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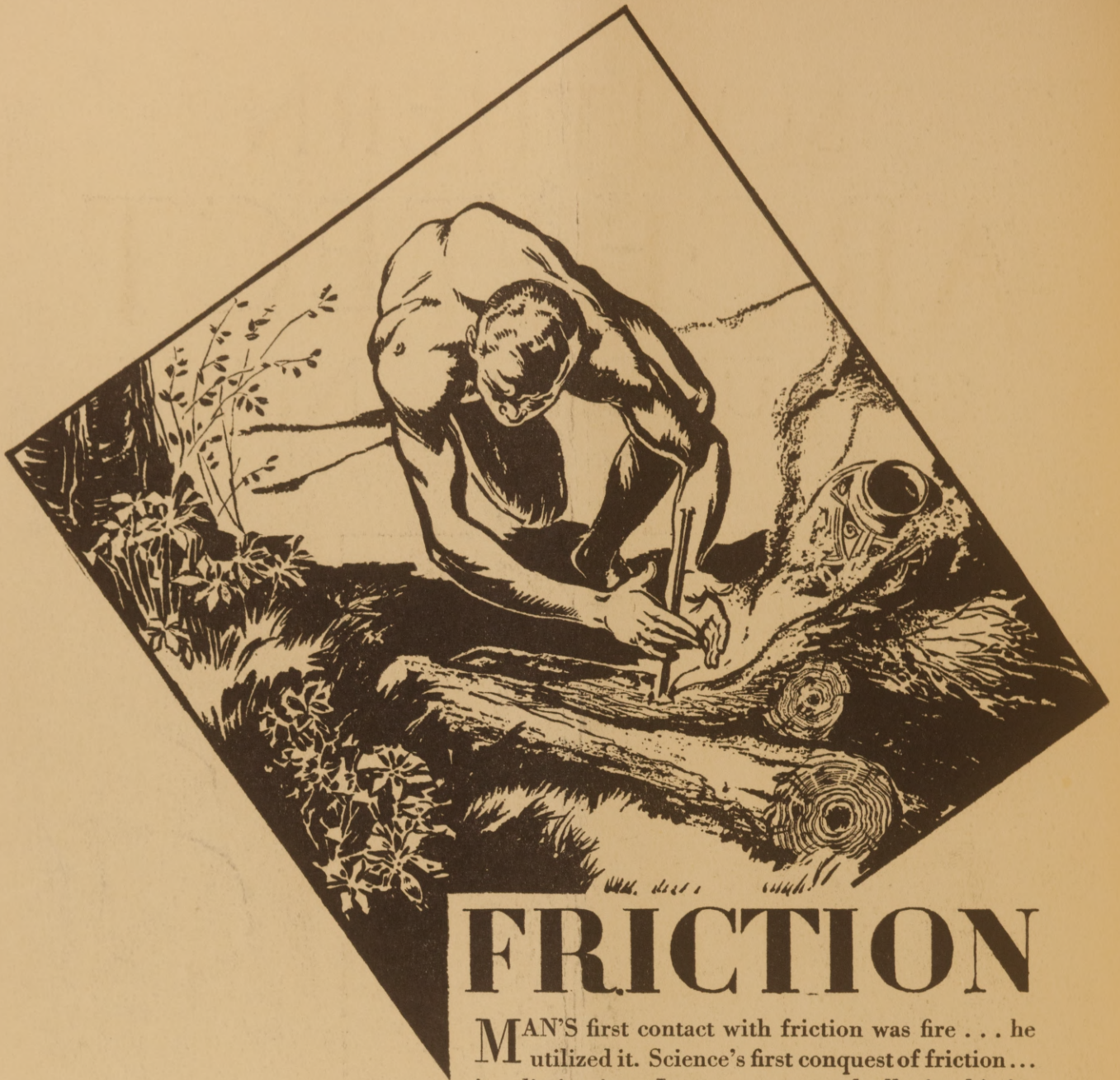
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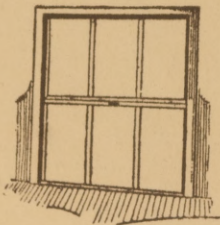
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SOUTHERN ARCHITECT *and* BUILDING NEWS

VOLUME 54

JUNE, 1928

NUMBER 6

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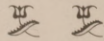


DETAIL OF STABLE END
FONTAINEBLEAU CASTLE, FRANCE
FROM A PENCIL SKETCH BY ROGER MCCARL

*Southern Architect
and Building News
June, 1928*

SOUTHERN ARCHITECT *and* BUILDING NEWS

JUNE, 1928



VOLUME 54

NUMBER 6

Building for Canal Bank and Trust Co. New Orleans, La.

EMILE WEIL, *Architect*

STORY WRITERS from the four corners of the country have found in New Orleans a wealth of inspiration of historic legend and romance. Surely there is not a well read person in America who has not heard of St. Anthony's Alley, the Old French Market or those picturesque old plantation houses along the banks of the Mississippi. But this is only half the story and to think of the city only in terms of story writers romantic language is stupid.

From the standpoint of population New Orleans is the largest of our southern cities. It is a city teeming with business, industrially and commercially awake. A city whose prosperity is measured by the rich agricultural lands of the Mississippi Delta, by her extensive South American trade, by the hundreds of ships that embark and leave her port daily. A city whose commercial interest is linked with every important foreign port the world over. At the present moment New Orleans is the highest ranking financial center in the South and her extensive banking facilities place her among the great centers of exchange in this country.

The Canal Bank & Trust Company has long been known as one of the leading banking institutions of the South and an institution whose influence is felt throughout America. The constant growth of this bank finally culminated in the building which we are to consider in this number. The problem presented to the architect was one of no mean proportion. It was to design and plan a building with adequate facilities for the housing of a banking organization whose resources is approximately ninety million dollars.

The exterior has a Florentine feeling of the Early Roman Empire in its magnificent propor-

tions carried out with its highly polished Granite base and Bedford Indiana Limestone above for its entire street facades.

The Interior Italian Renaissance of the main Banking Room with its elaborate coffered ceilings over central section and the groined arch treatment of the surrounding extensions frame the working facilities of the Executive and Junior Officers' Sections along with the various Banking Departments.

The elaborate use of Hautreville Marble in this room and the beautifully modelled and designed bronze Banking screens and the bronze lighting fixtures, together with the Walnut desking and furniture of the Officers' Sections creates an harmonious warmth of color in a room of magnificent proportions.

The Banking Rooms and work spaces on mezzanine and third floor occupy an area of 47,531 square feet, exclusive of approximately 35,000 square feet for storage on roof space over Banking Room and space on 19th floor.

The Arcades, the Bond and the Trust Departments are treated in Tavernelle Marbles and Bronze screen similar to Main Banking Room with ornamented plaster panelled and coffered ceilings of designs varying and appropriate to the character of the surrounding conditions.

Symbolic bronze panelled elevator frames and doors greet the eyes of the thousands daily using this building after their entry from the Baronne Street Arcade, three stories in height, through the bronze vestibule and marble corridor which corridor extends from Baronne to Carondelet Streets. The ten high speed automatic control Micro-Drive elevators running over 800 feet per minute serves the vertical travel to the upper floors with excess serv-



President's Room

ice at the peak or congested times of their use. An additional equally high speed elevator serves for general passenger use at night and for freight during the day, thereby preventing incoming and outgoing freight interference with passenger service. A further additional elevator serves the Safety Deposit, Trust and Directors' Room sections, aside from independent elevators in the main Banking

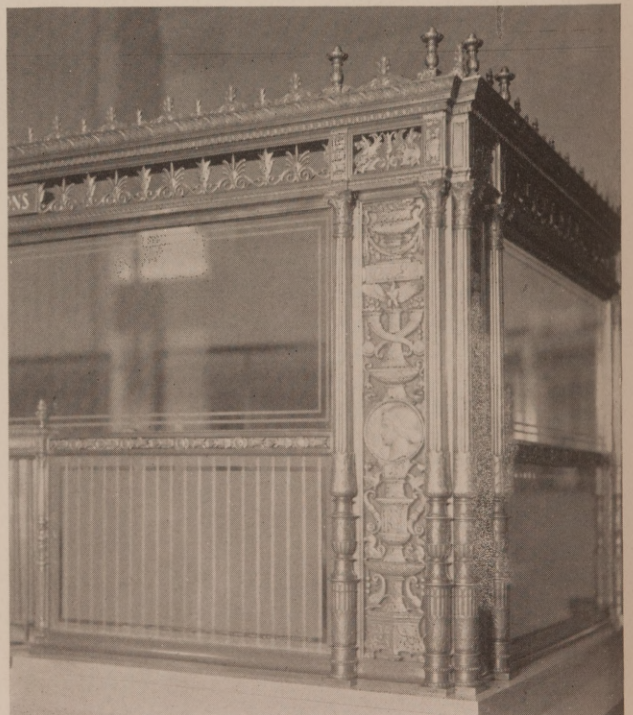


Officers' Quarters

Room for Officers and public use to other Branches of the Institution. These elevators operate automatically, stopping at each floor on the pressure of a button either from the inside or outside of the car, stopping flush at each floor, the doors opening and closing automatically, and the entire operation by eliminating man control, lessens all interference affecting the operation and service that these eleva-



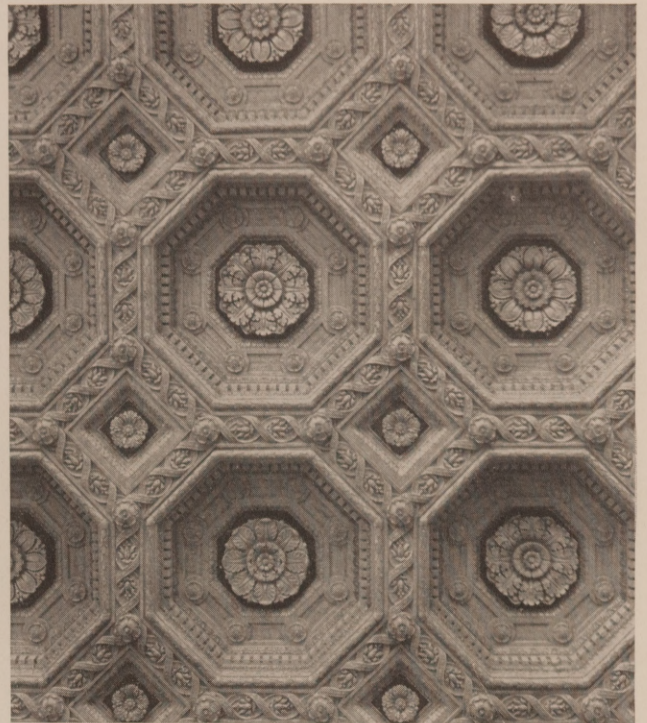
Bond Department



Bronze Screen



Main Banking Room



Ceiling Detail

tors in their highest development have been designed for.

Each office has ice and hot and cold water through specially designed lavatory combinations, and on every floor clocks at each elevator lobby, synchronized from main clock, gives the time of the day to all of the occupants and visitors of this building.

The Corridors, Toilet Rooms and all facilities are

finished in Marbles, and the woodwork throughout the office section, of beautiful brown Mahogany with pressed plate glass prismatic panels in the doors and transoms, leading to the various offices, which with solid bronze hardware completes the final details of this building.

The Safety Deposit sections with their many vaults for Customers' use for the deposit of their



Doorway to Lobby



Elevator Door

valuables, for the deposit of their trunks and silverware and for Corporation use, aside from the vaults required for the records and specie of the Bank itself, are all located in the Basement.

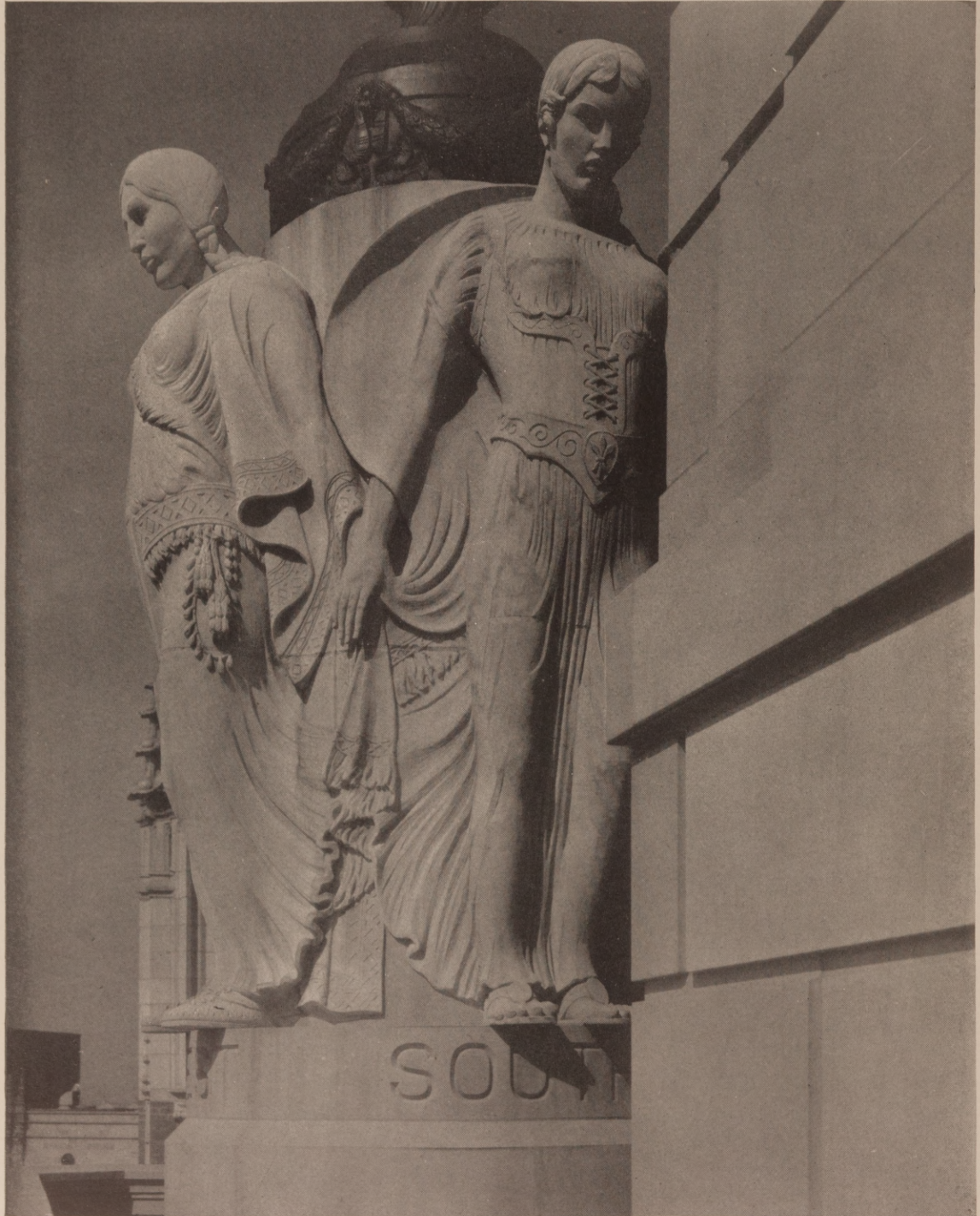
It is also finished in Marble and Bronze, and innumerable varying sized booths and compartments that will give adequate and unlimited service to the individual, to Executors' conferences or for corporate meeting purposes. Special care was exercised in the design and development of these vaults against water penetration and they were subjected to seventy-two hours pressure tests under the super-

vision of special Engineers for this purpose.

The Engine Room with its dual equipment, boilers, Hot Water Heaters, Ventilating Plant, Refrigerating Plant and Electric Installation represents all that is the very latest in mechanical equipment.

There is also a Generator Unit providing Electrical energy sufficient to operate the elevators and light the entire Banking Room and Public Sections of the building should local service be interrupted at any time.

The office building section has a rental area of 270,000 square feet.



Detail of Flag Pole Base, Canal Bank & Trust Company Building



Mirador, the House of Mrs. Ronald Tree, Greenwood, Va.

DELANO & ALDRICH, *Architects for Restoration*

THERE has been written of late a great amount of very valuable and intelligent argument in favor of the preservation of our old houses and other monuments of architectural significance. To the writer's mind this is quite a worthy cause and really should be encouraged both by architect and layman. There is just one note I should like to add to the already tuneful ensemble, and that is this, let us be careful as to what we undertake to preserve lest we should overlook some really worthwhile piece of architecture. By this I simply mean—there are a great many old houses and buildings whose owners or builders were quite prominent in the early days of the Republic and which due to this fact have no little sentimental history attached to them, but whose architecture does not compare with many another lovely old piece whose history is unknown or in fact has no historical connection at all with the incidents paramount in the history of the country. If we are to preserve let us preserve for a meaning, for a cause that will bring some pleas-

ure and enjoyment to the aesthetic mind of those who are yet to come, and not just for the sake of some historical incident which after all might be permanently recorded in our historical records.

This brings us to the consideration of Mirador, one of those lovely old Virginia houses which fortunately is now preserved for all time through the interest of the well known American family of Langhorne. For the history of this place we are indebted to Bessie Carter Funsten, a description of which appears in "Historic Gardens of Virginia," published by the James River Garden Club.

Mirador, originally the home of Colonel James Bowen, in Albemarle County, has always been considered one of the finest examples of early American architecture to be found in the Piedmont section of Virginia. Since its restoration under the guiding hands of Messrs. Delano & Aldrich, done in their usual sympathetic way and understanding of the necessity for preserving the same character of the original we have Mirador today more charm-



GARDEN FACADE, MIRADOR, GREENWOOD, VIRGINIA
DELANO & ALDRICH, ARCHITECTS FOR RESTORATION



DETAIL GARDEN FACADE, MIRADOR, GREENWOOD, VIRGINIA
DELANO & ALDRICH, ARCHITECTS FOR RESTORATION



LIVING ROOM, MIRADOR, GREENWOOD, VIRGINIA
DELANO & ALDRICH, ARCHITECTS FOR RESTORATION



DETAIL STAIRHALL, MIRADOR, GREENWOOD, VIRGINIA
DELANO & ALDRICH, ARCHITECTS FOR RESTORATION

ing perhaps than ever. In 1758, Richard Bowen settled in Virginia and it was his grandson who actually built this house between the years 1825-30. In the beautiful Greenwood Valley near the Great Blue Ridge he placed the homestead in the center of an extensive plantation, from which can be seen the high peaks which tower above the dividing lines of Albemarle, Augusta and Nelson Counties. From the magnificent view possible of the surrounding country the name "El Mirador" was given. It is derived from the Spanish verb Mire—Look! Behold!

This house like those of the preceding century, was a square building of brick with two stories and an attic; it had a wide hall and four large rooms on each floor. The spacious stairway with its mahogany rail, the fan-shaped lights above the doors, and the fan-shaped wood trim throughout the building added much to the beauty of this stately old home. The wings were added after 1890 by Mr. C. D. Langhorne, as was also the beautiful rock enclosure and handsome gateway. The house is now owned by Mrs. Ronald Tree a grand-daughter of Mr. C. D. Langhorne.

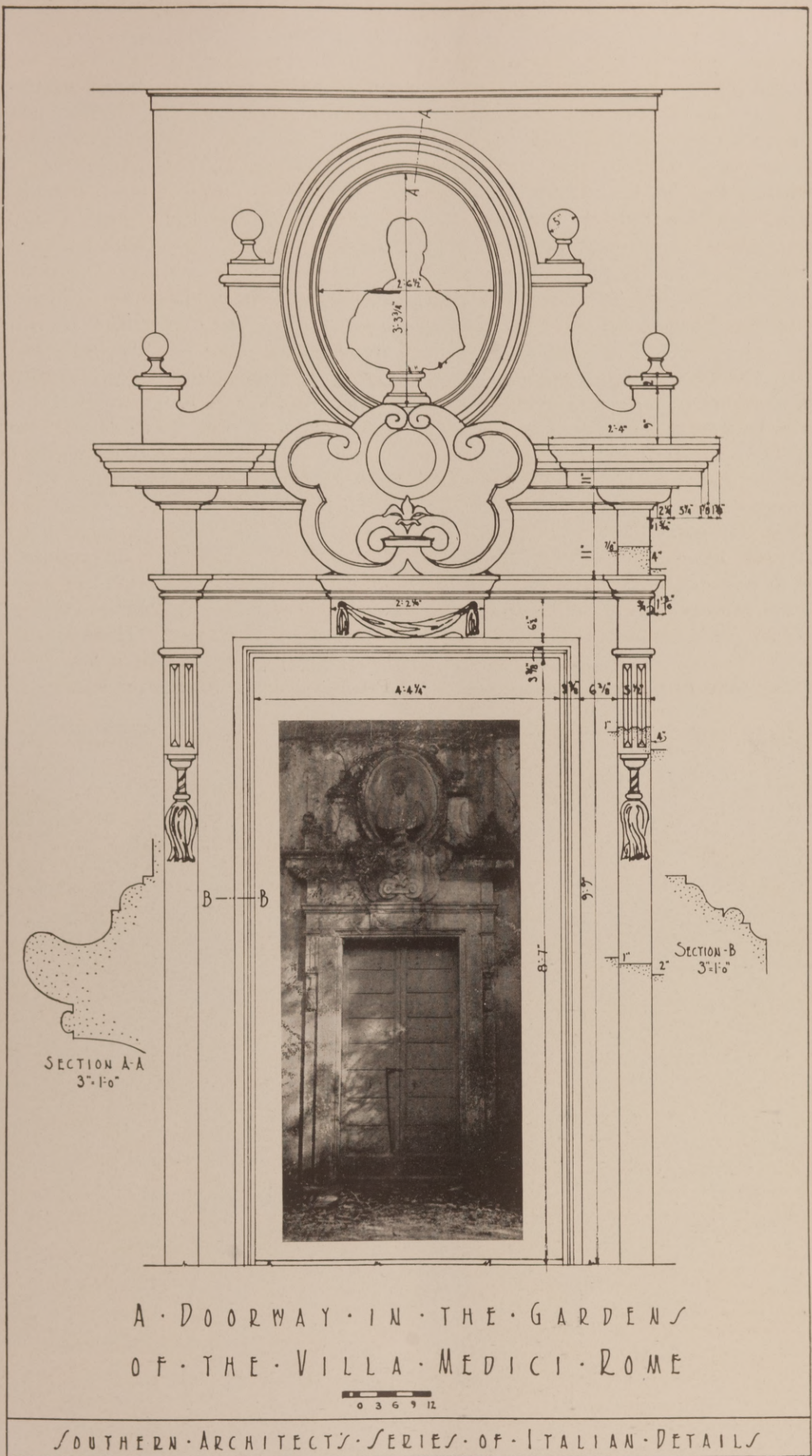
The intrinsic value of this old house as an archi-

tectural composition, and which has not been disturbed by the restoration, is delightfully shown in the illustrations appearing in this number. It is typical of the many Georgian houses found throughout Virginia and Maryland. Though built some years later than many of the well known examples in these states is in truth equally as important and pleasing in design. It is such houses as this that should be preserved. It is intelligent to do so not alone from the standpoint of architectural design but in construction the great majority of these houses are as sound as the day they were built. With a few changes they can be made as serviceable as the modern house of today. With careful thought and some time spent upon the gardens the landscape can certainly be made even more interesting than is possible with the new undertaking.

The problem of restoring these old places to their former glory is an interesting one for the architect. They offer an opportunity for ingenious invention without violating the principles in design or composition present in the original. As Mr. Philip L. Goodwin has remarked, "There is just as much latent possibility in the Classic field,—Georgian and Pre-Georgian,—as there ever was."



DETAIL OF PERGOLA CONNECTING THE GARDEN HOUSE AND CHILDREN'S PLAYHOUSE



A SERIES OF ITALIAN DETAILS

The detail of a doorway in the gardens of the Villa Medici at Rome appearing on the reverse side of this page is the first of a series of similar Italian subjects that will follow in each issue of the Southern Architect and Building News, during the remainder of this year.

This material is being presented through courtesy of Mr. Philip Shutze, of Hentz, Adler & Shutze, architects of Atlanta. These measured details were made during Mr. Shutze's sojourn in Rome as a member of the American Academy.

We feel that we have been quite fortunate in securing this series and hope the profession will find in them some value and inspiration for contemporary Italian work.



Photos by Tebbs & Knell

CANAL BANK & TRUST COMPANY BUILDING, NEW ORLEANS, LA.
EMILE WEIL, ARCHITECT



ENTRANCE DETAIL

CANAL BANK & TRUST COMPANY BUILDING, NEW ORLEANS, LA.

EMILE WEIL, ARCHITECT



COMMON STREET ENTRANCE DETAIL

CANAL BANK & TRUST COMPANY BUILDING, NEW ORLEANS, LA.

EMILE WEIL, ARCHITECT



BRONZE SCREEN, MAIN ENTRANCE DETAIL

CANAL BANK & TRUST COMPANY BUILDING, NEW ORLEANS, LA.

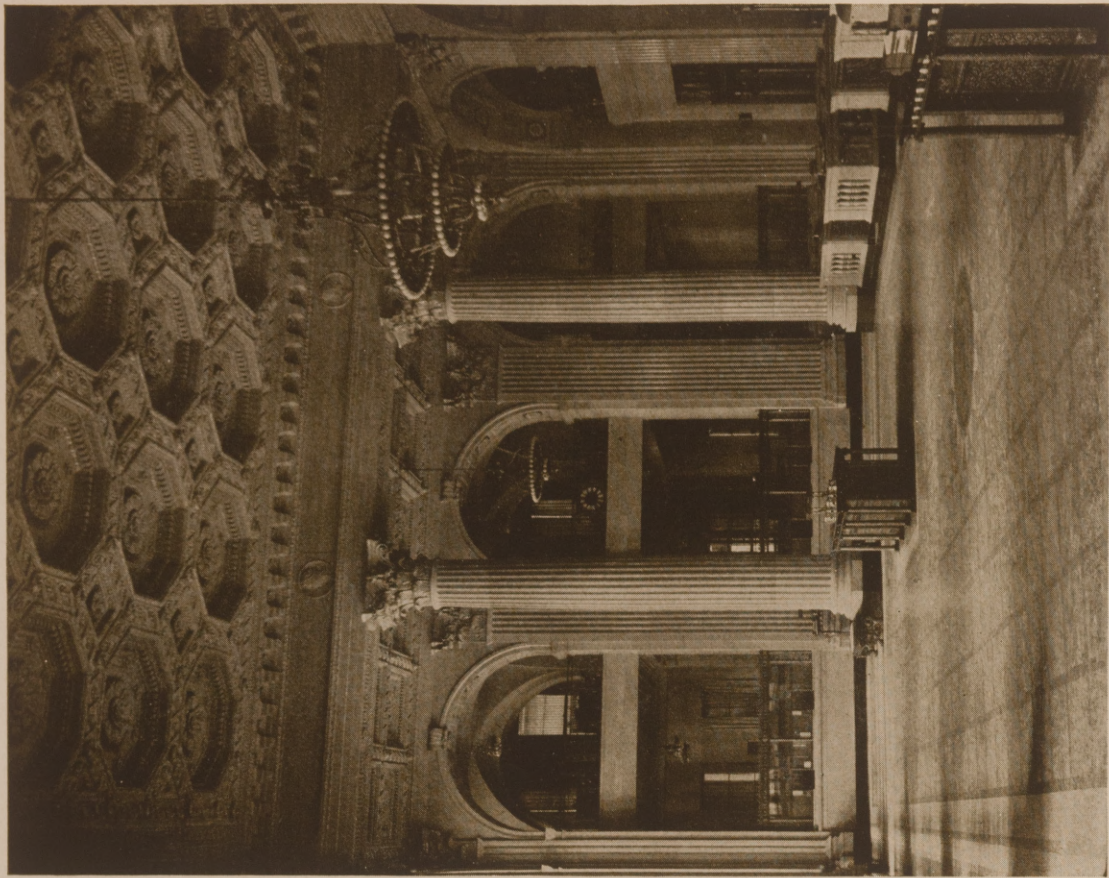
EMILE WEIL, ARCHITECT



EAST END, MAIN BANKING ROOM

CANAL BANK & TRUST COMPANY BUILDING, NEW ORLEANS, L.A.

EMILE WEIL, ARCHITECT



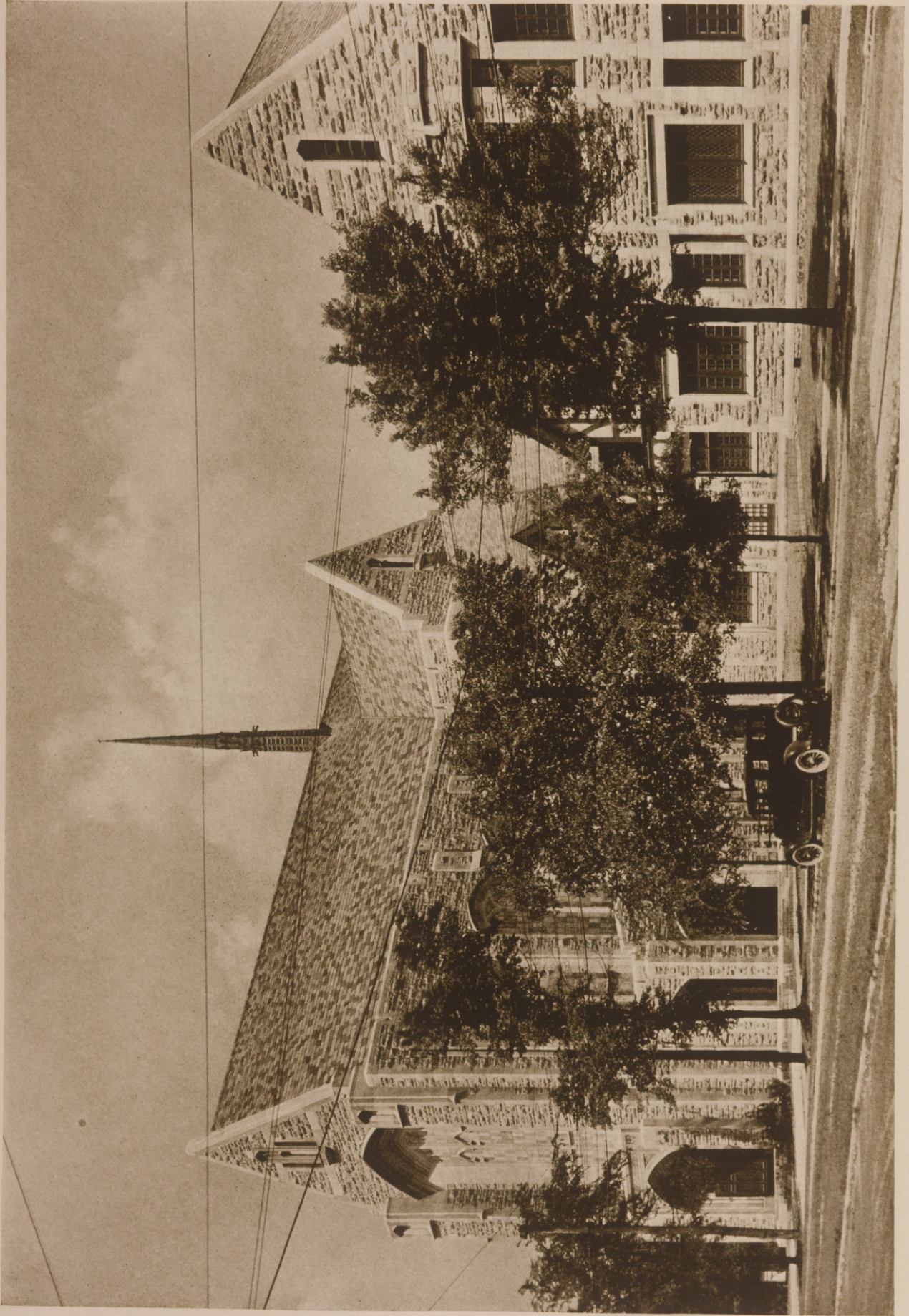
WEST END, MAIN BANKING ROOM



DIRECTORS' ROOM

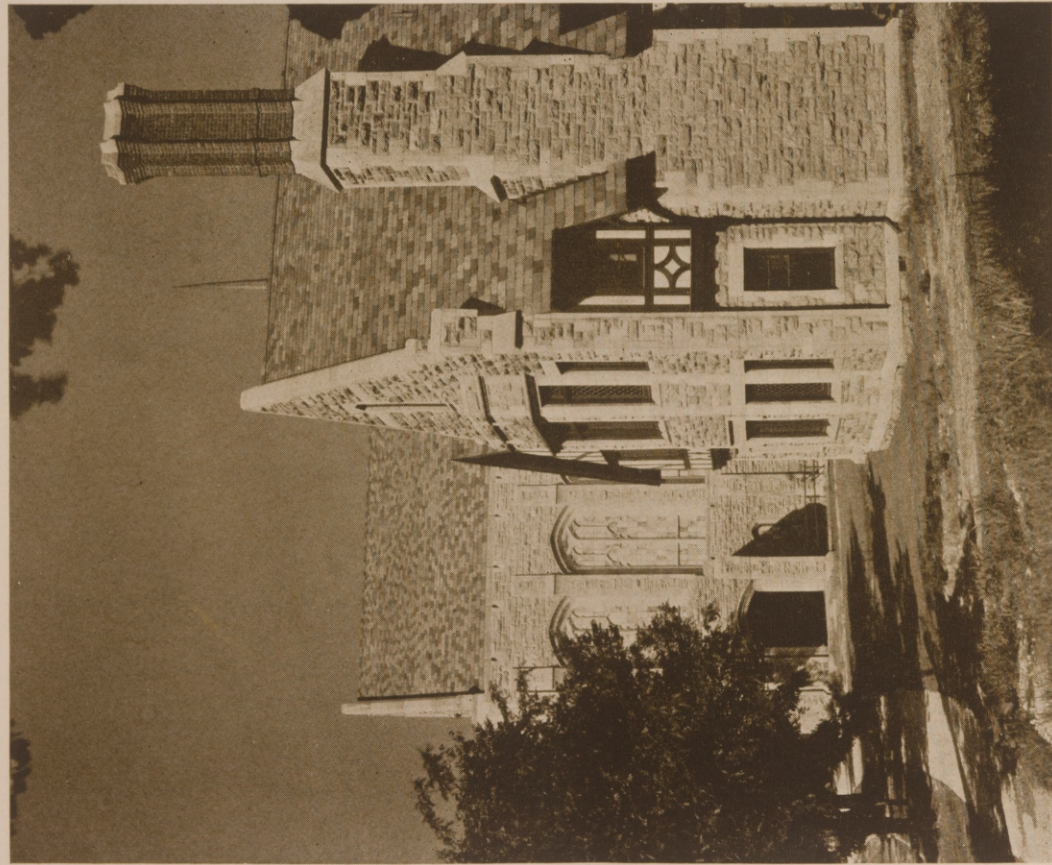
CANAL BANK & TRUST COMPANY BUILDING, NEW ORLEANS, LA.

EMILE WEIL, ARCHITECT



Photos by Tebbs & Knell

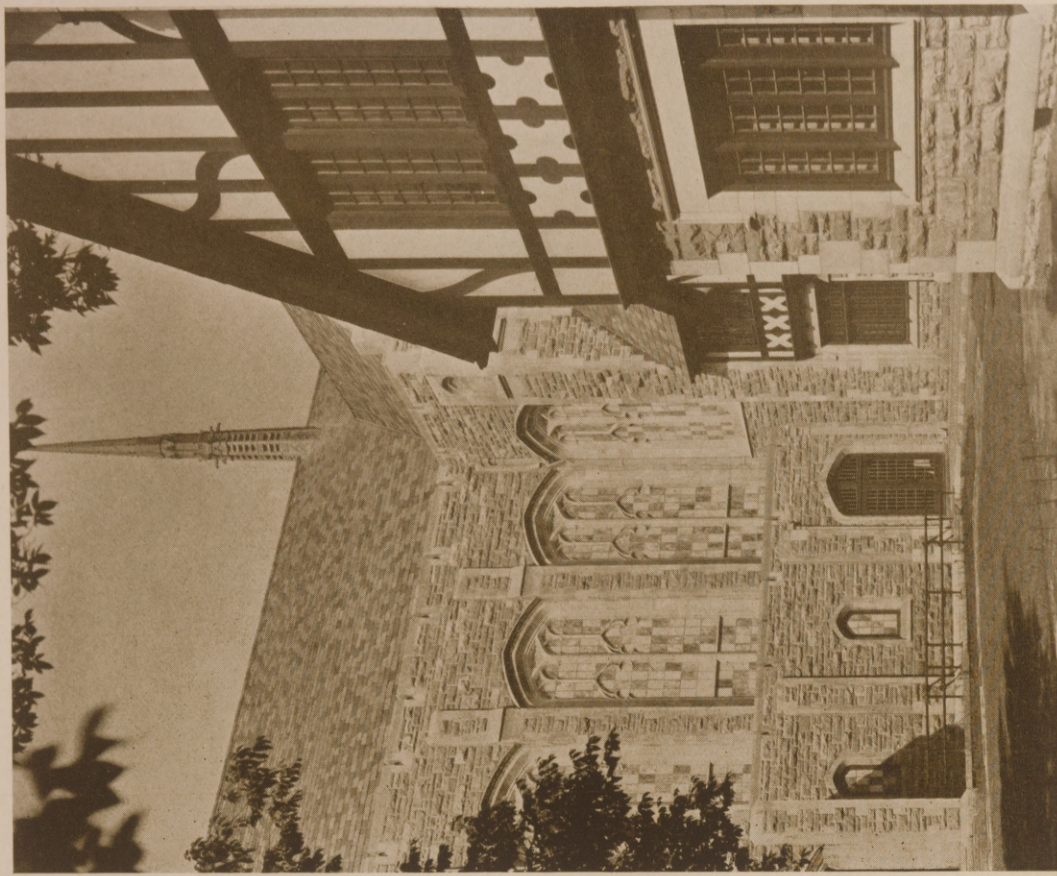
INDEPENDENT PRESBYTERIAN CHURCH, BIRMINGHAM, ALA.
WARREN, KNIGHT & DAVIS, ARCHITECTS



SIDE ELEVATION

INDEPENDENT PRESBYTERIAN CHURCH, BIRMINGHAM, ALA.

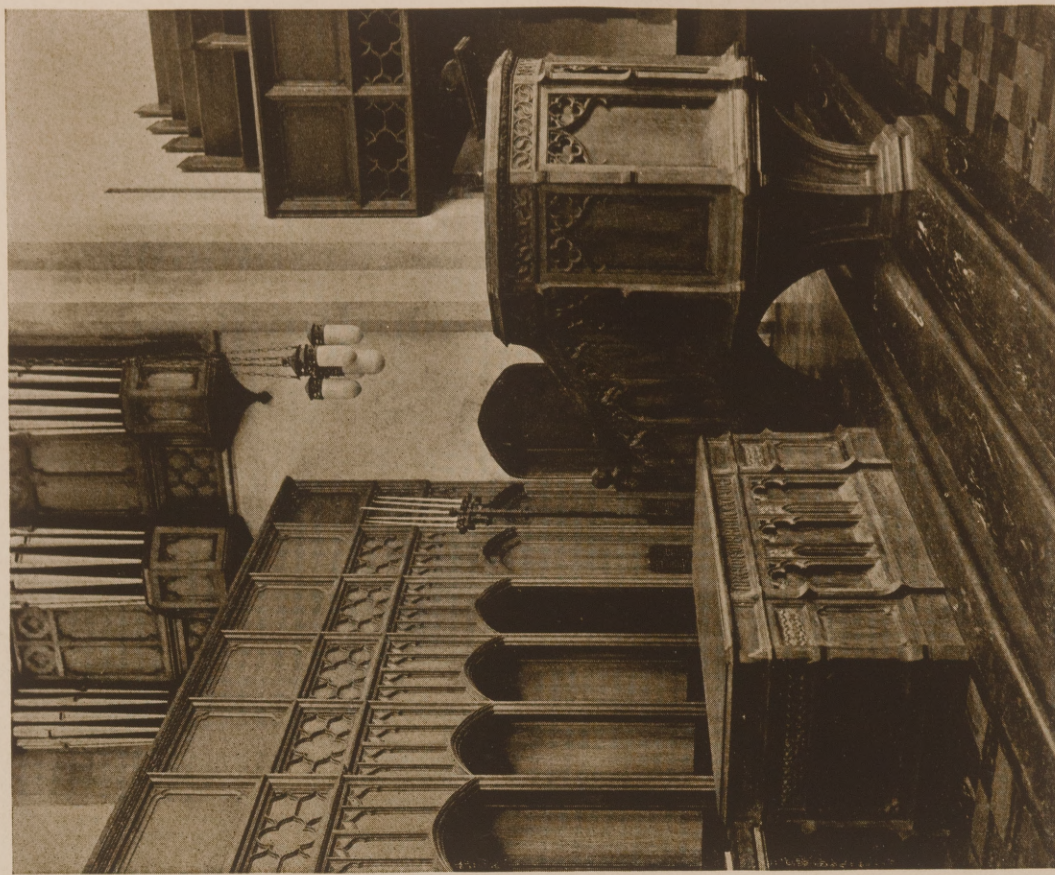
WARREN, KNIGHT & DAVIS, ARCHITECTS



SIDE ELEVATION



AUDITORIUM



CHOIR STALL AND PULPIT

INDEPENDENT PRESBYTERIAN CHURCH, BIRMINGHAM, ALA.

WARREN, KNIGHT & DAVIS, ARCHITECTS

✠ The Sixty-First Convention A. I. A. ✠

BY WM. J. SAYWARD, *F. A. I. A.*

THE Sixty-first Convention of the American Institute of Architects was held at the Hotel Chase, St. Louis, May 16th, 17th and 18th. An unusual number of delegates was in attendance and a program well in keeping with the numbers was carried out.

Collaboration in the arts as taken up during the previous convention was further considered as the general theme of this convention. Pursuant to this thought the opening session was turned over to the committee on Allied Arts under the direction of J. Monroe Hewlett, Chairman, and several addresses stressing the nature of sister arts in relation to architecture were enthusiastically received.

Perhaps the most noteworthy of the incidental features of the convention was the exhibition of the work of the late Bertram Goodhue accompanied by an address upon the work and character of Goodhue by Harry F. Cunningham.

An automobile drive about St. Louis and environs was wedged in between showers and thoroughly enjoyed by all participating delegates. The noon luncheons, now an established feature in lighter vein offered much appreciated relaxation from the more serious interest of the program. In similar vein was the banquet tendered by the St. Louis chapter to visiting delegates, in which pageantry rather humorously portrayed the outstanding spirit of St. Louis.

C. Herrick Hammond of Chicago was elected president of the Institute. Mr. Hammond, who succeeds Milton B. Medary of Philadelphia, won over William L. Steele of Sioux City, Ia.

J. Monroe Howlett of Brooklyn, N. Y., was chosen first vice-president and William J. Sayward of Atlanta, Ga., second vice-president; Frank C. Baldwin, Washington, D. C., secretary, and Edwin Bergstrom, Los Angeles, treasurer, were re-elected.

Besides these officers, the Board of Directors will include three of the Regional Directors, chosen as follows: First District, Charles D. Maginnis, Boston; Second District, Charles Butler, New York; Sixth District, Louis La Beaume, St. Louis.

The fine arts medal of the institute was posthumously awarded to H. Siddons Mowbray, mural painter, whose works decorate the new library of J. P. Morgan in New York City. The medal in craftsmanship went to William D. Gates of Chi-

cago, pioneer in the development of craftsmanship in terra cotta. Mr. Gates originated the "Teco" potteries, the products of which received first award at the St. Louis Exposition.

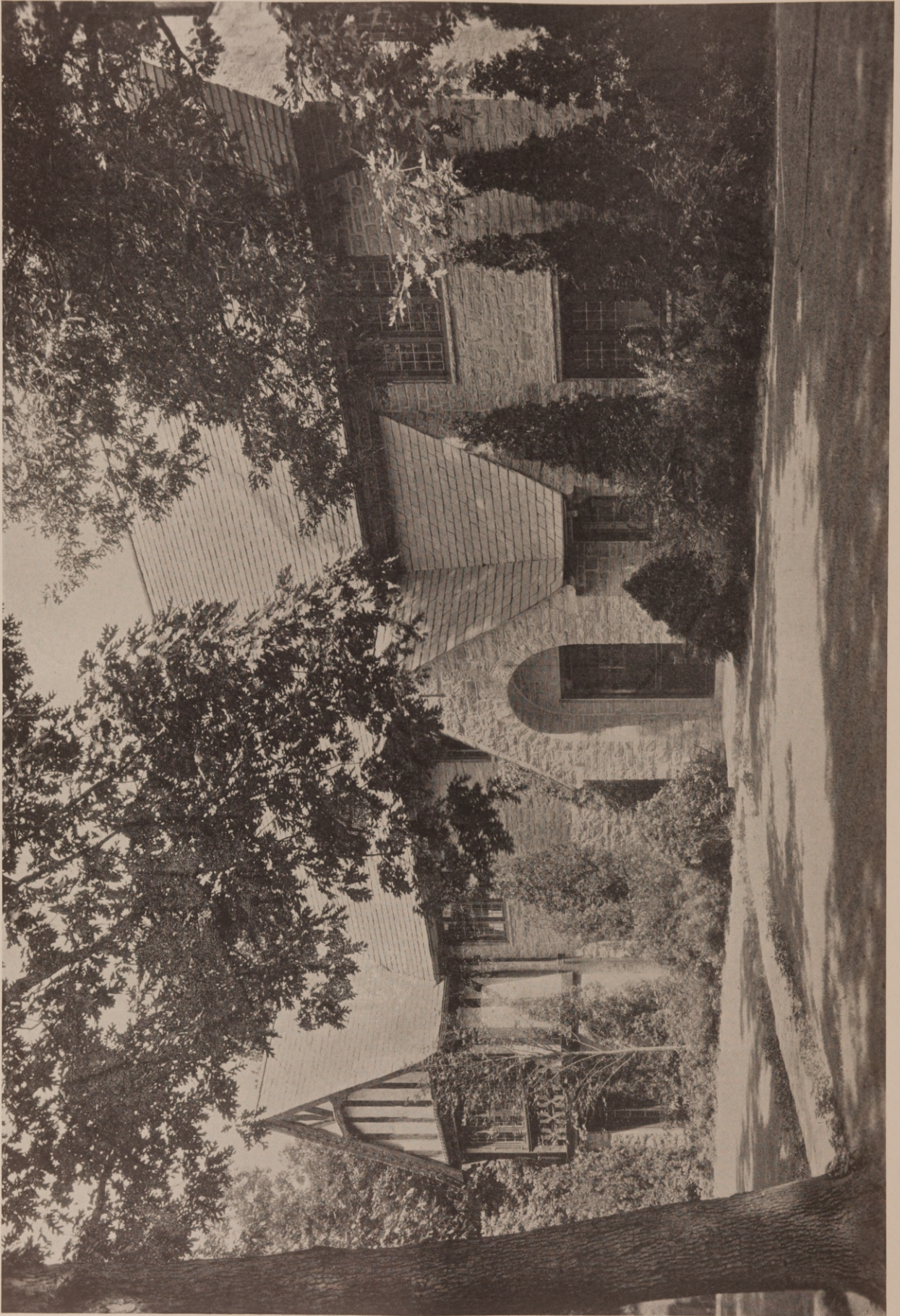
For having rendered distinctive service to the arts, the following were elected honorary members of the institute:

Royal Cortissoz, art editor of the New York Herald Tribune; Walter S. Brewster, Chicago, founder of the Foundation for Architecture and Landscape Architecture at Lake Forest, Ill.; Frederick Keppel, head of the Carnegie Foundation, New York; Herman A. McNeil, sculptor, College Point, L. I., known for his achievement in architectural sculpture including important monuments in New York, Philadelphia and Chicago.

Also Herbert Adams of New York, sculptor, and past president of the National Sculpture Society and of the National Academy of Design; Lee Lawrie, sculptor of New York, known for his work in the Nebraska State Capitol, the Los Angeles Public Library and other notable undertakings; Ezra Winter, mural painter of New York and fellow of the American Academy in Rome; Jules Guerin, mural painter of New York, director of color in collaboration with the architects who designed the San Francisco Exposition, and decorator of the Lincoln Memorial and other prominent works of architecture; Loncel La Farge, Mt. Carmel, Conn., mural painter and maker of stained glass and mosaic, cited in the institute award as "a distinguished artist who is carrying on the traditions of his great father, John La Farge."

These foreign architects were elected honorary corresponding members: Camille Lefvre, Paris; Bernardo Norales, Santiago; Alberto Soni Molins, Buenos Aires; Paul J. Alvarez, Buenos Aires; Paul J. Fitte, Buenos Aires; Francisco Squirru, Buenos Aires; Cart de LaFontaine, London; M. Litman, Stuttgart; Peter Behrens, Vienna.

A proposal to hold the next convention in connection with an international exhibition under the auspices of the Architectural League of New York next spring was referred to the board of directors for decision. It is probable that the convention proper will be held in Washington with the supplemental interest of a day in New York for attendance upon the League Exhibition.



HOUSE OF R. H. LEVES, ESQ.

STUDY & FARRAR, ARCHITECTS, ST. LOUIS, MO.



The Editor's Annotations



MONOGRAPHS GALORE

IN the last two or three months we have received from architects throughout the South, and some not in the Southern States, catalogues galore, depicting through illustrations the latest endeavors of that individual or firm. These catalogues have been appreciated, for in several instances we have found some excellent material for publication. We have further appreciated the architects kindness in sending us detail photographs of the work requested. And, in not a few instances the pictures we have been favored with have been exceedingly better than those appearing in his catalogue.

When the first one of these publications came to our desk we thought, Well! now, here is a clever fellow. A real live wire architect with an unusual supply of energy and ambition to have his work published in such shape that he can really show his prospective clients how good he is. Which, after all is not a bad idea (boosting your ownself a little), for in this old world in which we live there are very few days when a good samaritan comes along and wants to give you a helping hand. We rather like this idea. If we were practising architecture we would hope that our work was of such character that it would be to our advantage to have a monograph book published. A book of illustrations that would knock our clients over and bring home some fat commissions. Not practising architecture, we can state here and now that our work would be in a monograph book.

The idea as we have said before is fine, but, the way this idea is now being carried out all over the country is not right. It is one of those little absurdities which if given some thought will not be practised, as it is now, by any architect or architectural firm that has any respect for professional ethics.

Here is the way this catalogue business is being worked (as has been explained to us) and we leave it to you to say whether or not it is the proper thing to do. A young man or maybe he is a middle aged gentleman, calls at your office and explains he is from such and such a publishing company in New York or we'll say, Aberline, Connecticut. He goes on to explain that his company is getting out catalogues (handing you a sample), illustrating the work of the best architects in the country. The salesman explains that all you have to do is supply the photographs and they will print the book and

furnish you as many copies as you like. No further obligations on your part. That listens well but, you are still a little unsettled in your mind as to what it's all about. You are then informed that advertising will be sold among the building material manufacturers to enable them to furnish you these catalogues free of all cost, with exception, of course, the photographs you furnish. The sample you have been examining all the while is quite attractive. To make a long story short, you agree to furnish the pictures and sign an order giving them permission to print such and such a number of copies. After the pictures have been received by the soliciting publishing company you shortly receive a letter asking if you will not give them the names of all manufacturers furnishing material and equipment in each of the buildings to be illustrated. There is also a post-script asking you for a letter in which you request all the manufacturers to take space in the catalogue. Being rather enthused over the idea of getting a perfectly nice monograph of your work for nothing you immediately dig in and find the information desired, and when this is mailed you also write the letter about appreciating the kindness of any manufacturer who will take advertising space. And, right there is where you let the cat out of the bag to pounce upon the "poor little rich" manufacturer. This same slick salesman or his partner takes this letter of yours to the manufacturer and says to him, "look here if you don't take space in this catalogue Mr. So and So, architect, will never specify your product for another building."

The manufacturer leans back in his office chair, well! what goes through his mind is nobody's business, and with a D. to H. expression on his face finally signs on the dotted line. This manufacturer knows full well he has been jipped. Outside of the good will his advertisement might create with you it is absolutely worthless. And, architects are not supposed to ever specify a product except upon its merit. Is this fair to the manufacturer? Is it a good example of the professional ethics we hear so much about? There are a number of excellent architectural journals and general read publications in the country that are anxious to publish your work if it has merit and your client will have more respect for a few illustrations appearing in these journals which have been solicited and published upon its merit than he will a raft of material in one of these catalogues gotten out by yourself. Really this is something to think about.



GARDEN FACADE, HOUSE OF R. H. LEVES, ESQ.

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WANTED—ARCHITECTURAL CRITICISM

NOT a few members of the profession have recently seen fit to direct a kindly thrust at the architectural press for its deficiency in the matter of giving the reader truthful and unbiased criticism. As Mr. Irving F. Morrow, of the Pacific Coast school remarks, "The particular place where you can not find architectural criticism is in an architectural magazine."

A letter reaching our desk some weeks ago from one of the well known North Carolina architects expresses an opinion in harmony with that of Mr. Morrow. We quote this architect's remarks:

"The writer has had in mind for some time a feature for architectural publications that seem missing. The Architectural plates appearing each month depict much that is happening in architecture. Some of these plates represent architectural motives and solutions of problems that are not successfully used and would appear so immediately if attention was called to them in their improper use by a paragraph of constructive criticism applying to each plate presented. This could be printed on the rear of each plate or could be grouped together under the head of 'Plate Criticism.' The consideration of this suggestion of criticism brings up two questions. Would the subscriber welcome it? Would the Architect of the work criticised be narrow enough to resent public criticism? This writing of criticism would likely be done best under nom de plume and would be written in a style that proves its point by rational inference rather than by a hard fast rule or principle. The humor of some architecture shown should be the guiding motive for correction."

We have been quite impressed with this criticism of our own and our fellow colleague's (the architectural press editors) failure to open up the big guns on the profession. We will have to admit we

have never gone in for this type of editorial adventure but think it would be quite amusing and interesting, that is, if we came out without losing our scalp. Of course, if we were a Kenneth Murchison, a Wistler or an Oscar Wilde we would have a jolly good time and jump at an opportunity to throw some bouquets loaded with the proverbial brick at the big boys whose work we are continually requesting for publication.

We should hate to have some "holier than thou" architect, greet us as Whistler did one of his critics once, "Your picture is not up to your standard; it is not good this time." Whistler replied: "You shouldn't say it is not good. You should say you do not like it, and then, you know, you're perfectly safe. Now come and have something you do like—have a whiskey and soda." We would no doubt take the whiskey, without the soda, please, and call our little adventure ended.

"Chase," said Whistler one day to W. M. Chase, the American painter, who had called to see his friend, "how is it now in America? Do you find there, as you do in London, that in houses filled with beautiful pictures and superb statuary and other articles of artistic merit there is invariably some damned little thing on the mantelpiece that gives the whole thing away?"

Mr. Chase replied, sadly:

"It is even so, but you must remember, Whistler, that there are such things as birthdays. People are not always responsible." Applying the same analogy, we feel like Mr. Chase. There are such things as clients and not always is the architect responsible.

The idea is a good one and would no doubt fill a long felt want if two questions can be answered by the profession. Would the profession welcome such criticism? Would the architect of the work criticised be narrow enough to resent public criticism? We are here to serve the profession. What is your reaction to this matter of plate criticism?

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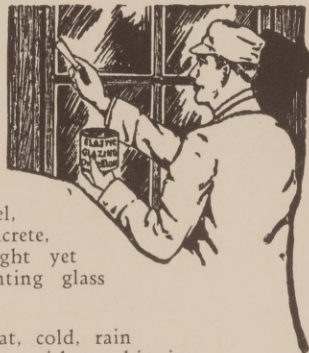
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