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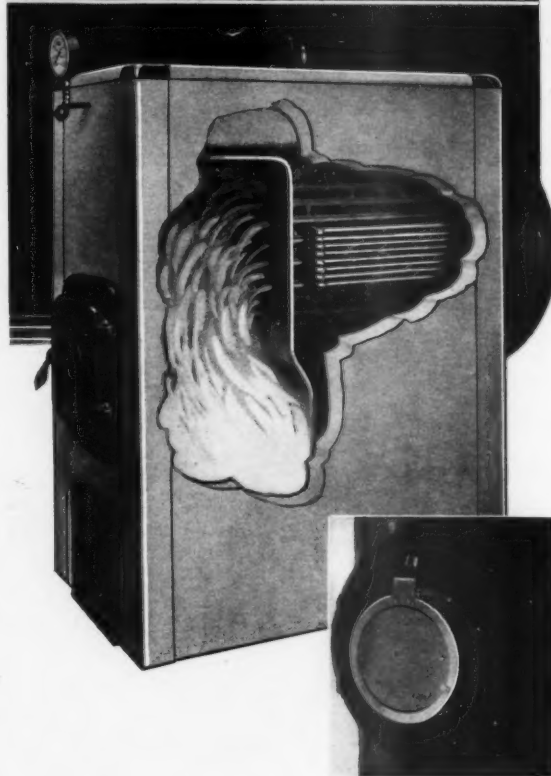
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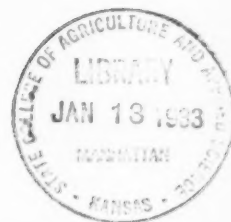
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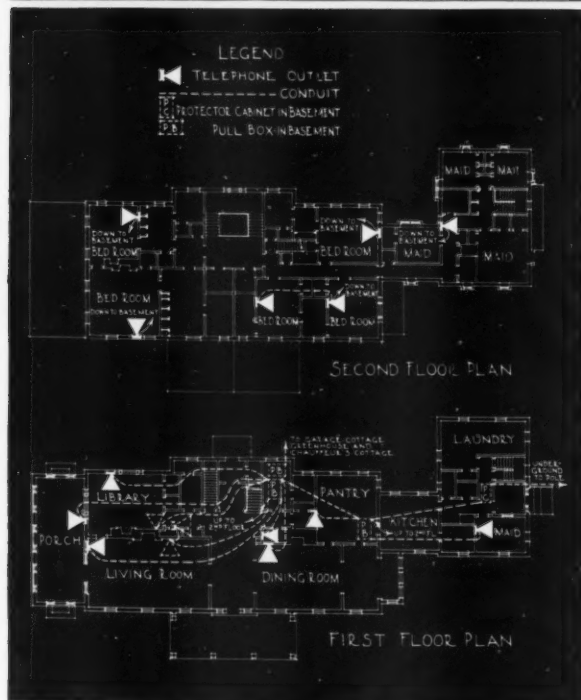
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MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONNECTICUT

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Yearly subscription, \$3.00. Entered as second class matter, April 5th, 1926, at the Post Office, at New York, N. Y., under
the act of March 3rd, 1879. Issue number 2615, dated January, 1933.

An old-South mansion—in *New Jersey*— with 22 telephones for convenience!



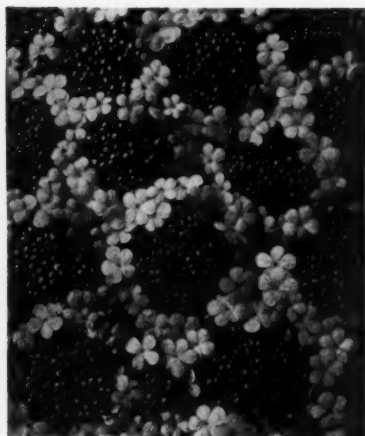
A 750-A Bell intercommunicating system, with built-in conduit and two central office trunk lines, provides for telephone convenience on the estate of Mr. Hubert K. Dalton, Rumson, New Jersey. There are 16 outlets in the main building (including three in the basement), with six others divided among garage, greenhouse and cottages—a total of 22 in all. ALFRED BUSSELLE, architect, New York City.



STYLE and setting are reminiscent of fine old homes fronting the Potomac. Mellow bricks and roof slates actually came from Virginia. But this residence on New Jersey's famous Rumson Road is no slavish copy of another era. Rather, its architect has interpreted the gracious spirit of the old South in terms of modern living.

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ART FORMS IN NATURE SECOND SERIES

By Professor Karl Blossfeldt. Published by E. Weyhe, New York. Indexed; 120 plate pages; size 10 x 12 1/2; price \$10.50

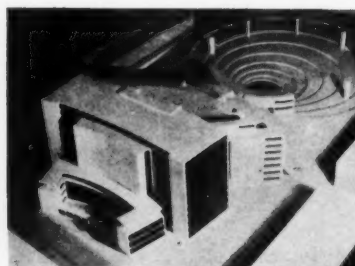
A GLIMPSE into the character of this monumental work is given to the readers of this issue of *AMERICAN ARCHITECT* in the eight pages of plates reproduced on pages 33 to 40. The majority of these plates are taken from original photographs used in this volume. The author, an architect and teacher of art, has turned his camera on the plant world and has discovered therein an amazing array of decorative and structural forms of great interest and beauty.

The book is wholly of plate illustrations, aside from a brief foreword and an index. A wealth of material is offered the designer, ranging from twigs and stalks that might suggest the profile for a tall building or a monument to the cymes of the Guelder rose or the seeds of dandelions that are ready-made patterns for fabrics or wallpaper. Inspiration and beauty are to be found on every page.

PLANNING AND BUILDING THE CITY OF WASHINGTON

Edited by Frederick Haynes Newell. Published for the Washington Society of Engineers by Ransdell, Incorporated, Washington, D. C. Illustrated; indexed; 252 pages; size 5 1/4 x 8; price, standard edition \$2.00; Founder's edition, inscribed, \$3.00

THIS book records the founding, early history and subsequent growth of the nation's capital. The individual chapters, written by various well-qualified authors, cover the city planning, architectural, transportation and engineering aspects of the city's history and development, and provide valuable



Design for Theater, from "Horizons"

LEFT: "Guelder Rose," a photographic study from "Art Forms in Nature"

RIGHT: "Charity Crucifixion Tower, Little Flower Shrine," Royal Oak, Michigan, from "Church Architecture"

source material in convenient form. The book is a project of the Washington Society of Engineers with the co-operation of the United States George Washington Bicentennial Commission. Written from the engineer's point of view, this book, with its many illustrations and its authentic data, will find wide interest among architects. The chapter on Federal buildings is by Alexander B. Trowbridge, A. I. A.

HORIZONS

By Norman Bel Geddes. Published by Little, Brown and Company, Boston. Illustrated; 293 pages; size 8 x 10 1/2; price \$4.75

RARELY does a book as stimulating and engrossing as *Horizons* come before a world receptive to the new, the practical and the beautiful. Norman Bel Geddes' book should prove of unusual interest to architects, designers, manufacturers and to those laymen who are aware that we live in a time of constructive change. It is "a glimpse into the not far distant future when, through the influence of new design, most of the features of our everyday life will take on new aspects for the greater economy, efficiency, comfort and happiness of our lives." It is written by a man who believes "we are still thinking too much in grooves. At times, the only thing to do is to cut loose and do the unexpected."

The work of this amazingly prolific designer embraces new designs for automobiles, buses, railway locomotives and cars, airplanes, houses, airports, theatres, restaurants, factories and a long list of manufactured products. Each new concept is strikingly illustrated and logically explained. No architect can fail to find this volume inspiring and constructive.



CHURCH ARCHITECTURE: BUILDING FOR A LIVING FAITH

By Frank Brannach. Published by the Bruce Publishing Company, Milwaukee. Indexed; illustrated; size 6 x 6 1/2; price \$3.00

THE author of this book is a Catholic priest writing under the pen name of Frank Brannach. For fifteen years he has studied and written about Catholic church architecture. While progressive in his views he is in no sense a modernist; his book indicates a freedom from bias and a discriminating mind.

In this volume he surveys the traditional styles and their contemporary adaptations in America. Considerable stress is placed on materials of construction. A special chapter reviews the trend toward modern architectural forms and expressions in Catholic churches.

HOME OWNERSHIP, INCOME AND TYPES OF DWELLING

Edited by John M. Gries and James Ford. Published by The President's Conference on Home Building and Home Ownership, Washington, D. C. Illustrated; indexed; 230 pages; size 6 x 9 1/4; price \$1.15

THIS volume contains reports of the committees on Home Ownership and Leasing, Relation of Income and the Home, and Types of Dwellings of the President's Conference on Home Building and Home Ownership. These reports seek to survey the factors influencing home ownership and the means of protecting home investments. A vast amount of reference data has been gathered on the economic and sociological aspects of home ownership, including such matters as the effect of business cycles, land booms, family budgets, mortgage laws and rates of interest, and the preference of the average family for single dwellings over apartments and for ownership over leasing.



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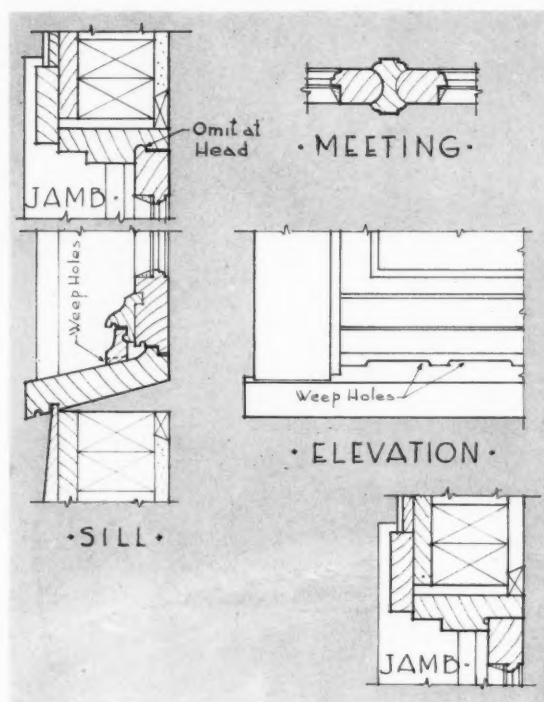
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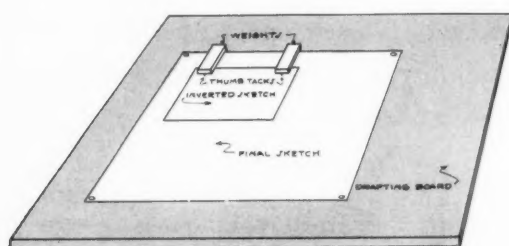
Above—Non-leaking casement details for in-swinging pair

Right—Jamb opposite hinge side for single in-swinging casement

• IN-SWINGING CASEMENTS THAT DO NOT LEAK

By E. C. Sharpe
Willimantic, Connecticut

THE details illustrated above effectively eliminate leakage and avoid bad joints in the sill construction where moisture can work in and cause trouble.



• HOLDING TRANSFER SKETCHES

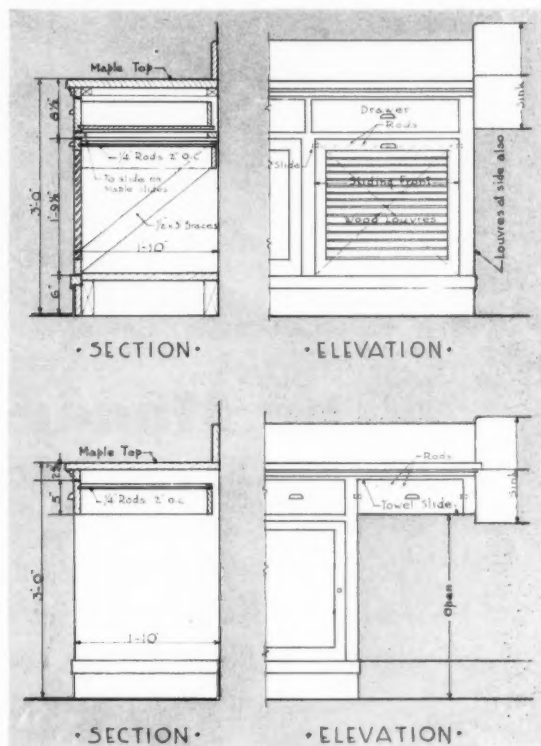
By Louis D. Grubb, architect
Wheeling, West Virginia

WHEN transferring a sketch detail to a finished drawing of larger size, two paper weights may be used to hold the inverted sketch without marring the drawing below. Attach one thumbtack with sealing wax beneath each weight near its lower end. The weight concentrated on the points will hold the transfer sketch without creeping.

• REVIVING TUBES OF HARDENED WATER COLOR

By George Q. Thornton
New York City

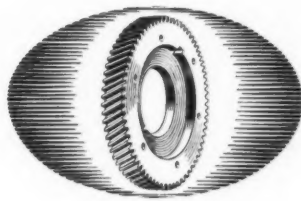
DON'T throw away those tubes of hardened water color! Take the handle of a small brush, an old divider leg, an orangewood manicure stick, or a match and push it down into the hardened color. Then with a small brush work water down into the hole thus formed, breaking the air bubbles with the slender bristles. Screw cap back on and in a day the color will be moist and as good as new. Filling cap with water before screwing on after each using will help to prevent hardening and makes cap easier to remove. This applies not only to transparent colors but to opaque as well.



• TWO WAYS TO KEEP DISH TOWELS

By Allan Baine
Buffalo, New York

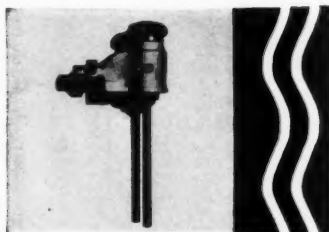
ABOVE is shown a dish towel drying space for use in a house where considerable entertaining is done and where there is need for an attractive towel drying space. The drawing shown above is a suitable detail when there is no objection to the towels being in sight. The open type towel rack is particularly advantageous when a small radiator or convactor is located behind the drying space. Steam or hot water lines passing through the cabinet may be left exposed.



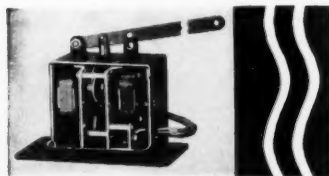
*A*pppearance and character. . . . Every person has two aspects . . . the one we see and the one we know. The first is apparent immediately. The second appears only with acquaintance. . . . In this respect, machines are like men. In appearance they may conform to written specifications. Upon the unwritten depend their behavior. Their quality and stamina and worth can be established only after long acquaintance. Upon these unwritten specifications Otis Elevator Company has established a tradition for the finest in elevator construction . . . a tradition constantly enhanced by pioneering work in the fields of invention, research and testing. True progress comes by never standing still. . . . Otis Elevator Company.

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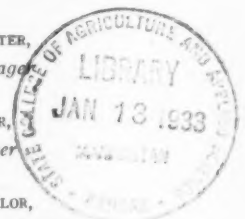
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FOR JANUARY 1933

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JANUARY THAW

Crayon and wash drawing on grey paper by CARL AICHBERGER

We Might As Well Face Realities

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

EVERYONE dislikes to face unpleasant realities. And one the building industry must face is the fact that money is *not* flowing into real estate and building channels. This is largely due to real estate being less liquid than many other forms of investment, excessive taxes, building costs competing with mortgage values on existing buildings, and loss of public confidence in real estate as a safe investment.

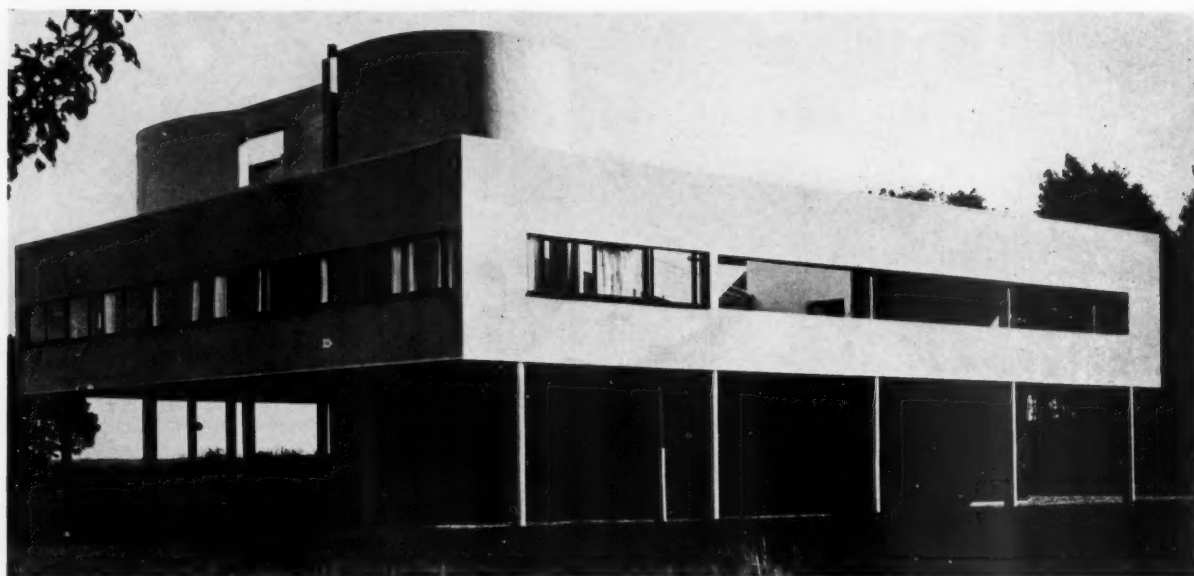
Economic laws often upset man-made laws. When this occurs it is time to revise written laws. The following modifications seem desirable:

1. Usury laws should be changed to permit charging interest rates commensurate with the risk involved. With this the mortgage "bonus" would disappear. The law of supply and demand would take care of the excessive interest rate question.
2. Laws which make the recovery of mortgage loans through foreclosure proceedings difficult and time-consuming require revision. The recovery of such loans should be made as simple and safe as in the case of time payments on automobiles or other commodities.
3. A method of liquidating mortgage investments should be devised that would place them on a parity with equally good stocks and bonds.
4. The tax burden on real estate should be lightened. To this end governmental expenditures should be confined to needed activities; bureaus which apparently serve a useful purpose in limited fields should be made self supporting and government competition with private business should cease. More equitable methods of taxation should be adopted.

PRESENT indications are that liquidation of many properties not soundly financed must continue before the competition that now exists between new building costs and values established by foreclosures of first mortgages can be overcome. This question also involves general business recovery in all fields. Money exists. It must be put into circulation. To do this requires the stabilization of commodity prices, jobs and wages. When labor and materials are virtually given away people buy only the necessities of life. When prices are stable or rising people buy what they *want*. A man with an uncertain job at an uncertain wage will not spend money for anything he does not need with the possible exception of pleasure.

Restoration of public confidence in real estate as a safe investment is essential. Some means by which an owner's equity can be safeguarded in times of distress would be a big step in this direction. If investors can be induced to again put money into real estate it will do much to restore public confidence. Another thing we can do is to cease talking to the public about the cheap mass produced house. There are many factors not of an engineering nature that place this type of house a long way off before it will become a serious competitor of existing real estate properties. Leading the public to think otherwise creates an unsettled attitude toward the building industry.

In 1933 let's face realities, do some straight thinking, and *go to work*



COURTESY MUSEUM OF MODERN ART

Mathematical rather than human aesthetics characterize the International Style. Savoye House, by Le Corbusier and Pierre Jeanneret

The International Style Lacks the Essence of Great Architecture

BY TALBOT FAULKNER HAMLIN, A.I.A.

THE climax of the propaganda that has surrounded the birth of an architecture of today has been the development of a movement called the International Style. This, its sponsors claim, is architecture indeed, the only valid method of building under the present social system. To this International Style as to the god of a new religion they offer a service of adulation artfully compounded of the methods of modern publicity, and the ethical and religious passion of a Ruskin.

The International Style is difficult to define, but in the writings of its champions and in the buildings it has built (those brilliant, sterilized, antiseptic combinations of stucco, metal columns and strip windows), its philosophy is beginning to be made plain. Its qualities are: first, volume; second, regularity; third, flexibility; fourth, on the positive side a demand for the "technically perfect use of materials," and on the negative the elimination of all ornament or "artificial pattern." But Santa Sophia in Istanbul (Constantinople) and Ste. Chapelle in Paris are distinctly examples of buildings expressing volume rather than mass, and regularity and flexibility are found in an infinity of diverse buildings. Evidently to get to the qualities that really differentiate the International Style from others, it is necessary to seek deeper.

Bruno Taut, though not himself a member of the "International" group, in his clear and definite book *Modern Architecture* may help us. "Our sole desire is to make everything as practical as possible . . . to make beauty dependent on practical value. . . . If everything

is founded on sound efficiency, this efficiency itself, or rather its utility, will form its own aesthetic law. . . . The aim of architecture is the creation of the perfect, and also beautiful, efficiency." Henry-Russell Hitchcock, Jr., implies a somewhat similar philosophy—that the foundation of the International Style is a *new aesthetic* based on *new constructional methods*, stressing volume (enclosed space) rather than mass; lightness, rather than weight; the maximum of sun and light by the use of enormous glass areas; and the starkest and most uncompromising use of metal columns, concrete slabs, and similar accidents of present-day industry.

There is, in addition, in some minds an idea that the basis of any architecture today must be sociological and economic rather than artistic; that aesthetic creation *per se* is merely the rather disgusting and anti-social play of half-grown boys and girls, to be tolerated in ephemera but deplored in such a serious matter as building. Hitchcock has stated, "Architecture, it may be, will henceforth be only exceptionally either an art or the expression of genius." And there are those who go further—the anti-aesthetic functionalists of Germany (about whom the "Internationalists" have mixed emotions of respect, envy, and distrust, like the feeling of teachers for over-precocious scholars),—who claim that any interest in design for its own sake is "an unfortunate remnant of the 19th century ideology."

We may conclude, I believe, that the essence of the philosophy of the International Style is its insistence on



FROM "ACROPOLIS"—PUB. BY E. WEYHE

CARYATID PORCH OF THE ERECHTHEION, ATHENS

What quality has brought universal recognition of greatness to this Greek structure? It is not functionalism, for the banded architrave and the dentils in the cornice are marble "imitations" of primitive wood construction. Here pure functionalism is obviously secondary to aesthetic effect and this effect is the product of human, not mathematical, values

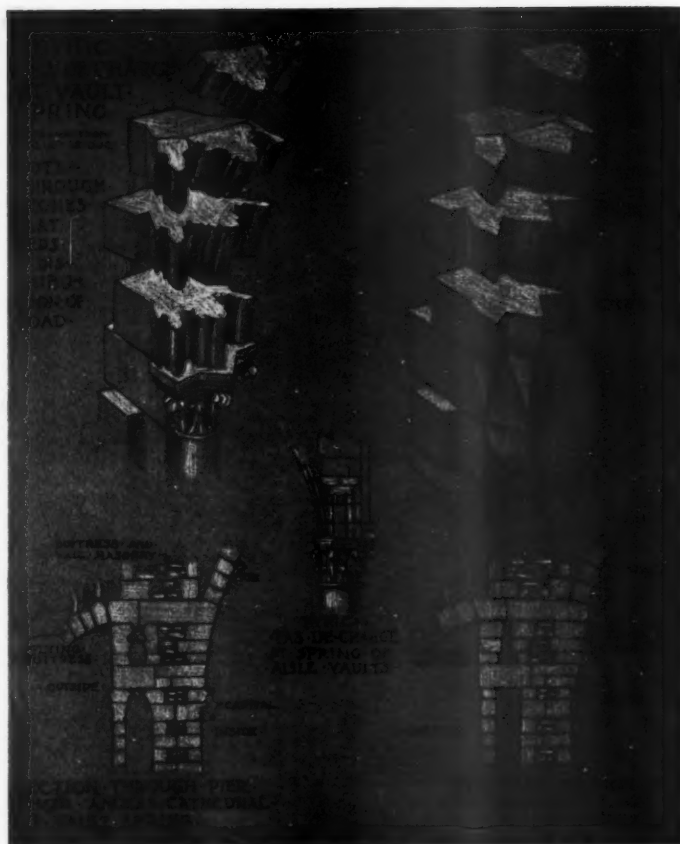
strict functionalism, and its avoidance of any desire to decorate the forms so developed. It is interested primarily in economy, efficiency, and bareness.

Now the interesting thing about all this is its despairing acceptance of the "practical man's" distrust of art, of creation. For the first time in history, so far as I know, serious architects propose, as a basis for architecture itself, a complete abdication from that position which alone has distinguished architecture from engineering, a complete surrender to the industrial machine. And to rationalize this surrender, to attempt to make it palatable to those who still are somehow so silly as to feel the Platonic homesickness for beauty, these architects postulate a *new aesthetic* and erect a fantastic structure of words to support it.

Yet the foundations of beauty are deep, deep in the subconscious; the persistence of admiration for certain art works through generations of changing fashion proves this depth, this universality—and the buildings of the International Style, in the long run, will be judged by this lasting, deep-rooted sense, long years after any widely ballyhooed new aesthetic has died away.

To this past, then, the deeper and wiser supporters of the austerities, the barrennesses of the International Style turn, searching for sanction of their ways. Le Corbusier, undoubtedly the soundest critic of the group, finds lessons and things to admire in many styles—even the so-often-despised Roman work, the Renaissance, going so far as to approve the exuberance of Michelangelo. But his chief enthusiasm is for the architecture of ancient Greece. Henry-Russell Hitchcock, Jr., finds inspiration especially in the 12th and 13th Century Gothic as "the last style before our own day to be created on the basis of a new type of construction." And Sheldon Cheney, in *New World Architecture*, says, "The moderns turn to this architecture of the Greeks for inspiration, for renewal of their belief in the simple, the direct, the logical thing as the beautiful thing—for confirmation of their faith that expressive form will flower where the passionate artist bases his design on function and material, and honest thinking." And Hitchcock in *The International Style* says of functionalism, "It derives its sanctions from both Greek and Gothic architecture, for in the temple as well as the cathedral the aesthetic expression is based on structure and function." Finally, Le Corbusier in his book *Towards a New Architecture* in eloquent praise of Greek architecture, remarks, "We shall be able to talk 'Doric,' when man, in nobility of aim and complete sacrifice of all that is accidental in Art, has reached the higher level of mind, Austerity."

Surely, then, in any attempt at evaluating the architecture of the International Style, we, too, may turn to an examination of aims and results of that Greek and that Gothic architecture to which the originator, and so



Would the interior of Chartres Cathedral be more beautiful if strict functionalism were expressed in its vault as indicated in the drawing above? The horizontal expression of corbelled courses would wreck the entire sense of curve and growth

many of the supporters, of the new style turn with such confidence of support.

Ancient Greece—13th Century Europe—the two golden ages of modern man . . . how often we have turned back to them with a strange and wistful nostalgia. Pagan blitheness; medieval faith. . . . The Acropolis glowing, bright in the white Greek daylight. . . . The tall vaults high in air over windows rich and jeweled, and slim supports daringly buttressed. . . . With all the talk of "austerity," of structural logic, those are the pictures that Greek and Gothic call up; those are the dreams whose power the critics of modern architecture have sought to enlist by their appeals for sanction.

Let's particularize—

The Parthenon is the acknowledged masterpiece of Greek architecture. Functionally direct, austere right. Of course it is a post, beam, and supporting wall structure, obviously. But so are a multitude of undistinguished buildings throughout the ages. No, the secret of its magic is not here. Refinement, meaningfulness of detail, must contribute. Le Corbusier writes: "The Greeks created a plastic system directly and forcibly affecting our senses, columns and their flutings, a complex entablature rich in meaning. . . . The curve of



EWING GALLOWAY

the echinus is as rational as a shell." Yet the entablature is by any functional test utterly irrational. It's the half-digested expression in stone of a structural system entirely of wood, utterly unstonelike. No longer are the triglyphs the ends of cross beams, but functionally meaningless blocks interrupting the frieze. On the under side of the cornice is a series of downward projecting blocks—as unstructural a form as one could imagine—and, to make matters sillier from the functional point of view, these are covered with 36 little projecting peg-ends, like nail heads, the guttae. Peg-ends, laboriously carved out of marble! Guttae functional? Yet Le Corbusier says an "entablature rich in meaning." Rich, yes, and rich in aesthetic meaning—but not, surely, in the stark meaning of the Internationalists.

And that is only the beginning. That is the bare surface of the marble as it stands today, in ruins. The Greeks planned it otherwise—planned it to be as lavish in sharp color as it is in broken forms. It shone with red, blue, gold. Painted frets and moulding decorations covered the exquisite surfaces. The whole, in addition, was at front and rear only a support and a frame for great groups of richly colored naturalistic sculpture filling the gable ends, just as much an aesthetic part of the

building as the columns themselves. . . . Functionalism? Moreover, at the imagined richness of sculpture, color, form, one becomes chary of applying to it all even those two time-honored words, "purity" and "austerity."

Frank Lloyd Wright with his usual acumen has pointed out the failure of the Greeks to express the material in which they were building; he calls Doric detail an insult to the marble. But he is not a supporter of the International Style either. Among the Internationalists Le Corbusier's claims for Greek sanction seem to have passed unchallenged.

Maybe the case is different in the early Gothic. Maybe there for once science triumphed, and created an architecture of unalloyed functionalism. Certainly the ribbed vault was a new method of construction as revolutionary in its time as steel construction is in ours, and it is a truism that Gothic architecture developed as a result of it, developed with extraordinary rapidity between 1140 and 1200. Here, in ribs and vaulting shafts and buttresses, is a functional architecture at last. But again, let's not jump to conclusions; let us bring to bear even on this adored Gothic functionalism the focus of our modern skepticism.

First, let's remove vaulting shafts from structural piers and columns. In nine cases out of ten, perhaps even more, no structural harm results. They no more carry the weight they appear to carry than did the columns under the groined vaults of Roman baths. And the Gothic architect took good care that they shouldn't, for all the lower portion of the vault is not a vault at all but a series of horizontal

courses with edges carefully cut to ape the curves of arched ribs—corbel courses designed not only to reduce the span of centering, but also cannily to spread and distribute the weight over the entire area of the pier below. Obviously the vaulting shafts are not there for functional engineering reasons; obviously, once given these horizontal corbel courses of the *tas-de-charge*, the whole exquisite arrangement of vaulting ribs (at their springing over each pier all carved from a single stone), capitals (why carved capitals under vaulting ribs?), and vaulting shafts becomes functionally meaningless and structurally a lie.

Moreover, there is beauty in the developed Gothic of France beyond the beauty of slim pier and high vault and daring buttress; there is beauty of exquisite detail, capitals, crockets, grotesque chimères staring over the tower railings of Notre Dame; beauty of wall arcades and wall tracery. Or isn't this beautiful? Perhaps not. Certainly most of it is as functionally meaningless—sometimes even as deceptive—as the pilasters and architraves of a Georgian room. And, if one considers other buildings than those vaulted in stone, one finds everywhere traces of the forms developed by vaulting—used naturally, unthinkingly, for decoration—until tracery,

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and even buttress forms themselves, become mere letters in the alphabet of applied decoration.

Yet there was a functional Gothic. After the Black Death, after the interminable miseries of the English wars, when all the beautiful (at least to us) unity of medieval life and civilization was crumbling to pieces under the impact of the individualism and thought freedom of the Renaissance (like an old worn-out house crumbling before a house-wrecker), then, for a little while, French architects began to build churches stripped beautifully (?) to their structural essentials. No capitals. Often no vaulting shafts. Vault ribs either dying out into fat piers or continuing unbroken down to the floor. No triforia—they had no function and usually they had been merely architectural decorations of a blank wall. And the typical flamboyant church of the late 15th century France was the result—cold, stilted, distant, intellectualized—functional. Then, to hide the basic barrenness, architects of this flamboyant period “dolled it up” at screens and doors with sculpture and intricate detail, much as Mies Van der Rohe “dolls up” a house interior with a great sheet of free-standing marble. But the flamboyant Gothic is not that which many people love the most; nor, strangely enough, that to which H. R. Hitchcock, Jr., points.

Now, it is of course true that the architecture of both Greece and medieval France are great and successful achievements, or they would not have been claimed as sanctions for any number of modern movements from the 1830's down. Perhaps they are great because to each student they can give that for which he is most ardently looking—to Le Corbusier, inspiration; to the dynamic symmetrists, root-5 triangle; to Ruskin, ethical uplift; to many, delight in little more than attractive shapes and colors.

What is it then which constitutes the real greatness of these two remarkable styles? And what is it that will make the value or the beauty of any style today. Our analysis has shown, I think, that it is not any hard and fast functionalism. Let us try to think without sentimentality. Is it not true that, whatever the effect of architecture, that effect must come from superficial arrangements that affect the sense of sight, and through that effect stimulate the imagination and the intellect. But the sense stimulus is the primary element; and the more intellectual the content that is required for its ap-

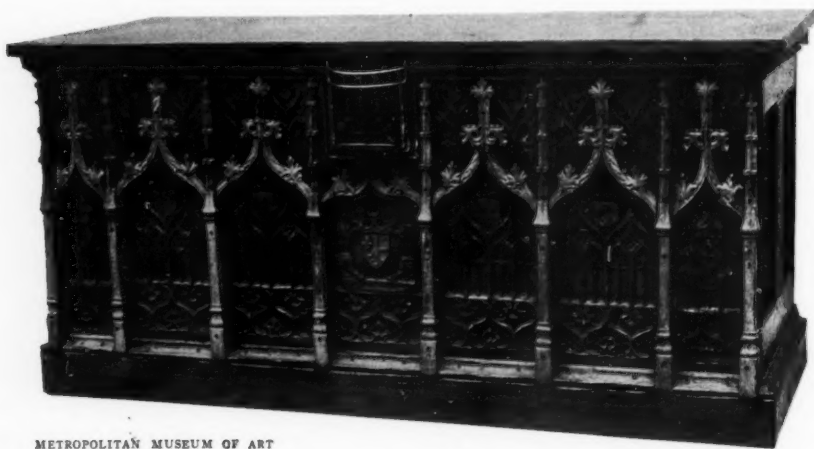
preciation, the more esoteric the art. The layman—for all great architecture is sooner or later loved by the layman—is not an engineer, a philosopher, or a sociologist, except in the most elementary manner. To be sure, he realizes that steel supports and beams are strong, as in Greek times he realized the strength of marble and wood. He likes to have a feeling that things “work”. But it's a qualitative, not a quantitative, interest. And it is true of both Greek and Gothic architectures that they appeal to this “qualitative” and not “quantitative” kind of thought. The layman can make them his own. And this is distinctly not true of the International Style, which aims most definitely at the other ideal.

It is not quantitative functionalism that is at the root of great architecture. It is not abstruse intellectual content of any kind, as analysis will show (in other things too, I believe). It is not conformity to any theory. It is never the result of labored and self-conscious puritanism. It is never a denial of joy in life.

Examination of Greek and Gothic work, it seems, reveals an exuberance of color and form that is instinct with the delight of creation. It is not enough merely to build, these architectures seem to say, nor even to build well and with at least approximate honesty. Human desires demand more; over this framework, within it, imagination must play richly, not only to arrange, but to decorate, yet so beautifully that decoration itself shall seem to flow out of necessary form. To be beautiful, gracious, enticing—to take the bare limbs of building and make them flower like cherry trees in spring—is not this the engendering power of great architecture?

Thus great architecture has disciplines that are more stimuli than inhibitions. It can be helped, but never created, by structural expression; yet structural expression carried to the limit would often spoil it, as the lines of a Gothic church nave would be spoiled by a definite expression of the horizontal corbels of the tas-de-charge. The root of great architecture is like the root of any created beauty, deep in the matrix of human consciousness. It is spontaneity, delight in form. It is a superfluity—almost always a sense of “more than enough.” It is the play of creative minds that makes living and building a delight as well as a task. It is the dance of Siva.

Can it be that the International Style has never learned how to play?



METROPOLITAN MUSEUM OF ART

Every element in the decoration of this Gothic chest, except the coats-of-arms and the leaf carving, was originally a structural development of the necessities of stone construction and is here used as “meaningless decoration.” Yet this Gothic “functionalism” achieves beauty

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TO

THE HONORABLE FRANKLIN D. ROOSEVELT
GOVERNOR OF NEW YORK
ALBANY, NEW YORK

DECEMBER 8, 1932

WHEN PLANNING THE APPOINTMENTS YOU WILL MAKE UPON ASSUMING THE OFFICE OF PRESIDENT OF THE UNITED STATES, YOUR CONSIDERATION OF THE FOLLOWING MATTERS OF IMPORTANCE TO THE ENTIRE ARCHITECTURAL PROFESSION, TO THE RELIEF OF UNEMPLOYMENT AND TO THE NATIONAL WELFARE, IS EARNESTLY SOLICITED:

THE FOURTH ASSISTANT SECRETARY OF THE TREASURY IS THE EXECUTIVE OFFICER ADMINISTERING THE OFFICE OF THE SUPERVISING ARCHITECT. I CALL YOUR ATTENTION TO THE DESIRABILITY OF SELECTING FOR THIS POSITION A MAN WHO IS THOROUGHLY CONVERSANT WITH BUILDING PRACTICE.

THE SUPERVISING ARCHITECT OF THE TREASURY SHOULD BE AN ARCHITECT OF HIGH ATTAINMENT. FOR MANY YEARS THIS OFFICE HAS BEEN FILLED BY AN ACTING SUPERVISING ARCHITECT WHO IS NOT AN ARCHITECT.

PERMANENT PUBLIC BUILDINGS IN EVERY COMMUNITY SHOULD EXPRESS THE HIGHEST IDEALS IN ARCHITECTURE. TO THIS END THEY SHOULD BE DESIGNED BY ARCHITECTS IN PRIVATE PRACTICE. UNDER THE PRESENT ADMINISTRATION OUR PUBLIC BUILDINGS SUFFER FROM THE INEVITABLE RESULT OF BUREAUCRATIC STEREOTYPE STANDARDIZATION.

THE OFFICE OF THE SUPERVISING ARCHITECT IS NOW PUTTING THE FEDERAL GOVERNMENT IN COMPETITION WITH PRIVATE BUSINESS. TO AVOID THIS THE OFFICE OF THE SUPERVISING ARCHITECT SHOULD ACT AS A FACT-FINDING ADVISORY AND ADMINISTRATIVE BUREAU, NOT AS A DESIGNING OFFICE. GOVERNMENT SUPERVISION SHOULD CORRESPOND TO THAT OF A PRIVATE OWNER.

REORGANIZATION OF THE OFFICE OF THE SUPERVISING ARCHITECT CAN AND SHOULD BE EFFECTED TO REESTABLISH LOGICAL PROCEDURE IN THE CONDUCT OF THE FEDERAL BUILDINGS PROGRAM. SUCH REORGANIZATION WOULD PROVE AN ECONOMY, STATEMENTS BY PRESENT OFFICIALS TO THE CONTRARY NOTWITHSTANDING. IT WOULD AID IN RELIEVING UNEMPLOYMENT IN BUILDING TRADES BY PROMPTLY PLACING AUTHORIZED BUILDINGS UNDER CONTRACT.

FAVORABLE ACTION WILL FACILITATE THE SOUND DEVELOPMENT OF THE FEDERAL BUILDINGS PROGRAM. IT WILL ASSURE BUILDINGS BETTER ADAPTED TO THEIR PURPOSE AND OF AN ARCHITECTURAL QUALITY MORE CONSONANT WITH AMERICAN IDEALS. YOUR ATTITUDE ON THESE MATTERS IS OF IMPORTANCE TO EVERY TAXPAYER.

BENJAMIN F. BETTS, EDITOR
AMERICAN ARCHITECT

Receipt of the foregoing telegram has been acknowledged on behalf of Governor Roosevelt by Guernsey T. Cross. It is understood, through other sources, that Mr. Roosevelt will give consideration to his official appointments during the month of February. Architects and architectural organizations who believe, with American Architect, that the Federal Government should cease its competition with architects in private practice and that the national welfare will benefit by taking the design of Federal buildings out of the Government's architectural factory, are urged to telegraph or write to President-elect Roosevelt and to their Congressmen expressing their opinions on these vital matters. The time has come to secure a "new deal" for architects and architecture.

THE EDITOR

Basic Considerations in the Design of Medical Office Buildings

By

HARRY E. WARREN, A.I.A.

Practical information about the location, management, planning, construction, equipment and financing of buildings developed for the medical arts

BUILDINGS designed exclusively for medical and dental practitioners have been constructed in many American cities, large and small. Such structures have been created because it has been recognized that there is often objectionable discrimination by landlords against physicians and dentists as tenants. The objection of the general public to the intimate association, in business premises, with persons seeking medical attention is psychologically strong even though actually not dangerous. There is a growing need for so-called "Professional" or Medical Arts Buildings. A study of those in operation yields general observations worthy of further examination by those interested in any phase of the problem.

Location is of first importance. Patients come hurriedly from business, during busy hours, and more leisurely from their homes, arriving by all means of transportation available. A site close to the shopping centre, near many lines of transportation and, if possible, where there is free garage or parking space adjoining, is essential. This latter accommodation is of prime consideration as it is a convenient feature more or less essential to a majority of patients. In some buildings each tenant is required to pay for a one-car space by the year, which entitles him to parking space for all of his patients desiring it.

Atmosphere is important—that is, the impression made upon the patients as they arrive at the building. After all, the doctor's office still retains much of the character of the former office in his home. A domestic quality comforts the patient more than the aspect of the impersonal office building. An agreeable impression should be sought through the character and furnishings



GABRIEL MOULIN

The 26-story "450 Sutter" Building in San Francisco is one of the largest professional buildings in the world. J. R. Miller, T. L. Pflueger, Architects

of the general reception rooms as well as by the personalities of the attendants. A mature door man and a "hostess" who radiates cheerfulness are genuine assets whereas a "snippy" youth and a too business-like telephone operator dressed in a nurse's costume (even though she be many floors below the patient's ultimate destination) may be distinct liabilities so far as creating a nerve-quieting atmosphere is concerned.

Orientation is not vital since nearly all practitioners must employ artificial light for most examinations and operations even where the best natural light is available. Land costs in great cities are so high that the opportunity is rare where even a medical building can be oriented to its best advantage. Certainly abundant light makes for cheerfulness in waiting rooms and should be utilized if possible. Where hospital tenancy is expected it is essential.

No operating rooms are provided outside of the tenants' suites as any operation requiring additional facilities would be a hospital case. Commercially operated buildings sometimes lease space for fully equipped hospitals. Others are equipped with privately operated over-night accommodations which amount to little more than temporary sleeping quarters with adequate attendance.

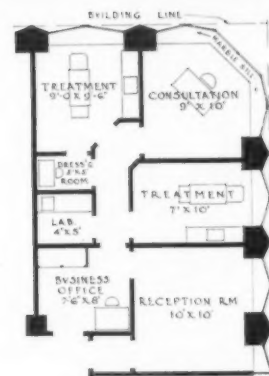
Experience has shown that a very high grade, experienced manager should be engaged to work directly under one officer of the owning corporation. This expedites taking care of repairs and the minor desires of tenants as well as saving an agent's commission. Agents are prone to cut operating and maintenance costs to increase the net revenue, thereby increasing their fees. This is not always the wisest course considering the



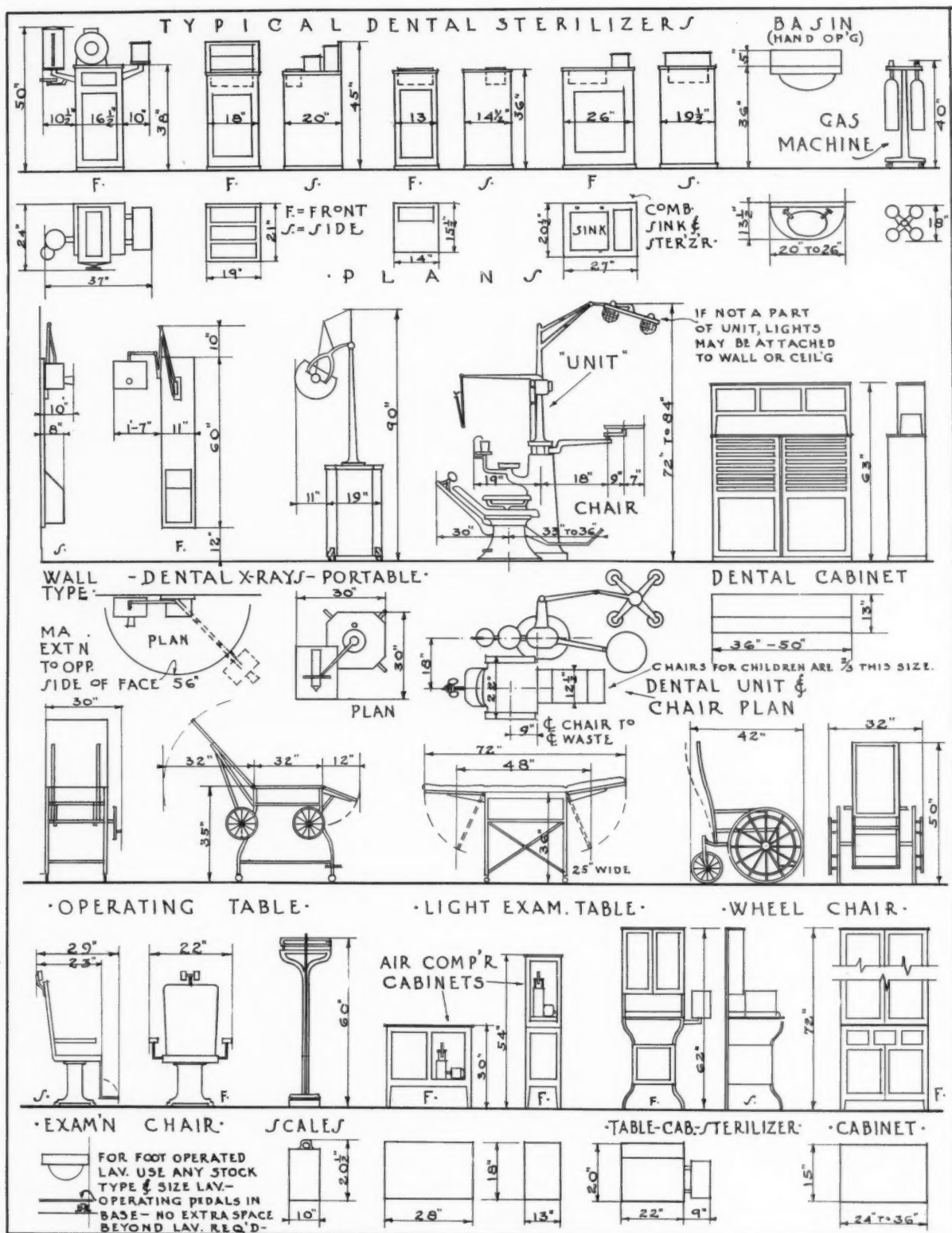
Superb natural lighting is provided in the corner suites by the elimination of columns and the provision of all-glass bays. Note alternative arrangement of these bays for consultation shown in the accompanying plan

"450 SUTTER," SAN FRANCISCO
J. R. MILLER, T. L. PFLUEGER,
ARCHITECTS

This building was developed by a group of men brought together by a doctor. The sponsors included several professional men, an architect, a builder, and property owners. The site is 138 feet front and 170 feet deep, fully covered through the seventh floor. The basement and first seven floors are occupied by a garage for tenants,

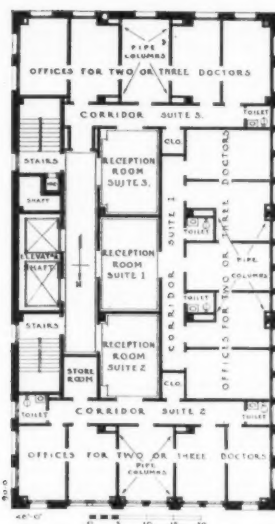


their patients and others. Above the seventh floor the plan is T-shaped to insure light and air to all suites. Prospective tenants are furnished accurate and complete office layouts showing all old or contemplated equipment correctly arranged. No furring, lathing or finishing is done until a deposit is paid on the space leased.



DIMENSIONS OF TYPICAL EQUIPMENT FOR PROFESSIONAL OFFICES

Upper half of page shows typical dental equipment,
lower half shows commonly used physicians' equipment



Typical lower floor plan of 40 East 61st Street, New York, Kenneth Franzheim, architect, a 16-story professional building the upper half of which is a hospital. A fine plan of rare simplicity, made possible by perpetual air rights insuring sunlight



Characteristic floor plan of the 19-story reinforced concrete Medical Arts Building, Dallas, Texas. The dental offices are concentrated on the north side; the ear, nose and throat specialists on the west. The plan offers exceptional light. Note the absence of interior columns in the wings, made possible by the use of long span, two-way, deep joists, which gives maximum flexibility in partition arrangement.

Bargleough & Whitson, Dallas, Texas

FLOOR PLANS OF SUCCESSFUL MEDICAL BUILDINGS



Typical floor plan of "Medical Chambers," 140 East 54th Street, New York, a 100% cooperatively owned building thoroughly domestic in character of plan and in architectural treatment. A complex plan on a congested city plot requiring courts. An assembly hall with adjoining pantry in the basement is used for meetings or lectures. Polhemus & Coffin, architects

type of tenancy involved. It is conceded that doctors are exacting, often unreasonable in their expectations and therefore much intelligent thought and tact is required to maintain a building to their satisfaction.

In the construction of these buildings all types of floor arches have been used. A concrete slab with cinder fill and cement floor finish is employed in a majority of cases with the ceiling plaster applied directly on the concrete. In systems where hung ceilings are necessary the fill is still advisable since there is always the possibility of having to change the pipes installed in the floor. Obviously the disrupting of the ceiling for making changes could not be tolerated by the tenant below. Since floors of operating rooms may well be covered with linoleum, patching of cement is not a serious problem as far as appearance is concerned.

In certain cases floors of terrazzo or cement have been carried throughout and the partitions built later as the suites are sold. Partitions generally are of gypsum block. Lead lining for X-ray rooms is becoming less essential due to the advancement in the design of the machines through the use of leaded glass tubes and lead lined "couches"; it is unnecessary except in the treatment of cancer though a five-foot square of lead is often installed directly under the machine as a precaution. Lead is generally paid for by the tenant requiring it.

Sufficient pipe shafts or columns should be provided to make radical floor changes unnecessary. Dentists require water, gas, air, electricity and waste connections at the chair but all other plumbing can be accommodated at walls or partitions. Pipe columns or shafts must be provided at a sufficient number of points to insure service to all fixtures and outlets without necessitating long horizontal runs. This may mean a shaft at

every exterior and interior structural column or only at certain columns depending on the general plan, but certain it is that a shaft must be contiguous to each treatment room and laboratory, present or future. Tenants' requirements differ so widely that it is better to provide an ample number of risers than to run the risk of having too few to serve all reasonable demands for changes. Shafts should be of ample size to permit riser tappings and should be provided with access doors at each floor. Shafts should contain cold and hot water circulating lines, compressed air, gas, waste, and electric risers, and refrigerated water if desired. Spare electric conduits, capped, should be generous in number and distributed throughout the suites to "underwrite" all future needs. Provision should be made to provide electric service the full height of the building for future medical X-ray apparatus on any floor, at the rate of 10 Kw. for each machine. Dental X-ray machines generally require special wiring, although there is one portable machine mounted on casters which operates on a light circuit.

A CENTRAL compressed air system is desirable but is expensive to install and operate. Unless a considerable amount of air is to be consumed it is economically wiser to depend on the tenants providing portable machines which are available at reasonable cost and operate on lighting current.

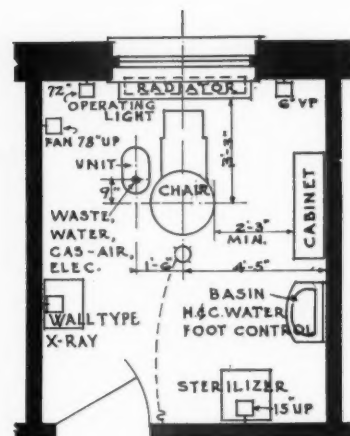
Base boards should be removable and so designed as to allow a space behind large enough to take telephone and telegraph wires, small gas and water pipes. Wood bases may be applied with brass screws; metal base may be of the patent removable type.

Generally, tenants are required to furnish and pay for plumbing and electric fixtures and their installation



HEDRICH-BLESSING

Medical and Dental Arts Building, Berwyn, Illinois. Conley & Carlson, architects



A well-arranged dental operating room of minimum desirable dimensions. All equipment should be planned to meet the requirements of the prospective tenant

because their needs vary so that no typical installation can be adopted. Roughing can be fairly well planned but changes in location are paid for by the tenant if he leases after the work has been covered, unless the building is so located as to have renting competition, in which case changes may become the bugaboo of bargaining.

A standard finish is generally adopted for a new building and prospective tenants desiring other finishes are credited or charged for departure therefrom. Such a standard may consist, for example, of wood floors in reception rooms, linoleum over cement elsewhere, natural finish trim, and smooth painted plaster walls and ceilings. Paneling, mantels, special wall finish, etc., if desired, would be paid for by the tenant.

Soundproof partitions should isolate treatment rooms from adjoining suites and also from waiting rooms in the same suite. Soundproof doors may be required in some cases though generally they are not necessary.

A commodious closet or room exclusively for service cabinets should be located directly below the central telephone service board. The switchboard should be so wired that when a tenant takes up his receiver in answer to an outside call the red light at the switchboard goes out and the operator is automatically cut off from the conversation. Twenty-four-hour service is necessary in most cases.

Elevators should be large enough to have comfortable seats. In case space may eventually be leased for hospital tenancy one elevator must be large enough for stretchers or wheel beds.

Financing for commercially operated buildings is similar in method to that for any structure built to rent. To insure adequate return, rents have to be higher than in an office building, for example, due to higher first cost of building and equipment and also because of increased maintenance costs. Floor plans are seldom identical or "typical," a fact which combined with increased piping, etc., adds to the cost. Allowance must

be made for the fact that doctors expect the same standard of maintenance as they find in hospitals and therefore the cleaning service must be of a higher order than in ordinary commercial structures.

Cooperatively owned buildings are financed in a manner similar to cooperative apartment houses. It is recognized that it is more difficult to gather and hold a group of professional people than apartment owners. A brief outline of the method pursued in the New York "Medical Chambers" follows: A group of physicians owned property which they sold advantageously and then purchased another site without paying a fee for assembling it. Space was sold to old and new members of the group at ten dollars per square foot to be occupied, paid for in installments as the building progressed. None other than tenants are interested financially in the undertaking. Each owner pays an annual maintenance charge of about \$2.50 per square foot occupied by him but it is expected that there will be a dividend of about 10% after all yearly costs have been paid. A real estate agent acts as collector but does not manage the building. No fees were paid in connection with financing the undertaking.

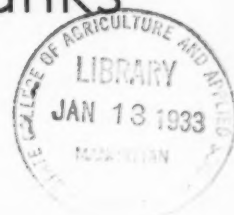
A similar building in Chattanooga, R. H. Hunt & Co., architects, was financed by members of the local medical society, a contractor, sub-contractors and store tenants who subscribed to all the common stock. The former owner of the land accepted a second mortgage for an amount equal to the purchase price plus a certain amount of cash loaned by him. First mortgage money sufficient to complete the building was furnished by a local bank. These advantageous factors have allowed the undertaking to be successful even in these trying times.

The absence of promotion fees gives these projects the chance of being financially successful whereas high charges would tend to curtail or even cripple the success of an undertaking of this nature.

Appraising Building Loans for Banks

A logical field of service for architects

BY R. W. SEXTON



MANY proposed buildings get no further than the blue print stage because the prospective owners are not able to make satisfactory arrangements with a bank to finance their construction. A bank generally bases its action on an application for a loan to finance the construction of a new building on two considerations: first, the suitability of its design and construction to the neighborhood in which it is to be erected; second, the accuracy of the estimated cost, on which the size of the loan is based. The power to approve or reject an application for a loan is, in most cases, vested in a finance committee, which may consist of a financier, a realtor and a merchant. It stands to reason that the ability of such a committee to read plans, to understand specifications and to gauge building costs is often limited, and thus, if the proposed building does not conform to certain standards which they have established, the loan is rejected.

What is the answer? Simply to induce banks to designate an architect to act as an expert appraiser on new building loans. An architect can see at a glance how a design might be made more appropriate to its environment, how the specifications should be altered, and he can accurately determine the cost of the building. He not only understands architectural design and construction, but he is familiar with building values. The idea is not my own, for H. Lansing Quick, a Yonkers, New York, architect, serves in this capacity for the Yonkers Savings Bank, and it was during a conversation with him that I realized the opportunities that lie in a closer cooperation between bankers and architects.

Mr. Quick made it clear that he is not consulted in regard to land costs nor to loans on old buildings. Nor is it his duty to raise the standards of architectural design. His connection with the bank is solely to advise against lending money on buildings that are not designed in keeping with the prevailing standards of the localities in which they are to be erected, and that are not to be constructed and equipped in conformity with their class. But his chief concern, perhaps, is in checking up on the cost of the buildings.

Mr. Quick has found in his experience with the bank that there are certain groups of architects—particularly unlicensed architects—who purposely estimate the cost of a building too low in order to sell their plans to the prospective owner. Then, too, there are many cases where the costs are figured too high in an attempt to get a larger loan than the borrower is entitled to receive. Thus in one case the architectural adviser aids the borrower and in the other he greatly assists the bank.

An architect acting in the capacity of appraiser for a bank must regularly inspect the building to see that it is being constructed according to the plans and speci-

cations that he has approved. Mr. Quick makes three inspections of a new building of the small residence type, one before each of the three payments of the loan is to be made by the bank, and he must report favorably to the bank after each inspection. If the building has not advanced to Mr. Quick's schedule at the time of each inspection, payment on account of the loan is stopped; and if any detail of the design or construction has been altered from the original plans, payment is also stopped until the architect is convinced that such changes will not decrease the value of the building, or until the building has been made to conform to the original plans.

Mr. Quick's schedule for inspections is very definite. At the time of the first inspection the building must be enclosed and the permanent roof in place. These conditions have been established because it has been found that in certain cases the borrower stops work on the building for some reason, and if the building is completely enclosed, there is less chance of any damage being done while work is suspended. At the time of the second inspection the entire exterior of the building must be completed, the first coat of plaster applied to the interior, and all rough plumbing and electrical work and heating lines installed. At the third inspection, before final payment is made on the loan, the building must be completed, all lighting fixtures hung, decorations completed throughout and landscaping finished. In other words, at this time the building must be in such a condition that no more money need be invested in it to make it saleable in case of foreclosure.

In instances where the mortgage is foreclosed after the building has deteriorated by usage, Mr. Quick is given authority by the bank to make any special alterations and repairs he may think necessary to make it saleable. His fee for this service is added to the cost of the project with the amount of the mortgage, back interest, back taxes, and assessments and legal fees. In case of damage by fire, the architect is also commissioned to make the necessary repairs to bring the building back to the condition which it was in before the fire.

The borrower pays for the architectural service when obtaining the loan from the Yonkers Savings Bank, as the architect's fee is taken from the first payment of the loan, just as are the counsel's fee, recording fees, taxes, etc. The architect's fee varies with the location and type of building and is necessarily higher for the large and complex structure than for the simple home. The charges vary from \$15.00 minimum for three inspections to \$30.00 maximum for buildings in the immediate city area. Where they are some distance away in outlying territory they range from \$20.00 to \$40.00.

Necessity is the master that creates new forms, of which the dormer doorway is but one



Jungle Housing

The unemployed get ready for Winter and create a new village on the shores of Puget Sound

BY HARRY K. WOLFE

Illustrations from Drawings in Sanguine by the Author

"WINTER'S comin' on. Baby needs a roof above his haid." And lo! a virile and healthy type of American modern design is born. Conceived in the elemental need for shelter, realized through the universal Will to Live, a village springs up as by legerdemain. Poverty leers "Thou shalt not live!" Instinct cries "I will!" and wins.

By Puget Sound, the unemployed are hard at work on their homes. Driftwood, firewood, anything at hand is good enough for shacks like these. Concrete cellars, old, unused, make solid foundations for many a house.

"But what," inquiries Eclecticism, "has this to do with our honored profession?"

"Stick to architecture," demands concise Modernism.

But stay! In the work, as natural as nature, of these unemployed men, may Eclecticism read lessons in logic; Modernism, lessons in charm.

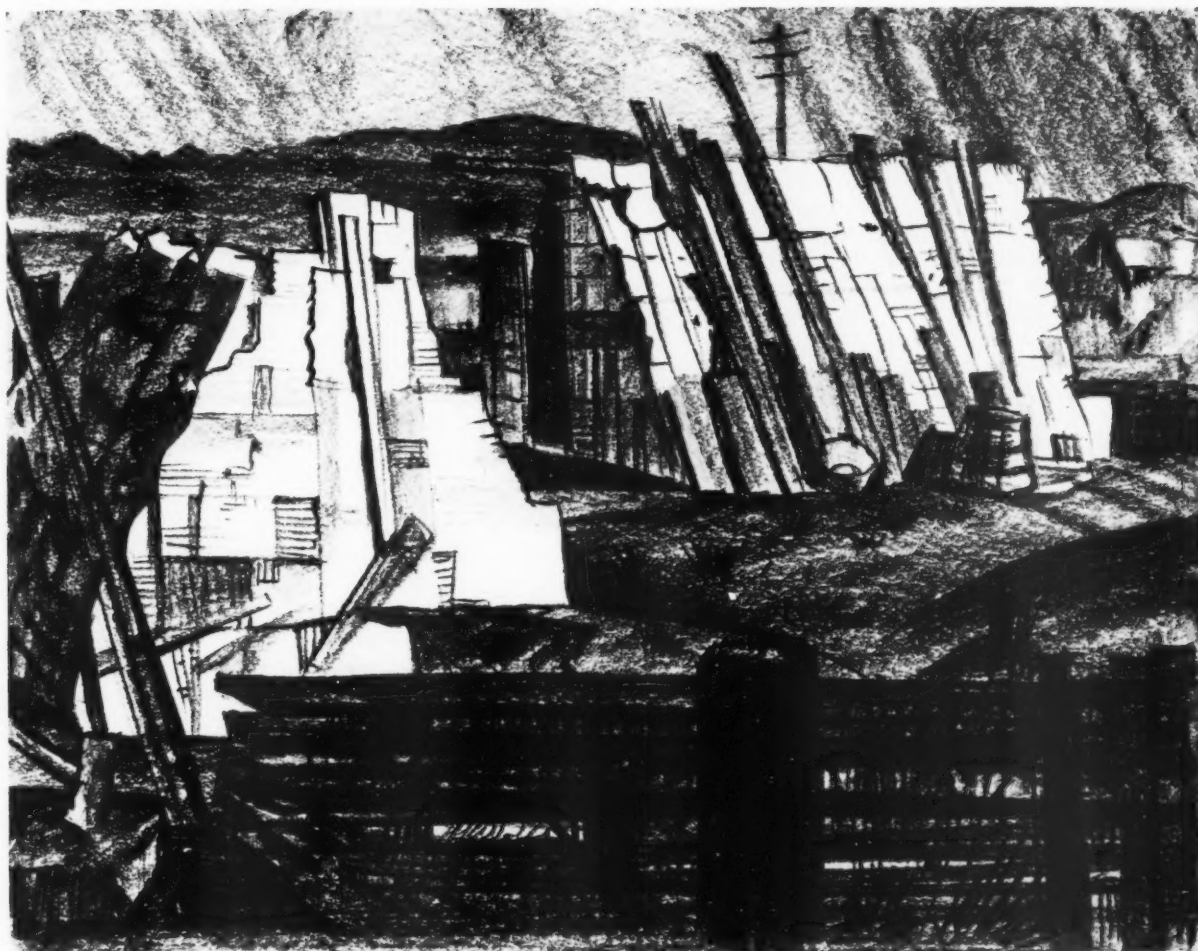
Here we find no exclusive suburban development, suavely stern watchman guarding the gate; here, no motley "Valencia Village" by Jerry Carpenter, Designer and Builder. Here is no hodge-podge of English and

Spanish, and Flemish and Turkish, of brick, tile, asbestos, of stone, slate and stucco. Rather we find a harmonious feeling, recalling the moss-covered roofs of old Provins, its ochre stone walls.

Here, harmony comes not from that pigeon-hole sameness modern housing delights in, but from local materials, honestly used. Individualism finds freest expression, but no home grates your senses because seen with its neighbor. Some shanties are solid, and some rather flimsy; some roofs are not more than two feet above ground; but where differing shapes cause chaos to threaten, color comes in and bids unity stay.

In this village, against the cold grey of the sea, are rich, soft, earthy colors in gorgeous array. Iron, well rusted, is vivid sienna; wood ranges from ochre to orange and brown. These, with red brick, stand boldly forth from the grey of the concrete and tin; of the sand; of the sea. Clumps of grass and of bushes lend contrasting color, relieving these hues. Here finds the painter of the picturesque, a veritable paradise.

No place in wild nature could be less formal than this; the town that forgot the straight line. What matter the



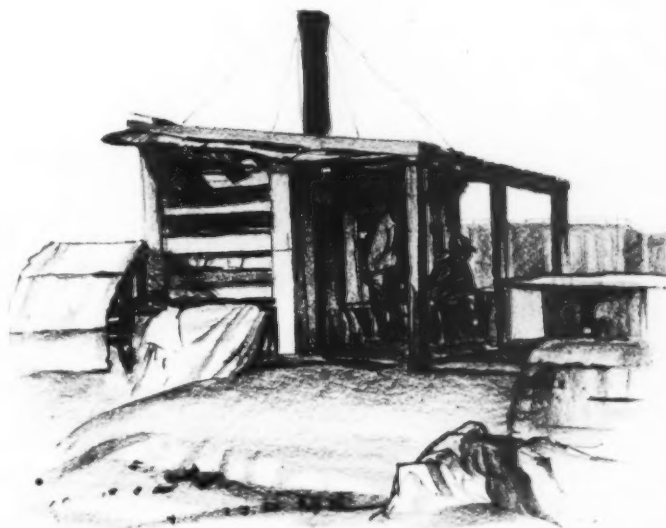
Cardboard and driftwood, or anything else at hand serves an honest purpose in which the eclectic may read a lesson in logic and the modernist in true functionalism

shortest distance between two points, if there's nothing to do when you get to the other point?

Tiny scale is not the least of the sources of charm in these dwellings. One almost looks for infants, pygmies, gnomes to emerge through the midget doors, and knows surprise to see grown men come crawling out.

PHILOSOPHICAL folk, these jungle dwellers seem. Some, it is true, are embittered by loss of earthly goods; yet, for most, hope and courage still are living things.

They asked if I could offer them some kind of job, or perhaps old clothes. No one asked for cash. A sketch completed, they gathered round, these men of every race, and looked, and delightedly laughed; and called the builder of the shack that he might see. Proud he was to have his handiwork thus singled out. Living still is their pride in work well done and their joy in its recognition.



. . As It Looks

Our Cover Changes

BEGINNING with the current issue the covers of *AMERICAN ARCHITECT* will be specially designed by a number of leading American designers. Each cover will be distinctly different and individual. They will follow no fixed format, composition or continuity in design, color or arrangement. In every case the artist has been given a free hand to design what he considers to be a good cover for an architect's magazine.

In adopting this idea for the covers of *AMERICAN ARCHITECT*, it is believed that not only will an unusual and at the same time pleasing result be achieved, but that it will also be expressive of the tempo of the times—a reflection of the constant and rapid changes that are occurring everywhere today. During the past three and a half years the covers of *AMERICAN ARCHITECT* have been accorded much praise. It is hoped that the new series also will merit our readers' interest and approval.

And the Ducks Fly High

ROBERT C. KILBORN has architectural control of a summer colony development at Candlewood Isle, Connecticut. He probably has the smallest office of any architect in this country. At times he gives up his space at the drafting board to his clients, goes outside and confers with them through an open window in front of the board. To one interested in the out-of-doors, architectural practice such as this architect enjoys has its advantages. One autumn day a contractor called at Mr. Kilborn's office for a set of plans. As they conversed ducks were heard overhead. The plans were handed to the contractor with one hand as the other reached for a shotgun hanging on the office wall. Mr. Kilborn stepped outside the office door, took aim, blazed away, returned the gun to its accustomed place and continued his conversation with the contractor. Later he went down the hill and picked up his ducks! There may not be much money in designing camps but evidently there is a lot of fun.

Architecture Capitalized

THE Colonial Restaurant in the Herald Square Hotel, New York, which is shown among the plate illustrations in this issue, has proved notably successful. Francis Keally, the architect, first made a careful study to determine what type of environment would attract most favorable attention in this busy shopping center. The management quickly caught the spirit of his architectural treatment and carried it through all of the subsequent promotional literature and menus. From the announcement come these typical phrases, "Back in Colonial days they lived and dined in just such surroundings as the Colonial Room. . . . You'll find a typical open-armed fireplace (elsewhere called 'The Singing Hearth') that might have been lifted bodily from a Cape Cod home. You'll see pine-

paneled and plaster walls, hooked rugs, wide oak floors, pewter plates, comfortable Windsor chairs that encourage you to take your leisure with friends or business associates." All advertising and printed matter was either designed or approved by Mr. Keally.

A noteworthy feature of the project is that the restaurant is located on the second floor, occupying space formerly taken up by six rooms that could not be rented because of their proximity to the street. The restaurant has shown a profit from the day it was opened.

Architects' Social Status

SOME time ago one of the English architectural magazines recalled an incident that happened in 1900 which shows that the architect's social status was not always what it is today. It seems that an architect of some distinction was among a group which called upon an old lady of eighty. She treated him with old world courtesy. A few days later some of her friends calling upon her mentioned the name of the architect and referred to his profession. She exclaimed in pained surprise, "An architect! And I shook hands with him." She was born in 1820 and in her time shaking hands with an architect is said to have been something that was not done.

The Decline of Craftsmanship

RONALD A. DUNCAN, an English architect, has clearly stated the reason for the decline in individual craftsmanship. He says, "Inevitably changes in process and material have affected adversely the traditional type of building craftsmen, but the beginning of this degeneration dates back to the days of the coming of the architect in his capacity of super-designer. The handicraftsman's skill bears a definite relationship to his freedom to design; the gradual assumption by the architect of the sole right to perform this function has been one of the chief causes of the withdrawal of the more highly skilled craftsmen from the building trades to become themselves individualist sculptors, painters, carvers and modelers. The process began with the Renaissance and has now reached a stage in which few building craftsmen produce unaided any design which displays artistic merit."

Misery Loves Company

ARCHITECTS whose pocket-books and bank accounts are sadly depleted may derive some comfort from the following true story. One of the great states of this nation entered a subscription to *AMERICAN ARCHITECT* on behalf of an official department paying for the subscription by check. In the parlance of the day this check "bounced." It came back through the banks marked "no funds." The voucher number was about 30,000. An explanation was offered to the effect that the State Treasury could only pay checks issued on vouchers numbered around 16,000. The remainder would be paid when funds are received!

to the Editors . . .

More Waste in Washington

ABOUT twenty-five hundred architects have applied to the Treasury Department for Government work, according to the "Federal Architect," which adds, "Many of them come from long distances at considerable expense. Probably but one of every two hundred who come can be given a job. At an estimated cost of two hundred dollars apiece for the trip, there has been, when an architect is awarded a job, a money leakage by those not awarded the job of some forty thousand dollars. It appears certain that it costs the architectural profession as a whole more to seek the jobs than the winner can hope to make in profit. When one considers the bulk of work and effort that roll up, snowball wise, with applications to the Treasury Department for architectural commissions . . . there is no wonder the Treasury is in a turmoil. All of which leads up to the statement that it appears more difficult to award a commission to design a building than to design the building."

Perhaps this waste cannot be blamed upon the Federal Government, though it is one of the inevitable consequences of bureaucratic control that would be largely eliminated with the reorganization of the office of the Supervising Architect as recommended by AMERICAN ARCHITECT during the last three years.

As Others See Us

WRITING on "Some Architectural Impressions of a Layman," in "Architectural Design and Construction," Oliver Baldwin makes especial mention of the domestic architecture of the United States, our bath rooms, hotwater, and the design of our railway stations. He states that we are backward in the exterior design of shops and that the "movies" in England are, in general, far better than those in the United States. With respect to cities, he believes Salt Lake City to be "unquestionably the finest in America, being neither laid out too correctly, as is Washington, nor built in imitation of the old, as are other cities. No architect who visits America should miss Salt Lake City with its rolling majesty and harmonious blending of color." As to architecture in general, he says, "All over the civilized world the architects of today are striving more for beauty and use than they have done for many years past."

America Lifts Her Face

DR. Julius Klein, the Assistant Secretary of Commerce, in a recent radio talk suggested that now is the time for America "to have her face lifted by the modernization of old and ugly dwellings."

"I spoke about the lively interest in this movement manifested by Detroit architects. I believe that the 14,000 architects in the United States have an important responsibility in leading such campaigns. In the remodeling of homes and other buildings, the architect is indispensable. It takes skill and experience to cor-

rect mistakes already made. Each job is an individual one. The owner's requirements must be studied, and the changes must be made with due regard to the construction and design of the original house. In an Ohio city a young architect took pictures of a dozen homes at random in need of remodeling. He then drew up 12 sketches showing what could be done and induced four of the owners to carry out the remodeling jobs. These four led to many others, and throughout this past summer the construction activities in that town have shown a remarkable increase."

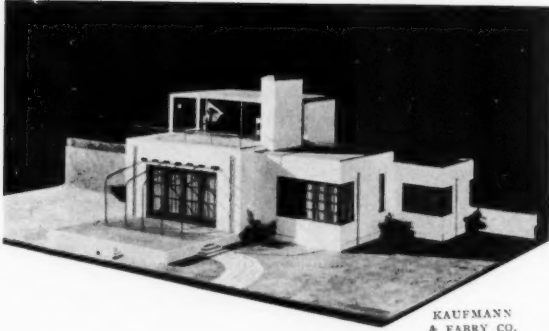
It Pays to Read First

COMMENTING on the Folger Shakespeare Library, published in the September issue of AMERICAN ARCHITECT, a subscriber wrote the editor that it was difficult for him to reconcile the beautifully designed exterior and the equally good interiors in the same structure due to their difference in character. His attention was called to the explanation of the reason for this in Mr. Sukert's article. The subscriber replied, "The comments in my letter were made solely upon the illustrations. Had I first read the article, I would not have sent the letter. Whether you agree or not, the article very ably defends the reasons for the design."

One Architect's Vacation

MANY and varied have been the kinds of vacations taken by architects during the past year or so. Some have gone to out of the way places in different parts of the world where living is cheap. One of the most unusual vacations was that of an architect who spent several weeks working as a deck hand on an oil tanker in the New York harbor. It was a small modern type of gasoline carrier. A job on these boats is surrounded by plenty of danger in spite of the precautions taken to make them safe. Static electricity presents an ever-present element of danger. When these boats "tie up" a ground wire is taken ashore. A clanging hatch or a shoe nail on deck may send forth a small but hazardous spark. It's a dirty job, too—with a wash-up at the end of the day in a bucket of gasoline. In addition to acting as deck hand, this architect had to run the boat's engine and cook the captain's meals. His first day "at sea" came near to ending his novel experience for he almost put the engine out of commission and he lost the "innards" of the coffee pot overboard attempting to wash it over "the side"—and captains like their coffee and a continuous supply. This general utility deck hand acted as marketing agent and found himself faced with a brand new problem trying to figure out what a captain eats. According to his story, men along the waterfront know little if anything about architects and have no appreciation of architecture. Altogether, it was an unusual experience that this architect will never forget and, he says, one that he does not regret.

What Architects



MODEL of four room house now being erected at the Century of Progress Exposition by the Masonite Corporation. Frazier and Raftery, architects

THE American Academy in Rome has announced its annual competition for fellowships in architecture, landscape architecture, painting, sculpture and musical composition. The Daniel H. Burnham fellowship in architecture, the Kate Lancaster Brewster fellowship for landscape architecture and the Frederic A. Juilliard fellowship for musical composition will be awarded. The fellowships in architecture and landscape architecture permit foreign study for two years. Entries for the competition will be received until February 1st by Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

DURING the month of October the Syracuse Museum of Fine Arts held an exhibition of the work of Dwight James Baum, A. I. A. The exhibition, which aroused wide interest, included sketches, renderings, photographs and models. No one who knows Mr. Baum or his work needs to be told of the high artistic quality of the material shown nor of its broad coverage of the architectural field. But in this exhibition lies an idea worthy of consideration by many others; that of the value of holding one-man shows of architectural work. Through such means the public is brought to a broader realization of the contribution which architecture makes to the world we live in. The publicity value enhances the profession as well as the individual.

ONE-MAN show of the work of Dwight James Baum held at the Syracuse Museum of Fine Arts

Measured Drawings by Unemployed

American Academy in Rome and Other Fellowships Announced

Dwight James Baum Exhibition



ACME

OBSERVATORY of unique design suggests a solution to the sun bathing problem. It is on the estate of Gustavus W. Cook, Wynnewood, Pennsylvania

THE Architectural division of the Emergency Planning and Research Bureau, Boston, has been providing employment for architects and draftsmen in the production of accurate measured drawings of several notable old houses and of period rooms in the Boston Museum of Fine Arts. During the summer the men largely worked on the exteriors of houses and on those places which may not be available during the winter months. Nine rooms in the Museum are to be measured and several of these are now partially completed. Especially

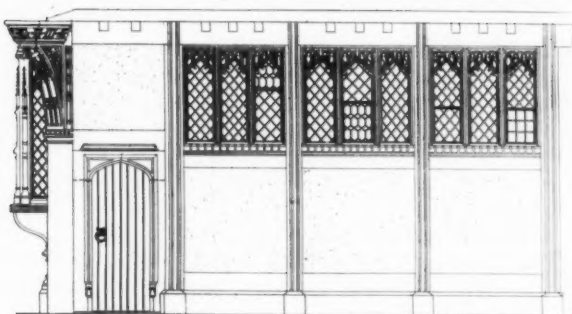


Are Talking About

Novel Show of New Materials

Winners of House Beautiful
Small House Competition

Conference on Church Work



COURTESY, MUSEUM OF FINE ARTS, BOSTON

Measured drawings are being made of this Tudor Room and other period rooms in the Boston Museum of Fine Arts to provide employment for local architects and draftsmen

exacting has been the Tudor room which includes a variety of paneling, all authentic examples of 15th century English work. Every accidental variation in detail is being recorded. Among the old buildings being measured is the Old State House, of which no record whatever has hitherto existed. The number of men em-

ployed has ranged from 57 at present to a maximum of 137 last Spring.

THE North American Conference on Church Architecture will hold its eleventh annual session in the Stevens Hotel, Chicago, February 23, 24 and 25, simultaneously with the Christian Herald Exhibit of Ecclesiastical Architecture. Discussions will be held on the significant aspects and trends of present day church design, church modernization, the modern development of historic styles in church design and the relationship of church building to city planning. Architects who desire to show their church work in the Exhibit of Ecclesiastical Architecture are invited to communicate with Wayne G. Miller of the Christian Herald, New York.

THE National Alliance of Art and Industry has announced a novel form of industrial exhibition to be held in the galleries of the Art Center Building, New York from January 16th to February 15th. The exhibition is entitled "New Materials, New Products and New Uses." It has been organized to afford industries an opportunity to present new products to a wide metropolitan audience under the auspices of an organization whose program promotes a closer cooperation between the manufacturer, the designer and a public which increasingly demands beauty as well as efficiency in machine-made products.

Products of all types placed on the market within the past two years, as well as those not yet commercially available, are eligible. New uses for familiar products or new processes which favorably affect the design quality of material will also be shown.

(Continued on
page 78)

MINIATURE buildings at 1/64th scale will demonstrate modern architectural lighting at the Century of Progress Exposition, Chicago. This model, a fifty-story skyscraper ten feet high, is one of a group to be shown in the General Electric exhibit



Ownership of Preliminary

BY CLINTON H. BLAKE

BLAKE AND VOORHEES, COUNSELLORS-AT-LAW

IN previous discussions of the legal problems relating to the ownership of plans, reference was made generally to all of the drawings, including the preliminary sketches, the working drawings and the detail drawings. It has been suggested that it may be helpful to discuss in somewhat greater detail the situation having to do especially with preliminary sketches. The suggestion is a good one, as the situation surrounding preliminary sketches and studies differs in some respects legally from that relating to working drawings and details.

The preliminary sketches hold a unique importance in that they constitute the real solution of the given problem—the answer to the client's requirements. Anyone with a practical knowledge of construction and draftsmanship can prepare the working drawings from the sketches. The sketches contain the real conception, the ideas and knowledge and ability of the architect. Their special value should be appreciated and understood. The architect's interest and rights in them is correspondingly important.

Generally speaking, the rules which govern the ownership of plans apply to the preliminary studies, just as they do to the working drawings and detail drawings. There are, however, certain points of difference. The preliminary studies are prepared primarily for the preliminary consideration of the client, rather than for filing in the Building Department or for the guidance of the builder in the erection of the building. Filing of the plans in the Building Department may be construed and held to be such a publication of them as to make them public property and do away with the architect's rights in them as a creation of his own mind and ability. In the case of unfiled sketches which have not in any way been made public, the architect does not thus lose his inherent right of ownership, so far as the public is concerned. He is still possessed of this right, by virtue of the rule which recognizes the property right of a man in a mental creation, such as architectural drawings, an artist's painting, a work of sculpture, any special design work and the like.

If the sketches are merely delivered to the client and not made a matter of public record or open to the public for inspection, no publication in the ordinary legal sense results. The rights with respect to them under such circumstances will thereafter be an issue, not between the architect and the public, but between the architect and his client.

As between the architect and his client, the rights of the architect in the sketches will depend on the agree-

ment entered into between them. If no agreement be made and the client receives the sketches and pays for them, he will under the rules of law, which we have already considered under the general question of plan ownership, become the owner of them and be entitled to make such use of them as he may wish. On the other hand, the architect can readily protect himself by securing a proper agreement before the sketches are delivered and paid for. There is nothing in the law which prevents a client and an architect entering into such agreement with respect to the ownership of any of the drawings (including the preliminary studies) as they may wish. Such agreement is not invalidated in any way by reason of the fact that it varies or modifies the general rule of law that the client is the owner of the drawings. This is the case only when, by agreement, the parties have not provided otherwise.

CLIENT TAKES SKETCHES TO DRAFTSMAN

A READER of AMERICAN ARCHITECT mentions an interesting and rather typical case arising in his own practice and involving the ownership of sketches and the interest of the architect in this problem. This architect prepared very complete one-quarter-inch scale sketches and delivered them to his client. The latter retained them for ten days. He then returned them, expressing his liking for them, but stating that the architect's fee was too high, and thereafter gave the job to a young draftsman, who prepared the drawings for a much reduced fee. The architect, feeling that he had not been treated fairly, was sufficiently interested to investigate when the plans were filed in the Building Department. Upon his examination of them, he discovered that they were based, with substantial exactitude, on the sketches which the architect had prepared, and that they were in fact to all intents and purposes duplicates of the sketches, with the exception presumably of the ordinary amplification incident to working drawings. The architect had not made a contract with his client with respect to the ownership of the sketches. On the other hand, the client had not paid for them.

The case in question presents interesting legal questions. Under the general rule as we have seen, inasmuch as there was no agreement to the contrary, the plans would have belonged to the client, had he paid for them. As he had not done so, however, it is clear that title to them remained in the architect and had not passed from

Sketches Can Be Safeguarded

Preliminary sketches constitute the real solution of a given problem. Their significance should be appreciated by architects and ownership rights established. In this article, Mr. Blake tells how to protect these rights and discusses the legal differences between preliminary sketches and other drawings

him to the owner. Hence it follows that the client never became the owner of them and consequently had no right to use them or allow the draftsman or any other architect to make use of them for the advantage of the client. Having done this by becoming a party to the proceeding whereby the draftsman in effect copied them in preparing the working drawings, the client should be held responsible to the architect for damages. The measure of damages in such a case may be somewhat difficult of determination. It would seem logical that it should be the amount which the owner would have paid for the sketches in the ordinary course. This, under the established practice of the profession and the rules of the Institute would be 20% of a minimum basic fee of 6% on the estimated cost of the work. If the work were of a character (as for example alterations or special work) on which under established practice a higher minimum percentage is customary, the amount of the damages would be an amount equal to one-fifth of such higher basic percentage. If the work be carried to completion, the actual cost, of course, would control in place of the estimated cost.

ETHICAL REDRESS

AS a collateral matter, the architect in a case of this kind should have also some effective redress by complaint to the Institute on the ground of unethical conduct by the draftsman or other architect who carried on the work of the architect originally employed. If this work were carried on by an architect who is a member of the Institute, the right of the first architect to seek redress in this way and of the Institute to discipline its member for such a breach of professional ethics would be clear. It might be necessary, in order to justify the disciplinary action, to show that the second architect knew that the first architect had not been paid or his employment terminated, or that legal issue between the first architect and the client had not been joined. It should not be difficult, however, to establish this under circumstances which it would seem should at least have put the second architect on notice or on inquiry. When a client comes to an architect and hands him, as here, unusually complete preliminary studies and asks him to proceed with working drawings based on these drawings, the second architect should at the least make some inquiry as to the status of the man who prepared the studies and of the ethics involved in proceeding with the work on the basis of these studies and to the exclusion of their author from participation in it.

It is possible that in a case such as the one which I have cited, the architect could successfully enjoin the client from making any further use of the sketches until the client had paid the architect a fee for them. Injunctions, however, are difficult to secure. The practical difficulty, moreover, would be that the legal cost of securing injunctive redress, and the time and trouble involved would, unless the job were a sizeable and important one, be disproportionate to the recompense. There is ordinarily little nourishment for an architect in paying substantial legal fees merely to prevent the use of sketches. In nine cases out of ten in such circumstances he will decide to charge the matter off to experience and bend his energies to securing another client, and he will be wise in doing this.

The chief reason that difficulties as to the question of ownership arise more often in connection with preliminary studies than in connection with the working drawings proper is that the architect, in the preliminary stage of his dealings with the client, often has a natural hesitancy in asking the client, when the job so to speak is only just being born, for a definite contract or understanding with respect to ownership of drawings and other matters. Especially if the client be a new one, the architect does not wish to frighten him by introducing or suggesting legal considerations, documents or questions. Consequently, he is inclined to go ahead with the sketch stage of the work at least, before asking for a contract.

LACK OF AGREEMENT GIVES CLIENT ADVANTAGE

WHILE this is understandable, the danger of following such a course is equally obvious. The law being what it is, the architect who proceeds with preliminary studies, without having it understood that he is to remain the owner of them and that they are not to be used on work other than that which the architect is asked to perform, does so at his peril.

The advantage under such circumstances lies entirely with the client. He is under no necessity of raising the issue. All that he need do is to say nothing, pay for the studies and then claim ownership of them under the legal decisions. The burden of raising the issue of ownership thus rests with the architect. He must decide whether it is or is not worth while to raise it. Often, when he would insist on a contract covering the matter of ownership before proceeding with working drawings, specifications and details, he will not feel it wise to ask

for such a contract during the preliminary studies stage of his services.

Whether he does so or not will depend on various factors. Primarily it will depend upon the amount involved and the character of the client. If the amount is relatively small and the client is a friend or one upon whose fairness he can fully rely, it is unlikely that he will suggest any agreement. If the amount is substantial and he is not assured of the client's fairness or responsibility, it is more probable that he will insist that an agreement be made. Personally, I have long been convinced that there is no real danger in raising the issue of an agreement with the average client; that architects are unduly fearful of the effect of doing this; and that the client is more likely to be favorably impressed by such businesslike approach to his relationship with the architect than otherwise.

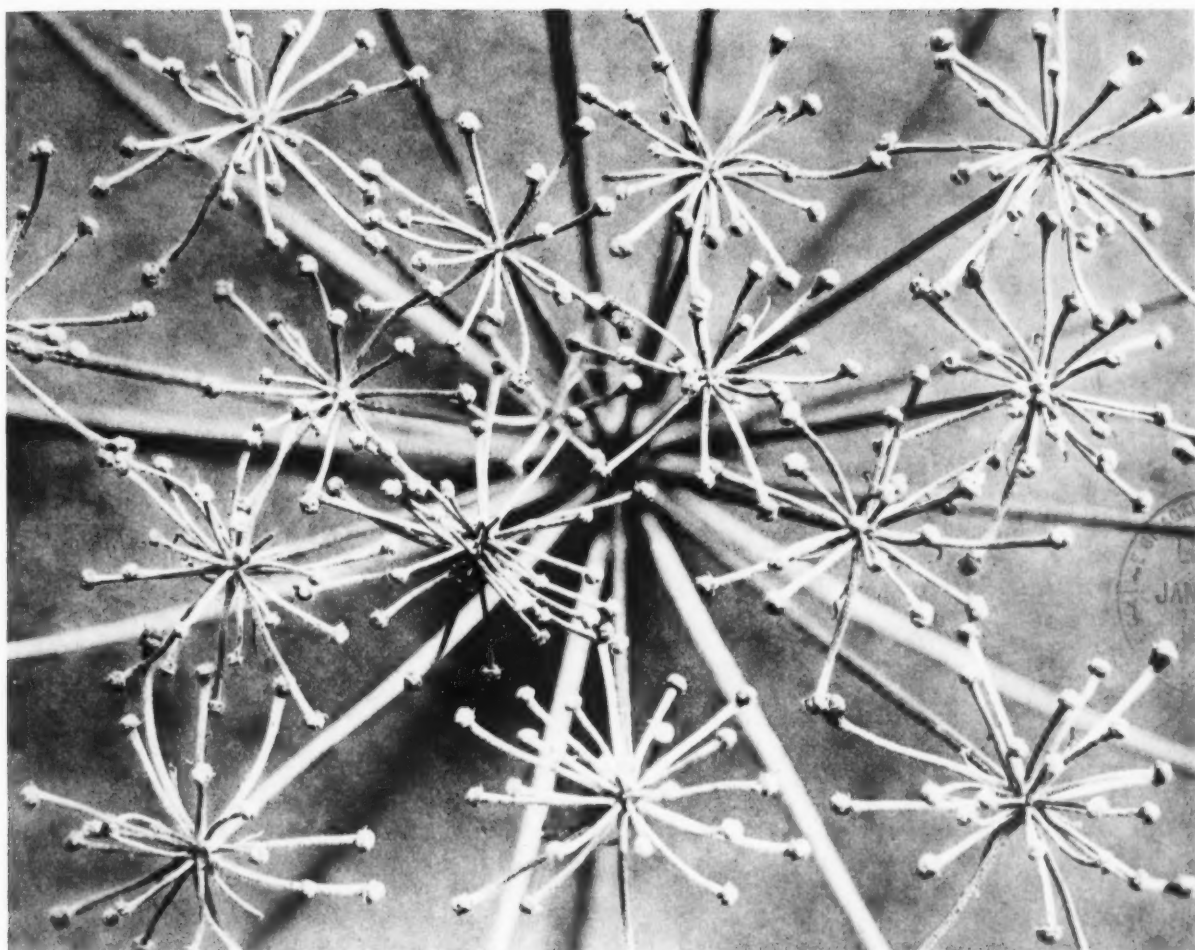
IMPORTANCE OF ESTABLISHING OWNERSHIP

WHILE it is true that preliminary studies represent but twenty per cent of the architect's compensation, the matter of their ownership is important in other respects. It is in the interests of the architect to do his share in supporting the custom and rule for which the profession has so long contended, that the plans, including the preliminary studies, shall belong to the architect. It is in his interest to prevent, if possible, the use of the sketches by the client on other work. It is in his interest to see that they are not changed and then used, without his consent or participation, and in such a way possibly as to cast discredit on his professional and artistic ability. It is in his interest to make clear to the client at the outset the basis upon which they are to proceed and to prevent later misunderstandings and controversy.

The use of a simple but adequate ownership clause in the agreement between the architect and the client, such as "Any and all studies and sketches, plans, designs, drawings and specifications are and shall at all times remain the exclusive property of the architect and the owner will not hereafter make, or knowingly make it possible for others to make, any use thereof whatsoever on work other than that covered by this contract, provided that the owner may make such additional use thereof hereafter for his own purposes, upon securing the written consent of the architect therefor or upon paying to the architect an additional fee of — per cent of the cost of the additional work done in accordance therewith or based thereon, in the event that the architect is not called upon for any supervisory services; and a fee of — per cent of such cost, in the event that the architect is requested to and does supervise the work," will suffice to protect the architect against any conscious or unconscious unfairness on the part of the client, to insure his ownership in all of the drawings, including the sketches, and to prevent the unauthorized use of them by the client on other work or through the employment of another architect. If the architect does no more than go on record with a letter, or even verbally, or hand to the client a copy of the Institute Schedule of Practice or of his own Schedule of Practice and Charges, with the statement that their relations are to be governed thereby, he will be in a far stronger position than if he says nothing and yet proceeds with the work and decides to "take a chance." The sketches represent the first stage of the architect's services. It is far easier and better to raise the issue of ownership in the beginning than it is to complete the sketches in silence and then attempt to secure a proper agreement, before proceeding with the balance of the work.



HOUSE IN ZUNI . . . Block print by Natt Piper



Part of the Fruit Umbel of Mountain Laserwort (*Laserpitium siler*)

Nature's Architecture

A Group of Photographs of Art Forms in Nature

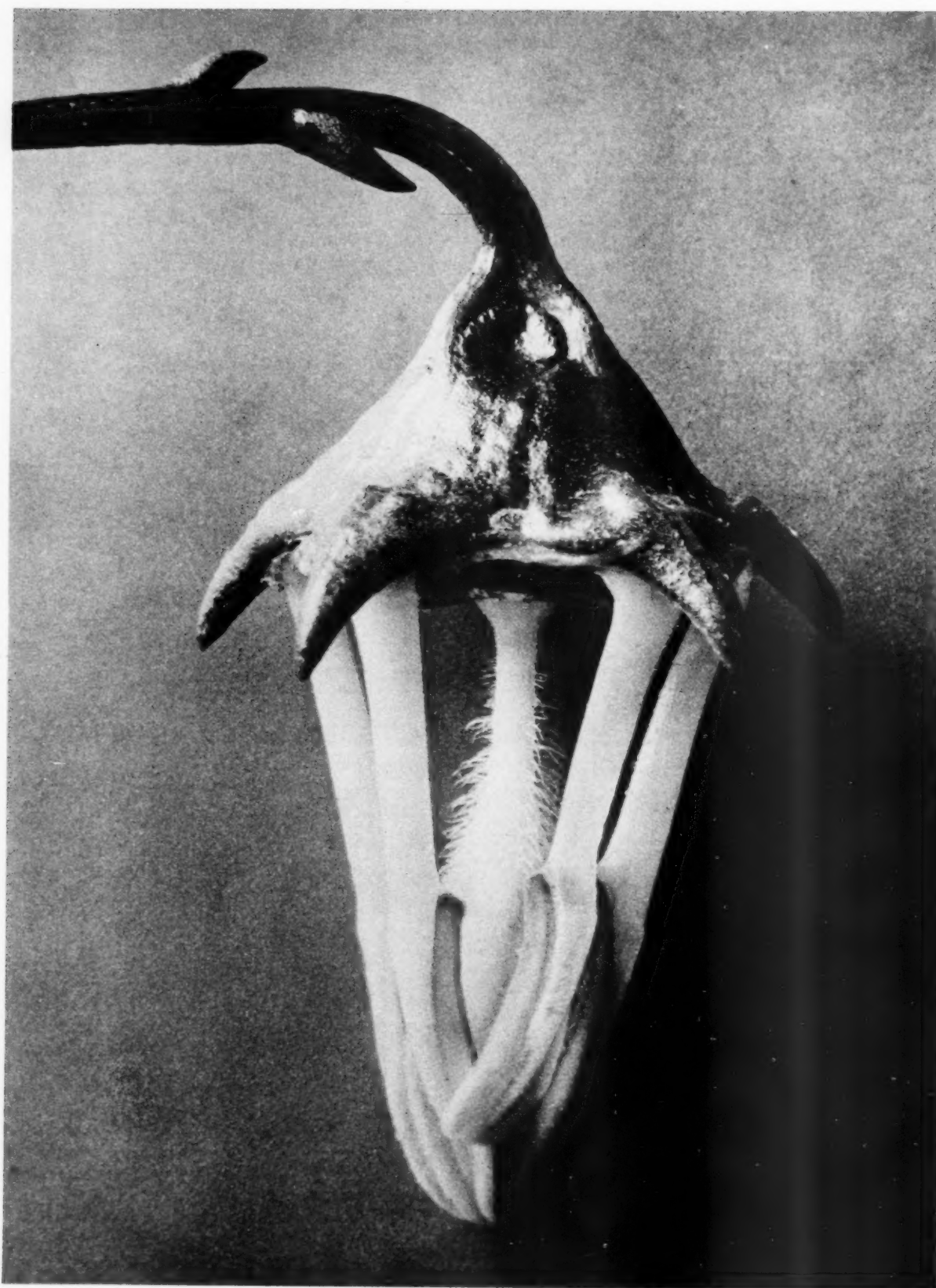
By Professor Karl Blossfeldt

Reproduced from the original prints through the courtesy of Weyhe Gallery, New York

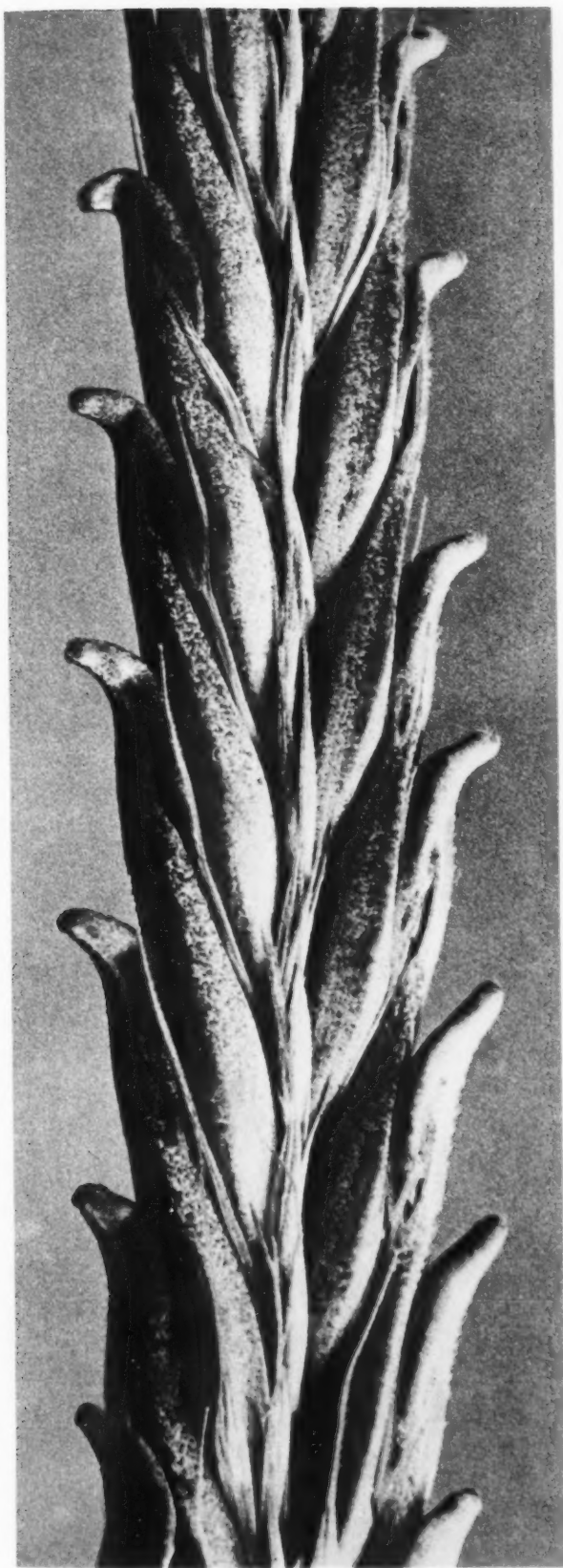
"THE plant may be described as an architectural structure, shaped and designed ornamentally and objectively. Compelled in its fight for existence to build in a purposeful manner, it constructs the necessary and practical units for its advancement, governed by laws familiar to every architect, and combines practicability and expediency in the highest forms of art."

Thus Professor Blossfeldt, architect and teacher in the United State Schools of Free and Applied Art in Berlin, epitomizes the significance to architects and designers of the remarkable collection of photographs he has made direct from Nature. The statement appears in his foreword to "Art Forms in Nature, Second Series" which is reviewed elsewhere in this issue. The illustrations shown on this and the following pages are reproduced from original prints, most of which have appeared in one or the other of his two volumes,

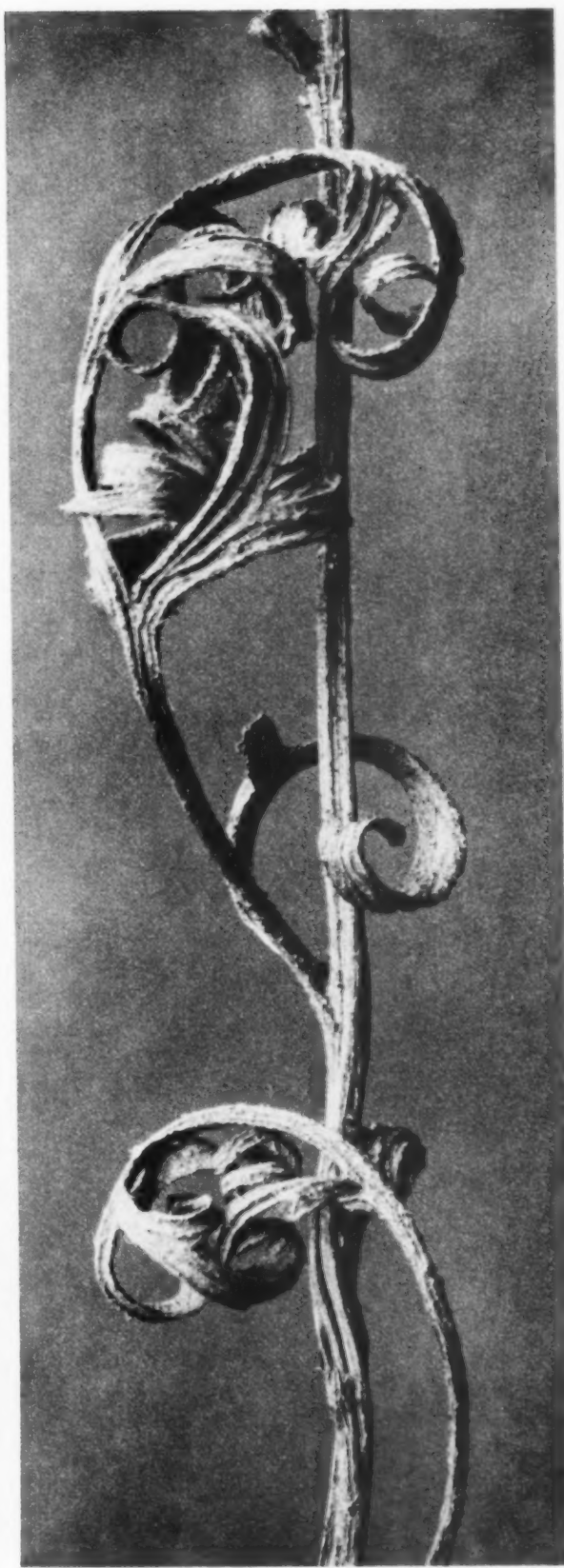
Since the genesis of architecture in the first dwelling consciously erected by man, Nature has exerted a profound influence upon architectural forms. At first, the natural materials of construction, wood, stone and clay determined structural character, but as soon as man began to decorate his buildings, plant and animal forms often served as inspirations. Nevertheless, it has remained for a modern architect, equipped with the finest tools of photography, to discover in plant life many hidden beauties which will inspire alike the modernist who seeks to cast aside tradition and the designer who is searching for fresh treatments of time-honored forms. In these studies one may find source-material for pure design, for wall papers and fabrics, for wrought metal-work or carved detail, and for structural shapes suited to many purposes. Fortunately, they come at a time when architects and designers will welcome their stimulating influence, and will use them in many ways.



Campanula or Bell Flower, with petals removed

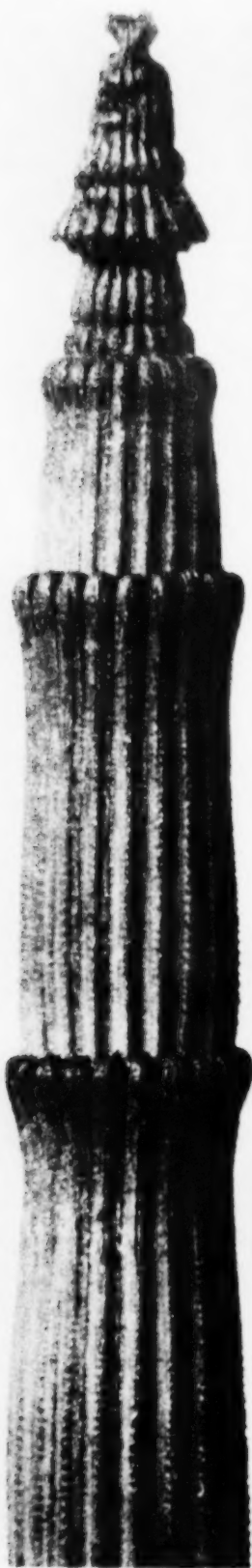


Terminal Spike of Barley



Anemone Pulsatilla, the Pasque Flower

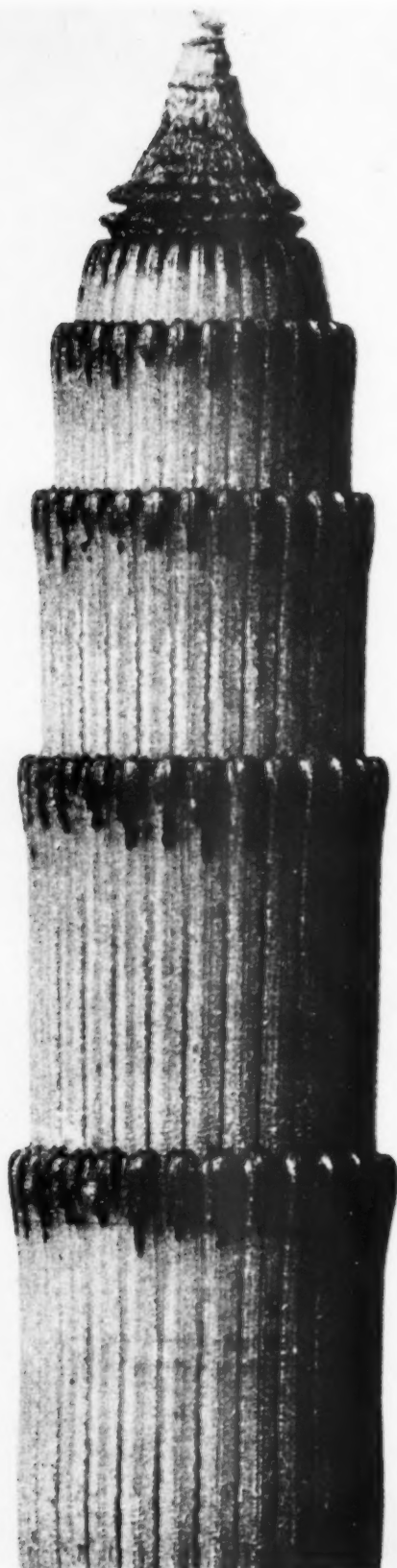
PHOTOGRAPHS COURTESY WEYHE GALLERY



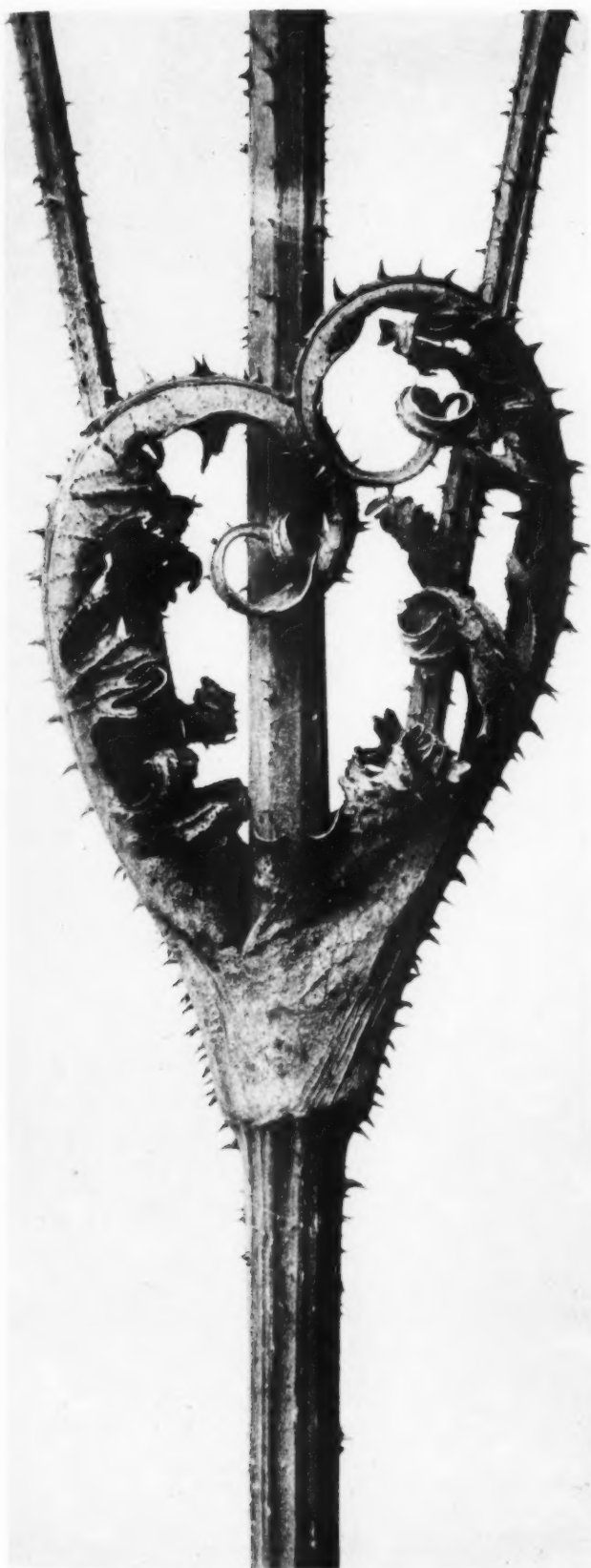
Equisetum hiemale



Brachypodium distachium



Equisetum hiemale, Winter Horsetail



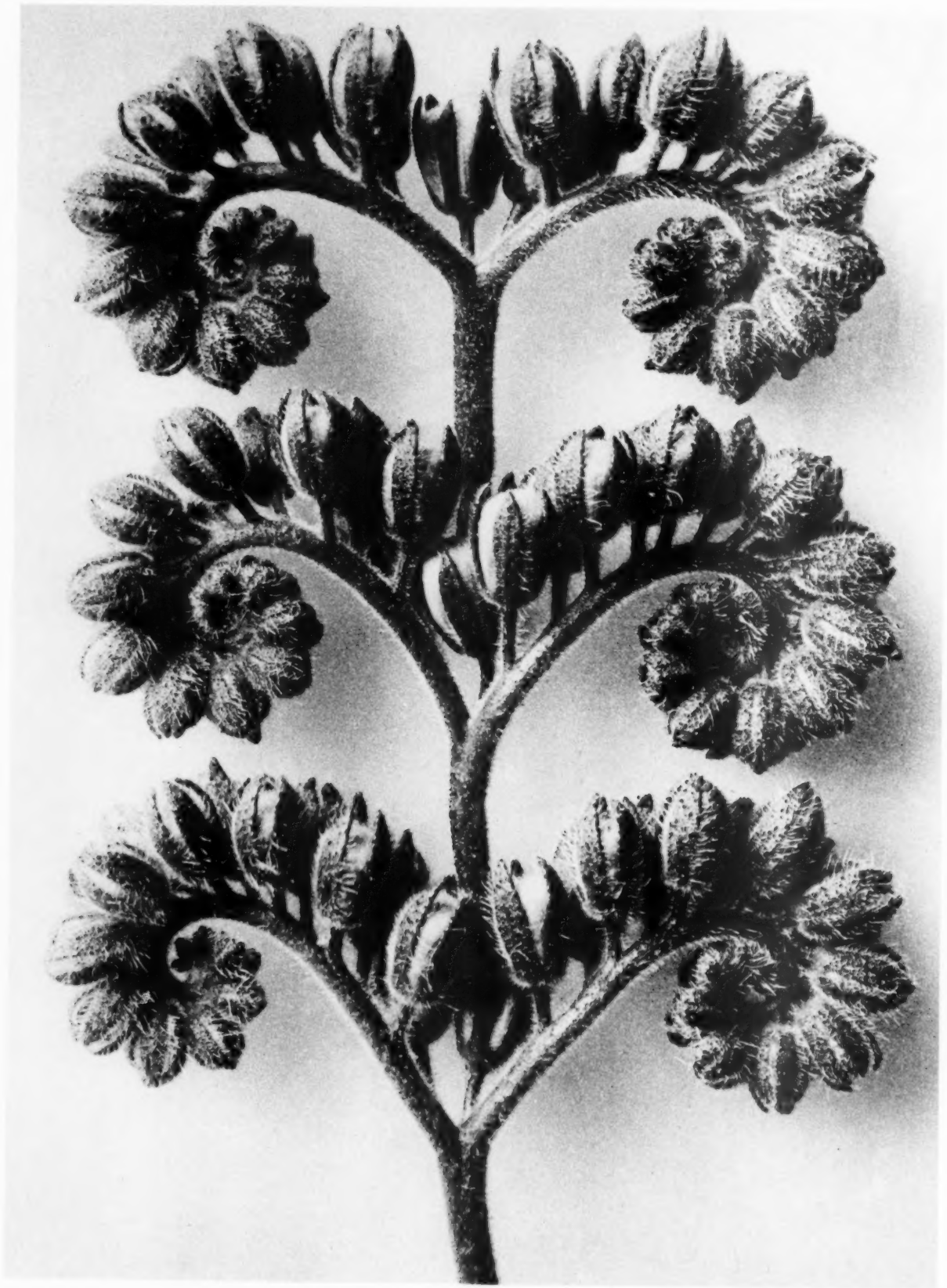
Dried leaves on stem of Teasel



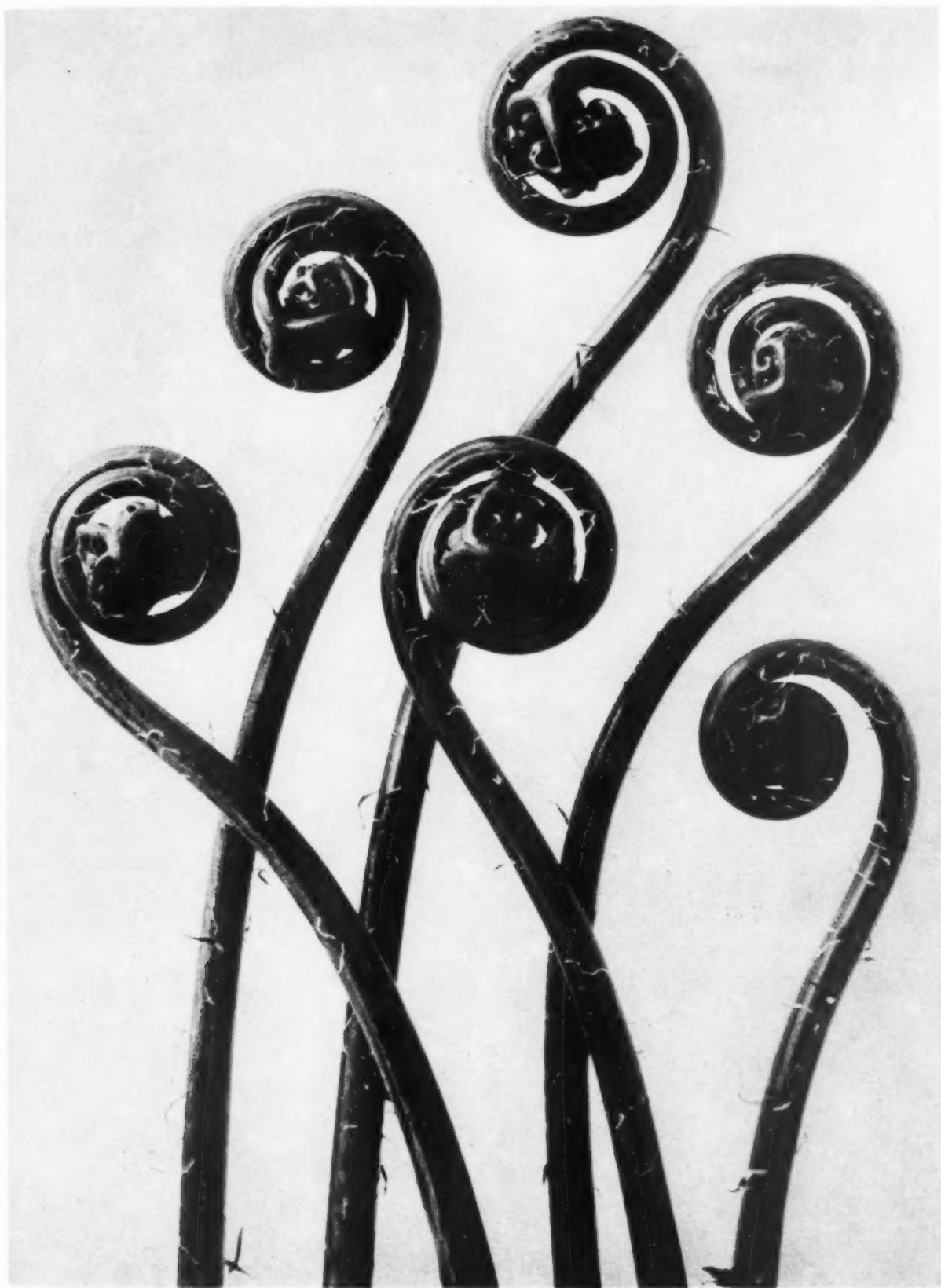
Crassula lycopodioides, Houseleek



Dogwood

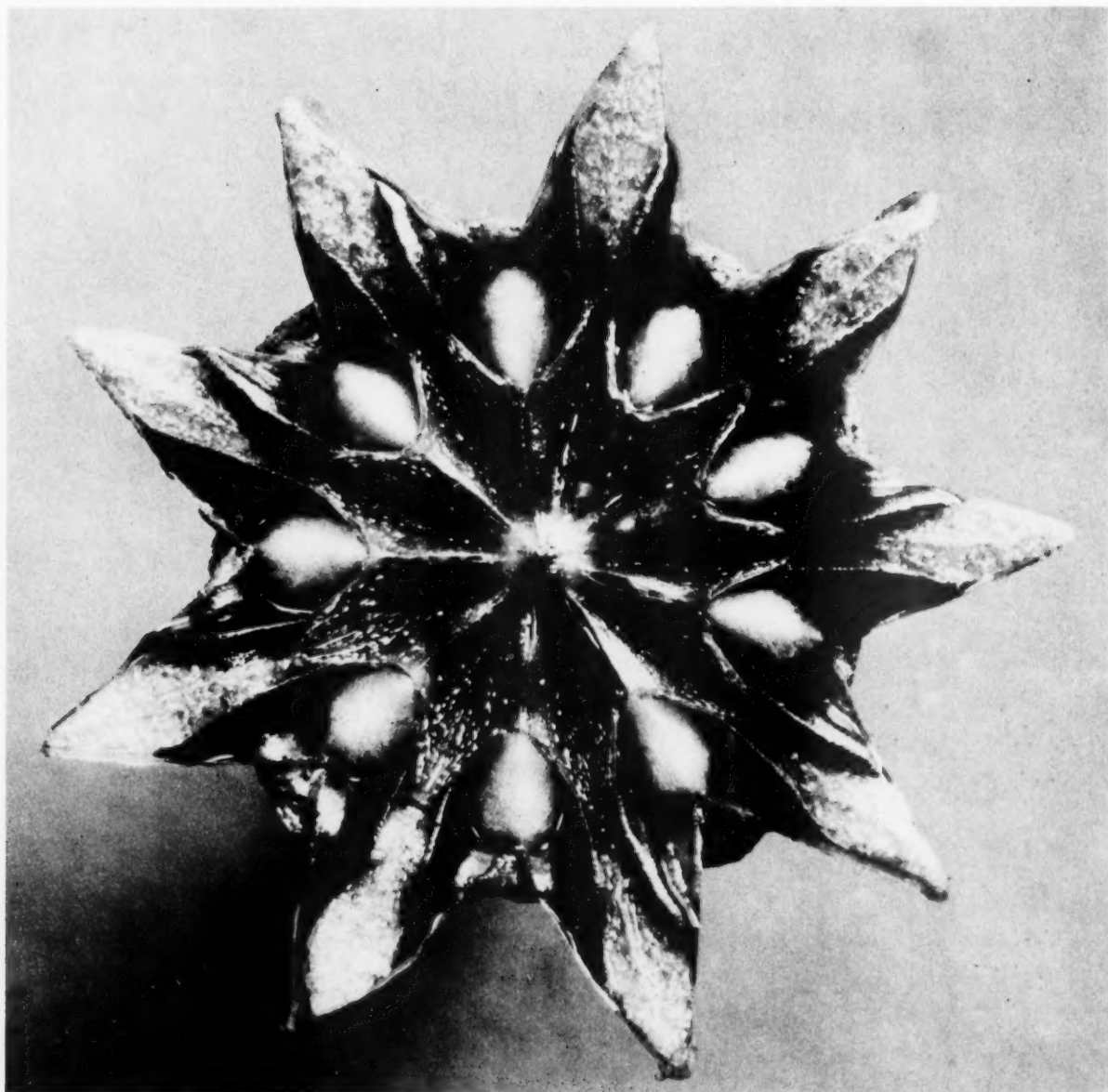


The scythe-shaped heads of *Phacelia congesta*



PHOTOGRAPHS COURTESY WEYHE GALLERY

Young fronds of American Maiden-hair Fern



Seed capsule of the Midday Flower (*Mesembrianthemum linguiforme*)



A colony of Sandwort (*Arenaria tetraquetra*)

PHOTOGRAPHS COURTESY WEYHE GALLERY

A GROUP OF SEVEN GATES



VAN ANDA

E. P. MELLON, ARCHITECT

FOR JANUARY 1933



MOTT STUDIOS

GERARD R. COLCORD, ARCHITECT



MOTT STUDIOS

W. ASA HUDSON, ARCHITECT

FOR JANUARY 1933

43



GOTTSCHO

HOLDEN, McLAUGHLIN & ASSOCIATES, ARCHITECTS, CHARLES O. CORNELIUS, CONSULTANT



VAN ANDA

MARION COFFIN, LANDSCAPE ARCHITECT

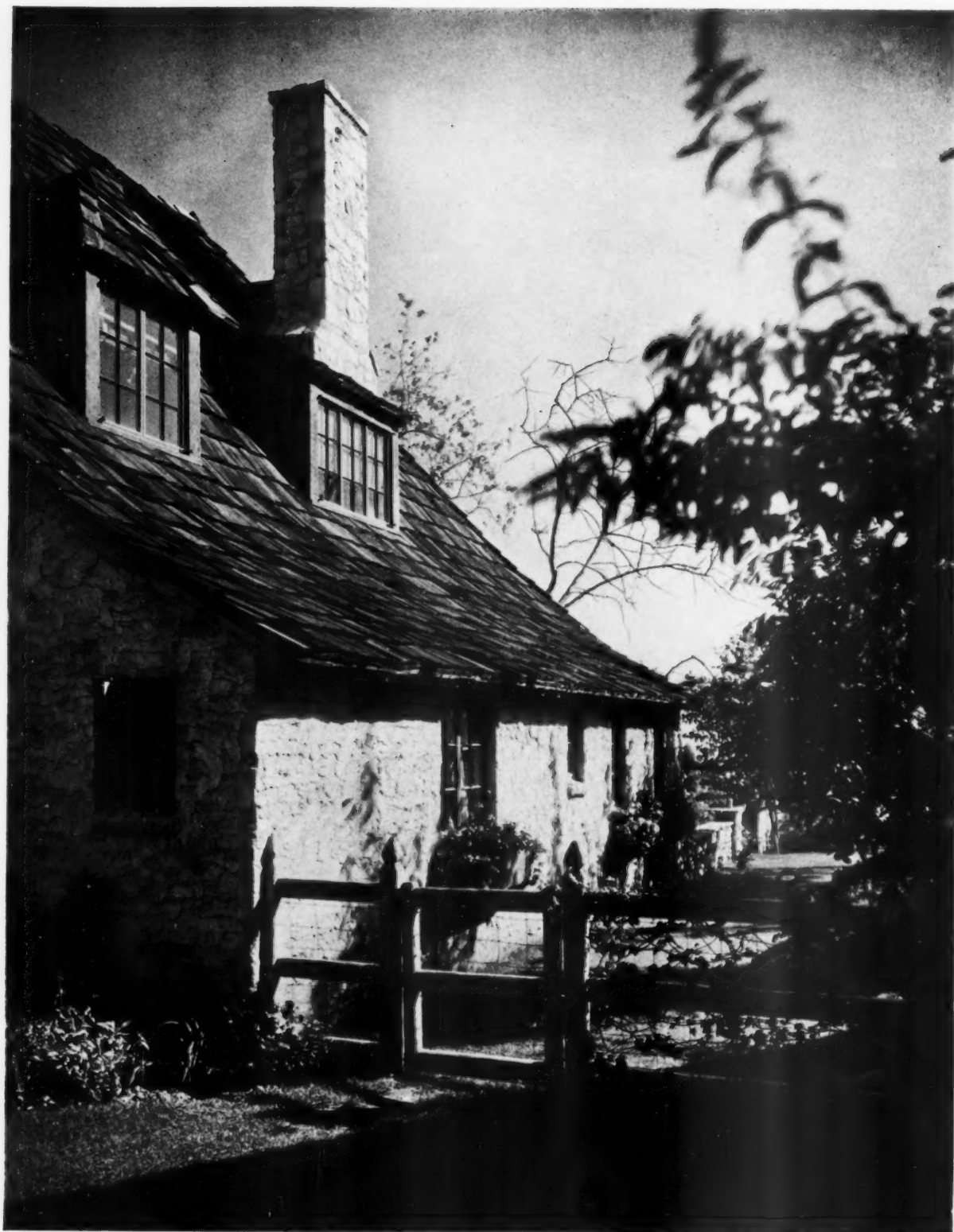


VAN ANDA

ARTHUR COOTE, ARCHITECT

FOR JANUARY 1933

45

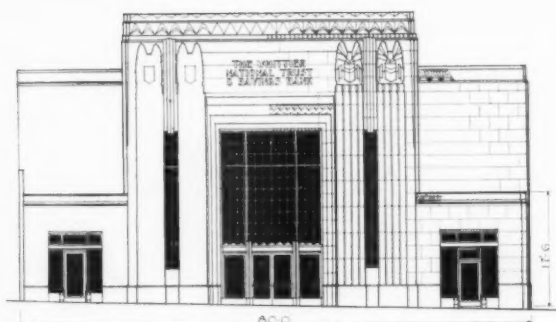


MOTT STUDIOS

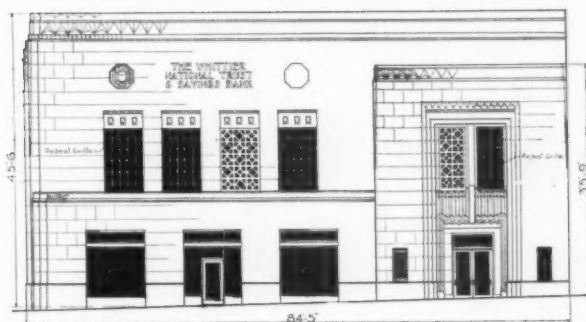
GERARD R. COLCORD, ARCHITECT



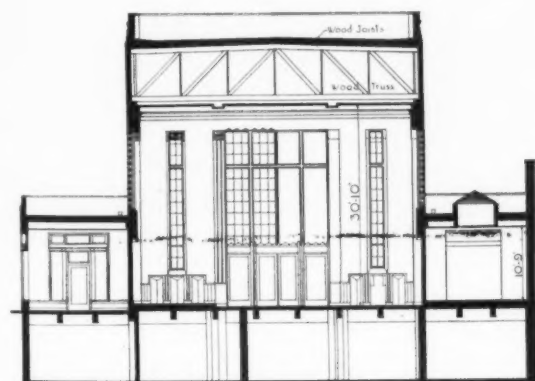
CLYDE STOUGHTON



FRONT ELEVATION



SIDE ELEVATION



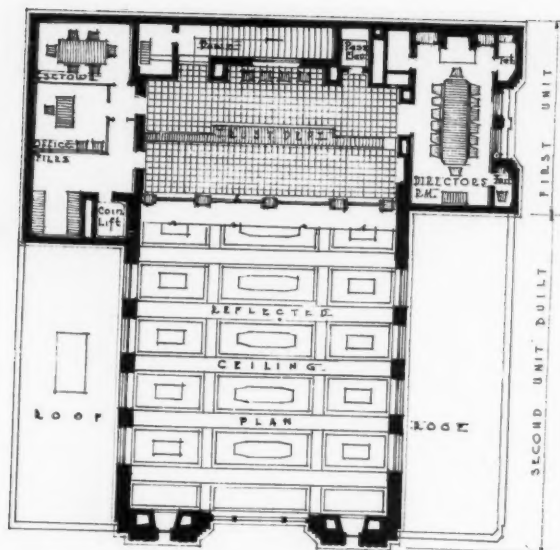
SECTION

FOR JANUARY 1933

THE WHITTIER NATIONAL TRUST & SAVINGS BANK, WHITTIER, CALIFORNIA

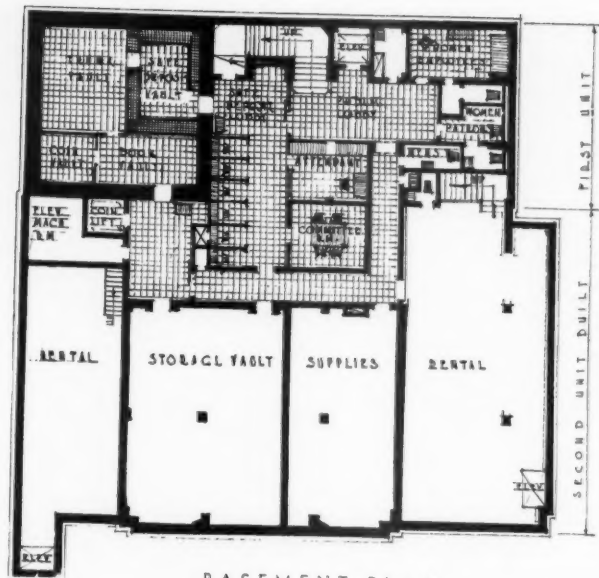
WILLIAM H. HARRISON, ARCHITECT

Construction: reinforced concrete with cast stone grilles and plaques; all other ornament on exterior of waste-mould concrete poured integrally with wall. All plain concrete covered with combed plaster; entire exterior concrete work painted with a waterproof cement base paint of oyster-white color. Base of precast terrazzo of Belgian Black marble, highly polished. Entrance of ornamental cast iron and stock steel sash



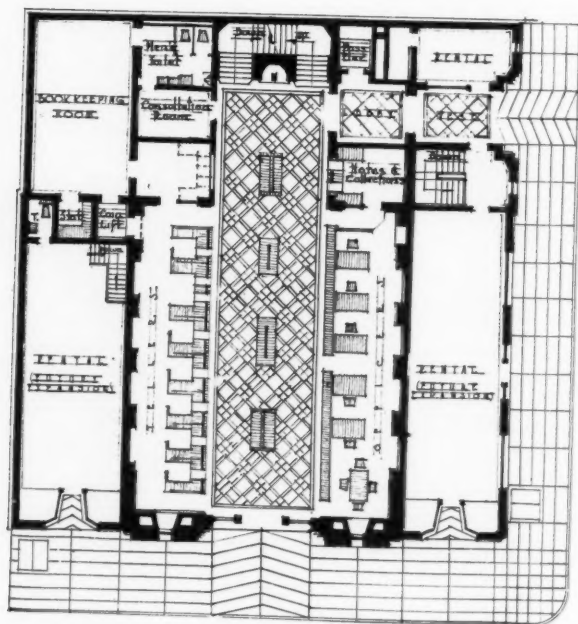
MEZZANINE PLAN

Since business in the old bank building which covered the front part of the lot had to continue without interruption, the rear section of the new building was erected first and all essential banking facilities incorporated in this area



BASEMENT PLAN

Local banking competition required that the vaults have the highest possible rating. They were designed so that a ten-story building could be erected on the site in the future without need of disturbing them. They are protected by a sound-wave burglar alarm

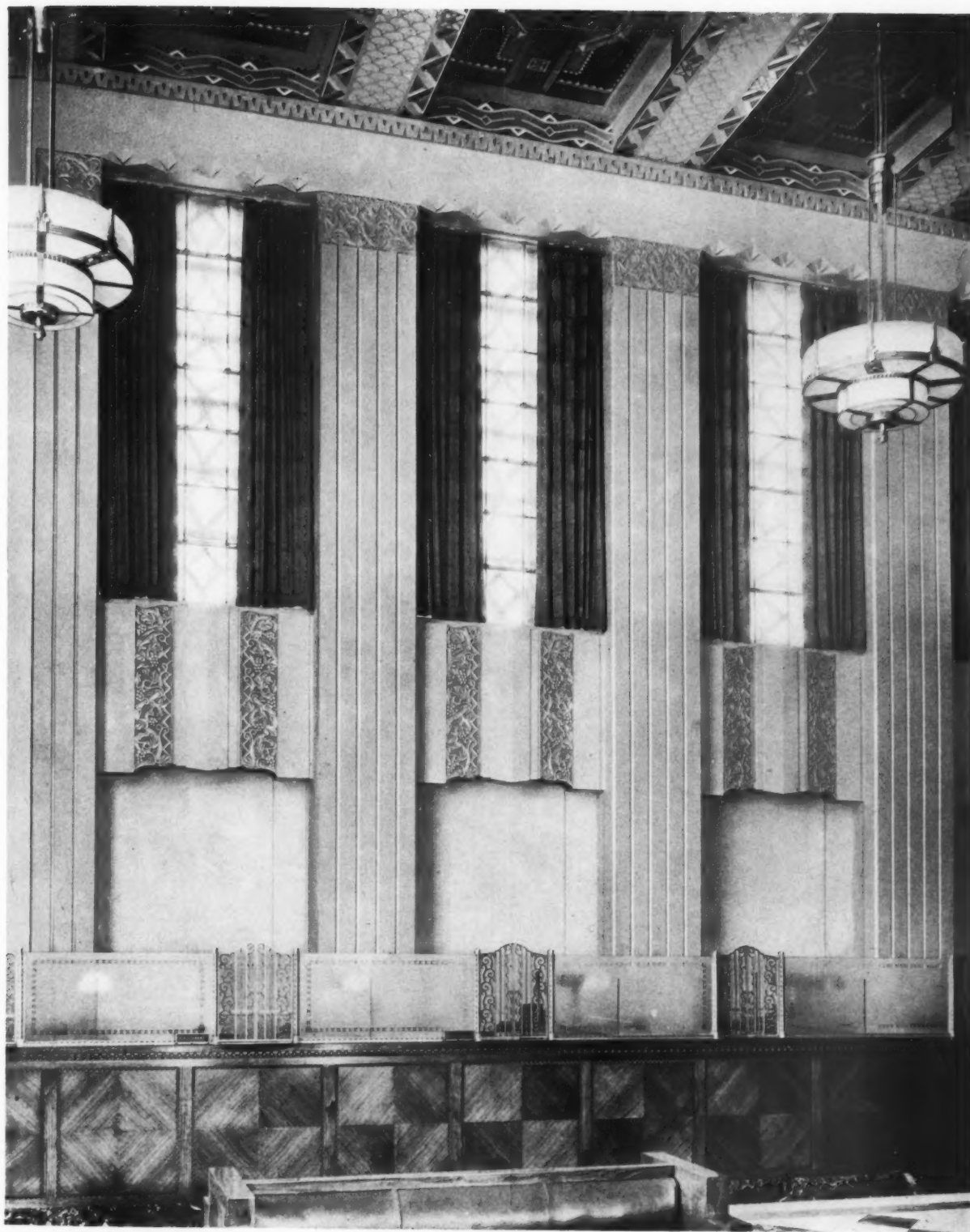


FIRST FLOOR PLAN

DESIGN PROBLEM: The plans of this bank were evolved after studies had been made and rejected for (1) remodeling an existing structure, (2) alterations involving new work subsequently to become part of a new building, (3) one- and three-story buildings with provision for future stories to total eight. Retention of existing building during construction was an essential factor. Local conditions demanded earthquake resistance and means of eliminating the dust of Santa Ana brought by occasional desert winds, this dust being highly injurious to records

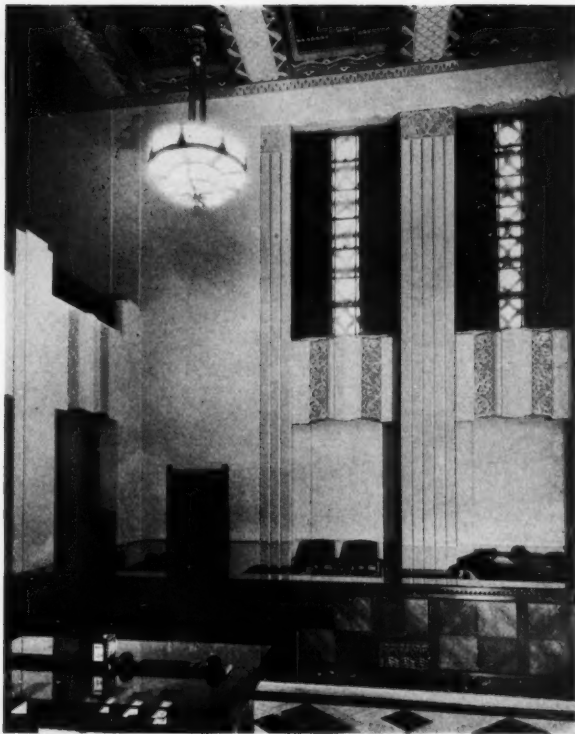
SOLUTION: Reinforced concrete with wood trusses instead of steel were used for earthquake resistance. The building is heated by gas furnaces and gas-steam radiators, using a washed air system to remove dust. Basement and mezzanine plans show how building was erected in two sections, the rear part being used during demolition of the old building

RENTAL SPACE on the ground floor was designed to provide for future expansion of banking facilities as well as for present income

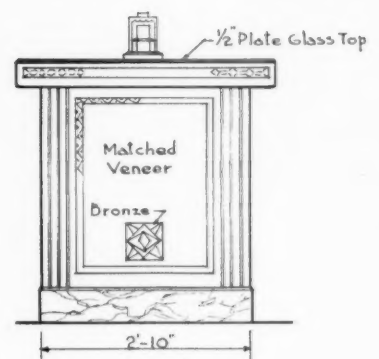
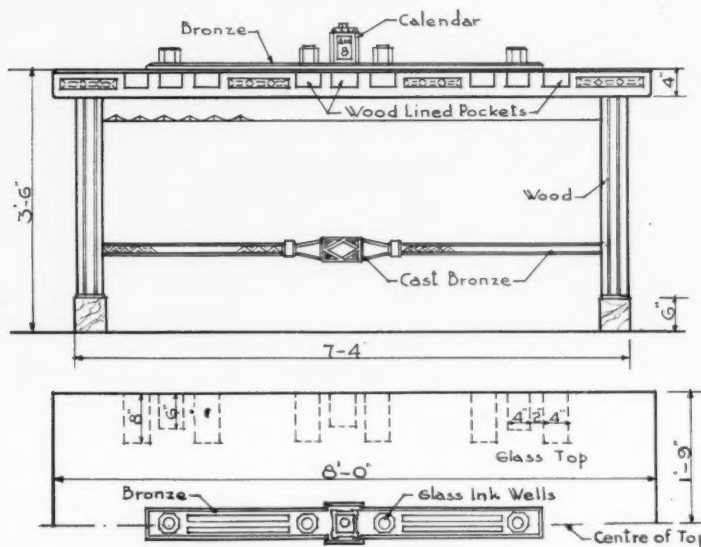
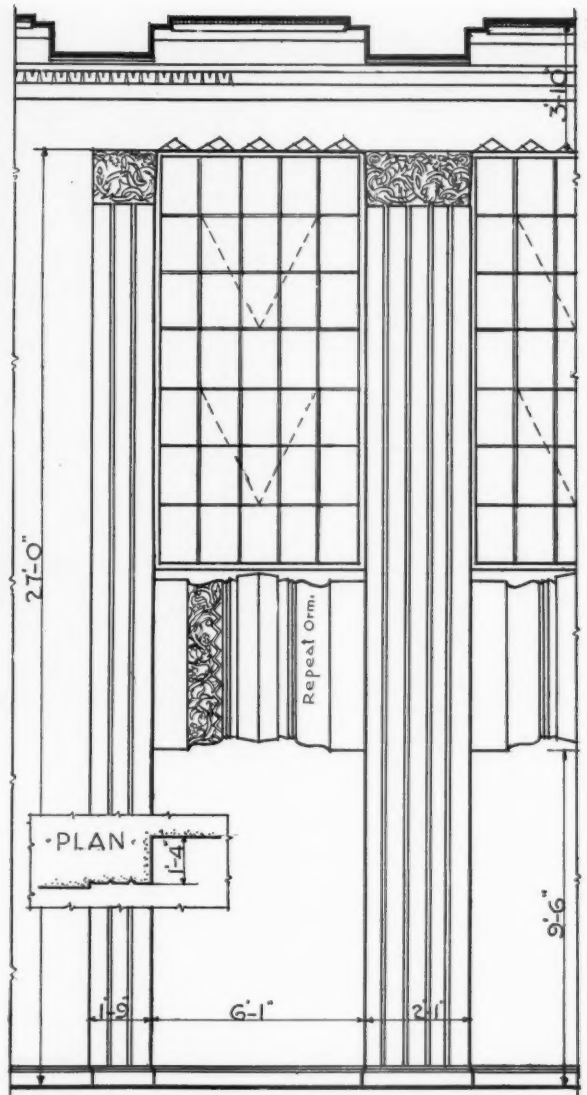


Banking Room, looking toward tellers' cages. Walls: hardwall plaster with ornamental plaster caps, spandrels, window soffits and dentil course. Ceiling: beams of plaster, canvased, with panels of decorated acoustic material

THE WHITTIER NATIONAL TRUST & SAVINGS BANK, WHITTIER, CALIFORNIA, WILLIAM H. HARRISON, ARCHITECT
FOR JANUARY 1933



INTERIOR FINISHES: Ceiling painted in oils in mellow pastel shades, highlighted in gold and silver leaf. Walls, corn color; piers, French grey; ornamental plaster in gold leaf glazed with wall color to a soft brass tone. Floor in public space of Roman and Sienna travertines and Verde de Alps marble; officers' space, rubber tile. Bank fixtures of ribbon-grained American black walnut, stained golden brown, with base of Verde de Alps marble and metalwork of cast bronze with Russian brass finish. Draperies of brown satin damask



TYPICAL CHECK DESK OF WOOD AND BRONZE

THE WHITTIER NATIONAL TRUST & SAVINGS BANK, WHITTIER, CALIFORNIA, WILLIAM H. HARRISON, ARCHITECT

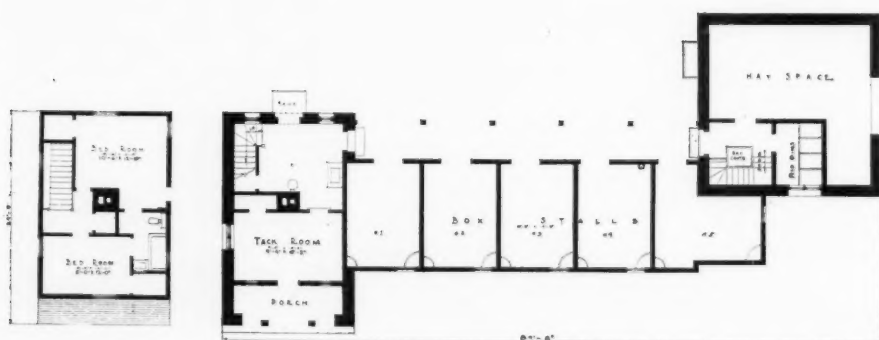


The serpentine wall ties together the garage and stable groups

FARM GROUP AT SUMMER HILL, NEAR STAMFORD, CONNECTICUT

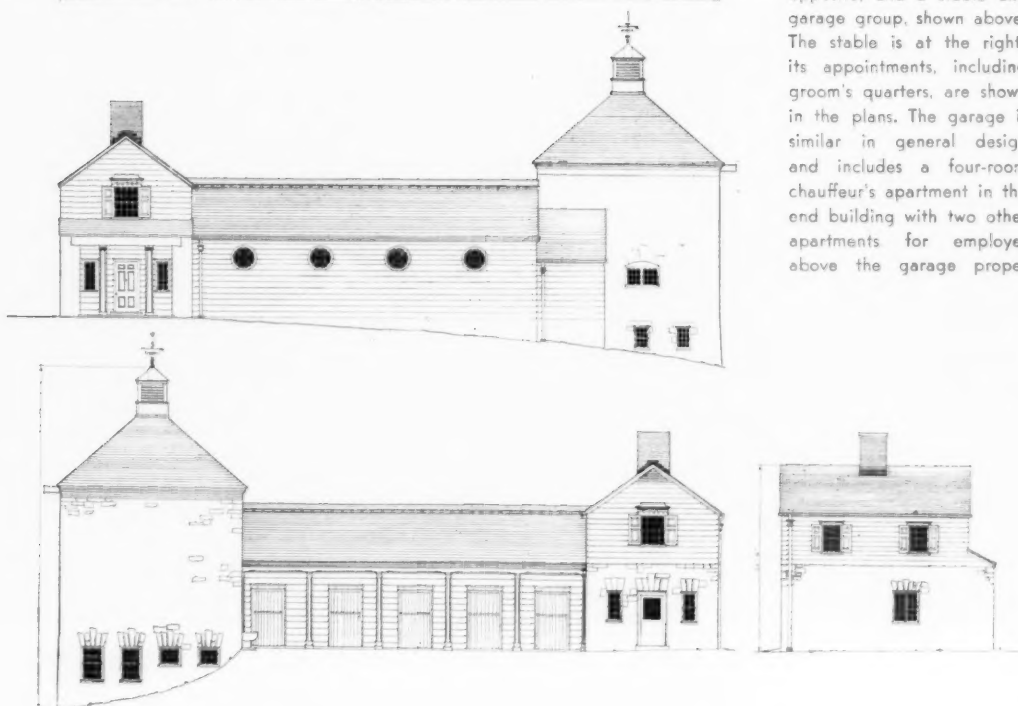
Photographs by Samuel H. Gottscho

HOLDEN, McLAUGHLIN & ASSOCIATES AND CHARLES O. CORNELIUS, ARCHITECTS
FOR JANUARY 1933



PLANS AND
ELEVATIONS
OF THE
STABLE GROUP

The farm buildings consist of a gardener's cottage, shown opposite, and a stable and garage group, shown above. The stable is at the right; its appointments, including groom's quarters, are shown in the plans. The garage is similar in general design and includes a four-room chauffeur's apartment in the end building with two other apartments for employes above the garage proper



FARM BUILDINGS AT SUMMER HILL, NEAR STAMFORD, CONNECTICUT



The gardener's cottage stands by the main entrance gate. The field stone wing contains the gardener's office shown on the plans of the following page

HOLDEN, McLAUGHLIN & ASSOCIATES AND CHARLES O. CORNELIUS, ARCHITECTS
FOR JANUARY 1933



GARDENER'S COTTAGE AT SUMMER HILL,
NEAR STAMFORD, CONNECTICUT

The gardener's cottage is of frame and field stone construction. The shingles are hand split, and both shingles and stonework are covered with a whitewash toned with yellow. The garage was made by moving an old garage and adding living quarters in a wing toward the stable. The exterior finish of both garage and stable is a combination of hand split shingles and stone, whitewashed. The cost of the gardener's cottage (built in 1930) was 40 cents per cubic foot. The garage and stable cost 32 cents per cubic foot.

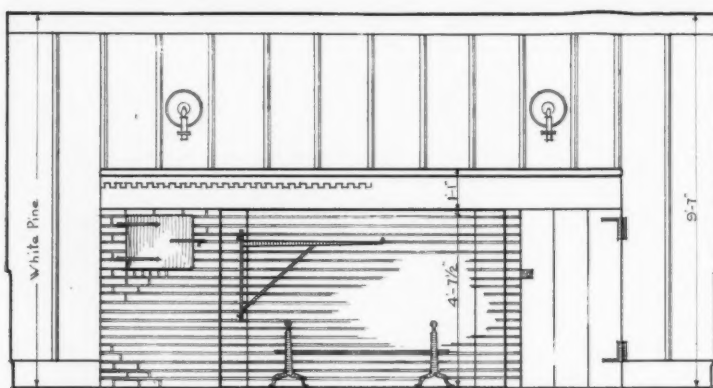
HOLDEN, McLAUGHLIN & ASSOCIATES AND CHARLES O. CORNELIUS, ARCHITECTS



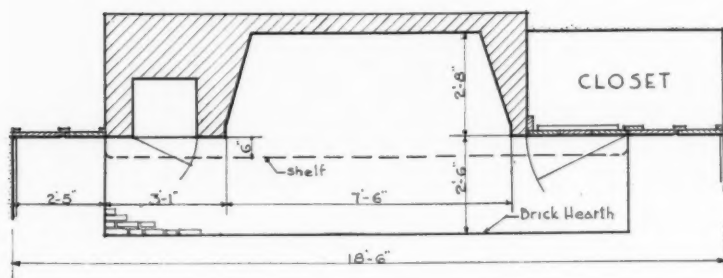
COLONIAL RESTAURANT, HERALD SQUARE HOTEL, NEW YORK
FRANCIS KEALLY, ARCHITECT

Photographs by Samuel H. Gottscho

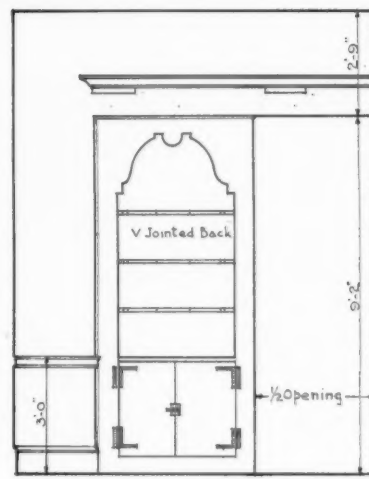
A mid-town restaurant which capitalizes the old-fashioned domestic character of its architecture. Paneling around "The Singing Hearth" and other trim of knotty pine. Floors, oak planks. Walls, painted plaster



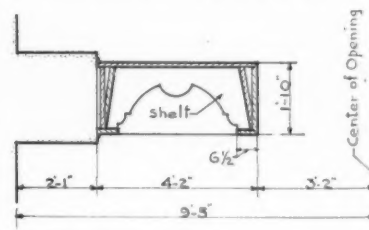
ELEVATION OF FIREPLACE AND PANELING



PLAN OF FIREPLACE



HALF ELEVATION AT INTERIOR DOORWAY



PLAN OF CUPBOARD

COLONIAL RESTAURANT, HERALD SQUARE HOTEL, NEW YORK, FRANCIS KEALLY, ARCHITECT



AFTER
REMODELING



THE ORIGINAL
HOUSE

REMODELED HOUSE OF IRWIN WHEELER TRINITY LAKE, NEW YORK

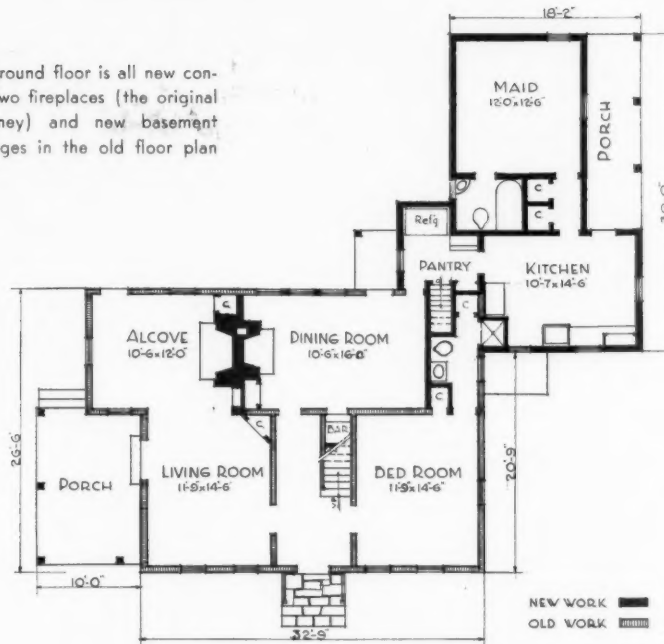
LEWIS E. WELSH, ARCHITECT

Photographs by Robert Maclean Glasgow



Except for the removal of the front gable and changes in the fenestration the second floor plan shows few modifications

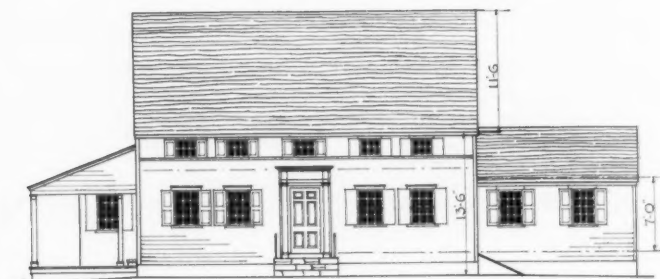
The service wing added to the ground floor is all new construction. A new chimney with two fireplaces (the original house had only a false chimney) and new basement stairs were the only major changes in the old floor plan



SIDE ELEVATION
AFTER REMODELING



FRONT ELEVATION



REMODELED HOUSE FOR IRWIN WHEELER, TRINITY LAKE, NEW YORK, LEWIS E. WELSH, ARCHITECT

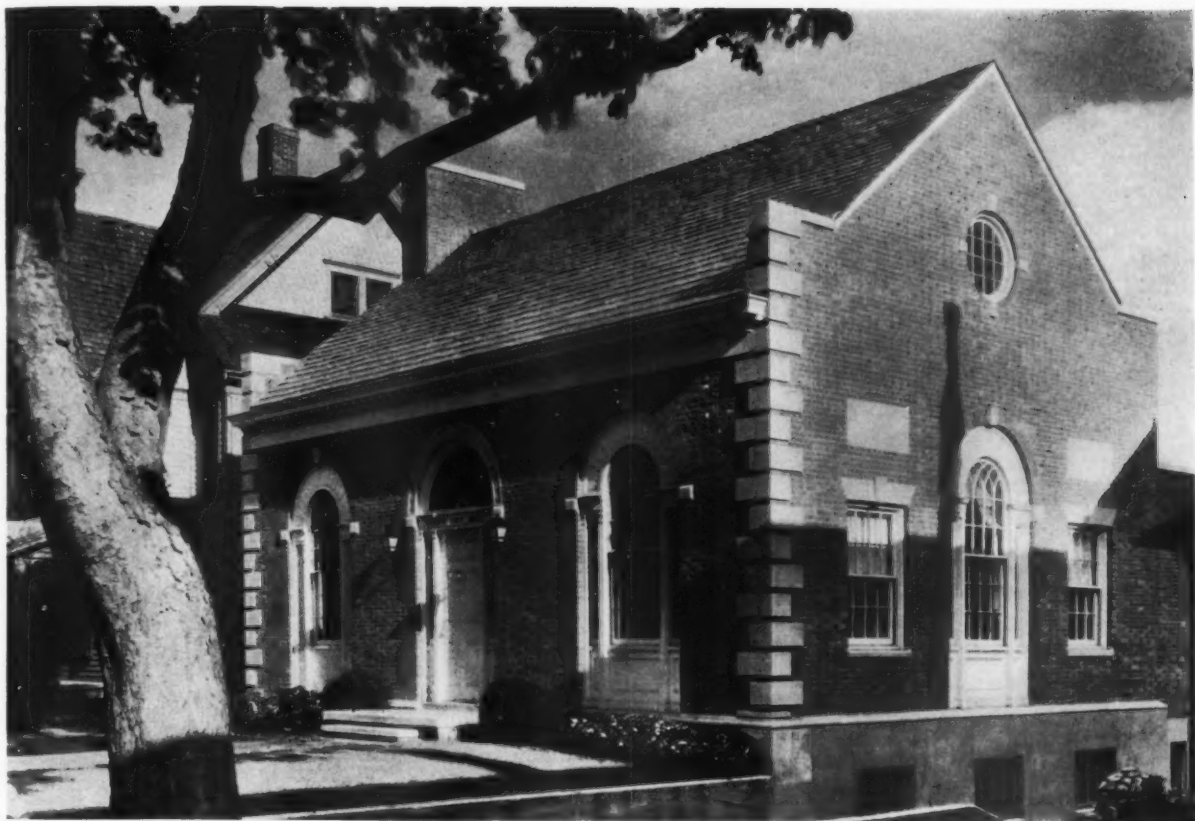


REMODELED HOUSE
FOR IRWIN WHEELER
TRINITY LAKE, NEW YORK
LEWIS E. WELSH, ARCHITECT

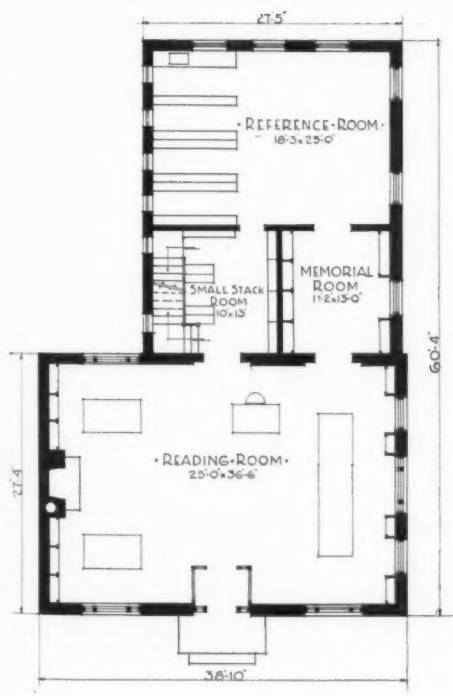
Alterations made in 1929 at a cost of approximately \$12,000. Old materials were used extensively, except in the new service wing. Pine plank floors, sash, interior doors, etc., mostly from other old houses. Main entrance door original; new doorway and lights. Fireplace copied from old house. Original stairway to cellar removed and space converted into bar, using Dutch doors made of old material. Heating by steam with oil burner. Roof, wood shingles



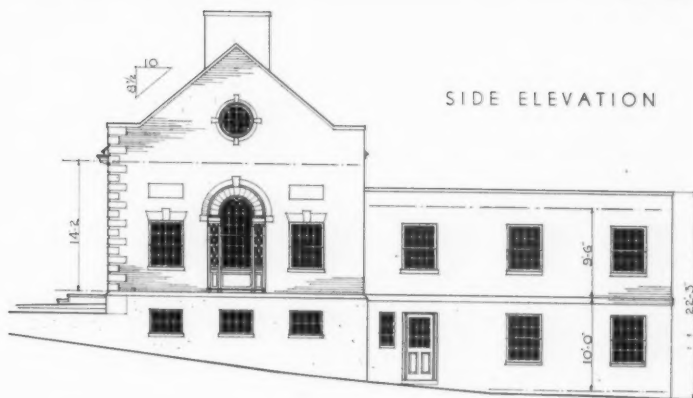
REMODELED HOUSE FOR IRWIN WHEELER, TRINITY LAKE, NEW YORK, LEWIS E. WELSH, ARCHITECT



VAN ANDA



FIRST FLOOR PLAN



SIDE ELEVATION



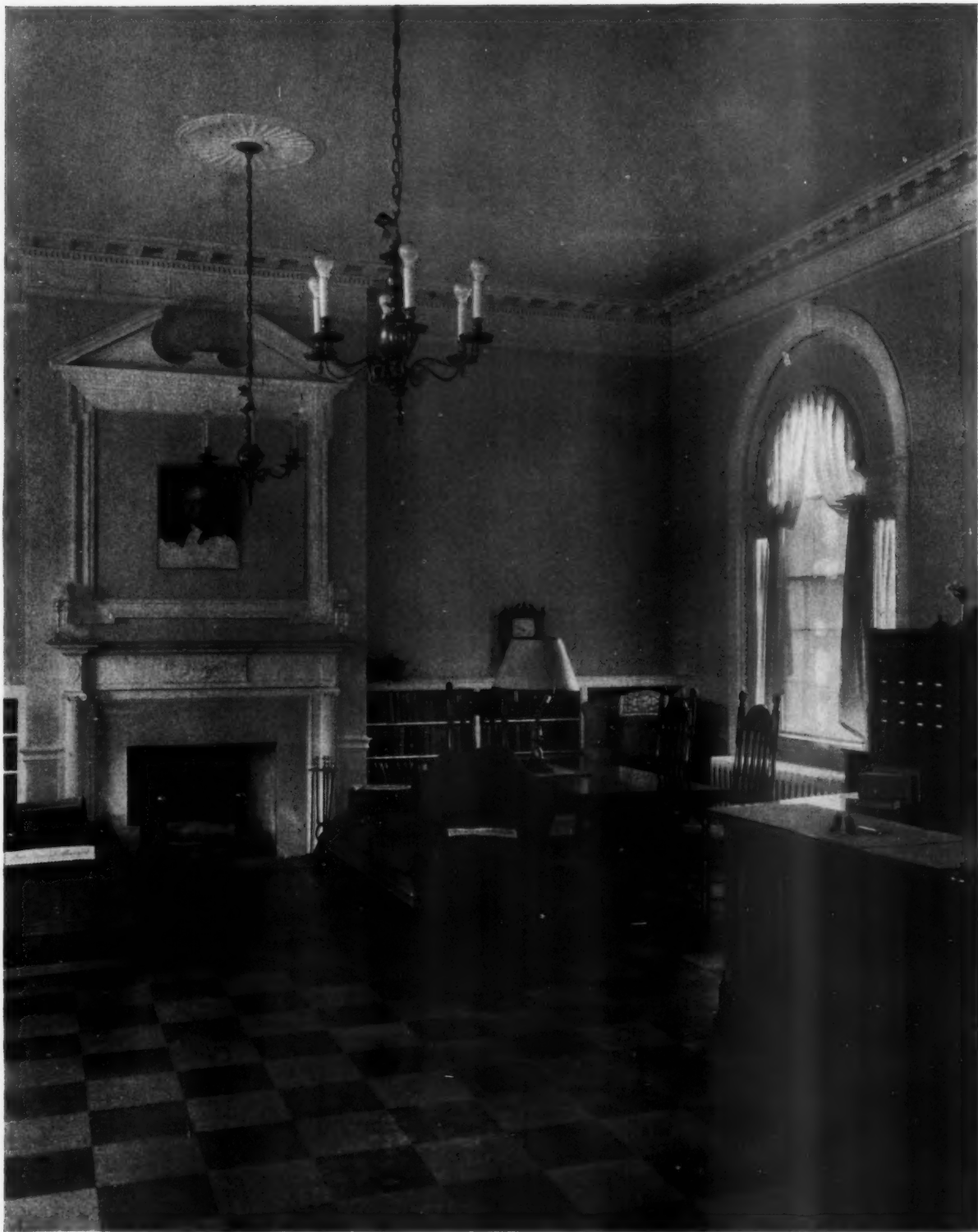
FRONT ELEVATION

Walls of brick and limestone, with tile backup. Cornice and other trim of wood. Slate roof. Steam heating, with oil burner. Built in 1932 at a cost of \$30,000

BREWSTER PUBLIC LIBRARY, BREWSTER, NEW YORK

LOUIS E. JALLADE, ARCHITECT

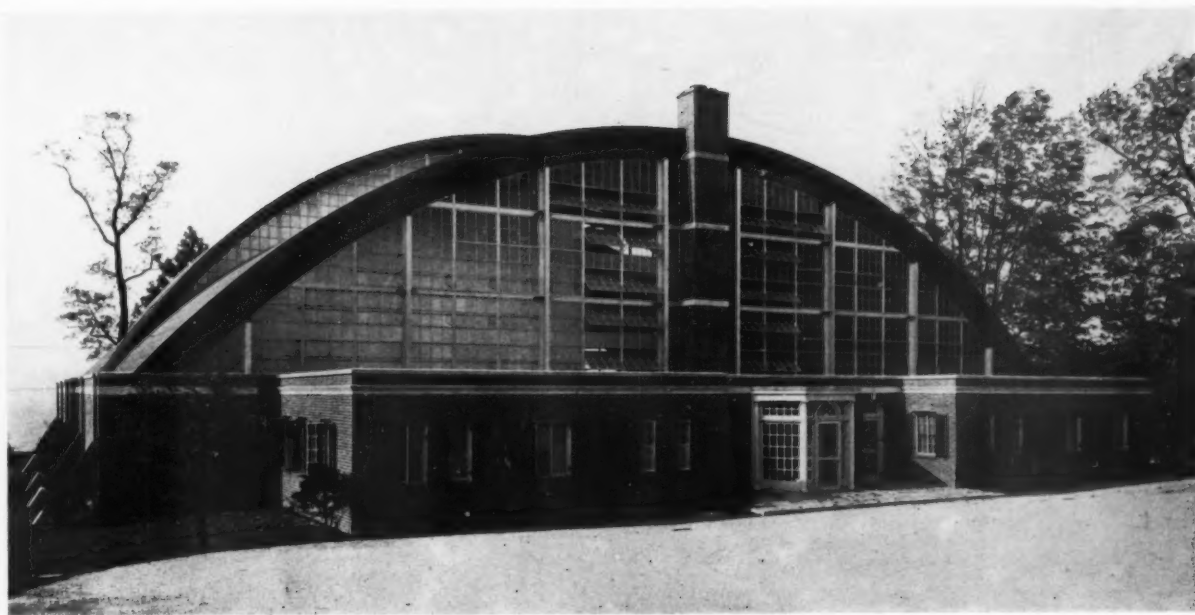
FOR JANUARY 1933



VAN ANDA

Reading Room has walls of a putty grey with lighter toned ceiling and trim. The floor is of linoleum. Advantage has been taken of a sloping site to incorporate in the basement plan a garage and the necessary service and boiler rooms for the library, and a club room in the rear wing entered through a side door and lobby

BREWSTER PUBLIC LIBRARY, BREWSTER, NEW YORK. LOUIS E. JALLADE, ARCHITECT



Exterior, Showing Arch Form of Roof and Monitor

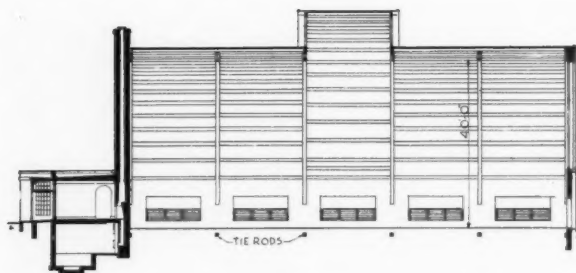


The Roof is Arched Longitudinally to Provide Maximum Height Over the Nets

COVE NECK TENNIS COURTS

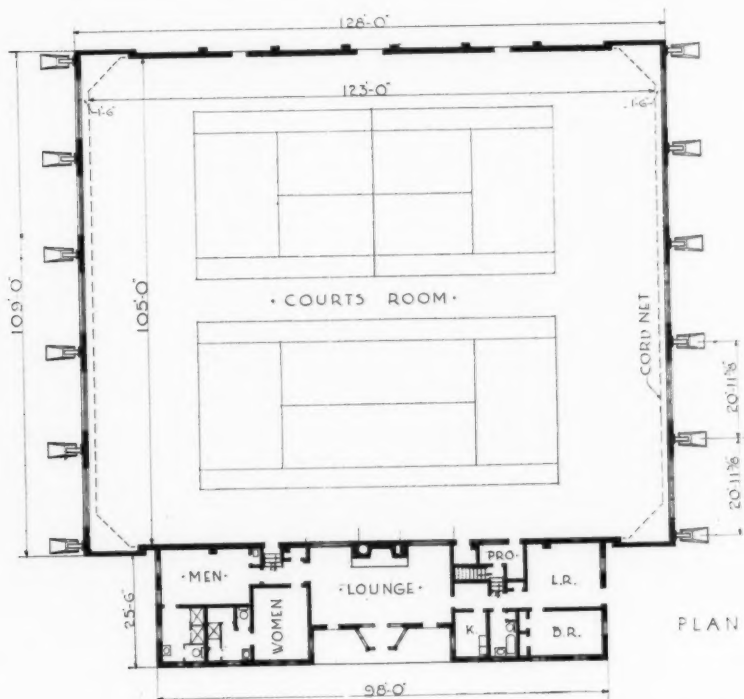
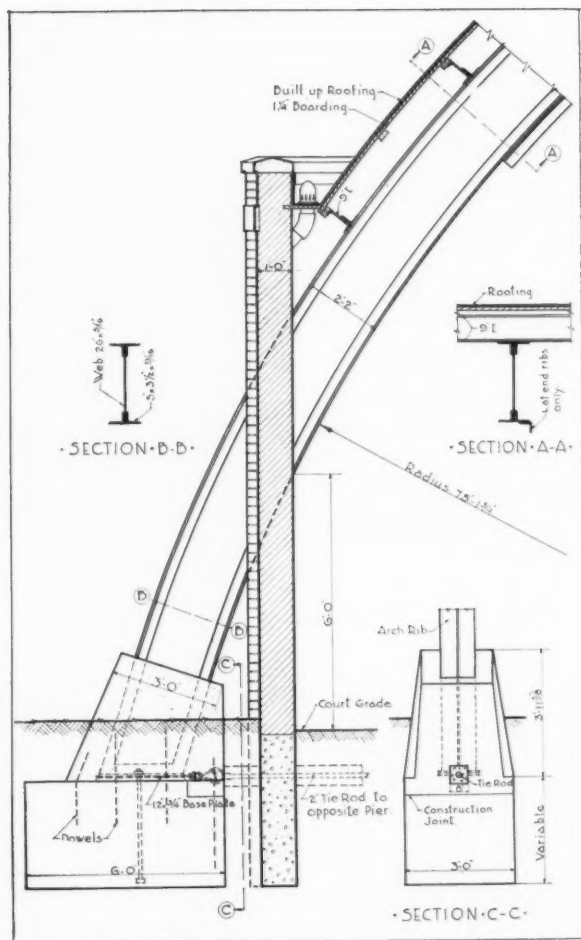
NEAR OYSTER BAY, LONG ISLAND, NEW YORK, GAVIN HADDEN, C.E.

Photos by Richard Averill Smith



SECTION

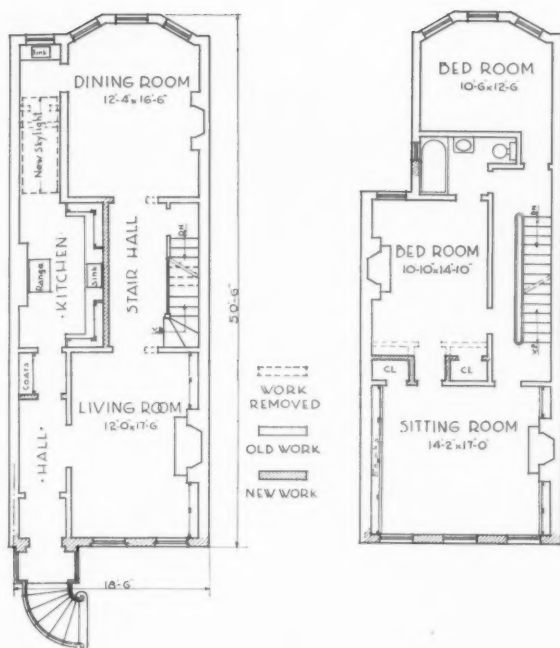
A club building of the Trajectory type, housing two tennis courts. The unorthodox procedure of arching the roof longitudinally provides headroom where needed for the game and eliminates waste space. This in turn permits daylight to enter from the sides only, thus avoiding confusing glare overhead and at the ends. An additional novelty, following the same principle of side illumination, is the crescent-shaped monitor on the center line, which makes the lighting as a whole unusually uniform. The artificial lighting system for night play approximates daylight conditions. A cord net suspended 18" from the wall is hung at both ends of the courts room, acting as a backstop. A lounge with windows overlooking the courts; locker and dressing rooms for men and women and a housekeeping apartment and shop for the professional instructor are located in the clubhouse. The heating system is automatic, with unit heaters in the corners of the courts room. This form of building for tennis has been patented. Built 1931



PLAN

COVE NECK TENNIS COURTS, NEAR OYSTER BAY, LONG ISLAND, GAVIN HADDEN, C. E.

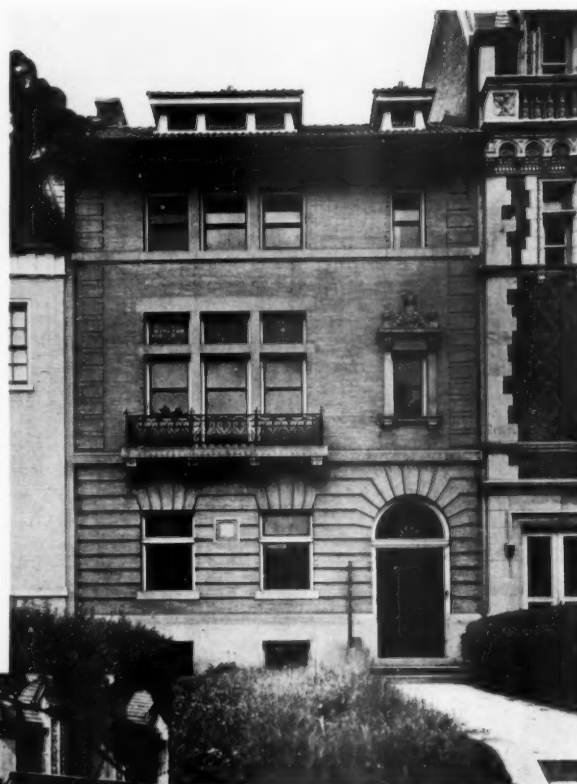
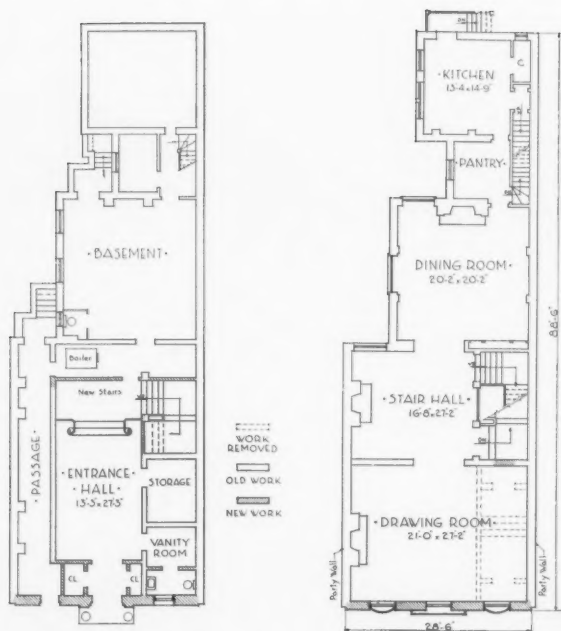
AMERICAN ARCHITECT



The original house had a basement kitchen, which required an extra servant to admit callers. This problem was solved in the remodeling by putting the kitchen on the first floor in space originally used for the front hall. The steps in front were curved to conceal the service steps to the basement. Alterations included removal of brownstone front; replacement with new facade of Old Virginia oversize brick and wood trim; new paneling in library; new plumbing; new hot water heating system. Cost of alterations about \$10,000

Photos by
A. S. Blum

REMODELED HOUSE FOR
T. H. B. McKNIGHT
WASHINGTON, D. C.
JOHN J. WHELAN, ARCHITECT



By changing the front lawn to an entrance court at a lower level, and by appropriate interior changes, this house was transformed to an English basement type dwelling. Space formerly occupied by a coal bin and heater room was made into a marble-floored entrance lobby. The drawing room on the first floor was enlarged to include the former hall space by introducing a steel beam, concealed in the ceiling, in place of the former partition. Other changes included new facade of brick and limestone, new stairs, bathroom, oil burner and redecorating. Cost of alterations about \$20,000

REMODELED HOUSE FOR
HOFFMAN PHILIP
WASHINGTON, D. C.
JOHN J. WHELAN, ARCHITECT

RECOGNITION



Givens Hall, School of Architecture, Washington University, St. Louis, Mo.

There are many factors which recommend the use of Libbey-Owens-Ford Quality Glass, but far more convincing than statements concerning it are the silent testimonials offered by the character of the buildings for which it is specified. Illustrated, is Givens Hall, School of Architecture, Washington University. L·O·F Quality Glass is used throughout. Jamison & Spearl, St. Louis, are the architects; James Black, St. Louis, the contractor. For many, many years, the students of architecture within its walls will have their labors lightened and brightened by the lasting brilliance and clearness of windows of Libbey-Owens-Ford Quality Glass.



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Seattle Architects Capitalize Their "Unfinished Business"

A publicity plan developed by the Washington State Chapter,
A. I. A., that can be adopted with profit throughout the country

As reported by JOSHUA H. VOGEL, A. I. A.

WHAT THEY DID: . . . The Public Information committee of the Washington State Chapter of the American Institute of Architects arranged for the publication in the rotogravure section of the Seattle Times of a series of pictures illustrating major building projects which are ready to proceed as soon as economic conditions permit. The newspaper offered to devote a half page each Sunday for a period of ten weeks to this series. Each project shown has reached a stage of definite plans; its completion awaits the resumption of normal business conditions. Each is vouched for by the Institute chapter and by the interested parties.

The series appears each week under the caption, "Unfinished Business." The half page contains a large reproduction of the architect's rendering of the building, a photograph of the site showing present structures, and a full description of the proposed improvement including comments by the architect and owner.

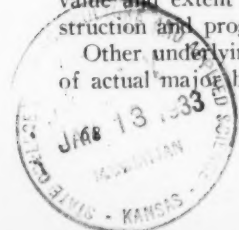
WHY THEY DID IT: . . . J. Lister Holmes, president of the Washington State Chapter, said: "This series of renderings of contemplated construction was organized to illustrate to the public that, despite morbid opinion to the contrary, a greater volume of building will be completed in the next decade than was accomplished in the last ten years. Such an optimistic outlook on the part of large realty holders and operators is bound to have its effect. It provides also a group of illustrations of the value and extent of architectural influence on the construction and progress of a city."

Other underlying reasons were: Publication of news of actual major building operations to any great extent

is impossible at this time. The public, however must be kept conscious of the need for new construction. Presentation, in print, of owners' and architects' visions for the near future creates optimism. And not the least of the reasons is the policy adopted by Mr. Holmes as president of the chapter, "keeping enthusiastically alive a chapter of live architects." The public information committee had to devise a plan for publicity, in spite of unfavorable conditions. The chapter members likewise had to work up their projects to ride on the bandwagon.

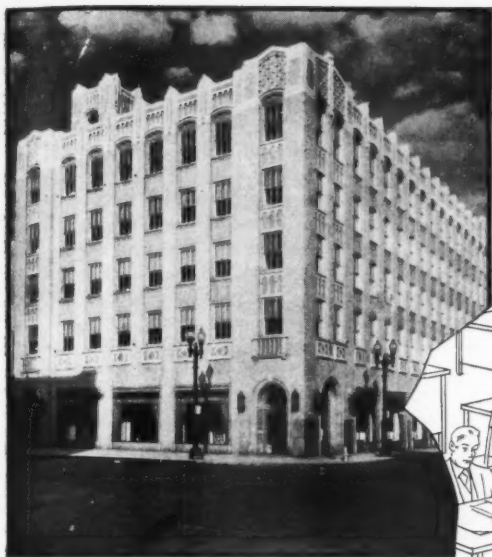
WHAT THEY ACCOMPLISHED: . . . The series started October 9, 1932 and was scheduled to run ten weeks. It has met with such fine response from the public that the newspaper's invitation has been extended for an unlimited period, or as long as interesting material can be produced. Judging from the public reaction this publicity is being read as a harbinger of new business optimism. A large real estate firm in another state has written commending the chapter on its attempt to build up the morale of the public. Office and bank buildings, hotels, churches, stores, apartment houses, hospitals and other types of large buildings have been shown or are scheduled for early appearance. The chapter members are enthusiastic in their support; the public is getting a better idea of the importance of good architecture; the Washington State Chapter, which pioneered in newspaper publicity is again leading the way, in spite of adverse conditions. "Prosperity," they say, "is perhaps nearer than we think. We propose to be ready for it with our projects among the first to be built, when it does come."

AMERICAN ARCHITECT



Johnson Automatic Control

*the "Brain" of the
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HEAT CONTROL

FOR JANUARY 1933

The Readers Have a Word to Say

• FEE SYSTEM DEFENDED

Editor, AMERICAN ARCHITECT:

I HAVE just read the article "A Professional Fee for the Architect," in the November AMERICAN ARCHITECT, and I do not agree with Mr. Sturgis.

In the final analysis, the amount of the fee to be paid by the owner is the important thing and not the method of computation. It cannot be urged that the method of computation has any effect on the actual cost of doing the work, therefore, if the proposed change makes no difference to the owner or the architect, it is needless. If it reduces the cost to the owner, it takes a part of the architect's profit away. If it increases costs, the owner will object.

For the past thirty years, the profession has endeavored to establish a fee of from six to ten per cent, according to the character of the work, and has so far succeeded that these charges are universally established, are accepted by the owner as customary and are even recognized by the courts. It is true that under this method a larger job usually results in a greater per cent of profit than a smaller one, but the man who has the experience and skill to do the larger jobs is entitled to and should have a greater profit.

Let us look at the example Mr. Sturgis gives, of an office building costing three million dollars. Under the present system, the owner pays 6% and considers it a reasonable sum, but if we put it to him to pay a salary of forty-five thousand dollars per annum for two years and all expenses it will look entirely different. He can get any number of men to work for half that figure and we will have introduced a system of architects' bidding which contractors have tried to get away from for years.

If the owner pays a salary, he will require the architect to be at his beck and call and probably demand his entire time and forbid him to take other work while in receipt of the salary—in fact, it will be only a step to being required to punch a time-clock.

Again, if he has to pay the architect's expenses, he will take a great and distressing interest in them. It is the experience of every designer that the contents of the waste paper basket represent the greater part of his time. How can he get the average business man to consider these studies in the waste paper basket as being of any

value? Architects are now in an independent position and as far as fees are concerned there is no serious trouble, but under this new system they would not be able to call their souls their own.

It is one thing for a man of Mr. Sturgis' established standing to arrange his fees on this or any other basis with his select clientele, but quite another thing to put it up to the commercial instincts of the average owner who falls to the lot of the general practitioner.—*John Graham, A. I. A., Seattle, Wash.*

• A NEW DEAL FOR ARCHITECTS

Editor, AMERICAN ARCHITECT:

THE following letter has been sent by the Indiana Society of Architects to President-elect Franklin D. Roosevelt. Perhaps other architectural societies and chapters of the American Institute of Architects may wish to write similar letters.—*Lee Burns, A.I.A., Indianapolis.*

Hon. Franklin D. Roosevelt
Albany, New York
Dear Governor Roosevelt:

The Indiana Society of Architects is confident that your coming administration will be in hearty sympathy with the desire of the architects of the country to have the buildings that are erected by the Federal government represent the work of capable architects.

As you may know, under the present system the Office of the Supervising Architect of the Treasury is turning out in its own drafting rooms stock plans that are used over and over again in the smaller communities. And because of this concentration of work in the drafting rooms at Washington not only are such buildings commonplace and monotonous, but many able private architects in the country are out of work.

With a little longer time given to the study of such buildings, by capable architects who are familiar with the traditions of the regions where they are to be built, such buildings could be made examples of the best architectural work of our time without additional cost.

It is our belief that Federal buildings built in any community should be designed by the best architects available, that the plans should be approved by the National Commission of Fine Arts, and that every effort should be made to make each building an object lesson in good architectural design.

In AMERICAN ARCHITECT for June, 1931, an ably edited magazine published by Mr. William Randolph Hearst, will be found a full account of the effort made by the American Institute of Architects to secure the best architectural services for government buildings.

We shall be glad to furnish you with other material on this subject, and we feel sure that during your administration the Treasury Department, the War Department, the Veterans' Bureau, and other governmental agencies engaged in large building programs, will have a more sympathetic attitude towards good architectural design and a willingness to cease competing with private business.

Very sincerely yours,
Indiana Society of Architects.

• FOLGER LIBRARY WINDOW

Editor, AMERICAN ARCHITECT:

A CAREFUL study of the Folger Library plans and photographs published in the September issue of AMERICAN ARCHITECT does not indicate how the large Gothic window shown on page 61 is lighted. The plan makes one suspect that this window is artificially lighted. Is this correct?—*Alfred Reid, Architect, Pittsburgh, Pa.*

The window in question is lighted by a light court located above the catalog room. This court also lights the catalog room, staircase and various corridors on the second and third floors.—Editor.

• GREY REDISCOVERS HIS OWN DRAWINGS

Editor, AMERICAN ARCHITECT:

FRANCIS W. KERVICK, head of the department of Architecture, University of Notre Dame, surprised me with the following letter:

"I was interested in reading an account of your European journeys of forty years ago (August, 1932, AMERICAN ARCHITECT) especially because some souvenirs of that jaunt are in existence at Notre Dame. When I came here I found several sketches in pencil and ink of buildings and details in France and England signed with your name. Unable to find out how they came here, I had them framed for this department where they now hang and are cherished."

I don't know myself how they got there or what they are!—*Elmer Grey, Architect, Los Angeles, California.*

(Continued on page 72)

PERSONALS

G. M. GRIMES, architect, has opened an office at 633 S. 5th Street, Louisville, Kentucky. Manufacturers' catalogs are requested.

ANTHONY D'ELIA, JR., and N. R. Mastrangelo announce the removal of their offices from 591 Summit Avenue to 905 Bergen Avenue, Rowlands & Westphal Building, Jersey City, New Jersey.

BAKER, VOGEL AND ROUSH announce the removal of their office to 422 Smith Tower, Seattle, Washington.

HANCOCK AND LOCKMAN announce the removal of their office to 416 Douglas Building, Seattle, Washington.

WILLIAM AITKEN has announced the removal of his office to 408 Marion Street, Seattle, Washington.

HARRY L. COLTON has severed connections with the firm of Colton, Knecht, McCarty & Thebaud and has opened offices at 754 Burton Street, S. E., Seymour Square, Grand Rapids, Michigan. Manufacturers' catalogs are requested.

FRANK GRAD has removed his office from 1023 Broad Street to the Lefcourt Building, Newark, New Jersey, and has changed the firm name to Frank Grad & Son, due to the association of Bernard J. Grad with the firm.

S. S. SUGAR, architect and acoustician, has announced the removal of his office to 8 West 40th Street, New York.

HOWARD D. FIEDLER, architect, has announced the removal of his office to 99 State Street, Boston, Massachusetts.

W. NEWTON DIEHL, in charge of the architectural department of Paul T. Stone, Incorporated, 406 Chandler Building, 1427 Eye Street, N. W., Washington, D. C., would like to receive manufacturers' catalogs.

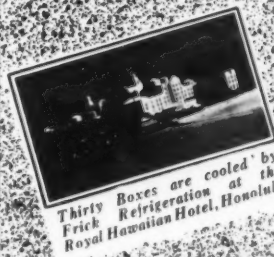
UDA H. KOERNER, architect, conducts an architectural class at Fenger Senior High School, 11220 South Wallace Avenue, Chicago, Illinois. He is developing a permanent exhibit of building materials and would like to receive manufacturers' samples.

THOMAS STAPLETON, Registered Architect, formerly chief designer for Andrew J. Thomas, has opened an office under the firm name of Stapleton & Cook, Incorporated, for the practice of architecture and interior decoration at 2 West 46th Street, New York.

Following the death of Mr. Charles M. Robinson, all of the business and good will of Charles M. Robinson, Architects, has been acquired by J. Binford Walford, architect, at 1002 Tenth Street Building, Richmond, Virginia.



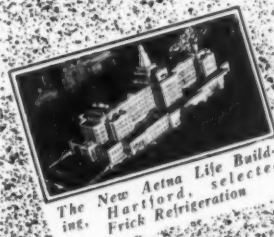
Refrigeration at the Harborview Hospital, Seattle, is supplied with Frick Carbon Dioxide Equipment



Thirty Boxes are cooled by Frick Refrigeration at the Royal Hawaiian Hotel, Honolulu



Three Frick Plants care for the Refrigerating Load at Girard College



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• NORTH'S ARTICLE CRITICIZED

Editor, AMERICAN ARCHITECT:

MAY I express my resentment at the incorrect implications in the article by Mr. North in your December issue? The implications I resent are in the statement which I quote:

"Competent engineers, however, realize that in stable structures the tensile stresses . . . must be offset by corresponding compressive stresses to produce a state of equilibrium, and consequently that these new types of suspended constructions are not necessarily economical in cost."

The first implication is that Messrs. Fuller and Bowman, not mentioned by name, are not competent engineers. This is incorrect. The second is that in the actual engineering statement made.

I hold no brief necessarily for the Dymaxion house or the Bowman house but there is some sound truth in the tension principle. As any engineer knows and Mr. North apparently does not, when we get down to compression members, particularly columns of very small cross section, the ratio of radius of gyration to length becomes such that the columns cannot be designed for anything like the full fibre stress of steel. Consequently, it is perfectly true that one single column in the center of a building carrying the whole building might be vastly more economical than a whole set of studs each of which would have to have a gross area far more than that required by the normal compressive strength of steel due to the limitations imposed upon these studs by their slenderness ratio. If Mr. North is indulging in false pleading, he ought to be rebuked. If he does not know what he is talking about, he ought not to write.—*John Burchard, 2nd, Boston.*

• NORTH REPLIES TO CRITICISM

Editor, AMERICAN ARCHITECT:

IN answer to Mr. Burchard's letter of December 9, criticizing statements in my article in the December 1932 issue of AMERICAN ARCHITECT, I believe that my statement he quotes is so obvious that it is axiomatic in character and not debatable. The subject of "suspended construction" which has become popular with some of the younger men who are now revamping architecture and building construction, has been discussed seriously by some of our most experienced structural engineers. All of these are in agreement with my statement concerning stable structures.

A structure of the Dymaxion or the Bowman type requires a center column of sufficient strength to resist the large

bending moment at its base and a foundation of sufficient area to resist the corresponding overturning moment, except that the top of the center column is stayed with guylines secured to deadmen of such size, shape and weight as will provide adequate anchorage. If the center pole, steel-in-tension, suspended type of construction is so economical, why not apply it to the Empire State Building and save several million dollars in construction costs? But seriously, is a guyline acceptable as a part of a permanent structure? It may be a source of interference with traffic and possibly the deadmen could not be advantageously located on some properties. I do not think that any competent engineer or investor would resort to such means of securing stability but would agree that all structures should be self-contained within their walls.

It is evident that unless the guylines are tension-tuned to a nicety, there would be a very disturbing swaying and vibration of the structure even in moderate winds. Expansion and contraction of the lines, either steel or manilla, is a factor to be considered.

The commercial failure of the so-called steel houses has resulted from the mere replacement of the perfectly good wooden frame with a corresponding steel frame. The difference in the physical properties of steel and wood precludes the substitution of one for the other and requires an entirely different method of designing.

Taking the steel skeleton frame as used in our fireproof buildings as a model for a dwelling house steel frame, we have columns, spandrel girders and floor beams which support all of the live and dead loads. The exterior walls can be made of units that extend from floor to floor and are supported by and securely attached to the spandrel girders, wall plates or other horizontal members. There is no necessity for steel studs in any wall or partition in this type of construction.

It is with considerable chagrin that I find Mr. Burchard thinking me unaware of the slenderness ratio which controls the proper design of steel or other columns and struts. I never for a moment thought that any competent engineer would use slender steel studs because they are obviously uneconomical. They can be used in isolated instances where the exigencies of construction require a strut that cannot be designed for economy but rather for convenience. If the steel frame for a dwelling is designed in the same manner as that of an office building, the minimum cost of steel is secured. But it must be remembered that the steel frame does not make a house; it is merely an important but not controlling contribution to a good structure.

I regret that my article caused Mr. Burchard to experience a feeling of resentment which is usually an attribute of youth and inexperience, while tolerance results from age and experience. The statement quoted will withstand intelligent analysis because it is true.—*A. T. North, A.I.A., New York.*

• DUST IN THE HALLS OF LEARNING

Editor, AMERICAN ARCHITECT:

"I ACCUSE," says Gus in the October issue of AMERICAN ARCHITECT, "Kyson Is Tough On Us Students."

Not so tough, Gus, says I, my heart bleeds for you struggling young devils, and I've tried to do a good turn for more than one of you too, for you see, I'm a fellow sufferer—I have an Alma Mater hidden away in the closet, and how the hungry bones do rattle on the cold winter nights! In the years ago I, too, trod the aloof halls of learning and I was handed this one in an "Exam" in architectural history—Give the names and the dates of the birth and death of twenty Italian architects and dates of their principal buildings.

Filled more with ire than with discretion, I snorted into the Dean's office and yelled out a protest—was this a memory test, or was I being kidded? And did I get to first base? I did not! Why! I was just frozen to the home plate with a chilly blast of academic frigidity. I was told, "If you desire to graduate from this institution, you will take that examination and like it!" I snappily came back with the comment that if I did, I'd never pass an intelligence test. I didn't pass the exam—I didn't graduate and no client has ever asked for my diploma, either.

But in viewing the snooty heights of Mount Curricula—there's junk in them thar hills, Gus—a heap o' junk! I reckon, Gus, you had better soft pedal a little on those temples of the Greeks. I have a right smart word for them, but the editor won't let me use it.—*Charles Kyson, architect, Los Angeles.*

• DESIGNERS OF POWER BUILDINGS

Editor, AMERICAN ARCHITECT:

WE are seeking information regarding the trend toward employing architects to design buildings to house power plants. Can you give us the names of several colleges or civic groups where architects were employed to design the power buildings?—*Delbert K. Perry, architect, New Britain, Connecticut.*

If any architects will contribute information in answer to Mr. Perry's inquiry, the data will be compiled and forwarded to him.—*The Editor.*

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

BARRETT ROOFING REFERENCE MANUAL

187 . . . The Barrett Company, New York, has issued a comprehensive "Architect's and Engineer's Reference Manual" containing specifications and detailed drawings on built-up roofing, flashings, drainage and waterproofing. This 64 page book is arranged for convenient use. Each page is devoted to a single type of roof or to a specific condition commonly met, and in addition to an explanatory drawing, gives short and long form specifications covering materials and their correct application.

DETACHABLE WATTHOUR METERS

188 . . . Westinghouse Electric & Manufacturing Co. have issued a bulletin covering their new Type OC detachable watthour meters for outdoor or indoor installation.

NEW IDEAS IN STORE FRONTS

189 . . . New ideas in aluminum and iron store fronts are presented in a four page folder issued by J. G. Braun Company, Chicago. A number of drawings with small details showing the members employed are accompanied by brief descriptions. A. I. A. File 26-B-1.

USING PAINT AS LIGHT

190 . . . This is the title of a non-technical summary of a research paper on "The Influence of the Reflecting Characteristics of Wall Paints upon the Intensity and Distribution of Artificial and Natural Illumination," by D. L. Gamble, research division of the New Jersey Zinc Company, New York. By means of a series of simple charts printed in colors the effect of wall colors is shown under indirect, semi-indirect, direct artificial lighting and natural lighting. Intensities on the working plane are shown for different distances from the light source with walls painted white, yellow, green, grey and black. The intensities are shown to vary with the type of lighting as well as with the color of the wall.

STAINLESS STEELS AND THEIR USES

191 . . . In a 20 page booklet, Electro Metallurgical Company, New York, presents the story of chromium alloy steels and their manifold uses in industry, art and architecture. Attractively illustrated and printed.

FOR JANUARY 1933

A MANUAL ON HEATING

192 . . . Under the title "How to obtain comfortable, economical heating" Commodore Heaters Corporation, New York, has presented a discussion of the radiation and convection methods of heat dissemination and has shown the utility of Convectofin Built-In convection heaters. These are made in various models for flush, offset and concealed wall installation, for wall suspension, or as a free standing floor unit.

UNI-FLO GRILLES AND REGISTERS

193 . . . New designs for grilles and registers, especially developed to meet the exacting requirements of modern air conditioning installations, are illustrated and described in Bulletin 20 of the Uni-Flo Grille Corporation, Detroit. The grilles are made of thin steel fins supported by round edge rods, and may be obtained with straight fins or with deflecting and diffusing fins. The catalog of twenty-four pages, A. I. A. File 30-E, gives complete design and engineering data.

ROME CONVECTORS

194 . . . In a comprehensive 20 page catalog designed to provide architects, engineers and heating contractors with complete working data, Rome Radiation Company, Rome, New York, presents two types of convectors, Robras (box fin) and Rocop (tubular). The text is logically organized for easy reference and gives all information that might be needed on any installation problem. A. I. A. File 30-C-4. Dated November, 1932.

KENT-COSTIKYAN RUGS AND CARPETS

195 . . . Two manuals on handmade rugs and carpets have been prepared by Kent-Costikyan, New York; one a 16-page and cover booklet printed in four colors, the other a condensed four-page reprint from the 1932 Sweets' catalogs. The larger manual constitutes a valuable reference source on antique and modern hand woven rugs and carpets of all types. The color plates, the map showing the sources of Oriental rugs and the suggestions for the development of special patterns and colors for important rooms should prove of assistance and value to the architect and his clients.

HEMCO WIRING DEVICES

196 . . . The Bryant Electric Company, Bridgeport, Connecticut, offers Bulletin 8NC illustrating and listing the complete Hemco line of wiring devices and cord sets at popular prices. Dated November 1932.

KOHLER SINKS

197 . . . Kohler of Kohler has issued a small consumer folder illustrating and describing a line of sinks for large or small kitchens. Fittings and accessories are also shown.

LOW COST, FIREPROOF CONCRETE HOMES

198 . . . As one result of the interest developed in low cost housing by the President's Conference on Home Building and Home Ownership, the Portland

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AMERICAN ARCHITECT
New York City

January, 1933

Please have the following catalogs reviewed in this issue sent to me.
Numbers

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

Numbers
• I would like to have catalogs and information concerning the following products advertised in this issue. (Write page number or name)

Name
Firm name
Address
City
Occupation

These NEW Catalogs may be obtained through AMERICAN ARCHITECT

Cement Association has prepared a 24-page booklet containing suggestions for the design of low cost houses of concrete construction. A number of proposed plans and sketch elevations are included, mostly of four to six room dwellings. The estimated price range is from \$2,700 to \$6,600 exclusive of land and financing charges.

ADDITIONS TO THE PETRO MANUAL

199 . . . Petroleum Heat and Power Company, Stamford, Conn., has issued 16 additional sheets for insertion in the Petro Commercial and Industrial Manual. These inserts show comparisons with other types of fuel as developed in a number of Petro installations in commercial and industrial buildings.

INGERSOLL STAINLESS-CLAD STEELS

200 . . . Stainless steel sheets, bonded by a patented process to a base of mild or carbon steel are described in a folder issued by the Ingersoll Steel & Disc Company, Chicago, a division of the Borg-Warner Corporation. Many applications of this economical stainless sheet are listed.

COLT AUTOSAN DISHWASHING MACHINES

201 . . . A small folder issued by Colt's Patent Fire Arms Manufacturing Company, Hartford, Conn., describes the complete line of Colt Autosan dishwashing machines. Dimensions and specifications are given.

EVANS ELEVATOR CABLE EQUALIZERS

202 . . . This 16-page file booklet explains the important functions performed by the Evans Elevator Cable Equalizer in extending the life and increasing the safety of elevator cables. It is issued by The Evans Elevator Equalizer Company, Bedford, Indiana.

FACTS ABOUT DILECTO

203 . . . A forty-page booklet has been issued by Continental-Diamond Fibre Company, Newark, Delaware, giving complete technical and application data about Dilecto, a laminated synthetic material widely used in electrical equipment, machine parts and for table tops, decorative veneers and other architectural purposes.

COLORS OMICRON WATERPROOFINGS

204 . . . The newly discovered pure stearate liquid waterproofing in colors is described in a four-page folder issued by The Master Builders Company, Cleveland. The folder contains grained swatches showing eleven colors available. The product is called Colored Omicron Waterproofing.

FITZGIBBONS OIL-EIGHTY AUTOMATIC BOILER

205 . . . A modern residence heating boiler designed for oil burning is described in an eight-page file booklet (A. I. A. No. 30-C-1) issued by Fitzgibbons Boiler Company, New York. Features of this new unit include: large combustion chamber adapted to either gun type or rotary oil burners; fire tubes extending the heat transfer area; automatic combustion control to equalize draft conditions; and copper-steel construction. Ratings and dimensions are given. Ratings for steam range from 612 and 1513 sq. ft.

DEVELOPMENT OF KIRSCH WINDOW HARDWARE

206 . . . In celebration of the twenty-fifth anniversary of the Kirsch Company of Sturgis, Michigan, a monumental brochure has been issued that contains a history of window developments from early times to the present. The story of the origin and growth of the Kirsch line of window accessories is included.

GUTH SUPER ILLUMINATOR

207 . . . A new lighting fixture of modern design and high efficiency has been introduced by the Edwin F. Guth Company, St. Louis. It is called the Guth Super Illuminator and is of the semi-indirect type. The oxidized aluminum model has a totally enclosed lamp; the porcelain enameled unit employs an open lamp but has the same glass lower bowl and general external appearance. Both units are of low cost. They are described in a four-page folder.

FLEXWOOD FOR FINE WOOD PANELING

208 . . . A complete line of standard and deluxe pliable cabinet woods for direct wall application is illustrated in the Flexwood booklet issued by the United States Plywood Co., Inc., A. I. A. File 19-E-5 or 28-C.

THE BOSSERT STAINLESS HYDROCRAT

209 . . . This Enduro stainless steel "successor to the sink" is described in an attractive booklet primarily intended for consumers, but also of interest to architects. Space economies, utility features, and construction details are described in relation to the complete line. Issued by The Bossert Corporation.

TRIPLE PURPOSE OIL-BURNING BOILER

210 . . . In this 8-page folder the Heater division, Motor Wheel Corporation, presents its Type 95 Boiler with self-contained oil burner of natural draft type. Boiler is adapted to steam or hot water heating and to supply large quantities of domestic hot water; it is of steel construction with vertical flues. Ratings are given for each condition of use. A. I. A. File 30c14.

DRAFTING FOR BLUE PRINTS

211 . . . The new Microtomic Van Dyke pencil, made by Eberhard Faber, Brooklyn, N. Y., is illustrated and described in this folder, which explains the advantages of this new pencil for making drawings that are to be blue printed.

GRINNELL "JUNIOR" SPRINKLER SYSTEM

212 . . . A simple, low cost easily installed sprinkler system for the basement of homes and for special areas needing protection in other buildings is fully presented in an Architect's Reference Bulletin prepared for the Grinnell Company. All necessary technical and use information is included. A. I. A. File 29-E

JUST BETWEEN YOU AND THE WEATHER

213 . . . Illustrated booklet issued by the United States Mineral Wool Company, New York, discussing the advantages of mineral wool. Explains how to estimate quantity necessary.

AMERICAN ARCHITECT

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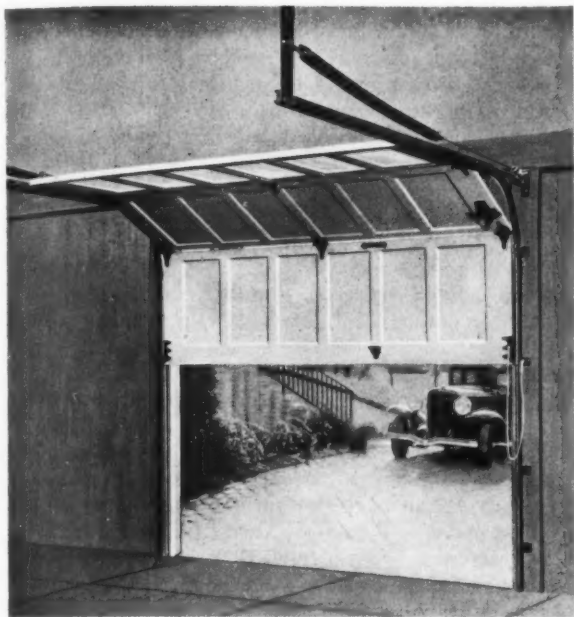
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New Materials and Equipment

BRIEF REVIEWS OF MANUFACTURERS' ANNOUNCEMENTS
TO KEEP THE ARCHITECT INFORMED OF NEW PRODUCTS



New Low Priced Overhead Operating Door

163M A new low cost overhead type garage door has been announced by The Kinnear Manufacturing Company of Columbus, Ohio. It is called the "Economy" Model Rol-Top door. It consists of a sectional wood door, operating on a steel track and spring counterbalanced. When closed it is weather tight and can be securely locked. It is built only in the more commonly used sizes: 8'0" x 8'0", 8'0" x 7'6", and 8'0" x 7'0". The Rol-Top door is also produced in standard and de luxe models.

Minneapolis-Honeywell Adds New Controls

164M Five new control devices have been added to the Minneapolis-Honeywell line: *Program Furnace Control* for warm air furnace applications, which provides complete control of furnace fan operation and source of heat. *Protectoglow* for oil or gas burners, which provides instant protection against escape of unburned gas or oil in the event of flame or pilot failure. *Indicating Temperature Controller*, which is a device for maintaining the temperature of gases or liquids within definite limits on various types of industrial equipment. *Refrigeration Temperature Control* for all commercial refrigeration systems which provides remote control of temperatures in any type of installation. *Proportioning Motor Valve* for various types of valve controlled systems, which proportions the movement of valves, louvres, rheostats and other devices according to the demand indicated by other control instruments.

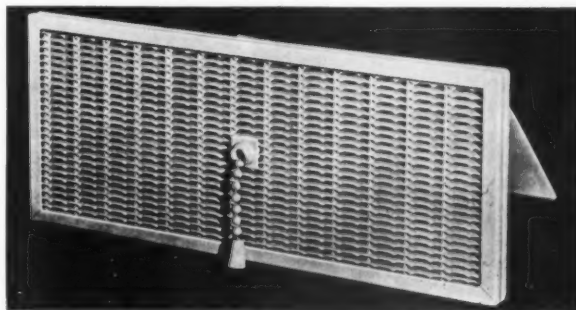
All Purpose Coal Burning Range

165M Announcement has been made by the Jeddo-Highland Coal Company of the development of a revolutionary anthracite-burning kitchen range, which besides furnishing heat for cooking, is capable of heating a six-room house, humidifying the air and supplying hot water. Its use is said to eliminate the basement furnace as well as all radiators, the humidified warm air being circulated by forced draft to each room. Two fireboxes are incorporated, each with electrically operated forced draft for quick response.

New Silent Kohler Float Valve

166M A new float valve which functions in the tank of a closet combination without permitting the noisy gurgle so common with ordinary valves, has been developed by the Kohler Company of Kohler, Wis., as the most important part of the new Kohler "Merit" water control. In this new silent fitting a spiral silencer in the hush tube reduces the full force and volume of the down-rushing water to a free-flowing, gentle stream. The tank is refilled rapidly but noiselessly. Moreover, a conveniently placed screw may be adjusted so the bowl too refills quietly and efficiently.

All the working parts of the float valve mechanism of the Merit are accessible by removing one thumb screw. There is a renewable seat which may easily be removed and replaced and a serviceable rubber seat washer which also may be replaced by simply removing the holder. The valve operates with either high or low pressure and closes positively against pressure up to 125 pounds.



Uni-Flo Grilles and Registers

167M The Uni-Flo Grille Corporation, Lawton Avenue, Detroit, announce a new line of Uni-Flo grilles and registers designed to meet the exacting requirements of modern air conditioning systems. They employ the fin and bar principle and are made from a series of thin cold rolled steel horizontal fins and round edged supporting bars. The fins are formed with diffusers at the edges for the purpose of breaking up the air stream as it leaves the grille face. In some types the fins have an angle curvature for the purpose of deflecting and directing the air flow.

New Veneering Brick for Modernizing

168M Ludowici-Celadon Company are now manufacturing a new veneering brick for economical application to old buildings requiring renovating. These bricks are made in two sizes, $2\frac{1}{4} \times 8 \times 1$ " and $3\frac{1}{8} \times 8\frac{5}{8} \times 1$ " in various colors and textures, including dull and high glazes. Channels in the edges of the brick are provided for seating in metal strips previously nailed to the existing wall. Mortar is applied to the joints after erection with a special pointing gun developed for the purpose. The bricks weigh about one quarter the weight of normal brick of equal face, reducing transportation and handling costs and eliminating the need of special foundations for the veneer.

Owens-Illinois Glass Building Block

169M After two years of experimenting, research and testing, the Owens-Illinois Glass Company, Toledo, has produced a glass building block of practical type and of unique design. It is a hollow, six-sided unit having plain surfaces—substantially a brick. It is made by separately pressing a five-sided box shaped unit and a lid and then hermetically sealing the lid in place. The surfaces which would normally be in contact with mortar are painted in the factory with a cement paint which serves to give the block some suction and to hold the mortar while the blocks are being laid. Several commercially available masonry cements are approved for use with this glass block and specifications have been prepared for suitable sands. The joints are made $3/16$ ths inch thick and are tooled to seal their surface and increase the water tightness of the joint. After the joints are tooled all excess mortar on the face is wiped off with a rough cloth or steel wool. Any damaged block can be removed from a completed wall by drilling and cutting out the mortar joints. In laying 12,000 blocks only three were damaged and had to be removed. Breakage in handling is about the same as that of glazed tile, or less, according to present experience. Ordinary impacts, such as stones hurled by small boys, will not damage the glass block wall.

Tests show the overall heat transmission of a glass block wall to be approximately half that of steel sash and about the same as a four-inch common brick wall or an eight-inch three-cell concrete block wall. While not intended as a load bearing material, the glass blocks show a compressive strength of about 40,000 pounds over the gross area. Thermal expansion is close to that of steel and common masonry materials.



Color may be introduced in a variety of ways by painting selected surfaces, usually the surfaces in contact with mortar. The diffusion and reflection of light within the translucent block picks up the color and produces varied effects of interest. If the block is painted on the back the effect is that of colored glass.

The range of colors obtainable in colored glass is limited; reds and yellows, and some of the more delicate shades are not practicable. The colored joints or backs of Owens-Illinois glass blocks solve this problem and permit more varied and brilliant effects in glass walls.

The company has issued bulletins giving complete test data, laying instructions and design suggestions.

New Type of Mortar Color

170M Colored Omicron Waterproofing, an entirely new type of mortar color combining waterproofing, strengthening, plasticizing as well as coloring qualities has been developed by The Master Builders Company of Cleveland, Ohio.

The manufacturer states that this is a radical improvement over the usual types of mortar color. The product adds permanent strength and protection against water absorption to the mortar. At the same time the mix is colored at no increase in cost. Extensive laboratory and practical tests show that the material makes lower water ratios practical, and that special ingredients check efflorescence resulting in non-fading color.

Colored Omicron Waterproofing is offered in ten colors ranging from light buff to double strength black. The material is in liquid form, a new feature in mortar color, which eliminates weighing and possibility of damage through bags of powdered color breaking



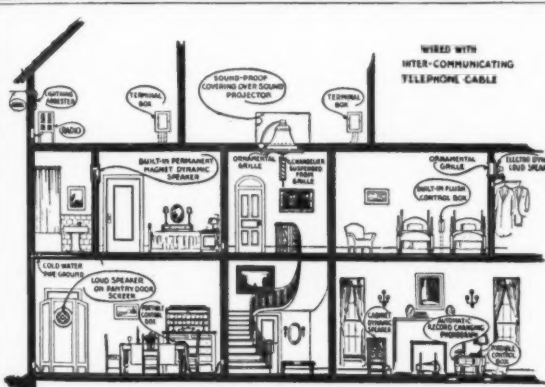
At right: Mortar is applied to the Owens-Illinois glass block the same as in the case of clay bricks. . . Lower left: Joints are tooled to seal their surface and increase water tightness. . . Lower right: The surface of the blocks is cleaned with steel wool after erection



What Makes a Building Rentable

A MANUAL on office building management policies has been issued by the National Association of Real Estate Boards. Some of the things listed as making a building rentable are:

- (1) Office space should be between 20 and 30 feet deep. Studies made in several cities reveal that the average office tenant occupies less than 1,000 square feet of space. Accepting this figure, the conclusion is that 40 per cent to 45 per cent of the space in a building should be 20 feet in depth, 40 per cent to 45 per cent of the space 25 feet in depth, while the remaining 10 per cent to 20 per cent should be 28 to 30 feet in depth.
- (2) Center columns should be placed at 17 to 18 feet.
- (3) Utilities, including the elevators, should be concentrated as much as possible in one section of the building to permit the greatest flexibility of floor development.
- (4) Dark spaces should be utilized for utilities.
- (5) To avoid high operating cost and rapid obsolescence, flexibility must be provided for subdivision of office space. Interior columns should be placed wherever possible near corridor lines so that subdivision into areas larger than the unit space is possible.
- (6) Light outlets should be placed in the outer columns. This saves expense when partitions are moved.
- (7) Plumbing and heating facilities should be arranged to secure maximum economy in making future alterations of space.
- (8) Corridors should be so arranged that dead ends may be closed and used as office space for larger suites.



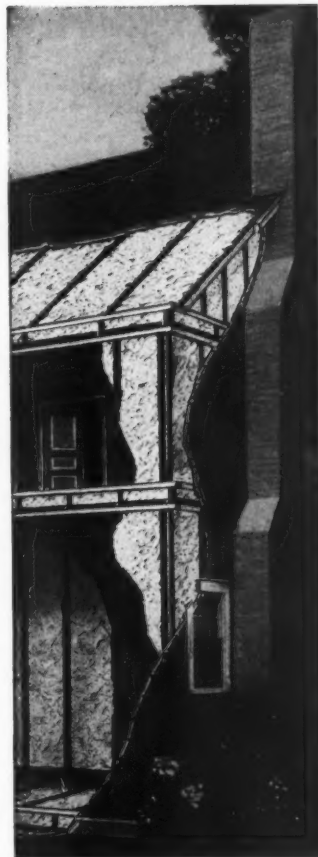
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What the Architects Are Talking About

(Continued from page 29)

CALIFORNIA and New York architects ran away with the majority of the prizes and awards in the sixth annual Small House competition conducted by the House Beautiful magazine. The awards were made to the following men: *Class I*, Houses East of the Mississippi: 1st, Harvey Stevenson, of Thomas and Studds, New York; 2nd, S. Merrell Clement, New York; 3rd, Hunter McDonnell, New York; Mention, Barber & McMurry, Knoxville, Tennessee; Douglas Orr, New Haven, Connecticut; Kenneth W. Dalzell, East Orange, New Jersey. *Class II*, Houses West of the Mississippi: 1st, Roland E. Coate, Los Angeles, Calif.; 2nd, Austen Pierpont, Ojai, Calif.; 3rd, Palmer Sabin, Pasadena, California. Honorable Mention, Ralph C. Flewelling, Beverly Hills; Palmer Sabin, Pasadena. *Class III*, Best House East or West of the Mississippi costing less than \$10,000: Special Prize, Robert E. Sherlock, New York. Honorable Mention, Philip Avery, Boston; William I. Garren, San Francisco; Albert J. Schroeder, Beverly Hills.

THE Boston Society of Architects is receiving applications for the James Templeton Kelley Fellowship in Architecture which provides an income of \$2500 for one year of foreign travel for the pursuit of advanced study in architecture. Applicants must reside within the states of Maine, New Hampshire, Vermont or Massachusetts. Applications for the year 1933 should be submitted to Niels H. Larsen, 814 Statler Building, Boston, on or before January 18, 1933.

THE Department of Architecture at Rensselaer Polytechnic Institute, Troy, New York, is establishing a permanent display of all kinds of building materials and appliances for use in conjunction with courses in materials and construction. It is intended to include in this exhibition only the best of materials of each type and to arrange the display for maximum interest as well as educational value.

SAMUEL CHAMBERLAIN, whose work has often graced the pages of AMERICAN ARCHITECT, gave a one-man show of drawings in pencil, pen and wash in the print rooms of Goodspeed's Book Shop, Boston, during the month of November.

THE Westchester County (New York) Society of Architects has published a resolution recording its opinion that local building codes should be amended to permit the use of wood shingles as roof covering. This recommendation applies to separated residences and accessory structures outside of fire limits, and refers to edge grain wood shingles of a thickness known as 5-2 or greater, when such shingles conform to the quality requirements of Commercial Standard CS 31-31 of the Bureau of Standards.

The resolution was passed because at present most of the communities in Westchester County, constituting an important residential division of Metropolitan New York, now forbid the use of wood shingles because of their supposed fire hazard. The Society believes that

tests and experience both have shown the fire hazard to be of insignificant moment in comparison to the advantages possessed by wood shingles.

ESTABLISHMENT of a fan testing laboratory at the Harvard Engineering School, designed to standardize and perfect modern ventilating equipment, has been announced by Professor H. E. Clifford, Dean of the Harvard Engineering School. The project was undertaken because of the increasing importance of mechanical air and temperature control in modern building construction, where in many cases the traditional windows and ventilators have been abandoned in favor of mechanical ventilation.

Preliminary studies at the new laboratory, Dean Clifford states, have definitely shown, among other things, that inlet boxes and ducts commonly used with commercial fans may reduce the capacity of the fan by as much as 50 per cent, and that simple adjustments can result in large savings. The laboratory has already proved useful to a variety of industrial and commercial projects by providing an independent agency for fan testing. It is believed that the laboratory will also prove useful in connection with ventilation equipment for "windowless factories" and modern housing projects.

THE Ohio Mechanics Institute will inaugurate in its evening school this season two courses for men holding positions in architectural offices, graduates of architectural schools, and the younger practicing architects. The courses are:

The Business of Architecture, covering the essentials of office organization, and the business relations between an architect, his client, and the contractor. Mr. Harold P. Van Arsdall, a member of the firm of Samuel Hanaford & Sons, will be the instructor.

Every Day Problems in Construction, a course dealing with the simpler structural problems incidental to the preparation of working drawings, the design of lintels, simple beams, floor slabs, etc., and the use of handbooks. Mr. William B. Ward, structural engineer with Tietig and Lee, will be in charge.

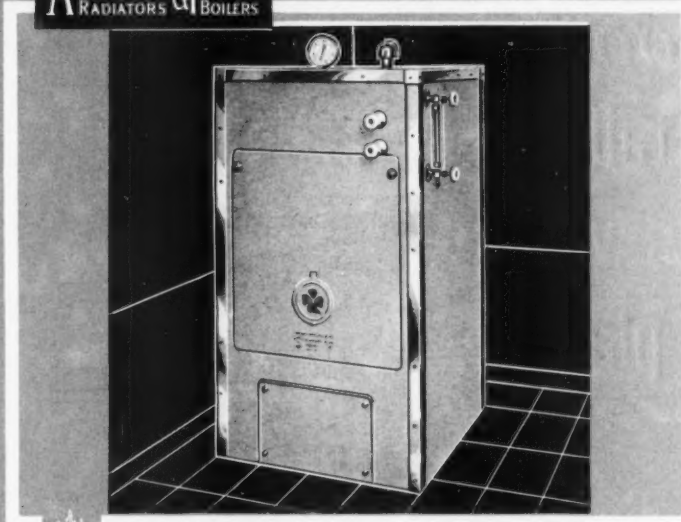
WASHINGTON UNIVERSITY, St. Louis, Missouri, announces its eighth competition for the James Harrison Steedman Memorial Fellowship in Architecture. This Fellowship carries an award of \$1500 to permit a year of traveling and study of architecture in foreign countries. Application blanks for registration can be obtained from the School of Architecture, Washington University, St. Louis, and must be filed not later than January 20, 1933.

THE Thirty-Ninth Annual Meeting of the American Society of Heating and Ventilating Engineers will be held at the Hotel Gibson, Cincinnati, Ohio, January 23-25, 1933, under the auspices of the recently organized Cincinnati Chapter. Preliminary programs of this meeting may be obtained from the Secretary of the Society, A. V. Hutchinson, 51 Madison Avenue, New York City.

(Continued on page 81)

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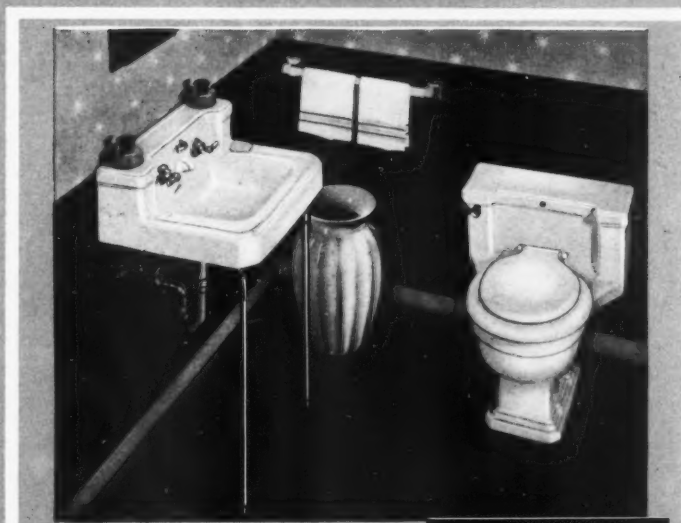
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A NATION-WIDE competition for the LeBrun Traveling Scholarship of \$1,400 is announced by the New York Chapter of the American Institute of Architects. The scholarship, established by Pierre L. LeBrun, entitles the winner to a European trip of not less than six months for further architectural study and practice. All contestants must be practicing architects or architectural draftsmen, citizens of the United States, between the ages of twenty-three and thirty, who have been actively engaged in their profession for at least three years, and have not previously been beneficiaries of any traveling scholarships. They must be specially nominated by a member of the American Institute of Architects who will certify that they meet these requirements and are deserving of the scholarship.

The problem for the competition will be announced early in January by the scholarship committee of the Institute, of which Chester H. Aldrich is chairman. Nomination blanks may be obtained from the secretary of any Chapter of the American Institute of Architects, or from the LeBrun Scholarship Committee, 522 Fifth Avenue, New York City. Nominations must be received before January 15, 1933.

"MOST people have still to realize the vast extensions of available materials, the changes in method and outlook that have come to the modern architect. . . . All building has hitherto been a *wet process*. Now it becomes the *dry putting* together of fully fabricated parts. . . . It is small wonder that not only young men and women with an artistic and constructive drive in them, but also business men, financiers and publicists concerned with the problems of employment, turn their minds more and more definitely to the immense possibilities in comfort, creative work and beauty and happiness of this ever-renascent art." H. G. Wells in "The Work, Wealth and Happiness of Mankind."

COLOR for buildings and pavements is predicted by Dr. O. J. Melvin, who, speaking at the recent annual meeting of the American Academy of Optometry, said: "American skyscrapers will be subdued green for the first eight or ten feet of their height. From that point they will rise sky-blue into the air. They will be of a material that will absorb rather than reflect light.

"Streets and sidewalks also will be colored a dull green, for the contrast of light and shadow is the menace to eyesight in modern cities. Illumination should be entirely natural or entirely artificial."

"ALL architecture must have rhythms, that affect the eye as music does the ear, producing vibrations in the brain," writes Sir Edwin Lutyens in a recent issue of "Country Life." "The rhythms of modern architecture rarely produce what I should call a happy or genial vibration in the brain of the spectator. It is either a wearisome staccato like the noise of a hydraulic drill or, to my mind, a confused medley like the tuning of a brass band. Instead of making a statement gracefully, and perhaps with distinction and humor—which is what I require of a building as of an individual—many modern buildings, to me, are just shouting very loud and quite unintelligibly. I catch a phrase

here and there, recognize now and then a scrap of English or Italian maybe, but there seems to me no grammar and little sincere effort at style. There is vitality—heaps of it, but crude. Perhaps the human rhythm which modern architecture expresses, along with the rhythm of electric drills and combustion engines, is the rhythm of a football crowd or of 'the proletariat' in the mass. Crowd psychology in place of the conversation of a civilized man. Most modern buildings seem to me to lack style and cohesion, besides being unfriendly and crude."

"EVERY big movement in art has been based on some universal desire of mankind," said Darcy Braddell, speaking at the Sheffield, South Yorkshire and District Society of Architects. "Humanism and the determination to be free from the shackles of the church were the real causes of the Italian Renaissance, not the discovery of the remains of antique sculpture and architecture. So, today, we have the birth of mechanism, because the world, particularly the young world, is passionately interested in mechanics. The moment man is really interested in anything he makes, he becomes serious about it, and sooner or later understands it. With true understanding will come beauty.

"Consider for a moment the case of the motor car. It began designed exactly like a horseless carriage. Then it gradually began to change its lines to fit themselves into its function. Now a car is probably as satisfactory an object to look at as anything that is made today. Exactly the same reasoning might be applied to the design of our future houses, were it not that a house is a far more complex thing than a motor car.

"All through the nineteenth century only fashions, not styles, were made, because mankind, not realizing what machinery really meant, was still thinking in terms of an age when there was none, just like the early motor car designers thought of horse carriages. But the world is changing and the machine has come into its own. So our houses are going to change, and a true new style is beginning life."

WINDOWLESS lower floors of skyscrapers are advocated by Willis H. Carrier, president of the American Society of Heating and Ventilating Engineers. Speaking before the Empire State Club he said that, "air conditioning in office buildings can be viewed as insurance against loss through unrented floor space . . . The fact that no windows are needed on the lower floors will render offices there much more desirable than they are at present because of the elimination of dust and noise. . . . Such construction would reduce the cost of conditioning by one half . . . We may even simulate the effect of sunlight by ultra violet radiation and produce artificial ionization of the air such as occurs in nature, if this is found desirable."

THE Federal Specifications Board, Washington, D. C., has issued a proposed Federal specification for aggregate for Portland Cement concrete and invites comments or suggestions as to desirable changes in specification. Copy of the proposed specification can be obtained from J. Lyman Briggs, Acting Chairman.

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The telegram reproduced on page 17 of this issue is representative of the aggressive efforts of AMERICAN ARCHITECT to "get the Government out of the architectural business."

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Good Housekeeping, the greatest home magazine (published under the same management as AMERICAN ARCHITECT), continuously urges its 1,800,000 homemakers to "engage an architect" and emphasizes the advantages of such practice.

The editorial policy of AMERICAN ARCHITECT recognizes that architects have broad and varied interests embracing in addition to design and planning, art, travel, business procurement, business administration, legal matters relating to building, materials, equipment, specifications and construction. Knowing that architects are human, they believe that articles should be brief and to the point—not one word longer than is necessary to tell their story adequately.

The Reference Data Sections, reprinted and mailed separately for permanent filing, are an extra and exclusive editorial.

Looking Ahead into 1933

AMERICAN ARCHITECT is truly the architect's own magazine. Its value to the profession will increase through 1933 and the coming years. A policy that assures "every issue of interest to every architect" will continue. No architect can afford to miss the articles and illustrations that have been procured for publication in 1933.

AMERICAN ARCHITECT

The Leading Architectural Magazine in America

FOR JANUARY 1933

83



Studio of Architecture and Furnishings

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French and English types of architecture have a definite appeal because of their picturesque and charm. If they are to be used, they should be authentic. When designed by a competent architect, they adapt themselves delightfully to our country and our particular mode of life.

Trends In Domestic Architecture

By Dwight James Baum, F.A.I.A.

WHEN people look about them for signs of a trend in domestic architecture, what do they see? At most there are only three groups indicating prevailing tendencies in country-house types: styles that appear to be taking root in our consciousness as well as in our soil, styles that have waned in popularity, and styles in the making.

In the first group are various native American types, the English type, and the French Provincial type. A few words about each of these will be said presently.

In the second group there is the so-called Spanish type, which, when at its height a few years ago, was little more than a fad, and which was generally so poorly executed that its decline was predicted even then. Accepting the fact that the Spanish type is remarkably well done in Florida and on the Pacific

50

Coast, where it is suited to the climate, it could not possibly become a national style, even if it were desirable.

In the third group is the so-called modern domestic architecture. It needs, and will need for many years to come, to prove itself, to win a place on its merits among established styles. It must, again strictly on its merits, overcome association and habit. It must offer something more permanently significant than mere novelty; it must be more than a self-conscious gesture of youth, and will establish itself only when it becomes a genuine expression of individual taste and conviction. It would be both unwise and misleading to consider it today as a trend for forecasting tomorrow's residential architecture. There is no parallel between its use for residential architecture and for a forty-story office or business building.

*One of the
several arti-
cles appear-
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In 1933, as it has in the past two years, Good Housekeeping will continue to promote the cause of good domestic architecture.

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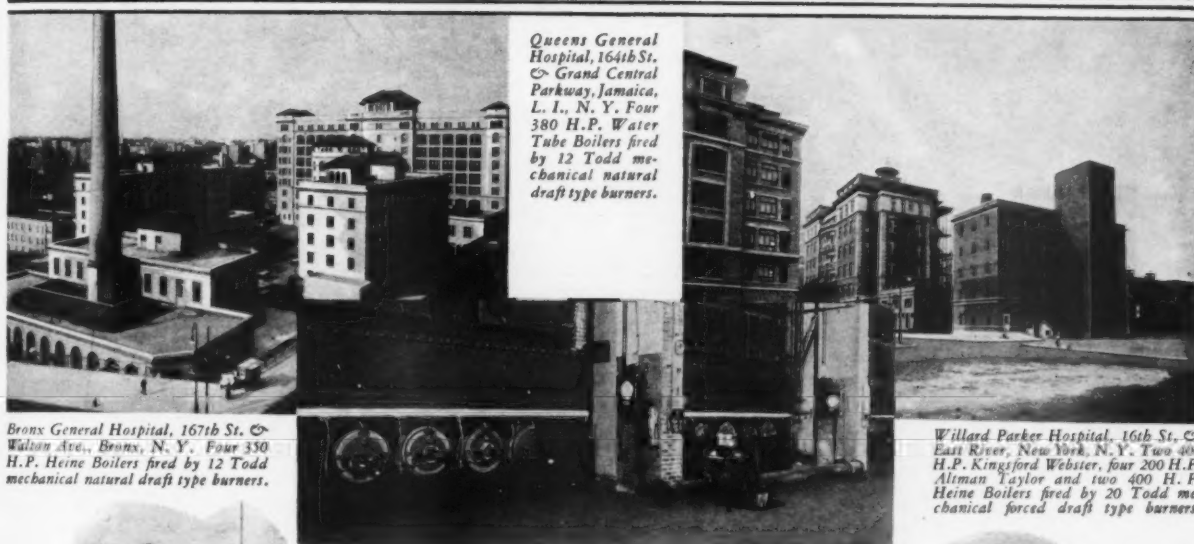
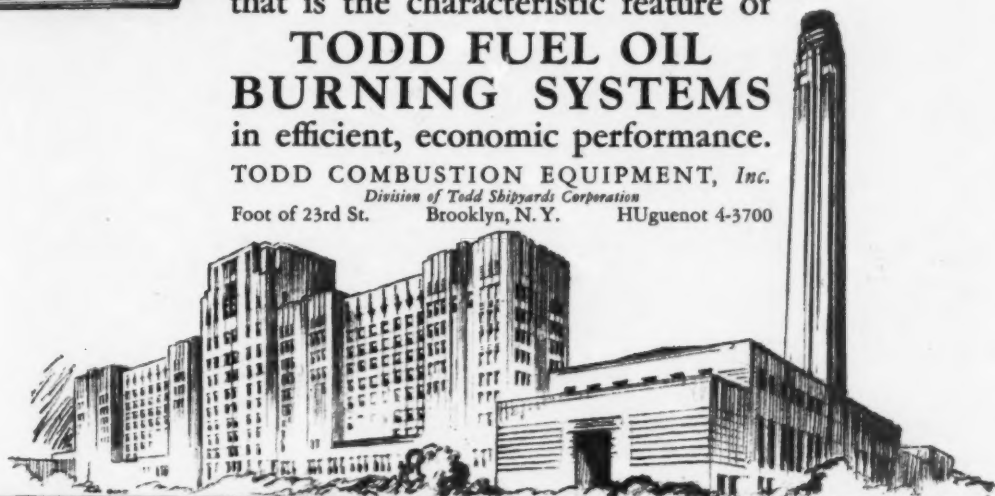
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Above—Jersey City Medical Center installation consisting of six 220 H.P. and three 520 H.P. Babcock & Wilcox Water Tube Boilers, fired by a battery of 24 Todd Model "V" natural draft type air registers and mechanical pressure atomizing burners.

Below—Jersey City Medical Center, Baldwin Ave. & Montgomery St., Jersey City, N. J.



St. Vincent's Hospital, 11th St. & 7th Ave., New York, N. Y. Three 350 H.P. Babcock & Wilcox Boilers fired by 9 Todd mechanical natural draft type burners.



Harlem Hospital, 136th St. & Lenox Ave., New York, N. Y. Four 340 H.P. Water Tube Boilers fired by 12 Todd mechanical natural draft type burners.





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