

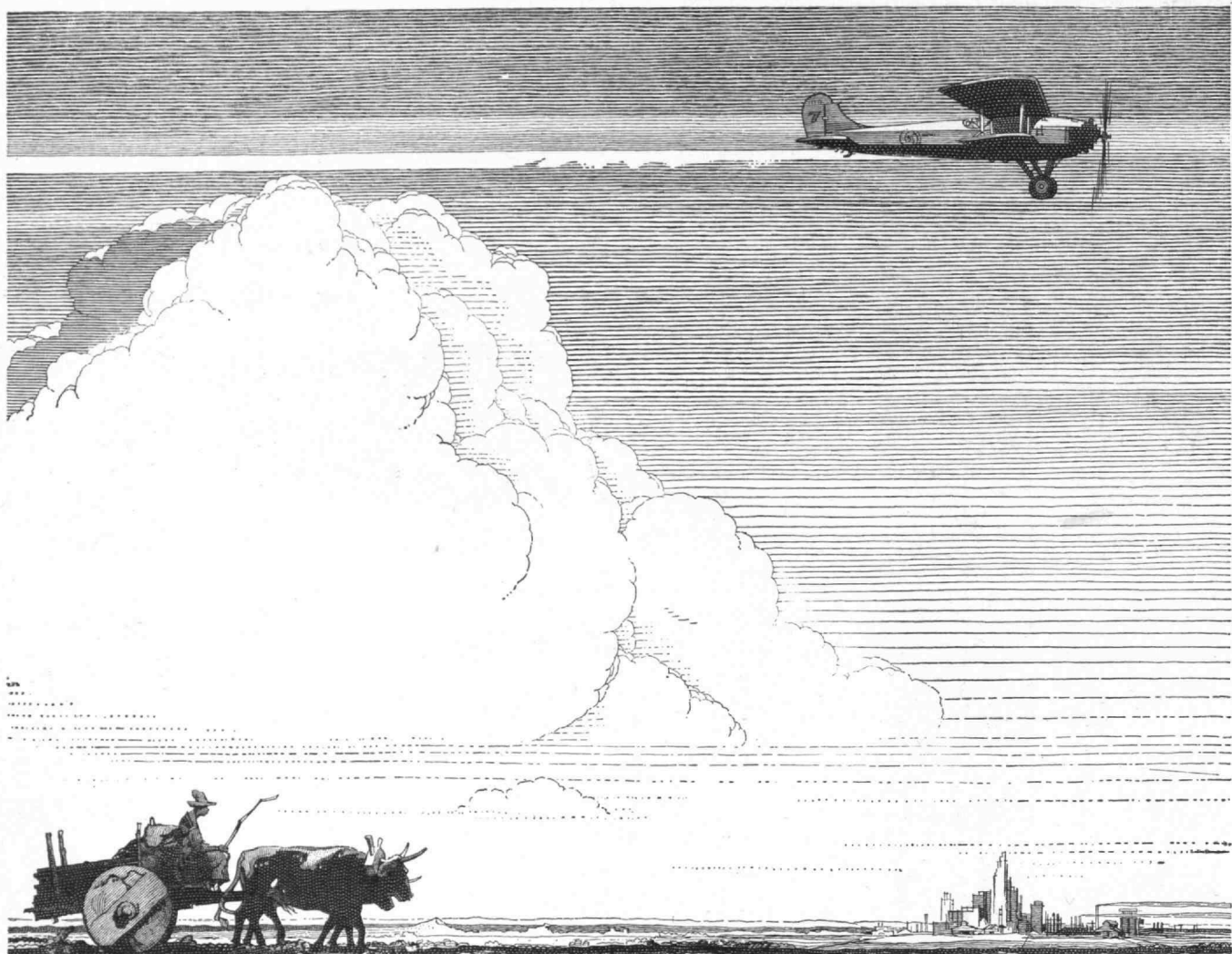
# THE TECHNOLOGY REVIEW



MAY

1930





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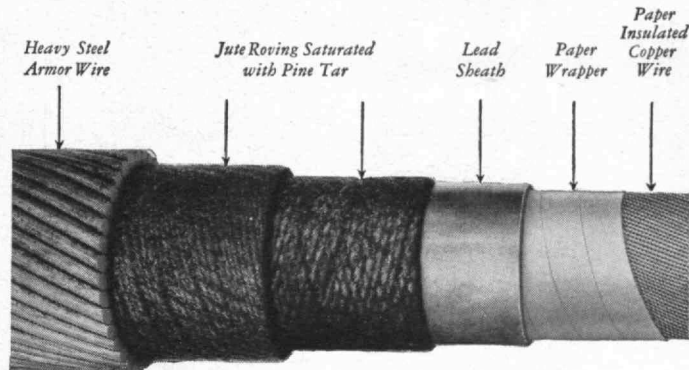
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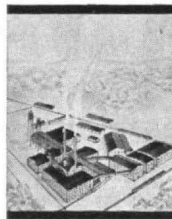
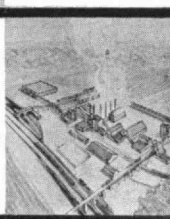
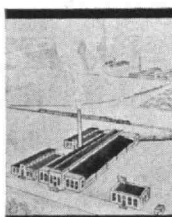
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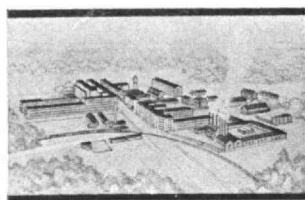
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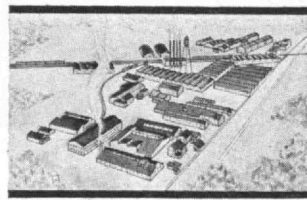
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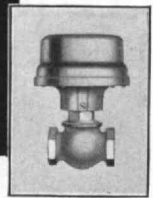
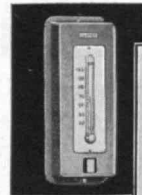
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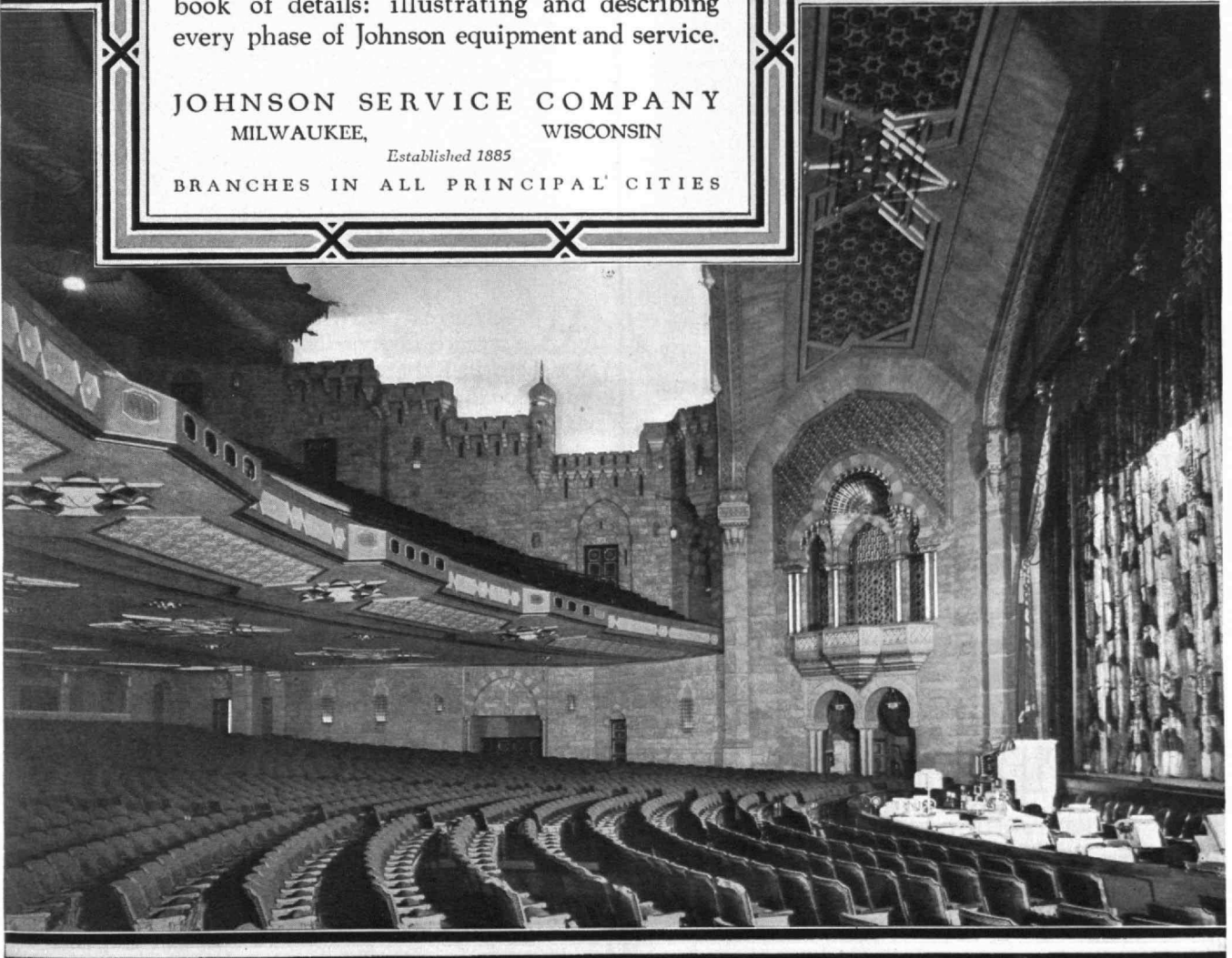
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## THE TABULAR VIEW

IN AN ESSAY, "The Mucker Pose," published a year or so ago in *Harper's*, JAMES TRUSLOW ADAMS anticipated in a more sober manner, if he did not inspire, PROFESSOR ROGERS's innocent divertissement upon being a snob. The manner in which that article was written revealed that Dr. Adams not only is an able historian but also an astute critic of American life. An examination of his career reveals his unique background for work in these two fields. He graduated from the Brooklyn Polytechnic Institute in 1898, received an A.M. from Yale in 1900, and subsequently became a member of the New York Stock Exchange. An engineer turned broker is not uncommon but an engineer turned historian is. The latter Dr. Adams accomplished successfully, and by 1922 he had captured the Pulitzer Prize of \$2000 for the best book on the history of the United States written during the previous year ("The Founding of New England"). Between 1912 and 1922 he had participated in the World War in the capacity of Captain in the Military Intelligence Division, General Staff, United States Army. Early in the War he was with Colonel House's commission to prepare data for the Peace Conference. ¶ Aside from his Pulitzer Prize book, he has written "Revolutionary New England 1691-1776," "New England in the Republic (1776-1850)," "Provincial Society (1690-1763)," and "Our Business Civilization," the latter book containing the article mentioned above. Despite all of these various achievements, Dr. Adams has kept in touch with modern developments in science, particularly physics, and he recently contributed an able article to *The Yale Review* on Henry Adams and the new physics. The Review is very happy to present a sequel to that article discussing at greater length the application of the scientific method to the study of history.

WALDEMAR LINDGREN, who has achieved eminence in America as an economic geologist, was born in Kalmar, Sweden in 1860. He received his education in his native country but came early to America to join the United States Geological Survey for which eventually he became chief geologist in 1911. In 1912 he came to Technology as William Barton Rogers Professor of Geology, having lectured here since 1908. From 1912 to 1920 he was in charge of the Department of Geology, from 1920 to 1926 of the combined Departments of Mining, Metallurgy, and Geology, and since 1927 of the now distinct Department of Geology. He is the author of the authoritative work, "Mineral Deposits," and innumerable reports on mining geology. During his long residence in the United States he has not forgotten his native land and his article on page 345 demonstrates this continued interest. It is particularly valuable because of Dr. Lindgren's detached position and of the comparisons which his American experience enables him to draw.

HENRY M. PROPPER, who collaborated with THOMAS C. DESMOND, '09, in the preparation of the article on Radburn, N. J., is an official of the City Housing Corporation which has built this unique  
(Continued on page 334)

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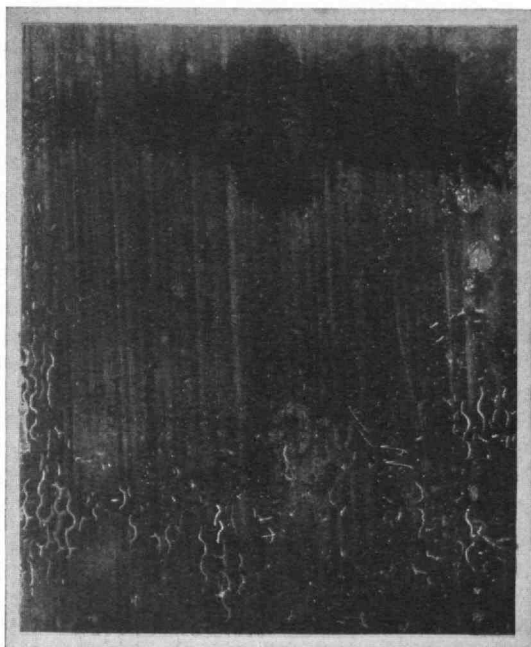
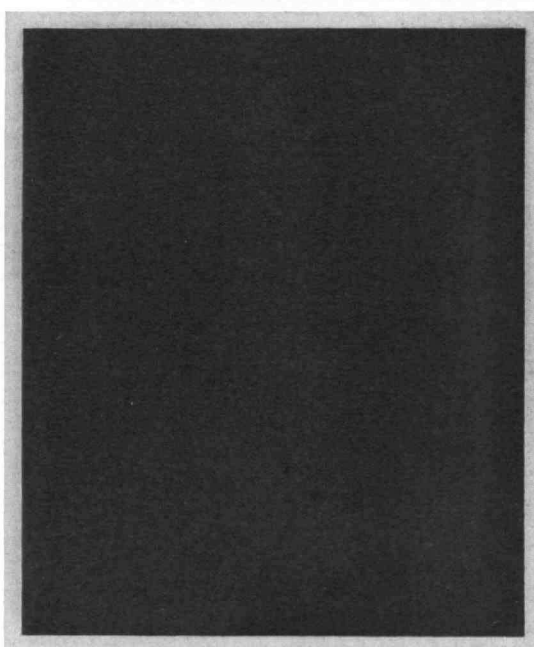


PLATE I — The deterioration, so apparent in the streaks, crazes, and dullness, is common in mirrors silvered by the usual process. Mirrors so affected may be found everywhere — in homes, on ships, institutions, and public building installations.

PLATE II  
SILVERED BY THE "EVALAST" PROCESS



*These illustrations were made from actual photographs (without retouching) of specimens of mirror plates which were submerged constantly in water for over eight months, except for occasional inspection, and demonstrate graphically the action of silver under atmospheric moisture when applied by the usual process and by the "EVALAST" Process.*

PLATE II — Shows, in comparison with Plate I, much better than word description can, the perfection and freedom from the usual deterioration which are guaranteed to you when you buy and install the BRASSCRAFTERS' "EVALAST" Mirrors and Medicine Cabinets.

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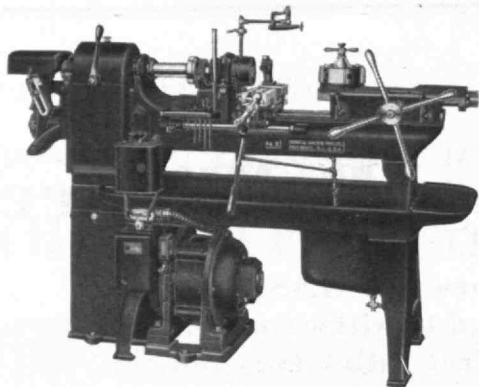
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## THE TABULAR VIEW

(Continued from page 332)

city. Mr. Desmond, through his manifold activities in behalf of the Institute, his engineering firm in New York, and his activity in Republican politics, is well-known to Review readers. Messrs. Propper and Desmond's article was prepared at the request of The Review Editors as one in a series which is being published on city planning, its needs, its philosophy, and its achievements. **J. RHYNE KILLIAN, JR.**, '26, is Managing Editor of The Review.

THE PHOTOGRAPHS on pages 340, 348, and 349 are the work of Miss Margaret Bourke-White of Cleveland, Ohio. With a camera technique hardly equalled in America, she has brought to the photography of industrial subjects a precipient artistic sense which has quickly brought her renown. It is a pleasure to present her work along with the other fine illustrative material which The Review has been running on scientific and engineering subjects. **JACQUES CARLU**, *Maestro* of the Institute's Department of Architecture, executed the water color reproduced on the cover of this issue. He was born in Paris, France, in 1890, and in 1919 won an A.D.G. from the *École des Beaux Arts*. His water color, reproduced on the cover of the November issue of The Review was received with such approbation, that The Review is fortunate again to present his work.

SEVERAL COMMENTS have come in on A. W. K. BILLINGS's ['28] article, "Modernistic Architecture," published in the February issue. An extensive criticism from SHEPARD VOGELGESANG, '26, is excerpted below, with the regret that it cannot be published in full. "Possibly it is unfair to consider that all of the most modern European architecture stands condemned in the February issue of The Technology Review. Much of the text stated architectural principles and problems clearly. The choice of photographs seems somewhat malicious, and there are a few additional principles underlying modern European design which might be stated. So far as possible, any work should be thoroughly understood before it is condemned. The most just condemnation comes from comprehension of the aims of the work and detection of its failure. When Le Corbusier builds a *machine à habiter* which is uninhabitable and Gropius erects a school in which teaching is impossible, there is ground for criticism of their intelligence. When the buildings appear shoddily built the architect's economics are at fault. If they are displeasing in proportion, then the artist is accountable. Good proportion is in addition a matter of intelligence. Granted iron as a column material, would the supports of the roof slab in. . . Les Terraces be more satisfactory five times their diameter?"

"This question arrives at one of the points of departure from academic design made by modern architecture. The architect who employs the traditional mode surrounds his iron column with a stone column or pier.

(Concluded on page 336)





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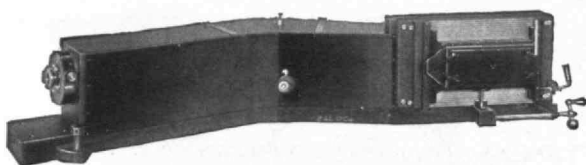
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## THE TABULAR VIEW

(Concluded from page 334)

The modern architect recognizes that the function of this apparently stone column is performed by the iron within. He takes the working member, considers its relation to other materials traditional and untraditional in the surrounding building and creates for it a proportion emblematic of its substance. To persons reared on the stone conception of a column the result is shocking. Once the intellectual adjustment is made to a new material, then one can judge of its aesthetic sufficiency to its surroundings. . . .

"It is undeniable that the result, no matter how true to the material or how good a working solution to the problem, may be ugly. So are many buildings independent of the functional conceptions of the moderns. Neither traditionalism or modernism is a panacea for beauty. Beauty is a personal expression of the artistic feeling of the architect. It is the record, in a sense, of his adjustment to his environment and is the flowering of the life about him. Beauty is a thing felt and usually makes nonsense when written about. Ideas can be written about, but feelings become ideas when expressed. One must be generous enough to admit the possibility of achieving beauty in any manner. . . . Only when the horror of seeing concrete cantilever and steel look wiry and the awful knowledge that St. Peter's dome is held in by a belt of chains is overcome, can one nowadays become absorbed in the aesthetic aspect of building.

"There are ideas other than . . . the functional expression of substance back of the modern movement . . . It is best represented by shoe store architecture in the United States, soon to be eclipsed, however, at least in magnitude by the completion of the Chrysler Building. It is this modernistic design in the United States and France which points to good sense on the part of much of Europe in discarding decoration as a mode of modern expression. . . .

"It was the violence done materials by machine which started some of the modern striving to find ways of avoiding the appearance of torture either by returning to craftsmanship or by seeking methods of work wherein the material and the machine agreed. . . . Picturesque results of the machine age are the fantastic activity of man to consume articles put out by the machine and the frenzied adoption of new means of locomotion and communication. These are the features of modern life which man has been able to romanticize successfully. Can likewise the romanticism of American building with scores of stories in the sky, Greek temples, flashing spears, spreading wings, gilded howdahs, calliope pipes, chromatic sunbursts, Renaissance domes, Gothic flèches, water coolers, coronets, chateaux roofs, lotus blossoms, lightning brandishers be conceded romantic success? The eccentricity of European architects grows somewhat pale before such a literal enumeration of the beauties conjured by supposedly conservative architects against the New York sky. If one name a single, recent important building in New York unmarked by such eccentricities it must be the Daily News by Raymond Hood '03. . . ."