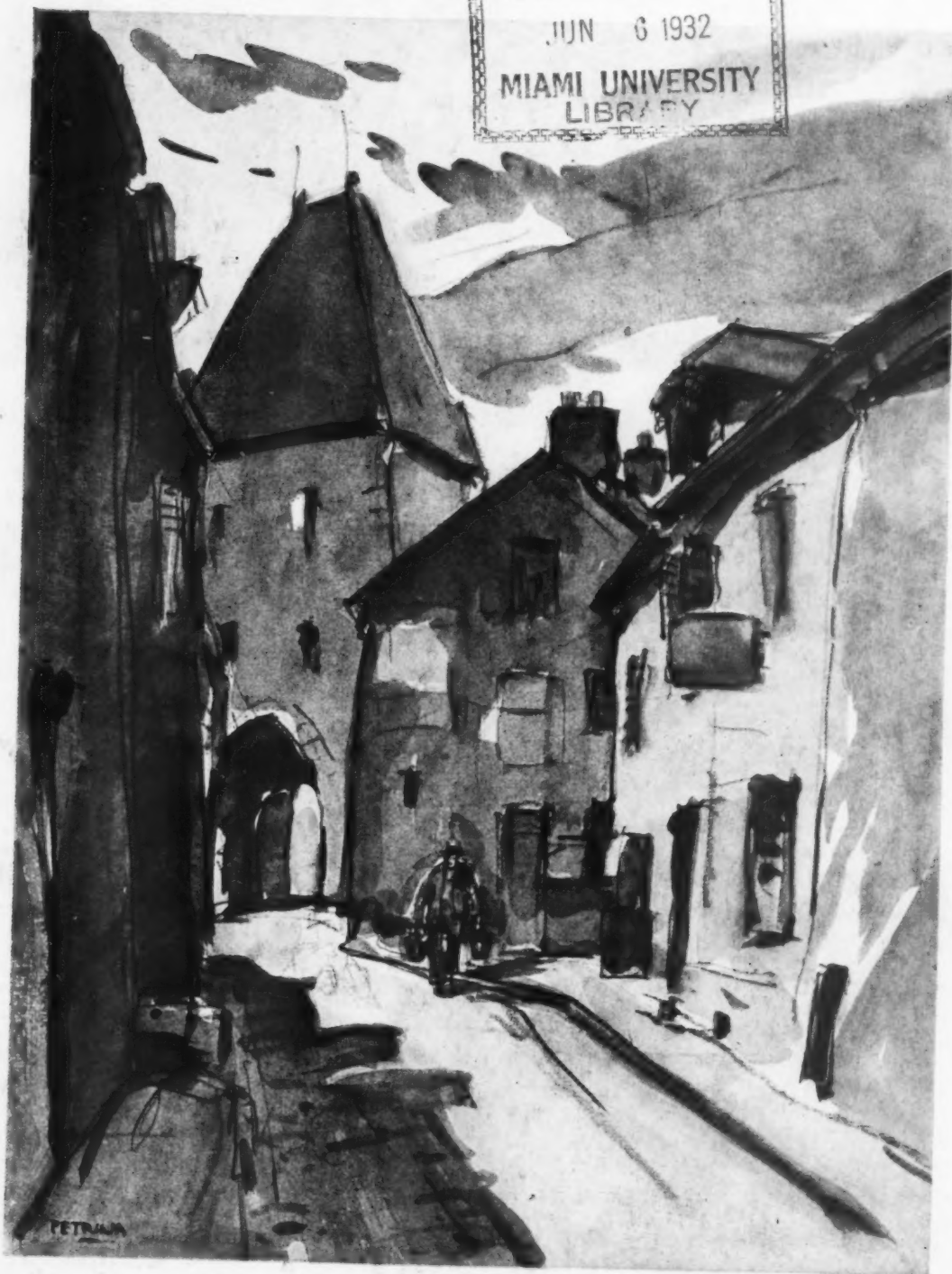


STACKS 1 vol. 141.



AMERICAN ARCHITECT

FOUNDED 1876

June 1932

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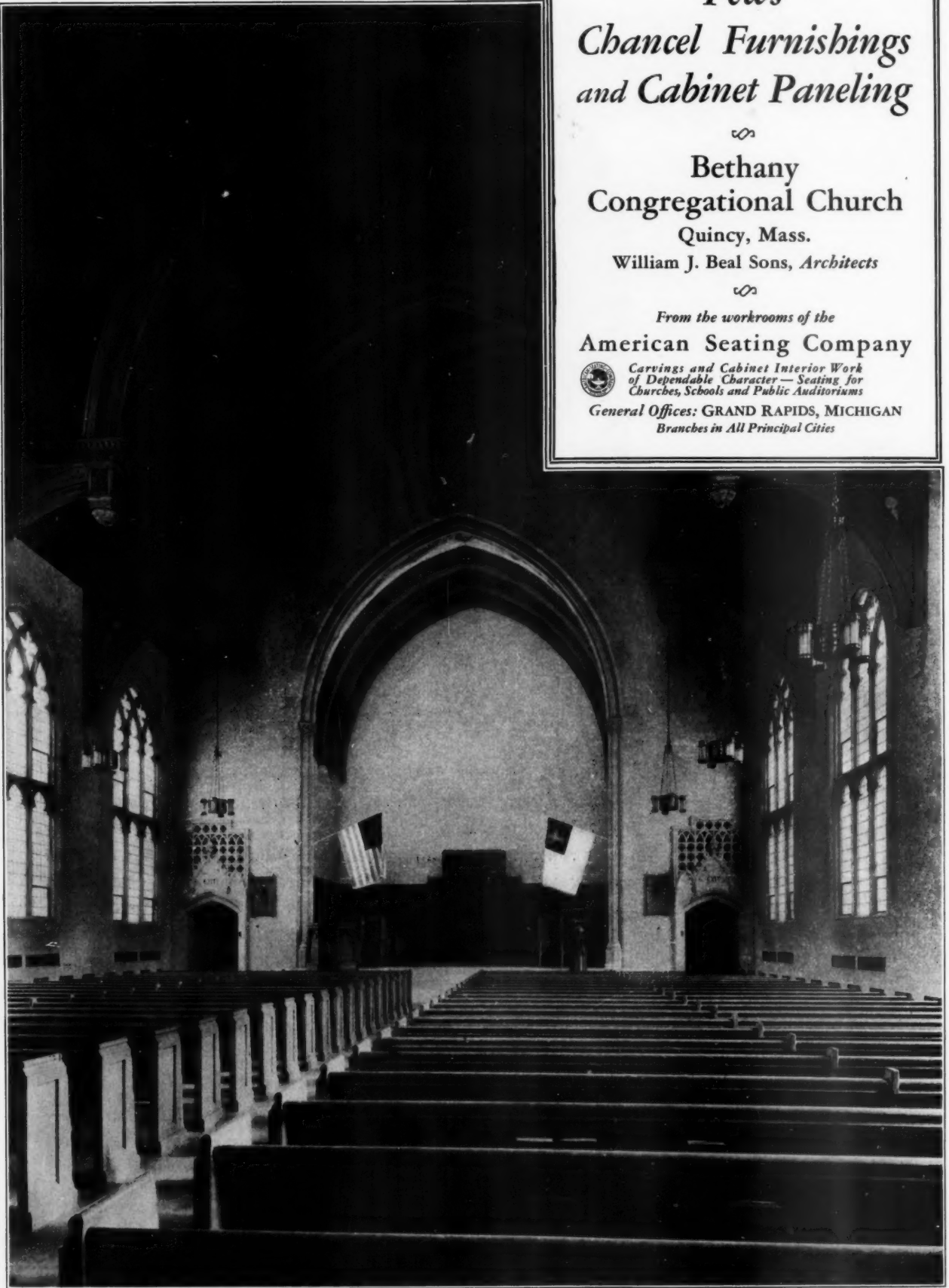
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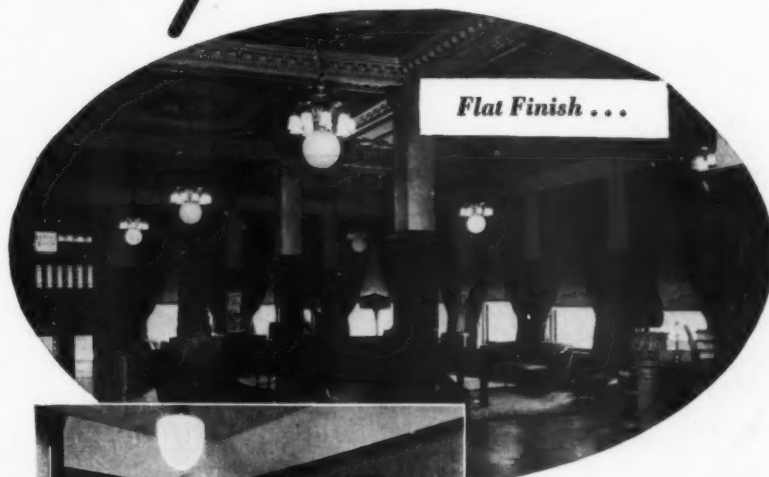
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TODAY'S BEAUTY



The main reception lobby of The Irving Trust Company at One Wall Street, New York City
Architects—Vorhees, Gmelin & Walker

The main reception room of The Irving Trust Company pictured above, clearly suggests the spirit of modernism in present day design. Just as today's beauty has been captured in every detail of design, so has tomorrow's utility been built into every construction detail.

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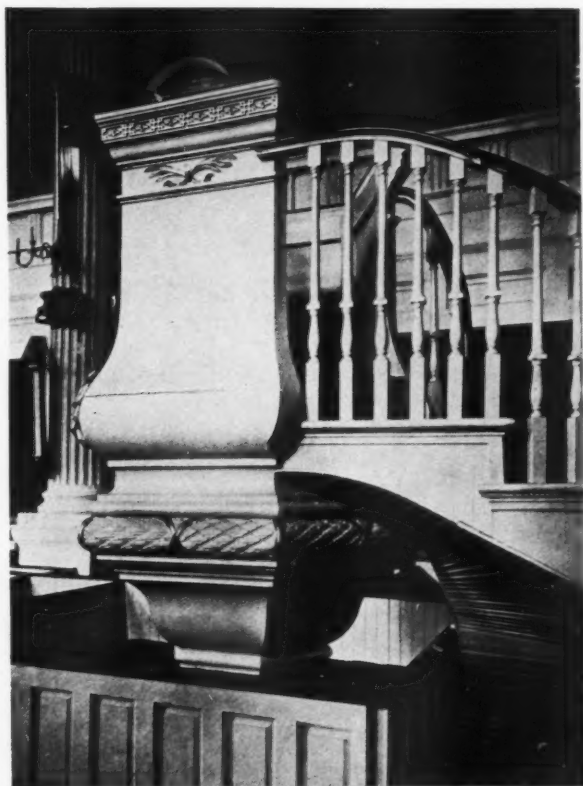
TOMORROW'S

UTILITY

-♦-

-♦-

-♦-



Detail of pulpit, Christ Church, Philadelphia.
From "Colonial Churches and Meeting Houses"

COLONIAL CHURCHES AND MEETING HOUSES

By Philip B. Wallace with measured drawings by William Allen Dunn and an introduction by Horace Wells Sellers, F.A.I.A. Published by the Architectural Book Publishing Co., New York. Illustrated; 291 pages; size 9 1/2 x 12 1/2; price \$20.

AN excellent collection of plates showing colonial churches and meeting houses in Pennsylvania, New Jersey and Delaware. The photographs were all taken by Philip B. Wallace, a well-known architectural photographer of Philadelphia. The quite modest as well as the more pretentious churches of days gone past are well presented.

There are many measured drawings done with a careful hand. Architects interested in this general subject will find the book well worth while.

MODERN HOUSING

By John R. H. McDonald, B.Sc., A.M. Inst. B. E. Published by John Tiranti & Co., London, England. Illustrated; 136 pages; size 10 x 12; price 25/-

THIS is a review of present housing requirements in Great Britain, being a resume of post-war housing in that country and Europe, and containing some practical suggestions for future housing. The author is a



Berlin housing. Flats designed by
Bruno Taut. From "Modern Housing"

member of the International Federation for Housing and Town Planning and a member of the Garden Cities and Town Planning Association.

The preface by Sir William Edward Whyte states: "There is not, so far as I know, any other publication that has attempted such an informative survey of the housing conditions in the more important countries of Europe."



Electro-Physical Laboratory, Lefortovo, Moscow
From "The International Style"

THE INTERNATIONAL STYLE: ARCHITECTURE SINCE 1922

By Russell Hitchcock, Jr., and Philip Johnson. Published by W. W. Norton & Company, New York. Illustrated; indexed; 240 pages; size 7 1/2 x 9 1/2; price \$5.00

ALFRED H. BARR, JR., in the preface to this book states: "Mr. Hitchcock and Mr. Johnson have studied contemporary architecture with something of the scholarly care and critical exactness customarily ex-

pended upon classical or mediaeval periods. This book presents their conclusions, which seem to me of extraordinary, perhaps of epoch-making, importance. For they have proven beyond any reasonable doubt, I believe, that there exists today a modern style as original, as consistent, as logical, and as widely distributed as any in the past. The authors have called it the International Style. . . . The distinguishing aesthetic principles of the International Style as laid down by the authors are three: emphasis upon volume—space enclosed by thin planes or surfaces as opposed to the suggestion of mass and solidity; regularity as opposed to symmetry or other kinds of obvious balance; and, lastly, dependence upon the intrinsic elegance of materials, technical perfection, and fine proportions, as opposed to applied ornament."

The book, of course, is frequently aggravating through its dogmatism and lack of sympathy with anything but the "International Style." With its 82 illustrations, the book is well worth adding to one's library and serves as an interesting introduction to the ideas of the exponents of what is known as the "International style."



Cottage at Dunster, Somerset, England.
From "The Garden Handbook"

THE GARDEN HANDBOOK

By Mary Rutherford Jay. Published by Harper & Bros., New York. Illustrated; 284 pages; size 5 x 7 1/2; price \$3.50

WITH the greater interest of architects in residential work, particularly of the smaller variety, there is more need than before for them to become acquainted with the fundamentals of landscape architecture. This book is intended to be a practical manual intended to help and guide those who want to build gardens and to be of assistance in helping to avoid mistakes in the conception or execution of the setting which means so much when final judgment is passed. It tells how to understand and conceive the problem and suggest solutions.

The book is divided into three parts. The first part is devoted to garden types of different countries including Argentina, China, Holland, etc. The second part is devoted to detailed types of garden such as courtyard gardens, dooryard gardens, estates, hanging gardens, etc. The third part is devoted to American adaptations of various types. There is an appendix of flower suggestions which gives the color, months of blooming and the height to which they usually grow.

MEN AND BUILDINGS

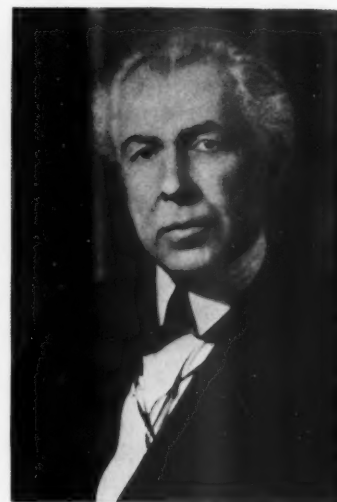
By John Gloag. Published by Country Life, Ltd., London. Indexed; 245 pages; size 5 3/4 x 8 3/4; price 10s. 6d.

STATED to be an "attempt to sort out the tangle of ideas, prejudices and sentimental associations that surround the subject of architecture, with the aim of rendering intelligible to the layman what has happened and what is happening in the making of buildings." The author traces the effects of wars, religions, commerce and science upon the character of architecture and gives a vivid and critical history of its development. A chapter is devoted to the future of architecture.

THE AUTOBIOGRAPHY OF FRANK LLOYD WRIGHT

Published by Longmans, Green and Company, New York. Illustrated; 400 pages; size 7 1/4 x 9 1/2; price \$6.00

THERE are those who swear that Wright is the God of Architecture. There are others who admit of little virtue in the man, artistic or otherwise. But like him or not, he can not be ignored. Wright above all is a man whose life has ever been an expression of his inner self. He has done things—without apology, without explanation—but they have been done and in a manner highly dramatic. He has a flair for ever being news.



Frank Lloyd Wright
From his autobiography

And so this autobiography of Frank Lloyd Wright is the story of a strong man who has lived a life full of loves and ambitions. It is full of the poetry of life itself, fundamental as the soil from which all true architecture seems to spring. Indeed Wright's early life was spent in such surroundings as to implant in his very being that sympathy with nature—ruthless, lovable, ever-changing—which is so characteristic of those who make their mark in the world of art.

Impossible it is to describe this book any more than it is to describe the man himself. Well written—yes, exceptionally so. Absorbing as fiction yet full of the verity of life that all true artists have experienced. Full of the men who influenced Wright—Sullivan and how he met him, the work in Sullivan's office, the draftsmen who "ganged" Wright and the boxing in the blueprint room. The story of the Imperial Hotel, a new type of foundation—the earthquake. It is a book to be read, enjoyed—and to grow thoughtful about—for here is human, fundamental life. This book, so expressive of Wright and his influence, should be read and studied for many long years to come.

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CB SECTIONS

Porte de Samois is an ancient gate at Moret-sur-Loing, France. This town is about forty-four miles from Paris on the main road south via Fontainebleau. John Petrina, the artist, is internationally known for his water colors and lithographs. The Brooklyn



Museum of Art has just purchased for its permanent collection a copy of his lithograph reproduced on page 20 of this issue. His work is also in the national collection of the French Government and in the permanent collection of the New York Public Library.

AMERICAN ARCHITECT

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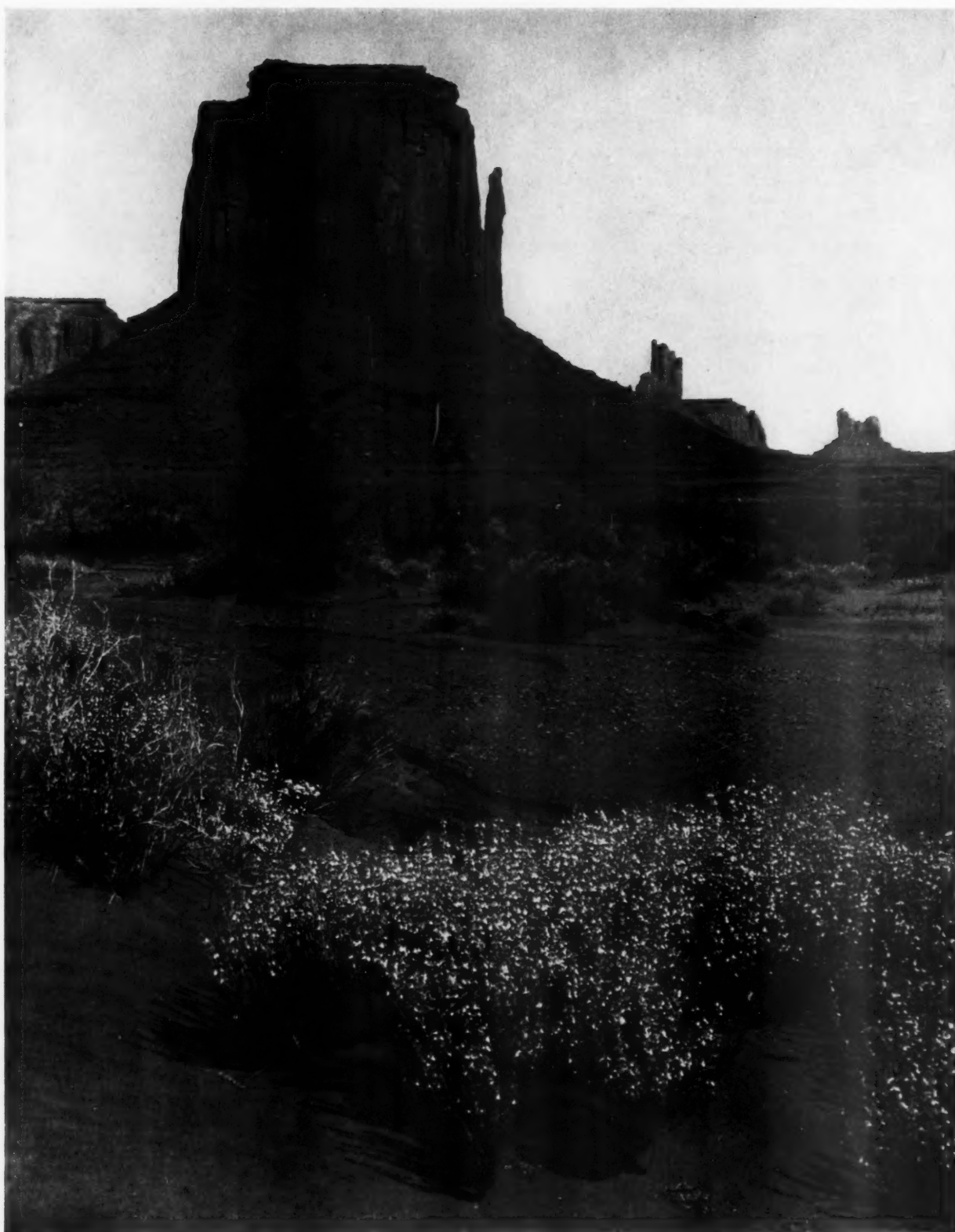
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JOHN KAREL

NATURE'S OWN ACROPOLIS

Rock formations in Monument Valley, Arizona, that centuries of erosion have modeled into masses which rival man's most stately structures

Competitions Are Not Good Business

BY BENJAMIN F. BETTS, A.I.A.

FOR many years the architectural profession encouraged the holding of competitions as a means of selecting architects for projects of a more or less public nature. The public accepted the idea as being the correct method of securing an architect and competitions became frequent in many classes of work, large and small. Fewer competitions have been held during the last decade than formerly. This tendency is good, for, in the interests of the public and the profession, competitions should be discouraged.

Architectural competitions conducted for their educational value have merit. They permit individuals to benefit by studying and comparing different solutions of the same problem.

Competitions open to unemployed draftsmen are worthy. As a method of providing financial aid to those in need they cannot be entirely satisfactory for there is no assurance that those in greatest need will receive the highest awards. But assuming a suitable subject for the competition has been selected the results may be used as a means of public education.

IN the past competitions have frequently been held to secure designs for stock plans. Often the prize awards have been such that they attracted some of our best designers. Such merit as these competitions may have as an aid to the improvement of stock plans is overshadowed by the fact that they contributed to an undesirable situation.

The argument that competitions for buildings and monuments are beneficial as a means of unearthing hitherto unknown talent "listens well." This argument is of greater value to the individual than to the profession as a group. And the value of competitions must be approached on the basis of whether they help or injure the profession as a whole and whether they render to the public a service that can be obtained in no other way.

COMPETITION is said to be the life of trade. Bad competition is ruinous to good business. Competition which gives the building public the greatest value for a given expenditure through selecting architects of proven integrity, experience and ability based upon past performance is good. Competition which merely brings forth a group of pictorial designs for a project should be opposed by the profession en masse.

No other business or profession competes on the same basis as that upon which the architectural profession has in the past. Such competition is unnecessary. It neither places the services of the architect in a good light with the public nor does it render satisfactory service to the public. It is good business for the profession to discourage a form of competition that does it no good.

Unification of Profession Voted at A.I.A. Convention

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

ACTION of interest to every architect in the United States was taken at the sixty-fifth Convention of the American Institute of Architects, held in Washington, April 27-29, 1932. The Institute, seeing with some concern the developing strength of state associations and the intimation that a second national organization of architects was becoming a strong possibility, took steps at its sixty-fourth convention to consolidate the profession. A committee representative of both the Institute and state associations was appointed to study a "unification" plan. A plan to enable all architects in the United States to speak with one voice was adopted at the sixty-fifth convention.

After several years of argument and agitation for and against the Architects' Small House Service Bureau, a committee composed of proponents and opponents of the Bureau has been appointed to find if possible an amicable solution of this important and admittedly difficult problem.

The work of the Public Works Committee of the Institute is to be continued; the principles of the bills introduced in Congress making mandatory the employment of private architects on Federal Public buildings was reaffirmed; and the committee is authorized to combat legislation proposed by the Cochran Public Works Administration Bill and the McDuffie Economy Bill.

Among other important resolutions adopted by the Convention was that directing a scientific inquiry into the economic forces affecting sound housing.

Recent conventions of the Institute reflect a decided tendency toward the recognition of the practical everyday problems that confront every architect. They show a more sympathetic consideration of matters of interest to architects in small and average sized communities and less stress laid upon the aesthetics of architecture. This is a healthy sign and perhaps reflects a situation that may be summed up as some one said in the words, "eventually youth will be heard."

Unification of the architectural profession throughout the United States has been the subject of careful study during the past year by a committee under the direction of Edwin Bergstrom, chairman, and composed of representatives of the Institute and of state societies. Many plans for unification were considered by the committee. The final plan submitted to the convention was based upon corporate membership of the state societies as a body in the Institute, each society remaining independent but organized under by-laws approved by the Institute and paying dues to the Institute.

The proposed plan was definitely opposed by all New York State chapters as well as by the architectural asso-

HIGH LIGHTS OF CONVENTION ACTION

UNIFICATION of entire profession through affiliation with state associations

SMALL HOUSE SERVICE BUREAU to be studied by a committee which will submit recommendations

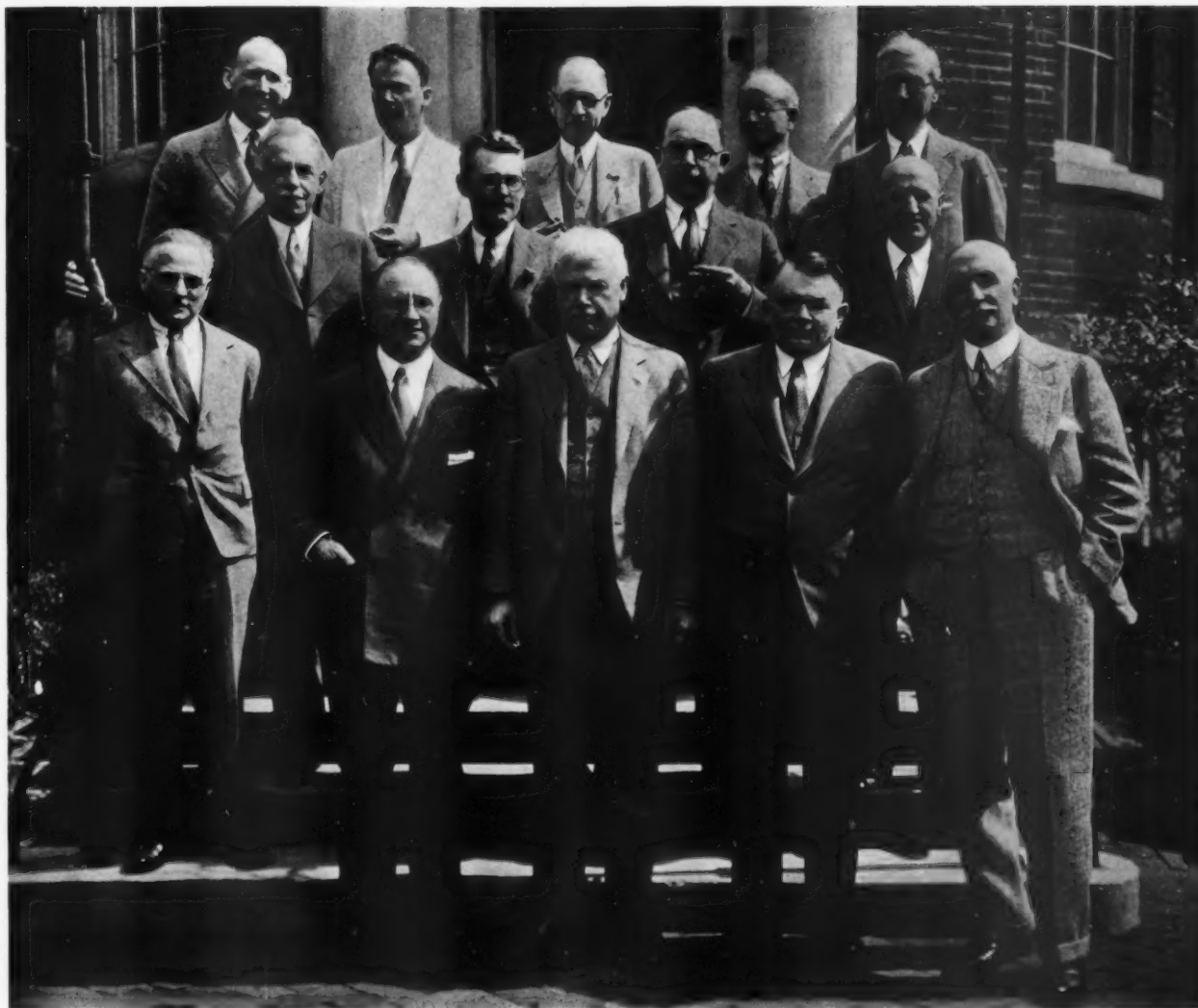
MANDATORY EMPLOYMENT of private architects on government work was the subject of a resolution

CONDEMNED portions of the Cochran and McDuffie bills which prevent employment of private architects on government work and result in standardized buildings

HOUSING to be made the subject of a scientific inquiry

ciations in that state; these objections were based on the idea of corporate membership. Arguments for and against the plan and an amendment proposed by the New York delegates resulted in a "sense of the meeting" vote to the effect that some form of unification is desirable and that a committee should be appointed to report on a plan which would reconcile the differences between the opposing groups. This committee presented a compromise plan which was unanimously adopted. This plan retains the desirable features of the one worked out by Mr. Bergstrom's committee but makes corporate membership in the Institute optional with affiliated associations instead of compulsory. Thus "states' rights," as it was called, was upheld.

These state associations, the formation of which is to be fostered by the Institute, will be privileged to send delegates called "association delegates" to Institute conventions. These delegates will have the right to vote



BOTTOM ROW, left to right: George H. Gray, New Haven; Frank C. Baldwin, Washington, D. C.; Ernest J. Russell, St. Louis; Edwin Bergstrom, Los Angeles; Charles D. Maginnis, Boston; **MIDDLE ROW**: Frederick M. Mann, Minneapolis; Horace W. Peaslee, Washington, D. C.; M. H. Furbringer, Memphis; James O. Betelle, Newark; **TOP ROW**: E. C. Kemper, Washington, D. C.; Franklin O. Adams, Tampa; Fred F. Willson, Bozeman, Mont.; Albert L. Brockway, Syracuse; Frederick H. Meyer, San Francisco

on all questions except those relating to the property of the Institute or its chapters. The total number of association delegates will be limited to one hundred, each association having from one to three, depending on the size of the membership of the association. The number of delegates to which each association is entitled will be fixed each year by the secretary of the Institute.

The importance of the Institute's action on unification should not be underestimated. It will result not only in the securing of cooperative action on business and legislative matters of importance to every practicing architect but also in an effective body to carry on cultural and educational work sponsored by the Institute. In time it should have the effect of raising the standards of practice of architects in every community. Chapters of the Institute and state societies can now be assured of unity on all matters of vital importance to the architectural profession generally.

Closely allied to unification was the action of the convention with respect to the Architects' Small House Service Bureau. A session of the convention devoted to the question of whether the Institute should cease or continue its endorsement of the Bureau indicated that the altruistic aims of the Bureau are accorded the sympathy of most architects. The method of operation of the Bureau, which it was contended interferes with the private practice of many architects and does not add to the prestige of the members of the Institute in their localities, seemed to be the crux of the situation. Speakers for both sides of the question presented good arguments to sustain their points of view. The matter was referred to a committee to be composed of an equal number of proponents and opponents of the Bureau. This committee is to make its recommendations to the Board of Directors of the Institute and the board has been given authority to act. (Continued on page 94)

A Plan to Create New

Presented before the 65th Convention

BY ARTHUR B. HOLMES, A.I.A.
Director, New Jersey Chapter

THE PLAN

PROVIDES steady income from large volume of small fees to supplement returns from large commissions.

ESTABLISHES contacts with prospective clients for important work

EDUCATES the public to the fact that an architect is not a "blueprint" maker, but an advisor who cuts building costs

DEPRESSIONS, whether individual, national or international in character, have a salutary influence and bring us back to a healthful study of *basic fact*. Our professional viewpoint is certainly no exception to this natural law. At the present time the larger offices hope to benefit by a readjustment of the method of handling public work. Unification is proposed to further weld the profession into a more efficient unit. And as a result of the present economic situation I believe that we shall see readjustments of our professional attitude which will be of lasting benefit to us all.

I am not unmindful of the mental anguish of those architects whose office overhead entails huge expenditures with little or nothing on the credit side of the ledger to keep the balance out of the red. Frankly, I thank God I am not as one of these and no gnawing envy plucks at my vitals. I am a small architect with a small office in a suburban town, and I hope I may never be otherwise, always granting the existence of a credit balance sufficient to make such a life's work profitable. Hence it is the problems of the small office which engage my most serious thought.

In the past we have thought in terms of income derived from relatively large commissions resulting from major building operations. We have rather scorned work which dealt in small figures, wherein our practice paralleled to some degree that of the surgeon. But let us consider the medical doctor, the general practitioner, who monthly sends in his bills for Imogene's poison ivy, or for Clarence's stomach-ache, and who is not averse to removing a splinter from an overactive hand. They are bills of five or ten dollars, inconsequential perhaps, but largely as a result of them the good doctor rides in

his Packard, sends his children to college and manages to cut quite a swath in his home town. Have we not a parallel practice within our grasp which we are completely ignoring in our eagerness to realize on commissions of greater magnitude?

No profession demands more of its followers, in constant lifelong study, than does architecture. Today new methods, materials and appliances are being placed on the market with such kaleidoscopic rapidity that only one who devotes his undivided attention to keeping abreast of the building business can possibly advise intelligently in even minor repairs to a building. The home owner is bewildered, the small local builder, when questioned, announces with definite finality his opinion based on thirty years of experience in doing things about as he originally learned them. And he often takes the home owner for a gorgeous sleigh ride which may have been planned for his own aggrandizement or may be the result of honest ignorance. Today, more owners than ever before are making old buildings suffice until better times and are limiting their expenditures to necessary rehabilitation. We architects sit in our offices watching sadly the growing pile of bills while this profitable and mutually worth while field of endeavor lies untouched on our door step.

I would propose, gentlemen, that we go after this small consulting practice as a national movement. Surely commissions of five and ten dollars as a minimum are not to be scorned if they can be developed into a grand total which will materially aid in carrying overhead. Surely the architect is better qualified to advise the public than is the builder. Then, if the development of the idea is advantageous to all concerned, for even the honest builder may conceivably profit by the architect's entrance into the field, are we not warranted in perfecting plans for accepting this work and educating the public into using us for its ailing buildings even as it uses its doctor to alleviate human ailments?

Let me quote an article which was prepared under the auspices of the Publicity Committee of the New Jersey Chapter and which appeared in a special Real Estate Section of the Newark Sunday Call, illustrating our service as it might appeal to the public:

"For the past years there has been a growing consciousness of the wisdom of retaining an architect in new building or in major alteration work. The manifold duties of the architect embrace broader fields than those of artistic design only. He is able to advise intelligently regarding the use of diverse materials with reference to their appropriateness, strength and economy. He establishes contacts between owners and contractors of approved character. He advises in matters of financing and of budgeting. He settles construction problems and disputes. He knows the more common rulings in building and contractual law and advises accordingly. He keeps abreast of the times in new developments in style,

Business for the Architect

of the American Institute of Architects

materials, mechanical equipment and, between competing products, he is able to recommend the best, the cheapest or the most appropriate. He is able to aid a prospective home owner materially in the selection of property best suited to his needs and the requirements of the home he plans to erect.

"In short, the architect spends the major portion of his life fitting himself to serve his client in all phases of the building game with unbiased judgment. His labors should, and generally do, eliminate the pitfalls which harass the uninitiated and insure his getting value received for his investment.

"However, there is one field wherein the architect is able to be of great service, but a field into which he seldom enters—the field of general repairs and maintenance, from the relatively large operation down to the mere recommending of a plumber or painter or the economical selection of appropriate furnishings for certain needs in the home.

"This service can be handled on a consultation basis by office calls or one or more visits to the home, just as the doctor is retained, and similarly charged for by flat fees per visit or per hour, depending on the scope and character of the service rendered. The fee would be a relatively small charge for the mental security the architect can give his client. For example, a heating system does not give satisfactory service in maintaining a balanced or equable temperature throughout the house. Without bias or ulterior motive the properly trained architect can make the owner's dollars go further in rectifying the condition, often eliminating the hazardous experiment of trial and error. An unscrupulous painter can present a bill several times the just charge and still give an inferior job to the uninitiated.

"It is not always wise to have a repair or alteration done in the most perfect or expensive manner. Possibly the situation is better solved by a more economical compromise which will serve to give satisfaction for the life of the house. A frugal home owner might well retain his architect to make an annual or a semi-annual inspection of the home and submit a report of condition with recommendation for repairs, replacement or renovation which would be calculated to reduce the overhead due to continued depreciation and waste. A capable architect thus employed would prove a valuable factor in preserving the home, for his training and professional position enable him to advise impartially and intelligently.

"Often an added bookcase or kitchen dresser is required. Instead of a stock makeshift your architect can design special artistic equipment for construction in a local mill which will harmonize with its surroundings and serve the purpose more acceptably. It may be desired to equip a cellar with a playroom or recreation room. Your architect knows the ropes from waterproofing to the design of the ultimate detail and

his judgment may save many dollars in useless expenditure, or, for the same expenditure, may give you a more finished result. Even though the home owner, a handy man with tools and one wishing to ride a natural hobby, may do the work himself, consultation with his architect before attacking the task will often prove a wise precaution.

"YOU have in your neighborhood a man of professional calibre whom you can trust and whose life work is the study of the proper physical development of buildings. With new developments in building design and construction occurring as rapidly as they do to-day it takes one's undivided attention to keep abreast of the times. Learn to use this man freely. Once the habit is formed you will never return to the hit or miss method of trial and error, for a few dollars spent in professional counsel may save many dollars spent without professional guidance.

"The same service is available to owners of commercial or industrial buildings. The only justification for such ownership is the proper return on the investment. This yield does not exist unless the buildings are properly cared for. Regular inspection by your architect will prevent cumulative deterioration and reduce most repair bills to negligible proportions."

There are several obvious advantages in this plan. In the first place it would provide a reasonably steady income to supplement our spotty return from large commissions, and this without increasing our overhead to any material degree. In the second place it would permit a small office to add to its staff a practical superintendent whose talents would be well applied to handling the bulk of repair consultation work, thereby relieving the architect and providing steady occupation for the superintendent. Thirdly, and I feel that this might well be the most important advantage of the plan, it would establish contacts between our offices and a large group of home owners in our own communities, each of whom is a potential prospect for new construction work. We often feel the difficulty of establishing contacts with prospects along truly ethical lines. The general acceptance of this plan would tend to introduce the architect to his community on a basis of personal service and might soon overcome the popular belief that the architect's only work is the preparation of "blueprints."

In my estimation the chief difficulty in marketing this plan is in presenting it properly, insistently and engagingly to the public. Possibly, if generally accepted by architects, national publicity in magazines and newsprint might properly inaugurate the scheme. Possibly radio publicity might prove efficacious. Individual circularization in a manner approved by the Institute would certainly have its effect, particularly if backed by national publicity.



An Architect Cuts Office Time

When forced to reduce his office staff, Mr. DeBuys developed a desk which eliminates lost motion

By RATHBONE DE BUYS
Architect, New Orleans

WHEN conditions made it necessary for me to do the work that I had formerly hired others to do, I found that I was wasting a good part of my time—at least, that is the way it seemed to me. And so I started to develop what I call a “lazy man’s desk.” Every short cut which suggested itself was incorporated into the arrangement. It was not done in a day, but was evolved over a period of a year.

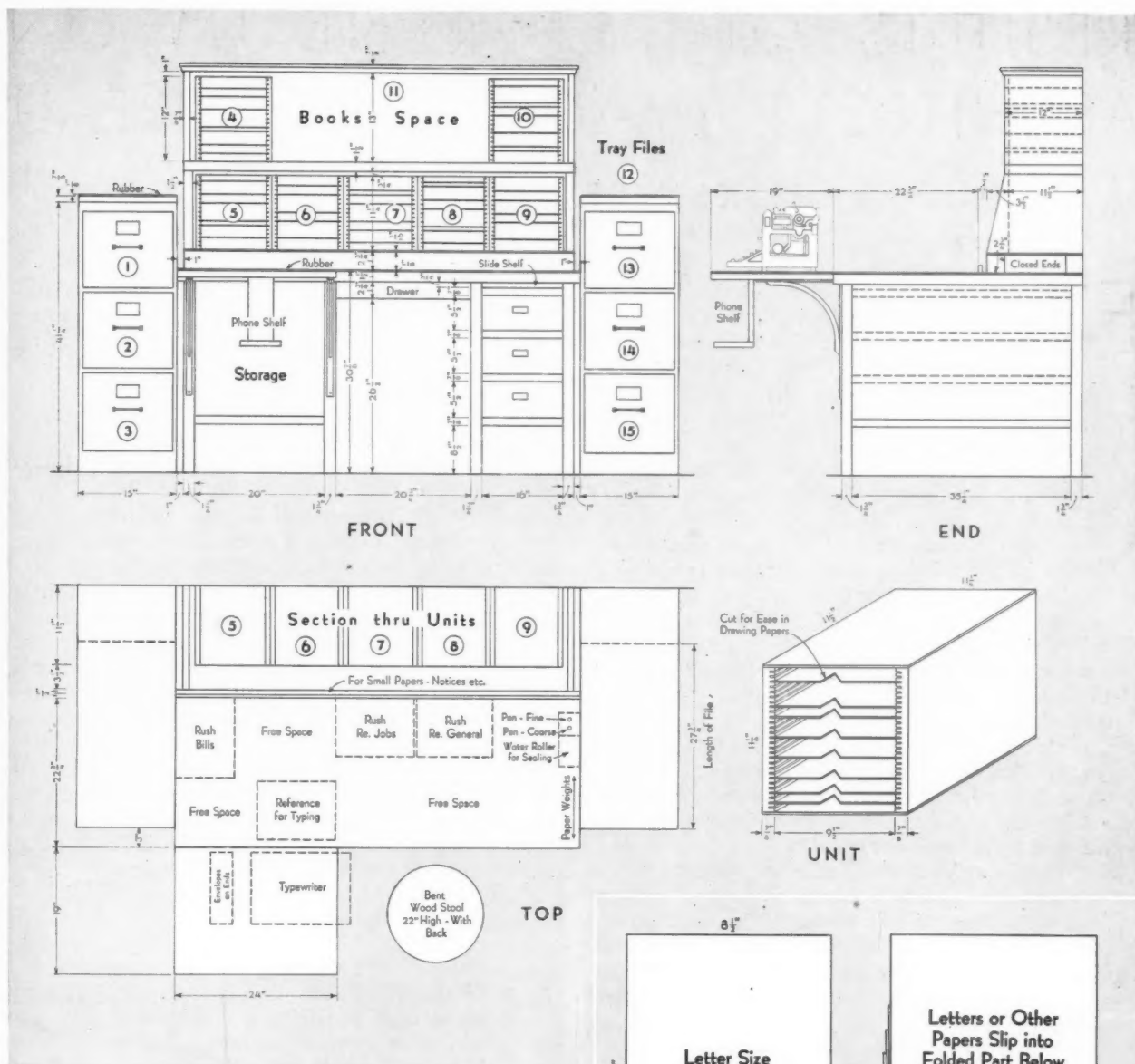
At this desk is performed all work not requiring a drafting board. It is based upon five simple fundamentals—speed, order, accuracy, flexibility and maximum mobilization. The desk is really not a desk but a drawing board on which a blue rubber top $\frac{1}{8}$ ” thick has been placed. The set of drawers on the right and

the storage locker to the left are loose and are held in place by the weight above.

The conference table shown in the photograph is 30” wide and 8’ long. The legs were bought in an antique shop, the top was made in a sash and door factory and assembled in the office. On this table are placed the drawings and specifications of the active jobs and under the adding machine is a two-drawer file with specification data, forms and lists.

On the facing page is illustrated the complete detail of the desk with the key to the way in which it is used.

Some may say that the weak spot of the “lazy man’s desk” lies in the necessity for use of a typewriter. The answer to this is that to be unable to type is an admission of lack of training equal (Continued on page 84)



KEY TO USE OF DESK AND FILES

1—General. 2—Real estate, estimating and general data. 3—Old checks, new checks, legal documents, etc. 4—Stationery: personal, estimating sheets, ruled sheets, bookkeeping sheets, client accounts, contract records, document records. 5—Stationery: personal cash-journal, telegraph blanks, architect statements, certificates, contracts, orders for extras, miscellaneous. 6—Stationery: white tissue sheets, heavy white sheets, blue sheets, pink sheets, embossed letterheads, printed letterheads, yellow copy paper, tissue printed copy. 7, 8, 9—Jobs: active papers needing action or follow-up; new business prospects. 10—Banking: office and personal bank books, office and personal checks, office and personal deposit slips, foot rules and scales, scissors, letter openers. 11—Book space: two volumes of contract and other forms; job list, numerical and alphabetical; architect statement; engineers' accounts; estimating data; general data; addresses, personal and technical; telephone books; personal and office cash journals; clients' accounts; contract record. 12—Tray files: top tray contains segregated papers ready for filing; second tray, general papers to be filed; third tray, job papers to be filed; bottom tray, accounting and bookkeeping papers to be filed. 13, 14—Job files. 15—Bills, receipts, time sheets, job costs, etc. At right—Segregation folders, manner of marking and sequence. Inactive papers are put in regular vertical file folders. Active papers are put on shelf of units 7, 8 and 9.



RESULTS OF REFERENDUM ON ARCHITECTS' SMALL HOUSE BUREAU

BY ERNEST EBERHARD

EVER since the inception of the Architects' Small House Service Bureau in 1920, its endorsement by the American Institute of Architects has been a matter of contention. Opponents of this endorsement have been consistent in their disapproval but little attention was paid to them until this year. Following renewed agitation by New Jersey architects, protests made by the New Jersey chapter to the Board of Directors of the Institute, and publication of articles pro and con in *AMERICAN ARCHITECT*, the Board of Directors of the Institute decided to devote part of one session of its sixty-fifth annual convention to a discussion of continued endorsement.

No one, not even opponents of endorsement, had any clear idea as to what the rank and file of Institute members and architects not belonging to the Institute thought of the matter. Apparently neither opponents nor proponents of endorsement had facilities to clarify the situation, a clarification that was just as important to the Bureau itself as it was to those seeking removal of Institute endorsement. For what movement, however excellent, can succeed if major details of its operation are not favored by the majority?

So *AMERICAN ARCHITECT*, with the welfare of the entire architectural profession at heart and a thorough realization that this is a matter which concerns all architects particularly in view of the Institute's unification plan, undertook a national poll on the subject of continued endorsement by the American Institute of Architects of the Architects' Small House Service Bureau. Eleven thousand five hundred ballots were sent to architects all over the country. No less than 2,512 ballots were returned, which is an astonishingly large percentage and indicative of the deep interest which architects over all the country have in this subject.

Of this 2,512 total, 2,005 voted against continued endorsement, which is about four to one. As regards Institute members only, the vote was 659 to 267 against continued endorsement, or over two to one. These figures were submitted to President Kohn and presented to the convention by Clement W. Fairweather. A later breakdown of the figures showed that of the A. I. A. members voting, 119 have a residential practice, 30 non-residential and 775 general practice. Among architects not members of the Institute, 258 have a residential practice, 60 non-residential and 1270 general practice.

Considering the Institute's plan for unification of the profession, this vote clearly indicates that so long as the Institute endorses the Bureau as at present conducted, such endorsement will prove to be a serious barrier to all plans for unification. Yet the number of architects voting for continuation of endorsement indicates that many architects sincerely consider that the objects

of the Bureau are sufficiently worthy to warrant continued endorsement by the Institute. This vote was a fair forecast as to what action could be expected at the Institute Convention.

The resolution presented at the convention was an affirmative one, "That endorsement by the Institute of the Architects' Small House Service Bureau should be continued." William Stanley Parker and Arthur Holden spoke in favor of continued Institute endorsement; Cornelius V. R. Bogert and Seymour Williams spoke against continued Institute endorsement. Following the presentation by both sides, a discussion ensued wherein various arguments for and against were presented, these being largely familiar to readers of *AMERICAN ARCHITECT* through previous publication of articles about the Bureau. The proposal to continue the endorsement, was voted on as a "sense of the meeting," and was defeated by a vote of 70 to 44. Thus it was evident that the convention was not in favor of continued unqualified Institute endorsement. Electus D. Litchfield introduced a resolution confining distribution of Bureau plans to architects. This resolution, also acted on as the "sense of the meeting," was carried by a vote of 56 to 43, indicating that continuation of Institute endorsement might be voted providing certain changes were made in the operation of the Bureau.

A RESOLUTION was then introduced by Emery Stanford Hall providing that a committee of opponents and proponents be formed to consider the question of Institute endorsement of the Bureau in the light of convention discussion and action and present its report to the Institute's Board of Directors, with the power to act. This resolution was voted on by the delegates and passed 76 to 33. Another resolution was introduced providing for removal of Institute endorsement until after a satisfactory plan of operation had been agreed on; this resolution was withdrawn before a vote was taken so that the previously passed resolution might be made unanimous.

After the convention, the following committee was appointed under the chairmanship of past president Robert D. Kohn. One sub-committee consists of Seymour Williams and Cornelius V. R. Bogert. The other sub-committee consists of Robert D. Kohn and Dwight James Baum. Each sub-committee is to nominate another member so that the total committee will number six.

Since the American Institute of Architects has too few points of contact with the general public, many architects feel that it is desirable that the Architects' Small House Service Bureau should be continued with the full backing of the Institute provided that the stock plan idea be so handled as (Continued on page —)

AMERICAN ARCHITECT

57th Street at 8th Avenue, New York, N. Y.

National Referendum

on the question . . .

Should the American Institute of Architects continue to endorse the Architects' Small House Service Bureau . . . What is your opinion on the Architects' Small House Service Bureau? . . .

Do you believe it should have official endorsement of the Institute?

American Architect is asking this question of 11,000 architects, including every individual member of the Institute.

HOW THE REFERENDUM IS RUN

WITH this folder you will find a post card. It does not require your signature. It does not need any postage. Express your personal opinion by marking your ballot for or against the continued endorsement of the Architects' Small House Service Bureau, and mail it at once.

To assist in classifying the source of returns, both geographically and by the character of the practice of the architect voting, please also mark upon your ballot the name of your city, the name of the state, and the type of architectural work which predominates in your normal practice.

The results will also be published in full in a special article to appear in the June issue of AMERICAN ARCHITECT.

We feel it is to the advantage of the profession to have a wide and representative poll, so please mark your ballot and drop in the mail in time to be tabulated prior to the meeting in Washington.

The Architects' Small House Service Bureau has been a storm center ever since its formation. The Bureau again became the object of attack by the Architects' League of Northern New Jersey in a communication which appeared in the December, 1931, issue of AMERICAN ARCHITECT. "Should the American Institute of Architects continue to

AMERICAN ARCHITECT

NATIONAL REFERENDUM

on "The Architect's Small House Service Bureau"

Question:

Should the American Institute of Architects continue to endorse the Architects' Small House Service Bureau?

CEASE ☐

CONTINUE ☐

Indicate your vote by placing an "X" in one of these squares.

THIS IS A SECRET BALLOT. No signatures required.

MEMBER A. I. A.

Please indicate geographical location:

Your City _____ State _____

MAIL BEFORE APRIL 15th, 1932

To make it easier to classify returns please indicate what type of work normally predominates in your practice.

General Practice ☐

Residential ☐

Large ☐

Small ☐

Non-Residential ☐

MAIL NOW

No postage required

Submitted to 11,500 architects, this referendum was answered by 2,512. Of these, 2,009 voted against and 503 for continued Institute endorsement. Among A.I.A. members, 659 voted against and 267 for endorsement.

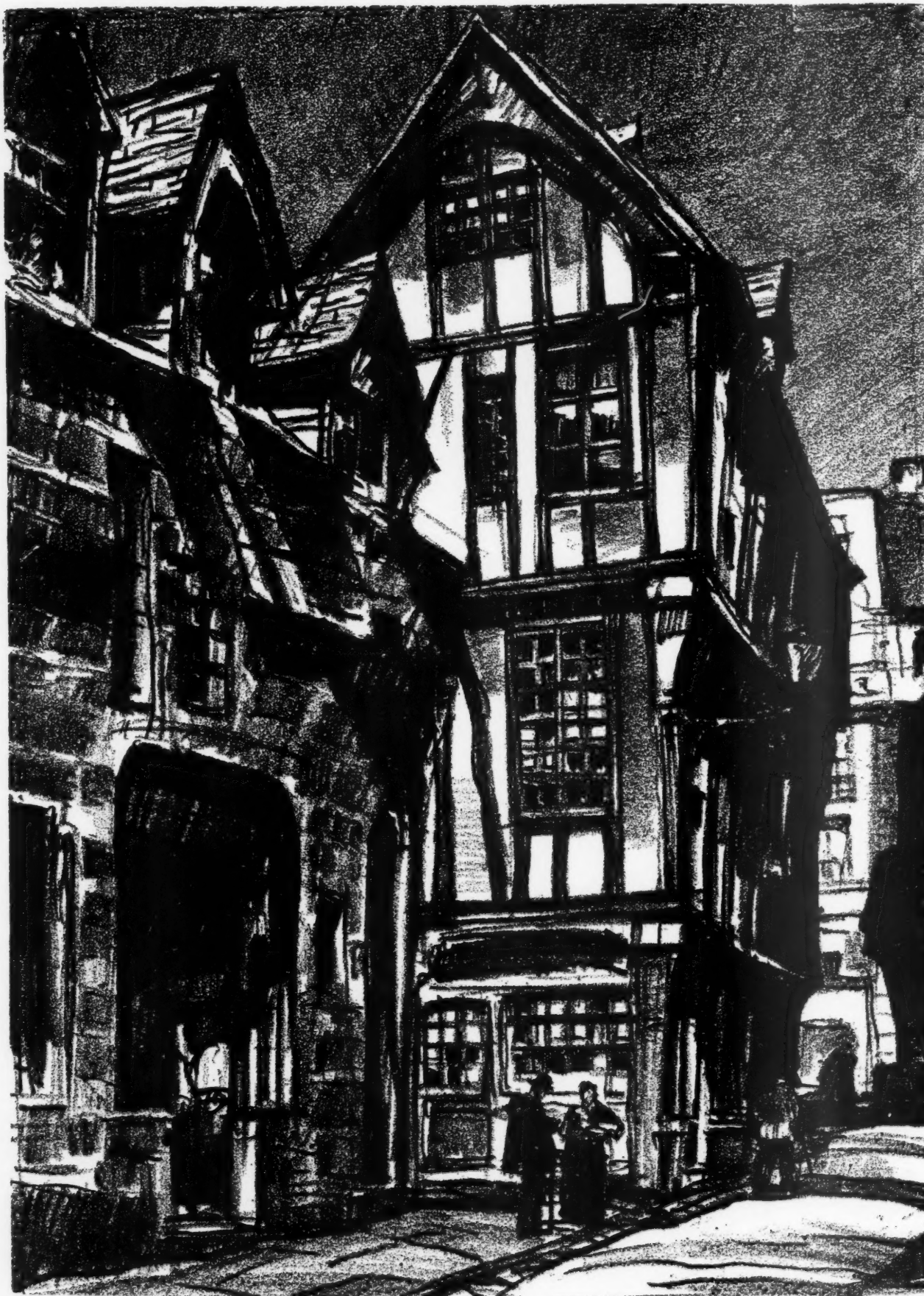
TABULATION OF RESULTS

	Members A.I.A.		Non-Members A.I.A.			Members A.I.A.		Non-Members A.I.A.	
	Cease	Con-tinue	Cease	Con-tinue		Cease	Con-tinue	Cease	Con-tinue
Alabama - - - - -	23	3	10	0	Mississippi - - - - -	9	3	1	8
Arizona - - - - -	5	1	2	0	Missouri - - - - -	63	15	17	11
Arkansas - - - - -	7	0	3	0	Montana - - - - -	8	1	4	1
California - - - - -	174	23	63	6	Nebraska - - - - -	25	2	5	2
Colorado - - - - -	17	13	6	8	Nevada - - - - -	2	0	1	0
Connecticut - - - - -	33	11	2	6	New Hampshire - - - - -	3	1	0	1
Delaware - - - - -	4	0	0	1	New Jersey - - - - -	208	15	53	3
Washington, D.C. - - - - -	32	10	19	5	New York - - - - -	436	120	126	68
Florida - - - - -	36	9	17	6	North Carolina - - - - -	15	4	6	2
Georgia - - - - -	21	7	9	4	North Dakota - - - - -	2	2	2	0
Idaho - - - - -	3	0	1	0	Ohio - - - - -	140	21	61	15
Illinois - - - - -	145	57	50	33	Oklahoma - - - - -	18	6	6	2
Indiana - - - - -	64	10	20	5	Oregon - - - - -	29	5	12	3
Iowa - - - - -	22	4	4	3	Pennsylvania - - - - -	131	34	53	17
Kansas - - - - -	15	5	8	2	Rhode Island - - - - -	19	0	8	0
Kentucky - - - - -	14	4	3	6	South Carolina - - - - -	7	1	4	0
Louisiana - - - - -	8	2	2	0	South Dakota - - - - -	2	2	0	0
Maine - - - - -	7	3	1	0	Tennessee - - - - -	5	0	4	0
Maryland - - - - -	20	4	7	2	Utah - - - - -	2	0	0	0
Massachusetts - - - - -	105	49	32	28	Vermont - - - - -	1	0	1	0
Michigan - - - - -	88	25	22	9	Wisconsin - - - - -	0	1	0	0
Minnesota - - - - -	41	30	14	17					
						2,009	503	659	267
								1,346	240

HOW DO YOU THINK THE BUREAU SHOULD OPERATE?

AMERICAN ARCHITECT will pay seventy-five dollars for each article accepted concerning changes in the operation of the Architects' Small House Service Bureau. These articles should contain definite recommendations along two lines: first, operation of the Bureau itself as regards handling of stock plans, other documents and full architectural service so that the public may come

to understand of what architectural service consists and how it may be supplied to the man who considers it an expense instead of a profitable investment; second, contact with the public through the cooperation of chapters or architectural societies, the Bureau's publication "The Small Home," newspaper releases, etc. Articles should contain not more than 1,500 words and be in the hands of the editors of American Architect before July 15.



RUE ST. ROMAIN - ROUEN

PETRINÀ -

Full size reproduction of lithograph made by transferring from paper as shown on facing page



TRANSFERRED FROM PAPER. (A) Original drawing after being transferred. The drawing is now much lighter, the black grease having been transferred to a zinc plate. The dark outlines were made with a softer crayon which transfers more grease and lends emphasis. (B) Zinc plate inked and ready for printing. (C) The finished lithograph

Making a Lithograph

BY JOHN PETRINA

FOR those who do not do their own printing—something that a beginner should not attempt—drawing for lithography is not difficult. To make a good lithograph, though not necessarily an artistic one, the drawing should be made directly on the stone. However, there are other ways of making so-called lithographs which, because of their convenience, are used by many artists. I shall attempt to describe the three most popular methods of making a lithograph and so-called lithographs.

Theoretically were one to draw a line with a grease crayon, wet the surface on which it was drawn, and then pass an inked roller over this surface, the ink from the roller would only adhere to the greasy line. This line would in turn leave an imprint on anything pressed over it. That is the basic principle of lithography.

In lithography the greasy lines are drawn with a lithographic crayon or pencil. They are drawn on lithographic stones or metal plates, or on paper and later transferred to a stone or metal plate.

The design having been transferred or drawn to the plate or stone, the stone or plate is treated with a solution of gum arabic and with etch. Both gum arabic and the

etch act as a protection from the ink of the roller to the undrawn surface when the rolling up and the printing takes place. At no time is there anything done to fix the drawing to the plate or stone—everything done is to keep the ink from adhering to the undrawn surface. Briefly it is the undrawn part that is fixed and not the drawing.

After the stone or plate has been treated with gum arabic and etch, it is ready for printing. First the plate or stone is washed, the surplus gum solution is removed, and then the surface of the crayon—the black of it—is removed with turpentine.

While the plate is still damp the roller is passed over it—this inks the drawn greasy lines only. A dampened paper is now placed over the plate or stone and both run through the press, the scraper of which presses the paper firmly against the plate or stone, and a print known as a lithograph results. This condensed description of how lithographs are printed is meant to give the prospective lithographer an idea of what happens to his drawing made on stone, plate or paper. It is not meant as a suggestion that he should do his printing, which requires a lithographic press, and which is something that a

lithographic printer can do better or certainly as well as a beginner.

TRACING AND TRANSFERRING

WHEN a drawing has been made with a graphic pencil, conte crayon or anything but a lithographic crayon or pencil, it is necessary to make a tracing of it, transfer it to the metal plate or stone, and then to redraw it on the plate or stone—this time with a lithographic crayon or pencil. The tracing is done in the usual manner; that is, a sheet of transparent, but not too smooth, tracing paper is placed over the drawing and the main lines traced. In this case the traced lines must be made with a non-grease pencil or crayon; they should not be in black for this will confuse one later when the lithographic crayon, which is also black, is used. For tracing, a conte sanguine crayon or pencil is excellent. It being non-grease, none of the guide lines drawn with it will show on the final print, and being reddish in color its lines can at once be distinguished when the drawing is made with the lithographic crayon. As little tracing as possible should be done. If the tracing is too complete on the plate or stone it will have a tendency to make the lithographic drawing seem more finished than it really is, and because of this prints taken from it may appear incomplete.

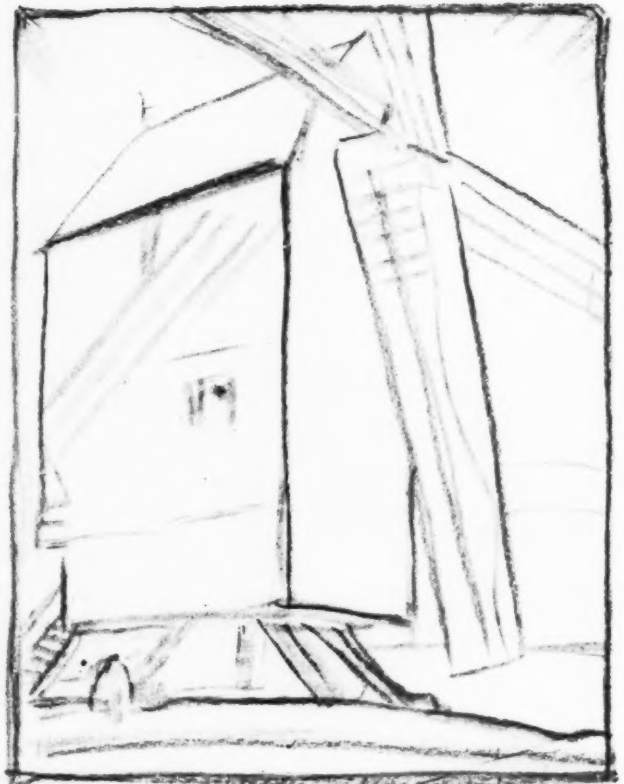
The tracing is placed over the stone or plate with the drawn side facing it, and the back of the tracing is then rubbed with the thumb nail until the transfer has taken place. This transfer will be in reverse, as it should be, for we are now working on the stone or plate which is really a negative and only by drawing on the negative in reverse can the print (positive) be like the original drawing.

The continuance of the procedure is explained under "Metal Plates" and "Stones," as I shall digress a moment to explain how lithographs are made from paper transfers.

LITHOGRAPHS MADE FROM PAPER TRANSFERS

A DRAWING made with a lithographic crayon on any kind of paper can be transferred to the stone or plate and a lithograph made of it.

While lithographs made this way have not the crispness of a print which is drawn directly on the stone or plate, the advantages in using paper are obvious. Paper is inexpensive, it is light in color and weight, it is something with which one is already familiar, it is ideal for

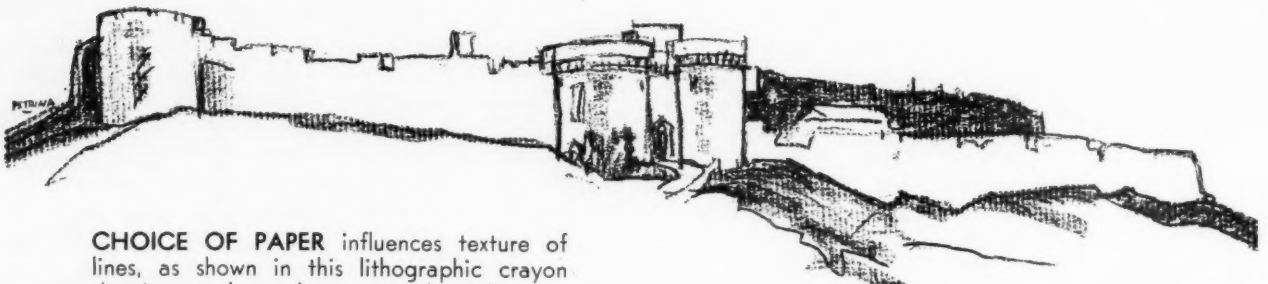


MAIN OUTLINES may be drawn on tracing paper with a sanguine pencil. The sanguine lines are transferred as a guide to the stone or zinc plate. Sanguine pencils contain no grease and lines made with them do not reproduce when the finished lithograph is proved

outdoor and spontaneous sketching and last but not least a drawing made on it with lithographic crayon need not be redrawn in reverse in order to obtain a "positive" lithograph.

Rue St. Romain, Rouen, (see page 20) is a lithograph made on zinc from a paper transfer. This drawing was made on tracing paper that comes in what is commonly known as art director's pad. When drawing on thin smooth paper, a variety of textures can be obtained by placing rough surfaces under it.

The drawing, which was made with a lithographic crayon, is shown at "A" on page 21 after being transferred to the zinc plate. Note how the lithographic crayon was absorbed by the (Continued on page 82)



CHOICE OF PAPER influences texture of lines, as shown in this lithographic crayon drawing on charcoal paper, made preliminary to transferring to a stone or metal plate



WINDMILL - NORTHERN FRANCE

PETRINA

DIRECT ON ZINC. The main lines are transferred to the zinc plate from a drawing made on paper with a sanguine pencil. With these main lines as a guide, the lithograph is drawn with grease crayon. Reproduced original size

"We Are Allowing Ourselves to

The time has come to make
that will affect our future



By
FRANKLIN
O.
ADAMS

Director
South Atlantic
Division, A.I.A.

ALTHOUGH the word "architect" has been recognized for many years as a part of the world's vocabulary, it has never been given a definition that exactly suited every one. Lacking temerity to add a suggestion to the list but feeling the necessity of placing some limitation upon the term for the time being, "architect" will be taken to indicate a cross-section of all those men and women who hold licenses to practice architecture—a sort of average of the calling.

This lack of definition is indicative of the confusion regarding the true function of the architect and constitutes a serious handicap to both internal and external relationships of the profession. It prevents the owner from securing the full measure of service; it creates misunderstandings with client and contractor; it breeds lawsuits; it entails loss of proper compensation; it renders unstable the quality of practice and, most fatal of all, it engenders ridicule. It is a fog within which we grope to find our way with none too much assurance and less success. And yet the architect is the titular head of one of the worlds' largest and most important industries, a position which he must be prepared to justify and maintain against a growing challenge.

It is a situation which grows worse with delay in solution and is serious enough to command the attention of those who have noted with alarm our lagging progress as compared to the more rapid advance being made in other lines of endeavor.

This article will not offer a panacea. It is hoped, however, that suggestions may be made as to probable cause, which will enlist a thoughtful consideration of the subject by all architects and thereby clear the way for positive determination of the disturbing factor and its ultimate correction. It is not a simple or an easy thing to do. It is like trying to discern which is the main

stream of a river system. There are plenty of tributaries which might lay claim to the distinction, but the problem is to identify the one which through volume or marked individualism establishes the character of the main flow.

The astounding progress that has been the record of human enterprise in recent years is largely attributable to the growing recognition of the interdependence of human beings and their individual and organized activities. Trade, manufacturing, finance, transportation—all have been reorganized on a new basis during this period, substituting cooperation for throat-cutting competition, pooling their common interests in concerted action, enlarging their common markets and as a single body informing the rest of the world as to just what they are trying to do to stimulate general welfare.

Even the agriculturist and some of the professions are beginning to recognize this new principle of success and are using it to the marked advantage of their interests. Not so the architect. He is a sociological throwback to the stone age and beyond. He insists upon hunting alone and when he does lead a pack, that leadership is one of supreme isolation.

It is this isolation, with its turbid volume and its whirlpools of egoism, that disturbs and muddies the flow of architectural practice, actually concealing from view the really worth while things that lie below the surface. It is this isolation on the part of the architect which stands in the way of a profitable amalgamation of all building interests, prevents a just and more definite understanding of function and compensation and even obstructs the full performance of that function.

ARCHITECT VITAL PART OF PROGRESS

YET the architect is part and parcel of this great surging wave of human progress, though he may flounder and struggle to keep up with it. For it is his specific assignment in the universal scheme of things to devise proper housing for all of those activities which are making progress possible. It is just impossible to resist the temptation, even at the risk of carrying a figure of speech too far, to suggest that the architect provide himself with a boat and paddle, or better still an outboard motor, and stop using up his energy in the profitless effort of swimming.

For he is a very dependent creature, in fact, one of the most dependent, and the sooner he realizes his need of support and accepts the proffered assistance, the sooner will his lot become happier. If his practice is at all appreciable in volume he must have help in the preparation of drawings. If the building is large or com-

Be Thoroughly Misunderstood"

far-reaching decisions
professional life

plicated he must have special help from people with special knowledge. Eventually, if he is a really capable architect and wise in the choice and guidance of his assistants, his ideas are intelligibly recorded in drawings and specifications. But when he has reached this point, his dependence on others has just begun. With the beginning of construction his reputation is in the hands of men he may never have seen before,—contractors, sub-contractors, material men and even mechanics, upon whose willingness and ability even more than upon his own, the job must stand.

This forced reliance upon others in the course of each individual operation is fairly generally recognized by the architect and is sometimes capitalized upon in the effort to effect better results. There are two other fields, however, almost totally unrecognized, in which, from the standpoint of the future of his practice, his dependence on other individuals and groups is even more marked. These are the general construction field and the field of common architectural practice.

Yet the architect's complaints concerning fee-cutting, unfair competition, invasion of his field by contractor or engineer, free sketches, pernicious practices in credit, finance and construction, and all the other items on the well-worn list, can be heard from Dan to Beersheba. Can it be possible that he thinks he can correct any of these evils by shouting from his own little hill-top? What the situation calls for is consideration, not vituperation. Then he will discover that these evils exist because others mistakenly believe they are prospering by them, and that there can be no hope of correcting this false impression unless he, the architect, proves the errors and enlists the aid of these misinformed people to eradicate them. He has no hope of success through his own unaided efforts. His dependence in this as in other matters is complete.

IN BUILDING, ALL DEPEND ON ARCHITECT

FORTUNATELY for the preservation of the profession this dependence is not entirely one-sided. In fact in a building operation, almost every individual connected with it is either directly or indirectly dependent upon the architect for the final fruition of his own efforts. The resulting situation is very much like that which arises when a composer directs an orchestra in the rendition of one of his own works. The score must be good, the interpretation clear and the leadership undisputed. This is the director's contribution. Each musician on his part must not only give his best as an individual but must also appreciate and accept the place which his instru-

ment should properly take in order to insure the harmony and continuity of the whole.

Within the professional body of architects and in its relations with other organizations comprising the building industry this mutual dependence exists, though unrecognized. Until the condition is generally accepted there can be no real cohesion and none of the benefits which come through the pooling of effort. There can be, in effect, no *Building Industry*.

Assuming the establishment of the fact that the architect is a lonely figure and that this self-imposed aloofness is detrimental to his own, his client's and his profession's best interests and, further, that it prevents the amalgamation of the building industry, it would seem pertinent to inquire further into this peculiar trait in the hope that some means may be discovered to correct or at least ameliorate its evil influences.

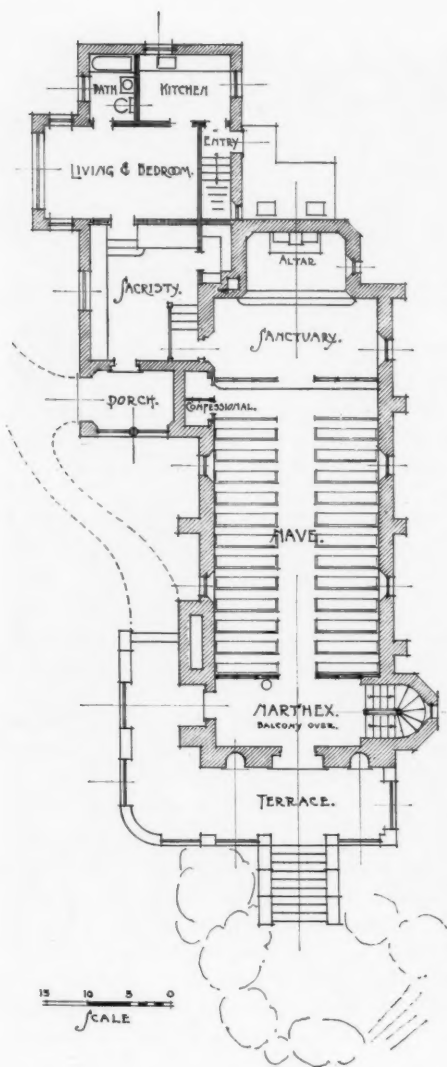
In the first place it is just a bad habit and, like other bad habits that have been inherited and encouraged over a long period of time, it can be corrected only by conscious and heroic effort. It may even be embarrassing to some of us who have, in times past, taken an unholy pride in the assumption that we were a people set apart from and above the rest of the world by divine assignment. This experience, however, will hardly be hurtful. The important fact is that the habit can be corrected.

ARCHITECTS SHOULD CORRECT HABIT OF ALOOFNESS

THE architect of today should not be blamed for this unfortunate trait, but only for allowing it to go uncorrected after its bad effects have been recognized. He has merely been a victim of precedent, education, training and practice, all tending to create a world for him to live in alone, simply because no one else understood what he was trying to do or how he was trying to do it. He has not realized, perhaps until now, that it would help matters at all to have those with whom and for whom he works become more familiar with his methods, his problems and his aspirations. But before the architect can be expected to abandon a habit so deeply rooted in his nature as this one, he must have satisfactory answers to several pertinent questions. For instance: What is meant by the amalgamation of the building industry? What benefit will accrue from such amalgamation and to whom? Is the participation of the architect necessary to that end? In what way will such unity of effort correct the evils which at present affect the architect?

In answering the first question it may be said that by the amalgamation of the industry is meant a joining together of all the

(Continued on page 90)



H. L. STANDLE
Interior of Chapel of the Holy Rosary, Cascade, Colorado
Charles E. Thomas, architect





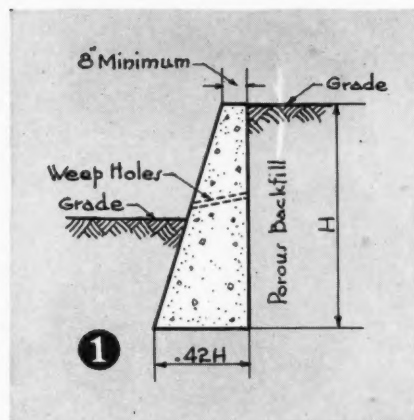
Suited to Site

Native rock laid random harmonizes
with the surrounding country

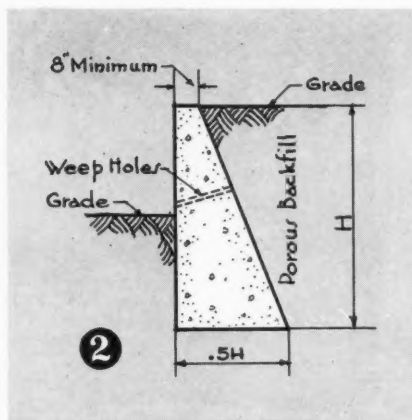
CHARLES E. THOMAS, Architect

DESIGN of the Chapel of the Holy Rosary, Cascade, Colorado, is based upon Romanesque precedent and built of native rock with Manitou stone trimmings. The narthex is separated from the chapel by a screen of oak and stained glass. Wall of chapel is of rough white plaster without trim. Windows, executed in the style of the fourteenth century, depict the fifteen mysteries of the Holy Rosary. The chapel is a memorial to Thomas Cusack who, following his retirement from the outdoor advertising business, devoted much time to the beautification of Cascade

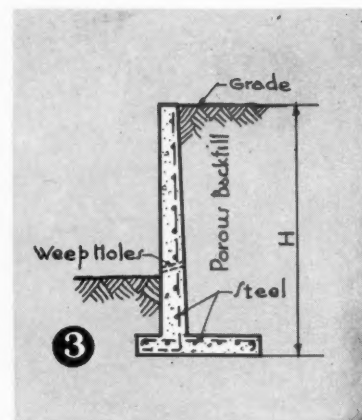
Some Structural Facts



GRAVITY WALL requiring base equal to 0.42 of height



LESS STABLE type requiring a base equal to 0.50 of height



REINFORCED CONCRETE, members acting like cantilevers

RETAINING walls may be divided into two classes, the gravity wall and the reinforced concrete wall. The gravity wall in the ordinary case maintains its stability by its own weight (see Fig. 1). The reinforced concrete wall utilizes its own weight and the weight of the earth behind it, the earth in this case being the predominant stabilizing factor. In this case the bottom of the wall consists of a horizontal slab extending into the ground sufficiently to pick up the required amount of earth to prevent overturning (see Fig. 3).

Gravity walls are used where the difference in grade is small. While in special cases it may be more economical to use the gravity wall for large pressures, it is usual to choose the reinforced wall where the difference in grade is more than three or four feet.

The pressure from the earth in back of a retaining wall depends primarily upon the kind and condition of the earth. Earth varies in cohesion, fineness of the material, and its moisture content. Sand, for example, would exert more pressure than ordinary earth due to its lack of cohesion. However, retaining wall pressures are based on the theory of an ideal granular mass having no cohesion.

A retaining wall often has to be designed with what is called a surcharge. This is an additional load superimposed on the high grade and exerts an additional pressure on the wall. A case of this nature would be a retaining wall along a street or sidewalk where the street or sidewalk is close to the top of the wall. This surcharge is taken care of in design by converting the load into an additional height of earth. If the surcharge amounts to 300 pounds per square foot and the weight of earth is taken at 100 pounds per cubic foot it means that the surcharge has an effect equivalent to three feet additional height of earth. So the question of surcharge is an important one and should be considered in all cases.

A point in this connection is just how far from the

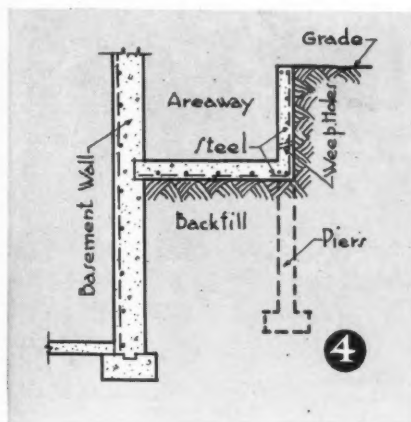
retaining wall the road or surcharge may be in order that its effect may be neglected. The rule is usually that if the surcharge is within a distance from the back of the wall equal to the height of the wall the effect of the surcharge must be considered. If outside this limit it may be neglected and just the ordinary earth pressure figured. The full value of the surcharge must be figured if the edge of the load is over or at the back edge of the wall. From this point to the outer limit the surcharge load may be taken as proportional.

An additional factor should be considered in figuring pressures on retaining walls. If the high earth grade slopes up and away from the retaining wall, more pressure is exerted on the wall than if the upper grade were horizontal. So in considering earth pressures there are three conditions: level or sloping grade, and surcharge.

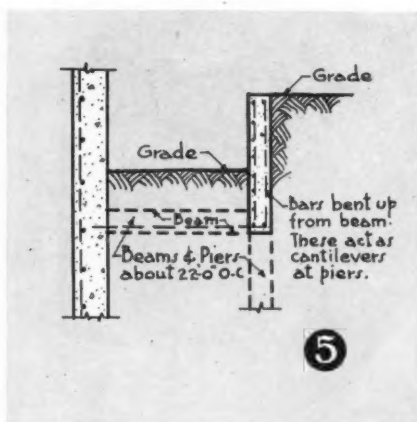
An architect should have a rule-of-thumb method for the design of a gravity wall. A level grade will be assumed; the two forms of wall are shown in Figs. 1 and 2. There is no surcharge. In Fig. 1 the limiting condition or the minimum requirements are a base equal to 0.42 of the height. In Fig. 2 a wider base is required because the wall is not as stable, due to the fact that the center of gravity of the wall is on the side away from the pressure. The opposite is true in the first case. Consequently in Fig. 2 the base must be 0.50 of the height as a minimum requirement. If there is a surcharge this should be considered as an additional height of earth as before mentioned. Remember the height of the earth pressure should be considered from the bottom of the wall and not the difference in grades on either side of the wall. The low grade is not considered as a stabilizing factor as it is backfill. In the usual case the bottom of the wall should be at least three or four feet below the low grade for frost protection.

The reinforced concrete walls are of two general types, the cantilever and the counterfort. The counter-

About Retaining Walls



ISOLATED PIERS run down to the level of building footings



BEAMS run from each pier so trees and shrubs might be planted

By HAROLD S.
WOODWARD
Structural Engineer

fort type will not be discussed as it is rarely used on building work and is economical for earth pressures of from 15 to 20 feet or more. The cantilever wall shown in Fig. 3 has a vertical wall which is designed as a cantilever for the earth pressure. The base slab is also designed as a cantilever for the weight of the earth holding it down. Surcharge must be considered as before.

All retaining walls should have weep holes near the low grade in order to relieve any water pressure that may develop at the back of the wall. These are usually two or three inches in diameter and about ten feet apart. The earth in back of the wall should be porous backfill in order that the water may be drawn away through the weep holes. Large stones should be placed around the rear of the weep holes to keep them from clogging.

SOME variations of the above types of retaining wall will be mentioned. These are often encountered around buildings. Fig. 4 shows the case of a very large areaway. Because the adjacent building footings are at a low elevation compared to the normal bottom of the wall it is necessary for the sake of economy to run isolated piers down to the level of the building footings. If this were not done the wall itself would have to be carried down, which would be expensive, or it would be necessary to place the wall on backfill, which would be unsatisfactory due to future settlement. The wall itself is figured as a cantilever as well as a beam spanning between piers. The toe of the bottom cantilever slab rests on the building wall and in this way the necessary stability is maintained.

A variation of the above was necessary on one job. The architect could not have a solid slab across to the building as this area was to be sodded and trees and shrubs were to be planted. He did not object to a beam across at intervals. Consequently piers were put down about 22 feet apart and at each pier there was a

beam spanning to the building. The vertical wall was then figured as a beam with a horizontal load from the earth. This pressure was in turn taken at each pier by figuring the beam and wall at this point as cantilevers (see Fig. 5).

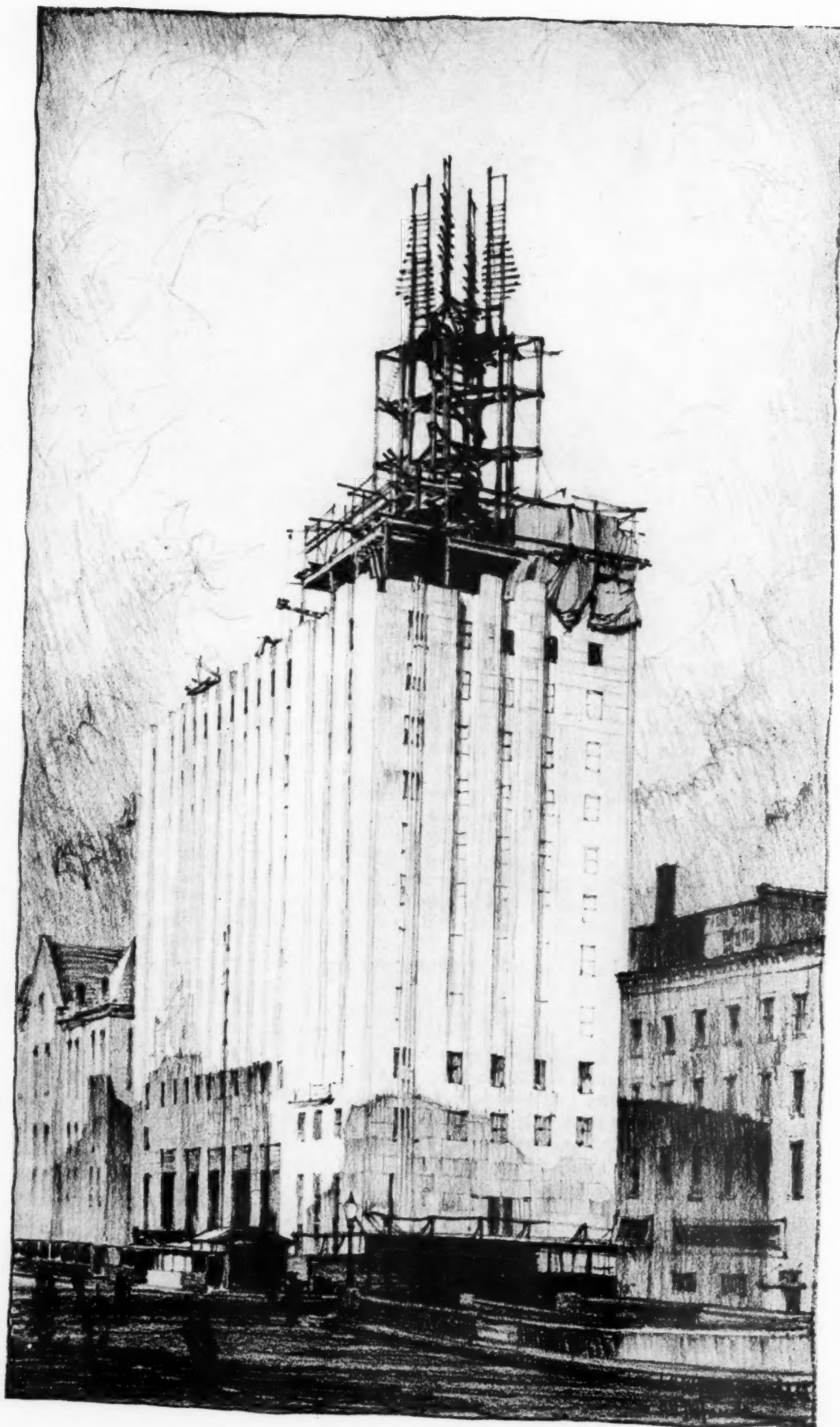
Ordinary areaway walls are usually designed as concrete slabs spanning from wall to wall. These small areaways are usually placed on backfill but are so small that their weight may usually be taken care of by placing steel dowels in the top of the wall and bending them into the main building wall. If the backfill under the areaway settles the dowels make the sidewalls of the areaway acts as brackets on the side of the building. For large areaways backfill and dowelling should not be relied upon.

Often an areaway is too long for the wall to span as a slab from wall to wall. In these cases it is often possible to introduce one or two struts from the top of the wall to the building. The wall is then reinforced vertically with small bars and horizontally at the top with heavy bars so that the top acts as a beam spanning between struts and end walls. It may so happen that one of these struts strikes the building wall between windows where a small mullion occurs. This mullion should then be figured as a beam spanning from bottom to top of window or from floor to floor as the case may be. This is a point that may be easily overlooked.

There is one important point which should be kept in mind when dealing with reinforced concrete retaining walls. Be sure that the steel is placed on the correct face of the wall. For cantilever walls the steel should be placed on the same side as the earth pressure. For the usual type of areaway or basement wall the steel should be placed on the side away from the earth. Remember the steel goes on the tension side. This point should be clearly shown on the drawings, otherwise the contractor will be sure to put (Continued on page 90)

WINGS
OF
STEEL

Building for the
Genesee Valley
Trust Company,
Rochester, N. Y.
Voorhees, Gmelin and Walker,
architects. Pencil
sketch by
A. V. De Fonds





MARKET STREET, MILWAUKEE CAUDEBEC, NORMANDY

Two pencil drawings by George F. Spinti, Jr.



BUILT IN 1826

The old tavern, East
Gaines, New York.
Pencil sketch by
A. V. De Fonds

YESTERDAY AND TODAY

PENCIL SKETCHES BY A. V. DE FONDS AND GEORGE F. SPINTI, JR.

FOR JUNE 1932

31

How One Architect Is

The Story of a Few Practical Ideas Which Make It

By E. B. VAN KEUREN

of E. B. Van Keuren, Inc., Architects
and Engineers, Birmingham, Ala.

HAVE I learned anything during the depression? I will answer that in the language of our illustrious fellow citizen "George Bungle" by saying "yes and no." Perhaps I knew it all the time and the business conditions just forced me to admit and apply facts. Here is my story, take it or leave it.

This "Pay-off Period" is a personal matter between each of us and the "Piper" and I.O.U.'s are out. We spent 1930 explaining how we got there, 1931 waiting to be led out of the wilderness into the "Promised Land," and 1932 found us in the predicament of the chameleon that strayed onto a piece of scotch plaid—full of conflicting emotions. In the fullness of time—our fortitude and creditors permitting—our emotions will, no doubt, assume the character of convictions, and if the convictions happen to be right we probably will arrive somewhere.

I haven't a rich uncle with an apoplectic complex and high blood pressure and I didn't marry for money (my first professional error—so it seems) but I did marry, and every evening two little girls race to the door and throw their arms about my neck and give my pockets the third degree. There was a time when the pockets confessed without it. But brother—"Are you listening?"—here is the point. Soon as they get their breath and their booty they exclaim, "Have any good luck to-day, daddy?" Don't blame them, you see they are just little ladies learning from the big ladies, and somehow the big ladies have passed the "Luck Idea" on.

I accepted this set-up with all the grace of a traditionist until the "Fall" of twenty-nine, when I reached the end of my resources and "I came to myself." Necessity stepped in and made me look at the bare facts. And what I saw wasn't the least bit encouraging. It looked as though Eve had beaten Adam to another apple tree and she was seeing things he couldn't or wouldn't admit existed. Whether or not this was the case did not concern me at the time because I was certain of one situation. We were winding up all the field work—we did not have a job in the drafting room and we were not making any studies of new projects. I called on several of my "stand-by" clients. I felt sure they would be ready to go ahead with some of the work they had already discussed with me, but they were so busy checking up on their market losses they couldn't recall ever having had a serious idea about spending money.

I went back to the office to wait for some benefactor, whom I would call a new client, to step up and drop a nice commission in my lap. The benefactor never came



GETTING BUSINESS IN "HARD TIMES"

In the March issue the Editors of American Architect made a request for articles dealing with practical lessons that architects have learned from the "depression." Thirty-two articles have been submitted. One was published in the April issue. Another is presented in this issue. A third on this interesting and helpful subject will be published next month

—but as I sat there staring at my empty lap I did a lot of thinking and by and by a new point of view presented itself.

The family was right, I was depending almost entirely on "Luck" for the continuation of my profession. The more I looked at it the more disgusted I became. I had been practicing seventeen years on a hit or miss principle. The office couldn't point to a single constructive plan for creating and developing business. I had no convincing program by which I could contact a potential client and show him I was capable of understanding, in a general way, his own problems. How then could he know that I was able to think along with him on his routine or expansion programs when I had never tried to show him that I could? I had not tried to win his respect as a thinker and, so far as he was concerned, I wasn't one. I had rated myself and he had accepted my own figures.

The potential client had spent months of study on an expansion program or a new project and arrived at a solution without professional assistance; why not call in the contractor and start construction—time was money. Of course he would need a few detail drawings and some blue prints. He was sorry the "boy"

Getting Business Now

Possible for One Architect to Say, "I Find Business Looking Up"

could not spare the time from his high school work or he would let him make them. Perhaps he would let an architect draw some pictures. He wasn't sure—but he thought that was what architects were paid to do.

About this time the owner would begin talking for publication and a friend would rush to me with a "hot tip." If I hurried I could beat the other fellow to it and get a "lucky break." At best it was a 10 to 1 chance for there were at least nine other firms that would certainly go after it fast and furious. So I would get all worked up to a fever heat and start playing "politics." I would call on friends of mine who were friends of the owner and ask them to vote for me and then I would proceed to concoct a nice polite scheme to take the job away from the owner. If the scheme were clever enough I was lucky. If it were not—I put my creditors off another thirty days.

This was not the only picture that I saw—there were others that were good to look upon. There was the client who had employed me from time to time over a period of years and the satisfied client who had influenced his friend to employ me, and the owner who came to me because he had been impressed with some particular job of mine.

On most of the jobs that I handled I was called in at the beginning and made all the preliminary studies, but never had I been as analytical as I could have been. As I look back now I see that my attitude was to let the owner do most of the talking and when he had finished I would take his ideas and make them into sketches. I assumed that his wants were his needs. If such they were, he took the credit; if they were not, then I took the blame.

All this time I had been merely fooling myself into believing that I was selling "architectural service."

While I was *dreaming* in terms of architectural composition, lights and shadows, and centers of interest, the owner was thinking of capital investment, operating efficiency and net revenue.

There I was sub-consciously planning to build a monument to my credit at the owner's expense and calling it service, while the owner was planning to build up an income. Eventually we got together. But I was convinced that the owner didn't give a rip about civic pride or art and had probably reached the conclusion that architects were just a necessary evil.

I DON'T know how much more I could have found in this picture if the telephone had not rung. I leaned forward to pick up the receiver and the picture slid off my lap and disappeared. A creditor was on the wire and the wire was hot—so was the creditor—and neither one had anything on me.

So far as this story goes the inventory was completed. I had found a lot of shelves empty or full of obsolete goods and the display windows were not interesting to

the buyer. If you want to know what I did—here it is.

First, I made three lists and headed them "Active Clients," "Inactive Clients," and "Potential Clients." On the first two lists I noted the type of work I had handled for them. Then I tried to put myself in their place and see what I would do now or later after business was definitely on an ascending curve. Of course when I applied this test many then on the list were removed. But the number that remained was encouraging. As a starter I selected a few whom I knew to be progressive and went to see them. I did not talk new work or expansion. I was interested in checking up on operation, maintenance and net earnings. I forgot for the time being that I was an architect and I think the owners forgot it too. We talked more like partners in business. I found that I got closer to those owners than I had been in the past.

Two out of the first group that I selected took me into their confidence, and outlined their future programs; one asked me point-blank if I would like to work with him on his preliminary investigations. I do not have to tell you what I said—and I won't have to ask some influential friend to help me land the job when it is announced. The first two lists have yielded ten potential jobs to date.

THE third list is developing slowly. I am taking one business or owner-investor at a time and collecting data on his operations. The only ones that I am working on now are those whom I know personally. I find it surprisingly easy to get them to talk "shop" when I show that I know something about, and am interested in, *their* problems. A few days ago one on this third list asked for my opinion on a certain process he was using in his plant. Another called me up and asked me to suggest a new article that he could make in his plant without affecting his present operating efficiency or without throwing his capital investment out of balance.

Another one of this group stopped me on the street and asked me to write him a letter and set up in detail my ideas of what it would take to put a certain piece of business property on a paying basis.

I do not feel that any of these three men consider me their superior, or even their equal, in their particular business, but the point is this—as an architect, I am gaining their confidence, and they respect me as one who is able to talk *their language*.

I know this—if I can make them feel that I understand their operating problems and that I am vitally interested in the economic balance of their projects, they are going to believe my architectural ability worthy of this confidence.

So here is where you leave me—I'm "up front" to meet the customer. I am stocking my shelves with goods that he likes and I am dressing up the display windows with the things he wants to buy. And by the way—I find business looking up.



INDIANS AND VIKINGS, who played an important part in the growth of Canada, are used as motifs for two panels, nine by seven and one-half feet, which tell the history of the past in symbolic form



"INDUSTRY" symbolized. "Forests," a natural resource, is flanked by Night and Day



PROSPERITY is symbolized by a seated figure holding a model of the Bank of Montreal and flanked by representations of two chief resources of the country—forests and waterways



THRIFT. The child is facing figures representing contentment and happiness, which are the promise of thrift, turning his back on want and regret

SYMBOLIC OF CANADA

MODELS OF SCULPTURE • BANK OF MONTREAL

EMIL SIEBERN, SCULPTOR; BAROTT AND BLACKADER, ARCHITECTS

PHOTOS BY DeWITT WARD

FOR JUNE 1932

. . . As It Looks

We Add 32 Pages

BEGINNING with this issue, a thirty-two page section will be added to *AMERICAN ARCHITECT*. This portion of the magazine will be devoted to the adequate presentation of a carefully selected group of architectural subjects—completed buildings, plans, drawings, details, etc., accompanied by information relative to materials, construction and, when available, the cost of the structures illustrated.

This addition is made to *AMERICAN ARCHITECT* in the belief that it will not only greatly enlarge its scope but that it will also make the magazine more interesting and valuable to its subscribers. Enlarging the editorial content will in no way alter or change the policy of publishing a wide range of articles of timely interest to those who practice architecture.

Mosquitos Electrocuted

TOMORROW'S house or office building may keep itself clear of mosquitos by electrocuting them, if the discovery reported by Professor Elihu Thomson of the General Electric Company comes into commercial use. A typical "mosquito hum," simulating the mating call of the female mosquito, is electrically produced. This calls the male mosquito to his doom for on arrival at what he hopes will be pleasant pastures he is burned alive, drowned or electrocuted.

Criticism by A Barber

WHILE attending the recent A. I. A. convention at Washington, Ernest H. Fougner, one of the New Jersey delegates, stopped in at the hotel barber's to get a shave. The barber, as barbers will, started a conversation. Soon he propounded this question: "What's happened to you architects during the past few years?" "What do you mean?" inquired Mr. Fougner. "Well, the buildings here in Washington used to have nice large windows which let in plenty of light and high ceilings that helped to keep the rooms cool. Now you architects are making small windows and your ceilings are low. I think your new buildings look awfully stubby." Which goes to show that the man in the street notices and comments on buildings far more than one is likely to expect.

Washington's Neck

ASHIELD made for the George Washington Bicentennial hung over the speakers' dias at the sixty-fifth convention of the American Institute of Architects. It was a peculiarly designed shield. The stars were in the right place but the alternating red and white stripes radiated from the lower tip of the shield like the rays of the sun. Superimposed on the shield there was a high relief bust evidently of George Washington with a neckline—well, it was a very long neck. It caused someone to suggest that it needed a surgical operation! Why anyone should permit a piece of decoration as crude as this one to be displayed in this

day and age is beyond comprehension. One wonders whether the cost of the shield was paid for out of taxpayer's money. And to think that it should have been so prominently displayed at a convention of architects!

Misplaced Kindness

ACCORDING to a Washington, D. C., newspaper, a Baltimore architect on his way to the railroad station following a meeting of the American Institute of Architects was accosted by a man who claimed to be out of work and without money. The architect gave him 25 cents and offered to take him to the station in a taxicab. Before they reached the station, the stranger drew a knife and robbed the architect. The robber jumped from the taxi, was pursued, caught and arrested. The architect recovered his watch, ring, fountain pen and \$30 in cash. The good Samaritan, today, often acts the part to his peril. But with personal danger past, personal satisfaction for a kind act is materially enhanced.

Buying Houses Like Autos

FUTURE home buying will be similar to purchasing an automobile from a dealer who sells by specification and arranges everything for the buyer including service and financing, according to Sewell L. Avery, president of the U. S. Gypsum Co. He considers that while unit home selling by the mail order houses forms an improvement over former methods, material dealers are in a better position to combine with their material business the details of construction, financing and service not now available on a unified basis to any large extent. To carry out such large scale operations, small material dealers would have to cooperate and form companies large enough to handle this new type of business economically.

Architects Play Caddy

TWO architects, a newspaper account states, are among several business men who will caddy this summer at Westchester, New York, golf clubs. It is stated that they will be taught how to keep their eye on the ball, how to hold a flag, not to whistle, what clubs are used for what and other tricks that every good caddy should know. And who knows, these architects may put their new knowledge to practical use later by specializing in the design of golf courses and club houses. They will also increase their assets in the form of that good health which comes from outdoor living.

New Idea on School Work

AN unusual way of distributing school house work among a number of architects has been worked out by the school board of San Antonio. In view of the distress among architects, the board decided to split up five million dollars worth of work and give each architect in the city a part. Phelps & Dewees, who had been handling all the city's school

to the Editors . .

work, received 1½% for preparing preliminary sketches and plans. These were then given to other architects who received 4% for completing the drawings and supervising the construction. It is claimed that the idea made it possible for several architects to keep their offices open, whereas otherwise they would have had to close up.

Value of Architect

A BREAKDOWN of the cost of construction of a row built house development near New York City was recently published in the magazine "Fortune." The house sells for \$7,000. The architect's fee is entered as \$10.00, the same as the cost of the medicine cabinet, and built-in clothes hamper. The architect's fee was just half that of the engineer's survey and \$5.00 less than the cost of a watchman.

Fresh Paint

OF all the things that people generally do not believe, it would be difficult to find a more common item than the "Fresh Paint" sign. Almost everyone has a well-nigh irresistible impulse to see for himself whether or not the paint is wet. Too often the sign is correct. A painter in Philadelphia has for many years capitalized on this to his own advantage by making his wet paint sign read "PURE FRESH PAINT—BELIEVE ME."

Research Growth

THE statement has been made that in 1900 there were only about five organizations devoted to research work in the United States. At the present time there are approximately 1500 well established research organizations. During the past year it is estimated that industry spent about \$235,000,000 on research. Research is productive of far-reaching results and pays dividends. It is small wonder that America has rapidly forged ahead in science. Scientific advancement in the building field alone during the past decade prohibits an attempt at cataloging. What the future holds in store will probably surpass the imagination of any one living today.

Of Help To Everybody

AT a meeting of the Producers' Council, held concurrently with the A. I. A. convention, D. Knickerbocker Boyd made the suggestion that producers could aid unemployed draftsmen to their mutual benefit by selecting men of architectural experience, and giving them a factory training, and sending them out to present the product to architects. A producer's representative countered with the recommendation that architects help the producers' unemployed by hiring them at nominal pay and teaching them the architect's language. To which Mr. Boyd replied with this suggestion: That Producers' Council clubs in various cities arrange a meeting place and guarantee a good audience of interested persons, and the local architects

arrange to provide speakers for a series of talks on architecture, contacting architects and the practice of architecture. A series of talks of this kind could be made of mutual benefit. It is hoped that something will be done about it.

Beggar Buys Architect Meal

ONE of the Detroit architects appointed to the Mayor's Unemployment Committee tells this story on himself, according to the Weekly Bulletin of the Michigan Society of Architects. He took a panhandler to a restaurant but when the time came to pay, found he had no money with him.

"Well, I tell you," said the panhandler. "You've been a pretty good egg. I'll pay for it." There seemed to be no other way out. The beggar paid.

"Now," said the architect, "we'll get a taxi, go to the office, and I'll reimburse you."

The panhandler shook his head slowly.

"But I insist," urged the architect.

"Brother, I've paid for your food," said the panhandler, "but you're not going to stick me for a taxi."

Radio Offers New Problem

HOTELS and houses were constructed in the past without necessity for considering the effect of the radio. The widespread use of this modern instrument has introduced two problems that must be given more and more attention in our buildings of today and tomorrow. Rooms must be made better acoustically to secure correct hearing of the radio speaker. Rooms must be made soundproof to confine the radio's product to definite areas. Nothing is quite as annoying as trying to sleep in a hotel with radios operating above or below or on either side of one's bedroom. The time is already here when the public will and does demand relief.

High-Hatting Costs Job

ONE of the manufacturers at the meeting of the Producers Council, held in conjunction with the recent A. I. A. convention, tells this story as to why some architects don't get more business. A friend of this manufacturer was going to build quite an addition to his house. The manufacturer suggested an architect, advancing sound reasons. The owner thought it a good idea, but said he knew no architects. The manufacturer volunteered to put him in touch with one. Three architects phoned; all said about the same thing: "We'll be very glad to take care of your friend if you will have him call at my office." Each seemed to consider it beneath his dignity to call upon a prospective client to solicit business. The manufacturer said he then gave the matter up in disgust and a contractor got the job. Yet each of the three architects mentioned probably wondered, on seeing the job progress, why the owner did not consult an architect.

The Story of the Office of the Supervising Architect

BY A. L. BROCKWAY, F.A.I.A.

Agitation for the passage of bill H.R. 6187, introduced by Representative Green and sponsored by the American Institute of Architects, has been temporarily subordinated by current events. It therefore becomes timely to pause and examine the Office of the Supervising Architect—to scan its history, to note its achievements and to judge to what extent its past performances forecast any leadership which may tend to improve and carry on the best architectural traditions of our country

EARLY in our history the control of construction of Federal buildings was entrusted to the President. Washington, Jefferson and Jackson took real interest and endeavored to select the most skilled architects available. Later the Secretary of the Treasury was charged from time to time "with the construction of all the custom houses, marine hospitals, branch mints, assay offices, appraiser's stores and court houses."

Prior to 1853 no uniform method was observed in the construction of public buildings. They were erected for the most part under the supervision of local commissions appointed by the Secretary of the Treasury, local architects and superintendents of construction being employed and paid out of funds appropriated for the construction of the building. Over these superintendents of construction an architect was employed at a salary of \$3,000 per annum and traveling expenses. No office system of cost accounting had been adopted.

On September 11, 1841, an act of Congress was approved specifying requirements as to validity of title of lands purchased for erection of public buildings and action of State Legislature giving consent to such purchase.

By 1853 the United States owned 23 custom houses and 18 marine hospitals, while 15 custom houses were in the course of construction.

The Secretary of the Treasury, in his annual report of 1853, stated:

"The construction of these buildings is confided to the Department (Treasury) and almost everything but the amount of the appropriation left to the discretion of the Secretary. No system had as yet been devised for the performance of this duty, nor had the management of the business been confided to any particular branch of the Department. . . . With a view to a more efficient management application was made to the Secretary of War for a scientific and practical engineer to be placed

in charge of the construction of these buildings and Captain Alexander H. Bowman was detailed and assigned to that duty. General regulations for the conduct of the business have been adopted and sent to those in charge of the respective works and a department of construction organized for the supervision of the whole."

Thus a unit called the "Construction Branch of the Treasury Department" was established. Its duties were as follows:

" . . . the selection and purchase of sites for all buildings under the Treasury Department; the procuring of cession of jurisdiction to the United States by States in which sites may be situated; making of plans and estimates for custom houses, mints and marine hospitals, the general superintendence of their construction and the collection, arrangement and preservation of all reports, memoirs, estimates, plans and models relating to all buildings in charge of the Treasury Department."

The army captain assigned to this work was allowed a compensation of \$8 per diem (less his pay as captain) plus traveling expenses while inspecting buildings. The architect previously employed in the department was retained under the new arrangement as "supervising architect" and aid to the army engineer in charge.

Evidently we have here the progenitor of the present titular head of the office. Under this organization, plans for public buildings were prepared in the "Bureau of Construction." This officer continued in charge until 1860. The work grew steadily. The report of 1856 gives amounts involved in projects:

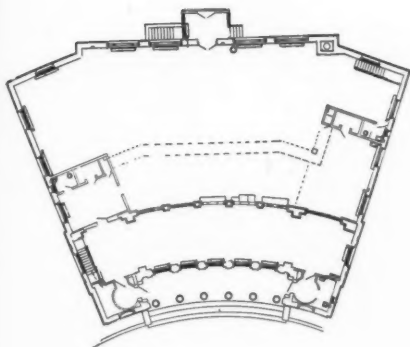
September 30, 1854.....	\$3,153,744.65
September 30, 1855.....	5,053,165.54
	(increase over 1854—62%)
September 30, 1856.....	7,127,997.77
	(increase over 1854—127%)

This Construction Branch employed one supervising architect, one clerk, six draftsmen, and one computer and draftsman.

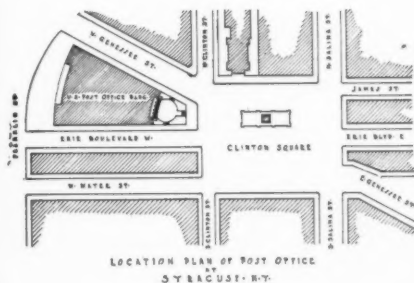
In 1860 S. M. Clark assumed duties of Acting Engineer, remaining until 1862, when Isaiah Rogers took charge as Supervising Architect, being succeeded September 30, 1865 by A. B. Mullet, the first incumbent of what now became "Office of Supervising Architect."

What, however, was its legal status? In the annual report of the Construction Branch for 1857 attention was called to the fact that the "Bureau of Construction" existed without specific mention in or authority of the law. No further attention was given to this condition, apparently, until 1864.

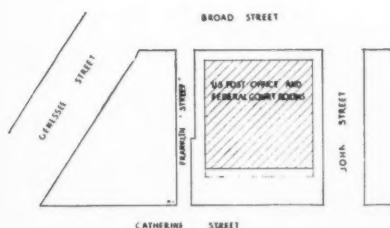
On March 14 of that year an act was approved which provided, " . . . In the construction branch of the Treasury one superintending architect; one assistant architect; two clerks of class (Continued on page 78)



IN 1917 a post office was completed at Greenwich, Conn., from plans prepared by the Office of the Supervising Architect



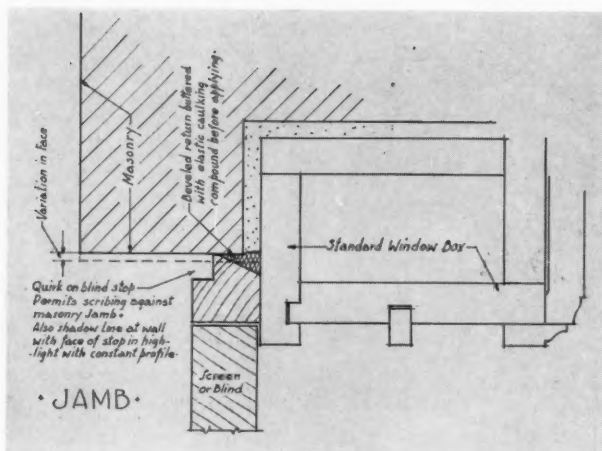
IN 1929 a post office was completed at Syracuse from plans prepared by the same office. Conditions of site are dissimilar though the general shape of the plot is the same as that of the Greenwich post office. Does a comparison of these buildings indicate that we may expect leadership and attention to local traditions to emanate from the Office of the Supervising Architect?



LITTLE REGARD for local conditions was shown by the Office of the Supervising Architect in designing the post office at Utica, N. Y. The delivery truck portion of the building faces Catherine Street, an important thoroughfare. The principal façade faces Broad Street, which is relatively unimportant



... Things You Didn't



• DETAIL OF BLIND STOP

By M. M. Guerry, architect
West Orange, N. J.

THE accompanying detail for a blind stop was devised to secure a more water and air-tight connection between window box and masonry wall than is afforded with the usual staff bead stock detail.

This stop can be scribed accurately and quickly to exact profile of adjacent masonry. On fairly even brick walls a few taps with a hammer will bring the feathered edge in contact with entire face of masonry; on rough rubble masonry quirk should be increased and profile can be coped to conform to profile.

The quirk casts a pleasing shadow line around opening and hides the usual unsightly joint between masonry and woodwork.

The quirk joint provided for coping leaves the face of stop uniform after scribing and is thrown into sharp contrast with shadow around opening.

The beveled back is buttered with elastic caulking compound before being applied and thoroughly seals all crevices. This bevel also prevents any projecting or uneven surface contact on masonry wall from throwing stop out of square with window box.

• BETTER RESULTS WITH TRACING PAPER

By Mike Mebane, architect
Houston, Texas

MANY plans and sketches are prepared on tracing paper and never transferred to cloth. To obtain the best results from these drawings, slip a sheet of smooth, two-ply drawing paper under the tracing paper and you will find:

1. That the "bite" or texture of the drawing paper is transferred to the working surface.
2. The pencil never sinks into the paper on a damp day.
3. Pencil dusting is reduced to a minimum.

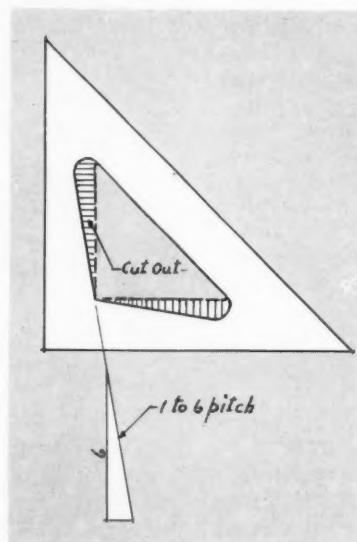
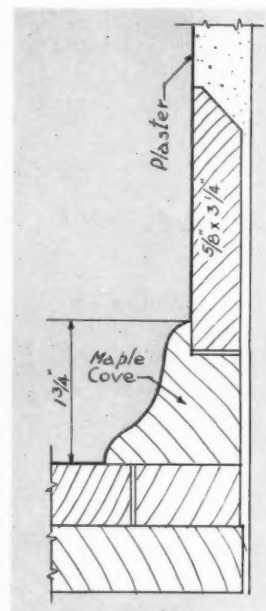
4. A vivid, uniform line is produced from which many sets of legible prints may be taken.

If an unusual number of sets are required, it is well to fix the drawings after all changes have been made.

• DETAIL FOR A SANITARY BASE

By John S. Siebert, A.I.A.
San Diego, Cal.

THE accompanying detail shows a lip on the hardwood cove which permits the finished flooring to shrink without exposing a crack. The flush baseboard makes it possible to clean the floor without soiling the plaster and also prevents dust from gathering on the upper edge of the baseboard.



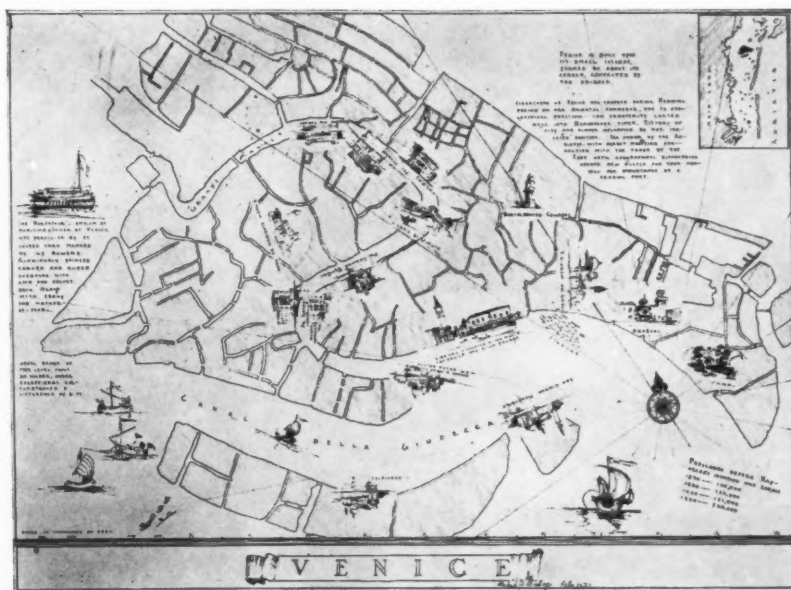
• LAYING OUT STRUCTURAL BEAMS

By J. D. Nelson
Toronto, Canada

WHEN laying out full-sized or large scale details in which structural beams or channels are shown in section, it is convenient to have a means for obtaining the correct slope of the inner side of flanges.

A handy device may be made by cutting the bevels on the 45 degree triangle as shown in the accompanying sketch. The slope for standard American beams is 1 in 6, which can easily be marked on the surface of the triangle and neatly cut out without much trouble.

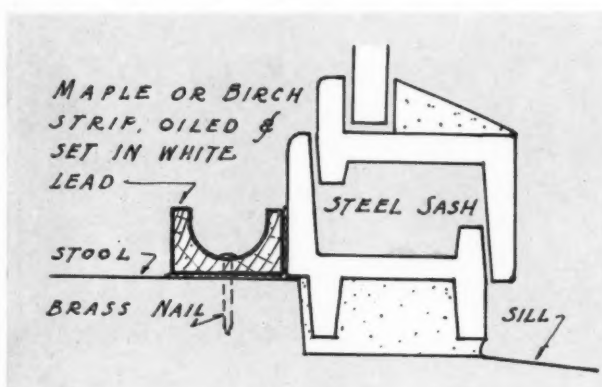
Learn in School



• AID IN STUDYING THE HISTORY OF ARCHITECTURE

By Ralph J. Bishop
Tacoma, Wash.

"BEING but a draftsman and the depression having hit the profession here as well as elsewhere, I am devoting my time to the study of the history of architecture. I find that by making an illustrated map, such as the accompanying one of Venice, and showing the most important buildings in their proper location together with bridges and other points of interest, I can get a clearer idea of the whole. Other members of our local club have started to make similar maps of various cities."

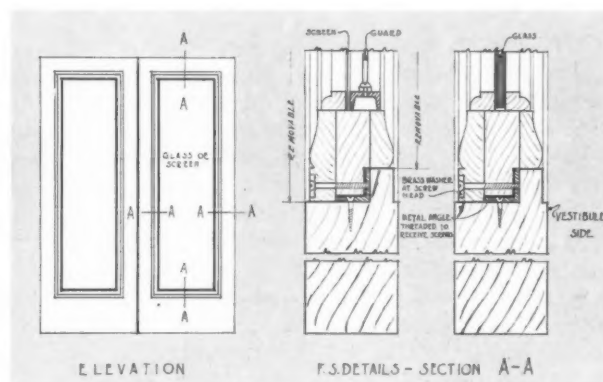


• CONDENSATION ON METAL CASEMENTS

By W. E. Kapp, A.I.A.
Detroit, Mich.

WHEN metal casements are used for residential work of the medium and cheaper classes of buildings there is a problem that we in our northern climate must contend with and that is condensation.

The cost of the customary bronze gutter is usually prohibitive for this class of work with the result that in severe weather we have water forming on the window stools. A simple device which I have found practical and used in my own residence is a small wooden trough installed between the sash and the stool as indicated on the accompanying sketch. This trough, incidentally, is a stock moulding made of maple or birch and used for drawer slides; it should be well oiled and set in lead and oil. It can later be painted the color of the sash or sill.



• INTERCHANGEABLE GLASS AND SCREEN PANEL FOR BANK VESTIBULE DOORS

By Alfred M. Kreider, architect
Boston, Mass.

THE type of door illustrated in the accompanying sketch takes the place of the usual screen door.

The same doors that are used permanently can be made for interchangeable glass panels in cold weather and screen panels in summer.

The removable frame is of wood with pine core and mouldings of the same finish as the rest of the door.

The screen or netting is placed between the small wood bead and the metal channel to which the copper bronze lattice is fastened. This lattice is made of 3/16" x 3/16" square bars woven horizontally and vertically to form square openings.

Two stiffener bars 1/4" x 3/8" across each of the panels are secured at one third points in height.

WHAT ARCHITECTS



UNDERWOOD & UNDERWOOD

Dwight James Baum receiving from President Hoover the gold medal awarded the winner of the small house competition conducted under the sponsorship of Better Homes in America. Left to right: Dr. John M. Gries, Frank C. Baldwin, William Stanley Parker, Dwight James Baum, President Hoover, E. J. Russell, Dr. James Ford and Ray Lyman Wilbur

STATISTICS do not support the opinion that the country is overbuilt, particularly in residential space, according to a report made public by R. G. Dun & Co. The report goes on to say, "One obstacle to building, especially home building, is the inability to obtain money. There is reason to hope that money soon will be released to construction, and there also is considerable evidence that a resumption in business will bring with it an actual shortage of homes. While there are some vacancies at the present time, these vacancies cannot be construed as oversupply entirely, but they are rather the reflection of the inability of the people, with their reduced incomes, to buy housing in the amount to which they are accustomed in normal times.

"Another factor often overlooked is that economic conditions have acted to deflate the value of existing

Country Not Overbuilt, Reports R. G. Dun

Cost of Operating Apartment Buildings to Be Studied

"Electric Eye" Now Made Selective

buildings constructed at high prices in the boom era. So long as new construction costs remain materially out of line with the present market value of buildings, this factor obviously will retard new undertakings."

A SLOGAN stamped on the back of envelopes mailed by Mundie and Jensen, architects, Chicago, reads, "Steady Buying Steadies Business." Underneath this is, "Building Costs are Down. This is the Time to Build." This slogan is a slight variation of one advo-



ACME

A frieze of hand carved brick is a feature of the new \$2,000,000 Biology Institute building, Harvard University, Cambridge. Coolidge, Shepley, Bullfinch and Abbott, architects. Models by Katherine W. Lane

WAELDERHAUS

A workroom in the girl scout headquarters, Kohler, Wis. Many of the furnishings are originals from Austria. At the right is a tile heating stove from the home of John M. Kohler's maternal grandparents. The building was intended as a memorial to Mr. Kohler and is Swiss chalet style



ARE TALKING ABOUT

What Women Want in Apartments Government Architectural Ability Criticized Slogan Used by Chicago Architect

cated by the Chicago Association of Commerce about a year ago.

THE phototube or "electric eye" has now been developed to the point where it can count objects moving in one direction and not count those moving in the other direction. Engineers of the General Electric Company have installed the device in a garage where it counts incoming cars; simultaneously with the recording of the outgoing car, a bell is rung in the garage office warning the attendant that an automobile is leaving and giving him time to open the street door for the motorist.

THE newest government structure in Washington, D. C.—the \$17,500,000 Department of Commerce building—took longer to erect, has less usable space per cubic contents, cost more per occupant and is less practical than Chicago's Insurance Exchange Building or the Empire State Building, according to "Skyscraper Management." The article points out that the time of erection was from October 1928 to January 1932 and states that the investment per employee for space occupied is \$3,780 as compared with \$1,750 which is the average in a modern office building. In the government building 25.3 cubic feet are required to produce each square foot of usable area; in the Empire State Building 18.55 cubic feet are required per rentable square foot.



BONNEY

A new type house erected in Paris, France. Of concrete tubes. Said to be easily erected and adaptable to any form or shape. Designed by H. Sauvage

GOVERNMENT architecture is "aesthetically unimportant"; college architecture tends towards "archaistic theatricality"; churches, libraries and other cultural foundations will a century hence rank as the outstanding architectural relics of the present; and business buildings have assumed first importance in American architecture. Such is a summary of part of the first report of President Hoover's Survey of Social Trends, recently made public by the American Institute of Architects. The report also states that there is a dwindling in the building of palatial houses and that the personal suburban dwelling may give place to the model village or the standardized house.



RENT TABLE

An unusual method of making it easy for a prospective tenant to center his attention on any particular apartment has been developed by Mrs. Ehrich Company, decorators, in a rent table in the Eldorado Apartments, New York City. Any part of the floor plans may be illuminated

INFORMATION as to the cost of operating apartment buildings will be gathered in a survey initiated by the National Association of Real Estate Boards. The survey will be in the nature of a periodic experience exchange by members of the association's property management division. Items to be examined include service in respect to lighting, refrigeration, water treatment, elevator costs, heating costs, maintenance and repairs.

DISCOVERY of a new Maya city of great archaeological importance has been announced by the Carnegie Institution of Washington. The city was first seen by a white man in December, 1931. The city was once a great Mayan religious center and it is expected that much will be learned from it about Maya history. It is called "Calakmul" and contains 103 monuments with sculptured figures and hieroglyphs. (Continued on page 44)

GLENN BROWN, architect and author, of Washington, D. C., died at Newport News, Va., on April 22, 1932, at the age of seventy-seven. He was born in 1854 on a southern plantation. His boyhood was spent close to nature, through which he developed a love and enjoyment of the out-of-doors that nothing ever dampened. He was an idealist, always ready to serve and fight for a just cause. In 1871 he entered Washington and Lee University, and in 1873 the office of N. G. Starkweather, architect, Washington. In 1875 he enrolled at Massachusetts Institute of Technology. He began the practice of architecture in Washington in 1880 and was made a Fellow of the American Institute of Architects in 1887. At the time little information on plumbing practice was generally available so he set about collecting data and wrote numerous articles on that subject. He was also a factor in securing municipal regulations relating to plumbing installations in buildings.

In preparation of a History of the United States Capital his research brought him in close contact with the plan and development of Washington and the Public Buildings erected by the Government. As a result he became closely identified with the efforts of the American Institute of Architects to secure the employment of private architects to design Federal buildings in the 90's and early part of the twentieth century.

Mr. Brown was at one time Washington correspondent of AMERICAN ARCHITECT. He was active in the organization of the American Federation of Arts and the National Fine Arts Commission. He served under eight presidents of the American Institute of Architects as Secretary of the Institute from 1899 to 1912. Among his



G L E N N
B R O W N

other professional honors were those of Honorary Corresponding Member, Societe Centrale des Architects; Royal Institute of British Architects; and architects' societies of Belgium and Italy.

The last book written by Mr. Brown was his volume called "Memories" published in 1931. It is practically a story of his own active life, in addition to giving a vivid picture of such colorful personalities as Professor William R. Ware, Frank Bacon, H. H. Richardson, Stanford White, Charles McKim, Saint-Gaudens and other famous men whose friendship and respect he enjoyed.

The following tribute to Glenn Brown was made at the sixty-fifth convention of the American Institute of Architects:

"His death marks the close of an era—a notable era in which the profession of Architecture took the responsibility for leadership in the movement for a better civic art. He was the last of that devoted group of architects who started the movement for a harmonious development of Washington based on the plan of its founder, yet modified to accommodate the needs of modern activities.

"Associate of McKim, Burnham, and Saint-Gaudens and their confidential advisor and agent, enlisting the help of Elihu Root and his distinguished contemporaries, Glenn Brown used his abilities as a crusader to bring the cause of a better planned Washington before the Government and the people. He lived to see his disinterested work come to the rich fruition which it deserved. We honor his memory as that of a courageous frontiersman, for he, too, cleared a path, one that ran through a tangle of misunderstanding and ignorance, toward a goal of a capital city for the nation planned in harmony, order and dignity worthy of our people."

WHAT ARCHITECTS ARE TALKING ABOUT . . . Continued from page 43

"**W**HAT does a woman look for in renting an apartment?" That is a question propounded by S. R. Firestone, vice president Pease & Elliman, Inc., New York, in an address before the Management Division of the Real Estate Board, New York. He stated that the things of influence are as follows:

Concerning her children, she has in mind the proximity to a park for the sunning of the baby. Or a quiet, light, airy and sunny bedroom for the child, separated from the entertainment portion. The proximity to a private or public school, if the child is of school age. The address and entertainment possibilities of the apartment if the daughter is of coming-out age.

Concerning her husband, she considers the advantage or disadvantage of the location as it affects her hus-

band's interests. Are proper transportation facilities nearby for the convenience of her husband's daily trips to the office? Is there a shower? Is there a den or library where he can work or hold conferences at home? Is there cross ventilation in the chamber? Is the rent sufficiently low that it won't be a burden or a menace to his peace of mind?

Concerning servants, many a woman has protested against the usual plan of placing the servants' quarters in the darkest space of the building. Many women want a window in the butler's pantry. The small bathrooms and bathtubs are other thorns in her side. Consideration of their servants' comforts have prompted many women to refuse apartments otherwise satisfactory.

PLATE SECTION

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THE plate section which follows will be continued as a regular monthly feature of *American Architect*. In this section will be presented photographs, details and drawings of architecture, old and new, together with suitable information about materials, color schemes and similar data.

The editors of *American Architect* would like to receive plans and photographs of recent buildings possessing high architectural merit. Work submitted for consideration should contain a basic idea in plan, use of materials, design, or other feature that removes it from the commonplace.

If it has been published elsewhere, this fact should be stated.

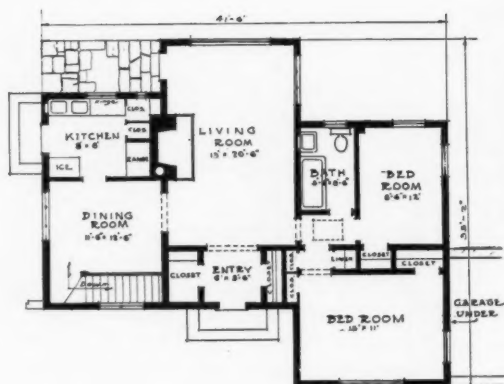
One or more photographs—a snapshot will do—and plans may be submitted for preliminary consideration.

Illustrations of houses costing about \$15,000 or less are particularly desired. And while buildings of any size or type may be forwarded, smaller types of banks, stores, hospitals, churches, city halls, and other buildings—providing they have qualities that merit the interest of several thousand architects—are especially wanted at this time.

Photographs of interesting and unusual details are also desired.



RESIDENCE
R. T. PARKER
MORRISTOWN, NEW JERSEY
PAUL W. DRAKE, ARCHITECT



VAN ANDA

Stucco, floated texture, pinkish buff. Floors random width, bevel edged with pegs and butterfly keys. Chestnut trim. 23,000 cubic feet. Cost \$12,000



GOTTSCHO



FRONT ELEVATION

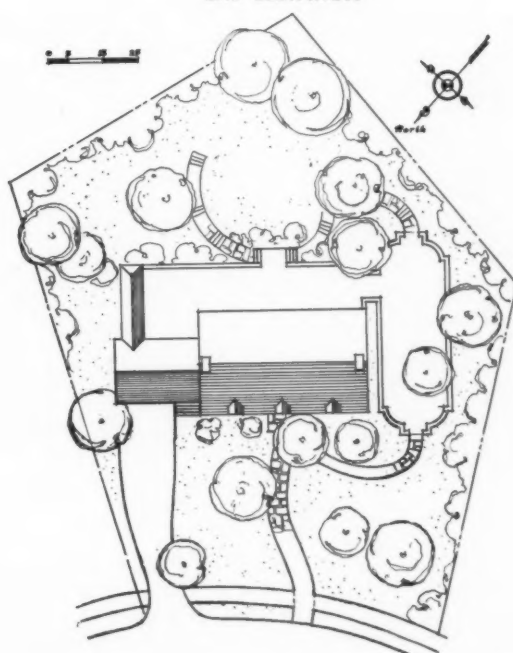


END ELEVATION

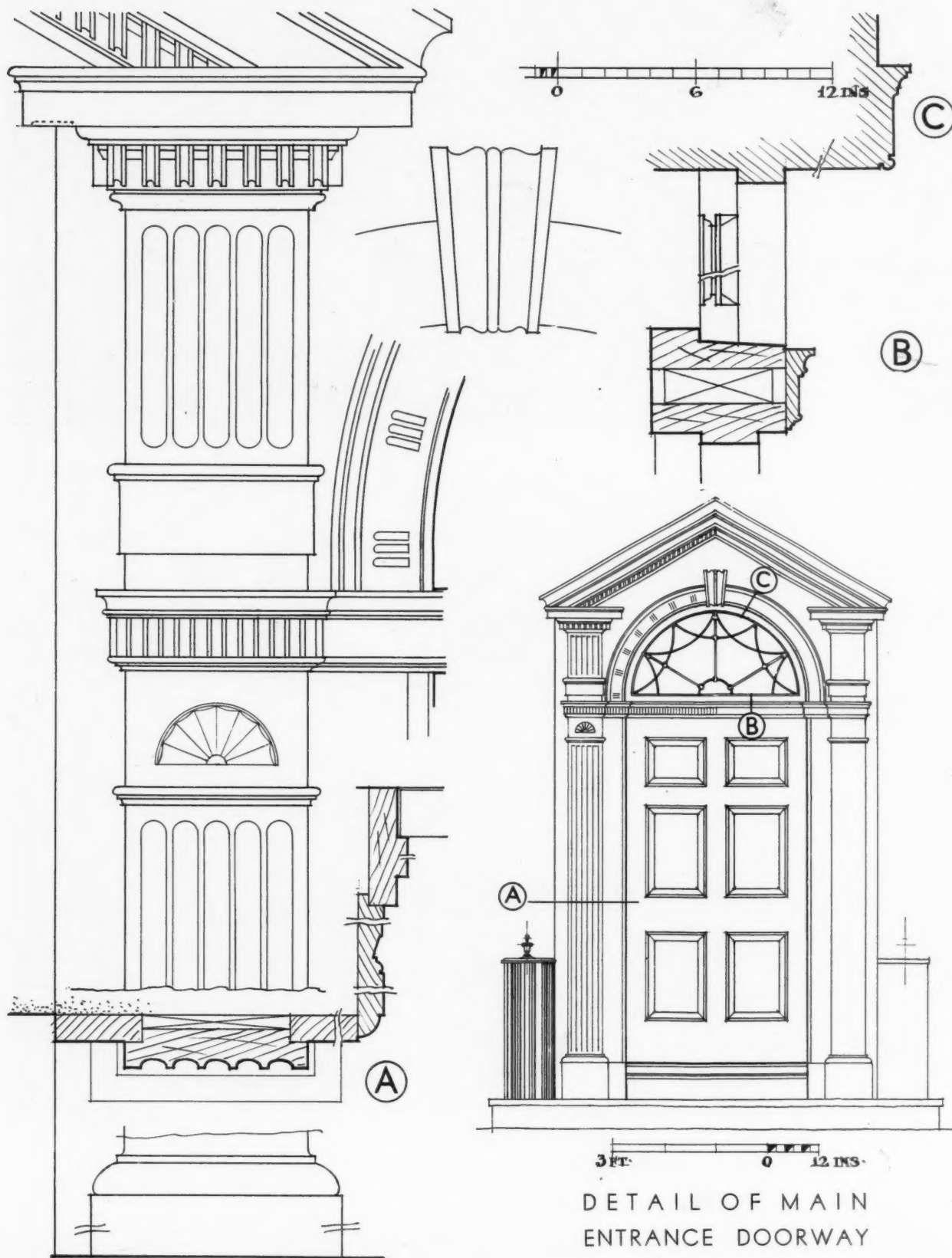
HOUSE OF HAROLD D. HYND'S SCARSDALE, N. Y.

DWIGHT JAMES BAUM, ARCHITECT

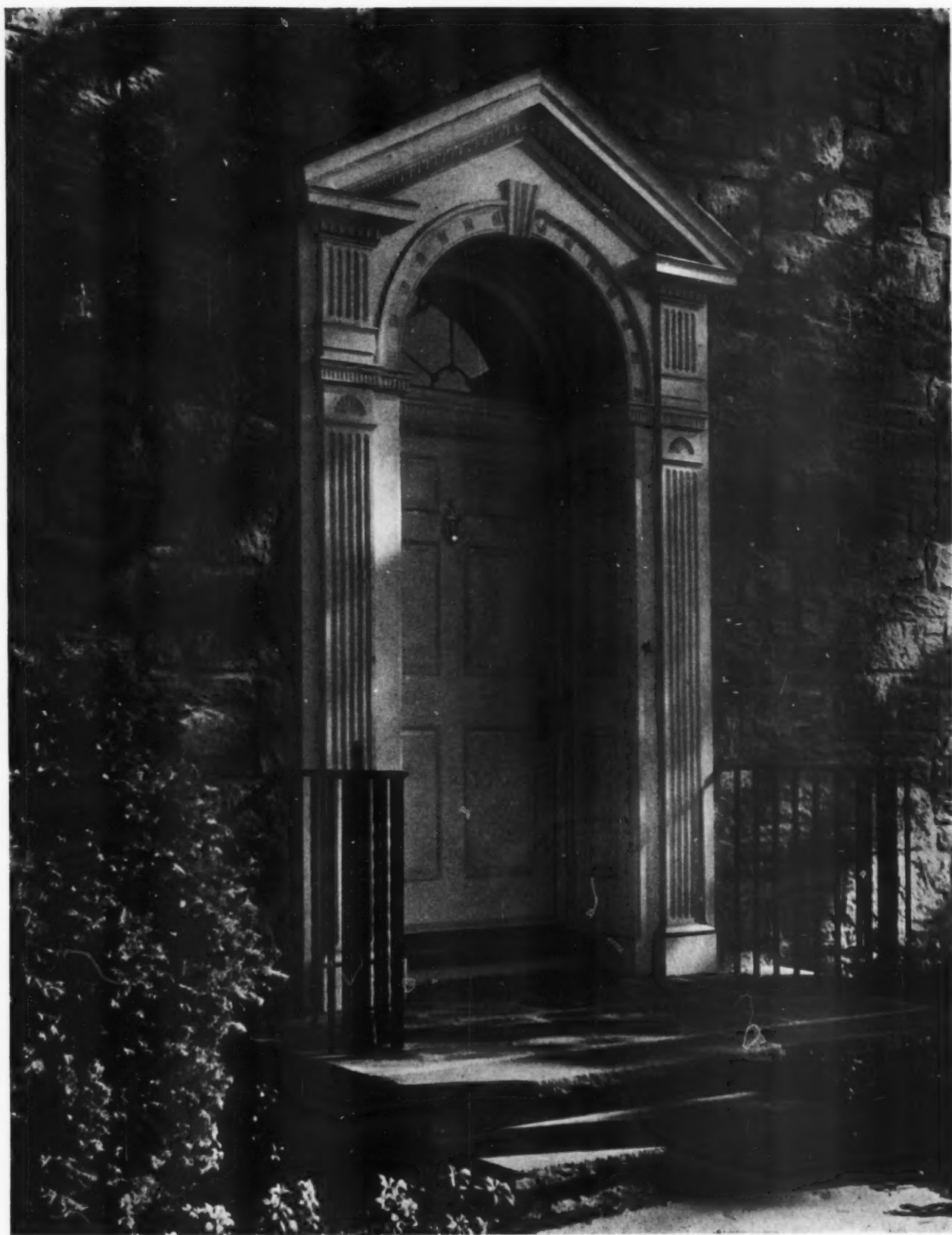
Exterior stone work is of a warm gray tone, uncoursed rubble, raked joints. Roof, variegated graduated slate; exterior woodwork painted white, shutters painted dark Mitis green. Terrace is of random flagstones laid in cement; walks, random flagstones with grass points. 58,000 cubic feet. Miles Burford, landscape architect, associated with Dwight James Baum



HOUSE OF HAROLD D. HYND'S
SCARSDALE, N. Y. • DWIGHT JAMES BAUM, ARCHITECT



DETAIL OF MAIN
ENTRANCE DOORWAY



GOTTSCHE

HOUSE OF HAROLD D. HYNDS
SCARSDALE, N. Y. • DWIGHT JAMES BAUM, ARCHITECT

FOR JUNE 1932

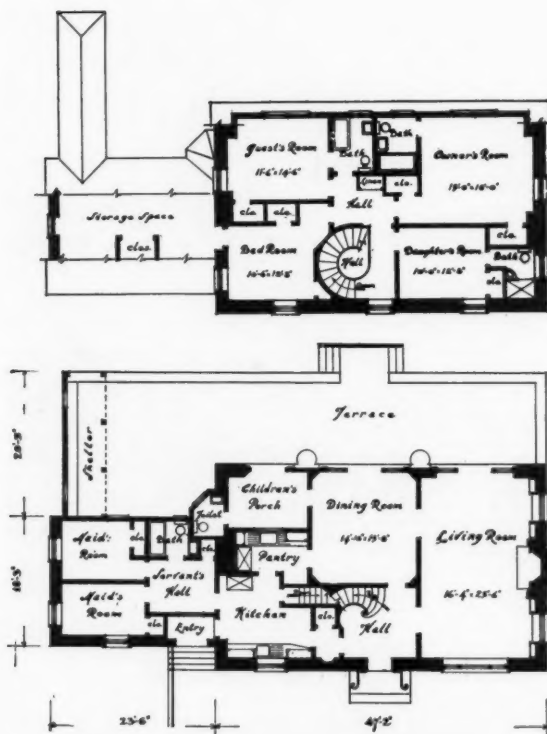
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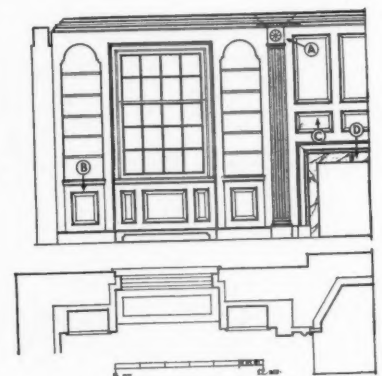
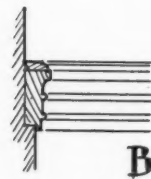
GOTTSCHO

HOUSE OF HAROLD D. HYNDS

SCARSDALE, N. Y. • DWIGHT JAMES BAUM, ARCHITECT



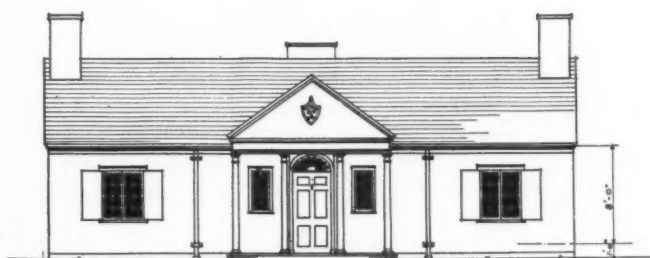
Walls papered light turquoise blue with gray figure. Paneling and trim, gray. Fireplace, black and gold marble. Helen Snyder, decorator, associated with D. J. Baum



LIVING ROOM DETAILS



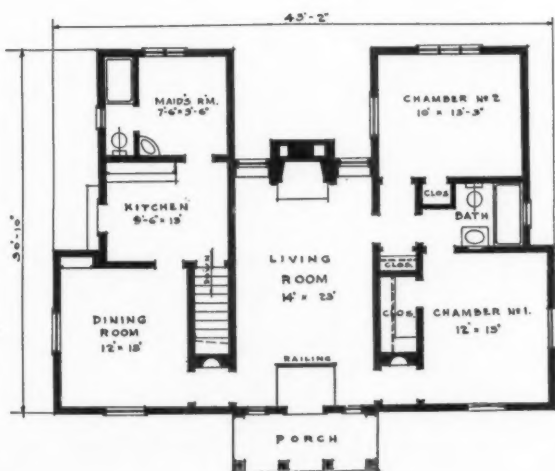
GOTTSCHO



FRONT ELEVATION



SIDE ELEVATION



HOUSE OF M. H. FOOTE SOUTH NORWALK, CONNECTICUT MARSHALL H. FOOTE, ARCHITECT

Side walls, wood shingles painted white. Matched boarding, flush joints, under portico. Shutters painted green. Roof, wood shingles; wood gutters. Chimneys of common brick whitewashed. 21,500 cubic feet. Cost \$12,000 or 56 cents per cubic foot



GOTTSCHO

HOUSE OF M. H. FOOTE

SOUTH NORWALK, CONNECTICUT

MARSHALL H. FOOTE, ARCHITECT

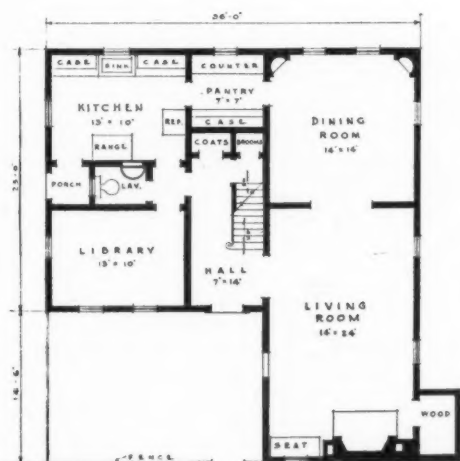
Dado in living room of boards painted white. Plaster walls and ceiling. Ceiling beams painted white. Floor boards 12" wide of comb-grain hard pine 1 1/4" thick; 3/8" rebate with glued-in strips of American walnut. Mantel of imported Dutch tiles. Hand-wrought hardware



GOTTSCHO



HOUSE OF MAURICE A. DUNLAVY
BROOKLINE, MASS. • ROYAL BARRY WILLS, ARCHITECT





GLASGOW

HOUSE OF ARTHUR R. RULE . WESTFIELD, NEW JERSEY BERNHARDT E. MULLER, ARCHITECT

Roof of split wood shingles laid several courses thick at eaves. Walls of stucco of ivory color. Shutters painted jade green, antiqued with brown paint and high lighted. Sash painted white



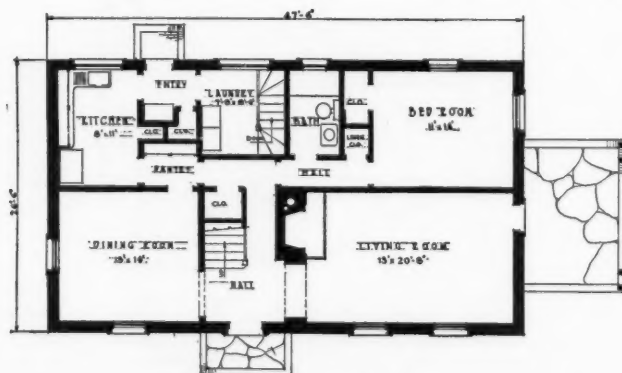
FRONT ELEVATION



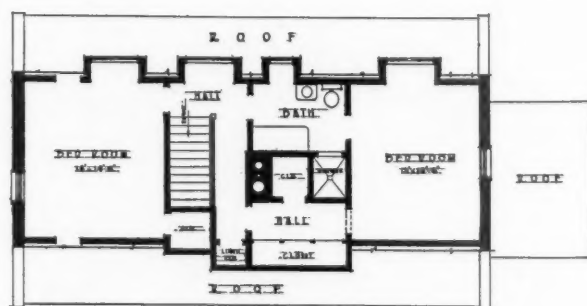
END ELEVATION



REAR ELEVATION

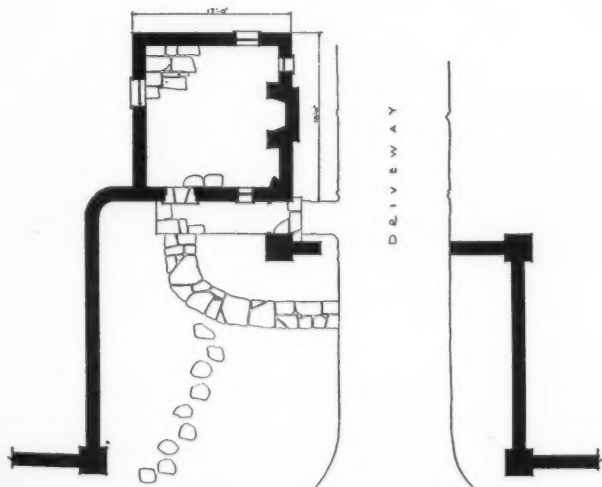
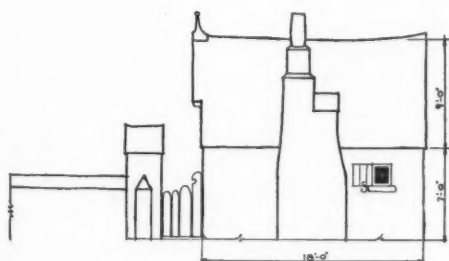
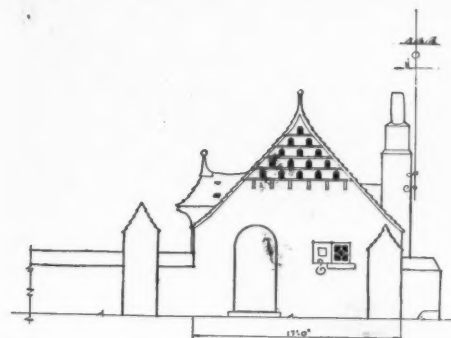
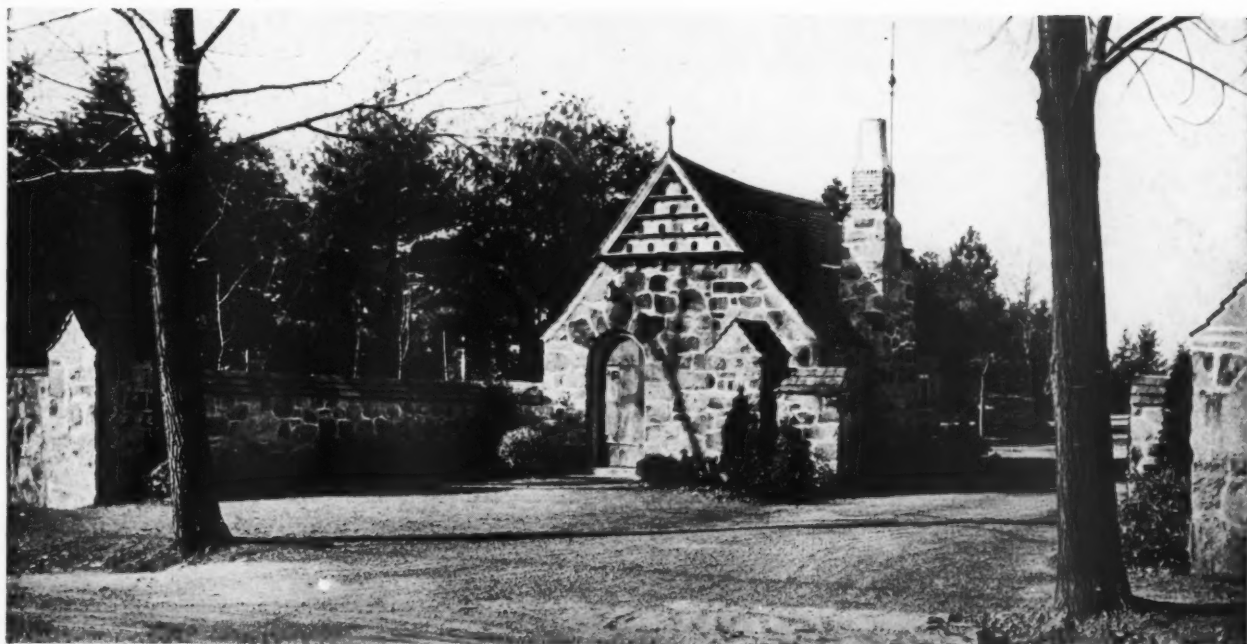


FIRST FLOOR PLAN



SECOND FLOOR PLAN

AMERICAN ARCHITECT



GLASGOW

GATE LODGE • ESTATE OF
CARL L. SCHWEINLER
WEST ORANGE, NEW JERSEY
BERNHARDT E. MULLER, ARCHITECT

Roof of antique tiles. Walls of local fieldstone whitewashed and scrubbed with a wire brush. Exterior woodwork antiqued so as to give the appearance of age



GLASGOW

GATE LODGE • ESTATE OF CARL L. SCHWEINLER

BERNHARDT E. MULLER, ARCHITECT

Rafters are saplings cut on the site. Roof sheathing knotty pine boards stained brown and whitewashed. Floor of flagstones. Lighting fixture is an old wagon wheel. Interior stone walls left natural



OFFICE AND DISPLAY BUILDING HUDSON FALLS LUMBER COMPANY

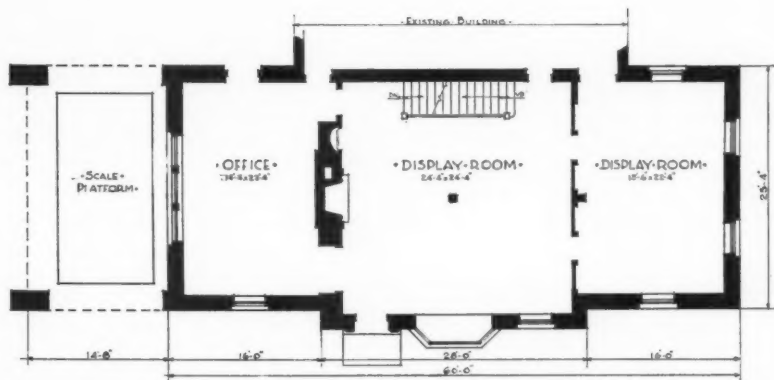
HUDSON FALLS, NEW YORK
PENROSE V. STOUT, ARCHITECT



FRONT ELEVATION



END ELEVATION

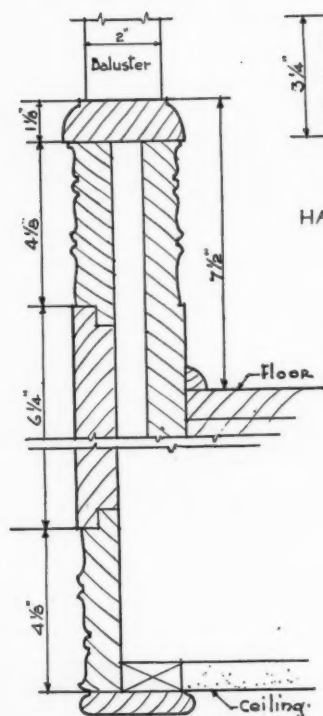


The main building consists of cellar, main floor and attic. Contains 37,330 cubic feet and cost 35 cents a cubic foot. Walls of local stone; roof of varying thicknesses of russet slate

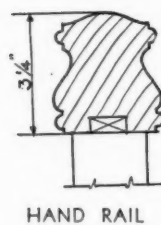


DISPLAY ROOM STAIR DETAILS

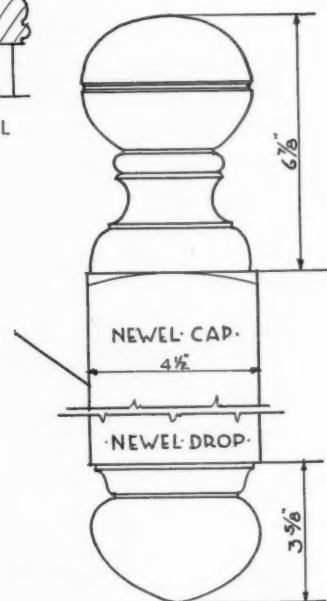
Samples of materials in the display room are grouped behind the pine paneling and cupboards so that the room does not present the appearance of a material exhibit. Other display rooms follow the same idea. The drawings are details of the display room shown on this and the opposite page



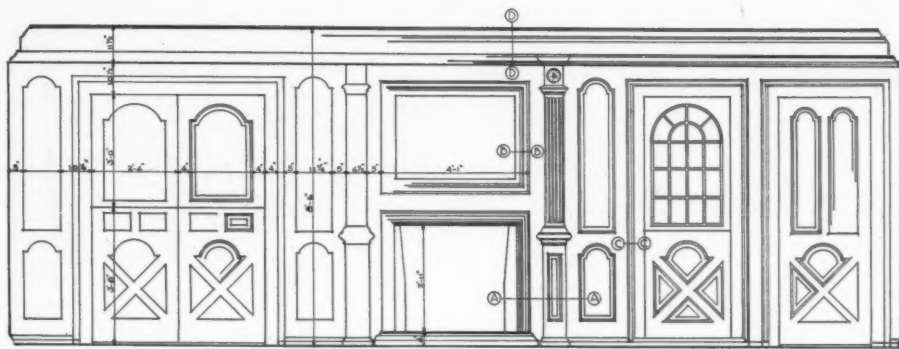
STAIR STRING AND FACIA



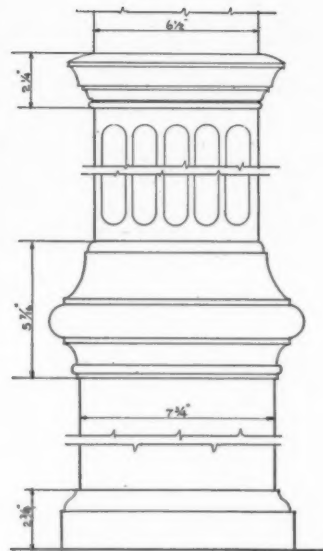
HAND RAIL



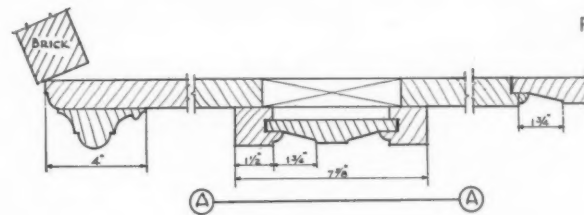
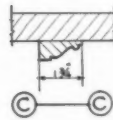
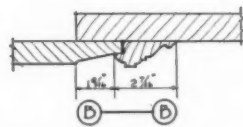
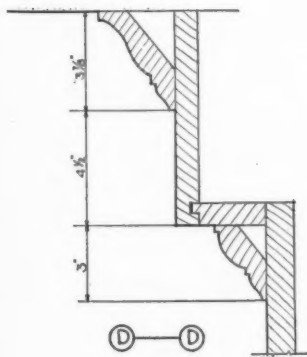
NEWEL CAP AND DROP
AMERICAN ARCHITECT



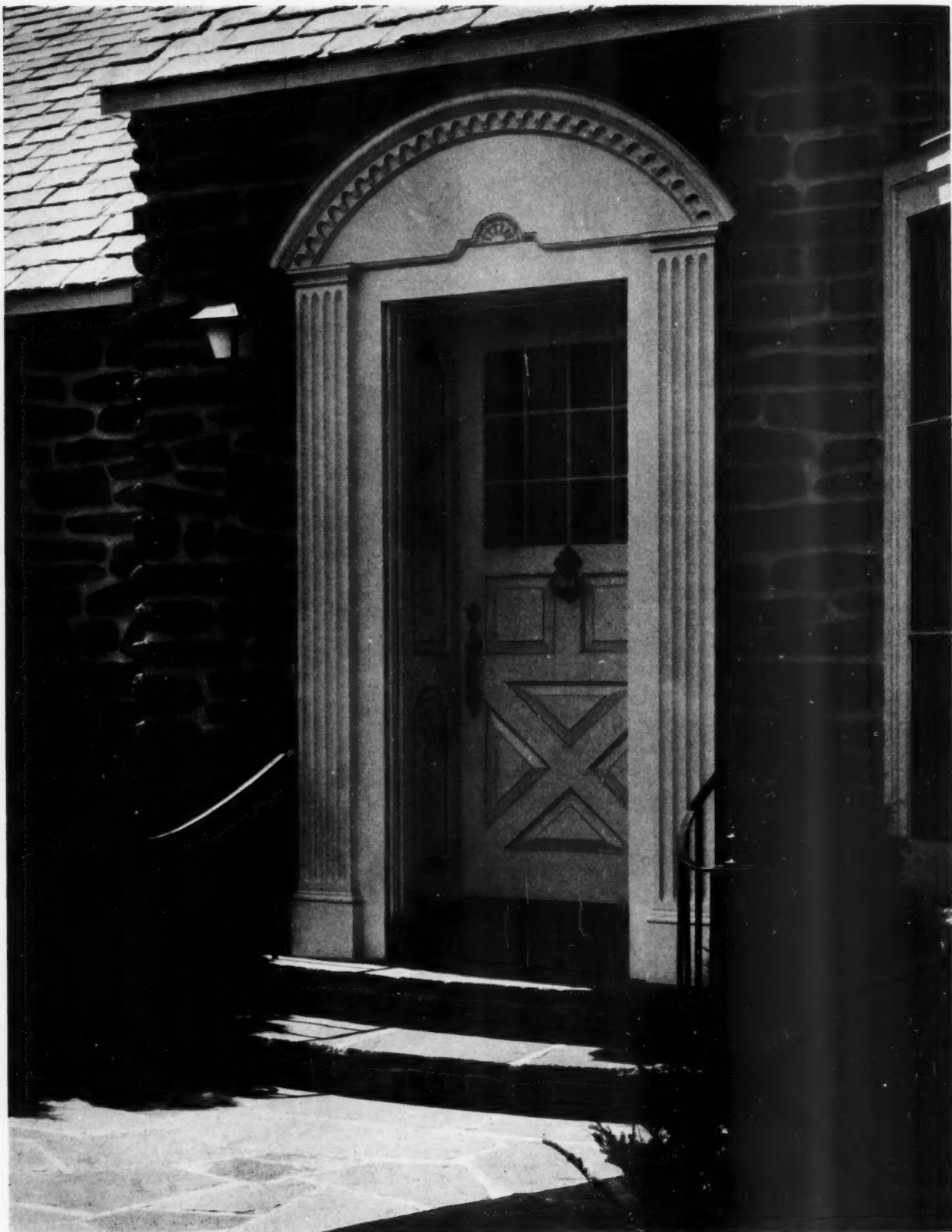
DISPLAY ROOM ELEVATION



PILASTER ELEVATION



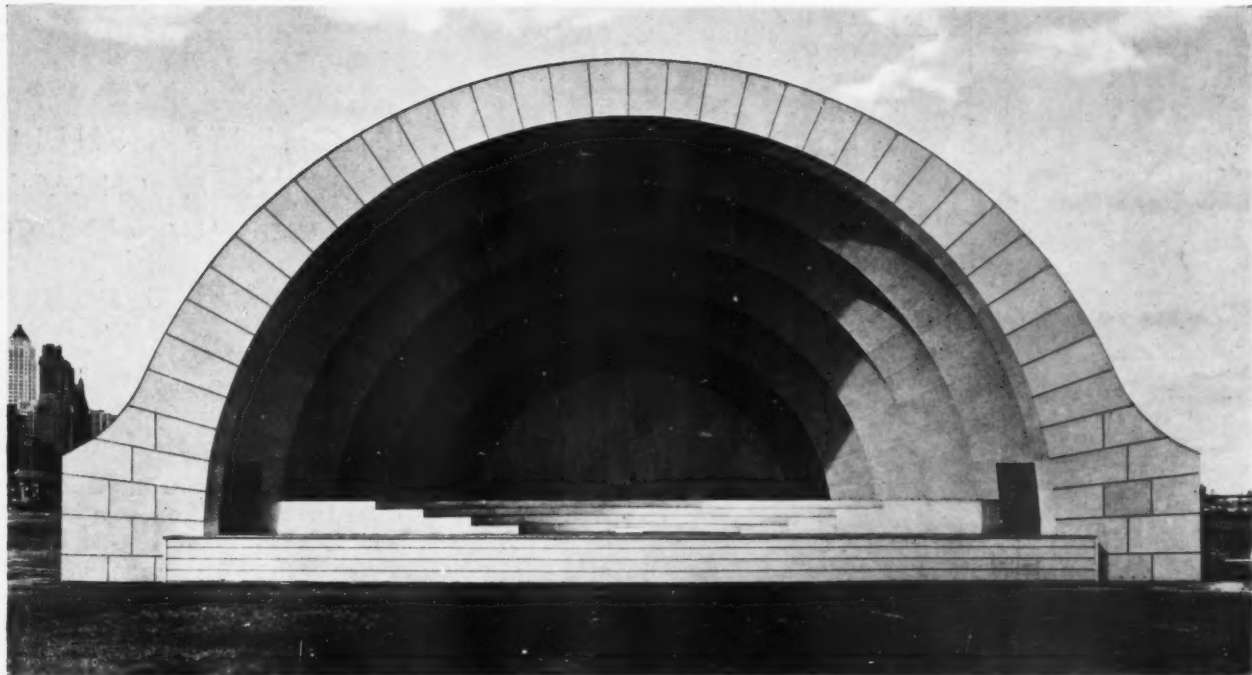
OFFICE AND DISPLAY BUILDING
HUDSON FALLS LUMBER COMPANY
HUDSON FALLS, NEW YORK
PENROSE V. STOUT, ARCHITECT



OFFICE AND DISPLAY BUILDING
HUDSON FALLS LUMBER COMPANY
HUDSON FALLS, NEW YORK
PENROSE V. STOUT, ARCHITECT

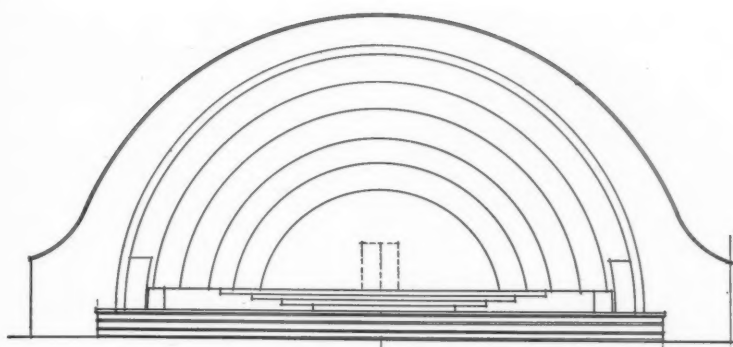


RAVENSWOOD

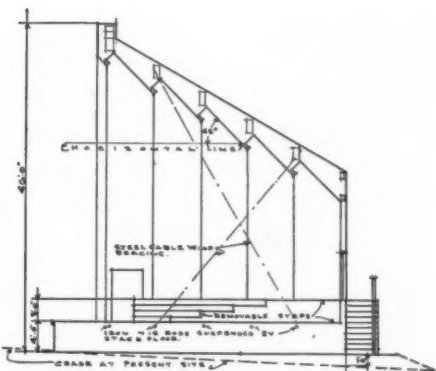


CHICAGO ARCHITECTURAL PHOTOGRAPHING CO.

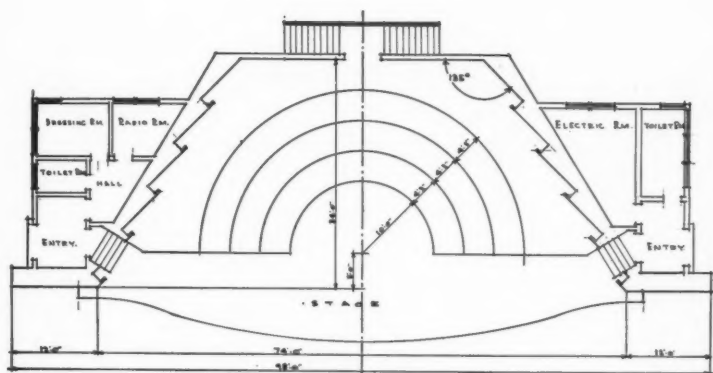
ORCHESTRA SHELL
GRANT PARK, CHICAGO
SOUTH PARK COMMISSIONERS, CHICAGO
E. V. BUCHSBAUM, ARCHITECT



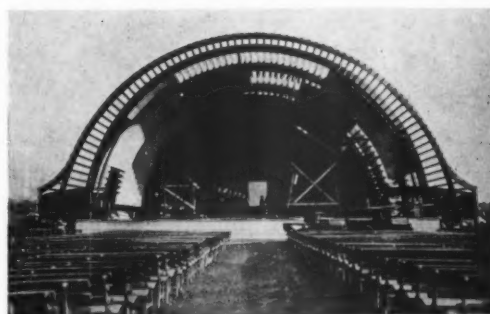
• FRONT ELEVATION •



• SECTION •



• PLAN •



REQUIREMENTS—Seating to accommodate 18,000 people within 500' of shell. Construction to be such that shell might be rapidly constructed and permit of maximum salvage for erection elsewhere. To harmonize with location in a park facing public buildings of stone. Accommodate 100-piece orchestra.

SHAPE—One-half truncated circular cone having an outside radius of 42' at the front and 22' at the back. Pitch of reflecting surfaces of cone 45 degrees.

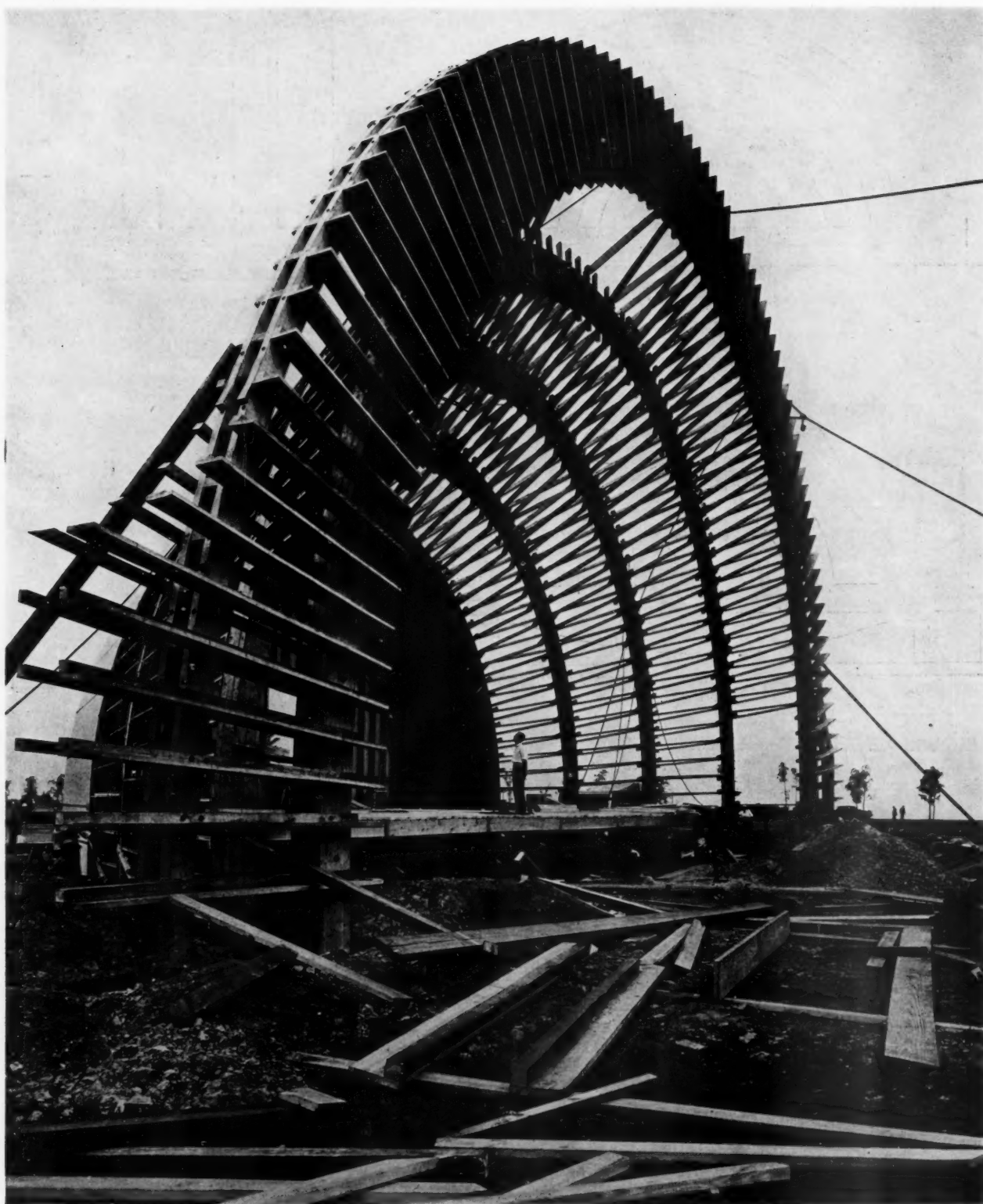
MATERIALS—Dense asbestos-cement board sheets, 3'6" x 8'0" and 3'16" thick, screwed in place with cadmium-plated screws on 9" centers, used for interior and exterior of shell because of material's resistance to weather, hard sound reflecting surface and stone-like appearance requiring no paint. Sheets cut by power saw on job to fit radii of conical reflecting surfaces.

Paint-dipped 18-gauge metal strips over all exterior joints to allow for setting asbestos boards in waterproof elastic cement and to eliminate necessity for perfect cutting of sheets.

Stage floor 2" x 6" pine boards spaced 1/4" apart to allow for expansion and drainage. Woodwork painted three coats lead and oil.

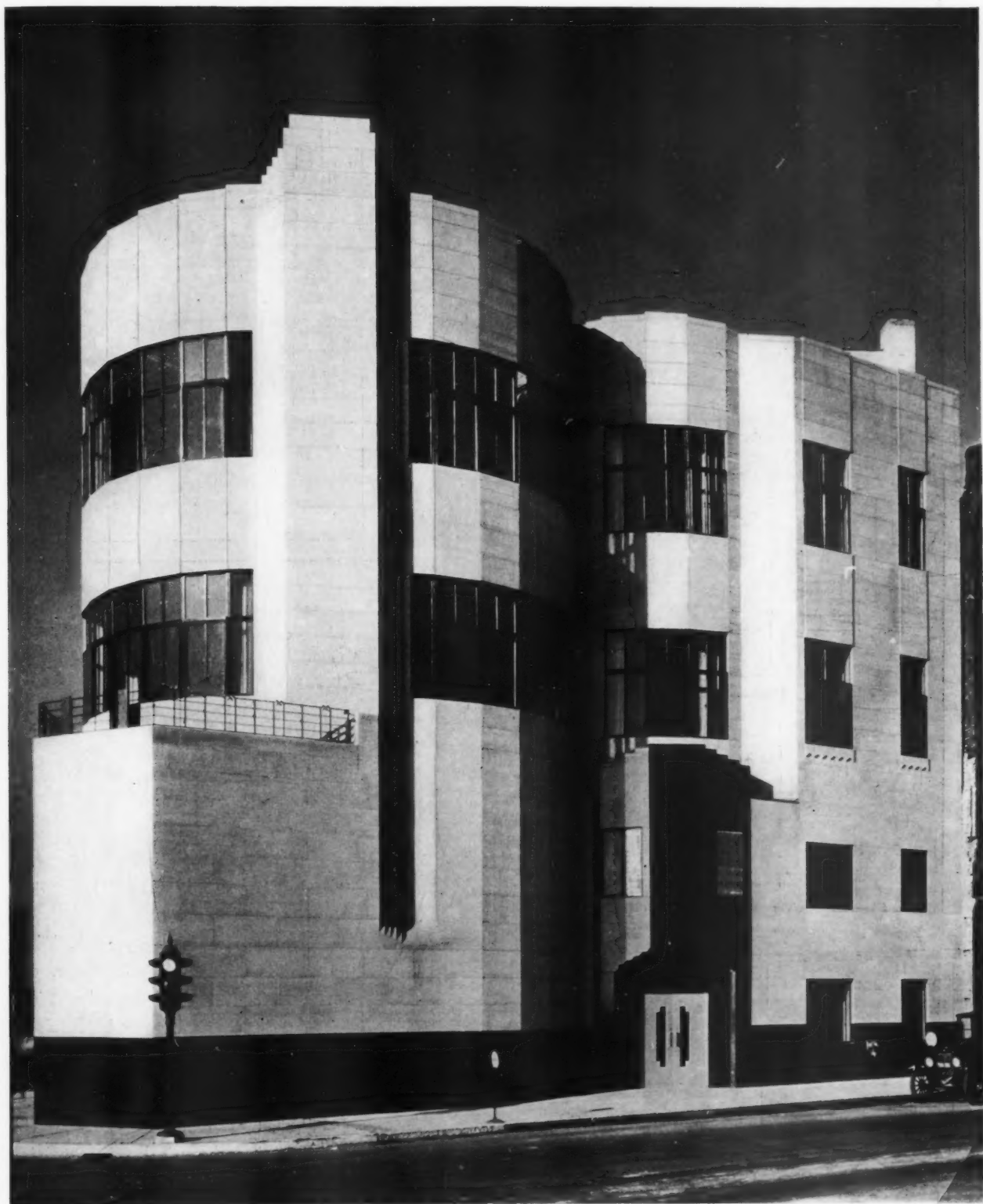
LIGHTING—Concentric reflecting surfaces permit effective system of concealed color lighting. Three color cove lighting in alternate bands with provision for added lighting in remaining bands; 40-watt lamps are spaced 4" on centers in troughs. Controlled from electric room and from conductor's stand.

CONSTRUCTION PHOTOS—Laminated wood trusses were designed for ease in erection and to have maximum salvage

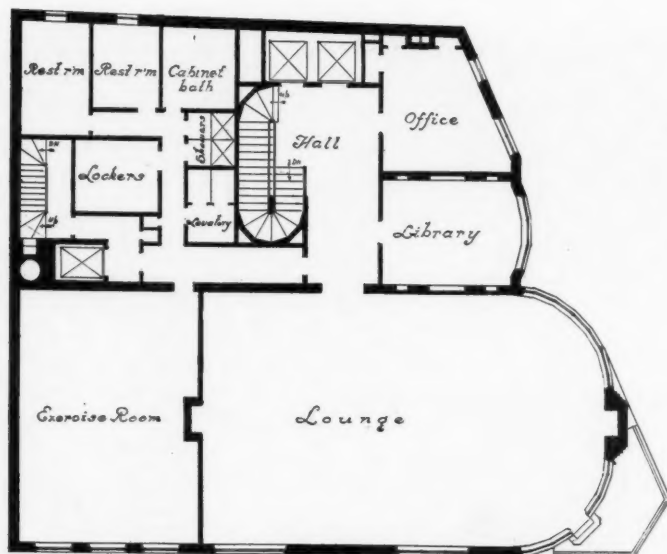


ORCHESTRA SHELL • GRANT PARK • CHICAGO
SOUTH PARK COMMISSIONERS, CHICAGO • E. V. BUCHSBAUM, ARCHITECT

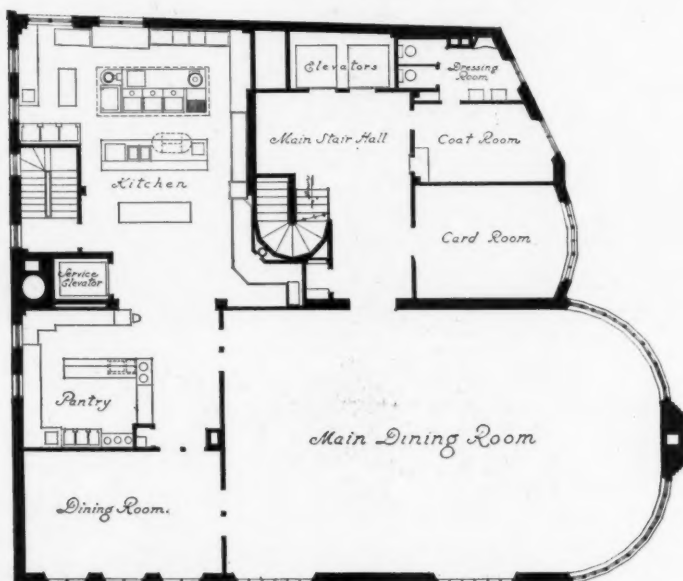
Douglas fir arches in place with asbestos-cement boards on rear section. Yellow pine stringers were spaced so that one would come at each joint and also in the center of each asbestos-cement sheet



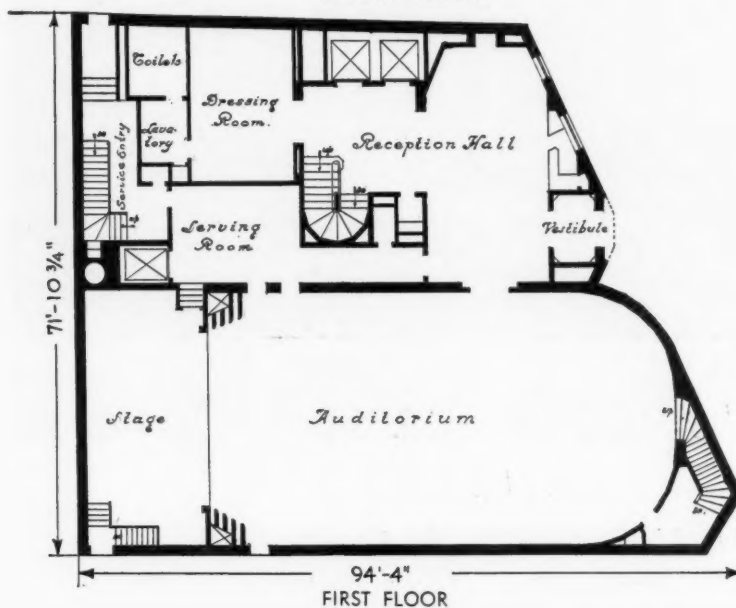
WOMEN'S CITY CLUB
ST. PAUL, MINNESOTA
MAGNUS JEMNE, ARCHITECT



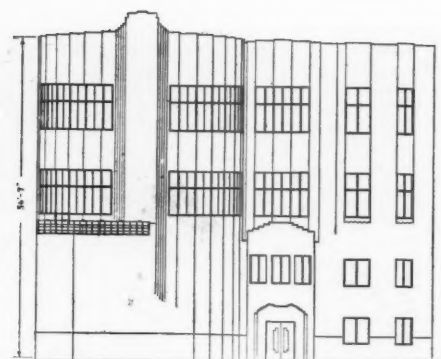
THIRD FLOOR



SECOND FLOOR



FIRST FLOOR



Front and side elevations. Walls yellow Mankato travertine. Base course Rosata black granite. Women's City Club, St. Paul, Minn. Magnus Jemne, architect

MATERIALS • THIRD FLOOR

LOUNGE, top of facing page. Walls, plaster painted rose-peach. Floor, carpeted. Woodwork, yellow poplar stained slightly darker than natural. Furniture, maple and metal.

STAIRWAY, bottom of facing page: Handrail, brass chromium plated. Walls, plaster, broad vertical stripes painted pastel shades. Floor, terrazzo, alternating strips of black and two shades of yellow and ivory, brass dividing strips. Risers and treads, terrazzo, ivory tinted.

FIREPLACE, bottom of facing page: Yellow Mankato stone, rubbed finish.

CONSTRUCTION: Steel skeleton, concrete arches. Cube 370,000 cubic feet.



CAMERA SHOP

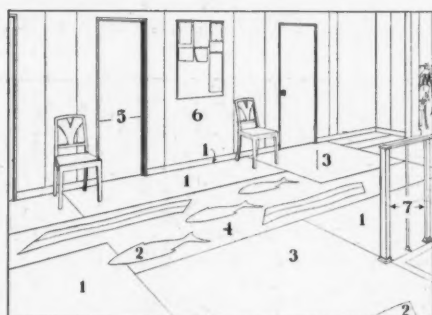
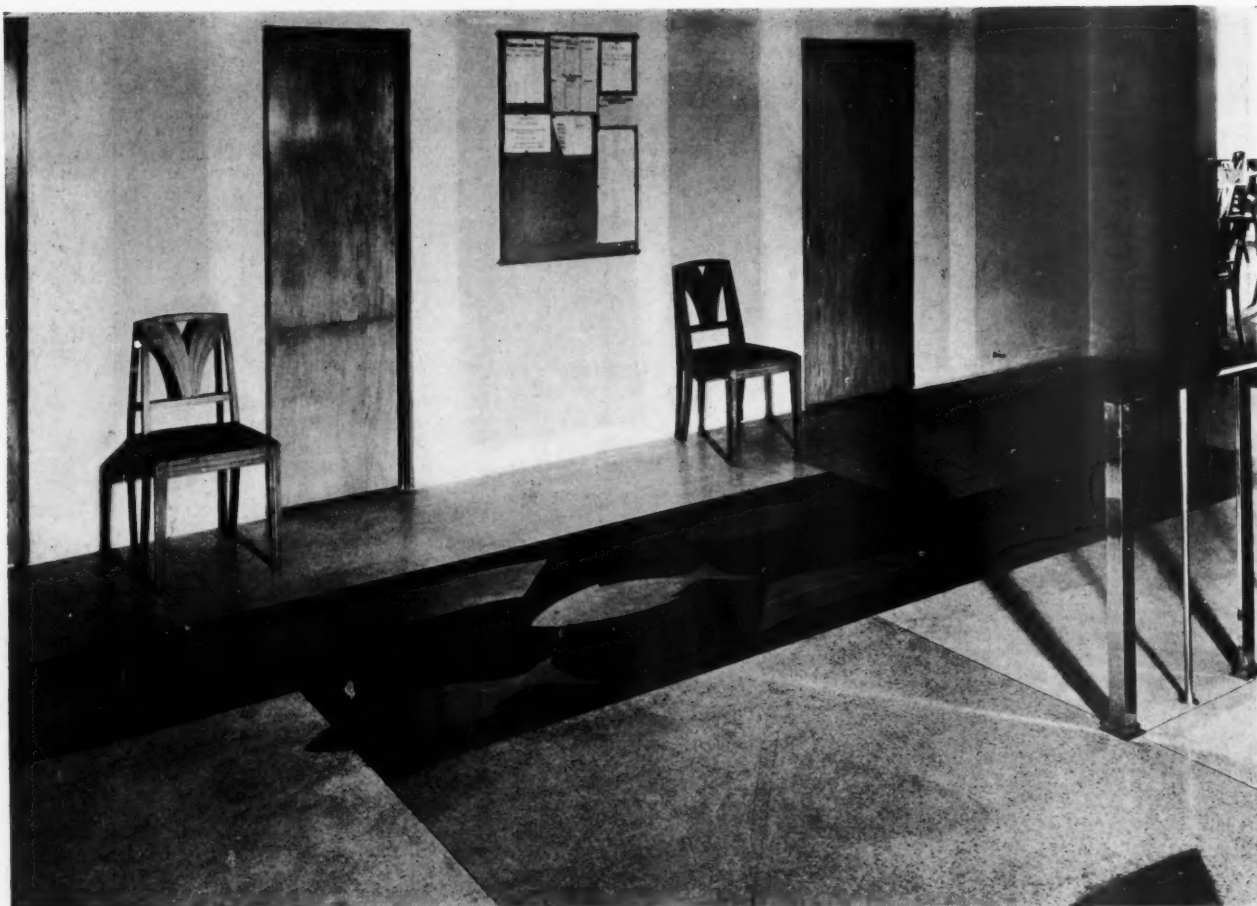


RAY-DEL FILMS



RAY-DEL FILMS

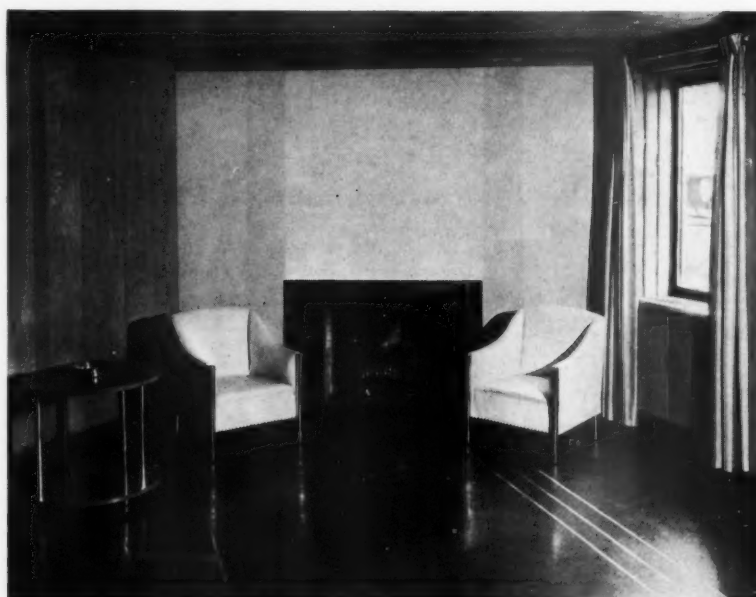
THIRD FLOOR LOUNGE, STAIRWAY AND LOUNGE FIREPLACE
WOMEN'S CITY CLUB, ST. PAUL, MINNESOTA
MAGNUS JEMNE, ARCHITECT



HALL TO DINING ROOM

KEY TO COLORS and MATERIALS

- (1) Terrazzo, light yellow. (2) Solid aluminum. (3) Terrazzo, deep yellow. (4) Terrazzo, black. (5) Yellow poplar stained, wax finish. (6) Plaster painted pastel shades of tans, yellows and pale blue. (7) Brass chromium plated

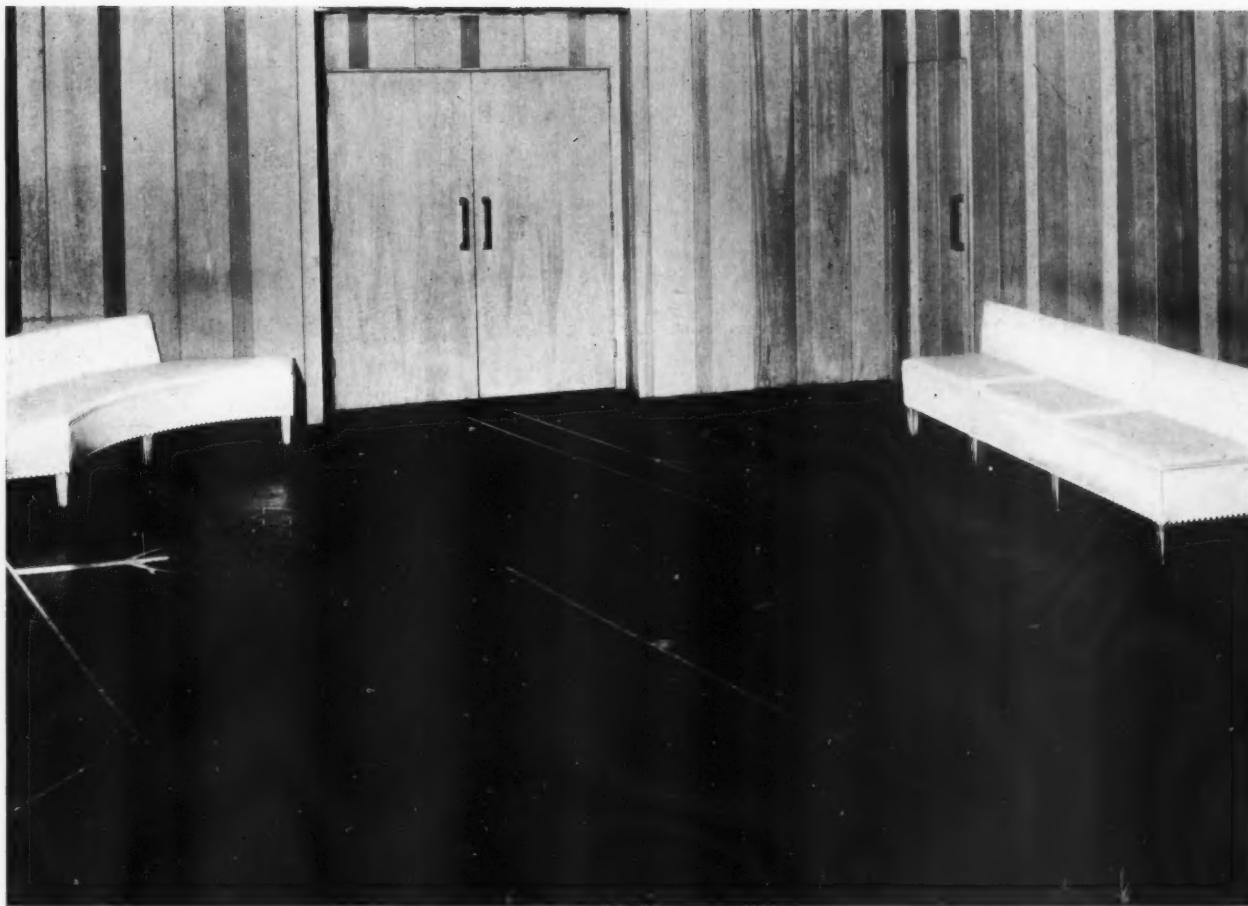


RAY-BEL FILMS

Reception hall. Fireplace, cast terrazzo with brass strips. Walls, 11" cypress boards with alternating 4" strips. Floors, terrazzo, black, brass strips

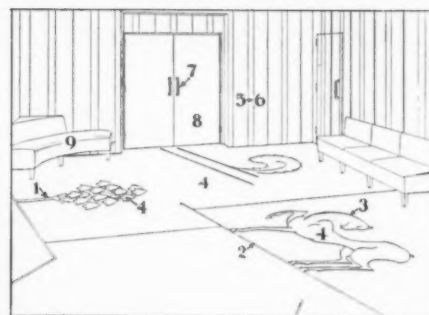
WOMEN'S CITY CLUB, ST. PAUL, MINNESOTA

MAGNUS JEMNE, ARCHITECT



RAY-BEL FILMS

Reception hall. Ceiling covered with gold paper. Terrazzo floors designed by Elsa L. Jemne. Furniture and lighting fixtures designed by Frank Post



RECEPTION HALL

KEY TO COLORS AND MATERIALS

- (1) Solid brass 3" wide. (2) Brass strips 1" wide. (3) Brass strips 1/8" wide.
- (4) Terrazzo, black. (5) Cypress wood strips "V" cut on face. (6) Cypress boards stained natural, waxed. (7) Brass, chromium plated. (8) Cypress veneer.
- (9) Pigskin cream colored

WOMEN'S CITY CLUB, ST. PAUL, MINNESOTA

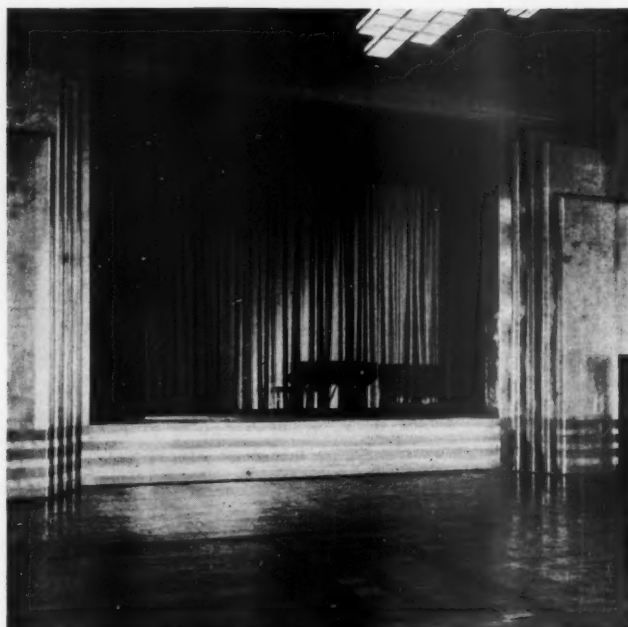
MAGNUS JEMNE, ARCHITECT



CAMERA SHOP

AUDITORIUM
WOMEN'S CITY CLUB
ST. PAUL, MINNESOTA
MAGNUS JEMNE, ARCHITECT

Walls and ceiling smooth troweled finish, silica sand hard wall plaster. Ceiling painted. Walls covered with aluminum leaf glazed to a coppery shade. Wainscoting consists of alternate bands of metal chair rails, flush type, copper plated. Floors, oak laid in pattern



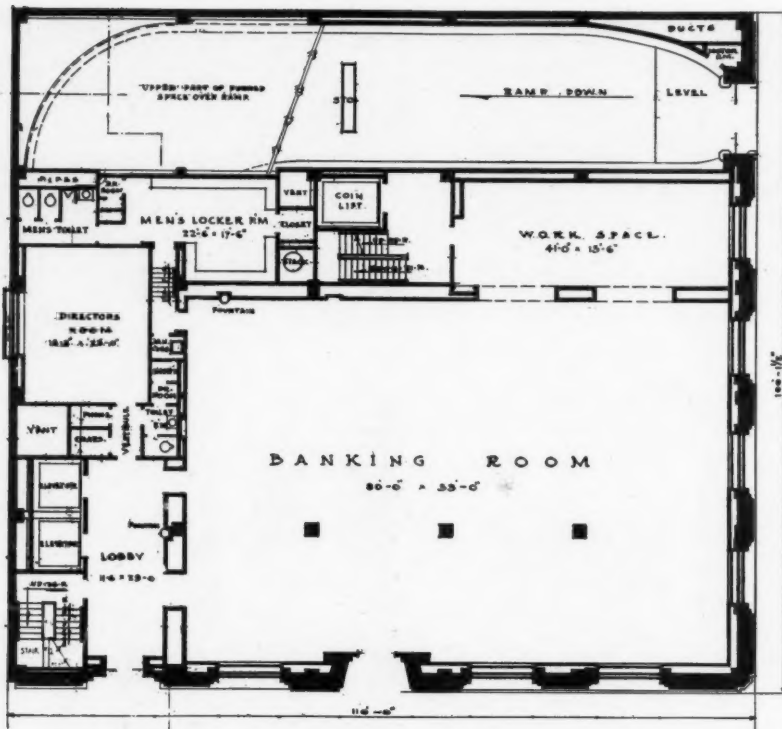
CAMERA SHOP



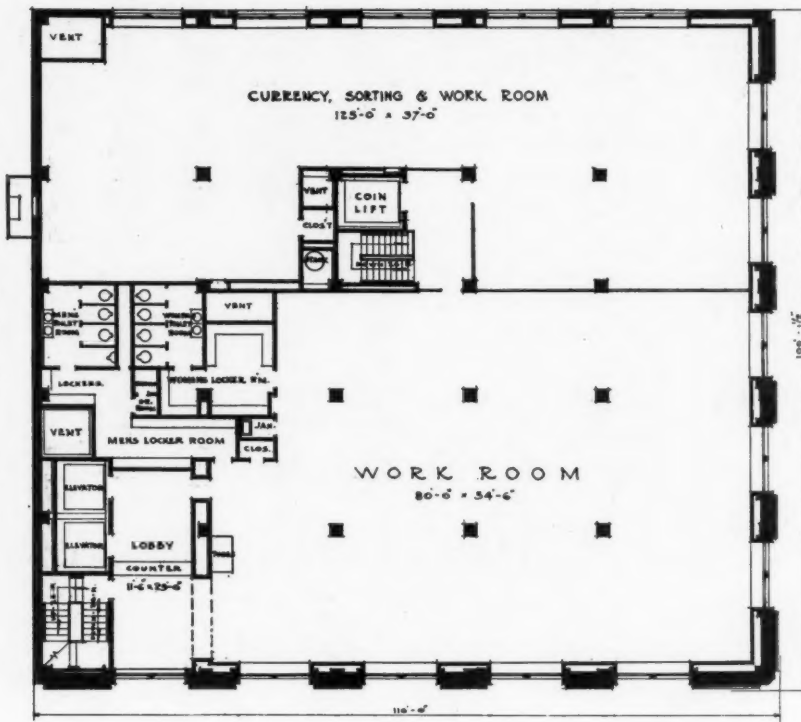
MILES BERNE

LOS ANGELES BRANCH
FEDERAL RESERVE BANK
OF SAN FRANCISCO

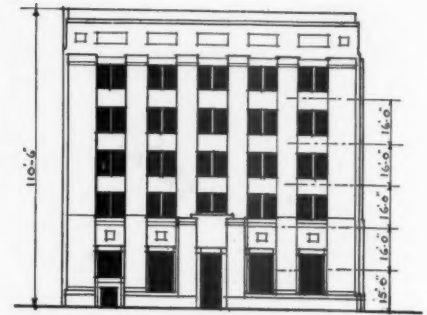
JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS



FIRST FLOOR PLAN



SECOND FLOOR PLAN



MASS DIAGRAM OF MAIN ELEVATION

MASONRY—California gray granite light random texture on principal façades; on property lines, face brick and terra cotta to match the granite.

SPANDRELS—Moulded lead, dark weathered color, steel sash and frames painted to match.

ORNAMENTAL METAL—Cast brass natural finish for window and entrance grilles of first story, lighting fixtures and other exterior ornamental fixtures.

CUBE—1,558,000 cubic feet.

COST—\$1,284,900, built in 1930.

CONSTRUCTION—Steel frame, brick filler walls, rib slab floor and roof construction. Two-story vault in basement of reinforced concrete.

HEATING—Building heated and ventilated by positive supply and return air system using air washers.

LOS ANGELES BRANCH • FEDERAL RESERVE BANK OF SAN FRANCISCO

JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS

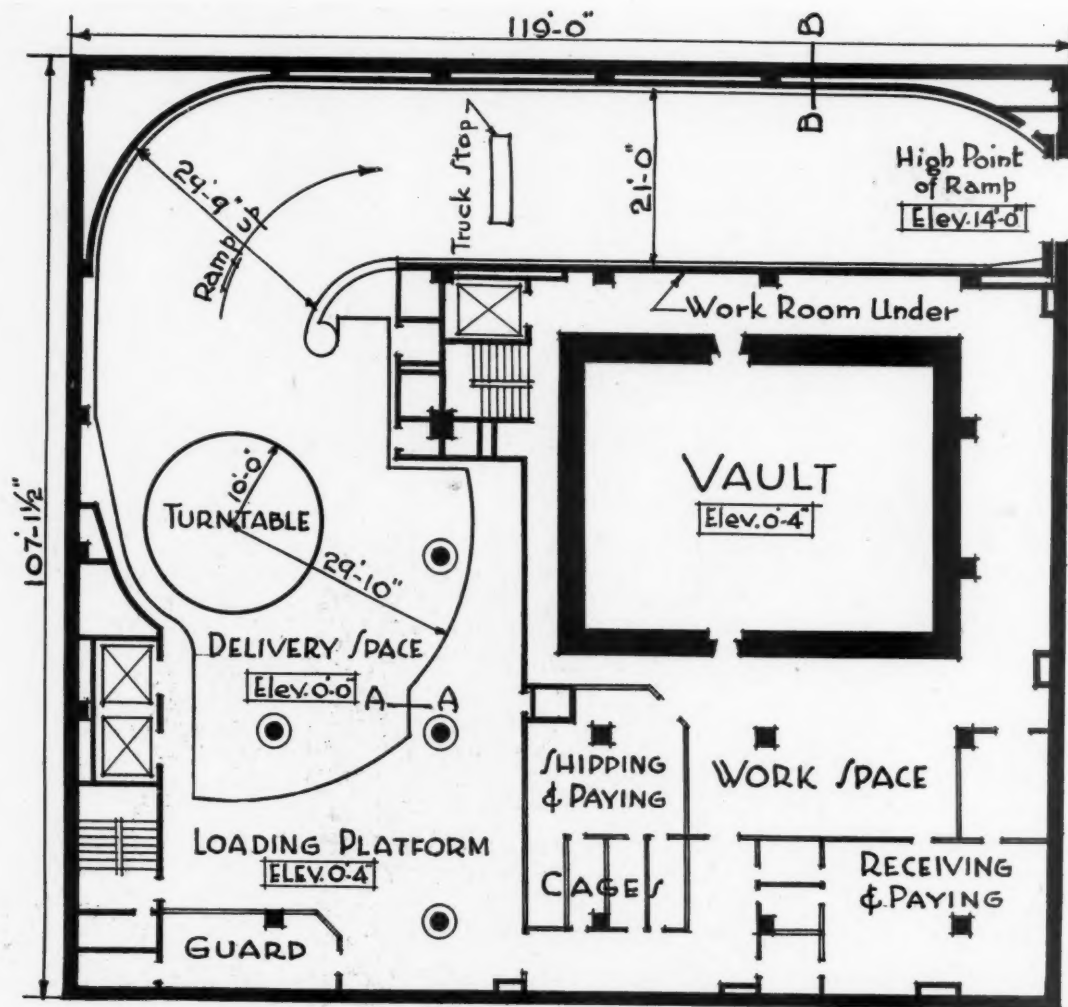


MILES BEPNE

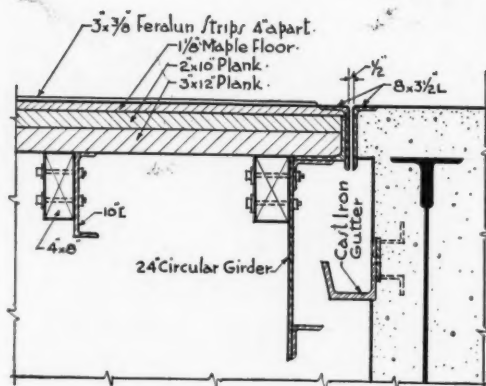
Panels above main entrance and over first story windows executed in low relief by Edgar Walter, sculptor

MAIN ENTRANCE • LOS ANGELES BRANCH
FEDERAL RESERVE BANK OF SAN FRANCISCO

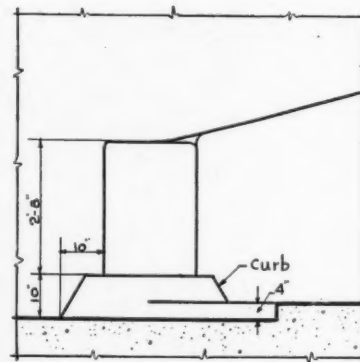
JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS



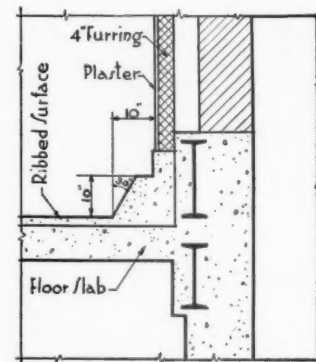
BASEMENT PLAN



SECTION THRU TURNTABLE

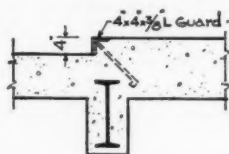


CORNER POST



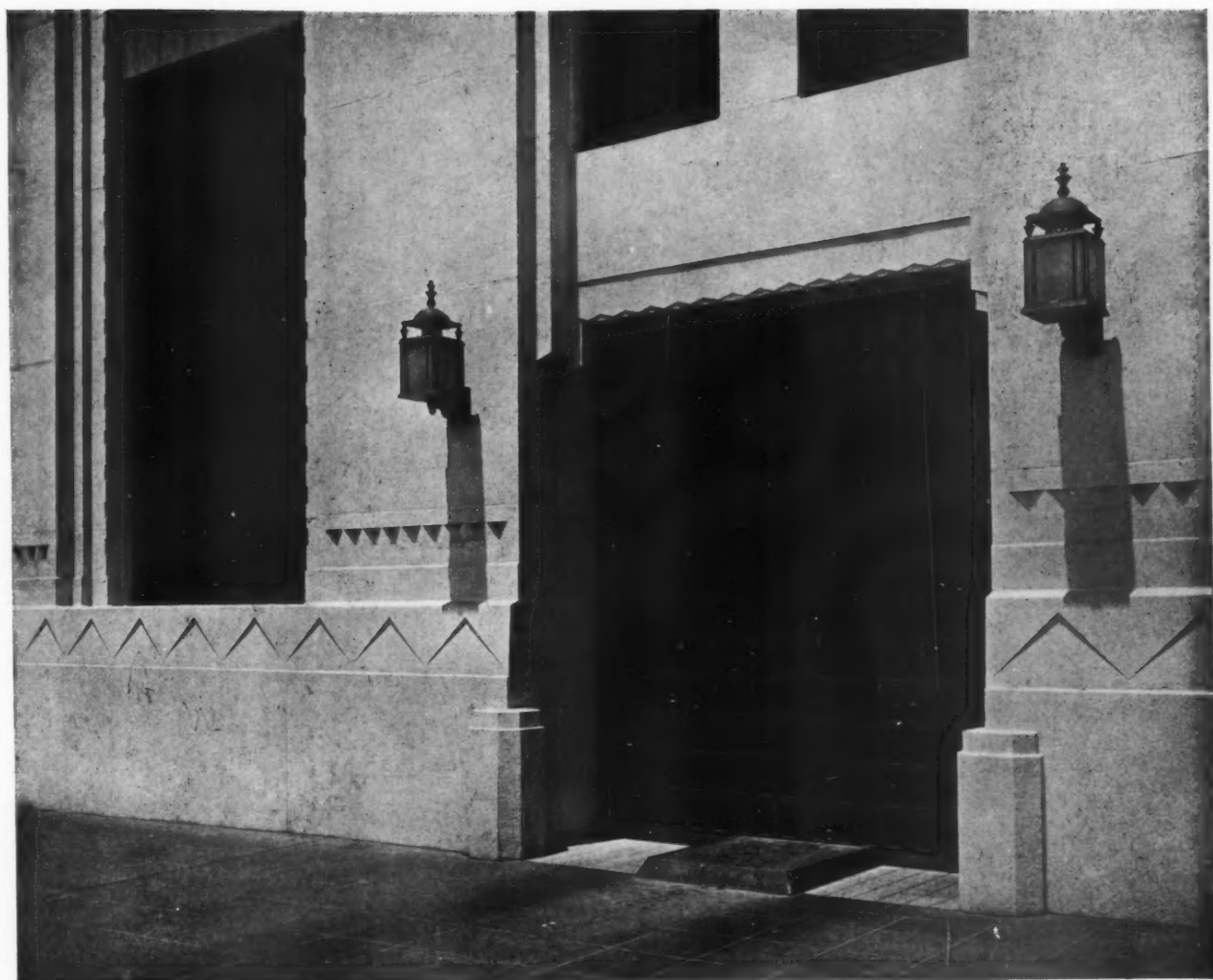
SECTION B-B

PLAN & DETAIL OF RAMP
LOS ANGELES BRANCH
FEDERAL RESERVE BANK
OF SAN FRANCISCO
JOHN PARKINSON AND DONALD
B. PARKINSON, ARCHITECTS

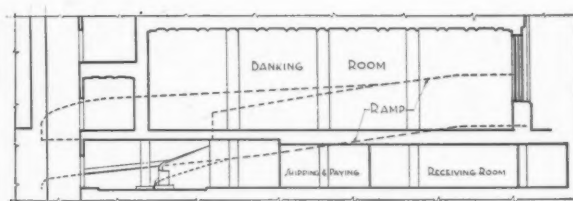


SECTION A-A

Basement plan, full size, was laid out on the site and a truck driven on ramp. As a result of test, building was made 10' longer on one street to permit money trucks to drive direct to vault in basement. Vault is entirely independent of the frame of the building and has reinforced concrete walls, floors and roof



MILES BERNE



SECTION

Entrance to Ramp—Protected by heavy brass gates controlled by electric device operated from the guards' room. Ramp floor—Natural color cement, 2 1/2" wearing surface, deeply scored. Walls and ceiling—Plaster, finished with oil paint, light color

LOS ANGELES BRANCH
FEDERAL RESERVE BANK
OF SAN FRANCISCO
JOHN PARKINSON AND DONALD
B. PARKINSON, ARCHITECTS



MILES BERNE

Floors—Marble in public space; linoleum in work space. Screen—Hauteville marble with Belgian black base. Walls and Columns—Roman Travertine, honed finish. Ceiling—Acoustic tile panels. Metal—Cast brass, natural finish

**BANKING ROOM • LOS ANGELES BRANCH
FEDERAL RESERVE BANK OF SAN FRANCISCO**
JOHN PARKINSON AND DONALD B. PARKINSON, ARCHITECTS

Contractor Refuses to Replace Defective Work

By GEORGE F. KAISER, LL.B.

• **WHAT HE DID:** Benson was named as supervising architect in a contract which provided for the erection of a factory building. As architect, he demanded that the contractor remove certain defective concrete work at his own expense. The contractor refused to remove the concrete work on the architect's order. The owner then terminated the contract and the contractor sued for \$45,544.69 as damages for an alleged breach of contract on the owner's part.

WHY HE DID IT: The architect's demand, the contractor contended, was not authorized by the contract. In addition, he claimed the work the architect had ordered him to remove was in fact not defective. He therefore insisted the contract had been broken by the owner.

WHY HE SHOULDN'T HAVE DONE IT: The court, however, upheld the architect's orders holding that

the contractor had broken the contract by failing to remove the work objected to by the architect and that as he had persisted in his refusal the owner was justified after notice in taking possession and finishing the work. The court further decided that the contractor, under such circumstances, was not entitled to receive any payment before the work was completed and then would only be entitled to receive payment subject to the rights of the owner.



OWNER'S OBLIGATION AFTER TERMINATING ARCHITECT'S CONTRACT

• **WHAT HE DID:** An owner contracted to pay an architect \$1,000 on acceptance of preliminary drawings. The contract further provided that in case the owner did not care to avail himself of the architect's services after completion of the preliminary drawings, the architect should be so notified and paid an additional \$1,500.

The owner accepted the preliminary drawings and paid the architect the agreed \$1,000, later notifying him that his services were no longer required and paying him the additional \$1,500 provided for in the contract. The architect contended that the owner had breached the contract and sued for \$16,602.75 which he claimed was what his services would have been worth under the contract had he been permitted to continue.

WHY HE DID IT: The architect contended that the provisions of the contract for the erection of the building rendered it a continuous obligation on the part of the owner to employ him as architect; that the contract was "entire" and that no provision of the contract was severable from either or any of the other provisions, and that he was entitled to compensation in full on the ground that he was discharged without cause.

WHY HE SHOULDN'T HAVE DONE IT: The court refused to agree with the architect in his inter-

pretation of the contract and said, "On a perusal of the contract, it appears that compensation to be paid to the architect for his various services depended upon the happening of certain specified events.

"First, after completion and acceptance of preliminary drawings—\$1,000.

"Second, after acceptance by the owner of preliminary drawings and written order by him to the architect to complete specifications and working drawings, 2½ per cent of estimated cost of building, but in the event the services of the architect were not availed of after the completion of the preliminary drawings, he should receive \$1,500, in addition to the \$1,000 already payable."

"Thus it becomes clear that after the acceptance by the owner of the preliminary sketches of the proposed building and before further employment of the architect would have become binding on the owner, for the purpose of proceeding with the preparation of specifications and general working drawings, the approval and authority of the owner must have been made manifest by written order from the owner to complete the specifications and general working drawings, and thus, under the circumstances, the architect was entitled only to the sum of \$1,000 and \$1,500 which he had already received."

The Story of the Office of the Supervising Architect

(Continued from page 39)

4; four clerks of class 3, two clerks of class one; and one messenger at an annual salary of six hundred dollars."

This law gave recognition to the office, at least indirectly, but did so only to provide for its abolition.

The office, nevertheless, did not cease to function, since, in spite of the provision just mentioned, appropriations were made until 1868. On July 20 of that year an act was approved similar in nature to the one passed in 1864. The new act appropriated funds for the "Construction Branch" of the Treasury Department and included specific provision for a "supervising architect" and a corps of assistants.

STILL other facts have been brought forward to strengthen the case for the firm legal basis of the office. Appropriations for public buildings during this period were made under the title "Government Buildings under the Supervising Architect of the Treasury Department," while the legislative, executive and judicial appropriation act, approved May 8, 1872, provided that after the first day of July, 1872, the salary of the Supervising Architect of the Treasury Department should be \$4,000 per annum.

Again in 1875 legislative confirmation was forthcoming. On March 3 of that year an act was approved making definite provision for a Supervising Architect in the Treasury Department at a salary of \$4500 per year. No definition of duties was included. The employees handling the administrative work of the office were specifically provided for, but the technical force, consisting of engineers, draftsmen, computers, etc., were paid from appropriations for public buildings.

The final evidence of the intention of Congress in the matter of legal recognition of the Supervising Architect's Office was contained in another clause of the act of March 3, 1875, quoted above. This provided:

"No money shall be expended upon any public building upon which work has not yet been actually begun until after drawings and specifications, together with estimates of cost thereof, shall have been made by the Supervising Architect of the Treasury Department and said plans and estimates shall have been approved by the Secretary of the Treasury, Secretary of the Interior, and Postmaster General."

By 1882 provision was made for

"... the services of skilled draftsmen, civil engineers, computers, accountants, modelers, assistants to photographers, copyists and such other services as the Secretary of the Treasury may deem necessary may be employed in the office of the Supervising Architect to carry into effect the various appropriations for public buildings to be paid for from such appropriations: Provided, That the expenditures on this account for the fiscal year ending June 30, 1883, shall not exceed \$130,000; and that the Secretary of the Treasury shall each year in the annual estimates report to Congress the number of persons so employed and the amount paid to each."

By this method the increased needs of the Supervising Architect's office were met without, apparently, increas-

ing the total of appropriations. The ease with which the appropriations, under this plan, could be shifted from the visible specific to the obscure general evidently appealed to Congress. Appropriations for salaries in the office proper during twenty years show the results of the practice: 1875, \$32,040; 1880, \$19,420; 1885, \$19,420; 1890, \$7,720; 1895, \$5,520.

By 1883 some semblance of organization had been arrived at. An act was approved August 30, 1890 which required of the Secretary of the Treasury certain reports and by implication recognized the existence of a function in his Department able to give the facts. This was the Office of the Supervising Architect.

In 1893 the Tarsney Act became a law. It was repealed in 1912. It was permissive only. From that date on, down to the present day, various acts of Congress and various recommendations of secretaries of the Treasury make a long and more or less interesting, complicated, confused and unsatisfactory record. Gradually out of it all has arisen the organization which has been briefly outlined. The Tarsney Act has been referred to which made permissible competitions for important public buildings, but depending, of course, upon the attitude of the Secretary of the Treasury. Some executives have been antagonistic to the employment of the private architect, as was the case with Mr. Carlisle, whereas other executives have been decidedly favorable to the employment of the private architect for that function involved in the planning and designing of public buildings.

ON July 19, 1912, the House Committee on Expenditures on Public Buildings made a report of an investigation of the Supervising Architect's Office. Cost of fees for private architects as compared with cost in the Supervising Architect's Office was the bone of contention, eliminating all questions as to merit of design. Senator Newlands in debate produced figures compiled by the Supervising Architect's Office showing greater cost for the Supervising Architect's work. This office later submitted figures claiming the advantage.

The act was repealed with expression publicly of regret by the then Secretary of the Treasury in a fine presentation of the great importance to the Government and the Nation of public buildings designed by the leaders of the profession rather than in a Bureau of Government. In 1914 the Supervising Architect himself expressed regret.

The Nation was fortunate in having, as Secretary of the Treasury, Hon. Andrew W. Mellon, a man who recognized the importance to the Nation at large of enlisting the outstanding architects of the country, particularly in the development of the City of Washington.

The elimination of the function of planning and designing from the Office of the Supervising Architect and the utilizing of the men who have made the profession of architecture an outstanding development in this country, would still leave a sufficient and important volume of work in the Office of the Supervising Archi-

Treads of brass provide

DURABILITY, SAFETY *and* BEAUTY

UNPROTECTED walking surfaces such as stairways, thresholds, etc., wear down...mar the appearance of the walk-way and endanger pedestrians. To offset these conditions, the use of safety treads is customary.

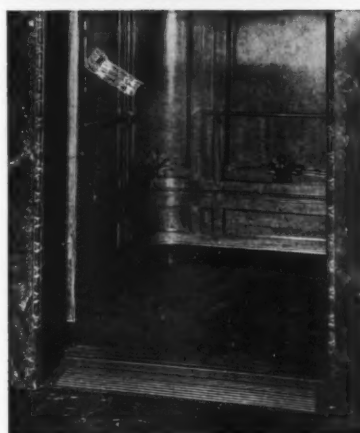
The workability, durability and appearance of Anaconda Brass and Bronze make these metals particularly suited for safety treads. Leading manufacturers make the channeled base of the tread and stair edge nosings from Anaconda extruded metal. In the tread, alternate grooves are filled with a durable abrasive compound, the whole providing for sure footing.

Just as the qualities of Anaconda metals meet the requirements of effective safety treads, so do they for various other applications in modern buildings.

A representative will be glad to consult with you on the many uses of Anaconda Copper, Brass and Bronze. Behind all Anaconda metals is the background of more than a century's experience in developing and producing copper and its many alloys. The American Brass Company, General Offices: Waterbury, Connecticut.

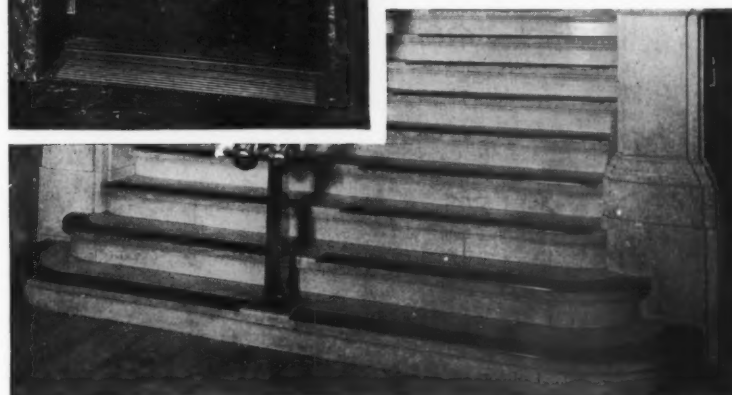


Stairway in the Postal Telegraph Bldg., New York, before and after safety treads of Anaconda Brass were installed.



At left: Elevator entrance in Stevens Hotel, Chicago. Safety tread flush with the floor.

Below: Stairway in The First Trust and Savings Bank, Chicago. Safety treads of Anaconda Brass aid walking and preserves the beauty of the marble.



PHOTOGRAPHS COURTESY OF AMERICAN MASON SAFETY TREAD CO. LOWELL, MASS.



ANACONDA

COPPER, BRASS & BRONZE

tect, necessitating a bureau of very large proportions. To this objective the American Institute of Architects has devoted a large part of its activities, not only because of its interest in the architecture of the Nation but also as a believer in the fundamental principles of government as established under the terms of our Constitution. The present situation, wherein the policy of the Office has been modified by the retention of many private architects, should not be viewed as an emergency but as a practice that should be continued in the good interests of these United States.

ON March 4, 1915, among other things provided for was the creation of a Public Building Commission. This Commission was instructed to prepare, with the aid of the Supervising Architect, and present to Congress a connected scheme involving annual appropriations for the construction, in a reasonable time, of all public building heretofore authorized, as well as to frame a standard, or standards, by which the size and cost of public buildings shall, as far as practicable, be determined.

This paved the way for a thorough study and discussion of the possibility of standardizing public buildings, and of the charge that costs under the Supervising Architect's Office were higher than for similar work under municipalities, counties, states, and private enterprises.

The act also authorized acquisition of new sites, extensions to existing buildings, and new buildings totaling a program for which the appropriations involving matters under control of the Treasury Department amounted to \$41,797,350. No provision for increase in force in the Supervising Architect's Office was made, however, although in 1913 a considerable amount of money had been appropriated for public buildings.

The force connected with the Supervising Architect's Office in 1913 numbered 253 in Washington and 103 in the field. Of this number thirteen, excluding the Supervising Architect himself, were employed in a supervisory capacity.

Relative to the salaries involved in the various duties and functions of the Office of the Supervising Architect the following appropriations are significant: 1875, \$32,040; 1895, \$7,720; 1910, \$81,800; 1914, \$235,920; 1919, \$221,020, and 1924, \$218,380. The personnel of the Supervising Architects Office has been stated to be as of January 1, 1932, 784 and the amount \$1,962,804. This is stated to include technical and clerical force both connected with and that not chargeable to the Public Building program.

Attention is called to the fact, as already stated, that various acts of Congress making appropriations for a public building made it possible to pay the cost of draftsmen and necessary service in the preparation of plans and specifications from the appropriation for the building itself, thus making it in many instances impossible to determine the actual cost of this bureau based upon specific salary appropriations. Due to the fact that Congress has adopted no uniform plan of appropriations for the several services and that the latter employ no uniform plan in respect to the recording and reporting of their receipts and expenditures, it is impossible to present data of this character according to any standard form. In the case of some services the administra-

tive reports contain tables showing financial conditions and operations of the service in considerable detail; in others financial data are almost wholly lacking.

The following is the list of incumbents:

1853-1860, Capt. Bowman
1860-1862, S. M. Clark
1862-1863, Isaiah Rogers
1865-1875, A. B. Mullett
1875-1876, Wm. A. Porter
1876-1884, Jas. G. Hill
1884-1888, M. E. Bell
1888-1889, Wm. A. Freret
1889-1891, James H. Windrim
1891-1893, W. J. Edbrooke
1893-1894, Jeremiah O'Rourke
1894-1895, Chas. E. Kemper (acting)
1895-1897, Wm. Martin Aiken
1897-1898, Chas. E. Kemper (acting)
1898-1912, James Knox Taylor
1912-1913, Jas. A. Wetmore (acting)
1913-1915, Oscar Wenderoth
1915—, Jas. A. Wetmore (acting)

The fact that the above were either acting or supervising architects, coupled with the fact that in approximately 79 years there have been 18 changes in the office involving an average term of approximately 4 years each, and further, when we consider that one incumbent held office for 14 years, one for 10 years and one for 8 years, and the present incumbent acting since 1915, it should be apparent what difficulties are involved in continuity of policy. Eliminating the four long terms we find 14 incumbents in a period of 30 years—an average term of approximately 2 years. Between 1888 and 1898, 8 men successively occupied the position. When, in addition to these facts, we consider that aside from Secretary Mellon, during the same period of years the average term per incumbent of the position of Secretary of the Treasury was less than 3 years, it would seem to be absolutely conclusive that if a high standard of design in the public buildings of the United States were to be maintained, that the function of the Government involved therein should be confined to the necessary research, collection of information and the furnishing of contact on the part of the government as planned with the professional architects who, through familiarity with local conditions and requirements, would certainly render a service which would undoubtedly be for the best interests of the Government.

ARCHITECTURAL societies of Seattle, Wash., are sponsoring the promotion of local home building and modernizing with the cooperation of the Seattle Building and Allied Industries committee. The committee is composed of representatives of all branches of the building industry and proposes an educational campaign to inform the prospective home owner of the various steps to take to obtain the best results in building.

PRIZE winners in a competition for roadside filling stations conducted by the Architects' Emergency Committee of New York have been announced. First prize was awarded to Arthur Martini, Jersey City. John J. Burton, Yonkers, was awarded second prize. W. J. Ward, Jr., Rutherford, N. J., was awarded third prize.

3 NEW ROCHESTER HIGH SCHOOLS *and...*

3 "Holderle" installations...

PROVING

Monel Metal gives new emphasis to "Rochester made means quality"

● Rochester, N. Y., has ample reason to be proud of its three splendid new high schools. Planned to afford every facility and convenience for modern education, these fine institutions embody many advanced features of school design, construction and equipment.

In each high school, for example, there is a perfectly appointed food service department equipped with kitchen and cafeteria units of gleaming Monel Metal! All this equipment was made in Rochester by Holderle Bros., Inc., and each installation is a model of expert planning and quality workmanship.

The specification of Monel Metal for all three of these Rochester schools indicates how satisfactory Monel Metal is considered for this type of equipment. And no wonder! Monel Metal meets the demand for modern attractiveness, exemplary cleanliness and long equipment life better than any other available material.

Monel Metal is rust-proof and highly resistant to corrosion. Strong as steel with no coating to chip, crack or wear off, Monel Metal equipment withstands severe wear and repeated cleaning through years of constant daily service.

Your files should contain complete information about Monel Metal food service for schools. We'll gladly send this data on request.

Monel Metal is a registered trade mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



A HIGH NICKEL ALLOY
MONEL METAL
NICKEL ALLOYS PERFORM BETTER LONGER



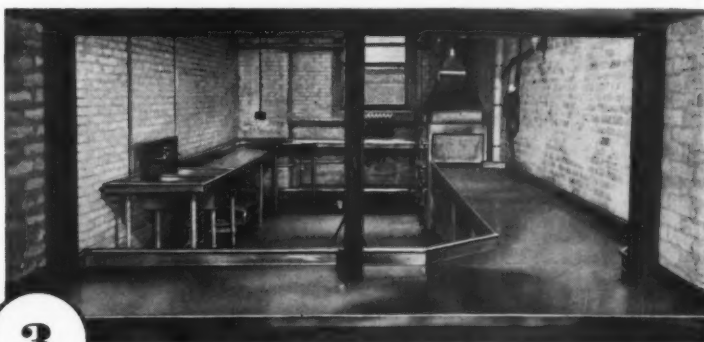
1

Monel Metal food service equipment in faculty cafeteria room of the Benjamin Franklin Junior and Senior High School, Rochester, N. Y. This combination counter, steam table, warmers and coffee urn was installed by Holderle Bros., Inc., Rochester, N. Y. Gordon & Kaelber, Architects.



2

In Rochester, the Jefferson Junior and Senior High School has a student cafeteria equipped with Monel Metal counter, warmers and sink which were also made by Holderle Bros., Inc., Gordon & Kaelber, Architects.



3

Another Holderle job of Monel Metal is the dishwashing equipment in Rochester's new Madison Junior and Senior High School. Illustration shows "Champion" Monel Metal dishwasher and Monel Metal dishtables and sink.

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

FOR JUNE 1932

How to Make a Lithograph

(Continued from page 23)

zinc and how only a faded suggestion of the drawing is left. "B" shows the zinc plate after the drawing had been transferred to it. "C" reproduces an impression from this plate.

The black in the lithographic crayon or pencil is only to indicate where the lines have been drawn for it is the almost invisible grease element of the lithographic crayon which causes the lines to print and not its black content, whether these lines are transferred or drawn directly to the plate or stone. While these crayons and pencils do not dry noticeably fast, the drawings made with them do—that is they do for transferring purposes—and for this reason drawings made on paper with lithographic crayon should be transferred soon after they are drawn.

Because the transfer from the paper to the plate or stone must be made on a lithographic press this is done for the artist by the printer—who first dampens the paper on which the drawing is made by placing it between damp blotters for a few minutes. Then the drawing is placed facing the plate or stone and finally run through the press exactly as when the printing is made—only this time it is the paper which leaves the impression on the stone or plate. The plate or stone is now treated as though the drawing had been made directly on it, and this is followed by the printing of an indefinite number of proofs.

METAL PLATES: ZINC AND ALUMINUM:

HAVING transferred the tracing which was made with sanguine pencil to the metal plate, the final drawing is made with lithographic crayon. The transferred tracing is in reverse and, in order to see the drawing from which it was made in the same way, we must look at it through a mirror. This will facilitate the copying of it in reverse, a necessary procedure in order that the plate or negative will in turn give us positive prints.

It is best to begin by lightly drawing on the metal plate with a hard crayon and to use the softer crayons for the darker and broader parts. Care must be taken not to touch the drawing area for finger prints also print in lithography.

A drawing made directly on a metal plate makes a better print than a drawing which has been transferred to it, for nothing is then lost in transferring.

A clear margin at least two inches wide should be left on all sides of the plate to allow the scraper of the



DIRECT ON STONE . . . Since this method offers advantages of texture that can be compared with painting one should work for the variations which give tone and quality to the drawing

press to entirely cover the drawn part. Unfortunately metal plates have a mechanical surface and zinc plates in particular are of such a deep shade that at first it is difficult to determine values when drawing on them. Invariably prints made from zinc plates are darker, for a drawing on their gray surface appears much darker when seen on the print, which is usually made on white or light-tinted paper.

Scraping to remove lines is not possible on metal plates, but corrections can be made by using a small piece of cotton saturated with benzine and by removing all traces of the lithographic crayon before redrawing over the corrected area.

Metal plates are now used extensively because they are inexpensive and reasonably light in weight. As they occupy but little space they can be filed away for



— in buildings
soil, waste, vent lines
and rain leaders need
effective protection
from atmospheric corrosion

STEEL Pipe with a copper content has its most marked and best recognized value where alternate wet and dry exposure must be endured. Under such exposure, its protective influence is known to be considerable even though the percentage of copper used be very small. Wherever long life is desired of pipe lines in large buildings, and "atmospheric corrosion", so called, is the determining factor, NATIONAL Copper-Steel Pipe is recommended as more economical than ordinary steel. The extra cost is too little to be a barrier—the added years of service more than compensate. For full information, read Bulletin 11 on NATIONAL Copper-Steel Pipe—

The Original Copper-Steel Pipe

NATIONAL TUBE COMPANY, PITTSBURGH, PA.
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Look For The Green Color!

NATIONAL COPPER-STEEL PIPE is marked as follows: BLACK PIPE—Smaller sizes colored green. Larger sizes, two green stripes running lengthwise. GALVANIZED PIPE—All sizes, two green stripes running lengthwise.

**NATIONAL
 COPPER-
 STEEL
 PIPE**

further printings very much as is the case with photographic negatives.

STONE:

THE stone, which is usually loaned by or rented from the printer, should first be washed in running water to remove all dust. In cold weather, putting it in a warm place will make it more sympathetic to the crayon.

After the drawing has been traced and transferred to the stone, or a tentative sketch made with a non-grease crayon, the actual lithographic work begins. When transferring the drawing to the stone about a two inch margin should be left to allow for the scraper of the press. It is safer to draw lightly with a hard crayon and to gradually intensify the drawing rather than to begin with heavy lines. A heavy line is apt to be solid black with no quality, while a line which is obtained by gradual intensification will have more transparency and quality.

Since lithography offers advantages of texture that can be compared with painting one should utilize this and work for the variations which give tone and quality. Lithography has an advantage over etching in that one can clearly see what the drawing will be like providing, of course, the stone is not hurt before chemical treatment takes place. In scraping the stone it is better to wait until the drawing is finished for scraping affects the surface and it is difficult to redraw over this area.

In drawing fine lines, a harder crayon is used. But

one must bear in mind that the hardest crayon, the Copal, has but little grease or soapy substance and for this reason one cannot be absolutely sure of retaining these lines because it is the grease substance and not the black that affects the stone. This crayon should be used discriminately. The crayons run from No. 5, known as Copal, to very soft, No. 1. In warm weather, harder crayons are used than when it is cold.

The print on page 82 was made directly on stone.

Those who wish to do their own printing from the stone will find Bolton Brown's book "Lithography for Artists" excellent. For learning about printing from metal plates, "Metal Plate Lithography for Artists" by C. A. Seward, will give one a complete description of how to proceed by this method.

Lithographic printers can usually be found in most localities, or metal plates and paper drawings can be mailed to printers in New York.

While methods of producing lithographs can be described, there are no definite rules for technique. The work of Frank Brangwin, George Bellows, Rockwell Kent and others will show how personal and varied technique can and should be. Technique should reflect the artist and, since artists are individuals, each one's work should be as personal and as different as he is himself.

To me, lithography is the art of the day—for when the printing is done for the artist he is left to concentrate fully on his own expression and to obtain results with greater freedom and rapidity than is possible by any other method of artistic reproduction.

An Architect Cuts Office Time

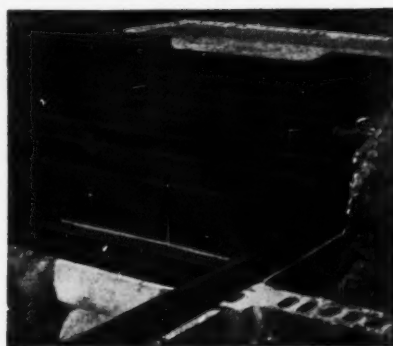
(Continued from page 16)

to the admission of not being able to "write" in the past. There is no need of course to do the heavy work such as specifications and long reports. These can be done by monthly contract in a public stenographers' office. As for routine letters—how self-typing does cut down a tendency towards wordiness! Average letters run about four paragraphs.

When I started to write this article, I took an inventory of the desk to determine what the "child" was doing and to my surprise found one person doing the work that in an office of fourteen had been done by five indi-

viduals. Of course, it is true that the volume was less.

I hear the "faddist" say, "I like a clear desk." Most "clear desks" have from five to six drawers filled with unsegregated papers; it is difficult to find the right one on a speed test. I examined five before writing this and found this statement to be true, whereas the "lazy man's desk" makes it possible to secure any paper within ten seconds by the watch. Incidentally, there is a trick with the "open desk." Do not keep papers exposed to the eye unless they are being attended to; they prevent concentration. Use covers of light board, letter size.



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and Termite Damage

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Write for booklet telling how Termites destroy foundation timbers. For permanent prevention, use A & L Timber, Pressure Treated with Pure Creosote Oil.

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NEW CATALOGS . . .

Readers of AMERICAN ARCHITECT may secure without cost any or all of the manufacturers' catalogs described on this and the following page by mailing the prepaid post card printed below after writing the numbers of the catalogs wanted. Distribution of catalogs to draftsmen and students is optional with the manufacturers

ELEVATOR SIGNALS

462 . . . Illustrated booklet of the Richards-Wilcox Mfg. Co., Aurora, Ill., describing the elevator signal systems of this company. A. I. A. file 33 h.

NEW INTERIORS FOR OLD

463 . . . Booklet with working details of living room elevations and pictures of interiors finished in Arkansas Soft Pine. Instructions for finishing. Issued by Arkansas Soft Pine Bureau, Little Rock, Ark.

STAGE EQUIPMENT

464 . . . Various types of stage equipment such as orchestra pit lifts, stage rigging and hardware, steel curtains, counterweight systems, ticket racks and cases, portable seating, etc., as adapted to modern theatrical requirements. Issued by Peter Clark, 544 West 30th Street, New York.

IMPROVED O. G. FIR GUTTERS

465 . . . Booklet illustrating and describing various types of fir gutters made by the E. M. Long Corporation, Cadiz, Ohio. A. I. A. file 19 e 34.

SNOW-WHITE LAUNDRY DRYER

466 . . . Folder issued by the Williamson Heater Company, Cincinnati, describing a cabinet clothes dryer which consists of a galvanized iron cabinet provided with an enclosed gas burner. The dryer has 75 lineal feet of hanging space; it is 24 inches deep, 30 inches wide and 70 inches high. Air is changed every 20 seconds.

STUDIES IN AMERICAN BRICK

467 . . . Booklet contains pictures of brick buildings and details and a series of original delineations of American enameled and porcelain glazed standard brick and Tubric by Vahan Hagopian, A. I. A. Issued by the American Enameled Brick Corporation, New York.

HEATHERBROWN WELSH QUARRIES

468 . . . Booklet illustrating various interiors in which are used the tile imported by Mart & Lawton, Inc., 286 Fifth Avenue, New York. Some illustrations are in color. Contains suggestions for floor designs. Also illustrates

shingle roofing tile, chimney pots and brickettes. A. I. A. file 23 a 12.

CRITTALL METAL WINDOWS

469 . . . Booklet containing full size sections of steel casements made by the Crittall Casement Window Company, Detroit, standard hardware, special hardware, sketches of buildings in which used, table of standard types and sizes, and similar information. Also data on Crittall Norman Casements.

GUTHFAN CONDITIONAIRE

470 . . . A fixture which combines lighting, circulation of air and purification of air through addition of the Guth Ozonator has been announced by the Edwin F. Guth Company, St. Louis. Gives illustrations of fixtures and describes their manner of operation. Discusses ozone and air conditioning. A. I. A. file 31 f 23.

KLIEGL LIGHTING

471 . . . Booklet illustrating and describing various types of theatrical decorative and spectacular lighting. Issued by Kliegl Bros., 321 West 50th Street, New York.

FLINTKOTE

472 . . . Information about damp-proofing, waterproofing, asphalt roofing and shingles, asphalt planking and expansion joints, mastic floors, emulsified asphalt products and colas roads, and the products of the Flintkote Company, Boston, in relation to these subjects.

MINWAX METHOD OF WOOD FINISHING

473 . . . The Minwax method of wood finishing is illustrated and described in the folder. Products used described. Illustrations of finishes in full color. Issued by the Minwax Company, New York. A. I. A. file 25 c 11.

THE STEEL SERVIDOR

474 . . . Illustrated booklet describing the Servidor, which is a special cabinet with doors fitted in the center of the usual hotel room door; one door opens into the room, the other into the corridor. Gives structural features. Issued by the Servidor Company, New York.

BLACKBOARDS AND BULLETIN BOARDS

475 . . . Catalog of the New York Silicate Book Slate Co., New York, illustrating and describing various types of blackboards and bulletin boards.

ATLANTIC TERRA COTTA

476 . . . "Atlantic Terra Cotta," house organ of the Atlantic Terra Cotta Company, New York, has resumed publication and will be sent to architects. The first resumed issue, devoted to church installations, is well illustrated. A. I. A. file 9.

DEVELOPMENT IN OIL BURNING EQUIPMENT FOR STEAM AND HOT WATER

477 . . . Illustrated booklet concerning the new oil burning boiler unit made

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New York City

June, 1932

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I also desire further information about the new products described in this month's "New Materials and Equipment." . . . (See pages immediately following this insert)

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FOR JUNE 1932

These NEW Catalogs may be obtained through AMERICAN ARCHITECT

by the Motor Wheel Corporation, Lansing, Mich., in which boiler and oil-burner are combined into one unit.

MASTIC WOOD-BLOCK FLOORING

478 . . . Describes a type of wood-block flooring which is laid directly on concrete. Booklet points out principles that govern installation of mastic wood-block flooring. Issued by the Wood-Mosaic Co., Inc., Louisville, Ky. Illustrated. A. I. A. file 19 f 92.

ZEISS IKON CAMERAS

479 . . . Catalog illustrating and describing various types of cameras made by Carl Zeiss, Inc., New York.

FILTERED AIR

480 . . . The importance and health value of filtered air and typical installations made by the American Air Filter Co., Inc., Louisville, Ky.

POMEROY DOUBLE HUNG SPIRAL BALANCE WINDOW

481 . . . Folder giving detail drawings and specifications for a double hung window made by S. H. Pomeroy Co., New York, which has no weights, chains or pulleys and which has narrow mullions.

SPECIFICATIONS FOR DIXON'S PAINTS

482 . . . Gives specifications for the use of various types of industrial paints made by the Joseph Dixon Crucible Company, Jersey City, N. J. Also color chart of colors made. A. I. A. file 25 b 24.

LOW VOLTAGE CIRCUIT PROTECTION

483 . . . Circular illustrating and describing the new line of "de-ion" cir-

cuit breakers made by the Westinghouse Electric and Manufacturing Co., East Pittsburgh, Pa.

MODERN RANGE WIRING

484 . . . Booklet issued by the General Electric Co., Bridgeport, Conn., and illustrating several of the various wiring methods now in use throughout the United States for the wiring of the electric range.

AIR CIRCUIT BREAKERS

485 . . . Catalog issued by the Roller-Smith Company, New York, illustrating and describing various types of open and enclosed air circuit breakers made by this company. Includes attachments and accessories of all kinds.

CHART OF BRICK SHAPES

486 . . . Two charts have been prepared by the American Enameled Brick Corp., New York. These charts are 11 x 15 and contain outline drawings of the company's various standard stock sizes of brick and the Tubric stock shapes.

A. P. W. CABINETS AND FIXTURES

487 . . . Catalog illustrating and describing the various types of cabinets and fixtures for toilet tissues and paper towels made by the A. P. W. Paper Co., Albany, N. Y.

SOME WINDOW IDEAS

488 . . . "Some Window Ideas for Designers of College and University Buildings," a series of sheets issued by the Detroit Steel Products Co., Detroit, done in pencil with diagrams and construction details. A. I. A. file 16 e 1.

GOW SYSTEM OF CAISSON PILES

489 . . . Booklet describing the sys-

tem of caisson piles of the Gow Company, New York, and giving progress pictures. Also included specification for test borings.

CONDITIONED AIR FOR THE NEW LOUISIANA CAPITOL

490 . . . Illustrated booklet describing the air conditioning system in the new Louisiana State Capitol. Issued by the American Rolling Mill Company, Middletown, Ohio. A. I. A. file 30.

WESTINGHOUSE APARTMENT ELEVATORS

491 . . . Booklet illustrating in colors various designs for elevator cabs made by the Westinghouse Electric Elevator Co., Chicago. Also illustrates and describes details of equipment.

SALUBRA WALL COVERING

492 . . . Booklet describing Salubra, a washable wall covering, issued by Frederick Blank & Company, New York. Discusses manufacturing processes and materials used.

COPPER PIPE AND FITTINGS FOR PLUMBING AND HEATING

493 . . . Catalog of the Mueller Brass Co., Port Huron, Mich., illustrating and describing this company's line of "stream-line products," which make it possible to use copper pipe with fittings that take up but little more room than the pipe itself. A. I. A. file 29 b 4.

ELECTRIC FURNACES

494 . . . Illustrated booklet issued by the General Electric Company, Schenectady, concerning electric furnaces, their use and construction.

CONVECTOFIN TAKES THE PLACE OF RADIATORS

495 . . . Booklet issued by the Commodore Heaters Corporation, New York, illustrating and describing the Convectofin, which is a heating element designed primarily to liberate its heat by convection. A. I. A. file 30 c 4.

BEAM STEEL FLOORING

496 . . . "A Study of the Application of Robertson Keystone Beam Steel Flooring as a Useful Auxiliary for the Replacement of Under-floor Electrical Wiring Duct Systems." Issued by the H. H. Robertson Co., Pittsburgh, Pa. Contains illustrations of use and detail drawings.

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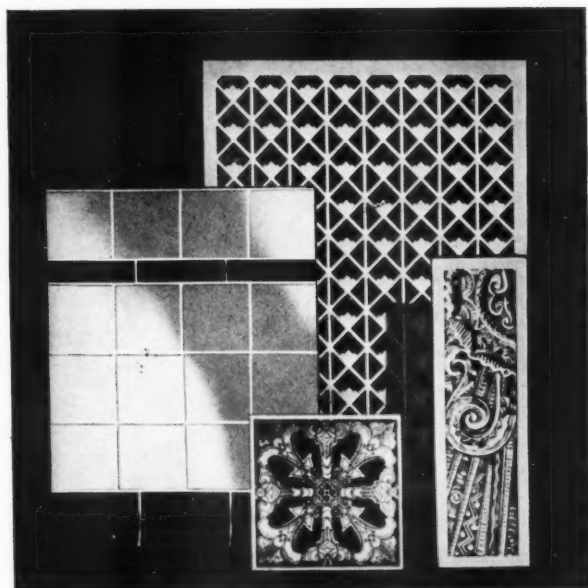
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57th Street at Eighth Avenue

New York, N. Y.

NEW MATERIALS & EQUIPMENT

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



New Stainless Steel Alloy

69M The Associated Alloy Steel Company, Cleveland, Ohio, has brought out a new stainless steel alloy which can be worked by the same methods as the mild forms of steel. The alloy is known as Nevastain RA. It can be handled by the fabricator with the same tools, furnaces and heat treatments that are general practice for mild steel, thus furnishing a solution to many of the fabricating difficulties experienced in working the various stainless steel alloys. The alloy will cold roll, draw, upset and form comparatively easily.

New Residential Stoker

70M The No. 3 household stoker has been announced by the Fire-King Stoker Company, Indianapolis, Ind. This model has been designed exclusively for use in household furnaces and boilers. It is an underfeed stoker and has a maximum coal feed capacity of 40 lbs. an hour; it is rated at 950 square feet of steam radiation. Multiple feed control is provided, making it possible to vary the coal supply from one lb. to 40 lbs. per hour.

New Type Valve

71M The Kennedy Valve Manufacturing Company, Elmira, N. Y., has introduced a standard bronze solid wedge stationary stem gate valve for 125 lb. steam pressure and 175 lb. water pressure. It has an extra large bonnet hex placed close to the hub face joint where it screws into the body, which makes the valve particularly rigid.

Combined Direct and Indirect Wall Lighting Fixture

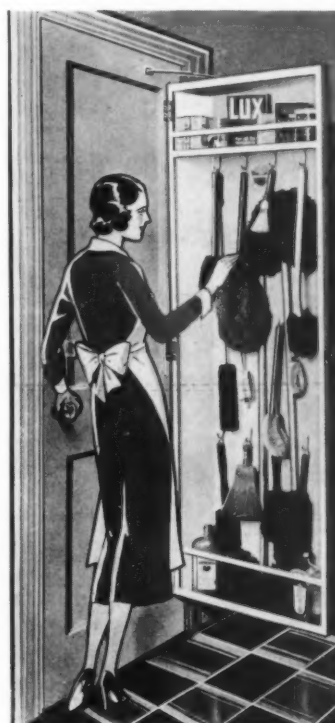
72M A new lighting fixture called "Dua-Light" provides complete indirect room illumination or a direct local light or a combination of both, all from the one fixture. It is made by Curtis Lighting, Inc., Chicago, and is for use in hospital rooms, wards and for small offices or reception rooms where a combination such as this might be needed.

Westinghouse Circuit Breaker

73M A device to provide circuit protection in buildings, homes, industrial plants, mines, etc., has been placed on the market by the Westinghouse Electric and Manufacturing Co., East Pittsburgh, Pa. This device is known as the AB "De-ion" circuit breaker. Advantages claimed are that there is nothing to be replaced or renewed; it can be closed as easily as a switch; it cannot be held closed against abnormal loads; its rating cannot be changed by unauthorized persons; it has a time lag preventing unnecessary tripping on slight, momentary overloads; it opens a short circuit without flash.

New Type of Closet Door

74M A storage compartment which fits on either side of a standard door has been placed on the market



by the Servidor Company, 101 Park Avenue, New York. The cabinet is called "Closidor" and consists of a steel unit with electrically welded joints fitting to the door. The cabinet is fitted with shelves, hooks, clips, racks and hampers. Exterior and interior finished in ivory colored enamel. Doors fitted with Closidor open and close without interference. The cabinet comes in different types, one of which serves as a buffet. Other types are for bathrooms, kitchens, etc. The addition of this closet makes no change in the outside appearance of the door.

To Get More Information, Use Post Card on "Catalog Insert" Preceding

New Overhead Type Garage Door

75M The Barber-Colman Company, Rockford, Ill., announces a model 50 Barcol OVERdoor as an addition to the line of overhead type doors made by this company. This is an upward-acting, sectional, overhead type door combining perfect balancing, easy operation, positive closing and strong construction. The special features include a vertical track with a short sloping section near the floor to carry the bottom roller only, the other rollers being moved to position by the usual swinging hinge plates. A new ball bearing roller is used which is simple and made to stand hard usage. Wood sections are made of $1\frac{3}{4}$ " western pine stiles and rails and three ply fir panels. Bolt strikes on the locking device are used which can be adjusted to meet any changes in the floor level.

Paste to Protect Enameled Surfaces While Building Is Under Construction

76M A new powder paste that will not injure enamel but on the contrary protects such surfaces from scratches while construction is under way has been placed on the market by the Kohler Company, Kohler, Wis. This paste is used to attach a thick coating of newspapers to the fixtures just as signs are posted on billboards. The paste, called "Protek," is available in powder form and is packed in a bag that holds enough to cover one bath tub. To use, water is added and the material stirred into a paste. It is readily removed with water.

Toledo Mural Scale

77M A scale intended to harmonize with the modern bathroom has been introduced by the Toledo Scale Company, Toledo, Ohio. Only two parts are visible, the housing and the platform. The latter is flush with the floor so that a door may swing over it without interference. The housing is available in round or square design and has the appearance of a built-in clock. The scale features the Toledo double pendulum weighing mechanism, operating on the gravity principle. It is declared to be unaffected by moisture as it has no springs. Should minor adjustments be necessary, they may be made without removing either the wall or floor.



Telephone Bench and Table

78M A telephone table and bench have been added to the modern steel tubular furniture line of the W. H. Howell Company, Geneva, Ill.

New Oil Burner

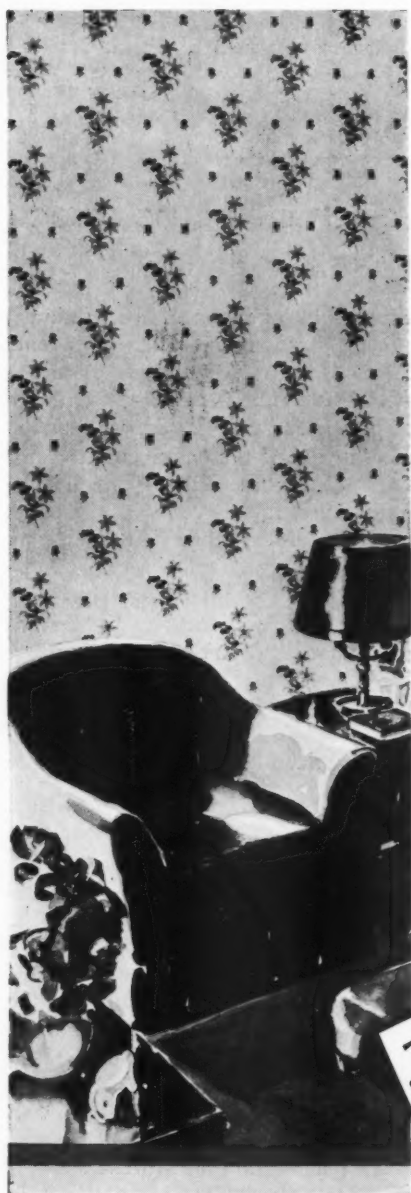
79M The American Radiator Company, New York, has announced an addition to its line of products—the Ideal oil burning boiler No. 12. The use of either gun-type or rotary-type of burner is provided for, to be installed at either front or rear as desired, by having frames in both front and rear of the boiler. A special observation port is provided with a mica shield through which the performance of the boiler may be seen. Gases travel back and forth through heat absorbing surfaces for a distance four times the boiler's length. Back-firing is overcome. The boiler is insulated and covered with a metal jacket colored green.

Limit Control for Hot Air Furnaces

80M A three terminal furnace limit switch for use in conjunction with a low-voltage regulator on hot air installations has recently been developed by Barber-Colman Company, Rockford, Ill. This limit switch may be used alone as an operating control or in connection with a standard room-type thermostat as a cutout for excessive furnace temperature. The switch may be mounted on the bonnet of practically any hot air furnace. It consists of an adjustable switching mechanism in a phenolic resin box, to the back of which is fastened a long tube carrying a bimetallic helix. Within this tube is a rod which links the free end of the helix with the contact tongue of the switching mechanism. Detent magnets are employed on either side of the contact tongue, eliminating any operating errors due to vibration, and making a neutral switching position impossible.

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MAIL the coupon below for samples of Wall-Tex—then make this test: Take the sample home. Lay it casually on the table and ask Mrs. Architect what she thinks of it. Note carefully what happens. First, watch her run her fingers over the surface. Then watch her pick it up, feel of it, turn it over and look at the back.

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See Sweets, Page C-3414

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We Are Allowing Ourselves to be Misunderstood

(Continued from page 25)

organizations and individuals who have any part in building for the purpose of developing any common interest or interests which may present sufficiently strong incentive to those concerned. All of the funds employed in buildings come from a single source, and since this constitutes an interest in which we are all rather deeply concerned it would seem to establish a sufficiently strong incentive. This source is, of course, the owner, and the amount he expends bears a direct ratio to the safety and profit of his investment. Our interests should therefore be concentrated upon making his investment in building safe and profitable, if we ourselves hope to profit. This objective can be accomplished by putting into universal practice certain standards of operation. These standards should include competent drawings and specifications, standards of proper building, responsibility, credit, workmanship and construction methods. Besides standards, the fundamental principle of opportunity for reasonable profit to all should be made secure. Further stimulation may be had by proper publicity as to the economic fallacy of obsolescence, depreciation, poor planning and unsightly appearance. Other methods of extending the market for our services and materials would undoubtedly be developed. The second question regarding possible benefits may be considered as answered with the first.

The architect is committed to the protection and furtherance of his client's interests. Besides this, he is an essential and rather dominating factor in the industry and the movement would be a failure without his support. He is recognized as being impartial in his relationship with the other interests at stake. He is also the representative of the owner and the connecting link between the industry and capital. It would therefore be hardly possible to hope for any successful coordination in the industry without the architects' support. If there were, it would spell the doom of the architect as a factor of any importance except in the larger and more complicated structures.

THE evils usually complained of by architects are fee-cutting, unfair competition, free sketches, incomplete service and difficulty in getting proper compensation. One of the most important results that may be expected from joint effort in the industry would be the establishment of a distinct line of demarcation between the responsible and the irresponsible operators who compose its body. As soon as this can be accomplished, those practitioners against whom complaints are justified would automatically be relegated to their proper place and cease to be competitors. Furthermore, with the refusal of responsible contractors and material men to risk a bid based on incompetent drawings, the going will be made exceedingly hard for the practitioner who expects to compensate for free sketches and reduced fee by giving inexpensive but woefully incomplete drawings.

Thus it would seem that the time has arrived when the architect must make a decision which will govern

his future policy. His present position of isolation offers no hope for improved working conditions. The abandonment of that position does. In taking the new step he must join forces with other architects of the same mind before he can become really effective. By the same token, organizations of architects such as state associations or Institute chapters must remain ineffectual unless they represent the great body of architectural practice, and it is only through such organizations that we can render any cooperative assistance toward a betterment of building conditions.

Referendum on Small House Bureau

(Continued from page 19)

to remove the objections held by opponents of continued Institute endorsement of the Bureau. Both opponents as well as proponents have expressed themselves to the editors of *AMERICAN ARCHITECT* as being thoroughly desirous of developing means for contacting the public which will receive the support of the entire architectural profession. Opponents of the Institute's endorsement of the Bureau speaking before the convention stated that their objections were not at all based upon the aims of the Bureau but rather upon the inconsistencies of endorsement by the Institute of the stock plan service.

AMERICAN ARCHITECT, in order to continue its service to the profession concerning the Architects' Small House Service Bureau, has decided to throw open its pages for a presentation of ideas that will help to place before the newly appointed committee the best thoughts of the profession at large. Such articles as best present adequate solutions to the functioning of the Bureau and public contact will be printed in future issues.

Simple Facts About Retaining Walls

(Continued from page 29)

it on the wrong face. Even when clearly called for on the plans to be placed on the inside face it was reversed on all walls of one building that the author inspected. Of course when this happens the steel might just as well have been left out altogether except for the beneficial effect it might have as temperature reinforcing.

When concrete walls are exposed above grade it is good policy to put some light rods such as $\frac{3}{8}$ " 24" o.c. on the exposed face to reduce temperature cracks. Cracks will be held down in size by the steel.

While the design of reinforced concrete retaining walls may be left to the engineer the architect should be familiar with the type and know what the principle of design is as the gravity wall is one that is often taken care of by the architect.

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UNIVERSAL ATLAS CEMENT COMPANY

A New and Different

Subjects discussed in American Architect's new plate section will be handled with more attention to detail than is ordinarily the custom with this method of treatment. Pictured below are four typical pages from this issue.

The following paragraphs demonstrate the reasons for each style of treatment.

- 1 A good photograph is not enough since it does not convey an exact idea of scale. And so the photographs of every exterior published in American Architect are accompanied by mass elevations with sufficient dimensions to give a clear idea of the scale. Information about size, cost, materials and similar data is also given.
- 2 A new method of indicating materials and colors is introduced in the June issue of American Architect. Where necessary to a complete understanding of colors and materials, an outline drawing is made, the various colors and materials being given key numbers for reference in the accompanying caption. This makes reference easy, yet does not deface photograph.
- 3 Room elevations and details of moldings and construction are given wherever essential to a clear understanding of the room or building illustrated.
- 4 Frequent full page illustrations make it possible to see details not readily observed in smaller reproductions. In this case, mass elevations and details about materials used is given on the following page so that this illustration might be shown large.



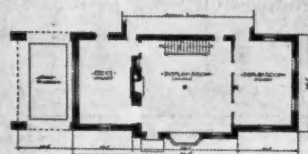
OFFICE AND DISPLAY BUILDING
HUDSON FALLS LUMBER COMPANY
HUDSON FALLS, NEW YORK
PENROSE V. STOUT, ARCHITECT



FRONT ELEVATION



END ELEVATION



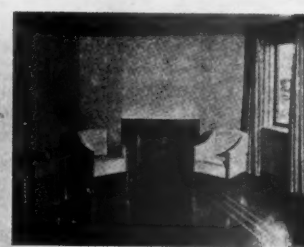
The main building consists of cellar, main floor and attic. Contains 37,320 cubic feet and cost 35 cents a cubic foot. Walls of local stone; roof of varying thicknesses of rumber slate.



HALL TO DINING ROOM

KEY TO COLORS AND MATERIALS

(1) Terrazzo, light yellow. (2) Solid aluminum. (3) Terrazzo, deep yellow. (4) Terrazzo, black. (5) Yellow poplar stained, wax finish. (6) Plaster painted pastel shades of tan, yellow and pale blue. (7) Brass, chromium plated.



Reception hall. Fireplace, cast terrazzo with brass strips. Walls, 11" cypress boards with alternating 4" strips. Floor, terrazzo, black, brass strips.

2

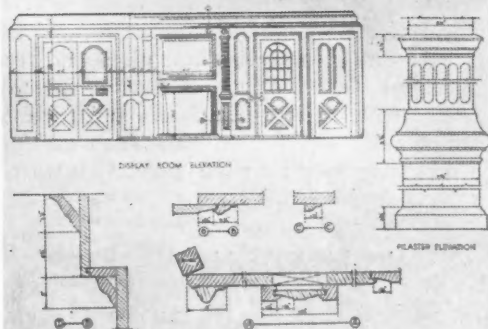
WOMEN'S CITY CLUB, ST. PAUL, MINNESOTA
MAGNUS JEMNE, ARCHITECT

AMERICAN

type P L A T E S E C T I O N

American Architect inaugurates in this issue a new 32 page plate section. For almost 3 years American Architect has published a different type of architectural magazine.

Now it is adding a different type plate section. This new section is not published at the expense of other editorial matter. Articles and departments that have won your favor in the past will be neither curtailed nor abandoned. The plate section is distinctly an addition. It is added value.



3

OFFICE AND DISPLAY BUILDING
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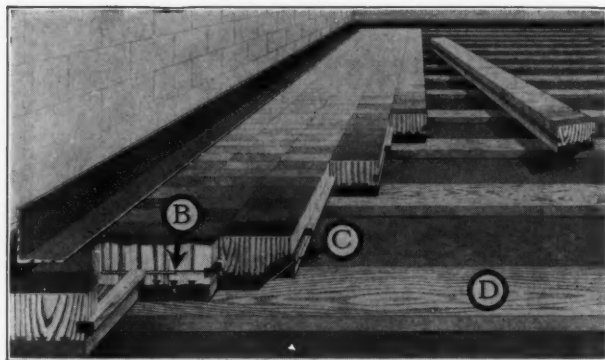


4

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1 x 4 in. Strips

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Small Blocks of Yellow Pine
Dovetailed onto Baseboards

Comes in 8-ft. Built-Up Lengths
—the End-Grain Up

The Unification of the Profession

(Continued from page 13)

The Architects' Small House Service Bureau, while endorsed by the Institute, is an organization operating nationally and in direct contact with the public. It is an organization that not only affects the Institute members but is of direct interest to every practicing architect in the United States either because of what it can do to improve small house architecture or because it reaches a field upon which many practitioners depend for the major portion of their work. To have brought about the unification of the profession on the one hand and to have the endorsement by the Institute of an organization opposed by a majority of architects would have been folly and not in harmony with the principles upon which unification of the profession is based. It was wise and fortunate that the convention saw fit to give the Architects' Small House Service Bureau the attention and study it warrants to determine whether or not a satisfactory solution of this work can be found.

PUBLIC WORKS

AS is generally known, the Committee on Public Works under the direction of its chairman, Louis LaBeaume, formulated a bill to make mandatory the employment of private architects by the Federal Government, which was introduced in the House by Honorable Robert A. Green of Florida and in the Senate by Honorable David I. Walsh of Massachusetts. Subsequent economic developments which have engaged the attention of Congress have so far delayed action on this bill by either the House or Senate committee.

In the meantime proposed legislation in the form of the Cochran Public Works Administration Bill and the McDuffie Economy Bill has been introduced. These bills are directly opposed to the fundamental principles of the Walsh-Green bills. The Institute unanimously passed resolutions condemning those portions of the Cochran and McDuffie bills which would deprive the Government of the services of the country's ablest technical men through civil service limitations and result in standardized public buildings without regard to local conditions or materials. The Officers and Directors of the Institute were directed "to take such measures as may be necessary to inform the public and to combat such proposed legislation."

CITY OF WASHINGTON

REPRESENTATIVES of civic and professional societies from all over the country adopted resolutions proclaiming their purpose to support the development of the City of Washington as "a worthy and living memorial to the ideals, visions and glory of its founder." The resolution adopted at the Bicentennial Conference of the convention read in part: "We propose that in the public buildings of the Capital the collaboration of the ablest architects, sculptors and mural painters be definitely provided for under proper setting of public buildings, for the design of parks and the development of street plantings; and that in the problems involving engineering, public utilities and construction, the collabora-

tion of outstanding engineering authorities be obtained; in order that in design, execution and maintenance, such work in the National Capital may not only equal the highest type of similar work in the other cities and in private practice, but may set standards for the country at large."

HOUSING

THE report of the committee on Economics of Site Planning and Housing, read before the Convention by the chairman, Frederick Bigger, is a masterly document that should be read and studied by every architect. This report will long remain one of our important documents on housing. Any brief discussion of the report would be inadequate, but its general tenor can be enumerated as: 1. economic forces should be understood; 2. anti-economic practices should be recognized and eliminated; 3. scientific guidance in housing is necessary; 4. specific housing research should be undertaken; 5. housing experiments should be continued; and 6. both new developments and slum eradication are necessary.

The Housing report points out the fact that the architect's practice is materially affected by economic forces and that the building industry has a vital stake in any construction or reconstruction of the community. It urges the cooperation of architects on housing and community planning to assure community assets and to demonstrate the value of technical skill. The report discusses the wasteful, competitive practices used to produce housing in the past, practices that have been harmful both socially and economically to communities. Large scale housing operations are advocated as the best method of securing maximum financial economy, efficient planning and "the most extensive provision of amenities and social goods."

The convention passed a resolution "that a scientific inquiry be directed to the economic processes of community development and changes so that there may be discussed, first, the unsound economic causes of blighted areas and slums and, second, what constructive economic measures can be found to rehabilitate the blighted areas and eradicate the slum areas."

Housing was also discussed by Eugene H. Klaber, Henry Wright, and Robert D. Kohn. W. R. B. Willcox addressed the convention on the subject of the effects of various methods of taxation upon architectural practice and recommended that the subject be studied "to note the trend, and rate of variation, of site prices, rents, wages and interest throughout the entire period of the ensuing 'business cycle.'" Studies made by a special committee of which Mr. Willcox was chairman indicate that, "if natural and healthy improvement in architecture is to come, double payment of rent and taxes must cease; a legal stop must be made to private appropriation of public values, and public confiscation of private wealth; the public's rent must be used for public purposes, and private wealth left inviolate for private purposes; rent must be collected for government revenue, and all taxation of whatsoever sort must be abolished."

PRACTICE OF ARCHITECTURE

THE practice of architecture during a depression was the topic of an evening session of the convention. Dwight James Baum spoke on the opportunity which

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exists for architects to serve our rural population in the improvement of farm structures. This is a field to which architects have given scant attention, and one awaiting our cooperation. The convention passed a resolution directing chapters in states having land grant colleges to appoint able architects as advisors to agricultural engineers. William D. Brinckloe spoke upon the same topic and presented his own experiences in this field which indicate the opportunity afforded architects to serve rural communities and to enlarge their personal contacts.

Arthur B. Holmes presented at the same session a plan for enlarging the architect's consulting service. This plan has many desirable features and advantages and is reprinted in full in this issue of *AMERICAN ARCHITECT*.

The convention passed resolutions supporting the Better Homes in America movement, the Home Loan Discount Bank Bill now before Congress, and one directing the attention of building and loan agencies to the importance of advocating the employment of architects on all structures upon which loans are made and urging that more favorable loans be granted on buildings designed by architects.

Speaking before the convention, Francis Lee Stuart, vice president of the Construction League of the United States, referred to the importance of the League in the stabilization of the building industry. He stated that our people need non-competitive help from the Federal Government as an aid to avert a dole. He urged that a government fund of one and one-half billion dollars be raised on bonds and loaned at cost on good security for the rehabilitation of our cities. Through this method loans would pay their own way without subsidy; no loans would be made for private construction; and such loans would be used and paid for by communities for the good of the community. Mr. Stuart stated that this is a simple method based upon experience.

PRODUCERS' COUNCIL JOINT LUNCHEON

AT the joint luncheon meeting of the Institute and the Producers' Council, Paul Mazur, investment banker, advocated the adoption of the five-day week as a means of assisting "the vicious spiral of deflation." According to Mr. Mazur, the five-day week would first be felt in the building industry, because the largest single deficit in the social economy occurs in home building and the two-day week-end would bring about the greatest period of building this country has ever seen because it would cause a wholesale exodus from cities and make the United States a nation of suburban dwellers. He pointed out that we already have a three billion dollar deficit in residential building; that last January only fifteen million dollars worth of residential building was done to offset a fifty million dollar fire loss.

* * *

The sixty-fifth Convention of the American Institute of Architects in commemoration of its three-quarters of a century of existence opened with its session the recognition of past presidents. Hobart Upjohn, grandson of Richard Upjohn, first president of the Institute, read the minutes of its meeting in 1857 and the letter written in 1854 by which Martin Van Buren, ex-presi-

dent of the United States, introduced Richard M. Hunt, first secretary of the Institute, to Richard Upjohn, first president of the Institute. Tribute was paid to Glenn Brown, secretary of the Institute from 1899 to 1913, and whose death a week before the convention prevented his participating in the ceremonies as planned.

The convention closed with the annual dinner at the Mayflower Hotel. The speakers were Frederick A. Delano, Rev. Ignatius Smith and Irving K. Pond.

NEW OFFICERS AND FELLOWS:

President, Ernest J. Russell, St. Louis; 1st Vice-President, Charles D. Maginnis, Boston; 2nd Vice-President, Horace W. Peaslee, Washington; Secretary, Frank C. Baldwin, Washington; Treasurer, Edwin Bergstrom, Los Angeles; Regional Directors: James O. Betelle, Newark, New Jersey; Herbert E. Hewitt, Peoria, Illinois; Raymond J. Ashton, Salt Lake City, Utah.

Honorary Members: Frances White Emerson, Boston; William Sloan Coffin, New York.

Honorary Corresponding Members: Fernando de la Cruz, Chile; Herman Distel, Germany; Carlos Obregon Santa Cillia, Mexico; Frederico E. Mariscal, Mexico.

Fellows: William G. Kaelber, Rochester, N. Y.; James M. White, Urbana, Illinois; Frank A. Carpenter, Rockford, Illinois; Melville C. Chatten, Chicago, Illinois; Herbert E. Hewitt, Peoria, Illinois; Reinhardt Dempwolf, York, Pa.; Henry C. Hibbs, Nashville, Tennessee; Charles T. Ingham, Pittsburgh, Pa.; Dwight James Baum, New York; R. H. Shreve, New York; William Harmon Beers, New York; G. Howard Chamberlin, Yonkers, N. Y.; Andrew J. Thomas, New York; Ralph T. Walker, New York; Sumner P. Hunt, Los Angeles, Calif.; R. Brognard Okie, Philadelphia; Leicester B. Holland, Washington, D. C.; Arthur Peabody, Madison, Wis.; William W. Tyrie, Minneapolis, Minn.; Willard C. Northup, Winston-Salem, N. C.

THE Douglas Fir Plywood Manufacturers announce that Arthur L. Loveless, A. I. A., and David J. Myers, A. I. A., will collaborate with Charles H. Alden, professional advisor, in selecting the winning entries in the contest which closes June 15. Winners will be announced in August. Rules and details of the competition were published in March issue of AMERICAN ARCHITECT.

AN architectural trip to Rome will be conducted this summer by Dr. C. Aronovici, town planner, and Isadore Rosenfield, architect. The trip will start either the end of June or the middle of August and will last about six weeks. Further information may be secured from Isadore Rosenfield, 56 West 45th Street, New York.

COLUMBIA UNIVERSITY will, through the summer session of the School of Architecture, offer a new course called "The Crafts, The Machine, and Architectural Design." The course will be under the direction of Harrison Gill, architect and designer for the William H. Jackson Company. Mr. Gill's purpose is to present the qualities of materials and methods of fabrication and to call attention to the possibilities of invention in design.

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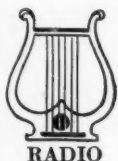
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PERSONALS

PAUL WHITNEY RHODES, landscape architect, has reestablished an independent practice of landscape architecture at Concord Road, South Sudbury, Mass. He formerly practiced at Washington, Pa.

HOWARD S. FIEDLER, architect, has withdrawn from the architectural firm of William H. Brainerd Associates and has opened his own office at 89 Franklin Street, Boston, Mass. He would like to receive manufacturers' catalogs and samples.

R. S. O'FALLON, Apartado 444, Santiago de Cuba, reports a "tembrol" which destroyed his studio and he desires catalogs, samples and literature which will further the use of American building materials in his practice.

WILLIAM H. SCHEICK has been awarded the Le Brun Travelling Scholarship of the New York Chapter, A. I. A. Mr. Scheick is an instructor in the School of Architecture, University of Illinois. First honorable mention went to Maxfield E. Gluckman, second honorable mention to Rowland Ulmer, and third honorable mention to Harry Widman.

ROBERT D. KOHN, Julian Clarence Levi, Raymond M. Hood and Clarence S. Stein have been elected honorary members of the Society of Mexican Architects.

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

Of **AMERICAN ARCHITECT**, published monthly at New York, N. Y., for April 1, 1932.
State of New York)
County of New York) ss.:

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

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

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

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

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

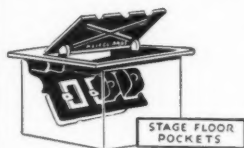
R. F. GARDNER, Business Manager.

Sworn to and subscribed before me this 1st day of April, 1932.

(Seal) **WILLIAM J. SPERL**.

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

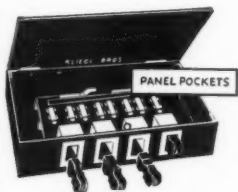
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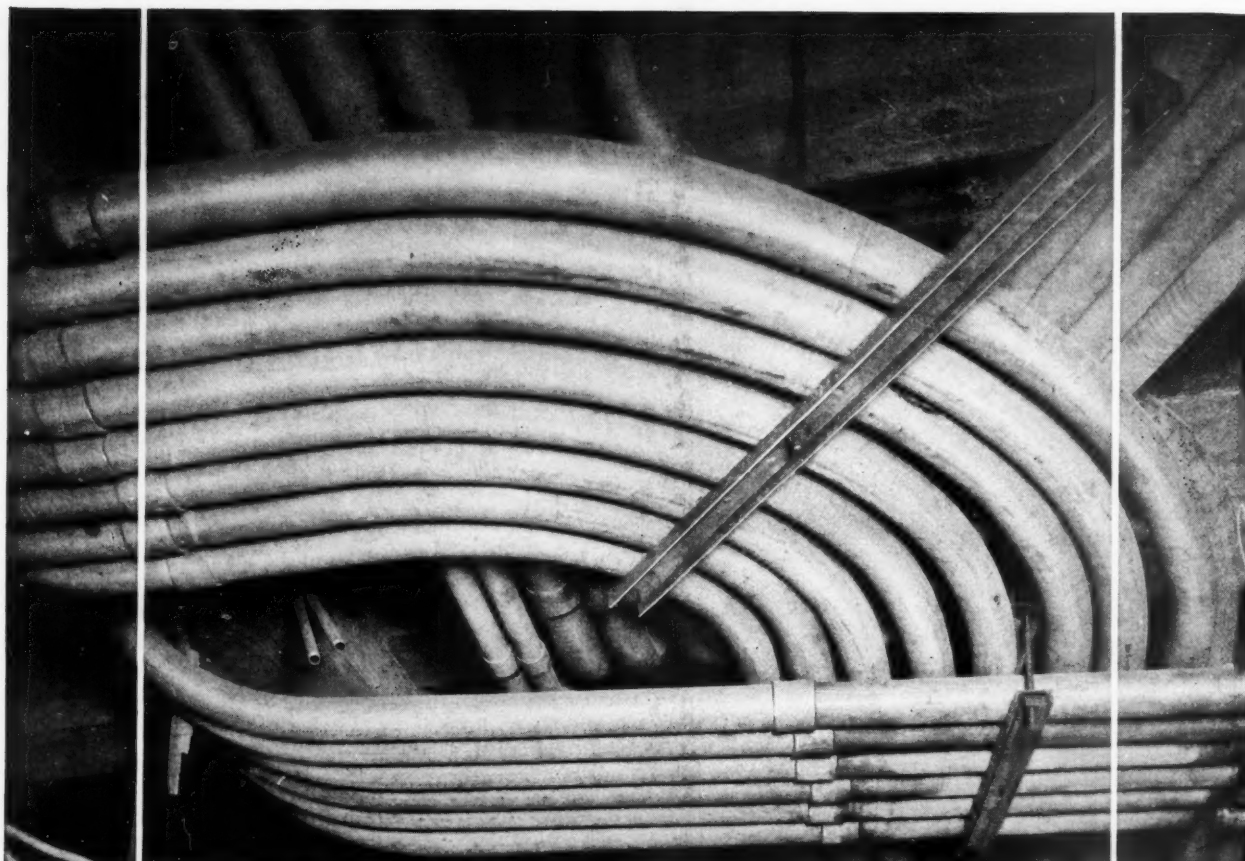
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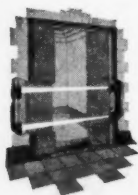
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