

THE SOUTHERN ARCHITECT AND BUILDING NEWS

VOL. LIII.

NUMBER 2

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Published Monthly by

HARMAN PUBLISHING COMPANY

402-04 Trust Co. of Ga. Bldg.

ATLANTA, GEORGIA

H. E. HARMAN, JR., *Manager.*

E. R. DENMARK, *Editor.*

Publication Entrance, Dalton, Ga.

Subscription Price, U. S. A., \$1.00

Foreign Countries, \$2.00



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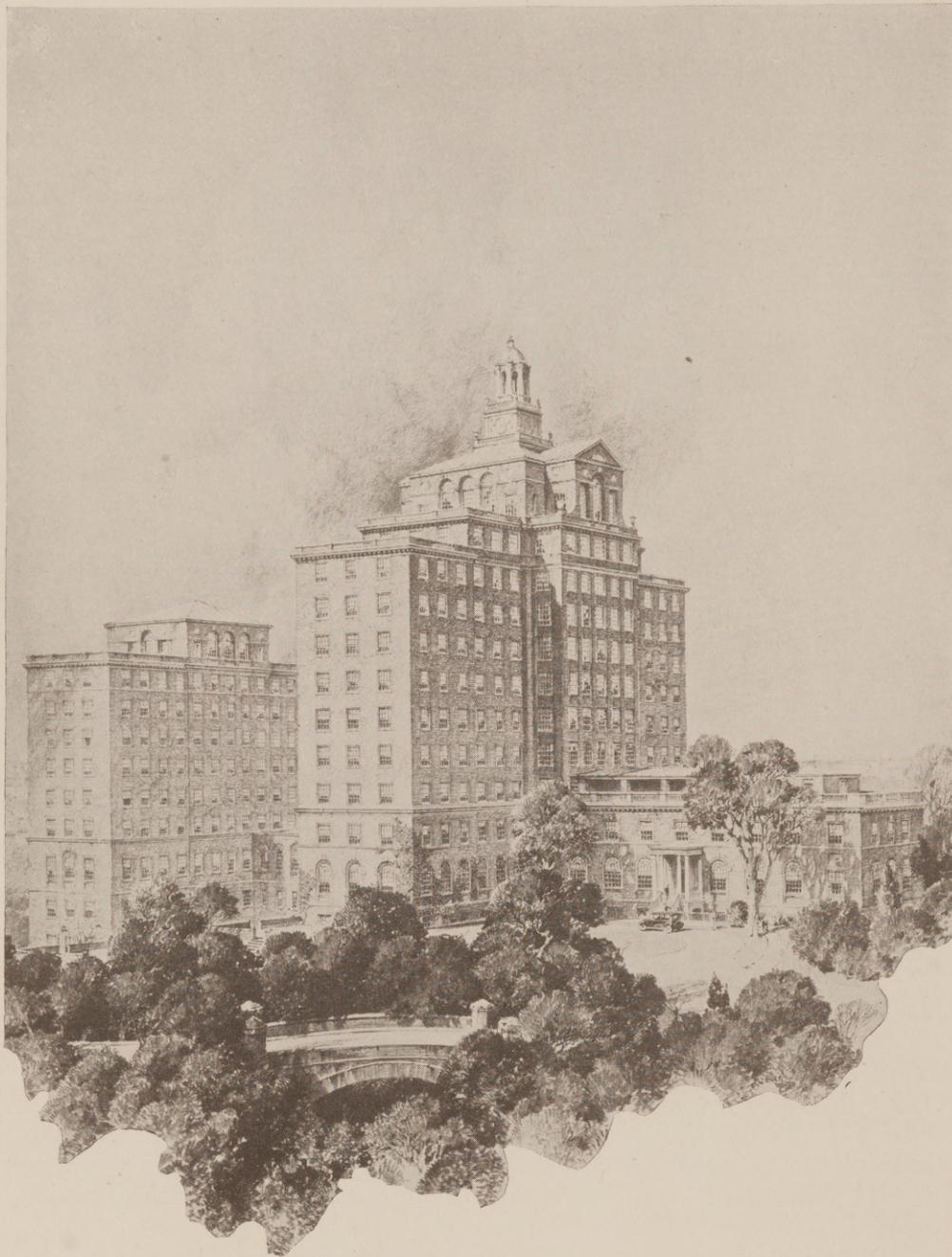
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SYRACUSE MEMORIAL HOSPITAL, SYRACUSE, N. Y.
JOHN RUSSELL POPE & DWIGHT JAMES BAUM,
ASSOCIATED ARCHITECTS
Rendering By Otto R. Eggers.

The SOUTHERN ARCHITECT AND BUILDING NEWS

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The Architectural Tradition of The South

By HOWARD MAJOR, *A. I. A.*

SOUTH of the Mason and Dixon line there is a wealth of architectural tradition. Not only are the old edifices the finest examples of early American Architecture but they are to be found upon every hand throughout the old South. These old buildings are a rich inheritance to our now growing section. As far as architecture is concerned the South owes a great deal to the forced inertia following the civil war, for it has not the disadvantage of abominable architecture which everywhere sprung up in the North in the last half of the last century.

It is possible, however, for this very reason, the ever present contrast of good with the bad, that the North was first to appreciate its colonial architecture and to carry on in the present day the tradition of our forebears.

The great development impetus that the South is enjoying means more and more new homes and other building construction. This is an era in which the South not only has an opportunity to show the rest of the world its great commercial development but also its culture—whether good or bad.

It is rather natural after a long period of lethargy that the first developments would differ from the architecture surrounding them if to only show their modernity. The South has left far behind its first days of commercial reawakening and is making rapid and definite strides ahead. Those in the arts have now had ample time to digest their problems, and good taste, we hope, will be the result.

However, it is evident that much foreign influence has crept into the architecture of the South—that often we are not expressing our nationalism in our architecture. To my mind “nationalism” is by far the most important element in architecture. Think of England, France, Italy or Algiers and

you will think of four distinct national architectures—and what can be more appropriate than our Englishman in an English house or more inappropriate than a Southerner in a Spanish house?

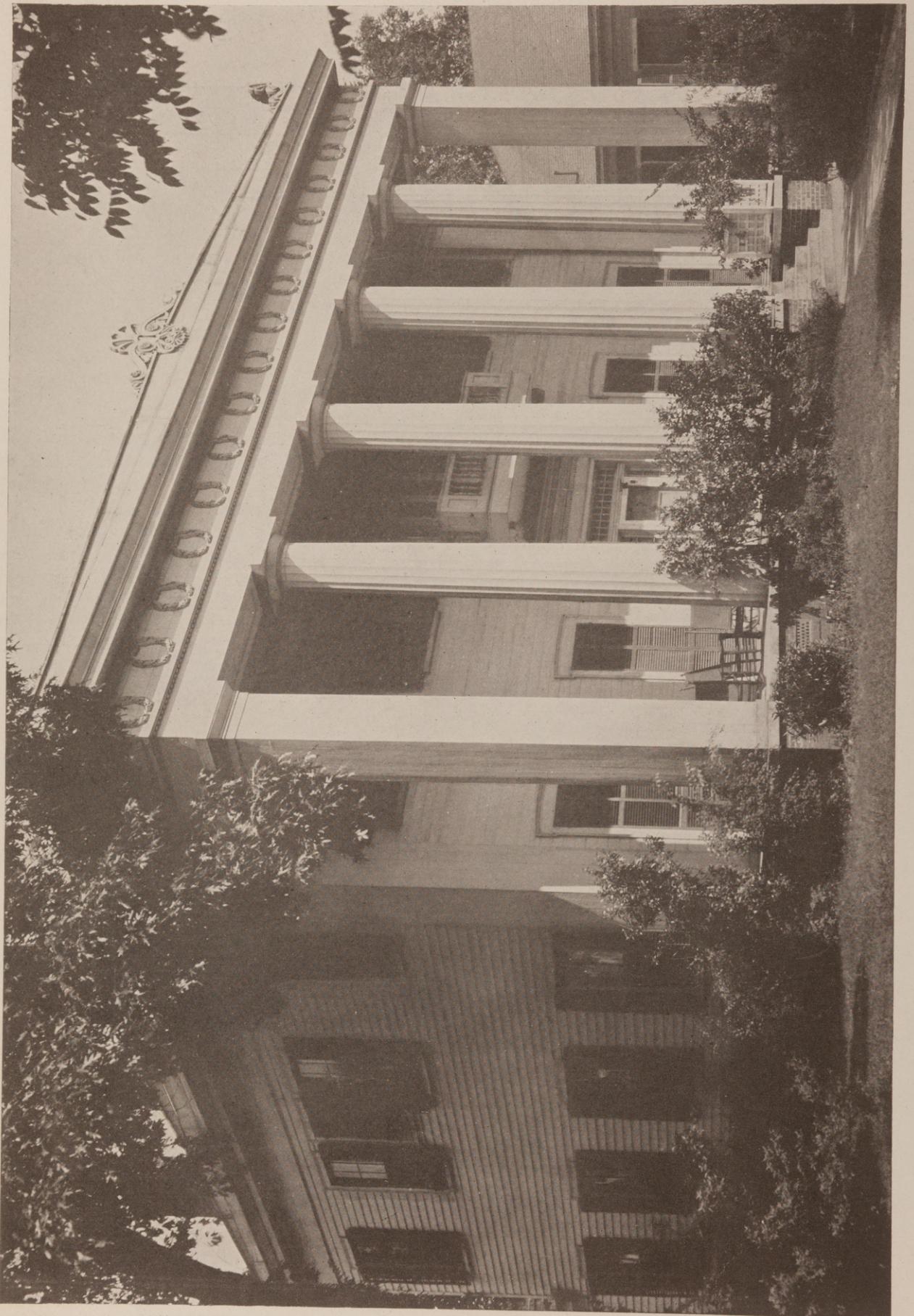
When I was a boy there was a craze for Turkish cosy corners. Every house and hotel had one. They were ridiculous and have long since disappeared. Just as ridiculous today is the “hysteria” for things Spanish. The South, probably because of its climate, has grasped with open arms the “Spanish Flu” and one can witness these houses springing up every where in the South. Unfortunately, it is the style to have Spanish furniture, hangings and houses—and we all pride ourselves on being in style. We all think Prince Albert coats an abomination which have finally found their way, to the undertakers, but if it were the style, you and I would sport one.

This travesty of Spanish architecture in our Southern states is a rank fad sponsored first by California, then Florida. It is distinctly foreign to our nationalism. A student of architecture would vouch for that without even seeing an American by the thorough lack of knowledge shown of Spanish art in the thousands of such houses in this country.

The plea of California is that California was first settled by Spaniards who left some lovely edifices.

That is true and it is also true the Spaniards left some lovely buildings in Trinidad, Jamaica and Nassau but did the Englishman carry on in that foreign style? He did not, for he was imbued with his own national characteristics.

Many Southerners fortunately understand and appreciate the beauty and charm of Old Southern Architecture. As years roll by many more will join their ranks and the Spanish fad will succumb



RALPH SMALL RESIDENCE, MACON, GA.



HOUSE ON PRINCE STREET, ATHENS, GA.



HOUSE AT HUNTSVILLE, ALA.



EMORY SPEAR RESIDENCE, MACON, GA.



642 PRINCE STREET, ATHENS, GA



TODD RESIDENCE, LAGRANGE, GA.



BATTLE HOUSE, TUSCALOOSA, ALA.

to a natural death. The architect who early assimilates this fact and leads his clients along the road of good taste avoiding foolish fads will be the successful architect.

It is hardly necessary to point out the beauty and appropriateness of our Southern Colonial Architecture nor to mention the charm of the architecture throughout the Old Southwest of Post bellum days. These styles were designed for beauty and climatic conditions and are one hundred per cent American.

Abundant cool porches shaded the interior from the hot rays of the sun. High studded, well ventilated rooms insured cool interiors. The style is

fundamentally sound so let us adopt it for our foundation. If the Spaniard adopted the Patio from the Greek atrium and it is a desirable feature for your locality as it is in Palm Beach, by all means adopt a patio to our early American foundation. It is the easiest thing in the world to do provided the house is large enough.

If the Spaniard has devised a means for a cooler house than ours, adapt such methods to our national style. Incidentally, from my research I can find no indication of his having done so but I do find that Cuba has evolved methods that attain the greatest comfort in the tropics. That, however, is another subject but one of so much interest that I thought worthy of placing it in book form.

The Future of American Architecture

By TALBOT F. HAMLIN.

AT first sight, the attempt to prophesy with regard to the future of American architecture may seem both futile and dangerous. There are so many unforeseen developments that may occur in the American life of the future, and architecture is so completely based on, and therefore sensitive to, the entire character of our civilization that any forecast must be of the most tentative sort. There exists, however, certain important tendencies which have been increasing notably within recent years, but which are nevertheless manifestly incomplete. Their fruition in the future can therefore be considered at least probable.

The first of these tendencies is the growth of stylistic freedom. The day of the "revival", the imitation, of archaeological forms, is gone. History is no longer conceived as a series of fixed patterns, a magic lantern show rather than a moving picture, and any sentimentalizing of the past is more and more foreign to the practical sense of the average man. Another reason for the growth of style freedom is the fact that more and more American architects are becoming aware of the comparative importance of the entire question of style correctness. Artistic consistency is never ruled by dates, and emotional power in architecture can never be achieved until the larger matters of plan and composition have entirely absorbed and reformed the details of architectural expression like mouldings, columns, and ornamental forms which make "style." It is precisely these larger matters of planning and composition which are most profoundly affected by new materials, new technical processes, and new social conditions. As soon, then, as plan and composition, so deeply responsive to the changing mechanizing of modern life, begin to control detail as completely as they should, style changes are inevitable, and true style freedom will arrive. Already the tendency toward this attitude is evidenced in all the best modern work.

The style freedom will not mean the necessary abandonment of all the forms the past has given us. It will mean freedom from slavery to "secessionism" just as it means freedom from Gothic or classic. It will mean an attitude in the light of which all the modern discussion of styles, all the cries of the style-rebels and the creeds of the style-conservatives, will appear childish and futile. Forms which men have loved through the centuries will not pass away at the threat of a theory, nor will reverence for them prevent the creation of new forms. The questions that will be asked of the details of a building in the future are not, is it correct, is it old, is it new, but rather, is it a natural, inevitable result of its place, its function, and its material; and above all, is it

beautiful, does it speak deeply to the emotions as all great art must?

Another marked present-day tendency whose further development may be confidently expected is a growing love of the dramatic in building composition. We are growing away from that love of uniform all-over richness that characterised the days, say, of the cast-iron store fronts; more and more our buildings, particularly the smaller, less formal buildings, are designed with a growing sense of the value of the dramatic climax. Plain wall—a simple texture of pleasant materials—leads up to a sudden contrast of rich doorway or a bit of intricate iron-work; restraint is balanced against concentrated and climatic exuberance. The fact that economy in building is increasingly necessary has undoubtedly influenced this development profoundly; it is a striking example of the way economic conditions may affect aesthetic ideals. But there is more than mere economy in this movement; it is based on a growing keenness and subtlety in popular taste. This growing love of the dramatic climax in architecture has by no means reached its fullness; the future is sure to see its further development, which will add charm to our country house, restfulness and yet excitement to our cities, dramatic and emotional power to the beauty of all our buildings.

Another present-day trait, strangely mixed with good and evil, is our growing love of varied materials, varied textures and colors. To-day as never before, brick and stone and stucco and wood and marble are boldly used, played with, balanced against each other. Harmonious variety in texture has been achieved with a growing sureness and beauty. Yet this same love of varied materials, together with some uncritical sentimentalization of the past, has given rise to the greatest American architectural sin—our love of imitations, falsities, clever "fakes." At a time when there is a variety of possible building materials never before obtainable, when sheet metal and drawn metal and wood fiber and rubber and an enormous number of different kinds of brick and stone and plaster and a thousand other products of mechanical invention and chemical research have been put to use as building materials, each new material crying aloud, it would seem, for a new treatment suitable to it, each new invention a new opportunity for the artist—it is a strange fact that our love for texture and materials has forced us to make all this newness merely fraudulent imitations of the old. So rubber is marbled, wood fiber-boards are nailed on a wall in stone ashlar patterns, and there is "stone" cast in molds, "stone" baked in ovens, "stone" put on with a trowel, and we even sometime torture the loveliness

of wood shingles into exaggerated curves of a futile imitation of thatch! So deeply is this habit engrained in us that one is shocked to discover, in a building almost universally acclaimed as one of the most prophetic of modern buildings, interior steel doors elaborately painted with a careful imitation wood finish.

Let us hope the future will change all this; that our architects will realize and meet the challenge of the new materials, and devise for them forms and colors that make them an architectural asset instead of a liability. There is reason to hope, at least, that all this flooding river of imitations itself has its source in a love for material and texture that, rightly used and rightly disciplined, would inevitably, and eventually will, end it.

Somewhat allied to this love of materials is a growing tendency towards the development of local styles. Modernity has stretched its great ruthless form over the whole country; at one time it seemed as though only a bad uniformity would result. Three facts have combined to prevent this. One was that vague combination of pure traditionalism, the type of the landscape, and the accumulated appearance of a locality that one can only call "spirit of place." Another was the fact that despite the development of cheap transport and the centralization of industries there are places where certain building materials are bound to be cheaper and more available than others. The third is the all important fact of differences of local climate.

The first of these three facts has resulted in the development of modern colonial work along the Atlantic coast, and, to a less extent, in the development of the widespread horizontal lines in the bungalows of the Middle West. In the East, there are villages and certain parts of old cities where the years have placed their stamp so unmistakably that it would seem a crime, not only against tradition, but also against all the laws of aesthetic harmony, to build in any way that did not harmonize with the marked colonial atmosphere of the place. Archaeological correctness is neither necessary nor desirable, but the magic of such localities—rare enough in America—can only be preserved and will be, more and more, as the public grows more sensitive, by keeping all new buildings in character with the old, by using some sort of modernized colonial forms.

The second factor, that of materials locally available, is strikingly illustrated by the stone houses of the suburbs of Philadelphia and parts of New Jersey. Here there is an abundance of stone of pleasing color that splits readily into convenient sizes and shapes, and builds into walls of great beauty. The result has been one of the few areas of truly native stone architecture that gives a remarkable charm of harmony and of textured color

to the whole region. Such convenient local materials often give a distinct and subtle individuality to places that are at first sight much alike.

The third factor, that of climate, is responsible for what is easily the most obvious of the local styles of America—the stucco, tiled-roofed houses of southern California and the states immediately east of it. Traditionalism, the "spirit of place," took part in this development as well; the two together rendered it inevitable, and the result has been an architecture so true to its climate and its landscape, so sensitive to the double tradition of Indian pueblo and Spanish conquistador, that it forms one of the most vital modern developments that American architecture has undergone.

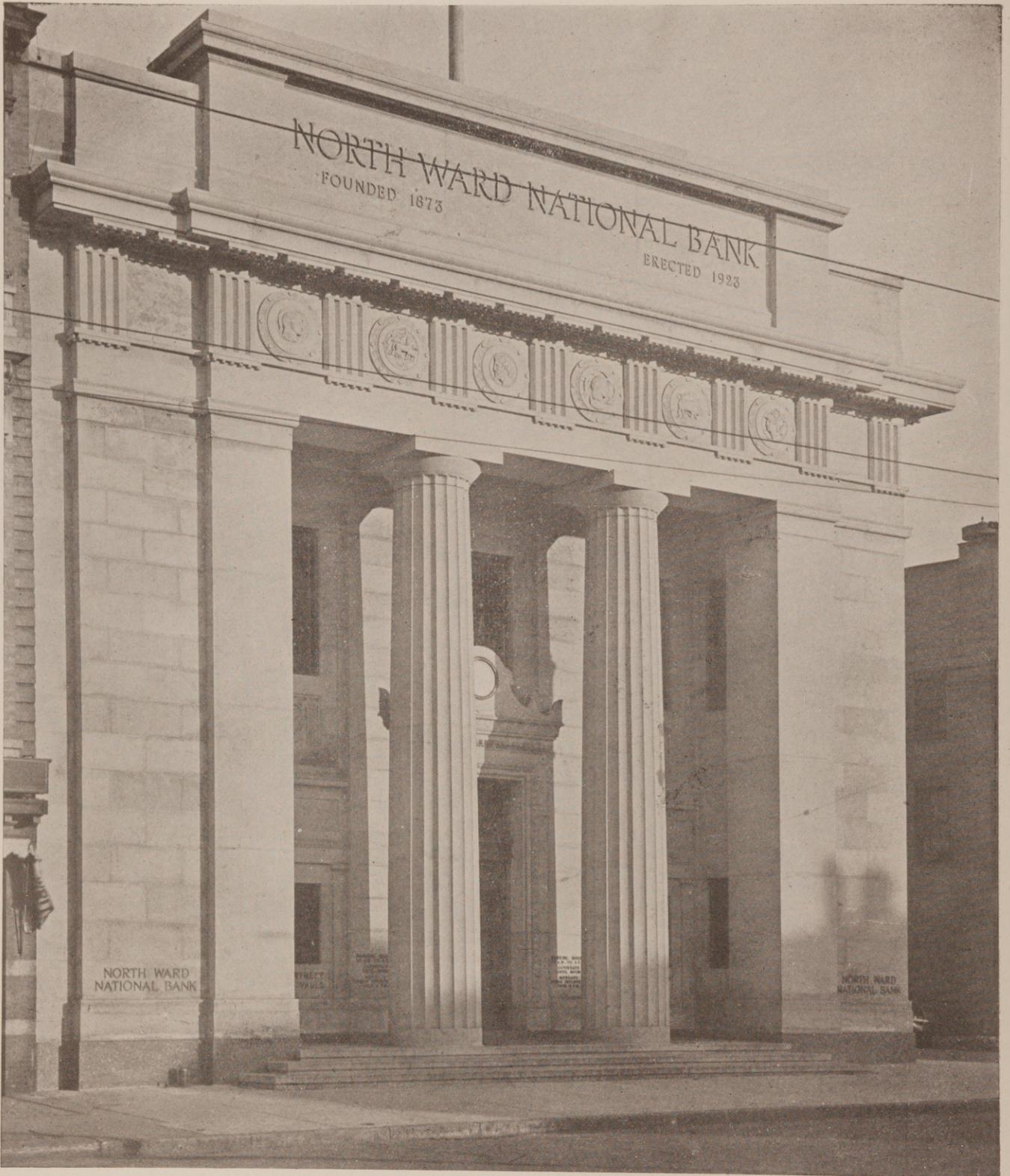
But by all standards the most hopeful tendency in American architecture to-day, whose further development will produce its greatest triumphs, is a growing sense of form. This, after all, is the dominant thing in all great architecture. And its expressions in the great body of American architecture were, until recently, fitful, evanescent, confined to monumental buildings, and even there conditional and circumscribed. Our cities were becoming mere rows of stupid boxes; all the architects could do was to dress them in prettinesses of detail. Then came the zoning law into many of our cities, with its restrictions on height, its requirements for setbacks. Adopted purely as a practical measure, it proved a magic wand to set American city architecture free from its nightmare of eternal cubism. Suddenly a latent form sense and imagination developed; buildings became interesting in outline and silhouette as well as in detail. Romance was born; piled masses soared into the sky that seemed to do something. No longer was the high building apparently built by the mile and cut off to order, but it was composed, break on break, buttress on buttress; it began and it ended. City building ceased being rather drab prose, however polished; the possibility of poetry entered in.

The encouraging development of the form sense is not limited to large city buildings. Its effects are already evidenced for example, in the Kansas City memorial and the Nebraska capitol. Eventually it will affect every slightest production of American Architecture, for a people who have made the towered Shelton their own will not forever endure the architectural stupidity of the average home, the inexcusable dullness of the blocks of two-family matchbox houses, or the square barrenness of thousands of ugly farmhouses, or the overdecorated absurdities of the tenements and apartments, in which, all together, the great majority of Americans are now forced to live.

A PORTFOLIO OF CURRENT BANK ARCHITECTURE



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C. L. HARDING, ARCHITECT



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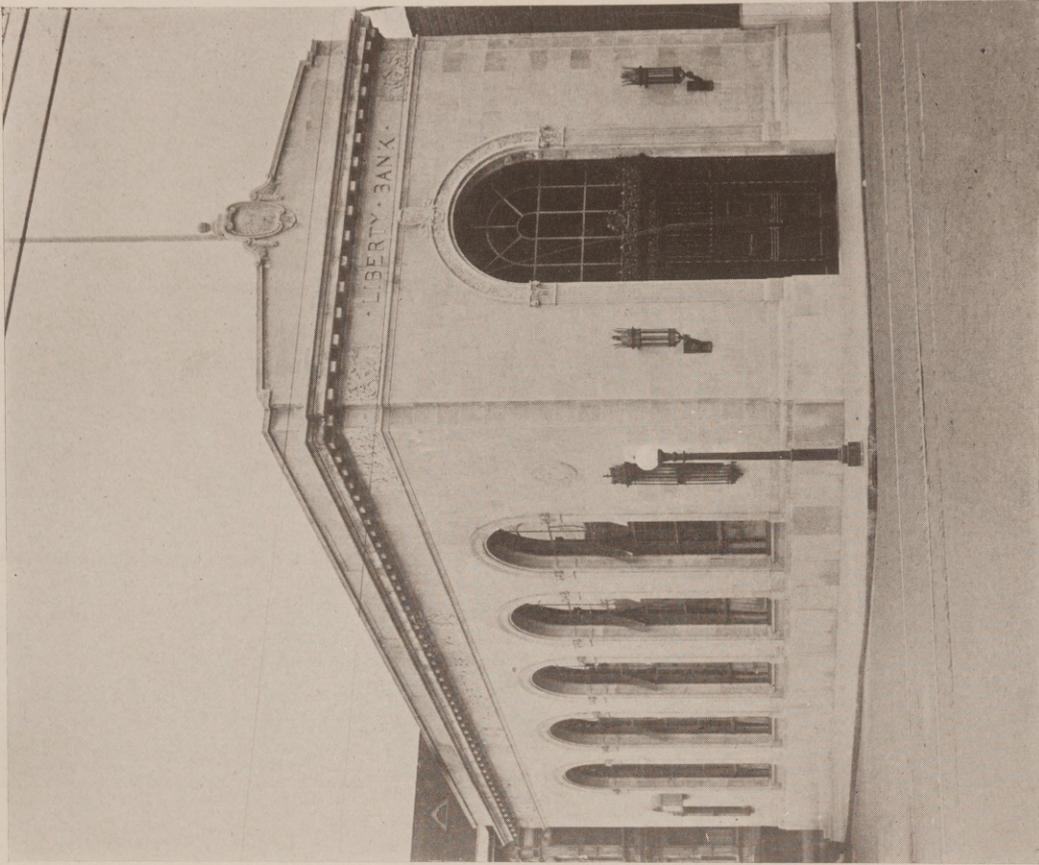
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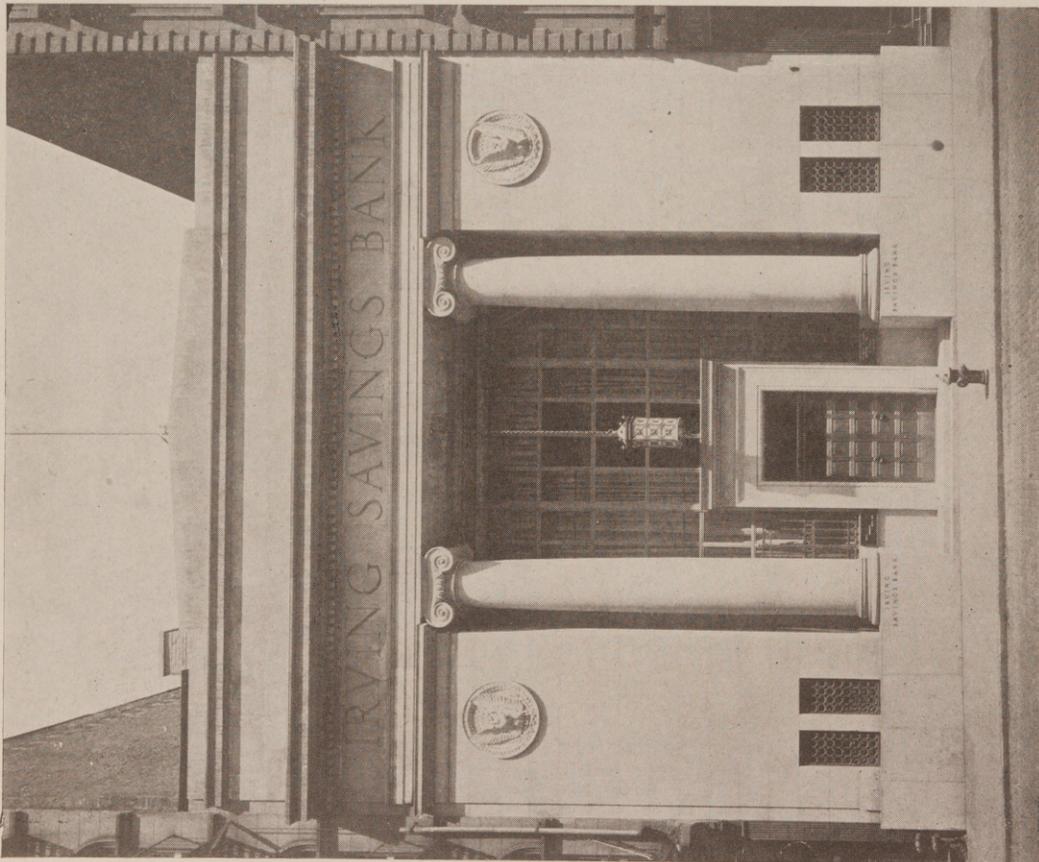
FEDERAL TRUST COMPANY, PHILADELPHIA, PA.
JOHN T. BRUGGER, ARCHITECT



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RUDOLPH MEIER & A. C. ZIMMERMAN,
ASSOCIATED ARCHITECT



LIBERTY BANK, MISSION BRANCH,
 SAN FRANCISCO, CALIF.
 H. H. HINTON, ARCHITECT.



IRVING SAVINGS BANK, NEW YORK CITY.
 MERKLE & ELBERTH ARCHITECTS.

The News Tower Building, Miami, Fla.

Schulte & Weaver, Architects.

By FRED KLOEPFER.

THAT there is a growing appreciation for good taste in architecture in the South, one only has to look about him to see it is a reality, rather than a vague assumption. The architectural progress now being made is evidenced most strongly by the larger business institutions, serving the general public, such as banks, railroads, insurance companies, and newspapers. These organizations are building for themselves buildings that are beautiful in conception, structures in which the architect is given a free hand to "waste" space, so-to-speak, in order to achieve the scale commensurate with a building that has true monumental character. The memory is very fresh in our minds of the day, for it has not been so many years ago, when a structure of this type was almost surely a public building, serving the municipality or state, and the architect was limited to this field for his expression of anything beyond the ordinary type of utilitarian building. Today the field has been broadened to afford greater scope.

The News Building, facing the beautiful, broad Biscayne Boulevard on Bay Front Park, is one of the outstanding buildings of Miami's towering skyline. This building, after the Spanish renaissance style, with its beautifully proportioned tower, is impressive by day and by night—the final stages of the tower being brightly illuminated after night-fall. The exterior is finished in stucco with pilasters, cornices, finials and other ornamental features in artificial stone. The color is in a pleasing tone of what might be called a soft old rose.

The building has a basement containing storage rooms, kitchen and lunch room, and floor of press room. The main entrance, on first floor, is on Biscayne Boulevard, with a short flight of steps to the main lobby. The lobby is finished in artificial stone, floors and walls, with a paneled colored ceiling. The panels over the elevator doors contain reliefs showing the history and progress

of printing. On each side of the lobby is an entrance, with arched paneled soffit and a flight of steps, leading to the public business rooms of the News. This is a large high room finished in plain plaster with arched and vaulted ceilings. The desks, facing the public space, are finished in Tunisian tile. At the rear of this public space, are large windows giving a full view of the great press room, which begins in the basement and extends in height to the ceiling of the News section of the building. On the second floor are the editorial and business offices of the News.

The Office Building section is contained in the tower extending from the third floor to the eleventh, with two elevators, through the main shaft of the tower. From thence, a single elevator serves the three stories of the next stage of the tower. From this point, a stairway leads to the observation cupola.

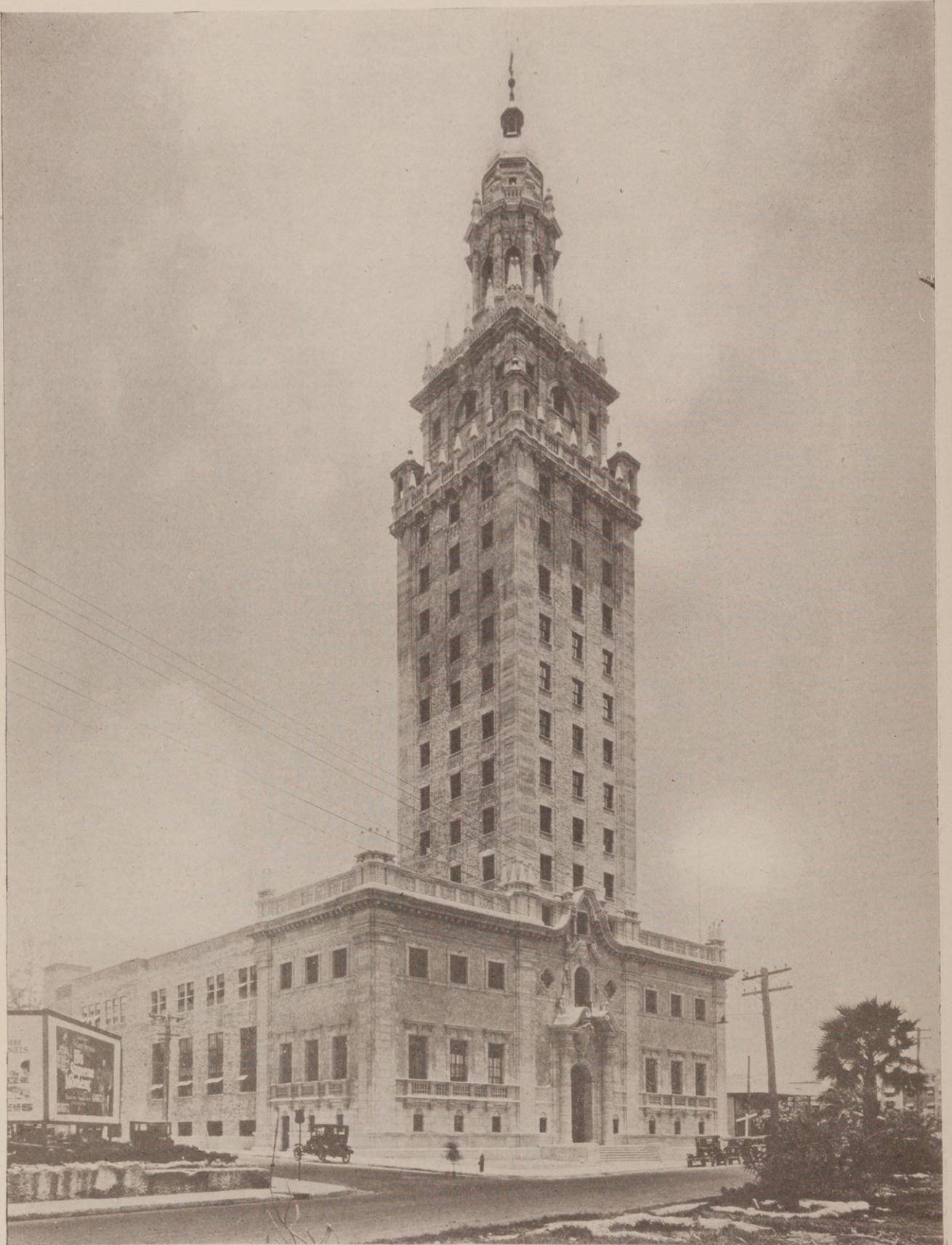
The building is constructed of re-enforced concrete in its lower stories, except the tower section, which is steel throughout, being carried a full story into rock. It was designed to withstand hurricanes, and was structurally undamaged by this most terrific of hurricanes that passed over Miami recently. It is an example of good judgement of owner and architect in so well designing a building of this type that it gave so excellent an account of itself under such a tremendous and hardly-to-be expected strain.

It could not have stood up undamaged otherwise, as was demonstrated by several other tower like buildings in Miami which were seriously damaged (one irretrievably) during the hurricane.

Taken as a whole this building represents one of the most pleasing business structures, in design and sound construction in the South and is one of the outstanding buildings in this section of the country designed by the firm of Schultze & Weaver of New York, which includes such notable structures as the Biltmore Hotel, Coral Gables, Florida; Atlanta Biltmore Hotel, Atlanta, Georgia, and the Nautilus Hotel at Miami Beach, Florida.



Entrance Detail.
News Tower Building, Miami, Fla.
Schulte & Weaver, Architects.



NEWS TOWER BUILDING, MIAMI, FLA.
SCHULTZE & WEAVER, ARCHITECTS

Sculpture and Architecture in Stone Mountain Memorial, Atlanta, Georgia

AUGUSTUS LUKEMAN, *Sculptor.*

IT is planned that this gigantic piece of sculpture shall be done in three parts: first, equestrian figures of Jefferson Davis, General Lee, and General Jackson in the attitude of receiving a review of the marching army; second, directly behind the three leaders, two color bearers and six other Generals who are to be chosen by the historical societies of the South; third, the marching army, so designed as to give the allusion of thousands of marching soldiers—infantry, cavalry, artillery, all arms of the service.

To that idea for carving the mountain into a gigantic panorama has been added a conception for the creation of a great memorial hall in the solid rock at the base of the mountain, directly under the vast work of sculpture stretching 1,600 feet across the granite. In this vast scheme will be the memorial hall dedicated to the women of the Southland, the tomb of the Unknown Soldier, a museum, a great lagoon or reflection pool, a facade of colossal columns cut out of the mountain, over the architrave of which will be an entablature with an

inscription in six languages, so that in centuries to come students may read the purpose for which it was created. The inscription will read: *To the Valor of the Southern Soldiers.*

In carving this enormous statue physical difficulties are, of course, magnified many times over the ordinary work of the sculptor, and in some cases will necessitate departure from strict adherence to faithful detail; such artistic license as the physical conditions require must be taken.

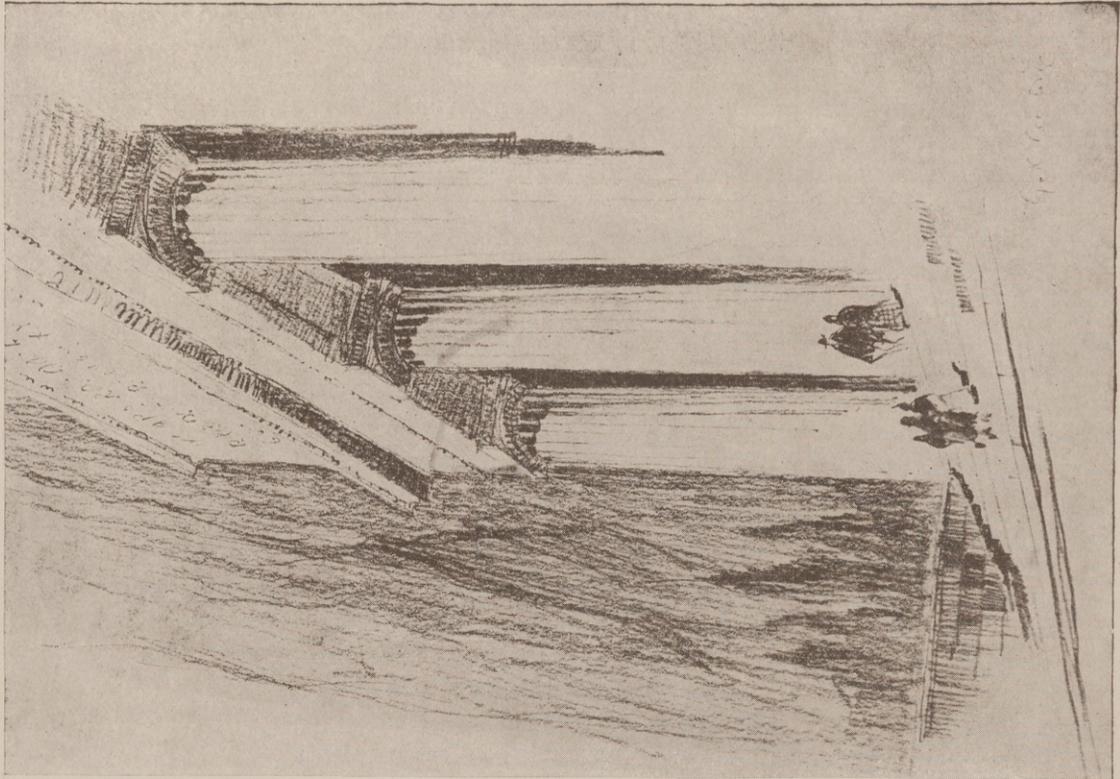
For instance, it is known to artists who have created military statues that the mounted officer carries his sword or sabre suspended by a strap, it is not fastened to the belt as it is when he is dismounted. Strict adherence to this known fact would require cutting a narrow piece of granite sixteen feet long to represent the strap—so narrow and fragile that it would probably fall down the side of the mountain on its own unsupported weight.

Therefore, the swords must be fastened to the belts.

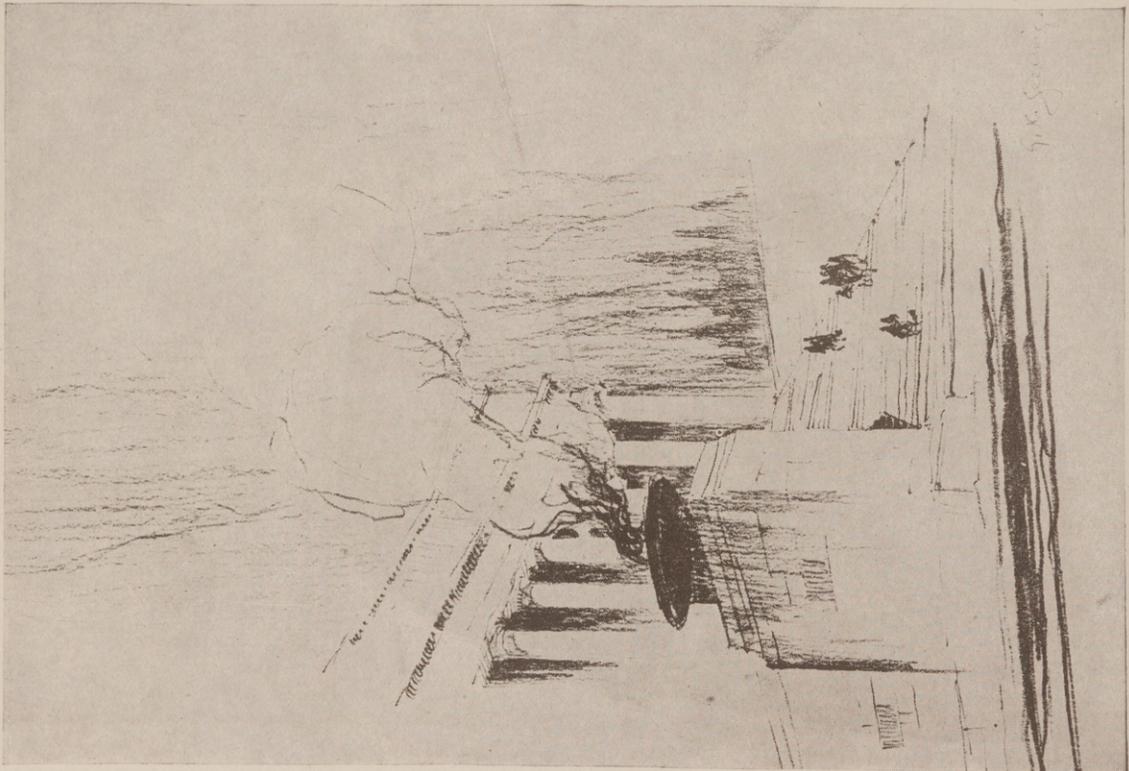
At the foot of the mountain, under the procession



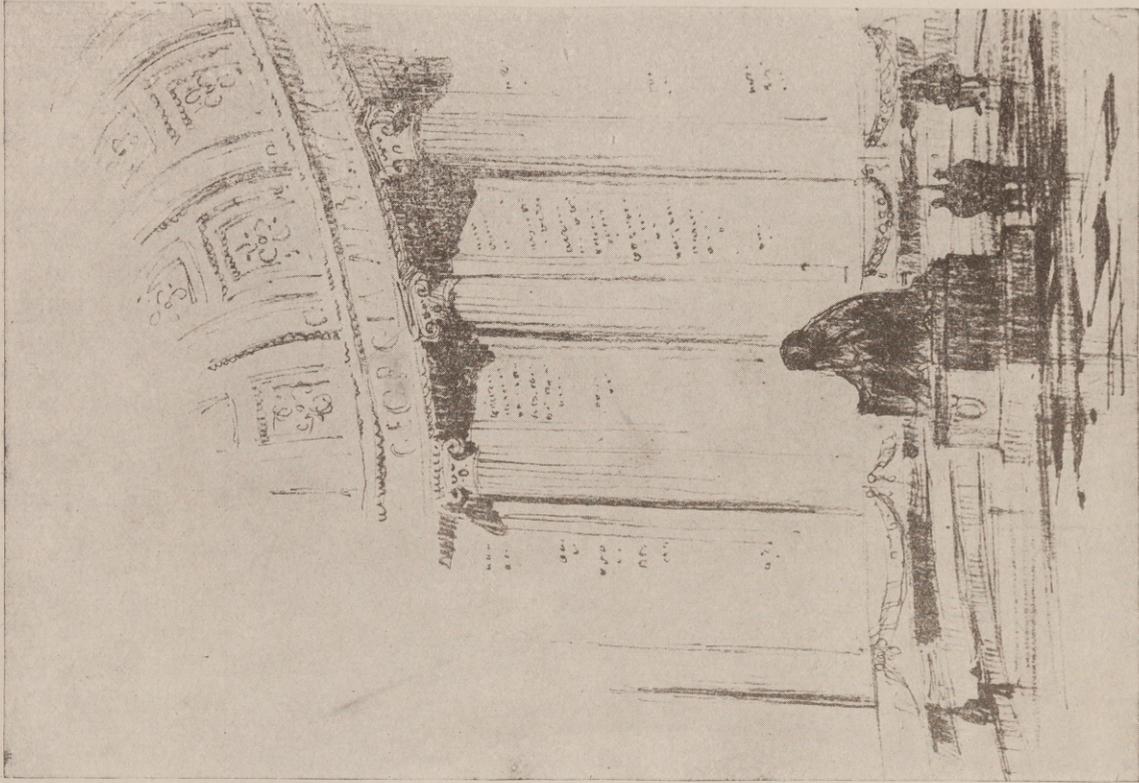
The central group first to be carved upon the face of the mountain showing Jefferson Davis, General Robert E. Lee and General Stonewall Jackson.



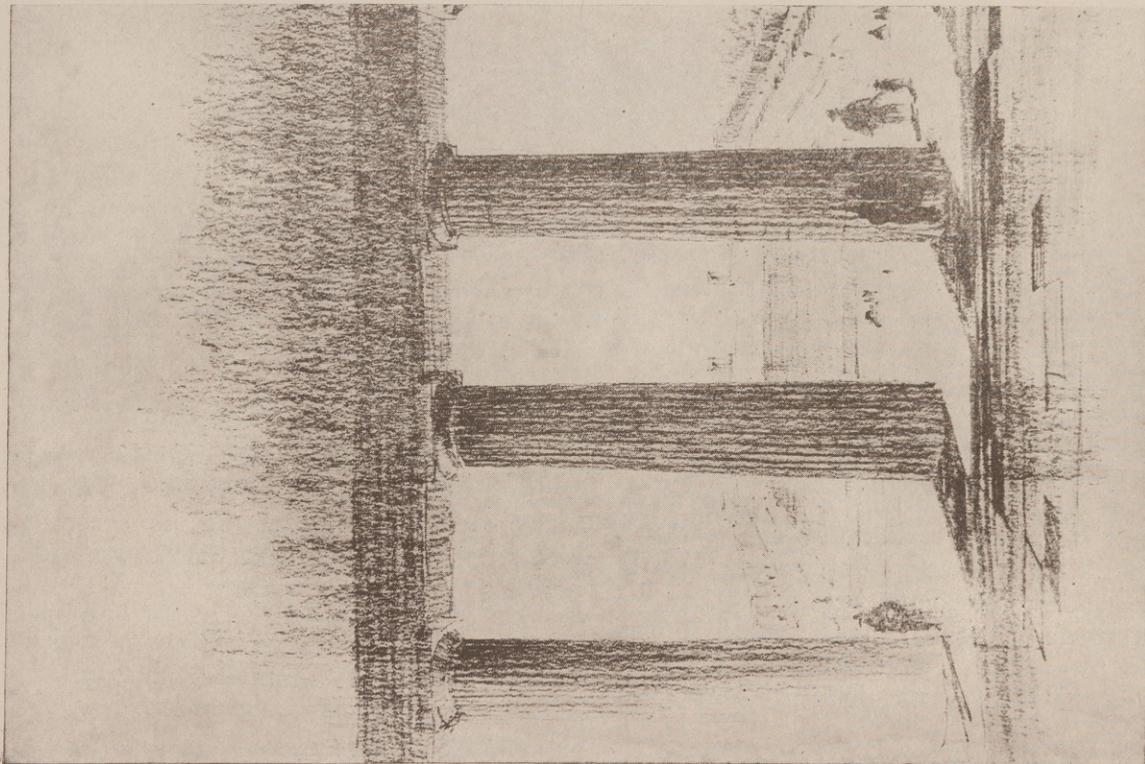
The colonnade of magnificent columns carved out of the face of the mountain.



Detail of the grand stairway, showing granite pier surmounted by bronze incense urn.



The veiled figure of "Memory", dedicated to the women of the Confederacy; beyond it the columns and the panels in which will be inscribed the names of the Founders Roll.

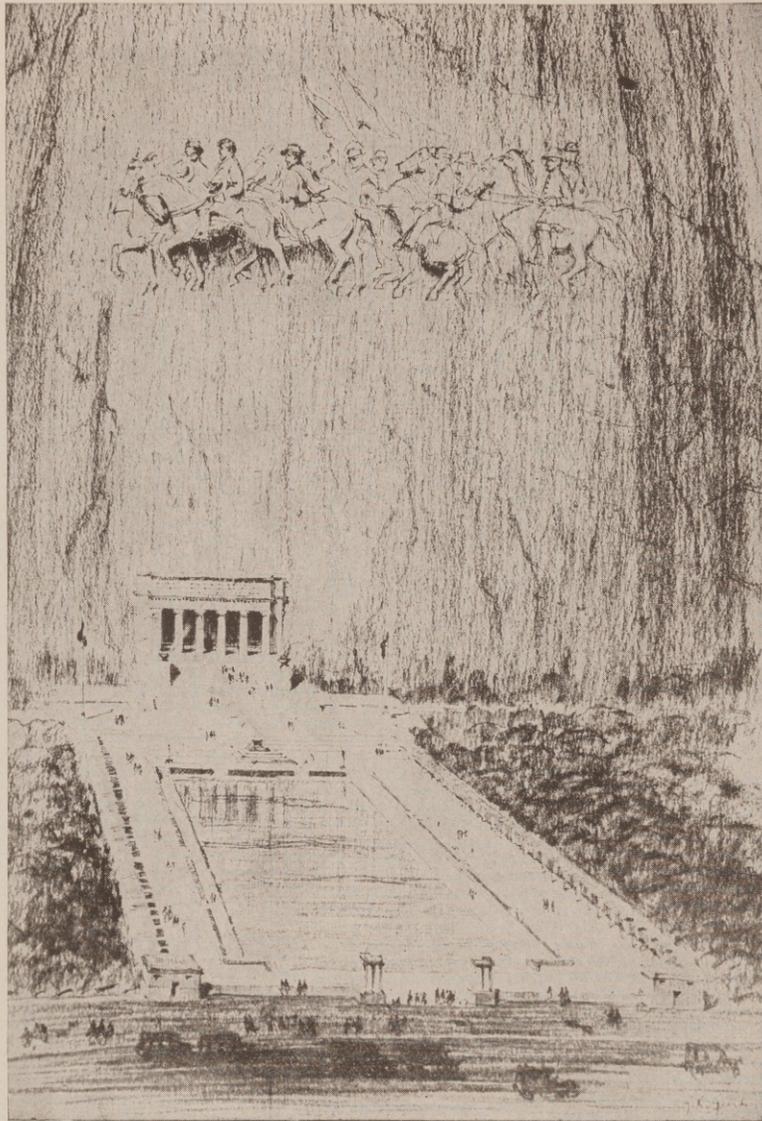


Interior view of colonnade, showing reflection pool and esplanades forming immense outdoor theatre in front of Memorial Hall.

of the heroes, the Memorial Hall will be cut into the solid granite. It will be fifty feet deep, ninety-five feet long, and fifty feet high, in the form of a semi-circle, with thirteen engaged columns of the Ionic order thirty feet high, each column to represent a state in the Confederacy; on an entablature directly over the architrave of the columns and carrying directly across the semi-circle will be an inscription to the women of the South, for this Memorial Hall is to be dedicated to them. In the center of the hall will be a colossal female figure, representing Memory.

Between each pair of columns will be a tablet eight feet wide and twenty-five feet high, in which will be cut the names of the states, set in gold. Below each tablet, in the form of a continuous band cutting across the thirteen columns, is a vault, the face of which will be carved with a garland and the name of each state. The vault will be used for the military roster of each state. Directly under the band is a stone seat and in front, on the floor or stylebath, will be an inlay of golden bronze in the form of the coat of arms of each state. The capitals and the bases of the thirteen columns will be in gold.

The Memorial is to be approached by an entrance 650 feet from the mountain, the main entrance being a gateway forty feet wide, flanked by two pylons—a cluster of three columns twenty feet high. At right and left from the pylons will run



General view showing central group of sculpture, Memorial Hall, grand stairway, tomb of unknown soldier and reflection pool.

This vast outlay of architecture and sculpture when finally completed will undoubtedly be the greatest triumph of art in modern times to say nothing of its keen rivalry with the masterpieces of antiquity.

a low wall terminating in necessary buildings. Upon entering the approach to the Memorial the visitor will descend three steps to an esplanade, which will contain a sunken lagoon 125 feet wide and 300 feet long. An unusual feature of this sunken lagoon will be that a deep recess cut under the mountain will give the allusion that the water flows under the towering pile of granite. This allusion is not created by any of the other great reflection pools of the world, either at the Lincoln Memorial or the Taj Mahal; in those great edifices the pool terminates some distance from the structure and stands apart from it. On the esplanade around this pool will be walks

and rows of seats for those who visit the Memorial.

On a platform thirteen steps above the lagoon, and reflected in the water, will be the tomb of the Unknown Soldier, giving the impression that his bier is floating upon a barge into eternity.

The visitor will ascend by steps and esplanades to another flight of forty-eight steps which lead directly to the Memorial Hall, each step designating a state in the Union in the order of admission to the Union.

Looking down from the steps of Memorial Hall into the lower basins, the visitor will have the impression of a vast amphitheater capable of seating tens of thousands of spectators.

I'm Going to Build a Home

By An Atlantan.

I'm going to build a home.

Not that I expect this announcement to create any unusual stir of interest. But it IS important to me.

Mind you, I haven't said WHEN I'm going to build this home. Maybe this year, maybe next. It depends on a lot of things besides the much blamed cotton crop.

Fact is, it's no longer a secret, anyway. The cat came out of the well-known bag a few weeks ago when an insignificant news item appeared in the newspaper, buried alongside of the obituary notices, to the effect that I had bought a home-site from so-and-so.

Who says the newspapers aren't read? Here's one that will take issue!

For a solid two weeks after this item was published my mail was flooded. Every building material concern in captivity seemed helbent for my business. And allied lines, too, such as screens, bathtubs, etc.

For two weeks. Then this flood of mail ceased. It seemed that the Jones Roofing Company and the Smith Sanitary Fixtures outfit and all the rest were sorely disappointed that I had not immediately responded to their overtures. And being resentful, they withdrew into their shells—or at least decided to spend no more postage on this particular prospect.

What I'm endeavoring to convey is this: aside from one instance (and that man assured me he didn't want to SELL me anything—echo answers "bunk") there wasn't the slightest semblance of a follow-up, either in person or via the mails.

Oh, yes! I did receive quite a few catalogs, dumped in on me with a sort of "What you want is probably here—go find it" attitude. But it's safe to say that not a one of these concerns knows today that I'm still alive. And if by some chance the same notice of the lot purchase were to be printed tomorrow—right away the same two weeks' flood of stereotyped matter would get under way. Then stop.

Yet—I am still going to build that home!

Looking back through the days of "the flood" I cannot recall a single piece of literature (i. e. advertising matter) that was of any distinct value to me—as a prospective home builder. True, one folder told me how good Brown's shingles were. And another told me how good Green's ornamental iron work was. And so on.

But they merely TOLD me—they didn't SHOW me!

And I'm just about like the average young chap. I can drive a car. But hanged if I'm much on repairing it if it breaks down. I can fire coal into the furnace. But I call "help" quickly if it gets out of order.

In substance—though I might not admit it publicly—I need help in lots of matters, and welcome it.

I don't care a continental how good Jones and Brow and the rest of 'em think their products are—we all discount what we say about ourselves. I want to know how I can fit these products into MY scheme of things. . . . And not a one showed me how.

So things ran along until just the other day. My eye caught an advertisement in a paper. It was an "ad" of a certain association, a group of manufacturers of a certain type of building material.

The advertisement asked me to send for a booklet. I did. Didn't expect much in return. Wanted to satisfy my curiosity as much as anything else.

Action! Back came the booklet. The pictures interested me. The story even more so. It told of "building for permanence." It talked of lowered insurance costs, and freedom from the bugaboo of depreciation and lessened upkeep costs.

Lots of other things, too, that made me nod my head affirmatively and agree that this really might be the material I ought to construct My house of.

But that was merely the *telling*. Right behind came the follow-up, the showing. The association must have relayed my inquiry by radio to the local building material dealer. At least it seemed that way. They lost no time.

A personal call. And a letter from the association, too, recommending the SERVICE OF AN ARCHITECT.

That was something new for me. An architect. Coure I knew of the existence of you architects, play golf with one or two of you occasionally. But honest—Injun, I never had given you a thought up to the time this association put you definitely on the map.

Stupid of me? Admittedly. But then we average folks are not given generally to spotting the obvious right off the bat. We reach the obvious by round about paths.

That night I did some thinking. Here was a material I had imagined I couldn't use in my house. Had figured it too expensive. The association had told me and had showed me, conclusively, that it wasn't.

Then, too, I liked their spirit of cooperation; the way they seemed to genuinely want to help me. And the architects, too, for that matter.

Tomorrow—deus volens—I'm going to hunt up one of you architects and discuss the building of that home of mine. And I'm going to put a question to this architect (chances are it'll be couched rather as an emphatic request) something along these lines:

"We're going to build this house of....., aren't we?"

Why? Well, we folks who look for help really appreciate it when we get it. We feel kindly disposed towards those who give it. It is surprising that I am kindly disposed towards this co-operative association of manufacturers? (If editorial rules permitted, I'd come right out in school and call the name of this building material.)

To tell the truth, I do think the architect who is called upon to create my imposing (two question marks here, please) abode ought to be kindly disposed towards this association, too. Agreed?

Personal Mention

SAM BIDERMAN, Architect at 1203 Athletic Club Building, Dallas, Texas announces he has installed an A. I. A. Filing System in his office and desires manufacturers catalogs with A. I. A. Filing Index.

NAT O. MATSON, Architect & Engineer, at 12621 Cedar Rd., Cleveland, Ohio, advises that he is preparing plans for a glass warehouse and an apartment building and will appreciate samples and literature from manufacturers.

WILLIAM M. INGEMANN, Architect announces the removal of his offices to 586 Endicott Bldg., St. Paul, Minn.

THE EDWIN F. GUTH COMPANY, St. Louis, Mo., announces a completely equipped new division for the manufacture of Artistic Hand Wrot Iron, Gates, Balconies, Grilles, Railings, Furniture, etc. under the supervision of Mr. J. J. Moher. Architects desiring catalogs on Hand Wrot Iron should communicate with this company or direct with this magazine.

BRYAN & SHARP, Architects of Dallas, Texas, announce the removal of their offices from the Athletic Club Building to 707 Construction Industries Building.

RICHARD B. GAMBIER, Architect announces the removal of his office from 817 Tribune Building, Tampa, Fla., to 201-02 Realty Office Building.

PRINGLE & SMITH, Architects of Atlanta, Georgia, announce the removal of their offices from 821 Atlanta Trust Bldg., to 1012 Norris Building.

EDWARD FOURNIER BILLIE, formerly of New York City, and more recently of Anniston, Alabama, and Tampa, Florida, wishes to announce that he is located in Atlanta, associated with Lockwood & Poundstone, for the practice of Architecture in the States of Georgia, Alabama, and Florida.

AUGUST GEIGER, Architect, Miami, Fla., announces the removal of his office from Calumet Building to 58 S. E. 7th St.

CLARENCE MUELLER, Architect of St. Louis, Mo., announces the removal of his office from 910 Title Guarantee Bldg., to 133 S. 11th St.

A FRAZER ROSE has formed a partnership with B. Kingston Hall, formerly of Toronto, Canada. The firm will practice under the name of Rose and Hall at 208 Sixth St., Miami Beach, Florida.

MICHAEL MARGOLIN, Architect, has removed his office to 105 Court St., Brooklyn, N. Y.

JULIUS E. TARLING, Architect, has moved his offices to 2806 North Grand Boulevard, St. Louis, Mo.

FRANKLIN COX STANTON, Architect, has removed his offices to the New Security Bank Building, Olympia, Washington.

VICTOR BARK, Jr., and Erhard Djorup have formed a partnership for the practice of architecture at 21 East 40th Street, New York.

Advertising for the Architect

By A. L. FERGUSON, *Technical Secretary,*
Structural Service Bureau, Philadelphia.

PART II.

Editorial Note:

Part I. of this series of articles on "Advertising For The Architect" by Mr. Ferguson appeared in the January number. Mr. Ferguson in the January number outlined in a definite and most interesting way the characteristics of the average architect, his temperament, how his office works and the many problems to be solved in the architect's office. If you did not receive the January number write the editor of this magazine. Part III and the concluding article will appear in the March number.

THIS brings our discussion then to the various means available of influencing the architect. For the purpose of clearness, three of the most important of these are listed below. The arrangement has nothing to do with relative importance.

- (1) Magazine advertising.
- (2) Direct-by-mail literature.
- (3) Sales representatives or missionaries.

Each of these divisions is more or less dependent for its success upon the other and the advertising manager should always keep before him the importance and, in fact, the vital necessity of an adequate tie-up of all three.

The subject of magazine advertising is one which presents a very wide range of approach. There are probably almost as many opinions regarding the value and means of advertising in trade publications as there are advertising managers in the country. Each has his own ideas on the subject and each is using these ideas to present his product to the architect. The results are in many cases far from those desired but all too seldom are the campaigns revised to accord with modern methods of selling as adopted in other lines. This applies particularly to architectural publication advertising.

Before entering into any detailed discussion regarding the above statement, let us try to determine what magazine advertising can hope to accomplish and what are its limitations. In the first place, magazine advertising should be looked upon as a means of developing a knowledge of the name of any particular product and good will on the part of the architect toward that product. Just as the sales of such manufactured articles as phonographs, cameras and chewing gum have grown through the manufacturer of any building material attempt to impress upon the architect or the specification writer the name of his product. It is second nature for the average person when thinking of phonographs to say "Victrola" or of cameras to say "Kodak." The results which have been accomplished by advertising for "Wrigleys" are too well known to need repetition here. Of course, such products have other means of reaching the general public than magazine advertising. But the principle is the same and the results should be proportionately similar if the advertising is prepared in the proper form to appeal to the architect.

Although some architects make a regular practice of studying closely the magazine advertising, claiming they can thus keep "up-to-date" on new products and devices, the average architect probably seldom sits down with any architectural magazine with the express purpose of reading and digesting the advertising appearing therein. The casual glance

which he gives to the advertising must suffice to impress upon his mind the name of a particular product or the advertisement must be so forcefully prepared and presented as to immediately attract his attention as he turns over the pages.

A second point which most advertisers desire to accomplish through their magazine advertising and one upon which they very often judge the merits of any particular publication, is the number of "requests for more data" resulting from their copy. It is rare indeed to glance at the advertising in an architectural paper and not find on practically every page the words "Write for further details", "Send for Specifications" and similar phrases, each of which is designed to give "leads" to the advertisers.

There are, in the architectural magazine field, certain publications which will give better results from the standpoint of numbers of requests than others. This fact is known and recognized by practically all advertising managers. The question remains, however, as to whether or not the advertising appearing in other publications which do not give as many leads, does not, in the long run, accomplish as good results.

The advertising manager or advertising agency preparing copy for architectural consumption should occasionally take architecture magazines which appeared 20, 15 or even 10 years ago and study the advertising appearing therein. It will be most interesting to note the change in methods of presentation, type, subject matter, illustrations and other features. This study will indicate immediately the trend of the type of appeal which can most advantageously be used for the modern architect.

In this connection, it will be noted that some firms are following the same arrangement of text and layout, the same kind of type and practically the same subject matter today as they used ten years ago and often it will be found that these firms are the ones which have been supplanted to a considerable extent by more aggressive and progressive competitors.

It is of course, impossible to set forth any definite rules which will always accomplish the results desired in magazine advertising but the following may be of interest. In the first place the appeal should be as striking as possible without being irrelevant. This may be accomplished in several ways. The use of color has, of course, become one of the fundamentals of modern advertising and it has been found that the average architect is attracted to a good color illustration more quickly and will give it better attention than by any other means. In this connection, however, the color illustration should always be the best obtainable. The art work and the color reproduction should never be crude or glaring. The architect is essentially a critic and for this reason, the better the art work and color, the more appeal the advertising will have. Cheap color work will, in practically every case, re-act unfavorably toward the product using it.

The same suggestions apply to the use of photographs, pen and ink drawings, pencil sketches and

detail drawings. These should always be as clear and clean cut as possible and, if finances permit, should be done by recognized artists.

One fault which is still altogether too prevalent in modern architectural advertising is the attempt to crowd too much within a given space. In almost every case this defeats the object of advertising especially if the text matter is long and complicated. The architect will seldom take the time to read closely printed text and as a result, the space may be practically wasted. With regard to typography, it should be remembered that good type, clean cut and easily read, is essential.

It will be most enlightening to the advertising manager if he will take a current architectural publication and compare the advertising therein with the advertising appearing in such publications as "Good Housekeeping", "Vogue", "Harper's Bazaar" and such magazines. The difference in treatment, approach, arrangement, typography and illustrations is at once apparent. The advertising appearing in such magazines is arranged and studied carefully to have a direct appeal to the feminine mind. The pages are seldom overloaded with text, the illustrations are almost always most artistic and the message can usually be caught at a glance. Consider the foregoing points and then study some of the advertising appearing in the architectural publications.

It may quite properly be said that there is considerable difference in preparing copy for the class of readers of the type of publications mentioned above and the architect. This is admitted but there still remains the fact that the architect is an individual whose senses can be reached by much the same means as can the layman and there is no doubt but that advantage is being taken of that fact by the more successful advertisers.

Many authorities on magazine advertising to architects maintain that working drawings showing methods of installation, application, etc., are particularly valuable in their appeal. This may be the case for certain products but under ordinary conditions the space does not permit large enough reproductions or enough explanatory text to "sell" the architects on the material through this one medium only.

It should be axiomatic not to attempt to accomplish too much or "cover too much ground" in magazine advertising.

Now let us consider that field of advertising in which there exists probably the greatest of all waste, namely—the direct-by-mail advertising of the building material manufacturers to the architect. Direct-by-mail advertising usually means sending some form of literature describing a particular product directly to the addresses by mail. This literature may take the form of catalogues, folders of almost any shape, size and description, leaflets, blotters, broadsides, form letters which may be printed, multi-graphed, mimeographed, typed or otherwise duplicated by any one of many methods.

In view of the numerous favorable reports and analyses of the subject, there can be no doubt that direct-by-mail advertising exercises a considerable influence over the purchasing complex of the average individual. With this direct-by-mail advertising to the average person, we have no quarrel but as has been previously pointed out, due to his training and type of work the architect must be approached in a

slightly different manner than the average person, at least in this particular phase of the advertising problem.

Sometime ago we received a letter from a very prominent architect in which he discussed at considerable length the waste in the distribution of calendars each year by the manufacturers of building materials. Because his letter states the problem very clearly and also sets forth the attitude of the typical architect toward this waste. I quote extracts from his letter below:

"Every day now, long pasteboard tubes arrive in the mail, each one containing about a dollar's worth of paper, together with about the same amount of printer's work. On top of that is the matter of preparing for mailing—addressing, postage and the incidental work of the post office employees.

"These calendars go from the post office box across to the office waste basket. No architect has any use for them. They simply remind him of the high cost of tracing paper, blue print paper, detail paper and stationery paper, "because of the scarcity of paper stock."

"In every town, the local merchants send out calendars sufficient to provide for the local architects. Besides, every architect has his combination "desk calendar and memo" that he buys. He doesn't need these other calendars.

"The same amount of paper stock in the form of pads for notes, sketches, etc., would be quite acceptable, because useful. Pencils, erasers, scales, if of proper quality, would also be appreciated.

"Yet, I believe most of us would prefer "rock bottom prices on building materials and no favors" since that would help "work"

"If they must spend money in advertising, tell them to give us "information" about their material. By information, I do not mean information as to where it was used and how fine it looks. I mean information as to what to look out for and how it may cause trouble.

"Every manufacturer of building materials has a long story to tell if he will only tell it. Let him use paper stock for this purpose instead of for calendars."

As this architect has pointed out, the manufacturers of building materials have a vast amount of information regarding their particular products which the architect must know before he can properly specify and use that product. It is therefore the duty of the manufacturer as well as his best selling point to provide the architect with that information.

In discussing the subject of direct-by-mail advertising, perhaps it will be well to divide this type of advertising literature into two classes. The first of these may be designated for the purpose of convenience as "Throw Away" literature and the second "Retained" literature.

Unfortunately in preparing an advertising program the manufacturer and his advertising manager or agency rarely study the problem from these two angles and then prepare his literature accordingly. If they did, there would be probably very little complaint about the direct-by-mail advertising sent to the architect.

We have previously discussed the average day of the average architect who does not have a large office. In that analysis it was pointed out that when the architect is reading his mail, his mind is almost

necessarily occupied with many other subjects relating to the work in hand. He cannot give either adequate or proper attention to each piece of literature that crosses his desk. He cannot take the time to carefully select those worth while retaining for his files and those to be immediately consigned to the waste basket. It is natural therefore that he should throw away much good material which should be retained, simply because he cannot take the time to study it or afford to maintain the large filing equipment which would be necessary to properly classify and file all the literature which he receives.

It behooves the advertising manager to keep these facts in mind in preparing his literature for architectural consumption. Before preparing a piece of copy, he should decide the exact purpose of the copy, whether it is to be "Throw Away" literature or "Retained" literature; i e., whether it is intended to merely impress the name of the product upon the architect by means of illustration showing the product and its uses, by quotations or testimonials from architects who have used the product, etc., or whether the literature is to be prepared in such form that it contains essential information which the architect should maintain in his files for reference when he decides to specify that product.

"Throw Away" literature usually takes the form of postal cards, folders in various shapes and sizes, letters, leaflets, etc. The main purpose of this material in the last analysis is to bring home to the architect the fact that "So and So's" product is the one he should use in preference to others in the same field. Before preparing this type of copy, the advertising manager should consider whether he is willing to have the literature merely glanced at by the architect and immediately consigned to the waste basket and whether the investment in time of preparation, printing, engraving, addressing and postage will be justified by this casual glance. If he decides that the investment is small and that if only a dozen architects out of a mailing list which may contain 8,000 or 10,000 names should use his product, then he should proceed to draft his copy accordingly.

There are doubtless many different opinions as to the value of this "Throw Away" literature. It is the opinion of the writer that in very few cases is the investment warranted by the results. The writer feels that this amount of money applied toward a well designed, well prepared publication describing the material and setting forth methods of use, etc., will be far superior in reading power to any amount of "Throw Away" literature but many advertisers and agencies do not feel this way. It may perhaps therefore be advisable to study for a moment the various types of "Throw Away" literature which are received by the average architect every day.

First of all, the large "broadside." This, of course, may take any number of variations of forms. One of the most common is to have printed upon a sheet, large enough to cover the top of an ordinary desk, cer-

tain facts regarding the material, sales arguments, etc. This sheet may be folded as many as six or eight times and usually contains on the outside the address of the architect and some phrase or word which the advertising manager believes is clever enough to attract attention and encourage opening of the folder.

It might be said in passing that these catch words seldom relate to the product and often give absolutely no indication of the material mentioned within the folder. This is usually bad because, in probably 9 cases out of 10, the architect will throw the folder into the waste basket without knowing to what it refers or attempting to unwind the numerous creases and folds which make up the sheet.

Another favorite method of direct-by-mail advertising is a letter accompanied by one or two folders, leaflets, usually in small sizes, or cards on which are printed various pieces of information regarding the material which in the last analysis did not say anything except what a wonderful product it is. The letter, if opened at all, is usually addressed simply to the architect and is obviously a duplicated letter of some form or other. The architect seldom gets beyond the first word or two and in many cases never opens the leaflets.

It would be almost impossible in an article of this kind to describe all the various forms of advertising which ultimately reach the architect's desk. They are far too numerous to mention but the destination is usually the same—the waste basket, and they seldom receive even the glance necessary to impress the name of the product upon the mind of the recipient.

So much for the destructive criticism of this type of literature. Now for the constructive side. What form should this "Throw Away" literature take in order to be impressive to the architect and to receive more than a casual glance? The principles previously laid down for advertising in magazines apply very well here. In the first place the size of the literature should be standard, it should be convenient to handle, the printing should be the best obtainable, the type should be clear cut and distinct, the illustration should be attractive and long sales arguments should be omitted. Illustrations showing structures in which the material has been used may be of some value if of good architectural character and designed by prominent architectural firms. The illustrations should give not only the name of the architect but the name of the contractors, the date upon which the building was erected, the amount of the particular material used in the structure and a report upon its present condition after years of service. Long paragraphs should never be used and headings indicating the subjects mentioned are valuable.

Elaborate color illustrations are not so necessary here as in the other phase of advertising. The architect will probably never retain the folder because of the illustrations as most architects maintain a file of the plates of current work appearing in the architectural magazines.

The foregoing are only a few thoughts. If the

REED-POWERS CUT STONE CO., INC.

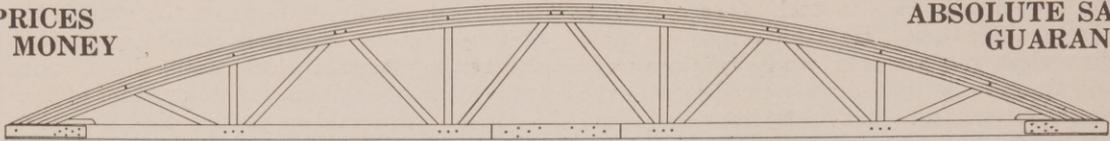
CUT STONE CONTRACTORS AND QUARRYMEN

BEDFORD, - - - INDIANA

AMERICAN WOOD BOWSTRING TRUSSES Built on Job by Us. Erection Optional

GET PRICES
SAVE MONEY

ABSOLUTE SAFETY
GUARANTEED



Wood Bowstring Trusses Exclusively

AMERICAN ROOF TRUSS CO., LaSalle & Madison Sts., CHICAGO

advertising manager will put himself in the position of the architect, he will realize that there are many effective methods of preparing this literature which it is not intended will be retained. At the same time, it will accomplish a definite result by impressing upon the architect's mind the name of the product, the extent of its use and the service which it gives.

There is another phase of this "Throw Away" literature which should be impressed upon the advertising manager. This is the necessity for an adequate follow-up system. The only means by which "Throw Away" Literature will be of value is by repetition. If a campaign of this kind is started, it should be followed to a definite conclusion along a certain program which will embody a definite follow-up system. Repetition of the name of the product by various types of folders and other pieces of literature will eventually make an impression upon the architect but one piece of literature or even two or three may be considered as practically wasted. A campaign of this kind should be planned to extend over a period of at least 6 months and preferably a year with pieces of literature mailed at certain predetermined times depending upon the nature of the product, the advertising appropriation and other controlling factors. *(To be continued.)*

ARCHITECTURAL DRAFTSMAN, age 36, University graduate, fourteen years practical experience. Can handle work from preliminary studies to finished drawings. Capable designer and detailer. Work in polychrome or black and white studies. Desire connection in either large or small office requiring senior help. Can assume charge of drafting room and assist with specifications. Prefer location where effort and ability with results will bring permanency with future consideration. Service available immediately. Write Southern Architect & Building News, Box 1598, Atlanta, Ga.

NEW COMPANY ESTABLISHED.

AMONG the recent manufacturing industries located in Baltimore, Maryland is the LANE JOIST HANGER COMPANY manufacturing Timber Hangers, Wall Anchors and kindred pro-

ducts. This will be particularly welcomed by architects and engineers, construction contractors, etc., in the Eastern as well as Southern States who have not hitherto had such a convenient source of supply of this material.

As we understand this is a very enterprising concern, we suggest that those of our readers interested in miscellaneous material of this kind should communicate with them.

PECORA PAINT COMPANY ELECT OFFICERS

"At the Annual Meeting of the Stockholders of the Pecora Paint Company, held at its offices at 4th & Sedgley Ave., Philadelphia, Pa., on Tuesday, January 17th, Mr. S. B. Bowen, Sr., resigned as President of the Company, and was made Chairman of the Board of Directors. Mr. Bowen has been actively connected with the Company for the past 54 years, and its President for the past 15 years. The Company has been in existence for 65 years, having been founded in 1862 by Smith Bowen.

"Two new Directors were elected to the Board Mr. Laurance Bowen, and Mr. Frank G. Pate.

"The new Board of Directors elected the following Officers for 1927: Mr. S. B. Bowen, Jr., President, Mr. Laurance Bowen, Vice President, Mr. J. H. Johnson, Secretary and Mr. J. J. Schisselbauer, Treasurer.

"In the evening the Stockholders attended the Annual Banquet held at the Pelham Club in Germantown, Phila., Pa. The Banquet was followed by a comedy in three acts giving a parody on the activities of the different Stockholders shown in miniature."

ASMUS AND CLARK, architects, Nashville, Tenn., announce the removal of their offices to 1415-18 Nashville Trust Bldg.

PENNSYLVANIA STRUCTURAL SLATE CO., Inc.

BLACKBOARDS
STRUCTURAL SLATE
FOR ALL PURPOSES

General offices: 1st Natl. Bk. Bldg.
EASTON, PA.

"Yours for Prompt Service"

CLOSET STALLS
SHOWER STALLS
URINAL STALLS

ARCHITECTURAL MEMORANDA

INSURANCE FOR STEEL BUILDINGS.

INSURANCE for the steel skeletons of large commercial buildings to guarantee the safety and quality of their construction is predicted by Alfred C. Bossom, noted architect of New York, in a report on tall buildings as investments, made for the National Association of Real Estate Boards. The report is included in the association's *Annals of Real Estate Practice* for 1926.

Mr. Bossom has been selected to prepare a new volume, "Architecture: Its History and Appreciation," for the series of real estate educational books sponsored by the National Association and published by the Macmillan Company.

A steel frame insurance, checked regularly by some method of inspection that will be invented as the need for it becomes greater, will supplement the present form of insurance that can be obtained to protect the elevators, plate glass and various other features that go into the construction of the building, Mr. Bossom suggests.

Careful selection of the site is the first and most important safeguard for the investor, according to the report. The land value, if the site is selected with the right foresight, will increase, though the building deteriorate. Mr. Bossom warns the investor to investigate this important factor more carefully than any other.

The best and most durable of materials are advised to serve the building with the least deterioration over a long period of time, making allowances in fixtures for the newer and more efficient forms that will supplant them in the future.

Wall insulation, piping, buried features, such as pipes, conduits, foundations, are not matters for economy. In allowing for the most durable materials here in building, the structure becomes a better long-term investment, and the money spent here prevents greater loss of time and funds in future repairs, the report contends.

Wide doors, though they cost more, pay for themselves by usefulness, appearance and the general satisfaction they provide.

These precautions tend to lessen the upkeep, a great factor in increasing the returns upon the investment.

Beauty in commercial buildings is coming to be recognized as a tangible asset. Mr. Bossom maintains that the building of good lines and simple, ap-

propriate ornamentation can be rented more quickly than the commonplace building in the same neighborhood.

He advocates simplicity, however, warning against the stunt or freak effect in building. The set-back building that is replacing or packing-case type of sky-scraper enables buildings to get natural light and ventilation in the lower stories and produces a greater possible revenue than the old-fashioned dark office structure.

TO RECONSTRUCT OLD MISSION.

THE old mission at Santa Barbara will soon be so reconstructed that it may be preserved for generations to come, yet no detail will be in any way altered. The reconstructed building, which is architecturally and historically well worth preserving, is to be so rejuvenated that it will preserve the same impression as the old, not only in color values and textures, but also in contour and age. The old eccentricities of the floors and walls, none of which are in either horizontal or vertical planes, have been carefully measured and will be retained in the renovated structure.

As planned by the architectural board, it is their intention to chase the walls of the lower story for reinforced concrete columns to be carried down to spread footings at a sufficient depth to carry the structure. These columns will support reinforced concrete girders and beams that will carry the concrete and tile floors. In the monastery section, all exterior and interior walls will be rebuilt of reinforced concrete. Stone walls are to be reconditioned with the cement gun, while all fissures are to be filled with grout and tid together with iron anchors and tie rods, and finally plastered to match the old work. The entire roof of the mission, with the exception of the larger timbers crossing the nave, will be removed, and rebuilt with the old timbers and the structural steel—after a reinforced concrete plate has been cast at the top of the wall. The roof will then be recovered with the old tile. Both towers, which are about at the point of collapse, will be torn down and rebuilt with reinforced concrete and stone, with every original detail carefully restored. The old stairs will be preserved entire. Buttresses supporting the nave are to be brought back into alignment by means of anchors and reinforced concrete. Thus this adobe structure, built a century ago, may be made to live for centuries to come.