If Southern Architects Do Not ASSUME LEADERSHIP

By

Ernest Ray Denmark, Editor.

IT is hardly necessary to point out that the whole economic structure of American Business is undergoing a transitory period of readjustment. This is evident in every phase of human endeavor, and every thinking man knows that the old order—old customs and habits, the ways and means of doing business are rapidly passing and giving way to a more intelligent understanding of the necessary elements which must be brought into play in order to adequately solve the problems which present themselves in this revolutionary period of American history.

The Architectural Profession may go along for some time yet kidding itself that architecture is an art and not a business but the time is fast approaching, if indeed it has not already arrived, when the idea will be lost in the reformation of a new business cycle, of a vastly different operating construction industry. Theoretically architecture is an art, and the art element must be always apparent but, the practice of architecture must also become a business—organized and equipped to take its proper relationship to other forms of business which it is to serve. The profession needs to come to a realization of its responsibility to the public and toward a definition and perfection of its functional relation to the progress of business as well as to the construction industry as a whole.

Those of us who have been able to stand on the sideline, so to speak, and watch the maneuvers of the building game, unencumbered by the necessity of providing our livelihood over the drafting board, at the job or in committee meetings, are perhaps better able to interpret and understand the changing economic, social and business trends which are certain to lead the architectural profession into even a more competitive position with relation to other branches of the construction industry than it has yet encountered. Leadership throughout the ages has passed to those who have stepped out boldly and seized it. If the Architectural Profession does not do so, some other group surely will.

For the past ten years America has been pregnant with a mass production idea and her entire business system has suffered. We have been on a speculative rampage which neither smacked with rhyme nor reason and today we find ourselves with a nervous breakdown. It is hardly possible that this country will experience such an orgy of speculative building for at least another ten or fifteen years. We will be building, of course, with an annual volume of construction far ahead of 1929 and 1930 but it will be commensurate with our actual needs. There will be money, plenty of it, available for sound building investments but, finance companies, banks, and the investing public will make sure that their investments are going to yield an adequate and profitable return before building operations are started.

The architectural profession, in respect to the future, is in a fortunate position in that sound planning for profitable investment will undoubtedly be the keynote in the construction industry. The profession must, however, change its attitude towards its relation to the public and the allied branches of the industry. The inter-office practices which have hitherto been studied but little, must undergo a decided change. They must be put on a business basis, a workable basis which spells for profits rather than losses. Efficiency in office operation, efficiency in relation to the planning of building for the public, efficiency with relation to its co-operation with the other branches of the building industry, and efficiency in the selection and application of building materials and equipment must be more pronounced than ever before.

MERCHANDISING MART, ST. LOUIS, MO.
PRESTON J. BRADSHAW, ARCHITECT, ST. LOUIS, MO.
W. K. KNIGHT & CO., STRUCTURAL ENGINEERS
Cost $5,000,000

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and BUILDING NEWS

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ADVERTISING and ETHICS

By

F. W. FITZPATRICK

Consulting Engineer

FIFTY years in the profession, in the thick of things, and for a considerable part of that period a sort of father-confessor, guide and friend to many men in that profession, the old ones and the young ones. And what they have not told me, the owners and builders have,—and often with trimmings.

Most young men rebel loudest at that part of the profession's written ethics that make advertising verboten. They seem to think that if they could but advertise a bit in the papers all would be well.

Advertising is but a relative term, the newspaper is but one phase of it. Broadly, the clause about advertising is most "honored in the breach," the spirit of the thing I mean. Why, the moment you put on a well-fitting coat and a smile you are advertising personality and putting in a peg toward advancement. There are ten thousand ways of advertising and nearly all of them perfectly legitimate. When the profession bars advertising in print they are straining at a knot and swallowing a whale. What's wrong with a nice, chaste, dignified ad alongside the undertaker's and the butcher's? All purveying to the public's needs. The butcher must sell good meat or his ad is mostly lost, and the undertaker must sell good artistic and lasting coffins. If the architect can build good buildings, at reasonable cost and make them artistic too, is he not doing a public service? And why should he not tell about it, proclaim it? Is the profession trying to preserve a sort of aloofness, a bolstered dignity, an aristocracy of calling? Is it then so plebian and democratic to tootle one's wares? Let me suggest that aristocracies are sliding into the discard pretty fast these days.

One of the best architects in the South (now passed on to his reward), had a modest pamphlet he sent out to prospective clients; cuts of some of his buildings, a brief statement as to his experience, a list of buildings erected by him, their owners' names and copies of letters of recommendation from many of 'em, letters from bankers as to his financial standing, etc. The best part of it was in the list of buildings he emphasized the amount of his estimated costs and of the completed costs and that carried more weight than anything else. He was sensible and estimated sensibly, seldom 3% out of the way.

Some of his confreres raised a howl and directly or indirectly reprimanded him, but he kept on doing more and better buildings than all his competitors together in that district.

But it was advertising, therefore wrong. In that same city, by the way, a big banker let it leak out he was going to build and sometime after told me in actual distress he didn't know there were so many architects. Why, his houseman had to sweep 'em off the front steps, and back ones too, before he could get out of a morning. They dogged him at every corner; every person or friend or business associate who came to see him was the emissary of some architect or other. They were a pest. The joke of it was he gave the job to the man who sent out the pamphlet; it was business-like, he inquired about him to get verification, sent for him and gave him the job. Liked the result so well he became a booster for that architect.

Is there any wonder that business men have a certain contempt for the architects they show toward no other profession, trade or calling? The architects have cheapened themselves, grovelled before business, depended upon brothers-in-law, pastors and such to boost, yea, beg for them.

The architect must continually study construction, design, art, economics, values, the laws, returns and all that; he must be prepared to give the owner a full, o'erflowing quid pro quo for his fee; he must not forget that he has both an artistic and a business reputation to make, but, perhaps above all else, he must learn how to *sell* his services, decently, nicely,

WILMINGTON ARMORY, WILMINGTON, DEL. EDWARD CAMBY MAY, ARCHITECT

ENTRANCE DETAIL
WILMINGTON ARMORY
EDWARD CAMBY MAY
ARCHITECT

but *sold* nevertheless. He must do it by some form of advertising. The profession's ethics bar the natural or common garden variety; he must devise some other and if he is of the right stuff, it will be decent and in accord with the real ethics. And yet, and yet, how very few men of fine architectural attainments are good salesmen, and how few really good architectural salesmen have anything very worth while to sell? Perhaps one out of ten jobs is given upon purely architectural merit. So what's the difference?

As a youngster I had high falutin' ideals, probably absorbed from the oldsters, my teachers. A young architect, thought I, should buy himself a sign, stick it over his door and wait inside in dignified seclusion until by sheer force of artistic attainment(?) he'd compel people to bring him jobs on silver salvers.

Now then, people may do that but it is a long time after his beginning that the architect can or ever does get that way. With success enough, achieved by his own *selling* efforts, he may even get to be the fashion, where people think it is quite the proper caper to go to him. They can't very well go to anyone they don't know or never heard about. I have one such case in mind. There are only a few of that species. This chap, a clever artist, a most capable architect, one of the elite, a real master, I have known since a cub. He managed to get a few nice little jobs to start with and worked the society end. He was born to it, and had friends in it. It came perfectly natural to him, well-born, suave, a handsome cuss at that. One day I met on a train a very dear old lady from his city, one of the leaders there, wealthy, high grade, but a bit naive. She was going to build something and we got to chatting about architects. Did I know so-and-so, was he very bright? Oh, yes, of course. And he was. But she wanted me to be emphatic. Did I think he was fifty years ahead of his time and of his contemporaries? And I assured her he was, yea, sixty years ahead, to be quite accurate! And she was so pleased to get that from another architect because so-and-so had told her that very thing so very often! And, begum, she gave him the job. Today he is one of the five or six really big boys, one of our great architects, but also believing in himself and able to sell himself. Advertising if you wish. Without that God-given

Photos: Courtesy, David Lupton Sons

MARICOPA COURT HOUSE AND CITY HALL, PHOENIX, ARIZ.
EDWARD F. NEILD, SHREVEPORT, LA., AND LESCHER & MAHONY, ARCHITECTS

MARICOPA COURT HOUSE AND CITY HALL, PHOENIX, ARIZONA

virtue or quality yet with all his other professional and artistic attributes he would still be a draftsman or practicing in some small town. So there you are.

My partner was a good business man and mixer, a first-class executive and I did the technical stuff. We belonged to the best clubs, went into things, took an interest in civic and social affairs. Was it with "malice aforethought," with sordid motives? Not altogether, not consciously anyway. We were young and interested in our home city, boosters at heart and went to a lot of trouble doing it.

Selfish humans after all. We are all made in that same mold. Well, in time we got chummy with the leading banker and the leading real estater. Happened to have business in common, and were of the same clubs, etc. Times were booming, new manufactories were coming in. The real estater was best situated or had more snap than his fellows and landed these companies in the best locations, gave them the best service; the banker looked after their loans, took care of their interests, he was alive and had more resources—also snap—than the other bankers, and when they were through, we went on with the buildings, just a natural sequence, one, two, three. We were interested in the town and in its growth and in the new plants that came in. All three of us took but a small part of our commissions or fees in cash, the rest in stock in those concerns. We helped them expand, others followed our example and took stock too. We became leaders and made good and legitimate profits. Was there anything wrong about it? We were selling our services and giving the best in us in return. Is an architect barred from making investments in legitimate enterprises that produce profit for him?

Study and hard work are essential with your mind made up to learn something every day of your life. And not always academic stuff; seek rather to store your top-knot full of knowledge in your art that will benefit your clients, the perfecting of their buildings, the reduction of cost, lasting and suitable materials, economical and intelligent planning, and all that sort of thing. Let service be your first objective. By all means sell yourself, your service, that is the important thing. Advertising by the profession will help all.

Photos: By Aultman & Dorman

THE O. T. BASSETT TOWER, ELPASO, TEXAS — TROST & TROST, ARCHITECTS

BUILT OF GOLDEN YELLOW BRICK AND TRIMMED WITH BUFF CAST STONE, THE TOWER ROOF, CRESTING AND FINALS OF COPPER, THE COLOR SCHEME BLENDS HARMONIOUSLY IN THE SUN OF THE TEXAS PLAINS COUNTRY.

7 POINTS
In Office Building Planning

1. **Site.** *A lot with at least three exposures should be secured where possible in preference to one with two as this allows a proportionately larger rentable floor area. Where courts are required the net rentable area will hardly exceed 50%. While a lot which will permit a building without courts will run approximately 70% rentable area. Tenants generally prefer north light, with a second preference for light from the east.*
2. **Plan.** *The tendency now is for shallower offices. A maximum depth of 20 feet is considered sufficient. If offices face inner courts they should not exceed 16 feet in depth. The width should be between 16 feet 6 inches to 17 feet between centers of dividing partitions. A practical arrangement has been found in making the width 16 feet 6 inches alternating with 12 foot widths. Corridors should not be less than 7 feet wide and serve offices on each side. Doors to offices should be staggered rather than opposite each other, and not placed in the center of the office space but to one side. To permit furniture, etc., office doors should not be less than 3 feet, 4 inches in width. It has been found practical to leave office space clear of partitions, putting them in as needed to meet specific requirements of tenants. While the opposite theory is held by many building managers, that it is more economical to divide the space in regular order during construction and subdivided them later as needed.*
3. **Spacing of Columns.** *In the office floors, columns should be placed in the corridor partitions. The lower floors from a rentable standpoint should have the number of columns reduced as far as possible. This will require extra steel girders and extra construction cost but greater returns from rentable space will offset the added expense.*
4. **Elevators.** *The character and number of occupants must determine number of elevators necessary. No accurate estimate can be obtained from general consideration of square foot area. The departing interval for each group should run between 25 and 20 seconds. It has been found that a bank of 6 elevators is more practical than a bank of greater number.*
5. **Service Features.** *Toilet rooms should be on every floor where the appropriation will permit the expense, instead of larger groups on various floors. Toilet rooms should always be mechanically ventilated. They should open off corridors.*

O. T. BASSETT BUILDING
TROST & TROST, ARCHITECTS

6. **Finish.** *Materials should always be chosen that require the least maintenance cost. This can be had only with the plainest and simplest materials. This applies to exterior as well as interiors, but this should not effect the character of the design of the building.*
7. **Consultants.** *Before plans for a building are started the National Association of Building Owners and Managers should be consulted. This service will be of considerable value in giving your client a building commensurate with the invested capital.*

ENTRANCE DETAIL

HOUSE OF KENNETH B. SCHLEY, ESQ., AIKEN, S. C.

SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

E. S. DRAPER, LANDSCAPE ARCHITECT, CHARLOTTE, N. C.

Clients and....
COUNTRY HOUSES

By

RAY HOLCOMBE

WE ARE possessed with a devilish temptation, not to write about the essentials of Country House design at all; but to dwell more particularly on that all important relationship which should exist between architect and client if either can expect to continue their loving comradeship during the period of consultations, preparation of working drawings, while the house is under construction, and still be friends after the job is completed.

Most of us rebel when an attempt is made to high-pressure us into buying something we don't feel we need or want, and there are very few clients who succumb to high-powered architectural salesmanship to such a degree that they will pay for a house which they had no idea of building, a house which they don't feel fits in with their taste and which they don't want. Their taste may not be so good, so far as the architect sees it, but nevertheless you can't very well change one's taste in so short a time. You should never tell a client you do not think his or her taste is not good. Simply say, you do not like this or that idea for the color scheme of the living room, or whatever suggestion your client might have made, and then you know you are perfectly safe. After that you can order up the drinks and feel comfortable for another few minutes.

Some day people may awaken to the practical fact that architecture, good architecture, in its broad-

Continued on Page Twenty-Seven

GARDEN FACADE, HOUSE OF KENNETH B. SCHLEY, ESQ., AIKEN, S. C.
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

MAIN FACADE, HOUSE OF KENNETH B. SCHLEY, ESQ., AIKEN, S. C.
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

Photos: By Tebbs & Knell, Inc.

Construction Data Sheet

Facing Material: Howard brick, full range red colors.

Roof: Blue black slate with rough, heavy butts.

Floors: Stair hall, Armstrong cork; library and gun room, wide random oak; kitchen and service, composition, kitchen floor is bright red with black trim and dado, the moulding being high-lighted with bright lacquer red; bath, tile; other rooms of narrow oak.

Interior Walls: Dining room and bed rooms are papered; library and gun room, old pine taken from hundred and twenty year old Southern smoke house, reworked and used naturally; all other walls are plaster, living room in blue-green.

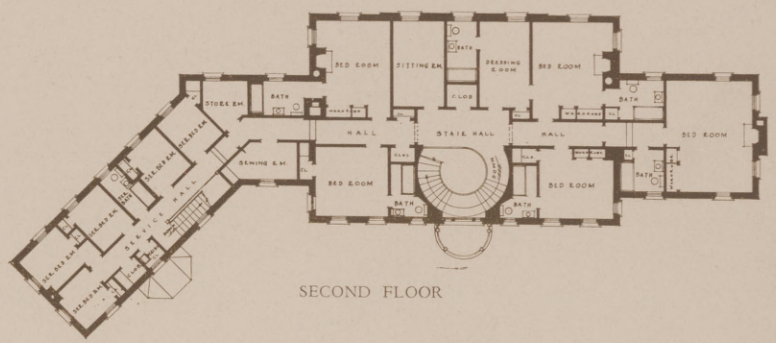
Heating Equipment: Hot water with concealed radiators, American Radiator Co. make; automatic oil burning equipment attached to boiler, May Oil Burner Corporation make.

Plumbing Equipment: Brass pipe throughout; chromium plated fixtures; in master's bath the tubs and lavatories furnished by Crane Co. with Speakman Co. fittings; toilets of Trenton Potteries make; all other fixtures of Standard Sanitary Co. make.

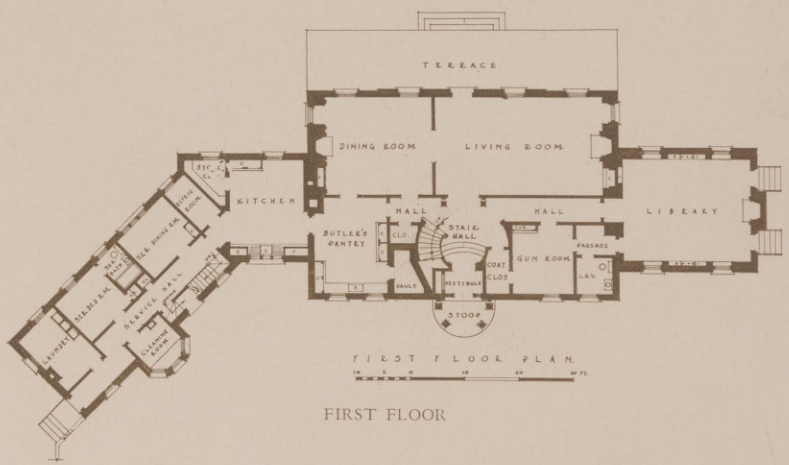
Lighting Equipment: All conduit wiring; specially make fixtures in principal rooms. Abundance of outlets for all purposes. Private inter-phone system, call system, radio wiring, electric dish warmers, etc.

Windows, Frames and Fittings: Frames and sash of wood; solid brass hardware; cornices, columns, etc., of wood; window keys and other trim of limestone.

Cost per Cubic Foot: Sixty-eight cents per cubic foot. Total cost, exclusive of outbuildings, $85,360.00.



SECOND FLOOR



FIRST FLOOR

KENNETH B. SCHLEY HOUSE, AIKEN, S. C.
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

STABLES AND GARAGE, ESTATE OF KENNETH B. SCHLEY, AIKEN, S. C.

est aspect and sanest expression, is as essential to human happiness as its direst necessity from day to day. The architect with a rational talent will then find honor, thrift and popularity even in his own community.

We should not be too hard on the poor and unsuspecting client, for most likely it is his or her first experience in building. Just recall to mind the troubles and tribulations you had when you tried to design that first little house when you hung out the old shingle on the office door. Which reminds me of a conversation between William M. Chase, the American artist and the dauntless Whistler. While paying a visit to his friend Whistler, Chase was asked: "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, that invariably some damned little thing on the mantelpiece gives the whole thing away?" Chase replied, sadly, "It is even so, but you must remember Whistler, there are such things as birthdays. People are not always responsible."

The great trouble is that the majority of clients come to the architect with a Rolls-Royce ambition and a Buick pocketbook, expecting him to be a second Houdini and produce the house of their dream in the same manner as a magician would pull rabbits from the hat, when in reality there are no rabbits. This attitude on the part of clients will probably be with us for some years yet to come. The true quality of judgment lies in the knowledge of facts and the architect who knows his materials, equipment, construction, and all the habiliments that go to make a livable house will be able, if he is sufficiently trained as a philosopher and analyst, vision himself in the place of his client and free the client of any misconceptions which might exist.

There is no greater mistake which architects make in dealing with clients than that of assuring them that the very house they want can be built for the very sum they have to spend, when they know quite well it can't be done. There can't be any rule-of-thumb method laid down for handling a situation of this kind, however there is a way which is applicable and practical. Starting with a set appropriation, we'll say, of thirty-five thousand dollars—instead of working up your estimate on the kind of house your client really wants for this amount of money and finding that by the time you have completed the job you have gone over the appropriation by several thousand dollars, and still have not gotten in better than three-fourths of the things your client

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DINING ROOM, HOUSE OF KENNETH B. SCHLEY, ESQ., AIKEN, S. C.
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

LIVING ROOM, HOUSE OF KENNETH B. SCHLEY, ESQ., AIKEN, S. C.
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

LIBRARY, HOUSE OF KENNETH B. SCHLEY, ESQ., AIKEN, S. C.
SCROGGS & EWING, ARCHITECTS, AUGUSTA, GA.

wanted—simply reverse the process. Start with the set appropriation and work down the scale and show the client exactly what that amount of money will produce. You will no doubt be forced to cut out the pink bath tub, which would completely spoil her feminine ambition to have those little pink sheets hidden in the wall which would exactly match the tub. The male in the family might have to get up on cold winter mornings and fire the furnace, whereas they had expected an automatic oil burner, and a score or more of other conveniences, but it is better to tell the client the truth and be truthful with yourself than wish you had never taken the commission before you have finished the job.

The practice of architecture, especially in the field of domestic architecture, would be indeed and in truth a happy one if the architect could but do as artists do who specialize in the painting of landscapes—Create the picture just as he sees it. There might have been a day when architects could be creative artists in the truest sense but that day is no more. The architect today must re-create, that is, his client's personality, individuality as well as his own must be expressed in his work. The failure of architect and client to fully understand each other at the very outset—the architect to accept the limitations of the client's financial ability and the client to accept the architect's knowledge of the essential elements which makes for a successful house—might be said to be the cause of most of the friction which arises in their relations.

The architect today can well afford to listen to the suggestions of his clients for most clients know vastly more today about the essential architectural qualities of a house than ever before. He should welcome suggestions on all matters of primary importance as to the pre-conceived needs of his client. These suggestions should be carefully analyzed and worked out, step by step, with the client. It is the only successful way. It is only in this way that architectural co-ordination can be accomplished in the completed house and the functional relation of structural elements to æsthetic qualities can be brought about.

LIBRARY IN KENNETH B. SCHLEY HOUSE

Photo: Courtesy The Kawneer Co.

THE BURDOF SHOP, LOUISVILLE, KY.
SANDERS & WEINDELL, ARCHITECTS

What Does The MAN IN THE STREET Think About The ARCHITECTURE Of Our Small Shops?

WHEN the shop keeper can look up Main Street and point to a durable, well constructed and not unsightly building designed by some local contractor or builder, and contrast it with an overdone and pretentious affair of ornate design built from the plans of an architect it is hard to convince him that architectural service is worth while. So if, as is true in many districts, architects are not called upon to design store fronts as often as they should be, it is probable that the fault lies primarily with the architectural profession, and particularly with those members of the profession who have done these so-called "simple" jobs in a careless and uninterested manner.

The architect's interest in the design of small stores therefore should be two-fold: First, in the possibility of this field for a more extensive use of architectural service. Second, in encouraging better design of shop fronts for the sake of the general influence which may thus be wielded toward a greater public appreciation of good architecture from the æsthetic as well as from the practical point of view.

Aside from the economic considerations the problem is difficult. The tendency of the architect is always to indicate his supporting members in elevation, while that of the owner is to insist on a purely commercial front. Nor is it safe to assume that the owner is always wrong; the show windows must be the prime element of consideration in the design. This portion of the building should be studied and re-studied from every possible angle towards the practical and effective display of the particular articles of merchandise sold. This particular phase of the design has far too often been put off on the material manufacturers. This is a part of the architect's duty and should always be considered as such. It is not enough to simply do a design on paper.

SINGER SEWING MACHINE BUILDING, ATLANTA
HENTZ, ADLER & SHUTZE, ARCHITECTS, ATLANTA, GEORGIA

A FOUR COMPARTMENT SHOE SALON

Designed by
I. MOSCOWITZ, ARCHITECT
ATLANTA

ARCHITECTURE HAS HERE CREATED A NEW MERCHANDISING IDEA

THE Byck Shoe Salon which is 18 feet wide and 100 feet deep was subdivided into four distinct departments as follows: Hosiery Room, Fitting Salon, Stock Room and Children's Department—thus introducing a pleasing proportion where the otherwise conventional shoe store would merely have consisted of one continuous shop.

Being primarily a store for ladies and children, it was felt that a simple treatment with an absence of moldings and other ideas of third dimensional architecture would be appropriate. The traditional idea of the shoe store was also abandoned and stock was separated from the fitting room. Even though all shelving in the main salon was eliminated it is quite evident that the shop was fitted for the purpose of selling shoes, merchandise being displayed along the side walls in small indirectly lighted cabinets built flush with the woodwork. Birdseye maple with black walnut inlay is the predominant material and the severity of line is occasionally relieved with applied composition ornament of modern motifs. The color scheme throughout is silver and gold.

Prominent in the Hosiery Room are display fixtures for hosiery and miscellaneous novelties. The fixtures were designed to blend in and form an integral part of the decorative scheme. Liberal use of mirrors tends to enlarge this otherwise small room.

The Fitting Salon beyond the Hosiery Room is wainscoted to a height of nine feet on all sides with birdseye maple and walnut inlay. The effect of shoe shelving being simulated by simple use of horizontal walnut strips. This large room is flanked by a continuous lighting trough concealed behind a crown of etched glass on top of wainscoting.

The rugs and furniture were carefully selected to blend harmoniously with the prevailing design and color scheme.

If in the future the owners find that a traditional shoe store with all merchandise displayed along sides of fitting room is conducive to increased business, it will be a very simple matter to replace the large birdseye maple panels with shelving below the lighting trough and thus affect a radical change in furnishing and sales policy without disturbing the decorative scheme as originally planned.

CARL M. LINDER, ARCHITECT RICHMOND, VA.

TWO SHOPS DESIGNED TO MEET A LOGICAL DISPLAY AND SELLING IDEA

In the Jenks Shop electrical furnishings are sold and therefore the large window of the open-back type is most effective for the proper display of this type of merchandise.

A narrow window of the showcase type has been effectively used in the Latham & Atkinson Jewelry Shop. This type forces concentration which is necessary in the display of small articles.

IVEY & CROOKS, ARCHITECTS ATLANTA, GEORGIA

A TRADITIONAL FRONT DONE IN BLACK AND GOLD

THE Latham & Atkinson jewelry store was designed on the theory that narrow show windows, enclosed by a wood panel treatment, afford a better setting and background for the display of jewelry than the ordinary glass front open-back type. This made possible the use of vertical openings framed with marble, the most pleasing material for a small jewelry store front.

"The trim, vestibule and surfaces under the windows are black and gold marble. The balance of the marble, including the carving is Hauteville, a marble that blends perfectly with the veining in the black and gold. All surfaces are polished except the carving, which has a fine tooled finish.

"In addition to the front windows, there is a shallow window on either side of the vestibule. All windows are paneled walnut with concealed access panels. The curtains are velvet. The awnings are the spring roller type with the roll concealed in the transom bar and supported by cast-bronze arms. An exhaust fan is behind the grille in the cartouche."

The Hauteville marble came from quarries in the province of Ain, France, and has a fairly uniform buff color. The black and gold, of course, is the familiar Italian marble quarried on the Isle of Palmaria and at Portovenere, and has yellow or yellowish-gray veinings on a black ground.

STANDARD SANITARY COMPANY SHOW ROOM, RICHMOND, VA.

W. H. PRINGLE, ARCHITECT, RICHMOND

Entrance, Library, West Tennessee Normal School. George Mahan, Jr., Architect and Everett Woods, Associate Architect, Memphis, Tenn.

Should State Bureaus Intrude On
WORK OF PRIVATE ARCHITECTS
In School Building Planning

By William J. Sayward, F.A.I.A.

IN a few states at least, architectural service for schools has been taken over either wholly or in part by a Department of the State Board of Education—to the detriment not only of the architect but more particularly of good architecture.

In order to determine how far-reaching this tendency was letters of inquiry were addressed to Institute members in widely scattered localities throughout the country. The replies received had a tendency to relieve the apprehension as to any general practice of this sort, but at the same time methods were so varying and in some cases so unsatisfactory that the writer, at the suggestion of President Kohn, of the A. I. A., has undertaken to summarize the replies with a view to offering some suggestions, at least, to those communities most afflicted with standardized school buildings.

There seems to be a very general practice of furnishing stock plans without further service to rural communities for the small type of school building of not more than two, three, or four rooms. This service is no doubt well justified, and from the standpoint of the architectural profession there are probably very few architects who could afford to take on this class of work.

As soon, however, as the school arrives at the six-room size or greater, it comes to a point where special architectural service becomes of value to the community, and where the failure to provide it is worth the serious attention of the architectural profession.

It is significant that the greatest difficulties lie with those communities which have only the occasional building. Communities which have a more

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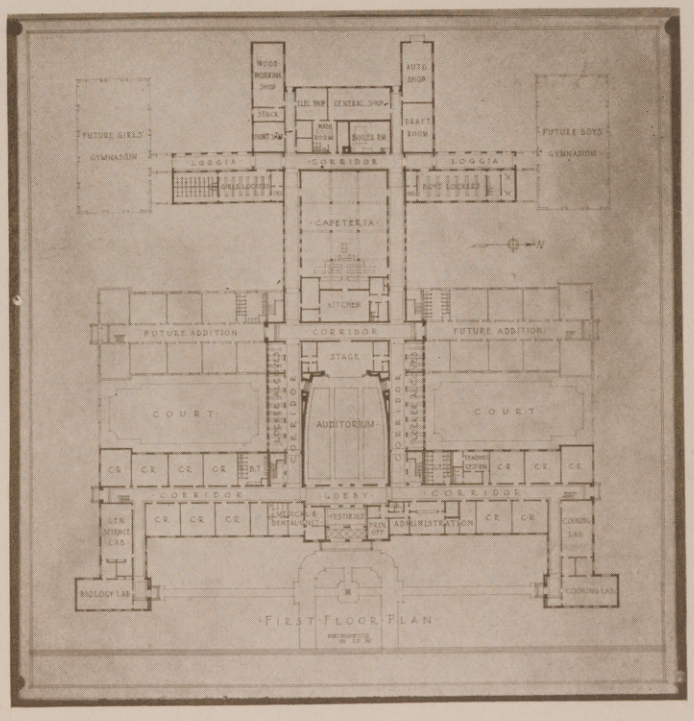
PLANT HIGH SCHOOL OF TAMPA PLANNED

SURVEY BY DRS. STRAYER AND ENGLEHARDT



FIRST FLOOR PLAN

FACTS THAT SHOULD BE CONSIDERED IN ANY SCHOOL BUILDING PROGRAM

1. What kind of a school organization is to be housed in the new building.

2. Whether proposed accommodations guarantee a just return to pupils for the time spent in school and to the community for the money expended.

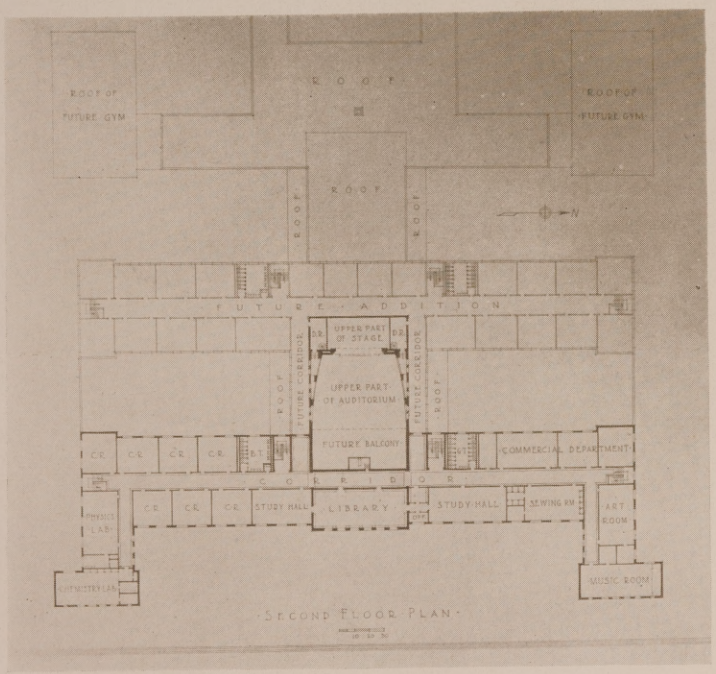
3. Trends, shifts, and increases or decrease in total and pupil population over a period of years.

4. What will it cost?

Thees factors can be determined only after a thorough and scientific study of the school plant has been made and a careful estimate presented covering both present and future needs.

ACCORDING TO SCIENTIFIC RESEARCH

ARCHITECTS, FRANKLIN O. ADAMS AND J. M. HAMILTON



SECOND FLOOR PLAN

THREE BASIC CONDITIONS MET IN PLANT HIGH SCHOOL

1. Establishment of a proper relationship between the uses of certain allocated spaces and their location in the plan.
2. Location of future additions that would not disrupt the established scheme but complete it at a minimum cost. The plans indicate how this was accomplished.
3. Consideration of the sub-tropical climate of south Florida, dictating the open rather than closed or compacted type of plan.
4. The cost was $384,500 or 22½ cents per cubic foot, exclusive of lighting fixtures and furniture.

This school was completed as part of a school-building program covering a period of three years and costing approximately $3,500,000.

Photos: By Tebbs & Knell, Inc.

LIBRARY, WEST TENNESSEE NORMAL SCHOOL, MEMPHIS, TENN.

GEORGE MAHAN, JR., ARCHITECT AND EVERETT WOODS, ASSOCIATE

or less continuous school building program have long since become conscious of the need of real professional service.

Of course, the soundest argument against the state bureau is that in the vast majority of cases it lapses into ruts of design and practice with a resulting sameness of expression which is contrary to the spirit of the problem itself as well as to that of good architecture.

Probably the most illuminating example of departmental control of architecture is that of the Federal Government, under the Office of the Supervising Architect of the Treasury. While this department turns out a consistent uniform product, probably above the average from the standpoint of design and construction, it is notably true that it furnishes very little inspiration to the communities which have Federal buildings. Methods of design and practice, except in buildings of large size and character, have become so standardized as to be at a dead level in architectural achievement, and incidentally there is little or no saving in cost of production. If this be true of the Federal Government, how much more must it be true of the "architectural bureau" of the lesser community?

Admitting the inadequacy of the "architectural bureau" system, what has the country evolved that is any better?

If good is to be had from a study of this situation, the problem must obviously be approached from the standpoint of *return* to the community rather than that of mere business to the architect. On that basis, if a good case has been proved, its acceptance by the community should be reasonable.

A very interesting example of state practice is reported by John J. Donovan of Oakland, California. There has been created within the California State Board of Education a Division of Schoolhouse Planning.

The director of this division gives his attention to the work of making surveys of school needs in districts which require them. A charge is made to the school district for the labor expended by draftsmen and others to complete the survey. Sometimes this involves the preparation of a preliminary sketch to determine the requirements for the district, but this is as far as the department goes. It is then incumbent upon the Board of Education of the district to employ an architect at the recognized standard fee of six per cent of the cost of the work. The architect, after preparing his preliminary sketches from the data given him by the Board, forwards them to the Division of Schoolhouse Planning above mentioned for approval, modification and suggestion. The Division has complete control over the situation, for the school district cannot build unless the drawings have its approval. Slight departures may be made from the plans during the work, but nothing capital in nature. The jurisdiction of the Department extends throughout the State of California except within incorporated cities. Within them it has no jurisdiction and the matter is left entirely with the board of education and school officials of the school districts of the incorporated cities.

It is to be seen, therefore, that this Department's duties are largely in making surveys, collecting data and preparing instruction drawings for the several departments and departmental rooms of the school problem which extend from the rural school up to and including the senior high school and sometimes the junior college. The checking of the plans, that is, the checking of the arrangement of rooms, relation of departments and the adequacy of the equipment is a sizable job in itself. The director of this department undertakes to make the local boards of education feel that it is obligatory on their part, for the safeguarding of their work and funds and the safety of the occupants, that in each case they employ a clerk-of-the-works, or inspector, recommended by the architect and paid for by the board. This, of course, does not relieve the architect of the responsibility of superintendence, since it is expected and generally follows that the architect or his office representative visits the job frequently and otherwise assumes his customary functions. It is felt that this system has meant a great deal to the State of California in the way of really good architecture and honest construction; certainly far more in value than the entire cost of the architect's fees and superintendence as well.

From R. Clipston Sturgis, of Boston, comes the report of an interesting development from the standpoint of the large city.

For twenty-odd years previous to 1900, Boston had an official "City Architect" whose architectural product varied with the individual as to excellence, but on the whole was disappointing in quality. This seems to have been due in large measure to the vast amount of work required of the office, which obviously was too great to receive the personal attention of one man. Consequently, in 1900, by act of the legislature of Massachusetts, the authority to plan

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LIBRARY, WEST TENNESSEE NORMAL SCHOOL, MEMPHIS, TENN.
GEORGE MAHAN, JR., ARCHITECT AND EVERETT WOODS, ASSOCIATE

ILLUMINATION

Light silhouettes this hidden beauty of the night

ARCHITECTURAL
and Engineering Data

Believing that the architects and allied members of the building industry in the South are awake to the necessity of keeping themselves thoroughly posted on the latest developments in materials, equipment and engineering features commensurate with intelligent design and planning, we are establishing in this issue a department to be known as Architectural and Engineering Data, under which will be carried each month an article, or articles, treating in a scientific way some interesting development of engineering practice, new construction methods or timely information concerning new materials or the latest information on new developments of well-known materials and equipment. These articles will be prepared by outstanding engineers, well-known constructors or architects who have had exceptional experience in the field under which the subject is treated. We will welcome from our subscribers any suggestions as to specific subjects they would like to see discussed under this department.

Light has here been made an integral part of the design

ILLUMINATION,

The Art, the Science Applied to Building

IT IS a commonly accepted fact that art and science go hand-in-hand; one modifies the other and keeps a balance that makes for the happiest combinations of beauty and utility. Pure art unmodified by science may run to the grotesque; science without art is often uninspiring and unemotional.

Architecture, particularly, is at its best under a well-balanced influence of both art and science. Each problem in the architect's office may have both the artist and the engineer working on it, each stressing the element in which he is interested, and it is left to the supervising architect to balance the two elements into a pleasing and useful unity.

Sometimes one deplores the fact that the architect does not have an entirely free hand today in designing beautiful buildings, because of the use to which those buildings are put. However, one has only to remember that the traditional designs which we think so beautiful today were after all the outgrowth of the functional use of certain materials, and their designers were even more limited by the materials in those days. The difference lies in the use to which our buildings are being put today, in contrast with the use for the beautiful temples and ancient masterpieces.

It is interesting to analyze the modern building and enumerate some of the requirements of our buildings and the limiting factors that must be acknowledged in their design. The buildings in our large cities are limited as to ground area resulting in the taller and taller buildings necessary to obtain the required amount of space. The modern building houses thousands of people, enough to make little cities in themselves, who must be fed, transported horizontally and vertically, and provided with heat, washed and humidified air, and all of the comforts of modern sanitation. The result is a building that is a huge complicated machine, in which the machinery must be at once effective and pleasing to the eye, or else concealed. This involves problems of space in buildings already having too little space for work and commerce.

In designing these buildings the architect can hardly expect to have all of the information about the various special features that must be incorporated. He very often, therefore, finds it advisable to consult the various engineering specialists, the heating and ventilating engineer, sanitation engineer, steel designer, concrete and terra cotta designers, elevator engineers and lighting engineers. Each, feeling the importance of his field, has an ambitious program. One architect recently stated that if he followed the recommendations of all of the engineers he had consulted, he would have absolutely no room left in the building for the workers. The successful architect of today must take all of the recommendations of the various equipment engineers and balance them, keeping in mind all of the necessities of the building, the space necessary for work, and the appropriation that is available.

It is undoubtedly fair to say that the accepted philosophy of most modern architects is that their building must satisfy three primary requirements. They must:

(1) Appear logical to the mind,
(2) Be pleasing to the eye, and
(3) Serve the purpose for which they were designed.

The stressing of any of these three to the detriment of the others would result in an unbalanced building.

By
JAMES M. KETCH,
Illuminating Engineer,
General Electric Company,
Nela Park Engineering Department

Lighting and Modern Buildings

Starting with the basic assumption that artificial illumination is a necessity for modern building, it will be interesting to analyze lighting as judged by the three primary requirements. Artificial illumination undoubtedly has its limitations, but when contrasted with the artificial illumination of a few centuries ago, it is easy to use and an extremely flexible medium. It employs no dripping candles, messy liquids, or burning flames. It has no smoke or noise, and can be obtained in a variety of light output sizes, colors, and characteristics. It can be enclosed in boxes, placed behind glass panels, or contained in small spaces. The source of the energy for the incandescent lamp is simply a number of wires that can be contained in a small space and controlled at some spot distance from the light source. The light from the lamps can be diffused, colored, or moulded into any shape by means of reflecting, refracting, and diffusing media.

Illumination—Logical to the Mind

Our natural daylight comes to us from the sun and the sky. One is variable in position, the other is constant as to the position but variable in color and intensity. If we are to follow tradition, our light should come from above. During the days of grease-burning lamps, candles, and kerosene lamps, light was obtained from fairly small sources placed close to the work, but with the development of electricity the advantage of overhead lighting soon became apparent

Our inclination to locate our light sources overhead is not because of tradition, but because overhead light sources are more comfortable, and considered less of a glare hazard. The very formation of the human head—overhanging forehead, eye brows, and heavy eye lashes—protects the optical system from overhead brightness easier than the same brightness from below the eye level.

Modern art as applied to architecture has employed light in some unusual ways that are not logical, although they may be beautiful. Because the new school designers have at their command non-inflammable, easy positioned sources, they use lighted panels on the side walls, luminous glass table tops, desk tops and floors, and light sources in all conceivable positions, shapes, and forms. This experimentation is commendable but should proceed with a full knowledge of the effects of brightness, size, and position of the light source upon the human eye. These unusual applications will undoubtedly have some elements that will carry on through; others will be discarded. When light is used in this form, it should be for decoration, not lighting.

Light carries this message of beauty into the night

Illumination—Beautiful to the Eye

Aside from pure utility, artificial light is useful for purposes of beauty. Light, carefully used and well-designed as to position, color, and pattern, adds much to the charm of architectural subjects, and in practically all cases can be made to serve the purposes of utility as well.

There are several characteristics of artificial light that make it particularly adaptable to the beauty of the building. First of all there is light and shadow. Every architect is fully aware of the charm of brightness contrast, and it only requires a careful placement of light sources to obtain the shadows that are beautiful. Light and shadow also contribute to the third dimension of objects and emphasize the perspective more than if they are uniformly lighted.

The second characteristic lending charm is the pattern of the luminous source. Fixture designers are well trained in the architectural requirements

Continued on Page Forty-Nine

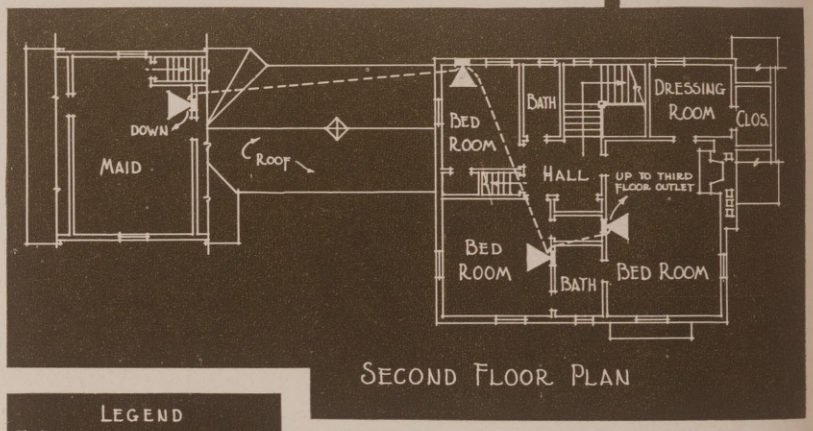
Complete telephone convenience is provided for in the residence of Mr. Russell F. Smith, 501 N. Ironwood Drive, South Bend, Indiana, by ten telephone outlets, including one in the basement and one on the third floor. Two central office lines permit greater freedom in using the service. Built-in conduit carries all necessary wiring. FETT, PEARSON & GOFFENEY, Architects, *South Bend, Indiana.*

TODAY, TELEPHONE CONVENIENCE IS PLANNED IN ADVANCE

MODERN HOMES, built for comfort and convenience, have telephones throughout . . . in living room, library, kitchen, garage, bedrooms, nursery . . . wherever time and steps can be saved by quick communication.

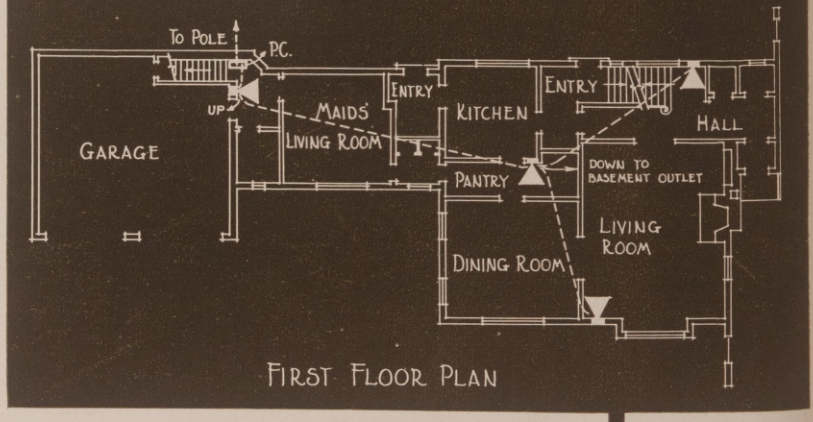
Many architects, in planning new or remodeled residences, now specify conduit for telephone wiring within the walls and floors. In this way, it is possible to provide telephone outlets at the most convenient locations in each of the important rooms. All wiring is completely concealed, thereby giving greater freedom from certain types of service interruption. Moreover, the home owner may use any number of outlets at a time, and can readily expand or rearrange his service to meet changing requirements.

Your local telephone company will be glad to assist you in planning the telephone arrangements for any of your projects. There is no charge for the service. Just call the Business Office.



SECOND FLOOR PLAN

LEGEND
TELEPHONE OUTLET
CONDUIT
PROTECTOR CABINET



FIRST FLOOR PLAN

AMERICAN TELEPHONE & TELEGRAPH CO. AND ASSOCIATED COMPANIES — BELL SYSTEM

Light, the flexible medium in the hands of the designer, shows to advantage the masterpieces in the Philadelphia Art Museum

and are skilled in working out the patterns of light of the fixtures and light sources. Efficiency may be a harsh sounding word to many artistically inclined, nevertheless it is important in lighting and can be obtained in most luminaires without sacrificing their decorative appearance or value. Every point of efficiency should be obtained in lighting as long as it is appropriate and beautiful.

The third characteristic of illumination that contributes to its beauty is color. One must not infer that color in lighting refers to the type used in summer resort dance halls. Colored light in an interior should be used as a painter would use his pigments. The colors of the light or the lighted panels are most agreeable when they are in strict harmony with the tone of the interior and, like laid pigments, light must be used with a true sense of color balance in which small spots of intense color balance larger areas of less brilliant saturated colors.

Colored light effects have their chief value in creating atmosphere, decoration, or stage effects, and are seldom used for the foot-candles obtained, especially if the color is of a saturated hue. Painting with light is now a fairly simple matter. Outstanding examples are found in several of our large city auditoriums, and in our theatres. In the first the mixing of colors is done behind artificial skylights in the ceiling and the desired hue obtained by dimming rheostats. In the theatres much of the color mixing is done behind glass panels or with colored lamps in indirect fixtures or coves. We are to see more of painting with light and color, not flashy, bizarre or fantastical, but color cleverly used to create atmosphere, control the moods of audiences, and add another scale of color values to the interior decorator's palette.

The fourth characteristic of beautiful illumination is motion. Motion is now used chiefly in electrical advertising, show windows, and theatres in keeping with the spirit of gaiety, speed, and hurrying crowds, but motion can be used in a more subtle manner with very telling effects. There have been developed lighted decorative pieces that employ the use of light in slow motion that is very beautiful. There are also great possibilities in the co-ordination of light and music in which the light scores are just as carefully written and observed as the parallel musical scores.

Because light is a medium that is easily handled, it has been often misused. Not knowing the harmful and disagreeable effects of glare, designers often employ glass panels that do not have a sufficient amount of diffusion and bright spots result. Glare is not only uncomfortable and harmful but it is distinctly inappropriate.

One place where light may add to the charm of an interior is in our homes, especially in the use of lighted ornaments that employ small areas of in-

Continued on Page Fifty-One

NEW STATE CAPITOL

BATON ROUGE, LA.

THE new thirty-three story Louisiana State Capitol to be completed in 1932, will typify in every way the modern and progressive spirit of a great State. The selection of Dahlstrom elevator entrances for use throughout the building pays a high compliment to their real excellence and enduring worth.

DAHLSTROM METALLIC DOOR CO.
Established 1904
461 Buffalo Street, Jamestown, N. Y.
NEW YORK CHICAGO
LOS ANGELES DETROIT DALLAS

ARCHITECTS: WEISS, DREYFOUS & SEIFERTH
CONTRACTORS: C. A. FULLER CONSTRUCTION CO.

Elevator Entrances by

DAHLSTROM

FUTURE ARTICLES ON ILLUMINATION

This is the first of a series of timely articles to appear in forthcoming issues on the subject of Illumination, prepared by an outstanding Illuminating Engineer under the direction of the Nela Park, Engineering Research Department of the General Electric Company. No attempt will be made to emphasize the advantages or qualities of one make of product over another. They will deal specifically with applied science in illumination. The following subjects will be discussed:

Scientific Research in School Room Illumination. **Application of Light to Theatrical Presentation.**
Some New Thought in Ecclesiastical Lighting. **Applied Lighting Science to Library Design.**
Scientific Analysis of Office Building Illumination.

tense color as spots of interest, and in the shades used on most of our portables. Shades must be of a material dense enough to eliminate glare; and are spots of interest and charm only when they harmonize with each other and the interior decoration.

In our churches light can play an important part in the service. It must be adequate for the song service or part in which the congregation participates, but when the attention should be directed to the altar or pulpit, a change in the balance of brightness will help keep one's attention fixed and at the same time create that mystical, shadowy, solemn atmosphere for the congregation. The value of our beautiful stained glass windows can be increased with light—light on the outside for night worshipers, light from the inside for the benefit of the passersby.

Artificial illumination has a distinct field in extending the hours in which we may enjoy our public buildings and monuments. The light in our museums and art galleries creates the atmosphere appropriate for the subjects shown; the dome at the Capitol at Washington is even more beautiful at night with its floodlighting, than by day.

A well-recognized field for artificial light is found in stores, show windows—both day and night—and in the floodlighting of office buildings and banks. Many building and bank managers not willing to resort to advertising will use floodlighting as a means of keeping their building filled with tenants by advertising in this dignified manner.

It may be considered heresy to mention electrical advertising to architects, and yet one must realize that electrical advertising is here, it is accepted by the public and it will probably always be with us. It is true that many electrical advertising signs have been designed with no thought for beauty. Too often has the architect designed a beautiful building and later found, much to his consternation, a huge, unharmonious, mechanical-looking electrical sign placed on the top or over the entranceway. It is a common feeling among illuminating engineers that the architects who design the buildings should have much to say about the type, and style of electrical advertising that will undoubtedly be placed on their buildings at some later date. The architect, of all people, is the man who should dictate regarding the size, form, and placement of that electrical advertising, and should have something to say about the color, or motion, used in the sign. Provision should be made in the roofing of the building and in the electrical connections available for such purposes.

There has been a trend in the past few years, especially in Europe, for installing what is known as architectural lighting, in which the exterior of the building is made up of luminous panels of glass, lighted from behind. This is practically a new field in this country but with the present philosophy of modern art, we will probably have a period of exterior building lighting employing these principles. Much is being done by the lamp manufacturers and others in studying the principles of this type of lighting so that architects will be able to obtain specific data on the proper placing of lamps, wattage to be used, brightnesses to be tolerated, and all of the other elements which go into its make-up. We must recognize that this type of lighting and this type of architecture is an expression of the age and our chief problem is one of keeping its use within the bounds of the beautiful and not allowing it to run to the bizarre or grotesque.

Illumination—Serving the Purpose for Which It Was Designed

Aside from the logic of light and beauty in lighting, we must recognize utility. Lighting is now

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an exact science and with all of the available foot-candle tables, co-efficients of utilization, and design data, one can design to obtain a given intensity for a given purpose and work through to the point of obtaining that illumination value with some degree of surety. Illuminating engineers, or lighting specialists will, as the science progresses, become vision engineers, or seeing specialists, and lighting will be designed to specify the requirements of certain visual operations. At the same time the present rubber-stamp method of lighting design will, and must, give way to tailored lighting in which the lighting is specifically designed for a certain area, location, and visual job.

Appropriateness is important in utility lighting; the fixtures, the spacing, and the location of lighting units used for factory and office are by no means the same as those used for homes, churches, and auditoriums.

Relations of the Architect and the Illuminating Engineer

The broad minded illuminating engineer will not feel badly if the architect has not designed the building specifically to meet the needs of lighting. He will, on the other hand, try to carry out the ideas of the architect; he should know the architect's plans, or style of his building, and have some glimpse of the vision the architect has in mind as he tries to correlate all of the various elements into one harmonious whole. The illuminating engineer must know the purposes for which that building was designed, and will probably, and rightfully, insist upon the illumination in the various areas being appropriate to the purpose of that area.

The architect will probably rely much upon the illuminating engineer, because he has the latest and best information regarding applied lighting. He knows the newest methods of controlling light, he knows how to obtain certain effects with the greatest possible efficiency, and has a fair idea of the appropriateness of the lighting. Illuminating engineers also have the vision of the future. They know the trend in illumination values for certain types of interiors, and should vision for the architect the lighting requirements of his building ten years after it has been finished; one of the very unfortunate things in many of our buildings today is the lack of provision for future lighting needs. That lack of provision lies in the types of fixtures used, the switching of the circuits and, most of all, the capacity allowed in the feeders and electrical circuits. It is but a simple job to install good wiring when the building is being constructed, and much more of a job, and much more expensive, after the building has been finished.

If You Do Not Specify...

THEN WHY SPECIFICATIONS?

By

WILLIAM A. WILLIS, Manager

Copper and Brass Research Association

POSSESSING the time, the tools, appliances, necessary raw materials and a handy man's knack of knocking things together it may be assumed that anyone could make a pair of shoes or even build a motor car. The resulting production would be footwear or a vehicle—of a kind. But what kind?

Obviously, the way to obtain stylish, serviceable shoes and beautiful, efficient motor cars is to do as the wise old world does—delegate production to specialists who know their jobs. Stepping up the analogy to building construction we have the answer to the question, "Why an architect?"

A building is a complicated structure, much more complicated to the discerning eye than a motor car. To a greater degree than most assemblies buildings must co-ordinate beauty, appropriateness and serviceability. They must achieve this combination to be fully successful. That is one reason why architecture is a profession instead of being merely a trade.

On the side of serviceability, perhaps more than in the other requirements we find the answer to another question, "Why specifications?"

Knowledge and judgment, such as only the architect who designed the structure possesses, are essential to the selection of component parts which will be most suitable, serviceable and economical for the uses to which they are applied. Thus it may be held that the architect stakes his reputation quite as much on the specifications as on æsthetic design.

To an observer outside the profession this indicates an imperative need for very explicit specification of materials. Explicitness seems vitally important if the architect is to be relieved of hazards which may result later on in situations reflecting unfavorably upon his professional ability.

A wide choice of desirable materials is afforded today in the construction field. I do not presume to advise the architectural profession how to specify, for the very good reason that architects know vastly more about the subject than I can ever hope to know. If, however, I may offer a business man's suggestion, it is this: A wise policy of specification, it seems to me, would always buttress the reputation of the architect with the reputation of the maker of the specified materials. To my way of thinking this is best accomplished by the selection of branded materials.

Because the business of the Copper & Brass Research Association, with which I am associated, is among other things, to promote the use of copper, brass and bronze, I know these metals. For purposes of illustration, therefore, I will argue my point in terms of copper and its alloys.

Were I, as an architect, specifying brass pipe I would name a branded pipe. That would not restrict choice in the selection of pipe because there is ample selection afforded in branded pipe made by our Association's various member companies, who are the leading producers of this material.

My reason for specifying any of these brands of brass pipe would be to back up my judgment with the reputation of an established, responsible manufacturer who is just as jealous of his good name as I, if I were an architect, would be of mine. I could be sure that the branded pipe would give the service I intended it to give. I would, in fact, be relieved of all responsibility on that score. The manufacturer, with his business reputation at stake, would deliver the goods both figuratively and in the matter of service from his product.

Let me illustrate further with metals. From the standpoint of service expected, there are no more important installations than flashings or roof drainage installations. Appearance may not be outstanding in sheet metal work but durability is vital. In many cases it is all the more important because the installations are partly or wholly overlaid by other materials. Renewal becomes doubly expensive.

In specifying copper sheet metal work I would be quite definite. I would designate copper manufactured by a producer whose reputation and investment are in themselves a guarantee that the performance of the metal in service will be exactly as anticipated—and that means practically lifetime service. There, again, I would have the utmost assurance against disappointing results because the manufacturer will be even more keen about the service performance of his product than any other person. I will be explicit in my specifications.

ARTICLES ON "OR EQUAL" CLAUSE IN SPECIFICATIONS WILL BE WELCOMED

Should State Bureaus Intrude On
WORK OF PRIVATE ARCHITECTS?

....Concluded from Page Forty-three...

and construct school buildings was taken from the school committee, an unpaid elected board, and put into the hands of a Schoolhouse Committee composed of three paid commissioners, who gave part time to the work. The first commission was entirely non-professional, but the mistake of this policy was so obvious that within a year after the commission had been established, an architect was appointed to the commission and made its chairman. During his incumbency he established a force which contained an architect, a civil engineer, a heating engineer, an electrical engineer and a plumbing engineer, each of whom was at the head of his own particular division. Notwithstanding the fact that they thus had an efficient organization, they never attempted to handle any architectural work of importance with this force, keeping the force employed on alterations, additions, and repairs, but having it also available for critical review and assistance in connection with plans submitted to the board by the architects employed by them. The board selected its architects from those residents in the city of Boston, and required every architect to give proof of having been in independent practice for at least five years, and of his ability—as shown by his executed work, by working drawings and specifications, and by references both to owners and to buildings. Under this system a very large proportion of the competent architects in Boston have been employed, and there has been a constant endeavor on their part to supplement the work of the schoolhouse commission and to help raise the standard of plans and to establish standards of construction, material, finish and workmanship. There is no question but that an organization of this sort gives the most efficient results. The head office, in this case the schoolhouse commission, profits by the experience and practice of each architect employed, just as each architect profits by the experience of those architects who have preceded him. The head office has gradually accumulated master drawings of all the standard equipment required in the various types of rooms and this has been put at the disposition of every architect who has worked for the board.

It seems to the writer that the two instances cited offer much in the way of suggestion.

Editor's Note: This article is published through courtesy of "The Octagon," A. I. A. Bulletin.