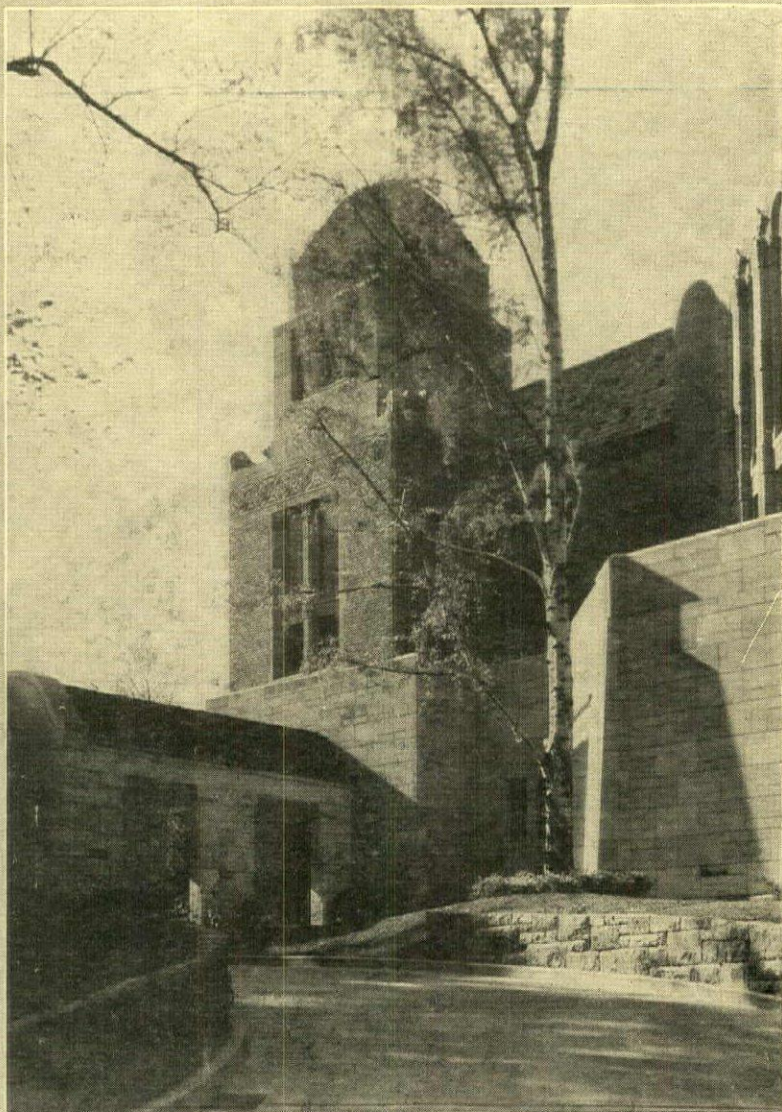


DEPARTMENT OF ARCHITECTURE
SCHOOL OF DESIGN AND ARTS
UNIVERSITY OF CALIFORNIA



THE AMERICAN ARCHITECT

NOVEMBER 1929



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PORTLAND, OREGON



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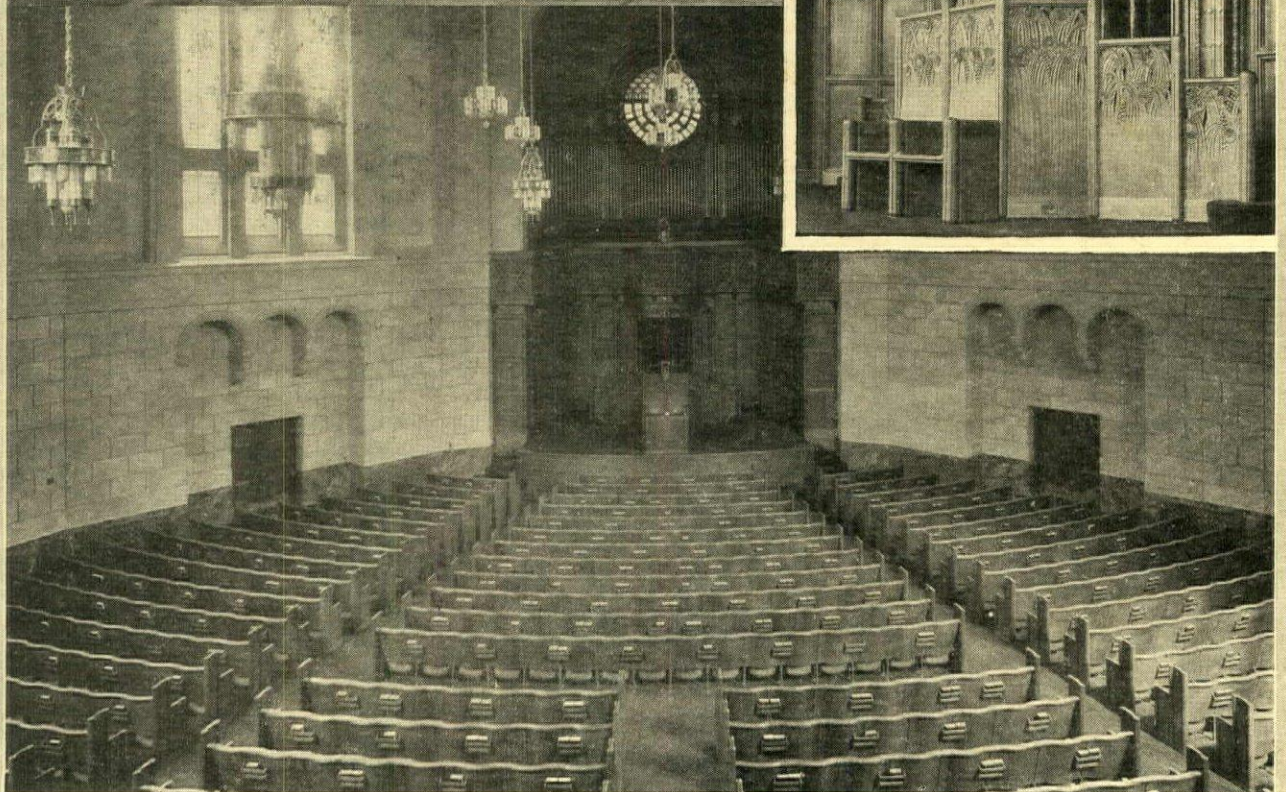
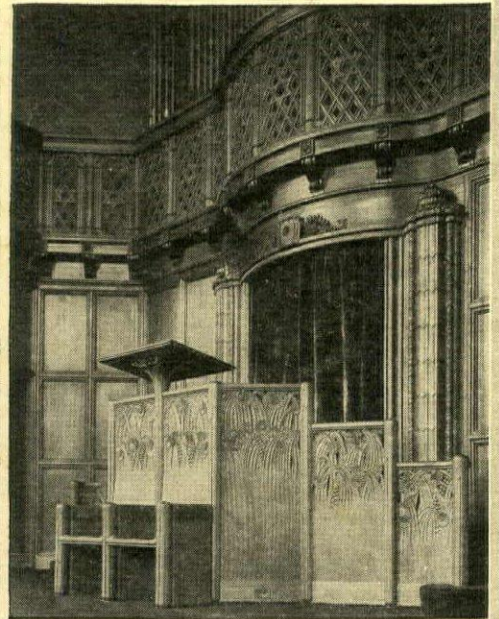
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The Cover

DATING from the fourteenth century the Valentre bridge over the Lot at Cahors, France, is one of the best examples of medieval art in fortified bridge construction.

The drawing of the Valentre bridge reproduced on the cover is from a pastel by H. V. K. Henderson. The original was made on brown paper 13 $\frac{1}{8}$ x12 $\frac{3}{8}$ inches in size. This drawing is typical of Mr. Henderson's manner of drawing in light and shadow rather than form.

A native of Poughkeepsie, New York, H. V. K. Henderson studied in various ateliers in New York City and has traveled extensively abroad. He is at present connected with the office of Raymond Hood, Godley and Fouilhoux in New York City.

Next Month

- ¶ An architect's successful experience in handling clients.
- ¶ How airports are influencing the zoning of cities.
- ¶ The story of an old building which an architect turned into a paying investment.
- ¶ A section of architectural details in wood.

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

ERNEST EBERHARD, *Managing Editor*

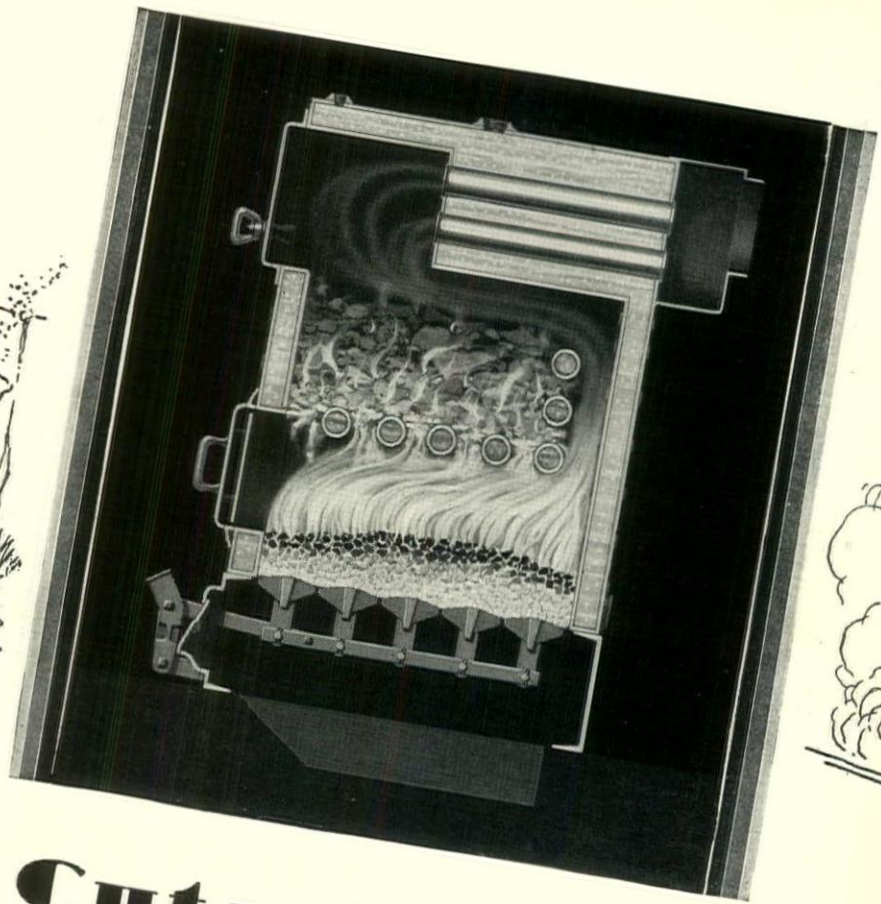
RAY W. SHERMAN, *Editorial Director* - EARLE H. MCHUGH, *General Manager*

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THE AMERICAN ARCHITECT

Can the Architect KEEP the BEST WORK at HOME?

By Benjamin F. Betts

KEEPING the "best work at home" is a problem that faces the architects of many communities. The banks of one large Eastern city would rather loan money for manufacturing than for other activities. As a result, construction work must be financed by out-of-town institutions which usually dictate the employment of an out-of-town architect. This, in effect, means that local architects must be content with work of lesser importance.

There is a small city where the usual run of work is moderate in cost but sufficient in quantity to afford a living to two firms of architects. The members of both firms are capable and have a good architectural background. Yet when work of importance is undertaken, out-of-town architects are commonly employed. The inference is that confidence is lacking in the ability of local men to handle these projects.

The adage that a prophet is not without honor save in his own country is too often assumed to explain this situation, whereas the true explanation is found in the fact that architects have, in general, not properly established themselves in the life of the community. Virtually unknown, they are rarely the first to be consulted in public building questions and their opinions are not viewed in the light of their true importance.

YET in matters affecting the health of the community the medical profession is at once called into consultation. Doctors have given freely of their services to the public and in so doing they have built for the profession as a whole a highly regarded position in every town and city. It is not impossible for architects to bring about a similar condition. When this has been done out-of-town architects will be compelled to compete with local men at a disadvantage, and the architects of each community will find plenty of work at home.

The farther away an architect is located, the greater may seem his prestige but there are countless reasons why the architects of every "home town" should have the bulk of the work of the community. The "apple week" and allied ideas don't seem just the thing but the cause of to-day's condition seems to be a lack of selling of some sort. There does seem also to be advantages in greater coöperative effort. If the architects of any town have found an answer the editors of THE AMERICAN ARCHITECT would like to be put in touch with them. The experiences of others are invaluable in problems of this nature.

The "New Architecture" and

WITH the October number, THE AMERICAN ARCHITECT became a somewhat different magazine from what it had been for many years. The comments of its readers have been numerous and very pleasing to the editors and publishers. Their belief that the architectural profession and business desired a publication of a new and different character seems to be in accord with the views of architects generally.

Before the first issue of the new magazine appeared, attempts were made to describe the new idea and the new policy. It was, however, rather difficult. But now that the first issue of the magazine has been circulated and this present issue is at hand, a more clear presentation of the idea is possible.

Perhaps it might be well to go back to the beginning and trace the history of the development of this new idea in architectural publishing and describe just what it is and what the plans for the magazine are.

Before this company entered the field of architectural publishing it made a thorough investigation. It found a number of excellent publications doing a very good job but covering for the most only one phase of architectural work—the completed building. They showed pictures of buildings. These are an important part of the work of the architect. He needs pictures in his work. They furnish an inspiration and are of real assistance to him. But a great deal happens before a building becomes a completed picture.

The architect has been termed a professional man. So he is. *But in this year of 1929 he is nearer to being a business man than ever before in the history of his craft.* He must be more than merely the designer of a building. He must know economics, real estate values, rental problems, remodeling problems and methods, the character of materials and their possibilities, the contacting of clients, the handling of employes, the reducing of his own costs and the saving of his own time. In fact, the profession of yesterday and to-day compares about as to-day's modern home with its electricity, heating, ventilating, refrigerating and all the other modern features does to the bare house of yesterday with its simple mechanical functions.

A very few architects have stepped into this modern field but thousands of others are turning in that direction. They need illustrations of work, to be sure, but what is even more vital to them is a knowledge of the "modern business of architecture" to the end that they may be greater factors in a highly competitive profession and *win the place to which creative architectural talent alone will never take them.*

Architects in every town in this country, outside the few big ones, have for years been seeing work they feel they should have secured going to other firms, many of which had no unusual qualifications other than those which have come from an attuning of themselves to

this new tempo. To their art they have added a knowledge and a method that savors of business. May this not be outside the functions of the architect? Yesterday's architect, yes, but tomorrow's, no. All men and all crafts must fit themselves into a constantly changing picture. And as they fit, they survive.

Wherefore, THE AMERICAN ARCHITECT plans to widen its scope and include subjects other than design. In the October number was an article on economics. There will be others. Another article, on the Bremen, showed the form our so-called "modernistic" art may take. We may not like it, but we should at least be informed about it.

The design of a garage and some of the problems connected therewith does not interest every one, but the architect who would become thoroughly well rounded should at least know about it. Supposing his city authorities were to ask him to become a member of a code-framing body or some other official group. *How many architects are today thoroughly capable of passing on the many questions that would come up?* And how many cities are there where the profession laments that it is not sufficiently consulted by its local authorities? The progressive doctor studies many things that he will not use until "tomorrow." *So must the architect.*

There were other articles aimed toward this same objective, a widened scope for the magazine and a wider interest for the architect.

In this November issue Ruth Boyle presents some of the viewpoints of the home owner. We may not agree with them but we should know about them. So far as possible we should suit the home owner in his whims and fancies if we hope to have one satisfied home builder direct other clients to us. Further than that, in a forthcoming issue will be an article by an architect who has done just that thing. He has eliminated the cause for many of the complaints which Ruth Boyle makes. *If more architects would do so, more requests for service would come to them.*

THE subjects that are of vital interest in this field today are almost numberless. A discussion of some of them seems a bit of a rude shock in the midst of publications in the field which for years have been very successful in an attempt to be only beautiful and to deal only with design itself. However, *the day when a good designer is enough has passed.* The world no longer beats its way to the builder of the better mouse trap. America DOES want architecture. It has an income greater than that in the history of any nation. *Architecture is on the threshold of a new era and a new age if it will but attune itself to the new tempo and take the place the world is making ready for it.*

That, in brief, is what THE AMERICAN ARCHITECT hopes and plans to treat and make worth while in its

the New "AMERICAN ARCHITECT"

pages, to the end that it may serve this great combination of profession and business as it goes forward to a newer and higher plane in American affairs.

Now, a word about some of the details of the magazine, and particularly some of those in which it is considerably different from what it was before and from most of the other magazines in the field. For example, "plates." The architect needs "plates." The ideal service would be one which from one source supplied him with ALL the plates of ALL new and worth while work. That service is almost impossible. All the magazines combined do not render it. Any one of them, while doing an excellent job, renders only a partial service, and, to render what it does supply, each for lack of room has to eliminate treatment of the other phases and activities of architecture.

THE AMERICAN ARCHITECT knows that it could never render a full and adequate design service even if it had available all the pages of all the magazines combined. Wherefore, it will endeavor to present in condensed space a careful selection, but the architect who still desires a fuller service, will, as he has heretofore, receive more than one architectural magazine.

A READER states that with the new make-up of the magazine he has trouble filing the subject matter. The editors feel that much of the material having to do with current problems is for *reading* and *not* for filing and an effort will be made to arrange the make-up so the fileable matter does not conflict.

Another reader objects to articles being carried from the layout pages in the front of the book with continuation lines to the back. He says it is an inconvenience. It is, but is it really very great? Anyway, it is difficult to avoid. In arranging the start of an article the best art editors the magazine can secure attempt to make the opening of the article attractive. The result is that at the end of the first two pages the story is not yet ended. Even if the layout pages were not made attractive the same would apply—the story must still be finished. If it is carried to the very next page it merely ruins the space on which another attractive design can be built and another subject presented. It is just a publisher's problem. The only answer seems to be to carry the remainder of the story to a part of the magazine where there is space in varying sizes into which the ends of articles may be fitted.

One reader objects to having advertising in the magazine. It is true that a display of lumber or bathtubs does not belong in the Museum of Art, but the fact still remains that construction materials are a vital part of the architect's work. He is interested in them, or should be, and a thorough and wide knowledge of them broadens him in his profession. And if the advertiser tells as good a story as he should, his page becomes as interesting as any other part of an architectural magazine. *Not enough of these pages are good enough as they are pre-*

pared today, and it is to be hoped that some day they may become the most beautiful part of the magazine.

There were a number of other minor criticisms of the magazine in its new form, but they were isolated and seemingly unimportant. On the whole the many readers who so kindly expressed their opinions were very much pleased with the first attempt and, as the magazine progresses, *the publishers will be grateful to any others who will criticize or suggest.*

The most violent critic said: "...looks like a cross between Vogue and a comic paper and not a plate or article that can be cut up and filed for use (as we have done for years). Most of it is mixed up with advertising at that. This sort of popular scream is of no use whatever to an architect's office. Please discontinue at expiration of my present subscription."

This particular reader is not known personally to the editors. But he is in a large city and he may be one of those who prefers to think in the field of design alone and who resents the intrusion of anything savoring of business in the profession he has come to love. There are many such and there is no criticism of them.

There were more comments, however, like the following: "... the finest architectural production we have seen; artistic and readable, and not merely a collection of plates. It is so human. Keep up the good work."

And, another: "... the most interesting and refreshing number I have had the pleasure to see in many a year."

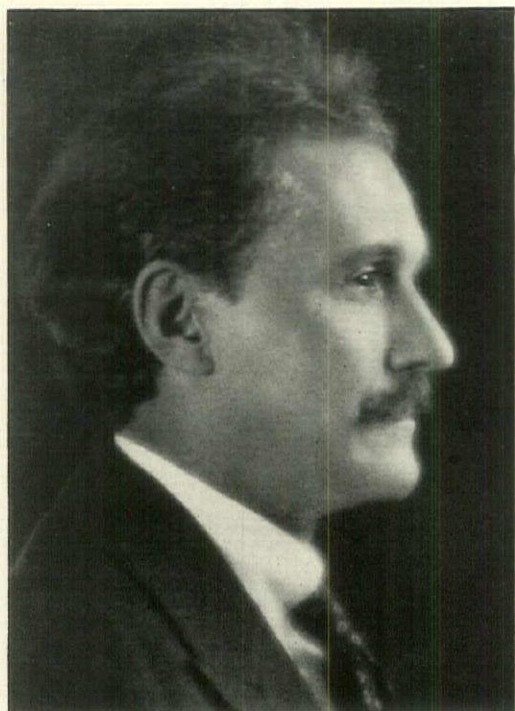
And: "... even the advertising section is wonderfully interesting."

And: "... read it from cover to cover, *the first time I think in thirty-five years of pencil pushing that I have done such a thing with a strictly architectural publication.*"

One of America's greatest theater designers said the magazine so interested him that he was "going to take it home and read it."

THE publishers feel that architects today are in about three groups. The first group has gone very far in developing the business side of architecture and today is doing the outstanding work being done in America. The second group is starting in this direction. The third group has not as yet sensed the trend in this direction but cannot fail to do so as architecture more generally asserts itself in its new form. There is a fourth group—the young men, who will take their places in one of the three groups named.

And so, that is the story of the NEW AMERICAN ARCHITECT. It dedicates itself to the new profession with the hope that as the architect takes the place for which he has longed in the business structure of his country our people may become lovers of beauty and our country a thing of charm, even though the way thereto may be over the somewhat plain path of the Business of Architecture.



What IS MODERNISM?

A talk by Louis Leonard before the Cleveland Chapter of the American Institute of Architects caused so much comment that the Editors asked for this article based on it

Louis Leonard, A. I. A., of the office of Walker & Weeks, Cleveland, Ohio, is a graduate of the Ecole des Beaux Arts, Paris, and a firm believer in the artistic possibilities of modern forms

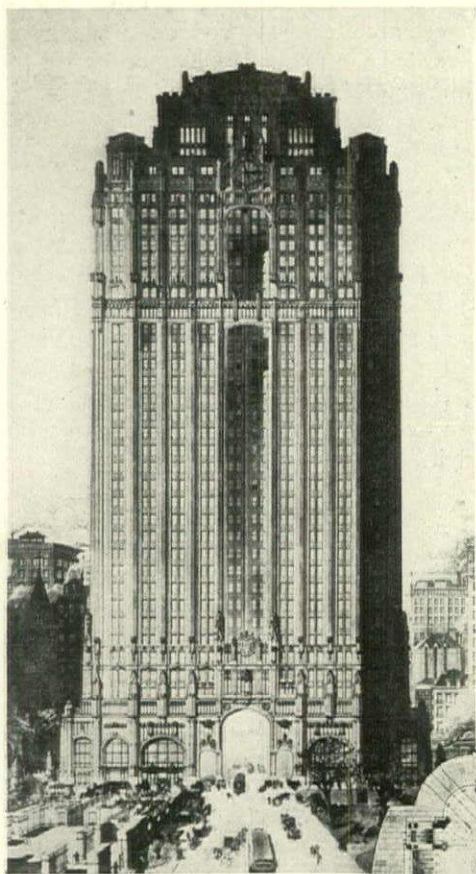
WHILE masonry has been the basis for the study of architecture, present day construction now concerns the use of materials other than stone. Efforts to retain masonry forms, meanwhile using steel and concrete, are not logical and only serve to retard architectural growth.

The progress of building, particularly the development of curtain walls, has taken from us all precedent in the use of materials. The only principles of architecture in which we have been trained are those derived from age-old masonry forms inevitably influenced by their structural requirements and now serving only as an inspiration for the totally different structural requirements of today.

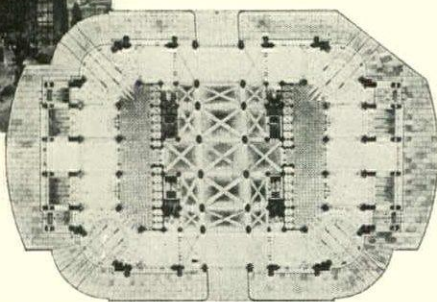
Materials are the means of expressing an art that concerns the emotions, while constructional sincerity is the basis of masonry architecture, yet much of it is not good architecturally, because it has been used in a decorative rather than a constructional form. As Lloyd Wright has said, "The business of architecture is to establish emotional relationship by means of raw materials. Architecture goes beyond utilitarian needs. By the use of inert materials and starting from conditions more or less utilitarian, you have established a certain relationship, which has aroused the emotions. This is Architecture."

New materials enable architects today to accomplish results that satisfy the needs of modern civilization. New forms, which would be impossible to construct in stone, are now possible. In designing with these materials, as previously stated, the principles of architecture developed in masonry construction must be used only as a guide or inspiration. In masonry architecture we have the column, lintel, arch and dome; the vault with its perforations, the walls and some other forms essential to preserve stability. These forms are peculiar to masonry and to no other material.

We are now in a transitional period, struggling with the forms peculiar to steel and concrete. Modern architecture necessitates that we develop forms that are peculiar to them and not to rest satisfied with making these new forms follow those of the masonry that we are ac-



A new architecture expressing steel construction might have begun in 1908 if this design had won the Municipal Building Competition, New York





Modern design is based on construction that permits more light and uses walls as thin, comparatively, as cardboard, with a tendency to displace solid corners with windows

customed to see. The forms produced will, no doubt, at first appear strange for, instead of hiding the newer type of construction as is the case when masonry forms are copied, it can be expressed and new beauty obtained from that expression.

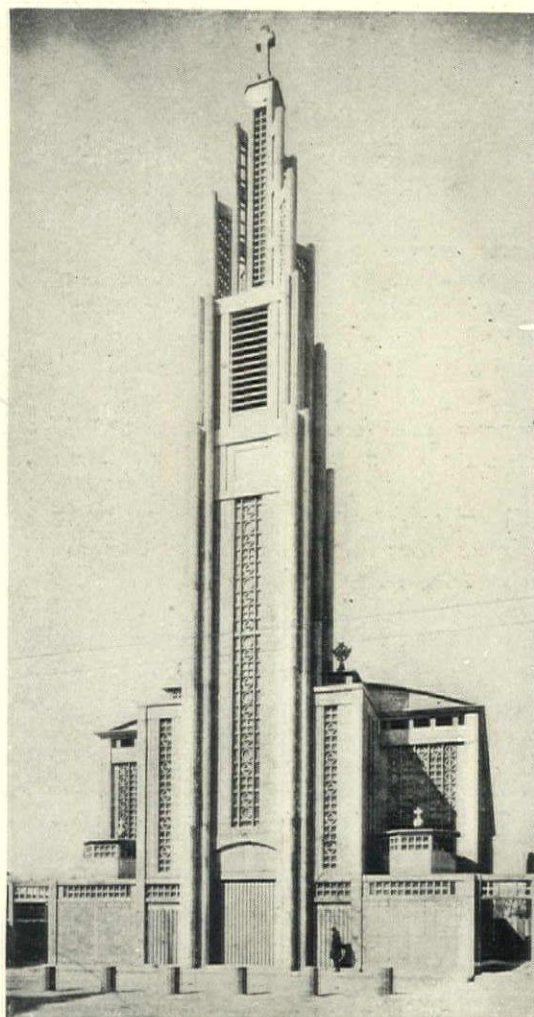
The difficulty is that the new construction cannot always be directly exposed. In the case of steel, it must have a veneer. There are those who advocate that concrete must also have a veneer. While the column, lintel and arch remain as structural elements, their proportions are completely altered.

A further important change has occurred. Due to skeleton construction the masonry wall has disappeared. The saving of weight and energy is the modern idea. The slender vertical, the long lintel of steel and the non-structural skin, veneer or cardboard, have replaced the masonry wall.

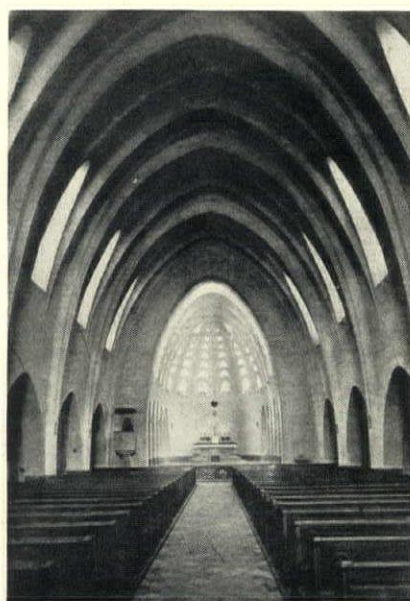
Since a veneer has no structural quality, any more than a piece of paper or cardboard, projections which we are accustomed to see in masonry are at once eliminated. A heavy, projecting cornice, natural enough on a thick masonry wall, ceases to exist when there is no wall.

The steel frame and the concrete frame can be expressed in a plastic as well as a structural manner, because the veneer is non-structural. It is not necessary to introduce long slender vertical lines in a facade, merely because there are vertical supports. The object to be achieved in the design is to express the lightness of the veneer, perforated by the necessary window openings, in vertical or horizontal formation. For instance, the exterior of a bank can be of glass, so long as the money is guarded by an adequate steel vault. Without a vault the exterior must, fortress-like, be built of steel or masonry.

In steel construction it is impossible to give structural value to the veneer or cardboard, for it must be carried on the steel. It is a familiar sight to see such a building under construction with the veneer hung on upper stories and the steel supports of the lower stories exposed to view; in it we see the basis of design for exterior and interior walls. That is why we have peculiar facades and interior wall treatments for which it is difficult to account. The pilaster, entablature, arch and the masonry wall have disappeared and there is left only the vertical support, lintel and card-



Correct design in concrete naturally results in poured forms distinctly different from those necessitated by stone construction



Modern construction permits the logical design of forms that, at first, appear strange to unaccustomed eyes



Structural corners were necessary for stability in masonry construction, but are no longer required and need not be expressed in the veneer

board covering. Obviously the imitation of masonry forms in plaster and other materials do not declare steel or concrete mason construction. Quite naturally an entirely new form is needed to express the lightness and suppleness of steel.

Some have been pleased to call these new architectural forms a "Modern Style." Some do not like them because they do not continue the old. To them, there is a sudden break in precedent and so it cannot be serious architecture. True, there has been a break—a revolution. The architectural world never before had, at one time, such a change in materials.

When the materials of construction change, there is a continuity of the principles of architecture but not in its form. Modern architecture is, therefore, only a re-statement of the principles of architecture in new materials.

Opponents of "Modern Architecture" say that it has no style. Style comes later on, unconsciously. Style is a unity of principle, animating all work of an epoch. If a new form of expression in the art of building develops along broad lines, the conclusion may be drawn that the people have formed new views of life which seek expression in the surroundings created by man.

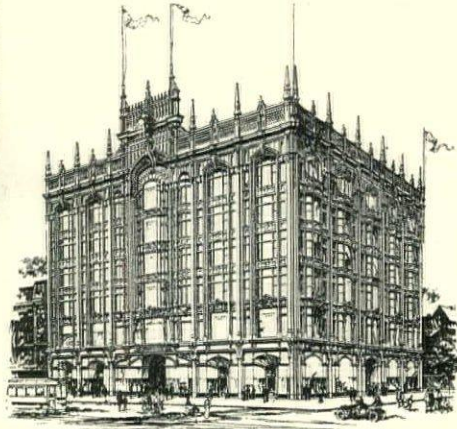
Architecture is in all cases inevitably a reflection of the mind and life of the people who produce it. Truth comes before thought of style. Viollet le Duc said, "There are two ways of expressing truth in Architecture; it must be true according to the program of requirements, and true according to the methods and means

of construction. To fulfill with scrupulous exactness all the conditions imposed by necessity, employ materials with due regard for their qualities and capacities."

Some may say that the modern style is inferior to the old, but one does not compare the merit of the Gothic style with the Greek style. The problem before us is the harmonization between our present civilization and art. Some day there will be a civilization entirely different from the present one and another strange "style" will be developed.

When L'Art Decoratif Exposition was begun in Paris, conservative artists would have nothing to do with it. The artists behind it had little encouragement and no one expected much from it. The effect of the Exposition, however, has been to open the eyes of all France to new possibilities in art. America should have been the leader in modern art, but I fear our background was too thin.

America's greatest contribution to world architecture is the steel frame. We have studied and copied all the styles, some of them we have placed on the steel frame, but I think we have had enough of that type of design.



A Boston building designed by Codman and Despradelle about 1890, which in thinness of line is typical of steel and impossible in masonry

Principles upon which Louis Sullivan based his designs are seen in the Guaranty Building, built in Buffalo, New York, about 1895

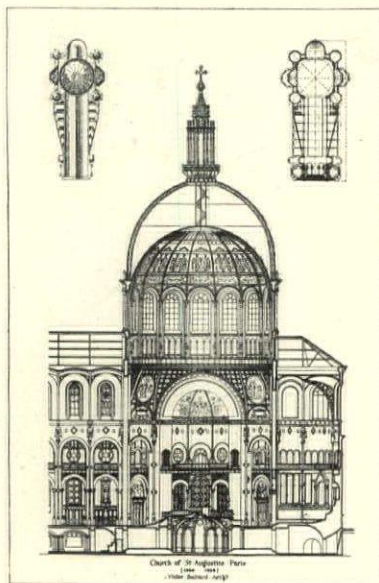


About 1890, one of our best truly American architects attempted to show America the way, but few would accept his ideas and develop them. Other influences were more alluring, so he was practically forgotten. I refer to Louis Sullivan, the man who said: "Truth before Beauty, Form follows Function. Every art form was produced by construction, and has gradually become an Art form."

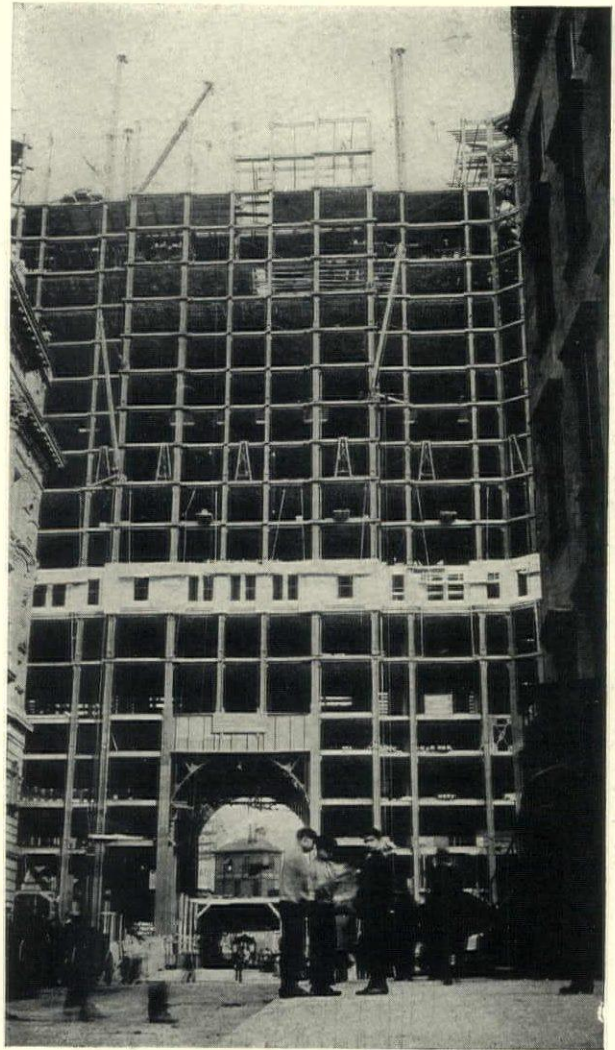
Following Sullivan, nothing seems to have happened that was American until the Municipal Building Competition in New York City, which McKim, Mead and White won. If the design submitted by Howells and Stokes had won, I think American architecture would have started then, instead of waiting for the Chicago Tribune competition, when again the second design in the Tribune competition seems to have started a type of American architecture which may develop into something worth while. Why do we have to be shown by a Finnish architect how to design buildings peculiar to America? The numerous imitations are not flattering, but it is a start along the right line.

Students in our architectural schools should be taught and should know, when they leave school the principles of architecture. They would have no reason to discard these later on, but would build on them, and use them as guides for new problems. Next, they should know how to apply these principles. Of course it is the object of schools to develop the imagination along architectural

An example of steel required in church design where the area of the site was too small for a masonry structure. Church of St. Augustine, Paris



Requirements of the problem may make horizontal lines as logical as vertical. The veneer can be expressed in a plastic manner if structural form is not indicated



The hanging of the veneer or "cardboard" on the intermediate stories of steel framed buildings is a familiar sight in most cities

lines, with a knowledge of real principles that do not vary. Yet I do not see why students should be trained in forms that are not used today.

Louis Bonnier, chief architect for the 1925 Paris Exposition, in referring to Modern Art, said "The torch that has been lighted will not give us a new art independent of all tradition, of all atavism, of all humanity and of all existence. It will give us a new one, new as is everything that is renewed in each individual, each generation, each people, each race, each century. This is still tradition, and in saying tradition one also says instruction, for instruction ought to be the report of experience to inexperience, on the basis of possible assimilation, and not the obligation to a young intelligence to see through eyes already weary. Nothing is created, not even art, without a more or less apparent heredity. That is why instruction must be constantly improved, for it is always useful, whether the artist leans upon it, or leans away from it, which is itself a way of profiting by it."

Asking whether we ought to go back to tradition, that is, to the constant renewal of art, is tantamount to asking whether history must come to an end, the sun go out, or the world cease to revolve. The Journal of the American Institute of Architects published an article by Ralph Adams Cram and (Continued on page 112)



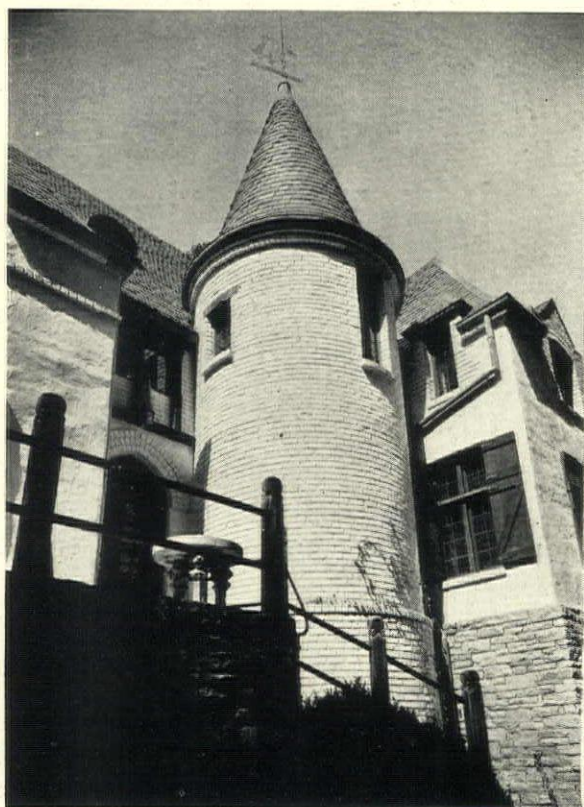


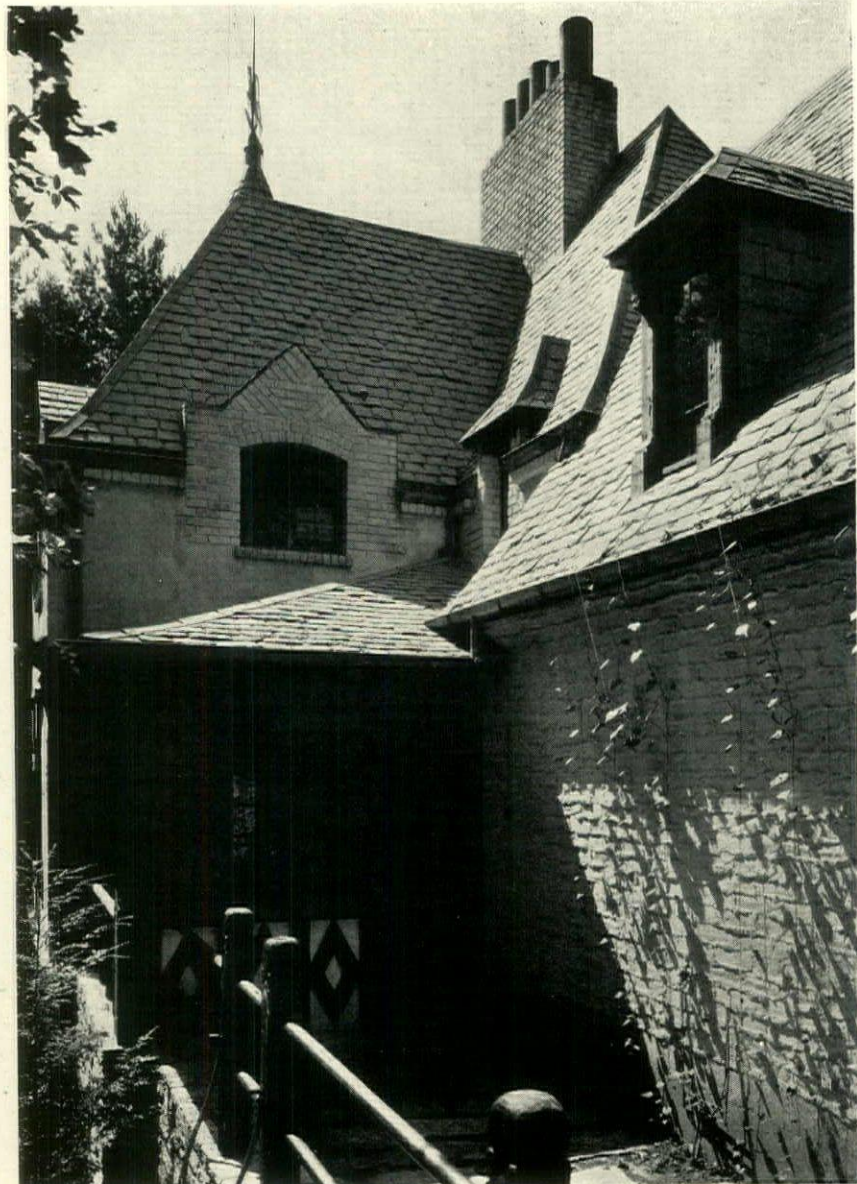
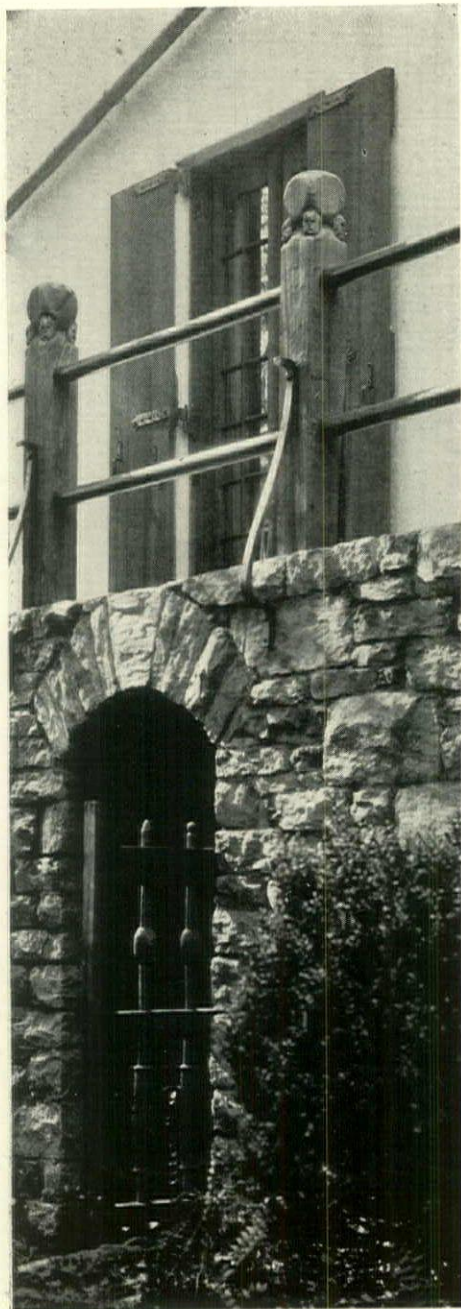
Unskilled Labor and Local Materials

Lend Character to the House of
W. A. KNIGHT, Biltmore Forest, N. C.

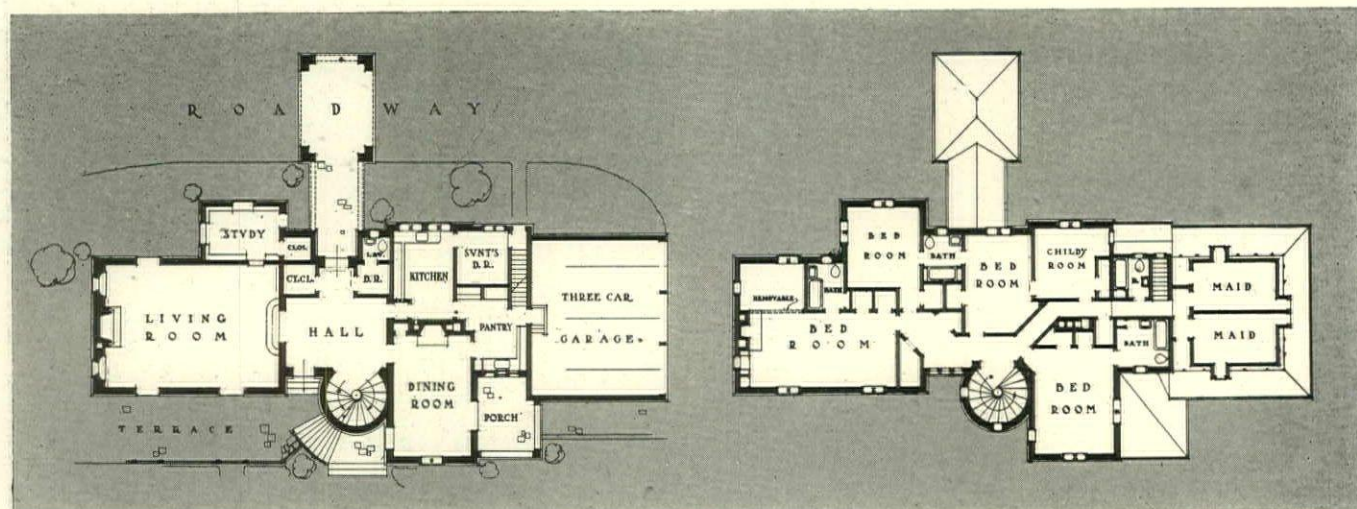
William Waldo Dodge, Jr.
Architect

STONE obtained from a local quarry, opened for this particular house, was utilized wherever possible. The stone has a slight tan cast that gives it a warmth of color lacking in most stone found in the vicinity. All stone carving and cutting was done on the job by "back-woods" stone masons. Solid timbers were largely used through the house. These were aged so that after a few months' exposure they took on the weathered grey color of wood long exposed to the elements. Mr. Dodge carved the frames of the roof dormers, one of which is shown on the opposite page. Local working conditions produced a desired result that was somewhat crude, in a natural manner without striving for it





Brick, slate, stucco, stone, and wood have been combined in a skillful way that shows a thoughtful consideration of variety and harmony in color and texture

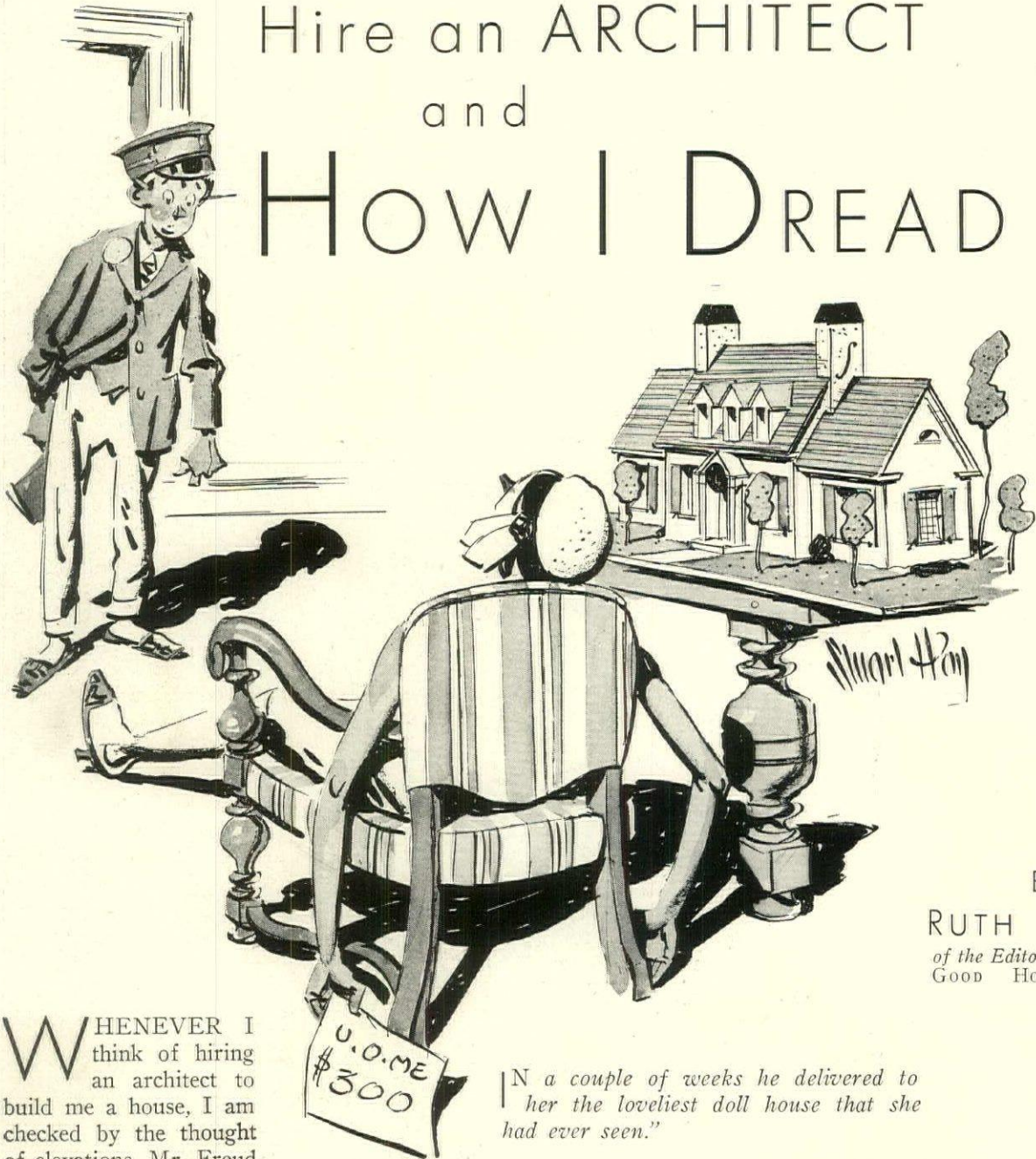


While the plans of the W. A. Knight house at Biltmore Forest, N. C., are simple and direct, the exterior presents a varied and interesting composition that is informal yet dignified. The whole is reminiscent of the chateaux of France, without suggestion of reproduction



There is a medieval atmosphere about the tower stairs that is at once apparent. The steps are of local stone cut on the job by native craftsmen. The wrought iron hand rail, tile stair string and rough plastered walls have a definite relation that satisfies the eye. William Waldo Dodge, Jr., architect

I'm Going to Hire an ARCHITECT and How I DREAD IT!



By
RUTH BOYLE
of the Editorial Staff of
GOOD HOUSEKEEPING

WHENEVER I think of hiring an architect to build me a house, I am checked by the thought of elevations. Mr. Freud

and the other psycho-analysts have talked a lot about complexes and invented a good many interesting names for them, but they have never mentioned the Elevation Complex. I know there is such a thing, though, because I have it. An architect unrolls some crisp blueprints, and shows you a complicated delineation of a structure that has no more perspective than a child's first drawing of a house.

"Here is the front elevation," he says. "And here are the sides. How do you like them?"

I wonder if you can understand my predicament at this moment. Here is a man who builds beautiful houses. I know it because I have seen the houses. He is showing me something that he seriously thinks is worthy of his talent, and he expects me to admire it. I think it is awful, but I hesitate to confess this fact, because I don't like to admit my ignorance. And yet—

"In a couple of weeks he delivered to her the loveliest doll house that she had ever seen."

how can I tell—maybe he is going to build me a house with the roof sticking up straight in the air. It certainly looks that way on the elevation. I have visioned a charming informality in the shape of my house, but the thing in the elevation is perfectly flat—not a break in it. I can't find the porch. The door looks blankly horizontal. Where is the friendly stoop I had pictured in my mind's eye? The architect patiently points to the side elevation. There, I see the porch and the stoop—queer looking, but there all right. It's like one of these optical illusions—now you see it, and now you don't. I feel timorous and uncertain. Those elevations have destroyed my faith in my architect, and either I must give up the idea of building, or go on through anxious days and sleepless nights until I can see the house actually rising on the ground and can tell whether or not I like it. Of course, then it will be too late. Whether

I like it or not, I've got it on my hands. Now, I am what the architects refer to with gentle pity as a layman. They mean, of course, that, professionally speaking, I'm a dumbbell. I'm ready to admit it. Possibly also I am one of those who step in where angels fear to tread. However, I have sense enough to realize that every profession must have its abracadabra. The doctor has his Latin, and the architect has his elevations. But I can't help wondering if it wouldn't be better all round—for architects and for the rest of us—if elevations could be kept decently out of sight in the drafting room and only perspective pictures shown to timid souls like me. Better still, I'd like a solid model of my house—something I can walk around, and see that roofs, and porches and wings and entrances keep their place.

I KNOW of a woman who was so distressed by the optical illusion of elevations that she asked for a model. Her architect, a popular and talented New Yorker, agreed enthusiastically. In a couple of weeks he delivered to her the loveliest doll house she had ever seen, especially made by an artist in architectural models. She was delighted. In a few weeks more he sent her a bill for \$300 for the doll house, and between anger and shock she almost lost her mind. I wouldn't want as luxurious a model as that delivered to me—not without notice, at least. But a lump of clay or plastilene, roughly shaped up, to tell me what the general lines of my house are to be would settle most of my doubts and fears. Is that too much to ask of the profession?

Before I go on, I want to record the fact that I like architects. Leaving out the exceptional individual here and there and just taking the run of the mill, I find architects vastly more attractive than lawyers, doctors, stock-brokers, advertising writers, big business men, or bankers. They have interesting minds; they talk brilliantly; they are sympathetic; they have a sense of humor. Altogether they are delightful companions.

Drawings by
STUART HAY

But when it comes to *my* architect, the one who is building my house, the genius has one serious drawback. Architects hate to talk about money. They don't mind mentioning it casually in tens or hundreds of thousands, but they shy when it comes down to toting up dollars and cents. And when I'm building, this question always looms up in an alarming way—what will it cost?

I'm not a budget fanatic, but I always know what I have in the bank, and, barring mergers or acts of God, just about what the year's income will be. I'm an old-fashioned girl, too, brought up to think unpaid bills something to worry about. When I buy a dress or hat or house, it seems to me to be better policy to get something just a little less expensive than I can afford rather than just a little more. So it was a shock when a very successful architect said to me one day, "When a client tells me he wants to spend a certain amount on his house, I add half as much again. Clients always set their limit way below what they can actually pay."

I repeated this statement of architectural economics to several other gentlemen of the T-square and triangle, and they all assured me that it is the only thing to do—clients being what they are.

"People think an architect is so expensive that they try to hold him down by telling him their limit is a great deal less than it really is," they explained.

NEXT time I consult an architect professionally, I am going with my income tax report and a sworn statement of my bank balance in hand. I couldn't stand the nervous strain of thinking in one set of figures and talking in another all the time, and I want to know early in the game just what I'm in for financially.

I'm serious about this, because even the builder's estimate isn't the final cost of the house, as every one who has built soon discovers. There are the indispensable items which are never figured in but which must be added to the house be-

(Continued on page 130)



"FEEL that if architects were all suddenly abolished for their sins, the world would gradually slip back into the caveman style of living."



COLOR

dominant in design

of the

UNION TRUST BUILDING

DETROIT, MICHIGAN

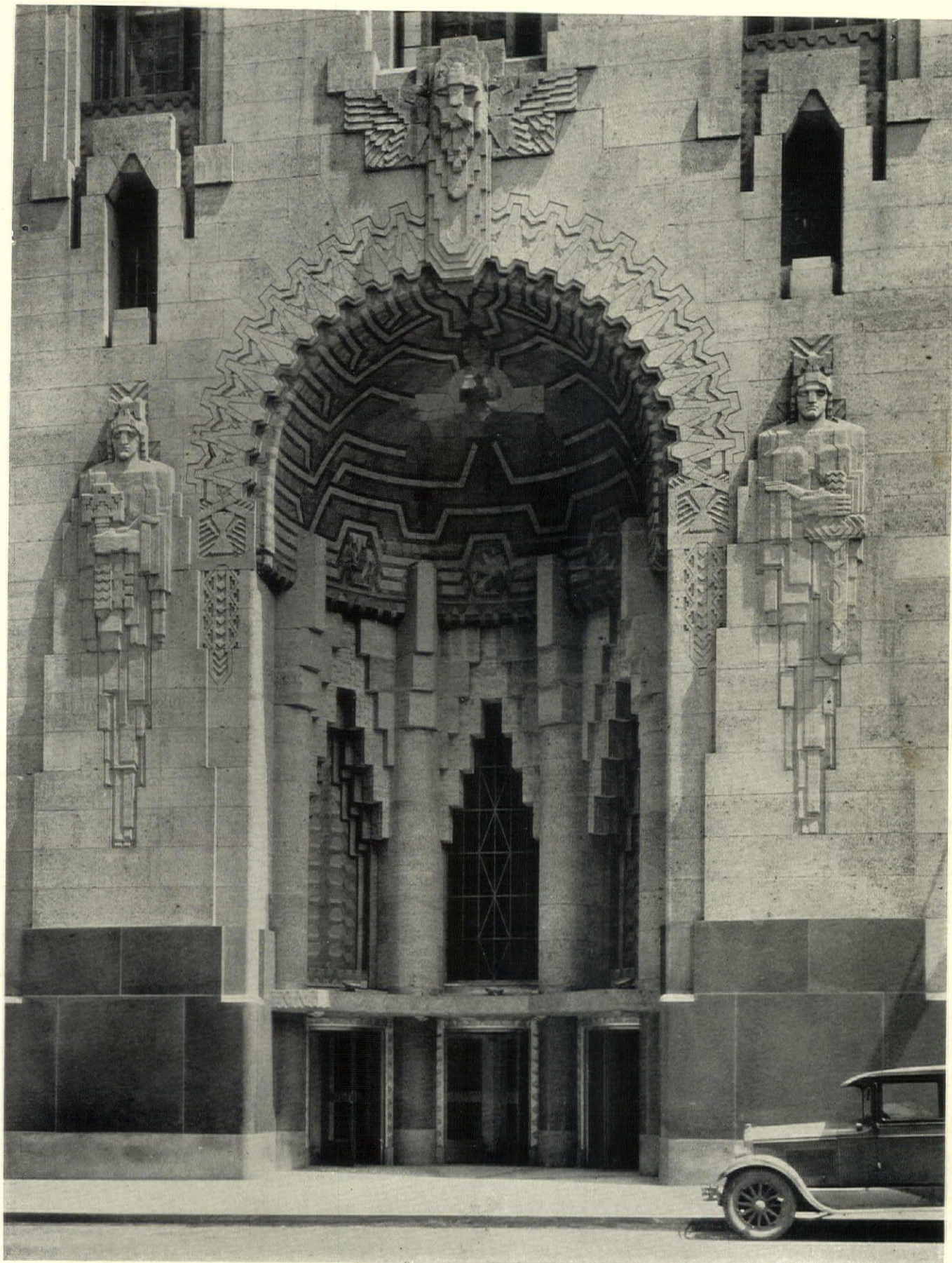
Smith, Hinchman & Grylls,
Architects and Engineers

Donaldson & Meir,
Consulting Architects

Grossman, Knowling, Lehr, Inc.
and Thomas Ellison, photographers

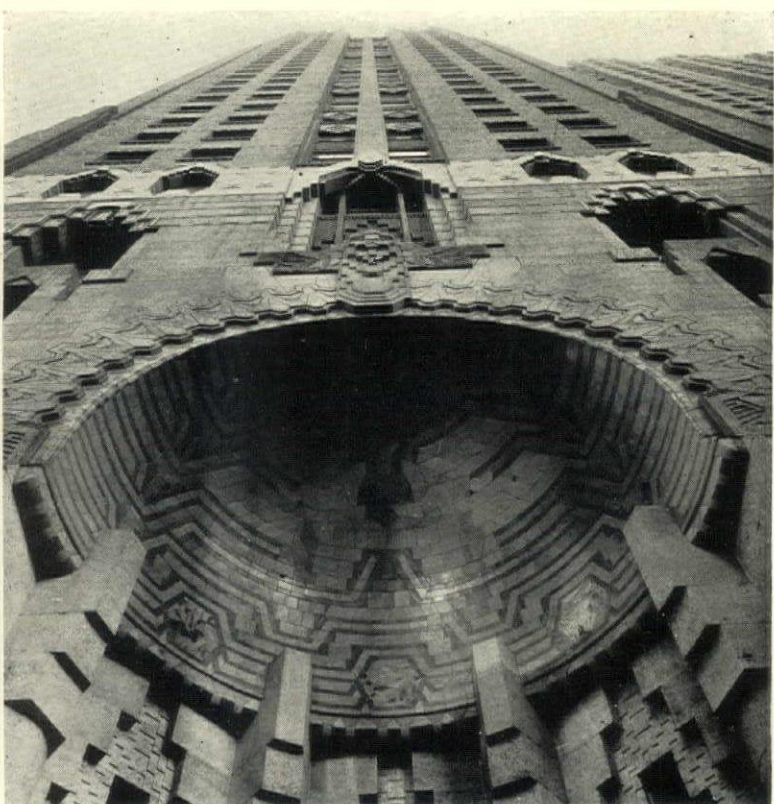


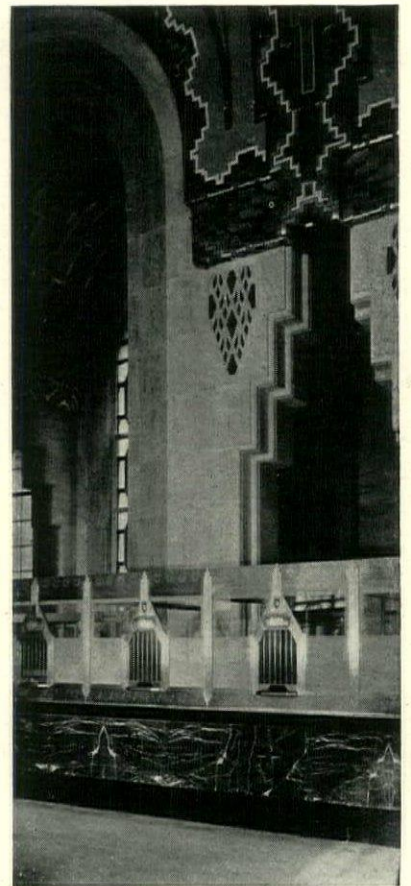
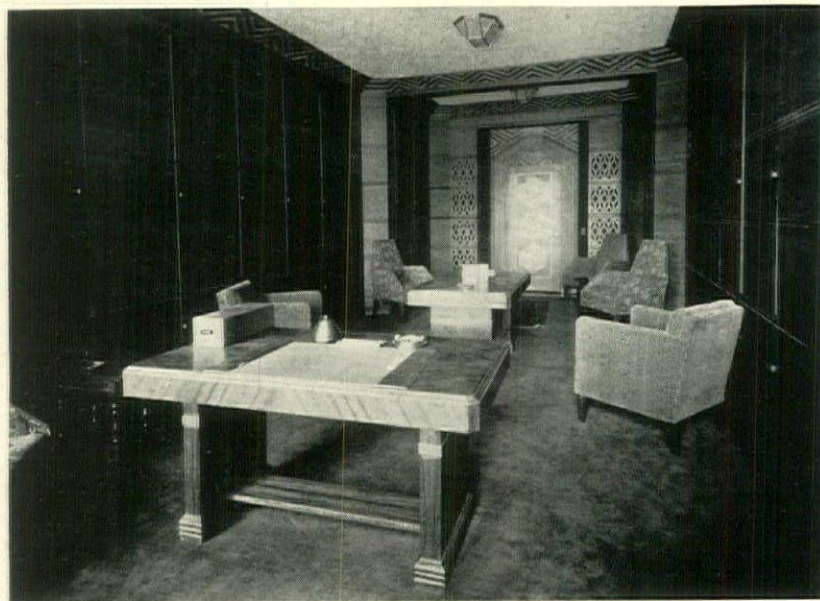
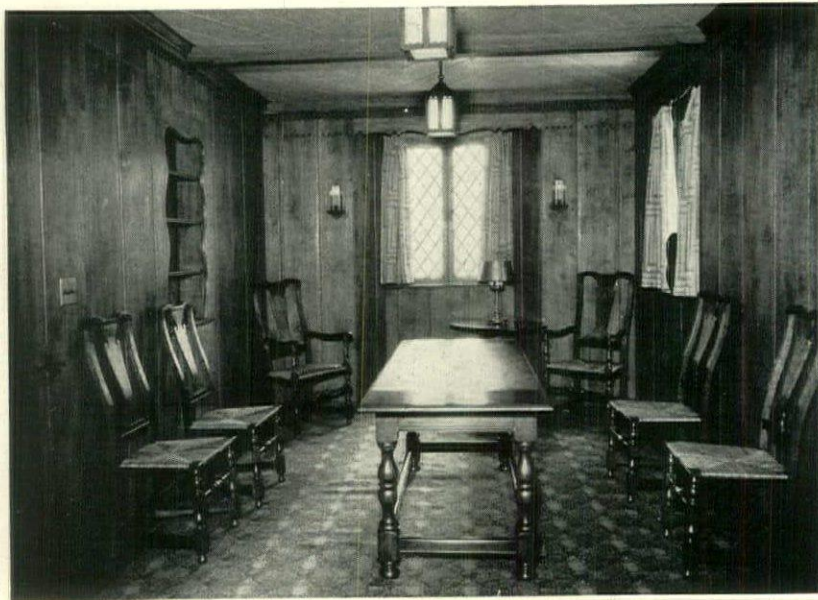
COLOR RANGE-TAN BRICK in varying shades gives an impression of solidity of wall surfaces in the Union Trust Building. Terra cotta was used for certain bands of trim, sill courses and patterns. Terra cotta above the seventh story was confined to orange, with black for contrast for the main patterns, white for brilliance in certain features, and gold for the crown of the main tower. Below the seventh story and more within the proper range of visibility, green, buff, cream, orange-red, and blue have been used in addition to those above and in such juxtaposition as to give the color its full power. Alternate spacing of solid and open pylon-like masses give the necessary appearance of stability



THE halfdome over the main entrance of the Union Trust Building is of colorful tiles created by Mary Chase Stratton and incorporated in a conventional design symbolic of progress. Three small medallions in the dome symbolize agriculture, transportation and industry. The lower portion of the structure is of a Mankato stone, rich buff in color above a granite base

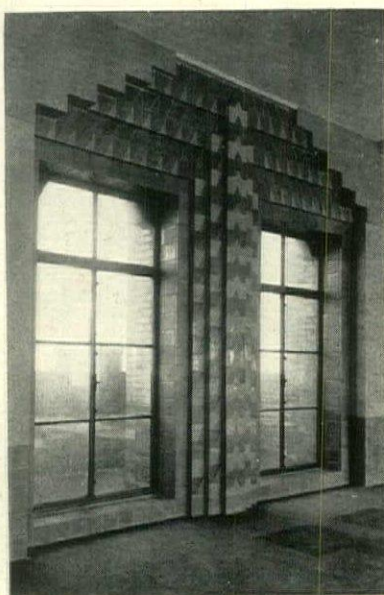
STEPPED FORMS used throughout the design found their sources in the natural method of piling brick without adding curved or moulded forms. Round arches were used only above the main entrance and the windows of the main banking room. Many of the arches of the upper stories are formed by the meeting of two sixty-degree angles to give character, strength of contrast and long range visibility. Black has been used over certain window heads to accentuate the arch above



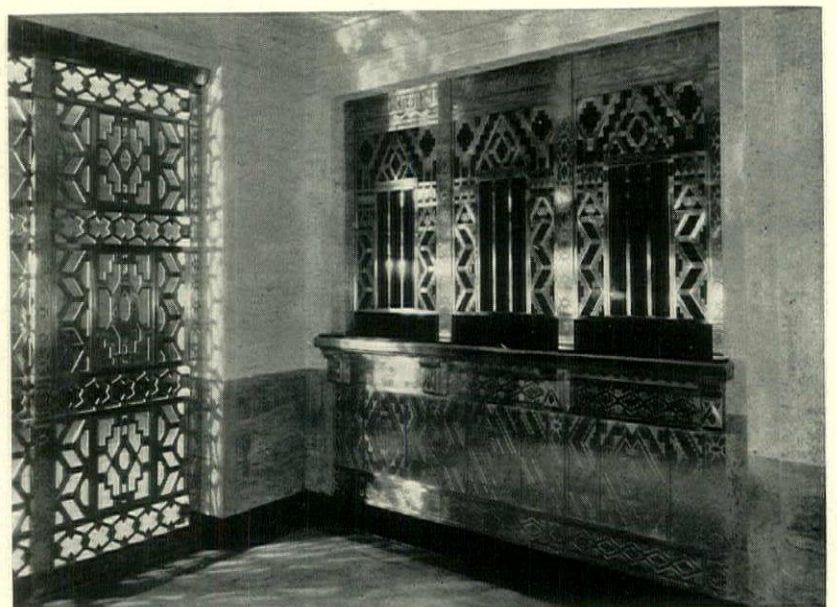


BLACK marble and veined black and white marble form the base of the white metal counter screen

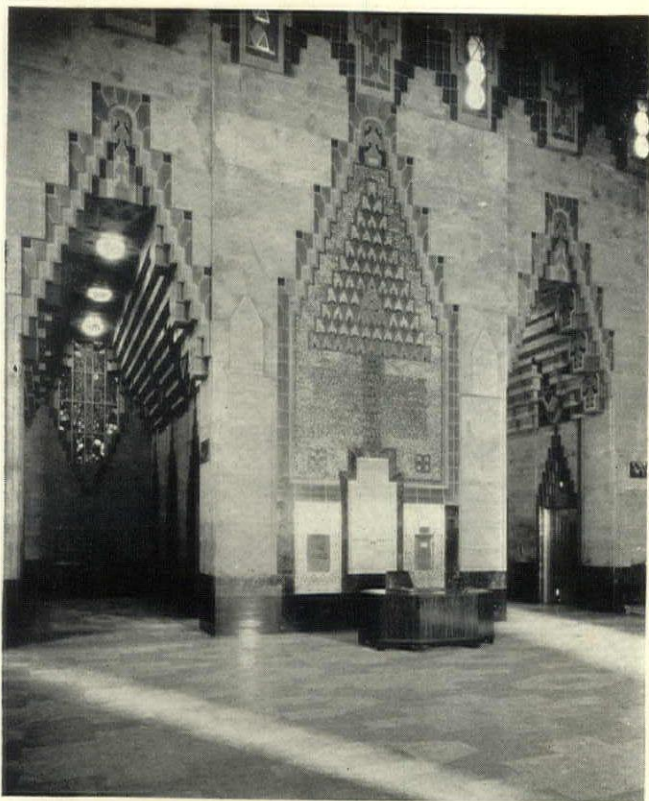
At left above, white pine conference room. At side, interior of library paneled in teak with a frieze of myrtle and koko. Union Trust Building, Detroit, Mich.



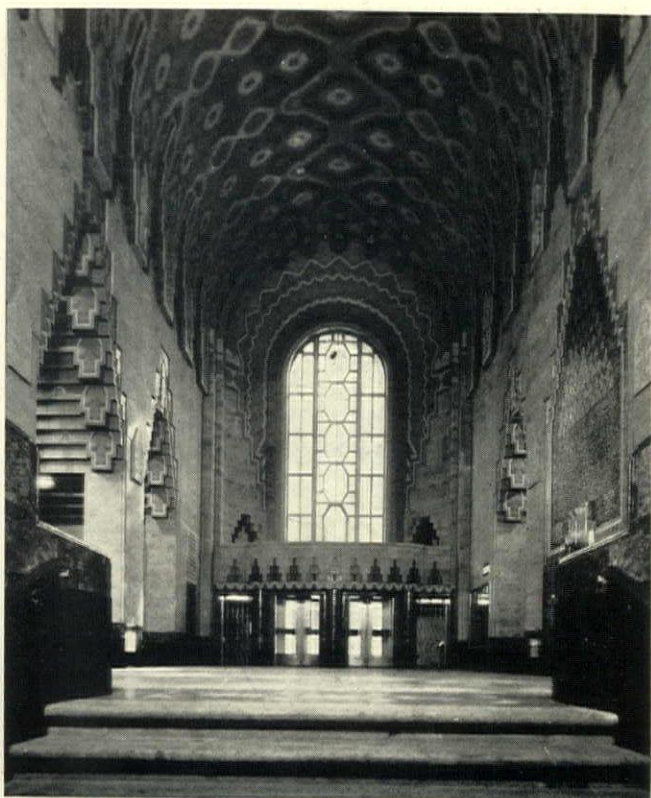
Red and yellow tile are used in the restaurant with blue-green walls and tan ceiling



The office screen and gates in the safe deposit department are of white metal chased in alternating polished and dull surfaces



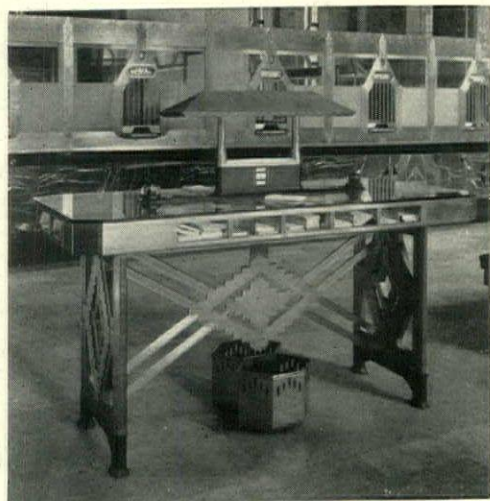
Detail of elevator bays in main lobby. Elevator doors are of white metal, with red, blue and black Favville glass set flush. Cabs are of walnut and nickel. Union Trust Building, Detroit, Mich.



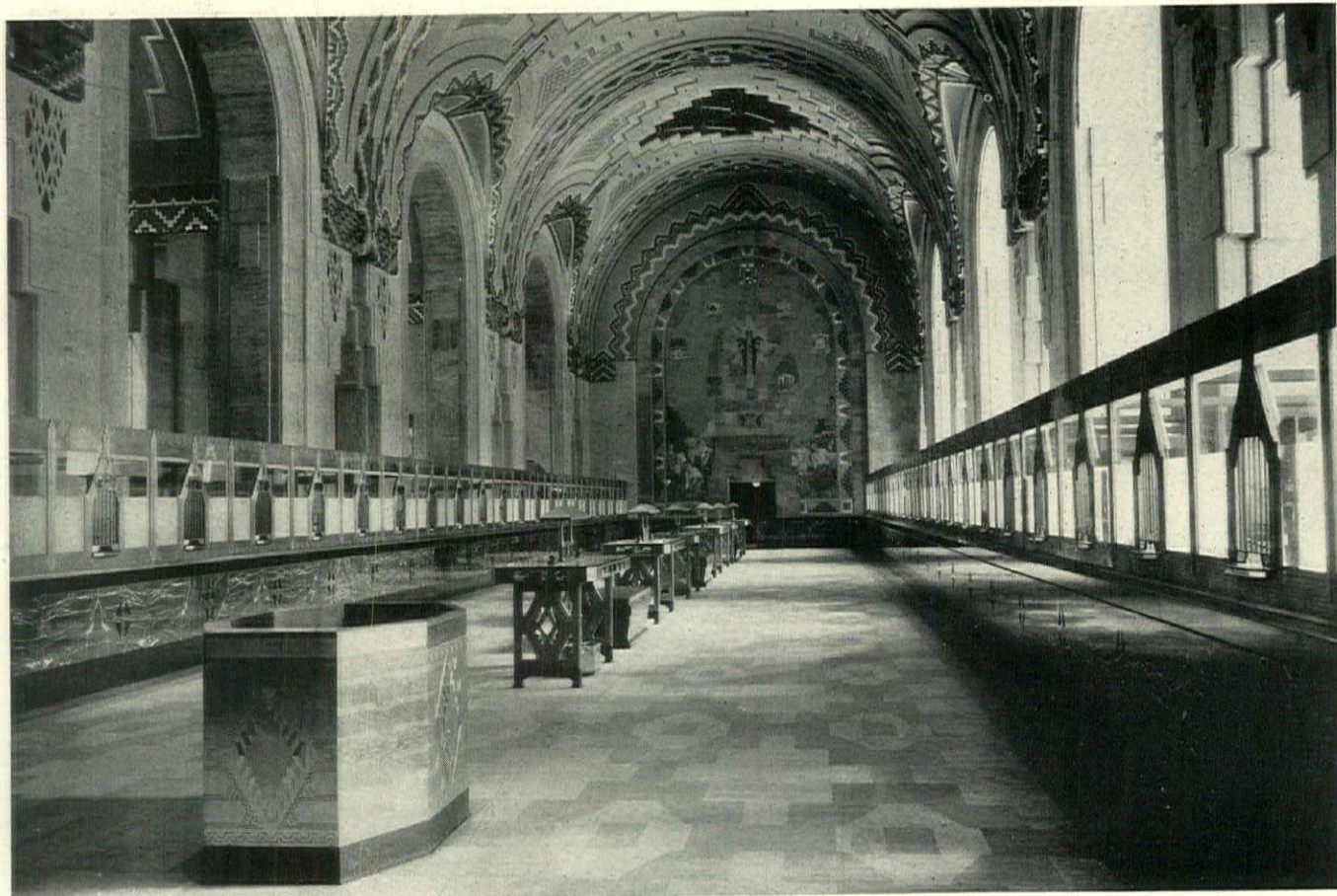
The lobby walls are of Belgium black marble, blood-red Numidian marble, and Mankato stone. The vaulted ceiling is executed in the various colors of ceramic tile of the exterior terra cotta



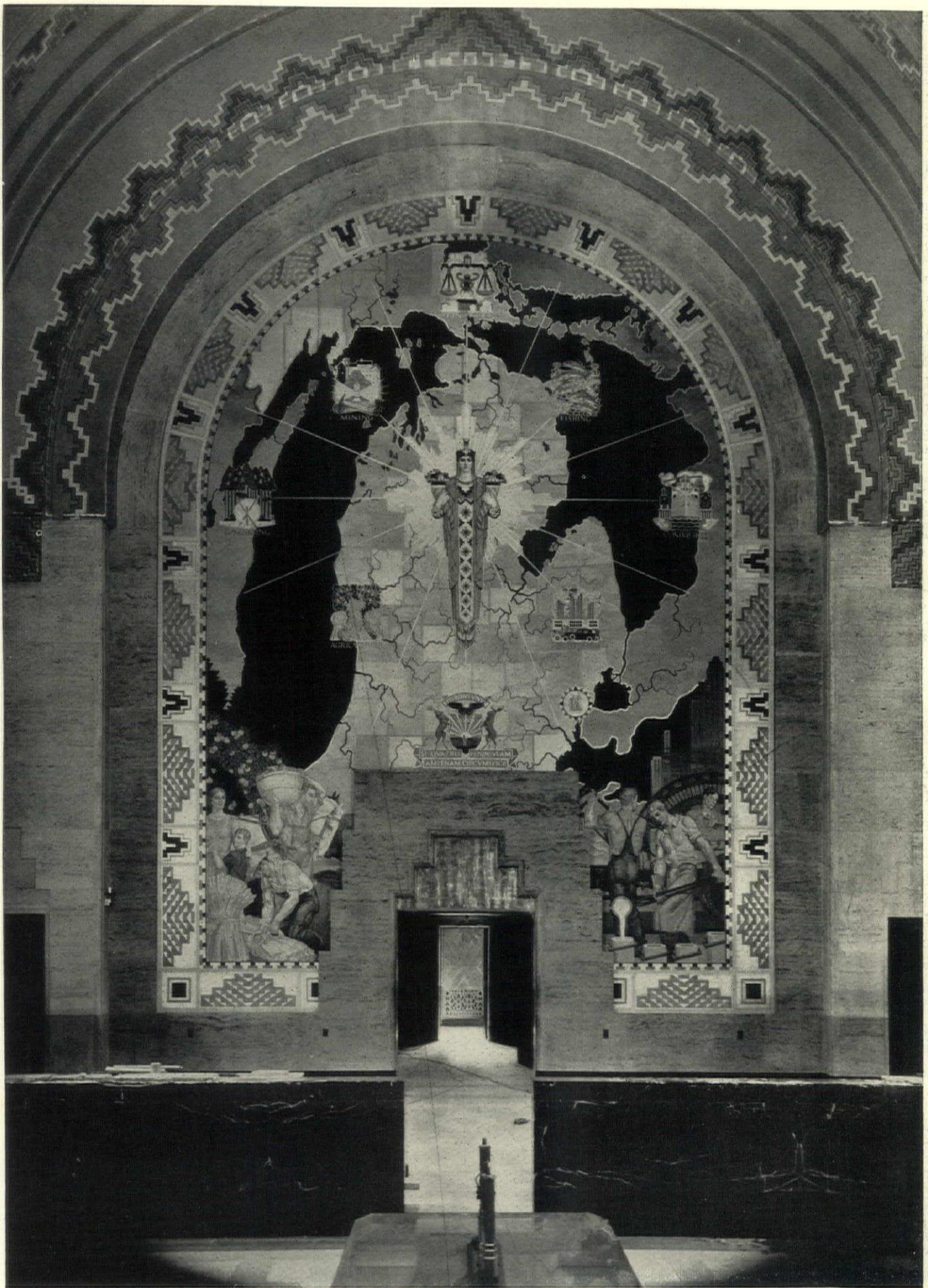
English pollard oak panels the walls of the directors' room. Gothic oak, ebony, white and English oak has been developed into an elaborate parquet floor border. The general atmosphere of this room is both warm and restful



WHITE metal is used for the check desks, ornamental entrance grille, clock and counter screens. The walls of the second floor banking room are covered with light and dark Travertine. Dark Travertine has been used about the openings of the large window alcoves to give them the appearance of greater width. Travertine in stepped form has been used at the narrow bays, not as a structural part of the arch, but a frankly applied thin material to give texture and color

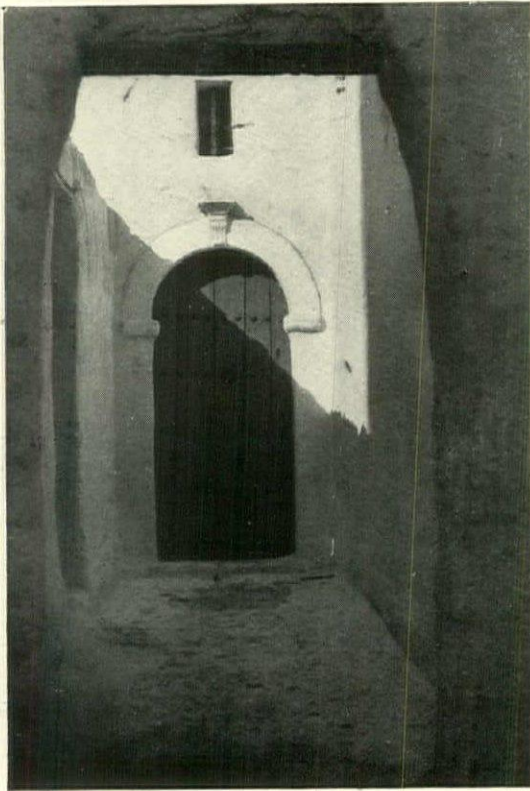


The banking room ceiling on the second floor of the Union Trust Building has been treated as a suspended ceiling rather than a supporting vault. The grilles form a part of the decorative scheme



Ezra Winter's mural depicting the State of Michigan and its principal activities dominates the main banking room. The bright blue of the lakes is repeated with other colors in the arch and ceiling

DOORWAYS OF OLD TUNIS



Beautiful, yes. But the dark shadows and narrow alley seem to breathe the sinister East



Perhaps a character from some old Arabian Nights story entered here, glancing back with huddled suspicion at a beggar who might perchance possess magic powers

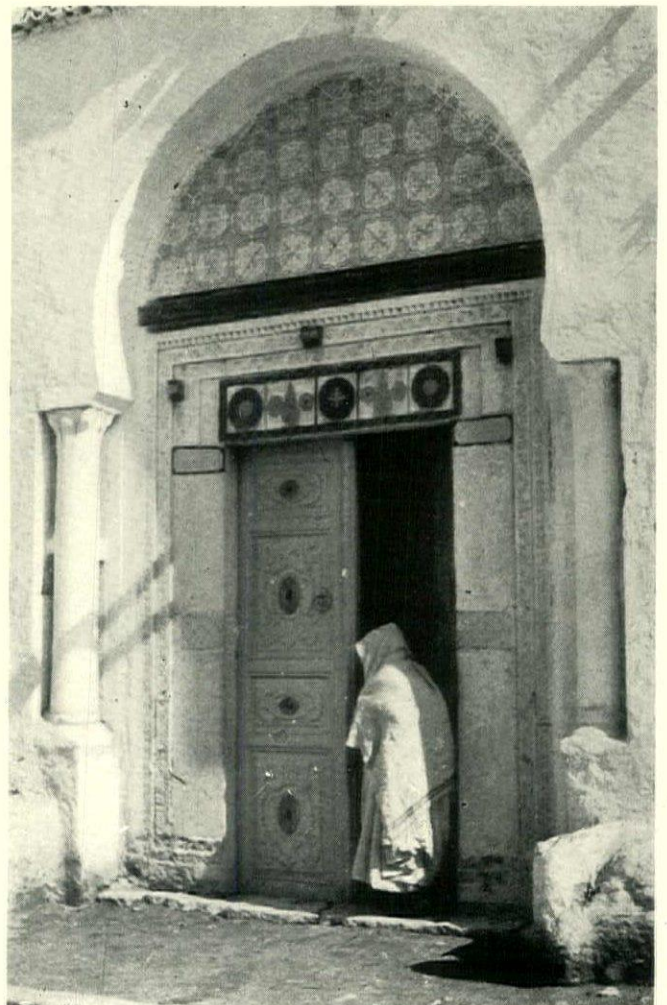
By Mathew Beecher

AS artists we had heard of the famed doorways of Tunis and had come all the way from Paris, crossing the Mediterranean to see them. It mattered not to us where they were located. Our intention was to find them and devour them at our leisure.

From the standpoint of ornateness and elaborate color composition, Tunis still has an abundance of picturesque doorways. Today, the old city of Tunis behind the Port de France is making a valiant fight but is slowly giving ground to the modern idea of practicability. The Arab's cause is a desperate one and hopeless, for his own leaders are deserting. They find the modern houses do not take so long to construct, that the Arab artisans are fewer and take longer to build an attractive house. Again, he accepts the thorough workmanship of the French contractor and builder, not only because of expense but because of its promptness and the conveniences they know how to install, still keeping the architectural forms in design Arabian.

The few wealthy Arab merchants who were fortunate enough to have inherited their homes are forced to leave because of the filth and congested streets in the native quarter.

The midnight arrival in Tunis is not without thrills. Darkness and silence reign supreme. Footfalls can be heard for blocks before they arrive. In comparison, the catacombs seems noisy. It has its serious side too, for the hotel management is none too eager to rush about for comfort. They resent one's coming as an intrusion. Midnight in an American hotel is more alive





*White towers lie under
an emerald sky in silent
mystery, like some en-
chanted Genii city of old*

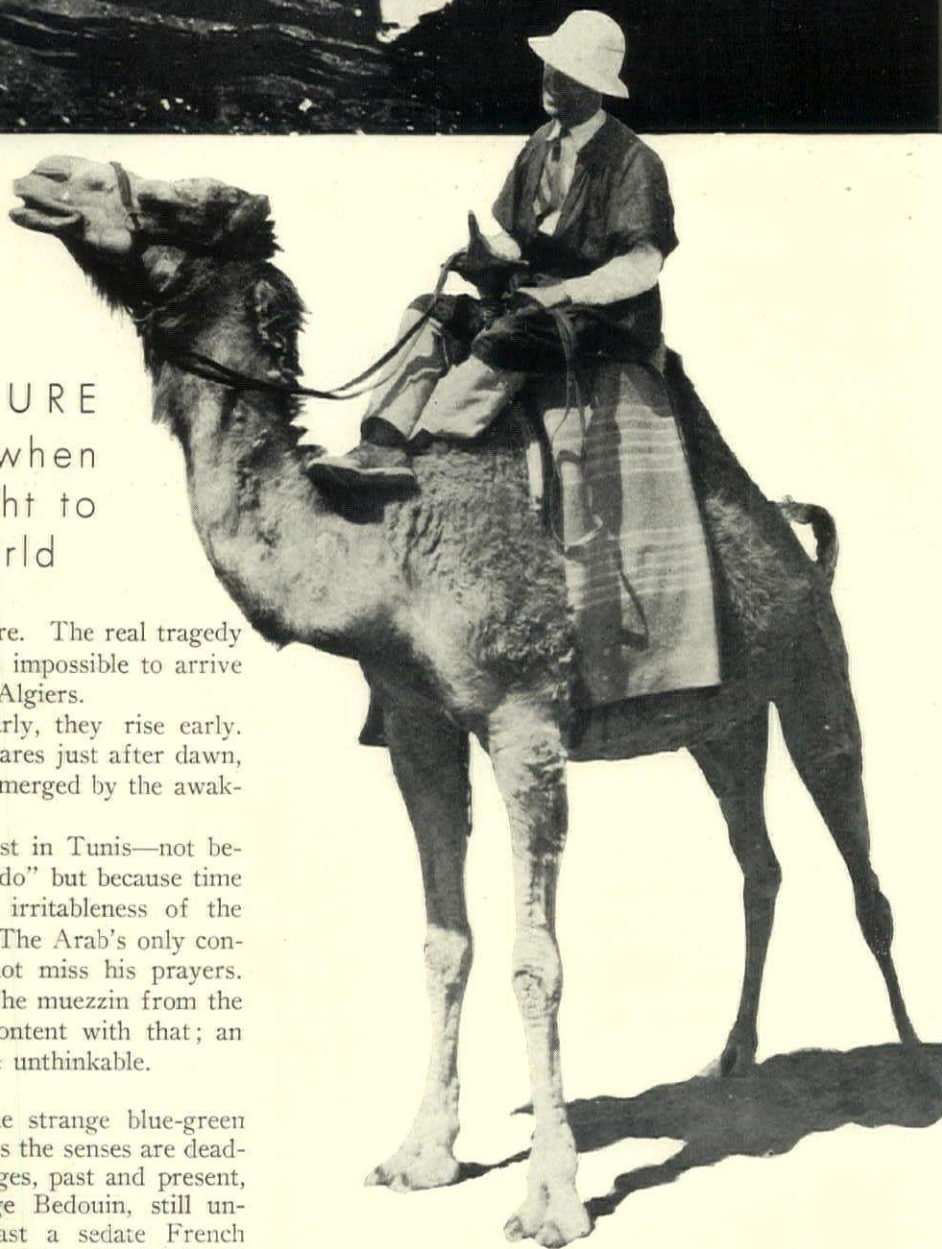
ARCHITECTURE of the days when Moslems sought to rule the world

and alert than at noon. Not so here. The real tragedy is due to the train schedules. It is impossible to arrive earlier on the through train from Algiers.

But if the Arabs go to bed early, they rise early. Water boys begin crooning their wares just after dawn, until gradually their voices are submerged by the awakening city.

Time passes swiftly for the artist in Tunis—not because of the things one “ought to do” but because time itself is of no importance. The irritableness of the West over time is unknown here. The Arab’s only concern with time is that he shall not miss his prayers. Five times a day he must pray. The muezzin from the minaret tells him when. He is content with that; an Arab with a wrist watch would be unthinkable.

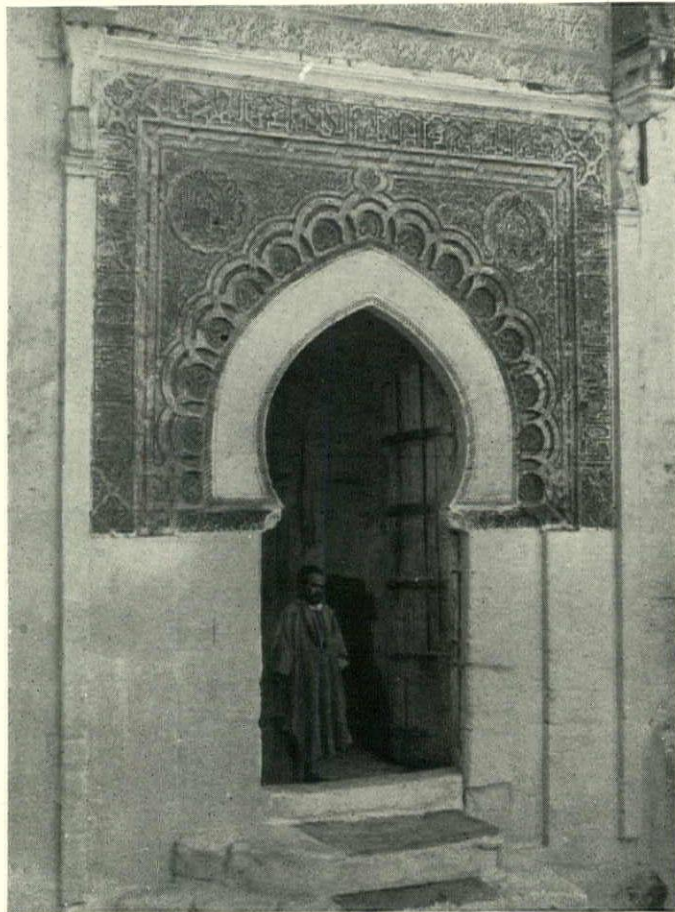
PERHAPS the clear air and the strange blue-green skies work like an opiate. Perhaps the senses are deadened by this mingling of many stages, past and present, in man’s development. The savage Bedouin, still untamed and looking so, elbows past a sedate French schoolmaster. Tunis abounds in foreign races. Some of them adopt the native dress and customs. But there is something in this mysterious race of Arabs that will not blend. The foreigner remains a Greek, Spaniard, Maltese, Sicilian, or Jew, even when he speaks Arabic



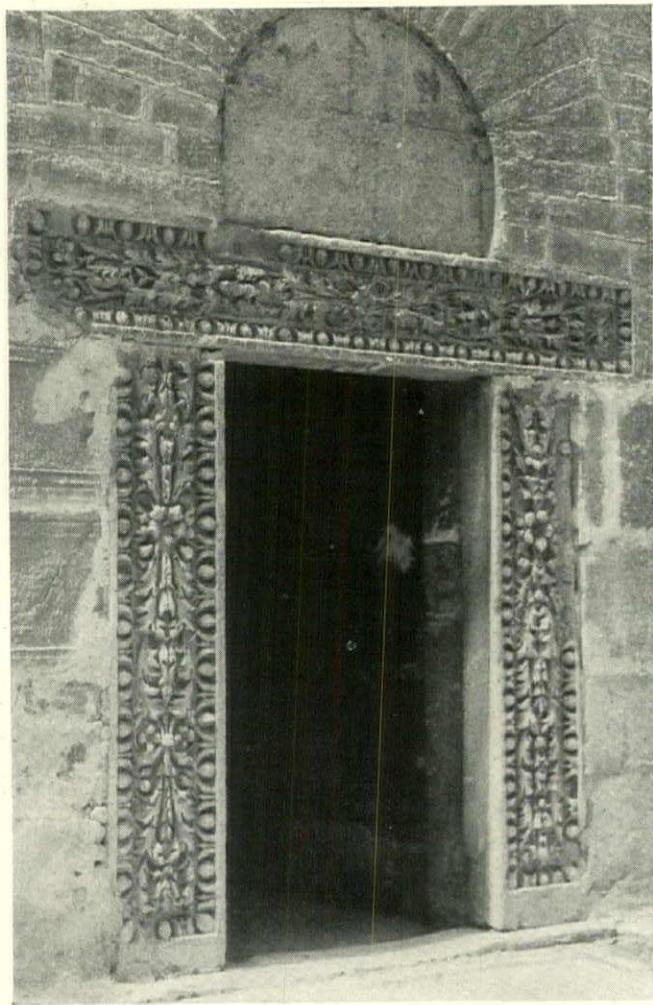
*The author quite evidently enjoys freedom
from subways and taxis. In working moments,
he is art director of The Ethridge Company*



Heavy studded doors, that swing open only on rare occasions, show an unfriendly aloofness toward the stranger



Whimsically reminding of a great key hole set in a mystic embroidery of colored lace



Columns and lintel that have the leisurely craft of some artisan unbothered by time

fluently. Add to the above collection the tribes of the desert: Marabouts, Kabyles, Touaregs, Berber and Bedouin; Moors from Morocco with peaked and black-bearded faces; Senegalese and red-fezzed boys from Soudan. They line the streets and haunt the shops. Their inscrutable faces and stately walk speak of another world, distant, silent and mysterious. The closed mosque gates, the heavy, inhospitable doors, and high barred windows express openly and unmistakably the distance to be kept by the stranger.

All this combined gives a rareness to the city that seems like a sweet scent of the past; the romantic, hardly believable past.

It is strange, too, that the eyes do not tire of the perpetual whiteness. Perhaps the softening influence of the never-to-be-forgotten sky helps. What brilliant skies—transparent and blue! Some say pale green turquoise is more like it. Why can't all skies be like the Tunisian? Woodbury, describing his first impression of Tunis from the sea, calls it "a great lily on its pads of green background." Underground, in the Souks, or markets, with a rafter missing here and there, small patches of golden sunlight touch passing figures.

We turn into the narrow cobbled streets criss-crossing each other haphazardly.

Here we meet our first real bazaar. The original. In small square spaces, with neither windows nor light, the old Arab and his sons sit and watch for the slightest sign of interest. The shops are grouped by trades. Rows of brass artisans—then in turn the boot and slipper makers, weavers, wood carvers and the per-



Just the simple garden entrance of one who, Tunis like, advertised of the beauty within

fumers—each to his little stall and each calling on Allah to witness that his bargains *are* bargains.

Business is not all hurry here. Nothing need be said. Just squat, sip your coffee, look out at the flood of swathed humanity flowing by—now in twos and then in hundreds. The soft shuffle of the slippared feet—the low guttural murmurings as they discuss affairs.

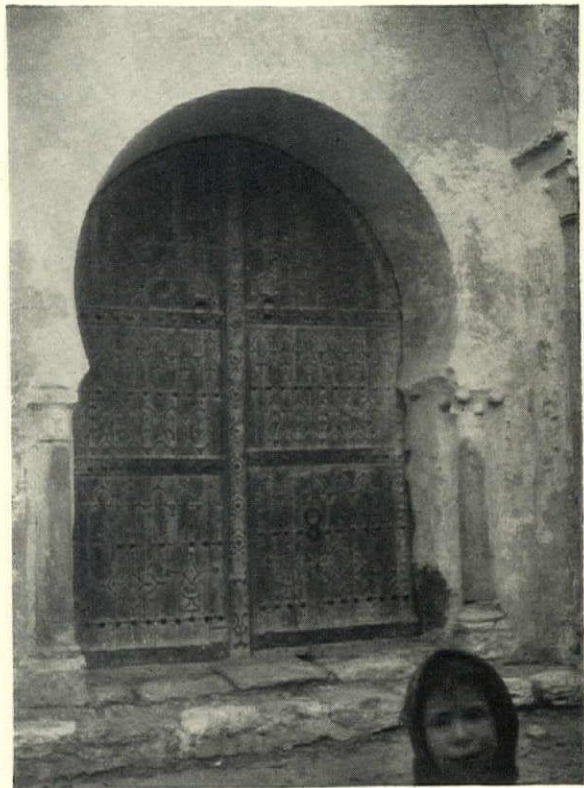
But soon we have left the Souks and are face to face with the object of our quest—the Arab House.

Whitewashed and delicately tinted, the houses press to the last inch against the walk. Occasionally, there is an open space before a mosque, or an entrance to the underground markets. Hand wrought, studded doors with ornate bronze hinges, set behind twisted pillars painted alternate stripes of pink and green, remind one constantly how little we in the New World think of this important unit in our homes. The windows are mere slits, set high in the wall, barred with decorative grille work painted every known shade and color.

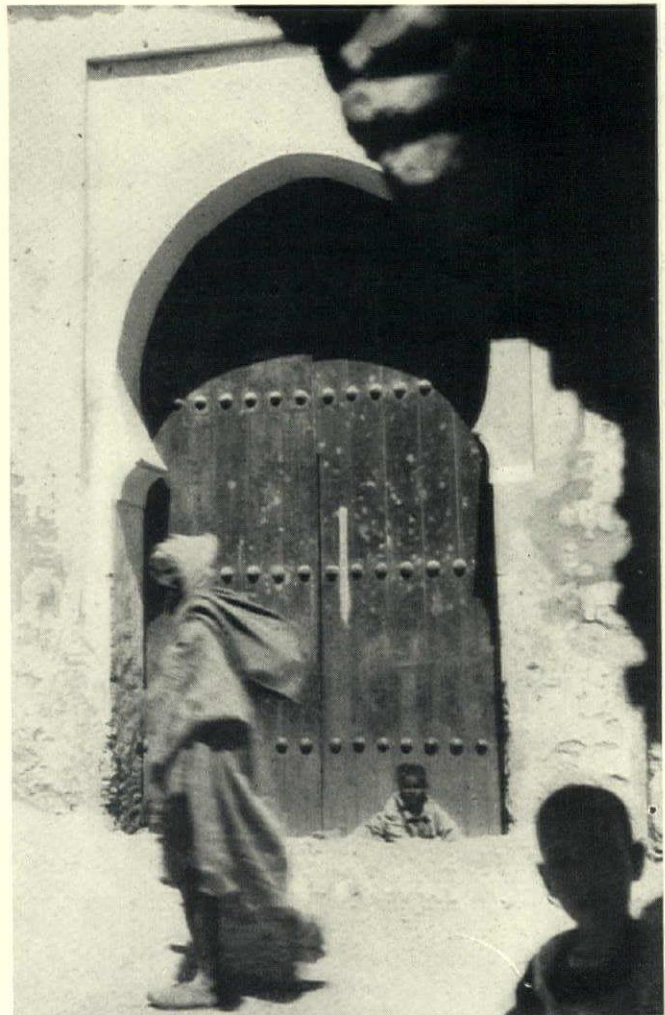
WHAT hidden art treasures lie behind these walls, doors and slit windows? The Arab, urbanized, lives well. His inner courts with their fountains and mosaics, his love of sheer fabrics and heavy brocades, hammered silver and brass elaborately engraved, carved and inlaid ceilings, ivories and jade, incense and perfume, make an artistic choice inevitable.

The outward simplicity of an Arab's house contrasts vividly with the elaborate and beautiful interior. Yet he thinks the doorway his most prized jewel. He also realizes that it is an

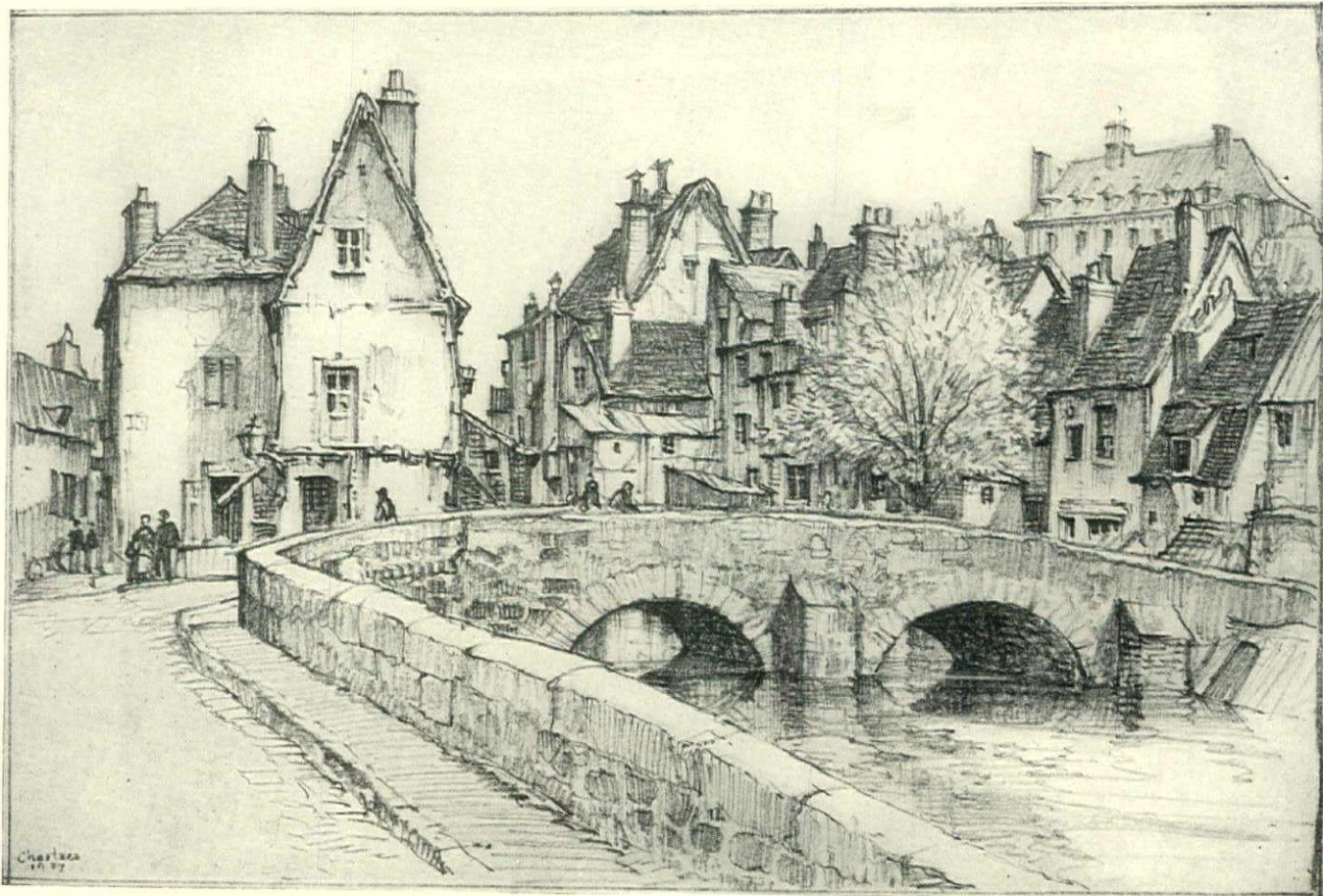
(Continued on page 82)



Dusted over by the hand of time to a greenish tinge that lends an enviable patina to the ancient wood

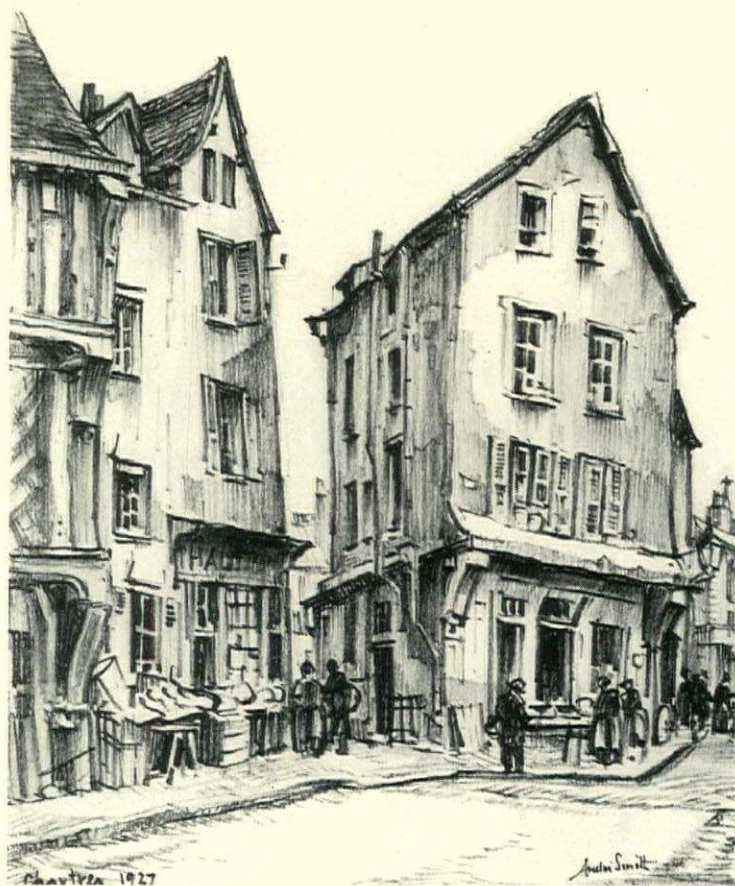


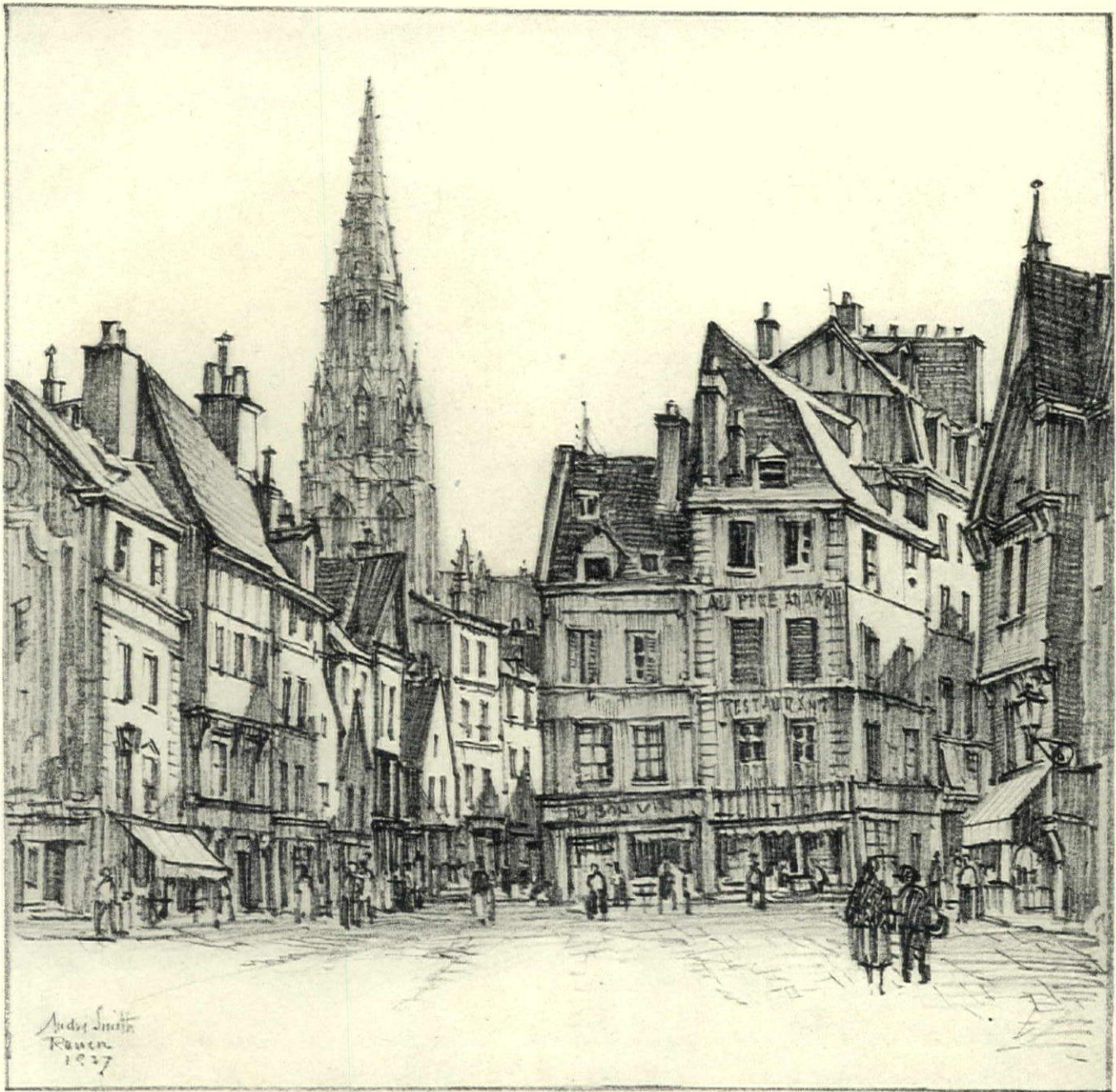
Tunisians seem to have known no other hardware for their doors than metal studding



From portfolio and sketchbook

THE two drawings on this page were made in Chartres, France, by Andre Smith. Both were done with black pencil on Cameo plate paper. During the World War Mr. Smith was one of the eight men commissioned as captains to go abroad to make record sketches and drawings for the historical department of the United States War College. After returning, he left the active practice of architecture to devote his time to etching, drawing and making stage sets. He has written several books, including "The Scene Wright." He was formerly a member of the firm of Smith & Ross, architects, New York





Typical old world atmosphere has been preserved by Andre Smith in this drawing of a picturesque corner of Rouen. The original, 8¼ x 9½ inches, is in pencil on Cameo paper

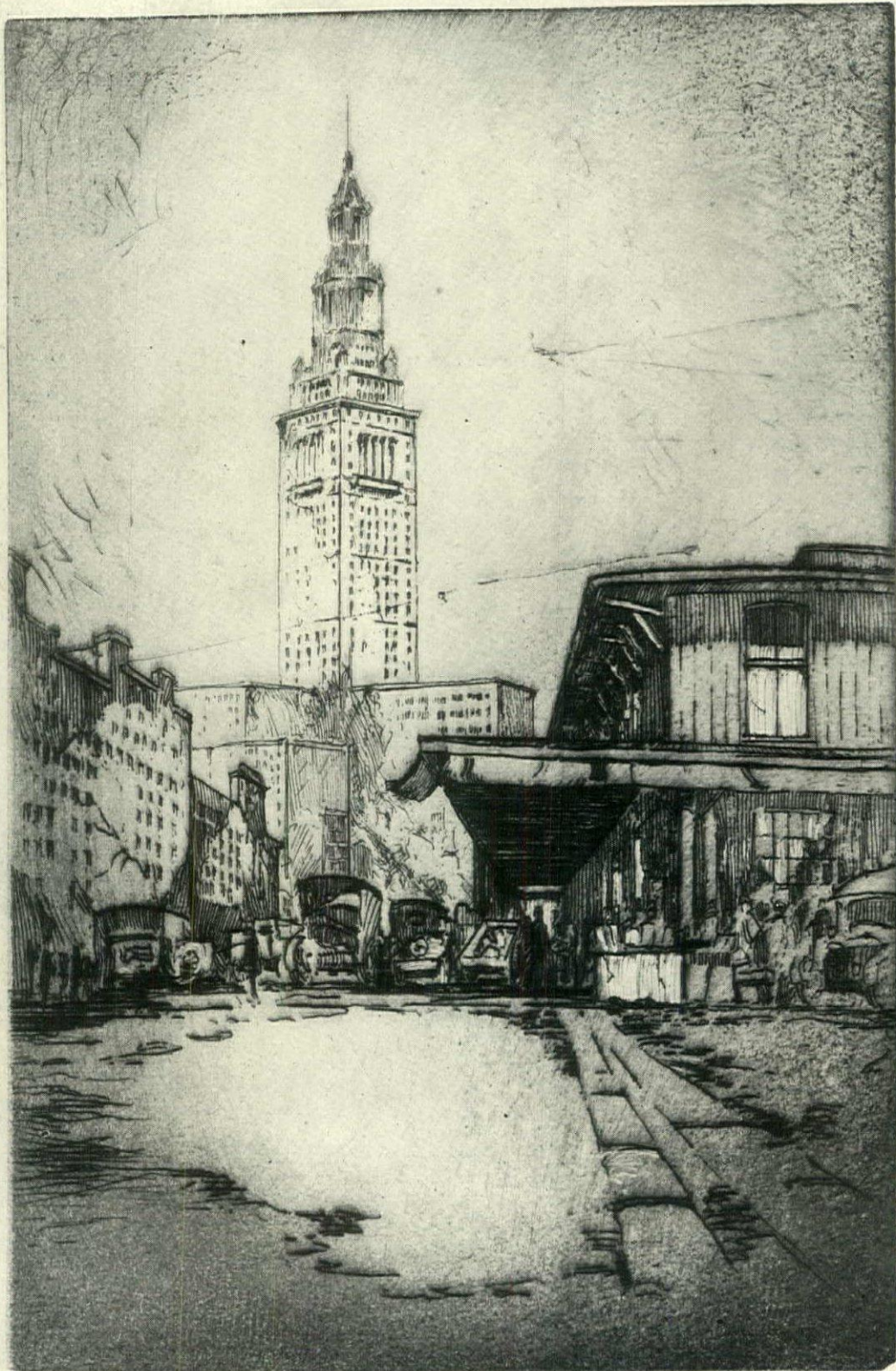
To Those Who Sketch

FEW men, gifted with the pencil, have ever been able to resist the lure of a beautiful scene that may have had for its central figure a tree, a fountain, a bit of pottery, or some rambling old cottage past which winds a babbling brook, its silver thread gently caressing the moss covered boulders.

Those bits of life, for they are life and architecture just as truly as is the great dome of St. Paul's silhouetted against a winter sky, find their way into the portfolio and sketchbook. About them there may be little that is serious, saving the talent which made their creation possible. Yet they each have

their lesson to teach, possibly through an unusual composition, possibly through some detail of technique or possibly, to serve as an inspiration for a more serious work.

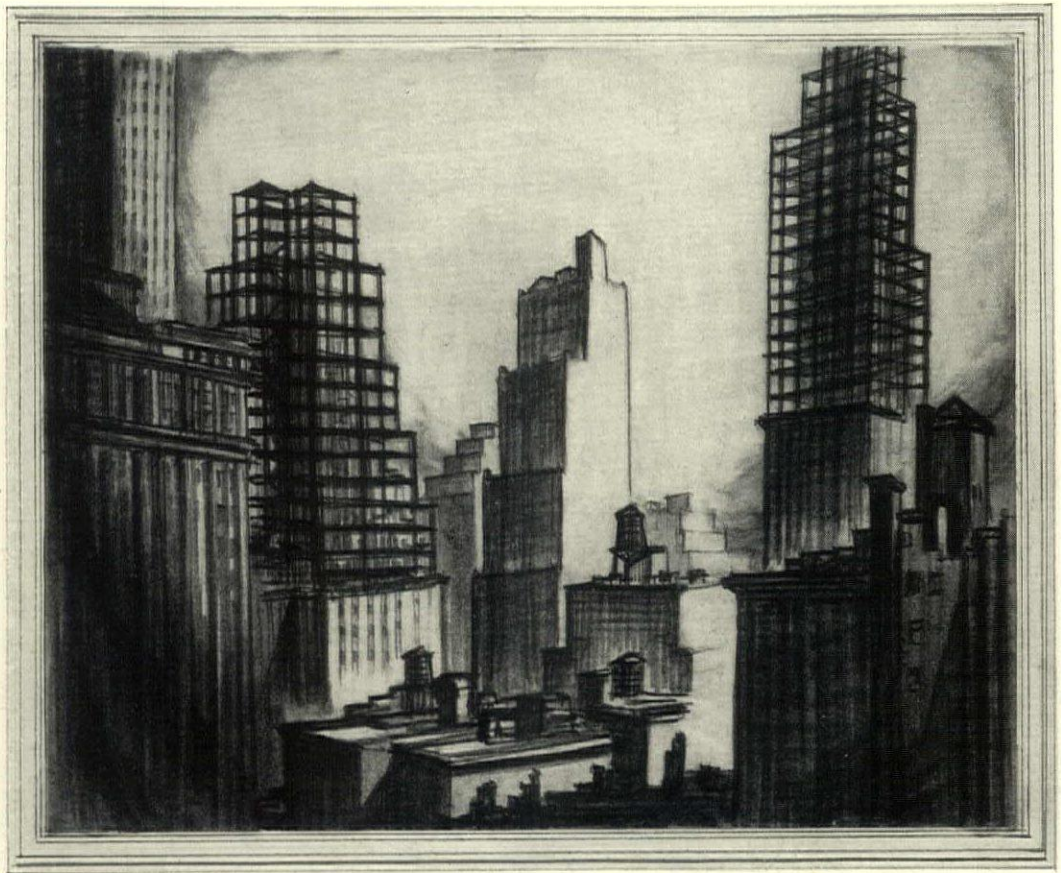
It is those bits and quickly made office studies, as well as sketches of a more serious aspect, that THE AMERICAN ARCHITECT is desirous of publishing. It is requested that architects and draftsmen who wield a pencil, pen or etcher's tool send one or more of their drawings to THE AMERICAN ARCHITECT. Modest payment will be made for such as find their way into this department of Portfolio and Sketchbook.



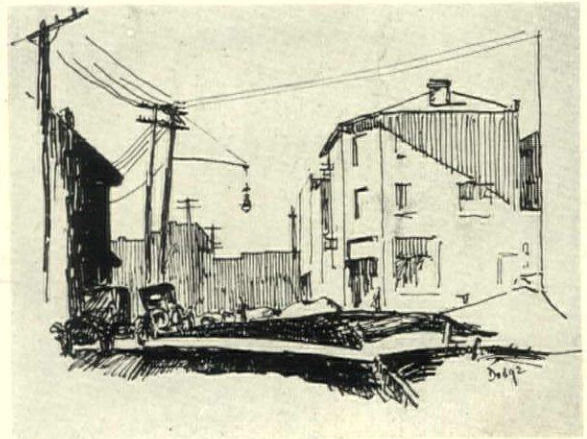
Paul Ockert.

The Terminal Tower, as seen from the old market house, in Cleveland, Ohio. From an etching by Paul Ockert, who is a practicing architect in Cleveland. The size of the original etching is 5¾ x 8½ inches

Looking Northeast from the roof of the Fraternities Club Building, New York City. A study in black carbon pencil on tracing paper by S. K. Viele, who is connected with the Studio School of the Theatre in Buffalo, New York



A tea garden in San Francisco, California. From a pencil sketch done on white paper by Charles Peterson, who is connected with the National Park Service of the United States Department of the Interior



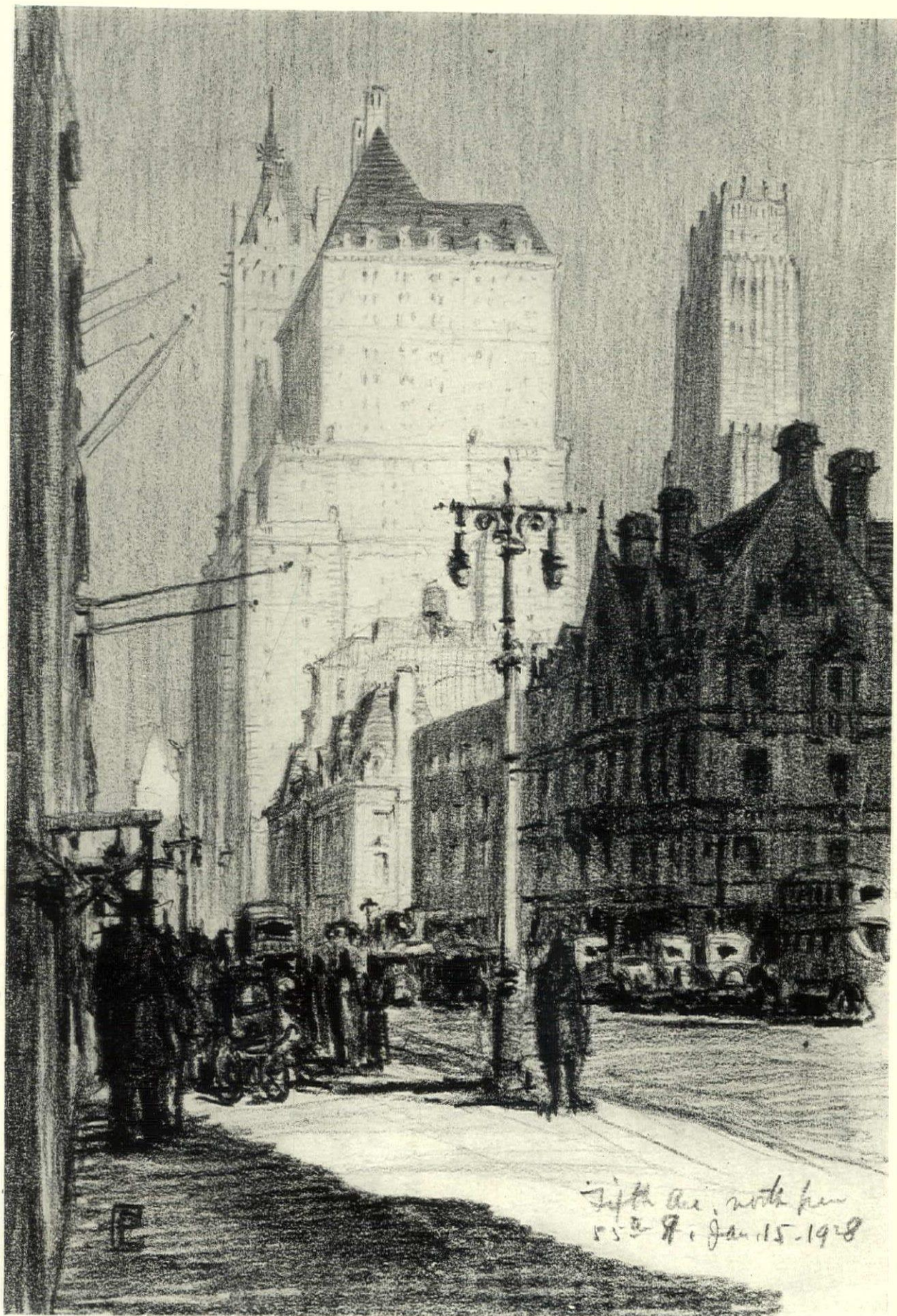
A street scene in Asheville, North Carolina, as done in pen and ink by William Waldo Dodge, Jr. The sketch shows a quick, free handling of a simple subject in a composition of blacks, whites and grays. Size of the original sketch is 6 x 9 inches



E. P. Chrystie

Forty Liberty St.
May 13th 1928

The corner of Liberty and West Streets, New York City, opposite the ferry house of the Central Railroad of New Jersey. An interesting study in dark and light masses as done in lithographic pencil on Cameo plate paper by E. P. Chrystie



Looking north from Fifty-fifth Street and Fifth Avenue, New York. Drawn in black pencil on white drawing paper by E. P. Chrystie, who is connected with Fellheimer & Wagner, architects, New York. Size of the original drawing is 8½ x 12½ inches

As It Looks

Seal for New York Architects

THE New York State Board of Licensing Registered Architects has approved an official seal for use on drawings. The Education Law under which architects are registered in that state reads: "Every architect shall have a seal . . . which shall contain the name of the architect and the words, 'Registered Architect, State of New York. . . .' All working drawings and specifications prepared by such an architect, or under the supervision of such an architect, shall be stamped with the said seal." Drawings will no longer be issued without the architect's approval!

Restrictions Specify Architects

WITH apparently good intentions, many developers imagine that they solve the problem of coördination of buildings in the development by incorporating numerous restrictions in deeds to the land that, to those who "know," are inadequate, in spite of their length, and are evidently the product of ignorance of the factors that will secure the desired results. Many arguments are readily forthcoming as to why these restrictions are framed as they are. It is something of a problem, we admit, that has much to be said on both sides.

Several developments have been successfully carried out with a surprisingly brief and adequate restriction to the effect that any building erected on the land shall be designed by one of several architects approved by the original owners of the land. If this procedure appears to work a hardship on those architects who are not fortunate enough to be on the approved list, it at least solves the problem of harmony, which is so important in the architecture of the community.

Buildings Race Skyward

BUILDINGS in New York of more than fifty stories have rapidly become the commonplace and no longer excite any amount of comment. The Chrysler Building, now under construction, contains sixty-eight stories. The top is 808 feet above the sidewalk, and as a result the Woolworth Building can no longer lay claim to being the highest structure in New York. The Chrysler Building will not hold the record long, for the Bank of Manhattan containing 67 stories, also under construction, will be 840 feet high when completed. If announcements are correct the Bank of Manhattan will not long be supreme in height for the City Bank-Farmers Trust Company states that it will erect a sixty-six story building estimated at between 846 and 925 feet high. It is claimed that the building that will occupy the site of the old Waldorf-Astoria Hotel will rise eighty stories or 1,000 feet high. Not content with this, the Metropolitan Life Insurance Company announces

that it is considering the building of a structure of one hundred stories. The Larkin building, proposed a few years ago, of more than one hundred stories was apparently only a few years ahead of its time.

P. S.—As THE AMERICAN ARCHITECT goes to press, announcement is made of a proposed hundred and fifty story building in New York.

Windowless Buildings

SIXTEEN stories of windows meant never to be opened! Air conditioning, heating and refrigeration designed to keep the temperature at seventy degrees all the year round make the opening of windows unnecessary in the Union Trust Building, Detroit, Mich. Humidity is also regulated and the incoming air is mixed with ozone to give it "pep."

Do the advances made in air conditioning and artificial illumination presage the day when, as in olden times, buildings will be constructed with few if any windows? Theatres, storage warehouses and other buildings are now put up without windows. Certainly department stores do not need them, for they are all lighted artificially; in fact, the wall space would be more valuable for display purposes than as useless windows.

Advances in illuminating are such that the time may come when even office buildings will be lighter and more liveable without windows than they now are with them.

Colors For Paris Phones

TELEPHONES in baby blue, red, green, brown and other colors are rapidly becoming the latest fashion in Paris. That city is witnessing a real demand for telephone instruments that harmonize with the colors of the room. It can be expected that the demand will soon invade this country, as was the case with the popular French hand phones. Certainly the American desire for color, which has so beautified even the lowly kitchen utensil, should take hold of the new fashion at an early date. So far the only evidence of colored telephones, other than black, that has come to the attention of the editors is the one in white in the barber-shop located in the Grand Central Terminal, New York.

The Honest Tile Man

AN architect recently called at the office of a well known manufacturer of ceramic tile. He described to the manager minutely the type of tile desired for the floor and a fountain in the conservatory of a house he was designing, and viewed a number of tile samples. The manager listened carefully and then tactfully and as diplomatically as possible suggested that the desired result was one for which tile, due to its inherent characteristics, was not adapted, and that marble was no doubt

to the Editors

the material to use. The architect agreed that the representative of the tile company was right and thanked him for the suggestion.

Two thoughts: The man who was fair enough to admit his product "didn't fit," and the architect who should have known a little more about materials in the first place before writing his specifications.

Bridge Builder Honored

THE John Fritz Medal is perhaps the most coveted in the engineering world. It is without doubt a true reward for distinguished public service. The honor of receiving the medal this year goes to Ralph Modjeski, who is perhaps the foremost bridge builder in the United States. Among the bridges to his credit are the McKinley Traction Bridge in St. Louis, and the two-mile Philadelphia-Camden bridge. He was also one of the engineers of the Quebec Bridge. Mr. Modjeski is a native of Poland, and came to this country in 1876. Herbert Hoover, before election to the Presidency, was the last previous recipient of the Fritz Medal.

Schools Unsafe After Five Years

SEVENTEEN million dollars worth of school buildings completed less than five years ago, in one of our largest cities, are today declared unsafe for use, two elementary schools have been ordered closed, and a rigid system of daily inspection ordered for thirty others built during that period.

Such a condition is a grave reflection not only upon the politics of that city but upon the entire building trades. It seems incredible that men whose works must stand as a monument to their ability and character should lend themselves to producing structures that not only waste their neighbors' money but, worse than that, place in peril the lives of thousands of children.

Detached Houses On Decrease

IN 1928, 35.2% of the people in two hundred and fifty-seven representative cities lived in one family houses as against 58.3% in 1921. Quite a comment on the changing habits of the American people! Apartment life, with its freedom from servant and up-keep problems, and its appeal to the wanderlust, has evidently dealt a body blow to the detached home. Well, why not? Apartment houses are no longer dark, unhealthy railroad flats, with few rooms enjoying sunshine. The up-to-date apartment now compares favorably with the detached house. It is in line with the tendency towards centralized population, especially in larger cities where transportation is inadequate. So why shouldn't it be a good investment? And why shouldn't it house an ever larger proportion of urban population?

Tracings Easier to See

THE annoying habit which a dark table top has of showing through linen tracings and thus making it difficult to see the drawings themselves is a familiar experience. The usual method of overcoming this is to place a sheet of white paper under the tracing to form a contrasting background. Walker and Gillette, of New York, some time ago found what appears to be a more convenient and equally satisfactory method. An old drawing board, the size of a large table top, has been secured to the table. The top of the board has been covered with white sheet rubber ordinarily used for flooring purposes. Brass angles protect the edges of the board and rubber. The top of the angles is flush with the rubber surface. This top is readily cleaned, offers an agreeable working table surface and provides the contrasting color which is so highly prized by those looking at drawings.

New Waldorf Boudoir Baths

BATHROOMS twenty feet in size, furnished as boudoirs, but with all the usual bath accessories, will be a feature of the new Waldorf-Astoria Hotel, New York. Fifty years ago bathrooms were quite large, but shrank in size as building costs mounted until, particularly in hotels, they occupied a minimum space. Now the pendulum seems to be swinging back again and, if the Waldorf exercises the usual influence of a big hotel, we can expect to see many bath rooms of a size more truly representative of the place which they hold in the American idea of cleanliness and health.

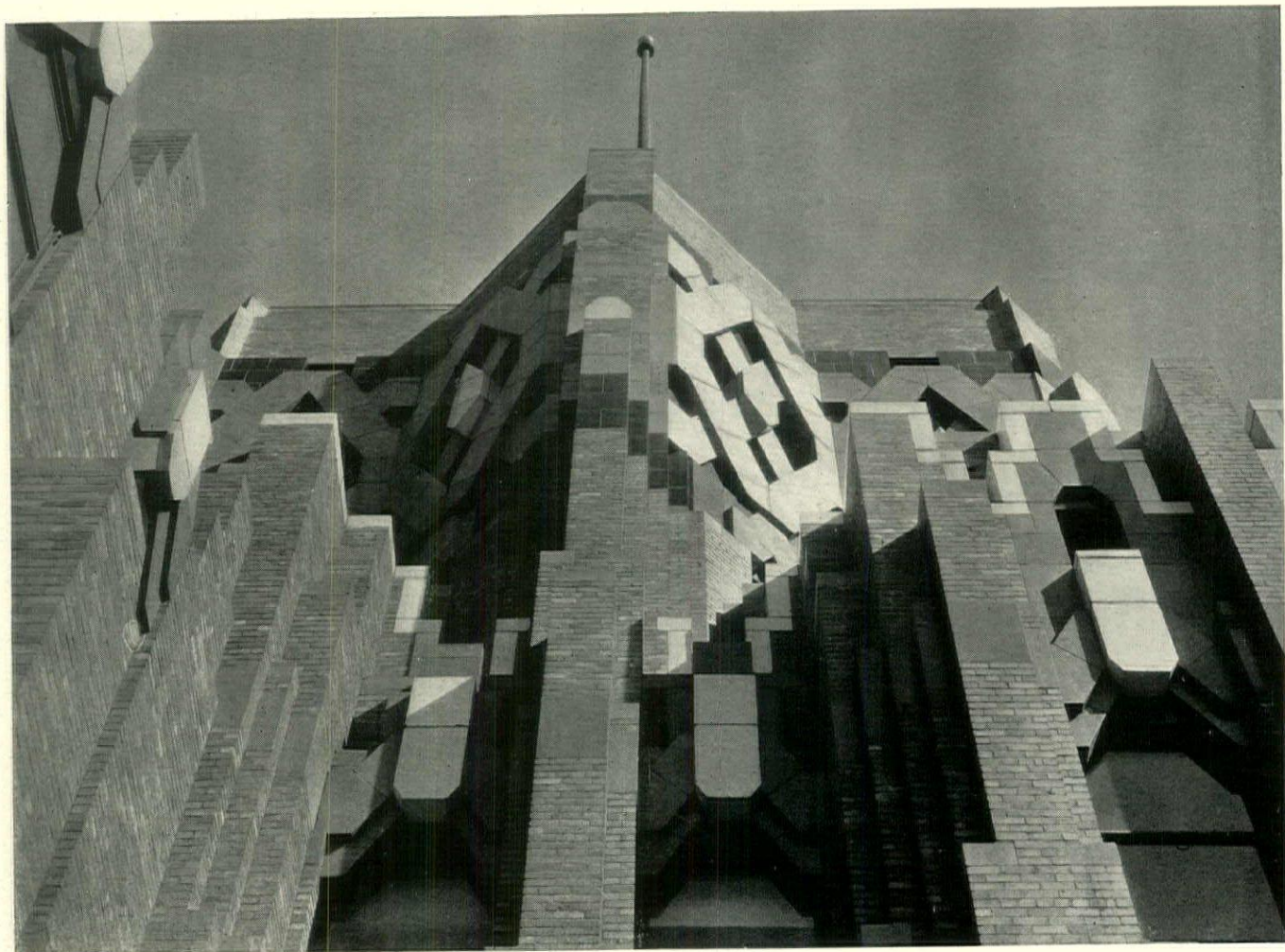
A Strange Coincidence

THE gold medal of the American Institute of Architects for 1927 was presented to Howard Van Dorn Shaw on his deathbed. Bertram Grosvenor Goodhue died before the medal could be given to him in 1925. Milton Bennett Medary was presented with the gold medal last April, and died this year. We are not superstitious, nor do we attach any connection or significance between the gold medal of the Institute and death, but it is a strange coincidence.

On Night Illumination

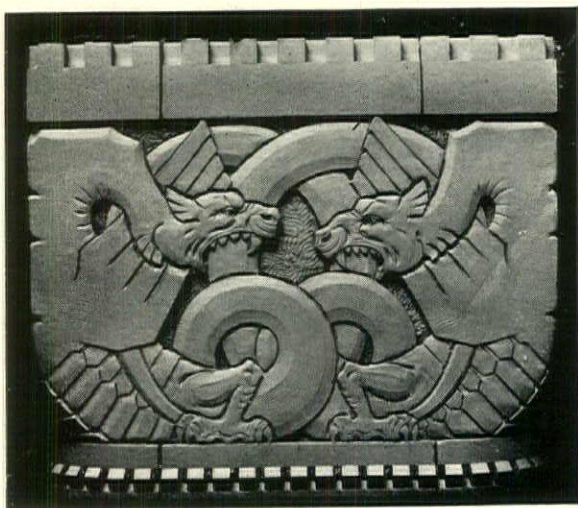
WE understand that the exhibition at Barcelona presents a remarkable spectacle at night due to the elaborate scheme of illumination employed. Colored searchlights, fountains and cascades lighted by changing colored units, illuminated glass shafts, and the exposition buildings brilliantly lighted in color, stir the imagination. One can only speculate on what will be accomplished with light when the 1933 World's Fair is completed. The architects who have this fair in charge have an opportunity to produce the most gorgeous spectacle that has ever been witnessed in the history of the world.

TERRA COTTA



Vigorous and effective handling of brick and terra cotta for surfaces to be seen from a distance. Union Trust Building, Detroit, Michigan. Smith, Hinchman & Grylls, architects; Donaldson & Meier, consulting architects

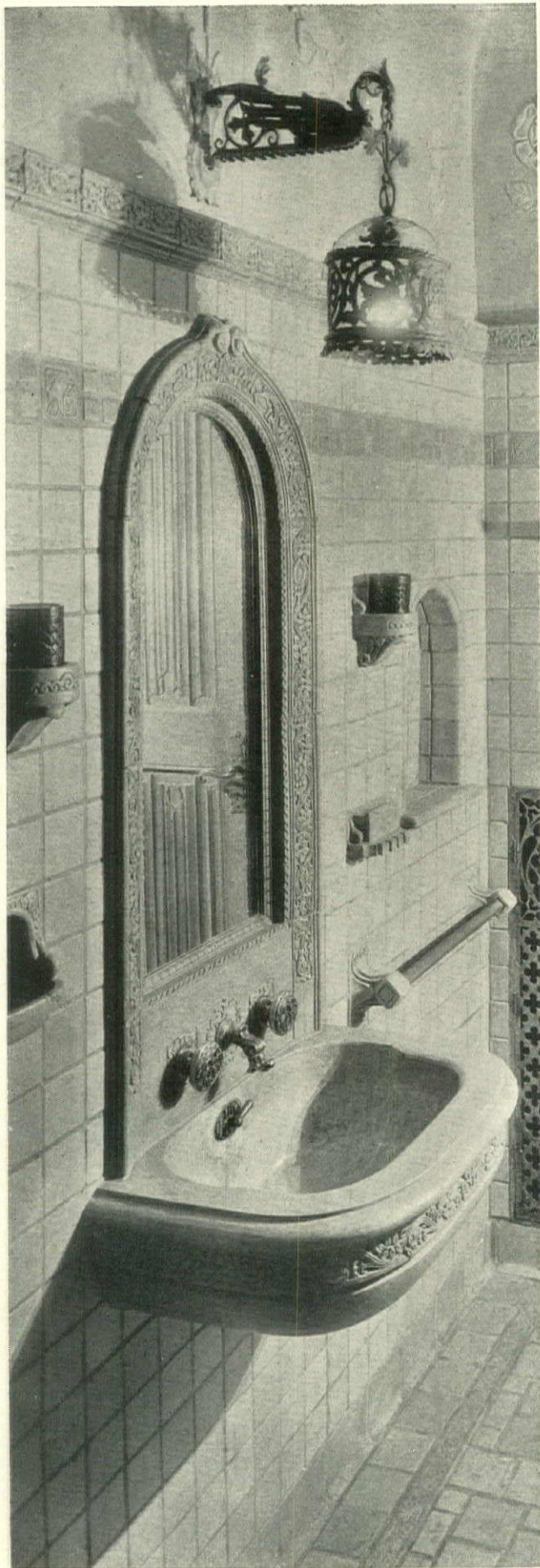
A Section of Architectural Details



Pier cap, 3'-10" x 3'-2", from lower story of Chanin Building, New York. Sloan & Robertson, architects



BRILLIANT polychrome terra cotta capital of the portico of the Philadelphia Museum of Art. Note the modeling of details to define color areas, which are largely gold, scarlet, vermilion and tan. The cap is 5'-2" in diameter at the neck, 6'-2" high and 7'-0" wide over all. Horace Trumbauer, C. C. Zantlinger & C. L. Borie, Jr., associate architects



A bathroom lavatory which is treated in texture, color and design to harmonize with the materials which surround it. The fixture shows a use of terra cotta both unique and flexible

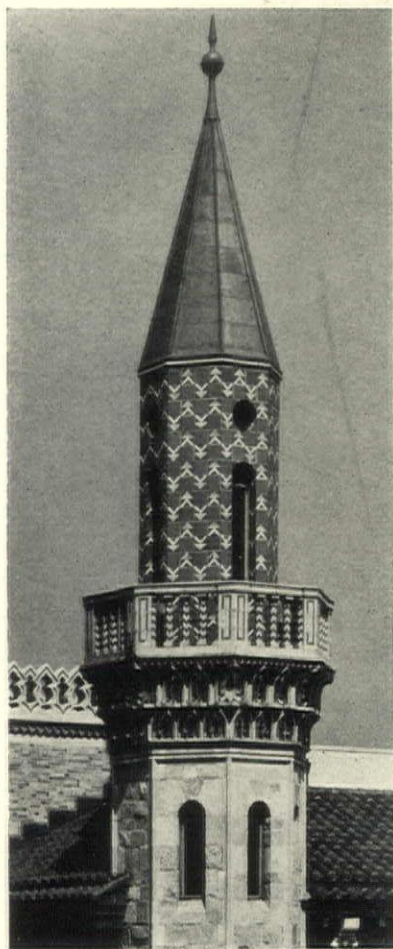


Interesting in its silhouette and manner of merging the eagle and supporting member. Paul Lawrence Dunbar Apartments, New York City. Andrew J. Thomas, architect



Low-relief overmantel panel above a tile fireplace, as unusual in character as in the use of terra cotta for this purpose. Community House, New York City. Henry B. Hertz, architect

A tower of Yeshiva College, New York City, done in the manner of the school of best renaissance tradition. Charles B. Meyers, architect



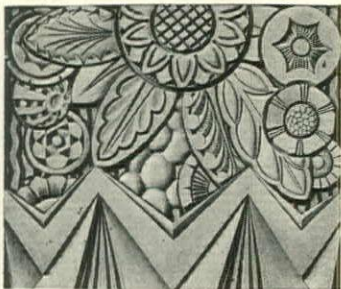
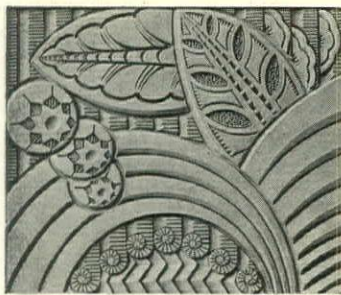
A frank and effective handling of terra cotta jointing around the doorway is typical of the requirements of the material. Terra cotta has been intelligently used for both the interior and exterior of the Chapel of St. Catherine, St. Paul, Minn. H. A. Sultwold, architect



An excellent example of delicate yet bold incised low-relief modeling in terra cotta that has a distinctly "modern" flavor. This band, which extends around the fourth story of the Chanin Building, New York City, is about ten feet high, and its details are easily visible from the street. Sloan & Robertson, architects



An atmosphere of early South European tradition is recreated in the use of columns of varied design in unglazed fire-flashed and polychrome matt glaze terra cotta. Chatsworth Arms Apartments, Larchmont, New York. E. D. Parmelee, architect



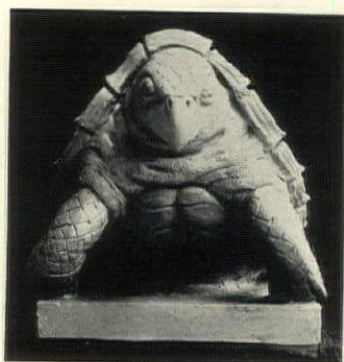
Details of "modern" design for flat sharp relief modeling in the Fullerton Parkway Apartments, Chicago, Illinois. McNally & Quinn, architects



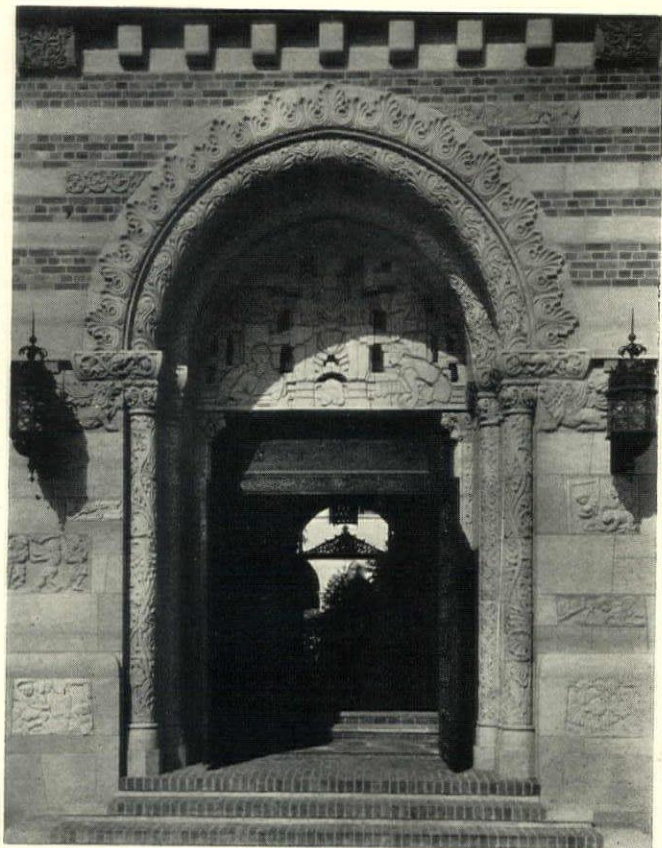
Well modeled capital that shows a sympathetic handling of burned clay. The design "flows" and "hangs together" most pleasingly. The background is neutral bluish green with raised surfaces of soft mottled color. Chapel of St. Catherine, St. Paul, Minn. H. A. Sullwold, architect



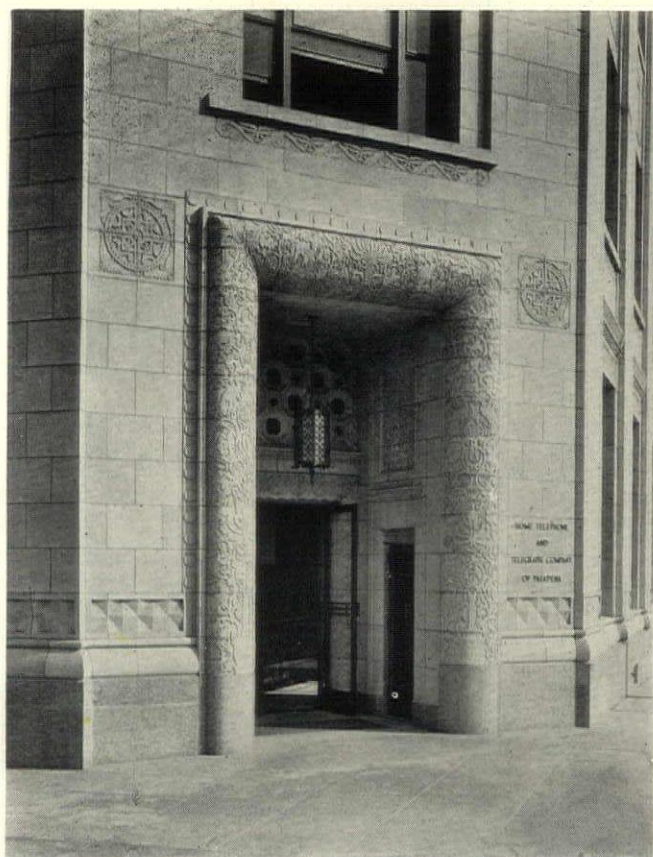
A strong structural sense is shown in this modeled frog. The Woodland Hills Swimming Pool, Cleveland, Ohio. Herman Kregelius, architect



A turtle from the Woodland Hills Swimming Pool, illustrating freedom in portraiture



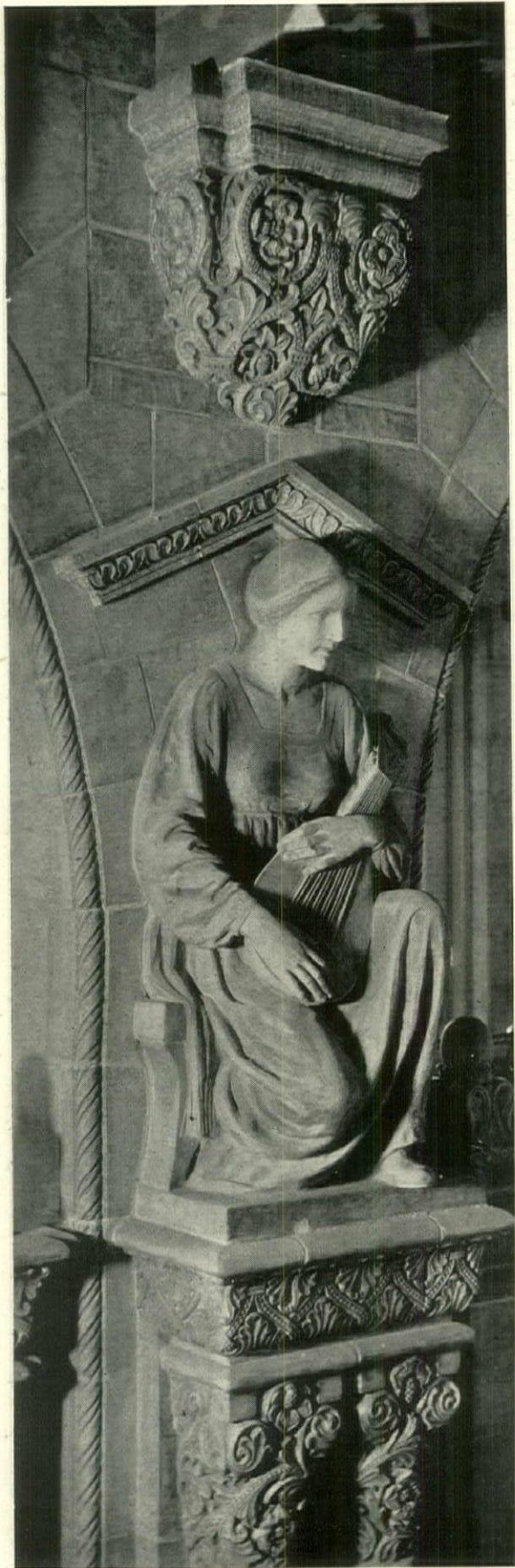
Buff terra cotta and red brick are combined in the Students Union Building, University of California. John and Donald Parkinson, architects



Delicate modeling gives an interesting texture without destroying structural appearance. Home Telephone Co. Building, Pasadena, California. John and Donald Parkinson, architects



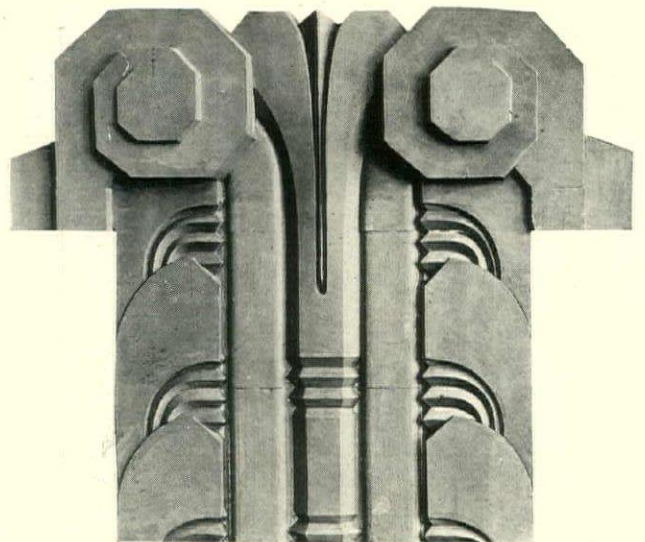
Conventional lions and a polychrome panel are used as inserts in an unusual combination with Travertine in a loft building at 130 West 30th Street, New York City. Cass Gilbert, architect



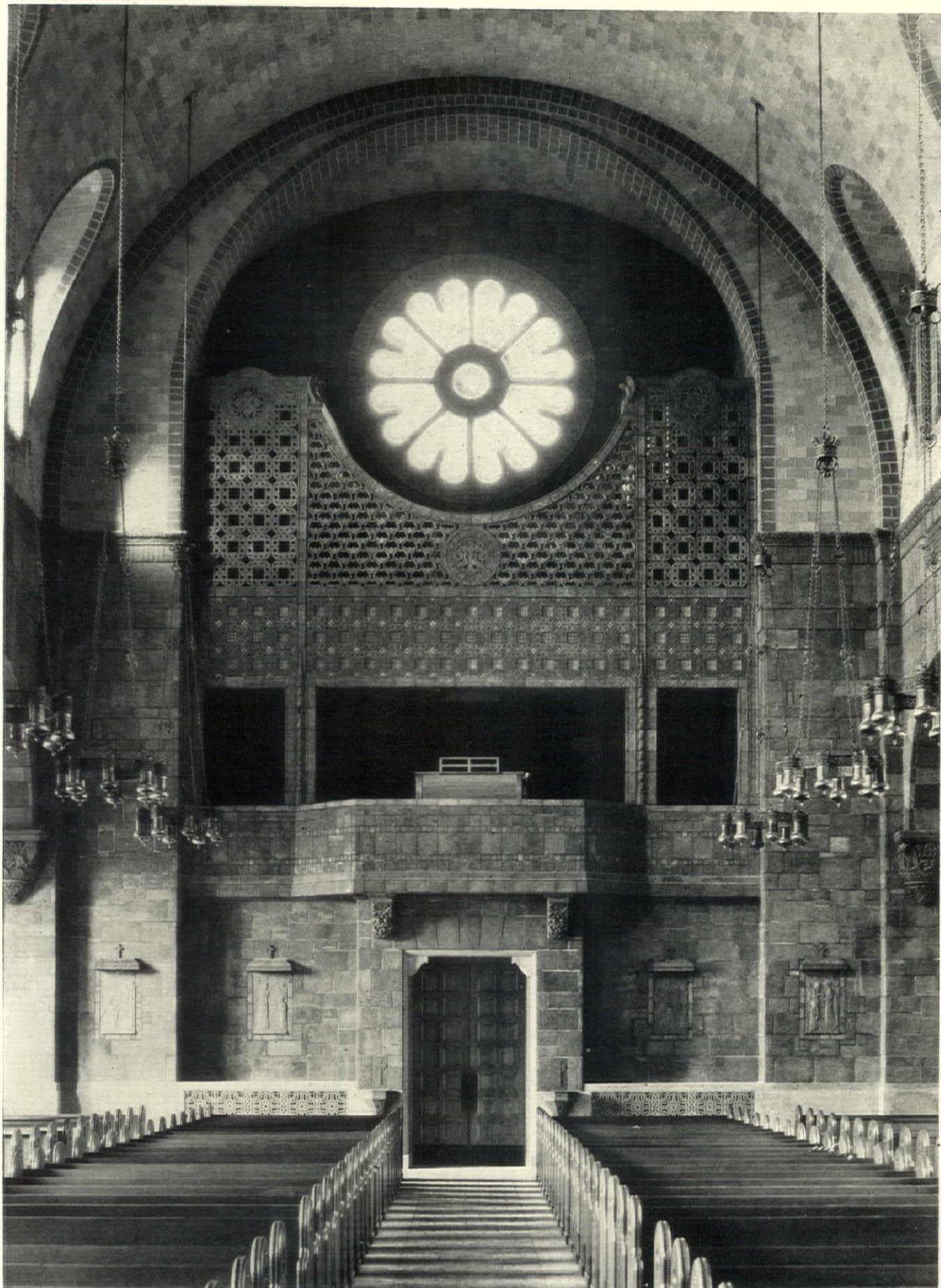
The graceful figure of a female musician is a feature of the Fine Arts Building, Los Angeles, California. The figure is about four and one-half feet high. Engaged columns, corbel and wall surfaces are terra cotta. Walker & Eisen, architects



A roof of mottled green terra cotta is combined with ceramic gold in a manner which is in pleasing contrast to the marble walls below. The Fisher Building, Detroit, Michigan. Albert Kahn, Inc., architects and engineers



A bold, strong, crisp handling of detail which is based on the relation of shadows to severely plain surfaces, and designed for a location that is distant from the eye. The facing of the building is dark green in color, with all ornament in gold. Carbide and Carbon Building, Chicago, Illinois. D. H. Burnham & Co., architects



ORGAN screen in pierced terra cotta in the Chapel of St. Catherine, St. Paul, Minnesota. The choir loft and organ front have a definite relation in material and color. The general tone is of a soft brown and neutral greenish grey, mottled over a cream colored clay, with the background of modeled portions in a soft blue-green. H. A. Sullwold, architect

WHAT ARCHITECTS

WHILE Europe is the motherland in the development of the so-called modernistic tendencies in design, it is my own opinion that America is rationalizing these ideas and is making them fit into the scheme of things more successfully than Europe," said Irwin S. Chanin on his recent return from abroad. "I did not see any modernistic interiors or furniture that approached either in beauty or usefulness that which is becoming fairly common here in New York."

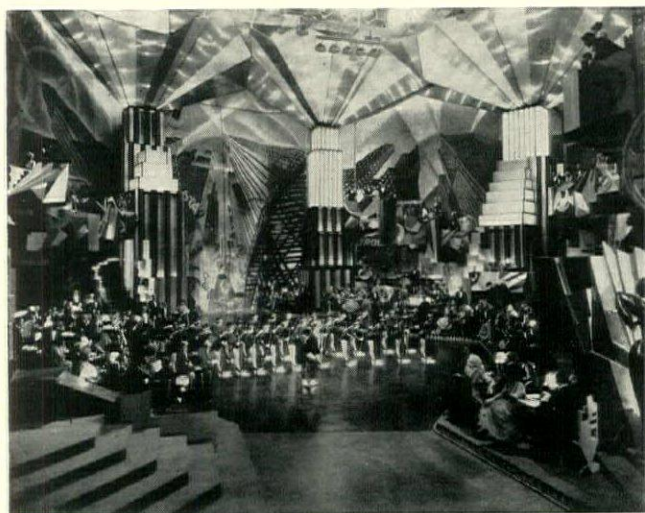
THE Federal Trade Commission, through approving the open publication and circulation of prices to the trade and in approving a single closed bid, has paved the way for the elimination of the Oriental method of individual barter and haphazard dickering in individual transactions," said Arthur Fisher, a Chicago lawyer, at the recent semi-annual meeting of the Concrete Reinforcing Steel Institute.

CONTRACTOR profits have been decreasing in spite of increased efficiency, according to the Associated General Contractors of America, which states that building craftsmen, laborers and the general public have secured all the benefits from improved construction methods. The

America "Out-moderns" Europe

Contractors' Profits Show Decrease

Plate Glass and Glass Brick
for Skyscraper Walls



This scene from the motion picture "Broadway" is said to be the largest indoor set ever made. It will take extreme modernism even into the back woods, with a consequent influence on the development of public taste

Conventions and Expositions

October 29— November 27	<i>World Engineering Congress of Tokyo, Japan. Excursion and inspection tours, November 7—22.</i>
November 1—15	<i>Architectural Exhibition of the Philadelphia Chapter of the A. I. A. and the T-Square Club, John Wanamaker Store, Philadelphia.</i>
November 9—16	<i>Architectural and Industrial Arts Exposition, Memphis, Tennessee.</i>
November 13—16	<i>American Institute of Steel Construction, Inc., Biloxi, Miss.</i>
January 18—30	<i>International Exhibition of Building Trades and Allied Industries, Brussels, Belgium.</i>
January 27—31	<i>International Heating and Ventilating Exposition, Commercial Museum, Philadelphia.</i>
March—April	<i>International Exhibition of Housing and Modern Industrial Applied Arts, Nice, France.</i>
May 20—October 1	<i>Exhibition of Modern Industrial and Decorative Arts, Stockholm, Sweden.</i>
May 21—23	<i>American Institute of Architects, sixty-third convention, Mayflower Hotel, Washington, D. C.</i>
June	<i>Pan-American Congress of Architects, Rio de Janeiro, Brazil.</i>
September	<i>International Architects' Congress, Budapest, Hungary.</i>

latest data on the income of construction corporations indicates that forty per cent of the incorporated contracting organizations are making no profit and the aggregate profit of the entire industry is only three and two tenths per cent.

WAGE LEVELS during July and August were stabilized at a new peak that brought basic wages to the level of the bonus payments during the labor shortage of 1926. The new index level for wages stands at 228 as compared with 100 for 1913. According to the Department of Labor, basic wages in the construction industry have advanced 128 per cent, whereas living costs have advanced but 70 per cent since 1913.

TWENTY per cent reduction in the cost of building through the use of a new grooved brick is predicted by William K. Kenney, New York. The brick was invented by E. J. Frewen, an English builder, who claims that with it buildings can be made tornado and earthquake proof. The material is similar to other fireproof brick except that it is grooved so that one brick fits into another, thus

ARE TALKING ABOUT

Waldorf to Cool Its Rooms

Construction Wages at New Peak

Committee to Study
Masonry Window Sizes

eliminating the necessity for mortar. Mr. Kenney has negotiated for the American rights and is considering the formation of a company to exploit the invention in the United States.

THE sizes of masonry openings was discussed at a recent preliminary conference at the Department of Commerce. There were present architects, representatives of door and window manufacturers, building material manufacturers and dealers, awning and screen manufacturers and others interested in the size of masonry openings. A committee was authorized to study the question and to draft recommendations for presentation at a general conference of all interests.

FIFTY-FIVE per cent of the remaining timber of the United States is in the five western states of Idaho, Montana, Oregon, Washington and California. It is estimated that 56% of the freight carried by the railroads of the Pacific Northwest is supplied by the lumber industry.

CANADA enjoyed a record for new construction in 1928, according to a trade bulletin just issued by the Commerce Department. There was an increase of nineteen per cent over 1927 and eighty-seven per cent over 1920. Building permits issued in sixty-three principal cities during 1928 totaled over \$219,000,000.

ROOMS in the new Waldorf-Astoria, New York City, will be chilled as desired, for the radiators are to give heat or cold according to the season. This is a big advance in hotel comfort and should mark a new era for the heating contractor, who quite naturally will take over this part of the work. There have been a few installations of this sort, but none which will exercise the influence or be given the publicity of that at the Waldorf.

THE third House Beautiful small house competition will close on November 1. Robert B. Bellows of Boston and Roger H. Bullard of New York will serve on the jury, together with the editor of House Beautiful. The competition is for houses of from five to seven rooms and from eight to twelve rooms, a prize of one thousand dollars being awarded for the best house in each class.

A NEW note in interior decoration for the drug store in the Hotel Delmonico, New York, is the dressing of the chemists and clerks in evening clothes so that they may conform to Park Avenue custom at night. (Continued on page 88)



This Gothic tapestry, woven about 1490, was recently purchased from the Knole House in England by Robert Treat Paine, and presented to the Museum of Fine Arts, Boston. The tapestry is twenty-nine feet long and thirteen feet wide. Its six scenes depict the trials and sufferings of Christ at the hands of Pilate, Herod and the populace on the crucifixion day



WHERE AD MEN GO WRONG

In telling their stories
to Architects

by F. S. LAURENCE

Executive Secretary of the Producers' Council

SURVEYS have established the fact that about 70% of the tabulated total yearly building expenditures in the United States are made under the direction or control of architects.

In a building market which in the last few years has run to well over \$6,000,000,000 annually, 70%, or over \$4,000,000,000 worth of business, needs no further elucidation as an objective justifying a well planned advertising campaign in the mediums which are best adapted to reaching and influencing architects. How this advertising may be made effective in character however, justifies some examination.

At the outset the architect's relationship to his client and to the work to be done under his supervision must be correctly understood. The architect himself is not a purchaser, nor a consumer. He is a trustee whose decisions govern the expenditure of others' funds by other hands than his own. He is engaged, like a physician, to prescribe. His prescription is his plan and specification; his druggist is his builder, who furnishes prescribed elements manufactured by others in their prescribed proportions. The result is for the benefit of his client, who is his patient.

Naturally, in this relationship, the architect is apt to be cautious, hesitant and exacting to a degree he would not exhibit were he expending his own funds for his own satisfaction and answerable to himself alone for the result. Advertising to him therefore cannot be conceived from the standpoint of the reaction to be expected from the ordinary consumer.

Failure to appreciate this, and one other fact, have given rise to a prevalent misconception of the archi-

tect as a personality. He is often looked upon as a difficult type of mind to influence by ordinary means and a difficult type of customer to deal with after work is started. Temperament, in the sense usually understood when referring to the uncertain action of artistic personalities, is supposed to govern many or most of his decisions.

ARCHITECTS indubitably are artists and architecture is indubitably an art. But the fact is sometimes lost sight of that, in the sphere of art and particularly architecture, the decisions to be arrived at in the solution of any problem must be as logical and inevitable as in any problem of engineering or other "practical" undertaking. They must meet the acid test of cold sense, and this they do, when the conditions of real beauty are fulfilled.

Failure to understand this is responsible for much of the ineffective advertising to architects. Without knowledge of what the factors are in solving the problems of a certain art, how can the right thing be said to induce the desired use of any material? Architects will not be led to depart from an intention to use some particular thing and to employ another on the statement of someone showing no knowledge of the problem to be solved in the use of material. As well ask a doctor to prescribe some new drug advertised for the cure of a certain ailment when the language of the advertisement shows no knowledge of medicine or even pharmacy. It would be unreasonable for anyone to characterize the doctor as impractical, or temperamental, in not reacting according to the advertiser's desire. He

Mr. Laurence says: "These Advertisements Are Good"

GEORGIA MARBLE



FOR PRIVATE MAUSOLEUMS

The acknowledged durability of Georgia Marble accounts for its extensive use for fine private mausoleums. . . . Because Georgia Marble stands for permanence, it was chosen to perpetuate the memory of three of the presidents of the United States. THE GEORGIA MARBLE COMPANY · TATE · GEORGIA

Good in composition, size and character of type and subject illustrated. The dignity of the page is indicative of a known quality product

HOPE'S LEADWORK

The manufacture of Hope's Leadwork follows truthfully the old English craft. For modern Architecture or the garden, its decorative and imperishable qualities are unequalled.

HENRY HOPE & SONS
101 PARK AVENUE · NEW YORK

A striking advertisement that does not "shout" disagreeably, due to intelligent handling of type, illustration, copy and composition

ASH REMOVAL

INDEPENDENCE HALL, Philadelphia — one of the Nation's most precious historical treasures, is visited by thousands of people the year around and, of course, must be constantly kept clean. The water machine, The Mold D. electrically operated, GGG's Telesonic Crane Hoist, installed to take care of ash removal, does the necessary work at lower cost, faster and better than is possible by any other method.

GILLES & GEOGHEGAN
524 West Broadway · New York, N. Y.

There is a strong implication in this advertisement that only equipment of highest merit would be selected for use in Independence Hall

ANACONDA ARCHITECTURAL EXTRUDED BRONZE IN STANDARD SHAPES PLATE 17

Compare any of these plates with the "old" for the wrong.

Architectural atmosphere has been secured in this advertisement by means of detail drawings that give worthwhile and usable information

AMBASTONE

Named Utah Ambastone is produced from our own quarries.

FLAGGING GARDEN TERRACE INTERIOR

COPINGS TREADS RISERS STEPS

We have prepared an interesting booklet, describing the many uses of Ambastone, which we will send you upon request.

THE AMBASTONE COMPANY
115 South 14th Street, Philadelphia New York Office 17 East 49th Street

Distinctively "architectural" in character, this advertisement can hardly fail to get attention, as the product is shown in natural colors

INTERNATIONAL CASEMENTS

INTERNATIONAL Metal Casements are custom made for the more pretentious residence, having windows in unusual shapes and sizes. For the smaller home the Coronado, which is available in all standard shapes and sizes, supplies a sturdy-built, versatile metal casement of very moderate cost.

INTERNATIONAL CASEMENT CO. INC.
JAMESTOWN, NEW YORK
ADDRESS: 208 PARKER BUILDING, LITTLE ROCK, ARKANSAS

Condensed information, an example of good architecture by a prominent architect, and excellent taste in presentation are combined to advantage

can experiment neither on his patient, nor on himself. He is not ill. Neither can the architect experiment on his client, nor on himself, unless the building is his own. The advertisement, therefore, must not indicate that the architect is called upon to make any experiment upon his client.

TWO ways exist for accomplishing this where a new material has, actually, a publicly undemonstrated merit. One is for the advertiser to realize that almost every item of material or equipment used in building construction has its reflection ultimately in the architectural aspect of a building. Even so prosaic and mechanical a feature as an elevator installation and its operating features may affect the attainable beauty of exterior sil-

houette and proportionate mass relations of the building's base, shaft and tower. A piping system may likewise involve proportionate interior relationships in the placing and projection of pilasters which, with ceiling heights, must be viewed with the dimensions of a room, for harmonious satisfying effect.

To say therefore in an advertisement that a certain article is the "best," for a result which the architect must always view as architecture, is to imply that the advertiser knows what the problems of good architecture are in the condition with which the architect is dealing in deciding on that detail. For this implication there is required either:

(a) A good photographic illustration of a building, of good architectural design, (Continued on page 108)

The
client
said:



"BUT WHY SHOULD I SIGN?"

Doctors don't change prescriptions to suit patients . . .
but WHAT'S THE ARCHITECT GOING TO DO?

"MR. BROWN, can't we use this lovely little kind of shingle on my house? It is so *darling!* And it doesn't cost any more," said the lady client who was all atwitter over the building of her first house.

"Of course, Mrs. Kent, of course," answered the architect, meanwhile rapidly thumbing over the pages of the specifications.

"Here we are, Mrs. Kent, right here," said he, pointing out the line covering the roof. "Just you write in

the name of the shingles you want, sign your name underneath, and you will have them. No trouble at all, I assure you."

"But why sign my name?" said she, pausing with the offered pencil in her hand.

"Because, Mrs. Kent, I have had plenty of satisfaction with the shingles specified, none with those you want. Naturally, if you want the change, the responsibility will be up to you."

And Mrs. Kent said. . . .

Has Some One Found the Answer?

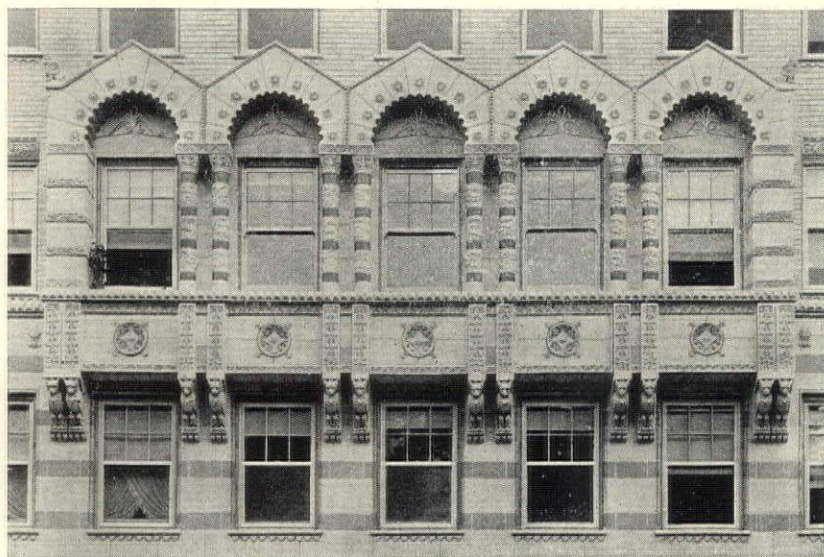
THIS little story concerns one of the most vexing problems of an architect, one which requires diplomacy and restraint to an unusual degree. Yet it is one that can be and is being solved. Somewhere there is an architect who has been particularly successful in inducing his clients to stick to well thought out plans and specifications. He may, possibly, have had plenty of trouble until he hit upon a method that has resulted in satisfied clients whose friendly recommendations have been frequent.

THE AMERICAN ARCHITECT would like to get in touch with that architect with the thought that he may assist in the preparation of an article on the general subject of "handling irrational changes." Please address the editors of this magazine at 57th Street and Eighth Avenue, New York City.

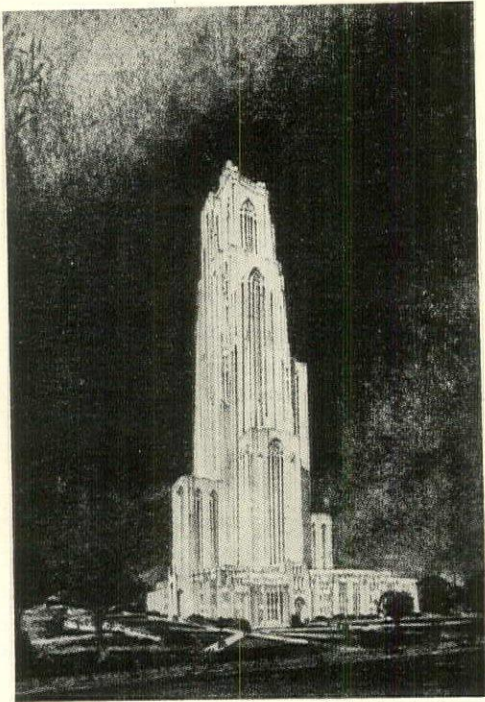
Apartment building, Wrightwood Avenue, Chicago. Raymond Gregori, Architect. This building is individualized and beautified by generous use of Northwestern Terra Cotta on two fronts. A facade enriched with fine ornamental details is a major asset in attracting desirable tenants to a new apartment building. Terra cotta is the ideal economical building material for such embellishment.



NORTHWESTERN TERRA COTTA



THE NORTHWESTERN TERRA COTTA COMPANY
DENVER. ST. LOUIS. CHICAGO CHICAGO HEIGHTS



Architect's drawing of "The Cathedral of Learning," under construction at the University of Pittsburgh. From "College Architecture in America"

College Architecture in America

By Charles Z. Klauder and Herbert C. Wise. Published by Charles Scribner's Sons, New York, N. Y.; 301 pages; illustrated; size 8x10¼; price \$5.00.

THIS book is the outcome of a joint endeavor by the Association of American Colleges and the Carnegie Corporation to contribute something worth while in the field of college architecture and college planning. The authors have been associated with the design of a number of college buildings and they have brought together the fruits of extensive research, study and experience.

In no respect does "College Architecture in America" bear the mark of the casual. It gives the impression of the work of men with a thorough knowledge of their subject who took sufficient time to investigate the things that their experience had shown to be worth further investigation.

The book, which is profusely illustrated, covers administration and academic buildings, libraries, chapels and auditoriums, men's dormitories, women's dormitories, dining halls and cafeterias, buildings for the natural sciences, engineering buildings and central heating plants, art buildings and museums, structures for athletics, and buildings for student and faculty welfare.

Business Law for Engineers

By C. Frank Allen. Published by the McGraw-Hill Publishing Company, New York, N. Y.; 591 pages; size 6½x9¼; price \$4.00.

THE present is the third edition of this book by a lawyer who is also an engineer, for Mr. Allen is a member of the American Society of Civil Engineers as well as a member of the Massachusetts bar.

"Business Law for Engineers" is divided into two parts, the first covering elements of law for engineers and the second, contract letting. It is intended to give the engineer a sufficient understanding of important fundamental features of law so that he may have some idea of when or how to act himself and when to seek expert advice.

A new chapter on cost plus contracts is of special interest, considering the growing importance of this type of contract. Another interesting chapter is on legal relations with clients.

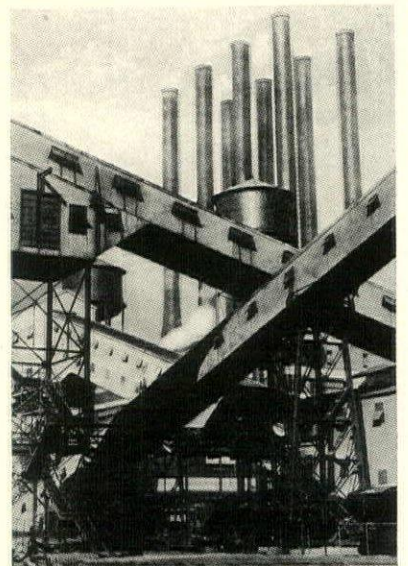
Those who read "Business Law for Engineers" should find much in it that will help smooth their paths and avoid contractual misunderstandings.

Russland, Europa, Amerika

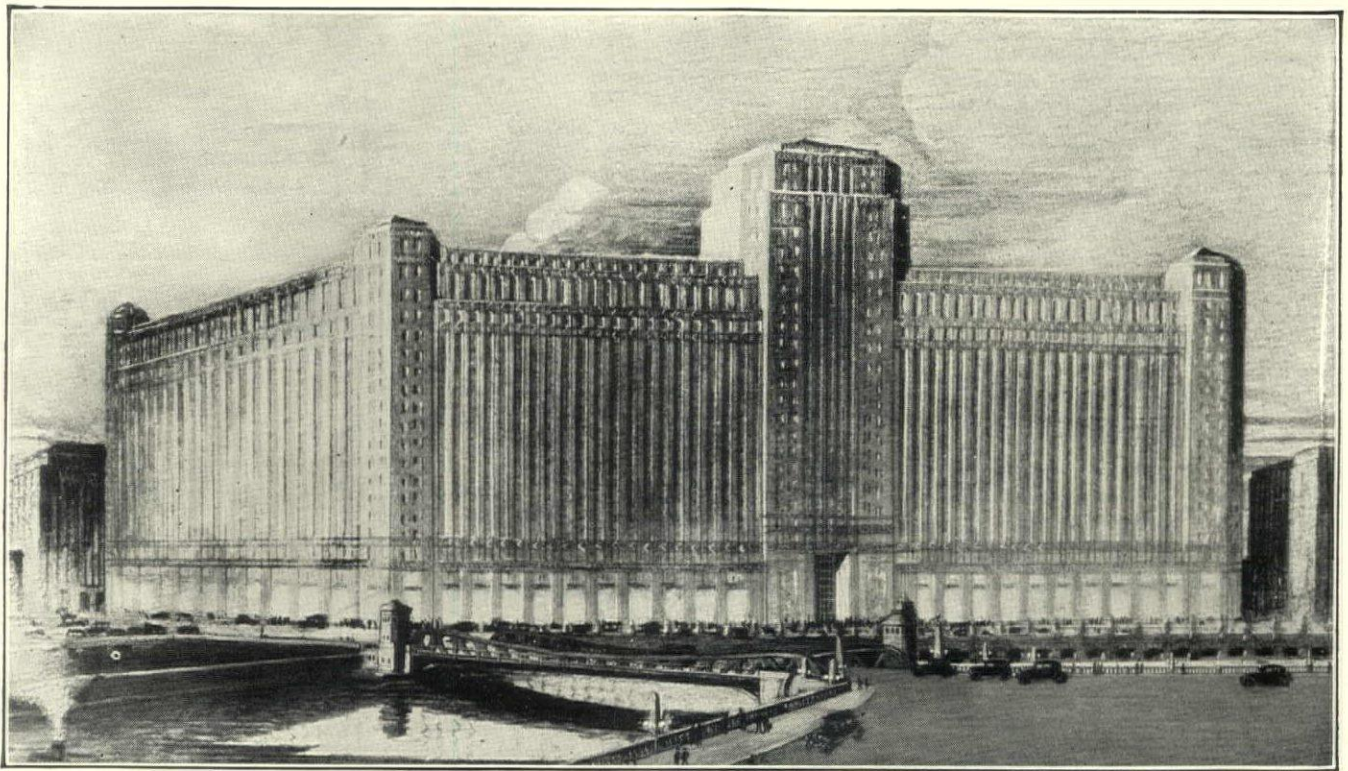
By Erich Mendelsohn. Published by Rudolf Mosse Buchverlag, Berlin, and distributed in the United States by the Architectural Book Publishing Co., Inc., New York; 219 pages; illustrated; size 9½x13; price \$6.00.

THE word "unusual" is particularly descriptive of this book, which is a collection of illustrations of old and new work in Russia, Europe and the United States. Most of the photographs are distinctive in their composition, their very originality suggesting architectural treatments possibly not thought of by the designers.

Each illustration is placed on a page by itself. Facing it is descriptive text in German. The book is one which will appeal to the man who likes the unusual.



Photographic conception of a Ford factory at Detroit, Michigan. From "Russland, Europa, Amerika"



The Merchandise Mart, Chicago. Graham, Anderson, Probst & White, Architects. John Griffiths & Son Company, Builders. Gray and Variegated Indiana Limestone from the quarries of Indiana Limestone Company to be used for the exterior of this huge structure.

“The World’s Largest Building” will be faced with Indiana Limestone

THE extensive use of Indiana Limestone in Chicago’s new Merchandise Mart is proof again that the business world is keenly alive to the profit advantages of using this beautiful, light-colored natural stone in commercial building.

Indiana Limestone buildings, particularly those with all-stone exteriors, have proved from the standpoint of rentability, low upkeep cost and all-around investment value decidedly above the general advantage.

Can you afford to lose the profit advantages of lasting beauty and

low upkeep cost which are gained through building of Indiana Limestone? No matter how large or how small a structure you are planning, get an estimate on its cost in Indiana Limestone. You may be agreeably surprised at the small difference in cost as compared with that of a less satisfactory material. We will gladly furnish you an estimate free of charge.

A booklet showing modern types of Indiana Limestone buildings and giving you complete information regarding Indiana Limestone will be mailed on request. Address Box 765, Service Bureau, Bedford, Indiana.

3 Reasons

for the swing to Indiana Limestone as given by leading building authorities

- 1 Indiana Limestone buildings yield high income because they attract tenants. People like to live and work in handsome structures built of this natural stone.
- 2 Walls faced with Indiana Limestone rarely need cleaning, caulking or repairs. Exterior upkeep cost is lowest of any.
- 3 Bankers and mortgage firms regard the permanency of Indiana Limestone with favor. Thus builders are often able to secure better terms when they build of Indiana Limestone.

INDIANA LIMESTONE COMPANY

General Offices: BEDFORD, INDIANA

Executive Offices: TRIBUNE TOWER, CHICAGO

The Work of Cram and Ferguson, Including Work by Cram, Goodhue, and Ferguson

Published by the Pencil Points Press, Inc., New York; 343 pages; size 11x14; price \$25.

WHEN men leave an indelible stamp on posterity, their work is inevitably worthy of careful study if only for the inspiration it is certain to give. The work of such men is gathered into this volume of outstanding examples of American architecture, of Gothic and Georgian inspiration, by men who have few peers.



Calvary Church, Pittsburgh. From "The Work of Cram and Ferguson, Architects"

The book covers, in plate form, thirty-six different Gothic churches, six Georgian churches, twelve school and university buildings and libraries, and a number of plates on church furniture and details. There are also a few plates devoted to residences. In many cases, reproductions of the architects' working drawings and details are given. There is an introduction by Charles D. Maginnis.

Building Construction

By Whitney Clark Huntington, C.E. Published by John Wiley & Sons, Inc., New York; 595 pages; size 6¼x9¼; price \$6.00.

HERE is a book with the avowed purpose of describing the types of construction used for the various parts of buildings, the materials used in building construction, and the methods used in estimating the cost of buildings and in cost keeping during the course of construction. It was developed from notes prepared by the author for a course in Building Construction given to sophomore students in engineering, but the requirements of architectural draftsmen, inspectors and superintendents have been kept in mind. The author is professor of civil engineering at the University of Illinois and is a member of the American Society of Civil Engineers.

The book covers building materials, what they are and how made; footing and foundations, masonry con-

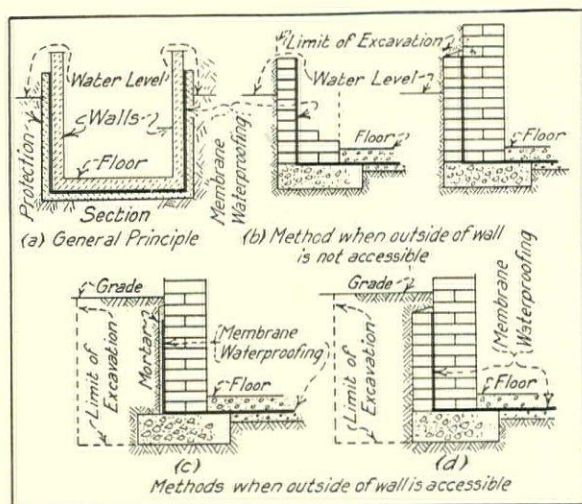


Illustration from "Building Construction," showing the waterproofing of foundations

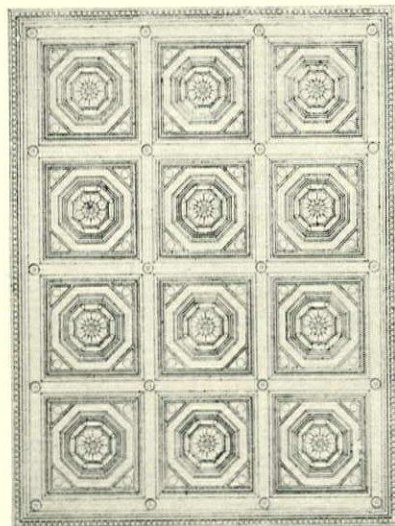
struction, frame and slow-burning construction, steel construction, reinforced concrete construction, floor construction and floor surfaces, roof construction and roof materials, doors and door frames, windows, stairs, plaster and stucco, paints and other protective coverings, cost estimating, etc. Particular attention is paid to the terminology used in building construction.

Edifices de Rome Moderne, Vol. 2

By Paul Letarouilly. Published by John Tiranti & Co., London, England; 142 pages; size 10x14½; illustrated; price 7/6.

ITALIAN Renaissance architecture during its height, as exemplified at Rome, is the subject of "Edifices de Rome Moderne," of which this is the second of six volumes under preparation. The original work was the result of over thirty years' labor by Letarouilly, the engravings being done by the best workman of his time. In the present edition, reduction of plates has been kept to a minimum, many of them being presented in full size.

The book is a collection of beautifully drawn plates covering ceilings, doorways, stairways and other details of Italian Renaissance. Plans of a number of famous buildings accompany the scaled drawings.



Ceiling detail of the Palais Farnese, from Letarouilly's "Edifices de Rome Moderne"

STRUCTURAL STEEL CREATED THE SKYSCRAPER

Free to architects only! This Hugh Ferriss rendering, reproduced on special stock for framing, will be mailed on request



STEEL BRINGS IMMEDIATE AND CONTINUED ECONOMIES

BUILD with structural steel and savings begin at once . . . in less time, less labor and less material required. Steel so speeds construction that a steel bridge or building is in service often weeks earlier.

Not only is steel so quickly and readily adapted to its use, but it is so strong that less bulk of it is required than of any other material. Steel can be handled readily . . . very quickly moved into place. It occupies less space and provides larger interiors. Steel minimizes the human element in building . . . it is proved right at the mills . . . and it comes to the job ready to go into place

prepared to do its duty with efficiency, *and at once.*

You can build, alter, extend, remodel or remove a steel building more quickly than any other type of fire-resistive building—again a saving. Whatever type of structure steel is used for—building, bridge or residence—it brings not only permanent strength and security—but immediate and continued economies.

A Technical Service Bureau is at the disposal of architects, engineers, owners and others who have need of any information which can be supplied through the American Institute of Steel Construction, Inc.



AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.

The co-operative non-profit service organization of the structural steel industry of the United States and Canada. Correspondence is invited. 200 Madison Avenue, New York City. District offices in New York, Worcester, Philadelphia, Birmingham, Cleveland, Chicago, Milwaukee, St. Louis, Topeka, Dallas and San Francisco.

The Institute publishes twelve booklets,

STEEL

INSURES STRENGTH

AND SECURITY

one on practically every type of steel structure, and provides also in one volume, "The Standard Specification for Structural Steel for Buildings," "The Standard Specification for Fireproofing Structural Steel Buildings," and "The Code of Standard Practice." Any or all of these may be had without charge, simply by addressing the Institute at any of its offices.

"I'm NOT Satisfied!"

By GEORGE F. KAISER

WHAT HE DID. Carter was almost the first client when Armitage began practice as an architect on his own account. Naturally, Armitage was very anxious to please and to get the work. "I know you are young," said Carter, in a patronizing tone, "and haven't had very much experience." "I'll guarantee to make plans and specifications satisfactory to you," exclaimed Armitage impulsively, "isn't that fair enough?" "It sure is," replied Carter, and engaged him for the job. It was only a short time though until Armitage found it would be a very difficult job to satisfy Carter. Finally one day Armitage and Carter had an open breach. "I think you are unreasonable," Armitage exclaimed to Carter. "Any man would be satisfied with these plans I've finished. I won't do any more work." "Then I'll have to get another architect," retorted Carter, "for the stuff you have turned out hasn't been satisfactory to me at all, and, of course, I'll not pay you." "Then I'll sue," interrupted Armitage heatedly—and he did.

WHY HE DID IT. Armitage, of course, wanted to get the work, and thought he would have no trouble to satisfy Carter. Like most of us he didn't realize the danger of engaging to do something to the "satisfaction" of another party. When Carter wouldn't accept what Armitage thought were satisfactory plans, the architect of course felt he was entitled to payment for his work, and that his rights could be enforced by suit.

WHY HE SHOULDN'T HAVE DONE IT. In cases of this character, where architects have bound



"Then I'll have to get another architect!"

themselves to furnish "plans and specifications" satisfactory to another person, the courts have refused to even consider the question of whether or not they were "satisfactory" plans and specifications. In one case, the court said, "The architect did not agree to satisfy a court or a jury, but undertook to satisfy the owner. It was his taste, his interest and his judgment that were to be satisfied." Accordingly, the court decided against the architect in the suit brought by him for payment under such circumstances, on the ground that where the architect so agrees, he must furnish plans and specifications actually satisfactory to the owner, and not merely such as he considers ought to be satisfactory to him.

Forced to Issue Certificate

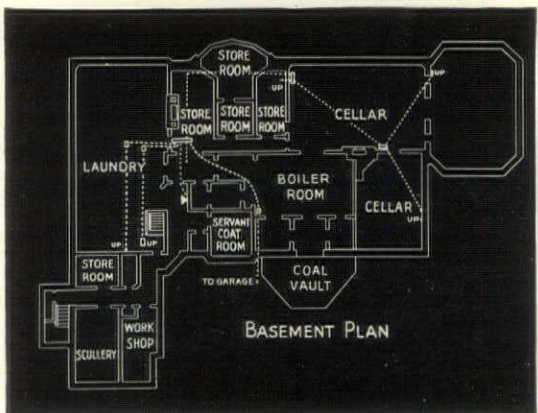
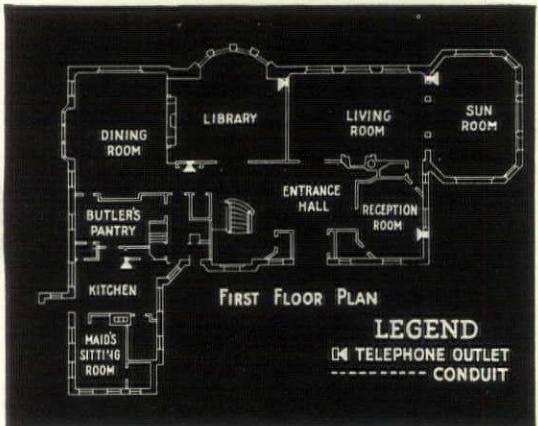
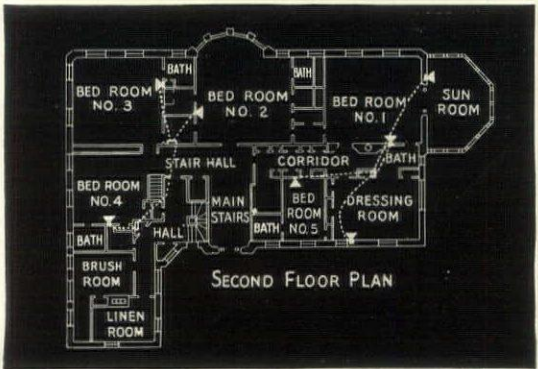
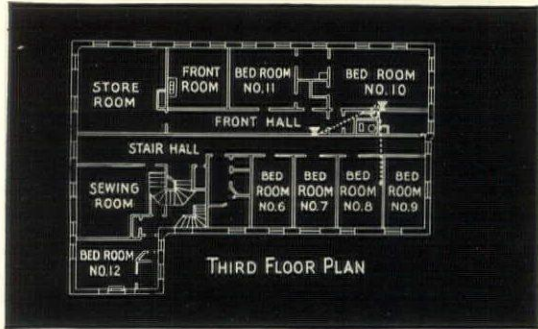
WHAT HE DID. Whenever Harrison did any building, and he was an active builder, he was in the habit of leaving practically everything in the hands of Woods, who was his architect. Woods drew the plans and specifications, superintended construction, and issued certificates for payment of materials, etc. On one building for Harrison, Woods recommended that a certain kind of cut stone should be used. Harrison agreed and bids were invited. The bid of a man named Bradford was accepted, after Woods had been shown samples and several buildings where Bradford's stone had been used. Bradford went ahead and furnished the stone, which was accepted and used in the building. When Bradford tried to get his certificate from the architect, it was refused on the ground that the stone used in the building had become discolored.

WHY HE DID IT. Woods based his refusal to issue

a certificate to Bradford on the mere fact that the stone had become discolored. That was justification enough, he contended, to withhold his certificate.

WHY HE SHOULDN'T HAVE DONE IT. Woods shouldn't have refused to issue his certificate merely because the stone had become discolored. As the court pointed out when the matter reached it, the stone was white and clear when delivered and used. It became discolored only because that kind of stone contained iron particles which oxidized when the stone was exposed to the elements. The court, therefore, decided that Woods' refusal to issue the certificate was unjustified, and further that a refusal under such circumstances was bad faith on the part of the architect. As the contractor had fully completed and was entitled to be paid, the architect should have exercised his powers with reasonable discretion and not capriciously.

Allow for Future Requirements in Planning Home Telephone Arrangements



Seventeen telephone outlets provide for complete telephone convenience in the residence and garage of Mr. Edward Schmidt, 16960 East Jefferson Avenue, Detroit. The telephone wiring is carried in conduit built into the walls and floors. RAYMOND CAREY, Architect, Detroit, Michigan.

MANY ARCHITECTS find it desirable, in providing for telephone service in new and remodeled residences, to plan for possible expansion or rearrangement as well as for immediate needs.

Conduit for the telephone wiring is specified throughout the house. Outlets are thus made available in every place where a telephone may seem suitable. The owner can have telephones just where he wants them, utilizing as many of the provided outlets as may be necessary to furnish him the service arrangements desired. He can easily change or add to the telephone locations in the future, if occasion should arise. And he can enjoy the improved appearance and protection against service interruption that result from concealed wiring.

Telephone convenience has become so important a part of the modern home that architects are including provision for it in smaller residences as well as large. Most architects like to consult with representatives of the local Bell Company before planning the arrangements for specific houses. The telephone company is constantly studying ways to improve its service, and will gladly make helpful suggestions. There is no charge for this consulting service. Just call the Business Office.



NEW MATERIALS & EQUIPMENT

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

New Type Disappearing Beds

Disappearing beds provided with sliding doors which close after the bed is let down for use, so as to completely close off the compartment, were developed for the new Beaux-Arts Apartments, New York, by the White Door Bed Company, New York, and are now being made available under the name "Beaux-Arts Bed." Twin beds may be installed in a closet seven feet wide, nineteen inches deep, and seven feet high. The advantage of this type bed is that, when in use, the sliding doors in back of it are closed so that the bed mechanism is concealed.

New Insulating Board

An insulating board made from hardwood and called "weatherwood" will be placed on the market about November 1 by the Chicago Mill and Lumber Corp., Chicago, Ill. The board will be one-half inch thick, four feet wide, in various lengths, and have a tongue and groove joint. It is made by chipping southern hardwood into small pieces, which are then reduced to a pulp through chemicals and water, formed and dried. Besides its insulating value, the board is stated to be suitable for either interior or exterior use and may be painted or stained.

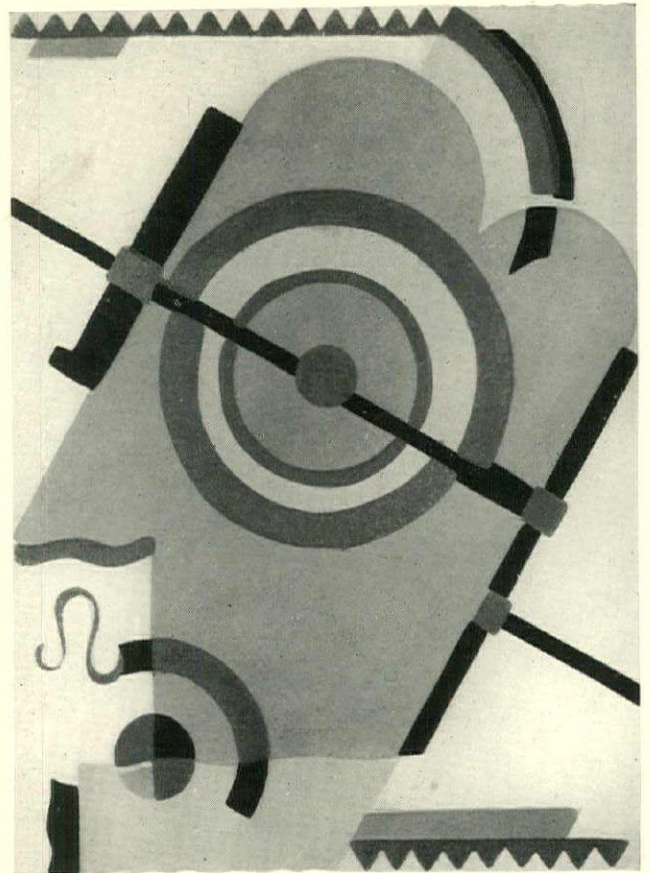
Ventilating System in Console

A ventilating system that can be used as a console table has been developed by the Zephyr Washed Air Company, Minneapolis, Minn. Placed in a walnut cabinet built by the Wm. A. French Furniture Co., the device consists of a humidifier with a rated capacity of 20,000 to 25,000 cubic feet; a ventilating system which will circulate, wash and purify over 20,000 cubic feet of air per hour; and a cooling and dehumidifying system for summer use. The model may be installed in houses already built without cutting into the walls.



Sheet Rubber Flooring in Any Design

A rubber flooring in sheets up to eighteen feet by seventy-two feet with any design or colors has been made for some time by the Societe Electro Cabel, Paris, France, known to many as the material used for floors on the French liner, the "Isle de France." The Modern Art Rubber Flooring Co., New York, has been appointed United States



Sheet rubber flooring in any design or color

representative for the material which consists of a sheet of rubber into which rubber blocks are set by hand and then vulcanized. The background and set-in blocks may be of any design or color desired, the material being made either in seventy-six standard colors or in any colors or design as required by the architect. The material is furnished from one-eighth inch, in thickness, up to one-half inch. It is imported from France on order.

Dust Chute for Houses

A dust chute for use in houses is a new product of the Ideal Steel Products, Inc., Chicago, Ill. This chute is placed in the wall level with the floor of any room; it swings open at a touch of the foot on a treadle at the top of the door of the chute, and the floor sweepings can be brushed down a steel shaft into a receptacle in the basement.

Windows With Sash Assembled in Frames

"Kraftsman" windows, made by the Miami Millwork Company, Dayton, Ohio, present the idea of sash assembled

TERRA COTTA TEXTURE



American Insurance Union
Citadel, Columbus, Ohio.
C. Howard Crane, Archi-
tect, Elmer George Kiehler,
Ben A. Dore, Associates.
Special rough surfaced
terra cotta gives maximum
light reflection for flood-
lighting.



In the matter of surface texture the designer in terra cotta is as free from the restrictions imposed by less facile materials as he is in the use of color and ornament.

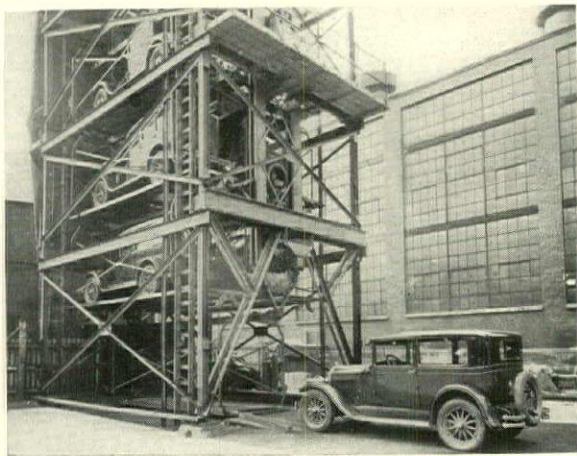
NATIONAL TERRA COTTA SOCIETY

230 PARK AVENUE

NEW YORK, N. Y.

(On behalf of the Terra Cotta Manufacturers throughout the United States)

in frames and delivered on the job completely fitted with hardware applied, all ready for the opening. The windows are made to fit standard openings in all types of buildings. They are double hung, but are so designed as to swing inward so that they can be cleaned very easily.



Parking by Slot Machine

A new type of storage garage or parking machine has been developed by the Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa. It is a series of platforms on an endless chain in a tower. The motorist drives his car on a platform, a lever is pulled, and the car mounts up, leaving a vacant space for the next motorist. The machine is built so that it may be operated by placing a coin in a slot. It is suggested for use in office buildings, hotels, theatres, on vacant lots, etc.

Welded Bronze Doors

Bronze doors that are welded, so that there are no joints, are being marketed by the Ellison Bronze Co., Inc., Jamestown, New York. Stiles and rails are formed from extruded bronze with all visible corners and arrises made sharp. Anacoda Architectural Extruded Bronze shapes are used for plain moldings which, with the exception of the removable glass stops, have concealed fasteners.

Plaster With Color Mixed In

"Colortex" plaster, for textured walls and ceilings, with the color mixed in at the mill is announced by the National Gypsum Company, Chicago, Ill. The plasterer is enabled to produce the complete result with no tinting, glazing or decorating necessary. On the job, the material is mixed with water, put on by a trowel and textured as desired. It can be used over the brown coat, as it is a finishing plaster as well as a texturing material. It requires no sizing and is stated to have a hard surface that can be frequently washed.

Pastel Colors in Asphalt Shingles

The "Velvetone" line is the name given the new line of pastel color asphalt shingles manufactured by the Ford Roofing Products Co., Chicago, Ill. The colors are suggestive of velvet, hence the name.

Kitchen Ventilating Fan

This new model of the Buffalo Forge Company, Buffalo, N. Y., is intended for insertion in the windows of kitchens and small apartments. There is glass on each side of the fan, so that outside light is not excluded, which is an important feature where the room may have only one window. The panel is made in two sizes, one to fit windows from 26 inches to 36 inches wide, and the other to fit windows from

36 inches to 46 inches wide. The panels are shipped complete with fan and switch, but without glass. When desired, a reversible motor can be supplied.

Built-in Cabinet With New Features

A built-in cabinet combining a folding clothes hanger, ironing board and iron holder, shoe polishing stand, small sized ironing board for sleeves, and a first aid cabinet has been placed on the market by the M. D. Orlin Company, Cleveland, Ohio. The cabinet also is provided with hooks for the storage of various kitchen items.

New Lighting Dome Reflector

The Benjamin Electric Mfg. Co., Des Plaines, Ill., has brought out a Benjamin RLM dome reflector, with features of easy wiring, easy cleaning, and low maintenance cost. There are only two separate parts, the hood which contains the wiring terminal base, and the removable reflector with the lamp-holding element. With the reflector and lamp detachable as a complete unit, easy cleaning is assured.

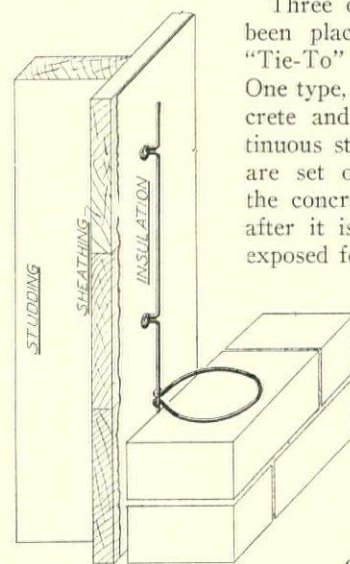
Built-in Ventilators

A new built-in louvre ventilator for use under windows has been placed on the market by the V. W. Ventilator Company, Columbus, Ohio. The method used in this ventilator provides for checking the air twice before allowing it to enter the room, so that there is no draft. It is said that particles of rain, snow or dirt can not enter through this ventilator. It is built for use in homes, offices, schools, hospitals, public buildings, etc.

Automatic Water Heater

A new automatic water heater called the Westinghouse Adjust-o-matic water tank has been placed on the market by the Westinghouse Electric and Manufacturing Co., East Pittsburgh, Pa. The feature of the heater is an adjustable automatic temperature control, three temperatures being provided, low, medium, and high. A thermostat automatically keeps the water at the temperature desired. The tank for household use holds twenty gallons and is covered with a heat insulating material.

Metal Ties for Anchoring



Three devices for anchor use have been placed on the market by the "Tie-To" Insert Co., Milwaukee, Wis. One type, for use with reinforced concrete and veneer, consists of a continuous strip of metal with rings that are set on the form and left while the concrete is being poured, so that after it is set plenty of metal is left exposed for tying brick veneer, metal

lath for ceilings, etc., a ring is snapped on to the wire at mortar joints. Another type, for use where the base is wood or other nailing surface, replaces the rings by loops set at right angles to the wire, through which nails are driven. Metal lath is tied directly to the wire; with brick veneer, rings are snapped on as with the previously mentioned type. A third type, to tie a double brick wall, consists of a simple round ring set in the mortar joint at specified intervals.

HERE IT IS IN ART CHROME

That New Bath Fixture with Five Exclusive Features

Architects will welcome this new bath fixture because it has more practical, foolproof features than any other similar product. Back of each improvement are years of experience—just the type of fixture that an architect himself would design and specify. And it is as attractive as it is practical. Made in two styles—Art Chrome octagonal pattern, illustrated; also round pattern with all-metal or china trim. Many architects have said it's the best combination they ever saw.

Approved by Architects

1 Shower Head. The removable face comes off by loosening the center screw, not by unscrewing face plate. Screw cannot fall out. A great improvement that will benefit all who have tried to remove screwed-on face plates.

2 Diverter Valve. The handle on the spout reads, "TURN ON WATER THEN LIFT FOR SHOWER." Before raising the lever the user can temper water at spout. When HOT and COLD valves are shut off, the diverter drops back, *automatically*. It is always in position to fill the tub when the water is off. There is no necessity for the user to watch out for the lever being up or down when turning on the water. You can't get a shower unless you want one!

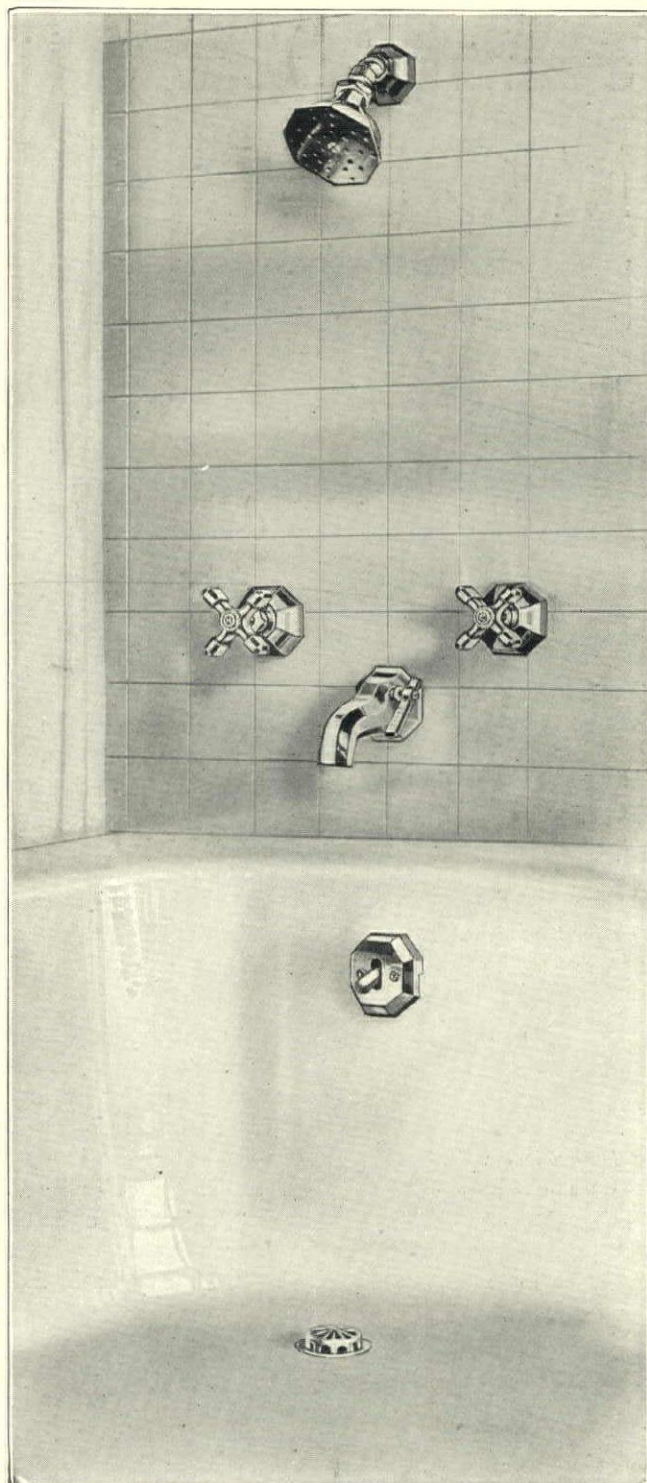
3 Mechanical Waste. As simple and efficient as the old style chain and plug, only the chain is inside the waste tube. Nothing back of the tub to give trouble. Minimum waterway restrictions—no dirt or hair catchers. When pop-up is open chain rests snugly against top of waste tube. No seats to become pitted and water cut. Seat and plug in waste outlet. Ball joint head fits slope of any tub—overflow ell held to tub by lock nut. Brass friction rings at every joint to insure permanent tightness. Stopper easily removed by simply lifting out plug.

4 Diverter Valve on face of wall—not in the wall. Readily accessible.

5 A faucet with a removable unit that's as easily renewed as a light bulb.

Write for new folder describing this unusual bath fixture.

The Chicago Faucet Co.
2700-22 N. Crawford Avenue
CHICAGO, ILL.



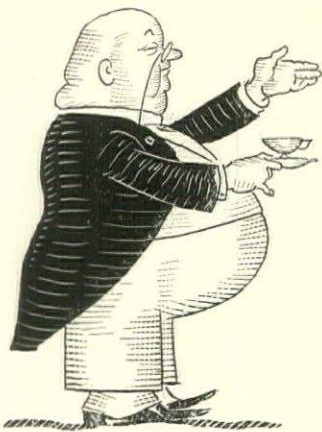
CHICAGO FAUCETS

ALICE

goes to the
opening of a
MODEL
HOUSE



"What made it a model house?" the Mad Hatter asked



*I didn't care for the mayor.
He's a bit old and fat*

*Drawings by
GORDON ROSS*

// WENT to the opening of a model house last Sunday," remarked Alice.

"What was it like?" inquired the Mad Hatter.

"Oh, it was lovely," said Alice, "Tillie Tiller, of the Follies, opened the house. She was perfectly darling, and she wore the sweetest little blue crepe-de-chine. I'm going to get one just like it. And the Mayor of Green Plains spoke. I didn't care much for him. He's a bit old and fat. But Tillie was just too cute for anything. And they had a lot of flowers all around the house, and the dearest little breakfast set, and they served tea, and everybody had the best time."

"But what was the house like?" the Mad Hatter insisted.

"Oh, I didn't notice the house much," replied Alice, "It was just an ordinary little house, like you see anywhere. We weren't interested in the house, you know."

"And who was the architect?" the March Hare inquired.

"I never thought to ask," said Alice. "But anyhow, I don't think they need an architect for a little house like that. I thought they only did big public buildings with columns in front of them."

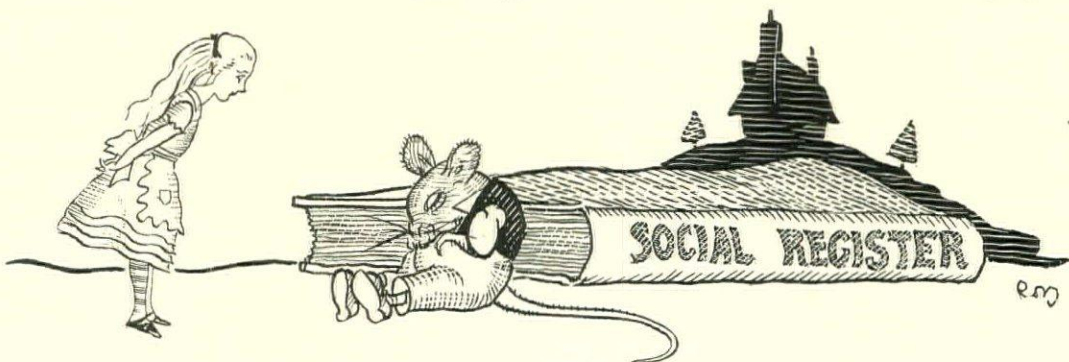
"What made it a model house?" the Mad Hatter asked.

"Why, they had an actress to open it," said Alice.

"And what does that make it a model of?" asked the March Hare.

"Publicity," said the Dormouse, and started snoring again.

by
J. J. K.



J-M SANACOUSTIC TILE

offers new economy in sound absorption



Johns-Manville Sanacoustic Tiles installed as ceiling of Girls' Swimming Pool,
Oak Park and River Forest Township High School, Oak Park, Ill.
Childs & Smith, Architects, Chicago, Ill.

For new construction Johns-Manville Sanacoustic Tile offers remarkable advantages both in cost and effectiveness. These simply-applied, perforated, metal tiles are a complete substitute for metal lath and plaster on furred ceilings—besides providing the most efficient sound-absorbing finish on the market. Nor is this all. J-M Sanacoustic Tiles form an interior finish that, as stated in Underwriters' Laboratories Report No. 2197, "is without fire hazard." Also these tiles have an attractive appearance, reflect light well and are permanent, while their maintenance economy is comparable only to glass or glazed tile.

J-M Sanacoustic Tiles are suitable for use in widely varying interiors. Besides their use in ordinary offices and other similar rooms they have been successfully installed for various specialized purposes, as for example ceilings in swimming pools. This use subjects both the material and its effectiveness to a severe test—which has resulted satisfactorily in every case.

Each J-M Sanacoustic Tile consists of a perforated metal container which is filled with a fireproof sound-absorbing material. The supporting Tees for these tiles may be wired directly to the furring channels. Any tile may instantly be removed to provide access to pipes, wires or the like in the furred space.

J-M Sanacoustic Tile is the ideal sound-absorbing finish for offices, bank working spaces, hospitals, restaurants, schools and other rooms where it is desired to end excessive noise.

Sanacoustic Tile is a supplement to our standard Nashkote Acoustical Treatments. For further information about J-M Sanacoustic Sound-absorbing Tile, mail the coupon below.

Johns-Manville

SANACOUSTIC SOUND-ABSORBING TILE



JOHNS-MANVILLE CORPORATION
New York Chicago Cleveland San Francisco Toronto
(Branches in all large cities)

Please send me more complete data concerning J-M Sanacoustic Tile.

Name.....

Address.....

SA-2-11

NEW CATALOGS

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

TWENTIETH CENTURY ART

A booklet issued by the Murphy Varnish Company, Newark, N. J., describing the modern interior. There is interesting text to supplement well chosen interior subjects of various types such as boudoirs, dining rooms, studios, bedrooms, etc., together with pictures of modernistic furniture.

SOUND INSULATED FOLDING PARTITIONS

Folders containing loose leaf sheets of drawings showing the various types of sound insulated folding partitions and rolling partitions manufactured by the Circle A Products Corp., Newcastle, Indiana. A.L.A. file no. 19 e 61.

THE KEWAUNEE BOOK

The Kewaunee Book of laboratory, vocational and home economics furniture is a cloth bound book of 455 pages published by the Kewaunee Mfg. Co., Kewaunee, Wis. It is profusely illustrated and gives descriptions of all the products manufactured by this company, together with pictures of buildings in which many of them are installed. A great deal of interesting general information is given.

GARAGE DESIGN DATA

A collection of data sheets giving valuable information for the design of garages, including column locations, motor car dimensions, provision for inter-floor travel, comparative efficiencies of various types of ramps, floor loads, preparation of roof for parking, ventilation, heating, fire walls and shutters, wash racks, etc. Published by the Ramp Buildings Corp., New York.

ALUNDUM STAIR AND FLOOR TILE

Catalog A of the Norton Company, Worcester, Mass. Describes a tile shaped product designed for use where there is a slipping hazard or where traffic is severe. The product is shown used in various places, together with drawings showing the manner of installation. A. I. A. file no. 14 d 1.

METAL WINDOWS AND DOORS

Several catalogs with details and full size drawings of various types of windows and doors made of metal by the William Bayley Co, Springfield, Ohio. A.I.A. file no. 16 E.

MODERN FLOORS

Contains illustration in full colors of many designs in rubber floors, particularly for home use, made by the Good-year Tire & Rubber Company, Inc., Akron, Ohio.

SPECIFICATIONS FOR ATP ROOFS

Issued by the American Tar Products Company, Pittsburgh, and giving speci-

fications for this type of flat roof over different bases. Illustrated by drawings showing methods of application.

NEW VOGUE IN GAS RANGES

Twenty-four page booklet issued by the American Stove Company, St. Louis, Mo., and containing illustrations in color of kitchens designed in the New York School of Fine and Applied Art. Also description of "Magic Chef" gas ranges.

RAIN FOR THE ASKING

An illustrated booklet describing the Skinner system of irrigation, issued by the Skinner Irrigation Co., Troy, Ohio. Describes and illustrates underground and over ground irrigation for lawns and shrubs. A. I. A. file no. 38 h.

DRAFTING ROOM FURNITURE

Catalog of the Hamilton Manufacturing Company, Two Rivers, Wis., illustrating and describing the various types of filing cabinets, drafting tables, etc., manufactured by them. A. I. A. file no. 35 H. 31.

OUT OF THE DARKNESS

A twenty page booklet describing "Celestialite," which is a glass globe made of three layers of glass and said to approximate sunlight in result. The globes are made in various styles and decorative effects.

ROLSCREENS

Full size installation details of Rol-screens manufactured by the Rollscreen Company, Pella, Iowa. Describes the roll screen device and gives pictures showing its appearance installed in various rooms. A. I. A. file no. 35 P 1.

ANTI-SLIP TREADS

Descriptive sheets and drawings of anti-slip treads, platforms, etc., manufactured by the American Abrasive Metals Company, New York. Structural details and various type treads are illustrated.

SUPERIORITY OF THE STEEL BRIDGE

Forty-eight page booklet describing the advantages of steel bridges and illustrating many of the most important from all over the world. Issued by the American Institute of Steel Construction, New York City.

COLORS BRICKS

A portfolio of brick residences with detail pictures in colors of the brick-work, and a description of the textures in which the brick are available. Interesting as a reference for color schemes in brick. A. I. A. file no. 3 F 2.

WATERPROOFED PORTLAND CEMENT

Thirty-two page booklet of the Medusa Portland Cement Company, Cleveland, Ohio, covering the use of Medusa waterproofed gray portland cement, proportioning concrete mixtures, design of concrete mixtures, making existing work waterproof, condensed specifications for concrete swimming pool construction, and general specifications. Contains pictures of buildings in which Medusa waterproofed cement was used. A. I. A. file no. 4.

REFERENCE BOOK OF MILL BUILDING CONSTRUCTION

Edition Number 27, issued by the Duplex Hanger Co, Cleveland, Ohio. Contains formulas for design in mill construction, quality and kind of timber to be used, design of interior structural members, mill engineering construction, joist and wall hangers (a treatise by F. E. Kidder, F. A. I. A.), application of Duplex hangers and the various styles and types in which they are made including post caps, etc. A. I. A. file no. 14; 19 b 4.

INTERNATIONAL COTSWOLD CASEMENTS

Gives the various types and sizes of casement windows and doors manufactured by the International Casement Co., Inc., Jamestown, New York. Full size details showing construction of the casements and their installation. Interiors and exteriors of well designed houses in which they have been used. A. I. A. file no. 16 E1.

VENTILATION: BAYLEY FLEXIFORM FANS

An eighty page catalog and engineering booklet issued by the Bayley Blower Company, Milwaukee, Wis. Besides descriptions of various types of fans, has twenty-five pages of tables showing the capacity of fans, also six pages of diagram and tables giving dimensions of the fans. A. I. A. file no. 30 4 1

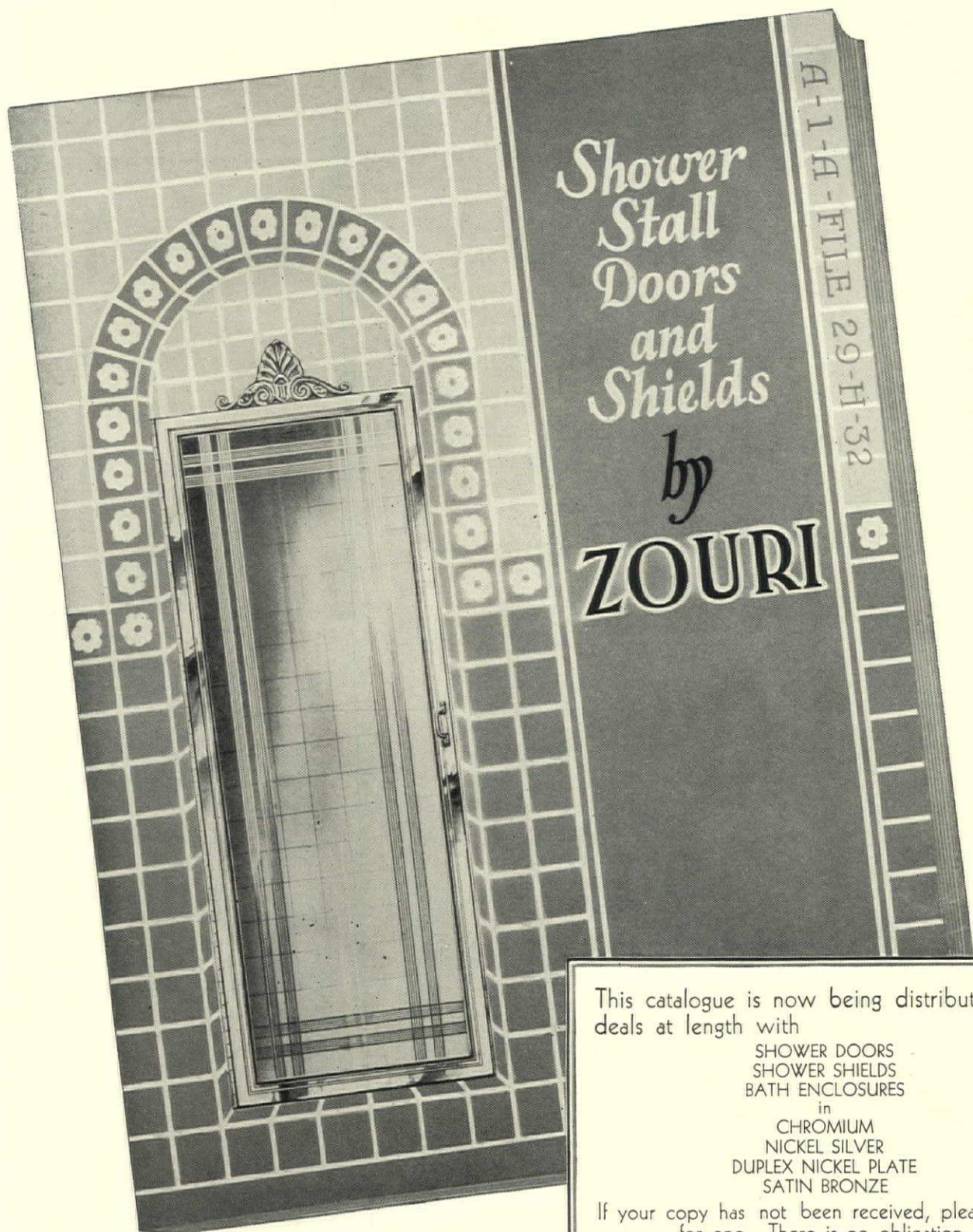
MAINTENANCE OF MODERN FLOORS

Contains information on how to keep clean the various kinds of floors, such as marble, terrazzo, marble, tile, linoleum, wood, etc. Has a number of illustrations in colors of rooms with different types of floor materials.

SANITARY DRINKING FOUNTAINS

Catalog R of the Century Brass Works, Inc., Belleville, Ill. Describes and illustrates various types of drinking fountains, some in color, for all sorts of purposes. A. I. A. File no. 29 h 1.

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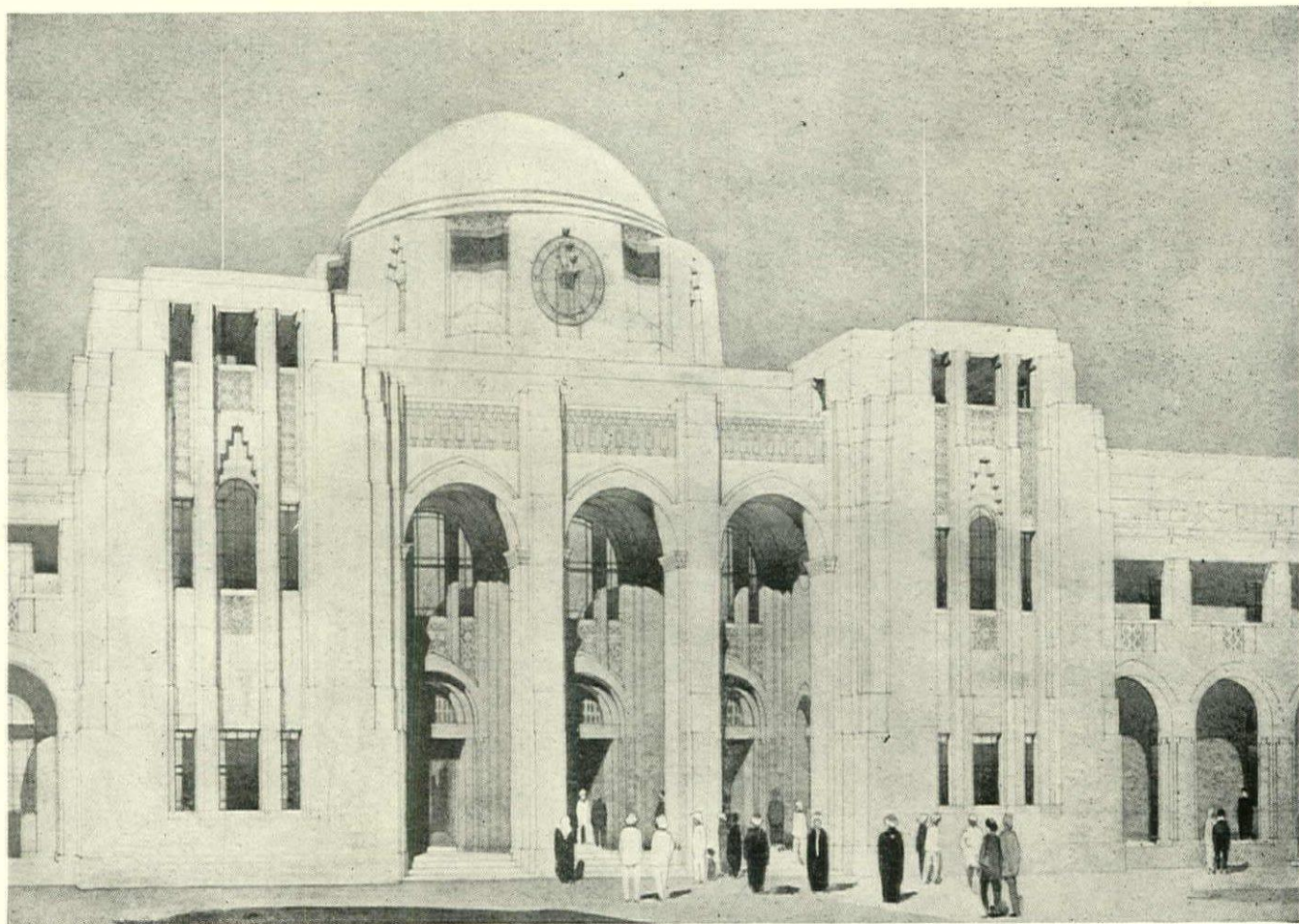
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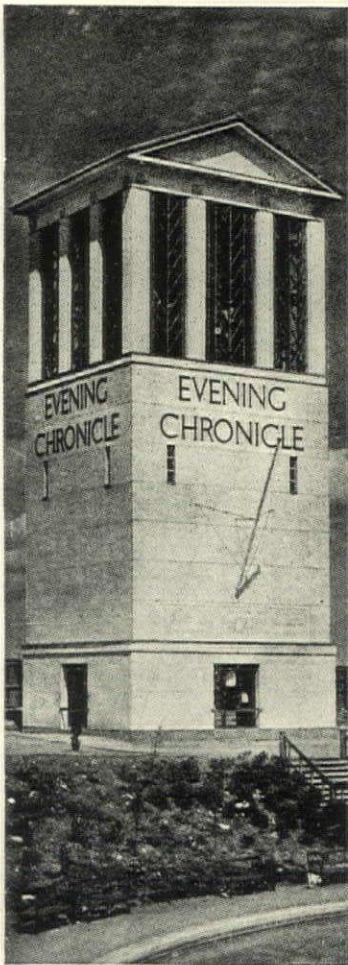
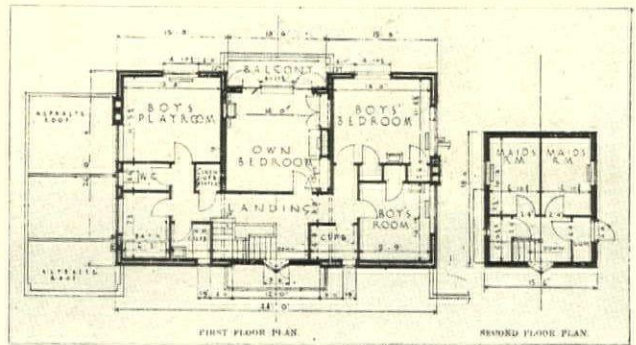
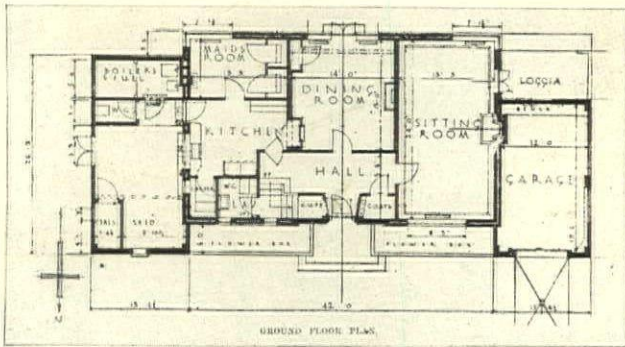
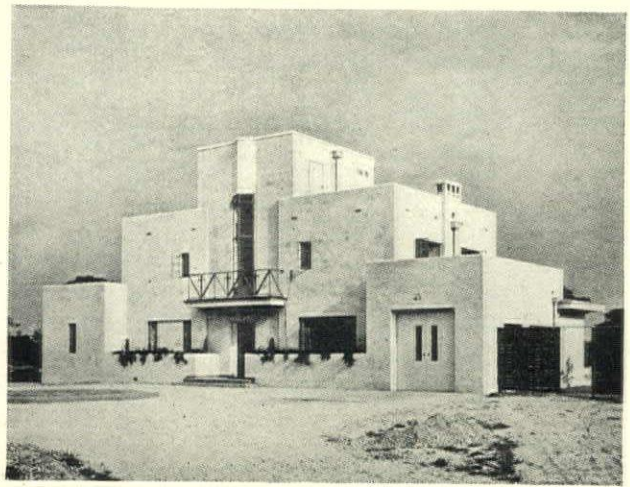
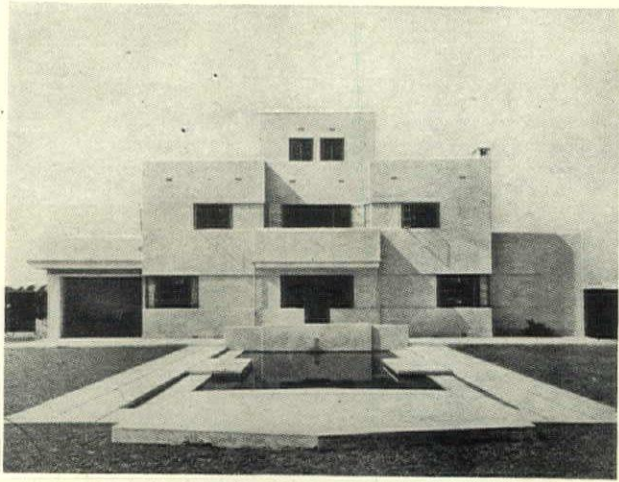
Omnibus station, Hamilton. Designed by Alex Cullen. The base and bands are black, and contrast with the cream-tinted main walls. The fascia letters are in a deep red enamel. From "The Architects' Journal" of London, September 25, 1929



Keystone on Britannic House, Finsbury Circus, London. Sir Edwin Lutyens, architect; E. R. Broadbent, sculptor. From "The Architect & Building News," London



Port Office, Basra, Iraq, Mesopotamia. J. M. Wilson, A.R.I.B.A., architect. From "The Builder of London," September 6, 1929. "Modern" in spirit, the design has at the same time retained the character of native form and mass. The decorative details also indicate that Mr. Wilson used native art forms as a basis of their design

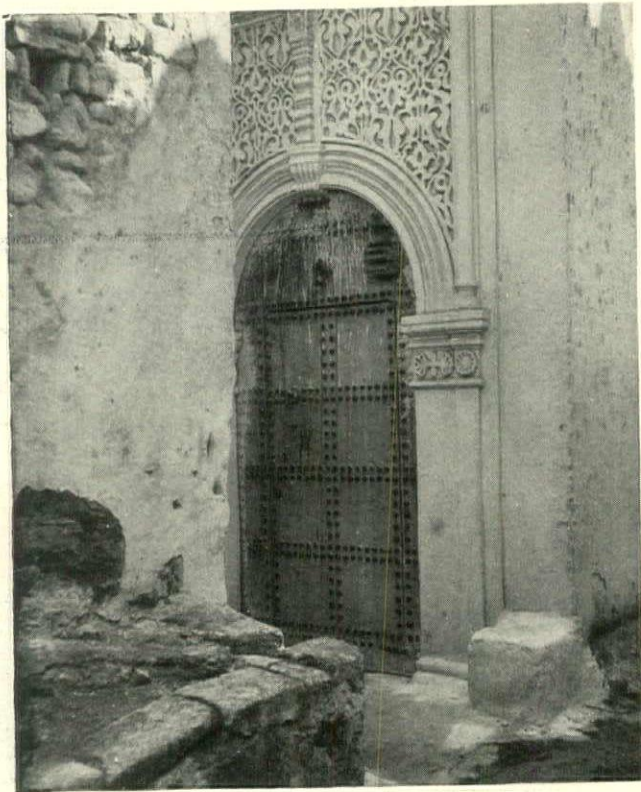


Wellington, N. Z., war memorial carillon. Mauchlen and Weightman, architects. From "The Architects' Journal," Sept. 18, 1929

GARDEN and front elevations, and ground and first floor plans of a house at Newbury, Berkshire, England. Sir John Burnet and Partners, F.F.R. I.B.A., architects. From "The Architect and Building News" of London, issue of September 13, 1929. "Many people who have a quite adequate respect for architectural tradition yet have a craving to live in a 'modern' house—if it could only be modern without being eccentric.... It is the particular merit of the house here illustrated that it is modern without being aggressively 'modernist.' The house at Newbury undoubtedly belongs to 'the architecture of protest'"



"The Bull and Butcher," Whetstone, England. E. B. Musman, architect. From "The Architects' Journal" of London, September 11, 1929. "Although linked with surrounding buildings, it expresses its personality and purpose"



The fashionable world moved on—and this craftsman's gem was left to growing slums

outward manifestation of his taste to all who pass.

The Arab and Moor saw opportunity for design in their two most sacred places, one their minaret crowned mosques, the other their doorways. They can well be proud of both.

In all but the homes of the very wealthy, necessity called for plain substantial buildings, taking an ordinary shape, with crude whitewashed walls. Something had to be done to the exterior to make this form attractive.

The doorway was the logical point of development.

And how they spread themselves! Multi-colored mosaics surrounded brilliantly colored panels, odd shapes, columns, and tiles. Many wonderful effects these ingredients formed, until in Tunisia one is fascinated continually with just this one element of the houses. Such variety with such uniform beauty is remarkable. It is surprising, too, to note how many combinations these people produce without duplication.

THE middle class and wealthy have no corner in this art. Some of the most artistic doorways are those of the poor. Houses hundreds of years old, abandoned by their original owners, as not fit to live in, have been eagerly sought by the poor. Squatters, in every sense, sitting all day and rolling over at night, they have no money to improve their adopted abode, nor have they interest beyond its sheltering capacities.

This condition has enabled many of the doors, particularly the metal ones, to take on a weathered and artistic look from sheer neglect. These studded doors are dark green with light green crevices. They give a dusted over effect and invariably are set in a dirty, ill smelling space with the stones long since chipped and smeared.

The most common type is that showing a plain band of tile in two or three colors following the oblong shape

of the door. This has little in its favor but its exceptional color schemes. The design on the tile is usually conventional and always dominates the effect. Another type widely used—and wisely so—is that showing the arched doorway with brightly colored doors. The center panels are a strong pink and the rest of the door is an emerald green. A daub of red and a band of tile in several colors complete this type. Public buildings reflect the native taste but in more expensive materials. Marble, with extraordinary mosaic work, together with the intricate native stone carving, forms the major part. This astonishing detail is really stone lace having all the refinements of design that usually lead people to gasp and admire.

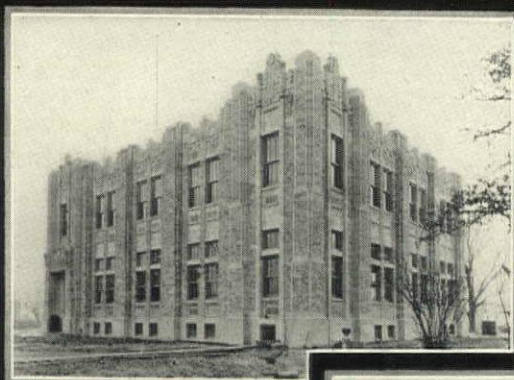
The array is so plentiful, and choice so difficult, that people artistically inclined are bewildered. It is not too much to say that even the layman, on occasion, is impressed and remarks the gorgeousness that this multitude and variety of doorways contains.

LIVING in a fairy city designed by Rackman would be equivalent to this land of enchanted doorways. Only here in Tunisia the habits and customs of our newly made friends add to its picturesqueness. Picture a red-fezed Arab boy with his wooden tray of goat cheese and a few small oranges, squatting in front of one of these doorways, or the inevitable burlap covered beggar with his crooked walking staff calling on Allah to bless or damn you according to your contribution. A smiling Jewess, bedecked with gold, brass and silver ornaments and gaily colored pantaloons, squats listlessly at a little distance, waiting as waits the fatalistic East.



Bronze knockers, high up for the visitor on horseback, under a vivid colored arch

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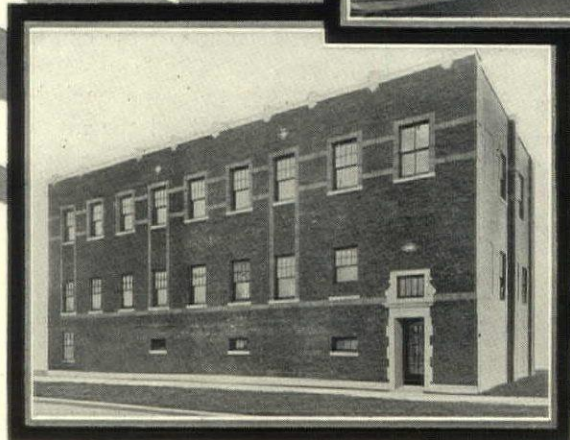
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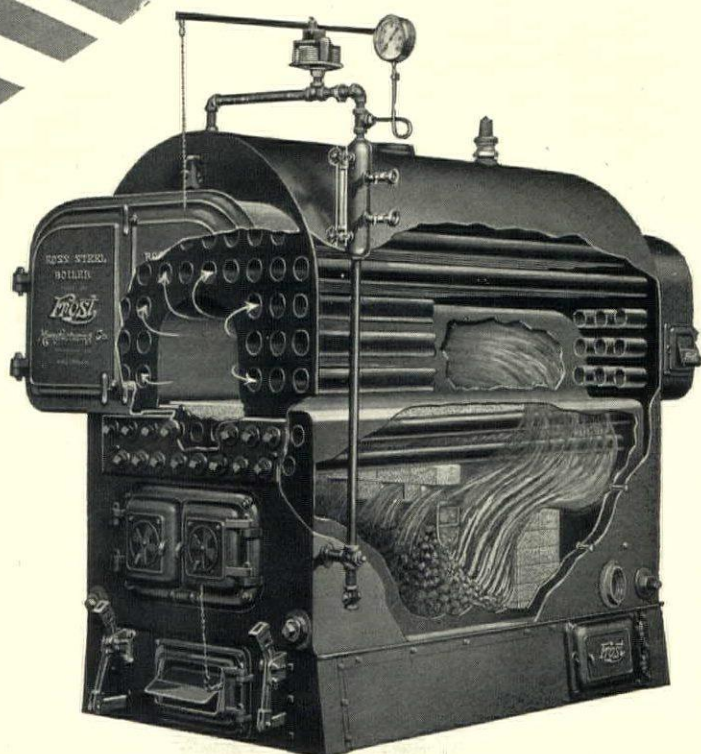
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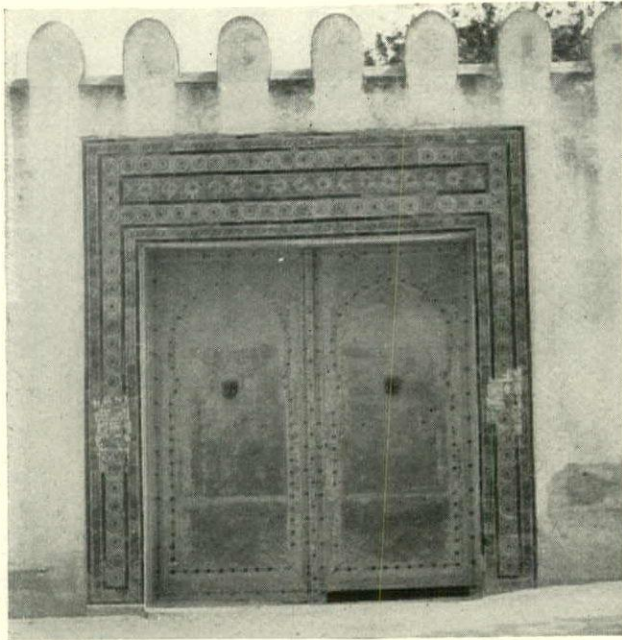
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Again we see the Tunisian love for colored tile as relief from the desert's monotone

A door stands half open, and studying its details, we are tempted to look in on the mystery that surrounds Arab home life. Down a narrow stone hall to the open court all tiled and inlaid with mosaic, we find a fountain set in a pool of water, so clear that its blue is more a piece of the sky than its reflection. The water bubbling up in the center is the only suggestion of life. The tiles on the floor criss-crossed with shadows from the bars across the roof tell the hour by the path of the sun. Sweet music punctuated with the drum throb sweeps along the narrow hall. Shuffling feet suggest that the house is inhabited. Walking away in the shadow down

the street, the sweet strains of the dulcimer and the throb of the drum can still be faintly heard, urging us to return and walk in.

We found, on going south and nearing the great Sahara, fewer examples of merit. The native was more primitive and in some instances did not even take time to whitewash his house of hand-made bricks. In these cases the door was of huge wooden planks, with no effort in design beyond the shape of the arched door itself.

In Africa the French show their skill as colonizers. One of the outstanding reasons why the French get along so well with the native is their sympathy for his traditions and ideals.

ALL public and administration buildings are in the native architecture, thereby directly complimenting a noble race, proud of their history and their arts. How much better than to antagonize them, even in the matter of architecture, by building according to modern French standards! The French govern by the art of flattery, subtly expressed.

Months of study brought us to the age old conclusion that art must have peace and quiet. Little can be developed in the maelstrom of business.

Is it any wonder we travel from the modern Arabian Nights city to the old for last glimpses of its architecture and particularly its doorways?

* * *

And so our recollection of a street in Tunis is one of doorways. They breathe the jasmine of the exotic East. They tell the story of opal skies. They shut in the secrets of strange loves. They remain the symbol of the East—brilliant and gay, yet with it all the mystery of silence.

The doorway of the East is the barrier.

"On ne passe pas."

The Architect Can Help Solve the Parking Problem

ELIMINATION of skyscrapers, parking bans and trick traffic regulations are being bandied about on every side as solutions of the congestion wrought by the automobile. Eliminate the skyscraper, and we take a step back to the decentralization existing before the telephone, the railroad and the steamship. Put a ban on parking, and the use of motor cars is discouraged in the district with the result that people will, when they can, shop elsewhere. Trick traffic regulations, such as those prevailing in the New York theatrical district, succeed in reducing congestion by reducing the number of automobiles that use the streets.

We might as well accept the fact that the automobile is here to stay and that space must be provided for it, especially since in typical cities motor cars carry from twenty-five to seventy-five percent of the people entering the central area. We cannot step back. We must step forward.

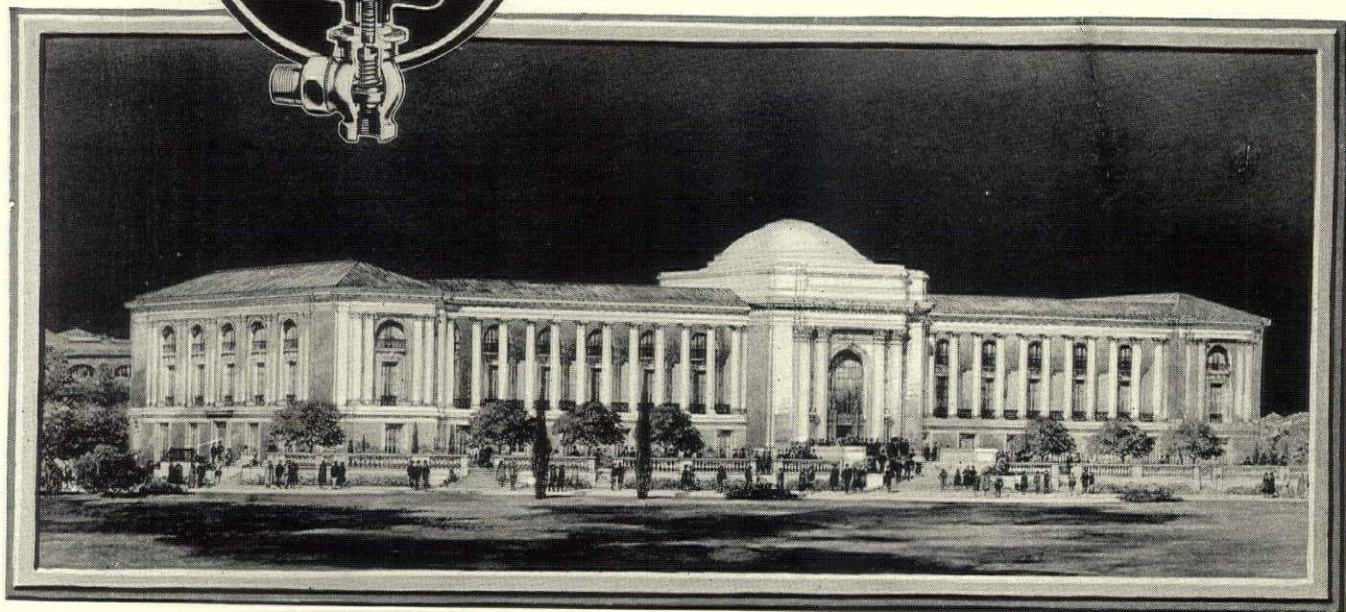
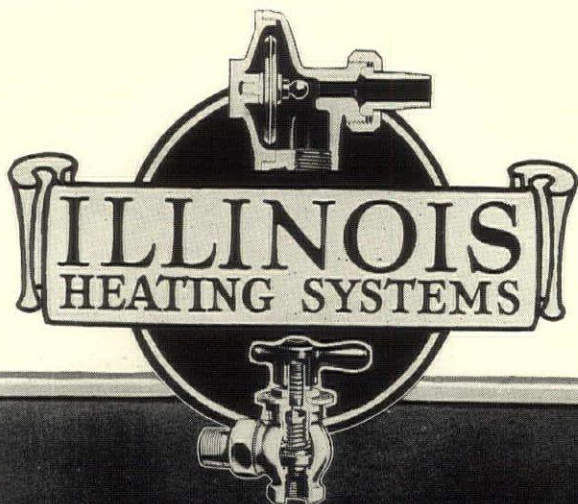
The solution that is coming to be regarded as at least among the most logical, outside of the streets themselves, is to design buildings that have garage space in them. Here, the West is far ahead of the East, possibly because there a larger portion of the working population use the motor car for transportation to work.

For instance, the majority of class A office buildings constructed in Los Angeles within the past two years have some sort of internal storage facilities for automobiles. The thirty story Russ Building in San Francisco has two floors devoted to the housing of its tenants' motor cars. The Pure Oil Building in Chicago takes care of 600 cars by using the court for garage purposes to a height of twenty stories.

Any solution of the traffic problem, to be a real solution, must tend to bring people into a locality—not keep them out. Only so can business in such localities have the most favorable opportunities for growth.

In the solution discussed, the architect must take the lead. He is the designer, the man who can bring beauty and utility together. His suggestions as to how garage facilities can be incorporated in an office building may well turn what otherwise would be a difficult structure to rent into one for which there is a waiting list.

As an example, take the Chrysler Building, the Lincoln Building, the Daily News Building—all incompleting skyscrapers within a stone's throw of each other in New York City's most congested section. If one building had garage facilities, would it rent more easily than the others? Ask the tenant. He knows.



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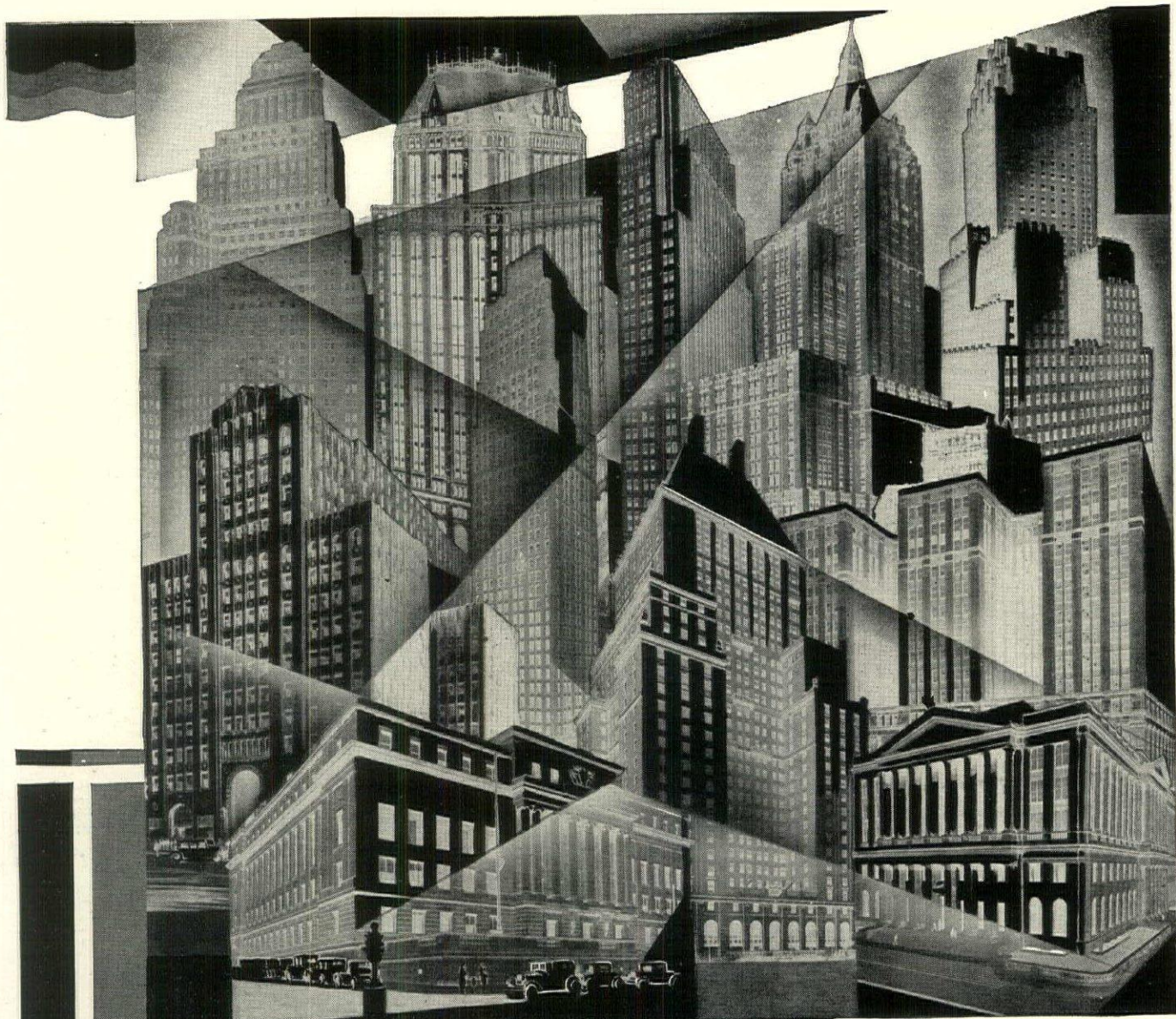
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Essex County Hall of Records
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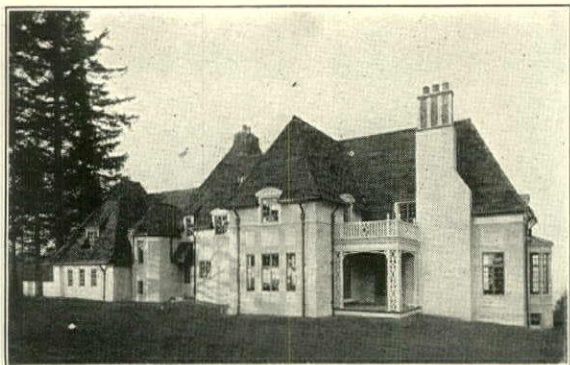
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What Architects Are Talking About

(Continued from page 61)

HERE will be a two-day conference on church architecture at the Statler Hotel, St. Louis, Mo., December 6th and 7th, held under the auspices of the associated denominational bureaus and departments of architecture. The winners of the Christian Herald Second Annual Church Architectural Contest will be announced and the Christian Herald exhibits for both 1928 and 1929 will be displayed.

THE New York Chapter of the American Institute of Architects met at the Architectural League of New York on October 9th to discuss the program for the coming year and to install the following officers—president, William Adams Delano; vice president, William Harmon Beers; secretary, Julian Clarence Levi; treasurer, Oliver Reagan; recorder, Eric Kebbon.

PREDICTION that general contractors would be awarded contracts on a fee basis and looked upon by the owner as an important factor in an advisory capacity before the operation is approved was made by L. R. Crandall, president of the George A. Fuller Company, in addressing the Credit Association of the Building Trades of New York.

F RANK GOODWILLIE, A. I. A., of Goodwillie and Moran, New York, recently died at his home in Montclair, New Jersey, at the age of sixty-three. He was a graduate of the Massachusetts Institute of Technology, and was instrumental in building many homes and public edifices in Glen Ridge, N. J., and elsewhere.

HOMES sold with a two-year guarantee against all structural defects are announced by the Realty Associates, New York. It is expected that this new guarantee will practically eliminate repair for the first two years.

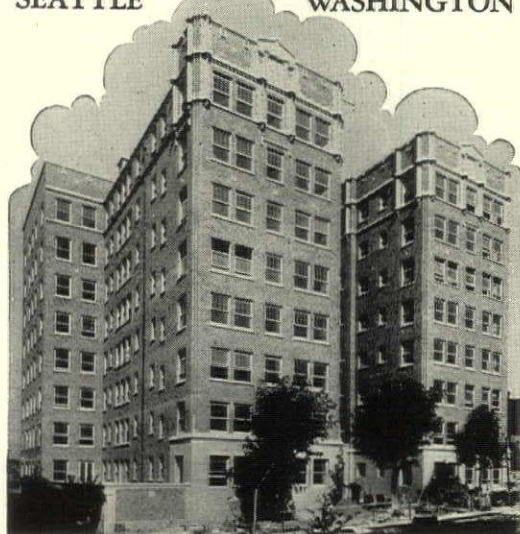
GEOFFREY SCOTT died of pneumonia on August 15th in New York at the age of forty-six. He was author of "The Architecture of Humanism"

HARRISON AND TURNOCK, architects and engineers, have moved to the Architects' Building, Indianapolis, Indiana.

INCREASING air traffic has made it necessary to paint the antenna poles of station KDKA in stripes, black and chrome yellow, which is the standard color and design recommended by the Department of Commerce. Westinghouse has decided to paint all its future radio antenna poles in this manner.

HENRY FORD'S museum, to be built at Dearborn, Michigan, will cover more than 350,000 square feet of floor space and be surrounded by a village of forty cottages, shops, stores, and barns, all stocked and furnished. When completed, this exhibit of American

MALLOY APARTMENTS
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OWNERS of the beautiful new Malloy Apartments in Seattle, built for the future when BEST BROS. Keene's Cement was used for the 65,000 yards of interior plastering.

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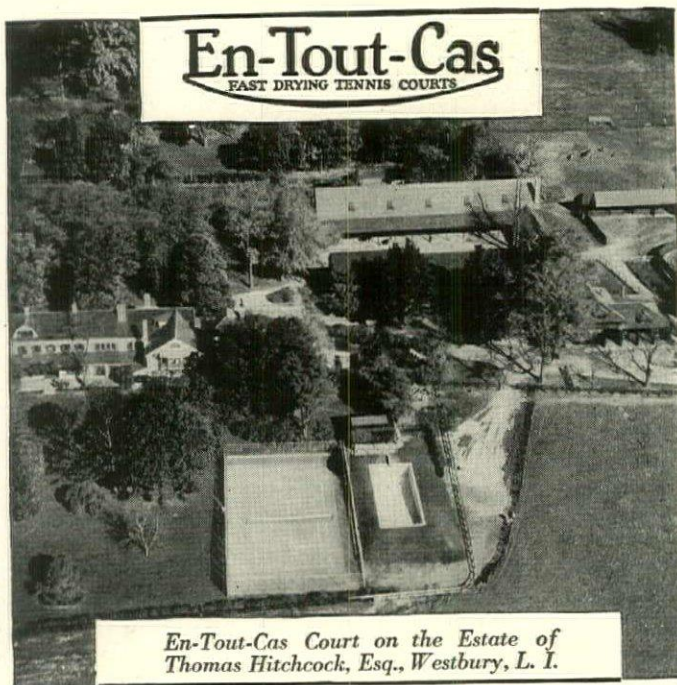


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products will cover nearly every article used from the early settlers up till now, including agricultural equipment, vehicles, locomotives, kitchen utensils, lighting devices, furniture, wallpaper, etc.

MORE accidents occur in construction work on Saturday morning than on any other half day, according to a recent investigation in New York. The reason advanced in some quarters is that the men are tired at the end of the week so that their minds do not function so quickly as earlier in the week. New York City building employers therefore want lower rates for compensation and contractors' liability insurance because of the establishment of the five-day week and the increased wage scale.

THE use of glass as a major building material on a large scale will be attempted for the first time in America in the new Palais de France, New York, a sixty-five story structure in which it is proposed to make the upper five stories almost exclusively of glass brick and a new type of plate glass. The material will be used in the same manner as brick and terra cotta have been used in the past.

EVERY lease made on a percentage basis is reported from the Sixty-ninth and Market Street development of John H. McClatchey, Philadelphia, Pa. "Since all values are based on income, so all rents should be based on income. The percentage lease is the lease of the future," was said by A. M. Greenfield at a dinner in honor of Mr. McClatchey.

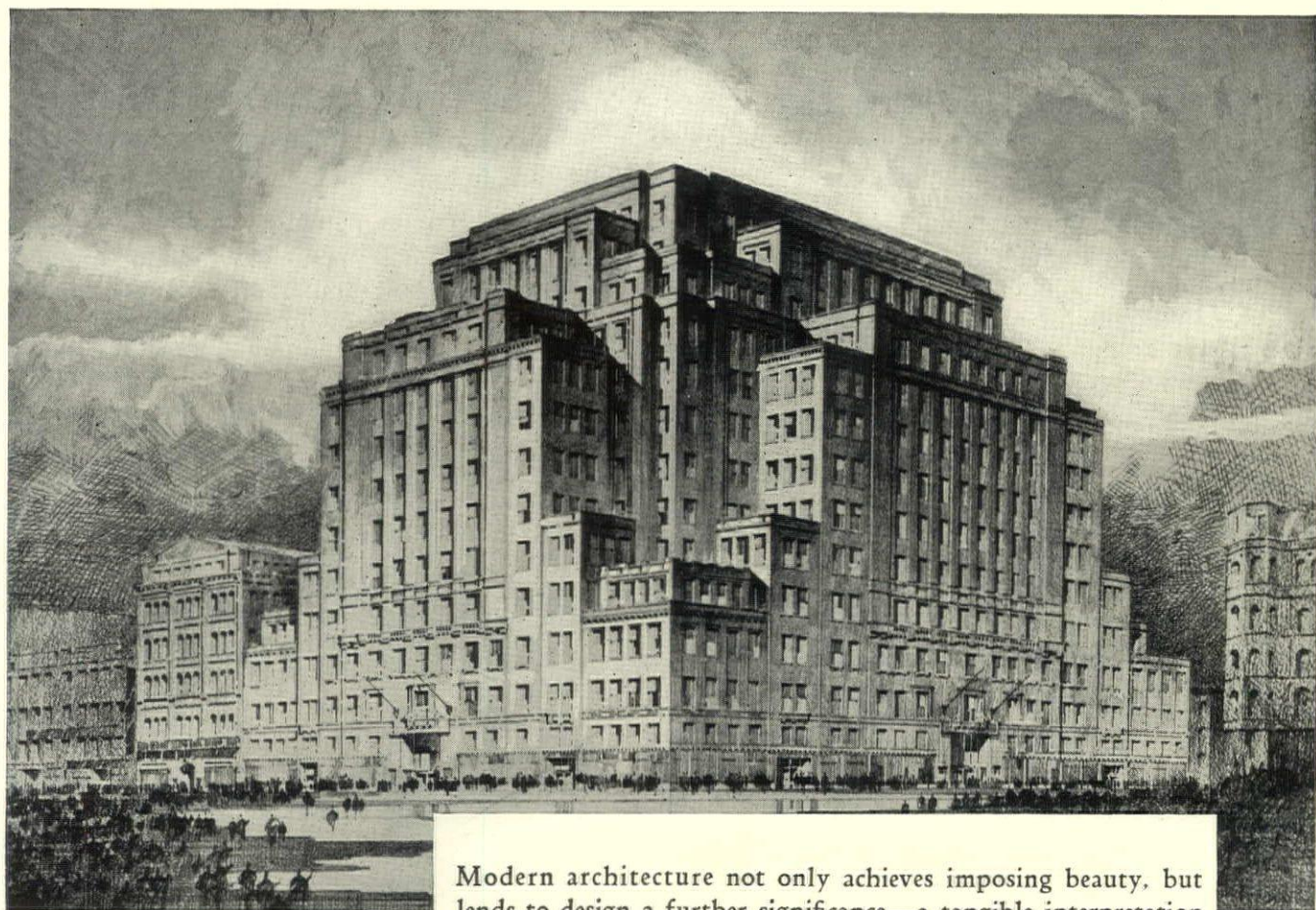
HERBERT W. SKOGSTAD of the architectural firm of Merman and Skogstad, La Crosse, Wis., died on September 13, 1929. He was a graduate of the Massachusetts Institute of Technology. Mr. Skogstad was well known in his locality and highly regarded by his friends and acquaintances.

THE Asphalt Tile Manufacturers' Association was organized on September 13th to promote a better understanding among the manufacturers of asphalt tile and to improve the industry as a unit. Headquarters of the association are at 7 East 44th Street, New York City.

J. LISTER HOLMES was the architect of the O. W. Fisher house in Broadmoor, Seattle, and not Arthur Loveless, as stated in Dwight James Baum's article in the September issue of THE AMERICAN ARCHITECT on "Architecture in the Northwest."

THE spandrels on the Packard Motor Car Service Building, illustrated in the October issue of THE AMERICAN ARCHITECT, were all of terra cotta instead of metal as stated in the caption that accompanied the detail photograph.

THE Regional Plan of New York urges that modern real estate developments be made homogeneous, that is, designed so that the main automobile traffic flows on by, while residents may reach local shopping centers



**STRAWBRIDGE & CLOTHIER
DEPARTMENT STORE
PHILADELPHIA**

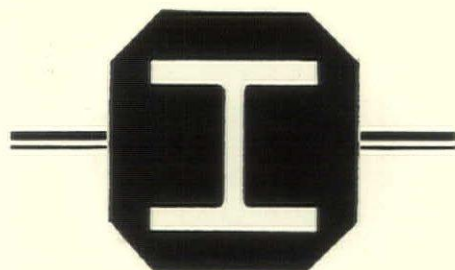
*Simon & Simon, Architects
Turner Construction Company,
General Contractors
American Bridge Company, Fabricators*

Modern architecture not only achieves imposing beauty, but lends to design a further significance—a tangible interpretation of the ideals of the builders. The architects have imbued the mammoth structure pictured above with an impression of permanence and stability—a true reflection of the character of the institution which will occupy these spacious quarters.

The impression created by the design is substantiated in the actual construction of this magnificent department store. The framework embodies the latest improvements in steel construction, and employs the most modern sections—Carnegie Beams.

In every type of construction—industrial buildings, bridges, subways, schools, apartments, hotels, stores and great towering skyscrapers, Carnegie Beams are imparting to structural steel a new efficiency. Their parallel flanges simplify fabrication and erection. The distribution of metal gives maximum strength in proportion to weight. Constant-depth columns, unique with Carnegie Beams, present opportunities for standardization, both in design and erection.

*A handbook, "CARNEGIE BEAM SECTIONS"
will be sent at your request*



CARNEGIE STEEL COMPANY

Subsidiary of United States Steel Corporation

PITTSBURGH, PA.

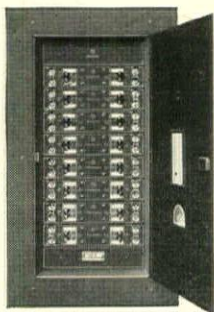
34

CARNEGIE BEAMS

Frank Adam



"A leader's position in any field is marked not only by his courage to do the progressive thing but to have the power and stamina to make it standard and go on to future achievements before others have time to catch up with him."



Panelboards, having a long record of achievement behind them, have been brought to so high a point of quality in design, material and workmanship that they last as long as the buildings in which they are installed. To emphasize this lasting character they have been amply guaranteed, being the first on record to do so. They are not only good but remain so in every particular yet they are sold at no higher price.

Send for the latest

FA Catalog

Frank Adam

ELECTRIC COMPANY
ST. LOUIS

DISTRICT OFFICES

Atlanta, Ga.
Baltimore, Md.
Boston, Mass.
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Dallas, Texas
Denver, Colo.
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Jacksonville, Fla.
Kansas City, Mo.
Los Angeles, Calif.

Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York, N. Y.
Omaha, Nebr.
Philadelphia, Pa.
Pittsburgh, Pa.
San Francisco, Calif.
Seattle, Wash.
Tulsa, Okla.
Vancouver, B. C.
Winnipeg, Man.

without crossing main highways. Local playgrounds, located in the same manner, are also recommended.

AN exhibit on Tibetan art will be open until November 17th at the Roerich Museum, 310 Riverside Drive, New York.

PRINCETON UNIVERSITY has arranged for a series of lectures on modern European architecture to be given by J. J. P. Oud of Holland during the first two weeks of May, 1930.

WHAT is said to be the first modernistic church in America has been designed by Miss Adah M. Robinson and erected in Tulsa, Oklahoma. The most impressive feature of the exterior is an eight-story tower in which are located offices of the church.

SAM BIDERMAN, A.I.A., has moved to the Thomas Building, Dallas, Texas. He is specializing in banks.

"SCHOOL furniture brown" is the color recommended for school furniture by a general conference held at the headquarters of the National School Supply Association in Chicago.

ALFRED C. BOSSOM of England, who practiced architecture in the United States for twenty-two years, has returned to study recent architectural advances and construction methods.

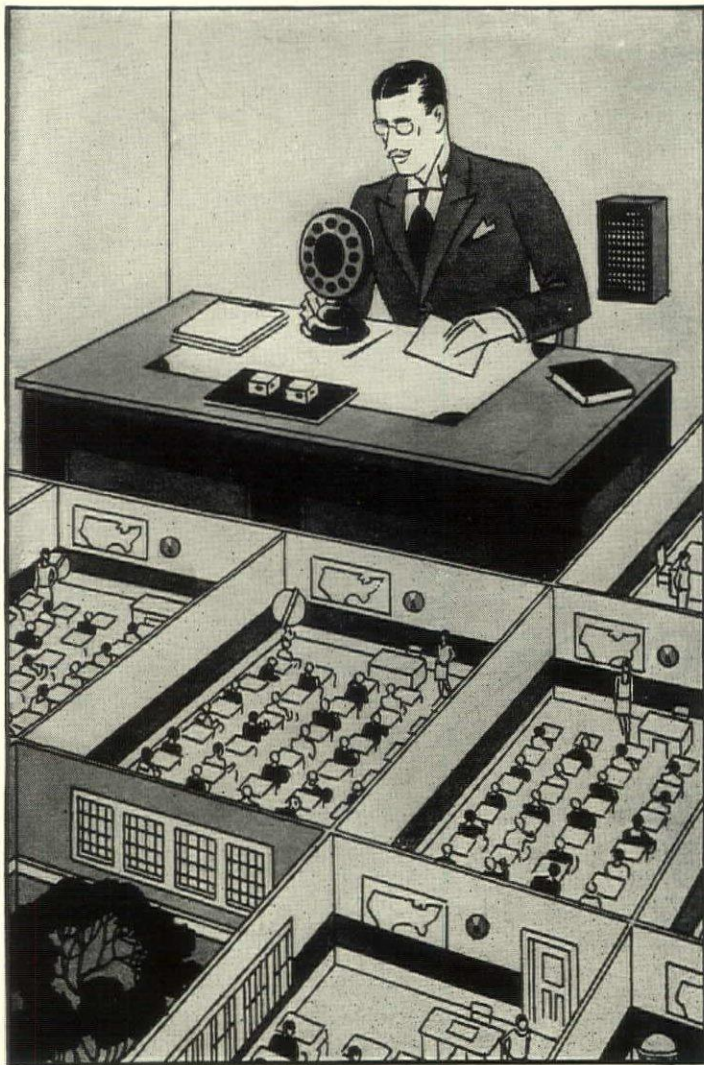
SEATTLE, WASH., launched a modernizing bureau on September 17. Space will be occupied in quarters donated by the Builders Permanent Exhibit. The home modernizing movement has passed the fifty city mark.

THE architectural firm of William Reichert and Sidney C. Finck has been dissolved. Mr. Finck will continue practice in the offices formerly occupied by the firm at 35 South Dearborn Street, Chicago, Ill.

AN investigation on the factors involved in bricklaying has been started by the Mellon Institute of Industrial Research and the Eastern Face Brick Manufacturers' Association under the direction of Dr. F. O. Anderegg. The different characteristics of various kinds of brick and mortar will be studied, including methods of backing and workmanship, the design of walls and their relative elasticity, connecting backing and facing, weather problems, etc.

NINETY per cent of the general contractors in the Building Trades Employers' Association of New York have been appointed representatives to cooperate with the Committee on Accident Prevention in order to reduce the number and gravity of accidents on construction projects in the Metropolitan district.

P.S.—In the construction of the Hotel New Yorker, just completed, there were no serious accidents—quite a contrast from the days when it was said that every floor of a skyscraper represented the life of a human being.



AS IF ALL ROOMS WERE ONE

The same voice—the same music—can now be heard in *every room of a building at once*, if desired. No matter how big the building . . . One room—or a thousand rooms or more—it's all the same to the Western Electric Public Address System.

In this, more and more progressive architects recognize a real *opportunity*—an opportunity to serve their clients in a new and far-reaching manner.

This sound distribution equipment has become an important accessory of the *modern* public structure. In the civic installation it renders a public service. In the commercial building—hotels, clubs, amusement places—it leads to greater profits,

by providing better entertainment. Wherever applied, its uses are endless in number.

It can pick up radio—or it may be speech—entertainment—supplied directly by micro-

phone. Or it may be accurately rendered music from the Western Electric Music Reproducer . . . For full information, consult Sweet's Catalogue. Or send for interesting booklet to the distributor, Graybar Electric Co., Graybar Building, New York, N. Y. Offices in 72 principal cities.



The last word in municipal buildings—one that can talk!—and make itself heard.



For hotels—paging by loud-speaker. And a hundred other uses—all important.



An auxiliary fire-alarm in schools. Line of march can be switched. Other uses, too.



On with the dance! An especially popular application for clubs, hotels, restaurants, etc.



One way to wire up a hospital for happiness. Healing by music has a real value.



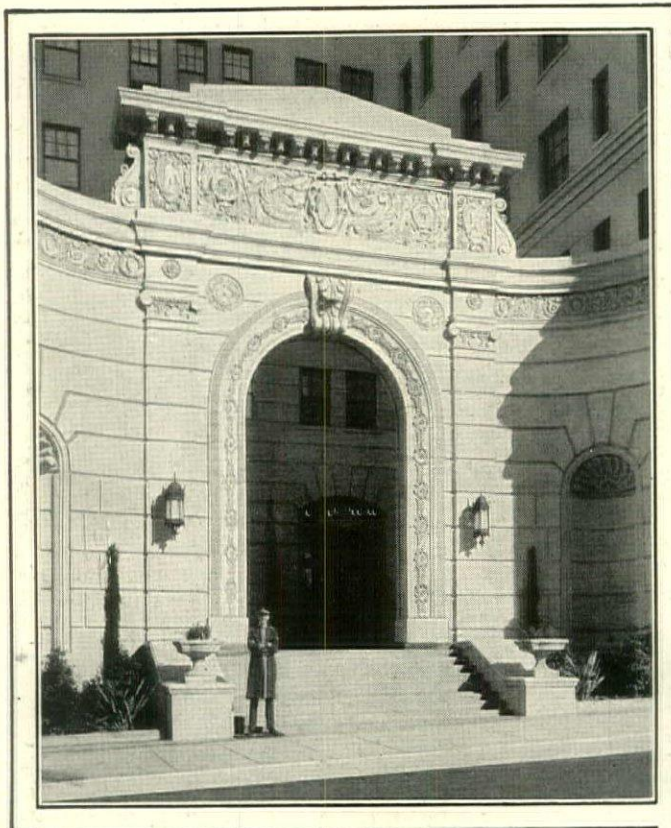
It hooks up with radio. Brings into a building everything that's on the air.

Western Electric

PUBLIC ADDRESS AND MUSIC REPRODUCTION SYSTEMS

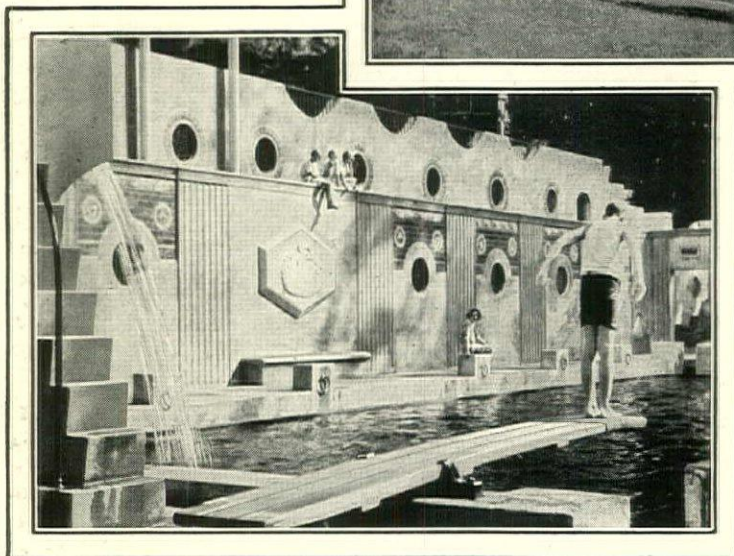
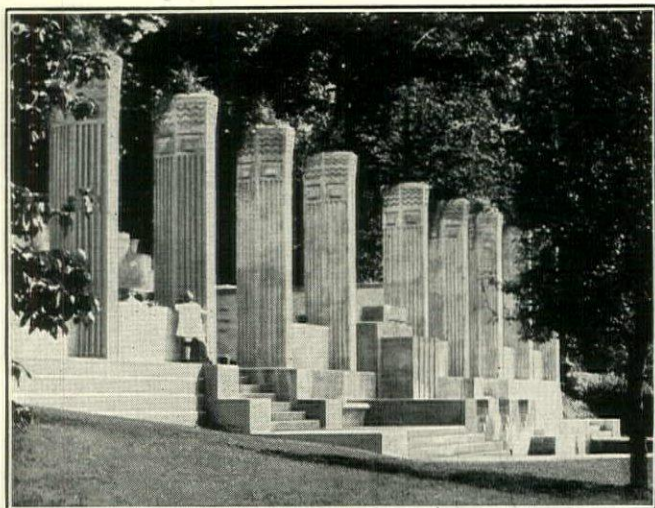
Distributed by Graybar Electric Company

These Beautiful Effects



The entrance to the Arcady Apartments in Los Angeles, is a striking example of the ornamental beauty attainable in monolithic concrete. Walker and Eisen, Architects, Los Angeles.

Appreciation of concrete and its advantages, both from the structural and artistic standpoints, is rapidly growing. New examples of the wide latitude of design permitted by this plastic material constantly demonstrate its possibilities.

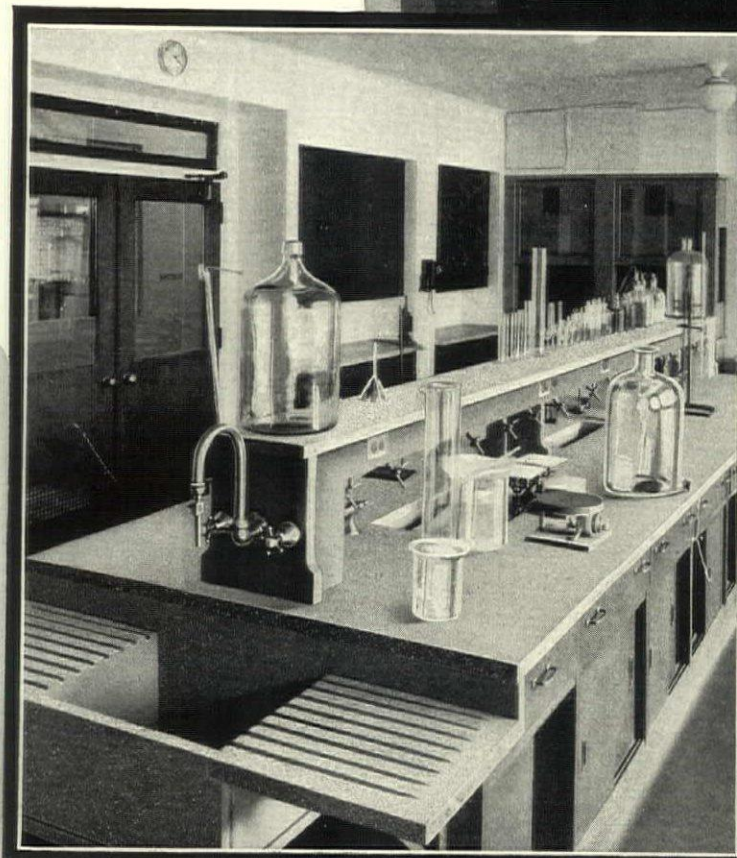
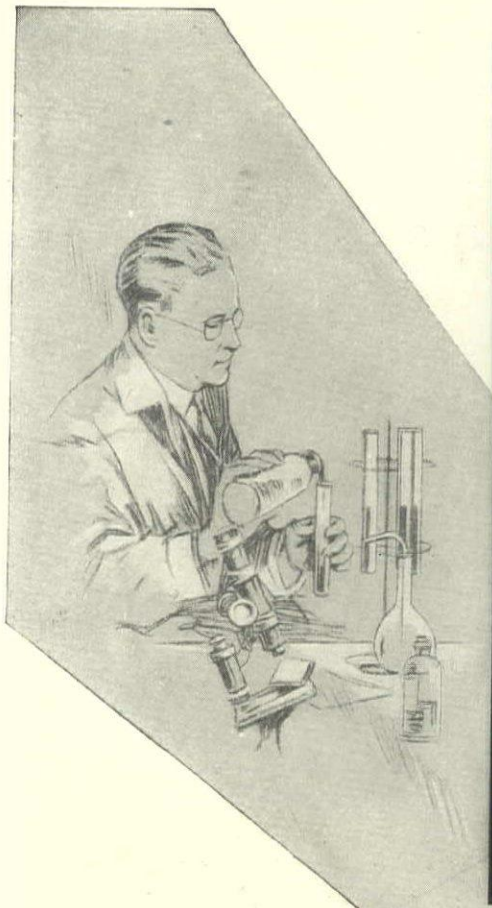


Swimming Pool Photographs by Sigurd Fischer, New York City.

Classic in inspiration but modern in conception, the approach to this Swimming Pool at Green Hill Farms Hotel, Overbrook, Philadelphia, is a tribute to the monolithic technique. Solid concrete construction gave the architects ample scope for the creation of a beautiful and original setting for the pool proper. Harry Sternfeld, Philadelphia, and John Irwin Bright, Ardmore, Pa., Architects.

PORTLAND CEMENT

CONCRETE FOR PERMANENCE



Good for the life of the building - and even l-o-n-g-e-r

Table-tops, sinks, fume-hoods, drainboards and shelving of acid- and moisture-resisting Alberene Stone installed twenty-five years ago look to be good for twenty-five years more of continuous service

Joints have remained gas, air and moisture tight because Alberene Stone is fabricated with tongue-and-groove joints, cemented with a special cement.

Since laboratory floors and wainscot have to resist the action of corrosive acids and alkalis, many technicians insist that Alberene Stone be used for them also, so that the *entire* laboratory will be free from upkeep cost and good for the life of the building.

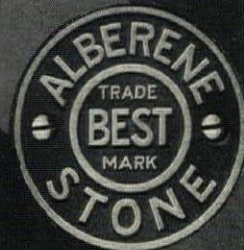
The special Laboratory Bulletin is complete with informative data and suggestions. *Send for a copy.*

ALBERENE STONE COMPANY

153 West 23rd St., New York
Quarries and Mills at Schuyler, Va.

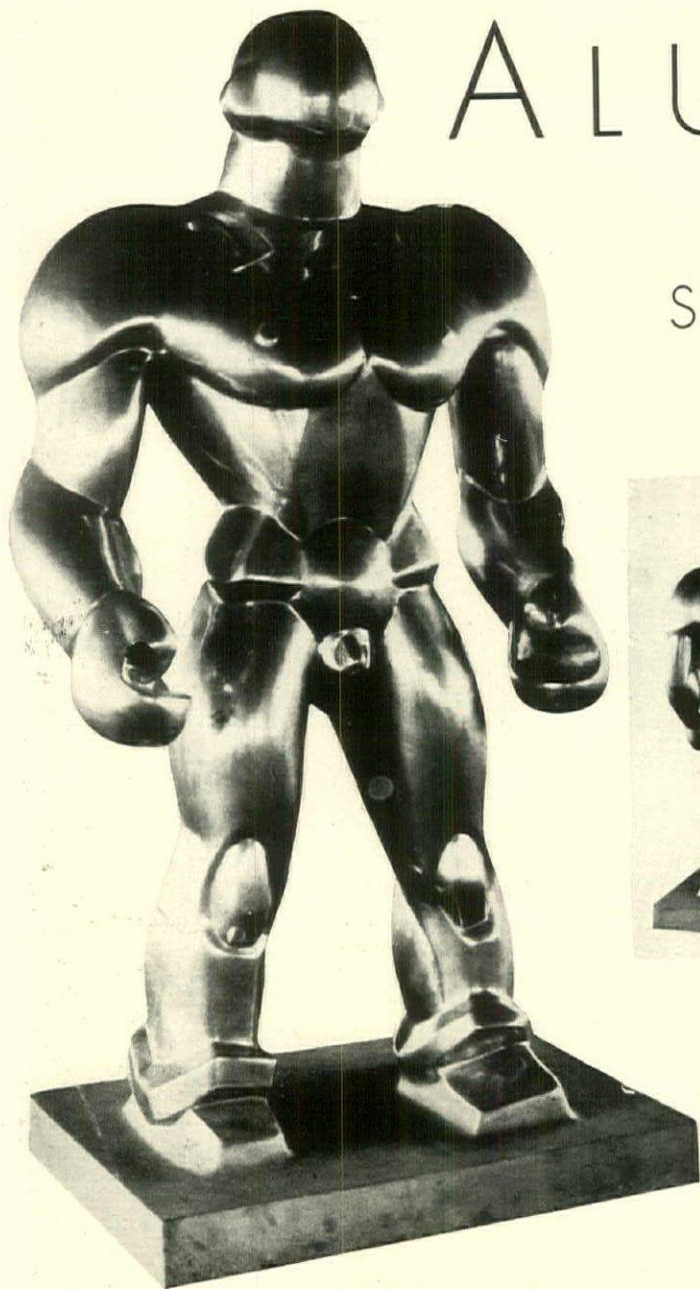
ALBERENE STONE

Table-tops, Floors, Shelves, fume-hoods



ALUMINUM

Joins the SCULPTOR'S METALS



stone would seem quite out of place; the feeling of weakness, of how easily they might break off, is ever present to detract from the sculpture. In metal there is strength, tension; the feeling of brittleness is lost.

Among metals, bronze has always been the accepted standard for sculptors. Because of its long usage, this age old metal has made other materials seem quite inappropriate. The modern sculptor, however, does not bow to the prejudices of his elders, but chooses the metal best fitted to portray his subject. At times he uses aluminum, but he does not feel that this light metal is more beautiful or more appropriate than bronze for all sculpture. To say that it is would be like saying music is more beautiful than poetry; one thought is best expressed in terms of music, another in poetry. Aluminum is one metal, bronze another: they are different.

Aluminum, a metal of this generation, echoes the feeling of the present time; it is modern. Like bronze, it is strong and enduring. It may be cast or worked with comparative ease, no matter how intricate or elaborate the design of the artist who creates the motif. It has a beautiful silver color. When polished, the metal takes on a bluish tinge, best described as that of an exhaust from a rich mixture. Treated in simple planes that invite you to feel their surfaces, this modern architectural metal, in its own natural color, stands out without bristling with intensity.

Dudley V. Talcott, realizing that aluminum was well fitted for depicting the modernistic tendency, chose this light metal for his conventional statue of "The Wrestler." This broad-shouldered, powerful figure of brawn and muscle, which was cast by the Cleveland Foundry of the United States Aluminum Company, stands seven and one-half feet high, and weighs 475 pounds. The modernistic conventionalization of the subject, inspired by the symmetry of the anatomical actualities, made it possible to cast this figure in sand; while the tubular feeling is at once suggestive of the modern expression of strength. This quality is further accentuated by the effect of the bright silvery sheen of polished aluminum.

THE sculptor's vocabulary today is by no means limited to a few materials. As the painter has at his command a multitude of colors with which to put his thoughts onto canvas, the modern sculptor expresses his ideas in the material most appropriate to his subject. Not only is the material in keeping with the character of the subject, but the subject brings out the character and beauty of the material.

In the use of wood for instance, one is ever mindful of the grain and conscious of the size to which trees grow. The best wooden sculpture, therefore, adheres to these restrictions, and is vertical in feeling. Stone takes compression but never tension. Different stones permit varying degrees of detailed work, but all are best when they depict the feeling of rest and compression, repose and gravity.

The scope of metal sculpture is much broader than that of either wood or stone; both tension and compression may be employed, and the statue may be either vertical or horizontal in feeling. Outstretched arms in

As substantial as it looks!

HOTEL GOVERNOR CLINTON
New York City

*Architect, Murgatroyd & Ogden, New York City
General Contractor, Thompson-Starrett Co., New York City
Heating and Ventilating Engineers, Jaros & Baum, New York City
Plumbing Contractor, Frank B. Lasette, Inc., Long Island City, N. Y.
Heating Contractor, Thompson-Starrett Co., New York City*

AT Seventh Avenue and Thirty-First Street, New York, another triumph in hotel construction has recently been completed. Rising thirty-one stories above the ground, the Hotel Governor Clinton majestically salutes the sky—a magnificent combination of beauty and stability in hotel construction. Here, master architects and engineers have translated their ideals into enduring realities . . . another evidence that modern architecture aims at permanence as well as attractiveness.

The graceful exterior lines of this latest addition to New York's fine hotels are symbolic of the care and skill applied to the interior plan and specification of materials—that it might truly be . . . as substantial as it looks . . . within and without.

Each and every item on the specification list was subjected to the closest scrutiny. There could be no compromise with quality here—no substitute for proved dependability—endurance was foremost in consideration. And when it came to the piping—one of the most important items in a building of this type—**NATIONAL** was specified for the major pipe tonnage.

NATIONAL TUBE COMPANY • Pittsburgh, Pa.
Subsidiary of United States Steel Corporation



NATIONAL PIPE



The DRAKE

magnificent

Philadelphia Apartment Hotel

FRAMEWORK

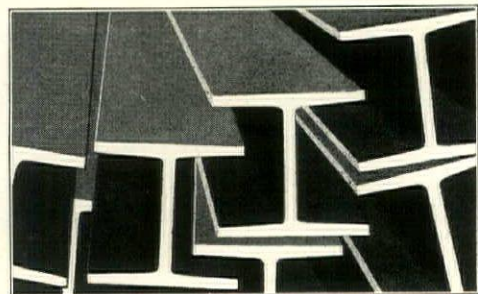
OF

BETHLEHEM

WIDE-FLANGE

STRUCTURAL

SHAPES



BETHLEHEM

BETHLEHEM STEEL COMPANY • • General Offices: BETHLEHEM, PA.

District Offices: New York, Boston, Philadelphia, Baltimore, Washington, Atlanta, Pittsburgh, Buffalo,
Cleveland, Detroit, Cincinnati, Chicago, St. Louis, San Francisco, Los Angeles, Seattle, Portland, Honolulu

INSTALLATIONS

OTIS SIGNAL CONTROL ELEVATORS

The following is a list of Otis Signal Control Elevators as noted below.* Most of these installations are now completed.

- | | | |
|---|--|---|
| Thomas Jefferson Hotel,
Birmingham, Ala. | Argonaut Realty Corp.
Detroit, Mich. | Paulsen Medical & Dental Bldg.,
Spokane, Wash. |
| First National Bank,
Montgomery, Ala. | Central Savings & Loan Co.,
Youngstown, Ohio | Union Elec. Light & Power Co.,
St. Louis, Mo. |
| Protective Life Bldg.,
Birmingham, Ala. | Park Plaza Apartments,
St. Louis, Mo. | Canada Building,
Windsor, Ont., Canada |
| Atlanta City Hall,
Atlanta, Ga. | Gunter Hotel,
San Antonio, Texas | City Trust & Savings Bank,
Youngstown, Ohio |
| Independence Trust Co.,
Charlotte, N.C. | Dallas National Bank,
Dallas, Texas | Southern New England Tel. &
Tel. Co.,
Bridgeport, Conn. |
| American Natl. Bank Bldg.,
Richmond, Va. | New Orleans Pub. Service Bldg.,
New Orleans, La. | John Hancock Mutual Life
Insurance Co.,
Boston, Mass. |
| Central National Bank,
Richmond, Va. | Southwestern Bell Tel. Co.,
Oklahoma City, Okla. | Drake Towers,
Chicago |
| New England Tel. & Tel. Co.,
Worcester, Mass. | Norwood Medical Arts Bldg.,
Austin, Texas. | Administration Building,
A. E. Staley Mfg. Co.,
Decatur, Ill. |
| Chicago Motor Club,
Chicago | Lee-Higginson Building,
New York | The Masonic Temple,
Portsmouth, Ohio |
| Northern Trust Co.,
Chicago | Consolidated Gas Co. of N. Y.,
(Addition)
New York | Battle Creek Sanitarium
Battle Creek, Mich. |
| First National Bank,
Youngstown, Ohio | Midland Savings Building,
Denver, Colo. | Kalamazoo Trust & Savings
Bank,
Kalamazoo, Mich. |
| American Insurance Union
Citadel,
Columbus, Ohio | Northwestern Bell Tel. Co.,
Des Moines, Iowa | The Barbizon,
New York |
| Beggs Building,
(Acme Development Co.)
Columbus, Ohio | F. W. Woolworth Company,
Denver, Colo. | Ampico Tower Building,
New York |
| The Hippodrome Bldg.,
Cleveland, Ohio | Union Bank Building,
Philadelphia, Pa. | Shopping Tower,
Seattle, Wash. |
| Dayton-Biltmore Hotel,
Dayton, Ohio | City Hall Annex,
Philadelphia, Pa. | Westminster Bank,
London, England |
| Fidelity Building,
Dayton, Ohio | City Hall Annex No. 2,
Philadelphia, Pa. | |

**This list contains only installations having two or three Otis Signal Control Elevators. One hundred and twenty-six buildings having from four to thirty-three of this type elevator were listed in two previous advertisements.*

OTIS ELEVATOR COMPANY
OFFICES IN ALL PRINCIPAL CITIES OF THE WORLD



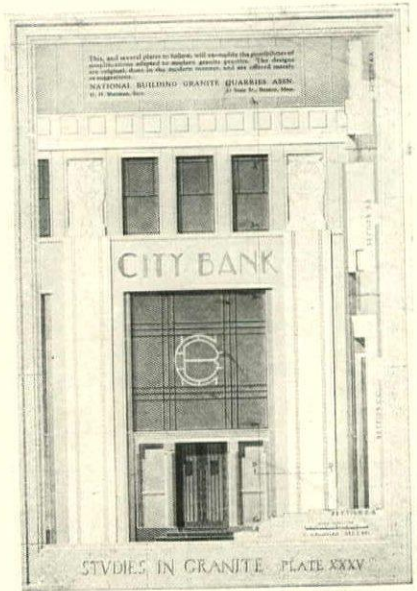


Every third residence
fire starts because
someone neglected
to use fire clay flue
lining

CLAY PRODUCTS ASSOCIATION
CONWAY BUILDING
Chicago

FIRE CLAY
Flue Lining

AA-11-Gray



*An advertisement of character
and distinction intended to
prompt inspiration in design*

Where Ad Men Go Wrong

(Continued from page 63)

where the appliance or product has been used, or

(b) A presentation of the thought in a page whose makeup in illustration and type shows a high sense of good composition and good taste and whose text gives evidence that the writer understands the aesthetic requirements of architectural design. In other words, that it is prepared and written by someone who knows about architecture, and talks the architect's language.

Whatever the merits of an ash hoist, an advertisement which gives silent evidence of this knowledge is bound to receive better attention than one which lacks it. The keystone in all architectural advertising is the architect's dominant interest in *design*, and his natural reaction to whatever spells beauty, taste and good form in the preparation of the page or circular which greets his eye.

ATTEMPTS sometimes made to capitalize this psychological fact are too often laughable. We see advertisements "artified" with all sorts of decorative embellishment and employing terms used in art, which are divorced from all proper relation, to describe effects or merits of design which either are not in the work shown or which do not enter into the problem at all. "Texture," "tone," "line," "mass," "scale" and other terms, together with the current vernacular of art, are used glibly by many advertising writers who have not the remotest conception of what these terms mean.

It is, often, as if a maker of nautical instruments were to advertise to sea captains in the pages of a nautical magazine: "Our improved sextant is just what you need to take absolutely correct cross bearings." That may spell sense to the man in the street but to one familiar with the navigation of ships and who knows that sextants aren't used to take cross bearings, it says simply that the advertiser knows nothing of navigation and his representations therefore have no

weight whatever. The parallel is by no means exaggerated. Advertisements even more ridiculous in their misapplication of technical architectural terms come to mind. One is recalled, that, similarly paraphrased, would, if it had been issued by a marine supply house, read somewhat as follows:

"Why use stockless anchors? Our new patented cat-fall not only makes these unnecessary but assures that reefs can be taken in the keel expeditiously and the top-mast furled in a blow without shortening sail."

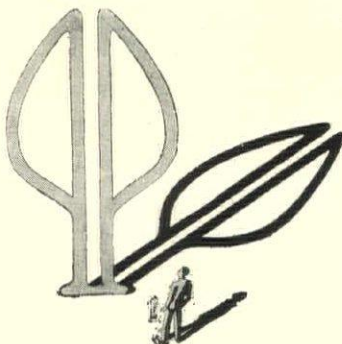
It is hard to imagine a nautical supply house issuing such an advertisement. Why then do building material manufacturers often do so? Simply because many of them are not conscious of the fact that the practice of architecture has in it any problems of a nature which the manufacturer is not fully equipped to measure intelligently, and which demand for successful advertising an aptitude beyond that required to interest the ordinary man in the street. The problems of architects suffer in America today the same misconception of their technical nature found in our popular notion that every man can become an efficient soldier over night.

OUR manufacturers, largely, like our nation in every emergency, are paying the price of this lack of knowledge in much of their current advertising. A barrage of duds leaves the occupants of the architectural trenches comfortably secure and smiling satirically at the reported disconcertion of the advertising general staff of the attacking forces, and its curses on an obdurate "impractical temperament" which does not yield readily to assault. That it requires more training, more familiarity with the terrain to be bombarded and more knowledge of the kind of ammunition to be used than the architectural advertiser commonly has, does not mean that breaches cannot be made in the justly protective barriers necessitated by the trustee-relationship of the architect to his client. When breaches are made by intelligently directed fire, the surprising thing is that the advertiser's advance is greeted by hearty words of appreciation and a helping hand in surmounting the hitherto difficult escarpment.

In this connection it is to be said that the advertising addressed to architects and the methods of personal sales approach by manufacturers, have exhibited a tremendous improvement in the past few years. The movement initiated in 1921 by the American Institute of Architects to prompt better advertising and sales service among manufacturers, out of which grew the Producers' Council, has borne the most gratifying fruit. This Council of forward-looking manufacturers, embracing in its present membership sixty of the leading industries of the country producing building materials, is dedicated not only to the promotion of more intelligent advertising and sales effort directed at architects, but also toward uniting in a common purpose all the contributing elements of the great construction industry to promote better team play in their service to the public under the leadership of the architectural profession. This objective, based on the test of enlightened public opinion, of which better advertising to architects is but a part, is by no means a mere altruistic generality of intangible nature, but an intensely practical common sense realization that the business of the future demands organized policies and individual effort.



No longer is this wonderful softwood "just pine"



The pine tree trade-mark is now imprinted on Ponderosa, the Pick o' the Pines—sending this famous softwood to market clearly and positively identified. This species mark justifies its existence all along the line—from the time the lumber leaves the great mills in the Northwest till it reposes snugly and handsomely at last in the home you've planned.

The lumber dealer can buy and sell Ponderosa with confidence that it is as specified. The contractor can take it with assurance that the carpentry will be done in accordance with

your standards—and on time. The home owner, when shown the trade-mark, will be happy that certified materials are being used. To you it is a quality check on a very important but frequently "taken for granted" part of the home.

Specify it for sheathing, siding, window frames, sash and doors—for roofing boards and sub-flooring—for all interior and exterior trim and other items where a light, even grained, easily worked softwood can be used. Every trade-marked stick is thoroughly seasoned, rigidly graded, carefully milled by a member of the Western Pine Manufacturers Association, and under its supervision and standards. It is plentiful at good lumber yards everywhere and famous wood-working plants with national distribution are also featuring "built-ins" and other intricate fabrications made from this fine wood. Address Dept. 60, Western Pine Manufacturers Association, Portland, Oregon.

Ponderosa Pine

The Pick o' the Pines



S O L V E T H E P R O B L E M

of Attractive Display Windows With—

Desco
METAL

REG. U. S. PAT. OFFICE

STORE FRONTS



A typical Desco installation—showing the attractive effects which these high quality store fronts provide for display windows.

For full architectural details see Sweet's catalog. Write us for complete working data and pricelist. Remember, too, wherever you are there is a distributor near you. We also carry a complete line of "Desco" construction material in our New York City warehouse.

WHAT sells a store to passing shoppers? Attractive display windows. How is a building owner to be sure of having display windows sufficiently distinctive to cause trade to stop at his store? By installing Desco Store Fronts. Desco Store Fronts combine sturdy construction with elegance and richness sufficient to adorn the most handsome shops. Because of their increased power to attract customers, shops equipped with Desco Store Fronts can command higher rentals. Desco Store Fronts provide the additional advantage of protecting the glass against abnormal wind pressure. They are made in a wide variety of finishes to harmonize with any architectural style. Write for information.

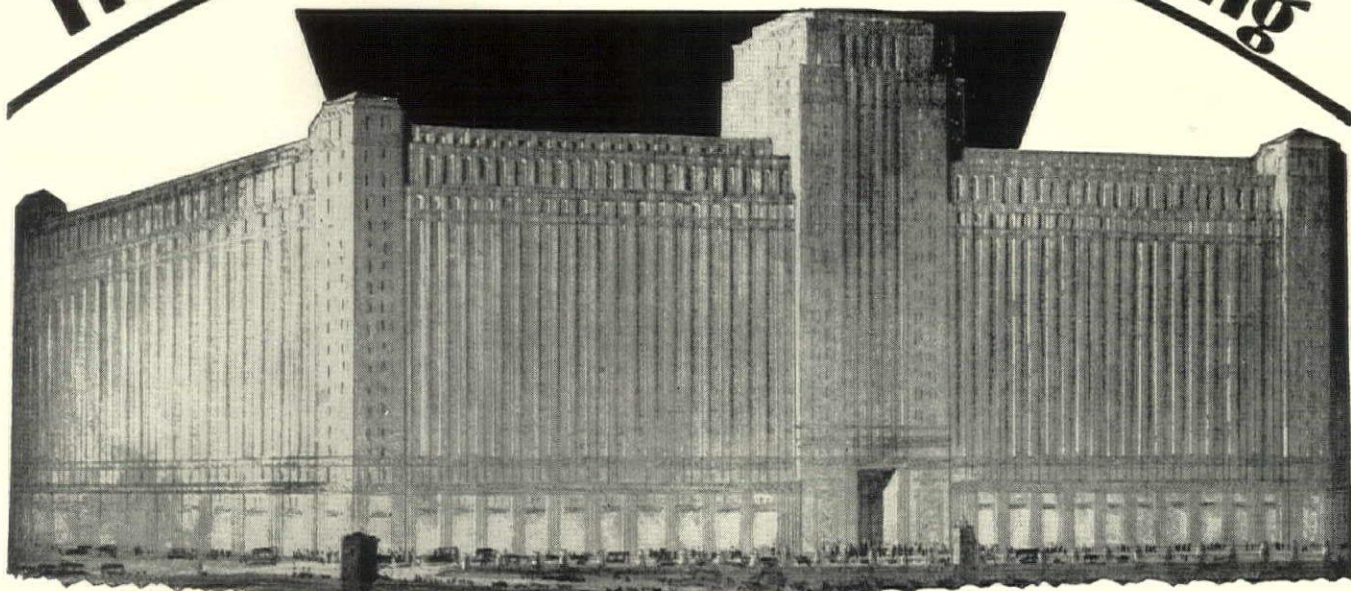
DETROIT SHOW CASE CO.

167c WEST FORT STREET

DETROIT, MICHIGAN

New York Office and Warehouse—344-346 East 32nd Street
Pacific Coast Office—450 Skinner Bldg., Seattle, Washington

The World's Largest Building



Architects: Graham, Anderson,
Probst & White, Chicago
General Contractors:
John Griffiths & Son, Chicago

Chief Structural Engineer:
M. Gunderson, Chicago

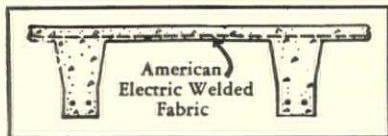
The MERCHANDISE MART CHICAGO

Electrically Welded Wire Fabric for Concrete Reinforcement

The choice of American Steel & Wire Company Electric Weld Fabric for the reinforcement of floor and roof slabs, in the world's largest building, exemplifies the widespread acceptance of this product. Used here in connection with concrete rib floor construction, the close and accurately spaced high tensile strength steel

wires insure strength and economy.

American Steel & Wire Company's wire fabric, both Triangle Mesh and Electric Weld, is the universal standard for all classes of concrete work. For additional information on wire fabric reinforcement get in touch with our nearest district office—they will extend every possible cooperation.



Typical Section of Concrete Joist Floors

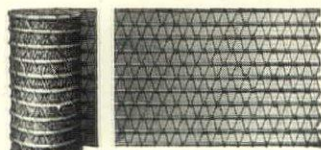
American Steel & Wire Company

Subsidiary of United States Steel Corporation

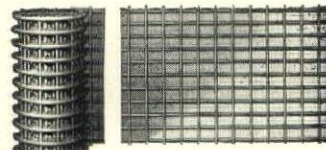
208 S. La Salle Street, Chicago 30 Church Street, New York

Other Sales Offices: Boston Cleveland Worcester Philadelphia Buffalo
Pittsburgh Detroit Cincinnati Baltimore Wilkes-Barre St. Louis
Kansas City Minneapolis-St. Paul Milwaukee Oklahoma City Atlanta
Birmingham Memphis Dallas Denver Salt Lake City

U.S. Steel Products Co., San Francisco, Los Angeles, Portland, Seattle, Honolulu
Export Distributors: U. S. Steel Products Co., 30 Church Street, New York



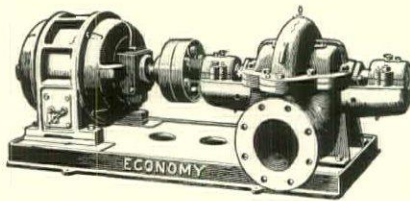
TRIANGLE MESH
IN ROLLS OR SHEETS



ELECTRIC WELD
IN ROLLS OR SHEETS



They Measure Up To The Big Jobs



For details on standard models,
send for bulletins

Economy Pumping Machinery Co.
3431 West 48th Place, Chicago

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What Is Modernism?

(Continued from page 25)

another by C. Howard Walker against so-called Modern Art. Both of them are apparently traditionalists. Mr. Cram stated in his article on "Modern Art in France." "Let me now hasten to aver that there is another side to the case, that this very 'architecture vivante' even in its intrinsic ugliness has a real applicability to certain qualities of our technological civilization. In certain ways it does express a part of what we are today. Applied to industrial establishments, to hangars, garages, railway stations, department stores, it comes pretty near being an adequate expression of the informing impulse behind, and therefore operating in this category it is good from a philosophical point of view at least. Also it is sound in its contention that design must follow structure, not vice versa. It is obsessed by steel and reinforced concrete, and working on the silly assumption that these have dispossessed stone, brick and timber, uses them logically where they should be used, and then tries to force them where they have no place. Of course, if you are going to build a church or school or dwelling of these fashionable materials, you ought not to hang on them a decoration of Gothic; stone, structural and ornamental details; or marble arches and columns of the Italian Renaissance; or half timber work from the Cotswold."

FENELON, in Onderdonk's book "The Ferro-Concrete Style," says, "No part of a building should be devoted to ornament only. Rather aiming always at beautiful proportions, all the structural proportions, all the structural elements of a building should be turned into ornament."

Victor Hugo has said: "The greatest productions of architecture are not so much the work of individuals as of a community; they are rather the offspring of a nation's labor than the outcome of individual genius; the deposit of a whole people; the heaped up treasure of centuries; the residuum left by the successive evaporations of human society; in a word, a species of formations. Each nave of time leaves its coating of alluvium, each race deposits its layer on the monuments, each individual contributes his stone to it. Thus do the beavers work, thus the bees, thus man. Babel, that great symbol of architecture, is a bee hive. Great edifices, like great mountains, are the work of ages. The man, the artist, the individual, are lost sight of in these massive piles that often have no record of authorship. They are an epitome, a totalizer of human intelligence. Time is the architect . . . a nation the builder."

Architectural League Exhibition

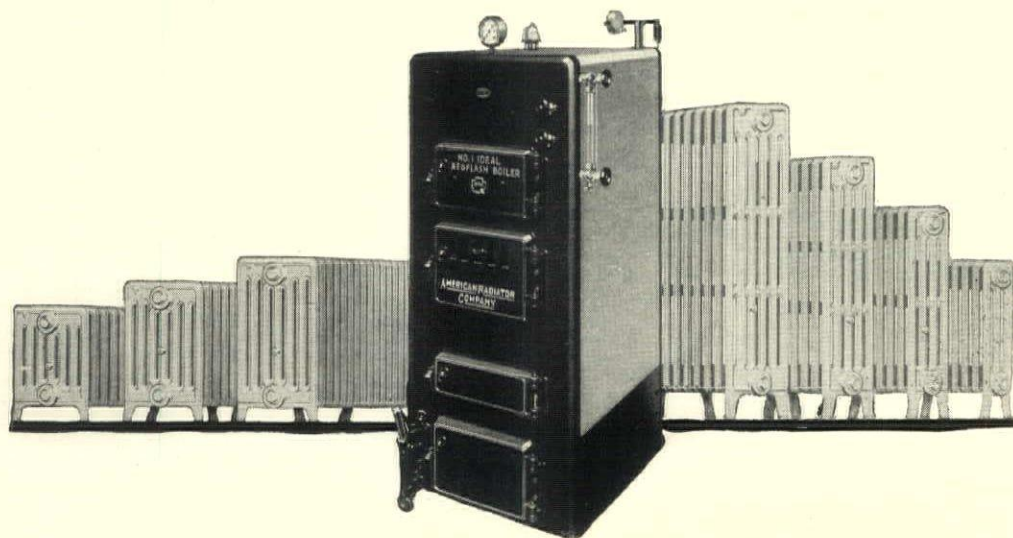
THE first of a series of "one man" exhibitions to be held during 1929-1930 at the Architectural League of New York will open on November 12. The work of Holabird and Root of Chicago, Ill., will be shown in the exhibition room of the League until December 12. The exhibition committee of the League have planned a valuable and interesting series of exhibitions, each featuring the work of one architect or firm. Other exhibitions to follow that of Holabird and Root will be announced in the near future.

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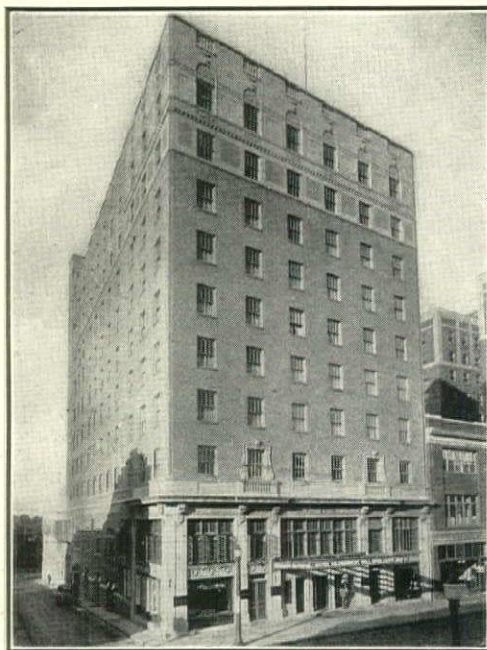
40 WEST 40TH STREET, NEW YORK

HOTEL GROWS FROM RESTAURANT

Use of GYPSTEEL Pre-Cast Gypsum Floor Construction Permits Addition of Seven Stories on Original Columns

WHEN the two-storied Hildebrecht Restaurant was built several years ago, it was planned eventually to add six more floors for use as a hotel. The floor construction was to be concrete arch and the columns were designed on this basis.

As time drew near for this completion of the building, it was decided that the addition of one more floor was imperative. To do this with the heavy concrete arch construction necessitated alterations in the original columns. Such alterations would mean that the restaurant must be closed for some time. This would mean, aside from a complete redecoration, a loss of the entire revenue for a period of over three months.



Ten-story Hotel Hildebrecht, Trenton, N. J.
Walter Hankin, Trenton, N. J., Architect

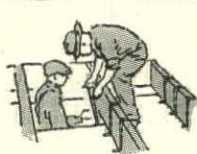
The light weight of the Gypsteel Pre-Cast Gypsum Floor construction made it possible to add seven floors by reinforcing but one of the original columns. It provided practically a fire-proof, sound-proof, floor construction with flush ceilings. One in which the floor and ceiling could go forward as fast as the steel was in place. No workmen were held waiting for material to dry or harden. No forms interfered with their work. The finished floor was laid almost immediately after the Gypsteel floor was in place.

As is usual on jobs where the Gypsteel system is used, the architect, engineer and owner were unusually well satisfied with the speed of construction and the finished product.

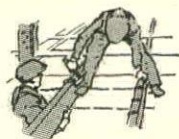


Hildebrecht Restaurant before Gypsteel floor addition was made.

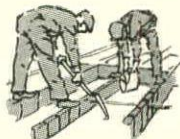
GYPSTEEL



Hanging ceiling slabs



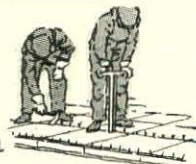
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Grouting ceiling slabs



Laying Gypsteel floor slabs



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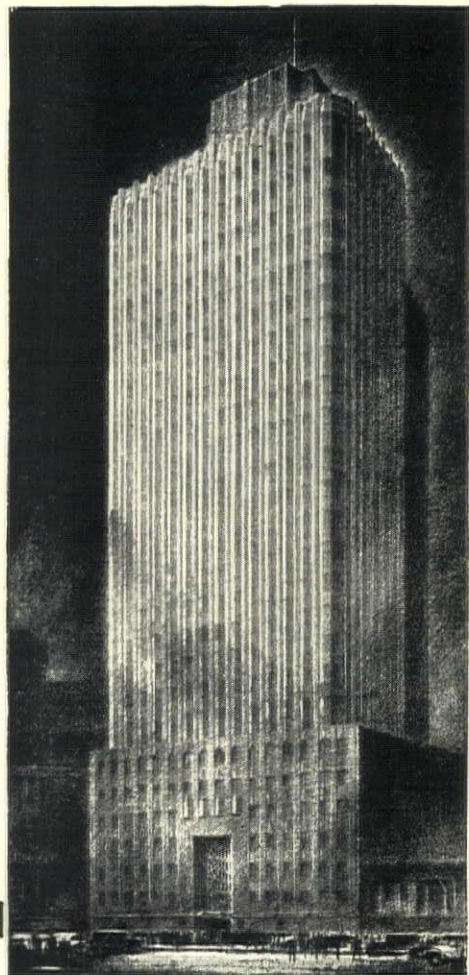
Architectural preference for United Hollow Metal Doors and Trim is confined to no section or city—from Manhattan to the Golden Gate an ever-increasing percentage of the more important commercial buildings are employing this durable, fire-safe construction.

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HOW I DREAD IT

Continued from Page 31

fore it is livable—screens, awnings, walks, planting and all sorts of odds and ends. Somehow one never thinks of these things when one is figuring the cost, but they are all surprisingly expensive and unfortunately the realization that they must be bought comes at a most awkward time—just when you have spent all your money and are trying to scrape up enough somewhere to buy new curtains and rugs and furniture to fill the great open spaces in the big new living-room. I know a young couple who got into a fearful financial jam on account of these odds and ends. From their architect's point of view, their neglect to provide a balance for these things was simple dumbness on their part, but I hope to find an ideal home-building adviser who will remind me of them in time to keep me out of bankruptcy. Then there are the allowances for lighting fixtures and hardware which the architect has made and included in the original total. Somehow they are *never* quite enough to cover the type of brackets and door-knobs which you and the architect agree are suitable. Naturally this discrepancy raises the costs a bit more.

THEN there's grading. At this point I have to keep tight control of my feelings, or the Editor would have to fill this line with nothing but dashes, asterisks and exclamation points. The unsuspecting client learns only after he builds a house that the grading figure is based on the premise that the excavation will yield enough dirt to do all necessary filling. If he has built on rock, it is expected that the excavated rock with a dusting of top soil over it will be used to fill, regardless of the fact that shrubs and trees should be planted there—a fact which most of us forget until it is time to plant. If there isn't enough dirt, more must be bought by the yard. The price in my section, at least, compares very well with the price per yard of imported silk.

You are a lucky client if you get off without genuine extras. I don't suppose it happens often—architects being as clever as they are—but it does happen once in a while that something essential is left out of the specifications. This is the sort of thing that makes the client wake up in the middle of the night in a cold sweat. Are the bathroom fixtures in and the insulation and the hot water heater? If something is left out, naturally the client has to pay for it, no matter whose fault it is that it was forgotten, and this is what hurts. An extra always costs a tremendous lot more than it would have cost if it was figured in by the builder in the first place. A simple matter like changing from white to colored tile in the bathroom, for instance, may take your dress money for a year.

"The builder's estimate is at the wholesale rate," the architect explains, "but extra items afterward are at the retail cost.

I have made up my mind that I shall avoid extras when I build. I'll stick to what is down in the specifications. I won't be like the typical client one of my architect friends describes, who always says, "Put in whatever you like" when the specifications are written and then develops very definite ideas afterward.

But how can the other type of extras be avoided? For example, a clothes closet to me is not a dark little box

with a few hooks in it. I expect shelves in closets, carefully planned for their specific purposes. I like a special place for my hats, and I must have a proper and commodious rest for my shoes. But I have a premonition that when we get around to discussing such mundane things as closets, I will be so much in awe of my architect that I will leave them to his judgment, and then, in the end, every shelf will be an extra, and I will have to pay for each as if it were made of solid gold.

By this time, you may have begun to suspect that, for all my high regard for them, I am rather scared of architects. It's true. A quiet word from one of them on a matter of design reduces me to meek submission. Any woman who, feeling that the bedroom ceilings were a little too low or too sloping, has rashly asked her architect if he couldn't raise the cornice a foot will know what I mean. In the heavy silence which follows a brash suggestion like that, I have blushed for my ignorance exposed until now I am very timorous indeed about offering comments on the design of a house. But when I am building, there is no escaping such moments. The Architect consults me on this point and that. I say I would like a door or a mantel like the one Mrs. Whosis has, and he looks at me in a pained fashion and gently intimates that he has thought of doing it another way. Naturally I wilt. As a dignified member of the profession puts it, "In a case of professional knowledge against a layman's prejudice, there is no question which should yield." If I hold out for an enormous fireplace, and get it against his wishes, I know I'll never be any happier than I am when I buy and stubbornly wear a dress my husband doesn't like.

But this faith in an architect's ability to be always right has its limits. I don't want to get into the predicament of the woman who hired an architect to design her a Colonial house. He knew his Colonial to the last molding and hinge, and he was a purist in matters of style. Such a purist that he told her coldly that she had ruined her house by having so many bathrooms in it! It seems to me that, in a case like that, either the architect is too tradition-ridden or the style is too inflexible. I want my architect to consider me and my furniture and the way I and my modern friends live, and I want my house designed accordingly. If I ask for a nice, good-looking, comfortable house, I am apt to be supremely pained if, after the elevations are translated into brick and stone, I find I have a pure Tudor mansion that simply won't tolerate my old green sofa.

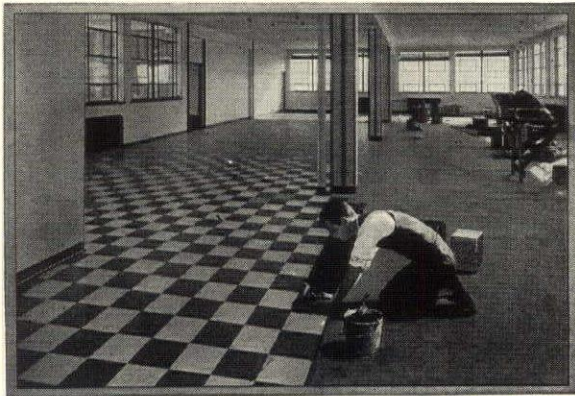
SOMETIMES I wonder if architects are keeping step with the times as well as they should. If I ask one if he can build me a good house for \$18,000, and he says he can, I'd like to be sure that he considers an oil burner, electric refrigeration, an electric outlet over the sink, two baths, and a garage as essential to a modern house. If he doesn't, the sum mentioned won't cover my house, and I might as well know it at the beginning.

Mentioning the sink reminds me that the stock criticism of architects still is that they make the kitchen sink too low. In their defense, I want to testify that to my knowledge the only houses with too low sinks nowadays are those that are built without benefit of

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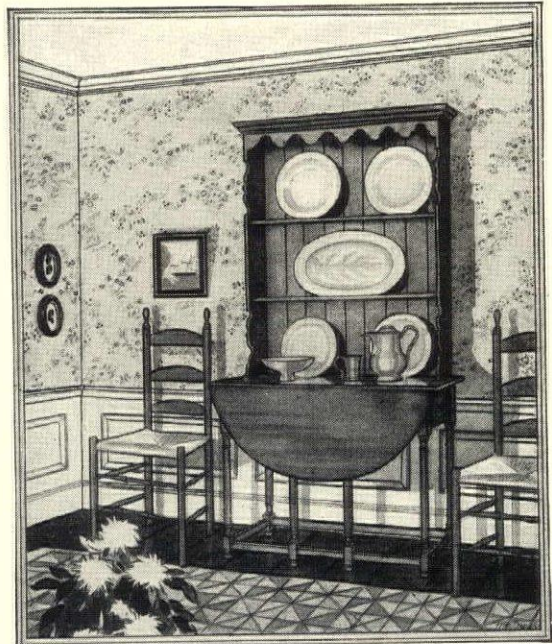
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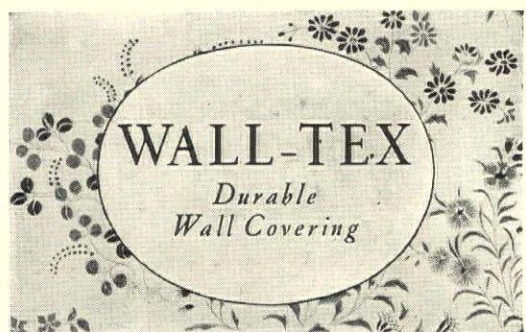


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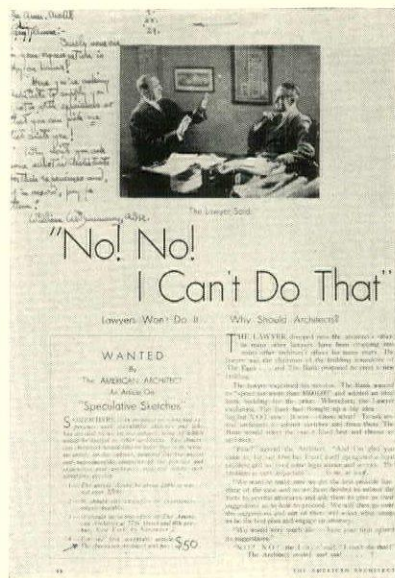
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professional guidance. I have heard, though, of one absent-minded soul who placed the only outlet for kitchen electric appliances directly behind the range where Houdini himself couldn't have made use of it.

ALTOGETHER, when I face all the crises that must inevitably arise, I quake at the thought of building a new house. I know that I shall emerge from the ordeal with an empty pocket-book and a shrunken ego. I may even find myself threatened with a lawsuit, as was one hapless home-builder whose architect mislaid the septic tank and had it set on a neighbor's property. But I know nevertheless that I cannot build without an architect. Accustomed now to the beauty and perfection of a professionally designed house, I cannot be happy in any other kind, and I feel that if architects were all suddenly abolished for their sins, the world would slip gradually back into the cave-man style of living. After all, architecture is an inseparable component of civilization. So, even though all my brilliant ideas meet with a chilly reception, and the days to come will be filled with troubles, I'm going to engage an architect.



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WILLIAM W. DRUMMEY, A.I.A.
Boston, Mass.

Incidentally, Lancelot Sukert, President of the Michigan Chapter of the American Institute of Architects, read the page reproduced above and sent THE AMERICAN ARCHITECT an article that will be published in the December issue. After all, the collective experience of leading architects on problems such as this is bound to react to the benefit of the profession as a whole.