Church, Modular and Catholic

A CHURCH AND RECTORY FOR THE PARISH OF ST. JOHN THE BAPTIST
BADEN, PA
RAYMOND C. CCELLI, ARCHIT

Raymond C. Celli, Architect
April 1950
MAJESTIC
3 Way Thru Wall
COPPER
FLASHING

Now
A PRODUCT OF

C.G. HUSSEY & CO.

MAJESTIC 3 Way Thru Wall Flashing has always been made of genuine Hussey Copper—and is now an exclusive Hussey product. The patents, equipment and trade mark of the Majestic Flashed Company, Baltimore, have been recently purchased by C.G. Hussey & Company.

MAJESTIC has been approved and widely used by architects, builders and sheet metal contractors for many years because of its inherent strength and the fact that no cleaning is required. It is a perfect weather protector for the home and business, and can be depended upon to protect from rain and ice and prevent condensation of moisture.

Stock of Majestic Flashing is now available through all of the Hussey warehouses listed below:

NOW STOCKED IN
7 Complete Warehouses

C.G. HUSSEY & CO.

1000 N. New Castle Road, Indianapolis, Ind.
1414 Market Street, Philadelphia, Pa.
2424 E. 14th Street, Chicago, Ill.
500 W. First Street, Los Angeles, Calif.
2411 S. Main St., San Diego, Calif.
111 N. Main St., Dallas, Texas

C.G. HUSSEY & COMPANY

1000 N. New Castle Road, Indianapolis, Ind.
1414 Market Street, Philadelphia, Pa.
2424 E. 14th Street, Chicago, Ill.
500 W. First Street, Los Angeles, Calif.
2411 S. Main St., San Diego, Calif.
111 N. Main St., Dallas, Texas

For Architectural Reports, call your nearest office.
How do your employees WANT to invest their savings?

People are more than twice as inclined to invest their extra money in Savings Bonds as in any other form of savings or investment, according to the 1949 Survey of Consumer Finances*. That’s adequate proof that your employees want your company to have the Payroll Savings Plan, by which they get the convenience of obtaining bonds regularly and "automatically" — delivered with their pay checks.

More than 20,000 companies operate Payroll Savings. The managements of these companies know it’s “good relations” to provide this convenience. They can see the company-benefits in improved worker efficiency and stability. They know, too, that it’s "good business"—because Payroll Savings boosts Bond sales, and Bond sales create a huge backlog of purchasing power that’s "business insurance" for the years ahead.

Of course every Bond buyer builds financial independence because his Bonds at maturity will return $4 for every $3 he invests. Holding Bonds, moreover, helps him to realize he’s making a profit on his job . . . makes him more resistant to influences which are unfavorable to our economic system.

It’s easy to install Payroll Savings

Don’t think that installing Payroll Savings is “a lot of work.” All you need to do is appoint one of your top executives as Savings Bonds Officer and tell him to get in touch with your State Director, Savings Bonds Division, U. S. Treasury Department. The State Director will provide application cards, promotional material, and as much personal help as necessary. Remember—Payroll Savings pays!

* Sponsored by the Board of Governors of the Federal Reserve System and conducted by the University of Michigan. Based on 3,500 interviews in 66 sampling areas throughout the nation.

The Treasury Department acknowledges with appreciation the publication of this message by

PITTSBURGH ARCHITECTURAL CLUB

CHARETTE—April, 1950
DESIGN and BUILD

**FIREFLACES**

*With Assurance*

There is no surer road to client joy and satisfaction than a well planned, well constructed fireplace. Prepare for 1950 residential activities by securing a copy (or several copies) of the Donley Book of Successful Fireplaces, 14th edition, 80 pages. . . . Selling to the public for 50 cents. We are glad to furnish complimentary copies to architects applying on their own letterheads.

More than 200 illustrations, plans and diagrams make it a truly helpful and informative work. Chapters on planning, building and operating fireplaces, as well as correction of typical fireplace faults. Tells all about the Heatseaver Fireplace that combines the charm of the open flame with the heating value of a small furnace.

If your problem is limited to outdoor fireplaces and barbecues, you will find a pleasing variety of suggestions and practical instructions in Donley Outdoor Fireplaces that sells for 25 cents. Complimentary copy to architects.

---

**LETTERS**

**EDITOR:**

It was an interesting *Charette* article on traditional and contemporary tendencies in architecture to which Rev. Thomas F. Coakley was lately prompted to reply. Father Coakley himself was interesting, especially in his reference to church edifices that embody modern ideas—a subject on which he evidently has some knowledge.

But why should he charge “mendacity” against a writer and even imply that the writer ought to have been excluded from your columns, because of a perfectly objective and obvious statement that in church architecture the traditional influence has always been strong? Anyone who has given even casual attention to the matter knows that this is true. Why, then, should there be any objection to having it said? Especially, why should anybody get ill-tempered about it since the author betrayed no controversial intent?

In the vocabulary of reproach, “mendacity” is another word for lying—a somewhat more learned word, perhaps, but hardly more polite. Are gentle manners, traditional or modern, not properly a part of religious education? Are those who wear the cloth not as much obligated as the rest of us to respect ordinary amenities? You are at liberty, if you like to quote one reader’s opinion that they are.

E. H. Blichfeldt

205 The Boulevard,
Pittsburgh 10, Pa.

---

**EDITOR:**

I have enjoyed reading *The Charette* ever since it was started but recent improvements in the character of the articles and the method of presentation of the subjects have made it one of the most delightful and interesting magazines available. For real enjoyment and interest it offers far more than some of the nationally circulated architectural magazines.

Emil R. Johnson

Registered Architect
24 Robinson Street
Uniontown, Pa.

---

**EDITOR:**

I enjoy *Charette* very much. I especially like to leave it in the office for my clients to read.

Frank J. Dickerson

Registered Architect
1902 Seventh Avenue
Beaver Falls, Pa.
EDITOR:
Please place my name on your mailing list for The Charette. It is an excellent magazine. I received a copy at the 1949 Better Homes Exposition in Pittsburgh and have seen it in the offices of a number of the firms with whom I do business.

Hugh L. Goodwill
Builder, Northern Homes
397 Randolph Street
Meadville, Pa.

Editor:
I have recently announced the appointment of Mr. Arnold Appleyard as Vice President and General Manager of Standard Floor Company. Mr. Appleyard joins the company after having had many years experience in the flooring industry. He began his career as a contract representative for the Congoleum-Nairn Company and later joined the executive staff of the Tile-Tex Company in Chicago where he quickly advanced to the position of manager of the San Francisco Division. For the past two years, Mr. Appleyard has been eastern sales manager for the Tile-Tex Division of Flintkote Company, with headquarters in New York. He assumed his duties with Standard Floor Company in Pittsburgh on April 1.

Walter C. Leonard
President
Standard Floor Company
185 41st Street
Pittsburgh, Pa.

Editor:
My eyebrows were considerably raised to find in your February issue that you gave credit to an architect for the “discovery” that no contemporary painters have freed painting from the age-old restrictions of “plane and frame.” This is a little like saying that no writers, however progressive, have learned a way to “speak” their literature or sing it, as a fresh approach. Or, you might criticize contemporary dancers because they do not use their arms solely, eliminating foot movements for a new effect.

There are technical limitations to every art, serving to define it and distinguish it from the others. But despite the shackles of any art, there will always be pioneers seeking to extend the boundaries and to free artistic expression from its more rigid forms. The abstract painters, in particular, have contributed much toward a revolt away from plane and frame—the flat surface, the rectangular shape.

In the three dimensional reliefs of James Guy, a network of wires is combined with background painting for

(Continued on Page 7)
INSIST UPON THE ORIGINAL!

Art Metal Kitchen Cabinets are manufactured of best grade metal furniture steel, free from buckles, scale or rust, and of gauges best suited for the purpose.

All drawers in Art Metal cabinets are equipped with the exclusive "Roll Easy" ball-bearing drawer suspension. This 4-point suspension provides four, steel ball-bearing rollers on each drawer for smooth, effortless, easy drawer opening at a touch of the fingers.

The famous Art Metal Kitchen Cabinets are manufactured only by the Art Metal Construction Co., Jamestown, N. Y., who are not affiliated with any other Jamestown kitchen cabinet company. Art Metal cabinets are sold in the tri-state area only by the A. D. Schrader Company.

For over fifty years, Art Metal has been associated with the modernization, efficiency, economy and beauty of work space, pioneering in the manufacture of metal office furniture and later in quality kitchen cabinets. Architects, home economists and interior decorators have assisted their designers in making the Art Metal Kitchen the very last word in modern convenience.

Of course Art Metal prices are slightly higher than most other kitchen cabinets, but Art Metal quality is unsurpassable! For instance, Art Metal offers full insulation of drawers and doors, plus recessed design of all cabinet openings and full opening doors. Each kitchen is treated as a custom installation by the finishing department in that all cabinets are sent through the enameling and baking process at the same time. This insures that all cabinets will be of a uniform degree of white. Features such as this mean top quality!

For over fifteen years, the A. D. Schrader Company has been sole representatives for Art Metal Kitchens in this area, and in this time we have installed over 12,000 Art Metal Kitchens in local schools, hospitals, churches, clubs and fine residences.

Write or Call Us Today For COMPLETE DESCRIPTIVE FOLDER Giving Features and Specifications of ART METAL KITCHEN CABINETS

A R E M I N D E R !

On or about May 1, 1950, for the convenience of local architects, builders and homeowners—we will move to our spacious, centrally-located offices and showrooms on the first floor of the Plaza Building, Fifth & Sixth Avenues, Pittsburgh 19, Pa.
exciting visual effects. Jean Arp's most characteristic works are in two solid planes, differentiated either by color or by the projection of the upper layer. They are similar in effect to the architectural skeleton expressions of Finnish architect Aalto and Brazilian Oscar Niemeyer.

Irene Rice Pereira often "paints" with porcelain cement and sometimes on corrugated glass. Kurt Schwitters is an artist who admittedly uses what might be called "rubbish" to build up his paintings—scrap of fabric, old wine labels, bits of photos—but one cannot accuse him of being tied to plane. The three dimensional painting of Laszlo Moholy-Nagy was well known long before this distinguished Hungarian came to America to spend ten years as head of the Chicago Institute of Design. These experimental painters and many other artistic voices crying in the wilderness are among the abstract artists whose works are collected in a now famous book, Painting Toward Architecture. An attempt has been made to credit these artists with a strong influence on the direction modern architecture has taken. I note that the president of the American Institute of Architects, Ralph Walker, calls this claim a "bull in somebody else's china shop." I do not understand what he means by this, but I gather that he considers painters' influence on architecture as negligible if at all existent. But that is another story.*

Just let your architects know about these painting pioneers.

Raphael Electric Co.
1039 Forbes St.
Pittsburgh, Pa.

*(Editor's Note: For the other story, see page 20.)*

**

EDITOR:
I am a builder and would appreciate receiving a copy of your September (homes) Charrette.

James Yary
3236 Stafford St.
Pittsburgh 4, Pa.

**

EDITOR:
We have read Charrette at a contractor's home and have found it to be excellent and unique. As lumber dealers we are interested in such a magazine. Will you send it to us regularly?

William Goodman
Nathan Builder Co.
1000 Eighth Avenue
Munhall, Pa.

(Continued on Page 8)
LET US QUOTE YOU ON

ARMSRONG'S
LINOLEUM
ASPHALT TILE
RUBBER TILE
KENTILE ASPHALT TILE

BETTER
MATERIAlS
SERVICE
WORKMANSHIP
PRICE

Carpets
GULISTAN
FIRTH
MAGEE
BEATTIE

Phone: GRant 1-5850

Our Representative Will Call At Your Convenience

KEystone FLoORS, Inc.
FLOOR COVERING SPECIALISTS
113-115 WOOD St.
Contract Installers of Carpets, Linoleum, Asphalt Tile

Junior and the Jam

What happens when Junior uses the kitchen drawers as a stepladder to reach the jam jar? Or fights off an imaginary Indian attack in his kitchen stronghold? Just how much punishment can a kitchen cabinet take?

Jamestown WHITE STEEL Kitchen Cabinets are sturdy and strong enough to hold shelf after shelf stacked high with dishes, canned goods, heavy utensils, because they are constructed of top quality furniture-grade steel, 40% heavier than other kitchen cabinets, which means they're a real "bear for punishment."

Remember too, quality and ingenuity of design make Jamestown WHITE STEEL Kitchen Cabinets decorative as well as serviceable.

Come in today and see for yourself!

LETTERS (Continued)

Editor:

Your interesting March issue carried some notes on Rome and its eternal beauties as well as a mention (in another place) of Nathaniel Hawthorne, which reminded me of something apropos that Mr. Hawthorne wrote in his Journal. "Whatever beauty there may be in a Roman ruin is the remnant of what was beautifully original; whereas an English ruin is more beautiful in its decay than ever it was in its prime, strength. If we ever build such noble structures as these Roman ones, we can have just as good ruins, after two thousand years in the United States, but we can never have a Furness Abbey or a Kenilworth."

Walter W. Giesey
Riverview Avenue
Pittsburgh 12, Pa.

* * *

(Editor's Note: In the absence of any response to an article, "The Law and Architecture," printed in last month's Charette, we are reprinting from the Journal of the American Institute of Architects a letter which expresses an implied objection to the content of the article we printed. It must be presumed that the following letter reflects the opinion of some A.I.A. members since it was written by one and published in the A.I.A.'s own magazine. In any event, it is in keeping with Charette's editorial policy of giving voice to both sides of any policy or controversy. It is interesting to note that at least two A.I.A. chapters, those in Tennessee and in Chicago, are still vigorously debating among themselves how the issue only hinted at here should best be resolved.)

* * *

Editor:

It is revealing to see in cold type (I have seen worse under-cover) such thoughts among architects as expressed by Frederick N. Clark of Los Angeles on page 89 of your February Journal, where he says:

"Every architect, at one time or another, when reading the Record or Progressive Architecture, has resented finding a feature article or photograph of work done by non-architects such as The Austin Company, Raymond Loewy, or some other designer. The writer believes that a truly professional magazine should not present the work of these competitors, regardless of the excellence of the job, and regardless of the type of work: industrial, commercial, or residential . . . ."

Mr. Clark's requirement for publication is—" . . . an affirmative answer to the simple question, Are you a licensed architect in the State in which this work is built?"

It is a good thing that State Licens-
(Continued on Page 10)
Q. Mr. Homebuilder: When is a door not a door?
A. when it's a space saver!

Because they fold rather than swing... Modernfold Doors make every inch of wall and floor space available. Save about 6 square feet per opening! They work like an accordion—are fabric-covered for beauty—and are metal-framed for rigidity and strength. Use them as attractive space-saving enclosures for closets, bathrooms, kitchens, etc... as "movable walls" to divide large rooms such as bedrooms and living room-dining room combinations. For full details, call on us today.

RESIDENTIAL COMMERCIAL
HOMES RESTAURANTS OFFICES CLUBS
SCHOOLS CHURCHES

IMMEDIATE DELIVERY FROM OUR PITTSBURGH WAREHOUSE

HARRY C. LEEZER COMPANY
Modernfold Doors • Acoustical Ceilings • Overhead Garage Doors
Interior Scaffolds • Metal Wall Partitions and Panels

6124 CENTER AVENUE PITTSBURGH 6, PA.

Hiland 1-6150

Space Saved with Overhead Doors

UP TO 20% of the block or brick used in the garage of the average home can be saved in installation with low headroom equipment!

Only 3" headroom is required, meaning that the builder of large developments can effect substantial savings in both labor and material.

High speed production methods used in the construction of these doors result in economy of price, while rigid standards of production guarantee a sturdy door for durability and years of satisfactory service.
Kalistron, by U. S. Plywood Corporation, was used for upholstering because of its resistance to food and beverage stains, plus the durability necessary to withstand constant usage by restaurant patrons. Available in thirty-one decorator colors, including gold and silver—all at one stock price.

Crestwood Carpet, by Alexander Smith & Sons, in large floral design, was used because of its proven durability in heavy traffic areas plus its resistance to soil.

We give the same careful, accurate service to architects on all the materials listed below.

* * *

GENERAL INTERIORS

CORPORATION

Acoustical Materials - Resilient Floor Coverings - Carpeting - U. S. Plywood Products - Custom Kitchens - Copper Napanee Wood Cabinets

HARDY & HAYES BUILDING ATLANTIC 1-7047 PITTSBURGH 22, PA.

LETTERS (Continued)

ing Boards do not control publications.

Seems to me an architect could well give weight to "the excellence of the job." That is what really makes the architect, isn't it?

John Lloyd Wright, A.I.A.
Del Mar, Calif.

* * *

EDITOR:

My house published in the October Charette has created so much interest about town that I wonder if you could possibly send me four or five more of this edition?

Robert W. Miller
Uniontown, Pa.

* * *

EDITOR:

Having seen one edition of Charette at a friend's house, I would like very much to receive it monthly.

Joseph J. Paulus
2962 Churchview Avenue
Pittsburgh 27, Pa.

* * *

EDITOR:

Would you kindly add my name to your mailing list?

William W. Jamison
Department of Architecture
Carnegie Institute of Technology

* * *

EDITOR:

Three architects have told me they are very much interested in Charette and have asked me if it is possible to have their names added to your mailing list. They are Stevens & Wilkison of Atlanta, I. M. Pei of New York City, and Francis M. Daves & Associates, also of Atlanta. I do not know whether you send Charette to other than members of Pittsburgh's A.I.A., however these men would greatly appreciate receiving the magazine.

W. E. Davey,
Architect.

Gulf Oil Corporation
Hurt Building
Atlanta, Georgia

* * *

Ed. Note: Charette goes to all registered architects in western Pennsylvania, eastern Ohio, and north West Virginia and to all the rare souls from Portland to Portland, who, having come upon one copy, ask to be subjected to others. Builders, contractors, draftsmen, designers and engineers in the same geographical limits and psychological category mentioned above also receive the publication.
Yes Mam

A $5,000 house in Baton Rouge, Louisiana, is being advertised by the builder as having “a living room big enough for seven tables of bridge.” That’s what we like about the South!

Strip tease

In a recent chat we had with church architect William Richard Perry, the subject of ecclesiastical art came up. Perry recalled that years ago for a church of his in Chicago, he commissioned an obscure but reputedly pious Spanish artist named Jose de Rivera to execute two Madonna panels. No sooner had the works of art been installed than de Rivera asked if he might borrow them back for an exhibition at the Chicago Museum. Perry promised to take the matter up with church officials, then a few minutes later spied de Rivera marching away down the street, a painting under each arm. The exhibit over, the paintings were eventually recovered and Perry never encountered de Rivera again until, years later at a Carnegie International he was surprised to come upon a most secular painting by the artist. Next thing Perry heard, de Rivera had married Gypsy Rose Lee!

Shangri-la

There is nothing sweeter than the reason the owners of Cincinnati’s now famous Terrace Plaza Hotel gave when they decided to call in topflight New York architects Skidmore, Owings & Merrill to design it for them. “They had never done a hotel before,” said the Cincinnatians, “so we thought their solutions were apt to more original.”

Love

We like the story Pete Gyekis tells to illustrate the peculiar relationship that exists between architects and building supply salesmen. Seems that a prospective father was pacing the lobby of a maternity hospital, stamping out his fortieth cigarette, when a breathless nurse came to inform him that he was a father of a fine, six-pound baby girl. “Swell,” said the father, putting on his coat and hat to leave. Just then the doctor emerged. “Wait,” cried the doctor, “You needn’t leave just yet. Go in and say a few words to your wife.” “Who, me?” asked the father. “Why we haven’t spoken to each other in two years.” Somewhat surprised, the doctor said, “Would you mind telling me, in that case, if you are the father of this child?” After all, I must sign the birth certificate. “Am I the father?” the man retorted. “Of course I’m the father. Gosh, we’re not that mad at each other.”

PLANS & PANS

Click

We know a prominent Pittsburgh engineer whose pride and joy is his mobile telephone he has in his automobile. He uses it, we hear, almost every time his car stops for a red light. When his calls come through, the office is alerted, several subordinates hang on the extensions and the boss chatter away in a shrill, excited British accent. Despite fairly simple technical obstructions to good reception, one by one the staff finally hangs up. Then somebody always expresses the same wistful hope: “If only he’d hold the talk button down instead of cutting himself off all the time he’s yattetyatying.”

Dunghills

One of the greatest men who ever lived is the author of the following architectural disillusionment: “We are sure in our younger days that we can build palaces for mankind, but with experience we find the most we can do is to clean up their dunghills.” Charette offers a copy of Wright’s Genius and the Mobocracy to the first reader to correctly identify the source.

Zzzzz

There is a little magazine called Sales which is distributed free to anybody who has anything to get rid of. It is always full of good hints on how to move green bananas, what to do with stammering salesmen and when to unload left-over Christmas merchandise. In the current issue under “Current Merchandising Tie-ins” it lists National Leave Us Alone Week, April 1-8, as a possibility.

De$ign

Friend of ours recently spent a fabulous weekend at the fabulous Texas ranch of W. C. Hedrick, the architect who designed Glenn McCarthy’s celebrated Shamrock Hotel. Hedrick owns three large ranches now and we were interested to learn how this simple Chicago boy wound up as the architectural darling of Texas’ millionaires. “Did you find out what other famous buildings Hedrick has designed?” we asked our friend. And his reply was strictly from Texas. “He gave me a list of them, all typed out,” said our informer. “They added up to $350,000,000. That’s all I remember.”

Ooops

Our roving reporter has established that it was not the center stairs that fell down but Harry Lefkowitz himself who fell down them on one of his current jobs under construction. As a result, he’s walking around with one leg stiffer than an I-beam.

Scrapiron

It is most appropriate, we think, that the Carnegie Endowment for International Peace plans to erect a 12-story building right under the nose of the United Nations Building at First Avenue between 46th and 47th Streets in New York. This augurs well for peace in our time provided the International Board of Trade doesn’t squat on a nearby corner, too. (Or didn’t you read where the president of this latter organisation called Einstein “a good scientist but a little Lord Fauntleroy about politics?” He also pooh-poohed Einstein’s warning that use of the H-Bomb may make our planet inhabitable and snorted at the great scientist’s proposal for international disarmament.)

Niggling

If, when Ray Fisher was in Mexico recently he had dropped Charette a postal, it might have read like this: “For centuries on end the same old buildings have housed the passing generations. Cold and drafty, with bad plumbing and bad lighting, they were in no way fitted to modern life. These buildings are now being torn away, and modern houses are going up in their places. Mexico has no transition period in architecture: it is for the most part either Spanish Colonial or modern Swedish. The same is true in her arts. Chavez in music, Orozco in painting, and Luis Hidalgo in sculpture are men from the future speaking to the present.” But Ray didn’t write us a postcard, so we have quoted Josephine Niggil.

CHARETTE—April, 1950

11
MODULAR CHURCH

This is an example of modular principles applied to the use of modular masonry materials in the design of a church. Economy dictated to a great extent the choice of materials.

All exterior walls are modular masonry units. Interior walls of the ground floor, which form the Parish Hall, are of concrete block, painted. About midway up the basement wall we tied the exterior brick facing with the interior block by three courses of brick. The ground floor contains Men’s and Women’s Toilets, Dressing Rooms, Stage, a Boiler Room and Kitchen.

The main (Nave floor) walls are entirely of brick. This includes walls around the Sanctuary and Sacristies. The wall separating the Sanctuary and the Sacristies is of 4-inch brick with small stiffening pilasters. All this brick is left exposed and the pilasters form decorative vertical panels.

The exterior walls of the Nave are 12 inches in thickness up to window sill height. From this point to the ceiling they are 8 inches. Steel windows are used.

Modular construction worked very well throughout. We were able to use stock sizes for all doors and windows. The front wall and the walls around the Sanctuary and Sacristies are given a rusticated effect by the use of recessed bands of brick and of small pilasters.

The Nave floor construction is poured concrete laid on cellular steel forms. The ceiling construction is gypsum slab laid directly on steel purlins. The steel purlins in turn rest on rigid frames spaced 16'-0" on centers. All members of the rigid frame are welded. The entire ceiling construction is left exposed and painted decoratively.

Much of the interior as well as the exterior effect is obtained by the use of color. In determining the color scheme, colors followed were those used in the Notre Dame Cathedral in Paris. The under side of the gypsum is painted blue. Two shades of red are on the balcony railing and interior woodwork. The Communion rail is of contrasting bands of blue, black, and yellow. The rigid frame is painted in two colors: an orange on the face and a dull red for the web and flanges. The purlins and bracing rods are dull red for contrast against the blue gypsum plank. The color reaches high intensity in the Sanctuary where the Baldacchino, and the wood panels which form the underside are brilliantly colored.

The Altar is of stone and has been kept quite simple in design. The predella and steps are finished natural on the top side, but have red risers, with black scotia.

The entire floor is a greyish green checkerboard pattern asphalt tile. Coolite glass, which gives a soft blue color, was used for all nave windows.

The exterior Cross above the main entrance is built-up of steel plate and stock Z-bars. The ornament at its base is shaped steel plate. The Cross is also painted decoratively. Above the Cross are eight lights built into the roof construction which illuminate the center panel of the church facade, causing the arms of the Cross to throw shadows decoratively on either side of the entrance.

The platform in front of the main entrance is cantilevered from the wall and from two small columns directly under the steps.
General Contractor
Cook-Anderson Co., Beaver, Pa.

Sub-Contractors
Roofing
Sheet Metal
Insulating
Plumbing and Heating
Electric Wiring
Glass and Glazing
Painting

Limbach Company
James Mancini
Valley Electric Co.
Kings Mirror and Glass Co.
W. R. Gray

Materials
Reinforcing Steel
Metal Deck
Structural Steel
Steel Sash
Gypsum Roof Plank
Cut Stone

W. N. Dambach, Inc.
H. H. Robertson Co.
Vanco Engineering Co.
Truscon Steel Co.
United States Gypsum Co.
Paul Kress & Sons
in the Roaring Twenties after finishing some R. A. F. fighter pilot experience in World War I. Renouncing Bohemia, Gill returned to America to practice in Florida, New York, Connecticut and Tennessee, and to provide shoes and Wheaties for six children.

"During my first job as draftsman at $6 a week," says Gill, "the boss said factories weren't architecture without well detailed cornices with a Doric or Ionic pilaster here and there. I left. My second employer had a habit of admiring his own sketches, saying they were 'pretty' and asking me if they were 'art.' Another employer with a large office in New York advised me not to play around with experimental stuff, assured me that I could find a solution for any design problem in the office library. 'Everything has been done, all you have to do is select,' he said.

"So, though I disliked atelier analytiques and archaeology, I was forced into the eclectic tradition to earn a living and have spent all my years in private practice trying to avoid them, but not always succeeding because I do know the stuff and my clients know I do. It's a handicap the younger men don't have to overcome."

Gill's general practice has produced apartments, theatres, churches, stores, college buildings, residences including the to-be-built Chattanooga Veterans Administration Hospital, the Memorial Entrance to Baker Field at Columbia University (built), and the almost completed World War II Memorial in Chattanooga.

DI OGENES, STOP LOOKING!

If it were possible to measure the attention people give to the written word, there is little doubt that love letters would rate the very highest reader interest. They rivet the attention, are scrutinized, pored over and examined imaginatively in the light of many meanings.

It is with somewhat the same kind of personal interest that we read trade or professional publications concerned with the kind of work we do. We know the subject intimately, we are curious about others' experiences with it, and we like to keep abreast of latest developments. Nothing else can account for the regular issuance of literally thousands of such specialized publications—from Coin Machine Journal to Butter, Cheese & Egg Review.

Down in Chattanooga an architect named Harrison Gill edits a modest 12-page magazine called The Tennessee Architect. Each month Mr. Gill says what is on his mind in a brief, succinct editorial. Impressed by Gill's candor and conviction in a profession fraught with anything but singleness of purpose, we asked permission to reprint a series of his pithy paragraphs. Here they are:

CRITICISM:

Owners object to adverse criticism of architectural solutions for their investments. Public officials resent having architectural defects discussed in buildings they sponsor.

Other arts and businesses are not immune. Critics and reviewers can and do bring substantial losses to men in show business and to publishers. They bring chagrin to sponsors of composers, musicians, sculptors, mural painters. Only architects and building owners are free from critics. In our Sunday papers movies, concerts and novels are discussed as creative work, but architecture is only size and cost.

We belong to a small profession, but more people see our work than that of any other creative group. You don't have to be an actor to recognize good acting, or a novelist to have a competent opinion on writing. Criticism might help people to learn how to appraise the architectural solution of a building.

Why not try some self-criticism to get the thing started? Let me ask you: What do you like about your building? Why? Would you change anything if you had it to do over?

HOW MODERN?

In our twentieth century enthusiasm for our own accomplishments, I feel that at times we overlook too much of the past and are prone to take credit for ideas and approaches to our work which are in reality centuries old.

Ever so often during many years I have thumbed through the pages of Vitruvius to check myself on just how far we have come in the practice of architecture. I find so much of his writing amusing and enlightening that I wonder how many other architects get the same pleasure I do from reading this pathetic scholar of classical Rome. A few quotations will show what I mean. "Economy denotes the proper manage-
ment of materials and of site, as well as a thrifty balancing of cost and common sense in the construction of works”; “We must take care that buildings are well lighted—the light of buildings can be drawn from fixed quarters of the sky.” These sentences were not written in the 20th century, but in the First Century! One of my favorite passages is this: “I think that men have no right to profess themselves architects hastily.”

One of the best of all is this advice from the old Roman to the contemporary traditionalist: “The Greeks, having no use for atriums, do not build them.”

WHO’S NEXT?

We waited in the ante room for our names to be called for a ten-minute interview by the Board. Representing ten Chattanooga architectural firms, we were trying to sell ourselves to five men who had a commission to award. The same ceremony has been conducted in Court Houses and offices all over the State to select an architect for a school, a hospital, a housing project, a church.

We joke about it, but mean most of what we say: Who will cut fees? Who will overstate qualifications? Who has lined up political support before this formal interview?

I do not blame the public officials who conduct these interviews—they have little to guide them and have had no assistance from the profession in developing a better way.

Interviews of this type are useful to permit a building committee to become acquainted with the man they may entrust with designing a building. But it is very inadequate as a means of appraising professional competence. Could we develop a better method to be used by County Courts, School and Hospital Boards and others who are faced with the problem of selecting an architect?

IS IT ARCHITECTURE?

We discovered it again on the train coming back from Memphis. The best discussions take place after the sessions adjourn. Committee reports are very important; action is required; the business of the Chapter takes time. But we do seem to go over the same ground again and again.

Someone has remarked that we have debated and passed motions which were equally well debated and as affirmatively acted upon years ago. Perhaps we need a historian to go through the old minutes and refresh our memories. Would an agenda committee organizing a meeting in advance help any? Could committee reports be mimeographed and distributed, leaving only a brief to be submitted at the meeting?

If these suggestions or others would give us a little more time to discuss Architecture—they might be worth trying. The best self-protection is to raise the quality of our Architecture.

IS IT ART?

The quality which distinguishes architects from engineers, builders, manufacturers or salesmen is design. Frank Lloyd Wright said it in 1910: “Architecture is a creative art or nothing.”

There have been historic cultures when this simple definition was understood and accepted. Not so today here.

Perhaps a greater preoccupation on our part with raising the cultural level of our time would do more to meet competition from other spheres of the building industry than laws and lawsuits.

One means might be to give more public recognition ourselves to the members of our own chapter when buildings of truly creative-artistic merit are built. Would this tax our courage and sincerity too far?

GENERAL PRACTICE

The great majority of architects conduct a general practice, but the problems of functional planning and building equipment are becoming more and more specialized.

Consultants and specialists are sprouting on every side, with every imaginable background of education and experience. Not only architects and engineers are among them, but salesmen, managers, doctors, educators, preachers and designers. The literature on specialized building types is growing rapidly and comes from as many sources as the consultants themselves.

The function and the perogatives of the architect will have to be more clearly defined, not only in relation to the many types of specialized engineering, but as they are affected by architectural specialists and non-architectural consultants. Sound solutions are vital to the profession, but they cannot be determined easily or quickly.

MODERNISTIC?

Recently I was asked to explain the difference between modern and contemporary architecture—if any. As I remembered the development of terminology in recent years, the word “contemporary” was suggested for use in discussing buildings with clients who were allergic to “modern.” “Modernistic” we confine to attempts to create a style ten or twenty years ago. Frank Lloyd Wright sums it up this way” . . . Architecture is now integral architecture only when plasticity is a genuine expression of actual structure.”
Honorable guests at speakers' table (right) featured famed California Home Builder Fritz Burns (extreme left), HBA President William Tussey, Pittsburgh Real Estate Board Vice President Donald Slocum, Past HBA President Frank Corace, AIA President Rody Patterson and Contractors Dominic Navarro and Noble J. Dick.

Varied line-up (below) indicating banquet's scope includes FHA-man Forrest Stout, National FHA Commissioner Frank D. Richards, Local VA Loan Guaranty Officer Edmund Campana, Builder Ab Young, and Chamber of Commerce President Berger Engstrom.

Before dinner chat brings together South Hills Builder and HBA Vice-President Arthur Corace, Pittsburgh Press Real Estate Editor Waldo Russell, and Regional FHA Chief Oakley Hesselbarth.

Bigwig contractors are represented by Master Builders Association Secretary Bill Bowden, President Noble J. Dick, and Dominic Navarro.

Once a year the Home Builders Association of Allegheny County brings together in amity and accord the often conflicting elements that oil the housing machinery for the City of Pittsburgh and its environs.

In a lavish gesture of hospitality characteristic of the HBA, some 700 representatives of government, business, architecture, housing, building and civic development were brought together recently for the HBA's 12th Annual Banquet.

In an atmosphere of good food, good talk, and lively entertainment, the builders proclaimed their interdependence with these important groups, advanced their wise program of public relations, and renewed a pledge to continue their record building of homes to strengthen private enterprise in the broad field of housing.
SURVEYS: 50% OFF

In a series of modest offices tucked away in the Investment Building, a group of young aerial surveyors spend their days plotting power lines, mapping out highways, uncovering substrata secrets, and generally upsetting the zoning laws of municipalities from Podunk to Peoria—all with the aid of machinery.

These wizards of ozone produce topographical and profile maps from aerial photographs. They call themselves Robert A. Cummings, Jr. & Associates and are one of only five such streamlined aerial survey laboratories in existence in the United States. They also wield strange geophysical instruments capable of determining sub-surfaces without the bother of drilling.

Today old-fashioned ground surveying is taking a back seat to the miracle work made possible by new stereopticon cameras and instruments that “see” in three dimensions, measure heights and depths, draw precision maps, plot contours and do almost everything but float the bond for any impending building or engineering project.

Managed by William J. Dimond, a brilliant fugitive from the United States Geographic Survey and co-developer of the miracle instrument called a Kelsh Plotter, the company is owned jointly by Robert A. Cummings, Sr., an octogenarian civil engineer with a fabulous record of engineering feats, and his younger (56) progressive son, Robert A. Cummings, Jr. Only three years old, the aerial survey division of the company is currently at work on a fat backlog of contracts for scores of clients including the city of Charleston, the state of Kentucky and a utility company with literally millions of acres ripe for mapping.

Use of the new, revolutionary aerial survey method has three advantages: (1) it cuts engineering costs 50% (2) surveys can be completed in 10% of the time required by oldhat methods and (3) maps have guaranteed accuracy.

Traversing rugged, inaccessible country or covering congested city blocks by flying the route and photographing it with a precision aerial camera is only an elementary, though important, improvement over ground surveys.

It is only when the photographs are subjected to the master-mind of the Kelsh Plotter that time is saved, mathematics dispensed with, and margin of error almost entirely eliminated. This is a distinct improvement over older techniques.

As an example, the Associates recently provided West Penn Power Company with a power line route that saved 50% of the engineering costs on a new 120-mile run. This line traversed difficult Pennsylvanian terrain. To survey it and run a line of levels would have taken at least a year. Instead, the line route was flown and photographed from an altitude of 14,500 ft. (before trees were in leaf). First profile maps were delivered in less than a month. The last of the topographical and profile maps, complete with guaranteed accuracy, were delivered two months later. A rod and level check of certain spots showed the aerial profiles to be far more accurate than the 10-ft. contours adequate for line construction.

Improvements in aerial map-making are the result of wartime experimentation. And while the Kelsh Plotter was originally a primitive Rube Goldberg instrument—William Dimond, together with Kelsh, simplified the machine and persuaded Engineer Cummings to buy outright the only model in existence. It is this historic piece of equipment in the Investment Building, now joined by others like it, that processes work even from old-line surveying companies all...
interesting comment on the origin of the machine Kelsh's own confession: "The U.S. Government photographed three-quarters of the area of the nation before it was, in typically American fashion, that there was no time to 'interpret' the photos. European methods were artistically complicated and bogged down in theoretical speculations that weren't leading to improvements. Kelsh did out 25 years of Europe's thinking and came up with a very simple machine that did the job. I helped him repeat it to an economical size that would fit into a conventional building."

While many architects and civil engineers do not require elaborate knowledge of topography and contours that modern instruments provide, Dimond feels that even the least architectural and engineering work can be aided by fast topo and substrata knowledge that the Plotter reveals promptly, efficiently and cheaply.

Already the American Public Works Association is saving cities millions of dollars and months of work by taking advantage of the new survey method for planning highways and land-use studies. The City of Cleveland saved $2 million by reducing ground surveying to a minimum. Chicago, in developing its $61 million, eight-lane, 2-mile expressway and thoroughfare, relied almost exclusively on such aerial maps.

The new process permits determination of building lots and terrain contours from aerial photos with amazing accuracy. Height and depth variations to within six inches can be detected. San Diego is currently using aerial photographs in developing a new park and recreation area created on deposits of dredged material in Mission Bay. Atlanta and Fort Wayne are two cities developing super highway projects from aerial photography.

Munice, Indiana, after mapping the city by air to determine land use, is completely revising its zoning regulations. And in Pennsylvania—Erie, Lancaster and Manheim have all prepared zoning ordinances based on state aerial surveys.

A by-product of the use of such maps is interesting. Prepared "before" and "after" highways and other public works are constructed, air maps have proved valuable to state and city governments in court. Damage suits by property owners are often nipped in the bud when photos are produced, showing exactly what property has been damaged and to what extent.

But perhaps the real significance of the new technique is its scientific application to even the most common uses, confidently predicted by all photogrammeters, that exclusive group of men who understand the principles behind this stride in technology. It is expressed by Dimond:

"We can, from photos, now determine measurements so accurately that the drawings for reconstruction of a war-damaged cathedral could be prepared in a short time without any measuring whatever."

Dimond has been asked whether this seemingly complicated technique might conceivably be applied to the fine art of stealing fashion designs as practiced by New York's 14th Street manufacturers in scouting raids upon upper Fifth Avenue. His answer was concise.

"Photograph that $85 handbag, run the print through the Kelsh Plotter for complete dimensions—and next week Orbach's can advertise 'an authentic copy of the original' for $2.99."

It's a far cry from surveying, but fascinating.
Some time ago a book, Painting Toward Architecture, was published, purporting to prove how the early abstract painters (cubists, purists, constructivists, dadaists, etc.) deeply influenced modern architecture. Many architects howled like stuck pigs when this debt was implied and denied it stoutly. Even the authors of the book seemed to apologize as fast as they built their arguments, being very careful to except from such implied influence the more famous architects whose inspiration is not so easily or patently explained.

As a small tribute to all architects, we present here our own private theory of how architecture has influenced painting.
**Seascape with Boat.** Seascapes are a common subject for those painters who find their inspiration in architecture. There is something about the undulant waves suggesting the pagoda, a common architectural cupola form. Here the boat is introduced into the canvas in much the same spirit that an architect will suggest a carved barge-board when his client's attention appears to be wavering.

**Schoolhouse with Fence.** Perhaps no work of art better illustrates architecture's rapport with painting than this simple semi-abstract. Here the artist has been literally carried away by architecture. It monopolizes his whole canvas, leaving room for little more than a surrey or hack to pass cloppety-clop in the foreground. It is this sort of overwhelming influence on painting that even the architects sometimes regret. "It's too much of a good thing to throw those boys' way," they say cynically of the hapless painters.

**Ducks.** The hairline balance in motion of these common barnyard fowl rivet the attention and have the same hypnotizing effect on the beholder as the round dymaxion house designed by Buckminster Fuller, a landmark in architectural progress. In both artistic endeavors, a sense of impending disaster was more than half the charm of the design. The completed duck in the foreground suggests the one Fuller house that was actually constructed. The other unfinished ducks (eyes, feet missing) suggest the still tentative plans for mass production of this famous architectural experiment.

**Sun between Hills.** At first glance no debt to architecture would seem evident in this simple seascape with its three masses and pleasingly inaccurate radial lines, but it was just this sort of restrained use of ornament that marked a great advance in commercial architecture when new, slow-burning mill construction was used with solid oak columns to replace the D. M. Ferry Seed Company's building destroyed in the biggest fire in Detroit's history, New Year's Eve, 1886. The owner, a Mr. Mason, was away in Boston at the time.

**Boat and Windmills.** Windmills have held a fascination for architects for centuries on end. Their form literally bespeaks their function, especially in a stout, brisk wind. Here the painter has attempted a simple seascape, the balance and form of which would be greatly improved by the omission of the two distant windmills. But he simply couldn't leave them out. The architectural influence was too compelling.

**Mountain Goat.** This tranquil nature study by an artist whose draftsmanship shows a biting mind yet compassionate heart exhibits clearly the architectural influence of incised carving (in the graceful horns of the goat) and the gradually reduced pediments (on which the other good animals stand, fading smaller and smaller into the distance).

**Feline.** In this portrait of a stoic yet skeptical cat, the artist has closely followed architecture's evolution from the derivative to the modern. While this cat is recognizable as a cat, it has not the fuzziness of a live cat, or a cat-in-life. It is modern to the extent that it merely suggests a cat, as some buildings merely suggest their use while not screaming it to the high heavens, like Corbusier's machines used to. Something in the fold of the cat's graceful arms is reminiscent of certain classical architectural ornament. The painter, like many an architect, finds himself trapped in transition as it were.

**Apple I, II, III.** Here, in three related canvases, can be traced the powerful impact of architecture on still-lifes. In Apple No. I, the fruit stands straight, skyscraper-like in its proud reach for infinity. In Apple No. II, the transition to the low-lying, flattened architecture of today is suggested by the fruit's supine attitude, ready for cutting. Apple No. III, with its carefully misplaced stem, is a subtle comment by the painter on the Reconstruction Finance Corporation's lax attitude toward one of the very newest developments in architecture—the prefabricated steel home.
an invitation to meet

SIR PATRICK ABERCROMBIE

England's Royal Gold Medallist and Nominee for the American Institute of Architects Gold Medal in 1950

"The greatest danger we face today is the short term plan, the immediate housing program, whose sponsors can brook no delay to see whether the houses are placed in the right position. Architects must bring the long-distance view to bear on the subject of planning."

Almost a month before Britain's illustrious Architect and Town Planner, Sir Patrick Abercrombie, entrains for Washington, D. C., to be crowned with the A.I.A.'s highest honor, the Gold Medal in 1950, Carnegie Tech architectural students will bring the celebrated Britisher to Pittsburgh as big lion and guest speaker for their third annual Spring shindigs.

A vigorous man, virile and hard-hitting as a speaker, Sir Patrick is no theorist in his long-haired specialty, the difficult art of town planning. Having developed brilliant schemes for the rebuilding of such English cities as Hull, Plymouth and Edinburgh, Abercrombie is said to have "redesigned almost half of England." His County of London Plan and Greater London Scheme are equally famous.

From London to Bagdad, Abercrombie designs—both for whole cities and groups of related buildings—are realities that grew out of his brilliant chain of writings for England's Town Plan Review, of which he became an editor at the turn of the century. Any Who's Who paragraph on Abercrombie inevitably stretches out into pages—to include his plans for the capitals of Ireland and Scotland as well as England; his studies for Paris, Brussels, Vienna and Berlin which are all now standard reference works; and his designs for the capital of Ethiopia and the new campus at the University of Columbo. As far back as 1913, the International Competition for a new Dublin town plan found Sir Abercrombie and his colleagues top winners.

A disciple of Sociologist-Planner Patrick Geddes and brother of Poet Lescelles Abercrombie, Sir Patrick was already an established authority on planning when he accepted the Chair of Town Planning at the University of London in 1935.

But the distinguished architect wears his profound scholarship lightly, often speaking of planning simply as "team work—a co-operative venture—much more like a cricket match than the individual design of a Cathedral is."

Despite the countless citations, honors, medals and chairmanships that have come his way, Abercrombie is far less well known than many of his less accomplished contemporaries. His colleagues and staff blame this situation on his extreme modesty and the blinkers he wears to avoid the limelight. While the blinkers are metaphorical, Sir Patrick's monocle is real, but not an affectation. He lost an eye some years ago.

The A.I.A. has shown rare judgment in singling out Abercrombie for its signal honor. And the A.G.S. is to be congratulated for bringing him to Pittsburgh. Not only architects, but government officials, planning authorities, builders and civic development toprusses are urged to hear one of the few lectures he will present in America.

WHAT IS ASG?

The Architectural Student Group, a maverick organization which broke with the beaux arts flavored national architectural honorary society Scarab to follow its own independent policies and broaden its scope, is suffering the birthpangs of any comparatively new association. But based on a democratic policy which elects two representatives from Freshman, Sophomore, Junior and Senior classes to serve as officers, the ASG is gradually emerging as the strong voice and helpful arm for Tech's whole department of architecture.

Along with simpler activities such as selling supplies to students and arranging stimulating exhibits or movies to supplement the regular academic course, the ASG performs a service in bringing outstanding guest speakers on architecture to the student body and to Pittsburgh. ASG deserves the support of the profession in Pittsburgh. Architectural leaders of the future will undoubtedly emerge from it.
A couple of years ago the urge hit us to build and own our own office. We started looking for a suitable piece of ground on Washington Road or close by. Prices were prohibitive on all available sites. We made sketches for an imaginary lot, but nothing came of it.

Then one day last fall we were discussing our problem with George McCormack of Mac & Mac, Home Builders, at the Mt. Lebanon Golf Club. To our surprise, McCormack was faced with the same problem since his existing quarters were no longer suitable. We then came to a quick decision. We would find a lot, design and build a building under joint ownership, and each save money by being under one roof.

Luckily, a piece of property that we had been dickering for became suddenly available and we were under way. The lot, which had a twenty-foot fall from Washington Road to the alley at the rear, was on a corner. This was ideal, and enabled us to design a three-story building, with the top floor having entry from Washington Road, the intermediate floor from Florence Place, and the basement—which was to be used for garage and storage by Mac & Mac—worked out beautifully for entry from the alley at the rear.

The building has separate and distinct quarters for both owners. We provided a reception room and a conference room on the Washington Road floor for our use, with the intermediate floor serving as the drafting and work area. A direct entry was provided to the drafting room from Florence Place for our personnel.

The remaining part of the top floor is occupied by Mac & Mac. The plans are self-explanatory. We expect to occupy our new building March 25.

Materials & Supplies
Materials & Supplies—Harmon Lumber & Supply Co.
Lumber—Silhol Lumber & Supply Co.
Builders Supplies—Wahrhaus & Hartner
Plumbing—Bean Heating Co.
Tile—Beechview Mantel & Tile Co.
Electric—Marx Electric Co.
Stone—Stonecraft Co.

K & N Work in Progress
Several buildings under construction at the Tuberculosis Sanatorium, Cresson, Pa., including a Nurses’ Dormitory and two Dormitories to house male and female employees.
A Diesel Locomotive Inspection and Repair Shop for the Union Railroad, under construction at Hall Station.
A building for 150 male and female tubercular patients at Torrance State Hospital.
A State Police Headquarters Barracks, Garage and Examining Field.
The most overworked word in the language of building manufacturers' literature is the adjective "revolutionary." Every new product, from the simplest valve to the most elemental aggregate, is without exception proclaimed revolutionary.

In announcing an entirely new plumbing fixture—a urinal for women—American-Standard has happily avoided this cliche. Called Sanistand, the unique fixture is designed specifically for women's toilet rooms in public, commercial, industrial and institutional buildings, and is described by the company simply as "brand-new."

In developing the new fixture, American-Standard's Institute of Plumbing Research worked over 15 years on a two-fold and ticklish problem: how to design a fixture offering the same convenience and cleanliness for women that the standing urinal does for men, thus eliminating the public toilet's tendency toward becoming messy; and to provide a fixture that might simplify upkeep for restroom attendants and cut down maintenance costs for building management.

The Sanistand is installed in a private enclosure and is not suggested as a replacement of ordinary water closets, but as a supplement to them in the well equipped restroom. Sanistand flushes like an ordinary water closet, quickly and forcefully. The unique design makes it unnecessary for the user to sit down or touch the fixture in any way. It is deliberately shaped to prevent misuse.

Over 5,000 women have already tested the Sanistand in experimental installations in a large department store, a hotel, factory, night club, bus terminal, and school. Comments were over 90% favorable.

Installed in the conventional manner, Sanistand differs considerably in size from the conventional closet, being 18 inches high. An exceptionally large water area and a foot-operated flush pedal answer what American Standard calls "the demands of fastidious women for uttermost cleanliness."

For schools, railroad stations, bus terminals, sports arenas, theatres and amusement parks—wherever washroom traffic is high, the Sanistand encourages quick use and helps to prevent overcrowding. In office buildings, factories, stores and theatres, it offers features of convenience and cleanliness. Women seem to prefer Sanistand in color, possibly because its unconventional shape is somewhat less imposing when manufactured in pastel hues.

Having struggled many years over the design for Sanistand and its market potential, American-Standard seems to have come through with an achievement. The form of the fixture unquestionably follows its function.

The delicate problem of making the manifold advantages of the contraption clear to architects, contractors and the public alike without offending good taste is an undertaking now facing the company's crackerjack public relations department.

The conventional water closet at the left is being compared with the Sanistand fixture, a woman's urinal developed for public rest rooms by the American Radiator & Standard Sanitary Corporation. Registered Nurse Genevieve K. McMullen explains to Gerry Wilding that the new American-Standard fixture can be used without physical contact. Therefore a seat is not necessary. The design assures cleanliness and freedom from contamination.
CHARETTE VIGNETTE

The Twenty-second in a Series of Word Portraits of Prominent Tri-State Architects and Other Building Professionals.

by Tally McKee

The world is roughly divided into two kinds of people. Those who cause things to happen and those to whom things happen. Architect Charles John Palmgreen is one of the latter—a perennial victim of circumstance. Palmgreen was the best grocery clerk McKeepsport ever had until, entirely by accident, he stumbled into architecture. And today he is one of the finest local draftsmen who ever lived out the drama of “Fifty Years An Architect.”

Senior partner in the well-balanced architectural firm of Palmgreen, Patterson & Fleming, Palmgreen at 68 is no mere figurehead. Providing a subtle but vital balance between semi-introvert Fleming and semi-extrovert Patterson, Palmgreen is vastly enjoying his role of Great White Father. Having long ago conquered the shy sensitivity that made him one of the best draftsmen Pittsburgh ever produced, he has blossomed into an opinionated, forceful iconoclast.

Anything but mealy-mouthed, Palmgreen has only with difficulty mastered the gentle art of diplomacy in office-client relationships. With years of sound, fruitful experience behind him, with the sort of security he never dreamed of as a child, and with his never-failing sense of drama and humor, he is an imposing personality for clients to deal with. He has two common expressions not often associated with conventional architect-client relations. One is, “Let me do the talking,” and the other, often as not, is, “I like trouble. I like to fight the issue.”

Today in his work Palmgreen likes nothing better than the preliminary planning stage of design. He likes to corner a client and wring from him every conceivable purpose, problem and possibility that the building is proposed as answer to. Then with a firm grasp of the client’s needs and desires, Palmgreen likes to launch into what he calls the “Is It Possible?” period—that limbo in which the building stands delicately poised between dream and reality. Once this chasm is crossed by the solution of a workable and economically feasible design, Palmgreen loses interest. “Just turn it lose in the drafting room,” he likes to order, “and cobble it out!”

There is a story that illustrates Palmgreen’s monumental self-possession in the claws of the animal Client. On a recently completed building, for which P. P. & F. were the architects, some ceiling trouble developed. Under the apprehension that the roof might fall in at any moment, the owners hastily summoned 15 of their own lighting-drafting engineers, and foundry company to go beyond their own engineering departments and lay a $1,500,000 building in Palmgreen, Patterson & Fleming’s lap.

While age has made Palmgreen almost senatorial in personal dignity and importance, there is still something of the Swedish comedian about him. He is greatly given to telling stories, almost all of them involving himself and illuminated by pungent dialogue. While no trace of any El Brendel comic accent is apparent, Palmgreen’s emphasis and inflection have all the earmarks of a comedy act. His vocabulary is peppered with colorful slang (geezer, peanuts, sucker, no slouch, guinea pigheadedness, etc.) and he has a command of profanity equal only to Ray Fisher’s in local architectural circles. This endears him to contractors with whom he gets along famously. He has frightened the wits out of several by his gruff, bluff demands for good workmanship, but these victims do not often refuse to bid on a P. P. & F. project.

If Palmgreen has a hobby, it is baiting salesmen and catching them in their own traps. He does this without using salt. During the late war, an inexperienced steel salesman happened to visit the office and was unlucky enough to get Palmgreen’s ear. After some preliminary fencing between the two, Palmgreen, as an old steelmill hand himself, began to suspect the salesman’s knowledge of (Continued on Page 27)
TIPS ON LAND ACQUISITION FOR HOME BUILDERS


While no hard and fast rules can be laid down to guide the home builder in land purchase operations, each of the above methods has advantages and disadvantages depending upon the character of the building operation to be undertaken. These methods of purchasing and financing land are thoroughly discussed by A. W. Rhamstine in a new book, "The Business of Home Building: A Manual for Contractors."

While outright cash purchase of land is unusual for most small builders, where low-cost land is available and where competition is keen, the total cash-purchase method is distinctly beneficial in lowering the ratio cost to home cost. Increased costs due to borrowing and delay are eliminated. Moreover, outright ownership puts the builder in a strong position for any future financing that may be required for building or improvement. The disadvantage in outright cash purchase of land is in tying up a large amount of capital for a long period of time. Also, if forced to sell in a depressed market, the result could be sale at a lower price with a small down payment and the balance in a purchase-money mortgage, which in turn might be hard to sell.

A builder whose capital resources are limited can benefit from the part cash and mortgage system of acquisition. Both the smaller initial investment and the control of the property that is characteristic of this method are advantages to the builder. One difficulty, however, is often found in the release clause insisted upon by the seller. It not only often causes delay in fulfillment of the terms, but has the additional defect that the fee is normally computed at 110 to 125 percent of the unit value of the property to be released. Naturally a small percentage is more advantageous to the builder. Purchase by part cash, with the balance a lien on the property, results in a higher land cost per building, due to release fees, interest, recording release deeds and title expenses. The cost of

the lot, however, will represent only a portion of the release fee, inasmuch as the last 10 to 25 percent of the property will be clear.

Although not common to all states, a widely used method of land purchase is the creation of a land trust by the builder. Title to the property is placed in a trustee that may be an individual, a corporation, or a bank empowered by its charter to act in such capacity. The advantages of such a land trust are many. The developer, while remaining main beneficiary, may associate additional capital and interest with his enterprise. Responsibility is diversified and liability for the builder diminished in the event of a loss. The anonymity of beneficiaries (associates) may be maintained under this method while the beneficiaries' personal liability cannot become a lien on the land.

Corporate financing, is at the present time, losing favor because of the double tax liability, whereby the corporation pays taxes on its profits and so do the stockholders. This method still has advantages, however. The builder can control his operation by controlling a majority of the stock. Because the corporation, controlled by state law, provides for limited liability, the stockholder risks only the money he invests. The builder thus diminishes his possibility for financial loss. The danger that the builder can be deprived of management through the loss of stock control can often be avoided if the builder seeks competent legal advice before taking title to any property in the name of a corporation.

While not a common method of acquiring land, the term lease is a system whereby land is acquired for a long period of years through a lease that may be one of four different types (1) flat ground rental (2) graduated rental (3) rent based on percentage of income. Where land values are very high, a leasehold can offer a lower land cost per unit than would be possible by any method of actual purchase. The method is growing in popularity. The lessor has a stake in the success of the development, he is assured an income in the lease fee, often more desirable than a lump sum for outright sale. The terms are likewise favorable to the developer, requiring a smaller equity (lower unit cost), and making the house sale price still attractive. Equity financing of a

(Continue on Page 29)
his product. Grilled mercilessly by Palmgreen, the salesman finally admitted that he didn't know pig from scrap iron. Whereupon Palmgreen settled back in his chair and delivered a two-hour lecture on the fine distinction between puddling and knobbling. The salesman thanked him and left.

A resolute Republican, Palmgreen never—even throughout the Depression—tampered with his party alliance in an effort to unlock political doors to public work contracts. Yet in political jobs that have come along—whether Republican or Democratic—he integrity and reputation have assured his place in the running and he has received his share of work. Public housing in McKeesport’s Crawford (352 units) and Harrison (50) Villages, as well as housing projects in Beaver (400), Clarksville (100) and Carmichaels (100), Pa., attest to this. The Arsenal School, other schools in McKeesport, Clairton, Emsworth, Avalon and Steubenville are just a handful of the educational work he has collaborated on. A Past President and Honorary Rotarian, a former Elk and a member of the Chamber of Commerce, Palmgreen is about as upstanding as a solid citizen can get.

At 17, Palmgreen was well established as manager of Page & Gambel’s biggest grocery in McKeesport. Earning $35 a month, he could hold his head pretty high for an immigrant, the son of a Swedish steel worker and one of 12 children. Forbidden to speak English until he was six, he had finally escaped the gruelling mill work his dominant father hoped to train him for only because he seemed hopelessly stupid. Left-handed, the father insisted that his right-handed son perform the feats of knobbling steel in the same manner as he did. When this proved physically impossible, Charley herded sheep at 25c a day, hauled coal, ran messages for a shoe store and sold groceries so well that he soon became manager of the store. He was even teaching himself to draw.

But exactly 50 years ago last February 24—Palmgreen walked out of his well-paying grocery job over a matter of pure principle. This early taste of righteousness had a good flavor and proved such a lucky break that Palmgreen kept on being hardheaded about principles. Every time he has stood his ground, Lady Luck blessed it. On his way back from Dravosburg where he went that same afternoon of February 24, 1900, to look for a machine-shop job, Palmgreen struck up a chance streetcar conversation with a
VIGNETTE (Continued)

salesman for International Correspondence Schools. One word led to another and before Charley knew what was happening, he had taken the stranger home with him, showed him drawings, and was being led by the nose into the office of McKeesport Architect H. J. Lohman. “Put this boy to work, Lohman,” the ICC salesman said, tipped his hat and left. Lohman did, and Palmgreen hasn’t seen the stranger since.

Set to drawing immediately, Palmgreen remained with Lohman six years, working six days a week from nine to nine with no vacation and for 50c a day at the start. Unable to pay his customary $5 a week board and embarrassed by his father’s threat to garage his hat and leave. Lohman did, and Palmgreen hasn’t seen the stranger since.

Following work for Milligan & Miller, Palmgreen spent 15 years with Vrydaugh & Wolfe, doing many fine schools and churches. A stint with Benno Janssen and later work with Wolfe & Wolfe finally led to the opening of his own office in the Chamber of Commerce Building. Later partnerships with Harvey Schwab, Thomas Ludlow and Fred Merrick finally culminated in Schwab, Palmgreen & Associates. The “associates” were Fleming, Patterson, Heilman and Goss, all promising young men to whom Schwab and Palmgreen offered junior partnerships during the depths of the Depression. Patterson and Fleming proved more than worthy of this opportunity and when Schwab broke away, they stayed on to become Palmgreen’s partners.

It was after he had been a draftsman for ten years that Palmgreen summoned up enough courage to go out to Carnegie Tech and “see what they were doing.” Always impressed by the phrase “college education,” he was secretly ashamed of his own lack of any background. Enrolling for two courses at Tech, Palmgreen was soon disillusioned and finally dropped out of classes. “They were struggling . . .” he says kindly, perhaps only half realizing yet that the thorough education his hard work and serious application had given him made college seem like kindergarten.

It was about this time that other ambitions began to plague Palmgreen. He enrolled at Pitt to study public speaking, fearful lest his late learning of English had left a trace in his accent. It hadn’t, but he improved his diction and grammar.

Still drawn toward art, he attended all local exhibitions, then went home and painted. There was something unmanageable about oils. He couldn’t make them do the things his sharpened pencil would do on the rendering of a building. So one day when he came upon Artist Elizabeth Robb standing at the International before one of her own paintings he asked her humbly if she would teach him to paint. Evidently the sight of this hulking art-minded bachelor brought out the Victorian in Miss Robb. She agreed provided they be chaperoned. So every Saturday for years, Miss Robb, the chaperone, and Charley studied art. Soon he was exhibiting his snow scenes and still lifes in every Associated (Continued on Page 37)

the curse and cure of mid-victorian wall tile

Many architects and builders now specify Crown Steel Wall Tile, for they have found this tile embodies all of ordinary wall tile’s advantages but none of its drawbacks. Crown Wall Tile is the successor to, not a substitute for, ordinary wall tile . . . it is light in weight, rich in color and of permanent quality . . . Crown Tile’s performance has earned a bonded guarantee against its rusting, chipping, cracking, crazing or peeling. Its modest cost debunks the tradition that endurably beautiful wall tile must be expensive. This Victorian concept has no place in today’s architectural techniques, and an investigation of Crown Steel Wall Tile will convincingly demonstrate its superiority for modern wall tile thinking and planning.
Reliance Steel Appoints
Levinson Steel

Reliance Steel Products Company, of McKeesport, Pa., manufacturers of the nationally known Reliance grating and stair treads, recently announced that it has appointed Levinson Steel Sales Co., of Pittsburgh, Pa., as its exclusive sales representative in the tri-state area.

The announcement was made by Harold Nagin, vice president and general manager of Reliance, who stated today that the Levinson firm was selected after careful consideration because of their complete warehousing and engineering facilities, the similarity of their other industrial operations, and their reputation for integrity and reliability.

A. P. Levinson, secretary and general sales manager of the Levinson firm, said that Levinson estimators, engineers, and sales people are presently receiving special training in all of the technical aspects of the new product. He also stated that within ten days to two weeks a staff of grating specialists will be placed in the field to service grating requirements throughout Western Pennsylvania, Eastern Ohio, West Virginia, and Western Maryland. A large supply of the complete line of Reliance grating will be maintained in the district for immediate delivery within that area. "We are now in the position," Mr. Levinson stated, "to discuss designs, prices or applications."

The Reliance grating has been used widely by industry throughout the country for more than twenty-five years, and Reliance Steel Products Co. has the world's largest pressure welding equipment for producing grating. One of the machines in the Reliance line is capable of making 120 pressure welds in one operation on two 3/16" bars.

Mr. Nagin and Mr. Levinson in a joint statement said that this alliance is certain to improve the engineering and delivery services on grating throughout the tri-state area.

**TIPS ON LAND (Continued)**

House on leased land depends on the purchaser's ability to meet the required monthly payments of mortgage and leasehold.

One of the most commonly used methods of land purchase, the sales contract, has many disadvantages. A higher price is invariably paid compared to outright sale. Excessively high interest costs must be paid due to the very small equity. The developer can be severely limited in the control of the land. The seller can easily demand a share of the profits from the land for which he is already receiving a high price. Accordingly between buyer and seller (neither with exclusive rights) can often jeopardize the undertaking. The only real advantage to the sales contract is the low initial investment it requires.

In a community where tax delinquency exists to any large extent, the acquisition of tax delinquent land is a good method for the alert contractor to acquire land cheaply. Voluntary and involuntary tax foreclosures both offer such opportunities.

**Carrying New Castle to Pittsburgh**

The Harry C. Leezer Company, as regional distributors of New Castle Products, welcomed 44 Eastern distributors of Modernfold Doors to Pittsburgh last month. The occasion, first regional sales meeting of the company, was highlighted by discussions of sales promotion, advertising, manufacture, product development and installation of Modernfold Doors.

Adding interest and enthusiasm to the gathering, one distributor handed in an order for 1,000 doors on the first day!

Taking their pace from this occurrence, the representatives dug into the business at hand, and showed marked interest in the papers presented by various distributors analyzing the acceptance of Modernfold Doors by the public.

Sam Leezer, of the local firm, presented an analysis of local sales of Modernfold Doors which was highly commended for its clarity and conciseness. New Castle executives were so impressed with the charts that they are seriously considering making them part of the company's presentation to prospective distributors and dealers.

Although tackling the business sessions in dead seriousness, the representatives found time for some high-jinks. Spark plug in this department, it is reported, was the Raleigh (N. C.) distributor who drewled out jokes by the hour in a manner reminiscent of the late Irvin S. Cobb.

Final concensus was that "the meeting was a huge success and Pittsburgh is a wonderful town!"

Harry Leezer offered the final accolade when he reported that the Schenley Hotel actually commended the group for their behavior — obviously the "ultra" in compliments for a sales convention!

The Modern Style is Genuine Clay Tile

**M. J. SPELLMAN CO.**

Tilework of Every Description


Hilland 1-6660

_**MOST OF THE PHOTO-MURALS YOU SEE IN PITTSBURGH WERE PRODUCED BY**_

Altwater & Bro.

If You Can See It ..., We Can Photograph It!

ANY SIZE PHOTO-MURAL MADE FROM ANY SIZE SUBJECT

9 Wood St. Pittsburgh 22, Pa.

Court 1-0745

Established 42 Years

for today's brighter, more efficient homes

... has lasting beauty The clear, rich color of tile in forced-in—and will not fade or peel regardless of conditions.

... cleans like a china dish Tile is easy to clean and keep clean. Just wipe with a damp cloth and it gleams. Nothing to rust nor peel.

... is surprisingly economical Whether building or modernizing, you'll find installation cost of clay tile surprisingly low.

PHOTO-MURALS

_If You Can See It... We Can Photograph It!_
**Carnegie**

Following close on the heels of Miss Elizabeth Graham Bell's first prize award in the National Association of Home Builders Competition, the Timber Engineering Company announced that three Carnegie Tech students had won important prizes in their National Competition for the design of an Eight Family Garden Apartment. Winning students are: Harold Noelker and Allan Mitchell, Second Prize; George Balta and Anthony Ferrainolo, Major Honorable Mention; Herbert Maddalene and Donald Hunter, Honorable Mention. In each case the teams consisted of junior students who were doing the problem as part of their regular design program teamed with senior students. With a total of ten student prizes and with several hundred entries the students, criticized throughout the project by Professor Robert Schmartz, have reason to feel very successful.

At the Regional Meeting of the Associated Collegiate Schools of Architecture in Columbus, Ohio, last week, Carnegie Tech representatives were asked to lead the discussion groups which centered around curriculum content and teaching methods in the various courses. Professor Vetter led the group of history teachers; Professor Spagnuolo structural theory teachers; Professor Robertson the drawing teachers; Mr. Robert S. Taylor and Professor John Knox Shear led the discussion in architectural design teaching methods which consisted in great part of examination of beginning design work. Seven schools from Pennsylvania, Ohio and Michigan were represented.

Professor Shear has been asked to speak on the subject of Architectural Education at a symposium to be held at Kent State University May 3; and on the afternoon of May 8 Professor Shear and Professor Duane Shaw of Carnegie's Psychology Department will conduct an afternoon session of the Association of Collegiate Schools of Architecture meeting in Washington on the subject of Evaluation of Student Development. This convention is always held immediately prior to the annual A.I.A. convention.

The preparation of the fiftieth anniversary architectural alumni directory has begun despite the fact that all returns of the questionnaire on present occupations and addresses are not complete.
Three Carnegie Tech architectural faculty members will attempt to put into practice this month some theory which they and other architects have long expounded. Messrs. Grant Curry, Robert Taylor and John Knox Shear along with Architect Fred M. Fargotstein are opening a small show room devoted exclusively to contemporary furniture, fabrics, lighting and such accessory objects as ceramic pieces and prints. The shop, which will be known as The Room, Inc., will be located on Forbes Street near Shady Avenue and will try to prove that Pittsburghers are or can be interested in modern settings for modern living.

Some important changes in the handling of the Senior Theses presentations and jury reviews are being planned for this spring. Very briefly the changes involve the invitation of Carnegie architectural alumni from other cities and from Pittsburgh to serve with the faculty as juries of review on May 26, when the seniors conclude their five-year program of study with the presentation of a Bachelor's thesis. It is further planned that the annual senior dinner, on which occasion the Pittsburgh Chapter of the A.I.A. holds its meeting at the school, will follow immediately after the conclusion of the thesis juries. In doing this it is believed that returning alumni will be afforded an opportunity to renew acquaintance with friends on the local professional scene and at the same time the students will be afforded the opportunity of criticism from active professionals.

That's how long the Golomb Paint and Glass Company has faithfully serviced the architects, builders and home owners of the Pittsburgh area. Quality and dependability have been—and still are—the symbols of Golomb's sound reputation in superior glass products, and fine paints.

On the same high level this reliable institution will continue to meet your needs with such dependables as Dutch Boy, Glidden, Dupont and Texolite paints as well as glass for industrial and residential uses.

PLANNED LIGHTING and ADEQUATE WIRING are important to people who live, work and transact business in the buildings you design.

For complete details call Grant 1-4300 — Line 209.

DUQUESNE LIGHT COMPANY

435 Sixth Avenue, Pittsburgh 19, Penna.
PITTSBURGH ARCHITECTURAL CLUB EISTEDDFOD
February 28, 1950

The pre-meeting Social Hour was more sociable than usual at the last Pittsburgh Architectural Club get-together. Little cliques formed—whether political, commercial or social it was hard to determine—and the murmur of camaraderie rose slowly to a rumble of good fellowship when, as always, happens, the bar closed. One of the bartenders, evidently on a husman’s holiday, ordered five cocktails at the dinner and sat morbidly savoring them while the rest of us foolishly chomped our steaks (Salisbury, at that).

Once the meeting got underway, the Secretary’s minutes were submitted and promptly censured. (This is a very fancy word and doesn’t mean the same as “censored” but means “criticized” or “blamed.” With Charette getting fancier every issue, I am having to brush up my vocabulary. “Censure” is Exhibit A in my new collection of words; “eisteddfod” is Exhibit B. It means “meeting.” Welsh derivative.)

The minutes were at fault in reviving the Great Issue—new housing for the Club—since it seems that the search for new quarters is to be the burden of a special committee appointed by the President, rather than the task of the overworked Executive Committee, as the Secretary erroneously implied.

The Treasurer’s report was then read and promptly approved. (Why doesn’t somebody censure his report sometime?) Treasurer Nicklas also announced that the name of Builder Edward A. Wehr had been omitted inadvertently from the latest list of Life Members of the Club.

The following new members have been accepted by the Club:
- Active Members—Arthur E. Prack, Jr., Alvin F. Schafer, Guido A. De-Stefanis, Michael R. Prusack, Charles A. Miller, Peter S. Newrocki, Joseph A. Schaut, Melvin Anderson, Lucian Caste, Lawrence C. Wolfe, Jr., Benjamin D. Trnavsky, and Associate Member Robert D. Jones.
- Membership Committee man Nate Levenson announced that the Club has accepted 27 new members since the beginning of the present term.
- The Social Committee is planning a Spring Dinner Dance for May, date and place to be announced later.
- Booklet Chairman Steve l’Amico has turned over all statistics, sundry information, and corrected copies of the Constitution and By-Laws to Jim Anderson for the printing and preparation of the Booklet.
- John Grove reported that the A.I.A. had selected its members to serve on the Board of Editorial Consultants to The Charette. They are Lawrence Wolfe, Sr., and John Franklin. Consultants representing the Club are J. A. Grove, Jr., J. K. Shear and F. W. Ringel.

President Hugh Neilson reported to the members the latest news on the critical housing situation with which the Club is faced. The rumored increase in rent has been confirmed by a formal letter from the owner of the building. The President replied with a letter stating that the increase was prohibitive and suggesting a personal meeting with the absentee owner who is not often in Pittsburgh. The Club has offered to pay an increased rental.

After Gerry Black had commended President Neilson and Vice-President Frey for their diplomacy in handling all negotiations with the Management, he also reported that attorneys for the A.I.A. have suggested that a listing of Club property be written into the lease so that certain fixtures might be removed in the event of a move.

"Jeff" Jeffries annotated Black’s suggestion by stating that he knew from previous personal experience that anything screwed to a structure could be removed, but that anything nailed down would have to stay. To which some of the more frivolous younger members shouted, "Nail the Mural!" or something to that effect.

An exhibit on Town Planning was a feature of the meeting prepared by John Pekruhn from material assembled by the Museum of Modern Art. This exhibit has now been purchased by the Club and is available to members who might like to use it in exhibits, lectures, seminars, forums, etc.

Guest Speaker for this meeting was Architect A. Whitney Murphy who, under sponsorship of the A.I.A., has just completed an extensive tour of U.S. cities of less than 50,000 population. By interviewing and questioning architects in these cities, Mr. Murphy has made a report to the A.I.A. on "Relationship of the Architect to His Community." His conclusions are: the majority of architects and the majority of laymen throughout these cities feel that the architect should participate in town planning in the community where he practices, but the statistics of the report brought out the fact that the majority of architects had so far failed to become active in planning work.

JAMES C. AMBROSE, Secretary.

CHARETTE—April, 1950
Each year the Pennsylvania Society of Architects sponsors three Professional Symposia which “travel” to three cities in the State, bringing outstanding authorities on technical and scientific subjects directly to the architects of the areas surrounding Pittsburgh, Harrisburg and Philadelphia.

On April 20 at the Hotel Roosevelt, the Pittsburgh Symposium will follow the schedule outlined below.

Session No. I 10:00 A.M.
Subject: “Present Practices and Future Trends in Heating, Ventilating, and Air Conditioning Buildings.”
Speaker: Mr. Alfred L. Jaros, Jr., of Jaros, Baum and Bolles.
Mr. Jaros’ New York firm of consulting engineers has done a great deal of work with Carrier Weathermaster system in air conditioning and is responsible for some of the earliest truly engineered radiant heating in this country. Jaros’ own reputation among heating engineers is that of a top theoretician in the field.

Luncheon 12:30 P.M.
Session No. II 2:00 P.M.
Subject: “Defining Functions in Modern Interior Lighting.”
Speaker: Dr. Darell Boyd Harmon.
Dr. Harmon of Austin, Texas, is an outstanding authority on lighting. While primarily interested in Classroom Lighting, Dr. Harmon’s comprehensive knowledge and wealth of ideas, many of them still to be tried in new buildings, will afford a rich experience.

Dinner 6:30 P.M.
Session No. III 8:00 P.M.
Subject: “Prestressed Concrete”
Speaker: Mr. L. Coff.
For the seminar on Prestressed Concrete, we have been fortunate in securing Mr. L. Coff, consulting Engineer, New York City, whose knowledge and experience in the use of this material is unique. He has served as a consultant to the John A. Roeblings Sons Company in their research studies both in England and on the Continent of Europe as well as in the United States.

These Symposia, while intended primarily for architectural practitioners of the Commonwealth of Pennsylvania who are members of the American Institute of Architects and their office associates, are, however, open to all Architects of this or neighboring states, engineers, educators and other interested persons. No academic credit or certificate will be given.

Subscription to the three sessions is $12.00, including lunch and dinner. Checks should be made payable to the Pennsylvania Society of Architects, A.I.A. Tickets may be purchased in Pittsburgh at the office of Harvey A. Schwab, 552 Century Building, Phone GRant 1-3690.

Subscribers to a single session excluding luncheon or dinner sessions will be $3.00, to the seating capacity of the hall.

The Pittsburgh Symposium is given under the auspices of the Pittsburgh and Northwestern Chapters of the American Institute of Architects, in accordance with a resolution of the Board of the Directors of the A.I.A. passed in May, 1947.
PRODUCTS PARADE

A kitchen ventilator carefully designed for quick and easy cleaning is this ceiling type of unit operated from standard wall switch. The 40-watt motor delivers 500 CFM complete with wall box unit. The flat furnace duct is standard, 3½"x12". Wall box contains cleverly designed shutter to prevent back drafts. In the specification and use of kitchen ventilators made by the manufacturer—architects, builders and contractors are protected by a guarantee which includes both fan and motor. Manufactured by ILG Electric Ventilating Co., 766 Professional Bldg., Pgh. 22. Available through local electric supply wholesalers and electrical contractors and dealers.

Low-grade cotton fibers, once considered practically valueless, have been developed into an insulating material claimed by the manufacturers to be more efficient than any of ten other leading commercial insulation materials. Providing a "natural" protection against summer heat and winter cold, the cotton insulation is flameproof, as shown, against even the concentrated flames of a blow-torch at 1800 degrees! List of manufacturers of cotton insulation obtainable from National Cotton Council, P. O. Box 18, Memphis, Tenn.

The Edwin F. Guth Company announces the new Guth Glow, a luminous fluorescent. This unit is equipped with plastic or albalite side panels, giving the entire fixture a pleasing glow of luminosity. Side panels direct a portion of the light upward and outward to blend the luminaire into the surrounding ceiling areas. Low brightness aluminum baffles shield the fluorescent lamp from direct view from below. Available for standard 40W lamps and also for 4' and 8' Slimline Single-Pin lamps. V. E. Hendrickson Co., 418 Frick Building, Pittsburgh.

Volume XXX
John J. McKee Publisher
Tally McKee Editor

CHARETTE—April, 1950
Sliding doors of masonite tempered Preswood save space in floor-to-ceiling application for wardrobes, closets, cabinets, rooms. Simple 3-step installation on roller assemblies and aluminum tracks eliminates frames, bracing, plastering for economical construction. Panels in widths to 48 in. Tracks can accommodate as many as 10 panels, spanning up to 40 feet. Produced in standard sizes of 96" high by 24", 30½" and 36½". Special sizes and finishes available. Top track is screwed to ceiling, bottom to floor and doors set in by compressing top roller springs and engaging lower rollers with track. Woodall Industries, Inc., 2035 S. Calumet Avenue, Chicago 16, Ill.

A new type, dual purpose steel post is designed and manufactured to comply with FHA minimum requirements. It serves both as a temporary and permanent support column. An integrated jack is used to make periodic height adjustments during early stages of construction. When house is completed the jack assembly and about one-inch of the post is imbedded in concrete. Made of Jones & Laughlin Steel tubing plastic-coated and fabricated by The Akron Products Co. of Seville, Ohio.

Faber Birren, international color authority, has developed seven American Colonial Colors for a new deep-tone line of paints made by Watson-Standard Co. Differing from darker English Tory decoration, the native colonial hues are rich, mellow and flattering to the complexion. Colors: Guardsman Red, Patriot Blue, Candlewick Gray, Village Green, Coach Tan, Charter Green, Ocular Green and White. For walls and wood work, these paints have excellent washability, a satiny lustre. Color chart may be obtained free from Watson-Standard Co., 225 Galveston Avenue, Pittsburgh.
PRODUCTS PARADE

For store interiors, showrooms and windows, this Fresnel Lens recessed ceiling fixture is part of General Lighting Company’s line of fixtures for modern architectural lighting. Illumination values are determined by the recommendation of lighting experts. Lamps burn horizontally in the unit shown. Two other sizes are available. General Lighting Co., 1527 Charlotte Street, New York 60, N. Y.

A combined light source and fixture in one unit is G.E.’s revolutionary new bulb designed for an estimated market of 100 million sockets in two-to-five-light ceiling fixtures where bare bulbs in base-up position are now used. In 50-watt size, 3½ in. in diameter, the new shape directs 2/3 of the bulb’s light upward, creating an indirect effect. An improvement on the ordinary bare-bulb, the new lamp will serve homes, apartments, hotel guest rooms, clubs where center sockets are now an eyesore. General Electric Company.

Revolutionary coal heating unit is the Axeman-Anderson Anthratube, a complete boiler unit for heating automatically with anthracite. Manufacturer claims 25% to 38% saving in coal consumption and 50% to 65% saving over oil burners. Rated at 130,000 BTU, the Anthratube is based on new principles of combustion and heat absorption, delivering more than 80% of anthracite’s heat to radiators. A “Biltin” Taco water heater is an integral part of the unit. Developed and manufactured by Axeman-Anderson Company, 233 West St., Williamsport 3, Pa.

For small offices of architects, builders and engineers, a new combination filing and storage cabinet is made of heavy gauge steel. Two letter-size drawers, four file drawers with 6,000 capacity for 4x6 cards, two right side adjustable shelves under lock and key make up the cabinet design. Recently reduced in price from $89 to below $40, the cabinet is 37½ in. high, 50 in. wide, 17½ in. deep. In olive green or gray. Cole Steel Equipment Company, 285 Madison Avenue, New York 17, N. Y.
Artists show. He also studied at Stevens Art School and with Chris Walters.

How Palmgreen came to build the $4500 house he has lived in for 34 years is interesting. One day, well along in his thirties, Charley found himself chatting with a McKeesport belle named Emma Mae Jack. Recently crowned “Queen of the Carnival,” a McKeesport distinction equivalent to later Miss America honors, Miss Jack was considered something of a “catch.” Overcome by her beauty and prominence, Charley remained speechless while she chattered away about “the home her family intended to buy in the neighborhood.” Charley’s reaction to the word “home” was spontaneous and generous. “Let me build you a house,” he said.

From here, as in any romance, there are two sides to any story. Palmgreen claims that in the course of planning the Jack house, Emma Mae kept insisting that he stop reading the plans upside-down and join her on the South side of the drawings. Once he did, he says, he was hooked.

The house was built, Emma Mae and Charley were married, but it took over 30 years for Mr. Palmgreen to persuade Mrs. Palmgreen to stay home. As a responsible business executive for Kay Richards & Co., brokers, Emma Palmgreen continued her career despite protests until 1948.

Palmgreen likes to tell the story of his father coming home one night when the Jack house was under construction. “Son, there’s a building you ought to see down on Seventh Street,” Old Mr. Palmgreen said, “Craziest thing I ever saw. Using back-up tile, broken slate on the roof, and it’s not going up like other houses.” After listening to this appraisal of his design and the new materials and methods he was experimenting with in the house, Palmgreen asked his father if he thought it was going to work. “Don’t know,” he answered, “Take a look yourself. I think you can learn something from it.”

After a promising start, Palmgreen finally gave up painting under peculiar circumstances. He liked best to paint for his friends, but Mrs. Palmgreen became inordinately fond of her husband’s work, coveting each canvas lovingly and refusing to give them up. This discouraged him, Charley claims. Then once on a snowy winter week-end when Palmgreen spent four days in 20-below zero weather painting snow scenes in Somerset with three lady artists, Mrs. Palmgreen put her foot down. “They

(Continued on Page 38)
VIGNETTE (Continued)

may be clever little things you just dashed off while the snow was so right," she argued, "but you're not going to do that again." Palmgreen tells this story in all solemnity and, pointing significantly to his gray temples, says "Now I keep all the pretty pictures up here—not on canvas anymore." (Men often give up pleasure for business but they always like to lay the blame for such folly elsewhere).

No great scholar, Palmgreen maintains a simple approach to his work and never bothers much about what other architects are doing. "Why read about architecture?" he likes to say, "Architects who do begin to design for one another instead of for the client." Palmgreen has no philosophy of architecture and feels the need of none. He has designed and helped design buildings for 50 years and they are his testament. Because he has remained always an artist first and a businessman almost incidentally, he has escaped becoming hidebound by the kind of beau arts influence that many a man his age finds impossible to shake off. He is aware of today's currents and he is glad that today's young architects enjoy a freedom that the strict classifications of work in other years prohibited.

His personal creed is impressively simple. "Stay poor and give as much of yourself to others as possible." And while Palmgreen has not achieved poverty, he has consistently practiced overdoing the Golden Rule. His patience and genuine helpfulness are responsible for the solid, basic training in draftsmanship of most of today's successful Pittsburgh architects.

About a year ago, Palmgreen stepped out of the office one afternoon and woke up the next day in the hospital about as banged up as a man can get. After his recovery, he began to heckle Patterson and Fleming to take him to see the wreck that was once his car. Wary of the effect the scene might have on him, both associates refused until Rod y weakened and escorted him to the junkyard.

While Rody and Charley were examining the wreckage, a bystander chimed in with some deep sympathy for the smashed auto. "I'm not worried about the car," Palmgreen said gruffly to the stranger, "Look at the wreck that came out of it alive!" But except for a few apparently permanent bruises on his right leg, Palmgreen is as hearty today as ever. And he has added amnesia to the long list of ailments—from migraine to ear trouble—that have dogged him most of his life.
SiPii

SPLICING BOWSTRINGS

Erected on steel columns or masonry piers, these trusses go up smoothly with a minimum of men and equipment. Strut and rod bracing combined with Macomber Roof Purlins result in a strong, rigid frame, adaptable to any type of roof.

Our roof truss catalog gives you complete designing and dimensional information. Write us.

Home, school, commercial and industrial floor and roof systems

Standardized steel building products

MACOMBER • INCORPORATED

CANTON, OHIO

IN CANADA, SARNIA BRIDGE CO., LIMITED, SARNIA, ONT.

IN MEXICO D. F.—MACOMBER DE MEXICO S. A. CEDRO 500

V BAR JOISTS • LONGSPANS • BOWSTRING TRUSSES • STEEL DECK
BETTER REPRODUCTIONS

★ BLUE PRINTS ★ PHOTO-LITH
★ PHOTOSTATS ★ MICROFILM
★ GIANT PHOTO COPIES

Prompt PICK-UP and DELIVERY Service
... CALL
ATLANTIC 1800

A. H. MATHIAS & CO.
REPRODUCTION SPECIALISTS since 1892

319 FIFTH AVENUE
PITTSBURGH 22, PA.