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# THE AMERICAN ARCHITECT

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August 1931



*Specify*  
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DOORS**

The feeling of dignity, strength and integrity required of a public building has been combined with a simple and expressive beauty of form in the main entrance to the Bristol County Registry of Deeds Building, Fall River, Massachusetts. E. M. Corbett of Fall River is the architect.

Hollow bronze frames and doors, with cast bronze grille work, have been used to close in the entrance opening. It will be noted that the doors themselves are of greater than usual height. All interior doors, frames and trim are of hollow steel construction with enamel finish. Complete execution and installation of all doors was handled by Thorp.

**THORP FIREPROOF DOOR CO. *Minneapolis, Minnesota***

# KEWANEE

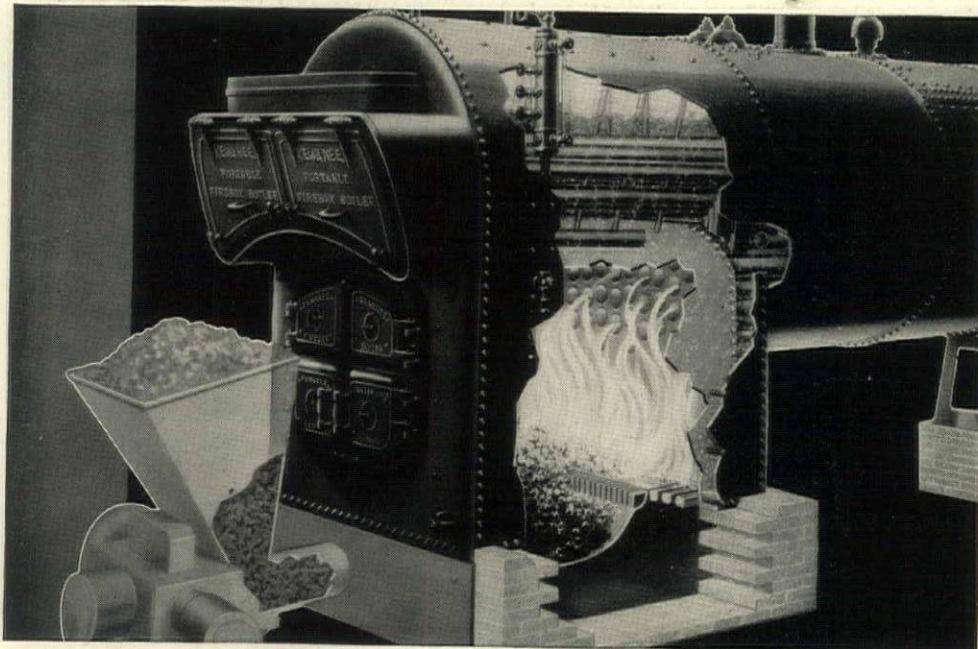
## STEEL BOILERS

A Kewanee is never "stunted." It is always "full grown" and "well muscled." Correct in size, weight and in proportion.

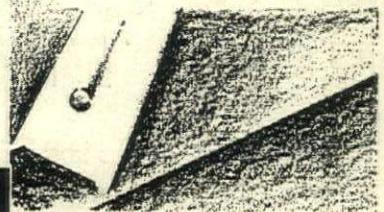
65 years of experience have taught us that to give an owner the long period of satisfactory service which he is entitled to demand in a boiler, we must put certain things into it; certain weight; certain sureness of design; certain skill in workmanship.

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FOR NEW AND EXISTING BUILDINGS

The American Architect, published monthly by International Publications, Inc., 57th Street at 8th Avenue, New York, N. Y.; Yearly subscription, \$5.00. Entered as second class matter, April 5th, 1926, at the Post Office at New York, N. Y., under the act of March 3rd, 1879. Issue number 2598, dated August, 1931.

THE AMERICAN ARCHITECT

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AMERICAN STEEL & WIRE COMPANY

# WIRE FABRIC

## Where Beauty Demands Permanence

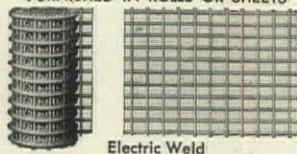
The great buildings of today—monuments of beauty and efficiency—demand permanence of construction to preserve them throughout the ages. The best assurance of this is the short span concrete floor arch reinforced with Wire Fabric. Where such procedure is followed, American Steel & Wire Company Wire Fabric, because of its proved strength and uniformity, is generally specified as standard. Information, including engineering data on Wire Fabric for concrete reinforcement, will be furnished on request.

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LOS ANGELES

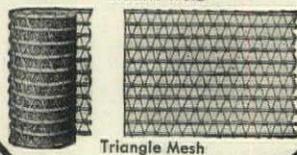
Architects—Curllett & Beelman  
Structural Engineer—Oliver G. Bowen

Contractors—Scofield Engineering Construction Co.

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Electric Weld



Triangle Mesh



1831



1931

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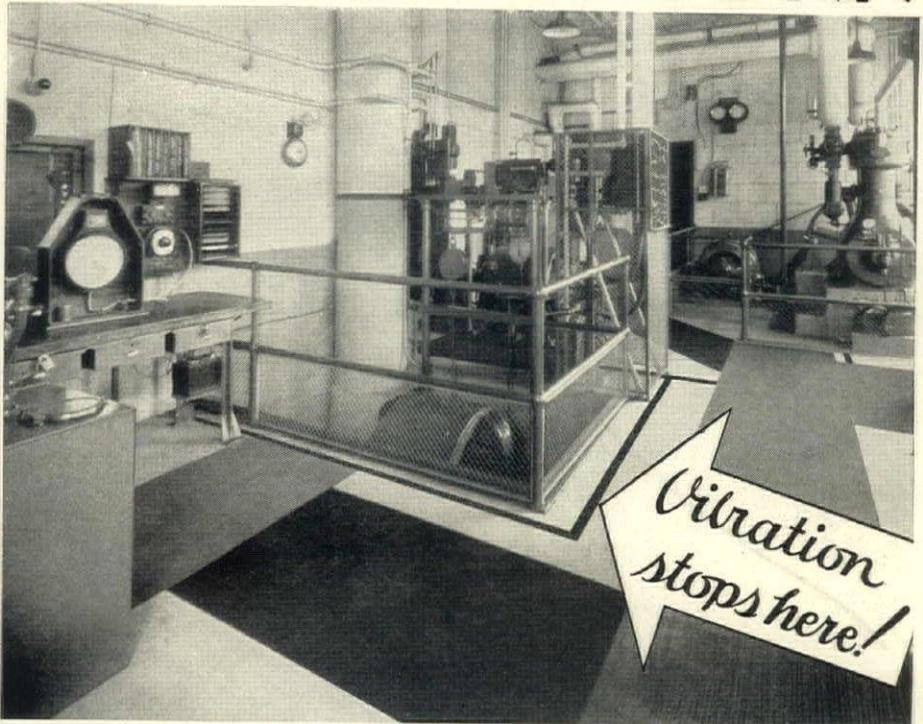
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ARMSTRONG'S  
CORKBOARD*

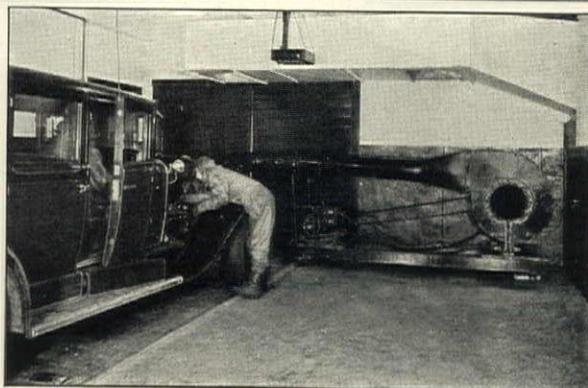


*Vibration  
stops here!*

CORK BARS VIBRATION as well as heat from the Chrysler test rooms. This picture shows how Armstrong's Vibrocork isolates moving machinery.



FORTY BELOW ZERO tests Carter Carburetor operation here, thanks to Armstrong's Corkboard on the walls and Cork Covering on the cold lines.



ARCTIC CLOTHING PROTECTS the workers in this sub-zero testing room of a leading motor company. Armstrong's Corkboard guards the temperatures.

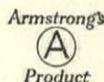
HOW will the motor perform at 20° below zero? Will the carburetor function properly at sub-zero temperatures? What effect will severe cold have on other equipment?

To answer these questions, leading automotive manufacturers are building cold test rooms. The Chrysler Corporation, for instance, has three such rooms. They are thoroughly insulated with 8 and 10 inches of Armstrong's Corkboard, for temperatures from 20° to 70° below zero. Isolation from vibra-

tion has been secured with a cushioning layer of Armstrong's Vibrocork. Vibrocork is recommended for absorption of vibration and reduction of noise in moving machinery.

Uses like these prove cork's adaptability and safety for any insulation need. Under severe laboratory conditions, or in actual working installations, cork stands up. Its low coefficient of thermal conductivity combines with low moisture absorption to make Armstrong's Corkboard the ideal permanent insulation.

Almost every day sees the development of some new use for cork and cork products. Armstrong's Research Laboratory, where scientists engage in daily experiments with insulation materials and methods, contributes much to this progress. Armstrong engineers will gladly tell you about Armstrong service and Armstrong products. Descriptive booklets and samples are yours for the asking. Address Armstrong Cork & Insulation Company, 936 Concord St., Lancaster, Pennsylvania.



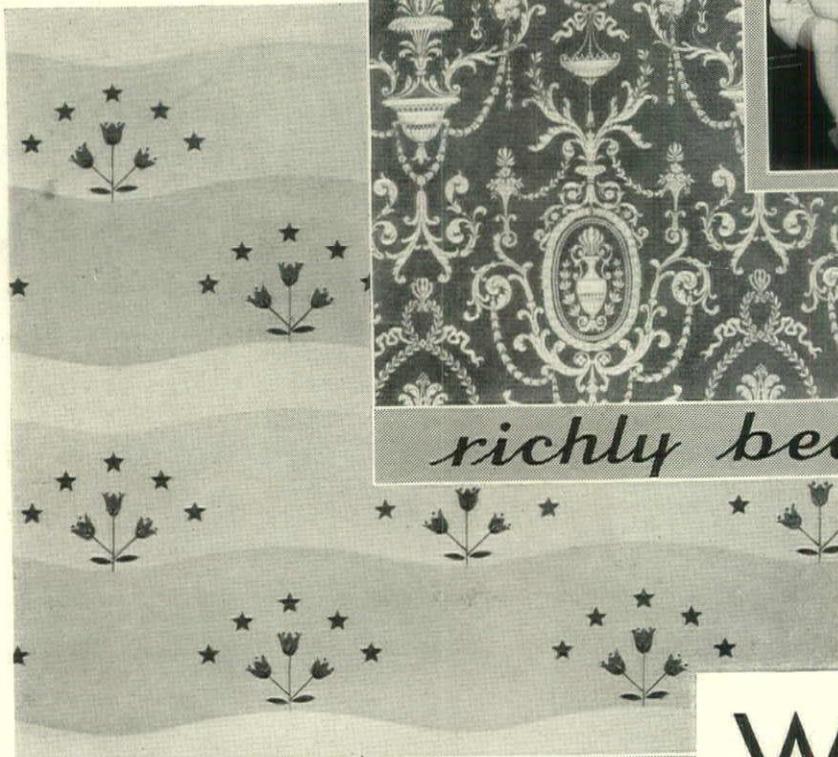
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*thoroughly practical*

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See Sweet's  
Page C-4178

COLUMBUS COATED FABRICS CORPORATION .. Dept. B-8 .. COLUMBUS, OHIO



## First the eye, then the balance sheet approves store fronts of Alcoa Aluminum

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Only  $\frac{1}{3}$  the weight of other metals commonly used, Alcoa Aluminum may be cast, forged or rolled into

individual store front sections at a moderate cost. Alcoa Aluminum store fronts are readily maintained and give long service.

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STORE FRONTS made of  
**ALCOA ALUMINUM**



Photo by R. I. Nesmith & Associates

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*flat drawn*  
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To check up on all equipment being installed, it is well to look for the TE-PE-CO Trade Mark—which is the symbol for the TE-PE-CO Guarantee.

*Every  
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*—has this  
trade mark on it*

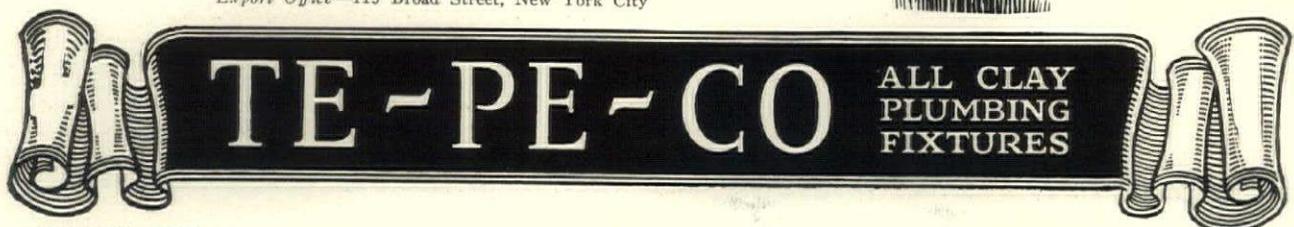
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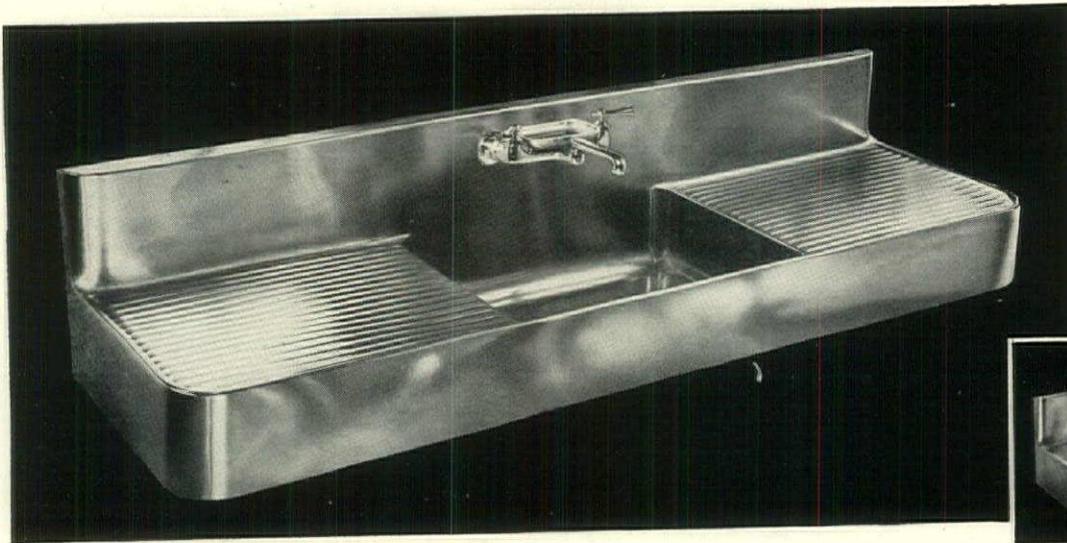
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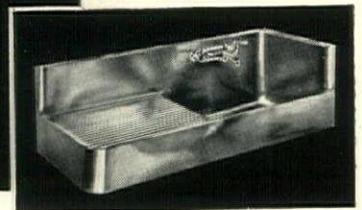


# AT LAST...

*a standardized kitchen sink that blends with every color scheme...*



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

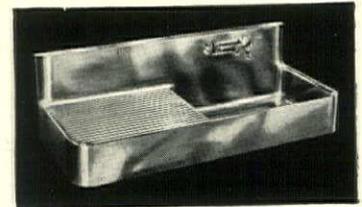


*Monel Metal corner kitchen sink. Splasher at bowl end, drain board either right- or left-hand. Supplied in nominal sizes of 61" x 21" and 42" x 21".*

● Why plan a kitchen, perfect in every detail of design, appointment and decoration, only to have the ensemble marred by a sink which does not fit the surroundings?

The new Monel Metal kitchen sinks are the only standardized sinks that give home owners full freedom of expression in kitchen color planning. The neutral, silvery tones of these modern sinks not only harmonize perfectly with colors of walls, curtains and furniture, but actually draw these colors together and heighten their beauty and effectiveness. And when your clients tire of one decorative scheme, they can switch to any other without the slightest concern about the adaptability of the Monel Metal sink.

Thanks to standardized construction and quantity production, you can now bring your clients the color harmony, beauty, durability and convenience of Monel Metal sinks at prices the average pocketbook can readily afford.



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

**Specifications and Advantages of the new standardized Monel Metal kitchen sinks...**

1. Rich, lustrous beauty with a satiny, glass-smooth surface.
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5. 10 standardized models and 6 standardized sizes. A model and size for any type of kitchen.
6. 31% more working space than an ordinary sink of same nominal size.
7. One-piece construction of heavy gauge Monel Metal. No joints or seams. Reinforced and sound-deadened.
8. Standardized construction and quantity production methods bring prices within reach of the average purse.

Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



A HIGH NICKEL ALLOY

## MONEL METAL

NICKEL ALLOYS LOOK BETTER LONGER

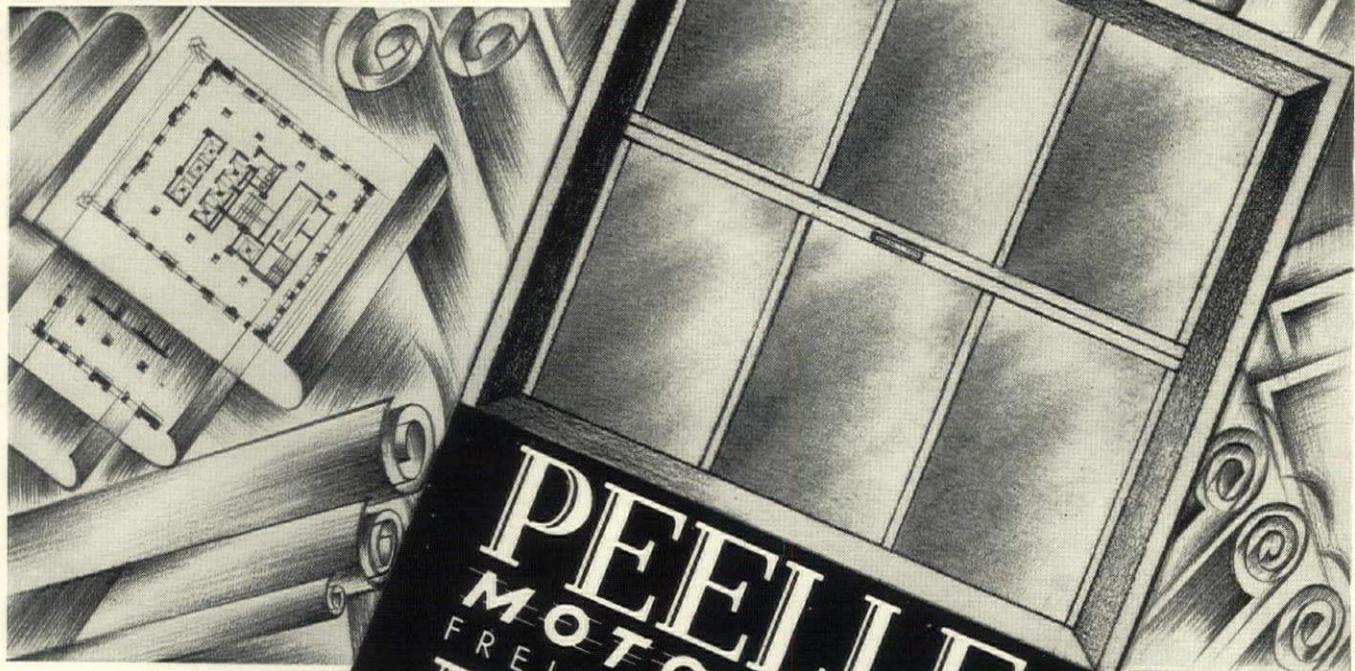
**THE INTERNATIONAL NICKEL COMPANY, INC., 67 WALL STREET, NEW YORK, N. Y.**

## plans

Plans...blueprints...specifications...scraps of paper that chart the course of stone and steel into the sky, bridges across rivers, dams between mountains. In plans that precede modern construction, no detail is too small, no phase unimportant, that guides a definite course of action. Over 15,000 installations record the plan-recognition of Peelle Doors. For over a quarter of a century architects have specified Peelle counterbalanced, horizontal sliding, vertical sliding, and bi-fold doors for varied industrial uses...from skyscrapers to shipping terminals, from steel mills to glass factories. Motorized...at the touch of a button...Peelle Doors afford speedy, safe entrance and exit for men and freight. Write for catalog, or consult our engineers.

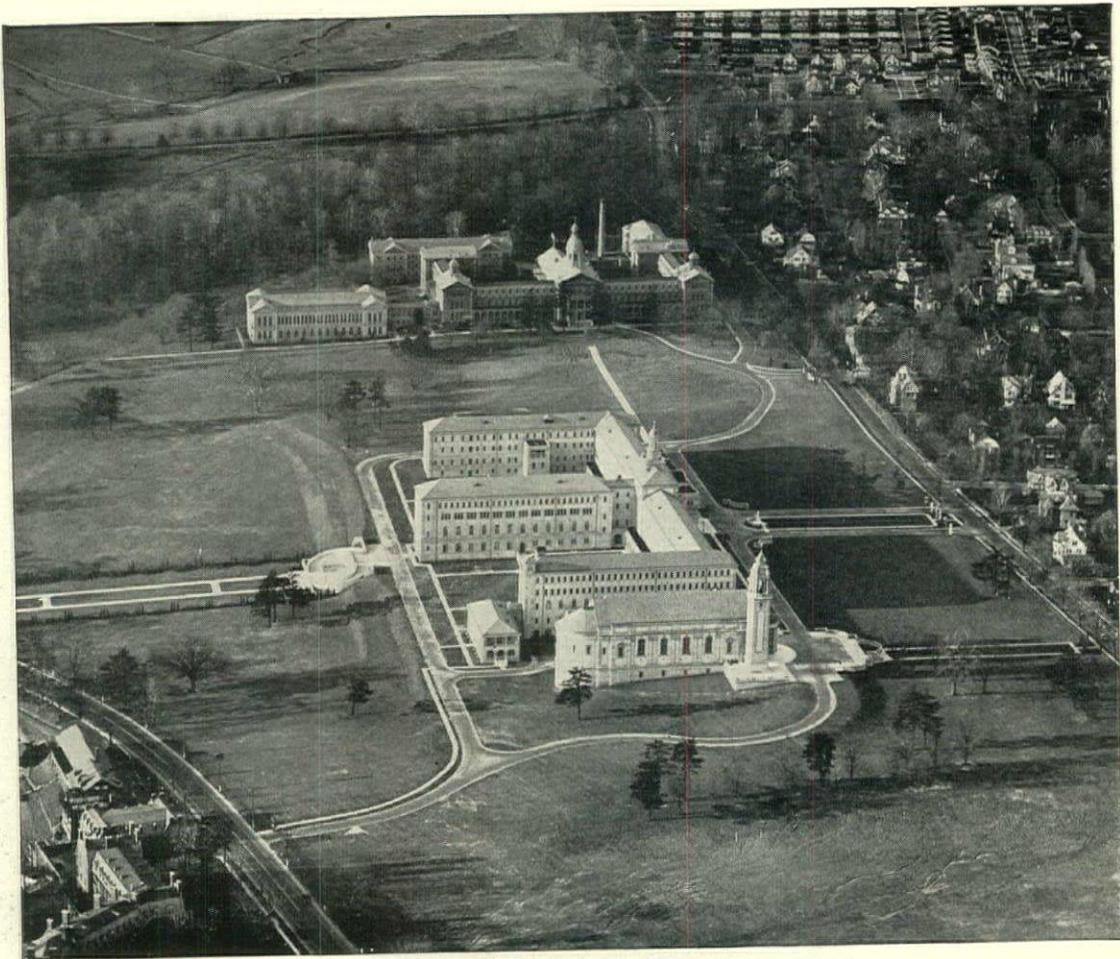
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**MOTORIZED**  
FREIGHT ELEVATOR  
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**MOTORIZED HORIZONTAL SLIDING . . . VERTICAL SLIDING AND BI-FOLD DOORS WITH PEELE OPERATORS**



The Seminary of St. Charles Borromeo, Overbrook, Pennsylvania

New Group in foreground:  
Paul Monaghan, Architect  
Chambersburg Construction Co., Heating Contractors

Alterations to old group in background:  
Hoffman - Henon Company, Architects  
S. Faith & Company, Heating Contractors

# The Seminary of St. Charles Borromeo

is one of many notable University Groups heated by Webster Systems

*Others include Princeton University, Massachusetts Institute of Technology, University of Notre Dame, University of Alabama, William and Mary College, Vassar College, etc.*

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trators and their architects and warrant the prediction that true Control-by-the-Weather will play an important part in university group heating during the next decade.

<sup>a 1 62</sup>

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WHEN SPECIFYING LINOLEUM FLOORS



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FOR AUGUST 1931

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Profit  
in  
Beauty**



*An Outstanding  
Desco Installation*

**Desco**  
METAL  
REG. U. S. PAT. OFFICE

Eastern Outfitting Co. Bldg., Los Angeles, Calif. Claude Beelman, Architect; J. V. McNeil Co., General Contractors; Wigren-Lawrence Glass Co., Glass and Store Front Contractors.

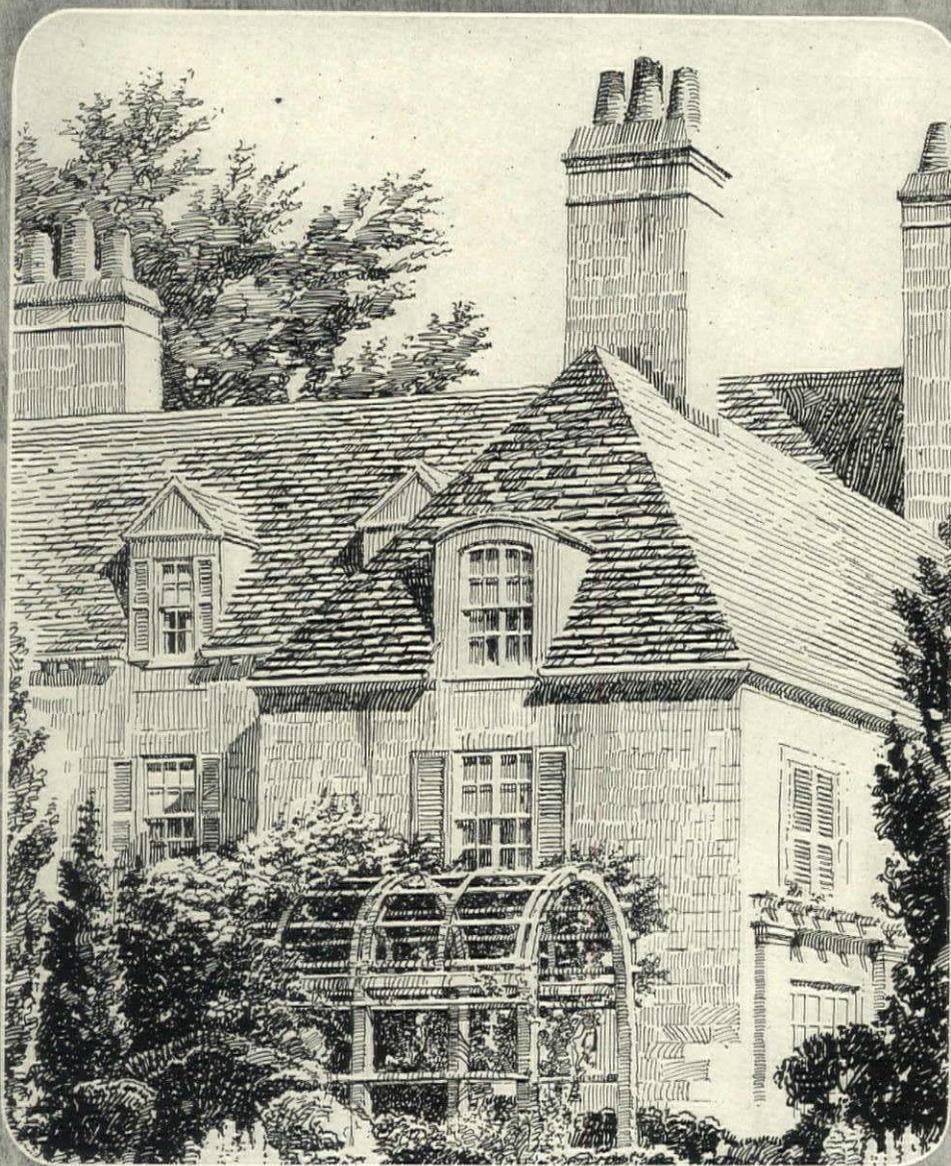
## STORE FRONTS

Often architects specify Desco Store Fronts for ground floor shops because their clients find it much easier to rent a store equipped with attractive display windows. Handsome, modern Desco Store Fronts are manufactured in a wide variety of metals, including solid copper (plain or embossed), solid

bronze in all standard finishes and aluminum alloy (white metal). Thus they harmonize with any architectural style. Then, too, they have the additional quality of flexibility which protects the glass against abnormal wind pressure. Adorn the building and please the owner with Desco Store Fronts.

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The staff of our Architects' Service Department will be glad to cooperate in planning a Tudor Stone Roof.

## Rising and Nelson Slate Company

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

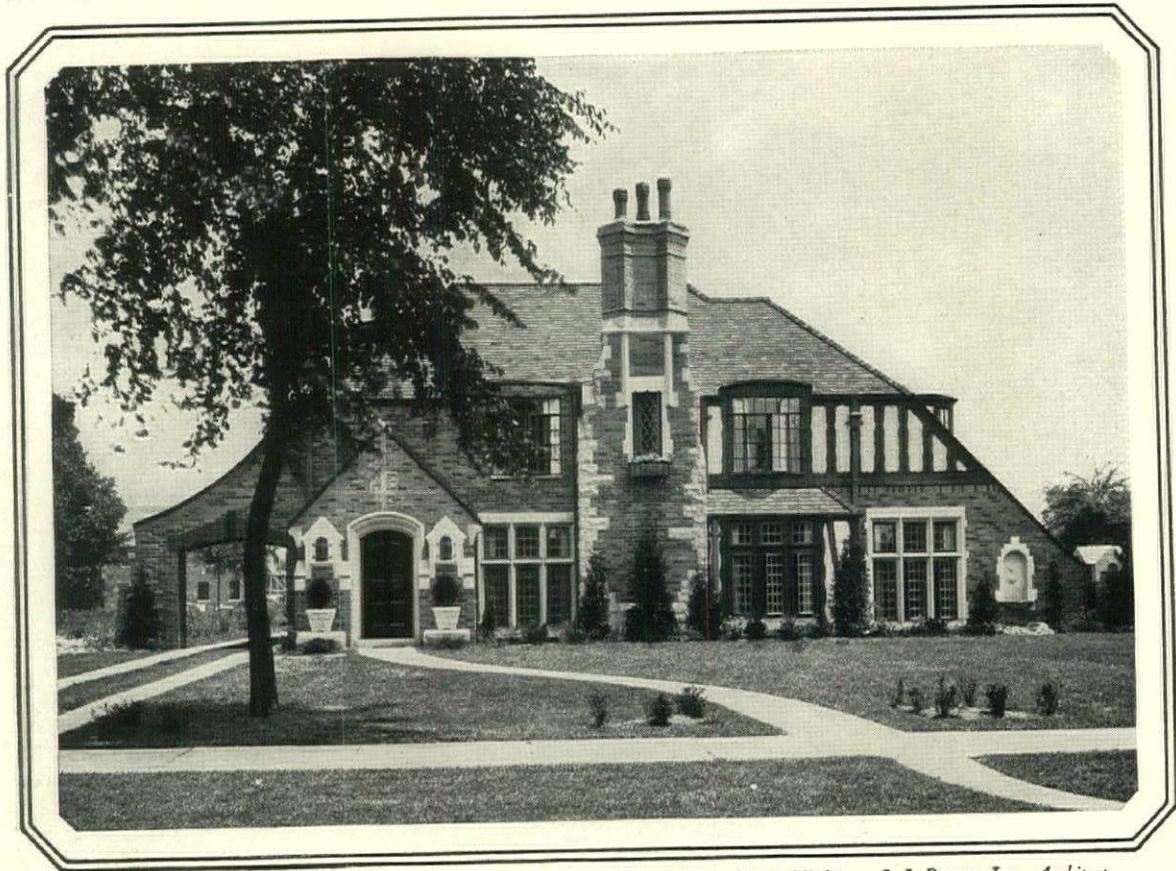
CHICAGO

DETROIT

PHILADELPHIA

BOSTON

# The NORMAN SCREENED CASEMENT



*W. M. Martin Residence, Grosse Pointe Park, Michigan, J. J. Berger, Inc., Architect.*

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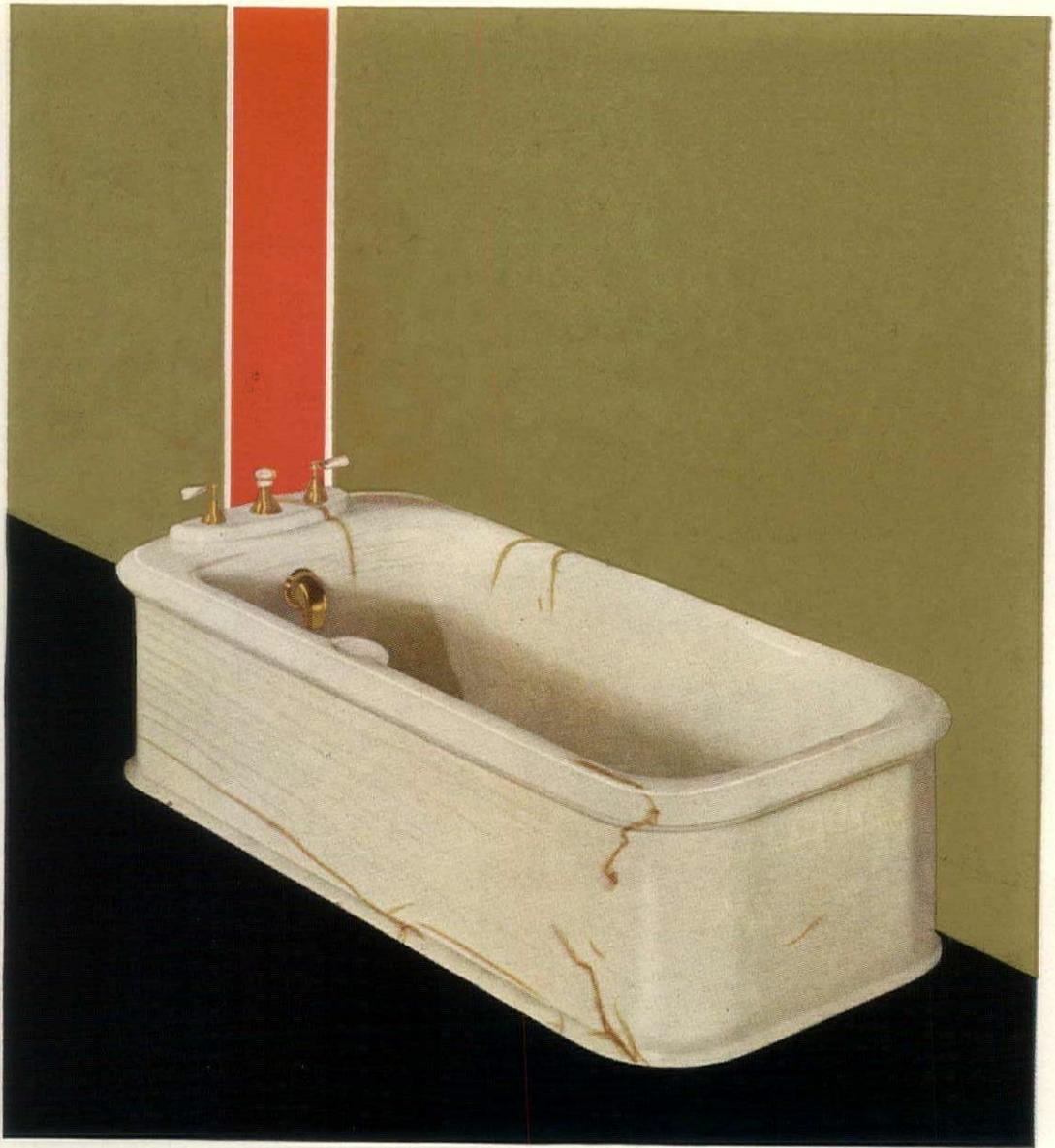
CRITTALL CASEMENT WINDOW COMPANY, 10922 Hern Ave., Detroit, Mich.

# CRITTALL CASEMENTS

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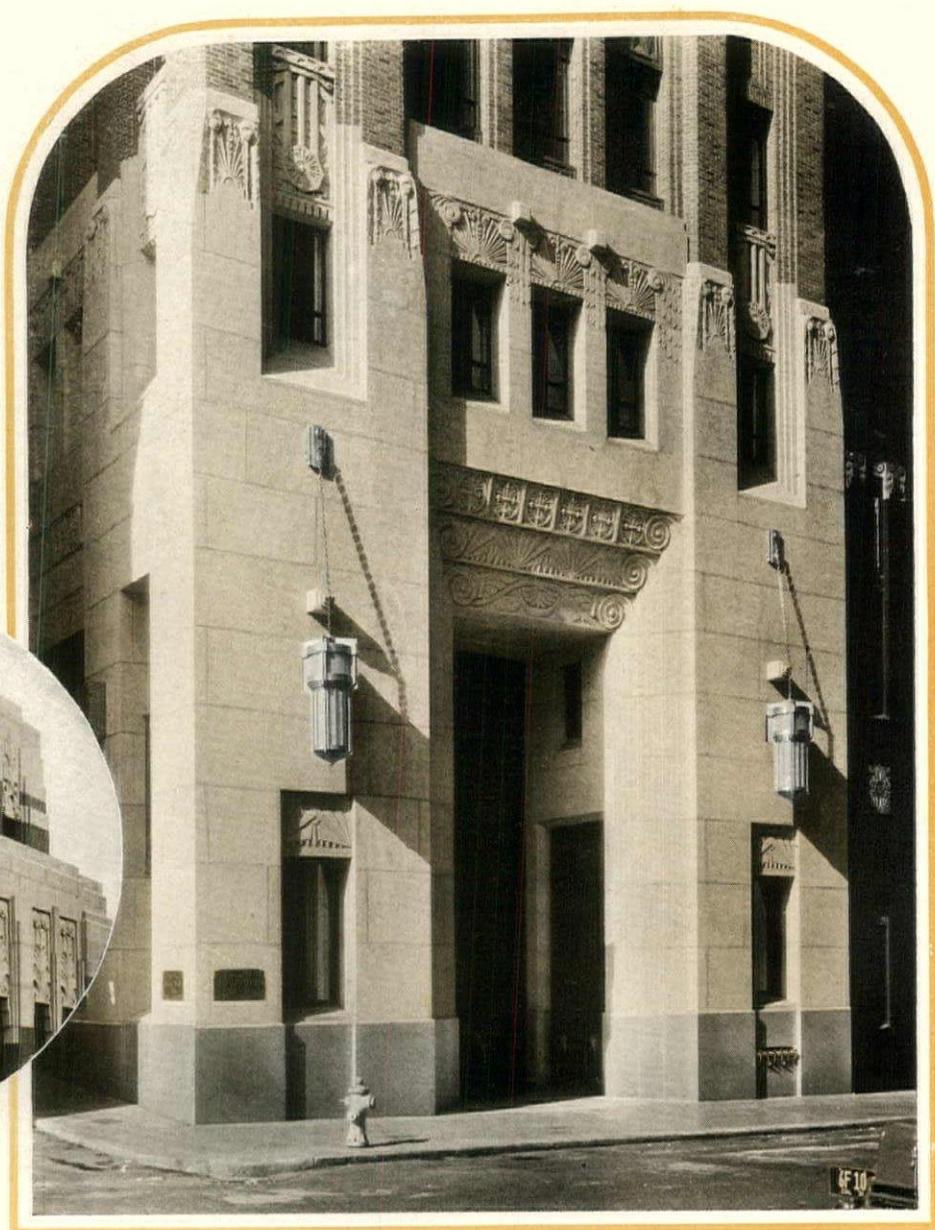
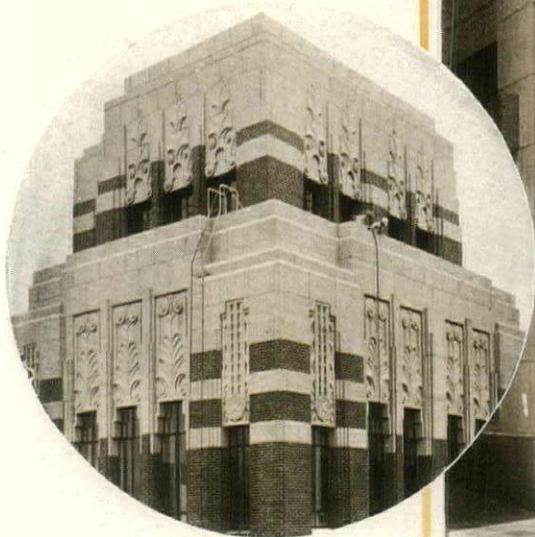
*The Norman Screened Casement is operated entirely from the inside*



❖ ❖ *Bath of Pedrara Onyx with Design 50 Onyx Trimmings* ❖ ❖ ❖ ❖ ❖

CRANE

*Pacific National Bank Building, San Francisco, faced and ornamented with cast stone made with Atlas White. O'Brien Bros. & W. D. Pugh, architects; Cahill Bros., general contractors, both of San Francisco. Cast stone furnished by P. Grassi & Co., Traverite Works, Inc., San Francisco.*



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**C**AST stone permits the designer to adapt building stone to his ideas—it does not compel him to fit his ideas to the stone available. It offers the owner a wide choice of distinctive, colorful, durable facings for the exteriors of new or remodeled buildings.

Cast stone in almost any desired shape, texture and color is available. Manufacturers will furnish on request samples of fine cast stone made with either non-staining Atlas White or Atlas *Waterproofed* White portland cement.



CONCRETE FOR PERMANENCE

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Subsidiary of United  States Steel Corporation

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# The AMERICAN ARCHITECT

(Trade-mark registered, U. S. Patent Office)  
FOUNDED 1876



## This Month's Cover

### TOWERS OF SEMUR

SEMUR is situated in the heart of old Burgundy, one of the fairest and richest of the provinces of France, famous for its vintages. This old fortified feudal town was built on a rocky promontory surrounded on three sides by a deep, quiet stream forming a natural moat. Of its ramparts, six heavy circular towers with pointed roofs remain, two pairs guarding the upper and lower gates. The ancient walls have been absorbed by tall houses with steep pitched slate roofs.

A. C. Webb, the artist, is a former architect, at one time having been connected with the office of the late Donn Barber. After his discharge from the A. E. F., he established himself in Paris as etcher and architect. He recently returned to this country and made a number of striking drawings of New York which were exhibited at the Architectural League of New York, at Kennedy's, and at other exhibitions in Chicago and New Orleans.

At present, Mr. Webb is driving around the United States, making drawings and water colors wherever and whenever the spirit moves him.

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

ERNEST EBERHARD, *Managing Editor*    WALTER E. DEXTER, *Advertising Manager*  
RAY W. SHERMAN, *Editorial Director*    R. F. GARDNER, *Business Manager*

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## NEXT MONTH

DESIGN—Woodwork in Irving Trust Company Building  
LOG HOUSES—How to keep the bark from coming off  
LIGHTING—Use and design of modern illumination

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"Almost every business has its hidden enemies . . .  
Some of these enemies are belated adherence  
to tradition, slavish acceptance of trade custom  
. . . failure to seek and find new markets and dull  
self-satisfaction with all-rightness of the product."

NORVAL A. HAWKINS in "The Nation's Business"

## Why Wait Any Longer?

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

WHEN will business pick up? How soon will prosperity return? What can be done to improve conditions? Questions that are in the minds of all men, everywhere. Questions that have been asked by architects many times during the past two years without a satisfactory answer.

STATISTICIANS, economists, and optimists have answered by saying that prosperity is just around the corner—another six weeks, another three months and the tide will turn. But it has not, nor will it, so long as everyone sits back and waits for business to recover. Many already know this. Many, tired of waiting, have gone ahead, or set about solving their own problems. These men are tomorrow's leaders. Watchful waiting can accomplish nothing. Individual effort correctly applied can accomplish much. Times and conditions have changed. A new point of view is needed now as never before.

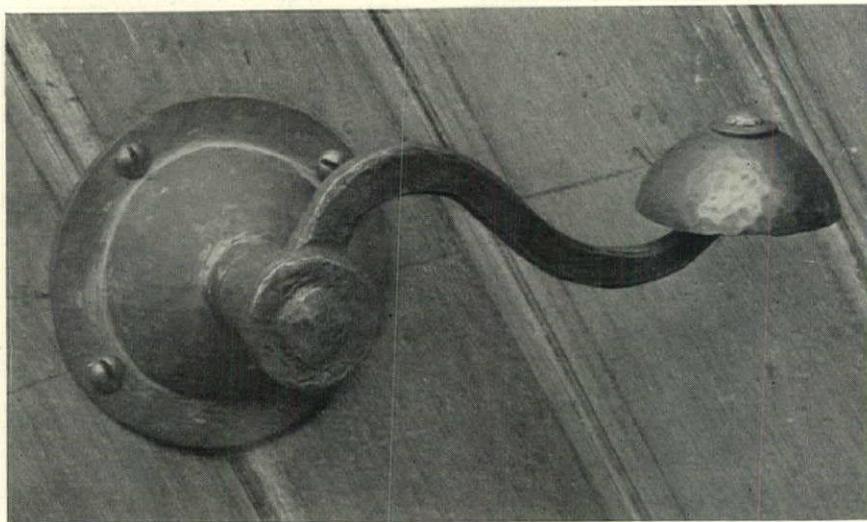
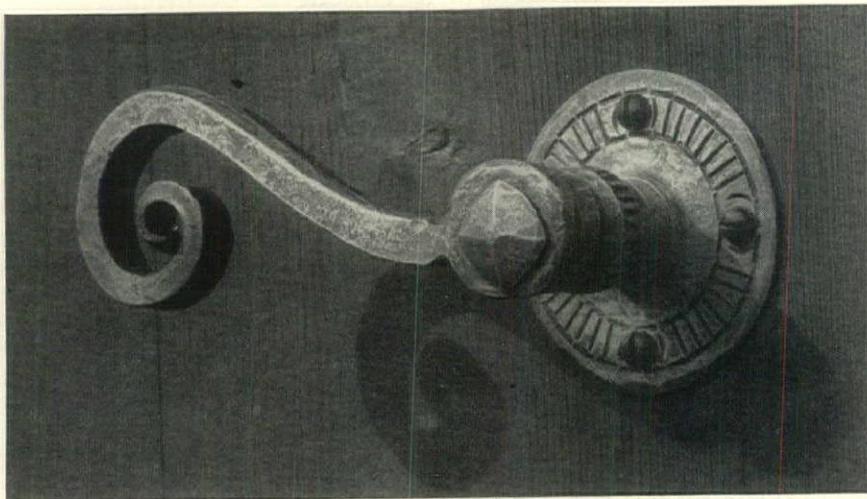
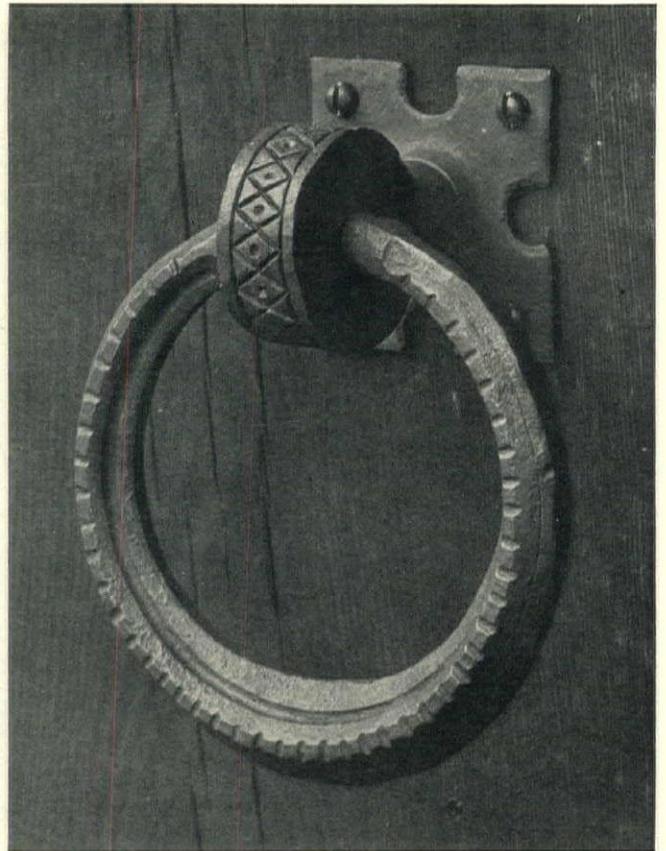
The business of building is a basic industry. Construction work has not ceased. And as long as there is building there is a market for architectural services.

BUT—no buildings that are not needed will be built for a long time to come. In the next few years more attention than ever before will be given the questions: Is there an economic demand for this type of building? Is this building a sound investment? As never before, architects will be called upon to design the least building for the least money for the maximum return. Where a building shortage exists it will be filled.

The problem faced by the architectural profession today is fourfold.

1. Abandon absurd adherence to tradition and slavish acceptance of "trade custom."
2. New outlets for architectural service must be found and lost markets recovered.
3. The demand for architectural service must be increased by selling the profession to the public.
4. Service rendered by the profession must be improved and extended.

This hardware  
was made  
by an  
ARCHITECT

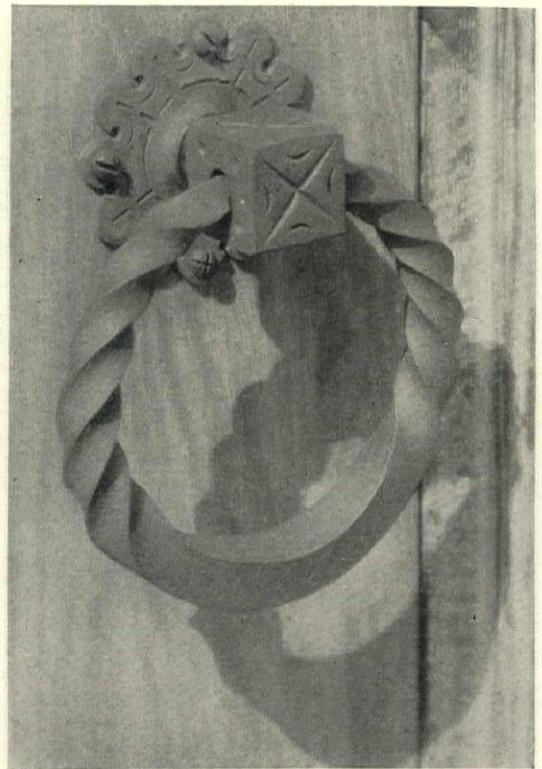
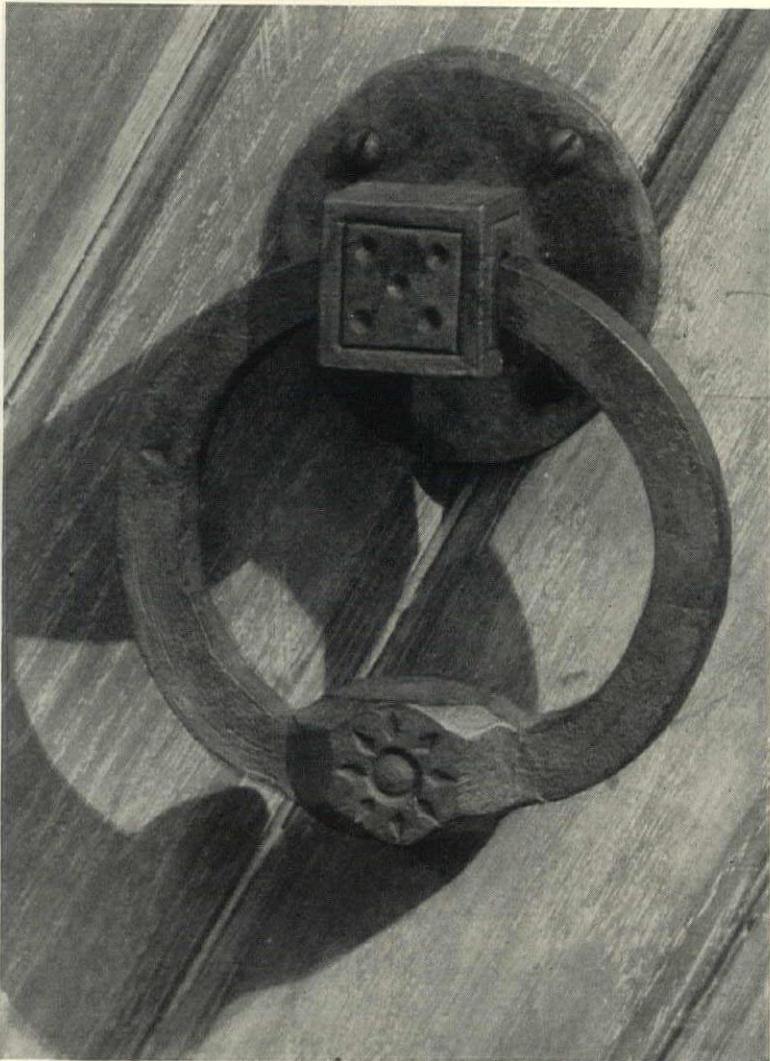
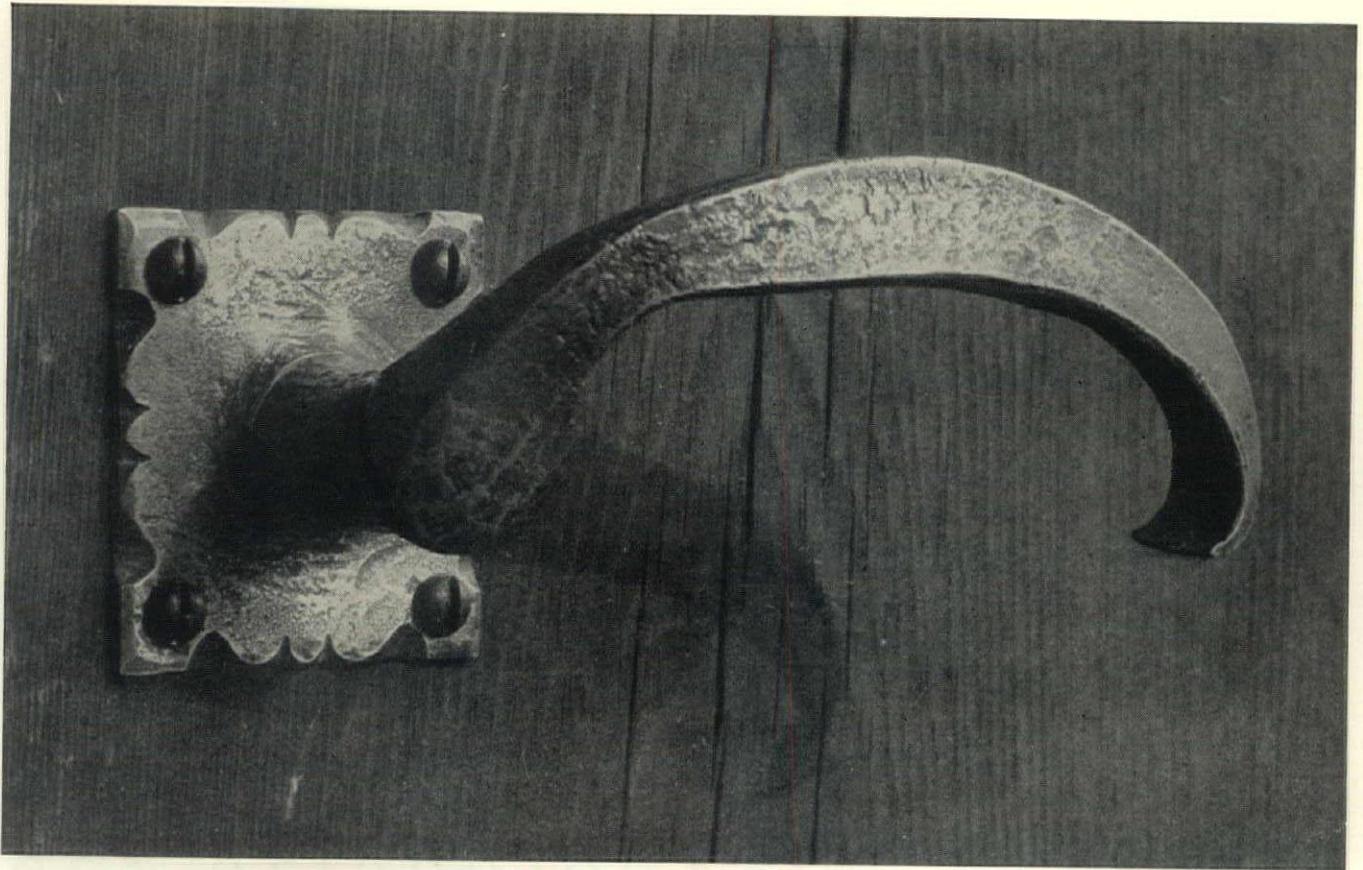


FACED with the desire for unusual wrought iron hardware and with no local forge apparently able to turn out the job as the architects wanted it done, Anthony Lord decided to do the work himself. He writes:

"For this building we wanted hand made iron hardware with some individuality but the disposition of at least one local shop was to cut the hinges from steel plate with a torch. This cheery idea didn't encourage us to give them the job and we looked elsewhere without much better result.

"I am a confirmed tinker and have a friend with the same bias, so we concluded to have a go at the iron ourselves. Thus an unoccupied garage became the smithy, the office brick samples became a forge, and, finding here and there the rest of the tools of the trade, we went to work. We were ignorant and found the going heavy but the first few weeks were the hardest, and when we finished hinges and handles we were much wiser but not much richer. But we had had a lot of fun.

"Cheered by the results gotten on the first job we have since undertaken work for other offices with, we think, some success."



Designed  
and wrought by  
Anthony Lord, A.I.A.  
of Lord and Lord  
Asheville, N. C.



"It is my personal belief that, although SMOOTH WORDS were spoken and gestures made by government officials to representatives of the American Institute of Architects prior to ... last April, there was at heart NO SINCERE INTENTION of bringing about a situation whereby the buildings of the government would be the work of the profession at large in the nation."

Statement by A. L. Brockway, Director of the American Institute of Architects, before the regional conference of the New York State Chapters, held June 20, at Cooperstown, N. Y.

## Office of the Supervising Architect

F. BETTS, A.I.A.

government buildings is increased, it is probable that it will become increasingly difficult for them to obtain prompt decisions through the Office of the Supervising Architect. Later on the result may be that these architects will be accused of being slow and of delaying the progress of the work. Reflection will thus be cast upon outside architects through no fault of their own. This condition should be foreseen and measures taken to correct the situation.

THE creation of a Federal Department of Public Works, as indicated in the report of the Board of Directors of the American Institute of Architects and approved at the Sixty-Fourth Convention of the Institute, apparently would be in effect a reorganization of the Supervising Architect's Office, giving it broader scope and resulting in its organization as a coordinating office. In scope it might well include the overseeing of all government building activities, now distributed in some sixteen or more departments. It could function to advantage as the representative of the government exactly as does the chief engineer of the American Telephone and Telegraph Company. This officer coordinates all departments of the company and, when a new building is needed, secures from the various departments their specific requirements. This information is transmitted to the architect selected to design the building. The chief engineer in this case is the contact man between the company and the architect throughout the construction of the building. There is no sane reason why the build-

ing construction work of the Federal government should not be conducted with the same efficiency, dispatch and common sense as that of a private owner. A Department of Public Works would permit this to be done.

This country has behind it a wealth of experience in organizing and conducting numerous activities. No insurmountable difficulty should be found in organizing a Department of Public Works that would operate to the satisfaction of all citizens.

Under either a Department of Public Works or the existing system, it is of utmost importance that a method be found to select private architects with care and discretion. Capable architects, experienced in designing and building structures of the magnitude of various government buildings, are available in almost every section of the country. These firms should be sought out, their qualifications established, and their selection based upon merit. It is unreasonable to ask or expect one person to be so familiar with the work of all architects throughout the United States that he can assume the responsibility of selection. This should be the work of a carefully selected board composed of several representative citizens including one or more architects who, due to their position, would be ineligible to engage in Federal work. This board should be provided with facilities to determine the standing and qualifications of all architects eligible to design our Federal structures.

It is toward this vital end that all interested citizens should work in order to convince our government officials that a radical change ... (Continued on page 82)

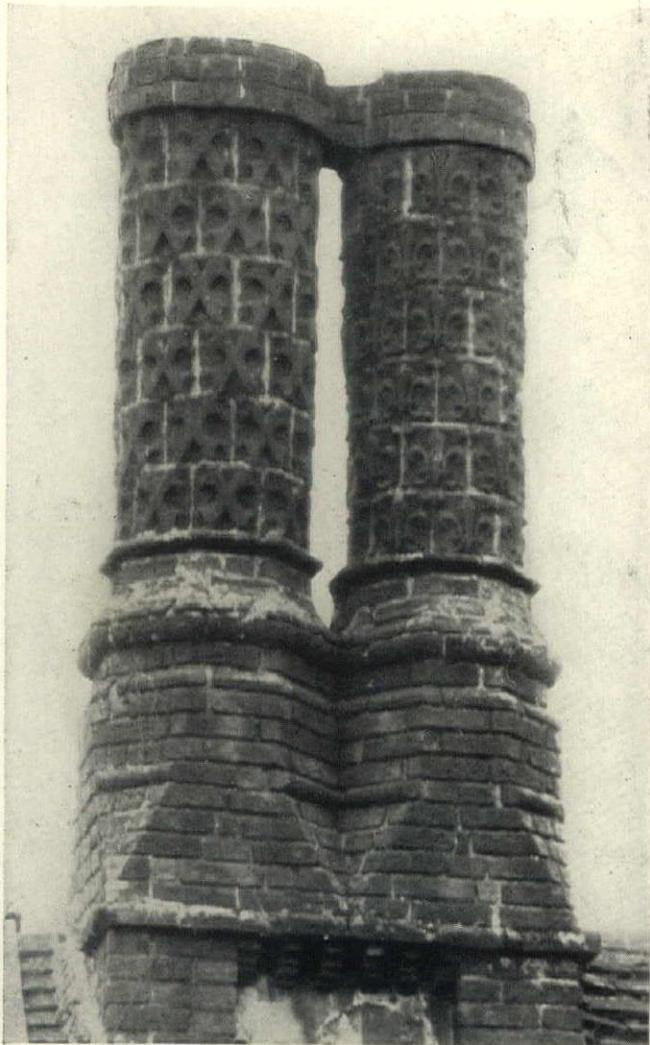
# CHIMNEY TOPS

From England and America

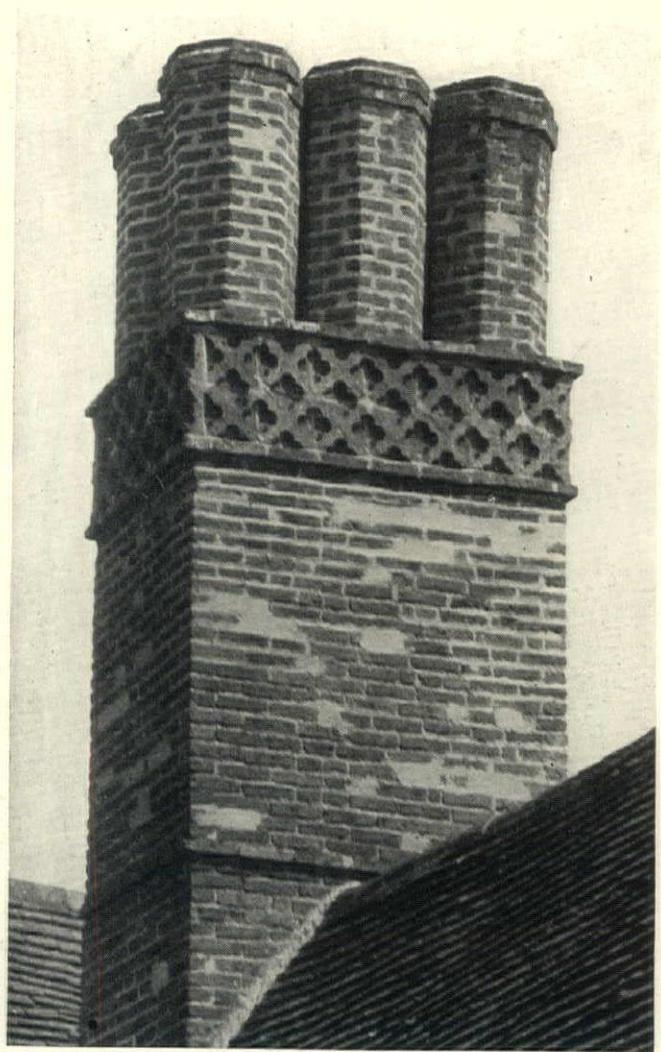


■  
**PURPOSE-MOULDED** brick used in a pair of decorated shafts of Moot Hall, Aldeburgh, Suffolk. Bricks were plentiful; brickwork good and numerous different shades of color are noticeable in the Tudor brickwork of this section of old England

■  
**ONE HUNDRED ONE** chimney pots, rugged red in color, are features of the Marcus Ward Home, Maplewood, N. J. Office of John Russell Pope, architects. Many of the stacks are ventilators

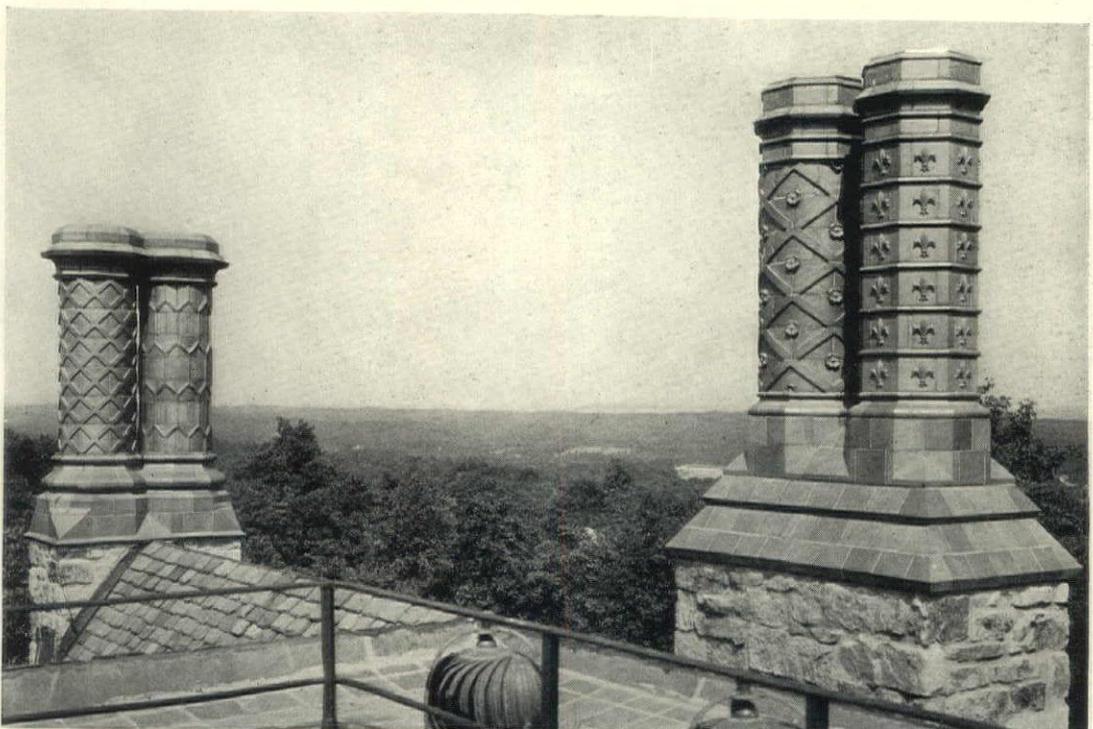


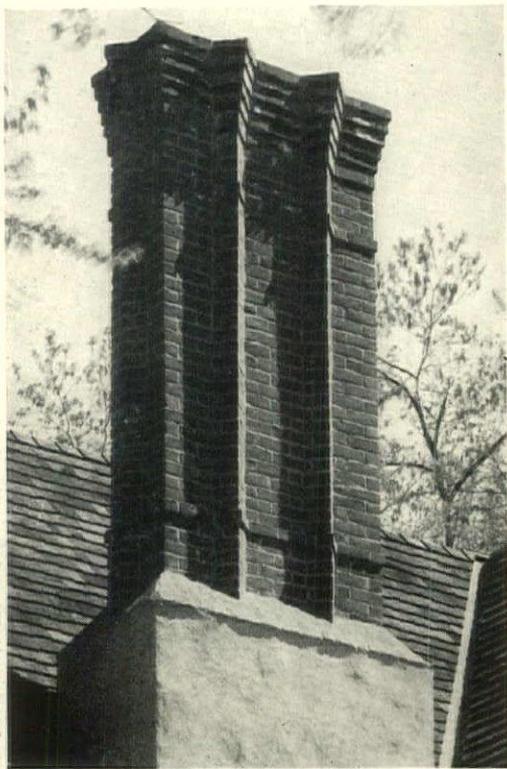
■ **TUDOR** chimney shafts are plentiful in Suffolk, England. The above pair from a residence at Ufford are good examples of the use of moulded brick in the form of fleur-de-lys and saltire in a diaper pattern



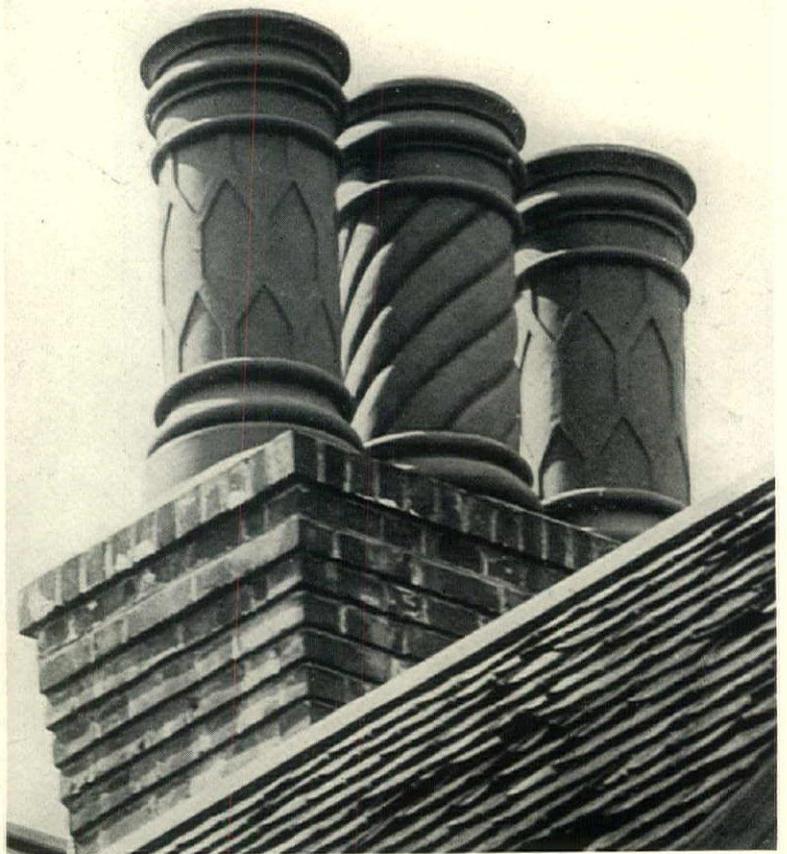
■ **CUT BRICK** for the shafts and a belt of moulded brick in the form of a quatrefoil diaper design of engrailed St. Andrew's crosses is a curious combination which is to be found at Woolpit, Suffolk, England

■ **TERRA COTTA** chimney shafts that simulate the patterns of older brick design. House of Theodore Swann, Birmingham, Ala., Warren, Knight & Davis, architects

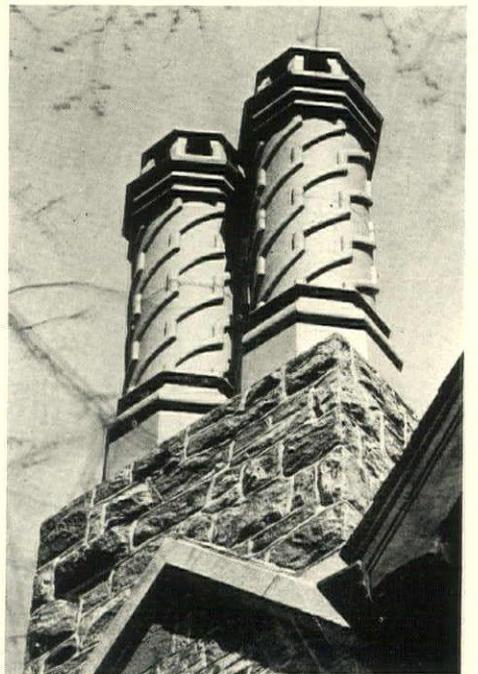




■ **STANDARD** size brick have been used in a decorative way in this chimney on a house located at Bronxville, N. Y. James J. Bevan, Architect



■ **VARIETY** in pattern has been obtained by the use of chimney pots of terra cotta. The Howard Coonley house, Milton, Mass., Prentice Sanger, architect



■ **COLOR** and form in terra cotta pots that combiné well with the stonework. House of Louis Levi, Dobbs Ferry, N. Y. Taylor & Levi, architects

■ **FLEUR-DE-LYS** and saltire were favorite Tudor decorative motives. This triple chimney stack from a house built near Thwaite, Suffolk, England has been shortened and recapped



■ **MEDITERRANEAN** influence is evident in the design of this chimney which is a decorative as well as practical feature of this house at Beverly Hills, California.

# Let's Face the Facts . . . and GO BACK TO WORK

**T**O face facts fearlessly is one of the attributes of courage. Close examination and interpretation often disclose that they are less dreadful than they have seemed. Only by such analysis is it possible to obtain all the necessary information upon which to base wise decisions.

Americans, as a race, are born optimists. They resolutely turn their backs on anything unpleasant. The debacle of 1929 did not come unheralded. It had been foreseen for months but the multitude, made up of high and low, rich and poor, paid no attention whatsoever to the danger signals raised by the facts they trampled under foot.

That was why the entire nation was staggered when a remorseless economic tide washed away the sand foundation upon which it had reared its house of cards.

The most gigantic bubble of security speculation the world has ever known was punctured 20 months ago and yet many Americans—perhaps a majority—still are waiting, with as much patience as they can command, for prosperity to return. Time after time they have been told by putative leaders that it has been “just around the corner” and that if they would buy without stint its coming would be miraculously accomplished.

One deception, deliberate or not, but none the less cruel, has followed another. The simple folk who believed what they were told, did as they were told so far as they could. Many of them went hungry to bed but they struggled manfully to believe they would be jobless only a little longer.

After 20 months of disaster and tragedy no concerted attempt is being made to tell the people of the United States what has happened and what they must expect. Economists, who should know, and probably do, still obsessed by a desire to cater to the followers of Pollyanna, are striving to find pleasant information to dispense. Their interpretations are made so obscure only an expert can tell what they are driving at. To the average reader they seem to breathe optimism. They have been saying for months that the depression has scraped bottom and that recovery is near.

It is useless to wait for a big business recovery . . . We must start afresh from where we are NOW

By

**JAMES DALTON**

Industrial Editor of "Motor," one of the Hearst Business Magazines, which group includes The American Architect

It may be true that the bottom is being scraped but it is a lower bottom than has been reached since 1907. The consequences will be far reaching and today's schoolboys will be voters before we shall have recovered fully from them. The drop has been longer and more precipitate than any which has befallen us in 38 years.

Most of the public press skids delicately around the essential facts and prints only optimism—save in the stock tables. By written and spoken word leaders of commerce, industry and government still attempt to convey the impression that everything will be all right in a little while.

After 20 months isn't it time to get our best brains together, assemble the facts, interpret them, explain to the people what has happened and what to expect, tell them what they should do and try to guide them honestly? The average citizen is on the verge of panic. He has no one upon whom he can rely to advise him. He has lost faith in the once accepted leaders. He is fearful of disaster worse than is likely to befall. Frank acceptance and dissemination of (Continued on page 76)

**T**HIS article was written before President Hoover startled the world with his proposal for a moratorium to save Germany from economic and political ruin.

Since then business sentiment, security and commodity prices have registered sharp advances. The moratorium undoubtedly will exert a beneficial effect. It may be the first step towards recovery but a long succession of steps must follow. If progress is to be sound and permanent it cannot be swift.

Prosperity rests upon volume of commodity consumption and profits of those who produce, fabricate and sell commodities. Purchasing power is the all-important factor.

» » » H E R E I S T H E P I C T U R E  
O F T H I S C O U N T R Y T O D A Y

**THE LEVEL IS LOWER** than it has been since 1907, and the drop has been the longest and most precipitate in 38 years.

**YEARS TO FULLY RECOVER** from the depression are necessary because of its far-reaching effects.

**NO SUDDEN "TURNING THE CORNER"** can be expected. Even though the general trend of business is steadily upward, the slope will be so gentle that we shall have to look back to realize we have come up-grade.

**NO FALL OR SPRING RECOVERY** can be expected of more than moderate seasonal proportions, for there is apparently nothing upon which to reasonably base undue optimism.

**NO GREAT NATIONAL SHORTAGES** are to be supplied.

**THE CONSTRUCTION INDUSTRY** as a whole is overbuilt on everything except, perhaps, houses.

**PUBLIC WORKS** can enjoy no great expansion because federal, state and municipal governments are hard pressed for funds.

**NO AUTOMOBILE SHORTAGE EXISTS**, and estimates of replacement necessities have been exaggerated.

**IRON AND STEEL** can make but little progress as their principal customers are buying in diminished quantities.

**AGRICULTURAL INCOME** will show no great expansion.

**FOREIGN TRADE** can be expected to offer but slight help.

**UNEMPLOYED** have probably averaged five million for more than a year.

**INDUSTRIAL WORKERS** are mostly on part time.

**SALARY CUTS** have affected most "white collar" and clerical workers.

**ANNUAL NATIONAL INCOME REDUCED** from the 1929 level by fully twelve billion dollars.

**ONLY MOST EFFICIENTLY MANAGED ENTERPRISES** can hope to survive.

**PRICES CANNOT BE RAISED**, and the purchasing power of the dollar must be increased.

**MERCHANDISING** must evolve an entirely new concept.

**SUCCESS OUT OF ADVERSITY** is open to those who can solve present difficulties.

**ENORMOUS QUANTITIES** of goods of all kinds are being bought—and will continue to be bought—by the American people.

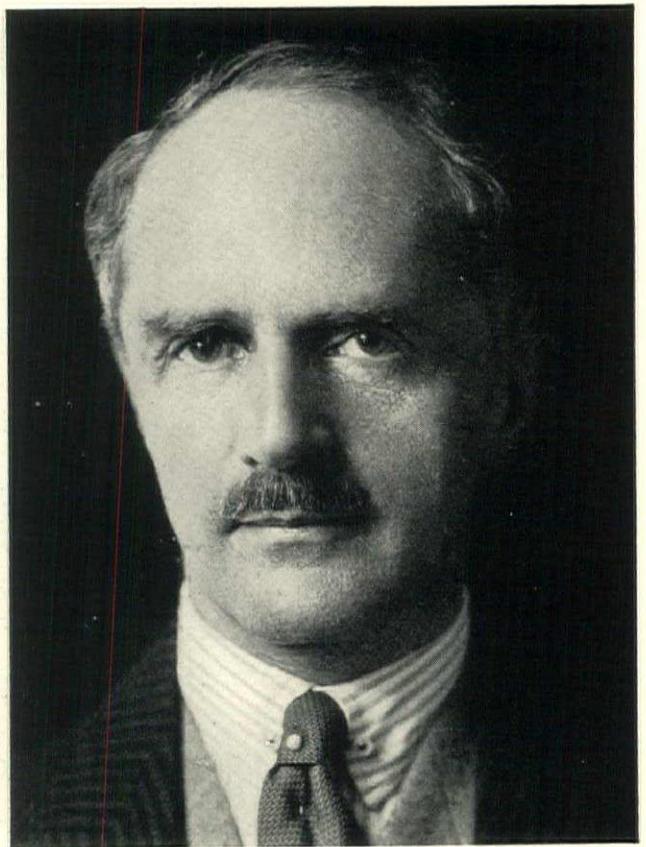
HOW YESTERDAY  
MADE POSSIBLE

# Today's Swedish Architecture

An Interview by Eugene Clute with

I V A R T E N G B O M

Architect, Director in Chief Royal  
Board of Public Works of Sweden



SINCE the beginning of the century, Sweden has seen the development of a number of tendencies which, interwoven, constitute the fabric of her architecture. This has come about naturally, progressively and on national lines. The results show continuity and consistency of character, the architects striving to solve their problems with sincerity in accord with the changing needs and thought of the times. This has given Sweden an architecture that is flexible and growing, as well as distinctly national and modern.

Director General Ivar Tengbom outlined this development in a very clear and interesting manner when the writer interviewed him for *THE AMERICAN ARCHITECT* during his stay in New York as Swedish Commissioner, at the exhibition of the Architectural League. Mr. Tengbom gave the key to the initial phase of the movement, during the first decades of this century, when he said, "After ransacking other countries, we at last discovered that Sweden possessed an architecture of her own, with an inherent force and individuality, which could reinforce and develop our own creations better than any foreign influence."

This led to the purposeful study of the earlier Swedish architecture in the remaining old examples and in descriptions and drawings of those that no longer existed.

Concurrently, there arose a keen interest in the handicrafts, in materials and their artistic use, stimulated by the study of old work. The importance of using good materials in buildings and of truth in construction was emphasized, and thorough, inspired craftsmanship in every detail was encouraged. Architects and laymen alike were stirred by these ideas. Men of liberal culture, wealth and position outside of the architectural profes-

"After ransacking other countries, we at last discovered that Sweden possessed an architecture of her own, with an inherent force and individuality, which could reinforce and develop our own creations better than any foreign influence."

sion gave their support to this movement. The services of many talented sculptors and painters were enlisted. Skilled workers in various materials, masons, wood workers, iron workers and others found a more lively appreciation of their abilities. As a result of these combined efforts, the handicrafts of Sweden, which had never been lost, arose to new heights.

Regarding this phase of development Mr. Tengbom said, "As the foremost supporters of this movement, two names merit mention before all others. They are Ostberg and Westman, in whose works, the Town Hall and the Law Courts in Stockholm, these strivings towards a common aim have found their highest expression. Of the above works, I believe especially the Town Hall is known over all the world as a beautiful structure, erected at a period when ordinarily more attention was paid to the materialistic point of view than to the idealistic. The building is a typical brick construction, the facades of a hand-made brick of a warm, deep red color. The location, on a point projecting into Lake Malaren in the town's center, is beautiful. To describe the interior would carry us too far. It may be sufficient



SWEDEN'S MOST FAMOUS MODERN BUILDING  
Town Hall at Stockholm, Ragnar Ostberg, Architect

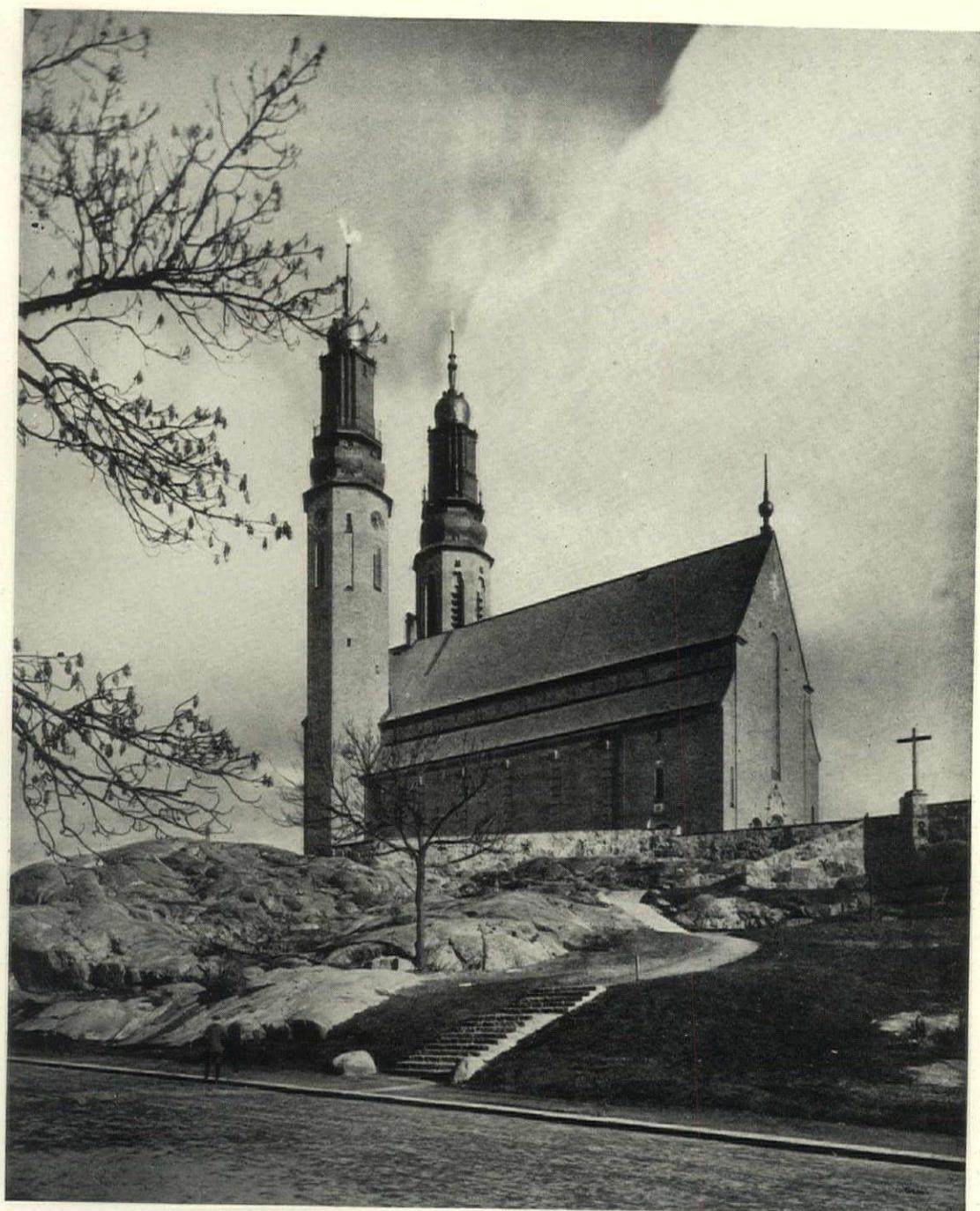
**LAW COURTS** in Stockholm, designed by Carl Westman, which, though characteristic of the best in modern Swedish architecture is reminiscent of the sixteenth century castle at Vadstena, shown below

to state that, for the construction of the monument of Swedish architecture, a great many artists of the country contributed their share—from the unknown craftsman to the foremost sculptors and painters. Among the latter, Prince Eugen should be mentioned. I think that the happy artistic co-operation in this building, the erection of which took about ten years, is the main reason for the attention the Town Hall has obtained in other countries. Many other buildings could be mentioned in which the same valuable combination of artistic talent has been employed."

The aim was not to recreate old styles of architecture, but to incorporate old forms, suitably modified, in modern buildings and to enrich these buildings with new designs embodying the best traditions and practice of old handicrafts. The general simplicity that has always been a characteristic of Swedish architecture was dominant. The roof lines, principally, recalled the old architecture together with details used sparingly upon plain walls that were made beautiful by the materials and workmanship. Such sixteenth century buildings as the Royal Castle at Vadstena, Ostergötland, on the shores of Lake Vättern, the castle at Kalmar, Småland, and the castle at Läckö,



**ROYAL** Castle at Vadstena, a sixteenth century structure which dominates the town. It is set in a square of four walls which rise from a broad moat



**HOGALID  
CHURCH,**

Stockholm, a modern church in which the characteristic simplicity of Swedish architecture is dominant. Ivar Tengbom, architect

**VARNHEM** in Västergötland, a quaint old church with a marked but well controlled romantic tendency

Västergötland, on an island in Lake Vänern afforded some of the most acceptable forms, together with certain old churches, such as the church at Varnhem in Västergötland.

New forces were at work, however. One was the more thorough recognition of the practical requirements for buildings intended to meet the diversified needs of the complex modern life. Another was the distinctive cultural refinement of the day. Then, too, there was the increasing use of modern materials—steel and reinforced concrete—permitting great slenderness of construction, to which people were becoming accustomed. Structural engineering came to exert a powerful influence upon design, replacing the heaviness of masonry vaulting and piers with the openness and lightness of wide spans and slender columns.



## WORKMEN'S HOUSES

at Hastholmen, Stockholm, built in 1929. They are multiple dwellings, long and narrow, with ample sunlight and air in every room. Eskil Sundahl, architect



All of this was in keeping with the new spirit. To quote Mr. Tengbom: "It is the significance of a new technique and of new materials evolved therefrom that has here manifested itself, while at the same time the interest in Swedish tradition and in craftsmanship has formed a connecting link with the predecessors of this movement.

"These tendencies, with which I perhaps feel personally most closely associated, have found expression in such buildings, among others, as the Art Gallery and the Concert Hall in Stockholm, the latter one of my own works. It is often from classical traditions, which adapt themselves best to modern construction with their pronounced horizontal character, that these buildings have borrowed their motives. An offshoot of the same tendency, but with an especially pronounced esthetic aim, is represented by such buildings as the new City Library in Stockholm."

It is to be noted that the classic forms have been used often purely as decorations and in such a way that this fact is evident, the structural design of the building being complete without them. The portico on the front of the Concert Hall in Stockholm and the circular colonnade in the interior of the Crematory at Hälsingborg, by Ostberg, are examples of this.

"New currents have appeared," said Mr. Tengbom. "They are the result of the social upheavals that have occurred all over the world since the War. Social and mass problems have become a primary interest, and the cult of mechanical technique, of new methods of building construction, or organization, has found fertile soil—a tendency toward the industrial, and thus to a certain extent, a thrusting into the background of the draftsman's art. The Stockholm exhibition last summer gave expression to these new aims in a more pronounced esthetic way."

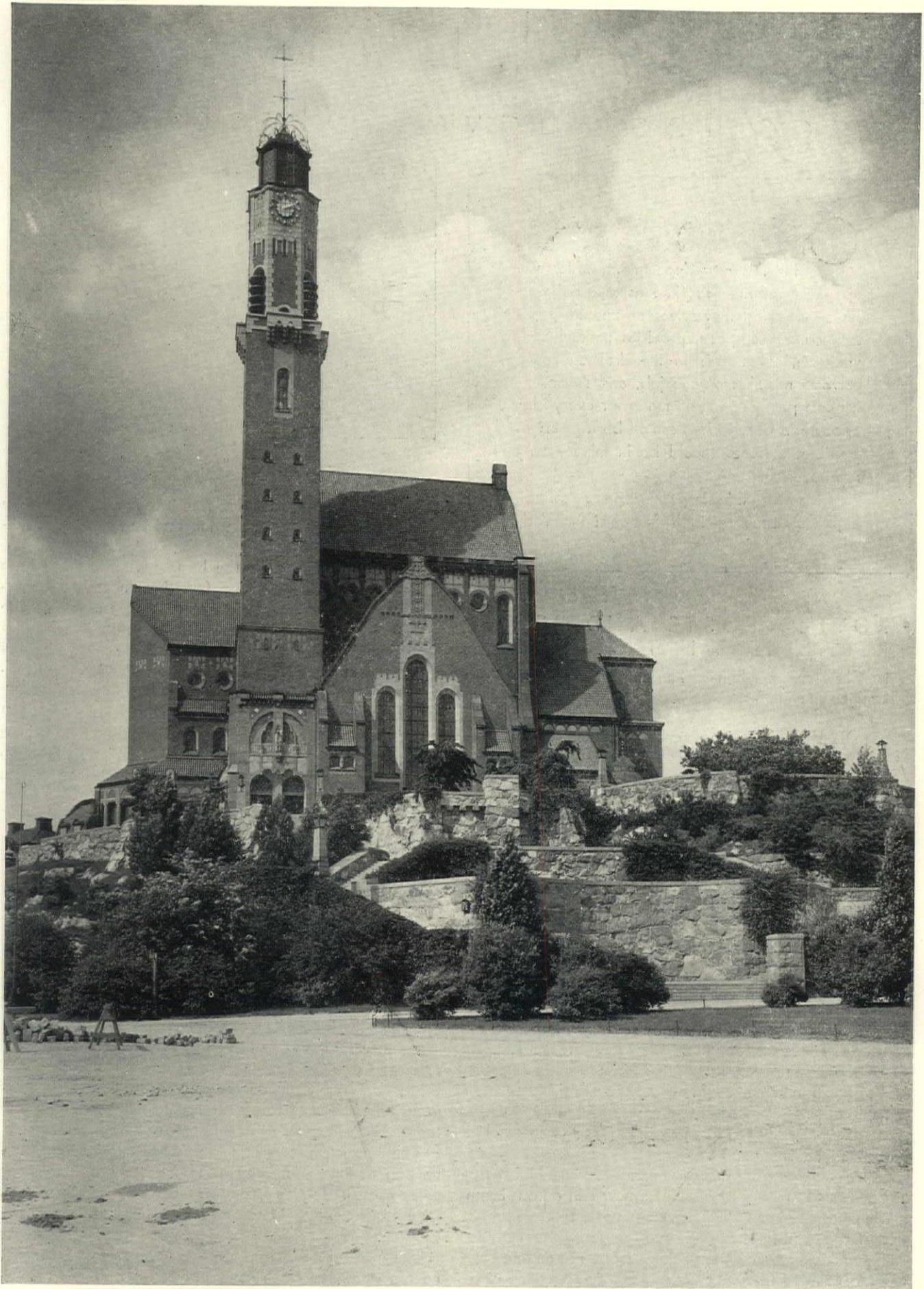
Architecture is being directed into new channels. New materials and new methods of construction, the extended

use of machinery and the development of mass production are working changes in design. The great need is for buildings that will serve useful purposes, with a minimum of expenditure for the sake of appearance. With this trend has come the type of buildings consisting of low rectangular masses, long familiar in some of the modern factories and dwellings of other European countries. A number of Swedish architects have endeavored, with more than the usual degree of success, to give to such buildings a characteristic kind of beauty, without increasing the cost or in any way reducing the functional value of the buildings. A notable example is the building for students at the Technical High School in Stockholm by Sven Markelius and Uno Ahrén. Agreeable effects are often produced by the simplest means, such as the use of a dark band of sheet copper turned down over the top of the wall, to draw a sharp line that gives smartness to the design. One of the characteristics of modern Swedish architecture is the lightness of parts that are of strong materials. There is no excess weight; parts are figured for the service they will have to render and are not overdimensioned.

Another example of a simple but effective means of drawing a line at the top of a building of functionalist design is the use of a metal gutter set a short distance below the top of the wall. This is seen on some recent buildings.

Even the church architecture of Sweden is following the very pronounced tendency to design in plain rectangles. An example is a new church for Appelviken, a suburb of Stockholm, by Birger Borgström; even the bell tower has been transformed and appears as a heavy wall with a penetration in its upper part in which the bell is hung.

Large panes of glass are the rule in the new buildings in Sweden and casement sash are universal. A special type of casement is (Continued on page 98)



CHURCH AT ENGLEBRECHT, Stockholm. A fine composition on a rocky hill. Built in 1922, it set a style that reclaimed a rundown neighborhood into one of the most beautiful suburbs in Sweden

# » » » ALL IN THE Ideas that have solved some

ON these two pages are typical examples of what the editors desire for this new department, which will appear from time to time as material warrants—anything that solves an unusual problem, conserves space, provides unusual convenience, saves time in the drafting room, corrects mistakes on the job, and so on. Modest payment will be made for every idea accepted. Descriptions should be as short as possible; sketches should be in ink for easy reproduction.

Address the Editors, American Architect, Eighth Avenue at 57th Street, New York.

## • ROTTED POSTS AND BEAMS REPAIRED WITH CONCRETE

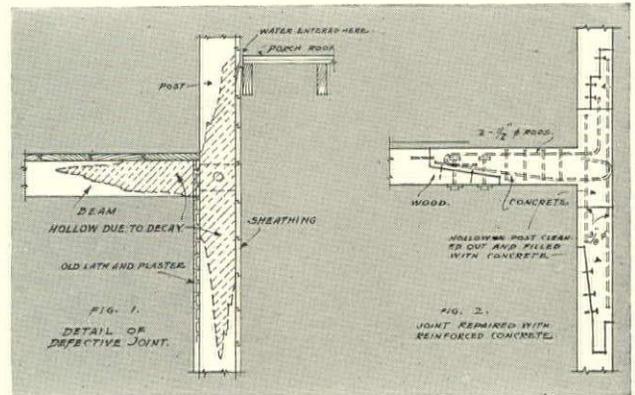
By Charles C. Hurlbut of Hurlbut & Van Vleck, Engineers, New York

A DIFFICULTY frequently encountered in renovating an old building is the repair of decayed timbers. Several cases of this sort have been repaired by the writer by the use of reinforced concrete.

The repairs illustrated are of an old farm-house built over one hundred and twenty-five years ago. In renovating the interior a small hole was discovered near the end of one of the floor beams and an investigation revealed that the end of the beam was completely rotted away and was merely a hollow shell with no strength whatever for a distance of eighteen inches or more from the post. Furthermore, the post at the joint was completely gone and the cavity extended down into it about two feet below the bottom of the beam. The beam seemed to be held up by the floor boards rather than the reverse. The construction is shown in Figure 1.

As the beams were exposed in the room a method had to be found that would not be unsightly. Of course the defective timber could have been cut out and new pieces carefully spliced in place, but that method would require much labor and very expert carpentry work, as well as the wrecking of considerable finish. Furthermore, it is very difficult to splice a new end onto a beam and make a joint of adequate strength that will look well if the beam is exposed.

The problem was approached from an engineering point of view and reinforced concrete seemed to offer a solution. The repairs were accordingly made as shown in Figure 2, and will be described. This work has now been finished and in use for over a year and has proved



perfectly satisfactory. No cracks have developed in either the concrete or the wood and the change in material is not noticeable.

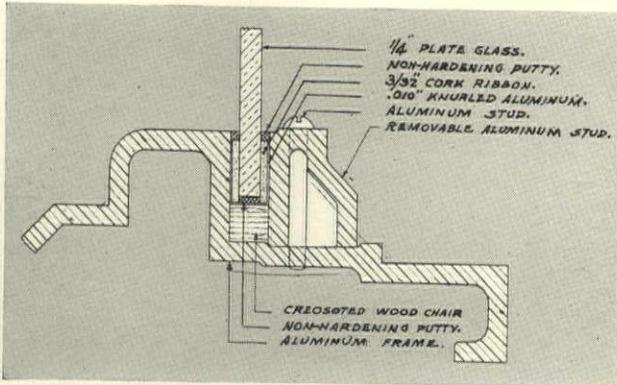
In making the repairs the beam was first shored up from the floor below and a few floor boards were removed with enough outside sheathing to get at the defective parts. The beam was then cut off in the manner of a scarf joint as shown, and all the decayed wood carefully removed from the post. The loads were computed and the beam end designed just as would be the case in a reinforced concrete structure. Reinforcement was computed and placed in position and amount where needed. The reinforcement in the beam extended into the column and was hooked around the vertical rods in the column pocket.

In the same house there were several other cases of badly decayed posts, in one of which the decayed pocket extended from the sill upward for a height of four feet. This post was exposed in the room like a pilaster and it was desired to retain it. On the room side the wood appeared sound, but was only a thin shell. However, if the post were cut off and a new piece inserted, the effect of the old timber frame would be lost and the joint would be apparent even if an old timber could be found to match. It was decided therefore to leave the shell and fill it with concrete. This was done, as in the other case. The sheathing was removed and the post opened from the outside for the full length of the picket. All the decayed wood was cut out, a few rods inserted and nails driven into the sides to tie the wood and concrete together. The pocket was then filled with concrete.

The concrete used in all cases was mixed in the proportion of one part cement, two parts sand and four parts gravel. It was mixed rather dry and thoroughly rammed in placing. Forms were used where necessary, as on the outside faces of posts and the sides of the beams mentioned above. In the latter case chestnut boards were used with grain similar to the grain of the beam. The concrete was stained to match the wood as nearly as possible and the fact that part of the beam is concrete is hard for most people to believe.

# DAYS' WORK

problem or made a job easier



## • KEEPING LARGE GLASS AREAS FROM BREAKING

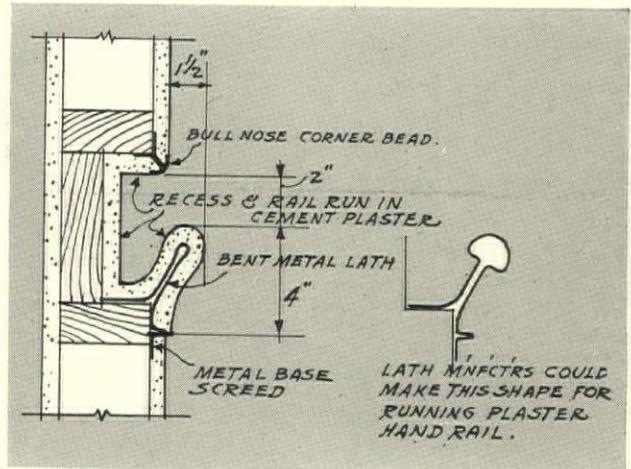
By E. C. Frazier, Industrial Service Section,  
Armstrong Cork Company, Lancaster, Pa.

IN the building of the A. O. Smith Corporation, Milwaukee, there are 262 windows 12' x 14', and 46 windows 12' x 16' consisting of 1/4" plate glass. The edges of the glass rest in an aluminum channel consisting of two parts and so constructed that the glass can be slipped easily into one section and then held in place by the second section, which is bolted into place against the opposite side of the glass.

It was discovered that, with such large panes of glass, there would be a severe strain on the edges caused by vibration when the wind velocity was high. It has been determined that with a thirty mile wind, there would be a movement of the glass at the edges of approximately .040". This movement would occur many times per minute, producing a scraping action of the glass against the aluminum and creating an unpleasant noise.

Cork composition in ribbon form was placed between each side of the glass and the aluminum channel around all four edges. In addition to this use, which is illustrated in the above sketch, some small strips of the same material 3 inches long were placed at intervals of 2 feet on each of the side edges, being placed between the edge of the glass and the bottom of the channel.

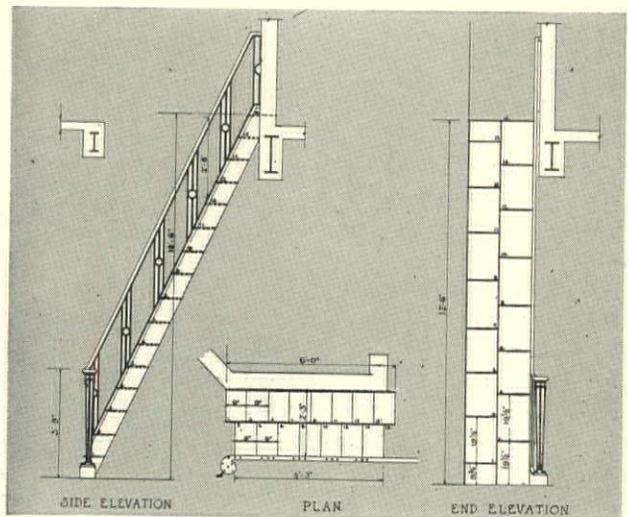
The actual assembly consists of a U-shaped piece of .010" knurled aluminum fitting snugly inside the channel. Between this piece and the glass, cork ribbon is placed, the knurling on the aluminum holding the cork securely in place. At the bottom of the U is placed a 1/16" layer of non-hardening putty to act as a lubricant. On the bottom edge, this assembly rests on a creosoted wood chair, while on the side edges the assembly rests against the small cork strips previously mentioned. The purpose of these short strips at 2 foot intervals is to compensate for expansion and contraction and to take up any unevenness caused by the glass not being cut exactly square.



## • STAIRWAY WIDTH CONSERVED

By Lancelot Sukert, A.I.A., of Sukert & Cordner,  
Detroit

WHERE space is limited, the handrail may be recessed and run with but a 1 1/2" projection, making it possible to provide the necessary width and yet have a handrail in places required by the building code.



## • STEEP STAIRWAYS MADE SAFE

By A. H. Albertson, A.I.A., of A. H. Albertson &  
Associates, Seattle, Wash.

THE stairway to the "captain's walk" in the Northern Life Tower Building, Seattle, Wash., is a unique solution of a steep yet serviceable stairway that requires little space. Note that the stairs are split in the middle and that the treads are staggered to accommodate a full step for each foot, in going either up or down. While the rise of each section is 19 1/2", staggered treads give the same result as a stair with 9 3/4" risers.

**FIRST PRIZE,  
CLASS A**

Wabash Avenue Bridge,  
Chicago. Cost  
\$1,750,000.  
Designed  
by Thomas G.  
Pihlfeldt, engi-  
neer of bridges



JUDGED THE MOST BEAUTIFUL

# Steel Bridges

BUILT IN 1930

**FIRST PRIZE,  
CLASS C**

Delton Bridge,  
Sauk County,  
Wis. Cost,  
\$54,000. De-  
signed by the  
Wisconsin State  
Highway Com-  
mission

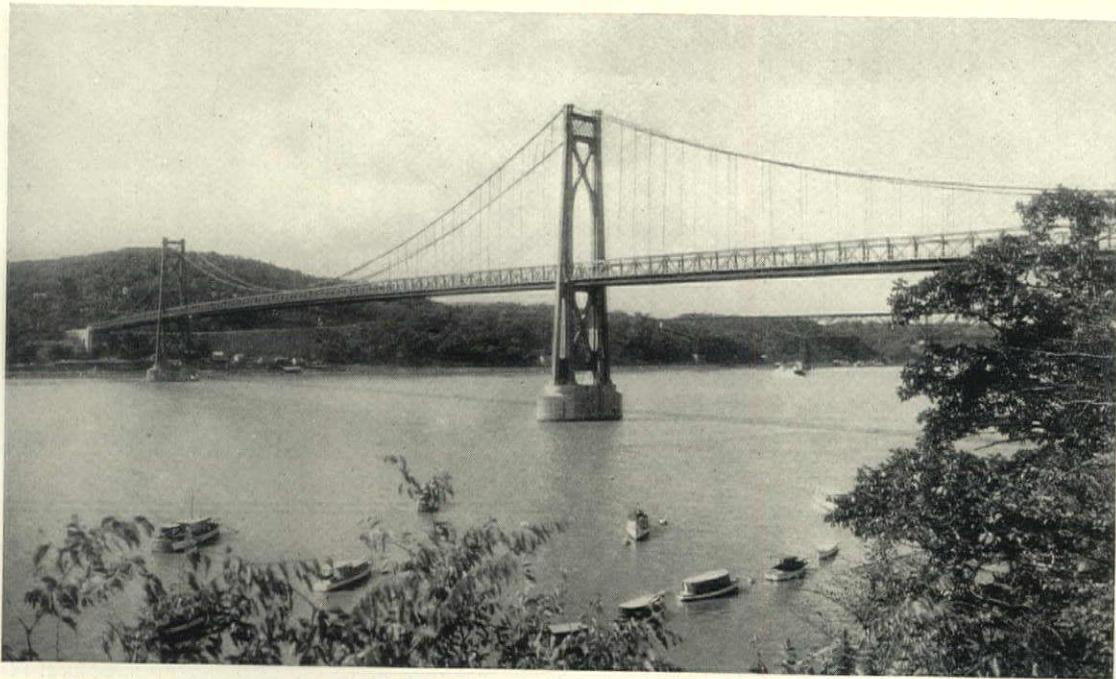


**T**HE third annual competition conducted by the American Institute of Steel Construction for the most beautiful steel bridges erected in the United States and Canada resulted in awards being made as pictured on this page.

Class A was for bridges costing over \$1,000,000, Class B between \$500,000 and \$1,000,000 (no awards, because no entrant of sufficient merit was recorded), and Class C, under \$500,000.

The jury consisted of Francis Lee Stuart, president of the American Society of Civil Engineers; Robert D. Kohn, president of the American Institute of Architects; Frederick L. Ackerman, A.I.A.; Dr. William H. Burr, consulting engineer; and Benjamin F. Betts, A.I.A., editor of *The American Architect*.

Awards were made on the basis of a proper use of the material, skill shown in arriving at the solution of the problem, and consideration of the general condition under which the bridges were built.



**FIRST  
HONORABLE  
MENTION,  
CLASS A**

Mid-Hudson  
Bridge, Pough-  
keepsie, N. Y.  
Designed by  
Ralph Modjeski  
and Daniel  
Moran

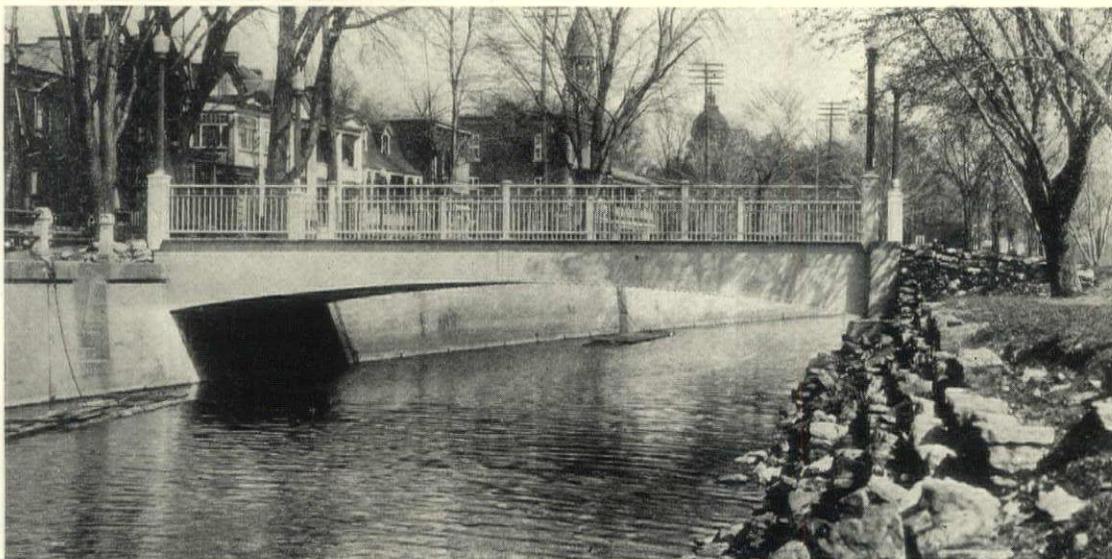
**SECOND  
HONORABLE  
MENTION,  
CLASS A**

Montreal Har-  
bor Bridge. De-  
signed by Mon-  
sarrat & Pratley



**HONORABLE  
MENTION,  
CLASS C**

Lachine Bridge,  
Lachine, Can-  
ada. Cost  
\$3,100. De-  
signed by R.  
Dorion, city  
engineer



» » what to tell  
your lawyer

# WHEN YOU SUE

By Emery Stanford Hall, F.A.I.A.



MR. HALL acted as Secretary of the Illinois Society of Architects from 1905 to 1914. He writes, "During that period pretty nearly every architect in Chicago who had to go to court to collect his bill called me in as a witness." Mr. Hall wrote the "Articles of Agreement" reproduced on the facing page

**T**HE legal rights of the architect are but faintly understood by the architectural profession and hardly more by the legal profession. This is because, in order to understand the right of its clients, the legal profession must first understand these clients.

To understand anyone, one must be able to visualize that person's viewpoint. In other words, be able mentally to dramatize his life purpose. The lawyer has to get his knowledge of architectural purpose from his architectural clients. If they do not understand something of the moving of the legal mind, they are unable to tell their story to their lawyers effectively.

The legal mind is bred and trained to believe that there is no right to demand remuneration unless there is an equitable consideration. The lawyer must have properly built equity as a basis for a legal claim. He has to believe in the equity of his client's claim in order to adequately present it. He is trained to talk. Of words, he has many. His repertory is stored with tricks of phraseology and word weapons of persuasion, but he does not score in a court of real discernment and exact integrity unless he believes in the just equity of his case. Both judges and juries are affected by the sincerity of the advocate's plea. They are human, they cannot help it.

The sentiment of architects is rightly opposed to corrupt court or legal practice and were it not, the emoluments of architecture are not sufficient to make it possible for the architect to yield to them. The very existence of architecture is dependent upon its absolute integrity and judicial fairness of expert decision. With these principles bred in the bone, it is impossible to consider any methods of seeking justice other than on the basis of fair equity.

The equities of architectural service, for which an architect has a right to demand remuneration, must be clearly defined in order to make them tangible to judge, jury and advocate. It is the duty of the advocate to make them clear to judge and jury. If he is selected

**1—WHAT ARCHITECTURAL SERVICE** consists of should be clearly explained, including:

- a . . . Notes, preliminary studies, and all other data used to develop the architectural problem
- b . . . Why plans and specifications are merely a means to an end
- c . . . Long and expensive education and practical training of the architect
- d . . . Working and reference library built up through many years, catalog files, etc.
- e . . . Draftsmen and others who have to be employed and paid in order to give preliminary service to the client.

**2—DIFFERENCE BETWEEN** the professional service of an architect and the business activity of a general contractor

**3—FEASIBILITY OF PROJECT** and its earning power are determinable only after the architect has done most of his work

**4—ONLY THE OWNER** is served by the preliminary work, for it was done for a particular site and a particular purpose—it is of no use to any other client

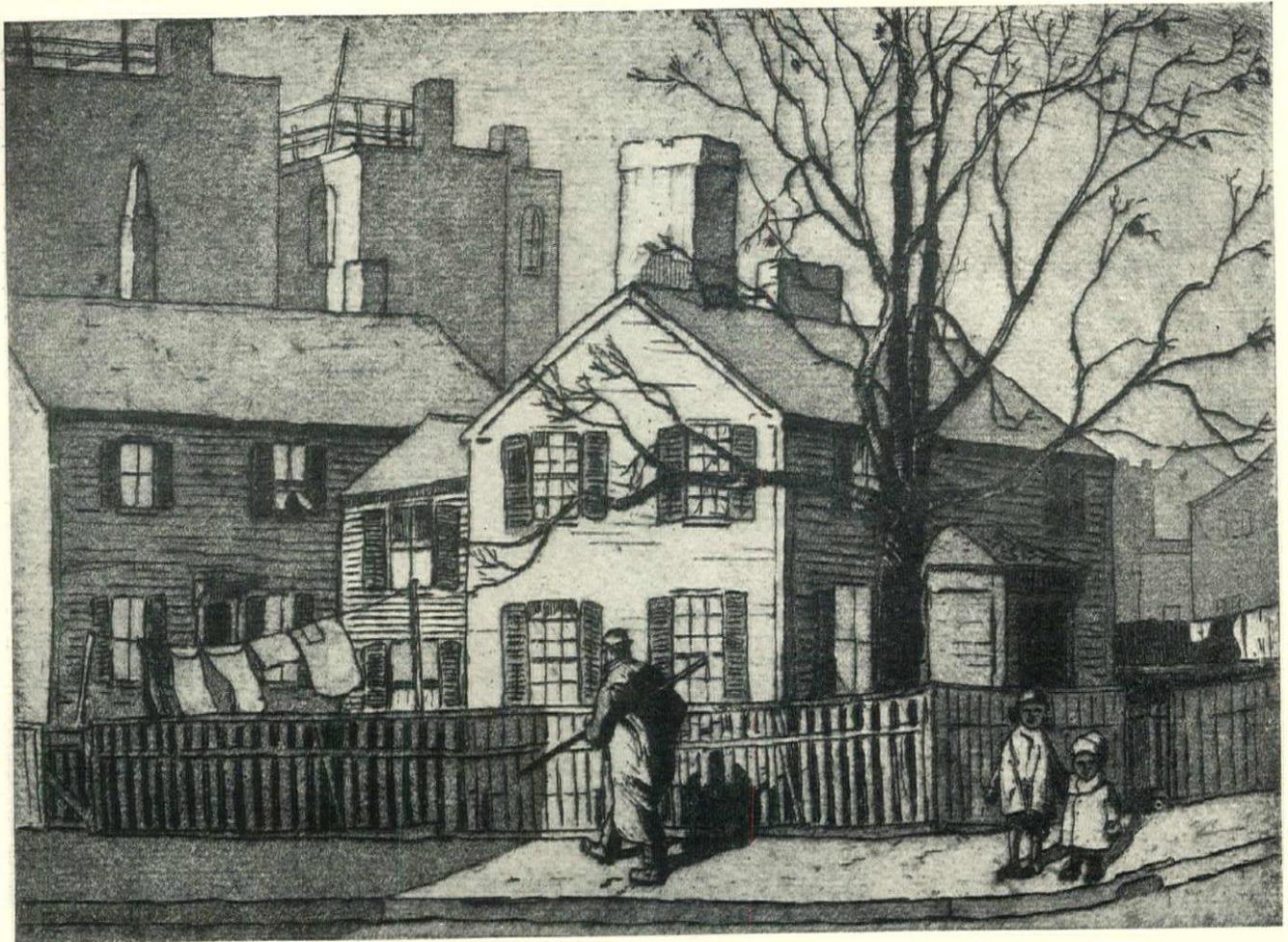
**5—TIME AND LABOR** are involved in the evolution of mass and detail, provable by preliminary studies

**6—EXPERT JUDGMENT** expressed without thought of personal interest is what the owner buys and pays for

**7—SUPERVISION** requires expert decisions, considerable time, and frequently the salary of an employee paid by the architect to protect the owner's interests

**8—CONTRACTS** are arranged and drawn up, contacts made for estimates, and other detail work done by the architect





# ETCHINGS . . .

CABOT STREET  
BOSTON  
JONES

By

**PRESCOTT M. M. JONES**

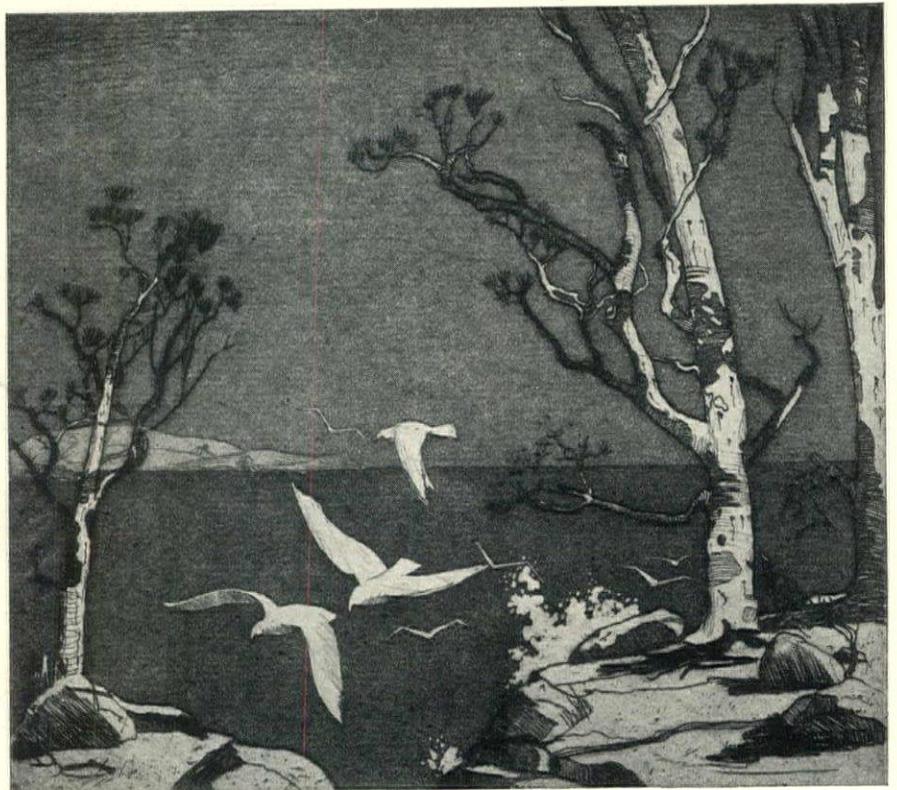
of Rockport, Mass., whose etchings have been exhibited in most of the principal print shows in this country.

**WOODRUFF K. AYKROYD**

a draftsman, Toronto, Canada. A book of his sketches, "Travel Sketches in the Old World," is now on the press of a Chicago publisher

**ALFRED EASTON POOR**

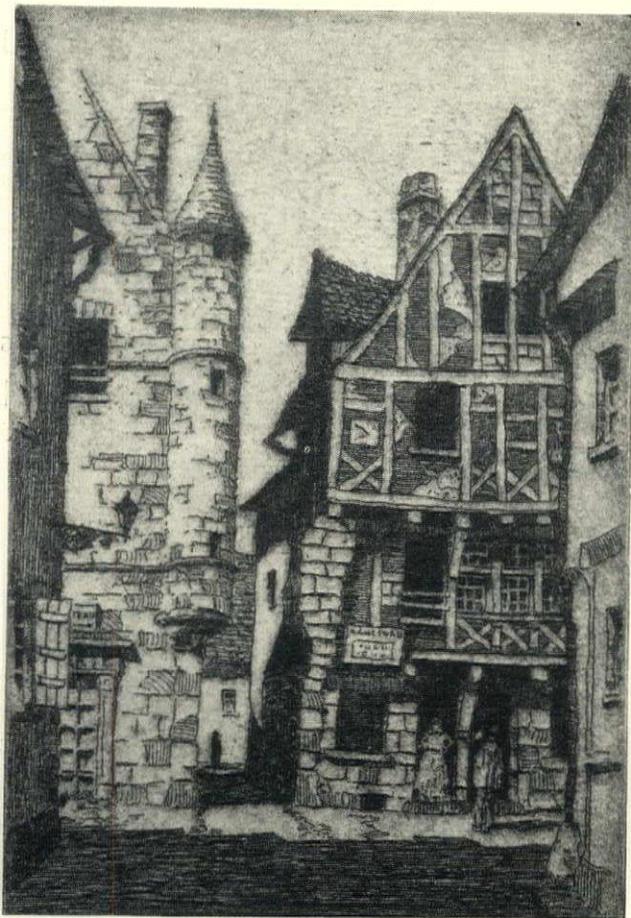
a former holder of the Woodman Travelling Fellowship in Architecture, and associated in the practice of architecture with Robert Perry Rodgers in New York City under the firm name of Rodgers & Poor



"VANGUARDS OF THE STORM"

JONES

THE AMERICAN ARCHITECT



CHINON, FRANCE

AYKROYD

CAUDEBEC-EN-CAUX

JONES



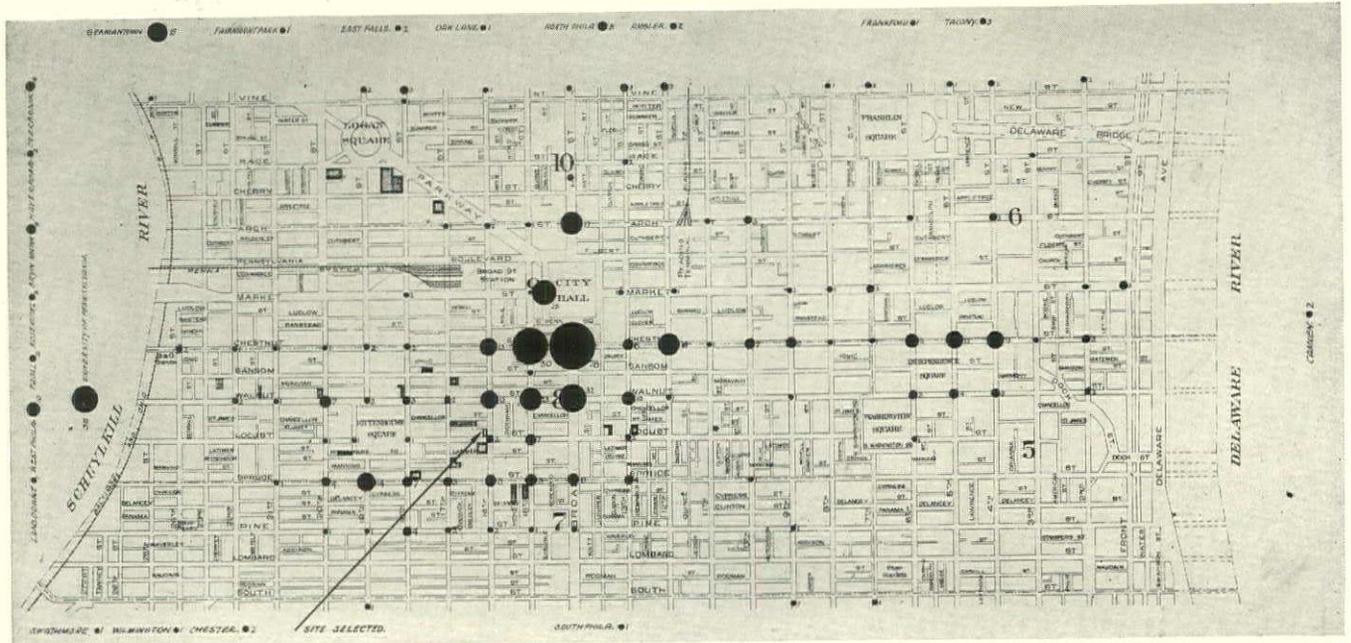
FISH WHARF  
PROVINCETOWN

POOR

# How Research Showed WHAT TO PLAN FOR

By Grant M. Simon, A. I. A.

The story of what was done before starting to plan the University Club Building, Philadelphia



N. W. Suburbs (Inc. W. Phila. and U. of P.) 85													N. E. Suburbs 4												
Northwest													Northeast												
North of and not including Eleventh St. 127													South of and not including Eleventh St. 103												
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RECEIPTS AND DISBURSEMENTS.									
CLUB	Initiation	Rec'd Dues	Cont. fund	How Made	Total	Total	Disbursements	Profit and Loss	Balance
YALE	30.00	150.00	25.00	from	185.00	185.00	185.00		0.00
UNIVERSITY New York City	200.00	100.00	100.00		400.00	400.00			
HARVARD New York City	20.00	100.00	100.00		220.00	220.00			
UNIVERSITY St. Louis Missouri	100.00	100.00	100.00		300.00	300.00			
PRINCETON New York City	30.00	100.00	60.00		190.00	190.00			
UNIVERSITY Boston Mass.	100.00	100.00	100.00		300.00	300.00			
BUFFALO ATHLETIC Buffalo N.Y.	200.00	100.00	100.00		400.00	400.00			
UNIVERSITY Chicago	200.00	100.00	100.00		400.00	400.00			
DETROIT Athletic Club Cass Avenue	100.00	100.00	100.00		300.00	300.00			
NEW YORK Athletic Club	100.00	100.00	100.00		300.00	300.00			
CLEVELAND Athletic Club	100.00	100.00	100.00		300.00	300.00			
RITTENHOUSE Philadelphia Pa.	100.00	100.00	100.00		300.00	300.00			
UNION LEAGUE Philadelphia Pa.	100.00	100.00	100.00		300.00	300.00			
MANUFACTURERS Philadelphia Pa.	100.00	100.00	100.00		300.00	300.00			

MEMBERSHIP DATA.									
CLUB	Date of Organization	Total Members	Life	Resident	Non-Resident	Foreign	Women	Junior	Senior
YALE	1897	5700	100	3700	2400		4	4	ans.
UNIVERSITY	1865	4200	300						
HARVARD	1865	6067	247						
UNIVERSITY	1871	788							
PRINCETON	1887	3651	44						
UNIVERSITY	1890	4149	430						
BUFFALO ATHLETIC	1923	3421	2000						
UNIVERSITY	1887	3265	21						
DETROIT	-	4065	none						
NEW YORK	1848	8700	1000						
CLEVELAND	1910	2600							
RITTENHOUSE	1875	579							
UNION LEAGUE	1907	150	19						
MANUFACTURERS									

BUILDING AND CHARACTERISTICS.									
CLUB	First Location	Subsequent Locations	Reason for Change	Character	Date of	Size	Cost	Telephone	Number of
YALE	26 West 34th St. N.Y.C.	26th St. N.Y.C.	Business	1914	100 x 100	100	155	10	1
UNIVERSITY	45th St. N.Y.C.	45th St. N.Y.C.	Business	1899	100 x 100	100	155	10	1
HARVARD	26th St. N.Y.C.	26th St. N.Y.C.	Business	1902	100 x 100	100	155	10	1
UNIVERSITY	St. Louis Missouri	St. Louis Missouri	Business	1923	100 x 100	100	155	10	1
PRINCETON	St. Louis Missouri	St. Louis Missouri	Business	1923	100 x 100	100	155	10	1
UNIVERSITY	Chicago	Chicago	Business	1909	100 x 100	100	155	10	1
BUFFALO ATHLETIC	Buffalo N.Y.	Buffalo N.Y.	Business	1923	100 x 100	100	155	10	1
UNIVERSITY	Chicago	Chicago	Business	1909	100 x 100	100	155	10	1
DETROIT	Detroit	Detroit	Business	1916	100 x 100	100	155	10	1
NEW YORK	New York	New York	Business	1898	100 x 100	100	155	10	1
CLEVELAND	Cleveland	Cleveland	Business	1910	100 x 100	100	155	10	1
RITTENHOUSE	Philadelphia Pa.	Philadelphia Pa.	Business	1890	100 x 100	100	155	10	1
UNION LEAGUE	Philadelphia Pa.	Philadelphia Pa.	Business	1910	100 x 100	100	155	10	1
MANUFACTURERS	Philadelphia Pa.	Philadelphia Pa.	Business	1910	100 x 100	100	155	10	1

OTHER CLUBS WERE INVESTIGATED to determine the relationship between size of building, membership, income, and operating expenses; and to afford a basis for analyzing the various income producing departments as to space occupied and income of each

opinion that the club must move, a building committee was appointed, and an architect chosen.

The problem was a difficult one. While it was agreed that a change of residence was imperative, the end of the pilgrimage was wrapped in a fog of conflicting opinions. Some favored a small luncheon club, some an alteration of another old house, and some a fully equipped and elaborate house on the Parkway.

The club owned a valuable site on an important street, members had grown accustomed to its convenient location; they would not walk very far to a new site. There were serious financial problems to be met. There were, in short, many opinions and many problems.

Numerous locations were considered, including sites on the Parkway. Local customs and the Market Street barrier, a Philadelphia social idiosyncrasy, dictated the selection of a site nearer the business and financial center. The business addresses of the resident members were plotted, and the site chosen is adjacent to the greatest density of membership population.

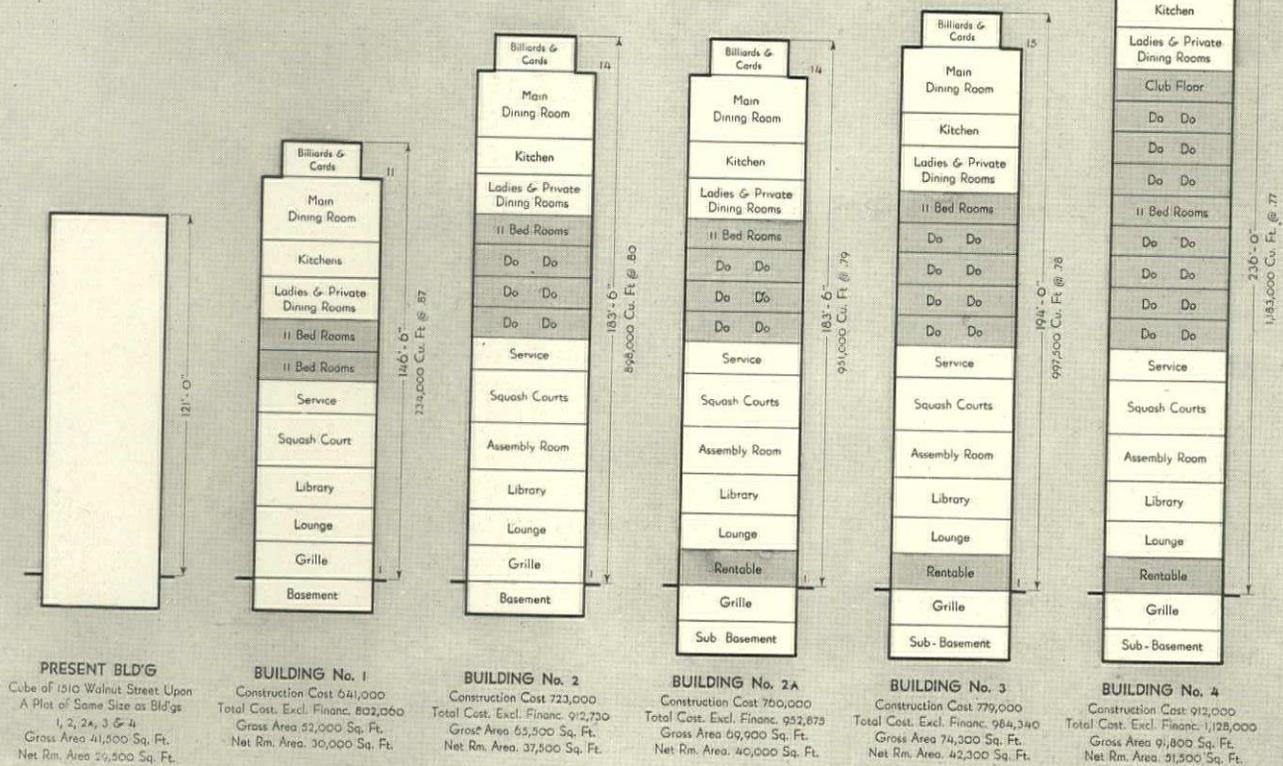
This location with three street frontages, but with an area of only 4700 square feet, is probably one of the smallest building sites occupied by an important club. To secure advantageous use of the site air rights were acquired on the fourth side of the plot.

Preliminary to establishing a definite program for the design of the building, a survey and analysis of the then existing club house facilities were made. Some fourteen clubs in the East were visited and data accumulated pertaining to their membership, finances, operation, maintenance, and physical characteristics. This data was analyzed and a series of charts prepared to afford a basis of comparison of different clubs.

As a result of this study the following general considerations were incorporated in a preliminary program: 1. A belief that the various departments of the club could be operated without a yearly loss. This is fundamental. 2. It was observed in all the clubs visited that the greatest net revenue was derived from the sleeping rooms. The effort then was to determine the maximum



5 Proposed Heights Were Submitted  
Final Choice Was Between No. 3 and No. 4



**PRESENT BLD'G**  
Cube of 1516 Walnut Street Upon A Plot of Same Size as Bld'gs 1, 2, 2A, 3 & 4  
Gross Area 41,800 Sq. Ft.  
Net Rm. Area 29,500 Sq. Ft.

**BUILDING No. 1**  
Construction Cost 641,000  
Total Cost, Excl. Financ. 802,000  
Gross Area 52,000 Sq. Ft.  
Net Rm. Area 30,000 Sq. Ft.

**BUILDING No. 2**  
Construction Cost 723,000  
Total Cost, Excl. Financ. 912,730  
Gross Area 63,500 Sq. Ft.  
Net Rm. Area 37,500 Sq. Ft.

**BUILDING No. 2A**  
Construction Cost 760,000  
Total Cost, Excl. Financ. 952,875  
Gross Area 69,900 Sq. Ft.  
Net Rm. Area 40,000 Sq. Ft.

**BUILDING No. 3**  
Construction Cost 779,000  
Total Cost, Excl. Financ. 984,340  
Gross Area 74,300 Sq. Ft.  
Net Rm. Area 42,300 Sq. Ft.

**BUILDING No. 4**  
Construction Cost 912,000  
Total Cost, Excl. Financ. 1,128,000  
Gross Area 91,800 Sq. Ft.  
Net Rm. Area 51,500 Sq. Ft.

HOW HIGH TO BUILD was a problem solved by studies of various building heights

and maintenance costs were prepared for five different buildings of different heights, as illustrated above. These studies were compared with the facilities of the then existing club building.

The six plans varied from a net room area in the old five-story building of 29,500 square feet, to a net room area in the largest building with nineteen stories of 51,500 square feet.

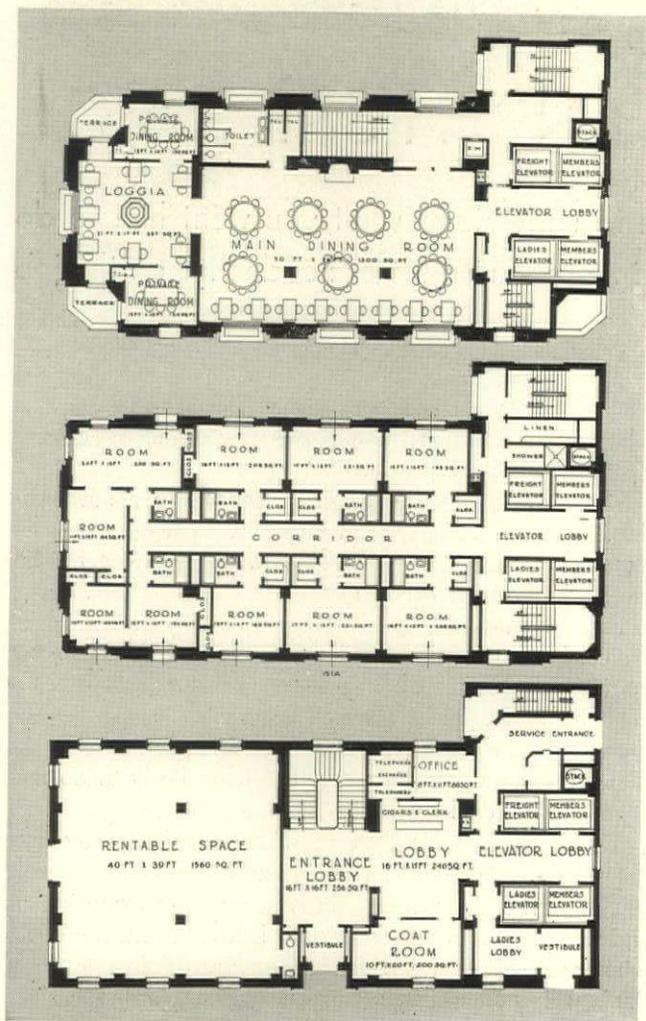
It was believed that the largest building would amply take care of any future growth of the club; therefore, the new club building would of necessity be somewhere between these two extremes.

In order to present this matter to the membership for approval, a tentative program was made for a fourteen-story building with provision for three additional stories.

This program together with the financial plans was unanimously approved by the membership.

After a careful review of all the data available, the following program was made the basis for the design of the new building.

Two basements should be (Continued on page 92)



**INTERIOR COLUMNS** were located with reference to economy in planning interior arrangement. Floor plans at the left show the main floor, typical bedroom floor, and the main dining-room floor



## PUT YOURSELF IN HIS PLACE

Make it easy for him to understand what you want him to do and how to do it, and there will be fewer headaches on the job

By EDWIN S. PARKER

Consultant on newspaper buildings  
with S. P. Weston, Inc., New York

**W**ERE you ever in a hurry to get a job going, and then have to stop everything to read directions? Speaking confidentially, did you really stop and read them, or did you just glance through them, assume you knew what was to be done anyway, and get the work going? Well, that is what the man on the job does too, only he doesn't read half as easily as you do.

True, the specifications are a vital part of a contract, and the man on the job *should* read them in detail. But the fact remains that he is hand-minded and not eye-minded, and he doesn't read them carefully. The only way out is to write something so simple that he can read while he runs and understand when he reads. He is

always on the run and that is the only chance he gets to look at the "specs."

There are three things which happen to a specification. The estimator reads it; the foreman tries to read it; and, on occasion, everybody wrangles over it. So the subject can be divided easily into three parts.

First, it must be possible for the estimator to take off complete quantities and make a fair bid. He must know just what his work is to include and what is to be done by others and by which others.

Second, the man on the job should find it easy to locate the essentials *at once*; just what he is to do and how he is to do it.

Third, the specification must be discriminating and definite enough to be legally binding in case of a dispute.

The legal end is of very little interest to the workman, and it is useless to keep repeating it throughout the book. The standard A. I. A. documents are invaluable here. Ambiguities should be scrupulously avoided in the body

## » » IF YOUR SPECIFICATIONS ARE DEFINITE AND EASY TO UNDERSTAND

The estimator can readily take off complete quantities and make a fair bid

The man on the job can locate information quickly and is more likely to follow directions

And the owner receives greater protection in case of a dispute

of the specification to prevent a dispute, on the "ounce of prevention" principle. Take as an example: "The forms for the floors shall be level . . . etc." Well, just how level shall they be? An inch or two out is plainly too much, and to work to 1/16 is too close. On the job, the foreman will assure you that the plaster will easily cover the inch difference that is plainly visible . . . the lathers take care of all that . . . that's as close as we ever set them . . . etc., etc. So unless you say that the forms shall be within some definite dimension of level, the floor gets poured. Then the plasterer says he can't do anything with a ceiling like that . . . just look at the way it waves . . . he'll do the best he can of course. And then you have to take the owners through and assure them most ceilings are like that nowadays, and it couldn't be helped anyway.

Say exactly what you want or don't say anything. If it is ambiguous you will take whatever the contractor chooses to give you, perhaps with much argument and no results. Tell him how much water he must use in his concrete and just how he is to measure his materials. Say beforehand what will be considered an equal—it is awkward and difficult to settle it later, and it has to be settled some time. And if you find that your wording is beginning to ramble—stop and think, for evidently you don't know exactly what you want done.

But don't specify at length things you can't possibly get or check. Don't specify a material that is not available—everything on the market is "equally good" to the average contractor. Don't specify such things as the chemical or physical properties of iron or steel. They are both so made that you will get the regular product anyway unless you pay a price. Such things increase the size of the book and make it harder to find the important items.

The ultimate aim of a specification, however, is to reach the man who actually does the work. There should be a clear grouping of items so that what is relevant only as preliminaries or as technical or legal, does not have to be read when looking for particular instructions. Keep things distinct, clear and make them brief, and remember that the man on the job works easier than he reads. Capitalize important items so he can find them. Say a thing once, clearly, and in its place.

I quote from a section on stone work which was picked at random from a typical specification. "The face shall be set on thoroughly soaked wooden wedges which shall not be removed until the building is cleaned and ready for pointing." A cook-book doesn't waste words like that. It is all wrong from the point of view of exposi-

tion. True, you can find what is wanted if you read it carefully, but a workman reads with difficulty and under confused conditions. The directions should be explicit. Say rather: "Set face on thoroughly soaked wooden wedges. Leave them in place until ready to point." This makes for brevity and clearness, and leaves no doubt as to what is expected of him. Elsewhere it should say that the building shall be cleaned before pointing, and what the workman actually does is to pull the wedges out as he points.

**T**HIS instruction element is really the important thing. If everyone is told what to do and what to use so that there is no question there will be no legal problem to settle. Buildings are not built in law courts, and good faith is at the bottom of every transaction. When a wrong material gets in place or a piece is wrongly set, do we order it out? Very rarely, for there is always some qualifying circumstance. And besides, the delay in the job would cost everyone more than the item is usually worth. So we get our heads together and go through the agony of finding some way out.

Good faith is at the bottom of a job, with human variations of course. I defy anyone to tell what a plasterer is putting into his mortar box. If you go poking around a job they are apt to dislike you and do things to spite you behind your back. A lot of things are their business anyway, but they, fundamentally, want to know just what you yourself want done—that is at the bottom of it all. That is what a specification is for.

Let us examine the situation from another point of view. A set of men, highly trained to think and read, and who are constantly engaged in thinking and reading, plan a building. They must pass their ideas on to men who work with their hands and who read much less easily. Hence the vital instructions should be in short sentences, well grouped, and with special points emphasized. Legal points, which are always involved and lengthy, should be kept separate. Then when the plumber, for instance, is ordering valves, he can quickly find out if he can use his choice or must get a certain kind. And if he has to put a certain kind of trap in certain places, he discovers it before he has all his lines run.

Our highly developed schemes may be perfect, but if the man on the job doesn't grasp them, we have the heart-break of seeing the job botched. It is no use pointing to a secluded paragraph afterwards and proving that it is his fault. It should have been so plain that he couldn't have missed it. When he misses it—is it his fault or our own?

# « « « "We Represent Every

BY HENRY C. COLLINS

Editor of the Bulletin of the Northern Section

California has perfected a state organization with a good income which can go before the state legislature and truthfully say, "We represent every architect in California"

**W**HEN the Northern California Chapter of the American Institute of Architects invited all certified architects of Northern California to a meeting to discuss the subject, "Support of the State Board of Architecture," the seed was cast for an activity within the profession which was to come to flower in the organization of the State Association of California Architects.

With an attendance of approximately one hundred architects, the meeting was held February 28, 1928, in San Francisco. Four of the members of the Northern District of the State Board of Architects were present at the meeting and presented the situation to the assembly. Albert J. Evers, then secretary of the board, pointed out that enforcement was not uniform over the entire state. He proposed that, to make the law equitable, enforcement should be uniformly applied in the smaller communities as well as in the large cities, and that this result be brought about by unanimous, organized support of the board by all certified architects in the state. Mr. Evers said, "The building industry and the public at large should place their influence and support behind the board, but it is hoping for too much unless the architects themselves make the primary moves."

Discussion from the floor showed that a spirited feeling of enthusiasm had been aroused. This manifestation of unity and conviction of thought was brought to a climax by the passing of a resolution calling for the formation of a temporary association of certified architects in Northern California to promote the enforcement of the Act, and for the appointment, by the President of the Northern California Chapter, of a committee to arrange for such organization and for policies and methods; and for the president to advise the Southern California Chapter, A. I. A., of this action, suggesting some similar activity in the southern part of the state.

An organization committee was appointed. Selecting for the organization the name, The State Association of California Architects, and deciding that all certified architects of California would be considered to be members, the committee set about outlining general purposes and objectives. The organization committee issued a circular letter addressed to all certified architects in

the Northern District. Outlining the work to date and advising of the drafting of a constitution and by-laws, this letter stated that a meeting would be called to vote on such documents; and that, prior to this meeting, a conference would be held with architects in the Southern district.

A general correspondence had been carried on with the secretary of the Southern District Board, and with Myron Hunt, then regional director of The American Institute of Architects; but an opportunity to present the matter to the directors of the Southern California Chapter did not immediately occur. As a result the organization committee in the North, spurred on by the impetus given it by the enthusiasm manifested on every side, deemed it advisable to call a general organization meeting before the Southern California Architects had been more than barely advised of the movement.

Just at this point, very fortunately, the annual joint meeting of the State Board of Architecture was held in Los Angeles April 10 and 11, 1928. The Northern District Board members were fully informed of the work which had been done on the Association because the secretary, as an ex-officio member of the organization committee, had participated in all of its deliberations. The entire membership of the Northern District Board attended the Los Angeles meeting and, after considerable discussion, the Southern Board agreed to support a state-wide movement as represented by the proposed State Association.

The second week following the joint state board meeting, the secretary and the regional director, who was also a member of the state board, met with the directors of the Southern California Chapter, A. I. A. Again, after much discussion, it was agreed that while the directors were not unanimously in favor, they were at least convinced of the advisability of a state organization under the auspices of and with the support of the Institute chapters.

**T**HE Southern California Chapter called a mass meeting of all certified architects May 8, 1928, and invited a delegation from the North to help present the situation. The outcome of this meeting, attended by over 200 architects, was the passing of a resolution calling upon the president of the Southern California Chapter to appoint an organization committee to work with the similar committee in the North. The following day the Northern delegation met with a group from the South. Many of the details of organization worked out at this meeting were those finally adopted. It is interesting to note that at this meeting it was decided not to prosecute violations of the Certification Act, but rather to prepare for revision of the Act at the earliest possible date.

There was then undertaken the huge task of effecting an organization embracing the some 1200 architects scattered from one end to the other of the nation's second largest state. The state was divided into districts, and one architect in each district was asked to call the local

# Architect in California"

## HOW THE ASSOCIATION WAS ORGANIZED

ALL certified architects of northern California were invited to a meeting held by the Northern California Chapter, A.I.A., to discuss enforcement of the state Certification Act.

It became obvious that a state association was necessary to effectively deal with matters such as this. Decision was made to form the State Association of California Architects with every certified architect in California a member.

THE Southern California Chapter, A.I.A., was advised of this action, and called a similar meeting.

To bring all 1,200 architects in the state into the organization, the state was divided into districts. One architect in each district was appointed to call the local men together to elect a district advisor.

Upon certification, every architect automatically becomes a member unless, by written request, he excludes himself from the association. He is advised of his membership and the district advisor gets in touch with him and outlines the aims of the association.

There are two classes of members. Active members pay annual dues of \$3; associate members are those who do not contribute to the support of the association.

To provide funds, the association made arrangements with a building report service to furnish building project news in return for a commission. Last year, \$10,000 was secured from this source.

men together to acquaint them with the developments to date and to elect a district advisor. At the same time the organization committees were working on the framing of the constitution and by-laws.

The first meetings of the two sections of the newly formed Advisory Council were held in June, 1928, at which meetings the most important item of business was the selection by each council of two architects at large to serve on the Executive Board. The chapters of the Institute and the State Board of Architecture having named their representatives to the Executive Board, the two sections of the board held the first joint meeting at Santa Maria, a point midway between Los Angeles and San Francisco, July 17, 18 and 19, 1928. At this meeting officers were chosen to serve until the convention of 1929; and discussion revolved about the framing of the objectives of the organization and details of the constitution.

AT this point it might be well to introduce a brief statement of the purposes and organization as follows:

"The State Association of California Architects is a voluntary and non-profit organization comprising for its membership every person who, by authority of the state law regulating the practice of architecture, holds a certificate as an Architect in the State of California. The objects of The State Association of California Architects, as set forth in its constitution, are:

"To advance the science and art of architecture; to insure to the public efficient architectural service; to encourage architectural education; to maintain the honor and dignity of the profession of architecture; to enlighten the public in relation to the province of architecture in the body politic; to advocate proper legislation and to oppose improper legislation affecting architectural practice; to support the State Board of Architecture; to cooperate with other professional associations, and to cultivate social intercourse among its members.

"The highest authority of the organization rests in a democratic gathering of architects in annual convention held in October. In the interim between conventions full power and authority, within limitations fixed by the constitution and by-laws, is vested in an Executive Board. For administrative purposes the Association is divided into the Northern and Southern Sections with headquarters at San Francisco and Los Angeles. The Executive Board of each section is composed as follows: Two members named from its membership by the district board of the State Board of Architectural Examiners; two members named by the local chapter, or chapters, of The American Institute of Architects; and four architects at large elected by the Advisory Council of the Association. The Regional Director of The American Institute of Architects for its ninth district is, ex-officio, a member of the Executive Board of The State Association of California Architects.

"The two sections have been further divided—usually by counties—into districts (Continued on page 80)



L. PIKOLA 1929



**JOHN KNOX HOUSE, EDINBURGH**

crayon drawing by

GEORGE WITHERSPOON

of Theodore Visscher & James Burley  
architects, New York

■

**A HUDSON RIVER DOCK**

pen and ink sketch by

H. L. McCALL

of New York

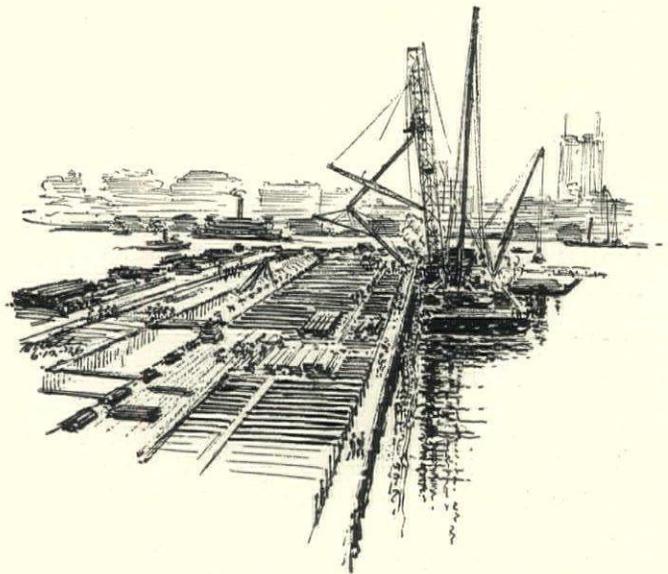
■

**RUINS**

lithograph by

LOUIS PIROLA

of Chicago



**SKETCHES**

# . . . As It Looks

## Why Conceal True Beauty?

THE bridge across the Hudson River from Manhattan Island to New Jersey nears completion. Strong, stalwart and beautiful, the massive steel towers rise skyward. They are true, honest, sincere. They need no added virtues to make them satisfy the eye. The original design calls for these towers to be encased in stone. Neither beauty nor utility would be better served by covering the massive steel columns. Why do it? The Port Authority has stated that final decision has been reserved. Some forty persons have protested the concealing of the supporting structural elements to one that argues for it. Truth is beauty. Why conceal it?

## Unification Plan Progresses

OF vital importance to the architectural profession was the meeting of the Unification Committee, recently held in Indianapolis for the purpose of developing a plan whereby the American Institute of Architects and the various state societies would be combined in an harmonious whole to work unitedly for the good of the profession. The committee was appointed at the San Antonio convention of the Institute, Edwin Bergstrom of Los Angeles being chairman. A working plan was developed which, however, is not yet in final shape for publication. It is expected that the plan will be presented to the Board of Directors this fall and finally voted upon at the next convention of the Institute, to be held this coming spring.

## Let's Face the Facts

UGUBRIOUS indeed is the picture painted by James Dalton in his article in this issue, "Let's Face the Facts and Go Back To Work." But it is a picture that needs to be clearly understood. It is a picture that many far-seeing architects will feel strikes close to home. For with lessened construction, with lessened business prosperity in general, the architectural profession need look for no easy plums to pick. What business there may be—and there always will be plenty, no matter how bad conditions may be—will go to the men who buckle down to hard work with a full realization of what confronts them. If architects are content to wait for their share of business to be handed over on a silver platter, they will sit down to many an empty dinner table. But if they make sure that the public understands just how valuable an architect is, just how great is this value in cold, hard dollars and cents, then it is reasonable to expect that they will handle a larger percentage of the building business than they ever did before. And this larger percentage can more than take care of the decrease in the total number of building operations. To get this larger percentage needs merchandising ability of no mean order, carefully planned cooperative advertising campaigns, and aggressive salesmanship.

## Army Buys Russian Matches

WITH our own American industries needing business, it seems farcical to read that the United States Army, requiring matches, called for bids and accepted that from Russian manufacturers. This bid was 25% below that of the lowest American bid. Under the law, according to Major Barry of the Quartermaster's Department, the Army must accept the lowest bid.

## If the Public Only Knew

IF the public had a better understanding of the functions of the architect, it is probable that the attitude of Government officials would be far different from what it is today. Since the public generally believes that the function of an architect is to make drawings, it sees no reason why those in government employ cannot make just as good drawings. As a matter of fact government employees can make just as good drawings and if these were the sole function of an architect, little would remain to be said on the question.

## A Trade-mark Idea

A CERTAIN architect, well, Harold Zook, Chicago, Ill., to be exact, has adopted a trade-mark. It is a spider web. Just why a spider web he fails to explain. But it's the idea that counts. On every job he finds a place to work in his insignia—in the pane of a leaded window, painted in the corner of a wall or as other opportunity may offer. It is a fortunate insignia, for should he fail to place his stamp of authorship on a building, probably a spider would find its own place to spin a web.

## Material Advertising

CONSIDERABLE harm is being done to the development of public good taste by the use in building material advertisements of poorly designed and even ugly buildings. Realization of this harm, which reacts to the detriment of the advertiser, caused the Indiana Society of Architects recently to pass the following resolution:

"That the Indiana Society of Architects questions the value of the advertising of building materials in newspapers, magazines, or other mediums that include with the advertisement illustrations and descriptions of poorly designed work not executed by architects. In the opinion of the Society the publication of stock plans and illustrations of poorly designed buildings in connection with the advertising of worthy building materials, leaves a false impression in the minds of the public as to the quality of the materials, is misleading as to what constitutes good design, and should be discontinued."

# to the Editors . .

## Washington Fees Raised

ARCHITECTS' fees are not high enough to cover production cost and to show a profit commensurate with the skill and experience necessary to design and plan a thoroughly efficient building. It is consequently of considerable interest to note that the Washington State Chapter, A. I. A., has adopted a new and higher schedule of charges. Their new fee for commercial, educational and similar buildings is from six to seven per cent; on churches, collegiate buildings, etc., seven to eight per cent; on residences, alterations, store fronts, interiors, etc., ten to fifteen per cent. The new schedule states that two-thirds of the commission represents production cost, and the remaining one-third professional fee.

## Called "Fuller Brush Man"

ONE New York architect is called by his associates, "The Fuller Brush Man." Why? Because he has developed a penchant for ringing doorbells. Recently he located three schoolhouse jobs in one day, each running well over one million dollars—just because he doggedly went out ringing doorbells. And consequently, his firm is in at the inception of the projects instead of being informed after the usual rush of competition starts. That is the easiest sort of selling, finding the prospect in time to help him make up his mind.

## The Oldest A.I.A. Member

THE distinction of being the oldest living member of the American Institute of Architects is held by George Keller of Hartford, Connecticut. In 1869 he became an Associate member and was made a Fellow of the Institute in 1886. If memory is not at fault he is eighty-eight years young, and hale and hearty. Among his architectural monuments is the war memorial gate at the entrance to the State Capitol grounds at Hartford, Connecticut. It was erected soon after the close of the Civil War and is an interesting monument of its time with its towers and frieze of soldiers in the uniform then in vogue. Many persons have passed through the gateway. Almost as many vogues in architecture and building have passed before the eyes of its designer.

## Congratulations Dr. Butler!

A DEGREE of Doctor of Science has been conferred on Charles Butler of New York City by Rensselaer Polytechnic Institute. Ordinarily this would not be news for honorary degrees are often conferred on deserving architects. But, when a school primarily recognized as an engineering school confers a degree on an architect, and it happens in New York State too, it becomes news. Congratulations, Dr. Butler!

## Quotes Or No Quotes

EDITORS have many perplexing questions placed before them. Here's one. When an inscription reading, for instance, Ben Franklin said "So and so," is placed on a building, is it essential that quotation marks be used? Apparently the question arose due to letter spacing or decorative consideration of the punctuation marks. Do inscribers, like poets, have special license? Is the omission of the quotation marks in such event justified by precedent? What would you say?

## Many Men, Little Work

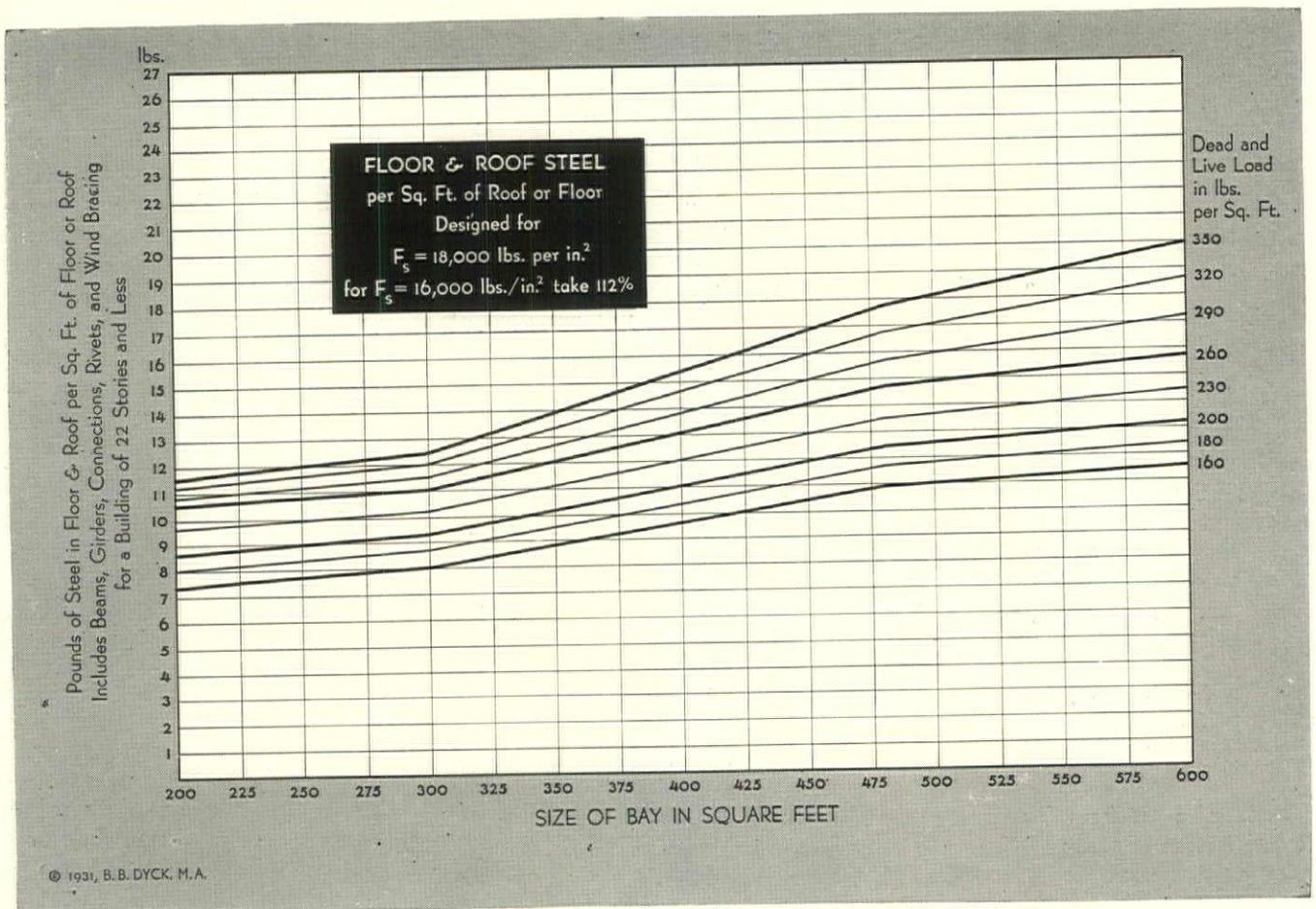
TAXPAYERS in Hartsdale, N. Y. voted on two propositions, one for the purchase of a \$13,000 fire truck and the other to pay six men to operate the truck. The proposition to buy the truck lost. The proposition to engage six men to operate it won. The town found itself with six truckmen and no truck. This condition maintains in many lines of endeavor. The simile can be given wide and obvious application today.

## Maybe Wall Paper Helps

A STORY is going the rounds of two men who purchased houses that had been built on speculation in the same development. They met several years after their purchases and were comparing notes. One complained about the way his house had gone to pieces and thought that the other's house had stood up better. The second man explained it by calling attention to the fact that the walls of his house were papered when bought and that the walls of the other house were only painted.

## Architects In Industry

BEAUTY is an intangible quality which, because of its very intangibility, is a thing difficult to secure, particularly in a commercial product. Such products are only too often the output of a designer who, though often thoroughly understanding the material he uses, yet has not the viewpoint of a trained artist. And so it is refreshing to see advertisers in the building field come more and more to a greater appreciation of the architect as a designer of their products. Among these is the Harrington and King Perforating Company, which recently conducted a competition for grille designs. As is usual with sketches submitted by those skilled in architectural design, the results were decidedly pleasing. Beauty has a large cash value, and it is to be hoped that more and more manufacturers will come to the architect for expert advice and counsel in order that the full measure of beauty possible may be obtained.



**BEAMS**—First, determine number of square feet in average bay and locate at bottom of chart. Second, follow vertical line to where it crosses heavy lines. Third, knowing the design load, locate this load at right side of chart. Fourth, follow heavy line to its intersection with vertical line found in second step. Fifth, follow light horizontal line from this intersection to left of chart. Sixth, multiply this figure by number of square feet in typical floor, multiply result by number of column-supported floors. This final figure is weight of steel in pounds for floor construction.

## HOW TO FIGURE Structural Steel

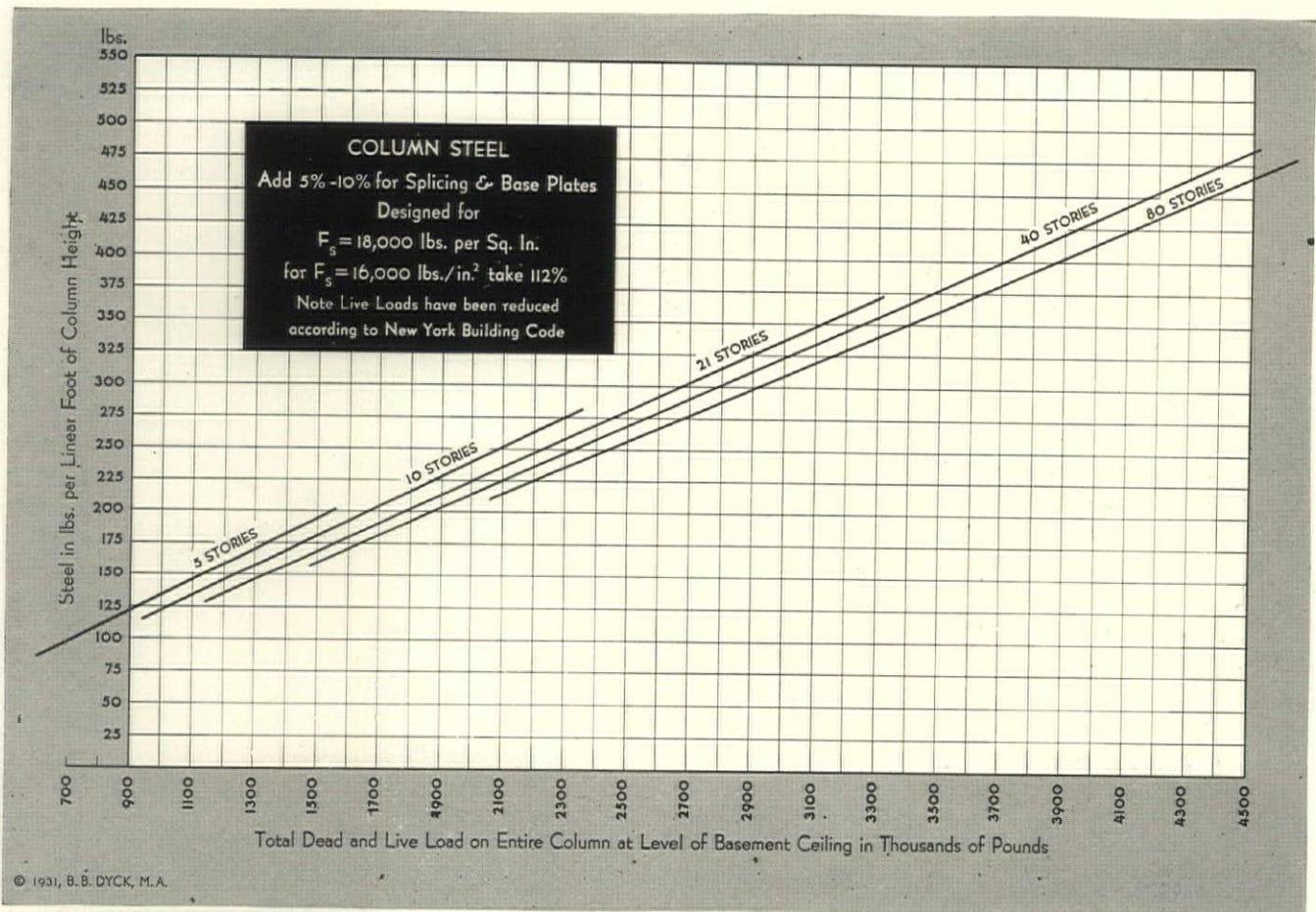
Mr. Dyck is an engineer who, to speed up his own estimates, developed this quick and easy method of figuring the amount of structural steel in apartment, hotel, office, and loft buildings of the standard commercial type.

**S**TRUCTURAL steel is one of the major items of building cost and requires for its detail quantity estimate an unproportionally large amount of time. The tonnage of steel in a building with a given ground area varies with the loads carried, spans and height. All other conditions being the same, the shape of the building has a negligible effect on the weight of steel required per square foot of floor and can be disregarded in all cases where relation of width to length does not exceed 1:3.

An ideal short-cut method of estimating steel for a commercial structure ought to have the following features: a scientific basis, simplicity in use, economy of time.

With the case in hand a scientific basis can be established: first, by a realization of cause and effect; and second, by the application of the principles of applied science to establish the continuity in the relationship of these two phenomena.

In seeking the cause, we have to discard classes of buildings as inadequate. As far as steel is concerned, any class of building is designed to carry loads. If we assume that four classes of buildings—apartment, office, loft and warehouse—cover the total range in loads, we still have a range in loads within each of these classes, as building codes of various communities will show. Loads, dead and live, thus, are the prime cause. The effect is a certain amount of steel for a given column spacing, as far as floor or roof steel is concerned. Ex-



**COLUMNS**—First, multiply square feet in average bay by design load. Second, multiply result by number of floors, which gives total load at level of basement ceiling; locate corresponding figure at bottom of chart. Third, follow vertical line from this figure to heavy line indicating number of stories. Fourth, follow light horizontal line left, where will be found pounds of steel per linear foot of column height. Five, multiply this figure by height of building, also by number of columns. This final figure gives total steel in all columns.

# Costs in 30 minutes

By BERNARD B. DYCK, M.A.

pressed in other words, each given design load and column spacing will effect a certain amount of floor steel per square foot of floor area. The latter quantity, thus, is dependent on two independent variables, the design load and bay size. Using the language of mathematics, we would say that amount of steel per square foot of floor is a function of design load and bay size. The accompanying floor chart is the expression of this relationship. It shows that floor steel increases with the increase of either design load or column spacing.

With column steel the case is not so simple. Height enters here as another factor, both story height and number of stories. Column steel per square foot of floor, thus, is a function of bay size, design load, story height and number of stories. The other three variables being constant, column steel per square foot of floor

increases with the increase in the number of stories, increases with the increase in story height, increases with the increase in the design load, and remains constant with the increase in bay size. The latter holds true, however, only as long as base plates are not included. In other words, the amount of steel here is a function of four variables.

To leave the four variables in the picture and still get a chart of maximum utility, it was found necessary to change the unit quantity to be found from "column steel in pounds per square foot of floor" to "column steel in pounds per lin. foot of column." This unit quantity is independent of story height within the usual range and, the other variables being constant, increases with the increase in bay size and design load, but decreases with the increase in number (Continued on page 86)

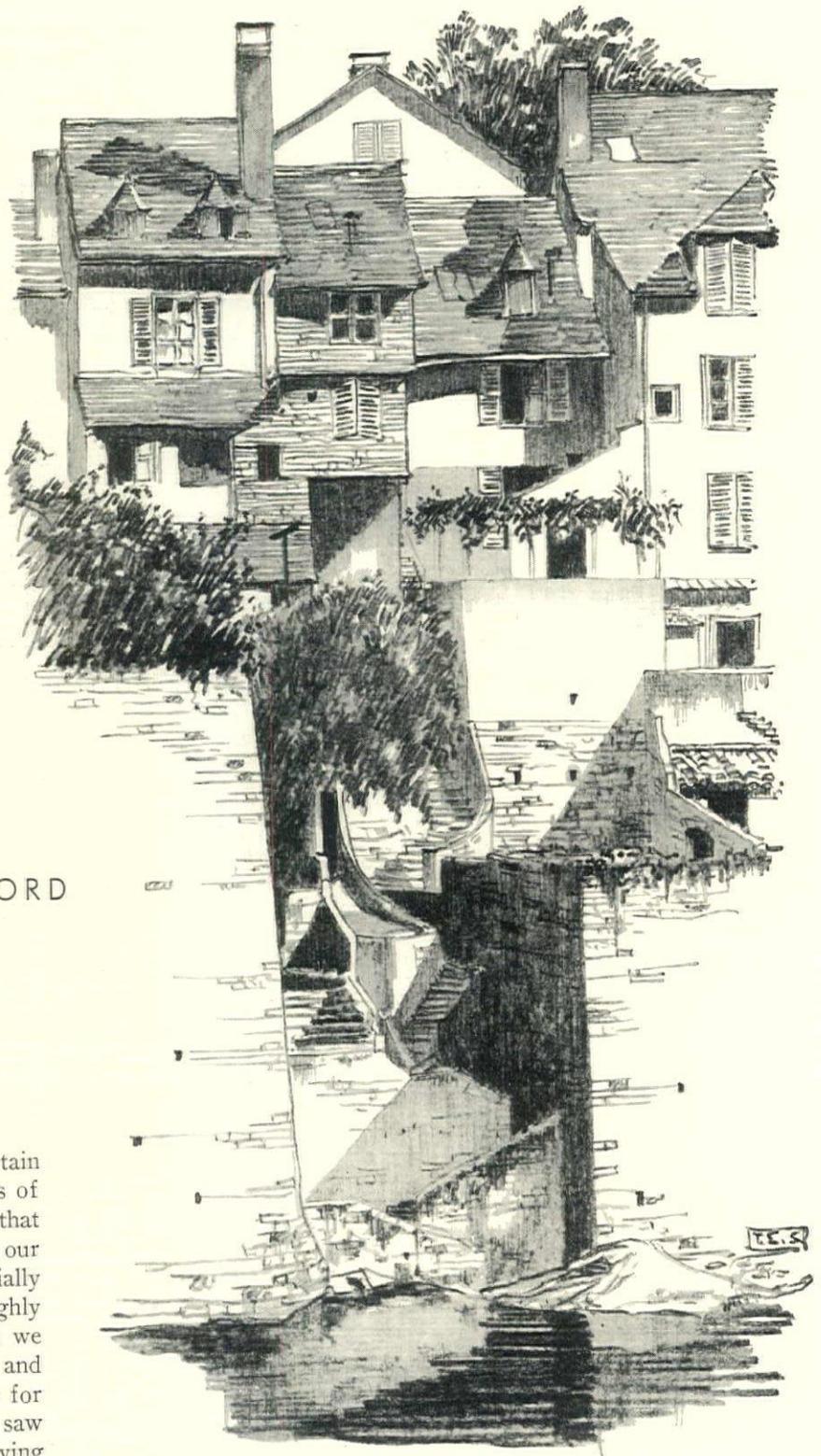
« » » In the  
Foothills of  
the Pyrenees

# OLORON SAINTE MARIE

By

TRENT ELWOOD SANFORD

Architect, Evanston, Illinois



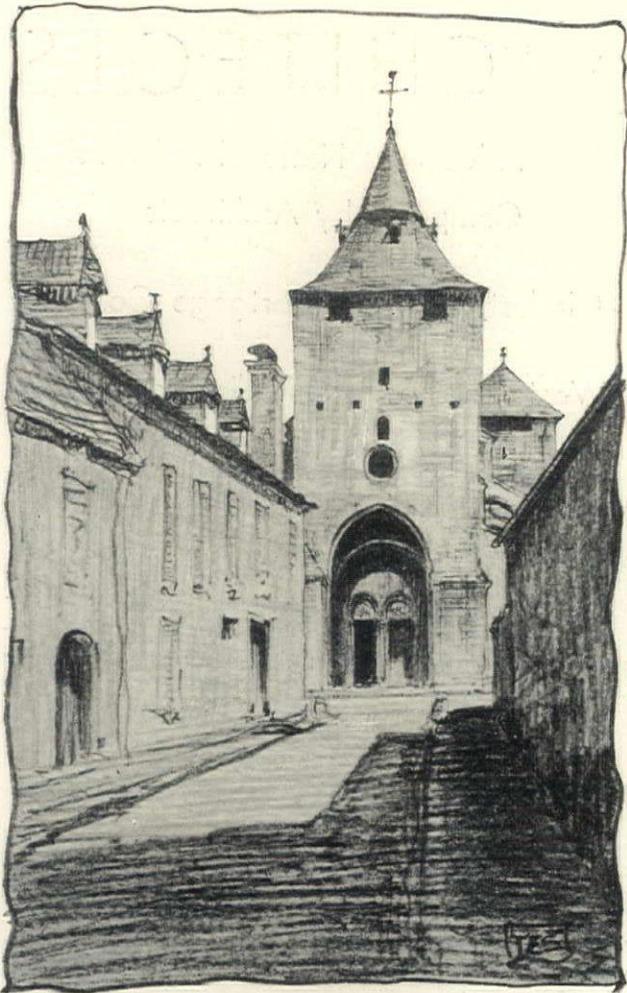
THERE are certain monuments of architecture, certain cities of architectural and historical importance that we all include, as a matter of course, in our travels through Europe. In some, especially if we have a tendency to too thoroughly visualize, we are disappointed; in most we are not. In any event, those places and those monuments we take more or less for granted. We knew them before we saw them, and we know them better for having seen them, and we are not sorry—we even want to see them again.

But the places that stand out in our memories—memories that we do not share with everyone who has seen Paris and London and Rome—are those places and those things that are unheralded; some obscure bit in an unknown town; some little village tucked away out of reach of any but the most zealous searcher or the least impatient with branch line railroads. Vast cathedrals and history-making palaces satisfy in us an urge, but in doing so often leave us overwhelmed, and then is the time to indulge in simpler things for the sheer enjoyment we get from them.

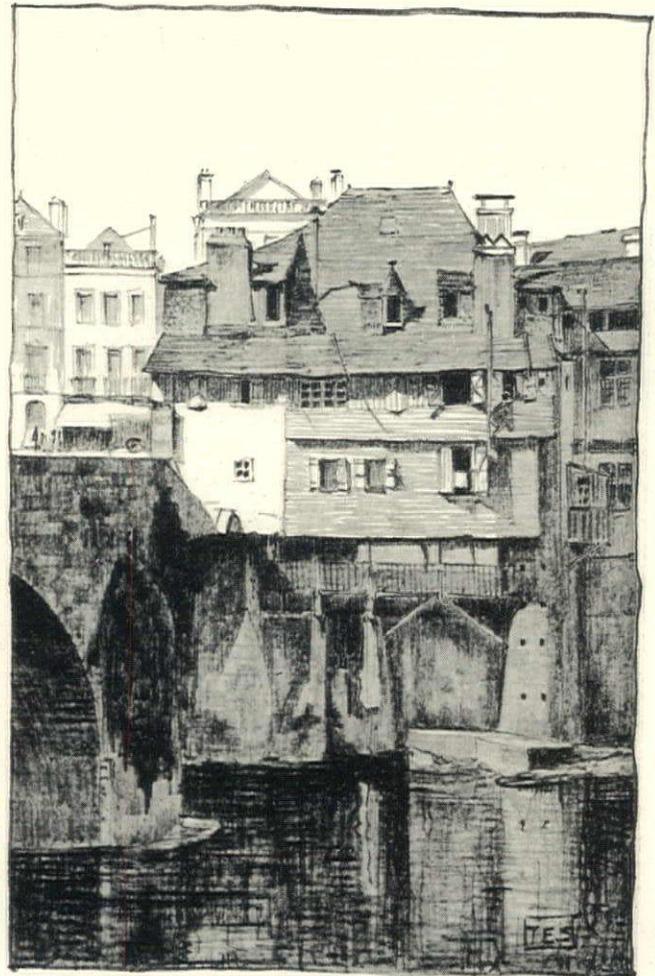
So when your brain is fagged, when your senses be-

come numbed with the beauty of Gothic cathedrals and your mind a jumble of Renaissance chateaux, here is a suggestion.

In the foothills of the Pyrenees, not far away on a branch line railroad from Pau, but in decided contrast to that so-called Paris of the south, is a little village called Oloron-Ste.-Marie. It was once two villages divided by the Gave d'Aspe which unites with the Gave d'Ossau to form the Gave d'Oloron, but when Henri IV became king of France and the crowns of Bearn and of France were united, so too, were the villages of Oloron and Ste.-Marie. Once a feudal stronghold, it



**ELEVENTH CENTURY** Church of Sainte Marie, once the cathedral of the diocese. Of prime interest is the richly sculptured Romanesque portal



**BALCONIES** afford delightful places to sit and gaze at the water—but are popularly used to hang out laundry. Old house, Place Thiers

then settled down to the peaceful existence which it enjoys today beside the swift-moving streams upon which it is built.

On the sides of these streams balconied houses grow out of the rock, piled up one above another, winding steps leading from their doors through openings in the walls below down to the water's edge. Between them, along the narrow streets, huge black oxen vie with bonnetted women carrying large baskets heaped high with vegetables for possession of the right of way. Men wearing berets, baggy trousers, and long dusters hold aloft long sticks with which to guide their patient teams, who, stepping slowly and heavily along, heads down, turn at a light touch of that long stick.

It was market day when we were there, and the Place Gambetta was crowded with stalls of fruit and vegetables, and all sorts of clothing as well. All of the nearby streets were lined with carts; where the horses were, I can't imagine—perhaps the stout women tending their stands had pulled the carts to town themselves.

Typical of old French towns, the streets wind and twist, and along them, houses of one or two stories on the street drop down five or six on the water front. Many have thick walls of stone rising abruptly from the stream, with upper stories of stucco or slate. The roofs are steep and are of tile or slate, thoroughly punctured with slate-covered dormers, in character more like

the houses of Normandy or Brittany than those of Provence to which they are nearer in miles though not in spirit. Balconies clinging to the sides of the houses afford delightful places for the dwellers to sit and gaze down at the water, but are more popularly used for hanging out laundry.

**A** PICNIC lunch in some secluded spot along one of the streams appealed to us as being more fun as well as cheaper than lunch at the rather uninviting looking hotel. So, after a morning of wandering, photographing and sketching, we hastened back to the market where huge melons sold for a song but grew heavy while being transported to a picnic ground. Tomatoes, a long loaf of bread, camembert cheese and gaufrettes added to the load (the weight of the gaufrettes the least), and a litre of wine at a cost of three francs did its bit to bring out the perspiration which a hot and bright September day had started.

A zigzagging path leading down behind old houses to the stream where the banks were not so steep opened out eventually into a grove of trees and a stone wall along the water. Old deserted stone mills across the stream framed the curious old domed church of Sainte Croix, rising above the houses on the summit beyond. The huge trees afforded shade, the stone wall a seat, and slices of melon soon (Continued on page 96)

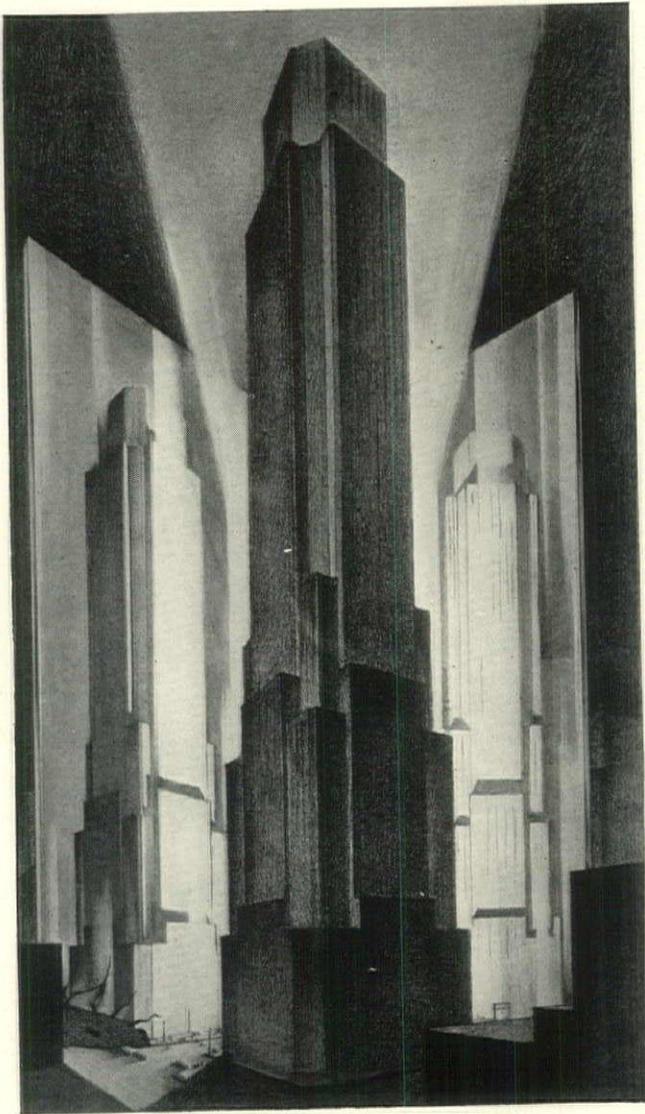
# WHAT ARCHITECTS

Borhek Advocates National Advertising Campaign by Architects

First Industry-Owned Mortgage Company

West Texas A. I. A. Radio Programs

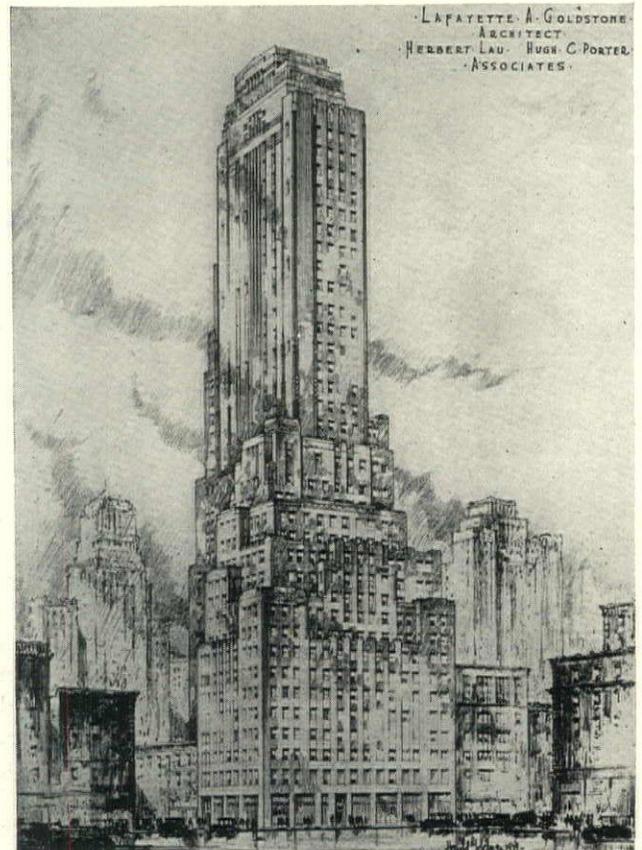
A NATIONAL exhibition of the allied arts of design is planned for Washington during the Institute convention in 1932, according to J. Monroe Hewlett, chairman of the Committee on Allied Arts of the A.I.A. The National Sculpture Society and the National Society of Mural Painters are cooperating with the Institute in arranging for this event. It is intended "to bring to the national consciousness the importance of allied arts in our architectural development."



**ALL SIDES AT ONCE.** An imaginative study rendered with Wolff's crayon by T. de Postels Studio, showing possibilities of presenting all sides of a structure in the one drawing

THE National Homes Finance Corporation has been organized by the Associated Leaders of Lumber & Fuel Dealers, and is stated to be the first industry-owned mortgage company. The first stockholders' meeting was planned to be held July 14 in Chicago. Alton J. Hager, Hager & Cove Lumber Co., Lansing, Mich., was made temporary chairman of the incorporation committee, and nearly two million dollars have already been subscribed.

A SERIES of radio programs has been started by the building industry of San Antonio under the leadership of the West Texas Chapter, A. I. A. Thirty minutes will be used each week for three months. The programs will consist of music with a five minute talk by an architect, these talks to form a continued story about the importance of good design, the functions of an architect, financing, etc.



**ANOTHER SKYSCRAPER** for downtown New York is now under construction at 19 Rector Street. Lafayette A. Goldstone, architect; Herbert Lau and Hugh C. Porter, associates

NO speed limit on New York elevators is provided for in the new building code, and several buildings will shortly step up their rate from 700 feet per minute to 1,200 feet per minute. The new code also permits the operation of two elevators in one shaft.

# ARE TALKING ABOUT

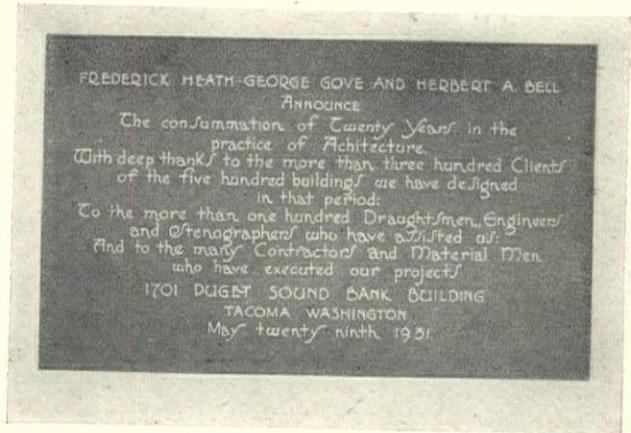
Washington A. I. A. Wants Government  
Out of Architectural Business

No Speed Limit on New York Elevators

First Arc Welded Steel House

WHAT is believed to be the first house of complete arc welded steel construction built in the United States was recently started in the Shaker Heights district of Cleveland, Ohio. Three inch light weight standard Carnegie channels and six inch light weight standard Carnegie beams are the principal shapes employed, all steel being cut to size before delivery to the job. It is expected that the entire arc welded steel framework will be erected in 2½ working days. George Howard Burrows, the architect, states that the house will cost about 40 cents per cubic foot, and that the complete cost will be about \$72 more than the usual type of wood structure.

ALL members of the Associated Metal Lath Manufacturers have approved the certification plan of the Bureau of Standards. Under this plan, any public official, architect, building owner or contractor who desires uniformity of bidding and the use of high quality products requests manufacturers to state in their bids that they are willing to certify that their products will conform to the Federal Master Specifications governing metal bases for plaster and stucco. The successful bidder tags materials shipped for the specified contract,

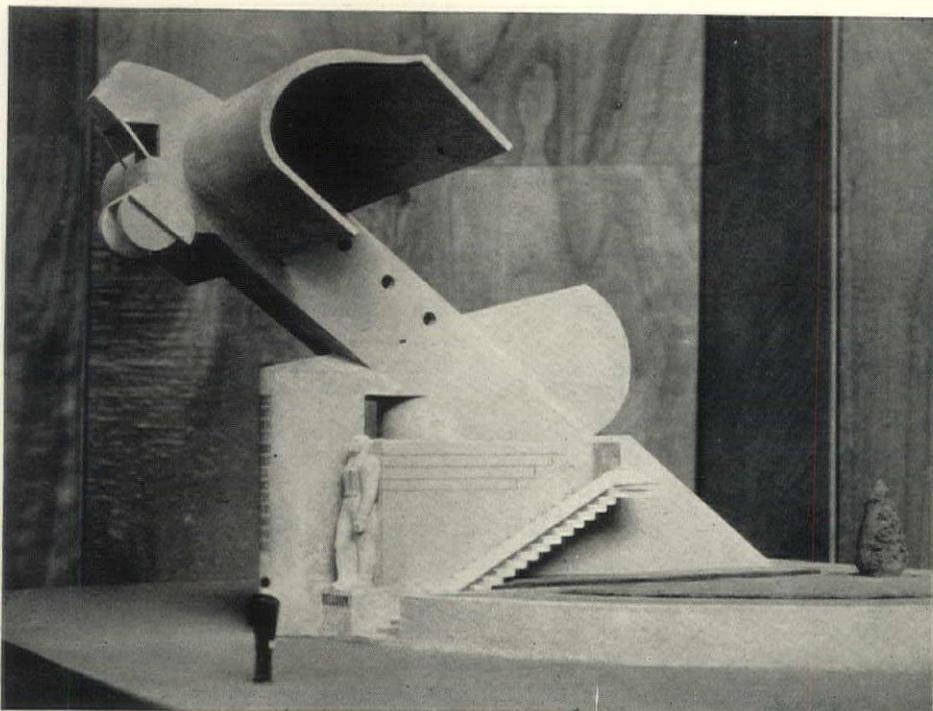


TWENTIETH ANNIVERSARY card form mailed out by progressive firm of architects in Tacoma, Wash.

indicating that they are made in accordance with the Federal Master Specifications.

SINCE only a small proportion of the building public now employs architects, a national advertising campaign should be instituted to inform the public and create a demand for adequate architectural service, is an opinion expressed by Roland E. Borhek, president of the Washington State Chapter, A. I. A. He said that similar work was being done for other professions and should be done for the architect.

"THIS Chapter is strongly in favor of any action being taken to get the Government out of architectural practice," is a statement in a report of the Institute Affairs Committee of the Washington State Chapter, A. I. A. (Continued on page 102)



## REINFORCED CONCRETE.

Model of monument to honor the memory of the French transatlantic flyers, Coste and Bellonte. Designed by the twin sculptors, Jan and Joel Martel of Paris

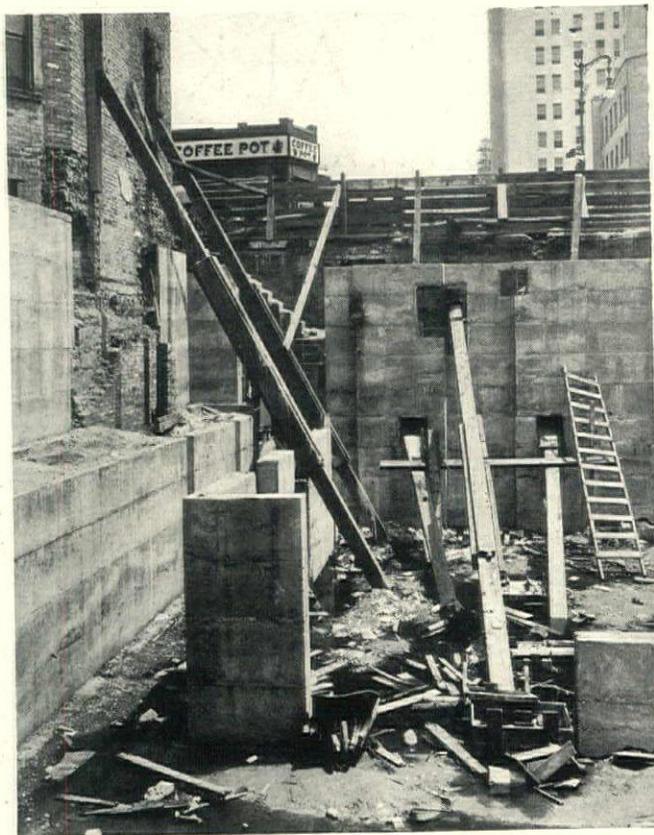
# Is architect liable for DEFECTIVE Foundations?

By GEORGE F. KAISER, LL.B.

● **WHAT HE DID.** A. B. Stemer, an architect, prepared plans and specifications and superintended the construction of a hotel. On completion there was some \$8,000 due him. When the owner refused to pay, Stemer sued. The owner put in a counterclaim for damages alleged to have been sustained by reason of "faulty design, defective plans and specifications and want of care and skill in the erection and completion of the building." Stemer, in turn, denied the owner's claim and pushed his suit on to trial, even when advised the claim of the owner was predicated on a charge that one of the walls was so badly cracked as to depreciate the value of the building.

**WHY HE DID IT:** The architect disclaimed liability and insisted that the cracking of the wall was due to defects in the foundations, thinking he was not responsible for such defects.

**WHY HE SHOULDN'T HAVE DONE IT:** When the case came on for trial the court decided against the architect and in favor of the owner on his counter claim, saying, "That the construction of the building was de-



fective is clearly shown by one of the walls being so badly cracked as to depreciate the value of the building. The architect does not deny the existence of the crack but attributes it to a defective foundation at the place in the wall where it is found. It was the architect's business and duty to see that the building was constructed with reasonable care. A building is not constructed with reasonable care when the foundations are so defective as to cause the walls to crack. The building by repairs and alterations, we conclude, from the evidence, could be made to be of the value it would have been had it been constructed with proper care for about the sum claimed by the architect. We, therefore, conclude that the architect ought to recover nothing in this action and a judgment for costs should be entered against him."

## Contractor's Claim for Extras Not in Writing

● **WHAT HE DID:** An owner desired to remodel a certain building. The contract expressly provided that no extra work would be allowed unless an itemized estimate thereof should be submitted by the contractor, and an order in writing be given by the architect. After the contract had been fully performed and paid for, the contractor put in a claim for alleged extra work he claimed had been orally authorized by the architect, although never furnishing the itemized estimates called for.

**WHY HE DID IT:** The contractor insisted that he had done certain extra work and that he was entitled to be paid for it even though the provisions of the contract as to extra work had not been complied with, claiming that the architect was the owner's agent and as such had waived the provisions with respect to "extra work."

**WHY HE SHOULDN'T HAVE DONE IT:** The court, however, decided against the contractor and in favor of the owner and, in explanation, said, "The architect was expressly made the agent of the owner for the purpose of the contract, but such agency, so far as it related to making alterations or directing that extra work should be done, was limited to such orders as the architect should give in writing. The restrictions on the authority of the architect were for the protection of the owner. The contractor is not required to make changes or perform extra work unless he first receives written authority therefor and the contract is therefore neither unreasonable nor severe and it should be enforced. An agent cannot enlarge his own powers by waiving the limitations thereon."



There's just one material that  
will stand a test like this



## THE NEW CARNEY CEMENT

THIS cube of common brick, laid up with one part new Carney Cement to three parts sand, was immersed for two days in sodium sulphate solution to a depth of one-half inch. Sodium Sulphate, as you know, is the common cause of efflorescence. The lower brick absorbed the solution immediately and efflorescence became apparent in it within twenty-four hours. But Carney Cement prevented its spread into the joint and the upper brick completely—which demonstrates two great improvements—the control of efflorescence and the effective resistance of this new material to the absorption of moisture. This same test was tried with several other materials, and in every case the solution was drawn up through the joints into the top bricks, causing hideous disfigurement.

The perfection of a masonry material that resists the spread of efflorescence and assures water tight joints is but one of the marked advances in Carney Cement. Now, Carney Cement attains its full smooth working qualities the instant it is mixed—without soaking, slaking or adding lime. Furthermore, because of its moisture resisting characteristic, it holds colors perfectly. A Carney representative will make a practical demonstration for you in your office or on the job. Call your nearest office.

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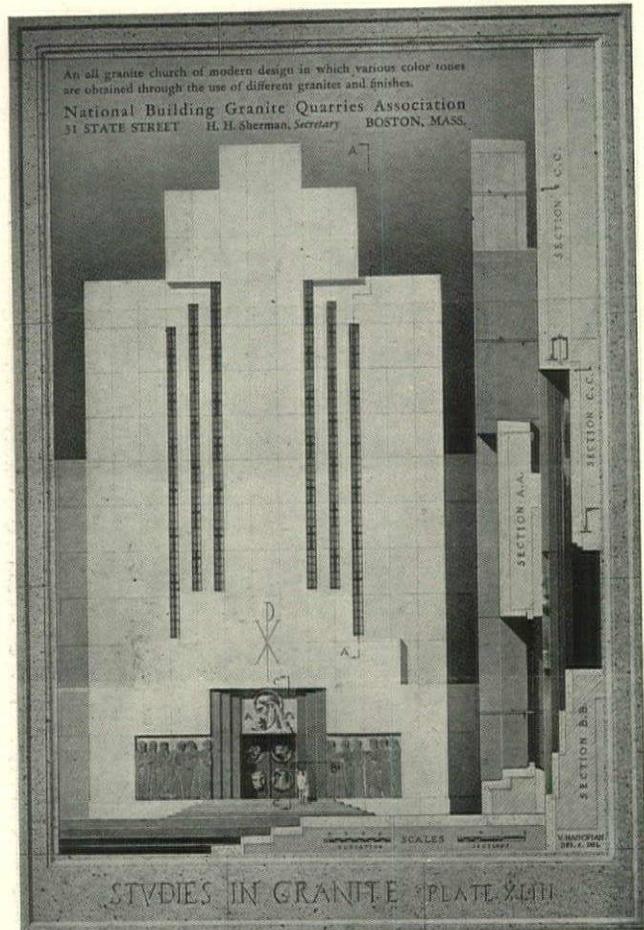
MINNEAPOLIS

Mills: Mankato and Carney, Minn.

Originators of Masonry Cement—Established in 1883

**CARNEY CEMENT**  
*for Brick and Tile Mortar*

# THE READERS Have a Word to Say



## • AN ARCHITECT WHO ADVISES MANUFACTURERS

NOTE: The editors were sent a proof of one of the excellent "Studies in Granite" of the National Building Granite Quarries Association with the comment that, "It is intended to prompt the architect to think in terms of modern quarry methods of granite when designing buildings to be executed in that material." Upon inquiry, the following letter was received from Vahan Hagopian, A. I. A.

Editor, THE AMERICAN ARCHITECT:

YES, I am doing the entire series of the "Studies in Granite," of which I sent you Plate 43.

At the inception of this work I suggested to the National Building Granite Quarries Association this method of presentation of their material to the architectural profession. My theory was that this academic form of illustration would appeal to the architect as well as to the student and besides, it having an attention commanding value, would help to make the new generation in the profession granite-minded.

The Association's hope of getting about one thousand requests for reprints has been exceeded by more than

ten thousand already. I understand that several architectural colleges in the country are placing these plates in the hands of students as examples of composition and rendering.

I also have reasons to believe that a series of 26 plates which I made for the American Enamelled Brick and Tile Company was the cause of glazed brick being used in the Chrysler Building. These plates depicted new uses for decorative purposes of a material heretofore used in courts and service quarters.

Among other such accounts I have the Anaconda architectural bronze and the Hanley tile. I also advise a number of building material manufacturers as to their products.

At present most advertising pages are so hideously laid out that they are unbecoming to the standard and dignity of a paper serving a body of highly cultured professional men.

Most manufacturers at present sin by ignorance. Often they are advised by an agency whose art director knows nothing about architecture and architects, and who makes no distinction between the architect and the public to whom he also tries to sell canned soup. The advertisements are laid out with the same appeal and illustrated with the same methods, with the result that unless the architect is actually looking for such information he will turn the page. . . . The manufacturer not getting the expected returns on his advertising campaign will discontinue or curtail it to the detriment of the magazine to which he is vital.

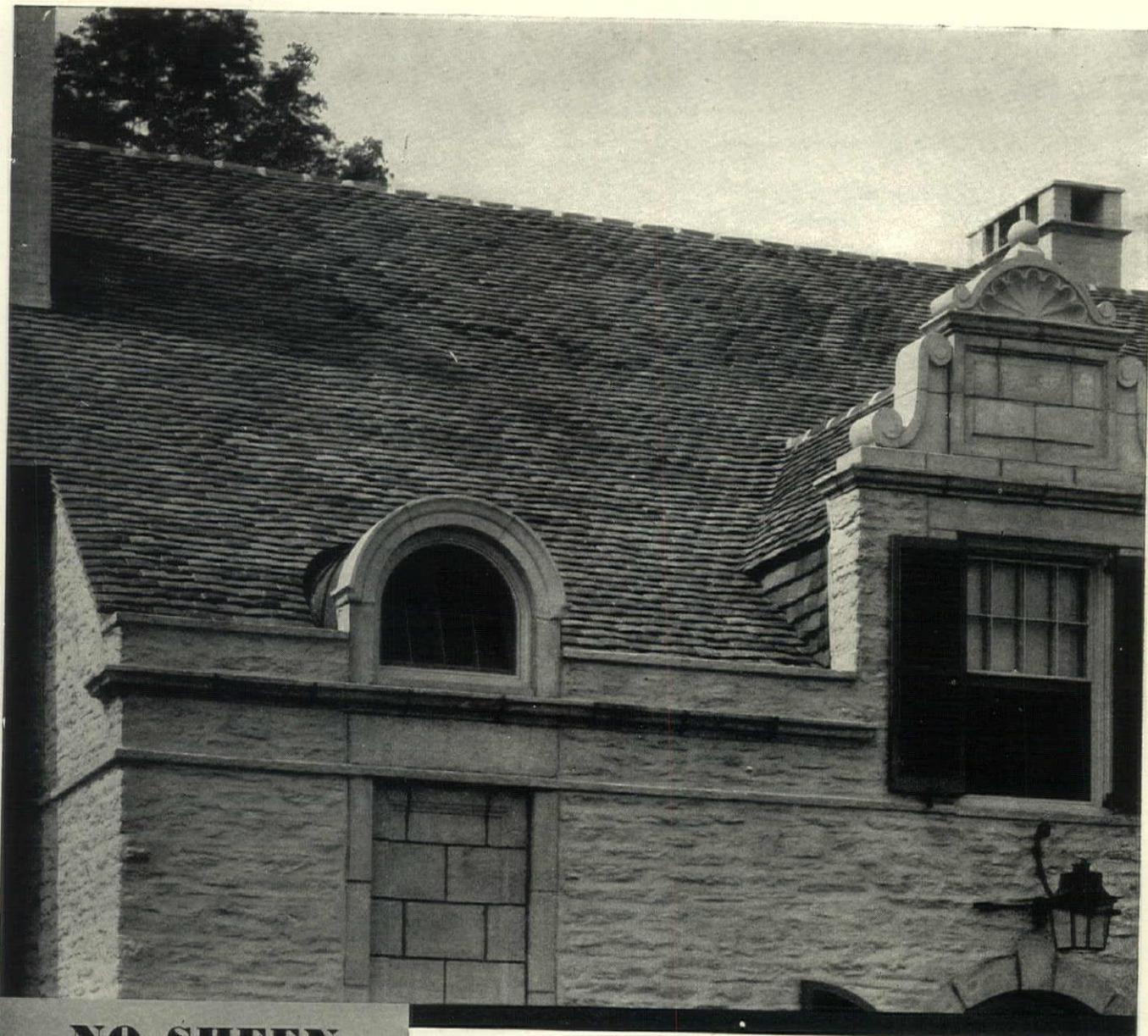
Concluding this letter, for the length of which I apologize, I wish to refer you to an editorial "Advertisers who Forfeit Respect" which appeared in THE AMERICAN ARCHITECT, April 1931, in the department "As It Looks to the Editors." And also to the one by F. S. Lawrence which appeared in THE AMERICAN ARCHITECT of November, 1929, under the heading of "The Architect as an Advertising Objective."—Vahan Hagopian, A. I. A., 400 East 58th street, New York.

## • AN IDEA TO KEEP DRAFTSMEN EMPLOYED

Editor, THE AMERICAN ARCHITECT:

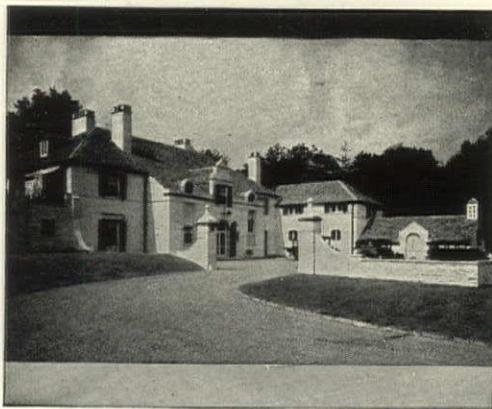
IN these days of general gloom in architectural circles with perhaps hundreds of draftsmen tramping from one office to another seeking employment, the question arises, "Why is it that architects dismiss the draftsman as soon as a slack spell occurs? Is it not possible for architects to carry their men over these periods?" In answer to this puzzle, I am writing with a hope of promoting possible improvement in the relation of the architect to his draftsmen.

We cannot overlook the fact that the average architectural draftsman is handicapped by the confinement of his employment, which curbs his view and thought of the various problems pertinent to an architect's suc-



## NO SHEEN

or unpleasant reflection detracts from the soft beauty of this tile roof. And yet it is perfectly appropriate for the chateau character of the detail. The pattern used is Ludowici "Antique" Shingle Tile. Note the barrel tiles used on the ridges and hips, and the fine texture due to warpage of the tile as well as to the actual laying. Ludowici



*Residence of A. B. Steele, Chestnut Hill, Pa.  
Robert McGoodwin, Architect*

Tile is the most adaptable of roofing materials in its appropriateness for all types of architecture. The cost is reasonable, the protection permanent. We will gladly mail our catalogue or have a representative call. And, your attention is called to our pages in Sweet's.

## LUDOWICI TILE

*Made by* LUDOWICI - CELADON COMPANY

CHICAGO: 104 SOUTH MICHIGAN AVE.

NEW YORK: 565 FIFTH AVE. • WASHINGTON: 738 FIFTEENTH ST., N. W.

cess. As a rule, he is ignorant of the possibility of heavy losses on certain architectural commissions. He has never been introduced to the well-known Green Dragon—"overhead expenses," "costs," "back charges to the architect for errors," etc., and he seldom stops to analyze his obligation to his employer other than the giving of so much service for an agreed sum per month.

It is quite true that the architect's fees are considerable, but it must be remembered that a goodly portion of a fee is absorbed in the drafting room. For an architect to succeed he must pursue a course similar to those in other lines of business, namely: the overhead's relation to income must be continually watched and controlled, and should this be ignored a draftsman is sure to lose his position with a possibility of the architect passing out of the picture also.

We must expect that some fine day the draftsman will see the possibility of securing his first commission; as a rule he is all enthusiasm. He does not stop to take inventory of his qualifications but feels that with his drafting room experience he is justified to take this commission and become independent. He puts out his shingle and is the last word in self-satisfaction. He does not realize that to succeed he must receive additional commissions and at reasonable intervals.

Has he taken this first commission at the established fee or did he cut his fee to attract a client? Does he realize that he is now competing with a hundred or more established architects, most of whom have many completed buildings to their credit; in other words, established reputations, which is one of the most valuable assets to a practitioner? Does our beginner have sufficient foresight to know the necessity of sufficient capital to carry on his business over slack periods? Has considerable of his labor put in sketches come to naught? I am afraid he has overlooked many of these important details and it is to be expected as there are many important departments in an architectural office's make-up of which he is ignorant, and I can almost say he is now discouraged and cannot understand why as an architect he should meet failure when he was going to the top of the ladder in the drafting room.

Viewing this situation from another angle, let us assume that this draftsman made it his business to secure commissions where possible for the firm that employed him. He might succeed in bringing in one, two or more commissions a year and he would naturally receive special remuneration from his firm, making this practice profitable and fascinating. He would become more valuable to his firm and there is no question but what this feature would be readily recognized by his employers. Furthermore, he would have the satisfaction of knowing that while the client he secured would pay the usual fee, the client would be much more satisfied with the complete services of an established and experienced firm than the first piece of work undertaken by a beginner.

As time rolls on and our young friend finds it possible to secure additional commissions, it is more than likely that he will become a junior partner in his firm which affords possibilities and substantial promotions. If our draftsman now wishes to start in the practice of architecture under his own name and with the reputation of the firm that he has been associated with, he is well pre-

pared to do so. But jumping out with that first commission, while a short cut, often leads to disaster and is by no means the quickest way for an architect to succeed.

I might mention that over a period covering thirty years I have seen many young men of promise take this unfortunate jump and in almost every case their business existence lasted less than two years. Furthermore, the unhappy feature of the young architect's failure is that he eventually goes back to the drafting board, broken in spirit, courage gone, and with a distorted view toward the profession that is despair in itself.—*M. Nirdlinger, A. I. A., Empire Building, Pittsburgh, Pa.*

## • ARCHITECTS' HOBBIES

*Editor, THE AMERICAN ARCHITECT:*

I WAS very much interested in "Architects' Hobbies" in "As It Looks to the Editors," published in your May issue. Thinking you might be interested in mine, I am taking the liberty of sending you a specimen.

In extenuation of the perpetration, will explain that the said hobby has been taken up within the last few years without lessons or ever having seen the work done.

I got some "Plasticum," made my own tools, and went to it, with more or less results, and have had some very nice things said about my work.

The enclosed photo is one I "Kodaked" from a self modeled bust made with the aid of mirrors and calipers. Would also add that I was enjoying my seventy-ninth year of age while doing it. One very kind friend remarked that I had made a pretty good job of it, as it looked almost intelligent!—*Edwy. E. Benedict, A. I. A., Waterbury, Conn.*



## • MORE ABOUT PIPE ORGANS FOR PUBLIC SCHOOL STAGES

*Editor, THE AMERICAN ARCHITECT:*

WE note Mr. L. N. Leet's letter of criticism in your June issue, (page 66) which is very interesting. The fact is that in our LaSalle High School we had openings into the auditorium as well as on the stage. When the organ was installed, the openings on the stage were used and those directly into the auditorium were closed and we supposed that this was the policy of the Aeolian Organ Company. We now learn that the openings into the auditorium did not meet the requirements of the Organ Company as to location or size. On that account, the openings into the stage were used.—*Frank A. Childs, Childs and Smith, Architects, Chicago*



# Protecting the Federal Reserve

**T**HE Birmingham Branch of the Federal Reserve is a typical example of the way the U. S. Government protects its property.

Each vault is individually protected by the A. D. T. Phonetalarm which reports all suspicious noises by wire to the A. D. T. Central Station.

Stations for night watchman supervision and fire alarms and for police calls are also permanently wired to A. D. T. headquarters.

All five branches of the Federal Reserve Bank of Atlanta use A. D. T. Service. Nineteen

Federal Reserve banks and branches and the great majority of the larger banks in every city are A. D. T. Protected.

A. D. T. has been a Symbol of Protection since 1873. Its electrical fingers and experienced patrol forces protect industrial, commercial and public buildings of all kinds—day and night.

Complete Protection is not expensive—in fact, the right combination of A. D. T. Services will often save your clients money.

Specifications in Sweet's. Catalog on request.

*Controlled Companies of*

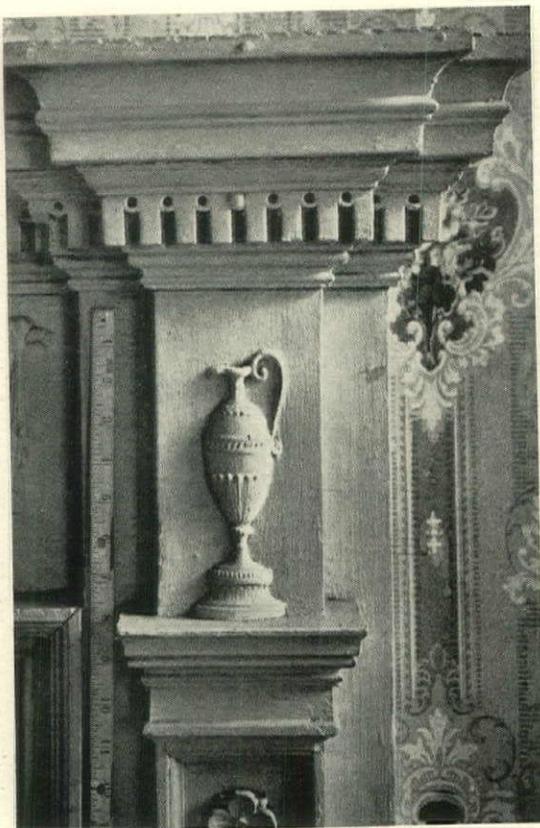
## American District Telegraph Co.

155 Sixth Avenue, New York, N. Y.

Birmingham Branch  
Federal Reserve Bank  
of Atlanta  
Warren Knight & Davis  
Architects



*Landmarks of Modern Protection*



Mantel detail, Stocker House. From "Colonial Houses of Philadelphia"

## COLONIAL HOUSES, PHILADELPHIA

By Philip B. Wallace, with measured drawings by N. Luther Miller. Published by the Architectural Book Publishing Company, 108 West 46 Street, New York. Illustrated; 248 pages; size 9½ x 12½; price \$20.00.

A FINE collection of pictures of pre-Revolutionary Philadelphia, with measured drawings of many interesting details. The photographs are all by Philip B. Wallace, well-known architectural photographer. Exteriors and interiors go to make up the book, and include buildings still lived in as well as those long since deserted.

## ZONING IN THE UNITED STATES

Edited by W. L. Pollard. Published by the American Academy of Political and Social Science, 3622 Locust Street, Philadelphia. Illustrated by maps; indexed; 299 pages; size 6 x 9; price \$1.00.

THIS book is part of the annals of the American Academy of Political and Social Science and is a collection of articles published in them. It is divided into four parts, the first part covering the historical and legal aspects of zoning such as zoning laws and their relation to taxation, legal consideration in the planning of airports, analysis of zoning ordinances, etc. The second part covers the procedure of zoning, including stand-

ardization of zoning symbols, state zoning, business zoning, mechanics of zoning adjustments, etc.

Part three covers economics and zoning, including zoning and the home, effects of zoning on the investment in public works, etc. Part four covers the general aspects of zoning such as the esthetics of zoning, progress in the science of zoning, etc.



Fireplace in living room above boathouse, Gardner camp. From "Camps in the Woods"

## CAMPS IN THE WOODS

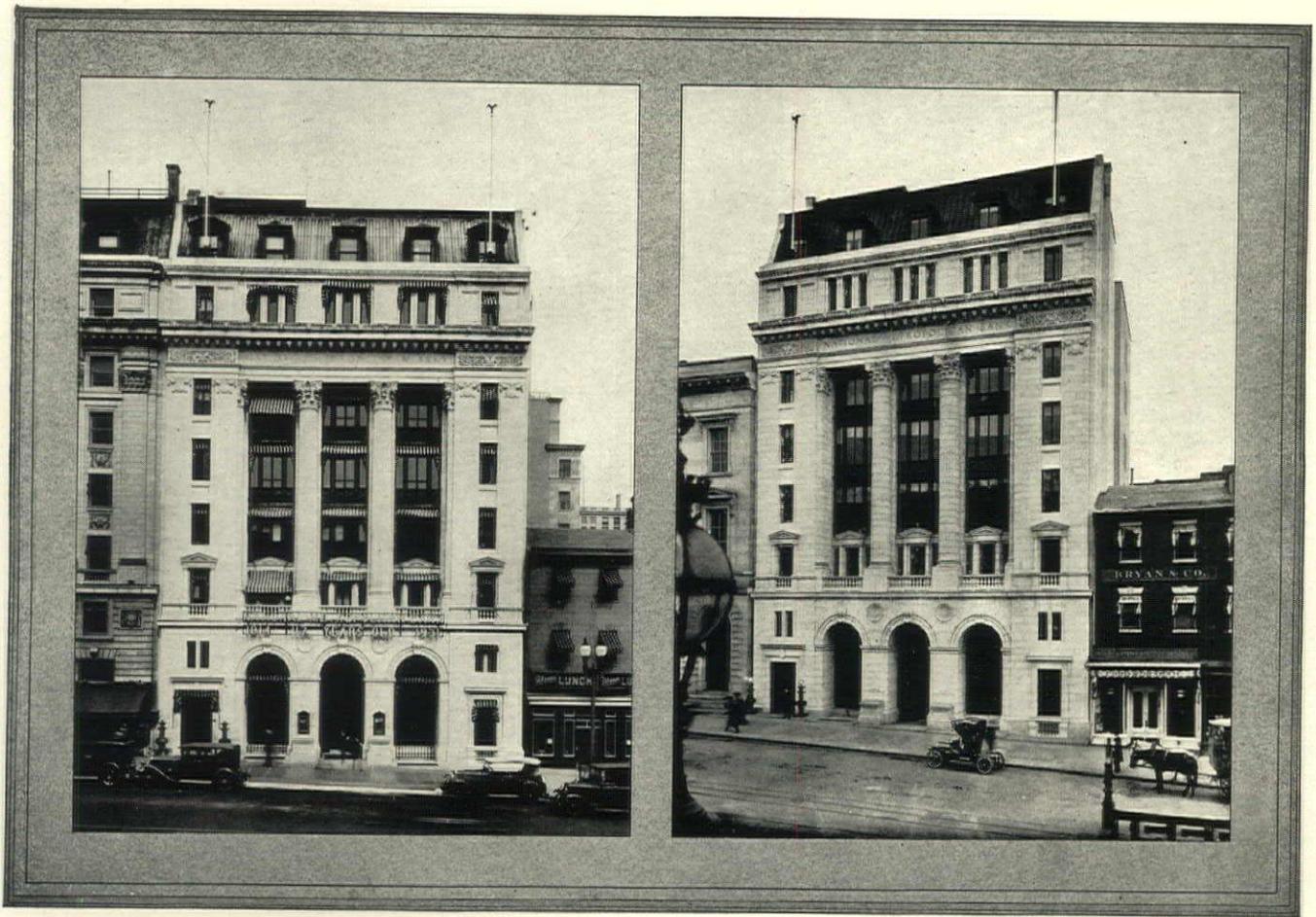
By Augustus D. Shepard, A.I.A.; compiled and edited by R. W. Sexton. Published by the Architectural Book Publishing Company, 108 West 46 Street, New York. Illustrated; 96 pages; size 9½ x 12¾; price \$6.00.

MR. SHEPARD has designed many summer homes in rural regions. This book presents a number of pictures and plans of such work of his, together with many photographs of details and also drawings showing construction.

There is considerable text covering Mr. Shepard's ideas of planning and construction; many of the things he has learned by experience are little known, such as the use of a flue enlarging towards the top when the height of the chimney is only about twelve or fifteen feet.

Architects interested in this class of work will find many interesting ideas scattered through the pages of the book, ideas on construction as well as planning and design.

# Two photographs of a Georgia Marble building and one of them was taken 25 years ago



NATIONAL METROPOLITAN BANK, *Washington, D. C.*, Gordon, Tracy & Swartout, *Archts.*, and B. Stanley Simmons, *Asso. Archt.*, Thompson-Starrett Co., Inc., *Builders*... One photograph taken in 1931, the other in 1906.

THERE is no change in the *Georgia Marble*... only the *surroundings* have changed. The lunch room on the right has worn several new fronts during the past twenty-five years; a theatre has been built on the left; the runabout with its *buggy top* has given way to the sleeker motor cars of today; *Brownie* and *Pete* have been out of the harness for a score of years.

#### WHAT CHANGES WILL ANOTHER QUARTER CENTURY BRING?

A photograph taken in 1956 will no doubt show a new building on the right, new types of motor cars in the street, making today's models look angular and clumsy, and possibly a small helicopter hovering in the air waiting to drop into any parking space that might open up.

But through all of these changes, this *Georgia Marble* will still be as sound and beautiful as it is today... as it was twenty-five years ago, because *Georgia Marble* is *non-absorptive*. This essential quality deprives the elements of their favorite method of attack... getting below the

### THE GEORGIA MARBLE COMPANY

Tate, Georgia

NEW YORK . . . 1328 Broadway  
 ATLANTA . . . 814 Bona Allen Bldg.  
 CHICAGO . . . 648 Builders' Bldg.  
 CLEVELAND . . . 1200 Keith Bldg.  
 DALLAS . . . 622 Construction Industries Bldg.

## GEORGIA MARBLE

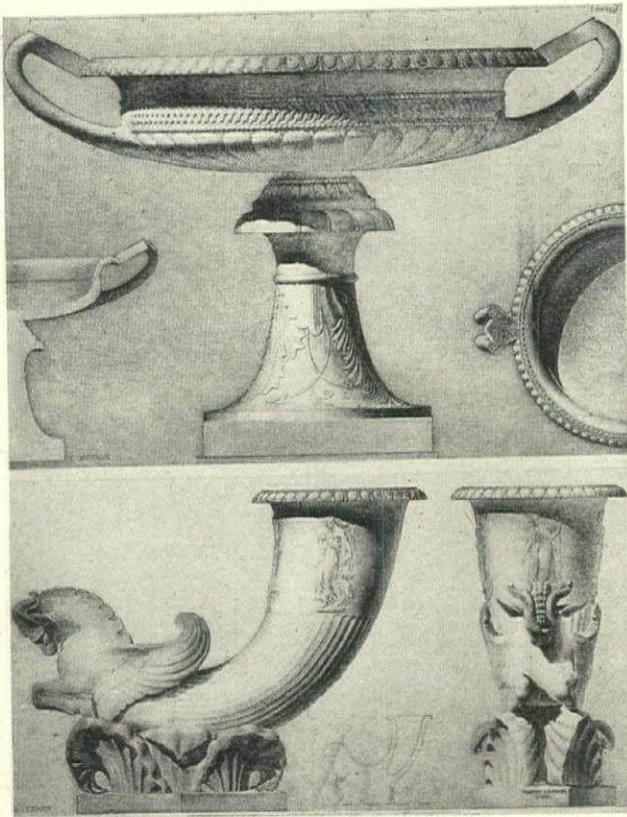
surface and working havoc under cover. *Georgia Marble* being practically *impervious to moisture*, time and the elements can not dull its sparkling beauty. *Georgia Marble* is easily and economically cleaned—removing any dirt that has collected on the surface reveals its original beauty.

#### FREEDOM FROM REPAIR EXPENSE

This marble bank exterior is proving to be a *sound investment*. It will continue to *pay dividends in beauty, dignity and freedom from repair expense* as long as the owners care to let the building stand.

#### INEXHAUSTIBLE SUPPLY · STRICT ADHERENCE TO DELIVERY SCHEDULES

It is safe to use *Georgia Marble* in any building program that is likely to extend over a period of years. The same superior grade of durable crystalline marble will be available for many centuries. Our quarries and finishing plants are in operation throughout the year. Architects and General Building Contractors appreciate our *strict adherence* to delivery schedules.

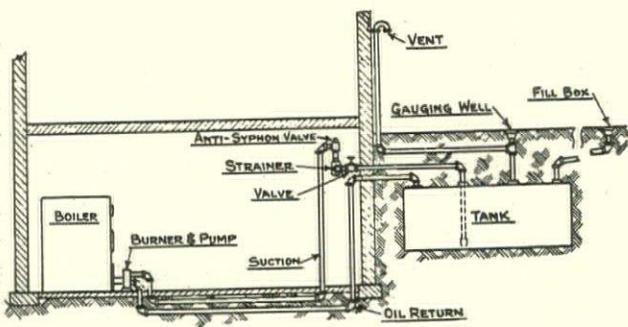


Vase a Pompeii at Vase - Fontaine.  
From "Architectural Shades and Shadows"

## ARCHITECTURAL SHADES AND SHADOWS

By Edgar Greer Shelton, B.S. Published by D. Van Nostrand, 250 Fourth Avenue, New York. Illustrated; indexed; 159 pages; size 8 x 10<sup>3</sup>/<sub>4</sub>; price \$3.50.

THE problem of architectural shades and shadows is reduced in this book to three fundamental methods, each of which is carefully explained by the author in detail. A number of problems are presented to enable the student to become thoroughly familiar with the actual application of each method. There is also a chapter on the shades and shadows of the orders of architecture.



Typical piping arrangement for storage tank above level of burner. From "Handbook of Oil Burning"

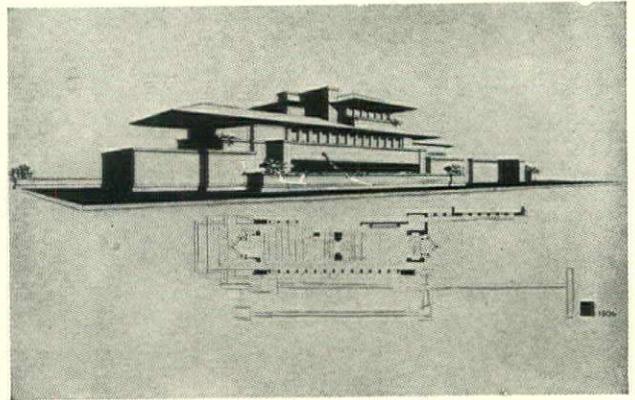
## HANDBOOK OF OIL BURNING

By Harry F. Tapp. Published by the American Oil Burner Association, 342 Madison Avenue, New York. Illustrated; indexed; 629 pages; size 4<sup>3</sup>/<sub>4</sub> x 17<sup>1</sup>/<sub>2</sub>; price \$3.00.

INTENDED as a source of reference . . . a convenient, useful guide in the solution of the problems that are constantly met in everyday commercial

practice. Enlarged in scope to embrace industrial as well as commercial and domestic applications of oil as a fuel."

Mr. Tapp, as executive secretary of the American Oil Burner Association, has naturally unusual opportunities to gather authoritative data and to present it in an unbiased fashion. The book covers oil as a fuel; comparative fuel costs; estimating fuel requirements for the heating season; boilers and warm air furnaces; oil burner types and principles of construction; oil burner controls and motors; fuel oil tanks and storage; pumps, preheaters and piping; etc. It is well illustrated by drawings and charts.



From "Modern Architecture," by Frank Lloyd Wright

## MODERN ARCHITECTURE

By Frank Lloyd Wright. Published for the Department of Art and Archaeology of Princeton University by Princeton University Press, Princeton, New Jersey. Illustrated; 115 pages; size 8<sup>1</sup>/<sub>2</sub> x 10<sup>3</sup>/<sub>4</sub>; price \$4.00.

FRANK LLOYD WRIGHT is almost a tradition, despite the fact that he is very much in the land of the living. What he says, as well as his work, always causes a storm of discussion. This book, a series of lectures delivered before Princeton undergraduates interested in architecture, is full of sage observations. It is a human, sometimes enigmatical, document fully expressive of a forcible yet thoroughly lovable personality. It is one of those rare books which, though interesting as a romance, impresses one as bearing the stamp of the immutable logic of centuries.

E. Baldwin Smith, in his introduction to the book, writes, "I, at first, made the mistake of wishing that he had been more explicit, had told more about his methods and less about his theory of life. As I listened to his lectures and talked with the man I saw my mistake, and realized that Wright did not want to give to his public merely his particular forms, developed by him to meet specific conditions. Instead, fearful lest his buildings be copied and repeated as an easy ritual for unimaginative moderns, he wanted only to stir others with his dreams of the possibilities open to architecture in our present age.

"His lectures, then, are not didactic rules and architectural short-cuts for making the possibilities of living expression into a new academic tradition. Rather are they the sermons of an engaging, self-confident and enthusiastic artist fired with a faith." (Cont. on p. 110)

# Standardized installation in Rochester Public Schools- Fitzke tells why



The Chicago Faucet is made with a standardized, removable unit. Only seat or washer ever needs replacing. Cost: A few cents. Labor: No harder than changing a light bulb. Body of faucet lasts indefinitely.

Write for catalog and cut-open sample, free.

"In 1919, your Mr. H. E. Agness of Minneapolis helped me select the brass goods for our new Holmes School, then being built by our Board of Education. He insisted on my using Chicago Faucets on this job 12 years ago. We installed 22 pairs of Chicago Faucets and in all that time I have renewed only one washer. So it remains true that your faucets will last the life of the building.

"Now, all of our eight schools are equipped with Chicago Faucets and we call it the Rochester Public School Standard Installation. We now insist on your faucets on all new work.

"I wish to thank your representative for helping me make a good selection."

(Signed) OTTO H. FITZKE, C.E.,

*Rochester Public Schools,  
Rochester, Minn.*

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# CHICAGO FAUCETS

FOR AUGUST 1931

# NEW CATALOGS

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

## BATHROOMS AND KITCHENS

175 . . . "To Help You Plan Beautiful and Dutiful Bathrooms and Kitchens," published by the Kohler Company, Kohler, Wis., contains a typical showing of Kohler equipment. It presents in a general way some of the things an owner should know about plumbing, and contains illustrations and text giving hints on planning these rooms.

## SOLVING THE PARKING PROBLEM

176 . . . Bulletin of the Turner Elevator Company, Kansas City, Mo., illustrating and describing this new type of parking equipment, consisting of an elevator in a circular shaft, the elevator delivering cars at any level to the parking space outside of the circle. Operation is automatic.

## WATERPROOFING WITH SIKA

177 . . . Data issued by the American Sika Corp., 56 West 45th Street, New York, describing waterproofing walls and floors of Portland cement with this integral waterproofer.

## "WATER, WATER, EVERYWHERE"

178 . . . A thoroughly interesting and educational brochure, beautifully illustrated in colors, giving a number of scientific facts about water. It tells why the ocean is salty, what dew is, what makes a water-spout, how water runs up-hill, and many similar things. It is the sort of brochure which, because of the fine beauty of its illustrations, will appeal to the artist and, at the same time, answer many of the questions which puzzle child and adult alike. Issued by the American Asphalt Paint Co., 844 Rush Street, Chicago, and well worth a place in one's personal permanent library.

## NEW GRILLE DESIGNS

179 . . . Booklet containing designs of grilles submitted in the recent contest conducted by the Harrington and King Perforating Company, Chicago. A. I. A. file 30 e.

## METAL LATH PRODUCTS HAND BOOK

180 . . . A hand book including practically every type of metal lath and the necessary accessories and sundries for its erection. Issued by the United States Gypsum Company, 300 West Adams Street, Chicago.

## THE "ELEVETTE"

181 . . . A new type of miniature elevator specially adapted to the private residence through simplicity of installation and comparatively low cost. Issued by the Watson Elevator Company, 407 West 36th Street, New York.

## THE "INCLINATOR"

182 . . . A miniature incline elevator, placed on the stairway of the private house and running on a track up the stairs without restricting the use of the stairway. Issued by the Watson Elevator Company, 407 West 36th Street, New York.

## LUNKEN SPANDREL WINDOW

183 . . . Booklet illustrating and describing a new sliding window that can be cleaned from inside the room and also making possible the addition of nearly a square foot of rentable floor area per running foot of exterior wall. Issued by E. H. Lunken, 103 Park Avenue, New York.

## HALICO MASTIC TILES

184 . . . Booklet in colors illustrating and describing the mastic tiles made by the Hachmeister-Lind Company, Pittsburgh, Pa.

## OFFICE FURNITURE

185 . . . Illustrated booklet issued by Wood Office Furniture Associates, Inc., 420 Lexington Ave., New York. Shows modern types of office furniture and explains advantages of wood furniture.

## MERCOID AUTOMATIC CONTROLS

186 . . . Catalog H-7 of the Mercoird Corporation, 4201 Belmont Avenue, Chicago, illustrating and describing automatic controls for heating equipment and industrial applications, manufactured by this company.

## STEEL KITCHEN UNITS AND MEDICINE CABINETS

187 . . . Loose leaf folder of the Acme Metal Products Corp., 4217 Belle Plaine Ave., Chicago, illustrating and describing the Majestic all-steel kitchen units and medicine cabinets for the modern apartment. A. I. A. file 35 c 12.

## NEW DOUBLE HUNG STEEL WINDOW

188 . . . "The New Georgian Steel Window" is the title of a booklet issued by David Lupton's Sons Company, Philadelphia, illustrating and giving detail drawings of these new double hung steel windows designed to reproduce the graceful pattern of fine windows of the Georgian period. A. I. A. file 16 e 1.

## SPECIFICATIONS FOR THE USE OF WHITE LEAD PAINT

189 . . . Booklet issued by the National Lead Company, 111 Broadway, New York, with the assistance of the American Institute of Architects, giving specifications based on modern painting practice. Covers preparation and general requirements, materials and mixings on various bases, application of paint to various materials, etc. A. I. A. file 25c.

## PROTECTION FOR WOOD AGAINST ROT AND WOOD-EATING INSECTS

190 . . . Illustrated booklet issued by the E. L. Bruce Co., Memphis, Tenn., explaining Bruce Preservatives developed for this company. A. I. A. file 19 a 31, 19 a 34.

August, 1931

### ● AMERICAN ARCHITECT

57th Street at Eighth Avenue, New York City

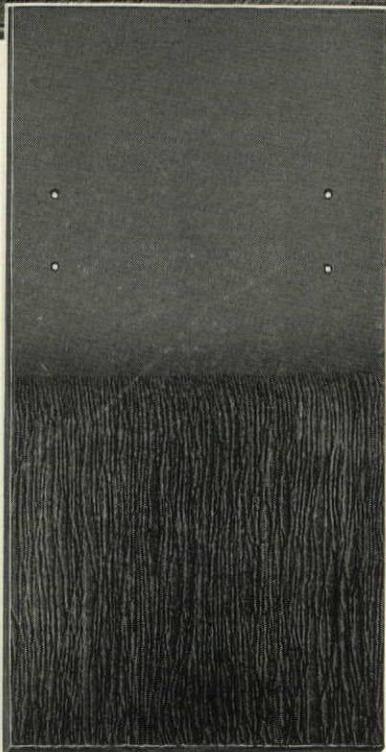
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# Let's Face the Facts and Go Back to Work

(Continued from page 30)

the facts, interpreted with utter honesty, will dispel gloom rather than engender it. Ghosts and phantoms are more terrifying than tangible dangers.

Frank analysis will do far more than deception to ward off panic. The American people have stamina and backbone. They can endure hardships but they are entitled to know what to expect. The honest analyst is neither an optimist nor a pessimist. He tells faithfully what he thinks the facts mean.

If we know what to expect we can make plans accordingly. Sound planning is more vital than it ever was before. Over-estimate is far more dangerous than under-estimate. The soundest philosophy is to hope for the best but to be prepared to make the best of the worst. It will require the best brains of the nation to determine what to expect in the next five years. It seems of little purpose to measure the future by statistics of the more recent past. We are confronted with conditions which have not been paralleled since the world went to war—and that was 17 years ago. We emerged from that conflict far wealthier than when it began. We had the means to gratify our every desire and all nations were our customers.

For a decade and a half, save for a brief period of drastic deflation in 1921 and minor recessions to catch our breath, we climbed steadily to unprecedented heights of national prosperity. Pollyanna, smiling radiantly, sat enthroned, heedless of danger to herself while other nations, one by one, slipped into the quicksands of depression. Desperate, they raised within their own domains every possible ounce of foodstuffs and bought the rest where they could buy cheapest. Overseas markets for our agricultural surplus withered away. Foreign demand for manufactured products dwindled and, to cap it all, we raised artificial tariff barriers which aroused enmity everywhere.

At almost the same time home markets became glutted with commodities of every kind which our own people, already gorged, were unable to absorb. Accumulation of surplus stocks precipitated the punishment which was inevitable after a prolonged and frenzied orgy of speculation. Thus came the cold gray dawn which put to rout the new school of economists which had proclaimed our entry into a new era with no more cycles of recession and recovery.

So sudden and so colossal was the reverse that it was impossible immediately to assess its effects. Even today we still are stunned and can comprehend its extent only by comparing our present volume of business with the peaks of 1929. For example:

The daily average value of building contracts awarded in May of 1929 was \$22,500,000 while in May of this year it was \$9,500,000, a drop of 58 per cent. Domestic sales of passenger automobiles in May, 1929, aggregated 454,000 and in May, 1931, the total was 264,000, a decline of 42 per cent. May freight car loadings were down 30 per cent and Prof. Fisher's wholesale price

index of 200 representative commodities had dropped from 97.1 to 70.3, or 27 per cent. First quarter exports were cut in half. Other barometers show proportionate declines.

Details of what has happened in the last year are too fresh in mind to require enumeration. The number of unemployed probably has averaged at least 5,000,000. Virtually every factory and mill hand has worked only part time and many of them have taken wage cuts. The white collar man who has not had a salary reduction is a rarity. The same applies to all varieties of office help, male and female. In many cases the initial salary cut has been followed by a second and in countless others the same result is being attained by enforced vacations without pay. Dividend payments have been sharply curtailed. The national annual income has been reduced by fully \$12,000,000,000.

All this is history, although it isn't widely known because the facts haven't been given to the public. We are concerned chiefly with what the future holds. Distress has been cumulative. The reserves of millions of families have been wiped out. Expenditures have been curtailed by almost everyone. The average worker is prudently laying aside every possible penny in preparation for possible unemployment. Factories will close earlier and longer for mid-summer "inventory." Seasonal activities have done little more in relieving unemployment than to offset additional dismissals.

These are simple facts but it is the interpretation of them in respect to the future which is important. Upon what ground can we honestly base expectation of an early or pronounced recovery? We have no great shortages to be filled. There still are surpluses of many commodities. We can expect no relief from the construction industries. We are away over-built now on everything except, perhaps, homes. There can be no great expansion in public works because federal, state and municipal governments are hard pressed for funds.

AGRICULTURAL income will show little expansion. There is no shortage of serviceable motor vehicles and estimates of replacement necessities have been greatly exaggerated. Few railroads have the money to initiate improvements on a large scale or to replace worn rolling stock. All the industries which cater to the construction trades face a long period of depression. Little expansion is to be expected in textile operations. With their principal customers buying in diminished quantities iron and steel can make but little progress. We can expect slight help from foreign trade.

What, then, is to set in motion the fall recovery about which many persons are talking? Or a spring expansion more than seasonal in its scope? Far more reason to believe we are faced with a long period of relative stabilization at levels much below the recent peaks but well above those preceding the war inflation. The long swing trend promises to be steadily upward but the slope will

**FOR LARGE ESTATES . . . THIS ROOM-TO-ROOM AND BUILDING-TO-BUILDING TELEPHONE SERVICE . . . OVER REGULAR BELL TELEPHONES**



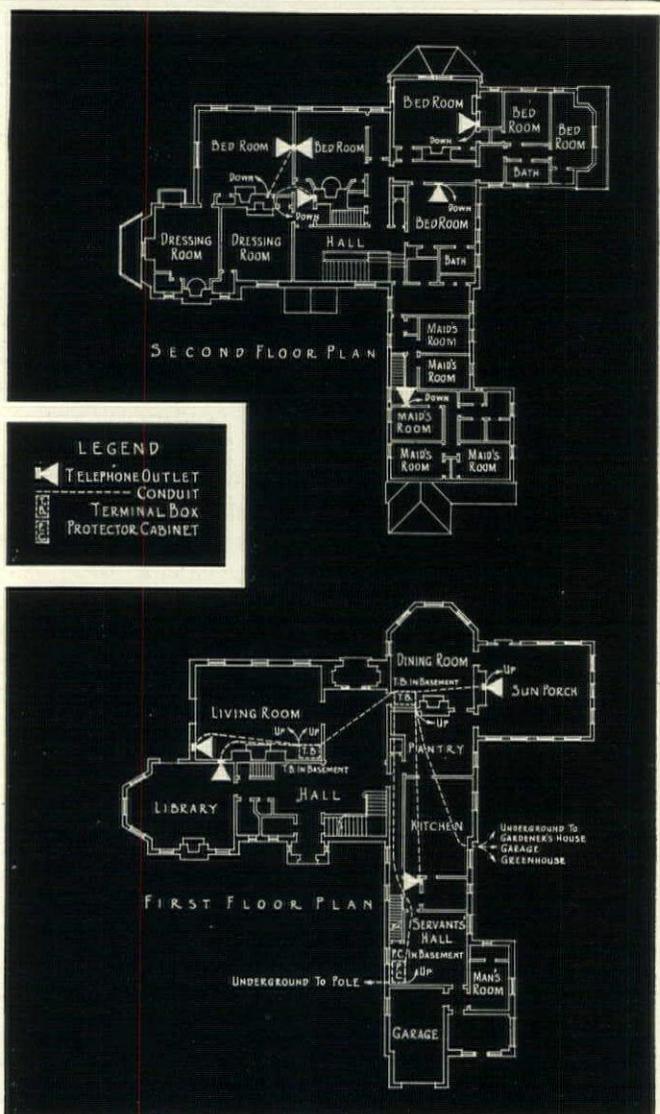
*Built-in telephone conduit serves fifteen outlets on the estate of Mr. Halstead Linsley, Lenox, Massachusetts. Ten are in the residence itself and five in the three outbuildings (two in the garage, two in the gardener's cottage, one in the greenhouse). Underground conduit connects the house telephones with those in each of the other buildings. JOHN C. GREENLEAF, Architect, New York City.*

COTTAGES, greenhouses, stables and garages, grouped around a residence, make the large estate a little community. Such a community, like every other, has its own telephone requirements. Communication from one room in the residence to another, or to any outbuilding, is always desirable, often essential.

This complete telephone convenience is best achieved by the aid of telephone conduit, built into the walls and floors of the residence, run underground to outbuildings . . . in combination with one of the several intercommunicating systems developed by Bell engineers.

The conduit conceals all wiring, protects against service interruptions and permits telephone outlets to be located wherever they are most convenient. The intercommunicating system allows calls to be made to any part of the house, to any point on the estate or outside it, with equal ease, over the same instruments. No switchboard attendant is necessary. Calls received on any telephone can be transferred to any other.

Whether you're planning a big estate or a modest home, let the local telephone company help you with the telephone arrangements. Their advice means increased comfort and efficiency. It is given gladly, without charge. Just call the Business Office.



be so gentle we probably shall have to look back to realize we have been going up-grade.

But why despair? Even after nearly two years of acute depression the wealth, the buying capacity and the actual purchasing volume of the United States are so far above those of every other country that there is no possible basis of comparison. The conditions which will prevail for the next few years are comparable to those which existed from 1907 to 1914, with the vital difference that the Federal Reserve system has made impossible money panics similar to those of the past. Ample funds at unprecedentedly low interest rates are available to any sound credit risk for any legitimate enterprise which offers a reasonable chance of success.

OUR forefathers made this country great and prosperous with far fewer opportunities than now are open to their sons and grandsons. But we must return to their fundamentals of thrift and hard work. Mass prosperity, which placed inefficients in positions of responsibility and made wealth possible even for the undeserving, probably has gone for at least five years but America still is the land of opportunity for those who deserve success.

That no business can stand still isn't literally true. It can, for a while, but over a longer period it must progress or regress. Most concerns engaged in trade and commerce—individuals and companies—have been marking time for two years with steadily diminishing sales. The ever ready alibi has been the depression. True, the total volume of sales has been sharply reduced but in every field there are outstanding examples of men who haven't marked time. They have gone after a larger share of the business available and won it on merit.

Everyone, of course, has done the obvious things. They have cut their overhead and reduced production and selling costs but they deserve no particular credit for that. There was nothing else to do. The commonest ways of pruning expenses have been to eliminate non-essential personnel and cut salaries. This has been necessary but it has impaired purchasing power. No other means has been devised to lower sales costs except the curtailment of advertising.

Concerns which have held their own or forged ahead haven't done it merely by employing these obvious expedients. Many of them have made their products more attractive intrinsically, have built more quality into them and have cut the price to the consumer. They have demonstrated their ability to supply the public with what it wants at a price it will pay.

Price, plus quality and style, are the strongest selling arguments in a period like this. Those producers and merchants who are crying for higher prices to eliminate "profitless merchandising" are swimming against the stream. With an income drastically reduced the public will buy in no larger quantities than it is buying now until the purchasing power of the dollar comes up to meet them. Where low profit margins have been based on much larger volumes some way must be found to make possible the same margin, or a larger one, on a smaller volume. Ways are open to those who have the ability to find them.

With expenses cut as they have been by many concerns, even a slight increase in volume may raise profits

to a point where dividend payments can be resumed.

The days when success might be attained with mediocre or even less than mediocre management have gone by. If present executives are unable to adjust themselves to new conditions they must be replaced with men who can. These captains of tomorrow may not be captains today. They may be corporals or sergeants or even privates in the army of industry but plenty of them are available with knowledge, power, ambition and ability to surmount or get around obstacles.

Executives who are hopelessly tangled in the red tape of tradition and precedent are of little use today. We may as well abandon the illusion that the tremendous sales volumes of recent years were the result of superior merchandising ability. They were made possible by a fictitious general prosperity plus an enormous growth in installment selling and an abandonment of some of our principles of national thrift.

Americans bought huge quantities of goods because they wanted them and had the money to buy them and not because the person who made or sold them displayed super-salesmanship. A couple of generations ago few books were written on the psychology of selling but it wasn't because our merchants didn't know that psychology. They did and it would be helpful today if we could study their methods. Maybe if we "asked dad" we could get some valuable information. He could at least recall conditions paralleling those which confront us now.

Nothing is to be gained and much is to be lost by attempting to mark time while waiting for "business to recover." It isn't going to recover in the accepted sense for a long time, neither this year nor next. There may and probably will be gradual improvement but it will be painfully slow. Before we are through we shall have a new conception of what constitutes a normal sales volume and it will be far smaller than in 1928 or 1929.

The rewards will go, to a greater extent than in the past ten years, to those who deserve them. There is today a magnificent opportunity for the individual who can and will go out and get a larger part of the business available. Even in the throes of depression the United States is consuming enormous quantities of goods of all kinds. Those who expect to survive the heavy seas now running must do something more than cling to a raft with one hand. They can't be quiescent and merely wait for rescue. They must rescue themselves.

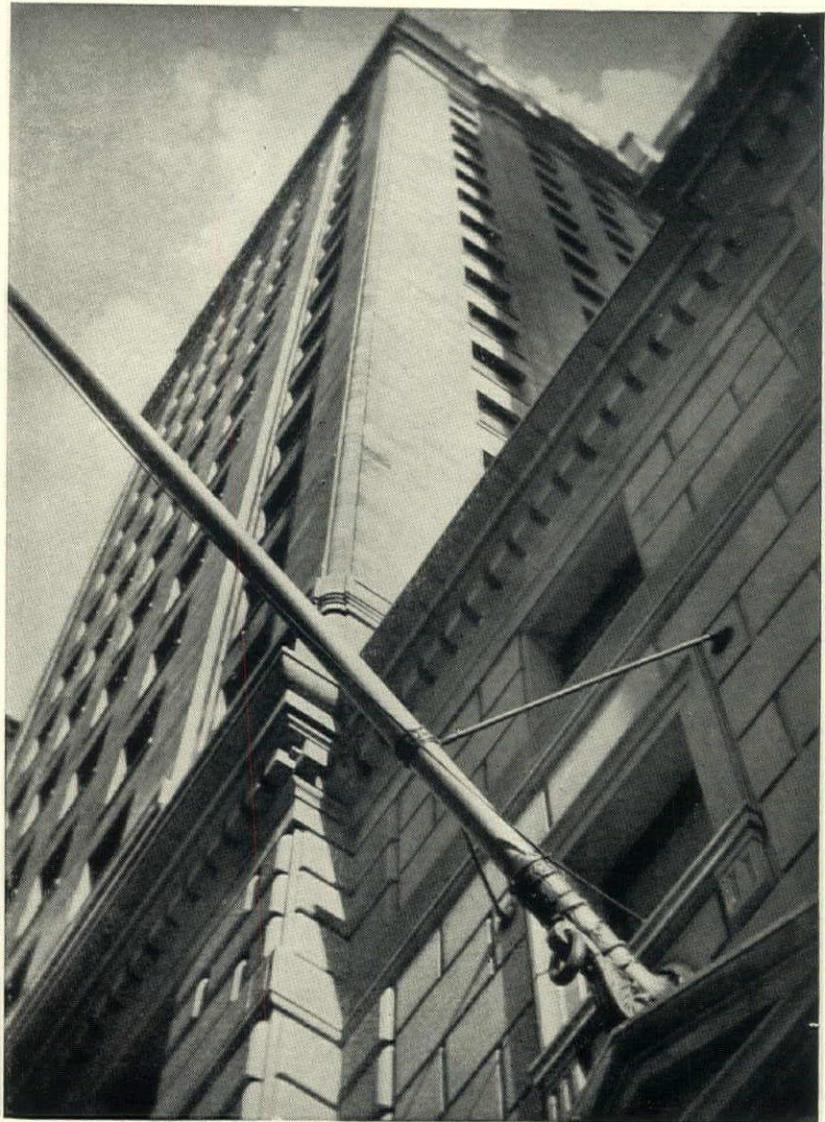
THERE'S only one way to get business and that's to go after it. The "go-getter" must be supplied with products the public wants, attractively priced, and he will abandon hackneyed, lackadaisical sales methods. There is no room today for mental or physical lethargy. Long hours of hard, intelligent work, with the ability to accept rebuffs cheerfully, will work wonders. Salesmen who make ten calls where they used to make five will find business surprisingly good.

Manufacturers who make the goods merchants sell are faced with new problems. They must not only produce saleable merchandise—no easy task in hard times—but they must use uncommon ingenuity in holding down their costs, especially those which relate to selling. Furthermore, they must maintain strong, virile selling organizations. Consumer demand is of no value if sales outlets to supply it are lacking. And sales outlets which are

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moribund are useless. Competition for those of the other type grows sharper every day.

The manufacturer must offer not only desirable merchandise but a merchandising policy which will bring him more and better sales outlets than his competitors can get. Furthermore, he must forswear expediency and build for the future instead of for the present alone.

Failures will be many. That bromide about the sur-

vival of the fittest will assume a grimmer significance. But out of it all will come a sturdier, abler, more alert and clear thinking race of manufacturers and merchants. Every individual must demonstrate whether he has the skill to carve success out of adversity. If he hasn't he will sink back into the ruck. The opportunities are there for those who have the brains and the will to seek them.

## We Represent Every Architect in California

(Continued from page 53)

with a district society organized in each. The architects of each district elect from their number a District Advisor who is the administrative officer for the district and a member of the Advisory Council which meets jointly with the Executive Board at stated intervals. The Executive Board handles all of the affairs of the Association within the section; but in matters of general policy or in state-wide activities the two sections of the Board act together. Two regular joint meetings are held each year."

There are two classes of membership: those who subscribe annually to the work of the Association are the active members; all others are termed associate members. The rights and privileges of both groups are the same except that only active members may be officers or serve on committees. In the Northern Section the subscription for 1931 was \$3.00. There are no initiation fees.

Particular attention is paid by the Association to new men entering the profession. Immediately upon learning from the State Board of Architectural Examiners of the granting of a new certificate the Association writes to the recipient, advising him of his membership in the Association; and the district advisor of the Association is asked to get in touch with this architect and explain the Association, its organization, aims and objectives. A special effort is made to have new architects attend the annual convention. This year an important event on the convention program will be the presentation of the "Class of 1931."

A few words might be said regarding the keynote of any success which the organization may have had. It is this: every architect is a member of the Association by virtue of having a state certificate; and since no person is allowed to use the title *architect* in California without having such certificate there are no in-between groups. The constitution of the Association provides that "membership shall exist continuously with such registration, except that any member, by written request, may exclude himself from the Association." In the Northern Section there has been only one such request, and not more than two in the Southern Section. It does not follow, however, that all the remaining architects are active members. Not in times like the present!

Some architects felt that with the passing of the amendments to the Certification Act The State Association of California Architects had fulfilled its purpose. But one of the first acts of the Executive Board, in its initial meeting, had been to discuss this matter; and the judgment of those present had been that the Association was to be a permanent organization.

At this point the story turns to something which is new in architectural organizations, although there is an

old saying that there is nothing new under the sun.

The Association soon found that little could be accomplished without funds. But there then appeared upon the scene a child of hope which was later to be named by the Northern Section, "Architects' Reports."

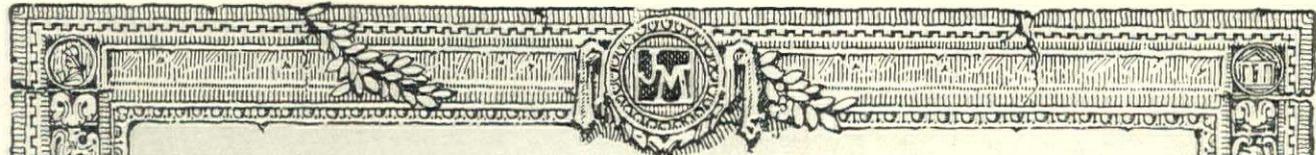
It developed, as one architect has very aptly put it, that the profession has a valuable by-product which has been going up the flue. It seems the building industry is very much interested in what is going on in the architect's office; and it willingly pays for this information.

A business-like proposition was offered to the Association, (not, bear in mind, to any individual architect) a percentage of the gross proceeds in return for official recognition and cooperation to the common cause of making the news authoritative and authentic.

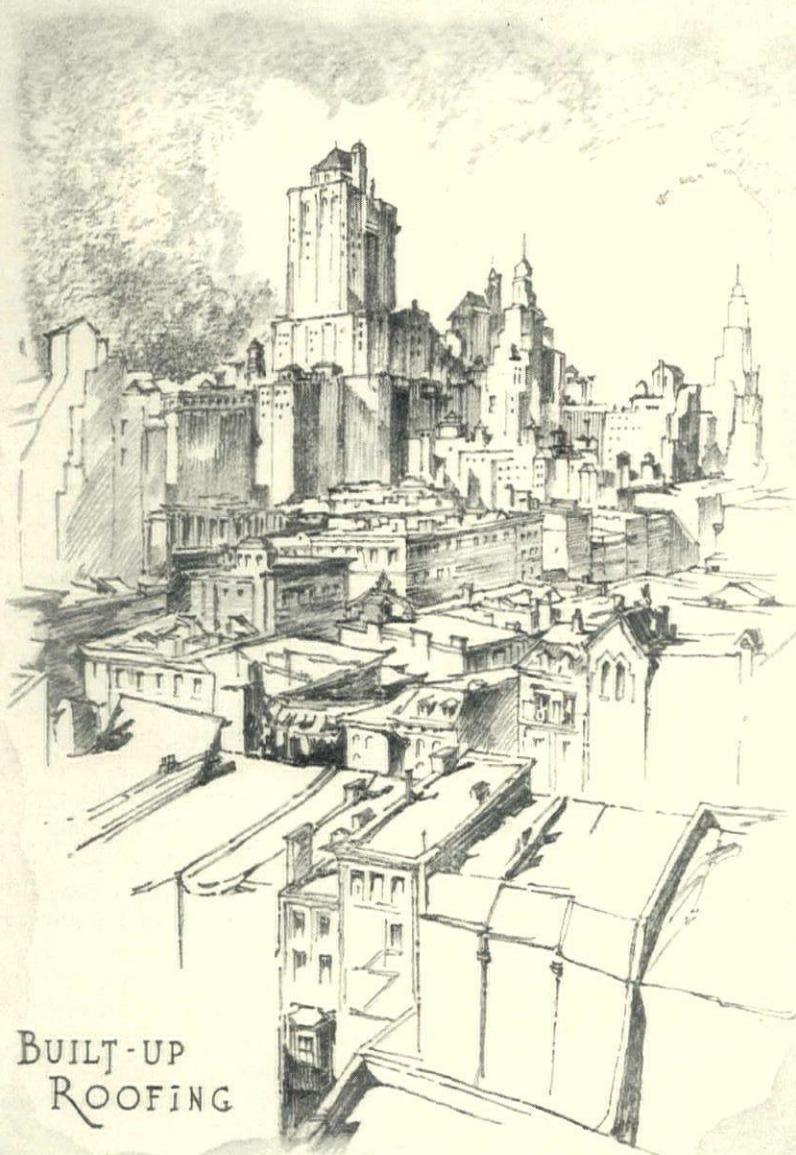
THE Executive Board of the Northern Section, during a period of four months, considered every possible angle of the proposition; and finally the contract was entered into February 4, 1930, and the service officially started March 1. No one needs to be reminded that business was poor during 1930. It was a crucial test year for the new enterprise. Suffice to say here, however, the news service came through with great credit and is now firmly established; and the Northern Section received from this source \$10,000, the greater part of which has been, or will be expended in undertakings in which the entire building industry benefits along with the architectural profession.

The good work of the Association goes steadily on. In the state legislature of this year further minor amendments to the Act were secured, and the Association threw its strength and influence behind the engineers and helped them secure amendments to their Registration Act. Thus was further cemented a fine feeling of cooperation which exists between these two professions. The Southern Section of the Association has just completed its plans for the inauguration of the report service for Southern California. No miracles are being performed; but the organization is making itself felt both within the profession and in outside circles. And the prospects for the future indicate an even larger sphere of influence and accomplishment.

And, most happily, may be recorded a perfect feeling of harmony and unity of purpose between the chapters of the Institute and the Association. As a matter of fact, the active workers in the Association's affairs are, with few exceptions, the active workers in the affairs of the Institute. At the present time a joint committee is arranging the activities of the Northern California Chapter, A. I. A., and the Northern Section of the Association so that there will be perfect correlation.



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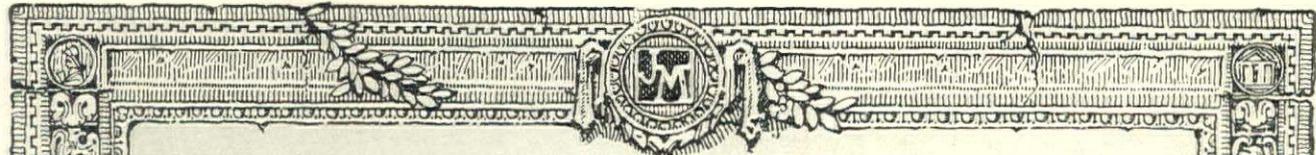
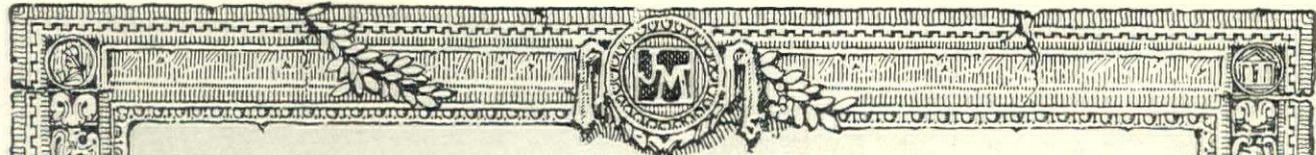
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FOR EVERY SPECIFICATION

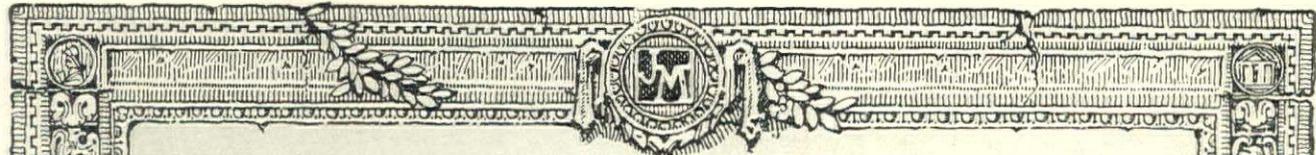
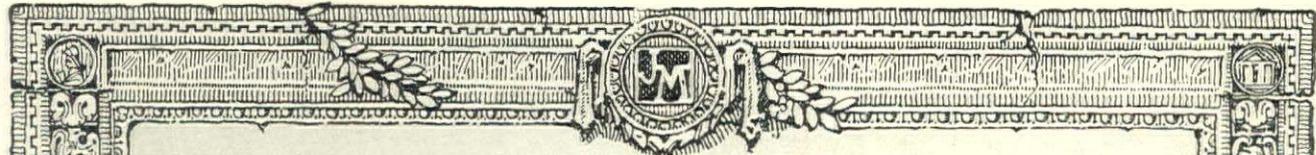
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# Reorganize the Office of the Supervising Architect

(Continued from page 25)

is essential in the handling of Federal building activities. Our citizens are too often prone to look upon themselves and their government as things apart. Citizens of the United States forget that *they* are the government and that government officials are in office to conduct the governmental affairs of the land. Citizens have the right to know how these affairs are conducted and have the right to say how they shall be conducted.

FOR the government to enter into private business in competition with its own citizens is contrary to the principles upon which the government of the United States is predicated. In time of war, the people may be justified in taking over private enterprise as an emergency measure. But we are, at present, at peace and faced by an economic emergency wherein it is desired to provide as much work as possible for as many people as possible as soon as possible. It was upon this basis that the public building program was speedily prepared and put under way. The best interests of this program will be served by placing a large number of buildings in the hands of a large number of architects at one time, rather than attempting to expedite the program through a large bureaucratic organization that is too unwieldy to function advantageously.

Within the past few months, the matter of placing work in the hands of private architects has been speeded up. Approximately one hundred projects are now in the hands of private practitioners. In addition to these, a number of architects have been selected to act as consultants. While a few architects are thus benefited, it is not for this reason that a reorganization of the Supervising Architect's Office should be urged, but rather as a principle of government and one that will serve the best interests of all taxpayers and the cause of architecture in America.

Many other bodies are lending their support to the movement to reorganize the office of the Supervising Architect—among them that of the landscape architects. At a special meeting of the Pacific Coast Chapter of the American Society of Landscape Architects, held May 21, 1931, a resolution was passed which stated in part:

"Now therefore be it resolved that we believe the governing bodies should discourage the further development of working bureaus in such matters, and should encourage the employment of professional firms of skill and ability to develop plans for architectural and landscape architectural work, and

"Be it resolved that we send copies of these resolutions to the President of the United States; the Secretary of the Treasury of the United States; the Supervising Architect of the Treasury; the Chairman of the National Commission of Fine Arts; the Director of National Parks and the Governor of the State of California."

A. L. Brockway, Director of the American Institute of Architects, at the regional conference of the New York State Chapters held June 20 at Cooperstown, N.Y., said: "It is my personal belief that, although smooth

words and gestures were spoken and made by Government officials to representatives of the American Institute of Architects prior to the last convention of the Institute in San Antonio last April, there was at heart no sincere intention of bringing about a situation whereby the buildings of the government would be the work of the profession at large in the nation.

"It would seem that those entrusted with the administration of the Federal building program had deliberately determined upon the expansion and tremendous increase of the personnel of the Supervising Architect's Office rather than the utilization of the architect in private practice in any and all localities of the nation where appropriations had been made for buildings to be constructed.

"The underlying principle involved is whether the men who are responsible for the design and execution of the marvelous buildings in the various cities of this nation are to be considered incapable of designing the buildings for their Government, and are to sit quietly by and be told by public officials in bureaus that the Government itself can do the work better, quicker and for less cost than the private practitioner.

"If this claim contained a grain of truth, it would be an indictment of the profession which the profession could not afford to ignore.

"If the government attitude were correct every corporation of any size would be doing its own architectural work rather than employing the private practitioner. This is doubly true because of the fact that a private corporation must make a profit to exist whereas this is not true in the case of the government."

TO convey the wishes of our citizens to our government officials with authority to correct the existing situation it is suggested that a petition be prepared and circulated in every locality of the United States. A suggested form of petition was published in the May, 1931, issue of *AMERICAN ARCHITECT*. Reprints of this petition may be obtained, if desired, by addressing *AMERICAN ARCHITECT*, 57th Street and 8th Avenue, New York City.

To organize the movement, a meeting of all architects in every locality should be called and the work of securing signatures to the petition divided among those present. Chambers of Commerce, Rotary Clubs and other civic organizations should be interested as well as engineers, contractors, building material dealers and other citizens. After the petition has been circulated, it may be forwarded to the editorial offices of *AMERICAN ARCHITECT* for later presentation to government officials.

FOR the complete combustion of one pound of anthracite coal, 150 cu. ft. of air, weighing 11 lbs., are needed, according to the research department of the Petroleum Heat and Power Company. A pound of fuel oil requires 190 cu. ft. of air. A cubic foot of city gas requires 4½ cu. ft. of air, and a cubic foot of natural gas requires twice as much.

# ARMSTRONG INTRODUCES A NEW

## *Inlaid Linoleum*

### Patterns Veined True to Marble

**F**OR the first time in this country linoleum captures *all* the magic of marble. Notice the delicate tracery, the realistic veining. There is a clearness and an intensity of color in these Armstrong Marble Inlaid never before achieved. Each color is inlaid and will not fade.

Because of their strong, contrasting colors which do not reveal traffic marks, these new Marble Inlaid are ideally suited for lobbies and corridors, dining-rooms and restaurants, offices and service rooms. They are built for heavy traffic.

Six new designs are now available. Let us send you samples and colorplates so that you can see for yourself their full beauty and utility. Armstrong Cork Company, Floor Sales Division, Lancaster, Pa.

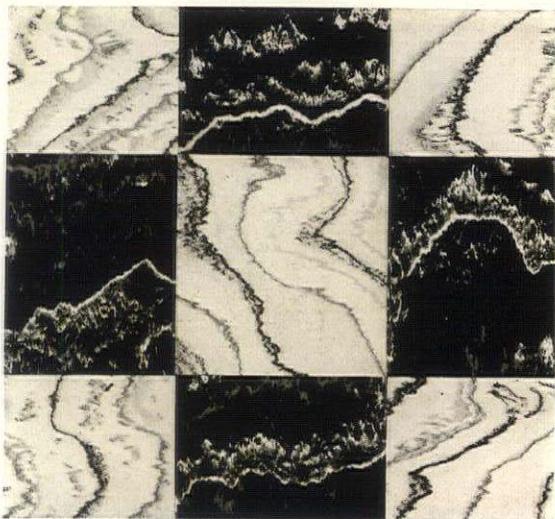
Armstrong's  
  
Product



This actual size illustration of part of a block shows how faithfully marble has been reproduced.

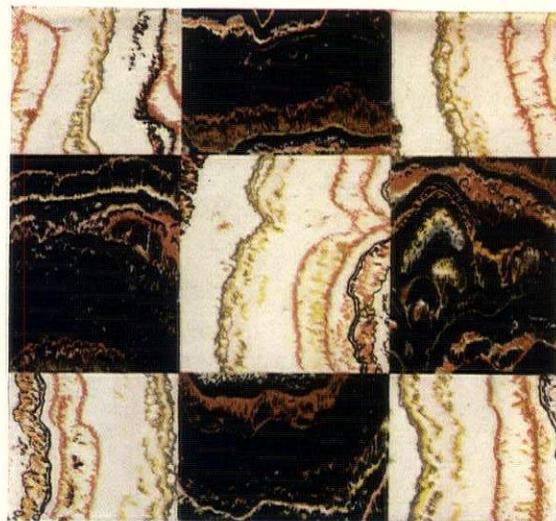
## *Armstrong's Linoleum Floors*

*for every room in the house.*



Left — This predominantly black and white design is available in three block sizes — No. 151, 6 x 6 inches; No. 153, 9 x 9 inches; and No. 155, 12 x 12 inches.

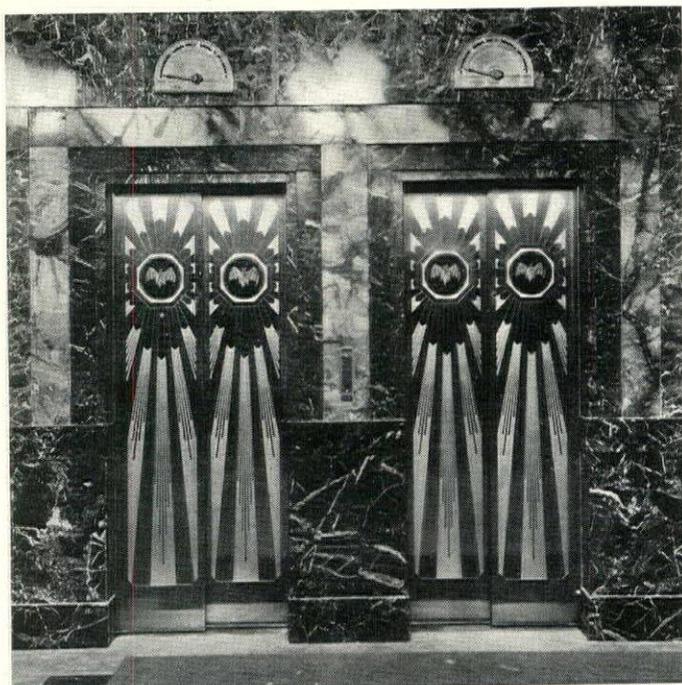
Right — Observe the depth of color and clear-cut contrast in design No. 150, 6 x 6-inch blocks. Its companion coloring, No. 154, is a 9 x 9-inch block.



**I**T IS well known that uniformity of design and finish greatly enhance the appearance of a building. This likewise is true of its furnishings. Carrying this truth to elevators, it is logical that the same concern should furnish the complete elevator installation. And that is why the architect will find the uniformity of design between Otis elevator entrances and cars and fixtures particularly helpful, either in planning a new building or in modernizing an old one. Harmony in Otis design is apparent in the two pictures at the right showing cars and entrance of a recent installation. Also, Otis foundries and shops are amply equipped to produce any special design or finish that the architect may wish. . . . The Otis plan of keeping elevator equipment in perfect running order, making regular examinations and all necessary repairs and replacements, for a flat yearly rate, is a service that is appreciated everywhere.

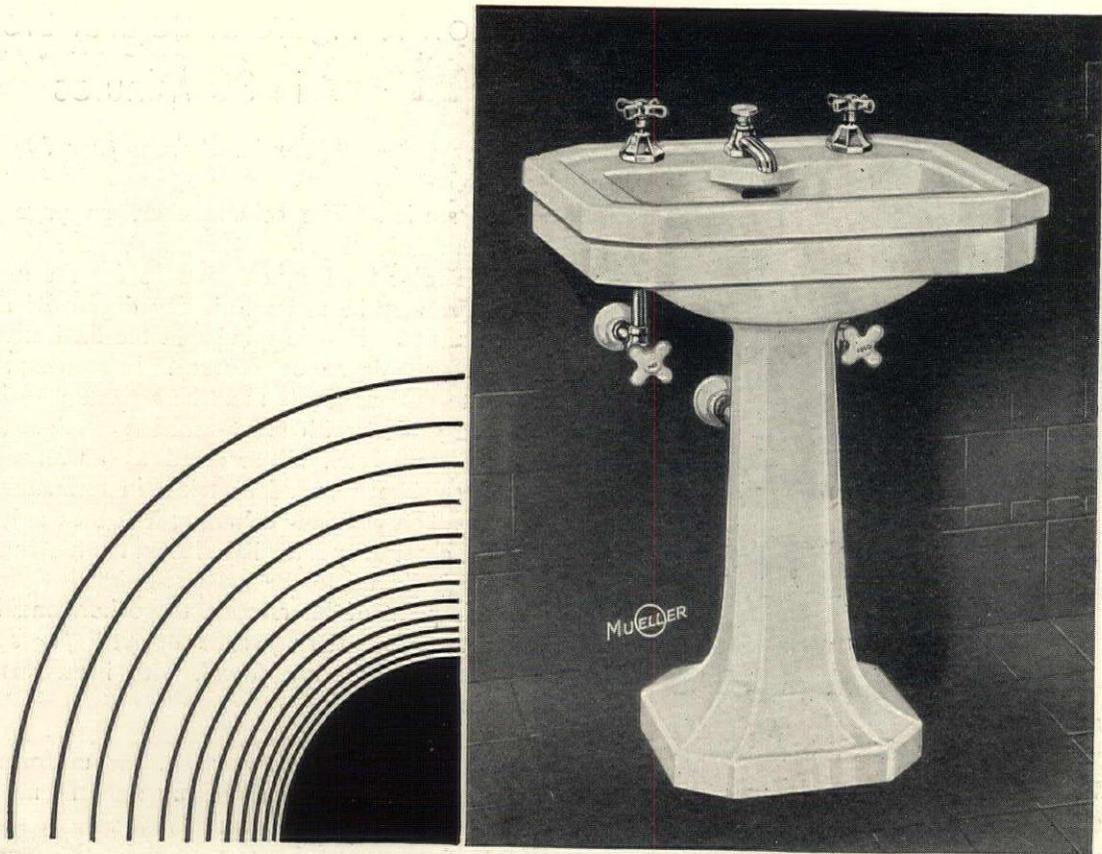


*The upper picture shows the cars and the lower picture a ground floor entrance manufactured and installed by Otis in the Bacardi Building, Havana. Note the harmony in design and effect between the finish of the cars and the entrance.*



# OTIS

ELEVATOR COMPANY 339 OFFICES THROUGH-  
OUT THE WORLD

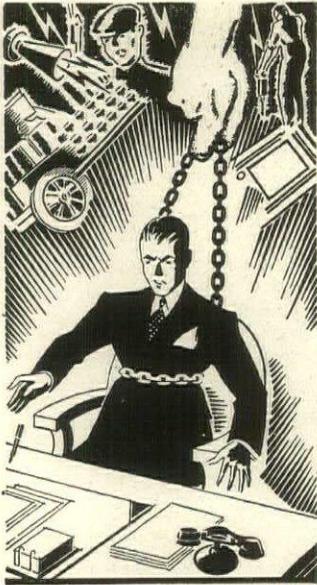


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We've tried to steer clear of all doodads and other deplorable embellishments in the designing and manufacture of the MUELLER Lavatory shown above. We like to believe that this simple yet elegant type of lavatory has a very definite place in the well-ordered home. Should you desire further information on this product—the "Decatur De Luxe"—the MUELLER Company will consider it a privilege to send it to you upon request. MUELLER CO. (Established 1857) Factory: Decatur, Illinois. Branches: New York, 135th St. & Walnut Ave., Bronx, Telephone Ludlow 8629-30-3; Dallas, Atlanta, Los Angeles, Chicago. Canadian Factory: MUELLER, Limited, Sarna.

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# NOISE CHAINS MENTAL ENERGY

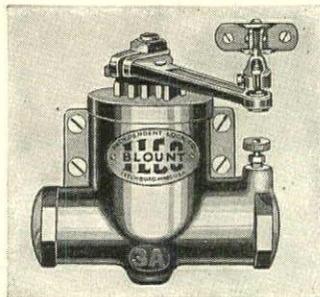
"If I could only move my office to a hospital!" an executive said to us. He envied the attention given to noise elimination in the construction of hospitals and sanatoriums. Unconsciously this business man faced the problem that each architect, builder or contractor must face in planning every public building: — **door control**. It is a vital factor in the fight to relieve that nervous tension that is caused by unnecessary noise and static interruptions.

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## How to Figure Structural Steel Costs in 30 Minutes

(Continued from page 59)

of stories. The column chart on page 59 expresses this relationship.

The preliminary calculations for the use of the floor chart may be made with any degree of accuracy. But it must be kept in mind that the final answer will have the same degree of accuracy. In figuring steel for alternate designs, loads must be estimated to include beams and girders with the finished floor structure, partitions plastered, etc., all assumed as uniformly distributed. Special care should be taken in estimating the average area between four columns; it is then only necessary on the chart to spot the bay size on the horizontal axis, move vertically up to the proper design load line, and from this point of intersection to go horizontally to the vertical axis, where pounds of steel per square foot of floor or roof are found, with inclusions as noted on chart.

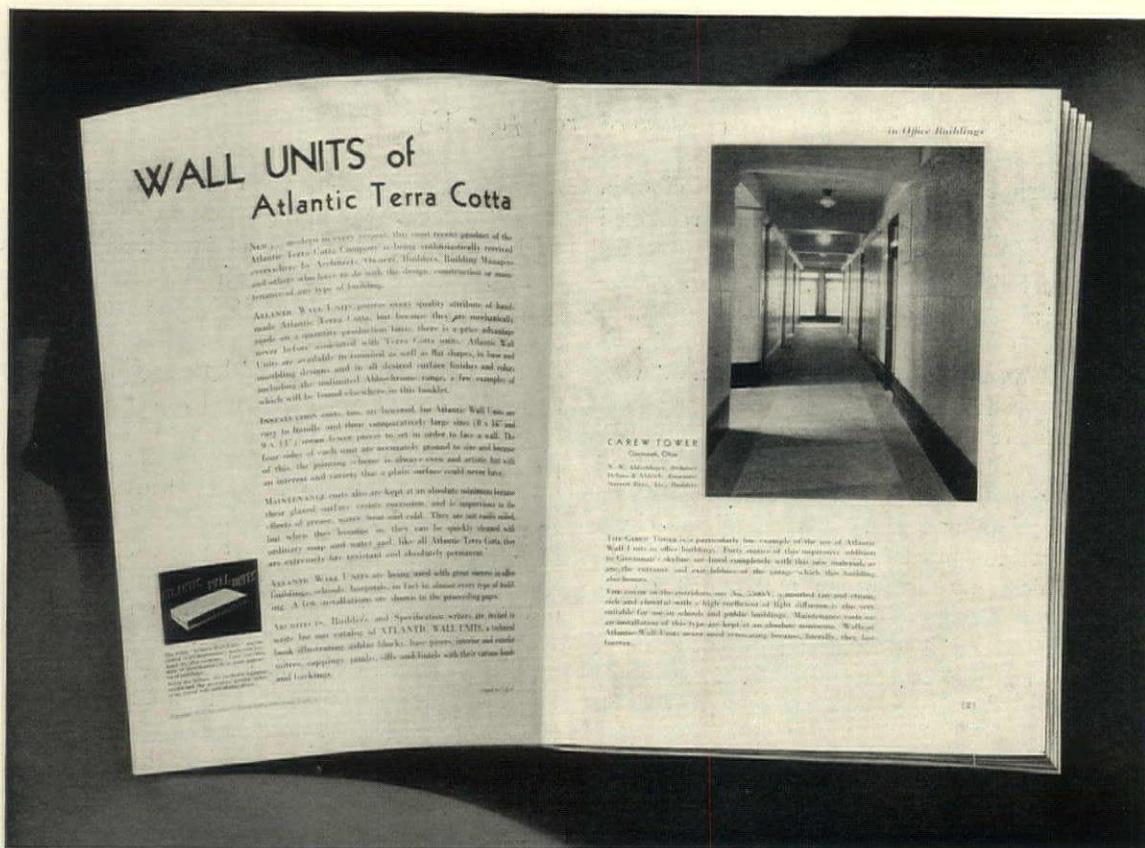
TO use the column chart, the uniformly distributed load as determined before must be multiplied by the previously found average bay size in square feet and the number of floors carried by the column. The resulting product, in pounds, may be used as first approximation in getting the steel weight of the column. Adding this column weight plus fireproofing to the product first obtained, will give the total load carried by the column for a second, more correct, determination of steel in the column. Reduction of live loads according to the New York City Building Code having been considered (see note on chart), this total load is found on the horizontal axis of the column chart; go up vertically to intersection with inclined line corresponding with the number of stories under consideration. From this point a horizontal move to the left will strike on the vertical axis the number of pounds of steel per lin. foot of column height. This figure multiplied by the story height in feet and divided into square feet of average bay size, as used in the beginning, gives column steel in pounds per square foot of floor. Add from 5% to 10% for splicing and column base, depending on bay size.

After a careful study of this article and charts, anyone should be able to make a computation in about thirty minutes. With increase in skill, this time can be reduced and judgment and accuracy increased to come at least within 2% of the actual or projected tonnage. Given the same care in estimating alternate designs, the charts guarantee the same accuracy or error, and thus even a small saving in steel may be detected.

To illustrate the range of accuracy in use, a tabulation of three examples is given below.

Building	Floor area in sq. ft.	Number of stories	Typical Bay in sq. ft.	Average story height	Design load per sq. ft.	Actual Total Steel per sq. ft. of floor	Estimates with Charts
Office Building on Times Square.....	642,000	25	460	10	200	19.90	20.2
Office Building, 120 Wall Street.....	*550,000	34	785	12.2	†200	28.00	27.62
Beaux Arts Apartments	‡215,000	17	275	8.95	150	12.80	12.35

\* Estimated. † Assumed. ‡ Estimated from architect's drawings.



# THIS NEW BOOKLET

## A Pictorial Study of the Varied Uses for ATLANTIC TERRA COTTA WALL UNITS



The response of the architectural profession to the introduction of *mechanically* made Atlantic Terra Cotta Wall Units proved so immediate that already many installations have been made of this new facing material. Its primary advantages are: lower initial cost, lower installation cost, lower maintenance cost, lifetime permanence, and availability in any color and in any surface finish.

In an endeavor to be of constructive service to those architects who are interested in the subject, we have recently compiled an illustrated booklet in standard A. I. A. size. It presents in pictorial form with brief description, the wide range of uses for these Wall Units. It is designed to enable the architect to determine readily the applicability of these new Wall Units to his individual requirements.

*We shall be glad to send a copy of this booklet to the office of any architect upon receipt of letterhead request.*

You are invited to view an interesting exhibit of Atlantic Terra Cotta at our New York address.

# ATLANTIC TERRA COTTA COMPANY

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Offices at: Philadelphia, Pa.; Dallas, Tex.

Southern Plant: ATLANTA TERRA COTTA CO., ATLANTA, GA.

# What to Tell Your Lawyer When You Sue

(Continued from page 43)

the planning and supervising of the construction of a building is only poorly paid by a commission reckoned fee of 6%.

Architects have fallen into a careless habit of speaking of architectural service as the furnishing of plans and specifications. They sometimes win their legal case because the lawyer on the other side does not know what a small part of the actual cost of rendering architectural service the mere mechanical making of plans and specifications is. Let the defense attorney stand before a judge and jury and wave a roll of blue prints and a book of specifications and say, "This is all my client got, a mere roll of blue prints and a collection of type-written pages which any draftsman and typist could produce for a few hundred dollars. My client has already paid him \$1,000 and he is demanding \$20,000 more. I say to you this contract is not equitable. It amounts to robbery. It is therefore contrary to public policy to enforce it." And what does the jury do? It finds for the defendant, and the architect's advocate cannot help him if he has a contract with no other consideration than plans and specifications.

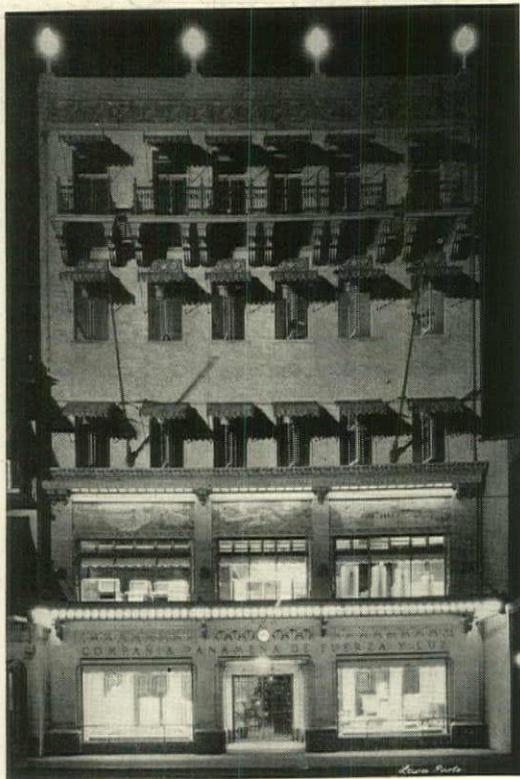
If there is no contract, reasonable and customary practice may be introduced as proof, and expert architectural witnesses can be brought into the case to prove valuable consideration. In such cases, how-

ever, as a reinforcement to "reasonable" an adequately intelligible cost accounting system of office records is valuable supplementary evidence. No such accounting system can be considered an accurate criterion of the cost of rendering service if it does not allow interest and depreciation on capital invested in education, experience, library and general research, office equipment and overhead as well as actual salaries paid.

It is helpful in making clear to the jury if all of the sketches, studies, preliminary drafts, etc., are brought in and offered as evidence of the processes involved in producing the final results obtained. A clever witness guided by an adroit lawyer can trap the lawyer on the other side into asking questions on cross-examination which will enable the architect to explain to the jury and help them to visualize the long and expensive evolutionary process of developing beautiful, practical, and efficient architectural design. If evidence can be placed before an honest jury showing that an architect has actually earned his fee, the architect's case is won.

It is wise for the architect to keep every scrap of paper and every note made in the process of developing an architectural problem until after he has collected his fee for that service.

Architects need to remember that they cannot visualize



Facade at night, Fuerza y Luz Building, Panama. Buckley, Arango & Lyons, Architects. R. W. Hebard & Co., Builders. Metal work includes the bronze marquise, and hundreds of feet of bronze grilles, railings, etc.

## A Thousand Ocean Miles Between Our Shops And The Job

For the Fuerza y Luz Building in Panama we fabricated in our shops here all the ornamental bronze and iron, including the bronze marquise. All finished work was carefully crated and shipped to Panama, over a thousand miles away.

"Every piece had to fit, — and it did." Without alterations or special fitting on the job.

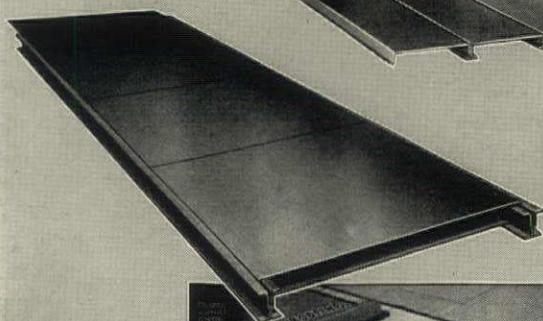
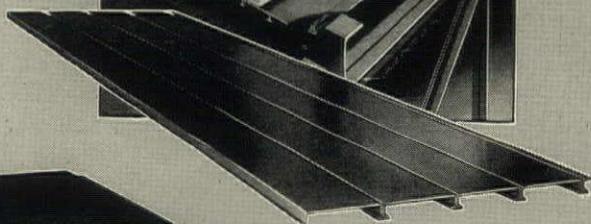
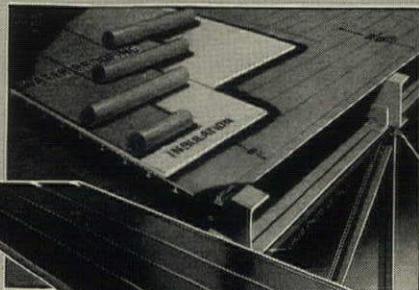
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Banker Street, Brooklyn, N.Y.  
WORKERS IN METALS FOR ARCHITECTURAL PURPOSES

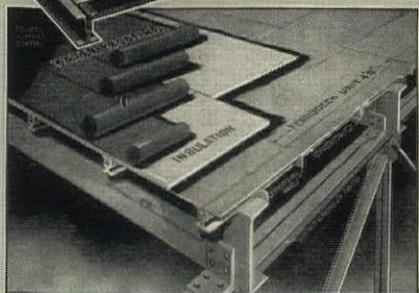
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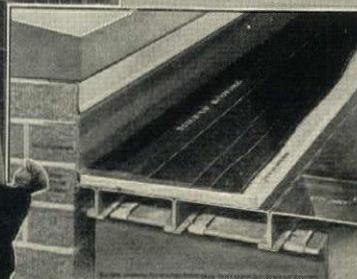
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Architects throughout the country are specifying Truscon Steeldeck Roofs for modern buildings. Their light weight, fireproofness and permanence offer substantial economies, saving also in structural supports and foundations.

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Every piece of cypress we market is guaranteed "Tidewater Red" trade and grade marked. We can make this guarantee because all Florida Louisiana Cypress comes from the deep swamps of the Withlacoochee, the Suwannee and the St. Johns rivers in Florida and the Atchafalaya in Louisiana, two of the most noted cypress growing regions in the world. The vast resources and exceptional facilities of this organization assure you of a steady supply of the finest "Tidewater Red" Cypress you can buy . . . now and for many years to come.

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to others anything that they do not clearly know themselves. If they still subconsciously think that they are engaged in the merchandising of plans and specifications, they will convey that impression to others, and thus do themselves much harm.

Illustration: A Mechanics Lien Law of a certain state provides:

"That any person who shall by any contract or contracts, expressed or implied, or partly expressed or implied, with the owner of a lot or tract of land, or with one whom such owner has authorized or knowingly permitted to contract for the improvement of, or to improve the same, furnish materials, fixtures, apparatus or machinery, forms or form work used in the process of construction where cement, concrete or like material is used for the purpose of or in the building, altering, repairing, or ornamenting of any house or other building, walk, or sidewalk whether such walk or sidewalk be on the land or bordering thereon, driveway, fence or improvement or appurtenances thereto on such a lot or tract of land or connected therewith, and upon, over or under a sidewalk, street or alley adjoining, or fill, sod, or excavate such lot or tract of land, or do landscape work thereon or *therefor*; or raise or lower any house thereon or remove any house thereto; or *perform services as an architect or as a structural engineer for any such purpose*; or furnish or perform labor or *services as superintendent, timekeeper, mechanic, laborer or otherwise*, in the building, altering, repairing, or ornamenting of the same; or furnish material, fixtures, apparatus, machinery, labor or services, forms or form work, used in the process of construction, where concrete, cement, or like material is used, on order of his agent, architect, structural engineer or superintendent having charge of the improvement, building, altering, repairing, or ornamenting the same, shall be known under this act as a contractor and shall have a lien upon the whole of such lot or tract of land and upon the adjoining or adjacent lots or tracts of land of such owner constituting the same premises, and occupied or used in connection with such lot or tract of land. . . ."

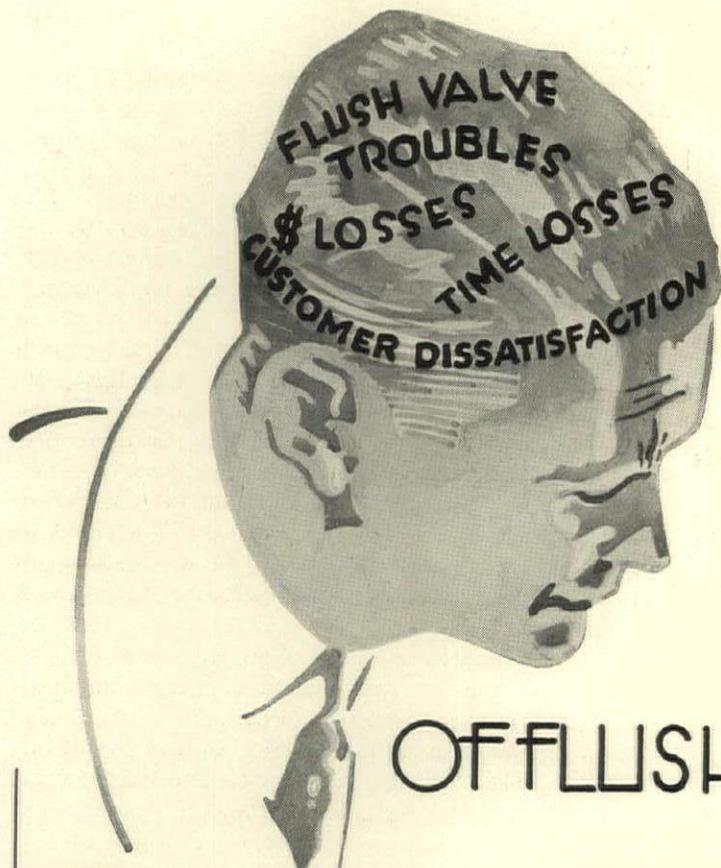
NOW, in the interpretation of acts of this nature, the courts have set up in substance that "since mechanics lien legislation is special legislation it shall be strictly construed." It may be supposed that they mean by this literally without implication.

Under this law there have been several decisions against general contractors where they have claimed remuneration for breach of contract, the contractor not having actually executed any work under the contract.

Lawyers, because of these decisions against general contractors who have not done any actual work on the lot, have immediately jumped to the conclusion that architects and structural engineers are not entitled to a mechanic's lien for work which they have actually done unless they have supervised specific construction work at the site. Lawyers arrive at this conclusion because a very large percentage of them have no understanding of the difference between the professional service of an architect and the business activity of a general contractor.

In the light of what really constitutes architectural and engineering work, if the architect or structural engineer is entitled to any lien at all for his services—

# IS YOUR HEAD FULL



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**it's PETER CLARK**  
*Stage Equipment!*

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This is another instance where the established excellence of Peter Clark Stage Equipment has led to its specification by the architects of a theatre.

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the law specifically says they are—they are entitled to a lien for work done preliminary to the starting of actual building.

The cases of the architect and engineer are not parallel with the case of the general contractor in any particular. One has done something of value to the property that has cost actual time and money. The other has not.

The lawyer's conclusion is based on ignorance of what actually constitutes architectural or engineering service. The professional service of the architect or engineer, or both, makes it possible to determine the earning power of the land, the cost of improving the property, and the feasibility of financing the project—all advance information which has enabled the owner to determine whether it is safe or practical to proceed with the improvement at this time.

The work has been caused to be done by the owner and is for his particular property and no other. It could not be used for another because it has been specially prepared for this particular site to meet the needs of this particular owner. The law says "for the purpose of,"—the architect's and the engineer's service before construction is "for the purpose of"—"perform labor or services in the building" "or furnish"—labor or services. The architect has furnished both "labor" and "services."

Nothing so impresses the average jury as a graphic illustration of the time and painstaking labor involved in the evolution of a beautiful bit of ornament, the study of mass in silhouette, or the devising of an efficient bit of practical detail. With the development sketches in evidence, it is possible to paint the picture graphically. The law and the contract may be on the side of the architect but unless the judge, jury and advocate can visualize the fact of actual equity, the architect loses his case.

## What to Plan For

*(Continued from page 49)*

provided for the necessary mechanical equipment and storage rooms. A third basement, just below the street level, should provide for a grill room of 2250 square feet to serve 140 persons, and an adjacent wash room.

It was determined that the first floor should contain the main desk, coat room, steward's office, service entrance, telephone exchange, and ladies' entrance. It was believed important that the steward's office should control the service entrance, the telephone exchange, and be readily accessible from the members' lobby, and that the ladies' entrance should be entirely independent of the club lobbies, and yet be easily accessible from them.

A space of two thousand square feet was allocated to the main lounge on the second floor and provided with easily accessible telephone booths, wash room, and other facilities.

The third floor was selected for the library with a capacity of 15,000 volumes and a floor area of 2750 square feet. Telephone booths, wash rooms and other facilities were also believed essential for this floor. It was also believed that the water and soil lines should be so located that maximum protection would be afforded

# When Progress Demands Holtzer-Cabot Serves



*Superintendent of Group:  
Dr. George V. O'Hanlon*

*Architect: John T. Rowland, Jr.—  
Jersey City Hospital. Christian  
H. Ziegler—Margaret Hague Ma-  
ternity Hospital.*

*Engineer: Frank Sutton, New York  
City.*

*General Contractor: James Mitchell,  
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**T**HE New Jersey City Hospital is New Jersey's largest medical center, rivaling all others in the country.

This mammoth group of hospital buildings is equipped throughout with Holtzer-Cabot Nurses' Call, Doctors' Paging, Doctors' In-and-Out Register and Night Light Systems.

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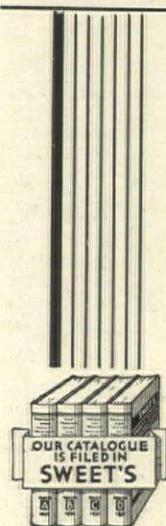
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the valuable library collection from leaks or other faults in the plumbing system should any occur.

An assembly room of three thousand square feet was assigned to the fourth floor; three thousand square feet to a squash court meeting championship requirements on the fifth floor; general office and squash court spectators' gallery on the fifth floor mezzanine; barber shop, baths and dressing rooms on the sixth floor; tenant club rooms, provided with separate entrance and elevators on the seventh and eighth floors; and thirty-two bedrooms and eight living-rooms on the ninth to twelfth floors. The thirteenth floor was arranged for banquet rooms having a total area of 3500 square feet and providing service for 140 persons. The large room can be divided into three rooms by means of folding doors and are capable of five room combinations. A ladies' lounge, dressing rooms and dining-rooms to provide service for one hundred were placed on the fourteenth floor; main kitchen, equipped to serve five hundred persons at one time, on the fifteenth floor; main dining room to serve 126 on the sixteenth; staff lockers and facilities for employees on the sixteenth mezzanine; and a game room on the seventeenth floor. These facilities amounted to about twice the accommodations of the old club house.

It was apparent that to provide these accommodations and not exceed a budget for the building of about \$900,000, an unusual solution would be required.

The old club house was pleasantly reminiscent of other days, and the rooms, while not large, were well arranged. It was thought that insofar as possible the proportions of these rooms should be followed in the new building,

and that the entire effect of the interior must depend on the absence of "architecture."

The ceiling heights were kept low and the room dimensions small. It may be noted that in the principal rooms the clear dimension between the two center rows of columns is only sixteen feet.

While a complete system of air conditioning is provided, it is so designed that each floor is operated separately. This has resulted in a considerable economy both in installation cost and in maintenance.

THIS same kind of economy was sought in all the details of the building; the plan arrangements and the materials selected were expected to be sufficiently attractive to avoid the necessity of elaborate decorative schemes. On the other hand all of the equipment is of the best, and where desirable, in duplicate.

The building contains 1,150,000 cubic feet.

The contracts were let in 1929 and compare favorably, it is believed, with depression prices. The building cost approximately 55 cents per cu. ft. The building and mechanical equipment cost 77 cents per cu. ft.

The architect may be permitted a little vanity in pointing out that this was 8 cents per cu. ft. less than the first estimate and exactly the same price per cu. ft. quoted at the completion of the preliminary drawings. The building, equipment and all furnishings including kitchens, linens, dishes, in short, everything ready for occupancy cost 88 cents per cu. ft.

The building was completed in 221 working days.

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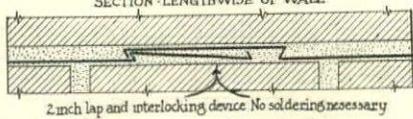
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Forms a positive Unbreakable Key-bond  
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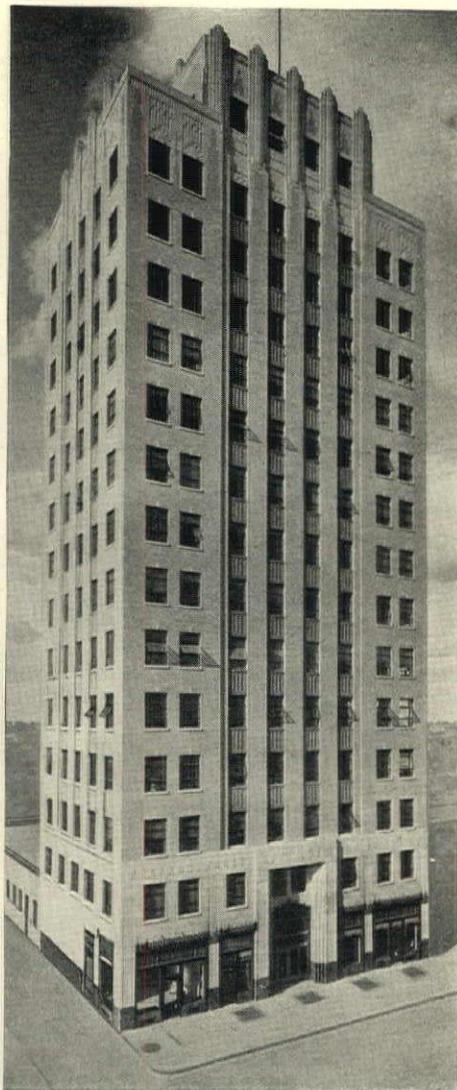
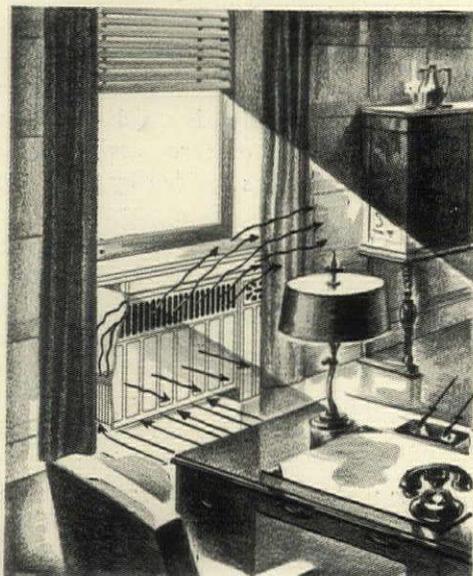
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Building  
Enid, Oklahoma*

*Layton,  
Hicks & Forsyth  
Architects*

*G. E. V. Blumenauer  
Associate Architect*

*John L. Swafford  
Heating Co.  
Heating Contractors*

**M**ODERN, in today's interpretation of the word, means more than exterior design and interior decoration. It implies demonstrable economy, increased convenience and certainly the highest standards of comfort. To neglect these things in today's buildings imposes an unnecessary penalty on profitable operation in competition with tomorrow's structures. • Modine Copper-Cast Radiators put heating on a "strictly modern" basis. They set a new standard of convenient comfort for the tenant because of their new balanced, convection-radiation principle. They increase his usable floor space. Their dignified design is so simple that they never intrude themselves into room appearance. These things have a definite value in terms of high tenancy rate and a sustained profitable return. • Consider, too, the savings to the owner in installation costs and economies in operation. Check Modine Copper-Cast Radiators by any modern standards. The more you examine them the stronger their bid for your endorsement. We'll be glad to furnish complete data at your request.

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Offices in  
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## Painted Decoration

Under the direction of the Architects, Rambusch has executed decoration in the following buildings:

Empire State Building . New York City  
*Shreve, Lamb and Harmon, Architects*

New Waldorf-Astoria Hotel . N. Y. City  
Main Foyer, Lobby, and Appurtenant Rooms  
*Schultze and Weaver, Architects*

Nat'l Title Guaranty Co. Bank . Bklyn.  
*Corbett, Harrison and MacMurray, Architects*

120 Wall Street, Lobby . New York City  
*Firm of Ely Jacques Kahn, Architects*

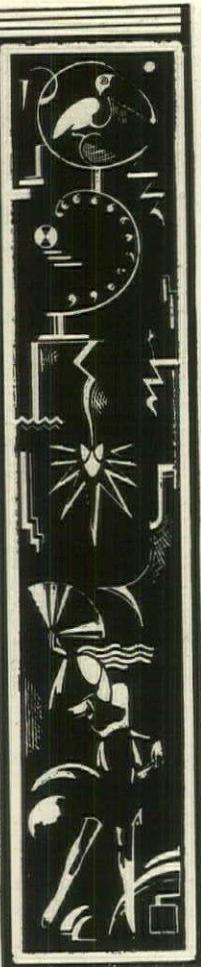
Club Boca Raton . Boca Raton, Florida  
*Schultze and Weaver, Architects*

Roxy Theatre . . . New York City  
*Walter W. Ahlschlager, Architect*

Paramount Theatre . Stapleton, S. I.  
*C. W. and Geo. L. Rapp, Architects*

**RAMBUSCH**  
*Painting, Decorating and Murals*  
2 West 45th St. ~ New York City

BANKS  
CHURCHES  
CLUBS  
SYNAGOGUES  
HOTELS  
RESTAURANTS  
THEATRES  
PUBLIC BUILDINGS



## Oloron Sainte Marie

(Continued from page 61)

reached from ear to ear in true Southern fashion. All went well and quickly, as we were nearly starved by that time—until a bee found his way into the bottle of wine, the cork of which had disappeared, and was merciless in venting his wrath at having stooped to such folly. But his was the worse penalty—death; while his victim suffered but a swollen lip.

Retracing our footsteps along the stream back to the Place Thiers where a delightful old house hugging the bridge and the stream contrasted agreeably with modern, more pretentious buildings facing the other side of the Place, we climbed to the upper town of Ste. Marie. The church of Sainte Marie, formerly the cathedral of the diocese, begun in the eleventh century, has a heavy square tower, built during the twelfth or thirteenth century, the ground floor of which is an open porch entered through a high Gothic arch. The most delightful feature of the church is a richly sculptured Romanesque portal consisting of three arches, the largest enclosing two smaller arches divided by a marble column.

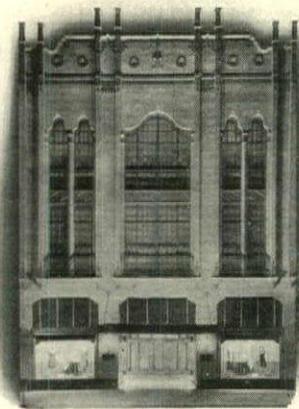
WALKING back down the hill, we were constantly obliged to find a doorway—or finding none, flatten ourselves against the walls—to make room for a lumbering team of oxen. We arrived at the little park near the station before time for the evening train back to Pau, and, seating ourselves on an iron bench, watched the people come straggling back from the market. The first touch of autumn was in the air; a man was raking leaves in the park and creating a smoke screen with his bonfire. We sat dreamily watching the smoke curl up, until startled by a shriek of the train, and hastened down to the station just in time to hear the trainman shout, "En Voiture."

Seated across from us in our dingy third class compartment and jabbering away in their native Basque tongue were two peasant women dressed in many voluminous black skirts. They were returning from the market carrying large black cloth sacks filled with supplies which they had bought in the village with the money their vegetables had brought. Next to them sat a dapper young man with trousers, neatly pressed but much too short and barely covering his garterless, gray wool socks, and wearing a white tie stiffly starched,—evidently a village dandy off to Pau to hear the band concert in the park that evening.

Making myself as comfortable as is possible on a hard flat wooden seat, I felt the urge of a cigarette, and, addressing the women across from me, I asked, as I had learned to do, "La Fumée vous gêne-t-elle, mesdames?" As I received no response, my pride in my French took a fall, and I carefully repeated the question. They seemed conscious of the fact that I was addressing them, but looked at me blankly until the other occupant of the seat, until then quite absorbed in his own thoughts, mumbled to them words which I did not understand at all. Whereupon they bowed and smiled, and the young man turned to me and said, in French, "No; go ahead and smoke, Mister, if you want to," and nodding in the direction of his companions, added, "they don't understand French."

## TECHNICAL CO-OPERATION

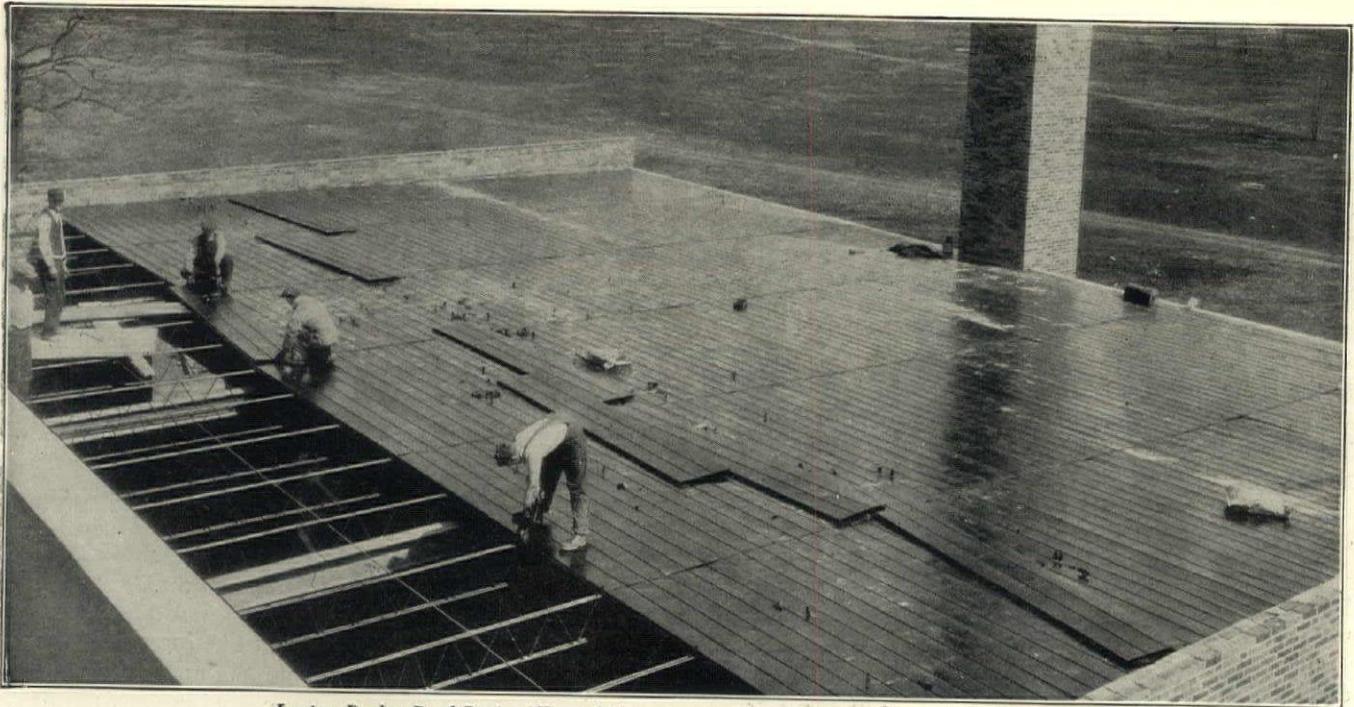
In the Lefkovits Store in Canton, Ohio, the co-operation of the local electric service company with the architects resulted in an electrical installation that assures the store against electrical obsolescence.



LEFKOVITS STORE  
Canton, Ohio  
*Architects: Lorentz & Lorentz,  
Canton, Ohio*

For information about trends in lighting standards and about adequate wiring call on the Wiring Bureau of your local electrical service company, or write direct.

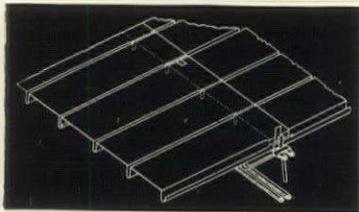
NATIONAL ELECTRIC LIGHT ASSOCIATION  
420 LEXINGTON AVENUE . . . NEW YORK, NEW YORK



*Laying Berloy Roof Deck. All work done from roof top without additional fabrication.*

*Check this One for Investigation*

**THE IMPROVED NEW TYPE  
BERLOY ROOF DECK**



*Clip Clamped To Purlin*

**H**ERE is a roof deck embodying all the important features demanded by progressive architects and engineers. ♦♦ It is simple to install. No extra preparation nor additional fabrication is required. Speedily erected because of greater width. All work of laying is done from the roof top. Easy to handle. Has great strength and rigidity in fabricated section. Light weight reduces the load on the roof. ♦♦ Benefit by these and many other advantages. Specify Berloy improved roof deck. Made from open hearth steel, galvanized and copper bearing metals, and from the world famous Toncan.

*Send for complete information and load tables.  
Estimates will be gladly furnished upon request.*

**THE BERGER MANUFACTURING COMPANY**  
CANTON, OHIO

*Division of*  
**Republic Steel Corporation**



**BERLOY**

BINS - SHELVING  
STORAGE CABINETS  
DESKS - FILES  
RACKS

LOCKERS  
BUILDING PRODUCTS  
SPECIAL PRODUCTS  
IN STAINLESS STEEL



*Easy to Install*

# Today's Swedish Architecture

(Continued from page 37)

much used that has double glass with an air space between and that is double rabbeted to more effectively exclude cold air.

With the present enthusiasm for functionalism, Swedish architecture has not lost its artistic quality. This is due to the care with which compositions are studied and proportioning of the parts adjusted. This applies to the minor details, nothing being too small for careful study. For instance, in a very pleasing functionalist building there is a tall little window up in one corner of the façade that recalls by its proportions the long low range of windows, below and to the right, which is the chief feature of the front.

There is in general a basic orderliness and refinement that has been learned, probably, from the practice of classical design and carried over into functionalism. Sometimes the monumentalism and formalism have been carried over also.

The secret of the fine appearance of Swedish functionalist buildings is, usually, that they are designed by men who are capable of making the most refined and elaborate designs of a traditional character.

The versatility that betokens a mastery of design is one of the outstanding characteristics of contemporary Swedish architects and artists. E. G. Asplund, the architect of the Stockholm Exhibition, has to his credit de-

signed for such varied works as the beautiful wrought iron gate for a funeral chapel outside of Stockholm and a silver christening bowl of the utmost refinement of design. Carl Milles, the sculptor, designed the fine wrought iron gates at the entrance to his villa.

This breadth of interest leads to the understanding use of various materials in the enrichment of buildings. Modelled stucco is used admirably for instance, on the piers in Mr. Tengbom's Concert Hall and in the window niches of the Prince's Gallery, in Ostberg's Town Hall. Fresco, glass mosaic, cast metal, textiles and innumerable other media are employed in ways that show complete accord between the architect and the artist or craftsman. Mr. Tengbom's Swedish Match Company building is particularly rich in this respect.

AS will have been gathered from the foregoing, there is nothing hard-and-fast about the modern architecture of Sweden. It is constantly changing with the life, for Swedish architects endeavor to keep pace with the progress in all other activities. The attempt which is often made to classify certain men as romanticists, classicists, or functionalists is futile, for there is a constant interchange of views and more agreement than differences. The growth that is in evidence is an important sign of the vitality of Swedish architecture. (Cont. on p. 100)

## LOGICAL, ISN'T IT?



When you are inspecting an old building preparatory to remodeling, the chances are that the first thing you plan to revamp is its electrical system. That's logical. Nothing has progressed more than the demand for and availability of Convenience Outlets.

By replacing the old baseboards with Conduo-Base, and

running base receptacle circuits and low tension wires in its two concealed, fireproof raceways, you can make the out of date wiring as up to date as in the latest skyscrapers, at a nominal cost.

Conduo-Base provides a potential outlet for either base receptacle or low tension, just where the tenant wishes, ready and available.

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Canton, Ohio

## CONDUO-BASE..FOR CONVENIENCE OUTLETS



*A. C. Holden, A.I.A., was the architect of this remodeled farm house described in August Good Housekeeping.*

## The difference is vital to the architect

A man who knows architecture said recently that the work of Good Housekeeping Studio of Architecture and Furnishings "surpasses any attempt being made to educate the public to an appreciation of good architecture."

This, of course, might be a matter of opinion. There are

other magazines which have well conceived departments devoted to home building interests. But none of these which can be compared with Good Housekeeping in scope or fundamental interest has at best more than 300,000 readers.

On the other hand, Good Housekeeping reaches nearly

2,000,000 readers, largely people who by environment, ideals and incomes are logical prospects for the architect's services.

There is this vital difference about Good Housekeeping: It is doing its good for architecture in a way that does the architect the most good.

---

# GOOD HOUSEKEEPING

*Everywoman's Magazine*

IF you want . . .  
**BETTER BLINDS**  
 insist on  
**BURLINGTON**  
**VENETIAN BLINDS**

(For Proper Light Control  
 and Draftless Ventilation)

IN ANY COLOR  
 or STAIN

MANUFACTURERS SINCE 1882

**BURLINGTON VENETIAN BLIND CO.**  
 402 Pine Street Burlington, Vt.



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Easy to operate, cuts down useless running around, speeds production and increases efficiency. Made by a firm with more than thirty-five years' experience.

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 Stromberg-Carlson Telephone Manufacturing Co.  
 Rochester, N. Y.

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As to the future, the direction in which Swedish architecture is going, it is interesting and inspiring to note that it is not concerning itself chiefly with great monumental buildings, but with forms of construction vastly more important: the homes of the people, the places in which they work and in which they take their recreation—houses, multiple dwellings, factories, offices, also the concert hall, the theatre and the cinema. The outlook from the windows must be pleasant. The streets and squares through which the people pass must be attractive, and not marred by ugly buildings or by clashing designs or by inartistic advertising signs.

When asked about this newest trend, Mr. Tengbom replied, "‘Charity begins at home,’ says the old proverb. In our country we maintain that functional architecture begins in city planning. We have set as our aim the giving of sunshine and fresh air to everybody. This is impossible to attain in the older sections of cities. The problem is, however, of vital importance and must be faced. In Swedish cities we are now engaged in what we call ‘a sanitary remaking’ of the city plans even in regard to traffic."

MANY of the new groups of multiple dwellings consist of long and narrow buildings extending north and south with broad open spaces between them, so that sunlight and air freely enter every room. A plan has been made for improving the neighborhood of the Town Hall in Stockholm and improvements of a like nature are being made elsewhere. The town planning and housing activities include the planning of industrial districts with factories, workmen's living quarters and other facilities as part of well designed schemes.

Attention is being given to the designing of all such practical utilities as oil storage plants, silo plants, laundries, hydro-electric plants and other structures that were not formerly regarded as within the province of architecture. The intention is that nothing unsightly shall meet the eye anywhere. Closely allied to this trend in architecture is the movement that is bringing beauty into the homes of all the people through well designed "everyday wares." These things, machine made by mass production, often cost no more than the articles of inferior design which they are replacing, and the handicrafts are contributing their share of beautiful things for the homes.

The importance of this latest development was made clear by Mr. Tengbom when he said, in concluding this interview, "The leading exponents of this view of the requirements of the age are especially the younger set of architects. But the circumstances are now so changed that nearly all kinds of building operations must be considered as a functional problem in which the social, economic and practical factors have become dominant. Nobody can ignore them today."

LEON STERN, F. A. I. A., died June 30. He graduated from Cornell under a scholarship in 1889. He was a member of the Central New York Chapter of Architects, the Rochester Society of Architects, the University Club and the Cornell Club of New York. Among the Rochester buildings he designed are the Commerce Building, the University Club, the Theta Delta Chi Chapter house at the University of Rochester, several churches and a number of industrial plants.

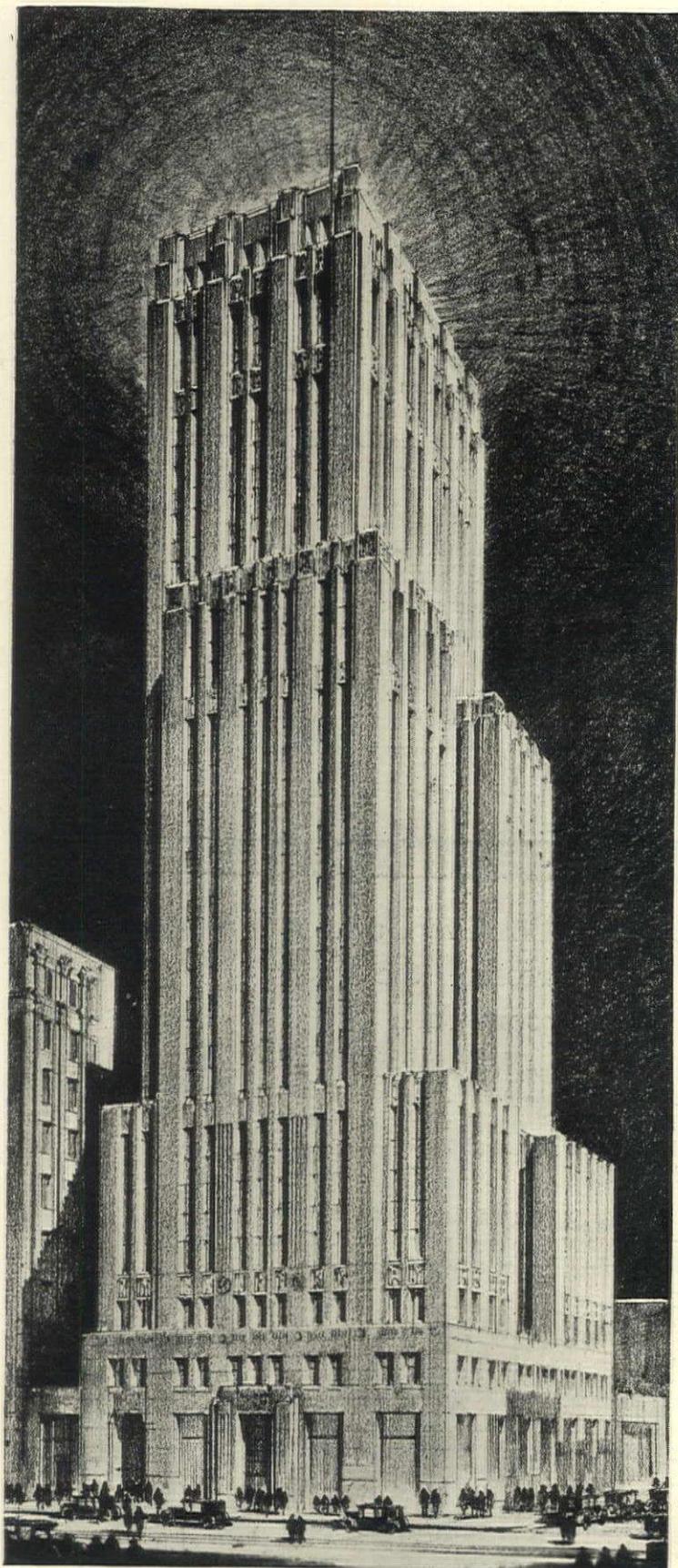
# The Dallas Gas Company Building

Dallas, Texas

Architects: Lange and Witchell

Structural Engineers: Gardner and Howe

General Contractors: Jopling Construction Company



At the present time the Dallas Gas Company Building is 13 stories high. Provision has been made for an ultimate height of 23 stories, as shown above.

## Framework of BETHLEHEM SECTIONS

### BETHLEHEM STEEL COMPANY

General Offices: Bethlehem, Pa.

District Offices: New York, Boston, Philadelphia, Baltimore, Washington, Atlanta, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis, Houston, Dallas

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# BETHLEHEM

# What Architects Are Talking About

(Continued from page 63)

A NEW system permitting the discount of mortgages through a new central bank, established by Federal legislation, is proposed through action taken at the recent annual convention of the National Association of Real Estate Boards. President Hoover will be asked to consider the possibility of securing such legislation. The Association's Board of Directors states:

"The weakness of the present system is shown by the following facts:

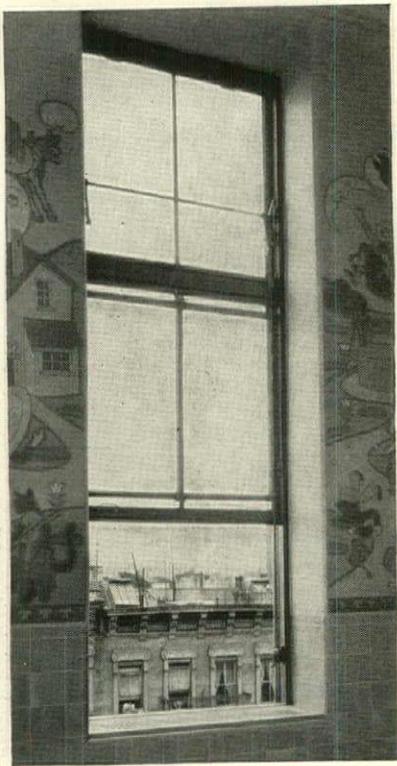
"Banks, even when in ample funds, frequently must refrain from lending on mortgages because of the danger of jeopardizing their liquid position. Building and loan associations in many localities become periodically subject to frozen condition so far as accepting new mortgages is concerned. Depositors under such circumstances often are unable to withdraw their savings, a fact which disturbs the whole financial structure.

"Short term home financing has been always a hazard, deterring buyers, investors and builders. The home owner who is unfortunate enough to have a short term loan come due in a period of depression is a victim of the present system.

"The excessive cost of junior financing has increased the cost of homes and at the same time has driven many small builders out of business."

GOVERNMENT work now in the hands of private architects is analyzed by Fred C. Croxton, acting chairman of the President's Emergency Committee for Employment, as follows: "Of the 194 jobs now in the drawing stage, private architects are handling the design of 72 projects valued at \$152,687,023, while the Treasury is preparing drawings for 122 projects valued at only \$26,953,600, or scarcely more than one-sixth as much. The work being done by the Treasury is mostly in specialized types of buildings in which the long experience of designers in the Supervising Architect's Office is believed to make for maximum efficiency. The design of the larger and more important public buildings is being entrusted to a large degree to private architects."

UNDERGROUND water, which has caused much trouble in the Triangle at Washington, will be dealt with in the new Post Office building by what is termed an "underground filter unit." This apparatus is a large screen sunk deep in the ground to form a well into which the underground water can flow, and yet keeps out the earth. Pumps will then be used to pump out the water, thus reducing underground water pressure.



Windows in the Guggenheim Dental Clinic, East 77th Street, New York City. York & Sawyer, Architects. Steel windows by Truscon Steel Co.

## Providing Positive Control For Pressed Steel Transom Sash

The large top-hung transom sash, over the double hung pressed steel windows of the operating rooms in this hospital, are positively controlled by Lord & Burnham vertical screw thread operators.

This inconspicuous apparatus is operated with one hand, by a small crank near the sill. The transom is firmly locked at any desired angle.

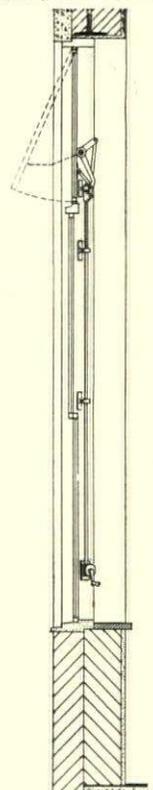
Arm sets are attached to both stiles of the transom, preventing it from twisting and rattling.

Gears and gear box are of brass and bronze, the rest of the equipment being painted to match the sash.

**Lord & Burnham Co.**

SASH OPERATING DIVISION  
Graybar Building, New York City

Representatives in principal cities  
of the United States and Canada



Section through window showing apparatus in working position.

# Ten Years of Hard Service—

## *But Not a Trace of Wear*



**I**N August, 1921, Alundum Stair Tile was installed on all stairways of this trade school for girls. The unretouched photograph reproduced below was taken in June, 1931. You can sight along the edge of any tread on any stairway without seeing a sign of wear—even at the corners where traffic is concentrated—and the tile is as non-slip as the day it was installed.

“In all the ten years not a single girl has been known to fall on the stairs. And not a single tile has become loose”—the building superintendent’s report.

Alundum Stair Tile is truly economical. It gives real protection, permanent protection, and upkeep is practically nil.

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**NORTON  
FLOORS**

Alundum Tiles, Treads & Aggregates



THIS new Eternit Tapered Asbestos Cement Shingle combines beauty of color, massiveness, long life, strength and fire-proof qualities at a moderate cost.

Investigate.

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## THE CUTLER MAIL CHUTE

The achievement of half a century's experience in meeting the exacting requirements of public use under Post Office Regulations.

Simple, practical and sturdy in construction. Can be opened and closed quickly by Post Office representatives and left in perfect condition, with no injury to structure or finish.

Full information, details and specifications on request.

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General Offices and Factory  
ROCHESTER, NEW YORK

PRIZES totaling \$1,200 have been awarded for the most esthetic design of a steel bridge in a competition held by the American Institute of Steel Construction, and participated in by architectural and engineering students. The first prize for the best design by a student of architecture went to R. F. Weber, Atelier Adams Nelson, Chicago; second prize to Glenn E. Crippen, Iowa State College; and the third to Lester W. Casey, Iowa State College. First prize for the engineering student class was withheld; second prize went to Jeremiah C. Iandolo, University of Pennsylvania; and third prize to Covert Robertson, University of Michigan.

ANY prospective buyer may rent for a tryout period, and a substantial part of the rent will apply towards the purchase price, according to a plan worked out by the Belhall Company, developers of "Mountain Lakes," New Jersey. The rent charged is 11 per cent of the cost of the house and the lease runs for either two or three years.

THE Northern Life Tower, Seattle, was selected as the most outstanding building in the State by the Washington State Chapter at the request of the Chicago Tribune. A. H. Albertson and Associates were the architects. This building was illustrated in the February, 1930, issue of THE AMERICAN ARCHITECT.

SEVENTEEN per cent vacancies in office buildings, or 7 per cent above the normal 10 per cent vacancy allowance, is reported as of May 1 by the National Association of Building Owners and Managers, which surveyed 1,982 office buildings in 42 of the largest cities in the United States and Canada.

A "LIGHTING director" in front of the stage will be a feature of the new Earl Carroll Theatre, New York. In a space covering six seats in the first and second rows of the center aisle, the electrician, in full dress, will sit so that he may observe the color effects produced as he operates the board.

THE amount of the average mortgage given by the savings and loan associations in the State of New York from January to June, 1931, was \$3,175, according to figures released by George A. Plant, executive secretary of the New York State League of Savings and Loan Associations.

PHILADELPHIA, Pa., has organized a Federation of the Construction Industry which has, as its primary purpose, stabilization of the industry in the Philadelphia area. It includes bankers, real estate men, architects, builders—in fact, everybody whose line of business is connected with the construction industry.

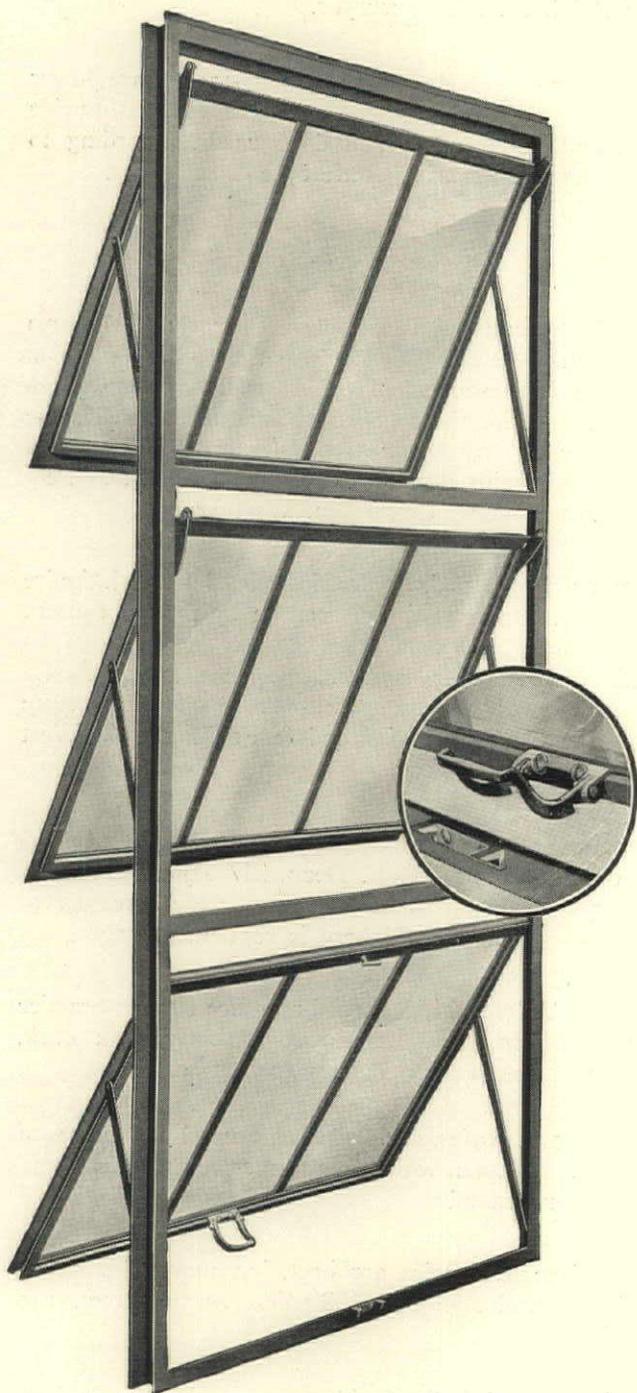
NEW YORK UNIVERSITY was awarded the University Medal of the Groupe Américain, Société des Architectes Diplômés par le Gouvernement Français, for the work submitted in the competitions of the Beaux Arts Institute of Design during the past year.

# D O N O V A N

## AWNING TYPE S T E E L

### W I N D O W S

*For Better Daylighting  
and Ventilation*



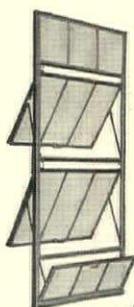
Sunlight without glare and fresh air without drafts are provided for schools and offices through the scientifically designed Donovan Awning Type Windows.

The individual shades on each sash act as awnings and reflect the sunlight to the ceiling where it is diffused. Movement of lower sash operates the upper sash; all sash may be opened to any angle or upper or lower sash closed. Windows may be controlled by crank operator if desired.

High quality materials, workmanship and hardware are used throughout Truscon Awning Type Steel Windows. Their moderate price makes them practical for all good buildings. Complete data, suggestions and catalog furnished on request.

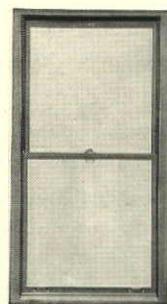
**TRUSCON STEEL COMPANY**  
YOUNGSTOWN, OHIO

Warehouses and Offices in all Principal Cities



**MONUMENTAL PROJECTED  
STEEL WINDOWS**

A superior type of projected window for good commercial and public buildings. Complete range of types and sizes with or without hoppers.



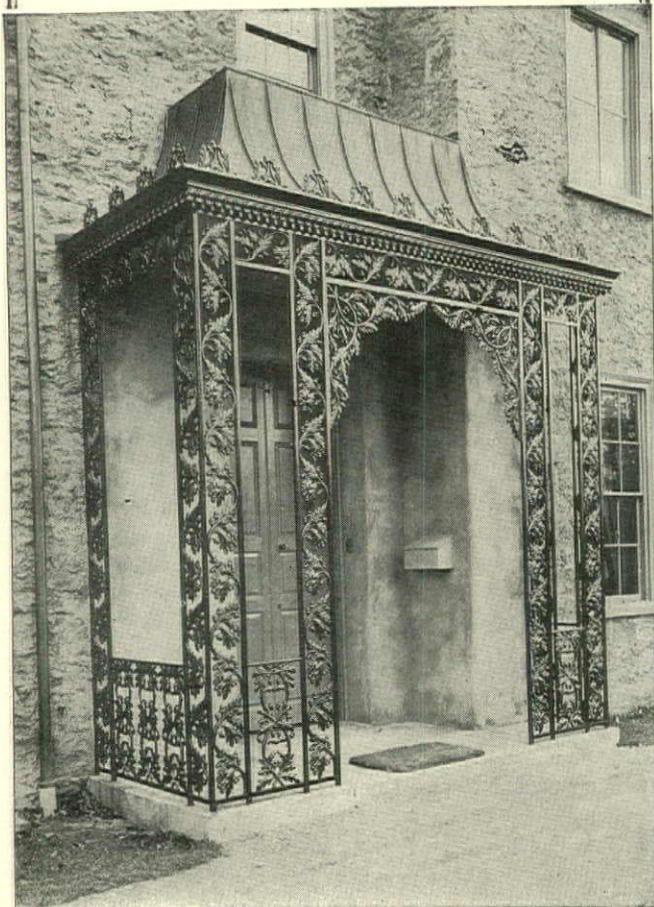
**DOUBLE-HUNG  
STEEL WINDOWS**

Highest quality, one-piece, welded construction. Spring bronze weatherstrips. Furnished in steel, bronze or aluminum, with heating recess if desired.

# TRUSCON

STEEL WINDOWS • STEEL DOORS • STEEL JOISTS • METAL LATHS • STEELDECK ROOFS • REINFORCING STEEL

# Cast Iron Verandas by Smyser - Royer



Cast iron verandas bring the picturesque charm of the early 19th Century to the modern home. The veranda shown above is cast from a pattern almost a century old, and possesses all of the charm and appeal of the original. In fact, many of the Smyser-Royer designs are almost 100 years old—others, of course, are more modern, but all bear the stamp of Smyser-Royer craftsmanship in metals.

Architects and builders who are contemplating the use of cast iron verandas are cordially invited to consult Smyser-Royer about any phase of design.

A booklet showing a variety of Smyser-Royer cast iron veranda designs will be mailed at your request.

## Smyser-Royer Company

MAIN OFFICE AND WORKS, YORK, PA.  
Philadelphia Office, 1700 Walnut Street

H. VAN BUREN MAGONIGLE, A. I. A., has been given the first honorary degree of doctor of architecture ever conferred in this country. The degree was presented at the 1931 commencement of the University of Nebraska.

OFFICERS of the Brooklyn Chapter, A. I. A., were elected May 25 as follows: Charles G. Wagner, president; William A. Sanders, vice-president; George Francis Kiess, secretary; Herbert G. Bowman, treasurer; Ralph M. Rice, surveyor.

LIVING costs of the average wage-earner are lower than at any time recorded within the past twelve years, and the trend is still downwards, according to the National Industrial Conference Board.

## PERSONALS

A. F. Wysong and T. P. Jones, formerly of the firm of Wysong, Bengtson & Jones, Charleston, West Va., announce their association with Russell Seymour, Jacksonville, Fla., for the practice of architecture under the firm name of Wysong, Seymour & Jones. Offices will be in the Schmidt Building, Cincinnati, Ohio, and Peoples Bank Building, Charleston, West Va.

Raymond M. Hood, Frederick A. Godley and J. Andre Fouilhoux, announce the dissolution by mutual consent of the firm of Raymond Hood, Godley & Fouilhoux, as of March 31, 1931. Raymond M. Hood and J. Andre Fouilhoux will continue the practice of architecture under the firm name of Hood & Fouilhoux, 40 West 40th Street, New York.

Announcement is made of the re-opening of the architectural offices of T. F. Doan, 217 Sunset Building, Bellingham, Wash. William Aitken is the successor to Mr. Doan; Alfred F. Moberg is resident manager.

Louis P. Roncoli has opened an office for the practice of architecture at 30 Le Moyne Parkway, Oak Park, Ill. He wishes to receive manufacturers' catalogs.

William G. Kafes, architect, has opened new offices at Trenton, N. J., and would like to receive manufacturers' catalogs and samples.

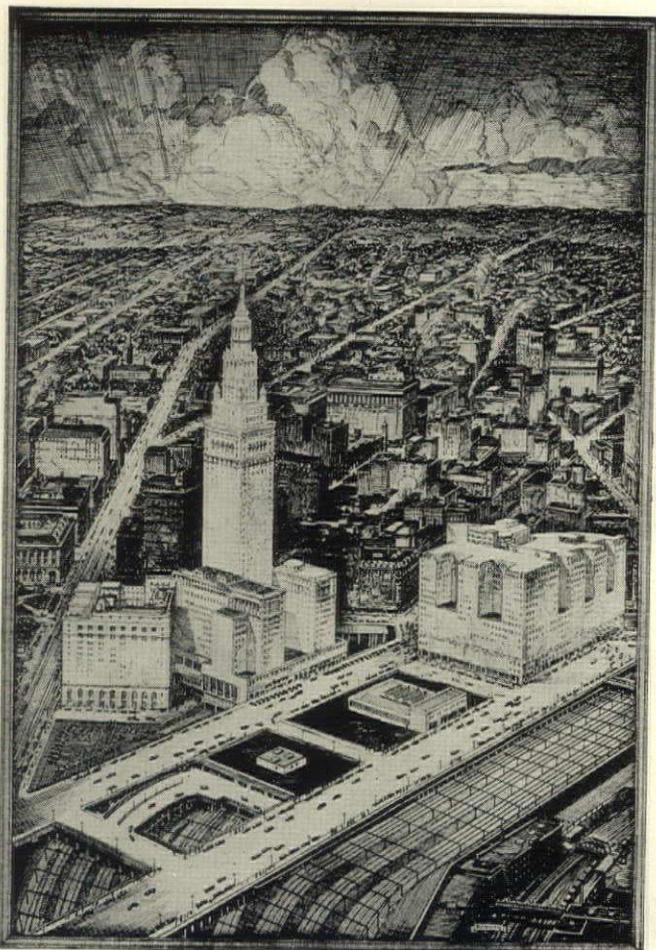
Theodore R. Jacobs, architect, has moved his offices to the Central Building, 108 West Sixth Street, Los Angeles.

O'Meara and Hills, architects, announce new offices at 5709 Waterman Boulevard, St. Louis, Mo.

Maurice J. Sullivan, A. I. A., Houston, Texas, has moved to 4301 Main Street, Houston, Texas.

Nichols & Fritzsche, Inc., architects, have moved to new offices at 1836 Euclid Avenue, Cleveland, Ohio.

# A GREAT PROJECT —WELL EQUIPPED



An artist's conception of the Sargent-equipped Cleveland Terminal Group;  
Graham, Anderson, Probst & White, Architects

SARGENT HARDWARE contributes to the beauty and usefulness of each one of the buildings that make up the great Cleveland Terminal Group—office building, hotel, and railroad terminal. This fine-quality hardware is a usual specification when excellence of equipment must finish off excellence of construction.

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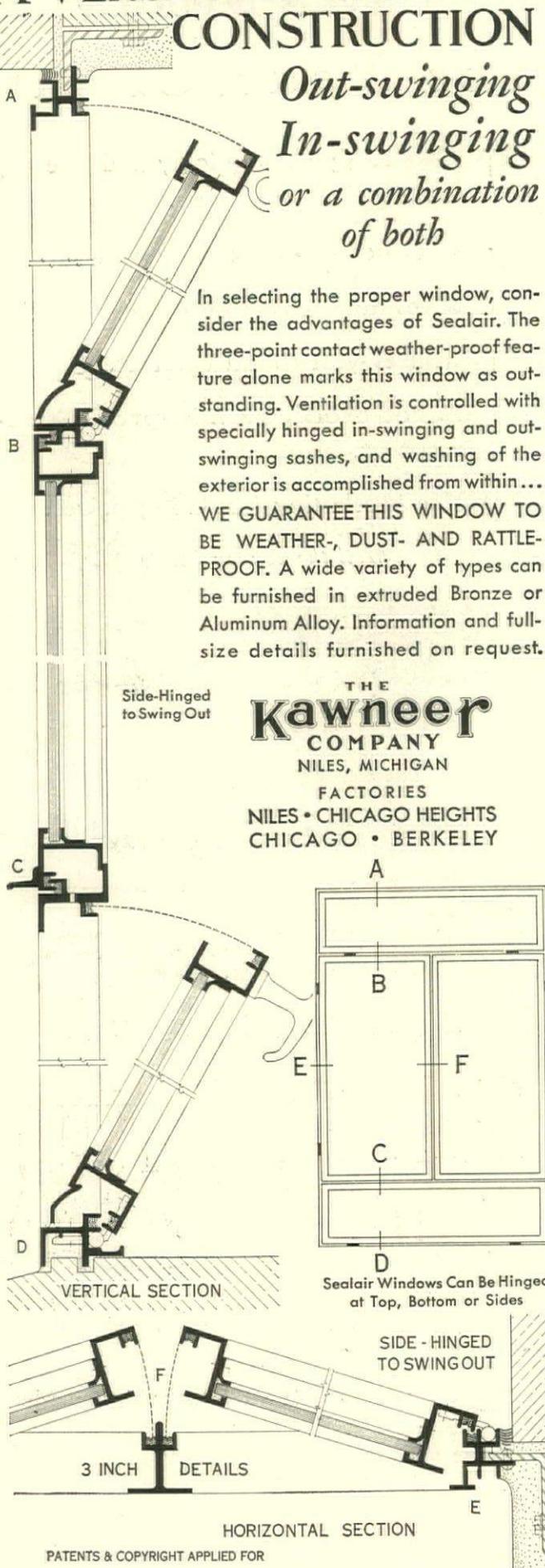
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## BULLETINS

TESTS OF WELDS. By Wilbur M. Wilson, research professor of structural engineering, University of Illinois. A report of an investigation conducted by the Engineering Experiment Station, University of Illinois, in cooperation with the Chicago Bridge and Iron Works.

DISTRIBUTION AND MECHANICAL PROPERTIES OF ALASKA WOODS. By L. J. Markwardt, senior engineer, Forest Products Laboratory. Technical Bulletin No. 266 issued by the United States Department of Agriculture, Washington, D. C. Price twenty cents.

WIND PRESSURE ON A MODEL OF A MILL BUILDING. By Hugh L. Dryden and George C. Hill. Research Paper No. 301 of the U. S. Bureau of Standards. For sale by the Superintendent of Documents, Washington, D. C. Price, 10 cents.

ELECTRAGIST STANDING FOR WIRING INSTALLATIONS. Published by the Association of Electragists, 420 Lexington Avenue, New York. A. I. A. file 31 c 61.

EFFECT OF BUILDING MATERIALS ON PAINT FILMS. By H. M. Llewellyn. Building Research Bulletin No. 11 published by the Department of Scientific and Industrial Research, 16 Old Queen Street, Westminster, S. W. 1, London, England. Price, 2d net.

## Government Competition With Private Business

AMONG the general objectives in the Platform for American Business, and fundamental in the planning of sound business development, is one of greatest importance to the power field—"Encouragement of Private Initiative and Responsibility vs. Extension of Governmental Activity," states *Power*.

The extent to which private initiative is being encroached upon is little suspected by many and deserves review.

It has long been a source of dissatisfaction among our shipbuilders that they should be placed in competition with the Federal Government in the building of naval vessels, and if all the cost of navy yard built ships were charged against them it is a practical certainty that their prices would suffer greatly in comparison with privately built vessels. . . . But a short time ago the United States Navy requested a substantial appropriation of Congress for the manufacture of diesel engines and included a request for \$500,000 for the purchase of European diesel engines for experimental purposes. . . . One may very properly ask why the navy should not spend its \$500,000 helping diesel manufacturers at home. This would be a really constructive thing to do and would have the immediate virtue of aiding private initiative and the employment of men as well.

The most recent effort of government to extend its activity was concluded with the President's veto of the Muscle Shoals bill. Had it become law, the government would have gone into the business of making fertilizer, and of operating a public utility in competition with its

## BLOXONEND FLOORING LAYS SMOOTH—STAYS SMOOTH

Shown below is a BLOXONEND floor in the plant of the American Lithographic Co., Buffalo. This is an instance where Bloxonend replaced a comparatively new floor of another type which was durable enough but not sufficiently smooth.

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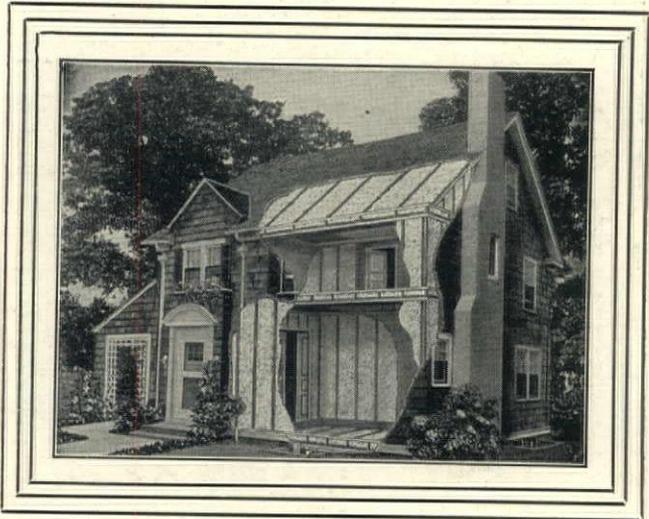


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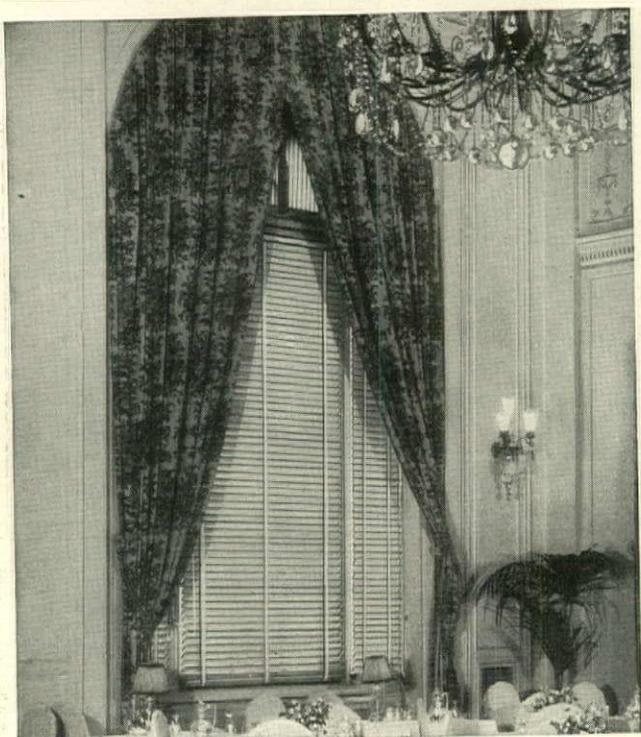
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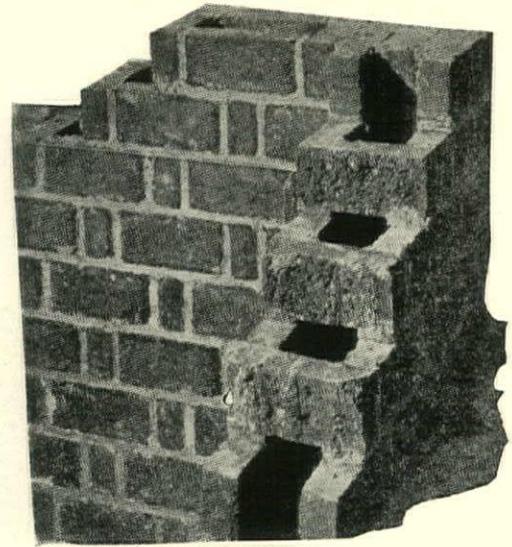
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own citizens, upon the prosperity of whom the government itself depends.  
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**B o o k s**  
*(Continued from page 72)*



Eight-inch all rolox Flemish bond. From "Brick Engineering"

**BRICK ENGINEERING, VOL. 2**

By Major L. B. Lent. Published by the Common Brick Manufacturers' Association of America, Cleveland, Ohio. Illustrated; indexed; 126 pages; size 5 x 7 1/2; price \$1 in fabricoid, 50c in paper.

**T**HE subtitle of this book is, "Design and Construction of Brick Buildings." It discusses the design and construction of those basic structural parts and design considerations which are common to most any type or style of building.

It covers brick masonry materials, physical properties of brickwork, designing brick masonry, reinforced brickwork, essentials of good workmanship, construction details of solid or hollow brick walls, and similar practical data. There is a glossary of terms used in brickwork.

The book is written in language easy to understand. Major Lent, the author, has for a number of years been chief engineer of the Common Brick Manufacturers' Association and is well known to readers of *THE AMERICAN ARCHITECT* as a contributor of articles on brickwork.

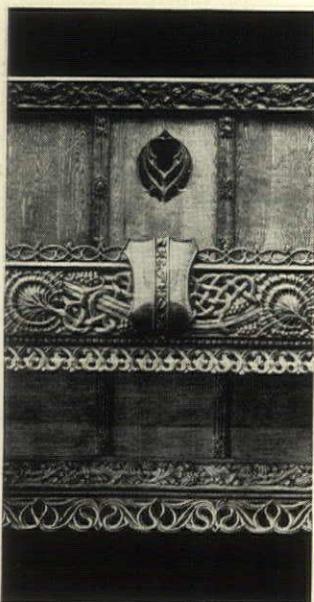
**LABORATORY TESTS OF REINFORCED CONCRETE ARCHES WITH DESKS.** By Wilbur M. Wilson. Bulletin 226 of the Engineering Experiment Station, University of Illinois, Urbana. Price 50 cents.



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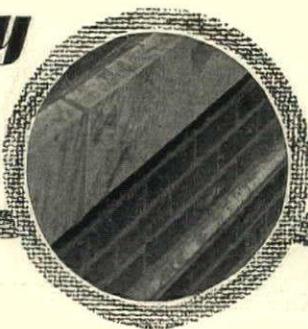
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*The American Architect* receives many requests for information, covering everything from men who seek positions and architects who require men or want back copies of a magazine. To make this service as useful as possible, such requests will be published without charge. Address your reply to *The American Architect Want No. .... ( )* and enclose in a separate envelope. It will be readdressed and forwarded.

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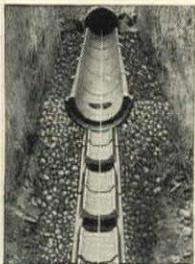
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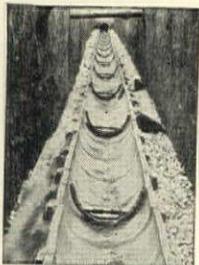
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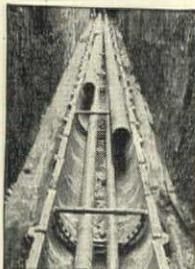
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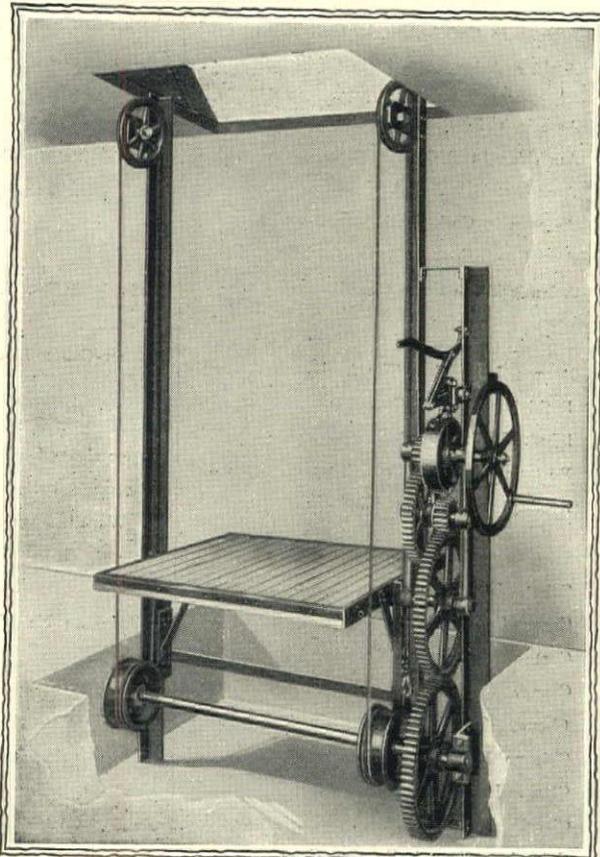
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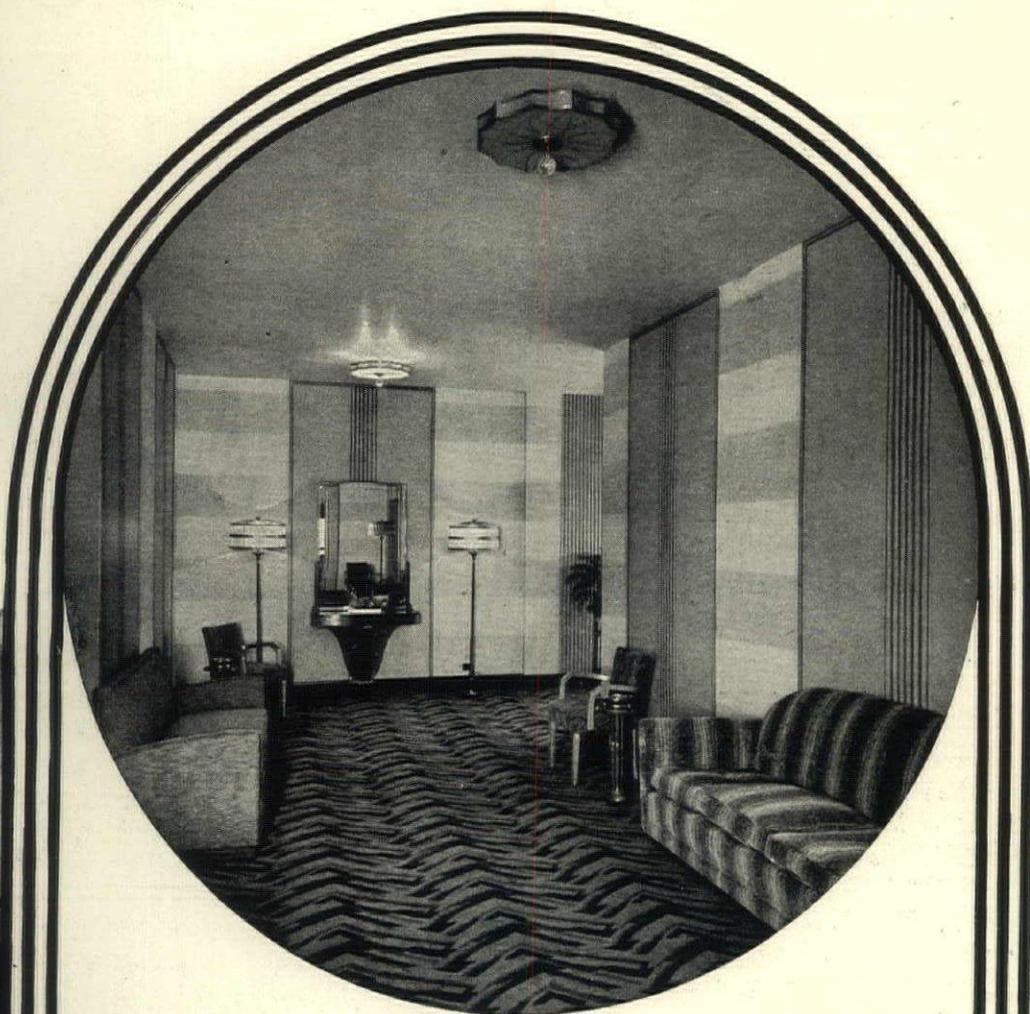
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A smart Salubra pattern (No. 31658) in one of the 11 Dining Rooms in the Empire State Club—all of which are rendered fadeless and washable by means of this modern wall treatment.



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*in Our method  
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Milcor Expansion Casing



**KUEHN'S  
SPECIAL  
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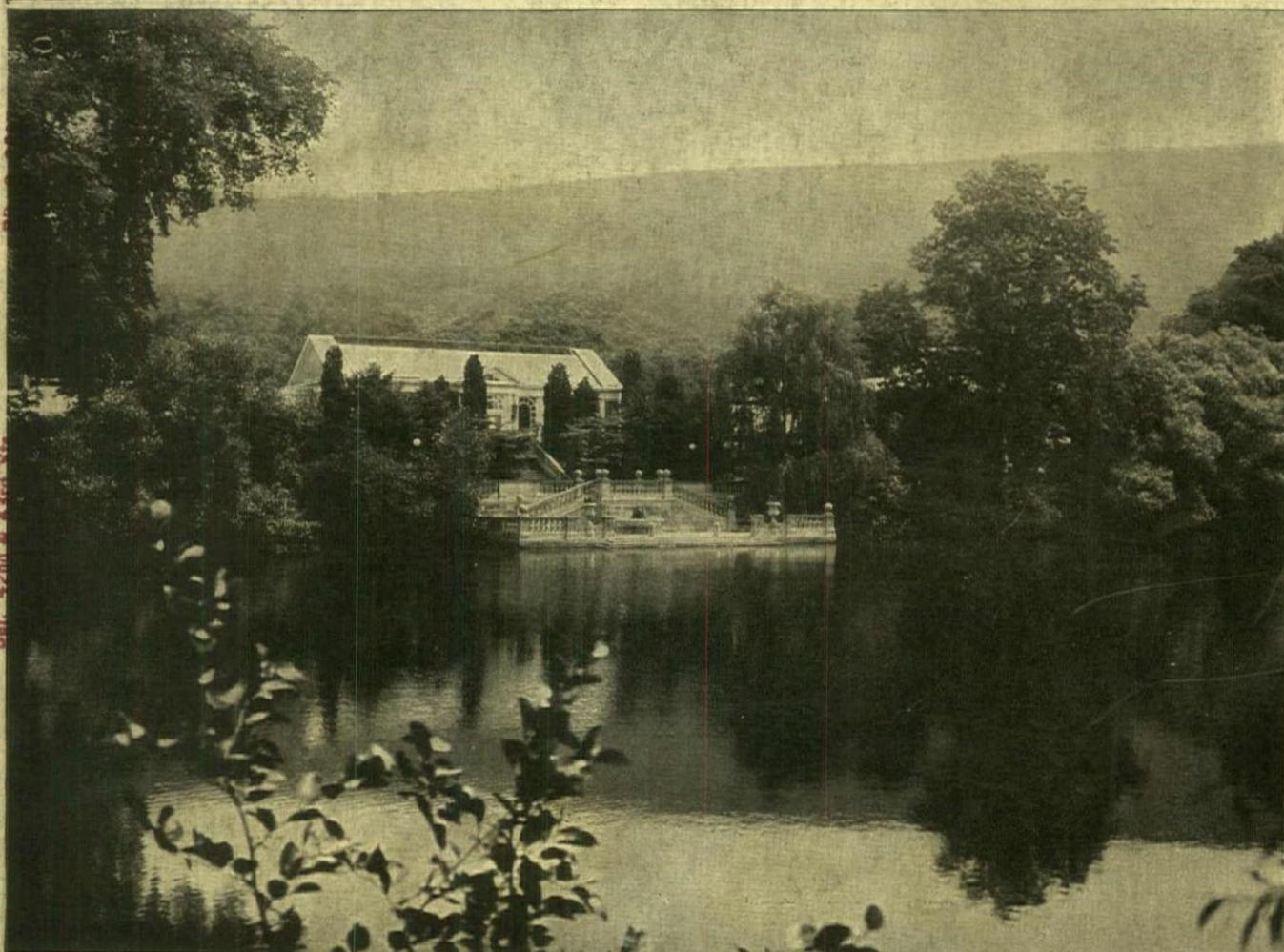
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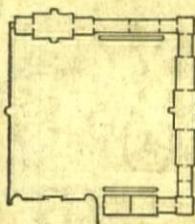


Glimpse on Estate of W. H. WALKER,  
 Great Barrington, Mass.

To FERRUCCIO VITALE  
 and ALFRED GEIFFERT, JR.

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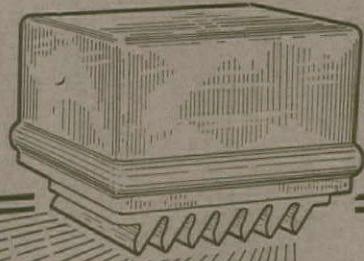
WFTS NOTES 2015

# · THE · AMERICAN · ARCHITECT ·



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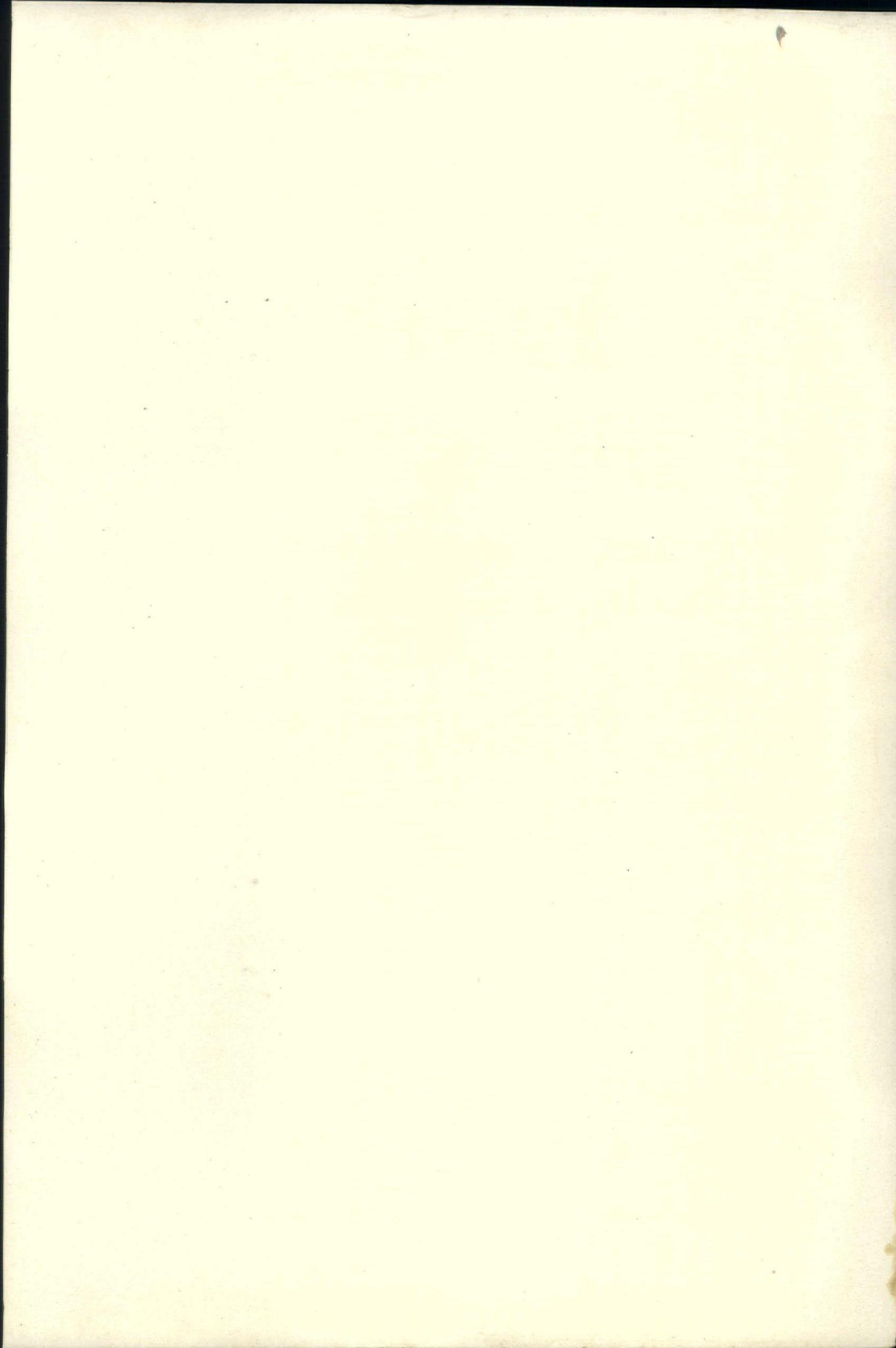
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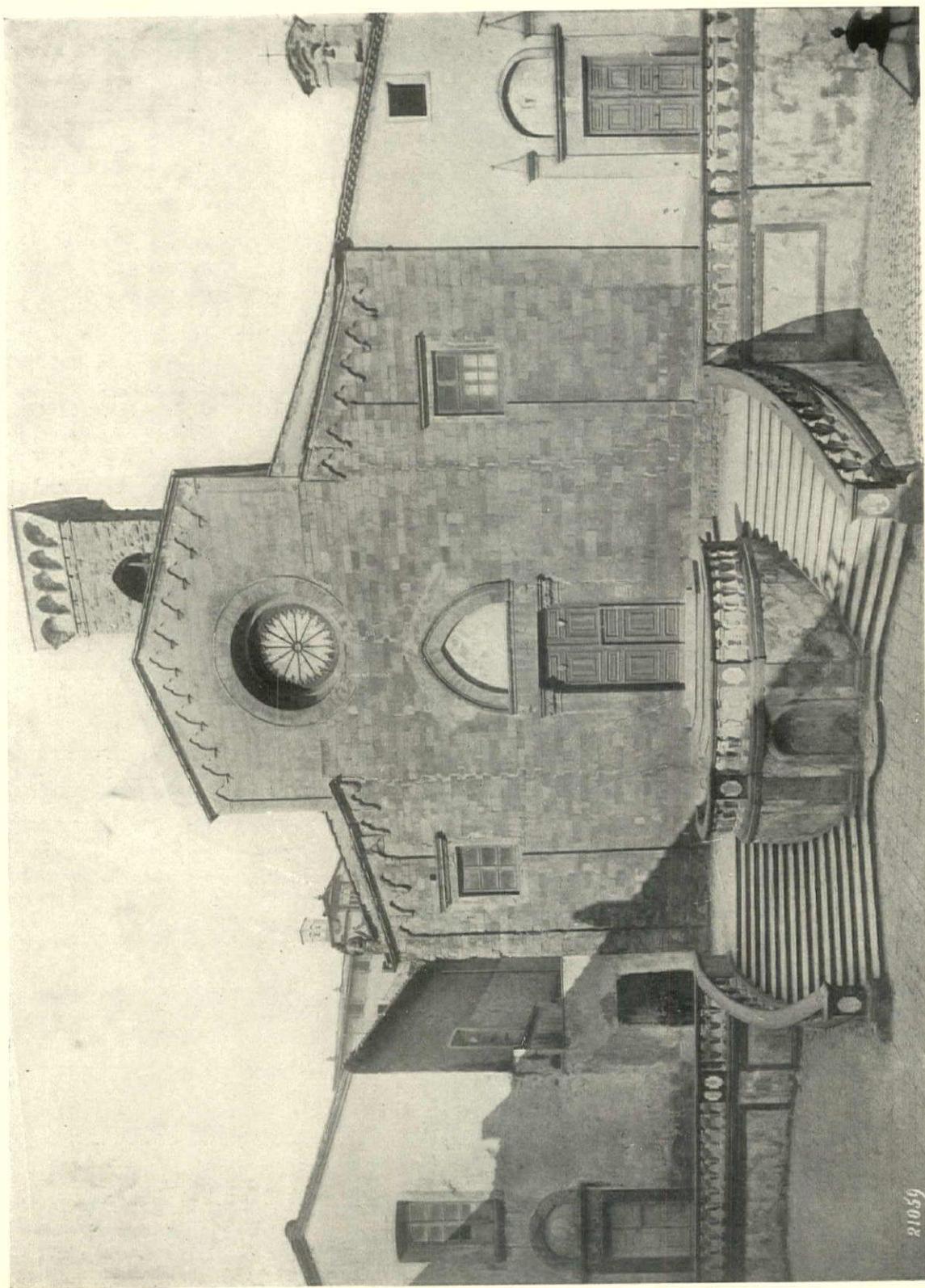
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THE AMERICAN ARCHITECT



CHURCH OF SS. STEPHEN AND NICOLAS, PESCIA, ITALY  
(Built A. D. 1193, restored A.D. 1748)

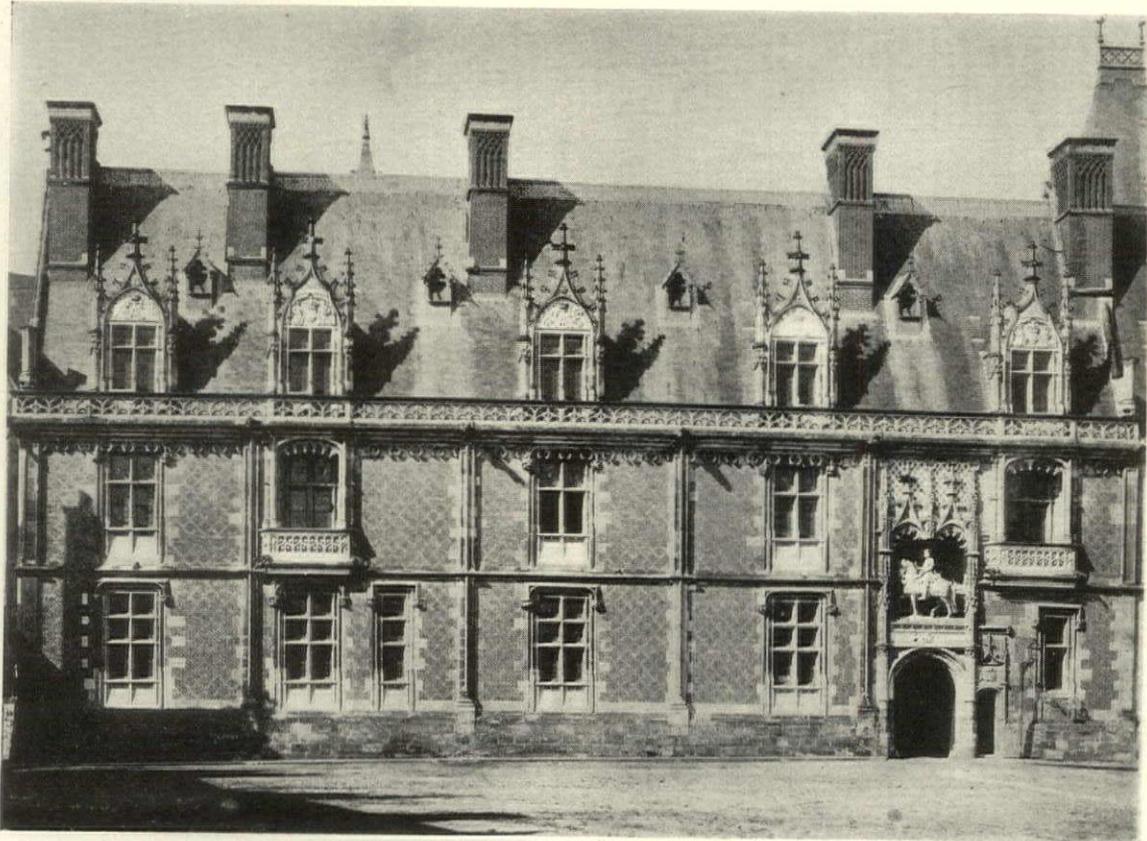
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# THE AMERICAN ARCHITECT

VOLUME CIII.

WEDNESDAY, FEBRUARY 19, 1913

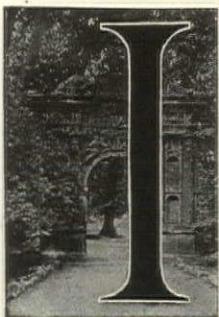
NUMBER 1939



CHATEAU DE BLOIS

## CONSISTENT BRICKWORK. PART III.

By GEORGE J. JERVIS



**I**N reviewing the decorative schemes of ancient brick-builders, one often notices the introduction of flints at certain points in the courses of brickwork and as far as the decorative effect was concerned these were no doubt introduced to give some variety to the brick surface, and the use of this second material was due most probably to the restriction as to choice of colored materials, just as the Romans, in order to obtain the several color values

in their wonderful pavements, used different colored stone and even glass in their composition.

In these days with such innumerable shades of brick at our disposal there is no need or excuse to introduce into our design any material other than brick.

In a previous article of this series, attention was called to the numerous examples of old-time brick treatment with reference to its design. It may now be of interest to dwell upon a few of the many possibilities of brick design; with regard to the treatment of the brick field as well as the decorative details.

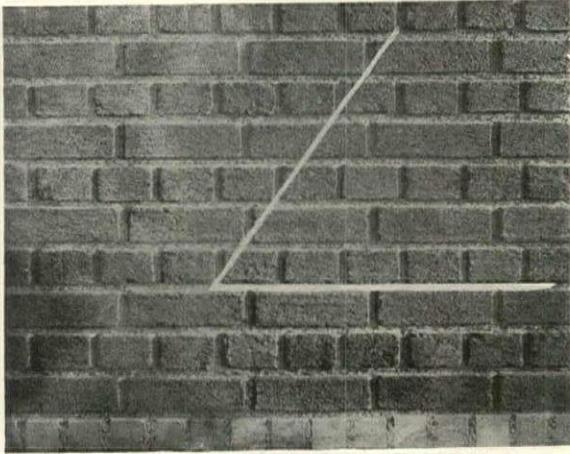


FIG. 1. ANGLE OF HEADERS, ENGLISH BOND

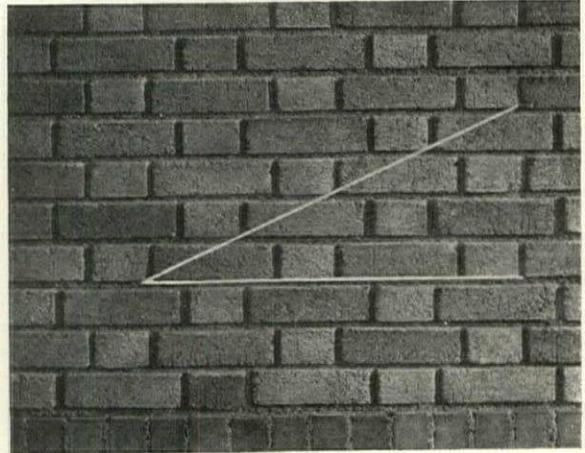


FIG. 2. ANGLE OF HEADERS, FLEMISH BOND

The feeling among many of our contractors today regarding brick design is that it is bound to involve endless cutting of brick on the job. This, in conjunction with the idea that expert bricklayers must necessarily be employed on this particular work, conjures up a fictitious idea of the extra time required to perform the work.

It is true that any design of a complicated or intricate nature must necessarily be placed for execution in the hands of a competent bricklayer; but in cases where the material is supplied by a first class manufacturer who is entirely conversant with the scheme desired, a great many if

while carpenters, ironworkers and other members of the various building trades must, through the very nature of their craft, be required to execute many different forms of design in their several materials—yet the limit of the average bricklayer's art would seem to be the laying of brick in two or possibly three different styles of bond; while any call for a particular style of bond outside this radius or any attempt at the simplest form of brick decoration on the part of the architect calls forth a

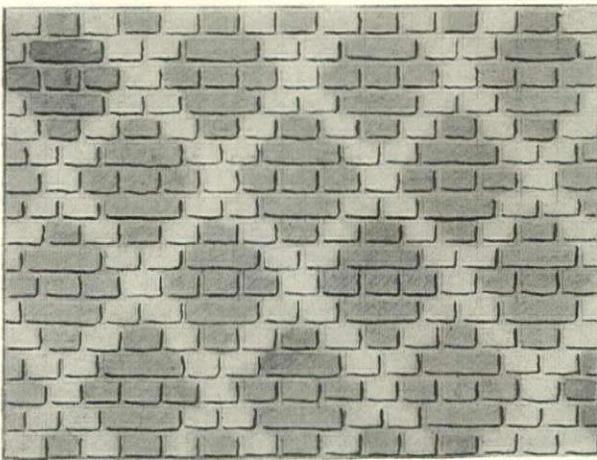


FIG. 3. DETAIL OF BRICKWORK, CHATEAU DE BLOIS, FRANCE

not all of the special pieces could be cut at the factory and arrive on the job ready to be placed in their respective positions as shown by the architects' drawings.

With reference to the bricklayer in general: it has often occurred to the writer that

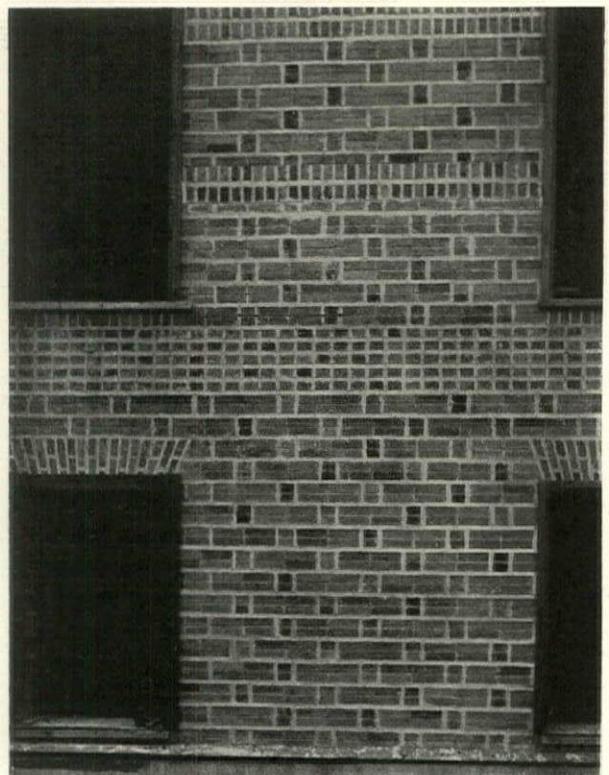


FIG. 4. AN EXAMPLE OF "DOUBLE BOND," MASONIC TEMPLE, BROOKLYN  
MESSRS. LORD & HEWLETT, ARCHITECTS

## THE AMERICAN ARCHITECT

vigorous protest from the contractor as requiring expert labor and a large additional expense.

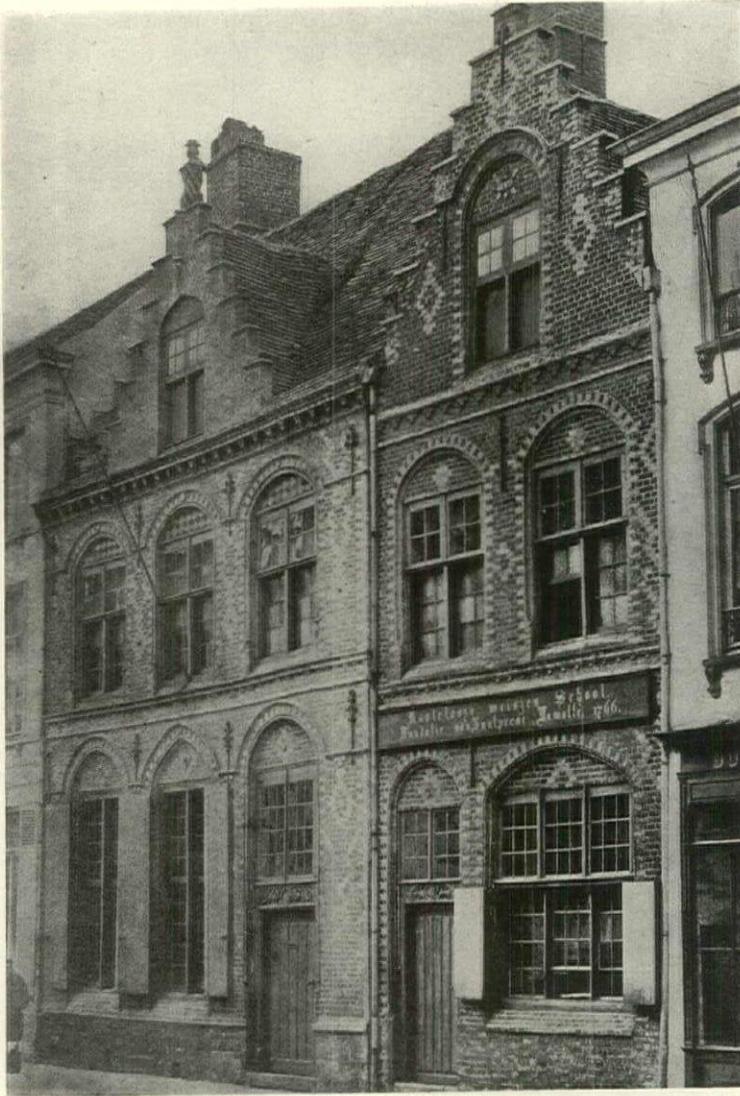
tect demanding more than is reasonable? Possibly part of the answer lies in the fact that until the present era, which is



DETAIL OF A ROW OF HOUSES IN BROOKLYN, N. Y.  
AN EXAMPLE OF MODERN BRICKWORK IN ITALIAN STYLE  
MESSRS. MANN & MACNEILLE, ARCHITECTS

Who is responsible for these existing conditions? The bricklayer, in not enlarging his sphere of usefulness; or the archi-

undoubtedly an era of brick architecture, our brick buildings have been in such a state of indigence as regards decorative



ANCIENT HOUSE IN THE RUE DE LILLE, YPRES, FRANCE

schemes that the bricklayer has had no chance to demonstrate his ability in anything but the simplest forms of brick construction.

The greatest attention should be given to the report of the Committee of Education of the American Institute of Architects which refers to the fact that "though we possess so many institutions and societies for the advancement of architectural education, there are practically no agencies for the education of the craftsman, the result of which must be and is, extremely injurious if not fatal to architecture itself." Furthermore, they very wisely point out that, as every architect knows, "the success or failure of his work depends largely upon the craftsmen who carry it out."

This is a matter which is absolutely vital

to the future of architecture in this country. Today is the day of Trade Unions, that claim, and very rightly too, "just wages" and "just hours"; but surely the architect and builder on their side should be in a position to demand "just work" from "careful" workmen.

The most artistic treatment of wall surface is obtained by laying the bricks in Dutch Bond; but where a more pronounced pattern is looked for it is usually obtained by lines of diagonal headers of a lighter or darker shade than the brick field, or in cases where the diagonal effect is to be very subdued, with headers of the same general shade as the rest of the field, but slightly projected from the regular surface. The angle of these headers is naturally dependent on the particular style of bond used. For instance, the angle of diagonal headers in either English or Dutch Bond differs considerably from the angle in Flemish Bond. See Figs. 1 and 2.

A good example of Diagonal pattern work is seen in Hampton Court Palace, the appearance of which is too well known to reproduce here.

In days when brick making had not reached the artistic possibilities which it possesses today, builders were much restricted as to the color values of the brick used and to obtain a clearly defined diagonal effect, use was made of vitrified headers.

In the Chateau de Blois, the diamond effect noticed in the brick field, seems at first glance to have been obtained by laying the brick in a special kind of bond; but on closer observation it will be noticed that in a general way it is ordinary English Bond with the exception that headers have been substituted for stretchers at certain places in the stretcher courses in order to preserve the diagonal line of the headers. See Fig. 3.

A special feature about the brick treatment of these old-time buildings seems to point to the fact that the architects thought

## THE AMERICAN ARCHITECT

out their brick treatment first and arranged such details as windows, doors, etc., afterwards.

In many cases today we find architects specifying some special kind of bond to be used in a building, the field of which is often too confined to do justice or show to advantage anything other than plain running bond, or attempting to centre diagonal lines of headers over windows or between the piers of the building, in an elevation which has not in the first place, been laid out for a particular bond or with much study given to the sizes of the brick units to be used. The result is naturally an endless amount of trouble to the builder and a vast amount of cutting on the job.

A typical example of old-time Dutch brickwork is seen in an ancient house situated in the Rue de Lille at Ypres built about 1606.

It will be noticed that, allowing for slight discrepancies here and there, owing no

doubt to the fact that the old handmade brick were bound to vary occasionally in dimensions, this building is laid in English Bond, the decorative features including the moulded arch brick over the windows which, although showing a light color in the photograph, in the original are no doubt dark and possibly vitrified brick.

An illustration is shown of a photograph of a house at Kingston, N. Y., which is an excellent example of Dutch style of architecture built of a fairly rough textured brick in various and subdued shades of red, resembling in the general ensemble the old brickwork of Holland.

A particularly interesting detail of brickwork is to be noticed in the base of a four-story building recently erected in Brooklyn, N. Y.

The general style of this building is typically Italian both as regards the brick field and the decorative details which were carried out in about six shades of gray rough textured brick laid with gray mortar and raked joints.

Fig. 4 shows an example of where a more massive appearance being desired in the lower stories, it may be obtained by laying the brick in "double bond" forming the double unit by laying the duplicate stretchers and headers with blind joints.

The treatment of large field surfaces in brick is a subject which, though full of possibilities, seems in many cases to have had little thought expended upon it.

The side of a large building which is unrelieved by window openings, is a problem which it behooves the architect to give the most serious consideration.

Such buildings as the Cathedral of Sarragossa, Spain, and many of the old Persian Mosques, are standing examples of the artistic treatment of brick surfaces which, with certain modifications, might well be introduced into a modern architectural scheme.



WILTWICK INN, KINGSTON, N. Y.  
MR. M. S. TELLER, ARCHITECT

## THE AMERICAN ARCHITECT

A case in point, although in this particular instance, the wall was not of particularly large area, is the clever treatment shown in the accompanying illustration (Fig. 5).

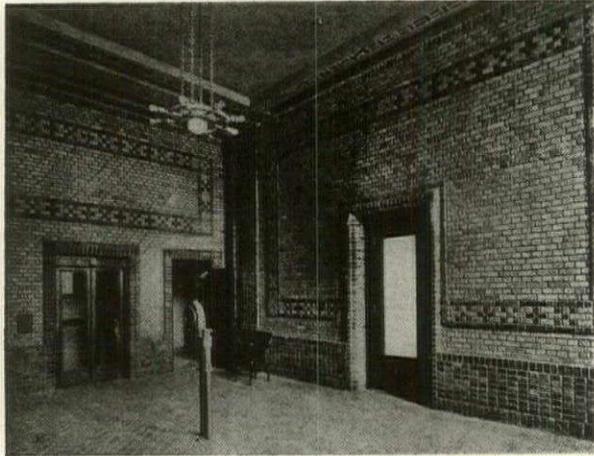


FIGURE 5

The field is composed of several shades of gray brick with darker shades for the edges of the border—the patternwork in the border itself being picked out with artistic shades of soft purple and artistic red brick—unobtrusive, decorative and a typical example of intelligent use of brick ornamentation.

### THE CURRENT ARCHITECTURAL PRESS

**A** *ARCHITECTURE* for January, 1913, illustrates St. Thomas' Church, New York City, Messrs. Cram, Goodhue & Ferguson, Architects, and also the Woolworth Building, New York, Mr. Cass Gilbert, Architect. While enterprise is always to be commended and there is a certain amount of satisfaction in being first in the field in any endeavor, yet we are uncertain as to whether the illustration of these two buildings before their completion does not in a sense necessitate a more thorough or complete presentation later on, if readers are to become thoroughly informed as to the buildings in question.

Other subjects illustrated are a house at Greenwich, Conn., Mr. J. E. R. Carpenter and Walter D. Blair, Associated Architects. This is a type of the formal country house, but in the present instance lacks in its exterior design much of the suggestiveness

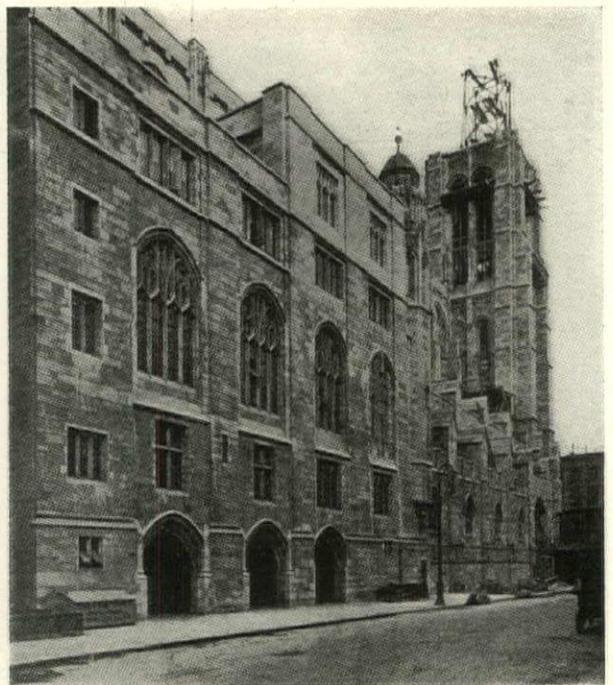
of domesticity that is the charm in country house design in America.

The Hospital for the Ruptured and Crippled, Messrs. York & Sawyer, Architects, and the Emmet Building on Madison Avenue, J. Stewart Barney and Stockton Beekman Colt, Architects, are also illustrated.

The text presents little of interest aside from a description of the material illustrated.

The January *Western Architect* is devoted entirely to the illustration and description of the work of Purcell, Feick and Elmslie, Architects. The issue is interesting because it has been practically edited and arranged by the architects whose work is illustrated, and the accompanying article on the "Statics and Dynamics of Architecture," is a statement of the background of their belief in the methods they have pursued in design. The thoughtful man is usually able to give a reason for his action. It is only the irresponsible one who

(FROM ARCHITECTURE)



ST. THOMAS' PARISH HOUSE AND CHURCH,  
NEW YORK  
MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

cannot analyze his methods or give good ground for the arguments presented. Architects will, therefore, we believe, be interested in this article, even if they may not in every instance be prepared to extend approval of the work illustrated.

## THE AMERICAN ARCHITECT

(FROM ARCHITECTURE)



WOOLWORTH BUILDING, NEW YORK  
MR. CASS GILBERT, ARCHITECT

The January issue of *The Architectural Record* shows the tendency of this publication towards presenting material of interest to the layman rather than to the architect.

The Spanish Church of Our Lady of Hope at Audubon Park, built a number of years ago and illustrated many times, is described and illustrated in detail, as is also the Studio Home of Mr. Frank Lloyd Wright, Architect, familiar to every reader of the architectural press and equally fa-

(FROM ARCHITECTURE)



A HOUSE AT GREENWICH, CONN.  
MESSRS. CARPENTER & BLAIR, ARCHITECTS

miliar to every one visiting Chicago, who finds a series of photographs of this building forming part of attractive postcard sets.

Mr. Samuel Howe continues to propound the question, "Do Architects Read?"

Probably the most valuable article in the issue is one on "Sgraffito," by Mr. M. L. Friederang. This article is well written and very well illustrated and will be found interesting to architects.

"Lessons of the Chicago World's Fair," an interview with the late Daniel H. Burnham, also appears in this issue. Mr. Burnham's work in connection with this exposition is so well known and his opinion as to its value as an incentive to architecture in this country has been so often expressed, that aside from the tribute

(FROM ARCHITECTURE)



REAR VIEW, WOOLWORTH BUILDING, NEW YORK  
MR. CASS GILBERT, ARCHITECT

to the memory of an illustrious man, it is doubtful whether any lesson is taught, not heretofore thoroughly well learned by members of the profession.

*The Brickbuilder* for December, 1912, has for its leading article, "A Nantucket Pilgrimage," by Mr. Hubert G. Ripley. The article is illustrated by a series of

## THE AMERICAN ARCHITECT

attractive drawings. Mr. Schweinfurth covered the same subject in the January 1st issue of *THE AMERICAN ARCHITECT* which appeared at the same time. The latter's article was of a more serious and practical

Europe, is to be found in *The International Studio* for January. This issue is replete with good architectural suggestion.

Ten full pages in the December issue of *The Architectural Review* of Boston are devoted to the illustration of the Amoskeag Savings Bank and Office Building, Manchester, N. H., Messrs. Hutchins & French, Architects. The reader will be able to gain from this very complete illustration every detail of the design and construction of this building.

The rest of the issue is devoted to foreign subjects with the exception of a page of small plates of a residence at Columbus, Ohio, Mr. J. Upton Gribben, Architect.

"The Log of the Dorian," is continued and the illustrations, as usual, are interesting.

(FROM *THE ARCHITECTURAL RECORD*)



McALPIN HOTEL, NEW YORK  
MESSRS. F. M. ANDREWS & CO., ARCHITECTS

character, and of correspondingly greater value to practicing architects.

Mr. Githens continues his series on "Recent American Group Plans."

The illustrations comprise the Rice Institute at Houston, Texas, Messrs. Cram, Goodhue & Ferguson, Architects, shown in *THE AMERICAN ARCHITECT* of December 11, 1912, and a somewhat belated illustration of the Forest Hills Gardens, Mr. Grosvenor Atterbury and Associate Architects. The latter subject was very thoroughly presented in our issue of October 30, 1912, and while some of *The Brickbuilder's* illustrations are new and not heretofore shown, they add nothing to the architectural conception of the work.

The usual fund of information as to current art, both in this country and

(FROM *ARCHITECTURE*)



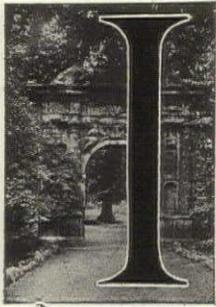
EMMET BUILDING, NEW YORK  
J. STEWART BARNEY & STOCKTON BEEKMAN COLT,  
ARCHITECTS

The usual criticism of Current Periodicals, proclaims that the point of view of our esteemed and jovial contemporary with reference to architecture in America is still continued and that there is "no health in us."

# CAN DESIGN BE REDUCED TO RULE ?

## PART III\*

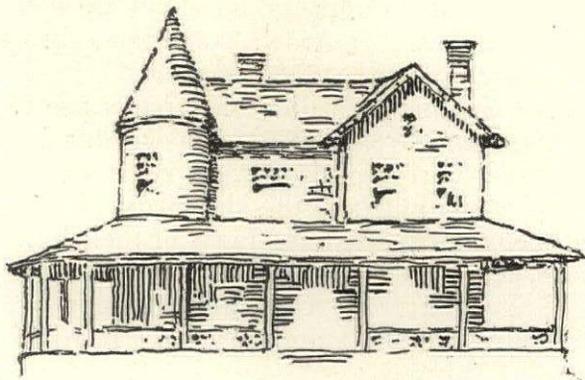
By JOHN BEVERLEY ROBINSON, *Professor of Architecture, Washington University*



It would seem almost a platitude to say that similarity of shape in the various parts of a building is conducive to harmony in the general result. Architects in general observe this without thinking about it, at least in the more important

parts of their buildings; but examples are sometimes found, presumably by architects of the carpenter-and-architect sort, in which lack of similarity produces a painful effect.

Not far from me is a house designed on this motive. It is a composition of two



masses, and if these had been alike the appearance would have been so far satisfactory enough. As it stands, on one side is a flat gable, on the other a round tower or pavilion. If both had been gables or both pavilions it would have been a good foundation for an agreeable composition: but as it is nothing can make it acceptable.

But it is not only in the similarity of the major masses that harmony is found. Similarity of the minor parts also adds to the charm.

What I mean may be observed in Fig. 1, in which almost all the windows are topped by semicircular arches; and in Fig. 2, in which the lesser dormer gables are of a shape precisely similar to that of the main gables.

Contrast of shape may undoubtedly be

\*This article concludes Prof. Robinson's series. The subject is treated at length in his work on "Architectural Composition."

used at times, and the situations where it can be agreeably used can be observed and catalogued; but it would seem that contrast is a risky thing to handle, while similarity can hardly fail to look well. Consider for instance the Vendramini palace at Venice, in which almost all the beauty springs from the repetition of the semicircular



FIGURE 1.

arches, and the circular tracery openings. Even the ornamental escutcheons between the openings are circular.

How generally this similarity of parts prevailed in the greater historical styles is well known but seldom remarked.

The Greek, for example, the Greek Doric especially—in a sense the only purely architectural style that has ever prevailed, in that it depended not at all upon embellishments but solely upon the modelling of each part in the most beautiful form

compatible with its function—the Greek Doric as a whole and in all its parts is a series of vertical lines included between horizontals. Thus the columns are a row of verticals, and each column is itself a row of vertical lines. The metopes above are of the same general conception, and the egg and tongue, the sole ornament, is a similar set of lines, but slightly diverted



FIGURE 2

from the vertical; while the Ionic dentil again is of perfectly straight vertical lines.

So in later times: While the semicircular arch of the Romanesque prevailed the shafts were semicircular in plan, as were the bolted mouldings of the arches, and the plan of the chancel itself was semicircular.

With the incoming of the pointed arch constructively, not only were all the openings pointed to match, but the section of the principal mouldings assumed the form of the Gothic arch, and the plan of the chancel became angular; and still later, with the ogee arch came the ogee section of moulding to correspond.

Observe how well the Gothic form of arch as used by the Moors suits with the dome of like form; and how the bulbous dome "goes with" the horseshoe arch. It is true that they were by no means always used logically in the same building, but in the cases where such juxtaposition occurs there is a manifest improvement in appearance.

Although, as I have said, architects generally observe this rule unconsciously, partly from the natural taste of the human mind, the same that leads the tailor to make the small buttons on the cuffs of the coat of the same design as the large ones on the front, partly also from the custom of de-

signing in historical styles, there are buildings which I could point out, but will not, in which divergence from the rule in minor parts detracts somewhat from the appearance. One building, in particular, is in my mind, a pretty building too, and by a clever designer, in which the main cornice has modillions, while the cornices of the two wings are without any, which always arouses a feeling of regret when I look at it.

Another building I know, also by a notably good architect, in which the pavilions of the front have rather heavy bracketed cornices, while the curtain walls—the links—between have only plain parapets.

Closely allied to the general similarity of parts is the question of proportion.

The word proportion is used for the most part with a delightful vagueness. A well proportioned building means a building that looks well. We continually hear people speak of a well proportioned door or window, although doors and windows are sometimes tall and narrow, sometimes broad and low.

Not in this way did the Greeks use the word; the Greek word *ἀρμονία*—harmony—which corresponds to our word proportion, was applied to the similarity of measurements of the various parts of their buildings.

Take the front of the Parthenon and measure the shaft and abacus. It will be

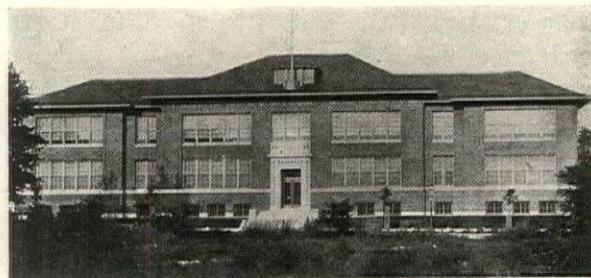


FIGURE 3

found that they are closely of the same relation. That is if the diameter of the column is taken as a unit the height will be about five and one-half; and if the height of the abacus be taken as a unit the width will be about six.

Above the columns, in the ends of the mutules the relation is doubled and they are one to eleven. Below the triglyph the

(Concluded on page 120)

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## THE FORTHCOMING CLAY PRODUCTS EXPOSITION

**A**MONG those architects who were so fortunate as to attend the Clay Products Exposition, held in Chicago a year ago, no doubt exists concerning the value to the profession of industrial exhibitions such as was there presented and which, it is stated, will be repeated on an even more comprehensive scale this year, beginning February 26th and ending March 8th. Such a presentation makes possible at a minimum expense of time and effort actual inspection under the most advantageous conditions, of the results achieved by the burnt clay industry in this country. It furnishes the technical visitor with a more intimate and exact knowledge of the materials and their possibilities than he could hope to gain by even the most careful study of catalogues and trade literature. The advances made in both processes of manufacture and the adaptations of the products of burnt clay are admittedly little short of marvelous. To keep abreast with them is not only desirable, but necessary, if the architect would render the fullest measure of service to his client; and we can scarcely imagine a method by which such preparation could be more efficiently and expeditiously gained than by

attending an exposition which will include among the exhibits practically every form in which burnt clay is used in the construction of modern buildings.

An industrial exhibition of the character of the Clay Show serves another and perhaps no less important purpose. It affords the layman as well as the technical man an opportunity of becoming to a certain extent informed concerning matters about which his knowledge is often sadly deficient. Of course it is realized that in accordance with modern practice the layman seldom either makes original selection or finally determines the materials to be used in construction, but after an intelligent examination of the various exhibits by a prospective builder, presented at an exposition of this character, it would obviously be less difficult for his architect to impress upon him the economic and desirable features possessed by permanent building materials.

Taken all in all, the money, time and effort being expended in holding expositions by what are in a sense "rival" industries in the building field, seem to be employed to good advantage. The results so far have been gratifying, but it is believed that even greater, more far-reaching results can be achieved if architects and engineers, in particular, would more generally appreciate the opportunities afforded for a study *in situ*, as it might be termed, of materials that they are using constantly in their practice but whose possibilities in many instances are only half realized.

## THREATENED CONGESTION IN SUPERVISING ARCHITECT'S OFFICE

**R**EPRESENTATIVE CLINE, of Indiana, advocated the repeal of the Tarsney Act in the report of a committee on the "Economy and Efficiency of the Treasury Department," of which he was chairman, in the following words: "We believe that the Supervising Architect's office, both from the viewpoint of efficiency and architectural beauty, is well able to make and is capable of making all designs and plans for all public buildings as well as of preparing specifications therefor." Apparently his conclusions were erroneous

## THE AMERICAN ARCHITECT

for it is now reported in a Washington despatch to a Grand Rapids paper that Congress has appropriated money for public buildings faster than the Treasury Department can prepare plans for them.

If the facts are as stated, the country appears to be confronted with a condition which is likely to lead not only to confusion, but inevitably to inferior public buildings, both artistically and practically. Through the repeal of the Tarsney Act, it is no longer legal to secure additional architectural services by means of competitions among architects in general practice, and if the

present and threatened congestion of the Supervising Architect's office is as serious as represented, there seems little likelihood of its being able to competently undertake the preparation of plans for some 250 new buildings contemplated.

Judging from all reports, it does not seem improbable that the proposed law to take the place of the Tarsney Act is not only desirable from every point of view, but offers in fact the only logical and satisfactory solution of difficulties present and impending. It is to be hoped that such solution will be speedily forthcoming.

### CAN DESIGN BE REDUCED TO RULE?

*(Continued from page 118)*

curious little block called the regula is also one to eleven, and the fillets of the triglyph have the same relative measurements; while its channels and cap return to the original one to five and one-half. Everything is built upon a system of rectangles of a certain ratio or of double that ratio.

None but a Greek could go as far as that in carrying a definite relation of measurement into minute details; and even in Greek work it is hard to trace anything definite beyond the Doric order. It is true that in the Ionic and Corinthian, in which the shafts are more slender the abaci are also thinner, but definite measurements I have been unable to find.

The true idea of proportion, however, is not that it can be asserted of a single part, but only of that part in its relation to other parts.

Thus if we want to design a table with a top two inches thick, we naturally make the legs perhaps three inches square; while if we want slender legs, the top must be thin also.

While we cannot expect to carry this as far as the Greeks did, the principle, as applied to the larger parts of buildings,

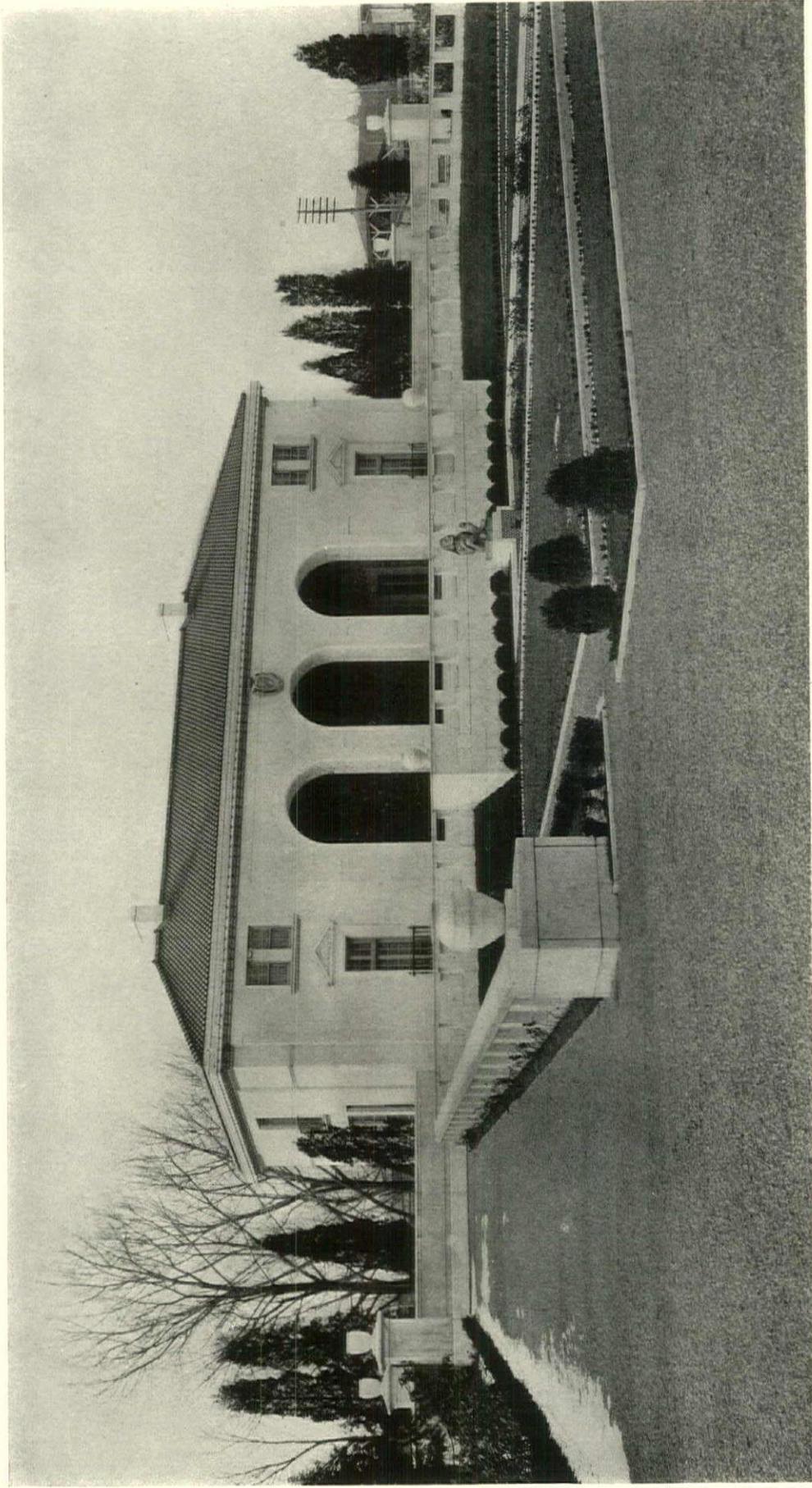
will be found illuminating and profitable.

It is quite natural to put tall and narrow windows into a tall and narrow tower. In general, windows are made comparatively narrow, in comparison with their height, partly because we have been limited in width by the use of stone lintels. Nowadays, when steel and reinforced concrete permit the introduction of longer lintels, we find windows much wider than their height in buildings that themselves are broad and low, as in Fig. 3, and there are many of this type to be found, harmonizing best with a building that is broad and comparatively low to match.

The well-known front of the Villa Medici is a good example of a design based on the square. Both the main mass and the two flanking masses are square in general outline, the leading motive of the portico is nearly a square, and many of the windows and carved panels are squares also.

I have indicated a few of the deductions that may fairly be made by observation and comparison of existing buildings. When interest in such comparison is awakened there is a continual pleasure, as we walk along the streets, in noting the buildings that we pass, the number of their masses, and subordinate masses, the similarity or contrast in treatment, and the proportion or lack of it in their various features.

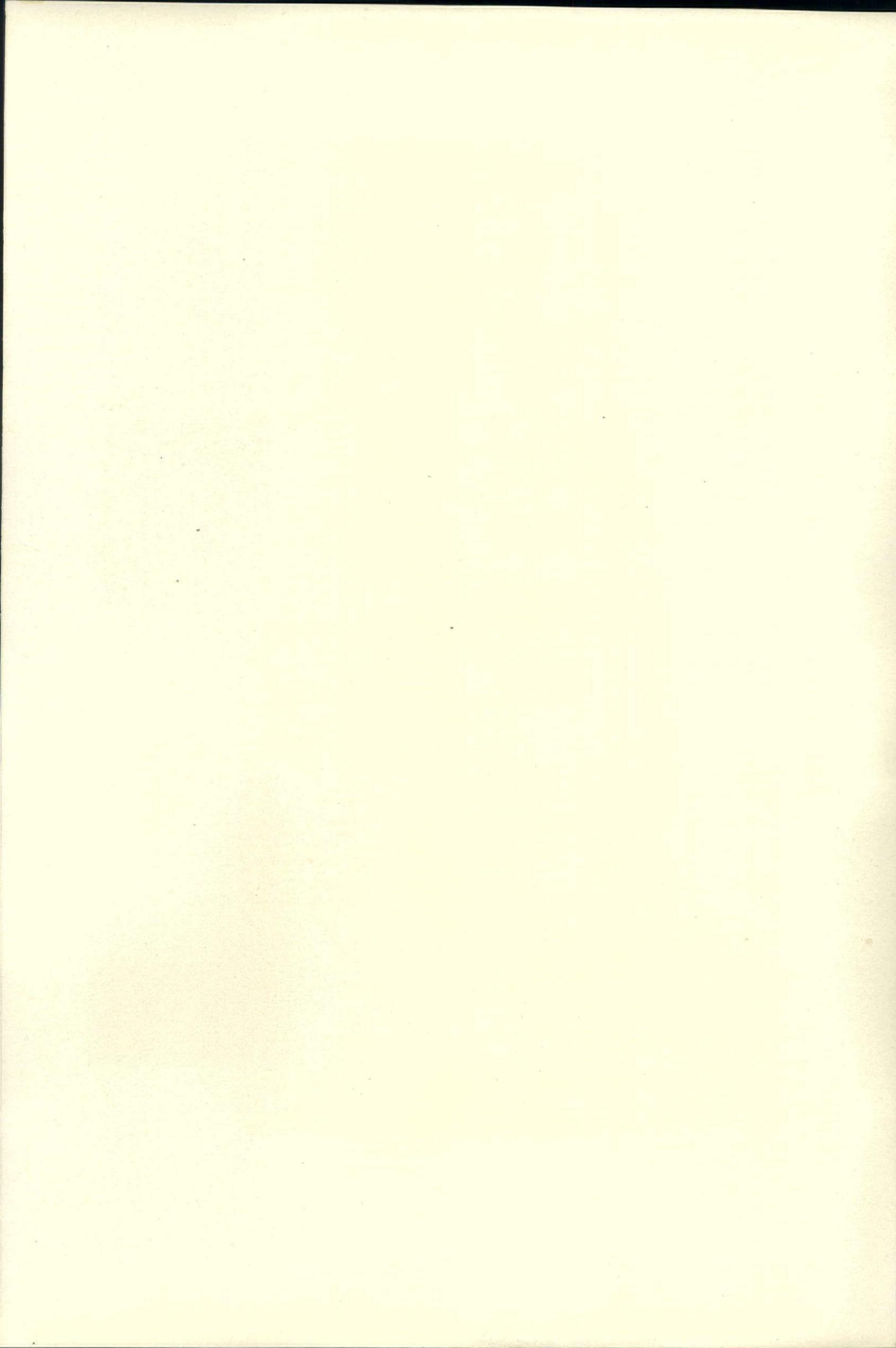




The application of burnt clay in the ornamental treatment of this building has been effected with good judgment and artistic perception. While the structure in design is particularly South American in style, the introduction of the terra cotta ornament, particularly the large terra cotta urns, suggesting a classical motive, in no way appears incongruous, and adds to rather than detracts from, the effect of the ensemble. Architectural terra cotta has been used with good effect, not only in the designing and placing of these urns, but also in the well modeled polychrome cornice, the shield over the main entrance and the figure of the Indian over the fountain. This detail of the Indian is unusual, as it is cast in one piece and of a larger size than is ordinarily attempted in the making of ornamental terra cotta. The idea of color in burnt clay is continued on the interior with tile work of an interesting character, and even the pool is lined with colored tiles.

PAN-AMERICAN ANNEX, WASHINGTON, D. C.

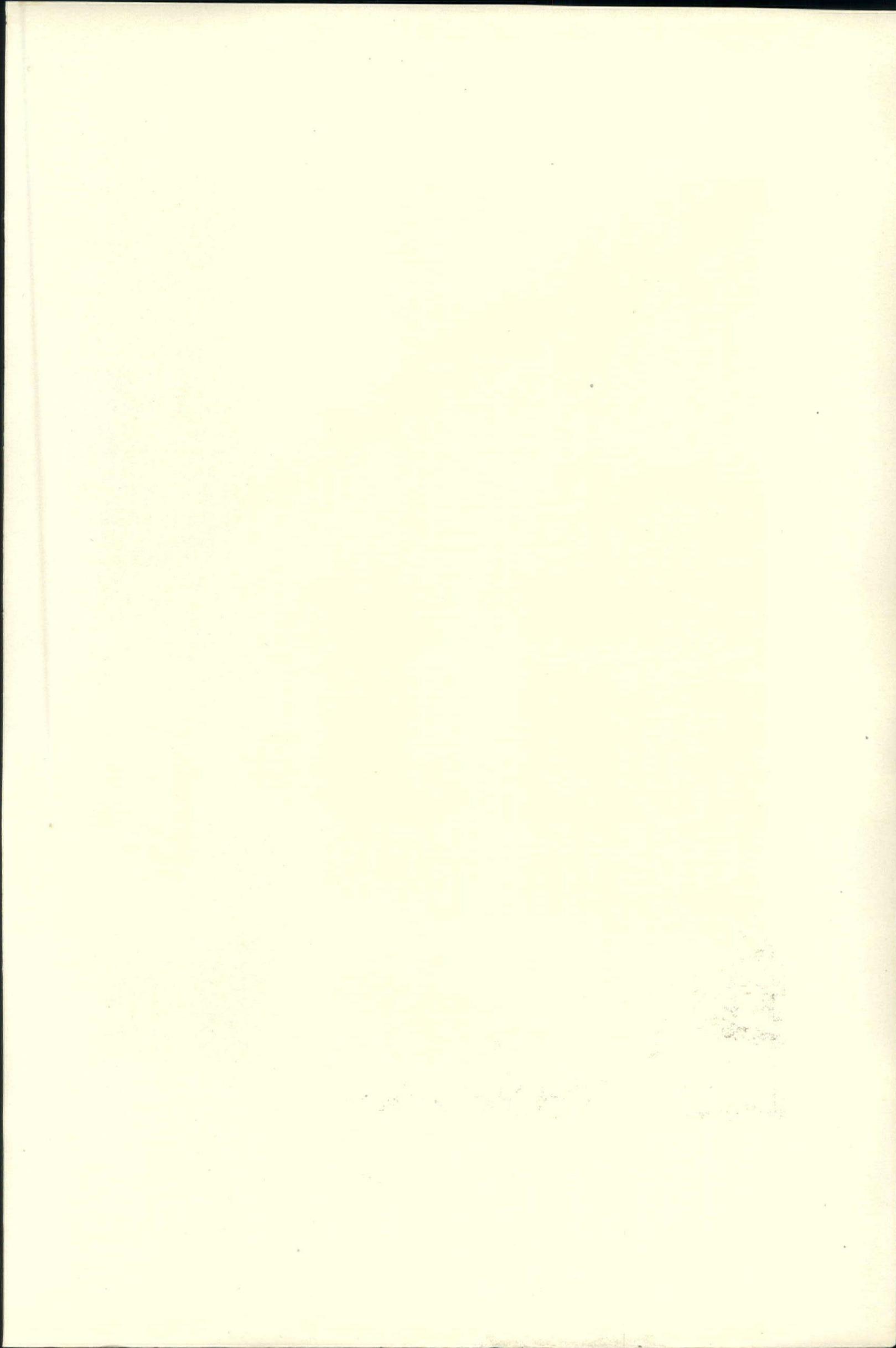
MR. ALBERT KELSEY AND MR. PAUL CRET, ARCHITECTS

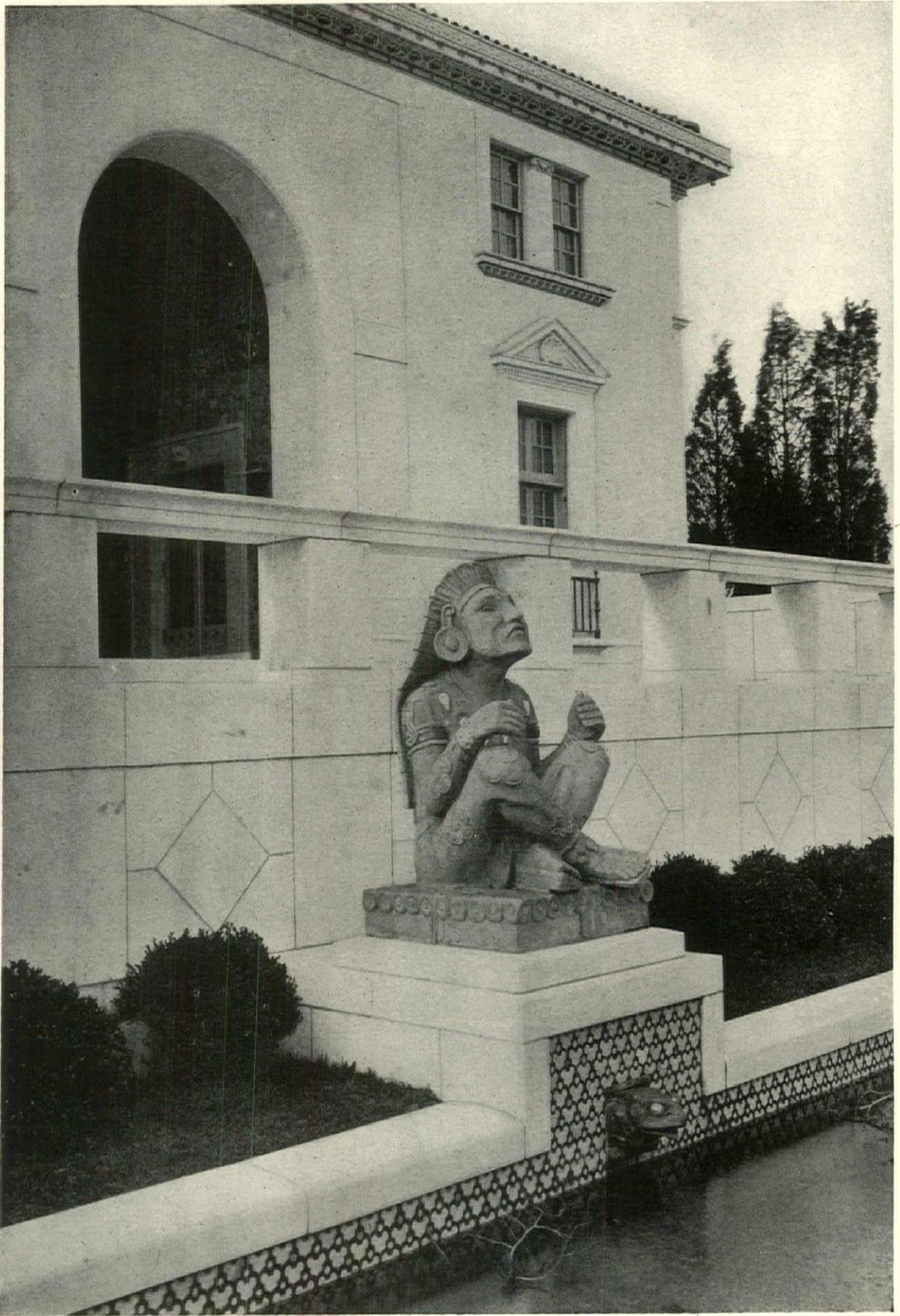




PAN-AMERICAN ANNEX, WASHINGTON, D. C.

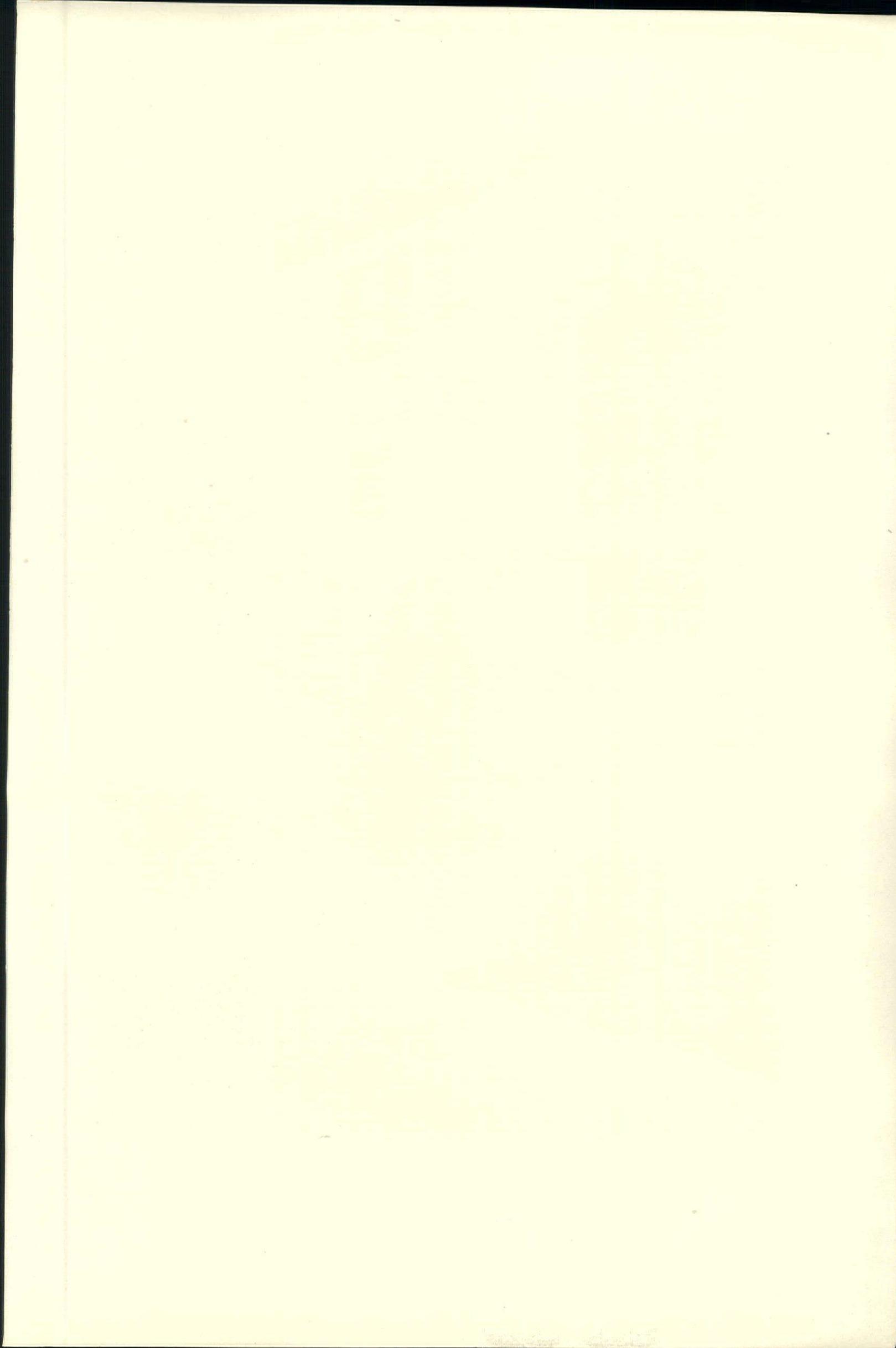
MR. ALBERT KELSEY AND MR. PAUL CRET ARCHITECTS

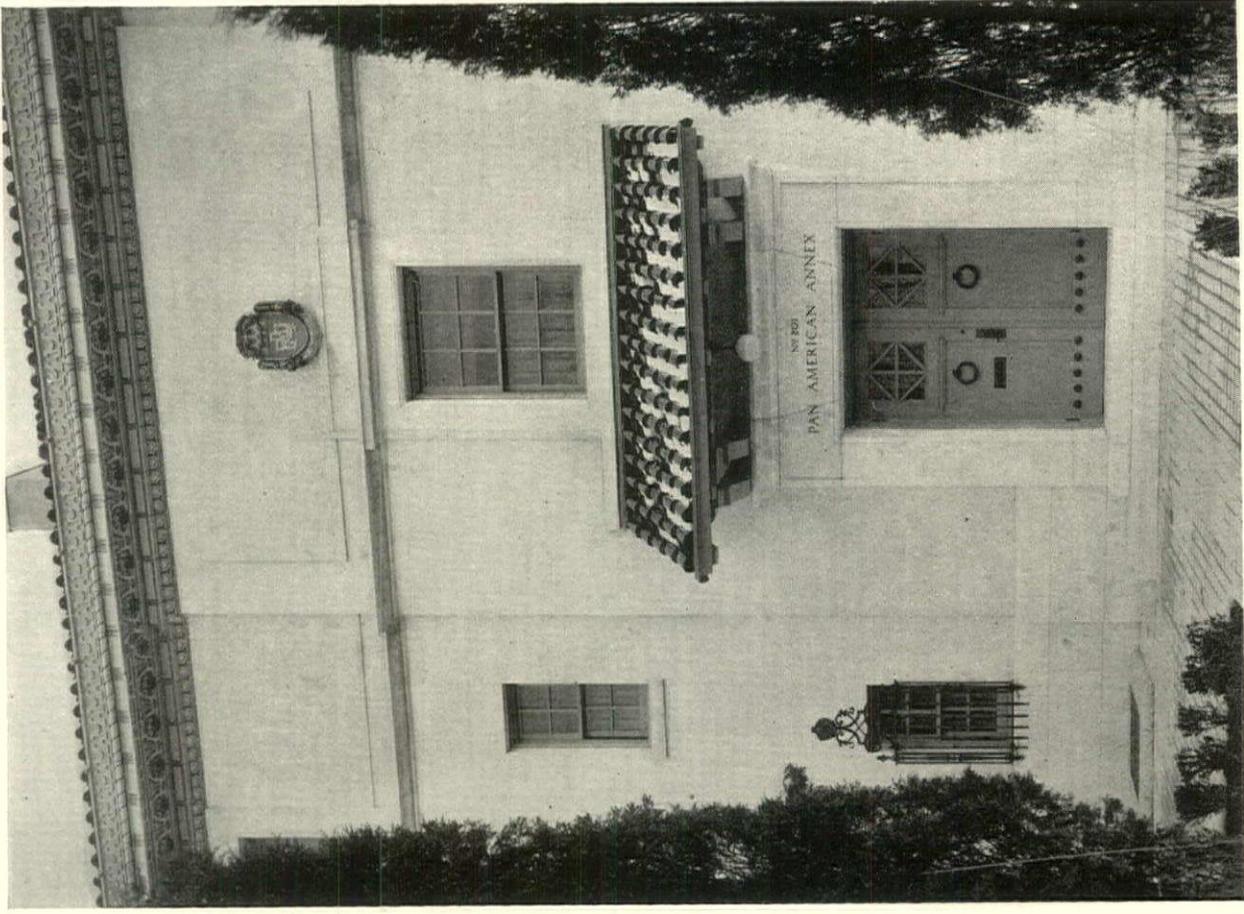
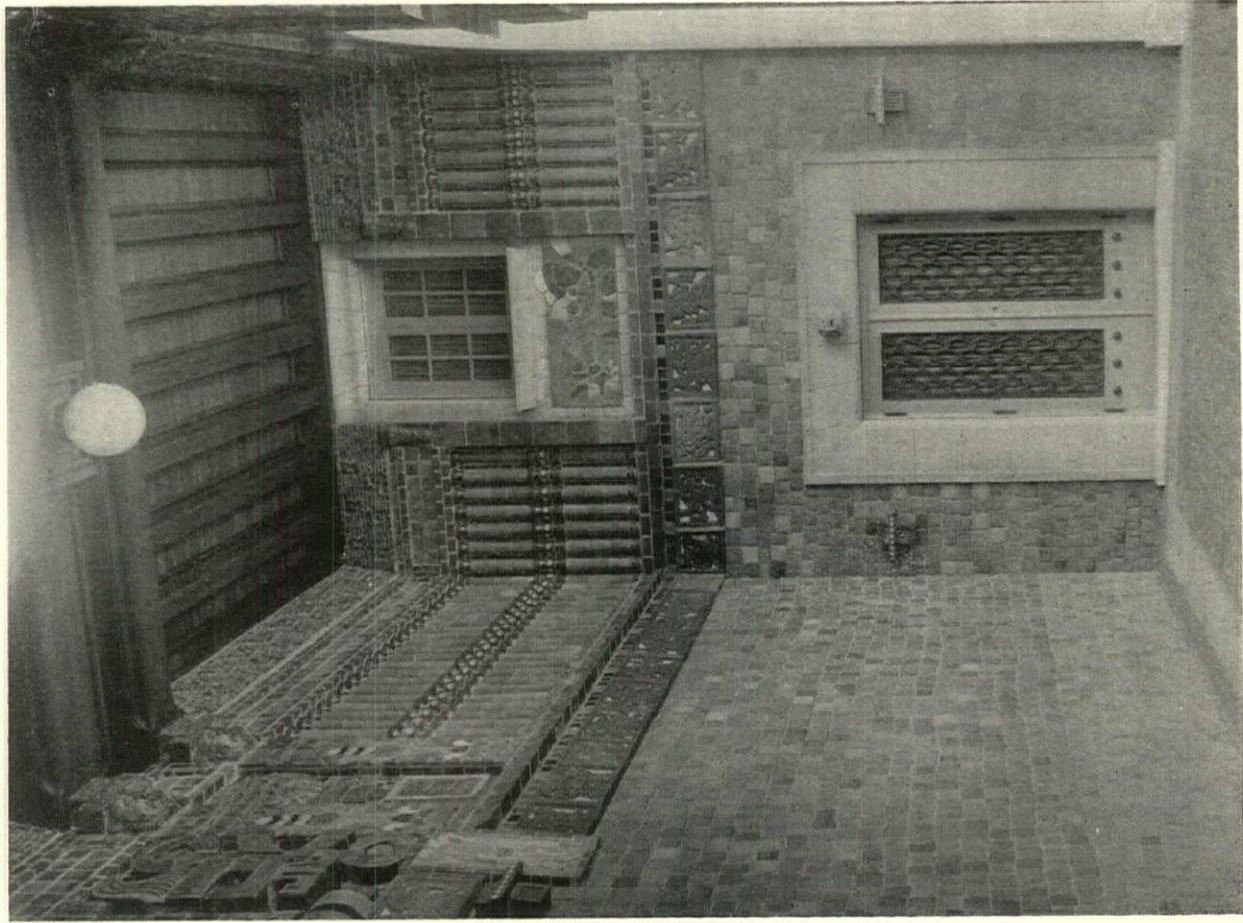




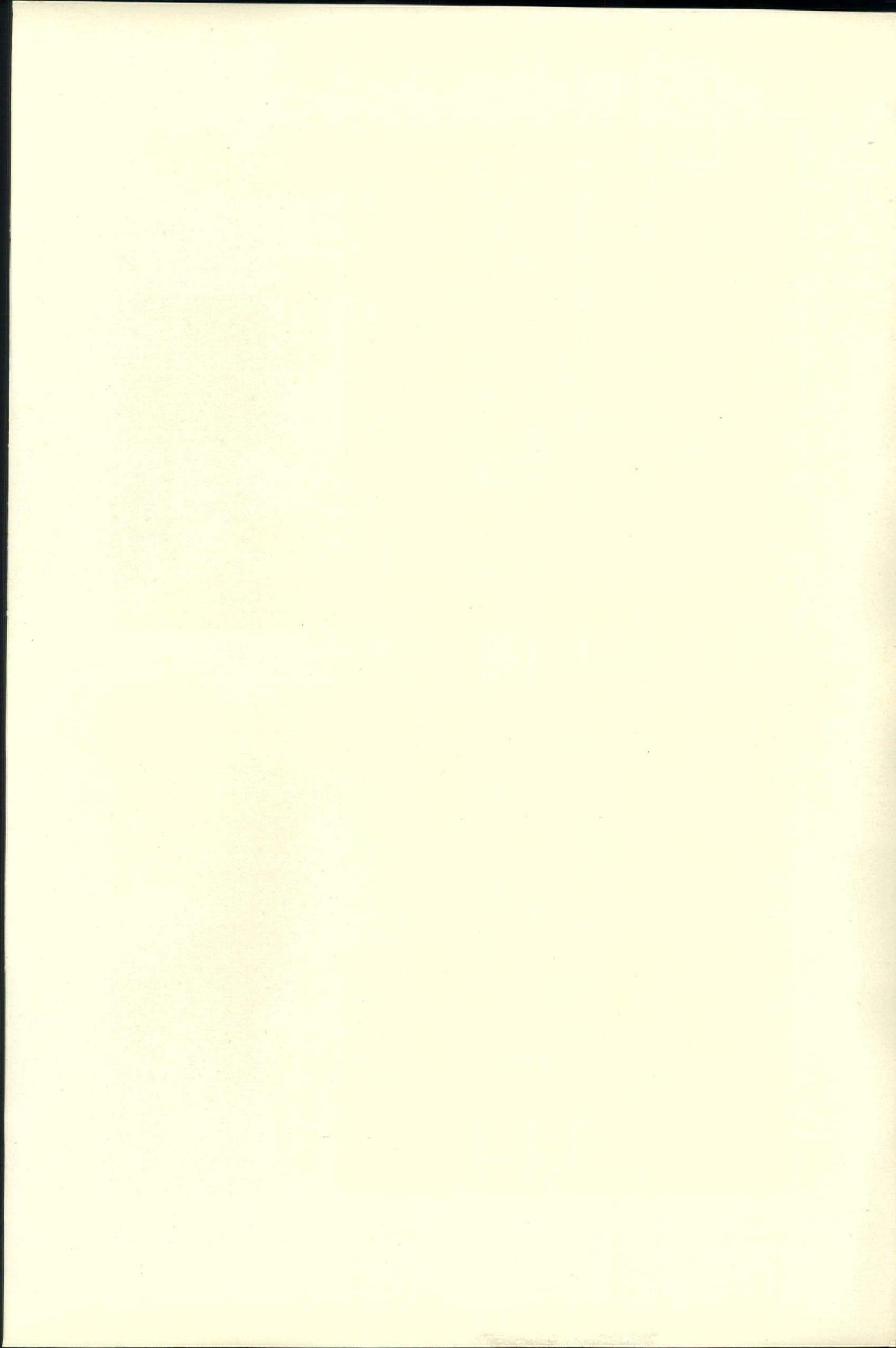
PAN-AMERICAN ANNEX, WASHINGTON, D. C.

MR. ALBERT KELSEY AND MR. PAUL CRET, ARCHITECTS





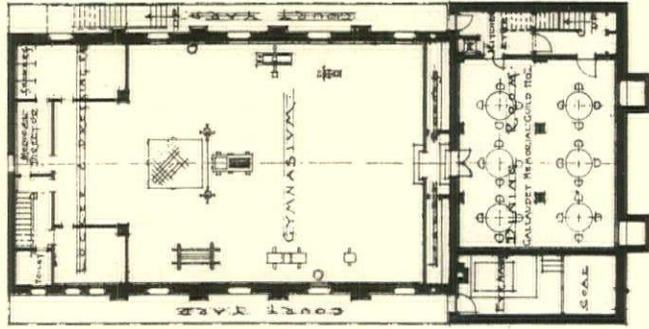
PAN-AMERICAN ANNEX, WASHINGTON, D. C.  
MR. ALBERT KELSEY AND MR. PAUL CREF, ARCHITECTS



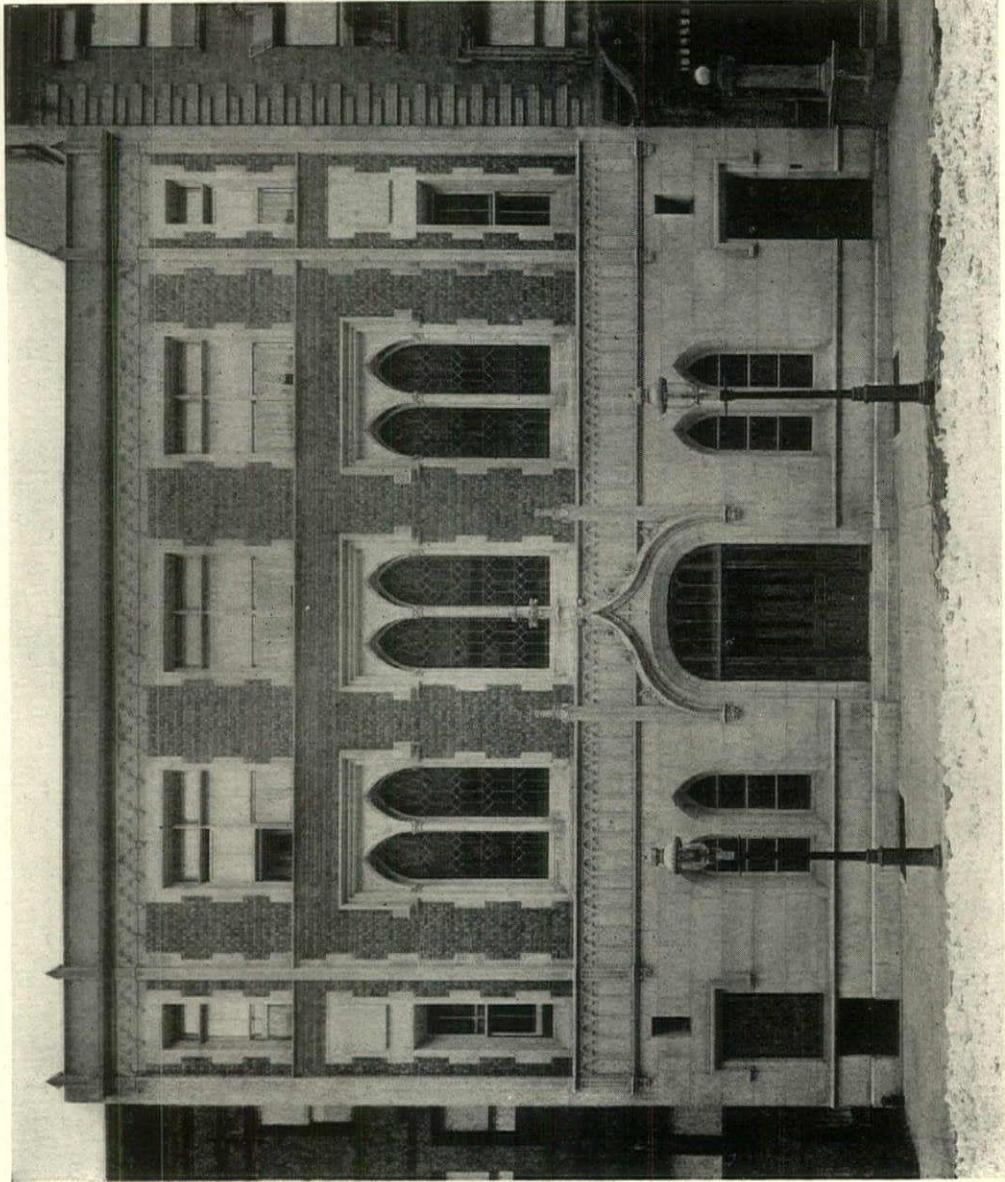
THE AMERICAN ARCHITECT

FEBRUARY 19, 1913

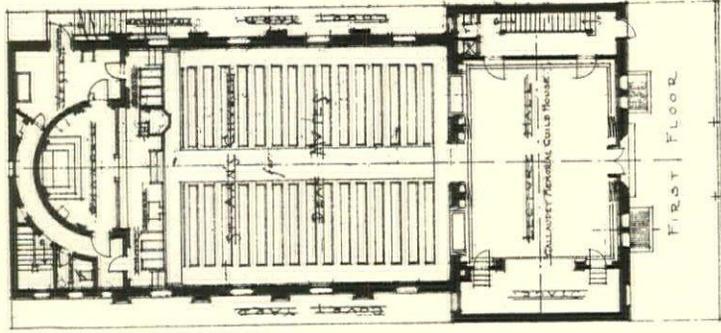
VOL. CIII, NO. 1939

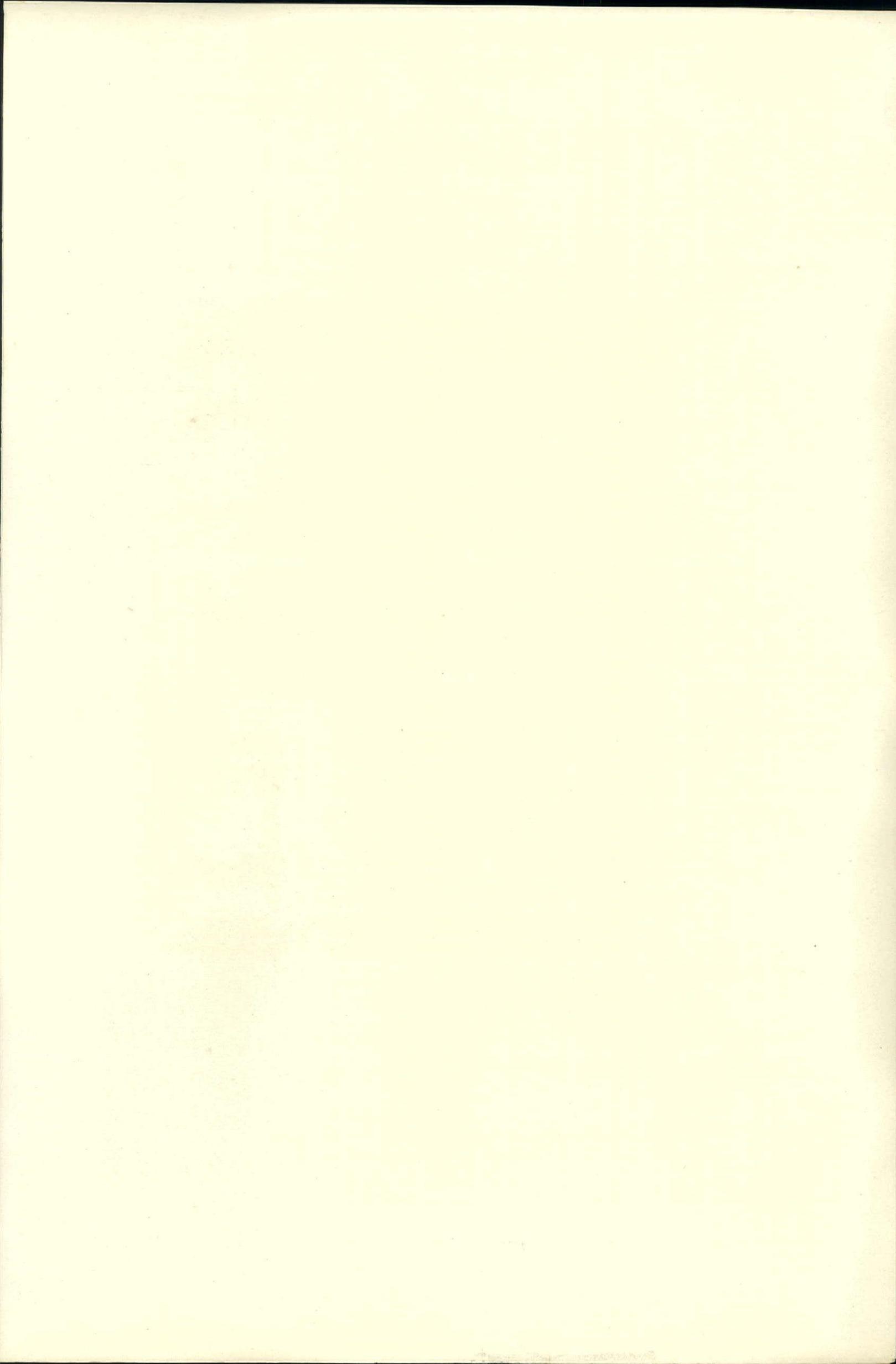


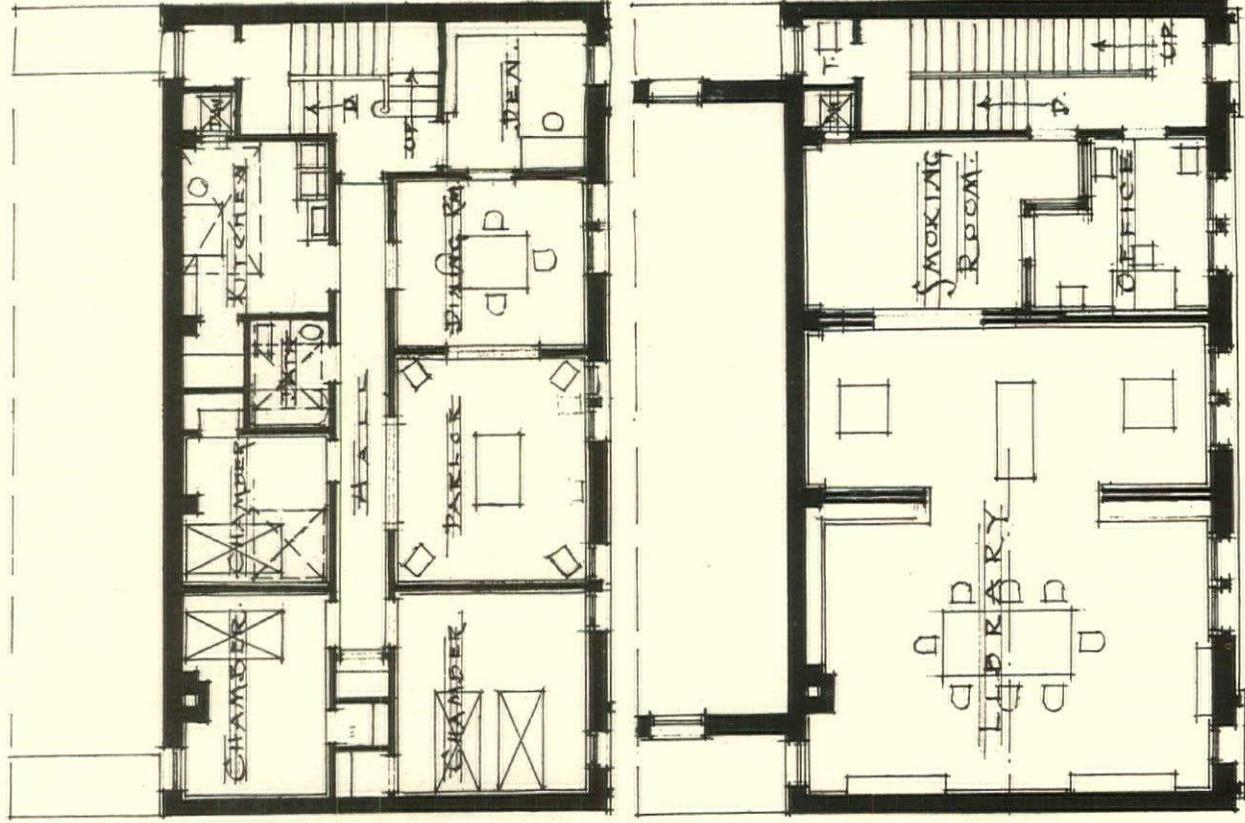
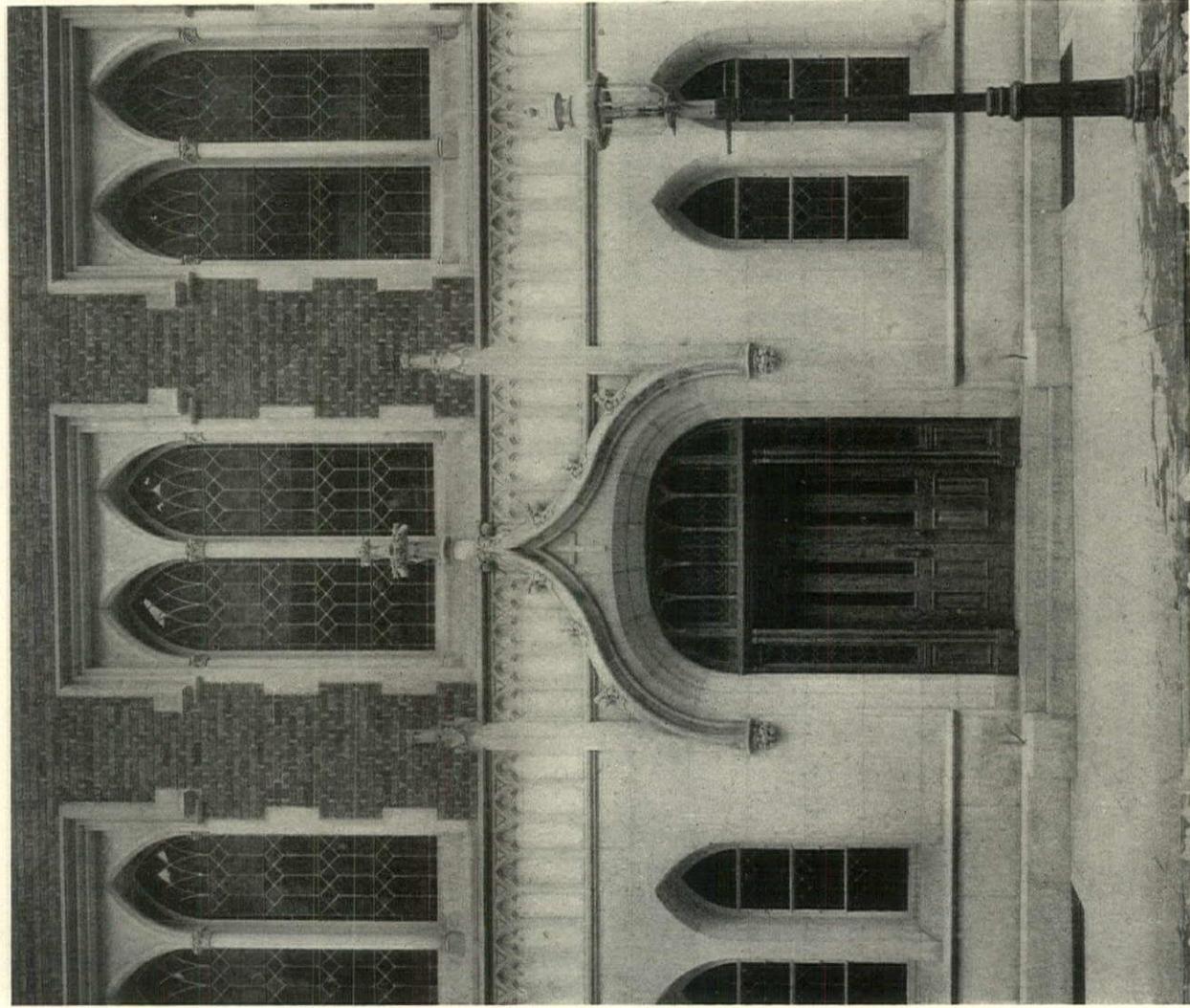
GALLAUDET MEMORIAL  
WEST 148TH STREET,  
NEW YORK



MESSRS. SATTERLEE &  
BOYD, ARCHITECTS

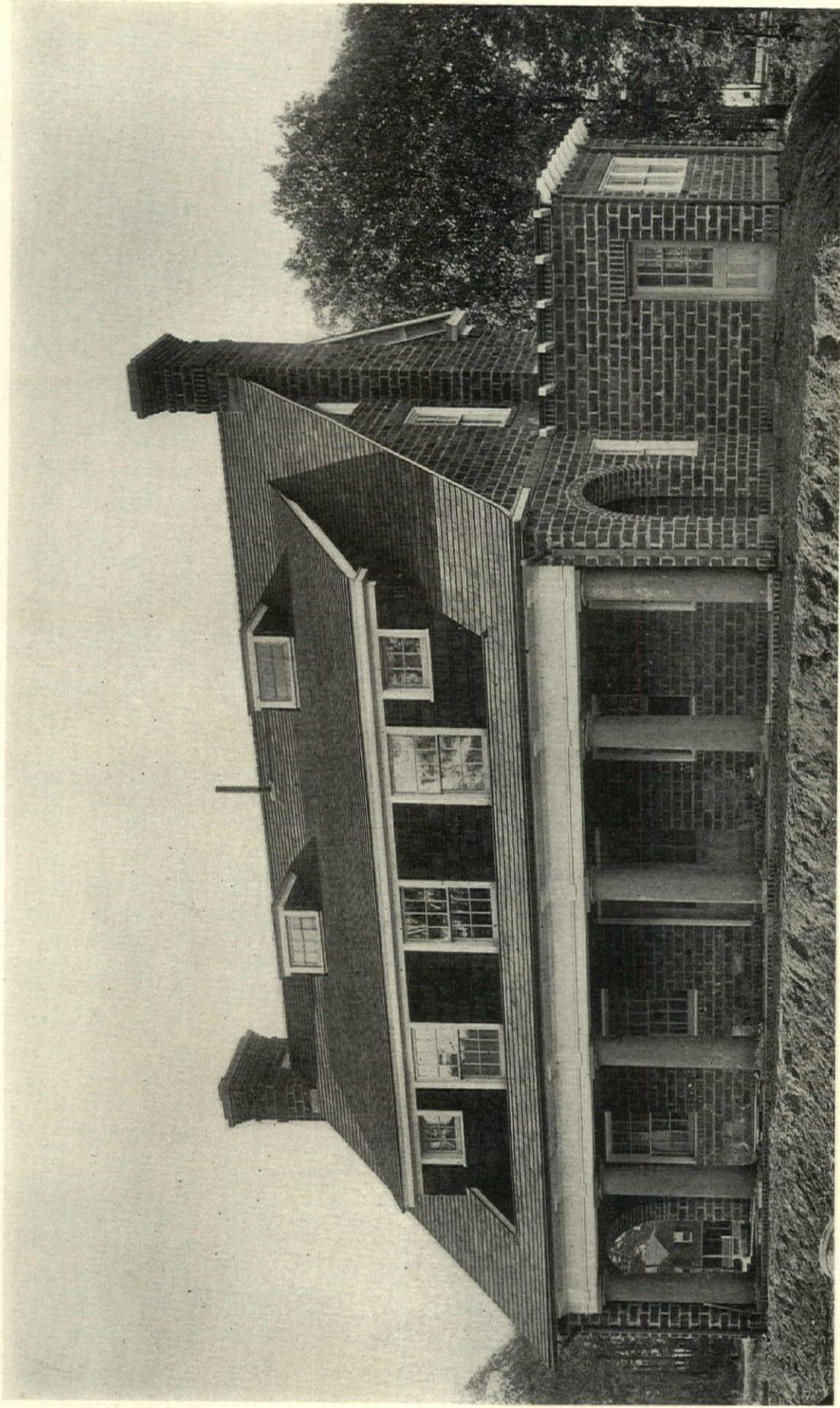




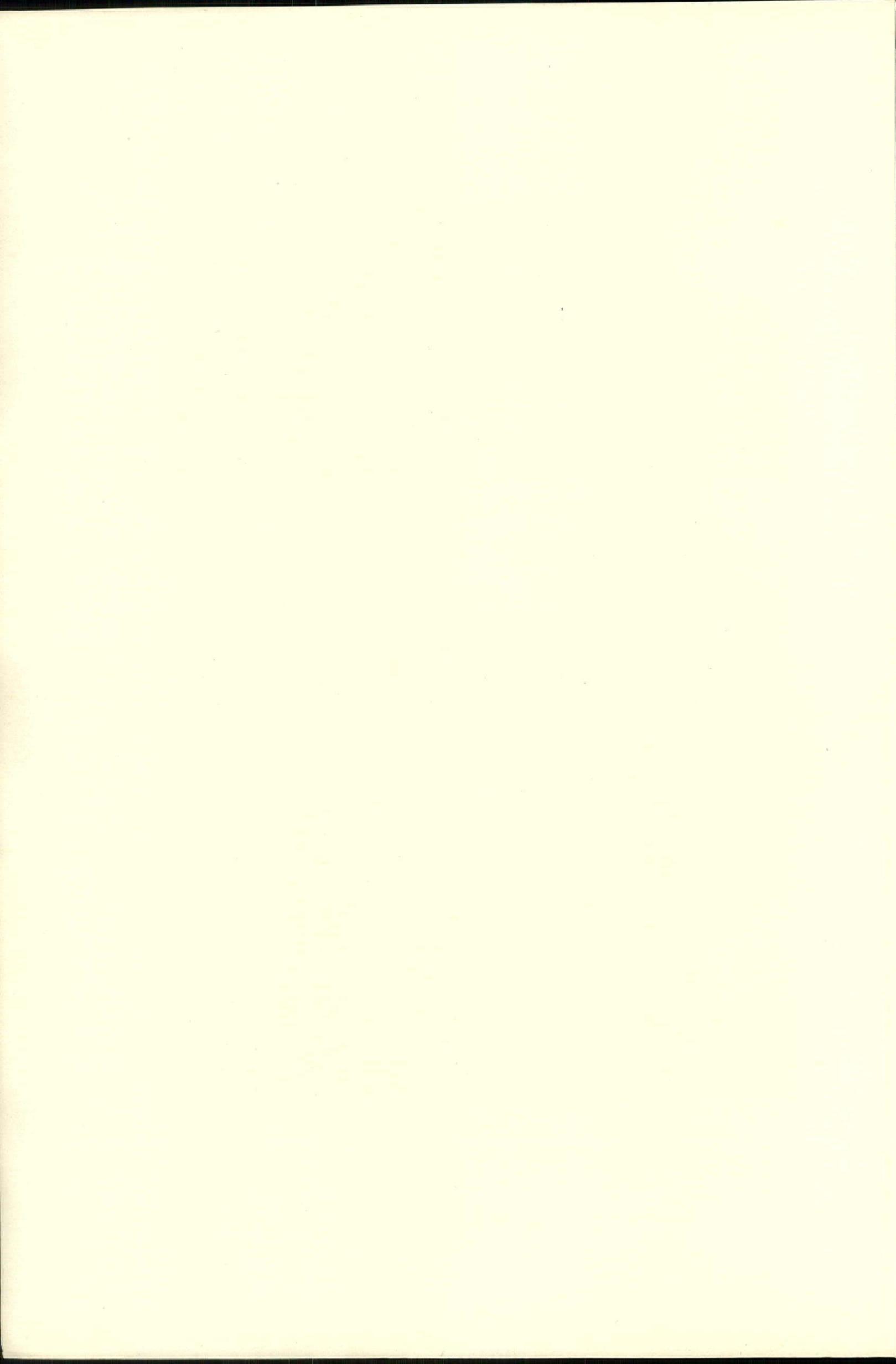


GALLAUDET MEMORIAL, WEST 148TH STREET, NEW YORK

MESSRS. SATTERLEE & BOYD, ARCHITECTS



HOUSE AT NETHERWOOD, N. J., MR. FRANK SQUIRES, ARCHITECT

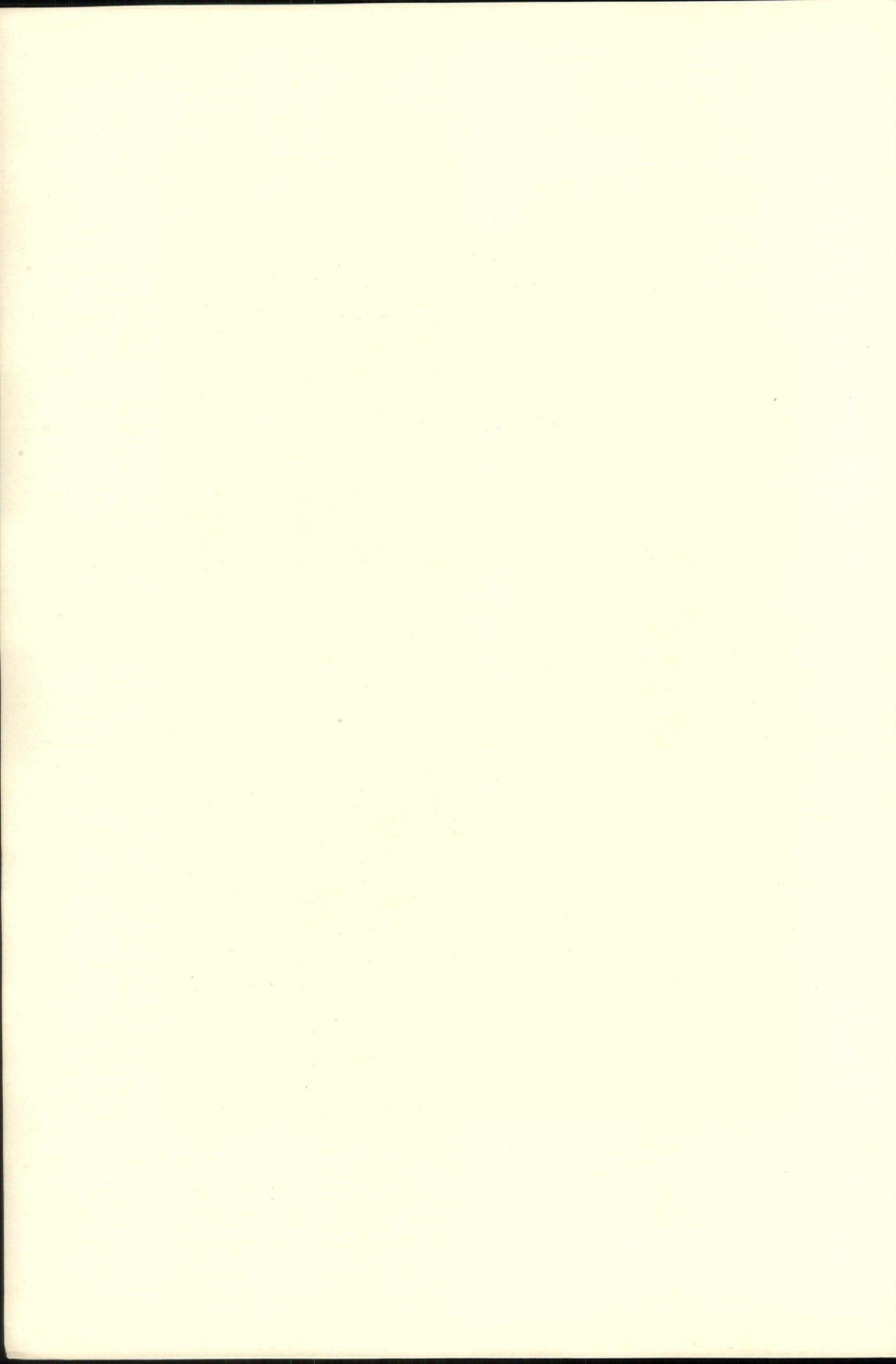


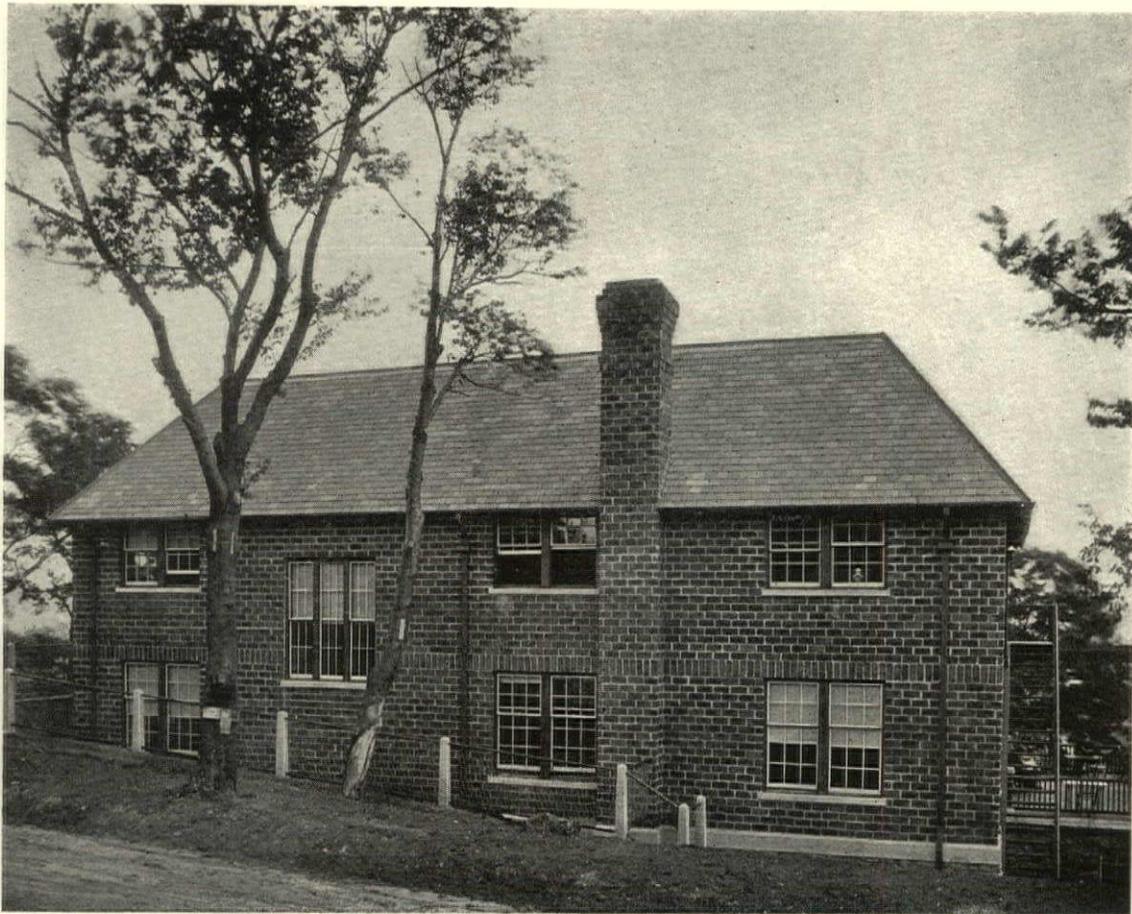
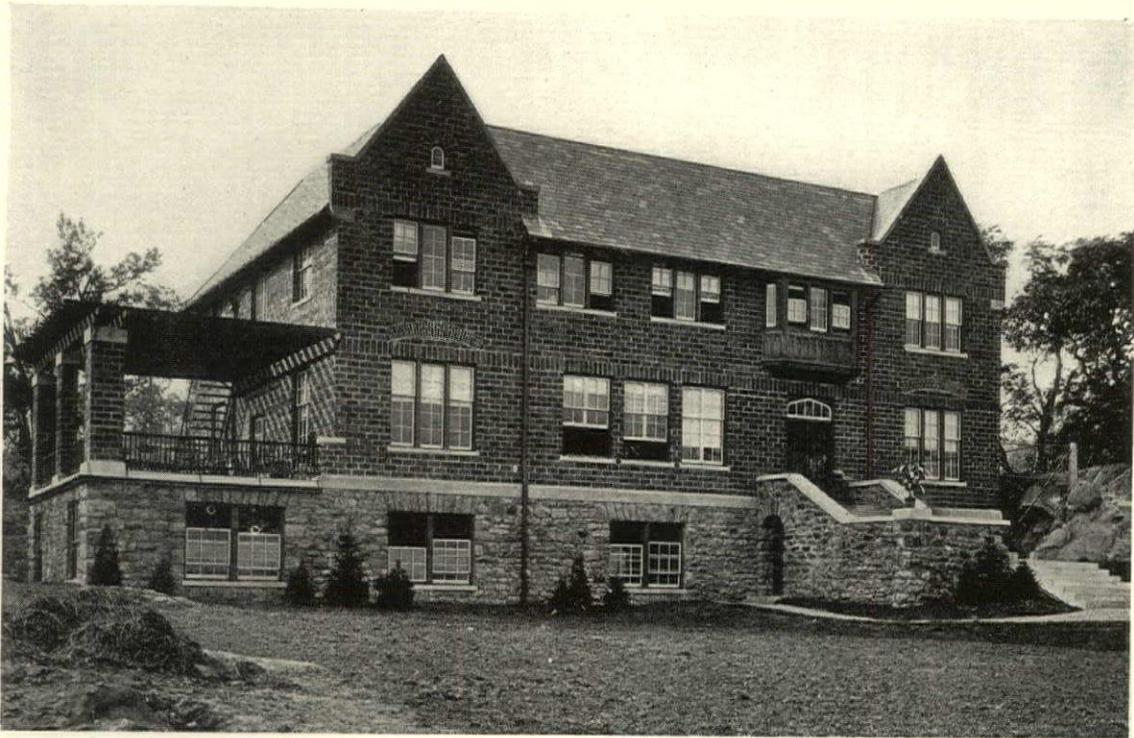


MONTCLAIR, N. J., STATION, D. L. & W. R. R.  
ENGINEERING DEPT., D. L. & W. R. R., ARCHITECTS



MERCHANTS ICE AND COLD STORAGE WAREHOUSE, CINCINNATI, O.  
MR. JARVIS HUNT, ARCHITECT

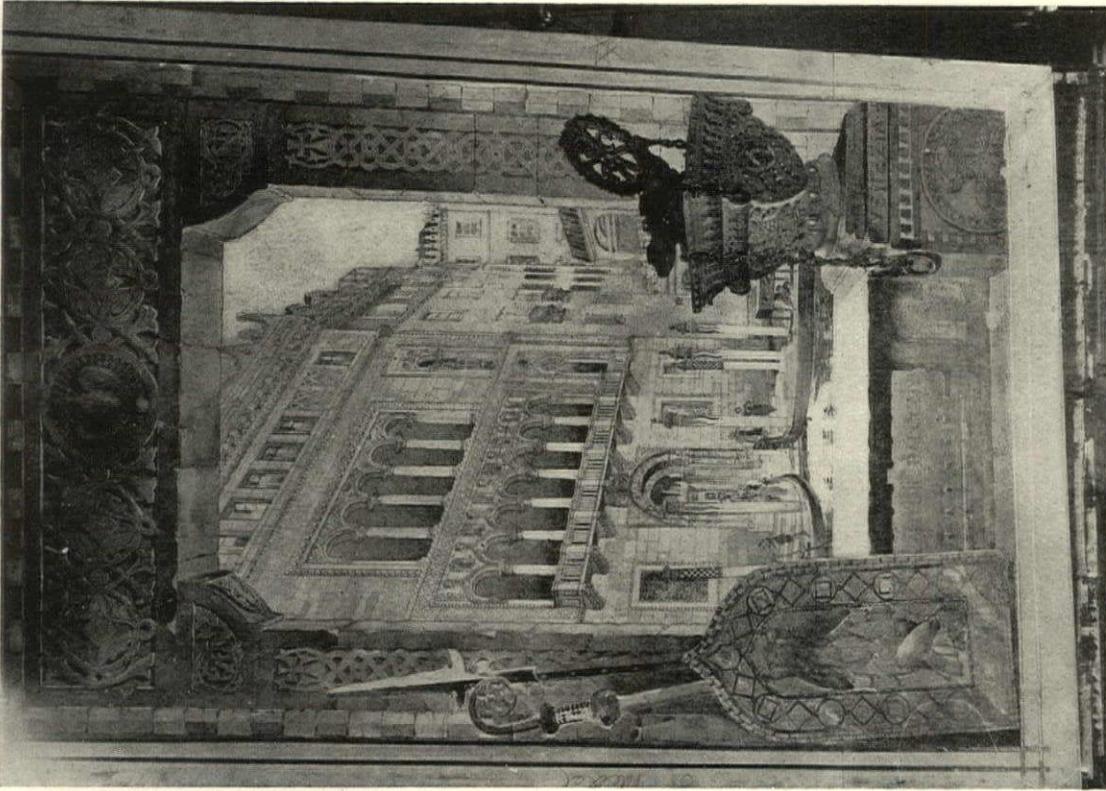




BARNARD SCHOOL, RIVERDALE, N. Y.

MESSRS. MANN & McNEILLE, ARCHITECTS

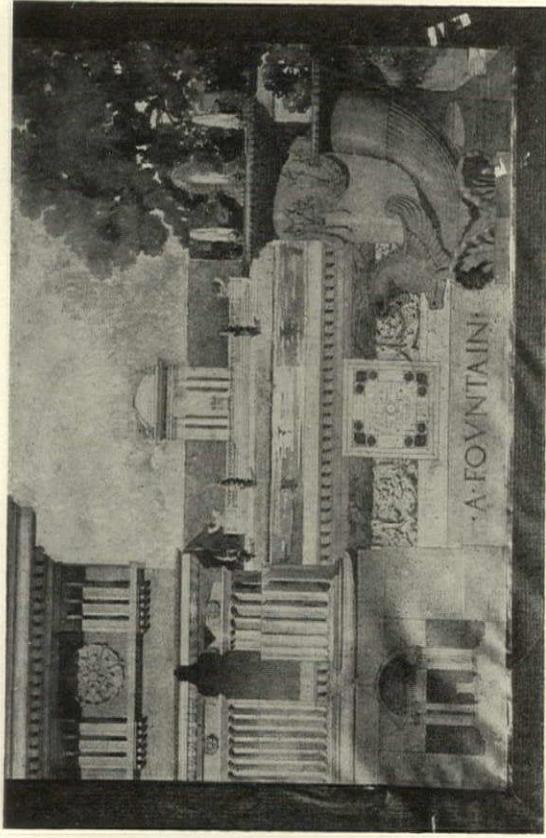




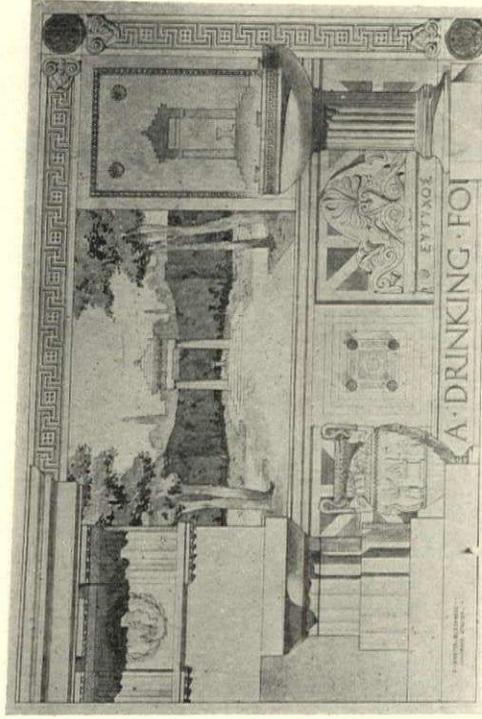
T. S. NEWMAN, THIRD MEDAL, DREXEL INSTITUTE

CLASS "A" & "B" ARCHAEOLOGY—II PROJET (PROBLEM IN DESIGN), "A BYZANTINE BALCONY"

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



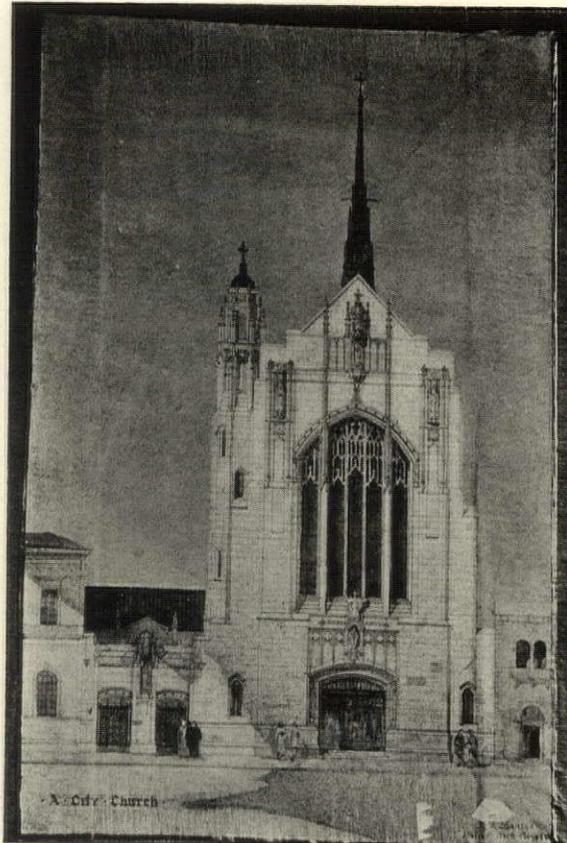
E. L. MORGAN, MENTION PLACED, BOSTON ARCHITECTURAL CLUB



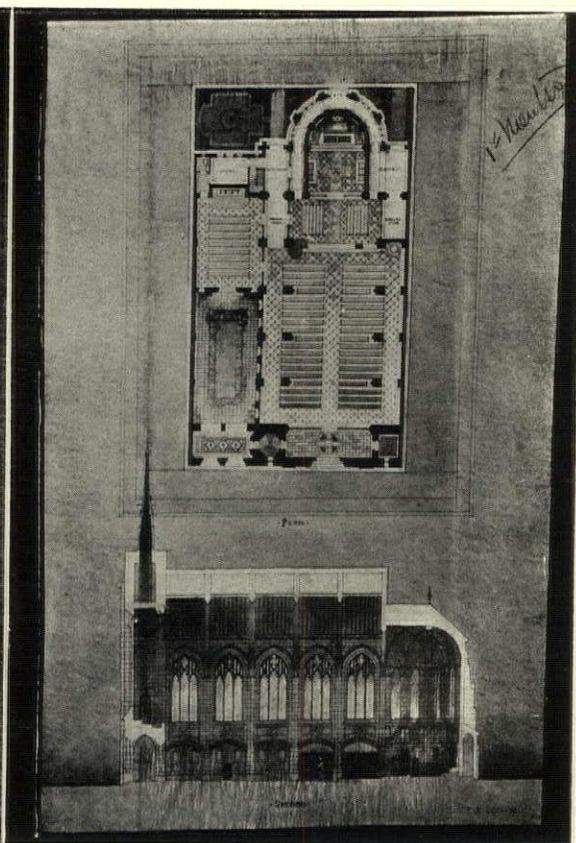
J. H. McDONNELL, MENTION PLACED, COLUMBIA UNIVERSITY

CLASS "B"—II ANALYTIQUE (ORDER PROBLEM), "A DRINKING FOUNTAIN"



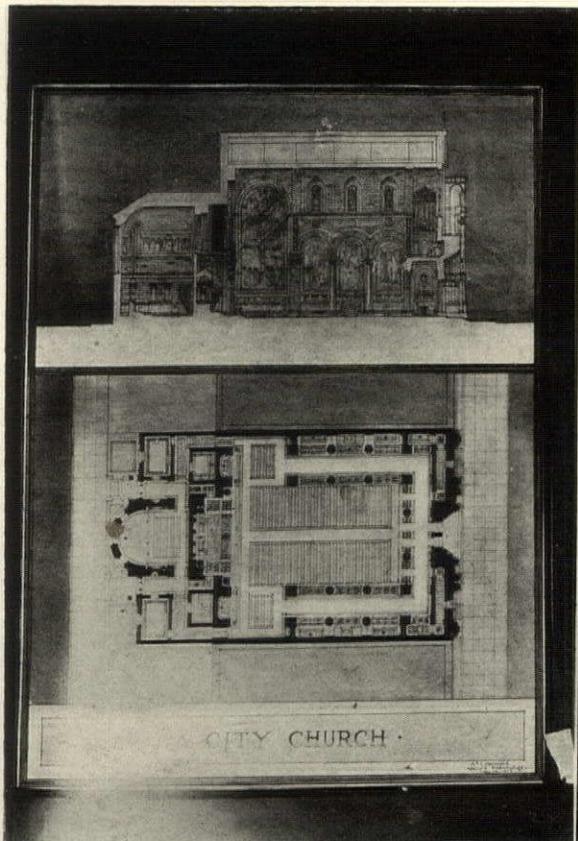


R. M. JOHNSON



FIRST MENTION

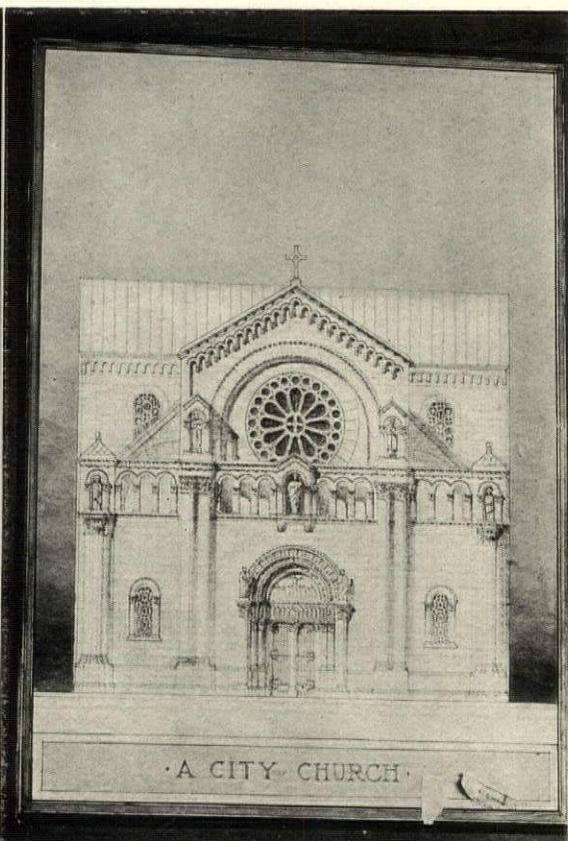
ATELIER WARE-WAGNER



A. CHENANIE

FIRST MENTION

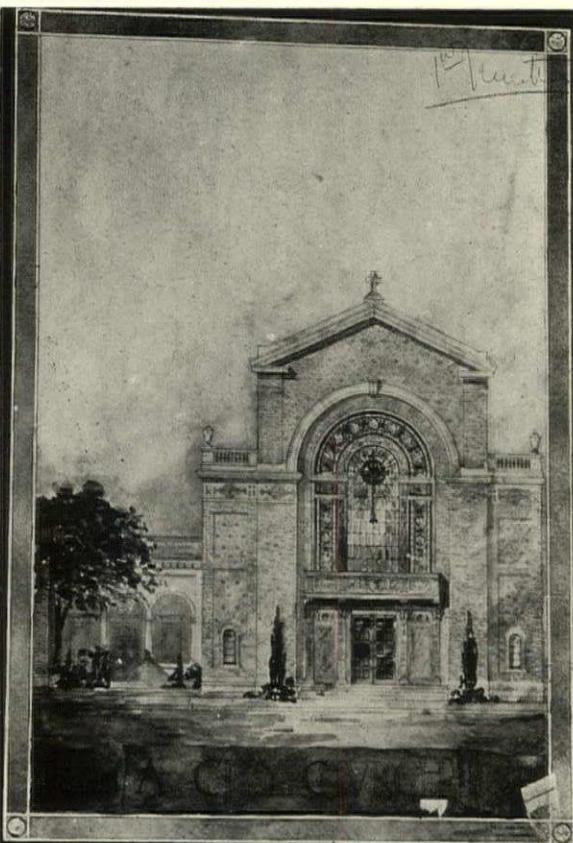
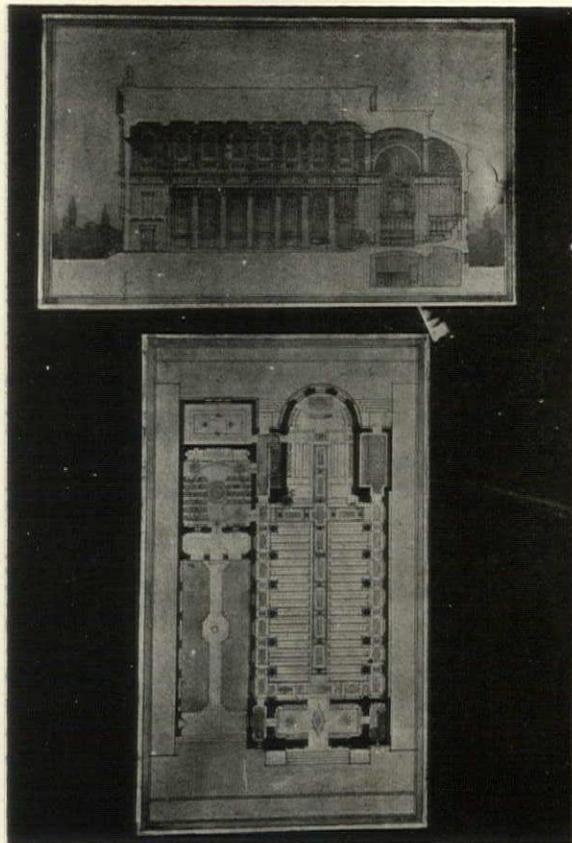
ATELIER HORNBOSTEL



CLASS "B"—II PROJET (PROBLEM IN DESIGN), "A CITY CHURCH"

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



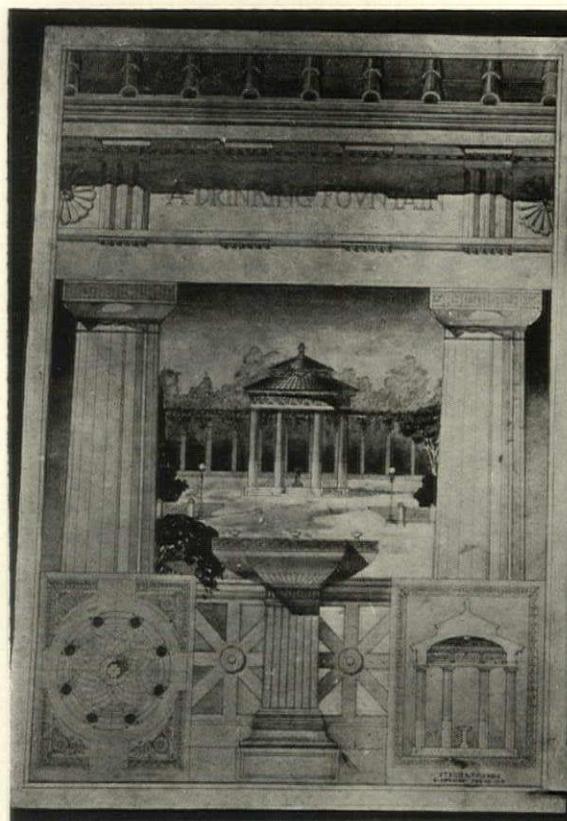


W. C. AGNEW, JR.

FIRST MENTION

COLUMBIA UNIVERSITY

CLASS "B"—II PROJET (PROBLEM IN DESIGN), "A CITY CHURCH"



K. SWENSON, MENTION PLACED  
COLUMBIA UNIVERSITY

A. H. DORNIN, MENTION PLACED  
COLUMBIA UNIVERSITY

CLASS "B"—II ANALYTIQUE (ORDER PROBLEM), "A DRINKING FOUNTAIN"

STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



# THE AMERICAN ARCHITECT



1912-1913

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## CLASS "B"—II ANALYTIQUE (Order Problem) "A DRINKING FOUNTAIN"

The jury wishes to compliment the students on the general average of the work presented in this problem. Great pains had evidently been taken with the shades and shadows and the drawing and proportions were correspondingly improved, as was evident by the large number of "mention placed" given.

Attention should again be called to the necessity of making all renderings in this class in monotone.

## CLASS "B"—II PROJET (Problem in Design) "A CITY CHURCH"

The solutions submitted for this problem showed two essential defects—one a failure to appreciate the dimensions of the lot, and second, an ignorance of the proper arrangements of a church. When only 75 feet frontage was provided it seemed poor policy not to give the church the full benefit of the space. There was further a general lack of scale in the elevations resulting in a discrepancy between the plan and elevation.

The plans receiving "first mentions" showed in general either a successful avoidance of the above difficulties, or skill in solution in face of them.

## CLASS "A" & "B" ARCHÆOLOGY—II PROJET (Problem in Design) "A BYZANTINE BALCONY"

The drawings of the Archæology Problem for a Byzantine Balcony were of very unequal merit.

The medals showed a thorough and intelligent knowledge of the style but the majority had evidently only a slight understanding of its distinctive characteristics.

More students should do work of this sort as there is no better way of becoming thoroughly familiar with the different styles of architecture.

## PUPIN PRIZE COMPETITION

### "SIGHT-SEEING BARGE FOR THE PANAMA CANAL"

There was a greater evidence of imagination and skill than of serious thought in the drawings presented for the Pupin Prize. This resulted from a failure to appreciate the practical requirements of the problem. A large and protected seating space for the accommodation of distinguished guests and visitors was essential and drawings which were otherwise excellent entirely failed to meet this requirement.

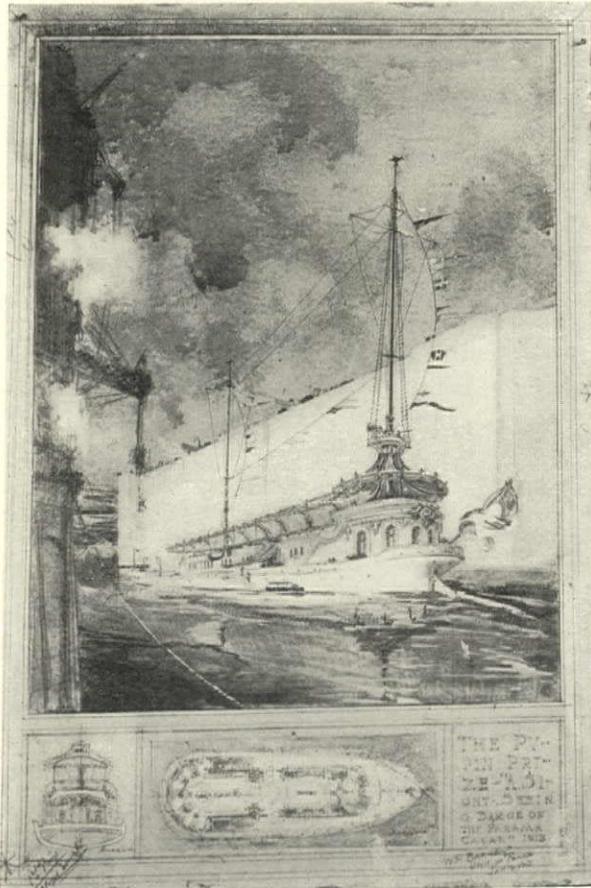
## OFFICIAL NOTIFICATION TO S. B. A. A. STUDENTS OF AWARDS MADE IN THE JUDGMENT OF FEBRUARY 4TH, 1913

The Committee on Education in New York and its Local Committee in San Francisco received 351 Esquisses (Preliminary Sketches) and 212 Analytiques (Final Drawings) in the:

### CLASS "B"—II ANALYTIQUE (Order Problem) "A DRINKING FOUNTAIN"

Author	Award	Atelier	City
Morgan, E. L.	M. Pl.	Boston Archtl. Club	Boston
Hatfield, R. E.	"	"	"
Lefken, L. J.	"	Cincinnati Archtl. Club	Cincinnati
Gander, J. P.	"	Carnegie Tech. Schools	Pittsburgh
Simpson, R. S.	"	"	"
Swenson, K.	"	Columbia University	New York
Wilson, J. P.	"	"	"
Dornin, Anne H.	"	"	"
Buchtenkirch, G.C.	"	"	"
McDonnell, J. H.	"	"	"
Ruehl, P. P.	"	Licht	"
Keller, W. E.	"	Ware-Wagner	"

The following students received "Mentions":—Agricultural and Mechanical College of Texas, College Station: A. Burton, E. J. Fountain, Jr., W. H. Elliott, L. P. Jossierand; Atelier Atherton, Wilkesbarre: H. John; Atelier Barber-Van Alen, New York City: C. F. Barker, A. W. O'Keefe; Atelier Bosworth, New York City: M. Kugelman, F. Adams; Boston Archtl. Club, Boston: G. H. MacEllicott, C. T. Smith, H. M. L. Giduz, G. S. Hawes, H. P. Barnes, F. E. Clayton, A. C. MacLellan, S. Nesselroth, A. R. Anthony, R. P. Walsh, J. G. McGann, W. E. Voss, D. J. McNally, W. M. Bacon, Jr., E. P. Lynch, C. Larson, W. F. Meade; Chicago Archtl. Club, Chicago: J. Leavell, J. Sur-



W. P. BARNEY, UNIVERSITY OF PENNSYLVANIA  
First Prize. Placed Second  
PUPIN PRIZE COMPETITION. A SIGHT-SEEING  
BARGE FOR THE PANAMA CANAL

# THE AMERICAN ARCHITECT

mann, H. Downton, J. Ferris, F. Venning; Cincinnati Archtl. Club, Cincinnati: J. Schneider, E. Cebernick, G. F. Frankenberger, O. Schwartz; Carnegie Technical Schools, Pittsburgh: C. A. Bate, E. A. Bailey, B. Bocchicchio, C. H. Boyd, H. D. Brown, W. F. Diehl, J. Gelman, T. L. Gleason, N. K. Kann, W. R. Weigler, R. E. L. Wildman; Columbia University, New York City: L. M. Giroux, K. B. Norton, A. C. Bitterman, H. V. Walsh, G. P. Greene, E. A. Salamonsky, L. Hirschfeld, A. C. Holden, E. J. Robin, J. H. Thiesen, B. B. Brown, F. J. Soper, E. E. Bartos, E. R. Thayer, S. J. Kodak, R. H. Bowden, H. W. Haefele, C. J. Gander, J. T. Egan, J. R. Greenberg, W. C. Weeks, R. G. Brackett, G. F. Cordner, M. J. Hartman, C. F. Houston, J. M. Gray, I. Pisciotto, A. A. Heim, W. F. Wilkinson, D. J. Cooke, H. V. Capel, G. F. Root, S. Hay; Atelier Corbett, New York City: A. W. Lewis, F. Bigelow; Cleveland Archtl. Club, Cleveland: H. A. Griff; Drexel Institute, Philadelphia: D. A. Guerriero, B. V. Gamber, H. E. Hall, S. Oppenheimer, J. B. Thomson, C. W. Zeigler, T. H. Voshell; Atelier Hirons, New York City: D. McLachlan, W. Sunderland, Jr.; Atelier Hornbostel, New York City: J. Wade; Kansas City Atelier, Kansas City: A. P. Goodwin; Atelier Masqueray, St. Paul: E. H. Lundie, A. O. Larson, J. P. Cowie, D. Carlson; Atelier Mathis, Atlantic City: W. S. Shull; c-o Greenley, New York City: F. Kronfeld; c-o Josselyn, New York City: J. Pendlebury, R. Nickel, 626 Third Ave., New York City; Philadelphia Atelier, U. of Pa., Philadelphia: C. E. Keyser, Jr., H. Raech; R. I. Sch. of Design, Providence: C. W. Swanson; Syracuse University, Syracuse: E. DeSoto, J. Mulranen, H. V. Trevenan; St. Louis Archtl. Club, St. Louis: R. P. Ranft, A. W. Klutho, E. Schuetz,

J. E. Wallace; Atelier Vance, Portland, Maine: F. H. Thorne; Atelier Ware-Wagner, New York City: H. E. Matz, A. Gustafson, F. A. Fuller, W. H. Fuhrer, L. A. Zitzmann; Atelier Wynkoop, New York City: A. Rusmussen, E. Conti; Washington Archtl. Club, Washington, D. C.: J. Burch, J. A. Cook, E. A. Lehti; Atelier Swales, Montreal: A. Mercil, E. E. Temple, S. F. Swales; Atelier Brown-S. F. A. C., San Francisco: A. Bien, J. C. Davidson, D. R. Gailey, L. H. Keyser, C. Payne; Atelier Baur-S. F. A. C., San Francisco: A. Harcos, W. A. Hubbert, C. Reinacker, H. Meess; Atelier Rixford-S. F. A. C., San Francisco: E. L. Boldemann, R. M. Carlyon, G. L. Rosebrook, W. C. Myall, A. Kuhn; Atelier Perry-S. F. A. C., San Francisco: W. A. Graham, A. R. Monroe; Los Angeles Archtl. Club, Los Angeles: R. M. Heggie, C. A. Hill, R. B. Parkes; Atelier David J. Myers, Seattle: D. M. Clippenger, A. M. Russell, Wayne Yates; Portland Archtl. Club, Portland, Oregon: J. K. Parker.

The Committee on Education in New York and its Local Committee in San Francisco received 262 Esquisses (Preliminary Sketches) and 102 Projets Rendus (Sets of Final Drawings) in the:

## CLASS "B"—II PROJET (Problem in Design)

### "A CITY CHURCH"

Author	Award	Atelier	City
Kingston, J. L. ....	1st M.	Boston Archtl. Club.....	Boston
Bergen, H. P. ....	"	Columbia University.....	New York
Agnew, W. C., Jr....	"	" " " " " " " " " "	"
Jorgensen, V. ....	"	Carnegie Tech. Schools.....	Pittsb'gh
Andrews, L. W. ....	"	" " " " " " " " " "	"
Chanamie, A. ....	"	Hornbostel.....	New York
Dagit, F. D. ....	"	Phila. Atelier—U. of P.....	Phila.
Scherr, L. V. ....	"	" " " " " " " " " "	"
Johnson, R. M. ....	"	Ware-Wagner.....	New York

The following students received "Mentions":—Boston Archtl. Club, Boston: E. Hayward, J. L. Venne, J. N. Holden; Cincinnati Archtl. Club, Cincinnati: G. Frech; Columbia University: New York City: A. S. Hildebrand, F. Latenser, H. P. Hopkins, D. C. Pond, O. Lindsley, N. Clough, L. Schene, L. C. Jaeger, W. L. Ward, M. E. Frechhof, E. H. Schrader, L. Joseph, C. F. Hudson, H. G. Cook, Jr., M. Cohn; Carnegie Technical Schools, Pittsburgh: U. C. Bearinger, H. L. Rubin, J. B. Heard, O. J. Southwell, O. L. Schwarz, C. A. Burckart, L. H. Button, P. W. Bowman, F. H. Haaren; Atelier Corbett, New York City: C. Menz, R. Schumacher; Georgia Sch. of Technology, Atlanta: J. M. Russell, T. F. Lockwood, Jr., F. L. Rand, J. J. W. Biggers, J. C. Dennis, H. S. McCrary; Atelier Hirons, New York City: L. W. Feldmann, L. Morgan, J. VanAlst, Jr.; Atelier Hornbostel, New York City: W. L. Hillier, J. Carra; Phila. Atelier—U. of P., Philadelphia: S. J. Laschenski; R. I. Sch. of Design, Providence: T. S. McLaughlin; Syracuse University, Syracuse: R. L. Tiffany; St. Louis Archtl. Club, St. Louis: E. R. Froese, W. Davies; University of Pennsylvania, Sch. of Archt., Philadelphia: T. E. Ash; Wash. Archtl. Club, Washington, D. C.: W. B. Cash; Atelier Ware-Wagner, New York City: J. M. Scheiner; Atelier Wynkoop, New York City: K. W. Lind; Atelier Brown-Bourgeois, S. F. A. C., San Francisco: F. Kramer, H. C. White, E. Weihe; Atelier Baur-S. F. A. C., San Francisco: C. R. Schmidts; Atelier Perry-S. F. A. C., San Francisco: W. I. Garren, C. R. Johnson; Atelier Schadler, Reno: P. DeLongchamp.

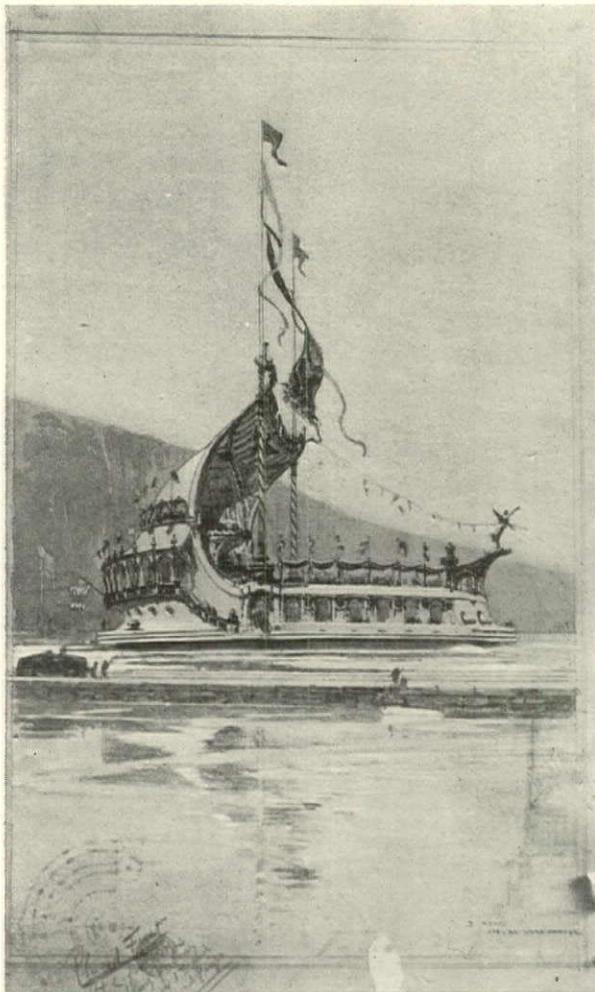
The Committee on Education in New York and its Local Committee in San Francisco received 60 Esquisses (Preliminary Sketches) and 16 Projets Rendus (Final Drawings) in the:

## CLASS "A" & "B" ARCHEOLOGY—II PROJET (Problem in Design)

### "A BYZANTINE BALCONY"

Author	Award	Atelier	City
Newman, T. S. ....	3d Md.	Drexel Institute.....	Phila.
Kelly, F. E. ....	"	Hornbostel.....	New York
Hartzell, J. H. ....	"	" " " " " " " " " "	"
Rothkugel, G. B. ....	"	Philadelphia Atelier.....	Phila.

The following students received "Mentions":—Drexel Institute, Philadelphia: G. Fulton, Jr.; Carnegie Tech. Schools, Pittsburgh: F. C. Disque; Phila. Atelier—U. of P., Philadelphia: E. H. Wigham; Univ. of Penna.—Sch. of Archt., Philadelphia: T. E. Ash, D. C. Lange.



B. HOYT, ATELIER WARE-WAGNER

### PUPIN PRIZE COMPETITION. A SIGHT-SEEING BARGE FOR THE PANAMA CANAL

Placed first. H. C. for prizes. Mr. Hoyt has previously won first and second prizes in this annual competition.

## THE AMERICAN ARCHITECT

The Committee on Education in New York and its Local Committee in San Francisco received 3 Measured Drawings in the:

### CLASS "A" & "B" ARCHÆOLOGY—II MEASURED DRAWINGS

<i>Author</i>	<i>Award</i>	<i>Atelier</i>	<i>City</i>
Franks, H. C. ....	Men.	Carnegie Tech. Schools.	Pittsb'gh
Einstein, O. P. ....	"	"	"
Mewhinney, P. S. ...	"	"	"

The Committee on Education in New York received 49 Sketches in the:

### PUPIN PRIZE COMPETITION

#### "SIGHT-SEEING BARGE FOR THE PANAMA CANAL"

Offered for ornamental treatment of some scientific appliance.

First Prize, \$50. Second Prize, \$25.

The prizes are the gift of Professor M. I. Pupin, of Columbia University.

<i>Author</i>	<i>Award</i>	<i>Atelier</i>	<i>City</i>
*Hoyt, B. ....	Pl. 1st (H.C.)	Ware-Wagner....	New York
Barney, W. P. ....	Pl. 2nd (1st Prize)	Un. of P., Sch. of Archt. ....	Phila.
Hubel, R. W. ....	Pl. 3d (2nd Prize)	Hornbostel....	New York
Stanton, J. E. ....	Pl. 4th	c-o Warren & Wetmore..	"
Braunstein, B. ....	Pl. 5th	Bosworth.....	"

\*NOTE—H. C. for having won 1st and 2nd Prize previously.

### SUPPLEMENTARY JUDGMENT OF DECEMBER 31st, 1912

#### CLASS "A"—II PROJET (Problem in Design)

<i>Author</i>	<i>Award</i>	<i>Atelier</i>	<i>City</i>
Walker, R. T. ....	Ment.	Swales.....	Montreal
Sternfeld, H. ....	"	"	"

NOTE.—These drawings were delayed in shipment.

### SUPPLEMENTARY JUDGMENT OF DECEMBER 10th, 1912

#### CLASS "B"—I ANALYTIQUE (Order Problem)

"PORTE COCHERE IN A PUBLIC BUILDING"			
<i>Author</i>	<i>Award</i>	<i>Atelier</i>	<i>City</i>
Johnston, G. S. ....	Ment.	Swales.....	Montreal
Serra, L. J. ....	"	"	"
Grosvenor, H. J. ....	"	"	"
Derrick, G. L. ....	"	"	"

#### CLASS "B"—I PROJET (Problem in Design)

"A DRIVEWAY THROUGH A PUBLIC BUILDING"			
<i>Author</i>	<i>Award</i>	<i>Atelier</i>	<i>City</i>
Weissbach, E. C. ....	Ment.	Swales.....	Montreal

#### CLASS "A" & "B" ARCHÆOLOGY—I PROJET (Problem in Design)

"A COURTYARD"			
(In the Pompeiiian Style)			
<i>Author</i>	<i>Award</i>	<i>Atelier</i>	<i>City</i>
Swales, S. F. ....	Ment.	Swales.....	Montreal
Mercil, A. ....	"	"	"

## CURRENT NEWS AND COMMENT

### TOWN PLANNING ARTICLES

The series of articles on "Town Planning" by Mr. Frank Koester that are now appearing in the AMERICAN ARCHITECT, will be found to constitute an authoritative and instructive discussion of a subject that is becoming increasingly important to architects.

Town Planning has very often been mistakenly considered as a theoretical exposition of a city's needs. Nothing could be further from the truth than this view of the matter. In fact, there is probably no field of effort presented to-day in which the architect may more legitimately interest himself or one offering greater possibilities.

Mr. Koester's researches in connection with the subject of Town Planning have been extended over a period of years and his articles are the result of study by a technically trained and eminently practical man.

### ARCHITECTURAL LICENSE LAW IN UTAH

Changes in the laws relative to the practice of architecture in Utah are proposed in a bill recently introduced in the Utah Legislature by Mrs. Annie Wells Canon of Salt Lake City.

The changes contemplated provide that anyone practicing architecture in Utah without a license shall be liable to fine, or imprisonment, or both, and

gives the State Board of Architecture power to revoke the licenses of architects for violation of the law or the rules of the Board.

While it is commendable to surround the profession of architecture with safeguards from irresponsible and incompetent practitioners, it would also seem advisable that laws enacted should be uniform and not conflict with laws passed by other states. In fact, the American Institute of Architects can undertake no better work than to do whatever is possible to codify the laws with relation to the practice of architects as passed by various state legislatures and then secure the adoption of the code uniformly throughout the United States.

### FIRE WASTE A LIVING EXPENSE

Mr. Franklin H. Wentworth, secretary of the National Fire Protection Association, in an address before an audience in Newark, N. J., stated that as a contributory cause for the high cost of living, the fire waste in this country represented one of the most potential factors. Radical measures were advocated by Mr. Wentworth and among them a provision similar to that enforced in many European countries where carelessness on the part of citizens responsible for the origin of fires is considered an offence against the public welfare and amenable to the law as such.

A CORRECTION

The illustration of the Alexander and the Knoedler buildings in our issue of February 12, reproduced from the Catalogue of the Architectural League of New York, and credited to Messrs. McKim, Mead & White, is an error. These two buildings were designed by Messrs. Carrère & Hastings. The mistake occurs in the league catalogue from which it was through inadvertence copied into the captions of our issue illustrating the Architectural League Exhibition.

LOUIS DE COPPET BERGH DEAD

Mr. Louis de Coppet Bergh, architect, died at his late residence in Washington on January 26. Mr. Bergh, owing to a complication of disorders has not been in practice for some time, but his death, though in a measure expected, will come as a shock to many of his friends. Mr. Bergh is survived by a widow and three children.

THE RHODE ISLAND CHAPTER OF THE A. I. A.

The monthly meetings of the Rhode Island Chapter are usually of interest and the January meeting was no exception. The subject of City Planning was very thoroughly discussed on that occasion and many of the errors that are now apparent in the plan of Providence, R. I., and in the tentative scheme for city improvement, were strongly criticized and their correction advocated. Consistency is always commendable. Adverse criticism is comparatively easy, but the critic should be prepared, as in the case of the Rhode Island Chapter, to suggest means to overcome civic conditions that are apparent to men eminently capable to discern them.

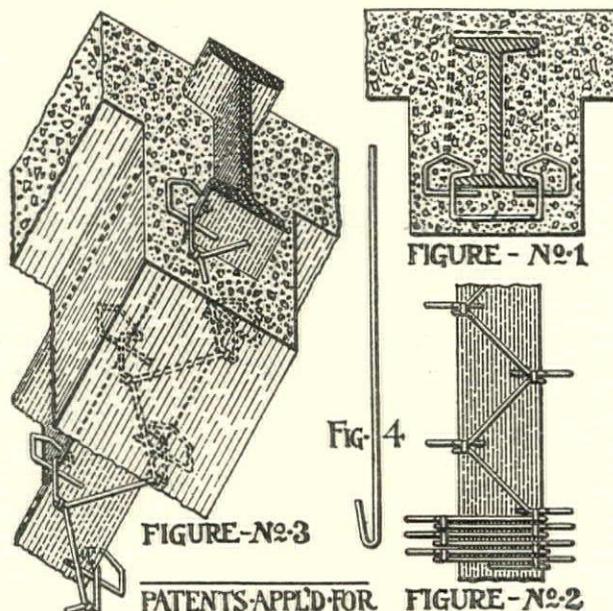
THE GEORGE WASHINGTON MEMORIAL HALL IN WASHINGTON, D. C.

Tentative plans have been prepared for a proposed George Washington Memorial Hall in Washington, D. C. The desirability of carrying forward this project is emphasized by the abandonment of the inaugural ball this year for lack of a proper building in which to hold it, and the necessity for disturbing the routine of an important public department, if it should have been held in the Pension Building, as heretofore.

The question of an adequate building for ceremonial purposes has been considered every four years during the last quarter century. As inauguration day has approached, the enthusiasm has grown and as the day has passed it has correspondingly waned and nothing has been accomplished. It is now hoped that the Government's demonstrated poverty of adequate buildings (at the National Capital) for ceremonial occasions will stimulate the present sentiment and result in some measure of accomplishment.

"STANDARDIZED METAL CAGING"

The Mitchell-Tappen Company, of 149 Broadway, New York City, have devised what they term a "standardized metal caging" for use in the construction of fireproof buildings. The device consists of a continuous clip with predetermined offset, its object being to hold concrete fireproofing to steel in such a manner that a known uniform result is obtained. It is claimed that this protection serves to actually fireproof the steel members constituting the skeleton frame of a building and when properly applied makes them fireproof beyond question. The difficulties encountered in attempts to secure concrete to steel are well known to architects and engi-



neers, and if the claims of the manufacturers of "standardized metal caging" are fully substantiated in extended practice, the material will undoubtedly find a large demand.

The caging is constructed of galvanized steel wire, electrically welded and made in sizes to fit various depths of beams, from 4 to 24 inches, single or double. It is also used on columns, girders, etc. In fact, it is applicable to all steel shapes and can even be readily used in conjunction with terra cotta floor arches.

The manufacturers will gladly furnish further particulars or samples of material to those interested.

The photographs of the Pan-American Annex, illustrated in this issue, were supplied to us by The Atlantic Terra Cotta Co., whose product was used in the building. We are also indebted to The National Fire Proofing Co. for photographs of many examples also illustrated, showing the use of "Natco" tile in construction.



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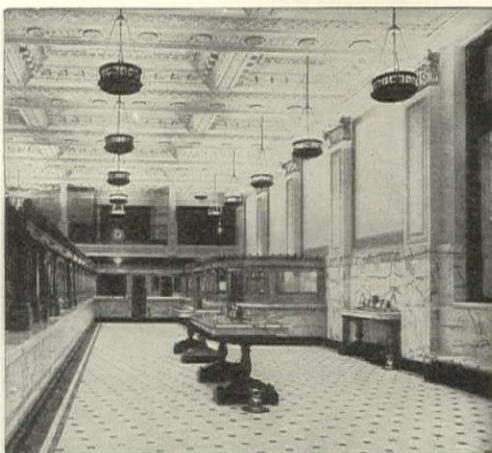
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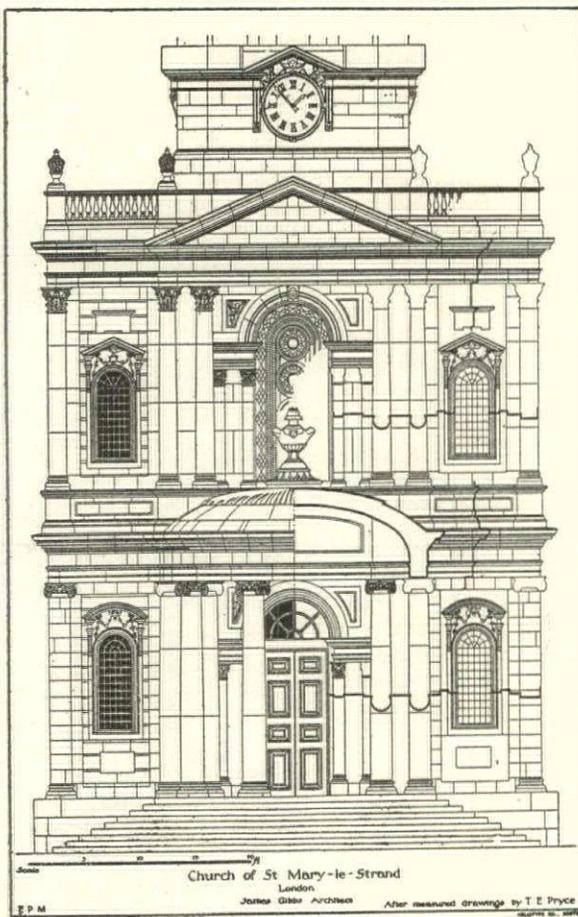
We advise incorporating in plans the full wording of The Barrett Specification, in order to avoid any misunderstanding.

If any abbreviated form is desired however the following is suggested:

ROOFING—Shall be a Barrett Specification Roof laid as directed in printed Specification, revised August 15, 1911, using the materials specified, and subject to the inspection requirement.



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- WOOLWORTH BUILDING, NEW YORK. Cass Gilbert, Architect. *Architecture*, January, 1913.



## Colonial Details

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# BUILDING NEWS

To be of value this matter must be printed in the number immediately following its receipt, which makes it impossible for us to verify it all. Our sources of information are believed to be reliable, but we cannot guarantee the correctness of all items. Parties in charge of proposed work are requested to send us information concerning it as early as possible; also corrections of any errors discovered.

## ALABAMA

BIRMINGHAM.—Final arrangements have been made by Gen. Louis V. Clark to build a modern apartment hotel facing Capitol Park on a site at corner Twentieth St. and Park Ave.

## CALIFORNIA

FAIRFIELD.—The Trustees of Armijo Union High School District, comprising ten elementary school districts in this locality, have taken the preliminary steps for the erection of a new school building. An architect has been instructed to draw up plans for a building to cost about \$60,000 or \$70,000.

PASADENA.—Henry E. Huntington will complete the Wentworth Hotel at Oak Knoll, Pasadena, during the coming summer. It has been announced that the work has progressed so far that the specifications are prepared and a number of the bids for the work have been received. Cost about \$1,300,000.

SACRAMENTO.—Tentative plans for the remodeling of Pythian Castle, Ninth and I Sts., Sacramento, at a cost of \$15,000, are considered by the lodge.

SAN FRANCISCO.—The Haynes Auto Sales Company has announced plans for its new building, to be located at Turk and Polk Sts. It is to be a 2-story structure.

Architect E. H. Denke, Humboldt Bank Bldg., is preparing plans for a 3-story apartment house to be erected for Max Kolander. Cost, \$30,000.

Plans are being prepared by Architect Henry C. Smith, Humboldt Bank Bldg., for a 3-story apartment house to be erected on Washington St., near Taylor, for Mr. Hunter. Cost, \$20,000.

WOODLAND.—It is said that the Masonic Lodge of Woodland is considering erection of substantial \$60,000 business and lodge building.

## CONNECTICUT

BRIDGEPORT.—Architect A. S. Meloy has completed the plans for a block on East Main St. for Nathan Engleman, and estimates will be called for very soon. The building will be 3 stories high.

The Blue Ribbon Auto & Carriage Company, now at Cannon St., is making arrangements to erect a new plant at the junction of Fairfield Ave. and State St. The plans for the building are now being drawn by Architect F. A. Cooper, 1217 Main St.

From plans drawn by Architect T. F. Kelley, 107 Wall St., work will shortly be started on a three-family house on Grand St. for Grosso Bros.

MANCHESTER.—The Rev. P. J. O. Cornell, pastor of the Swedish Lutheran Church, is preparing plans for a new church that the congregation is planning to erect.

WATERBURY.—The board of directors of the Boys Club is planning the erection of an addition to gymnasium to cost about \$12,000.

## DISTRICT OF COLUMBIA

WASHINGTON.—Plans are being prepared by Architect Nathan Wyeth, 1517 H St. N. W., for erection of hospital building on New York Ave. for the Central Dispensary and the Emergency Hospital. Dr. A. R. Shands is chairman of the building committee.

The General Synod of the Evangelical Lutheran Church is planning to erect new building on Queens Chapel Rd. to be the National Lutheran Home for the Aged.

## FLORIDA

JACKSONVILLE.—The Jacksonville Brewing Company has acquired property on Grand Blvd., and will shortly erect large brewery. Henry Free is vice-president of the organization.

ST. PETERSBURG.—The Woman's Town Improvement Association will advertise immediately for bids for the erection of a ball and rest room on First Ave. North. Plans for the building have been drawn by Architect M. E. Benjamin.

TAMPA.—Bids are wanted for the construction of the club building for Centro Asturiano Club. Plans can be had by applying to Architects Bonfoey & Elliott, Tampa, Fla. Bids must be delivered sealed to J. Lopez, president, 2301 Nebraska Ave., on or before Feb. 25, 8 p. m.

## ILLINOIS

AURORA.—Trustees of the Loyal Order of Moose have voted to establish a \$1,000,000 industrial and educational institution near Aurora. Plans contemplate the establishment of a post office on the grounds, to be known as "Moose Heart, Chicago."

CHICAGO.—Architects Marshall & Fox, 164 Dearborn St., are preparing plans for a high-class apartment hotel to be erected on North Side of Chicago by the Drake Hotel Company; cost, \$2,000,000.

CHICAGO.—James W. Sheridan has leased property at corner of South State and 39th St. and will erect a 4-story mercantile building to cost \$50,000.

## IOWA

SIoux CITY.—R. E. Betz will erect an \$18,000 brick veneer apartment house, plans for which have been approved.

## KENTUCKY

LOUISVILLE.—The Levi-Tyler Land Co. will erect new theater on north side of Jefferson St., near 4th. It has been leased to the Jefferson Amusement Co.

## LOUISIANA

NEW ORLEANS.—George H. Davis, president of the American Cities, has purchased a square of land bounded by Wall, Esther and Walnut Sts. and is planning to erect handsome residence.

## MARYLAND

BALTIMORE.—Edward H. McKeon has commissioned Charles Barton Keene, a Philadelphia architect, to prepare plans for extensive alterations to Willoughby Hall, which was recently bought by Mr. McKeon.

Announcement was made that D. B. Martin & Co. would erect a 3-story building as an addition to the Union Abattoir, at Wilkens Ave. and Brunswick St. C. B. Comstock, of New York, is given as the architect.

## MASSACHUSETTS

BOSTON.—The Bethlehem Steel Company is to have erected at Binney and Sixth Sts., Cambridge, a 1-story brick and concrete warehouse for storage purposes. It will cost about \$20,000.

On Putnam Ave. and River St., Cambridge, twenty 3-story 5-apartment brick and stone houses are to be erected by John Mangus & Company, at estimated cost of about \$150,000.

# ORNAMENTAL BRONZE AND WROUGHT IRON



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Plans have been completed by Architect A. H. Bowditch, 7 Water St., for the new store and office building that is to replace the old Bromfield Street Church. The new structure will be 8 stories high. It is planned to complete the building by Oct. 1, at a cost not to exceed \$700,000.

**BOSTON.**—A six-story brick and stone building, to be known as the Beal Nurses' Home, is to be erected at Charlesgate West and Newbury Sts., Back Bay, by Snider & Druker. It will cost about \$250,000 and have accommodations for 250 nurses.

On Huntington Ave. and Ruggles St., Roxbury, a trade school building of brick construction to cost about \$36,000, is to be erected for Patrick Meehan.

At Harvard and Shailer Sts., Brookline, Boyd & Berry contemplate the erection of a three-story brick and stone apartment house to cost about \$40,000.

A three-story, nine-apartment brick block, to cost about \$40,000, is to be erected at 104 and 106 Pleasant St. and 97 Browne St., Brookline, for Philip Glazer.

At the corner of Browne and Pearl Sts., Brookline, five three-story, three-apartment brick houses, to cost about \$30,000, are to be erected by Snider & Druker.

**FALL RIVER.**—Plans are under way for the construction of a new brewery in Fall River. It will be located on Rodman St. and will have the capacity of 40,000 barrels. The treasurer of the new company is George W. Gracie.

**HAVERTHILL.**—Ernest N. Gilman, of Carter, Russell & Company, and John H. Tilton, of Krankle & Tilton, have purchased site on Locust St. and are planning the erection of an 8-story shoe factory.

**HOLYOKE.**—The G. Haarman & Co., iron workers, of Commercial St., are planning some expensive changes in their business with a view of adding to the present capacity of the plant. The plans for enlarging the plant call for the erection of a new building on Commercial St.

**WAKEFIELD.**—Wakefield is facing the problem of spending \$300,000 or more this year for school accommodations. The most important step will be the erection of a new high school on the Wakefield estate. A building to cost upward of \$200,000 is planned.

#### MICHIGAN

**BATTLE CREEK.**—Six business buildings are to be erected on Main St. in the spring by Howard T. Sherman, president of the Sherman Manufacturing Company.

#### MINNESOTA

**DULUTH.**—Duluth voters have authorized the Board of Education to issue bonds of \$200,000 for the erection of the Robert E. Denfeld High School at West Duluth and the first unit of the Roger S. Munger School at 12th Ave. E., and 8th St.

**DULUTH.**—The executive board of the Finnish Working People's College at Smithville has voted to enlarge the institution during the summer vacation. About \$15,000 will be spent on improvements and additions.

Erection of home for the aged is being planned by the Scandinavians of St. Louis County. It is planned to purchase 10 acres of land along the St. Louis River. The idea was first taken up by the Vasa Order, No. 170, Swedish United Sons of America; estimated cost, \$40,000.

**MINNEAPOLIS.**—Architect O. K. Westphal, Northwestern Bldg., has prepared plans for a 3-story apartment building for 18 families to be built at Stevens Ave. and 17th St. by C. L. Morey, proprietor of the Elite Laundry, 1904 Washington Ave., N. Cost, \$45,000; plans out for figures.

Plans have been prepared by Architects Kees & Colburn, Donaldson Bldg., Donaldson block, for a plant for the Co-operative Laundry Co., at 731-737 E. 14th St., 1-story building and a 2-story building, to cost \$35,000.

A 4-story building to cost about \$75,000 will be erected by the Minneapolis Brewing Co. at 1st Ave., N., and 6th St.

**ST. PAUL.**—Plans are being prepared by Architect A. L. Garlough, Rosen Bldg., for an addition to the Joesting & Schilling factory on E. Water St., West Side. The owner is taking figures.

The plans for the new chemistry building at the university, prepared by Architect C. H. Johnston, Capital Bank Bldg., have been completed and submitted to the Regents. Plans will shortly be out for figuring.

#### MISSOURI

**ST. LOUIS.**—The Terminal Board has approved plans submitted by President McChesney for the new passenger terminal of the electric lines at Eads Bridge entrance facing on Bridge Sq. and Washington Ave. The president has been authorized to advertise for bids and it is expected that work will commence in the early spring.

**ST. LOUIS.**—A clubhouse and convention building will be erected by the combined electrical and engineering interests of St. Louis, if plans are followed out which have been discussed by the St. Louis Electrical Interests, Jovian Chapter. The proposed new building would cost about \$100,000.

#### MONTANA

**LEWISTOWN.**—Plans for the joint building for the First National Bank and the Lewistown Electric & Power Company have been awarded to Wasmansdoff & Eastman, Architects and Engineers, Lewistown. Cost, \$125,000.

#### NEBRASKA

**OMAHA.**—Thomas Cash, of Missouri Valley, and Mrs. Anna Donahue will build a 5 or 6-story apartment house, with 40 or 50 suites, on 25th Ave. and Douglas, to cost about \$60,000.

Hastings & Heyden Real Estate Co. will erect a \$20,000 apartment house to contain seven 5-room apartments on 26th near Douglas.

#### NEW JERSEY

**ELIZABETH.**—Plans are being made by Charles C. Koenig, of Main St., to erect a substantial 2-story brick building in place of the old dwelling house adjoining his property on Main St.

**ENGLEWOOD CLIFFS.**—Dr. Frederic Mortimer Lawrence, of Philadelphia, has purchased a tract of 3 acres at Englewood Cliffs. He expects to erect a mansion, which promises to be one of the show places of the Hudson. Plans are already completed for a house that will cost \$50,000.

**JERSEY CITY.**—The combined congregations of Beth Abraham and Agudas Sholom, of Jewish faith, have voted to purchase a site on Bergen Ave. and to start erection of \$50,000 synagogue.

**LITTLE FALLS.**—Plans are being considered for erection of auditorium by Town Council to cost about \$20,000.

**NEWARK.**—Ground will be broken at 44 and 46 Broad St. as soon as possible for the erection of an apartment building for the Joseph H. Mayzel Company. Architect Edward V. Warren, 22 Clinton St., has drawn the plans and the cost will be about \$50,000.

Plans have been completed by Architect Arthur Connelly, 92 Market St., for a 4-story brick building, which Max Vasa contemplates erecting at Prince and Court Sts. The structure is estimated to cost in the neighborhood of \$25,000.

Architect Donato R. Rizzolo, 800 Broad St., has prepared plans for a 4-story brick building to be erected at 52 Delancey St. for Pasquale Pagliuca. Pecci, Novello & Pannullo have the general contract for the structure, at a cost of \$10,300.

**PATERSON.**—Architect William T. Fanning, Colt Bldg., will have his plans and specifications of the public comfort station in the city hall ready shortly.



THE PERGOLA—NEW YORK OFFICE.

On the top floor of the Arena Building, No. 40 West 32nd Street, New York City, is the new home of "Tapestry" Brick.

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One of the rooms contains the Pergola illustrated above.

Architects and their clients are cordially invited to visit this unique exhibition.

## **FISKE & COMPANY, Inc.**

Sole Manufacturers of "Tapestry" Brick

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Arena Bldg., New York

PATERSON.—David Stein, of Graham Ave., will erect apartment house on lower Van Houten St. early in spring.

Plans are being prepared in the offices of Architect Slate for the erection of a hall of modern structure for conventions, etc., on lower Van Houten St., for "Billy" Watson.

PATERSON.—The Globe Carpet, Oilcloth & Bedding Co., at 142 and 144 Main St., will erect immediately new store at 142 and 144 Main St., at cost of \$75,000.

SPRINGFIELD.—Plans for the proposed City Hall have been submitted by Architect Horatio W. Olcott, of Wyoming, to committee; estimated cost, \$18,000 to \$20,000.

### NEW MEXICO

DEMING.—The Bank of Deming has purchased a site adjoining its present building. The bank will erect a 1-story building there to take the place of the one recently burned.

### NEW YORK

BROOKLYN.—Architects Shampan & Shampan, 772 Broadway, are preparing plans for two apartment buildings to be erected on the west side of Senator St., south of Fourth Ave., for the Boyd Realty Company of Brooklyn, owners, to cost \$90,000.

Architects Shampan & Shampan, 772 Broadway, are preparing plans for two apartment houses to be erected on the west side of Senator St., south of Fourth Ave. The buildings will cost \$90,000. The Boyd Realty Co., of Brooklyn, is the owner.

The McKnight Realty Company has sold on the Estate of Great Neck to Albert Hagstedt of Great Neck a site on Gateway Drive. It is the intention of Mr. Hagstedt to erect a residence from plans drawn by Architect George J. Hardway, 347 Fifth Ave., the cost to be approximately \$18,000.

BROOKLYN.—The Flatbush Christian Church (Disciples), of which the Rev. Dr. Frederick Marsh Gordon is the pastor, is planning to erect a new house of worship, situated at Dorchester and Marlborough roads.

BUFFALO.—Plans have been completed for the new Zion House, for which ground will be broken in a few weeks on Jefferson St., near William. The building will cost \$41,000.

BUFFALO.—Bids for the erection of a 2-story frame administration building, a 2-story frame superintendent's residence and for making sundry alterations in the 2-story brick main hospital building and nurses' home, in connection with the present Municipal Hospital, located on the north side of East Ferry St., will be received by the Commissioner of Public Works at his office, Room 5, Municipal Building, until 11 o'clock a. m., Feb. 20, 1913.

BUFFALO.—Bids for remodeling the municipal hospital on East Ferry St. and building tuberculosis pavilions and other buildings will be opened in the department of public works on February 20. It is estimated the work will cost about \$40,000.

Donald McGillivray of Port Colborne, Ont., who recently bought the Law Exchange Bldg. on Niagara St., is said to be completing plans for a new 20-story office building on the site.

CORNWALL.—The plans for the parochial school have been approved in New York and now estimates will be received from the different contractors.

FULTON.—Taxpayers have voted to appropriate \$22,000 for erection of school building at Fourth and Academy Sts.

NEWBURGH.—George Hughes, who has purchased the Hamilton apartment property on South Hamilton St., states that he expects to go ahead with the construction of a large apartment house at an early date to cost almost \$75,000. It will be a four-story structure.

NEW YORK CITY.—Architect Harry T. Howell, Third Ave. and 149th St., has filed plans for two brick apartments to be erected on Woodycrest Ave., corner of 165th

St., for Thomas D. Malcolm, 3651 Third Ave.; cost, \$120,000.

The Kreymborg Architect Company, 163d St. and Southern Blvd., has filed plans for a 5-story brick apartment to be erected on 175th St. for W. A. J. Building Company (W. A. Janota, 832 East 220th St., president); cost, \$50,000.

NEW YORK CITY.—Architects H. C. Ingalls and F. B. Hoffman, Jr., 527 5th Ave., have filed plans for a 3-story theater to be erected on Grand St. for the Terrain Realty Co., 95 Liberty St.; cost, \$80,000.

Plans have been filed by Architects F. G. Joannes, 25 E. 26th St., for a 6-story store and loft to be erected on 39th St. for G. G. Kip, Morristown, N. J.; cost, \$30,000.

Plans have been filed by Architect D. Barber, 25 E. 26th St., for alterations to a 4-story dwelling on 52nd St. for H. T. Proctor, 27 Pine St.; cost, \$50,000.

Architects Sommerfeld & Steckler, 31 Union Sq., have filed plans for alterations to two 5-story apartments on 106th St. for A. & T. Granatelli, 220 East 105th St.; cost, \$7,000.

It is expected that about July 1, 1913, the work of erecting the new pathological building of Mount Sinai Hospital will begin. It will probably be placed at Fifth Ave. and Ninety-ninth St. The cost will be about \$200,000. It is the gift of Adolph Lewisohn. Arnold W. Brunner, 320 Fifth Ave., will be the architect.

NEW YORK CITY.—Architect C. True, 107 West 88th St., has filed plans for two-story store and offices to be erected on Broadway, corner of 146th St., for M. I. Cunningham, 46 Hamilton Place; cost, \$15,000.

Plans have been filed by Architect T. Hastings, 225 Fifth Ave., for a one and two-story and tower church to be erected on Wadsworth Ave., corner of 174th St., for West Park Presbyterian Church of New York City, 165 Broadway; cost, \$150,000.

Architect Charles B. Meyers, 1 Union Square West, has filed plans for a six-story brick apartment to be erected on 167th St. for Sophia Gruenstein, 230 Grand St.; cost, \$55,000.

Plans have been filed by Architect Maximilian Zipkes, 220 Fifth Ave., for a five-story brick apartment to be erected on 178th St. for Middle Bronx Realty & Construction Co. (Leonard B. Kaufman, 287 Division Ave., Brooklyn, president); cost, \$45,000.

The Technology Club of 17 Gramercy Park West is said to have secured options on a site in the vicinity of 42d St. for a new club house.

NEW YORK CITY.—Willard D. Straight, of the firm of J. P. Morgan & Co., has purchased site at corner of Fifth Ave. and 94th St., and will erect residence.

Architect W. H. Hoffman, 39 W. 38th St., has filed plans for alterations to a 5-story theater and office building on 41st St., for Broadway & Forty-first St. Company, Philadelphia. Cost, \$10,000.

Architect F. Straub, 25 W. 42d St., has filed plans for alterations to a 3-story dwelling on 103d St. for Congregation Joshevar Toras Chain of Harlem, 62 E. 104th St. Cost, \$12,000.

Plans have been filed by Architect C. Gens, Jr., 165 E. Eighty-eighth St., for alterations to a 4-story dwelling on Fifty-third St. for Dr. H. K. Miller; cost, \$12,000.

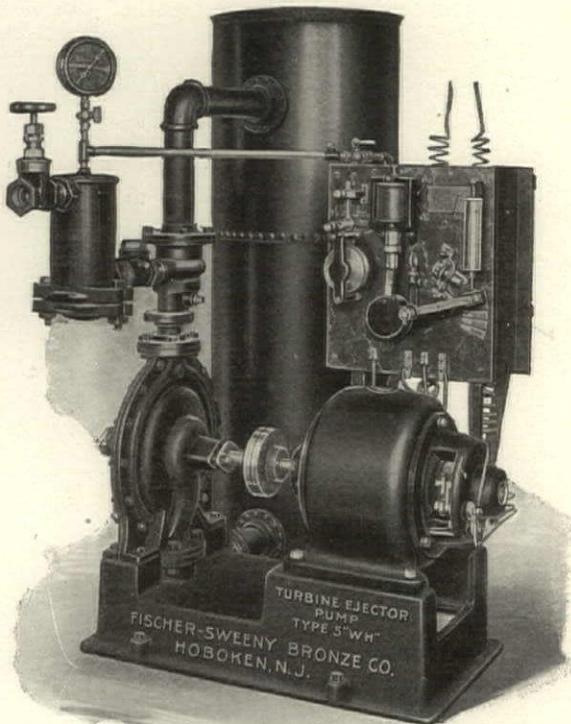
Plans have been filed by Architect H. G. Steinmetz, 1007 E. 180th St., for a 5-story brick apartment to be erected on 179th St. for the O'Bark Realty Company (Charles O. Krabo, 983 E. 181st St., owner); cost, \$46,000.

SYRACUSE.—The Central Trades and Labor Assembly have decided to erect a labor temple to cost about \$200,000.

### OHIO

DAYTON.—The Dayton Savings & Trust Co. will erect a \$350,000 building on site north of new court house.

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Dubuque, Iowa, Marshall School  
Vaile, Iowa, St. Ann School  
Kansas City, Mo., National Training College for Methodist Deaconess  
Kansas City, Mo., Van Dorn School  
Sedalia, Mo., Broadway School  
St. Louis, Mo., Rubican College Bldg  
Crookston, Minn., St. Joseph's Academy  
University Place, Nebr., University Place School  
Casselton, N. D., High School  
Cazenovia, N. Y., Cazenovia Seminary  
Pittsburg, Pa., West Liberty School  
Britton, S. D., School  
Salt Lake City, Utah, Plymouth School  
Salt Lake City, Utah, Blaine School  
Eureka, Utah, School  
Salt Lake City, Utah, Granite High School  
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W. P. Jenkins, the druggist, has received plans from Architect Robert Dexter, Canby Bldg., for an 8-story iron and concrete building to be erected at corner of 5th and Ludlow Sts.; cost, \$75,000.

HAMILTON.—The County Commissioners have passed a resolution employing George Barkman as architect to prepare plans for the renovation and repair of the old emergency hospital now located on the top of the infirmary hill.

TOLEDO.—Committee has been authorized by Walter F. Brown, president of the Toledo Humane Society, to secure from local architects plans for a \$75,000 structure.

TOLEDO.—An architect will shortly be engaged to prepare plans for new city hall, bonds for which in sum of \$750,000 will be sold on March 5.

WARREN.—The directors of the Second National Bank have voted unanimously to erect a 6-story modern office building on the site of the present block at the corner of Market and Main Sts.

YOUNGSTOWN.—Bids will be received at the office of the Clerk of the Board of Education of Coitsville township school district or the architect for the board until 12 o'clock noon, February 28, 1913, for erection of a brick school building to be located in East Youngstown, Ohio. Plans can be seen at the office of C. F. Owsley, architect, 522 Dollar Bank Bldg., Youngstown, Ohio.

### PENNSYLVANIA

ABINGTON.—Trustees of the Abington General Hospital have decided to ask builders' bids for erection of modern hospital on the old York road, opposite Woodland Ave.

COATESVILLE.—The board of education of Coatesville will build a sixteen-room grammar school building. Henry L. Reinhold, Jr., is the architect.

ERIE.—The Erie Forge Company is considering the erection of a modern all-steel structure.

Architect Cody, Downing Bldg., is preparing plans for three-story brick and steel building to be erected on 11th and 12th Sts. for the Standard Manufacturing Co. of Pittsburgh.

PHILADELPHIA.—Charles L. Leisen has purchased site on the north side of Glenwood Ave., east of Pacific St. The purchaser is a wool dealer, and it is understood that the land will be improved by the erection of a factory.

PHILADELPHIA.—Architects Magaziner and Potter, 137 South Fifth St., are preparing plans for a one-story synagogue, at 892 North Fortieth St., for the Tifereth Israel Congregation of West Philadelphia. The building will be designed in the Byzantine style of architecture.

Architect Carl P. Berger, Penn. Sq. Bldg., has plans nearing completion for an all-stone church in the English Gothic style, at the corner of Seventeenth and Tioga Sts., for the Evangelical Church of the Nativity. Adjoining the church a three-story rectory will also be erected. The two buildings will cost \$40,000.

F. C. Michaelsen is about to begin the erection of a group of apartment buildings at the southeast corner of Forty-seventh and Walnut Sts., which will require an outlay of \$115,000.

Architect Oliver Randolph Parry, 1723 Chestnut St., is preparing plans and specifications for a large dairy building for the Wills-Jones-McEwen Company, on Twenty-sixth St., north of Jefferson.

PHILADELPHIA.—The Roesch Packing Company, whose plant is at 834-838 North Second St., has purchased the five dwellings in the rear at the southeast corner of Poplar and American Sts. In the near future a refrigerating plant will be erected there.

Architect Oliver Randolph Parry, 1723 Chestnut St., is preparing plans for a three-story dairy building on 26th St., north of Jefferson, for the Wills-Jones-McEwen Co.

Revised plans have been finished by Architects Mills & Van Kirk, 614 Harrison Bldg., and bids are being taken

on a three-story residence at northeast corner of 22d and Delancey Sts.

Architect Horace Trumbauer, Land Title Bldg., has finished revised plans for a colored Y. M. C. A. building, at 1720-26 Christian St. It will be a four-story brick and stone structure, costing about \$100,000.

Architects Ballinger & Perrot, 1211 Arch St., are preparing plans for a four-story brick addition to the building of the Little Sisters of the Poor, on Church Lane, east of Musgrave St.

PHILADELPHIA.—Settlement has been made for the property at the southeast corner of 19th St. and Rittenhouse Sq., which has been transferred to Samuel P. Wetherill, who will hold title for a syndicate that proposes to erect on the site a 15-story apartment house. Work on the demolition of the present building has been started and builders have been asked to submit bids for the proposed apartment house.

PHILADELPHIA.—The first step toward the erection of the skyscraping office building for the Finance Company of Pennsylvania on the site of the Standard Cab Stables, at Nos. 1420 to 1426 South Penn Square, has been taken by James G. Doak & Co., who has invited estimates on the construction of a building which will require an outlay of close to \$1,000,000. The plans by M. Henry Hoffman, Architect, provide for a 20-story structure.

Architect E. Allen Wilson, Land Title Bldg., is preparing plans for an operation of 132 2-story dwellings at Ninth St. and Hunting Park Ave., for Thomas J. Ward. The cost will be \$225,000.

PITTSBURGH.—Directors of the Pittstown National Bank have commissioned Walsh, Sturdevant & Poggi, architects, Coal Ex. Bldg., to draw plans for a new banking house to be erected on S. Main St. It will cost in the neighborhood of \$75,000.

### TENNESSEE

CHATTANOOGA.—The Odd Fellows in Hamilton County are planning to erect a new 5-story temple on 10th St.; estimated cost, \$50,000.

NASHVILLE.—The officers of the Cumberland Telephone & Telegraph Company have authorized the erection of a ten-story office building.

### VIRGINIA

ALEXANDRIA.—The Collinwood Club is discussing plans for the erection of new clubhouse on the Potomac. A committee has been appointed, composed of J. De Silva, E. S. Smith and G. E. Pyemont.

### WASHINGTON

SEATTLE.—Architects Gaggin & Gaggin, Syraeuse, N. Y., have prepared plans for a 42-story office building to be erected on Second Ave. and Gesler Way for B. L. Smith; cost \$1,350,000.

Plans have been prepared by Architect J. Graham for a 6-story building, to be erected on Pike St. and Fourth Ave. for Joshua Green; cost \$200,000.

Architects Bebb & Mendel, Denny Bldg., have prepared plans for a 7-story building to be erected on Third St., near Pike St., for G. W. Fisher; cost \$75,000.

Plans have been prepared by Architects Kingsley & Eastman, Empire Bldg., for erection of manufacturing plant for the Pacific Tin Plate Company; cost \$3,000,000.

### WISCONSIN

ALGOMA.—The Bank of Algoma has had plans prepared by Architect W. E. Reynolds, Green Bay, Wis., for the erection of a 2-story bank building, to cost \$17,000.

PESHIGO.—Final plans have been prepared by Architect Derrick Hubert, of Menominee, Mich., for the new \$20,000 poorhouse to be erected by Marinette County. Bids will be advertised for at once.

# Alphabetical List of Advertisers

Ads. marked E. O. W. appear every other week.  
 Ads. marked O. A. M. appear once a month.

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	American Luxfer Prism Co. .... 2	Kelly, Thos., & Bros. (e.o.w.) ....
	American Mason Safety Tread Co. .... 21	Kennedy, David, Inc. (e.o.w.) ....
	American Radiator Co. (e.o.w.) .... 52	Kewanee Boiler Co. .... 17
	American Sheet & Tin Plate Co. .... 21	Kimball Co., W. W. (e.o.w.) .... 29
	American Steel & Wire Co. .... 34	<b>L</b>
	Art Metal Construction Co. .... 25	Lee Marble Works (o.a.m.) .... 38
	Artesian Well & Supply Co. ....	Loomis-Manning Filter Co. .... 22
	(e.o.w.) .... 21	Lufkin Rule Co. .... 21
	Atlantic Terra Cotta Co. (e.o.w.) .... 43	Lupton's, David, Sons Co. .... 40
	Atlas Portland Cement Co. ....	<b>M</b>
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	Automatic Refrigerating Co. .... 48	Machen & Mayer Elec'l Mfg. Co. .... 26
<b>B</b>	Barrett Mfg. Co. .... 9	Majestic Furnace Co. .... 27
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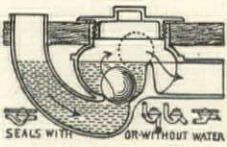
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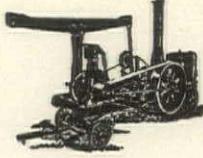
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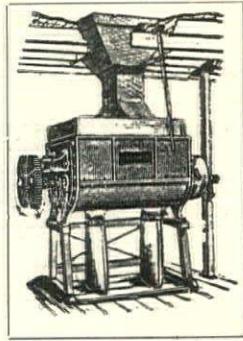
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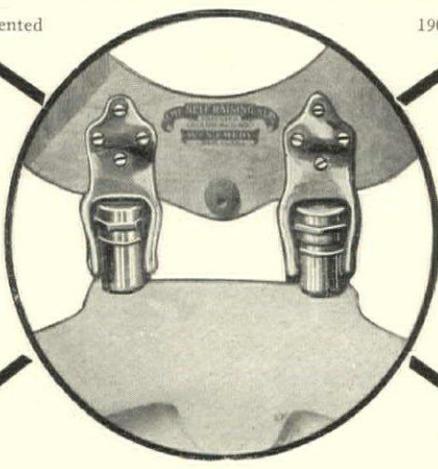
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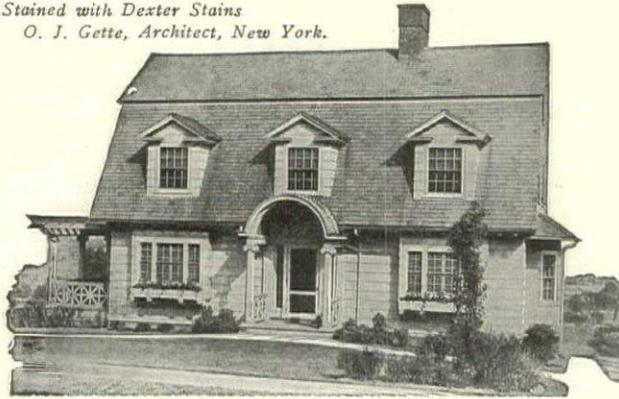
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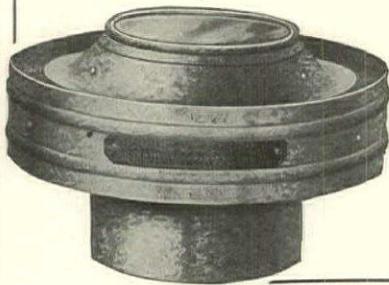
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## Glass Top "GLOBE" Ventilators

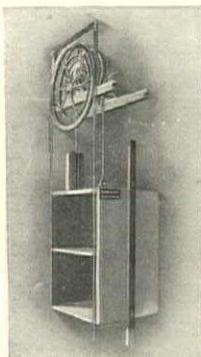


Combine an absolutely storm proof skylight with an entirely efficient ventilator.

They are made of heavy galvanized iron or copper, with wire glass tops, are strongly built, practically unbreakable and always effective.

Globe Ventilator Company, Troy, N. Y.

Number 6



Iron Frame Geared Dumbwaiter

## FRICITION IS WEAR LEADING SHEAVES CAUSE FRICTION WHEELS OF FULL DIAMETER REDUCE FRICTION

When the weight rope passes over one wheel from the centre of car to centre of counterweight THE WHEELS ARE OF FULL DIAMETER BETWEEN CENTRES

More than 20 years ago we manufactured Dumbwaiters. At that time manufacturers made the wheels, and the frame to hold the wheels, of wood. Today we have an Iron Frame that is PATENTED and use iron wheels.

With this Patent Iron Frame we can use a weight wheel of any size and keep FULL DIAMETERS, and use no leading sheaves.

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Chelsea Elevator Co., 332 West 26th Street, New York

Number 7



Iron Frame Hand Power Elevator

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"50 years' experience back of it"

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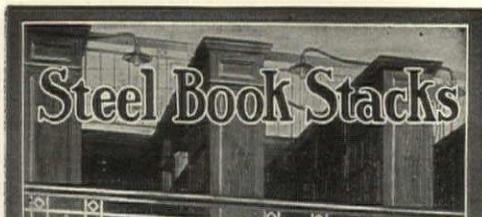
Trinity Building  
111 Broadway, New York

Factory  
Woodbridge, N. J.

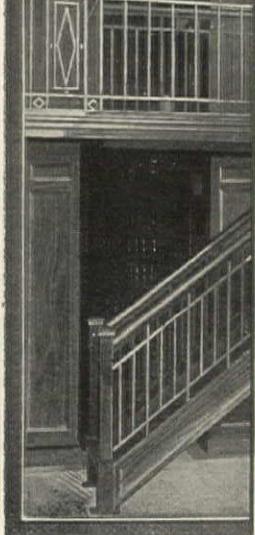
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*"A Sample Seat"*



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Hoist in Operation

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(PATENTED)

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Takes up less room than other hoists; the opening in the sidewalk need be little larger than necessary to permit passage of can.

It is telescopic—no part showing above sidewalk when not in use. A powerful brake attachment permits the lowering of heavy load without trouble.

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Polychrome Pavilion  
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### The M. & M. Outlet For Stationary Vacuum Cleaners

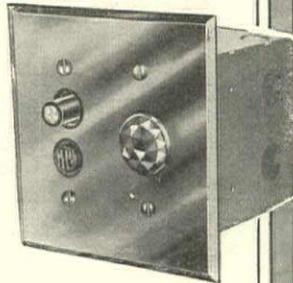
The switch controls the motor of a stationary vacuum cleaner on floors from any part of a building. The attendant simply pushes the button to start or stop the motor.

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A postal will bring a catalog showing various styles of vacuum cleaner outlets. Send for it today.



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ELECTRICAL MANUFACTURING CO.**  
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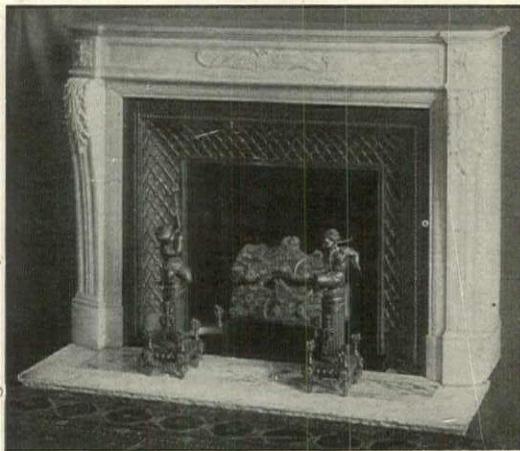
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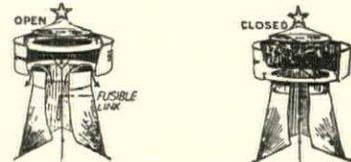
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U. S. A.

Canadian Sirocco Company, Limited, Windsor, Ontario. Manufacturers for Canada.



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Protects the building just where most needed — above the opening.  
The heavy steel hopper catches all the coal.

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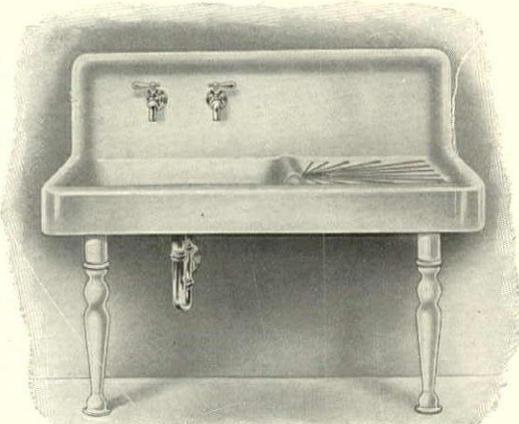


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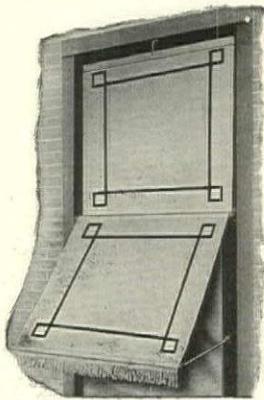
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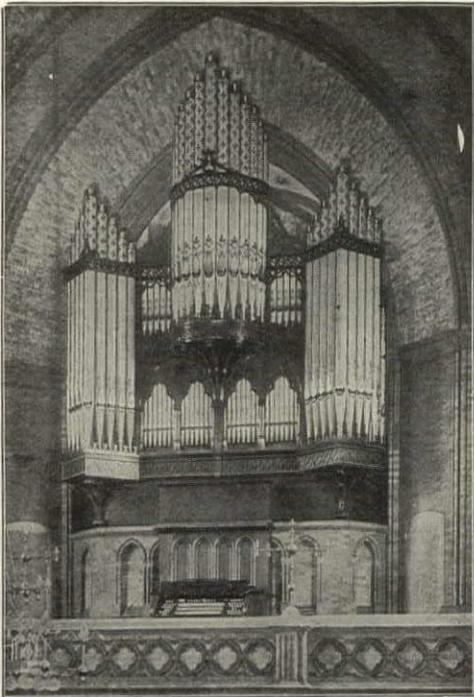
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Perfection of quiet water closet construction—for use where quiet and simplicity is not only desired, but required.

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Large supply pipe is not needed. Roughs in at 9 inches. Deep water seal. Large water surface. No tank annoyances.

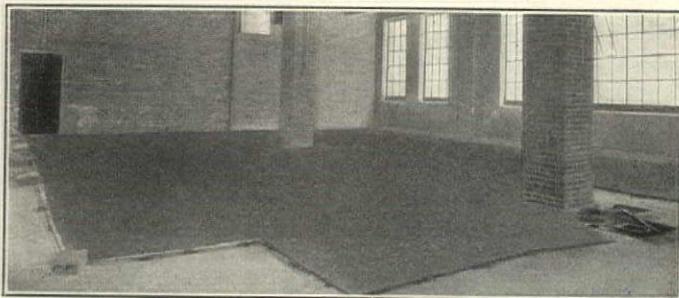
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Directors' Room of First National Bank, Philadelphia, Pa.  
MR. J. F. WINDRIM, ARCHITECT.

## Old English Oak

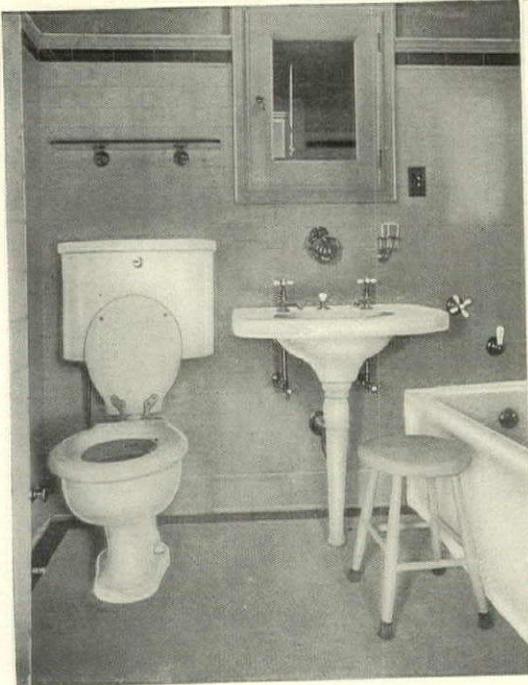
This photograph illustrates one of the Handsomest interiors, being the Directors' Room of the First National Bank, Philadelphia, Penna.

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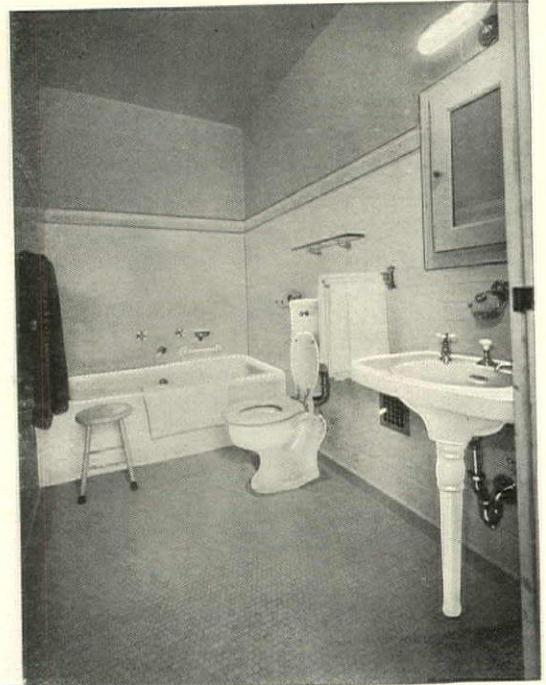
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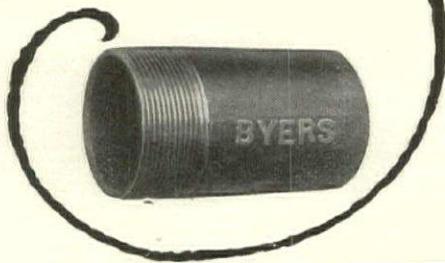
These are two of the bathrooms in the McAlpin Hotel, New York City (F. M. Andrews & Co., Architects). A visit there will cause any Architect to appreciate that our claims for superiority in manufacture and design of pottery plumbing is well founded.

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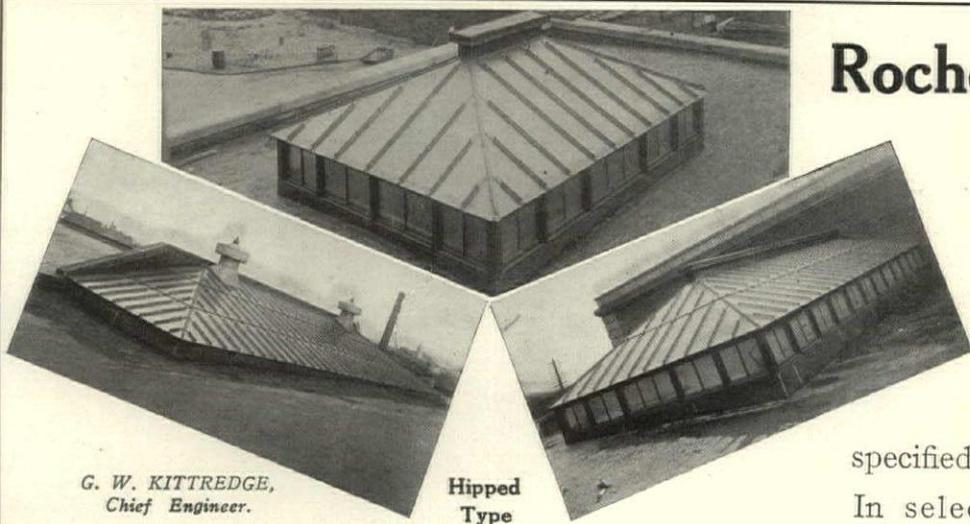
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puttyless skylights

specified and used.

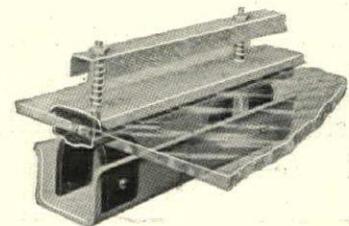
In selecting the skylights used in the construction of station, quality, durability and permanent factors for consideration.

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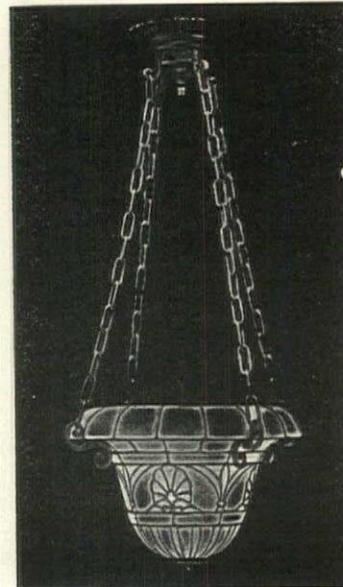
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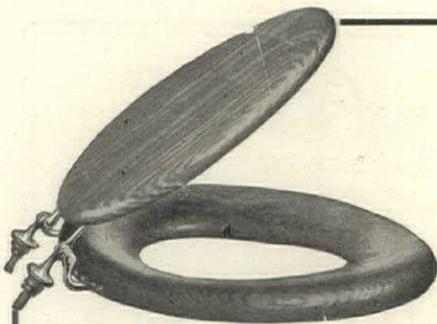
Special attention to special designs.

*For diffusive and efficient lighting*

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*For cornice, cove or hidden source of lighting*

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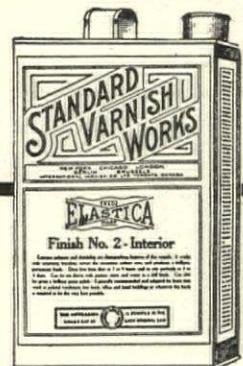
Vancouver

## Beauty Immaculate SATINETTE

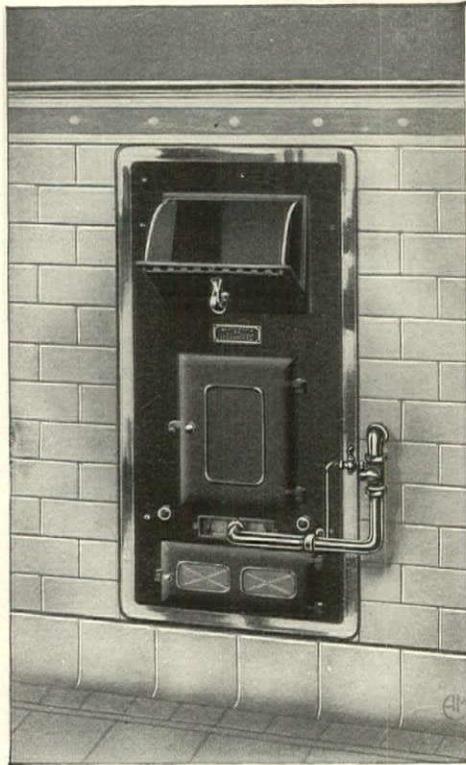
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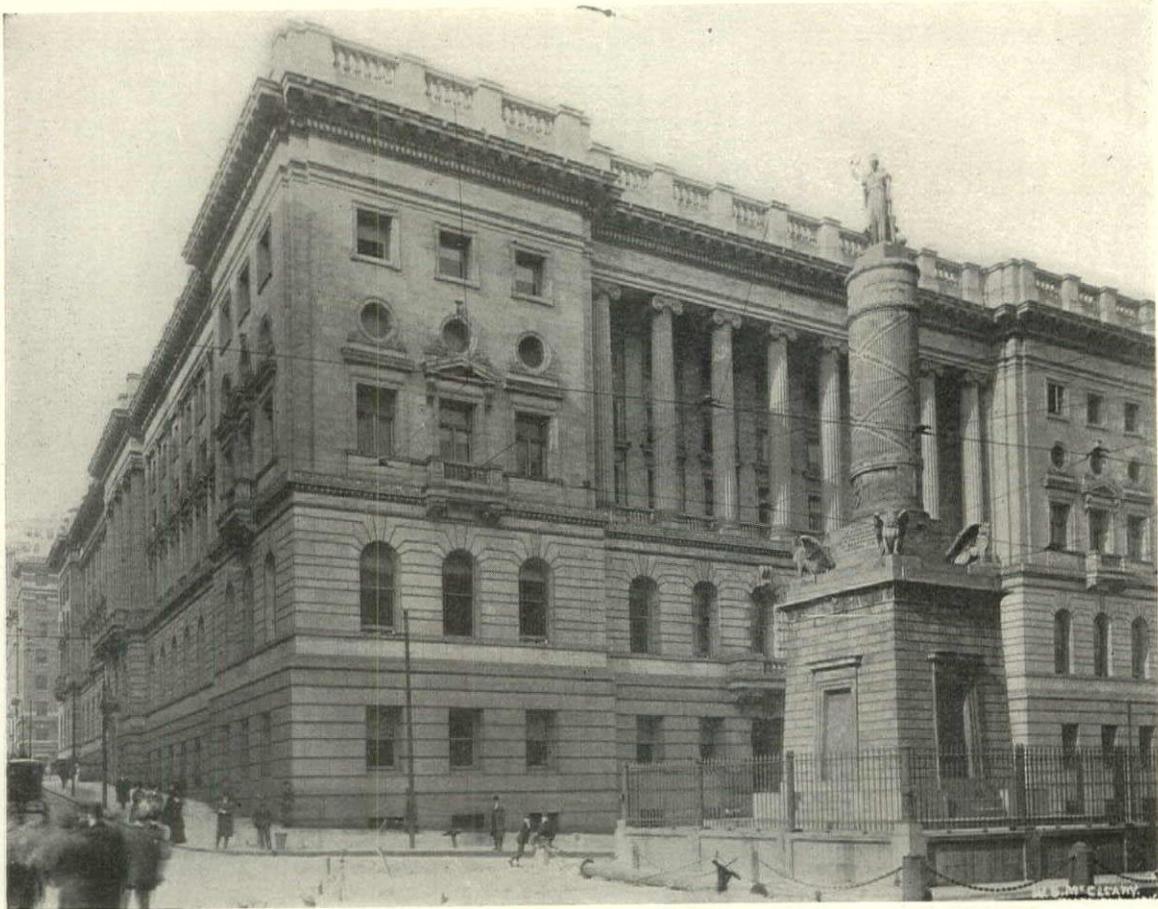
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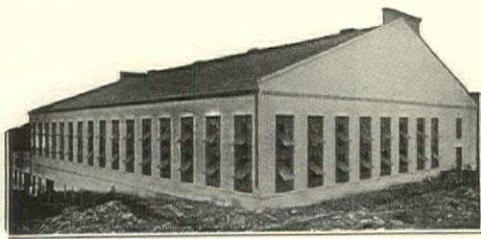
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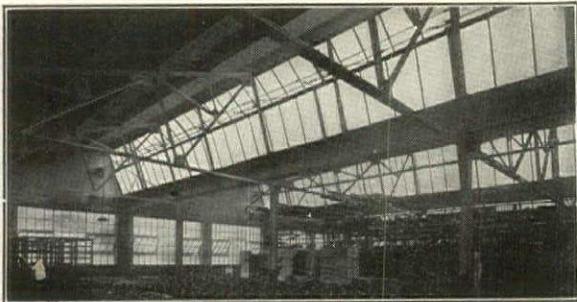
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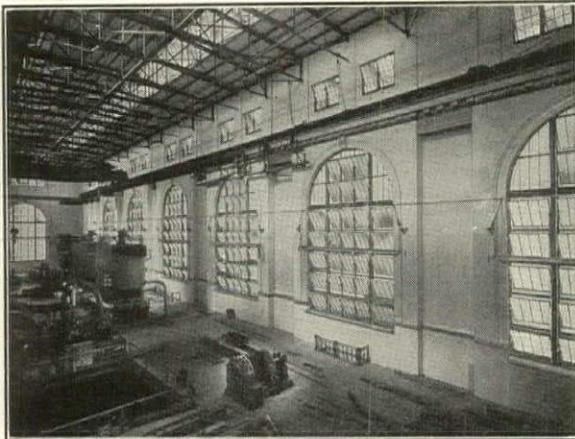
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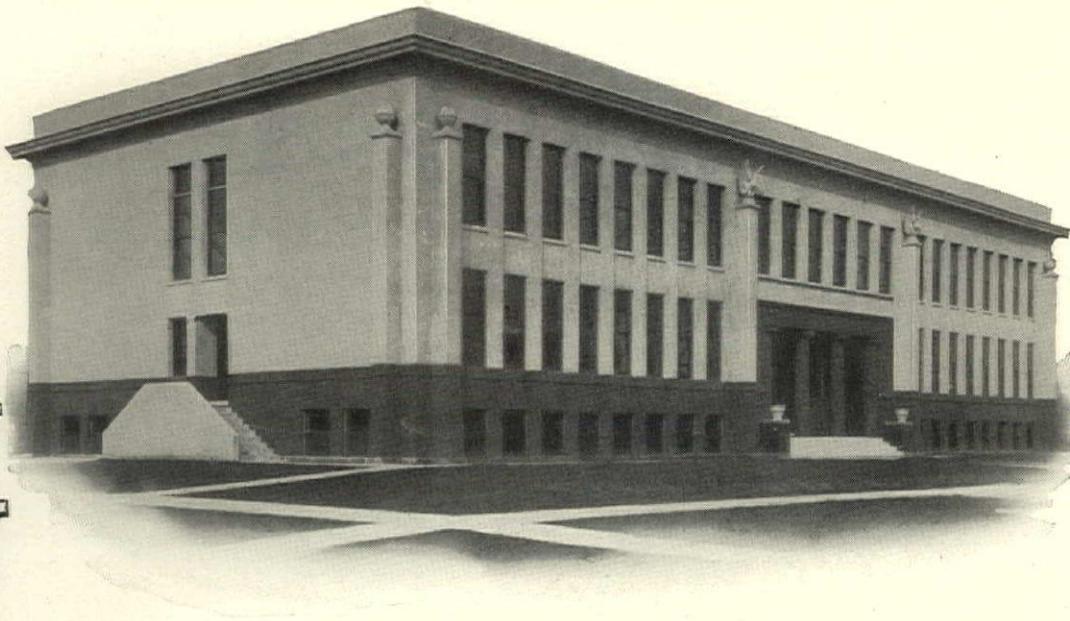
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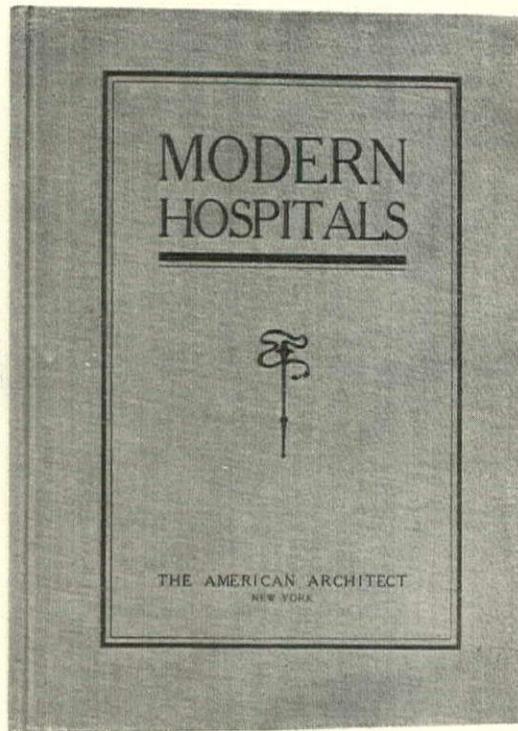
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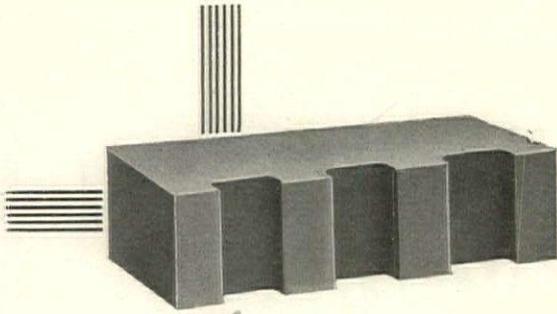
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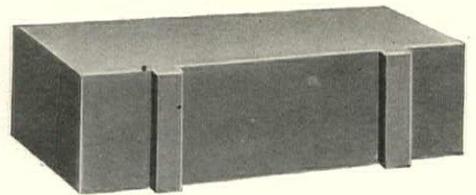
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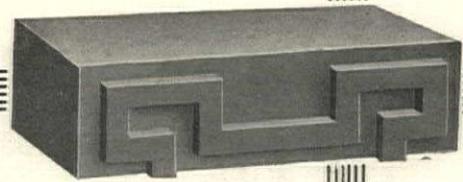
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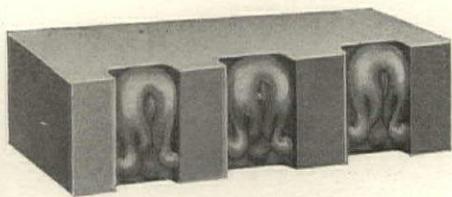
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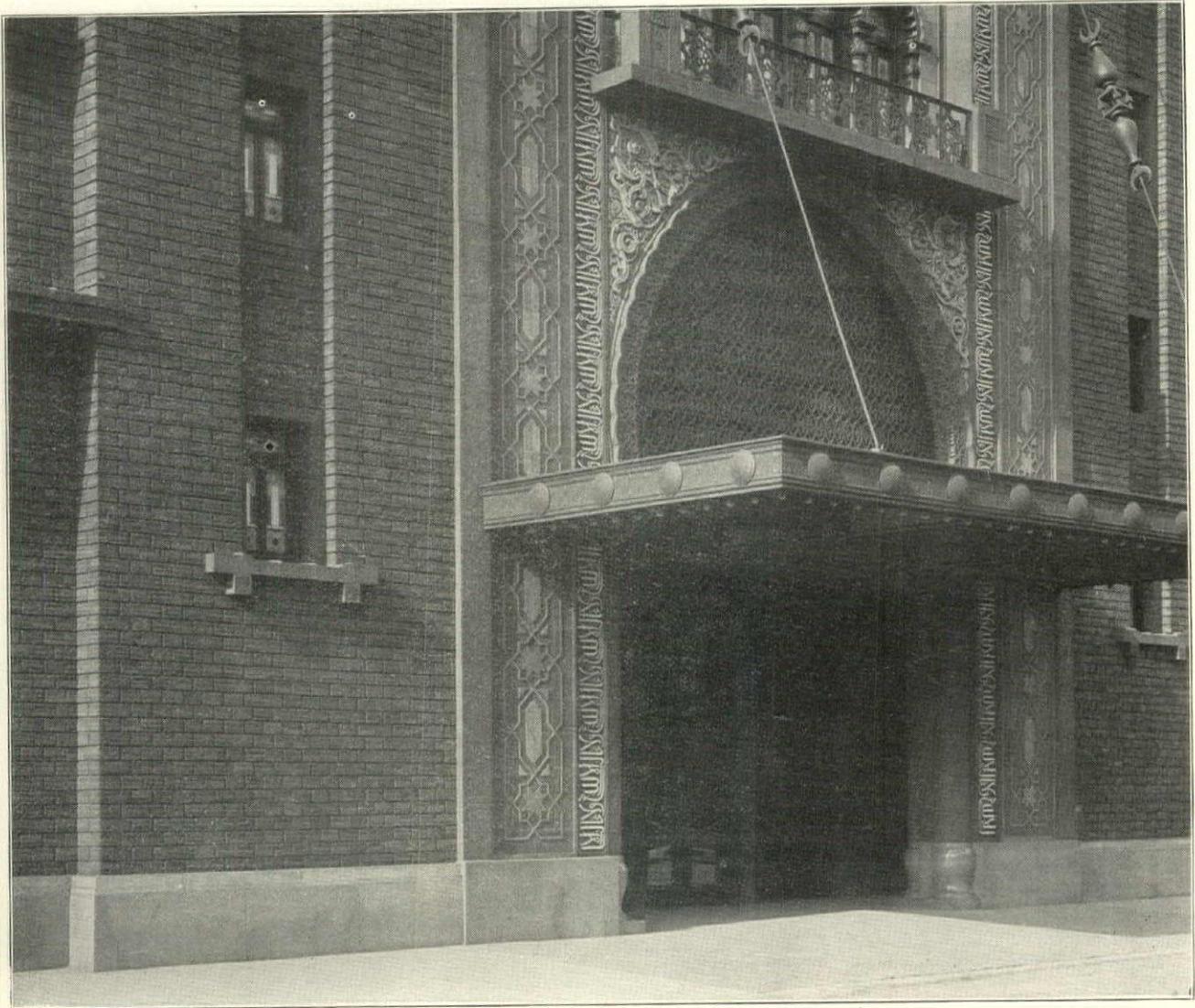
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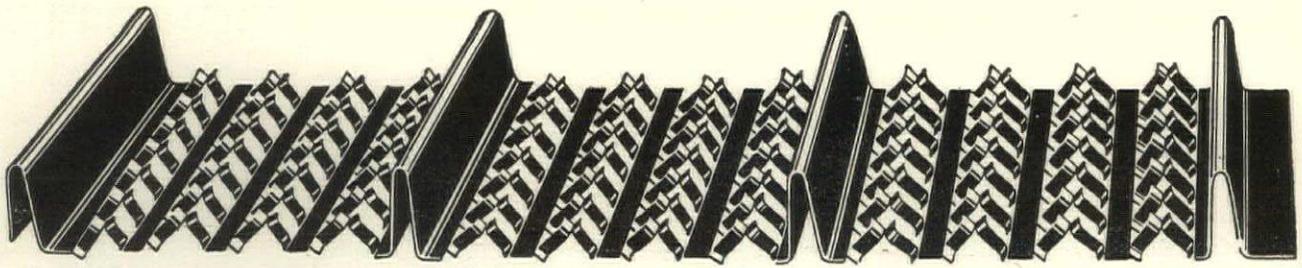
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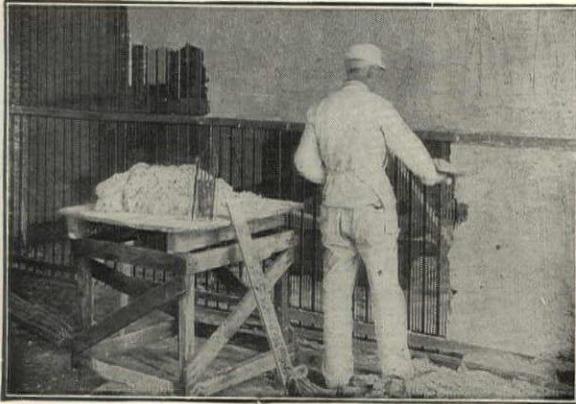
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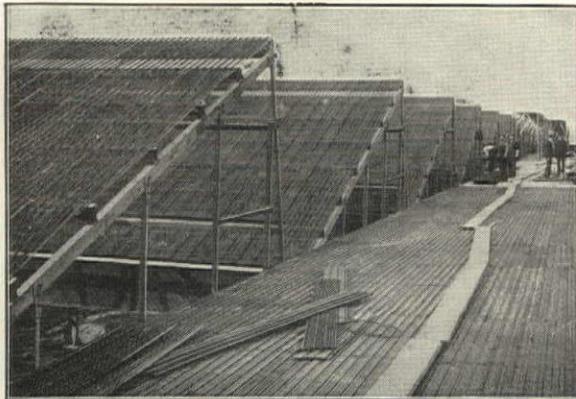
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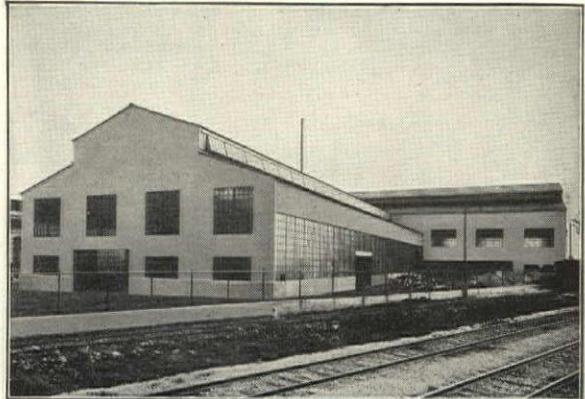
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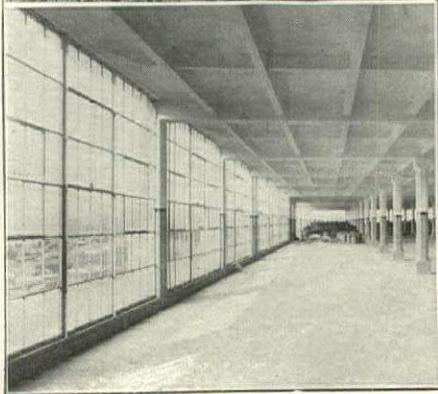
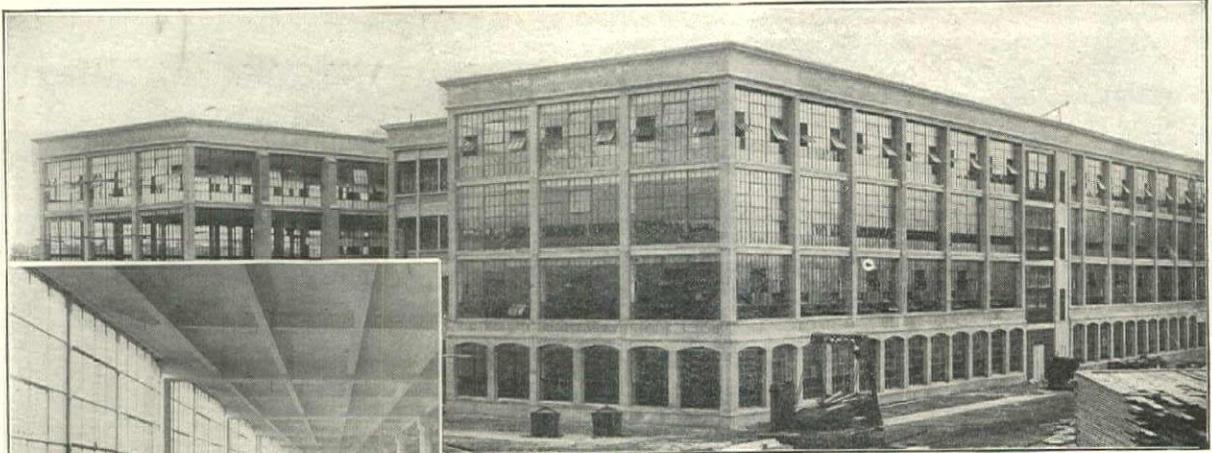


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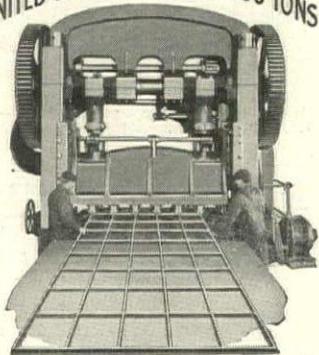


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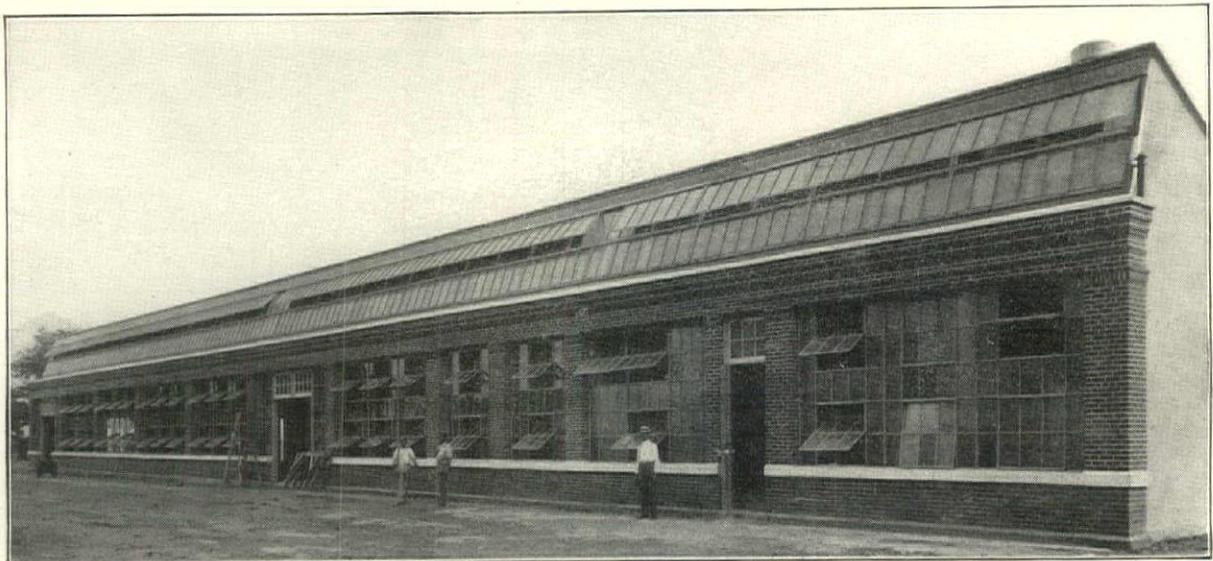
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San Francisco, Cal.  
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Seattle, Wash.  
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For Texas and Oklahoma business refer to Southwest General Electric Company (formerly Hobson Electric Co.)—Dallas, El Paso, Houston and Oklahoma City. For Canadian business refer to Canadian General Electric Company, Ltd., Toronto, Ont.

# VENTO Values

The highest possible testimony to the superior merits of VENTO Cast-Iron Hot-Blast Heaters is found in their steadily increasing use, by architects, engineers and contractors, to meet the most exacting requirements for blower heating and ventilating. The wonderful record of these Heaters—now represented by over 1,200 noteworthy installations—is founded upon excellent mechanical values, backed by complete, authoritative data compiled from actual tests under widely varying conditions.



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are modeled upon an unique construction which forces air currents into the closest contact with all heating surfaces, and they possess exceptional steam circulating features which insure the highest efficiency from all these surfaces. As compared with pipe coils they take up far less space, and represent material savings in fitter's labor. Being made up in stacks they are far easier to handle than coils, and with many less parts and joints to a given amount of heating surface. They can be easily changed in size should occasion require, and, being made of the best cast-iron, cannot rust out or corrode. VENTO Heaters are time-tried and proven. They are durable, economical and efficient.

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