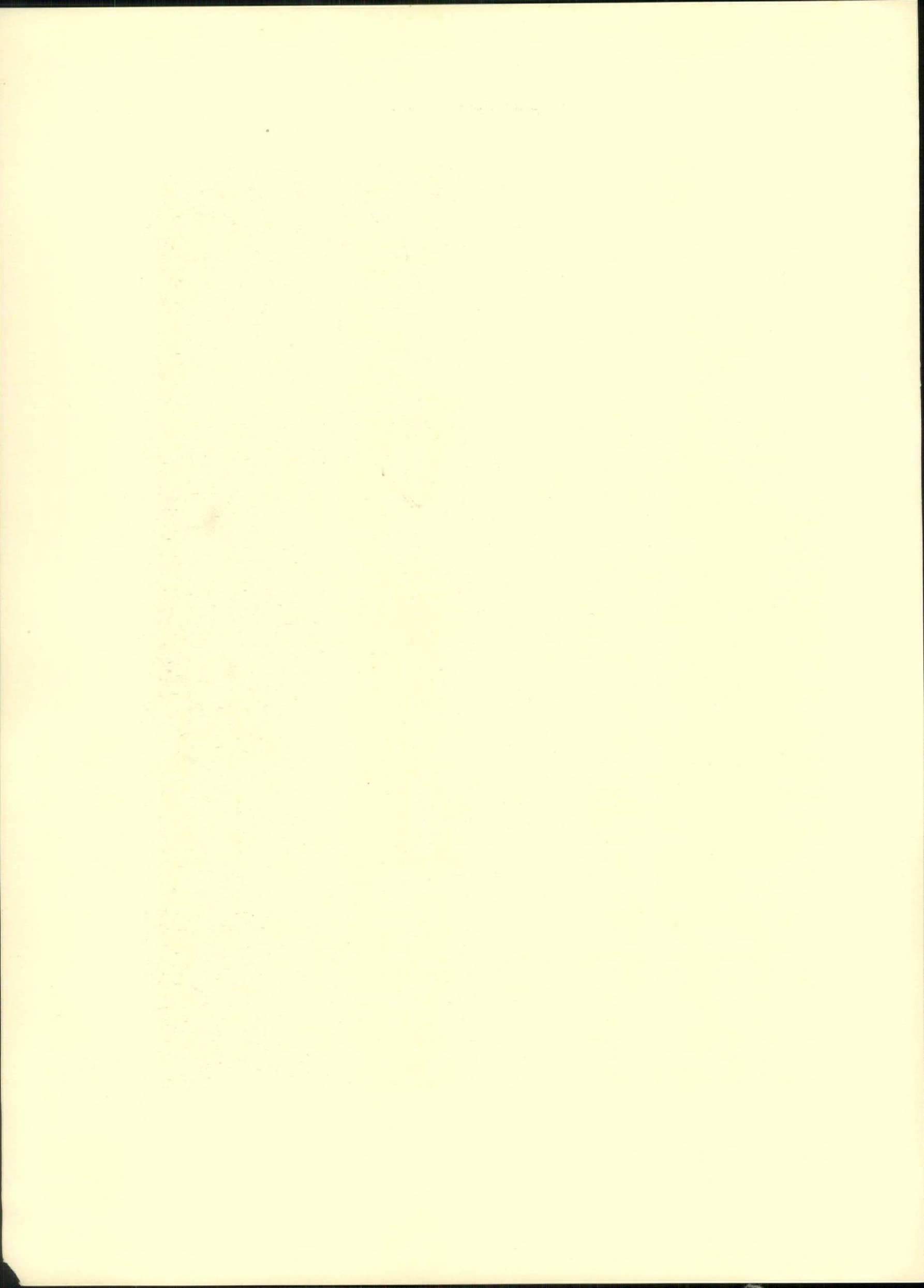




Jordan, Photo

John P. Thomas, Portland, Architect

Service Wing, House, Mr. Spaulding Bisbee, Cumberland Foreside, Me.



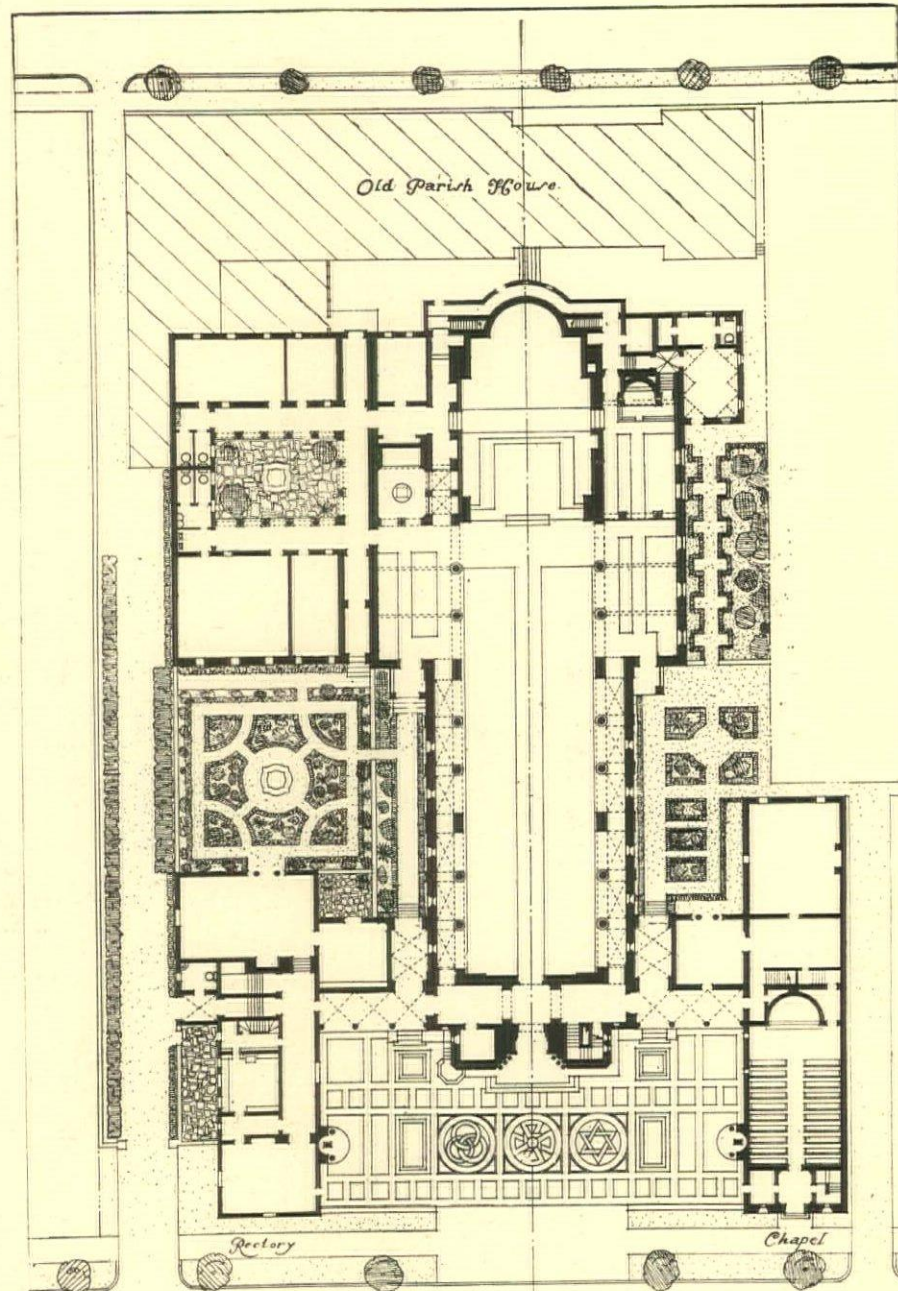


Mott, Photo

Pierpont and Walter S. Davis, Los Angeles, Architects

St. John's Episcopal Church, Los Angeles (Plan on back)

Received the "Distinguished Honor in Architecture" award for the Pacific Coast



Saint John's Episcopal Church

Los Angeles, California

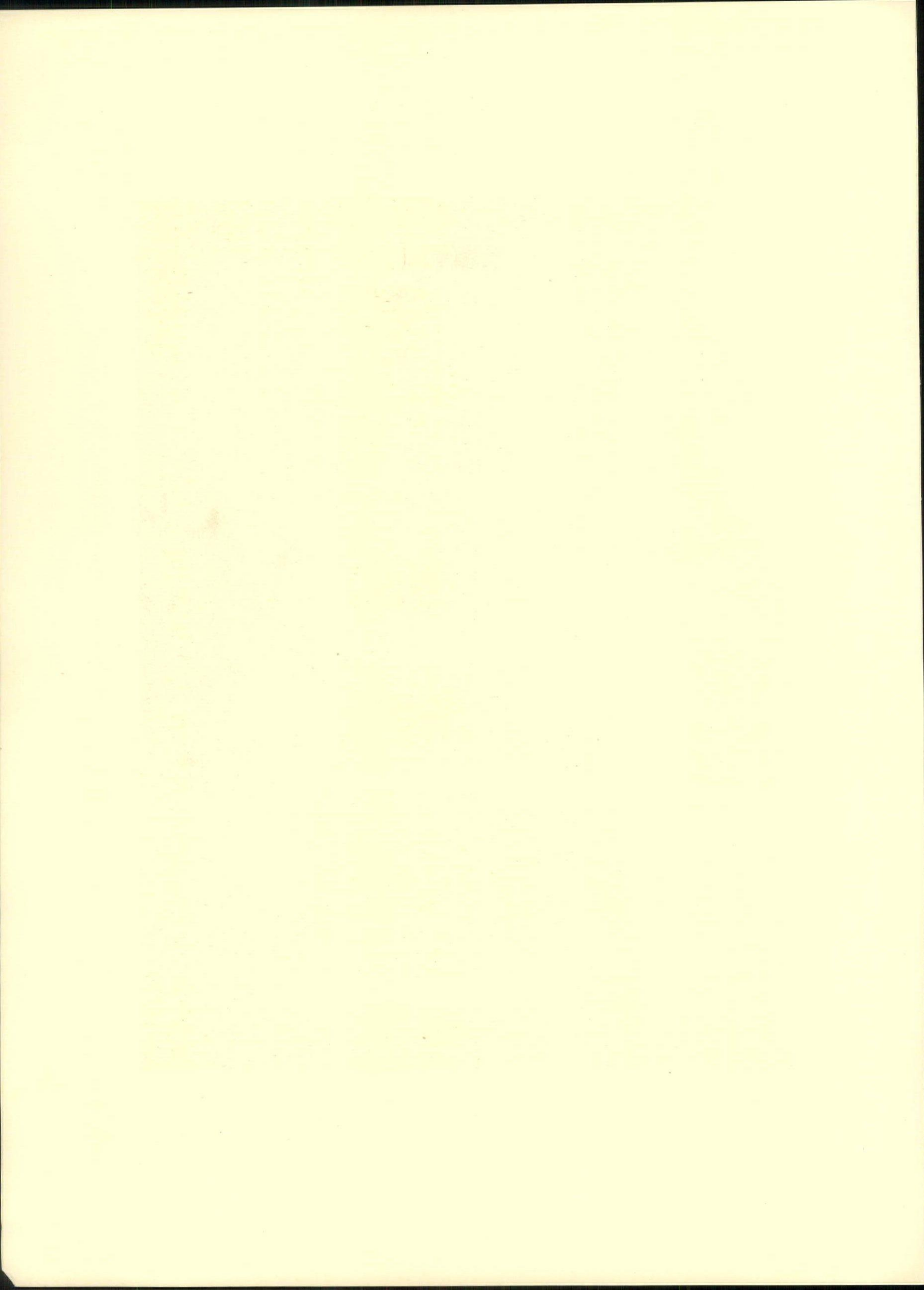
Frederic and Walter S. Davis, Architects

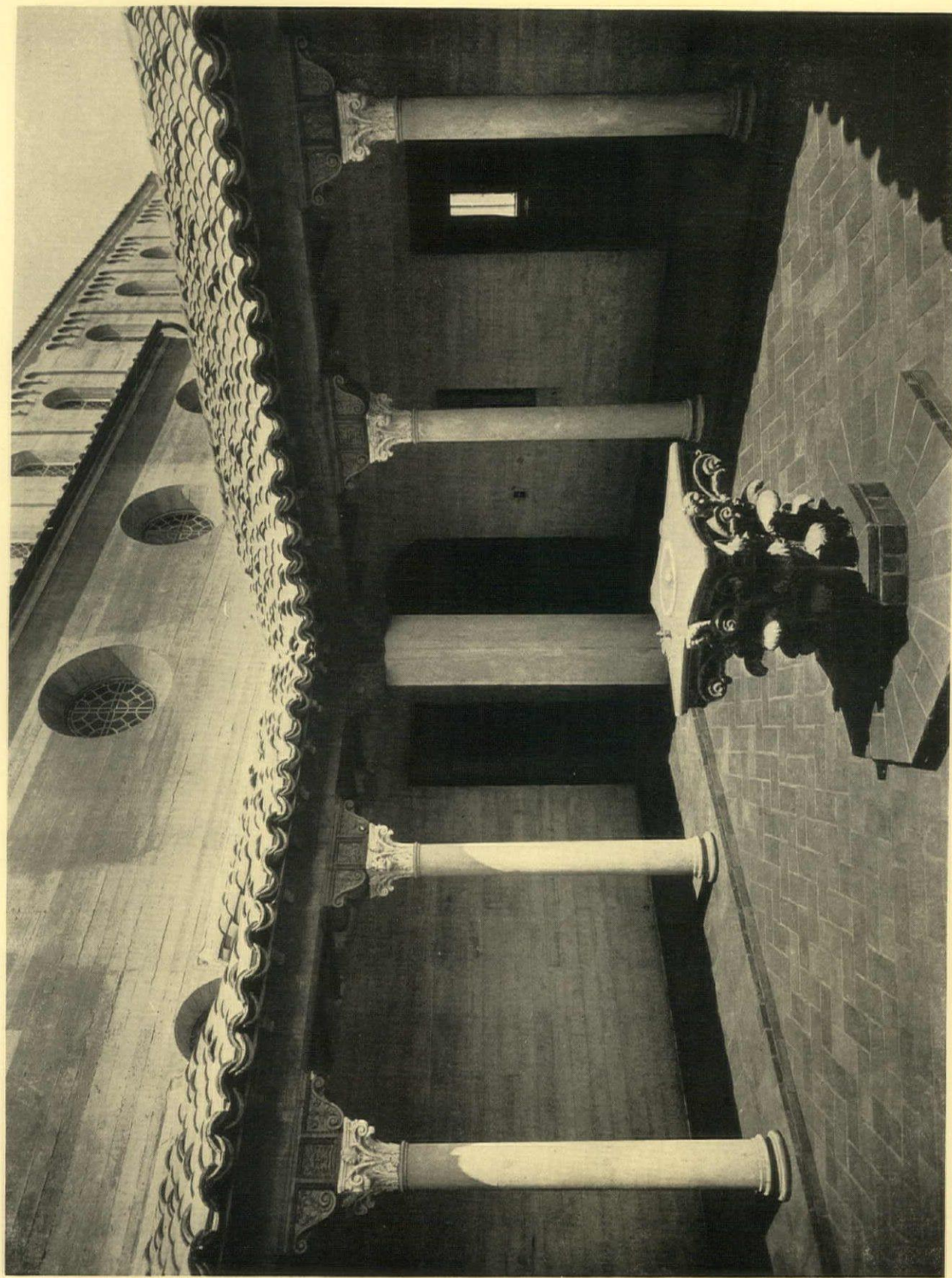


Mott, Photo

Pierpont and Walter S. Davis, Los Angeles, Architects

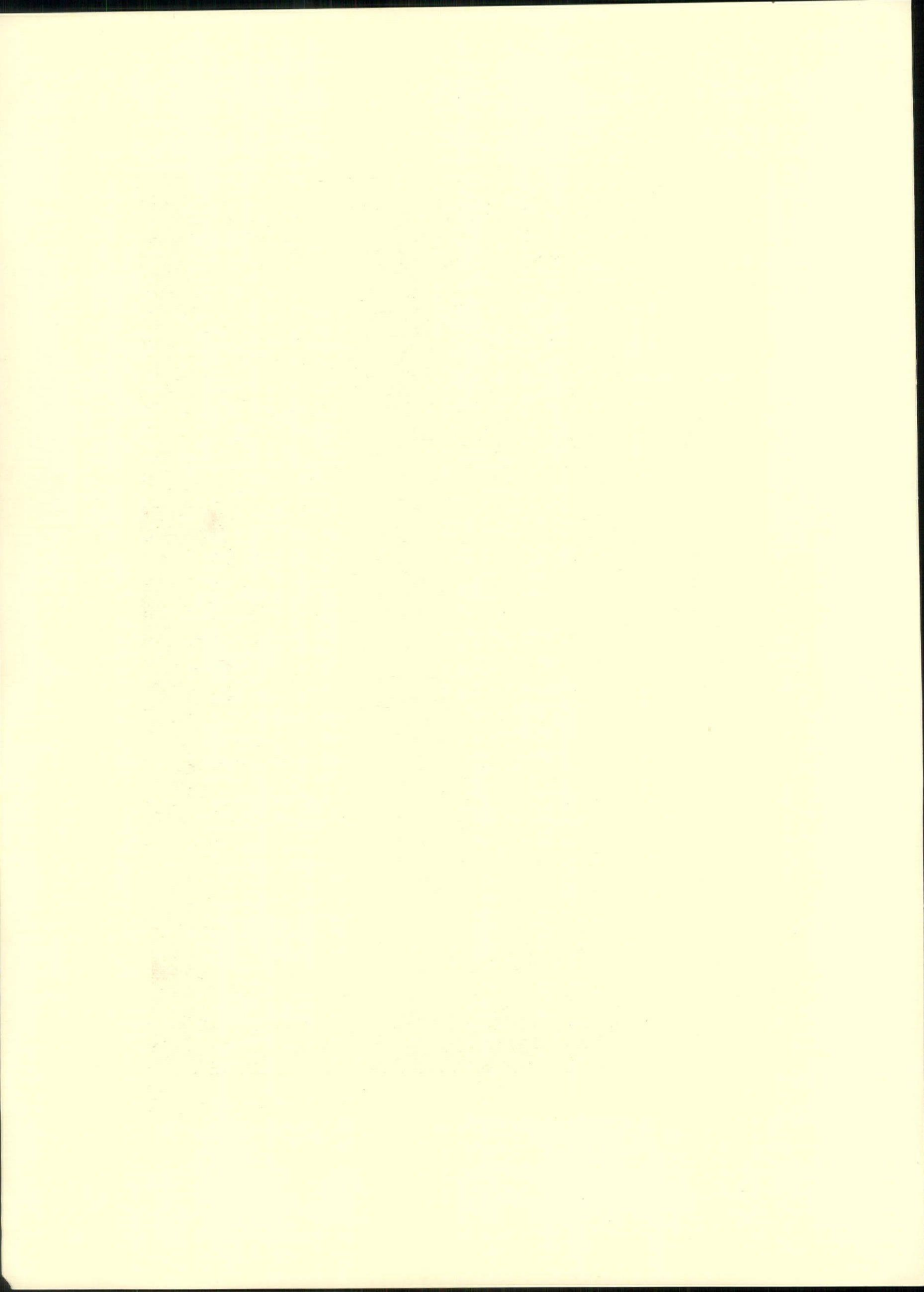
Outdoor Pulpit, St. John's Episcopal Church, Los Angeles

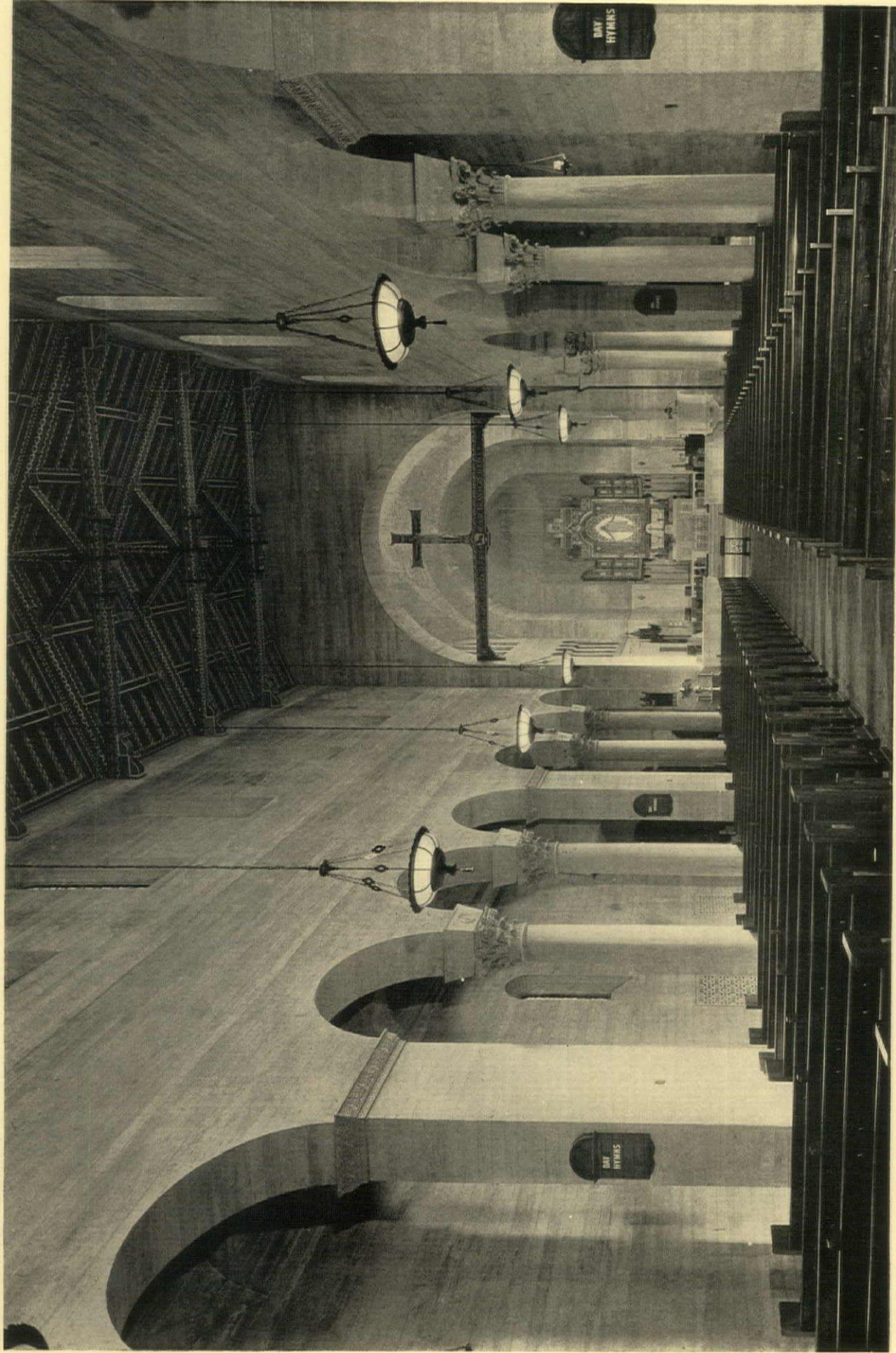




Mott, *Photo*

Cloister, St. John's Episcopal Church, Los Angeles
Pierpont and Walter S. Davis, Los Angeles, Architects

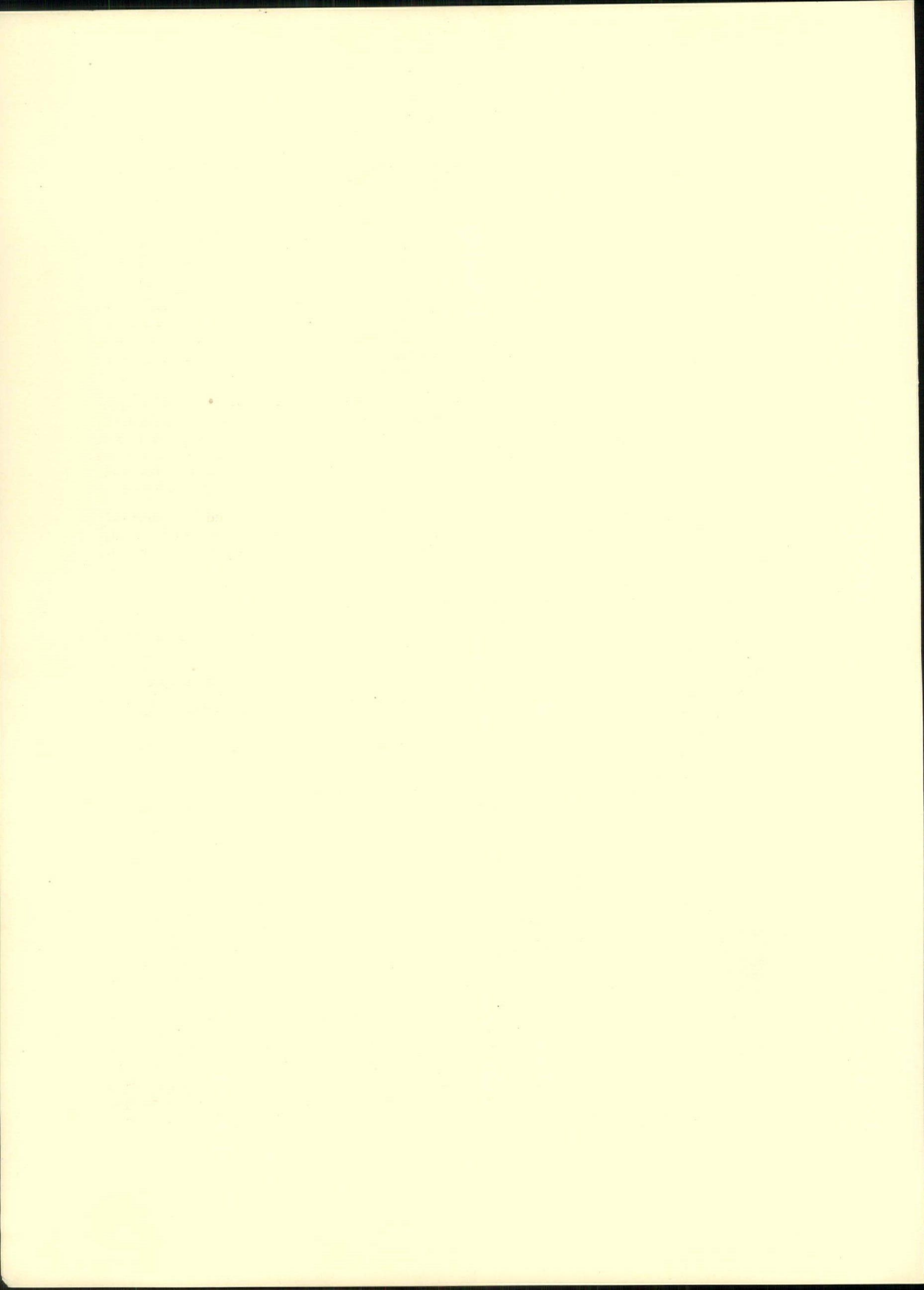




Mott, Photo

Pierpont and Walter S. Davis, Los Angeles, Architects

Interior, St. John's Episcopal Church, Los Angeles



Mr. Murchison of New York Says—

THAT EVERY ONCE in a while, while going through the morning's mail, one finds, almost buried in the mass of advertisements and bills and duns and charity appeals, some bright, fresh, beautiful idea, some token of love in one's fellows, some evidence of confidence in the lure of beauty to the average business man.

Ours burst into bloom last week. Read this and weep:

My dear Mr. Murchison:

Now here is a new and beautiful idea in the way of office supply service — fresh flowers delivered regularly.

Don't make the mistake of considering this a sentimental or fancy idea in office arrangement. Quite the contrary. Flowers help your employees to enjoy the business day; they make an agreeable effect on visitors; they complete the picture that you started with the suitable decoration of your reception room and offices.

You will be surprised to see how little it will cost considering its effect.

Please let me call on you and give you the details of this simple arrangement, by which you can have flowers on as many desks as you want at a surprisingly low cost.

Respectfully yours,

GERTRUDE WINTERBOTTOM.

Can you beat it? Can you imagine a single long-stemmed American Beauty rose on every draftsman's table? Of course you might limit the posies to only those draftsmen who believe in fairies. They all believe in Santa Claus, especially this month.

But the flowers-on-every-desk idea is too much for us. And besides, we are *not* refined. We have to consult our copy of "Etiquette" several times a day, Gertrude. But we *will* not have flowers in the office. Ours is not that kind of an office. Nothing artistic at all in it. Plain and business-like. When a card is brought in and we decide to unbend long enough to see the visitor, we write "4" on his card and give it back to the stenographer and in four minutes our secretary comes in and says: "Mr. Murchison, here are your rubbers. You are four minutes late for your next engagement!"

Sprinkling the Parks

ARCHITECT HARRY Allan Jacobs rushed into print again last month with something really good, involving as it does a lot of tearing down of old houses and replacing them with modern structures, a bit

of news of unfailing interest to architects and at the same time placing Mr. Jacobs in the Gordon setter class, smelling out new buildings instead of quail or grouse.

Mr. Jacobs chafes at the lack of park space for the little children. He also chafes at the unsatisfactory Tenement House Law of New York City, which limits the heights of apartment houses on ordinary side streets to nine stories.

So, with two strokes of his ruling pen Mr. Jacobs handily solves both problems. He takes a hunk out of the middle of a 200' x 800' block and presto, appears a park 200' x 500' for the little ones and fourteen hundred front feet of lots facing the park, on which fifteen-story buildings may be erected.

Being confronted with a new and comparatively feasible idea in city planning, we called on Mr. Jacobs in his semi-Oriental, semi-barbaric office on East Fifty-fifth Street.

Mr. Jacobs Prophesies

"WHAT DO you think of New York, Mr. Jacobs?" we began, albeit a trifle timidly.

Mr. Jacobs shook his great mane and replied:

"In ten years hence New York will be so densely built up that it will present a picture of canyons of masonry, shutting out all sunlight and air, creating a menace to the health of the people.

"There is still time to forestall all this by the city condemning blocks in different neighborhoods where buildings sell for land value only and where costly buildings have not been erected. My idea is that the city shall condemn these blocks in as many sections of the city as possible and turn the condemned land into small parks. These would be oases which would give sunlight and clean air and places for children to play. By purchasing also the property facing the park and widening the streets, the city could resell to builders at twice the price it paid for it, for by establishing a beautiful park the property facing it automatically doubles in value. Fifteen-story apartments could be erected by the builders instead of ten before the park was conceived, as the law allows a building to be built only one and a half times the height of the width of the street and by creating the park idea the height could be 150 ft. as the new structure would face a wide space, thereby giving additional incomes to the builders."

"Most logical," we murmured. "Go on." Mr. Jacobs went.

"The square taking in the park with streets on either side would then be 320 ft. wide and 500 ft. long. Compare this for sunlight and air with the average 100 ft. street and buildings 150 ft. high on each side. In the park scheme the width of space between buildings is three times as wide as in any of the streets improved with fifteen-story apartment buildings.

"It is surprising to note the number of streets both on the East and West side where this scheme is feasible. Land values range about \$1500 to \$2000 a front foot. The property facing the park would easily be resold to builders for \$4000 a front foot, the profit of which would surely go to pay for the park and in many cases leave a surplus.

"There is no reason why we should not have at least one hundred of these garden spots in different parts of the city, which in a way might make up for New York's lack of foresight in city planning, for not providing more parks and squares as the foreign cities have done."

"But how about the cost, Mr. Jacobs?"

"The total cost to the builders, of the six groups of buildings facing the park, Mr. Murchison, would be about \$11,000,000 and adding \$5,600,000 for the land would give a total cost for land and buildings of \$16,600,000 for an entire block improved with fifteen-story buildings.

Resale to builders 140,000 sq. ft. @ \$40 a sq. ft.	\$5,600,000
Total purchased by the city 240,000 sq. ft. @ \$20 a sq. ft.	4,800,000
	\$ 800,000
Cost to the city for landscaping of park	\$50,000
Cost to the city for demolition of bldgs.	50,000
	100,000
Surplus balance to city	700,000

"That is all I have to say. It is enough. It is *not* like a Mother Hubbard. A Mother Hubbard covers everything and touches nothing. Mine is complete. Nothing more need be added."

Mr. Jacobs is quite right. It is complete. It is a good idea. It will give work to all classes of labor, including the architects.

Hot Dogs

THE HOT dogs are leaping into their own. They have been introduced in England by an American company headed by a lay member of the Beaux-Arts Institute of Design, Halstead VanderPoel. They are now served at all race meets, State ban-

quets and football games in England. Soon they will have peanuts over there and all the other comforts of home.

But better than that, the hot dog now stands a chance of getting prizes, like his live brother in a Kennel Show.

Mrs. John D. Rockefeller, Jr., gave a prize of \$5,000 for the best suggestions for aesthetic improvements in hot dog stands. Then after eating two "dogs," (not stands) she added \$2,000 to the original amount.

The Art Center has undertaken the artistic side of the enterprise and today finds itself in the midst of what strongly resembles a permanent endowment for the education and glorification of the lowly Frankfurter.

The amusing little competition first announced by the Art Center has grown into a three-year-campaign of four distinct parts, with the all-encompassing purpose of making hot dog stands, under their new name of "wayside refreshment stands," things of beauty and joy forever.

Competition is the Spice of Life

THE FIRST step in the dog drive was inaugurated with the announcement of the first of the four competitions, for which there will be prizes of \$1,000. The rules governing this contest are that photographs and plans submitted to the Art Center should show:

- (1) The most practical and sanitary arrangement of service space.
- (2) The most sightly arrangement of the dogs, at rest on display.
- (3) The best disposition of advertising matter appertaining to the display.
- (4) The most attractive exterior.

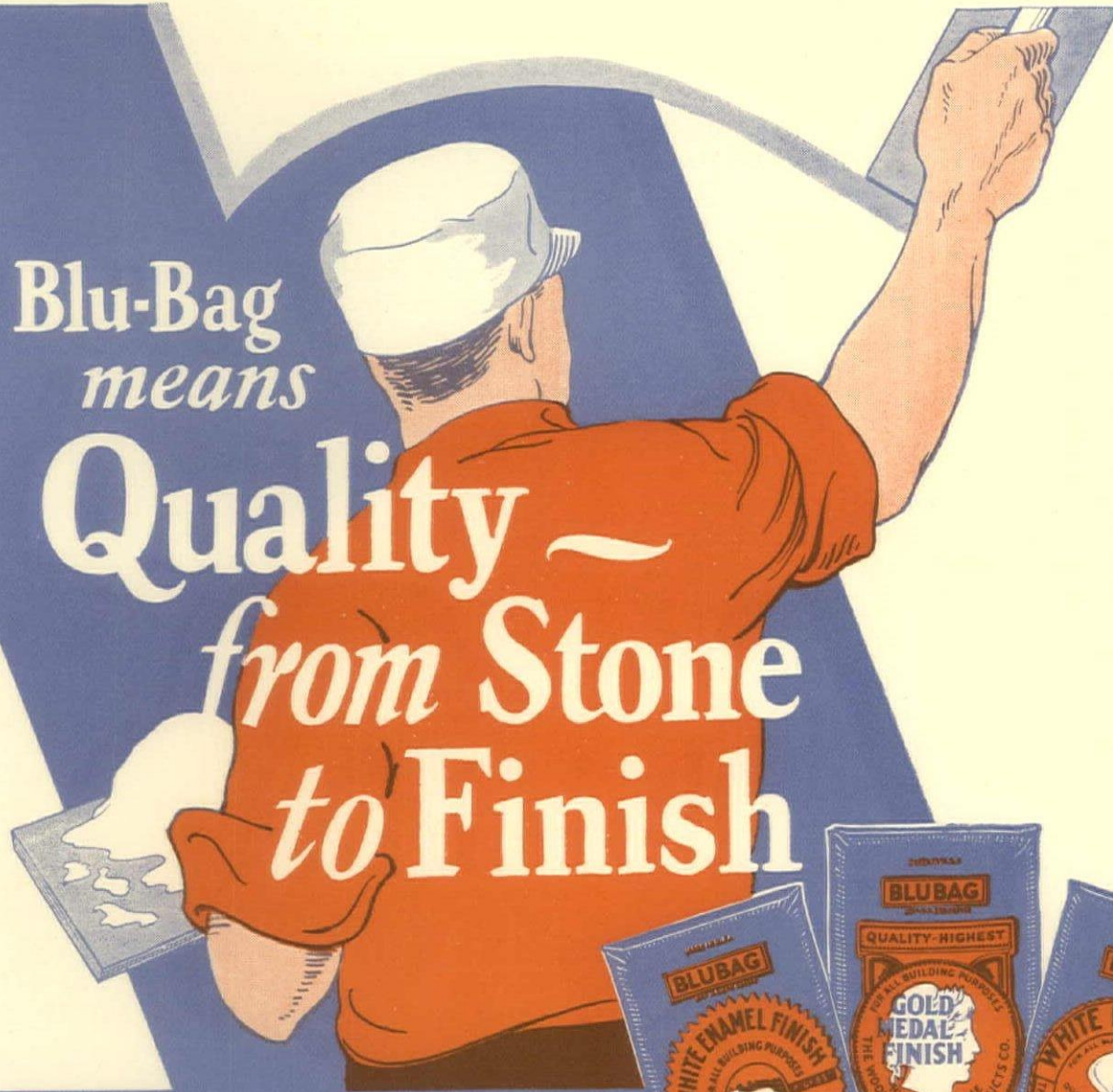
But the ambitious Art Center will not be satisfied to have discovered new beauties and have them embodied into hot dog stands along the motor drive-ways of the country. It wants to make sure that what has been done will not be undone by the careless or ignorant work of hot dog stand owners who have not been properly educated by the Art Center propaganda.

Cheap Architects

AND SPEAKING of the good and the bad in design, the People's League had a meeting a short time ago in New York and took steps to avoid bad design in commercial architecture.

Blu-Bag
means

Quality
from Stone
to Finish



IF you want the highest grade hydrated lime it is possible to obtain for finishing or building purposes—insist on the Blu-Bag.

If you want the whitest, purest, strongest, most plastic and uniform hydrated lime on the market—insist on the Blu-Bag.

The Blu-Bag means everything you could desire in hydrated lime.

The building and construction trades have been quick to recognize the meaning of the Blu-Bag. There is a building supply dealer in your vicinity who handles Blu-Bag lime.

BLU-BAG
FINISHING
HYDRATED
LIME

The Woodville Lime Products Co.

Toledo, Ohio

The newer skyscrapers and other buildings of the city have been much criticized of late as indicating little effort at esthetic design, according to Charles Henry Cheney, consultant for the National Conference on City Planning, who has effected architectural control for several cities and is now aiding the league in its work for New York. He said that only 12 per cent. of city buildings have received careful architectural treatment, and as property values are closely related to the general appearance of the neighborhood and its buildings, the loss of assessed property valuation (with its taxation and utility possibilities) has been enormous.

That is no news to us. And why? Because the majority of the people who put up commercial structures are speculative builders. They employ architects of little or no standing, underpay them, get a rotten design, fill the building with glaring examples of bad material and faulty workmanship—and then rent the building 100% full. Or sell it at a profit.

The public doesn't know. And doesn't care. It is mainly a question of dollars and cents and floor space and elevator service. The façade is only something they need to keep the tenants dry and warm and there you are!

We Are Only a Private Now

WITH THE entire United States trying to recover from the religious frenzy into which it had been plunged on account of the epoch-making competition for the selection of an architect for the new Beaux-Arts Institute of Design building, the members of the Beaux-Arts Society are congratulating themselves on their new officers, on the success of the competition and on their annual dinner held last month at the Harvard Club, the most brilliant and engrossing banquet ever given by an organization of architects.

William Adams Delano, of Delano and Aldrich, is the new President of the Society and it is most fitting that the organization should have such a well-known and popular architect at its head. Mr. Delano stands for everything that is worth while in our noble profession, is prominent in national affairs related to the arts and in every way is the very best man that could have been chosen.

The Vice-President is no less a personage than that clever architect, that most scintillating of press agents, that nationally known Elk—Arthur Ware. To him is due a great deal of the credit of the Beaux-Arts Ball. He holds the Metropolitan newspapers in the hollow of his hand. The New York

public watch with bated breath for the news of the Ball every Sunday for months in advance.

The Secretary is that hardy perennial or night-blooming cereus, Julian Clarence Levi, while the moneymen will be put in and taken out of the bank by that great financier Archie Brown, Treasurer.

The Corresponding Secretary is of course Henry Renwick Sedgwick, who knows everything and who keeps the Society and the Beaux-Arts Institute of Design functioning in his most able manner. He is the only man in the world who knows where the Beaux-Arts Society ends and where the Beaux-Arts Institute of Design begins.

When Winter Comes

EVERYONE NATURALLY turns to that absorbing event, the Beaux-Arts Ball. This winter it will occur on Friday, January 27th, and the theme will be "The French Occupation of Northern Africa, 1850."

The subject is well chosen. It will admit the Arabs (single and twin Bedouins of the desert), the dancing girls of the tribe of the Ouled Nail, the Foreign Legion in its very inception, Sheiks, camels, fiery Arab stallions, the French envoys, the lookers-on from the other European courts, the trackless desert, many oases (in the upper floors of the Hotel Astor) and all the other attractions and features which mark the biggest event of New York's social season.

Who's Who on Broadway

AS USUAL, never-say-die Jimmie Hewlett will design the scenic investiture, Ernest Peixotto will do the costumes and the cover of the program—in fact Mr. Peixotto was sent to Algeria last spring (at his own expense) looking for inspiration and trouble.

Arthur Ware will again direct the destinies of Pressmen's Union No. 121 and the stage performance will be the product of the massive brain of Mr. Philip Cusachs, assisted by a million dollars worth of talent such as Tony Sarg, Jack Sheridan, Ben Ali Haggin, Leo Lentelli, Ronald Pearce, Lansing C. Holden, and others of like ilk, all presided over by that great Norwegian, Whitney Warren.

There is going to be a tremendous demand for tickets and the architectural profession is warned to make application early. THE ARCHITECT, however, has a well-defined pull with the management and can often procure favors, large and small, when the speculators say it is hopeless.

Don't forget the date, the object, the subject and don't try to work the day after.

GEORGIA MARBLE



CLEVELAND ART MUSEUM, WADE PARK, CLEVELAND
HUBBELL & BENES, ARCHITECTS

MONUMENTAL BUILDINGS

The use of White Georgia Marble in the Cleveland Art Museum carries the sharpness and character of the Architect's design to its utmost. Time and the elements do not alter its beauty. A fountain by Chester Beach now being executed in the same beautiful marble will be placed directly in front of this building.

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New York, 1328 Broadway Atlanta, 511 Bona Allen Bldg. Chicago, 456 Monadnock Bldg.

Lump Sum Contract

E. J. BRUNNER, Editor of The American Contractor, in an address delivered before the American Institute of Quantity Surveyors, at Washington, D. C., said in part:

"Quantity—Quality—Price is the basis of commerce and of industry. Men toil, delve, fight and sell quantity and quality for a price. The adjustments between quantity and quality on the one hand and price on the other have been going on since the days of Ipus who was the first contractor who executed a lump sum contract as of record.

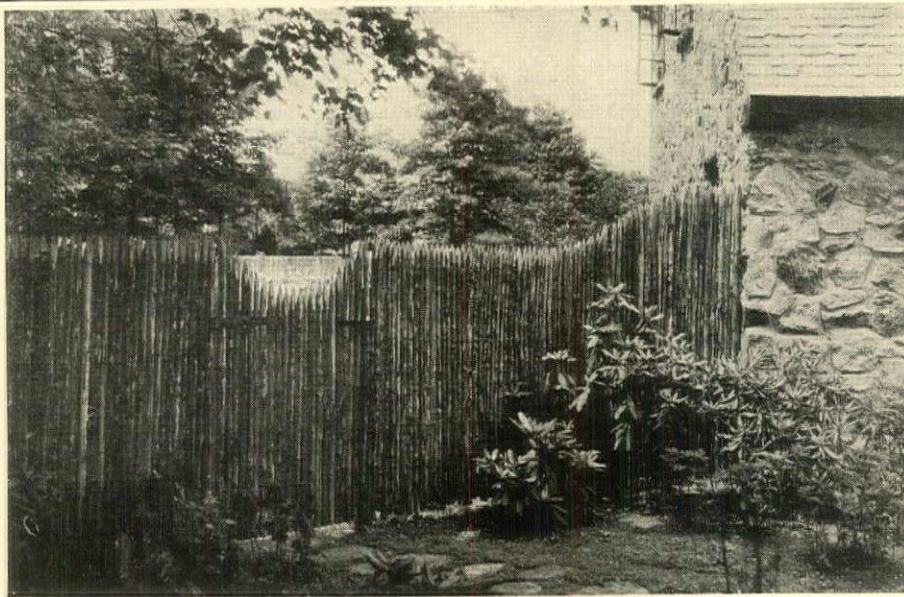
"This man Ipus, so I have discovered, being the first man to do so, was an enterprising individual in the pastoral ages who possessed certain skill in putting up the rude hut required for human beings together with their flocks. Possessing an active mind, he conceived the idea of building for others at a profit.

"On his first job, he agreed that the lump sum price should be his taking one of the beautiful wives of his client who was rich in collected pulchritude. He fulfilled the contract expeditiously, not being burdened with plans and specifications or hampered with an architect or architect's superintendent. He made a nice job of it, and then with a club,—probably a relic of the distant stone ages, started out to

collect. The story goes that the lady of his choice had little faith in a man who would venture into such a gambling game as building a hut for another, and besides did not like the splinters he left on the built-in bed-posts. She was a typical club woman herself and beat him to the clubbing act. Therefore Ipus drew only a big hard lump on his head for his pains, and ever since the time when that constituted the lump sum payment to Ipus, the ordinary transaction in the construction industry has been called the lump sum contract."

Egyptian Lacquer

A NEW LACQUER process which may revolutionize the color of the sky line of New York was utilized for the first time in the metropolitan area when the St. Denis Office building, 799 Broadway, was coated with a brilliant orange lacquer. The procedure was as follows: The building was thoroughly wire-brushed and air-cleaned and then covered by a special undercoating, after which the entire building was spread with lacquer. This new covering is air and water-tight and presents a smooth, glass-like finish which is dust, dirt and rain-proof. The building base is black, surmounted by orange, with the cornices of vermilion, green, gold and black.



Showing entrance to garden, with boundary fence in the distance.

ON a one-acre plot at Garden City, L. I., Dubois is being used in four separate and distinct ways: (1) a boundary fence, (2) a frame for the garden inside, (3) to hide service yard details, (4) to screen the garage.

Here, in concentrated form, is an example of the highly utilitarian nature of this remarkable fence. New uses are being found for it right along, as landscaping problems come up that call for economical as well as artistic answers.

Dubois is made in France of split, live, chestnut saplings, closely woven together and bound to horizontal braces with heavy, rust-proof Copperweld wire. It lasts a lifetime, requires no upkeep expense, and is moderate in cost.

Robert C. Reeves Co., 187 Water Street, New York, are the sole importers, from whom prices and descriptive folders may be had.

4

different
uses in one
installation

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every one a Frigidaire

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parisons of various makes. Nor is it necessary. Organizations like Fred F. French Company, great industrial concerns like Carnegie Steel, the largest ice cream manufacturers, apartment building owners—all have done this research for you. So well have their findings been followed that, today, more Frigidaires are in use than all other makes combined.

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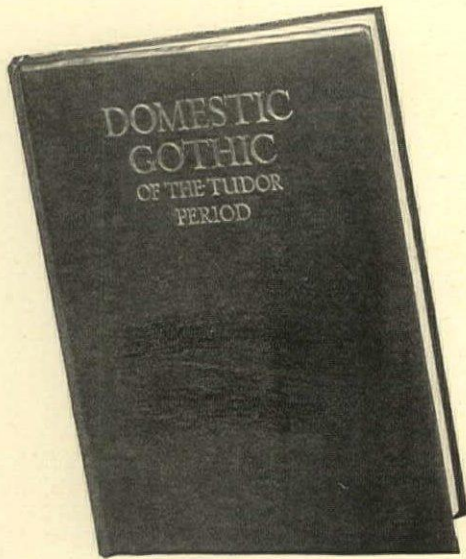
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Written with sympathetic understanding, and in charming style, Mr. Castle's work is in no sense of the word a text book, but, rather, a delightful contribution to architectural literature.

Domestic Gothic of the Tudor Period is profusely illustrated with photographs and with pen and ink renderings by the author, which add much to the practical value of the book.

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An order for this book may be sent to the International Casement Co., Jamestown, New York or to any of their Sales Representatives. In Canada orders may be sent to the Architectural Bronze & Iron Works, Toronto, Ontario.

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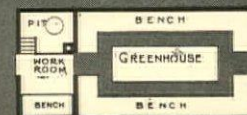
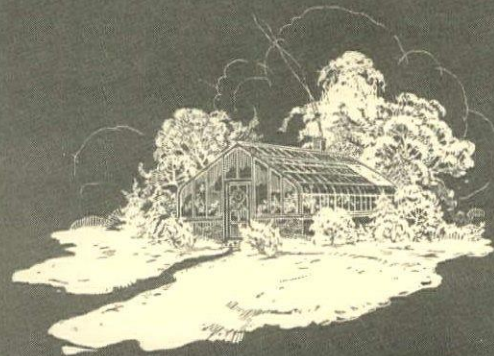
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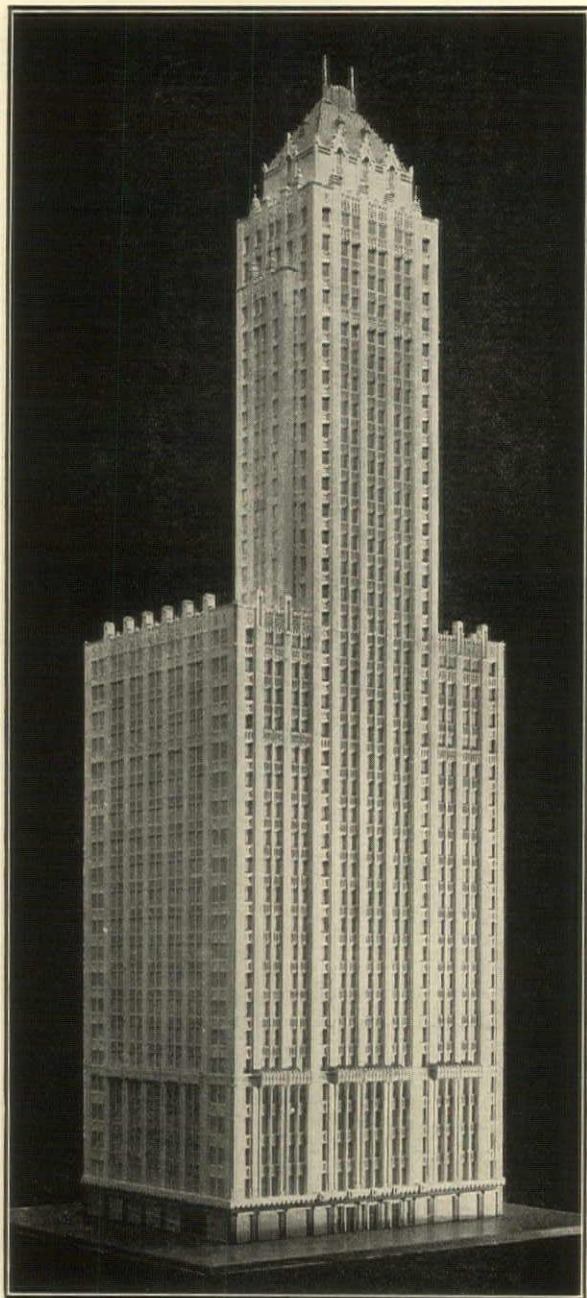
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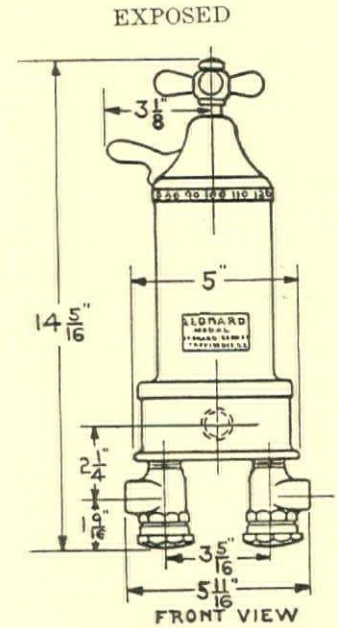
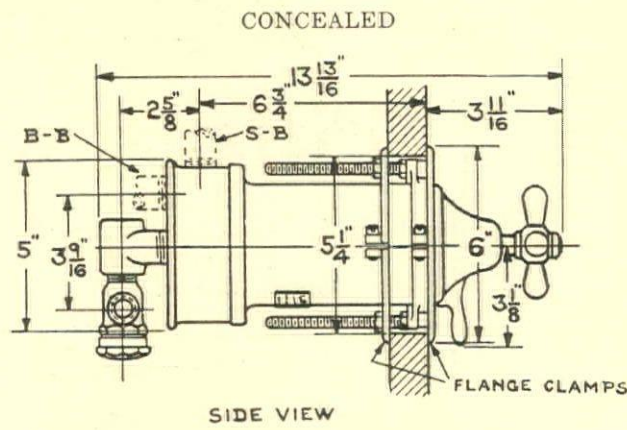
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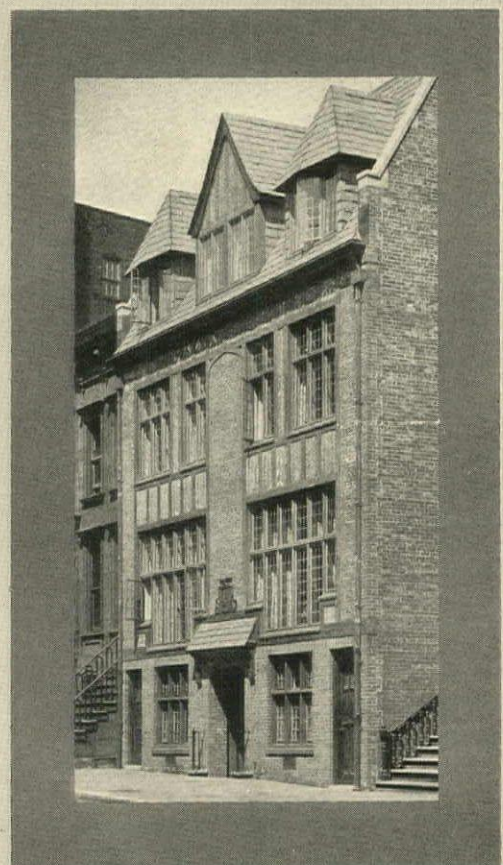
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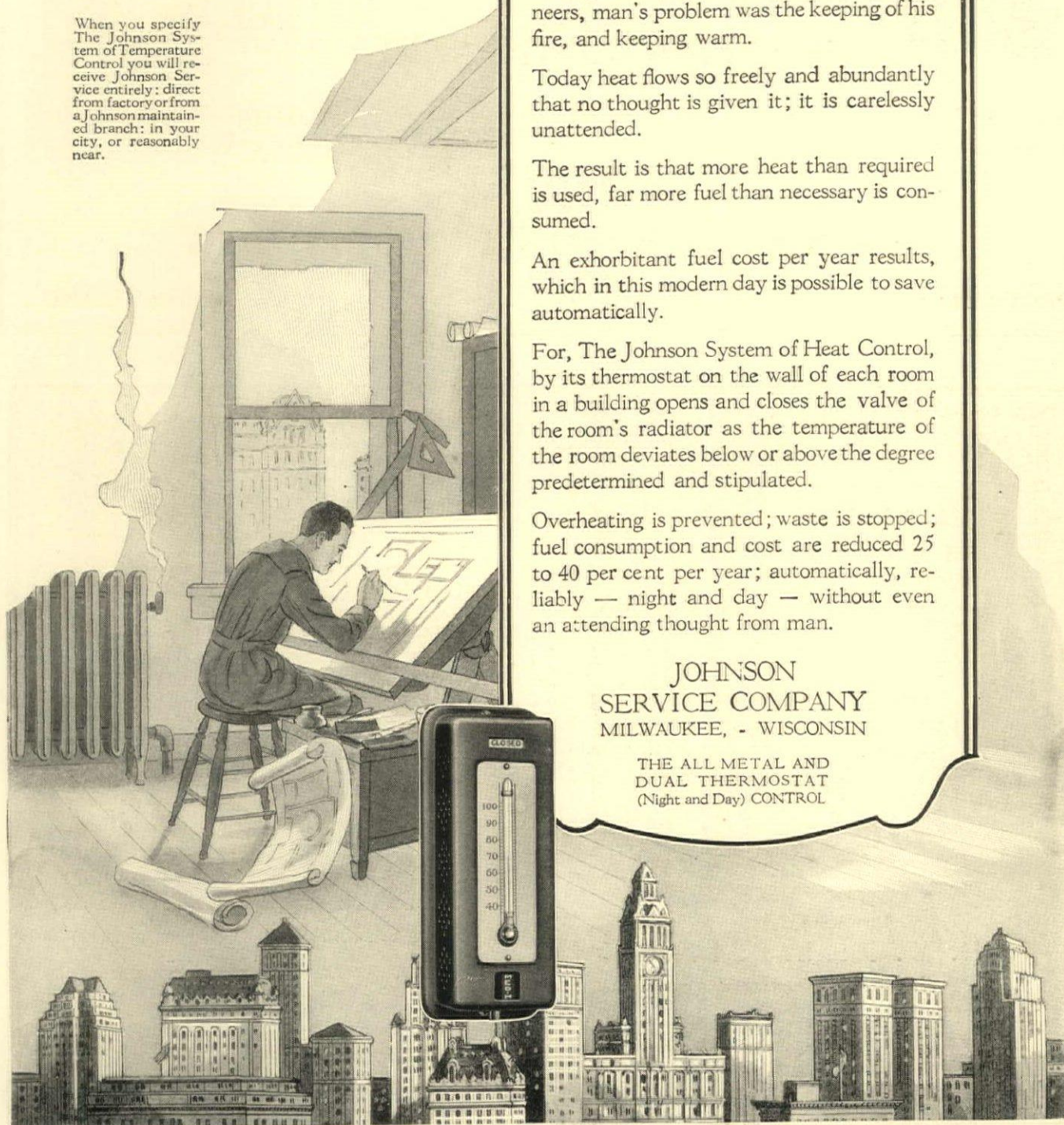
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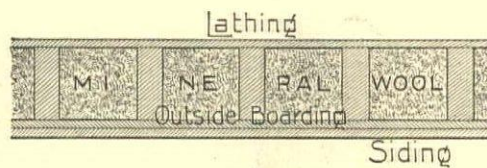


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Section of outside wall of house showing wool between studding

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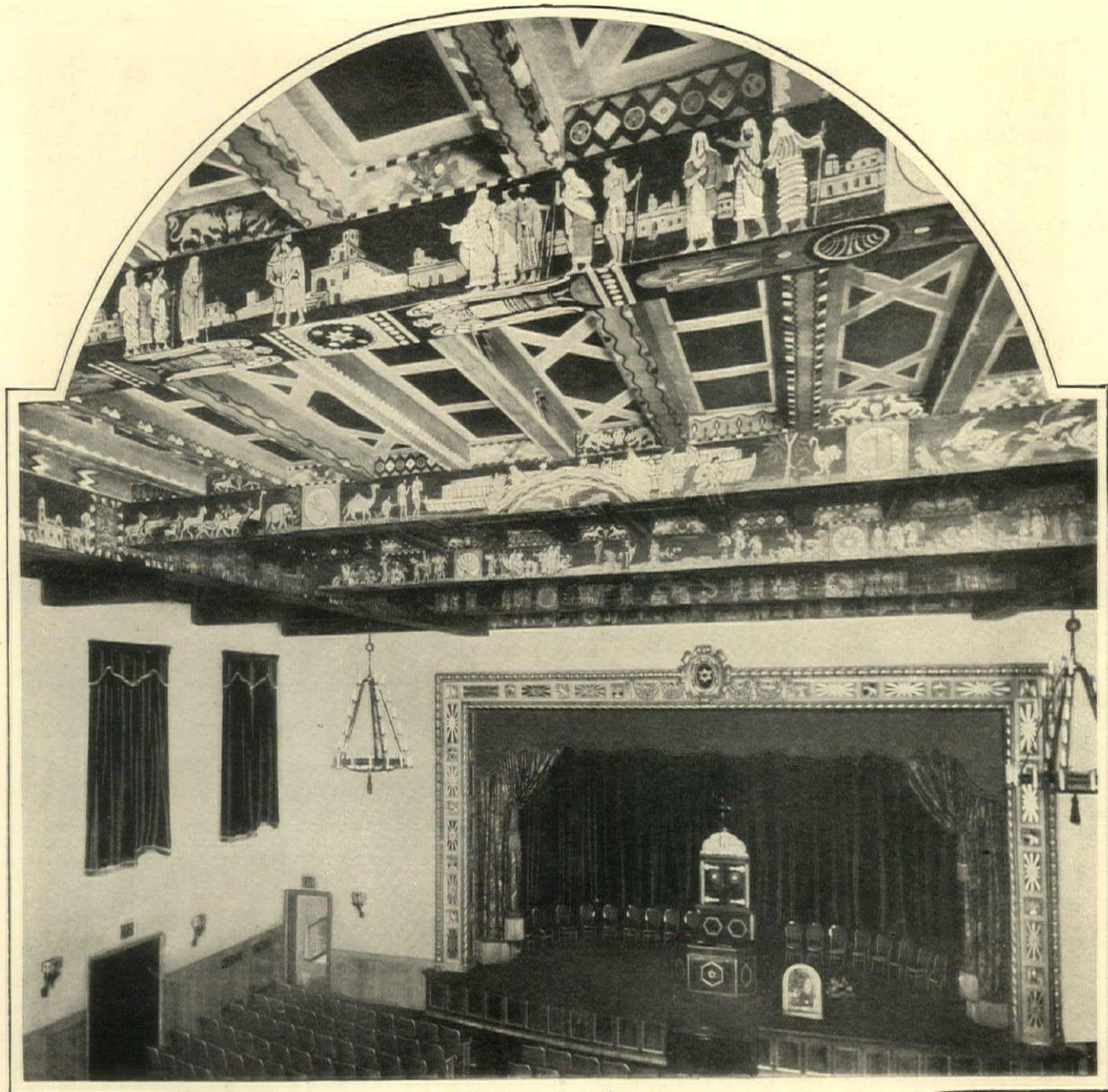
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THE ceiling of the main auditorium, Temple House of the Union Temple, Brooklyn, is a distinguished example of the decorative possibilities of portland cement concrete. Here the mural decoration was applied to the surface of the concrete, which had first been treated with a specially prepared paint coat.

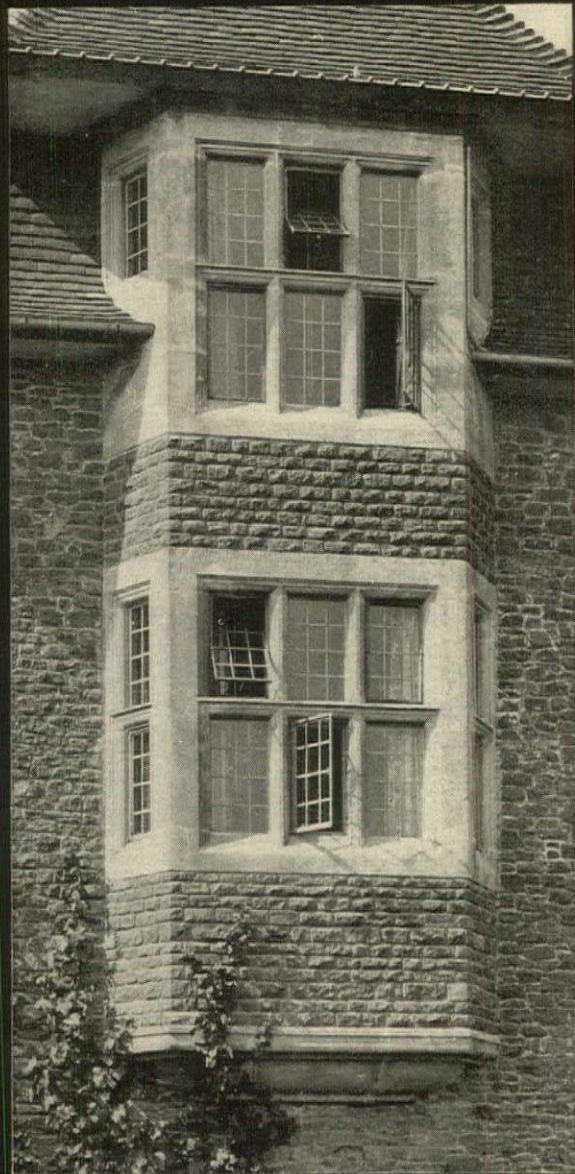
well as concrete fireproofing of steel beams, present many unusual opportunities for this type of decoration. The concrete surface itself, as left by the forms, produces a variety of textures which are pleasing and interesting. Its economies permit the architect to secure decorative effects which might be otherwise unattainable within the cost estimates.

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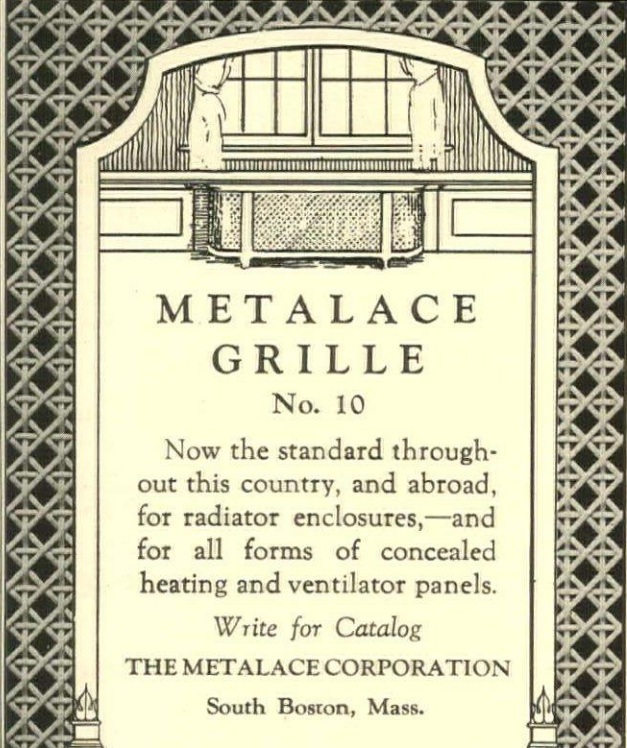
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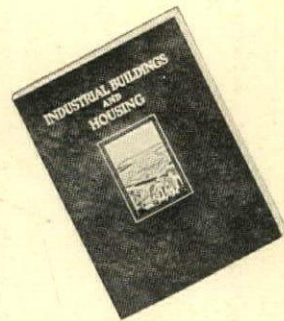
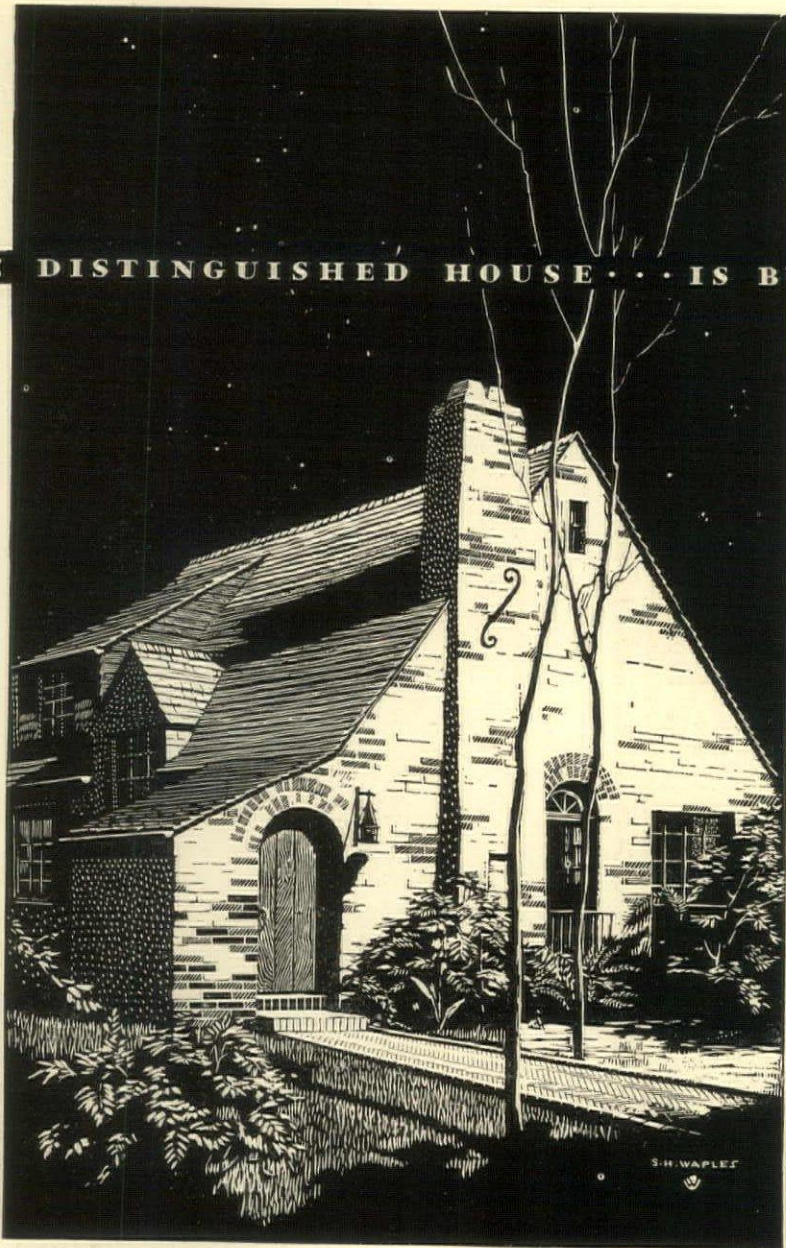
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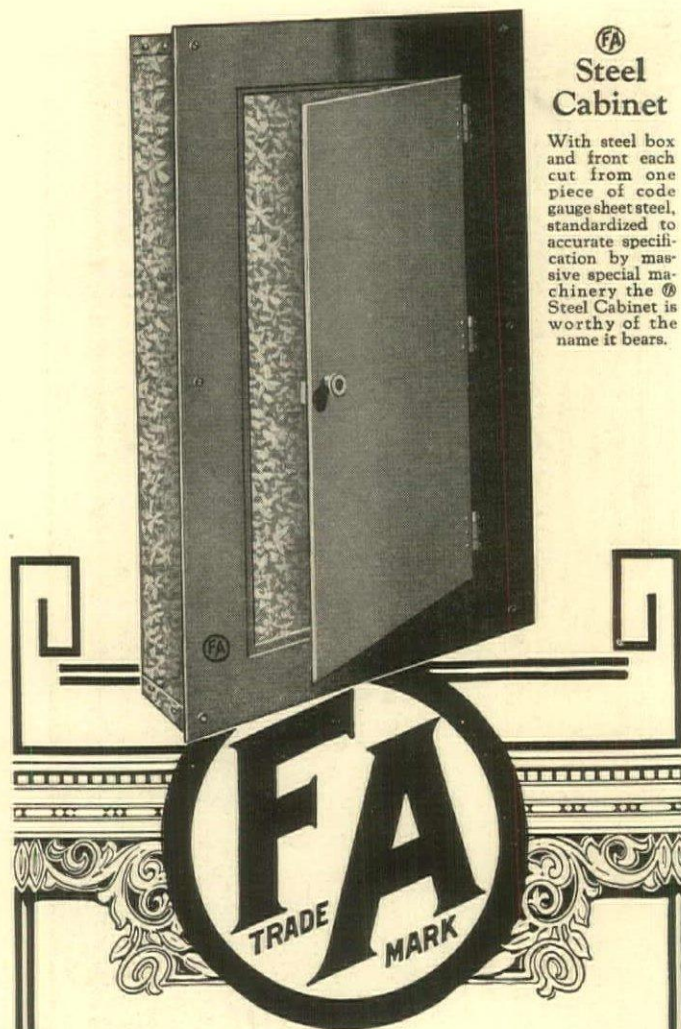
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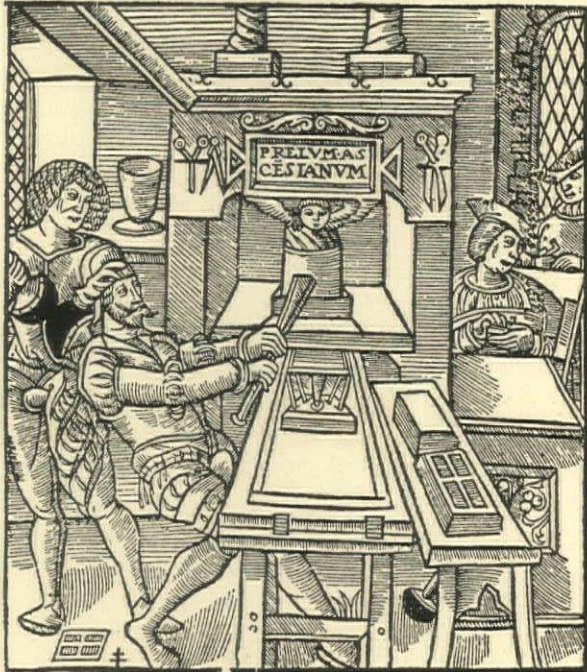
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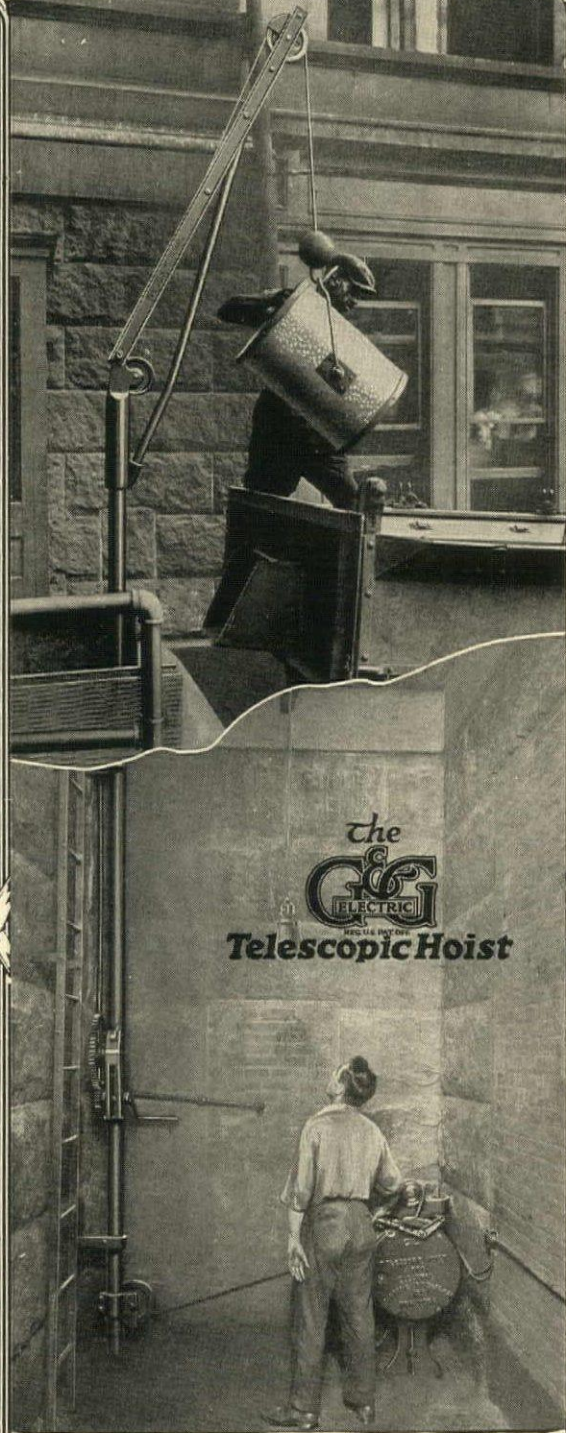
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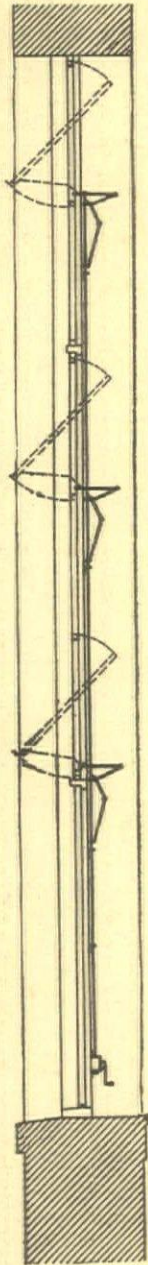
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Sash Operating Problem No.23



Section showing how the three rows of center pivoted sash are operated



Interior of the Italian Savings Bank, Spring Street & Cleveland Place, New York City. Builder—Lignante & Udall. Sash—David Lupton Sons Co.

Operating Bank Windows From a Central Point

AT the Italian Savings Bank, there were three rows of center pivoted sash to be operated from one gear point. This gear point was to be easily accessible from the main floor.

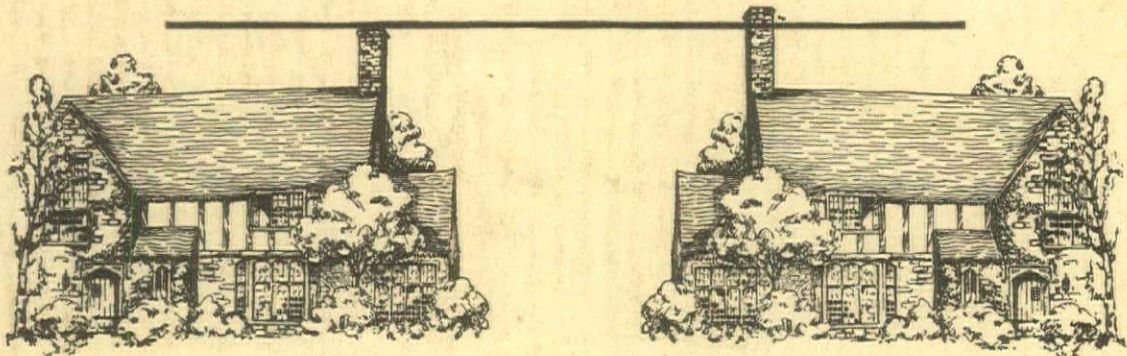
The screw thread type of apparatus was used. This consists of two enclosed miter gears, one of which is threaded. This gear engages with a vertical threaded rod attached to the horizontal shafts. Exposed operator connected to the mullion. The shafts were kept on a line with the bottom of the sash and close to it, in order to present a better appearance and prevent any interference with the operation of possible draperies.

This is one of a group of differing window operating problems that will be presented each month. Reprints of this series of problems will be mailed on request. Likewise a special American Institute File Folder to contain them.

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It's the old story of a *disproportionate amount of heat* being pulled up the chimney.

All Burnham Boiler ratings are based on normal height chimneys.

No violation of design—no sacrifice of economy.

Burnham Boiler Corporation

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