

THE AMERICAN ARCHITECT

FOUNDED 1876

ECCLESIASTICAL ARCHITECTURE OF CALIFORNIA

By DWIGHT JAMES BAUM, *Architect*

IT was never my intention to attempt to write on architecture or to put down a series of criticisms for a professional magazine. It did happen, however, that some of the photographs I took on a Western trip came to the attention of the editor of THE AMERICAN ARCHITECT, and I was asked to set forth my impressions of this architecture. This I am doing in the way of appreciation to those West Coast architects who are greatly adding to the store of better architecture in the United States.

The Northern California Chapter of the A.I.A. gave its 1927 award to Messrs. Bakewell and Brown and the late Sylvain Schnaittacher for their Temple Emanu-El in San Francisco. In making this distinguished honor in architecture, the jury referred to this Temple in their report as "A glorious building placed most effectively upon a difficult site, beautifully planned and modelled, with the utmost care and thought given to its details." This seems to me to express very clearly my impression of this church, as well as some of the other beautiful churches to be seen in Central and Southern California.

In Los Angeles, a similar award was given to Pierpont and Walter S. Davis for the design of St. John's Episcopal Church. This building is without doubt an outstanding con-

tribution to our church architecture. The details, inspired by the Renaissance, executed in the medium of cast concrete, are a decided novelty to an Eastern architect. Its front court and main facade, the clerestory treatment and the interesting patio courts and cloisters, all show serious thought. Equal study is shown in the beautiful details of the main features such as the outdoor corner pulpit and other equally interesting motifs. The simple treatment of the interior and the trussed raftered ceiling treated in color, express good taste throughout. There is a sense of coolness that gives a good climatic atmosphere.

The Temple Emanu-El in San Francisco, although heavier in character than St. John's, is interesting in both mass and silhouette, with a fine

color note in the many roofs of Spanish tile. Although this design is somewhat modernistic in feeling, especially in the patio court, it expresses its function perfectly, and that is, after all, what should determine style. This building is also well detailed, with originality, and yet with charm. The interior, while somewhat heavy, is in keeping with the traditions of its use. The contrast of the stocky, colored marble columns to the textured walls lends interest and color to an otherwise plain effect.



VIEW FROM THE REAR

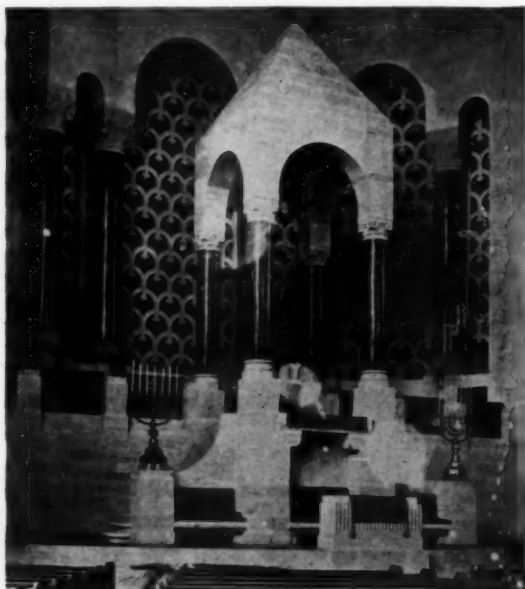
TEMPLE EMANU-EL, SAN FRANCISCO, CALIF.

BAKEWELL & BROWN AND SYLVAIN SCHNAITTACHER,
ASSOCIATE ARCHITECTS

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ENTRANCE GATE



THE ARK



ATRIUM OF TEMPLE EMANU-EL, SAN FRANCISCO, CALIF.

BAKEWELL & BROWN AND SYLVAIN SCHNAITTACHER, ASSOCIATE ARCHITECTS

Also in San Francisco is the Mission Dolores Church, built in connection with the Old Mission San Francisco de Assisi. Built in the Spanish Plateresque style of Mexico, this structure seems to suit its environment even more than the two previously mentioned examples. The ornate front and towers are most attractive, forming, as they should, the outstanding feature of the neighborhood. The two towers, entirely in keeping with past precedent, appear especially attractive from the old cemetery where the first burial was made in 1777. The old adobe wall of the Mission, four feet in thickness, seems to be, with its old roof of hand-made tiles, a foil for the towers dominating it. With years to soften the tower detail, character will be added to the modern work. The only criticism seems to be the hardness of the new tile roof and the fact that no one in attendance at the Mission could furnish the name of the architects of the new structure.

The Congregational Church of Oakland, by John Galen Howard and Associates, also belongs to this notable group. The main front has both character and originality and the side wings and tower are simple but effective.

The Wilshire Boulevard Church at Los Angeles, by Allison and Allison, is of the same type and materials as St. John's Episcopal Church, but lacks some of the latter's interest.

The Wilshire Boulevard Christian Church by Robert H. Orr, also in Los Angeles, is another successful structure built in cast concrete, the main mass of which is left as it came from the forms. This seems to be the favorite material and method of handling, probably due to economy in construction. It is, however, very effective. The tower of this church is very attractive.

St. Vincent's Church at Los Angeles, Albert C. Martin, architect, another church in the Spanish Plateresque manner of old Mexico, is good in scale, character, and use of materials, and is appropriate to its setting. It is not, however, as good in detail as the Dolores Mission Church in San Francisco, or the late Bertram Goodhue's beautifully detailed California Building at the San Diego Exposition. It is interesting, however, and the dome with its brightly colored glazed tiles is attractive in the Southern California sunshine.

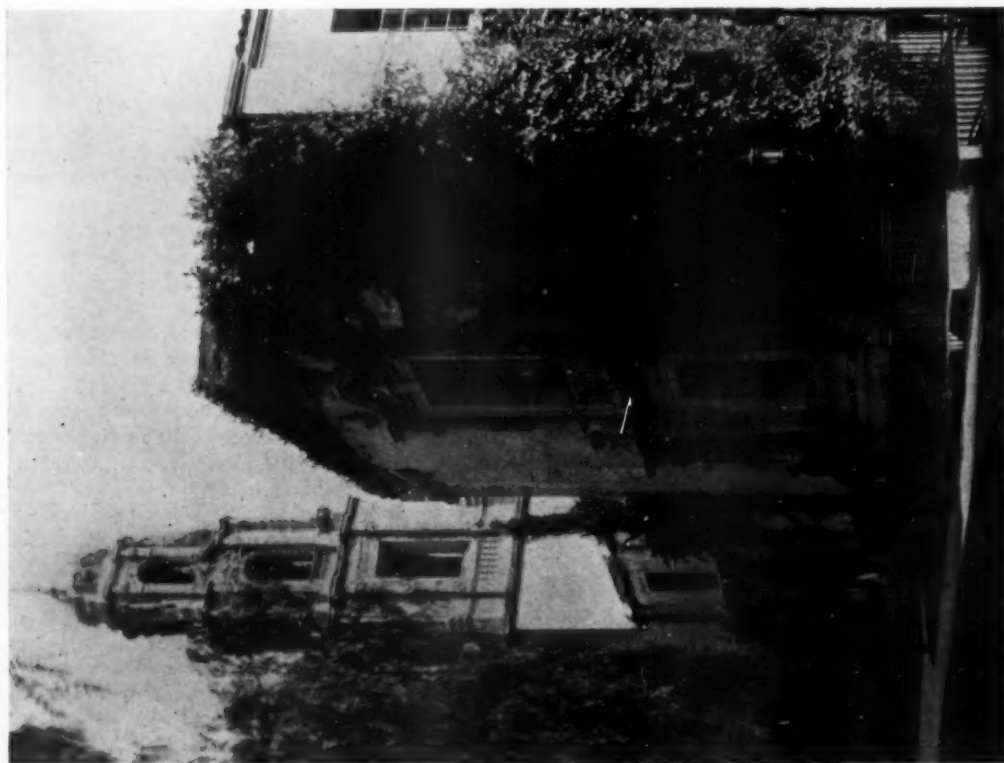
The smaller Presbyterian Church at Burlingame, California, is another structure good in mass, simple in treatment, with another interesting tower well placed.

The Congregational Church at Riverside, California, by Myron Hunt, is one of the best detailed of all the Plateresque churches, with a very good arcaded porch along the street front, and a beautifully scaled tower.

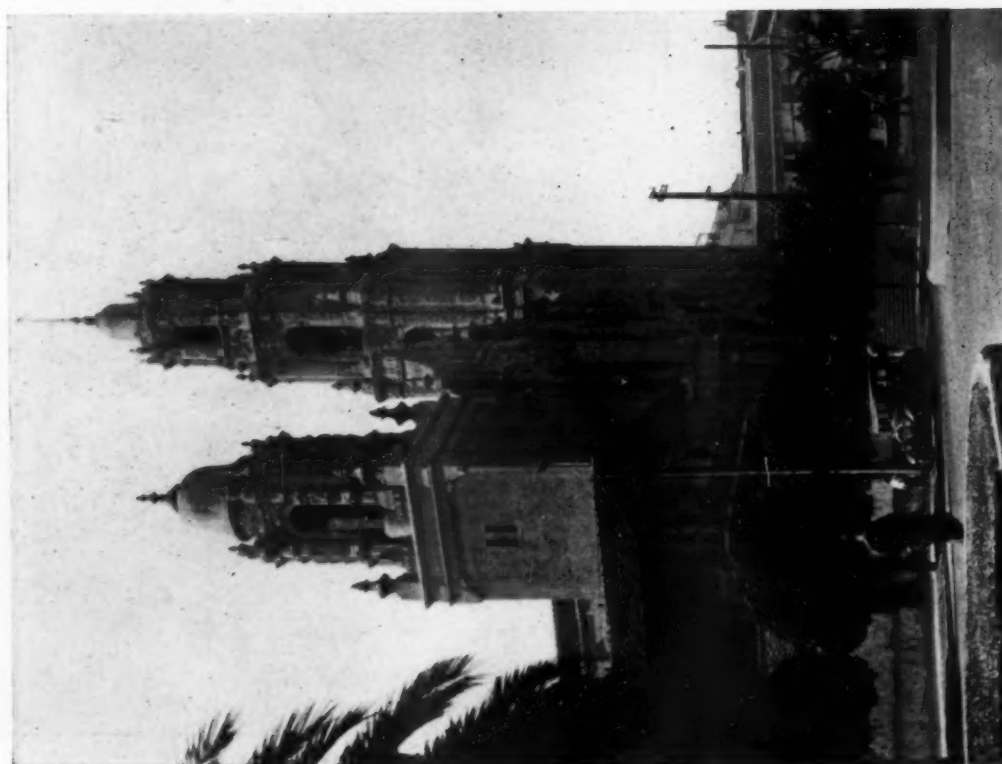


Photo by Dwight James Baum

PRESBYTERIAN CHURCH, BURLINGAME, CALIF.



CONGREGATIONAL CHURCH, RIVERSIDE, CALIF.
MYRON HUNT, ARCHITECT



Photos by Dwight James Baum
CHURCH OF THE MISSION DOLORES,
SAN FRANCISCO, CALIF.

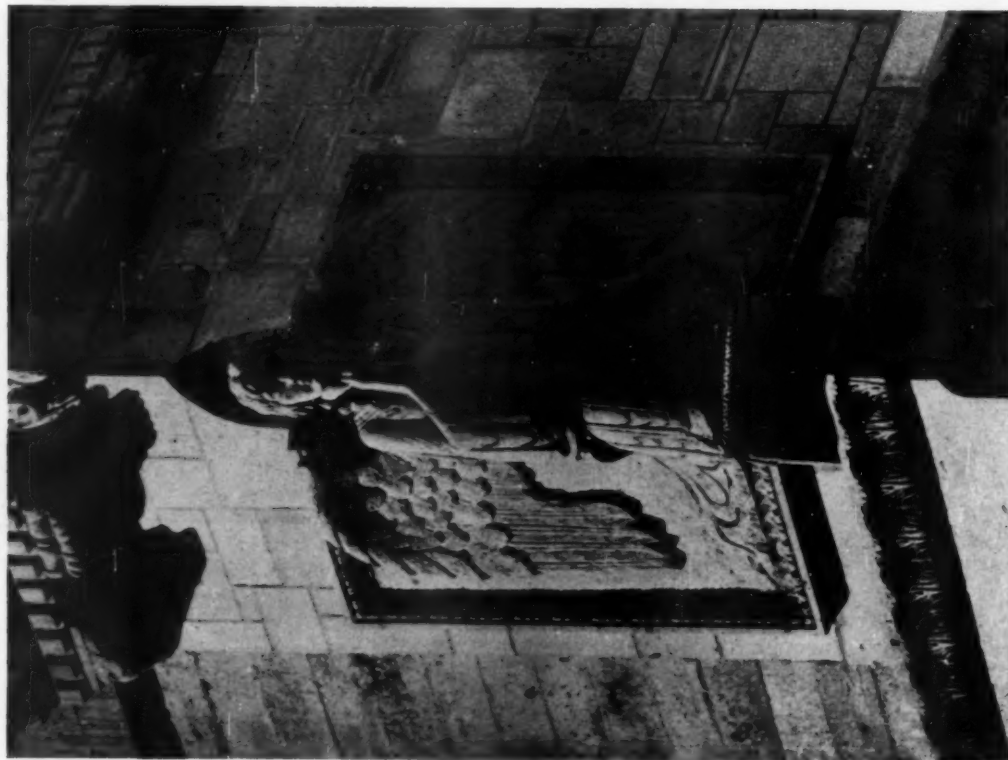


Photo by Dwight James Baum

OLD DOLORES MISSION AND NEW CHURCH BEYOND

Pacific Coast architects have taken advantage of the climate and traditions of California in the design of ecclesiastical work and other buildings, in a way that ever tends to produce a lasting impression.

It is, of course, impossible within a short visit to discover all the buildings of merit, but I feel that the work I have mentioned deserves commendation from an Eastern confrere.



DETAILS. ST. JOHN'S EPISCOPAL CHURCH, LOS ANGELES, CALIF.
PIERPONT & WALTER S. DAVIS, ARCHITECTS

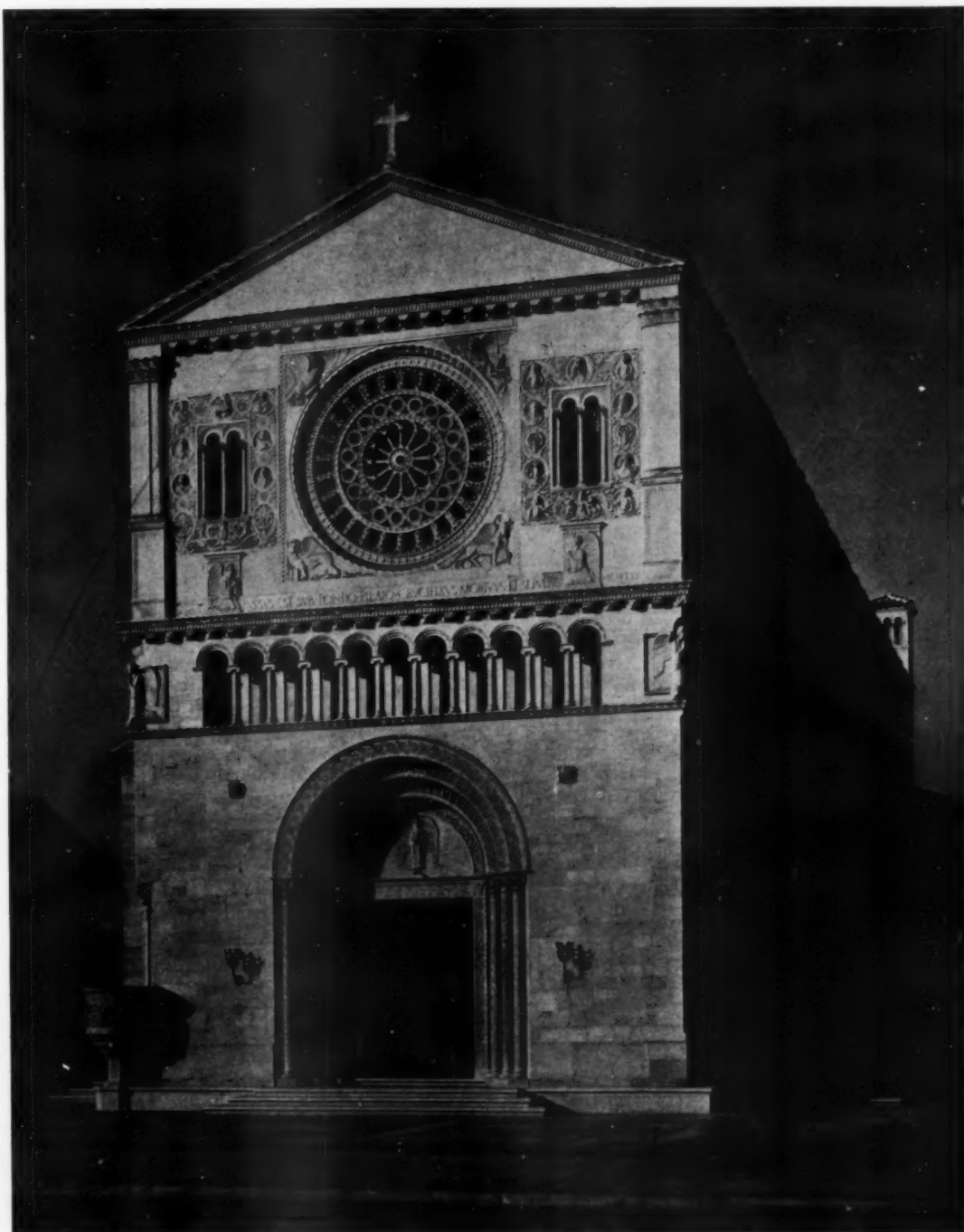
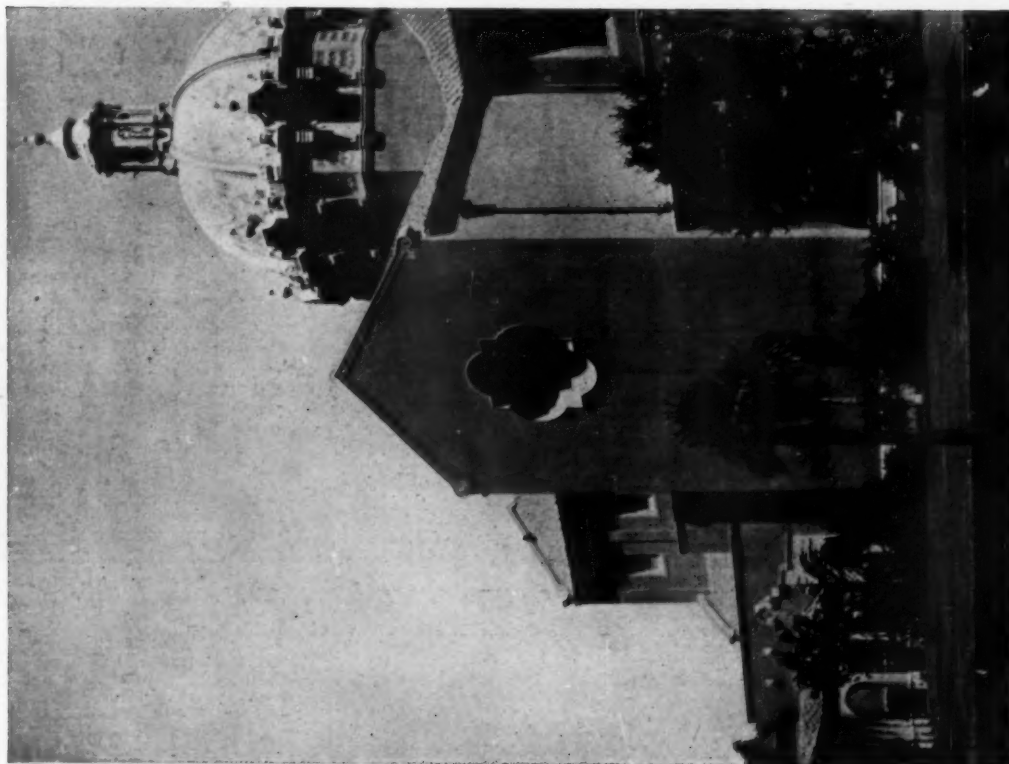
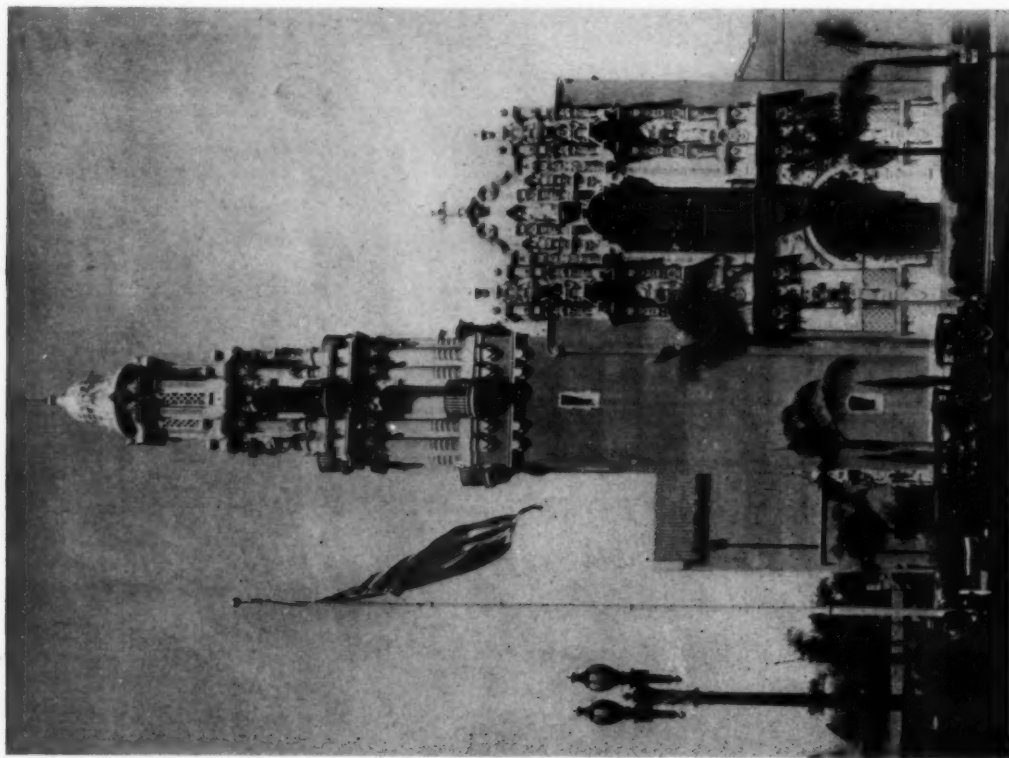


Photo by Woodcock

ST. JOHN'S EPISCOPAL CHURCH, LOS ANGELES, CALIF.
PIERPONT & WALTER S. DAVIS, ARCHITECTS



ST. VINCENT'S CHURCH, LOS ANGELES, CALIF.

ALBERT C. MARTIN, ARCHITECT

Photos by Dwight James Baum



INTERIOR ARCHITECTURE



SPIRIT OF DEMOCRACY REFLECTED IN THE DESIGN OF A PRIVATE HOUSE

INDIVIDUALITY is not expressed in a private house by merely designing it so that it embodies certain of the outstanding characteristics of some one in particular of the historic styles or periods of architectural design for which the client has evidenced a decided preference. A style of design which originated in the distant past in some foreign land, under social and economic conditions entirely different from those in this country today, may be adapted, however, so that evidence of its influence is discernible, and yet the result is original in that the house meets modern requirements and satisfies the owner's demands. And yet it is common practice amongst certain members of the profession to invite the client's opinion as to which of the old styles is particularly appealing, and proceed to de-

sign a house which bears a striking likeness to some old structure which is accepted as representative of that era for which the client has indicated a preference.

Interest in the house of Mrs. Henry W. Rowe, at Greenwich, Conn., lies not in the mere fact that it follows certain lines and proportions of the architecture of Colonial days in this country, but that it conforms to her peculiar needs and desires, while giving expression to her own tastes in architectural and decorative forms, thereby interpreting her personality and character.

In certain cases, individuality is emphasized in the plan and arrangement of rooms; in others, the site necessitates that the architect take certain liberties in the process of adaptation so that the house



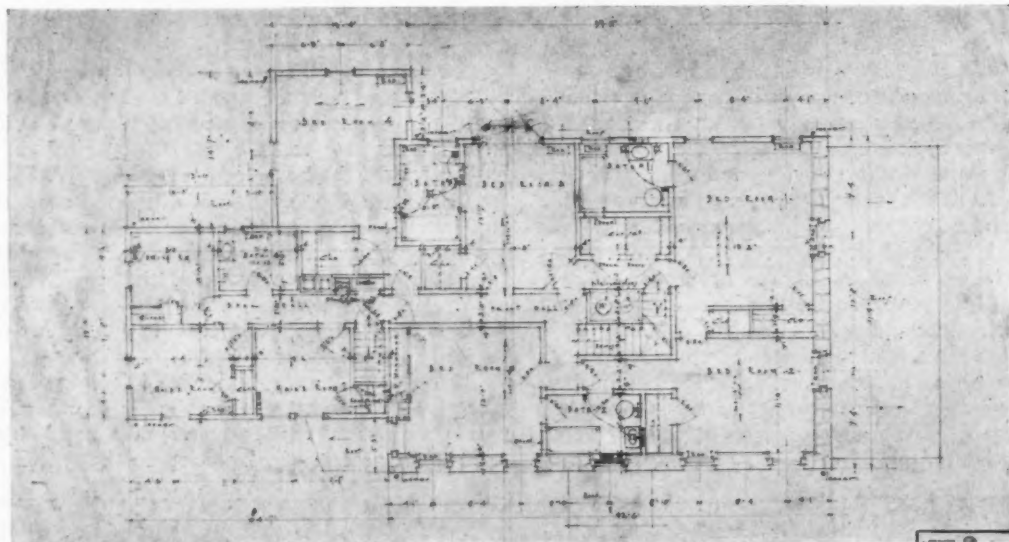
Photo by Van Anda

LIBRARY

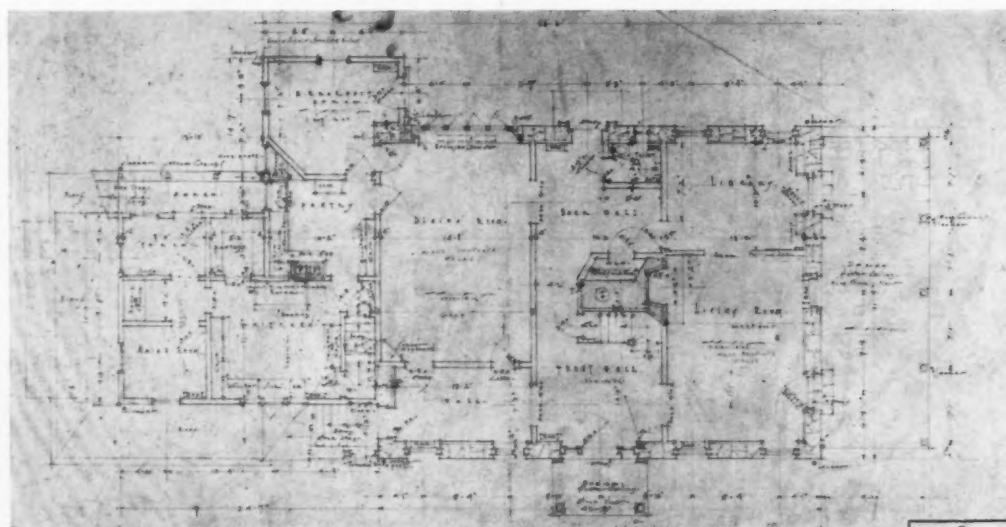
HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

shall properly appear to be a part of the natural setting. In the case of Mrs. Rowe's house, the latter consideration has allowed an opportunity for the introduction of a room in the basement which serves not only as an entrance hall from the driveway, but also as a children's playroom. Mrs. Rowe has a young daughter who has shown a fondness

for amateur theatricals. This room, then, has been so planned that the platform of the staircase leading to the main floor might serve as a stage. The architectural treatment has been so designed that the newels on either side and the surrounding woodwork make a sort of proscenium for the miniature stage, while there is nothing in the treatment which



SECOND FLOOR PLAN—SCALE: $1/16"=1' 0"$



FIRST FLOOR PLAN—SCALE: $1/16"=1' 0"$

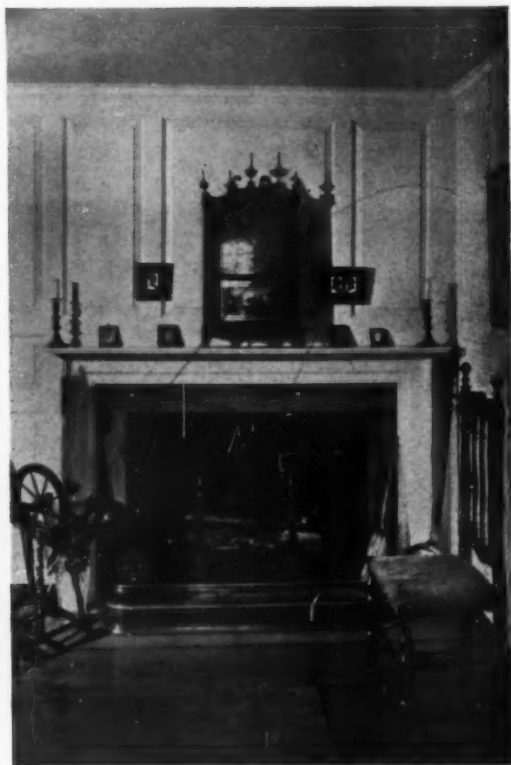
HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

(Basement plan shown on page 86)

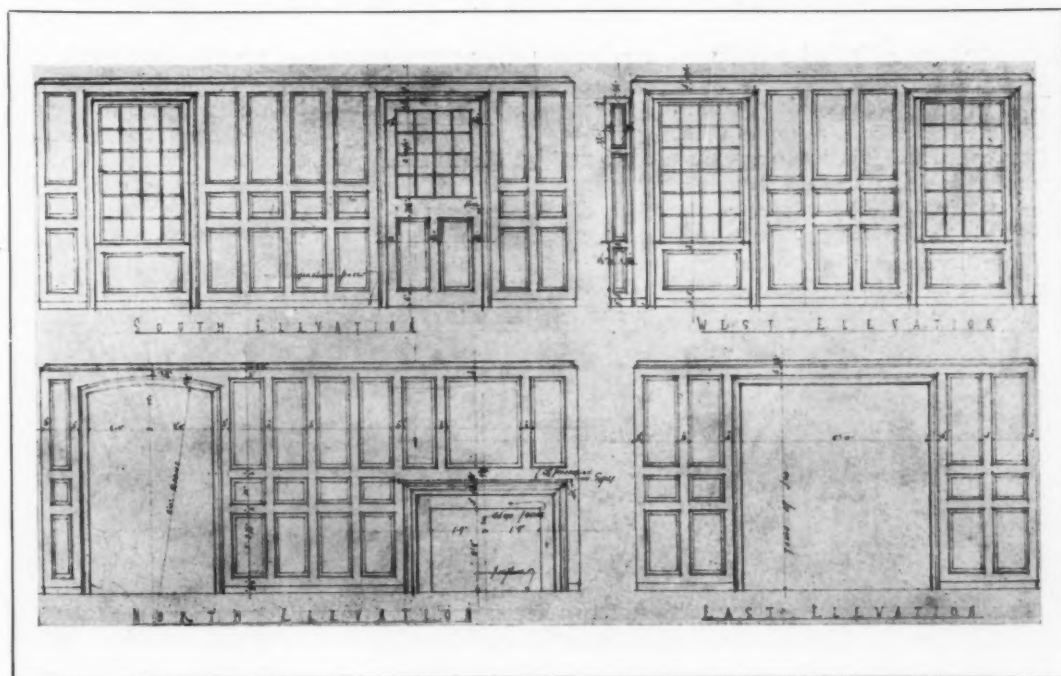


Photos by Van Anda

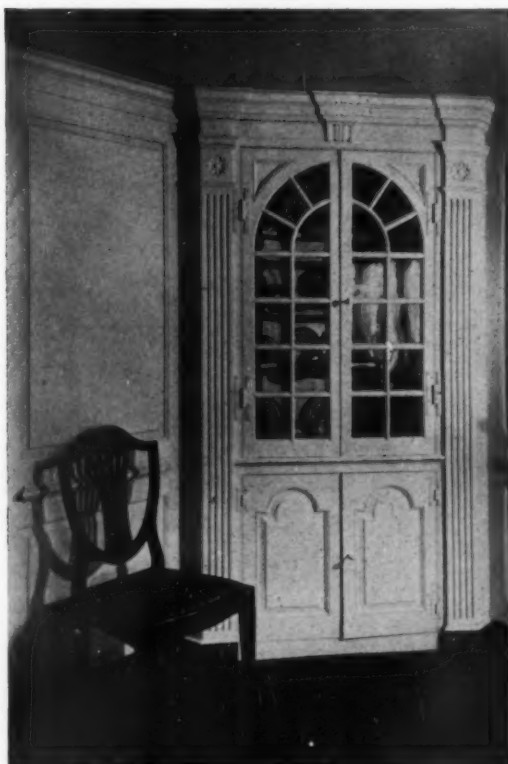
ENTRANCE HALL



LIVING ROOM MANTEL



HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT



Photos by Van Anda

CORNER CUPBOARD, DINING ROOM



CORNER CUPBOARD, BREAKFAST ROOM

HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

causes it to appear illogical when merely serving as an entrance hall.

While a detail such as this may seem to many to be of little importance, as far as the design of the house is concerned, it is due to consideration to such minor details that a house attains its individuality. After all, of what use is a private house if it does not afford those who live therein the opportunity to enjoy those things in life for which they have especial fondness. In explanation of the Colonial influence in this house it may be said that even in

these progressive times, we still have certain characteristics in common with our forebears who struggled through the days when this country was in its infancy. Since its birth, democracy has been the outstanding characteristic of this country. This spirit of democracy is evidenced in our domestic architecture, perhaps, more so than in any other type of buildings. It was against autocracy that the Pilgrims sailed for this country, and it is logical that our architecture today be influenced by the ideas to which they gave expression.



STAIRCASE PLATFORM WHICH MAY BE USED AS A STAGE



Photos by Van Anda

ENTRANCE HALL IN BASEMENT

HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT



Photo by Van Anda

IN THE GARDEN OF HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.

HENRY W. ROWE, ARCHITECT

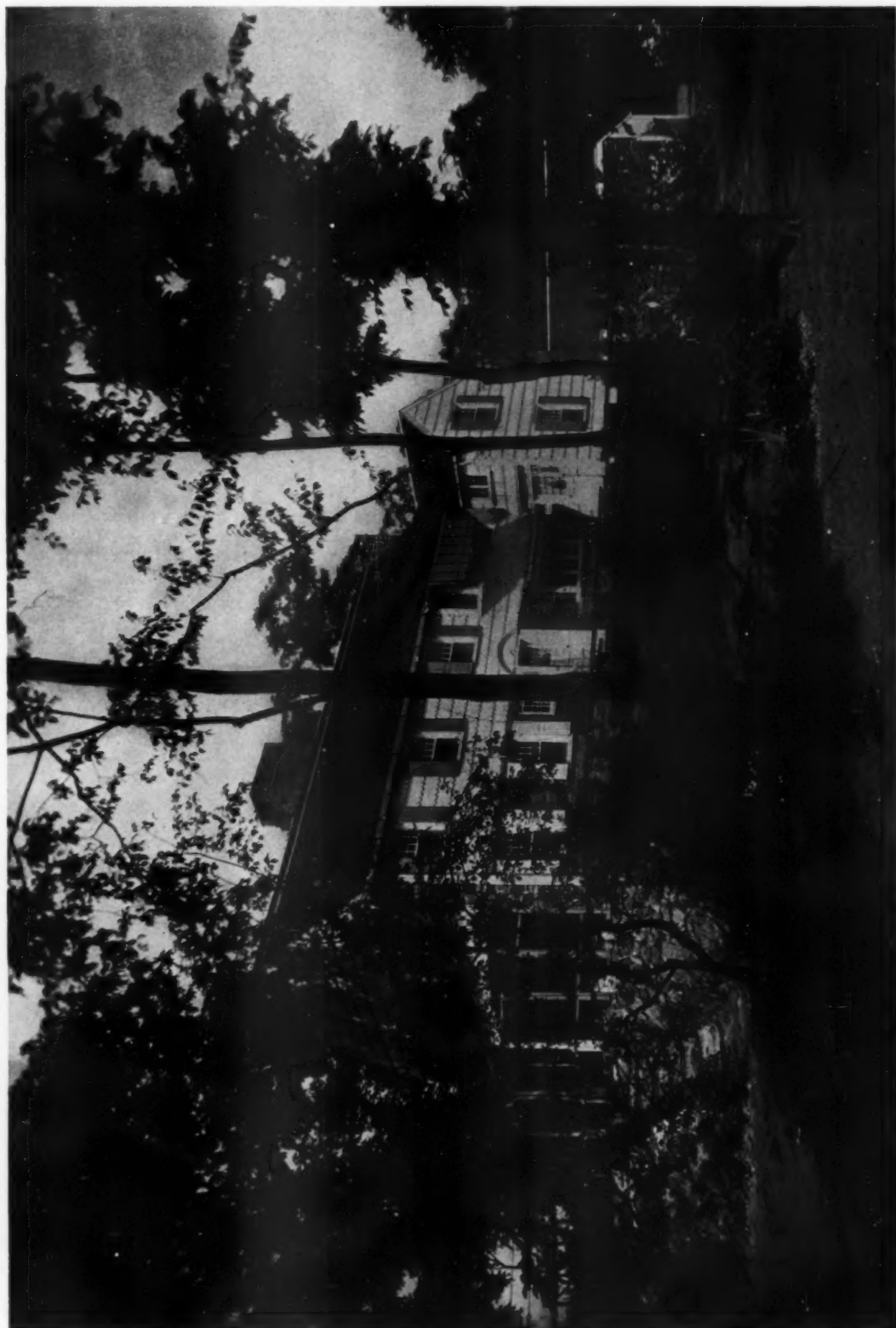
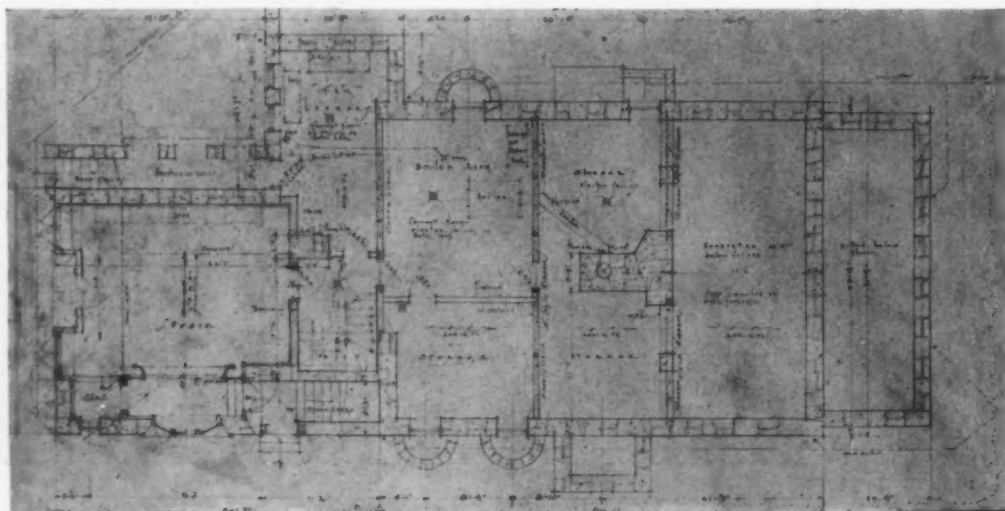
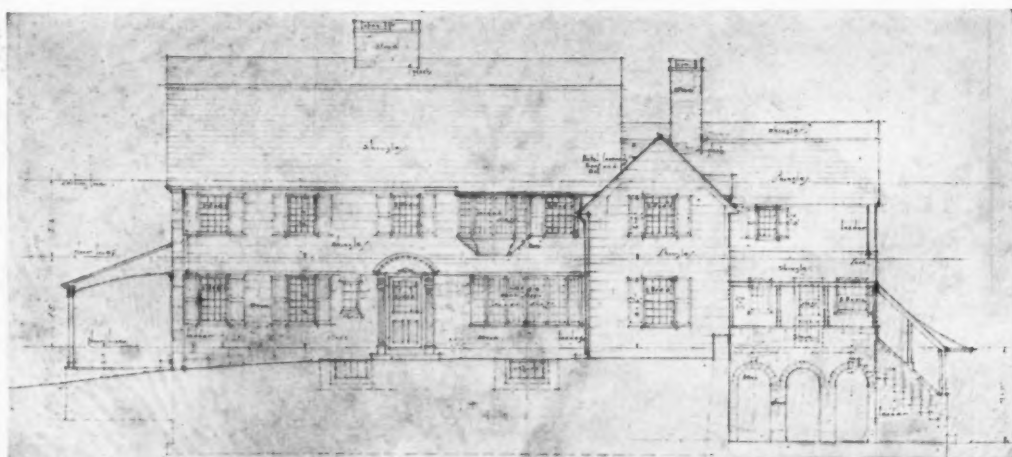
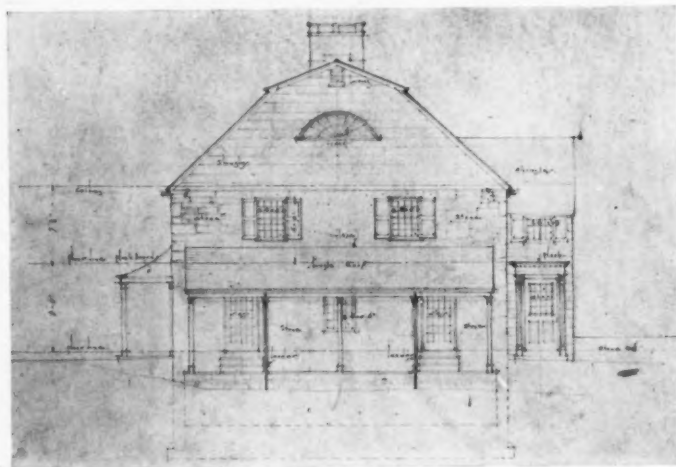


Photo by Van Ande

HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT
(See elevations and plan on back)



ELEVATIONS AND BASEMENT PLAN REPRODUCED TO SCALE, $1/16"=1'-0"$

HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

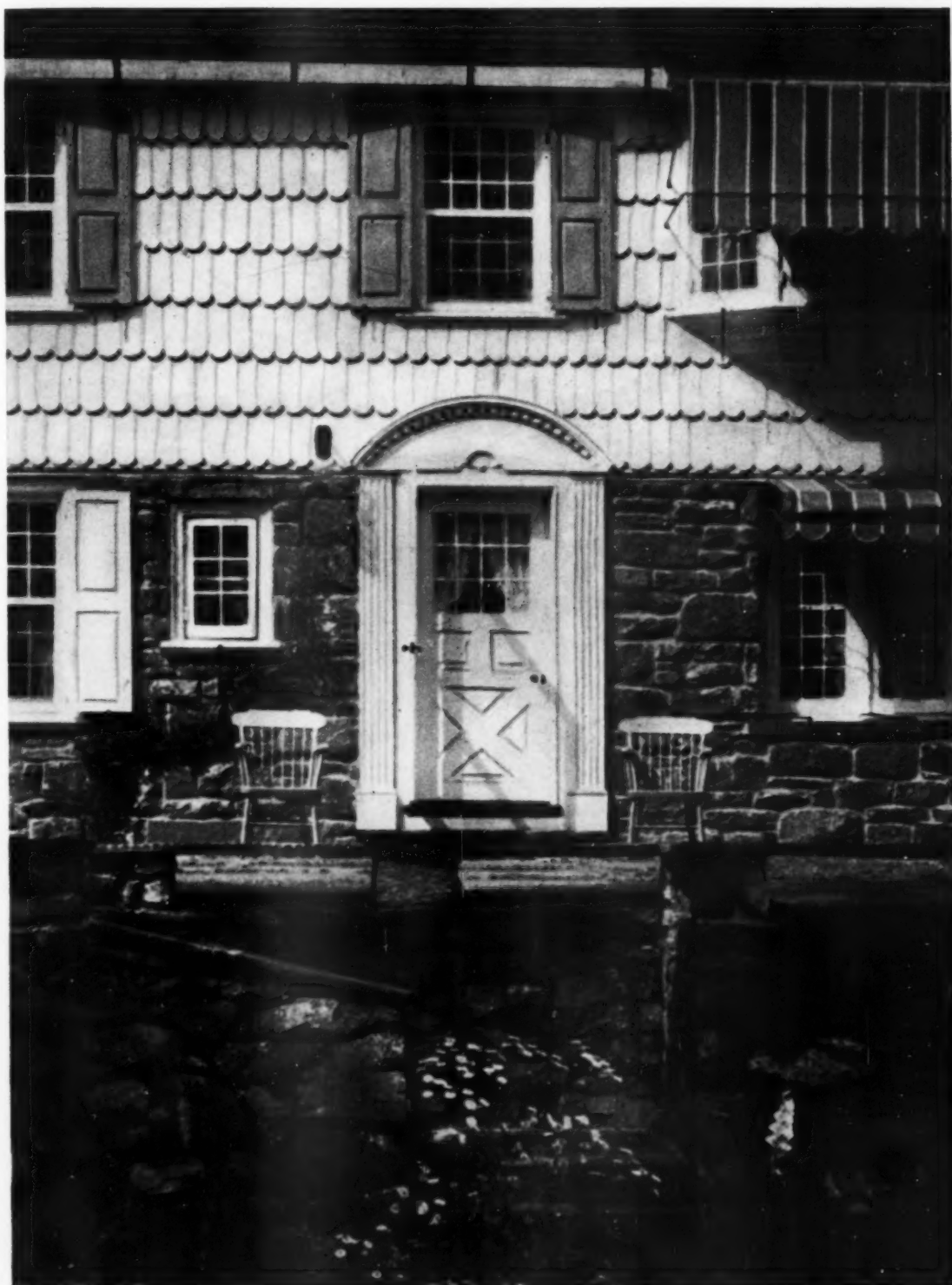
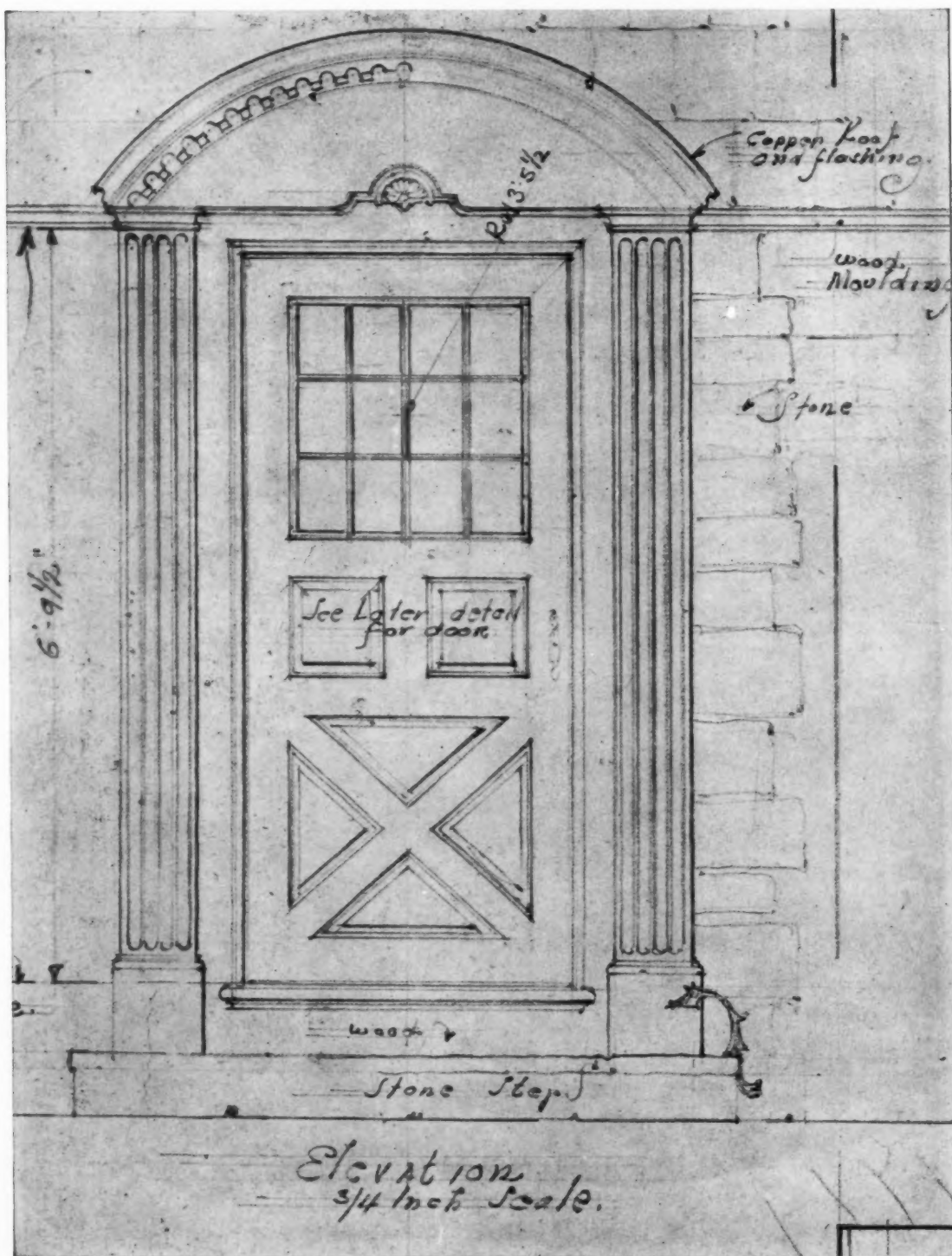


Photo by Van Anda

ENTRANCE FROM TERRACE

HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

(See detail drawing on back)



HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

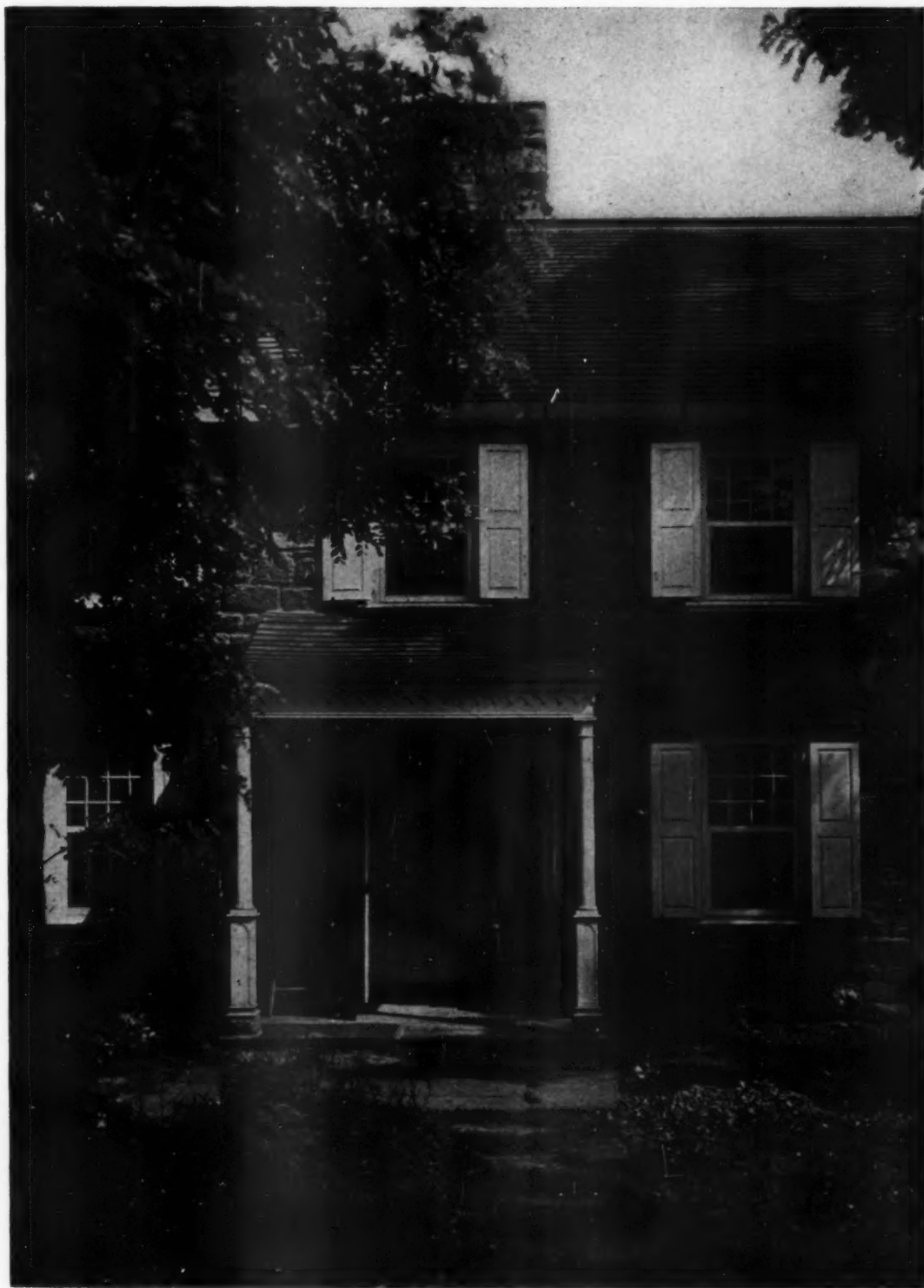
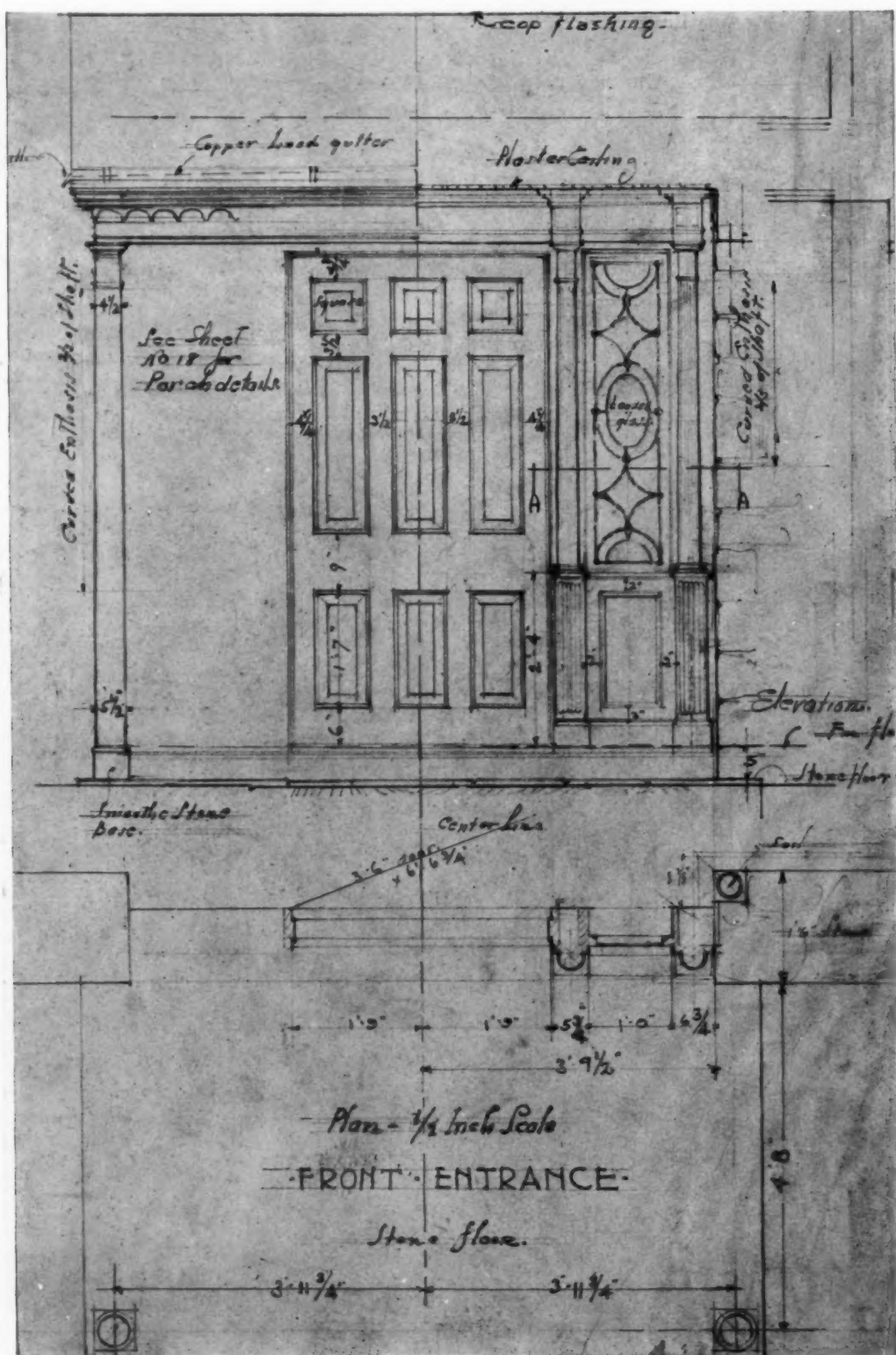


Photo by Van Anda

MAIN ENTRANCE

HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

(See detail drawing on back)



HOUSE OF MRS. HENRY W. ROWE, GREENWICH, CONN.—HENRY W. ROWE, ARCHITECT

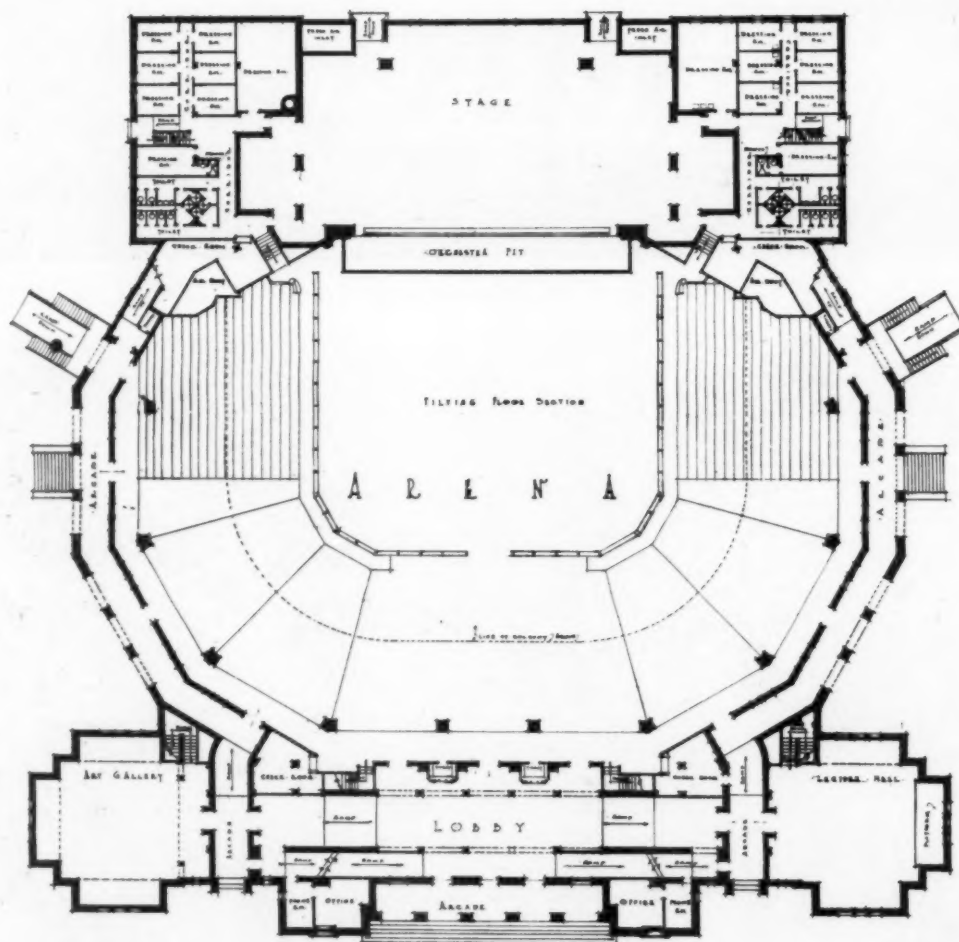


Photos by Patteson

MUNICIPAL AUDITORIUM, SAN ANTONIO, TEX.

ATLEE B. AYRES, ROBERT M. AYRES, GEORGE WILLIS AND EMMETT T. JACKSON, ARCHITECTS

(See plan on back)



FIRST FLOOR PLAN

MUNICIPAL AUDITORIUM, SAN ANTONIO, TEX.

ATLEE B. AYRES, ROBERT M. AYRES, GEORGE WILLIS AND EMMETT T. JACKSON, ARCHITECTS



Photos by Patterson

MUNICIPAL AUDITORIUM, SAN ANTONIO, TEX.

ATLEE B. AYRES, ROBERT M. AYRES, GEORGE WILLIS AND EMMETT T. JACKSON, ARCHITECTS

(See plan on back)

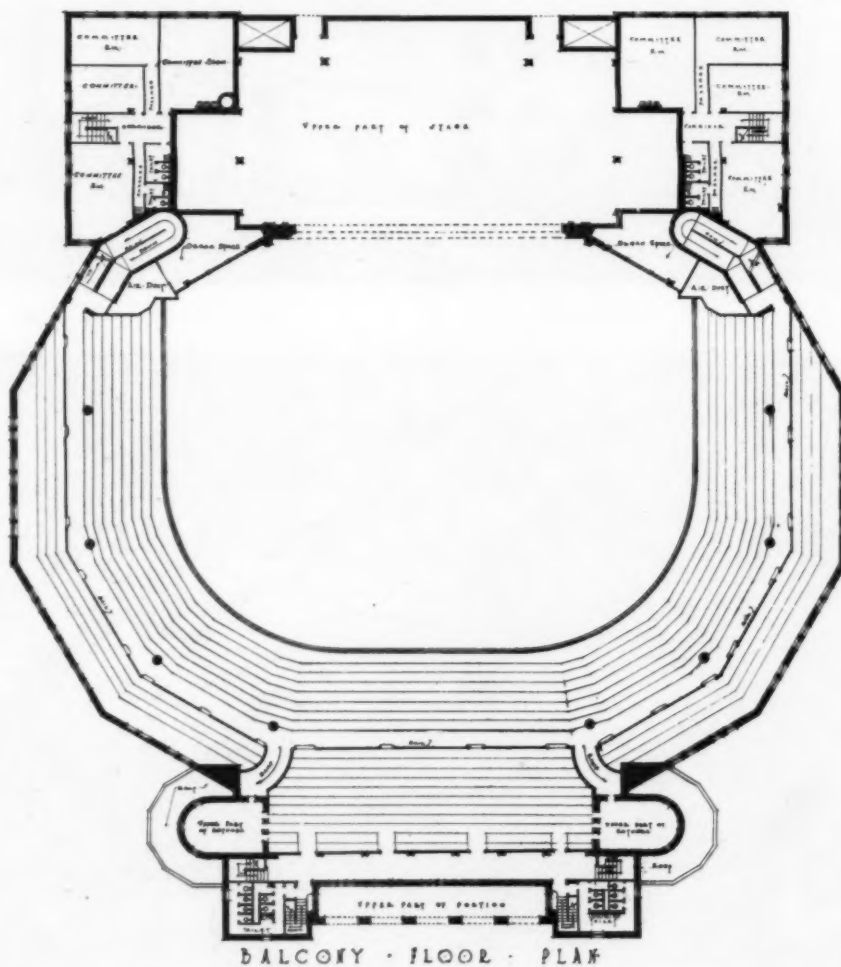




Photo by Patteson

MUNICIPAL AUDITORIUM, SAN ANTONIO, TEX.

ATLEE B. AYRES, ROBERT M. AYRES, GEORGE WILLIS AND EMMETT T. JACKSON, ARCHITECTS





ILLUSTRATION FOR "COMBOURG"—FROM THE ETCHING BY DECARIS

(See article by Samuel Chamberlain on page 101)





ILLUSTRATION FOR "COMBOURG"—FROM THE ETCHING BY DECARIS

(See article by Samuel Chamberlain on page 101)



DECARIS

NOTES ON THE YOUNGEST MAN TO BE A GRAND PRIX DE ROME

By SAMUEL CHAMBERLAIN

Illustrated with Wash Drawings and Etchings by Decaris

IT is quite possible that some of the readers of these pages will recall a Summer evening several years ago in that noted area facing the church of St. Germain-des-Pres in Paris, the Café des Deux Magots. A full moon added its silver glitter to the garish café lights. The tables were jammed with leisurely souls sipping coffee and liqueurs. The students of interior decoration from Peoria and the frowzy flappers from Farm Center, Minn., had not, at that time, come to dominate the scene as they do now. Those were the "good old days" at the Magots in 1919. I dare not estimate how many of those who read this can recall the *real* good old days, when the café was owned by a Chinaman, and when James MacNeil Whistler, bedecked in the famous hat, the grandiloquent boutonniere and the flowing tie, sat on the terrace surrounded by admirers.

On this particular evening, a rollicking squad of students bowled up the rue Bonaparte, singing lustily. Not a table was free so, with no hesitation at all, they seated themselves on the curb and a spokesman ordered two bottles of champagne. As they clinked glasses, one of the group was considerate enough to announce in loud tones to the amused terrace: "Messieurs et Mesdames, we are féting this evening our comrade Decaris, the youngest man ever to win the Grand Prix de Rome!" A slim, bewildered youth of eighteen was jostled to his feet to acknowledge the scattered plaudits from the terrace and the vociferous howls of his companions. He blinked incredulously and shrank to his roost on the curb. Finally the careening caravan moved on to points Montparnasseward, still intent upon féting the young man who had become a celebrity overnight and had seen his picture that morning badly reproduced on the front page of the Parisian dailies.

That was nine years ago. Decaris has finished his stay at the Villa Medici, has gone through eighteen

months of military service wedged in between the years of his Fellowship, and now is indisputably making himself felt as one of the moving forces in French graphic art. His will not be the future, so often cited, of a Prix de Rome who somehow sinks into obscurity after the termination of his studies, for the French critics and public alike are applauding him already and clamoring to see more of his work.

It is interesting to catch an artist at the moment when he is yet fresh and not too famous, and to make some note of his current work, with the full realization that the ensuing years will reveal an



ILLUSTRATION FOR "LE CHANT DE MON VOYAGE VERS LA GRÈCE,"
BY LÉON CATHLIN

FROM THE ORIGINAL ETCHING BY DECARIS

even greater advancement and maturity. Decaris is twenty-seven, and there is not a critic in Paris who does not prophesy for him the future of a master.

During his four years in Rome, Decaris has developed his instinctive sense of scale and grandeur, impressed and influenced by the magnitude of all that was ancient Rome itself. He has arrived at the point where he is not overawed or subordinated to the vast subjects he attacks, with the result that his work, particularly his vast wash drawings in sepia-black, have a power and an overwhelming scale almost unique in the world of art today. He is comparable to a Brangwyn in this respect, though he lacks the astounding versatility of the latter. The etchings of Decaris are not subject to the reproach of trickiness and involved inking, which is so often levelled at the English master, and one senses a Gallic impetuosity in the Frenchman's work which contrasts, not unfavorably, with the calmer and more calculated approach of Brangwyn.

It is natural, but not particularly to the point, to refer to Decaris as a new "French Piranesi," and this many a French and Italian journalist has done. It is true, they both have seen things on a grandiloquent scale, but here the comparison stops rather abruptly. Decaris is not the Trojan for work, nor

the technician, nor the ambitious creator of hundreds of complex plates that Piranesi was, and one would be reckless indeed to predict a comparable eminence for him. A Latin fire and impatience burn in Decaris, a will and an enthusiasm to dash down some overwhelming impression before the keen edge of his ardor is dulled by time or the technicalities of engraving. One cannot imagine him devoting hours and days to the modelling of an egg and dart moulding in sunlight, or to the drudgery of lettering a frontispiece of a Piranesi. Rather he dashes into his subject with an almost violent zeal, intent upon producing a truthful and effective ensemble at any cost.

He employs coarse triangular needles and burins to etch his impressions on the waxed plate, instead of the customary finer points. He forces his acids to be his potent allies, and his plates are bitten to an astonishing depth, so much so that only a clever printer can succeed in pulling unblurred proofs from them. An individuality of line and a richness of tone result from this, however, and distinguish the prints of Decaris wherever they are seen.

The four etchings reproduced on these pages are not his most forceful ones, either in scale or subject matter, but they give something of an idea of his dramatic imagination and his sure, bold



THE CAPITOL, ROME
FROM THE WASH DRAWING BY DECARIS



ILLUSTRATION FOR "COMBOURG"—FROM THE ETCHING BY DECARIS

draftsmanship. They are four of a series of thirty plates which are to embellish a de luxe edition of the first four books of Chateaubriand's *Memoirs*. The locale of these commentaries is largely in the Chateau of Combourg, near Dinan, and "Combourg," the title of the assembled volumes, is thus derived. Many towering views of the vast, Langeais-like chateau are included in the thirty plates.

One learns, with no small surprise, that Decaris has never studied architecture. So sure is his draftsmanship and his perspective that the intricacies of architectural forms do not disturb him. He blocks in the masses and shadows of the cornices of St. Peter's with the same ease that he notes a simple garden scene. His subject matter is usually architectural merely because that material satisfies his yearning for dramatic scale.

Decaris, being a Prix de Rome in Engraving, spent many months doing the conventional engravings with a burin, but he lent to his allegorical scenes a vigor and a touch of modernism that caused no little flurry in the academic corridors of the Villa Medici. There is a silvery clarity to his compositions and a sensitive modelling to his nudes which rivals the subtle tonality of a Foujita. In his allegorical groups one can perceive the exquisite

blending of the ardor of modern youth and the extraordinary lyricism which is the heritage of most sensitive Frenchmen.

After viewing the most recent exhibition by Decaris, I sought him out in his flat on the rue de Seine. A most unusual little man he is, diminutive but broad shouldered, with a penetrating pair of eyes masked by nose glasses and a bushy scrub of hair which is combed in a bang. He proved to be quiet and modest to an alarming degree, and it was from the fiery-haired and vivacious little Madame Decaris that I obtained the few details about him here contained.

He has been handling engraving tools since he was thirteen. The first time he exhibited in the Salon he received a Silver Medal, a most unusual occurrence. Of all the masters of engraving, only Mantegna thrills him. He has drudged away on many a dull commercial job, and several exciting ones as well. One of these was a set of eighteen views of the Citroen factories. Another time he spent two weeks doing posters of the champagne caves in Epernay.

"And I assure you, Monsieur," added Madame Decaris, "he would come home so soaked in champagne fumes by six o'clock that I would have to take him for a walk in the open air before dinner!"



THE RIALTO, VENICE
FROM THE WASH DRAWING BY DECARIS



ILLUSTRATION FOR "COMBOURG"—FROM THE ETCHING BY DECARIS

I mentioned the monumental material he would find in our grain elevators and skyscrapers, and discovered that New York was the Mecca he hoped some time to see. He was born in Rouen in 1901. "But I am not particularly fond of either calvados or Gothic architecture," he hastened to add.

I asked if there were any recent press clippings to be seen. Decaris hesitated, obviously abashed.

"Tenez, monsieur," interrupted Madame Decaris, "my husband is far too modest. Here is a notice that has just appeared. It is by the foremost critic in Paris, Monsieur Thiebault-Sisson of the *Temps*. Read the part I have underlined."

I followed the paragraph marked with green ink: "In these magnificent *sepia* drawings, the young and illustrious Decaris has given interpretations of a noblesse and a solidity which surpass anything which has been seen up to this time."

I looked up to find the "young and illustrious" one blushing furiously.

"That is a deplorable exaggeration," he objected.

"Ah, mais non, mon coco," interrupted his wife. "When *will* you learn not to be so stupid and not to be so dignified?"

With which she rumbled his bangs and mauled him like a collie.

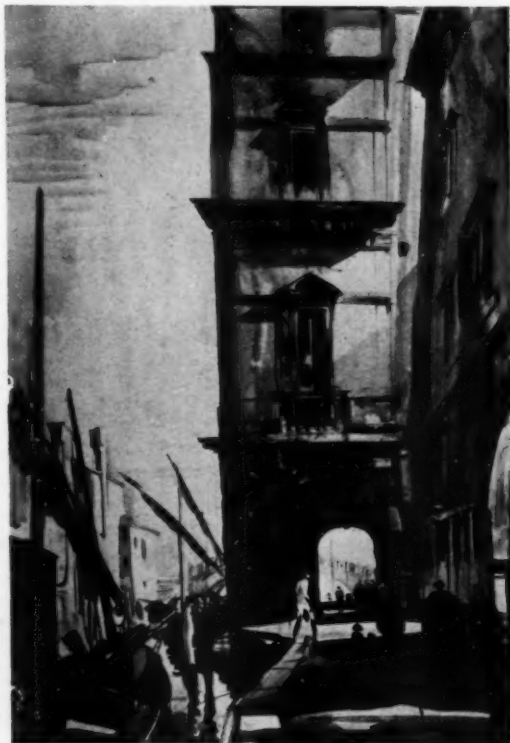
"He can walk on his hands wonderfully, you know," she said, cuffing him again. "Show how well you do it!"

Decaris looked at me pleadingly, but got only an "Allons-y! allons-y!"

So the interview ended, with the object of it stalking about the room on his hands, while the proud petite Madame and the impressed reporter gazed on with considerable awe.

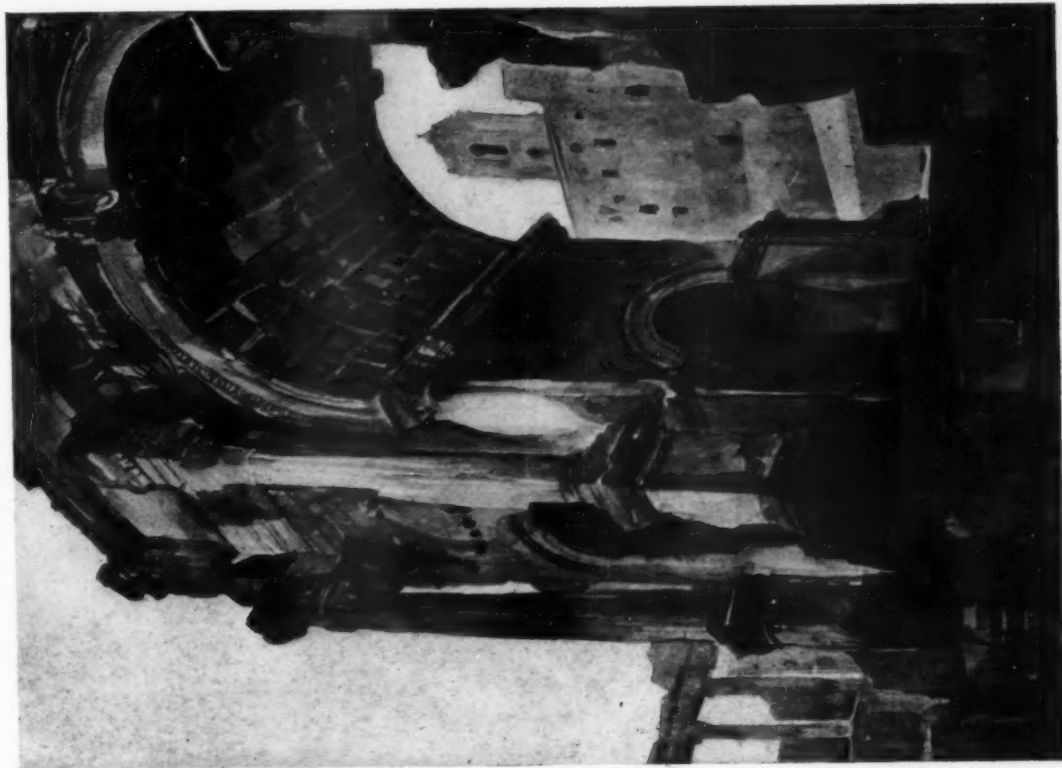


FOUNTAIN OF THE PALAZZO BEVILACQUA, BOLOGNA



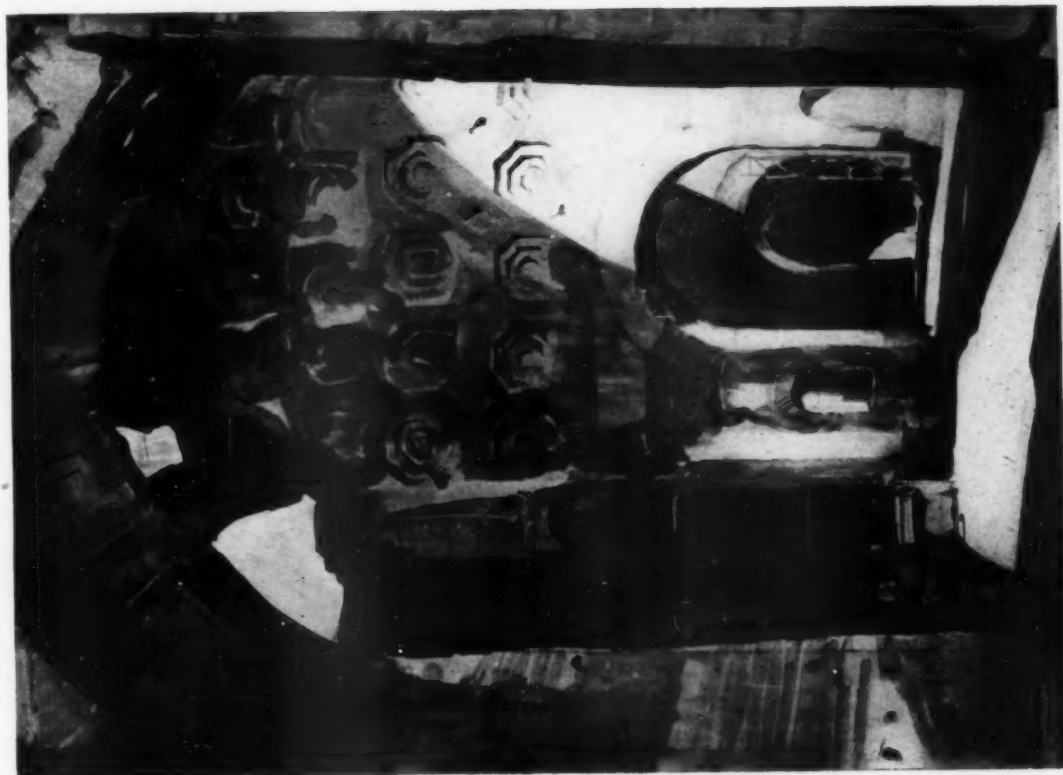
CHIOGGA

FROM THE WASH DRAWINGS BY DECARIS



ARCH OF SEPTIMIUS SEVERUS, ROME

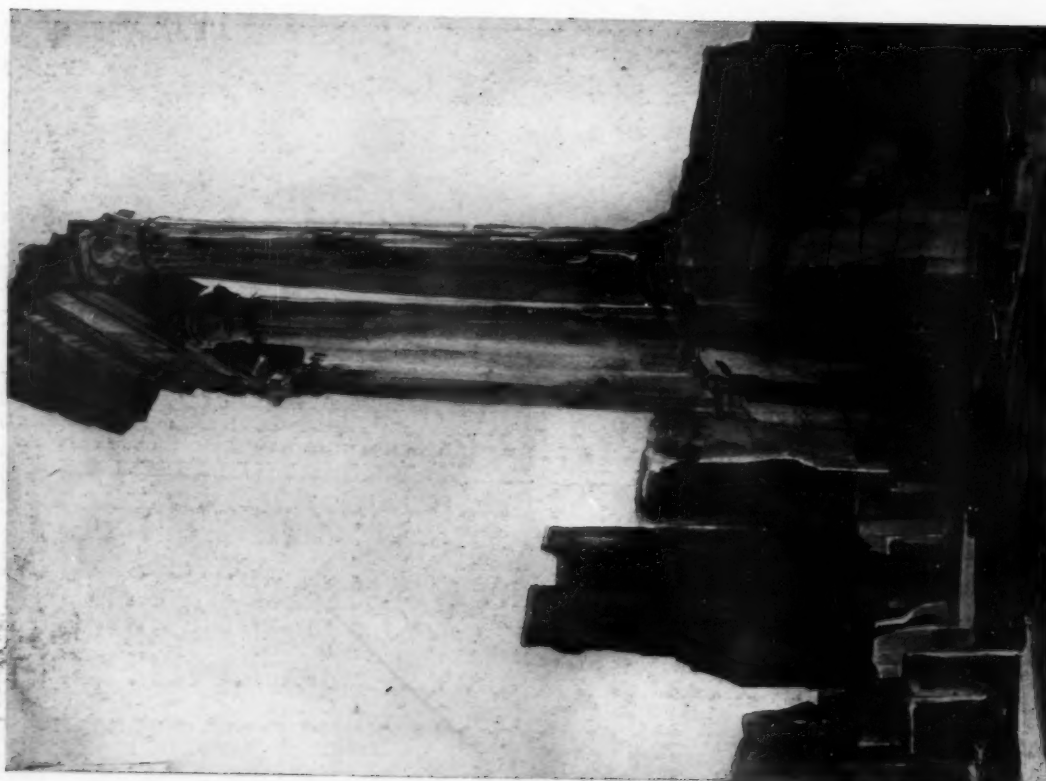
FROM THE WASH DRAWINGS BY DECARIS



THE BASILICA OF CONSTANTINE, ROME

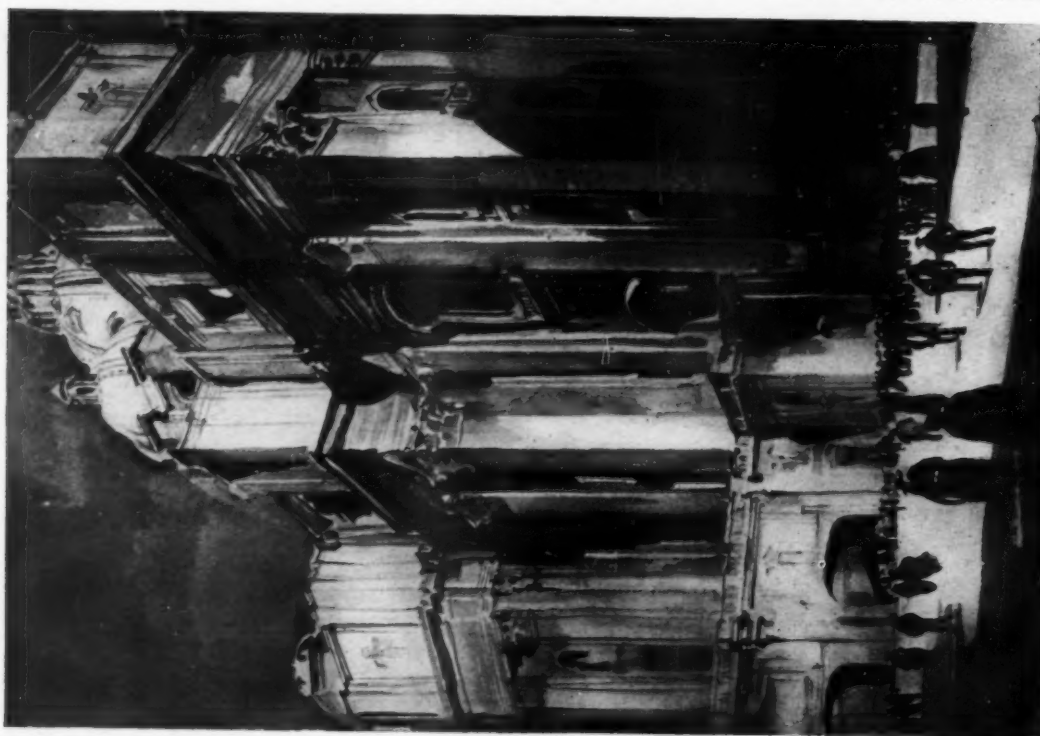
THE TEMPLE OF CASTOR AND POLLUX, ROME

FROM THE WASH DRAWINGS BY DECARIS



TEMPLE OF CASTOR AND POLLUX, ROME

FROM THE WASH DRAWINGS BY DECARIS



ST. PETER'S, ROME



EDITORIAL COMMENT



THE address of Emery Stanford Hall, Secretary of the National Council of Architectural Registration Boards, delivered before that body at its eighth annual convention in St. Louis, will be found in this issue of THE AMERICAN ARCHITECT. A point that is well taken by Mr. Hall, refers to the training of young men to prepare them for the duties that they must assume when they reach the stage of entering into active architectural practice. Attention is called to the method developed by the medical profession in providing an internship in hospitals for training medical students in the practical application of their knowledge, obtained from books and laboratories, under the direction of experienced practitioners before they enter public service. The suggestion is made that the architectural profession could well provide a similar means of affording architectural students an opportunity to learn all phases of an architectural practice under competent supervision after completion of their architectural studies. Institutions of this nature would teach these young men, most of whom will eventually become architects, their duty to their clients and other elements of complete architectural service. They would be given the opportunity to make sketches, details, working drawings, check shop drawings, supervise work in the field and become familiar through actual contact, with the multitude of details that are essential to the fulfillment of the services for which architects are employed.

An internship, if it can be so designated, would not only impress upon these men the ramifications of architectural practice, but also tend to overcome the mistake of obtaining a one-sided experience, as is so likely to be the case under the present procedure. A man found proficient at full size detailing is kept on this work. Another with a flare for sketches spends his time making pictures and during this period misses entirely that most necessary experience of contact with construction work on the job. All too few men in architects' offices, and many architects as well, are lacking that most essential schooling that can only be obtained in the field where they learn how bricks are laid and that the plumber and steamfitter must leave sufficient room to "swing a wrench."

The latter part of June finds numerous men leaving our universities and looking for jobs in architects' offices. There was a time when the services of these men were welcomed, partly because they could be hired at low salaries and could earn

their pay doing odd jobs about the office and "push an eraser." Many offices were glad to afford young men an opportunity to acquire experience and men who had made their goal felt an obligation to become a patron of men who showed aptitude for their work, as a means of repaying those who had played the good Samaritan to themselves years before. Today this condition does not exist as generally as it once did, and the graduate without experience hears time and again, "We need men, but we want experienced men. Students are more of an interference than a help. Sorry!" But where, then, are these men to get experience? With contractors, shysters, or men who themselves barely know the rudiments of architectural practice? An "internship" in a school for practical experience for architects sounds like a reasonable and timely suggestion. No suggestion has been made as to how this idea can be put into practice, but where there is a will, generally a way can be found.

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PRESERVATION of the health and the safeguarding of the safety of those engaged in building operations, may very properly be assumed by an organization of architects as within the field of their investigations. The National Government, and the majority of States have at different times enacted regulations seeking to safeguard the health and safety of mechanical workers. The American Engineering Standards Committee recently called a conference to establish national safety rules as a means of cutting down the loss of life in the construction industries. While much has been accomplished, and an honest effort made to attain a given purpose, it is no doubt true that the laws thus far enacted are not framed with a sufficiently clear technical knowledge of the end it is desired to reach.

In no field of mechanical effort has invention played a more important part than in building construction. The introduction of electricity as a mechanical power in the building industry has enabled builders in this country to reach records of fast building that amaze foreign builders who visit the United States, and even the man on the street with no knowledge of building methods is impressed by daily contact with the fact that there is something amazing going on around him, even if he may not be able to analyze its true significance.

High speeds and enormous loads are factors in quick construction, and with these there is always present a certain element of danger to those engaged

on the work. Aside from these dangers which lead to loss of life or crippling injuries, is the economic loss entailed by the necessity for some form of insurance. The attendant high premiums that every builder has to pay to forestall damage suits entered by crippled workmen is an economic loss.

It may never be humanly possible to eliminate physical injury from building operations, but it will be possible more securely to guard the health of workers, and effect sanitary improvements that will reduce to a minimum the dangers that lurk in imperfect sanitary conditions.

During the 1927 convention of the A.I.A., a new committee was added to those now functioning in the Institute. This Committee on Health and Safety, headed by Past President D. Everett Waid, presented its report at the recent St. Louis convention. It is learned from the brief report submitted (less than two hundred words) that the Committee at once engaged the services of Rudolph P. Miller as consultant, and under such competent guidance, is framing a code that will probably be presented for consideration at the next convention. It is not always the large and spectacular committees that produce the most constructively valuable results. When this code is completed, presented to the next convention and favorably accepted, The American Institute of Architects will have started a reform that will rank high among the notable efforts that have marked recent years of well directed activity.

AN inscription carved in stone on the main facade of the restored library of Louvain University in Belgium on the eve of its dedication, was the cause of a controversy which has aroused world-wide interest. The inscription, which reads: "Destroyed by German Fury; Rebuilt by American Generosity," is said to have been agreed upon by Cardinal Mercier a few months before his death, and the architect, Whitney Warren, feels it his sacred duty to see that the beloved churchman's wishes are fulfilled. The rector of the university, Mgr. Ladeuze, appears to have won his fight to eliminate the inscription from the building. Herbert Hoover, Chairman of the Commission for the Relief of

Belgium, has publicly approved the rector's stand. THE AMERICAN ARCHITECT, while not taking sides in the argument and realizing the peculiar position in which the architect is placed, is not in favor of prolonging wartime feelings and trusts that the matter may be settled in an amicable way.

WHILE swindlers are active throughout the year, the summer months seem to be the time when they are most energetic. Perhaps this is because they are hard workers at times and feel that their prospects are more easily won when hot, tired and busy. The National Better Business Bureau has recently issued a warning against a man who organized a publishing company for the alleged purpose of printing a pamphlet including the local city building code and advertisements of architects, builders, and business supply houses. He went about armed with letters of endorsement which upon investigation were found not to be as represented. It was also found that he had sold three 50% interests in his business. He left one city without publishing the pamphlet, or paying his printer or hotel bills. In other cities, he left a trail of bad checks. When last heard of he had left a middle western city with \$1,300 he had collected for advertising in his building code publication. Here, again, he left without publishing the pamphlet or paying the printer. The local printer finished the booklet at his own expense and released it. So far this man has been able to avoid the authorities and wriggle out of tight predicaments. These are the highlights of the story. We do not have in our possession the details of loss and distress he has unquestionably left behind him wherever he has put his schemes at work.

The only reason that swindlers of any kind, and particularly the directory swindler, are successful is because of the gullibility of business men who accept the misrepresentations of strangers without question. Before lending one's name or money to schemes that are designed to benefit another, it is wise to be in full possession of all facts, secured after an independent investigation of the claims presented by the party who benefits most.



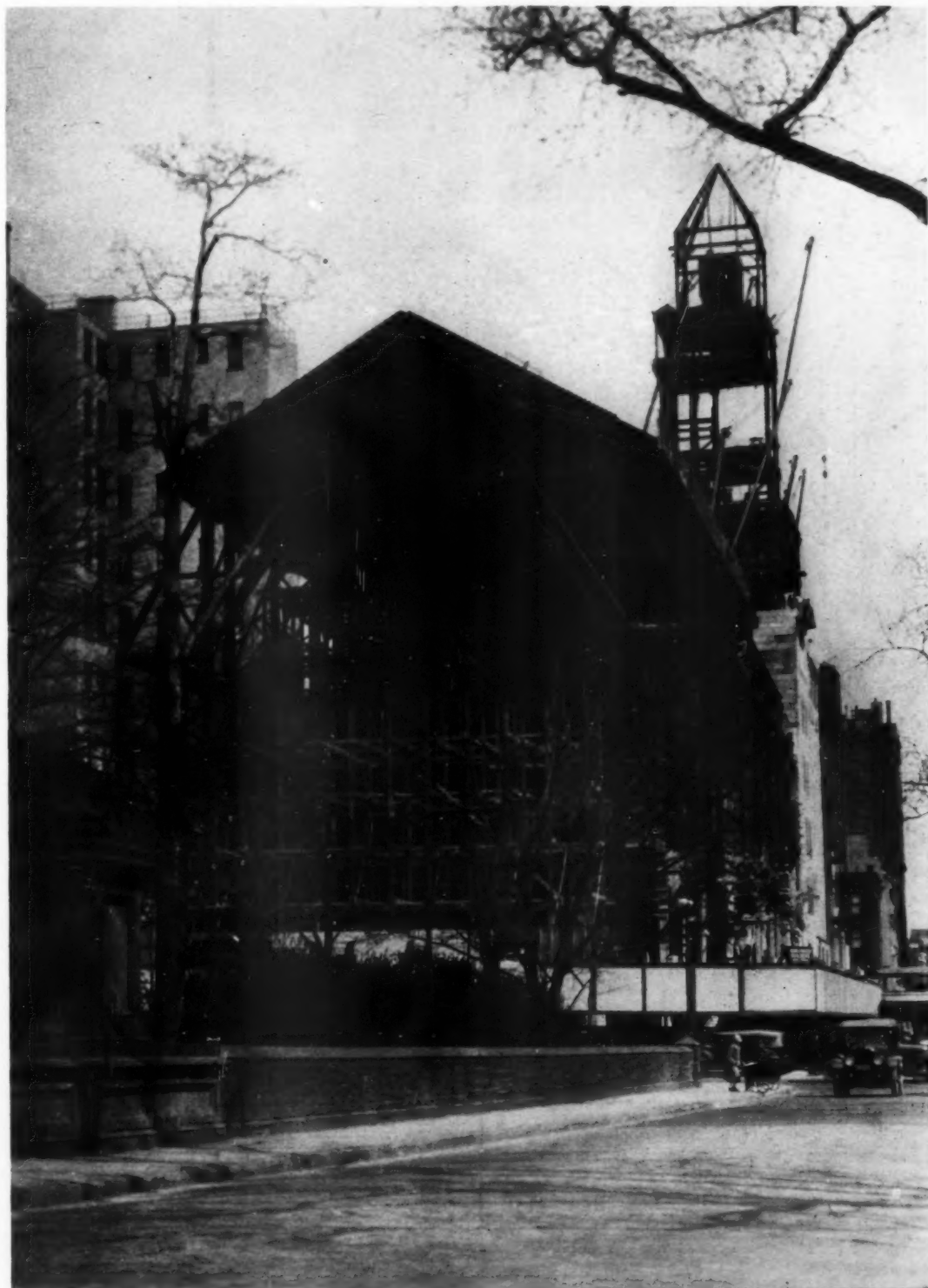


Photo by Van Anda

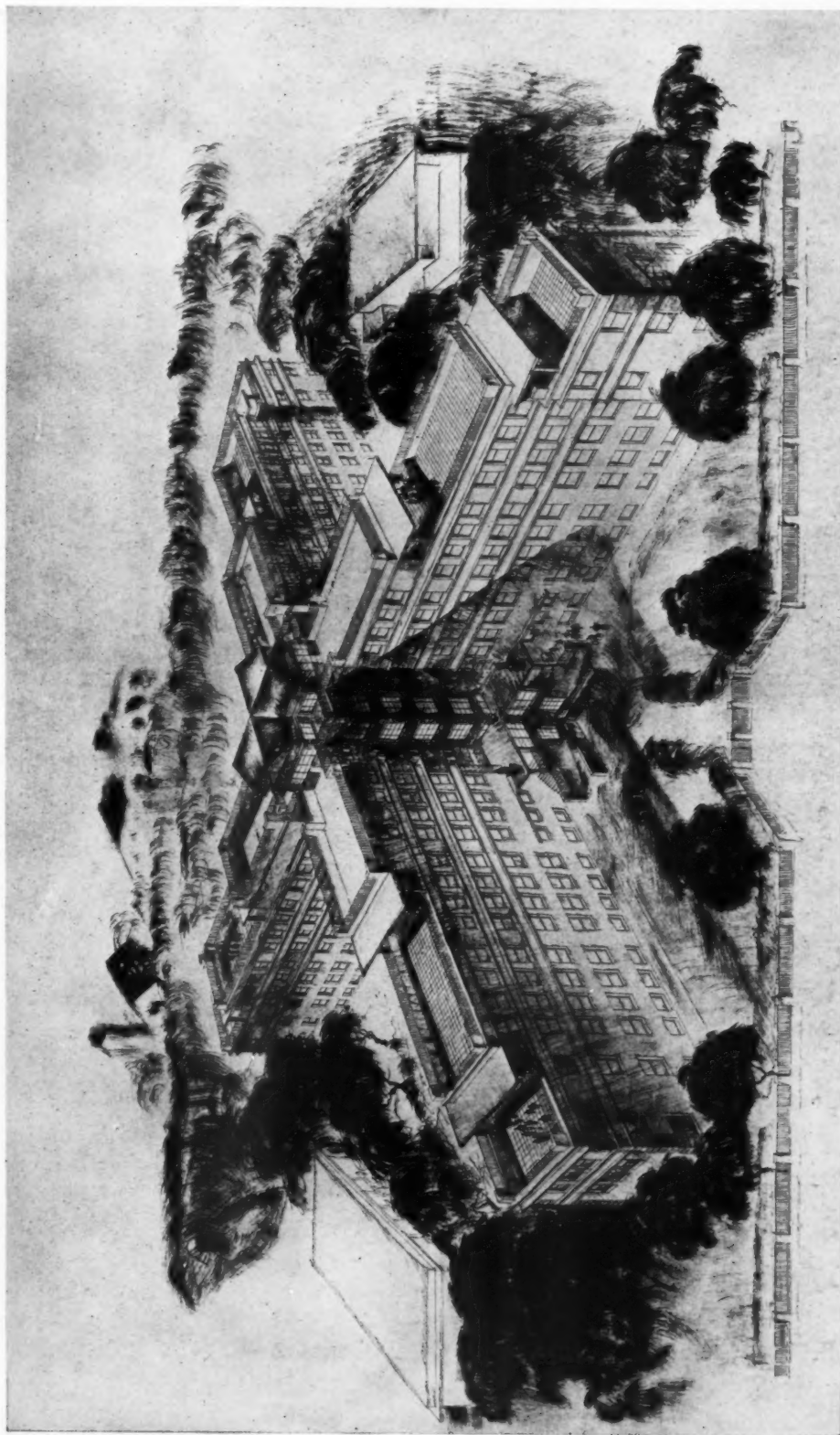
CONSTRUCTION VIEW, CHURCH OF THE HEAVENLY REST, NEW YORK
MAYERS, MURRAY & PHILLIP (BERTRAM GROSVENOR GOODHUE ASSOCIATES), ARCHITECTS



Photo by Van Anda

CONSTRUCTION VIEW, THE RIVERSIDE CHURCH, NEW YORK

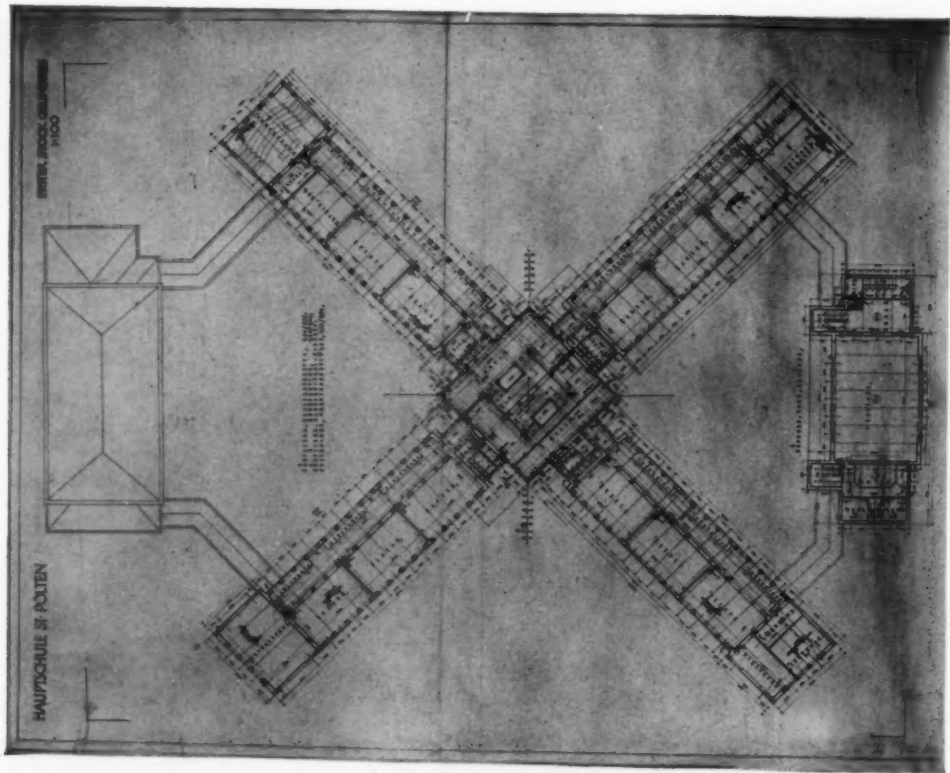
HENRY C. PELTON, ARCHITECT



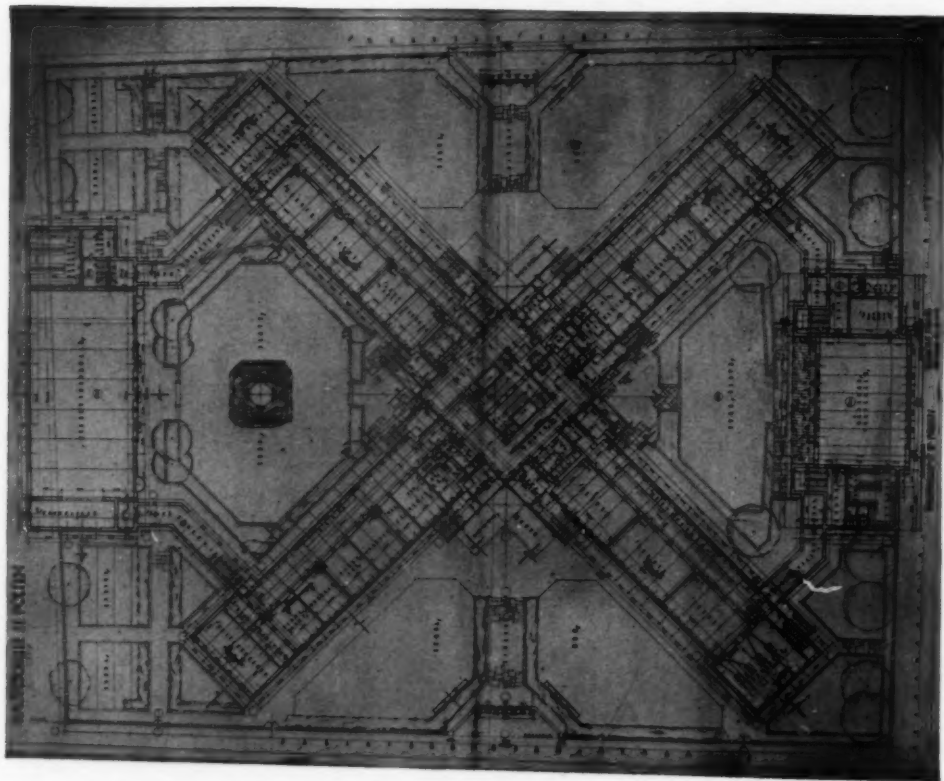
DESIGN AWARDED FIRST PRIZE, JUNIOR HIGH SCHOOL COMPETITION, ST. PÖLTEN, AUSTRIA

RUDOLF FRASS, ARCHITECT

THIS SCHOOL IS NOW UNDER CONSTRUCTION. THIS DESIGN WAS SELECTED AS AFFORDING MAXIMUM LIGHT AND AIR



FIRST FLOOR PLAN



GROUND FLOOR PLAN

DESIGN AWARDED FIRST PRIZE, JUNIOR HIGH SCHOOL COMPETITION, ST. PÖLTEN, AUSTRIA

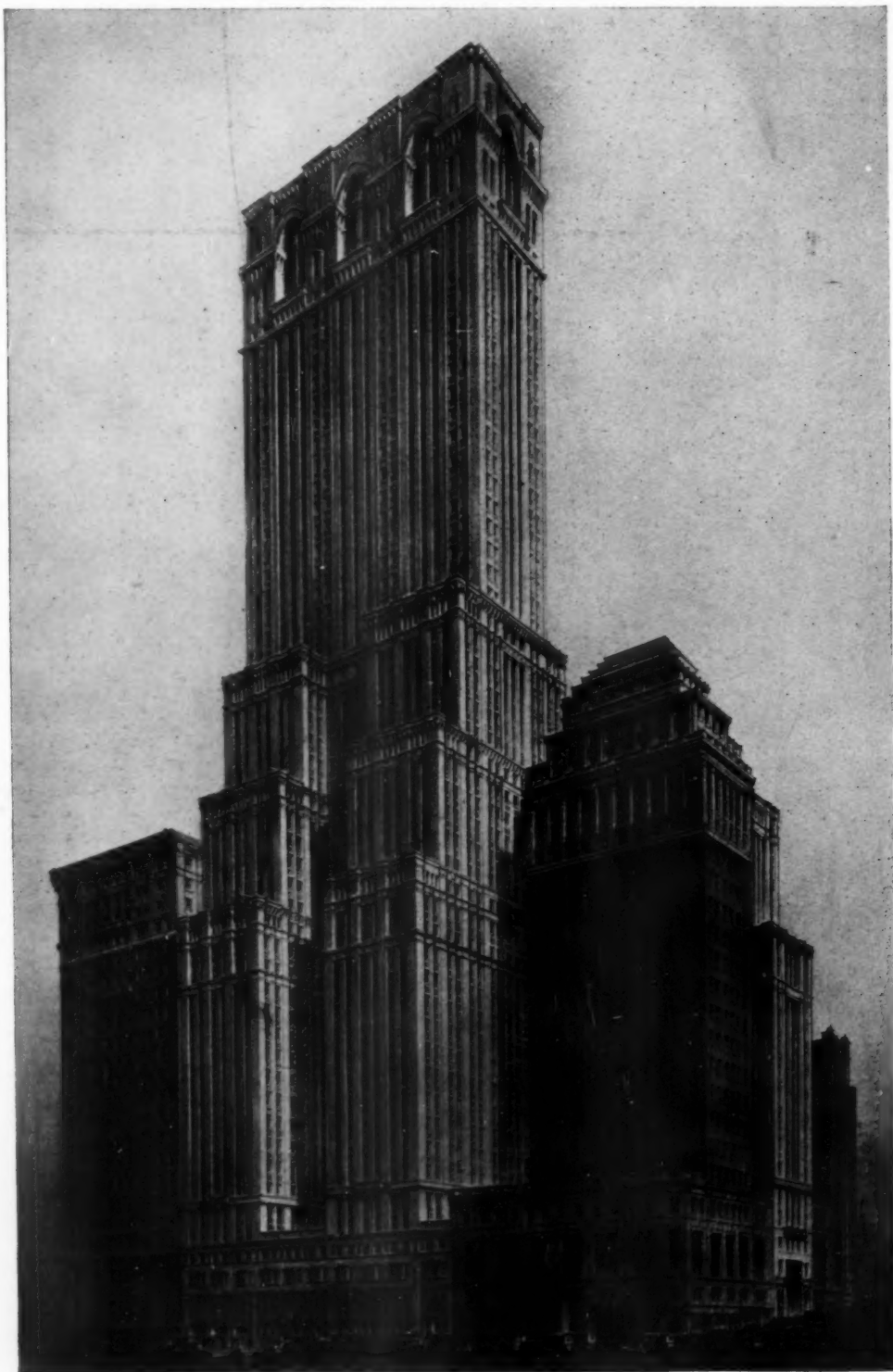
RUDOLF FRASS, ARCHITECT

THIS SCHOOL IS NOW UNDER CONSTRUCTION. THIS DESIGN WAS SELECTED AS AFFORDING MAXIMUM LIGHT AND AIR



CAPITOL TOWER, NEW YORK—SUGARMAN & BERGER, ARCHITECTS
RENDERING BY RODERICK SEIDENBERG

THIS SCHOOL IS NOW UNDER CONSTRUCTION. THIS DESIGN WAS SELECTED AS AFFORDING MAXIMUM LIGHT AND AIR
RUDOLF FRASS, ARCHITECT



LINCOLN BUILDING, NEW YORK—J. E. R. CARPENTER, ARCHITECT
E. J. WILLINGALE, KENNETH B. NORTON, WM. HARMON BEERS, ASSOCIATES

ENGINEERING AND CONSTRUCTION

ELECTRIC ARC WELDING AND ITS APPLICATION TO A STEEL FRAME FACTORY BUILDING AT WEST PHILADELPHIA, PA.

By FRANK P. MCKIBBEN, Consulting Engineer

THE Latin expression, *Festina Lente*, meaning "make haste slowly," should indicate the attitude of conservative architects and engineers in regard to new types and methods of construction. But in carrying out this injunction one should not be so conservative as to make no progress whatever. The history of structural development during the last fifty years is replete with progressive steps. It will be remembered how in the decade ending about 1890 the use of pin connected trusses was superseded to a large extent by riveted types. But rivets did not entirely eliminate pins; they merely gave designers a new tool. Then, closely following, came the use of reinforced concrete in bridges and buildings so that by 1905 reinforced concrete columns, beams and floor slabs were generally accepted. Considère's classic experiment introducing spirally reinforced concrete columns then appeared, giving a new impetus to the advance. But this new type did not eradicate pins and rivets. It merely found a useful place in an enlarged building program.

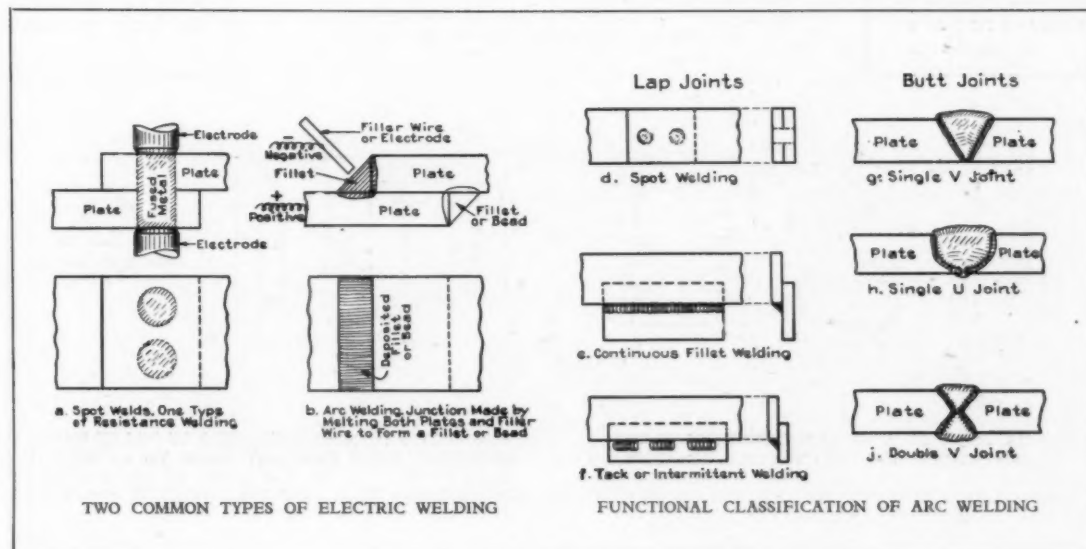
During the last decade another tool has ap-

peared in the form of the welded joint, whereby steel columns, beams, girders, and trusses are connected with electric or oxy-acetylene welding, instead of by rivets or bolts.

For present purposes, welding is the process of joining two pieces of steel by depositing molten metal, which, penetrating each of the pieces, unites them. Classified as to welding media, welding is gas or electric. In the former a gas, usually oxy-acetylene, produces the heat, while in the latter an electric current is the medium. Electric welding may be subdivided into (a) resistance, (b) arc and (c) arc-hydrogen welding.

In resistance welding electric current flows through the joint between two steel parts and heats them, and pressure is applied to the two parts during the heating process. The heat and pressure fuse the two pieces together. A common type of resistance welding is spot welding, which makes a series of fused spots or cylindrical connecting masses in effect somewhat like rivets without heads.

In arc welding the melting medium is the electric



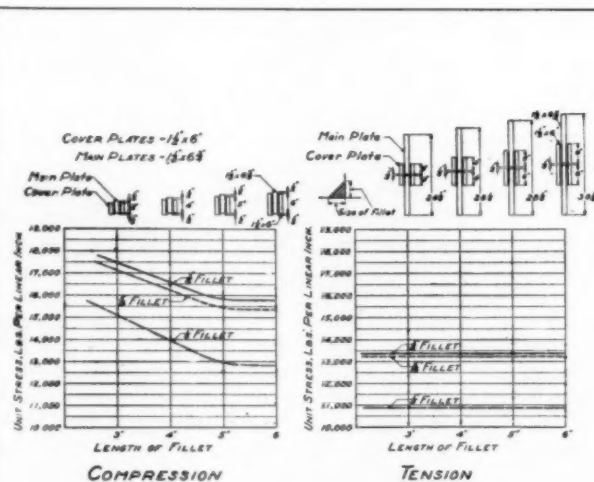
arc formed between two electrodes, one of which is usually the welding wire and the other the pieces being welded together.

In arc-hydrogen welding, the electric arc is either enveloped in hydrogen gas in which case the process is practically the same as ordinary arc welding, or the hydrogen gas is dissociated, *id est*, the molecules are separated into atoms which upon reuniting produce an intense heat to fuse the plates together.

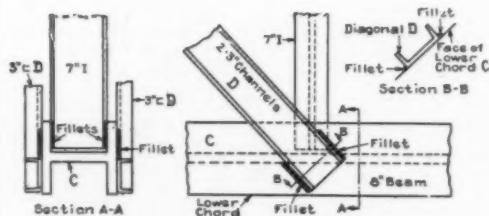
Electric welding may be divided functionally into spot, continuous fillet welds, tack or intermittent fillet welds, and welded butt joints, each of which serves a useful purpose. The principal type of electric welding that has been used in fabricating steel buildings is the ordinary arc weld of the continuous fillet type, or of the intermittent (tack) type.

Before a welded building can be erected, a building permit must be secured. In those cities where codes are of the flexible type, that is, where the Bureau of Building Inspection, after investigation, may authorize the use of new materials or new types of construction, it is possible to secure permits for welded structures, but where state or

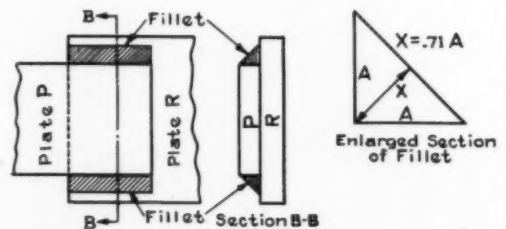
municipal codes are inflexible and specify only one type of construction and exclude all others either positively or by implication, it may be difficult to secure permits for welded buildings. A committee of the American Welding Society has state and municipal building codes under consideration, and doubtless will soon have some constructive recommendations to make so far as welding is concerned. In California, the State Code is being studied, and provision for welding is being considered. Many cities are now revising their codes to permit welding. In Philadelphia, Pa., a building permit was authorized by the Philadelphia Bureau of Building Inspection for the erection of a welded building for the General Electric Company, after a thorough investigation by Bureau officials, and the building was designed and erected under a brief but sufficient regulation adopted by the Bureau. A welded building having steel roof trusses of 62 feet span is being completed at Bridgeport, Conn., under a building permit issued by the Board of Building Commissioners. In Ohio, a state code is about to be adopted for the regulation of design and construction of welded pipes and tanks that are subjected to high pressures.



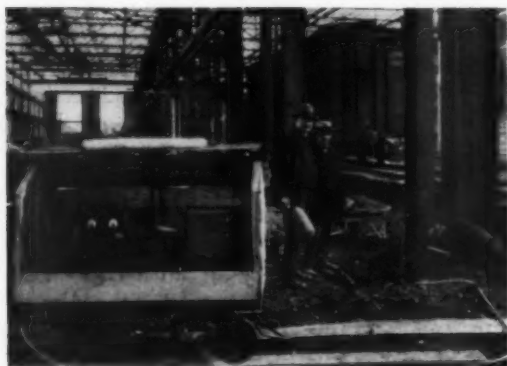
SUMMARY OF COMPRESSION AND TENSION TESTS TO DETERMINE LONGITUDINAL SHEARING STRENGTH OF $\frac{1}{4}$, $\frac{5}{16}$ AND $\frac{3}{8}$ INCH TRIANGULAR FILLETS



TYPICAL JOINT OF A TRUSS SHOWING FILLET WELDS CONNECTING DIAGONAL AND VERTICAL MEMBERS TO LOWER CHORD. TENSILE STRESS IN EACH CHANNEL OF DIAGONAL D IS TRANSMITTED TO LOWER CHORD C BY MEANS OF TWO SHORT FILLETS



TWO PLATES P AND R CONNECTED BY FILLET WELDS. IF FILLET WERE PROPERLY MADE TO PENETRATE EACH OF TWO PLATES THE PLANE OF FAILURE IN A DESTRUCTIVE TEST WOULD BE AT X OF ENLARGED SECTION



SINGLE OPERATOR MOTOR-GENERATOR SET FOR FURNISHING CURRENT TO WELDER IN FIELD

and Manufacturing Company, University of Illinois, Union College, Lehigh University and various others.

For steel buildings the type of weld most commonly used is the continuous fillet weld subjected to a longitudinal shearing stress acting parallel with the stress to be transmitted. Consider, for a moment, one of these fillets, triangular in cross section, subjected to a longitudinal shear either in a truss or in the connection of one floor beam to another. At the enlarged section of fillet, the shear would be a stress at right angles to the section, and if the fillet were properly made to penetrate each of the two plates, the weakest plane, *i. e.*, the plane of failure in a destructive test, would pass from the apex of the triangle perpendicularly to the hypotenuse. What value may we impute to a piece of this fillet one inch in length? Only tests can determine this.

The design of the Philadelphia welded building was based, in part, upon tests made by the General Electric Company at Rensselaer Polytechnic Institute. Table I shows typical test results of 16 of the 96 specimens tested in this series. For all specimens tested in tension the average breaking strength of $\frac{3}{8}$ " x $\frac{3}{8}$ " triangular fillets was 13,300 lbs. per linear inch of fillet; and for compressive specimens the strengths varied from 15,800 to 17,800 lbs. per linear inch. A safe unit stress of 3,000 lbs. per linear inch for $\frac{3}{8}$ " fillet was used in the Philadelphia building. Comparing this with the average of tests on $\frac{3}{8}$ " fillets shown for tension specimens, it is observed that a factor of safety of 13,300 divided by 3,000, or 4.4, was used in that building. For fillets other than $\frac{3}{8}$ ", corresponding unit shearing values were,

of course, used as the basis of calculation.

To illustrate the use of these values, assume a tension of 36,000 lbs. in the two 3" channels of the typical lower chord truss joint. Then the required number of linear inches of $\frac{3}{8}$ " fillet to connect each channel to the lower chord is 18,000 divided by 3,000, or 6"; or 3" for the length of each fillet.

In the Philadelphia building approximately fifty roof trusses were used, varying in span from 58' 6" to 78'. The design of the welded trusses was characterized by the absence of gusset plates, which in riveted trusses are generally necessary. Had riveted trusses been used approximately 960 gusset plates would have been required at truss joints. A 58' 6" welded truss weighed 5,000 lbs. as compared with 6,800 lbs. for a riveted truss performing the same function, a saving of 1,800 lbs., or 36 per cent. of the welded truss; and a 78' welded truss weighed 9,200 lbs. versus 13,200 lbs. for one of the riveted type, a saving of 4,000 lbs., or 43 per cent. of the welded truss.

It is evident that economies may be effected in welded truss construction, and while in welded buildings composed of columns and beams the saving in weight will not be so extensive, a substantial reduction should nevertheless be secured.

As in all other steel construction, inspection is necessary both in field and shop. At the American Bridge Company's welding shop in Trenton, N. J., where the Philadelphia welded building was fabricated, it was interesting to find, upon measuring the total welding on one truss, that the actual de-

TABLE I
TYPICAL ULTIMATE LONGITUDINAL SHEARING STRENGTHS
TRIANGULAR FILLETS

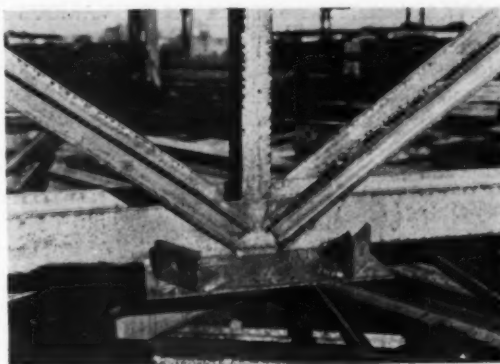
Specimen	FILLETS		ULTIMATE STRENGTH	
	Number	Length Inches	Total Pounds	Pounds per Linear Inch
8A-1	4	3	173,300	14,420
2	4	3	164,100	13,700
3	4	3	154,400	12,880
			Average	13,600
9A-1	4	4	212,080	13,260
2	4	4	215,100	13,450
3	4	4	191,600	11,990
			Average	12,900
10A-1	4	5	276,580	13,830
2	4	5	268,300	13,410
3	4	5	262,100	13,110
			Average	13,420
11A-1	4	6	317,000	13,210
2	4	6	316,900	13,210
3	4	6	330,300	13,750
			Average	13,390

Typical Ultimate Longitudinal Shearing Strengths of $\frac{3}{8}$ " x $\frac{3}{8}$ " Triangular Fillets, Varying from 3" to 6" in Length. Specimens were Tested in Tension. Each specimen had a total fillet length of 4 times the length of fillet given in third column.

posited fillets aggregated 633½ inches as compared with 598 inches specified. In general, welds were slightly longer than the drawings indicated and the maximum excesses of actual over specified welds for any one member was as high as 52 per cent. But a maximum deficit of 8.8 per cent occurred in the total fillets on one member; and one individual fillet was 10 per cent shorter than specified. This, however, as a reduction in the safety factor is negligible.

A good inspector can learn by visual inspection a great deal about a fillet. Rounded edges denote lack of penetration of fillet into parent metal, *i. e.*, into parts being welded; one short and one long side of a triangular fillet indicates that the wire electrode has been held at an incorrect angle of welding; a crater at any point in a fillet other than the end is evidence that the arc has been broken and the fillet not continuously laid; numerous gas holes on the surface of a fillet indicate too long an arc and a lack of penetration; a current, shown by the ammeter on the welding machine, too great for thin plates or too light for thick ones, is undesirable and the inspector should see that the welders adjust their machines to obtain the current suitable for the thickness of the material being welded.

A comparison in competency of the five shop welders is exhibited in Table II, wherein are presented results of tension tests on 10 specimens made simultaneously by the five men, two by each man. The longitudinal shear values obtained show that, while each welder's work on his two specimens



CENTRAL WELDED JOINT OF LOWER CHORD OF ROOF TRUSS IN BUILDING AT WEST PHILADELPHIA, PA.

was remarkably uniform, yet a considerable variation existed in the averages of the two men having highest and lowest values. This variation is consistent with work in other lines and is to be expected. However, it is well to know what the variations in shop output actually are.

The West Philadelphia shop building of the General Electric Company contains the greatest tonnage (989 tons) of any welded building, and consists of a headhouse with two main aisles at right angles thereto. The building is approximately 138 feet wide by 552 feet long covering a ground area of 80,150 sq. ft. Ten-ton bridge cranes operating on spans of 59 ft. and 73 ft., a five-ton bridge crane on a 46 ft. 2 in. span, and several moveable wall-cranes serve the various working spaces. Two welders performed the field welding, each having a machine to furnish electric current.

Three of the roof trusses having 58' 6" spans were temporarily erected and tested at the American Bridge Company's Trenton plant. These trusses were supported and braced in the same manner as in the finished building, and then loaded until the central truss carried a load equal to the roof dead load plus twice the roof live load. As the load was applied, deflections of the truss were measured, and again as the load was removed. These deflections agreed with calculated values. After the test load was removed, the truss was in its original position, indicating that no slipping had occurred in any joint.

The design and construction of the steelwork was in charge of J. H. Edwards, chief engineer, American Bridge Company, William Dalton and the writer representing the General Electric Company, and Harris and Richards were the architects.

TABLE II
TESTS ON TEN SPECIMENS TO DETERMINE VARIATIONS IN
WORKMANSHIP OF FIVE SHOP WELDERS

Number of Specimen	Welders Number	Length of Fillets Total Inches	Ultimate Load Pounds	Ultimate Per Linear Inch Pounds	Average Per Linear Inch Pounds
3A	3	10	132,670	13,267	12,669
3B	3	10	120,700	12,070	
1A	1	10	127,850	12,785	12,424
1B	1	10	120,630	12,063	
2A	2	10	120,570	12,057	11,725
2B	2	10	113,930	11,393	
4A	4	10	115,510	11,551	11,355
4B	4	10	111,580	11,158	
5A	5	10	105,660	10,566	10,352
5B	5	10	101,370	10,137	
Average				11,705	

Longitudinal Shearing Values Are a Measure of Competency.

ULTRA-VIOLET TRANSMISSION OF VARIOUS NEW GLASSES

IN response to numerous inquiries, it is stated, for information on the transmission properties of new glasses and organic substitutes for window glass used in solariums, schools, houses, office buildings, animal houses, and greenhouses, the U. S. Bureau of Standards has recently issued a third revision of its letter circular entitled "The Ultra-Violet Transmission of Various New Glasses and Window Glass Substitutes as Compared With That of Common Window Glass." This circular gives the results of ultra-violet transmission tests that have been made at the Bureau upon a number of special glasses and common window glass. Architects interested in the findings of the Bureau up to the time this letter circular was issued, may obtain letter circular No. 235, third revision, by addressing George K. Burgess, Director, Bureau of Standards, Washington.

COMMITTEE C-10 ON HOLLOW MASONRY BUILDING UNITS

COMMITTEE C-10 on Hollow Masonry Building Units, of which D. E. Parsons, Associate Engineer, U. S. Bureau of Standards, 157 Industrial Building, Washington, D. C., is chairman, at a recent meeting, considered the present Standard Specifications and Tests for Hollow Burned-Clay Load-Bearing Wall Tile (C 34-27). It was decided to recommend that the two-cell 5x8x12-in. tile, the size generally used for backing up brick walls of buildings, be eliminated from the specifica-

tions and that this tile should have three cells across the thickness. It was also proposed that very hard tile and tile having an absorption of less than 6 per cent should not be used for fire walls. However, these tiles are satisfactory for outside walls, which are subject to alternate freezing and thawing.

THE WEATHER VEIN

THE discovery of a house organ which does not devote its space exclusively to the exploitation of its particular products is a welcomed relief. The Weather Vein, published quarterly by the Carrier Engineering Corporation, of Newark, N. J., treats a different phase of industry in each of its issues. The development of broadcasting is depicted in one of the recent issues which gives a clear picture of how the National Broadcasting Company functions and to what use manufactured weather is employed. The Weather Vein will be sent to those interested, upon request.

NEW ELECTRICAL DEVICE AND SWITCH CATALOG

A CATALOG of a varied line of switches, lamp sockets, receptacles and plug devices has recently been issued by Hart and Hegeman Manufacturing Company, of Hartford, Conn. Catalog T supersedes previous editions of the wiring device catalog of this Company and includes many new additions to their line of electrical devices. Specification writers will find this volume arranged for convenient use. It contains 120 pages and is 8 3/4 x 10 1/4 inches in size.



INTERIOR OF NORTHERLY AISLE OF GENERAL ELECTRIC COMPANY BUILDING AT WEST PHILADELPHIA, PA., IN WHICH STRUCTURAL MEMBER CONNECTIONS ARE WELDED

WHERE ARE WE AT?

By EMERY STANFORD HALL, A. I. A., SECRETARY-TREASURER, N. C. A. R. BOARDS

ADDRESS DELIVERED BEFORE THE EIGHTH ANNUAL CONVENTION, NATIONAL COUNCIL
OF ARCHITECTURAL REGISTRATION BOARDS, ST. LOUIS, MO., MAY 15, 1928

IS ARCHITECTURE an art, or are we children playing in the sand? Is our craft an essential craft, or merely a pleasant pastime? Are we wise or unwise? In the realm of human economy, are we needed or are we not needed? The acid test—is the world better with us or without us? Question upon question. query upon query! Who are we anyway? What do we do? How do we do it? Do we do it well or not well? Is our service the best that we can give, or is it careless or casual? Is there, or can there be a measuring stick for our craft? Do we live for it or by it? How do we get into it or out of it? When are we in and when are we out? Is there a gate, and if there be, who has a right to open or close it? Is there a key, and if so, who may carry that key? There is a school that believes that there should be neither gate nor key. There is another and a much larger school that believes that there must be both gate and key, and that the fence must be both strong and high. Call it gate or key, ought to be or ought not to be, *registration is and is to be*. The majority of the population has decided. It remains only for the others to fall in line. It was so in medicine; it was likewise so in law. It is only a question of time in architecture.

* * * * *

Transgression of the moral law may be the beginning of sin, but incompetency is a close second. When one contracts to furnish professional service of any sort, one implies that he is competent to render that service in a highly skillful manner. Therefore, failure to be skilled in the professional service one offers to render, constitutes an offense against the law of the "square deal." Civic duty is simply the obligation of everyone to pay back to society that which one owes in the kind of skill which organized society has enabled that one to acquire. The magnitude of that obligation can be approximated only by an estimate of societies' expenditures for individual education, guarantee of personal safety and of mutual benefits which are too numerous to enumerate. "An estimate"! Some unkind things have been said about architects' estimates. The obligation of the professional man is peculiarly heavy because his schooling and training cost society most. Society has a duty to itself to see to it that its constituents render to it their just obligation.

A profession cannot protect its integrity, or assure its future unless it sees to it that those that bear its name are in some sense worthy of that

name. Hazard of name and reputation is proportionate to the standard maintained by the profession at large. The individual may live above the plane of his profession, but his professional prestige, despite himself, will be materially affected by those that carry the same title that he does. We cannot live unto ourselves. Community of interest in a profession is an inescapable law.

The state, in order to protect its citizenry, must take steps to guarantee the reasonable competency of its professional classes. As stated before, this has been done in states representing, in their population, much more than a majority of the population of our country. How has this been done? Our observation clearly indicates, in many cases, in a careless and ineffective manner. Good laws with ineffectual enforcement machinery are impotent in effect. Bad laws with effective enforcement provisions bring registration into disrepute. Manlicense, without corresponding distinction of ability and training, is not different from dog-tagging.

Real learning supplemented by practical experience is absolutely essential to proper entrance upon registered practice. Any other basis of registration is without reason or justification. On this rock we must build our structure; on no other foundation can it stand. To prevent this foundation from sliding, it should be surrounded by a sheet piling of integrity.

Registration can be by no means justified on any other basis, except on its benefit to the public. If architects, as a class, derive benefit from registration, this is merely incidental and in no sense legally justifiable. Of course, every citizen is entitled, but not specially so, to just remuneration for all of his services rendered. He likewise is entitled to the satisfaction which comes from a task competently performed.

The only hinges on which the gate to real architecture may safely swing, are wrought from an amalgam of natural ability and integrity. Without these, no amount of training and experience can open the way to successful practice. There is no place in architecture for the one cylinder brain. The complications and diversity of requirements for the profession are such as to require all around ability. In no walk of life, is dishonesty of purpose either practical or efficient, but in the professions the first and foremost requirement is unflinching integrity. With the gate to architecture perfectly hung on hinges of ability and integrity, it is up to the schools and the profession to produce a satisfactory finished product.

The pedagog has his place; he is an important and inescapable factor in the process of professional training. There are, however, pedagogs and pedagogs, schools of them, and schools of them independent and dependent. Successful school work cannot be accomplished without a certain amount of independence, but independence with an ear to professional need. There is an independence without an ear. That sort of independence is destructive to any real educational progress. There is an educational dependence that is equally destructive. When educators so much fear the opinion of certain professional societies as to "kow-tow" to them, then education has lost its forceful power. It is the rankest kind of wrong for instructors to do the work assigned to students. It is the teacher's work to instruct in philosophy and technique—to develop think-power, certainly not to do the work of the student. If there are no students with talent and application, there should be no "mentions." Under such circumstances it is no credit to the teacher that the school has received certain "diploms" and "mentions." It is clearly up to the teacher to, with proper material, turn out men who can think a problem through, who have technique enough to properly present an historical and philosophical background sufficient on which to base a solution.

It is clearly the duty of the profession to provide means for adequate diversified practical training. What architecture needs is some system of supervised practical training, the equivalent of the hospital internship required for entrance to the medical profession. Architecture, to its discredit, has no such system. Mere work in an architect's office is not *per se* such training. This office work may be only on a single type of detail and with no outside experience.

Work which requires the complete tracing of the working drawings for a job, the careful comparison of the plans and specifications, the checking of shop drawings, and the acting as a clerk-of-the-works on the job, with written daily reports of progress, is, when properly supervised, real practical experience. No student should be allowed to enter practice without such experience. No such experience should be required without making adequate provision such that the student may obtain same without undue difficulty.

* * * * *

If all registration laws are administered by men of learning and broad experience, the evil consequences of defects in the diversified laws can be reduced to the minimum. With wise men as judges and administrators, it will be easy to learn through administrative experience just those amendments that are necessary to make the laws workable and efficient. So long as the doctrine of states rights exists in these United States, it will never be possible to have duplicate registration laws in the vari-

ous states, but if the administrators of the laws in the various states are both wise and can be brought into co-operation, the differences in state requirements can be brought to the irreducible minimum.

* * * * *

The experience of the Council office during the last year clearly indicates the great importance to the profession in giving attention to the character of appointments to the various registration boards. There is no way in which the American Institute of Architects, its Chapters, the various architectural societies, and the profession at large, can so efficiently serve the public, and incidentally themselves, as by taking an active interest in the appointment of properly qualified representatives on their respective registration boards.

It seems absurd to require young men of splendid education training to submit to an examination by a board consisting of men without technical knowledge. It seems likewise absurd to require a distinguished practitioner to submit to examination by members of a board who have attained nothing in architectural practice. Even a high school teacher in most states must be a college graduate. No one would think of appointing a doctor to a medical examining board that was not himself a graduate of an acknowledged medical school. Law examinations in many states are conducted by members of the Supreme Court of the state. We aspire to the title of a learned profession. If that be so, then let those who conduct the examinations for entrance to practice be both learned and experienced.

If we keep qualifications high enough in both learning and experience, we need have little fear for recognition of the worth of the work of our profession. Less often will we have to blush for the crudities executed in the name of architecture. If we are equally scrupulous in the guarding of integrity in architectural practice, we may stand without blushing in the presence of any of the other so-called learned professions.

While insisting on stringent educational requirements and on distinguished practical experience, on the part of members of registration boards, wise discretion should be taken in the imposing of restrictions. It would be far better for the profession in selecting its lists for recommendation to the appointive power to exercise this judgment than it would be to actually put such requirements in the law.

There are distinguished members of the profession—men who have been honored by lectureships in the leading universities and who have executed outstanding work, who are not college, and in some cases even high school, graduates, but these are exceptions where the alternate "equivalent thereof" should be exercised. No hard and fast rule can be laid down without reasonable exception.

BORDEN'S FARM PRODUCTS PLANT, NEWARK, N. J.

WM. E. & DAVID J. LEHMAN, *Architects*

THE supplying of milk to the population of a large city requires not only a well functioning organization, but also the erection of distributing and pasteurizing plants or stations to assure prompt delivery and the sanitary handling of the product. The pasteurizing and distributing plant of Borden's Farm Products at Newark, N. J., is a typical example of the kind of building required for this branch of the industry.

Milk is an important commodity in the public eye. For this reason it was determined that the Newark building should avoid too great an appearance of a factory, and yet be a simple and dignified structure.

For sanitary reasons it is essential that the two functions of pasteurizing and distributing milk be isolated. To accomplish this in the same building, it was arranged that the horses should come into the wagon yard only, where the bottled milk is loaded, and at the end of the day's work they are

led up completely enclosed ramps to the stables on the floor above. The stables are thus separated by two floors from the actual pasteurizing and bottling plant. Contact with or sight of the stables is impossible to anyone working in the pasteurizing plant.

Another problem was to incorporate, as an educational feature, some means whereby the public could observe the pasteurization process without interfering too much with routine business. This was accomplished by having a mezzanine gallery, glass enclosed, looking down on the bottle washing, pasteurizing and filling machines and directly connected with an entrance from the main street.

The new building occupies an irregular site having street frontages of 360 feet and 93 feet and a railroad frontage of 160 feet. The structure has a total floor space of 114,500 square feet, divided over three floors. The wagon yard occupies 30,000 square feet and can accommodate two hundred



Photo by Cone

PASTEURIZING AND DISTRIBUTING STATION, BORDEN'S FARM PRODUCTS, NEWARK, N. J.

WM. E. & DAVID J. LEHMAN, ARCHITECTS

wagons. Among the larger divisions are stable accommodations for 180 horses, together with large feed room, hay loft, locker room, harness room and veterinary surgeon's office; pasteurization room, 4,000 square feet; drivers' room, 4,000 square feet; chill room, 3,000 square feet; boiler room, 1,500 square feet; buttermilk room, 1,500 square feet; tank room, 1,500 square feet; bottle washing room, 1,500 square feet; bottling room, 1,200 square feet; ice tank room, 2,500 square feet; offices, 3,000 square feet.

The plant is equipped to handle milk direct from insulated, enamel-lined tank cars which bring the fluid from the country. The milk is piped by filtered, compressed air from the cars to insulated storage tanks in the plant. From these tanks it passes to the pasteurizing equipment, having a capacity of 9,600 quarts an hour. During this process, milk is moved from one chamber to another by filtered

compressed air or vacuum, and at no time is it exposed to the outside air.

In the milk bottling room are four automatic filling and capping machines, each with a capacity of a bottle a second. Bottles move automatically and are not touched by hand until ready for delivery. Milk boxes are carried through the plant by 650 feet of mechanical conveyor. Two automatic bottle washers and sterilizers, with a capacity of 120 bottles a minute, employing air pressure as well as brushes, are included. The refrigerating plant is capable of keeping the milk at the required temperature, and in addition, of manufacturing 25 tons of ice daily.

The cost of the plant and equipment was approximately \$1,000,000. It is possible to pasteurize daily a maximum of 80,000 quarts, and bottle 96,000 quart bottles of milk and 64,000 bottles of cream.



Photo by Cone

PASTEURIZING AND DISTRIBUTING STATION, BORDEN'S FARM PRODUCTS, NEWARK, N. J.

WM. E. & DAVID J. LEHMAN, ARCHITECTS

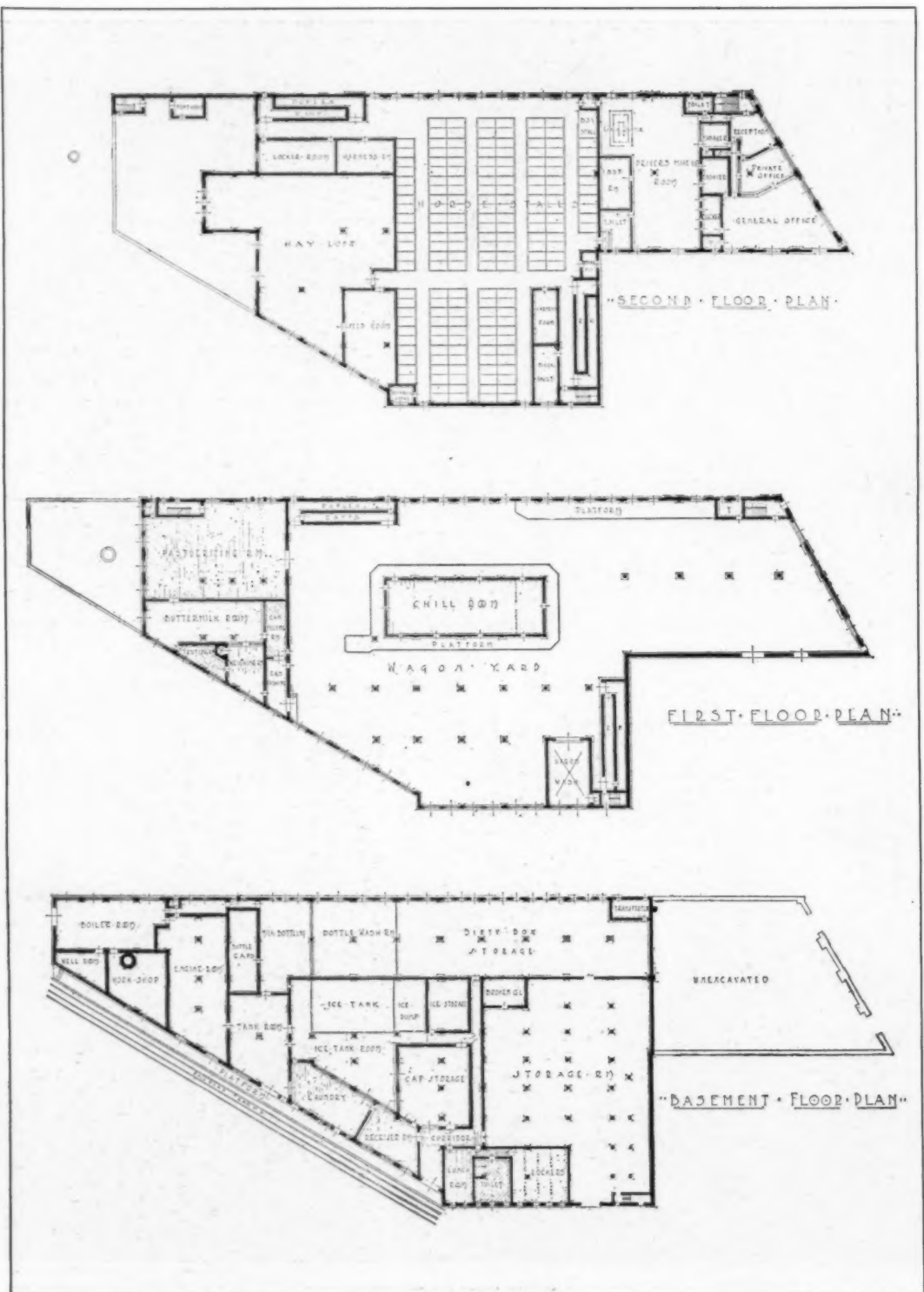


Photo by Cone

NIGHT VIEW OF TOWER

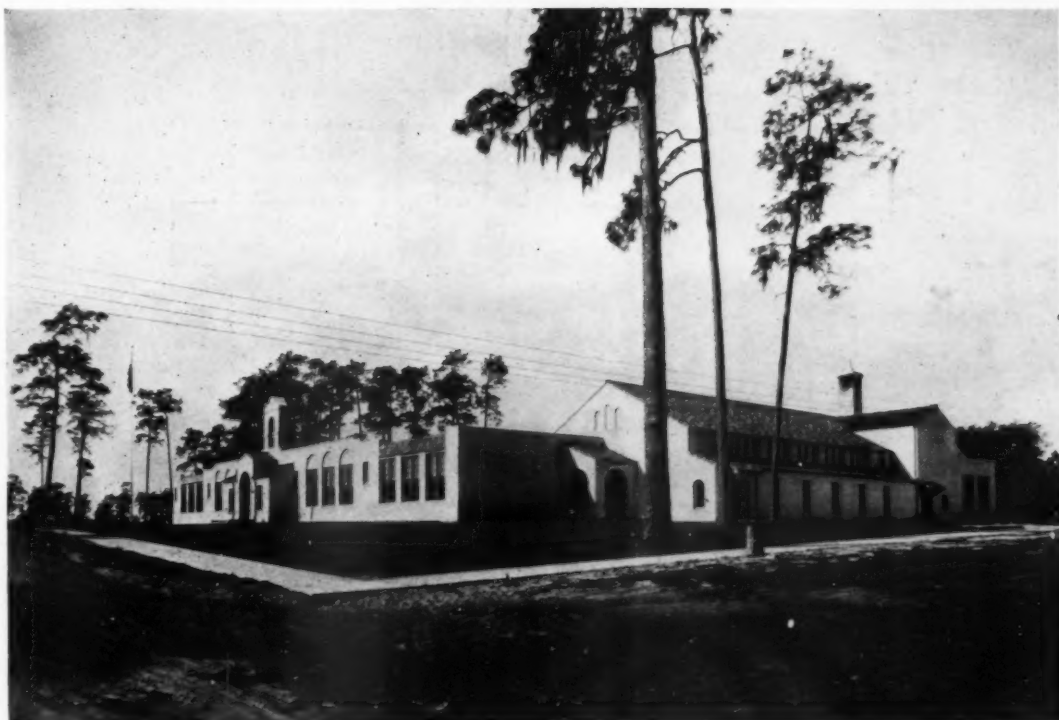
PASTEURIZING AND DISTRIBUTING STATION, BORDEN'S FARM PRODUCTS, NEWARK, N. J.

WM. E. & DAVID J. LEHMAN, ARCHITECTS

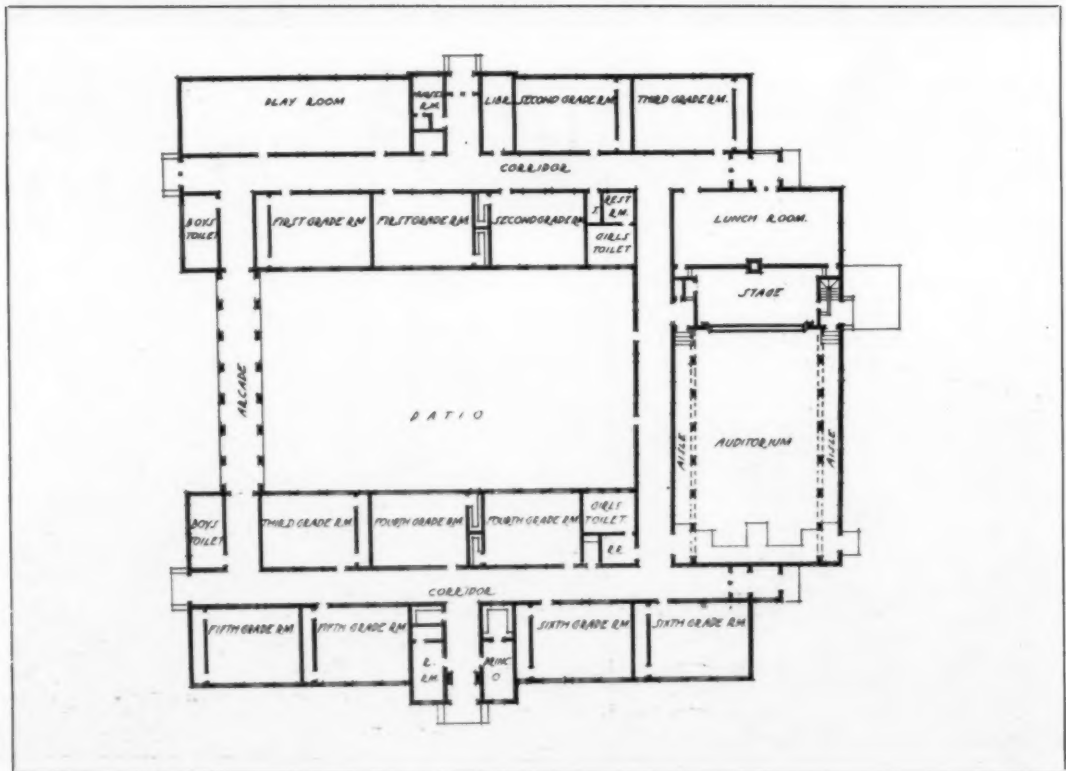
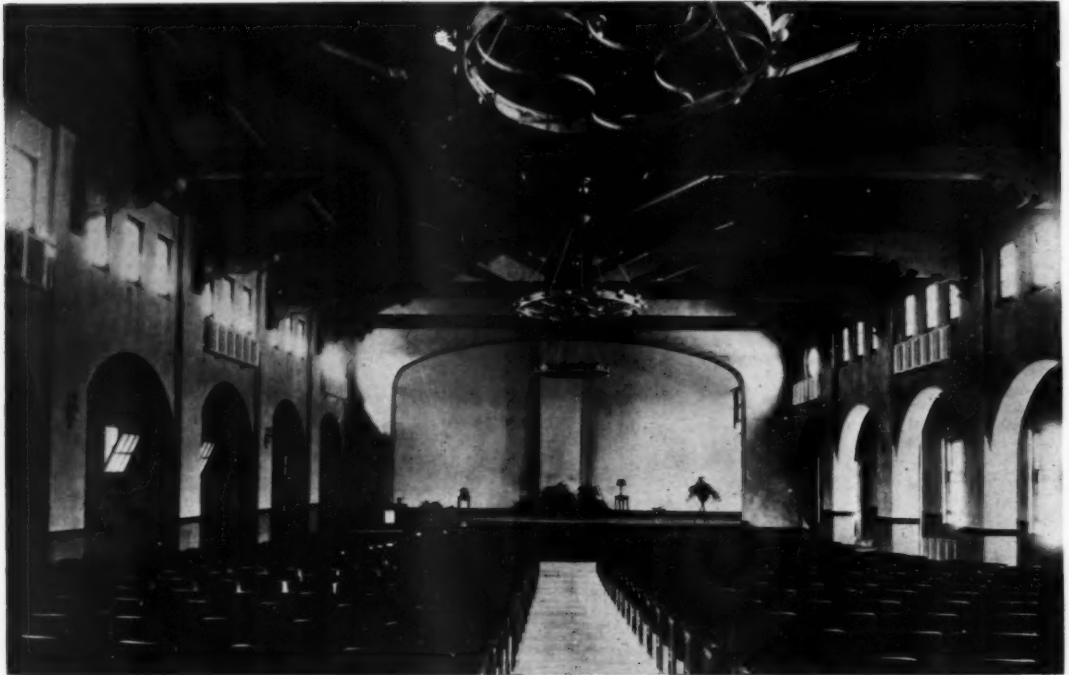


PASTEURIZING AND DISTRIBUTING STATION, BORDEN'S FARM PRODUCTS, NEWARK, N. J.

WM. E. & DAVID J. LEHMAN, ARCHITECTS



DELAND GRADE SCHOOL, DELAND, FLA.
HARRY M. GRIFFIN, ARCHITECT



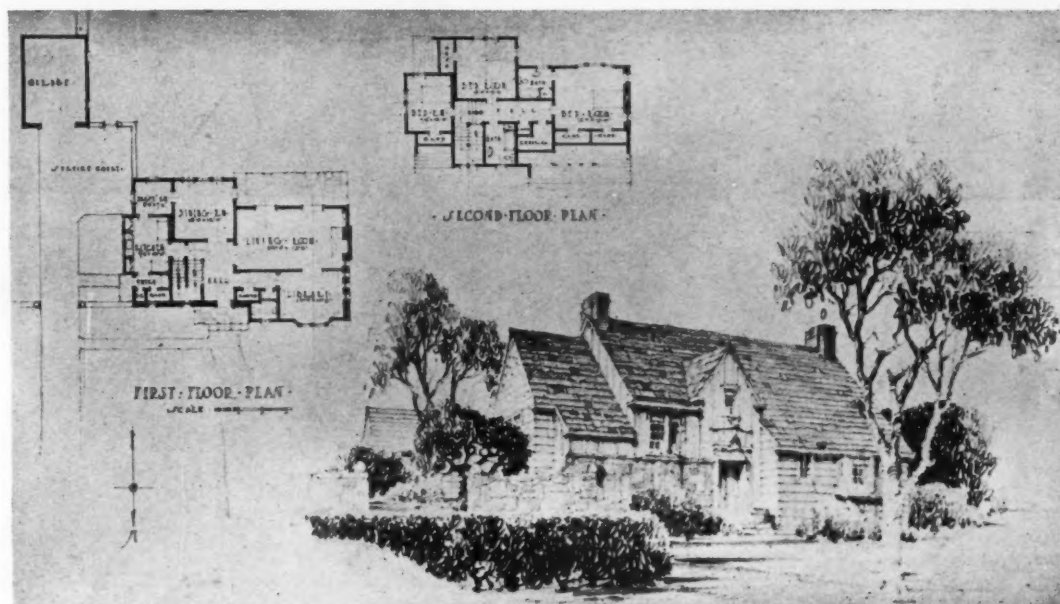
INTERIOR VIEW AND PLAN, DELAND GRADE SCHOOL, DELAND, FLA.

HARRY M. GRIFFIN, ARCHITECT

A COMPETITION HOUSE THAT HAS BEEN BUILT

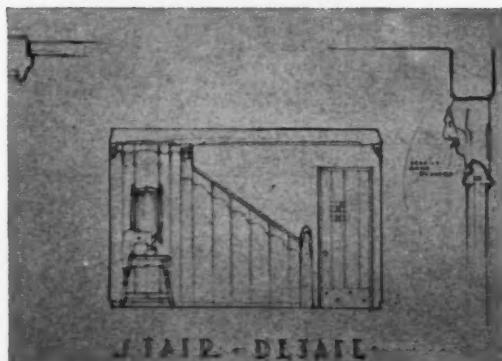
THE majority of houses designed for competitions never get beyond the drafting stage, or, if built, can seldom be recognized as the same design. It is, therefore, interesting to observe the fidelity to the original design with which the house awarded first prize in the West Coast Woods Architectural Competition conducted in 1927, has been built in Portland, Oregon. The house was designed by Otho McCrackin of Hutchinson, Kansas. Four of the major commercial woods of the West Coast—

Douglas fir, West Coast hemlock, western red cedar and silken spruce—were used in the construction of the house. Construction work began in September, 1927. The estimated cost of this house built in the West is \$10,500 to \$13,500, and in the East \$13,500 to \$17,500. Portions of the competition drawings published in the September 5th, 1927 issue of THE AMERICAN ARCHITECT are here shown, together with reproductions from photographs of the house as built.



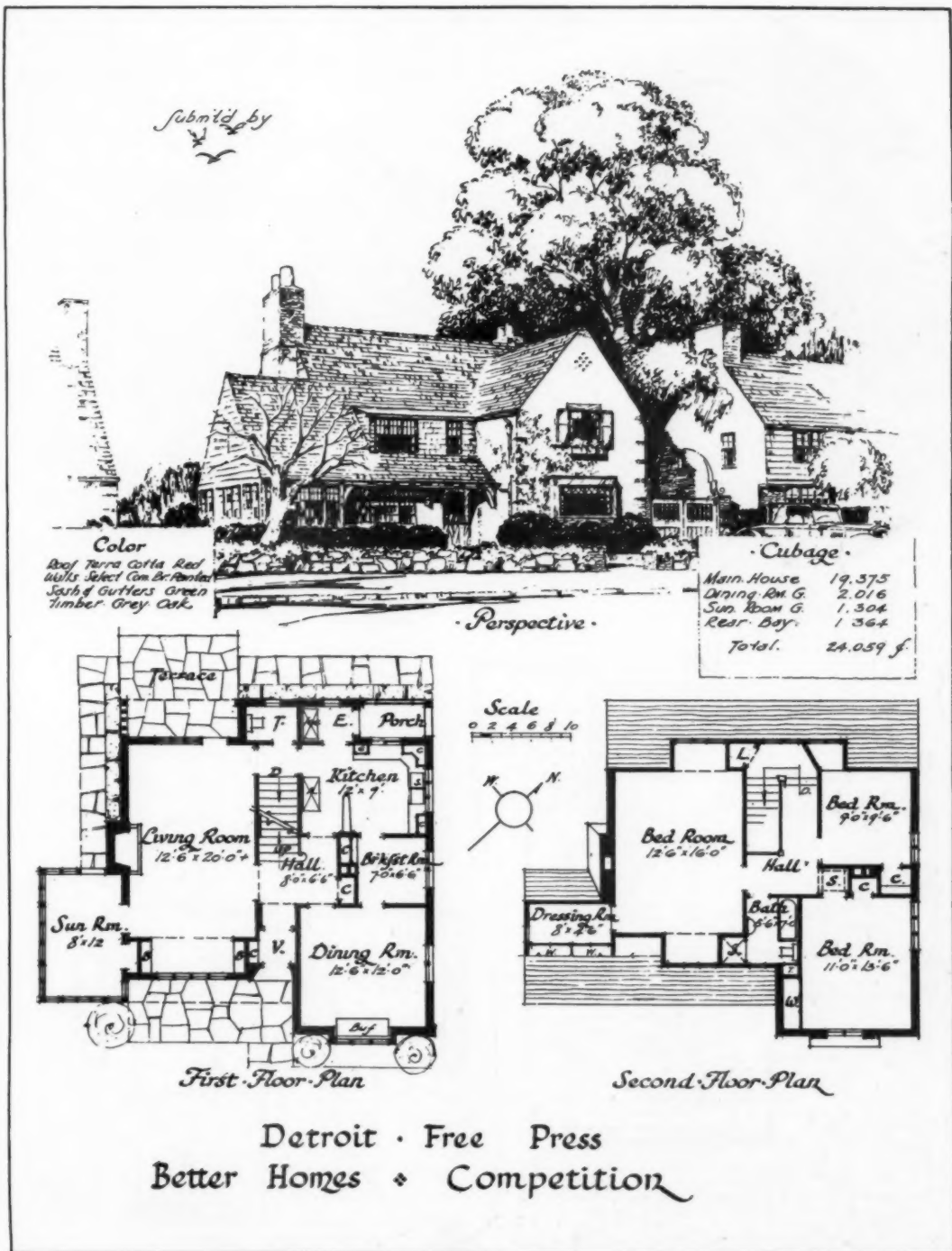
HOUSE IN PORTLAND, OREGON, BUILT FROM PLANS SUBMITTED IN THE 1927 COMPETITION SPONSORED BY THE WEST COAST LUMBER BUREAU. THIS HOUSE WAS AWARDED FIRST PRIZE

DESIGNED BY OTHO MCCRACKIN



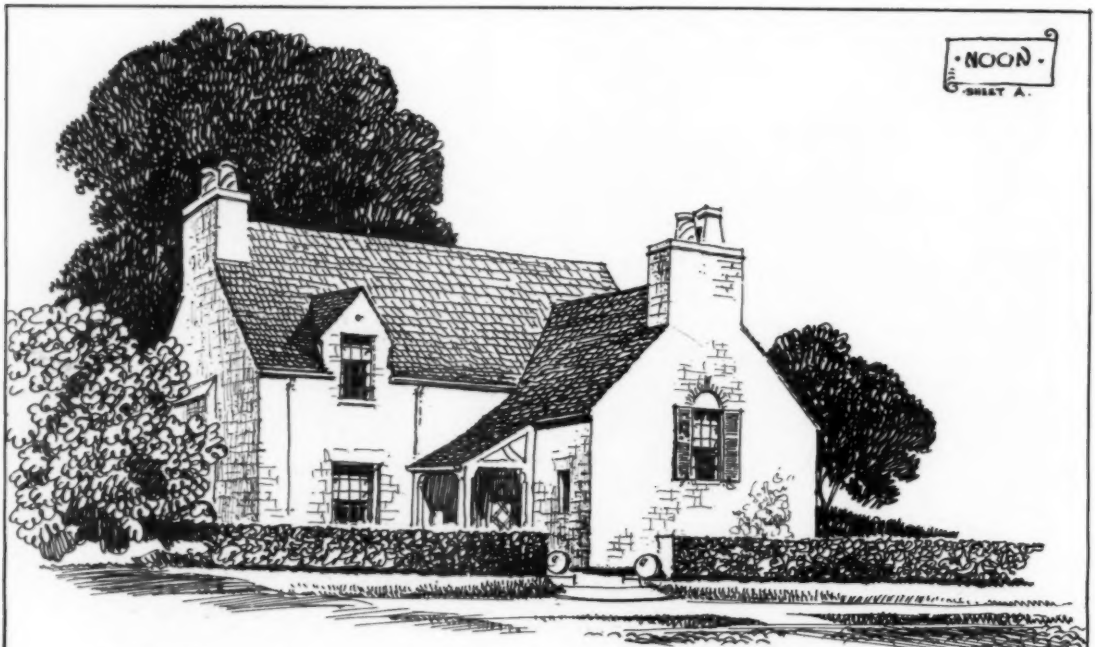
HOUSE AWARDED FIRST PRIZE IN THE 1927 COMPETITION CONDUCTED BY THE WEST COAST LUMBER BUREAU, AS BUILT. CEILING AND FLOOR OF LIVING ROOM ARE OF WIDE RANDOM WIDTH DOUGLAS FIR. CEILING BEAMS ARE SAND ETCHED

DESIGNED BY OTHO McCrackin



PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION

SUBMITTED BY RUSSELL E. YATES



CUBAGE

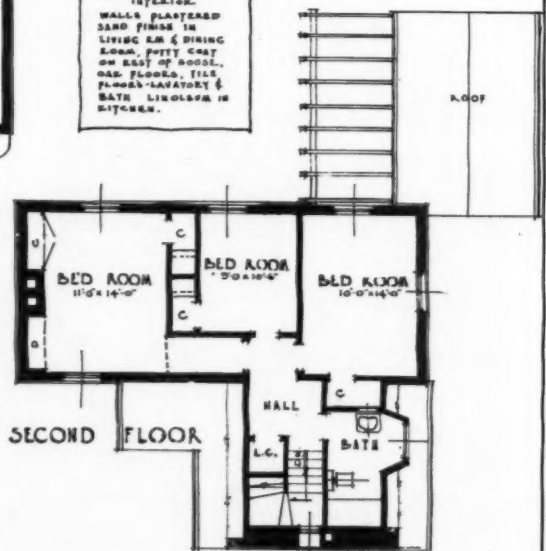
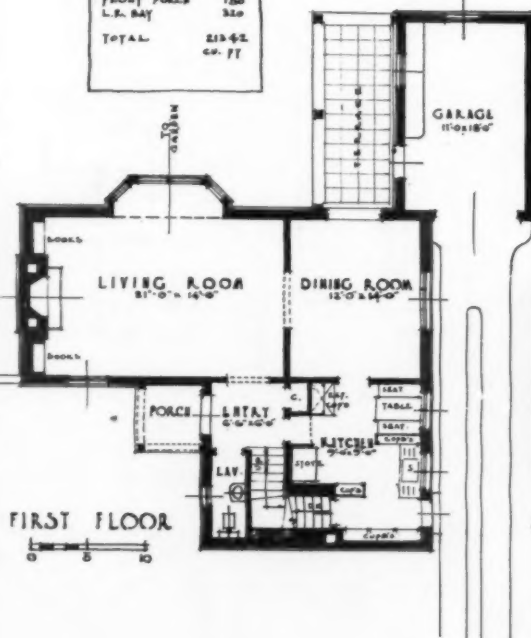
MAIN HOUSE	20842
FRONT PORCH	180
L.R. BAY	320
TOTAL	21342
	CU. FT.

VIEW FROM STREET.

MATERIALS

EXTERIOR:
CINDER BLOCKS, ASHES.
BAND, PAINTED WHITE.
DARK SLATE SINGLE ROOF.
VARICATED SILES AND
TRUSSELODS, STEEL SASH
HALF TIMBER, STAINED
WEATHERED BRASS

INTERIOR:
WALLS PLASTERED
SAND FINISH IN
LIVING RM & DINING
ROOM, POTTY CASE
ON EAST OF HALL.
OAK FLOORS, FINE
FLOORS-LAVATORY &
BATH LINOLUM IN
KITCHEN.



• FREE PRESS BETTER HOMES COMPETITION •

PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION

SUBMITTED BY MILTON E. PROUTT



First Floor Plan

Scale
1" = 1'-0"



Second Floor Plan

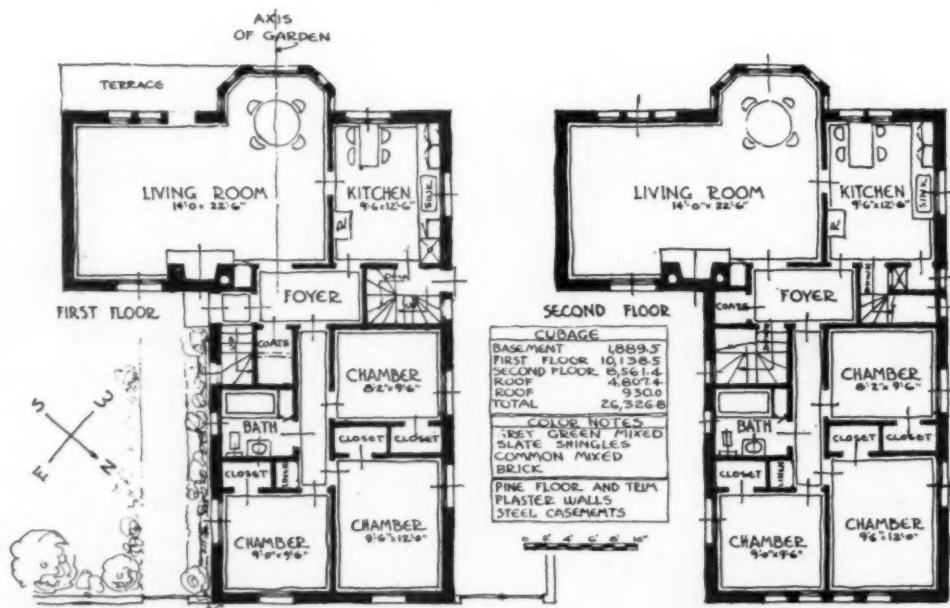
Cubage:

A. 13'-0" x 14'-0" x 27'-6" = 5005 cu. ft.
B. 20'-0" x 24'-0" x 27'-6" = 13200 "
C. 15'-0" x 16'-0" x 27'-6" = 6600 "
D. 9'-0" x 14'-0" x 10'-0" = 630 "
E. 7'-0" x 4'-0" x 16'-0" = 448 "
Total - 25883 ..

Materials
Exterior to be of white washed brick, or Sand Face brick. Woodwork painted white. Iron work & gutters, apple green. Brown shingle roof. - Interior woodwork painted. Fire place, oak, paneled in wood. Rooms, wall paper. Kitchen painted. Bathrooms tiled. Elec. Ref. - Steam heat.

PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION

SUBMITTED BY AMEDEO LEONE



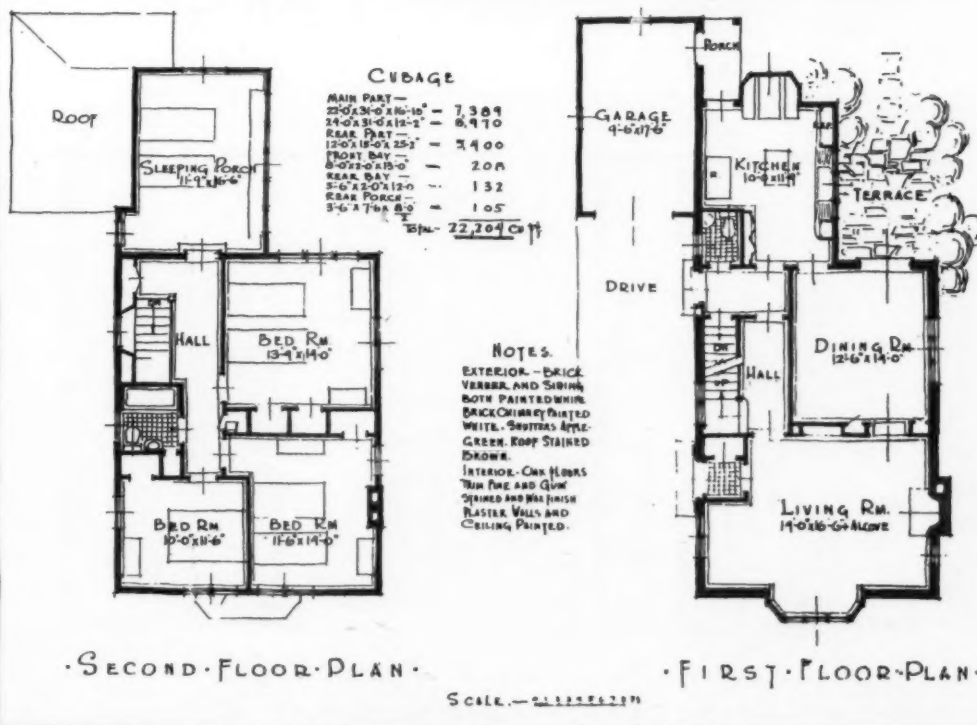
DESIGN FOR A DUPLEX RESIDENCE

PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION

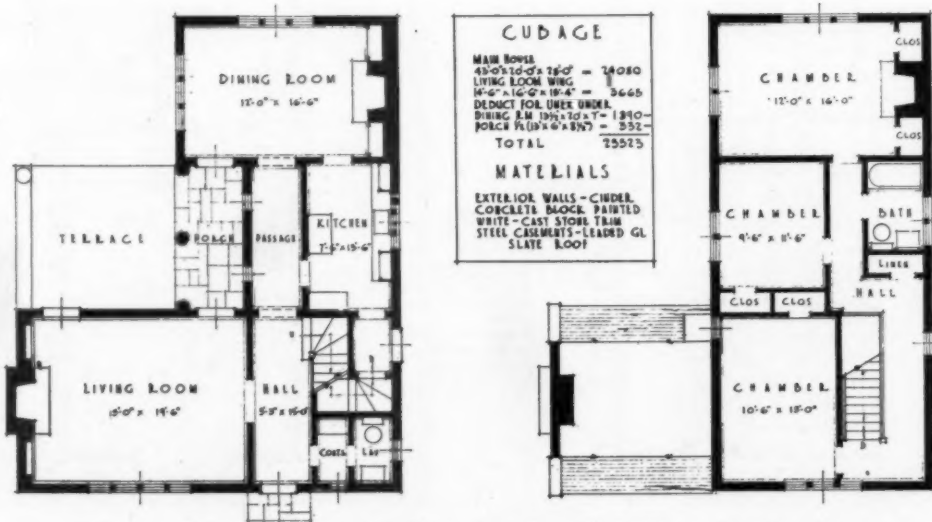
ALFRED KASTNER AND JOHN DONALD TUTTLE, DESIGNERS



Submitted by



PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION
 SUBMITTED BY KURT STEINBACH



THE DETROIT FREE PRESS BETTER HOMES COMPETITION

PREMIATED DESIGN, DETROIT FREE PRESS BETTER HOMES COMPETITION

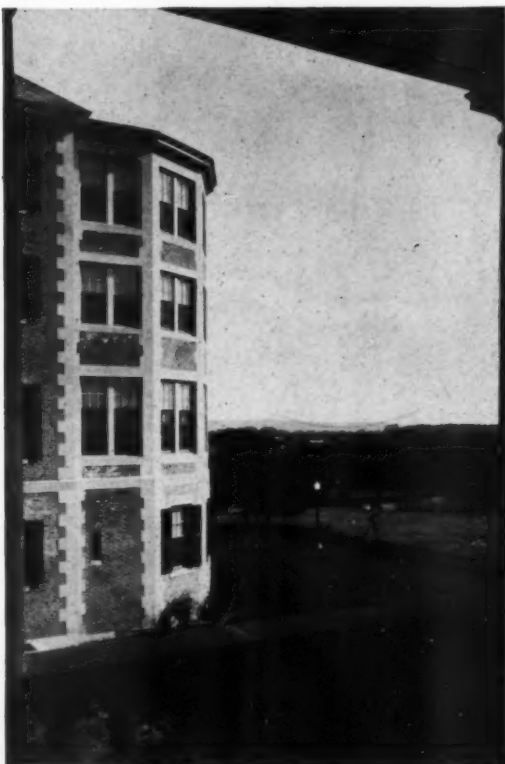
SUBMITTED BY DAVID D. DEMMY



Photos by Grant

THE CHRISTIAN SCIENCE PLEASANT VIEW HOME, CONCORD, N. H.

ARTHUR H. BOWDITCH, ARCHITECT



Photos by Grant

THE CHRISTIAN SCIENCE PLEASANT VIEW HOME, CONCORD, N. H.

ARTHUR H. BOWDITCH, ARCHITECT

True Marble and Marb-L-Cote no Visible Difference— in the Midland Club Lobby

PICTURED here is an interior, the lower portion of which is of true marble. Above the columns however, all wall surfaces are of Marb-L-Cote, an amazing plastic wall medium applied with a brush.

Here is direct comparison—the original stone and the plastic finish made to simulate it. And the result is a tribute alike to the architect and the decorator; for the effect is that of richness and beauty with not a suggestion of the substantial money saving effected.

Seldom is so revealing a test exacted of a plastic wall medium. Few architects would risk the specification here of ordinary plastic



The Midland Club, Chicago.
K. M. Vitzhum & Co., Architects; Mandel Bros., Decorators



Marb-L-Cote mixes in cold water, applies easily and covers well. Immediately after application it may be textured. See photo above. It is remarkably workable, does not stick to hands or tools during texturing.

paint. Because Marb-L-Cote is entirely unlike common plastic wall mediums, it stands this comparison.

Test for yourself this material composed largely of marble ground to face powder fineness. Try it for hard-

ness, for flexibility, for workability. All materials and data needed to prove the properties of Marb-L-Cote will be forwarded free. Address, Marb-L-Cote, Inc., The Engineering Building, Chicago.

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MARBLE APPLIED WITH A BRUSH



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BOOK NOTES

BOOK ON STEEL CONSTRUCTION FOR ARCHITECTS

ARCHITECTURAL Construction is the title of a series of books of which Walter C. Voss, S.B., and Edward A. Varney, S.B., are the authors. Volume I of the series is entitled "Analysis of Construction." Volume II is called "An Analysis of the Structural Design of American Buildings" and is at present available in two books. Book I, dealing with "Wood Construction," was reviewed in these columns some time ago. Book II, which has been recently issued, treats on "Steel Construction." Three additional books will be prepared to complete the series and will be entitled "Concrete Construction," "Walls and Foundations" and "The Mechanics of Structural Design."

The latest volume, "Steel Construction," has, as stated by the authors, been written to bring about a closer co-operation between architects and engineers. The reason for this is well set forth in the preface, as follows:

"In the construction of all our modern buildings of any prominence, and indeed even in some of our simpler structures, the mind trained in engineering principles works in close harmony with the mind evolving the architecturally serviceable and beautiful. In our more pretentious buildings, involving the use of complicated designs in wood, steel or concrete, the architect relies almost entirely upon the engineer for all structural advice. A sympathetic knowledge of the principles underlying the other's field by each party to this partnership is indispensable, not only from the viewpoint of economy and serviceability, but also because of the broadening influence which such a knowledge lends each in appreciating both the architectural and structural limitations in juxtaposition.

"The architect who aims to become reasonably well versed in the fundamental principles of structural design and detail will not so arrange a plan as to penalize the construction, but will be able to sense the usual economic principles and govern his layout accordingly. Likewise, the engineer should become as well versed in the general practice of the architect as possible, in order that he may wisely guide those features of the design which seriously affect his efforts toward economy, without any sacrifice in the beauty or serviceability of the building."

The reader must not be misled by the above statement to believe that this book is merely an argument for closer co-operation between the two professions, but rather that the method of handling the subject is intended to create a better understanding of the problems that confront both parties. The subject matter treats on the principles and practice of design and detail in structural steel and covers primarily the problems which confront the designer of buildings which are framed essentially with structural steel. Other materials are dealt with as they bear upon their use in a steel framed building.

Book II is divided into six parts dealing respectively with the design of beams, floor construction, roof construction, columns, miscellaneous framing, and mill buildings. While the authors

have assumed that the reader has a working knowledge of structural mechanics, the text is written in a simple direct style that is readily understood—a fact which greatly enhances its value as a practical working volume. The book is replete with excellent drawings of structural details and diagrams. In many cases photographs have also been used to visualize the text. Specification clauses have been included and should be found of value in the preparation of these documents covering the structural work of practically any building framed in steel.

Part V dealing with miscellaneous framing, is divided into chapters treating on such subjects as lintels, exterior wall frames, stair construction, wind bracing, and elevator framing. It is unusual to find a book of this nature treating so fully upon these important items which are often disposed of all too briefly. Careful examination of the entire book results in a feeling that it is a volume above the average of its type and that it would be a valuable and useful addition to any architectural and engineering library.

Architectural Construction, Volume II—Book II. Steel Construction. By Walter C. Voss and Edward A. Varney. 564 pages, 43 plates, 609 figures, size 9x11½ inches, board covers. John Wiley and Sons, Inc., New York, publishers. Price \$10.00.

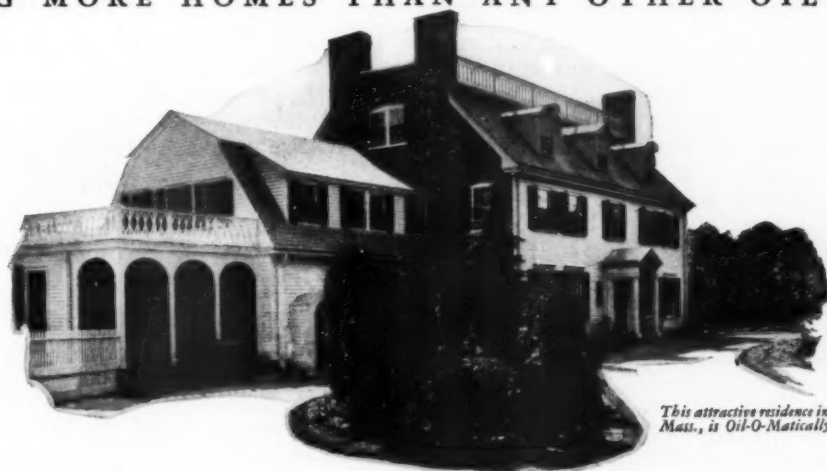
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ROMANTIC AMERICA

THE justification for my chosen title will, I venture to hope, be found in the pictures I have been able to make of this country, whose history for a period of less than four centuries is so crowded with events that it might well have covered three times the length of its measured years. The march of progress, whereby its cities have been built up from virgin unclaimed land to reach maturity before the eyes of a single generation, is in itself an epic theme impregnated with the spirit of romance; but much further in anteriority than these few crowded years lies hidden the heart of Romantic America."

The above is quoted from the foreword by E. O. Hoppé, in a book recently published by B. Westermann Company, Inc., entitled "Romantic America. Picturesque United States." The author further points out that the popular conception of the United States obtained by travelers is limited to the impressions gained from a few of the large cities usually visited. European visitors to America return with tales that America has no past, no antiquities, and nothing but that which is utterly new. "Americans themselves are somewhat to be blamed for this misinterpretation of their country's characteristics; unwillingly or with intent, they have been at pains to conceal the beauty in infinite variety in which America bounds; they have kept back in the shadow of half remembered things, unparalleled possessions of age-old wonders such as no country

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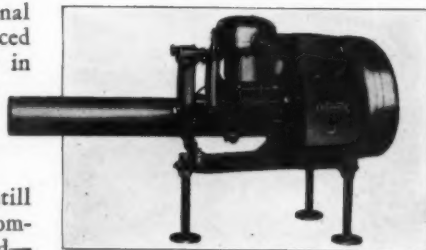
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on the globe can offer, set out in a land that is a world within a world, complete with every degree of climatic condition, every gift that nature in her most lavish mood is able to bestow."

Just as distant fields are said to look the greenest, so other countries are apt to be viewed by the average citizen in relation to his own. But to those who travel and are observing, the conviction is bound to come that America is the land of promise in many ways. E. O. Hoppé has viewed America with observing eyes and keen appreciation of its beauties. In addition he has preserved what he saw by means of his camera. Aside from a foreword of twenty pages and a notated index, the volume is composed of illustrations that carry one from New York, through Pennsylvania, Virginia, the southern states, along the Pacific coast, back through the middle west to New England. The plates are well composed and reflect the spirit and character of the particular locality shown—New York, with its skyscrapers and hustling throngs; the picturesque and smoke-laden steel mills of Pennsylvania; the open spaces of Kentucky; sunny Florida; the Western plains; the rainbow trail; Oregon woods; copper mines of Utah; industrial Detroit; Niagara

River with its Falls and power plants; Gloucester Harbor; Backbay Boston, and the Capitol at Washington—truly the Romance of America told in pictures.

Romantic America, Picturesque United States. By E. O. Hoppé. 304 full page plates. Size 9 x 12 in. B. Westermann Company, Inc., New York. Price \$7.50.

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MONOGRAPH SERIES OF EARLY AMERICAN ARCHITECTURE

ARCHITECTS who are familiar with the white Pine Series of Architectural Monographs will be interested to know that by arrangement with Russell F. Whitehead, publisher, The Pencil Points Press has taken over the sale of the early issues of the Monograph series of Early American Architecture, covering volumes I to XII, inclusive. Mr. Whitehead will retain the sale of the current volumes—1927-1928. The Pencil Points Press has presented a catalog and price list of the entire series, with complete index to each volume. It offers the twelve volumes, including sixty monographs and seven competition numbers, for twenty-two dollars. The volumes are also sold separately.



PROPOSED HOUSE NEAR PITTSBURGH, PA.—INGHAM & BOYD, ARCHITECTS
FROM A RENDERING BY RAY FISHER

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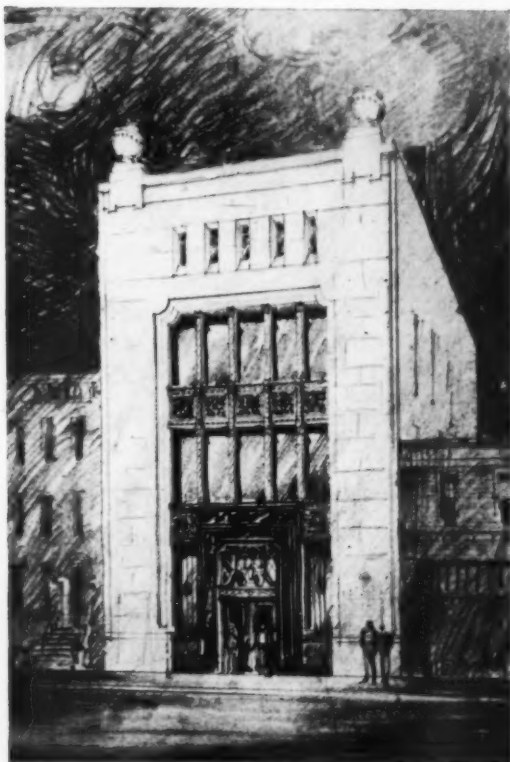
GEORGE D. MASON, F.A.I.A., HONORED BY
UNIVERSITY OF MICHIGAN

THE University of Michigan at Commencement on June 16, 1928, conferred the honorary degree of Master of Architecture on George DeWitt Mason, F.A.I.A., of George D. Mason and Company, architects, of Detroit. Mr. Mason, who has long been one of the leading architects of the Middle West, began practice in Detroit in 1878. In addition to distinguishing himself as an architect, he has rendered a splendid service to the profession in the state as president of the State Board of Examiners for the Registration of Architects, 1915-1919. At the recent convention in St. Louis he was elected president of the National Council of Architectural Registration Boards.

DETROIT FREE PRESS BETTER HOMES
COMPETITION

PRIZE winning designs submitted in the small house competition conducted by the *Detroit Free Press* are shown on pages 133 to 138, both inclusive, of this issue. The competition, as stated in the circular of information, was intended "to promote greater interest in the artistic development of residential sections in Detroit and its environs."

The program called for a house not varying



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more than 20 per cent above or below 22,000 cubic feet, suitable for a level, inside, lot from 35 to 50 feet in width and 125 to 150 feet in depth. An attached or detached garage for one or two cars was called for, but not included in the house cubage. No limitation was placed on materials, other than the cost limit of 50 to 60 cents per cubic foot, including architectural fees.

Five cash prizes of \$500 each were awarded for the five best solutions of single houses. One prize of \$500 was awarded for the best duplex house. Six designs were also awarded honorable mention. Two hundred entries were submitted in the competition.

The professional advisor was George D. Mason, F.A.I.A.; the jury was composed of Messrs. John W. Case, Marcus R. Burrowes, A.I.A., and William B. Stratton, F.A.I.A., architects, all of Detroit.

ARCHITECTS' LEAGUE OF NORTHERN NEW
JERSEY ELECTS OFFICERS

ANNOUNCEMENT is made that the following have been elected officers of the recently organized Architects' League of Northern New Jersey:

Bernard F. McGuire, President, Teaneck; Anton L. Vegliante, 1st Vice President, Garfield; Henry Barrett Crosby, 2nd Vice President, Paterson; Harry Lucht, Secretary-Treasurer, 432 Palisade Avenue, Cliffside Park, N. J.; Executive Committee: Cornelius V. R. Bogert, Hackensack; John H. Liebau, Hackensack; Harold E. Paddon, Ridgewood; Peter J. Plavier, Clifton; Clarence H. Tabor, Jr., Glen Rock.

Applications for membership are welcome. Practicing architects may become Active Members; draftsmen and others may become Associate Members. Dues in the first class are \$20.00 per year, and \$10.00 for the other. For the present there is no other fee.

HOME OF ENGLAND'S PRIME MINISTERS DOOMED

PROBABLY no private residence in all the world has been more and longer in the public eye than No. 10 Downing Street, London. For the better part of a century it has been the home of England's prime ministers and the magnet of international attention. Here many momentous conferences have been held. Here the destinies of nations have been determined. Had walls ears in truth, and could they but talk, what a story these might tell! Built of common brick in the days when creature comforts weren't so much considered as now, it has always lacked modern conveniences. Report has it that the old building is to be torn down to make way for a new one more in keeping with the dignity of the men it houses.—*Building Economy*.



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MICHIGAN STATE POLICE HEADQUARTERS, LANSING, MICH.—VERNER, WILHELM & MOLBY, ARCHITECTS

UNIVERSITY OF TORONTO ARCHITECTURAL BULLETIN

THE annual bulletin of the department of architecture of the University of Toronto has recently been published. It consists largely of photographic reproductions of the work of students in the various classes. There is also included a brief description of the course in architecture as followed at the university, and the various prizes which are annually offered to students.

IMPROVEMENT IN COLOR LIGHTING

ADVANTAGES of remote control are now available in spot-color lighting through the introduction of a new spotlight by Kliegl Brothers, in which the color frames are operated by an electro-mechanical device encased in the spotlight. This permits the entire operation of the spotlight and changing of colors to be controlled from the switchboard, while the spotlights themselves may be located in an inaccessible place. A descriptive bulletin is available and will be forwarded to architects on request to Kliegl Brothers, 321 West 50th Street, New York City.

AN INNOVATION IN THE HANDLING OF LUMBER

INNOVATIONS in the manufacture and distribution of lumber, which assure architects and owners that they will get exactly the kind, species and grade specified, have recently been inaugurated at the Weyerhaeuser-affiliated sawmills and at Weyerhaeuser's Eastern distributing plants at Baltimore, Newark and Portsmouth. Packaged lumber, each package bearing a guarantee, is being shipped from these producing regions to all parts of the country except the extreme Southeast and Southwest. The items being shipped in package form, include square

edge finishing grades, bevel and Colonial siding, drop siding, rustic siding, softwood flooring, ceiling, end-matched West Coast hemlock flooring. With the exception of the smaller mouldings and thick heavy lumber, these items are packed together in from three to twelve thicknesses of the standard lengths. The "container" consists of a heavy fibre cap which fits over each end of the group of boards. Each package is labeled as to the kind, species and grade on both ends.

1929 CERAMIC CONVENTION ANNOUNCED

ANNOUNCEMENT is made that plans have been completed for a national celebration of American Ceramic Week, in connection with the thirty-first annual convention of the American Ceramic Society at the new Stevens Hotel, Chicago, February 4-9, 1929.

Plans have been formed to make this convention more unique and interesting than others held in the past. A feature of the 1929 convention will be the American Ceramic Exposition which is headed by D. F. Alberty of the Northwestern Terra Cotta Company as Chairman. There will be an elaborate showing of ceramic wares, including colored enamel ware, tiled rooms, stoves, refrigerators, sanitary ware, table glassware, and so forth. In addition there will be a complete exhibit of machinery, equipment and raw materials. The large exhibition hall of the Hotel Stevens will be devoted to these exhibits.

The officers of the American Ceramic Society are: MacDonald C. Booze, Charles Taylor Sons Co., Cincinnati, Ohio, President; R. R. Danielson, Metal and Thermit Co., New York, Vice-President; H. B. Henderson, Standard Pyrometric Cone Co., Columbus, Ohio, Treasurer; R. C. Purdy, 2525 N. High Street, Columbus, Ohio, Secretary.

THE PUBLISHERS' PAGE

WE regret to announce that it has been necessary to defer the presentation of the new Episcopal Church, Bethesda-by-the-Sea, at Palm Beach, until the September 5th issue of THE AMERICAN ARCHITECT. Announcement was made in the July 20th issue that this interesting church, designed by Hiss & Weeks, architects, would be published in our issue of August 5th. This change in plan is due to causes beyond our control. This delay will, however, result in our being able to give this contribution to American ecclesiastical architecture a better presentation than could otherwise have been done. It rarely happens that promises for definite issues must be withdrawn, but we must ask your indulgence in this instance.

Much interest has been evidenced in the concealment of heating equipment and particularly the effect of enclosing radiators. Are radiators less efficient when enclosed? Has the height of the enclosure a definite bearing on the results? What is the relation between inlet and outlet for good results? These are some of the questions that are covered in the tests that have been conducted at the Engineering Experiment Station of the University of Illinois. Extracts from the report of these tests have been arranged in the form of an article that will be found in the Engineering Department of this issue. The tests also include the effect on the efficiency of the radiators when shields are used, and also the effect produced by cloth covers placed over the top of radiators. Further data of interest in connection with the subject will be given our attention in the near future and published for the benefit of our readers.

Marked attention has been given in recent years to the living conditions for students attending our universities. The importance of adequate housing is fully realized and, as a result, schools throughout the country have developed a large program for residential halls to accommodate the students. Among these are the residential halls for men at Cornell University at Ithaca, N. Y., illustrated in the current issue. The University authorities, alumni and friends of the University have made this group possible. It has taken almost fifteen

years to bring the project to the present status with five units completed and four more in prospect of completion this year and next. A portion of the group will form a practical War Memorial to Cornell graduates and students who gave their lives in the World War. Cornell has not neglected the women students, and in addition to the accommodations already provided, there is included another building to be built for them. Between academic buildings, auditoriums, athletic buildings and dormitories, the schools and colleges of this country are faced with a tremendous building program.

Charles Z. Klauder has designed four dormitories for St. Paul's School at Concord, N. H. These are now completed, and in the near future we expect to have the privilege of illustrating this group, which we believe will be found of unusual interest.

George C. Nimmons, F.A.I.A., presents in this issue some interesting side lights on the business of mail order houses and some of the considerations involved in the design of buildings occupied by these organizations. The mail order business has grown to gigantic proportions, necessitating distributing centers throughout the United States. These companies have had a marked influence on the business and social life of people in every community served by the post office department. Service has been one of their selling problems, made necessary by competition with local stores. As a result, mail order stores are designed upon the basis of speed in delivery of merchandise from stock rooms to shipping rooms. Orders are filled and shipped within a remarkably short space of time.

W. K. Oltarjevsky, architect for a number of recent buildings illustrated in this issue, is Russian by birth. A number of buildings designed by Mr. Oltarjevsky and built in Russia were illustrated in THE AMERICAN ARCHITECT of September 5th, 1927. He has been the recipient of various honors in architecture in Russia and was winner of the Russian Government Competition for St. Petersburg Departmental Buildings. He has been in this country about two years and has been associated with Helmle & Corbett on several projects.



Photo by May Mott-Smith

ENTRANCE WAY TO AN ARAB UNIVERSITY, MARRAKECH, MOROCCO

THE AMERICAN ARCHITECT

August 5, 1928